

1972

## The 'Cantates Francaises' of Andre Campra.

Ronald Ralph Roberts

*Louisiana State University and Agricultural & Mechanical College*

Follow this and additional works at: [https://digitalcommons.lsu.edu/gradschool\\_disstheses](https://digitalcommons.lsu.edu/gradschool_disstheses)

---

### Recommended Citation

Roberts, Ronald Ralph, "The 'Cantates Francaises' of Andre Campra." (1972). *LSU Historical Dissertations and Theses*. 2236.

[https://digitalcommons.lsu.edu/gradschool\\_disstheses/2236](https://digitalcommons.lsu.edu/gradschool_disstheses/2236)

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact [gradetd@lsu.edu](mailto:gradetd@lsu.edu).

## INFORMATION TO USERS

This dissertation was produced from a microfilm copy of the original document. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the original submitted.

The following explanation of techniques is provided to help you understand markings or patterns which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting thru an image and duplicating adjacent pages to insure you complete continuity.
2. When an image on the film is obliterated with a large round black mark, it is an indication that the photographer suspected that the copy may have moved during exposure and thus cause a blurred image. You will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., was part of the material being photographed the photographer followed a definite method in "sectioning" the material. It is customary to begin photoing at the upper left hand corner of a large sheet and to continue photoing from left to right in equal sections with a small overlap. If necessary, sectioning is continued again — beginning below the first row and continuing on until complete.
4. The majority of users indicate that the textual content is of greatest value, however, a somewhat higher quality reproduction could be made from "photographs" if essential to the understanding of the dissertation. Silver prints of "photographs" may be ordered at additional charge by writing the Order Department, giving the catalog number, title, author and specific pages you wish reproduced.

### **University Microfilms**

300 North Zeeb Road  
Ann Arbor, Michigan 48106

A Xerox Education Company

72-28,371

ROBERTS, Ronald Ralph, 1930-  
THE CANTATES FRANCAISES OF ANDRE CAMPRA.

The Louisiana State University and Agricultural  
and Mechanical College, D.M.A., 1972  
Music

University Microfilms, A XEROX Company, Ann Arbor, Michigan

© 1972

Ronald Ralph Roberts

ALL RIGHTS RESERVED

**THE CANTATES FRANÇAISES OF ANDRÉ CAMPRA**

**A Monograph**

**Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts**

**in**

**The School of Music**

**by  
Ronald Ralph Roberts  
M.M., Louisiana State University, 1958  
May, 1972**

PLEASE NOTE:

Some pages may have

indistinct print.

Filmed as received.

University Microfilms, A Xerox Education Company

## ACKNOWLEDGMENT

I would like to thank Dr. Everett Timm, Dean of the School of Music and my doctoral committee: Dr. Earl Redding, chairman, Mr. Dallas Draper, Dr. J. Forrest West, Dr. Wallace McKenzie, Mr. Paul Abel, and Dr. Milton Hallman for their encouragement and guidance throughout my doctoral program. A special thanks is extended to Dr. McKenzie for his direction in the writing of the monograph and to Mr. Abel for his assistance in the editing of the cantatas, Silene and La Dispute de l'Amour et de l'Hymen.

## TABLE OF CONTENTS

ACKNOWLEDGMENT . . . . .	ii
LIST OF TABLES . . . . .	v
LIST OF FIGURES . . . . .	vi
ABSTRACT . . . . .	vii
 Chapter	
I. INTRODUCTION . . . . .	1
II. FRANCE UNDER LOUIS XIV . . . . .	4
The Early Years	
The Rise to Power	
The Declining Years	
III. THE <u>CANTATE FRANÇAISE</u> . . . . .	9
The Influence of the Italian Cantata	
The Emergence of the <u>Cantate Française</u>	
The Structure and Style of the <u>Cantate Française</u>	
The Decline of the <u>Cantate Française</u>	
IV. ANDRÉ CAMPRA (1660-1744) . . . . .	19
The Early Years	
The Church Musician (1679-1698)	
The Secular Musician (1698-1744)	
V. CAMPRA'S <u>CANTATES FRANÇAISES</u> : <u>BOOK I AND</u>	
<u>II</u> (1708-1714) . . . . .	27
A Comparison of the Cantatas of Morin	
and Bernier with those of Campra	
The Formal Structure of the Cantatas	
The Comparison of the Airs of Morin,	
Bernier, and Campra	
The Airs of Campra	
The <u>Ariettes</u> of Campra	
The <u>Recitatives</u> of Morin and Bernier	
The <u>Recitatives</u> of Campra	
The Instrumental Movements of Campra	

## Chapter

VI. EDITORIAL PROCEDURES AND PERFORMANCE PRACTICES . . . . .	96
Editorial Procedures	
Performance Practices	
The Instrumental Ensemble	
The Vocal Style	
BIBLIOGRAPHY . . . . .	112
APPENDIX A . . . . .	117
APPENDIX B . . . . .	164
APPENDIX C . . . . .	219
VITA . . . . .	220



## LIST OF TABLES

Table	Page
1. <u>Books I and II</u> Outlined by cantata, Poet, Instruments, and Movements . . . . .	32
2. Comparison of French Airs and Italian Arias . .	40
3. Table of Ornaments . . . . .	101

## LIST OF FIGURES

Figure	Page
1. "Favorable liqueur mon ame" . . . . .	41
2. "Ta bouté supreme" . . . . .	47
3. "Triomphe, victoire" . . . . .	50
4. "Tu mihi gaudium" . . . . .	51
5. "Sitivit anima mea" . . . . .	53
6. "Soleil, amene enfin" . . . . .	57
7. "Ingrate, mon abord" . . . . .	60
8. "Dans un coeur qui devient sensible" . . . . .	64
9. "Que les vent dechainiez" . . . . .	65
10. "L'Astre dont chaque nuit" . . . . .	67
11. Prelude, <u>Les Forges de Lemnos</u> . . . . .	69
12. "Veut-on que je fasse" . . . . .	70
13. Prelude from <u>La Naufrage d'Ulissee</u> . . . . .	71
14. The <u>lentement</u> section of the third air from <u>Quemadmodum desiderat cervus</u> . . . . .	72
15. "D'une fleche perçante Appollon . . . . .	74
16. "C'est ainsi qu'en lieu" . . . . .	75
17. "Mais, ou m'emporte ma douleur" . . . . .	78
18. First <u>Symphonie</u> of <u>Achille oisif</u> . . . . .	80
19. Second <u>Symphonie</u> of <u>Achille oisif</u> . . . . .	82
20. Third movement <u>Symphonie</u> of <u>Les Femmes</u> . . . . .	86
21. "Fils de la nuit" . . . . .	89

Figure		Page
22.	The <u>Prelude</u> of final cantata of <u>Book II, Enée et Didon</u> . . . . .	93
23.	"C'est ainsi qu'enchanté" and "Venez, Venez luy dit Ulysse" . . . . .	105

## ABSTRACT

The renewed interest in baroque music during the past two decades and a rising interest in vocal chamber music have brought about several studies of the solo or chamber cantata, mostly concerning the Italian cantatas. While much more needs to be done with the great wealth of Italian cantatas, very little research has been conducted on the German and French solo cantata literature, and modern editions for performance are almost non-existent.

The purpose of this study is to bring attention, through the cantatas of André Campra (1660-1744), to a large body of music which has long been overlooked and perhaps unjustly neglected. André Campra was selected as the subject of this study, because he is considered one of the first and most significant composers of the cantate française.

The paper includes a discussion of the social climate in France and its effect on music during Campra's lifetime, a short history of the cantate française, and a biographical account of André Campra. The main body of the paper deals with the stylistic and formalistic features used by Campra in Cantates Françaises: Livre I (1708) and Livre II (1714). The appendices consist of editions for modern performance of two cantatas from Livre II, Silene and La Dispute de l'Amour et de l'Hymen, and a catalogue of Campra's cantatas.

In his preface to Livre I Campra expressed an apparent disapproval of the extensive use of the Italian style in the first published cantatas, which he felt neglected the expressive possibilities of the French language. In the study a comparison is drawn between the cantatas of Campra and those of Jean-Baptiste Morin (1677-1745) and Nicolas Bernier (1665-1734), two of the first composers to publish cantatas.

The most significant musical findings are as follows: Morin and Bernier generally followed the traditional cantata form set down by Jean-Baptiste Rousseau (1669-1741), that of three airs, each preceded by a recitative. They used, primarily, extended da capo airs and recitatives which were strongly influenced by the Italian style. Campra, being ever conscious of dramatic possibilities, often included melodic instruments in the ensemble and set each of his cantatas differently, employing on occasion consecutive airs, instrumental movements, and final accompanied recitatives within a framework of up to eleven movements. By using a large number of movements, he was able to include an interesting variety of slow and fast airs which were set in rather brief da capo, two-part, rondo, bar, and through-composed forms. Campra, perhaps the first composer to use the ariette, an extended air, in a published cantata, made of the ariette the primary air in most of his cantatas. The ariette was later adopted into his operas beginning with the opera-ballet, Les Fêtes vénitiennes (1710). Harmonic development appears to attain a greater importance than melodic invention, particularly in

slow airs and recitatives. It is with the recitative that Campra most completely follows the French style, employing a fast harmonic rhythm, which dramatically supports the narrative, profuse ornamentation, and a free interchange between 3/4 and 4/4 meters. While elements of both styles are present, Campra's cantatas probably reflect more of the French flavor than most of the early cantates françaises.

## Chapter 1

### INTRODUCTION

The Italian chamber cantata, also known as serenata, chamber duet, or trio, represented by far the most valuable vocal music of the late baroque, because it was written for a select audience of connoisseurs irrespective of popular success. It was strictly musician's music in which the composer was free to indulge in harmonic experiments and to test novel constructive methods at his heart's content . . . . In the absence of the stage the cantata depended entirely on musical characterization and, as a result, achieved a musical intensity that the opera rarely attained.<sup>1</sup>

Although the chamber or solo cantata, whose compositions numbered into the thousands, was a major genre of the late baroque era of music, this musical form has been represented by scarcely more than a few lines in music history books and a few isolated examples in historical anthologies. The dormant state of the solo cantata for the past two centuries can be attributed mainly to the rise of instrumental chamber music as an important medium of musical expression during the eighteenth century and the extreme popularity of the piano-forte accompanied art song of the nineteenth century.

At the turn of the twentieth century, composers, in

---

<sup>1</sup>Manfred Bukofzer, Music in the Baroque Era: from Monteverdi to Bach (New York: W. W. Norton, 1947), pp. 245-246.

search of new tone colors and designs, began to include the voice as a member of the chamber ensemble.<sup>1</sup> Subsequently, several hundred vocal-instrumental chamber works have appeared during this century. For more interesting programming, singers frequently include chamber works on recitals; vocal chamber music is now in vogue. A perfect counterpart to the nineteenth century song cycle or the twentieth century chamber work is the baroque solo cantata.

The renewed interest in baroque music during the past two decades and a rising interest in vocal chamber music have brought about several studies of Italian cantatas by such composers as Alessandro Scarlatti (1659-1725), over 600 cantatas; Benedetto Marcello (1686-1739), 300 cantatas;<sup>2</sup> and Johann Adolph Hasse (1699-1783), 128 cantatas.<sup>3</sup> While much more needs to be done with the great wealth of neglected Italian cantatas, very little research has been conducted on the German and French cantata literature, and modern editions

---

<sup>1</sup>Ursula Greville, "Vocal Chamber Music," in Cyclopedic Survey of Chamber Music, ed. Walter W. Cobbett (2nd ed., 3 vols.; London: Oxford University Press, 1963), II, 556.

<sup>2</sup>Caroline S. Fruchtman, Checklist of Vocal Chamber Works by Benedetto Marcello, Number 10 of Detroit Studies in Music Bibliography, ed. Bruno Nettl (12 vols.; Detroit Information Coordinators, Inc., 1967), pp. viii-ix.

<sup>3</sup>Sven Hostrup Hansell, Works for Solo Voice of Johann Adolph Hasse (1699-1783), Number 12 of Detroit Studies in Music Bibliography, ed. Bruno Nettl (12 vols.; Detroit Information Coordinators, Inc., 1967), p. viii.



for performance are almost non-existent.

Within the past decade dissertations have been written on the cantates françaises of Jean-Baptiste Morin (1677-1745), Nicolas Bernier (1665-1734), Louis Nicolas Clérambault (1678-1749), and Jean-Philippe Rameau (1683-1764). Equally worthy of investigation is André Campra, who is mentioned by most historians as the pre-eminent French opera composer between Lully and Rameau, and he is listed by Schmitz as one of the first and most significant composers of the cantate française.<sup>1</sup>

The purpose of this study is to bring attention, through the cantatas of André Campra, to a large body of music which has long been overlooked and perhaps unjustly neglected. The paper includes a discussion of the social climate in France and its effect on music during Campra's lifetime, a short history of the cantate française, and a biographical account of André Campra. The main body of the paper deals with the stylistic and formalistic features used by Campra in the Cantates Françaises: Livre I (1708) and Livre II (1714).<sup>2</sup> An appendix contains two cantatas from Livre II, Silene and La Dispute de l'Amour et de l'Hymen, which have been edited by this writer for modern performance.

---

<sup>1</sup>Eugene Schmitz, Geschichte der weltlichen Solokantate (Leipzig: Breitkopf & Härtel, 1955), p. 209.

<sup>2</sup>André Campra, Cantates Françaises: Livre I et Livre II (2nd ed., 1 vol.; Paris: Ballard, 1714).

## Chapter 2

### FRANCE UNDER LOUIS XIV

The reign of Louis XIV, who titled himself "The Sun King," stands as one of the most brilliant examples of regal majesty in western history. Under Louis XIV, France became the greatest political power in Europe. The absolute power of the king touched every phase of life either directly or indirectly. The pageantry and splendor of the Court at Versailles remains impressive after three hundred years.

The entire seventy-three year reign cannot be treated, however, as a continuous span of one ideology. To draw a clear understanding of the political and social situation in relationship to music, Louis' reign should be divided into three periods: the early years (1643-1661); the rise to power (1661-1684); and the declining years (1684-1715).

### THE EARLY YEARS

In 1643, when Louis XIV succeeded to the throne at the age of five, control of the State was left in the hands of a Regency under Cardinal Richelieu and later Cardinal Mazarin. Richelieu and Mazarin were vitally interested in the arts and were responsible for the first flowering of culture under Louis XIV. Mazarin introduced Italian opera to Paris in 1646;

Lully arrived in France the same year. Mazarin appointed Lully to the king's court in 1652. With this appointment Lully gained political power which influenced the musical development in France for the remainder of the century.

Bukofzer stated:

In the hands of such astute statesmen as Richelieu, Mazarin, and Colbert music was a pliable political tool; rarely in history have the relations between politics and music lain more openly on the surface than during French absolutism.<sup>1</sup>

### THE RISE TO POWER

With the death of Cardinal Mazarin (1661), Louis ascended to power. Louis mastered diplomacy and administration under the tutelage of Mazarin. From the political strifes called the "Fronde" which occurred during Mazarin's leadership, Louis learned several lessons that shaped his political policy. He served as absolute ruler, refusing to name a Prime Minister. He suspected the nobility and fashioned an unjustifiable social institution of court nobility. Four thousand families shared 33,000,000 livres of pension among them, owned 4,000,000,000 livres worth of property, and spent their incomes like water on fêtes, hunting parties, and receptions. Louis denied the nobility any responsible positions in the State, allowing them to devote their energies to

---

<sup>1</sup>Bukofzer, op. cit., p. 142.

intrigue and conspiracy.<sup>1</sup>

During the middle period music flourished with constant court functions, calling for operas and ballets. Louis supported the arts with a budget of millions of livres. He established academies that dictated policies, often to the detriment of new creative ideas. The Académie de musique was in effect the Opéra with Lully as its director. Ashley writes:

Lully ruled music. In 1672 it was forbidden to give performances accompanied by more than two airs,<sup>2</sup> and two instruments without his written permission.

#### THE DECLINING YEARS

The last period of the reign of Louis XIV is of primary interest since it covers the period from the first productivity of André Campra to the year following the completion of the Cantates françoises, livre II (1714). The death of the queen, Maria Theresa (1684), which nearly coincides with Lully's death (1687), marks the beginning of the "declining years."

Circumstances have led early music historians to indicate that masterful music in the reign of Louis XIV ended

---

<sup>1</sup>Maurice Ashley, Louis XIV and the Greatness of France (New York: The Free Press, 1946), p. 175.

<sup>2</sup>Ibid., p. 53.

with the death of Lully. Apparently, several factors have created the impression that the next generation produced little worthwhile music until the rise of Jean-Philippe Rameau.

First, within six months after the queen's death, the king married the Marquise de Maintenon, who had served as governess to his illegitimate children. From this time Louis never again danced in the ballet; he turned from grandiose opera productions to religious and conservative tastes. The change may be partly attributed to Mme de Maintenon.

"The Court of France," wrote the Duchess of Orleans, "was extremely agreeable until the King had the misfortune to marry that old Maintenon; she withdrew him from company, and told him that he ought not to see excommunicated persons."<sup>1</sup>

The heavy cost of unsuccessful wars brought about a general misery among the ordinary people and a heavy taxation on rich and poor alike. Between the years (1661-1715) the State debt rose from 60,000,000 livres to a colossal 3,000,000,000 livres.<sup>2</sup> Even the nobility found it difficult to support the extravagant fêtes of the past.

For musicians, the change in courtly tastes and the financial crisis posed a serious problem. The numerous festive events at Royal Court no longer existed. Instead, the concert spiritual and concert du chambre became popular.

---

<sup>1</sup>Ibid., p. 97.

<sup>2</sup>Ibid., pp. 19, 176.

Appropriations for the arts plummeted from a height of 15,000,000 livres to 1,200,000 livres at the end of his reign.<sup>1</sup>

Early music historians, dealing with the last years of Louis' reign, also arrived at a rather slanted conclusion in considering the history of French music as it was recorded by the Académie de musique, which was in essence the Opéra. The ebbing popularity of opera did not, however, result in the total decline of musical art. Chamber musicians wrote some of the finest music in French history, and yet they were virtually ignored by the Académie.

Instrumental and vocal chamber forms, bearing Italian influences, began to appear toward the end of the seventeenth century. Instrumental forms comprised mainly the trio and solo sonatas by Marin Marais (d. 1728) and François Couperin le Grand (1688-1733) along with a large group of other composers. Bukofzer mentioned, as an important contribution to chamber music, the quartet sonatas of Couperin which were composed for the chamber concerts of the Roi Soleil.<sup>2</sup> Vocal chamber works appeared mainly in two forms: the solo motet and its secular counterpart, the cantate française. Of the new chamber music the cantate française became one of the most popular musical forms during the first half of the eighteenth century.

---

<sup>1</sup>Ibid., p. 56.

<sup>2</sup>Bukofzer, op. cit., p. 249.

## Chapter 3

### THE CANTATE FRANÇAISE

#### THE INFLUENCE OF THE ITALIAN CANTATA

As early as 1620 the Italians with Cantate ed Arie by Alessandro Grandi (d. 1630) had adopted the name of "cantata" as a principal solo vocal form. The cantata developed through the middle Baroque period under Luigi Rossi (1598-1653), Giacomo Carissimi (1605-1674), and Marc Antonio Cesti (1623-1669) and reached its full maturity under Alessandro Scarlatti, Agostini Steffani (1654-1728), and the numerous other opera composers of the Neapolitan school.

Dent gave a succinct description of the cantata under Scarlatti's domination:

The cantata is always chamber music and should be regarded as the vocal parallel to the violin sonata, to which it is fully equal if not indeed superior in intellectual interest . . . . In Scarlatti's hands the cantata soon settled down to a general standard form of two recitatives and two arias, parallel to the standardization of the aria form in opera: but Scarlatti's cantata arias are much more definitely "intellectual" in character than those of his operas, sometimes exhibiting ingenious problems of construction or modulation, while the recitatives are always far more expressive and contemplative than those of the operas. The cantatas are indeed much the most intimately personal of all Scarlatti's compositions.<sup>1</sup>

---

<sup>1</sup>Eric Blom, "Dent, Edward J.," Grove's Dictionary of Music and Musicians (10 vols., 5th ed.; London: MacMillian and Company, 1954), II, 45.

