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# The Student of Voice and the French Baroque Aria: Practical Applications and an Annotated Anthology

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Practical Applications and an Annotated Anthology

Rebecca Renfro Grimes, DMA

University of Connecticut, 2014

ABSTRACT

French opera has a special place in the baroque canon. Although it has roots in the Italian tradition, certain aspects of rhythmic gesture, form, embellishment, and performance practices are unique to French baroque opera. The origins of French baroque opera has a complicated history, and this history and performance tradition have shaped the development of the solo vocal form in this genre. Despite the resurgence of early music performance in the last thirty years, French baroque opera — and by extension the use of French baroque aria literature — has not caught on among teachers and performers of mainstream vocal literature in the United States. However, there are several characteristics of French baroque arias that make them useful as a teaching tool in the voice studio. This study offers an overview of the various aria forms and a discussion of performance practice issues that should be considered when approaching French baroque music. In addition, common vocal faults encountered when working with young singers are addressed, and characteristics of French baroque arias that can be useful in correcting these faults are discussed. Finally, the dissertation presents an anthology of twenty-four French baroque airs accompanied by literal and poetic translations, historical backgrounds, suggested ornamentation, and possible pedagogical applications for each piece.



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Practical Applications and an Annotated Anthology

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University of Connecticut

2014

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2014

APPROVAL PAGE

Doctor of Musical Arts

The Student of Voice and the French Baroque Aria:  
Practical Applications and an Annotated Anthology

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# CHAPTER I

## THE ORIGINS OF FRENCH OPERA, ITS ARIA FORMS, AND ITS USE OF RECITATIVE

The baroque era in history was marked by innovation in science, politics, and economics as well as in the arts. In France, the fierce sense of nationalism that was fostered during the absolute monarchy of Louis XIV meant that even music was closely associated with the power and prestige of the king and thus France itself.<sup>1</sup> Moreover, the heavy importance that French society placed on drama and dance relegated music to forms and constraints specific to French cultural ideology. Within this context, French baroque opera has a unique place in music history, reflecting not only the artistic tastes of the ruling class, but their socio-political philosophy as well. Although there has been considerable research that has furthered our understanding of the cultural context of French baroque opera and informed modern productions of it, little attention has been paid to the arias themselves and their relevance in modern-day vocal study and performance. The purpose of this dissertation is to discuss these various aria forms and the specific characteristics in this music that can be useful for pedagogues in the voice studio. This chapter briefly explores the extra-musical influences, i.e., the cultural and political realms, that led to the development of French opera, and the aria and recitative forms that emerged within this fledgling art form.

### **Historical Perspective**

The baroque era in France arguably began with the ascension to the throne of Louis XIV in 1661. Crowned king at age five, he did not rule France until the age of twenty-three; the

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<sup>1</sup> Robert M. Isherwood, *Music in the Service of the King* (Ithaca: Cornell University Press, 1973), 40.

country was actually ruled by his mother, Anne of Austria, and her Italian lover Cardinal Mazarin. During his mother's regency, France experienced a series of revolts called the *Fronde* (1648–1652) that caused public resentment toward ruling foreigners. Louis XIV came to power after Mazarin's death in 1661 and ruled for seven decades. In order to establish himself as the supreme ruler, he promoted himself as the “Sun King,” associating himself to the myth of Apollo, the Greek god of the sun, music, science, and the arts. He thus secured a reputation as the patron of all things learned and “enlightened.” In keeping with this image, he centralized the arts and sciences, establishing royal academies in each field.<sup>2</sup> The *Académie d'opéra* was established in 1669 and was renamed the *Académie royale de musique* in 1672.<sup>3</sup>

Prior to the reign of Louis XVI, music and dance had been central to the monarchy in France; Louis XIII was known to participate in music and dance festivities at court. Louis XIV was considered a brilliant dancer and performed many roles in court ballets from the age of thirteen. Members of the sixteenth-century French court had enjoyed royal fêtes that included solo vocal music, dance, mythological themes, and elaborate sets and machinery — all modeled on Italian masquerades, *intermedi*, and *pastorales*. Dance was fundamental to these spectacles. It was considered a vehicle of social prestige at the French court, was used to portray historical or political events, and was even considered essential in military training.<sup>4</sup> Thus dance cannot be separated from the development of French baroque opera.

The first formal court ballet was performed in 1581 and was entitled *Balet comique de la Royne [Reine]*. This performance was part of the festivities celebrating the marriage of Marguerite de Vaudémont, sister-in-law to King Henry III. As the first known composition to combine dance, poetry, and music into one coherent dramatic work, it is an important step

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<sup>2</sup> Isherwood, 157.

<sup>3</sup> James R. Anthony, *French Baroque Music: From Beaujoyeulx to Rameau* (Portland: Amadeus Press, 1997), 18.

<sup>4</sup> Isherwood, 48.

toward the development of French baroque opera.<sup>5</sup> The theme of the ballet centered on defeating the evil enchantress Circé with the help of an assortment of Greek deities in order to create a world of harmony, reason, and order; the drama also is infused with veiled adulation of the king.<sup>6</sup> The composer, Baltasar de Beaujoyeux, called it an *invention moderne*, and the production cost 200,000 *livres*<sup>7</sup> (a large sum of money, considering that one *livre* at that time was valued at around thirteen grams of silver<sup>8</sup> and would buy two bushels of wheat,<sup>9</sup> enough to feed a peasant household for a year<sup>10</sup>).

Italian-born Beaujoyeux had been brought to France in 1555 in the employ of Catherine de Médici, Queen Mother of France.<sup>11</sup> Indeed, because of Cardinal Mazarin's ruling influence in France, Italian opera reigned supreme in the country between opera's inception in the late sixteenth century until the coronation of Louis XIV in 1661. The cultural tide changed with the monarch's establishment of the *Académie royale de musique*, a governing body designed to supervise the development of all music in France. Jean-Baptiste Lully was appointed director of the *Académie* in 1673, which gave the composer complete political and artistic control over French opera until his death in 1687. This monopoly over the art form guaranteed that Lully's works would be at the forefront of French musical culture. With this artistic stature assured, Lully developed a French operatic style that remained unchanged for over 100 years.<sup>12</sup> His formula for opera compositions included an overture, a prologue (which was allegorical and/or

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<sup>5</sup> Catherine MacClintock and Lander MacClintock, Introduction to *Le Balet Comique de la Royne* by Baltasar de Beaujoyeux (n.p.: American Institute of Musicology, 1971), 9.

<sup>6</sup> Anthony, 44.

<sup>7</sup> Ibid, 41.

<sup>8</sup> Pierre Goubert, *The Ancien Régime: French Society 1600-1750*, trans. Steve Cox (New York: Harper & Row, 1969), 75.

<sup>9</sup> Marcel Lachiver, "Prix des grains à Paris et à Meulan dans la seconde moitié du XVI<sup>e</sup> siècle (1573-1586)," *Annals. Histoire, Sciences Sociales*, 26<sup>e</sup> Année, No. 1 (Jan-Feb. 1, 1971), 140-50.

<sup>10</sup> Hans-Werner Goetz, *Life in the Middle Ages: from the Seventh to the Thirteenth Century*, trans. Albert Wimmer, ed. Steven Rowan (Notre Dame, Indiana: University of Notre Dame, 1993), 144.

<sup>11</sup> Anthony, 43-4.

<sup>12</sup> Donald Jay Grout and Hermine Weigel Williams, *A Short History of Opera*, Fourth ed. (New York: Columbia University Press, 2003), 134-35.



political in theme), and a central plot that included “a pair of lovers, one or more rivals...and the critical mingling of gods and goddesses in the affairs of their mortal protégés.”<sup>13</sup> Lully’s operas usually contained three to five acts; each act included a *divertissement* of songs and dances, short binary and *rondeau* airs, French recitative (the dominant form of solo singing in Lully’s operas), choruses, and scenes that called for extravagant stage machinery.<sup>14</sup>

Early French operas were labeled *comiques* (the term *comique* was used by Beaujoyeux to describe a work that was unified by a dramatic theme) and were more closely associated with the French ballet entertainments than with extravagant vocal dramas.<sup>15</sup> In its first one hundred years, French music drama was classified under a variety of names, including *ballets de cour*, *comédies-ballets*, *tragédies en musique*, and *pastorales*. Each contained a combination of drama, dance, and music, and although they contained some influences from the Italian model of opera, all were composed using Lully’s model of the art form. The first French music drama to be labeled as “opera” was André Campra’s *L’Europe galante* of 1697, which the composer classified as an “opéra-ballet.”

The Florentine Camerata of Bardi, which had led to the birth of Italian opera, was paralleled in France by the formation of the *Académie de Poésie et de Musique* in 1570 with the enthusiastic sponsorship of King Charles IX. This intellectual group was comprised primarily of French poets and musicians who were interested in trying to recover the way of setting poetry that had dominated the music of ancient Greece and Rome. Like their Italian counterparts, members of the *Académie* believed that the key to regaining this emotive power was through imitation of ancient poetic verse, which was arranged in a definite metric formula. Headed by poet Jean-Antoine de Baïf, the group attempted poetic composition based on syllabic quantity

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<sup>13</sup> Anthony, 94.

<sup>14</sup> Ibid.

<sup>15</sup> Anthony, 42.

rather than stress. Theorists classified vowels and vowel-consonant combinations as durations of either “long” or “short,” which in turn was meant to guide composers as they set these poems to music. Hence, music was governed not by a succession of regularly accented downbeats, but rather by poetic feet, as in a line of Greek poetry. In polyphonic singing, this meant that all of the voices in an ensemble would typically sing text together as a progression of block harmonies. The purpose behind this technique was to intertwine poetry and music firmly in order to “produce a revival of the ethical effects of ancient music”<sup>16</sup> — a purpose guided by the notion that music must be ethical so that listeners will in turn be ethically motivated. Thus, the human soul would be moved not by mere passions, but by exact musical rhythms dictated by mathematical proportions outlined in verse.<sup>17</sup> Baïf’s ambitions went one step further: his intention was that through the Académie, Greek drama would be revived in its entirety, and drama, dance, and music would all be held to the constricts of *mesurés à l’antique* as part of this revival.<sup>18</sup>

French monody, the solo vocal form, grew out of this compositional technique of *musique mesurée*.<sup>19</sup> Strict metrical rhythm was held in check by the syllabic patterns of the text, with long syllables notated with a half-note and short syllables with a quarter note.<sup>20</sup> This style of text-setting coincided with the rise in popularity in the lute-song throughout Europe, and three- to five-part homophonic lute songs began appearing along with a corresponding solo version in the style of *musique mesurée*.<sup>21</sup> *Airs de cour* (courtly airs) begin to appear in the early

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<sup>16</sup> D.P. Walker, “The Aims of Baïf’s ‘Académie de Poésie et de Musique’,” *Journal of Renaissance and Baroque Music*, Vol. 1, No. 2 (Jun. 1946), 93.

<sup>17</sup> Robert M. Isherwood, 71.

<sup>18</sup> Walker, 97.

<sup>19</sup> Claude V. Palisca, *Music and Ideas in the Sixteenth and Seventeenth Centuries* (Chicago: University of Illinois Press, 2006), 120-21.

<sup>20</sup> D.P. Walker, “The Influence of ‘Musique mesurée à l’antique,’ Particularly on the “Airs de Cour” of the Early Seventeenth Century,” *Musica Disciplina*, Vol. 2, Fasc 1/2 (1948), 141-42.

<sup>21</sup> *Ibid.*, 143.

seventeenth century, and the influence of *musique mesurée* is evident in these works. D.P.

Walker attributes a “conscious, intelligent imitation” of this style and cites several characteristics of the early *air de cour*, arguing that their free long/short rhythm (half note versus quarter note) underlines the meter of the text.<sup>22</sup>

This compositional style is shown in Example 1-1. This chanson, *Voicy du gay Printemps*, is found in Claude Le Jeune’s *Le Printemps*, a collection of chansons published in 1603, all set to Baïf’s measured poetry. Note the organization of the poetry and its corresponding long and short syllabic patterns, which correspond to the length of the corresponding musical notation:

— ♪ ♪ — — — — — ♪ ♪ —  
Voi-cy du gay Prin - temps l’heu-reux ad-ve-ne-ment,  
— — ♪ ♪ — — — ♪ ♪ — ♪ ♪ ♪  
Qui fait que l’hy-ver mor-ne, à re-gret se re-tire:  
— ♪ ♪ ♪ ♪ — ♪ — — ♪ — ♪ ♪ ♪  
Dé-ja la pe-tit’ her-be, au gré du doux Zé-phi-re.

Although the artistic constraints placed on composers by *musique mesurée* did not prove to be sustainable (the *Académie* lost its political support with the death of Charles IX in 1574), its influence certainly did contribute to the popularity of the *air de cour*, which became the predominant vocal form in late-Renaissance France. The first publication of *airs de cour* was the *Livre d’airs de cour miz sur le luth* printed by Adrian Le Roy and Robert Ballard in 1571.

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<sup>22</sup>Ibid., 149.



#### Example 1-1 – Musique mesurée

Claude Le Jeune, *Voicy du gay printemps*

Source: Claude Le Jeune, *Le Printemps*, Les Maîtres Musiciens de la Renaissance Française, ed. Henry Expert, no. 12, (New York, Broude Brothers, n.d.), 10.

In his dedication of the collection, Le Roy described the evolution of the popular *voix de ville* (vaudeville) into the lighter and yet more dignified *air de cour*.<sup>23</sup> The term *air de cour* was applied to both polyphonic vocal compositions and their transcriptions for solo voice and lute. These airs were presented as solo performances at court or as part of a performance with a larger ensemble in the court ballet. Other successful composers of the *air de cour* were Robert Ballard, Étienne Moulinié, Antoine Boesset, Pierre Guédron, and Michel Lambert.

Over the first half of the seventeenth century, the solo *air de cour* became a clearly defined genre with identifiable traits. These early airs were homophonic, strophic, and typically accompanied by the lute. The vocal line was syllabic and characterized by clear, regular rhythms. The text was organized in short stanzas of four to six lines and was presented in a number of binary forms (AB, AAB, AABB). Although these early airs contained bar lines, the

<sup>23</sup> Anthony, 407-408.

delineations only served to mark isometric divisions in the poetry, not musical meter. Thus, as in *musique mesurée*, the *air de cour* were subservient to the poetry, which was often written on sentimental, *precieux* themes.<sup>24</sup>

An example of an early *air de cour* is shown in Example 1-2. This air, by Étienne Moulinié and entitled *Quoy faut-il donc*, was published in 1624. Note the similarities of the verse structure and musical notation to the Le Jeune air discussed above.

—     ♪   ♪   —   ♪   ♪   —   —  
 Quoy faut-il donc vous dire à -dieu,  
  
 ♪   ♪   —   ♪   —   ♪   ♪   ♪   —  
 Et quit-ter mes che-res de-li-ces?  
  
 ♪   ♪   —   ♪   ♪   ♪   ♪   —  
 Me faut-il lais-ser ce beau lieu  
  
 ♪   ♪   —   ♪   —   ♪   ♪   —   —  
 Pour al-ler cher-cher mes sup-pli-ces?

The *precieux* nature of the poetry should be noted here as well: “Why must I say good-bye and leave my dear delights? Must I leave this beautiful place to find my agony?” Delicate and simple, with a clear declamation of text, the setting exemplifies the typical court air of the early seventeenth century.

The *air de cour* was a descendant of the *Académie de Poésie*’s compositional rhetoric, and, according to Patricia M. Ranum, was intended to served two functions: first, to make a statement that upheld a moral principle, and second, to guide human passions through the emotional implications of that moral.<sup>25</sup> Often, *air de cour* composers would organize their airs into scenes and pair them with duets, interspersing them throughout the court ballets. As solo

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<sup>24</sup> Ibid., 410.

<sup>25</sup> Patricia M. Ranum, *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs* (New York: Pendragon Press, 2001), 28.

## A I R.

Voy faut-il donc vous dire adieu, Et quit-  
 ter mes cheres delices? Me faut il laisser ce beau  
 lieu Pour aller chercher mes suppli- ces? Quelle ri-

### Example 1-2 – Air de cour

Étienne Moulinié, *Quoy faut-il donc*

Source: Étienne Moulinié, *Airs avec la Tablature de Luth, Premier Livre* (Paris: Ballard, 1624), 26.

vocal airs became more important to the drama, airs were developed to accommodate the dramatic requirements of the production. James Anthony has identified four types of airs in early French baroque opera that grew out of this tradition: the dialogue air, the monologue air, the maxim air, and the dance song.

### The Dialogue Air

The dialogue air is typically short and used primarily to propel the dramatic action through dialogue between two characters in the opera. Lully would string dialogue airs together

in a scene, alternating them with recitatives. Dialogue airs usually have short phrases and simple melodic lines with few melismas. They are supported by a continuo line that features short cadential progressions in closely related keys.

Example 1-3 is from Lully's 1664 ballet *Les Amours déguisés*, in which the power of Love (Venus) is pitted against the power of Virtue (Pallas). In order for Love to prevail, she must disguise herself in various forms in order to interact with and rule over mortal men. In this scene, Cleopatra and Marc-Anthony are being rowed across the sea by two sailors, who are actually Love in disguise. The dialogue begins as a discussion between the historic lovers in which Cleopatra expresses doubt about Marc-Anthony's love for her; he reminds her that he gave up victory and an empire to be with her. They conclude the dialogue by deciding that one cannot live happily without Love, and a "proven fire between two people" is worth more than crowns.

The phrases of dialogue are short, averaging four to eight measures, and contain no melismatic passages. The text setting is primarily syllabic, although there are multiple notes presented in a sigh-like gesture on the words *soûpire* and *l'onde*. The meter changes are few and correspond to the character singing. Cleopatra sings in cut time, Marc-Anthony's dialogue is in common time, and the duet portion is in 3/2. The scene is in dialogue, but the characters then sing together for the last twenty-five measures of the piece. The couple's final duet is actually canonic: they echo one another until the last nine measures, in which the texture is homophonic. This dialogue air does not correspond well with James Anthony's definition of the genre in that it is sung in duet and both preceded by and alternated with an instrumental ritornello rather than *récitatif*.

# Ballet Royal des



## Example 1-3 – Dialogue Air

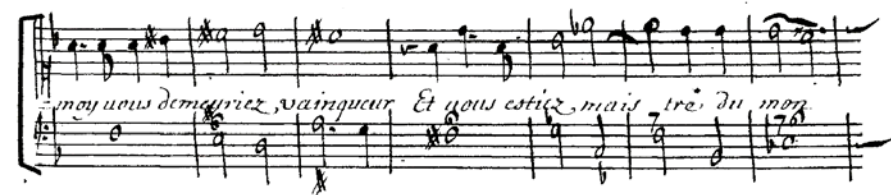
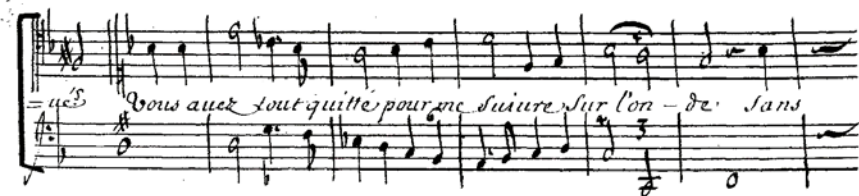
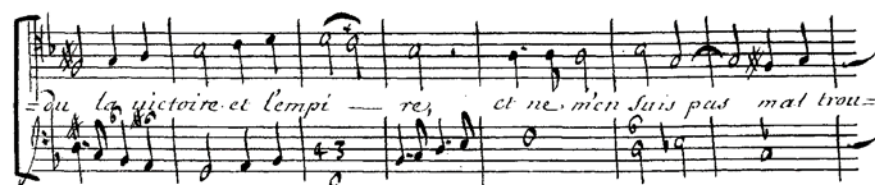
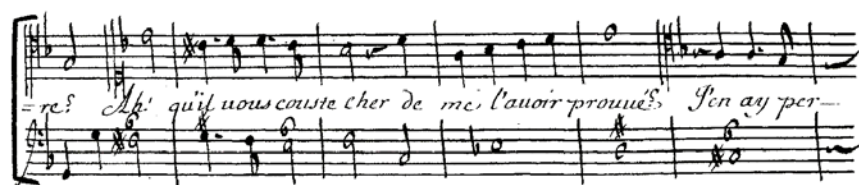
Jean Baptiste Lully, *Les Amours Déguisez* LWV 21, “Doutez-vous de mon feu”

Source: *Ballet les amours déguisez* (Versailles: André Danican Philidor, 1690), 21, 23-5.



# Aimours Dequiser. I.

25



24 *Ballet Royal des*

de, comme nous l'estiez de mon cœur! dont la tendresse est pour nous sans se-

- con de? he - las! he - las! qu'avez vous fait qu'avez vous

fait amant fidèle - le amant parfait Amour amour j'ay fait ce

- der ma gloi - re. Jamais Jamais amant ne fut plus transporté j'ay fait plus. Je vous!

j'ay fait croire, et par là me suis raquitté de l'Empire et de la victoi-

# Amours Decouisez 25

Non, non pour uivre heureux Il faut estre amoureux, p<sup>r</sup> uivre heureux Il

Non non pour uivre heu

Il faut es - tre amoureux Non non pour uivre heu

Il faut estre amoureux Non non pour uivre heureux Il faut estre amou

reux, p<sup>r</sup> uivre heureux Il faut estre amoureux Il faut il faut estre amou

reux. Il faut il faut es - tre amoureux Il faut es - tre amou

reux de ueritables feux. bien prouuez, bien prouuez entre deux person

De ueritables feux. bien prouuez entre deux person

nes qui scauent s'aimer tous deux. uallent mieux, que des couronnes

nes qui scauent s'aimer tous deux. uallent mieux, uol. mieux, que des couronnes

## The Monologue Air

The monologue air is more dramatically static than the dialogue air and, like a soliloquy, is used for expressing moments of solitude and deep feeling by a character. Most closely related to the Italian air, the monologue air is usually the center of an entire scene and based on a single emotion. This attribute of expressing a single emotion throughout a piece exemplifies the baroque aesthetic of *Affect* and its ties to Greek rhetoric and oratory. The monologue air is typically supported by the full orchestra in the opera and is interspersed with intricate orchestral preludes and interludes. Example 1-4, entitled “Venez, venez Haine implacable,” is from Act III, scene iii of Lully’s *Armide*. The sorceress Armide, angry at her weakness for being in love with the crusader Renauld, summons the spirit of Hate to help her overcome Love’s power. Typical of the genre, there are no *récit* or other airs that precede or follow the air in the scene; the monologue itself becomes a self-contained scene that reflects on the action of the previous scene. The emotion of desperate vengeance conveyed by Armide is supported by the orchestra, which contains an unwavering, militant rhythm that creates an urgent and commanding feeling in the music. The vocal line contains many emotional leaps up and down the scale, and the text is full of ominous imagery (“frightful abyss,” “eternal horror,” etc.), that also depicts Armide’s anger and desperation.

ACTE TROISIEME.

BASSE-CONTINUE.

Venez, venez, Haine impla-

doux.

doux.

doux.

doux.

ferr.

BASSE-CONTINUE.

**Example 1-4 Monologue Air**

Jean Baptiste Lully, *Armide*, "Venez, venez, Haine implacable"

Source: Jean-Baptiste Lully, *Armide*, *Tragedie mise en Musique* (Paris: Christophe Ballard, 1686) 125-28.



## ARMIDE TRAGÉDIE.

cable, Sortez du Gouffre épouventable. Ou vous faites régner

BASSE-CONTINUE.

une éternelle horreur. Sauvez-moy de l'Amour, Rien n'est si redou-

BASSE-CONTINUE.

# ACTE TROISIEME.

127

table: Contre un Ennemy trop aimable Rendez-moy mon couroux, rallu-

BASSE-CONTINUE.

mez ma fureur. Venez, venez, Haine impla-

BASSE-CONTINUE.

428 **ARMIDE TRAGEDIE**

cable, Sortez du Gouffre épouvantable. Ou vous faites regner

BASSE-CONTINUE.

une éternelle horreur.

BASSE-CONTINUE.

The image shows a page from a musical score for the opera 'Armide Tragedie'. The page is numbered 428 in the top left corner. The title 'ARMIDE TRAGEDIE' is centered at the top. The score consists of several staves. The first staff is a vocal line with the lyrics 'cable, Sortez du Gouffre épouvantable. Ou vous faites regner'. Below this are several staves of music, including a section labeled 'BASSE-CONTINUE.' (basso continuo). The music is written in a style typical of early French baroque opera, with a focus on the vocal line and the basso continuo. The lyrics are in French and describe a dramatic scene where a character is being rescued from a可怕 (terrible) abyss.

### The Maxim Air

A third type of early French baroque opera air is the maxim air, which was used as a vehicle to comment on the action of other characters in the opera, much like a Greek chorus. Sung by



secondary characters in the opera, maxim airs were often intended as veiled references to members of the audience that commented on personal indiscretions or court life in general. Not surprisingly, maxim airs were considered controversial or offensive to members of the clergy or the court itself, as they were considered an inappropriate representation of royal life. Example 1-5 is the maxim air *Objects charmans et rares* from *Entrée 7* of Lully's 1661 *Ballet des Saisons* and is labeled *Recit des Masques* by the composer. In this air, masked characters openly address the ladies of the audience and recite a text that is somewhat risqué, taking turns boasting of the charm and concealment of discretion at a masked ball:

Charming and rare objects, for fear of annoying you, we  
want to hide in bizarre forms. But what purpose does this  
serve? The world is disguised and unknown, but Love goes  
around naked. (Verse 1)

In this provocative air, the singers address the audience of courtiers directly and comment on the social phenomenon of the masked balls that were so popular with the court during the winter.



#### Example 1-5 Maxim Air

Jean-Baptiste Lully, *Ballet de Saisons*, "Objects charmants et rares"

Source: Jean-Baptiste Lully, *Ballet des Saisons* (Versailles: André Danican Philidor, 1689), 21-2.

nef're pas connu Mais L'amour va tout nu et l'amour

L'amour va tout nu

2. Couplet  
Le masque dont le visage sient les gens en erreur Est fait pour le visa-

ge Et non pas pour le cœur et non pas pour le cœur Que sert notre être-

prise le monde se dequise... se Le monde se dequise pour

nef're pas connu Mais l'amour mais l'amour va tout nu

mais L'amour va tout nu

## The Dance Song

The fourth type of air is the dance song, which is based on earlier brunettes and dance rhythms found in *airs de cour*. Most airs take the form of short binary, ternary and rondeau forms.<sup>26</sup> Typically dance songs are positioned in the opera either before or after ballets and present a nearly literal transcription of that dance. These airs underscore the relationship between vocal music and dance in the French baroque. The dance song was absorbed into the divertissements of later vocal dramatic works (e.g., the *tragédie lyrique*), where it was often part of unified theme of dance, vocal solo, and ensemble.<sup>27</sup> An example of a dance song is taken from the Prologue of Lully's *Psyché* and can be found in Example 1-6. The air is sung by Flore, who dances and sings with her followers to summon Venus. The air is preceded by, and alternates with, a minuet; both the minuet and air are in AAB form. The text is charming, praising Love and the wisdom and joys of youth. It should be noted that in this example, presented as a minuet, the song is not an exact imitation of the dance ritornello that precedes and follows it. Instead, it follows the same harmonic progressions and includes similar linear gestures in both the continuo and soprano lines.

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<sup>26</sup> Anthony, 111-14.

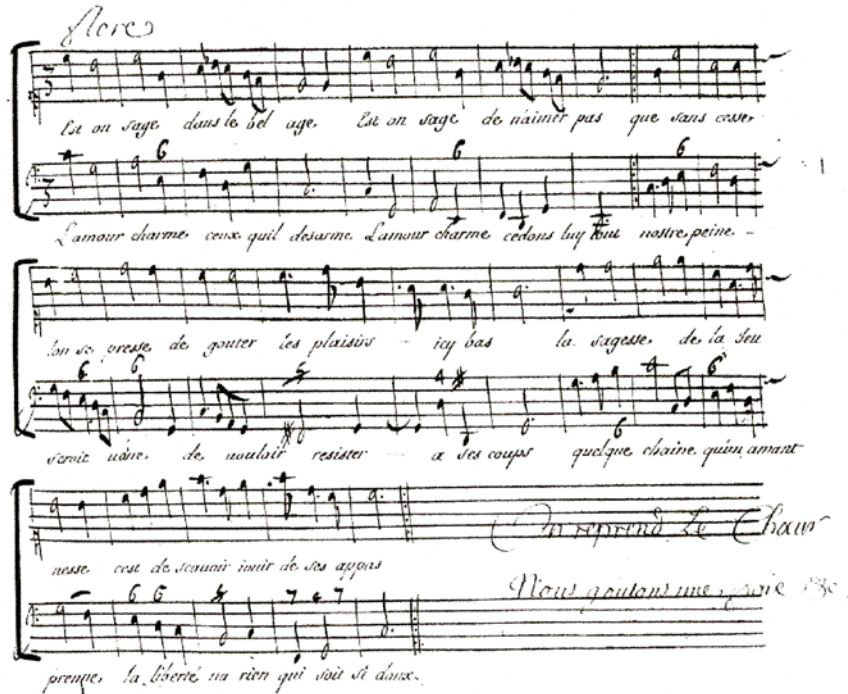
<sup>27</sup> Ibid.



**Example 1-6 Dance Song**

Jean-Baptiste Lully, *Psyché*, "Est-on sage (Menuet de Flore)"

Source: Jean-Baptiste Lully, *Psyché* (Versailles: André Danican Philidor, 1701), 18-9.



The striking difference between French and Italian monody during the early seventeenth century illustrates the ambivalence that the French felt for their Italian neighbors during the baroque period and the struggle between the two cultures. According to Harnoncourt, in the seventeenth century “baroque music was either Italian or French. The two camps can be differentiated stylistically by national temperaments: the Italians were extroverted, emotional, and not concerned with form; the French were controlled, cool, rational, and lovers of form.”<sup>28</sup> Despite these differences, “the French were always aware of what was going on in Italy.”<sup>29</sup> Italian artists and musicians were constantly travelling to Italy in the employ of the court, and many of the entertainments for the monarchy were in the Italian style. French libraries were filled with Italian literature, and Italian visual art graced the homes of the aristocracy. This influence was encouraged under the Italian-born Cardinal Mazarin as well as the Queen Consort Catherine de Médicis a century before.

<sup>28</sup> Harnoncourt, 144-45.

<sup>29</sup> MacCormick, 13.

Due to the cultural and creative monopoly held by Lully, there was almost no Italian opera produced in Paris after 1662. Even after Lully's death in 1687, composers were hesitant to compose in the Italian style, and for nearly a decade, French audiences preferred Lully operas nearly to the exclusion of all others. However, there were several Italian influences that French composers were able to absorb into their own works. First, the structure of Italian opera set a trend for creating dramatic compositions that were sung throughout and placed the primary emphasis on vocal music, rather than the French style of compiling dance and poetry with vocal music as a supporting art form. In addition, certain stylistic features became prevalent in French composition due to the influence of the Italians: fugal imitation in the overtures, imitative ritornellos, extended binary airs, comic scenes, and sleep scenes. Finally, French librettists became keenly aware of the importance of drama and spectacle in Italian opera: sacrifice, combat, monsters, furies, funeral ceremonies, as well as both comic and pathetic characters. Lully's librettist Philippe Quinault particularly recognized the popularity of these dramatic conventions and incorporated them into his libretti. It should also be noted that despite the use of Italian conventions, French composers and librettists alike recognized the importance of keeping opera libretti in the French language, as French audiences were often repelled by the use of other languages in their entertainments.<sup>30</sup>

In addition to its influence in French composition overall, the Italian style also made an impact on solo vocal writing in France. Nuances such as repetition of text, melismatic passages, chromatic affects, dissonances for the sake of drama, and a standardized meter (4/4) for recitative are all typical of Italian opera composition during the seventeenth century and began to creep into the works of French opera composers, including those of Lully.

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<sup>30</sup> McCormick, 70-1.

As composers came to recognize the importance of solo vocal forms in the development of court ballets, new types of airs were developed to meet the dramatic needs of the production. What was once an elegant but precious court air that was meant as a sideline to the dance became an intricate part of the drama presented before the king. Lully's knack for producing solo vocal forms that heightened the drama helped bring opera into the forefront of court performances. New aria forms that emerged with the development of Lully's later operas (which were no longer considered court "ballets" but rather *Tragédies en musique*) include the *plainte*, *sommeil*, *bouffe*, double continuo air, extended binary air, Italian lament, *pastorale*, ritornello air, and ostinato bass air. We shall now examine each of those forms.

