THE FRENCH CANTATA: A SURVEY AND THEMATIC CATALOG

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PREFACE

The musical compositions known collectively as the French cantata have remained relatively unknown since their popularity waned in the middle of the 18th century. Although they were created for a special time and place, these chamber works are not deserving of the obscurity into which they have fallen. In order to establish a foundation for their systematic study and to bring them to the attention of a wider audience, this survey and catalog have been prepared. The cultural milieu in which the cantatas were written, their formal structure, and principles related to their performance have been presented along with pertinent biographical and bibliographical information.

During the first half of the 18th century, standard spellings and rules of capitalization had not been firmly established in the French language. Because the orthographical rules were in the process of changing, the same word is often found in different forms. For example, the word "fête" appears in its modern spelling as frequently as "feste," the archaic spelling, and "fete," a careless spelling. The most prominent variations occur in the doubling of consonants, the interchanging of s and z, and vowel substitutions such as o for a. The original spellings and capitalization have been retained when the subject is referred

to directly, even though they are counter to modern French or to other citations in this paper. No editorial comment has been made in these cases unless the original spelling causes confusion in the meaning of the word.

The translations, which are the author's unless otherwise cited, are literal except in some of the poetry where it was necessary to paraphrase in order to retain the rhyme scheme and the metrical pattern. The normal French accents have been retained but when they are missing from the original titles and commentary, they have also been omitted from the citations.

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CHAPTER I

ORIGINS OF THE FRENCH CANTATA

Jean-Jacques Rousseau, in his Dictionnaire de musique, presents a comprehensive definition of the French cantata. In the usual manner of 18th-century lexicographers, Rousseau includes several critical comments.

> Cantate s.f. 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 the 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. But as a little framework is always necessary in order to make a sort of exposition and to [acquaint] the listener with the point, it is not without reason that cantatas have passed out of style, and have as their substitute, even in concert, scenes from the opera.
>
> The style of cantatas came to us from Italy, as can be seen from the name, which is Italian; and it was also in Italy where they first lost their popularity. The cantatas that are written there today are really dramatic works with many actors, which are different from opera only in that [opera] is seen presented in the theater, and cantatas are presented in concert; so that the cantata is, on a profane subject, that which the oratorio is on a sacred subject.[1]

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[1] Jean-Jacques Rousseau, "Cantate," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), I, 127-128.

Rousseau had more than a passing acquaintance with the cantata. In his private study of music, he memorized several cantatas and consistently practiced realizing their figured-basses as a means of learning the rules of harmony.[2]

The Italian ancestry of the French cantata is acknowledged in the final paragraph of Rousseau's definition. The form was borrowed directly but at the same time was altered according to ideas which had been formed from a long tradition of solo song in France. The term cantata is derived from the verb cantare and signifies in Italian, as in Latin, something which is sung. The plural cantate, the French singular designation, thus refers to many things which are sung, or a series of several airs in the form of a suite. It was originally the generic term for one of the two basic methods of musical performance: music which was sung (musica cantata) as opposed to music which was performed on instruments (musica sonata). From the end of the 16th century, when it was first applied, composers began to use the term "cantata" more and more to denote a specific type of vocal chamber music. The origins of the cantata, like the opera and the oratorio,

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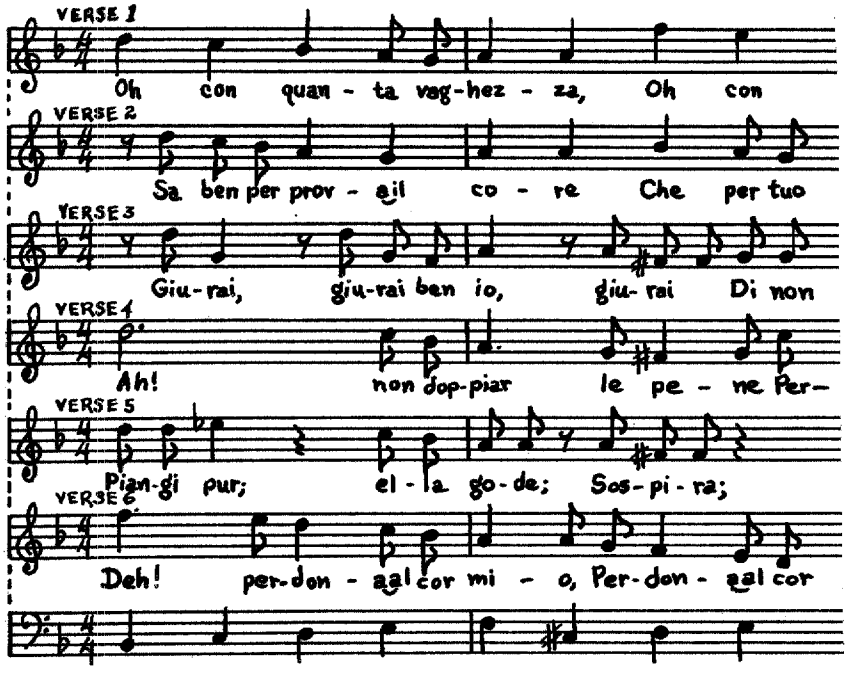
[2]Jean-Jacques Rousseau, Les Confessions (Paris, 1782), edited by Ad. van Bever (Paris, 1927), pp. 153-158, Rousseau discusses his first singing lessons on an air from Clérambault's Alphée et Arethuse; p. 224, he mentions having learned four or five cantatas by Bernier (one, Amours Dormans, is named), and Clérambault's l'Amour piqué par une abeille; p. 227, when on the long road, he usually sang if he was in a good humor. He often sang J. B. Stuck's Les Bains de Thomery which he knew from memory; p. 278, he was asked to supply a figured-bass realization for a Clérambault cantata.

can be traced to the introduction of monodic practices in Italy around 1600. In the first half of the 17th century, the style was quite experimental, and since the form had not yet crystallized, solo songs accompanied by figured bass appeared under many different names and in a variety of forms. The most important of these forms with regard to the cantata is the strophic aria, that is, a series of stanzas set to different melodic lines over a single repeated bass. Strophic arias are similar in construction to variations over a ground bass, but have a more extended bass line that is organized in well-defined patterns.

Ex. 1. A fragment of a strophic aria.[3]

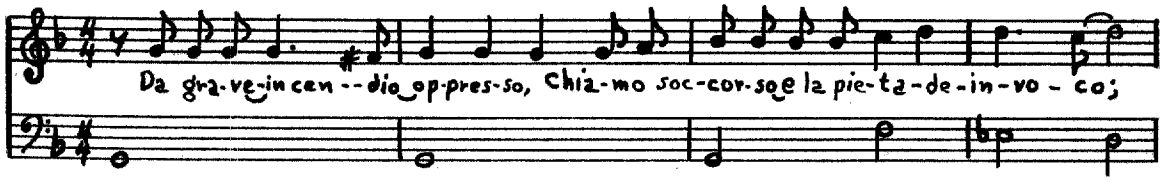


[3]Giovanni Pietro Berti, Cantade et arie (first set, Venice, 1624), pp. 61-65, from Nigel Fortune, The New Oxford History of Music (London, 1968), IV, 173-174.

The verses in Berti's composition are separated from one another by a ritornello. This type of organization appears in collections as early as Caccini's Nuove musiche (Florence, 1602). Strophic arias were organized around the narration of some dramatic event that gradually unfolds over the repetitions of the bass.

The first use of the word "cantata" appeared in the title of a collection of strophic arias by Alessandro Grandi, Cantade et arie a voce sola (Venice, 1620).[4] In the decade before 1620, the verses of the strophic arias began to be separated into two sections, the first set as recitative and the second in an aria-like manner.[5] This separation is evident in the strophic aria from Berti's second set shown in Example 2.

Ex. 2. An example of a strophic aria with definite separation of aria and recitative.[6]



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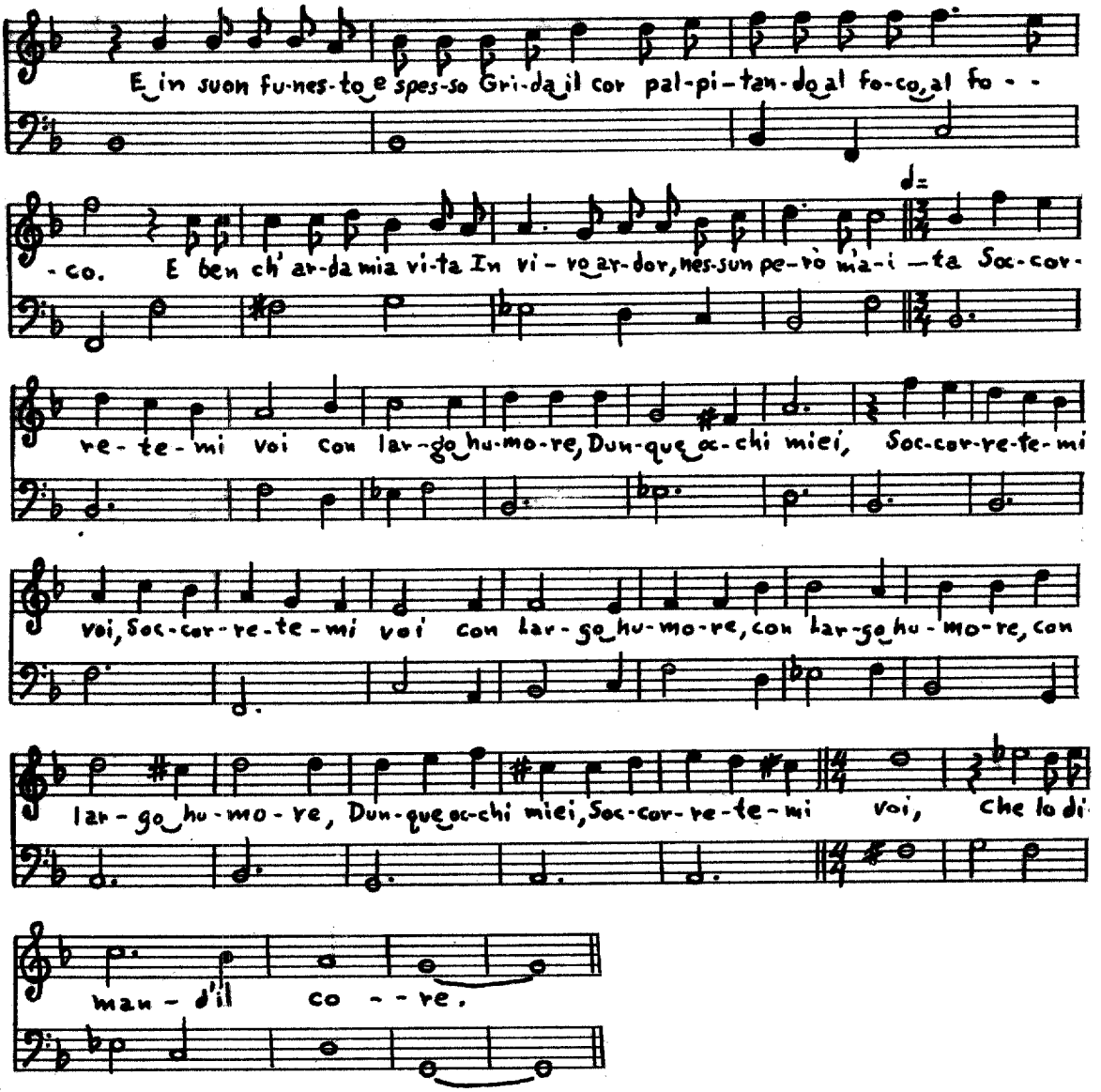
[4] Ibid., p. 172. There are no extant copies of the original edition and only a single copy of the second printing survives.

[5] Ibid., p. 178.

[6] Giovanni Pietro Berti, Cantade et arie (second set, Venice, 1627), p. 5, from Nigel Fortune, The New Oxford History of Music (London, 1968), IV, 179-180.

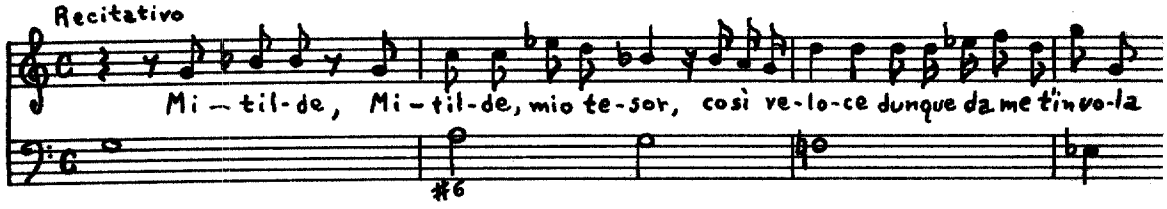


The gradual adoption of this sort of organization led to other freedoms in the construction of strophic compositions. Meter changes, modulations and changes of mode became increasingly frequent, and after 1630 one finds the cantata organized into several contrasting sections of recitative and aria. Subsequently, the strophic aria was rarely used as the basis

of an entire cantata.[7] During the period from ca. 1640-1660, the separation was completely accomplished, an act which greatly heightened the dramatic possibilities of the form.

Alessandro Scarlatti, who wrote over 600 cantatas, established a standard form consisting of two recitative-aria pairs. His Mitilde, mio tesor (Example 3), is a typical example of these works. It exhibits the common alternating pattern of two secco recitativo passages and two da capo arias, which are based on an amorous text concerned with a lover's lament. Even though it was expanded to include more recitative-aria pairs and to give more prominence to the accompanying instruments, the cantata retained this organization as it was being introduced into France during the waning years of the 17th century.

Ex. 3. A fragment of an Italian cantata.[8]



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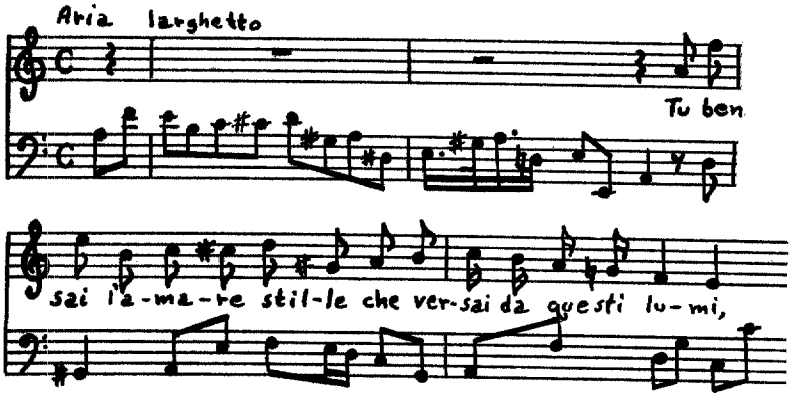
[7]Nigel Fortune, "Strophic bass," Grove's Dictionary of Music and Musicians, VIII (London, 1954), 150.

[8]Alessandro Scarlatti, Mitilde, mio tesor, Cantate de Sigr. Alessandro Scarlatti, Boston Public Library M.360.10, Vol. II. For a realization and translation see A. T. Davison and Willi Apel, Historical Anthology of Music (Cambridge, 1950), II, 152-153. Another cantata, with an additional arioso attached to the beginning, may be seen in Arnold Schering's Geschichte der Musik in Beispielen (Berlin, 1931), pp. 379-383.



The introduction of Italian music into France was a gradual and not easily accomplished process. The opposition, often violently emotional, was based upon the rejection of the turbulent Italian affections in favor of the French rationalistic approach.[9] The 17th century was for French drama a period of "classicism" in the strictest sense of the word. Authors like Pierre Corneille (1606-1684) and Jean Racine (1639-1699) systematically observed the Aristotelian unities, used an elevated and elegant language, and carefully controlled the "passions." French music of this period displayed a similar reserve.[10]

The polarity of the French and Italian concepts of the dramatic use of music is made apparent by the manner in which each nationality approached the return to the "classical

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[9]See Abbé François Raguenet, Parallele des Italiens et des Français en ce qui regarde la musique et les operas (Paris, 1702), and Le Cerf de la Vieville, Comparaison de la musique italienne et de la musique française (Paris, 1704).

[10]Manfred Bukofzer, Music in the Baroque Era (New York, 1947), p. 141.

ideal." The Italians reduced the earlier multi-voiced texture of the Renaissance to a single bass-supported melodic line (monody) while the French solved the problem through the application of the quantitative meters of Greek poetry. In 1570, Jean-Antoine de Baïf (1532-1589), together with Joachim Thibaut, founded the Académie de poésie et musique as a loose association of artists and auditors dedicated to the closer union of the two arts. They were accorded a royal privilege by Charles IX (1550-1574), who remained an active patron. Meeting at Baïf's home for regular concerts, with the King often in attendance, the Academy sought to revive the lyricism of antiquity by following the rules of classical prosody. The result of their experiments was the vers mesuré, a style of poetry which used the agogic accents of antiquity in place of the stress accents of the French language. This technique was also adopted by some composers and although the Academy ceased to exist as a viable body after 1585, the musical application of vers mesuré lingered until the first decade of the 17th century. Quantitative meters with corresponding long and short syllables, however, exerted an influence on French music that continued to be felt long after the experiments themselves were discontinued.[11]

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[11]Gustave Reese, Music in the Renaissance (New York, 1954), p. 382.

Italian Music in France

The introduction of Italian opera in France was largely instigated through the efforts of Cardinal Jules Mazarin (1602-1661), prime minister of France from 1642. During the minority of Louis XIV, Mazarin ingratiated himself with the Queen Mother and Regent, Anne of Austria (1601-1666), and ruled with practically unlimited power. Born in Italy, Mazarin was educated by the Jesuits in Rome, where he was attracted by dramatic music. Feeling that Italian opera was the most aristocratic of all musical styles, Mazarin introduced it to the French court, largely through the agency of the Barberini family, who had fled Rome upon the death of Pope Urban VIII in 1644. They brought with them singers and composers of great talent, and although their attempts were short-lived, because of the French objection to opera sung in a foreign language, they nevertheless created a desire for such spectacles.[12]

Jean-Baptiste Lully (1632-1687), who was himself of Italian birth, dominated French opera during the second half of the 17th century and continued to be an influence long after his death. Lully, by not distorting the ideals of classical declamation, was able to create a specifically French type of recitative which satisfied his adopted

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[12] A. R. Oliver, "Molière's Contributions to the Lyric Stage," The Musical Quarterly, XXXIII (July, 1947), 351.

countrymen. His recitative was more melodic than the Italian models and was more frequently accompanied by a quasi-melodic bass. The typically dry or secco recitativo of the Italians did not come into favor in France until after the turn of the century, and even then it was modified to fit French taste.

Marc-Antoine Charpentier (1634-1704), Lully's rival at the French court, was a Frenchman by birth but studied in Italy under Carissimi (1605-1674). Decidedly pro-Italian in his musical ideas, Charpentier found Italian music gaining favor in Paris when he returned from Rome.[13] Charpentier shortly became the musical director for Marie de Lorraine, the Princesse de Guise (1615-1688), and it was probably for her concerts that he wrote the two works usually cited as the first cantatas in the French language.[14] Orphée descendant aux Enfers, composed around 1683,[15] is written for three voices accompanied by two violins, a recorder and a transverse flute, with bass viol and harpsichord as continuo instruments. Orphée. . . matches the chamber proportions of the cantata but appears to be incomplete and was either left in

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[13]Michel Brenet, "M. A. Charpentier," Tribune de St. Gervais (March, 1900), p. 66.

[14]See Bukofzer, Crussard, and Quittard, among others.

[15]Henri Quittard, "Orphée descendant aux Enfers cantate française de Marc Antoine Charpentier (1634-1704)," La Revue Musicale, IV (October, 1904), 495.

that condition by the composer or else the remainder of it has been lost.[16] Lionel de la Laurencie points out that this work is closely related to a Charpentier opera on the same subject and because of the similarity of the two works, Orphée. . . may be a scene from either an unfinished opera, or a sketch for the opera being discussed.[17]

Charpentier's second cantata, Couléz, couléz charmans ruisseaux,[18] exists in a unique manuscript copy which carries the subtitle cantates françoises de M. Charpentier. It consists of a single three-part air for voice accompanied by two violins and continuo. The first and third sections are similar treatments of the same text while the second part is an accompanied recitative. The effect is that of a single da capo aria in which the contrasting section is presented dramatically as recitative. Exhibiting a similarity to the Italian cantatas of the mid-17th century, it is probable that Couléz, couléz. . . was composed on Italian models, but it is also possible that it was meant to be part of a larger form such as a scene from an opera, or incidental music for a play.

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[16]Brenet, op. cit., p. 75. In a catalog of Charpentier's works, Brenet lists "Orphée descendant. . . (cantata or fragment of an opera, different from the preceding)."

[17]Lionel de la Laurencie, "Un opéra inédit de M.-A. Charpentier, La Descent d'Orphée aux Enfers," Revue de Musicologie, XIII (August, 1929), 184.

[18]Musée Calvert d'Avignon Acq. 10322, RECUEIL/ D'AIRS FRANÇOISES ET/ ITALIENS/ avec Simphonie/ Cantates Françoises de M. Charpentier.

Maurice Barthélemy states that Italian music, at least at the beginning of the 18th century, was favored by "men of the world," and that it is interesting to note that many of the early French composers of sonatas dedicated their works to the Duke of Orléans.[19] Philippe, Duke of Orléans (1674-1723) and future regent of the realm, had openly declared himself in favor of Italian music.[20] It may have been, as Barthélemy suggests, a way for the Duke to oppose the tendencies of the "old regime" and to affect a bit of snobism,[21] but those favoring the use of the Italian style nevertheless gathered around the Duke and his musicians at the Palais-Royale. Charpentier gave Philippe some lessons in composition and was later put in charge of music at the Duke's court. It may have been to one of the aspiring young composers at the Duke's court that Charpentier addressed the comment attributed to him by Fétis.

> Go to Italy, it is the true source; now I do not despair that some day the Italians will come to study here; but I will be no more.[22]

In the Lettre from Mademoiselle XX to a lady of her acquaintance, which appeared in the November, 1714, issue

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[19]Maurice Barthélemy, André Campra (Paris, 1957), p. 88.

[20]Raguenet, op. cit., p. 5.

[21]Barthélemy, op. cit., p. 89.

[22]François-Joseph Fétis, "M.-A. Charpentier," Biographie Universelle des Musiciens. . ., 2nd ed. (Paris, 1873), II, 253.

of the Mercure Galant, the author discusses the "present state of taste."

> To what, Madame, can this peculiarity be attributed, if it is not to the change of taste, and to what can this change of taste be attributed if not to this same Italy which has caused the downfall of the Théâtre François? This arrogant rival was not content that we relinquish to her the glory of the epic poem, she was envious that we succeeded better than her with the dramatic poem, an advantage that we have over all the nations, and by her cantatas and sonatas, with which she has inundated all of Paris, she has rendered wearisome to us that rich simplicity which is the true character of our language and of our genius.[23]

The reference to Italian cantatas may be extended, because of its influence on French composers, to include cantatas in the French language. The author of this article deplored the change of taste which allowed the lighter ornamental style of Italian music to become paramount in France. The "change of taste" was especially evident in the extreme favor with which cantatas, both French and Italian, were received. Paul-Marie Masson points out a definite division between classes in the acceptance of Italian style.

> Our composers, in order to conserve the national traditions, tried to assimilate the best of the Italian style, writing some French "cantatas" and "sonatas," introducing the grand da capo arias and accompanied recitative, instructing themselves by contact with the virtuoso musicians called from Italy by the Parisian patrons of the arts. The larger public, on the other hand, remained, in general, faithful to the old [style] of French

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[23]"Lettre de Mademoiselle XX à une Dame de ses amies, sur le goust d'a present," Mercure Galant, Nov., 1714, pp. 200-201.

> song, to the airs de cour, to the vaudevilles, to the brunettes, [and] to the operatic style of Louis XIV.[24]

He goes on to say that it took more than half a century for them to become accustomed to the novelties introduced from Italy. This situation is not at all uncommon in the history of the arts, where anything unfamiliar is viewed with some alarm by the general public, who believes that the familiar is going to be destroyed in the process of assimilation. The spread of the Italian style to other countries of Europe was more easily accomplished because it did not meet with resistance from an already strongly formed national style.

Complete capitulation of the French style to the Italian was not possible because of the difference in languages. The clear and open vowels of the Italian language were very suitable to the lyrical and ornamental style of that country, while the silent final e, so common to the French language, and the nasal pronunciation of certain vowel-consonant combinations made it difficult for the French to attain the same symmetry and fluidity. It was necessary, then, to adapt the Italian vocal style to the needs of the French language and to the pre-existent French vocal style.

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[24]Paul-Marie Masson, "Musique Italienne et musique Française, La premiere querelle," Rivista Musicale Italiana, XIX (Fasc. 4°, 1912), 543. Brunettes are small popular songs, usually in binary form.

The Tradition of Solo Song in France

Prior to the introduction of Italian music, there existed a long tradition of accompanied solo song in France that can be traced back to the troubadours and trouvères of the Middle Ages. Important manifestations of this art occurred in the 16th-century airs de cour, and the airs sérieux et à boire of the late 16th, entire 17th, and early 18th centuries. The airs de cour were polite courtly songs, usually on an amorous subject, and differed from the earlier polyphonic chansons in that they were for solo voice with lute or harpsichord accompaniment. These short strophic songs were usually in binary form, sometimes with a refrain, with the texts presented syllabically. Associated with the ballet de cour, a large number of airs de cour were published in the 17th century by the firms of LeRoy and Ballard. The vogue for this style spread throughout Europe and prompted innumerable imitations.[25] As Bukofzer comments, the airs de cour were not so courtly as the name implies. LeRoy, in the first printed collection (1571), reported that the air de cour was formerly called voix de ville, the term from which vaudeville probably derives.[26] Many airs de cour were written for more than one voice, but even in these, the upper-most voice was usually emphasized.

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[25] Bukofzer, op. cit., p. 145.

[26] Ibid.

The airs sérieux et à boire enjoyed a great popularity in France. The publication of these pieces represents a vast literature which has been largely unexplored.[27] Julien Tiersot, in one of the earliest comprehensive articles on the French cantata,[28] cites a series that began in 1690 when Jean-Baptiste Drouart de Bousset, master of music at the Louvre and Ballard's son-in-law, commenced the periodic publication of his own compositions in this genre. His was the only music in this form published until 1694, when airs . . . by other composers were added; most of these composers are also known for their French cantatas. Brossard, Burette, Campra, Couperin, Dumont, Gilliers, Hotteterre, Marchand, Monteclair, and Rebel are all represented in Ballard's collections, which continued to appear until 1703. Tiersot counted eighteen volumes deposited in the Library of the Paris Conservatory, and twenty-one books of Airs Nouveaux sérieux et à boire housed in the same library.[29] The volumes cited by Tiersot represent only part of the output which also includes several manuscript collections in the Conservatory library. Some of these latter collections contain duplications of works which are found in the printed volumes as well as unique examples. The National

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[27]Théodore Gérold, l'Art du Chant en France (Strasbourg, 1921), p. x, "...the publications of airs in two parts begun by Ballard in 1658 and continued for several years give us no indication as to the musicians who composed the melodies."

[28]Julien Tiersot, "Cantates Françaises du XVIIIe Siecle," Le Ménestrel, LXIX (1893), 132.

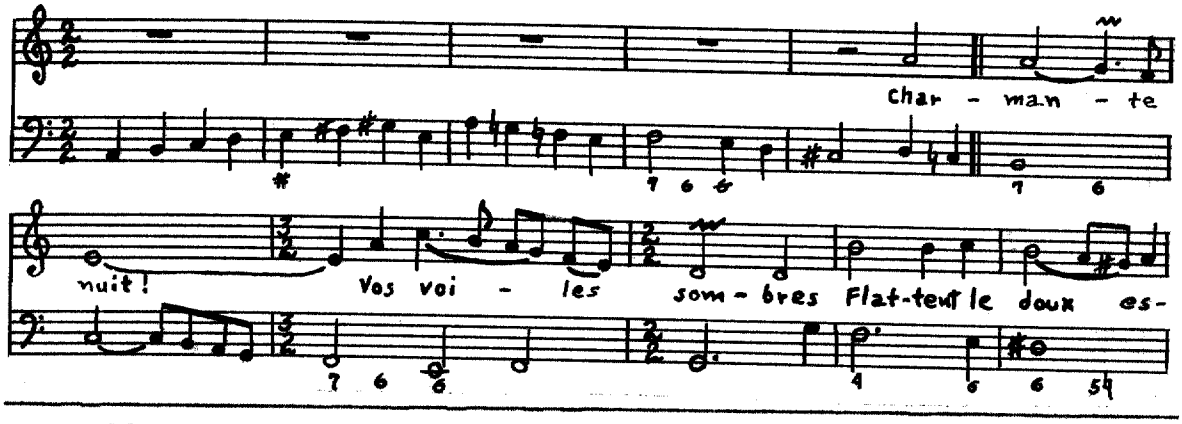
[29]Ibid., p. 131.

Library in Paris also holds numerous volumes of airs. . ., both printed and in manuscript, which are written for one or more voices with figured-bass accompaniment. The majority of the airs from the collections mentioned above are in binary form, with each section repeated. Tiersot aptly describes the subject matter of these small works.

> In the serious airs, it is a question of clear fountains, of frightful rocks, of faithful lovers, of shepherds and of nightingales; in the drinking songs, one sings [of] Bacchus, of casual loves and the pleasures of inconstancy.[30]

There is little actual difference in the music of the serious and drinking songs; the same similarity of musical style is also present in such disparate works as the solo motets, cantatas, and operatic arias of the period. Bousset seems to glorify Bacchus with the same dignity that he would employ in setting a credo in unum Deum.[31]

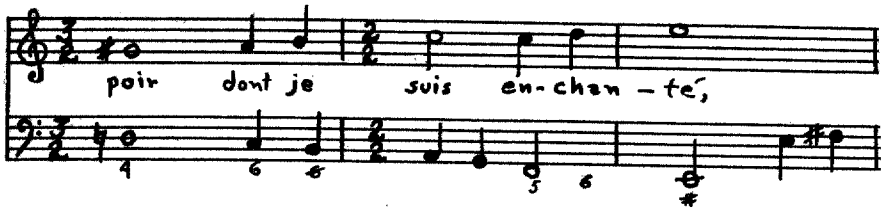
Ex. 4. A fragment of an air sérieuse.[32]



[30] Ibid.

[31] Ibid., p. 132.

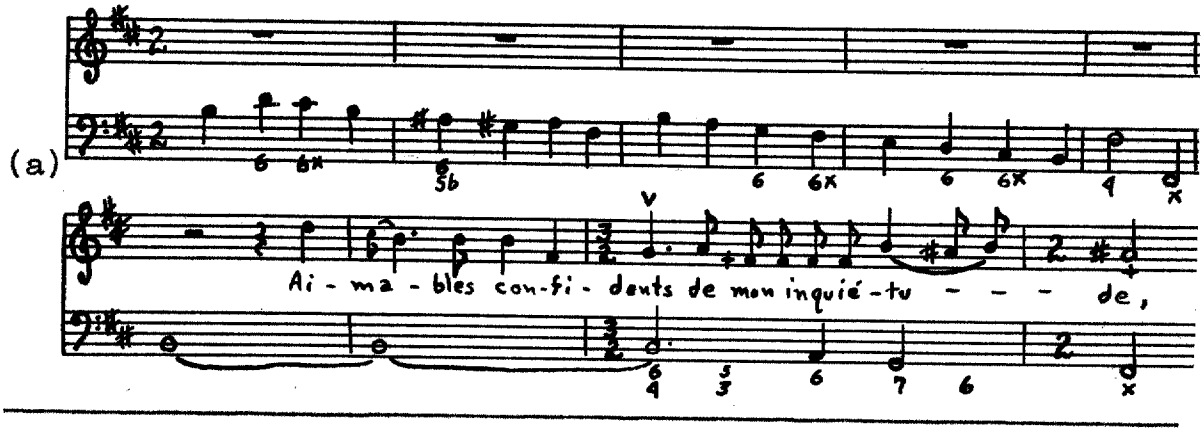
[32] Jean-Baptiste Bousset, Airs Sérieuse et à boire (Paris, 1704). For a realization of this air see Arnold Schering, Geschichte der Musik in Beispielen (Berlin, 1931), pp. 362-363.



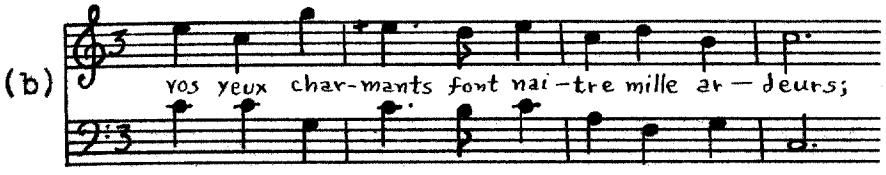
The air, in the typical binary form, displays interesting meter changes that are rarely present in the French cantatas, except in the accompanied recitative. The first half modulates to the dominant while the second half modulates through the keys of d minor and c major, before finally arriving at the tonic key of a minor.

Example 5a presents a fragment of a serious air which displays the same changing meters, and 5b, the first phrase of a drinking song for two voices.

Ex. 5. A fragment of a serious air (a) and a drinking song (b).[33]



[33] M.r Fabray, "Aimables Confidents," and M.r Chochereau, "Vos yeux charmants," Recueil d'Airs Sérieux et à Boire de Differents Auteurs, pour l'Année 1704 (Paris, 1704), pp. 6 and 92.



Both of the airs in Example 5 are in binary form. The organization of the vocal and bass parts is very similar to that of the French cantata. Combining the tradition exemplified by these airs with the Italian cantata was easily accomplished by French composers. The melodic style, similar to the accompanied recitative, was carried over to the new form and used along with the French version of the secco recitativo of the Italians. Some of the earlier French cantatas have occasional airs in binary form but the da capo aria was overwhelmingly favored. In their adaptation of the new form to French taste, the composers tried to adopt the best of both styles.

CHAPTER II

THE PERIOD OF VOGUE

The beginning of the French cantata's period of vogue can be readily established by a comparison of the definitions presented in 18th-century dictionaries and encyclopedias. The 1703 edition of Sébastien de Brossard's Dictionnaire de musique contains the following definition of the Italian cantata, which points out that the term was already being Gallicized to cantate.

> Cantata, in the plural Cantate. In French this term is beginning to be rendered cantate. It is a large work with words in Italian, alternating recitatives with ariettes and diverse melodies; ordinarily for a single voice and a B.C., often with two violins or several instruments, etc. When the words concern piety or morals, they are named Cantate morali and spirituali; when they speak of love, they are Cantate amorose, etc.[1]

In the third edition, a sentence is added to the basic definition.

> Recently some French cantatas have been produced which have been very successful; the subject of the piece is a story whose different sections are marked by different movements.[2]

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[1]Sébastien de Brossard, "Cantata," Dictionnaire de musique contenant une explication des termes grecs, latins, italiens et françois les plus usitez dans la Musique . . . Et un Catalogue de plus de 900 auteurs qui ont écrit sur la Musique. . . (Paris, 1703), fol. 4v.

[2]Brossard, "Cantata," Dictionnaire de musique, 3rd ed., (Amsterdam, n.d.), p. 16.

This statement, one of the earliest comments that the Italian cantata had been borrowed and adapted by the French to fit their language and musical style, places the birth of the French cantata in the years immediately preceding 1710.[3]

The first publication of cantatas in the French language actually occurred in 1706. Two volumes of these works (both published by Jean-Baptiste-Christophe Ballard) appeared almost simultaneously (see Plate 1, below). The composers, Jean-Baptiste Morin and Jean-Baptiste Stuck (called Batistin), were both employed by the Duke of Orléans. In the preface to his collection, Morin states that he had previously composed several cantatas whose success had created the desire for more.

> For several years I had the intention of trying [to see] if our language would be adaptable to [the genre of] musical compositions commonly called cantatas in Italy, or to different poetic subjects with airs mixed with recitatives. Some of those that I have set to music are scattered in several places, but as what short manuscript is ever perfectly correct, I have been counseled to publish this collection and many persons have caused me to hope that the novelty of these sorts of works will be pleasing to the public, most of whom do not have the same satisfaction [upon] hearing Italian music sung as those who understand the words. I have done as much as possible to preserve the sweetness of our French song, through the most diversified accompaniments and through the rhythms and modulations of which the Italian cantatas are composed. I have created only one with instrumental accompaniment (symphonie) in

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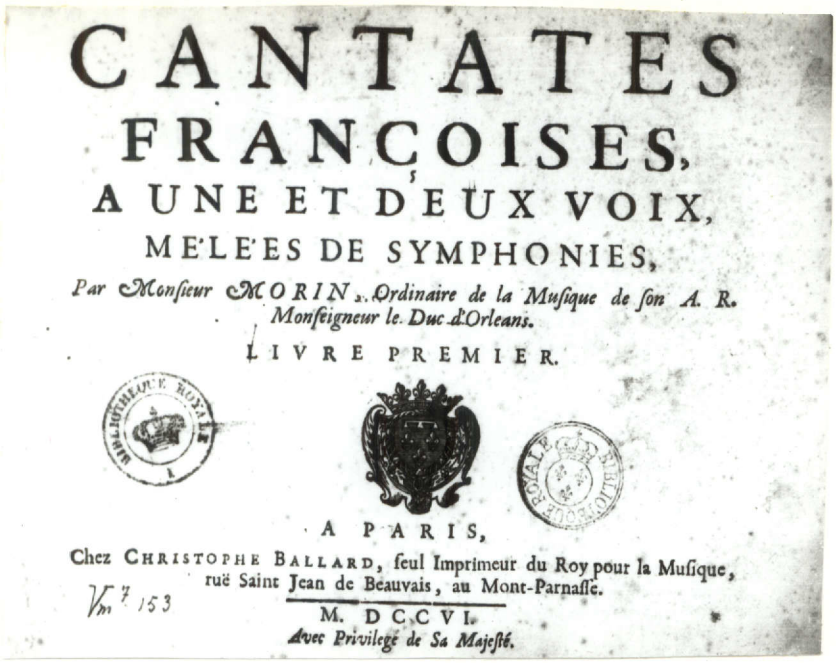
[3] A. Hyatt King, "Dictionaries and Encyclopedias," Grove's Dictionary of Music and Musicians, 5th ed. (London, 1954), III, 691. A second edition, actually a reprint of the original, appeared in 1705. The third edition (Amsterdam, n.d.) went through six printings before ca. 1710, the first of which could have been as early as 1706.



CANTATES
FRANÇOISES,
A UNE ET DEUX VOIX,
MELÉES DE SYMPHONIES,
Par Monsieur MORIN, *Ordinaire de la Musique de son A. R. Monseigneur le Duc d'Orleans.*
LIVRE PREMIER.

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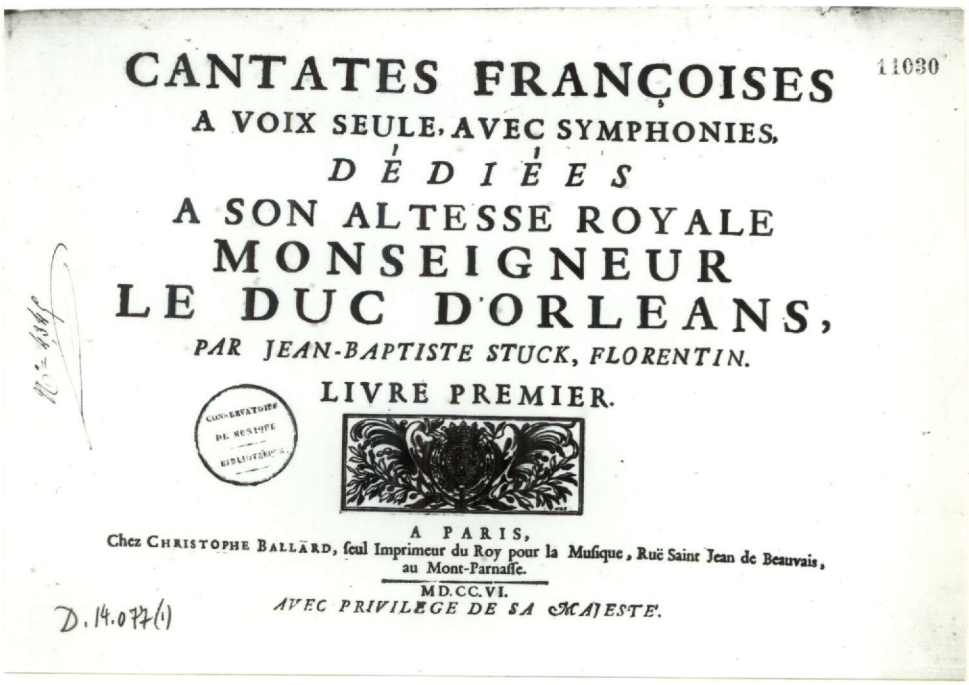

CANTATES FRANÇOISES
A VOIX SEULE, AVEC SYMPHONIES,
DÉDIÉES
A SON ALTESSE ROYALE
MONSEIGNEUR
LE DUC D'ORLEANS,
PAR JEAN-BAPTISTE STUCK, FLORENTIN.
LIVRE PREMIER.

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AVEC PRIVILEGE DE SA MAJESTE.

D.14.077(1)

Plate 1. The frontispieces of the first books of cantatas published in 1706 by J.-B. Morin and J.-B. Stuck.

> this collection, for the greatest ease of performance; thus, with a single voice, a harpsichord, and a bass viol, one can easily make chamber music. I have also added a cantata for two voices. I will observe this order in the books that I will be able to give from time to time, if these have the advantage of being appreciated.[4]

Stuck's dedication of his collection to the Duke of Orléans also contains a rationale for his use of the new style.

> The honor that I have had of approaching Your Royal Highness has caused me to profit from a great advantage, and it is this that had caused me to attempt to join the taste of Italian music with French words.[5]

He goes on to say that each country's musical style and language has a particular genius and that one can never deviate from what is reasonable or true.[6] Stuck does not discuss earlier compositions in the form, but it seems to be certain that both of these volumes represent collections of previously composed and performed cantatas.

Morin published his second set in 1707, with only a simple dedication to the Duke of Orléans, but Stuck, in his second series, published in 1708, continues to stress the innovative idea of setting French texts in the form of a cantata.

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[4] Jean-Baptiste Morin, "Avis," Cantates Françoises, Book I (Paris, 1706), fol. 3r.

[5] Jean-Baptiste Stuck, "Épître," Cantates Françoises, Book I (Paris, 1706), fols. 1v. and 2r.

[6] Ibid.

> The pleasant response (bonheur) which many of my works have had. . ., caused me to hope that I would be able to succeed in the new French cantatas which I take the liberty to offer him, after having tried to join in them the beauty of true harmony with the just and natural expression that exists in the language with which I have worked. . . .[7]

André Campra published his first volume of French cantatas in the same year. Realizing the novelty of these works, he followed the pattern set by his predecessors by including an explanatory preface which, because of its critical comments, is quoted in its entirety.

> As cantatas have become the fashion, I thought, after entreaties from several persons, that I ought to present to the public some of my fabrication. I have tried, as much as I am able, to mix the delicateness of our French music [with] the vivacity of Italian music: perhaps those who have abandoned completely the taste of the former will not approve of the manner with which I have treated this small work. I am persuaded as much as anyone of the merit of the Italians, but our language cannot help sustaining certain things that are past. Our music has some beauty that they cannot help admiring, and trying to imitate, however [much] it is neglected by some of our French composers. I have dedicated myself above all, to conserve the beauty of the melody, the expression, and our manner of reciting, which according to my opinion is the best; it is for men of good taste to decide whether I am right or wrong.[8]

Even though he utilized Italian models, Campra obviously felt that the French style should not give way completely to the Italian. His comment on those who have abandoned completely the French "taste" was timely, as the pressure of the

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[7]Jean-Baptiste Stuck, "Épître," Cantates Françoises, [Book II] (Paris, 1708), fols. 1v. and 2r.

[8]André Campra, "Avertissement," Cantates Françoises, Book I (Paris, 1708), fol. 2r.

musical style "from across the mountains (ultramontain)" was already becoming irresistible.

Elizabeth Jacquet de LaGuerre and Brunet de Moland also published individual collections in 1708. No publications appeared in 1709, and with the exception of 1725, at least two single cantatas or books of cantatas were published yearly from 1710 until 1732. Table 1 lists the publication dates of the French cantatas from 1706 to 1767. The Roman numerals represent collections of cantatas while the Arabic numerals represent cantatas which were published separately.

Table 1. The publication dates of engraved and printed French cantatas.

1706	Morin I Stuck I
1707	Morin II
1708	Stuck II LaGuerre I Brunet de Moland I Campra I
1710	Barbeau de Gervais (1) L.N.Clérambault I Courbois I
1711	Stuck III LaGuerre II
1712	Morin III C.H.Gervais I Campra (1)
1713	L.N.Clérambault II Anonymous (1)
1714	Stuck IV Campra II L.N.Clérambault (1)
1715	Desfontaines (1) L.N.Clérambault (1) Pipereau (1) Bernier V
1716	L.N.Clérambault III L.N.Clérambault (1) Destouches (1) Neron (1)
1717	Chauvon (2) Neron (1) Piroye (1) Anonymous Morel (1)
1718	Bernier VI Rameau (1) L.Bourgeois II

Table 1--Continued

1719	Destouches (1) Renier (1)
1720	L.N.Clérambault IV C.H.Gervais (1) Grandval I
1721	Rameau (1) L.N.Clérambault (1)
1722	Burette (2)
1723	Bernier VII Blamont I Burette (1) Guedon (3) Dornel (1)
1724	Boismortier V LeMaire (1)
1725	Aubert (1) Boismortier (1) L.N.Clérambault V
1727	L.T.Gervais I Villeneuve (1)
1728	Bouvard (2) Campra III Montéclair III Renier I Buttier le Fils (1)
1729	Blamont II Blamont III Bouvard (1) Grandval (1)
1730	Bouvard (1) David (1)
1731	Clérambault le Fils (1) Anonymous (1) Campra (1)
1732	Boismortier (1) Cappus (1)
1734	Travenol (1)
1736	Guillon (1)
1737	Guillon (1)
1740	C.L.Gervais II R.Bousset II
1741	Brassac I
1742	L.T.Bourgeois (2) Bouvard (1)
1743	L.N.Clérambault (1)
1744	Bourgeois (1) Richer (2)
ca.1747	de Bury (1)
[1751]	Chupin
1759	Lescot (1)
after 1767	Berton (1)

Table 1 is incomplete since it is impossible to show publication dates for cantatas which exist in manuscript only and for cantatas which were published without date. The table does give, however, a rough idea of the popularity of the cantata in France. Beginning with the initial works of Morin

and Stuck, cantatas appeared with regularity until ca. 1730. After 1747, there were very few publications because the composers had begun to compose the diminutive cantatille and reserved the title "cantata" for larger works, with full orchestra, chorus, and soloists. These larger cantatas were usually written in honor of an august personage or to celebrate a national event.

The single cantata published ca. 1747, de Bury's Prise de Berg-op-Zoom,[9] written to celebrate the battle of Fontenoy,[10] is one of these. Orchestrated for first and second violins, oboes, trumpets, drums, bassoons, solo voice and continuo, Prise de Berg-op-Zoom begins with a large overture. The first recitative is accompanied and describes, at great length, the earth in turmoil. The short air that follows is calmer.

> Let us cede, let us cede, let us render our arms
> To the most amiable of vanquishers,
> Let us merit his favors
> By our sighs and by our tears.

The usual intervening recitative is omitted and the second air begins with an instrumental prelude followed by another text praising the King.

> That he might reign over us forever--
> That he might reign a long time on earth.

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[9]Bernard de Bury, Prise de Berg-op-Zoom (Paris, n.d.). The Battle of Fontenoy was fought in 1747, and it is probable that this work was published soon after.

[10]Jean-Benjamin de la Borde, Essai sur la Musique (Paris, 1780), p. 398.

As great a king as he is during peace,
How great a king he is during war.

At the peak of the cantata's popularity in Paris, a diminutive version called the cantatille was introduced. Utilizing the same structure, these shorter works began to appear in 1728 and were published in large numbers until mid-century. Julien Tiersot places the final period of the cantata between the years 1728 and 1749.[11] It is the appearance of the first cantatilles, overlapping with the peak of the cantata's vogue, that allows him to set 1728 as a point of demarcation.

In his article on the cantata in the famous Encyclopédie, Rousseau comments that in Italy the cantata had completely passed from vogue and that they were following the same road in France.[12] Rousseau pointed out in his Dictionnaire. . . definition of the cantata (page 1, above) that by 1767, the solo cantata had lost its popularity in both France and Italy, being replaced in the former by scenes from operas and in the latter by a sort of secular oratorio. He lists the cantata's successor as the cantatille, which he later describes in the Dictionnaire. . . as

> . . . only a short cantata, whose theme is presented by several verses of recitative and two or three "airs en rondeau" usually with instrumental accompaniment. The cantatille style is worth even less than that of the cantata, for which it has been substituted among us. But, as one can develop in it

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[11]Julien Tiersot, "Cantates de XVIIIe Siècle," Le Ménestrel, LXIX (1893), 142.

[12]Jean-Jacques Rousseau, "Cantata," Encyclopédie, Denis Diderot, editor, II (Paris, 1751-1772), 621.

> neither passions nor "tableaux," and as it is capable only of gentleness, it is a resource for little versifiers and for musicians without genius.[13]

The number of extant copies of cantatilles shows a continued interest in the cultivation of chamber style. Normally comprised of two recitative-aria pairs, cantatilles bear a strong resemblance to the cantatas of Scarlatti and Carissimi; it was in imitation of their cantatas that the French fondness for the idiom began. The very great difference, emphasized by Rousseau in his definition, is that the cantatille did not attract the more able poets and composers. It became a vehicle for those with less talent and as such, was diminutive in more than size. Younger composers such as Pierre de la Garde and Louis Lemaire composed some cantatas, but generally favored the newer cantatille, which better satisfied the public taste for light and superficial music. Most of the title pages of Lemaire's cantatilles bear the inscription "Chantées au concert du Château des Tuileries."[14] Cantatilles continued to be written until the Revolution, disappearing as their aristocratic patrons went out of favor.

The Uses of the French Cantata

Like the cantata's form (see Chapter III), which varied from a standard pattern, the subject matter of the cantatas may be divided into several categories, each of which had its

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[13]Rousseau, "Cantate," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), II, 128.

[14]Tiersot, op. cit., p. 142.

own purpose. The spiritual cantatas, or cantatas on a subject taken from the Scriptures, are a distinct variety, whose purpose was to edify by relating biblical stories and to uplift by showing the defeat of some form of evil. Elizabeth Jacquet de LaGuerre's two volumes of spiritual cantatas, published in 1708 and 1711, were the first of these to be published.[15] LaGuerre was brought to the court of Louis XIV as a precocious youngster and was put under the care of Mme de Montespan, Mistress of the King. It was probably the influence of the religiously oriented Mme de Maintenon, who was then governess of Mme de Montespan's children, that caused LaGuerre to compose cantatas of a spiritual nature.

The forms of these cantatas show the standard presentation of three recitative-aria pairs and the musical treatment is also typical of the genre. In spite of the biblical text, the majority of these cantatas, because they portray amorous situations,[16] the triumph of virtue,[17] or the futility of resisting the will of God,[18] are not far removed from the mythological and allegorical subjects preferred by most cantata composers.

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[15]Elizabeth Jacquet de LaGuerre, Cantates Françoises, sur des sujets tirez de l'écriture, Book I (Paris, 1708), and Book II (Paris, 1711).

[16]Elizabeth J. de LaGuerre, "Joseph," Cantates Spirituelles, Book I (Paris, 1708), p. 6.

[17]"Esther," Ibid., p. 1.

[18]"Jonas," Ibid., p. 36.

Sébastien de Brossard's collection of six spiritual cantatas,[19] existing only in manuscript, is similar to those of Mlle de LaGuerre. Among Brossard's cantatas are the stories of Sampson and Judith, both of which were also used by LaGuerre. To these he added cantatas based on the stories of David and Bathsheba, Abraham's sacrifice, the three children of Israel in the furnace of Babylon, and Belshazzar. Except for an occasional entreaty directed to the Deity, both of these composers present their versions of the biblical tales in a very straight-forward manner, with the final aria stating a moral based on the events of the tale. These morals are not necessarily pious and sometimes even seem to be expressing social rather than religious attitudes and taboos. The final aria from LaGuerre's Joseph, which occurs just after the queen has attempted to seduce Joseph, exemplifies this rather cavalier treatment of a biblical story.

When the snare is agreeable,
It is not easily avoided;
And one soon becomes guilty
Of a crime that seems to be charming.

But what can it do to a wise heart?
Which always comes out triumphant,
And virtue compensates
For the pleasures that it forbids.

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[19]Sébastien de Brossard, Paris Bibliothèque Nationale, Manuscript Vm7 164. It is impossible to know if Brossard's cantatas pre-date or are modeled after those of LaGuerre.

René Drouart de Bousset composed a set of cantatas on spiritual subjects[20] modeled after those of LaGuerre's but used portions of the Psalms for several of the texts, making them quite different in their impact. While not truly liturgical, they are much closer to that kind of music than are the cantatas of LaGuerre and Brossard.

The music of secular cantatas was sometimes used with spiritual texts. These "parodies" were produced by replacing the original libretto with one of a pious nature. Selections from Clérambault's first and second books were copied in Manuscript Cons. [D.14883 with textual substitutions such as Triomphe du Saint Amour for Alphée et Arethuse, and Retour d'un Pêcheur for Héro et Léandre. That the music was intended to portray the happy amorous adventures of pagan gods and goddesses did not seem to bother the compilers, since the music was not altered during the transformation from a secular to a spiritual work. Another type of parody was published anonymously[21] with the title Parodies Spirituelles, en Form de cantates sur des airs choisis de Messieurs Le Camus, Lambert, de Lully, & autres. This set of eleven cantatas, the texts of which are very pious, is known only through the second "revuë & corrigée" edition (Paris, 1717). Unlike the

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[20]René Drouart de Bousset, Cantates Spirituelles (Paris, n.d.), and Book II (Paris, privilege 1740).

[21]The compiler is J.-B. C. Ballard, the publisher, who signed the dedication.

standard French cantata, very few of these works utilize recitative. They are, rather, a series of suites containing two to six airs, "of which the first is a scene and the ten others contain forty airs, mixed with some Duos, and a trio."[22] The airs of the composers mentioned in the title are mixed without any particular order, and were probably chosen because of their familiarity and because they match the poetic meter of the text. Most of them are small binary structures which were more in favor than the da capo aria in the last half of the 17th century.

The spiritual parodies and the spiritual cantatas were undoubtedly meant to be performed in private salons before a select, devout audience. They do not lend themselves well to the gala public fêtes held at the various Royal palaces where the mythological and allegorical cantatas would have been preferred. The well-known religiosity of Mme de Maintenon suggests strongly that spiritual cantatas were performed in the musicales held regularly for Louis XIV in her apartments. From their secret marriage in 1683[23] until the months before his death in 1715, the King, who had always enjoyed music, made these musicales a part of his schedule, but, whether or not the King was in attendance, Mme de Maintenon, in her zeal

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[22] Parodies Spirituelles (Paris, 1717), 4r.

[23] Claude, Duc de Saint Simon, Memoirs of Louis XIV and the Regency, translated by Bayle St John (Akron, Ohio, 1901), p. 381. The marriage took place during the winter following the death of the Queen (Marie-Thérèse), which occurred in 1683.

for the spiritual, would certainly have enjoyed introducing the "uplifting" and pious nature of these works to others.

The vast majority of French cantatas are based upon mythological and allegorical subjects. The myths utilized by the librettists are those common to the operas of the period and are most often of an amorous nature. Although seeming to be straight-forward on the surface, these texts are often replete with secondary meanings which allude to some event or secret liaison at court. It is impossible to know exactly to whom this kind of cantata refers, but they would certainly have been known to the initiates in the audience. Many cantatas presented in a "double-entendre" style are general and allude to a situation rather than to specific individuals. The prevalence of a situation caused it to be topical and as such added to the enjoyment of the audience. The French love for double meaning must be considered since this principle would also prove interesting to an 18th-century audience even though the characters could not be identified.

In the collection of the French cantatas there are three settings of the same text, Actéon, which carry the subtitle, Cantate burlesque.[24] The story of Diane and Actéon is presented

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[24]Abeille, Acteon Cantate Burlesque de Mr. Abeille, Paris Bibliothèque Nationale Manuscript Vm7 4761; Anonymous, Actéon, Paris Bibliothèque de la Conservatoire, Manuscript [S.644(10 bis); Barbeau de Gervais, Acteon, Burlesque Cantate par Barbeau de Gervais, 1710, Paris Bibliothèque Nationale Manuscript Vm7 4762 and Paris Bibliothèque de la Conservatoire, Manuscript [D.1559(4).

in its entirety through dramatic recitative. The airs reflect upon the action of the story with the first admonishing Diane, who has just been observed in her bath, to be more chaste and to reveal her charms gradually.

> Daughter very wise and very learned,
> Do not show all at one time.
> That which pleases openly
> Never has anything handsome under the blouse.

Diane, upon seeing Actéon, punishes him by spitting in his face. As the "divin excrément" finds its mark, Actéon suddenly grows antlers and is changed into a stag. He runs into the forest pursued by his own dogs who finally catch and kill him. The final air states a moral that would apply to anyone who finds himself in this situation.

> Profit from this lesson
> You, you, you, you,
> That a similar fate menaces.
> Never test the brow.
> One never feels the evil presence of the horns
> As long as one is unaware of the disgrace.

Looking beyond the simple narrative of this famous myth, the meaning becomes obvious and the moral, stated baldly, is that one should never investigate the possibility that his mate is having an adulterous affair or he will wear the horns of the cuckold, i.e., will be a ridiculous figure. By ignoring the situation, even though it may be obvious to others, he can retain his dignity (manhood) and avoid being torn apart by his critics (the dogs).

While double-meanings are common, they are not always present. The recitatives of Desfontaines' version of the

Narcisse legend[25] narrate the causes of the unhappy young man's situation in a manner which parallels the presentation in Ovid's Metamorphoses.[26] The airs, as in Actéon, serve as the author's reflection on the narrative and reinforce the "moral" to be gained by examining these causes. Although there is no double-meaning, the use of the air to amplify and stress the points of the story is typical of French cantata texts. The opening recitative shows the "happily indifferent" Narcisse resisting each day the "terrible God of love." The air which follows warns those who are equally impervious to love and its mechanisms to beware.

> You whose heart is invincible
> and who scorn the allurements
> of an object very sensible for you
> Learn from love to respect the arrows. . .

The second air displays the suffering of Narcisse and his pleas for help in ridding himself of his great love for the image he saw reflected in the water. The next recitative simply states that he was changed into a flower and the final air comments "Never resist the beautiful [maidens], the God of love knows [how] to avenge them. But if we find some cruel [maiden], he permits us to change." The result is a simple narrative presentation of the well-known myth, with a

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[25]Desfontaines, Narcisse, Paris Bibliothèque Nationale Vm7 4770 (Paris, n.d.).

[26]Ovid, Metamorphoses, Book II, Modern edition (Francetown, N.H., 1923), pp. 107-112.

moral that would be especially meaningful to a flirtatious and fickle 18th-century audience.

Cantatas on allegorical subjects are divided into two categories. The first personifies such abstractions as l'Amour (love), l'Hymen (marriage), and l'Inconstance (inconstancy). These cantatas are very similar to the mythological cantatas with amorous subjects, except that the stories are freely invented rather than derived from earlier models. The second category of allegorical cantatas uses personification to flatter a patron or to celebrate an event in his life.

Nicolas Clérambault composed his Le Soleil vainqueur des Nuages (The sun, vanquisher of the clouds)[27] on the recovery of the King's health. It was performed before Louis XV in September, 1721. Beginning with a short overture, the opening recitative tells of the great joy derived from being showered with light and happiness at the moment of the "sun's" birth. The air which follows extolls the virtues of the "sun" and asks for a continuation of its life-giving process:

> Follow your brilliant career
> Reign divine sun, reign over the mortals,
> The good things that are spread by your light
> Raise altars in every heart. . . .

The next recitative makes an obvious allusion to the King's illness. "The day becomes obscured and clouds fill the Heavens, and finally the day gives way to the horrors of the

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[27]Nicolas Clérambault, Le Soleil vainqueur des Nuages (Paris, 1721).

night." The air pleads for the "sun's" return and in the following recitative the clouds begin to part and sunlight shows through in "a thousand places." The last air, beginning with fanfares, is a song of praise for the "sun's" return. Almost over-servile in its fawning praise, this sort of personification was certain to please and flatter the king, which was, after all, its only purpose.

Cantatas on topical subjects were, of course, also very popular. During the first half of the 18th century, a craze for coffee existed in the countries of Europe. Many coffee-houses emerged , and became the favored meeting places for intellectuals. It was only natural that a cantata would have been composed to honor the "nectar des Dieux." Nicolas Bernier's Le Caffé[28] is an excellent example of a topical cantata which, unlike J. S. Bach's famous Kaffee Kantate,[29] does not use a situation and characters to extoll the virtues of coffee. It presents, instead, a list of the miraculous qualities that coffee possesses by addressing (through a sort of personification) an accolade to it.

Recit.: Agreeable Coffee, what unknown climate can
ignore the wonderful fire that your aroma inspires?
Ah! You count in your empire those who rebel
against Bacchus.

Air: Favorable liqueur for which my soul craves,
By your enchantments augment our good times.

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[28]Nicolas Bernier, "Le Caffé," Cantates Françoises. . ., Book III (Paris, n.d.), pp. 44-65.

[29]Johann Sebastian Bach, Kaffee Kantate, Schweiget still, plaudert nicht (Leipzig, ca. 1732).

We evade sleep through your pleasant assistance,
Which returns to us those moments that sleep robs
from life.

Recit.: The Star that each night shines sweetly and purely
comes from the absent sun to console nature,
and owes to you its observation by humans.
Fire, rival to its light, becomes more certain
because of you in the eyes of the knowing, allowing
them to achieve their full potential.
Minerva and her favorites know well the price of
your divine attributes.

Recit.: When made by an able hand
What pleasure is equal to that which you give?
Your aroma alone promotes the conquest of mortals
Who only laugh at the proof of your attributes.

Air: O liqueur that I love, flow and reign everywhere;
Banish even nectar from the table of the Gods.
Make war without ceasing against the traitorous juice;
Cause the earth to taste the sweet calm of the heavens.

The humor, that in this work comes from tongue-in-cheek comments, is derived in others through the use of slapstick.

Laurent Gervais uses the performance of a burlesque concert as the basis for his cantata, Ragotin.[30] After a short prelude, the recitative places the action in the city of Mans, the capital of Maine so famous for capons, false witnesses and suitors. The diminutive hero, Ragotin, is introduced as a sham doctor whose heart is filled with "amorous languor" for the star of a troupe of comedians, who had cast him, her "maltreated lover," away. The air that follows further describes his character.

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[30]Laurent Gervais, Ragotin ou la Serenade Burlesque (Paris, n.d.).

. . .He had a noble penchant
For impudence and imposture.
All his faults were large
And his virtues were miniature.

He was a braggart and a liar,
Great punster, great fumbler,
Prouder than a village barber;
Very good author of bad verse, . . .

Deciding to give the cruel maiden a serenade, he departs, at the stroke of midnight, for her house, accompanied by an old man with a portable organ and a choir boy. After a short interlude, the next two airs and intervening recitative represent Ragotin's serenade. Suddenly a "critical" dog attacks and the musicians drop the organ and run. Ragotin wins the race, accompanied by the laughter of the neighbors, and the story thus ends. But a final comment is necessary in order to add an instructive moral to the piece.

One may find in our age
More than one lover like Ragotin;
But one searches in vain
For a beautiful and wise actress.

A final type of comic presentation of the secular cantata is exhibited in the works of Nicolas Grandval. His collection of cantatas of 1720 are in every way typical of the genre, but the parody of Clérambault's Orphée (1729) caused a great deal of comment. Grandval was known as a composer for the theater and as a writer of satirical prose and poetry. Eschewing the usual recitative-aria organization, Grandval presented a series of popular airs mixed with some quotations from Clérambault's music. The text follows the basic legend, but is made ridiculous by the use of comic

pomposity and satirical comment; often the comic mood is sustained by the use of nonsense refrains and slang expressions. Clérambault's Léandre et Héro receives the same sort of treatment from Grandval, attesting, in a sense, to the popularity of at least two of Clérambault's cantatas.[31] Grandval's La Matrône d'Ephese is similar in style to his earlier parodies, in that it presents several measures of an air from Lully's Amadis as well as other popular airs. Because of Grandval's connection with the Théâtre-Italien and the Opéra Comique, it is certain that these parodies were intended for the stage of those theaters. The anonymous Parody de Didon,[32] of which only the vocal parts are extant, presents an organization similar to Grandval's parodies. It consists of twenty-nine short airs, a duo, and a chorus.

Although their subject matter reflects everything from serious mythological presentations to the exploitation of the grotesque for comic purposes, French cantatas were usually performed in situations which would best display their intimate proportions. The majority of private concerts were held in the various châteaux of the King and lesser nobility, but in the decades centering on 1730, performances were also held in the homes of the wealthy and powerful.

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[31]See Donald Foster, "Parodies on Clérambault Cantatas by Nicolas Grandval," Recherche, IV (1964), 131f.

[32]The music of this cantata is largely borrowed from familiar folk and popular melodies.

Private Concerts

The Mercure de France of September, 1721, announced the performance of Clérambault's allegorical cantata, Le Soleil vainqueur des Nuages, which was performed to celebrate the King's recovery from an illness.[33] A little over a year later, the following "critique" appeared.

> Immediately after the King's arrival, His Majesty played [some games], and had in his apartment, as at other times, a concert in the small tower at the end of the gallery, where D.lle Minier, actress at the Opéra, sang the cantata of Orphée [Clérambault] with the singing taste, and the playful ornaments that are so natural to her.[34]

Whether simply for entertainment or to celebrate some special event, French cantatas were always a favorite part of the concerts of the King. Table 2 lists several cantatas performed at the various royal châteaux that were either announced or commented upon by 18th-century writers.

Table 2. A list of French cantata performances that were presented before the Nobility.

Laborde, Essai sur la Musique, (Paris, 1780), p. 398.
La Prise de Berg-op-Zoom [de Bury], cantata performed before the King at the return from the campaign of Fontenoy.

Daquin, Lettres sur l'État présent de nos Spectacles, (Amsterdam, 1765), p. 92. Didon, by Blamont, played before the Queen.

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[33] Mercure de France, Sept., 1721, p. 54. The brothers Parfaict and d'Abguerbe, Dictionnaire des théâtres de Paris (Paris, 1756), p. 103. This work is called a divertissement allégorique.

[34] Mercure de France, Nov. 6, 1722, p. 113.

Table 2--Continued

Mercure de France

Feb. 1725, p. 2577, Les Fetes Bisantines, cantata for the occasion of the King's marriage.

Feb. 1726, p. 288, at Marly, several cantatas and airs of Lully, LaLande, Destouches, Clérambault, Bourgeois, . . . [were performed].

Oct. 1727, p. 2348, Melle Antier sang without accompaniment before the Queen, at Fontainebleau, a cantata [Les Présents des Dieux] on the birth of two princesses; the words were by Fuzelier; the music by Mouret.

Dec. 1727, p. 2941, at Fontainebleau, Italian airs, sonatas, cantata Cephale et Procris of Batistin [Stuck], sung by Melle Dallra. . . . The 31st, the same scenes, and [the] cantata Didon by Melle Antier.

Nov. 1729, p. 2729, While on the Queen's trip to Paris; during her dinner at the old Louvre, Melle Antier sang a new cantata, La Nymphe de la Seine, [Text] by Danchet, music by Blamont, . . . [on] the 9th, the same cantata [was performed] at Versailles, [in the] salon de la Paix.

June, 1732, p. 1433, [on] the 24th in the Salon of the Queen . . . in the Queen's concerts, . . . l'Amour et Bacchus, Clérambault's cantata; another new cantata by Sr. Marchand le fils, first violinist in the King's orchestra.

July, 1732, p. 1665, [at the] concert of the Queen, . . . cantatas and symphonies (instrumental pieces) of Blamont [were performed], . . .

Among the private concerts held in the first decades of the 18th century, those of the Duchess du Maine (1676-1753) are interesting from several points of view. The wife of Louis-Auguste de Bourbon, Duc du Maine, the Duchess had become increasingly bored with the quiet atmosphere that settled over Versailles in the waning years of the reign of

Louis XIV. She was a very energetic young woman who was constantly in need of diversion. Born M.lle de Charolois, daughter of Henry-Jules de Bourbon, Prince de Condé, and the Princess Palatine de Bavière, she married the illegitimate son of Madame de Montespan and Louis XIV on March 19, 1692.[35] The Duke had the great fortune to come into control of the château and park of Sceaux, just south of Paris. (Plate II, p. 45.) The land was originally owned by Colbert, who had commissioned Claude Perrault to build the château. Le Brun, the first painter to the King, was entrusted with decorating the interior, and the park was designed by Le Notre. The result was a magnificent, if somewhat smaller, rival to Versailles.[36]

In 1700, the Duchess du Maine moved to Sceaux to escape the repressive atmosphere of Versailles and established around herself a minor court. The youthful and lively atmosphere of the Duchess' court soon attracted a number of intellectual and galant courtiers, whose main purpose was to invent new and ingenious ways to distract her. These diversions were organized in several ways, with plays, musical performances and balls forming the main outlets for the talents and energy

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[35]Pierre Daval, La Musique en France au XVIIIe Siècle (Paris, 1961), p. 103.

[36]All that remains today of this château is the summer house, Le Pavillon de l'Aurore.

Plate 2. View of the Château of Sceaux as seen from the Grande avenue. The engraving is by J. Rigaud.

of the court.[37] The festivals, discussed in detail by the self-aggrandizing Abbé de Geneste in Les Divertissemens de Sceaux,[38] culminated in the famous series known as Les Grandes Nuits de Sceaux. Instigated largely by the Abbé de Vaubrun and M.lle de Launay,[39] as a surprise to combat the Duchess' insomnia, the festivals were inaugurated in the spring of 1714.

The first night began with an apparition of "La Nuit" in his dark robes. La Nuit paid the Duchess a poetic tribute while holding a lantern, symbolizing the spiritual light which surrounded her. He then sang an air with words by Nicolas de Malezieu and music by Jean-Joseph Mouret.

> Sun, go to repair the ordinary beauty
> Go to refresh their color, go reanimate their features,
> These cares are not necessary
> To the Queen of the palace, . . .[40]

What had begun as a surprise to the Duchess delighted her so that she enlarged upon the idea and resolved to use it often for succeeding festivals. Fifteen more Grandes Nuits were held in the last half of 1714 and the first half of 1715. They usually centered around a central theme with the entire

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[37]Renée Viollier, "La Musique à la cour de la Duchesse du Maine de Chatenoy aux Grandes Nuits de Sceaux (1700-1715)," La Revue Musicale, XXIII (3 and 4 trimester, 1939), 100.

[38]Abbé de Geneste, Les Divertissemens de Sceaux (Paris, 1712).

[39]M.lle de Launay (later Baronne de Staal) left a memoire which describes their part in the establishment of the Nights of Sceaux.

[40]Renée Viollier, Jean-Joseph Mouret (Paris, 1950), p. 19.

court taking part. The programs of the Nuits de Sceaux are shown, together with their dates (when known), in Table 3.

Table 3. The programs of Les Grandes Nuits de Sceaux.

1st Night (April or May, 1714)[41]
[La Nuit]

2nd Night
Le Jeu

3rd Night
Cantate de Bernier[42]

4th Night
Ambassade des Groenlandais

5th Night
Le Sommeil chasse du Chateau, et poursuivie par le Lutin de Sceaux, se réfugée dans le pavillon de l'Aurore.

6th Night
Le Sabbat

7th Night
Apparition d'un nouvel Astre

8th Night
Minerve et les Hiboux

9th Night
L'Amour Piqué par une Abeille[43]

10th Night
Troupe de Bohémiens demandant asile dans le chateau

11th Night
Le Comte de Cabalis et les Peuples élémentaires

12th Night (Thursday, November 22, 1714)
Un inconnu a l'Assemblée des Noctambules

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[41]Adolph Julien, Les Grandes Nuits de Sceaux (Paris, 1876), p. 7, footnote. Only three exact dates are known, but the festivals took place about every two weeks beginning in April or May, 1714, until after the 11th "night."

[42]Apollon, La Nuit, et Comus, [5th Book].

[43][Clérambault].

Table 3--Continued

13th Night
Le Bailly de Sceaux et les Amours de Ragonde et de Colin

14th Night
Le Ceinture de Vénus

15th Night (May 4, 1715)
La Grande Nuit de l'Eclipse

16th Night (ca. May 19, 1715)
Le Bon Gout réfugie a Sceaux

Several composers, important in the history of the French cantata, were involved in the creation of music for these festivals. Jean-Joseph Mouret, superintendent of music for the Duchess, wrote a number of divertissements for the court, and six French cantatas which were probably also performed at Sceaux. He was the director and the conductor of most of the performances. Philippe de Courbois, Colin de Blamont and Nicolas Bernier also composed music for the Duchess' establishment. The fifth of Bernier's seven books of French cantatas carries the title Les Nuits de Sceaux and consists of two larger works which, although entitled cantates, are in reality divertissements. The second of the two works is, in fact, subtitled cantate ou divertissement and the frontispiece lists a variety of designations.

> THE NIGHTS OF SCEAUX/ CHAMBER CONCERTS/ OR/ FRENCH CANTATAS/ For many voices,/ In the manner of Divertissements/ mixed with Airs for violin and other Instruments/[44]

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[44]Nicolas Bernier, Les Nuits de Sceaux (Paris, n.d.), fol. 1r.

Apollon, la Nuit et Comus, the first cantata, begins with an overture which is followed by the alternation of seven recitative-aria pairs, a duo, a trio, and eleven instrumental pieces. All but two of the latter are dance forms such as minuet, rondeau, marche, sarabande, etc. The two movements not exhibiting dance forms are simply called airs de violon. The second cantata of the fifth book, L'Aurore, follows the overture with three instrumental airs alternating with four recitative-aria pairs, a vocal quartet and a chorus. The instrumental movements of this cantata have descriptive titles such as Sommeil, and Prelude ou Reveil. The volume is dedicated to the Duchess du Maine with these words:

> The applause that your Royal Highness has wished to give to these concerts that I have had the honor to compose for her noble amusements and that I have caused to be performed in her presence, has determined me to publish them under the auspices of your august name. . . .[45]

Because of adverse opinion against what was considered a scandalous expenditure of money and effort on frivolities, the festivals were temporarily halted in October, 1714, just before the 11th "Night."[46] On November 22nd, they were reinstituted on a simpler scale, but were canceled entirely in September, 1715, when the nobility was forced to go into mourning at the death of Louis XIV.

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[45] Ibid., fol. 2r.

[46] Viollier, "La Musique à la cour. . .", op. cit., p. 135.

The salon of the financier, Alexandre-Jean-Joseph Le Riche de la Pouplinière, was the scene of numerous private concerts from 1731 until 1762. Marie Antier, a singer who is mentioned several times in the Mercure de France as having performed particular French cantatas,[47] was a friend and teacher of La Pouplinière and is certain to have performed some of these works in his salon. The works of Jean-Baptiste Rameau, a protegé of La Pouplinière, were also frequently played, and although Rameau's six cantatas were written several years before his association with La Pouplinière, these works may also have been heard in his patron's musicales. La Pouplinière's concerts presented much of the new and progressive music of the period[48] and thus helped set the musical tone of Paris. Serenades (dinner music) and divertissements were very popular and revitalized a genre much in favor at the court of Louis XIV. Musical performances continued to be a part of La Pouplinière's artistic gatherings until the year of his death, but by 1753, Rameau had fallen from favor, to be replaced by Johann Stamitz, and later the young Gossec, as the conductor of La Pouplinière's orchestra. The vogue of the French cantata, reaching its peak around 1730, quickly declined, so that after 1750, few performances are recorded.

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[47] Daval, op. cit., p. 118.

[48] Johann Stamitz introduced the symphonies of the Mannheim school as early as April 12, 1751, in the Concert spirituel, Daval, Ibid., p. 120.

The number of operas and operatic scenes heard in La Pouplinière's salon supports Jean-Jacques Rousseau's comment (in his definition of "Cantata,"[49]) that the cantata had been replaced in performances by scenes from operas. Many operas were actually previewed at La Pouplinière's before being produced at the Royal Academy.[50] It was also through La Pouplinière's influence that many chamber works performed at his home were published.[51] A possible connection exists between La Pouplinière and the vast number of cantatas published in the second quarter of the 18th century.

Public Concerts

There were two main series of public concerts at which French cantatas were performed. One of these, The Royal Academy, provided an opportunity for cantata composers in two ways. Cantatas were used occasionally as entrées or as scenes in operas. Whether they were written separately and inserted, or were written as an integral part of the opera or opera-ballet and then extracted, is not always clear. Charles Hubert Gervais' Pomone was written to be inserted in performances of his ballet, Les Amours de Protée.[52] It

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[49]See page 20, above.

[50]Daval, op. cit., p. 122. [51]Ibid.

[52]Charles Hubert Gervais, Pomone, . . .Ajoûtée par Monsieur Gervais, à son Ballet des Amours de Protée, Le Mardi trentième jour de Juillet 1720, frontispiece.

exhibits the standard organization of three recitative-aria pairs, with the addition of an extra aria after the second group.

Campra's Les Fêtes Venitiennes contains two scenes which are entitled cantate. The Mercure de France of September, 1721, reviews a performance of this opera-ballet.

> . . . at the Opera, September 23, a fourth scene added to the Fetes Venitiennes, entitled l'Opéra. La delle Antier sang an Italian air of Mr. Campra's composition, and the delle Hermans sang a French cantata by the same author, at the end of the act du bal.[53]

Although these works may have been performed separately, their suitability to the opera implies that they were composed specifically for the purpose of augmenting it.

The Prologue of another of Campra's opera-ballets, Les Amours de Venus,[54] is a single da capo aria entitled cantate. Although the term "cantate" is normally not used in this way, the aria "Bergers, reprenez vos musettes" was probably added, like the above mentioned cantatas, at a later performance. Other cantatas may also have been used as inserted entrées or as independent intermezzi in the popular opera-ballets of the period, even though they do not carry specific directions to that purpose.

When some special situation precluded the performance of an opera or an opera-ballet at the Royale Academy, cantatas

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[53] Mercure de France, September, 1721, p. 172.

[54] André Campra, Prologue du ballet Des Amours de Venus (Paris, 1712).

or cantatas in combination with other airs and instrumental works were used to provide the evening's entertainment. The Mercure de France of November, 1722, describes such an occasion.

> [In the absence of the principal actors, occupied at Chantilly and at Villers, the Royal Academy of Music has] caused to be sung by the actors who remain in Paris, different pieces of chosen music, such as the cantata of Démocrite et Héraclite, set to music by the Lord Battistin [Stuck], . . . and the beautiful cantata of Silene et Bacchus by Mr. Campra.[55]

The Parfaict Dictionnaire. . ., in discussing a performance held at the Royal Academy on April 29, 1726, lists the following program:[56]

Table 4. The program of a divertissement entitled Des Ballets, which was comprised of several compositions and fragments of compositions.

La Scene du Professeur de Folie, taken from Carnival & la Folie--La Motte and Destouches.

Acte IV of l'Europe galante, entitled La Turquie--La Motte and Campra.

Cantate, Zephyre & Flore--Bourgeois, sung by Mlle Antier.

The Act of the Singing Master & Dancing Master from Fêtes Venitiennes (the act du Bal)--Danchet and Campra.

Les Caracteres de la Danse, performed by Mlle Provost.

La Provençale, act added in 1724 to the Ballet Fetes de Thalie--La Font and Mouret

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[55]Mercure de France, November, 1722, pp. 156-157.

[56]The brothers Parfaict and d'Abguerbe, Dictionnaire des théâtres de Paris (Paris, 1756), p. 366.

The second important series of public concerts at which cantata performances were heard was the Concert spirituel. Obtaining a license in 1725,[57] Anne-Danican Philidor, the royal music librarian, organized a series of concerts to be held during those times when the Royal Academy was not allowed to present performances of grand spectacles. This proscription was based on the liturgical calendar;[58] thus, Philidor had twenty-five days during the year on which he could hold the Concert spirituel. The first concert took place at six o'clock in the evening of March 18, 1725--Easter Sunday of that year. The hall, donated by the King, was the salle des Suisses in the Tuileries, the former royal palace constructed for Catherine de Médici (1519-1589) in 1563. A plan was conceived to enlarge the palace and to construct a grand gallery that would extend from the Tuileries to the old Louvre, thus connecting the two buildings. The gallery, which ran along the right bank of the Seine, was completed in 1610, the last

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[57]Titon du Tillet, Supplement du Parnasse Françoise, (Paris, 1743), p. 677. The contract with Francine of the Academy Royale was for three years at 10,000 livres per annum for permission to hold concerts of "musique de chapel" in Paris, Daval, op. cit., p. 126.

[58]The proscription included the days of the Purification (February 2), the Annunciation (March 25), the three weeks of the Passion (the two weeks before and one week following Easter), the Ascension (the fortieth day after Easter), the eve and day of Pentecost (the seventh Sunday after Easter), Corpus Christi Day (the Thursday after Trinity Sunday), the Assumption (August 15), the Birth of the Virgin (September 8), All-Saints' day (November 1), All-Souls' day (November 2), the Immaculate Conception (December 8), and the eve and day of Christmas (December 24-25).

year of the reign of Henry IV (1553-1610). Plate 3 shows the double palace as it appeared in 1739.

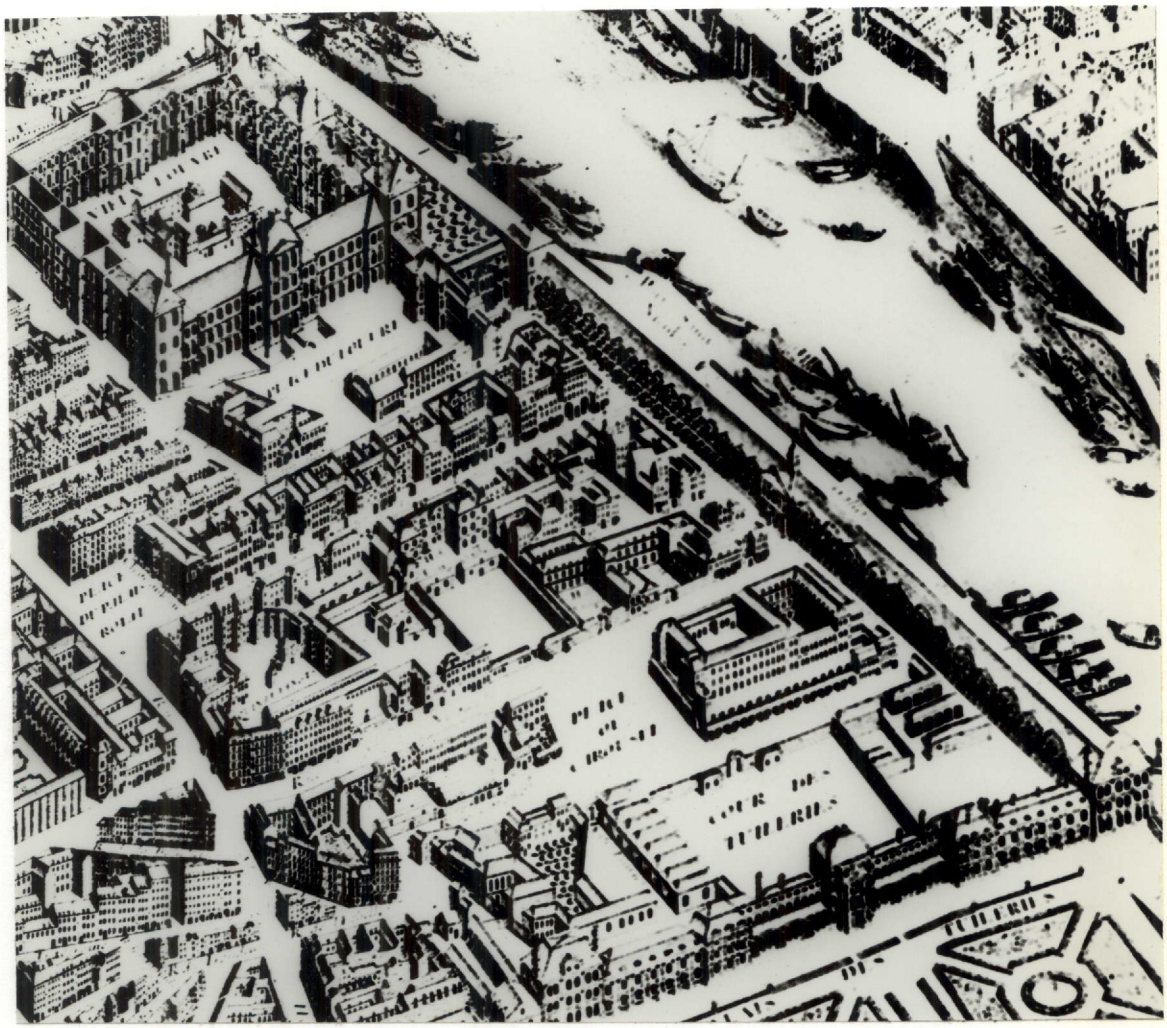

Plate 3. The Tuileries and Louvre as they appeared during the vogue of the French cantata.[59]

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[59]Louis Bretez, Plan de Turgot (Paris, 1739), planches 11 and 15.

The palace was enlarged again by Le Vau and d'Orbay between 1664 and 1666. These architects completely reformed the central pavilion so that it matched, in size and design, the central pavilion of the Louvre. The salle des cents Suisses was the large, two-story salon, occupying the second and third levels (Figure 1(b), below) of the newly enlarged pavilion. In order to make the hall suitable for concerts, Philidor had a stage which was six feet high, thirty-six feet long and nine feet deep constructed on the wall nearest the royal apartments. The stage was mounted by means of a small staircase and could hold at least sixty people. It was surrounded by a gilded balustrade. The handrailing was supported by posts in the shape of lyres whose socles were painted to simulate marble. The wall behind the stage was painted by Lemaire to represent a magnificent salon, after the drawings of Mr Berin, designer in ordinary for the cabinet of the King. The salon was lighted by twelve chandeliers and by a quantity of candelabra.[60]

Although nominally public concerts, the cost of the seats was from three to six livres, which eliminated all who were not fairly wealthy. The first concerts were of a religious nature, in keeping with the concept of a recital of sacred music. In late 1727, some months after renewing the contract with Francine, Philidor decided to enlarge his enterprise.

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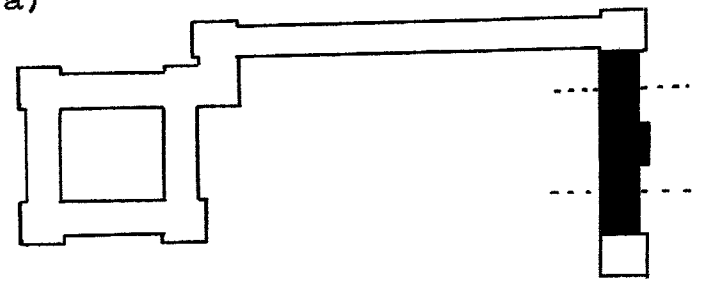
[60] Mercure de France, March, 1725, p. 615.

(a)



(b) Detail of enclosed portion of (a)

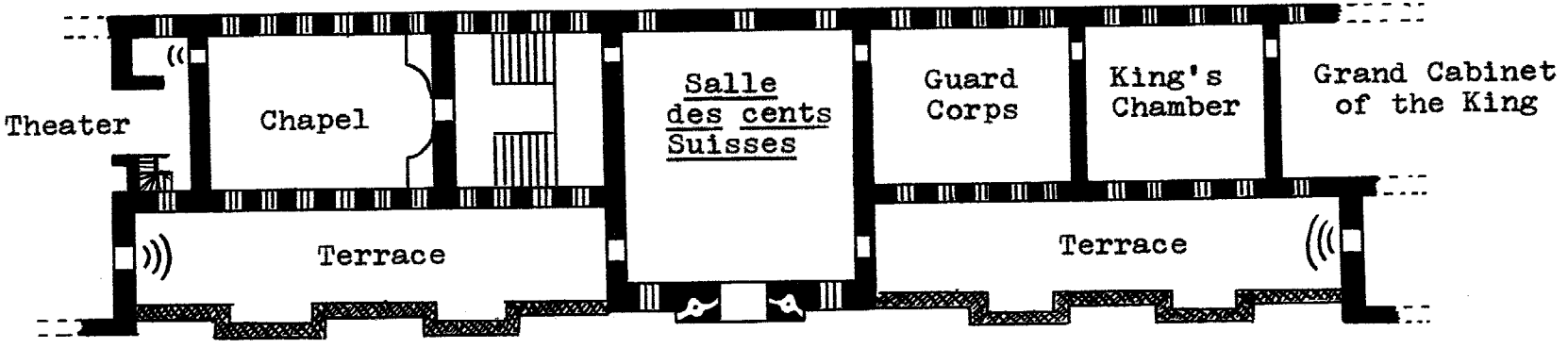


Fig. 1. (a) The Louvre Palace with the Tuileries (destroyed in the siege of 1871) shown in black. (b) An enlargement of the Tuileries showing the second floor plan with the Salle des cents Suisses, from Le Vau's plan of the interior in 1763. See Yvan Christ, Le Louvre et Les Tuileries (Paris, 1949), p. 74.

He announced that henceforth, during the periods when the opera was closed, two concerts per week would be given in the winter and one per week would be given in the summer. He further stated that secular as well as religious music would be performed. The hall was redesigned by the addition of an amphitheater with six tiers. According to the Mercure de France of December, 1727, it had "a balustrade on three sides, the first opposite the stage where the instrumentalists and other musicians are placed, the second on an angle, and the third going to join the stage on the garden side of the Tuileries."[61] The balustrade was designed to match the one which surrounded the stage. It was raised four feet from the floor and was sixty-one feet long. The wall opposite the stage was decorated with sixteen large painted panels which were separated from one another by eighteen columns. This decorative background was eighteen feet high and eighty-four feet long. The amphitheater, which was fifteen feet in depth, was mounted by the four stairways shown in Figure 2. Benches were also placed in front of the lowest tier and in the center of the room for those who did not wish to sit in the amphitheater.[62]

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[61] Mercure de France, December, 1727, p. 2941.

[62] M. Fétis, "Concert Spirituel, Nouveaux details sur l'origine de cette institution," Revue Musicale, XXIV (July, 1833), pp. 189-190. This description is taken from a "manuscript of the times, that we have in hand."

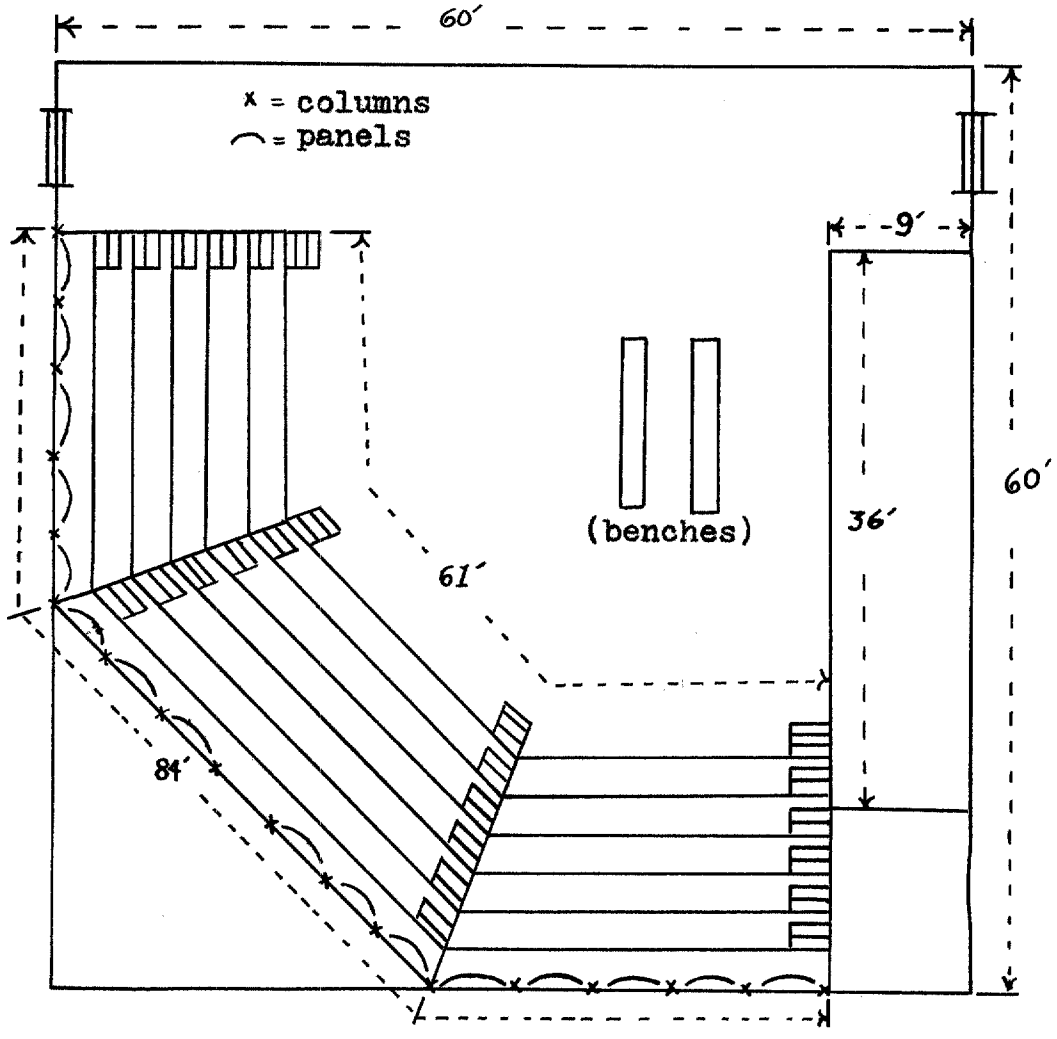

Fig. 2. The salle des cent Suisses, showing the stage (erected in 1725) and the probable locations of the alterations made by Philidor in December, 1727.

Performances of the Concerts spirituels were regularly reported in the Mercure de France, either as critiques or as announcements. Extracts of those announcements that contain mention of French cantata performances are listed below as Table 5. These extracts, beginning in 1727, continue through

most of 1732 and outline the peak of the cantata's popularity.

Table 5. French cantata performances at the Concert spirituel announced by the Mercure de France.

Dec. 1727, p. 2709	Didon, Colin de Blamont
Dec. 1727, p. 2941	Cephale et Procris, Batistin [Stuck] Didon, Colin de Blamont
Jan. 1728, p. 141	10th: Cantata, Batistin [Stuck] 12th: La Paix, Dutartre 17th & 19th: Orphée, Clérambault 31st: La Toilette de Vénus, Colin de Blamont
Feb. 1728, p. 285	14th & 16th: La Prise de Lerida Batistin [Stuck] 23rd & 28th: Zephire et Flore, Bourgeois
April 1728, p. 853	15th Mar.: Héro et Leandre, Clérambault 16th Mar.: La Musette, Clérambault 17th & 18th: Didon, Colin de Blamont
p. 854	19th & 20th: Oenone, Destouches 17th & 19th; 24th & 26th: "Cantatas already heard"
June 1728, p. 1480	5th: Bains de Tomery, [Stuck]
Nov. 1728, p. 2109	1st: Le Printemps, Burette 1st: Alphée et Aréthuse, Clérambault 22nd: La Berger Fidele, Rameau
Dec. 1728, p. 2725	6th: Le Soleil vainqueur des nuages, Clérambault, already sung in 1721. 15th: Didon, Colin de Blamont 20th: Le Jugement de Paris, Renier 22nd: l'Amour aveuglé par la folie, Renier
Jan. 1729, p. 189-90	3rd: l'Amour gueri par l'Amour, Bousset 5th: l'Amour gueri par l'Amour, Bousset Le jugement de Paris, Renier 24th: La Toilette de Vénus, Colin de Blamont 26th: l'Eté, Burette l'Amour aveuglé par la Folie, Renier

Table 5--Continued

Feb. 1729, p. 290	9th: l'Amour guéri par l'Amour, Bousset Léandre et Héro, Clérambault Bains de Thomery, Batistin [Stuck] 16th: Démocrite et Heraclite, Batistin [Stuck]
Mar. 1729, p. 606	2nd: l'Automne, Lemaire 7th: l'Automne, Lemaire
p. 607	23rd: Orphée, Clérambault
June 1729, p. 1225	13th: Cantate, Colin de Blamont Du Bal, Mouret
p. 1443	Le Prise de Lerida, Batistin [Stuck]
July 1729, p. 1672	11th: Du Bal, Mouret
Sept. 1729, p. 2038	17th Aug.: Europe et Junon Le Retour de Printemps, Lemaire 8th Sept.: Andromede et Persée, Mouret
Oct. 1729, p. 2524	5th: La Prise de Lerida, Batistin [Stuck] 19th: La Musette, Clérambault 26th: Le Soleil vainqueur des nuages, Clérambault
March 1730, p. 567	1st: Bacchus, Bousset
Aug. 1730, p. 1886	7th: La Nymphe de la Seine, Colin de Blamont 21st: La Nymphe de la Seine, Colin de Blamont
Dec. 1731, p. 2884	Heraclite et Democrite, Batistin [Stuck]
Nov. 1732, p. 2495	3rd: Cantata, Mouret

In July, 1728, Philidor was violently attacked by his creditors for his unsound financial management and had to relinquish the directorship of the Concert spirituel. The management was continued under Michel de Lannoy in association with Jean-Joseph Mouret, the artistic director. Under these

men the concerts were put on a sound financial basis.[63] Because of difficulties with the new management of the opera Mouret resigned in 1733. Several French cantatas were performed during his tenure, many of which were of Mouret's own composition. Even after this time, however, cantatas were still regularly heard on the programs until their period of vogue had passed.

In succeeding years, two other composers held the directorship of the concerts: Jean-Ferry Rebel managed them from 1734 until 1747, when financial trouble forced temporary cessation. He was succeeded by Joseph-Nicolas Royer, who reopened the concerts in 1748 after having again redesigned the hall. Loges were added, and a large organ, which permitted continuo for the grand motets, was constructed. The Concerts spirituels continued until 1784, when they were finally disbanded after fifty-nine years of existence.

The lists of performances in Tables 2 and 5 are, of course, only those which were recorded. Without doubt there were other cantata performances for which no record exists.

As can be seen by a comparison of these tables, the cantata enjoyed a long period of popularity in France. Beginning with the earlier compositions mentioned by Morin in his preface (which were presumably included, at least in part, in his 1706 edition), the form quickly gained a wide acceptance.

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[63]The amphitheater was rebuilt in November, 1728, in order to increase the number of patrons.

Gradually the number of composers creating these chamber works increased, until 1729, when the peak of popularity was reached. After this date, the number of cantatas produced drastically declined, due in part to the shift to the cantatille and to the increased use of operatic scenes.

Even while the cantata was in favor, not every work enjoyed universal success. Séré de Rieux completes a summation of the capabilities of several cantata composers in somewhat tortuous verse.

> . . . Bernier from the first stroke of his wise hand,
> raised his transport of the true Roman style.
> By some mournful sounds, Clérambault in the somber
> places,
> Attended wisely the Sovereign of the Shades.[64]
> All others in Paris had only a weak success.
> From a fugitive inspiration seizing access,
> In vain, some authors had wished to animate
> Their pens, on the cantata striving:
> They were only to see, in their bizarre strokes,
> A forced mixture of two imperfect styles. . . .[65]

The growth of the middle class into greater prominence was an important factor in the demise of the cantata as a viable form. This group demanded a more spectacular show, and the wit and elegance displayed in courtly music did not appeal to them. The bourgeoisie found their entertainment in the music of the theater and in the symphonic music of the large concert hall.

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[64] A reference to the cantata Orphée.

[65] Séré de Rieux, Les Dons des Enfans de Latone (Paris, 1734), p. 118.

> It is then that the cantata disappeared; . . . singers going little by little toward the habit of singing airs from Italian and French opera in the grand musical gatherings such as the Concerts spirituel; the cantata had become superannuated and out of mode.[66]

As more of the populace was able to afford the price of admission, the halls were expanded to make room for them, and works that were designed for the intimate size of the chamber could not compete with the theatrical and orchestral pieces which were written with these larger halls in mind.

In the largest sense, however, it is very natural in the history of an art, for a formula to be introduced, imitated to the point of weariness and, because of what might be called over-exposure, discarded. This is an accurate description of the cantata's period of vogue.

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[66]Theophile Lemaire and Henri Lavoix, Le chant, ses principes et son histoire (Paris, 1881), pp. 337 and 338.

CHAPTER III

THE MUSIC

The Collections

One of the largest and most important repositories of 17th- and 18th-century French music was the Bibliothèque de la Musique du Roi, founded by Louis XIV. The task of organizing and caring for this collection was given to André Philidor and François Fossard, two of the instrumental musicians of the Royal Chamber. Its organization was a practical necessity because of the ever-increasing acquisition of scores and parts which were used daily by the musicians of the chamber, the chapel, and the stables. The library was housed at the château of Versailles until the Revolution of 1789. Until 1774, it was located in the copying room,[1] but sometime during the reign of Louis XVI, the library was moved to a rented house behind the Grand Stables. The move was probably necessitated by lack of space, since the collection filled at least two rooms of its new quarters.[2]

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[1] André Tessier, "Un Catalogue de la Bibliothèque de la Musique du Roi au Château de Versailles," Revue de Musicologie, XV (May, 1931), 106. The exact location of this room is unknown, but Tessier felt that it was in one of the attic rooms of the north wing near the chapel. He based his conjecture on the convenience of this location.

[2] Ibid., p. 107, footnote. The house was situated at #58, Avenue Saint-Cloud.

As part of the act creating the Conservatoire de la Musique in August, 1795 (Thermidor of the year 3), the Convention also founded the Bibliothèque Nationale de la Musique, which was to have contained the holdings of the Bibliothèque de la Musique du Roi. The intention had been to maintain the integrity of the King's collection, but because of what must be considered pure negligence, the collection was dispersed. The materials were packed and placed in the depot of Versailles during the remaining months of 1795[3] to await their cartage to Paris, but since they had to wait until a place for them was located near the conservatory, the officials were unable to move the music immediately. For at least three years and possible many more,[4] the collection was left in the unheated and damp depot until those in charge of its removal were able to begin their task. For some unknown reason, a large portion of the collection was left behind. It is possible that size alone precluded its removal as a unit, and that subsequent trips were planned. If this is so, these trips never took place. The remaining cartons were eventually taken to the municipal library of Versailles. These volumes have been well-preserved, but those carried to Paris have been largely lost

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[3]Archives de Seine-et-Oise, Série Q, carton 92-205.

[4]Jean-Baptiste-Théodore Weckerlin, Bibliothèque du Conservatoire national de musique. . . (Paris, 1885), p. xi. The Convention did not select a building until 1798 or perhaps even later. The conjecture of this date is based on a deduction that was written in 1812 and preserved at the depot of Versailles.

or possibly destroyed because of the negligence with which the holdings of the Conservatory library were treated for most of the 19th century.[5]

In 1765, the librarians of the King's music had prepared a catalog of its holdings.[6] A reproduction of this catalog was published by André Tessier in 1931, showing the present location and catalog number of those volumes that he was able to find.[7] The cantatas that were part of the King's music library at Versailles are listed in Table 6, on page 68.

Only one of the cantatas is identified as being in the Conservatory library, but it is probable that many of the others also survive in that collection. Item 520 (Tessier's numbering) is not a cantata but is a Concert François by Alexandre [Pasquier] and de Brion (item 521) refers to Bergiron de Briou.[8] Item 530, listed as anonymous, is probably

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[5]For a detailed account of this library and its losses, see Weckerlin, Ibid. The holdings of the Bibliothèque du Conservatoire are now housed with the music holdings of the Bibliothèque Nationale. The catalogs are separately maintained, but the proximity of these two important collections makes cross-reference much more practical.

[6]The cabinets and shelves of the library were numbered instead of the individual items. The catalog describes each item and notes its location.

[7]Tessier, op. cit., pp. 114-117 and 173-189. Tessier comments, rather ruefully, that even in 1931, the library of the Conservatory was so disorganized that he was not able to find items that Eitner claimed were there. In his reproduction, Tessier substituted numbers for the detailed descriptions found in the original catalog.

[8]This is probably a typographical error or a misreading of the original. See page 407 of the thematic catalog.

Table 6. The French cantatas in the King's music library at Versailles, in 1765.[9]

Abbate, Bani, soprano, Scarlatti, Fioco, Bononcini.	(490 à 496)	Cantates, manuscrit	7	Tome III : C. P. 1413.
Différents auteurs.	(497)	Cantates (1)	1	
			22	
		Partitions in f° des cantates françaises et gravés (pp. 19 à 21).		
Clerembault.	(498-499)	Premier Livre et dans vn est inclus le Soleil vainqueur des nuages	2	
	(500)	Second livre	1	
	(501)	Troisième livre	1	
	(502)	Quatrième livre	1	
Blamont.	(503-504)	Premier livre et dans vn est inclus le 3e livre cy	2	
	(505-506)	Second livre	2	
	(507)	Troisième et 2d livre	1	
Boismortier.	(508)	Les quatre saisons et les titans	1	
Gervais.	(509-510)	Cantates imprimé	2	
Neron.	(511)	Les Charmes de la voix gravé	1	
	(512)	Le Papillon gravé	1	
Gervais de Roüen	(513)	Cantates gravé	1	
Mouret.	(514)	Premier livre	1	
Bourgeois.	(515)	Cantates	1	
Grandval.	(516)	Premier livre	1	
Burette.	(517)	Cantates	1	
Renier.	(518)	Premier livre	1	
Le Maire.	(519)	Cantates	1	
Allexandre.	(520)	Concert françois Europe et Jupiter	1	
De Brion.	(521)	Cantates	1	
Courbois.	(522)	Dom Quichotte cantate et celle de Ragotin	1	
Bouvard.	(523)	Le Retour de tendresse	1	
Rameau.	(524)	Premier Livre	1	
David.	(525)	Lapotheose de Gregoire	1	
Destouches.	(526)	Semelé manuscrit	1	
Par l'auteur des Tibiades (Chauvon).	(527)	Les charmes de lharmonie imprimé	1	C. P. Rés F. 919.
Baptistin.	(528)	Premier livre	1	
	(529)	Deuxième livre	1	
Anonime.	(530)	Le Bal, cantate manuscrit	1	
		Le tout en parchemin vert	33	
		Partitions in 4° en veau (p. 21)		
Morin.	(531)	Premier livre imprimé	1	
	(532)	Deuxième Livre	1	
Campra.	(533)	Premier et Deuxième Livre ensemble	1	
Mouret.	(534)	Cantatille gravé en parchemin vert	1	
Lemaire.	(535)	Cantatille gravé en parchemin vert	1	
			5	

1. Ecrit: *Cantes*.

[9]Tessier, op. cit., p. 178.

by Burette.[10] It is interesting to note that only two of the items in the cantata portion of the catalog are in manuscript (526 and 530), since the Conservatory library presently holds a large number of manuscript cantatas. Either the 1765 catalog is incomplete or these other manuscripts came to the Conservatory from another source. Several of these appear to be anonymous and lack figures in the continuo part. The many scratched out and emended sections suggest inexperienced or hasty copyists and it is probable that they were copied for specific performances by students or amateurs. A systematic comparison of the manuscripts with printed or engraved examples of the same cantatas proves that some, at least, were copied from the published versions.

The Bibliothèque du Roi in Paris, now the Bibliothèque Nationale, also served as a repository of music. Its collection of cantatas, augmented through the normal processes of acquisition and gifts, is one of the largest in existence today. The volumes that were part of the royal collection can be identified by their distinctive red and gold binding and the royal coat of arms on the cover. Most of these are beautifully preserved (Plate 4) but at least one volume did not escape the practice of defacing any reminder of royalty during the Revolution of 1789.[11] The coat of arms was

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[10]See page 441 of the thematic catalog.