The texts were usually of an amorous nature, often from a mythological setting, in the form of a dramatic soliloquy. The length of the cantata increased to perhaps fifteen minutes in duration and took on the character of a detached scene from an opera. The da capo form, adopted from the opera, was used almost exclusively in the cantata.

### THE EMERGENCE OF THE CANTATA FRANÇAISE

During the middle seventeenth century, the French ardently resisted Italian musical forms. Solo vocal music consisted mainly of the air de cour, a strophic song with lute accompaniment, dating back to the sixteenth century, and the air sérieux et à boire which, judging from the numerous editions by Ballard, was extremely popular through 1750.<sup>1</sup> French composers, always endowed with a feeling for drama, produced some scène dialoguées toward the end of the seventeenth century that might be considered the forerunner of the cantate française. Claude Oudot (d. 1696) composed Les Amours de Titan et de l'Aurore (1679) and Le Banquet des dieux (1682); Jean-Baptiste Moreau (1653-1733) set the Cantique spirituels of Jean Racine in 1695.<sup>2</sup> Marc-Antoine Charpentier (1634-1704),

---

<sup>1</sup>François Lesure, International Inventory of Musical Sources, Vol. B2; Recueils imprimés XVIII siècle (München-Duisburg: G. Henle Verlag, 1964).

<sup>2</sup>Edith Borroff, An Introduction to Elisabeth-Claude Jacquet de la Guerre (Brooklyn: Institute of Mediaeval Music, Ltd., 1966), p. 45.



a pupil of Carissimi, has been cited as producing the first French cantatas in the Italian style with Orphée descendant aux enfers (1783) and Coulez, coulez, charmant ruisseau (1783).<sup>1</sup>

Sources usually acknowledge the publication of Cantates françoises, livre I (1706) of Jean-Baptiste Morin (1677-1745) as the true emergence of the French cantata (cantate française). Judging from the number of composers who soon wrote cantatas, it seems apparent that the French cantata achieved immediate popularity. The dates of the first published cantatas by composers were:<sup>2</sup>

- 1706 - Jean-Baptiste Morin  
Nicolas Bernier  
Jean-Baptiste Stuck
- 1708 - André Campra  
Elisabeth de la Guerre
- 1709 - M.P. de Montéclair  
Thomas Bourgeois
- 1710 - Philippe Courbois  
Louis Nicolas Clérambault
- 1712 - Laurent Gervais
- 1716 - André Destouches
- 1719 - Jean-Philippe Rameau
- 1722 - Jacques Aubert
- 1724 - Louis Lemaire  
Joseph Bodin de Boismortier

---

<sup>1</sup>Friedrich Blume, Die Musik in Geschichte und Gegenwart (14 vols.; Kassel and Basel: Bärenreiter, 1949-1968), II, 510.

<sup>2</sup>Schmitz, op. cit., p. 200.

Most composers composed more than one book of cantatas. Bernier with seven books and Clérambaut with five were the most prolific. While many excellent cantatas such as Courbois' Don Quixote or Boismortier's l'Automne exist, Clérambault, Rameau, and Campra are usually considered the most important composers of the French cantata.

Diderot and d'Alembert in their Encyclopédia (1751-1772) credit Jean-Baptiste Rousseau (1669-1741) with the creation of the form of the French cantata much the same as Metastasio helped establish the formal structure of opera seria with his libretti two decades later. Rousseau's own description of the cantata appears in the Preface to the 1712 Soleure edition of Rousseau's poems:

I was anxious above all things to avoid monotony in my second book of odes, which I have varied after the example of Horace on whom I have tried to model myself as he modeled himself on the poets of antiquity. This second book is followed by another kind of ode totally new among us, though it would be easy to find examples in antiquity. The Italians call them Cantatas because they are particularly well suited for singing. They usually divided them into three recitatives separated by rhythmic airs: this has made it necessary for them to vary the metric structure of the verses of which the lines are now short and now long as in the choruses of the ancient tragedies and in most of the odes of Pindar. I had heard some of these cantatas, and that made me want to see if one could not reconcile odes with music, in imitation of the Greeks. But as I had no other model than the Italians, to whom it often happens, as indeed to us French, that the sense of the words is sacrificed to musical convenience, I say, after having written a few, that I was losing on the side of verse what I was gaining on the side of music, thus creating nothing of value, as long as I was contented to pile up poetic phrases without design or

unity. That is why it occurred to me to give a form to these small poems, by restricting them to a specific allegory, the recitatives of which make up the body and the airs the spirit or application. I have chosen from among the ancient fables those which I believed the most proper for my design, for not all fabled history is meant to be used allegorically; and this method succeeded well enough to inspire several other authors to work on the same plan. Whether this plan is better than some other which I might have been able to choose is not for me to know, for in matters of novelty nothing is so deceptive as an early vogue, of which only time can decide the merit, and deduce to its proper value.<sup>1</sup>

Rousseau's poems were set to music by a number of composers of the day. Among them were Morin, Bernier, and Battistin.

#### THE STRUCTURE AND STYLE OF THE CANTATE FRANÇAISE

The French cantata lies very well within the form and style outlined by Rousseau. Cantatas usually contain three airs preceded by three recitatives, although the use of four recitatives and airs is not uncommon. From the nature of the texts, Schmitz termed the cantatas, "Subjektantate."<sup>2</sup> Le Berger fidèle, Le Jaloux, and Le triomphe de la constance are typical titles that deal with moralistic subjects. Composers often set texts which were taken from ancient mythology,

---

<sup>1</sup>Russell Trueman Waite, "I. A Translation of Georg Muffat's Premières Observations. II. An Edition for Modern Performance of Nicolas Bernier's Les Forges de Lemnos. III. Schoenberg's Suite, Op. 29 - Program Notes Including a Discussion of the Role of the Conductor" (unpublished Ph.D. dissertation, University of Washington, 1967), II, 33.

<sup>2</sup>Schmitz, op. cit., p. 193.

such as Achille oisif, Hèro et Leandre, and Orphée.

In style the cantata takes on both French and Italian characteristics. With many composers the recitative retains a distinct French style. Attention is directed toward a musical dramatization of the text. Composers freely change the rhythmic meter from 4/4 to 3/4 to correspond with the text; they use a more active basso continuo line than the Italian style which requires rather measured manner of singing.

The air often bears a strong resemblance to the Italian style with the use of the da capo form, brilliant instrumental coloraturas, motto introductions, and concertato passages. Vocal virtuosity, word painting through melismatic interpolations, and driving sixteenth-note rhythms are common compositional practices. The slower airs often emphasize the use of dotted rhythms in a stately French style. With airs in the French style composers perhaps gave more attention to the harmonic basis rather than to the melodic invention of the air.

Inherent in all French music of the period is the ornament or agrément. The ornament is probably the one feature most responsible for setting French music apart from the rest. The abundant use of ornamentation is the primary reason why early scholars expressed their distaste for French music. In rebuttal to this attitude George Muffat (1654-1704) remarked:

Those who without discrimination decry the ornaments and ornamentation of the French method, as if they obscured the melody or the harmony, and consisted only of single trills, have certainly hardly examined this matter well, or have never heard true followers of the school of the late M. de Lully, but only false imitators. For contrary to the foregoing, those who have penetrated the nature and the diversity, the elegance and the refinement, the proper place, the rightful use of these ornaments, drawn from the purest examples of bel canto, have to this day observed nothing that puts the least obstacle in the way of clarity of melody or correctness of the harmony; but, on the contrary, have found there in abundance all that is capable of enriching, sweetening, and enlivening by an admirable activity of all parts, whatever is bare, common, or dull in those two principal elements of music.<sup>1</sup>

The ensemble of the French cantata normally consists of a solo voice and basso continuo along with from one to three solo instruments. The cello carries the basso continuo line with the harpsichord filling in the harmonic implications. Many ensembles include the violin, flute, or oboe, or a combination of these instruments. The cantata form did not evolve essentially beyond the first examples given by Morin, but examples can be cited where composers, influenced mainly by Campra and Clérambault, used small chamber orchestras in search of new dramatic concepts. Courbois very skillfully orchestrated Don Quixote for baritone, flute, oboe, bassoon, trumpet, strings, and harpsichord.<sup>2</sup> By 1725 the increased

---

<sup>1</sup>Waite, op. cit., I, p. 16.

<sup>2</sup>Ann Lewin, "Four French Cantatas" (New York: Epic Records, Stereo BC 1383), Record Jacket.

size of the ensemble reveals a strong operatic influence and signifies that the cantata was no longer intended for the chamber but was intended for a much larger audience.

A look at Campra's last book of seven cantatas, Cantates Françaises, Livre III (1728), which includes La Guerre, a cantata discovered after the composer's death, indicates the direction of the cantata by 1730. Colère d'Achille, of this set, utilizes two violins, two flutes, oboe, and two trumpets with strings, and continuo. The cantata commences with a symphonie entitled "bruit de guerre" and is soon followed by an air de triomphe played by violins and trumpets. One ariette is accompanied by flutes and violins; another is accompanied by violins, flutes, and oboe. The cantata, Le Jaloux, entrusts to the entire ensemble the execution of the refrains where in the ritornello it alternates with the voice in the concerto grosso style. In Les Plaisirs de la campagne the air de musette which terminates the piece employs the cello independently from the basso continuo.<sup>1</sup>

#### THE DECLINE OF THE CANTATE FRANÇAISE

After 1735 the cantata began to give way to the opera

---

<sup>1</sup> Maurice Barthélemy, André Campra sa vie et son oeuvre, la vie musicale en France sous les rois bourbons, Vol. IV (Paris: A. et J. Picard, 1957), pp. 144-145.

scéna and the cantatille, a lighter, abridged version of the cantata. The opera scéna employed several singers with a large instrumental ensemble and was a natural replacement for the large ensemble cantata. J.J. Rousseau explained the decline of the cantata in Dictionnaire du musique (1758).

Cantate, s.f. Sorte de petit poème lyrique, qui se chante avec des accompagnements, et qui, bien que fait pour la chambre, doit recevoir du musicien la chaleur et les graces de la musique imitative et théâtrale. Les cantates sont ordinairement composées de trois récitatifs et d'autant d'airs. Celles qui sont en récits, et les airs en maximes, sont toujours froides et mauvaises; le musicien doit les rebuter. Les meilleures sont celles où, dans une situation vive et touchante, le principal personnage parle lui-même; car nos cantates sont communément à voix seule. Il y en a pourtant quelques-unes à deux voix en forme de dialogue, et celles-là sont encore agréables quand on y sait introduire de l'intérêt. Mais comme il faut toujours un peu d'échafaudage pour faire une sorte d'exposition et mettre l'auditeur au fait, ce n'est pas sans raison que les cantates ont passé de mode, et qu'on leur a substitué, même dans les concerts, des scènes d'opéra.

Cantata. A kind of short lyric poem which is sung with accompaniment, and which, being well suited for the chamber, must receive from the musician the warmth and the grace of imitative and theatrical music. The cantatas are ordinarily composed of three recitatives and a like number of airs. Those which are recitatives and airs by maxim only, are cold and uninspired; the musician must reject them. The better ones are those in which, in a live and touching situation, the principal character speaks, himself; because our cantatas are performed by one voice. There are, however, some for two voices in the form of a dialogue, and those are also agreeable when they are introduced with interest. But since some structure is always necessary in order that an introduction and plot might be related to the listener, it is not without reason that the cantatas have gone out of style, and that they have been replaced in concerts by the opera scene.<sup>1</sup>

---

<sup>1</sup>Jean-Jacques Rousseau, Dictionnaire du musique,

While there is perhaps a great deal of truth in Rousseau's observation that composers wrote many uninspired cantatas, the disappearance of the cantata as a popular musical genre was, probably, more the result of an over-all change in the arts. By 1750 public tastes throughout Europe were changing from a mythological, allegorical literary style of the solo cantata and opera seria to a style incorporating topical humor and lifelike characters. Musical style was in a transition from the late Baroque or Rococo to the Classical period. Although the cantata existed only fifty years in France, it was obliged to yield to the ever constant transition of the arts.

---

Vol. XII and XIII of Oeuvres complètes de J. J. Rousseau  
(25 vols.; Paris: P. Dupont, 1823-26), XII, 113-114.



## Chapter 4

### ANDRÉ CAMPRA (1660-1744)<sup>1</sup>

#### THE EARLY YEARS

A few months before Louis XIV ascended to absolute power, André Campra was born in Aix en Provence, a small town in southern France about twenty miles north of Marseille. André was christened in l'Eglise de la Madeleine, December 4, 1660. His father, a surgeon, descended from the Italian commercial center of Turin; his mother, Louise Fabre, was a native of Aix. A brother, Joseph, was born September 10, 1662, and also pursued a musical career.

In 1674 at the age of fourteen, which was customarily a little late to begin musical studies, André joined the children's chorus at Saint Sauveur Church. Beginning the next year under the direction of Guillaume Poitevin, then the l'abbé Marbot, he made rapid strides as a composer. One of his most famous motets, Deus noster refugium, was written when Campra was seventeen. Judging from the number of successful musicians that graduated from the music school at Aix, such as Gilles,

---

<sup>1</sup>Basic sources containing the biographical information on André Campra are Barthélemy, op. cit.; Blume, op. cit., Vol. II, pp. 728-740; and Conan Jennings Castle, "The Grand Motets of André Campra" (unpublished Ph.D. dissertation, University of Michigan, 1962), pp. 32-44.

Cabossol, Pellegrin, Blanchard, Bellissen, Levens, Vallière, Rampal, and Supriès, the school apparently provided a strong musical foundation.

Lionel de Laurencie, who later wrote Notes sur la jeunesse d'André Campra and other articles on music of the period, was said to have made a profound religious impression on Campra. Although Campra achieved fame through his opera-ballets, it is worthy of note that he wrote sacred music throughout his lifetime. By 1779, his fourth year of study, André received the red robe of a scholar and in addition was honored with the black habit of the clergy.

#### THE CHURCH MUSICIAN (1679-1698)

In 1679 Campra substituted for a short time as maître de musique at Toulon. On his return to Aix he assisted in a musical play without authorization and risked expulsion from the clergy. This was probably André's first encounter with secular theatrical music, a type of music to which he had a strong affinity.

After a short sojourn as maître de chapelle of St. Trophime in Arles (1681-1683), Campra accepted his first substantial position as maître de musique of St. Etienne at Toulouse. A year later he was awarded a four year contract with an augmented salary and subsequently remained there for eleven years. During his stay Campra purchased two violins

and a string bass which he used as instructive aids for the children's choir and eventually for use in the church services. His new motets employed these melodic instruments.

Although Campra had been raised and schooled in religious life, he possessed an innate talent for political manipulations. He first demonstrated political adeptness when in 1690 the Chevalier de Juilliard, in charge of recruiting sailors for the ship, Le Sérieux, attempted to enlist two of Campra's choir members. When Campra protested, Juilliard enlisted Campra, himself. After Campra's strong objections, Juilliard announced that he would have him thrown in jail. Only after Campra solicited the aid of the archbishop and the intendant of the province was he exonerated.

Campra next displayed his skill with politics in 1694. On January 8th the church at Toulouse, near the Spanish border, granted Campra a four-month leave to go to Paris. He never returned. On June 21st Campra was appointed maître de musique at Notre Dame in Paris. Barthélemy indicated that through the preface to Motets, Livre I (1695), dedicated to M. de Legarange Trianon, Campra confessed that his quick appointment at Notre Dame was through political influence. Barthélemy stated that, "the implication of the preface is more or less a portrait of André Campra, a moral character similar to that of Lully of the original Italians."<sup>1</sup> While

---

<sup>1</sup>Barthélemy, op. cit., p. 15.

this is apparently true, the political system created and fostered by Louis XIV nurtured and in many cases necessitated political affiliations for any advancement or recognition.

At Notre Dame Campra attracted much attention with the Te Deum (1694). The same year he obtained the canonicate of Saint-Jean le Rond, an award recognizing special achievement, through his close association with the Jesuits. Campra once again introduced stringed instruments into the service and occasionally hired extra singers to supplement the inadequate forces that were available.

Perhaps Campra was never truly happy at Notre Dame, or perhaps the glitter of the secular world held too much attraction. In 1695 Campra began his first collection of Air sérieux et à boire which ultimately totalled thirty-nine Italian and French airs. In 1697 he produced his first major stage work, L'Europe galant, under his brother's name. The divertissement, Vénus, feste galant, followed the next year. A divertissement was a musical potpourri of operatic movements, often extracted from other works, which included ballet and the dance, and which served as entertainment without necessarily carrying a plot.

With L'Europe galant Campra is credited with producing one of the first opera-ballets, a form of opera which attained much popularity between the time of Lully and Rameau.

Campra introduced comic intrigue and replaced characters of mythology with believable contemporary characters. He condensed the recitative and made the arioso more song-like. The opera-ballet used elements of Italian opera and a strong emphasis on the French dance within a looser dramatic framework than existed in the tragédie lyriques. Campra anticipated the musical language of Rameau with the use of rapid modulations, a more expressive harmonic content, the dramatic use of musical recall, and a more refined technique of orchestration.<sup>1</sup> The airs took on varied structures, including the da capo and rondo forms. They again employed the use of ornaments and vocal virtuosity which had been eliminated earlier by Lully.

#### THE SECULAR MUSICIAN (1698-1744)

On May 23, 1698 Campra directed a religious concert at Conflans-l'Archevêque (Seine) in honor of Maréchal de Noailles. In September, 1699, Campra obtained a leave for eight days and returned with Motets, Livre II dedicated in the preface to the Archevêque de Paris, M. de Noailles. In the preface appears:

---

<sup>1</sup>James Raymond Anthony, "The opera-ballets of André Campra: A study of the first period of French Opera-ballet" (dissertation abstract: University of Southern California, 1964).

Je puis au moins assurer votre Grandeur que je suis bien déterminé à consacrer à Dieu, pour le reste mes jours, le peu de talent qu'il m'a donné . . . .

I then at least assure your Grace that I have fully determined to consecrate to God, for the rest of my days, the little talent that He has given me . . . .<sup>1</sup>

Not much more than a year later, Campra demanded a release from his position at Notre Dame. Within a month Jean-François Lalouette, the former secretary of Lully, was appointed as his successor.<sup>2</sup>

Immediately after resigning from Notre Dame, Campra energetically entered into writing secular music. With Antoine Danchet, who had come to Paris in 1696 to instruct the children of Mme de Turgis, Campra produced Hesione, a tragédie lyrique, and some twenty other stage works. In 1701 Campra and Danchet experienced great success with Aréthuse.

With Tancrède (1702) Campra's reputation was established as the leading French opera composer of the period, resulting in his appointment to the position of conducteur de l'académie royale de musique. Between 1702 and 1740 Campra composed thirty additional stage works, including six tragédies lyriques.

Campra's greatest triumph, Les Fêtes Vénitiennes

---

<sup>1</sup> André Campra, Motets, livre II (Paris: Ballard, 1700).

<sup>2</sup> Blume, op. cit., Vol II, p. 732.

(1710), was performed over fifty times within four months after the premier and was frequently revised until 1719.

Later successes include: Idomenie (1713); Les Amours de Vénus et Mars and Télèphe (1713) and Les Ages (1718). The opera, Achille et Deidamie (1735) and the divertissement, Les Noces de Vénus (1740) concluded a career of some thirty-nine stage productions.<sup>1</sup>

From about 1700 Campra began to gain the favor of young Louis XV. By 1718 Campra's continued success came to the attention of the Royal Court, resulting in a yearly pension of 500 livres. In 1722 Michel-Richard Delalande retired from part of his duties as maître de la musique de la chapelle royale. These duties were divided among Campra, Charles Huber Gervais, and Nicholas Bernier with a salary of 900 livres each. On March 29, 1729, Louis XV made one of his infrequent visits to the opera to hear his first performance of Tancrède. The next year Campra became conductor of the opera, succeeding Destouches to the court position. Campra retained a salary of 1,500 livres until his death in 1744 at the age of eighty-four.<sup>2</sup>

Since his reputation was determined on the basis of the stage works, little mention has been made of Campra's

---

<sup>1</sup>Ibid., Vol. II, p. 740.

<sup>2</sup>Castle, op. cit., pp. 39-40.

sacred compositions which include: 5 books of solo motets, 40 grand motets, Te Deum (1694 and 1729), Messe, "Ad majorem Dei gloriam" (1699), Messe de Requiem (1722), and many psalm settings.