## **Plainte**

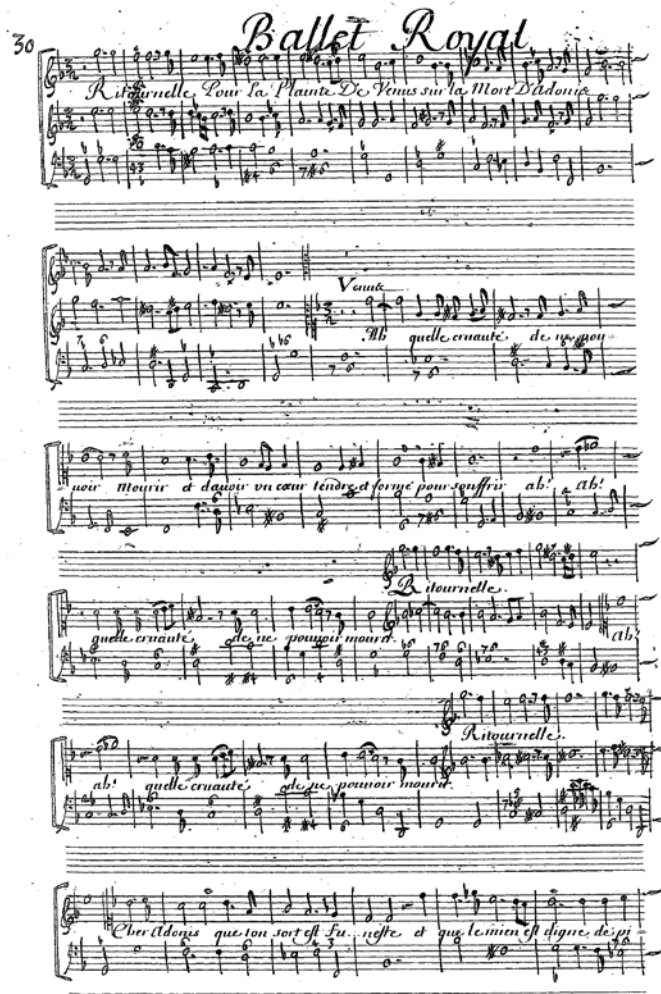
One unique aria form developed at this time was the *plainte*, which was adapted from the Italian lament popularized by Luigi Rossi. *Plaintes* were also modeled on the *air sérieux*, an expressive style of *air de cour* made popular by the singer Pierre de Nyert. Both the *air sérieux* and the *plainte* were characterized by short vocal phrases, restrained chromaticism, dramatic use of rests, intervals of affect such as the descending diminished seventh, and texts that expressed grief, regret, or mourning.<sup>31</sup> Example 1-7 is an air is from Lully's *Ballet royal de Flore*, composed in 1669. It is sung by Venus, who mourns the death of her beloved Adonis. Composed in G-minor, the air contains many of the characteristics of *plainte*, including expressions of grief ("Ah! soupirs, éternelles larmes") and short vocal phrases in the ritornello. This *plainte* is unique in that it contains a vocal ritornello that alternates with extended recitative passages, which prolongs the drama of the scene; Albert Cohen has called it "an extended

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<sup>31</sup> Ibid., 56-7.



lament”).<sup>32</sup> Harmonically, Lully makes use of the descending tritone on the word *cruauté* (cruelty) as well as ascending appoggiaturas on the words *formé pour souffrir* (made to suffer). Lully also employs subtle chromaticism, such as recurring E-flats and F-sharps, that emphasizes the key of G-minor:



#### Example 1-7 – Plainte

Jean Baptiste Lully, *Ballet royal de Flore*, “Plainte de Venus”

Source: Jean-Baptiste Lully, *Ballet royal de Flore* (Versailles: André Danican Philidor, 1690), 30-1.

<sup>32</sup> Albert Cohen, ed., *Introductory notes to Jean-Baptiste Lully: Œuvres Complètes*, Série I, Volume 6, La Gorce, Jérôme de la and Schneider, Hebert, Editors in Chief, (New York: Georg Olms Verlag, 2001), XXIX.





## Sommeil

One solo vocal form adapted from Italian opera and developed by the French is the *sommeil*. These tranquil “sleep songs” were used in opera to portray a character in some state of sleep, often entranced into slumber and subsequently acted on by supernatural beings or powers, as shown in Example 1-8. Taken from Lully’s *Armide*, this air, *Plus j’observe ces lieux*, depicts the knight Renaud being lulled to sleep by demons sent to make him vulnerable to Armide’s magic powers. Typical of this form, the air is composed in a slow, triple meter in the key of G

minor. The vocal line contains long, legato phrases and is supported by orchestral writing that contains a constant eighth-note pulse, most pervasive in the continuo line, which represents the slow-flowing river next to which Renauld is sitting (“Ce fleuve coule lentement”). Lully indicates that the instruments should be muted (“Il faut jouer cecy avec des sourdines”) in the prelude, and indicates *doux* (sweetly, softly) at the entrance of the voice. The concluding prelude is muted as well. All of these effects create a soft, lulling sound and suggest the idea of a charmed sleep.

The image shows a musical score for a scene from Jean Baptiste Lully's opera *Armide*. It consists of five staves. The top four staves are for vocal parts, each marked with the instruction "doux." (softly). The bottom staff is for the basso continuo, marked "BASSE CONTINUE." The lyrics "Plus j'observe ces lieux, & plus je les ad-" are written below the continuo staff. The score is in a minor key and features a constant eighth-note pulse in the continuo line, which represents the slow-flowing river next to which Renauld is sitting.

#### Example 1-8 Sommeil

Jean Baptiste Lully, *Armide*, “Plus j’observe ces lieux”

Source: Jean Baptiste Lully, *Armide* (Paris: Christophe Ballard, 1686), 81-3.

mire. Ce Fleuve coule lentement, Et s'éloigne à regret d'un séjour si char-

BASSE-CONTINUE.

mant, plus l'aveugle, Les

BASSE-CONTINUE.



# ACTE SECOND

83

plus aimables fleurs & le plus doux zephire Parfumant l'air qu'on y respire.

BASSE-CONTINUE.

Non.

BASSE-CONTINUE.

L. ij

## Bouffe

In 1664, Lully began collaborating with the playwright Molière to create a new genre of stage work called the *comédie-ballet*. Molière believed that music and dance worked to enhance the essence of comedy, and Lully composed airs and ensembles that helped move the dramatic action along in the ballet. *Comédies-ballets* allowed Lully to exercise his comedic skills: scenes were often burlesque or included exoticism, and many were in the Italian *buffo* style. Over time, this collaboration led to the development of the French *bouffe* air. Such an example can be found in the Prologue of *Le Bourgeois gentilhomme*, composed in 1670 and shown in Example 1-9. In this scene, the *Maître de Musique* sits at the table to compose an air. The resulting music, *Je languis nuit et jour*, becomes a parody of French opera composition. For example, the *Maître* fluctuates between the text of a *plainte* (*Je languis, Hélas!*) and nonsensical syllables (“ou ou ou”; “la la ta la la la”) as he struggles to compose. The song, realized in D-minor, is full of dissonances and elements of the *plainte*, with its descending sevenths and mournful text. Although the character of the *Maître* is a baritone, the air is composed in the treble clef — perhaps indicating that the singer was expected to render the scene in falsetto. There are long interludes between the vocal phrases as well, presumably to allow the composer to write down what he is “composing.”

Acte Première - - Scène Première du Bourgeois

L'Air du Maître de Musique.

Je languis Je languis Nuit et

Jour

ou - ou - ou et mon mal est extrême - ou - ou -

ou - ou - ou - ou - mes la - la - ta - ta - la - nos beaux yeux n'ont sou-

mis m'ont soumis - si -

nous traite ainsi - belle Tris

ainsi belle Tris qui vous - aime

ta - ta - ta qui vous - aime be -

las - Belas - que pourriez vous faire

ferai Belas que pou-

### Example 1-9 French Bouffe

Jean Baptiste Lully, *Le Bourgeois gentilhomme*, "Je languis nuit et jour"

Source: Jean Baptiste Lully, *Le Bourgeois gentilhomme*, André Danican Philidor, copyist (Paris: André Danican Philidor, 1690), 4-5.



### Double-continuo air

Another type of air that had its roots in Italian composition and was developed in the comédie-ballet is the “double-continuo” air — a solo vocal work composed for bass voice and two obbligato instruments. In these compositions, the bass voice serves as both melodic line and continuo support, with the two upper instruments concurrently carrying the melody. This form has its roots in the *air de cour*, Venetian opera, and in the bass solos of Heinrich Schütz.<sup>33</sup> Example 1-10 is a double continuo air from the third *Intermède* of Lully’s *Psyché*.

<sup>33</sup>Anthony, 77.

*Psyché*

*Même.*  
 Je cherche a me dire, sur la terre et dans les  
 ceux Je sçavoir a ma sœur, le plus grand le plus grand des dieux, et  
 non dans l'univers que l'amour qui m'estonne, si ce n'est le seul que j'épargne au jourd'hui il

**Example 1-10 Double-Continuo Air**

Jean Baptiste Lully, *Psyché*, "Je cherche a me dire"

Source: Jean Baptiste Lully, *Psyché*, Atelier Philidor, copyist (Versailles: André Danican Philidor, 1702), 150-51.





The two obbligato violins carry the melodic interest, harmonizing with one another in sixths and thirds, often in counterpoint. Note that although violins are indicated for this piece, instrumentation is often not indicated in the score and was at the discretion of the conductor. While the violins present one motive, the vocal line follows the contour of the continuo. In this scene from the final act of the opera, the god Momus praises Cupid's skill in love as Cupid and Psyché are eternally united in the sky.

### Extended Binary Air

The Italian extended binary air was also developed during this time for use in Lully's comédie-ballets. The form (ABB<sup>1</sup>) is composed using poetry written in quatrain — the last two lines of the poetry are repeated as a musical variant of B. Although few other French composers adopted this form, Lully modeled his airs after those of Rossi, Savioni, Aproli and Carissimi.<sup>34</sup>

The form heard is as follows:

Musical Theme A	Quatrains 1&2
Musical Theme B	Quatrains 3&4

<sup>34</sup> Anthony, 59-60.

## Musical Theme B<sup>1</sup> Quatrains 3&4

Example 1-11 is an air excerpted from *Le Bourgeois gentilhomme* and is also entitled “Je languis nuit et jour.” An excellent example of extended binary form, this could also be considered an example of a *plainte*. Theme A is introduced in mm.1-10, with the first two quatrains:

Je languis nuit et jour, et mon mal est extrême  
Depuis qu’à vos rigueurs vos beaux yeux m’ont soumis.

Theme B occurs in mm.11-20, with new text and melody:

Si vous traitez ainsi, belle Iris qui vous aime,  
Hélas! Hélas! que pourriez vous faire à vos ennemis?

The text of theme B is repeated in mm. 21-30, but with new musical material. The extended binary air was also a popular form in French secular cantatas, a genre that will be discussed in detail later in this chapter.

**Example 1-11 – Extended Binary Air**

Jean Baptiste Lully, *Le Bourgeois gentilhomme*, Air de Musicienne: “Je languis nuit et jour”  
Source: Jean Baptiste Lully, *Le Bourgeois gentilhomme*, (Paris: André Danican Philidor, 1690), 10.

## Italian Lament

Lully abandoned the *comédie-ballet* for a new form, the *tragédie-ballet*, with the composition of *Psyché* in 1671 (the text was by Quinault, Corneille, and a still-agreeable Molière). One important development in *Psyché* was the Italian lament modified to French sensibilities. The air *Deh, piangete al pianto*, from the first *Intermède*, synthesized the two styles. From the Italian influence came repetition of text, while the French style interjected a narrow range, discreet vocal melismas, and a restrained use of dissonance. It is considered a prime example of Lully “banishing Italian vocal excesses” in favor of French melody.<sup>35</sup> This air, shown in Example 1-12, is similar to the *plainte*, with text subjects of grief and mourning. Note the descending intervals on mournful words “crying” (*piangete* in m. 8 and *pianto* in m. 5). This air appears in the first act after Psyché learns she must be sacrificed to a dragon in order to save her kingdom. Sung by a *femme affligée* (afflicted woman), it represents the collective mourning of the people and appeared first in Molière’s play of the same name.

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<sup>35</sup> Anthony, 80-1.

54. *Une Femme affligée* *Psyché*

Deh piange. re. al pianto mio Deh piange. re. al pianto  
 mio piange. re. al pianto to mi o Sassi duri antiche  
 selue. lagrimate. font e belue. lagrima. re. lagimate. font e.  
 belue. dun bel volto il fatore il fato - rio Deh pian-  
 gete. al pianto mio Deh piangete. al pianto -  
 mio piange. re. al pian to -

#### Example 1-12 Italian Lament

Jean Baptiste Lully, *Psyché*, “Deh! Piangete al pianto mio”

Source: Jean Baptiste Lully, *Psyché*, Atelier Philidor, copyist (Versailles: André Danican Philidor, 1702), 34.

### Pastorale

The *Pastorale* is a vocal genre worth mentioning not because of its direct influence on vocal forms as much as its impact on later French operatic themes. Born from both the Italian

dramatic *pastorale* with its mythological themes and the Spanish *pastorale* with its shepherds and shepherdesses and emphasis on chivalry, dramatic *pastorales* were popular in France as early as 1581. The dramatic subjects in these works, with their tender and occasionally melancholy subject matter, lent themselves easily to musical settings. Composer Robert Cambert and poet Pierre Perrin collaborated to create the *pastorale Pomone* in 1669 and the *pastorale héroïque Les Peines et les Plaisirs de L'Amour* in 1672. Although these works have been characterized as having banal verses, irrelevant plots, and too many characters, they are also creative in their adaptation of Italian styles. Cambert often used elements of Italian *canzona*, with its imitative texture and light, fast-paced and energetic rhythms, in his music. He also included melismatic passages and dissonance as part of the overall *affect* of his melodies. Other attempts at the *Pastorale* were Lully's *Acis et Galatée*, Andre Campra's *L'Europe galante*, and Campra's *Les Muses*. Later *pastorales* often contained allegory in their plots that hurled criticism at the court or commented on the current political climate.<sup>36</sup> In 1706, Joseph Mervessin described the dramatic *pastorale* as a genre that “imitated the Italian and Spanish poets, learning from them how to compose villanelles; these are songs in which Shepherds and Shepherdesses speak with tenderness. They soon became very much *à la mode*, and have since been used in France to express maxims of love, morality and all that is motivated by gentleness and tenderness.”<sup>37</sup> Although there were few direct contributions to the vocal form, pastoral themes from these operas certainly played a role in the development of French baroque opera.

Example 1-13, “Ha! quelle folie!,” is an example of a *pastorale* air, taken from Lully's *Pastorale comique* (1667). The air is sung by a shepherd in a charming triplet rhythm reminiscent of a minuet. The text is simple and happy: the shepherd sings of how silly it would

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<sup>36</sup> Anthony, 84-91.

<sup>37</sup> Ibid., 92.

be to die over a beautiful woman. He continues by singing that “a little bit of love in the heart” is favorable because it provides clarity, thus emphasizing the simplicity of life and love. The harmony is also simple, with short phrases and major modalities while the vocal range is relatively small (about an octave) and free of virtuosic display.



**Example 1-13 Pastorale air**

Jean Baptiste Lully, *Pastorale comique*, “Ha! quelle folie!”

Source: Jean Baptiste Lully, *Pastorale comique* (Versailles: André Danican Philidor, 1690) 41-2.



### Ritornello Air

The genre of the dramatic *pastorale* contributed to the *tragédie en musique*, a later form of opera that represented a synthesis of all elements of French theater up to that time.<sup>38</sup> Lully's *Cadmus et Hermione*, produced in 1673, typified this form, combining elements of court ballet, *pastorale*, comedy, tragedy, *merveilleux* (the supernatural), and Italian opera. In addition to drawing on former models, Lully incorporated new ideas into his *tragédies en musique*. One important example is Lully's use of leitmotif to connect a scene or act by presenting a short melodic phrase in the vocal line (or instrumental ritornello or choral fragment) and then recalling

<sup>38</sup> Anthony, 91.



it later in a different form.<sup>39</sup> An excellent example of this compositional device can be found in Lully's *Thésée*. First presented in the Prologue, the melodic phrase “Revenez, revenez, Amours revenez” is sung by Venus as a refrain, but then returns in the ritornellos that alternate with the vocal line. In this scene, Venus pleads with Love to return to the garden, for without Love, “nothing can please.” The same melodic motive is recalled briefly in the fourth act of the opera, when the heroine Aeglé is stranded in the desert without her lover Aegée. She states that she would rather die than be separated from him. The ritornello introduction (presented in G minor, the same key as in the Prologue) reminds the listener of Venus’s call for Love to return. An illustration of this ritornello/air/*récit* can be found in Example 1-14.

*Ritornello and air, Prologue:*

THESEE TRAGEDIE

RITOURNELLE

BASSE-CONTINUE

AIR

**Example 1-14 Ritornello Air and Leitmotif**

Jean Baptiste Lully, *Thésée*, “Revenez, revenz Amours revenez”

Source: Jean Baptiste Lully, *Thésée* (Paris: Christophe Ballard, 1688) 24-5, 257.

<sup>39</sup> Anthony, 103.



VENUS.

Revenez, Revenez, Amours revenez, Revenez, Amours, reve-

BASSE-CONTINUE.

nez; Pourquoi quitter ces Lieux où l'on est sans allarmes? La beau- té perd ses plus doux

BASSE-CONTINUE.

charmes, Si- tost que vous l'abandon- nez: Reve-

BASSE-CONTINUE.

PROLOGUE.

Revenez, Revenez, Amours revenez, Revenez, Amours, revenez;

BASSE-CONTINUE.

Recall of the motive, Act 4:

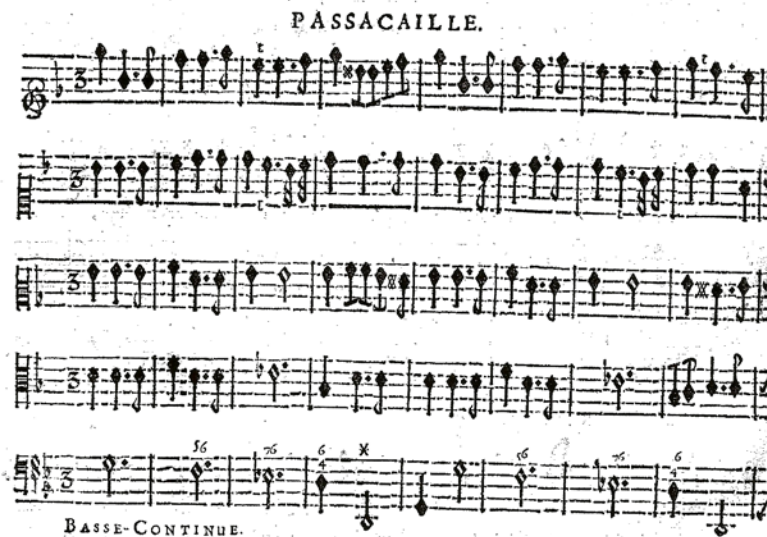
**A C T E Q U A T R I E S M E.**  
S C E N E P R E M I E R E.  
Æ G L E', M E D E E'.  
R I T O U R N E L L E.  
B A S S E - C O N T I N U E.  
B A S S E - C O N T I N U E.

### Ostinato Bass Air

Similar to the ritornello air is the use of *basso ostinato* (also referred to as a chaconne or passacaglia) as the basis for operatic airs. According to Anthony, there are seventeen airs of this type in Lully's *tragédies en musique*. In some cases, the text may have been an impetus to use this technique in earlier operas, and in later operas Lully used the pattern to provide unity across an entire scene. Example 1-15 shows several excerpts from Act V, scene 2 of Lully's *Armide*. At the beginning of the scene, a *pasacaille* is introduced in mm.1-4 (see score example page 220). It contains a falling ostinato bass line of four bars (G-F-Eb-D). The ostinato returns in Fortune's air — modified somewhat, but still with the falling G to D motive (score example page 232, mm. 1-4). The choral entrance (score example page 232, mm.1-4) also features the ostinato bass line, as does each air, choral entrance, and instrumental ritornello in the scene. In all, Lully uses a single ostinato bass line in three airs, a dance, and three choruses in the scene.

The scene follows the only love scene between Armide and Renaud; Armide, a sorceress, leaves the Pleasures and a troupe of “fortunate” lovers to amuse Renaud with an extended *divertissement* while she returns to the Underworld to contemplate her new found love for the heroic crusader. The passacaille and subsequent ostinato motive perhaps represents the magic spell that Armide has over Renaud:

*Passacaille introduction:*



*Air with ostinato bass:*

UN AMANT FORTUNE.

Les plaisirs ont choisi pour azile Ce séjour agreable & tranquille; Que ces

lieux sont charmants Pour les heureux Amants! Que ces lieux sont charmants Pour les

BASSE-CONTINUE.

**Example 1-15 Ostinato Bass Air/Passacaille**

Jean Baptiste Lully, *Armide*, Act V Scene 2

Source: Jean Baptiste Lully, *Armide* (Paris: Christophe Ballard, 1686), 220, 232-33.

Choral response with ostinato bass:

ACTE CINQUIESME. 233

Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces

Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces

Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces

Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces

VIOLONS.

BASSE-CONTINUE.

The death of Lully in 1687 and the resulting inability of his heirs to impose control over French opera coincided with the renewed popularity of Italian opera in France. Composers such as André Campra, Marc-Antoine Charpentier, and Pascal Colasse filled that void with the inclusion of Italian airs and arias in their work. This movement created a backlash: French writers criticized the movement, labeling the “new” Italian style as *bizarre*, *défiguré*, and *extravagant*, while terming the French national style *beauté*, *élégant*, and *intelligent*. Insults were hurled back and forth between the two camps, and many composers were torn between experimenting with their own Italian-inspired style and adhering to the national style that had



been “canonized” along with Lully.<sup>40</sup> Among the musical changes that occurred were more extensive use of chromaticism, rapid modulations, increased use of suspensions, and travel to distant keys. The function of the orchestra expanded in the post-Lully period, with the ensemble providing dramatic affect for storms and earthquakes, particularly in the compositions of Marin Marais. New combinations of instruments were used for texture and color.<sup>41</sup> These new developments in musical composition in turn affected the development of the solo vocal form, as composers began experimenting with new ways to compose for the voice.

### **Ariette**

Although airs primarily retained their structure, a new solo vocal form that was similar to the Italian *da capo* aria and called the *ariette* came into being after Lully’s death. Modeled after the *da capo* aria, it was used less for dramatic effect than for an opportunity for virtuosity. *Ariettes* came into vogue in France during the same period as the Italian cantata, which introduced *da capo* forms. André Campra went so far as to include Italianate *ariettes* in his *opéra-ballet* entitled *Les Fêtes vénitiennes*.<sup>42</sup> An example of this vocal form is found in Example 1-16. The *ariette* is sung by the character *La Bohémienne* and is found in one of the three *Cantates* that Campra included within the opera. It is in *da capo* form and contains fioritura passages. As in most Italian *da capo* arias, the B section is in the relative minor key (A minor to the tonic C Major). Campra allows melodic space for embellishment on the *da capo*, and the quarter-note tempo and the melodic intervals leave room for the singer to be creative:

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<sup>40</sup> Anthony, 140-45.

<sup>41</sup> Ibid., 155-58.

<sup>42</sup> Ibid., 160-61.

# CANTATE.

**LA BOHÉMIENNE.**

**PRÉLUDE.**

**Légèrement**

**PIANO.** (p) (Violons.)

6 4 3 4 3 4 3; 7 6

**1<sup>a</sup> B.**

(tr) Sans troubler le re - pos du ténébreux Em.

**Doux.**

6 4 3

**2<sup>a</sup> B.**

- pi - re, Jusques dans l'a-ve - nir nous a- vous l'art de li - re.

**ARIETTE.**

(All<sup>to</sup>)

A - mant, si vous ê-tes con-stant, A -

(All<sup>to</sup>)

**Fort.**

6 5

## Example 1-16 Ariette

André Campra, *Les Fêtes vénitiennes* "Amant, si vous êtes constant"

Source: André Campra *Les Fêtes vénitiennes* (Paris: Théodore Michaelis, n.d.1883, Plate T.M. 952), 65-7

10

la B.

- mant, si vous ê - tes cons - tant, Tou - jours empres - sé, toujours ten - dre; Il

*Doux.*

6

15

la B.

est ai - sé de vous ap - prendre Quel est le sort qui vous at - tend. —

*Doux.*

6 6 6

20

la B.

vous ap - prenez Quel

Il est ai - sé de vous ap - prendre Quel

6 6 6

30

la B.

at - tend. Quel est le sort qui vous at - tend. FIN.

est le sort qui vous at - tend. Quel est le sort qui vous at - tend. FIN.

*Fort.*

6 6 6

35

Quel ob -

40

jet pour.roit se dé - fen - dre, Es - pé - rez, Es - pé - rez,

45

Doux.

50

vous se - rez content: L'ins - tant est mar - qué pour se ren - dre, L'A -

a - mei - ne cet ins - tant,

55

-mour ameine cet ins - tant; Pour - vû que vous vouliez at - tendre. A -

Jusqu'au

mot FIN.

## Petit Motet

Lully's total domination over French opera has been characterized as the *culte intolérant* — a political environment that allowed Lully's music to flourish at the expense of the careers of other composers.<sup>43</sup> The renewed interest in Italian music served to “refresh the air that was

<sup>43</sup> Kenneth Gilbert, Davitt Moroney and Orhan Memed, Preface to *Oeuvres Complètes de François Couperin*, Vol. 5, Part III (Monaco: Musica Gallica, 1995), pages not listed.



saturated by [Lully's] incense.”<sup>44</sup> Composers turned to other musical genres during this time in order to free themselves from the operatic conventions imposed by Lully. During the seventeenth century, church composers in France tended to be conservative and followed the *stile antico* practice of the previous century. However, one area of progressive creativity was the *petit motet*, which was modeled on the Italian solo motet. *Petits motets* were for one to four voices with continuo and obbligato instruments. The use of contrasting rhythms, dissonance, and the restrained use of affective melodic intervals and text painting demonstrate the assimilation of Italian models into the French style.<sup>45</sup> Marc-Antoine Charpentier was one of the foremost composers of the French *petit motet*. He was known for his emphasis on color and progressive use of harmony, and he wrote a treatise on the importance of keys (modes) when composing for the voice. Charpentier believed that different modes accommodated different vocal ranges, but he also believed that each mode created a different affect (for example, C major could create gaiety or warlike feelings). Charpentier also made use of fast-paced modulations and chains of suspensions while retaining the melodic style of the *air de cour*. Composer Michel-Richard Delalande interspersed da capo arias that were virtuosic in nature in his *grands motets* (larger works written for chorus, soloists, and full orchestra). Later motet composers like André Campra composed motets that were *à la manière italienne* by combining French ornamentation (very carefully indicated by the composer) with Italian melismas, along with French *passacailles* and *sommeils* rhythms. Other motet composers include Couperin, Delalande, Morin, Bernier, Broussard, Lochon, and Clérambault.<sup>46</sup>

An example of a François Couperin *petit motet* is included in Example 1-17. Most of Couperin's motets were composed between 1690 and 1702 and were influenced by the

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<sup>44</sup>Ibid.

<sup>45</sup> Anthony, 211.

<sup>46</sup> Anthony, 226-60.

composer's interest in Italian chamber music. Written for tenor voice, the motet is a setting of the twelfth psalm, *Usquequo Domine*, and is scored for voice and continuo only. It is 201 measures in duration and is divided into 5 sections (*Lentement, Légèrement, Lentement, Lentement, Gayement*). Each section is not only marked by a change in tempo, but also a change in thematic material and rhythmic structure. The motet begins in A minor and runs through a series of related keys (key changes usually coincide with sectional changes), eventually concluding in A major. Couperin borrows from the Italian style, using various dissonances for affect, text painting, Italianate melismas, and repetitions of text. The work is undoubtedly by Couperin, as indicated by the careful indication of French ornamentation and a conservative melodic line. All trills (+) and passages are carefully notated, and melismatic passages never become too virtuosic or showy — all are in the realm of French restraint. This motet is a perfect example of what Gilbert, Moroney, and Memed describe as Italian expressiveness “married to [French] delicacy and sweetness.”<sup>47</sup>

### **Secular Cantatas**

The early eighteenth century was also a period of popularity for the French secular cantata, with the majority of cantata collections published between 1706 and 1730. Like most other vocal genres, the secular cantata was an import from Italy.<sup>48</sup> Poet Jean-Baptiste Rousseau standardized the French cantata libretto format, alternating three recitatives with three airs that centered on an allegorical or mythological subject matter.<sup>49</sup> Sometimes additional duets and/or obbligato instruments were added to this framework. Many elements of cantata were borrowed from opera: monologues, irregular meter in the *récit*, extensive da capo airs, and symphonic

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<sup>47</sup> Gilbert, Moroney and Memed. Pages not listed.

<sup>48</sup> Anthony, 422-28.

<sup>49</sup> James R. Anthony and Diran Akmajian, Preface to Michel Pignolet de Montéclair's *Cantatas for one and two voices* (Madison, WI: A-R Editions, 1978), vii-ix.

*Lentement*

*Usquequo*

Domine  
à voix seule

38

*Usquequo, domine obliuisceris me in finem, usquequo domi-*  
*ne auertis faciem tuam a me, usquequo, auertis faciem tuam a*  
*me, quandiu ponam consilia in anima mea dolo rem in*  
*corde meo per diem usquequo exalta- bitur inimicus*  
*Inimicus meus super me. usquequo exalta-*  
*-bitur Inimicus meus super me. Respice, et exaudime domine deus*  
*meus respice respice, et exaudime, domine deus meus, res- pi-*  
*-ce, respice et exaudime, domine deus meus*

*Legerement*

*Lentement*

### Example 1-17 Petit Motet

François Couperin, *Usquequo Domine*

Source: François Couperin, *Mottets à voix seule, deux et trois parties et symphonies de M. Couperin* (Versailles: André Danican Philidor, 1705) 180-86.

39

*Illumina - oculos meos ne unquam obdormiam in morte.*

*Illumina oculos meos ne unquam obdormiam in mor-*

*-te nequando dicat inimi-cus meus prævalui... aduersus e-um.*

*nequando dicat inimi-cus meus, prævalui... aduersus e-um.*

*nequando dicat inimi-cus meus prævalui aduersus e-um nequando*

*dicat Inimicus meus prævalui aduersus e-um prævalui*

*aduersus eum* *Lenement-* *Qui tribulant me, exultabunt si motus fuero.*

*Ego autem in miseri-cordia tua speravi. Ego autem in miseri-cordia*

40

*gagmani*

tua speravi speravi spera - ni. Exulta - bit cor meum in  
 salu - tari tu - o. Exulta - bit cor meum in salu - tari tu -  
 o. can - ta - bo domi - no can - ta - bo domi - no qui bona tri - buit mi -  
 hi et psallam nomi - ni do - mi - ni. al - ti -ssi - mi. et psallam nomi - ni do - mi - ni. al - ti -ssi -

mi. Exulta - bit cor meum in salu - tari tu - o. Exul -  
 - tu - bit cor meum in salu - tari tu - o. Exul - tu - bit cor -  
 meum in salu - ri tuo in salu - ri tu - o. can - ta - bo domi - no qui  
 bona tri - buit mi - hi et psallam nomi - ni do - mi - ni. al - ti -ssi - mi. et psal -



affects, such as storms, battle sounds, and *sommeils*. In addition, French musical features such as short phrases and ornamentation such as the *coulé* and the *port de voix* are present.<sup>50</sup> One such example is Michel Pignolet de Montéclair's "Tendre Amour, volez sur l'onde" from the cantata *Europe* (Example 1-18). This air is in *da capo* form with instrumental obbligato (Montéclair indicates flute and violin in the prelude of the cantata). The tempo is a charming *Gracieusement*, with the typical French overture dotted rhythm pervading. Phrases are short, but also contain Italianate melismas. Like Couperin, Montéclair very carefully indicates ornamentation; trills (+) and passages are strategically placed in all three parts. Thus, for all its virtuosity, French sensibility of taste never allows affect to become overblown in this cantata:

<sup>50</sup> Anthony, 422-28.

*Air.* *Gracieusement.* *3<sup>e</sup> Reprise*

*Tendres amours, volez sur l'onde.*

*83*

*Tendres amours Volez sur l'onde, Fuyez bruyants tirans des*

*Airs* *Sortez Divinités des Mers, En l'hon-*

*neur du Maître du Monde Faites retentir vos concerts.*

*Tendres amours, volez sur*

### Example 1-18 Secular Cantata Air

Michel Pignolet Montéclair, *Europe*, "Tendre Amour, volez sur l'onde"

Source: Michel Pignolet Montéclair, *Cantates à Une et à Deux Voix avec Symphonie, Troisième Livre* (Paris: Boivin, 1728), 82-5.

84

*l'onde, Volez, Volez Sur l'onde, Fuyez bruy*

*Ante brans des Ains, Sortez Divinitez des Mers, En l'hon:*

*neur du Maître du Monde, Faites retentir vos concerts, En l'honneur du*

*Maître du Monde, Faites retentir vos concerts.*

*fin.*



85

Chant

tez Tritons et Nereides, Celebrez l'objet de ses feux Sur le

dos des flots écumeux A ces Amants Servez de Guide, Sur le

dos des flots écumeux A ces Amants servez de Guide, Folatrez,

## Récitatif

The term *récitatif* (often shortened to *récit*) in French baroque opera requires some discussion at this point. Just as French opera as a whole went through a number of permutations and descriptors, the classification of music for solo voice also experienced a number of changes, particularly the differentiation between recitative and aria. The term *récit* was used

early on to describe anything sung by only one voice (this was sometimes used to describe instrumental solos as well; for example, *récit de viol*).<sup>51</sup> The first *récits* were classified as short solo vocal passages that carried the dramatic action. Early *récits* were often difficult to distinguish from airs. Although the *récit* was the predominant solo vocal subgenre within opera, examples of short lyrical vocal solos (which might be identified as airs) can also be found in the earliest French operas. The primary way that *récit* and air can be distinguished during this period is function: *récits* represent dialogue (characters conversing with one another), while arias are used for soliloquy (characters primarily speaking to the audience). Upon further examination, one can also discern the difference between *récit* and air by the style of the lyrics. *Récits* tend to be written in prose, while airs are typically written in poetic verse. Eventually these airs were augmented in length and character so that they were easily distinguished as stand-alone solo airs, and could be excerpted for individual performance. As tastes, compositional styles, and politics changed, so did the variety of airs, ariettes, and *récits*.

In early French baroque opera, the terms air and *récit* were often used interchangeably. Music of a typical seventeenth-century court ballet included *récits*, *vers*, *entrées*, and a concluding *grand ballet*. The word *récit* was a generic term in this context and indicated that a musical line was to be sung by only one voice (thus *récitatif* is a subgenre of *récit*). *Récit* usually appeared at the beginning of each section of a ballet and separated it into acts. These solo songs were performed by non-dancing characters, were similar to the *air de cour* in both structure and melodic shape, and were used as commentary on the dramatic action in the ballet. Solo *récits* were composed by the leading *air de cour* composers of the time: Pierre Guédron, Antoine Boesset, and Étienne Moulinié. However, as French baroque opera developed as its own genre

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<sup>51</sup> Ibid., 45.

and began to be distinguished from the court ballet, both air and *récit* began to take on specific tasks in the drama.