[11]Julien Tiersot, "Cantates françaises du XVIIIe Siècle," Le Ménestrel, LXIX (1893), 157.

roughly scratched from the cover of the binding by some zealous republican.

Plate 4. The royal red and gold binding with the King's coat of arms.[12]

In 1724, Sébastien de Brossard gave his extensive music library to Louis XV in return for two 1200-franc pensions, one of which was to revert to his niece upon his death. In

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[12]Nancy Mitford, The Sun King (New York, 1966), facing p. 112. A volume from the municipal library of Versailles.

preparing the books for transfer, Brossard made a complete inventory of the collection, which contained the several French cantatas shown in Table 7.

Table 7. The French cantatas contained in the gift to the Bibliothèque du Roi by Sébastien de Brossard in 1724.[13]

Cantates Françoises, Musique de Chambre

Printed

Page 230

Cantates Françoises sur des sujets tirez de l'Ecriture Sainte . . Mlle J. de la Guerre 1708

Idem: II 1711

Page 231

Stuck in-folio oblong (no title or date)

Idem: 3rd book 1711

Page 233

Les Quatre Saisons - Louis Le Maire 1724

Page 265

Cantates Françoises in 4°

Campra Book I 1708

Page 266

Morin Book I 1706

Idem: Book II 1707

Manuscripts

Page 521

Musique de Chambre François Cantates In-folio

Page 523

II Bernier Book I 1706 copied by W. B. in 4°

III L'Heureux jalous - Campra & Roi

IV Actéon - Cantate mise en musique par le Sr Renier a une hautte contre Seulle avec un violon et une Basse Con. in 4° obl.

V Cantate au Dialogue entre Iris & Tircis a 2 voix Par Sr Renier in 4° en Papier bleu.

Page 524

Stuck 6 cantates

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[13] Sébastien de Brossard, Catalogue des livres de Musique Theorique & Pratique, Vocalle et Instrumentale, tant imprimée que manuscripte, qui sont dans Le Cabinet du Sr. Sebastien de Brossard Chanoine de Meaux, et dont il supplie tres humblement sa Majeste d'accepter le Don, pour etre mis et conservez dans sa Bibliothèque. Fait et escrit en L'anée 1724: Ms. copy of autograph with annotations in Brossard's hand. (Paris, 1724), pp. 230, 231, 233, 265, 266, 521, 523 and 524.

On page 521, under manuscripts, Brossard lists Musique de chambre, François Cantates [sic], In-folio. This manuscript contains the six cantatas on subjects taken from the scriptures written by Brossard himself. A note appears in the catalog following this entry in which Brossard identifies the authors of the texts.

> The verses of five of these sonatas [sic] are of the composition of a young man named André de Mezenge, nephew [on] his mother's [side] of Seb. de Brossard. . . . The verses of the fourth cantata, entitled Judith, are by Mr de la Motte and the celebrated Mademoiselle de la Guerre has already set them to music and caused them to be printed.[14]

On page 233, Brossard identifies Louis Lemaire as his student and comments on Lemaire's talent, taste and genius.[15]

Another important gift to the Bibliothèque du Roi was reported in the Moniteur of May 28, 1843.

> The royal library has just received a musical collection which cannot help but excite the interest of amateurs of national music. The collection consists of twenty volumes containing the works composed by the celebrated musician, Rameau; they are all autographs, and have been given to the Bibliothèque by Mr. Decroix, of Lille, Department of the North.[16]

The notice was in error on two points; the works were given by the heirs of DeCroix and they were not all autographs.[17]

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[14] Ibid., pp. 521-522. [15] Ibid., p. 233.

[16] Cited by Louis Paris, Essai historique sur la Bibliothèque du Roi, . . . depuis son origine jusqu'a nos jours (Paris, 1856), p. 447.

[17] Elizabeth Lebeau, "J. J. M. DeCroix et sa Collection Rameau," Mélanges. . . offerts à Paul-Marie Masson (Paris, 1955), p. 85. Item 1260, "Orphée," carries the inscription "Scripsit Blondel 1719" and item 1261 carries the inscription "1721 scripsit de Corbeuille."

The DeCroix gift was used extensively in the preparation of the complete edition of the works of Rameau.[18] The collection contained all of the extant Rameau cantatas, of which only les Amants trahis and l'Impatience were unavailable in any other source.[19] Item 1266 (la Dauphine) contained several pieces in manuscript which could not be definitely identified. Among these works were the cantatas, la Musette and Diane et Actéon. Because of their presence in a collection devoted to the works of Rameau, the editors felt that they should be included in lieu of any evidence to the contrary. Diane et Actéon was put in an appendix but la Musette was included in the body of the work.

> There remain la Musette and Diane which must be admitted because of their presence in the De Croix collection, but the latter, in the absence of other proof, cannot, it seems, be put any other place than in the appendix.[20]

Diane et Actéon was later proven to be by Boismortier and la Musette was actually written by Pierre de LaGarde.[21]

There are many duplications between the cantata collections of the Bibliothèque Nationale and the Bibliothèque du Conservatoire, but each library holds several not owned by

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[18]Jean-Philippe Rameau, Oeuvres Complètes, edited by C. Camille Saint-Saëns, 17 vols. (Paris, 1895-1924).

[19]Charles Malherbe, "Commentaire Bibliographique," Jean-Philippe Rameau, Oeuvres Complètes, III (Paris, 1897), xxiv.

[20]Ibid.

[21]See the discussion on page 656, footnote 153.

the other.[22] The Bibliothèque de l'Arsenal has only a few unique examples and these have suffered the ravages of time. Another important collection, owned by the library of the Brussels Conservatory,[23] is not as large as those in Paris, and does not contain any unique examples.

The Format

French cantatas were normally published in groups of six, with a single title page serving for the entire edition, but several cantatas were also published separately in wrappers. This was probably due to a special demand for these cantatas or to the publisher's desire to exact more profit, by selling to those who could not afford, or had no use for, a set of six. The volumes and single cantatas are found in three basic formats--folio (38 x 25 cm.), quarto oblong (25 x 30 cm.) and octavo oblong (22 x 17½ cm.). Many of the oblong volumes are printed with movable type in a single impression, while the folio volumes are usually either engraved or in manuscript. There is little difference in style between the engraved and manuscript scores since the engraving was "drawn"

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[22]These two collections augmented by the few cantatas unique to the Bibliothèque de l'Arsenal were used as the basis for this study. All of the cantatas that could be located have been included in the thematic catalog. The few that are not found in these libraries are identified by their library number under "Source."

[23]See A. Wotquenne, Catalogue de la Bibliothèque au Conservatoire Royal de Musique de Bruxelles, Vol. I (Brussels, 1894). Item 544, page 84, should read Mr [Bernier], not Mr [Renier].

on, rather than stamped on, copper plates with engraving tools.[24] No difficulty is encountered in reading engraved scores which are generally very spacious and beautifully organized. Typeset scores may, however, present some difficulty. Each piece of type must carry its own information (pitch level and duration) as well as its portion of those elements which are continuous (slurs and beams). These continuous elements must have a beginning and a termination, and must be aligned when the individual pieces are locked into the case. The typesetter's habit of mixing pieces of type which have continuous beaming with those which have individual "tails" often makes it impossible for the interpreter to know if a separation was intended in performance (Figure 3).

Fig. 3. Abnormal beams and slurs which may cause confusion.

(a) (b) (c)

Because of the large number and variety of type faces necessary to reproduce a complete page of music, the typesetter sometimes had to substitute a similar symbol for the one normally used. The sign (×) which was generally reserved for

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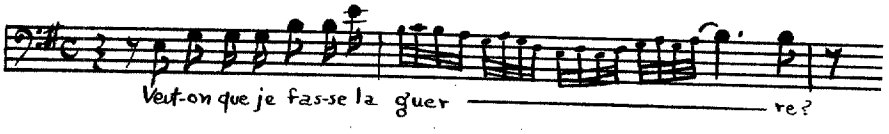
[24] A. Hyatt King, Four Hundred Years of Music Printing (London, 1964), p. 22. "In France the engravers clung to the materials and style of tradition. . . . It was not, apparently, until the late 1740's that the use of pewter and punching invaded the world of French music printing."

ornamentation was occasionally used to mean (*) for this reason. The typesetter sometimes used smaller type for a measure or for part of a measure in order to conserve space. This practice also causes confusion, since the usual purpose of smaller type is for notes, such as appoggiaturas and passages of arabesque, that are not included in the durational value of the measure.

Ex. 6. A passage showing the abnormal use of smaller type.[25]



Phrasing and ties could not always be locked into their normal position (from note-head to note-head) and the beaming of eighth and sixteenth notes often does not match the slurs of the text. There are few insoluble problems, but a performer inexperienced in reading 18th-century printed scores must be careful not to misinterpret what he sees.

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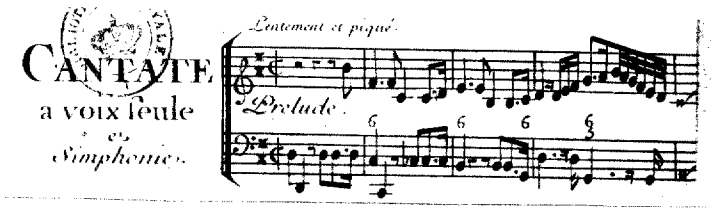
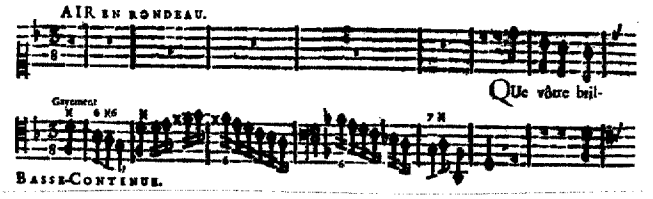
[25]Jean-Baptiste Morin, "Bachus," Cantates Françoises, Book II (Paris, 1707), p. 83, ms. 5-6.

(a)



(b)



(c)

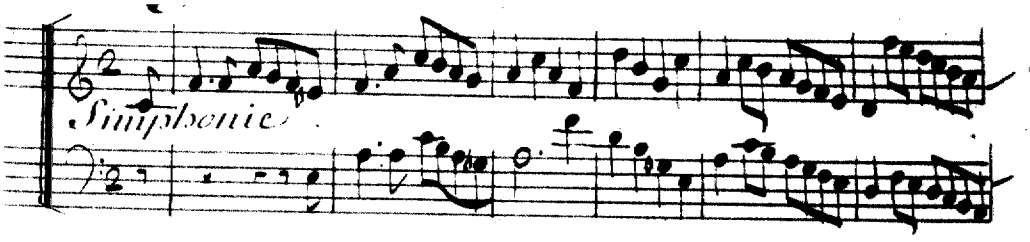


Plate 5. A typical example of (a) an engraved cantata,[26] (b) a typeset cantata,[27] and (c) a cantata in manuscript.[28]

The Score

The physical organization of the cantata scores varies according to the number of vocal and instrumental parts. The majority of the cantatas are for two parts, that is, for voice and continuo. These two parts always appear on two bracketed staves: the upper for the voice and the lower for the figured bass (Example 7).

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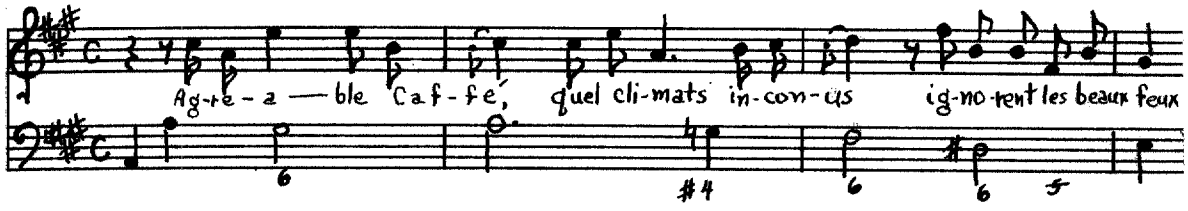
[26]Laurent Gervais, Andromede et Persée (Paris, n.d.), p. 1, ms. 1-4.

[27]Jean-Baptiste Morin, "Euterpe," Cantates françoises, Book I (Paris, 1706), p. 3, ms. 1-7.

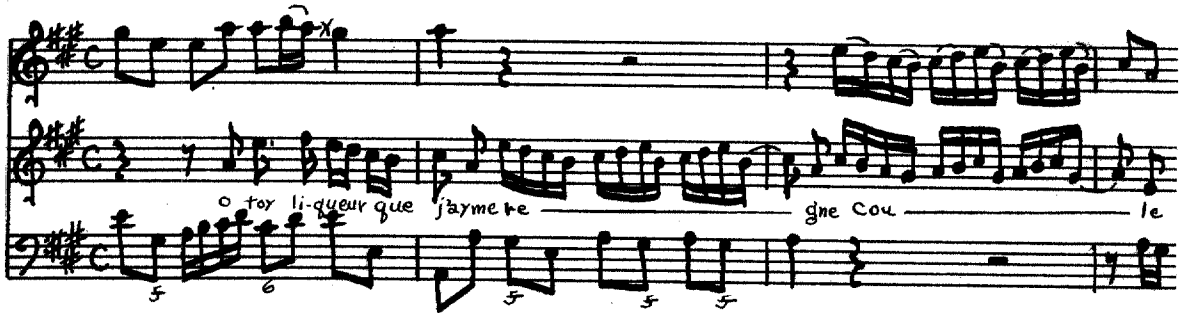
[28]Anonymous, Le mepris de L'amour, in manuscript (Paris, n.d.), p. 1, ms. 1-6.

Ex. 7. The typical score format when the cantata is for voice and continuo only.[29]



The upper staff is rarely assigned to a specific "voice," but the lower is usually designated "Basse-continue." When one or two instrumental parts are added to the score, they appear above the vocal part (Example 8).

Ex. 8. The typical score format when the cantata is for voice, continuo and another treble instrument.[30]



In some instances, the vocal part and an instrumental part alternately use the same staff, but this situation rarely lasts longer than a few measures (Example 9).

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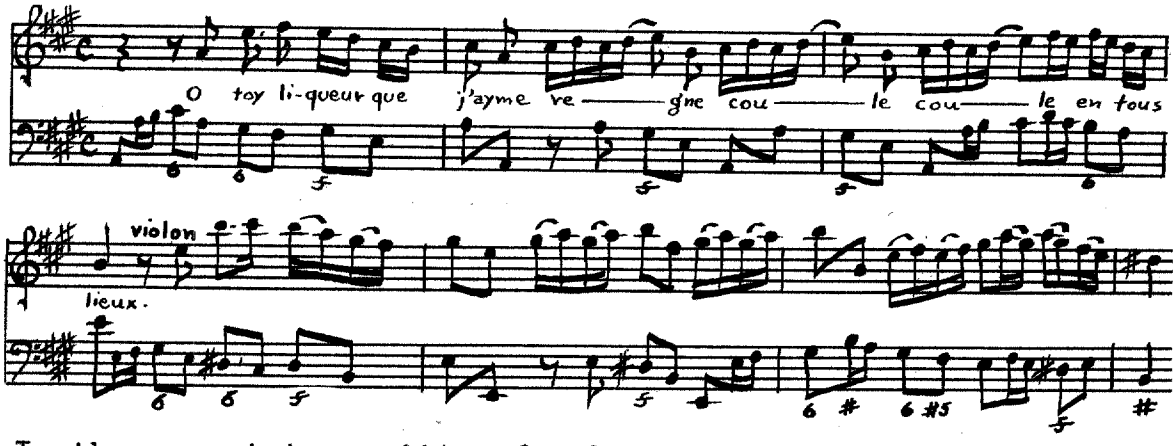
[29]Nicolas Bernier, "Le Caffé," Cantates Françoises, Book II (Paris, n.d.), p. 45, ms. 20-23.

[30]Ibid., p. 60, ms. 13-16.

Ex. 9. The alternation of the vocal and instrumental parts on the same staff.[31]



In those cantatas written for bass or baritone voice, the vocal part sometimes shares a staff with the figured bass part when accompanied by another instrument. If only the bass voice and continuo are present, separate staves are generally used. Several cantatas have a larger group of instrumental parts which are to be performed in alternation, for example, strings and winds on alternate verses. In order to conserve space, the copyist put these parts on the same staff or staves, whenever possible. The figured bass part also shares its staff with one or more bass instruments on occasion. They usually appear above the bass line with their stems all pointing upward (Example 10). In a few cases, the extra bass instrument alternates with the continuo (in ritornelles, for example) and does not need separate stemming. It is simply marked with the name of the instrument and the

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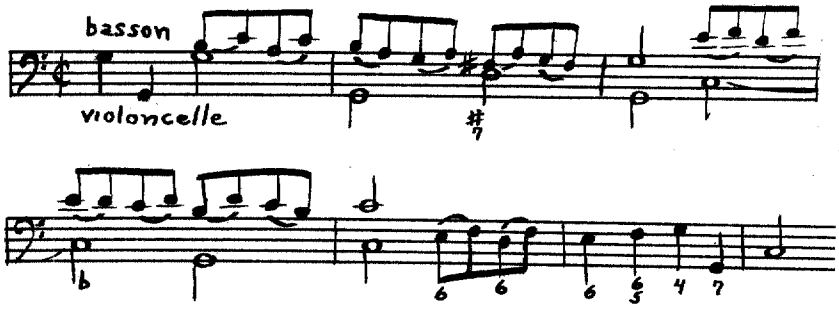
[31] Ibid., p. 60, ms. 4-9.

Ex. 10. An additional bass instrument sharing the continuo staff.[32]



figures are omitted. When the continuo players are to begin again, the rubric "basse-continue" appears and the part is supplied with figures.

The vocal parts are usually written in c clefs, most commonly the soprano. Not as many cantatas are written for male voices (baritone or bass) in the F clef, and only a few are written for counter-tenor (haut-contre). These latter also use the soprano clef but the range is extended and the part is usually so designated. The figured bass part is consistently in the F clef, but when the tessitura lies above c' for a phrase or longer, the part is usually written in the tenor clef. Viola parts and alto voice parts, in choruses and ensembles, are written in alto clef. When the mezzo-soprano voice is used in a chorus or ensemble, it is usually written in the mezzo-soprano clef.

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[32]Pierre de LaGarde, la Musette (Paris, n.d.), p. 1, ms. 4-10. In this example, the bassoon player is to perform the continuo part except when a separate part is written for it.

Ex. 11. The clefs commonly used for the vocal parts in the French cantatas.

Soprano Mezzo-soprano Alto Tenor Bass

Flute and violin parts are written in the G clef. When the clef is used for the flute or other treble instruments, it appears on the second line, but when it is used for violin, it appears on the lowest line. In the 1703 edition of his Dictionary, Brossard comments on this use of the G clef.

> All the foreigners commonly use the clef of G . . . on the second line in order to notate pieces for violin. The French use the same clef, but on the first line at the bottom. The first manner is very good when the melody goes very low; the second is better when the melody goes very high, . . .[33]

The French preference gradually changed, during the first half of the 18th century, to more closely match the placement used by "all the foreigners." This shift in usage can be traced in the French cantatas, in which the majority of violin parts after 1740 were written with the G clef on the second line. A similar change also occurred in the use of C clefs which were gradually replaced in vocal parts by the normal G clef.

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[33]Sébastien de Brossard, "Violino," Dictionnaire de Musique (Paris, 1703), fol. 34r. (unnumbered).

The Musical Organization

The overwhelming majority of French cantatas were written for soprano voice with a range of d' to g".[34] This rather limited range is in keeping with their purpose as vehicles for amateur performance. Thomas Louis Bourgeois consistently wrote his parts in soprano clef with a range of d' to a". He probably had a counter-tenor in mind since he himself was employed as a counter-tenor at the Paris Opéra from 1708 to 1711. Other composers sometimes wrote haut-contre (counter-tenor) in the score to designate this voice, but whether the term appears or not, the range was extended upward, usually to b". It is frequently impossible to tell if the composer intended the cantata to be sung by a soprano or a counter-tenor or whether he had any preference at all. The regular tenor part was generally written with an average range of from f to g'.

Several cantatas were written for bass or baritone voice and since the range of the parts is normally from A to e', it may be assumed that the composer had no particular preference for either. In rare cases the part was designated basse-taille or basse, but even then, there is little difference in range. Vocal parts in the bass clef would naturally exceed

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[34]In describing the vocal range, c' refers to middle c of the grand staff.

this range and go lower when the movement was written in the key of G (major or minor) or F (major or minor).

In cantatas written for two or more voices, the ranges of the inner parts may be slightly lower than the ranges described above, that is, a second soprano part may rise only to e". This is primarily due to the composer's use of melodic doublings in thirds or sixths. Many of the cantatas for two voices use soprano clef for both with exactly the same range; these cantatas may be considered for equal voices.

Regardless of the clef used, the ranges of the vocal parts are rarely taxing to the vocalist and the tessitura generally lies within an octave which is usually exceeded only when the composer modulates away from the tonic key. The cantatas for counter-tenor are an exception to this rule. Since they exploit the peculiar quality of that voice, these parts usually have a tessitura which lies above the staff (c' to a" or b").

Instrumentation

In the cantatas "with symphony,"[35] the instrumental parts, when designated, commonly call for either violin or flute (or sometimes both in alternation). A careful examination of the undesignated parts strongly suggests that they were also meant to be performed on the violin or the flute.

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[35]"Avec Symphonie" is the usual 18th-century French designation for "with instruments," and can mean anything from one violin to a chamber orchestra. It should not be assumed automatically that "with symphony" means "with orchestra."

The only time that the flute is not a possible choice is when the range goes below c', the lowest note on the instrument. A few cantatas were written specifically for flute à bec (recorder) or flute traversière (transverse flute) and even fewer call for both. Since the transverse flute gradually replaced the recorder during the first half of the 18th century, it is most probable that the flute parts of the earlier cantatas were intended to be performed on recorders and that the transverse flute was intended for cantatas written in the later decades of the period of vogue. The musette and trumpet were also popular instruments which were used in special situations. Because of its bucolic nature, the musette was usually used in the cantatas whose texts presented a pastoral setting peopled with shepherds and nymphs, while the trumpet was reserved for cantatas with battle scenes or equally dramatic situations. Bassoons, viols of various sizes, and celli were often used as additional bass instruments as well as for the continuo parts. If only the figured-bass part is present, it is almost always marked basse-continuë, and in some cases a particular instrument is called for. When an additional bass part is also present, it is normally assigned to a specific instrument. Larger instrumental groups were commonly used only in the cantatas written near the mid-century; some of these call for violas and oboes, as well as for the instruments already mentioned.

Only Les Nymphes de St Cloud by Mr Gxxx and Acis et Galathée[36] by Berton are scored for an orchestra with horns. The latter is very unusual because the vocal parts were written to be added to a chaconne already in existence as the movement of a symphony.[37]

The instrumental parts of the French cantata exhibit a limited use of range similar to that of the vocal parts. Instruments such as the recorder and musette have a range of only two octaves but even in the 18th century, parts for stringed instruments utilized a more extensive range. Parts which are designated "violin or flute" use a range of from c' to c''' but generally all instrumental parts stay well within the two octave possibility. The main reason for this limitation is the composer's treatment of the vocal and instrumental parts as equal voices rather than as a vocal line with obligato accompaniment. Cantatas written for solo voice, violin or flute and continuo essentially follow the trio sonata concept, which would preclude the possibility of one voice being given an extensive range while the other was rather restricted. Because the vocal range is limited, the composer generally restricted the instrumental part to an occasional doubling or repetition of the vocal line an octave higher. Although capable of being written as low as g, the

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[36] Mr Gxxx, Les Nymphes de St Cloud, Manuscript Cons. Rés. 1907, and Pierre Montan Berton, Acis et Galathée (Paris, n.d.).

[37] See the discussion on page 317 of the thematic catalog.

violin parts rarely go below c'. The b below c' is sometimes necessary because it is the leading tone in the key of c (major or minor) and occasionally the violin parts go down to a (and more rarely g) in order to cadence in those keys. In general, however, when the keys of a or g (major or minor) are used, the cadences are formed on the upper octave (a' or g'). The trumpet parts, when they occur, are written in the lower range of the instrument and are in that way restricted to the first seven or eight partials of the harmonic series. None of the cantatas are written for the clarino. This instrument was not as fashionable in France as it was in Germany during the 18th century.

Common Musical Devices

In any period of common practice, compositions of the same genre will exhibit many similarities in the manipulation of the musical materials. This is true partly because of the common use of compositional devices (imitation, for example), and partly because the composers are confronted with similar problems. Individual differences in the use of these devices and the solving of the common problems are, of course, readily apparent. Whether or not they are successful depends largely on the compositional skill and imagination of the composer.

The cantatas of L. N. Clérambault, Bernier, Stuck and Campra, among others, were often cited by their contempora-

ries[38] as especially well-written, both in the use of musical materials and in the imaginative setting of the text. The reason for this critical acclaim can be easily seen by means of an examination of their compositions. Involved and interesting harmonic and melodic patterns are found in abundance. Because of their success, it is almost certain that these and similar works were used as models by those composers with less imagination. Even the cantatas of a single composer contain examples of similar treatment. Because the purpose of the cantatas was the exposition of a narrative text, the melodic patterns are dependent, to some degree, on the patterns of textual repetition. Since the poetry of the French cantata was largely written to a standard formula, some of the musical settings of the poetry follow a similar plan.

A striking, although not necessarily isolated example, is Bernier's setting of unaccompanied recitative. Example 12 shows the first phrase of five recitatives from Bernier's Cantates Françoises, Book I. Each of the recitatives begins after a rest with several quick notes and has a short rest separating the phrases of the text. In all of the examples, the melodic line rises toward the central rest, but except for example (a), they leap downward just before reaching it. This is the most common of the identifiable patterns that were

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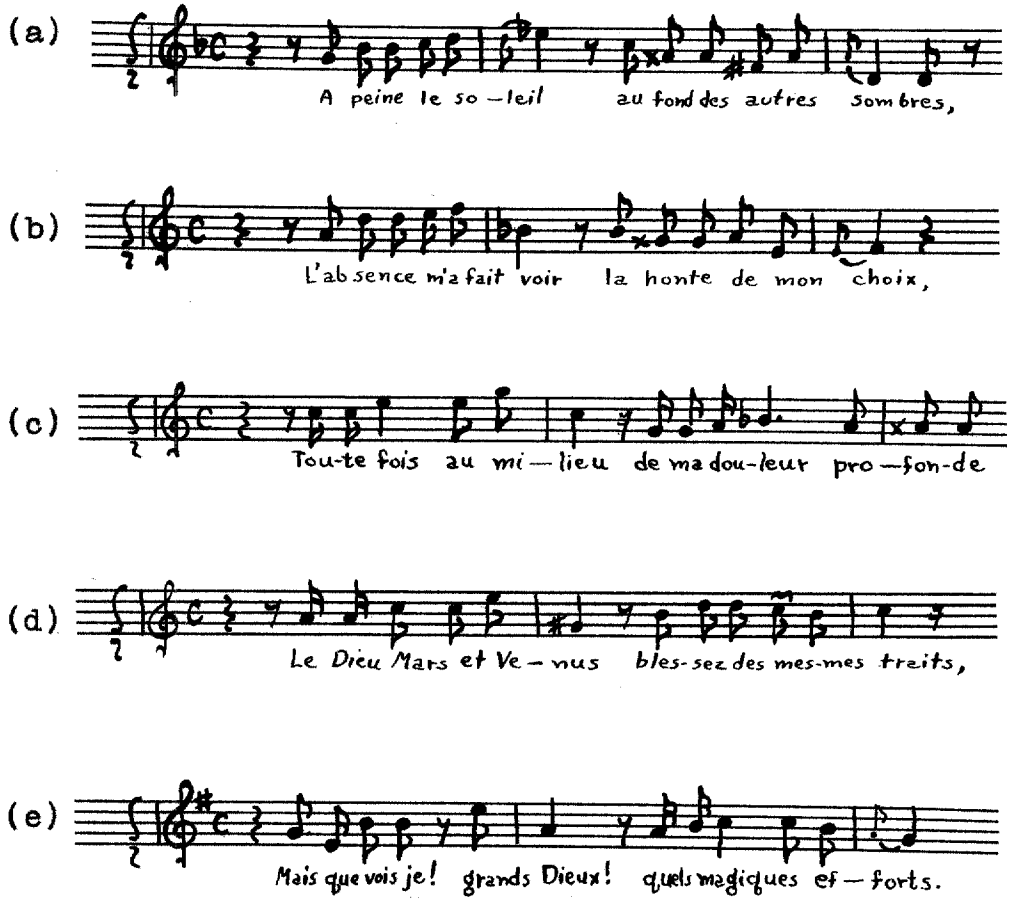
[38]Jean-Benjamin de la Borde, Essai sur la Musique (Paris, 1740), pp. 368 and 406; Titon du Tillet, Supplement du Parnasse françoise (Paris, 1743), p. 679; J. Bachelier, Recueil de Cantates (The Hague, 1728), preface (unnumbered).

Ex. 12. The first phrase of five different recitatives from Bernier's cantatas.[39]



used for the initial phrase of a recitative. The melodic ascent is continued in example (a) and the phrase division is emphasized by the use of an appoggiatura. In each example, the second phrase starts lower than the highest pitch of the first phrase and except for examples (d) and (e), descends

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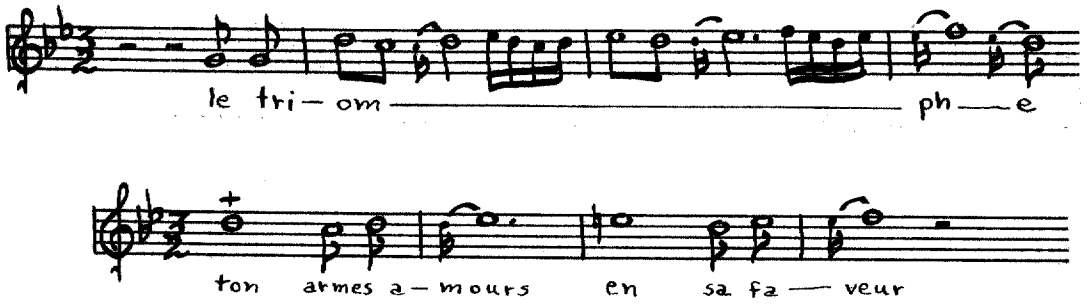
[39]Nicolas Bernier, Cantates Françoises, Book I (Paris, n.d.), (a) p. 1, ms. 1-3, (b) p. 14, ms. 1-3, (c) p. 20, ms. 1-3, (d) p. 25, ms. 1-3, (e) p. 60, ms. 1-3.

to a point lower than the initial pitch. The modification of this pattern in example (d) is the result of the deceptive cadence which ends the second phrase. Example (e) is a common variant of the normal second phrase pattern. It ends on the same pitch with which it begins. The text in this case is a complete thought and Bernier chose to end the phrase with an authentic cadence in order to emphasize that it stands alone. The first line of the poetic text normally contained twelve syllables (or thirteen when the last word ends in e) so that the length of the phrase was dictated to the composer unless he chose to use a melismatic setting. This was not as frequently done in the recitatives as it was in the airs.

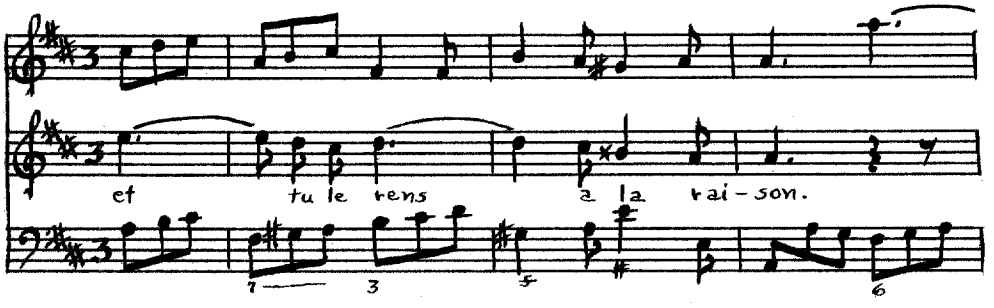
It was common practice for the cantata composers to repeat the first phrase or sentence of the text in the airs, with a corresponding musical repetition. When only the first phrase (the first line of a quatrain) was repeated, its musical setting was usually repeated exactly. If the entire first sentence (the first two lines of a quatrain) was repeated, the second phrase of the repetition generally ended in the dominant. After the opening phrase or sentence, the text was frequently fragmented and repeated in smaller segments. The accompanying musical repetition was basically sequential. This is one of the most common melodic devices found in the French cantata airs. Example 13 shows two melodic sequences taken from the same air.

Ex. 13. Two melodic sequences.[40]



Several of the instrumental airs and a few of the vocal airs are constructed entirely out of sequential repetitions of a few musical phrases. Harmonic sequence is also very common and Nicolas Bernier, who was considered by his contemporaries to be especially adept at counterpoint,[41] used the technique consistently. Example 14 shows a typical example of harmonic sequence coupled with melodic sequence and imitation.

Ex. 14. Harmonic and melodic sequences in the French cantata airs.[42]



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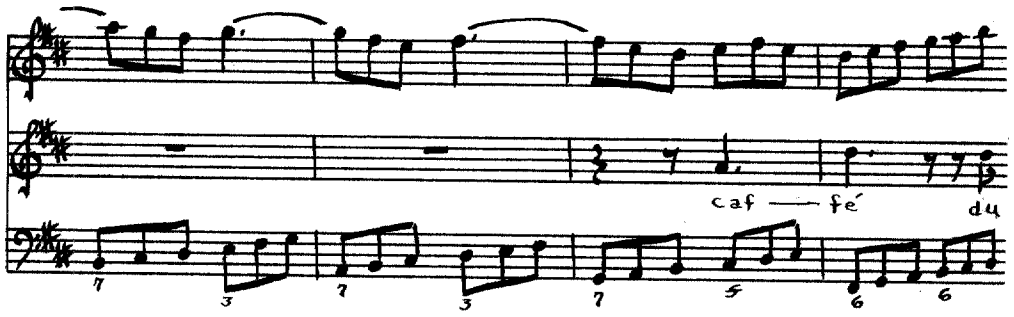
[40]Dupuits, Le Retour de Themire (Paris, n.d.), p. 3, ms. 8-10 and 20-23. The peculiarities of the notation are discussed on page 195.

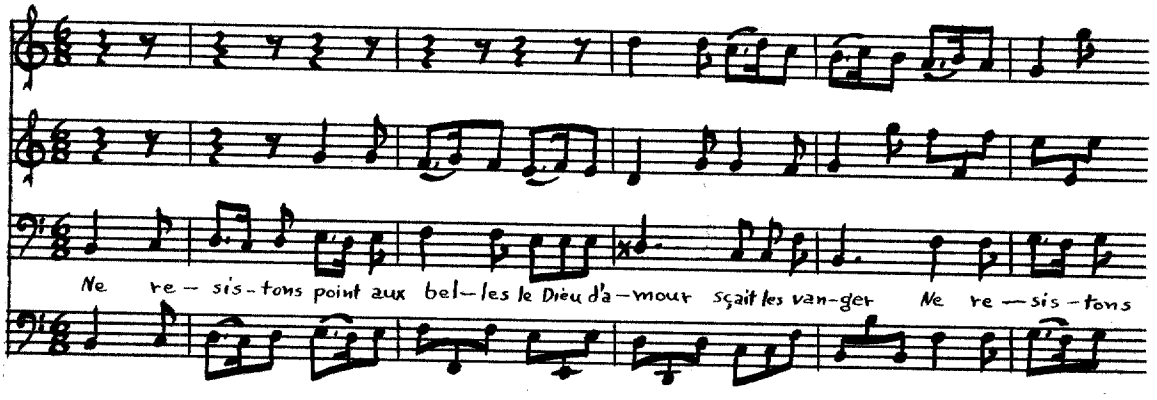
[41]La Borde, op. cit., p. 387.

[42]Bernier, Le Caffé, op. cit., p. 54, ms. 8-15.



Initial imitation was often used in all parts and sometimes continued throughout an entire air. The third air of Desfontaines' "Narcisse" begins with a canon at the unison, between the two violins, that continues for ten measures, with one minor variant, before it becomes free counterpoint. The bass enters in the seventh measure in imitation and the three instruments continue freely until measure thirty-two when the canon begins again. The voice finally enters in measure forty-nine and this time, it begins the imitation. The upper two parts imitate in their turn but in inversion. Example 15 shows this portion of the air.

Ex. 15. Imitation in inversion used in a French cantata air.[43]

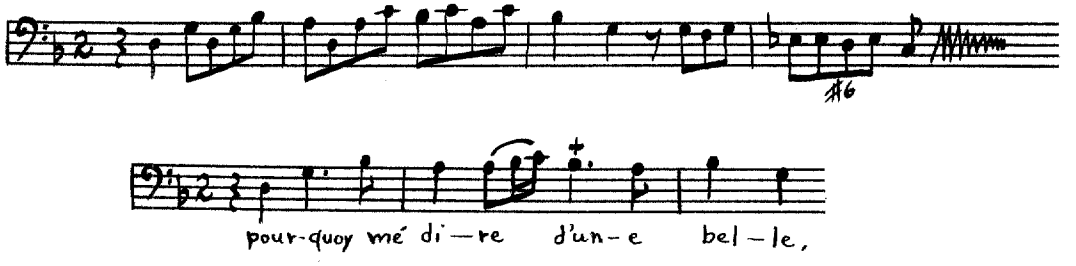


[43]Desfontaines, Narcisse, in manuscript (n.p., n.d.), p. 7, ms. 20-24 of the author's score reconstructed from the parts.

Such examples of inversion and lengthy passages of canon are relatively rare in the French cantatas.

The general style of melodic writing in these chamber works was strongly influenced by the Italian style. Paul-Marie Masson points out that some of these influences are evident in the "long, flowing vocal lines, the held notes in the voice, the 'echoes,' the mobile basses, either melodic or arppeggiated, and the use of more varied and more willfully chromatic harmony."[44] The "echoes" that Masson refers to are the short instrumental interludes that repeat the preceding vocal phrase and the "mobile" basses are simply more melodic than those of the previous century. Usually developing one or two prominent motivic ideas, these bass melodies are often derived from the opening motives of the vocal part (Example 16).

Ex. 16. A typical melodic bass.[45]



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[44]Paul-Marie Masson, L'Opéra de Rameau (Paris, 1930), p. 27.

[45]Thomas Louis Bourgeois, L'Epoux Imprudent, in manuscript (Paris, n.d.), p. 2, ms. 1-4 and 8-12.

Most bass lines exhibit some melodic interest but a few are simply a series of repetitions of a single note. An air with this type of bass is lacking harmonic interest since it remains static as long as the note does not change. When this sort of repetition is used as a pedal, the increased harmonic tension more than makes up for the lack of a melodic bass. The speed of the harmonic rhythm also varies. Some composers change harmonies in each measure of common time, while others change on practically every beat within the measure. The average speed of the harmonic rhythm is two changes per measure of common time. All of the composers tend to quicken the harmonic rhythm to one change per beat or faster in the cadential formula. Example 17 is typical of the cadential patterns used in the French cantatas.

Ex. 17. A typical cadential formula.[46]

In slower tempos a tonic $\frac{6}{4}$ chord was often interposed between the supertonic $\frac{6}{5}$ and the dominant. Other variants that were used include the dominant seventh as the penultimate chord and a subdominant substitute for the supertonic $\frac{6}{5}$. The supertonic chord without its seventh was also frequently used.

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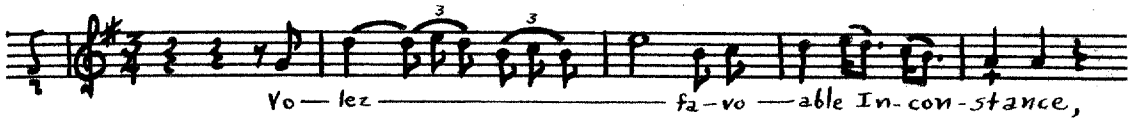
[46]François Bouvard, Le Temple de Bacchus (Paris, n.d.), p. 7, ms. 20-22.

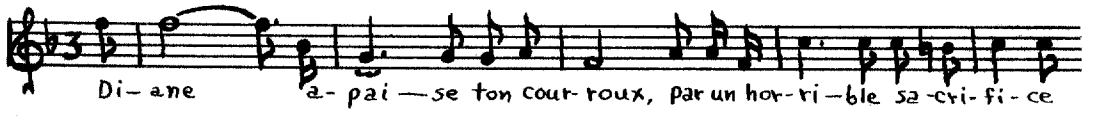
Text setting also fell under the influence of the common practice period. Composers used standard melodic patterns to the point that their placement can be forecast by a reading of the text alone. Nouns and verbs of motion, such as courir (to run), couler (to flow) and onde (wave) were almost always set as a long melisma in eighth or sixteenth notes when it was permitted by their position in the text. Words like chaisne [chaîne] (chain) were often set with the same sort of melisma in order to describe the action of chaining. It is usually found in a reference to "the chains of love."

Ex. 18. The setting of nouns and verbs of motion.[47]



Flamme (flame), eternelle (eternal) and phrases that denote happiness are usually set to ascending melodic lines while the opposite is true of plaider (to plead), cesser (to stop), and phrases which denote unhappiness.

Ex. 19. The typical setting of a sentence denoting unhappiness.[48]



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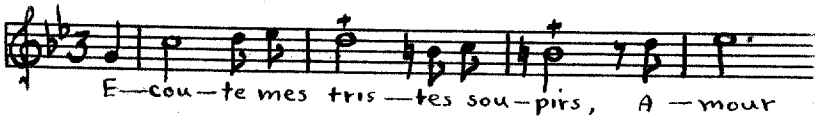
[47]Jacques Aubert, "L'Inconstance," Recueil de Cantates . . . pour l'Hiver de l'Année MDCCXXVI (Amsterdam, 1726), p. 256, ms. 11-15.

[48]Jean-Philippe Rameau, "Le Berger Fidele," Cantates Françoises (Paris, n.d.), p. 2, ms. 9-11.

An appoggiatura or some equally distinctive musical device was usually used with words like soupir (sigh), amour (love), and fidèle (faithful). Example 20 shows this type of setting.

Ex. 20. A typical setting of the word "sigh."[49]



Although this sort of text setting seems rather naive and not very subtle to modern audiences, it was treated seriously in the 18th century as a common practice. Not only does its use afford the composer an opportunity to create some purely musical effects with the voice, but it gives the vocalist an opportunity to indulge in a little vocal display. Even the seeming naïveté adds to the general charm of the music while it enhances the amorous adventures presented by the text.

The French cantatas were the product of a period of French music in which composers borrowed from one another and from a set of common procedures. The composers were not self-conscious about this practice because it was part of the general milieu. The more ingenious composers displayed a subtler use of these materials but the materials themselves were common property.

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[49]Dupuits, Le Bouquet (Paris, n.d.), p. 1, ms. 14-17.

CHAPTER IV

THE TEXT

In his Dictionnaire Portatif des Beaux-Arts. . ., Lacombe defines the cantata as a literary form before discussing its musical application.

> Cantate.--This is the name for a small poem, written to be set to music, which uses a subject taken from mythology, history, or is of pure invention, and which terminates, ordinarily, by some moral or galant reflections. This genre of poetry has been used among the Italians and the celebrated [Jean-Baptiste] Rousseau has greatly perfected it in France.[1]

The article in the Encyclopédie describes the organization of the poem and gives Jean-Baptiste Rousseau complete credit for having written the first poetic French cantatas.

> . . . It is composed of a recitative, which exposes the subject, an air en rondeau, a second recitative, and a last air containing the moral point of the work.
>
> The illustrious Rousseau is the creator of this genre among us. He has made the first French cantatas; and in almost all, one sees the poetic fire that this rare genius has animated: They have been set to music by the most celebrated musicians of his time.[2]

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[1]Lacombe, "Cantate," Dictionnaire Portatif des Beaux-Arts. . . (Paris, 1766), p. 131.

[2]Jean-Jacques Rousseau, "Cantate (Belles-Lettres)," Encyclopédie, Denis Diderot, editor (Paris, 1751), II, 261-262.

Rousseau was born in Paris on April 6, 1671. His father, determined that his son should not spend his life as an obscure artisan, secured for him an excellent classical education. While at the college of the Jesuits, Jean-Baptiste proved himself to be a brilliant student of the 17th-century classical masters and displayed a talent for imitating their styles and forms. He made his debut in the theater with the one-act comedy, Le Café, in 1694.[3] This was followed by two mediocre operas, Jason ou la Toison d'or (1696) with music by Colasse and Vénus et Adonis (1697) with music by Desmarets. During this time, Rousseau began to move in literary circles and was greatly encouraged in his writing by the aged Boileau (1636-1711). Toward the end of 1696, Rousseau presented le Flatteur, a prose comedy, at the Théâtre français. It met with only a partial success and his next venture, le Capricieux, (1700) was an absolute failure. After this set-back, Rousseau did not expose his new theatrical works to possible censure[4] by the audience. These works, some of which would have merited performance, are printed in the complete edition of his works.

Even while engaged with theatrical works, Rousseau was working in another genre--satirical poetry. During the last

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[3]V. Fournel, "Jean-Baptiste Rousseau," Nouvelle Biographie Générale, Vol. XLII (Paris, 1862), col. 728.

[4]In the theaters of that period, censure usually took the form of hooting and whistling.

decades of the reign of Louis XIV, the court was under the influence of the pious Madame de Maintenon, and the courtiers made a public display of their religiosity. It was a false piety, however, which concealed an almost libertine mode of behavior. As one biographer described the phenomenon, the court wore the hypocritical mask of Tartuffe while indulging themselves in the most sensuous and licentious habits.[5] The literature, especially the poetry, of the period reflects this moral duplicity and Rousseau was only one of the many writers who wrote serious and high-minded works for the theater and, at the same time, wrote satirical, and even erotic, verse to be disseminated in pamphlet form.[6] By the age of thirty, Rousseau had established a strong literary reputation and was protected, feted and sought after, but he had also created a number of enemies because of his satires and epigrams. Rousseau had resented the criticism of his le Capricieux and directed his resentment toward the group of literary men who habitually met at the famous café of the widow Laurent.[7] Houdar de la Motte (1672-1731), Joseph Saurin (1655-1737), Antoine Danchet (1671-1748), Prosper Jolyot, Lord of Crais-Billon, called Crébillon (1674-1762), Nicolas

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[5]Fournel, op. cit., col. 730.

[6]The complete edition of the works of Rousseau contains some religious odes written for the Duke of Burgundy as well as a number of obscene epigrams.

[7]The Café Laurent, located in the rue Dauphine, was one of the first cafés to be opened in Paris.

Boindin (1676-1757), Leon François Légergey de la Faye (1674-1732), and Jacques Autreau (1657-1745) were among those who congregated daily to discuss the newest theatrical productions and literary works. Just four days after the disastrous presentation of le Capricieux, Danchet's Hesioné, an opera with music by Campra, met with a resounding success. Soon after, a set of anonymous satirical couplets arrived at the Café Laurent by post from Versailles. The couplets, which attacked Danchet and his collaborator vehemently, were passed around the café and caused an immediate sensation. Because they were written in a style similar to Rousseau's, and because he was then working at Versailles, the couplets were attributed to him. Rousseau tried to deny their authorship but fresh couplets continued to arrive and the affair was eventually brought to the attention of the Commissioners. When La Motte published some odes, Rousseau launched an epigram against him. La Motte, who had been attacked in one of the previous couplets, was irritated at the satire and responded with an ode on la Mérite personnel. Boileau was able to reconcile the two and the matter rested until 1710, when La Motte was elected to the Académie française. There had been two vacancies and Rousseau wanted the second one very much, but because of the "affair of the couplets," his application was unsuccessful. A little after La Motte's election, some new couplets, which were much more violent than the preceding ones, appeared. It was naturally believed that Rousseau was

the author and La Faye, a captain of the guard, believed it enough to issue a public correction of the poet. In order to clear his name, Rousseau brought suit naming himself as defendant, but because no one appeared against him, the case was dropped and no charges were made. Unsatisfied, Rousseau tried to get himself completely exonerated, and in doing so, claimed that it was Saurin who had written the infamous couplets. Outraged, Saurin filed a counter suit and the contest ended in a verdict, which was handed down on April 7, 1712, declaring that Rousseau was guilty and was henceforth banished in perpetuity from the realm. Rousseau made one official return to France,[8] in order to appeal the verdict, but the public opinion that made possible a visit was not strong enough to have him declared innocent, a condition that he had demanded. He continued to protest his innocence until his death in Brussels on March 16 or 17, 1741. After his death was announced, Rousseau was saluted as one of France's greatest poets and an ode was written in his honor by Lefranc de Pompignan.[9]

Rousseau was not the only poet of cantata texts to protest, by means of satirical epigrams, the election of various people to the Académie française. Pierre Charles Roy (1683-

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[8]Rousseau returned several times incognito. On one such trip, in 1738, he used the name "Richer."

[9]Mr Amar, "Notice sur J. B. Rousseau," Oeuvres de Malherbe, Boileau Despréaux et de J. B. Rousseau (Paris, n.d.), pp. 521-523.

1764), in spite of his prosaic and dry verse, was a successful writer of operatic libretti. He produced a quantity of satirical verse which he circulated privately, although in public Roy usually venerated the subject of his epigrams. When he applied for admission to the Academy, Roy was refused because of this two-faced attitude, but when the Count of Clermont (1709-1771), a concurrent applicant, was admitted, Roy reacted with the following epigram:

> Thirty-nine added to nought,
> According to what I've been taught,
> Has never resulted in forty;
> From which I conclude, learned party,
> That having extended a chair
> To Clermont, that ponderous hill,
> The cousin whom Louis holds fair,
> The seat remains vacant still.[10]

This epigram is said to have led to Roy's death because Clermont, who was incensed upon reading it, dispatched his servant to thrash him. Since Roy was then eighty-one years old, he never recovered from the beating.[11] While not every writer of the period used this means to satisfy his grievances, enough of them did to make it a fairly common practice. In all fairness, though, it should be noted that the collected works of these authors contain as many epigrams of praise as they do of disdain. The purpose of the epigram was topical,

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[10] J.M.-R.L., "Pierre Charles Roy," Nouvelle Biographie Générale, Vol. XLII (Paris, 1862), col. 805.

[11] "Pierre Charles Roy," Grand Larousse encyclopédique (Paris, 1964), IX, 424.

and they were used much in the manner of the now popular political cartoon.

Antoine Houdar de la Motte wrote a number of cantata poems that were set by Elizabeth Jacquet de LaGuerre and André Campra. He also knew the Duchess du Maine, and was one of the poets for her festivals at Sceaux. Trained at the College of the Jesuits, La Motte's first stage work was the farce les Originaux (1693) which was written for the Théâtre-Italien. He soon left that organization to compose operatic libretti and his collaboration with Campra in the field of Opera-Ballet was especially successful. L'Europe galante (1697) is considered the first example of this genre.[12] La Motte was involved in a second phase of the famous "Quarrel of the Ancients and the Moderns," which had its origin in a dispute between Boileau and Charles Perrault (1628-1703), as to whether the ancients or the moderns were better writers. The position of those favoring the ancients, divested of the profuse arguments and side issues, was that there is a natural order which exists in all times and in all places. This natural order had been discovered by the ancients and for that reason, their works should serve as models for the moderns. The moderns, on the other hand, maintained that each era must create its own structures and that these would be valid only for that time and place. La Motte had a great love for

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[12]Paul-Marie Masson, "Les Fêtes Venetiennes," Revue de Musicologie, XVI (August, 1932), 128, footnote.

antiquity, although he did not regard the work of the ancient poets as a proper model for 18th-century writers. He defended pastoral poetry and felt that one should amuse as well as instruct. La Motte promoted the use of prose for drama and even wrote some odes in prose to which Voltaire responded in defense of poetry.[13] La Motte applied his ideas in a Discours sur Homère, which contained some very critical remarks on the poetry of Homer, and followed this with a version of the Iliad after the translation by Anne Lefèvre Dacier (1654-1720).[14] La Motte grouped the work into twelve rather than the twenty-four songs of the original and wrote the text in prose. Indignant, M.me Dacier replied in her treatise, Causes de la corruption du gout (1714), to which he responded in his Reflexions sur la critique (1715). The dispute was arbitrated by Fénelon (1651-1715) in his Lettre à l'Académie (1714), and resolved by M.r de Valincour (1653-1730) who reconciled the adversaries, over dinner, on April 5, 1716. La Motte, however, continued to apply his principles of writing in various poetic forms.

Many of the authors of French cantata verses were primarily involved in writing prose works for the various theaters of Paris. Among them, Thomas l'Affichard (1698-1753) was not particularly well-regarded by his contemporaries. The

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[13]L. Petit de Julleville, Histoire de la Langue et de la Littérature française (Paris, 1898), p. 17.

[14]"Houdar de la Motte," Grand Larousse encyclopédique Paris, 1962), V, 970. La Motte could not read Greek.

ease with which his name could be satirized probably contributed to the popularity of this humorous couplet that continued to circulate in Paris for some time.

> Quand l'Affichard afficha l'Affichard,
> L'afficheur afficha la poëte sans art.[15]

Louis Fuzelier (1672-1752) also wrote mainly for the Parisian theaters. He had a great number of works performed at the Gaité, the Opéra-comique, and the Théâtre-Italien, and in collaboration with Le Sage, he furnished works for the théâtres de la foire. Because of an injunction obtained by the Comediëns Françoises, in January, 1709,[16] the théâtres de la foire were prohibited from any performances containing monologue or dialogue. They had to resort to marionettes and acrobats. Fuzelier is credited with the invention of an ingenious system called les écriteaux[17] (signs) through which these theaters were able to remain open. Two children dressed as cherubs carried onto the stage a large rolled piece of paper which contained the name of the character who was to recite plus the lyrics of his song. The scroll was unrolled and the orchestra played the couplet through once. Then they sounded the key note and the audience sang the verses while the

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[15]Hoefer, "Thomas l'Affichard," Nouvelle Biographie Générale, Vol. I (Paris, 1862), col. 347.

[16]Pierre Daval, La Musique en France au XVIIIe Siècle (Paris, 1961), p. 195.

[17]Hector Malot, "Louis Fuzelier," Nouvelle Biographie Générale, Vol. XIX (Paris, 1862), col. 77. This system was a common practice during the period of the injunction and may have been simultaneously thought of by several companies.

character pantomimed. Fuzelier also wrote works for the Théâtre français, and from 1744 until 1752, he directed the Parisian journal (newspaper) the Mercure de France. Little is known of Carolet (died 1739), another author of theatrical works, except that the greater part of his work remains unpublished and forgotten today. His one-act comedy Les aventures de la rue Quincampoix was presented at the Théâtre-Italien in 1719 and many of his works were performed at the théâtres de la foire.

As the vogue for the cantata neared its peak in Paris, amateur poets were also attracted to the genre. Several of these poetic cantatas were published in the Mercure de France without any reference to a musical setting.[18] Nicolas Jouin (1684-1757) was first a merchant of jewelry but later sold his business to become a banker. He was especially known for the publication of a great number of pamphlets, in verse and prose, directed against the Jesuits. Except for Les Tuileries (1717), which seems to be his only cantata, most of his lyrical poetry remains unknown.[19] Another amateur poet, Antoine Ferrand (1678-1719) was a counselor to the Court of Aides in Paris. He had a little success in light

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[18]The editors commonly published the text with the critique of a currently popular cantata. The composer was usually identified if the cantata had been set to music.

[19]J. Lamoreux, "Nicolas Jouin," Nouvelle Biographie Générale, Vol. XXVII (Paris, 1862), col. 50.

poetry and wrote some pleasant songs and epigrams. His contemporaries reproached him for too much license in his galant poetry, but these poems are not without some grace and beauty. Most of his poetry has been published in Pieces libres et Poesies de quelques auteurs sur divers sujets, (London, 1737).[20]

The 18th century was a period when noble and upper class men were trained in the arts as part of their general education. Even those trained for the military sometimes produced literary works. Louis-Jules-Barbon-Mancini-Mazarini, Duke de Niverais (1716-1798) was raised to be a soldier but his health proved to be too unstable for the army and so he turned to a diplomatic career. Niverais was attached at various times to the courts at Rome, London and Prussia. The author of numerous pieces of poetry, he became a member of the Académie française at the age of twenty-seven. Niverais was especially renowned for his translation of Ovid's Metamorphoses and for some reflections (in the form of pamphlets) on the genius of Horace, of Boileau and of Jean-Baptiste Rousseau.

Rousseau published a collection of his works in 1712. This collection, augmented by his subsequent works, contains twenty Cantates françaises.[21] None of the cantatas in the

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[20]Hoefer, "Antoine Ferrand," Nouvelle Biographie Générale, Vol. XVII (Paris, 1862), col. 488.

[21]Jean-Baptiste Rousseau, l'Oeuvres de Sr Rousseau (Rotterdam, 1712), I, 135-184. A second edition, which was published in 1723 in London, was reprinted in Paris in 1743.

1712 and later editions have any reference to musical settings, but Rousseau's cantatas were extremely popular among composers and some of them were set several times. Another important collection of cantata texts was published by J. Bachelier in the Hague, in 1728.[22] A continuation of the title briefly outlines his purpose in presenting the collection--"containing all those which are sung in the concerts: for the use of amateurs of music and poetry." In a lengthy introduction, in which he makes several critical comments, Bachelier amplifies his statement of purpose.

> The exposition of these pieces of poetry will be useful to the amateur of music and to those of poetry; the first, by a simple reading of these works, will be in better condition to know their style, and to render them better in subsequent performance; and the second will know much better the manner in which the subject is treated, the beauty of the verse and the rapport of the music with the words, and the attention that one must give to the musicians who have works on the same subjects although in a somewhat different manner. Moreover, foreigners, I mean by this, nations other than France or Italy, will be able, with the knowledge of this poetry, to work in their own languages. . . .[23]

Following the preface, Bachelier presents the poetry of 100 cantatas which were apparently extracted from published editions. Twenty-five of the authors are identified only by their initials while thirty-five are not identified at all. The composers are named for all but four cantatas. Bachelier

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[22]J. Bachelier, Recueil de Cantates (The Hague, 1728).

[23]Ibid., fol. 4v.

included all of Jean-Baptiste Rousseau's cantatas in his collection and in the preface quotes Rousseau's description of the process by which he began to write poetry in that form.

> . . . The Italians name these small poems cantatas because they are particularly affected by melody. They have [the] custom of dividing them into three recitatives separated by as many airs, this obligates them to diversify the meter of their strophes, the verses of which are sometimes longer and sometimes shorter, as in the choruses of the ancient tragedies and most of the Pindaric odes. I have heard some of their cantatas and they gave me the idea of trying [to see] if one could not, in imitation of the Greeks, reconcile poetry with music. But, as I have no other model than the Italians, to whom it often occurs, as well as to our French, to sacrifice to the commodity of the musicians, I perceived, after having made some of them, that I lost on the side of the verse what I gained on the side of the music and that I produced nothing that achieved my purpose, while I had to content myself with piling up some poetic phrases, without plan nor liaison. It was this that made me come to the thought of giving a form to these small poems, to reform them in an exact allegory, whose recitatives made the body, and whose airs the soul or the application. I chose from among the ancient fables those that I believe the most proper for my purpose, because all fabulous history is proper to be allegorized: and that manner succeeded for me enough to give many authors the desire to work with the same plan. It is not proper for me to judge, whether this plan is the best that I could have chosen. Nothing is so deceitful as a first vogue, for only time is able to prove its merit, and to reduce it to its just value.[24]

Rousseau's initial idea was to achieve the perfect union of poetry and music that has so long been sought by literary and musical men. The exact methods that he applied

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[24]Ibid., pp. 5-6. This discussion is an extract from the preface written by Rousseau for the complete edition of his works: Jean-Baptiste Rousseau, L'oeuvres de Sr. Rousseau (Rotterdam, 1712).

are unknown, but it is possible that he utilized some of the principles established by Le Baïf's Academy. Dissatisfied with the results, because he was unable to achieve the perfection he sought, and because of the formal aimlessness of his efforts, Rousseau discarded the idea of complete unification in favor of a compromise solution. He turned to his classical training and used the lyric poetry of Greek and Latin poets for his models. In the cantata, which alternates prose-like statements (recitative) with metrical verse (air), Rousseau felt that he had achieved his goal.

Many of the cantatas contain paraphrases of the classical myths presented by Ovid (43 B.C.-ca. 17 A.D.) in the Metamorphoses, and verses patterned after the dithyrambic[25] poetry of Pindar (ca. 522-443 B.C.). Some of Rousseau's lines are also taken from the Latin poets. For example, the line "Ta fatale beauté ne le confirmait pas," from Calisto,[26] is modeled after Ovid's line "Foedera servasset, si non formosa fuisset."[27]

Recitatives vary in length according to the amount of time necessary to narrate the events of the poem. Some are found with as few as two lines while others may have as many

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[25]Dithyrambs were wild and emotional choric hymns used by the cult of Dionysus.

[26]Jean-Baptiste Rousseau, Oeuvres de Malherbe, Boileau Despréaux et de J. B. Rousseau (Paris, n.d.), p. 615.

[27]Ovid, Fasti, Book II, verse 161 (London, 1931), p. 68. See the English translation by Sir James G. Frazer on page 69.

as twenty. In general, the recitatives are constructed in poetic meters with rhyme schemes of various kinds, which may be quite complex when imitating Latin forms. Rousseau produced an interesting imitation of the dithyrambic style in his cantata "Bacchus," which he organized in the elaborate metrical patterns of Pindaric verse.

> It's you, divine Bacchus, whose praise I repeat:
> Nymphs, stop your noises, and hear my gay song.
> Another has spread to the world,
> The glorious story of Hector's defeat;
> That he in his verses unfurl'd,
> To the children of Pélops, the horrible feat.
> To the god of the vineyards, my praises abound,
> With joy, I give in to your spell.
> With grape leaves, with festoons, my head is crowned.
> In every way I'll serve you well,
> For you alone I want to dwell
> Where festivals of joy are found.[28]

The rather elaborate pattern of rhymes in this example is a b, c a, c a, d e, d e, e d, and the metrical pattern of the original French is 12-12-8, 12-8-12, 12-8-12, 8-8-8. Patterns as intricate as this are not extremely common in the French cantatas, but Rousseau's imagination was triggered in this case by the subject matter. How better to write a poem in honor of Bacchus than to imitate the forms and styles of the cult of Dionysus. In his setting of this cantata, however, Bernier did not preserve the complex metrical organization of Rousseau's verse. Instead, he set it as ordinary secco

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[28]Jean-Baptiste Rousseau, Oeuvres de Malherbe, Boileau Despréaux et de J. B. Rousseau (Paris, n.d.), p. 610.

recitative,[29] which resulted in a prose-like meter that obscures, somewhat, the poet's original plan.

Most of the recitatives are based on twelve-syllable lines, but the use of internal punctuation and a variety of poetic feet often breaks the larger metrical units into a variety of smaller elements. Occasionally the poets use lines in patterns of two or more lengths such as 12-12-8, or 12-6-6. The replacement of a twelve-syllable line with two six-syllable lines sometimes seems to be based more on the needs of the rhyme scheme than on the desire for a change in meter, but the use of one or two shorter lines near the end of a recitative is very common. In the second recitative of Les Filets de Vulcain, Rousseau uses such a pattern.

> Faible raison, hélas! le dieu, plein de fureur,
> Chez l'époux de Vénus va souffler la terreur.
> Dans un réduit obscur, ignoré, solitaire,
> Ses yeux, ses yeux ont vu...ce qu'il ne peut plus taire.
> A ce discours, Vulcain, de rage possédé,
> N'aspire qu'a confondre une épouse perfide.
> Malheureux! mais l'hymen fut toujours mal guidé,
> Quand il prit le courroux pour guide.
> Autour de ce réduit heureux,
> Théâtre où les Amours célèbrent leur victoire,
> Il dispose avec art d'imperceptibles noeuds;
> Piége où doit expirer leur honneur et sa gloire.[30]

This verse contains twelve lines which, except for lines eight and nine, are mostly twelve syllables long. The rhyme scheme--

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[29]Nicolas Bernier, "Bacchus," Cantates françoises, Book III (Paris, n.d.), pp. 64-65.

[30]Jean-Baptiste Rousseau, Oeuvres de Malherbe, Boileau Despréaux et de J. B. Rousseau (Paris, n.d.), p. 613.

a a, b b, c c, d d, e f, e f--is also common to the epigrams of the period. The first eight lines rhyme in pairs, and the last four rhyme in alternation. This organization is only one of the many rhyme schemes that are found in the French cantatas and the third air from the same cantata displays an entirely different plan.

> Victimes de leur négligence,
> Mars et Vénus surpris sont la fable des cieux.
> Déjà, tout fier de sa vengeance,
> Vulcain, à ce spectacle, appelle tous les dieux.
> Déjà sur cet objet leur troupe se partage;
> Quand tout à coup Momus court à ce dieu peu sage,
> Et d'un laurier burlesque orne son triste front.
> Tout l'Olympe éclata de rire;
> Et Vulcain, essuyant mille traits de satire,
> S'enfuit, et dans Lemnos fut cacher son affront.[31]

In this example, the rhymes alternate at the beginning but the third pair of lines rhyme with each other, and the final two pairs enclose one rhyme with another--a b, a b, c c, d e, e d. The length of the lines also follows a different pattern--8-12-8-12, 12-12, 12-8-12-12.

In setting recitatives to music, the composers generally treated them like prose statements. Individual lines or phrases were rarely repeated and little attempt was made to maintain a regular poetic meter. The composers seem to have used the meaning of the text, rather than its poetic organization, as the basis for their ideas. They often change meter abruptly in the middle of a recitative and after a few measures,

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[31] Ibid.

just as abruptly change back to the original meter. The cause for this and similar practices is almost invariably found in a change of the mood of the text. The poetic device of antithesis seems to have been more exciting to the imagination of the cantata composers than an imitation of Latin or Greek prototypes.

The airs, on the other hand, have well-defined metrical patterns which continue throughout their entire length. They may be composed of five-, six-, seven- or eight-syllable lines, but will rarely use lines as long as those commonly found in the recitatives. The third air from Rousseau's Diane is constructed with alternating five- and six-syllable lines.

> Respectons l'Amour
> Tandis qu'il sommeille;
> Et craignons qu'un jour
> Ce dieu ne s'éveille.
>
> En vain nous romprons
> Tous les traits qu'il darde,
> Si nous ignorons
> Le trait qu'il nous garde.
>
> Respectons l'Amour
> Tandis qu'il sommeille;
> Et craignons qu'un jour
> Ce Dieu ne s'éveille.[32]

Airs are normally divided into four-line stanzas but three- or five-line stanzas were also frequently used. Most of the airs have three stanzas, of which the third is an exact repetition of the first. J.-B. Rousseau acknowledged his use of Italian models, including the ubiquitous da capo aria,

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[32] Ibid., p. 604.

in creating the poetic French cantata, and the repetition is always written out in the Rousseau and Bachelier editions.[33] Jean-Jacques Rousseau, in describing the poetic form (see page 96), speaks only of airs en rondeau (the French equivalent of da capo aria) and although it is possible that the repetition is present in the published poems because of the tripartite musical settings, it is much more probable that this structure was considered an integral part of their organization. The rhyme scheme of Respectons l'Amour--a b, a b, c d, c d--is one of the most common patterns found in the airs of the French cantatas. Occasionally, in order to assist in projecting the action of the story, airs were sometimes written as a single continuous verse of from ten to twelve lines, with no repetition. This sort of organization was normally used when it was necessary for the air to describe some of the dramatic action rather than to simply reflect on what had happened. Rousseau chose to use a verse of this type in order to project the continuity of action throughout the central portion of L'Hymen.

L'amant de l'Aurore
Des yeux qu'il adore
Perd le souvenir:
La timide Flore
Craint de perdre encore
Son jeune Zéphyr:
De sa grâce extrême
Minerve elle-même
Reconnaît le prix;
Et par sa surprise

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[33]In the cantatas that were published in the Mercure de France, the sign for etcetera (&c.) was often used to conserve space.

Junon autorise
Le choix de Paris.[34]

The rhyme scheme of this example is more complex than the patterns used for the ternary airs--a a b, a a b, c c d, e e d. This sort of air was often through-composed as a quasi-recitative with short melodic phrases that parallel those of the poem, but they were also set, on occasion, as short ternary airs. Fewer internal repetitions were used since this device would have the effect of slowing the approach to the dramatic climax. In some cases, the composer actually set these airs as accompanied recitative, alternating the vocal part with instrumental interludes in a style that Jean-Jacques Rousseau called recitative obligé.[35]

Occasionally the poet wrote airs with four or five stanzas with no repetitions. These stanzas are normally short quatrains with a simple metrical structure. The first air of J.-B. Rousseau's Bacchus exemplifies this organization.

Des dons les plus rares
Tu combles les cieux;
C'est toi qui prépares
Le nectar des dieux.

La céleste troupe,
Dans ce just vanté,
Boit à pleine coupe
L'immortalité.

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[34]Jean-Baptiste Rousseau, Oeuvres de Malherbe, Boileau Despréaux et de J. B. Rousseau (Paris, n.d.), p. 606.

[35]Jean-Jacques Rousseau, "Récitatif obligé," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), II, 214-215. See the discussion on page 145.

Tu prêtes des armes
Au dieu des combats;
Vénus sans tes charmes
Perdrait ses appas.

Du fier Polyphème
Tu domptes les sens;
Et Phébus lui-même
Te doit ses accents.[36]

Here the rhyme scheme is similar in each stanza. The pattern repeats itself but with different rhymes--a b, a b, c d, c d, e f, e f, g h, g h. The length of the lines alternates between six- and five-syllables in a pattern which is a reverse of that used for Respectons l'Amour. These small airs were generally set as binary structures with internal repeats. Verses one and two serve as the text for the first half plus its repetition and verses three and four serve as the text for the second half plus its repetition. Another popular musical organization for these airs was a binary structure in which the first two verses served as the text for the entire composition. The piece was then repeated with the last two verses as the text, resulting in a strophic song. A final possibility, although fairly uncommon, was to repeat the same eight-bar melody for each of the four verses. Most short strophic songs with several verses are found in the parodies and in those cantatas which have expansive and general texts.[37]

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[36]Jean-Baptiste Rousseau, Oeuvres de Malherbe, Boileau Despréaux et de J. B. Rousseau (Paris, n.d.), p. 611.

[37]In the discussion on form, these have been labled "divertimento-like." Other than the use of recitatives and airs, they are not closely related to the standard cantata form.

The primary purpose of the recitative is to establish the time and setting and to present the dramatic action of the story in the form of a narrative exposition. According to the most common formula, each of the three recitatives has its own particular role in developing the plot. The first recitative usually sets the time and place in rather vague terms--"Near the humid empire, where Venus was born,"[38] or "On a desert rock,"[39]--and introduces the basic conflict. The second recitative developes the conflict to a point of crisis and the final recitative presents its resolution. The intervening airs represent the reaction of the protagonist (or poet) to the action of the preceding recitative. This reaction may be simply a reflection or amplification, but it can also represent the anguished suffering or the extreme happiness of the protagonist resulting from the past action. The final air has a special function beyond reacting to the preceding recitative, for it presents the moral lesson to be learned from the dramatic conflict. In Circé,[40] Rousseau followed this formula exactly.

> On a desert rock, the most frightful in all nature,
> Whose arid summit seems to touch the heavens.
> Circé, pale, forbidding, with death in her eyes,
> Was crying over her disastrous adventure.
> There, her errant eyes on the waves

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[38]Jean-Baptiste Rousseau, Oeuvres de Malherbe, Boileau Despréaux et de J. B. Rousseau (Paris, n.d.), p. 608.

[39]Ibid., p. 609.

[40]Ibid.

Seem to follow the wake of the escaping Ulysses
She thinks she still sees his fleeing heroes;
And this illusion underlines her disgrace.
She recalls him with these words,
Which interrupt her cries and her sobs a hundred times:

Both the time and place are described in the opening recitative which sets the action on a desert rock and introduces Circé at a point in the myth just after Ulysses has escaped. The dramatic conflict is outlined in broad terms. Touched by the new sensation of love and feeling the disgrace of rejection, she entreats Ulysses to return. The air that follows is her exhortation:

Cruel author of the trouble in my soul
With pity, slow down your steps:
Turn your eyes on this place for a moment;
And, even if not to partake of my flame,
Return at least to hasten my death.

This sad heart which became your victim,
Still cherishes the love that surprised it;
Fatal love! Your hatred is its price:
Is tenderness such a crime, O God!
To merit this so cruel misfortune?

Cruel author of the trouble in my soul
With pity, slow down your steps:
Turn your eyes on this place for a moment;
And, even if not to partake of my flame,
Return at least to hasten my death.

In the second recitative, her sadness gives way to anger and the crisis is established. She calls forth the powers of darkness to return Ulysses to her. During her incantation all of nature begins to change and to come to her aid. The air continues the description of the frightful aberrations of nature.

It is thus that in regret her sadness is declared;
But soon, employing the aid of her art,
To recall the object of her sad love,
She evokes with great cries all the Gods of darkness,
The Fates, Némésis, Cerbene, Phlégéton,
And the inflexible Hécate, and the horrible Alecton,
On a bloody altar, the frightful pyre is lit,
The devouring lightning soon consumes it;
A thousand black vapors obscure the day;
The stars of the night interrupt their course;
The astonished rivers return to their source;
And even Pluto trembles in his dark abode.

Her terrible voice
Troubles Hades;
A formidable noise
Snarls through the air;
A frightful cloud
Covers the universe;
The trembling earth
Quivers with terror;
The turbulent waves
Roar with fury.
The bloody moon
Draws back in horror.

The final recitative reaches a climax with all of the demons of Hell trying to assist Circé, but--"a useless effort." The sudden dramatic shift to a quieter context underlines the poet's idea that even with all of Circé's magic she could not control the god of love. This sort of complete contrast was a favorite device of the cantata poets.

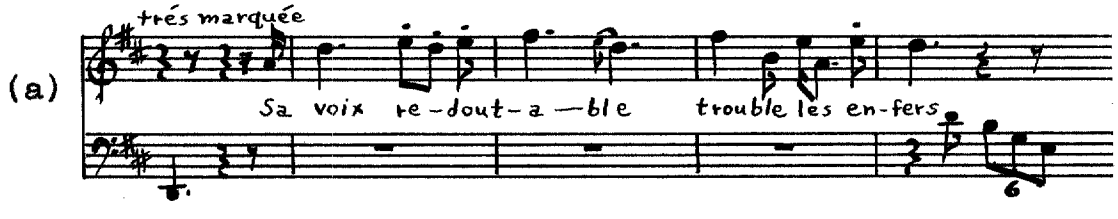
From the bosom of death her black enchantments
Go to trouble the repose of the shadows;
The frightful shades leave their dark heavens;
The air carries far their sharp cries;
And the winds, escaped from their dark caverns,
Mix with their clamor the horrible noise.
Useless efforts! unfortunate lover,
Your destiny depends on a God stronger than you:
You are able to make the earth tremble under your feet,
To unchain fire from Hades to light your anger;
But your furies will not do
That which your charms have not been able to do.

The moral lesson is self-evident. No one can control love, but when it is present, even the Seasons stop their cycle.

> It is never by effort that one loves,
> Amour is jealous of his rights;
> He only depends on himself,
> One only obtains it by his choice.
> Everyone recognizes his supreme law,
> Only he understands its function.
>
> In the fields where winter dissolves
> Flore comes to re-establish her court;
> Alcyon flees before Eole;
> Eole flees him in her turn:
> But as soon as Amour takes wing
> The seasons no longer return.

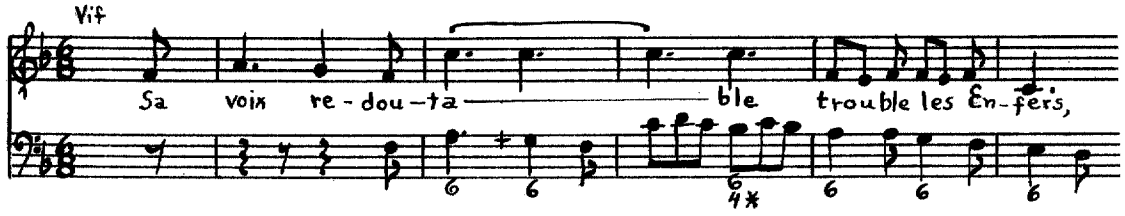
In the settings of this poem by Colin de Blamont and Morin, the first air is treated plaintively and its form is maintained. But the second air, which would appear to call for a through-composed setting, is also organized in a ternary form by these composers who arbitrarily divided the verse in half. Strangely enough, they both set this highly charged text in 6/8 meter which almost nullifies its dramatic impact. Example 21 shows the first few measures of both settings.

Ex. 21. Two unusual settings of a highly dramatic text.[41]



[41](a) François Colin de Blamont, "Circé," Cantates françoises, Book I (Paris, 1713), p. 25, ms. 6-10; (b) Jean-Baptiste Morin, "Circé," Cantates françoises, Book I (Paris, 1706), p. 53, ms. 10-15.

(b)



Morin does try to bring out the meaning of the second phrase, "trouble les Enfers (troubles Hades)," by rapidly descending to the dominant. But even this device is not very dramatic at the "lively" tempo indicated by the composer.

Morin set the final recitative in two distinct sections which follow the sudden change of mood of the text. He used, in effect, two recitatives without an intervening air. For the same recitative, Blamont carefully increased the tension, paralleling that of the text, through the use of a running sixteenth-note pattern in the continuo part and a gradual rise in the pitch level. He suddenly changed to a slower tempo at the point where the text makes its abrupt shift in mood and continued in a more lyrical style. The two verses of the final air were set by Morin as two minuets with a rubric directing that the first be repeated after the second has been completed (en rondeau). Blamont set each verse as a small binary song. It would have been possible for these composers to set the whole air as one ternary structure by repeating the first verse. Their reason for not doing so is the obvious difference in the state of mood between the two verses. It is the fifth line of the second verse that forms the tenuous connection.

Occasionally a composer's organization differed somewhat from the poet's format. Presumably, these alterations were based on the musician's interpretation of the text but sometimes the reason seems to have been to simply expand the number of possible airs. An interesting example of this sort of alteration is seen in the three settings of an anonymous version of the Actéon legend. The first air is written in the normal ternary pattern but the second stanza has a change of thought when the concern shifts from Diane to Actéon.

> Daughter very wise and very learned,
> Do not show all at one time.
> That which pleases openly
> Never has anything handsome under the blouse.
>
> Poor Actéon, to what danger
> You are exposed by your fatal desire.
> Diane will know her revenge,
> For she has no knowledge of life's worth.
>
> Daughter very wise and very learned,
> Do not show all at one time.
> That which pleases openly
> Never has anything handsome under the blouse.

As set by Barbeau de Gervais,[42] it is a regular three-part air, but as set by Abeille,[43] the text is divided into two smaller ternary airs. In a third setting, by an anonymous composer,[44] the first verse is used as the text of a through-composed air and the second verse is used in a manner

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[42]Barbeau de Gervais, Acteon: Cantate Burlesque, In manuscript (Paris, 1710), pp. 6-10.

[43]Abeille, Acteon Cantate Burlesque, In manuscript (Paris, n.d.), pp. 7-18.

[44]Anonymous, Actéon, In manuscript (Paris, n.d.), pp. 3-6.

reminiscent of the ternary principle of the poet's intent. The first two lines are set as recitative mesuré (see page 147) while the last two lines are set as unaccompanied recitatives. As soon as the recitative has ended, the recitative mesuré is repeated forming a small three-part structure. In all three cases, the setting of the rest of the cantata follows the normal recitative-air organization set up by the poet.

Because the poet had to describe the setting, introduce the characters, produce a dramatic conflict and bring it to a climax and resolution within a relatively short formal structure, he often had to resort to allusion and symbolism. The use of these devices presupposes some knowledge of classical mythology on the part of his readers. Since he could not always amplify the allusions for his audience, the poet generally chose those which were fairly common. The personification of such abstractions as "love" and "death" as well as that of the seasons to denote relative states of happiness are immediately understood. Some of the allusions are, however, a little more obscure. The first two lines of Rousseau's Thetis set the action "Near the humid empire, where Venus was born, In a forest consecrated by the misfortune of Atys."[45] The reference to Atys is used to show the general air of gloom in this setting. Without knowing that Atys, a young

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[45]Jean-Baptiste Rousseau, Oeuvres de Malherbe, Boileau Despréaux et de J. B. Rousseau (Paris, n.d.), p. 608.

Phrygian peasant, had violated his pledge of chastity to Cybele, by marrying the nymph, Sangaride, and had suffered great misfortune for this lapse, the audience is unaware of the extreme unhappiness that the poet is trying to describe by this device. An 18th-century opera-goer might have understood the allusion, however, for Quinault (1635-1688) had used the legend of Atys for one of his libretti.

Similar allusions to persons or places were topical and hence well-known to 18th-century Parisian audiences. Rousseau's Les Bains de Tomeri[46] contains several such references. For example, Tomeri was a small village on the Seine near Fontainebleau. The fact that the cantata was dedicated to "Madame la Duchesse Douairiere" helps to explain the allegory. Apparently Tomeri was a favorite bathing place and the Duchess was a frequent visitor. In the cantata, she is represented by Diane, who arrives with all her retinue and swims in the river. The river, then, sings of the refreshment that it receives by being touched by her beauty. This not too subtle flattery probably gained Rousseau some special favor at court.

The poetry of the French cantatas exhibits the same range of quality as the music. Some of the poets were master craftsmen while others were clearly eclectic amateurs, who imitated works that had been successful. For the most part, Rousseau's formulas were used, but equally skilled writers

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[46] Ibid.

also attempted to imitate the style of the ancient poets. Phrases and ideas were borrowed from literature, from operatic libretti, and even from other cantatas, but this practice should not be viewed as the mark of inferiority but rather as a characteristic common to all of the arts during the 18th century.

CHAPTER V

THE FORMAL STRUCTURE

The formal structure of the French cantata is manifested in a variety of patterns. Rousseau's comment that "cantatas are generally composed of three recitative-aria pairs"[1] is based upon personal observation, but a survey of the compositions used in this study[2] discloses that around one-third follow this format.[3] Cantatas which follow this formula far outnumber any other single organizational pattern and almost all of the others are some rearrangement of this basic concept. Using the number of recitative-aria pairs as the delimitation, the variants may be categorized according to their relation to the prevailing pattern.

Formal Classification

Permutations of Three Recitative-Aria Pairs

This group assumes a central position in the collection of French cantatas because of their close relationship to the basic formula. The most common variants were made by prefacing

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[1]Jean-Jacques Rousseau, "Cantate," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), I, 127-128.

[2]These figures are based on the collection of French cantatas in the thematic catalogue.

[3]See Morel, Les Tuilleries (Paris, 1717).

the cantata with a short instrumental prelude or by the addition of an extra air. A few cantatas lack the first recitative and could be considered as extensions of a pattern based on two recitative-aria pairs. Since, however, the first air substitutes for the usual recitative-aria pair, this type of cantata functions as a shortened version of the regular three-pair organization.

A logical extension of the basic formula was also made by the inclusion of an additional air plus a prelude, or by the inclusion of two additional airs with and without a prelude. Fewer works appear with three additional airs and even fewer have three additional airs plus a prelude. A single cantata exhibits the use of four additional airs and another adds a single air and ends with a recitative. Extra instrumental airs[4] are also often inserted somewhere in the center of cantatas of this kind. Table 8 shows the numerical relationship of the variants within this group.

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[4]These instrumental airs are often dance movements which are either stylized or were intended to be danced.

Table 8. The formal patterns of the French cantata that are based upon the regular three recitative-aria pairs.[5]

Customary form	Additions	Omissions	Number
Regular three-pair structure			126
	Prelude		33
	Additional air		22
	Instrumental air		7
	Additional air and prelude		6
	Two airs		5
	Two airs and prelude		4
	Three airs		4
	Three airs and prelude		3
	Four airs		1
		First recitative	17
		Last air	1
	Air and recitative		1

[5]Out of the 367 cantatas in this collection, 230 (63 percent) are based upon this pattern. All of the cantatas in this table include the basic structure shown in the left column. The other two columns show the changes that may occur in the regular three-pair structure.

Permutations of Four Recitative-Aria Pairs

The extension of the basic three pairs by the addition of another pair forms a sub-group whose variants are similar to those of the parent. The use of a simple four-pair pattern is, of course, the most common within this variety. Oddly enough, those which have an additional air form the second largest group. Several begin with a prelude and have an additional air, but only two of this group have two additional airs and three use this latter combination plus a prelude. One cantata was constructed by combining four recitative-aria pairs with three additional airs. Table 9 shows the variants within this category.

Table 9. The formal patterns of the French cantatas that are based upon four recitative-aria pairs.[6]

Customary form	Additions	Number
Four pairs		15
	Prelude	8
	Air	11
	Air and prelude	5
	Two airs	3
	Two airs and prelude	3
	Three airs	1

[6]Of the 367 cantatas in this collection, 46 (13 percent) are based on four recitative-aria pairs.

Permutations of Five, Six, Seven and Nine Recitative-Aria Pairs

Only eight of the French cantatas are found in the subgroup which is based on five recitative-aria pairs. Following the pattern established above, most of them simply utilize an additional recitative-aria pair. A single cantata uses six pairs and another uses seven pairs with an additional air. The cantata that is constructed with nine pairs is really a vocal divertimento. Table 10 shows the relationship of this group to the basic pattern.

Table 10. The formal patterns of the French cantata that are based upon five,[7] six, seven, and nine recitative-aria pairs.

Customary form	Additions	Number
Five pairs		3
	Prelude	1
	Additional air	2
	Additional recitative	1
	Two airs	1
Six pairs		1
Seven pairs	One air	1
Nine pairs	Three airs plus prelude	1

[7]Of the 367 cantatas in this collection, 8 (less than 3 percent) are based upon 5 recitative-aria pairs.

Permutations of Two Recitative-Aria Pairs and of One Recitative-Aria Pair

Those cantatas that use two recitative-aria pairs as their basis represent a truncation of the regular structure. They constitute about one-tenth of the total collection and exhibit the same varieties as the groups discussed above.

An even smaller group of cantatas are constructed with a single recitative-aria pair. These cantatas are shown in Table 11, along with those based on two recitative-aria pairs, and those which have a majority of airs.

Table 11. The formal patterns of the French cantatas that are based upon two recitative-aria pairs, one recitative-aria pair, and those which have a majority of airs.[8]

Customary form	Additions	Number
Two pairs		7
	Prelude	5
	Air	5
	Air and prelude	11
	Two airs	11
	Two airs and prelude	1
	Three airs	4
	Four airs	1
	Recitative	1

[8]Of the 367 cantatas in the thematic catalog, 15 (5 percent) are based on one recitative-aria pair and 46 (11 percent) are based on two recitative-aria pairs.

Table 11--Continued

(Customary form)	(Additions)	(Number)
One pair		1
	Additional air	4
	Air and prelude	2
	Two airs	7
	Two airs and prelude	1
Single air		2
Multiple airs	(4-31 airs)	7
	One recitative (4-27 airs)	6
	Four recitatives (19 airs)	1
	Prelude and one recitative (4-5 airs)	2
	Prelude and two recitatives (6 airs)	1

Larger structures

Seven cantatas use longer and more varied structures which do not fit into any of the patterns discussed above. Similar in form to certain instrumental structures of the period, they combine recitatives, and vocal and instrumental airs in indiscriminate patterns based upon an expansive text. In general, the texts of these cantatas do not tell a specific story but present instead a series of movements which are

related to a general theme.[9] Table 12 shows the organization of these extended cantatas.

Table 12. The formal structure of the cantatas using longer and more varied patterns.

Orchestration	Formal pattern[10]
3 voices, 3 insts. and continuo	Ovt., A, R-A, R-A, R-A, Duo, A, Minuet^{i}, Rondeau^{v}, R-A, March^{i}, R-A, Chorus
3 voices, 3 insts. and continuo	Ovt., Sommeil^{v}, A, A, Chorus, R-A, Chorus, Chorus, A, Symphony, Grand Chorus
Solo voice, 5 insts. and continuo	Symphonie, R-A, A, Musette, A, A, I°Musette^{i}, II°Musette^{i}, Bruit de Trompettes^{i}, R-A
Solo voice, 3 insts. and continuo	Ovt., A, Concert^{i}, A, A, A, A, R-A, A, R-Les Oyseaux^{v}, A, Chaconne^{i}
Solo voice, 4 insts. and continuo	A, R-Chorus, A, R-Chorus, Musette^{v}, Interlute^{i}, Minuet I^{i}, Minuet II^{i}, A, A, Minuet I, Minuet II^{i}, Chorus
Solo voice, 5 insts. and contiuuo	Prelude, R-A, Simphonie, A, Simphonie, A, R-A, R-A, A, A
Solo voice, 2 insts. and continuo	R-A, A, A, A, R, R-A, R, R-A, R, R, R, R-A, A, A, A, R-A

The similarity of the French cantatas to the entrée of the opera and opera-ballet has been frequently pointed out

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[9]Brunet de Moland, "Le Destin de Narcisse," Cantades et Ariettes Françoises (Paris, 1708), pp. 43-102.

[10]A represents an Aria, and R represents a recitative. The other movements are all shown by their titles. The titles "Duo" and "Chorus" refer to vocal movements, while the titles "Symphony," "Overture," and "Prelude" refer to instrumental works. The others are marked with a v for vocal and an i for instrumental.

and although the resemblance cannot be denied, this description does not show the cantata's true function--that of vocal chamber music. By considering each recitative-air pair as a movement, a comparison can be made between the structural organization of the French cantata and the instrumental chamber forms of the 18th century. In this way, the normal three-pair pattern becomes analogous to a three-movement sonata or concerto. Extensions of the basic pattern by the addition of extra recitative-aria pairs are similar to a sonata to which extra movements have been added. When an extra aria is inserted, it is usually tied textually and harmonically to the previous recitative-aria pair and may be simply considered as an extension to the movement.

Almost 90 percent (330) of the cantatas are written for solo voice and continuo, with various instrumental combinations. Twenty-seven use two voices and ten are written for three voices. When the cantata is for solo voice and continuo, the form is parallel to an instrumental solo sonata. But, if the composer has used two voices or a solo voice and instrument accompanied by the ever-present continuo, the genre is that of a vocal trio sonata. The cantatas that use two instruments and voice or three voices, form a quartet with the continuo. Table 13 shows the relationship of French cantatas to their instrumental counterparts of the period.

Table 13. The French cantata in relation to the equivalent instrumental chamber forms of the 18th century.

French cantata	Instrumental form
Solo voice and continuo	Solo sonata
Two voices and continuo Solo voice, one instrument and continuo	Trio sonata
Solo voice, three instruments and continuo Three voices and continuo Two voices, instrument and continuo	Quartette, quintet, etc.

About a quarter of the cantatas are written for one of the instrumental and vocal combinations in the second category, while almost twice as many are written for the combination in group three. The scores of these cantatas are normally in four parts, that is, voice, continuo and two treble instruments. But when more instruments are used, they generally either double or alternate with the basic instruments (usually violin or flute). Table 14 shows the various combinations of instruments and voices that were utilized by composers of French cantatas.

Table 14. The various instrumental and vocal combinations utilized by composers of French cantatas. A continuo part is present except in a very few cases.

With or without instruments

Solo voice	Two voices	Three voices
330	27	10

Without instruments

Solo voices	Two voices	Three voices
98	21	4

With instruments

Solo voice and one instrument	Solo voice and two or more instruments
81	151

Instrumental organization only

One instrument	Two or more instruments
86	158

A special group, already discussed as larger combinations that do not fit into the classification based on recitative-aria pairs, is also analogous to certain instrumental forms. The instrumental serenade or divertimento was similarly constructed by joining any number of movements in no particular order. The movements are usually in the same or closely related keys and alternate in a fast-slow pattern. Composers of vocal chamber music also used the title "divertimento" to

describe a loosely connected collection of recitative-aria pairs, independent airs, and instrumental pieces. Even though the cantatas of this group do not always carry a subtitle designating them as divertimenti, this term best describes their organization.[11]

The titles "concert" and "idylle" were often used for compositions that bear a strong resemblance to divertimento-like French cantatas. No discernible pattern can be found between any two works which use these titles, except that they are also constructed of recitative-aria pairs, individual airs and instrumental pieces. By using titles such as "divertimento," "idylle," and "concert" for large, loosely organized structures, and by reserving the title "cantata" for more tightly organized formal patterns with texts that relate specific stories, the composers seem to be making a definite distinction between the two styles. But as in all periods, there were occasional situations where the clear distinction was not maintained and compositions which were related to the "divertimento," "idylle" and "concert" were classified as cantatas. It is in this sense that the term "cantata" continued to be used in the second half of the 18th century and throughout the 19th cenuury.

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[11]See Nicolas Bernier, "Apollon, La Nuit et Comus," Cantates Françoises, Book V (Paris, n.d.), pp. 1-53.

The Recitative

Recitative is, as the name implies, an attempt to imitate musically the inflections of speech. It is used primarily for texts of a narrative character, especially in opera and related forms, where it describes the dramatic action. In this way, it forms the transition from one aria or ensemble to another. Functioning as a declamatory rather than a purely musical device, recitative is normally set syllabically with many pitch repetitions to parallel the speaker's limited range of intonation. Imitation of the irregular rhythm of speech can be seen in the use of short groups of fast notes mixed with patterns which employ notes of longer durational value.

Rousseau insists that the best recitative is that which most closely approximates speech[12] and he amplifies this idea with comments on the musical fitness of various languages. Without identifying any specific language, Rousseau established a general polarity between their suitabilities for setting as recitative, separating them by degree of accent and melodiousness. He further points out that recitative should be performed freely so that the accents and patterns of speech may be emphasized.

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[12]Jean-Jacques Rousseau, "Recitatif," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), II, 207.

> The composer, by notating the recitative in a determined number of measures, has the purpose only of fixing the correspondence of the vocal part with the continuo part, and to indicate as much as possible how one should mark the quantity of syllables, to cadence, and to stress the verse.[13]

Donald Grout and Willi Apel establish two basic varieties of recitative, and mention a third, which developed in France under Lully (1632-1687).[14] The first of these styles, the secco recitative, was used for about half of the recitatives in the French cantatas, with the remainder divided equally between the accompanied recitative and the recitative mesuré. Although all three varieties of recitative fulfill a narrative function, the organization and effect of each is somewhat different.

The Secco Recitative

The so-called "dry" recitative is accompanied only by the continuo and receives its descriptive title from the avoidance of the expansive and symmetrical melodic patterns of the airs. Imitating as closely as possible the accents of speech, this type of recitative is the freest rhythmically. The composer's metrical organization was meant to be used as a guide rather than as absolute dictum. In the French version of secco recitative, rhythmic patterns were carefully organized

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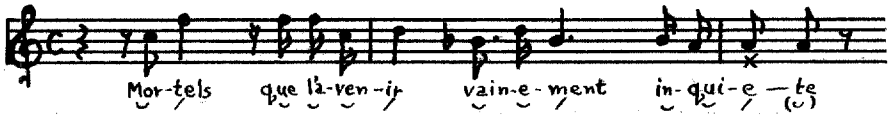
[13] Ibid., p. 208.

[14] Donald Grout and Willi Apel, "Recitative," The Harvard Dictionary of Music (Cambridge, Mass., 1944), pp. 629-630.

so that through the use of slight pauses, accelerations and ritards, they would approximate the desired speech patterns.

The text "Mortels qui l'avenir vainement inquiete. . ." forms the beginning of the third recitative of Bernier's Protée.[15] Its twelve syllables are accented unevenly with the stress falling on the last syllable of each word. Using the common symbols of arsis (⏑) and thesis (/), the line is scanned in this manner: ⏑ /⏑⏑⏑/⏑/⏑⏑/(⏑).[16] In order to imitate the rise and fall of the pattern of inflection, Bernier used a parallel rise and fall of pitch. Even the contour of the speech pattern is maintained by describing in pitch the arch-like structure of the phrase. The excitement of the statement is imitated by the quick leap of the first interval and the gradual descent to a partial close imitates the pause for breath before going on.

Ex. 22. A typical secco recitative setting of a poetic phrase.[17]



Because the poets of French cantatas habitually wrote their recitatives in phrases of unequal length, the composers

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[15]Nicolas Bernier, "Protée," Cantates Françoises, Book II (Paris, n.d.), p. 9.

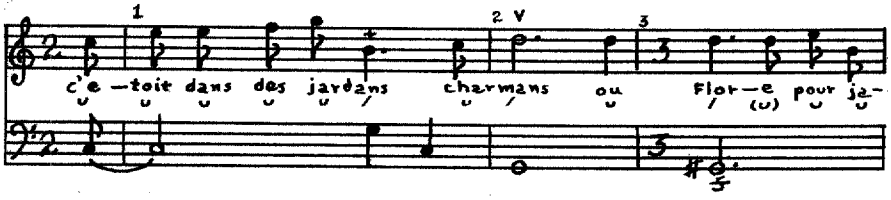
[16]The symbol in parentheses refers to the normally mute final e of the French language which is pronounced in musical settings.

[17]Bernier, op. cit.

used frequent meter changes to imitate the resultant ever-changing accentual patterns. Rousseau states that the Italians generally used a single meter throughout a recitative, organizing the patterns within its context. But the French, more typically, preferred to change the meter as dictated by the number of syllables and accentuation of a particular line.[18]

The recitative "C'etoit dans des jardins charmans. . ." from Dupuit's Le Bouquet,[19] is constructed with accentual patterns of varying lengths. Its scansion clearly exhibits the problem of trying to set prose texts in regular patterns--
˘˘˘˘˘/˘/˘/(˘)˘˘/ ˘˘/˘˘/(˘)˘˘/(˘)˘ /(˘)˘˘/˘˘/˘˘˘/˘/. . . .
In order to maintain the flow of the accents and to accomodate the difference in phrase lengths, Dupuits changed the meter from duple to triple. Example 23 shows the first half of this recitative exactly as it appears in the original edition.

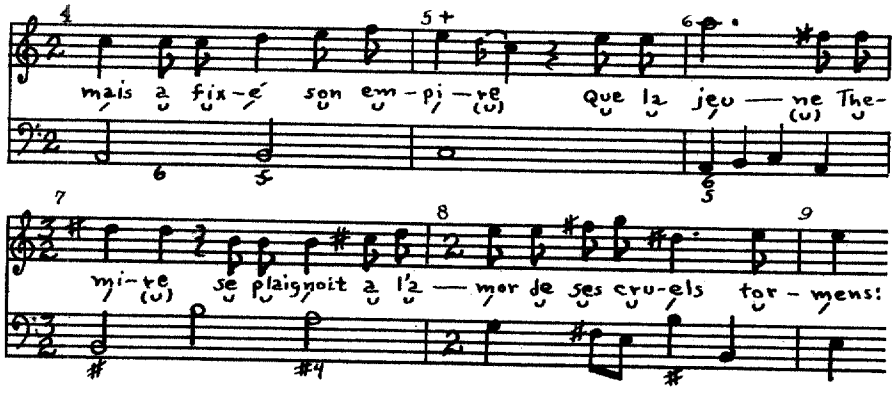
Ex. 23. The use of meter changes in French secco recitative.[20]



[18]Rousseau, op. cit., pp. 208-209.

[19]Dupuits, Le Bouquet (Paris, n.d.), p. 3.

[20]Ibid., ms. 11-19.



Notice that Dupuits chose to give weight to the final e of Empire and Themire, in each case making it similar in stress and duration to the preceding long syllable. This compromise to the musical demands allows a stronger cadential pattern and is a common practice among the French composers of vocal music. The normally accented final syllable of amour is elided in order to break the metrical pattern. A continuation of the use of the anapestic foot which begins the phrase would have destroyed the forward flow and excitement of the sentence by giving it a sing-song rhythm.

The figured-bass in Example 23 is typical of that used in the secco recitative. Consisting largely of longer note values which outline the harmonic progression, the figured bass of a secco recitative exhibits occasional short melodic patterns (ms. 6) which convey urgency or emphasis. The important cadences (ms. 8 and 9) are usually defined through the use of faster note values with a corresponding quickening of the harmonic rhythm.

The length of the secco recitative varies according to the amount of dramatic action it represents. When the composer set a very long text as recitative, he generally combined sections of secco recitative with sections of recitative mesuré in order to relieve the monotony which would otherwise have resulted. Recitatives of this sort include as many as forty-five measures. If the action was described in a few sentences, the composer preferred to set the entire recitative in the secco style and recitatives of this sort include as few as seven measures of common time. The normal length of sections of purely secco recitative is from ten to twenty measures.

The Accompanied Recitative

Recitatives accompanied by one or more instruments, in addition to the figured-bass, are, of course, found only in the cantatas which use instrumental accompaniment (about two-thirds of the total). But, even in these, the accompanied style of recitative is not used exclusively. Because of the recitative's rhythmic freedom, the accompanying parts are usually very simple, paralleling the longer note values of the figured-bass of an unaccompanied recitative. The bass of the accompanied recitative, itself, is generally more melodic than that of secco recitative. Rousseau points out that "sostenuto" should be written at the beginning of all the instrumental parts, especially the bass, if the composer

wants the notes to be held to their full value. If this rubric does not appear, the instrumentalists would detach the notes as in ordinary recitative.[21] "Te verrai je toujours sombre, . . ." from Stuck's Cantata IV,[22] shows the simple structure of the accompanying instrumental parts (Example 24).

Ex. 24. A typical accompanied recitative.[23]

It should be noted that it is not always possible to imitate prose rhythms exactly in accompanied recitative because of the need to keep the parts together. Rousseau comments that "when the accompaniment is measured, this forces the recitative to also be measured."[24] For this reason, the rhythmic patterns of both the vocal and figured bass parts of this style of recitative are not quite as free (that is, elastic or varied) as those of secco recitative. A scansion of the

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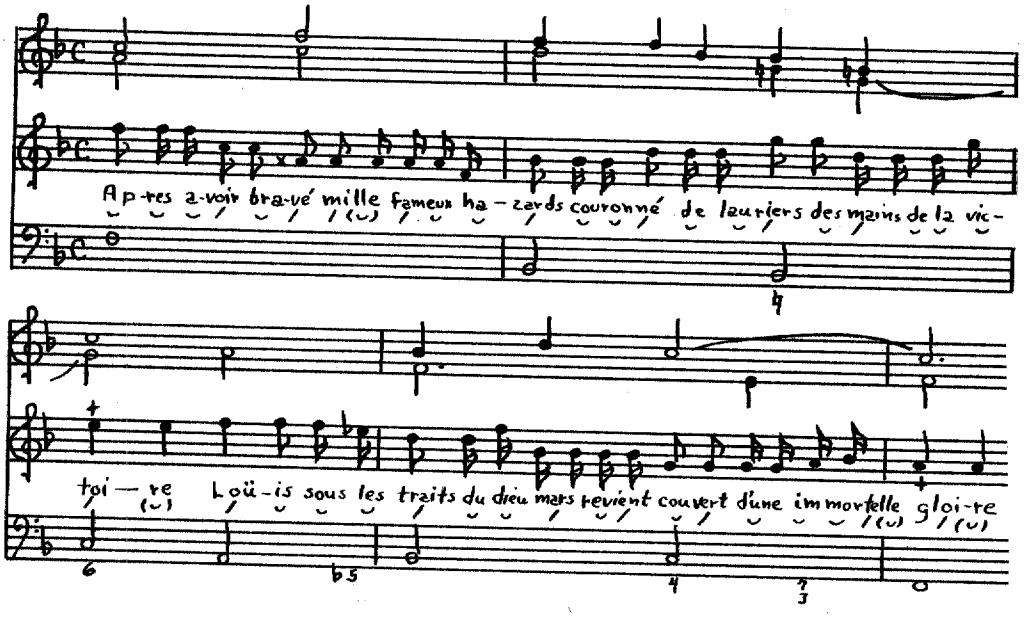
[21]Jean-Jacques Rousseau, "Récitatif accompagné," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), II, 213.

[22]Jean-Baptiste Stuck, "Cantate IV," Cantates Françoises, Book I (Paris, 1706), p. 48.

[23]Ibid., ms. 1-4. [24]Rousseau, op. cit., p. 241.

second recitative from Dupuits' Le Retour de Mars[25] shows its pattern of accentuation: "Apres avoir bravé mille fameux hazards, couronné de lauriers des mains de la victoire Loüis, sous les traits du dieu mars, Revient couvert d'une immortelle gloire. . . ." Dupuits had to alter the normal pattern in order to use an accompaniment for the recitative. Example 25 shows the somewhat irregular organization of the prose accents of this passage.

Ex. 25. An accompanied recitative with slightly unnatural organization of the prose accents.[26]



There are occasional recitatives, described by Rousseau as Récitatif obligé,[27] that use accompaniment but are basically

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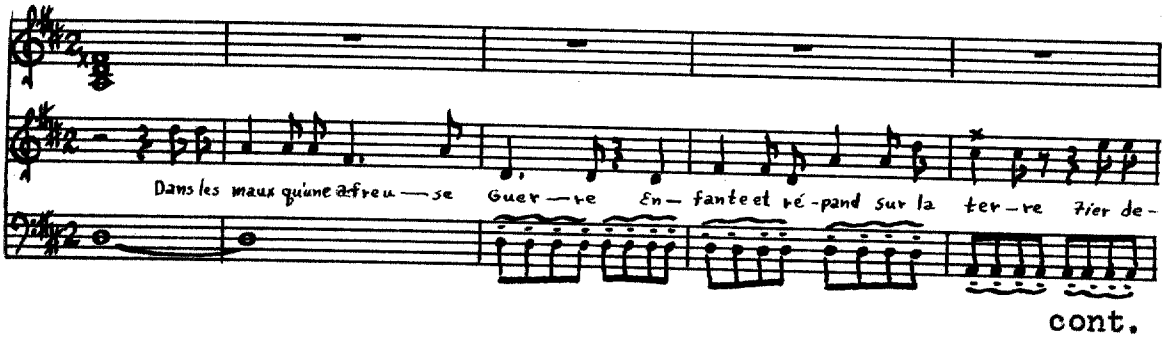
[25]Dupuits, Le Retour de Mars (Paris, n.d.), p. 8.

[26]Ibid., ms. 1-5.

[27]Jean-Jacques Rousseau, "Récitatif Obligé," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), II, 214-215.

unaccompanied, that is, the instruments alternate with the vocalist rather than actually accompany him. This sort of obligato recitative usually describes a storm, a battle or a similar situation which tends toward violent emotions. The first recitative of Montéclair's Le Retour de la Paix[28] describes the battle which precedes the peace referred to in the title. Accompanied by an unusually large orchestra, the recitative follows a short prelude which is full of bustling activity. This fanfare-like style of the prelude is continued in alternation with the vocal portion of the recitative whose phrases are organized in regularly recurring rhythmic patterns. In imitation of a trumpet, the vocal melody simply outlines the D major harmony for four measures before breaking the pattern: a device which cleverly integrates the vocal and instrumental parts of this martial piece. Example 26 shows the first portion of the recitative.

