RAMEAU'S LE BERGER FIDELE: AN ANALYSIS FOR PERFORMANCE

THESIS

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By

Lillian Lucille Loe
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It is assumed that the performer of *Le Berger Fidèle* will be capable of a more accurate performance and a more historically authoritative interpretation if he thoroughly understands all musical aspects of the cantata. Due to the lack of written directions from earlier composers, it is important that the performer research the period, composer, and composition to insure a more accurate, interpretive performance.

The first chapter delves into the life and works of Rameau. The second chapter follows the development of the French solo cantata from the beginning of the art song to its culmination. Ornaments peculiar to French cantata are discussed in the third chapter. In Chapter IV each pair of recitative and aria is examined and analyzed according to form, harmony, rhythm, melody (including phrasing), dynamics and ornaments, and instrumentation.

The cantata is built up in a succession of three arias. Each aria is da capo in form and is preceded by a recitative and an instrumental introduction. Each air is concluded with an instrumental postlude.
The instruments (first and second violins, cello, and harpsichord) play an integral part throughout the cantata. The interludes establish or change moods. The interlude of the first air supports the feeling of repose, predominant in the air. The second air presents a happier mood which is characterized by the first violin in a rapid, coloratura melodic line. The last air is the culmination of the first two in the use of strong, majestic rhythms and light triplet figures that continue through the air.

A closely knit feeling of ensemble is important in the performance of the cantata. While the musical forms and content of solo cantatas are not unlike that of the operas of the period, the smaller scale, thinner texture and more intimate subject matter definitely classify the work as chamber music. The performers must constantly strive for rhythmic accuracy especially in the first air. The dotted rhythmic patterns should be performed as if double dotted in the French overture style. In the second air the violins have several passages in unison, or parallel thirds, that must be executed precisely. The third recitative begins *accompagnato*. This portion must be taken in strict time by all to facilitate precision. The final five measures, during which only the continuo instruments play, allow greater freedom to the voice. In the last air the violins move in triplets almost continually throughout and this should be executed as legato as possible. The vocal rhythms should be
observed carefully and the tempo kept constant in each air except for the two sections marked \textit{Lent} in the second air. In the last air the singer must observe the Baroque principle of transforming consecutive eighth notes (\textit{\textbf{JJ}}) into uneven triplets (\textit{\textbf{\frac{3}{3}}}) when sung in a milieu of triplet figures.

The harmony is closely related to the text. Seventh chords frequently serve as secondary dominants temporarily to lean or modulate to a key having an emotional relationship with the mood of the text at the moment. Text painting is evident in the cantata in the vocal line on several occasions.

This study presents musical evaluations and information regarding performance practices in the late Baroque which intend to lead to a stylistically valid, though not limited, interpretation of the cantata.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF ILLUSTRATIONS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. The Life and Works of Jean Philippe Rameau</td>
<td>1</td>
</tr>
<tr>
<td>II. Development of the French Solo Cantata</td>
<td>15</td>
</tr>
<tr>
<td>III. Ornamentation in the French Solo Cantata</td>
<td>31</td>
</tr>
<tr>
<td>IV. Analysis of <em>Le Berger Fidele</em></td>
<td>48</td>
</tr>
<tr>
<td>Harmony</td>
<td></td>
</tr>
<tr>
<td>Rhythm</td>
<td></td>
</tr>
<tr>
<td>Melody</td>
<td></td>
</tr>
<tr>
<td>Dynamics and Ornaments</td>
<td></td>
</tr>
<tr>
<td>Instrumentation</td>
<td></td>
</tr>
<tr>
<td>V. Conclusions</td>
<td>89</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>93</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>99</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1.</td>
<td>Le Berger Fidele, Third Recitative, Measures 7-9</td>
</tr>
<tr>
<td>2.</td>
<td>Le Berger Fidele, First Recitative, Measures 7-9</td>
</tr>
<tr>
<td>3.</td>
<td>Le Berger Fidele, Third Recitative, Measures 1-2</td>
</tr>
<tr>
<td>4.</td>
<td>Table of Ornaments, Rameau, Introduction, pieces de Clavecin</td>
</tr>
<tr>
<td>5.</td>
<td>Trills, Dolmetsch, p. 162</td>
</tr>
<tr>
<td>6.</td>
<td>Appoggiaturas, Dolmetsch, pp. 101, 121, 148</td>
</tr>
<tr>
<td>7.</td>
<td>Passing Acciaccatura, Donington, p. 158</td>
</tr>
<tr>
<td>8.</td>
<td>Comma and Sign, Donington, pp. 216, 218</td>
</tr>
<tr>
<td>9.</td>
<td>Turn, Dannreuther, p. 106</td>
</tr>
<tr>
<td>10.</td>
<td>Turn and Trill, Dolmetsch, p. 227</td>
</tr>
<tr>
<td>11.</td>
<td>Aspiration and Suspension, Dannreuther, p. 106</td>
</tr>
<tr>
<td>12.</td>
<td>Passing Tone, Donington, p. 203</td>
</tr>
<tr>
<td>13.</td>
<td>Inequality, Donington, p. 389</td>
</tr>
<tr>
<td>14.</td>
<td>Inequality, Dolmetsch, p. 73</td>
</tr>
<tr>
<td>15.</td>
<td>Seating arrangement, Vollen, p. 219</td>
</tr>
</tbody>
</table>
CHAPTER I

THE LIFE AND WORKS OF JEAN PHILIPPE RAMEAU

Jean Philippe Rameau was born September 5, 1683, in Dijon of musical parents. His father was organist for forty-two years at various churches in Dijon. His musical heritage probably nurtured Rameau's love for music. He was no child prodigy, but came to be considered one of the "greatest creative artists of the eighteenth century." An eminent thinker, writer, and composer, he developed his musical abilities throughout his life. For his schooling young Rameau was sent to Jesuit Collège des Godrans in Dijon (presently the city library). Rameau spent his time either singing or composing rather than applying himself to the academics offered. A deplorable example to his fellow students, Rameau was asked to leave, not getting beyond the fourth class in Latin.

By the time he was eighteen years of age, Rameau knew he wanted to be a musician. His father, recognizing his

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musical talents, sent him to Italy to study composition. Rameau traveled as far as Milan but then returned to France. Why he did not remain longer in Italy is not certain, but Hargrave states that Rameau "disapproved of the music there." Whatever his reasons for leaving, Rameau made his way back to France by playing the violin with a band of traveling musicians.

There is little written about the next twenty years of Rameau's life. He seldom talked about himself, often remaining obscure to his closest friends. Chabanon, an intimate friend, states in his eulogy to Rameau that he knew absolutely nothing concerning Rameau's early life. More is known today concerning the first forty years of Rameau's life than was known by his contemporaries.

The details of Rameau's enigmatic life between 1702 and 1723 can be scantily traced from the publication dates of his compositions and from the records of the churches where he served as organist. In 1702 he was organist at Avignon Cathedral for four months, and then assumed another position at Clermont in Auvergne. He signed a six-year contract, but

4Girdlestone, op. cit., p. 3.
6Girdlestone, op. cit., p. 3. 7Ibid.
8Hargrave, op. cit., p. 54.
stayed only four years. While at Auvergne he composed his first works, three cantatas: Medée, L'Absence, and L'Impatience.9

Striving for more than a local reputation, Rameau moved to Paris in 1706.10 He studied with Louis Marchand and learned much from him in organ playing and composition. He held two other organist posts—one at the Jesuit Fathers in Rue St. Jacques and the other at the Fathers of Mercy in the Rue de Chaume.11 He published some pieces de clavecin, written in Auvergne in 1706, but composed nothing during this time, devoting his efforts to study.12

Again he returned to his home town, Dijon, and assumed the post vacated by his father's death. There is a wide discrepancy of dates as to when his father had died, but according to Mellers, Rameau returned in 1708.13 He remained in Dijon for four years and then moved to Lyon.14

The length of time spent in Lyon is not definitely known. An account of Rameau's activities is lost until 1722, the publishing date of the Traite de l'harmonie. At this time

9Ibid.                                10Ibid., p. 55.
11Girdlestone, op. cit., p. 4.          12Hargrave, op. cit., p. 55.
14Girdlestone, op. cit., p. 4.
time he was organist at the Cathedral in Clermont. As situations demanded, Rameau wrote compositions for the various services. These works are somewhat stilted for Rameau because he felt "church music was a somewhat irksome duty,"\(^{15}\) that he used merely as an intermediate step to reach his ultimate goal as a composer.

Rameau could not continue his composing and at the same time properly sustain the position at Clermont. He wanted to go to Paris and gain a reputation as a composer, but he was under contract. The church refused to release him because he played so beautifully for the services. No amount of verbal persuasion would change their minds, so, according to M. de Féligonde, secretary to the Academy of Clermont, Rameau took steps to convince the congregation to let him go. He reportedly played with the most displeasing stops, and all the possible dischords, saying he would continue to do so unless granted a release.\(^{16}\) He was released in 1722.

In Paris he earned a reputation as a theorist before becoming recognized as a composer. The publishing of his \textit{Traité} (1722) and \textit{Nouveau Système de Musique Théorique} (1726)\(^{17}\) helped to establish him as a prominent though

\(^{15}\)Mellers, \textit{op. cit.}, p. 32.

\(^{16}\)Girdlestone, \textit{op. cit.}, p. 6.

\(^{17}\)Miller, \textit{op. cit.}, p. 3.
controversial figure. He was the first to recognize the inversion of chords which were formerly considered as constellations of sounds measured from the bass. He established the doctrine of the fundamental bass. This doctrine chartered the principle used today of fundamental chords called tonic, dominant, and subdominant, "the individual chords being functional representatives of the primary of fundamental forms."18 Until this time, musicians had measured intervals rather than chords, but his theories opened the door to seventh and ninth chords and expanded harmony.

On February 25, 1726, at age forty-two, Rameau married Marie-Louise Mangot, nineteen, who later bore him four children. She was described as having "distinguished manners, a good upbringing, a gift for music, and a very pleasing voice."19 Although not a professional singer, she sang several of her husband's compositions for the court. Rameau continued composing, but relied on his teaching of harpsichord and theory for the major part of his income.

Opera was the primary form for measuring musical success in the eighteenth century and Rameau gradually began composing for the stage.20 Trying to achieve recognition as

18 Paul Henry Lang, Music in Western Civilization (New York, 1941), p. 546.

19 Girdlestone, op. cit., p. 8.

20 Hargrave, op. cit., p. 58.
an opera composer, Rameau first wrote some incidental music for Piron for the Fair theatres and tried unsuccessfully to persuade Houdar de La Motte to write a libretto for him. Finally in 1731 he secured a patron of the arts, Monsieur Riche de La Pouplinière, who promoted Rameau's compositional career. La Pouplinière was a wealthy man who dealt generously with talent of all kinds.

Rameau composed for concerts, church services, balls, plays, festivals, dinners, and ballets. He also gave harpsichord lessons to Mme. La Pouplinière. Rameau was continually helped by the generous patron until their break in 1753.\(^{21}\) La Pouplinière had separated from his wife and took one mistress after another. One named Mme. de Saint-Aubin came to live in the household, and made it uncomfortable for the Rameaus to remain there.\(^{22}\) Before Rameau left the household La Pouplinière exposed Paris society to Rameau's works and introduced Rameau himself to Voltaire and Abbé Pellégrin. Pellégrin wrote the libretto for Rameau's first opera, *Hippolyte at Aricie*, produced in 1733.\(^{23}\) Within the next five years Rameau wrote *Les Indes Galant* (1735), *Castor et Pollux* (1737), *Les Fetes d'Hebe* (1739), and *Dardanus* (1739).

\(^{21}\)Mellers, *op. cit.*, p. 31.

\(^{22}\)Girdlestone, *op. cit.*, p. 478.

\(^{23}\)Mellers, *op. cit.*, p. 31.
These works established Rameau as the leader of the French opera, but not without incurring great criticism. The public was divided into two factions—the "Lullists" and the "Ramistes"24 (Ramoneurs).25 Lully had been the leader of the French opera before Rameau and there were many who followed Lully's principles and felt that Rameau was straying from them. His critics accused him of being too Italianate, and claimed his orchestrations to be so busy and so full that "for three hours the musicians have not even the time to sneeze."26

Rameau felt he was using Lully as a guide and merely expanding the idiom rather than straying from Lully's principles. He said in defense of his own compositions,

I am always mindful of the fine declamation and the graceful vocal traceries that prevail in the recitative of the great Lully. I try to imitate him, not as a servile copyist, but by taking the beautiful simplicity of nature as my model.26

For almost every aspect in Rameau's operatic style there was a comparable figure in the operas of Lully. In his normal continuo recitative, Rameau used rapidly shifting time signatures and followed closely the natural inflections

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24Lang, op. cit., p. 544.