As a composer, Campra combined the French and Italian styles of music to bring a new popularity to vocal music after Lully. While his operas, as well as those of other composers of the period, are now considered unusable, many of Campra's sacred works and cantates françaises are worthy of revival.



## Chapter 5

### CAMPRA'S CANTATES FRANÇAISES:

#### BOOK I AND II (1708-1714)

In Chapter 3 a brief discussion of Book III (1728) calls attention to the enlarged instrumental ensemble and the probability that the cantatas were written for a theater audience rather than an intimate gathering. While the third book is presently unavailable for study, Barthélemy mentions that in Book III Campra displays brilliance of writing, demanding full vocal prowess in bravura passages. While the airs are replete with ornamentation, cascading eighth-note passages, and rhythmic, gay melodies, Campra seemed to falter in inspiration. The musical substance appears impoverished; redundances affect the *bel canto*.<sup>1</sup>

Cantates françoises, livre I and II, which have been chosen for examination, represent Campra's style during the early development of the cantata. The important considerations for study are the formal structure of the cantatas and the style of writing for the recitatives, airs, and instrumental passages. An outlined analysis illustrates the over-all formal structure of each cantata; a more detailed analysis

---

<sup>1</sup>Barthélemy, op. cit., p. 146.

of Silene and La Dispute de l'Amour et de l'Hymen displays the typical variety of movements and dramatic intent which are found in the cantatas.

In the preface to Book I Campra expressed an apparent disapproval of the style of writing used in the first published cantatas.

### Preface to Book I

Comme les cantates sont devenues à la mode, écrit notre auteur, j'ai cru que je devais à la sollicitation de quantité de personnes en donner quelques-unes au public de ma façon. J'ai tâché autant que j'ai pu de mêler avec la délicatesse de la musique française, la vivacité de la musique italienne; peut-être que ceux qui ont abandonné tout à fait le goût de la première ne trouveront pas leur compte dans la manière dont j'ai traité ce petit ouvrage. Je suis persuadé autant que qui ce soit du mérite des Italiens, mais notre langue ne saurait souffrir certaines choses qu'ils font passer. Notre musique a des beautés qu'ils ne sauraient s'empêcher d'admirer et de tâcher d'imiter, quoiqu'elles soient négligées par quelques-uns de nos Français. Je me suis attaché surtout à conserver la beauté du chant, l'expression et notre manière de réciter qui, selon mon opinion, est la meilleure; c'est aux gens de goût à décider si j'ai tort ou raison.

Since the cantatas have come into fashion, writes our author, I have believed from the encouragement of a large number of people that I must give to the public some of these cantatas in my own style. I have tried as much as possible to blend with the delicacy of French music the vivacity of Italian music; perhaps those who have abandoned entirely the flavor of the first have not found value in the style in which I have treated the small work. I am persuaded in the same way as those who agree to the merits of the Italians, but our language will not allow certain things which they do. The beauties of our music cannot help but be admired and imitated, though they are neglected by some of our Frenchmen. I am dedicated above all to preserving the beauty of singing, the expression, and our manner of recitation which, in my opinion, is

better; it is to the people of taste to decide if I am wrong or right.<sup>1</sup>

Because of Campra's apparent disagreement with the manner of writing used by the first composers of cantatas, some inquiry appears to be relevant to determine if any basic differences exist between the cantatas of Campra and those of Morin and Bernier, whose cantatas were the first to be published. A comparison of the cantatas with the solo motets of Campra also seems pertinent in determining if a particular style of writing was reserved for the cantatas.

#### A COMPARISON OF THE CANTATAS OF MORIN AND BERNIER WITH THOSE OF CAMPRA

The complete cantata repertoire of Morin and Bernier is not available for evaluation. A rather viable comparison can be attained, however, from the cantatas, Bachus, Don Quixote, and several excerpted recitatives and airs from other cantatas of Morin and two cantatas, Les Forges de Lemnos and Le Caffé of Bernier.

#### The Formal Structure of the Cantatas

Morin wrote three books of cantatas (1706, 1709, and 1713). While many of the cantatas were set in the tradi-

---

<sup>1</sup> André Campra, Cantates françoises, livre I (Paris: Ballard, 1708).

tional R A R A R A form, it was not uncommon to find smaller structures of R A R A or A R A; only two cantatas exceed the norm. Bachus, the fifth cantata from Book II, which according to Hall contains the strongest music found in the three books, contains four airs, each preceded by a recitative.<sup>1</sup>

Of the seven books of cantatas by Bernier (1706, 1715, 1718, and 1723) the first four books were published in 1706. Waite indicated that because the first four books contain the privilège du Roi, 1703, the cantatas were probably written before the accepted date of publication of 1706.<sup>2</sup> All the texts of Book I, of which Les Forges de Lemnos stands as the sixth cantata, were written by Rousseau and quite naturally contain the traditional R A R A R A form. Le Caffé<sup>3</sup> follows the same classic design.

A general survey of the overall structure of Campra's cantatas reveals the dramatic instincts of Campra as an opera composer. He appeared to be more interested in developing a tightly formed dramatic scene than conforming to a set pattern of movements. In collaboration with his poets, Danchet, Roy, Fuselier, and Navarre, Campra constructed

---

<sup>1</sup>Hall, op. cit., p. 121.

<sup>2</sup>Waite, op. cit., II, pp. iii-iv.

<sup>3</sup>Nicolas Bernier, "Le Caffé," fourth cantata of Cantatas Françaises, livre III (Paris: Ballard, 1706).

cantatas of varied sequences of movements. In Table 1, Book I and II are outlined by cantata, poet, instruments, and movements. Each cantata is normally accompanied by harpsichord and violoncello, both reading from the basso continuo line; these instruments are not listed in the outline.

Only Les Heureux epoux and La Danse de Flore from Book II conform to Rousseau's model. The other cantatas consist of more extended combinations of recitatives and airs. Seven of the twelve cantatas contain five airs or ariettes. Only half of the cantatas follow a regular sequence of recitatives followed by airs. It was not unusual for Campra to set two or three successive airs, insert a symphonie between airs, or conclude with an accompanied recitative. Les Femmes from the first book, is particularly unique in structure with its five successive airs and an interior symphonie framed by two accompanied recitatives.

The following analyses of Silene and La Dispute de l'Amour et de l'Hymen are presented to demonstrate the variety of forms which each of Campra's cantatas possesses. For brevity the analyses are listed in an outline form. In the recitative 4-3-4 indicates the types of meter changes which occur in that movement. The abbreviations are: T. C., through-composed; D.C., da capo; M.I., melodic introduction (an Italianate characteristic); W.O., without; and ms, measures. In addition to the librettist and the forces used,

Table 1

Books I and II Outlined by Cantata, Poet, Instruments, and Movements

Book	Author	Ensemble	Movements
<u>Book I (1708)</u>			
<u>Hebé</u>	Danchet	Sop	Ra-A-R-A-A-Ra-At
<u>L'Heureux jaloux</u>	Roy	Sop	R-A-R-A-At-R-A-R-At
<u>Didon</u>	Navarre	Sop, Fl, Vn	R-A-R-A-R-A-R-At-R-A-Ra
<u>Daphne</u>	Roy	Sop	R-At-R-A-R-At-R-A-R-At
<u>Arion</u>	Roy	Sop, Fl	A-Ra-At-R-A-R-A-Ra
<u>Les Femmes</u>	Roy	Bass, 2 Vn	Ra-A-S-A-A-A-At-Ra
<u>Book II (1714)</u>			
<u>Les Heureux epoux</u>	Danchet	Sop	R-A-R-A-R-At
<u>Silene</u>	Danchet	Bass, Vn	Ra-At-R-A-R-A-A
<u>Achille oisif</u>	Danchet	Sop, Vn	S-R-A-R-At-R-A-A-R-At
<u>La Dispute de l'Amour et de l'Hymen</u>	Danchet	Alto, Vn, Fl	S-Ra-A-S-R-A-R-A-R-A-At
<u>La Danse de Flore</u>	Fuselier	Sop	Ra-A-R-A-R-At
<u>Enée et Didon</u>	Fuselier	Alto, Bass	P-D-A-R-At-A-R-D

Abbreviations

A air  
At ariette  
D duet  
Fl flute  
P prelude

R recitative  
Ra accompanied recitative  
S symphonie  
Sop soprano  
Vn violin

the outline includes:

1. Type of movement
2. Title of movement
3. Tempo indication
4. Meter
5. Basic key
6. Form
7. Number of measures
8. Accompanying instrument
9. General observations

Silene, one of Campra's most interesting cantatas, cannot be described as being more unusual than the other cantatas since each cantata seems to contain its own distinctive features. The first recitative is unique among the opening recitatives of other Campra cantatas in that the rhythmic drive and complexity of melody, which includes some melismas, closely resembles that of an air. Each of the four airs is in a different style, two of which are in the "second" rondo form (A B A C A).

### Silene

Antoine Danchet      bass voice, violin, and basso continuo

I. (1) Instrumental prelude and accompanied recitative. (2) "Sous un feuillage épas je vois le vieux Silene"; (under the thick foliage I see old Silene). (3) Gravement. (4) 4/4. (5) D ma. (6) Accompanied reci-

tative. (7) 30 ms (9 ms prelude and 5 ms postlude).

(8) Violin. (9) The accompaniment and the vocal melody require the rhythmic exactness of an *airoso* or an *air*.

II. (1) Ariette. (2) "Liqueur enchanteresse, source de nos plaisirs" (Enchanting liquor, source of our pleasure). (3) Gay et lié. (4) 12;8 (8/12 appears in the score). (5) d mi. (6) D.C. rondo (A B A C A). (7) 47 ms with a 4 ms M.I. in the violin. (8) Violin. (9) The violin accompanies only during the "A" sections in a non-imitative fashion. The voice melody is of a lilting, syllabic style.

III. (1) Recitative. (2) "Mais, tandis qu'au sommeil Silene s'abandonne" (But, whilst Silene abandons himself to sleep). (3) None. (4) 4-3-4. (5) G ma to D ma. (6) Secco recitative. (7) 9 ms. (8) W.O. violin. (9) The continuo takes on some rhythmic movement in the last three measures.

IV. (1) Air tendre. (2) "Respecter la tranquillité e'un buveur charmé" (Respect the tranquillity of a charmed drunkard). (3) Lentement. (4) 3/4. (5) g mi. (6) D.C. (A B A). (7) 70 ms (20 ms introduction). (8) Violin. (9) The 20 ms prelude employs the M.I. in a canonic imitation between the violin and continuo. This is one of Campra's finest example of an air tendre.

V. (1) Recitative. (2) "Je les arrête en vain," (I stop them in vain). (3) Free, gravement, and plus animé. (4) 4-3-4-3-4-3-4-3-4. (5) d mi, F ma, g mi, d mi. (6) Secco



recitative. (7) 22 ms. (8) W.O. Violin. (9) Gravement is indicated at ms 10; plus animé appears at ms 18. The frequent change of meter and the tempo indications, which are accompanied by a more active continuo part, give the recitative a song-like quality. This recitative is an excellent example of the French style of recitation.

VI. (1) Air sérieux. (2) "Alors d'un creux profond sa voix se fit entendre" (Then from a deep cavern his voice was heard). (3) Lentement. (4) 2/2. (5) D ma. (6) T.C. (7) 16 ms. (8) Violin. (9) The violin and the voice parts feature calm, descending melodies to express the words, "creux profond" and "s'embloient descendre."

VII. (1) Air de vitesse. (2) Tristes captifs d'une cruelle" (Sad captives of a cruel one). (3) Vivement. (4) 4/4. (5) D ma. (6) D.C. rondo (A B A C A). (7) 73 ms. (8 ms introduction with M.I. in the violin part). (8) Violin. (9) "Tristes captifs," a drinking song, displays a brilliant, Italian concertato style of writing. The violin and continuo generally move in sixteenth-note rhythms. The air, one of Campra's most exciting fast airs, displays the virtuosity of the voice with long melismatic sections.

La Dispute de l'Amour et de l'Hymen has several distinguishing features. It shares with Didon in being the longest of Campra's cantatas; it is the only cantata of the two books to use two different types of melodic instruments;

it is the only cantata to employ an interior dramatic scene; and it is the only cantata that uses the bar form in an air.

La Dispute de l'Amour et de l'Hymen

Antoine Danchet      Alto voice, flute, violin, and basso continuo

I. (1) Instrumental prelude and recitative. (2) Symphonie, "A l'Ombre d'un bois solitaire," (In the shade of a lonely wood). (3) Lentement. (4) 2/2. (5) d mi - a mi. (6) Accompanied recitative. (7) 36 ms (20 ms instrumental overture and 16 ms accompanied recitative). (8) Flute and Violin. (9) The voice picks up the theme which is introduced by the flute and violin in the prelude. There is an alternation throughout the movement between the violin and flute playing together and flute playing alone.

II. (1) Air gracieux. (2) "De la mere d'amour tant ressent la présence" (Everyone is aware of the presence of the mother of Love). (3) Gratieusement. (4) 3/4. (5) d mi. (6) T.C. (7) 50 ms. (8) Violin. (9) The air is characterized by the use of dotted rhythm and very florid, written-in ornaments.

III. (1) Instrumental dramatic scene. (2) "Mais, qu'entend-je!" (But, what do I hear!) (3) Gayement. (4) 2/2 (18 ms), 3/2 (2 ms), and 2/2 (21 ms). (5) G ma. (6) T.C. (7) 42 ms. (8) Violin or flute and violin. (9) No instrument is indicated, but since the violin played the preceding

movement, the violin might be called for. On the other hand, the entire movement uses an echo device, loud passages repeated as soft passages. The violin and flute in this instance produce a nice contrast when played alternately. This dramatic scene is basically instrumental with the voice breaking in for two short statements: "But what do I hear," and "The noise of a new feast strikes echoes all around."

IV. (1) Recitative. (2) "Venus en s'éveillant" (Venus upon awaking). (3) None. (4) 4-3-4-3. (5) G ma. (6) Secco recitative. (7) 11 ms. (8) W.O. flute or violin. (9) The recitative contains a rather fast harmonic rhythm.

V. (1) Air gai. (2) "Je range sous vos loix" (I place under your command). (3) Moderé et piqué. (4) 4/4. (5) G ma. (6) T.C. (7) 30 ms. (8) W.O. flute or violin. (9) "Je range" is an air of aggressive dotted rhythms in the melody and a brilliant concertato style between the continuo and the voice. The absence of both the flute and the violin should be considered unusual.

VI. (1) Recitative. (2) "Pourquoy répond Hymen" (Why replies Marriage). (3) None. (4) 4-3-4. (5) g mi. (6) Secco recitative. (7) 6 ms. (8) None. (9) The recitative ends on a half-cadence leading into the succeeding air.

VII. (1) Air gracieux. (2) "Cette jeune beauté que chacun prend pour vous" (This young beauty whom everyone takes to be yours). (3) Gratieusement. (4) 3/4. (5) g mi.

(6) Bar form (A A B). (7) 48 ms. (8) Flute. (9) The most unusual feature is the use of the bar form in which the dotted bar line is used to indicate the repeat of the "A" section. The air is written in a fughetta style in which the voice is the leading part.

VIII. (1) Recitative. (2) "Venus de ces débats interrompt le cours" (Venus interrupted the course of these debates). (3) None. (4) 4-3-4-3-4-3-4. (5) d mi. (6) Secco recitative. (7) 13 ms. (8) None. (9) A frequent change of meter.

IX. (1) Air gai. (2) "Terminez des disputes vaines" (Cease these vain disputes). (3) Mesuré et piqué. (4) 4/4. (5) d mi. (6) T.C. (7) 30 ms. (8) Violin. (9) "Terminez des disputes vaines" is a short air, in which the rhythmic drive is its strongest feature.

X. (1) Ariette. (2) "Hymen, Amour, partez, avec le même zele" (Marriage, Love, depart, with the same zeal). (3) Gay et piqué. (4) 2/4. (5) D ma. (6) D.C. (A B A). (7) 125 ms. (8) Flute and Violin. (9) This is the longest air of the first two books. A free alternation exists between duple and triple rhythms. Occasionally, duple and triple rhythms appear juxtaposed.

#### A Comparison of the Airs of Morin, Bernier, and Campra

During the early eighteenth century, French songs

and airs were categorized by their tempo and mood. The six basic types of airs were: air grave, air sérieux, air tendre, air gracieux, air gai, and air vif or air de vitesse. The air vif or air de vitesse corresponds to the Italian aria di bravura, while the other airs bear some similarities to the other types of Italian operatic arias which are described in Table 2.<sup>1</sup>

The most apparent difference in the airs of Morin, Bernier, and Campra is in the length. Bernier, who spent his youth in Rome and became thoroughly familiar with the works of Caldara, shows the strongest Italian influences. The length of Bernier's airs easily rival the length of those of Handel. Through the repetition of the text, using melodic variations and modulations, he expanded the airs to 150-225 measures. The airs of Morin usually ranged from 100-150 measures. A setting of a similar text by Campra normally covered 55-85 measures. The French song of the period traditionally had been rather brief with fewer repetitions of phrases than the Italian aria.

"Favorable liqueur mon ame" (Figure 1), an air gracieux from Bernier's Le Caffé, is very similar in style to the air gracieux, "De la mere d'amour" (Appendix B) from

---

<sup>1</sup>Ralph Roberts, "The poet, Metastasio, and his Influence on the Eighteenth Century Music Drama" (unpublished class report, Louisiana State University, 1970), p. 9.

Table 2

## Comparison of French Airs and Italian Arias

Air graveAria di mezza carattere

An air which is often declamatory in style and is usually supported by an important accompaniment. The air grave, one of the most French in character of all the airs, makes strong use of dotted rhythms in a very slow tempo.

Air serieuxAria di mezza carattere

An air in a moderate or a moderately slow tempo which is also in a declamatory style similar to the air grave. The air serieux and air grave can on occasion be very sustained in nature with the use of many suspensions and ornaments.

Air tendreAria cantabile

An air of a moderately slow tempo and in a meditative mood. The aria cantabile refers to the smooth flowing melodic style.

Air gracieuxAria di portamento

An air of moderate tempo which uses a rather bold melodic line with sweeping skips. The air gracieux differs from the aria di portamento in that the former makes frequent use of dotted rhythms whereas the latter employs a more lyric style.

Air gaiAria di parlante

An air of a moderately fast tempo, a syllabic setting of the text, and a mood that often expresses agitation or violent passion.

Air vif or air de vitesseAria de bravura

The air vif is usually the most Italianate of all French airs. Like the aria di bravura it is written to display the virtuosity of the voice.

Air gracieux

VIOLON  
ou  
FLUTE

CONTINUO

7  
♯

5

7  
\*

2

6

7

6

\*

10

6

♯

♯

6

♯

6

\*

6

♯

7

3

Figure 1. "Favorable liqueur mon ame"

Handwritten musical score for the first system, measures 1-19. The key signature is two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes fingerings 7, 4, 3 and asterisks at the end.

Handwritten musical score for the second system, measures 20-24. Measure 20 is marked with '20'. The bass line includes fingerings 6, 7, 5, 3 and asterisks.

Handwritten musical score for the third system, measures 25-28. Measure 25 is marked with '25'. The section is labeled 'Reprise'. The vocal line is labeled 'VOIX' and includes the lyrics 'Fa-vo-ra-ble li-'. The bass line includes fingerings 3, 7, 4 and an asterisk.



30

queur dont mon ame — est ra-vi - e, dont mon ame est ra-

7 3 7 2 6

35

-vi - e, Par tes enchantemens augmente nos beaux jours, Aug-

\* \$ 6 \$ 7 \$

-men-te, Aug-men - - te nos beaux jours.

7 3 \$ 3 7 4 3 6

40

Par tes enchantemens augmente nos beau

\* 6 \* 6 9 8

45

jours, Augmen - - te nos beaux jours.