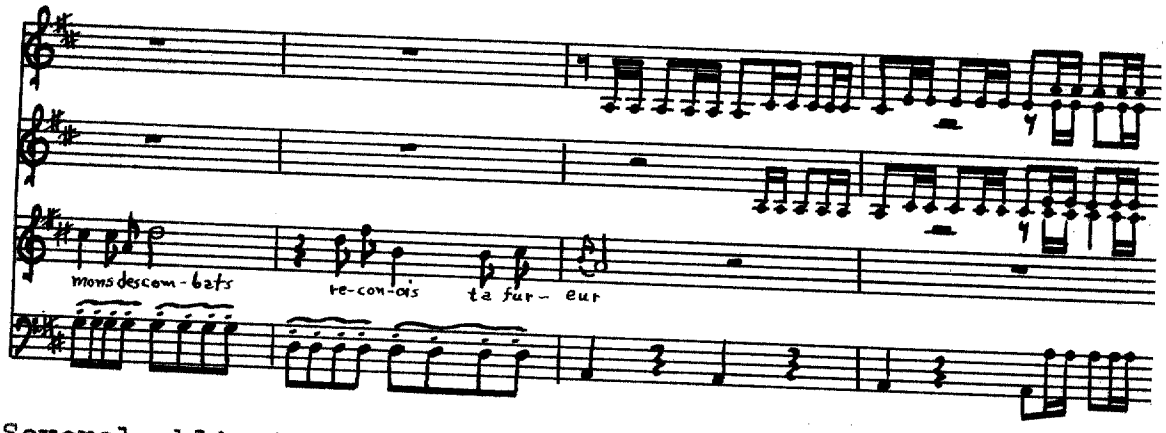
Ex. 26. An accompanied recitative that displays alternation between the accompaniment and the vocalist.[29]



cont.

[28]Michel P. de Montéclair, "Le Retour de la Paix," Cantates Françoises, Book I (Paris, n.d.), p. 76-77.

[29]Ibid., p. 76, ms. 12, and p. 77, ms. 1-8.



Several obligato recitatives carry descriptive titles such as Bruit de Guerre or Bruit de Trompettes, but in general, there is no special designation. Their quasi-melodic style and regular thematic structure gives them some of the characteristics of the aria, but it is impossible to mistake the composer's intent in presenting his exposition of the extreme agitation engendered by the poet's text.[30]

The Measured Recitative

Rousseau defines Récitatif mesuré as a sub-type of ordinary or secco recitative but insists that the two words are contradictory. Recitative normally follows the prosody of the text and is not measured precisely so that a vocal composition in which the rhythm is not based directly on the prose accents cannot be considered recitative.[31] There are times, however, when the text suddenly becomes tender and

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[30]Jean-Jacques Rousseau, "Récitatif accompagné," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), II, p. 215. Rousseau considered this style the most energetic of all "modern" music.

[31]Jean-Jacques Rousseau, "Récitatif mesuré," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), II, 244.

reflective. In order to capture the poetic effect of this sudden change of mood, the composer generally set that portion of the text in an aria-like style. These sections are analogous to little airs or ariettes because of the use of symmetrical phrasing, some melodic repetition, and above all, because of their precise rhythmic structure. When this effect was used as part of the recitative, the composer directed that it be performed mesuré, or in exact accordance with the notated rhythmic values. When the reflective mood of the text changed back to straight narration, it was set as ordinary recitative. Passages of recitative mesuré are sometimes quite long, containing as many as forty-five measures, but some examples have as few as five measures of common time. Because of its aria-like nature, the recitative mesuré is often accompanied while the recitative, of which it is a part, remains secco. Rousseau specifies the usual accompanying instruments as flutes or cors de chasse.[32] In the cantatas, the accompanying instruments are those used in the scoring of the entire cantata--usually violins or flutes.

The recitative "C'etoit dans des jardins charmans. . .,"[33] (the beginning of which may be seen in Example 23) ends with five measures of mesuré. The mesuré section, plus a few bars of the preceding recitative, is shown in Example 27. In this

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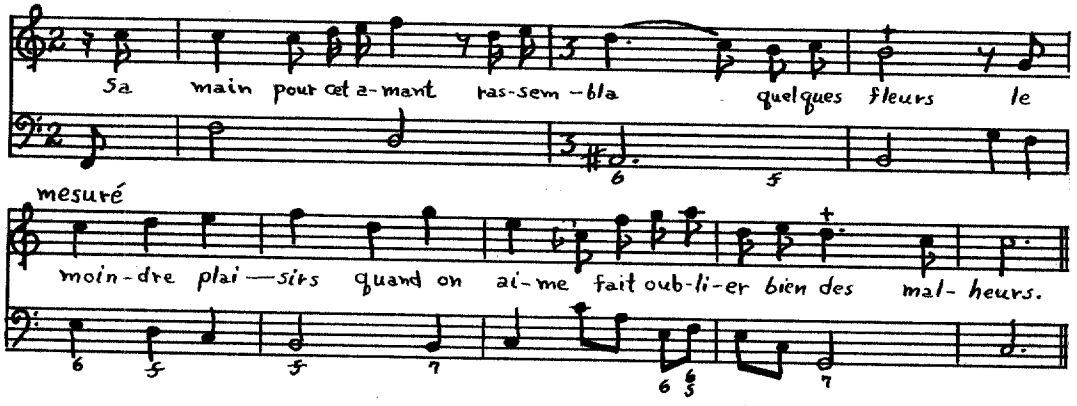
[32] Ibid.

[33] Dupuits, Le Bouquet (Paris, n.d.), p. 3.

instance, there are no accompanying instruments, but the change of style is quite evident.

Ex. 27. A measured recitative following a secco recitative.[34]



Longer examples usually exhibit melodic repetition. Since the asymmetrical meters of the text do not usually allow symmetrical musical patterns, a requisite of melodic repetition, the recitative mesuré is often through-composed.

The Air

Rousseau describes the air, as it was known in the 18th century, in a long article in the Dictionnaire de musique.

> Air--A melody that is adapted to the words of a song or a small piece of poetry that is appropriate to be sung, and by extension, the song itself is called air.
>
> In opera, the name air is given to all measured melodies to distinguish them from recitative, and generally any complete piece of vocal or instrumental music forming a melody is called an air, whether or not this work makes an entire piece by itself, or is able to be detached from the whole, of which it is part, and be performed separately.

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[34] Ibid., ms. 23-28.

> If the subject of the melody is divided between two parts, the air is called a duo, if between three a trio, etc. . . .
>
> The words of these airs are not always connected and are not recited like those of the recitative; although usually rather short, [airs] are cut up, repeated, and transposed at the will of the composer: they do not create a narration that moves ahead; they elaborate on a tableau. . . and the different phrases of the air are [analogous to the] many ways of looking at the same picture. . . .
>
> The forms of the airs are of two kinds. Small airs are ordinarily composed of two reprises; but the grand airs of the opera are most often "en rondeau."[35]

The two types of airs that Rousseau mentions are commonly called binary and ternary today. These forms were standardized during the 17th century and quickly became the more popular formats for chamber music as well as for larger genera. Throughout the late 17th and entire 18th centuries many formal plans were used, but they were almost all derived from one of these two basic structures. Beyond their primary division into two or three sections, they each contain several elements which are the direct opposite of one another. In order to see this principle more clearly, the characteristics of each have been listed in Table 15. These lists represent the simplest possible binary and ternary structures. When elements from both lists are combined, the resultant form fits somewhere in between the two extremes and is explained in terms of the basic structure it most resembles.

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[35]Jean-Jacques Rousseau, "Air," Dictionnaire de musique (Paris, 1767), Garnery edition (Paris, 1823), pp. 58-60.

Table 15. The basic characteristics of simple binary and ternary forms.

Binary form	Ternary form
1. two parts	1. three parts
2. open (first section ends on a cadence chord other than the tonic of the home key)	2. closed (first section ends in the tonic)
3. each section repeated	3. no (or inconsistent) internal repeats
4. no or little contrast between the first and second sections	4. definite contrast between the first and second sections
5. no return to the first part	5. return to the first part

For example, a form which consists of two parts, the first of which ends in the dominant, and has internal repeats, but presents a brief statement of the opening material in the tonic key at the end, is commonly called rounded binary. Within the sections of both forms, the organization of motives and phrases is similar and is found in a variety of patterns. The sub-structures of the airs in the French cantatas are of two basic types. The first consists of the development of a single motive or phrase, and the second consists of the arrangement of phrases into larger structural elements. When two phrases complement one another, they are analogous to a clause in language, that is, they go together to form a more or less whole thought. Clauses may be combined to form sentences which are balanced (symmetrical) or unbalanced (asymmetrical).

Similarly, the sentences may be combined into binary formal structures that are symmetrical, that is, with balanced halves (in terms of length) or asymmetrical structures consisting of unbalanced halves.

The Air en rondeau[36]

The airs of the French cantatas are, like those of 18th-century opera, almost entirely in ternary form, that is, the first section is followed by a contrasting section, after which the first section is repeated in its entirety. In these airs, the contrasting section normally exhibits a change of key (usually toward the dominant or relative major) and shorter phrases which give the impression of agitation. In practice, the airs are rarely written out completely but instead, use the rubric reprise or comme cy dessus and signs of congruence (𝄋). Occasionally, the Italian rubric da capo al fine replaces the French terms. The copyist almost always writes out the first words of the reprise at the end of the second section so that the performer will make no mistake in returning to the first section. In some cases, no signs are used, but an examination of the harmonic structure proves the necessity of repeating the first section and the change of mood that signals the beginning of the second section

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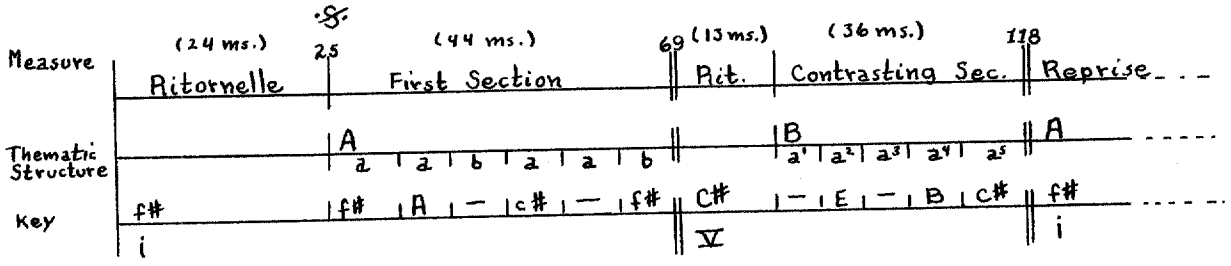
[36]The French term for a ternary air in which the performers go back to the beginning and repeat the first section is "en rondeau."

locates the true end of the air. Figure 4 shows the diagram of a typical air en rondeau from a French cantata.

Fig. 4. A diagram of a typical air en rondeau.[37]



Le Caffé is one of the variety mentioned earlier as belonging to the group of vocal trio-sonatas, and its ritornelles are performed by the solo violin and the continuo. When there is no additional instrument, the ritornelles, which are usually present, are performed by the continuo alone.

The upper case letters represent the sections of the air and the lower case letters represent the phrase structure of each section. The first section consists of two basic phrases (a) and (b) which are repeated with minor variations in this order: a b b a b b. A secondary division of the phrases, based on the tonality of each, is represented by abb--abb. The first phrase, (a), is in f# minor and the two phrases that follow are in the relative major. The repetition of (a)

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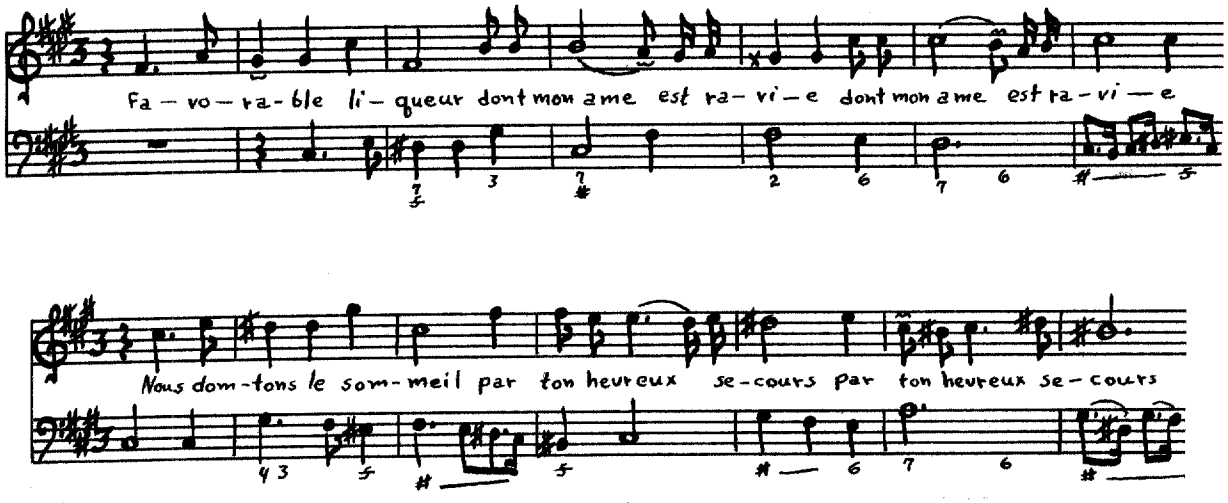
[37]Nicolas Bernier, "Le Caffé," Cantates Françoises, Book III (Paris, n.d.), pp. 45-50.

is in the minor dominant, or c# minor, and the two remaining phrases return to the tonic key. The resultant formal pattern is a musical sentence which is extended symmetrically in each half by the repetition of the (b) phrase. The contrasting section (B) is comprised of five variants of phrase (a) in what amounts to a development in the dominant key. Example 28 presents the opening measures of both the first (a) and contrasting (b) sections of the air.

Ex. 28. Fragments of the first and contrasting sections of "Favorable liqueur,"[38] a typical example of the air <u>en rondeau</u>.



[38] <u>Ibid.</u>, (a) p. 46, ms. 12-18; (b) p. 48, m. 23, and p. 49, <u>ms.</u> 1-6.

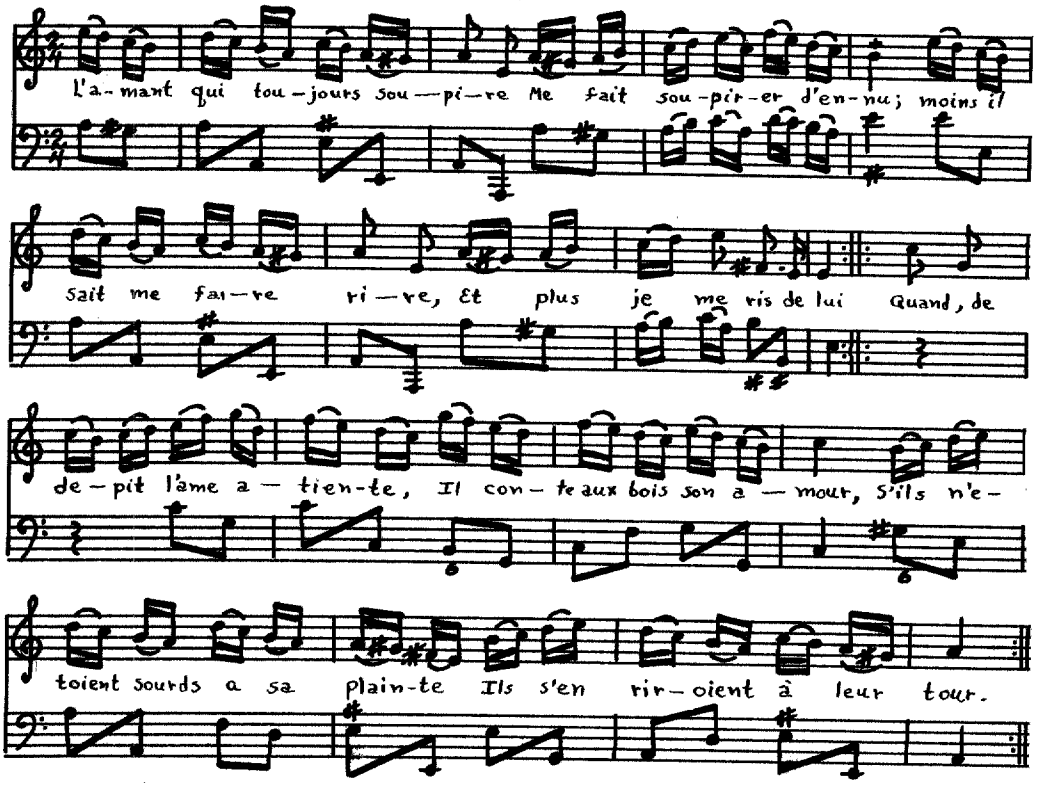
Other, more regular, musical sentence structures are also found in the first section of the airs en rondeau. A simple sentence usually forms the basis of (A), but it is normally extended either symmetrically or asymmetrically by repetition. The developmental character of the second section (B) is usually exhibited, but the thematic material does not always adhere as closely to material from (A) as Example 28. In many compositions, the composer either presents a derivative theme, or fragments material from (a) and (b) in the contrasting section.

The Two-Part (Binary) Air

Binary structure is found in only a small percentage of the French cantatas. It was apparently not favored as much as the air en rondeau because of its internal repeats and because of its shorter length. Each of the two sections is usually a repeated musical sentence, the first of which starts in the tonic and modulates to the dominant or relative major. The second section returns gradually to the tonic key. The first air from Montéclair's la Badine exemplifies the small binary structures found in the French cantatas (Example 29). The poem, typical of those which are set as binary airs, consists of a simple quatrain. The poems of airs en rondeau are usually twelve lines long with the first quatrain used as

the text of the first section (A) and the second quatrain, the text of the contrasting section (B).[39]

Ex. 29. The air in binary form.[40]



Example 29 was probably set as a binary air because of the light and airy quality of the poetry. There is no change of concept in the second quatrain which would support the change of mood usually present in the second part of an air en rondeau. Many of the two-part structures have two or more verses and are therefore strophic, and in these cases, the setting was dictated by the formal organization of the

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[39]The third quatrain is a repetition of the first.

[40]Michel P. de Montéclair, "la Badine," Cantates Françoises, Book I (Paris, n.d.), p. 24, ms. 1-16.

poetry. Occasional airs in binary form do not have internal repeats but are constructed with musical sentences comprising each half. They still use, however, the basic harmonic outline that is shown in the example described above.

Smaller Forms

Simple one-part forms are often found in the parody cantatas but rarely in the other varieties. The poetry of these short airs is usually in the form of a couplet or series of couplets sung to the same melody, that is, strophic. As used in the parodies, the melodies were borrowed from various sources including currently popular cantatas or operas and folk songs. Since the composers' intent was to set a short comic text to well-known music, they did not develop the airs to any great extent. Instead, they simply presented one air after another without an intervening recitative. In the single set of spiritual parodies,[41] the intent was one of piety rather than humor, but the organization was the same. Nicolas Grandval used a number of diminutive airs in his parody La Matrône d'Ephese,[42] one of which is shown in Example 30. This air is through-composed, but some of these diminutive airs display phrase structures similar to binary (a-b-c-b) and a number are constructed as single eight-bar structures (a-b).

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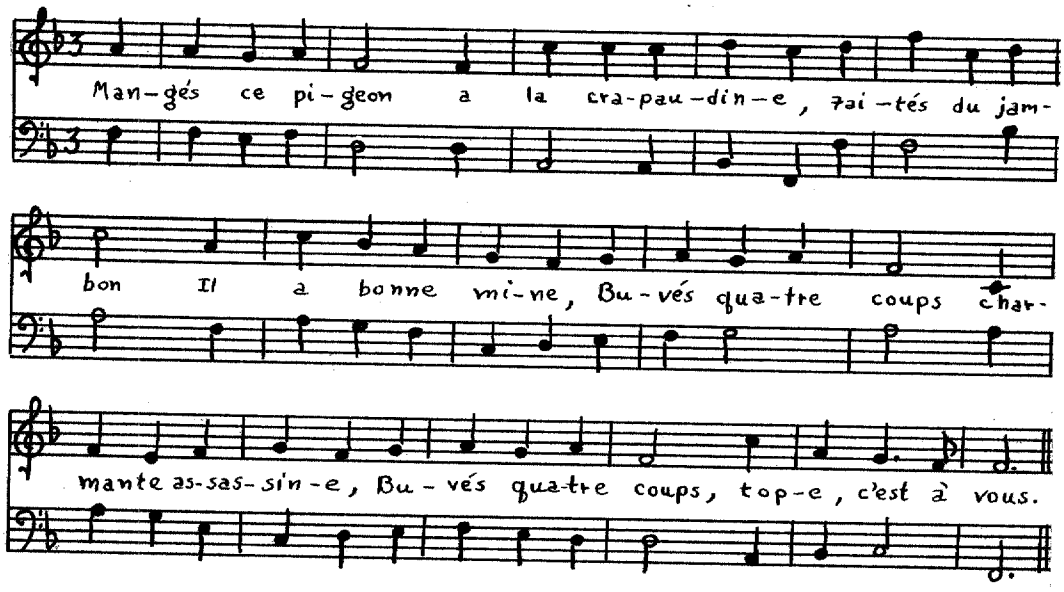
[41] See Anonymous, page 243.

[42] Nicolas Grandval, "La Matrône d'Ephese," Six Cantates serieuse et comiques (Paris, n.d.), p. 82.

Ex. 30. An example of a short one-part air.[43]



The Ariette

Ariette is the diminutive form of the French word air. As such, it refers, in general, to shorter and less well developed airs en rondeau. The first section is usually sixteen measures in length with the contrasting section about half as long. The ariette (Figure 5) generally differs from the air en rondeau only in size.

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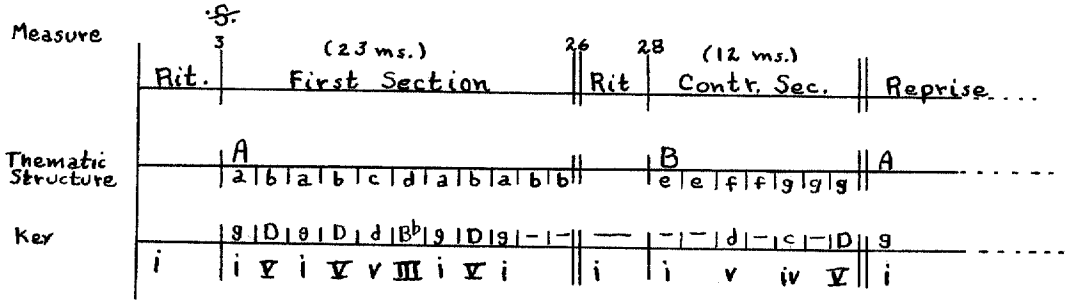
[43]Nicolas Grandval, La Matrône d'Ephese (Paris, n.d.), p. 82, ms. 1-16.

Fig. 5. A diagram of a typical Ariette.[44]



Short pieces in binary form are also sometimes entitled "Ariette" and a few ariettes are through-composed.

Instrumental Airs and Ritornelles

Those composers who wrote cantatas with instrumental accompaniment commonly introduced the arias with instrumental ritornelles. The entire ritornelle or a recognizable part of it also signals the repeat of the first section (see Figure 4, page 153). From sixteen to twenty-four measures in length, the thematic material of the ritornelle usually forecasts the vocal theme. In a few cases, the performers are directed to simply play the first eight measures without the vocalist and then to begin again, without pause, with the vocal part added. Bernier's air "Favorable liqueur" (see Example 28, page 154), begins with an extended ritornelle of twenty-six measures. Example 31 shows its introductory character.

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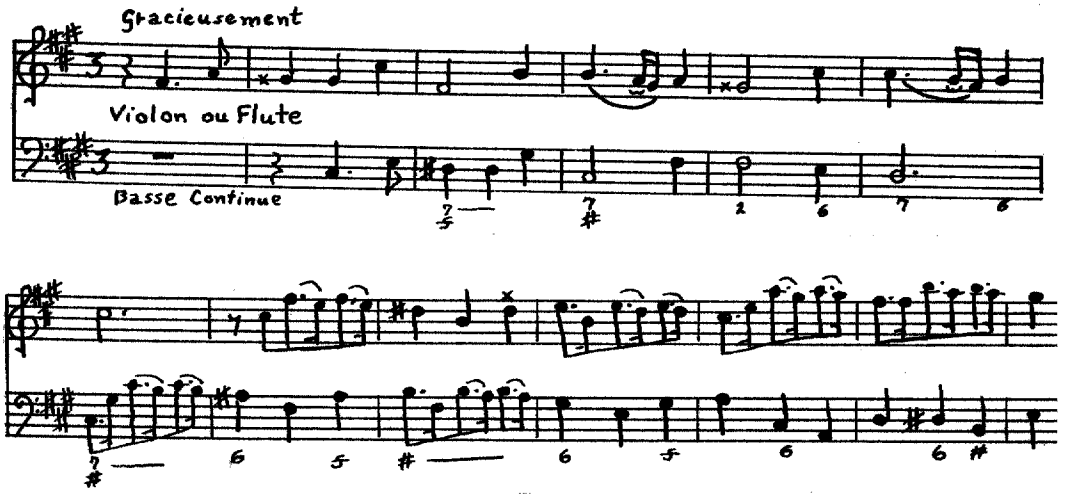
[44] André Campra, "Hebe," Cantates Françoises (Paris, 1708), pp. 15-18.

Ex. 31. The first portion of a ritornelle which forecasts the vocal theme.[45]



Other short interludes are commonly used in the vocal airs as a change of color, as an extension to achieve a symmetry not in the line of text, or to echo the preceding phrase for added emphasis. These interludes almost always share thematic material with the vocal part and are, in effect, extensions of the ritornelle principle.

Instrumental preludes are used to introduce entire cantatas just as ritornelles are used to introduce vocal airs. They differ from the latter, however, in that they rarely share thematic material with any other part of the cantata to which they are attached. Usually constructed as independent pieces, the instrumental preludes display several formal varieties. Some are through-composed, but, in general, they use a rounded binary form. Like the small airs described above,

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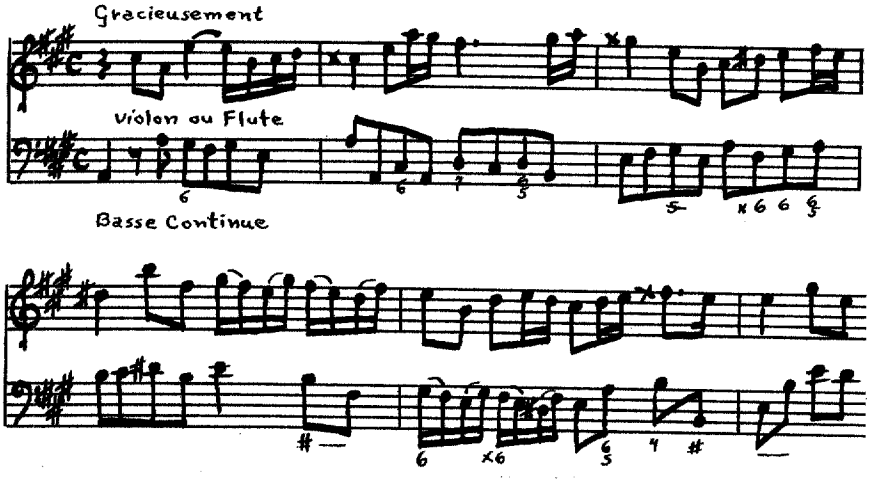
[45]Nicolas Bernier, "Le Caffé," Cantates Françoises, Book III (Paris, n.d.), p. 45, ms. 11-23.

they may be formed in symmetrical or asymmetrical musical clauses and sentences. The prelude to Bernier's Le Caffé, Example 32, shows an interesting extension of a single six-bar structure.

Ex. 32. An example of an instrumental prelude.[46]



The instrumental airs that occur within the cantata can be classified in two basic varieties. Characteristic airs are those which describe some scene or natural event. Bearing descriptive titles such as Tempeste and Bruit de Guerre, these airs generally imitate the noise and confusion that their titles suggest. Their formal design is often fairly simple, consisting mostly of fanfares which gain in momentum through the addition of imitative parts. A favored rhythmic pattern consists of an eighth note followed by two sixteenth notes (♪♬). This pattern is usually repeated several times,

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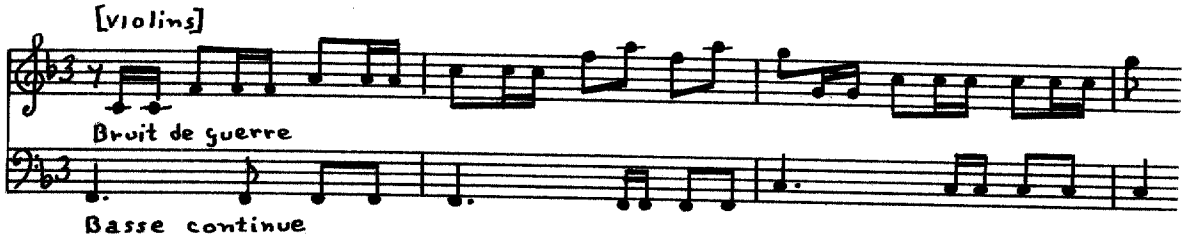
[46]Ibid., p. 44, ms. 1-8.

achieving a pyramid effect as additional parts enter (Example 33).

Ex. 33. The beginning of "Bruit de Guerre,"[47] a typical characteristic air.



The violins in Example 33 imitate the martial trumpet calls that are evocative of the battlefield.

Dance movements form the second variety of internal instrumental airs in the French cantatas. These, in turn, can be subdivided into two closely related groups: those which are stylized versions of dance movements similar to those of Baroque dance suites, and those which were actually meant to be danced. By far, the majority of these airs belong to the first category, with only the few cantatas designed as entrées using them as dance accompaniments. Campra's Les Festes Vénitiennes includes the cantata "L'Amour saltinbanque" which, in turn, contains two dance pieces. The "Air des Polichineles" and the "Air des Espagnols"[48] are each composed of two separate sections. The stylized dance movements, of which the musette is the most popular, are generally composed

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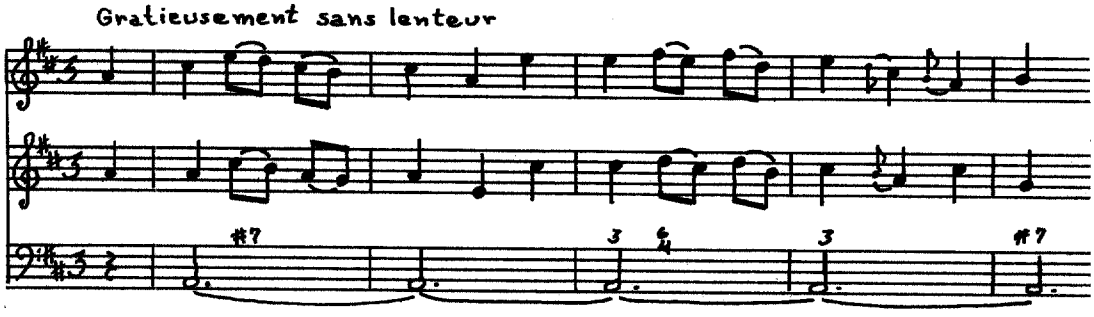
[47]Elizabeth Jacquet de la Guerre, "Le passage de la Mer Rouge," Cantates Françoises sur des sujets tirez de l'Ecriture (Paris, 1708), p. 3 , ms. 1-4.

[48]André Campra, "L'Amour saltinbanque," Les Festes Vénitiennes (Paris, 1731), p. 41.

in binary form and exhibit all of the characteristics of their counterparts in the suites of the period. Example 34 shows the beginning of a musette with its typical drone bass.

Ex. 34. The beginning of a typical instrumental air in a dance form.[49]



The musical forms that were used by the cantata composers depended to some extent on the structure of the poetry. Within this limitation, however, the formal structures of the cantatas are typical of the 18th century. Their composers neither expanded upon the standard procedures nor did they create any new and startling formats. Instead, they worked within well-established guidelines to create charming and entertaining works of an intimate nature.

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[49]Laurent Gervais, "Le Jour," Cantates Françoises, Book I (Paris, 1727), p. 34.

CHAPTER VI

PERFORMANCE PRACTICE

Ornamentation

Ornaments were an integral part of the music of the 17th and 18th centuries and were performed whether or not their use was indicated by the composer. The performer could also omit an indicated ornament or move it to a more musical position.[1] The selection and placement of the ornament to be used varied according to the country, the period, and the performing medium. Certain ornaments, while suitable for one instrument, would be very difficult for another, and might be absolutely impossible for the voice.

> Many Graces may be good and proper for a Violin, that would be very improper for a Hautboy . . . [likewise it is wrong] for the Voice, (which should serve as a Standard to be imitated by Instruments,) to copy all the Tricks practised on the several Instruments.[2]

In instrumental music, the performers were directed to perform similar ornaments in the same manner.

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[1]Jacques Martin Hotteterre, Principes de la flute traversière (Paris, 1707), p. 18. "It is not necessary to point out that trills are not always marked in musical places."

[2]Pier Francesco Tosi, Opinioni, English translation (London, 1742), p. 159, cited by Robert Donington, The Interpretation of Early Music (London, 1963), p. 115.

> If one player makes a grace in a trio, the other, if he has the opportunity, as he should have, to repeat it, must execute it in the same way.[3]

It was also necessary for performers in vocal-instrumental combinations to imitate the tonal color, phrasing and general style of the leading instrument or voice.

> If a flautist has to play in concert with a vocal part, he must seek to match it as much as possible in tone quality and manner of execution. He must vary nothing except where imitations give the opportunity to do so. The graces must be of a kind that the voice can imitate; hence extensive leaps must be avoided. . . .[4]

According to Quantz, pieces written in the French style were especially good for beginners, whereas the Italian style was more difficult:

> . . . so that he may learn to play an air in a cantabile and nourissant manner, that is, with the melody sustained [he should choose] French pieces, or those composed in this style, [which] are much more advantageous in this respect than Italian ones. For pieces in the French style are for the most part pièces caracterisées, and are composed with appoggiaturas and shakes in such a fashion that almost nothing may be added to what the composer has already written. In music after the Italian style, however, much is left to the caprice, and to the ability, of the performer.[5]

For the most part, the French composers were careful to place signs of ornamentation in such a way as to be more certain of their execution in performance. There were a few, including

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[3]Johann Joachim Quantz, On Playing the Flute, trans. by Edward R. Reilly (New York, 1966), p. 202.

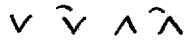
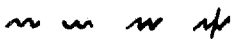
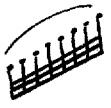
[4]Ibid., p. 203.

[5]Ibid., p. 113.

some of the composers of the French cantatas, who gave more freedom to the performer in his choice and placement of the ornaments.

The signs of ornamentation used by the cantata composers fall into five main categories.

Table 16. The signs of ornamentation used by the composers of French cantatas.

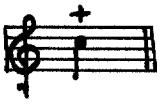
I.	+ ×	Trill or general sign for ornamentation.
		Terminated trill.
II.		Passing appoggiatura (coulé or coulement).
		Appoggiatura (port-de-voix), upper or lower auxiliary (accent) when placed between notes.
		Double appoggiatura.
III.		Trill and mordent.
		Usually mordent but sometimes trill.
IV.		Arabesque.[6]
V.		Turn.

Of these signs, the cross (+ or ×) is the most common. It was used by all but one of the known composers, and appears in all anonymous compositions. The only sign rivaling the frequency of this ornament is which was used by about

[6]The term "arabesque" is used to describe larger groups of fast notes which are not accounted for in the durational value of the measure.

ninety percent of the cantata composers. All of the signs of ornamentation, shown in Table 16, share the characteristic of having more than one possible interpretation. For example, in his Pièces de Clavessin,[7] the following interpretation for the cross is given by Jacques Champion de Chambonnières.

Ex. 35. The interpretation of the port-de-voix used by J. C. Chambonnières.

[Written]  [Performed]

The cross, used in this instance for an appoggiatura, was interpreted by John Playford as a slide (Example 36).[8] It was however, the most common sign of the trill in the late 17th and throughout the 18th centuries.[9]

Ex. 36. The cross as interpreted by Playford.

[Written]

[Performed]

In The Interpretation of Early Music, Robert Donington presents the results of his study in a table[10] in which he

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[7]Jacques Champion de Chambonnières, Pièces de Clavessin (Paris, 1670), Preface, fol.1r.

[8]John Playford, An Introduction to the Skill of Musick (London, 1683), p. 111.

[9]See Jean Rousseau, Traité de la viole (Paris, 1687), p. 79, and Arcangelo Corelli, Solo Sonata, Opus V., # 1, Augener edition (London, 1890), p. 2.

[10]Robert Donington, The Interpretation of Early Music (London, 1963), p. 573.

gives the preferred interpretation in this order: 1. a slide, 2. an upper or lower appoggiatura, 3. a trill. Donington's table represents a study of the entire Baroque period, and his final advice may be extended to other signs as well:

> The common + or × of the main Baroque period were certainly not very specific. . . . The best general approach is to treat them not as commands but as hints.[11]

The only composer of French cantatas to designate his interpretation of the symbols of ornamentation was Colin de Blamont, a nephew and student of Nicolas Bernier.

> In order to sing these cantatas according to the taste of the author, it is necessary to remark that there are in this book, three sorts of cadences, marked differently ~ + ↷ [which are] independent of the final cadences[.] The first, ~ is Feinte (sham), the second, + jettée, (thrown) and third, ↷ is appuyée (stressed).[12]

The term cadence generally refers to a trill because of the almost obligatory use of that ornament at the final cadence, but it is not necessary for the performer to restrict himself entirely to this use. Indeed, the prefacing titles such as feinte, jetée and appuyée indicate three different sorts of trill, which have in common the alternation of the marked note with the note above.

In the first half of the 18th century, many French musicians and music teachers, among them some of the cantata

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[11] Ibid.

[12] Michael Colin de Blamont, Cantates Françoises (Paris, 1723), fol. 1v.

composers, compiled treatises or tutors for the purpose of instructing novices in the art of instrumental or vocal performance in particular, and the art of music in general. These writers (hereafter designated as theorists) usually included a section on ornamentation, which cataloged the symbols and the preferred interpretation.

Table 17. Sources for prose discussions of ornamentation by cantata composers.

Sébastien de Brossard, Dictionnaire de musique. . . (Paris, 1703).

François David, Methode Nouvelle. . . (Paris, 1737).

Antoine Dornel, Le tour du clavier sur tous les tons majeurs et mineurs (Paris, 1745).

Laurent Gervais, Methode pour l'accompagnement du clavecin (Paris, n.d.).

Michel P. de Monteclair, Nouvelle methode pour aprendre la musique (Paris, pr. 1700).

Alexandre Villeneuve, Nouvelle methode très courte, et très facile . . . pour aprendre la musique (Paris, 1733).

François David, a student of Nicolas Bernier, cites as the source of his signs of ornamentation and their interpretation frequent consultations with his teacher and "Numerous conversations with the knowledgeable composers of the realm." He lists these as "Campra, L. N. Clérambault, Dornel, Rameau, Bertin, Neil, Campion, Forcrois, Grenet, Daquin and other able professors of the art."[13] Since this list includes many

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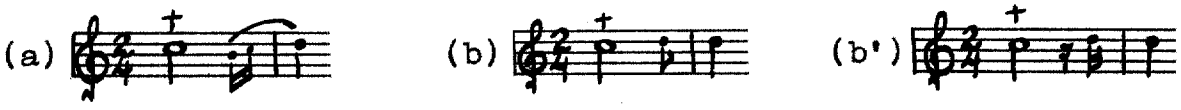
[13]François David, Methode Nouvelle ou principes genereaux pour apprendre facilement la musique et l'art de chanter (Paris, 1737), p. 4.

composers of French cantatas, and composers who flourished during its period of vogue, David's Methode Nouvelle. . ., along with the works of the other theorists listed in Table 17, provides an excellent source for properly interpreting the symbols found in the cantatas.

The Trill (cadence, tremblement)

The standard Baroque trill consisted of three parts: the preparation, the main body of the trill, and its resolution. The normal trill was prepared by a diatonic upper appoggiatura (called by Donington an accessory note[14]), and terminated by one of two possible resolutions: the turned resolution or the anticipated resolution. In practice, a short rest was often inserted between the end of the trill and the anticipating note in the anticipated resolution (see b' in Example 37, below).

Ex. 37. The (a) turned, (b) anticipated, and (b') modified anticipated resolutions of a trill.



The approach through an appoggiatura was considered necessary as a non-harmonic coloration, and, as used by the French, was often much longer in duration than those used by the composers of other European countries. This longer

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[14]Donington, op. cit., p. 174.

duration of the initial tone constituted the preparation or stress, which was slurred into the trill; a trill was thought to be without preparation if the initial note was of the same durational value as the notes of the trill itself. The two standard terminations of the Baroque trill served as resolutions of the appoggiaturas with which they began. In this way, the trill was a long, ornamented appoggiatura and was described as such by many theorists of the period.[15]

Besides the cross, the signs ~~ and ~ and the variants ~ and ~ are also used in the French cantatas to designate a trill. The signs ~ and ~ denote a trill with a turned resolution; ~ denotes a broken (brissée) trill; and ~ denotes a stressed (apuyée) trill.

Berard, in his l'Art du chant. . ., states that the trill (cadence) usually "is made, according to major or minor, by the alternation of two pitches placed a tone or semi-tone from each other."[16] In this the theorists agree, but in specifically describing the various kinds of trills, they produce the variants shown in Table 18.

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[15] Ibid., p. 177.

[16] Jean-Antoine Berard, l'Art du chant (Paris, 1755), p. 113.

Table 18. Varieties of trills as described by the French theorists.

Variety 1.	Stressed (appui)
	Ordinary (pleine)
	Prepared (préparée)
	Perfect (parfaite)
	Final (finalle)
Variety 2.	Cut (coupée)
	Pretended (feinte)
	Sobbing (sanglottée)
	Broken (brissée)
	Precipitous (precipitée)
Variety 3.	Thrown (jettée)
	Passing (coulée)
Variety 4.	Sudden (subite)
	Suspended (suspendre, en l'air)
Variety 5.	Soft (molle)

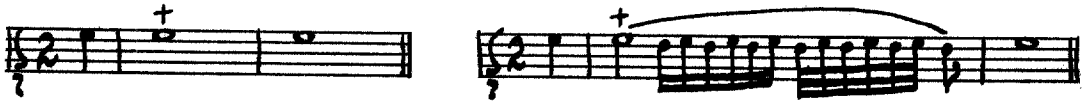
The trills received their names in several ways. Some of the names simply describe how the trill is performed while others describe the special effect that the trill achieves. The perfect and final trills are those used at the final cadence and are usually complete with preparation and termination. The term "stressed" describes the actual process of preparing the trill and terms such as "sobbing" describe its effect.

The trill varieties are grouped in Table 18 according to their interpretation, that is, those trills designated as Variety 1 have several characteristics in common.

Variety 1.--The prepared, or stressed trill is the most common variety discussed by the theorists. Denis speaks for the majority when he points out that:

> One prepares it with the degree above and next to the note trilled. This preparation must be made with justice to the proportion of the value of the note: if it is a whole note or a half note, the preparation must be half of its value, . . . but if it is a dotted half note or quarter note, the preparation must be all of the value of the dotted note [main note] and one must make the trill on the value of the dot.[17]

Ex. 38. The prepared trill (Variety 1).[18]



[Written] [Performed]

In other words, the preparation takes half or two-thirds of the value of the note to be trilled, with the remainder of the duration devoted to the trill proper. Variety 5, the soft (molle) trill, is similar to those in Variety 1 except that it is performed slowly and softly.[19]

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[17] Pierre Denis, Nouveau systeme de musique practique (Paris, 1747), p. 45.

[18] David, op. cit., p. 131. Note the lack of the normal termination. Because the theorist was describing the process of preparation, he simply omitted the standard termination which he discusses elsewhere.

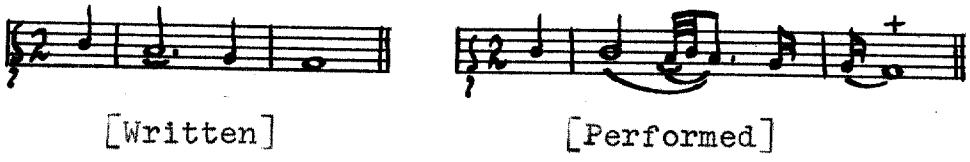
[19] Berard, op. cit., p. 115.

Variety 2.--The trills of Variety 2 devote even more of the value of the note being trilled to the preparation.

> The broken cadence is that [in] which the upper tone or the appoggiatura must carry almost all of the value, and the trill passes as an embellishment (agrément); that is to say, very lightly.[20]

The actual trill amounts to no more than a single repercussion resolved according to one of the two standard terminations, or occasionally directly to the note of resolution. Example 39 shows such a trill combined with an appoggiatura.

Ex. 39. A feinte trill (Variety 2) combined with an appoggiatura.[21]



[Written] [Performed]

Variety 3.--This trill, described by only a few theorists, uses the standard preparation according to the principles of Variety 1 and Variety 2, but differs in the approach to the preparation.

> The thrown trill is that which is made by ascending the interval of the second, third, fourth, etc. and also in descending, without its preparation having more duration than two or three eighth notes, and the repercussions, or mordents being lively and brilliant; it often happens that in order to terminate this trill, it must pass from the trilled note to the one above, and to form suddenly the interval of a

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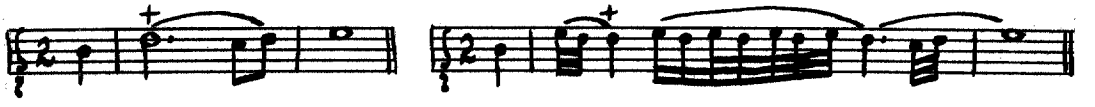
[20]Jean-Baptiste Buterne, Methode pour aprendre la musique vocal et instrumental (Paris, 1752), p. 15.

[21]David, op. cit.

second, or a third, going to the note that must terminate the song by a turn (tour de gorge).[22]

The thrown trill begins with an embellishment, leaping to the tone above the trilled note, and then descending by means of a slide (Example 40).

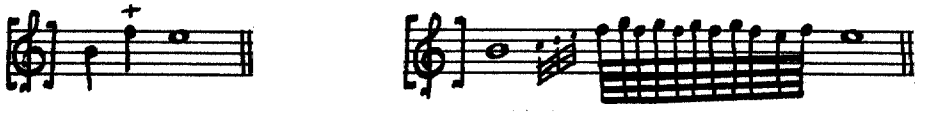
Ex. 40. A typical thrown trill (Variety 3).[23]



[Written] [Performed]

Lacassagne, in his Traité général des elémens du chant, shows another means of "throwing" the trill but without a standard preparation (Example 41).

Ex. 41. A thrown trill without the standard preparation.[24]



[Written] [Performed]

He is not very exact in his rhythmic notation, but the embellishment of the beginning of the trill can easily be seen in this example.

The passing (coulé) trill is made in descending the interval of a third or more. It is prepared by the tone or

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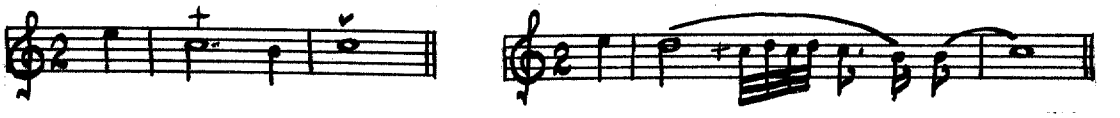
[22] Ibid., p. 134. [23] Ibid., p. 131.

[24] l'Abbé Lacassagne, Traité général des elémens du chant (Paris, 1766), p. 48.

semi-tone above and includes as many repercussions as the value of the marked note allows. If the interval is larger than a third, it is "filled in" so that the preparation is still a tone or semi-tone above the trilled tone (Example 42).

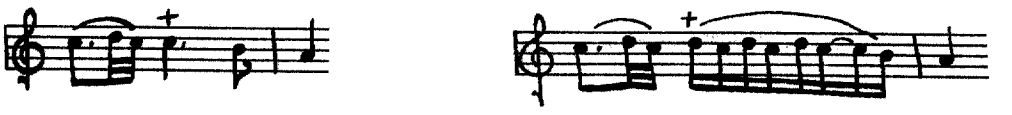
Ex. 42. A typical passing (coulé) trill.[25]



[Written] [Performed]

According to Duval, "when there is neither preparation, nor termination in a trill, it is a sudden trill." In practice, however, the sudden trill is rarely used alone and the composer usually notates some sort of termination. Example 43 shows such a sudden trill. It lacks the longer stress common to the prepared trills but the composer has supplied an introduction, which involves the semi-tone above and a passing termination. The trill, itself, begins on the upper tone and is performed quickly and evenly.

Ex. 43. An example of the sudden trill with a passing resolution.[27]



[Written] [Performed]

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[25]David, op. cit., p. 131.

[26]Duval, Methode agréable et utile pour apprendre facilement à chanter juste, avec goût et précision (Paris, n.d.), p. 62.

[27]Denis, op. cit., p. 45.

The problem of whether or not the trill should be performed equally or by gradually increasing its speed toward the termination is discussed with some agreement among the theorists. Vague prefers the equal interpretation.

> Trills are two sounds repeated alternatively with equality and speed.[28]

Saint Lambert states the same idea in almost the exact words, but a paragraph later adds this qualification:

> When the trill is to be long, it is better to begin slowly at first and to press only at the end; but if it is short it must always be quick.[29]

The advice offered by Quantz to the novice flautist on this subject forms a general rule which may be followed in deciding the speed of the various trills used in the French cantatas.

> All shakes do not have to be struck with the same speed; in this matter you must be governed by the place in which you are playing, as well as by the piece to be performed. If playing in a large place which reverberates strongly, a somewhat slower shake will be more effective than a quicker one; for two rapid an alternation of notes is confused through the reverberations, and this makes the shake indistinct. In a small or tapestried room, on the other hand, where the listeners are close by, a quicker shake will be better than a slower one. In addition, you must be able to distinguish the character of each piece you play, so that you do not confuse those of one sort with those of another, as many do. In melancholy pieces the shake must be struck more slowly, in gay ones, more quickly.
>
> . . .

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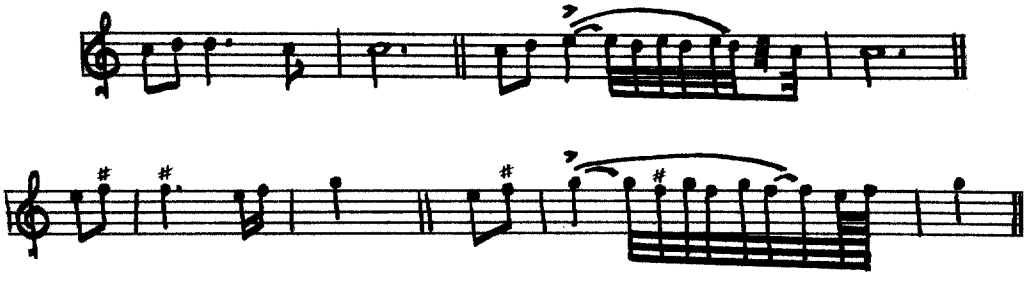
[28]Vague, l'Art d'apprendre la musique (Paris, 1750), p. 77.

[29]Michel de Saint Lambert, Principes du clavecin (Paris, 1702), p. 43.

> Slowness or quickness, however, must not be excessive. The very slow shake is customary only in French singing, and is of as little use as the very quick, trembling one, which the French call chevroté (bleating). You must not be misled even if some of the greatest and most celebrated singers execute the shake chiefly in the later fashion. Although many, from ignorance, indeed consider this bleating shake a special merit, they do not know that a moderately quick and even shake is much more difficult to learn than the very fast trembling one, and that the latter must therefore be considered a defect.[30]

According to Geoffroy-Dechaume, "all cadences normally imply a trill whether it is marked or not, and it is particularly absurd to omit the trill when its termination is written [as it usually is in the French cantatas]."[31] In a table which includes seven cadential patterns, Geoffroy-Dechaume supplies a "final" trill for each, following the rules of preparation and termination. In order to see more clearly how trills may be inserted in cadential patterns, the table is given in Example 44.

Ex. 44. Seven cadential patterns with the trills proper for each.[32]



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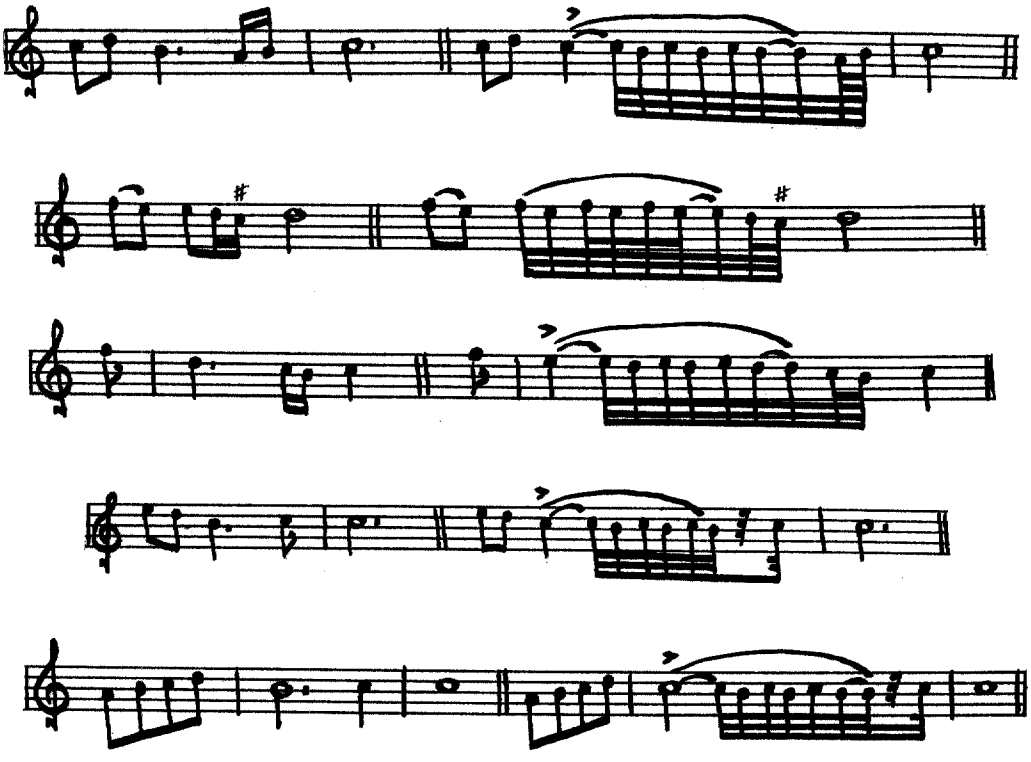
[30]Quantz, op. cit., pp. 101-102.

[31]A. Geoffroy-Dechaume, Les "Secrets" de la musique ancienne (Paris, 1964), p. 86.

[32]Ibid.



Even when not at the cadence, such melodic formulas call for a trill and it should normally be supplied.

The Appoggiatura

The term "appoggiatura," as used by French composers in the 18th century, has several applications. Unlike some of the other commonly used ornaments, there is remarkable agreement among the theorists about the symbols which signal the use of an appoggiatura and on its interpretation in performance.

Table 19. The symbols for the appoggiatura.

(a)	(b)	(c)	(d)	(c')	(d')	(e)	(f)	(g)

Symbol (a) and its inversion, symbol (b), are the most commonly used signals for the performance of an appoggiatura.

The main variety of appoggiatura was either called true (port-de-voix reél), complete (entier), prepared and sustained (préparé et soutenu), or simply appoggiatura (port-de-voix). The "true" appoggiatura consists of approaching the marked note from the tone or semi-tone below. When the ornament was indicated by the composer, the appoggiatura was either written as a small (perdu) note tied to the note of resolution, or the symbols ∨ and ⌒∨ were used. The effect is a stressed, non-harmonic tone which is resolved upward to a harmonic tone.

Ex. 45. The true appoggiatura.[33]

[Written] [Performed]

When the composer used the signs ∨ or ⌒∨ , the approach from below by step is understood and when these signs are inverted, the opposite is true. When no sign is given, the performer may elect to insert the true appoggiatura when the situation for its special quality of dissonance-resolution exists. The composers of French cantatas were especially fond of using this ornament on the final note of a movement or of a section within a movement.

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[33]David, op. cit., p. 132.

Ex. 46. The use of an appoggiatura on the final note of a movement or section.

[Written] [Performed]

The small note that approaches the note of resolution is not accounted for in the durational value of the measure. It must, then, draw its value from the note to which it is tied.

According to the general rule, when preceding a simple value, the small note receives half of the value of the main note, and when preceding a dotted or compound value, the small note receives two-thirds of the value of the main note. The fact that the small note is represented as an eighth note does not affect its value in performance--its value can only be determined from the context. When the small note precedes two notes of the same pitch tied together, its value is generally all of the first note whether simple or compound. "True" appoggiaturas are generally reserved for airs which are slow and stately.

The sign in a descending pattern, signals another type of appoggiatura called a slur (coulé), or a fall (cheute or chute) by the French theorists. This ornament may be used singly or in groups.

Ex. 47. A fall or slurred appoggiatura.

[Written] [Performed]

The interpretation of the "slurred" appoggiatura is roughly the same as that of the "true" appoggiatura, with the major difference being that it is made in descending. The smaller note takes its value from the note to which it is tied, which is generally the note it precedes. There are instances when the small note is tied to the note it follows, in which case the rule continues to assert itself, that is, the value given to the small note is taken from the value of the preceding note instead of the one that follows.[34] It functions non-harmonically as an accented or unaccented anticipation or passing tone.

Ex. 48. An example of a small note tied to the preceding note used as (a) a passing tone and as (b) an anticipation.

(a)

[Written] [Performed]

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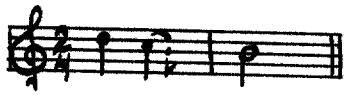
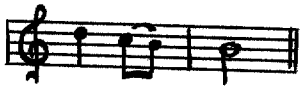
[34] Jane Arger, Les Agréments et le Rhythme (Paris, 1917), p. 37. "But this latter interpretation does not prevail. We will go farther than the majority of the technicians and give this effect the name of 'chute'. . .. the musical accent cannot be as important [as that of the coulé] from a melodic point of view."



[Written]



[Performed]

The flowing (coulément) or passing (passagère) appoggiatura is a distinct kind of descending variety which is performed before rather than on the beat. It occurs in descending passages in thirds where the appoggiaturas act as simple passing tones to fill in the space between the larger notes. Its designation as an appoggiatura apparently derives from the use of the symbol that normally represents the appoggiatura.[35] The interpretation suggested by the theorists supports its function as a passing tone rather than as an appoggiatura, in that the non-harmonic element is between the strong portions of the beat rather than in the appoggiatura position.

They differ also in that the smaller note is usually performed quickly in a rhythmic pattern similar to those of notes inégales (see the discussion on page 205). The smaller note takes its value from the preceding larger note even though it is not tied to it. This pattern also occurs singly on occasion, in which case it can easily be confused with the regular appoggiatura. The musical context is the only guide when this problem arises. Symbols (c') and (d') may also be interpreted as flowing appoggiaturas and symbol (e) is almost always a signal for that type of ornament.

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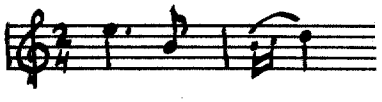
[35]Donington, op. cit., p. 161.

Ex. 49. Example of the sign (⁀).[36]

[Written] [Performed]

Symbols (f) and (g) from Table 19 represent the double appoggiatura (port-de-voix double) which would follow the interpretation suggested below:

Ex. 50. An example of the double appoggiatura.[37]



A related sign ( ), commonly used by 18th-century harpsichordists, is not found in the French cantatas. The coulé sur une tierce is performed by filling in the third with a passing note in the direction of the slanting line. If the line slants upward from left to right, the lower note is performed first, and if the line slants downward from left to right, the upper note is performed first. The inserted note normally receives its value from the preceding note but its exact duration is governed by the context in which it is found (Example 51).

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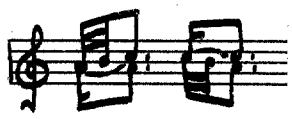
[36]Michel l'Affilard, Principes très faciles pour bien apprendre la musique (Paris, ca. 1717), p. 26.

[37]Vague, op. cit., p. 77.

Ex. 51. An interpretation of the coulé sur une tierce.[38]

[Written]



[Performed]

The French theorists are practically unanimous in their preference for the appoggiatura used in ascending patterns. Saint Lambert, in his Les principes du clavecin, comments that the ornament may be used in either ascending or descending patterns, but is quick to add the remark, "The appoggiatura has more grace in ascending than in descending."[39] David includes one example which he calls an "appoggiatura by intervals in descending and ascending" but he also cautions his readers that "this is too gothic and not as supportable to put into usage, but one may tolerate it and practice it in certain cases."[40]

Although the several types of appoggiaturas would generally be signaled by one of the symbols in Table 19, the ubiquitous symbol (+) and its reclining form (×) could also be interpreted as appoggiaturas if the context called for that effect.

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[38]Geoffroy-Dechaume, op. cit., p. 79.

[39]Saint Lambert, op. cit., p. 51.

[40]David, op. cit., p. 135.

The Acciaccatura

The acciaccatura (pincé etouffée) is also represented by the use of a small note tied to the note that it follows. In the 19th century, a slash was commonly drawn across the stem so that it would not become confused with the appoggiatura. Among the French cantatas, it is found in that form only in Berton's cantata, Acis et Galathée,[41] but the context calls for coulements rather than acciaccatura and so the sign must be ignored in this instance. The term literally means "crushed stroke" and that is exactly its effect. It is performed in two ways: the notes sounded together on the beat as a strong dissonance or as a quick passing appoggiatura. In the first case, the tone represented by the small note is released while the main tone continues to sound. This results in a stronger appoggiatura with the non-harmonic element sounding with the note of resolution. In the second instance the only difference between the acciaccatura and the regular appoggiatura is the speed with which it is performed.

The acciaccatura was utilized especially by keyboard players even when it wasn't notated. It is obvious that because of the nature of the ornament, it is most feasible for instruments of that sort. A. Geoffroy-Dechaume, in his Les secrets de la musique ancienne, speaks of this effect as a

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[41] Berton, Acis et Galathée (Paris, 1770), p. 1.

"short appoggiatura" and points out three "ordinary cases" for its utilization:

a. When the ornamented note is a dissonance,

b. When it is one of the shortest notes utilized in the course of a piece or of a passage,

c. When it is between two notes of the same sound.[42]

The Mordent

The mordent (pincé), like the appoggiatura, was commonly used as an ornament by performers of the French cantatas whether or not it was indicated. It is easily executed, even in rapid passages, and adds a tonal accent as an expressive means of coloration. In performing this ornament, the performer strikes the main note and then quickly sounds the tone below, returning quickly to the main note.

Ex. 52. An example of the mordent.[43]

The mordent may be continuous (pincé continu) or twice as long (pincé double) in which case, its effect is that of an inverted trill without preparation or resolution.

The symbols used to signal the mordent are varied, and sometimes shared by other ornaments. The most common sign

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[42] Geoffroy-Dechaume, op. cit., p. 78.

[43] Duval, op. cit., p. 96.

(~) was used by forty-one of the French cantata composers, and appears in two of the anonymous compositions. The sign sometimes varies in length, which may signal a mordent "double" or "continu." The choice depends upon the context and the length of the note above which the sign is found. Variants of this symbol, found in printed rather than in engraved scores, are (~) and (~). Another sign (↾), was used only by Charpentier. A related sign, called an accent or plainte, is found only once in the cantatas. It is difficult to find agreement among the theorists concerning its interpretation, but most frequently it is described as a variety of escape tone.

Es. 53. An example of an accent or plainte.[44]

[Written] [Performed]

The Auxiliary Tone

The upper or lower auxiliary is a non-harmonic tone inserted between two harmonic tones of the same pitch. In practice, the signs are often found above a single note of longer duration. The most common sign utilized in the first half of the 18th century was (∨) or (∧) depending upon the direction

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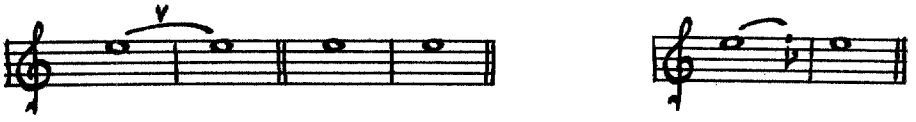
[44] Arger, op. cit., p. 38.

desired. It was placed between the two notes of the same pitch or in the center of the note of longer duration.

Ex. 54. An example of an auxiliary tone with and without a sign.

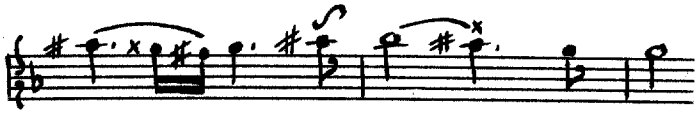


[Written] [Performed]

The Turn

The symbol ( ) is a variant of the normal sign [(S) or ( )] for the turn (tour de gosier). It occurs only once in the cantatas, in L. N. Clérambault's "Clitie."

Ex. 55. An example of the sign ( ).[45]



The turn should be performed in the normal manner, that is, by executing the main pitch, going to the pitch above, returning to the principal pitch, proceeding to the pitch below, and finally returning once again to the main pitch before resolving to the cadence pitch.

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[45]L. N. Clérambault, "Clitie," Cantates françoises, Book I (Paris, 1726), p. 5, ms. 5-7.

Ex. 56. The interpretation of the sign (𝆔).[46]

The turn begins and ends within the rhythm outlined by the two notes involved, but these notes are shortened in duration to allow room for the insertion of the extra notes of the turn. Like all of the ornaments discussed above, the turn is possible when the context allows its insertion even though it is not specifically called for by the composer.

Passages of Arabesque

The use of the term "arabesque" to describe passages in which there appear many small (perdu) notes which are not accounted for in the durational value of the measure is arbitrary, but it best describes the effect of this rapid motion. Passages of this sort appear commonly in the works of the French cantata composers. They vary according to the number of notes involved and to the melodic curve these notes take, but generally the interpreter must try not to disturb the prevailing rhythm. As can be seen in Example 57, this is sometimes difficult. These passages are generally not performed on the beat, but introduce the note into which they are slurred. As such, they borrow their value from the preceding note by starting before its duration has been completed.

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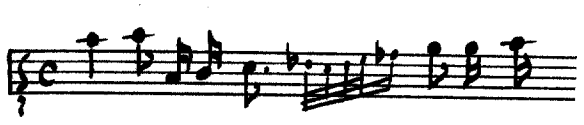
[46] Carl Philipp Emanuel Bach, The True Art of Playing Keyboard Instruments, translated by W. J. Mitchell (New York, 1949), p. 120.

Extremely long passages of this sort sometimes cause the note of arrival to be slightly delayed.

Ex. 57. Two examples of "arabesque."[47]

(a)



(b)

While not common even in the works cited, it is very expressive when performed with skill and grace.

Rhythm and Tempo

Time Signatures

Most of the several time signatures commonly utilized by composers of French cantatas continue to be interpreted as they were in the 18th century (see Table 20, below), but there exist three (2, 3, and $\frac{3}{2}$[b]) which are no longer used and which might cause confusion to the modern performer.

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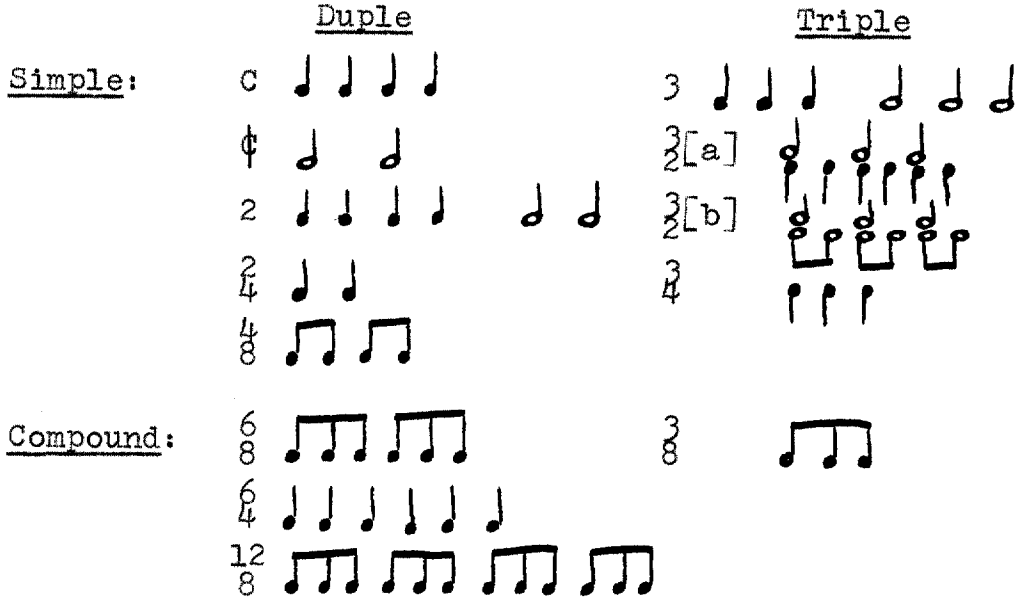
[47](a) L. T. Gervais, "Telemaque," Cantates françoises, Book I (Paris, 1712), p. 1, ms. 9, and (b) Louis Lemaire, "Le Printemps," Les quatre saisons (Paris, 1724), p. 5, ms. 19.
See the discussion of the use of small notes on page 76.

Table 20. Time signatures used in the French cantatas in order of their frequency.



Without always fully understanding the derivation of the signs C and ¢, the modern performer is schooled in their interpretation and will not recognize them as anything out of the ordinary. It was during the early Baroque period that these signs made the final transition from signs of imperfection in the mensural (proportional) notation of the Renaissance, to indications of common (4/4) time and alla breve (2/2) time. The earlier meanings are necessarily of importance in understanding their role both as to the basic unit of measure and to the relative tempo they suggest in the French cantatas.

In proportional notation, the relationship of the breve to the semibreve (tempus) was shown by a full circle if perfect and by a half circle if imperfect. In perfect time the

breve was divided into three semibreves, and in imperfect time the breve was divided into two semibreves.

Ex. 58. Signs of perfection and imperfection in white mensural notation.

This is, of course, the distinction between triple and duple meter as understood by modern musicians, and the latter sign continued in that meaning even after its partner, the sign for perfection, was replaced by other indications of triple meter, such as 3/4, 3/2, etc. By 1700, the sign "C" was used to denote a measure of four quarter-note units and the sign "¢" was used for a measure of two half-note units. The signature "¢" is often referred to as "cut-time" (alla breve in Italian) because of its proportional meaning of diminution, that is, of halving the values of tempus imperfectum.

> In four-four time it is important to note that if a stroke goes through the C . . . the notes receive a different value, so to speak, and must be played twice as fast as when the C has no stroke through it.[48]

Although Quantz continues to attach the concept of diminution to the sign, Brossard allows for variation in its interpretation, stating that it should be beat in two steady beats, or in four extremely fast beats (agreeing in principle

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[48]Quantz, op. cit., p. 64.

if not exactly with Quantz) if it does not have time words such as Largo, Adagio, Lento or some other word indicating that the measure should be beat slowly.[49] In the performance of the French cantatas, a measure of "¢" would normally be double, or at least faster, than a measure of "C," unless a slower tempo was indicated or the context did not allow for a faster tempo.

The less familiar signs 3/2[b], 3 and 2, like the rest of the numerical signs of mensuration, are related to proportional notation. Their function was to indicate a change in the basic relationship already established by the signs of perfection and imperfection. For example, in proportional notation, the sign 3/2 replaced the basic metrical unit of two with a basic unit of three. The work would then progress in that meter until another sign again altered this relationship.

During the transition from the earlier multi-proportional system to our modern uni-proportional system, the numerical signs lost their meaning as proportional changes and became true time signatures with the upper of a pair showing the number of units in a measure and the lower describing that unit.[50] It is with this latter meaning that these signs are used in the French cantatas.

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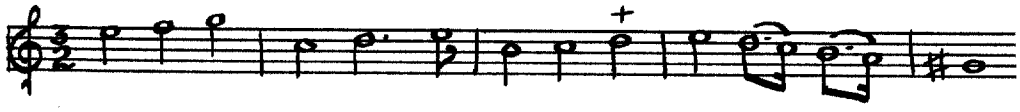
[49]Sébastien de Brossard, "Tempo," Dictionnaire de musique (Paris, 1703), fol. 25r.

[50]Probably first recognized by G. M. Bononcini, Musico Prattico (Bologna, 1673). See Robert Donington, The Interpretation of Early Music (London, 1963), p. 343.

> Among the time-measures, common time is the chief measure, into which relationship all the remainder are brought; for the top number is the numerator while the bottom is the denominator.[51]

The sign 2 is used for a measure of two half or four quarter note units and the sign 3 is used for a measure of three half note or three quarter note units. The sign 3/2 remains in common practice and normally causes no problem in interpretation. An unusual version of 3/2 is found, however, in twenty-one of the 368 cantatas collected in the thematic catalog. In these examples, one of which is reproduced in Example 59, all of the notes are white in spite of their durational value, thus mimicking the appearance of white mensural (proportional) notation.

Ex. 59. An example of 3/2[b].[52]



This signature is used only for airs, of which sixteen carry time words denoting slowness, such as Lentement (slowly), Tendrement (tenderly) or Gracieusement (graciously). The indication Air serieuse or Air tendre is also often present. In each of the airs using 3/2[b] the general context of the work indicates a slower tempo and the text is of a sad and

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[51]Leopold Mozart, Versuch einer gründlichen Violinschule, translated by E. Knocker, 2nd ed. (London, 1951), p. 5.

[52]Brunet de Moland, "Le Destin de Narcisse," Cantates Françoises, Book I (Paris, 1708), p. 86, ms. 1-5.

plaintive nature. It may be surmised that 3/2[b] is reserved for airs of a slow and expressive nature and that the composer is trying to impart a feeling of antiquity to his score by its use.

Time-words

The usual practice of Baroque composers to indicate with time-words the mood and tempo of their compositions is somewhat helpful in interpreting properly their intentions, but such assistance is at best a matter of subjectivity. Although the cantatas are based on Italian models, their composers use French time-words almost exclusively. The few compositions in which the common Italian words appear were written after 1750, at a time when the Italian words were being adopted as the international standard. Table 21 lists both the French and the Italian time-words that are found in the French cantatas.

Table 21. The time-words commonly used by the composers of French cantatas.

Stylistic Indications:

animé
doux
affectueusement
fièrement
gracieusement
legerement
tendrement
gravement
gay, gayment, tous gay
coupé
detaché
piqué
louré

Table 21--Continued

Tempo Indications:
vivement, vif, tres vif, vite
sans lenteur
grave
lentement, lent
moderé
peu de mouvement
allegro, allegro assai, etc.
demeurement moderé

Rhythmic Indications:
mesuré
notes égales, également
notes inégales
mouvement marqué, etc.

Other Indications:
mouvement de Sarabande
Cicilienne [sic]
Musette
Minuet
March, etc.

In practice, those words listed in Table 21 as Stylistic Indications designate a relative tempo (see Tempo, below), but it is only through association with a large body of works in which these words were used with approximately the same meaning. Words such as "graciously" or "tenderly" have a much more distinct purpose in indicating style or mood. Those words listed under Tempo Indications are somewhat more accurate for that purpose, in that "lively," "quick" and "moderate" are directly related to tempo. The terms mesuré and égale signify a strict adherence to the rhythms as notated (see Inequality, below) and as such have a purely rhythmic meaning. Mesuré is most often found in recitatives where the composer desired a strict rendition of the notated rhythm as opposed to the freer declamatory style of Italian recitative.

In the case of the 18th-century performer who was familiar with the style, as well as the steps of the various dances, the names of these movements also served as tempo indications. For this reason, the composers of the French cantatas frequently utilized dance titles (sarabande, minuet, etc.) as time-words.

Tempo

Before the invention of the metronome in 1816, many musicians and theorists had attempted to establish a definite basis for indicating the tempo of a piece of music.[53] This active search was by no means limited to the 18th century, for as early as 1496 Gafurius presented a formula that related tempo to the human pulse.[54] In another formula, published by Hans Buchner around 1550, the time necessary for an up and down stroke in conducting equaled two steps of a man walking at moderate speed.[55] Buchner's formula is one of many that tried to indicate relative tempo by equating it to the speed of a walking man. The most important of these in relation to the French cantatas is the formula described by Michel de

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[53]For a comparison of these attempts, see Eugène Borrel, "Les indications métronomiques laissées par les auteurs française au XVIIIe siècle," Revue de musicologie, IX (Paris, 1928), 149, and Rosamond Harding, Origins of Musical Time and Expression (London, 1938).

[54]Franchinus Gafurius, Pratica Musice. . . (Mediolani, 1496), fol. 51r. and v.

[55]Hans Buchner, Fundamentbuch, Zurich Stadtbibliothek, Ms. 284, cited by Ralph Kirkpatrick, "18th Century Metronomic Indications," Papers of the American Musicological Society (n.p., 1938), p. 33.

Saint Lambert in 1702.[56] He utilizes the constant factor of the steps of a medium sized man walking a league (2.49 miles) and a quarter in an hour. For example, in common time (C), four quarter note units (a measure) would equal the steps of a man walking "even quite slowly." A comparison of his tempo directions for each time signature is shown in the following table:

Table 22. Compilation of tempi according to time signatures as presented by Saint Lambert.[57]

			M.M.
C	Grave and Slow	♩ = 2 steps	48
¢	Grave and Slow	♩ = 1 step	96
2	Gay and Light	𝅗𝅥 = 1 step	96
	or	♩ ♩ = 1 step	96
4/8	Very Fast	♩ = 1 step	96
3/2	Very Grave	𝅗𝅥 = 1 step	96
3	Gay and Light	♩ = 1 step	96
3/8	Very Fast	♩. = 1 step	96
6/4(a)	Very Gay (beat in 2)	𝅗𝅥. = 1 step	96
6/4(b)	Gay (beat in 6)	♩ = 1 step	96
6/8	Very Fast	♩. ♩. = 1 step	96

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[56] Saint Lambert, op.cit., cited by Kirkpatrick, op.cit., pp. 31-32.

[57] Ibid. The M.M. markings were computed by the author.

Since it would be rather awkward for a conductor to time himself in this way, it is obvious that Saint Lambert's formula can provide only an approximate tempo.

The other method, that of using the pulse rate as a constant factor, is discussed by many theorists. Gafurius equates the duration of a semibreve to the heartbeat of an easily breathing man.[58] Quantz, representative of the 18th century, established the pulse rate at eighty beats per minute as his own standard.[59] By relating the speed of a given rhythmic unit to the heart beat, he could indicate the tempo for others. The defect of this system is, of course, that although the number of times per minute a human heart beats can be averaged, few hearts beat at exactly the same rate, and moreover, the rate of beat will be directly influenced by tension. Quantz, realizing this, warns of its shortcomings. Quantz presents two tables, one establishing four basic classes of tempi from time-words such as allegro and adagio, and the other establishing tempi for dance forms (see Table 23, below).

A third kind of tempo measurement, more accurate than the others, made use of a pendulum. In 1696, Etienne Loulié[60] constructed a pendulum of variable length (up to seventy-two

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[58]Gafurius, op. cit.

[59]Quantz, op. cit.

[60]Etienne Loulié, Elements ou principes de musique (Paris, 1696), pp. 81-92.

Table 23. The establishment of correct tempi for dance movements and from tempo indications.[61]

Time-word	Sign	M.M.	Time-word	Sign	M.M.
Bourée	¢	♩=160	Musette	3/4	♩=80
Canarie	6/8	♩.=160		3/8	♪=80
Chaconne	3/4	♩=80	Passecaille	3/4	♩=ca.168
Courante	3/4	♩=80	Passepied	3/8	♪=ca.168
Furie	¢	♩=80	Rigaudon	¢	♩=160
	3/4	♩=160	Rondeau	¢	♩=ca.80
Gavotte	¢ or C	♩=ca.120-132		3/4	♩=ca.160
Gigue	6/8	♩.=160	Sarabande	3/4	♩=80
Louré	3/4	♩=80	Tamborin	¢	♩=ca.168-176
March	¢	♩=80			
Minuet	3/4	♩=160			

	Time-word		M.M.
Common Time:	Allegro assai	♩ ♩=1 pulse	♩=160
	Allegretto	♩=1 pulse	♩=80
	Adagio cantabile	♪=1 pulse	♪=80
	Adagio assai	♪=2 pulses	♪=40
Alla Breve:	Allegro	𝅗𝅥 𝅗𝅥=1 pulse	𝅗𝅥=160
	Allegretto	𝅗𝅥=1 pulse	𝅗𝅥=80
	Adagio cantabile	♩=1 pulse	♩=80
	Adagio assai	♩=1 pulse	♩=40

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[61] Quantz, op. cit., pp. 291, 285. The M.M. markings are based on a pulse rate of 80.

inches long) called a chronometer. With this, the measurement of tempo became scientifically accurate. Quantz mentions having heard of the instrument but comments:

> I have not been able to see this plan and therefore cannot say how I feel about it. The machine would certainly be difficult to carry on one's person, however; and since, as far as I know, no one has ever made use of it, the almost universal oblivion into which it has fallen arouses a suspicion as to its adequacy and soundness.[62]

The chronometer did not become well-known outside of France, and even there it did not meet with general acceptance. Several French theorists, however, did use it to establish tempi for specific pieces, for time signatures or tempo indications. Among these were Joseph Sauveur,[63] Jacques Alexandre de La Chapelle,[64] Louis-Léon Pajot, Comte D'Ons-en-Bray,[65] Michel l'Affilard,[66] and Henri Louis Choquel.[67] Because many of the musical examples used by these men are drawn from

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[62]Quantz, op. cit., p. 283.

[63]Joseph Sauveur, "Principes d'acoustique et de musique," Mémoires de 1701 de l'Académie Royale des Sciences (Paris, 1702). Only one application of the principle is made; the tempo M.M. ♩= 51, which was established for the air "Allons, allons, accourez," from Lully's Atys.

[64]Jacques-Alexandre de La Chapelle, Les vrais principes de la musique (Paris, 1737).

[65]Comte D'Ons-en-Bray, Histoire de l'Academie Royale des Sciences, Année, 1732.

[66]Michel l'Affilard, op. cit.

[67]Louis Choquel, La musique rendue sensible par la méchanique (Paris?, 1762).

French cantatas and from operas by the composers of French cantatas, they are especially important in establishing approximate tempi for that body of works.[68]

Table 24. Comparison of tempo indications.[69]

	l'Affilard	La Chapelle	d'Onzembray	Choquel
Allemande		2, ♩=120		
Bourée		2, ♩=120	2, ♩=112	
			2, ♩=120	
Branle	2, ♩=106	2, ♩=152		
Canarie	6/8, ♩.=106	6/4, ♩=126		
Chaconne	3, ♩=156	3, ♩=120	3, ♩= ca.156	
Courante	3/2, ♩=90		3, ♩=82	
Entrée		2, ♩=69		
Galliard		2, ♩=72		
Gavotte	2, ♩=120	2, ♩=152	2, ♩=97	2, ♩=126
Gigue	6/8, ♩=100	6/4, ♩.=120	6/4, ♩.=112	6/8, ♩.=104
	3/8, ♩.=116			
Louré		6/4, ♩=40	6/4, ♩.=112	
Marche	C, ♩= ca.95	2, ♩=80		
	6/4, ♩=150			
Minuet	3, ♩.=70	3, ♩=126	3, ♩= 70	6/4, ♩.=80
	6/8, ♩.=75			

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[68]For a compilation of these musical examples, see A. Geoffroy-Dechaume, op. cit., pp. 125ff.

[69]Ralph Kirkpatrick, op. cit., pp. 45-46.

Table 24--Continued

	l'Affilard	La Chapelle	d'Onzembray	Choquel
Passecaille	3, ♩=106	3, ♩=63	3, ♩=95	
Passepied	3/8, ♩.=86	3, ♩=152	3/8, ♩.=100	3/8, ♩.=96
Pavane	2, 𝅗𝅥=90	2, 𝅗𝅥=72		
Rigaudon	2, 𝅗𝅥=120	2, 𝅗𝅥=152	2, 𝅗𝅥=116	2, 𝅗𝅥=126
Sarabande	3, ♩=86	3, ♩=63		
	3/2, 𝅗𝅥=72		3/2, 𝅗𝅥=73	
	6/4, ♩=113			
Tambourin		2, 𝅗𝅥=176		

In comparing these three systems for establishing a correct tempo, it can be seen that there is no complete agreement between systems, or even among the several adherents to a single system. The value of these tables is not, then, in the establishment of a single tempo for any given situation, but in finding agreement within a few beats per minute among the theorists, and to use this as a basis for deciding the correct tempo. The subjective aspects of this process cannot be omitted, however, and the general statement that is so often evident in 18th-century French theoretical treatises is the final arbiter:

> One may well give some rules for these observations, but none which would apply in every situation, in which case, good taste is the only rule.[70]

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[70]Benigne de Bacilly, l'Art de bien chanter (Paris, 1679), p. 162.

Inequality (Notes Inégales)

Already a firmly established practice by the 18th century, the principles of inequality were applied systematically and as a matter of course to the French cantatas. The term "inequality" refers to the practice of performing a given series of notes as if the first were lengthened (dotted) and the second shortened, the third lengthened and the fourth shortened, and so on until the end of the series.

> There are some measures where the eighth notes are equal and some others where they are unequal by pairs, the first longer than the second. . . . In ordinary triple (3) they are unequal above all in the airs for violins where the first must be almost as long as if it were dotted.[71]

Ex. 60. The interpretation of inequality.[72]

[Written] [Performed]

The relative value of the lengthened note to its shorter partner varied according to the style of the work being performed. In a slower and more expressive work in which a lilting rhythm would be in good taste, the combination was generally performed as a triplet.

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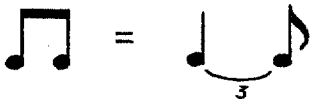
[71]Michel P. de Monteclair, Nouvelle methode pour aprendre la musique (Paris, pr. 1700), p. 5.

[72]Ibid., p. 15.

Fig. 6. Inequality as performed in a slow passage.



In a faster composition where this lilting (*lourer*) style would not be as tasteful, the combination would generally be performed as a dotted note with its complement, the shorter value necessary to complete the duration of the two notated values.

Fig. 7. Inequality as performed in a fast passage.

The extremes of both of these examples would also have been used in certain circumstances, that is, a bare perceptible difference between the values of the two notes involved, and giving the shorter note the least possible value.

> . . . this is where taste decides if it must be a little or greatly unequal. There are some pieces where it is good to make them very unequal, and others where it is better to be less. Taste judges this as it does the tempo.[73]

There was an elaborate system of conventions and rules governing the use of inequality in performance:

(a) The notes must be in pairs (if slurred, it is almost a command).

(b) The notes must be conjunct.

---

[73]Saint Lambert, *op. cit.*, p. 25.

(c) If the tempo is so fast that the performance would seem to be choppy, inequality is forbidden.

(d) If the tempo is so slow that the performance would seem to be sluggish, inequality is forbidden.

(e) Inequality cannot apply if the composer called for notes égales, également, notes martelées, détachez, mouvement décidé, mouvement marqué, coups égaux or other words with similar intent. It would also not apply if the composer places dashes (–) or dots (·) over the notes. These are signs of equality.

(f) Inequality would always apply if a composer called for inégales, notes inégales, louer, pointer and other words to that effect.

(g) Inequality applies to the division of the beat rather than to the beat itself. Sometimes, the subdivision is also performed unequally. In a fast tempo where there are a substantial number of subdivisions of the beat that are too fast to be performed as unequal notes, the division of the beat is also prevented from being performed in that manner. If, however, there are only a few subdivisions present, they may be ignored and the divisions of the beat may be performed unequally. Occasionally the tempo is slow enough for the subdivisions, even though numerous, to be performed unequally. In this case, the divisions of the beat and the subdivisions of the beat also may use inequality.

(h) When the group of notes starts on the second note of a pair, the principle would remain the same and the first note would be performed short.

Normally, pieces in a march tempo and works in common (4/4) time do not use inequality. Villeneuve[74] and Denis,[75] however, admit the possibility of performing the subdivisions of the beat unequally in common time.

The theorists are quite explicit, although not in complete agreement, as to what note values may be performed unequally following any given time signature. As can be seen from Table 25, the divisions of the beat and the subdivisions of the beat are eligible for inequality according to the rules cited above.

Table 25. Eligibility for inequality according to time signatures.

Time Signature	Eligible Note	Time Signature	Eligible Note
C		3/8	
2/4		6/8	
¢		9/8	
2		12/8	
3/4		12/16 (beat =)	
3/2	&	12/4	
		9/4	

[74]Alexandre de Villeneuve, Nouvelle methode très courte et très facile . . . pour aprendre la musique (Paris, 1733), p. 6.

[75]Denis, op. cit., p. 5.

Michel Corrette supports this idea, with minor variants, in a table combining the type of composition, the time signature, and the notes eligible for inequality.

Table 26. Eligibility for inequality including the form in which each may be found.[76]

Time Signatures	Forms in France	Notes Eligible for Inequality
¢	Overtures Entrées in Operas Fugues	♪
C	Allemandes Church Music	𝅘𝅥𝅯
2	Bourées Gavottes Galliardes Rigaudons	♪
2/4	Second part of overtures	𝅘𝅥𝅯
3	Minuets Sarabandes Courantes Passecailles Chaconnes	♪
3/4		𝅘𝅥𝅯
6/4	Lourés Forlanes Second part of overtures	♪
3/2		𝅗𝅥
3/8	Passepieds Second part of overtures	𝅘𝅥𝅯
6/8(77)	Canaries Gigues Second part of overtures	(equality)

[76]Michel Corrette, École d'Orphée (Paris, 1738), cited by Geoffroy-Dechaume, op. cit., pp. 27-28.

[77]Compound rhythms were normally performed with equality.

Table 26--Continued

Time Signatures	Forms in France	Notes Eligible for Inequality
$\frac{9}{8}$	Rarely used	(equality)
$\frac{12}{8}$	Gigues	(equality)

Although the use of inequality was common practice during the period that the French cantata was in vogue, it was, like ornamentation, used at the discretion of the performer. His was the choice of applying the principle or not, and having made the decision to use it, he had the further option of deciding the degree, according to the general style and movement of the work. All French performers were practiced in the art of improvising ornaments and applying inequality. They relished the freedom of interpretation that was common to all performance practice during the Baroque period and tried to apply these ideas according to the prevailing taste.

In the French cantatas, inequality may be applied to all parts--the continuo, the instrumental parts and the vocal parts--according to the taste of the performer. Support is given to this choice by the many theorists who included a description of the practices in their treatises, showing how this might be accomplished by the performer.

Figured Bass

The French cantatas, written as they were during the first half of the 18th century, exhibit a convention of the Baroque period in the use of figured bass. This principle, which had its beginning in the improvisation from a bass part during the Renaissance,[78] is a notational device in which the bass line is supplied with arabic numerals to inform the keyboard player of the harmonic progression being employed. Occasionally, a second unfigured bass part is also included. This part is independent of the continuo and the instrument (viol, bassoon, etc.) is usually indicated. Along with the free use of ornamentation and inequality, the use of a figured bass is an example of the improvisatory or even spontaneous nature of Baroque chamber style. During this period, a concert ensemble would not be complete without a keyboard instrument[79] whose player would double the bass line of the composition while filling in the harmonies.

In a small ensemble, the harpsichordist would endeavor to keep the texture of his accompaniment in context with the size of the group by not resorting to as full and sonorous a style as he would use in a larger group, or in the tutti of a Ritornello. In solo passages he would be especially careful

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[78] Donington, op. cit., p. 222.

[79] This would normally be harpsichord, but organ is also possible, and indeed, called for on occasion in the French cantatas. A guitar could be substituted, but only in cantatas for voice and continuo alone.

not to overwhelm the singer with the resounding arpeggios and full sonority of which his instrument was capable. In general, the harpsichordist was not thought of as a soloist but instead performed a part of essentially harmonic interest; to call undue attention to himself was considered poor taste. The inverse was, of course, also true, in that a weak and vapid performance of the figured bass part could only detract from the overall performance.

Figures

The arabic numerals with their accompanying symbols signify intervals above the bass.[80] When the notes represented by the intervals are played with the bass note, some form of triad, seventh chord or ninth chord is the result. It was common practice to present the figures in descending order, with the largest numeral at the top, but the actual placement of the various members of the chord was up to the performer.

Since a profusion of figures could cause confusion, all numerals that were not essential were generally omitted. For example, the figure 6 as well as the figure $\frac{6}{3}$ represents a first inversion triad. When root position triads are used no figure at all is necessary. The figures used in the French cantatas are quite regular; these are shown in Table 27.

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[80] For a detailed discussion of the figures and their interpretation, see Frank T. Arnold, The Art of Accompaniment from a Thorough-Bass (London, 1931).

Table 27. The figures as they appear in the French cantatas in order of their frequency.

	Root Position				Inversions 1st		Inversions 2nd			Inversions 3rd			
Triads:	5	3	5		6	6	6	4	4[81]				
			3			3	4		6				
Sevenths:	7	7	3	8	6	6[82]	5		4	4	2	7	7
		3	7	7	5	~~5~~	6		3	2		4	2
				3		5						2	4
Ninths:	9	9											
	7	#											

Many figures are used to represent those non-harmonic tones that the composer felt to be essential for coloration and added interest. These are most frequently some variety of suspension whose figure cannot be mistaken, as the notes of dissonance and resolution are always represented beside one another.

Table 28. Suspension figures found in the French cantatas.

Single:	9 8	7 6	4 3
Double:[83]	9 8 7 6	9 8 4 3	7 6 4 3, etc.

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[81] The use of $\begin{smallmatrix}4\\6\end{smallmatrix}$ implies that in supplying the two intervals, the note a fourth above the bass should be higher than the note a sixth above the bass. The interval would, in that case, be compound: the fourth plus an octave. This would also apply to the situation when the figure $\begin{smallmatrix}7\\3\end{smallmatrix}$ is inverted to $\begin{smallmatrix}3\\7\end{smallmatrix}$, etc.

[82] The figures are found written above as often as they are found written below the bass note. It is not at all uncommon to find part of the figure above and part below. See Louis-Thomas Bourgeois, "Borée," Cantates françoises, Book I (Paris, n.d.), p. 1.

[83] Many combinations of the three basic suspensions are possible. Only a few are represented here.

Chromatic inflection of the pitches is signified by placing an additional mark or sign before or on the figures. These signs appear after the figures with equal frequency.

Table 29. Signs of inflection used in the French cantatas.

Upward: × ♯ ♯ ♮ /

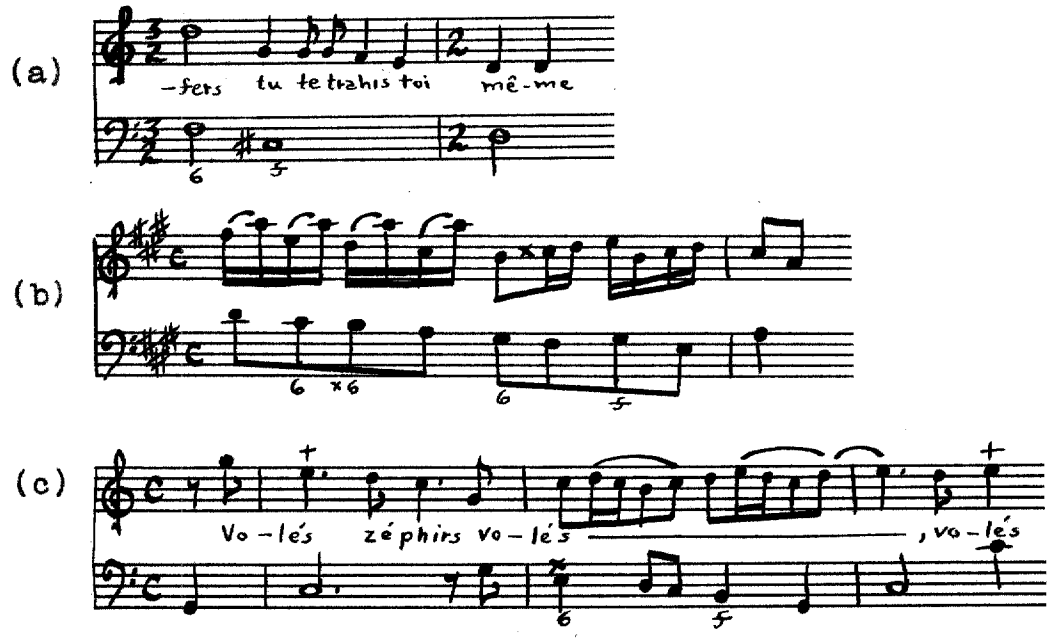
Downward: ♭ ♮ /

Accompanying a Figure: ♮ ♭5 5♭ ×3 ♯3 ♮

In practice, the third above the bass is represented only by its chromatic inflection. In these cases the ♭3 or ♯3 becomes ♭ or ♯. The third above the bass is the only interval that can be used when a sign of inflection is shown without a figure. The long dash (——) after a figure indicates that the pitch represented by the figure should be held (or sounded repeatedly) as long as the dash lasts, regardless of the change of bass.

An ambiguous figure which may cause confusion is the sign for the lowered fifth (♮). This figure represents the interval of a diminished fifth above the bass as well as a chromatic inflection. The fifth above may be diatonic with the interval resulting from the bass tone being raised. It does not always represent a diminished triad in root position but may also be the incomplete sign for a ♮ chord. Example 61 presents three examples of this sign.

Ex. 61. Examples of the use of a slash through the figure (5).[84]



The figures, like the signs of ornamentation, are not to be regarded as absolute in every case and may be simplified or augmented.

> One can sometimes add a fourth note to the chords indicated by the regular rules, either in order to soften the hardness of a discord, or on the contrary to make it more piquant, so as to increase the pleasure of its resolving concord. What interval from the Bass this fourth note should comprise . . . let your ear decide as occasion arises, and if you cannot decide, leave it out. . . .
>
> On the other hand one can avoid sounding all the intervals marked in the text, when one finds that the notes are too heavily loaded. . . .[85]

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[84](a) Philippe Courbois, "Apollon et Daphné," Cantates françoises (Paris, 1710), p. 2, m. 7, (b) Nicolas Bernier, "Le Caffé," Cantates françoises, Book III (Paris, n.d.), (c) Dupuits, Le Bouquet (Paris, n.d.), p. 4, ms. 28-30.

[85]Michel de Saint Lambert, Nouveau traité de l'accompagnement (Paris, 1707), pp. 133, 71. Translated by Robert Donington, op. cit., pp. 242, 245.

Saint Lambert also points out that the harpsichordist may omit many of the notes from the bass when it moves so fast as to make it difficult to perform, that is, playing only those he can and leaving the remainder to the bass viol or violoncello. On the other hand, if the bass notes are moving so slowly as to sound sluggish, he may insert melodic patterns in both the upper and bass parts.[86]

Texture

The standard realization of figured bass discussed by 18th-century theorists is in four parts. The harpsichordist performed the bass line with his left hand and played the other three notes with his right, usually as a triad in either root position or one of its inversions.[87] This is, however, a general statement, subject to many qualifications. Four-part texture was used primarily for music of a fully contrapuntal texture or which moved slowly. It was also alternated with passages of thinner texture in order to achieve a *piano* and *forte* effect. This was especially true

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[86] Saint Lambert, *Ibid.*, pp. 120, 121.

[87] This means the bass and three independent voices. It was considered poor practice to simply double the upper written parts (vocal or instrumental).

when performing on an instrument with only one manual where no possibility for immediate changes of registration existed.[88]

According to Saint Lambert, the thicker the general texture, the more license allowed the performer in following the basic rules of part-writing. Consecutive octaves and fifths were considered harmless in a large ensemble, but when accompanying a solo voice it was necessary to be completely correct, as all of the "faults" would be heard.[89] Other writers were not as permissive as Saint Lambert, but generally allowed the forbidden consecutive intervals between voices other than the outer-most. The tendency of Baroque theorists was to excuse rather than to encourage their use.

In the French cantatas, there are frequent instances where the harpsichordist should (and perhaps must) realize the figures in a contrapuntal style in order to arrive at the composer's intended effect. This occurs generally at the beginning of an air or in short interludes where the soloist is not performing. These sections last only until the soloist enters, whereupon the harpsichordist may continue in a simple chordal style. A suggested solution is shown in Example 62.

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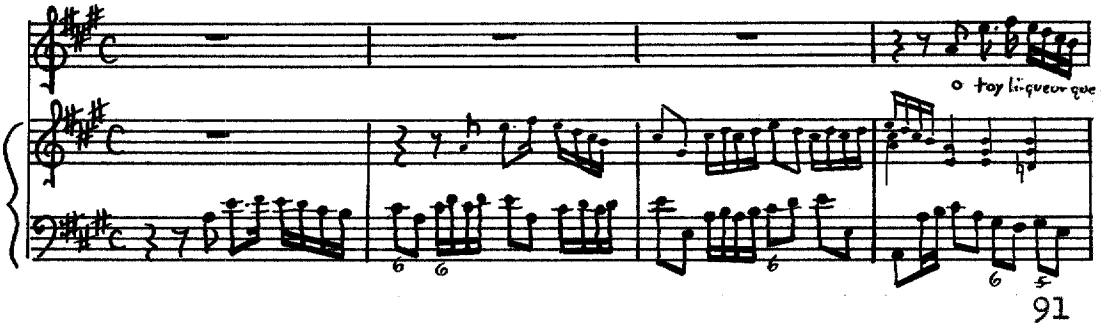
[88]Carl Philipp Emanuel Bach, op. cit., pp. 8, 24. Unless a harpsichord had two manuals which were registered differently, it was impossible to change the weight or timbre rapidly. The registration was usually pre-set and used for the entire duration of a piece.

[89]Saint Lambert, Traité, op. cit., p. 125.

Ex. 62. A realization showing the points of imitation intended by the composer.[90]



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> When one is to accompany a single voice which is singing some air . . . one can imitate on the harpsichord the points of imitation of the song, making the parts enter one after another.[92]

The increase and decrease of texture and sonority is not a matter of caprice, but has as a basis for its use the character of the work being performed, the relative strength of the performers[93] being accompanied, and the number of parts involved.

Practical Considerations

Contemporary 18th-century writers comment very little on the physical organization of the participants in the performance of a French cantata. For this reason, engravings

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[90]Nicolas Bernier, "Le Caffé," op. cit., p. 60, ms. 1-4.

[91]This figure is incomplete. Although it does describe the diminished fifth, the sign $\flat$ in this case is short for $\frac{6}{\flat}$.

[92]Saint Lambert, Traité, op. cit., cited by Robert Donington, op. cit., p. 289.

[93]Saint Lambert, Traité, op. cit., p. 128. "For very light voices," you may reduce the accompaniment to two parts.

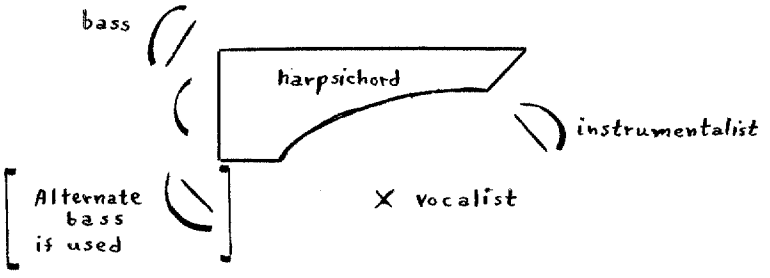
and paintings from the period are the best source for discovering the common arrangement (see Plate 6). In spite of

Plate 6. "L'assemblée au concert," copper engraving by Fr. Dequevauviller after a painting by Nic. Lavreince (1783). Georg Kinsky, A History of Music in Pictures (London, 1930), p. 219 (3).

the obvious distortion by the artist in order to achieve a formal balance of masses and lines, the organization is similar to present day practice, in which the harpsichord lid is raised to the maximum (or removed) and the instrument is placed to allow the lid to project the sound to the greatest portion of the audience. The bass player sits to the left or to the right and slightly to the rear of the harpsichord. The vocalist stands or sits in the curve of the instrument where he has

the advantage of being able to communicate with both the audience and his fellow performers.

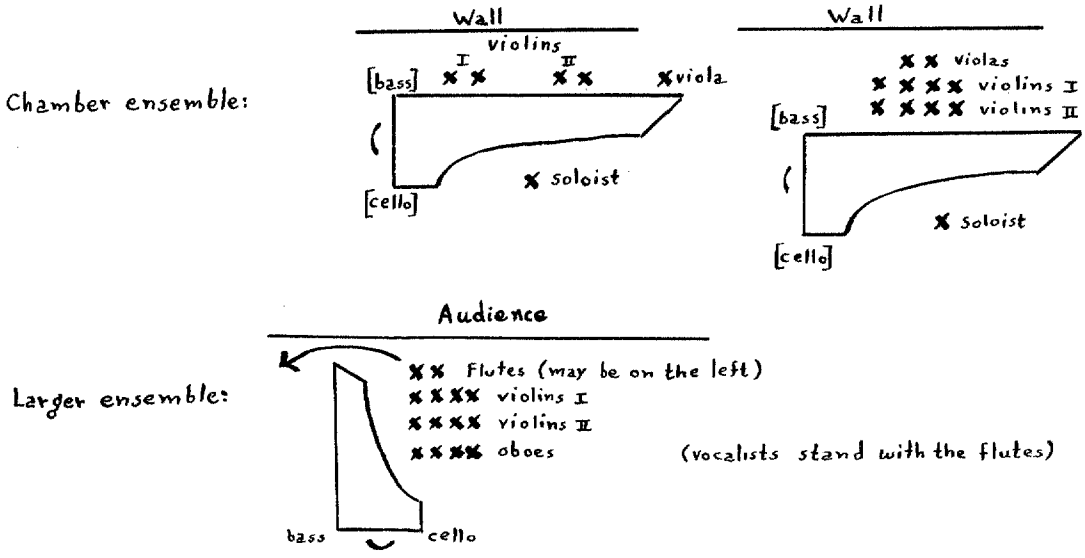
Fig. 8. The usual placement of the performers of a French cantata.



If an instrumentalist also participates, he takes a position near the end of the harpsichord facing the harpsichordist. A second instrumentalist may also be seated in the same position. These performers may also stand to the left and slightly to the rear of the harpsichordist if the bass player is on his right. A larger group would call for a concert placement similar to that discussed by Quantz (Figure 9).

Quantz does not mention placement of the violoncello and bass for chamber ensembles but for larger ensembles he places them to the right and left of the harpsichord. The basic principle of this organization is to place those people playing the bass part near one another with the remainder standing or sitting in order of their parts (I or II) and the intensity of their tone, that is, with the flutes in front.

Fig. 9. Concert placement suggested by J. J. Quantz.[94]



Substitution within the instrumental group is quite possible. The bass part is often designated as violoncello, bass viol or bassoon, but it is as often left to the performer to select the instrument he wishes to use. For the cantatas of J. B. Stuck, who was himself a violoncellist, the violoncello would be the proper choice, while for M. P. de Montéclair, a bassist, the bass viol should probably be used. Occasionally it is desirable to double the written bass line at the lower octave. In larger ensembles, the gamba or violoncello alone may not add sufficient sonority to balance the upper parts. If a double-bass instrument is added, it is preferable to add one of the same family as the bass instrument being used,

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[94] Quantz, op. cit., pp. 212, 213. On page 214, Quantz gives a ratio to be observed when deciding on numbers of instruments: for four or six violinists, there should be one viola, one violoncello and one bass of medium size. For eight violinists, a second viola should be added. Ratios for groups larger than this do not apply to the chamber proportions of the French cantata.

such as a violone to double a viol.[95] When the upper parts are divided into sections alternately orchestrated for winds and strings, the bass line may also alternate between a wind and a stringed instrument.

It is generally assumed that chamber music was performed without a conductor during the 18th century, but the frontispiece of Grandval's Six Cantates serieuses et comiques carries a picture that has been cited as possible proof that the cantatas were conducted on occasion[96] (see Plate 7). The title page is framed in a device which exhibits a group of monkeys performing a chamber work (presumably a cantata). The group is complete with a vocalist, a violinist, the continuo players, and a conductor. It is impossible to know if this miniature represents an actual practice or simply the artist's whimsy, but the formal organization suggests that the conductor is shown primarily for artistic balance.

A majority of the cantatas are written for voice and continuo (à voix seul) with the remainder being for either two or more voices or accompanied by two or more instruments (avec symphonie). The use of the term symphony does not imply an orchestra but means simply that there is an instrumental accompaniment. This instrument (or instruments) is not always designated. In many cases, the choice of instruments is limited

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[95] Donington, op. cit., p. 297.