25The word "Ramoneur" means chimney sweep. This term was used because the pages supposedly had so many eighth notes they looked as if they had been smeared with soot. Narman Demuth, French Opera (Great Britain, 1963), p. 176.

of speech as did Lully. However, Rameau's intervals were more adventurous than were those of Lully.\(^{27}\)

Harmony, in Rameau's operas, had a more dominant position than in any previous French opera. His chords were richer, had more variety, and were more expressive. He led the way in the use of the diminished 7th and dominant 9th. Masson stated that Rameau's wide palette of successive modulations could portray every "shade of passion and every phase of action in the drama."\(^{28}\) According to Rameau, a specific harmony evokes a particular response:

> Harmony can arouse within us various emotions responding to the chords employed. There are sorrowful, languishing, tender, pleasing, cheerful, and startling chords; there is a certain succession of chords for expressing the passions.\(^{29}\)

Rameau approaches melody in much the same way as he does harmony. He uses intervals to suggest certain feelings: the major third suggests joy; arpeggiated melodic figures convey stability and power; and augmented and diminished intervals express strain and tension. Leaps have special meaning also. An octave leap suggests grandeur, solemnity, or passion, but leaps greater than an octave convey vehemence. His use of chromatics carries special implications. If the passage

\(^{27}\)Mellers, op. cit., p. 35.


\(^{29}\)Tiersot, op. cit., p. 95.
ascends chromatically, it conveys excitement, the opposite is true if it descends. Scalewise passages are also illustrative for Rameau. If they are slow, repose is felt, and if they are fast, agitation is implied. Rameau stated all these principles in his many treatises on harmony.

Corresponding to his treatment of melody, Rameau felt that the keys also had their own expressive qualities. This theory later called affektenlehre denotes the practice also utilized by J. Quantz and Ph. Em. Bach in which music enacts certain emotions. The keys of C, D, and A Major express vigor and joy, while F and B-flat Major represent tempests and furies. G and E Major are suitable for either gay or tender passages, and D, G, B, and E minor communicate sweetness and tenderness. C and F minor are suitable for sorrow and heaviness, but B-flat minor is used for grandeur and awe. Rameau employed the various keys and key changes in his vocal writing because his "primary concern is expression of the text by means of the harmony."32

His concept of modulation is closely connected with his harmonic principles in that they should express the text. If a particular part of a phrase or a specific word needed


31 Mellers, op. cit., p. 34.

emphasis, he chose the key or chord which at that moment seemed best suited for the emotion.\textsuperscript{33} If he modulated to the dominant or sharp keys, joy was implied, but the flat keys and the subdominant suggested gloom. Dramatic situations were always accompanied by completely unexpected tonal changes.\textsuperscript{34}

The same system of chord progressions, melodic lines, and modulations was applied in Rameau's instrumental compositions, which were performed more than his vocal pieces. In two respects his orchestra differed from those of his contemporaries: he augmented the string section making it predominant over the rest of the orchestra, and he designated prominent melodic lines to the horn. Whatever his innovations in the orchestra, his purpose was always to portray the special essence of nature.\textsuperscript{35}

The libretti for Rameau's dramatic works complied with the conventions of the time. The plots were often static and uneventful. In accordance with the operatic style of the late eighteenth century, he dwelt on episodes, dances, processions, and stagecrafts. His opinion was that good music and good musicians were the only necessary ingredients for a successful opera. By saying "any newspaper could be

\textsuperscript{33}\textit{Ibid.}, p. 232.

\textsuperscript{34}\textit{Meller, op. cit.}, p. 34.

\textsuperscript{35}\textit{Hargrave, op. cit.}, p. 82.
set to music,“36 he declared the musician's ability to rise above the text. This concept of Rameau's, and no doubt of other eighteenth century composers who were also victims of poor librettists, may provide the reason for their works not being performed more often today.

For the next five years (1739-1744) Rameau wrote nothing for the stage. His works were being performed, and he was enjoying a measure of success. In 1745 he wrote Platee and La Princesse de Navarre, both comedy-ballets. Generally his later works were in a lighter vein with the exception of Zoroastre (1749), a serious opera. In 1752 a troupe of Italian singers, the Bouffons, came to Paris where they introduced Pergolesi's intermezzo, La Serva Perdrona, in its original language. Paris was once again divided into factions. This time the conflict was between the advocates of French music and those in favor of the Italian.37

All of Paris joined in the discussion of the new style with its freshness and vivacity. King Louis XV, influenced by Madame de Pompadour, favored French music with Rameau as its champion, while the Queen preferred the Italian style. The younger intellectual generation favored the new, foreign element and were led by Rousseau, who began an attack on Rameau which was to continue even after Rameau's death.38

36Lang, op. cit., p. 544.
37Hargrave, op. cit., p. 65.  38Ibid.
Rousseau criticized everything connected with the old style. Rameau, as leader of the old style, considered the attack as a personal insult. He made enemies by his "haughty, arbitrary, and aggressive attitude, by his pretensions that he alone was in the right, and by his unsociable character." On the other hand, Rameau found it especially galling to be criticized for not writing in the Italian style, when a few years earlier he had been attacked because his writing was considered Italianate.

The Italians won the War of the Bouffons because their little operas were more alive, shorter, and built on subjects that were light and entertaining. They were a welcome relief from the stilted classical heroes, Greek gods, Roman warriors, and all of the artificiality that had dominated the stage for so long.

During the years of heavy criticism Rameau did little composing, but wrote his Demonstration du Principe de l'Harmonie (1750), the Code de Musique Pratique (1760 and 1777), and the Origins des Sciences (1761). Many of the

39 Tiersot, op. cit., p. 84.
40 Mellers, op. cit., p. 32.
41 The name Bouffon comes from "Bouffon" Manelli who was chief singer of the Italian troupe. Hargrave, op. cit., p. 65.
42 Eva Kisch, "Rameau and Rousseau," Music and Letters, XXII (April, 1941), 97.
ideas expressed were merely rewordings of earlier theoreticians, but Rameau reworked the outdated system, adding his own genius.

It was his musical genius that won him recognition and not his own personality, as he had few friends. He was tall and unusually thin with large features and piercing black eyes. "He had a sharp chin, no stomach, flutes for legs," said Sebastien Mercier. Although his voice was loud and harsh, he was often too shy to make friends. His frequent crying at touching musical performances revealed that music was the all-encompassing factor in his life. Piron said of him, "All his mind and all of his soul were in his harpsichord and when he had closed that, the house was empty, there was no one at home." 45

Rameau died on September 12, 1764, of typhoid fever. Exemplifying his lifelong devotion to music and his aim for perfection, Rameau's last words were supposedly to the priest who ministered extreme unction. He said, "Monsieur le curé, your voice is out of tune." 46

Rameau retains a place of importance because of his theoretical treatises and musical innovations. He was the

43 Hargrave, op. cit., p. 75.
44 Girdlestone, op. cit., p. 509.
45 Hargrave, op. cit., pp. 75-76.
46 Tiersot, op. cit., p. 82.
first to recognize the inversion of chords and fundamental chords which led to our system of functional harmony. He initiated a livelier and fresher music for the clavecin through such devices as broken-chord accompaniments, tremolos, cross-handed effects, and playing with the thumb. His orchestrations were impressive with tone colors, and expressive harmony, also characteristic of his operatic works. His inspiration says Lang "was as typically French as Bach's was German, and Scarlatti's was Italian."

As a scientist, a composer, and performer, he was a man who felt that "the expression of thoughts, of feelings, and of passion should be the true aim of music."

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CHAPTER II

DEVELOPMENT OF THE FRENCH SOLO CANTATA

The genesis of the early chamber cantata can be traced to the Italian monodies of the early seventeenth century. The monodic style was manifested first as a theoretical idea expressed by the Florentine Camerata, a group of literary men, artists, and musicians. The principal musicians were Caccini, Cavalieri, Peri and Galilei. These men gathered at the house of Count Bardi to discuss the possibility of a new musical style following that of ancient Greek music. The camertata, in spite of their attempts, knew very little concerning the actual nature of Greek music since its notation could not be deciphered. They did agree that music should imitate the delivery of an orator rather than having several voices singing different words so that none of the poetry would be discernable. As a direct result came the recitative, in which the words dictated the musical rhythm. The recitative was sung by the performer who used facial


3Ibid.
expressions, cries, gestures, and the like, in an effort to create a dramatic art that transcended music. One of the first to write in this new style was Caccini. He published a collection of madrigals and arias entitled Le Nuove Musiche. In the introduction, he presented a survey of the ornaments found in the monodic songs.

The embellishments tend to break down the musical coherence of these seventeenth-century monodies, but three methods were used for building coherence. The first consists of recurring refrains or repetitions. The second is brief imitation between the bass and the melody and is found more in sacred than secular monodies. Traditional vocal polyphony was securely anchored in sacred music. The new monodic style of the camerata was not quickly adopted by the conservative church. The third method is the strophic variation in which the bass is constant in all stanzas while the melody is a series of variations, giving the impression of a through-composed form. The bass may vary slightly with each verse, but the harmony remains the same. The bass is either freely invented or borrowed from sixteenth-century dances. The solo part is varied by recurring refrains or repetitions, imitations of the bass, or progressive variations of the melody. Although used more often, the strophic variation as a

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structural technique did not preclude the use of the preceding technique.

The cantata is an outgrowth of the strophic variation. Grandi's *Cantade ed Arie a Voce Solo*, (1620)⁵ is made of strophic continuo songs called *arie* and strophic variations which he called *cantade*. This appears to be the first usage of the term *cantade*. It was soon accepted in its present spelling by Grandi’s contemporaries as a term identifying an extended composition for solo voice, continuo, and often other instruments. Dramatic dialogues between two singers in either recitative style or short duets punctuated by the inclusion of instrumental ritornelli added another dimension to the emerging cantata form.⁶

The maturation of the cantata coincides with the emergence of the *bel canto* style of singing. The development of the recitative, by musicians who wanted to equate music with poetry, gradually expanded vocal composition into the separation of recitative and aria. The aria enabled the composer to write graceful, smoothly flowing phrases that did not have to follow every word of the text. Coloraturas did not encumber the melody, but were used to express the emotional character of certain words. The phrases were

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⁵Bukofzer, *op. cit.*, p. 29.
supported by simple harmonies and shorter phrases of triple meter.  

Bel canto had its effect on the emerging cantata as did the decline of the madrigal as a prominent art form. Another direct influence on the development of the cantata was the opening of the first public opera house in Venice (1637). Opera composers experimented with melodic, harmonic and scenic innovations in the smaller, more subtle cantata of the period. The cantata, being a more intimate form, was a perfect experimenting medium for opera, at the same time gaining popularity itself.

Schools of solo cantata composition developed in Rome about the middle of the seventeenth century, in Venice around the third and fourth decade and the later part of the century, and in Naples in the late seventeenth and early eighteenth centuries. The Roman school, headed by Rossi and Carissimi, developed the cyclical and rondo cantata. Caldara, Legrenzi, and Stradella comprised the Venetian school, from which the cantata became a stable, but not stereotyped form. The Neapolitan school stemmed from the other schools but contributed to the development of the da capo arias and parlando recitative. Scarlatti, Handel, and Pergolesi were the primary composers of the Neapolitan school.

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7 Ibid., p. 118.

Rossi (1598-1653) and Carissimi (1605-74) established the cantata as a mixture of aria, arioso, and recitative, generally for solo voice with continuo accompaniment. Rossi's 250 extant cantatas are built on as many as fourteen sections. The aria contata is built on one aria repeated for every stanza of text, whereas, in the refrain cantata, only the middle part of the aria changes. The rondo cantata is various recitative and arioso sections held together by a short aria repeated at intervals.

Carissimi was more experimental than Rossi. He excelled in rondo cantatas, strophic variations, chamber duets, and the parlando recitatives and arioso sections. In his humorous cantatas, Carissimi strengthens the unity by using the same thematic material in the melody as in the bass. This was a means of achieving musical coherence in the already established seventeenth-century monodies and it became a feature of all later cantatas.

The cantata structure became standardized into a form consisting of two arias of contrasting character, each introduced by recitative. Legrenzi (1625-90), Stradella (1642-82), and Scarlatti (1659-1725) were the masters of this form. Legrenzi and Stradella wrote over 190 cantatas.