Despite developments in solo vocal forms and their functions, distinctions between air and *récit* are not always clear cut: often, airs are labeled as *récit* in opera scores, and some passages labeled as airs are so brief and devoid of melody that they sound like *récit*. As a result, French *récitatif* sometimes takes the shape of the more melodic air, while airs are often more declamatory in nature than the Italian aria. (Harnoncourt refers to this as a “wonderfully scanning rhythm.”<sup>52</sup>) Composer Charles-Henri de Blainville once quipped, “Our recitative sings too much; our airs, not enough.”<sup>53</sup> Ironically, to differentiate themselves from the Italians’ “measured” recitative (set in common time), the French referred to their *récit* as “unmeasured.”<sup>54</sup> Much of this can be attributed to the importance placed on poetry and drama by the French: “Lully derived a sort of catalogue of speech rhythms from the lofty and impassioned speech of French actors, which he then attempted to express precisely in notation. This resulted, of course, in complicated time [signatures] such as 7/4, 3/4, and 5/4.”<sup>55</sup> This technique allowed for the strongest syllables in the poetry to be aligned with the strongest beat in the measure, resulting in a constant alternation among various meters.

Unlike French *récit*, Italian *recitativo* typically does not contain rhymed verse, is very patter-like, and is contained within a duple meter structure. Italian arias have a distinct melody and rhymed verse. In order to form a comparison, an example of Italian recitative is provided in Example 1-19, taken from Monteverdi’s final opera, *L’incoronazione di Poppea*, premiered in 1643. In this recitativo, the character Fortune disparages the goddess Virtue. The first eight

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<sup>52</sup> Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech*. Translated by Mary O’Neill (Portland, OR: Amadeus Press, 1982), 37.

<sup>53</sup> Anthony, 106.

<sup>54</sup> Ibid., 106-7.

<sup>55</sup> Harnoncourt.

measures of the recitativo is typical of the Italianate style of recitative; it is written in common time within a relatively small vocal range (less than an octave). In keeping with the highly emotive, dramatic character of Italian vocal music, Monteverdi employs the use of text painting, dissonance and phrases that begin on the offbeat in order to convey the agitation of Fortune:



**Example 1-19 Italian Recitativo**

Claudio Monteverdi, *L'incoronazione di Poppea*, “Deh, nasconditi, o Virtù”

Source: Claudio Monteverdi, *L'incoronazione di Poppea*, manuscript

(Venice: Biblioteca Nazionale Marciana, n.d.), 2.

According to Charles Dill, there is a great deal of authoritative ambiguity that surrounds the subject of *recitativo* and its various classifications.<sup>56</sup> This stems from a lack of agreement between eighteenth-century music theorists on how French opera should be analyzed. Two eighteenth-century authorities Dill discusses are Jean-Jacques Rousseau and Pierre Estève, both of whom wrote extensively on French opera and the *recitativo*. Per Rousseau’s theory (outlined very succinctly by Paul-Marie Masson in his *L’Opéra de Rameau*), there are three types of

<sup>56</sup> Charles Dill, “Eighteenth-Century Models of French Recitative” *Journal of the Royal Musical Association*, Vol. 120, No. 2 (1995), 232-50.

French baroque *récit*: *récitatif simple*, *récitatif accompagné*, and *récitatif mesuré*. Estève also lists three types of *récitatif*, but uses different classification methods.

### **Récitatif Simple**

*Récitatif simple* is the most common type of *récit* found in French opera. It is accompanied by a *basso continuo* and occurs with frequent meter changes according to the demands of the poetry. Estève defines *récitatif simple* as *récit* that is modeled around the strict declamation of text. (Per Estève, *récitatif simple* can also be accompanied by the orchestra.)<sup>57</sup> Early *récitatif simple* was relegated to a slender vocal range, while later operas allowed for more dramatic expression through the use of greater vocal range and more complex harmonic accompaniment. An example of *récitatif simple* is Example 1-20 from Act I scene ii of Lully's opera *Armide*; there are several features that distinguish this passage as *récitatif simple*. First, there are frequent meter changes within the body of the *récit*. Also, there are no repeated textual or musical phrases in the passage; it is strictly declamatory in nature. Finally, the vocal range is relatively narrow, spanning little more than an octave in the two pages of *récit*. This scene depicts Hidraot, Armide's uncle, pleading with her to find a husband and forget the heroic Renaud.

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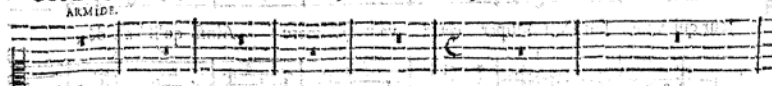
<sup>57</sup> Ibid., 241.

ARMIDE TRAGEDIE.


SCENE II.

HIDRAOT, suite d'Hidraot, ARMIDE, PHENICE, SIDONIE.

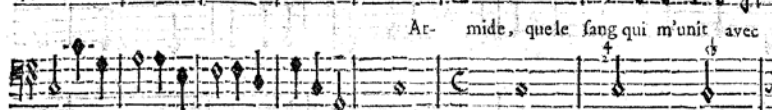
ARMIDE.



HIDRAOT.



Ar- mide, que le sang qui m'unit avec



PRELUDE.



vous Me rend sensible aux soins que l'on prend pour vous plaire! Que vostre triomphe m'est



BASSE-CONTINUE.



doux/Que j'aime à voir briller le beau jour qui l'é- claire! Je n'aurois plus de vœux à faire,



BASSE-CONTINUE.



Si vous choisissiez un Espoux. Je voy de prés la Mort qui me menace, Et bientôt l'âge qui me



BASSE-CONTINUE.

Example 1-20 Récitatif Simple

Jean Baptiste Lully, *Armide*, "Armide, que le sang qui m'unit avec vous"  
Source: Jean Baptiste Lully, *Armide* (Paris: Christophe Ballard, 1686), 18.

## Récitatif Accompagné

A second type of *récitatif* classified by Rousseau/Masson is called *récitatif accompagné*. This form emphasizes musical expression over text declamation, contains more melodic passages, and uses the orchestra as accompaniment. Rousseau/Masson subdivided this category even further to include *récitatif accompagné pathétique* (the orchestra provides more punctuated rhythms (similar to the Italian recitative obbligato) and *récitatif accompagné solennel* (the orchestra supports the continuo with only simple harmonic progressions).<sup>58</sup> An example of *récitatif accompagné pathétique* is Example 1-21, drawn from the second *Intermède* of Lully's opera *Psyché* and sung by the character Vulcain. In this scene, Vulcain is building a palace for Psyché according to Cupid's specifications. The orchestration is simple and interacts antiphonally with the singer. Simple continuo writing supports the vocal line. In measures in which the voice is silent, the orchestra repeats the singer's previous motive. Thus the orchestra supports the vocal line, but is subjugated by the demands of poetic declamation:



### Example 1-21 Récitatif Accompagné Pathétique

Jean Baptiste Lully, *Psyché*, "L'Amour, ne veut point qu'on diffère"

Source: Jean Baptiste Lully, *Psyché*, Atelier Philidor, copyist (Versailles: André Danican Philidor, 1702), 57-60.

<sup>58</sup> Dill, 234.



*Ser* *L'amour ne veut point qu'on diffère, travailler, bastez, vous bastez,*

*vous* *Fraper redoublez, vos coups* *Qu'alar*

*deur de luy plaire. fesse vos soins les plus doux. redoublez, vos*

# Psiché!

59

Handwritten musical score for 'Psiché!'. The score consists of 14 staves. The first staff is a treble clef, and the second is a bass clef. The music is written in a single system. The lyrics are written below the staves: 'coups', 'frapex', 'redoubles vos coups', 'frapex', 'fre-'. The score includes various musical notations such as notes, rests, and accidentals. The final staff has the lyrics 'per redoublez vos coups redoublez vos coups'.

*Psiche'*

60

que lardeur de luy- plaire, fassent vos vœux les plus doux que luy

deur de luy plaire, fassent vos vœux les plus doux.

The image shows a handwritten musical score for a piece titled "Psiche'". The score is written on ten staves. The first four staves are empty, with a tempo marking of "60" at the beginning. The fifth staff contains the lyrics "que lardeur de luy- plaire, fassent vos vœux les plus doux que luy". The sixth staff contains the lyrics "deur de luy plaire, fassent vos vœux les plus doux." The seventh and eighth staves are empty. The ninth and tenth staves contain the lyrics "deur de luy plaire, fassent vos vœux les plus doux." The score is written in a cursive, handwritten style.

*Récitatif accompagné solennel* is a subcategory of *récitatif accompagné*, which also includes full orchestral writing under the vocal line. However, the orchestra provides only simple harmonic progressions with no independent melodic lines. An example of this type of

*récit* can be found in Example 1-22 below. Taken from Act II, Scene iv of Lully's *Armide*, nymphs and demons are depicted dancing around the sleeping Renaud. The orchestra supplies a simple accompaniment under the vocal line, never rising in pitch above the melody, which is carried by the singer. The *récit* contains some melodic and poetic repetition, but only the first phrase of the poetry is repeated.

**SCENE IV.**

Une Nympe des Eaux. Troupe de Bergers & Bergeres heroïques.

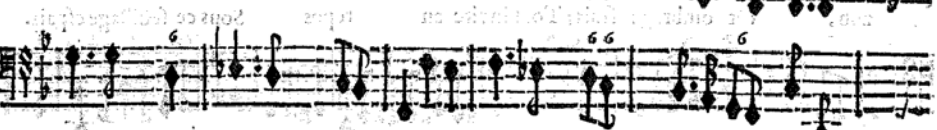
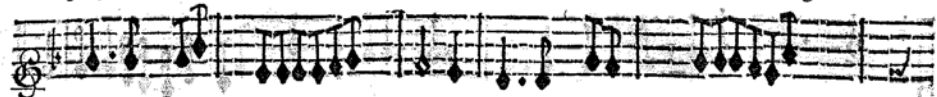
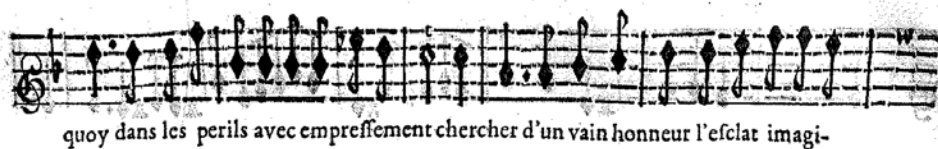
LA NYMPHE.

Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement ! Pour-

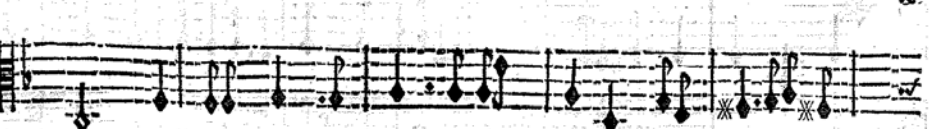
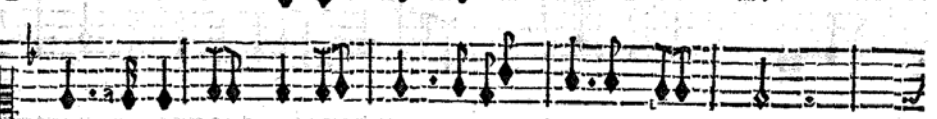
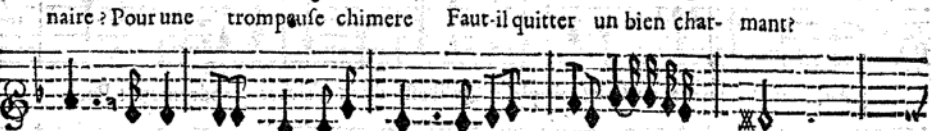
BASSE-CONTINUE.

The image shows a page from a musical score. At the top, it is titled 'SCENE IV.' followed by 'Une Nympe des Eaux. Troupe de Bergers & Bergeres heroïques.' Below this, the vocal part is labeled 'LA NYMPHE.' and the basso continuo part is labeled 'BASSE-CONTINUE.' The music is written on five staves. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The basso continuo line is in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the vocal line: 'Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement ! Pour-'. The music consists of a simple, repetitive melody in the vocal line, with the basso continuo providing a simple accompaniment.

**Example 1-22 Récitatif Accompagné Solennel**  
 Jean Baptiste Lully, *Armide*, “Au temps heureux ou l’on sçait plaire”  
 Source: Jean Baptiste Lully, *Armide* (Paris: Christophe Ballard, 1686), 87-8.



BASSE-CONTINUE.



BASSE-CONTINUE.

## Récitatif Mesuré

The third type of recit is called *récitatif mesuré* and is similar to Italian *arioso* (arioso has a more lyrical melody than traditional secco recitative). With this type of *recit* Rousseau/Masson and Estève are in agreement. *Récitatifs mesurés* are more metrically regular than their “simple” counterparts and usually contain textual or musical repetitions. Per Estève, these *recits* are often extended in length, with the orchestra playing a stronger role in the music; some theorists might classify these types of *recits* as true airs.<sup>59</sup> An example of *récitatif mesuré* is shown in Example 1-23, from from Act III, Scene iv of Lully’s *Armide*. Armide has conjured Hate to destroy her love for Renaud. Hate issues a powerful incantation that will break Cupid’s spell. The orchestral writing is dramatic under the vocal line and often doubles it for effect. It contains pulsating sixteenth notes, especially in the continuo, which create a driving, ominous rhythm. The meter does not change, and the vocal line contains numerous repetitions of text and melody:



### Example 1-23 Récitatif Mesuré

Jean Baptiste Lully, *Armide*, “Je responds à tes voix s’est fait entendre”  
Source: Jean Baptiste Lully, *Armide* (Paris: Christophe Ballard, 1686), 130-31.

<sup>59</sup> Ibid., 108-110.

Jusques dás le fonds des Enfers. Pour toy , contre l' Amour, je vais tout entreprendre,

BASSE-CONTINUE.

# ACTE TROISIÈME.

131

Et quand on veut bié s'en deffendre On peut se garen- tir de ses indignes fers.

BASSE-CONTINUE.



## Monologue Récit

A final type of *récitatif* mentioned by Estève is the *monologue récit*. Traditionally, a theatrical monologue is a scene in which a character speaks alone on stage. In French baroque opera, whole monologue scenes were constructed using *récit*. This type of *récit* combines elements of both *récitatif simple* and *récitatif accompagné*. An example of a monologue *récit* can be found in Example 1-24, taken from Act II, scene v of Lully's *Armide*, in which Armide stands over the sleeping Renaud intending to kill him. She finds that she cannot, as she has fallen in love with him, creating one of Lully's greatest dramatic monologues. Note that this example contains characteristics of *récitatif simple*, with its frequently changing meter and declamation of text; there is no repetition in Armide's monologue. However, the orchestra plays an important role in the preceding prelude as well as the occasional punctuation of the text by the instruments:

ACTE SECOND.

BASSE-CONTINUE.

**Example 1-24 Monologue Récitatif**  
Jean Baptiste Lully, *Armide*, "Enfin il est en ma puissance"  
Source: Jean Baptiste Lully, *Armide* (Paris: Christophe Ballard, 1686), 101-4.

74 ARMIDE.  
En- fin il est en ma puissance, Ce fatal Ennemy, ce superbe Vain-

# ARMIDE:

En- fin il est en ma puissance, Ce fatal Ennemy, ce superbe Vain-

BASSE-CONTINUE.

102

## ARMIDE, TRAGÉDIE.

queur. Le charme du som-meil le livre à ma vengeance; Je vais percer son invincible

BASSE-CONTINUE.

cœur. Par luy tous mes captifs sont sortis d'esclavage; Qu'il éprouve toute ma

BASSE-CONTINUE.

rage. Quel trouble me faitit? qui me fait hesiter? Qu'est-ce qu'en sa fa-

BASSE-CONTINUE.

veut la pitié me veut dire? Fraçons... Ciel! qui peut m'arce- ster? Ache-

BASSE-CONTINUE.

tons... je fremis! vangeons-nous... je sou- pire! Est-ce ainsi que je

BASSE-CONTINUE.

# ACTE SECOND.

103

doy me vanger aujour- d'huy! Ma colere s'é- teint quand j'approche de luy. Plus je le

BASSE-CONTINUE.

voy; plus ma vengeance est vaine; Mon bras tremblant se refuse à ma haine. Ah!...

BASSE-CONTINUE.

quelle cruauté de luy ravir le jour! A ce jeune Heros tout cede sur la

BASSE-CONTINUE.

Terre. Qui croiroit qu'il fust né seulement pour la Guerre? Il semble estre fait pour l'a-

BASSE-CONTINUE.

mour. Ne puis-je me vanger à moins qu'il ne pe- sisse? Hé ne suffit-il

BASSE-CONTINUE.

BASSE-CONTINUE.

## ARMIDE, TRAGÉDIE.

pas que l'amour le pu- nisse : Puisqu'il n'a pu trou- ver mes yeux assez char-

BASSE-CONTINUE.

mants, Qu'il m'aime au moins par mes enchantémets; Que, s'il se peut, je le ha-

BASSE-CONTINUE.

isse.

VIOLONS.

BASSE-CONTINUE.

The following table outlines the various types of French baroque récit and their definitions according to Rousseau/Masson and Estève.

<b>RÉCITATIF TYPE</b>	<b>ROUSSEAU/MASSON DEFINITION</b>	<b>ESTÈVE DEFINITION</b>
Simple	Récitatif accompanied by basso continuo. Contains frequent metrical changes that are determined by the demands of the poetic inflection.	Récitatif (simple or accompanied) in which metrical changes were subject to the demands of the text. Pertains to most récit in French baroque opera.
Accompagné	Orchestrally-accompanied recitative	N/A
Accompagné Solennel	A subset of Récitatif accompagné in which the orchestra supports the continuo only with simple harmonic progressions.	N/A
Accompagné Pathétique	A subset of Récitatif accompagné in which the orchestra is more rhythmically active, similar to the Italian recitativo obbligato.	N/A
Mesuré	Passages are metrically regular, more lyrical and contain textual or musical repetitions.	Passages are metrically regular, more lyrical and contain textual or musical repetitions. Also contain some sort of orchestral accompaniment (can sometimes be classified as true airs)
Monologue	N/A	A scene in which a character speaks alone on stage. Combines musical elements of Récitaif simple and Récitaif accompagné.

**Table 1-1**  
**Récitatif Categories**

## CHAPTER 2

### PERFORMANCE PRACTICE AND ORNAMENTATION

One cannot discuss vocal music of the French baroque without also discussing ornamentation and performance practice. The issues surrounding ornamentation, *notes inégales*, and overdotting nearly always arise when considering this music; much has been written on the subject, and there are disagreements on the exact execution of each one of these stylistic nuances. Even the renowned specialist William Christie, in an article with the ominous title “The elusive world of the French Baroque,” warns the reader with the following opening sentences:

If you ask any singer in Baroque music today which of the national styles is the most difficult, he or she would probably answer immediately the French Baroque. It is difficult because there is a linguistic problem, but there are also problems with the kind of musical support that is required and with the graphics of French Baroque music. You have to add things to French vocal music that are not on the page. There are, in other words, performing conventions that have to be respected, and there must be a linguistic approach to the music.<sup>1</sup>

This philosophy, held by many performers of early music, is reasonable when striving for accurate historical interpretation. However, it can be problematic when developing an anthology of French airs that is appropriate for beginning singers.

When working with young singers, addressing the issue of historical performance is usually low on the list of pedagogical priorities. Proper intonation, breathing, articulation and placement should come first when teaching a young person to sing. It is only once the student has mastered a basic understanding of vocal technique that it is appropriate to introduce the intricacies of performance practice and ornamentation. This pedagogical philosophy avoids frustrating the beginning singer and possibly introducing bad habits by placing too much

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<sup>1</sup> William Christie, “The elusive world of the French Baroque,” *Early Music*, Vol. 21, No.2 *French Baroque I* (May 1993), 263.

emphasis on stylistic interpretation rather than on proper technique. However, once basic technical issues have been addressed, stylistic interpretation should be introduced into the vocal curriculum, as it is an important skill for any musician. In this section, I will discuss the issues of performance practice and ornamentation with the understanding that many of these ideas should be applied at the discretion of the teacher and only when the student is ready to attempt them.

### **Performance Practice and the Doctrine of Affections**

It is important to keep in mind that performance practice in the French Baroque is directly related to the idea that human emotions (or passions, as the French often termed them) could be ethically guided by music and poetry, and that all aesthetic choices pertaining to baroque performance should be made within the context of the intended *Affekt* or character of the piece. From the standpoint of baroque philosophy, the primary function of vocal music was to express and move the “passions” embodied in the song texts, which would then in turn move the listeners.<sup>2</sup> Musical expression therefore, was an outgrowth of baroque philosophy. Many of the mechanics of baroque performance practice discussed in this chapter should be considered as they pertain to the desired outcome regarding expression, emotion, and the character of the piece at hand.

### **Tempo**

As mentioned above, the performance conventions of French baroque music are what lend it its unique character. Choosing an appropriate tempo is one of the first decisions a singer

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<sup>2</sup> Catherine Gordon-Seifert, *Music and the Language of Love: Seventeenth-Century French Airs* (Bloomington: Indiana University Press, 2011), 47.



must make when performing any piece, but a baroque piece, which often lacks any indication of either contemporaneous practice or the composer's intentions, requires even more reflection. As Robert Donington has noted, "Very little assistance can be had on tempo either from notation or from contemporary evidence. This is partly because there is seldom one right tempo in the absolute."<sup>3</sup> Ideas about appropriate tempos have evolved over the years as research into performance practice and the concept of historically-informed performance has grown. However, some conclusions about appropriate tempos can be drawn by observing the music, specifically in time signatures, tempo markings (sometimes referred to as "time words"), key signatures, and the relationship of the piece to baroque dance forms. Time signatures were some of the earliest written indication of tempos. Although meter indications are helpful when determining a proper overall tempo for a piece, they are most helpful in determining the relationship of changing tempos within a piece. The signs employed during the baroque era were variations on those introduced by Philippe de Vitry in the fourteenth century and used throughout the Renaissance. Triple meter was indicated with O3 or "cut circle" (Φ), while duple meter was indicated by C or "cut C" (Ċ). The cut signs indicated diminution of tempo, but Mary Cyr warns that they do not always indicate a true 2:1 increase in tempo.<sup>4</sup> Donington explains the issue by recommending that when the meter changes from C to Ċ within the course of a movement, one should assume that an increase in tempo was almost certainly intended by the composer. However, the context of the music itself should be the determining factor as to how much faster the cut meter is to be taken.<sup>5</sup>

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<sup>3</sup> Robert Donington, *A Performer's Guide to Baroque Music* (New York: Charles Scribner's Sons, 1973), 243.

<sup>4</sup> Mary Cyr, *Performing Baroque Music* (Portland, Oregon: Amadeus Press, 1992), 30.

<sup>5</sup> Donington, 245.

According to Cyr, tempo markings did not come into accepted practice until the end of the seventeenth century. Tempo markings in baroque music have a general meaning: slow tempos are indicated by *Largo*, *Adagio*, or *Lento*, and fast tempos are marked by *Allegro* or *Andante*. Lionel Sawkins offers these suggestions with French tempo markings:

Lentement = slow

Vite = fast

Doucement = slow tempo; corresponds to gravement or lentement

Légèrement = swift, nimble tempo; closer to the tempo of vite

Gracieux = moderate tempo

Rondement = moderate pace with some forward movement

Sawkins further explains that although fast tempos are similar to what we would expect today, slow movements were often played much more slowly.<sup>6</sup> He recommends that singers should carefully anticipate the longer phrases that result and carefully execute appropriate ornamentation to achieve the tempo conceived by the composer.<sup>7</sup> Donington notes that time-words often suggest the mood of the piece rather than the tempo. He concedes that time-words are so vague that even when they directly indicate speed, contemporaneous descriptions of tempo markings are conflicting and cannot be perceived as absolute.<sup>8</sup> Cyr agrees, noting that baroque tempo markings sometimes refer to the speed of a piece, but also refer to the “spirit” of the piece.<sup>9</sup>

An important aspect of tempo selection is the baroque doctrine of the affections — the overarching goal of arousing archetypical emotions through music. Affects were imbedded in the meanings of tempo markings, but also had ties to the choices composers made when assigning key signatures to their works. The use of Affect in baroque music was an accepted

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<sup>6</sup> Lionel Sawkins, “Doucement and légèrement: Tempo in French Baroque Music” *Early Music*, Vol. 21, No. 3 French Baroque II (August 1993), 368-69.

<sup>7</sup> Sawkins, 372.

<sup>8</sup> Donington, 243.

<sup>9</sup> Cyr, 31.

form of artistic and personal expression; Mary Cyr defines it as “the belief in the soul exerting control over the body and filling it with passions that are strongly expressed.”<sup>10</sup> Cyr also notes that some composers associated key signatures with specific Affects. Eighteenth-century treatises by Charpentier, LaBorde, Mattheson, Rameau, and Quantz explain the attributes that each key signature embodies, although there is little agreement among the writers. For example, Charpentier describes E major as “quarrelsome and boisterous,” while Rameau assigns that key to “tender and gay songs.”<sup>11</sup> The qualities of key signatures were primarily influenced by the temperament being utilized in a particular performance, which was in turn dependent on the philosophy, science and taste of the composer and/or performer. One instrument might sound brighter or stronger in one key, but might have intonation issues in another depending on the instrument and its tuning.<sup>12</sup> However, these intended emotional characteristics strongly influenced the speed at which a piece should be performed; A piece which was in a tonality that the composer designated as “grave and pious” would be played at a much slower tempo than a piece that was characterized as “magnificent and joyous.” For this reason, the key signature of a piece is an important clue in determining the tempo of a baroque piece.

Cyr further notes that the tempo of a baroque work based on dance often had a very specific character and mood, and that the title of the dance implied the specific meter, rhythm, phrasing, and style for that movement. Even when the dance is not identified in the title, these style characteristics can be used to determine the tempo of a piece.<sup>13</sup> French music, so entwined with the dance tradition, must strongly adhere to this notion. There were dozens of dances in the baroque era; some of the dance types most frequently encountered in French baroque opera

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<sup>10</sup> Ibid., 31.

<sup>11</sup> Ibid., 32.

<sup>12</sup> Ibid., 31.

<sup>13</sup> Ibid., 42.

include the *menuet* (elegant and noble simplicity), *chaconne* (moderate speed with beats clearly marked, in 3), and the *sarabande* (serious and grave, with a characteristic agogic accent on the second beat).<sup>14</sup> William Christie suggests that because most French dances were also sung, dance movements should not be played faster than one can sing or dance them. He recommends finding “a happy meeting ground between singers, dancers and instruments.”<sup>15</sup> Thus one must have an understanding of the original dance tempos and how the text must fit within that context. Clearly, tempos in French baroque music are a complex issue, combining the influence of key signatures, text and overall emotional qualities.

### ***Notes Inégales***

The tradition of *notes inégales* in the performance of French baroque music is defined by Donington as “the unequal performance of notes which are notated equally.”<sup>16</sup> French music was often performed with a lilting rhythm, which was not traditionally indicated in the score. It was a stylistic convention understood and automatically applied by musicians in performance. An example of how *notes inégales* should be applied in performance is shown in Example 2-1 below:



#### **Example 2-1**

Loys Bourgeois's Illustration of *Notes inégales* (1550)

Source: Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 122.

<sup>14</sup> Cyr, 43-45.

<sup>15</sup> Christie, 264.

<sup>16</sup> Donington, 255.

Arnold Dolmetsch, pointing to the treatises of baroque musicians, explained *notes inégales* succinctly: “In Common time, when one plays even quavers, the *martellement* [approximately a dotted rhythm] should be made on the first half of a beat” (Jean Rousseau, *Traité de la Viole*, 1687).<sup>17</sup> There are certain rules guiding the use of *notes inégales*. First, inequality should be applied to pieces that are graceful, elegant, or flowing in spirit, with the objective of adding grace or charm to an already gentle piece of music.<sup>18</sup> In pieces of music that contain empathetic strong beats or aggressive rhythms (such as a march or a gigue), the use of *notes inégales* is not appropriate. Second, inequality should be applied to subdivisions of the beat, and usually the smallest note values in the piece. *Notes inégales* should not occur on primary beats (for example, if the quarter note is the primary beat, a series of conjunct eighth notes would be treated unequally). Finally, inequality should be applied to notes that move predominantly stepwise, so that notes are grouped naturally into pairs.<sup>19</sup> Dolmetsch observes that the practice of playing of passing notes unevenly was so universally understood by performers that composers gave special directions in the music when *even* playing was required.<sup>20</sup> Composers indicated even playing in the score with the words *croches, égales, marqué, or détaché*. There are other circumstances that would exclude the use of *notes inégales*, such as dots printed above the notes, leaping passages, notes that are repeated frequently, triplet groupings, or a fast-paced tempo.<sup>21</sup> The practice of *notes inégales* was a natural outgrowth of *Musique mesurée*, with the importance of stressed and unstressed syllables in French language and literature. *Notes inégales* certainly become important in French vocal music, as it enhances

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<sup>17</sup> Arnold Dolmetsch, *Interpretation of the Music of the Seventeenth and Eighteenth Centuries* (London: Novello & Company, 1969), 72.

<sup>18</sup> Cyr, 117.

<sup>19</sup> *Ibid.*, 117.

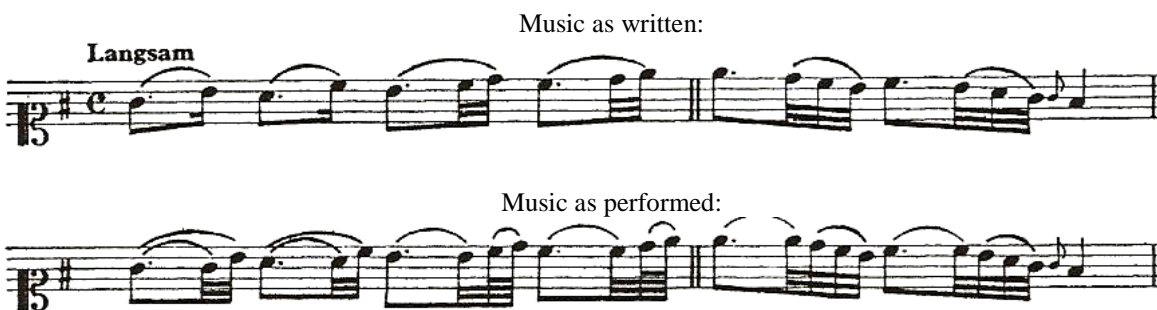
<sup>20</sup> Dolmetsch, 75.

<sup>21</sup> Cyr, 118.

pronunciation. According to Christie, “If you don’t subscribe to *notes inégales*, you might as well stay away from French music. It’s an extension of speech.”<sup>22</sup> The convention of *notes inégales* helps to enhance the natural grace of poetry and music grace inherent in the French baroque vocal tradition.

## Overdotting

The issue of overdotting is also a feature of French baroque music. There is a great deal of controversy surrounding this practice, and an entire essay could be written on overdotting alone (indeed, Matthew Dirst refers to the “politics of overdotting” in his 1997 article).<sup>23</sup> Overdotting can be defined as “lengthening the dotted notes while shortening the note following the dot by half its value or more.”<sup>24</sup> The resulting silences between the notes create a stronger articulation within the dotted rhythms. An example of overdotting is shown in Example 2-2.



### Example 2-2: Double Dotting

Source: Michael Collins, “A Reconsideration of French over-Dotting”, *Music & Letters*, Vol.50, No.1, 50<sup>th</sup> Anniversary Issue (Jan.1969), 121.

Other names for this practice are “double-dotting” or “French overture style.” Thurston Dart describes overdotting in performance as having all the parts moving together jerkily, despite the

<sup>22</sup> Christie, 262.

<sup>23</sup> Matthew Dirst, “Bach’s French Overtures and the Politics of Overdotting,” *Early Music*, Vol. 25, No. 1 (Feb., 1997): 35.

<sup>24</sup> Cyr, 119.

indication of written note values. He recommends that dotted rhythms be adjusted to fit the shortest note values in the piece, which often means that the first note after a rest should be shortened in performance.<sup>25</sup> Frederick Neumann explains the phenomenon of overdotting as lengthening of a note by three quarters, which was usually only specified in ensemble music in which singers or players had to be synchronized; early French baroque composers indicated overdotting either with the insertions of rests or by tying notes together. Neumann also indicates that composers did not notate overdotting in solo parts, and that the soloist was expected to render the part with overdotting, although the performer “may or may not have obliged them.”<sup>26</sup>

Much of the controversy of overdotting (the *querelle* of the “French Style”) appeared in the articles of Frederick Neumann and David Fuller in the 1970s and concentrated on the prevalence of overdotting in performance. Although the practice has been an accepted one in historical performance, Neumann’s theory held that that the practice was not as commonplace as some believed. He contended that overdotting was not used unless notated by the composer, and that by and large the idea of applying double-dotting to all baroque music was a “major historical misunderstanding.”<sup>27</sup> Fuller refuted this idea, noting that the conventions of the *galant* style, the closely related practice of *notes inégales*, and the documented practice of overdotting in marches, gigues, and canaries strengthened the case for the practice. However, Fuller also qualified his argument by noting that overdotting should not be seen as an obligation, but rather as an expressive effect.<sup>28</sup>

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<sup>25</sup> Thurston Dart, *The Interpretation of Music* (New York: Hutchinson House, 1954), 81.

<sup>26</sup> Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 98-99.

<sup>27</sup> Neumann, 119.

<sup>28</sup> David Fuller, “Dotting, the ‘French Style’ and Frederick Neumann’s Counter-Reformation,” *Early Music*, Vol. 5, No. 4 (Oct. 1977): 533-535.



Other historians have taken this more centrist approach held by Fuller. According to Mary Cyr, overdotting should be applied to pieces that portray a noble or stately character: either slow and march-like or “vigorous and sharply articulated.” She contends that the effect of overdotting should be “fundamentally different in quality from the gentle, flowing, elegant pieces that require [*inégales*].”<sup>29</sup> In their 2010 article, Dorottya Fabian and Emery Schubert suggest that overdotting has less to do with regimented performance practice as perception: listeners tend to perceive overdotting more in pieces with faster tempos than in those that are played slowly, despite carefully measured dotted ratios. They note also that early treatises advised that overdotting be used when the desired result was “lively,” “fiery,” “bold,” etc. According to this view, overdotting was intended as an expressive tool to indicate the musical character of a piece, and is a function of *Affekt*.<sup>30</sup> Thus the decision to apply overdotting in performance should be determined by the character of the piece and through thoughtful consideration by the performer.