[96] Donald Foster, "Parodies on Clérambault Cantatas by Nicolas Grandval," Recherche, IV (1964), 122.

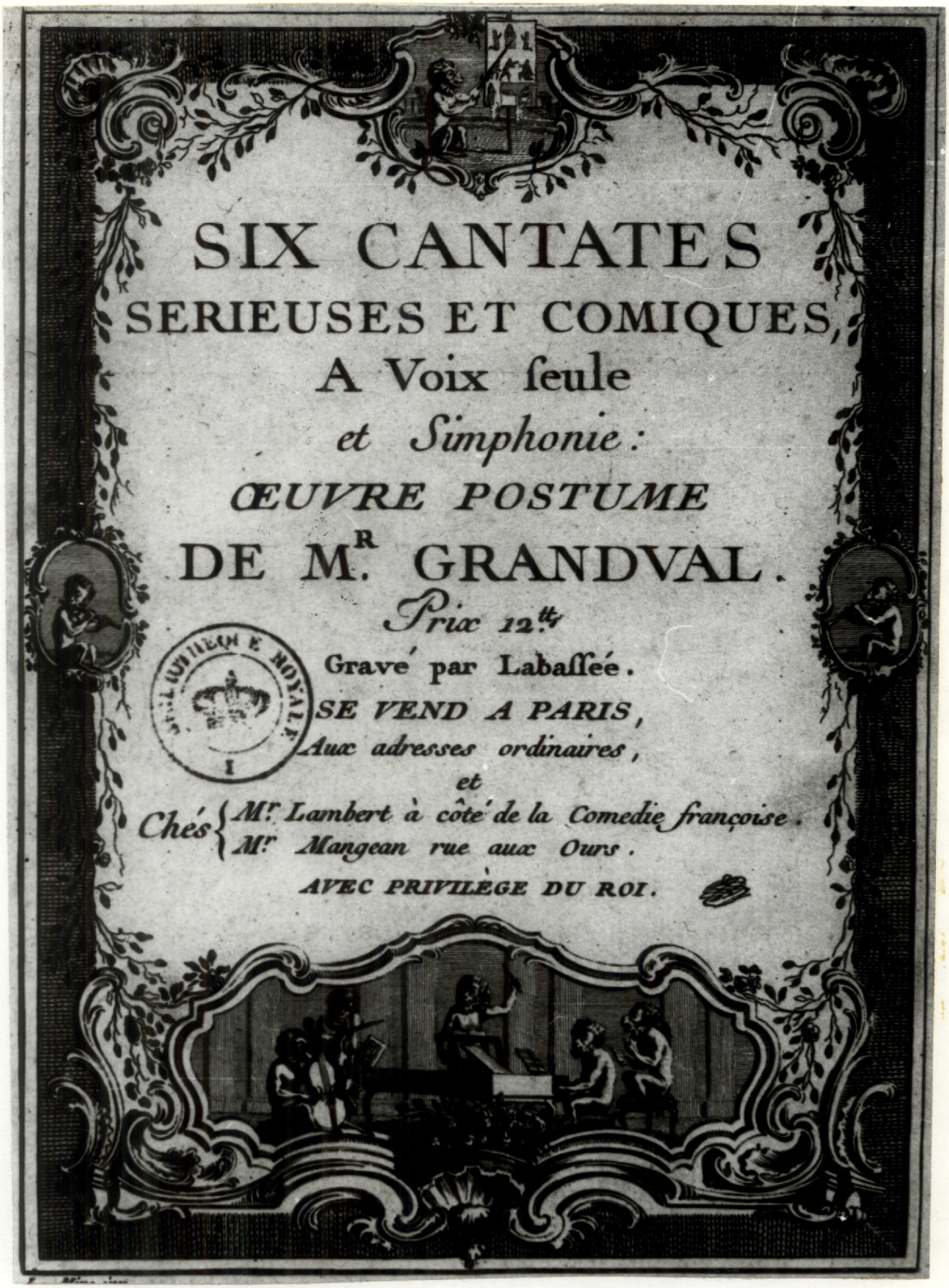
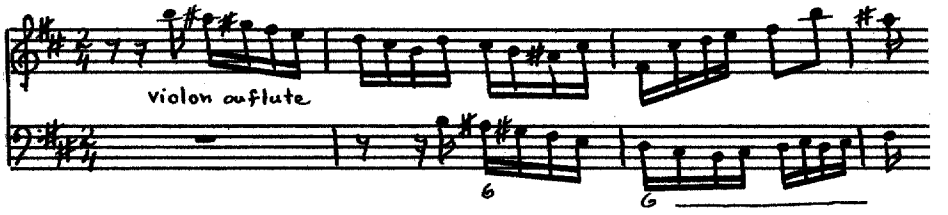


Plate 7. A frontispiece showing a conducted cantata performance. Nicolas Grandval, Six Cantates serieuses et comiques (Paris, n.d.), fol. 1r.

by the composer to either violin or flute (violon ou flute);[97] the indication is given at the beginning of the air or instrumental interlude. When no particular instrument is indicated, the range and idiomatic characteristics of the part still seem to suggest either of these two instruments.

It is also possible to omit entirely the treble instrumental part and perform the cantata with voice and continuo alone. "In the absence of a violin or flute, the bass will play immediately."[98] For instance, in Example 63, the bass would begin immediately in measure 2, leaving out the flute or violin part entirely. The air in this example begins in imitation between the violin and bass parts. Omitting the violin part destroys this imitation but does not damage the air itself. The audience, not realizing that there was another part, would probably not feel anything lacking in

Ex. 63. Imitation between the violin and bass parts.[99]



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[97]Recorder is usually indicated by the term flute douce, although Charpentier asks for flute à bec and flute traversière in his Orphée descendant. When a flute is chosen for an unmarked part, the transverse flute is preferable.

[98]Alexandre de Villeneuve, Le Voyage de Cythere (Paris, Pr. 1727), p. 12.

[99]Ibid., ms. 1-3.

texture or sonority, as cantatas for voice and continuo alone were extremely common.

Few composers are willing to allow a truncation of their efforts, but in the interest of not boring the audience, a longer cantata was occasionally shortened by omitting repeats or by omitting entire sections. "If this piece seems too long, one may sing the Gavotte which is on page 22."[100]

Airs were removed from their cantatas and sung separately in much the same way that operatic arias are sung on recital programs today. To this end, many of the collections contain a list of detached airs (airs détachés) emphasizing this possibility (see Morin, Book I). The use of such individual titles as Air serieuse and Air gay, which are commonly found in song collections during the period under discussion, are further indication of this practice.

The keys and ranges of the cantatas were not always adhered to exactly as the composer notated them. Mr. Ducharger, writing as Stalkoff, a Russian gentleman traveling in France, describes such an alteration in an example of a "bad concert."

> The director of the concert intervenes, but only in emergency, by lowering the violins some two and a half tones in order not to strain the voice of a young bourgeois who presses his desire to sing a cantata for tenor.[101]

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[100] A rubric appearing at the beginning of J. C. Trial's Les Triomphes de l'Amour (Paris, n.d.), p. 11.

[101] M. Ducharger, Stalkoff, Gentilhomme russe en France et amateur de musique, Manuscript 404, Musée Condé, Chantilly, France, Fº 16-17.

In this case, a transposition would have been preferable to the solution taken by the fictitious conductor.

Although not abundant, rubrics indicating the possibility of transposing vocal and instrumental parts occur with sufficient frequency to imply that this practice was not uncommon in the performance of French cantatas. "Sopranos who find this cantata too high may sing it in D-la, re, or in Mi♭."[102] The transposition of the entire piece into a key more suitable for the vocalist was only one reason for changing the composer's intention. If it was impossible to find the designated voices for an ensemble, a substitute could be made without transposition.

> As I have been obliged by rapport with the subject to compose the following trio for three sopranos, one may, if necessary, have the third soprano sung by a tenor or a bass.[103]

Because of the charm of the 18th-century French lyrics and their special suitability to the musical settings, translation of the French cantatas into other languages is very difficult. The poetry is replete with formulas for which it is difficult to find English equivalents. A modern performer, wishing to add one or more cantatas (or detached airs) to his repetoire, will find that these works, while not extremely profound, are charming examples of chamber music written

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[102] J. C. Trial, Les Triomphes de l'Amour (Paris, n.d.), p. 1. D-la, re, is the hexachord designation for d'.

[103] J. B. Morin, Psiché et ses soeurs, Book III (Paris, 1712), p. 101.

largely for a noble audience. The noble patrons often took part in the performances as both instrumentalists and as vocalists, thus doubling their enjoyment. The rather limited range in some cantatas and the general accessibility of these works seem to call for amateur performance. This probably accounts, in some measure, for the extreme popularity of the form and the number of cantatas published during its period of vogue.

CHAPTER VII

THEMATIC CATALOG

Introduction

This thematic catalog is a systematic presentation of the French cantata collection. It has been designed to serve the dual function of providing a practical source for the vocalist who is searching for an interesting addition to his repertoire, and of providing for the scholar a list of the extant compositions in this form. The French cantata has remained largely unknown outside of France primarily because there are few modern editions of the music. Published discussions of the subject, however valuable, present only general comments of the form and its vogue without musical examples. A singular exception to this neglect is the set of six cantatas of Jean-Philippe Rameau. These works have been treated several times by such eminent scholars as Charles Malherbe,[1] Cuthbert Girdlestone,[2] and Paul-Marie Masson.[3]

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[1]Charles Malherbe, "Commentaire Bibliographique," Jean-Philippe Rameau, Oeuvres Complètes, III (Paris, 1897), ix.

[2]Cuthbert Girdlestone, Jean-Philippe Rameau (London, 1957).

[3]Paul-Marie Masson, L'Opéra de Rameau (Paris, 1930).

A large number of the cantatas exist only as manuscripts in the Paris Conservatory library. Because the composer's names have often been omitted and because there are many crossed out and rewritten sections, they have the appearance of having been copied for specific performances (perhaps by students?). It is also very possible that some of these manuscripts are autographs. Several of the manuscript cantatas have been attributed to specific composers in another hand, which was probably that of a cataloger using some unknown source, or possibly his own firsthand knowledge. By a careful comparison of these works with printed scores, many of the misattributions have been corrected, a few faulty conclusions have been erased, and a comprehensive listing has been established. There remain nineteen anonymous compositions for which no sources establishing their composers have been located, and M^{r} G^{xxx}, and Mr. N..., who are known only by their initials.

Although the distinction between the French cantata and such forms as <u>idylls</u>, <u>divertissements</u> and the <u>cantatille</u> is often only one of length, these works have not been included in this catalog. Wherever possible, the earliest published score has served as the primary source and where no such score exists, the most complete manuscript has been used. Where there is doubt about the form, the title used by the composer (See Bernier, Book V) has been accepted as definitive.

The composers are arranged alphabetically according to their last name. A short biography of the composer is included with the first citation of his name. Since a majority of the composers published their cantatas in books of six, the integrity of these collections has been maintianed and the cantatas appear below their composer in the published order. Those cantatas which were published separately or remain in manuscript follow the books in alphabetical order. At the end of the catalog (page 850) the cantatas which have not been located are listed together with the source in which they are mentioned. Following the information mentioned above, each cantata is arranged in the same pattern, that is, title, source, author, instrumentation and themes. In order to expedite the use of the catalog, two indices, one arranged by composer and one by title, have been included at the end. The source numbers refer to the catalog numbers in the various depositories and the range designations are based on c' = middle c.

Abbreviations

BN--Paris, Bibliothèque Nationale

Ars--Paris, Bibliothèque de l'Arsenal

Cons--Paris, Bibliothèque du Conservatoire

LC--Library of Congress

Melle--Mademoiselle

d^{elle}--demoiselle

Mme--Madame

M^{r}.--Monsieur

M$^{d(e)}$.--Marchand(e), Merchant

S^{r}.--Seigneur, Lord

p.--page

pp.--pages

m.--measure

ms.--measures

Rés.--reserve

Abeille

Nothing is known about this composer except that his name appears at the beginning of this manuscript, "Acteon Cantate Burlesque de Mr. Abeille." It is probable that "Abeille" is a fictitious name for a composer who did not wish to be known as the author of this humourous cantata.

Acteon

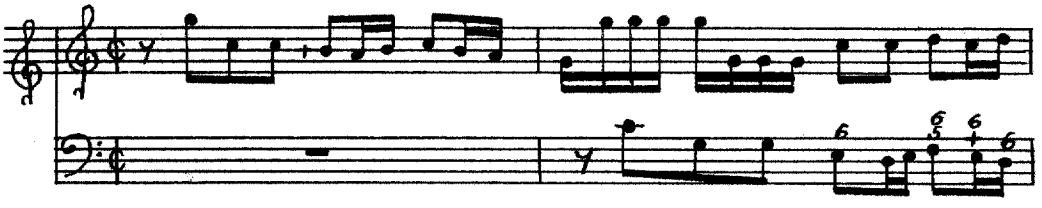
Source: Manuscript BN Vm^7 4761.

Instrumentation: Violin or oboe, solo voice (A-e') and figured bass.

Text: Author unknown.

Themes:

Prelude:



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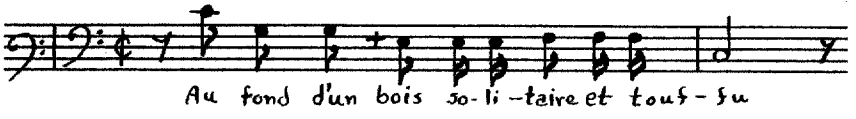
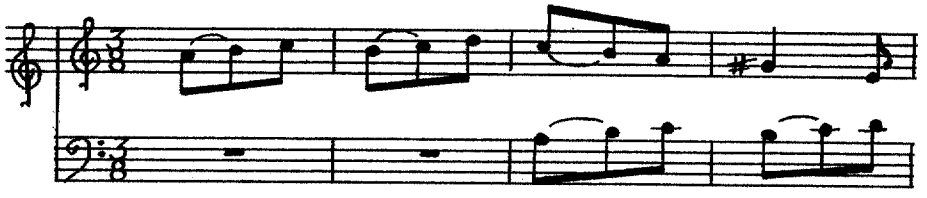
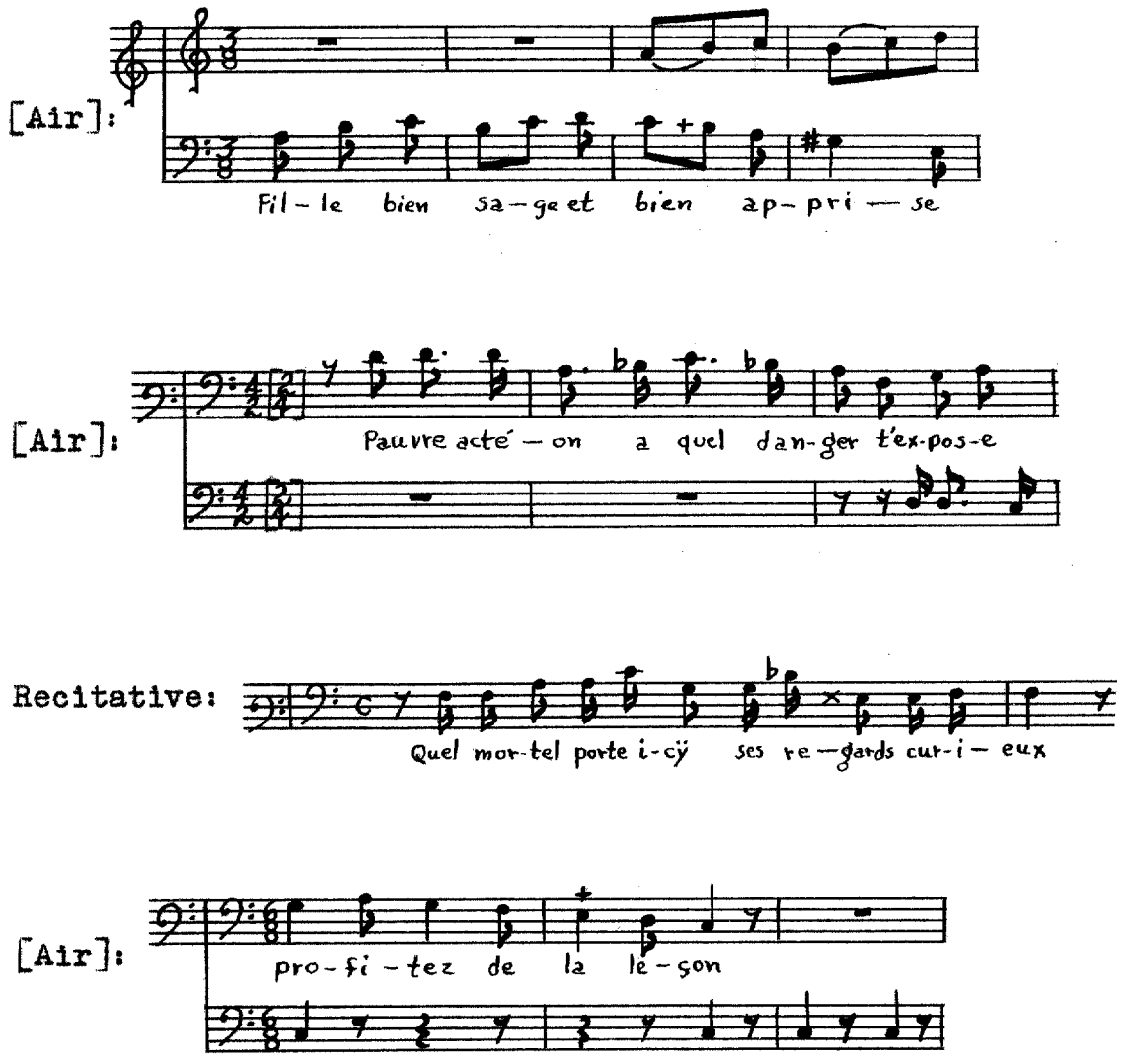


[Symphony]:





Anonymous

Those compositions for which no composer has been located are listed alphabetically under "anonymous." Most of them survive as manuscripts, in some cases mutilated or incomplete. They all share the fate of having been totally neglected for the last two hundred and fifty years.

Actéon

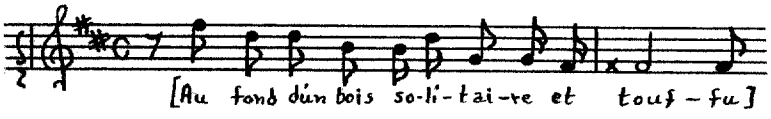
Source: Manuscript Cons. [X.644 (10 bis).

Instrumentation: [Violin or flute], solo voice (d'-a") and figured bass.

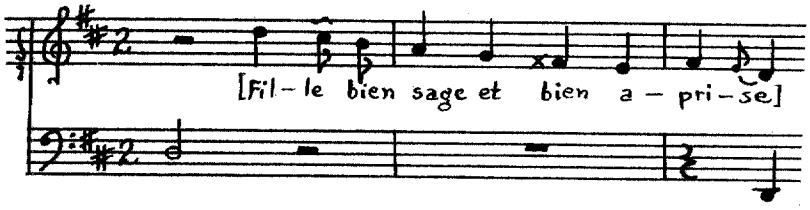
Text: Author unknown.[4]

Themes:

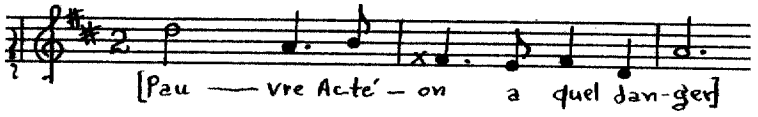
Recitative:



[Air]:



Mesuré:



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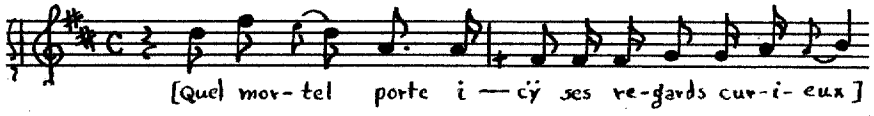
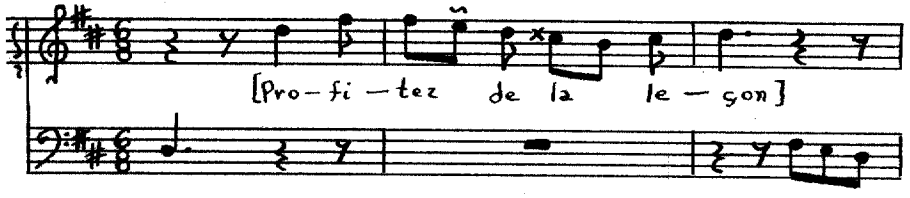


Ariette:



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[4]The text of this cantata has been systematically cut out of the score. The few words that remain show that it is identical with the text set by Abeille and Barbeau de Gervais.

L'Amant Mal-mené

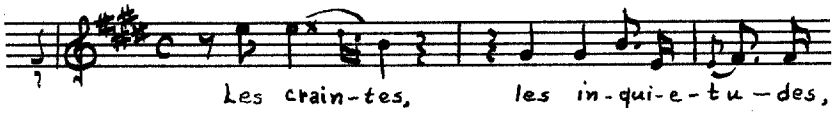
Source: Cons. [A.35009, L'AMANT MAL-MENÉ/ CANTATE/ A Voix seule Et Simphonie (Privilege 1713).

Instrumentation: [Violin], solo voice (d#'-g") and figured bass.

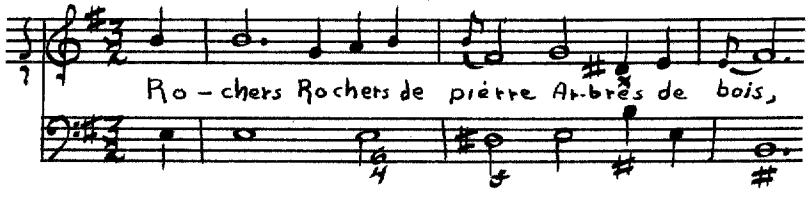
Text: Author unknown.

Themes:

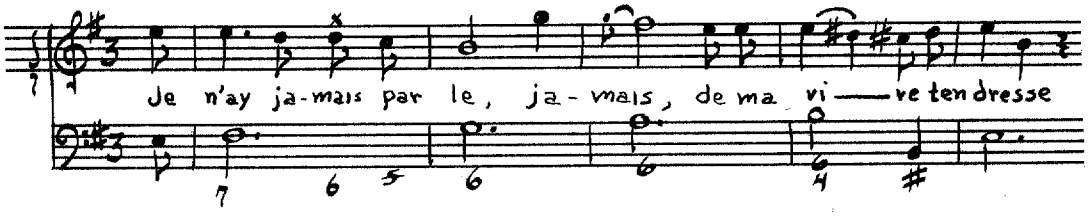
[Recitative]:



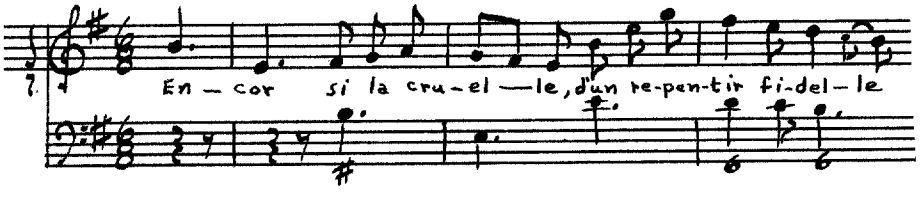
[Air]:



[Air]:



[Air]:



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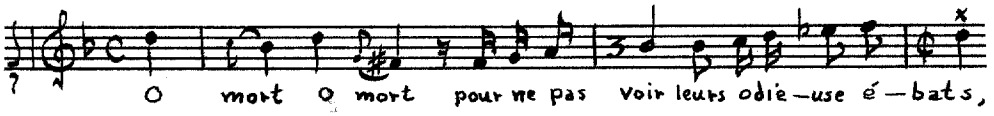

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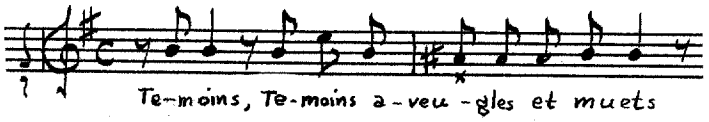
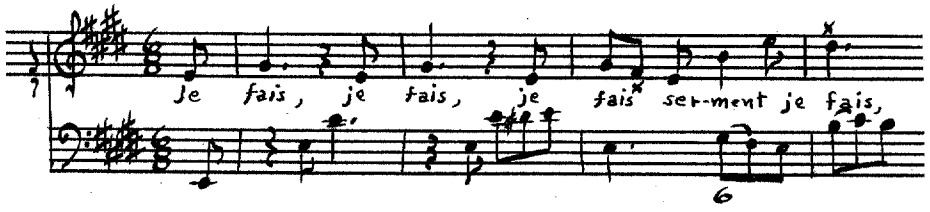


[Air]:



La France

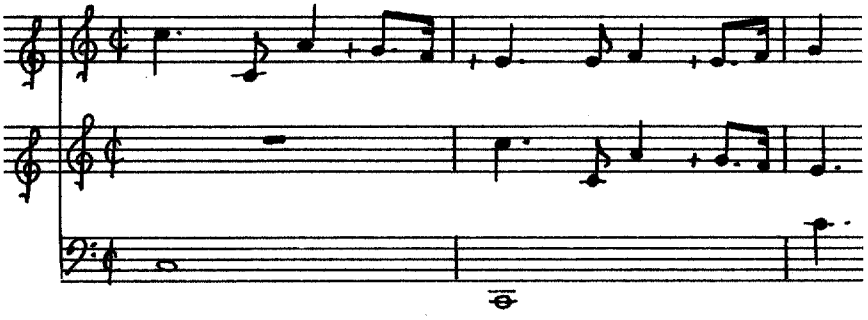
Source: Manuscript Cons. [D.3746(5).

Instrumentation: Flutes, musettes, trumpets, violins, violoncello or bass, solo voice (d'-a") and unfigured bass.

Text: Author unknown.

Themes:

[Prelude]:



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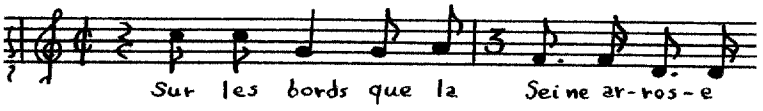
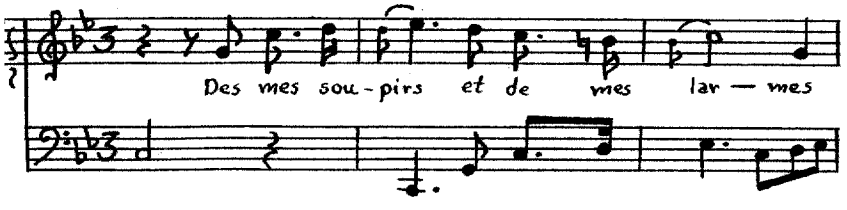
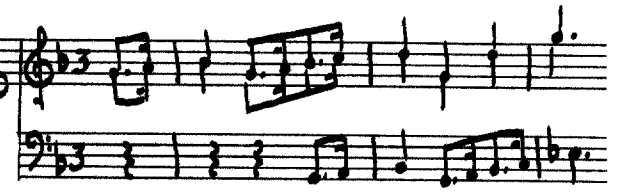


[Air]:



Simphony:



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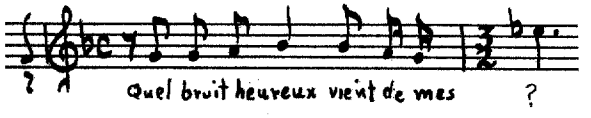
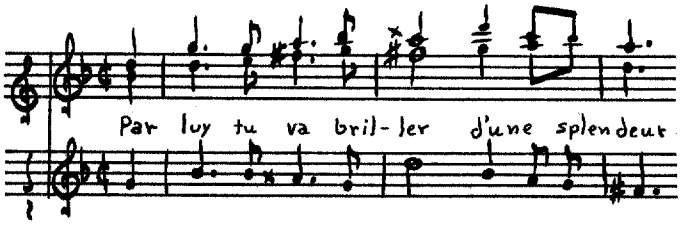
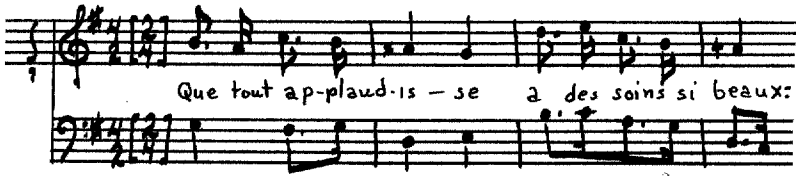


[Air]:



[Air]:



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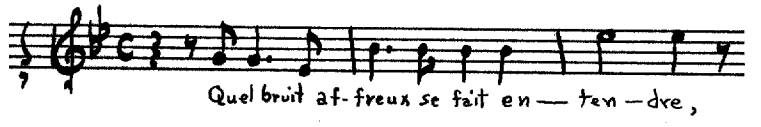
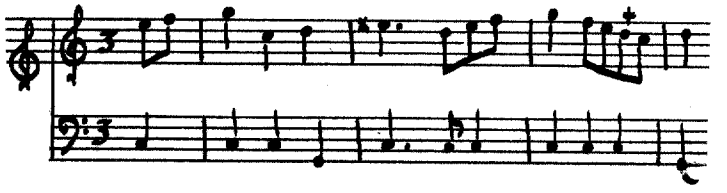


[Symphony]:



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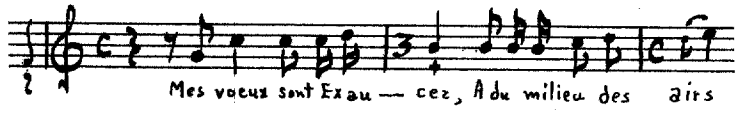
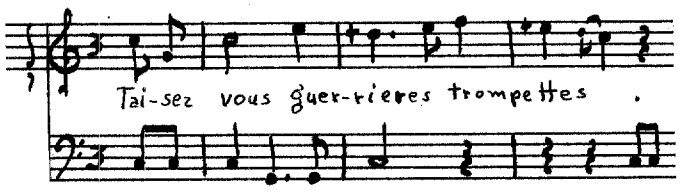


[Air]: 

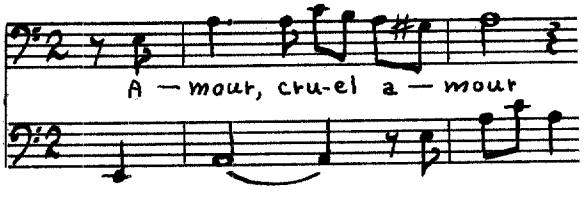
Le mepris de l'amour

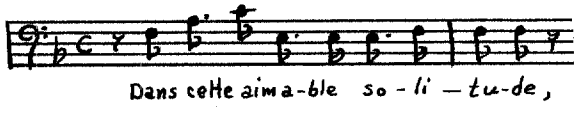
Source: Manuscript Cons. [X.632 (7).

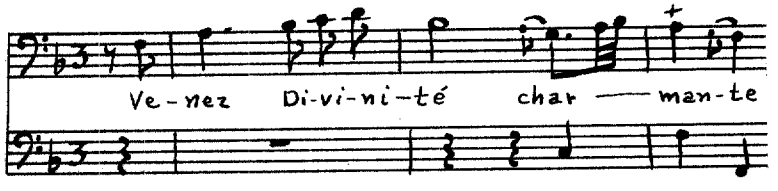
Instrumentation: Flutes, violins, solo voice (A-f') and unfigured bass (bass viols).

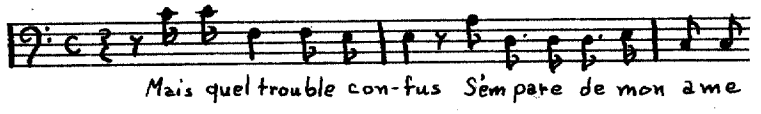
Text: Author unknown.

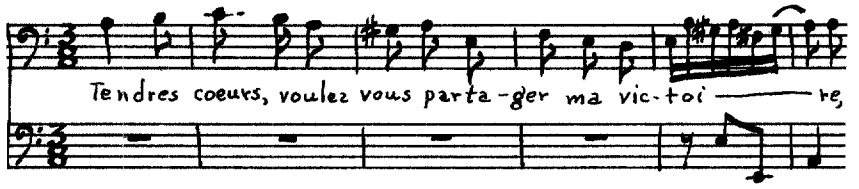
Themes:

[Air]: 

Recitative: 

Air: 

[Recitative]: 

Air: 

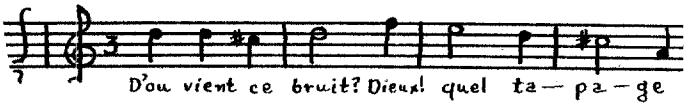
La parodie de Didon

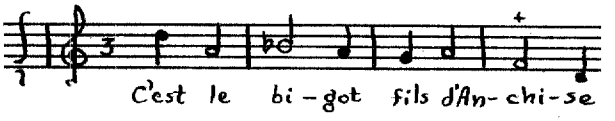
Source: BN Vm^{7} 272, LA PARODIE/ DE DIDON,/ CANTATE./ DE L'IMPRIMERIE DU MONT-PARNASSE/ 1731.

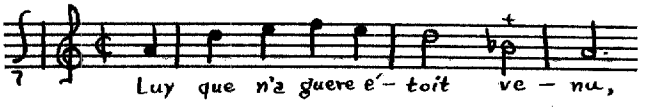
Instrumentation: Only the voice parts, including twenty-nine soprano solos ($c^{\#'}$-g"), a chorus for soprano I (g'-f"), soprano II (g'-$e^{b"}$) and bass (B-c') and a duo for soprano (g'-e") and bass (A-e') are extant.

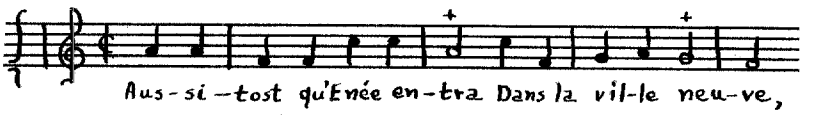
Text: Author unknown.

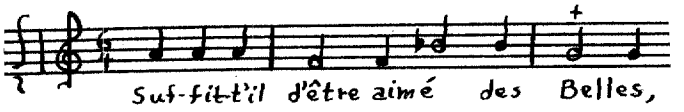
Themes:

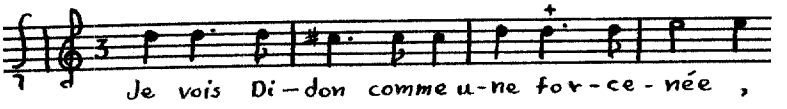
[Air]: 

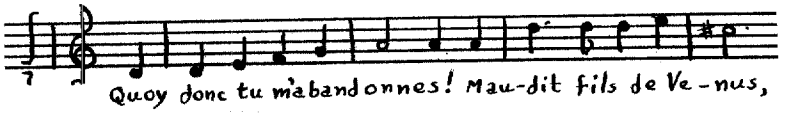
[Air]: 

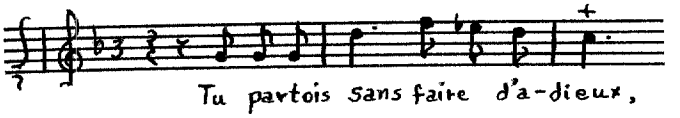
[Air]: 

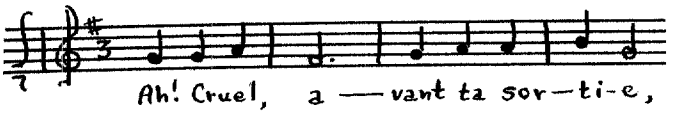
[Air]: 

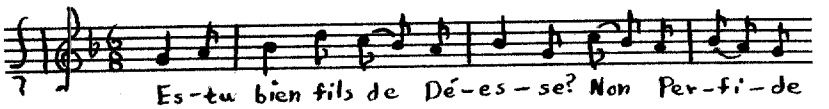
[Air]: 

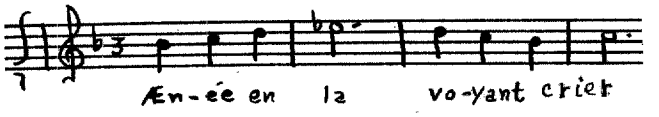
[Air]: 

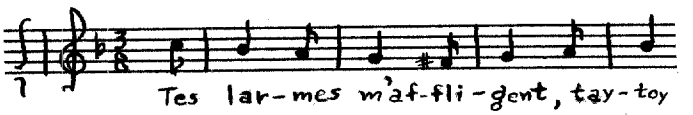
[Air]: 

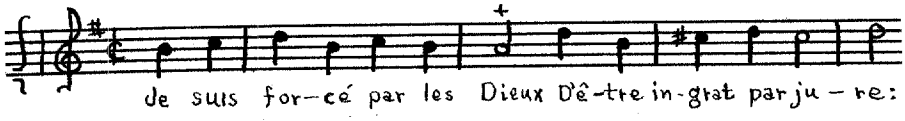
[Air]: 

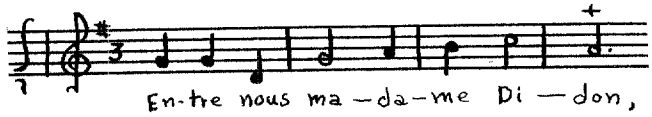
[Air]: 

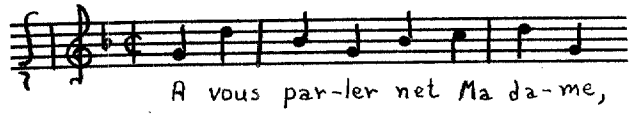
[Air]: 

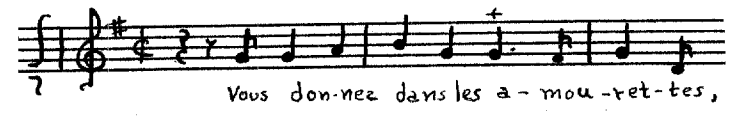
[Air]: 

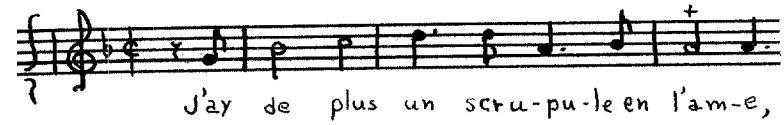
[Air]: 

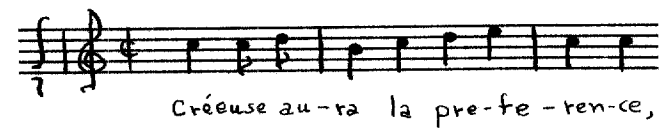
[Air]: 

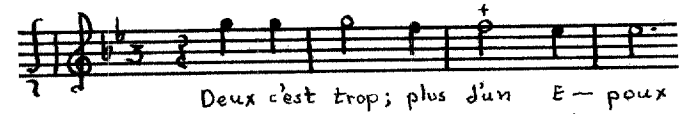
[Air]: 

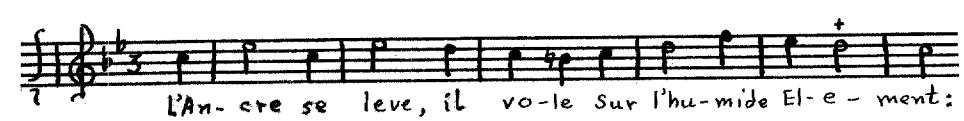
[Air]: 

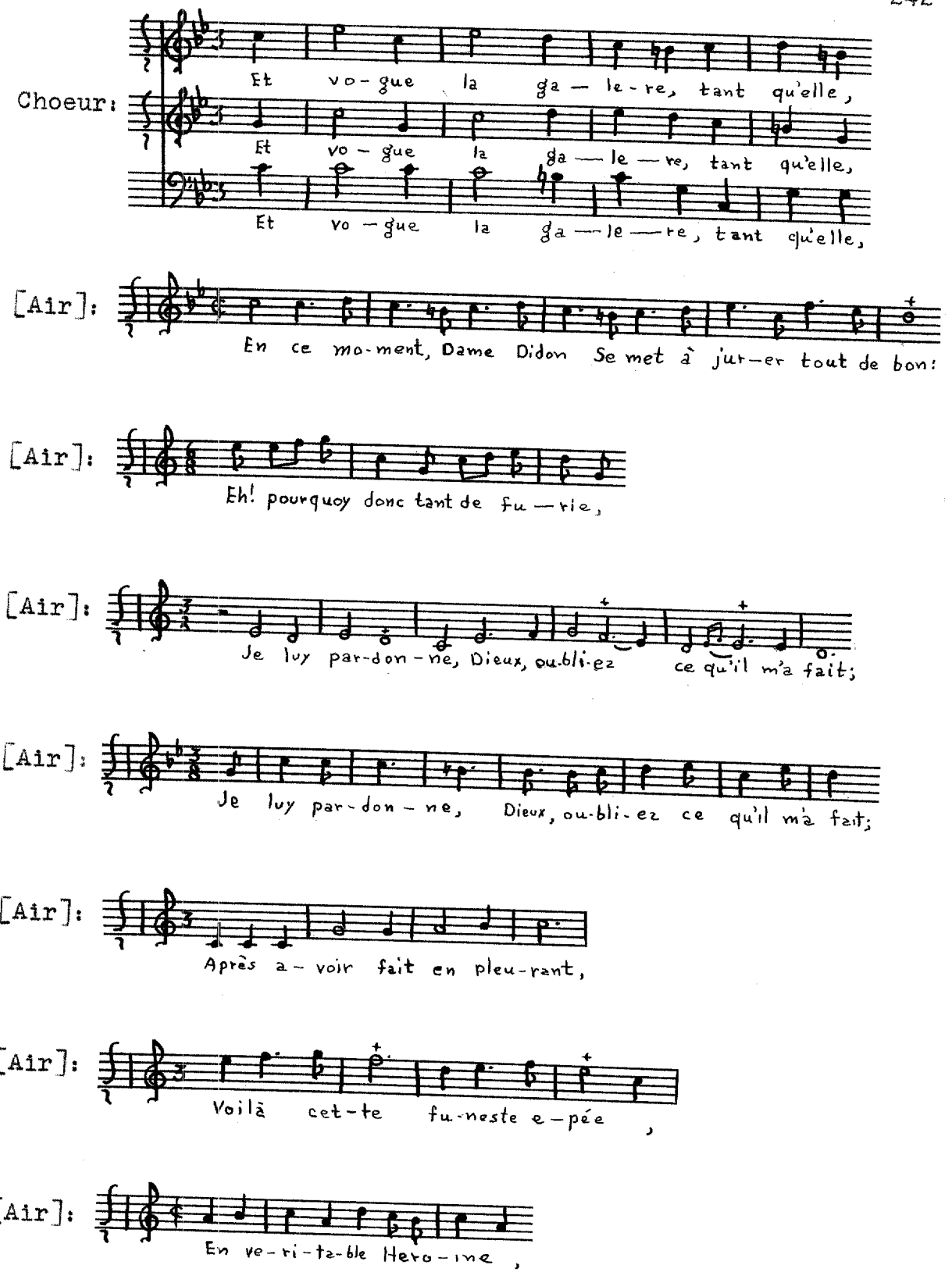
[Air]: 

[Air]: 

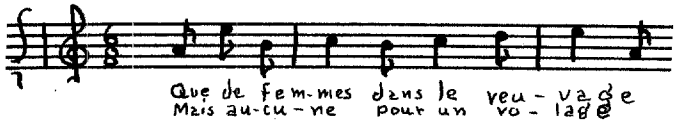
[Air]: 

[Air]: 

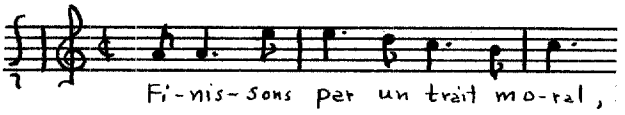
[Air]: 


Choeur:
Et vo-gue la ga-le-re, tant qu'elle,
Et vo-gue la ga-le-re, tant qu'elle,
Et vo-gue la ga-le-re, tant qu'elle,
[Air]:
En ce mo-ment, Dame Didon Se met à jur-er tout de bon:
[Air]:
Eh! pourquoy donc tant de fu-rie,
[Air]:
Je luy par-don-ne, Dieux, ou-bli-ez ce qu'il m'a fait;
[Air]:
Je luy par-don-ne, Dieux, ou-bli-ez ce qu'il m'a fait;
[Air]:
Après a-voir fait en pleu-rant,
[Air]:
Voilà cet-te fu-neste e-pée,
[Air]:
En ve-ri-ta-ble Hero-ine,

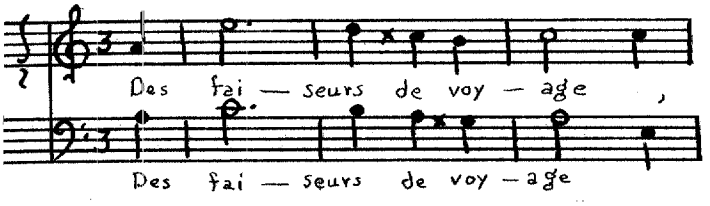
[Air]:



[Air]:



[Duo]:



Vous seul avés brisé la chaine

Source: Cons. [Rés. 2277, PARODIES/ SPIRITUELLES,/ EN FORME DE CANTATES;/ Sur des Airs choisis de Messieurs Le Camus,/ Lambert, de Lully, & autres./ Nouvelle Edition revûë & corrigée./ DE L'IMPRIMERIE,/ De J. B. Christophe Ballard, seul Imprimeur du Roy pour la Musique,/ ruë Saint Jean de Beauvais, au Mont-Parnasse./ M.DCCXVII./ Avec Privilege du Roy.[5]

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Author unknown.

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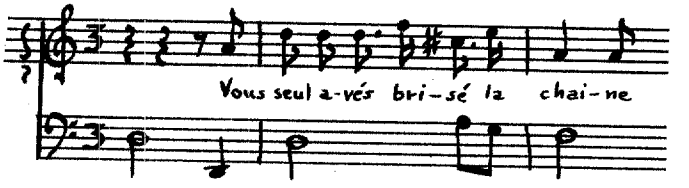
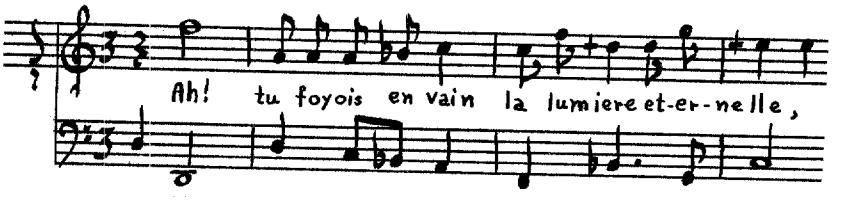
[5]The compiler of the texts which have been set to music of the above named composers is J. B. C. Ballard, but because the composers of specific compositions have not been identified, these cantatas are listed under "Anonymous."

Themes:[6]

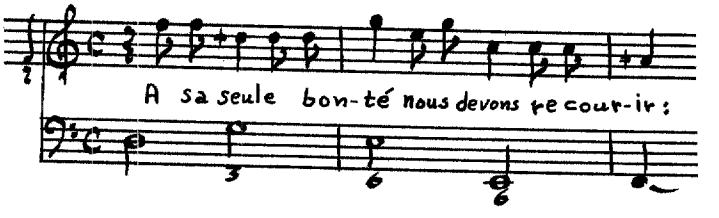
[Air]:



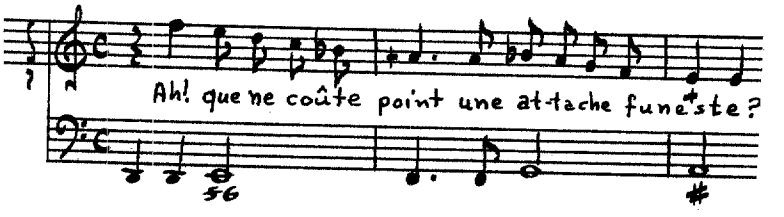
[Air]:



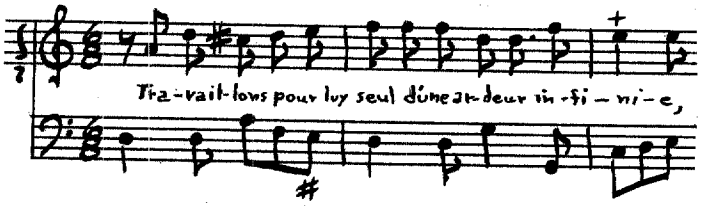
[Air]:



[Air]:



[Air]:



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[6]Pages 1 and 2 of the music of this set are in manuscript.

Bonté de Jesus-Christ

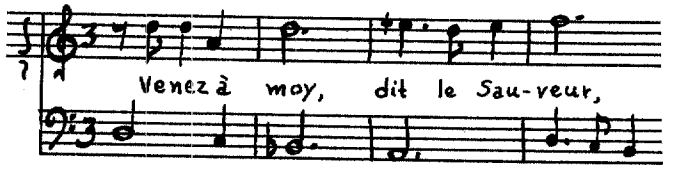
Source: Cons. [Rés. 2277 (see PARODIES, page 243).

Instrumentation: Solo voice (e'-g") and figured bass.

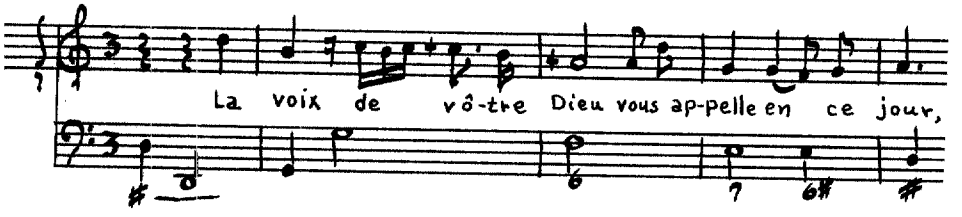
Text: Author unknown.

Themes:

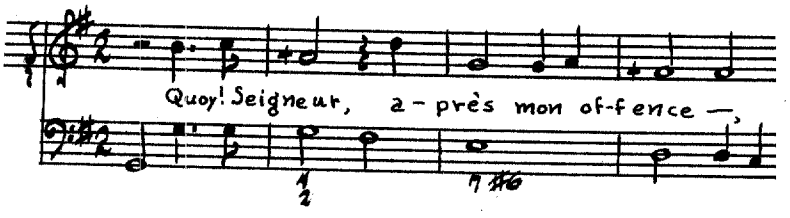
Air:



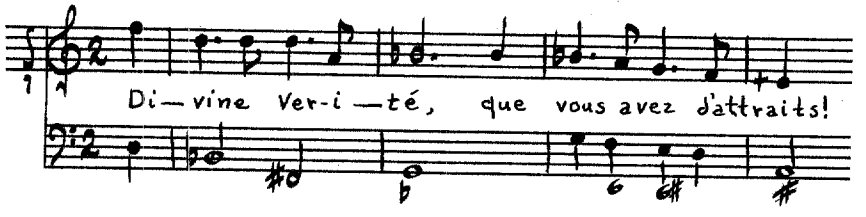
Air:



Air:



Air:



Vraye liberté

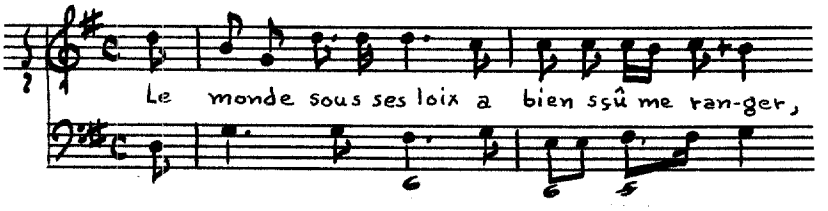
Source: Cons. [Rés. 2277 (see PARODIES, page 243).

Instrumentation: Voices (d'-g", G-d') and figured bass.

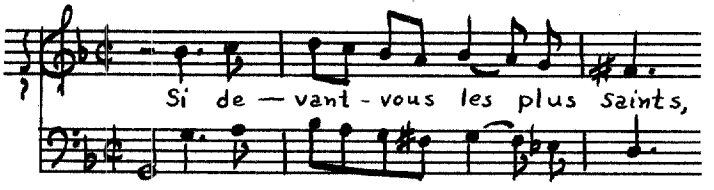
Text: Author unknown.

Themes:

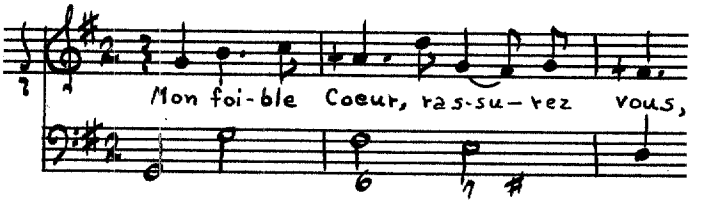
Air:



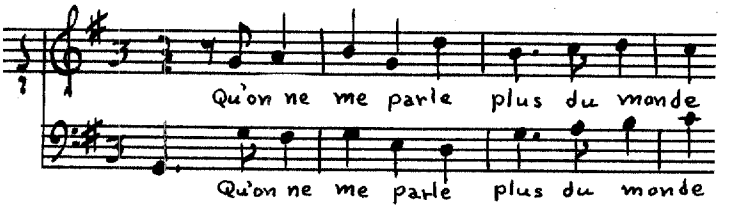
Air:



Air:



Duo:



Sentiments de Salomon

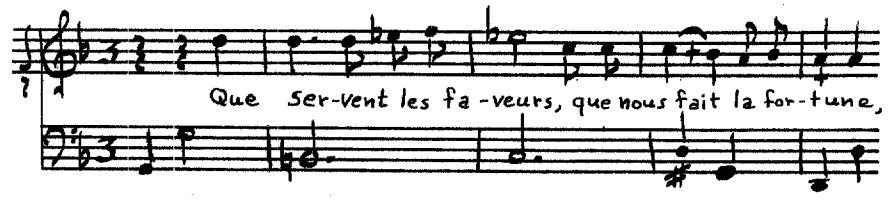
Source: Cons. [Rés. 2277 (see PARODIES, page 243).

Instrumentation: Solo voice (d'-g") and figured bass.

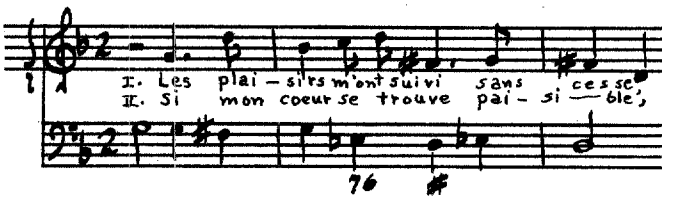
Text: Author unknown.

Themes:

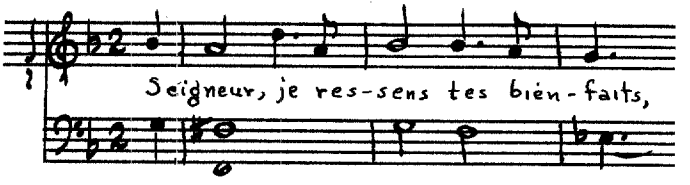
Air:



Air:



Air:



Crainte filialle

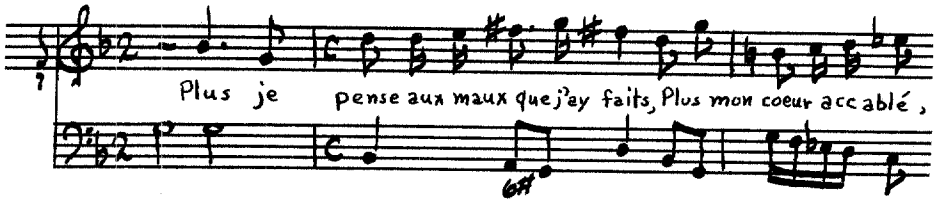
Source: Cons [Rés 2277 (see PARODIES, page 243).

Instrumentation: Solo voice (d'-g") and figured bass.

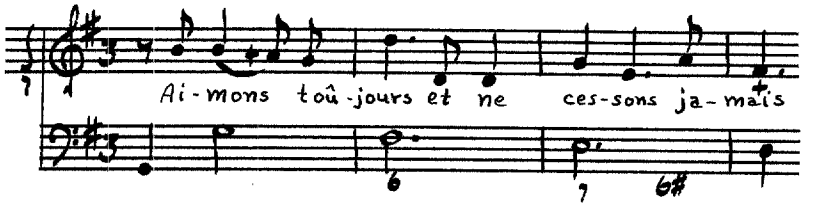
Text: Author unknown.

Themes:

Air:



Air:



Seul bonheur en Dieu

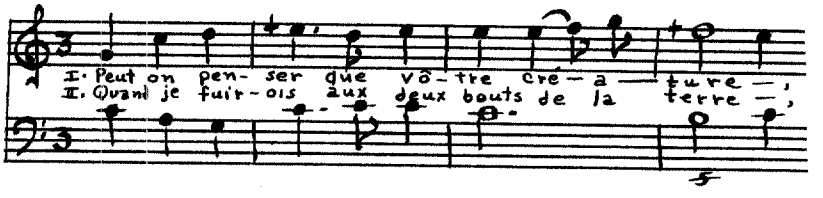
Source: Cons. [Rés. 2277 (see PARODIES, page 243).

Instrumentation: Voices (e'-b", c-d') and figured bass.

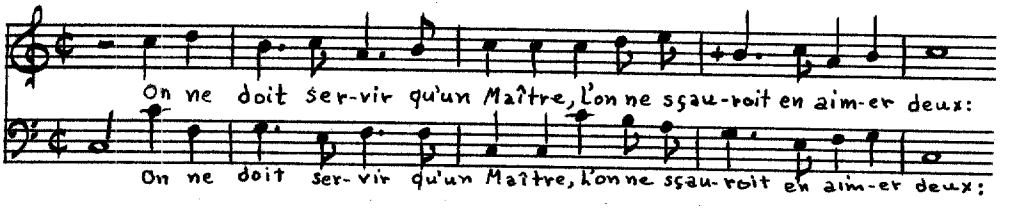
Text: Author unknown.

Themes:

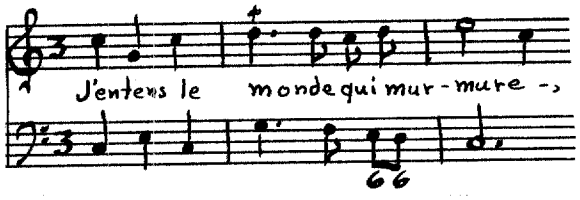
Air:



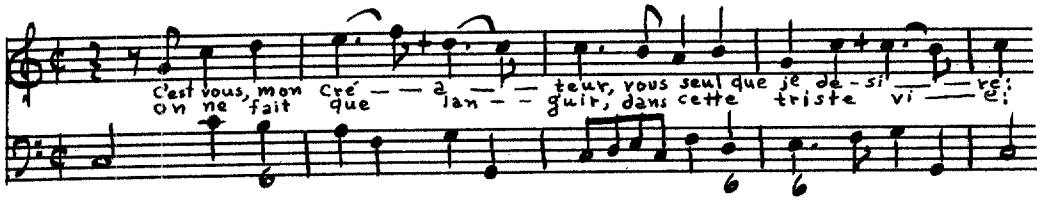
Air:



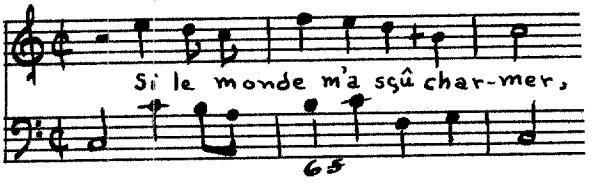
Air:



Air:



Air:



Remors et regrets du pecheur

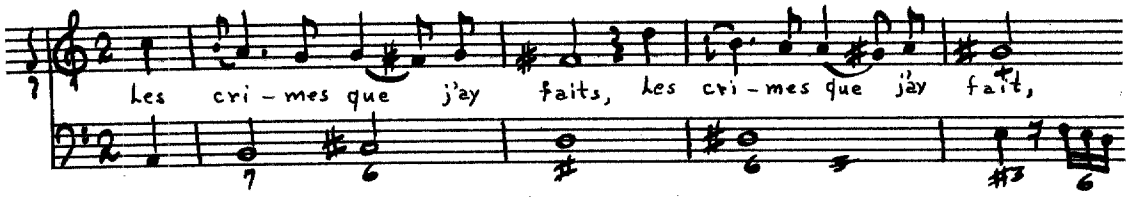
Source: Cons. [Rés. 2277 (see PARODIES, page 243).

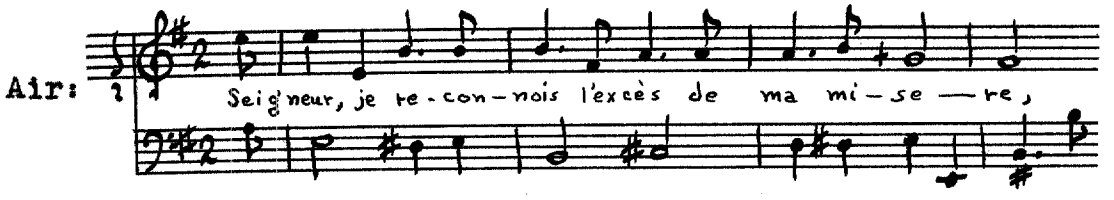
Instrumentation: Solo voice (d'-g") and figured bass.

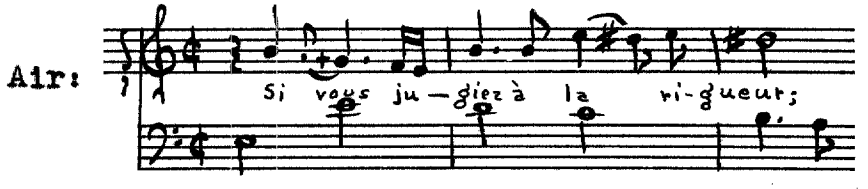
Text: Author unknown.

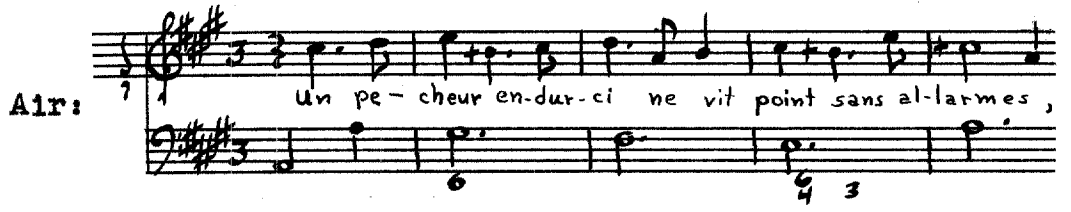
Themes:

Air:









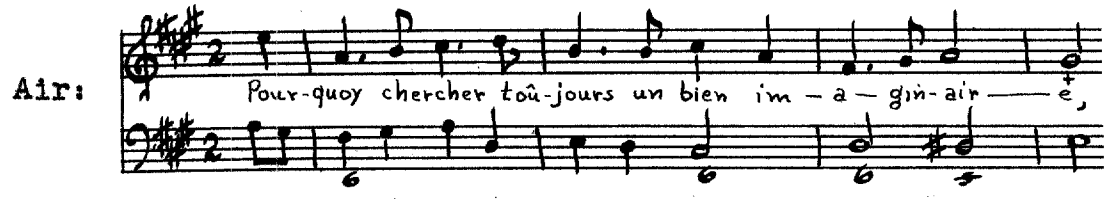
Vray bonheur

Source: Cons. [Rés. 2277 (see PARODIES, page 243).

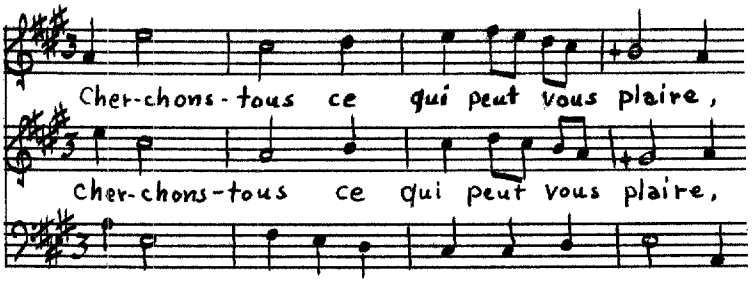
Instrumentation: Voices (f'-g", f'-f", A-c') and figured bass.

Text: Author unknown.

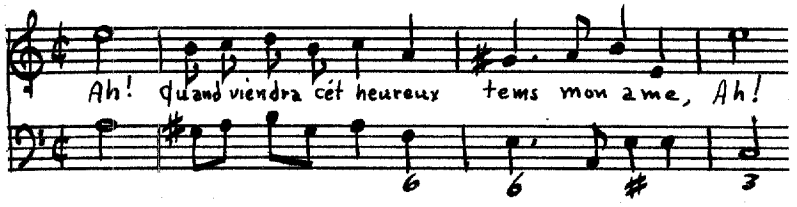
Themes:



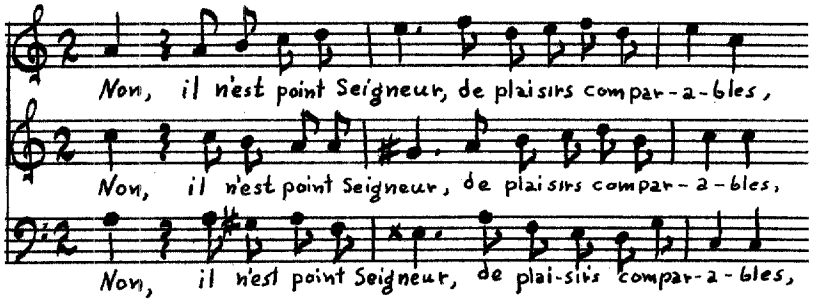
Duo:



Air:



Trio:



Sentimens d'humilite

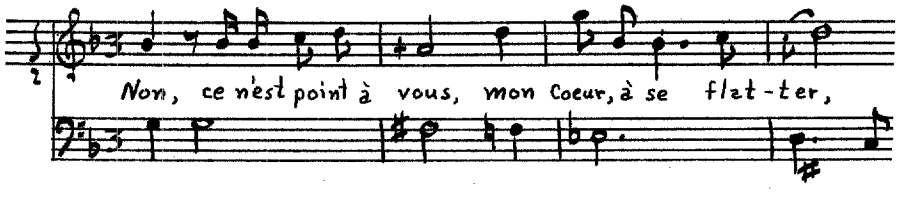
Source: Cons. [Rés. 2277 (see PARODIES, page 243).

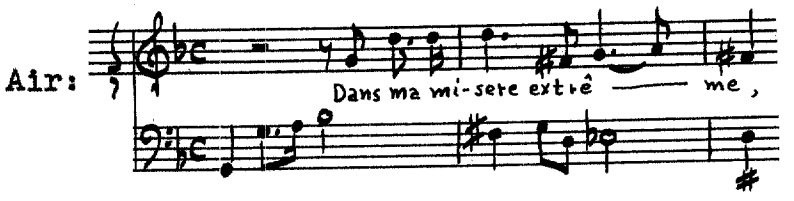
Instrumentation: Solo voice (d'-g") and figured bass.

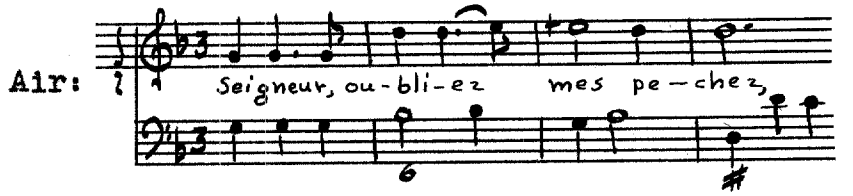
Text: Author unknown.

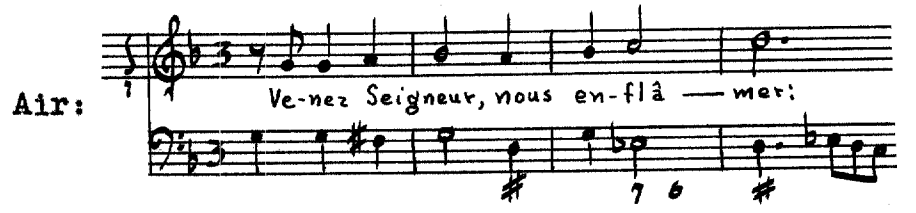
Themes:

Air:









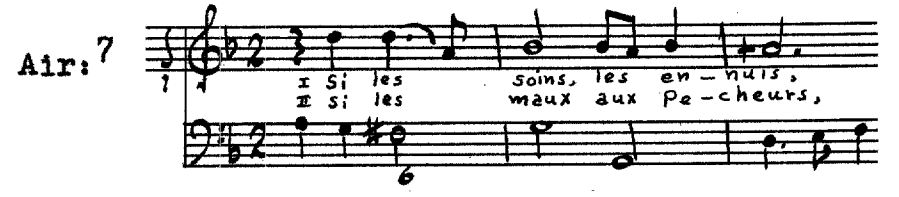
Ennuis salutaires

Source: Cons. [Rés. 2277 (see PARODIES, page 243).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Author unknown.

Themes:



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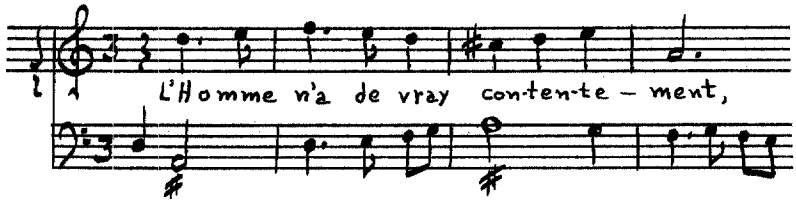
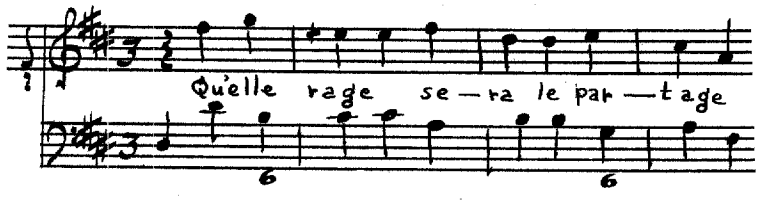
[7]The second couplet serves as a fourth air, to complete the cantata.

Air:



Air:



Avis a la jeunesse

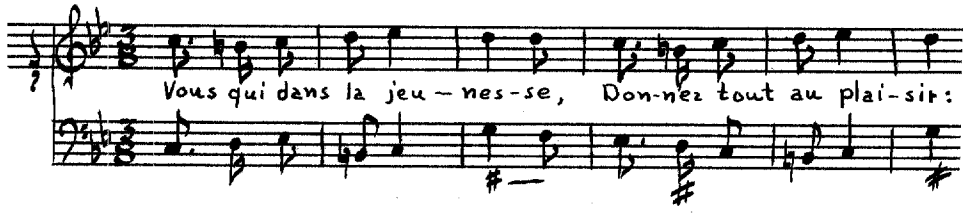
Source: Cons. [Rés. 2277 (see PARODIES, page 243).

Instrumentation: Solo voice (e'-g") and figured bass.

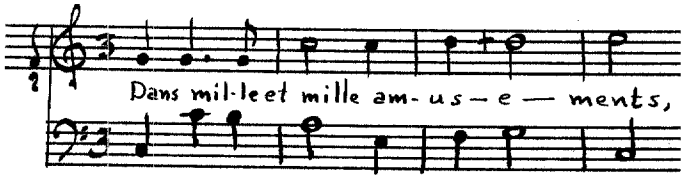
Text: Author unknown.

Themes:

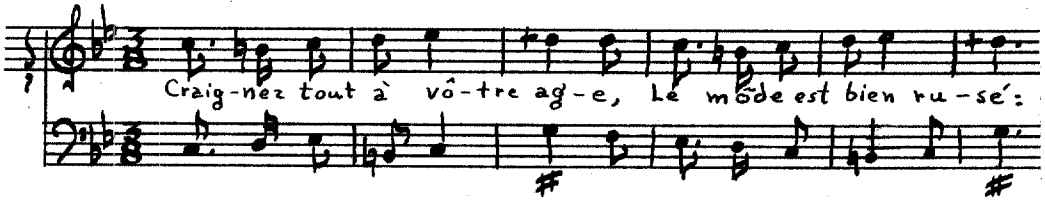
Air:



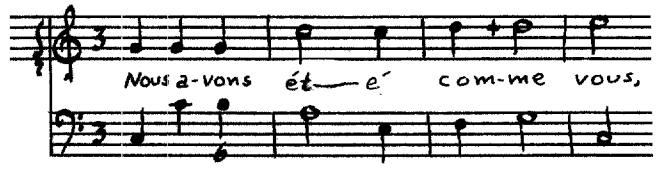
Air:



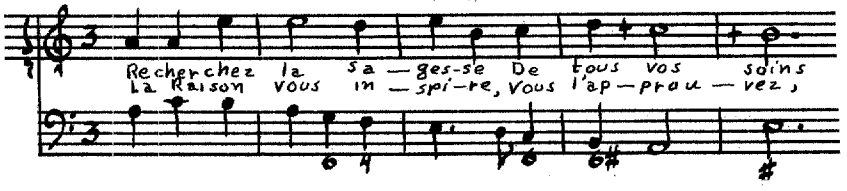
Air:



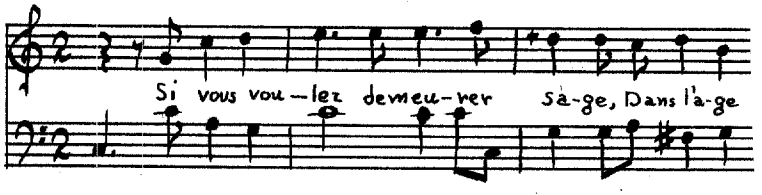
Air:



Air:



Air:



Psiché

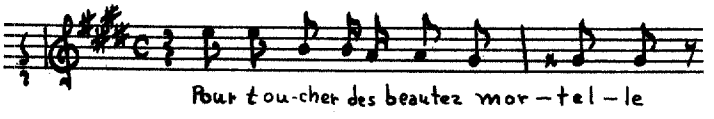
Source: Manuscript Cons. [Rés. F.1115, Psiché, Chantate En Simphonie.

Instrumentation: Violins, solo voice (d'-g") and figured bass.

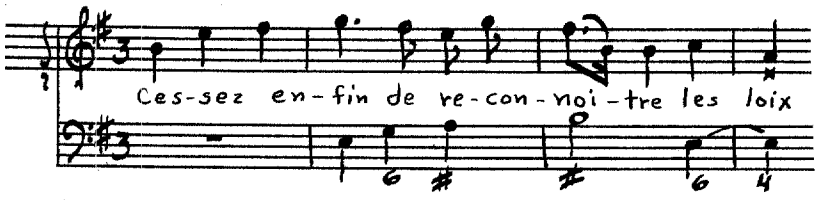
Text: Author unknown.

Themes:

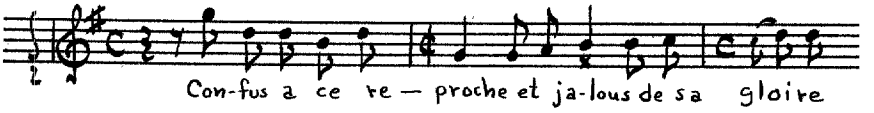
Recitative:



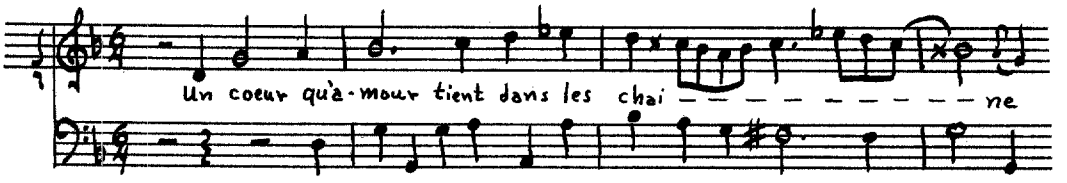
[Air]:



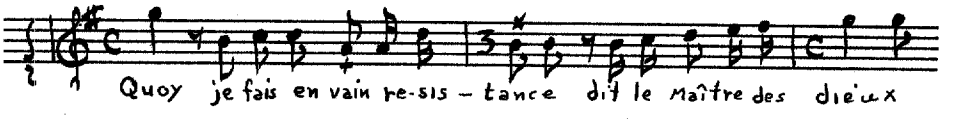
Recitative:



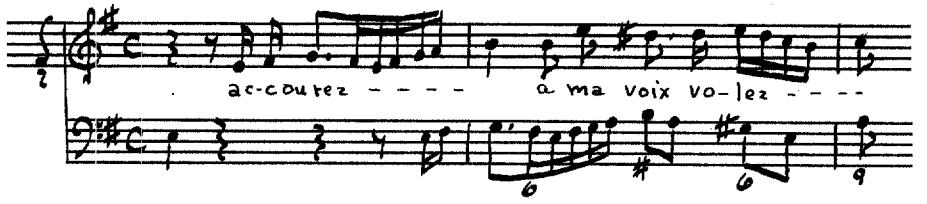
[Air]:



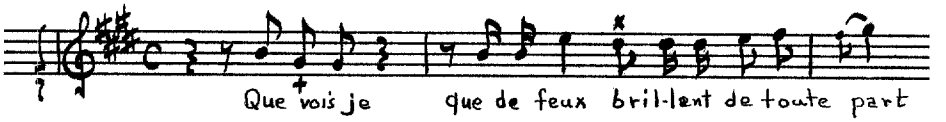
Recitative:



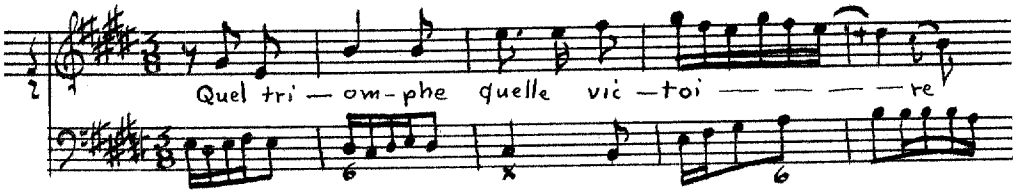
[Air]:



Recitative:



Air:



Sappho

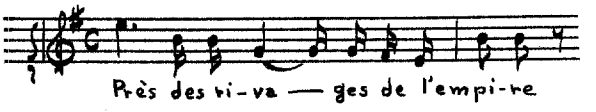
Source: Manuscript Cons. [Rés. H.750, Sappho. Cantate.

Instrumentation: Violins, solo voice (d'-f") and unfigured bass.

Text: Author unknown.

Themes:

Recitative:



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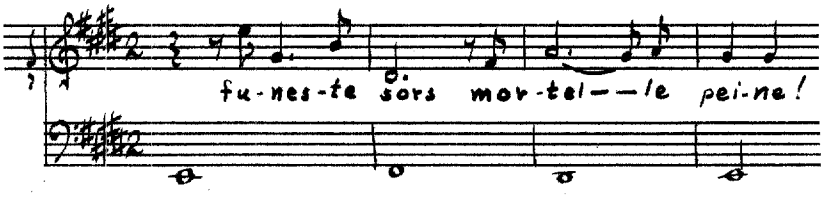

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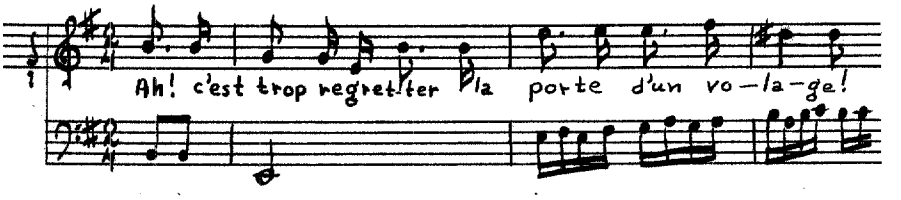
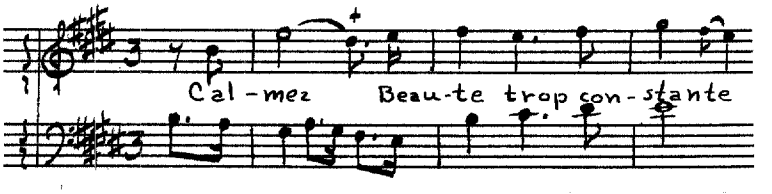
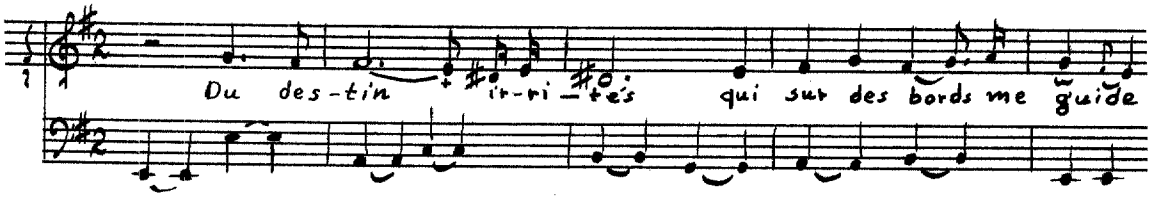


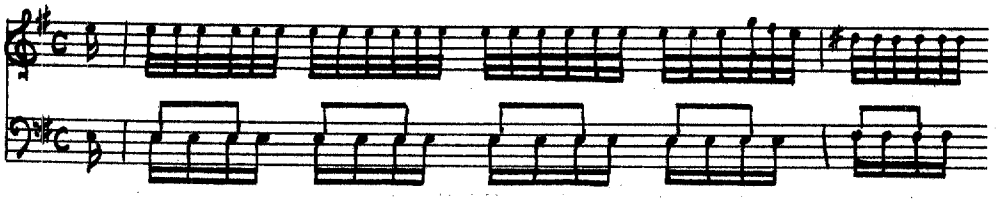
Air:



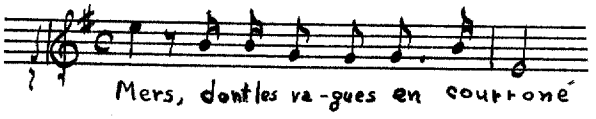
Air:



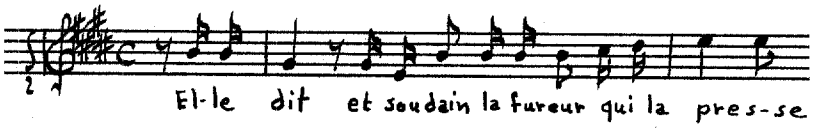
Tempest:



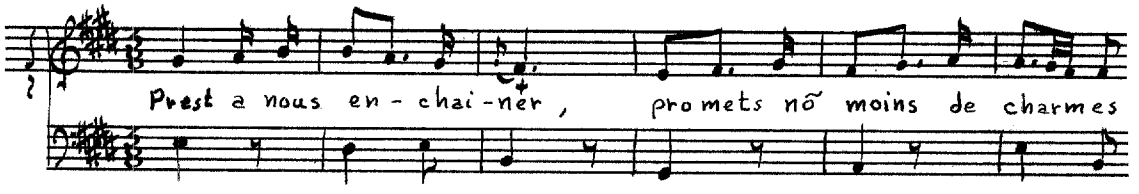
[Recitative]:



Recitative:



Air:



Aubert, Jacques

(1689-1753)

A celebrated violinist, Aubert (called "le vieux") was a student of Jean-Baptiste Sénaillé (ca. 1687-1730). In 1719, he was in the service of the Prince de Condé (1692-1740) and in 1724, was a member of the famed "Twenty-four Violins of the King." From 1728 until he retired in 1752, he played first violin in the orchestra of the Opéra.[8] Many of Aubert's pieces were performed at the Concert spirituel as is evidenced by the appearance of his name on many programs from 1729 until 1740. Most of the pieces were instrumental works, but Aubert also wrote an opera, La reine des Péris, which was produced in 1725, as well as several ballets.[9] Le ballet de Chantilly, which Eitner erroneously calls a cantata, is one of these.[10]

L'Inconstance

Source: Cons. [Y.303, RECUEIL DE CANTATES/ FRANÇOISES ET ITALIENNES,/ ET/ D'AIRS SERIEUX ET A BOIRE,/ choisis de differens Autheurs/ Pour l'HIVER de l'Année MDCCXXVI A AMSTERDAM,/ Aux dépens de MICHEL CHARLES le CENE, Libraire, chez qui l'on trouve/ un assortment général/ de Musique.

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[8]Lionel de la Laurencie, L'École Française de Violon de Lully à Viotti (Paris, 1922), I, 201.

[9]Eugène Borrel, "Aubert, Jacques," Die Musik in Geschichte und Gegenwart, Vol. I (Cassel and Basel, 1949), col. 776.

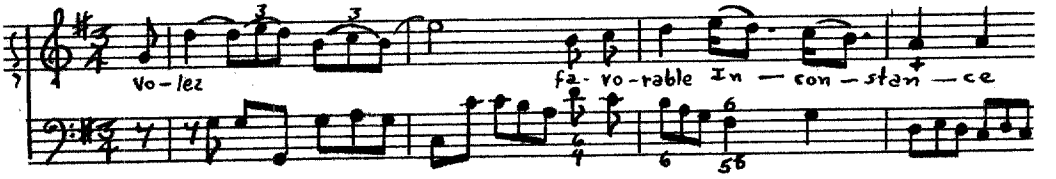
[10]Robert Eitner, "Aubert, Jacques," Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der Christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts, I (Leipzig, 1898), 234.

Instrumentation: Violin, solo voice (d'-f") and figured bass.

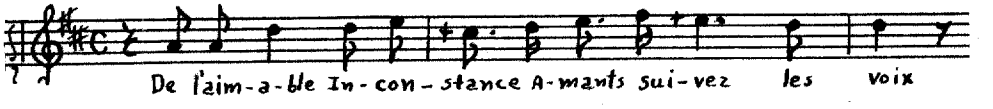
Text: Author unknown.

Themes:

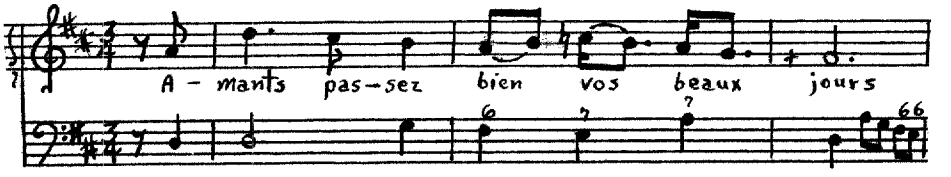
Air:



Recitative:



Air:



Barbeau de Gervais

The name Barbeau de Gervais, which appears at the beginning of the manuscript of this version of "Acteon," is probably a pseudonym for a composer who did not wish to be known as the author of this cantate.[11]

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[11] "Barbeau" had several possible meanings in the 18th century. It could be translated as "cornflower," "bar-fish," or "little beard." In underworld argot, barbeau has the special meaning of procurer (pimp).

Acteon

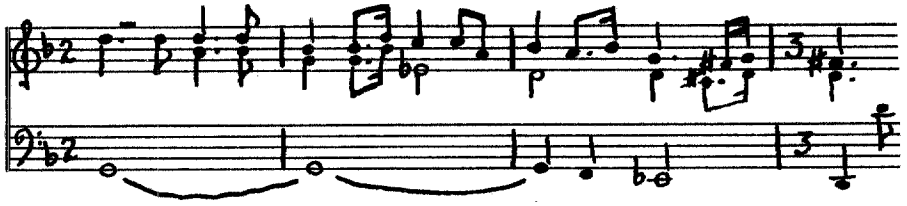
Source: Manuscript BN Vm^{7} 4762, Acteon, Burlesque Cantate,/ par Barbeau/ de Gervais/ 1710/. There is another manuscript copy in Cons. [D.1559 (4).

Instrumentation: Two violins, solo voice (A-e$^{b'}$) and figured bass.

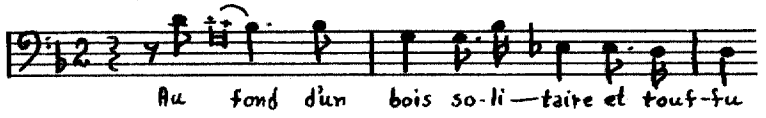
Text: Author unknown.

Themes:

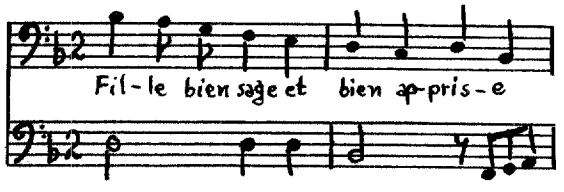
[Prelude]:



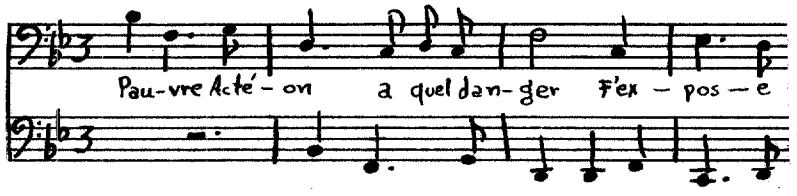
Recitative:



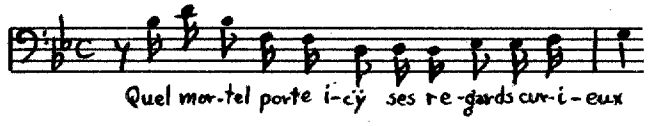
[Air]:

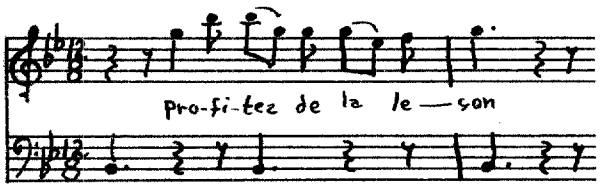


[Air]:



Recitative:



[Air]: 

Bernier, Nicolas

(1665-1734)[12]

Bernier, one of the first French composers to utilize the form of the secular cantata, began his musical career as a choir boy at the cathedral in Mantes. He later traveled to Rome in order to study composition with Caldara (ca. 1670-1736), returning to Paris in 1692, where he installed himself as a teacher of keyboard instruments. From 1694, until he became Chapel Master of St. Germain l'Auxerrois in 1698, he was Chapel Master at the cathedral of Chartres.[13] Between 1704 and 1726, he was the Master of Music of the Sainte-Chapelle in Paris, and starting in 1723, Bernier held one of the four vice-Chapel Master posts of the Royal Chapel at Versailles.[14] Bernier's first book of cantatas bears a privilege dated 1703, and between then and 1723, he was to

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[12]Philip Nelson, "Nicolas Bernier," unpublished doctoral dissertation, School of Music, University of North Carolina, Chapel Hill, North Carolina, 1958, pp. 6-25.

[13]Alexandre Cellier, "Bernier, Nicolas," Die Musik in Geschichte und Gegenwart, I (Cassel and Basel, 1949), col. 1792.

[14]Edward van der Straeten, "Bernier, Nicolas," Grove's Dictionary of Music and Musicians, 5th ed., I (London, 1954), 683.

produce six books of cantatas plus the two divertissements of the famous Nuits de Sceaux, which were written for the festivals held by the Duchess du Maine (1676-1753) at her château south of Paris. The thirty-six cantatas found in these books and the two "Concerts de chambre ou cantates françoises" of Les nuits de Sceaux form the largest collection of French cantatas by a single composer.

Diane

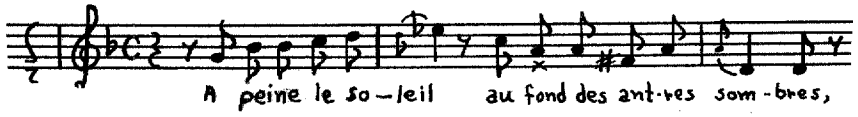
Source: BN Vm^{7} 214, CANTATES FRANÇOISES/ OV/ Musique de Chambre;/ a Voix Seule,/ AVEC/ Simphonie et sans Simphonie/ Avec la Basse Continue:/ COMPOSEES/ Par M^{r}. ....[Bernier]/[15] Premier Livre/ Partition in Folio./ SE VEND A PARIS/ Chez Foucault Marchand à l'entrée de la rue St Honoré a la/ Regle d'or Proche les Charniers./ Le Prix est de 5.$^{\#}$10^{s} en blanc. Gravées par H. de Baussen./ Avec Privilege du Roy.[16]

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Jean-Baptiste Rousseau.

Themes:

Recitative:



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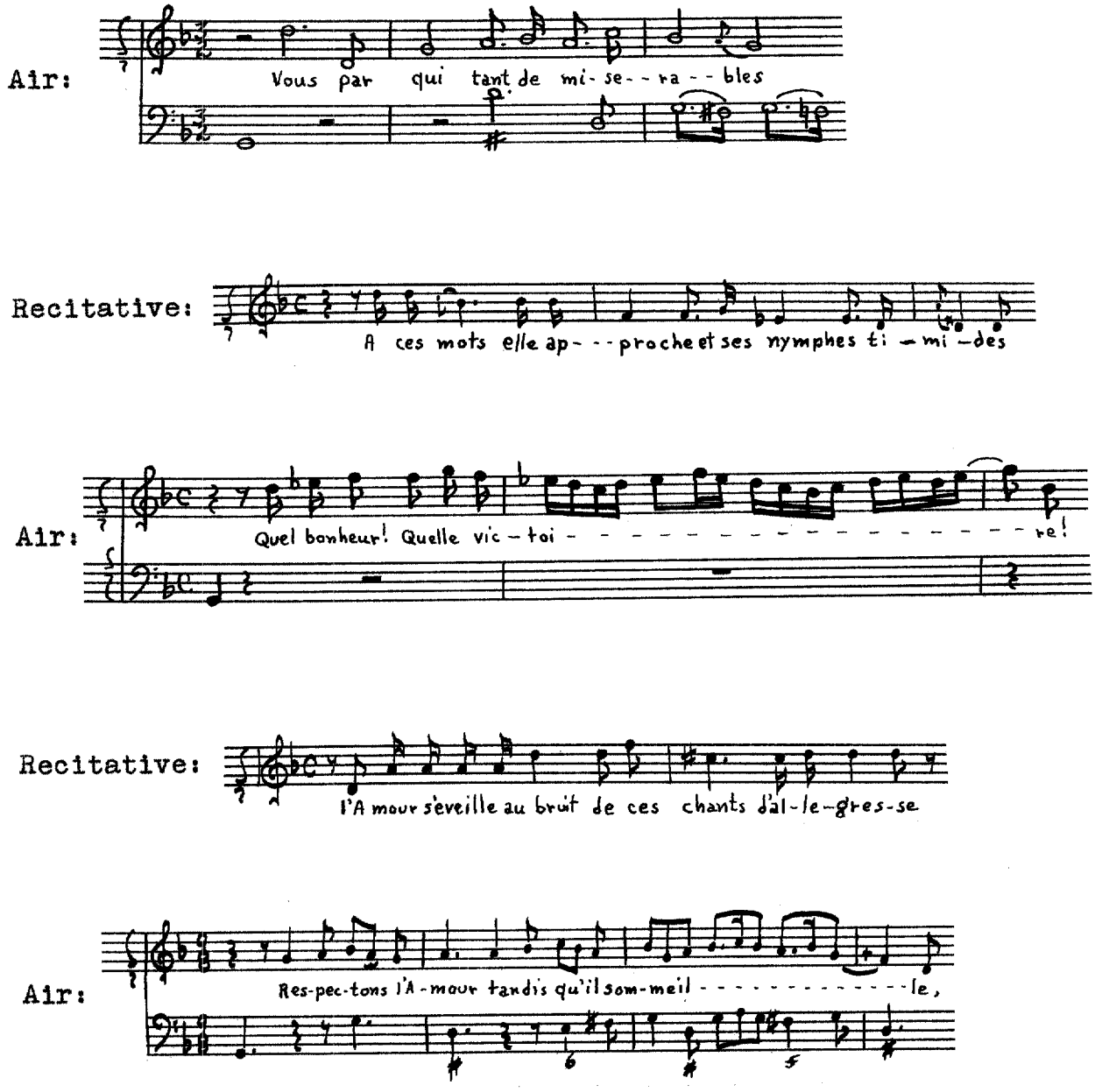
[15]The composer of this book of cantatas is identified in the "Privilege" of the fifth book, Les Nuits de Sceaux (Paris, 1715).

[16]A second edition of this book of cantatas was published in Paris, without date, by Le Clerc. Page 96 carries the inscription "Gravées par De Gland 1740." (See Cons. [D.1014.)



L'Inconstance

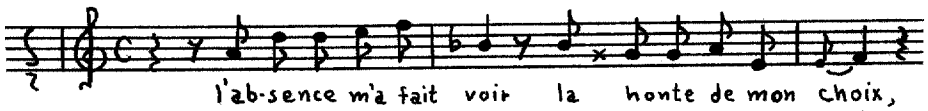
Source: BN Vm^{7} 214 (see Bernier, Book I, page 262).

Instrumentation: Solo voice (d'-g") and figured bass.

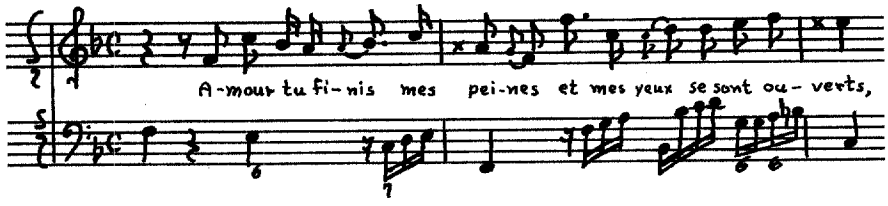
Text: Jean-Baptiste Rousseau (L'Amant Heureux).

Themes:

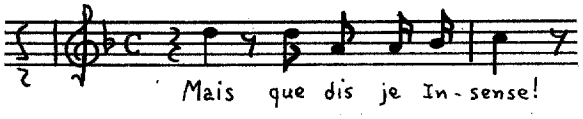
Recitative:



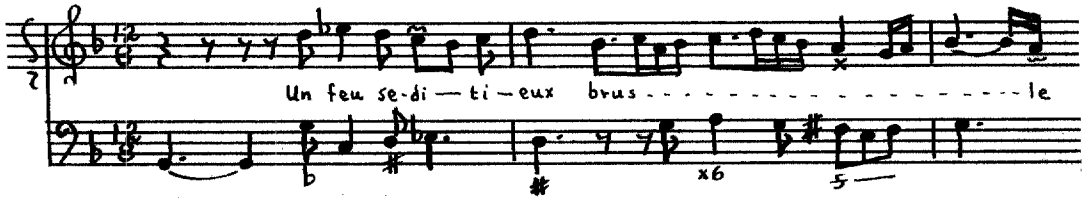
Air:



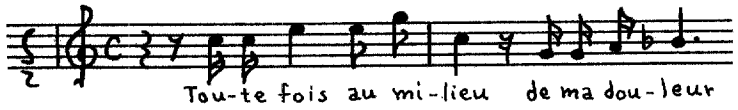
Recitative:



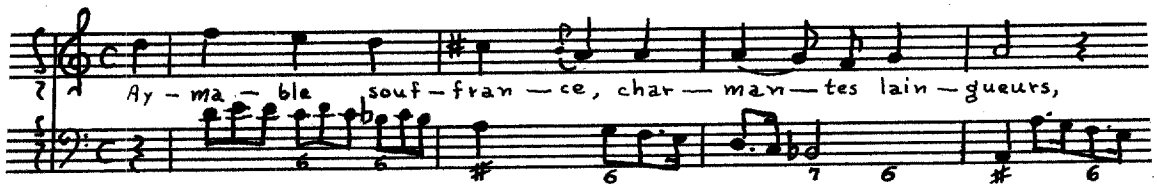
Air:



Recitative:



Air:



Venus et Adonis

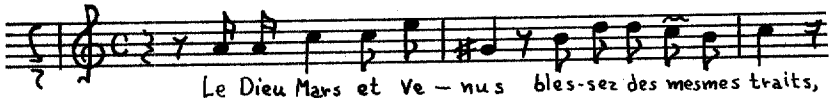
Source: BN Vm^7 214 (see Bernier, Book I, page 262).

Instrumentation: Solo voice (e'-g") and figured bass.

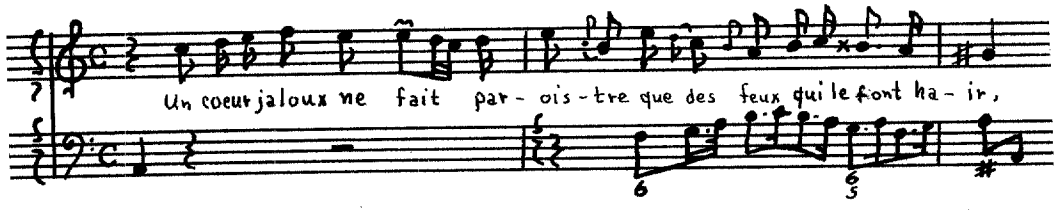
Text: Jean-Baptiste Rousseau (Adonis).

Themes:

Recitative:



Air:



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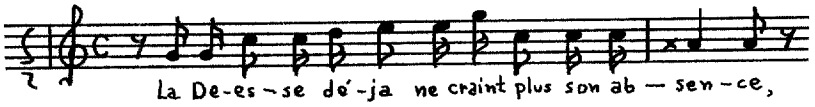

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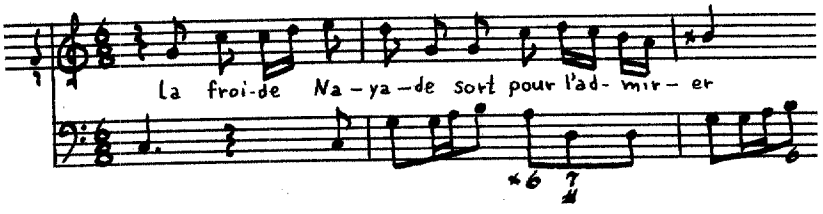

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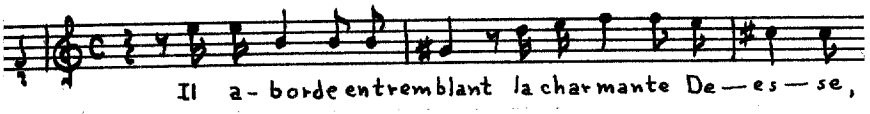
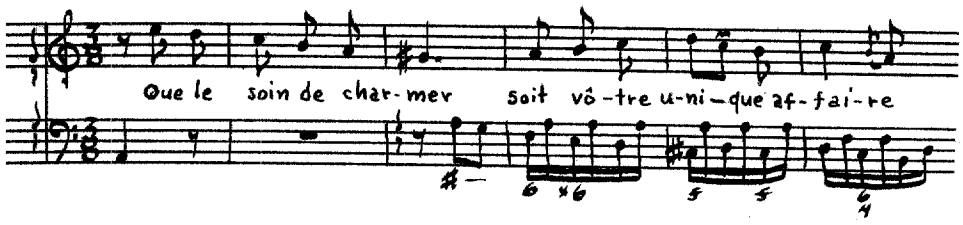


Air:



L'Himen

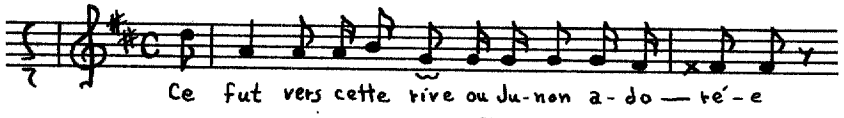
Source: BN Vm^7 214 (see Bernier, Book I, page 262).

Instrumentation: Solo voice (e'-g") and figured bass.

Text: Jean-Baptiste Rousseau.

Themes:

Recitative:



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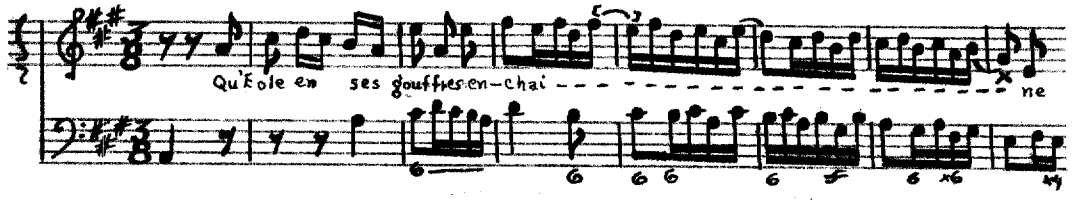

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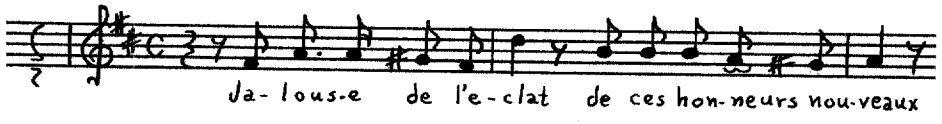

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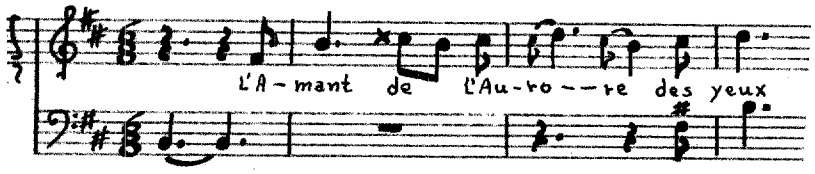

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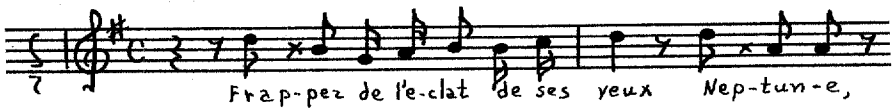

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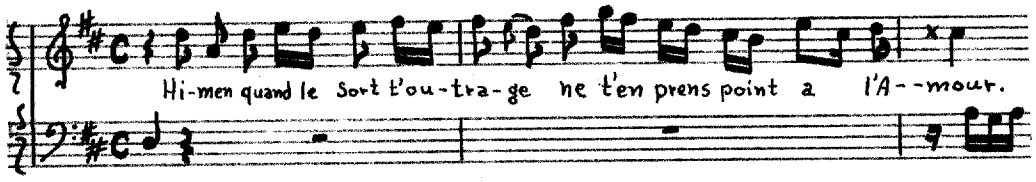


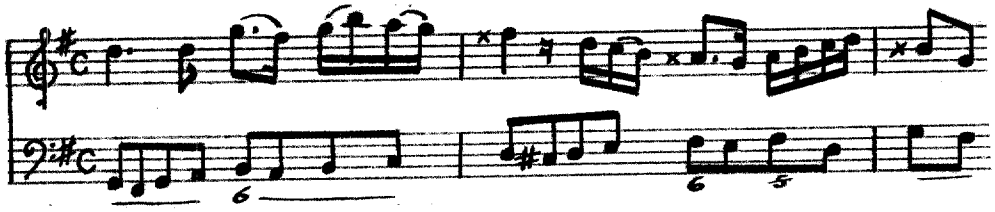
Le triomphe de l'Amour

Source: BN Vm^{7} 214 (see Bernier, Book I, page 262).

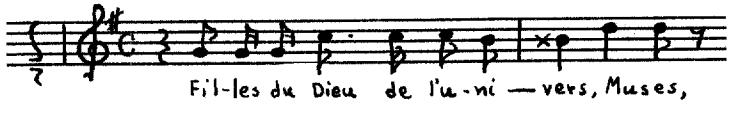
Instrumentation: [Violin], solo voice (d'-g") and figured bass.

Text: Jean-Baptiste Rousseau.