7 5 7 2 8

50

Fa- vo- ra- ble li- queur dont mon

6 4 8 8

"B" SECTION  
ENCOMPASSE  
MS 69-117

La Dispute de l'Amour et de l'Hymen. Both airs are typically French, displaying delicate dotted rhythms throughout, but where Bernier seems to focus on melodic and rhythmic invention Campra appears to place emphasis on harmonic development, a trait of which Barthélemy makes particular note:

Dans le domaine de la cantate, Campra est plus timide qu'ailleurs. Il ose, mais après les autres. Il se confine plutôt dans l'élaboration du lyrisme et dans la recherche de l'expression . . . . Son but paraît être de peindre et de suggérer en se limitant aux possibilités de l'harmonie. Tous les autres moyens de caractériser s'effacent devant ceux de l'harmonie dont Campra use avec une habileté consommée.

In the cantata domain, Campra is more timid than elsewhere. He dared to venture into a new style of writing but after the others. He confined himself rather to the elaboration of lyricism and in search of expression . . . . His purpose seemed to be that of expression and that of suggesting the possible limits of harmony. All other means of characterization were secondary before harmony which Campra used with consummate cleverness.<sup>1</sup>

The variety of harmonic variances (inverted chords, seventh chords, suspensions, and non-chord tones) can be found in "De la mere d'amour" from La Dispute de l'Amour et de l'Hymen (Appendix B). The most unusual harmonic passage (measures 32-33) places the root of a chord "f," in the voice part against a "g" in the violin part which begins in measure 31. The harmony can be considered either a ninth chord or a seventh chord with the "g" sounding as a pedal

---

<sup>1</sup>Barthélemy, op. cit., p. 96.

tone. The aural effect is that of the latter consideration. Another interesting use of dissonance is found in "Respecter la tranquillité" from Silene (Appendix A), where in measure 8 dissonant tones are sounded between the violin and the continuo on the second eighth-notes of each beat.

Again in "De la mere d'amour" the richly ornamented passages of measures 24-25 and 36-37 add dramatic coloration to the air. Where the melodic instrument in Bernier's "Favorable liqueur" joins in a duet with the voice, the violin in "De la mere d'amour" loses its rhythmic identity in measures 27-33 and 39-45 to serve merely as a means of greater expression. A middle seventeenth century Italian custom, that of sounding a weak syllable beginning on a note of short duration and slurring to a note of longer value, is used regularly by Campra. This feature occurs with the words, presence, in measure 9 and l'onde in measures 26 and 28.

An air gracieux of Morin from Bachus, "Ta bouté supreme," (Figure 2) illustrates another diversity of style. While Morin often repeated phrases, he did not employ melodic variances to expand the air, but instead he interpolated rather lengthy instrumental interludes between the phrases (see ms 20-26 and ms 45-55 of Figure 2). Morin indicated a slur on the weak syllables in a different fashion than Campra. In the final air vif of Bachus, "Triomphe, victoire,"

Violons ou Flute, à l'unison

Basse-Continue 6 6 6 7 \*

9 9 6 6

10

15

Voix.

Ta bouté su-pre-me, Pre-jent nos sou-

5

Detailed description: The image shows a handwritten musical score on three systems. The first system includes a treble staff for 'Violons ou Flute, à l'unison' and a bass staff for 'Basse-Continue'. The second system continues the instrumental parts. The third system introduces a vocal line ('Voix.') with lyrics 'Ta bouté su-pre-me, Pre-jent nos sou-'. The score includes various musical notations such as notes, rests, accidentals, and fingerings (e.g., 5, 6, 7, 9, 10). There are also some handwritten annotations like '6 6 6 7 \*' and '9 9 6 6' below the bass staff.

Figure 2. "Ta bouté supreme"

20

- hant, Ta douceur ex-tre - me calme nos regrets,

6 (6) 6 5 \*

25

6 \*6 9 9 6

other instrumental interludes  
occur: ms 45-55 & 64-68

30

"B" section  
encompasses  
ms 45-79

Ta bouté su-pre-me, Pre vient nos sou-hait,

5

(Figure 3), Morin approaches the weak syllable of the word, triomphe, with an appoggiatura which is sounded on the pulse. The 12/8 air employs the usual vocal virtuosity which is characteristic of the air vif.

The excessive attention of French composers to vocal and melodic display without regard for the French text is perhaps the single most Italianate trait to which Campra objected. A cursory look at the solo motets of Campra, however, reveals an Italian style of writing similar to that of Carissimi.<sup>1</sup> With the Latin text Campra felt at liberty to express himself in an Italian fashion. "Tu mihi gaudium," (Figure 4) an air gai in the motet, O Dulcis Amor from Motets, Book III (1703), generously displays the repetition of the text, using melodic variations and employing driving, rhythmic melismas that were basic to the practice of any Italian composer of the same period.

In "Sitivit anima mea," (Figure 5) an air grave from the motet, Quemadmodum desiderat cervus of Motets, Book I (1695), the smooth-flowing, diatonic continuo line supports a melody that could be mistaken for an aria of Antonio Vivaldi (1675-1745). However, Campra does resort to the mannerism of beginning a weak syllable on a short note with the word, Dei, in measure 71.

---

<sup>1</sup>Rudolf Ewerhart, "Introduction" to Cantio Sacra (68 vols.; Köln: Verlag Edmund Bieler, 1956-1965), XVII, 2.

16

VIOLIN

FLUTE

VOIX

Tri-om - - - phe, victoi - - - re, Honneur à Bachas.

Basse-Continue

fort

20

doux

Another instrumental interlude occurs from ms 44-48.

"B" section encompasses ms 44-62

doux

Figure 3. "Triomphe, victoire"



**REPRISE** Gay

Tu mi - hi gau - di - um, tu mi - hi gau - - di - um, tu  
mi - hi gau - di - um, tu co - ro - - na, tu co - ro - - na, tu  
glo - ri - a, tu glo - ri - a et sa - lus es,  
et sa - lus es. Tu mi - hi gau - di - um, tu mi - hi  
gau - di - um, tu mi - hi gau - di - um, tu co - ro - - na, tu co -

Figure 4. "Tu mihi gaudium

ro - na et glo - ri-a et sa - lus es,

et sa - lus es, et sa - lus

Tendrement 60  
es, et sa - lus es. O bo-ne Je-su, quam dul-cis

es, quam dul-cis est. O bo-ne Je-su, quam dul-cis es, quam dul-cis

65 Fin  
es, quam dul-cis es, quam dul-cis es, quam dul-cis est

**Gravement** 35

Si - ti - vit a - ni - ma

40

me - a, si - ti - vit a - ni - ma

45

me - a ad De - - um fon - tem vi - vum, ad

De - um fon - - - tem,

50

ad De - um fon - - tem

Figure 5. "Sitivit anima mea"

55  
vi - vum : quan - do ve - ni - am,

60  
et ap - pa - re - bo an - te fa - ci - em, an -

65  
te fa - ci - em De - i, quan - do ve - ni - am,

et ap - pa - re - bo an - te fa - ci - em, an - te

70  
fa - ci - em De - i, an - te fa - ci - em

75

De - - i, an - te fa - ci - em De -

6 4 5 3# 6 b 6 4 5 3#

**Tendrement 80**

1?

6 7 6 7 6 7 6 4 3#

85

Fu - e - runt mi - hi la - cri-mae me - ae pa - nes di - e ac no -

6 7 6 b 7 6 6 4 5 3#

90

cte, pa - nes di - e ac no - cte: dum di - ci-tur mi - hi quo-ti-di-e: U - bi

6 7 6 7 6 7 7 6 5 3#

est De-us tu - us, u - bi est, u - bi est De - us tu - -

6 5 6 7 6 b 6 7 7 6 4 3#

### The Airs of Campra

Generally, cantatas that conform to the classic form contain an air vif, an air gai, and an air tendre or an air gracieux. Occasionally, the air grave and air sérieux are included. Because of the number of movements in his cantatas, Campra was able to achieve an interesting balance of slow and fast airs.

Since the fast airs are usually the most Italianate with all French composers, it is with the slower airs that Campra appears to inject a strong French character into his cantatas. "Soleil, amene enfin," (Figure 6), the second air of L'Heureux jaloux, follows without a pause from the preceding recitative and is marked gravement et piqué. It is strongly accented in the style of the French overture. The air is in a written-out da capo form (the earliest ternary airs in the cantatas did not indicate the da capo with signs). The change of key signature from one flat in the recitative to no flats in the air is made simply by adding a new clef sign at the beginning of the air. The melismatic writing in measures 16-18, 27-29, and 45-47 are for dramatic expression rather than for the vocal display which is common in fast airs.

In Book I Campra appears to place strong emphasis on the slower airs. The types of airs use the tempo indication, lentement. The first, air sérieux, is usually

Recitatif.  
Beginning at measure 5.

Air.  
Gravement et piqué

tour, Apprennent par ces mots sa ten-dre im patien - - ce.

\*  
Basse-Continue

6 \* \* 6\*4\*

5

5

So - leil,

7 6 \* 7 6 6 # \*

10 15

amene en-fin les precieux instant, Oū je dois voir l'Object dont je porte les

7 6 \* 6 6 #

20

chai - - - - - nes. Soleil, amene en-fin les precieux in

6 6 # 6 #

Figure 6. "Soleil, amene enfin"

25

-stant, Où je dois voir l'Object dont je por-te les chaî — — —

\* 6 6 \*

\* # \*

30

- nes.

35

Dans les

7 6 7 \* 6 6 # \*

40

bras de Thetis tu res — — tes trop long temps, Au nom de tes plaisirs, pren pi-

4 3 6 6

45

-tié de mes pei — — — nes. Soleil, Soleil, amene

50

6 6

The remainder of the air is a complete repetition of the "A" Section.



marked lentement et piqué. As with "Ingrate, mon abord" (Figure 7) from L'Heureux jaloux, the air sérieux is a dramatic piece of strong character. The harmonic tension created by a tonal shifting between F major, F minor, and A flat major produces an ideal setting for the angular, rhythmic melody. The second, air tendre, is best illustrated by "Respecter la tranquillité" from Silene which is a beautiful air in a flowing, legato style. In Book II the stately air gracieux seems to be used more often than the slower airs.

Although the ternary da capo is the most popular form of the airs, other forms existed. Several through-composed and rondo da capo airs can be found; the old bar form is used in the second air gracieux, "Cette jeune beauté," of La Dispute de l'Amour et de l'Hymen.

With Campra through-composed airs usually occur as the first of two consecutive airs. When the second air is an air gai or an air vif, the first air is generally an air sérieux. The final two airs of Silene (Appendix A) illustrates this feature. When the second air is an ariette, the first air is generally a short air vif that uses constant driving rhythms in the fashion of a Handel arioso. The final air and ariette of La Dispute de l'Amour et de l'Hymen (Appendix B) follow this pattern.

### The Ariettes of Campra

The word, ariette, was first assigned to an abbre-

Air.

Voix. Lentement et piqué

Basse-Continue

5

In-

10

-grate, mon abord te trouble, et t'intimide. Ingrate, mon abord te trouble et t'inti-

15

20

- mi -- de, peut-être que tu plains mes feux, Tu déplores le sort d'un A-

The final portion is a repetition of measures 6-15.

25

mant malheureux. T'en coûte-t'il un peu, pour devenir perfid -- de, In-

Figure 7. "Ingrate, mon abord"

viated Italian aria where, in opera, it provoked a split in the action and had no purpose other than to be brilliant for the vocal virtuoso. The ariette appeared to develop slowly within a new evolution of the art of French song as a response to the purely oratorical style of the Lullian movement. In his Dictionnaire de musique (1703) Brossard describes the ariette:

Arietta. Diminutif d'ARIA. Veut dire PETIT AIR, ou Chansonnette. Une Ariette a ordinairement deux reprises, ou bien elle se recommence da capo; comme un Rondeau.

Arietta. Diminutive of aria. That is to say petit air or chansonnette. An ariette ordinarily has two reprises or it begins again at the da capo; like a rondo.<sup>1</sup>

In 1758 Rousseau described the ariette in a manner similar to Brossard:

Ariette. Ce diminutif, venu de l'italien, signifie proprement petit air; mais le sens de ce mot est changé en France, et l'on y donne le nom d'ariette à de grands morceaux de musique d'un mouvement pour l'ordinaire assez gai et marqué, qui se chantent avec des accompagnements de symphonie, et qui sont communément en rondeau.

Ariette. This diminutive, comes from the Italian, signifying properly petit air, but the sense of the word has changed in France, and now the name ariette is given to a large musical composition that ordinarily has a movement of gai or marqué, which is sung with the accompaniment of instruments, and which is usually in rondo form.<sup>2</sup>

---

<sup>1</sup>Sebastien de Brossard, Dictionnaire de musique (2nd ed.; Paris: Christophe Ballard, 1903), p. 5.

<sup>2</sup>Rousseau, op. cit., XII, p. 59.

By 1706 the ariette was included in collections of air sérieux et à boire, and in 1708 it appeared as an air of major proportions in Brunet de Molan's Cantates et Ariettes and Campra's first book of cantatas. In the early cantates françaises Campra appears to be the only composer who used the ariette (at least in the early cantatas so far examined no other composers have included the ariette). Campra seemed to give a special significance to the ariette, a form he quickly adopted into his operas, beginning with the opera-ballet, Les Fêtes vénitiennes (1710).<sup>1</sup>

The ariette in Campra's cantatas might be described as a full da capo aria with the following scheme: (1) an instrumental prelude, and (2) Air: A(a - a' - a'') - B - A. Several ariettes are in the rondo form as described by Brossard and Rousseau. The ariette from Silene (Appendix A) lies within the structure of A B A C A. It is an air of an elegant, gay mood in a moderate to moderately fast tempo. Its characteristic feature is the frequent use of compound rhythms.

Several facts illustrate the important position in the cantata to which Campra delegated to the ariette:

---

<sup>1</sup>Barthélemy, op. cit., p. 98.

(1) Although the da capo air must be considered the most common cantata air, in his first cantata, Hebé, Campra reserved the da capo form for the final ariette.

(2) Except for No. 6, "En ce moment il part," of Didon and No. 2, "Liqueur enchanteresse," of Silene, all other ariettes appear either as the central or as the final airs of the cantatas.

(3) While only seven of the sixteen ariettes are set in compound meter, all but "Jeune beauté, prenez les armes," the final ariette of La Danse de Flore, contain compound rhythms.

(4) Frequently, in common meter the triplet figure occurs against dotted rhythms. The instrumental prelude to the central ariette of Achille oisif, "Dans un coeur qui devient sensible" (Figure 8) illustrates the free exchange of triplets and dotted rhythms. This interchange of rhythms is probably French by nature. The cantatas of Morin and Bernier, however, reveal very little mixing of these rhythms.

(5) Of the airs only "Que le repos est dangereux," an air de vitesse of Achille oisif, makes use of compound rhythms. "Que les vent dechainiez" (Figure 9) of Didon is marked 6/8, but it is actually notated in 3/8.

Generally, tempo and expressive markings of both the airs and ariettes consist of the typical adverbs: legerement, gayement, lentement, and vivement. The final ariettes of Les Femmes and La Danse de Flore, however, have tempo indications of Louré and Mouvement de Minuet, respectively, again placing special attention on the ariette. It appears that with the ariette and the recitative Campra gave the greatest care to incorporating the French musical style with the Italian cantata form.

Un peu gayment et pique      Ariette

VIOLONS

Basse-Continue

VOIX

Reprise

Dans un coeur qui devient sen-

10

The image shows a handwritten musical score on three systems. The first system includes staves for Violons (treble clef, key of D major, common time) and Basse-Continue (bass clef, key of D major, common time). The second system includes a staff for Voix (treble clef, key of D major, common time) and a bass line. The third system includes a staff for Reprise (treble clef, key of D major, common time) and a bass line. The lyrics 'Un peu gayment et pique' and 'Ariette' are written above the first system. The lyrics 'Dans un coeur qui devient sen-' are written below the third system. The number '10' is written at the end of the third system. The score is written in a cursive, handwritten style.

Figure 8. "Dans un coeur qui devient sensible"

Fort vite. Air.

Violon.

Voix. Que les vents ——— déchaînez, que les flots en co-

Basse-Continue.

-le-re, Dont la fureur annonce un naufrage certain; Fasse sur ton

10

6 66 6

15

The unlisted portion of the air is basically a repetition of the music included in Figure 9.

coeur inhumain, Ce que mon amour n'a pu fai-re. Que les vents

6 \*

The image shows a handwritten musical score on five systems. The first system is for Violon (Violin) and the second for Voix (Voice). The third system is for Basse-Continue (Bass Continuo). The fourth system is for the Voice, continuing the lyrics. The fifth system is for the Basse-Continue. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (7/8 and 6/8), and dynamic markings (Fort vite, Air, f, ff). There are also handwritten annotations like '10' and '15' above the staves, and '6', '66', and '6 \*' below the staves. A note in the fifth system states: 'The unlisted portion of the air is basically a repetition of the music included in Figure 9.'

Figure 9. "Que les vent dechainez"

### The Recitatives of Morin and Bernier

Before entering into the discussion of the recitative, some distinction should be drawn between the three types of recitatives. The term, "free" or "unmeasured," pertains to a recitative in which the narrative is supported by a slow moving chordal accompaniment. The term, "measured," refers to a recitative or a portion thereof where the continuo takes on a definite rhythmic character and the voice is required to observe the rhythmic note values of its part. An accompanied recitative refers to a recitative in which a melodic instrument and the continuo support the recitation.

It was with the recitative that Campra apparently objected most to the style of other composers. Again, it is probably Bernier who obviously wrote in the Italian manner. "L'Astre dont chaque nuit" (Figure 10), the second recitative from Le Caffé, is representative of Bernier's recitatives. A traditional Italian recitative contains a narrative which is supported by a basso continuo line of slow harmonic movement in common meter. Bernier's recitatives conform to these features.

Cantatas of Bernier that employ melodic instruments begin with an allegro prelude in the Italian tradition. Like Italian cantatas with similar preludes, when the instrumental prelude reaches the recitative in Les Forges de Lemnos



## Recitatif.

Voix. L'Astre dont chaque nuit la clarté douce et pure, vient du soleil absent consoler la na-

Basse-Continue

tu-re, Te doit souvent les regards des Humains, Les feux rivaux de sa lu-

mie-re, Aux yeux sca-vants par toy devenus plus certains, Decouvrent leur vaste car-

-rière, Que Minerve et ses favoris des divins Attraits connoissent bien le prix.

Figure 10. "L'Astre dont chaque nuit"

(Figure 11), the melodic instrument gives way to the voice, and a dry recitative concludes the first movement.

Morin follows the same practice as Bernier of always remaining in 4/4 meter. When Morin chooses to be dramatic, however, the recitative often becomes measured. "Veut-on que je fasse" (Figure 12) from Bachus is probably the most dramatic of Morin's recitatives. The beginning portion with the triplet figures takes on the character of an arioso. The rhapsodic opening measure is quite unusual for any recitative of the period.

Morin wrote only one prelude to a cantata. In that prelude from La Naufrage d'Ulysse (Figure 13) the recitative in 4/4 meter is interpolated between sections of the 6/8 meter prelude. When the narration occurs, the violin rests.

### The Recitatives of Campra

The motet recitatives of Campra are consistent in style with the motet airs. They generally appear as an interlude or conclusion to an air as illustrated by the lentement section of the third air from Quemadmodum desiderat cervus (Figure 14). The recitatives are in the Italian style with the basso continuo furnishing a basic harmonic support to the narrative.

It is with the cantata recitative that Campra most completely follows the French style. The recitatives employ

Prelude  
Notes égales et détachées

Violon

Basse Continue

6 7 6\* 4 3

4 9

7 5\*

4 3

Recitatif.

Voix. Dans ces an-tras fameux ou Vulcain nuit et jour, forge de Jupiter les foudroyantes

7

armes, Venus faisoit remplir le carquois de l'Amour, Les Graces les Plaisirs—

6 4\* 6 4 3 6

Figure 11. Prelude, Les Forges de Lemnos

*Recitatif.*

Voix Veuton que je fasse la guer ————— re?

Basse Continue

Mesuré

Suivez moy, mais amis, accou-rez ————— combattent, accou-

Mesuré

-rez ————— combattez, combattez. Remplissens cette

coupe, En-tourrons nous de Lierre, Bachantes pré-te-

Figure 12. "Veut-on que je fasse"

Prelude

Violon.

Basse-Continue

12

*Lentement* Mais inutiles vœux! déjà les vents et  
Vivement et fort

15

l'onde ont vaincus efforts, et l'Art des Matelots. *fort*  
Violons

During the progress of the prelude, the voice interrupts the flow of the instrumental music on four occasions in a manner similar to the recitative passage of measures 15-16.