## Ornamentation

Ornamentation in the French Baroque is equally problematic, as there is disagreement as to the number and notation of the different types of French baroque ornamentation. For example, Michel Pignolet Montéclair lists eighteen principal ornaments in vocal music in his 1736 treatise *Principes de Musique*, while Robert Donington lists 125 in his 1974 book *The Interpretation of Early Music*. According to Mary Cyr, composers often used signs interchangeably or even invented new signs to indicate a need for ornamentation.<sup>31</sup> Composers

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<sup>29</sup> Cyr, 119.

<sup>30</sup> Dorottya Fabian and Emery Schubert, “A new perspective on the performance of dotted rhythms,” *Early Music*, Vol. 38, No. 4, Three centuries of music in England (November 2010): 585-587.

<sup>31</sup> Cyr, 132.

would sometimes publish tables of their ornamentation signs with their collected works. The most common (and most agreed upon) ornamentation sign is the cross (+), which usually indicated a trill. Types of French baroque ornamentation mentioned by Montéclair include the *tremblement* (trill), *coulé* (passing appoggiatura), *port de voix* (appoggiatura from below), *chûte* (descending anticipation, that usually involved a descending leap), *son filé* (straight tone), *son glissé* (slide) and *sanglot* (sob used as an expressive device in singing).<sup>32</sup> There are countless others (including several categories of *tremblement*), and many composers of the time wrote entire treatises on the issue of ornamentation. French composers were known for their exactitude when prescribing ornamentation in their works. Harnoncourt writes that even the simplest pieces (minuets and gavottes, for example) were composed with myriad ornaments. However, they were not intended to be improvised, as was the practice in Italian music. Rather, composers precisely prescribed trills, mordents, and slides as well as complicated tremolos and glissandos.<sup>33</sup> Thus not only was ornamentation treated with care, it was also carefully controlled by the composer. William Christie emphasizes that ornamentation was used by both the composer and performer as a grammatical aid: words could be emphasized and therefore more easily understood at a distance.<sup>34</sup> Christie further maintains that decisions on which ornaments to use should be based on syllabic stress: “The baggage of French ornamentation is grammatical.”<sup>35</sup> A table of ornaments taken from Montéclair’s treatise, their definitions, and relevant notes can be found at the end of this chapter. It is important for teachers of voice to understand that although appropriate ornamentation is a must for accurate historical performance of French baroque

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<sup>32</sup> Anthony and Akmajian, xiii-xvii

<sup>33</sup> Harnoncourt, 183.

<sup>34</sup> Christie, 263.

<sup>35</sup> William Christie, interview by Bernard D. Sherman in *Inside Early Music: Conversations with Performers* (New York: Oxford University Press, 1997), 259.

music, they should not bombard a young student with the intricacies of ornament execution until the student is technically ready.

There are a great many issues to consider in the area of performance practice with French baroque music. As with most early music, there are many disagreements about how this music should be performed. However, these controversies should not be a deterrent when introducing young singers to early French music. The next chapter will discuss pedagogical considerations when choosing music for young singers and how French baroque airs can be accommodated in the vocal studio.

## Table 2-1: Vocal Ornaments in the French Baroque

As documented by Michel Pignolet Montéclair in 1736<sup>36</sup>

**Ornament Name:** Coulé

**Symbol (if indicated):** No symbol; use determined by taste of the performer

**Definition/Description:** A passing appoggiatura. Use when the melody descends in thirds. Used as a matter of taste to soften the melody; Sometimes designated by a small note. Do not use when the text expresses anger or the tempo is rapid. A *Vorschlag* that descends to its parent note.



**Ornament Name:** Port de voix

**Symbol (if indicated):** Sometimes shown by a small added note; Montéclair indicated it thus: /

**Definition/Description:** An appoggiatura from below. Used when the melody rises by conjunct motion from a subordinate note and stays on the note. Used as a matter of taste. A *Vorschlag* that ascends to its parent note.



<sup>36</sup> Michel Pignolet Montéclair, *Principes de musique* (Paris: L'auteur, 1736), 77-90.

Ornament Name: Châte

**Symbol (if indicated):** Designated with a small note by the composer.

**Definition/Description:** A descending anticipation; designated by a small note. Used in moments of pathos; an inflection of the voice used after having sustained a note for a long time; the voice falls gently to a lower note.

fa-a fa-a ut mi i la la-a mi So ol ut re re ut re-c.

Example of the *Chûte* with text:

Chûte.. Chûte.. Coule', Chûte,



re re re c u ut ut si i mi i la sa a si.

La douleur que je sens. He...las! he....las! &c.

Ornament Name: Accent

**Symbol (if indicated):** Designated by a small note or by the sign '

**Definition/Description:** Mournful exhalation or elevation of the voice used in plaintive airs; used to imitate a sob.

note forte. Accent. note forte. Accent. Accent. Accent. Port de voix.

*Doux repos. Dans ces deserts. Et de ma main hélas! vous voulez qu'il périsse.*

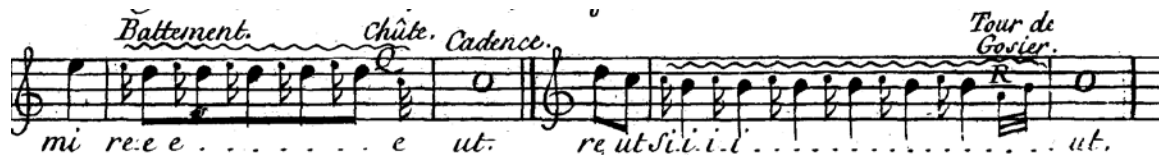
**Ornament Name:** Tremblement

**Symbol (if indicated):** Varies depending on type (see four sub-classifications below)

**Definition/Description:** The most common ornament used in singing. Formed by alternating two conjunct tones or scale degrees. Produced in the throat by means of flexible, fast, and distinctive beats that are linked together. Also described as several successive *coulés*. The speed of oscillation is determined by the duration of the note on which the *tremblement* is produced as well as the drama or text being conveyed. The *tremblement* can be terminated by a *chûte* or a *tour de gosier*, which Montéclair terms “concluding the *tremblement*.”



Example of a *tremblement* termination:



**Ornament Name:** Tremblement Appuyé

**Symbol (if indicated):** t

**Definition/Description:** A prepared trill; used most often at a cadence. Can be prepared using a note of either longer or shorter value. The voice should be sustained on the pitch immediately above the note to be trilled.



**Ornament Name:** Tremblement Subit

**Symbol (if indicated):** +

**Definition/Description:** Also known as a “short trill,” this trill is used quickly without preparation; used more in recitatives than in airs.



Two musical staves illustrating the Tremblement Subit ornament. The first staff is in C major, 3/4 time, with lyrics "Marchez, courez, volez, que tout vous soit soumis." It shows two instances of the ornament, each marked with a "+" sign and the label "Tremblem.<sup>t</sup> Subit.". The second staff is in C major, 3/4 time, with lyrics "Rivages du Jourdain ou le ciel m'a fait naître. Du jour qui nous luit." It shows two instances of the ornament, each marked with a "+" sign and the label "Tr. Subit.". The page number 83 is visible at the end of the second staff.

**Ornament Name:** Tremblement Feint

**Symbol (if indicated):** 

**Definition/Description:** An incomplete trill. Prepared like a full *tremblement*, but only a small beat is given after this preparation and at the end of the note. Used when the sense of the words is incomplete or when the melody has not yet reached its conclusion.



Two musical staves illustrating the Tremblement Feint ornament. The first staff is in C major, 2/4 time, with lyrics "e-tei-gnez Mes yeux e-tei-gnez dans vos larmes." It shows two instances of the ornament, each marked with a "+" sign and the label "Tremblem.<sup>t</sup> Feint.". The second staff is in C major, 2/4 time, with lyrics "Manière de le former. Port de voix." It shows one instance of the ornament, marked with a "+" sign and the label "Trembl.". The page number 84 is visible at the end of the second staff.

Example in which text or melody is not concluded:



A musical staff in C major, 2/4 time, illustrating the Tremblement Feint ornament. The lyrics are "le vent des parots n'est pas fini." It shows two instances of the ornament, each marked with a "+" sign and the label "Trembl. feint.". The page number 85 is visible at the end of the staff.

**Ornament Name:** Tremblement Doublé

**Symbol (if indicated):**  $\overset{\sim}{t}$

**Definition/Description:** A trill with a prefix, sometimes referred to as the double cadence. It includes three conjunct scale degrees in which the upper note alternates with the trilled note, after which the voice falls to the immediate lower note. It then rises with the *tour de gosier* before coming to rest on the long note at the cadence. Used most often in tender airs in which there are many passages marked by small notes.



**Ornament Name:** Pincé

**Symbol (if indicated):** The pincé has no sign to designate it in vocal music.

**Definition/Description:** Sometimes referred to as the mordent; produced by a rapid oscillation of the throat upon arriving at a main note. The voice reaches the pitch of the main note, descends to the neighboring note, after which the voice rises promptly to the main note again and rests there.



The port de voix always includes a pincé:





**Ornament Name:** Flaté

**Symbol (if indicated):** There is no commonly used symbol; Montéclair suggests:




**Definition/Description:** A type of vibrato produced by several small exhalations without raising or lowering the pitch. Typically used on a note of duration or a note of rest. Montéclair equates this ornament to the effect of vibrations on a stretched string activated by a finger. Montéclair cautions against using this ornament too liberally.



Example in which the *flaté* is used too liberally:



**Ornament Name:**            **Balancement**

**Symbol (if indicated):**        (Note this symbol is slightly different from Montéclair's symbol for *flaté*)

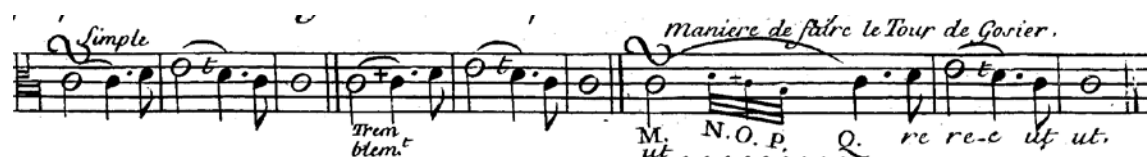
**Definition/Description:** Tremolo; intended to produce the effect of the tremulant stop on the organ. Executed by performing several small exhalations more marked and slower than those of the *flaté*.



**Ornament Name:**            **Tour de gosier**

**Symbol (if indicated):**       

**Definition/Description:** Also referred to as a turn. Comprised of five notes that do not exceed three conjunct scale degrees. To perform a *tour de gosier*, first sustain the main note over which the symbol is written (note of preparation), then rise to the pitch immediately above, return to the main note, descend to the note below the note of preparation, and then terminate on the note of preparation. Considered a type of *tremblement feint*.



**Ornament Name:** Passage

**Symbol (if indicated):** Typically designated by the composer with small notes written in the score.

**Definition/Description:** Interpolations of simple intervals made at the discretion of the composer or performer. This type of ornamentation was used arbitrarily and was intended to imitate the Italian style. Considered distasteful by Montéclair and Lully (“musiques heteroclites”). More commonly used in instrumental music.



**Ornament Name:** Diminution

**Symbol (if indicated):** Designated in the score by composer.

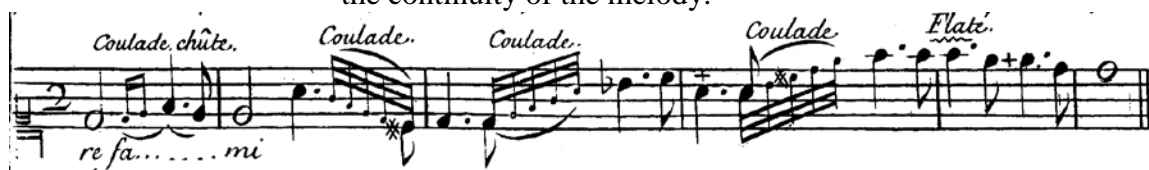
**Definition/Description:** Notes employed are doubled or quadrupled and maintain their intrinsic value in the metric scheme. Montéclair notes that this ornament is not arbitrarily executed, but does not give specific examples of when *diminution* is used in vocal music.



**Ornament Name:** Coulade

**Symbol (if indicated):** Designated in the score by composer.

**Definition/Description:** Also referred to as slurred runs; Indicated by several small added notes which ascend or descend in conjunct motion and which can be made use of or dispensed with without disrupting the continuity of the melody.



**Ornament Name:** Trait

**Symbol (if indicated):** Designated in the score by composer.

**Definition/Description:** Articulated runs; Differs from the *coulade* because the notes are articulated rather than slurred. In instrumental music, the *trait* is executed with a single bow stroke or single articulation of the tongue on one note, but is executed on more than one syllable when sung. Used more frequently in instrumental music.



**Ornament Name:** Son filé

**Symbol (if indicated):** No symbol. Used at the discretion of the performer

**Definition/Description:** The use of straight tone. This ornament is executed on a note of long duration by sustaining the voice without the slightest bit of fluctuation throughout the duration of the note.

\*\*\*No musical examples provided by Montéclair

**Ornament Name:** Son enflé

**Symbol (if indicated):** *Son enflé.*

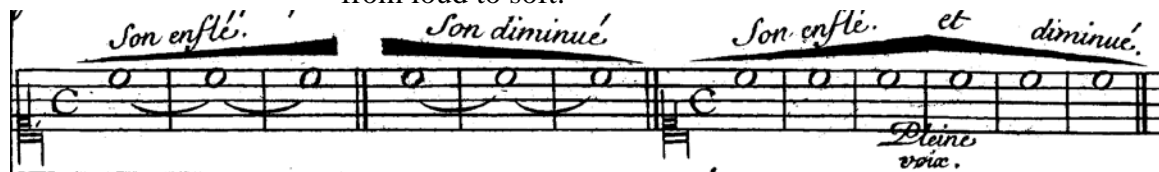
**Definition/Description:** Crescendo. Montéclair recommends beginning this at half-voice and then allowing the sound to swell. He wrote that there was no pre-existing symbol for this ornament, but he created one for an Italian colleague, de Planes.



**Ornament Name:** Son diminué

**Symbol (if indicated):** *Son diminué.*

**Definition/Description:** Decrescendo. Produced in the same manner as the *son enflé*, but from loud to soft.



**Ornament Name:** Son glissé

**Symbol (if indicated):** Indicated in the score by the composer (“Glisez”)

**Definition/Description:** Also referred to as a slide. Produced by allowing the voice to rise or fall without interruption and passing through each intermediate pitch without allowing any to be heard individually.

The image displays three staves of musical notation, each illustrating the 'Son glissé' (slide) ornament. The notation is in French and includes various performance instructions.

**Staff 1:** The melody starts with a half note G4, followed by a half note A4, and then a half note B4. The lyrics are "Il les en . . . fle de Ses Soupirs." Above the staff, the instruction "Port de Voix" is written above the first note, and "Glisez imperceptiblement du Bemol au Bequarre" is written above the second note. The staff ends with a half note C5 and the instruction "Cadence".

**Staff 2:** The melody starts with a half note G4, followed by a half note A4, and then a half note B4. The lyrics are "Je meurs . . . de douleur." Above the staff, the instruction "Son glissé et enflé en montant." is written above the first note, and "Son glissé et diminué en descendant." is written above the second note. The staff ends with a half note C5 and the instruction "Cadence".

**Staff 3:** The melody starts with a half note G4, followed by a half note A4, and then a half note B4. The lyrics are "Heu . . . reu . . . se, heu . . . re Si je meurs." Above the staff, the instruction "Glisez le Son, de la petite note à la blanche." is written above the first note, and "Glisez imperceptiblement du Si naturel au Si bemol en laissant mourir le Son." is written above the second note. The staff ends with a half note C5 and the instruction "Cadence".

**Ornament Name:** Sanglot

**Symbol (if indicated):** Performed at the discretion of the singer; used during moments of acute suffering.

**Definition/Description:** A sob; used in lamentations or to express several oppositional emotions. Originates deep in the chest as a spontaneous expression of emotion. It is formed by a violent release of the breath that is only heard as muffled sound. It precedes the actual written tone and is terminated by an *accent* or *chûte*.

*et sur les exclamations, ah! eh! ô!*      *Exemple tire de Jephthé.*

The musical score is written on four staves. The first staff shows the beginning of the piece with the lyrics 'He... las! He... las! Ma Fille, ah!'. The second staff continues with 'cet Autel est il dressé pour toy? Eh! comment! eh! pour'. The third staff has the lyrics '=quoy! voulez vous que je vive, &c. ô! douleur mortelle, &c'. The fourth staff concludes with 'Ah! quel bonheur! quel plaisir! Ah vergeons nous ainsi du reste..'. Various musical notations are present, including 'Sanglot', 'Son, accent.', 'Helan ou Sanglot', 'Son, Chûte.', 'Son, enfle!', 'Son, Tenüe, accent.', 'Tremblem. Feint.', 'Port de voix', 'Son, file.', 'Son, accent.', 'Son, enfle.', 'Tremblem. Subit ou jette.', 'Sanglot. du Helan.', 'Accent. étouffé.', and 'Sanglot. et battu.'.

## CHAPTER III

### PEDAGOGICAL CONSIDERATIONS FOR SELECTING VOCAL LITERATURE

One of the singing teacher's most important responsibilities is selecting repertoire that facilitates healthy vocalism and communicative artistry.<sup>1</sup>

This quotation from pedagogue Clifton Ware forms the basis of this pedagogical discussion. French baroque music is historically and aesthetically unique in the canon of vocal music, and the first two chapters of this paper focus on what those characteristics are and how the music should be interpreted. This chapter will discuss pedagogical concerns that should be taken into account when selecting literature for a young singer, and how French baroque vocal music can be used as a teaching tool in the voice studio.

#### **Vocal Range**

One of the first considerations in selecting literature for a young student is vocal range. Most beginning singers have a limited vocal range (sometimes not more than an octave), and are still learning to negotiate register changes. According to Richard Miller, "The best way to ensure vocal freedom throughout the voice is to first establish unrestricted vocalism in the long middle register."<sup>2</sup> Teachers should spend adequate time teaching the student proper technique in the middle range (C4-G5 for women, A2-E4 for men) before pushing the outer limits of the voice and should choose literature that supports this objective. As James McKinney notes, "Working in a comfortable medium range is much more conducive to good vocal habits than is an early attempt to increase the range of a singer. It is an easy matter to select song literature

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<sup>1</sup> Clifton Ware, *Basics of Vocal Pedagogy: The Foundations and Process of Singing* (Boston: McGraw Hill, 1998), 126.

<sup>2</sup> Richard Miller, *Training soprano voices* (New York: Oxford University Press, 2000), 135.



that will not push either end of the singer's range unduly before freedom is attained. Pushing the extremes of range too soon can result in tension patterns that will last a lifetime."<sup>3</sup> Clearly, vocal literature plays a part in this pedagogical approach, and the repertory selected should contain vocal ranges that fit the student's capabilities and are in alignment with the teacher's pedagogical goals.

## **Tessitura**

Closely related to vocal range when selecting appropriate literature is the issue of tessitura, defined as "the particular range of a part that is most consistently exploited"<sup>4</sup> in a piece of music. Where a student's voice operates most easy and comfortably should be closely allied with the tessitura of the vocal literature he or she is singing. The teacher should choose literature that stays in a tessitura that is closer to the middle range to avoid creating habits of vocal tension and feelings of frustration in the student. According to Blanche Marchesi, "Every voice can only work in the range given to it by nature." A good teacher "will never attempt to make [a voice] work in a range belonging to other voices."<sup>5</sup> Not only is the practice of singing outside the voice's natural tessitura injurious to the voice, but it often goes against the aesthetic concept of the composer's intention for the character. Typically, younger voices are most comfortable in a tessitura that does not stray from the middle range. Occasional leaps up or down from the middle range are preferable, because those melodic gestures will help the student learn to negotiate register changes in a non-threatening, vocally healthy way.

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<sup>3</sup> James C. McKinney, *The Diagnosis and Correction of Vocal Faults: A manual for teachers of singing and for choir directors* (Long Grove, Illinois: Waveland Press, Inc., 1994), 109.

<sup>4</sup> Don Michael Randel, ed., *The New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1986), 841.

<sup>5</sup> Marchesi, Blanche, *The Singer's Catechism and Creed* (London: J.M. Dent and Sons, 1932), 55.

## Breath Control

When choosing appropriate vocal literature for young singers, it is important that assigned repertoire should not make excess demands on breath, as these students often struggle with mastering proper breath control. Breathiness in the sound, forced breath at the onset, and difficulty in keeping a consistent breath across a long phrase are all typical problems facing a beginning singer. Singing long phrases only serves to exacerbate the problem, as the young singer will try to compensate for lack of proper breath by pushing the voice or tightening the middle abdomen to accommodate the phrase. Shorter phrases help the young singer learn to plan and manage the breath across an entire piece. According to J. Arden Hopkin, “Most young singers have no difficulty singing four to six second phrases. They experience moderate difficulty in singing phrases of six to ten seconds in length.”<sup>6</sup> Teachers should be mindful of this and select songs with shorter phrases until the student has mastered breath control and can then apply it to longer, more difficult phrases. Furthermore, Richard Miller recommends songs with phrases that require the use of rapid onset, release and silent renewal of breath. Songs in the middle register with “brief interjectory phonations” and speech-like inflections aid in this gesture so essential to healthy breath energy.<sup>7</sup> Teachers should work to avoid those songs with an abundance of slow, sustained phrases, and instead choose pieces with frequent breaths, movement, and melodic skips to encourage energy in the breath while singing.

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<sup>6</sup> Ibid.

<sup>7</sup> Richard Miller, *Training soprano voices*, 48-9.

## Dynamics

Another potential hazard for young singers are songs that require very loud or very soft singing. Joan Frey Boytim recommends choosing songs that avoid extremes in dynamics,<sup>8</sup> as they can encourage pushing or holding the breath to excess. Barbara M. Doscher emphasizes that teachers should avoid allowing excess weight in a young voice when the vocal musculature is still immature. This includes both high school and undergraduate voices.

What is sometimes not understood is that [even] college-age voices are also in the process of anatomical maturation. Laryngeal development is not complete until the late 20s or early 30s. The single most important trait of the young voice is limited endurance. For the high school voice, the medium dynamic is best. Very soft or very loud singing, except for a limited time is not advised.<sup>9</sup>

Choosing songs that have manageable dynamics also help the young singer learn to sing more musically, and makes it easier for them to adhere to the intentions of the composer. According to J. Arden Hopkin, “Dynamics become increasingly difficult to manage the more extreme their contrast becomes.”<sup>10</sup>

## Musicality

As suggested previously, a voice teacher is not only responsible for the vocal development of the student, but for his or her musical development as well. Young singers must learn to sing musically as well as to cultivate good practice habits. As Richard Miller notes, “It is undesirable at any stage of development to separate technique from musical and interpretive

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<sup>8</sup> Joan Frey Boytim, *The Private Voice Studio Handbook: A Practical Guide to All Aspects of Teaching* (Milwaukee, WI: Hal Leonard Corporation, 2003), 38.

<sup>9</sup> Barbara M. Doscher, *The Functional Unity of the Singing Voice* (Metuchen, NJ: The Scarecrow Press, 1994), 241.

<sup>10</sup> Hopkin, xii.

factors.”<sup>11</sup> Song literature should be a tool to teach stylistic expression, good diction, and musical interpretation skills, keeping in mind the skill level and emotional maturity of the young singer. Joan Frey Boytim recommends songs with an “easy level of musical difficulty with moderation in all areas.”<sup>12</sup> Songs should be relatively short and easy to memorize so that students can learn the discipline of practicing (shorter songs have a quicker payoff in this area). Boytim also recommends choosing songs that appeal to the student’s maturity level. Young students may not be able to relate to texts that require subtle or sophisticated emotions or have complicated melodies or harmonies. She also points out that young students tend to prefer songs with strong melodies or character songs that allow them to portray a character different from themselves.<sup>13</sup>

### **Piano Accompaniment**

Another consideration in choosing literature for young singers should be the style and difficulty level of the piano accompaniment. Accompaniments must be relatively straightforward and accessible, keeping in mind that many teachers do not always have access to highly skilled accompanists. Often, the voice teacher him- or herself is called upon to accompany the singer, and many teachers have limited keyboard skills. Songs with complex accompaniments will be more difficult for a young singer to learn and perform if they do not have a skilled pianist with whom they can work on a regular basis. It is also important to remember that young singers rely heavily on the musical support that the accompaniment provides. As Hopkin notes, accompaniment patterns can be divided into three categories

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<sup>11</sup> Richard Miller, *Solutions for Singers: Tools for Performers and Teachers* (New York: Oxford University Press, 2004), 214.

<sup>12</sup> Boytim, 38.

<sup>13</sup> Ibid., 39.

according to the level of difficulty and their relationship with the vocal line: mirror, supportive, and independent. Mirror accompaniments mimic the melody and simplify the task of singing the melody for the singer. Accompaniment patterns that support the vocal line but do not mirror it demand more autonomy from the singer. Finally, accompaniments that are independent from the vocal line (which Hopkin terms “antagonistic”) force the singer to become musically self reliant, which can prove difficult for a student who lacks the musical skills to sing independently.<sup>14</sup> Teachers should understand the difficulty level of a song and how the accompaniment works for the voice when assigning music to young singers.

### **Anthology Model**

One of the strongest influences on my choice of literature for the anthology of French baroque arias was my study of the Schirmer *Twenty-Four Italian Songs and Arias*, an anthology widely chosen by pedagogues specifically for use with young singers.<sup>15</sup> This edition has been published since 1894 and forms the foundation of most beginning classical singers’ repertoire. Widely known by singers and teachers as “the yellow book,” it has a very nineteenth-century philosophy towards the editing of baroque music. According to vocal pedagogue John Glen Patton, some musical editors of the 1800s, “motivated by idealism and profit, believed they could make ‘ancient music’ more appealing by making radical changes in the music.”<sup>16</sup> Thus the 1894 edition contains many editorial errors, including altered harmonies, rhythms and tempo markings, omitted vocal coloratura, and piano accompaniments that portray a late Romantic

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<sup>14</sup> Hopkin, xi.

<sup>15</sup> *Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries* (New York: G. Schirmer, 1948).

<sup>16</sup> John Glenn Paton, Preface to *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources*, John Glenn Paton, ed. (Van Nuys, CA: Alfred Publishing Company, 1991), 3.

aesthetic.<sup>17</sup> A newly updated edition of this anthology is the *26 Italian Songs and Arias: An authoritative edition based on authentic sources*, published in 1991.<sup>18</sup> Edited by John Glenn Paton, this edition presents the same songs and arias (with some literary additions/substitutions) with vocal lines and piano accompaniments based on original sources. Included with each song or aria is a translation, historical background, critical notes, and a transcription of the text into the International Phonetic Alphabet.

Both editions of this anthology are irreplaceable as teaching tools for a number of reasons. First, the text and language are relatively accessible for the young singer. Because of their place in compositional history (Italian baroque and the early Classical), the texts are simple, repetitive, and contain short poetic lines based on themes of courtly love. Singers have the opportunity to learn the Italian language without being overwhelmed by it. In addition, pedagogues consider Italian one of the best languages for teaching young singers because it contains only pure vowels [a, e, ε, i, o, u].<sup>19</sup> Thus the language in these songs can also be used as a tool for improving vowel production in singers.

Along with language, the structure of the songs and arias are ideal for the young singer. The songs in both anthologies average 65 measures in length (which comprises about four pages of score) and are mostly composed in ABA (rounded binary) or ABACABA (rondo) form. The brevity of the pieces, coupled with the fact that sections are repeated within a piece, allows the singer to learn the music quickly. This accessibility offers the teacher an opportunity to focus on the singer's diction, breathing and placement rather than taking the time to fix musical or memorization problems that might occur with longer or more structurally complicated songs.

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<sup>17</sup> Ibid.

<sup>18</sup> John Glenn Paton, ed., *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources* (Van Nuys, CA: Alfred Publishing, 1991).

<sup>19</sup> Ware, 156.

The vocal ranges of the songs are also accessible, in that they rarely venture outside of an octave or tenth in span (E4 to G5, for example). Such a range is manageable for nearly every voice type and allows the student to focus on healthy vocal production in the middle range. Most songs offer short passages of florid singing or easy coloratura; some also contain leaps of a perfect fifth or more. There are also examples of descending passages in the vocal line as well as arpeggiated approaches to the upper register. Both of these traits encourage breath energy and expressiveness. Most songs also have short two- to four-measure phrases to help in teaching breath control. Because many of these songs are from the baroque dance tradition, a certain “built-in energy” exists to help the singer.

In addition to the desirable quality of the vocal lines in early Italian vocal music, the piano accompaniment lines are accessible for the intermediate pianist, which comes in handy for the voice teacher who may not have access to a skilled pianist in the voice studio. The accompaniments in the later edition are more historically accurate and are often easier to play as a result (the older version often thickens chords or doubles the bass line as part of a Romantic style). Despite differences in editorial philosophies, both versions have musical qualities that provide the building blocks necessary for healthy vocal production, so it is not surprising that these songs have been in use in the voice studio for over 100 years.

### **Applications in French Baroque Music**

There are many characteristics of French baroque vocal music that match its Italian counterpart and can be highly useful for training young singers. First, most French baroque airs are composed with a limited vocal range and have tessituras that focus on the middle voice. According to Weldon Whitlock, French baroque vocal music is ideal: “Range was not too

extended...long passages did not extend above the staff.”<sup>20</sup> Rarely does the vocal line extend above a G5 for women or an E4 for men. There are occasional excursions to the upper range of the musical staff, but the vocal line does not lie primarily in the upper or lower extremes. Thus the limited demands in vocal extremes allow students to master healthy singing in the middle range of the voice.

In addition to possessing a limited range, French baroque vocal music is melodically and structurally accessible to the young singer. Just as in Italian airs, the repertory is presented in phrases that are short and thus do not place a great deal of demand on the breath. In addition, there are no huge changes in dynamics. Songs are neither extremely loud nor inaudibly soft, and seldom does one find great dramatic gestures that would be vocally taxing to a young voice. Instrumental accompaniments provide a simple, underlying texture. Often written for a small instrumental ensemble, accompaniments are supportive of the singer without being overpowering. When distilled into a piano/vocal edition, the accompaniments offer a great deal of harmonic and melodic interest but are often not difficult to play (based on a survey of the most recent piano/vocal editions of Lully opera scores). All of these traits are ideal for both the young singer and accompanist alike.

Another selling point for using French baroque vocal music as a teaching tool is the accessibility of style within the genre. Young singers can learn to be expressive in a musical style that, according to Clifton Ware, is “associated more with...sophistication, clarity, balance and emotional restraint.”<sup>21</sup> Singing with a certain charm and restraint means that there are no complicated emotions to interpret. Simple themes of love or gestures of heroism abound in the

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<sup>20</sup> Weldon Whitlock, *Facets of the Singer's Art* from *Twentieth Century Masterworks on Singing*, Vol. 1. Edward Foreman, General Editor (Champaign, Illinois: Pro musica Press, 1967), 23.

<sup>21</sup> Ware, 227.



French operatic stories and are relatable for young students. A simple singing style can often contribute to skills of musical and dramatic interpretation.

As mentioned previously, the brevity of French baroque airs is beneficial for learning breath control but can also be an aid to learning fundamental musicianship skills. According to Boytim, having young singers learn relatively short songs aids in memory and helps them learn the discipline of musicianship. Even French baroque theorists recognized this advantage in their music. Pedagogue Bénigne de Bacilly wrote in 1668 that “we have in France a great quantity of shorter airs which are very pretty and quite enjoyable...which have just as much worth as the grander airs...These are well within the musical scope of thousands of people who derive just as much beneficial vocal experience from them as if they were to attempt only grander airs.”<sup>22</sup> Obviously, the baroque masters considered assigning shorter songs to beginning singers beneficial. In addition to brevity, the lack of complicated ornamentation or fioratura often found in Italian arias makes the French baroque airs more accessible to the young singer. According to Weldon Whitlock, “The early songs and airs of Lully, Rameau and Couperin are melodious, but have less ornamentation than their Italian counterparts, nor are the phrases quite as long and taxing.”<sup>23</sup> Having less complicated ornamentation to contend with makes learning a song easier, which can help reduce frustration levels in a novice musician.

Although the Italian language has its own benefits in vocal pedagogy, the French language can also be used as a pedagogical means to an end. According to Clifton Ware, singing in French emphasizes legato singing: “The French language is noted for its fluidity, which results

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<sup>22</sup> Bénigne de Bacilly, *A Commentary upon the Art of Proper Singing* (Remarques Curieuses sure L’art de Bien Chanter, 1668), Translated and edited by Austin B. Caswell (Brooklyn: The Institute of Mediaeval Music, Ltd. 1968), .45.

<sup>23</sup> Whitlock, 40.

from the merging of vowels and consonants, flowing together to create legato singing style.”<sup>24</sup> Singing in French also encourages young singers to maintain an open and focused tone. In an article entitled “Singing Qualities of the French Language,” pedagogue Elizabeth Brodovitch states that singing in French provides the “steady delivery of predominantly unblocked or open syllables, and seeks to place the vowel in a situation where it is free to be durationally extended.”<sup>25</sup> She emphasizes that “communication rides on the vowel.”<sup>26</sup> According to Constance Rock, the pure vowels that are present in French (as well as nasal vowels) encourage high, forward placement, and thus a free, resonant tone.<sup>27</sup> Thus French encourages singers to use a more focused vowel, one that is the building block to all beautiful singing.