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9 Milner, op. cit., p. 294.
10 Bukofzer, op. cit., p. 120.
11 Milner, op. cit., p. 295.
12 Ibid.
13 Ibid., p. 296.
each for one or more voices,\textsuperscript{14} and Scarlatti is credited with more than 600. Legrenzi and Stradella incorporated the practice of using instrumental ritornelli and arias with obligato instruments, as well as anticipatory statements of the melody by the continuo called devise. This practice later became a standard cantata characteristic.\textsuperscript{15}

The Italian solo cantata reached the pinnacle of its development in the hands of Scarlatti (1659-1725) and Handel (1685-1759).\textsuperscript{16} While the cantatas follow the pattern established by Stradella and Legrenzi, Scarlatti's cantatas are also built in the binary form enriched with beautiful, lyrical melody. His quasi-virtuoso writing for the continuo bass established it as an equal partner with the voice. Dent considers Scarlatti to be the culmination of the monodic development.\textsuperscript{17} Handel composed 100 cantatas of which ninety-five are for solo voice. Seventy-two of them are for voice and continuo alone. The instrumental parts are extended and are of greater importance than in the early cantatas. Most of the recitatives are of the parlando variety. The melodic aspect in Handel's cantatas is the

\textsuperscript{14} Apel, \textit{op. cit.}, p. 114. \textsuperscript{15} Bukofzer, \textit{op. cit.}, p. 123.
\textsuperscript{16} Milner, \textit{op. cit.}, p. 295.
distinctive characteristic. The lines are lyrical and well-balanced with bold skips and elaborate ornaments.\textsuperscript{18}

After the introduction of Italian opera to the French court by Mazarin, an Italian, a controversy arose over the use of Italian style by French composers. Lully, Italian by birth, and Philippe, Duke of Orleans and future regent of France, were among the supporters of Italian music.\textsuperscript{19} The first French cantatas, composed by Antoine Charpentier (1634-1704) a pupil of Carissimi, showed strong Italian characteristics.\textsuperscript{20}

The French could not completely assimilate the Italian style because of the differences in the language. Italian, with its open vowels, was suitable for ornamentation and melismatic melodic lines, while the French mute e and nasal pronunciations made it more difficult for them to execute the elements of the style.\textsuperscript{21}

In spite of the apparent difficulties of the language, the cantata became popular among French composers. Between 1705 and 1730 many French cantatas were written by Campra (1660-1744), Bernier (1664-1734), and Montéclair

\textsuperscript{18}Morris, \textit{op. cit.}, p. 148.

\textsuperscript{19}Gene Vollen, \textit{The French Cantata} (North Texas State University, 1970), p. 178.

\textsuperscript{20}Apel, \textit{op. cit.}, p. 115. \textsuperscript{21}Vollen, \textit{op. cit.}, p. 21.
During this time the cantata was expanded to include more pairs of recitative-aria. The cantata was defined by Rousseau in his *Dictionnaire de Musique* in 1767:

*Cantate.* A type of short lyric poem, which is sung with accompaniment, and which, although written for the chamber, should receive from the musician the warmth and gracefulness of imitative and theatrical music. Cantatas are generally composed of three recitatives and the same number of airs. Those that are narrative, and with the airs in the majority, are always cold and bad; the musician should avoid them. The best are those in which, in a lively and touching situation, the principal character himself speaks, for our cantatas are usually for solo voice. There are however, some cantatas for two voices in the form of a dialogue, and these are still agreeable when one knows how to introduce some interest into them.\(^\text{23}\)

The recitatives, varying in length according to the amount of time required to narrate the events of the poem, range from two to twenty lines, constructed in poetic meters with varying rhyme schemes. The majority of the recitatives were twelve-syllable lines, but some were twelve-twelve-eight, or twelve-six-six. Shorter lines near the end of the recitative was a common practice.\(^\text{24}\)

When setting recitatives to music, composers rarely repeated individual lines of phrases and made little or no attempt to maintain a regular poetic meter. They often changed the meter in the middle of the text as if they were

\(^{22}\text{Apel, op. cit., p. 115.}\)  \(^{23}\text{Vollen, op. cit., p. 1.}\)  \(^{24}\text{Ibid., pp. 109-111.}\)
setting the poetic meaning rather than the poetry itself. Most recitative was set syllabically with many pitch repetitions. Short groups of fast notes were mixed with patterns of longer duration in order to correspond more accurately to the limited intonation and irregular rhythm of the speaking voice. In order to maintain the flow of the natural word rhythms and to accommodate the difference in phrase lengths, the meter was changed from duple to triple as in the third recitative of Le Berger Fidèle. (See Figure 1.)

Fig. 1--Le Berger Fidèle, third recitative, measures 4-7.

Ibid., p. 138.
The French incorporated into their cantatas two Italian forms of recitative, secco and accompagno, and two styles peculiar to the French, mesuré and recitât obligé. Secco (dry) recitative is accompanied only by the continuo. The declamatory vocal line imitates as closely as possible the normal accents of speech.\textsuperscript{26}

The figured bass consisting for the most part of longer note values is typical of the secco recitative. However, short melodic patterns composed of passing tones and other ornaments were used for contrast or emphasis and appear in important cadences.\textsuperscript{27} (See Figure 2.)

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Fig2.jpg}
\caption{Fig. 2-- Le Berger Fidèle, first recitative, measures 7-9.}
\end{figure}

The Recitativo Accompagnato is performed with one or more instruments, plus the figured-bass. Often the instrumental parts are built on notes of longer value giving a

\textsuperscript{26}Apel, \textit{op. cit.}, p. 629.

\textsuperscript{27}Vollen, \textit{op. cit.}, p. 142.
sustaining effect over which the vocal line expresses the text with poetic freedom and very often more elaborate in style. Frequently, however, the prose rhythms must be sacrificed in order to keep the vocal part and the instruments together. The fuller, sustained chords and the freer prose led to a more dramatic style of recitative. (See Figure 3.)

Fig. 3--Le Berger Fidèle, third recitative, measures 1-2.

The French developed a special type of recitative, characterized by frequent change of meter. Recitative was an attempt by the composers to notate in exact values the

\[28\] C. P. E. Bach, Essay (Berlin, 1762), XXXVIII, 2, cited in Donnington, p. 303.
rhythm, accent, and inflection of the French language.\textsuperscript{29} The measured recitative was similar to the \textit{vers mesuré}\textsuperscript{30} of the sixteenth century which differentiated strong and weak syllables of text by making the weak syllable exactly half the value of the stronger.

An additional recitative style was described by Rousseau as \textit{recitatif obligé}.\textsuperscript{31} The accompaniment and the vocal line alternated, the one not occurring simultaneously with the other. Basically it was an unaccompanied style usually depicting a storm, a battle, or similar situation of violent emotions.

Each recitative in the cantata has its own function in developing the plot. The first establishes time and setting, and introduces the basic conflict. \textit{Prêt à voir immoler l'object de sa tendresse} (Ready to see sacrificed the object of his affection . . .) is an example from \textit{Le Berger Fidèle} demonstrating the brief description. The second recitative in a cantata normally develops the conflict to a point of crisis, \textit{un autre doit mourir pour elle} (. . . another must die for her . . .), and the third recitative resolves the situation, \textit{Arretez! Diane est contente D'un amour si rare} (Stop! Diane is pleased with a love so rare . . .). All

\textsuperscript{29}Apel, \textit{op. cit.}, p. 630. \textsuperscript{30}\textit{Ibid.}, p. 790.

three recitatives are followed in the text by a supporting air.\textsuperscript{32}

The airs of the French cantata have well defined five, six, seven, or eight-syllable lines which are not as long as the lines of the recitative. The stanzas are usually four lines long but some may be three or five. There are usually three stanzas, the last of which is a direct repetition of the first.\textsuperscript{33}

Sometimes it was necessary for the air to describe the dramatic action rather than to reflect or comment on it. In such descriptive airs, written as a single continuous verse of ten to twelve lines, fewer internal repetitions were used since they would tend to slow the dramatic action.

The form of the more reflective air was determined by the variance in the stanzas and the number of syllables in each line. The structure was based either on internal repetitions within the stanza or on the setting of all the stanzas to one musical phrase.\textsuperscript{34}

Whether an air was built on internal repetitions or block musical settings they can be classified into two types, binary and ternary, according to the repetition of the section. Each section of the binary air is repeated, but after the repetition of the second part (B) it does not

\textsuperscript{32}Vollen, \textit{op. cit.}, p. 145.  \textsuperscript{33}\textit{Ibid.}, p. 113.

\textsuperscript{34}\textit{Ibid.}, pp. 114-116.
return to the first part (A). The first part ends with a cadence other than on the tonic of the original key with little or no contrast between the two parts. The arias cast in binary form are usually built on light, airy poetry.

The ternary scheme is constructed of a first section (A) repeated in toto after a contrasting area (B). The second section is in a different but related key. A special feature of the ternary air was the announcement of the theme by the instruments. This practice, called devise, became a standard cantata characteristic incorporated by Legrenzi and Stradella. These instrumental beginnings varied from sixteen to twenty-four measures. Most of the French cantata airs of the eighteenth century were in ternary form, or da capo, as termed by the Italians.

The air developed the dramatic interest established in the recitative by sustaining an emotion or mood. Sometimes it commented on the preceding recitative, and often it presented no new material to the plot but merely afforded an emotional reflection that furthered the dramatic interest. The drama was brought to a close in the final air. This air presented the moral lesson that was to be learned from the conflict.

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36 Apel, op. cit., p. 50.  
37 Vollen, op. cit., p. 159.  
38 Apel, op. cit., p. 50.
The overwhelming majority of French cantatas were written for soprano and fell within a range of d¹ to g². The range was restricted because the cantata was usually written for the amateur performer. Since the instrumental and vocal parts were treated as equals, composers also limited the range of the instruments.³⁹ A cantata for solo voice, violin, or flute, and continuo was comparable in concept to the trio sonata, all three parts being of equal importance.⁴⁰

The general style of melodic writing in the French cantata was strongly influenced by the Italians. Masson, a noted authority on Rameau, states some of the characteristics as follows:

. . . long, flowing vocal lines, the held notes in the voice, the echoes (which were the short instrumental interludes that repeat the preceding vocal phrases), the mobile basses, either melodic or arpeggiated, and the use of more varied and more willfully chromatic harmonies.⁴¹

The subject matter of the cantatas may be classified in several categories. Spiritual cantatas were based on scripture and were intended to uplift the listener by showing the downfall of evil. The scriptural texts were sometimes combined with the music of secular cantatas and were performed before select, devout audiences. The greater number of French cantatas were, however, based on mythological and

³⁹ Vollen, op. cit., p. 117. ⁴⁰ Ibid., p. 85.
allegorical subjects. The familiarity of the plots enabled the composer to present the cantata in the short amount of time allotted.\textsuperscript{42} Symbolism and allusion conveyed hidden meanings and details of the plot that were too cumbersome to be included in the dialogue.

Cantatas on allegorical subjects were of two kinds. The first personified abstractions: \textit{l'amour} (love), \textit{l'hymen} (marriage), and \textit{l'inconstance} (inconstancy). The second category used personification to flatter a patron: Clerambault's \textit{Le Soleil Vainqueur des Nuages} (The sun, vanquisher of the clouds) was written on the recovery of the King's health.\textsuperscript{43}

Also, topical subjects were very much in vogue. As coffee became the rage in Europe, composers began to write cantatas in its honor. Bernier's \textit{Le Caffe} and J. S. Bach's \textit{Kaffee Cantata} are two important examples.\textsuperscript{44}

Cantatas were performed in private salons, including the famous Jean-Joseph Le Riche de la Poupliniere, at the Royal Academy, and at the \textit{Concert Spiritual} originated by Philidier, the royal music librarian.\textsuperscript{45}

The gradual decay of the cantata between 1728 and 1749 was brought about in part by the increasing success of opera and the rise of the middle class, who demanded a more spectacular show without the sophisticated, hidden meanings.

\textsuperscript{42}Vollen, \textit{op. cit.}, pp. 30-34. \textsuperscript{43}Ibid., p. 37. \\
\textsuperscript{44}Ibid., p. 38. \textsuperscript{45}Ibid., pp. 51-54.
subtle wit, and imposing elegance that characterized these court pieces. As the masses became able to afford the price of admission, and the halls were expanded to seat them, the small intimate works were rejected in favor of the symphonic and theatrical compositions. As in the case of so many art forms, the cantata formula was introduced, reached its culmination, was imitated and exploited and then discarded for a newer form. The cantata was a successful innovation that held an important place in the chronicles of music history for a period of approximately 130 years.

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46 Rousseau says by 1767 the cantata had lost its popularity; Vollen, _op. cit._, p. 28.

47 Ibid., pp. 63-64.
CHAPTER III

ORNAMENTATION IN THE FRENCH SOLO CANTATA

French music written between 1650 and 1700 by Lully, his contemporaries, and their successors established the ornaments that were characteristic of the style. ¹ Today's performers are faced with the difficulty of interpreting the ornaments because of the inconsistency in their names, in their corresponding signs, and in the preciseness of notation.² Very often in the Italian songs no embellishments were written at all and the performer was required to have a knowledge of the figured-bass in order to know which ornaments were appropriate for the simple vocal lines. The French, however, were more explicit in their manuscripts, designating in the music the ornaments desired.³

In order to understand the execution of a particular ornament, it is necessary for the performer to know its function. C. P. E. Bach says, "ornaments join notes; they


enliven them . . . they give them emphasis and accentuation . . . they bring out their expression."⁴ According to Donington, the melodic ornaments, such as turns and tirata (scale-wise passages) "join notes" and "enliven them"; rhythmic ornaments such as mordents, slides, and acciaccaturas "give emphasis and accentuation"; and the harmonic ornaments, characterized by cadential trills and long appoggiaturas "bring out the expression."⁵

There are various names for each ornament, but for clarity the names used in the table of ornaments in Rameau's *pieces de clavecin* (1731, 1736) will be employed in this study. The English terms will be used in the discussion because of their familiarity and consistency in modern notation. (See Figure 4, p. 33.)