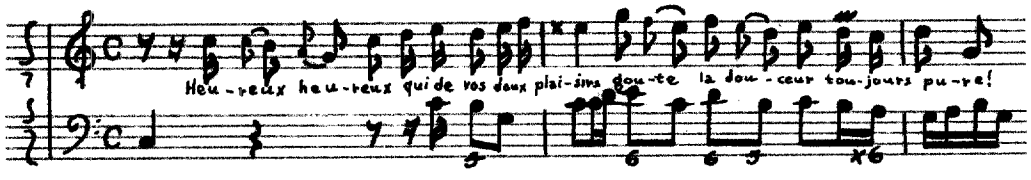
Prelude:



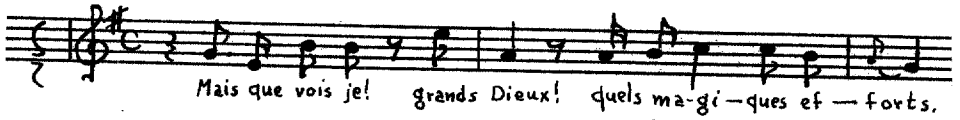
Recitative:



Air:



Recitative:



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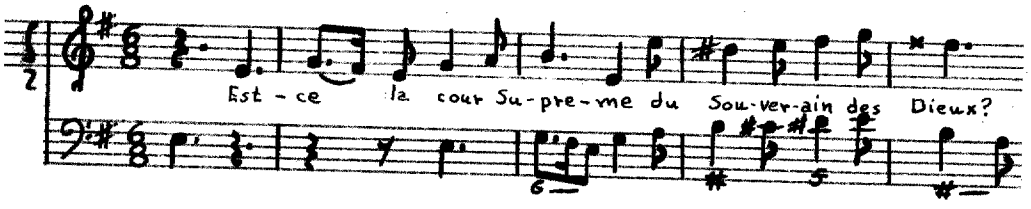

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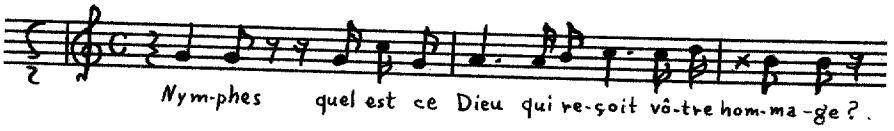

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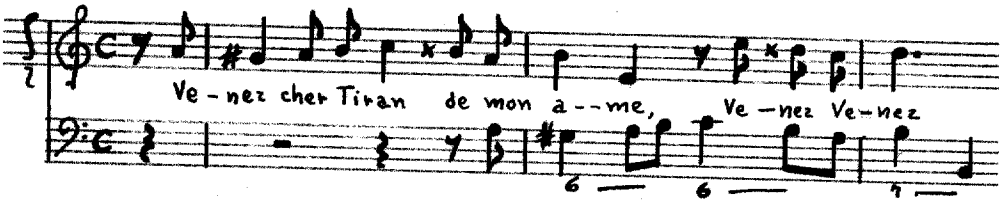

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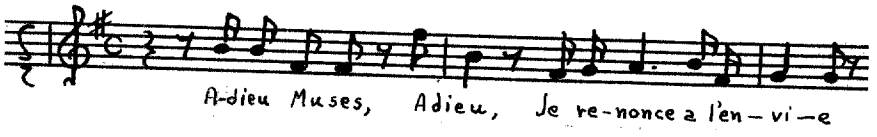
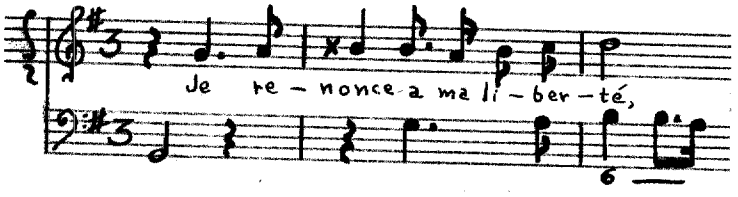


[Air]:



Les forges de Lemnos

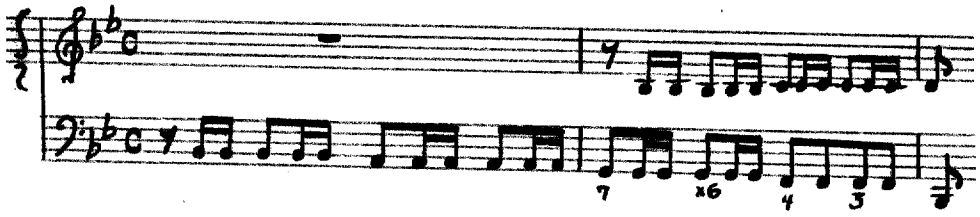
Source: BN Vm^7 214 (see Bernier, Book I, page 262).

Instrumentation: Violin, solo voice (d'-g") and figured bass.

Text: Jean-Baptiste Rousseau.

Themes:

Prelude:



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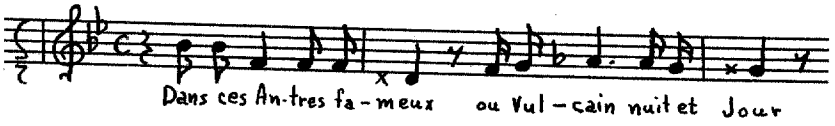

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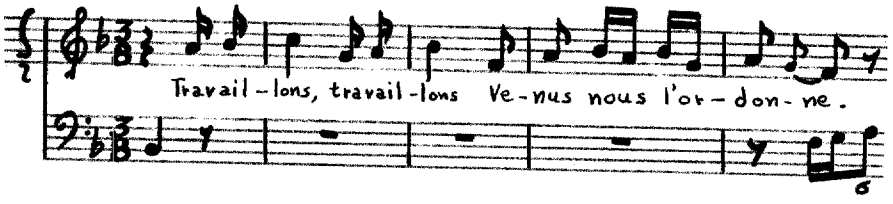

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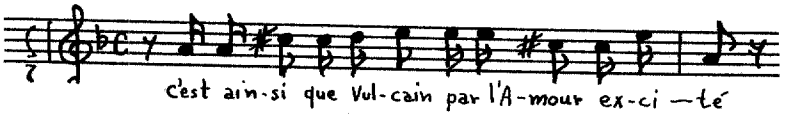
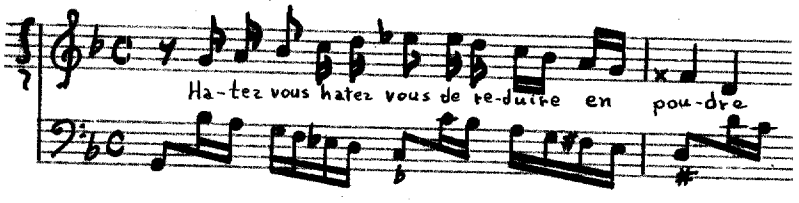
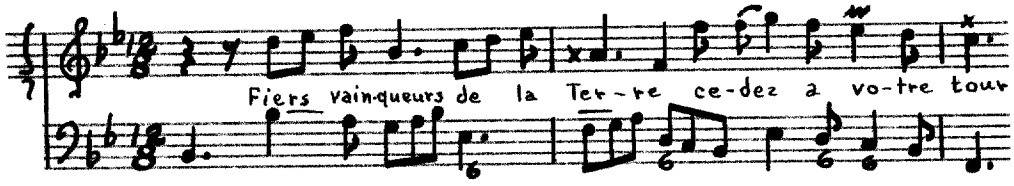


Air:



Recitative:

Air:



Protée

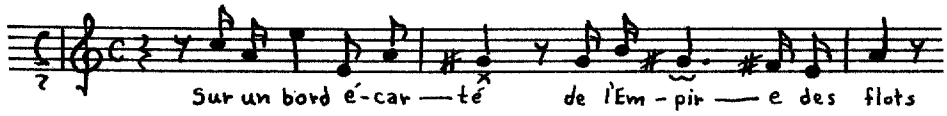
Source: BN Vm^{7} 215, Cantates Françoises/ ou/ Musique de Chambre/ a Voix Seule/ et a deux/ Avec/ Symphonie et Sans Symphonie/ Avec la Basse Continue/ Composées/ Par M^{r}. ... [Bernier]/[17] Second Livre/ Partition in Folio/ Le parolles sont de M^{r}. Fuzellier./ Se Vend A Paris/ Chez Foucault Marchand a l'Entrée de la rüe S^{t}. honoré,/ A la Regle d'Or proche les Charniers./ Le prix est de 5.^{tt}10.^{s} en blanc. Gravées par H. de Baussen./ Avec Privilege du Roy.[18]

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Louis Fuzellier.

Themes:

Recitative:



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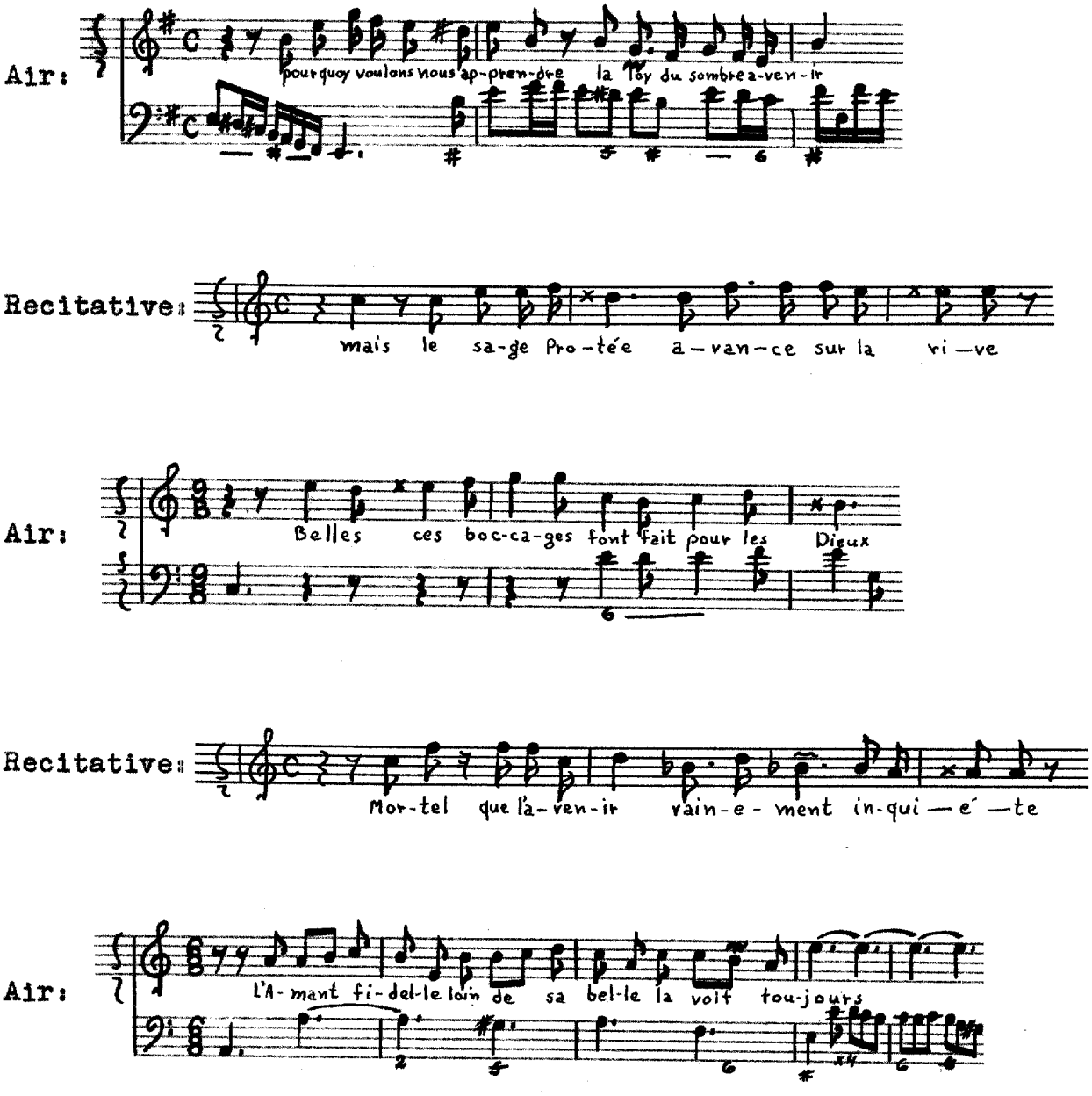
[17]The composer of this book of cantatas is identified in the "Privilege" of the fifth book.

[18]A second edition was published in Paris by Boivin without date (see BN Vm^{7} 226).



Les Zephirs

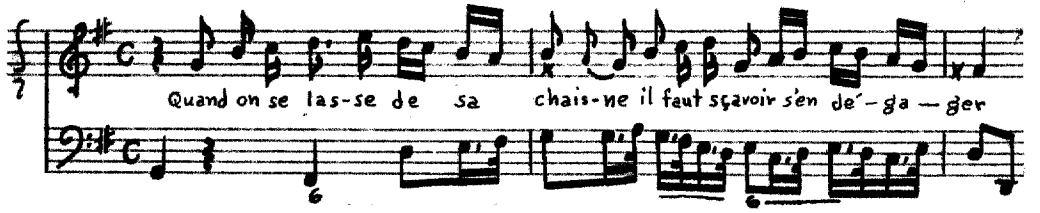
Source: BN Vm^{7} 215 (see Bernier, Book II, page 270).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Louis Fuzellier.

Themes:

Air:



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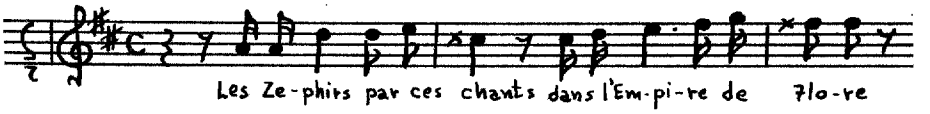

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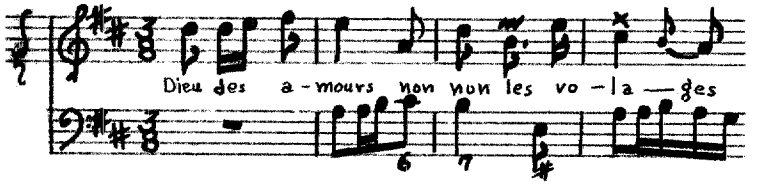

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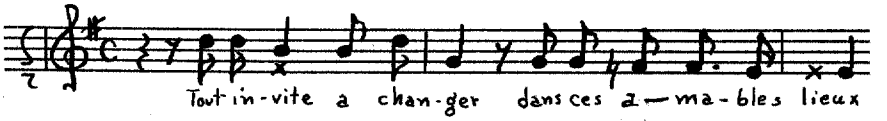

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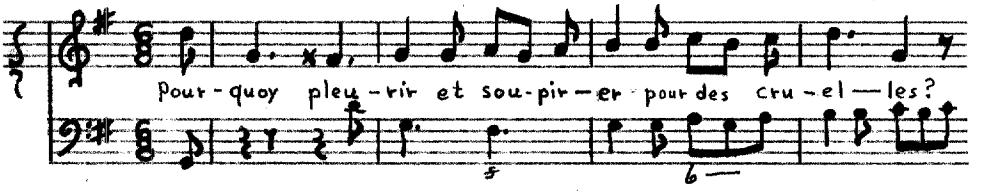


Les Songes

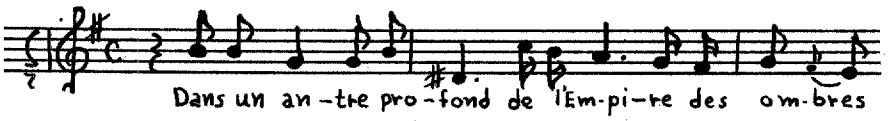
Source: BN Vm^{7} 215 (see Bernier, Book II, page 270).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Louis Fuzellier.

Themes:

Recitative:



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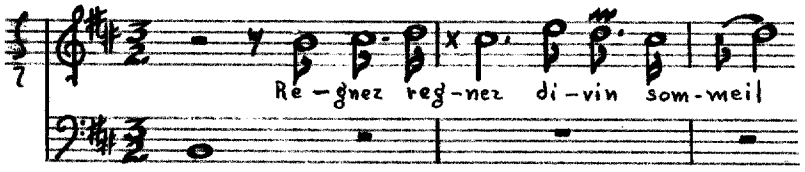

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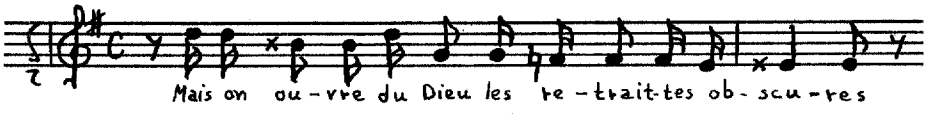

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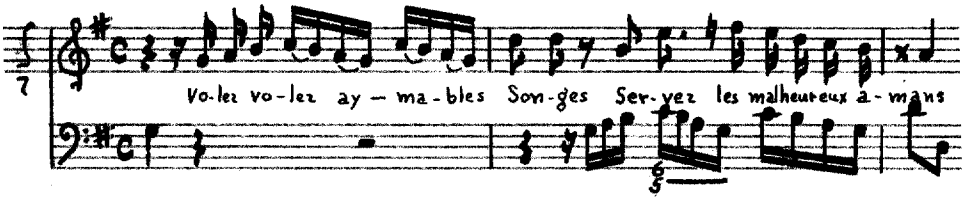

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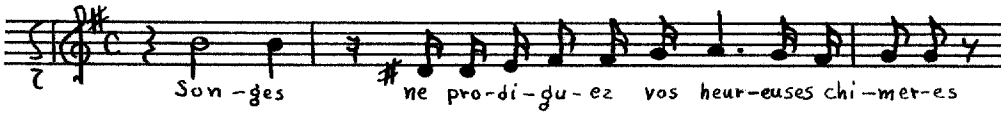
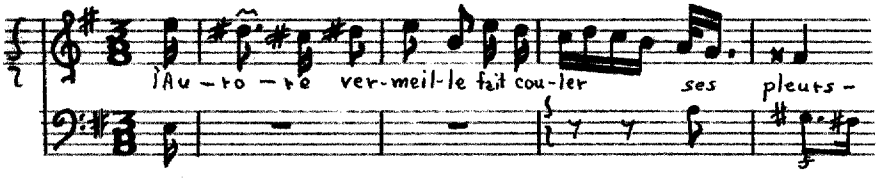


Air:



Le triomphe de Psiché

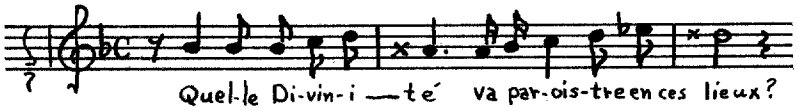
Source: BN Vm^{7} 215 (see Bernier, Book II, page 270).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Louis Fuzellier.

Themes:

Recitative:



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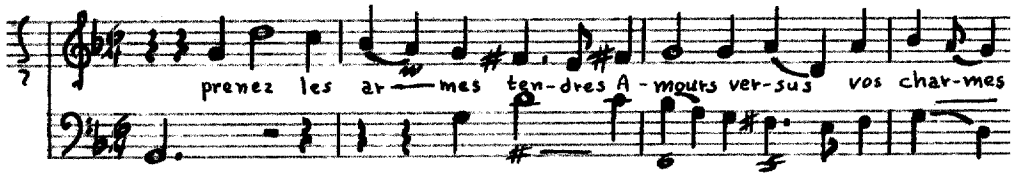

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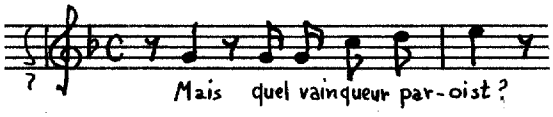
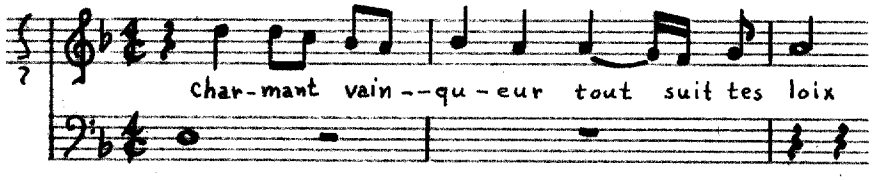
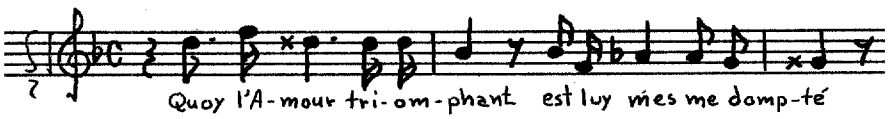
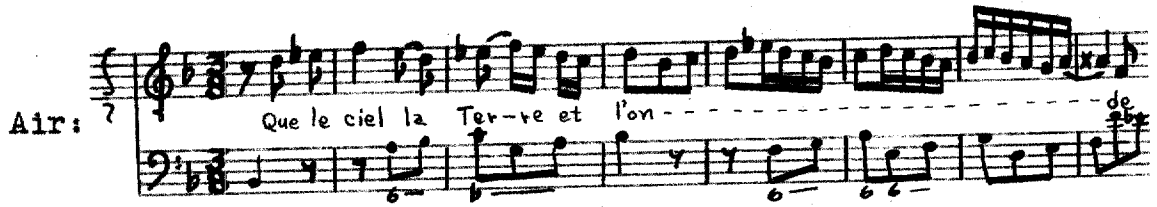


Air:



Recitative:





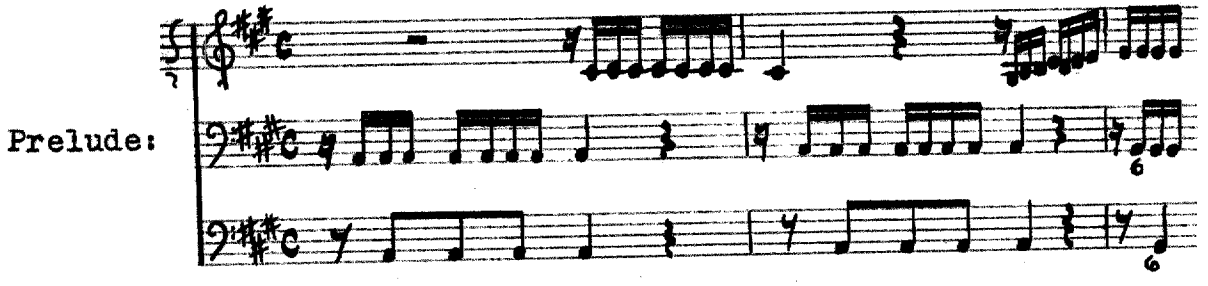
L'enlevement de Proserpine

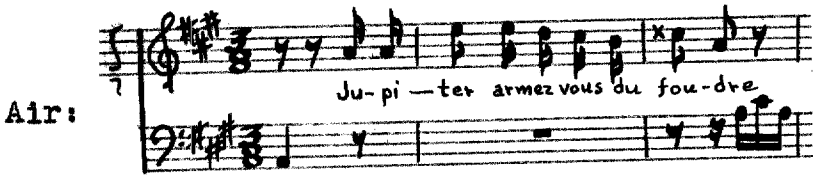
Source: BN Vm^{7} 215 (see Bernier, Book II, page 270).

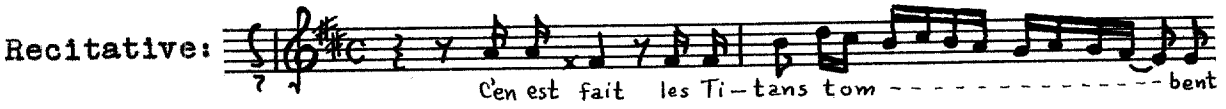
Instrumentation: [Violin], solo voice (d#'-a") and figured bass.

Text: Louis Fuzellier.

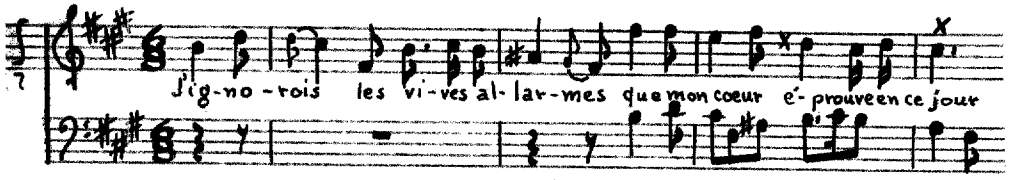
Themes:



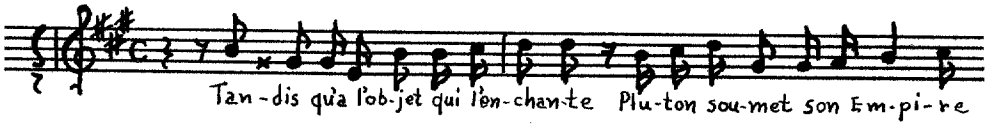




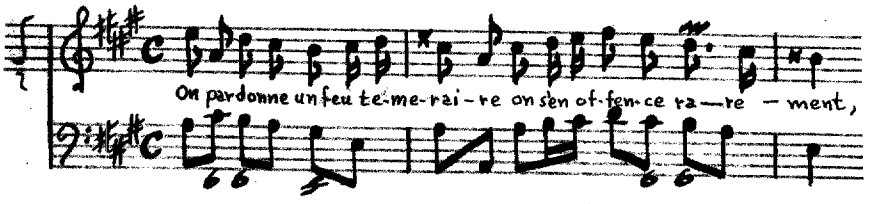
Air:



Recitative:



Air:



Diane et Endimion

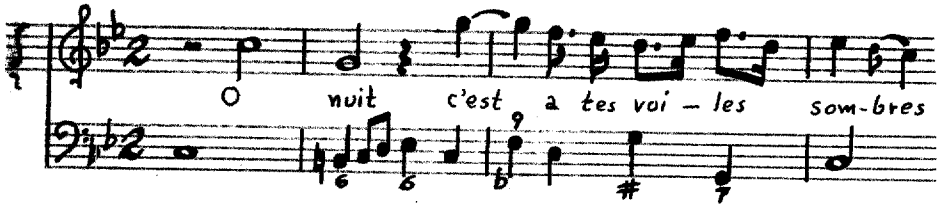
Source: BN Vm^7 215 (see Bernier, Book II, page 270).

Instrumentation: Voices (d'-a", A-d') and figured bass.

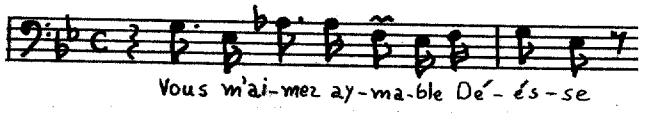
Text: Jean-Baptiste Rousseau.

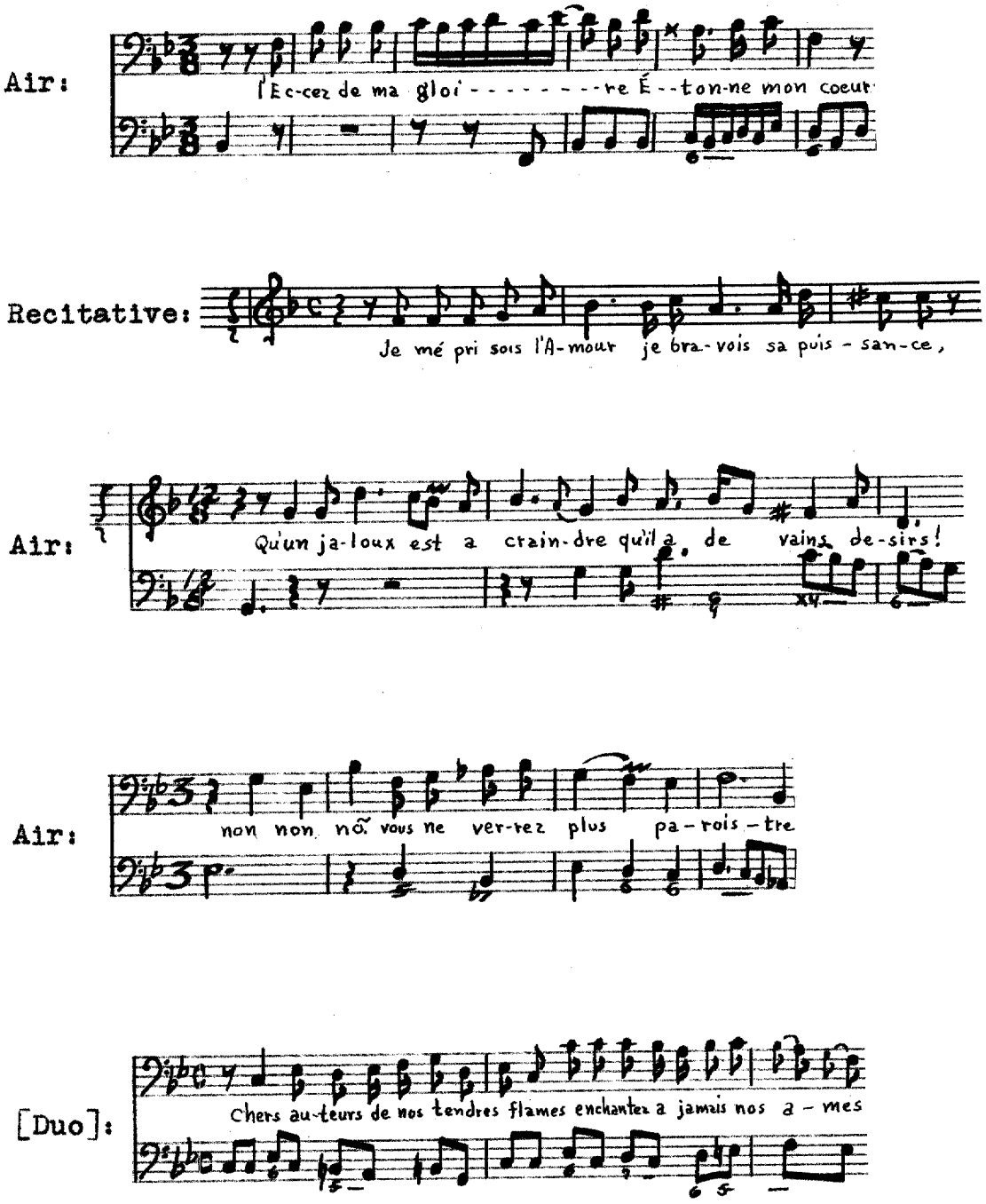
Themes:

[Duo]:



Recitative:





Vénus

Source: BN Vm^{7} 216, CANTATES FRANÇOISES/ OV/ Musique de Chambre/ a voix Seulle/ Et a Deux/ AVEC/ Symphonie et Sans Symphonie/ Avec le Basse Continue/ COMPOSÉES/ Par M^{r}. .....

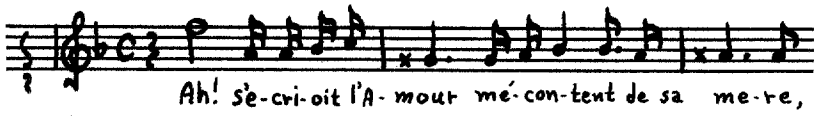
[Bernier]/[19] Troisieme Livre./ Partition in Folio./ SE VEND A PARIS/ Chez Foucault Marchand a l'entrée de la rue S.t Honoré/ a la Regle d'Or proche les Charniers./ Le Prix est de 6.# En Blanc. Gravées par Paulo Angelli./ Avec Privilege du Roy.[20]

Instrumentation: Solo voice (c'-g") and figured bass.

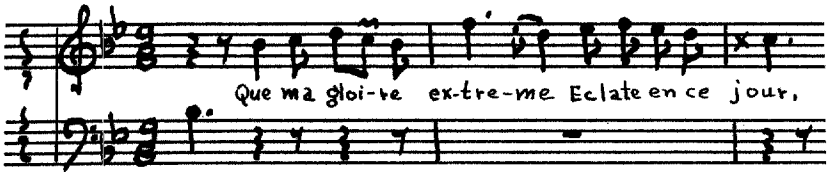
Text: Author unknown.

Themes:

Recitative:

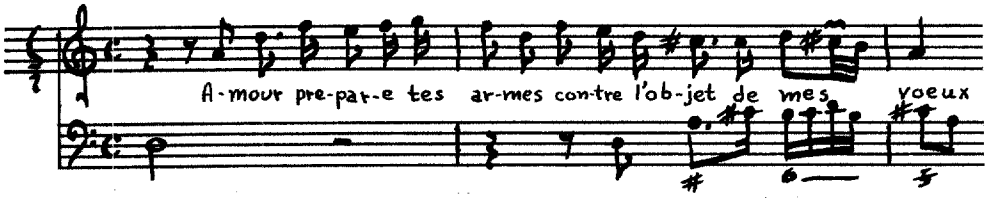


Air:



Recitative:

Air:



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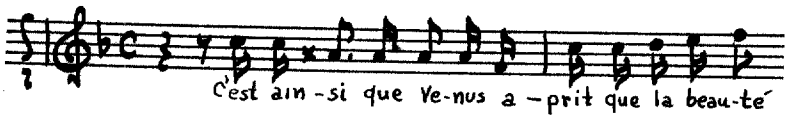
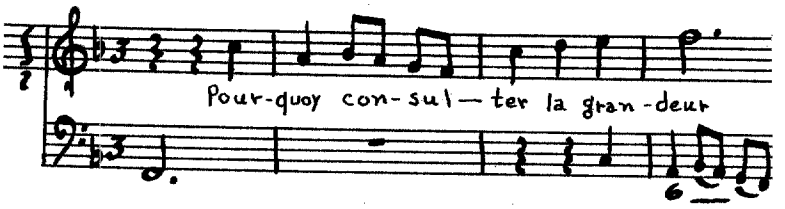
[19]The composer of this book of cantatas is identified in the "Privilege" of the fifth book.

[20]A second edition of this book was published in Paris by Madame Vanhowe, without date (see Cons. [D.1021).

Recitative:



Air:



Iris[21]

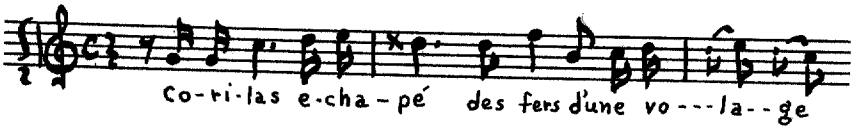
Source: BN Vm^{7} 216 (see Bernier, Book III, page 277).

Instrumentation: Solo voice (d'-g") and figured bass.

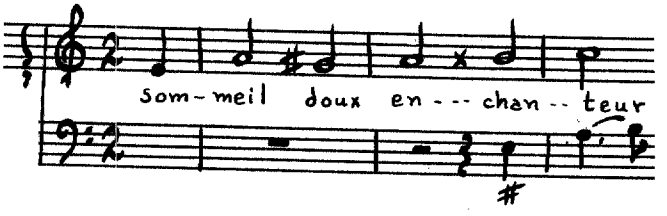
Text: Mr F.D.A.

Themes:

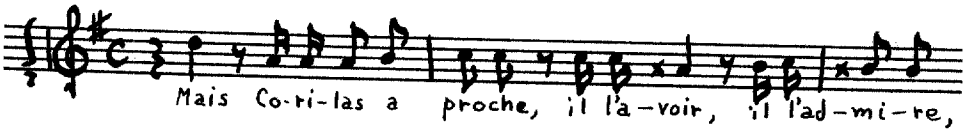
Recitative:



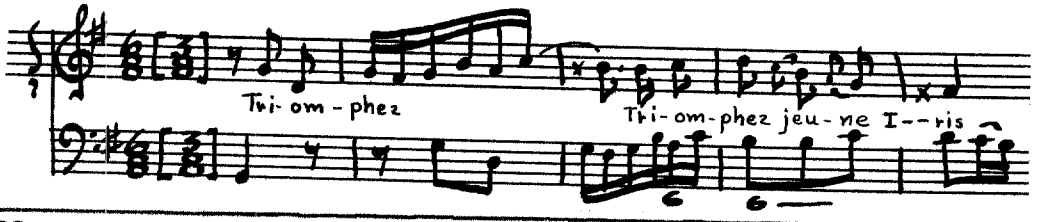
Air:



Recitative:

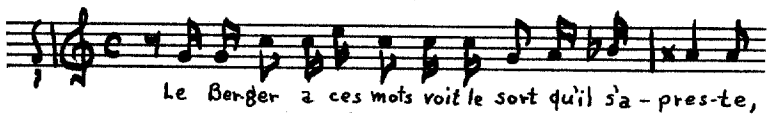


Air:

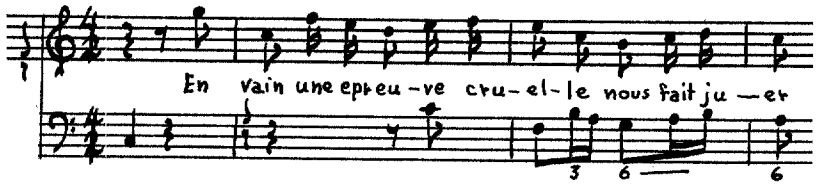


[21] A modern version of "N'implorez plus . . .," an air extracted from this cantata, with piano reduction by V. Gallois, was published in Paris, by Durand, in 1912.

Recitative:



Air:



Le portrait d'Uranie

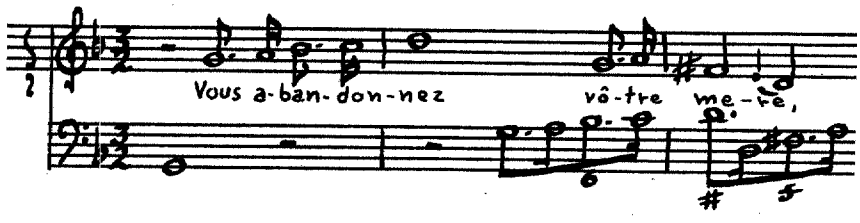
Source: BN Vm^{7} 216 (see Bernier, Book III, page 277).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Author unknown.

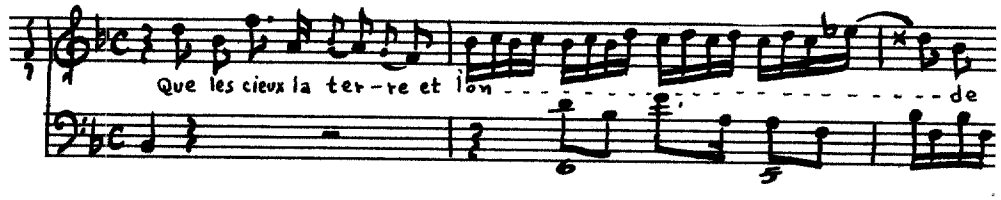
Themes:

Air:



Recitative:

Air:



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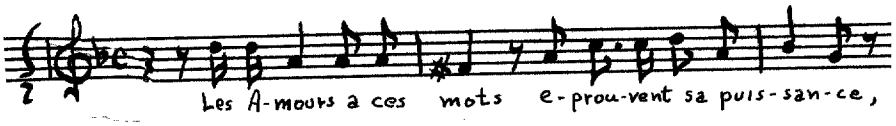
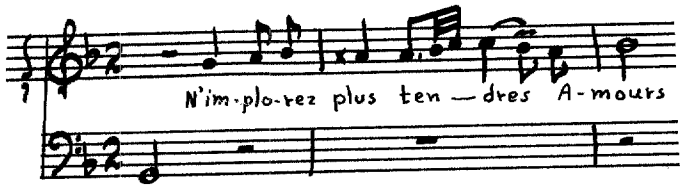


Air:



Le Caffé[22]

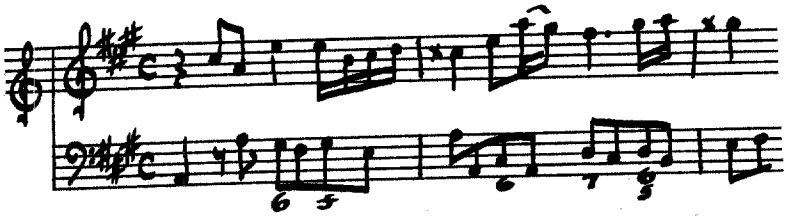
Source: BN Vm^{7} 216 (see Bernier, Book III, page 277).

Instrumentation: [Violin], solo voice (e'-g") and figured bass.

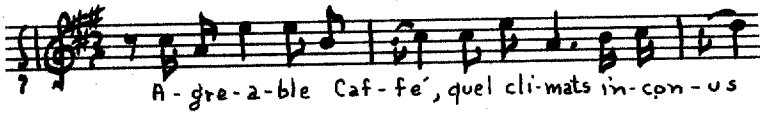
Text: M^{r}. F.

Themes:

Prelude:



Recitative:



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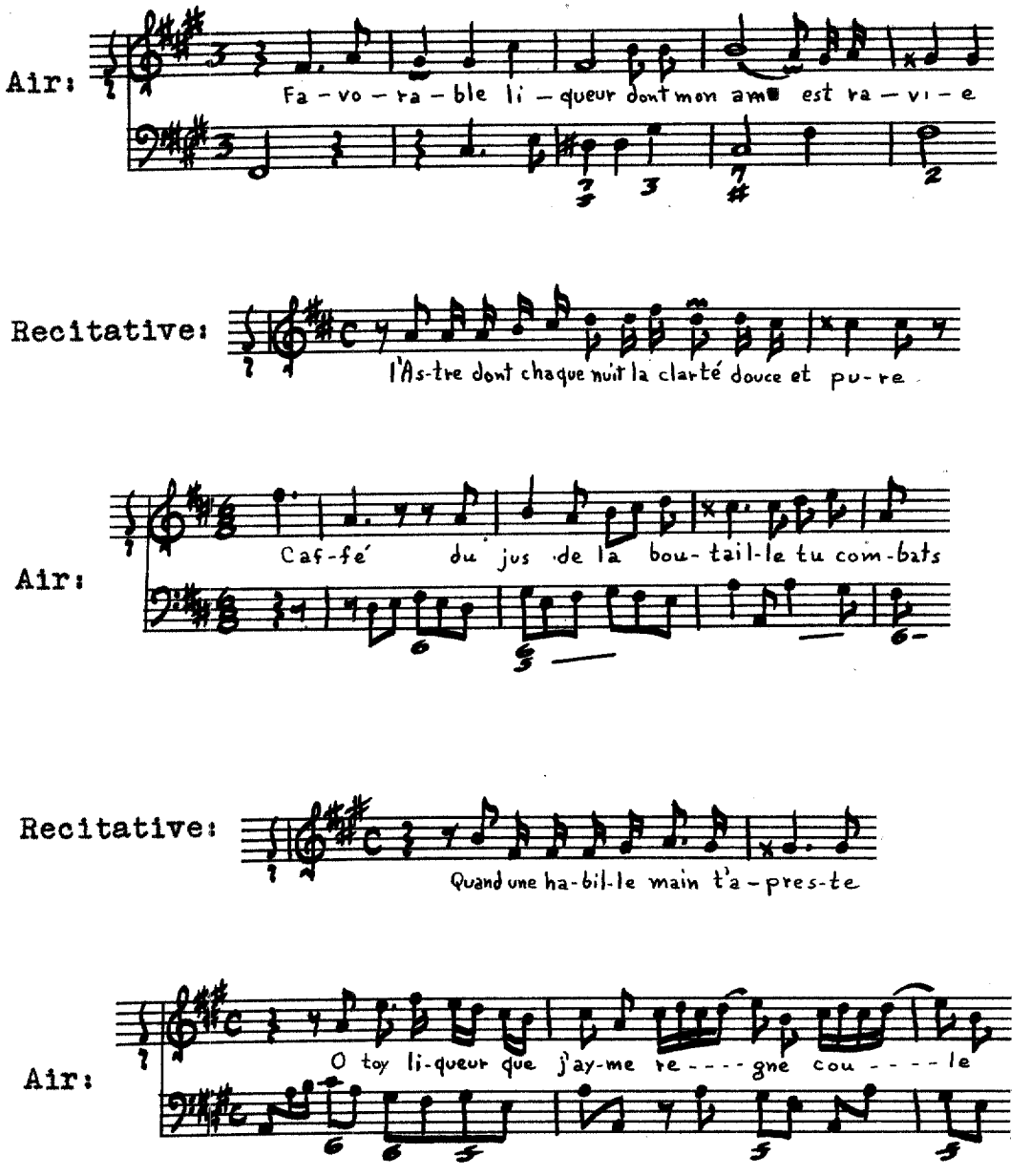
[22]A modern version of this cantata, realized by Philipp Hinnenthal, was published in Cassel, by Bärenreiter, in 1959.



Hipolite et Aricie

Source: BN Vm^{7} 216 (see Bernier, Book III, page 277).

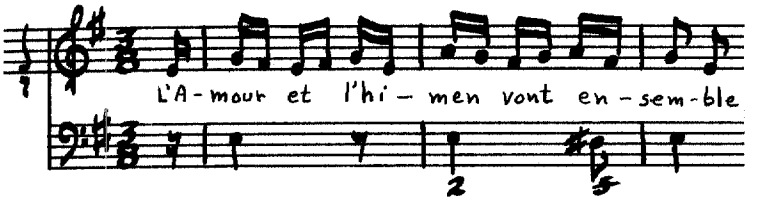
Instrumentation: [Violin], solo voice (d'-g") and figured bass.

Text: M^{r} F.

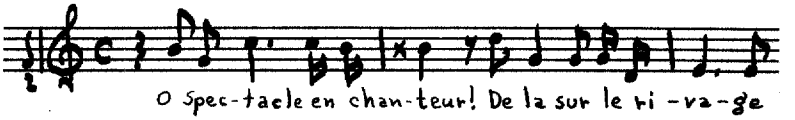
Themes:

Recitative:

Air:



Recitative:



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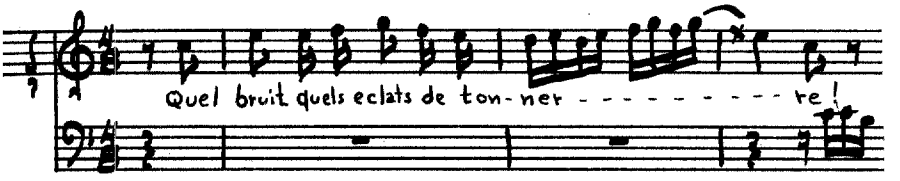
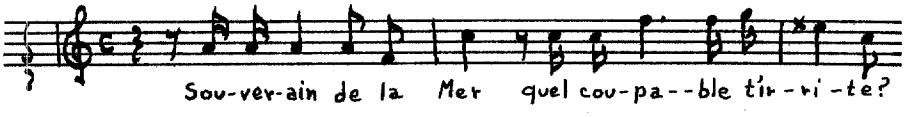
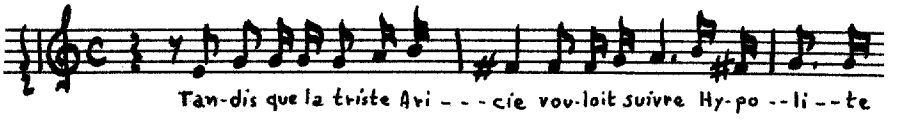


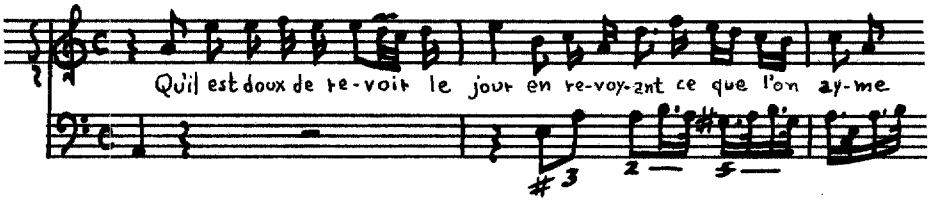
[Mesuré]:



Recitative:



Air:



Vertumne et Pomone

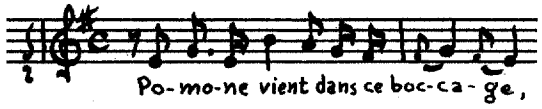
Source: BN Vm^{7} 216 (see Bernier, Book III, page 277).

Instrumentation: Voices (d'-g", f$^{\#}$'-g") and figured bass.

Text: M^{r} F.

Themes:

Recitative:



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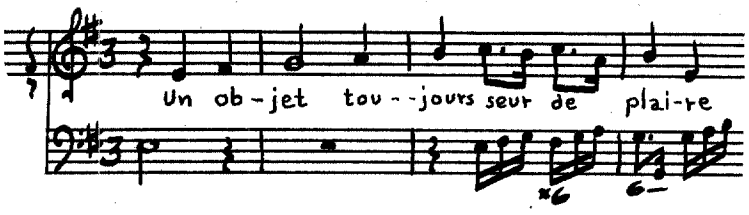

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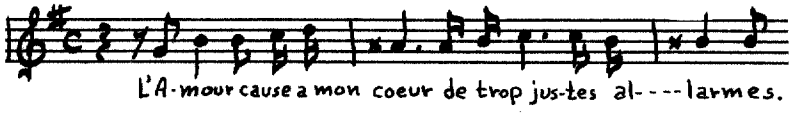
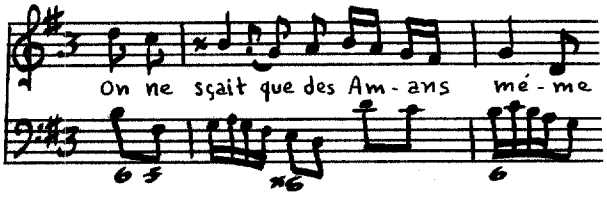
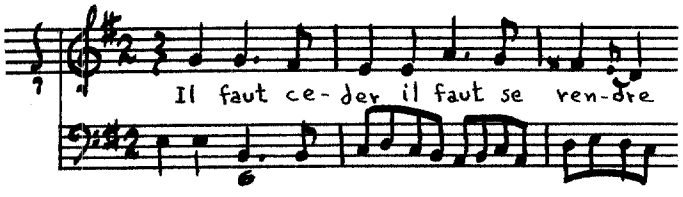
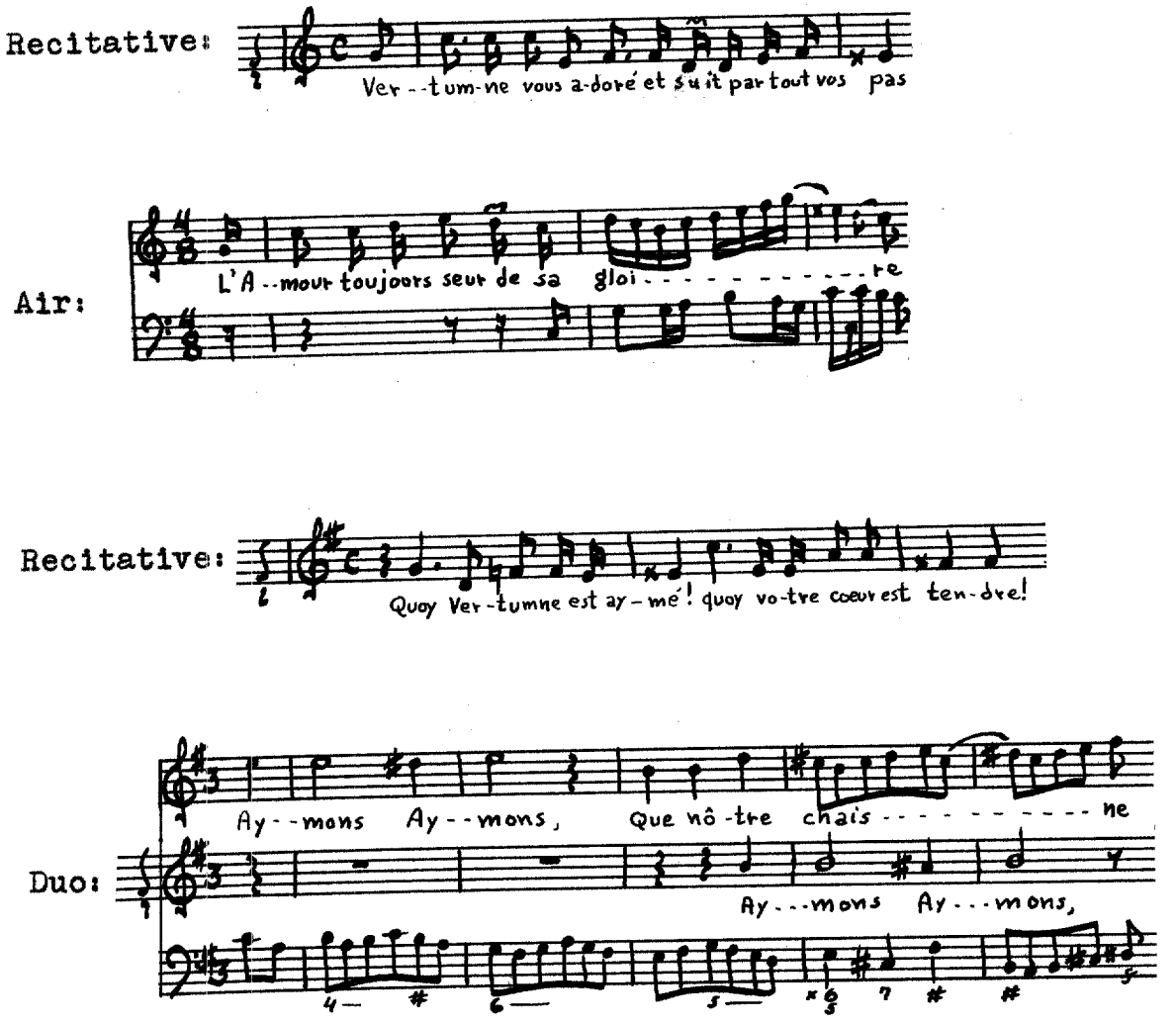


Air:



[Duo]:





L'Amour sans Esperance

Source: BN Vm^{7} 217, Cantates Francoises/ ou/ Musique de Chambre./ A Voix Seulle/ Et a Deux/ Avec/ Symphonie et Sans Symphonie/ Avec la Basse Continüe/ Composées/ Par M^{r} ....[Bernier]/[23] Quatrième Livre/ Partition in Folio/

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[23]The composer of this book of cantatas is identified in the "Privilege" of the fifth book.

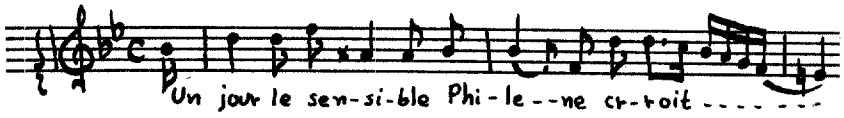
Se Vend a Paris/ Chez Foucault Marchand a l'entrée de la rüe S^{t}/ Honoré a la Regle d'Or proche les charniers./ Le prix est de 6.^{tt} en blanc./ Avec Privilege du Roy.[24]

Instrumentation: Solo voice (c'-g") and figured bass.

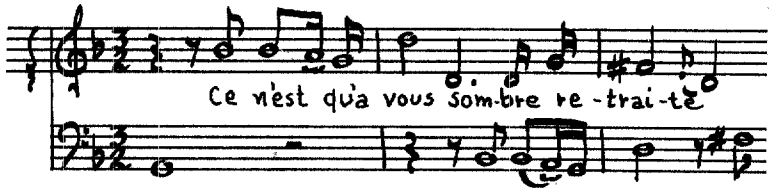
Text: Author unknown.

Themes:

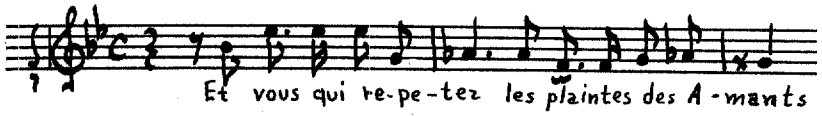
Recitative:



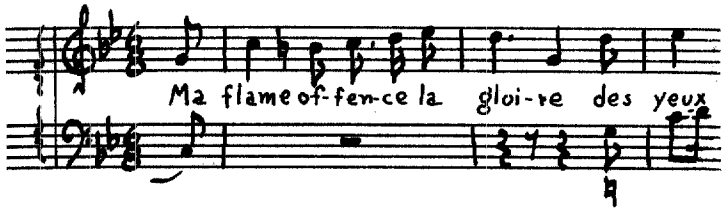
Air:



Recitative:



Air:



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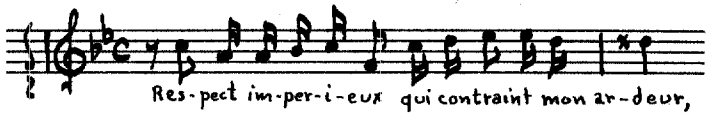

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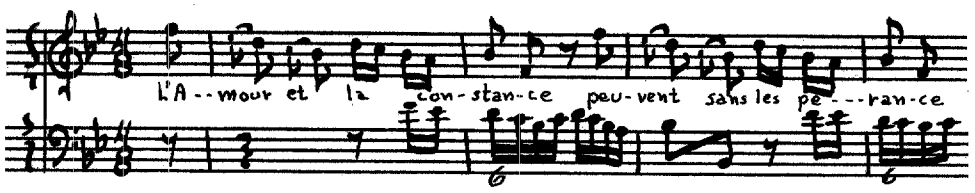
[24]A second edition was published in Paris by Madame Vanhowe, without date (see Cons. [D.1022).

Air:



L'Inconstant Fidelle

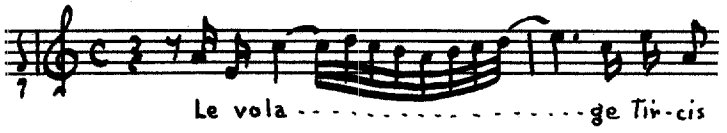
Source: BN Vm^7 217 (see Bernier, Book IV, page 285).

Instrumentation: Solo voice (e'-g") and figured bass.

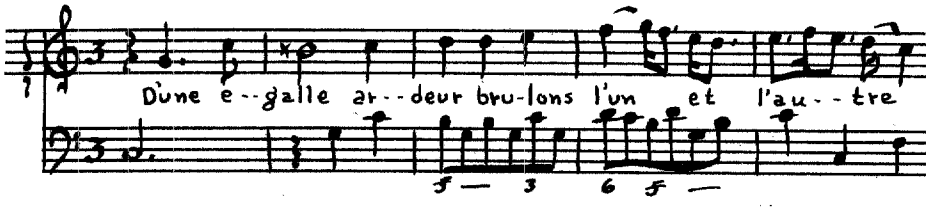
Text: Author unknown.

Themes:

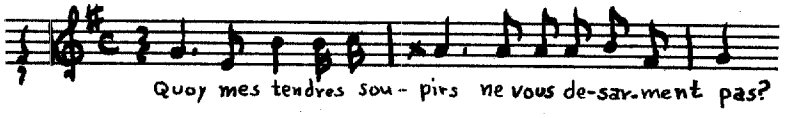
[Recitative]:



Air:



Recitative:



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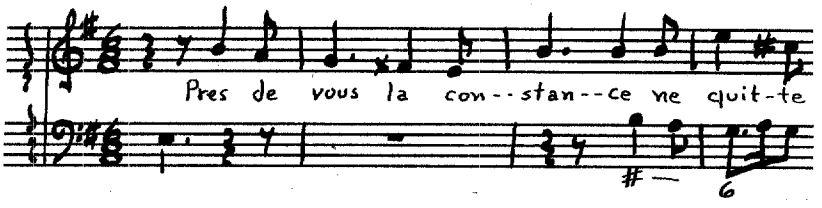
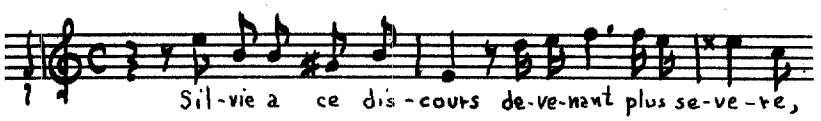
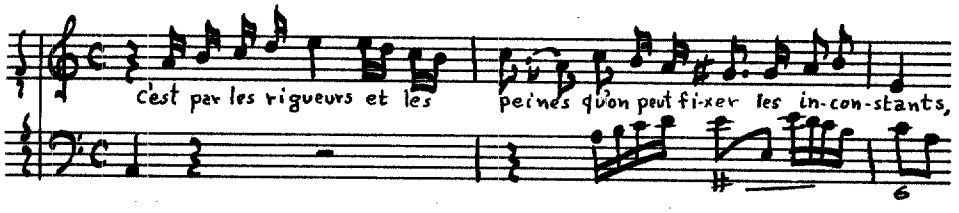


Recitative:



Air:



Les Jardins de Sceaux

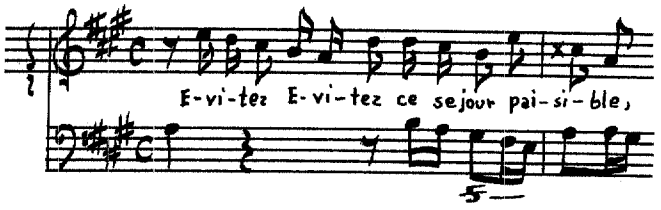
Source: BN Vm^{7} 217 (see Bernier, Book IV, page 285).

Instrumentation: Solo voice ($c^{\#'}$-$g^{\#''}$) and figured bass.

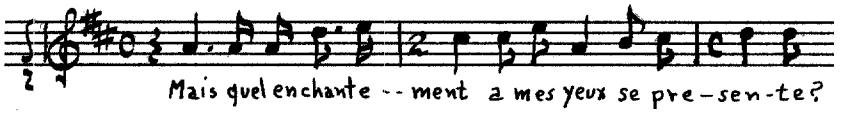
Text: Author unknown.

Themes:

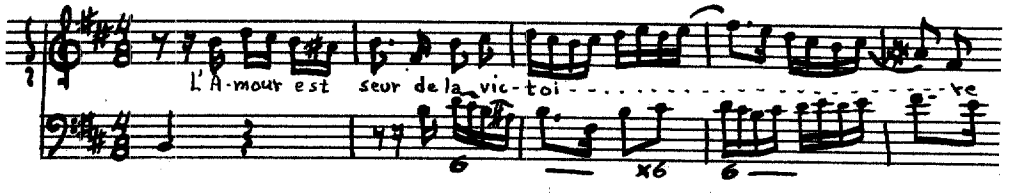
Air:



Recitative:

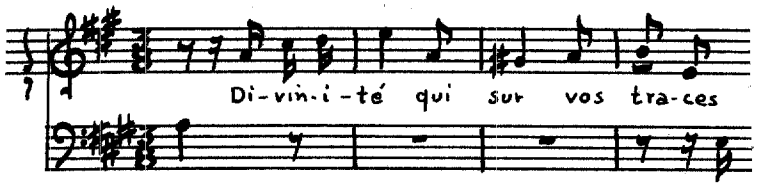


Air:



Recitative:

Air:



Medée

Source: BN Vm^{7} 217 (see Bernier, Book IV, page 285).

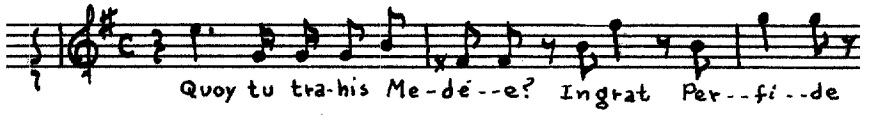
Instrumentation: [Violin or flute], solo voice (e'-g") and figured bass.

Text: Author unknown.

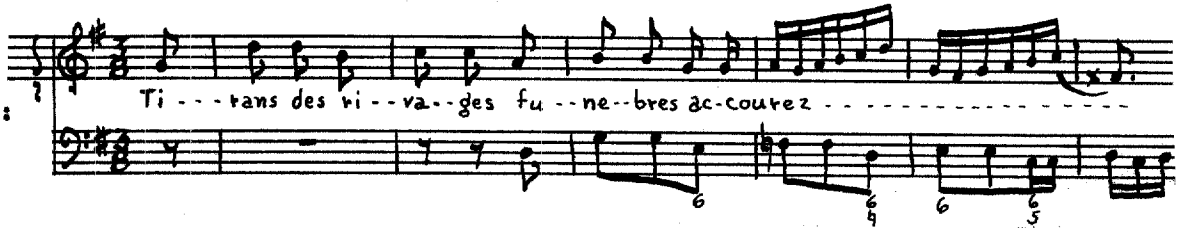
Themes:

Prelude:

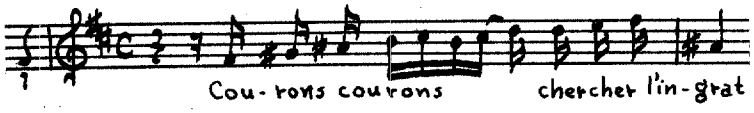
Recitative:



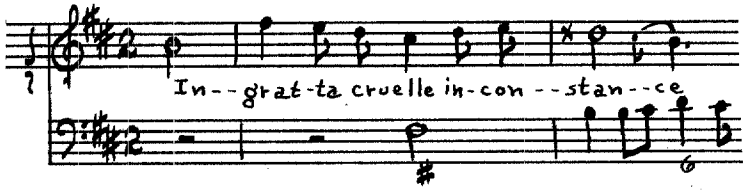
Air:



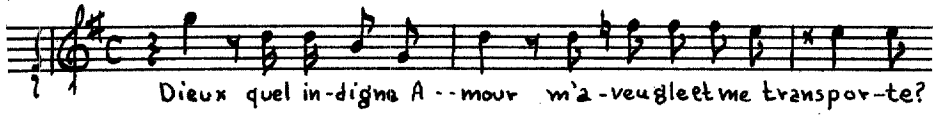
Recitative:



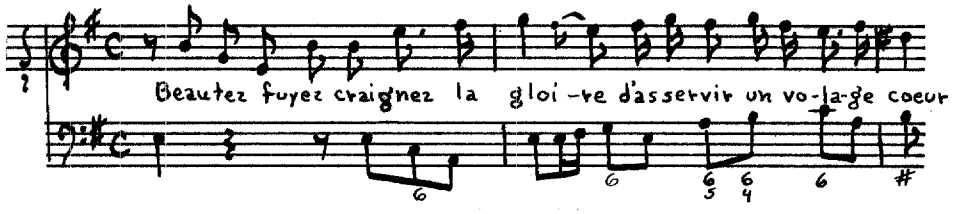
Air:



Recitative:



Air:



Bachus

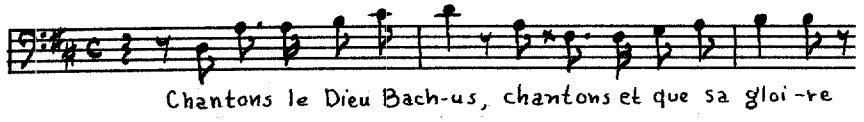
Source: BN Vm^7 217 (see Bernier, Book IV, page 285).

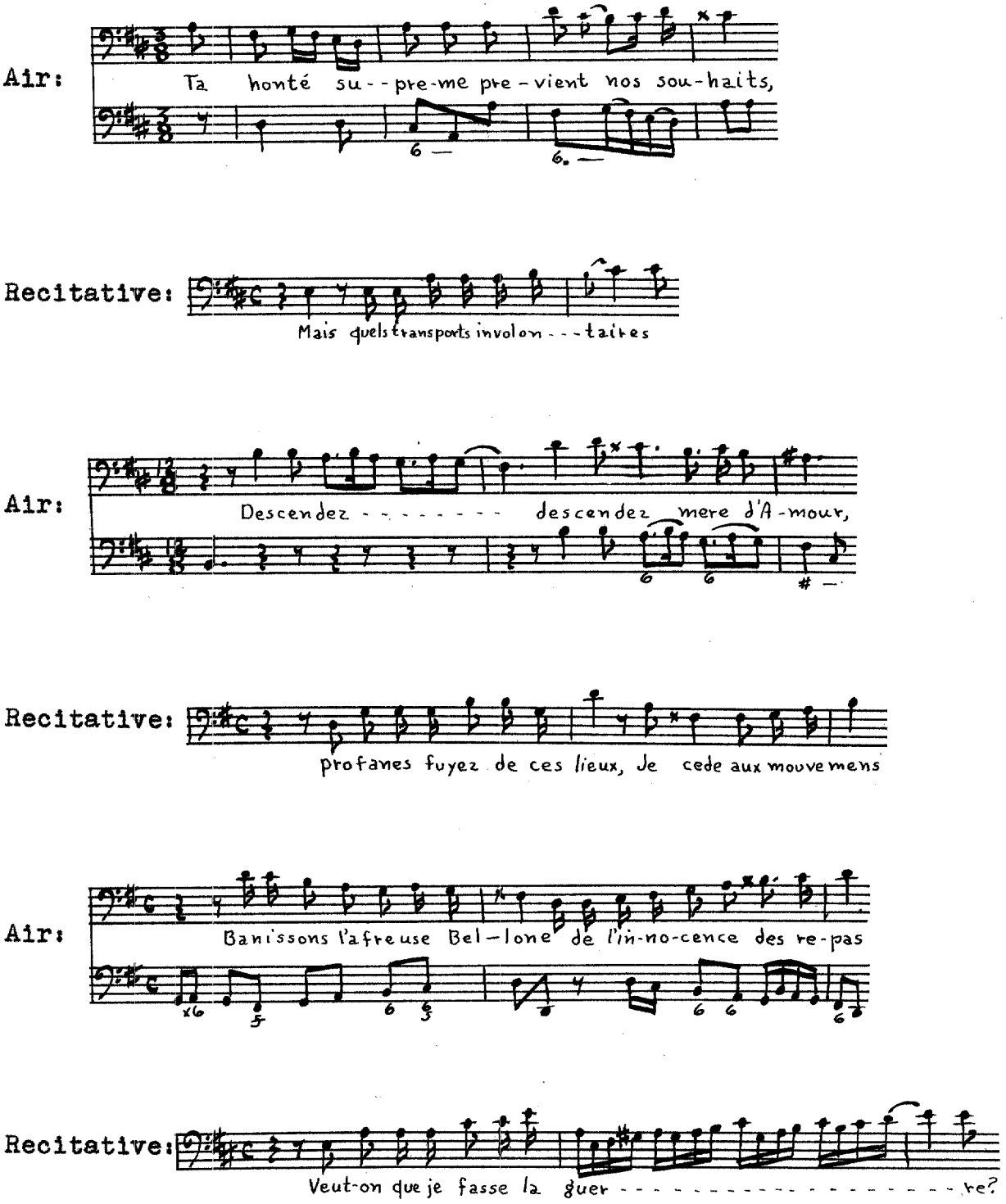
Instrumentation: [Violin], solo voice (A-e') and figured bass.

Text: Jean-Baptiste Rousseau.

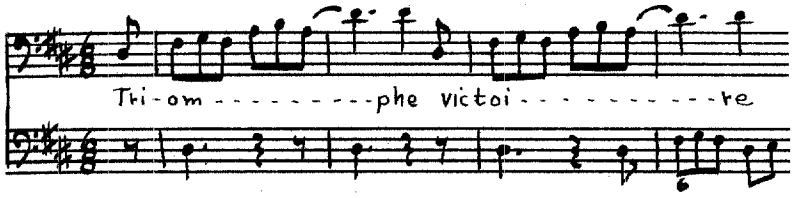
Themes:

Recitative:




Air:
Ta honté su--pre-me pre-vient nos sou-haits,
Recitative:
Mais quels transports involon---taires
Air:
Descendez - - - - - - - - descendez mere d'A-mour,
Recitative:
profanes fuyez de ces lieux, Je cede aux mouvemens
Air:
Banissons l'afreuse Bel-lone de l'in-no-cence des re-pas
Recitative:
Veut-on que je fasse la guer - - - - - - - - - - - - - - - - - - - re?

Air:



Jupiter et Europe

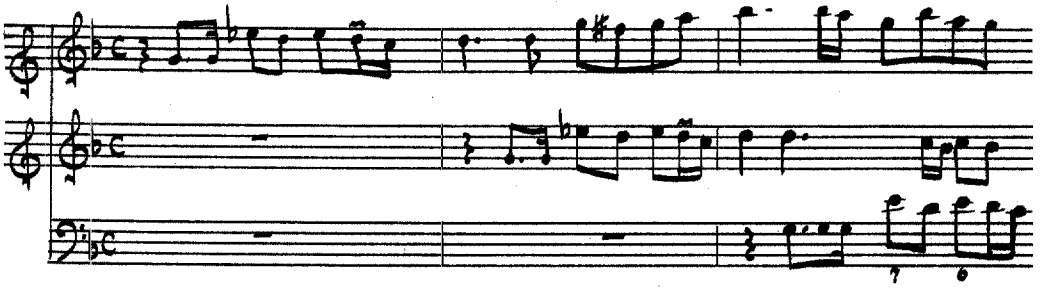
Source: BN Vm^{7} 217 (see Bernier, Book IV, page 285).

Instrumentation: Violins I and II, voices ($f^{\#'}$-g", B^{b}-d') and figured bass.

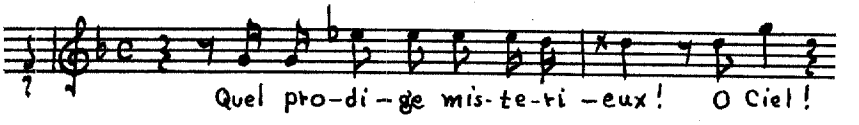
Text: Jean-Baptiste Rousseau.

Themes:

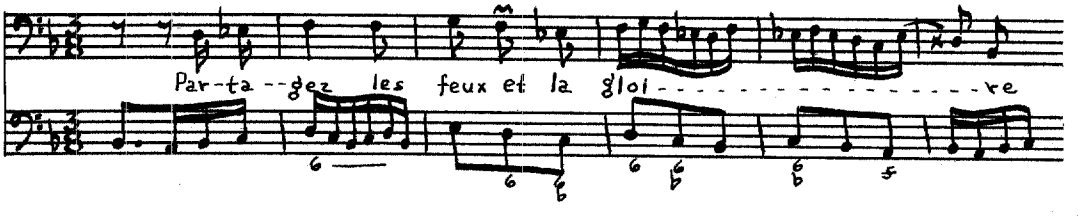
Prelude:



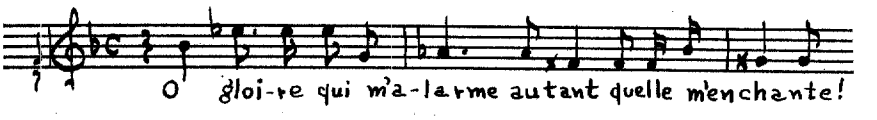
Recitative:



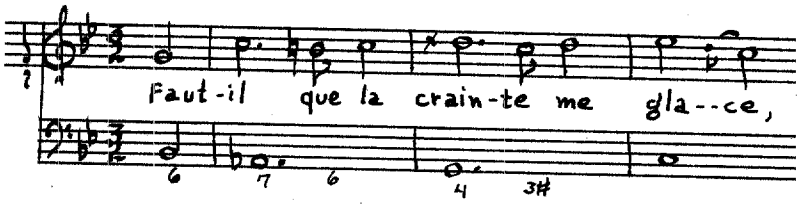
Air:



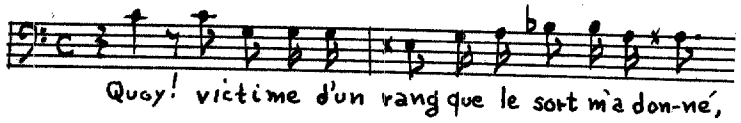
Recitative:



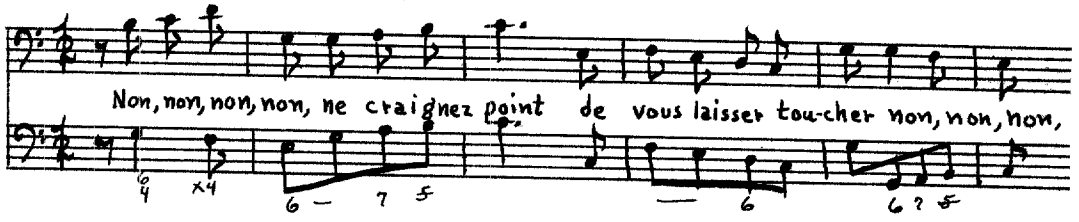
Air:



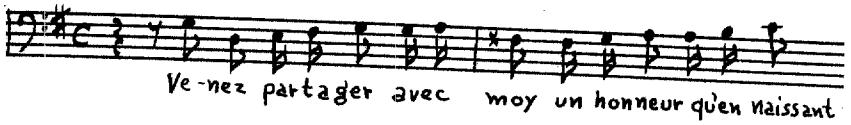
Recitative:



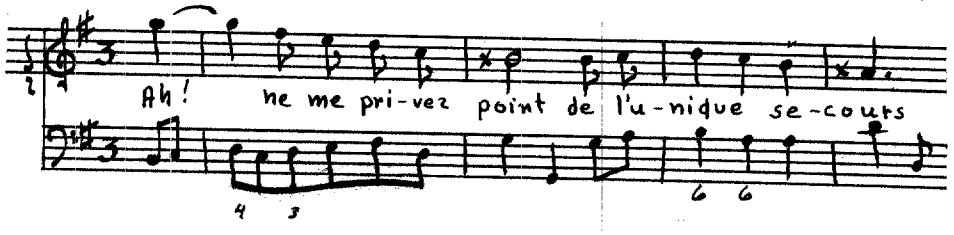
[Duo]:



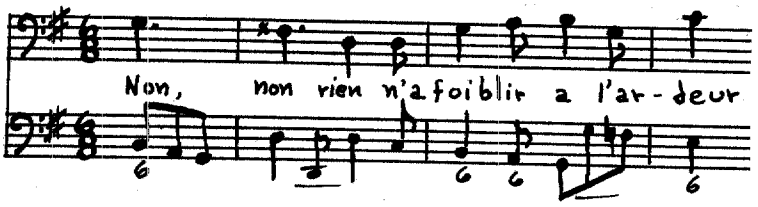
Recitative:

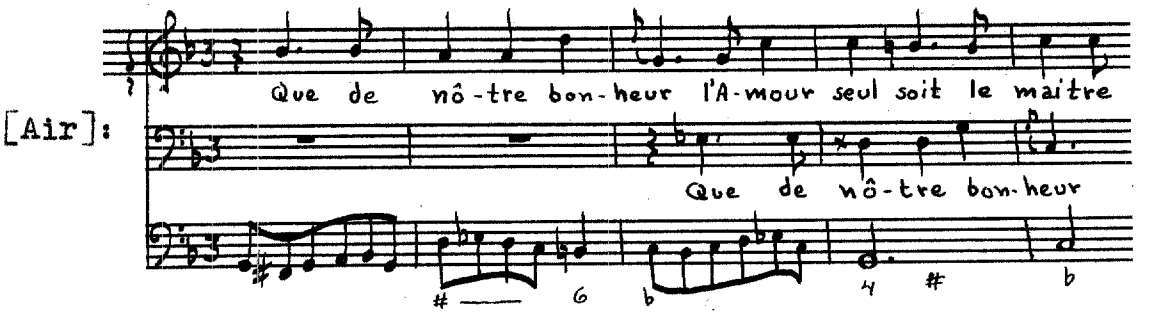


Air:



Air:





Apollon, la Nuit et Comus

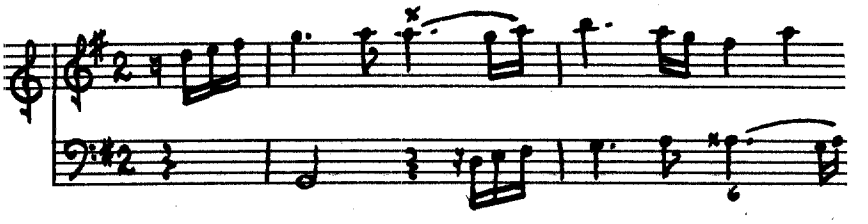
Source: BN Vm^{7} 218, LES NUITS DE SCEAUX/ CONCERTS DE CHAMBRE/ OU/ CANTATES FRANÇOISES/ A plusieurs voix/ En maniere de Divertissements/ Mesley d'Airs de violon et autres Symphonies/ Avec la Basse Continue/ DEDIEZ/ A MADAME LA DVCHESSE/ DV MAINE./ COMPOSEZ/ Par M^{r}. B^{r}. [Bernier][25]/ Cinquieme Livre/ Gravé par F. du Plessy./ Partition in Folio. Le prix est de 6.$^{\#}$ en Blanc/ SE VEND A PARIS/ Chez Foucault Marchand a l'entrée de la rue/ Saint Honoré a la Regle d'Or, proche les Charniers./ Avec Privilege du Roy. 1715.

Instrumentation: Flutes, violins I and II, voices (d'-g", g-c", G-e') and figured bass.

Text: Author unknown.

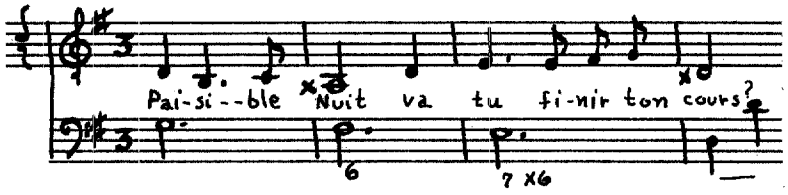
Themes:

Ouverture:

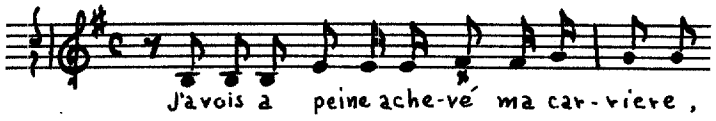


[25]The composer of this book is identified in the "Privilege," which is dated 1703. Bernier is shown to be the composer of Books I, II, III and IV.

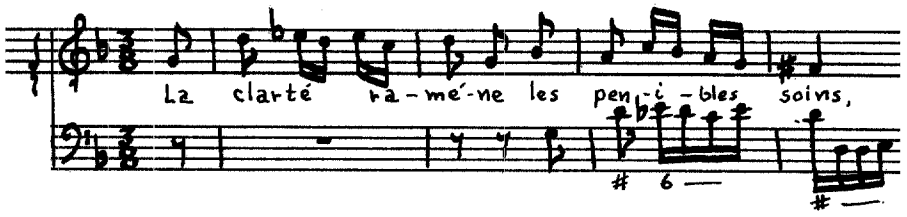
[Air]:



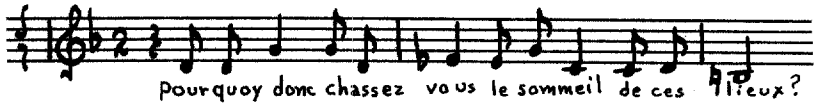
Recitative:



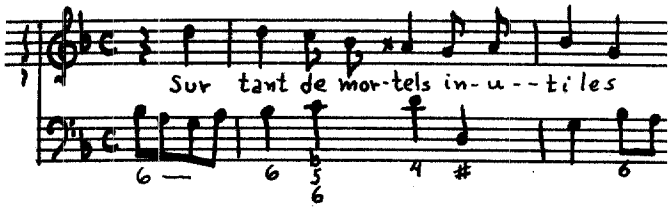
Air:



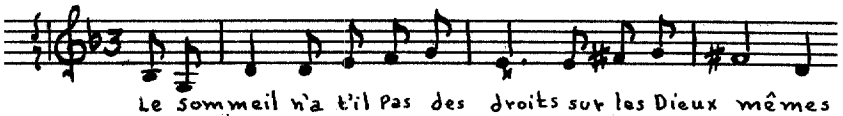
[Recitative]:



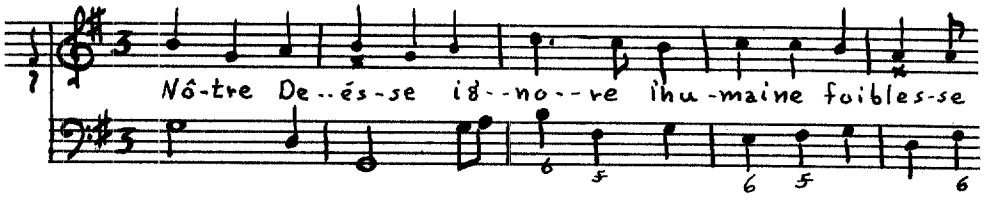
Air:

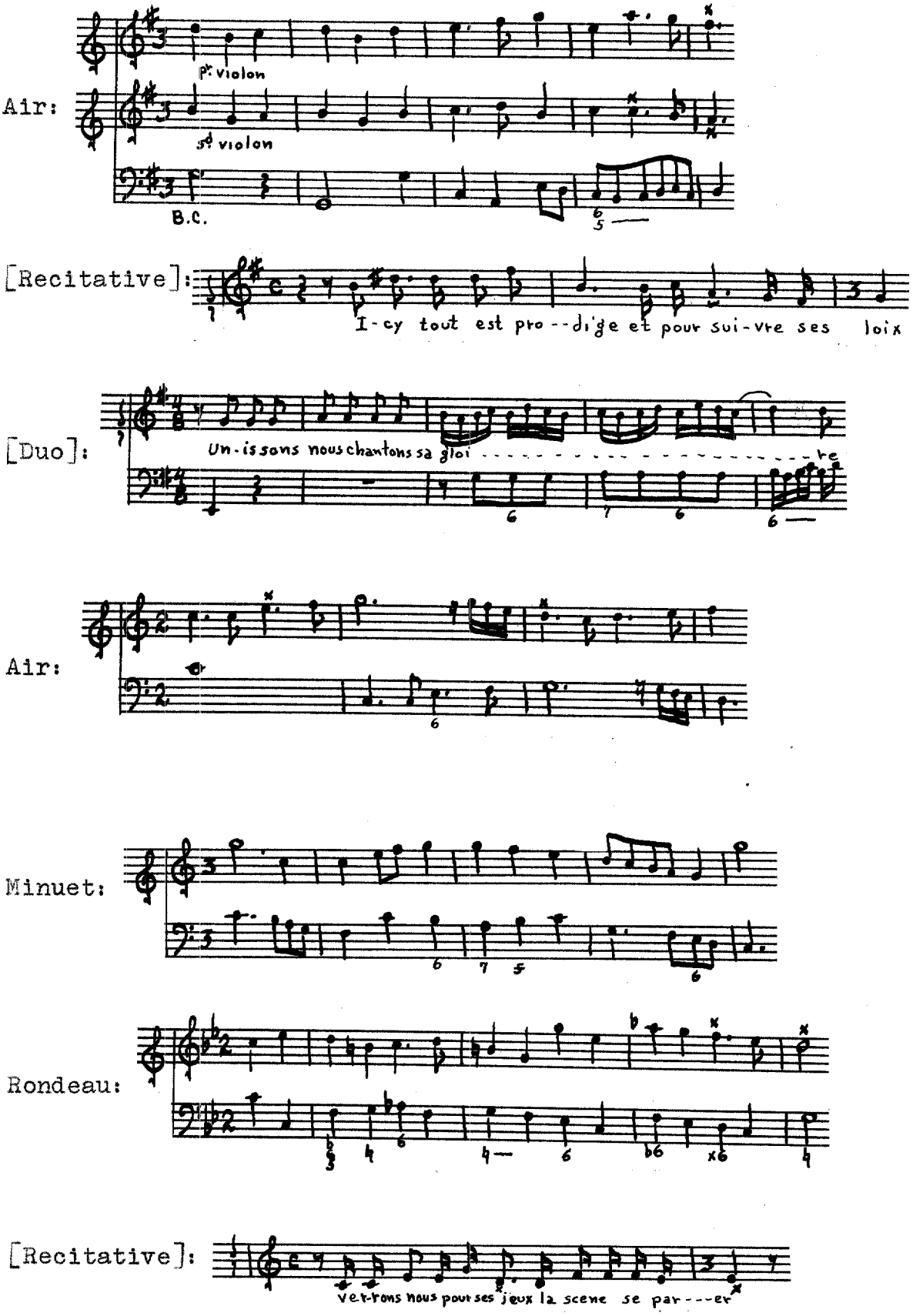


[Recitative]:

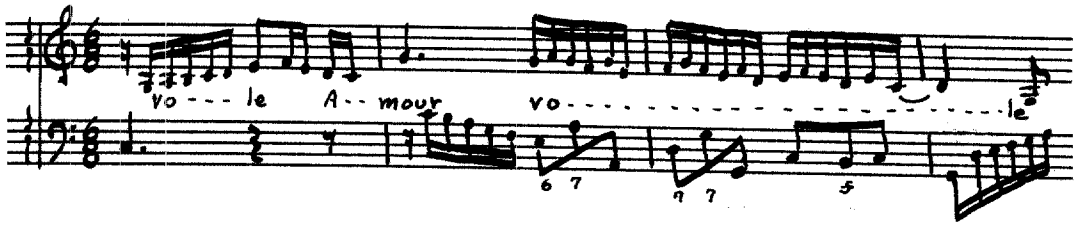


Air:

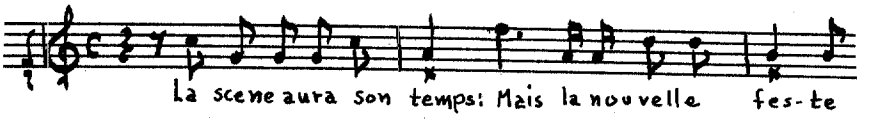



Air:
1st violon
2d violon
B.C.
[Recitative]:
I-cy tout est pro--di'ge et pour sui-vre ses loix
[Duo]:
Un-is sons nous chantons sa gloi re
Air:
Minuet:
Rondeau:
[Recitative]:
ver-rons nous pour ses jeux la scene se par---er

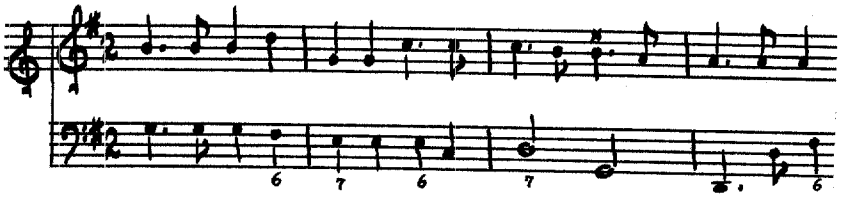
Air:



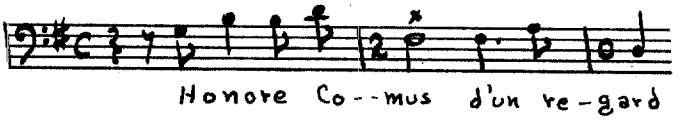
Recitative:



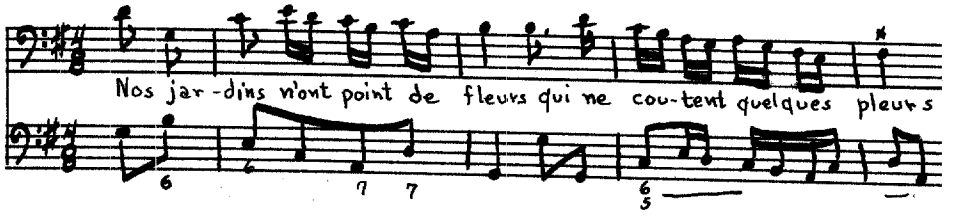
Marche:



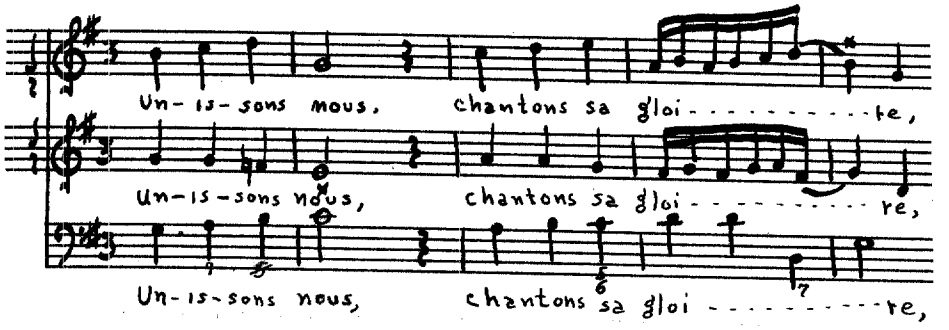
[Recitative]:



Air:



Choeur:



L'Aurore

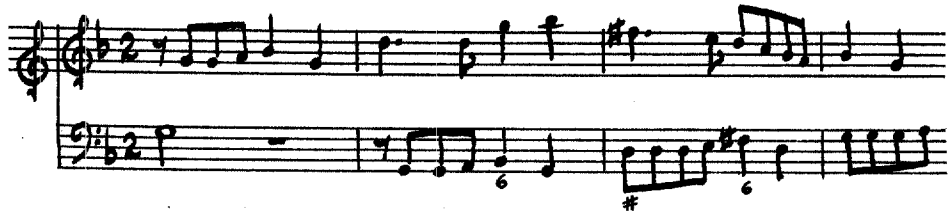
Source: BN Vm7 218 (see Bernier, Book V, page 295).

Instrumentation: Flutes I and II, violins I and II, voices (d'-g", f-b', A-d') and figured bass.

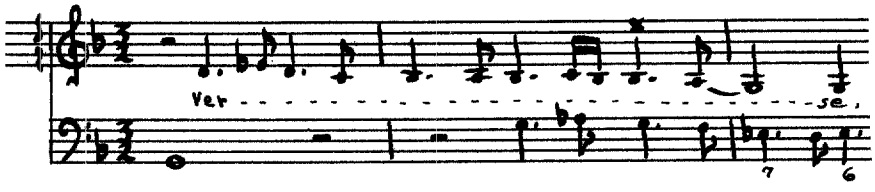
Text: **Author unknown.**

Themes:

Overture:

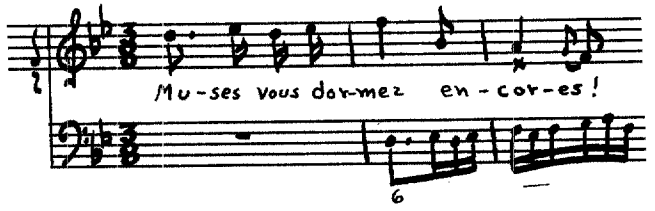


Sommeil:

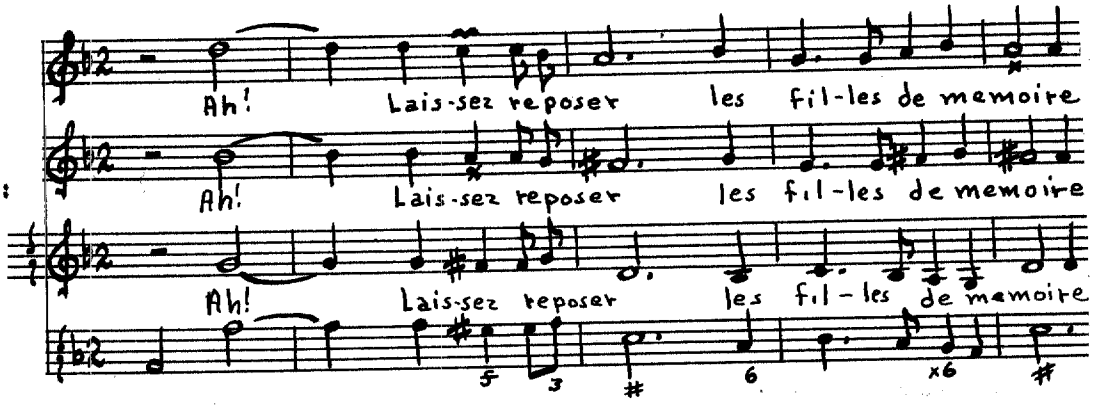

Ver - - -

[Recitative]:

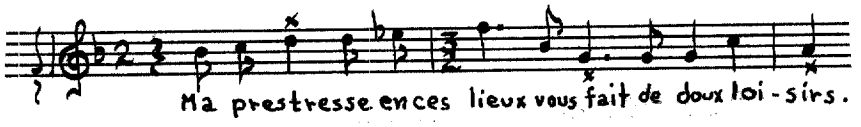
Air:

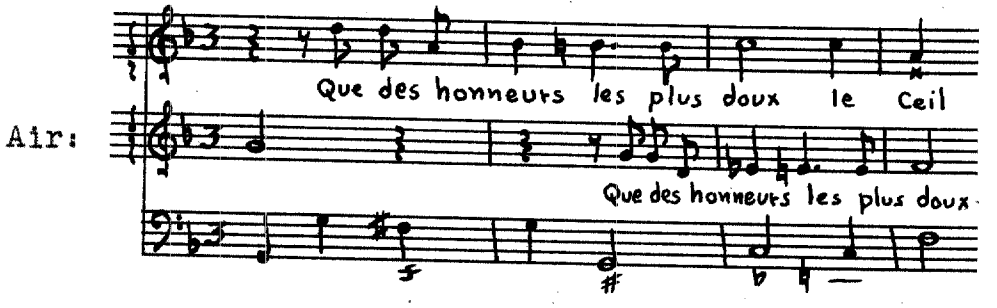


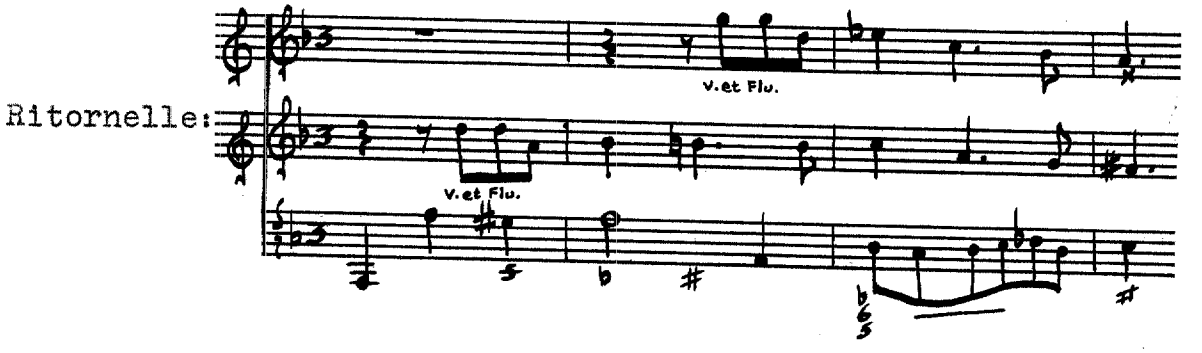
[Choeur]:

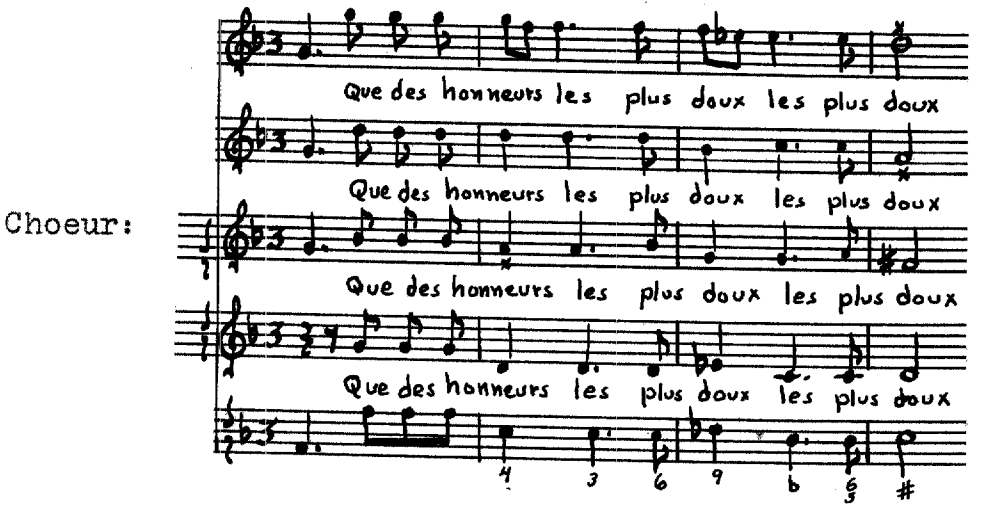


Recitative:

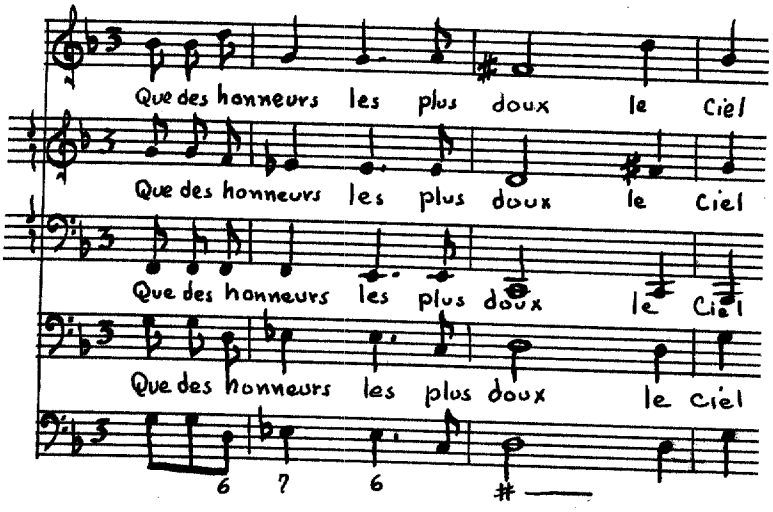



Air:
Que des honneurs les plus doux le Ceil
Que des honneurs les plus doux


Ritornelle:
V. et Flu.
V. et Flu.


Choeur:
Que des honneurs les plus doux les plus doux
Que des honneurs les plus doux les plus doux
Que des honneurs les plus doux les plus doux
Que des honneurs les plus doux les plus doux

Grand Choeur:



Vangeance de l'Amour

Source: BN Vm^{7} 219, CANTATES FRANÇOISES/ OV/ MUSIQUE DE CHAMBRE/ A Voix Seulle./ Avec Symphonie/ Et Sans Symphonie/ Avec la Basse-Continue./ COMPOSÉES/ Par M^{r}. [Bernier]/[26] Sixiéme Livre/ Partition in Folio./ Le Parolles sont de M^{r}. Thibault./ SE VEND A PARIS./ Chez Foucault Marchand a l'Entrée de la ruë Saint Honoré/ a la Regle d'Or proche les Charniers./ Le prix est de 6.^{tt} en blanc./ Gravées par F. du Plessy en 1718./ AVEC PRIVILEGE DU ROY.

Instrumentation: Solo voice (d'-g") and figured bass.

Text: M^{r}. Thibault.

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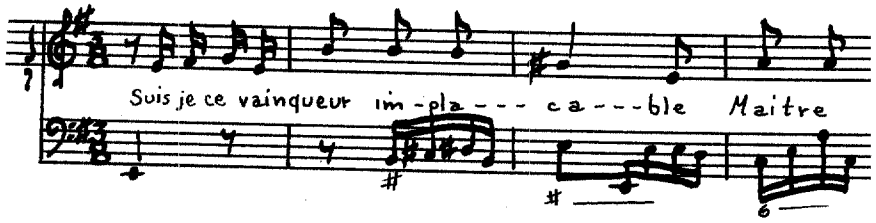
[26]The composer of this book of cantatas is identified in the "Privilege," which follows the final cantata, page 96.

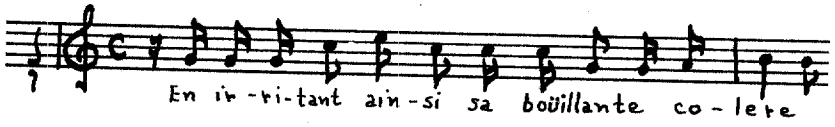
Themes:

Recitative:

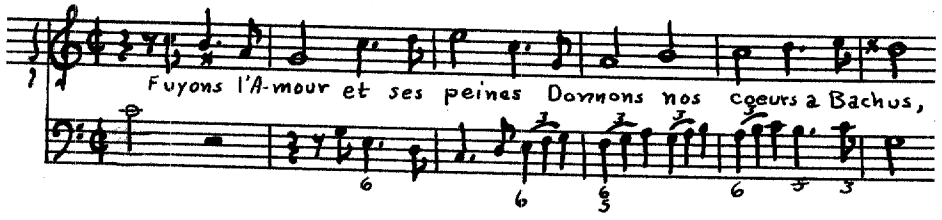
Air:



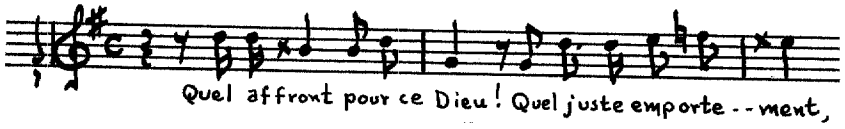
Recitative:



Air:



Recitative:



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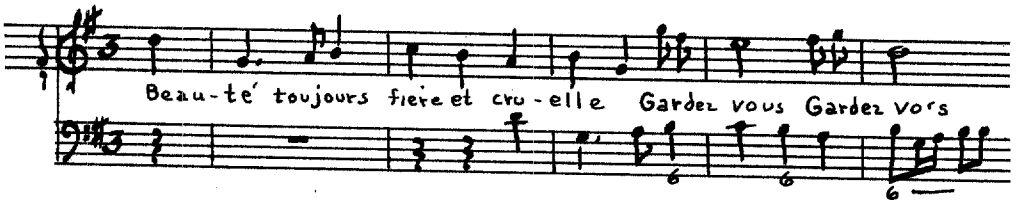


L'Amour Aveuglé

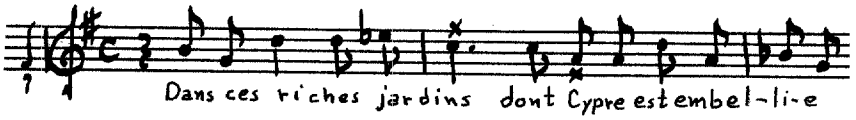
Source: BN Vm^{7} 219 (see Bernier, Book VI, page 301).

Instrumentation: Solo voice (d'-g") and figured bass.

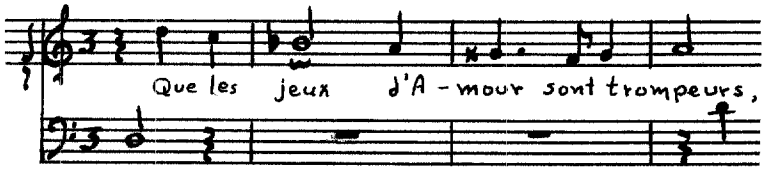
Text: M^{r}. Thibault.

Themes:

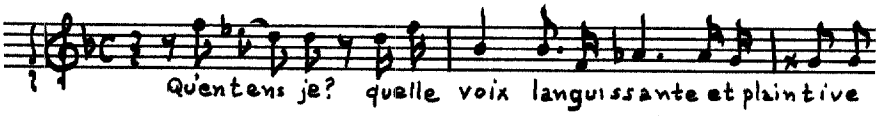
Recitative:



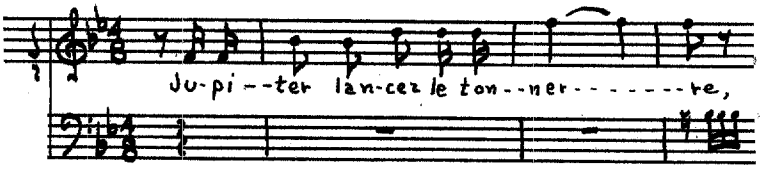
Air:



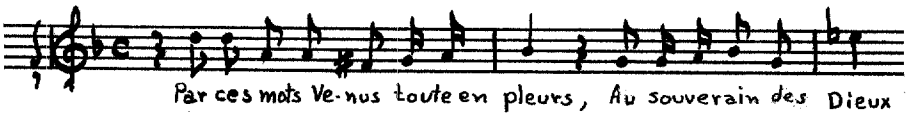
Recitative:



Air:



Recitative:



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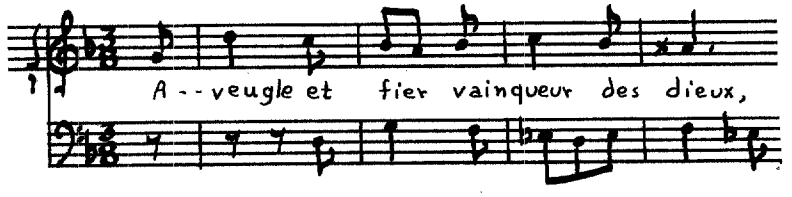


Calysto

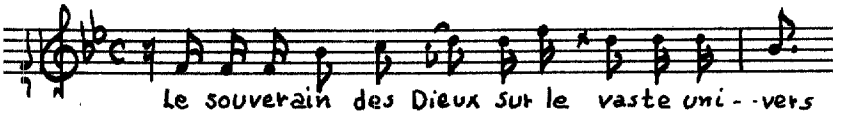
Source: BN Vm^{7} 219 (see Bernier, Book VI, page 301).