Figure 13. Prelude from La Naufrage d'Ulysse

De - i. In vo - ce ex-sul-ta-ti - o - - nis, et

115 con - fes - si - o - nis: so - - nus e - pu -

*Lentement*

lan - - - tis. Qua - re tri-stis es, a - ni - ma

120 me - a, qua - re tri - stis es, a - ni - ma

me - a, et qua - re con-tur-bas me, qua - re con-tur-bas me?

Figure 14. The lentement section of the third air from Quemadmodum desiderat cervus

a free interchange of 3/4 and 4/4 measures. A fast harmonic rhythm gives a dramatic support to the recitation, creating a song-like feeling. Some of Campra's most expressive writing occurs in the recitative.

With the recitative "D'une fleche perçante Appollon" (Figure 15) from Dafne the dramatic quality of Campra's style is brought about by rhythmic diversity, fast moving harmonies, and a continuo line that on occasion adds a programmatic support to the recitation. Within the thirteen measures of the recitative five meter changes occur and cascading harmonies imply seven different tonal centers. In the final four measures the continuo part adds its dramatic support to the text, "Les flot de ce torrent" with an accompaniment of an expressive nature beyond that of the normal recitative.

Occasionally, Campra changes from a "free" to a "measured" recitative in a similar style to the previously cited recitative of Morin. Beginning with measure 8 of "C'est ainsi qu'en lieu" (Figure 16) of Hebé, the recitative becomes "measured." In measures 11 and 12 the narrative takes on a melodic style in which the phrase, "Rions, chatons, aimons" is repeated (an unusual occurrence in a recitative). Finally, the rhythmic intensity of the continuo line carries the recitative directly into the following ariette.

With the exception of Enée et Didon all the preludes

Recitatif.

Voix. D'une fleche perçante Appollon est surprise, un trait bien different atteint la Nymphé ai-

Basse-Continue.

5

-mable, Dont'il sera bientôt épris; Daphne pour Appollon doit être in-ex-o

-rable, Sur les bords du Pénée, il la fuit vainement; loin de luy sa fierté la gui-

10 13

de, Les flots de ce torrent, vont d'un cour moins rapi-de, Que Daphne ne fuit son amant.

Figure 15. "D'une fleche perçante Appollon"



Recitatif.

Vox. C'est ainsi qu'en un lieu le plus heureux du monde, Hébé fait entendre ses sons. Ve-

Basso-Continue. 6 5 6

5 De mouvement.

nez, que chacun lui réponde, sui- vons ses charman- tes leçons. De ces fleurs couronnons nos

6 6 6 6

10

têtes, De ces fleurs couronnons nos têtes, Rions, chantons, ai-

6 6 6 6 6

mons, Rions, chantons, ai- mons, et célébrons, célébrons, célébrons ces fê-

6 6 \* \* 6x

Figure 16. "C'est ainsi qu'en lieu"

15 *Lentement.*

tes. Hâtons-nous Mais, ô Ciel! quel fatal changement! Tout disparoit en un mo-

4 \*

ment. Un triste souvenir, est tout ce qui me reste; He-las! de nos beaux

\*  $\frac{6}{3}$  \*  $\frac{b}{4}$   $\frac{b}{4}$  \*

*Ariette.*

jours c'est l'image funestre, Ce n'étoit qu'un enchantement.

5  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$  4 3 \*  $\frac{b}{4}$

or symphonies of Campra are in a slow, stately style that assimilates the recitative into the prelude. In the symphonie of Silene (Appendix A) the violin accompanies the voice in a recitative that more nearly resembles an air. The symphonie of La Dispute de l'Amour et de l'Hymen (Appendix B) is a typical Campra prelude in which the instruments provide a simple accompaniment for the voice and conclude with a short postlude.

In three cantatas Campra departs from tradition by ending them with accompanied recitatives. "Mais, ou m'emporte ma douleur" (Figure 17), the final recitative from Didon, illustrates the economic use of the melodic instrument, which is used mainly to add coloring and expression to enhance the text. The text of the final recitatives serves a function similar to the licenza of opera seria: that of stating the moral of the story or that of presenting a reflective thought.

### The Instrumental Movements of Campra

Campra wrote nine movements in seven cantatas to which he attached the title of symphonie or prelude. Although the voice is included in all but one of the movements, the voice appears to be almost overshadowed by the instrumental preludes in many cases. Some of the most beautiful, creative writing is found in the instrumental passages.

Violon *doux.*

Voix Mais, où m'emporte ma douleur, Quand je puis me venger moy-même? Ma main peut seule assouvir ma fu-

Basse continue 5 6 6 6 6

5  
Lentement.

-teur, mourons! Dieux! c'en est fait... Epargnez ce que j'aime, Mon sang qui coule efface ses for-

4 3 \* #

10

faits; Apprenez-luy, grands Dieux! Mon desespoir extrême... Mais, ne l'en punissez ja-mais

5 6 6\* 5 6 6 \*

Figure 17. "Mais, ou m'emporte ma douleur"

The opening Symphonie (Figure 18) from Achille oisif is the only movement which is written entirely for instruments without voice. It is also the only symphonie that is written in an actual dotted rhythm style of the French overture. The second Symphonie (Figure 19) of Achille oisif is a da capo air in which the opening theme appears throughout the air with the violin and continuo parts in a canonic style; the voice only suggests the theme. Perhaps because the voice part is almost incidental to the basic structure of the air, Campra elected to call it a symphonie rather than an ariette.

Perhaps the most unusual movement is the third movement of La Dispute de l'Amour et de l'Hymen which is listed only as "gayment." It is clearly a dramatic scene in which the voice interrupts the progression with two brief statements. Dynamic indication of forte and doux creates echo effects throughout the piece; this is one of the few instances where dynamics are indicated in the cantatas.

In the cantata, Les Femmes, three movements can be considered symphonies. The first is a rather short prelude leading to the recitative. The third movement symphonie (Figure 20) displays a twenty-one measure imitative introduction to a through-composed air. The fifth movement, "Fils de la nuit," (Figure 21) is an air grave which does not bear the title of symphonie but appears to have enough emphasis on the instrumental prelude to be considered a

Symphonie

Violon

lentement et gracieusement

Basse - Continue

2 \$ 6 4

6 \$ 6

\* \$ \* 6 \$ \*

Figure 18. First Symphonie of Achille oisif

10

6 6 6 6 6 5 6 6 6

4 3

Gratieuusement.

Violon.  
Symphonie

Basse-continue

6 6 \* — 6 6 6 6 4 6

10

15

Que le re-pos — est danger-

6 4 3

Figure 19. Second Symphonie of Achille oisif



20

-eux, A qui veut é-vi-ter l'amoureux escla-va-gé.

6 4 3x

Reprise

25 30

Que le re-pos — est dangereux, A qui veut é-vi-

6 6x 6 6 6

35

ter l'amoureux escla-va-gé. Par-mi les plaisirs et les

4 3x 6

40

jeux, Sans y penser le coeur s'enga — ge, Sans y pen-

6 6 — 6 4

45

-scr le coeur s'en-ga — ge.

6 6 4 3 6 6 6 6 6 6

50 Fin.

Oc-cupé de soins gé-né-reux, Si de loi-si-ve-

6 6 \* \*

55 60

-té vous suy-ez les a-mor-ces, Les traits d'Amour n'ont plus de for-ces,

6 6 6 6 \* -

65

Et son Flambeau n'a plus de Feux, Et son Flambeau n'a plus de

6 6\* 6 \* 6 6\* 6 — 6 \* 6\* 6 4 \*

D.S. *S.*  
a fin.

a la Reprise  
jus qu'au mot *Fin.*

Feux.

*Lentement. Symphonie.*

Violon

Violon

Basse-continue

5

10

15

6

Figure 20. Third movement symphonie of Les Femmes

20

Ah! qu'un coeur est malheureux

7 \* \*

25

30

De s'en-ga-ger dans vos chaî — nes!

5 6 5 6 6 \* 6 4 \* 6 7 - 6

\* 3 4

Handwritten musical notation on four staves. The notation includes various musical symbols such as notes, rests, and accidentals. The number 35 is written above the first staff. Below the fourth staff, there are handwritten markings: \*, 7, 5, 6, 6\*.



Gravement

Doux.  
Violon.

Doux.  
Violon.

Basse-Continue

4 5 6 \* 6 \* 6\* 6 5

10

4 3\* 5 6 6 9 9

15 20

6 6 4 3 6 5 \* 7

The image shows a handwritten musical score for a piece titled "Fils de la nuit". It consists of two systems of staves. The first system has three staves: a Violon (Violin) part in treble clef, another Violon part in treble clef, and a Basse-Continue (Cello/Double Bass) part in bass clef. The key signature is one sharp (F#), and the time signature is 3/2. The first system is marked "Gravement" (Grave) and "Doux." (Soft). The second system continues the music. The Basse-Continue part includes figured bass notation, which is a series of numbers and symbols (like \* for natural) indicating the notes to be played on a figured bass instrument. The figures are: 4 5 6 \* 6 \* 6\* 6 5 in the first system, and 4 3\* 5 6 6 9 9 in the second system. There are also some other figures like 6 6 4 3 6 5 \* 7 at the end. The score is written in a cursive, handwritten style.

Figure 21. "Fils de la nuit"

Handwritten musical score for a song, measures 25-30. The score is written on four staves (two treble and two bass clefs) in D major (two sharps). The lyrics are: "Fils de la nuit et du si-len-ce,". Measure numbers 25, 30, and 35 are written above the first staff. Fingering numbers (6, 5, 3, 4) and asterisks (\*) are present below the staves.

Fils de la nuit et du si-len-ce,

Handwritten musical score for a song, measures 30-35. The score is written on four staves (two treble and two bass clefs) in D major (two sharps). The lyrics are: "Pe-re de la plus douce paix, Sommeil, tes pavons ne sont". Measure numbers 30, 35, and 40 are written above the first staff. Fingering numbers (6, 7, 6, 4) and asterisks (\*) are present below the staves.

Pe-re de la plus douce paix, Sommeil, tes pavons ne sont



fats, Que pour l'heureuse in-difference. Sommeil, Sommeil, tes pa-

Section "B" encompasses  
measures 50-66

vots ne sont fats Que pour l'heureuse indifferen - ce

symphonie. "Fils de la nuit" is a rather long da capo air, beginning with a twenty-four measure prelude. In the prelude Campra, writing in a trio sonata style, makes use of suspensions and seventh chords to create some of the richest harmonic colors that can be found in his cantatas.

In the final cantata of Book II, Enée et Didon, the Prelude (Figure 22) is the only initial movement written in a fast tempo. Since this cantata is not accompanied by a melodic instrument, it is most unusual for the work to begin with a prelude. The overture is characterized by a driving sixteenth-note rhythm that continues from the eleven measure introduction, through a twenty-nine measure vocal duet between Enée and Didon, and concludes with a twenty-four measure recitative of Enée. The recitative changes from 4/4 to 3/4 meter while the accompaniment continues relentlessly with the sixteenth note pattern through the postlude. This is perhaps the most daring movement structure in all of Campra's cantatas.

Prelude. *vivement.*

Basse - Continue

5 Didon. 11

Enée.

Dieux! quelle horreur!

Dieux! quelle nuit pro-

15 35

Dieux! quelle horreur! Dieux! suspen-dre le jour!

- fon-de, Dieux! quelle horreur! Dieux! Dieux! sus-prendre le jour!

4

Figure 22. The Prelude of final cantata of Book II,  
Enée et Didon

40

41  
Enée

plus lentement

Belle Reine, le fort nous présente un azile, Nous pourrions à l'abri de ce foudre tran-

45

guille, De vents impérieux éviter le courroux; Nous sommes seuls dans ce boc-

48 61

- cage, les Troyens disperiez sont éloignez de heureux / itorent aussi — pour

62

vous!

## Chapter 6

### EDITORIAL PROCEDURES AND PERFORMANCE PRACTICES

#### EDITORIAL PROCEDURES

The purpose of the present editions of Silene and La Dispute de l'Amour et de l'Hymen is to provide musical scores of worthy compositions for the present-day performer and the student who is interested in French baroque vocal solo music. Certain peculiarities of eighteenth century notation needed some clarification; other features required changes in notation.

1. Clefs. The voice and melodic instrumental parts appear in a variety of clefs.

a. In the original score, with the women's voices the soprano and alto parts are written in the soprano and alto clefs, respectively. They have been changed to the treble clef to conform to modern practices.

b. The melodic instrumental parts which are in the French violin clef in the original score are placed in the treble clef.

c. On several occasions the continuo line changes to the tenor clef; in the edited version the continuo line remains in the bass clef.

## 2. Accidentals.

a. A common eighteenth century procedure is to cancel a sharp with the sign of a flat and to cancel a flat with the sign of a sharp. In editing, the natural sign is used.

b. In most cases where a movement is written in a key that requires flats, the key signature contains one less flat than is required. The editions of Silene and La Dispute de l'Amour et de l'Hymen follow this custom.

3. Bar-line. Occasionally, a dotted note or a note of long value extends over into the next measure. Tied notes have been substituted.

4. Figured-bass. The numbers of the figured-bass conform to the present-day practice. The symbols that refer to chromatic alterations should be mentioned.

a. A "\*" appearing after a number indicates a raised pitch.

b. A "♭" appearing after a number indicates a lowered pitch.


c. A "♯" denotes a diminished fifth above the bass.


d. A line (\_\_\_\_) beneath several notes of the continuo indicates no harmonic change.

## 5. Ornaments.

a. The most frequently used symbol (+) allows

the performer to use any ornament that is within proper taste. (The use of ornaments is discussed under "Performance Practices.")

b. Campra often wrote in appoggiaturas ().

c. Less frequently, the tremblement étouffé () is indicated.

6. Time signatures. Two errors have been noted in the time signatures. The ariette from Silene has a signature of 8/12 rather than the proper 12/8. The air vif, "Que les vent déchainez," from Didon has a signature of 6/8, but it is notated in 3/8 meter. If the air was written so that each bar-line encompassed two measures of the 3/8 measures, however, the patterns would fall nicely into a 6/8 meter.

7. Text. Several archaic forms of words exist in the original text of the cantata. The current spelling has been placed in parenthesis beneath those words in the edited cantatas. The eighteenth century use of the tilde should be clarified. When the tilde appears over a vowel, that vowel becomes nasal in quality. Today, the tilde has been replaced by the letter "n" to nasalize the vowel as in the word "gazõs" (gazons) which is found in the first recitative of La Dispute de l'Amour et de l'Hymen.

## PERFORMANCE PRACTICES

During the seventeenth and eighteenth centuries the



link between the composer and the performer appeared to be rather close. In particular, the performer was given the freedom to elaborate on the melodic line with a variety of ornaments. The French music of the early eighteenth century was the most highly ornamented literature of all. For the past century the relationship of the composer and the performer has been that in which the composer details nearly every note and nuance, restricting the performer to a narrow scope of creative expression. Next to the scarcity of solo vocal music of eighteenth century France, the greatest problem of the performer is knowing how to interpret the song in the proper fashion. In reference to the eighteenth century French cantatas, some attention should be given to the performance practices of the period.

### The Instrumental Ensemble

1. Obbligato instruments. The size of the instrumental ensemble will depend largely on the balance between the voice and the obbligato part. Either one or three violins may be used on a part to assure a proper blend. Only one woodwind instrument is necessary on a part.

2. Basso Continuo.

a. The continuo line is generally played by the violoncello.

b. The harpsichord is the normal keyboard instrument. The keyboard realizations to Silene and La Dispute de

l'Amour et de l'Hymen are intended as a guide to the player. The harpsichordist should feel free to add ornaments and passing tones that appear to be in good taste. With the recitatives arpeggiated chords add interest, particularly at the beginning of new ideas.

3. Alternate Instruments. When the indicated instruments are not available, other instruments of similar ranges may be substituted. In Silene a flute and a bassoon work very well in place of the violin and violoncello. In La Dispute de l'Amour et de l'Hymen Campra does not indicate any particular instrument in the third movement (Dramatic scene). Because of the repeated echo effects in the movement, an interesting contrast is produced with the violin playing the loud passages and the flute playing the soft passages.

### The Vocal Style

The vocal style is one of elegance and grace which must match the many ornaments that enrich the melody. In slower movements dotted rhythms become more dotted. Accented notes, however, are generally avoided. A word that is usually accented in another language is caressed with an ornament for emphasis in French baroque music.

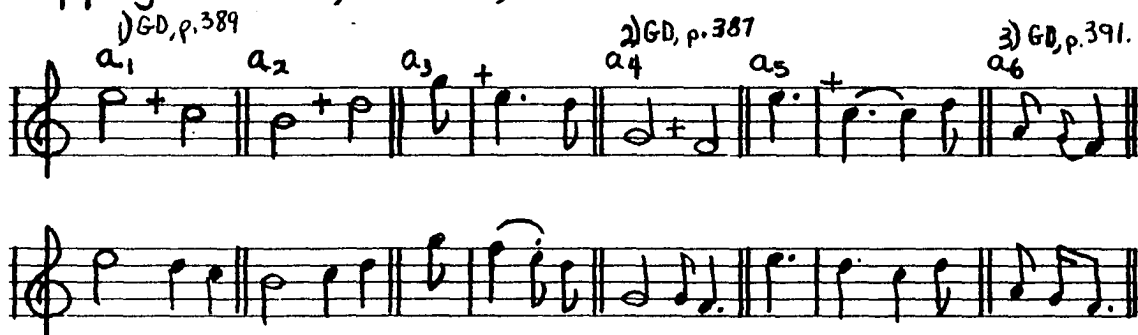
Since the ornament or agrément is perhaps the most unusual aspect of performance to the present-day musician, a variety of ornaments has been compiled (Table 3) from which

Table 3

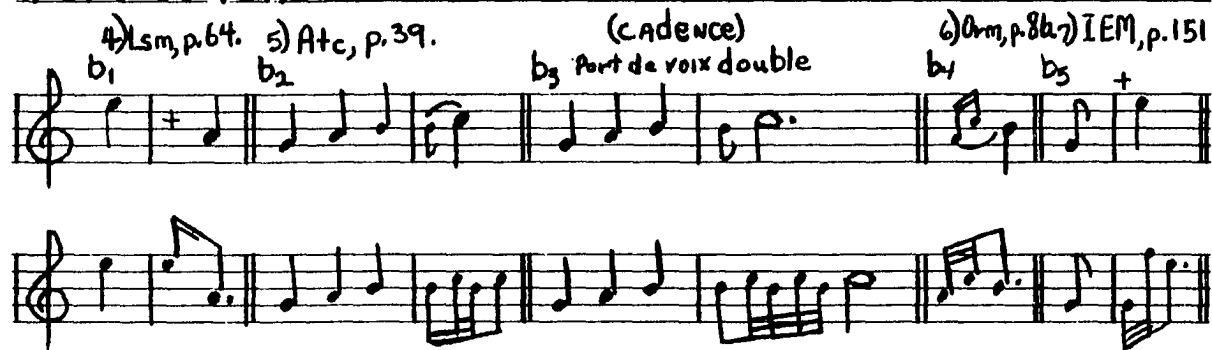
## Table of Ornaments

The ornaments which are listed in this table may be used for the realization the ornaments which appear in the scores to Silene and La Dispute de l'Amour et de l'Hymen.

### Appoggiature, Chute, Coule



### Port de voix



**Tierce coule, Flatté, Tirade**

9) IEM, p. 154. sur 2 notes de suites 10) LSM, p. 79. 11) IEM, p. 205.

$c_1$   $c_2$   $c_3$   $c_4$   $c_5$   $c_6$  Tirade

**Tremblement**

12) Atc, p. 39. tremb. étouffé tremb. appuyé 13) IEM, p. 179.

$d_1$   $d_2$   $d_3$   $d_4$  (cadence)

**Liaison** **Brise** **Pincé**

14) APS, p. 68. 15) IEM, p. 208 16) Atc, p. 39.

$e_1$  (cadence)  $e_2$   $e_3$  Simple  $e_4$  Double

Bien pre-veu - - - e

Bien pre-veu - - - e

**Accent, Plainte**

17) APS, p. 64.      18) Lsm, p. 64      19) Lsm, p. 102

$f_1$  (Plainte)    $f_2$  (Accent)    $f_3$  (sur accent)    $f_4$  (sous accent)    $f_5$

O - Dieux, O - Dieux.