The only ornaments that are obligatory (in a baroque performance) are the trill and the appoggiatura. Cadences are an important element in Baroque compositions and each one normally implies a trill whether or not it is written. The trill, if executed properly, enlivens the dullest cadences.⁶

The trill has been called by many names, the more common being the *shake*, and the *cadence* (as it was called by Rameau). Also the terms tremblement, trille, pincé, and

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⁶ Donington, *op. cit.*, p. 171.
<table>
<thead>
<tr>
<th>TERM-FRENCH</th>
<th>TERM-ENGLISH</th>
<th>WRITTEN</th>
<th>EXECUTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cadence</td>
<td>Trill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appuyée</td>
<td>Trill (Prepared)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double</td>
<td>Trill (Turned</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cadence</td>
<td>Resolution</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double</td>
<td>Turn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pincé</td>
<td>Mordent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Port de Voix</td>
<td>Appoggiatura</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coulez</td>
<td>Appoggiatura</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Son Coupé</td>
<td>Aspiration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suspension</td>
<td>Suspension</td>
<td></td>
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</tr>
</tbody>
</table>

Fig. 4--Table of Ornaments, Rameau, Introduction, pieces de Clavecin.
renverse were used by various French composers. The signs designating the trill have been as varied as its names, ranging from the letter t to the plus sign (+). The latter also designated any number of other ornaments.

Donington defines the trill as a "more or less free and rapid alternation of the main note with an upper accessory note a tone or semitone above it." The standard Baroque trill consists of three parts: the preparation, the main body of the trill, and its resolution. The preparation is a diatonic appoggiatura from above and the resolution is either a turned ending or a note of anticipation before the following note. The examples shown in Figure 5, page 36 demonstrate the various trills and their resolutions.

Long trills should begin slowly, and get faster toward the end, but if the trill is short, it must be quick. Couperin in his L'Art de toucher le Clavecin (1716) states that trills are to "Begin more slowly than they finish." J. J. Quantz, an outstanding eighteenth century flautist, theorist, and composer in his important book on musical practice, Versuch einer Anweisung die Flöte traversiere zu

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7 Dolmetsch, op. cit., p. 154.
8 Donington, op. cit., p. 171. 9 Ibid.
11 Ibid.
spielen (1752), says the velocity of all trills is not definite but should be determined by the acoustical quality of the performance area. In performing in an area of strong reverberatory quality, the trill of a slower speed retains more clarity than a trill of greater speed. The more rapid trill muffles the notes and sounds very indistinct in a large reverberatory hall. Within the confines of a small, dampened area, however, the more rapid trill is desirable. The character of the piece is also very important in determining the proper speed of a trill. A song of a melancholy nature should require a slower trill, while the gayer one

<table>
<thead>
<tr>
<th>TRILL NAME</th>
<th>WRITTEN</th>
<th>EXECUTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple (Long Shake)</td>
<td><img src="image" alt="Simple (Long Shake)" /></td>
<td><img src="image" alt="Simple (Long Shake)" /></td>
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<tr>
<td>Prepared</td>
<td><img src="image" alt="Prepared" /></td>
<td><img src="image" alt="Prepared" /></td>
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<tr>
<td>Prepared (By turn)</td>
<td><img src="image" alt="Prepared (By turn)" /></td>
<td><img src="image" alt="Prepared (By turn)" /></td>
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<tr>
<td>Prepared (By turn)</td>
<td><img src="image" alt="Prepared (By turn)" /></td>
<td><img src="image" alt="Prepared (By turn)" /></td>
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</tbody>
</table>

Fig. 5—Trills, Dolmetsch, p. 162.
uses a more rapid trill.\textsuperscript{12} Trills according to Quantz, "enhance the rendering of music, . . . and just like the appoggiatura are indespensibly necessary to it."\textsuperscript{13}

The appoggiatura (\textit{port de voix} or \textit{coulez}) affects both the melody and the harmony and frequently embellishes the final note of a movement or a section in a movement of the cantata. The appoggiatura is marked with small notes and receives its value from the note before which it stands. They may be written a tone or semitone above or below the fixed note or a fourth or fifth above. The appoggiatura is connected to the fundamental note and sung in the same breath. All appoggiaturas are played or sung louder than their resolutions. They must be exactly on the beat, not before. The appoggiatura may receive half the value of an undotted main note; however, if the main note is dotted, the appoggiatura takes two-thirds of the value and the main note takes one-third.\textsuperscript{14} C. P. E. Bach describes appoggiaturas and their purpose.

Appoggiaturas are among the most necessary ornaments. They enrich the harmony as well as the melody. They enhance the appeal of the melody by joining notes smoothly together, and


\textsuperscript{13}Johann Joachim Quantz, \textit{Essay} (Berlin, 1752), IX, i, cited in Donington, \textit{op. cit.}, p. 176.

\textsuperscript{14}Donington, \textit{op. cit.}, pp. 135-138.
with notes which might be found tedious on account of their length, by making them shorter while satisfying the ear with sound. Appoggiaturas change chords which in their absence would be too straightforward.\footnote{C. P. E. Bach, \textit{Essay} (Berlin, 1753), II, ii, 1, cited in Donington, \textit{op. cit.}, p. 142.}

The appoggiatura may be combined with other ornaments (trills or turns) or may be executed by itself. Figure 6 demonstrates three written appoggiaturas and an example of how they should not be played.

\begin{center}
\begin{tabular}{|l|l|l|}
\hline
APPOGGIATURA & NAME & WRITTEN & EXECUTED \\
\hline
& Port de Voix & \includegraphics[width=2cm]{figure6a.png} & \includegraphics[width=2cm]{figure6b.png} \\
& Coulez & \includegraphics[width=2cm]{figure6c.png} & \includegraphics[width=2cm]{figure6d.png} \\
& Small Note & \includegraphics[width=2cm]{figure6e.png} & \includegraphics[width=2cm]{figure6f.png} \\
& How not to Play & \includegraphics[width=2cm]{figure6g.png} & \includegraphics[width=2cm]{figure6h.png} \\
\hline
\end{tabular}
\end{center}

Fig. 6--Appoggiaturas, Dolmetsch, pp. 101, 121, 148.
The French generally indicated the appoggiatura, but the Italians more often left it to the discretion of the performer. The interpolated appoggiatura presented many problems and lead to the abuse of the embellishment by singers who strived for vocal glory rather than beautification of the song.\textsuperscript{16}

An ornament often confused with the appoggiatura is the acciaccatura. The acciaccatura (grace note) in modern editions is usually notated as a small note with a slash through the stem, connected to the following note.\textsuperscript{17} The acciaccature is an accessory note a semitone or tone above or below the main note, both being struck simultaneously.

![Fig. 7--Passing Acciaccatura, Donington, p. 158.](image)

As shown in Figure 7, the accessory note is released as soon as possible.\textsuperscript{18} This ornament is more suitable for keyboard instruments than the voice, as the voice cannot strike two

\begin{footnotesize}
\begin{enumerate}
\item[17] Vollen, \textit{op. cit.}, p. 186.
\item[18] Donington, \textit{op. cit.}, p. 157.
\end{enumerate}
\end{footnotesize}
notes at the same time. In singing, the acciaccatura must anticipate the beat and impart a slight accent. Acciaccaturas were often used as passing-notes.\textsuperscript{19}

A mordent is the alternation of the written note with a note a tone or semitone below. The single or double mordents have primarily rhythmic functions, but the continued mordent expands the melody adding interest and color. In this respect it has the effect of an inverted trill without preparation or resolution.\textsuperscript{20} Rameau indicates mordents by a comma on the right side of the note. Other composers use the signs $\wedge$ or $\checkmark$. (See Figure 8.)

<table>
<thead>
<tr>
<th>NAME</th>
<th>WRITTEN</th>
<th>EXECUTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comma</td>
<td></td>
<td></td>
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<tr>
<td>Sign</td>
<td></td>
<td></td>
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</tbody>
</table>

Fig. 8--Comma and Sign, Donington, pp. 216, 218.

\textsuperscript{19}Vollen, \textit{op. cit.}, p. 186.

\textsuperscript{20}Donington, \textit{op. cit.}, p. 195.
The fundamental note of the mordent receives the accent, not the accessory note, as in the trill. The long mordent can be executed slower, but the short mordent is taken at a rapid speed. There is no resolution to a mordent; it ends on its own fundamental note.\textsuperscript{21}

The turn (double) is an alternation of the fundamental note with an upper and lower auxiliary and a return to the fundamental. The turn may be inverted, beginning on its lower auxiliary note, and reversing the sequence.\textsuperscript{22} The speed and rhythm of the turn are determined by the mood and the tempo of the piece, the acoustical properties of the performing area, and the discretion of the performer.\textsuperscript{23} Turns may be written singly or combined with trills. (See Figures 9 and 10.)

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure9.png}
\caption{Turn, Dannreuther, p. 106.}
\end{figure}

\textsuperscript{21}Donington, \textit{op. cit.}, pp. 200-201.
\textsuperscript{22}Dolmetsch, \textit{op. cit.}, p. 225.
\textsuperscript{23}Donington, \textit{op. cit.}, p. 211.
Two ornaments were used primarily with the harpsichord to make it sound expressive. The aspiration, or son coupé, is a note released early, and results in a diminuendo. The suspension, used predominantly in slow, tender, pieces, is a note added after the beat, resulting in a crescendo. Both the son coupé and the suspension are found frequently in the works of Rameau. Figure 11 demonstrates the rhythmic differences in the two ornaments.

<table>
<thead>
<tr>
<th>NAME</th>
<th>WRITTEN</th>
<th>PERFORMED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspiration</td>
<td>![Aspiration notation]</td>
<td></td>
</tr>
<tr>
<td>Suspension</td>
<td>![Suspension notation]</td>
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</tbody>
</table>

Fig. 11--Aspiration and Suspension, Dannreuther, p. 106.

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24 Dart, op. cit., p. 80.
The auxiliary tone or passing tone in the eighteenth century was commonly interpolated by the performer without being printed in the music. The passing tone connected two disjunct notes a third apart, either ascending or descending. It was often used in triadic passages. (See Figure 12.)

![Passing Tone](image)

Fig. 12--Passing Tone, Donington, p. 203.

Italians notated their rhythms the way they were meant to be played; the French did not. They tried to express moods. A diatonic succession of even notes was played as if the first were lengthened (dotted) and the second shortened. Inequality, as it is termed, was best suited to pulse beats of two to a measure, all varieties of triple time, or notes that fall into pairs. Inequality should be more definite in a gay piece than in a sad one, being performed as a triplet in slower, more expressive pieces. (See Figure 13.)

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25 Donington, op. cit., p. 203.
26 Dart, op. cit., p. 80.
27 Donington, op. cit., p. 386.
28 Vollen, op. cit., p. 205.
A practice similar to inequality and often misunderstood by today's performers was the placing of a dot over the note. Slurs connecting two notes, the second of which had a dot over it, did not mean the note was played staccato. On the contrary a dash meant staccato, but a dot over the note meant the note was of longer duration. They were played in the following manner:

![Musical notation](image)

All dotted rhythms were adjusted so that they corresponded to the smallest rhythmic unit in the piece.

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29 Dolmetsch, _op. cit._, p. 3.
This is often called French overture style in which all the parts move jerkily even when not written as such. The lengthening of the dotted note and shortening of its complementary note was prevalent down to the last years of the nineteenth century, a fact often misunderstood or overlooked by present day performers.

Quantz devised a system for calculating tempi by the human pulse-rate. A pulse of eighty beats per minute marks forty bars of fast common time. The shortest note values, as well as any direction indicating the tempo at the beginning of the piece should be considered when selecting the proper tempo. Descriptive words such as *tendremente* and *vivement*, help to indicate mood as well as tempo. A measure of cut-time (C) would normally double, or at least be faster than one in common time (C). A sarabande or air in 3/4 meter is somewhat faster than 3/2 which is fairly slow. A rondeau in 3/4 is lively, and a courante, fugue, or minuet in 3/4 is very brisk. In vocal music the tempo should be based on the meaning and mood of the text, the activity of the notes, and the endurance and flexibility of the singer.

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32 Vollen, *op. cit.*, p. 194.