The construction of the French language also encourages breath energy and planning. As Brodovitch notes, “the rhythmic practice that obliges French speakers to pace their breath resources towards the ends of phrases corresponds very closely to the release of breath and techniques of air flow control practiced by singers.”<sup>28</sup> In other words, French speech patterns encourage the singer to sustain breath energy across the entire phrase. An emphasis on language can also help correct physiological faults in the voice, particularly the hyperfunctional use of the tongue. As James McKinney notes, selecting songs with fast articulatory movements will help a tongue that is too tense and moves too slowly.<sup>29</sup> McKinney also states that use of rapid

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<sup>24</sup> Ware, 156.

<sup>25</sup> Elizabeth Brodovitch, “The Singing Qualities of the French Language” *Journal of Singing*, Sept./Oct. 2007, Vol.64, No.1, 75.

<sup>26</sup> Ibid.

<sup>27</sup> Constance Rock, “The Application of Vocal Literature in the Correction of Vocal Faults,” D.M.A diss., (University of Connecticut, 2005), 92.

<sup>28</sup> Brodovitch, 75.

<sup>29</sup> McKinney, 163.

articulations will help correct a sound that is too dark.<sup>30</sup> French baroque airs, with their emphasis on text, can provide this articulatory stimulation that helps loosen the tongue and jaw.

Admittedly, French diction can be one of the most difficult linguistic challenges to teach in the voice studio. However, French baroque airs, with their short lengths and repetition of simple texts, present the French language in a simplified way. Students are not bogged down with long phrases of difficult texts that might otherwise be intimidating. Instead, they are presented with short phrases of French that are repeated in a simple melodic line, thus demystifying the language. In addition, French baroque airs present these simple texts in a healthy range for the voice. Since vocalized sound is most closely tied to speech in the French language,<sup>31</sup> this partnering of a focus on language as speech within the middle voice promotes healthy vocal production.

When discussing singing in French, the issue of nasals (pronouncing certain vowel/consonant combinations in the nose) inevitably come up and is considered one of the most difficult aspects of mastering French diction. Richard Miller does not see the idea of French nasals as a stumbling block: “Nasals are prominently used in all pedagogy systems. The nasal constituents, because of the nature of the spectral balance, favorably adjust the resonator tract and induce a greater awareness of muscle responses in the abdominal wall...It is baffling to suggest...that normal combination of phenomes and other phonatory events should be avoided in technical training and performance.”<sup>32</sup> Thus nasal sounds are a part of singing in every language and should be addressed by the teacher in the studio. It is advisable to sing often enough in French so that a singer can learn to produce the necessary nasal sounds simultaneously with a

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<sup>30</sup> Ibid., 142.

<sup>31</sup> Miller, *Training soprano voices*, 178.

<sup>32</sup> Ibid., 114.

beautiful tone. According to James McKinney, singing nasal vowel/consonant combinations can actually correct certain vocal faults, including a breathy sound and forced breathiness.<sup>33</sup> It can also be used to release jaw tension or to correct a bright sound.<sup>34</sup> He recommends exercises using English words with nasal sounds (“ding,” “boom”) sung on descending five-note scale patterns as a way to counteract these vocal faults. This concept can easily be applied using French words with nasal vowels as well. Thus, the nasal sounds encountered in French music should not only be addressed head-on, but can also be used to encourage healthy singing.

Miller emphasizes that “singers should learn to adapt a stable technique to a variety of musical styles,”<sup>35</sup> and learning to sing in the baroque style is no exception. According to Ware, the fundamental principles in baroque singing are good intonation, dependable breathing technique, clear diction, and proper textual expression.<sup>36</sup> Each of these qualities is considered the building blocks for proper singing and can clearly be learned through the study of French baroque vocal music. Furthermore, baroque vocal music (including that of the French) relies on the tradition of “Bel canto” singing, which emphasizes a healthy singing technique using texts that “abound in pure vowels and [are] placed on the right notes,”<sup>37</sup> and a florid style that encourages agility.<sup>38</sup> As evidenced in this chapter, French baroque vocal music is a style that has many qualities that are beneficial in the teaching studio. In the final chapter of this thesis, a collection of French baroque airs will be provided, with corresponding analysis and suggestions for their usefulness in the teaching studio.

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<sup>33</sup> Ibid., 85-91.

<sup>34</sup> Ibid., 140.

<sup>35</sup> Miller, *Solutions for Singers*, 194.

<sup>36</sup> Ibid., 250.

<sup>37</sup> Whitlock, 24.

<sup>38</sup> Ware, 228.

## CHAPTER 4

### ANTHOLOGY OF SELECTED ARIAS WITH ACCOMPANYING PERFORMANCE NOTES

Twenty-four French baroque airs that are appropriate for young voices and can be used successfully as a pedagogical tool in the voice studio complete this study. Note that selections are excerpted from original publications or manuscript facsimiles and are not intended as performance editions. Sources have been painstakingly documented, and suggested performance editions are included in the description of each air. Some editions include instrumental obbligatos in addition to the keyboard continuo line, and the accompanist should incorporate these lines into the texture of the piano at their discretion. Each air was selected based on its length, level of difficulty, and vocal range. Most airs in this anthology possess vocal ranges that are contained primarily in the middle voice and can be sung by both male and female voices.

The creating of this anthology provides an introduction to French baroque literature with an emphasis on teaching healthy vocal production. Although suggestions for baroque ornamentation are noted with each piece in this anthology, the teacher should concentrate primarily on using these pieces as pedagogical tools and only add appropriate ornamentation when the student is ready. Learning to perform baroque music in a historically accurate style is important, but it is a skill that must be acquired over time and not at the expense of good vocal technique and strong musical skills. A solid vocal technique should be built before encouraging historically-informed singing. Ornamentation techniques such as trills and *coulés* should be included as part of the voice lesson, and these airs can be used as a point of departure for those skills once they are mastered.

French baroque arias can also be wonderful tools to introduce the French language to young singers. Many of the airs have repeated texts that are presented in an accessible way. I

would strongly recommend introducing vocalises on vowels that are unique to the French language, such as [œ], [ɥ] and [ə], as well as all nasal vowels.

It is my hope that an understanding and appreciation for this canon of neglected music will create a new enthusiasm for French baroque composers and their vocal works by demonstrating their usefulness in the voice studio as well as relevance on the performance stage. I also hope that this anthology will encourage further exploration into French baroque vocal works and that these pieces will become as widely known as their Italian counterparts.

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## Selection 1 - “Répands charmante nuit”

Sérénade from *Le Divertissement Royal de Chambord ou Monsieur de Pourceaugnac*  
by Jean-Baptiste Lully

History: *Monsieur de Pourceaugnac* is a comedy-ballet in three acts composed at Chambord in October of 1669. The text was written by the French playwright Molière and collaborator Lully. Molière played the title role, while Lully played the part of an Italian musician. The ballet is divided into four interludes.

Plot Synopsis: Orontes wants his daughter, Julie, to marry the wealthy Monsieur Pourceaugnac. Julie instead loves Erastus, who develops a plan to embarrass Pourceaugnac and prevent the marriage. Erastus creates comical situations in which Pourceaugnac is at various times accused of insanity, bankruptcy, polygamy, and kidnapping. Fearful of being hanged for these purported crimes, Pourceaugnac flees the city, and the young lovers are finally given permission to wed. This air is taken from the first interlude, which opens with a “grand concert of instruments.” A serenade follows, which combines songs, instruments and dancing, all on the comic theme of how lovers are often crossed by the caprice of their parents.

### Literal Translation:

<b>Répands</b> <i>Scatter</i>		<b>charmante</b> <i>charming</i>		<b>nuit</b> <i>night</i>	<b>répands</b> <i>scatter</i>		<b>sur</b> <i>over</i>	<b>tous</b> <i>all</i>	<b>les</b> <i>the</i>	<b>yeux</b> <i>eyes</i>
<b>De</b> <i>Of</i>	<b>tes</b> <i>your</i>	<b>pavots</b> <i>poppies</i>			<b>la</b> <i>the</i>	<b>douce</b> <i>soft</i>		<b>violence</b> <i>violence</i>		
<b>Et</b> <i>And</i>	<b>ne</b> <i>do not</i>	<b>laisse</b> <i>take</i>	<b>veiller</b> <i>care</i>	<b>en</b> <i>in</i>	<b>ces</b> <i>these</i>	<b>aimables</b> <i>pleasant</i>		<b>lieux</b> <i>places</i>		
<b>Que</b> <i>That</i>	<b>les</b> <i>the</i>	<b>coeurs</b> <i>hearts</i>		<b>que</b> <i>that</i>	<b>l’amour</b> <i>Love</i>		<b>soumet</b> <i>subjects</i>	<b>à</b> <i>to</i>	<b>sa</b> <i>its</i>	<b>puissance</b> <i>power</i>
<b>Tes</b> <i>Your</i>	<b>ombres</b> <i>shadows</i>		<b>et</b> <i>and</i>	<b>ton</b> <i>your</i>	<b>silence</b> <i>silence</i>					
<b>Plus</b> <i>More</i>	<b>beaux</b> <i>beautiful</i>		<b>que</b> <i>than</i>	<b>le</b> <i>the</i>	<b>plus</b> <i>most</i>	<b>beau</b> <i>beautiful</i>		<b>jour</b> <i>day</i>		
<b>Offrent</b> <i>Offer</i>		<b>de</b> <i>of</i>	<b>doux</b> <i>soft</i>	<b>moments</b> <i>moments</i>		<b>à soupirer,</b> <i>to sigh,</i>		<b>à</b> <i>with</i>	<b>soupirer d’amour</b> <i>sighs of love</i>	
<b>Offrent</b> <i>Offer</i>		<b>de</b> <i>of</i>	<b>doux</b> <i>soft</i>	<b>moments</b> <i>moments</i>		<b>à soupirer</b> <i>with sighs</i>		<b>d’amour.</b> <i>of love</i>		

Poetic Translation: Gentle night, scatter yourself over the listeners like poppies and do not worry about the hearts that are subjected to your powers. Your shadows and silences are more beautiful than the most beautiful day, and offer gentle moments for sighs of love.

Performance notes: The introductory *Ritournelle* (mm. 1-10) should be performed both before and after the air. The tempo should be a charming *Andante*, performed at a speed of half-note = 80. This air represents a small portion of a larger *Sérénade*, and the singer should only sing through m. 41 of the piece, acknowledging the repeats. Lully's *tremblement* indications occur sporadically in this early air, specifically in mm. 20, 34, and 39. I would not recommend additional ornamentation in this air.

Pedagogical uses: The word *répands*, which is repeated throughout the air, encourages the singer to use a forward sound with the bright [e] vowel, followed by the nasal vowel [ã] in the syllable “-pands”. Starting the voice in the passaggio (D4, E4) and then skipping to the middle voice in the first two vocal phrases encourages the mixture of head and middle voice (mm.10-13). The brief change of meter from cut time to 3/2 in mm. 27-30 helps students learn to negotiate poly-meter in vocal music.

Suggested Edition: Jean-Baptiste Lully, *Œuvres complètes de J.-B. Lully: Les comédies-ballets*, L8 Vol. 2 Pt. 3 (Paris: Editions de la Revue Musicale, 1938), 6-7.

*Ritournelle Ballet de*

repant charmante nuit — repant sur tout les yeux d'et pa-

nots la douce. vi-olence et ne laissez veiller en aimables lieux que les

Beux que l'amour promet a sa pui-son — ce. ces ombres et ton filen — ce. plus

**Selection 4-1**

Jean-Baptiste Lully, *Le Divertissement Royal de Chambord, ou Monsier de Pourceaugnac*,  
 “Répands, charmante nuit”

Source: Jean Baptiste Lully, *Monsier de Pourceaugnac*, Atelier Philidor, ed.  
 (Versailles: André Danican Philidor, n.d. 1700-1710), 7-8.

# Poursaunac

Handwritten musical score for 'Poursaunac'. The score is written on three systems of staves, each with a treble and bass staff joined by a brace. The music is in 3/4 time, with a key signature of one sharp (F#). The lyrics are written below the staves.

beau que le plus beau. Pour offrent des doux moments à soupi-rrer - a-

soupi-rrer d'amour offrent des doux moments à soupi-rrer a soupi-rrer d'a-

mour - - - - -

## Selection 2 – “Ici l’ombre des ormeaux”

Air from *George Dandin* by Jean-Baptiste Lully

History: This comedy was composed in 1668 for a performance at Versailles. The text was written by Molière and performed by the playwright’s own comedy troupe. The play was considered risqué by the ruling clergy, as it made sport of infidelity in marriage.

Plot Synopsis: George Dandin is a wealthy peasant who marries the daughter of a gentleman. He must patiently endure the humiliation of a wife who is extravagant and unfaithful. The story of the play is interwoven with musical interludes that contain pastoral scenes. Often, the shepherds interact with George Dandin, who tell him stories of their own ill-fated loves. This air is taken from the third act of the comedy, in which George Dandin is drowning his sorrows in drink. Meanwhile, the shepherds gather to celebrate the power of love.

### Literal Translation:

<b>Ici</b>	<b>l’ombre</b>	<b>des</b>	<b>ormeaux</b>
<i>Here</i>	<i>the shadow</i>	<i>of</i>	<i>the young elms</i>

<b>Donne</b>	<b>un</b>	<b>teint</b>	<b>frais</b>	<b>aux</b>	<b>herbettes,</b>
<i>Gives</i>	<i>a</i>	<i>color</i>	<i>fresh</i>	<i>to the</i>	<i>short grasses,</i>

<b>Et</b>	<b>les</b>	<b>bords</b>	<b>de</b>	<b>ces</b>	<b>ruisseux</b>
<i>And</i>	<i>the</i>	<i>edges</i>	<i>of</i>	<i>these</i>	<i>brooks</i>

<b>Brillant</b>	<b>de</b>	<b>mille</b>	<b>fleurettes,</b>
<i>Makes brilliance</i>	<i>of</i>	<i>a thousand</i>	<i>little flowers,</i>

<b>Qui</b>	<b>se mirent</b>	<b>dans</b>	<b>les</b>	<b>eaux.</b>
<i>Which are reflected</i>	<i>in</i>	<i>the</i>	<i>water.</i>	

<b>Prenez,</b>	<b>Bergers,</b>	<b>vos</b>	<b>musettes,</b>
<i>Bring,</i>	<i>Shepherds,</i>	<i>your</i>	<i>bagpipes,</i>

<b>Ajustez</b>	<b>vos</b>	<b>chalumeaux,</b>
<i>Adjust</i>	<i>your</i>	<i>pipes,</i>

<b>Et</b>	<b>mêlons</b>	<b>nos</b>	<b>chansonnettes</b>
<i>And</i>	<i>mingle</i>	<i>your</i>	<i>little songs</i>

<b>Aux</b>	<b>chants</b>	<b>des</b>	<b>petits</b>	<b>oiseaux.</b>
<i>With</i>	<i>the songs</i>	<i>of</i>	<i>little</i>	<i>birds.</i>

<b>Le</b> <i>The</i>	<b>Zéphire</b> <i>gentle breezes</i>	<b>entre ces</b> <i>enter the</i>	<b>eaux</b> <i>water</i>
<b>Fait</b> <i>Making</i>	<b>mille</b> <i>a thousand</i>	<b>courses</b> <i>courses</i>	<b>secrètes,</b> <i>secret,</i>
<b>Et</b> <i>And</i>	<b>les</b> <i>the</i>	<b>rossignols</b> <i>nightingales</i>	<b>nouveaux</b> <i>young</i>
<b>De</b> <i>Of</i>	<b>leurs</b> <i>your</i>	<b>douces</b> <i>sweet</i>	<b>amourettes</b> <i>little loves</i>
<b>Parlent</b> <i>Speak</i>	<b>aux</b> <i>in</i>	<b>tendres</b> <i>tender</i>	<b>rameaux.</b> <i>little branches.</i>

Poetic Translation: This text is quite self-explanatory: it paints a pastoral scene of elms that shadow a brook; next to the brook are flowers that are brilliantly reflected in the water. Cloris bids her fellow shepherds to tune their bagpipes and play, which will mingle with the songs of the birds.

Performance notes: The Rondeau may be played at the beginning, although ending 2 (starting at m. 9) can be cut in the interest of time. The Rondeau should be repeated after the phrase *des petits oiseaux* in m. 75 and at the conclusion of the air. The tempo of the piece should be a tranquil Andante. It can be noted that the song is in the form ABA'B<sup>2</sup>. The sort of ornamentation represented here is imitative of the Italian style, although Lully controlled the manner in which each verse would be ornamented.

Pedagogical uses: This air encourages the singer to sing legato phrases in the middle voice in the first two sections (mm. 41-76). The leap up to F5 in m.64 on the word “Ajustez” encourages expansion of the range, and the [a] vowel in that word encourages an open sound on the higher note. The second two sections, which are ornamented versions of the first two sections, offer the singer an opportunity to attempt short phrases of coloratura. Short phrases of coloratura can help a singer free the voice and improve breath energy within a phrase.

Suggested edition: Jean Baptiste Lully, *Œuvres complètes de J.-B. Lully: Les comédies-ballets*, L8 Vol. 2 Pt. 2 (Paris: Editions de la Revue Musicale, 1933), 180-84.

*Comedie*

199

*Rondeau pour les Berger*

The image displays a handwritten musical score for a piece titled "Rondeau pour les Berger" from a work called "Comedie". The score is written on 18 staves, organized into three systems of six staves each. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff of the first system begins with a treble clef and a key signature of one sharp (F#). The title "Comedie" is written in a large, elegant cursive script at the top center, and "Rondeau pour les Berger" is written in a smaller cursive script below it. A page number "199" is written in the top right corner. The handwriting is fluid and characteristic of the 17th century.

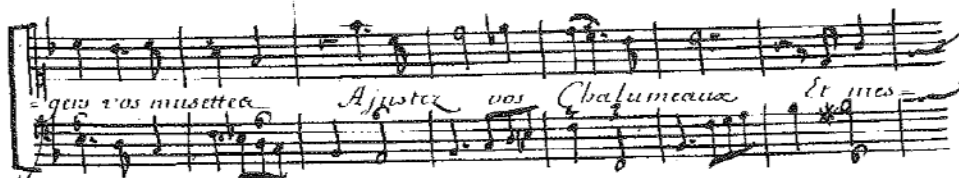
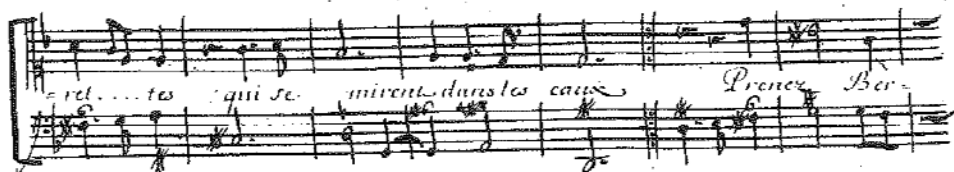
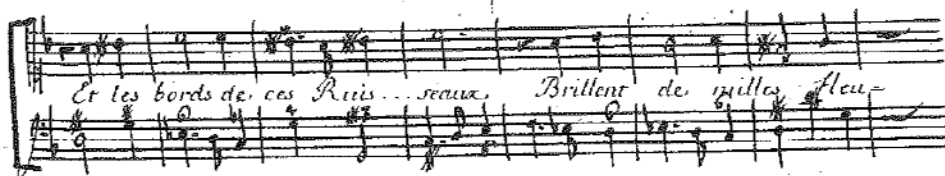
#### Selection 4-2

Jean-Baptiste Lully, *George Dandin ou Le Grand Divertissement Royal de Versailles*,  
 "Ici l'ombre des ormeaux"

Source: Jean-Baptiste Lully, *George Dandin, ou Le Grand Divertissement Royal de Versailles*  
 (Versailles: Andre Danican Philidor, 1690), 129-32.

## George Dandine.

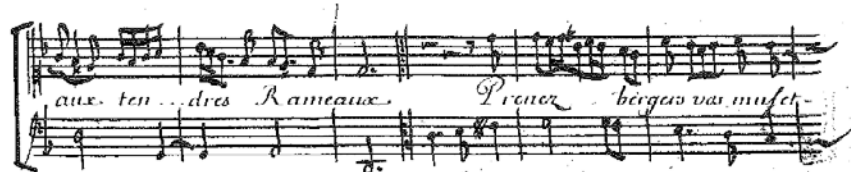
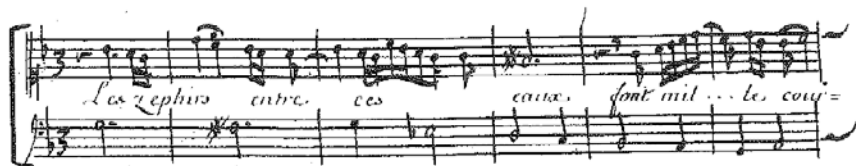
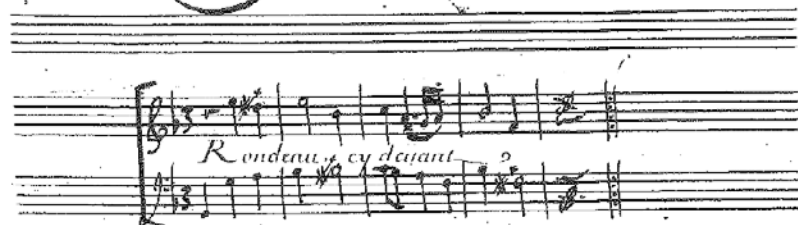
M. M.





# Comédie

131



# George Dandin.



### Selection 3 – “Quand L’Amour à vos yeux”

Aurore’s air from *La Princesse d’Elide* by Jean-Baptiste Lully

History: Lully’s *La Princesse d’Elide* was a comedy-ballet composed for a larger program of festivities held at Versailles in May of 1664. *Les Plaisirs de l’Ile Enchantée* was a six-day festival organized by Louis XIV in honor of Anne of Austria (his mother) and queen Maria Theresa and based on the story of the sorceress Alcine, who held the knight Roger captive in her palace. The festivities included equestrian parades by the court, knightly jousts, ballets, horse races, a lottery, and Molière’s play *Tartuffe*. *La Princesse d’Elide* represented a collaboration between Lully and Molière in which the playwright used music and dance to complement the primary comedic plot. The musical *intermèdes* provided subplots that paralleled the principal plot in the spoken play.<sup>1</sup>

Plot Synopsis: The Princess of Elide proclaims her disdain of marriage and men. She rejects the love of all suitors who approach her, but is piqued by Euryale, the prince of Ithaca, who claims instead that he does not love her. A romantic comedy ensues in which the Princess and Euryale each claim to love other prospects in order to make one another jealous. The Princess finally succumbs to Euryales’s ploy and marries him so that he cannot have another. The musical *intermèdes* contain themes of love and are used to emphasize the theme of love in the spoken play.<sup>2</sup> In this air, taken from the first *intermède*, Aurora (Dawn) urges young people to take advantage of the feelings of love, while life is still pleasant and beautiful.

#### Literal Translation:

<b>Quand</b> <i>When</i>	<b>l’Amour</b> <i>Love</i>	<b>à</b> <i>in</i>	<b>vos</b> <i>your</i>	<b>yeux</b> <i>eyes</i>	<b>offre</b> <i>offers</i>	<b>un choix</b> <i>a choice</i>	<b>agréable,</b> <i>pleasant,</i>
<b>Jeunes</b> <i>Young</i>	<b>beauties,</b> <i>beauties,</i>						
<b>Laissez</b> <i>Let</i>	<b>vous</b> <i>yourself</i>	<b>enflammer;</b> <i>catch fire,</i>					
<b>Mocquez-vous</b> <i>You mock</i>	<b>d’affecter</b> <i>to affect</i>	<b>cet</b> <i>this</i>	<b>orgueil</b> <i>pride</i>	<b>indomptable,</b> <i>untameable,</i>			
<b>Dont on</b> <i>Which one</i>	<b>vous</b> <i>to you</i>	<b>dit</b> <i>says</i>	<b>qu’il est</b> <i>that it is</i>	<b>beau</b> <i>beautiful</i>	<b>de</b> <i>to</i>	<b>s’armer:</b> <i>be armed:</i>	

<sup>1</sup> James R. Anthony, *French Baroque Music: From Beaujoyeaulx to Rameau* (Portland, Oregon: Amadeus Press, 1997), 73.

<sup>2</sup> David Scott, “La Princesse d’Elide and Les Amants magnifiques: A Critical Analysis and Defence” (1967). Open Access Dissertations and Theses. Paper 5162. <<http://digitalcommons.mcmaster.ca/opendissertations/5162>>, 39.

**Dans l'âge où l'on est aimable,**  
*In the age where one is amiable,*

**Rien n'est si beau,**  
*Nothing is so beautiful,*

**Rien n'est si beau que d'aimer,**  
*Nothing is so beautiful than to love,*

**Soupirez librement pour un amant fidèle;**  
*Sigh liberally for a love faithful;*

**Et bravez ceux que voudroient vous blâmer;**  
*And face those who want to you blame;*

**Un coeur tender est aimable; et le nom de cruelle**  
*A heart tender is amiable; and the name of cruelty*

**N'est pas un nom à se faire estimer:**  
*It is not a name of to be made of value:*

**Dans l'âge où l'on est aimable,**  
*In the age where one is amiable,*

**Rien n'est si beau,**  
*Nothing is so beautiful,*

**Rien n'est si beau que d'aimer,**  
*Nothing is so beautiful as to love.*

Poetic Translation: While you are still young and pleasant, let yourself catch fire with love. Nothing is more beautiful than to be in love. It is a mockery to pretend to have indomitable pride, or to think that it is good to arm yourself. Nothing is more beautiful than to love. Sigh liberally for someone you love, and stand up to those who blame you for it. A tender heart is pleasant, and cruelty should not be given value.

Performance notes: The instrumental interlude on p.16 should be played as the musical introduction and postlude to the air. The tempo should be taken as a jovial *Andante* (Aurore is encouraging the pleasures of love — this should be a charming and provocative performance). Lully published a few trill markings in the score (+). However, other ornaments can be added. The *tremblement feint* should be applied in m. 2 (*l'A-mour*, *Sou-pi-rez*), m. 7 (*beau-tés*, *ceux*), m. 11 (*d'af-fec-ter*, *ai-mable*), m. 20 (on beat 3 in the word *ai-ma-ble*), and m. 31 (*beau*). The *port de voix* should be employed in m. 3 (*vos yeux*), m. 12 (*or-gueil*), m. 15 (*vous dit*), m. 17 (*es-ti-*

*mer*), m. 23 (*si beau*). The *tremblement appuyé* should be applied in m. 9 (*en-flam-mer*, *blâ-mer*), m. 17 (*s'ar-mer*, *es-ti-mer*), m. 26 (*d'ai-mer*), and m. 34 (*d'ai-mer*).

Pedagogical uses: This air is short and simple, and can be used to strengthen the middle voice. There are a few leaps up to E4 that help the singer negotiate the passaggio. In mm. 13-14 and mm. 29-30, skips of an octave or nearly an octave help the singer negotiate register changes. Phrases are short and have dotted rhythms, which encourage breath energy. In addition, added ornamentation is relatively simple and introduce the idea of trills and appoggiaturas to the singer's understanding of style.

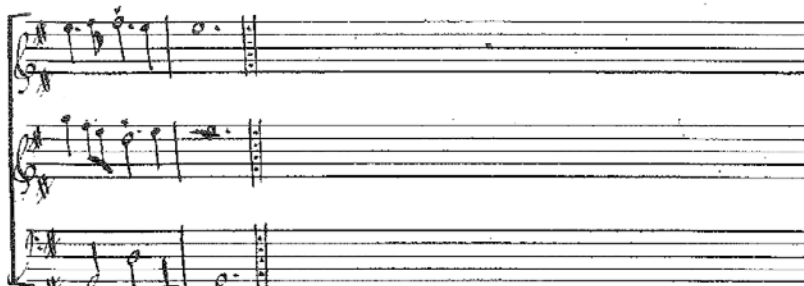
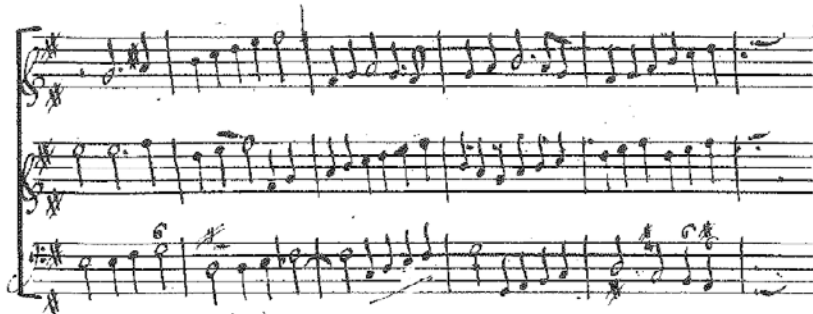
Suggested edition: Jean Baptiste Lully, *Œuvres complètes de J.-B. Lully: Les comédies-ballets*, L8 Vol. 2 Pt. 2 (Paris: Editions de la Revue Musicale, 1933), 16-18.



#### Selection 4-3

Jean-Baptiste Lully, *Les Plaisirs de l'Ile Enchantée: Deuxième Journée La Princesse d'Élide*,  
 "Quand L'Amour à vos yeux"

Source: Jean-Baptiste Lully, *Les Plaisirs de l'Ile Enchantée* (Versailles: Andre Danican  
 Philidor, 1690), 43-5.



### Recit. de l'Aurore







## Selection 4 – “Ce n’est plus la mode”

Ariette from *Les Fêtes Vénitiennes* by André Campra

History: André Campra’s *opéra-ballet Les Fêtes Vénitiennes* was composed in 1710 for the Royal Academy of Music; the livret is by Antoine Danchet. This particular “ballet” broke with traditional Lully model of a central plot developed through five acts, and instead offered a succession of acts with independent plots, connected only by a general theme that was suggested by the title.<sup>3</sup> *Les Fêtes Vénitiennes* is comprised of a Prologue and three *Entrées*, each centering around scenes of love and folly during carnival season. Many airs contained in Campra’s opéras-ballets were modeled after the Italian da capo form.

Plot Synopsis: This air is taken from Act 2, in which Love appears disguised as an acrobat (saltinbanque), and admonishes star-crossed lovers Leonore (a Venetian girl) and Eras (a young Frenchman) to seize the moment and abandon themselves to Love. The scene is set in the square of Saint Marc’s in Venice.

Literal Translation:

<b>Ce</b>	<b>n’est</b>	<b>plus</b>	<b>la mode</b>
<i>It</i>	<i>is no</i>	<i>longer</i>	<i>fashionable</i>

<b>Des</b>	<b>amants</b>	<b>constants.</b>
<i>Of</i>	<i>lovers</i>	<i>constant,</i>

<b>L’Amour</b>	<b>s’accomode</b>
<i>Love</i>	<i>adapts</i>

<b>Au</b>	<b>deffaut</b>	<b>de</b>	<b>temps.</b>
<i>To</i>	<i>defects</i>	<i>over</i>	<i>time.</i>

<b>Un</b>	<b>peu</b>	<b>de contrainte,</b>
<i>A</i>	<i>little</i>	<i>restraint</i>

<b>Un</b>	<b>Coeur complaisant</b>
<i>A</i>	<i>heart complacent</i>

<b>Une</b>	<b>flame feinte</b>
<i>A</i>	<i>flame feigned</i>

<b>Suffit</b>	<b>à present.</b>
<i>Suffices</i>	<i>for now.</i>

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<sup>3</sup> Max Lütolf, preface to *Le Pupitre: Collection de musique ancienne publiée sous la direction de François lesure*; LP.19, André Campra, *Les Fêtes Vénitiennes* (Paris: Heugel & C, 1973), X.

Poetic Translation: It is no longer fashionable to remain constant in love. Love changes over time and love pretended is enough for now.

Performance notes: This *ariette* follows a *récit* in the opera, with no instrumental introduction. The air is in da capo form and can be ornamented when sung through the second time. A double violin obbligato accompanies the voice in the orchestral score.

Pedagogical uses: This *ariette* is useful in helping the singer go up and over the *passaggio* in the opening phrase that spans D4 to F4. It also allows the singer to negotiate register changes as the phrase moves down the octave through measure 4. Measures 21 and 22 provide short passages of coloratura through the *passaggio* as well. Leaps of a perfect fourth up through the *passaggio* in mm.33-4 also help the singer to negotiate register changes. The opening phrase also provides a challenge for the singer, in that it is unaccompanied and is not preceded by a piano introduction. The singer must learn to begin a piece without the help of accompaniment.

Suggested edition: André Campra, *Les Fêtes Vénitiennes* (New York: Broude Brothers Ltd, 1971), 123-24.

# ARIETTE.

(Andantino quasi All<sup>to</sup>)

L'AMOUR. Ce n'est plus la mo - de Des a.mants cons\_tants.

PIANO. (Andantino quasi All<sup>to</sup>) Violons. (P)

Ce n'est plus la mo - de

(P) B.C.

Des amants constants, L'A\_mour s'ac - co - mo - de Au deffaut de

temps. Violons. L'A\_mour s'ac - co - mo - de,

B-C. Violons.

## Selection 4-4

André Campra, *Les Fêtes Vénitiennes*, "Ce n'est plus la mode"

Source: André Campra, *Les Fêtes Vénitiennes* (Paris: Théodore Michaelis, Plate T.M. 952, 1883), 123-24.

l'A. L'A-mour s'ac-co-mo-de Au deffaut de

l'A. temps. *f* *Violons.* *FIN.*

l'A. Un peu de con-train-te, Un cœur com-plai-sant

l'A. U-ne flâ-me fein-te Suf-fit à pré-sent. § jusqu'au mol FIN.

## Selection 5 – “Amant, si vous êtes constant”

Ariette from *Les Fêtes Vénitiennes* by André Campra

History: André Campra’s *opéra-ballet Les Fêtes Vénitiennes* was composed in 1710 for the Royal Academy of Music; the *livret* is by Antoine Danchet. This particular “ballet” broke with traditional Lully model of a central plot developed through five acts, and instead offered a succession of acts with independent plots, connected only by a general theme that was suggested by the title.<sup>4</sup> *Les Fêtes Vénitiennes* is comprised of a Prologue and three *Entrées*, each centering around scenes of love and folly during carnival season. Many airs contained in Campra’s *opéras-ballets* were modeled after the Italian *da capo* form.