Instrumentation: Solo voice (d'-g") and figured bass.

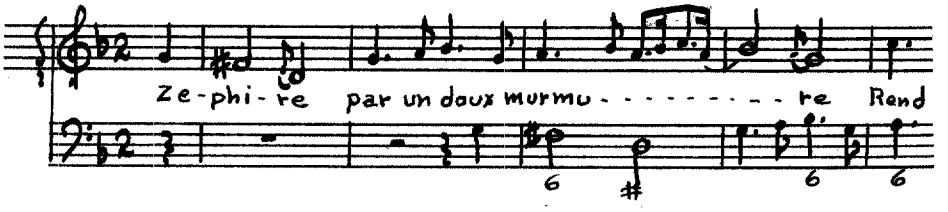
Text: M^{r}. Thibault.

Themes:

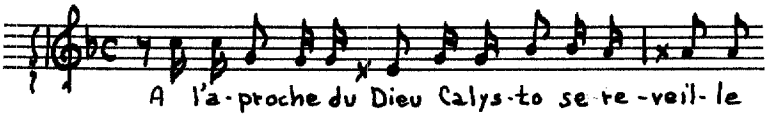
Recitative:



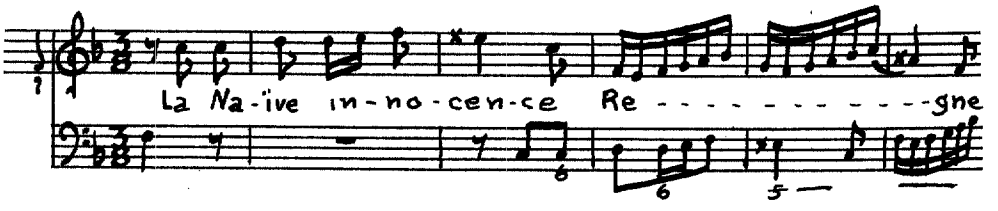
Air:



Recitative:



Air:



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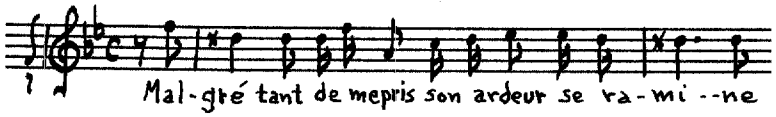

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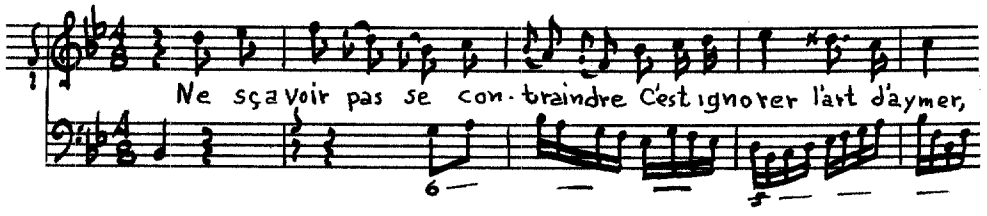


Calypso

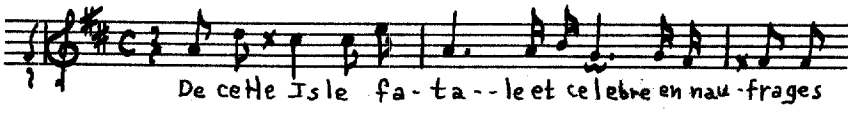
Source: BN Vm^{7} 219 (see Bernier, Book VI, page 301).

Instrumentation: Solo voice (e'-g") and figured bass.

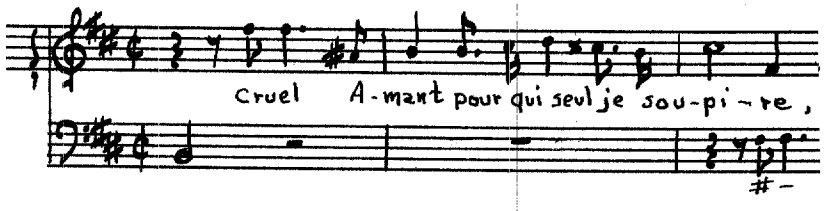
Text: M^{r}. Thibault.

Themes:

Recitative:



Air:



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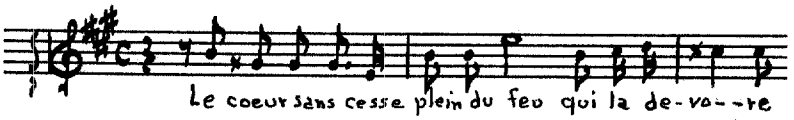

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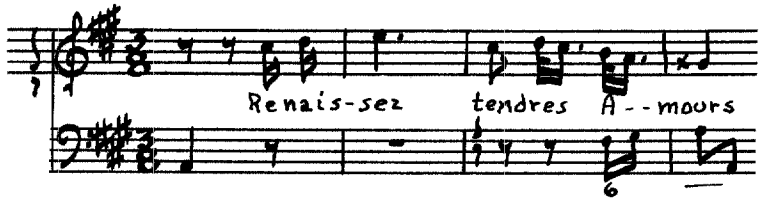

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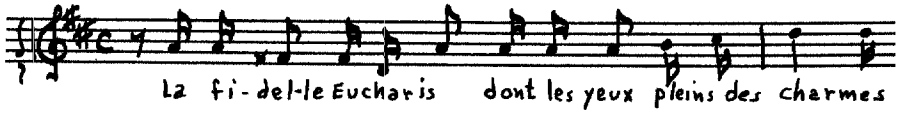

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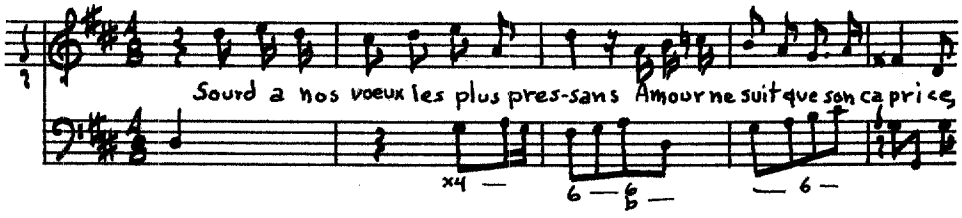


L'Amant Trompé

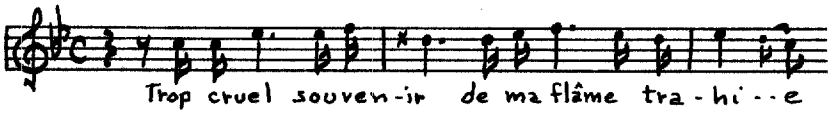
Source: BN Vm^{7} 219 (see Bernier, Book VI, page 301).

Instrumentation: [Violin], solo voice (e^{b}'-a") and figured bass.

Text: M^{r}. Thibault.

Themes:

Recitative:



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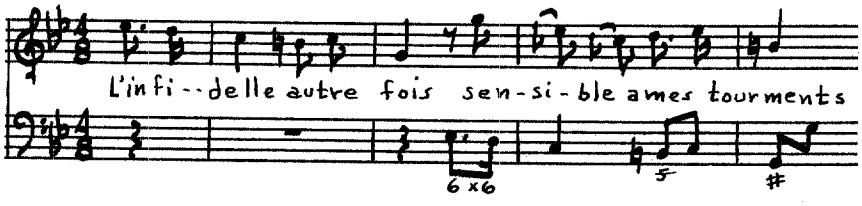
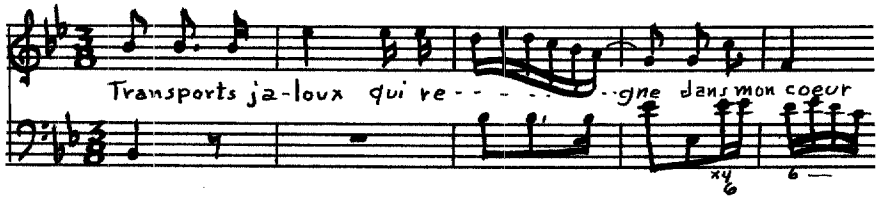


Recitative:

Air:



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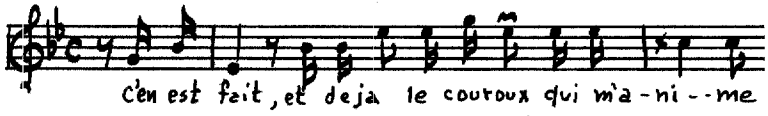

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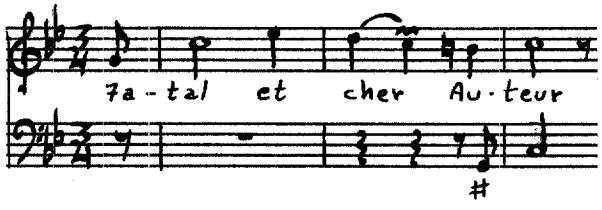


L'Amour vainqueur

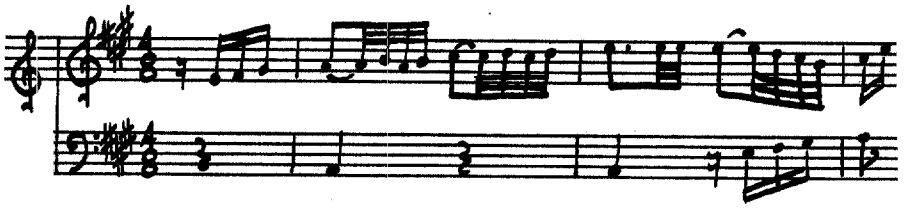
Source: BN Vm^{7} 219 (see Bernier, Book VI, page 301).

Instrumentation: [Violin], solo voice (A-d') and figured bass.

Text: Mr Thibault.

Themes:

[Prelude]:



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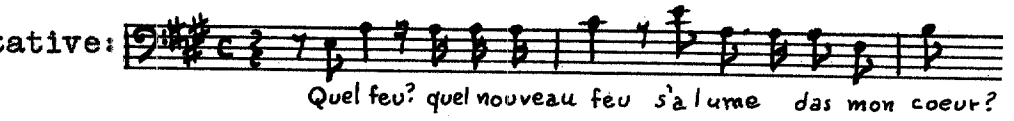

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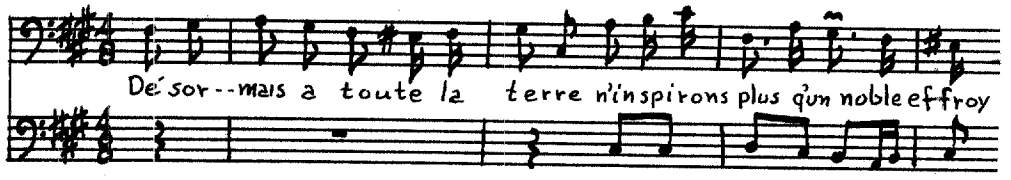

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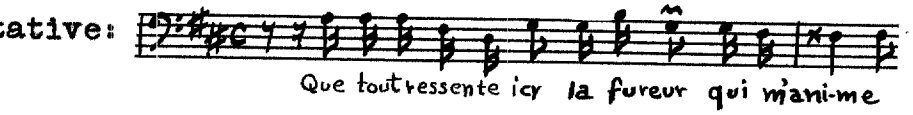
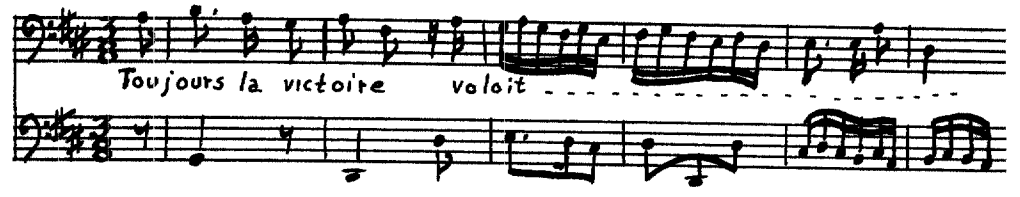
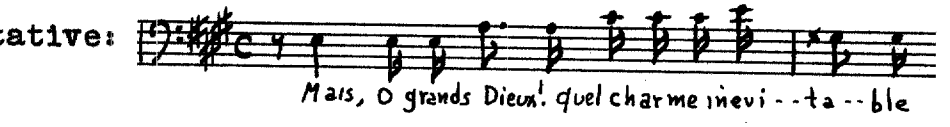


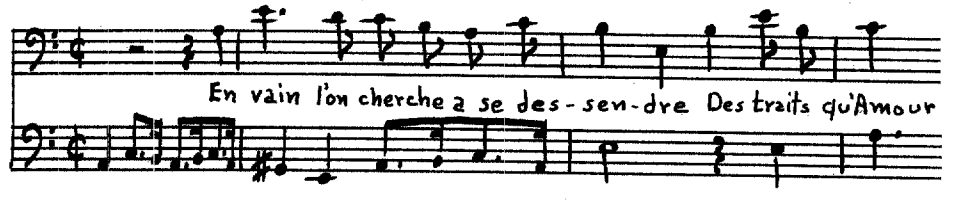
Air:



Recitative:



Air:



Cybelle

Source: BN Vm^{7} 220, CANTATES/ FRANÇOISES/ OV/ MUSIQUE DE CHAMBRE/ A Voix Seulle/ Avec Symphonie/ Et Sans Symphonie/ Avec la Basse-Continue/ COMPOSEES/ Par M^{r} .... [Bernier][27]/ Septieme Livre/ Partition in Folio/ SE VEND A PARIS/ Chez { Le Sr Boivin Marchand a l'Entrée de la ruë St Honoré./ a la Regle d'Or proche les Charniers./ Le prix est de en blanc/ Gravées par L^{s} Hüe en 1723./ AVEC PRIVILEGE DU ROY.

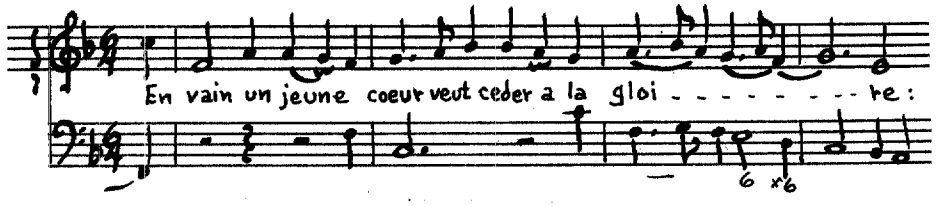
Instrumentation: Solo voice (c'-g") and figured bass.

Text: Author unknown.

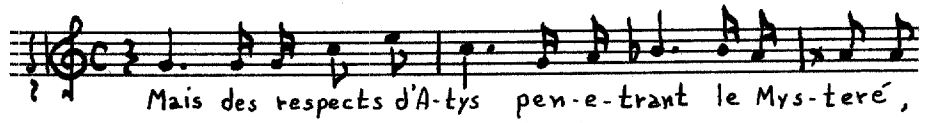
Themes:

Recitative:

Air:



Recitative:



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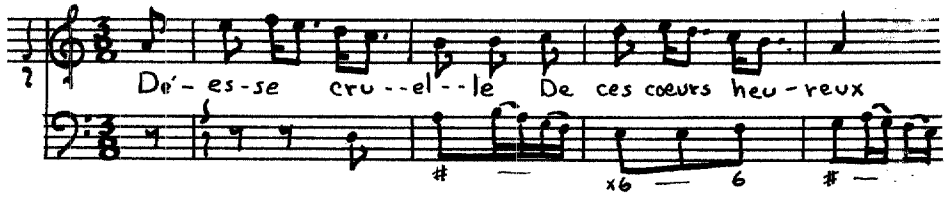
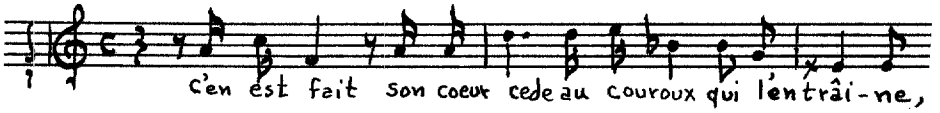
[27]The composer of this book of cantatas is identified in the "Privilege," which follows the last cantata, page 105.

Air:



Recitative:



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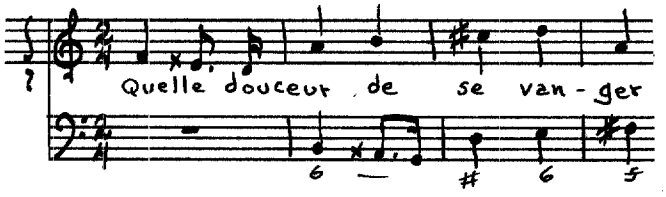


La longue Nuit

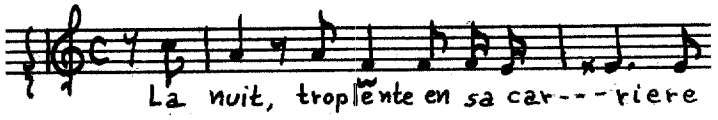
Source: BN Vm^{7} 220 (see Bernier, Book VII, page 309).

Instrumentation: Solo voice (d'-g") and figured bass.

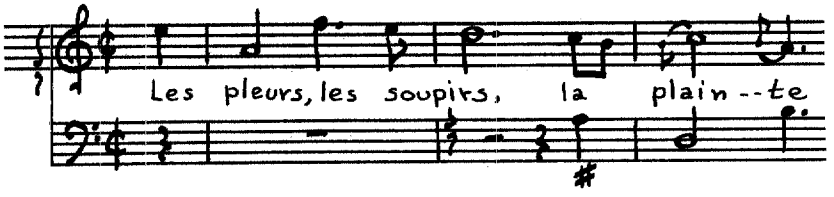
Text: Author unknown.

Themes:

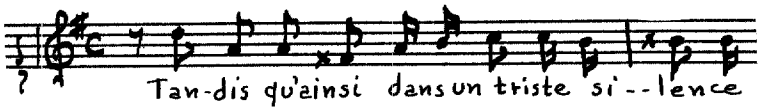
Recitative:



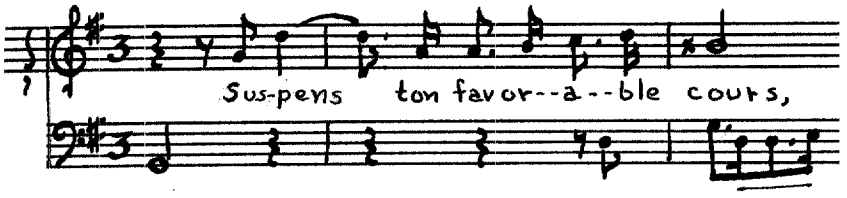
Air:



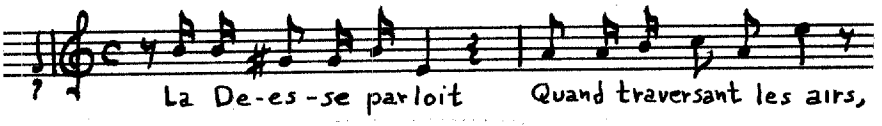
Recitative:



Air:



Recitative:



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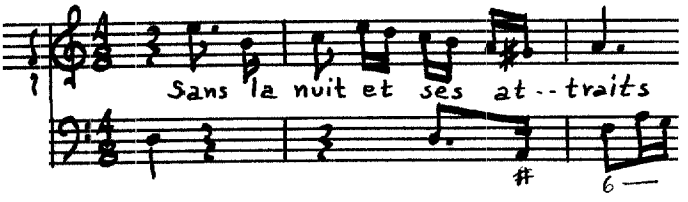

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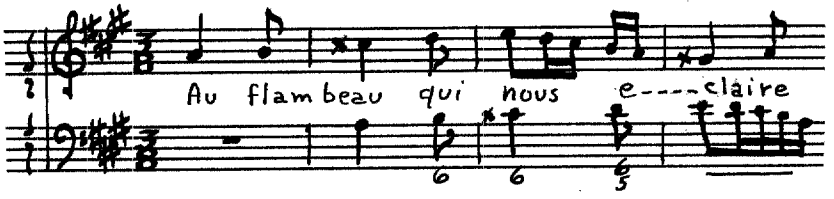


Sapho

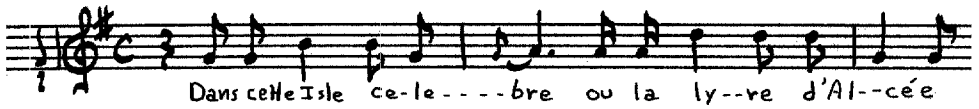
Source: BN Vm^7 220 (see Bernier, Book VII, page 309).

Instrumentation: Solo voice (d'-g") and figured bass.

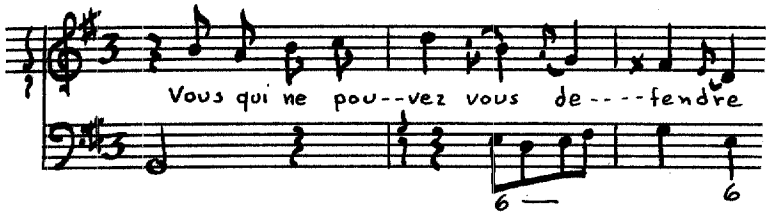
Text: Author unknown.

Themes:

Recitative:

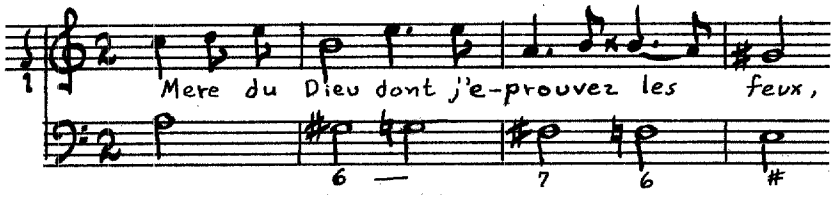


Air:



Recitative:

Air:



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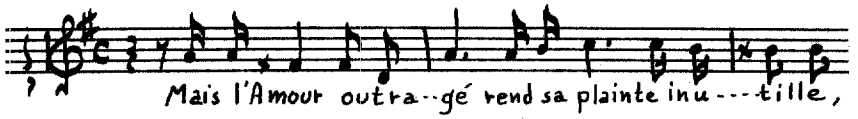

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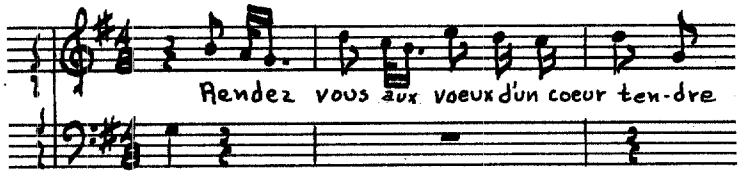


L'Absence

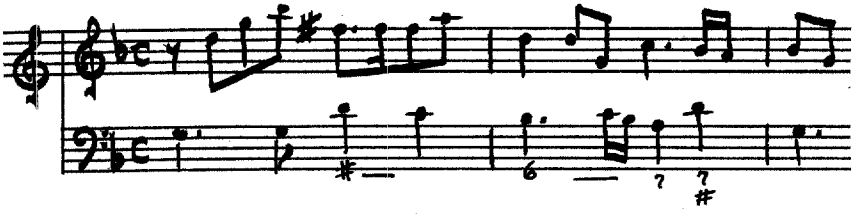
Source: BN Vm^{7} 220 (see Bernier, Book VII, page 309).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

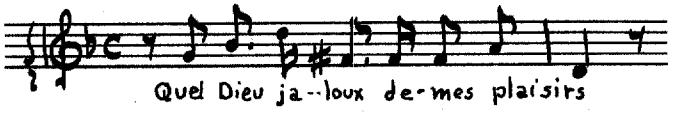
Text: Author unknown.

Themes:

[Prelude]:



Recitative:



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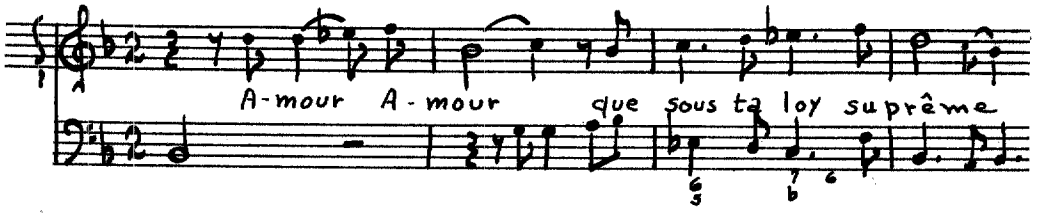
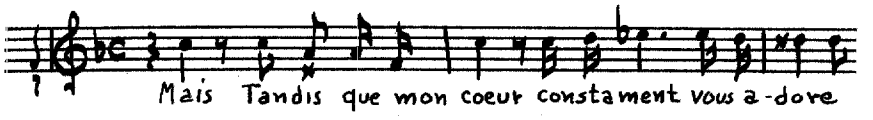


Recitative:



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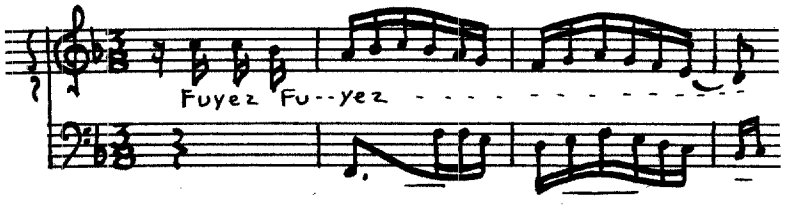

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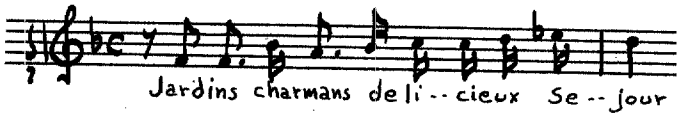
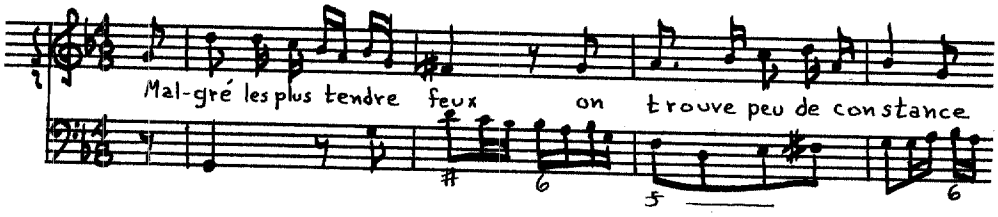


Air:



Le Charme de la voix

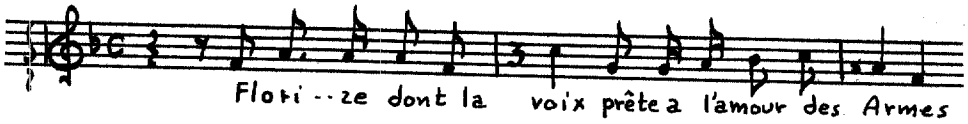
Source: BN Vm^{7} 220 (see Bernier, Book VII, page 309).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

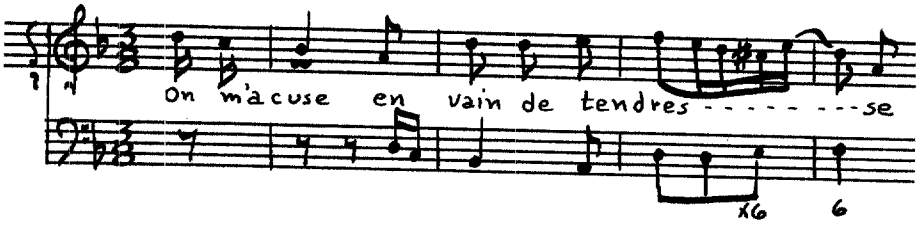
Text: Author unknown.

Themes:

Recitative:

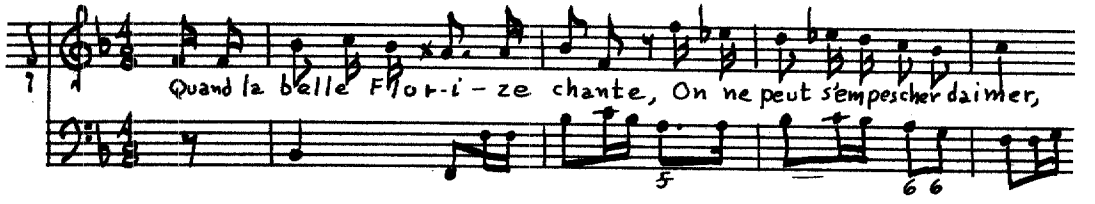


Air:

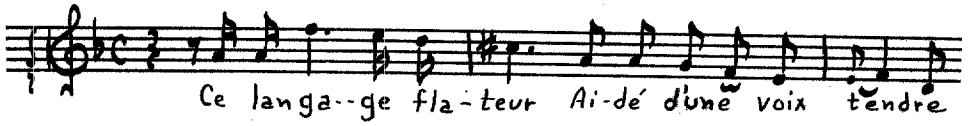


Recitative:

Air:



Recitative:



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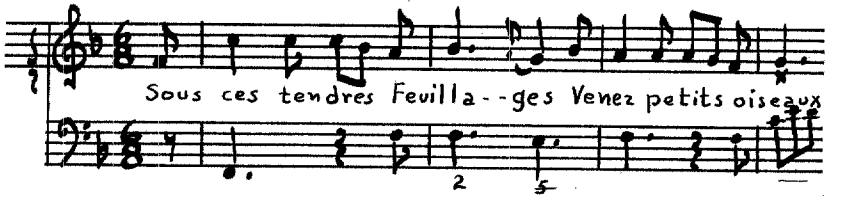


Aminte et Lucrine

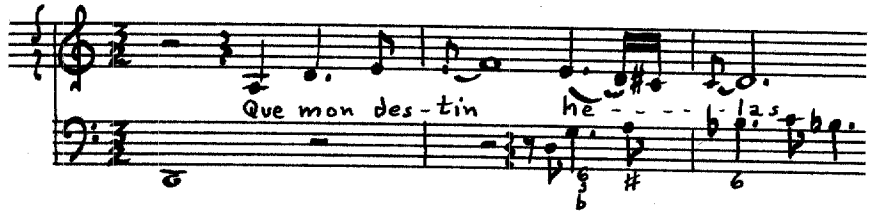
Source: BN Vm^7 220 (see Bernier, Book VII, page 309).

Instrumentation: [Violin], solo voice (f-b') and figured bass.

Text: Author unknown.

Themes:

Air:



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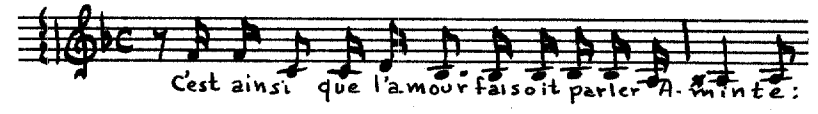

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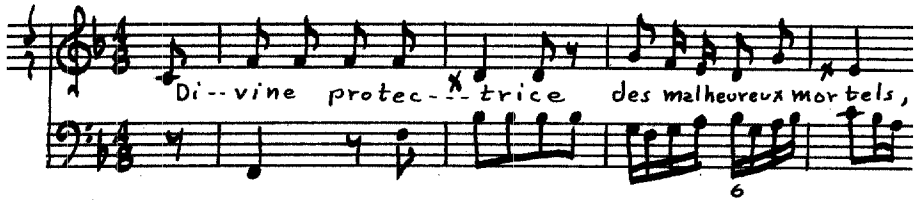

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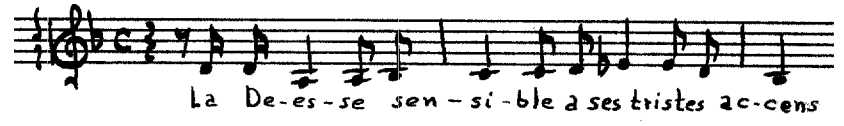

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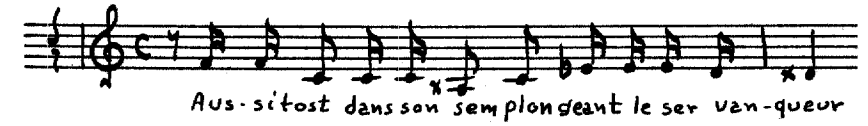

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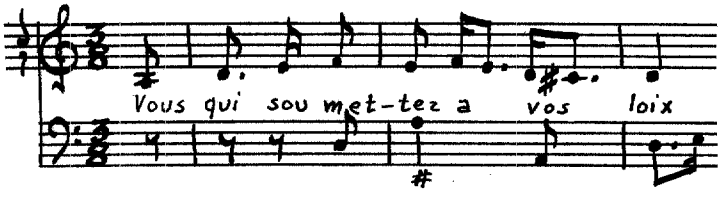

Berton, Pierre Montan (Le Breton)

(1727-1780)

Berton began his musical study in the choir school of the cathedral at Senlis and at sixteen, was singing in the choir of Notre-Dame in Paris. At the age of eighteen, he was

solo cellist in the orchestra of the Royal Academy, and in 1767, through the assistance of the Prince of Condé (1736-1818), Berton was able, with Jean-Claude Trial (q.v.), to procure the joint directorship of the Opéra. The partnership lasted until Trial's death, in 1771.[28] The single cantata attributed to Berton, Acis et Galathée, is a "parody" of a chaconne, part of a symphony published by Chevardiere in Recueil De Differens Airs a Grandes Symphonies. Barry Brook gives the date for this collection as 1767,[29] and the Mercure de France of February, 1770, announced the publication of this cantata with the comment that the text is by an amateur who possesses the double talent of music and poetry.[30] Fétis states that there is some suspicion that Berton did not write all of the works that bear his name[31] and it is almost certain that the cantata added to the chaconne (whether by Berton or not) is by some other composer who wished to either honor Berton, or to capitalize on the popularity of his work.

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[28]Marie Briquet, "Berton, Pierre Montan," Die Musik in Geschichte und Gegenwart, Vol. I (Cassel and Basel, 1949), col. 1805.

[29]Barry S. Brook, La Symphonie Française dans la seconde moitie du XVIIIe siècle, II (Paris, 1962), 110-111. Brook uses BN Vm7 1551 as his source and lists the instrumentation for the symphony as: 2 violons, basse, [2] flutes and [2] hautbois. BN Vm7 1565(4) contains additional parts for the chaconne only: Violino Primo, Violino Secondo, Alto viola, Basse, [2] Hautbois et Flutes, Bassoons, Cor Primo and Cor Secondo.

[30]Mercure de France, February, 1770, p. 164.

[31]François-Joseph Fétis, "Berton, Pierre Montan," Biographie Universelle Des Musiciens et Bibliographie Générale de la Musique, 2nd ed., I (Paris, 1873), 338.

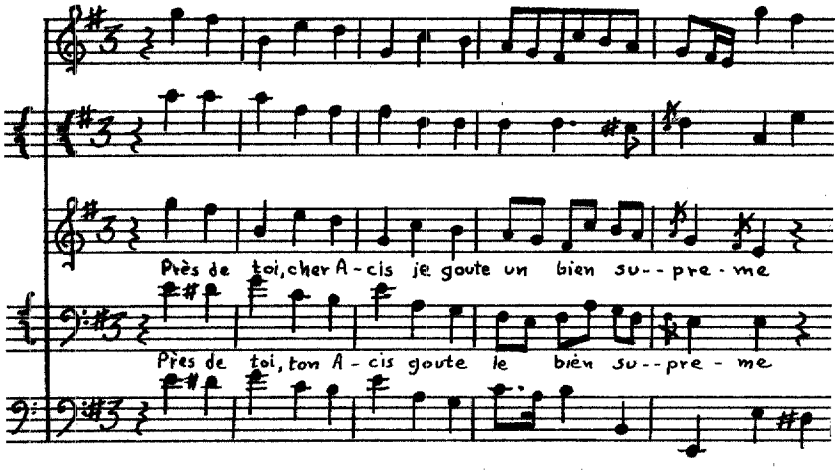
Acis et Galathée

Source: BN Vm^{7} 286,[32] ACIS/ ET/ GALATHĒE/ CANTATE/ A l'Italienne/ PARODIĒE/ Sous la Chaconne de M^{r}. Berthon/ Propre à être executée dans les Concerts, et même à/ être representée sur les Théatres de société/ Gravée par Mlle. Vendôme et S^{r}. Moria/ Prix 6.^{tt}/ Avec les Parties, 3. Séparément/ A PARIS/ Aux adresses ordinaires de Musique/ AVEC PRIVILEGE DU ROY/ De l'Imprimerie de Richomme

Instrumentation: Violins I and II, viola, violoncello, [2] flutes and oboes, bassoons, horns I and II, and three voices (e'-b", B-a', G-g').

Text: Author unknown.

Themes:[33]



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[32]Voice parts only. For instrumental parts, see BN Vm^{7} 1565(4).

[33]The voice parts are added to a series of variations on a harmonic progression. There are no true recitatives or arias.

Biferi, François

(1739- ?)

Born in Naples, Biferi arrived in Paris in 1767, and is known primarily for his Traité de la Musique (Paris, 1770), which Fétis criticizes as "without plan."[34] The cantata, Mars et Thétis, describes Biferi as "Chapel Master of Naples; living in Paris."

Mars et Thétis

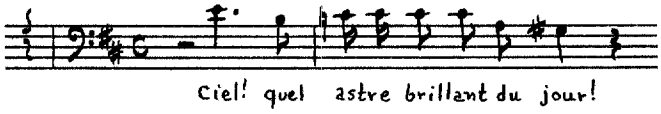
Source: BN Vm^{7} 285, MARS ET THETIS,/ CANTATE/ A deux Voix./ Présentée à S. A. S. Mgr/ Le Duc de Chartres,/ Sur son Mariage, avec/ Melle de Penthièvre./ Par M^{r} d'Offreville auteur des Paroles./ MISE EN MUSIQUE, PAR MR BIFERI, Fils ainé./ Maître de Chapelle de Naples;/ Demeurant A PARIS, Ruë Grenelle St Honoré, au coin de la ruë/ merciere, Petit Hôtel de Bourgogne, Chez Mr Bourdon/ Gravé par Bouré.

Instrumentation: [Violins I and II], voices (d'-g", d-f') and figured bass.

Text: M^{r} d'Offreville.

Themes:

[Recitative]:



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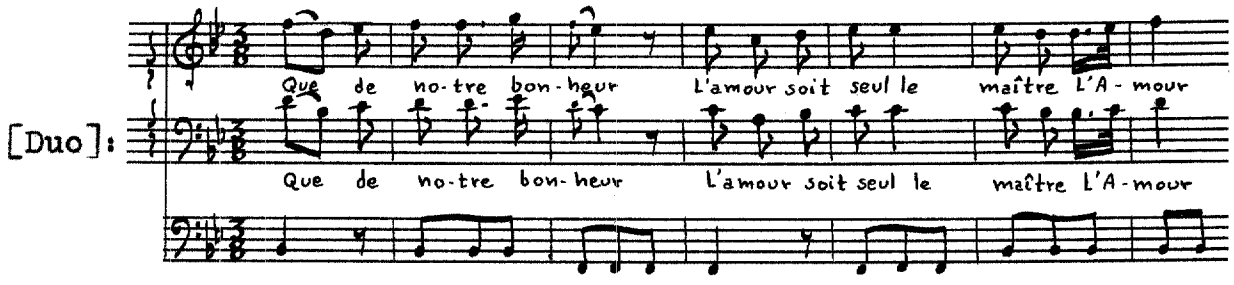
[34]François-Joseph Fétis, "Biferi, François," Biographie Universelle, 2nd ed., I (Paris, 1873), 412.



Blamont, François Colin de

(1690-1760)

Blamont received his early training in music from his father, who was a musician of the King, and at the age of seventeen, the young François entered the service of the Duchess du Maine (1676-1753), who thereafter extended her patronage to him. His first attempt at composition was a cantata, Circé, which was so successful that Michel de Lalande (1657-1726) began to teach him counterpoint and harmony.[35] In 1719, through the financial assistance of the Intendant of Finance, he was able to treat with the sons of Jean-Baptiste Lully (1632-1687) for the superintendence of the King's music. His reputation was fully established with the presentation of the opera, Les Fêtes grecques et romaines, in 1723, and in 1726, he succeeded de Lalande as

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[35]Jean-Benjamin de Laborde, Essai sur la musique (Paris, 1780), III, 391.

"Maitre de la Musique de la Chambre du Roi." Blamont is also known for his essay entitled Essai sur les gouts anciens et modernes de la musique française (Paris, 1754), which pleads the cause of the conservative style against the partisans of Italian music.[36]

Diane et Endimion

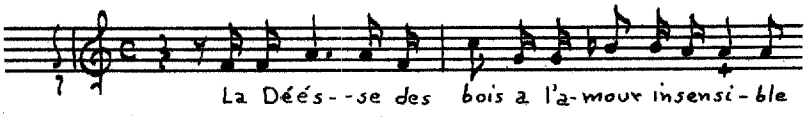
Source: BN Vm^{7} 246, CANTATES/ FRANÇOISES/ A VOIX SEULE,/ Avec SIMPHONIE et sans SIMPHONIE/ Par Monsieur/ COLLIN de BLAMONT/ Sur-Intendant de la Musique/ du ROY./ LIVRE PREMIER./ A PARIS. Prix 10.^{tt}/ CHEZ M^{r}. Boivin M^{d} rue St Honoré à la regle d'or./ AVEC PRIVILÉGE DU ROY./ M.D.CC XXIII.

Instrumentation: Solo voice (d'-g") and figured bass.

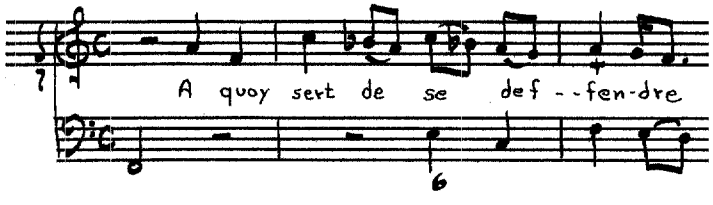
Text: Author unknown.

Themes:

Recitative:



Air:



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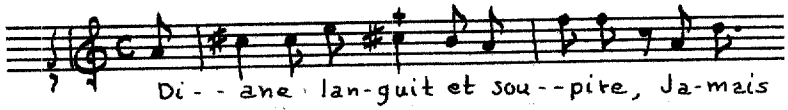
[36]François-Joseph Fétis, "Blamont, François Colin de," Biographie Universelle, 2nd ed., I (Paris, 1873), 433.

Recitative:



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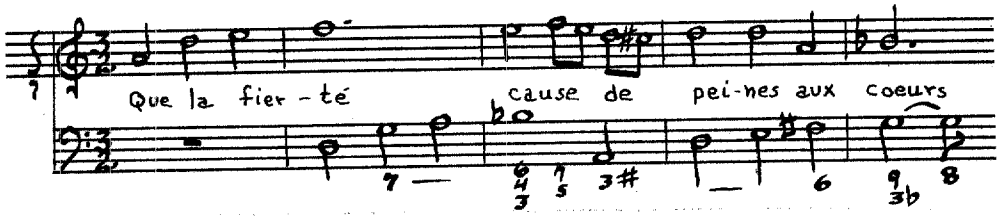

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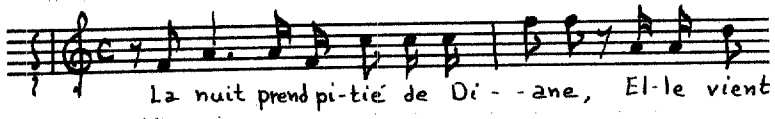
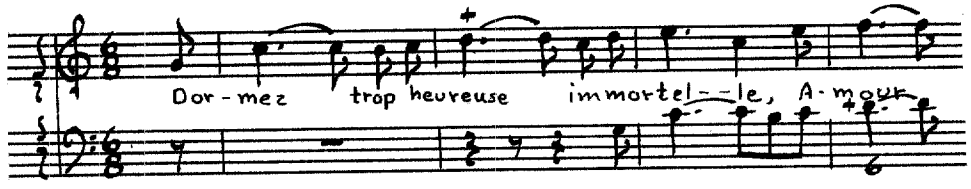


Air:



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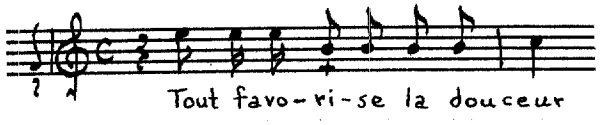
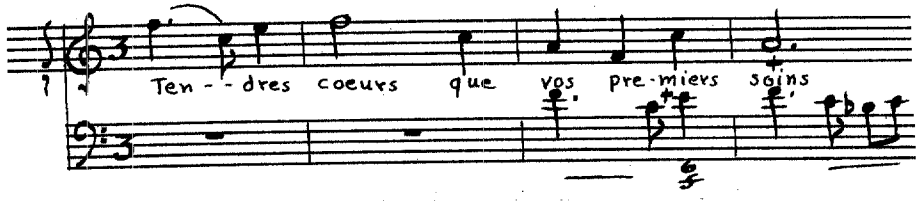


Air:



Circé[37]

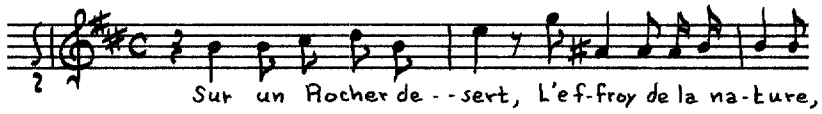
Source: BN Vm^7 246 (see Blamont, Book I, page 321).

Instrumentation: Solo voice (c'-g") and figured bass.

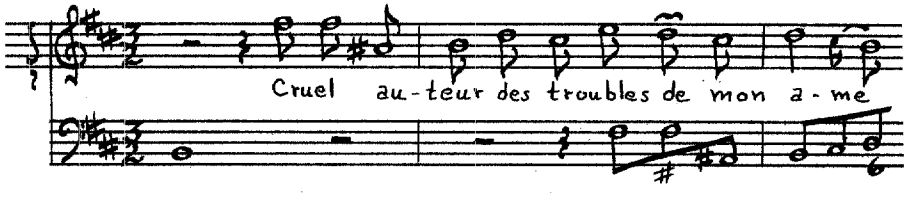
Text: Jean-Baptiste Rousseau.

Themes:

[Recitative]:



[Air]:



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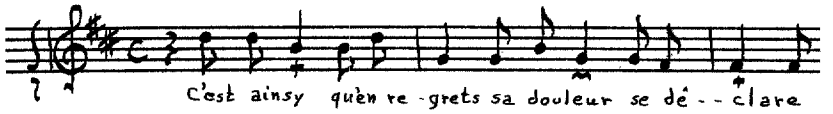
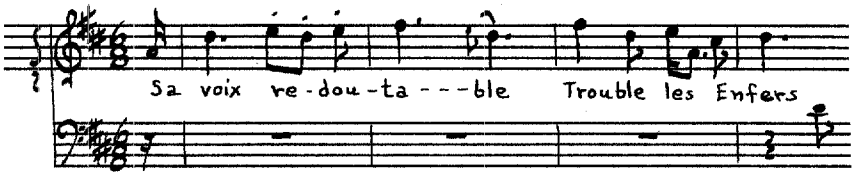
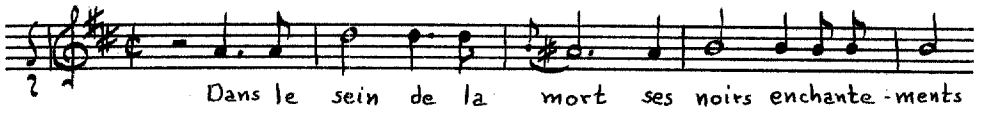


[Air]:



[Recitative]:



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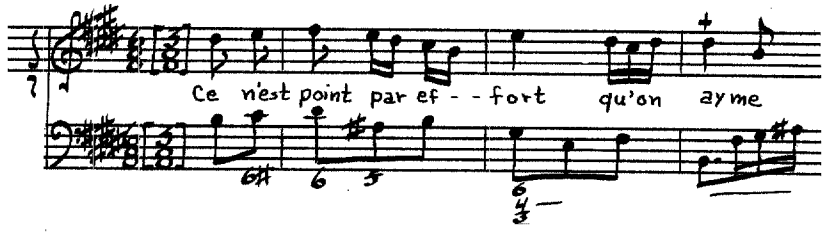
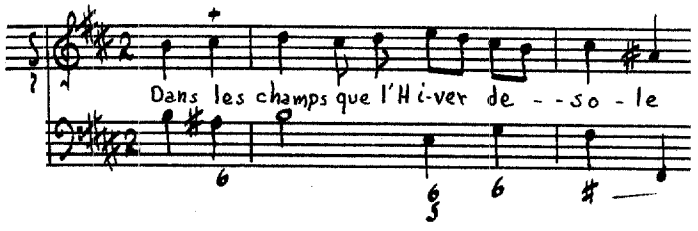
[37]A second edition of this cantata was published in Paris by Boivin in 1729. It was re-engraved, enlarged by the addition of an instrumental part with greatly altered figures in the bass.

[Air]:



[Air]:



Didon

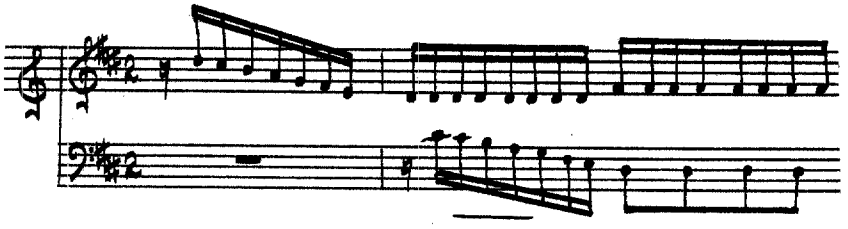
Source: BN Vm^{7} 246 (see Blamont, Book I, page 321).

Instrumentation: Violins, solo voice (d'-g") and figured bass.

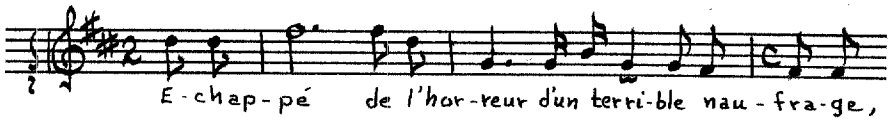
Text: Author unknown.

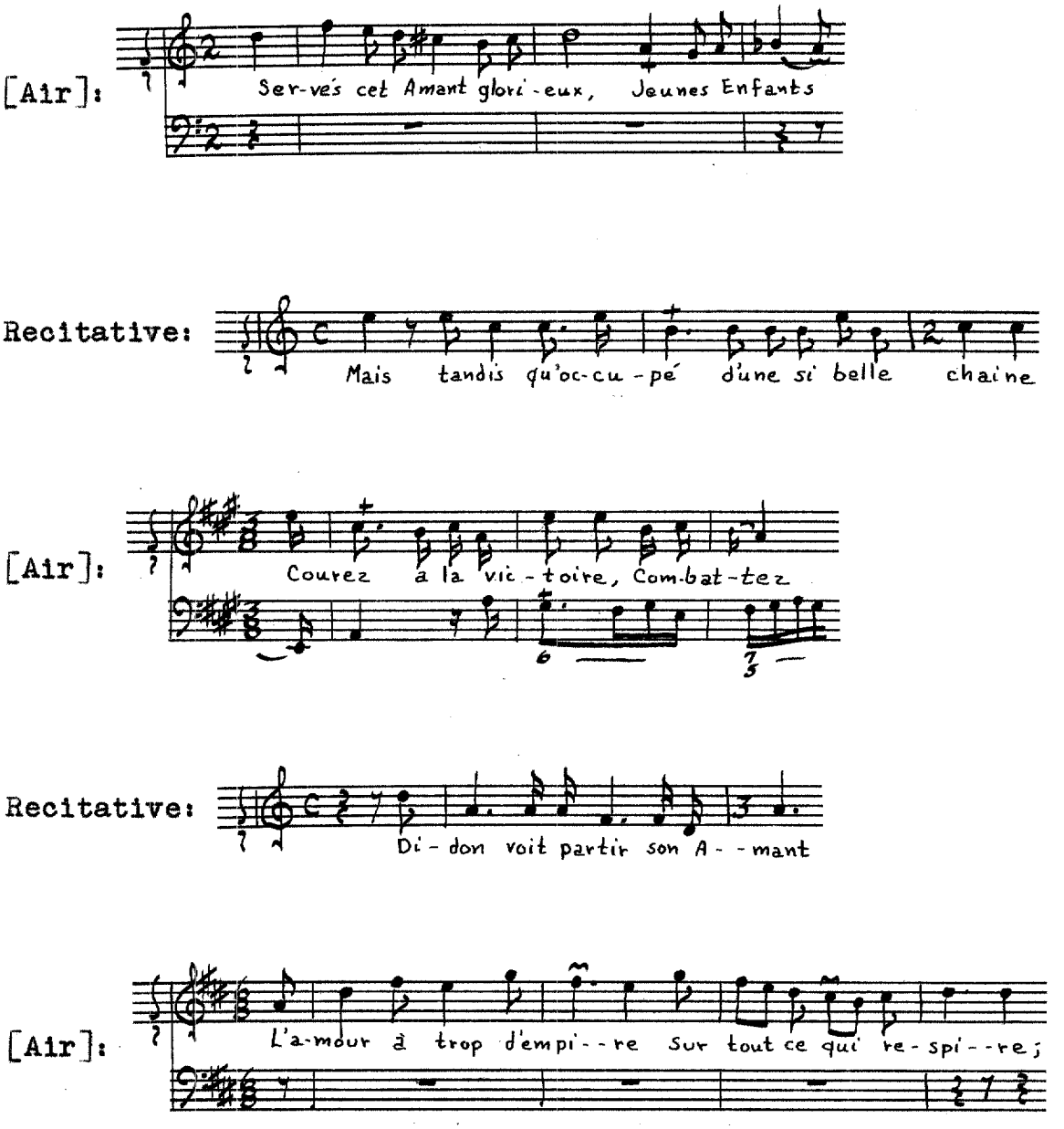
Themes:

Tempeste:



Recitative:





La Toillette de Venus

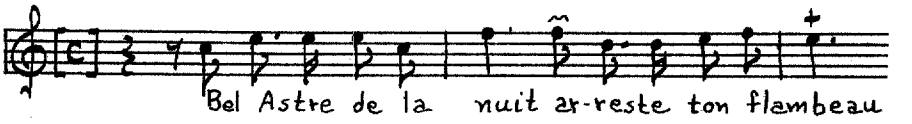
Source: BN Vm^{7} 246 (see Blamont, Book I, page 321).

Instrumentation: Flutes I and II, oboes I and II, violins I and II, solo voice (d'-g") and figured bass.

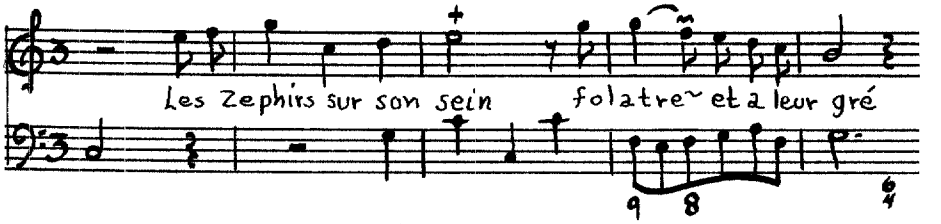
Text: Author unknown.

Themes:

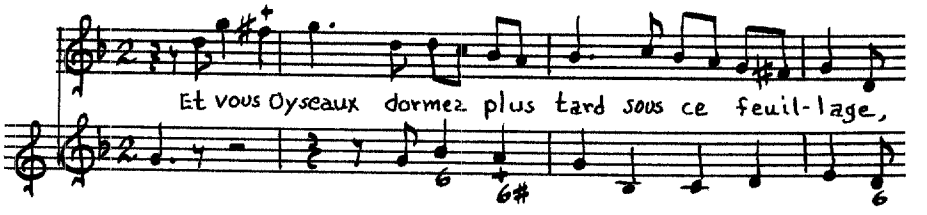
[Recitative]:



[Air]:



[Air]:



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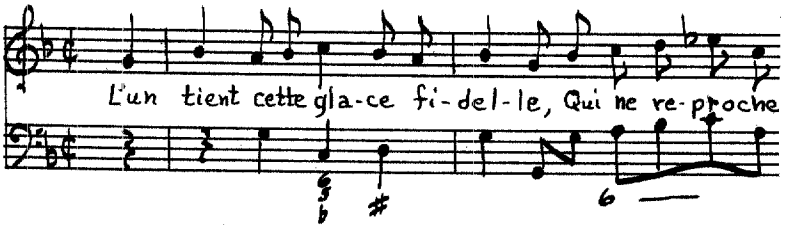
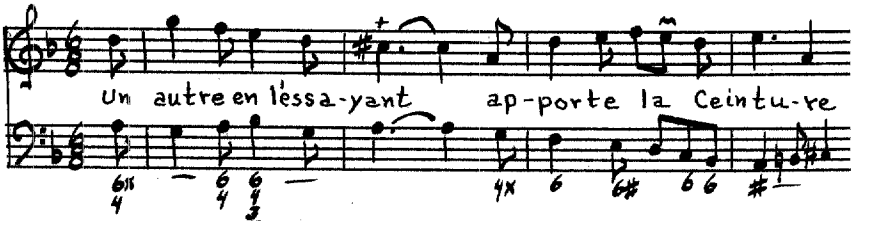
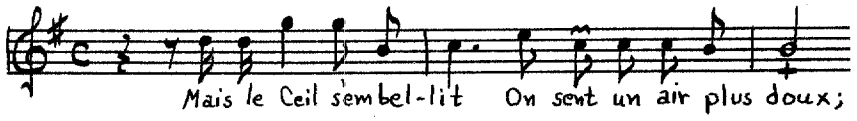
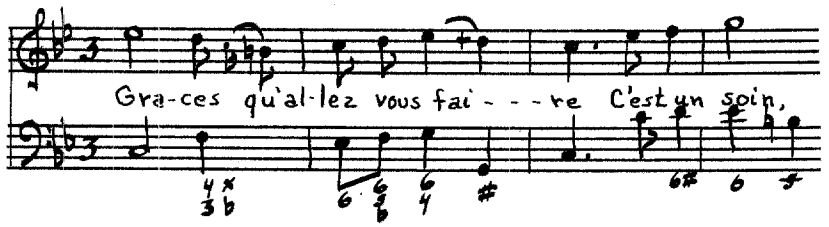
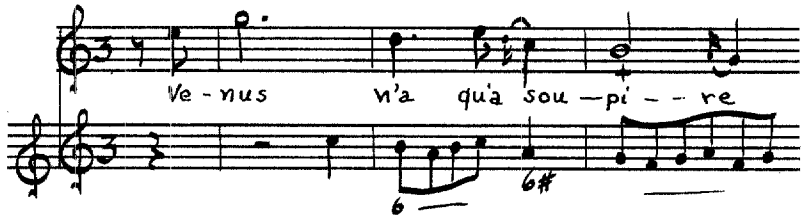


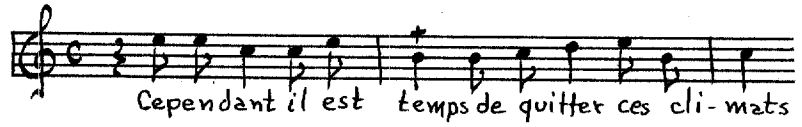
[Air]:

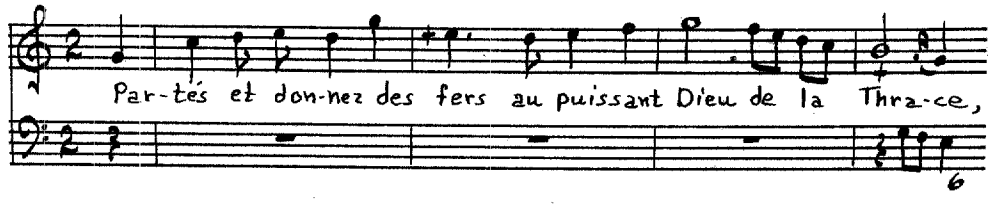


[Recitative]: 

Air: 

Air: 

Recitative: 

[Air]: 

L'Amour conduis par le Folie

Source: BN Vm^{7} 247, CANTATES/ FRANÇOISES/ A VOIX SEULE/ Sans SYMPHONIE, et avec SYMPHONIE/ Composée de differens Instrumens/ PAR/ M^{R} DE BLAMONT/ Sur-Intendant de la Musique du

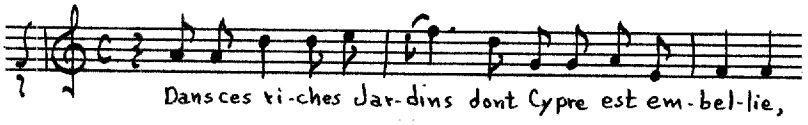
Roy et Maistre/ de Musique de la Chambre de sa MAJESTÉ/ LIVRE SECOND/ SE VEND A PARIS/ Prix 9.tt en blanc Gravé par L. Hue/ CHEZ { Le Sr. Boivin rue St. Honoré/ à la Regle d'Or./ Le Sr. Le Clair rue du Roule à/ le Croix d'Or./ }1729/ AVEC PRIVILEGE DU ROY.

Instrumentation: Solo voice (d'-g") and figured bass.

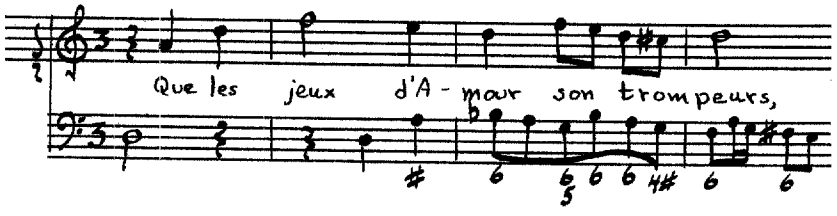
Text: Mr. Thibault.

Themes:

Recitative:



Air:



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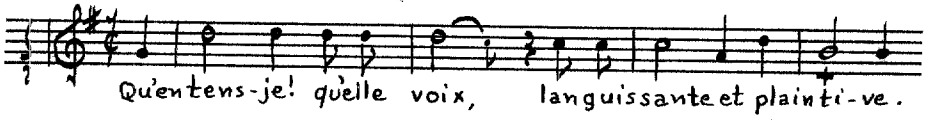
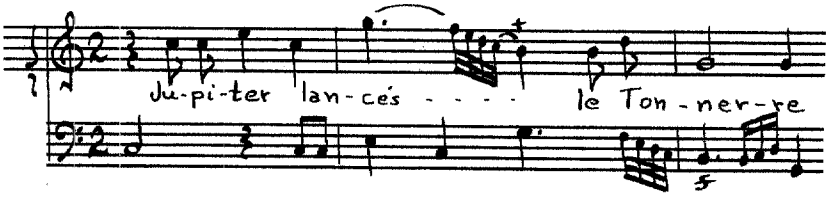


[Air]:



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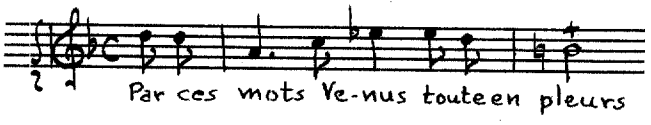

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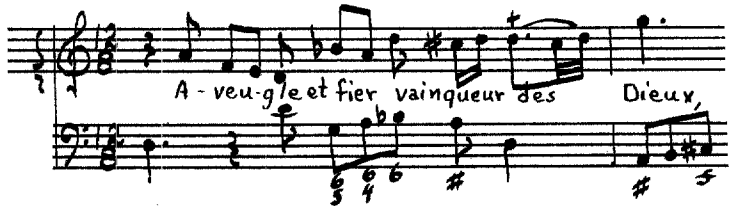


La Charm de la Voix

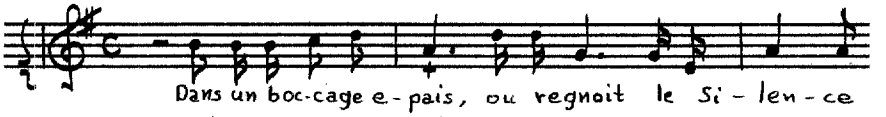
Source: BN Vm^7 247 (see Blamont, Book II, page 327).

Instrumentation: [Violin], solo voice (d'-g") and figured bass. This cantata may be accompanied by a solo flute.

Text: Author unknown.

Themes:

Recitative:



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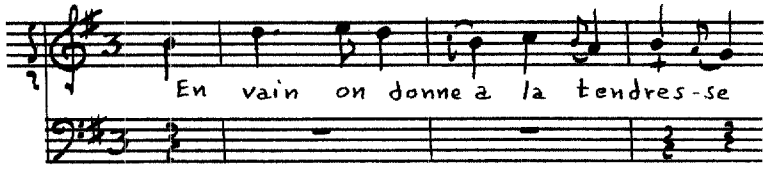
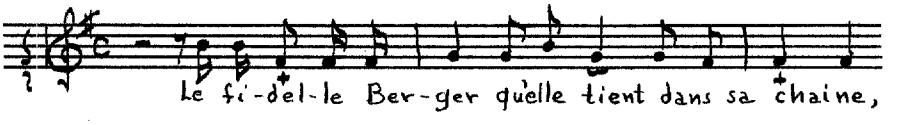
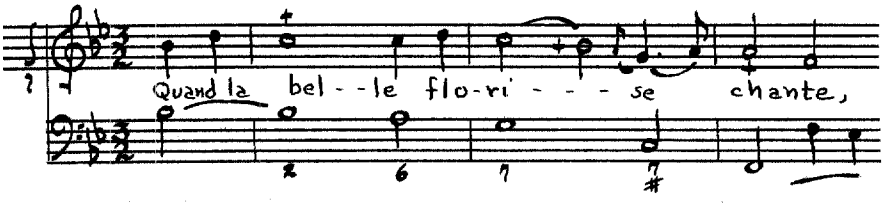


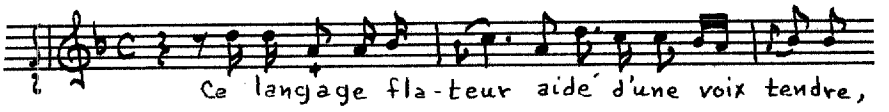
Recitative:



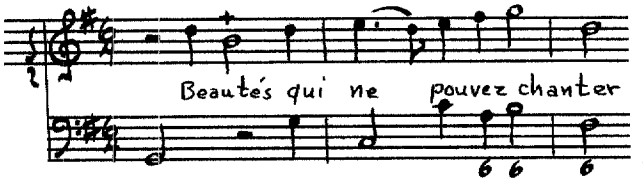
Air:



Recitative:



Air:



Europpe

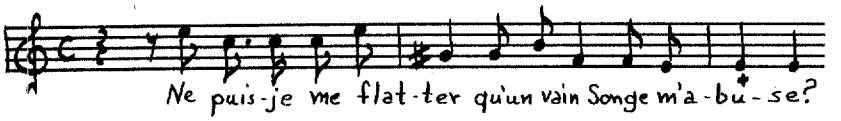
Source: BN Vm^7 247 (see Blamont, Book II, page 327).

Instrumentation: Violin or viol, solo voice (d'-g") and figured bass.

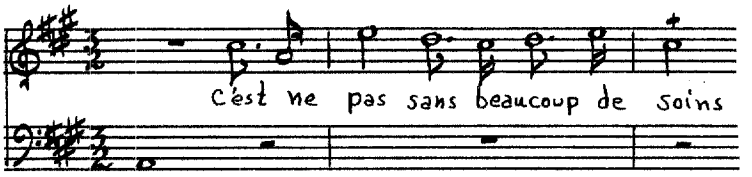
Text: Author unknown.

Themes:

Recitative:



Air:



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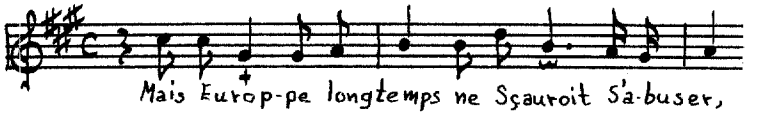

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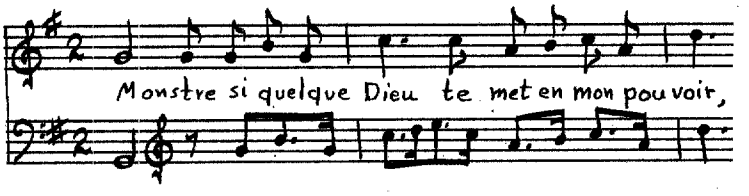

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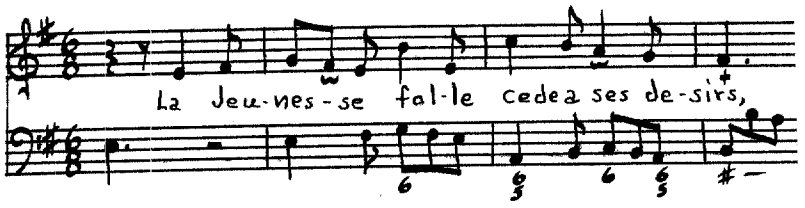
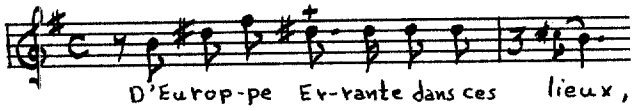
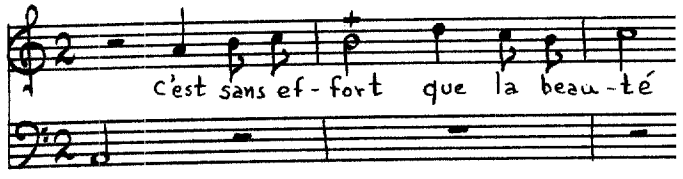


Recitative:



Air:



Le Parnasse Lyrique ou Polimnie

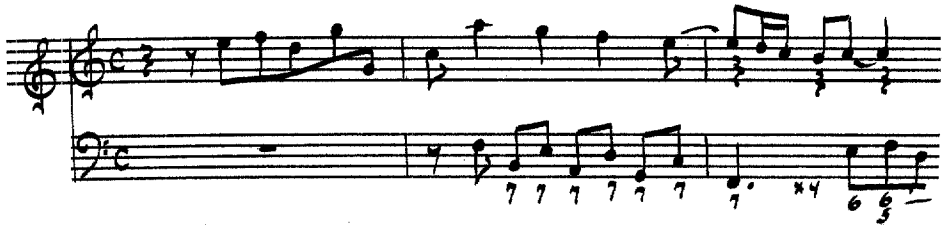
Source: BN Vm^7 247 (see Blamont, Book II, page 327).

Instrumentation: Flutes, trumpets, violins, musette, bassoon or viol, solo voice (e'-a") and figured bass.

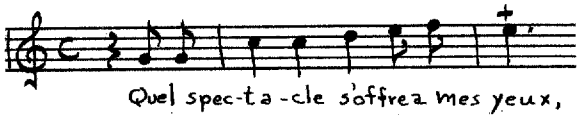
Text: Author unknown.

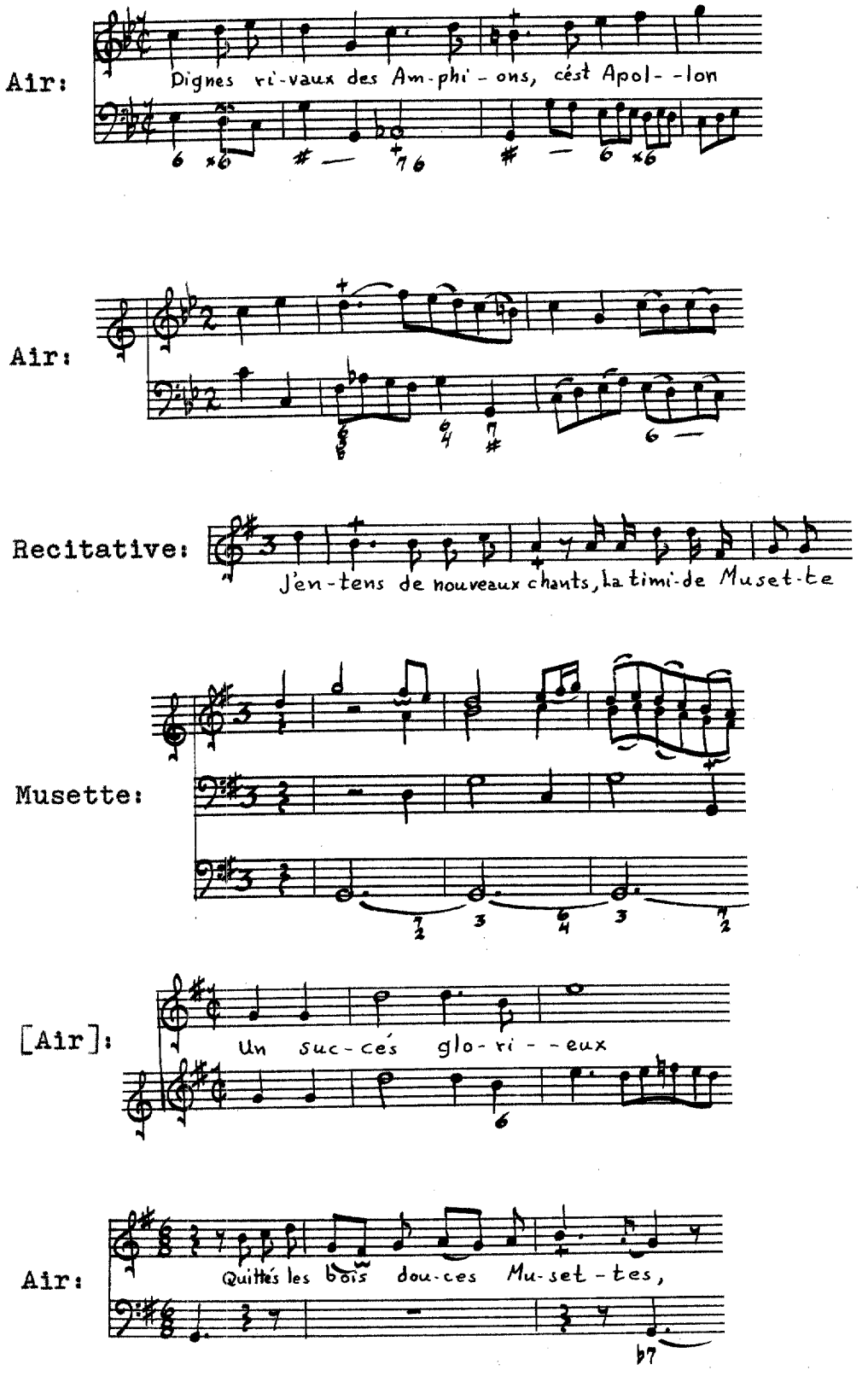
Themes:

Symphony:



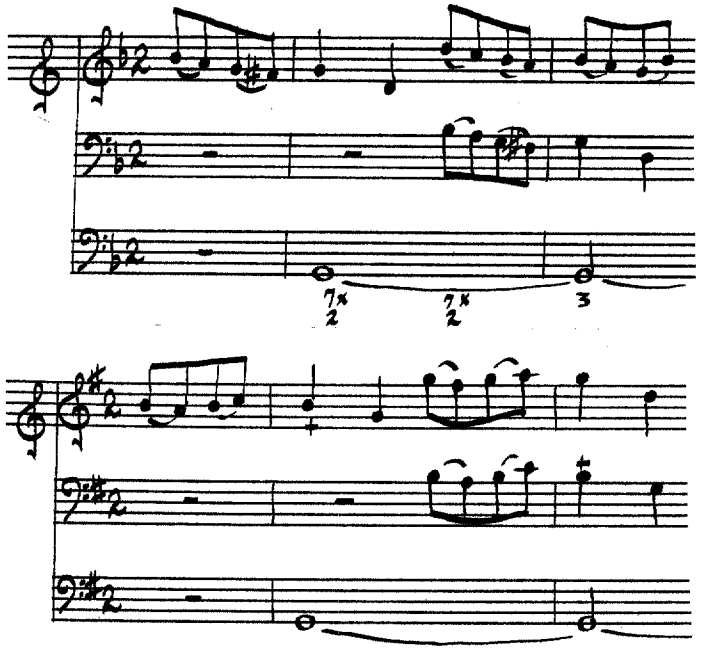
Recitative:



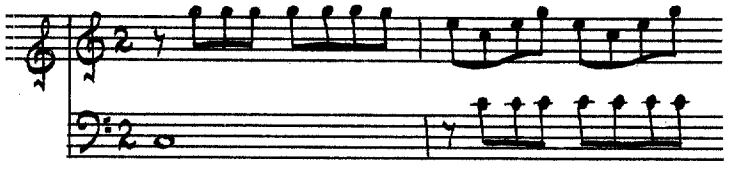

Air:
Dignes ri-vaux des Am-phi-ons, cést Apol--lon
Air:
Recitative:
J'en-tens de nouveaux chants, la timi-de Muset-te
Musette:
[Air]:
Un suc-cés glo-ri--eux
Air:
Quittés les bois dou-ces Mu-set-tes,

Ierе Musette:

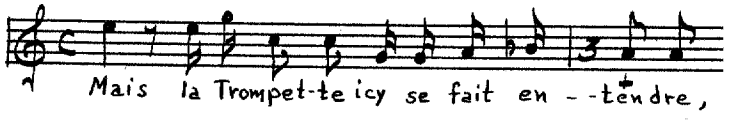
IIme Musette:



Bruit de Trompettes:



Recitative:



Air:

La Nymphe de la Seine[38]

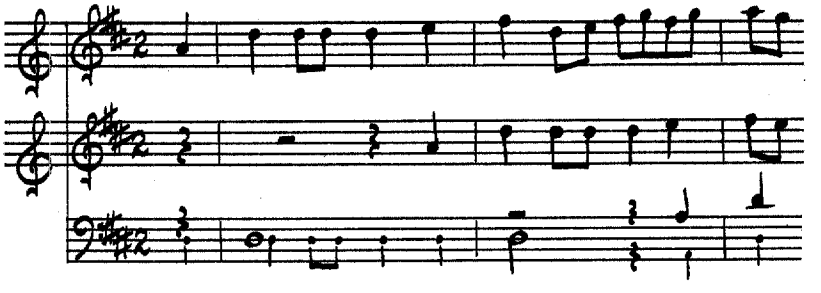
Source: BN Vm^{7} 248, CANTATES/ FRANÇOISES/ A VOIX SEULE/ ET SYMPHONIE/ Composées de differents Instrumens/ PAR/ M^{R}. DE BLAMONT/ Sur-Intendant de la Musique du Roy et Maitre/ de Musique de la Chambre de Sa MAJESTÉ/ LIVRE TROISIEME/ SE VEND A PARIS/ Prix 3^{tt} en blanc Gravé par L. Hue/ Chez {Le Sieur Boivin rüe S^{t}. Honoré à/ la Régle d'Or./ Le Sieur Le Clair rüe du Roule à/ la Croix d'Or/} 1729/ AVEC PRIVILEGE DU ROY.[39]

Instrumentation: Oboes, trumpets, violins, solo voice (d'-g") and figured bass.

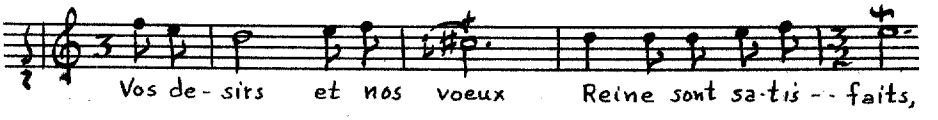
Text: Author unknown.

Themes:

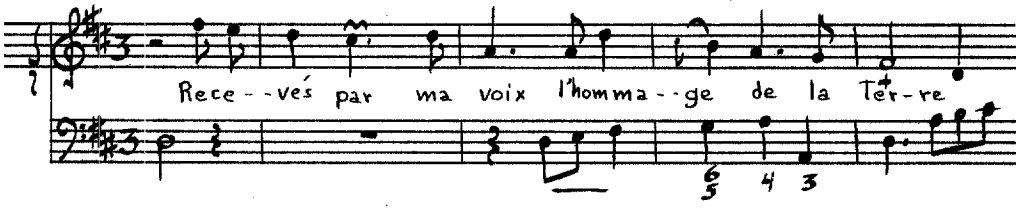
[Prelude]:



[Recitative]:



Air:



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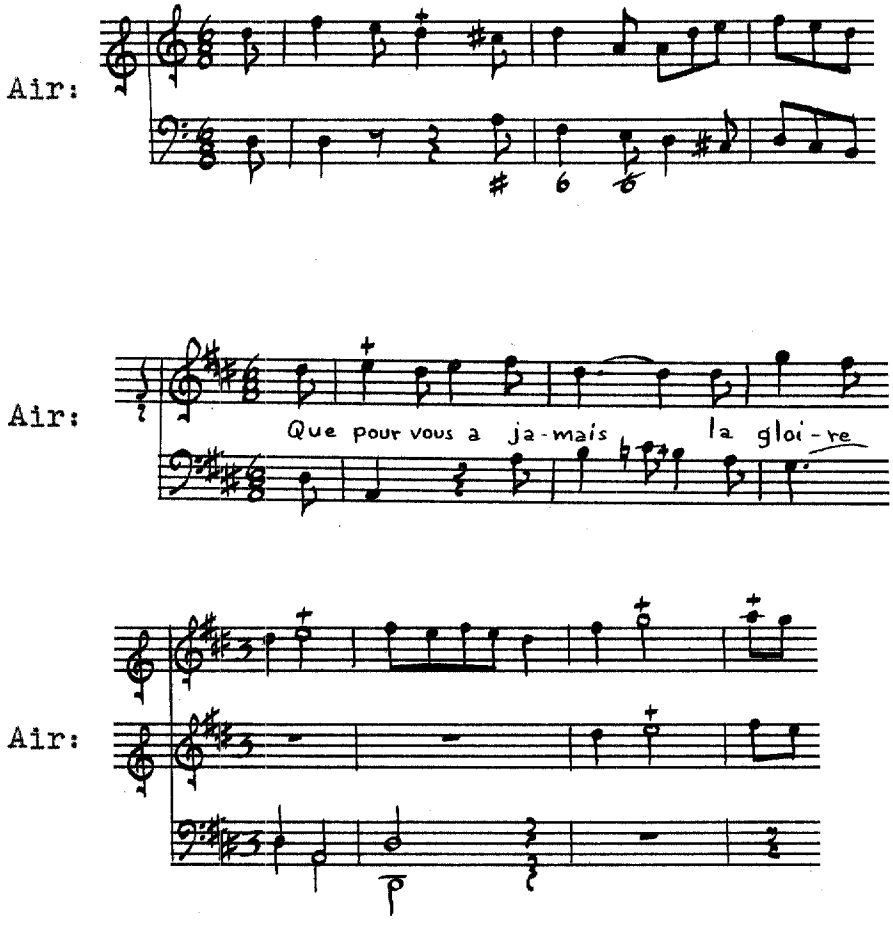
[38]Sung before the queen in the old Louvre.

[39]The second cantata in this collection is a revised and enlarged version of Circé, (see Vm^{7} 246, page 323).



Boismortier, Joseph Bodin de

(ca.1691[40]-1755[41])

A prolific composer, Boismortier came to Paris in 1734,[42] where his music was readily accepted by the public.

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[40]Jean-Benjamin de Laborde, Essai sur la Musique (Paris, 1780), I, 392.

[41]Titon du Tillet, Description du Parnasse François. . . (Paris, 1760), p. 27.

[42]Alfred Loewenberg, "Boismortier, Joseph Bodin de," Grove's Dictionary of Music and Musicians, 5th ed., I (London, 1954), 792.

Although primarily a composer of chamber music, he wrote three operas and a theoretical work, Quinque sur l'Octave, ou Espèce de dictionnaire harmonique, which was published in 1734. Among the Cantates françaises that were composed by Boismortier, only one has been reproduced in a modern edition.[43] Diane et Actéon was included by the editors in the Rameau Edition, with the following reservations:

> . . .[there] remain La Musette and Diane which are necessary to admit because of their presence in the De Croix collection, the second of which, in want of further proof establishing its claim, is placed in the appendix.[44]

Jane Arger, in editing various cantatas for publication by Rouart, Lerolle and Co., identified the proper author of Diane et Actéon as Boismortier,[45] as does comparison of Cons. [D.1344(3) with the version in the Rameau Edition. La Buveur dompté, listed as a Cantate française by Felix Raugel in Die Musik in Geschichte und Gegenwart, is actually a cantatille.[46]

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[43]Charles-Théodore Malherbe, Cantates, Vol. III of Jean-Philippe Rameau, Oeuvres complètes (Paris, 1897).

[44]Ibid., p. xxiv.

[45]G. Cucuel, "Acteon, Cantate de Boismortier, 1732," Zeitschrift der Internationalen Musikgesellschaft, IV (1914), 91.

[46]Felix Raugel, "Boismortier, Joseph Bodin de," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 72.

Le Printemps

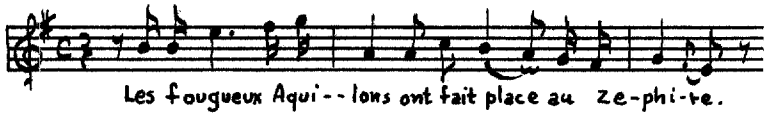
Source: Cons. [D.1344(1), CANTATES/ FRANÇOISES/ a Voix seule,/ Melées de Simphonies./ PAR Mr. BOISMORTIER,/ OEUVRE CINQUIÉME./ Se vend broché, neuf livres./ A PARIS/ CHEZ { L'Auteur, rue Saint Antoine derriére la barriere/ des Sergens devant les Jesuites./ Le Sr. Boivin Md. rue St. Honoré a la regle d'or./ Avec Privilége du Roy, 1724./ Gravé par Duplessy.

Instrumentation: Violin or flute or recorder, solo voice (d'-g") and figured bass.

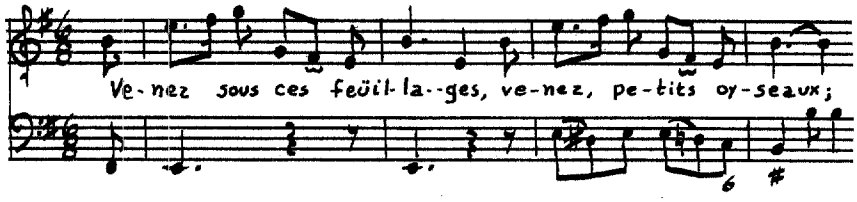
Text: Author unknown.

Themes:

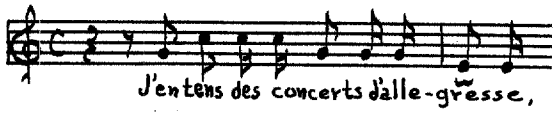
Recitative:



Air:



Recitative:



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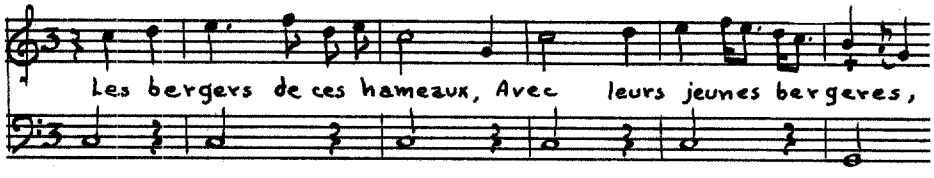
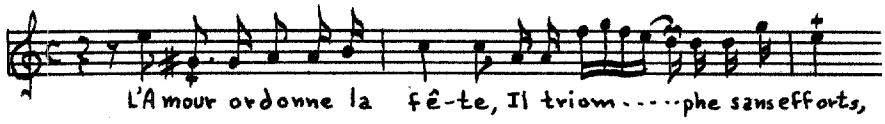


Recitative:



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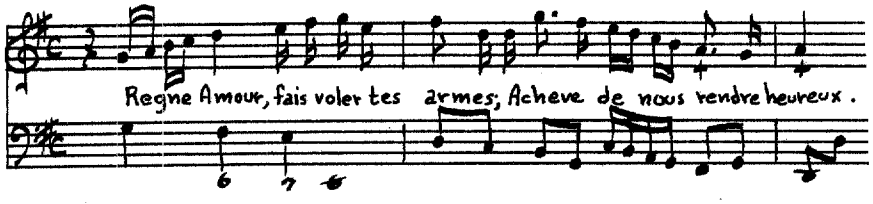
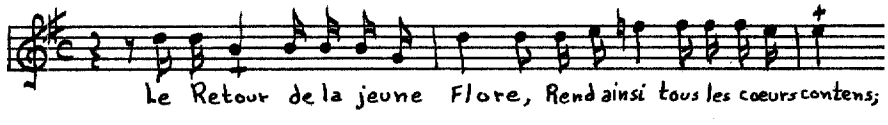
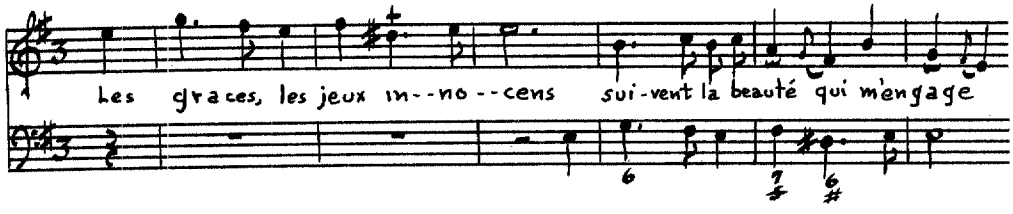


Recitative:



Air:



L'Eté

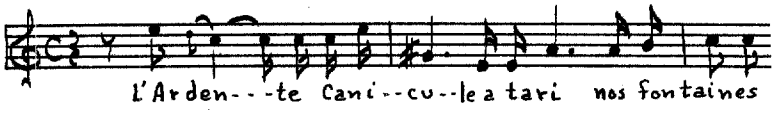
Source: Cons. [D.1344(1) (see Boismortier, Opus 5, see page 337).

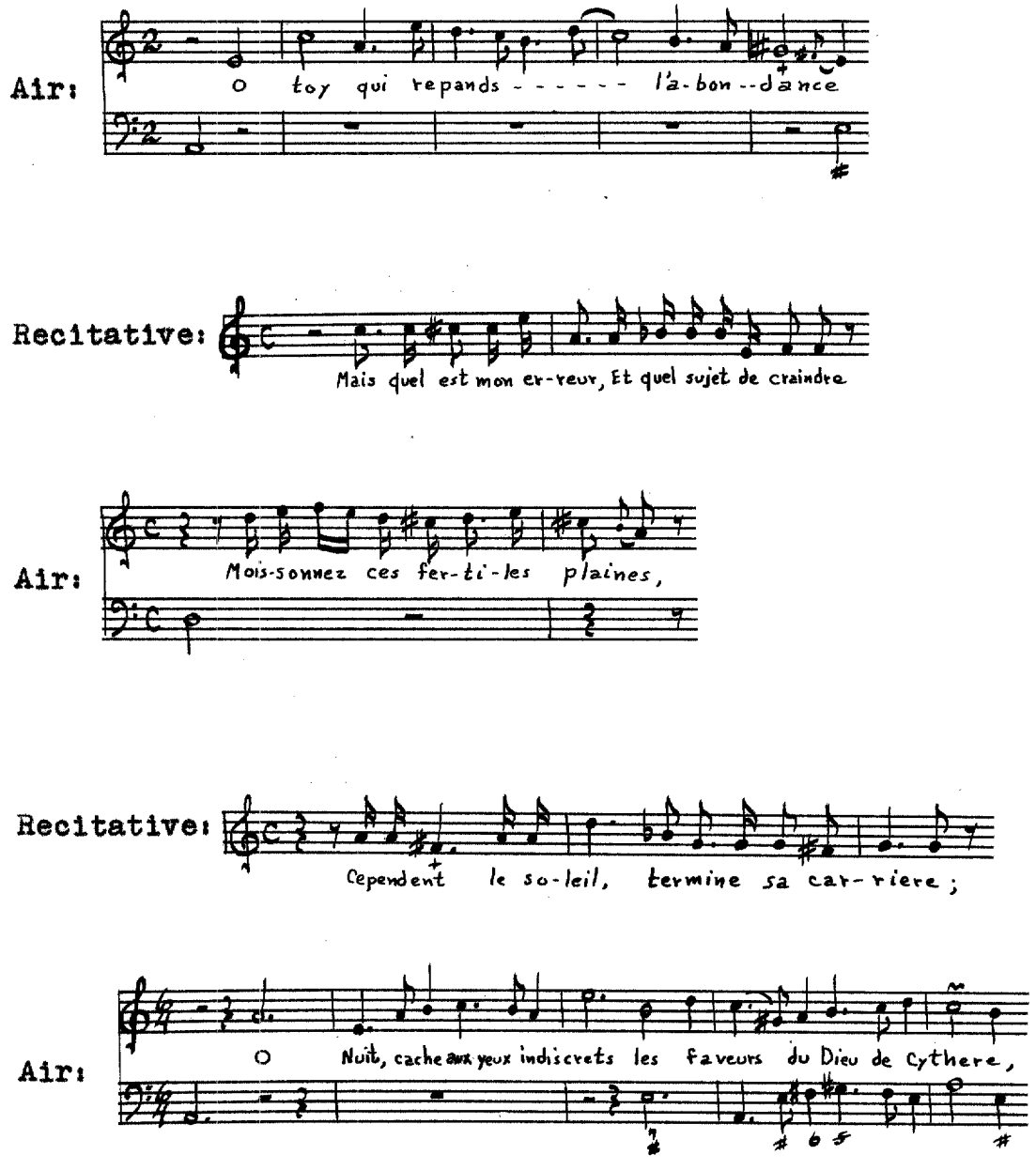
Instrumentation: Solo voice (c'-g") and figured bass.

Text: Author unknown.

Themes:

Recitative:





L'Automne

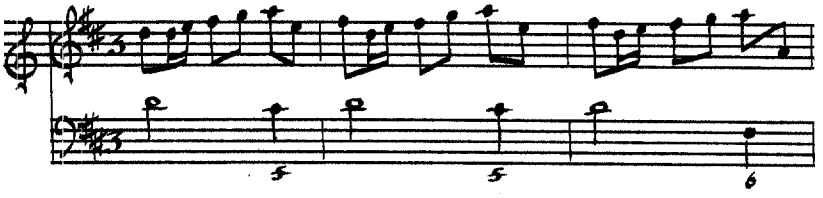
Source: Cons. [D.1344(1) (see Boismortier, Opus 5, see page 337).

Instrumentation: Violin or flute, solo voice (F-e') and figured bass.

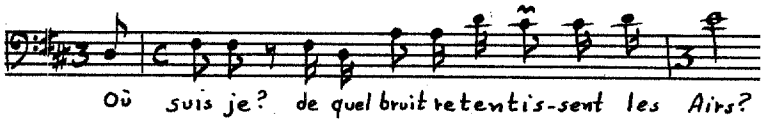
Text: **Author unknown.**

Themes:

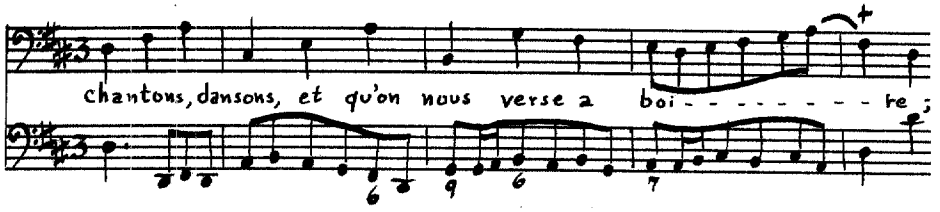
[Prelude]:



Recitative:



Air:



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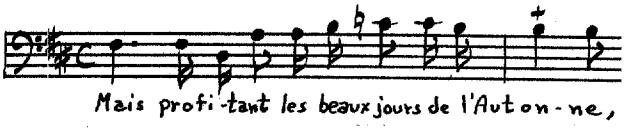

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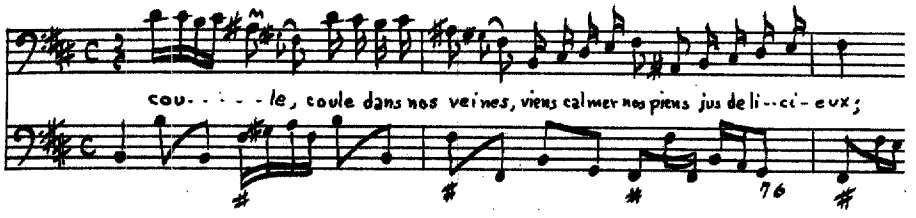

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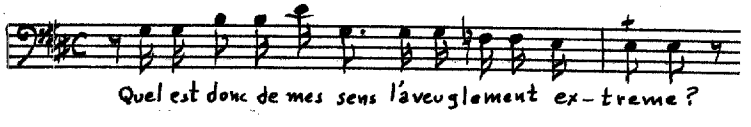

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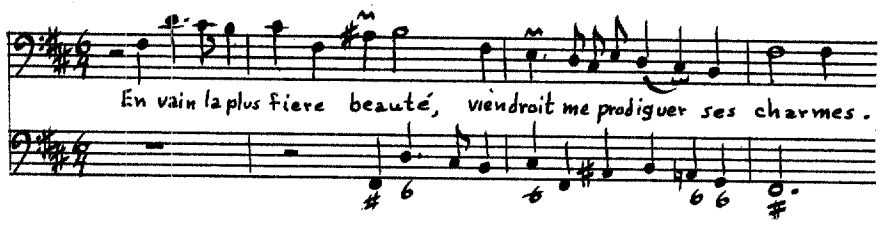

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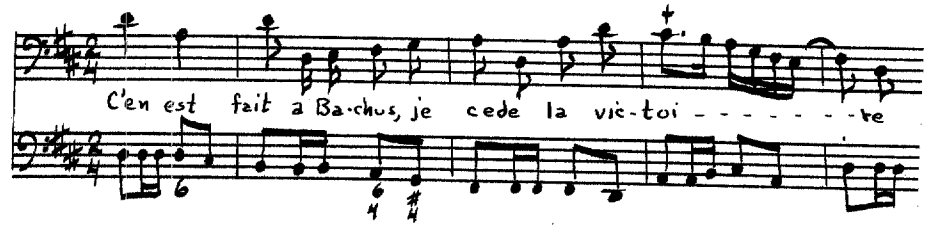


L'Hyver

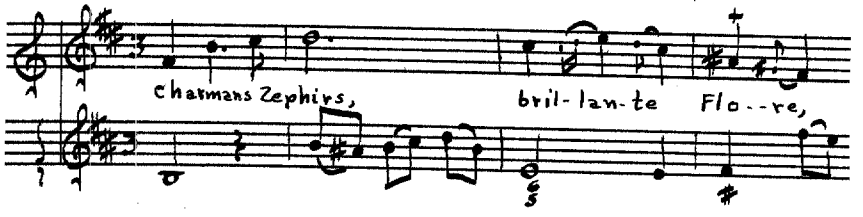
Source: Cons. [D.1344(1) (see Boismortier, Opus 5, see page 337).

Instrumentation: Flute, violin, bass viol, solo voice (d'-g") and figured bass.

Text: Author unknown.

Themes:

[Air]:



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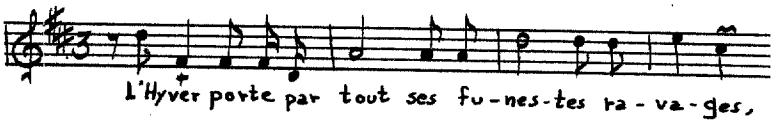

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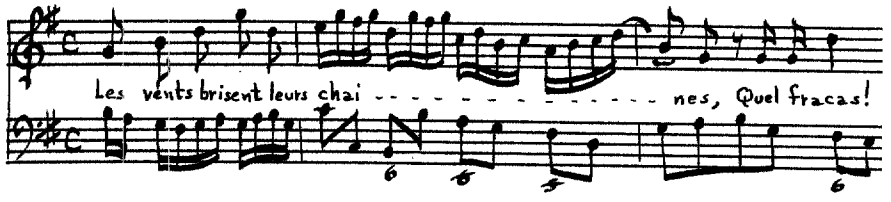

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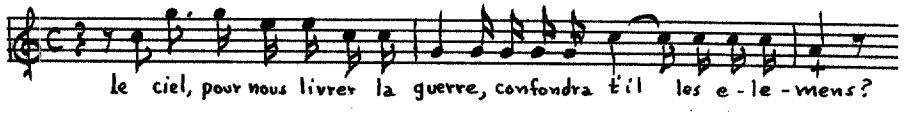

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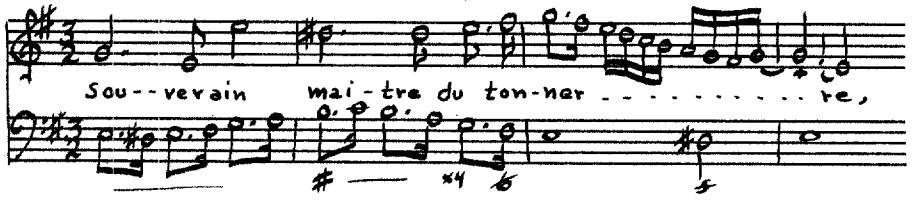

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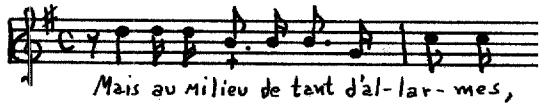

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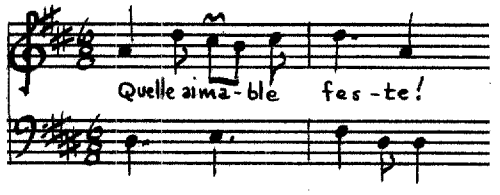
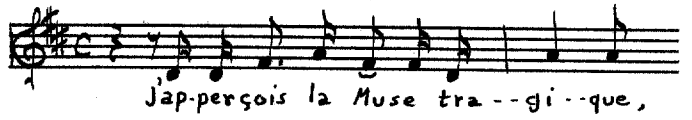
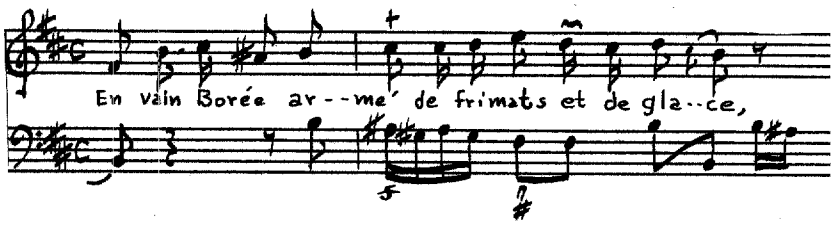


[Recitative]:



Air:



Actéon[47]

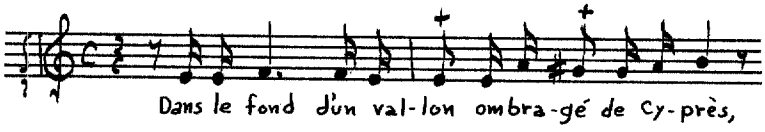
Source: Cons. [D.1344(3), ACTEON/ CANTATE/ A VOIX SEULE/ Avec Simphonie/ Par Mr./ BOISMORTIER/ Prix 36s/ A PARIS/ CHez { L'Auteur, rue des Fosser St. Germain l'Auxerois/ au coin de la rue du Roule au Chasseur./ Le Sr Boivin Md rue St. Honoré à la Regle d'Or./ Le Sr le Clerc Md rue du Roule a la Croix d'Or./ Avec Privilege du Roy. 1732.

Instrumentation: Oboe, violin, solo voice (d'-g") and figured bass.

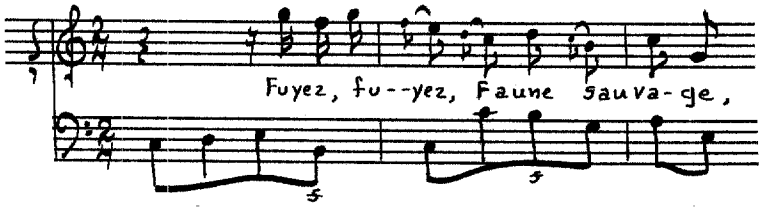
Text: Author unknown.

Themes:

Recitative:



Air:



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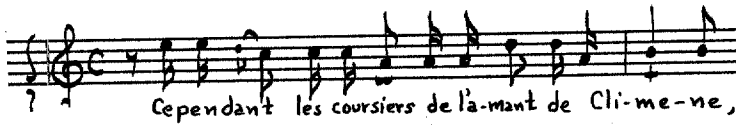
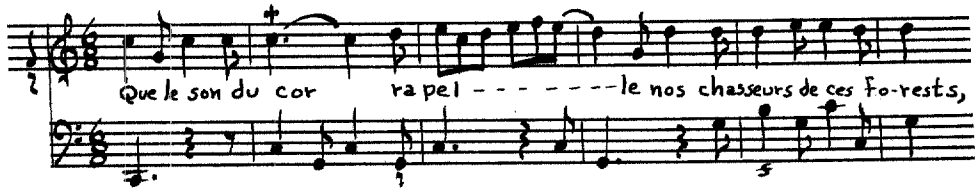
[47]A modern version of this cantata, edited by Jane Arger, was published in Paris by Rouart, Lerolle and Co. in 1913. There is also a modern edition attributed to Jean-Philippe Rameau included in Volume III of the Rameau, Oeuvres Completes, published in Paris by Durand, in 1897.

Recitative:



Air:



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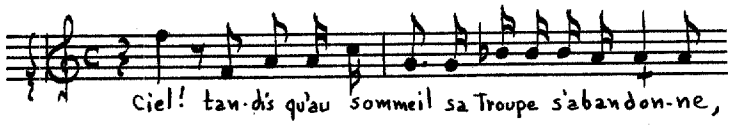

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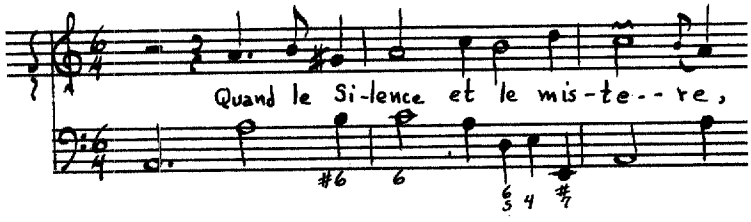


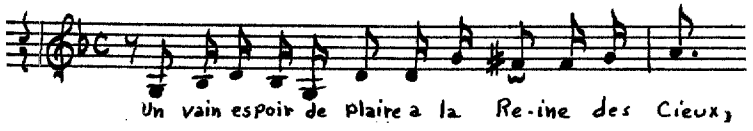
Ixion

Source: Cons. [D.1344(4), IXION/ CANTATE/ A VOIX SEULE/ Avec Simphonie/ Par Mr./ BOISMORTIER/ Prix 36s/ A PARIS/ CHez { L'Auteur, rue des Fosser St. Germain l'Auxerois au coin de la rue du Roule au Chasseur/ Le Sr. Boivin Md. rue St. Honoré a la Regle d'Or./ Le Sr. le Clerc Md. rue du Roule a la Croix d'Or./ Avec Privilege du Roy.