Vocal music generally does not require as fast a tempo as does instrumental music.\(^3^4\)

The arrangement of the performers of the cantata varied according to the size and shape of the room and the number of members in the ensemble. The bass player sat to the left or to the right, and slightly to the rear of the harpsichord, and is thus easily seen by both groups. The instrumentalists were arranged near the end of the harpsichord, or to the left and slightly to the rear. The vocalist usually stood in the curve of the harpsichord to afford better projection. Quantz placed the instruments in the following manner:

\[
\begin{array}{c}
\text{Wall} \\
\text{Bass} \quad \text{Violins} \quad \text{Viola} \\
\text{I} \quad \text{II} \\
\text{c} \quad \text{x Soloist}
\end{array}
\]

Fig. 15--Seating arrangement, Vollen, p. 219.

If an ensemble lacked precision, it required a conductor whose responsibility it also was to see that all the players used the same interpretation in executing the ornaments to rule out any discrepancies in style.\(^3^5\)

\(^{34}\) Dolmetsch, op. cit., pp. 42-43.

\(^{35}\) Donington, op. cit., p. 129.
Ornaments are important and effective in the French baroque style. Burney, a noted historian, represents the Anglican view that the French compositions were often busy and overly crowded to the point of obscuring the true melody. The Italian singers, in many instances, were guilty of too many ornaments for vocal gymnastics rather than adhering to the beautiful vocal line. The French, however, were precise in their ornamental notation and added embellishments that colored the mood, texture, and harmony of the composition. In defense of the French, Muffat, a German composer who wrote in the French style, says

Those who condemn the ornaments of the French Style out of hand because they stifle the tune or the harmony have never heard Lully's true pupils but only false imitators.36

36Dart, op. cit., p. 85.
CHAPTER IV

ANALYSIS OF LE BERGER FIDÈLE

Rameau's cantata Le Berger Fidèle is written for soprano voice, two violins, and continuo. Its format is typical of cantatas of the period, being built of three arias, each preceded by a recitative. The arias are marked air plaintif, air gai, and air vif et gracieux. The cantata is predominately in the keys of F Major, D Minor (the relative minor), E-Flat Major, and its respective dominant and relative minors (B-Flat Major and G minor). Each key is related to a mood or emotion and directly corresponds to the story being told. The more active and complex rhythms usually occur in the accompaniment rather than the voice part. The range of the vocal line is from middle c¹ to a², and the tessitura remains in the middle range of the soprano voice, a¹ - e². The melody is in direct relation to the harmony, as Rameau believed melody was born of harmony.

Form

The cantata is built in three da capo arias. The typical da capo aria was characterized by the presentation of the initial musical material (A), followed by a shorter, contrasting section (B), and a return to the first section. It was most common for the third area to repeat the first in
However, in this cantata the first air is the only one that completely repeats the first material. The second and third airs are built in the less frequent, though by no means uncommon, design in which the third section repeats the musical material of the first in an abbreviated form. The opening sections of the second and third airs are more than twice the length of the corresponding area of the first air and are built on a more complex design of alternation of instrumental interludes and vocal segments.

The first air is preceded by a recitative of nine measures. A five-measure instrumental introduction precedes the entrance of the voice in the aria. After entering, the vocal line is continuous without interludes for thirty-two measures. The symmetry of the first area is rounded off with a four-measure postlude leading to a perfect cadence in the tonic.

In the contrasting section the voice enters without introduction and again moves without interlude for twenty-two measures at which time a perfect cadence, this time in the relative major, closes the section. The same five measures which introduced the initial material serve as a transition to the recapitulation. The da capo form is completed with a full presentation of the first vocal material, and the four measure instrumental postlude. (See Table I in Appendix.)

The second air is preceded by a six-measure recitative. A twenty-seven measure instrumental introduction precedes
the first vocal entrance. The vocal line continues for twenty-eight measures and is interrupted by a five-measure instrumental interlude cadencing on the dominant. The vocal line resumes again without interlude for twenty measures. An eight-measure vocal section in slow temp cadencing on the tonic completes the vocal area of the opening section and a thirteen-measure instrumental interlude cadencing on the tonic closes the first area.

In the contrasting section there is no instrumental introduction and the vocal line enters immediately in the relative minor. The voice continues for nineteen measures without interruption and the section concludes with a four-measure slow vocal area cadencing on the dominant.

The first two measures of instrumental material that opened the introduction serve as a transition to the recapitulation. The vocal line returns, not to the beginning of the section as expected, but repeats only the last twenty-eight measures of the opening area. The twenty-eight measures of the recapitulation are the combined twenty-measure uninterrupted vocal line plus the eight-measure slow vocal section. The aria is completed with a thirteen-measure instrumental postlude cadencing in the tonic. (See Table II in Appendix.)

The third air is preceded by a thirteen-measure recitative. The air itself is more intricate in design being built around five alternating sections of interludes and
vocal material. A twenty-six measure instrumental intro-
duction opens the air in F Major and the vocal line enters
for eight complete measures. A three-measure instrumental
interlude interrupts the vocal line, which again enters for
eighteen measures. A nine-measure instrumental interlude
leads to a twelve-measure vocal area cadencing on the domi-
nant. After two measures of interlude the vocal line begins
again for six measures cadencing on the tonic. Again there
is a two-measure interlude and the vocal part follows with the
last four vocal measures of the first section. An eight-
measure instrumental interlude cadencing on the tonic
concludes the first section.

The antithesis of the preceding section is the con-
trasting area of this air. The vocal line enters immediately
in the relative minor and continues, uninterrupted, for twenty
measures before cadencing on the dominant. An eight-measure
interlude opened by a unison measure between the violins
returns the section to the original key of F Major and the
recapitulation.

In contrast to strict da capo style, the recapitulation
commences with the last thirty-four measures of the first
area of the air. The interlude in section B is actually the
same as the opening instrumental introduction and precedes
the vocal return. The voice part continues for twelve
measures in F Major and is punctuated with a two-measure
interlude. The vocal line continues for six measures
followed by another two-measure interlude and the final four-measure vocal statement in F Major. The air concludes with an eight-measure instrumental postlude completing the cantata in F Major. (See Table III in Appendix.)

Harmony

The cantata progresses through several keys. Rameau changed key suddenly for dramatic situations, emotional changes, or even for specific words. In general, it is more relevant to describe these airs in relation to how their harmonic structure corresponds to the text and to examine the manner in which the text dictates the harmony. Although the harmony is expressed primarily through the accompaniment, it is important for the vocalist to understand all aspects of the composition. An understanding of the harmony leads to a clearer understanding of the text.

Rameau changes key with changing emotions and ideas. Sometimes the modulations are complete to a key in which he remains, at other times temporary modulations underscore the text. The key of D Minor conveys sweetness and tenderness, as exemplified in the opening recitative Prêt à voir immoler l'objet de sa tendresse (Ready to see sacrificed the object of his affection . . . ). The key of D Minor is also carried through the first air as the shepherd seeks to understand why Diane the goddess of love must sacrifice the shepherd's lover. A modulation to the sub-dominant key
represents gloom. The contrasting section of the first air is in G Minor, the sub-dominant of D Minor, supporting the questioning text *Si ta timide innocence sur vos autels doit expirer, quelle est donc la recompense, Que la vertu doit esperer?* (If your innocence upon your altars must expire, What then is the reward that virtue can hope for?).

The second air, in E-Flat Major, is in a happier mood as it speaks of the love of the shepherd. A modulation to the dominant key, F-Flat Major, was used by Rameau to convey joy as in measures 47-60 in the second air with the words *Vous montrez comme il faut aimer* (You demonstrate how one must love). A modulation to C Minor is found in the contrasting section of the second air as the lover realizes the impending situation can only be relieved through his efforts. The key of C minor reflects sorrow or heaviness and underscores the text *Sans vouloir partager les peines, Il veut à voir part aux plaisirs* (Not wanting to share in sorrow he wishes to take part in pleasure). Temporary modulations complete the analogy of keys with emotions. In the opening recitative, in D Minor, Rameau temporarily leans toward the key of E-Flat Major in measures 5-6 on the words *Il soupire* (he sighs) and then moves through C Minor in measures 6-7 on the words *Il gémit sans cesse* (he moans incessantly). Secondary dominants are used throughout the cantata for temporary modulations as in the third air, measures 46-63 or in the contrasting section of the same air where a temporary
modulation to G Minor in measures 8-15 support the text Tu veux que la pérseverance puisse mériter les faveurs (You want our perseverance to earn your favors).

The opening recitative is in D Minor. A temporary modulation to the relative major in measures 4-5, suggesting tempest or fury, outlines the text Mirtil déplore ses malheurs (Mirtil deplores his misfortunes). The recitative cadences on the dominant underscoring the incompleteness of the text at this point, Et sa voix aux Echos dit ainsi ses douleurs (and his voice to the Echo speaks thus of his sorrows:). This leads directly to the first air.

The air begins with a five-measure instrumental introduction. The single note, anacrusis on a, begins the section and progresses to a G Minor harmony. The exact key of the first nine measures is camouflaged through secondary dominants and altered chords. This uncertain key feeling is directly applicable to the unresolved test Faut-il qu'Amarillis périsse? (Is it necessary that Amarillis perish?). It is not until measures 10-11 that Rameau actually establishes the key of F Major. The question is never resolved in this first air and, accordingly, the harmony is never very solidly felt to be in a definite key. In measures 13-15 the harmony leans toward E Major, the leading tone in F Major. Measures 15-17 are cast in seventh chords with secondary dominant relationships. The bass descends chromatically from small e to great G-sharp and resolves finally in measure
19 to A Minor, which continues through measure 23. In measures 23-25, a succession of secondary dominants temporarily weakens the key feeling during the question Faut-il qu' Amarillis perisse? (Is it necessary that Amarillis perish?). At this point it once again cadences on A Major.

Measures 27-30 are exactly the same in text and harmony as measures 8-11. In measure 30, the last beat changes to a seventh chord and the key leans toward G Minor measure 31-32 through its secondary dominant. In measure 33, D Minor once again appears and the last nine measures of the section are in the key of the tonic (measures 33-41) with two additional inserts of secondary dominants of the sub-dominant G Minor.

The contrasting section begins on the sub-dominant of D Minor but through a chromatic progression in the bass cadences temporarily in the key of B-Flat, the sub-dominant of F Major (measures 46-47). The single note, f², in the vocal line prepares the tonal center of F Major, measures 48-50. In measures 51-52 the secondary dominant of C leads to a cadence in C minor followed by a leaning toward D Major (measures 53-57). A four-measure progression of dominant seventh chords over a descending chromatic bass line (measures 58-61) finally brings the tonality back to F Major (measures 62-63). The instrumental interlude beginning in measure 64 is exactly the same as the beginning instrumental introduction and returns the aria to the first section.
This first aria is different from the other two arias in that the keys are never strongly established and successions of descending chromatic seventh chords are found throughout the air destroying the key feeling, and giving witness the idea that Rameau used keys and harmony to build emotional content.

The second recitative begins in E-Flat Major, a half step higher than the D Minor conclusion of the Air Plaintif. A diminished chord built on the leading tone of B-Flat Major gives the feeling of a key change in the first measure. However, the key change actually occurs in the third measure through a secondary dominant to dominant progression in B-Flat, measure 4. The recitative concludes in B-Flat. The bass line descends diatonically from the beginning note, E-Flat, down one octave plus a fourth to B-Flat, with only one repetition and that being in the third measure at the key change. The key of B-Flat Major represents tempest and furies as the text dictates, Un autre doit mourir pour elle. Hâtions nous de la secourir: Pour sauver ce qu'il aime, un amant doit périr. (Another must die for her. Let's hasten to help her. To save what he loves, a lover must perish.).

The opening introduction to the second air is in E-Flat Major. In measures 9-13 and 19-21 there is a leaning toward B-Flat Major through the secondary dominant, but the introduction remains in E-Flat and cadences on the tonic in measure 27 at the point of the vocal entrance. The air is
in E-Flat Major reflecting joy in the shepherd's love. The vocal line is more florid, not requiring as much harmonic variety as the preceding air. Generally in florid passages the harmonic rhythm is somewhat slower allowing time for the movement of the vocal line.

The voice enters in measure 27 in E-Flat and continues in the key until measure 46 cadencing on the dominant. Measures 47-60 are in the key of the dominant (B-Flat). This is evidenced by the constant presence of A Naturals. The cadence is on octave B-Flats (measure 60) which functions as dominant to the initial key and leads back to the tonic in measure 61. The text repeats at measure 61 and the key is clearly E-Flat Major.

There is another secondary-dominant to B-Flat which resolves to the dominant in measures 68-69 then returns to E-Flat in measures 70-72. This occurs again in measures 74-75. The section cadences on the dominant (measure 79) which leads to the slow eight-measure vocal section. This area acts somewhat as a coda in E-Flat Major cadencing in measure 88 on the tonic. Measures 89-101 concludes section A of the aria with an instrumental interlude in E-Flat Major.

The contrasting section begins in C Minor (the key of the relative minor) with the voice entering on repeated g's. The key of C Minor is found through measure 107 and then the harmony leans toward G Minor in measures 108-110 as the text changes, *Quand le sort trahit ses désirs* (When fate reveals
his desires). The temporary modulation is made by changing a G Major chord (dominant in C Minor) to G Minor and alternating it with diminished seventh chords functioning as supertonic seventh and a secondary dominant in G Minor.