O - Dieux, O - Dieux.

$f_6$     $f_7$     $f_8$  (plainte)    $f_9$

---

**Legend:**

- APS - Bénigne de Bacilly. A commentary upon the Art of Singing
- Atc - François Couperin. L'Art de toucher le clavecin
- GD - Erik Blom. Grove's Dictionary of Music and Musicians, Vol. VI
- IBM - Robert Donington. The Interpretation of Early Music
- Lsm - Antoine Geoffroy-Dechaume. Les "secret" of la musique ancienne; recherches sur l'interprétation vi<sup>e</sup>-viie-viii<sup>e</sup> siècles
- OrM - Adolf Beyschlag. Die Ornamentik der Musik.

the performer may choose. Other ornaments or combinations of ornaments are available and permissible, but the included ornaments appear to be those which are most in the style of late French baroque vocal music.

The recitative, "C'est ainsi qu'enchanté," and air, "Venez, Venez luy dit Ulysse," from Achille oisif have been chosen to illustrate the possible use of ornaments (Figure 23). For identification purposes the measures are numbered consecutively beginning with the recitative through the air. The illustrative ornaments with their identification symbols appear above the voice part.

1. Cadences. The most elaborate ornaments usually occur at the cadences. Bacilly advocated that whenever possible a port de voix or a tremblement should be used at a cadence.<sup>1</sup> Two types of port de voix are illustrated at measures 7 and 18; a cadential tremblement appears at the final cadence of the air.

2. Intervals larger than a third. When the interval between the main notes is larger than a third, the disjunct accessory note may leap to the main note, or the interval may be spanned with a conjunct run.

---

<sup>1</sup>Bétigne de Bacilly, A commentary upon the Art of Singing (1668) (New York: Institute of Mediaeval Music, Ltd., 1968), p. 79.

Recitatif.

Voix. C'est ainsi qu'enchanté d'une flamme amoureuse, Achille sans remords se

Basse-Continue.

plait à se cacher, à cette faiblesse honteuse, Quel Dieu daignera l'arra-

l'arra-cher --- Es-per

- cher? Es-per-ons, j'aperçois U-lysse

Figure 23. "C'est ainsi qu'enchanté" and "Venez, Venez luy dit Ulysse"

10

-Chille, il se sert d'art-i-fice. Aux yeux des beauté de Scyros, parmi des d'une indigne indese, ii, pré-

5 6

15

sente un Epée un Arc, des Javolots, A-chille, a les faisir s'em

\* \*

6 6

6 3

-Presse et cet empressément de-voile le He-ros.



Handwritten musical score for "L'air de l'opéra de la Fille du roi" from "Les Contes d'Hoffmann". The score is written on ten staves, with the first five staves representing the first system and the last five staves representing the second system. The tempo and mood are indicated as "Air. Lentement et marqué". The key signature is one sharp (F#), and the time signature is 2/2. The score includes parts for Violon (Violin), Voix (Voice), and Basse-Continue (Cello/Double Bass). The lyrics are in French, with the first system ending with "luy dit U-" and the second system starting with "-lysse effacez vô-tre honte, Ve-nez contre l'Il". The score is marked with various musical notations, including notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten annotations such as "20" and "25" above the staves, and "6 4 3" and "6 5 4 3\*" below the staves.

Handwritten musical score for "L'Espresso" by Debussy. The score is written on three staves. The first staff is a piano introduction marked "F3(7)" and "30". The second staff contains the vocal melody with the lyrics "on signaler votre bras:". The third staff contains the bass line with the lyrics "Non, la fuite jamais ne peut être assez". The score includes various musical notations such as notes, rests, and accidentals.

prompte, Quand on fait de l'Amour les funes - tes a - pas Non,

L. B.

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The score includes French lyrics and measure numbers 35 and 40.

**Measure 35:** The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "non, la fuite jamais ne peut-être assez prompte. Quand on fuit de l'Amour les su-". The piano accompaniment is in the bass clef, featuring a series of sixteenth notes and rests.

**Measure 40:** The vocal line continues with the lyrics: "-nes-tes ap- pas". The piano accompaniment continues with a series of sixteenth notes and rests.

a. Disjunct accessory note. The most frequently used disjunct ornament is the port de voix shown in measure 6. Other ornaments that leap are: the sous accent, measure 2, and the sur accent, measure 28.

b. Conjunct runs. Examples of the tierce coulé or flatté are illustrated in measures 10 and 22. The tirade is shown in measure 24.

3. The Interval of a Third. When the interval between the two main notes is a third, a conjunct movement is usually required. An exception is the sous accent which is found in measure 4. The most common conjunct ornament is the coulé. In measure 3 Campra specifies the use of a coulé. The coulé in measure 9 is optional. When the written coulé occurs preceding a long note at a cadence (i.e., measure 7), a more detailed ornament is in order.

4. The Interval of a Second. When main notes are the interval of a second apart, only conjunct movements are possible.

a. The most common ornament for this category is the coulé which is illustrated in measure 4.

b. The tremblement appuyé of measure 31 is possible, but it should be used sparingly.

c. With an ascending second the plainte ( $f_1$  or  $f_8$ ) are possible.  $F_1$  is best used to express words of an emotional nature.

### 5. Repeated Notes.

a. The pincé, illustrated in measures 5 and 25, is the normal ornament for a repeated main note.

b. The sous accent, shown in measure 14, is permissible, but the text should determine its usage.

Ornamentation is as much a part of eighteenth century French vocal music as the melodic outlines which are indicated by the composer. To perform the cantates francaises in a fashion similar to that for which they were created, "the nature and diversity, the elegance and the refinement, the proper place, and the rightful use of these ornaments"<sup>1</sup> must be found.

---

<sup>1</sup>Waite, op. cit., p. 16.

## **BIBLIOGRAPHY**

## BIBLIOGRAPHY

### Books and Encyclopedias

- Apel, Willi. Harvard Dictionary of Music. 1st ed. Cambridge, Massachusetts: Harvard University Press, 1944.
- Ashley, Maurice. Louis XIV and the Greatness of France. New York: The Free Press, 1965.
- Bacilly, Bétigne de. A Commentary upon the Art of Proper Singing (1668). New York: Institute of Mediaeval Music, Lts., 1968.
- Barthélmy, Maurice. André Campra sa vie et son oeuvre. Vol. 4 of La vie musicale en France sous les roi Bourbons. Paris: A. et J. Picard, 1957.
- Bernier, Nicolas. "Le Caffé," fourth cantata of Cantatas Françoises, livre III. Paris: Ballard, 1706.
- Beyschtag, Adolf. Die Ornamentik der Musik. 2nd ed. Leipzig: Breitkopf and Härtel, 1953.
- Blom, Erik. Grove's Dictionary of Music and Musicians. 10 vols., 5th ed. London: MacMillian and Company, Ltd., 1954. Vols. V and X, 1961.
- Blume, Friedrich. Die Musik in Geschichte and Gegenwart. 14 vols. Kassel and Bazel: Bärenreiter, 1949-1968.
- Barroff, Edith. An Introduction to Elisabeth-Claude Jacquet de la Guerre. Brooklyn: Institute of Mediaeval Music, Ltd., 1966.
- Brossard, Sébastien de. Dictionnaire de Musique (1703). Amsterdam: Antiqua, 1964.
- Bukofzer, Manfred. Music in the Baroque Era from Monteverdi to Bach. New York: W. W. Norton, 1947.
- Burney, Charles. An Eighteenth-Century Musical Tour in France and Italy. Edited by Percy A. Scholes. London: Oxford University Press, 1959.
- \_\_\_\_\_. A General History of Music from the Earliest Ages to the Present Period (1789). 4 vols., 2nd ed. New York: Dover Publications, Inc., 1957.

- Campra, André. Cantates Françaises: Livre I et II (1708-1713). 2nd ed. Paris: Ballard, 1714.
- Cobbett, Walter W. Cyclopedic Survey of Chamber Music. 2 vols., 2nd ed. London: Oxford University Press, 1963.
- Couperin, François. L'Art de toucher le clavecin. Leipzig: Breitkopf & Härtel, 1933.
- Crocker, Richard L. A History of Musical Style. New York: McGraw-Hill Book Company, 1966.
- Dart, Thurston. The Interpretation of Music. New York: Harper & Row, 1954.
- Davison, Archibald T. and Apel, Willi. Historical Anthology of Music -- Baroque, Rococo, and Pre-Classical. Cambridge, Massachusetts: Harvard University Press, 1950.
- Dictionnaire illustré des musiciens français. Paris: Editions Seghers, 1961.
- Donington, Robert. The Interpretation of Early Music. London: Faber and Faber, 1963.
- Dufourcq, Norbert. Larousse de la musique. Paris: Librairie Larousse, 1957.
- Eitner, Robert. Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts. 10 vols. Leipzig: Breitkopf & Härtel, 1904.
- Fétis, F. J. Biographie universelle des musiciens et bibliographie générale de la musique. 8 vols., 2nd ed. Paris: Librairie de Firmin-Didot Frères, Fils et cie, 1875.
- Ewerhart, Rudolf. Cantio Sacra. 57 vols. Köln: Edmund Bieler, 1963. Vols. 6, 9, 17, 27, 32, 56.
- Fruchtman, Caroline S. Checklist of Vocal Chamber Works by Benedetto Marcello. Number 10 of Detroit Studies in Music Bibliography. Detroit: Information Coordinators, Inc., 1967.



- Geoffroy-Dechaume, Antoine. Les "secret" de la musique ancienne, recherches sur l'interprétation XVI<sup>e</sup>-XVII<sup>e</sup>-XVIII<sup>e</sup> siècles. Paris: Fasquelle, 1964.
- Grout, Donald Jay. A History of Western Music. New York: W. W. Norton and Company, Inc., 1960.
- Grubbs, Henry A. Jean-Baptiste Rousseau: His life and works. Princeton: Princeton University Press, 1941.
- Hansell, Sven Hostrup. Works for Solo Voice of Johann Adolph Hasse (1689-1783). Number 12 of Detroit Studies in Music Bibliography. Detroit: Information Coordinators, Inc., 1968.
- Hawkins, Sir John. A General History of the Science and Practice of Music. 2nd ed. London: Novello, Ewer and Company, 1875.
- Lang, Paul Henry. Music in Western Civilization. New York: W. W. Norton Company, 1941.
- Lavignac, Albert. Encyclopédie de la musique et dictionnaire du conservatoire. 2 sets, 11 vols. Paris: Librairie Charles Delagrave, 1915.
- Lesure, François. International Inventory of Musical Sources. Recueils imprimés XVIII<sup>e</sup> siècle. München-Duisburg: G. Henle Verlag, 1964.
- Michel, François. Encyclopédie de la musique. 3 vols. Paris: Fasquelle, 1959.
- Musset-Pathay, V. D. Oeuvres complètes de J. J. Rousseau. 25 vols. Paris: Chez P. Dupont, 1823-1826.
- Paillard, Jean-François. La musique française classique. Paris: Presses Universitaires de France, 1960.
- Polinger, Elliot Hirsch. Roy, Pierre-Charles (1683-1764). New York: Institute of French Studies, 1930.
- Reimann, Hugo. Reimann Musik Lexicon. 3 vols., 12th ed. Mainz: B. Schott's Söhne, 1967.
- Rousseau, J. J. Dictionnaire du musique. Paris: Duchesne, 1758.
- Rowen, Ruth Halle. Early Chamber Music. New York: Columbia University Press, 1949.

- Schering, Arnold. Geschichte der Musik in Beispielen: dreihundertfünzig Tonzätze aus neun Jahrhunderten. Leipzig: Breitkopf and Härtel, 1931.
- Schmitz, Eugen. Geschichte der Kantate und des geistlichen Konzerts. Geschichte der weltlichen Solokantate. Vol. V of Kleine Handbücher der Musikgeschichte nach Gattungen. Edited by Hermann Kretzschmar. 14 vols. Wiesbaden: Breitkopf and Härtel, 1966.
- Strunk, W. Oliver. Source readings in music history from classical antiquity through the romantic era. New York: W. W. Norton, 1950.
- Tosi, Pietro Francesco. Observations on the Florid Song (1725). New York: Johnson Reprint Corporation, 1968.

#### Published Materials

- Canby, Edward Tatnall. "Joseph Bodin de Boismortier: Cantata, Diane et Actéon." Record jacket. New York: Nonesuch Records, Stereo H-71159.
- Lewin, Ann. "Four French Cantatas." Record jacket. New York: Epic Records, Stereo BC 1383.
- Maxfield-Miller, Elizabeth. "Louis de Mollier, musicien, et son homonyme Molière," Recherches, III, 1963. La Vie musicale en sous les rois Bourbons. Paris: Editions A. & J. Picard, 1963.
- Pruniers, Henry. "The Italian Cantata of the XVII Century," Music and Letters, Vol. 7, 1926.
- Robert, Frédéric. "La Musique a travers le Mercure galant, 1678," Recherches, II. La Vie musicale en France sous les rois Bourbons. Paris: Editions A. & J. Picard, 1962.
- Tiersot, Julien. "Cantates françaises du XVIII<sup>e</sup> siècle," Le Ménestres, LVIX, 1892.

#### Unpublished Materials

- Anthony, James Raymond. "The Opera-Ballets of André Campra: A Study of the first period of French Opera-Ballet." Unpublished Ph.D. dissertation. University of Southern California, 1964.

- Castle, Conan Jennings. "The Grand Motets of André Campra." Unpublished Ph.D. dissertation. University of Michigan, 1963.
- Hall, Marion. "The Solo Cantatas of Jean Baptiste Morin." Unpublished Doctor of Musical Arts dissertation. University of Illinois, 1967.
- Waite, Russell Trueman. "I. A translation of Georg Muffat's Premières Observations." II. An Edition for modern performance of Nicolas Bernier's Les Forges de Lemnos. III. Schoenberg's Suite, Opus 29 . . . Program Notes including a discussion of the role of the conductor." Unpublished Doctor of Musical Arts dissertation. University of Washington, 1967.

APPENDIX A

SILENE

A Solo Cantata for Bass Voice, Violin,  
Violoncello, and Harpsichord

Music by  
André Campra

Words by  
Antoine Danchet

Prepared in Modern Performing Edition

by  
Ralph Roberts

From a Microfilm of the Publication of Campra's  
Cantates françoises, livre I et II (Paris: Ballard, 1714)

on deposit at  
The New York Public Library, New York, New York

## SILENE

### I. Recitatif.

Sous un feuillage épas je vois le vieux Silene;  
Dans les bras du sommeil;  
Le vin qui dans son sang coule de veine en veine,  
Rend son tein plus vermeil!  
Ces Pampres et les fleurs dont il pare sa tête,  
Ce vase teint encor d'un nectar parfumé;  
Tout m'apprend qu'il vient de la Fête du Dieu  
Que ses soins ont formé (sont fermé).

### II. Ariette.

Liqueur enchanteresse, source de nos plaisirs,  
Par une douce yvresse,  
Rempli tous nos desirs.

Efface de nos peines l'importun souvenir,  
Banni les craintes vaines,  
D'un obscur avenir.

Tu tiens lieu de richesse,  
Tu fais regner les jeux,  
Tu détruis la tendresse  
Des Amants malheureux.

### III. Recitatif.

Mais, tandis qu'au sommeil Silene s'abandonne,  
Des Bergers d'alentour la troupe l'environne!  
Quel dessein les peut amener?  
Ils s'empressent de l'enchaîner  
De ces fleurs dont il se couronne.

### IV. Air tendre.

Respecter la tranquillité  
D'un Buveur charmé, qui sommeille;  
Il n'aime à revoir la clarté  
Que lorsque sa soif le réveille.

Loin de son esprit enchantée,  
Son yvresse écarte le songes  
Dont il seroit épouvanté,  
Et n'admet que d'heureux mensonges.

## V. Recitatif.

Je les arrête en vain; excité par leur bruit,  
 Silene se reveille et le sommeil s'enfuit.  
 La Bergere Doris qui rit de l'aventure,  
 Ose le noircir de ce fruit  
 Qui du sang de Pirame a reçu la tainture.  
 C'est assez de m'avoir surpris,  
 Dit-il, en s'éveillant:  
 Brisez, brisez mon esclavage,  
 Bergers; pour ma raison je vais sous ce feuillage,  
 Vous repeter des chants que l'autre jour j'appris.  
 Mais, si jamais sur la fougere,  
 Je trouvois à l'écart cette jeune Bergere,  
 Je luy reserve un autre prix.

## VI. Air serieux.

Alors d'un creux profond sa voix se fit entendre,  
 Les Arbres, Les Rochers attentifs à ses sons,  
 De toutes parts s'emploient descendre,  
 Tandis qu'il disoit ces chansons.

## VII. Air vif.

Tristes Captifs d'une Cruelle,  
 Brisez, vos chaines, vangez-vous (vengez-vous),  
 Accourez, Bacchus vous appelle,  
 Venez, boire et rire avec nous.

De vos maux cherchez le remede,  
 Dans ce Nectar deliceux:  
 C'est le même que Ganimede  
 Présente au souverain des Dieux.

A son aspect l'ennui s'envole,  
 Et cede aux plaisirs les plus doux,  
 L'Amant rebuté se console,  
 L'Amant trahi n'est plus jaloux.

SILENE

## I. Recitative.

Under the thick foliage I see old Silene;  
 In the arms of sleep;  
 The wine that in his blood flows from vein to vein,  
 Turns his complexion ruddy!  
 These branches and flowers with which he adorns  
     his head,  
 This vessel still colored by an aromatic nectar  
 All of this tells me that he came from the party  
     of the God,  
 That his cares are ended.

## II. Ariette.

Enchanting liquor, source of our pleasures,  
 By a sweet drunkenness  
 Fills all our desires.

Erase from our pains the troublesome memory,  
 Banish fruitless fears,  
 Of an unknown future.

You take the place of riches.  
 You make frivolity supreme,  
 You destroy the tenderness  
 Of unhappy lovers.

## III. Recitative.

But, whilst Silene abandons himself to sleep,  
 A band of neighboring shepherds surrounds him!  
 What are they going to do?  
 They are eager to tie him up  
 With the very flowers with which he had crowned  
     himself.

## IV. Air tendre.

Respect the tranquillity  
 Of a charmed drunkard, who slumbers;  
 He does not wish to see again the light  
 Which only awakens his thirst.  
 Far from his enchanted spirit  
 His drunkenness drives away his dreams  
 By which he would be terrified,  
 And only allows happy deceptions.



## V. Recitative.

I stop them in vain; disturbed by their noise,  
 Silene awakens and sleep escapes him.  
 The Shepherdess, Doris, who laughed at the adventure  
 Dared to blacken him with this fruit  
 Which received its color from the blood of Priam.  
 It is enough to have surprised me,  
 He said, upon getting up:  
 Break, break my bondage,  
 Shepherds, for my ransom I am going under the foliage  
 To repeat to you the songs which I learned the  
     other day.  
 But, if ever on the fern  
 I find hidden that young Shepherdess  
 I will save for her another prize.

## VI. Air serieux.

Then from a deep cavern his voice was heard,  
 The trees, the rocks attentive to his sounds  
 From all parts seemed to descend  
 Whilst he sang these songs.

## VII. Air vif.

Sad captives of a cruel one  
 Break, your chains, avenge yourself,  
 Hasten, Bacchus calls you.  
 Come, drink, and laugh with us.

Search for the remedy for your woes,  
 In this delicious nectar  
 It is the same that Ganimede  
 Offers to the sovereign Gods.

At its appearance boredom flies away  
 And yields to the sweetest pleasures,  
 The betrayed lover consoles himself,  
 The frustrated lover is no longer jealous.



Gravement

VIOLON

VOIX

Basse-Continue

4  
2

6 6 4 3 6 7 6

5

7 7 4 2

Handwritten musical score for the first system, measures 1-5. The key signature is G major (one sharp). The treble staff contains a melodic line with slurs and ties. The bass staff contains a bass line with slurs and ties. Fingering numbers are written below the bass staff: 7-6, 7-6, 7, 6, and [6]. A '5' is written below the final measure.