Plot Synopsis: This *ariette* is taken from Act 1 Scene 4 of the opera. In this scene, Zélie, a Venetian girl, is disguised as a gypsy and appears to the French Cavalier Leander, pretending to tell his fortune. Both are madly in love with one another, but are worried that their love for one another may be too dangerous, as they are from two very different cultures.

Translation:

<b>Sans troubler</b>	<b>le repos</b>	<b>du ténébreux</b>	<b>Empire,</b>
Without troubling	the rest	of the dark	Empire,

<b>Jusques</b>	<b>dans l’avenir</b>	<b>nous avons</b>	<b>l’art</b>	<b>de lire.</b>
Until	into the future	can we have	the art	of reading.

<b>Amant,</b>	<b>si</b>	<b>vous êtes</b>	<b>constant,</b>
Lover,	if	you are	consistent,

<b>Toujours</b>	<b>empressé,</b>	<b>toujours</b>	<b>tender;</b>
Always	eager,	always	tender;

<b>Il est aisé</b>	<b>de vous</b>	<b>apprendre</b>
It is easy	to you	teach

<b>Quel est</b>	<b>le sort</b>	<b>qui vous</b>	<b>attend.</b>
What is	the fate	that you	awaits.

<b>Quel objet</b>	<b>pourroit</b>	<b>se défendre,</b>
Which object	may be able	itself to defend,

<b>Espérez,</b>	<b>vous serez</b>	<b>content:</b>
Hope,	you will be	happy:

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<sup>4</sup> Max Lütolf, preface to *Le Pupitre: Collection de musique ancienne* publiée sous la direction de François Lesure; LP.19, André Campra, *Les Fêtes Vénitiennes* (Paris: Heugel & C, 1973), X.

**L'instant**    **est**    **marqué**    **pour**    **se rendre,**  
*The moment*    *is*    *marked*    *for*    *surrender,*

**L'Amour**    **ameine**    **cet**    **instant;**  
*The Love*    *brings*    *that*    *moment;*

**Pour**    **vû**    **que**    **vous**    **vouliez**    **attendre.**  
*For*    *you*    *if*    *you*    *want*    *to wait.*

Poetic Translation: Lover, if you are always constant, always eager, always tender, it will be easy to show you your fate. You are defenseless. Have hope; you will be happy. Surrender to love in the moment, if you are willing to wait.

Performance notes: This *ariette* also contains a double violin obbligato in the orchestration that echoes the vocal line. Although the beginning of the *récit* is marked *Lentement*, the *ariette* should be taken at a slow *Andante*, especially by young singers who may have trouble keeping energy going throughout a long phrase. Breaths should be taken at the punctuation in the text, and phrases should be shaped accordingly. It is appropriate to ornament on the repeat of the A-section. If the *récit* is sung, it should be performed as notated in the score.

Pedagogical uses: This *ariette* is also in da capo form, and requires the singer to begin the song without the support of accompaniment. However, the preceding *récit*, which is relatively short and simple, can be included to allow the young singer to learn the art of recitative singing. This *ariette* contains long passages without rests, and can be a tool to teach phrasing within a larger context. The rocking  $\frac{3}{4}$  meter allows for breath energy within the phrases as well. On page 67 of the *ariette*, the word “Espérez” allows the singer to practice the “quick onset of breath” that is so essential for breath energy.

Suggested edition: André Campra, *Les Fêtes Vénitiennes* (New York: Broude Brothers Ltd, 1971), 65-7.

## CANTATE.

LA BOHÉMIENNE.

PRÉLUDE.

Légerement

PIANO.

(p) (Violons.)

1<sup>a</sup> B.

(tr)

Sans troubler le re - pos du ténébreux Em.

Doux.

1<sup>a</sup> B.

- pi - re, Jusques dans l'a-ve - nir nous avons l'art de li - re.

ARIETTE.

(All<sup>to</sup>)

A - mant, si vous ê-tes constant, A -

(All<sup>to</sup>)

Fort.

## Selection 4-5

André Campra, *Les Fêtes Vénitiennes*, "Amant, si vous êtes constant"

Source: André Campra, *Les Fêtes Vénitiennes* (Paris: Théodore Michaelis, Plate T.M. 952, 1883), 65-7.

la B.  
- mant, si vous ê - tes cons - tant, Tou - jours empres - sé, toujours ten - dre; Il

*Doux.*

6

la B.  
est ai - sé de vous ap - prendre Quel est le sort qui vous at - tend. —

*Doux.*

6 6+

la B.  
vous ap - prendre Quel

Il est ai - sé de vous ap - pren - dre Quel

6 6 6

la B.  
at - tend. Quel est le sort qui vous at - tend. FIN.

est le sort qui vous at - tend. Quel est le sort qui vous at - tend. FIN.

*Fort.*

6 6 6 3



1a B. Quel ob -

1a B. - jet pour-roit se dé - fen - dre, Es - pé - rez, Es - pé - rez,

1a B. vous se - rez con-tent: L'ins-tant est mar-qué pour se ren-dre, L'A -

a - mei - re cet ins-tant,

1a B. - mour ameine cet ins-tant; Pour-vû que vous vouliez at-tendre. A -

## Selection 6 – “Le Plaisir vous appelle”

Air from *Tancrède* by André Campra

History: *Tancrède*, which premiered at the Paris Opéra in 1702, was Campra’s most successful *tragedie* and was performed continually through 1764. The libretto was written by Antoine Danchet and was based on the 1581 epic poem *Gerusalemme liberate* (“Jerusalem Liberated”) by Torquato Tasso.<sup>5</sup> The opera mythologizes the First Crusade.

Plot Synopsis: The knight Tancred has fallen in love with the Saracen princess Clorinde, whom he has captured and is holding prisoner. Tancred is lured by rival lovers into the forest, where he fights someone he believes to be his opponent, Argant. When his assailant is killed and his armor is removed, Tancred realizes it is Clorinde, who is wearing Argant’s armor. Realizing he has killed his true love, Tancred falls to suicidal despair. This air is taken from the Prologue, in which Peace asks the gods to prevent the goddess Discord from ending all happiness on earth.

Translation:

**Le Plaisir**      **vous**      **appelle,**  
*Pleasure*      *you*      *calls,*

**Il**      **faut**      **l’écouter;**  
*It*      *should be*      *listened to*

**La Raison**      **rebelle,**  
*Reason*      *rebels,*

**Veut**      **y**      **résister:**  
*You want*      *to*      *resist:*

**Mais cette**      **Cruelle,**  
*But this*      *cruelty,*

**Que vous**      **offer t’elle,**  
*Which (to) you*      *offers it,*

**Pour**      **vous**      **arrester?**  
*For (it)*      *you*      *stop?*

**Gardez-vous bien**      **d’entendre**      **des**      **discours**      **facheux,**  
*Guard you*      *well*      *to hear*      *the*      *speeches*      *unpleasant,*

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<sup>5</sup> Caroline Wood, “André Campra” in *The New Penguin Opera Guide*, Amanda Holden, ed. (London: Penguin Books, 2001), 151.

**Que veulent deffendre Les Ris et les Jeux;**  
*Who wants to defend the laughter and the games;*

**Vos beaux jours,**  
*Your beautiful days*

**Sont si courts,**  
*Are so short,*

**Le temps que fuit sans cesse**  
*The times that flee without ceasing*

**Vous redit toujours Aymable jeunesse,**  
*You criticize always amiable youth,*

**Fuyez la tristesse,**  
*Flee the sadness,*

**Suivez les Amours Aymable jeunesse,**  
*Follow the loves amiable youths*

**Fuyez la tristesse, Suivez les Amours.**  
*Flee the sadness, Follow the loves.*

Poetic Translation: Pleasure calls, and you should listen. Do not stop and heed the calls of cruelty. Time flies quickly away, so you must flee sadness and follow love.

Performance notes: As with many airs, it is preceded with a *divertissement*, which is presented as a charming minuet. This air should always be sung in a graceful *Andante*, in the spirit of the *divertissement*. I suggest shortening the piano introduction to begin on the last four measures of the preceding *divertissement*. This introduction can also be used as a postlude at the end of the piece. The air is composed in AAB form, and can be ornamented on the repeat of the A section. Suggested ornamentation include a *port de voix* in m. 5 on the last syllable of “l’écouter.” In m. 14, a *coulé* can be added on beat 1 on the word “vous.”

Pedagogical uses: This air can be used to help the singer learn to go up and over the *passaggio* in the opening phrase that spans D4 to F4. This air contains sweeping lines that offer little in the way of rests that would normally give the singer a chance to breathe. Phrases are divided by punctuation, and can be used to teach breath planning and expression of text.

Suggested edition: André Campra, *Tancrède* (New York: Broude Brothers Ltd, 1971), 37-9.

La paix  
Le plaisir vous appelle Il faut l'écouter La raison re  
Flûtes seules.  
elle veut y résister mais cette cruelle que vous offre

#### Selection 4-6

André Campra, *Tancrède*, "Le Plaisir vous appelle"

Source: André Campra, *Tancrède*, André Danican Philidor, copyist  
(Versailles: Manuscript copy, 1703), 25-6.

*t'elle pour vous arrester, gardez vous bien d'entendre des discours fa-*

*cheux qui veulent deffendre les ris et les jeux vos beaux jours -*

*sont si courts le tems qui fuit sans cesse vous redit toujours ay*

*mable jeunesse fuyez la tristesse suivez les amours, mour-*

## Selection 7 – “Que l’Amour vole”

Ariette from *Télèphe* by André Campra

History: This opera was composed in 1713 in celebration of the Treaty of Utrecht, and was designed to represent Louis XIV as a “glorious peacemaker.” The libretto was written by Antoine Danchet and was termed a *tragédie* by the composer.

Plot Synopsis: The plot of the opera involves the love between Hercules’s son Telephus and the princess Ismenia and their political struggles for the throne of Mysia. As with many baroque operas, this is presented as an allegory to the political climate of France. At the end of the opera, Hercules, Jupiter, Juno, Pluto and Neptune proclaim Louis XIV as a member of Mt. Olympus and proclaim him a victor in his courageous search for peace. This air appears in the Prologue of the opera and is sung by Juno.

Literal Translation:

<b>Que</b>	<b>l’Amour</b>	<b>vole,</b>	<b>qu’il</b>	<b>s’empresse,</b>
<i>That</i>	<i>Love</i>	<i>flies,</i>	<i>that he</i>	<i>hastens,</i>

<b>De rendre</b>	<b>deux</b>	<b>amants</b>	<b>heureux,</b>	<b>Hercule et</b>	<b>l’aimable jeunesse</b>
<i>To render</i>	<i>two</i>	<i>lovers</i>	<i>happy,</i>	<i>Hercules and</i>	<i>the amiable youth</i>

<b>Vont être</b>	<b>unis</b>	<b>des plus</b>	<b>beaux</b>	<b>noeuds.</b>
<i>They will be</i>	<i>united</i>	<i>in the most</i>	<i>beautiful</i>	<i>knots.</i>

Poetic Translation: Cupid flies quickly so he can make lovers happy. Hercules will be united with his son in many wonderful ways.

Performance notes: In his editorial comments in the anthology from which this musical selection was excerpted, Graham Sadler suggests that the French convention of *inégaies* should not be applied to foreign music or to music that was written in a foreign style. This *ariette*, composed in the Italian style, should therefore not be treated with French over-dotting.<sup>6</sup> However, Campra did indicate with the (+) mark that ornamentation could be used (for an example, see m. 8 of the vocal line). In his section on considerations for performance, Sadler provides several suggested ornaments for these passages: *tremblement*, *pincé*, or *port de voix*. Sadler also indicates that these passages should be applied at cadences or repeated sections.<sup>7</sup> I would suggest that the *tremblement* be reserved for the cadence preparations at mm. 14, 18, 26 and 33. In mm. 8, 11, 17, and 29, the *pincé* would be more appropriate. The tempo indication of *Gai* should be interpreted as an *Allegro* marking.

<sup>6</sup> Sadler, Graham, ed. *The Baroque Operatic Arias, II: André Campra Operatic Airs* (London: Oxford University Press, 1973), 92.

<sup>7</sup> Sadler, Graham, ed. *Preface to The Baroque Operatic Arias, II: André Campra Operatic Airs* (London: Oxford University Press, 1973), vi-vii.

Pedagogical uses: The coloratura passages in this air are paced so that singers can learn to facilitate coloratura in their middle range. Most of these melismatic phrases are on the open vowel of *Vole*, which encourages the use of a pure, open sound over the length of a phrase. Many of the passages contain ascending coloratura that quickly approach the *passaggio*, but then descend in the same manner so as not to allow the larynx to rise unnecessarily. This air also aids in teaching breath planning, as a few coloratura passages require young singers to breathe in the middle of textual and musical phrases (see m. 12 as an example). There is some unusual chromaticism in mm. 22-3 that will aid in teaching tonality and musicality to young singers.

Suggested edition: *The Baroque Operatic Arias II: André Campra*, Graham Sadler, ed. (London: Oxford University Press, 1973), 49-51.



#### Selection 4-7

André Campra, *Télèphe*, "Que l'Amour vole"

Source: André Campra, *Télèphe* (Paris: Christophe Ballard, 1713), 16-19.

PROLOGUE.

xvij

Que l'Amour vo- le, Que l'Amour vo- le, le,

B-C. TOUS. B-C.

qu'il s'em- presse de rendre deux amants heu- reux, Hercule & l'aimable Jeu-

c

Detailed description: This is a musical score for a prologue. It consists of two systems of music. The first system has three staves: a vocal staff (soprano), a piano staff, and a basso continuo staff. The vocal line begins with the lyrics 'Que l'Amour vo- le, Que l'Amour vo- le, le,' and includes a 'Duet' marking. The piano accompaniment features arpeggiated chords. The basso continuo part has figured bass notation. The second system continues the vocal line with the lyrics 'qu'il s'em- presse de rendre deux amants heu- reux, Hercule & l'aimable Jeu-'. The piano accompaniment continues with similar arpeggiated figures. The basso continuo part also continues with figured bass notation. The score is in French and includes performance markings like 'B-C.', 'TOUS.', and 'Duet'.



neffe, Vont être unis des plus beaux nœuds. Que l'Amour vo-

le, qu'ils s'empresse de rendre deux amants heureux. Qu'il s'em-

The musical score is written for a tragedy titled 'TELEPHE'. It consists of two systems of music. Each system has three staves: a vocal line (soprano or alto clef), a piano line (treble clef), and a basso continuo line (bass clef). The lyrics are in French. The first system's lyrics are 'neffe, Vont être unis des plus beaux nœuds. Que l'Amour vo-'. The second system's lyrics are 'le, qu'ils s'empresse de rendre deux amants heureux. Qu'il s'em-'. There are dynamic markings 'Fort.' and 'Deux.' under the piano line of the first system. There are also some markings like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' under the basso continuo line of the first system.

# PROLOGUE.

xix

The musical score is written for a vocal part (soprano or alto) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are in French.

The first system of music contains the following lyrics:
   
 pre- se, qu'il vo- le, qu'il vo- le, qu'il s'em- presse de rendre

The second system of music contains the following lyrics:
   
 deux amants heureux. Mortels, que cet hy-

The score includes various musical notations such as notes, rests, and dynamic markings. The word "Fort" appears above the piano part in the second system. The word "FIN." appears above the piano part at the end of the second system. The word "TOUS" appears below the piano part in the first system. The page number "c ij" is at the bottom right.

## Selection 8 – “Mortels, que vous sert-il”

Air from *Hippodamie* by André Campra

History: This *tragédie-lyrique* was composed in 1708 with the libretto by Pierre-Charles Roy. It is based on the mythological story of Hippodamie and Pelops as recorded by Lucian. Unlike many of Campra’s *opéras-ballets*, this particular work was not well-received.

Plot Synopsis: Hippodamie’s father, King Oenomaus, has had a premonition that he will be killed by his own son-in-law. Despite his efforts to eliminate Hippodamie’s suitors, he is eventually killed by Pelops, Hippodamie’s lover, in a chariot race. This air is taken from the second scene of Prologue and is sung by Venus.

Literal Translation:

<b>Mortels,</b>	<b>que</b>	<b>vous</b>	<b>sert</b>	<b>il</b>	<b>d’avoir</b>	<b>reçu</b>	<b>le jour,</b>
<i>Mortals,</i>	<i>what</i>	<i>(to) you</i>	<i>use is it</i>		<i>that you have</i>	<i>received</i>	<i>the day,</i>

<b>Si</b>	<b>vous</b>	<b>en ignorez</b>	<b>les</b>	<b>charmes?</b>
<i>If</i>	<i>you</i>	<i>are ignorant</i>	<i>of its</i>	<i>charms?</i>

<b>Cessez,</b>	<b>dans</b>	<b>ces</b>	<b>déserts,</b>	<b>de causer</b>	<b>des alarmes,</b>
<i>Cease,</i>	<i>in</i>	<i>these</i>	<i>deserts,</i>	<i>to cause</i>	<i>distress,</i>

<b>Éprouvez</b>	<b>celles</b>	<b>de l’Amour</b>
<i>Experience</i>	<i>the delights</i>	<i>of Love.</i>

<b>Vous</b>	<b>Graces</b>	<b>et</b>	<b>Plaisirs,</b>	<b>qui</b>	<b>lui</b>	<b>prêtez</b>	<b>des</b>	<b>armes,</b>
<i>You</i>	<i>Graces</i>	<i>and</i>	<i>Pleasures,</i>	<i>who</i>	<i>to him</i>	<i>provide</i>	<i>the</i>	<i>weapons,</i>

<b>En</b>	<b>leur</b>	<b>donnant</b>	<b>les loix</b>	<b>de</b>	<b>l’Empire</b>	<b>amoureux,</b>
<i>To</i>	<i>them</i>	<i>reveal</i>	<i>the laws</i>	<i>of</i>	<i>the Empire</i>	<i>of Love.</i>

<b>Venez,</b>	<b>venez</b>	<b>leur</b>	<b>enseigner</b>	<b>le</b>	<b>secret d’être</b>	<b>heureux.</b>
<i>Come,</i>	<i>come</i>	<i>them</i>	<i>to teach</i>	<i>the</i>	<i>secret of their</i>	<i>happiness.</i>

Poetic Translation: Mortals, why should you have been give life if you don’t know its charms? Stop creating distress in the deserts and experience Love’s delights. Graces and Pleasures, you provide the weapons of love — come and teach these mortals the ways of Love and the secret of happiness.

Performance notes: Like the *ariette* in Selection 7 of this anthology, this air was composed in the Italian style. For that reason, it should not be sung using the French *inégal* convention (see footnote 7 on page 147 of this chapter). Ornamentation should be used sparingly and primarily at cadences. I would recommend employing the *pincé* in mm. 4, 15, and 33. A *coulé* can be

used on the word *Venez* in mm. 39-40, and for the more advanced singers, a *port de voix* can be used in mm. 19-20 on the word “a-lar-mes.” *Tremblements* can be included at the cadences in mm. 6, 11, 22, 28, 30, and 43. The suggested edition calls for a violin and flute obbligato in the B section starting in m.23, at which time it is suggested that the accompanist play the piano reduction one octave lower than written, to provide a more grounded sound to the ensemble. The tempo of the air should be performed at a stately *Andante*.

Pedagogical uses: This air provides an opportunity to perform with different instruments in addition to the piano. This experience develops a young singer’s musicality, as he or she must learn to hear different timbres and balance his or her sound with the rest of the ensemble. In addition, the air helps the young singer negotiate their sound in the *passaggio*, with entrances on an F4 in m. 14 and D4 in m.16, both on bright vowels. Mm. 27 and 29 provide singers with short melismas that introduce fioratura singing. All phrases are short, but of varied lengths, which encourage breath management.

Suggested edition: *The Baroque Operatic Arias II: André Campra*, Graham Sadler, ed. (London: Oxford University Press, 1973), 19-21.

*Venus*

*Mortels que vous sert til d'avoir receu Le*

*Jou Si vous en ignorez les charmes : mes: ces=*

*Sez dans ces deserts de causer des allarmes*

*l'prouver celles de L'amour cessez dans ces de*

*serts de causer des allarmes, l'prouver*

*celles de L'amour*

#### Selection 4-8

André Campra, *Hippodamie*, "Mortels, que vous sert-il"

Source: André Campra, *Hippodamie* (Versailles: André Danican Philidor, copyist, 1708), 18-20.

19

*flutes*

*violen*

*vous* graces et plaisirs qui luy pratez des

armes en leur donnant des loix, de l'Empire amoureux, ve

nez venez leurs enseigner le secret d'estre heu

reux. venez venez leurs Enseigner le se =



## Selection 9 – “Je languis nuit et jour”

Air from *Le bourgeois gentilhomme* by Jean-Baptiste Lully

History: Lully’s *Le bourgeois gentilhomme* is a *comédie-ballet* composed in 1670. It represents the last artistic collaboration between Lully and Molière, who played the role of the Mufti in the original production at Chambord in 1670. The *opéra* contains five acts and a prologue.<sup>8</sup>

Plot Synopsis: In this comic opera, the middle-class Jourdain inherits some money and is determined to make himself an upper-class nobleman. In a series of farces, he is humiliated as he attempts to study music, dancing, and fencing from the artistic staff in his employ. He is eventually tricked by his daughter’s middle-class suitor into hosting a procession of Turkish nobles in his house, who demand his daughter for their seraglio. In this air, taken from Act 1 of the *opéra*, a hired singer performs a “new” air written by the music teacher at the request of Monsieur Jourdain.

### Literal Translation:

**Je languis nuit et jour, et mon mal est extreme.**  
*I languish night and day, and my pain is extreme.*

**Depuis qu’a vos rigueurs vos beaux yeux m’ont soumis.**  
*Since that day the severity of your beautiful eyes to me were subjected.*

**Si vous traitez ainsi, belle Iris, qui vous aime,**  
*If you treat me this way, beautiful Iris, the one who you loves,*

**Hélas! que pourriez vous faire à vos ennemis?**  
*Alas! How badly do you treat your enemies?*

Poetic Translation: Since the day you scorned me with your eyes, I have suffered severely both day and night. Beautiful Iris, if you treat me this way (the one who loves you), how badly do you treat your enemies?

Performance notes: This air was composed in the style of a lament, and should be sung in a mournful *Andante*. True adherence to French ornamentation practice would require the *sanglot* to be sung in mm. 2, 15 and 25 (see the table of ornaments in Chapter 2); however, this ornament might prove difficult for a young singer. I would advise a slight *portamento* in these measures to suggest the “emotional suffering” that the *sanglot* was intended to represent. A *port de voix* can be used in m. 7 on the word *rigueurs*, mm. 11-12 on the word *ainsi*, and in mm. 21-2 on the word *Iris*. *Tremblements* can be performed in mm. 4, 9, 14, 18, 23, and 27.

Pedagogical uses: This air can be used to strengthen the middle voice, as the tessitura stays within the treble staff with a few brief exceptions. In addition, the air encourages an energized,

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<sup>8</sup>Anthony, 72-6.



high soft palate, as many of the gestures begin in the upper register (D4 to F4) and then descend. Phrases are short, and of varying lengths, which encourages breath management.

Suggested edition: Jean Baptiste Lully, *Œuvres complètes de J.-B. Lully: Les comédies-ballets*, L8 Vol. 2 Pt. 3 (Paris: Editions de la Revue Musicale, 1938), 52-3.

**Selection 4-9**

Jean Baptiste Lully, *Bourgeois Gentilhomme*, “Je languis nuit et jour”

Source: Jean Baptiste Lully, *Bourgeois Gentilhomme* (Paris: André Philidor Danican, copyist, n.d. ca.1690), 4-5.

# Gentilhomme

Handwritten musical score for the song "Gentilhomme". The score is written on ten staves, with the first five staves containing the main melody and the last five staves providing a piano accompaniment. The lyrics are in French and are written below the vocal line.

*ri-ri vous faire a vos Enne-mis ou - ou ou - ou ou - ou - ou -*

*mis ta - ta - la la la la lay Si vous trahissez Ainsy Belle Tris qui vous aime*

*ou - ou - ou - ou bel as bel as que pourriez vous fai-*

*re que pourriez bel as que pourriez vous faire a vos Enne-mis*

*vos - Enne - - - mis*

## Selection 10 – “Ha! Quelle folie!”

Air from *La pastorale comique* by Jean-Baptiste Lully

History: This 1667 *comédie-ballet* was composed for the birth of King Louis XIV’s daughter. A comic opera in two acts with a *livret* by Molière, it contains familiar pastoral themes popular in baroque France. Both Lully and Molière performed roles in the work’s premiere. Molière, dissatisfied with the work, destroyed most of it; only Lully’s musical interludes remain.<sup>9</sup>

Plot Synopsis: The young shepherdess Iris is courted by two wealthy shepherds, Lycas and Filène, but she loves only the poor shepherd Coridon. In this air, taken from scene 14 of Act V, a playful shepherd admonishes Filène and Lycas for lamenting the unrequited love of Iris.

Literal Translation:

<b>Ha! Quelle</b>	<b>folie!</b>	<b>De quitter la vie</b>	<b>pour</b>	<b>une beauté</b>	<b>dont</b>	<b>on est rebuté!</b>
<i>Ha! What</i>	<i>folly!</i>	<i>To leave life</i>	<i>for</i>	<i>a beauty</i>	<i>that has</i>	<i>refused you!</i>

<b>On peut,</b>	<b>pour un</b>	<b>object amiable</b>	<b>dont</b>	<b>le coeur nous est favorable,</b>
<i>One may,</i>	<i>for an</i>	<i>object friendly</i>	<i>of which</i>	<i>the heart to us is favorable,</i>

<b>Vouloir</b>	<b>perdre</b>	<b>la clarté;</b>
<i>Choose</i>	<i>to lose</i>	<i>the light;</i>

<b>Mais</b>	<b>quitter la vie pour</b>	<b>une beauté</b>	<b>dont on est rebuté!</b>
<i>but</i>	<i>to leave life for</i>	<i>a beauty</i>	<i>that has refused you!</i>

Poetic Translation: Ha! What a folly! To want to die over a beautiful girl who has scorned you! You may be sad over lost love, but it is silly to want to die!

Performance notes: A *ritournelle* is performed before this air, but in the interest of time the accompaniment may begin in measure 15 of the *ritournelle*. The air should be performed at a bright *Andante*. This air is a simple minuet sung by a shepherd, and *tremblements* should be performed where indicated by Lully (+). The singer should take both repeats in the score.

Pedagogical uses: This air can be used to strengthen the middle voice. The opening gesture (*Ha! quelle folie!*), which is repeated in mm. 31–7 begins in the upper register and then descends by a fourth or fifth, which encourages the singer to lift the soft palate and then maintain the lift when descending into the middle register. There is a short melismatic gesture in m. 16 that introduces fioratura singing. In addition, the phrases are short and of varying lengths which teaches breath management.

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<sup>9</sup> Lully, Jean-Baptiste. *Œuvres complètes de J-B Lully: Les comédies-ballets*, L8 vol. 2 Pt.2, with a preface by Henry Prunières, ed. (Paris: Editions de la Revue Musicale, 1933), X.

Suggested edition: Jean Baptiste Lully, *Œuvres complètes de J.-B. Lully: Les comédies-ballets*, L8 Vol. 2 Pt. 2 (Paris: Editions de la Revue Musicale, 1933), 107-9.

*Citournelle.*

*Un Berger Enioie*

*Ha! quelle, folie.* *de guiller la.*

**Selection 4-10**

Jean Baptiste Lully, *La pastorale comique*, "Ha! Quelle folie!"

Source: Jean Baptiste Lully, *La pastorale comique* (Versailles: André Danican Philidor, 1690), 41-2.

42

## Ballet des

nie pour une beauté dont on est rebutté, On  
 peut pour un objet aimable, dont le cœur nous  
 est favorable, vouloir perdre la clarté,  
 mais quitter la vie, pour une beauté dont on est rebuté  
 té ha quelle folie.

## Selection 11 – Air de Clorinde, “Hâtez-vous, ma raison”

Air from *Tancrède* by André Campra

History: *Tancrède*, which premiered at the Paris Opéra in 1702, was Campra’s most successful *tragédie* and was performed continually through 1764. The libretto was written by Antoine Danchet, and was based on the 1581 epic poem *Gerusalemme liberate* (Jerusalem Liberated) by Torquato Tasso.<sup>10</sup> The opera mythologizes the First Crusade.

Plot Synopsis: The knight Tancred has fallen in love with the Saracen princess Clorinde, whom he has captured and is holding prisoner. Tancred is lured by rival lovers into the forest, where he fights someone he believes to be his opponent, Argant. When his assailant is killed and his armor is removed, Tancred realizes it is Clorinde, who is wearing Argant’s armor. Realizing he has killed his true love, Tancred falls to suicidal despair. This air is taken from the Prologue, in which Peace asks the gods to prevent the goddess Discord from ending all happiness on earth.

Literal Translation:

<b>Hâtez-vous,</b>	<b>ma raison,</b>	<b>bannissez</b>	<b>de</b>	<b>mon coeur,</b>
<i>Hurry,</i>	<i>my reason,</i>	<i>banish</i>	<i>from</i>	<i>my heart,</i>

<b>D’un cruel ennemy</b>	<b>l’image</b>	<b>trop</b>	<b>charmante;</b>
<i>Of a cruel enemy</i>	<i>the image</i>	<i>too</i>	<i>charming;</i>

<b>Ranimez</b>	<b>ma</b>	<b>fierté</b>	<b>mourante</b>
<i>Restore</i>	<i>my</i>	<i>pride</i>	<i>dying</i>

<b>Et combattez</b>	<b>l’Amour</b>	<b>qui se rend</b>	<b>mon vainqueur.</b>
<i>And fight</i>	<i>the love</i>	<i>that becomes</i>	<i>my conqueror.</i>

Poetic Translation: Hurry, Reason, and banish the charming image of my cruel enemy from my heart. Restore my dying pride and fight Love (Cupid) who is conquering me.

Performance notes: The air should begin on the first beat of the first measure, but the pianist should take care to omit the right hand on beats 1 and 2, as the G-major chord really belongs to the cadence of the previous phrase. The pianist’s final cadence occurs in the first beat of m. 43, and the final three measures should be omitted. The air should be performed *Andante*. Trills should be performed as marked, although I would suggest using the *pincé* in mm. 17 and 38, as there is not sufficient time to execute a trill on the quarter notes. A *port de voix* can be used in mm. 28-29 on the word *vainqueur*.

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<sup>10</sup> Caroline Wood, “André Campra” in *The New Penguin Opera Guide*, Amanda Holden, ed. (London: Penguin Books, 2001), 151.



Pedagogical uses: Like many of the airs in this anthology, this air can be effectively used to strengthen the middle voice. The range of the air is an octave and remains on the treble staff throughout the piece. The leaps of a fourth and fifth in mm. 9-10, 22-3, m. 31, and m. 26 help the singer to negotiate register changes by blending the middle voice with the beginnings of head voice. Phrases are short and of varying lengths, which encourage breath management.

Suggested edition: André Campra, *Tancrède, Tragédie lyrique en 5 actes et un prologue* (New York: Broude Brothers, 1971), 117-19.

Handwritten musical score for Selection 4-11. The score consists of 11 staves. The first staff is a vocal line with the lyrics "clat l'amour a cheue sa victoi re,". The second staff is an instrumental line with a "Zou" marking. The third staff is a vocal line. The fourth staff is an instrumental line. The fifth staff is a vocal line. The sixth staff is an instrumental line. The seventh staff is a vocal line with the lyrics "hâtez vous ma raison bannissez de mon". The eighth staff is an instrumental line. The ninth staff is a vocal line. The tenth staff is an instrumental line. The eleventh staff is a vocal line.

#### Selection 4-11

André Campra, *Tancrède*, "Hâtez-vous, ma raison"

Source: André Campra, *Tancrède*, André Danican Philidor, copyist  
(Versailles: Manuscript copy, 1703), 73-6.

Handwritten musical score for a song. The score is written on ten staves, with the first five staves for the vocal melody and the remaining five for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 9/8. The lyrics are in French and are written below the vocal staff.

*Coeur d'un cruel ennemy L'ima-ge trop charmante,*

*Ranimez ma fièvre mourante et combattez la*

mour qui se vend mon vainqueur, hâtez vous, ; marai  
 son Ganniſſet de mon coeur d'unicruel ennemy

## Selection 12 – Cantate de l’Amour, “Venez tous venez faire emplette”

Ariette from *Les Fêtes Vénitiennes* by André Campra

History: André Campra’s *opéra-ballet Les Fêtes Vénitiennes* was composed in 1710 for the Royal Academy of Music; the livret is by Antoine Danchet. This particular “ballet” broke with traditional Lully model of a central plot developed through five acts, and instead offered a succession of acts with independent plots, connected only by a general theme that was suggested by the title.<sup>11</sup> *Les Fêtes Vénitiennes* is comprised of a Prologue and three *Entrées*, each centering around scenes of love and folly during carnival season. Many airs contained in Campra’s opéras-ballets were modeled after the Italian da capo form.

Plot Synopsis: This scene is taken from Act II of the opera and is sung by “L’Amour” (Cupid). This act, which is subtitled “Cupid the Acrobat,” involves the Frenchman Eraste and his young Venetian lover Léonore. Eraste swears that all French are faithful; however, Amour appears as an acrobat at the carnival and reminds the lovers that he won’t stay for long.

Literal Translation:

**Venez tous, venez faire emplette,**  
*Come all, come go shopping*

**Je vends le secret d’être heureux,**  
*I sell the secret of your happiness.*

**Je fais dispenser ma recette,**  
*I have given out my bill,*

**Par les plaisirs et par les Jeux.**  
*For pleasures and for the games.*

**La froide indifférence et une maladie funeste aux jeunes cœurs.**  
*The cold indifference and a deadly sickness of young hearts*

**Je remédie, à ses langueurs.**  
*I remedy, from its weaknesses,*

**L’ennui d’une âme insensible**  
*The worry of a foolish soul*

**Est un dangereux poison,**  
*Is a dangerous poison.*

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<sup>11</sup> Max Lütolf, preface to *Le Pupitre: Collection de musique ancienne publiée sous la direction de François Lesure*; LP.19, André Campra, *Les Fêtes Vénitiennes* (Paris: Heugel & C, 1973), X.