Rameau returns to the key of the tonic (C Minor) through a series of secondary dominants (measures 111-117). These are built and inverted in such a manner as to result in a chromatically ascending bass line from g to c. The four-measure slow section at the end of section B is primarily seventh chords. The section cadences on the dominant, G Minor, in measure 124. The recapitulation begins immediately in E-Flat Major.

The third recitative is longer than the preceding two, thirteen measures in length, and is **accompagnato** for eight measures and **secco** for the remaining five measures. The recitative begins in C Minor and cadences on the dominant in the second measure. A secondary dominant to the mediant leads to a cadence in E-Flat Major in measure 4. Measures 5-8 move toward a cadence in G Major again through secondary dominants. A common tone modulation on g changes the key to C Major in measures 9-10. The tonic becomes a secondary dominant of F, to which it resolves in measure 11. The final cadence of the recitative is in A Major accomplished by its secondary dominant built on E Major.

The final aria opens with a twenty-six measure instrumental introduction in F Major. Secondary dominants lead to
temporary leanings to the keys of C Major (measures 8-10),
G Major (measures 11-12), and back to C Major (measures 15-
18). The final eight measures of the introduction are
firmly returned to the key of the tonic (F Major).

The voice enters in measure 27 in F Major. The next 33
measures are built mostly on the primary harmonies of that
key with a cadence in the dominant in measure 45. The next
three measures establish the key of C Major. The key of
C Major continues until measure 63 predominantly built on
primary chords of the key. One secondary dominant in G Major
is found in measures 58 and 59. In measure 63 the addition
of a seventh to the C Major harmony causes it to function as
a dominant seventh. This resolves to F Major and brings the
section back to the tonic and the repeat of the text. Tempo-
rary modulations to C Major occurs two other times in this
section through the use of secondary dominants (measures
69-71 and 76-78). The section concludes in F Major and the
instrumental interlude also remains in F Major.

The contrasting section begins in D Minor, the key of
the relative minor (measures 99-106). A shift of G Minor
is accomplished through a chromatically altered diminished
seventh chord (spelled F-Sharp, A, C, E-Flat) in measure 107
which functions as a vii7 chord to that key. The statement
Tu veux que la persévérence Puisse mériter tes faveurs (You
want (our) perseverance to earn your favors) cast first in
G Minor (measures 107-113) is repeated in measures 114-118
in A Minor. The vocal section cadences in A Minor and the violins begin in measure 119 with the single note a in exact repetition of the first seven instrumental measures of the instrumental introduction in F Major. The instrumental interlude is abbreviated to eight measures and cadences on the dominant in F Major. The vocal line enters for the recapitulation in F Major.

Rhythm

Rhythm, according to Rameau, is the element that gives life to harmony and melody. Rhythm should not be dull and should change whenever the text repeats. The cantata, Le Berger Fidèle, is dance-like in character as was customary of cantatas of the period. There are no recurring rhythmic figures throughout the entire cantata. However, repetition is pronounced within each section of the individual airs. Dotted note passages, sets of running sixteenth notes, and triplet figures develop a light, bouyant feeling as was customarily employed when writing about peasant or folk characters (such as the faithful Mirtil and his lover Amaryllis).

Recitatives, according to Rameau, narrate or tell stories. They should give the effect of being spoken rather than sung. Long syllables of the text should be expressed by appropriate note values and those of shorter length by shorter note values. Rameau followed this principle in the
three recitatives of *Le Berger Fidèle*. He achieves variety by setting the first two in *recitativo secco* style and the last in *accompagnato*. The first and second recitatives are in 4/4 while the last alternates between 4/4, 2/4, and 3/4 corresponding to the natural stresses of the words.

The metric scheme is another example of symmetry in the cantata. Rameau sets the first aria in 3/4 meter, changes to duple meter for the second air, and returns to 3/4 for the third aria. Rameau marks the first aria *Air Plaintif* which indicates more a mood than a definite tempo. However, the implication is obviously a broader tempo than either of the following airs. The second aria in 2/4 is marked *Air Gai*, a faster, livelier tempo, while the last air (*Vif et Gracieux*) is faster and more elegant than the preceding 3/4.

Although the first and last airs are cast in the same meter, they are completely different rhythmically. The first aria (*Air Plaintif*) is set with a dotted rhythmic pattern (('.',.) predominating in both vocal and instrumental parts. The third aria is built mostly on running eighth-note triplets in the accompaniment with longer note values (halves, quarters, and eighths) in the vocal line.

The first air presents the question and sets up the dramatic impact of the cantata—*Faut-il qu' Amarillis perisse?* (Is it necessary that Amarillis perish?). Corresponding to the intensity of the text, Rameau uses two uneven rhythmic figures (\(\text{\textit{\textbf{J]\scalebox{1.5}{.}}}}\)) and
\[ \frac{1}{4} \cdot \frac{1}{4} \cdot \frac{1}{8} \cdot \frac{1}{8} \] to suggest upheaval. The first of these figures, or variation thereof, appears seven times in section A (measures 4-5, 14, 19, 33, 35, and 36). Each time it is in conjunction with the words Peux-tu briser des noeuds si doux? (Can you destroy such sweet ties?). The predominant dotted quarter, eighth-note figure (\[ \frac{1}{4} \cdot \frac{1}{4} \cdot \frac{1}{8} \cdot \frac{1}{8} \]) is found five times in section A and five times in section B. In section A the figure appears twice with the words apaise ton couroux (soften your anger) in measures 10 and 29, and three times with the text Par un horrible sacrifice (through a horrible sacrifice), in measures 12, 16, and 31. In section B the dotted quarter figure may be found throughout on various textual phrases (measures 49, 51, 55, 57, and 60). This figure links the two sections together rhythmically even though the keys and texts differ.

Another dotted eighth pattern (\[ \frac{1}{4} \cdot \frac{1}{4} \cdot \frac{1}{8} \cdot \frac{1}{8} \]) appears in the instrumental parts in the Introduction (measure 2) and again in the Coda at the end of section B (measures 65 and 68) linking the two sections together. Two other similar patterns are found in the instrumental parts (\[ \frac{1}{4} \cdot \frac{1}{4} \cdot \frac{1}{8} \cdot \frac{1}{8} \] and \[ \frac{1}{4} \cdot \frac{1}{4} \cdot \frac{1}{8} \cdot \frac{1}{8} \]). The first is present in measures 20 and 21 and the second in measures 22-24 and 33-40. These two figures occur in the instrumental parts only and appear in conjunction with rhythmic patterns peculiar to the vocal line previously discussed.
Syncopation, including entrances on relatively weak beats such as the second beat in 3/4, is present seven times in this air. In section A the only example of syncopation in the voice line is in measure 15. It occurs on the word par in the repeat of the text par un horrible sacrifice (through a horrible sacrifice). Section B contains six examples of syncopation. The first note of the contrasting section on the exclamation "ah!" is pointed up more excitingly by commencing on the second beat of the measure (measure 42). The word Dieux (God) appears four times (measures 47, 52, 53, and 58) and each time it is syncopated and held for a duration longer than the majority of words in this section. The last example of syncopation in area B is in the concluding phrase (measure 62) on the word doit in the phrase Que la vertu doit esperer? (that virtue can hope for).

The second aria differs markedly from the first in rhythm. It is labeled Air Gai, denoting a livelier, happier tempo and mood. The prominent rhythmic patterns are introduced in the extended twenty-seven measure instrumental introduction and then occur again in the instrumental parts when the voice enters.

The first rhythmic figure \(\begin{array}{c}
| J \cdot J \cdot J \cdot J \cdot J \cdot J \cdot J | J \cdot J \cdot J \cdot J \cdot J \cdot J \cdot J | J \cdot J \cdot J \cdot J \cdot J \cdot J \cdot J |
\end{array}\) is the introductory statement of the first violin in section A. The same figure is repeated two other times as opening material in the vocal line (measures 28-31 and 61-64). The vocal entrance of section B (measures 102-105) is a
modification of the florid figure at a different pitch level. The figure appears again at the conclusion of section B in the instrumental interlude that leads to the recapitulation.

One of the most prominent rhythmic figures (\(\frac{J}{IC}\)) is found six times in the introduction (measures 10-12 and 23-25). It is also repeated after the voice enters in area A in the first violin and harpsichord for a total of nine times (measures 48, 55-58, and 97-99). It appears again briefly in section B in the first violin (measures 105-106). Whenever the pattern appears in the instruments while the voice sings, the vocal line is cast in longer, sustained note values.

Another predominant pattern contains a triplet: \\
\[\begin{array}{c}
\text{J} \\
\text{J} \\
\text{J} \\
\end{array}\]. This lilting, syncopated line is found only in the accompaniment and appears a total of six times (measures 15, 17, 37-38, 39-40, 89-90, 91-92. An arpeggiated sixteenth-note figure (\(\frac{J}{J}\)) is found six times as a melodic cadence at the end of a phrase in measures 13, 26, 51, 59, 77, and 100. This same arpeggiated pattern is constructed sequentially in measures 42-45 in the first violin over basically half and quarter note motion in the voice.

Another rhythmic sequence occurs in measures 70-74 beginning in the violin parts, then transferring to the vocal line after one measure. The pattern is one measure long and alternates quarter and sixteenth notes (\(\frac{J}{J}\)).
It is set to a two-measure melodic pattern which rises sequentially on the single word *flamme* (flame). This is an example of Rameau's text painting, a practice common to the period.

A variation of the above pattern \( \begin{array}{c|c|c|c} \hline \vdash & \vdash & \vdash \\ \hline \hline \end{array} \) appears simultaneously in the first violin (measures 71-75). The short notes of this pattern coincide with the long notes of the first set. This gives the effect of constantly moving sixteenth notes.

Section B is more through-composed rhythmically with only hints of repetition throughout. The vocal line enters, measure 101, repeating the introductory pattern found in the first section (measures 28-30 and 61-63). The prominent sixteenth-note instrumental figure first presented in measures 55-58 and 97-99 reappears in the first violin and harpsichord (measures 105-106). This is another example of a rhythmic pattern showing a relationship between contrasting sections.

The last half of area B, both the vocal and instrumental parts, evolves into repeated eighth-note figures forming an ostinato pattern which is a typically Baroque characteristic.

The third air is different from the other two in that two repetitive rhythmic figures act as a unifying rhythmic device running through the aria. Both of these figures are presented in the opening three measures of the introduction. The first pattern is a two-measure melodic figure
(\texttt{\textbackslash J \textbackslash J \textbackslash J \textbackslash J \textbackslash J \textbackslash J}) introduced in measures 1-2 by the violins. The theme is repeated in the second measure by the cello and is found throughout area A a total of five times (measures 27, 28, 38, 65, 89). In section B it appears in the instrumental parts in measures 19, 21, and 22. When the figure is cast in the vocal line it is set to the text 	extit{Charmant Amour} (Charming Love) on every occasion.

The triplet eighth-note rhythm is the most prominent rhythmic element in the air. Throughout the air a feeling of perpetual motion is established through the recurring rhythm (\texttt{\textbackslash J \textbackslash J \textbackslash J \textbackslash J \textbackslash J \textbackslash J}). It appears first in the third measure of the introduction and can be traced with some variation through the air. The violins carry the lilting rhythm either playing simultaneously or alternately.

Another rhythmic pattern is found with two different but related texts. The idea expressed in the first sentence is referred to in the second sentence. To strengthen the relationship between the two ideas both texts are set to a common rhythmic pattern. The figure is built of half, quarter, and eighth notes (\texttt{\textbackslash J \textbackslash J \textbackslash J \textbackslash J \textbackslash J \textbackslash J \textbackslash J}) and is found eight times in area A. The first three times the figure is cast with the text 	extit{Tot ou tard on sent tes faveurs} (Sooner or later one knows your favors), in measures 32-34, 43-45, and 69-70. Four times the pattern appears with the words 	extit{Elles passent notre esperance} (they exceed our greatest hopes) in measures 48-50, 74-76, 81-84, 87-90. The last
example of the pattern is expanded into five measures by augmenting the note values (measures 51-55). This climaxes the first presentation of the text of section A. This rhythmic figure unifies the passage as the translated text would read: "Sooner or later one knows your favors, . . . they exceed our greatest hopes."

In complete contrast to the triplet patterns and half-note figures, an eighth-note measure (\( \frac{3}{8} \)) is found three times in the vocal line (measures 46, 72, 79). In keeping with the triplet feeling in the air, the eighth-note passage should be performed as a dotted note, triplet figure, (\( \frac{3}{8} \)). This is a common stylistic feature of Baroque music.

A figure that was introduced in measure 10 of the first air is found again in the last section of the cantata. The simple one-measure figure \( \frac{3}{8} \) is set two times in section B measures 109 and 116. This is another example of rhythmic unification in the cantata.