10 Doux.  
mesuré.

sous un feuillage é-pais je vois le vieux Si-le - ne, Dans les

Handwritten musical score for the second system, measures 6-9. The key signature is G major. The treble staff contains a melodic line with slurs and ties. The bass staff contains a bass line with slurs and ties. Fingering numbers are written below the bass staff: [4] 2, 6, [6], 4, and 3.

15

bras du sommeil; Le vin qui dans son sang cou --

4 3

-le de vei-vee vei-ne, Rend son tein plus ver-mail!

\* 4 3\*

20

Ces Pampres et les fleurs dont il pa-re sa tête, Le vase teinten-

-dor d'un nectar parfumé; Tout m'apprend qu'il vient de la fête du

25

Dieu que ses soins ont for-mé.

6 5 4 3 P 7 6 7 6

7 6

*Gay & lie* Ariette

violons

[6] 6 7 6 \*

5

Liquore enchan-ter-

4 [6\*] 6 4 3\*

- es - se, Liqueur enchan-ter-

[6]

- es - se, Source de nos plai - sirs, Par une douce y-

[6]

10

Handwritten musical score for the first system, measures 10-13. The system consists of four staves. The top staff is a vocal line with lyrics: "vras se, Rempli tous vos de sirs, Rempli tous vos de". The second staff is a piano accompaniment with chords and fingerings. The third staff is a piano accompaniment with chords and fingerings. The fourth staff is a piano accompaniment with chords and fingerings.

Chords and fingerings for the first system:

- Measure 10:  $\sharp 4$ ,  $\flat 7$
- Measure 11:  $\sharp 4$ ,  $\flat 7$
- Measure 12:  $\sharp 4$ ,  $\flat 7$
- Measure 13:  $\sharp 4$ ,  $\flat 7$

Handwritten musical score for the second system, measures 14-17. The system consists of four staves. The top staff is a vocal line with lyrics: "sirs. Par une dou-ces-vres -- se, Rempli tous vos de". The second staff is a piano accompaniment with chords and fingerings. The third staff is a piano accompaniment with chords and fingerings. The fourth staff is a piano accompaniment with chords and fingerings.

Chords and fingerings for the second system:

- Measure 14:  $\sharp 4$ ,  $\flat 7$
- Measure 15:  $\sharp 4$ ,  $\flat 7$
- Measure 16:  $\sharp 4$ ,  $\flat 7$
- Measure 17:  $\sharp 4$ ,  $\flat 7$



15

Sirs.

\* [6] \* b 6 6 6\* 4\* \*

Fin.

Efface de nos pei-nes l'importun sou-ve-

\* [6] \* b 6 6 6\* 4\* \*

Handwritten musical score for the first system, measures 1-4. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: nir, Banni les craintes vaines, D'un obscur a-ve-

Handwritten musical score for the second system, measures 5-8. The vocal line continues with the lyrics: -nir Liqueur enchan-ter-es-se, Liqueur enchan-ter-es-se. A measure rest is marked with a bracket and the number 6.

25

- es - se, source de nos plai-sirs, Par une douce y - vresse, Rempli tous nos de-

6 b\* 6 \* [6] \* 6 6\*

-sirs, Rempli tous nos de-sirs. Par une douce y-

6b 7 6 7 6 \* [6] \*

Handwritten musical score for the first system, featuring four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef with a key signature of one flat (B-flat). The third staff is a treble clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The lyrics "vres - se Rempli tous nos de sins." are written below the second staff. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for the second system, featuring four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef with a key signature of one flat (B-flat). The third staff is a treble clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The lyrics "tutions lieu le ri-" are written below the second staff. The notation includes various musical symbols such as notes, rests, and accidentals.

- chesse, Tu fais reg-ner — — — les

31 32 33

35.

a la Reprise D.S. jusqu'au mot fin

jeux, Tu détruis la ten-dresse Des Amants mal - heureux Li-

34 35 36

## Recitative

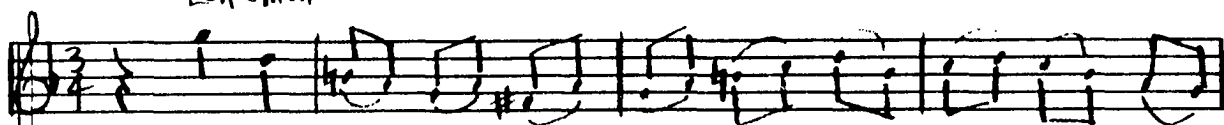
Mais, tandis qu'on som meil Si-le-ne s'a bon-do-ne, Des Berceurs d'aten-

-tour la troupe l'envi-ronne! Quel dessein les peut amener? Ils s'empressent de l'enchaî-

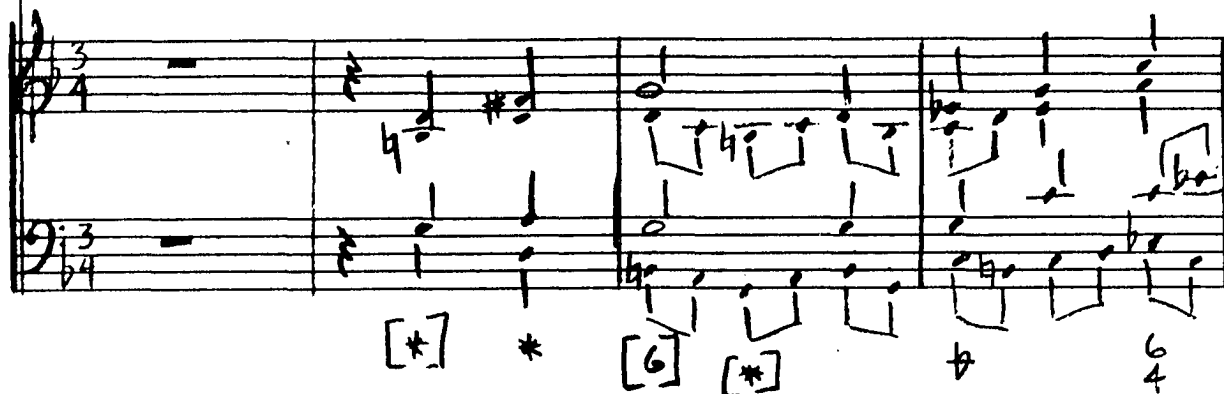
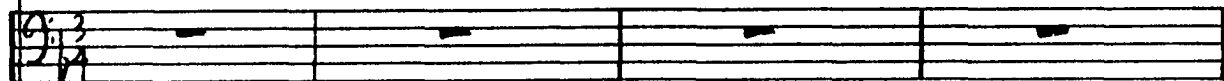
-ner De ces Fleurs dont il se couron-ne.

Lentement

Air.



violons







20

Res pec-ter la tranqui-li-

25

- té D'un Bu-veur char-mé, fui som mil le;

\* 6 4\* 6 \*

30

Il n'aime à re-voir la plan-té pie

[\*] [6] \* 6

35

lorsque sa soif le re-veil

6 6 6\* [6] \* 6 7 4 3\*

40

-le

6\* 6 6\* \* 6 [6] 6 6 6\* 6 \*

Fin.

Loin de son es-prit en chan-té, song-

Fin.

45

vres — se é-car — te les son-ges Dont il serait é-pouvan-

Handwritten musical score for a piece, page 141. The score is written on four staves (two systems of two staves each). The key signature is one flat (B-flat). The time signature is not explicitly written but appears to be 4/4 based on the notation.

The lyrics are written below the staves:

-té, Et n'ad-met que d'heureux mensonges. Respectez  
 alla Riprese  
 jus qu'au  
 mot fin.

The score includes various musical notations such as notes, rests, and accidentals. The bottom staff has some handwritten markings below it: 6, 6, 4, 3, 6, 6x.

## Recitatif.

Je les arrête en vain: exci- té par leur

bruit, Si- le - ne se re- veille et le sommeil s'en-

-fuit. La Bergere Dor- is qui rit de l'aven-

tare, ose le noir-cir de ce fruit Qui du sang de Pirame a re-

10 *Gravement*

-sû la teinture. c'est assez de mal voir sur-

pris, dit-il en s'éveil-lant: brisez, bri-

-sez mon esclavage, Ber-gers; pour ma rançon je



15

Vais sous le feuillage, Vous repeter des chants que l'autre

Plus animé

jour j'appris. Mais, si j'aime sur la fou-

20

- gere, Je trou - vois à l'é - cart cette jeune Ber

- gere, Je lui reserve un autre prix.

Lentement

AIR.

VIOLONS.

A - lors d'un creux pro - foud sa

[6]

5

voix se fit en - ten - dre, les

6\*

Arbres, LES Ro-chers attendus à ses -

10

sons, de toutes part semblaient des -

15

cen-dre, Tandis qu'il disoit ces chansons.

VIVEMENT

AIR.

VIOLONS

[6] — 6x — 6

Handwritten musical score for the first system, measures 1-2. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a complex melodic line with many beamed sixteenth notes, including a triplet marked with a '5' and a sharp sign. The middle staff is in bass clef with a key signature of one sharp and contains a whole rest. The bottom staff is in bass clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes, ending with a double bar line and two asterisks (\*).

Handwritten musical score for the second system, measures 3-4. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of one sharp and contains a whole rest. The bottom staff is in bass clef with a key signature of one sharp and contains a melodic line with eighth and sixteenth notes, ending with a double bar line and the numbers 6 and 8.

Tris - tes Cap -

10

*S.* REPRISE

- tifs du - ne Cru - el - le, Brisez, Brisez vos

6x [6]

chaî nes, vergez-vous, Vangez

vous, Accourez, Accourez,

15

x 6 6\* [6]



Handwritten musical score for the first system. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second staff is in bass clef with the same key signature and time signature, containing a bass line with eighth notes. The third staff is in treble clef, showing a piano accompaniment with chords and eighth notes. The fourth staff is in bass clef, showing a piano accompaniment with eighth notes. The lyrics "Bacchus Vous ap-pel" are written below the second staff, with a long horizontal line following the word "apel".

Handwritten musical score for the second system. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with eighth notes. The second staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth notes. The third staff is in treble clef, showing a piano accompaniment with chords and eighth notes. The fourth staff is in bass clef, showing a piano accompaniment with eighth notes. The lyrics "le, Venez, Ve-nez, venez bai" are written below the third staff, with a long horizontal line following the word "bai".

20

re et ri

re avec nous,

Handwritten musical score for measures 24 and 25. The music is written on four staves in G major (one sharp) and 6/8 time. Measure 24 contains a continuous eighth-note melody in the treble and bass staves. Measure 25 continues the melody, with a fermata over the final note. A handwritten '25' is above the first measure of the second system.

Handwritten musical score for the final section, starting with the word "FIN" above the first staff. The music is written on four staves in G major and 6/8 time. The first staff has a whole rest. The second staff has a whole rest followed by a half note G. The third staff has a half note G. The fourth staff has a half note G. The lyrics "De vos maux cherchez le re-" are written below the second staff. The music ends with a double bar line. A handwritten '6' is at the bottom right.

me - de, Dans ce Nec - tar de - li - ci -

30

- eux! c'est le mê - me que Ga - ri - me - de Pré -

sente au sou-ve-rain des Dieux. Tri-stes Cap-

6 6\*

35

t'is d'a-me Cra-al-le, Brisez, Brisez vos

6 6\*

Handwritten musical score for the first system. The vocal line (treble clef) and piano accompaniment (bass clef) are in G major. The lyrics are: *châ nes, vangez-vous vangez*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score for the second system. The vocal line (treble clef) and piano accompaniment (bass clef) continue. The lyrics are: *vous, Accourez, Accourez*. The piano part includes a section marked with a star and the number 6, indicating a specific rhythmic or melodic pattern.

40.

Bacc-hus vous AP- pel —

le, Ve-nez, ve-nez, ve-nez boi —

45

re et ri

This system contains measures 45 and 46. The key signature is one sharp (F#). The first staff (treble clef) has a whole rest in measure 45 and a half note G4 in measure 46. The second staff (bass clef) has a half note G2 in measure 45, followed by a half note G3 in measure 46, and a half note G4 in measure 47. The third staff (treble clef) has a whole rest in measure 45 and a half note G4 in measure 46. The fourth staff (bass clef) has a whole rest in measure 45 and a half note G2 in measure 46. The lyrics 're et ri' are written below the second staff.

re avec nous.

This system contains measures 47 and 48. The key signature is one sharp (F#). The first staff (treble clef) has a half note G4 in measure 47, followed by a half note G4 in measure 48, and a half note G4 in measure 49. The second staff (bass clef) has a half note G2 in measure 47, followed by a half note G3 in measure 48, and a half note G4 in measure 49. The third staff (treble clef) has a whole rest in measure 47 and a half note G4 in measure 48. The fourth staff (bass clef) has a whole rest in measure 47 and a half note G2 in measure 48. The lyrics 're avec nous.' are written below the second staff.



50

A son as—pect l'en-nui s'en—vo

le, Et ce-de aux plai-sirs les plus doux,

55

L'Amant rebuté se con-so-le, l'Amant tra-

D.S. al Fine

-hi n'est plus ja-loux. Tris-tes Cap-

D.S. al Fine

4 3

APPENDIX B

LA DISPUTE DE L'AMOUR ET DE L'HYMEN

A Solo Cantata for Alto Voice, Flute, Violin,  
Violoncello, and Harpsichord

Music by  
André Campra

Words by  
Antoine Danchet

Prepared in Modern Performing Edition

by  
Ralph Roberts

From a Microfilm of the Publication of Campra's  
Cantates françoises, livre I et II (Paris, Ballard, 1714)

on deposit at

The New York Public Library, New York, New York

## La Dispute de l'Amour et de l'Hymen

### I. Recitatif.

A l'Ombre d'un Bois solitaire,  
Séjour inaccessible aux ardeurs du Soleil,  
Sur des Gazōs (Gazons) fleuris la Reine de Cythere,  
Goûte les douceurs du sommeil.

### II. Air gracieux.

De la Mere d'amour tout ressent la présence,  
Les vents à son aspect n'agitent plus les airs.  
L'Onde coule sans violence,  
Et les tendres Oyseaux suspendent leur concert.

### III. Symphonie.

Mais, qu'entend-je!  
Le bruit d'une nouvelle fête,  
Frappe les échos d'alentour.

### IV. Recitatif.

Venus en s'éveillant, voit l'Hymen et l'Amour,  
Tous fiers d'une illustre conquête.  
Chacun veut en avoir l'honneur.  
Sons moy, dit l'Amour, sans mes charmes.  
L'Hymen n'eût point (eut pu) soumis un coeur,  
Nourri dans les perils, et dans le bruit des armes.

### V. Air gai.

Je range sous vos loix (loif) un Guerrier généreux,  
Qui ne cherchoit que la victoire.  
D'une jeune Beauté je le rends amoureux,  
Autant qu'il le fût de la Gloire.

### VI. Recitatif.

Pourquoy répond Hymen,  
Pourquoy tant vous vanter  
De m'avoir asservi ce superbe courage,  
Songez que mon secours vous a fait remporter  
Un plus grand avantage.

## VII. Air gracieux.

Cette juene Beauté que chacun prend pour vous,  
Faisoit d'un art charmant ses plaisirs les plus doux,  
Elle vivoit sans vous connoître:  
C'est moy qui vient de l'enflamer,  
Elle n'a commencé d'aimer,  
Que lorsqu'elle m'a veu paroître.

## VIII. Recitatif.

Venus de ces débats interrompit le cours.  
Quoy! dit'elle en riant, vous verray-je toujours,  
Chagrin, et d'une humeur jalouse?  
Mes Fils, dequoy vous plaignez-vous?  
Il est beau qu'a l'Amour, l'Hymen donne l'Epouse,  
Il est beau qu'a l'Hymen, l'Amour donne l'Epoux.

## IX. Air gai.

Terminez des disputes vaines,  
Unissez-vous tous deux pour les rendre contents:  
Joignez à la douceur de leur donner des chaînes,  
L'honneur de les rendre constans.

## X. Ariette.

Hymen, Amour, partez, avec le même zele,  
Volez, partez, d'un tendre Epoux couronnez les desirs.  
Son grand coeur que la Gloire appelle,  
A trop peu de momēts (moments) à dōner (donner) aux  
plaisirs.

La Dispute de l'Amour et de l'Hymen

I. Recitative.

In the shade of a lonely wood  
An abode inaccessible to the hot passions of the Sun,  
On the flowery grass the Queen of Cythere  
Tastes the sweetness of sleep.

II. Air gracieux.

Everyone is aware of the presence of the Mother of  
love.  
The winds, upon seeing her, no longer stir the air,  
The wave flows without violence,  
And the tender birds suspend their concert.

III. Symphonie.

But, what do I hear!  
The noise of a new feast,  
Strikes echoes all around.

IV: Recitative.

Venus upon awaking, saw Marriage and Love,  
Both proud of an illustrious conquest.  
Each wants to have the honor.  
Without me, says Love, without my charms,  
Marriage couldn't capture a heart.  
Nourished by perils, and in the noise of battle.

V. Air gai.

I place under your command a generous soldier,  
Who sought only victory.  
I make him fall in love with a young beauty,  
As much as he is with Glory.

VI. Recitative.

Why replies Marriage,  
Why do you boast so much  
Of having enslaved for me this superb courage,  
Think rather that my help obtained for you  
A greater advantage.

## VII. Air gracieux.

This young beauty whom everyone takes to be yours,  
 Took her greatest pleasure in charming art,  
 She lived without knowing you:  
 It is I who has just enflamed her,  
 She began to love only  
 When she perceived me.

## VIII. Recitative.

Venus interrupted the course of these debates.  
 What! She said while laughing, I always see you  
 Sullen, and in a jealous temper?  
 My Sons, why are you complaining?  
 It is well that Marriage gives the bride to Love.  
 It is well that Love gives the groom to Marriage.

## IX. Air gai.

Cease these vain disputes,  
 Join together to make them happy:  
 Join in the sweetness of giving them chains.  
 The honor of making them constant.

## X. Ariette.

Marriage, Love, depart, with the same zeal,  
 Depart, be willing to crown the desires of a tender  
 husband.  
 His great heart that Glory calls,  
 Has too few moments to give to pleasures.



# Symphonie

Flute

Violon

Voix

Bass-Continue [5]

5

6 \*

The musical score is written in 2/2 time. The Flute and Violon parts are in treble clef, while the Voix and Bass-Continue parts are in bass clef. The Bass-Continue part includes a double bar line and a bracketed '5' at measure 10. The score ends with a double bar line and a bracketed '6' at measure 16.

Handwritten musical score for a piece on page 169. The score consists of two systems, each with four staves. The first system starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with a fermata over the final note. The second staff has a whole rest. The third staff has a whole rest. The fourth staff has a bass clef and a key signature of one flat (Bb). The first staff of the second system has a melodic line with a fermata over the final note. The second staff has a whole rest. The third staff has a whole rest. The fourth staff has a bass clef and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, accidentals, and fingerings.

20

Doux

Doux

A l'Om-bre d'un Bois soli-tai-re, se

6 6 \* 6 8 \* 6 5 6 4 3 4 3 \*

25

jour in-accessible aux or-deurs du Se-il,

30

Sur des Gazôs Steu-ris La Rei-ne ne Cythe-re,

6/8 6/8

35

Goûte les dou- ceurs — — — — — du som- meil

6 6\* 6 6 6 6 \*

Gratieuusement.

Air

Violon

Voix

\* 6 \* 6 6 4 \*

5

De la Me-re d'a mour tout ressent la pré

p 6 \* 6 6 5 4 3x

10

son -cé, Les vents à son aspect N'a - gi - tent plus les

b 6 6

15

airs. De la Me-re d'a-

\* \* \*

20

mour tout ressent la pre'sen-ee, Les vents à son as-

6 \* 6 4 3x

-pect na-gi - tent plus les aïrs: L' On

b 6 6 \*

de cou-le sans vio - len - ce,

\*



Et les ten — dres Oyseaux sus — pen —

30 31 32 33

6 8 7 6 8

-dent leurs con — cert L'on —

34 35 36 37

6 5 4 3 6 5

Handwritten musical score for the first system, measures 37-40. The system consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal line: "de cou-le sans vio-len - - - ce". Measure 40 is marked with a "40" above the staff. There are various musical notations including notes, rests, and accidentals throughout the system.