**Pressez-en la guérison,**  
*Hasten the healing,*

**Mon secret est infallible,**  
*My secret is infallible,*

**Dans votre jeune raison.**  
*In your youthful reason.*

Poetic Translation: Come all and shop my wares. I sell the secret of happiness and have dispersed my bill. I can cure the cold indifference of young hearts, which is a deadly sickness. Love's weakness is the worry in a foolish heart; it is a deadly poison. Hasten your healing with my secret, which is infallible in the minds of all young lovers.

Performance notes: This *ariette* is in rondo form (ABACA) and should be sung as a stately *Andante*. This particular piece is an example of a French aria modeled after the Italian style, and all appropriate *tremblements* are indicated in the score with (+). Campra incorporated other ornamentation in the music, and these gestures should be sung. An example can be found in mm. 31-2 on the word *funeste*; a *port de voix* is suggested by a written grace note in the score. Campra also ornaments the final phrase "Par les plaisirs et par les jeux in mm. 79-80. Because Campra took great care to notate ornamentation, I do not suggest adding further ornaments.

Pedagogical uses: This *ariette* is ideal for helping the singer negotiate the *passaggio*, as it contains a tessitura that is in the middle to the top of the staff (A3 to G4). The use of large intervals between middle voice and head voice (as in mm. 10-13, mm. 16-17, m. 20, mm. 28-9 and mm. 57-9) encourages the singer to keep the soft palate raised in order to sing the *ariette* with a more consistent sound and technique. Phrases are short and varied in length, which help with breath planning for the singer.

Suggested edition: André Campra, *Les Fêtes Vénitiennes*, *opéra ballet* (New York: Broude Brothers, 1971), 111-14.

# CANTATE.

L'AMOUR.

Flûtes.

PIANO. (p)

(tr)

Je vends le se-

Venez tous ve - nez faire emplet - te, Je vends le secret

B. C.

- cret d'être heu - reux; Je fais dispen - ser ma re - cet - te,

d'être heureux, Je fais dispen - ser ma re - cet - te, Par les plai -

## Selection 4-12

André Campra, *Les Fêtes Vénitiennes*, "Venez, tous venez faire emplette"

Source: André Campra, *Les Fêtes Vénitiennes*

(Paris: Théodore Michaelis, Plate T.M. 952, 1883.), 111-14.

l'A. 

\_sirs et par les deux. Flûtes. (tr)

La froide indifférence est une maladie funeste aux

jeunes cœurs. Je remédie, A ses lan-

gueurs. Venez tous venez faire emplette, de

B.C.



vends le se-cret d'être heu-reux, Je fais dispen-ser ma re- cel-te,

vends le se-cret d'être heu-reux, Je fais dispen-ser ma re- cel-te

Par les plai-sirs et par les Jeux.

Flûtes.

L'en-nui d'une âme in-sen-si-ble,

L'ennuy d'une âme in-sen-si-ble Est un dan-ge-reux poi-

est in-fail-li-ble,

- son, Pressez-en la gué-ri-son, Mon se-cret est in-fail-li-ble,

fa. Dans vô-tre jeu - ne-rai-son. Venez tous, Ve - nez faireem -

fa. Je vends le se-cret d'être heu-reux; Je fais dispen -  
-plet-te, Je vends le se-cret d'être heu-reux; Je fais dispen -  
Flûtes.

fa. - ser ma re - cet - te Par les Plai - sirs et  
- ser ma re - cet - te, Par les Plai - sirs et

fa. par les Jeux.  
par les Jeux. (tr)

### Selection 13 – “Le Printemps renaît dans nos champs”

Air from *Les Fêtes Vénitiennes* by André Campra

History: André Campra’s *opéra-ballet Les Fêtes Vénitiennes* was composed in 1710 for the Royal Academy of Music; the livret is by Antoine Danchet. This particular “ballet” broke with traditional Lully model of a central plot developed through five acts, and instead offered a succession of acts with independent plots, connected only by a general theme that was suggested by the title.<sup>12</sup> *Les Fêtes Vénitiennes* is comprised of a Prologue and three *Entrées*, each centering around scenes of love and folly during carnival season. Many airs contained in Campra’s *opéras-ballets* were modeled after the Italian *da capo* form.

Plot Synopsis: This air is taken from Act III, which is subtitled *L’Opéra*, appeared in the latter revision, and was subsequently published in 1714. Constructed as an “opera within an opera,” the plot revolves around a Venetian audience watching a French pastoral opera entitled *Ballet de Flore*, complete with a backstage “love triangle.” In this air, sung by Lucie, a shepherdess in *Ballet de Flore*, who comments on the beauty of Spring.

Literal Translation:

**Le Printemps renaît dans nos champs.**

*The spring is reborn in our fields.*

**Les oyseaux se raniment,**

*The birds themselves revive,*

**Ecoûtez leurs chants**

*Listen to their songs!*

**L’amour qu’ils expriment**

*The love that they express*

**Les rend plus touchants.**

*Renders itself more touching.*

**Que leurs sons flatteurs nous inspirent**

*In order that their sounds flattering might inspire us*

**Le tender penchant des amours,**

*To the tender yearnings of love,*

**Il faut que tous le coeurs soupirent**

*All the hearts must sigh*

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<sup>12</sup> Max Lütolf, preface to *Le Pupitre: Collection de musique ancienne publiée sous la direction de François lesure*; LP.19, André Campra, *Les Fêtes Vénitiennes* (Paris: Heugel & C, 1973), X.

**Pour bien profiter des beaux jours.**

*To fully enjoy the beautiful days.*

Poetic Translation: Spring returns to the fields, and the birds return and are enlivened. Listen to their songs! They express love that touches our hearts, and we are inspired to love ourselves. All hearts sigh and enjoy the beautiful spring days.

Performance notes: This particular air is preceded by a lengthy ritornello, which was presumably intended for a dance number to complement the scene. When adapting the air for solo performance, the pianist should begin in m. 17 of page 191, bt. 3 (at “*tous*”), which provides an adequate introduction to the air itself. This passage should also serve as the *en reprand*, or postlude of the piece. The accompaniment in the air is unusual, in that both lines of the piano indicate treble clef. This type of voicing in the accompaniment suggests the use of the *musette*, a bagpipe associated with shepherds, which often sounded in intervals of fourths and fifths. The instructor should take special care that the student is comfortable with the unique harmonic colors that such an accompaniment provides. Campra indicates a number of ornaments in the score, primarily trills and *coulés*. If the singer is ready to attempt the trills, I would recommend employing a *tremblement feint* in mm. 4, 9, 11, 17, 22, 30, 38, 48, and 50, the *tremblement subit* in m.16, and the *tremblement appuyée* in mm.14, 27, 43 and 52. *Notes inégales* can be implemented in mm. 35 and 42 on the descending eighth-note passages. This air is intended to represent the simplicity of pastoral life, and does not need an abundance of vocal ornaments to be effective.

Pedagogical uses: This air is simple, short, and contains a simple accompaniment to support the singer. There are not many accompanying interludes between phrases, so the instructor must work with the student to plan breaths throughout the air. This work encourages the use of lifted soft palate, as most phrases begin in the *passaggio* and descend into the middle voice. In addition, the text provides a number of open vowels in the *passaggio* (*champs*, *oyseaux se raniment*, *oeurs soupirent*), a fact that encourages the young sing to sing with a great deal of space in the *passaggio*.

Suggested edition: André Campra, *Les Fêtes Vénitiennes*, opéra ballet (New York: Broude Brothers, 1971), 190-93.

The musical score is written for woodwinds (H bois) and piano (piano). It consists of six systems of music. The first system is marked 'H bois' and 'vous Doux.' with a dynamic of (f). The second system is marked '(p)'. The third system is marked '(Cresc.)' and 'vous Doux.' with a dynamic of (f). The fourth system is marked 'TOUS.' with a dynamic of (f). The fifth system is marked '(p)'. The sixth system is marked '(Cresc.)', '(f)', and '(ff)'.

### Selection 4-13

André Campra, *Les Fêtes Vénitiennes*, “Le Printemps renaît dans nos champs”

Source: André Campra, *Les Fêtes Vénitiennes*  
 (Paris: Théodore Michaelis, Plate T.M. 952, 1883), 190-93.

LUCIE.

(And<sup>te</sup>)

*Doux.*

Le Prin-temps re - naît dans nos champs.

H<sup>bois</sup>

se ra - ni - ment

L. Le Printemps re - naît dans nos champs, Les oy-seaux se ra - niment, E -

H<sup>bois</sup>

L. - cou-tez leurs chants L'a-mour qu'ils ex - priment Les rend plus tou -

H<sup>bois</sup> seul.

L. - chants. Le Printemps re - naît dans nos champs, Les oy-

H<sup>bois</sup>

se ra - ni - ment,

L. - seaux se ra - niment, E - cou-tez leurs chants, L'a-mour qu'ils ex - priment Les

H<sup>bois</sup> seul.



Que leurs sons flat teurs nous ins pi - rent

rend plus tou chants. Que leurs sons flat teurs nous ins pi - rent Le

Hautb seul.

ten - dre pen - chant - des a - mours, Il faut que tous les cœurs sou -

- pi - rent Pour bien pro - fi - ter des beaux jours Il faut que tous

TOUS. SEUL.

les cœurs sou - pi - rent Pour bien pro - fi - ter des beaux jours Pour

(tr) TOUS.

bien pro - fi - ter des beaux jours.

On reprend  
l'air des Masettes  
page 190.

## Selection 14 – “Dieu d’Amour pour nos asiles”

Air from *Hippolyte et Aricie* by Jean-Philippe Rameau

History: Rameau’s *tragédie lyrique* *Hippolyte et Aricie* was composed in 1733 as the composer’s first opera when Rameau was 50 years of age. This opera is considered the end of the *préramiste* period, the era in the French Baroque directly following death of Jean-Baptiste Lully in 1687, which was marked by musical controversy and a movement among French cultural leaders to resist the Italian forms of music-making.

Plot Synopsis: Theseus, the King of Athens, has killed his rivals and has taken Aricie captive, forcing her to take a vow of chastity in the temple of Diana. Hippolyte, Theseus’s son, declares his love for her. Phaedra, Theseus’s wife and Hippolyte’s stepmother, has also developed an illicit passion for Hippolyte. Theseus is sent to Hades, where he bargains with Pluto. He will be restored to life but will find Hell in his own household. This prophecy is realized when Phaedra accuses Hippolyte of attempting to rape her and Theseus orders Hippolyte punished. Hippolyte is rescued by Diana and is reunited with Aricie in the end.

This air from Act I, scene iii of the *tragédie* is sung by a priestess in the Temple of Diana. The priestesses prepare to induct Aricie into their order, but are met by Hippolyte, whom they believe is defiling their temple. The goddess Diana intervenes and blesses the union between Hippolyte and Aricie. The couple escapes into the forest.

### Literal Translation:

<b>Dieu d’Amour</b>	<b>pour nos asiles</b>
<i>God of Love</i>	<i>for our sanctuaries</i>

<b>Tes tourmens</b>	<b>ne sont pas faits;</b>
<i>Your torments</i>	<i>are not made;</i>

<b>Tous les cœurs</b>	<b>y sont tranquilles,</b>
<i>All the hearts</i>	<i>there are tranquil,</i>

<b>Tes efforts</b>	<b>sont inutiles.</b>
<i>Your efforts</i>	<i>are futile.</i>

<b>Non, non,</b>	<b>tu n’en peux troubler la paix.</b>
<i>No, no,</i>	<i>you there cannot trouble the peace,</i>

<b>Tes alarmes ont des charmes</b>
<i>Your alarms have charms</i>

<b>Pour qui manque de raison</b>
<i>For those who lack reason</i>



**Mais nos âmes de tes flammes.**  
*But our souls of your fires*

**Reconnaissent le poison;**  
*Recognize the poison.*

**Va, fuis, perds l'espérance,**  
*Go, flee, abandon hope,*

**Va, fuis loin de nos coeurs;**  
*Go, fly far from our hearts;*

**Contre notre indifférence tu n'as point de traits vainqueurs.**  
*Against our indifference you have no sharp arrows victorious.*

Poetic Translation: Cupid, you are not welcome here, and will be unable to upset our peace. You might be powerful for those who are susceptible to your charms, but we know better. You need to fly far away; your arrows will not work with us.

Performance notes: Rameau's musical indication of *Gracieusement et doux* should be well-heeded, and a gentle *Andante* is most appropriate in this air. The accompaniment should begin in m. 22 at the *Tous fort*. At the completion of the vocal line, the piano postlude should conclude with this same passage, which should act as a ritornello. Because this air is sung by a priestess, it should be sung simply, without a great deal of ornamentation. Rameau wrote *coulés* in three places (mm. 6, 8 and 18), which should be sung. In addition, it is appropriate to add prepared trills (*tremblements appuyés*) at the cadences in mm. 4, 14, 19, 27 and 35. The singer should take the repeat on the first page in m. 14.

Pedagogical uses: This air should be used to encourage the student to sing with a beautiful legato. Phrases are short and require no *fioratura* singing in the piece. This particular air does stretch the vocal range a bit (there are a few passages that contain a G5). However, in places where that occurs, Rameau introduces text that contains open vowels, which encourage a raised soft palate and healthy resonant space. In mm. 10-11, the singer is encouraged to sing with the idea of quick onset energy in the passage "non, non," which also energizes the breath. The accompaniment is simple and occasionally mirrors the vocal line.

Suggested edition: Jean Philippe Rameau, *Hippolyte et Arcie* (New York: Broude Brothers, 1971), 61-3.

*gratissimo! et doux*  
*violons et flutes*

*2<sup>e</sup> Air*  
*violons et flutes*

B. C.

*flutes* *fort* *doux* *fort*

*flutes* *violons* *doux*

*fort* *doux*

*fort* *doux*

#### Selection 4-14

Jean Philippe Rameau, *Hippolyte et Arcie*, "Dieu d'Amour pour nos asiles"

Source: Jean Philippe Rameau, *Hippolyte et Arcie* (Paris: Christophe Ballard, 1742), 58-61.

*One Pretresse.*

59



*Charmes Pour qui manque de raison; Mais, nos ames*

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lower staff is a basso continuo line in G major, starting with a bass clef and a key signature of one sharp (F#). The lyrics "Charmes Pour qui manque de raison; Mais, nos ames" are written below the vocal line.

*Des flâmes Reconnoissent le poison: Va, fuis;*

The second system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the first system. The lower staff is a basso continuo line in G major, continuing from the first system. The lyrics "Des flâmes Reconnoissent le poison: Va, fuis;" are written below the vocal line.

*perds l'espérance: Va, fuis loin de nos cœurs: Contre*

The third system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the second system. The lower staff is a basso continuo line in G major, continuing from the second system. The lyrics "perds l'espérance: Va, fuis loin de nos cœurs: Contre" are written below the vocal line.

*notre indifférence, Tu n'as point de traits vainqueurs.*

The fourth system of music consists of two staves. The upper staff is a vocal line in G major, continuing from the third system. The lower staff is a basso continuo line in G major, continuing from the third system. The lyrics "notre indifférence, Tu n'as point de traits vainqueurs." are written below the vocal line.

Contre notre indiffé=rence, tu n'as point de

traits vain=quans.

The image shows a handwritten musical score on aged paper. It consists of two systems of three staves each. The first system contains the lyrics 'Contre notre indiffé=rence, tu n'as point de'. The second system contains the lyrics 'traits vain=quans.'. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

## Selection 15 – “Tristes apprêts pales flambeaux”

Air from *Castor et Pollux* by Jean-Philippe Rameau

History: This *tragédie en musique* was composed in 1737 and was Rameau’s second attempt at opera composition. Composed during the French operatic “Ramistes vs. Lullistes” controversy at the Paris Opéra, *Castor et Pollux* was widely acclaimed during the mid-1740’s when Rameau was at the height of his fame as an opera composer. The work was successfully revived in 1754 and 1764. The subject of the opera — brotherly love — was unusual, as most opera plots centered around romantic love.<sup>13</sup>

Plot Synopsis: Castor and Pollux are brothers and sons of Jupiter. Castor has been killed in battle and is mourned by his lover Têlaïre. Pollux confesses his love for Têlaïre, and she accepts his advances, demanding Pollux’s promise to descend into Hades and rescue Castor. Pollux appeals to his father, who laments that Castor can only be brought back from the underworld if Pollux takes his place. Pollux goes to the underworld, where he meets Castor mourning the loss of his love Têlaïre. Castor refuses to allow his brother to sacrifice his life. Jupiter takes pity on them and grants immortality to the brothers. This air is taken from Act II, scene ii (1754 edition) of the opera. In this scene, Têlaïre watches the funeral preparations for Castor. Funeral lights blaze in the distance and she sings of her despondency.

### Literal Translation:

<b>Tristes</b>	<b>apprêts</b>	<b>pales</b>	<b>flambeaux,</b>
<i>Sad</i>	<i>preparations;</i>	<i>pale</i>	<i>flames,</i>

<b>Jour</b>	<b>plus</b>	<b>affreux</b>	<b>que</b>	<b>les ténèbres</b>
<i>Day</i>	<i>more</i>	<i>terrible</i>	<i>than</i>	<i>the shadows</i>

<b>Astres lugubres</b>	<b>des tombeaux</b>
<i>Stars dismal</i>	<i>of the tombs</i>

<b>non je ne verrai plus</b>	<b>que</b>	<b>vos</b>	<b>clartés funèbres</b>
<i>No, I will no longer see</i>	<i>that</i>	<i>your</i>	<i>funereal clarity</i>

<b>Non, non!</b>	<b>Toi</b>	<b>qui</b>	<b>vois</b>	<b>mon</b>	<b>coeur éperdu,</b>
<i>No, no!</i>	<i>You</i>	<i>who</i>	<i>see</i>	<i>my</i>	<i>heart distraught,</i>

<b>Père du jour.</b>	<b>Ô soleil!</b>	<b>Ô mon père!</b>
<i>Father of the day.</i>	<i>Oh, sun!</i>	<i>O my father!</i>

<b>Je ne veux plus</b>	<b>d’un bien que</b>	<b>Castor a perdu</b>
<i>I no longer want</i>	<i>some of the good</i>	<i>that Castor lost</i>

<sup>13</sup> Graham Sadler, “Rameau”, *The New Penguin Opera Guide*, Amanda Holden, ed. (London: Penguin Books, 2001) 718-19, 721.

**Et        je        renonce        à la lumière.**  
*And     I        renounce        the light.*

Poetic Translation: Mournful funeral preparations with their burning funeral pyres and lit tombs, this day is darker than any night. I no longer can watch these proceedings. Father Sun, can you not see my tormented heart? I no longer want Castor's life, and I renounce the light in my grief.

Performance notes: This air is marked *Très lent*, but teachers should take care that young students not sing this too slowly for fear that the breathing mechanism might become overly taxed. I strongly suggest an *Adagio* tempo of quarter note = 76 M.M. This allows for the phrases to be sung without creating tension in the breath support. I also recommend adding breath marks in specific places to aid in breath planning and phrases. Suggested breaths include: after m. 14, after "non" in m. 26, after m. 29, after "plus" in m. 32, and after the B-flat in m. 33 (the text underlay should be modified to accommodate this last breath, with the syllable "fu-" placed on the E-flat of the measure). Prepared trills can be used in mm. 18, 32 (on "plus"), and m. 52. Rameau provides *coulés* at mm. 21, 24, 47, and 50. The composer also writes in *ports de voix* in mm. 27 and 45. In the suggested edition, there is a misprint in m. 23 on the word "Astres" — the score denotes a C5 on the third beat of the measure, when it should be sung as a D5 (this is a repeat of the sequence begun in mm. 20-2). A *tour de gossier* is written in m. 32, but it is a difficult ornament to negotiate for beginning singers. I strongly recommend making this ornament optional.

Pedagogical uses: Because the piece begins on an E5, it encourages the singer to begin with a raised soft palate and maintain the feeling of high palate as they descend into the lower register. This air fosters the use of energized soft palate throughout the piece, as several passages begin in the *passaggio* and descend (mm. 13-14, 24-7, and 45-7). Because of the long note values and required legato singing throughout the piece, young singers are introduced to the demands of legato singing and breath planning. Phrases throughout the piece are only three measures long, so that singers can practice their legato singing in short spurts.

Suggested edition: Jean-Philippe Rameau, *Castor et Pollux* (New York: Broude Brothers, 1971), 79-82.

SCENE II<sup>e</sup>

*Telaire.*

*Tres Lent.*

*Violons.*

*B. sons.*

*Telaire.*

*Tristes ap:*

42

*Castor et Pollux.*

*prêts, pales flambeaux. Jour plus affreux que les tenebres, Astres lugubres des tombeaux, Astres lu-*

*gubres des tombeaux, Non, je ne verrai plus que vos clartez fu nèbres, Non, non, je ne verrai*

#### Selection 4-15

Jean-Philippe Rameau, *Castor et Pollux*, "Tristes apprêts pales flambeaux"

Source: Jean-Philippe Rameau, *Castor et Pollux*

(Paris: chez l'Auteur, rue des bons enfants, 1754), 41-3.



*fin.*

*fin.*

*fin.*

plus que vas d'artez func... bres

Toi qui vois mon cœur éperdu Père du jour O So-

4x 6 3 4 7 + 7

leil, o mon pere. Je ne veux plus d'un bien que Castor a perdu, Et je renonce a ta lumiere. Tristes apprêts.

## Selection 16 – “Règnez, plaisirs, règnez”

Ariette from *Dardanus* by Jean-Philippe Rameau

History: *Dardanus*, a *tragédie en musique*, was composed in 1739 with a libretto by Charles-Antoine Le Clerc de La Bruère. It was composed in the standard Lully-prescribed format, with five acts introduced by a prologue. It was not well-received at its premier, but after several years and two extensive revisions (La Bruère changed the plot in the final three acts), the opera has taken its place as one of Rameau’s finest.<sup>14</sup>

Plot Synopsis: The story of the opera is based on the Greek legend of Dardanus, Jupiter’s son and the mythical founder of Troy. In the opera, Dardanus is in love with Iphise, the daughter of his mortal enemy. Iphise is already betrothed to Dardanus’s rival Anténor. Through a series of magical and mythological adventures, Dardanus slays a sea monster and wins the love of Iphise. In this *ariette* from the Prologue, Venus calls on the Pleasures to celebrate in Cupid’s palace on the Island of Cythera. At the end of the Prologue, Venus invites the Pleasures to reenact the story of Dardanus, which they carry out in the proceeding five acts.

Literal Translation:

<b>Règnez,</b>	<b>plaisirs,</b>	<b>règnez</b>	<b>enchantez</b>	<b>ce séjour.</b>
<i>Reign,</i>	<i>Pleasures,</i>	<i>reign;</i>	<i>enchant</i>	<i>this place.</i>

<b>Mon fils</b>	<b>vous doit</b>	<b>tous les cœurs</b>	<b>qu’il engage,</b>
<i>My son</i>	<i>you owes</i>	<i>all the hearts</i>	<i>that he engages,</i>

<b>Enchantez</b>	<b>ce séjour.</b>
<i>Enchant</i>	<i>this place.</i>

<b>C’est pour vous</b>	<b>y trouver</b>	<b>que l’on</b>	<b>vient dans sac cour.</b>
<i>It is for you</i>	<i>to find</i>	<i>the one who</i>	<i>enters his court.</i>

**Règnez, règnez**  
*Reign, reign*

<b>Quand</b>	<b>on</b>	<b>adore l’Amour,</b>
<i>When</i>	<i>one</i>	<i>adores Cupid,</i>

<b>C’est</b>	<b>aux plaisirs</b>	<b>qu’on</b>	<b>rend hommage.</b>
<i>It is</i>	<i>to these Pleasures</i>	<i>that one</i>	<i>renders homage.</i>

<b>Vous brillez</b>	<b>dans ces lieux,</b>	<b>comme</b>	<b>on voit</b>	<b>dans nos champs</b>
<i>You shine</i>	<i>in those places,</i>	<i>as</i>	<i>one sees</i>	<i>in our fields</i>

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<sup>14</sup> Graham Sadler, “Rameau”, *The New Penguin Opera Guide*, Amanda Holden, ed. (London: Penguin Books, 2001), 723.

**Briller**            **les fleurs**            **nouvelles;**  
*To shine*            *the flowers*            *new;*

**Mais leur éclat**            **passé avec**            **le printemps,**  
*But their brightness*            *passes with*            *the Spring,*

**Pourquoi faut-il,**            **hélas, que vous passiez**            **comme elles.**  
*Why does this happen,*            *alas, that you pass*            *like they do?*

Poetic Translation: Pleasures, reign and enchant this place. Cupid is indebted to you for all of the hearts that he captures. Help him find those who enter his courts. Anyone who adores Cupid must pay homage to the Pleasures, for they shine like flowers in the fields. But why must Pleasure pass like flowers in the spring?

Performance notes: Sung by the character Venus, this *ariette* should be taken at a charming allegro, with the quarter note = 120 M.M. The performance should have a charming, light feeling from both the singer and the pianist. M. 52 is marked *Lent*, but should not be sung too slowly. I suggest a careful *Andante* sung at quarter note = 84 M.M. This slower tempo should continue through the B section, which starts on m. 62 with “Vous brillez dans ces lieux,” and continue to the cadence in m.78. The original *Allegro* should resume in m.78 with the word “Regnez,” which introduces the *da capo* section. Rameau indicates a number of ornaments throughout the piece. In performance, I recommend that young singers sing the *ariette* through first without ornamentation. Ornamentation can be used in the B section (sparingly) and in the *da capo* portion of the *ariette*. Rameau’s written ornamentation includes *coulés* in mm. 27 and 31; *ports de voix* in mm. 19, 38, 45, 54, and 72; a *coulade* in m. 55; and a *chute* in m.55. Rameau wrote *tremblements appuyés* in mm. 39, 47, 55, 69 and 77. I would also suggest adding a *tremblement feint* in m. 14.

Pedagogical uses: This *ariette* facilitates breath energy with the first phrase in mm.12-16 with the quick onset of breath. There a number of passages that encourage use of head voice, by beginning a phrase in the *passaggio* and bringing it down to middle voice. These phrases include mm. 23-7, 33-5, 47-50, 52-6, and 64-6. The repetition of the word “Règnez” throughout the range provides bright vowels that encourage singers to use a forward, healthy placement.

Suggested edition: Jean-Philippe Rameau, *Dardanus* (New York: Broude Brothers, 1971), 6-9.

IV. Prologue.

SCÈNE I.  
Venus,  
L'Amour.

*Violons.*  
*Ariette.*

Venus.  
Règnez plaisirs, régnez... enchantez ce séjour,  
Règnez... Mon fils vous doit tous les vœux qu'il enrage, enchan.

tez ce séjour, C'est pour vous y trouver que l'on mient dans sa cour. Règnez, rè-  
gnez. Quand on adore l'Amour, c'est aux plaisirs qu'on rend hommage. C'est aux plai-  
sirs qu'on rend homa-ge. Vous brillez dans ces

*Fin.*

#### Selection 4-16

Jean-Philippe Rameau, *Dardanus*, "Règnez, plaisirs, règnez"

Source: Jean-Philippe Rameau, *Dardanus* (Paris : chez l'Auteur, la veuve Boivin, Leclair, Monet, 1739), IV-VI.

VI.

Prologue.

lieux, comme on voit dans nos champs Briller . . . . . les fleurs nouvelles; Mais leur é-

clat passe avec le Printems, Pourquoi faut-il, hélas! que vous passiez comme elles. Règnez plaisirs =

*Air gracieux pour les Plaisirs.*  
*Allez*  
*Sans lenteur.*  
*Viol. 1<sup>e</sup>*  
*Bassons.*

*La Jalousie et suite.*

## Selection 17 – “Vole zéphire”

Ariette from *Les Fêtes d'Hébé* by Jean-Philippe Rameau

History: This *opéra-ballet* was composed in 1739 and was premiered at the Paris Opéra. Although the librettist was Antoine Gautier de Montdorge, several other authors contributed to the final work. As mentioned previously in the discussion of Campra's works, *opéras-ballets* are characterized by a succession of acts with independent plots connected only by a general theme suggested by the title. In this work, subtitled *Les Talents lyriques* (The Lyric Talents), the Prologue and three successive acts celebrate the beauty of the lyric stage arts.<sup>15</sup>

Plot Synopsis: Hébé is the Greek goddess of youth and the cup-bearer for the gods on Mount Olympus. In this *ariette*, taken from the prologue, Cupid calls upon the divinities to transport her to the Seine where she might experience the more sensual pleasures of grace and love.

Literal Translation:

**Vole zéphire,**  
*Fly gentle breeze,*

**Hébé t'appelle; Vole!**  
*Hébé calls you: Fly!*

**Amène ici ta cour.**  
*Bring here your court.*

**Transportons la jeune immortelle**  
*Let us transport the youth immortal*

**Dans le plus amiable séjour;**  
*Into the most pleasant abode;*

**Il va réunir auprès d'elle**  
*It is going to reunite near her*

**La volupté**  
*The sensual pleasure,*

**Les graces et l'amour.**  
*The graces and the love.*

Poetic Translation: Gentle breezes, fly and take Hébé (the gentle youth) to a more pleasant place where she might experience the sensual pleasures of grace and love.

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<sup>15</sup> Graham Sadler, “Rameau”, *The New Penguin Opera Guide*, Amanda Holden, ed. (London: Penguin Books, 2001), 722.

Performance notes: This *ariette* is composed in the Italian da capo form. The meter marking is 2/2, and the work should be taken at a comfortable *Allegro*, with the half note = 92. In m. 27, Rameau indicates a tempo marking of *Lento*, and the performer should slow somewhat to allow for the cadence but resume the original *Allegro* in m. 29. The B section contains a tempo marking of *Un peu moins vite* (a little less quickly), and this can be sung in a somewhat more languid *Adagio* with the half note = 66 M.M. Because of the *fioratura* and the high tessitura, I would not recommend adding a great deal of ornamentation to the *ariette*. Rameau notated trills in mm. 27, 47, 59 and 93, which should be sung as *tremblements appuyés*. There are a few passages that require the singer to sustain long notes above the *passaggio* (mm. 7-8, 24-6, 43-5, 86-7 and 90-2). This may prove challenging, as releasing phrases in such a high tessitura is often difficult for young voices. For this reason, I would consider having the student release the note down the octave, so that they don't have to negotiate text above the *passaggio*.

Pedagogical uses: This *ariette* should be assigned to young singers who are somewhat more advanced, as it contains a more demanding range and *fioratura* singing than other pieces in this anthology. However, this piece can aid in encouraging the use of breath energy. There are a number of phrases in the beginning of the air that are short and that require rapid onset of breath and energy (mm. 15-16, 17-18). This sort of energy should be employed throughout the piece. The words *Hébé*, *t'appelle* and *Zéphire*, which are repeated throughout the piece, encourage forward placement with the use of bright vowels.

Suggested edition: Jean-Phillipe Rameau, *Les Fêtes d'Hébé* (New York: Broude Brothers, 1971), 39-44.

22 *Ariette* *Les Talens L.*

*Viol.* *L'Amour.*

*Vo* ... le zé-phi... re, Hébé t'a-pel... le,

*Vo* ... le amène j'ci ta Cour *Vo* ... le

*Vo* ... le, *Vo* ... le zéphi... re, Hébé t'a-pel ...

#### Selection 4-17

Jean-Philippe Rameau, *Les Fêtes d'Hébé*, "Vole zéphire, Hébé t'appelle"

Source: Jean-Philippe Rameau, *Les Fêtes d'Hébé, ou les talents liriques* (Paris: Chez l'Auteur, la veuve Boivin, Leclair, 1749), 22-5.



23 *Prologue* *Lent.*

le, Hébé ta pel ... le,

le Hébé ta pel ... le,

Vo ... le, Hébé ta pel ... le Hébé ta pel ... le,

*F.*

24 *Les Talens L.*

*un peu moins vite.*

Transportons la jeune immor-

*D.*

tel - le, Dans le plus aimable séjour; Il va réunir auprès d'elle La volupté, Les

graces, et l'amour; Il va re-u-nir auprès d'elle La volupté, Les graces et l'amour.

*Prologue*

25

*F* *D.*

*Vo* ..... le Zé-phi... re, Hébé ta-pel... le, *Vo* .....

*E.* *D.*

le amène ici ta Cour; *Vo* ..... le, Hébé ta-pel... ..

*Fl.* *Viol.* Zéphire arrive en dansant.

le, Hébé ta-pel... .. le, Hébé ta-pel... .. le..

3 4 5

26

*1<sup>re</sup> Fl.* *2<sup>e</sup> Fl.* *+ Les Talens L..*

*D.<sup>re</sup>* *Plus D.<sup>re</sup>*

*Plus D.*

## Selection 18 – “Durez toujours”

Air from *L’Ile de Délos* by Louis-Nicholas Clérambault

History: Louis-Nicholas Clérambault was considered the master of the French secular cantata and was the court composer of Madame de Maintenon, second wife of Louis XIV. Clérambault’s cantata was published in 1716 and was most likely composed as tribute to the late Louis XIV, who had died in 1715.<sup>16</sup>

Plot Synopsis: Délos is an island off the coast of Greece that has both historical and mythological significance in the Classical Greek period. It was purported to be the birthplace of both Apollo and Artemis and boasted a temple for the cult of Dionysus. This is a secular cantata very typical of the French pastoral style. The text alludes to the idle pleasure of nature, beauty, and art that takes place on the sacred island, and the text acts as an allegory to the reign of Louis XIV, the Sun King. This air concludes the cantata and confirms that Wisdom most supremely rules over the beautiful island.