Melody

According to Rameau, melody is derived from the harmony and the key scheme. These in turn are subordinate to the text. Rameau's melodies and the intervals that comprise them are important to the interpretation of the cantata. For emotional expression Rameau uses major thirds to show joy; augmented and diminished intervals to convey strain and
tension; whereas octave leaps depict grandeur, solemnity, and power. Arpeggiated melodic formations build stability and power. Scale-wise passages, if rapid, show agitation and movement, but if executed at a slower pace, scales can suggest repose. Chromatic passages, if ascending, magnify excitement, but if descending, arouse melancholy.

Conjunct, diatonic motion characterizes the melodies of *Le Berger Fidèle*. The most common intervals are the ascending and descending minor second (found a total of 165 times), the major second, ascending and descending (178 times), and the ascending and descending minor third (55 times). The perfect fourth occurs 56 times. The intervals of the major sixth and diminished seventh are the least used, found only one time each. (See Table IV in Appendix.)

Generally throughout the cantata melody is not extreme in range. The tessiture lies in the middle of the soprano range. The melody is built around simple rhythms and phrases that are not excessive in length. Colorature effects are not predominant in the cantata. The only occurrence of brief florid passages is contained in the second air. The three ornaments written in the melody are the trill, the mordent, and the appoggiatura. The first air is set syllabically, the second is melismatic, and the last air returns to the syllabic style.

The range of the first recitative is $f^1$ to $f^2$ with a tessitura of $g^1$ to $d^2$. Four mordents ornament the recitative,
each occurring on the third beat of a measure (measures 1, 3, 4, and 8). Only one mordent is approached by a leap (a perfect fifth). The only appoggiatura, port de voix, is at the final cadence of the recitative, on the word douleurs (sorrow). The recitative contains only five intervals of a perfect fourth or larger.

The Air Plaintif is syllabic with a range of d1 to g2 and a tessitura from a1 to d2. The g2 appears only one time and fittingly is the exclamation, "ah." The only repetition of melodic material is the quasi-recitative passage on the words Faut-il qu' Amarillis perisse? Diane, apaise ton couroux! (Is it necessary that Amarillis perish? Diane soften your anger!), found in measures 6-11 and 25-30. The remainder of the air is new melodic material that is basically conjunct, containing only seven leaps of the perfect fifth throughout. There is a single leap of a diminished seventh (measure 15) and one minor eleventh (measure 47). There are twenty-four ascending and twenty-four descending minor seconds, twenty ascending major seconds, and eleven descending major seconds. Minor thirds (both ascending and descending) and ascending major thirds are found five times each and the descending major third occurs four times. Six intervals of the perfect fourth, three ascending and three descending, and six descending perfect fifths comprise all but five of the remaining intervals in the air.
There are eighteen mordents and one descending appoggiatura (coulez, measure 14). Twelve of the mordents appear on the first beat of the measure, four are on the third beat, and two on the last half of the third beat. No trills are found in the vocal line, but seventeen appear in the instruments.

More than half of the intervals of the melody of the air are repeated notes, frequently in groups of three or four notes before changing pitch. The melody is built primarily in scale-wise passages with only a few arpeggiated formations outlining triads. The scale passages, as Rameau states, suggest repose, the mood which pervades the entire aria.

The range of the second recitative is from middle c\textsuperscript{1} to f\textsuperscript{2}. Its tessitura is A-Flat to E Natural. Only one mordent is found in the recitative (measure 3). The recitative is built on a combination of conjunct and disjunct intervals. The opening arpeggiated phrase is followed by two ascending lines and concluded with an arpeggiated phrase.

The intervals in the recitative are larger than those of the preceding recitative as implied by the arpeggiation. There are six perfect fourths, two perfect fifths, four minor thirds compared to only four minor seconds and six major seconds.

The second air is more melismatic than the other two. The florid opening vocal statement (measures 27-33) is repeated literally in measures 60-66. This is the only
instance of melodic repetition in the air. The other occurrence of melisma in section A is found in measures 72-75, a repeated two-measure sequential figure on the word *flamme* (flame). The contrasting area is not as melismatic as section A, but is set more syllabically after the first phrase.

The slow area concluding section A is primarily triadic and contrasting in melodic contour. The first phrase rises and then falls while the second phrase mirrors this arch.

The air is higher than the preceding airs. The range is E-Flat$^1$ to A-Flat$^2$ and the tessitura is from g$^1$ to f$^2$. There are more major and minor seconds in this air than in either of the other airs due to the predominant florid passages. The air contains thirty-one ascending minor seconds, seventeen descending minor seconds, and forty-five ascending major seconds (twice as many as contained in either air).

There are twenty-two descending major seconds, three ascending minor and six descending major thirds and sixteen descending minor thirds. Nineteen perfect fourths and six perfect fifths are found in the air. There are only two ascending major thirds in this air. This is the only air that contains a major sixth. The only octave leap in the cantata is found in this air (measures 46-47). Two diminished fifths and one minor sixth complete the intervals in the air.

Mordents are prevalent in this air. Seventeen appear on the first beat of the measure, two on the second beat,
and one falls on the second half of the second beat. There is only one trill in the vocal line (measure 45) and one appoggiatura. The appoggiatura (coulez) is connected to a mordent in measure 30.

The third recitative is the only one of the three in the cantata in which the obligato instruments are used. The first eight measures employ the violins and the style is **accompagnato**. The final five measures are without the violins and the style is freer, more characteristic of **secco** recitative. The range is from middle $c_1$ to $f_2$ with a tessitura of $g_1$ to E-Flat$^2$. The melody is built primarily around arpeggios and repeated notes. In the accompanied section there are a total of forty-two notes in the melody, only thirteen of which are not repeated tones. In the **secco** section twenty-one of the thirty-four notes are repeated.

Seven mordents are indicated in the recitative, five appearing on the first beat of the measure. One mordent appears on the third beat of the measure, and one falls on the fourth count. This is the only one of the three recitatives which shifts meter signature to conform to the accentuation of the text. Three different meters are used ($4/4$, $2/4$, and $3/4$) with a total of six changes occurring in the thirteen measure recitative.

The melody of the last air is built on diatonic scale and arpeggio passages. It has a somewhat higher tessitura
than the preceding airs. It also exhibits a more sustained rhythmic structure with very few dotted notes.

The range of the air is from $f^1$ to $a^2$ and the tessitura is $a^1$ to $f^2$. The intervallic relationship between this and the first air is approximately the same. There are twenty-two ascending minor seconds, eighteen descending minor seconds, twenty-six ascending major seconds and thirty descending major seconds. Of the minor thirds, six are ascending and nine are descending. There are four ascending major thirds and six descending major thirds. Of the larger intervals, fourteen are perfect fourths, and six are perfect fifths. The two remaining intervals are the minor sixth and the diminished fifth. A single descending diminished fifth is found in 101 on the word *riqueurs* (severity), which is also ornamented by a mordent. (There are five diminished fifths in the cantata; all are descending, and appear on the first beat of the measure, and also contain a mordent.)

Eighteen mordents are written in the melodic line, fifteen in the first section and three in the contrasting area. Of the eighteen mordents, twelve appear on the first beat of the measure and one on the third beat. There are two trills in section A but none in section B. Three appoggiaturas are written in the vocal line. One appears with a mordent (measure 47) and the other two are used as passing tones transforming a triadic passage into a five note scale (measures 52-53).
Several predominant melodic patterns appear in this air. The first words *Charmant Amour* (charming love) (measures 27-28) appear two other times in section A (measures 38-39 and 65-66). Each time the melodic line progresses downward in step-wise motion two steps and leaps up a perfect fifth. *Sous ta puissance* (under your power), the other half of the line *Charmant Amour*, is repeated once with the same melody (measures 29-30 and 40-41). The third time the melodic ending is slightly altered but retains enough similarity to the other two statements that the figure might be considered motivic. The statement *Souvent, dans les plus grands malheurs* (often in the greatest misfortunes), built on scale passages, is found three times. The first passage ascends from $g^1$ then descends from the octave above, and ascends again from the original pitch.

Phrases, according to Rameau, are most perfect if they are built on even numbered measures, or multiples of four. Rarely are phrases of five or six measures, and seldom those of three measures successful. He continues, "... 7, 9, 11, 13, 14, 15, 17 etc. produce no good effect at all."¹ French music of this period was often built on unequal phrases, especially in the writings of Lully. Although Rameau spoke of regular phrases, he did not strictly follow this principle, as is evident in this cantata.

The first phrase, three measures in length, in the opening air, contradicts Rameau's principle. The next phrase is also three measures followed by a four-measure phrase. The same text is then expanded into a five-measure phrase, which is followed by another of three measures. The text repeats with the corresponding phrases: three, three, four, and four measures. Section B falls into two phrases of five measures each followed by two phrases of six measures in length.

The second air is built in longer sections, the first phrase being nine measures long. Two four-measure phrases follow, and the next phrase (which carries the same text as the preceding four-measure phrase) is five measures. The line is repeated again in four measures. The opening nine-measure phrase is repeated followed by a seven-measure phrase which was first presented as four measures and, through the use of sequence is expanded into seven measures. The conclusion of section A is built on three phrases of four measures, each set to the same text.

Section B of the second air begins with a five-measure phrase. There are five phrases in this section, three of them are five measures in length. The second phrase is three measures, while the last is four measures.

The final air contains more conventional phrasing. There is a four-measure phrase, followed by a three-measure phrase, then a repeat of the two. Two five-measure phrases
precede the instrumental interlude. The text repeats, but
the phrasing is different. A four-measure phrase is followed
by three and five-measure phrases. The same text as the five-
measure phrase is expanded to become a six-measure phrase and
the section concluded with a phrase of four measures. Section
B is the only section in the cantata that is built on con-
sistent phrasing. Three six-measure periods each contain
balanced phrases of three measures each.

Section A of the first air is nine phrases in length.
The opening section of the second air increases to ten
phrases and section A of the last air is eleven phrases. The
B sections expand comparably. The first air is four phrases,
the second builds to five, and the last air is six, each
being three measures in length, or three periods six measures
in length.

Dynamics and Ornaments

Dynamic markings were scarce in music prior to 1750.
However, dynamic changes did occur in this unmarked music.
Several principles of dynamic shadings can be formulated
from writings on Baroque music. A full dynamic level was
generally assumed for the opening of unmarked compositions.
For repeats of sections simple dynamic changes were best:
first section loud; repeat soft; second section soft, repeat
loud, or some variation thereof. Echo effects were common
throughout the period. One type of contrast is a passage
presented forte by all the instruments and answered by a
quartet or small ripieno group creating a soft, echo effect. Another example of echo can be found in vocal music when the instrumental ensemble answers the vocal line either in musical imitation or in some form of text painting.

Crescendos and diminuendos were found in the late Baroque. These dynamic markings (crescendo and diminuendo) were not standardized until the middle of the eighteenth century. Composers called for crescendos through lengthy descriptions. An example of a description of crescendo is found in Rameau's ballet, Zais: "Here, each instrument sets in, at first softly and then imperceptible swelling to an extreme forte."²

Another dimension of the crescendo and diminuendo is a basic Baroque principle known as terraced dynamics. This practice of contrasting levels of dynamics (ff, f, p, pp) primarily evolved from the dependence of the organ and harpsichord on hand-stops to manually alter volume. The volume continued at the one level until the performer changed to another stop creating a different volume level. This dynamic practice characterized Baroque compositions, but should not be performed dryly, or automatically. The rise and fall of the melody coupled with the emotional expression created crescendos and diminuendos within the phrase.

The only dynamic markings in the score of Le Berger Fidele appear in the introduction to the third air. There are three markings each of doux (soft, sweet) and fort (loud, strong).

The first marking (doux) occurs in the third measure after the two violins have stated the primary motif of the aria. The continuo repeats the motif in the second measure in the same manner in which it is presented in the voice and continuo after the introduction (measures 27 and 28).

At this first soft indication the violins introduce the eighth note triplet motion which pervades the texture of the entire aria. The two-measure soft passage of ascending triplets (measures 3-4) is answered by a three-measure loud descending phrase (measures 5-7). This dynamic outline is repeated and extended in measures 8-15 with two measures (8 and 9) marked doux being followed by six measures indicated fort. The next set of contrasts (measures 16-19) differs only in that the entrances of the instruments are not made simultaneously, but in a quasi imitative manner, the second violin leading, the first violin and continuo following respectively.

After four soft measures during which time the three instruments are making their entrances, the final indication of fort occurs (measure 20) and the last seven measures of the introduction are at this level.
Other dynamic shadings within the cantata will differ with each performance. The actual effects will depend on the passage, the instrumentation, and the performer who may introduce either a *fort* or a *piano* where necessary to his individual interpretation.