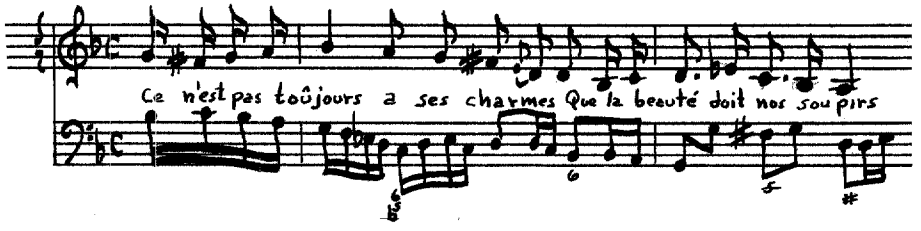
Instrumentation: Flutes or oboes, violins, solo voice (d'-f") and figured bass.

Themes:

Recitative:



Air:



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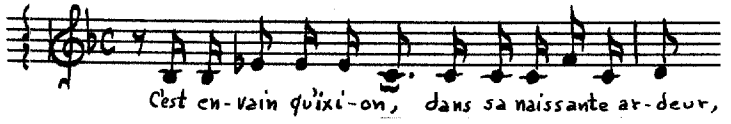
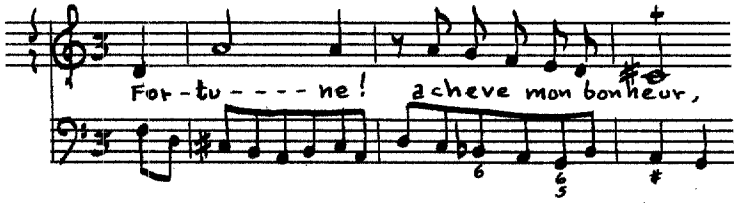
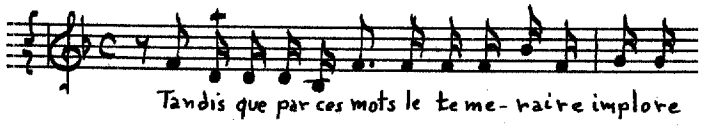


Air:



Recitative:



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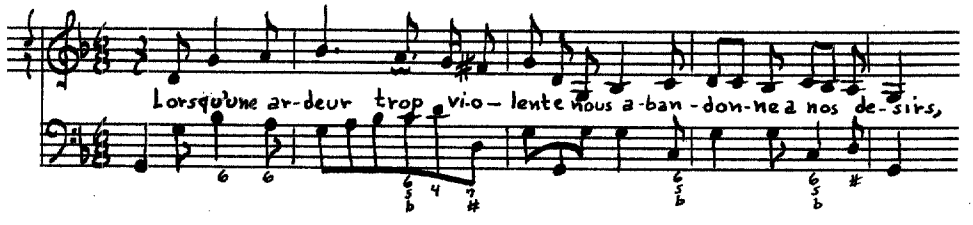


Les Titans

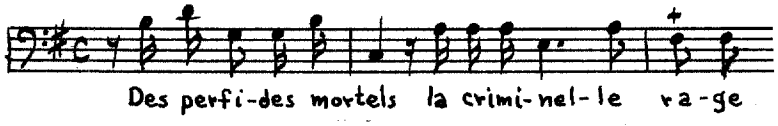
Source: Cons. [D.1344(2), LES TITANS/ CANTATE FRANÇOISE/ a voix seule, & simphonie./ PAR M.R BOISMORTIER/ se vend en blanc 50s./ A PARIS/ CHEZ {L'Auteur, rue S.t Antoine dierriere la barriere/ des Sergens devant les Jesuites./ Le S.r Boivin m.d rue S.t Honoré a la regle d'or./ Avec Privilége du Roi. 1726./ Marin Sculpsit.

Instrumentation: Violin, solo voice (G-e") and figured bass.

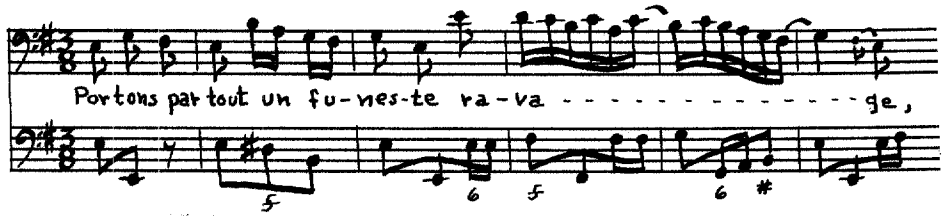
Text: Author unknown.

Themes:

[Recitative]:



Air:



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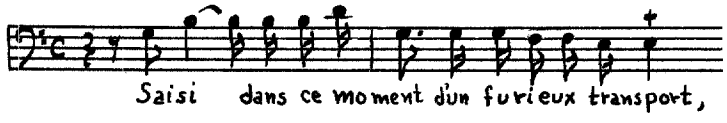

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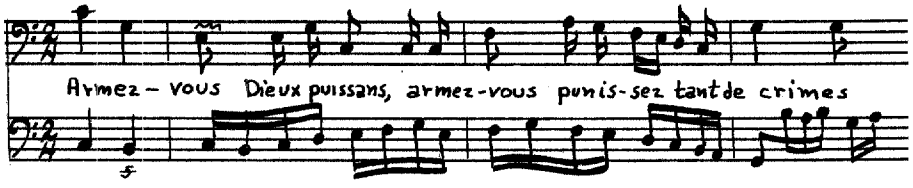
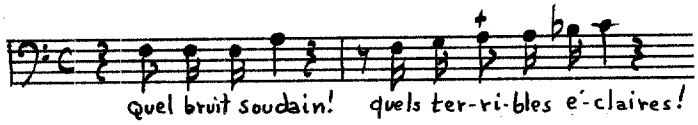
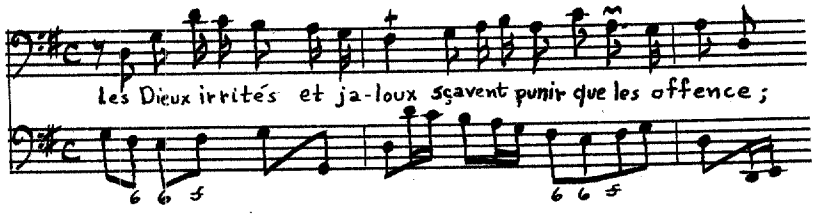


Mesuré: 

Air: 

Bourgeois, Thomas Louis

(1676-1750)

In 1703, Bourgeois was named composer for the cathedral of Strassbourg, but remained only until 1706. His name next appears in the records of the Paris Opéra where he worked as a counter-tenor (haut-contre) from 1708 until 1711. From 1715 until 1721, Bourgeois was superintendent of the music of Louis-Henri, Prince de Condé (1692-1740) and from 1727 until 1730, he was a singer in Dijon.[48] Noted for his desire to travel, Bourgeois never remained long in any single position and died in a state of poverty in Paris.[49] Bourgeois wrote a number of cantatas, collected in three volumes, plus several which were published separately.

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[48]Francis Muller, "Bourgeois, Thomas, Louis, Joseph," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 164.

[49]François-Joseph Fétis, "Bourgeois, Louis-Thomas," Biographie Universelle, 2nd ed., II (Paris, 1873), 43.

Borée

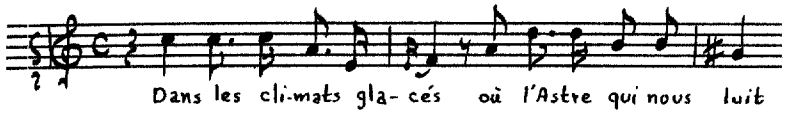
Source: BN Vm^{7} 249, CANTATES/ FRANÇOISES/ DEDIEES/ A/ MONSEIGNEUR./ composées par M^{r}. BOURGEOIS./ cy devant Maître de Musique/ Des Eglises cathedrales/ De TOUL et de STRASBOURG/ Partition in folio. LIVRE PREMIER/ SE VEND À PARIS./ Chés { Foucaut Marchand Rüe S^{t}. Honoré A la Regle d'or./ L'Auteur Ruë du petit Lyon Chés un Cardeur Proche la Ruë S^{t}. Denis. Le prix est de 5.^{tt} 10^{s}. broché. Et relié 7.^{tt} Gravé par Marin.

Instrumentation: Solo voice (c'-a") and figured bass.

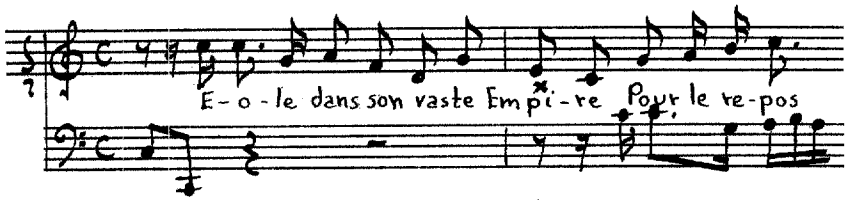
Text: M^{r}. ...

Themes:

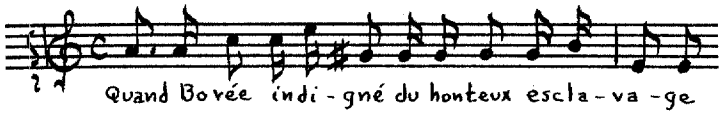
Recitative:



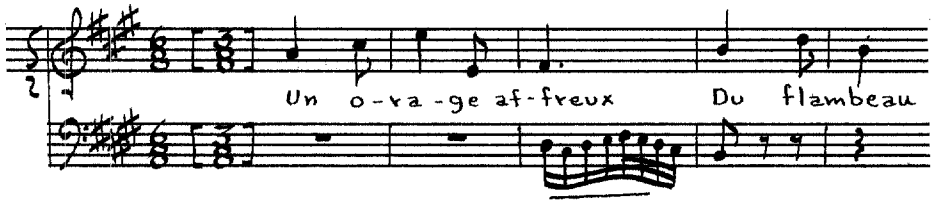
Air:



Recitative:

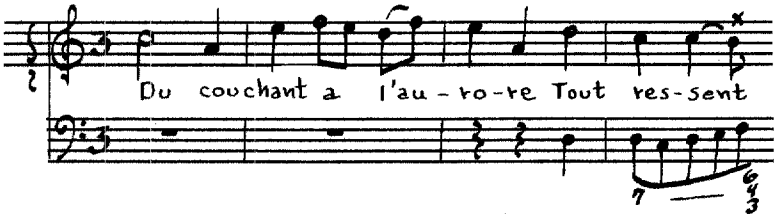


[Air]:



Recitative:

Air:



Le Berger Fidele

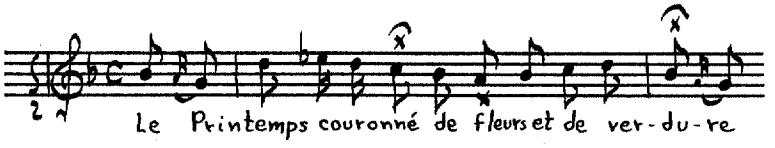
Source: BN Vm^7 249 (see Bourgeois, Book I, page 348).

Instrumentation: Solo voice (d'-a") and figured bass.

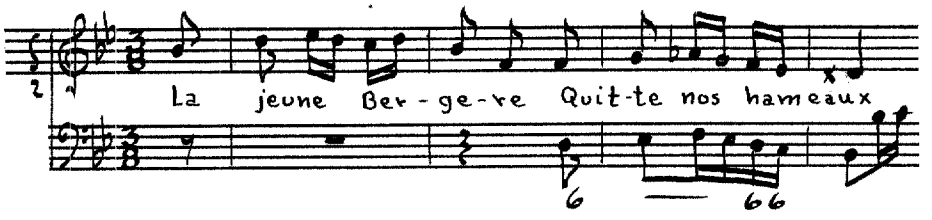
Text: Auvray le Fils.

Themes:

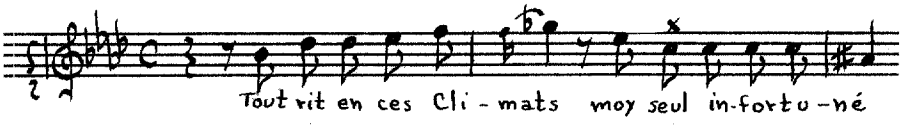
[Recitative]:



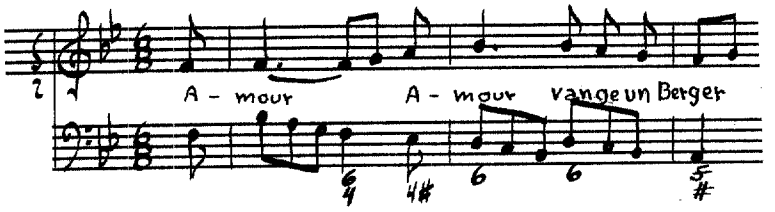
[Air]:



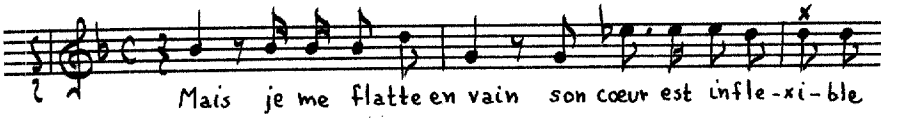
Recitative:



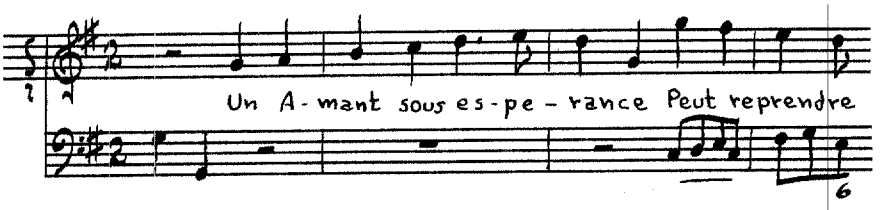
Air:



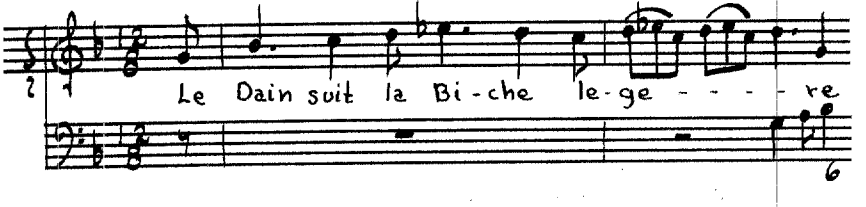
Recitative:



Air:



[Air]:



Hippoméne

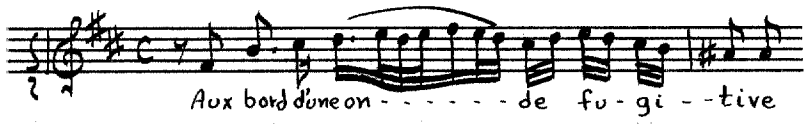
Source: BN Vm^{7} 249 (see Bourgeois, Book I, page 348).

Instrumentation: Solo voice (d'-a") and figured bass.

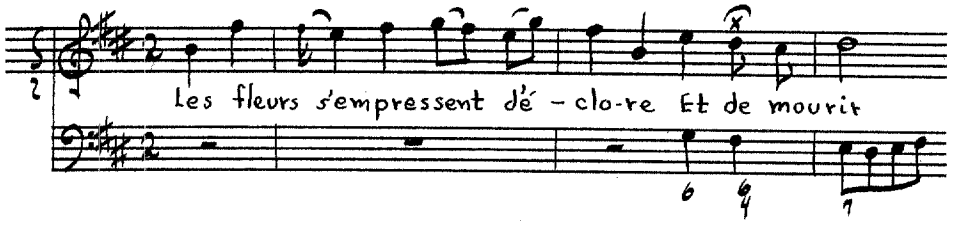
Text: Auvray le Fils.

Themes:

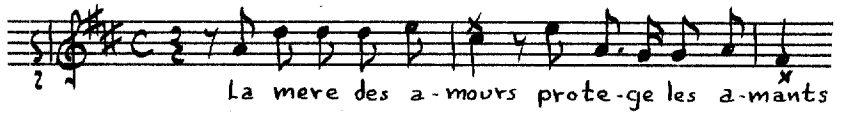
[Recitative]:



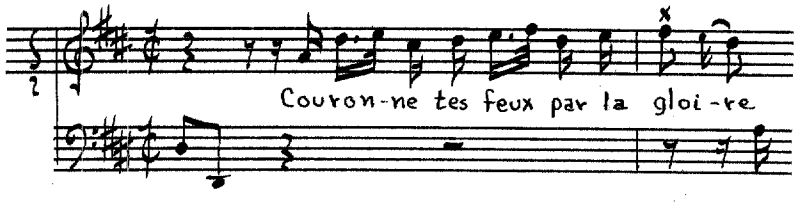
[Air]:



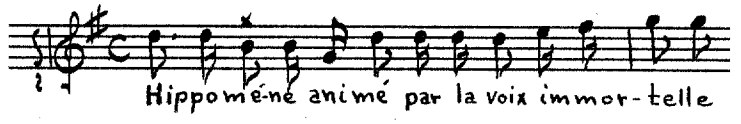
Recitative:



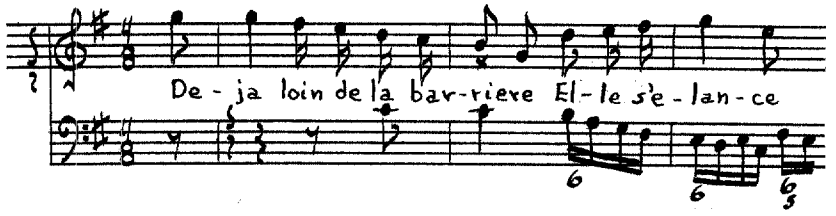
[Air]:



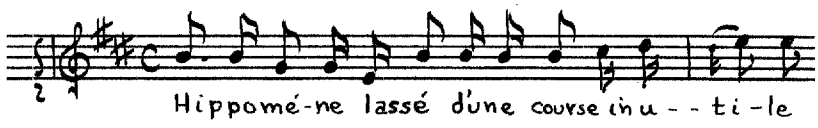
[Recitative]:



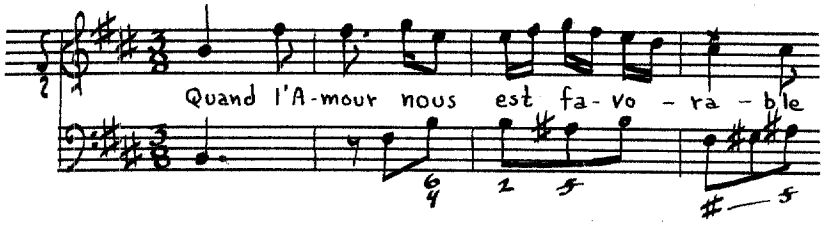
[Air]:



Recitative:



[Air]:



Ariane

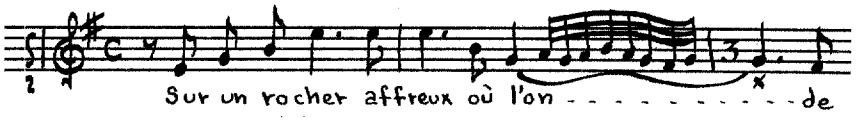
Source: BN Vm^7 249 (see Bourgeois, Book I, page 348).

Instrumentation: Violin, solo voice (d'-a") and figured bass (bass viol and clavecin).

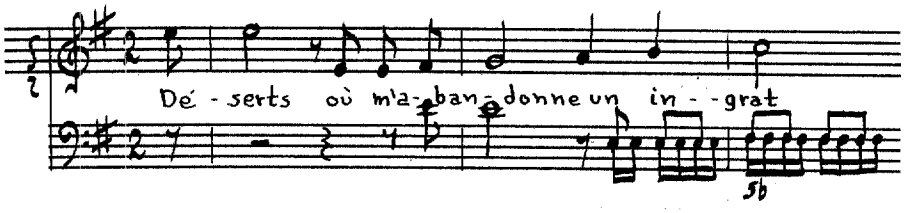
Text: Author unknown.

Themes:

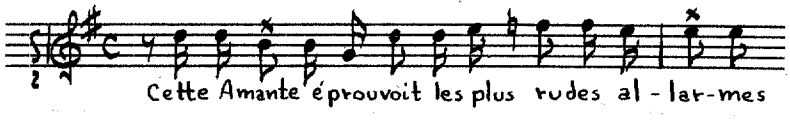
Recitative:



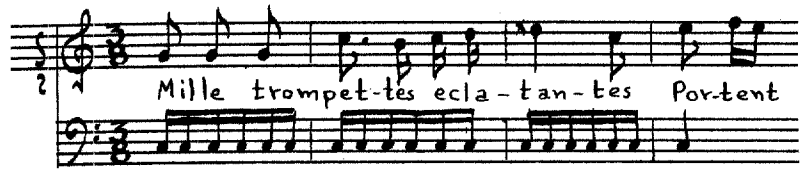
[Air]:



Recitative:



Ariette:



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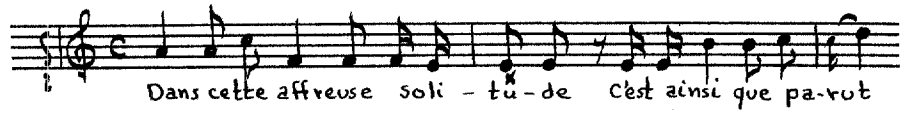
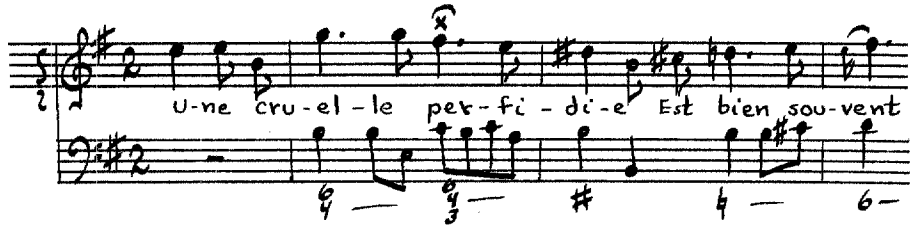


Ariette:



Les Sirenes

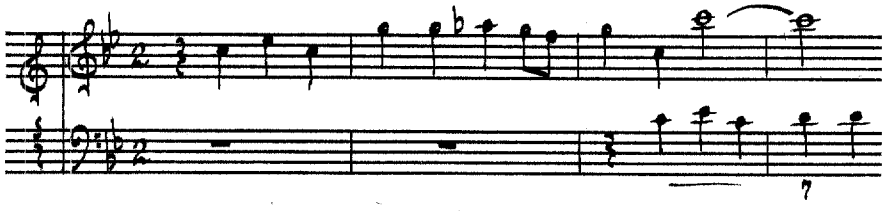
Source: BN Vm^{7} 249 (see Bourgeois, Book I, page 348).

Instrumentation: Flute or violin, solo voice (d'-a^{b}") and figured bass.

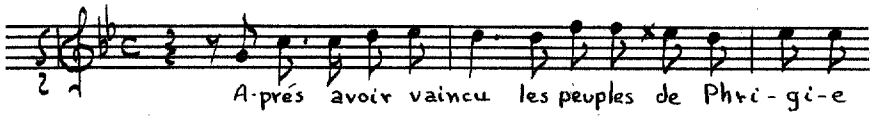
Text: Author unknown.

Themes:

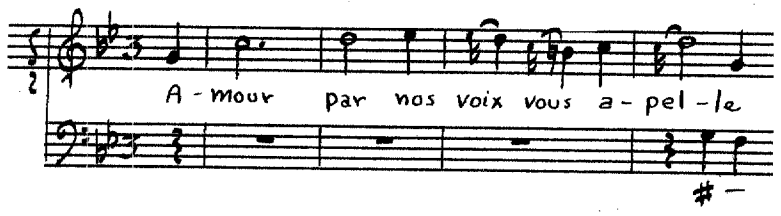
Prelude:



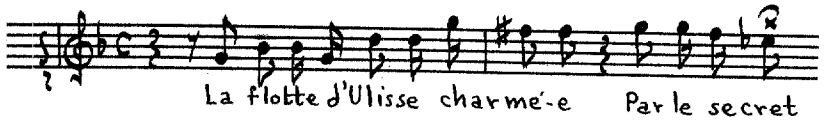
[Recitative]:



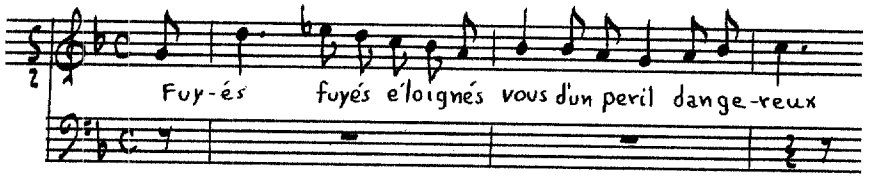
[Air]:



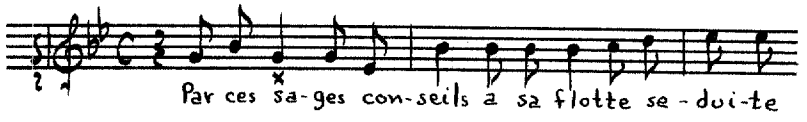
Recitative:



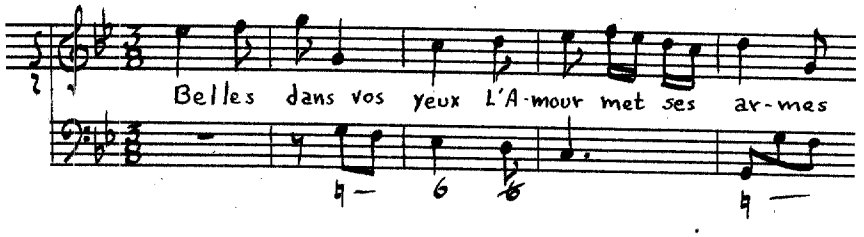
[Air]:



Recitative:



[Air]:



Cephale et L'Aurore

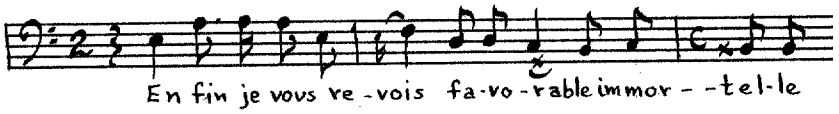
Source: BN Vm^{7} 249 (see Bourgeois, Book I, page 348).

Instrumentation: Voices (e'-g", F$^{\#}$-e') and figured bass.

Text: Author unknown.

Themes:

[Recitative]:



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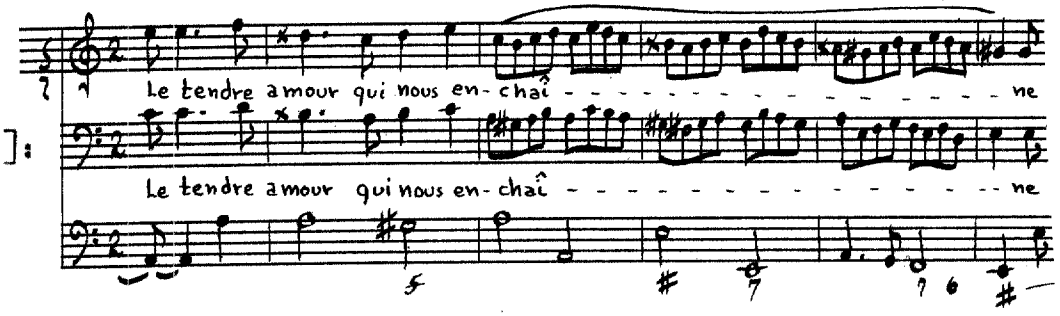
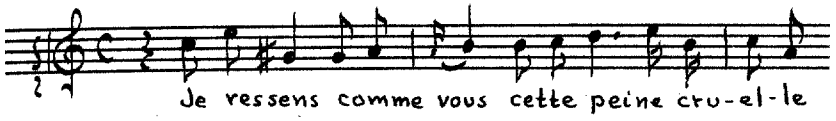
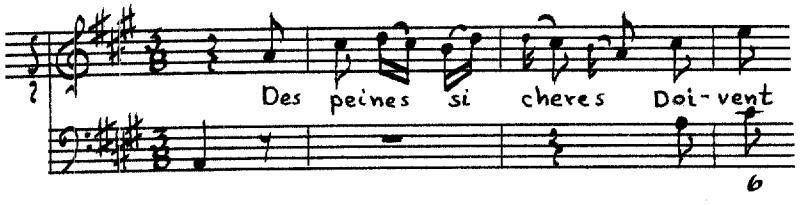


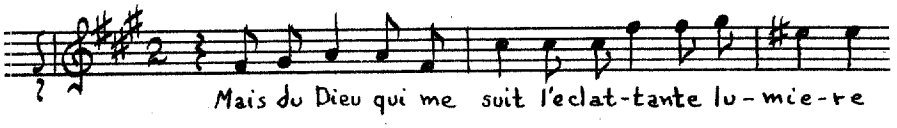
[Recitative]:



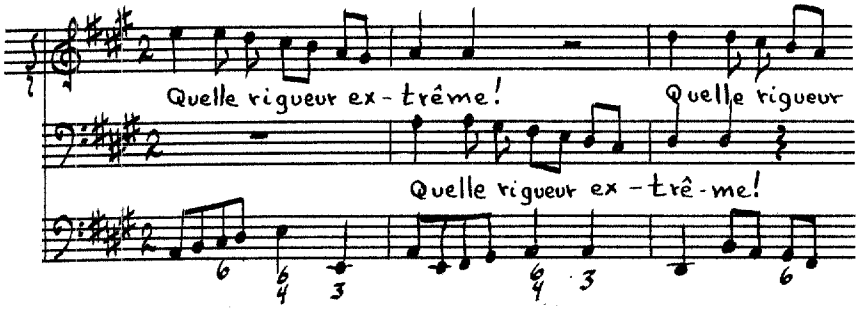
[Air]:



Recitative:



[Air]:



Psiché

Source: Cons. [D.1544(1), CANTATES FRANÇOISES/ ou MUSIQUE/ DE CHAMBRE./ De la Composition de/ Mr. Bourgeois/ Cy-devant Maître de Musique des Esglises/ Cathédrales de Toul et de Strasbourg./ Partition in Folio./ Livre IIe./ Gravez par C. Roussel./ Prix. 2.tt/ a Paris/ Chez P. Ribou Marchand Libraire/ sur le Quai des Grands Augustins à l'Image S. Loüis/ AVEC PRIVILEGE DU ROY. 1718.

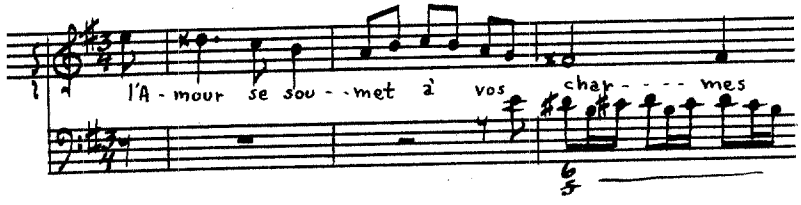
Instrumentation: Viol or flute, solo voice (d'-a") and figured bass (clavecin).

Text: Author unknown.

Themes:

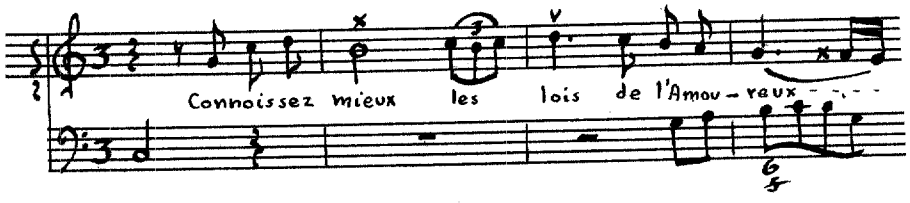
[Recitative]:

Air:

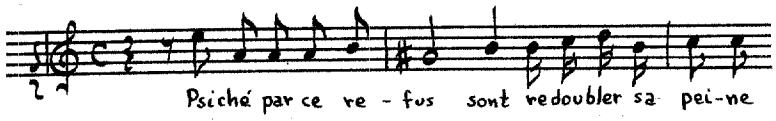


[Recitative]:

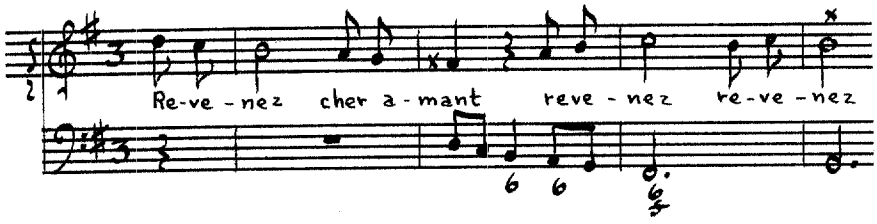
Air:



Recitative:

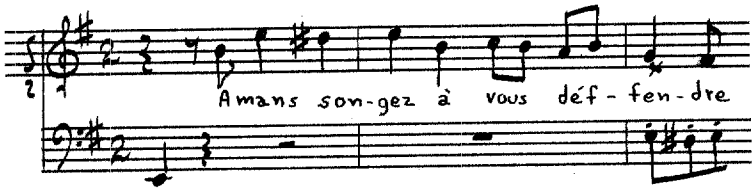


[Air]:



Recitative:

[Air]:



Phédre et Hypolitte

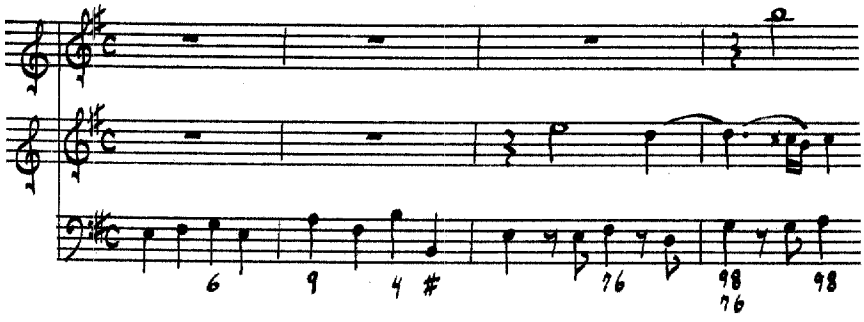
Source: Cons. [D.1544(1) (see Bourgeois, Book II, page 356).

Instrumentation: Flutes, violins, viol, solo voice (d'-a") and figured bass.

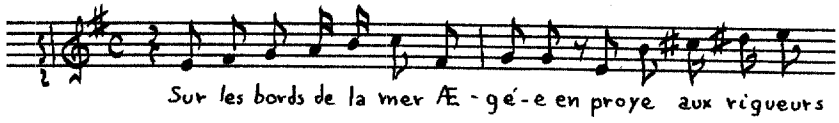
Text: Author unknown.

Themes:

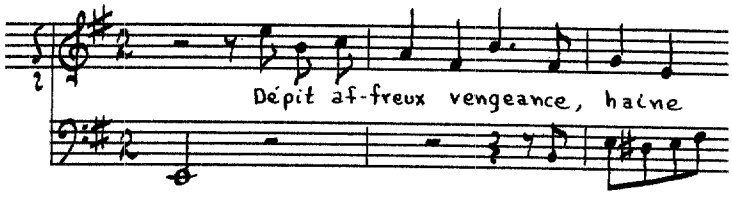
Prelude:



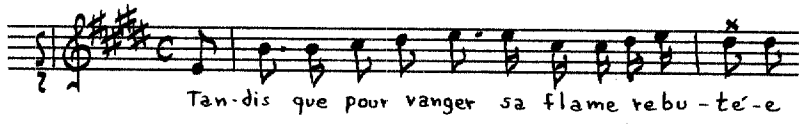
Recitative:



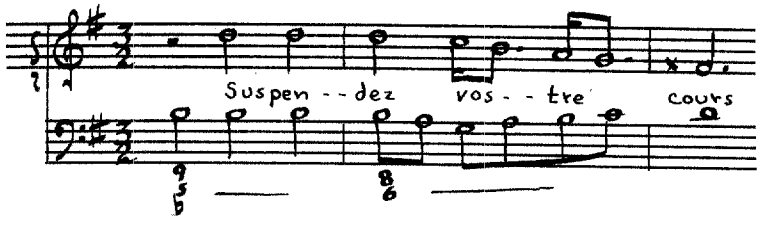
[Air]:



Recitative:



[Air]:



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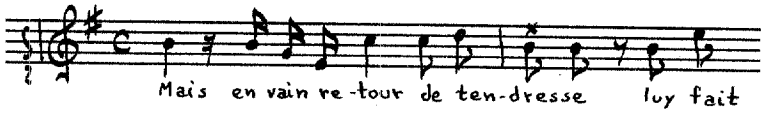
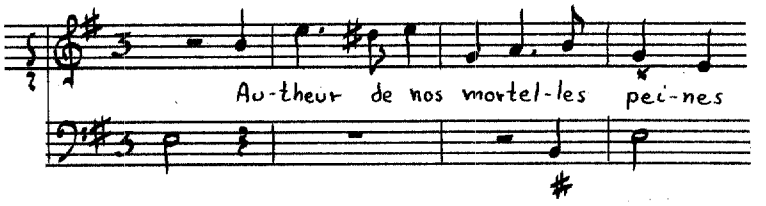


[Air]: 

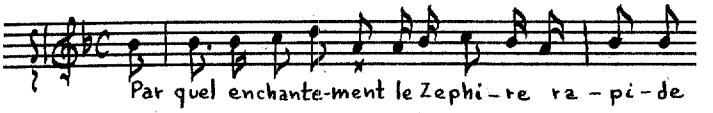
L'Amour et Psiché

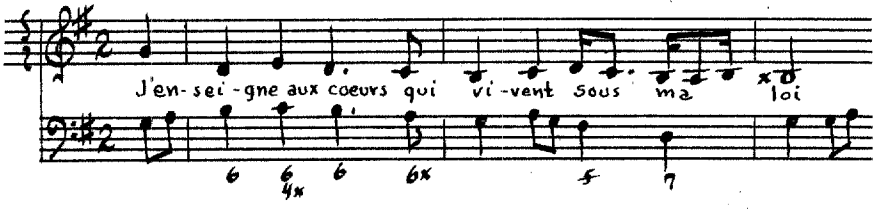
Source: Cons. [D.1544(1) (see Bourgeois, Book II, page 356).

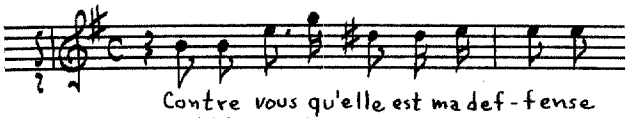
Instrumentation: Viol, voices (d'-a", f#-b') and figured bass (clavecin alone).

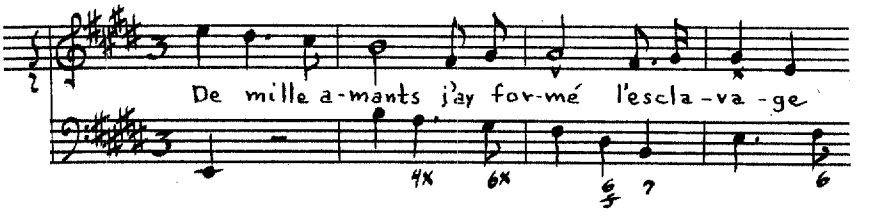
Text: Author unknown.

Themes:

[Recitative]: 

Air: 

[Recitative]: 

[Air]: 

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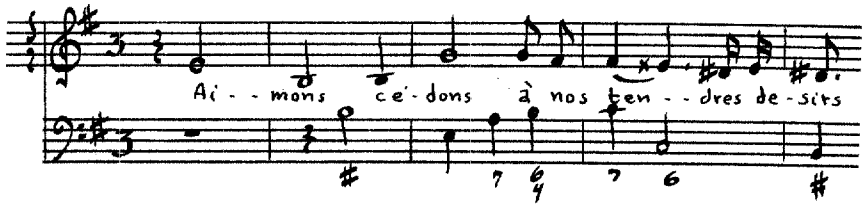

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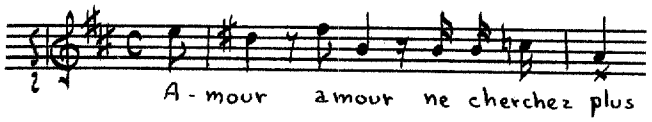

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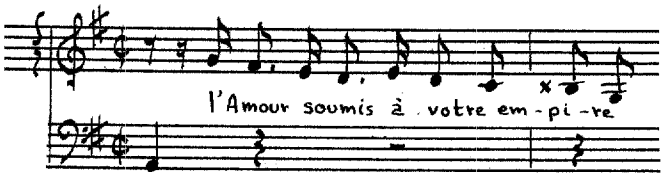

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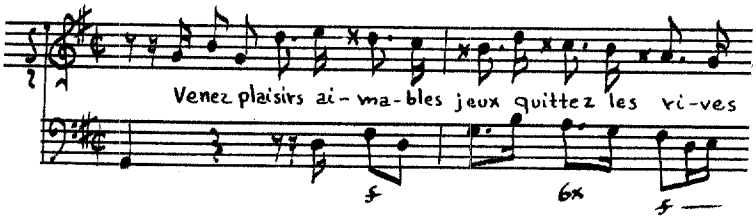


La Lyre d'Anacreon

Source: BN Vm^{7} 250, Cantates Françoises/ Anacréontiques/ Ou Musique de Chambre avec/ Symphonie de Violons, Flute-/ Allemande et Violle./ De la composition de M^{r}. Bourgeois/ cy-devant Maître de Musique/ de Toul, de Strasbourg, et de S. A. S. Mgr. le Duc./ Les parolles sont de/ M^{r}. Delagrange./

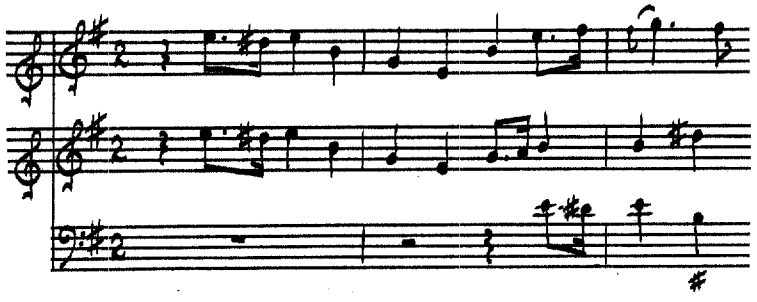
Partition in Folio./ A Paris/ Prix 3^{tt} / Chez { La Veuve Boivin, rue$\ddot{}$ St Honoré a la Regle d'Or./ Le S^{r} Le Claire, rue$\ddot{}$ du Roule à la Croix d'Or./ Le Sr Duval M^{d} papetier, rue$\ddot{}$ St Honoré pres L'Opera./ Avec Privilege du Roy.[50]

Instrumentation: Musettes I and II, oboes I and II, trumpet, violins I and II, viol or violoncello, voice (e'-g") and figured bass (bassoon).

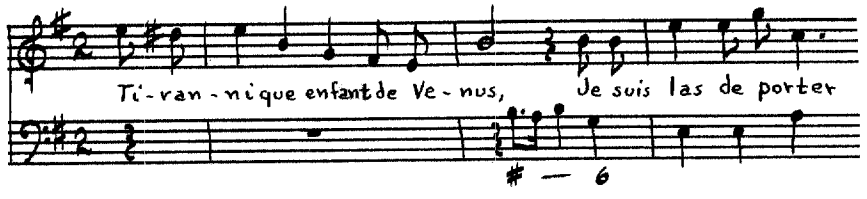
Text: Mr Delagrange.

Themes:

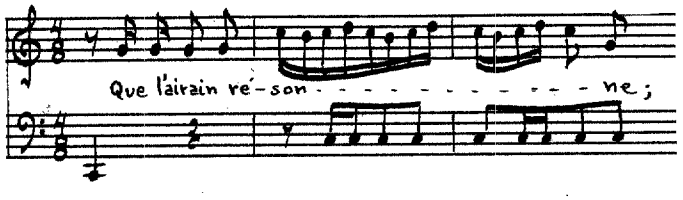
Prelude:



[Air]:



[Air]:



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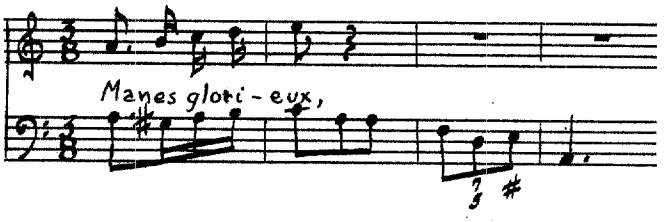
[50]For other Cantates Anacréontiques which have been lost, see page 851.

[Air]:



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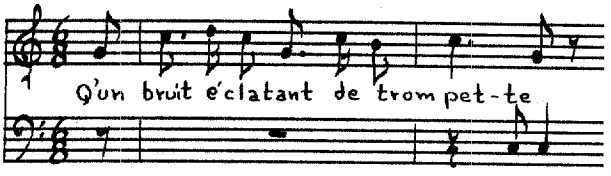

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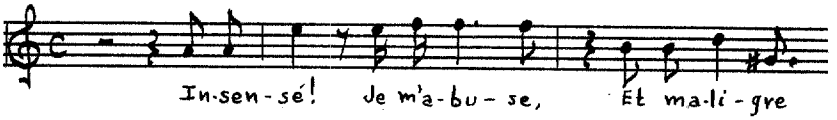

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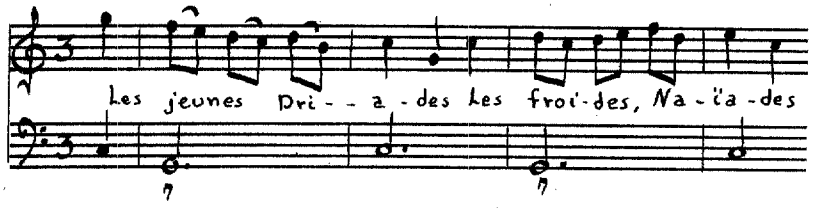

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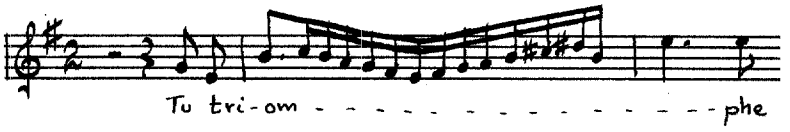

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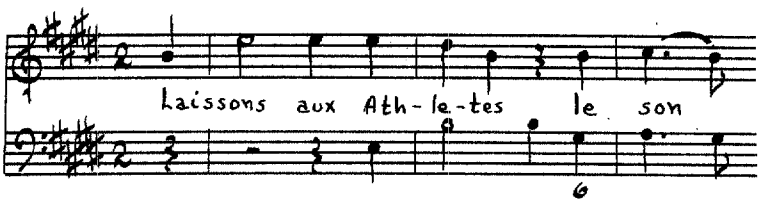


L'Amour Medecin

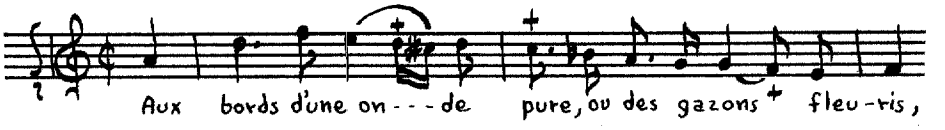
Source: Ars. M.301, L'AMOUR/ MEDECIN/ CANTATE FRANÇOISE/ A VOIX SEULE/ Sans Symphonie./ DEDIÉE/ A MONSIEUR MAUAULT/ Docteur Regent de la Faculté de Medicine de/ Paris, cy devant Medicin des Armées DU ROY./ PAR/ MONSIEUR BOURGEOIS/ Cy devant Maître de Musique des Eglises Cathedrales de Toul, de Strabour,/ Et sur-intendant de la Musique de Feu S. A. S. Monseigr Le Duc de Bourbon Condé,/ Prix 3.tt / Gravé par Le. Sr Hue./ A PARIS/ CHEZ { Madame Boivin Marchande rue St Honoré à la Regle d'Or./ Monsr Le Clerc Marchand rue du Rould à la Croix d'Or./ Mlle Hue Mde Lingere rue St Honore chez Mr Canelle Md Bonnetier/ attenant Le Palais Royal vis-a-vis le Caffé de Mr Dupuis./ 1742. AVEC PRIVILEGE DU ROY.

Instrumentation: Solo voice (e'-a") and figured bass.

Text: Author unknown.

Themes:

[Recitative]:



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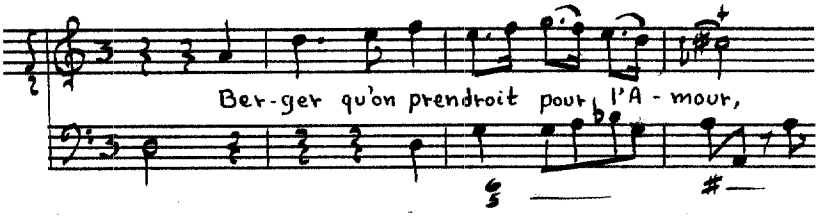

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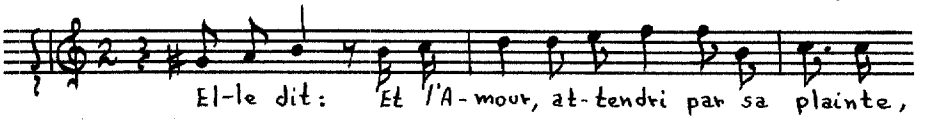
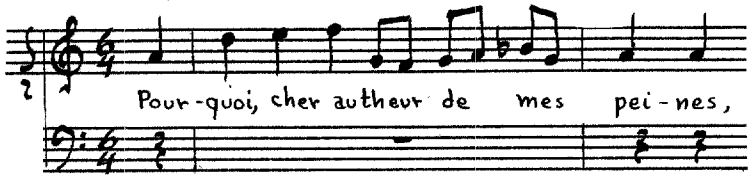
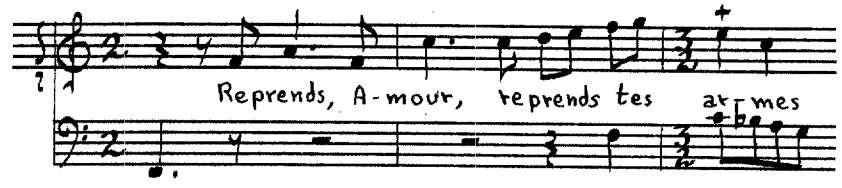
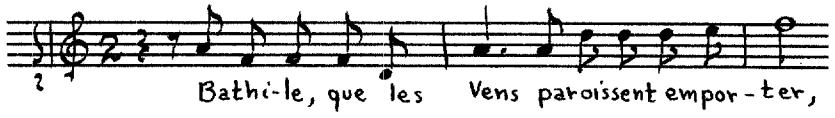
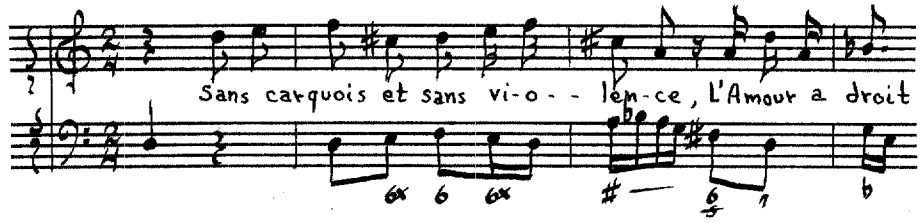


[Air]: 

[Air]: 

Recitative: 

[Air]: 

L'Amour Musicien

Source: Cons. [D.1543(1), L'AMOUR/ MUSICIEN/ CANTATE FRANÇOISES/ A VOIX SEULE/ AVEC SIMPHONIE/ DEDIEZ/ A/ MADAME D'AUBONNE./ PAR/ MONSIEUR BOURGEOIS,/ Cy devant Maître de Musique des Eglises Cathedrales de Toul,/ de Strabour, Et Sur-Intendant de la Musique de Feu S. A. S./ Monseigneur Le Duc de Bourbon Condé./ Prix 3.tt / Gravé par Le Sr Hue./ A PARIS/ Chés Madame Boivin Marchande rue St. Honoré à la

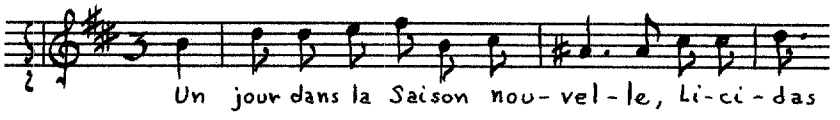
Regle d'Or./ Monsr. Le Clerc Marchand rue du Roule à la Croix d'Or./ Mad^me^. Hue M^de^. Lingere rue S^t^. Honoré chez M^r^. Canelle Bonnetier/ attenant Le Palais Royal vis a vis Le Caffé de M^r^. Dupuis./ Avec Privilege Du Roy. 1744.

Instrumentation: Flute or violin, viol, solo voice ($f^{\#'}$-a") and figured bass.

Text: Author unknown.

Themes:

Recitative:



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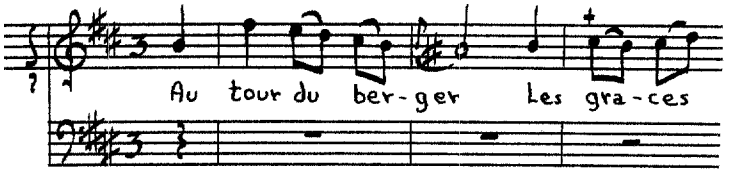

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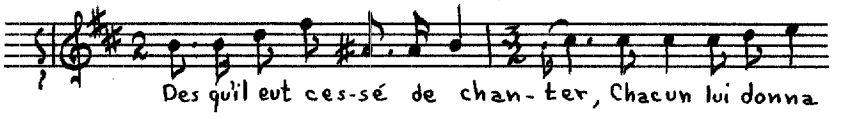

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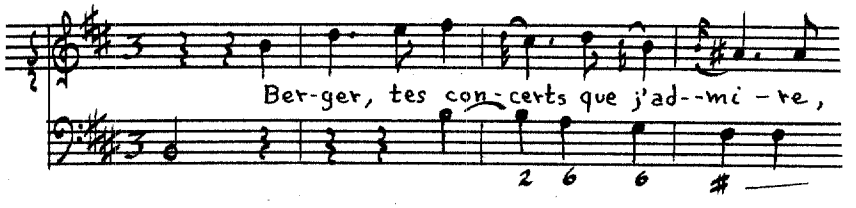
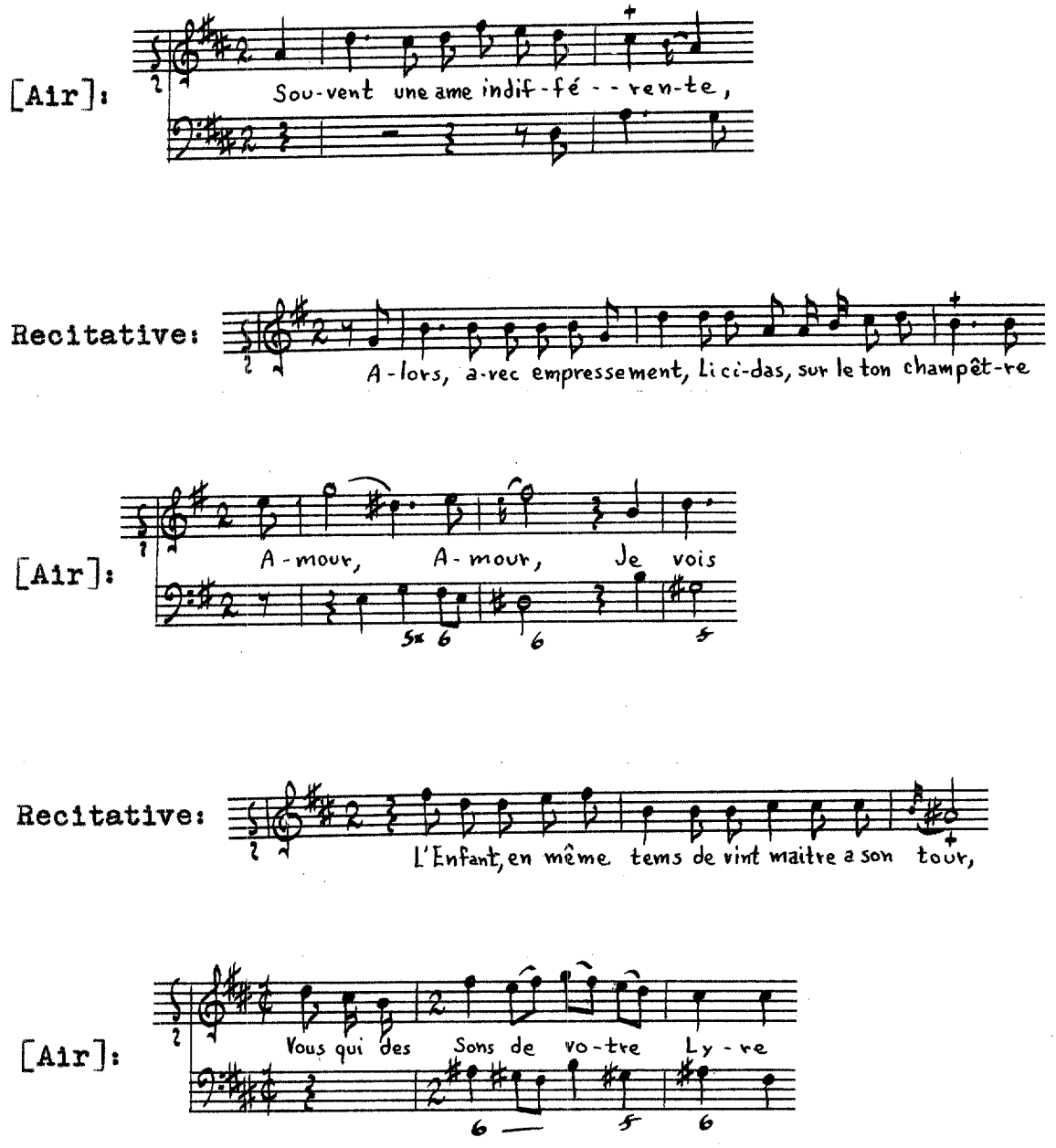




L'Amour Peintre

Source: Ars. M.302, L'AMOUR/ PEINTRE./ CANTATE FRANÇOISE/ A VOIX SEULE/ Avec un Accompagnement de Viole, ou Flûte Seule./ DÉDIÉE/ A MADAME LA PRÉSIDENTE/ DE MESLAY./ PAR/ MONSIEUR BOURGEOIS,/ Cy devant Maître de Musique des

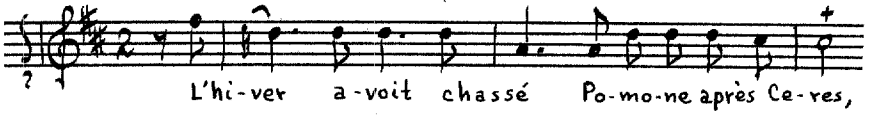
Eglises Cathédrales de Toul, de/ Strabourg, Et Surintendant de la Musique de Feu Monsigr. Le Duc de Bourbon Condé./ Prix 3.tt/ Gravé Par Le Sr. Huë/ A PARIS,/ CHEZ {Madame Boivin Marchande ruë St. Honoré à la Règle D'or./ Monsr. Le Clerc Marchand ruë du Roule à la Croix D'or./ Le Sr. Huë Graveur ruë St. Honoré chez Mr. Canelle Md. Bonnetier attenant Le/ Palais Royal vis-a-vis le Caffé de Mr. Dupuis./ AVEC PRIVILEGE DU ROY. 1742.

Instrumentation: Flute or viol, solo voice (d'-a") and figured bass.

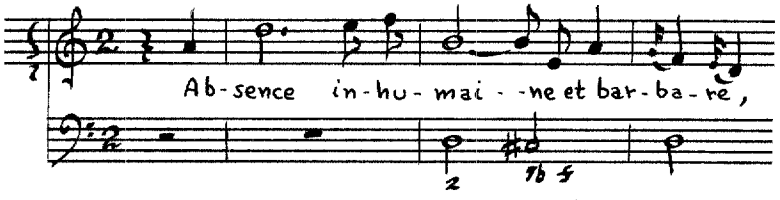
Text: Author unknown.

Themes:

Recitative:



[Air]:



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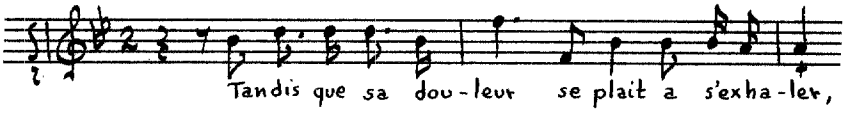
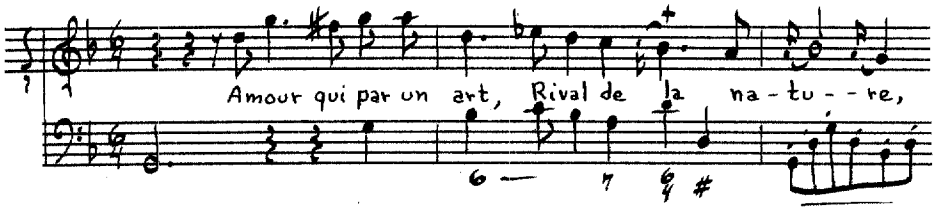


Air:



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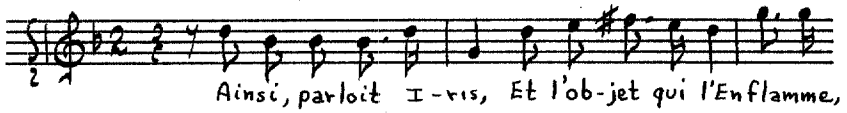

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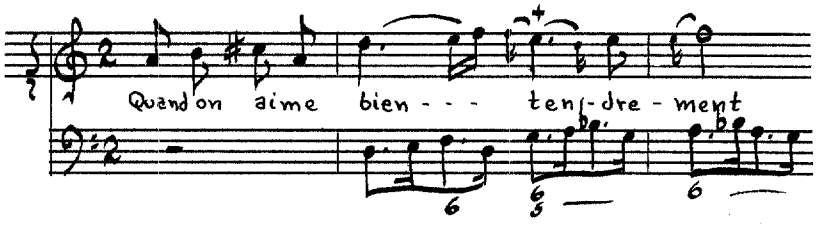


L'Amour Prisonnier de la Beauté

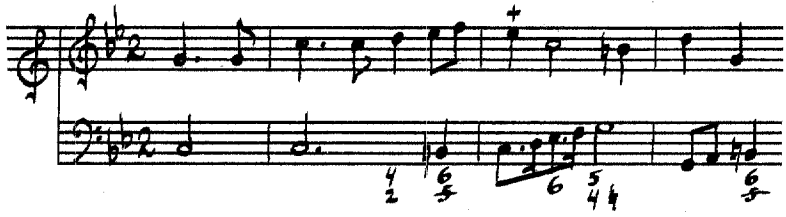
Source: BN Vm^{7} 251, L'AMOUR PRISONNIER/ DE LA BEAUTÉ./ SECONDE CANTATE ANACRÉONTIQUE/ ou Musique de Chambre./ Avec Simphonie/ PAR/ MR BOURGEOIS/ Cy-devant Maître de Musique des Eglises/ Cathédrales de Toul, et de Strasbourg./ Partition in folio. Prix.....3^{tt}./ A PARIS/ Chez {La veuve Boivin ruë St Honoré à la Règle d'Or./ Le S^{r} Le Clerc ruë du Roule à la Croix d'Or./ Le Sr Duval M^{d} paptier ruë St Honoré près l'Opera./ Avec Privilege du Roy./

Instrumentation: [Violin], solo voice (e$^{b'}$-a$^{b''}$) and figured bass.

Text: Author unknown.

Themes:

Prelude:



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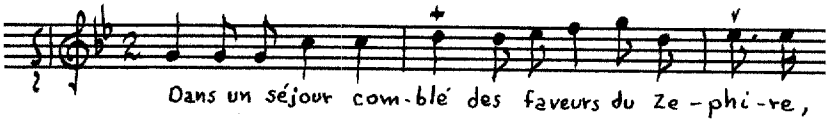

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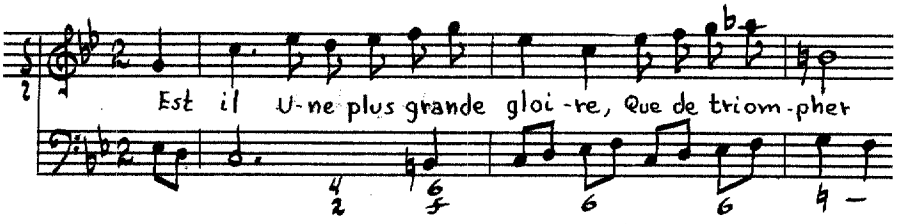

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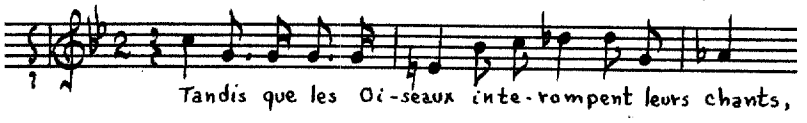

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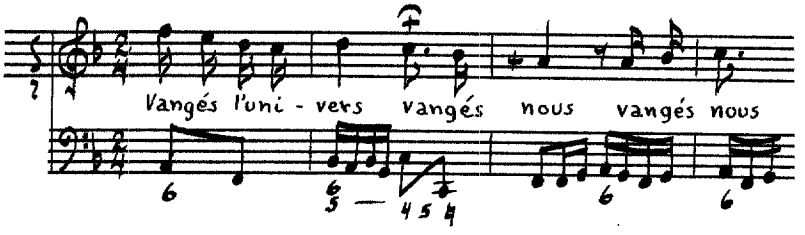

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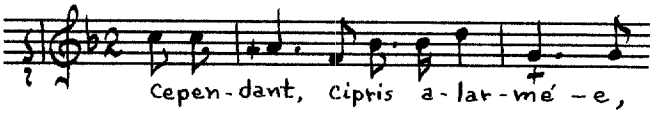
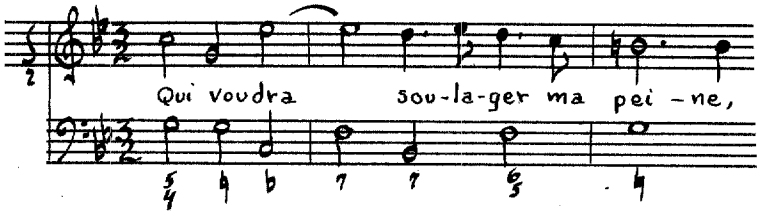
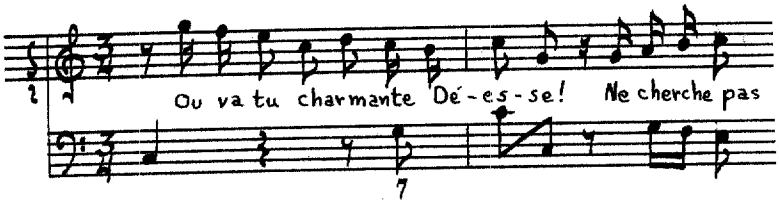


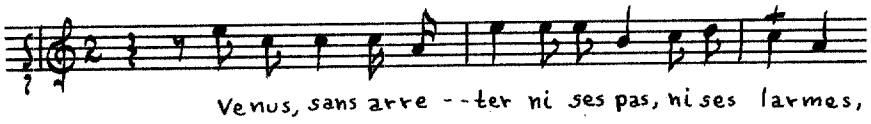
[Air]:



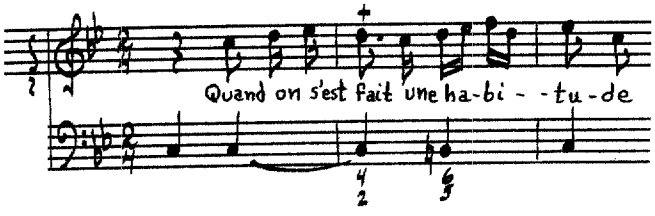
[Air]:



Recitative:



[Air]:



L'Epoux Imprudent

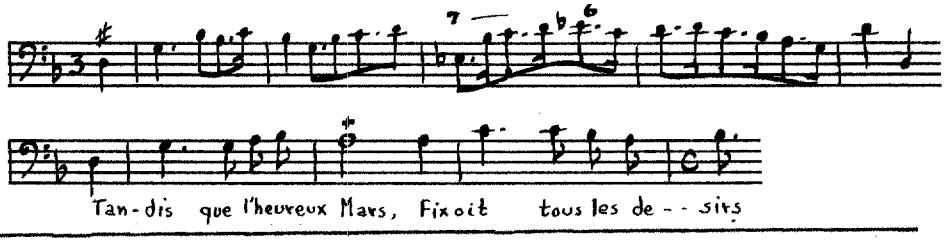
Source: Manuscript Cons. [L.2604, L'Epoux Imprudent, Cantate de Monsieur Bourgeois.

Instrumentation: Solo voice (B-$e^{b'}$) and figured bass.

Text: Author unknown.

Themes:

Recitative:[51]



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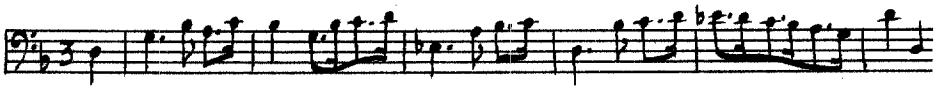
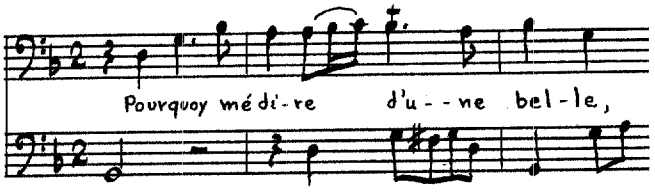
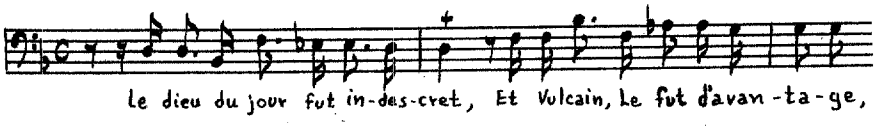
[51]Manuscript Cons. [X.644(10) has the following introduction to the first [Recitative]:



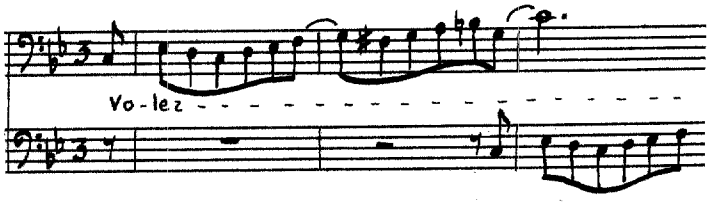
Air:



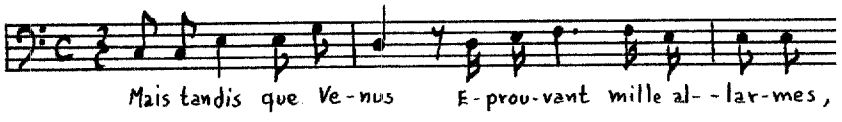
Recitative:



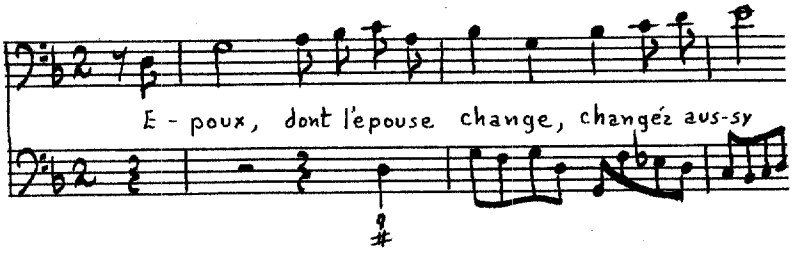
Air:



Recitative:



Air:



Bousset, Jean-Baptiste Drouart de

(1662-1725)

Born in Anieres, a village near Dijon, Jean-Baptiste Drouart later added to his family name that of de Bousset. After several years of study at the College of the Jesuits in Dijon, he became Master of Music at the Louvre in Paris and remained in that position for many years. Bousset married the printer Ballard's daughter, who bore him two sons, one of whom, René, also became a composer. Bousset is especially well-known for his thirty-four books of Airs.[52]

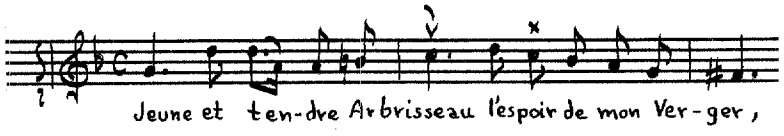
Le Prunier

Source: BN Vm^{7} 239, CANTATES FRANÇOISES/ COMPOSEES PAR Mr DE BOUSSET./ Maître de Musique de Roy, pour ses Accademies Françoises/ des Inscriptions, et des Sciences./ A PARIS/ CHEZ {L'Auteur rüe Christine prés le rüe Dauphine/ Foucaut rüe St honore a la regle d'or./ prix 3.tt AUEC PRIVILEGE DU ROY/ Gravées par M. Barlion.

Instrumentation: Solo voice (d'-a^{b}") and figured bass.

Text: Author unknown.

Themes:

Recitative: 

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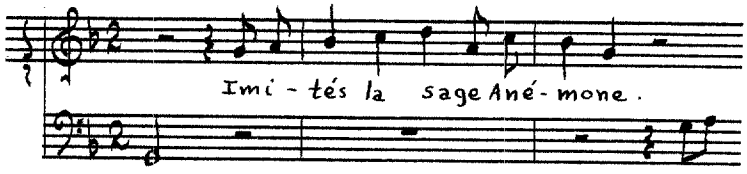
[52]François-Joseph Fétis, "Bousset, Jean-Baptiste Drouart de," Biographie Universelle, 2nd ed., II (Paris, 1873), 45.

Air:



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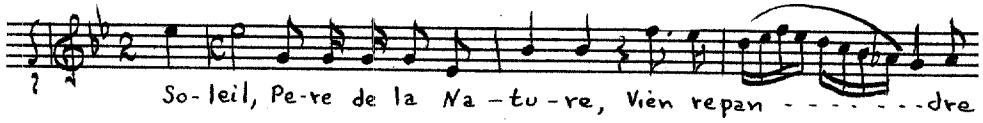
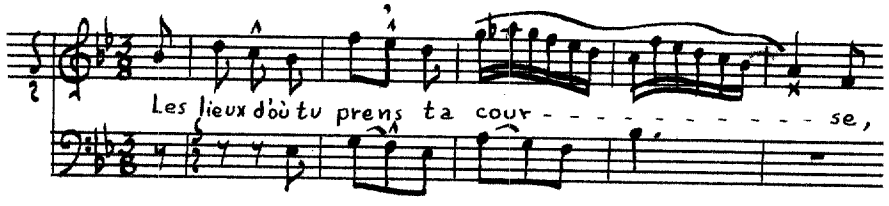
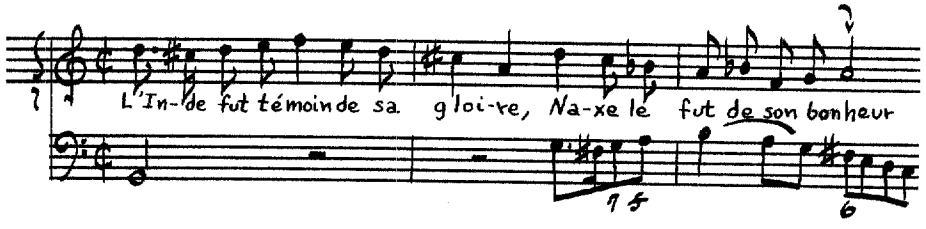


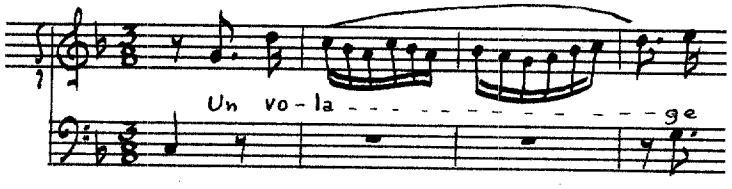
Air:



[Ariette]:



Air:



La Rose

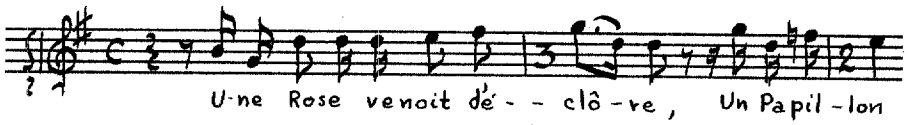
Source: BN Vm^{7} 239 (see Bousset, Le Prunier, page 372).

Instrumentation: Solo voice (e'-g") and figured bass.

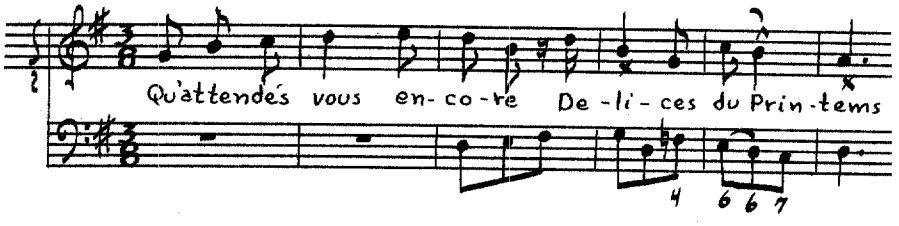
Text: Author unknown.

Themes:

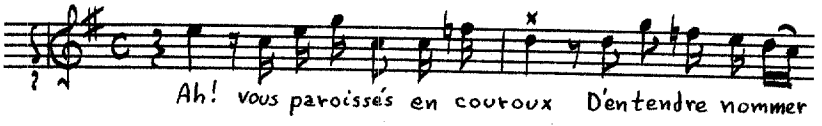
Recitative:



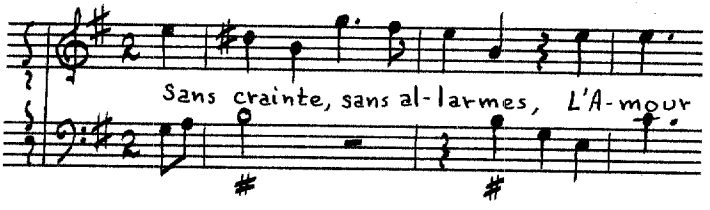
Air:



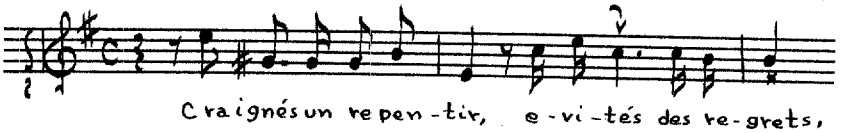
Recitative:



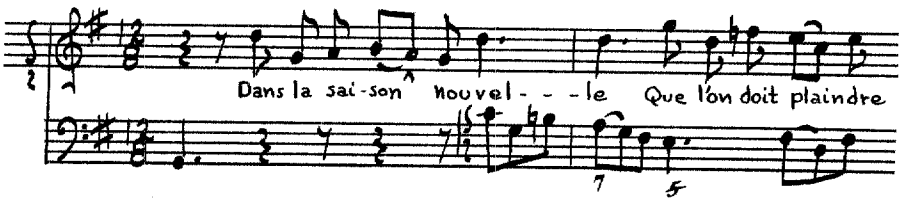
Air:



Recitative:



Air:



Ixion

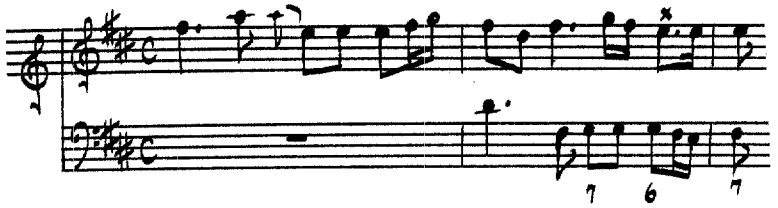
Source: BN Vm^{7} 239 (see Bousset, Le Prunier, page 372).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

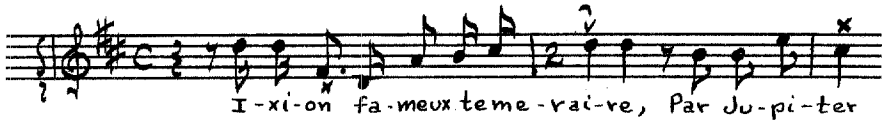
Text: Author unknown.

Themes:

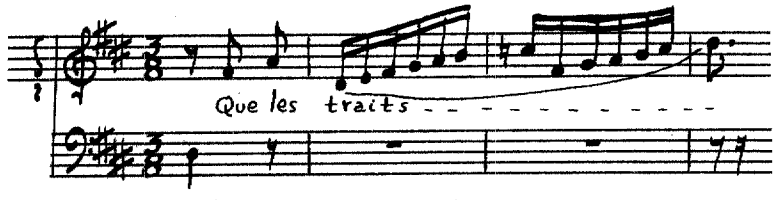
Prelude:



Recitative:



Air:



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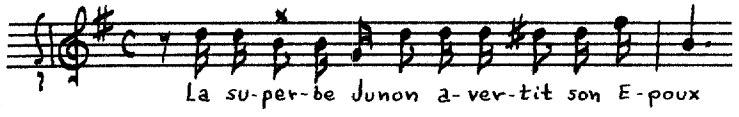
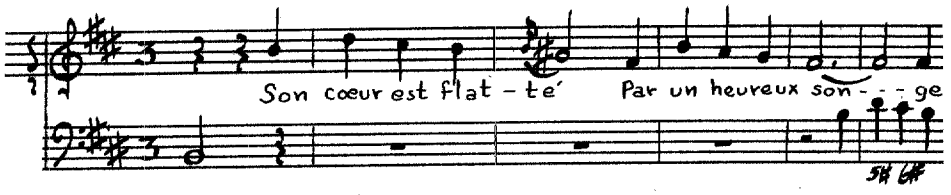
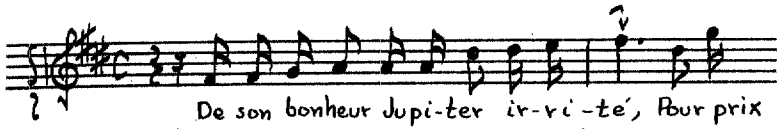


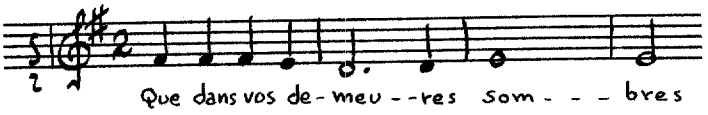
Air:



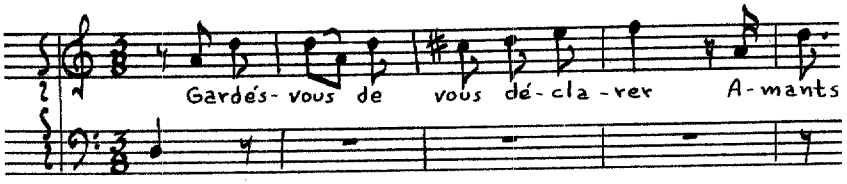
Recitative:



[Recitative]:



Air:



Bousset, René Drouart de

(1703-1760)

The son of the well-known composer Jean-Baptiste D. de Bousset (q.v.), René de Bousset studied organ with Calviere (1700-1755) and composition with Bernier (q.v.). In 1739, he became parish organist at the church of Saint-André-des-arcs, and in 1757, he replaced Forqueray (1703-1761) as organist at Saint-Merry. Bousset was, at the same time, organist for Notre-Dame and for the Chapel of the King. Unlike his father, Bousset wrote only Cantates spirituelles, modeled on the Cantates françaises sur des sujets de l'Ecriture Sainte, published by Elizabeth Jacquet de la Guerre (q.v.) in 1708.[53]

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[53]Félix Raugel, "Bousset, René Drouart de," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 169.

Tirée du Pseaume 83

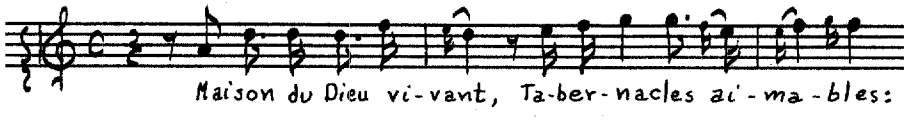
Source: BN Vm^{7} 240, CANTATES/ SPIRITUELLES/ TIREES/ Des Pseaumes, des Histoires les plus/ interessantes de l Ecriture Sainte,/ et autres sujets pieux/ A Voix seule, avec Symphonie/ Et Sans Symphonie./ COMPOSÉES/ PAR M^{R} DE BOUSSET/ Maitre de Musique du Roy pour ses Aca/demies des Inscriptions et des Sciences/ Gravé par N. Baillieul le Jeune/ Prix en Blanc 7$^{\#}$ 10^{S}/ Chez { Se Vendent a Paris chez l'Auteur ruë du Platre St Avoye./ La Veuve Boivin M^{de} Ruë St Honoré à la Regle d'or/ Le S^{r} Le Clerc Mr Ruë du Roule à la Croix d'Or

Instrumentation: Viol, solo voice (c'-g") and figured bass.

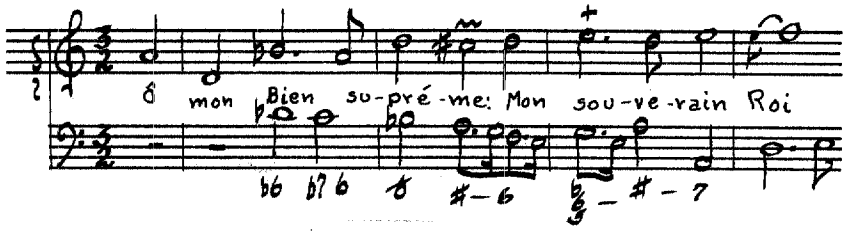
Text: Author unknown.

Themes:

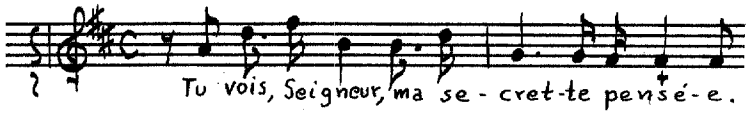
[Recitative]:

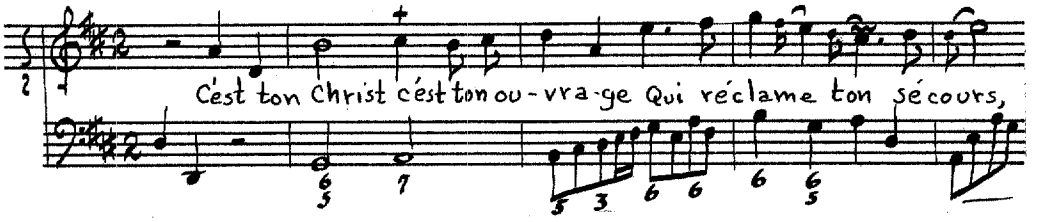


Air:



[Recitative]:



[Air]: 

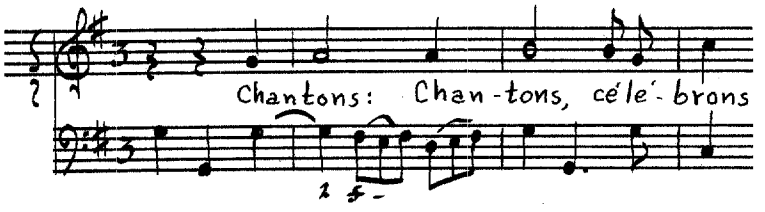
Le Triomphe de la Vertu

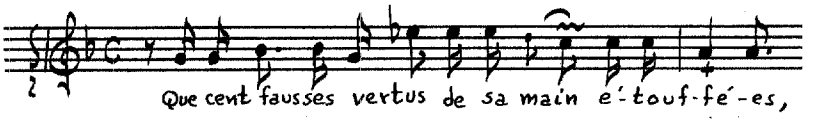
Source: BN Vm^7 240 (see Bousset, Cantates, page 377).

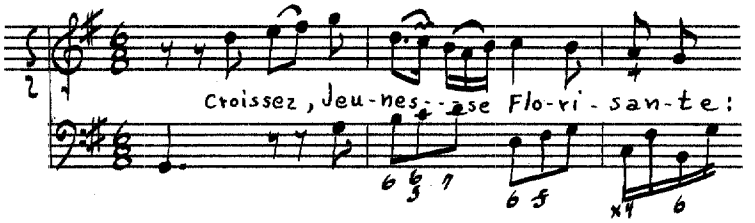
Instrumentation: Violins, solo voice (b-g") and figured bass.

Text: Author unknown.

Themes:

[Air]: 

Recitative: 

Air: 

Judith

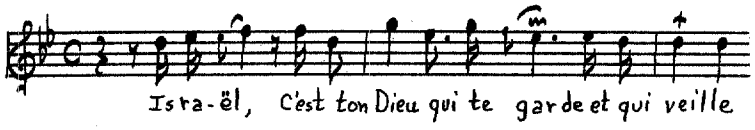
Source: BN Vm^{7} 240 (see Bousset, Cantates, page 377).

Instrumentation: Violins, solo voice (d'-a^{b}") and figured bass.

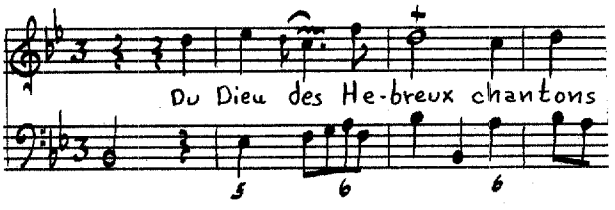
Text: Author unknown.

Themes:

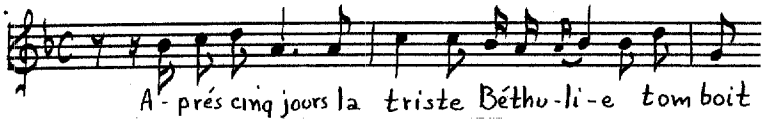
Recitative:



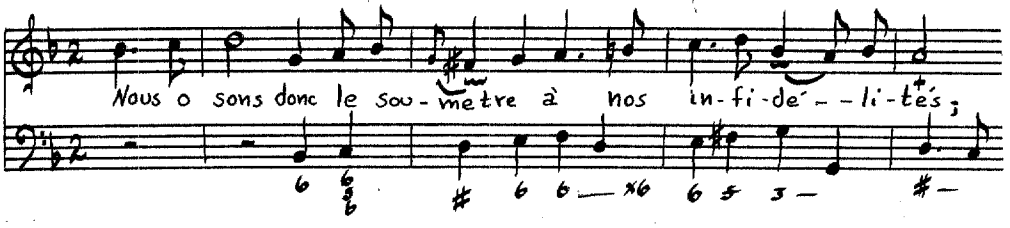
Air:



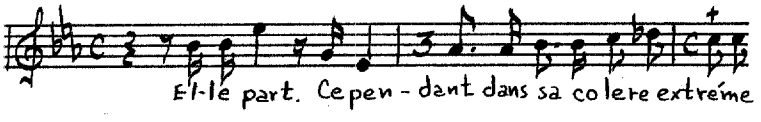
Recitative:



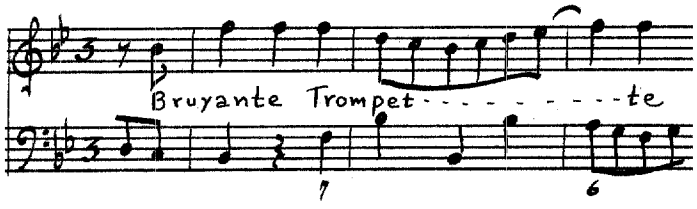
Air:



Recitative:



Air:



Le Naufrage du Pharoan

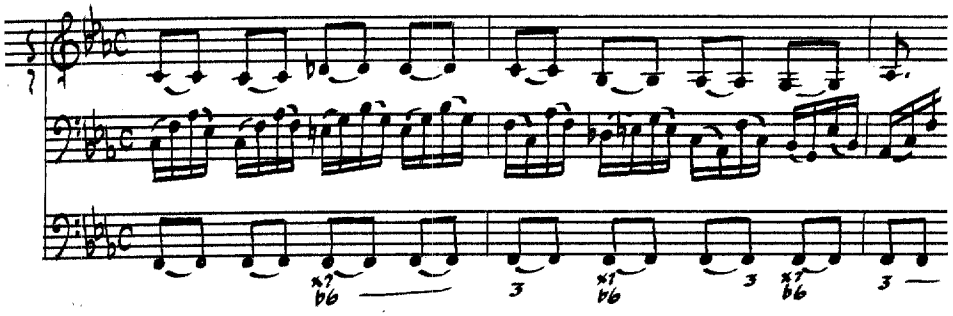
Source: BN Vm^{7} 240 (see Bousset, Cantates, page 377).

Instrumentation: Violins, viol, solo voice (F-e$^{b'}$) and figured bass.

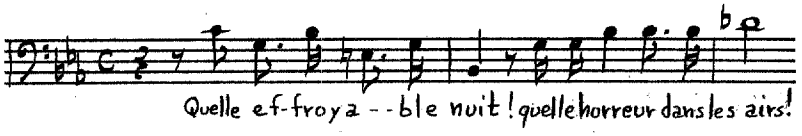
Text: Author unknown.

Themes:

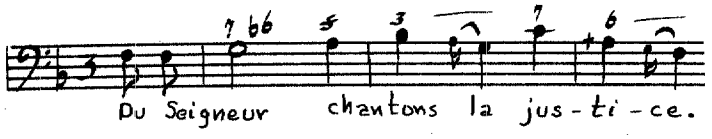
Prelude:



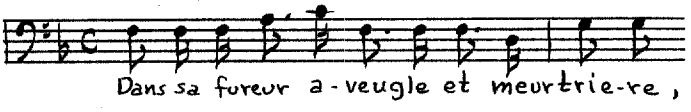
[Recitative]:



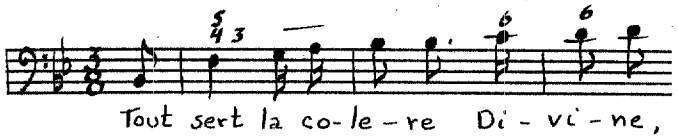
Air:



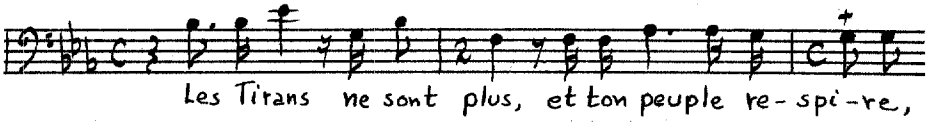
Recitative:



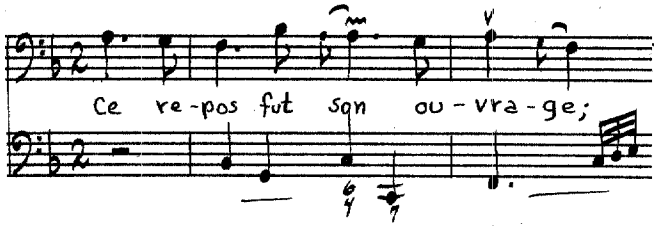
Air:



Recitative:



Air:



Tirée du Pseaume 121

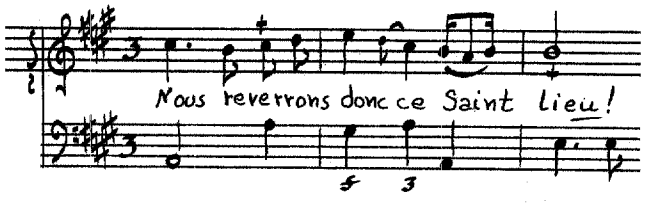
Source: BN Vm^7 240 (see Bousset, Cantates, page 377).

Instrumentation: Solo voice (d'-g") and figured bass.

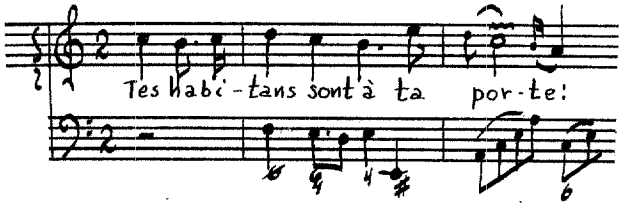
Text: Author unknown.

Themes:

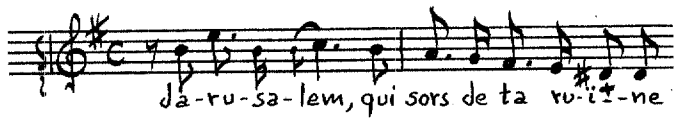
Mesuré:



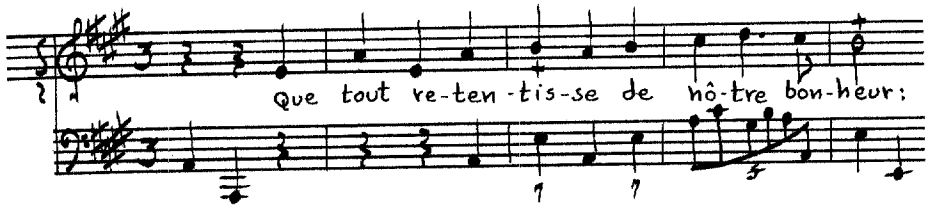
Air:



Recitative:



Air:



Tirée du Pseaume 147

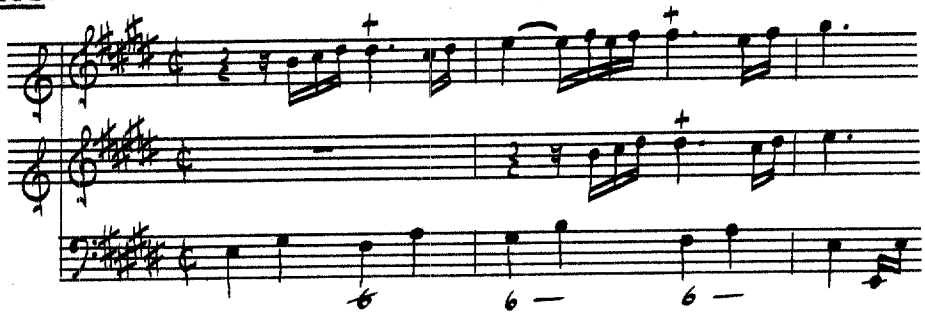
Source: BN Vm7 240 (see Bousset, Cantates, page 377).

Instrumentation: Flute or violin I, violin II, solo voice (e-a") and figured bass.

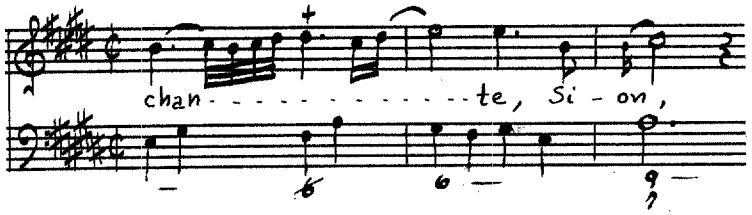
Text: Author unknown.

Themes:

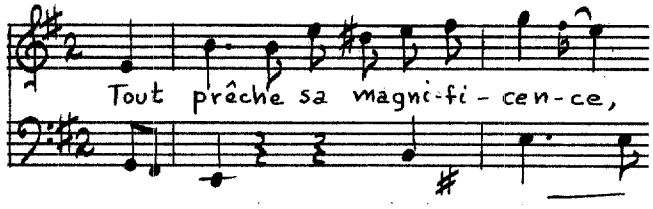
Prelude:



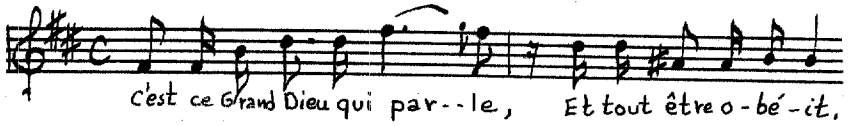
Air:



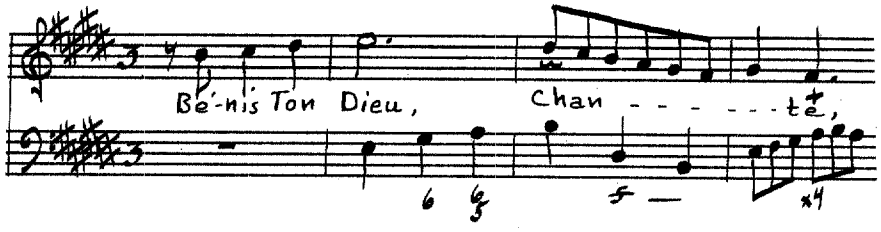
Air:



Recitative:



Air:



Abraham

Source: BN Vm^{7} 241, IIeme RECEÜIL/ DE/ CANTATES/ SPIRITUELLES/ tirées des Histoires les plus interessantes/ de L'ancien Testament/ A Voix seule, et à deux Voix/ Avec Simphonie et sans Simphonie/ Composées/ PAR M.^{r} DE BOUSSET/ Maitre de Musique du Roy pour ses Accademies des Inscriptions et/ des Sçiences. Organiste de l'Eglise Paroissiale de S. André des Arcs. et des Chanoines reguliers de Ste Croix de la Bretonnerie./ Gravées par Bailleul le jeune/ Prix en blanc 4.^{tt}/ SE VENDENT A PARIS./ Chez L'auteur rüe du Platre S. Avoye/ La Veuve Boivin rüe S Honoré à la regle d'or./ Le S.^{r} Le Clerc rüe du Roule à la Croix d'Or./ Le

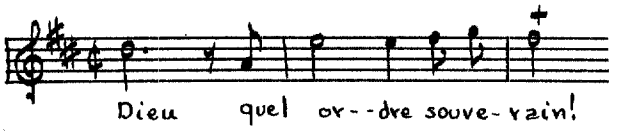
Sr de la Guette M^{d} Libraire rüe St Jacques à/ St Antoine, et au Bon Pasteur./ Avec Privilege du Roy 1740.

Instrumentation: Violin, solo voice (e'-g") and figured bass.

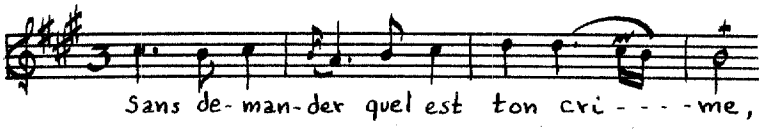
Text: Author unknown.

Themes:

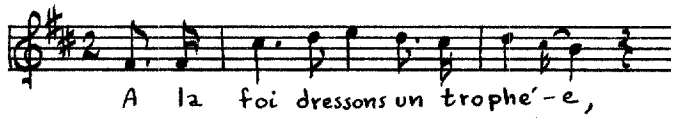
Recitative: Sous l'aîle du Seigneur,

Air: 

Recitative: Isaac étoit cher, Abraham étoit tendre:

Air: 

Recitative: Le coup alloit partir.

Air: 

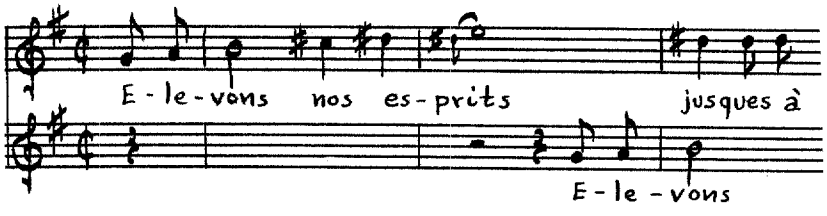
En Forme de Dialogue

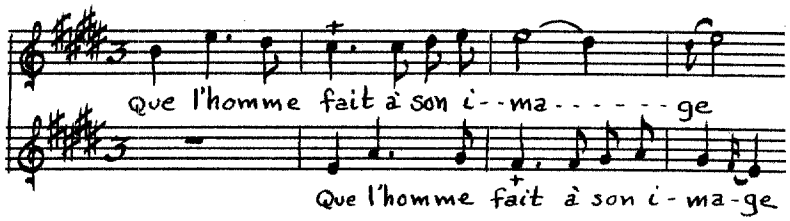
Source: BN Vm^{7} 241 (see Bousset, IIeme Receüil, page 383).

Instrumentation: Violins I and II, voices (f'-a", e'-g") and figured bass (bass viol).

Text: Author unknown.

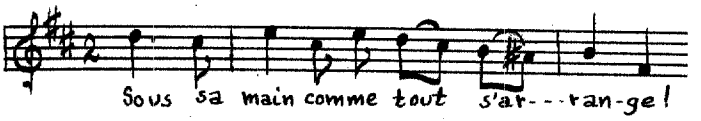
Themes:

[Duo]: 

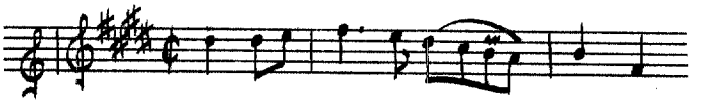
Duo: 

Recitative: Dans l'immense contour des Cieux

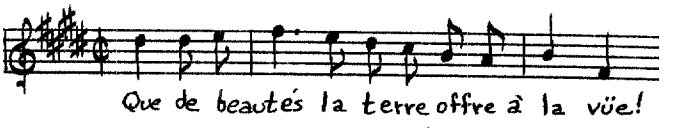
Air:



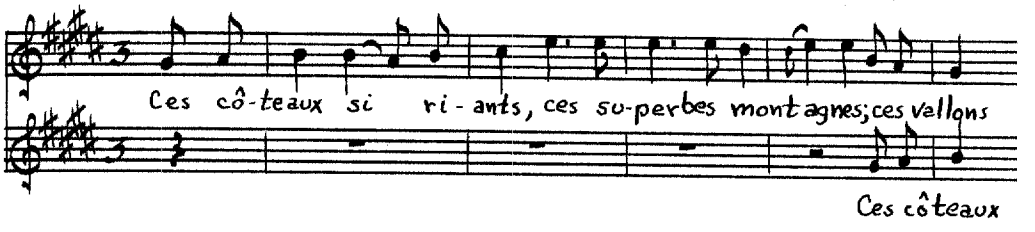
Musette:



[Air]:



Duo:



Tobie

Source: BN Vm^{7} 241 (see Bousset, IIeme Receüil, page 383).

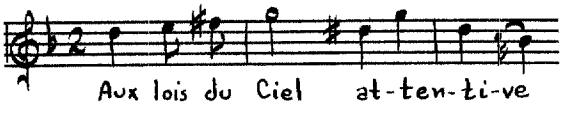
Instrumentation: Viol, solo voice (f'-a") and figured bass.

Text: Author unknown.

Themes:

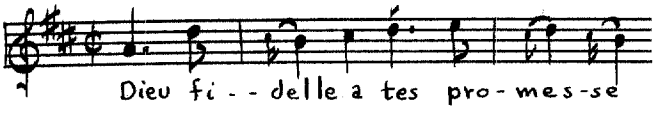
Recitative: A peine les tributs de Juda

Air:



Recitative: La dure et superbe Assirie Venge Dieu...

Air:



Recitative: Pauvre, triste, misérable, Insulté...