Handwritten musical score for the second system, measures 41-44. The system consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The lyrics are written below the vocal line: "Et les ten dres y-seaux sus pen." The system ends with a double bar line and repeat signs. There are various musical notations including notes, rests, and accidentals throughout the system.

45

dent leurs con-cert.

45 46 47 48

50

50 51 52 53

*Gayement*

*doux* *fort*

6 6\* *doux* *fort* 6

5 *doux* *fort*

*doux* 6 *fort*

Handwritten musical score for the first system, measures 10-13. The music is in G major (one sharp) and 6/8 time. The first staff (treble clef) contains measures 10-13, with a '10' above measure 10 and a 'Doux' marking above measure 11. The second staff (treble clef) contains measures 10-13, with a 'mais, qu'en' marking below measure 13. The third staff (treble clef) contains measures 10-13, with a 'Doux' marking below measure 11. The fourth staff (bass clef) contains measures 10-13, with a '6' marking below measure 10 and a 'Doux' marking below measure 11.

Handwritten musical score for the second system, measures 14-17. The music is in G major (one sharp) and 6/8 time. The first staff (treble clef) contains measures 14-17, with a '15' above measure 15. The second staff (treble clef) contains measures 14-17, with a 'tends-je!' marking below measure 14. The third staff (treble clef) contains measures 14-17, with a 'fort' marking below measure 14. The fourth staff (bass clef) contains measures 14-17, with a '7' marking below measure 14 and a '\*' marking below measure 15.

Le bruit d'une nouvelle

20

fort

fête  
Frappe des échos, da len - tour.

7 p

25

*doux* *fort*

*doux* 6x 4 3x *fort*

*doux* 30 *fort*

*doux* *fort* *fort*

Handwritten musical score for three staves (treble, middle, and bass clefs) in G major. The first staff contains a melody with dynamic markings *Doux*, *35*, and *FORT*. The second staff contains a harmonic accompaniment. The third staff contains a bass line with dynamic markings *Doux* and *FORT*. The score is divided into four measures.

Handwritten musical score for three staves (treble, middle, and bass clefs) in G major. The first staff contains a melody with dynamic markings *Doux* and *40*. The second staff contains a harmonic accompaniment. The third staff contains a bass line with dynamic markings *Doux*. The score is divided into five measures.



## Recitatif.

Handwritten musical score for 'Recitatif.' The score is written on two staves, Treble and Bass clef, in common time (C). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The lyrics are: 'Ven-us en s'éveil-lant, voit l'Hymen et l'Amour,'. The music features a 7-measure phrase followed by a 3-measure phrase, with a 6-measure phrase indicated below the staff.

Handwritten musical score for the second system. The score is written on two staves, Treble and Bass clef, in common time (C). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The lyrics are: 'tous fiers d'une illustre conquête. Cha-cun veut en a-voir l'hon'. The music features a 5-measure phrase followed by a 4-measure phrase, with a 6-measure phrase indicated below the staff. The score includes various musical notations such as accidentals, ties, and dynamic markings.

neur. Sans moy, dit l'Amour, sans mes charmes, L'Hy-men n'eût point mis un

[6]

coeur. Nourri dans les perils, et dans le bruit des armes

6

## Air.

Moderé et piqué

66

5

Je range sous vos loix un Guerrier géné-

66

66

6

10

reux, Qui ne cher-choit que la vic-toi — re

[6] \* 4 3\*

15

D'une jeu-ne — Beaute' je le rends amon-

\* # 7

-reux, An-tant qu'elle sût de la Gloi-re. D'une Jeune Beau

\* # 6 6\*4 3\* 6

20

ré je le rends amou-reux, Au-tant qu'il le fût de la Gloi-

6

ré. Au tant qu'il le

6

25

fût de la Gloi- re.

4 2 6 6 6

Handwritten musical score for three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains three whole notes. The middle staff is a treble clef with a key signature of one sharp (F#) and contains a series of eighth and sixteenth notes, ending with a double bar line and a final chord. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a series of eighth and sixteenth notes, ending with a double bar line and a final chord. There are some handwritten markings below the bottom staff, including '4' and '3'.

## Recitatif.

Handwritten musical score for a recitative section. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a series of notes and rests, with a 3/4 time signature change indicated. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains a series of notes and rests, with a 3/4 time signature change indicated. The lyrics "Pour auoy re'pond Hy -- men, pour quoy tant vous vant" are written below the top staff.

ter De ma'voir esservi ce superbe cou-ra-ge. Songez que mon se-

cours vous a fait remporter Un plus grand avant-age-.

Gratieuusement. Air.

FLUTE

Cette jeune Bea...

te' que chacun prend pour vous, Fal...



Handwritten musical score for the first system, measures 10-12. The system consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. The second staff is a piano accompaniment. The third and fourth staves are additional staves, likely for a second voice or instrument. The lyrics are: "soit d'un art char-mant ses plai-sirs les plus". Measure 10 is marked with a "10" above the staff. The bottom of the system has a "6" under the first measure and a "6" under the second measure.

Handwritten musical score for the second system, measures 13-15. The system consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time. The second staff is a piano accompaniment. The third and fourth staves are additional staves, likely for a second voice or instrument. The lyrics are: "doux Elle vivoit sans nous con-noi". Measure 13 is marked with a "7" above the staff. The bottom of the system has a "6" under the first measure, a "6" under the second measure, a "4" under the third measure, and a "3" under the fourth measure.

Handwritten musical score for three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The first measure contains a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. The first measure contains a half note G3, followed by a quarter rest, then a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4. The lyrics "trei" are written below the first staff, and "Cette..." is written below the second staff. The number "15" is written below the first staff.

Handwritten musical score for three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. The first measure contains a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B-flat4, a quarter note C5, and a quarter note D5. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. The first measure contains a half note G3, followed by a quarter rest, then a quarter note A3, a quarter note B-flat3, a quarter note C4, and a quarter note D4. The lyrics "trei: C'est moy qui vient de l'en Flamer —" are written below the second staff. The number "20" is written above the first staff. The numbers "6", "5", "4", and "3" are written below the third staff.

Handwritten musical score for the first system. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are "Elle n'a commence d'aimer, que". The piano part includes handwritten markings:  $\frac{6}{9} 6 \times$ ,  $\frac{6}{6}$ , and  $\times$ .

Handwritten musical score for the second system. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are "lorsqu'elle m'a vu paroître Elle". The piano part includes handwritten markings: (b),  $6 (+)$ ,  $[6]$ ,  $\frac{4}{3}$ , and  $3 \times$ .

na commence d'ai-mer. Que lorsque elle m'a

\* 6 6 6 4\*

30

ven Pa-roî the, Elle na commence d'a

6 6 4 3x

Handwritten musical score for the first system. The vocal line (treble clef) includes the lyrics "mer. Que lorsque ma ren-fer-roi" and a 35-measure rest. The piano accompaniment (bass clef) includes figured bass notation: \* 6, 7, 4, 3x.

Handwritten musical score for the second system. The vocal line (treble clef) includes the lyrics "tre." and a 6-measure rest. The piano accompaniment (bass clef) includes figured bass notation: 6 4x, 6 6x, 6, 4, 3x.

## Recitatif.

Je-nus de ces dé-bats interrompit le cours. Quoy! dit -

elle en-riant, vous verray-je toujours, chacun en d'assez humeur. Fa-louse? mes

Fils, de quoy vous plaignez-vous? Il est beau qu'à l'A-mour, l'Hymen donne l'E-

10

pouse, Il est beau q'ia l'Hy-men l'Amour donne l'E-poux

Mesuré et pique Air.

VIOLON

Handwritten musical score for the first system, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some marked with '+' signs. The middle staff is empty. The bottom staff is in bass clef and contains a bass line with notes and rests, some marked with '+' signs. Below the bottom staff, there are handwritten markings: an asterisk (\*) under measure 1, a '6' under measure 2, an asterisk (\*) under measure 3, and an asterisk (\*) and '6' under measure 4.

Handwritten musical score for the second system, measures 5-8. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some marked with '+' signs. The middle staff is empty. The bottom staff is in bass clef and contains a bass line with notes and rests, some marked with '+' signs. Below the bottom staff, there are handwritten markings: an asterisk (\*) under measure 5, a '7' under measure 6, an asterisk (\*) and '7' under measure 7, and an asterisk (\*) and '6' under measure 8.



Ter mi-nez des disputes vaines, Unis-sez-vous, Unis-sez-

Figured bass notation:  $\#$ ,  $b-6-6\#$ ,  $\#$ ,  $[6]$

vous tous deux pour les ren-dre con-tents:

Figured bass notation:  $7\#$ ,  $\#$ ,  $6$ ,  $[6\#/4]$ ,  $\#$ ,  $7$ ,  $7$ ,  $7\#$

Handwritten musical score for the first system, featuring four staves. The notation includes various accidentals (sharps, flats, naturals), slurs, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The text "Terminez des notes" is written above the third staff. The bottom of the system is marked with asterisks and the number 6: \* 6 \*

Handwritten musical score for the second system, featuring four staves. The notation includes various accidentals (sharps, flats, naturals), slurs, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The text "vaines, Unissez-vous, Unissez-vous — vous tous deux parties ren — de ren-" is written below the second staff. The bottom of the system is marked with asterisks and the number 6: \* [6] 7 \* 6 6x

15

rents: Joignez à la dou-ceur de leur donner des chaî-

\* \* [6] 6 b

nes, L'honneur de les rendre constants L'honneur de les

6 6 7b

20

ren - - - - - dre constants.

Toignez à la Jou-

ceur de leur donner des chaî

Handwritten musical score for the first system, measures 1-4. The system includes a vocal line and a piano accompaniment. The lyrics are "ceur de leur donner des chaî". The piano part features chords with figures 6, 8, and 6 below them, and an asterisk (\*) under the second measure.

hes, L'honneur de les rendre constants, L'honneur

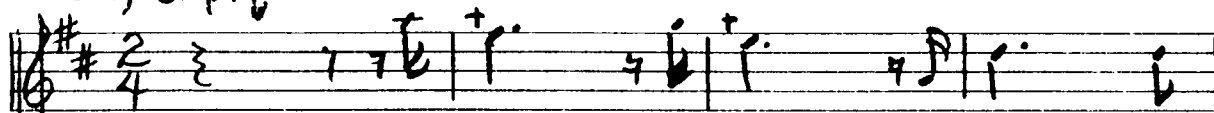
Handwritten musical score for the second system, measures 5-8. The system includes a vocal line and a piano accompaniment. The lyrics are "hes, L'honneur de les rendre constants, L'honneur". The piano part features chords with figures [6], 7, and 6 below them, and asterisks (\*) under the first, second, and fourth measures.

Handwritten musical score for the first system. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with eighth notes. The middle staff is a piano accompaniment in G major, starting with a treble clef and a key signature of one sharp. It features a series of eighth notes in the right hand and a bass line. The bottom staff is a basso continuo line in G major, starting with a bass clef and a key signature of one sharp. It includes figured bass notation: 6, 5, 4, 3, 2, 1, 7, 7, 7, and a final 'x'.

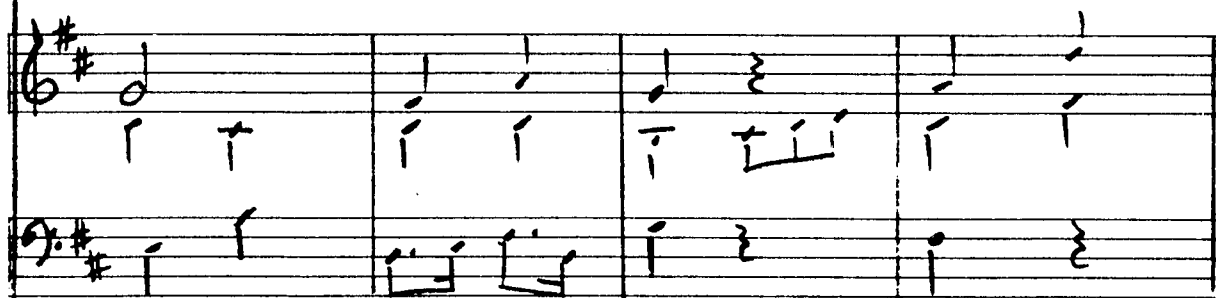
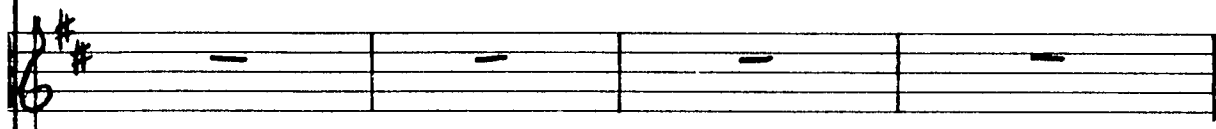
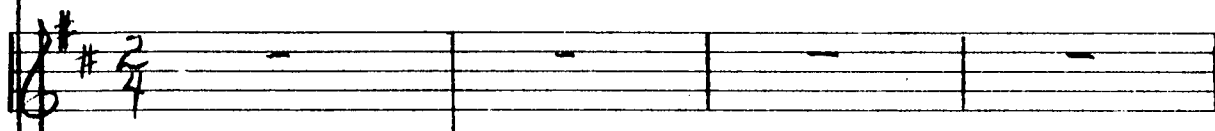
- de les re — dre constans.

Handwritten musical score for the second system. The top staff is a vocal line in G major, continuing the melody from the first system. It includes a measure with a fermata and a measure with a fermata and a '30' marking. The middle staff is a piano accompaniment in G major, continuing the accompaniment from the first system. The bottom staff is a basso continuo line in G major, continuing the figured bass notation from the first system, including a '6' and a '30' marking.

## Gay et piqué Ariette



VIOLON ET FLUTE



7

6

Handwritten musical score for the first system, measures 7-10. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains measures 7, 8, 9, and 10. Measure 10 is marked with a '10' above it. The middle staff is in treble clef with a key signature of one sharp (F#) and contains whole rests for measures 7-10. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains measures 7-10. Measure 7 is marked with a '7' below it. The notation includes various note values, rests, and accidentals.

Handwritten musical score for the second system, measures 11-14. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains measures 11, 12, 13, and 14. Measure 13 is marked with a '15' above it. The middle staff is in treble clef with a key signature of one sharp (F#) and contains whole rests for measures 11-14. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains measures 11-14. Measure 11 is marked with a '7' below it. The notation includes various note values, rests, and accidentals.



Handwritten musical score for the first system, measures 19-22. The key signature is G major (one sharp). The time signature is 6/8. The vocal line (treble clef) has lyrics: "Hy-men, A-mour, par-". The piano accompaniment (treble and bass clefs) provides harmonic support. Measure 20 is marked with a '20' above the staff.

Handwritten musical score for the second system, measures 23-26. The key signature remains G major. The time signature is 6/8. The vocal line (treble clef) has lyrics: "-tez, a-vec le même ze-le, Vo-léz". The piano accompaniment (treble and bass clefs) continues. Measures 23 and 24 are marked with '6' below the staff, and measures 25 and 26 are marked with '7' below the staff.

25

partez, volez, —

6 7 6

30

— d'un tendre Epoux couronnez les de-sirs.

6 6 6

*S. D.S.* 35

Vo-lez

40

Vo-lez, d'un tenore E-pouy couronnez les le-

6 6 6

Handwritten musical score for the first system, measures 41-44. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music. The middle staff is also in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music, with the first measure starting with a whole note and the word "sirs." written below it. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music, with the first measure starting with a whole note and the word "vo-lez" written below it. The system ends with a double bar line.

Handwritten musical score for the second system, measures 45-48. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music, with the first measure starting with a whole note and the number "45" written above it. The middle staff is also in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music, with the first measure starting with a whole note and the word "partez" written below it. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains four measures of music, with the first measure starting with a whole note and the word "vo-lez" written below it. The system ends with a double bar line.

50

d'un tendre Epoux couron-néz les de-sirs.

6 6

55

6 5

6 6 1

Handwritten musical score for a piece ending with "FIN". The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "FIN" is written above the first staff. The tempo marking "60" is written above the second staff. The third staff contains the lyrics "Son grand cœur" and a handwritten note "\* N.B." above the first measure. The fourth staff contains a handwritten note "\* N.B. la Coda use mordent en finale" below the first measure. The score concludes with a double bar line and a repeat sign.

Handwritten musical score for a piece. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "que la Gloire appel — le, A trop peu le m'ont" are written below the second staff. The score concludes with a double bar line and a repeat sign. Below the staves, there are handwritten markings: "6 \*", "6", "\*", "6", and "6".

65

ments à don-ner aux plai- sirs.

\* 6 6\* 7 4 3\* \*

70

Son grand cœur que la Gloire Appel-

6

le, A trop peu de moments à donner aux

75

6\*

plai sirs. Volez Hy-

80

4 3x [6]



Handwritten musical score for the first system, measures 1-4. The key signature is one sharp (F#). The first staff has a whole rest in measure 1, followed by eighth and sixteenth notes in measures 2-4. The second staff has lyrics "- men A - mour" under measures 2-3. The third and fourth staves contain piano accompaniment with chords and moving lines. Fingering numbers 6, \*, and 7 are written below the fourth staff.

Handwritten musical score for the second system, measures 5-8. The key signature is one sharp (F#). The first staff has a whole rest in measure 5, followed by whole notes in measures 6-8. The second staff has lyrics "Hy - men, A - mour. par - tez, a -" under measures 5-8. The third and fourth staves contain piano accompaniment. Fingering numbers 6 and 6 are written below the fourth staff.

90

vec le mê-me ze-le, vo-lez

7

6

95

par-tez, vo-lez, d'ac-ten-re

6

6

Al la Reprise jus qu'au mot FIN  
D.S. Al fin.

Handwritten musical score for a piece in G major, 2/4 time. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains two measures of whole rests, followed by a measure with a half note G4 and a quarter note A4. The second staff has a treble clef and a key signature of one sharp. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "- pour couronner les de-sirs." are written below the notes. The third staff has a treble clef and a key signature of one sharp. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The fourth staff has a bass clef and a key signature of one sharp. It contains four measures of music: a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The lyrics "- pour couronner les de-sirs." are written below the notes.

APPENDIX C  
THE CANTATES FRANCAISES OF ANDRE CAMPRA

THE CANTATES FRANÇAISES OF ANDRE CAMPRA

Book I (1708)

Hebé

L'Heureux Jaloux

Didon

Daphne

Arion

Les Femmes

Book II (1714)

Les Heureux Epoux

Silene

Achille oisif

La Dispute de l'Amour et  
de l'Hymen

La Danse de Flore

Enée et Didon

Book III (1728)

L'Heureux moment

Les Caprices de l'Amour

La Colère d'Achille

Les plaisirs de la Campagne

Le Papillon

Le Jaloux

Le Lys et la Rose

Posthumous cantata

La Guerre, cantata à voix  
seule et symphonie (+1718)

## VITA

Ronald Ralph Roberts was born in Shreveport, Louisiana, on December 2, 1930, the son of Remsen Ralph Roberts and Jewel Webb Roberts. He began his public school education in Joplin, Missouri, and graduated in 1948 from East High School, Denver, Colorado. For the next three years he worked as a boilermaker in Baton Rouge, Louisiana, until his conscription into the United States Army (1951-1953).

Upon returning to Baton Rouge, Roberts attended Louisiana State University as a voice major, obtaining the degrees: Bachelor of Music (1956) and Master of Music (1958). The following three years were spent in Europe where he continued the study of voice and languages and sang leading opera roles and recitals in Germany and Italy.

Roberts taught on the faculty of Youngstown University, Youngstown, Ohio during the 1961-1962 school session. Since 1962 he has served as Director of Choral Activities and voice teacher at Southeastern Louisiana University, Hammond, Louisiana, with the present rank of Associate Professor.

Roberts is married to the former Linda Lea Fields of Shreveport, Louisiana. They have four children.

## EXAMINATION AND THESIS REPORT

Candidate: Ronald Ralph Roberts

Major Field: Music

Title of Thesis: The Cantates Francaises of André Campra

Approved:

Earl Redding, D.D.  
Major Professor and Chairman

Max Goodrich  
Dean of the Graduate School

EXAMINING COMMITTEE:

Ernest Timmer

Milton Hallman

J. Louis W. W.

Kellan McKinnis

Paul Louis Abel

Date of Examination:

May 9, 1972