Ornaments offer two main functions to Baroque compositions. They sustain the musical interest in an aria, or section, especially if the section is repeated, and they offer an opportunity for the performer to display his virtuosity. Embellishments may not appear in every section, as tempo, melodic line, and harmony dictate the presence of ornaments. Rameau in his *Treatise on Harmony* stated the importance of ornaments: "It is from these possibilities for ornamenting a melody and from the inversion of chords that the amazing diversity of music arises." ³

Rameau uses the trill and the mordent predominately in the cantata and these being indicated more in the instrumental parts than in the vocal line. The first air contains seventeen trills, ten mordents, and fifteen appoggiaturas (eleven *port de voix* and four *coulez*). The second air contains forty-four trills, more than twice as many as in either of the other two airs. There are eleven mordents and one passing tone in the air, and no appoggiaturas in the second air. The last air is built around moving triplets and

³Rameau, *op. cit.*, p. 331.
contains the same number of trills as the first air, seventeen. There are nine mordents in the air, but no appoggiaturas.

Every trill is prepared by an appoggiatura and is called by Rameau cadence appuyée. The preparatory note should be lengthened and then the trill executed. (See Figure 5, page 36.) There are no trills in the continuo, but there are four mordents.

The first violin is the primary executor of the ornaments. Of the total of seventy-eight trills in the cantata, only twenty-four are found in the second violin part. Of the thirty mordents in the cantata only eight are contained in the second violins. Eleven port de voix in the first air are divided eight in the first violin and three in the second. One coulez is given to the second violin, and the other three are in the first violin. The harpsichord realization would vary with the performance or the instruments used and may contain some additional improvised ornamentation.

Instrumentation

The cantata specifies a first violin, second violin, basse or viole to play the continuo part, and a keyboard instrument to realize the figured bass. A piano realization has been included by the editors, Durand and Co. For performance today preferably a cello, or basson should play the continuo part, and a harpsichord, the keyboard realization.
The continuo instrument doubles the bass line of the keyboard and functions to outline the harmony and support the vocal line and other instruments. The first violin part is almost continuous throughout the cantata. It often moves in parallel motion with the vocal line, sometimes presents new melodic material, or occasionally supplies a counter-melody to the vocal line. The second violin rarely introduces new material, but rather plays in unison or thirds with the first violin, or merely acts as a continuo figure.

The opening recitative is in the secco style and is accompanied only by the continuo instruments. The first air begins with a five-measure instrumental introduction. The first violin begins, quickly followed by the continuo in the first measure. The second violin enters in the third measure in imitation of the first violin a perfect fourth lower. The imitation is strict for only two measures. The voice enters in measure 5 and the instruments assume an accompanying role playing on the first beat and resting on the second and third counts for the next two measures (measures 7 and 8). The continuo is tacet for two measures, 9-10, while the first and second violins continue in parallel thirds and fourths. The continuo returns in measures 11-12 and drops out again for 13-14. This same pattern is repeated in measures 28-34. These are the only places in section A of the aria where the continuo does not play. In measures 15-23 all the instruments are supporting the voice. The
continuo progresses through a primarily descending line while the violins continue in parallel thirds or in counterpoint.

At measure 24 the vocal text begins to repeat and the instrumental material is basically the same from measure 24 through 37 as it is from measure 5 through 23. The instruments conclude section A with a four-measure postlude in which the instruments duplicate each other rhythmically.

Section B begins with an unaccompanied vocal entrance sustaining a single pitch for two counts. The continuo enters in measure 43 in an arpeggiated formation followed by the first and second violins (measures 43-46). In measure 47 the instruments cadence on a unison B-Flat on the first count and then rest for the vocal entrance, Dieux (God), on the second and third counts. The instruments enter in measure 48 imitating the material of measure 43. The instruments continue in counterpoint to measure 52. Here the continuo drops out for six measures, 52-57, as the violins move in counterpoint, imitation and parallel thirds. In measures 52-53 the violins rest on the second beat as the voice enters. Then the instruments continue the motion with arpeggiated eighth notes in contrast to the more sustained vocal line.

The continuo re-enters in measure 58 and joins the other instruments. The instruments continue the motion in measure 58 while the voice sustains the word Dieux. Then
in measure 59 the instruments sustain the harmony while the vocal line moves. In measures 60-63 the instruments and the voice part together conclude the section. A five-measure instrumental interlude exactly like the introduction of section A leads into the recapitulation.

The second recitative is secco in style. The basso continuo line is cast in an E-Flat Major scale descending diatonically an octave and a fourth. The air begins with a twenty-seven measure instrumental introduction. The first violin, continuo and harpsichord act as a trio throughout the introduction with the violin carrying the melody and the continuo supporting the harmony. The continuo is primarily arpeggios except for an occasional scale-wise passage. The first violin moves in sixteenth-note melodic patterns that are taken up by the voice upon its entrance. The second violin is tacet throughout the introduction and does not enter until measure 36.

The voice enters in measure 27. The violins then rest for the first nine measures of the vocal line. The voice part is the same as the first violin's line in measures 1-4 of the introduction, and the continuo is a repetition of the first six measures of the introduction. The violins re-enter in measure 36 in unison triplet figures for two measures. In measure 38, as the voice enters with its second phrase, the first violin continues the pattern with the second violin and continuo accompanying in steady eighth-note
figures (measures 38-42). In measures 43-46 the other instruments drop out and the first violin is set as a duet with the voice. The continuo enters in measure 48 and the second violin enters in measure 49 thickening the texture as the first presentation of the text is concluded (measure 55). In measures 43-51 the vocal line is sustained, built of quarter and half notes. The violin is set in contrasting, continually moving sixteenth notes. A five-measure instrumental interlude (measures 56-60) with the violins in unison leads into the repetition of the text.

The text repeats beginning at measure 61. The violins play in unison (measures 61-71) in an arpeggiated counter-melody. The vocal line and continuo (measures 61-71) repeat the material of measures 27-34. The continuo is tacet in measures 73-75 as the vocal line repeats sequentially a two-measure pattern. The continuo re-enters in measure 76 and cadences together with the voice and other instruments in measure 80.

The Lent section is another example of increasing texture to strengthen the text. The voice begins in measure 81 alone. The continuo enters on the second beat in a descending diatonic passage. The first violin, in a descending progression, begins in measure 82, and is joined by the second violin in measure 83. The text repeats with full instrumental accompaniment. At the end of the repeat of the text there is a twelve-measure instrumental coda which is an exact
repetition of measures 15-21 originally played by the first violin, continuo, and harpsichord. This time both violins play the melodic line in unison (measures 88-101).

The voice enters in measure 102 accompanied by the continuo alone. The second violin continues in an accompanying function in measures 105-110 as the first violin (measure 105) begins the melodic figure found in the introduction. The vocal line is sustained in measure 105-110 as the first violin continues the motion through the florid sixteenth-note progression. The instruments change to an ostinato accompaniment leading to the slow section which concludes area B (measures 111-124). A short two-measure instrumental interlude of the violins in unison introduces the return of section A.

The first eight measures of the third recitative are set in *accompagnato* style. The violins play primarily in sustained note values throughout this section offering vocal freedom for the quasi-parlando vocal line. Measures 9-13 are without the violins. This allows even more freedom to the voice and the style becomes more *secco*. In the last five measures the bass line of the continuo descends from middle c' to great A cadencing in A Major.

The twenty-six measure instrumental introduction to the third air, unlike the second air, is played by all instruments. The violins alternate between unisons, parallel thirds, and imitative counterpoint creating a variety of colors and
textures. The violins are in unison in measures 1-7 introducing the eighth-note triplet rhythm in measure 3 that is predominant throughout the air. The triplets then move into parallel thirds for three measures. The two violins exchange the triplet motion alternating it with quarter notes and rests beginning in measure 14 and continuing through measure 19 where the violins return to the unison (measures 20-26). The introduction is symmetrical in instrumentation and texture in that a seven-measure unison phrase at the beginning of the introduction is balanced by a seven-measure return to unison playing in the violins at the end. The continuo enters in the second measure and is present throughout the introduction, except for three measures (16-18). The continuo is silent enhancing the interplay between the imitating violins. The instrumental rest falls approximately at the halfway point in the twenty-six measure introduction.

The voice enters in measure 27 unaccompanied. The continuo enters in the second measure in strict limitation of the vocal line, but the imitation is strict for only one measure. The violins enter in measure 34 in parallel thirds for a three-measure interlude leading to a repetition of the opening statement of the vocal line (measures 38-45). The first violin continues the triplet motion that is found throughout the air.

The first and second violins enter in imitation a measure apart in measures 51 and 52. The two instruments
then continue in counterpoint to measure 55 where they take up motion in parallel thirds. The first complete setting of the text of section A is concluded (measure 58) and the instruments continue with a nine-measure interlude. The violins progress through the lively interlude in parallel thirds in measures 55-58 and then as unisons in measures 59-62. The remaining two measures of the interlude are completed by the continuo in the same triplet rhythm as the violins (63-64).

The voice re-enters in measure 65 as the complete text is repeated again in the second half of section A. The violins in contrast to the sustained vocal line continue the triplet pattern in imitation (measures 66-71). The first violin continues the triplet movement alone (measures 84-90) accompanied by the second violin in quarter notes and rests. An eight-measure instrumental interlude concludes the section. The first three measures of the interlude are similar to the interlude at measures 34-36, and the last five measures are exactly the same as the concluding five measures in the introduction.

Section B is begun the same as section A in that the violins are tacet for the opening vocal statement (measures 99-103). The first violin enters in an ascending triplet pattern (measure 104) as the second violin and continuo play longer note values (measures 106-110). The vocal line is written in sustained values, and the constantly moving
eighth-note triplets are perpetuated through the violins, either by the first violin alone, or the violins in thirds. An eight-measure interlude is an abbreviation of the introduction, exactly repeating the first six measures. This leads to the da capo of the first section which, is not repeated in its entirety but begins with measure 66.
CHAPTER V

CONCLUSIONS

It is assumed that the performer of Le Berger Fidèle will be capable of a more accurate performance and a more historically authoritative interpretation if he thoroughly understands all musical aspects of the cantata. The performer has the obligation to interpret the intentions of the composers whose works he recreates. This must be done with an understanding of the historical period from which they come. Many performance practices, not written in the score, were intuitively executed by the Baroque performer. This lack of written direction from earlier composers presents a problem to twentieth-century performers when attempting to establish an authentic interpretation.

The first chapter delves into the life and works of Rameau. The second chapter follows the development of the French solo cantata from the beginning of the art song to its culmination. Ornaments peculiar to French cantata are discussed in the third chapter. In Chapter IV each pair of recitative and aria is examined and analyzed according to form, harmony, rhythm, melody (including phrasing), dynamics and ornaments, and instrumentation.

The text unfolds the story through a succession of three recitatives and arias. In the first the conflict is
established. The shepherd's lover, Amarillis, is to be sacrificed to appease the Goddess of Love, Diane. The second pair describes the magnitude of the shepherd's love as he decides another must die in place of his lover. In the final recitative and aria the shepherd's love appeases Diane and Amarillis is saved. The three arias are da capo in form and each is preceded by a recitative and an instrumental introduction. Each air is concluded with an instrumental postlude.

The instruments (first and second violins, cello, and harpsichord) play an integral part throughout the cantata. The interludes establish or change moods. The interlude of the first air supports the feeling of repose, predominant in the air. The second air presents a happier mood which is characterized by the first violin in a rapid, coloratura melodic line. The last air is the culmination of the first two in the use of strong, majestic rhythms and light triplet figures that continue through the air.

A closely knit feeling of ensemble is important in the performance of the cantata. While the musical form and content of solo cantatas are not unlike that of the operas of the period, the smaller scale, thinner texture, and more intimate subject matter definitely classify the work as chamber music. The performers must constantly strive for rhythmic accuracy especially in the first air. The dotted rhythmic patterns should be performed as if double dotted
in the French Overture style. In the second air the violins have several passages in unison, or parallel thirds, that must be executed precisely. The third recitative begins *accompagnato*. This portion must be taken in strict time by all to facilitate precision. The final five measures, during which only the continuo instruments play, allow greater freedom to the voice. In the last air the violins move in triplets almost continually throughout and this should be executed as legato as possible. The vocal rhythms should be observed carefully and the tempo kept constant in each air except for the two sections marked *Lent* in the second air. In the last air the singer must observe the Baroque principle of transforming consecutive eighth notes ($\frac{1}{4}\frac{1}{4}$) into uneven triplets ($\frac{1}{3}\frac{1}{3}$) when sung in a milieu of triplet figures.

The harmony is closely related to the text. Seventh chords frequently serve as secondary dominants to temporarily lean or modulate to a key having an emotional relationship with the mood of the text at the moment. Text painting is evident in the cantata in the vocal line on several occasions.

This study has been designed to present musical evaluations and informative findings regarding the performance practices of the late Baroque period that will lead to a valid interpretation of the cantata. The study is not designed to limit the interpretation, but rather to open
the door for more personal expression. Each performer should examine the score and establish one's own interpretation, based on as much valid information and analysis as is available.
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TABLE IV
INTERVALS

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BIBLIOGRAPHY

Books


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