Literal Translation:

**Durez toujours,      tranquilles      jeux,**  
*Stay forever,      tranquil      games,*

**Prenez      la Sagesse      pour      guide,**  
*Take      Wisdom      for      a guide,*

**Dans ce      séjour heureux**  
*In      this      abode happy*

**C’est elle      qui      préside.**  
*It is      she      who      presides.*

**Lorsque      vous      marchez      sur      ses pas,**  
*Whenever      you      walk      in      her steps,*

**Quel spectacle      est      plus      agréable?**  
*What      sight      is      more      agreeable?*

**Elle      vous      prête      des appas,**  
*She      to you      lends      the charms,*

**Et      vous      la rendez      plus      aimable,**  
*And      you      render her      more      lovely.*

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<sup>16</sup> Donald H. Foster, ed., Preface to *Louis-Nicholas Clérambault: Two Cantatas for Soprano and Chamber Ensemble* (Madison, WI: A-R Editions, 1979), vii-viii.

Poetic Translation: Wisdom presides over the beautiful island of Délos, which adds to the beauty and happiness of the place.

Performance notes: This piece is composed for continuo with and violin obbligato. If it is not possible to include the violin in the performance, the pianist should try to play the obbligato line whenever possible. The tempo indication is *doucement sans lenteur* (sweetly without slowing); I would suggest a moderate tempo at quarter note = 104. This is the final air of the cantata and should be sung with a finality and joyfulness. Clérambault specified a great deal of ornamentation, which in this air consists of *tremblements* and *coulés*. Many of the trills are *tremblements subits*, which are intended for rapidly sung notes; I would advise against using these with young students. The *tremblement appuyée* can be used in mm. 25, 30, 42, 46, 55, and 61. I would also recommend singing the *coulés* in mm. 24, 41, 50, and 54. Although this aria is in *da capo* form, I would not recommend excessively ornamenting the reprise. Instead, the *tremblement feint* can be employed in mm. 18, 19, 22, 28, 35, 36, 39, 52, and 58 as a subtle change on the return.

Pedagogical uses: The light, upbeat tempo in the middle voice encourages energetic singing. The gesture of starting on a D5 in the *passaggio* and descending (mm. 18-19 and 21-2) encourages the use of raised soft palate through the middle voice. Using words with open, tall vowels above the *passaggio* (“*Sagesse*” in m. 23, “*Dans*” in m.27, “*Vous*” in m. 51 and “*aimable*” in mm. 60-1) encourages the singer to use an open jaw and backspace. The bright vowels in the repeated word “Prenez” encourage forward placement.

Suggested edition: Louis-Nicolas Clérambault, *Two Cantatas for Soprano and Chamber Ensemble*, Donald H. Foster, ed. (Madison WI: A-R Editions, 1979), 35-9.



#### Selection 4-18

Louis-Nicolas Clérambault, *L'Ile de Délos*, "Durez, toujours"

Source: Louis-Nicolas Clérambault, *Cantates François: Mellées et Simphonies*, Livre III (Paris: Clérambault et Foucalt, 1716), 57-60.

*Reprise.*

*Durez toujours tranquilles jeux, Prenez la Sageſſe pour*

*Reprise.*

*guide, Prenez, prenez la Sageſſe pour gui - - de;*

*Dans ce ſejour heureux C'eſt elle qui préſi - - de. Durez tou -*

*doce.*

- jours tranquilles jeux Prenez la Sageſſe pour gui-de, Pre-

*fin.*

- nez prenez la Sageſſe pour gui - - de; Lorsque vous mar

*doce.*

- chez sur ses pas Quel ſpectacle eſt plus agrea-ble,

66

*fort.*  
Clavecin, et Violons.

Elle vous prête des appas, et vous la rendez plus aimable,

Elle vous prête des appas, et vous la rendez plus aimable,

*fort.*

*A la Reprise jusqu'au mot fin.*

-ble. Durez toujours &c. *A la Reprise jusqu'au mot fin.*

FIN.



## Selection 19 – “En vain une beauté”

Air from *L'heureux moment* by Michel Pignolet de Montéclair

History: Michel Pignolet de Montéclair was a composer, teacher and conductor at the Paris Opéra. Secular cantatas became popular in France after the death of Lully and often contained mythological or pastoral themes. This air is from Montéclair's secular cantata for solo voice *L'heureux moment* (The Happy Moment), which was published in his third book of cantatas in 1728.<sup>17</sup>

Plot Synopsis: The shepherd Daphnis is smitten with Thémire, who scorns his amorous attentions. However, Fortune overhears the languishing Daphnis, and intervenes on his behalf. The Gods conspire against the pride of Thémire, and she is moved by the desperate love of Daphnis. In this air, which concludes the cantata, the soloist sings the moral of the story: the price of Love is paid in tears, but the more sensitive the feelings, the sweeter the love.

Literal Translation:

<b>En</b>	<b>vain</b>	<b>une</b>	<b>beauté</b>	<b>rebelle</b>
<i>In</i>	<i>vain</i>	<i>a</i>	<i>beauty</i>	<i>rebellious</i>

<b>Longtemps</b>	<b>a sù</b>	<b>nous</b>	<b>résister.</b>
<i>For a long time</i>	<i>knew</i>	<i>us</i>	<i>to resist.</i>

<b>Il est</b>	<b>d'heureux</b>	<b>moments,</b>
<i>It is</i>	<i>from happy</i>	<i>moments</i>

<b>Qui</b>	<b>sait</b>	<b>en profiter</b>
<i>Who</i>	<i>knows</i>	<i>to enjoy</i>

<b>triomphe</b>	<b>de la</b>	<b>plus</b>	<b>cruelle.</b>
<i>triumph</i>	<i>from the one</i>	<i>most</i>	<i>cruel.</i>

<b>Amour,</b>	<b>nous</b>	<b>payons</b>	<b>les faveurs</b>
<i>Love,</i>	<i>we</i>	<i>pay for</i>	<i>your favors</i>

<b>Par</b>	<b>les plus</b>	<b>sensibles</b>	<b>alarmes;</b>
<i>With</i>	<i>the most</i>	<i>sensitive</i>	<i>alarms;</i>

<b>Mais, plus</b>	<b>elles coûtent</b>	<b>de larmes,</b>
<i>But, the more</i>	<i>they cost</i>	<i>in tears,</i>

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<sup>17</sup> James R. Anthony and Diran Akmajian, *Preface to Michel Pignolet de Montéclair: Cantatas for One and Two Voices* (Madison, WI: A-R Editions, 1978), vii-ix.

<b>Plus</b>	<b>nous</b>	<b>engoûtons</b>	<b>les douceurs.</b>
<i>The more</i>	<i>we</i>	<i>taste</i>	<i>the sweetness.</i>

Poetic Translation: Often the most beautiful lovers cause us the most pain, but when they love us back, we feel most happy. Love is sweeter when it has been paid for by many tears.

Performance notes: The suggested edition of this air, completed by James R. Anthony and Diran Akmajian, includes Montéclair's ornamentation, primarily the trill. Montéclair did indicate one *coulé*, in m. 67. As with all airs in this anthology, I recommend that teachers encourage the use of trill only if the student is technically ready to sing this ornament, and only in phrases that allow the singer enough time to prepare the trill properly. This air is composed in *da capo* form, and I recommend employing the *tremblement feint* in the following measures with the return to the A section: mm. 14, 23, 51, 58, 66, and 67. The *tremblement appuyée* should be used in mm. 30 and 47. This air should have a triumphal sound and has the suggested editorial tempo of quarter note = 96.

Pedagogical uses: This air encourages the use of raised soft palate in the middle voice, as several phrases begin in the *passaggio* and descend (for example, mm. 9-11, 18-20, 50-80). There are a few phrases that contain *fioratura*, which encourage flexibility and breath energy in the voice. The B-section of this air contains phrases that lie above the *passaggio* on open vowels (for example, mm. 57-8, and 62-3). This encourages the use of high soft palate and open backspace. The repeated text "beauté" and "resister" encourage bright forward placement, especially in the middle voice.

Suggested edition: Michel Pignolet de Montéclair, *Cantatas for One and Two Voices*, James R. Anthony and Diran Akmajian, eds. (Madison, WI: A-R Editions, 1978), 27-30.

16. Air. gay.

égales

gay.

En vain une beauté rebelle Longtemps a

Sû nous résister. En vain

une beauté rebelle Longtemps a Sû nous résis. ter, Il

est d'heureux moments, Qui sçait en profiter triom.

phc. de la plus cruelle, En

#### Selection 4-19

Michel Pignolet de Montéclair, *L'heureux moment*, "En vain une beauté rebelle"  
 Source: Michel Pignolet de Montéclair, *Cantate pour une et à deux voix avec symphonie*,  
 Troisième Livre (Paris: Montéclair et Bovin, 1728), 16-17

27

vain une beauté rebelle Longtemps à lui nous résister, N'est d'heureux mo-  
ments qui sçait en profiter triom- phe de la  
plus cruelle. Amour, nous payons les faveurs,  
Par les plus Sensibles allarmes, Amour nous payons les fa-  
veurs par les plus Sensibles al- lar- mes, Mais, plus elles  
content de larmes. Plus nous en goûtons les douceurs.  
Fin

On reprend  
Cy devant.

## Selection 20 – “Bois épais”

Air from *Amadis* by Jean-Baptiste Lully

History: Lully’s *Amadis*, a *tragédie en musique*, was composed in 1684. The story of the opera was based on the thirteenth-century chivalric tale of the knight Amadis and his love Oriane. The subject matter was chosen specifically by King Louis XIV, and represented a collaboration between librettist Philippe Quinault and Lully.<sup>18</sup>

Plot Synopsis: This air is taken from Act II, scene 4 of the opera. It is a monologue air sung by Amadis. He is alone in the forest, lamenting his love for Oriane, who is the daughter of his enemy, the King of England.

Literal Translation:

**Bois épais redouble ton ombre,**  
*Woods deep, increase your shade,*

**Tu ne saurais être assez sombre,**  
*You don’t know (how) to be enough gloomy,*

**Tu ne peux trop cacher**  
*You are not able too much to hide*

**Mon malheureux amour.**  
*My unhappy love.*

**Je sens un dèsespoir**  
*I feel a hopelessness*

**Dont l’horreur est extreme,**  
*Of which the horror is extreme,*

**Je ne dois plus voir ce que j’aime,**  
*I must no longer see that which I love,*

**Je ne veux plus souffrir le jour.**  
*I don’t wish any longer to suffer the day.*

Poetic Translation: Deep woods, make your shadows darker and gloomier, so that you may hide my unhappy love. I feel hopelessness, and cannot picture my lover. I do not wish to live any longer.

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<sup>18</sup> Anthony, 95.

Performance notes: The suggested edition included in this anthology is a modern publication targeted specifically for young baritones in the key of D major, which provides a comfortable tessitura for that voice type. However, the original key for this air is F major and thus contains a range of G4 to Bb5 — set too high for a young singer. The role of Amadis was composed for tenor; one must also take into account the fact that French baroque pitch sounded at A=392, an entire step lower than modern pitch. In addition to changes in key signatures, the suggested edition has significant differences in the piano accompaniment in both texture and harmonization. In addition, the suggested edition has taken liberties with some pitches and melodies of the vocal line, although the basic shape and spirit of the melodic line remains the same. While it is preferable to use original sources in baroque performance, I would recommend using the edition referenced in this anthology, as it provides a more reasonable tessitura for young singers.

The suggested edition also omits Lully's original ornamentation, and instead provides suggested musical markings such as "*sans respirer*" (m.15) and "*con passione*" (m.23), which are not included in the original edition. It should be noted that these are twentieth-century musical ideas imposed on seventeenth-century composition, and should be performed at the discretion of the singer.

Trills may be added in mm.8, 13, 18, 23-4, 32, 35, 37-8, 42 and 44. A *coulé* may be added in mm.10, 20, and 29. The modern edition includes a *tour de gosier* in m. 41. I would caution against it, as that particular measure is not the appropriate place for such an ornament. In addition, negotiating such an ornament would be difficult for a young singer in that phrase.

Although this air is marked *Largo* in the modern edition, I would suggest taking the piece at a moderate speed, as too slow a tempo can create tension for young singers who are not ready to negotiate long, slow phrases. A comfortable tempo of quarter note = 54 would be most appropriate for this air.

Pedagogical uses: This air can be used successfully to teach breath planning over long phrases. The instructor must take care that the singer plans and practices phrases carefully, so as not to create tension in the voice. This air is also helpful in strengthening the middle voice, as it never exceeds a D3 in the top range.

Suggested edition: Jean-Baptiste Lully, *Amadis*, "Bois épais", *The First Book of Baritone Solos*, Joan Frey Boytim, comp. (New York: G. Schirmer, 1993), 18-21.

AM-ADIS, feuk

Jean-Baptiste Lully, *Amadis*, “Bois épais”

Source: Jean-Baptiste Lully, *Amadis* (Paris: Christophe Ballard, 1714), 73-6.

274

AMADIS;

VIOLONS.

Bois épais redouble ton

BASSE-CONTINUE.

This is a musical score for a string ensemble. The top section is for Violins (VIOLONS.) and consists of five staves. The bottom section is for the Bass Continuo (BASSE-CONTINUE.) and consists of one staff. The music is written in a single system. The Violin part features a melody with many sixteenth and thirty-second notes, often beamed together. The Bass Continuo part provides a harmonic foundation with a similar rhythmic pattern. The score includes a key signature of one flat (B-flat) and a common time signature (C). The instruction 'Bois épais redouble ton' is written above the final measures of the Bass Continuo staff, indicating a change in the instrument's sound or a doubling of the octave. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

ombre: Tu ne sçauois estre assez sombre, Tu ne peux trop cacher mon malheureux A-

BASSE-CONTINUE.



## 75

BASSE-CONTINUE.

BASSE-CONTINUE.

voir ce que j'aime, Je ne veux plus souffrir le jour. Je sens un desespoir dont l'hor-

BASSE-CONTINUE.

leur est extrême. Je ne dois plus voir ce que j'aime, Je ne veux pl<sup>s</sup> souffrir le jour.

BASSE-CONTINUE,

## Selection 21 – “Fuyez, fuyez, vents orageux”

Air from *Les Indes Galantes* by Jean-Philippe Rameau

History: *Les Indes Galantes*, an *opéra-ballet* composed by Jean-Philippe Rameau in 1735, is an excellent example of the post-Lully style of opera composition. *Opéra-ballets* usually featured a prologue, followed by three to four self-contained acts which were linked together by a general theme. In the case of Rameau’s *Les Indes Galantes*, the opera is divided into four *Concerts* with an opening “*Entrée*”; Rameau subtitles this work a *ballet héroïque*. The opera’s unifying theme deals with the universality of Love. Love sets out to prove that it can conquer every corner of the world, with the exotic “Indies” regions of Turkey, Peru, Persia and North America as the respective backdrop for each *Concert*.

Plot Synopsis: This air has been taken from the third *Concert* in which the French maiden Émilie has been captured by the Turk Osman, and is being held as his slave. Her lover, Valère, has been searching for her, but his ship has been overcome by a storm in the harbor. Émilie, who is witnessing the storm from Osmin’s garden, appeals to the violent winds and to Thétis to calm the storm.

### Literal Translation:

<b>Fuyez,</b> Flee,	<b>fuyez, vents</b> flee winds	<b>orageux,</b> tempestuous,		
<b>Calmez les</b> Calm the	<b>flots</b> streams	<b>amoureux,</b> loving,	<b>Ris et Jeux,</b> Laughter and Games	
<b>Charmant</b> Charming	<b>plaisir</b> pleasure	<b>fait</b> guide	<b>notre</b> our	<b>sort</b> fate
<b>Dans la</b> Along the	<b>route</b> way	<b>comme</b> as in	<b>au</b> the	<b>port.</b> port
<b>Si</b> If	<b>pendant</b> during	<b>le</b> the	<b>voyage,</b> voyage,	
<b>La</b> The	<b>raison</b> reason	<b>fait</b> becomes	<b>nauffrage,</b> grief,	
<b>Thétis,</b> Thétis,	<b>dans</b> on	<b>ce</b> this	<b>beau</b> beautiful	<b>jour</b> day
<b>n’en sert</b> (Will) serve	<b>que</b> even	<b>mieux</b> better	<b>l’Amour</b> Love.	

Poetic Translation: Flee, tempestuous winds, and calm the amorous waves. Laughter and games, and charming pleasure guide our fate along the way as they would in the port. If, during our voyage, reason gives way to grief, Thétis will make way even more for love.

Performance notes: This short air is an excellent example of a dance song, which typically is a literal transcription of a preceding dance in the opera. In this particular scene, the air is preceded by two *rigaudons*, a lively folk dance in duple meter that originated in Southern France and was used frequently in Rameau's operas.<sup>19</sup> The piano prelude for this air should be presented as the preceding second *rigaudon*, with the first *rigaudon* acting as the postlude. This air should be taken at a lively tempo, with the half note pulse equal to 104.

Pedagogical uses: This air can be used to serve two purposes. First, it encourages breath energy with its lively tempo and short phrases. In addition, Rameau alternates the text setting between one note and two notes per syllable, which also encourages energy in the breath. Most phrases in this air begin in the middle voice, rise to a G4, and then descends again to middle voice. This air helps the young singer develop the middle voice by anchoring the voice in the middle range, but with lively fioratura, which prevents the student from weighting the middle voice while encouraging a healthy approach to the *passaggio* and head voice.

Suggested edition: Source: Jean-Philippe Rameau, *Les Indes Galantes* (Paris: Théodore Michaelis, 1882), 153-56.

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<sup>19</sup> *The New Harvard Dictionary of Music* p.708

2<sup>e</sup> RIGAUDON  
EN RONDEAU.

#### Selection 4-21

Jean Philippe Rameau, *Les Indes Galantes*, “Fuyex, fuyex, vents orageux”

Source: Jean-Philippe Rameau, *Les Indes Galantes* (Paris: Théodore Michaelis, 1882), 153-56

ÉMILIE.

Fuy - ez, fuyez, vents o - ra - geux, Cal - mez les flots amou -

PIANO.

H<sup>bois</sup>

B<sup>u</sup>

E

-reux Ris et Jeux, Char - mant plai - sir fait no - tre sort Dans

E

la rou - te comme au port. Si peu - dant le voy -

E

- a - ge, La rai - son fait nau - fra - ge, Thé - tis dans ce beau

(1<sup>re</sup> RIGAUDON)





## Selection 22: “Charmant Papillon”

Ariette from *Les Fêtes Vénitiennes* by André Campra

History: André Campra’s *opéra-ballet Les Fêtes Vénitiennes* was composed in 1710 for the Royal Academy of Music, with the *livret* by Antoine Danchet. This particular “ballet” broke with traditional Lully model of a central plot developed through five acts, and instead offered a succession of acts with independent plots, connected only by a general theme suggested by the title.<sup>20</sup> The original form of *Les Fêtes Vénitiennes* was comprised a prologue and three *entrées* (acts), each centered around scenes of love and folly during carnival season. Subsequent revisions over the course of several years resulted in a work with five acts plus a prologue; Ballard’s publications of 1714 and 1731 do not include a fifth act.<sup>21</sup> However, Théodore Michaelis republished the work in 1883, which included this *ariette*.

Plot Synopsis: This *ariette* was originally composed in the Italian style and entitled *La farfalle intorno ai fiori*, but was later translated into French, presumably by the librettist. It is taken from Act V scene v of the opera, subtitled “The Songs and the Players”. The *ariette* is sung by Irene, the beautiful Italian who captures the heart of the singer Léandre by her beauty and her voice. In the opera, this *ariette* would be sung in Italian, in keeping with the characterization of Irene. However, for use in modern editions, the French text and corresponding translation is presented below.

### Literal Translation:

<b>Charmant</b>	<b>papillon,</b>	<b>dont</b>	<b>l’aile d’or</b>	<b>passé</b>
<i>Charming</i>	<i>butterfly,</i>	<i>whose</i>	<i>wings of gold</i>	<i>pass</i>

<b>Dans</b>	<b>l’espace</b>
<i>Through</i>	<i>the space</i>

<b>Comme</b>	<b>une fleur!</b>
<i>Like</i>	<i>a flower!</i>

<b>Que</b>	<b>ne puis-je,</b>	<b>sur</b>	<b>ta</b>	<b>trace,</b>
<i>Why</i>	<i>can’t I,</i>	<i>on</i>	<i>your</i>	<i>path,</i>

<b>M’envoler</b>	<b>avec</b>	<b>toi</b>	<b>comme</b>	<b>une</b>	<b>soeur!</b>
<i>Fly away</i>	<i>with</i>	<i>you</i>	<i>like</i>	<i>a</i>	<i>sister!</i>

<b>Je</b>	<b>voudrais</b>	<b>vole</b>	<b>avec</b>	<b>toi</b>	<b>comme une</b>	<b>soeur!</b>
<i>I</i>	<i>would like</i>	<i>to fly</i>	<i>with</i>	<i>you</i>	<i>like a</i>	<i>sister!</i>

<sup>20</sup> Max Lütolf, preface to *Le Pupitre: Collection de musique ancienne publiée sous la direction de François lesure*; LP.19, André Campra, *Les Fêtes Vénitiennes* (Paris: Heugel & C, 1973), X.

<sup>21</sup> Arthur Pougin, Introduction to *Les Fêtes Vénitiennes* by André Campra (New York: Broude Brothers, 1971), 4-7.

**C'est à peine si tu te poses,**  
*It is just barely that you yourself land,*  
**Sur la feuille tender des roses,**  
*On the petal tender of the roses,*

**Dans l'espace que tu parcours.**  
*Into the space that you travel through.*

**Ah! Que tes bon jours sont courts!**  
*Ah! How your good days are short!*

Poetic Translation: Charming butterfly with the gold wings, you flit through the sky like a flower! Why can't I fly away with you, like your sister? You barely land on the flowers and then flit again into space. How sad that your only live a short time!

Performance notes: The edition presented for study in this anthology is taken from the Michaelis edition published in 1883, with the text of the air in Italian. The editorial introduction to the opera, written by Arthur Pougin, mentions the addition of this *ariette*. The most recent publication of *Les Fêtes Vénitiennes* (Broude Brothers, 1971) contains only the Italian text version of the *ariette* as well, and is published a whole-step higher. Boytim does not indicate the translator for this *ariette*, but the French translation in her modern edition is very good and is more familiar with most pedagogues. For this reason, the French translation is included above. Campra's *tremblement* indications are published in the full score, but are not included in the modern Boytim edition. Many *tremblements* suggested by Campra are the *tremblement feint*, and may be too technically challenging for young singers. However, I would suggest employing *tremblements appuyée* in mm. 53, 68, 77, 107, 113, 124, and 133.

Pedagogical uses: This *ariette* should only be attempted by more advanced students, as it is lengthy and provides more challenges than many other airs in this anthology. With its *da capo* form and coloratura passages, I would equate the difficulty of this air with that of Händel or Vivaldi. This *ariette* encourages flexibility in the middle voice with a number of *fioratura* passages throughout the piece. Because it is organized in four-measure phrases, this piece also fosters breath energy and planning. Many phrases begin in the *passaggio* and then descend into the middle voice. This phrasal gesture can be used to encourage the singer to keep the soft palate lifted through the middle voice. Breath energy is also strengthened with passages that encourage rapid onset and release, such as in mm.70-3.

Suggested edition: André Campra, *Les Fêtes Vénitiennes*, "Charmant papillon", *The First Book of Soprano Solos, Part II*, Joan Frey Boytim, comp. (New York: G. Schirmer, 1993), 26-31.

## SCENE V

IRENE, LEANDRE

(Allegro.)

IRENE.

(Allegro.)

Violons +

PIANO.

*f*

H<sup>b</sup>ois

Violons

Donc.

(*f*)

H<sup>b</sup>ois

Violons

Donc.

IRENE. +

La Far - fal - la in - tor - no ai fio - ri,

*tr*

## Selection 4-22

André Campra, *Les Fêtes Vénitiennes*, "Charmant papillon"

Source: André Campra, *Les Fêtes Vénitiennes* (Paris: Théodore Michaelis, Plate T.M. 952, 1883), 290-93.

*S.*  
Va vo-lan - do, non po-sa mai,  
*Douc.* Vons *Fort.*

La Far - fal - la in - tor - no ai  
*Vons* *Douc.*

fio - ri, Va vo-lan - do, non posa mai,  
*Ubeis* *Vons*

a - mo - ri,  
Co-si pure a mille a - mo - ri, Tuoi sos - pi - ri por - tan -  
*B. C.*

do por - tan - do vai.  
*Fort.*

La Far - fal - la in - tor - no ai fio - ri Va volan -

do non po - sa mai, Va vo -

lan

do - non po - sa mai.

(Marcato il basso.)

(tr)

FIN.

Sol mi piace un e - terno ar - do - re. *vous* *f* 6/8

Sol mi piace un e - ter - no ar - do - re, Ma se ben co - *Doux.* *vous* B.C. 6/8

nos - co il tuo co - re, Di tal fiam - ma non ar - de - 6/8

rai. Di tal fiam - ma non ar - de - *Doux.* 6/8

rai. La Far - fal - la in - tor - no ai fio - ri. *jusqu'au mot FIN.* 6/8

Irène se retire.

### Selection 23: “L’art, d’accord avec la nature”

Air from *Alceste* by Jean-Baptiste Lully

History: A favorite of Louis XIV, this tragédie lyrique was composed in 1674 and was rehearsed at Versailles at the request of the King. *Alceste* was presented in the summer of 1674 as part of a two-month celebration of France’s victory over the Franche-Comté.

Plot Synopsis: Based on the tragic Greek play by Euripides, the opera chronicles the love between the Princess Alceste and Admète, the King of Thessaly. After Admète is wounded in battle, Alceste offers herself as a replacement for him in Hades. She is rescued by Alcide, who surrenders his love for her and returns her to the triumphant Admète. This air is taken from the prologue, which is set in the French palace of Tuileries, and celebrates the return of King XIV. It is sung by the Nymph of the Tuilleries, who declares that the beauty of the palace gardens creates a conduit for Love.

#### Literal Translation:

**L’art, d’accord      avec    la nature,**  
*Art,    in harmony    with    nature,*

**Sert   l’Amour      dans   ces    lieux   charmants:**  
*Serves   Love      in    this    place   charming:*

**Ces    eaux, qui    font    rêver**  
*These   waters, which   make   dreams*

**Par    un    si      doux    murmure,**  
*Like    one    so      softly    murmuring.*

**Ces    tapis   où    les fleurs    forment    tant      d’ornements;**  
*These carpets where    the flowers    form            so many      of the ornaments;*

**Ces    gazons,      ces    lits    de verdure,**  
*These   lawns,      these   beds    of green,*

**Tous   n’est fait    que            pour les amants.**  
*All    make            [a setting]    for lovers.*

Poetic Translation: This beautiful place (the Tuileries) is made for love. The soft murmuring waters, the flowers and the green lawns all serve to encourage lovers.

Performance notes: The form of the air is a rondo [AABCBC]. The accompanist should begin the piece at the *Ritournelle* at the second system of pg. 23 in the suggested edition. As implied by the name, the *Ritournelle* can be used as a postlude at the end of the piece as well. The practice of *notes inégales* can be employed in mm.32 and 51 in the *fioratura*. In addition, a *coulé* can be used at mm.37, 56 and 64 on “*ver-du-re*”. A *tremblement appuyée* can be used in mm. 22, 40, 59, and 67. A *port de voix* can be used in mm.48-9 on the word “*tapis*”.

Pedagogical uses: This piece, with its focus on the middle range, can be used to strengthen a singer’s middle voice. There are a few measures in which the vocal line briefly goes above the staff (mm. 35, 54 and 62). These passages can be used to encourage healthy use of head voice, and allows the student to mix head voice and middle voice effectively.

Suggested edition: Jean-Baptiste Lully, *Alceste* (New York: Broude Brothers), 23-6.



*Ritournelle*

*la Nymphe des Thuilleries.*

*L'art d'accord a...vec la na...tu...re sert l'a...*

*mour dans ces lieux charmants: mants: Ces lieux qui font ré...*

#### Selection 4-23

Jean-Baptiste Lully, *Alceste*, "L'art, d'accord avec la nature"

Source: Jean-Baptiste Lully, *Alceste*, Henry de Baussen, eng.(Paris: A l'Entrée de la Porte de l'Academie Royale de Musique, 1708), 13-14.

**Selection 24 – “Ranimez vos flambeaux”**  
Air from *Les Indes Galantes* by Jean-Philippe Rameau

History: *Les Indes Galantes*, an *opéra-ballet* composed by Jean-Philippe Rameau in 1735, is an excellent example of the post-Lully style of opera composition. *Opéra-ballets* usually featured a prologue, followed by three to four self-contained acts which were linked together by a general theme. In the case of Rameau’s *Les Indes Galantes*, the opera’s unifying theme centers around the universality of Love. Love sets out to prove that it can conquer every corner of the world, with the exotic “Indies” regions of Turkey, Peru, Persia and North America as the respective backdrop for each act.

Plot Synopsis: This air is taken from the Prologue, which is set in Hébé’s palace. Bellone, the goddess of war, has just declared war on Love, and has stolen the hearts of men from Cupid’s followers. Cupid decides to retaliate, and calls his followers to arms so that they might prove that Love reigns over all nations.

Literal Translation:

<b>Ranimez</b>	<b>vos</b>	<b>flambeaux,</b>
Revive	your	torches,

<b>Remplissez</b>	<b>vos</b>	<b>carquois,</b>
Replenish	your	quivers,

<b>Moissonnez</b>	<b>méritez</b>	<b>des</b>	<b>palmes</b>	<b>immortelles!</b>
Come together –	be deserving	of	the palms (triumphs)	of the immortals!

<b>Amours</b>	<b>remportez</b>	<b>à la fois</b>	<b>cent</b>	<b>victoires</b>	<b>nouvelles,</b>
Lovers –	win	at one blow	one hundred	victories	new,

<b>L’horreur</b>	<b>suit</b>	<b>le terrible</b>	<b>Mars</b>
The horror	falls on	the terrible	Mars

<b>Les Jeux</b>	<b>amusent</b>	<b>sur</b>	<b>vos</b>	<b>traces;</b>
The Spirits of Joy	are amused	by	your	footsteps;

<b>Partez,</b>	<b>vos</b>	<b>nouveaux</b>	<b>étendards</b>
Go -	your	new	banners

<b>Sont</b>	<b>l’ouvrage</b>	<b>des Grâces</b>
Are	the work	of the Graces.

Poetic Translation: Light your torches and get your arrows ready. Come together to fight and be worthy of the praises. Lovers you can win one hundred victories in a single battle! Let horrors befall Mars. Joy and the Graces will be on your side!  
Performance notes: As this air is a call to

battle and should be sung with energy and enthusiasm, with a tempo set at a comfortable *Allegro*. Note that both lines of the piano are in the treble clef, and the accompaniment stays in the same range as the vocal line. This particular instrumental voicing represents the youth of Cupid. It is important to remember that this type of accompaniment is be unusual for young singers, and the instructor (and pianist) should take great care in working with the student so that they learn to adapt to this type of ensemble writing. Rameau includes a number of ornaments in this air, but a few trills (*tremblements appuyées*) may be added, particularly at the cadences in mm.26, 47, 72, 91, and 102. This air is in *da capo* form, and additional ornamentation can be added in the return to A in m.74 for those more advanced students. There are two places in the score in which the tempo marking “*Lent*” is indicated: mm.45 and 110. In both cases, these are tempo markings indicated by the editor, Charles Poisot in the original 1888 edition. I disagree with these tempo markings, and suggest that the singer not slow the tempo in those measures. Instead, the pianist should execute a natural *ritardando* at the section cadences in mm.46-8 and 107-9

Pedagogical uses: The opening phrase in mm.10-14 spans a range of an octave and a half, which encourages the student to work on unifying the range. Because of the large intervallic leaps throughout the piece (examples include mm.12, 18, 21-2, and 57-8), students learn to negotiate register changes between middle and head voice. There are short passages of coloratura, which encourages flexibility. Longer passages with coloratura require breath planning and phrases in young singers.

Suggested edition: Jean-Philippe Rameau, *Les Indes Galantes* (New York: Broude Brothers, 1971), 24-9.

PIANO.

*V<sup>ns</sup>*

*V<sup>ns</sup>*

L'AMOUR

Rani - mez vos flam - beaux, rempli

se - sez vos car - quois, Moissonnez mé - ri - tez des

pal - mes immor - tel - les A - mours remportez à la

The musical score is for a piece titled "DUO VIF." It is in 2/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system shows the piano accompaniment (PIANO.) and a vocal line (V<sup>ns</sup>) with the lyrics "L'AMOUR". The second system shows the piano accompaniment and a vocal line (V<sup>ns</sup>) with the lyrics "Rani - mez vos flam - beaux, rempli". The third system shows the piano accompaniment and a vocal line (V<sup>ns</sup>) with the lyrics "se - sez vos car - quois, Moissonnez mé - ri - tez des". The fourth system shows the piano accompaniment and a vocal line (V<sup>ns</sup>) with the lyrics "pal - mes immor - tel - les A - mours remportez à la".

### Selection 5-24

Jean Philippe Rameau, *Les Indes Galantes*, "Ranimez vos flambeaux"

Source: Jean-Philippe Rameau, *Les Indes Galantes* (Paris: Théodore Michaelis, Plate T.M. 940, n.d.ca.1882), 24-9.

1<sup>re</sup> A

fois cent vic - toi -

1<sup>re</sup> A

- res nou - vel - les, Moisson -

1<sup>re</sup> A

- nez, méritiez des pal - mes immortel - les

1<sup>re</sup> A

Amours, A-mours, remportez à la fois cent vic -

toi -

res nou\_vel les, Rempor\_tez à la

Lent

fois cent vic\_toi\_res nou\_vel les,

Lent vite.

L'horreur suit le terri\_ble Mars

L'hor\_reur suit le terri\_ble Mars Les

Jeux a\_mu\_sent sur vos tra\_ces, Par\_tez, par\_

\_tez, vos nouveaux é\_ten\_dards Sont l'ou\_vra\_ge des Grâ\_ces

Rani\_mez vos flam-beaux, remplissez vos car\_

- quois Moissonnez méri\_tez des pal - mes immor\_

- tel - les A - mours remportez à la fois cent vic\_

- toi - res nou\_

- vel - les, Moisson\_nez

- méri\_tez des pal - mes immortel - les, Amours, a\_



mours remportez à la fois cent vie - toi

res nou-vel - les Rempportez à la fois cent vie -

lent

- toi - res nou-vel - les.

vite.

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