Air:

Bouvard, François

(ca.1683-1760)[54]

Originally from Lyon, Bouvard sang soprano roles at the Paris Opera until the age of sixteen. After his voice changed, he dedicated himself to the study of composition, presenting his first opera, Mędus, in 1702, and his second, Cassandre, in 1706. Little is known of Bouvard's activities during the years 1707 to 1723, when some sonatas for violin and figured bass appeared.[55] A prolific composer of vocal music, Bouvard wrote many dramatic works in the forms of divertissements, cantatas and idylles for private

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[54]Félix Raugel, "Bouvard, François," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 169.

[55]Alfred Loewenberg, "Bouvard, François," Grove's Dictionary of Music and Musicians, 5th ed., I (London, 1954), 852. Loewenberg suggests that Bouvard spent this time studying and traveling abroad.

performances at court and possibly for public performances at the Concert spirituel.[56]

Enigme

Source: BN Vm^{7} 268$^{(bis)}$, ENIGME,/ CANTATE/ A VOIX SEULE,/ avec Accompagnement de Violon, Flute, et la Basse continue./ Dediée/ A MADAME DE POMPADOUR./ PAR M^{r}. BOUVARD,/ Chevalier Romain, et Professeur de Musique./ Gravé par Le S^{r}. Hue./ Prix 2. 8.^{sols}/ A PARIS/ CHEZ M^{r}. Bayard, Marchand Ruë S^{t}. Honoré a la Regle D'or./ M^{r}. Le Clerc, Marchand Ruë du Roule a la Croix D'or./ Madem.^{le} Castagnery, M.^{de} Ruë des Prouvairs a la Musique Royalle./ M^{r}. Hue Graveur, Ruë S^{t}. Honoré attenant Le Palais Royal vis a vis le caffé M^{r}. Dupuis./ La Cantate De L'Amour Aveuglé Par la Folie tout nouvellement Gravé./[57] AVEC PRIVILEGE DU ROY[58]

Instrumentation: Flute, violin, solo voice (e'-a") and figured bass.

Text: Author unknown.

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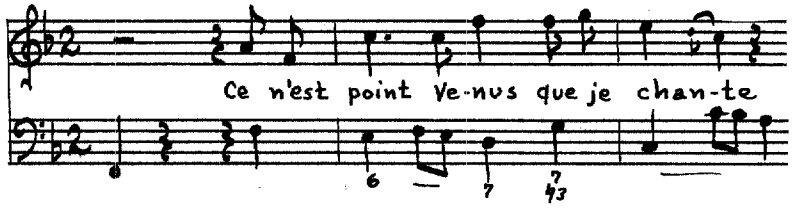
[56]Bouvard, François, L'Époux indifférent, Paris, Ballard, n.d. This cantata carries a dedication to Mademoiselle Létienne, a consistent performer at the Concert spirituel, which mentions the fact that it had been recently performed by her. "Elle a brillé par vos accents." (It has shone through your singing.)

[57]L'Amour Aveuglé Par la Folie was published in 1728, which places the publication date for this cantata around the same time.

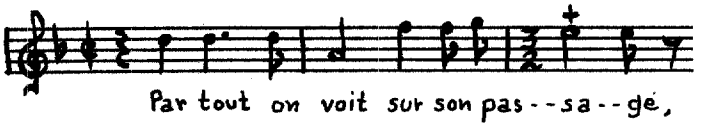
[58]For additional cantatas by Bouvard, which have been lost, see page 851.

Themes:

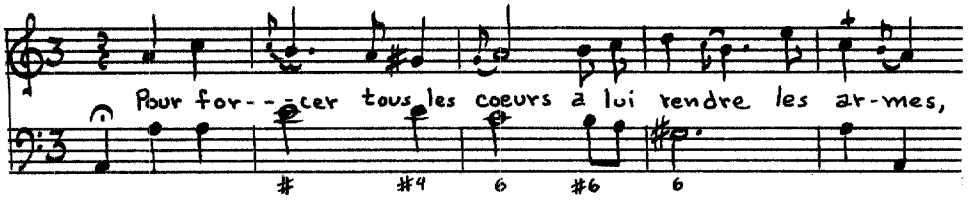
[Air]:



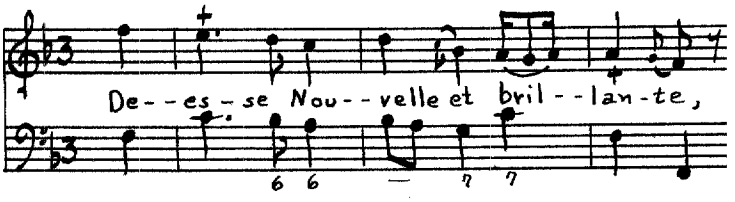
Recitative:



Air:



Air:



L'Amant Heureux

Source: BN Vm^{7} 263, LES AMANTS/ HEUREUX/ ET/ MAL-HEUREUX,/[59] NOUVELLES CANTATES/ à Voix seules avec Symphonies:/ Suite de celle de l'Amour Aveuglé par la Folie, qui a parû dès le mois/ de Janvier./ DE L'IMPRIMERIE/ De Jean-

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[59] L'Amant Malheureux is by M^{r}. Buttier le fils (q.v.).

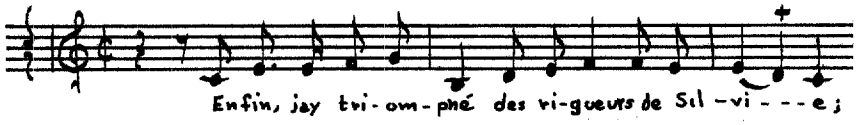
Baptiste-Christophe Ballard, Seul Imprimeur du Roy/ pour la Musique, & Noteur de la Chapelle de Sa Majesté. Au Mont-Parnasse,/ à Paris, ruë Saint-Jean-de-Beauvais./ M.DCCXXVIII./ AVEC PRIVILEGE DU ROY.

Instrumentation: Solo voice (g-a') and figured bass.

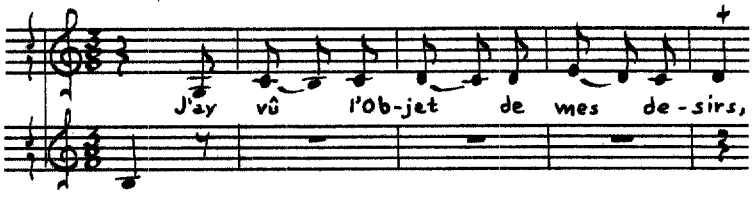
Text: Author unknown.

Themes:

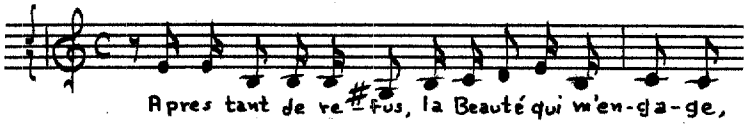
Recitative:



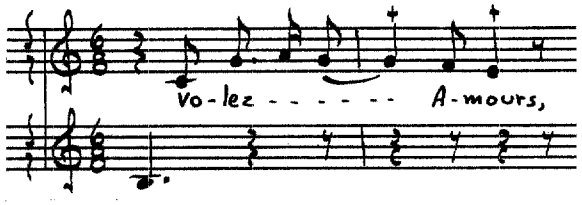
Air:



Recitative:



Air:



L'Amour Aveuglé par le Folie

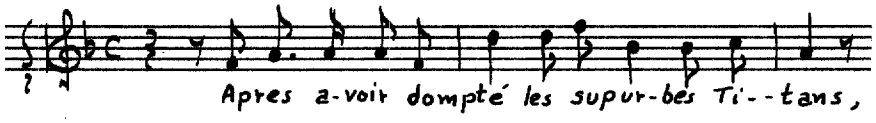
Source: BN Vm^{7} 262, L'AMOUR/ AVEUGLE PAR LA FOLIE,/ CANTATE/ A Voix seule, avec Accompagnement de Violons,/ & la Basse-Continuë./ Par. M.BOUVARD, Maître de Musique./ DE L'IMPRIMERIE/ De Jean-Baptiste-Christophe Ballard, Seul Imprimeur du Roy/ pour la Musique, & Noteur de la Chapelle de Sa Majesté. Au Mont-Parnasse,/ à Paris, ruë Saint-Jean-de-Beauvais./ M.DCCXXVIII./ AVEC PRIVILEGE DU ROY.

Instrumentation: Violins, solo voice (f'-g") and figured bass.

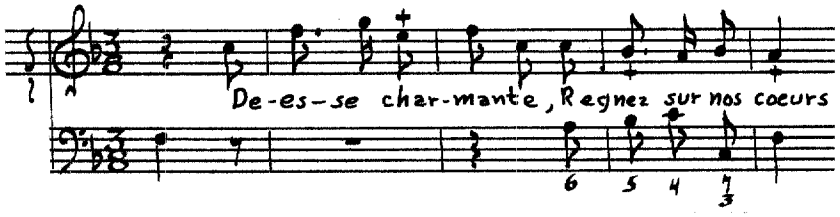
Text: Author unknown.

Themes:

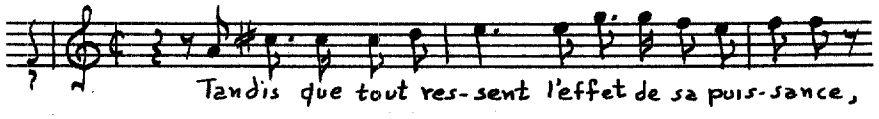
Recitative:



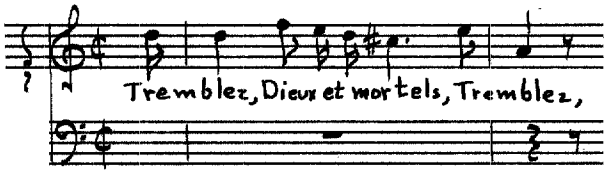
Air:



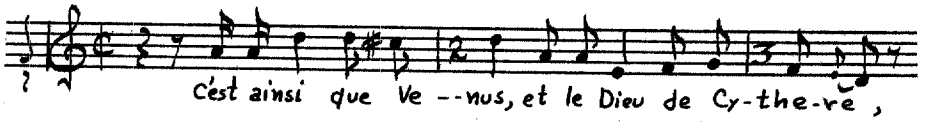
Recitative:



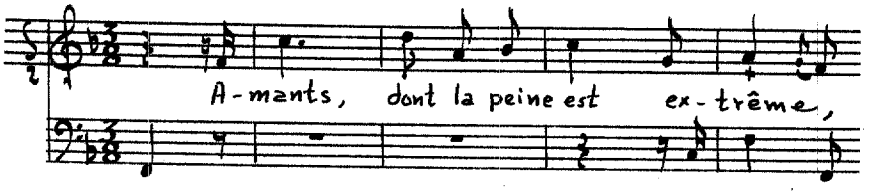
Air:



Recitative:



Air:



Leandre et Héro

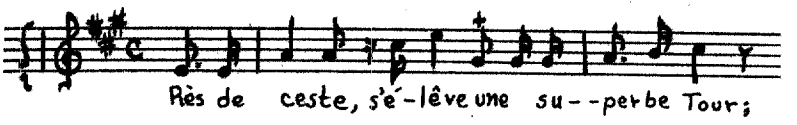
Source: BN Vm^{7} 264, LEANDRE/ ET/ HÉRO,/ NOUVELLE CANTATE/ A VOIX SEULE,/ Violoncello, Et Basse-Continue./ PAR MONSIEUR BOUVARD,/ DE L'IMPRIMERIE/ De Jean-Baptiste-Christophe Ballard, Seule Imprimeur du Roy/ pour la Musique, & Noteur de la Chapelle de Sa Majesté. Au Mont-Parnasse./ à Paris, ruë Saint-Jean-de-Beauvais./ M.DCCXXIX./ AVEC PRIVILEGE DU ROY.

Instrumentation: Violoncello, solo voice (d'-g") and figured bass.

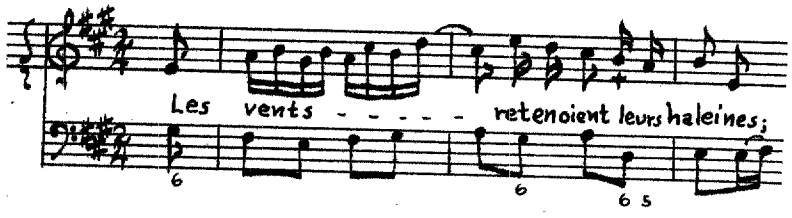
Text: Author unknown.

Themes:

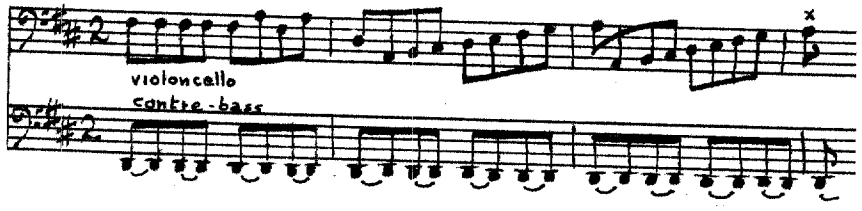
Recitative:



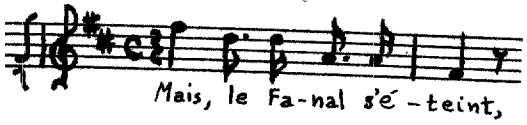
Air:



Tempeste:



Recitative:



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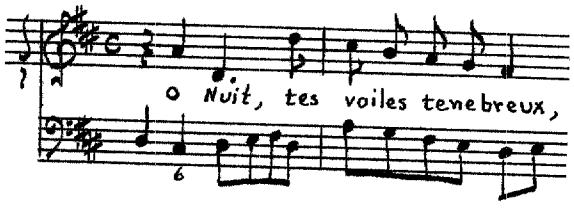
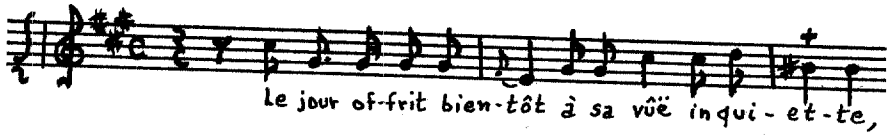
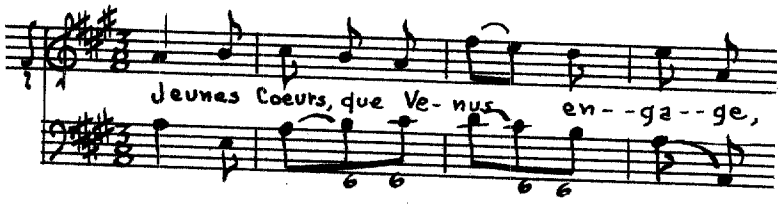


Recitative:



Air:



L'Époux Indifférent

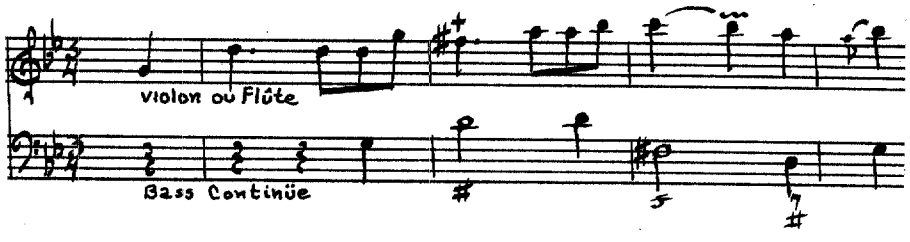
Source: BN Vm^{7} 268, L'ÉPOUX/ INDIFFÉRENT/ CANTATE/ A VOIX SEULE,/ Avec Accompagnement de Violon, où Flûte,/ et la Basse Continue./ DEDIEE/ A MADEMOISELLE/ LÉTIENNE./ PAR/ MONSIEUR BOUVARD,/ Professeur de Musique Ch.^{er} Romain./ Prix 1.^{tt}16.^{s}/ Gravée par Melle Hue./ A PARIS/ CHEZ { Madame Boivin, Marchand de Rue St Honoré à la Regle D'or./ Le Sieur Le Clerc, Marchand Rue du Roule à la Croix D'or./ Madame Hue, Marchande Lingere Rue St Honoré/ attenant le Palais Royal vis-a-vis le Caffé du St Dupuis./ Mademoiselle Castagnery, Rue des Prouvairs à la Musique Royalle/ Avec Privilege du Roy.

Instrumentation: Violin or flute, solo voice (d'-a") and figured bass.

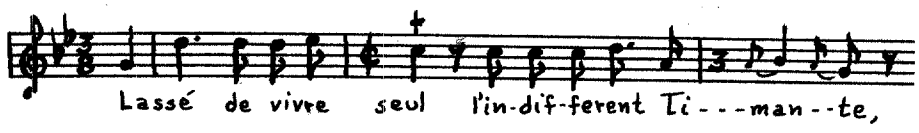
Text: Author unknown.

Themes:

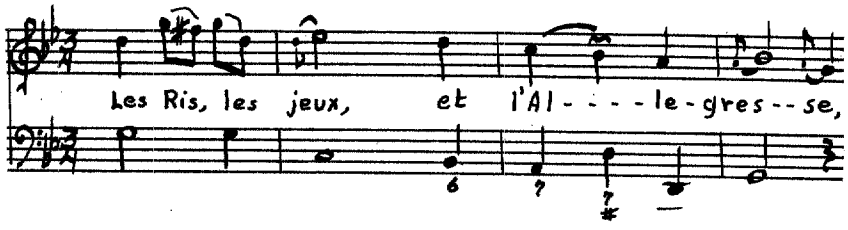
Prelude:



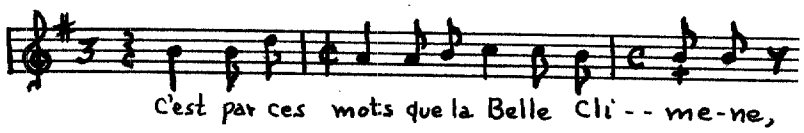
Recitative:



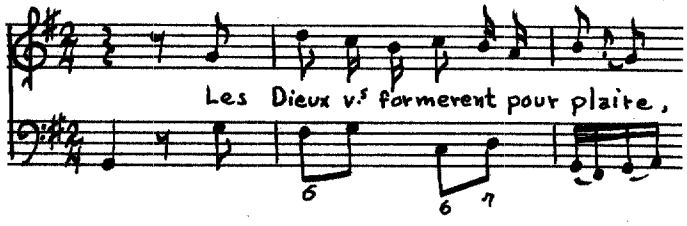
Air:



Recitative:



Air:



Le Retour de Tendresse[60]

Source: BN Vm^{7} 265, LE RETOUR/ DE TENDRESSE,/ CANTATE/ A Voix seule, avec Accompagnement de Violons,/ & Basse-Continuë;/ De Mr BOUVARD./ Les Paroles sont de M. L'AFFICHARD./ DE L'IMPRIMERIE/ De Jean-Baptiste-Christophe Ballard, Seul Imprimeur/ du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté./ A Paris, au Mont-Parnasse, ruë Saint-Jean-de-Beauvais./ M.DCC.XXX./ AVEC PRIVILEGE DU ROY.

Instrumentation: Violins, solo voice (A-e') and figured bass.

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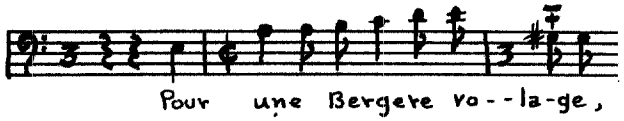
[60]A "Nouvelle edition, revu, corrigée et augmentée" was published by the author in 1742 (see Cons. [L.3141(6)). The alterations consist of the addition of a prelude and directions for performance.

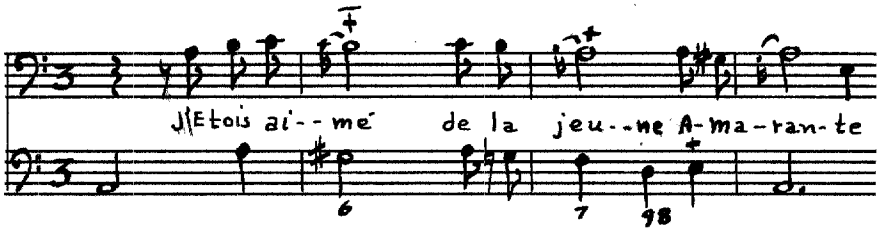
Text: Mr. L'Affichard.

Themes:

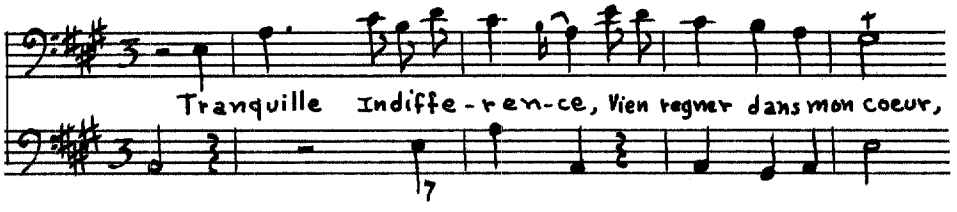
Recitative:



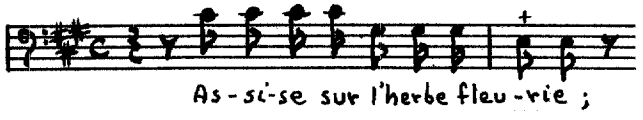
[Air]:



Air:



Recitative:



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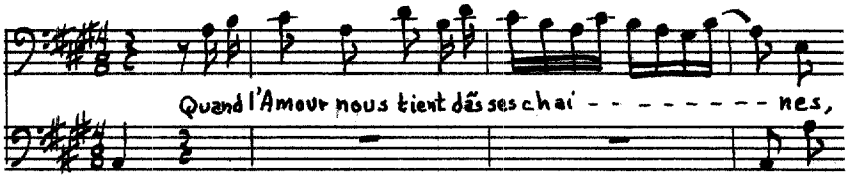


Le Temple de Bacchus

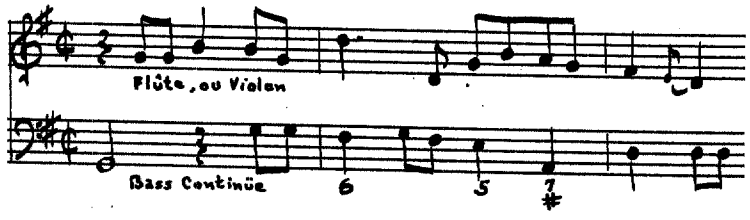
Source: Cons. [L.3141(4), LE/ TEMPLE/ DE/ BACCHUS/ CANTATE/ A VOIX SEULE/ POUR UNE BASSE TAILLE/ Avec Accompagnement de Flute, Violon, Et la Basse,/ COMPOSÉ/ PAR MONSIEUR BOUVARD/ Prix 1tt 16s/ Gravé par Le Sr Hue/ A Paris,/ Chez { Madame Boivin, Marchande rue St Honoré, à la Regle d'Or./ Monsieur LeClerc, Marchand rue du Roule, à la Croix d'Or./ Madame Hue, Marchande Lingere rue St Honoré chez Mr Canelle./ Marchand Bonnetier attenant Le Palais Royal vis a vis le Caffé De Mr Dupuis./ Avec Privilege du Roy.

Instrumentation: Flute, violin, solo voice (G-f') and figured bass.

Text: Author unknown.

Themes:

Prelude:



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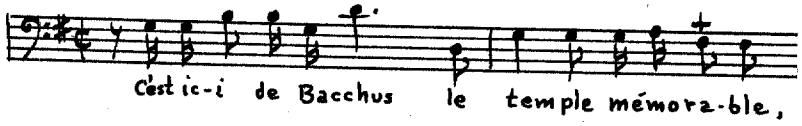
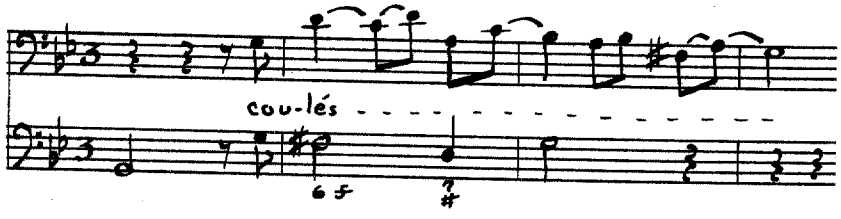
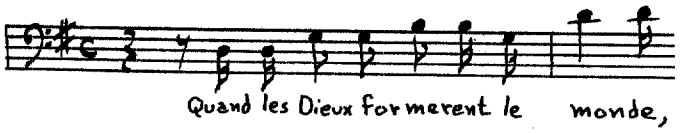


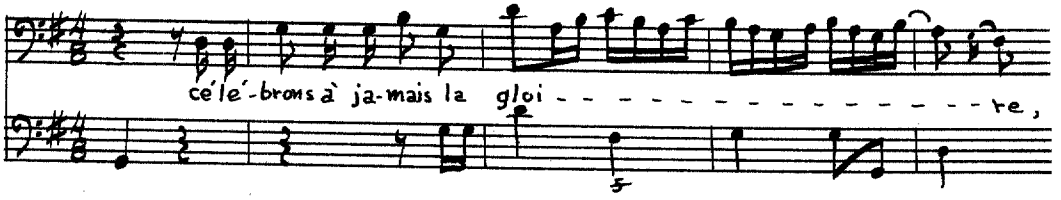
Air:



Recitative:



Air:



Brassac, René de Bearn, Marquis de

(? -1770)

An amateur musician, the Marquis de Brassac was a professional soldier who advanced from the rank of "Officier de Carabiniers" to "Brigadier de l'Armées du Roi" and finally to "Maréchal de Camp."[61] Besides the single book of cantates, de Brassac composed two operas, L'Empire de l'Amour and Léandre et Héro, which had a certain success.[62]

L'Amour fugitif

Source: BN Vm^{7} 276, CANTATES/ FRANÇOISES,/ A voix seule/ Avec Simphonie./ COMPOSÉES/ PAR/ MR L.C.D.B. [Brassac][63]/

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[61]François-Joseph Fétis, "Brassac, René de Bearn, Marquis de," Biographie Universelle, 2nd ed., II (Paris, 1873), 58.

[62]Jean-Benjamin de Laborde, Essai sur la musique, III (Paris, 1780), 397.

[63]Added in ink.

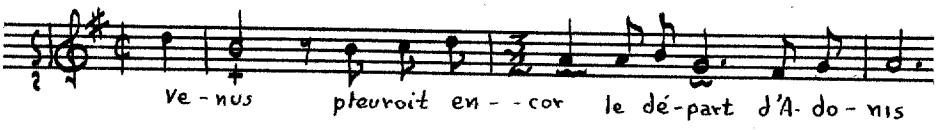
LIVRE PREMIER./ Gravé par Labassée./ Prix en blanc 10.tt/ A PARIS/ Chez Mme Boivin Mde rue St. Honoré à la Règle d'Or./ Le Sr. Le Clerc Md. rue du Roule à la Croix d'Or./ Avec approbation et permission 1741.

Instrumentation: Violins, solo voice (d'-ab") and figured bass.

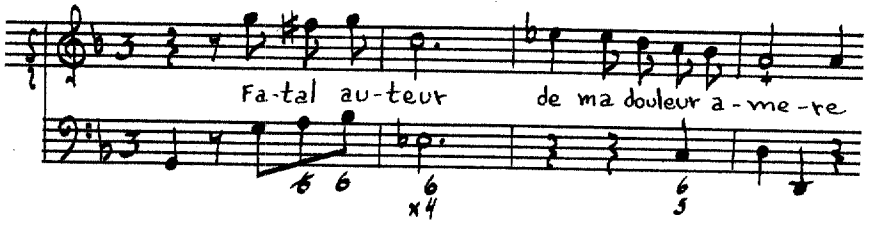
Text: Author unknown.

Themes:

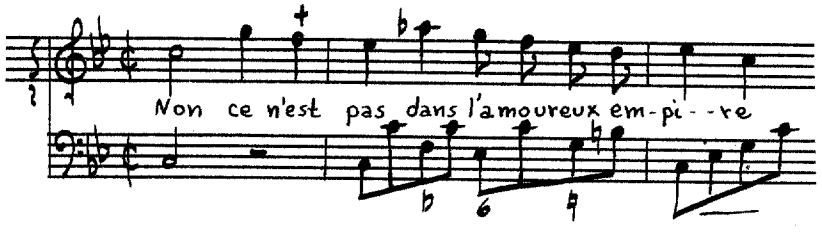
[Recitative]:



Air:



Ariette:



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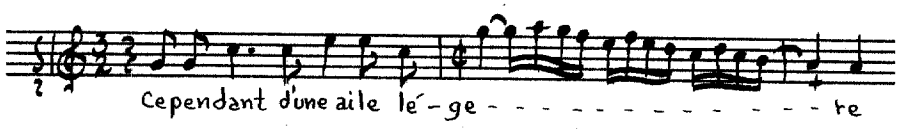
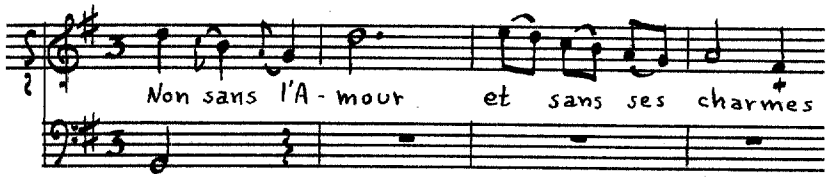


Ariette:



La Victoire imparfaite

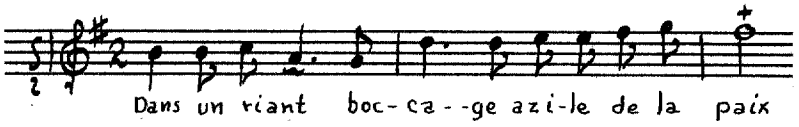
Source: BN Vm7 276 (see Brassac, Book I, page 399).

Instrumentation: Violins I and II, solo voice (e'-a") and figured bass.

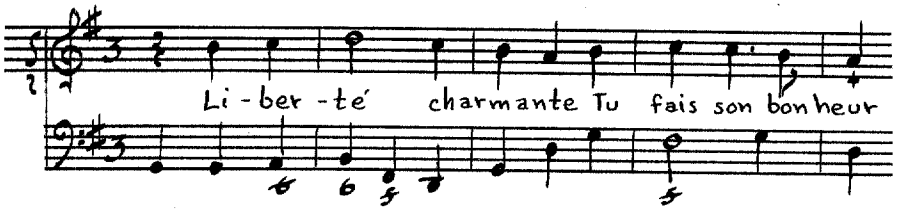
Text: Author unknown.

Themes:

[Recitative]:



Ariette:



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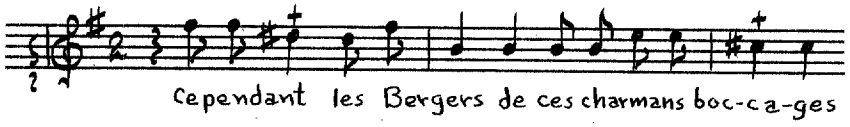
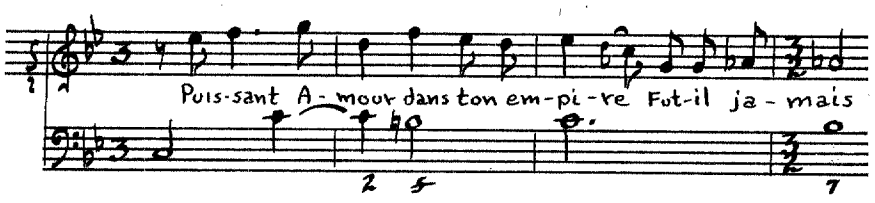
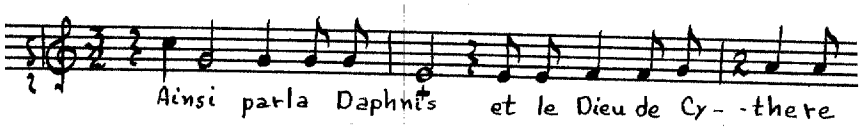


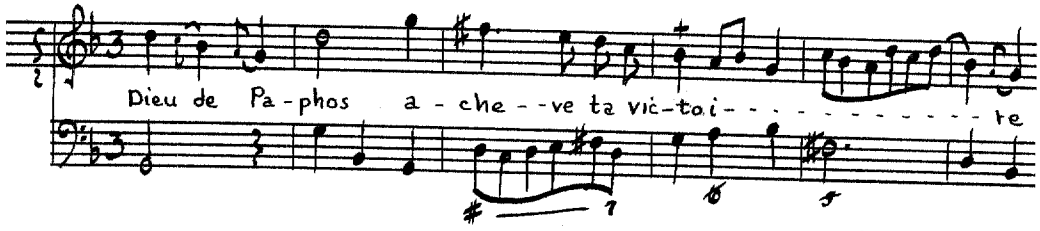
Air:



Recitative:



Ariette:



Le Triomphe de l'Esprit sur la Beauté

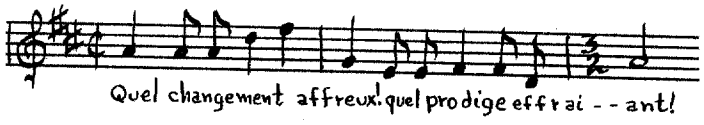
Source: BN Vm^7 276 (see Brassac, Book I, page 399).

Instrumentation: Violins, solo voice (d'-a") and figured bass.

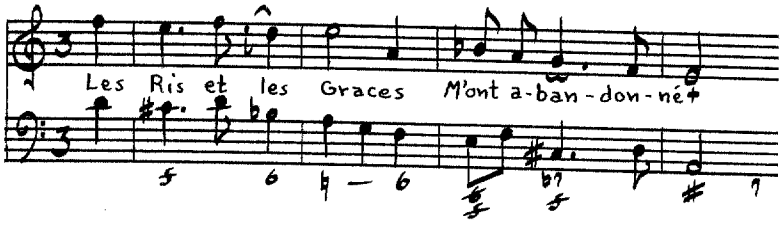
Text: **Author unknown.**

Themes:

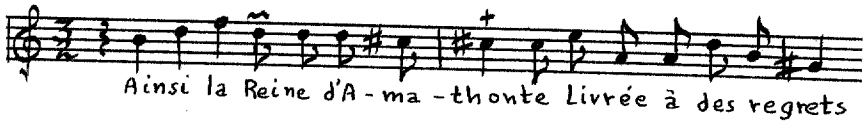
[Recitative]:



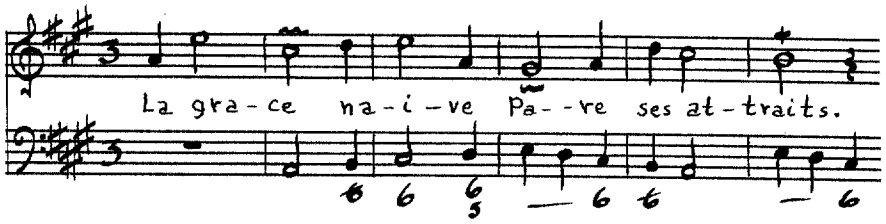
Air:



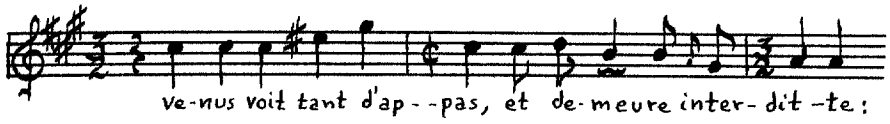
Recitative:



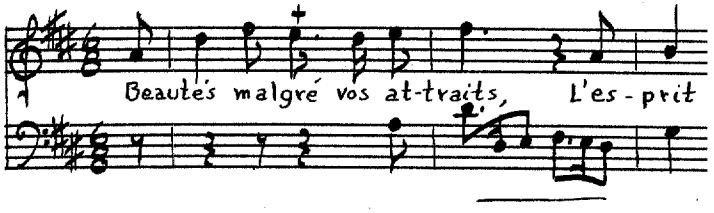
Ariette:



Recitative:



Ariette:



L'Hiver

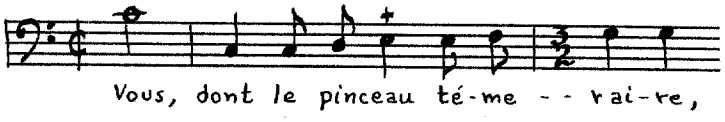
Source: BN Vm^{7} 276 (see Brassac, Book I, page 399).

Instrumentation: Violins, solo voice (G-f') and figured bass.

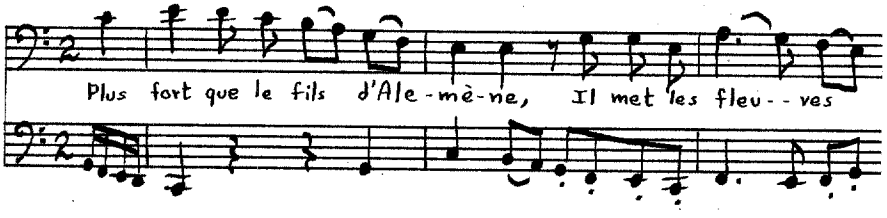
Text: Mr Rousseau.

Themes:

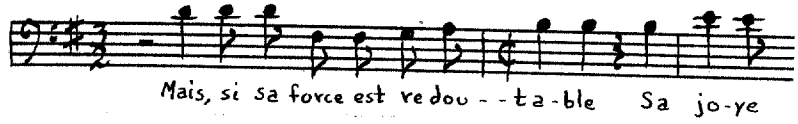
[Recitative]:



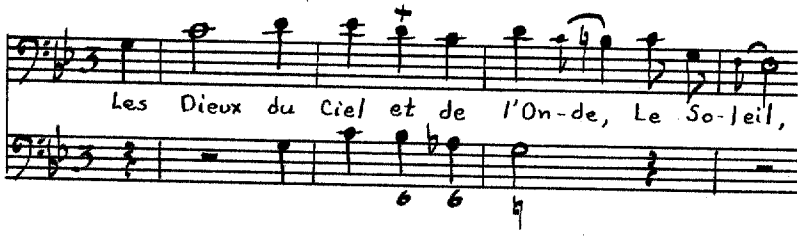
Air:



Recitative:



Ariette:



L'heure du Berger

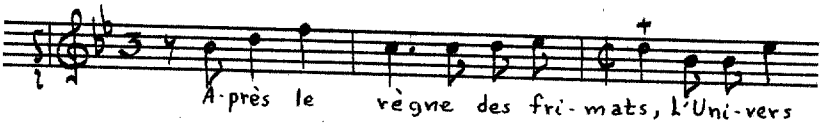
Source: BN Vm7 276 (see Brassac, Book I, page 399).

Instrumentation: Flutes, violins, solo voice (d'-a") and figured bass.

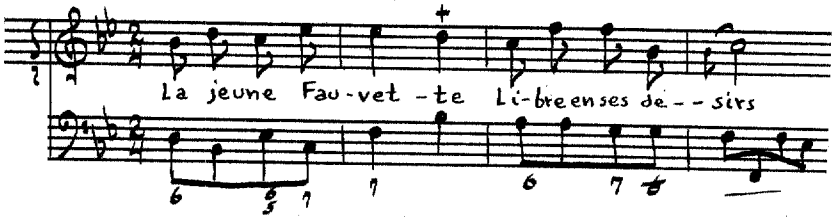
Text: **Author unknown.**

Themes:

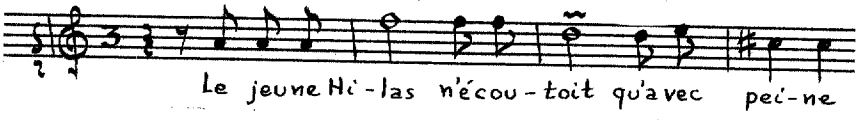
[Recitative]:



Ariette:

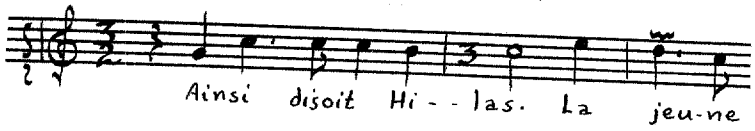


Recitative:



Ariette:

Recitative:



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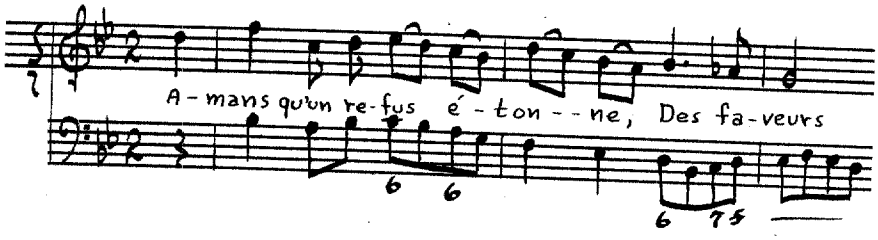


L'Amour Vainquer des Parques

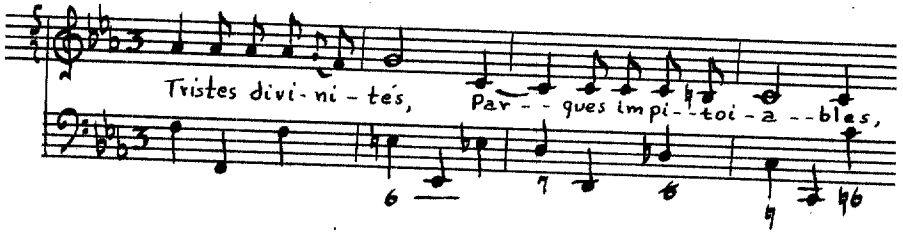
Source: BN Vm^{7} 276 (see Brassac, Book I, page 399).

Instrumentation: Violins, solo voice (f-b^{b}') and figured bass.

Text: Author unknown.

Themes:

[Air]:



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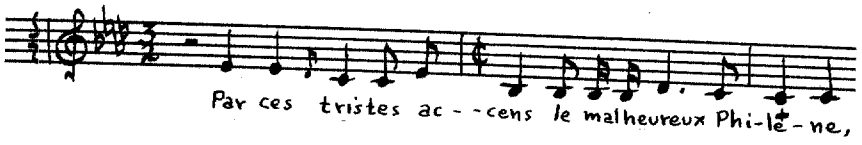

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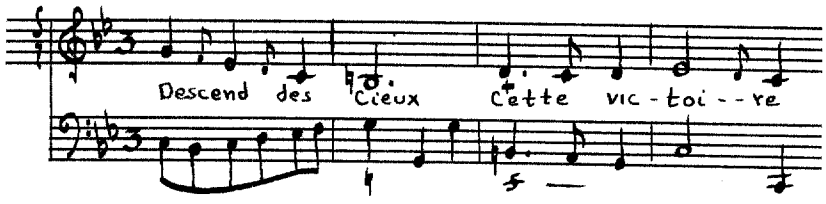

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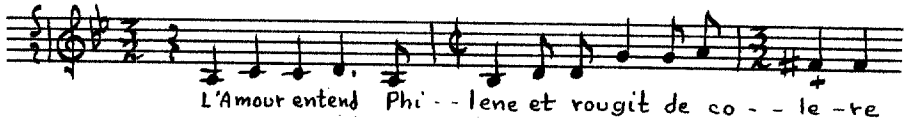

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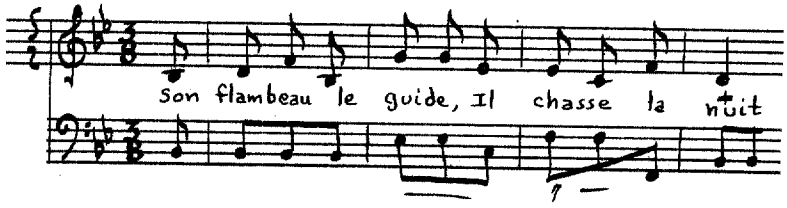

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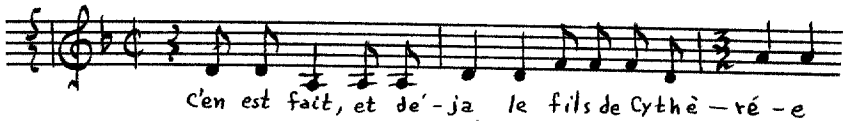
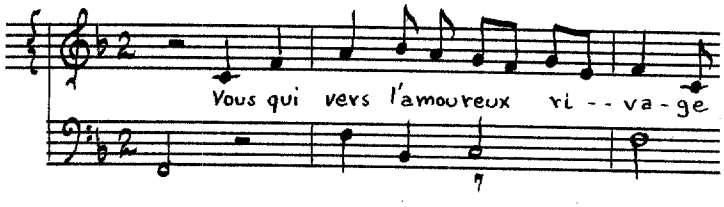


Ariette:



Briou, Nicolas Antoine Bergiron de

(1690-1768)[64]

The name B. . . de Briou refers to Bergiron de Briou, the "seigneur du Fort-Michon et de Brioux" from May 2, 1731, the date of his father's death. As Vallas points out, the rarely used ancestral name "de Briou" becomes almost a pseudonym.[65] De Briou contributed greatly to the establishment of the Adademy of Fine Arts of Lyon and conducted the performances there for a six-year period. A wealthy landowner, he did not become a professional musician, but used his time and energy in support of the art through composition and by copying music for the library of the Academy of Lyon. Many volumes of musical scores in the library are in de Briou's hand, showing this dedication.[66]

Les Sirenes

Source: BN Vm^{7} 261, CANTATES/ FRANÇOISES/ A Voix Seule/ AVEC SYMPHONIE/ ET SANS SYMPHONIE/ Mises en Musique/ PAR M^{R} B*** DE BRIOU/ Prix Sept livres dix-Sols en blanc./ Gravées par J. L'hoste./ SE VENDENT A LION/ Chez { Le Sr Thomas Marchand Epicier à la/ grand rüe Merciere pres de St Antoine/

---

[64]"Bergiron de Briou, Nicolas Antoine," Encyclopédie de la Musique, Vol. I (Paris, 1958).

[65]Léon Vallas, Un siécle de musique et de théâtre à Lyon 1688-1789 (Lyon, 1932), p. 109.

[66]Ibid.

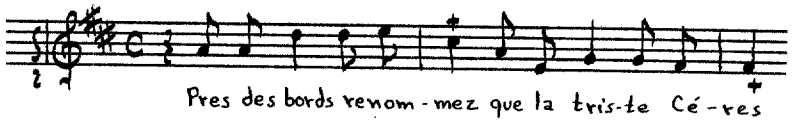
ET A PARIS./ Le Sr. Boivin Md. rüe St. Honoré à la regle d'Or/ AVEC PRIVILEGE DU ROY.[67]

Instrumentation: Violin, solo voice (d'-g#") and figured bass.

Text: Author unknown.

Themes:

[Recitative]:



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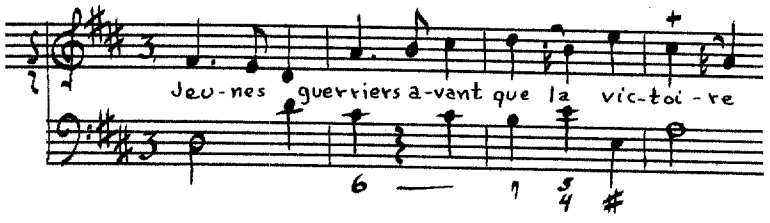

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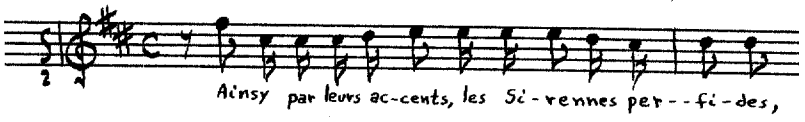

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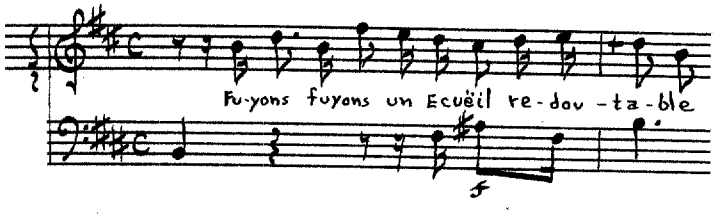

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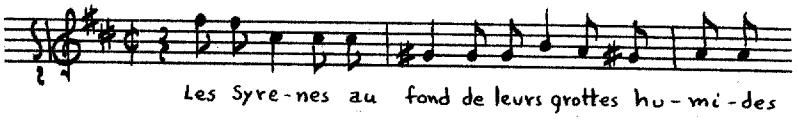

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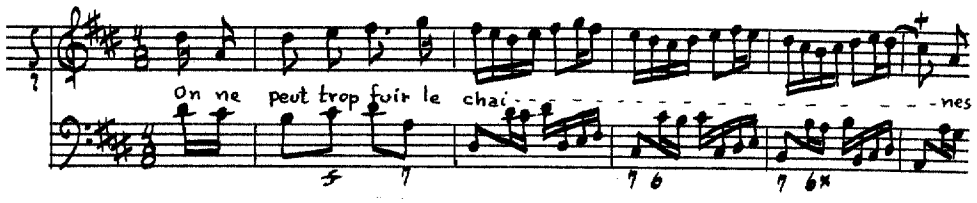
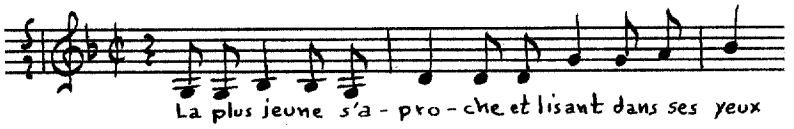
[67]The "Privilege" bears the date, 11 Aoust 1729.

Air:


On ne peut trop fuir le chai - - -

Recitative:



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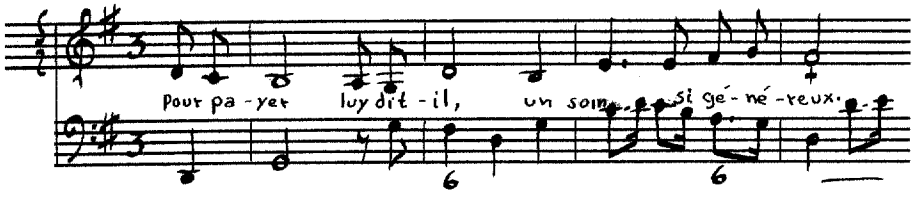

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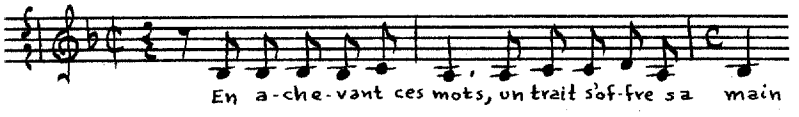

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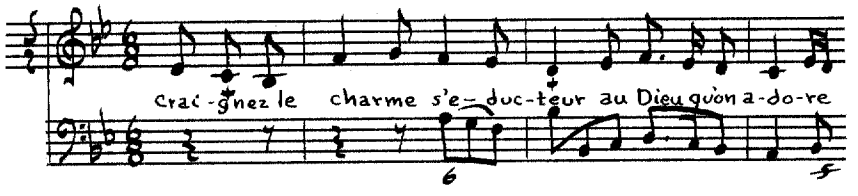


Le Songe d'Anacréon

Source: BN Vm^{7} 261 (see de Briou, Cantates, page 407).

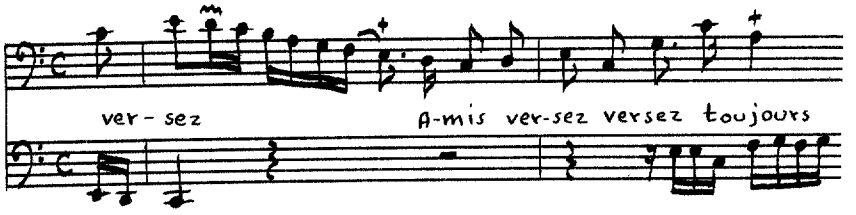
Instrumentation: Solo voice (E-e') and figured bass.

Text: Possibly by Mr Delagrange; see L. T. Bourgeois, Cantates Françoises Anacréontiques . . ., page 360.

Themes:

[Recitative]:

Air:



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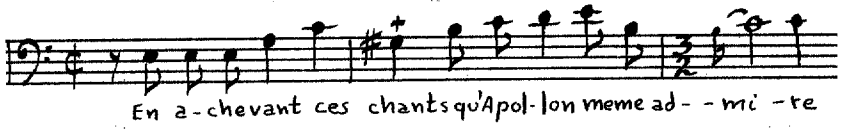

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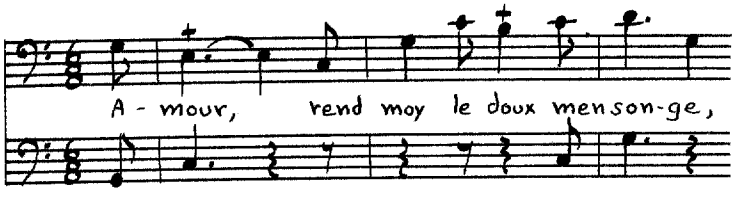


Narcisse

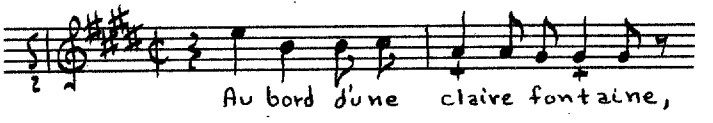
Source: BN Vm^7 261 (see de Briou, Cantates, page 407).

Instrumentation: Flute, violin, solo voice (d#'-g") and figured bass.

Text: Author unknown.

Themes:

[Recitative]:



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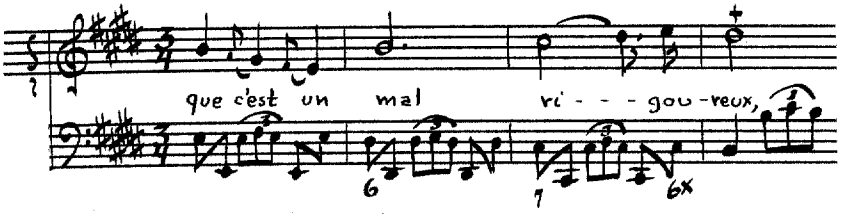

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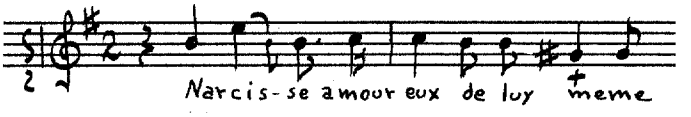

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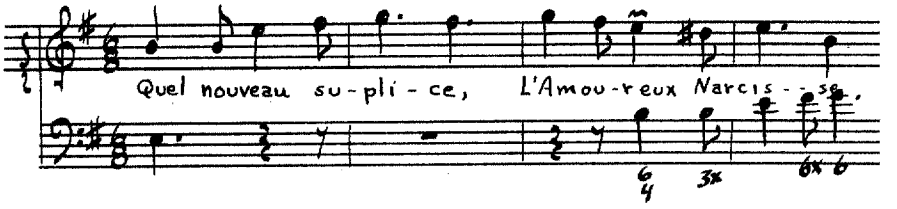

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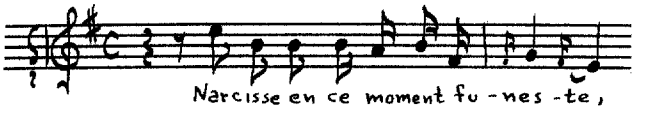

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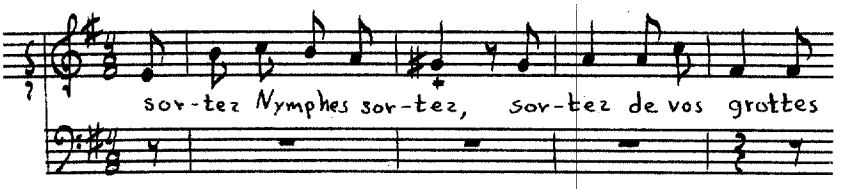


La Lire D'Orphee en Astre

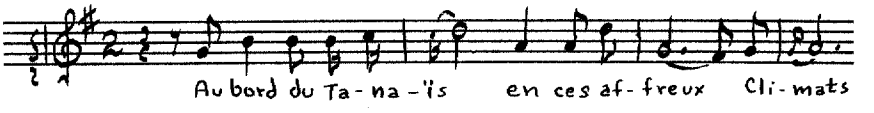
Source: BN Vm^{7} 261 (see de Briou, Cantates, page 407).

Instrumentation: Flutes I and II, violins I and II, solo voice (d'-a") and figured bass.

Text: Mr D. L. F. de St. Yenne.

Themes:

[Recitative]:



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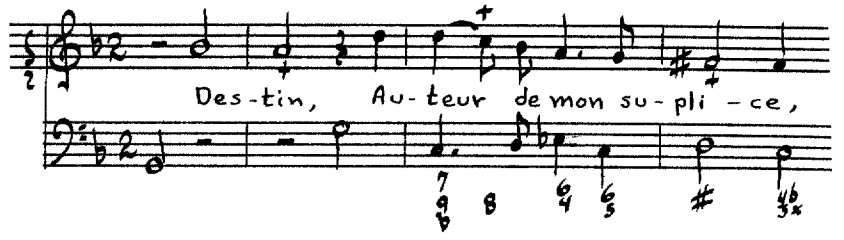

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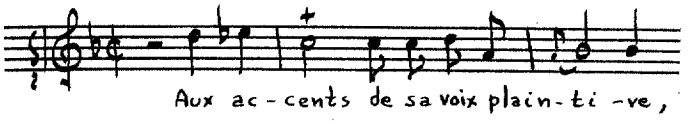

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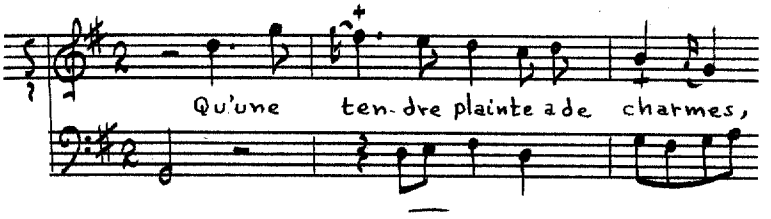

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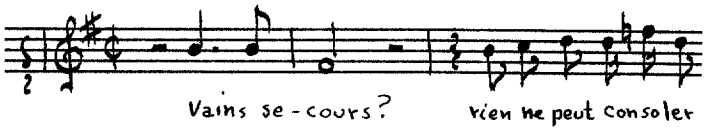
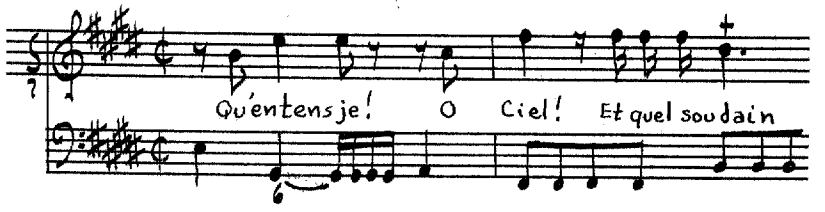


[Ariette]:



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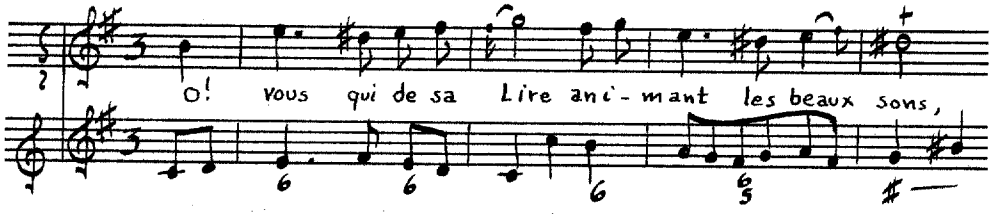

Brossard, Sébastien de

(1655-1730)

Brossard, a priest and self-taught musician, studied philosophy and theology at Caen in Normandy. While there (1670-1676), he composed Pièces de luth which are his earliest known works.[68] He appears to have been in Paris from 1678 until 1687, but nothing is known of his activities. Pereyra, in Grove's Dictionary, lists him as having a post at Notre-Dame in 1683-1684.[69] In 1687, Brossard was named Vicar and in 1689, Chapel Master of the Cathedral in Strasbourg. It was here that Brossard started the famous library which he later gave to Louis XIV (1638-1715) in return for pensions for himself and his niece. He made his final move to Meaux as Grand Chaplain and Music Director in 1698. Although the composer of a fairly large body of works, Brossard is more famous for his Dictionnaire de Musique . . . (Paris, 1703).[70]

Abraham

Source: Manuscript BN Vm^{7} 164, Abraham/ ou/ Le Sacrifice d'Isaac, gen. chp. 22./ Cantate à voix seulle et une basse continüe

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[68]Marie Louise Pereyra, "Brossard, Sébastien de," Grove's Dictionary of Music and Musicians, I (London, 1954), 963.

[69]Ibid.

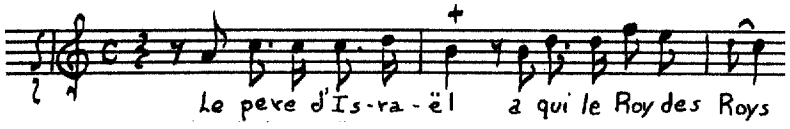
[70]Elisabeth Lebeau, "Brossard, Sébastien de," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 336.

Instrumentation: Solo voice (e'-g") and figured bass.

Text: **André de Mezenge.**

Themes:

Recitative:



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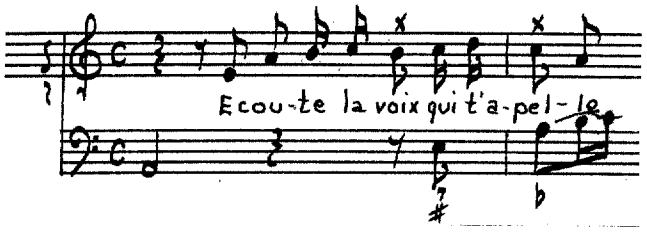

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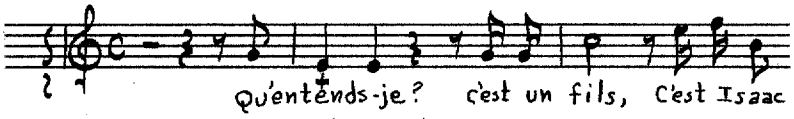

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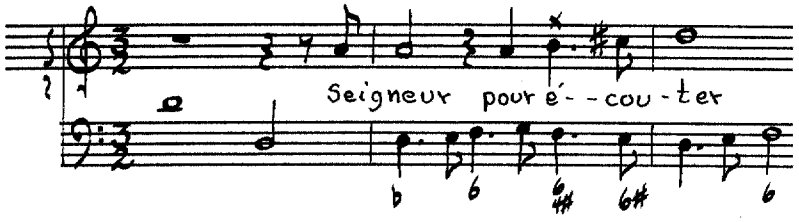

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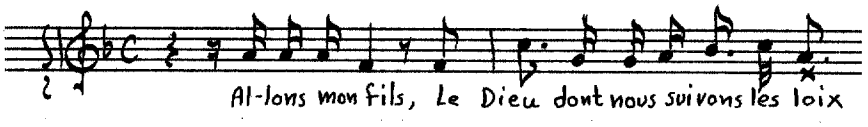

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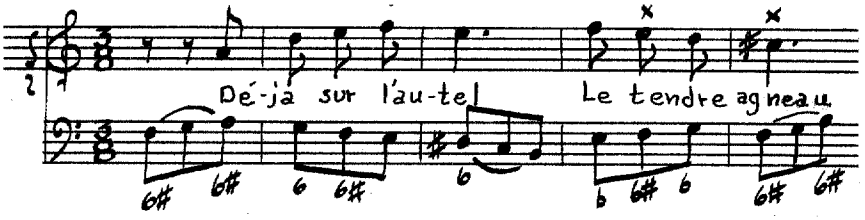
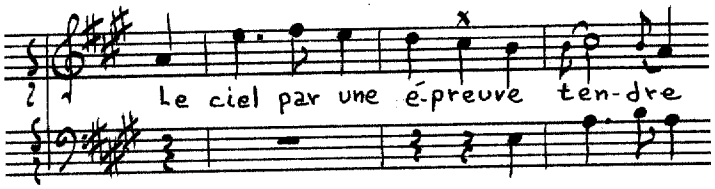


Recitative:

Air:



Sampson Trahy par Dalila

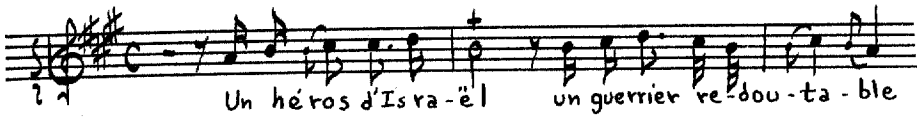
Source: Manuscript BN Vm^{7} 164, Seconde Cantate a voix seulle et une Basse Continuë/ dont le sujet est tiré des Chap. 13. 14. 15, et 16. du livre/ des Juges.

Instrumentation: Solo voice (d#'-g") and figured bass.

Text: André de Mezenge.

Themes:

Recitative:



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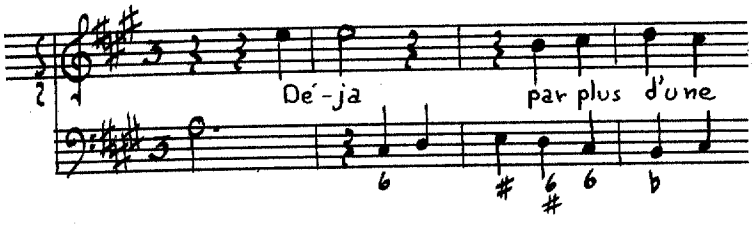

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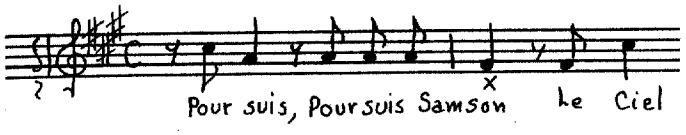
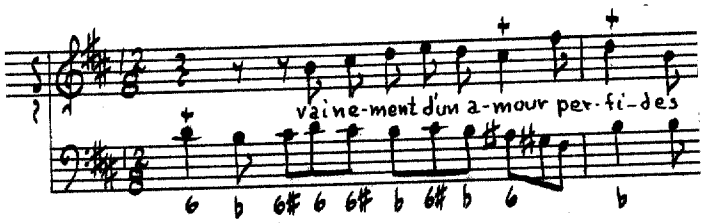
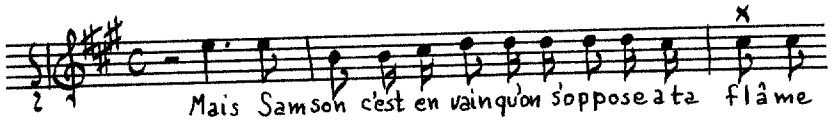


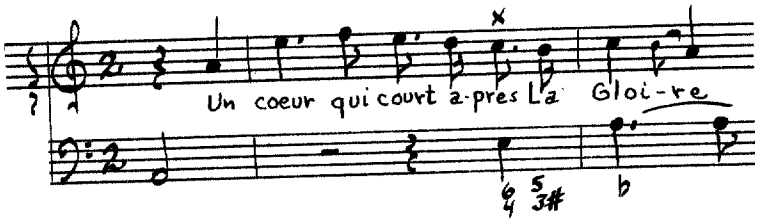
Air:



Recitative:



Air:



La cheutte de Salomon

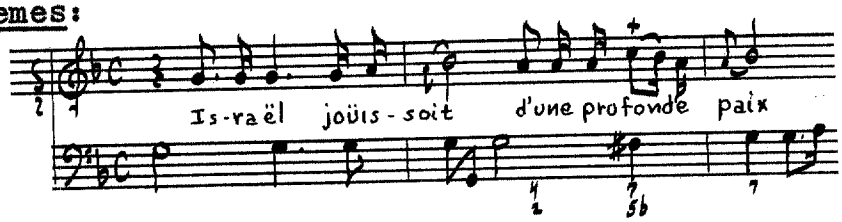
Source: Manuscript BN Vm^7 164, Troisieme Cantate./ La cheutte de Salomon./ a voix seulle avec un violon ou une flute et/ une basse continuë/ dont le sujet est tiré du 3e Livre des Roys. Chap. XI.

Instrumentation: Violin or flute, solo voice (f#'-g") and figured bass.

Text: André de Mezenge.

Themes:

Mesuré:



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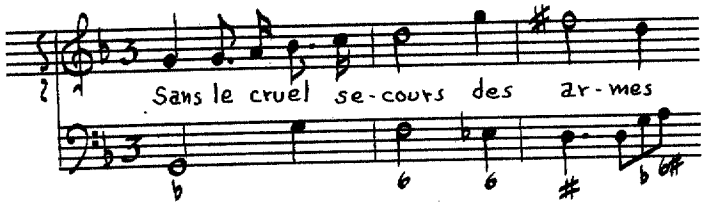

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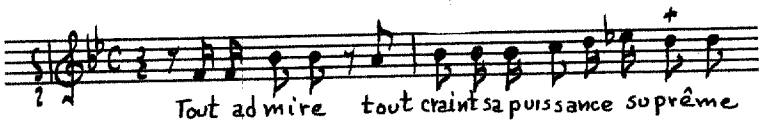

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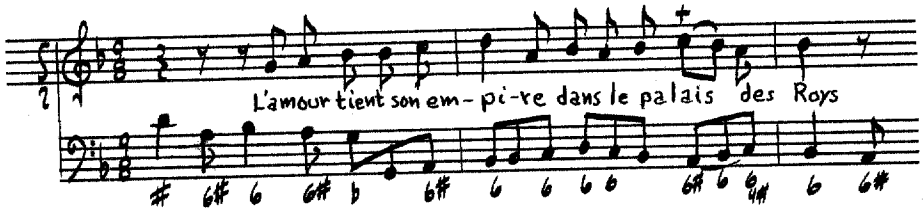

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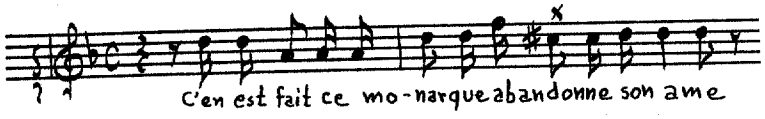

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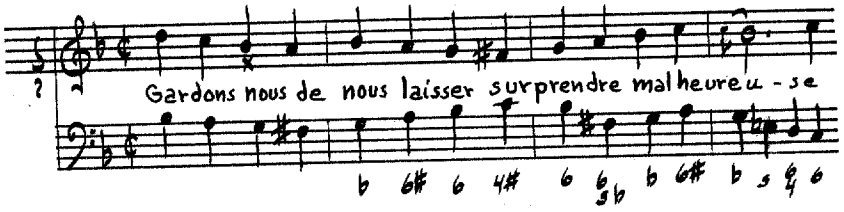


Judith ou la Mort d'Holoferne

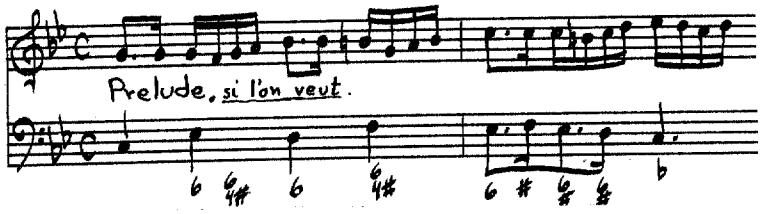
Source: Manuscript BN Vm^{7} 164, Judith./ Judith ou La Mort d'Holoferne/ Cantate a voix seule avec un violon ou une flute et une basse continuë.

Instrumentation: Violin or flute, solo voice (e'-g") and figured bass.

Text: MT de la Motte.

Themes:

Prelude:



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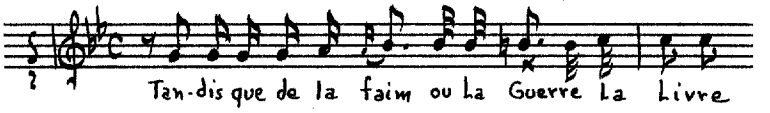

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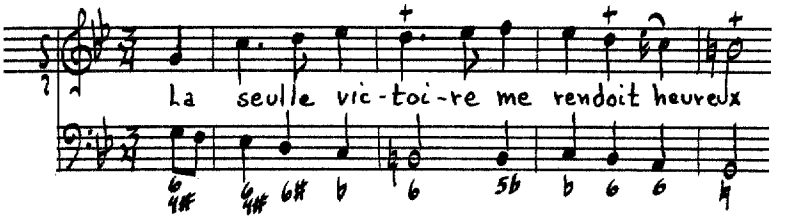

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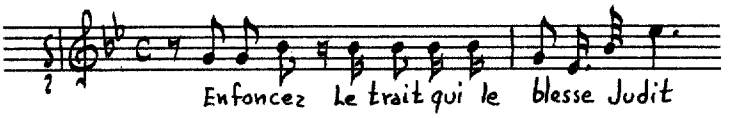
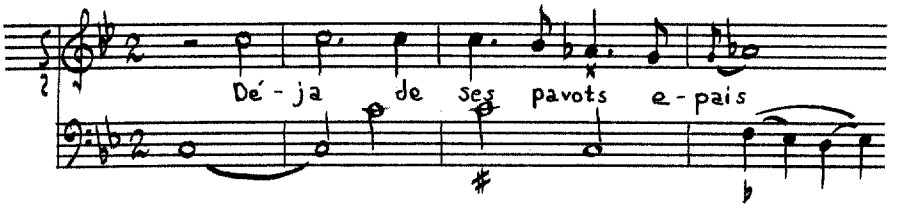


Sommeil:



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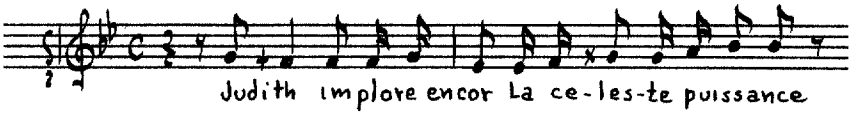
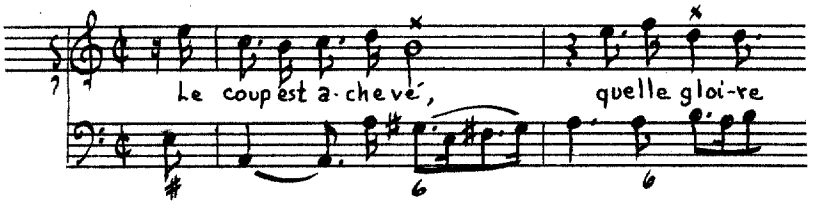


Air:



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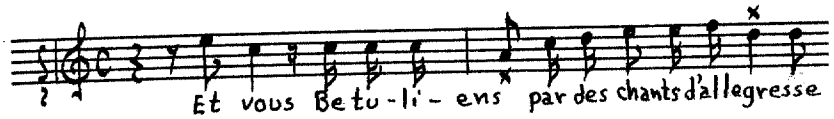
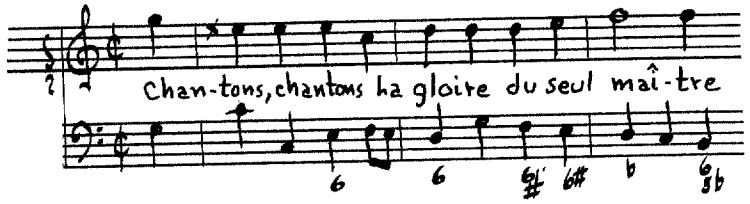


Air:



Les Trois Enfans de la Fournaise de Babylone

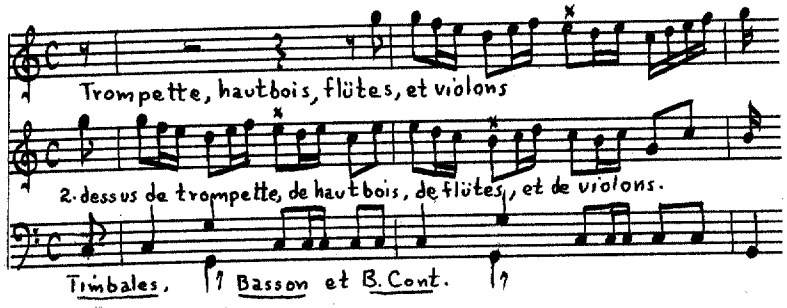
Source: Manuscript BN Vm^{7} 164, Les trois Enfans de la fournaise de Babylone./ Cantate, dont le sujet est tiré du 3e Chap. de Daniel./ Pour une hautte-contre seulle avec un accompagnement de/ deux violons ou deux flutes avec une Basse continuë ou/ moins a quoy/ l'on pourra jointre di l'on veut des trompettes,/ des hautbois, des harpes etc.

Instrumentation: Violins or flutes I and II, trumpets, oboes, harps, drums, solo voice (g-b') and figured bass (bassoon).

Text: André de Mezenge.

Themes:

Prelude:



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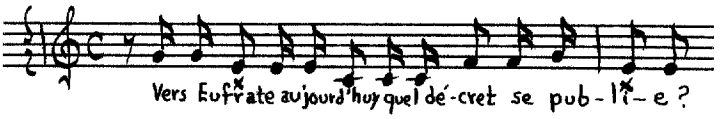

Air:

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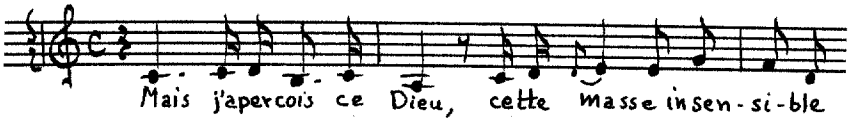
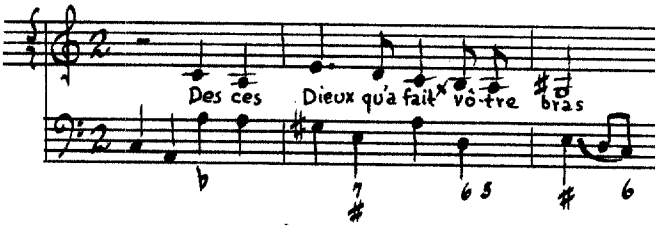


Air:



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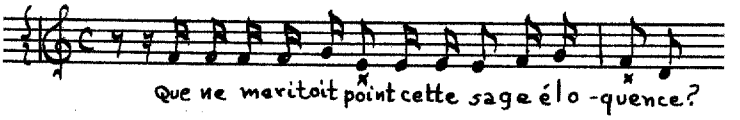

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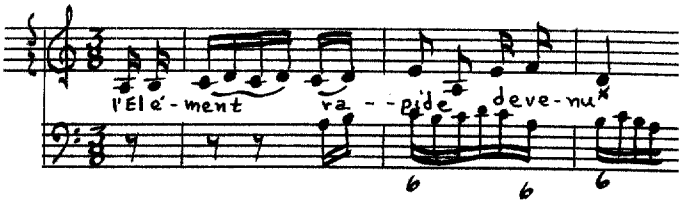

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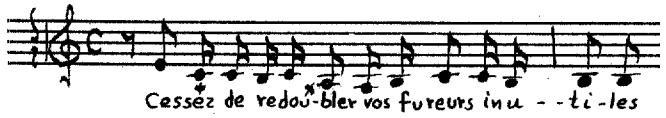
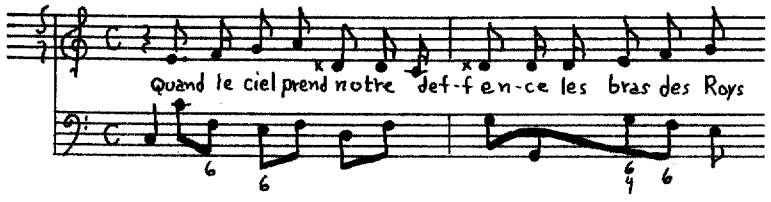


Air:



Baltassar[71]

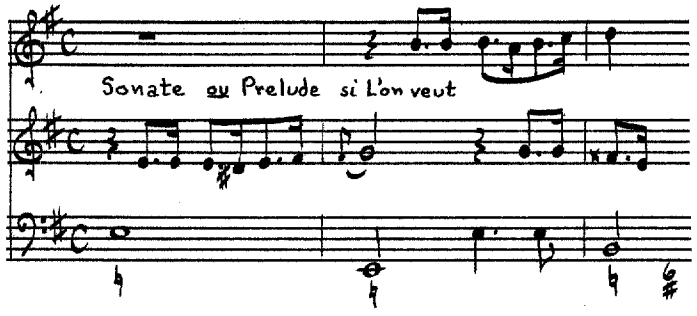
Source: Manuscript BN Vm^{7} 164, Baltassar Sixieme Cantate,/ dont le sujet est tiré du 5e Chap. de la Prophetié de Daniel./ Pour une Basse taille avec deux dessus de violons,/ ou de flûte ou de hautbois, et une Basse continuë et si l'on veut/ un basson ou une basse de violon.

Instrumentation: Violins I and II, bassoon or violoncello, solo voice (e-e') and figured bass.

Text: Andre de Mezenge.

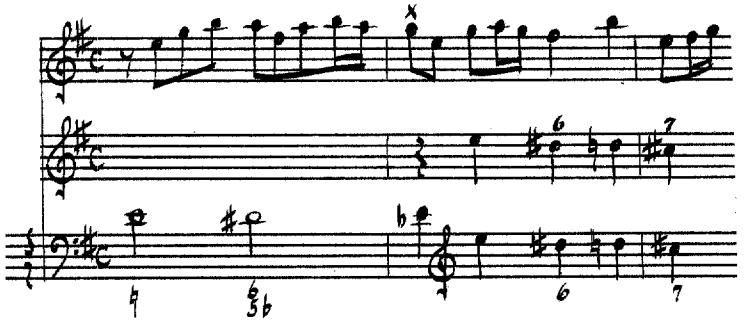
Themes:

Prelude:



[71]This cantata is incomplete.

Fugue:



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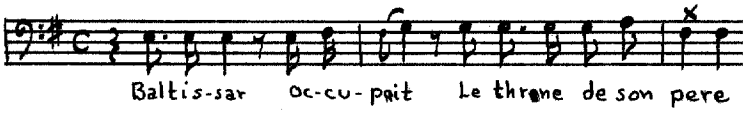
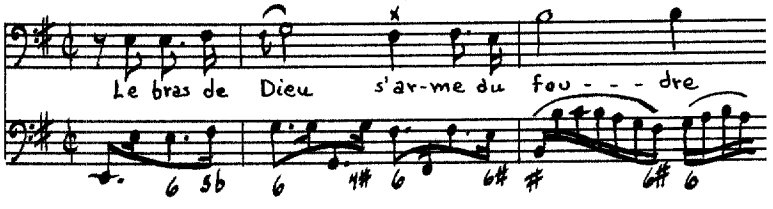


[Air]:



Brulart, . . .

Brulart is known only through his cantata, Les Jardins de St. Cloud.

Les Jardins de St Cloud

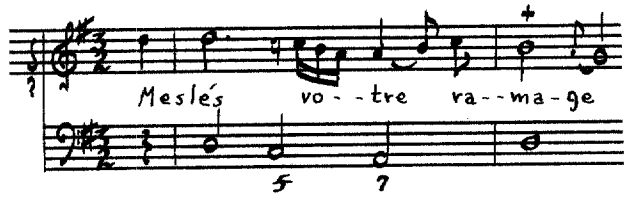
Source: Ars. M.285, LES/ JARDINS/ DE/ S^T^ CLOUD/ CANTATE/ A VOIX SEULE/ Et Symphonie./ PAR/ MR BRULART./ Prix 2.^tt^8^s^/ Gravé par Le Sr Hue/ A PARIS/ CHEZ {L'Auteur dans le préau de la Foire Saint Germain./ Madame Boivin Marchande rue St Honoré à la Regle d'Or./ Monsieur Le Clerc Marchand rue du Roule à la Croix d'Or./ Mme. Hue M^de^ Lingere chez Mr Canelle M^d^ Bonnetier rue St Honoré/ attenant Le Palais Royal vis-a-vis le Caffé du Sr Dupuis au Second./ AVEC PRIVILEGE DU ROY

Instrumentation: Flute, violin, oboe, violoncello or bassoon, solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

Air:



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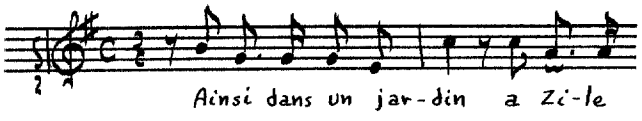

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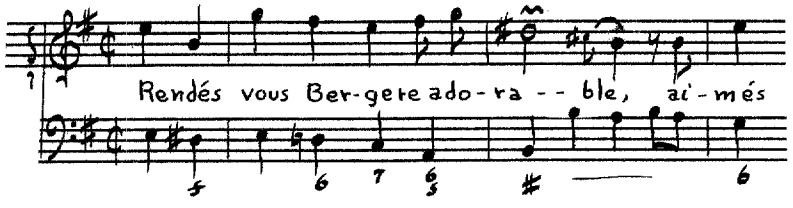

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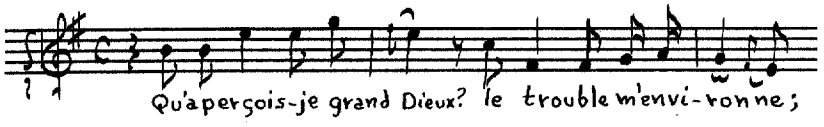
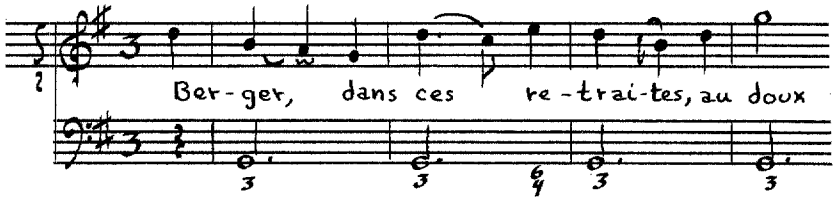


Musette:



Brunet de Moland

Nothing is known of the life of this composer.

Apollon et Daphné

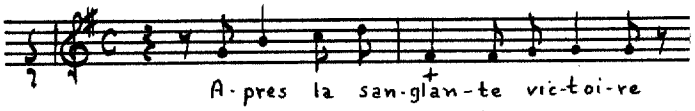
Source: BN Vm^{7} 160, CANTADES/ ET/ ARIETTES FRANÇOISES./ Composées/ PAR M.... / [Brunet de Moland]^{72}/ Gravez par Roussel./ Prix broché . . 6.^{tt}/ et Relié en veau 7.^{tt}5^{s}/ A PARIS/ Chez { Pierre Ribou, sur le Quai des/ Augustins à la décente du Pont Neuf/ a l'Image St Loüis/ Roussel Graveur, rue de la Par/ cheminerie du côté de la rue/ de la Harpe, chez un/ Epicier./ AVEC PRIVILEGE DU ROI. 1708

Instrumentation: Solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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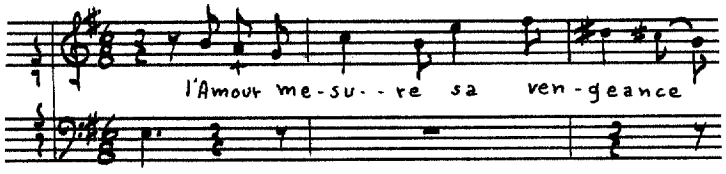

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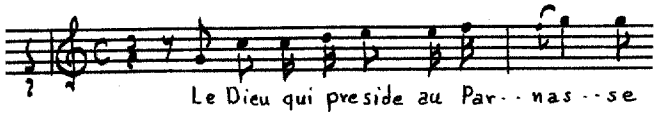

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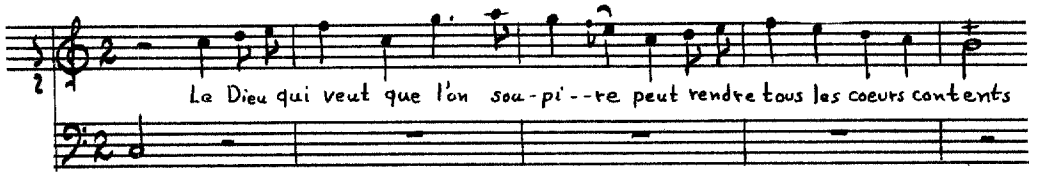
^{72}The name Brunet de Moland and the date 1708 are added by hand.

Air:



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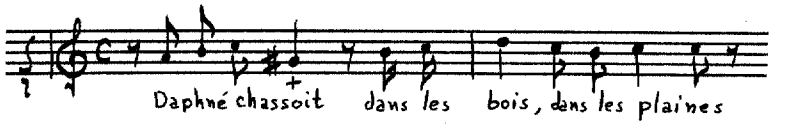

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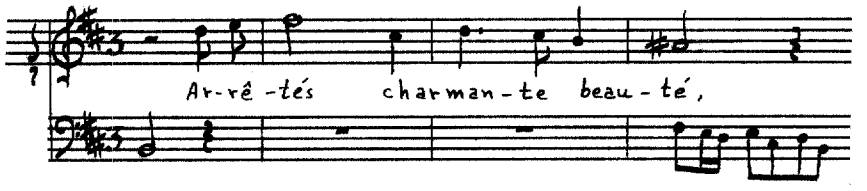

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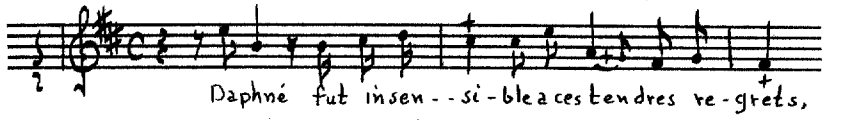
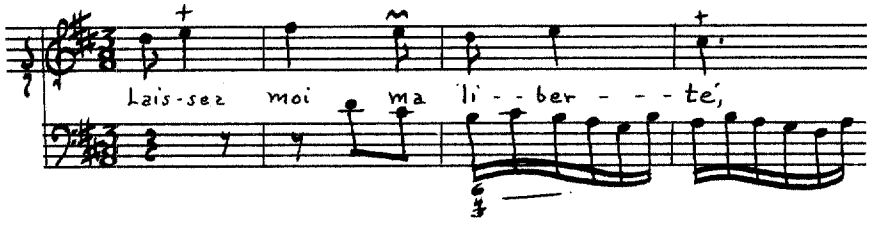


Air:



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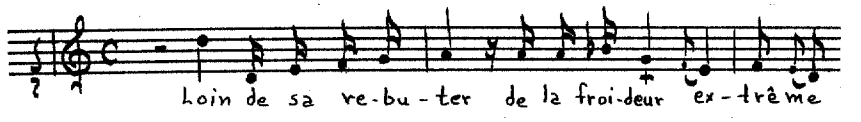

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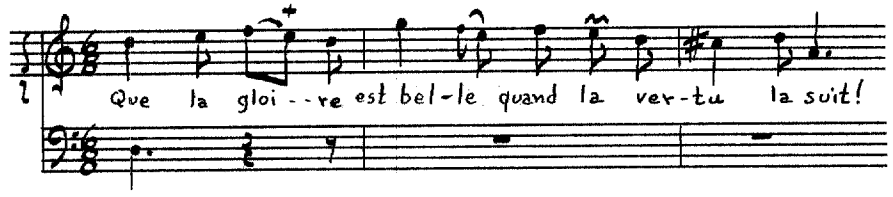

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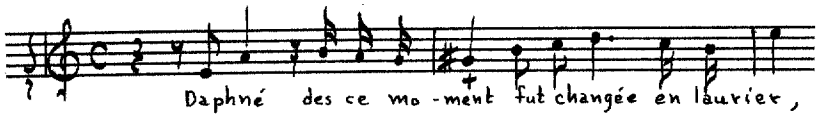

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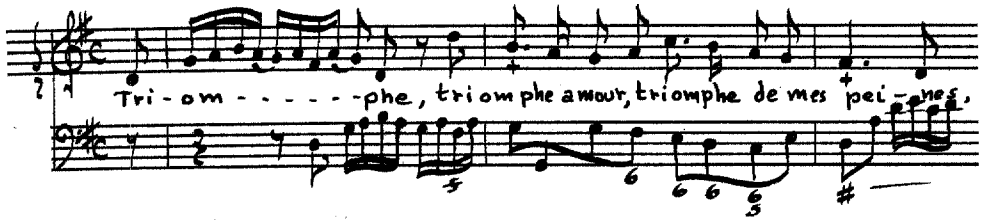


Pyrame et Thisbe

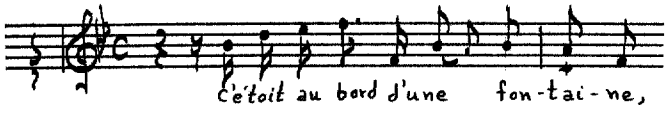
Source: BN Vm^{7} 160 (see Brunet de Moland, Cantades, page 425).

Instrumentation: Solo voice (d'-g") and figured bass.

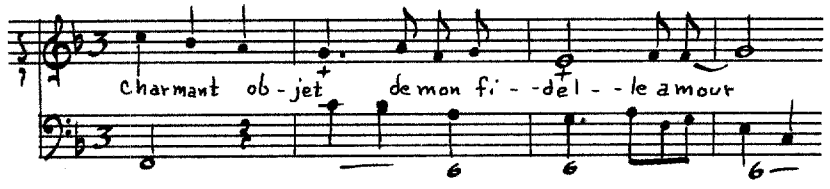
Text: **Author unknown.**

Themes:

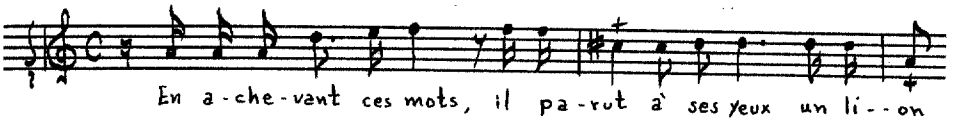
Recitative:



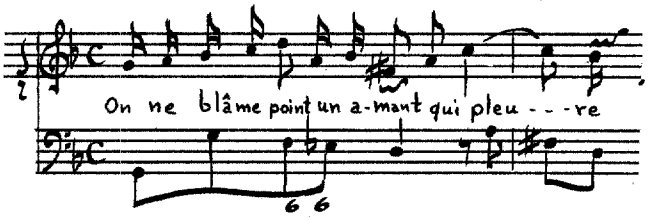
Air:



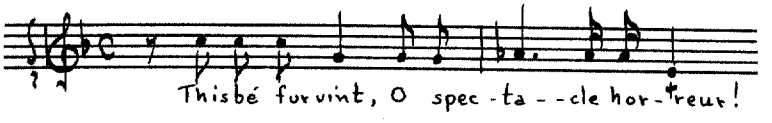
Recitative:



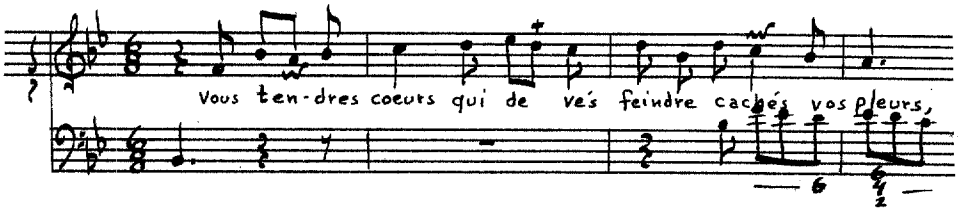
Air:



Recitative:



Air:



Le Jugement de Paris

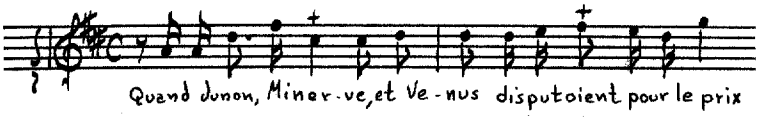
Source: BN Vm^7 160 (see Brunet de Moland, Cantades, page 425).

Instrumentation: Solo voice (c#'-g") and figured bass.

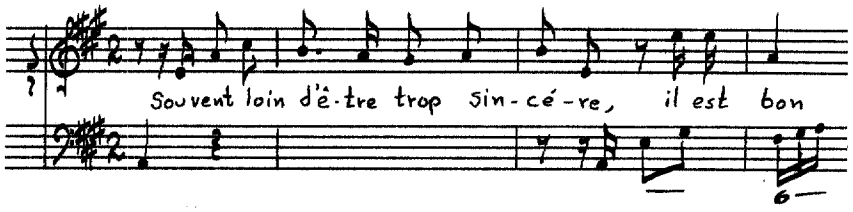
Text: **Author unknown.**

Themes:

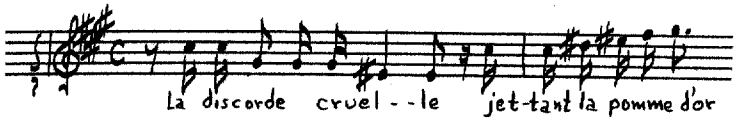
Recitative:



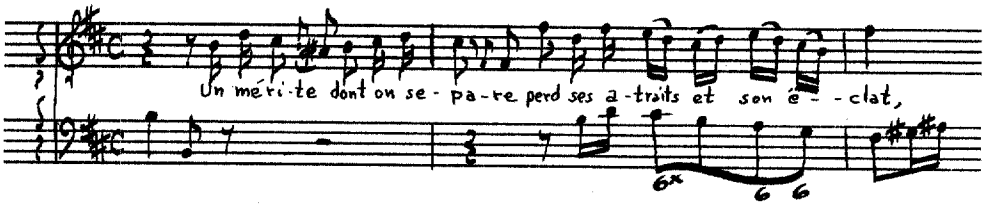
Air:



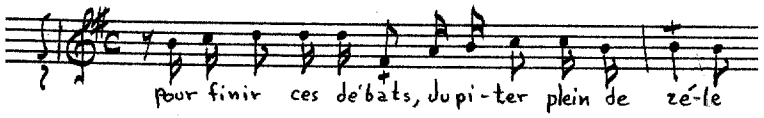
Recitative:



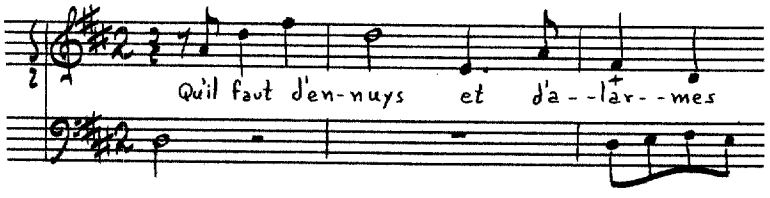
Air:



Recitative:



Air:



Le Destin de Narcisse

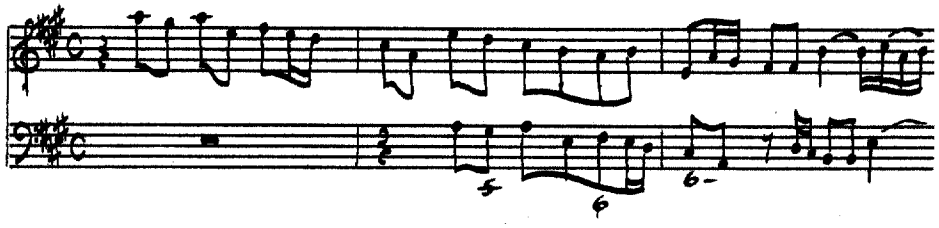
Source: BN Vm^{7} 160 (see Brunet de Moland, Cantades, page 425).

Instrumentation: Voices (E-c$^{\#}$', d'-a") and figured bass.

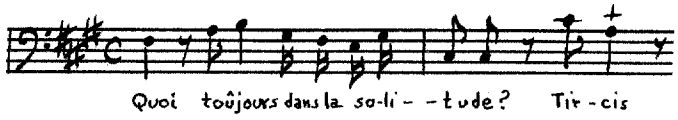
Text: Author unknown.

Themes:

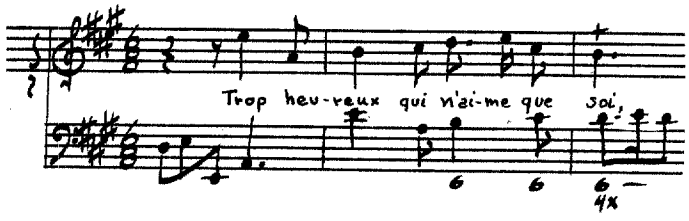
[Prelude]:



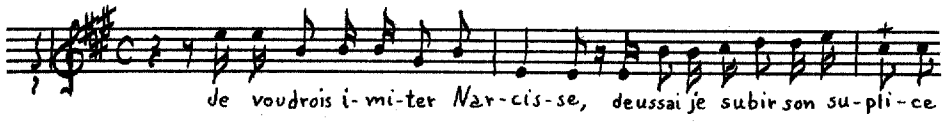
[Recitative]:



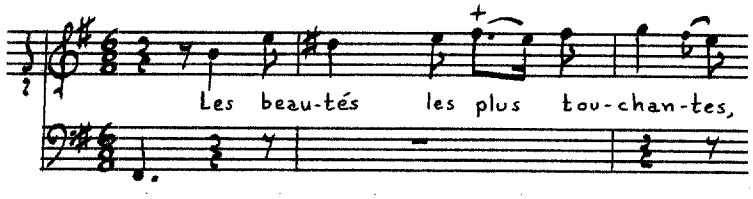
Air:



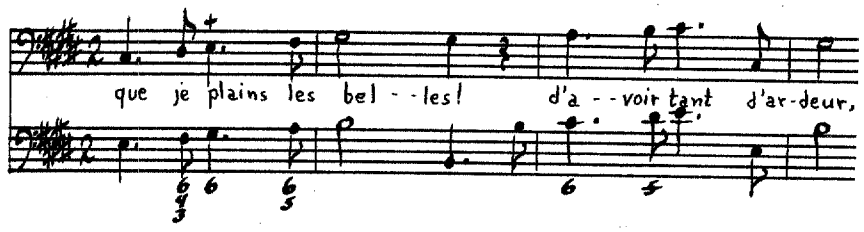
Recitative:



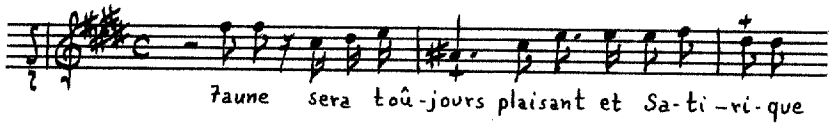
Air:



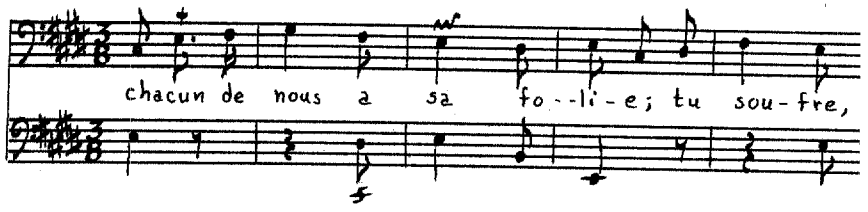
Air:



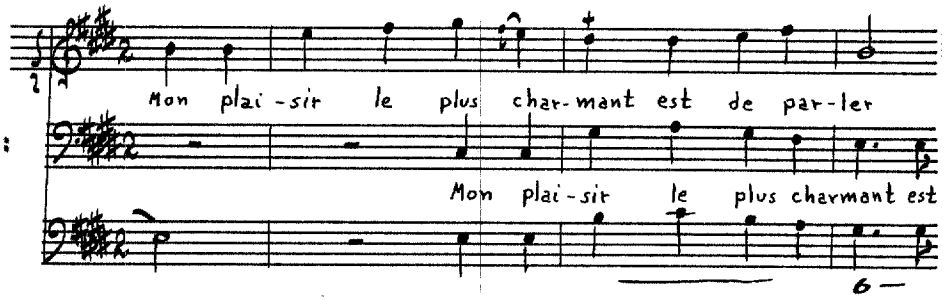
Recitative:



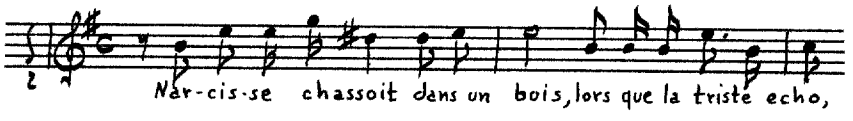
Air:



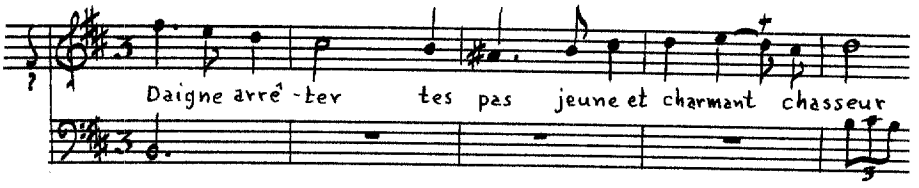
[Duo]:



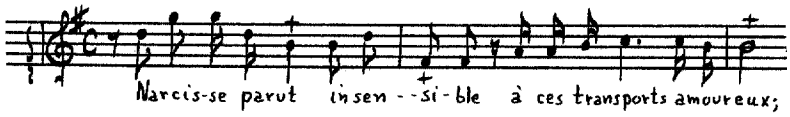
Recitative:



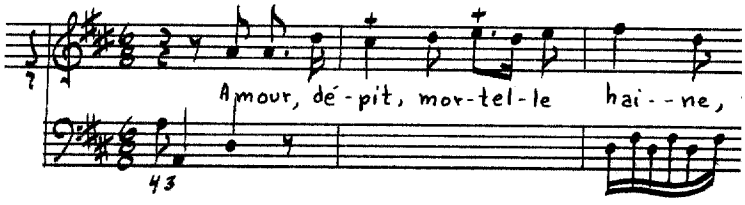
Air:



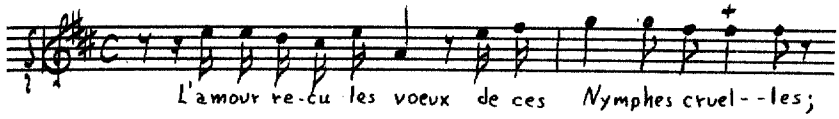
Recitative:



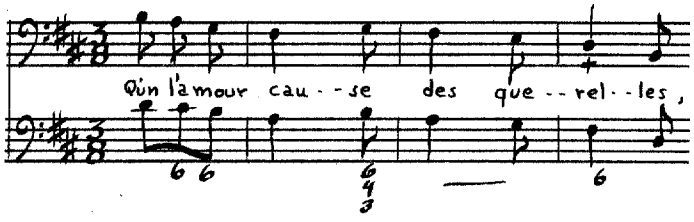
Air:



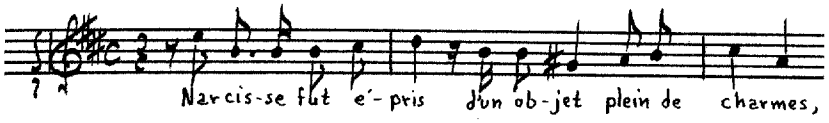
Recitative:



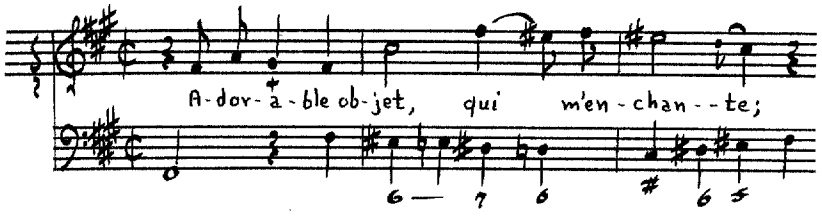
[Air]:

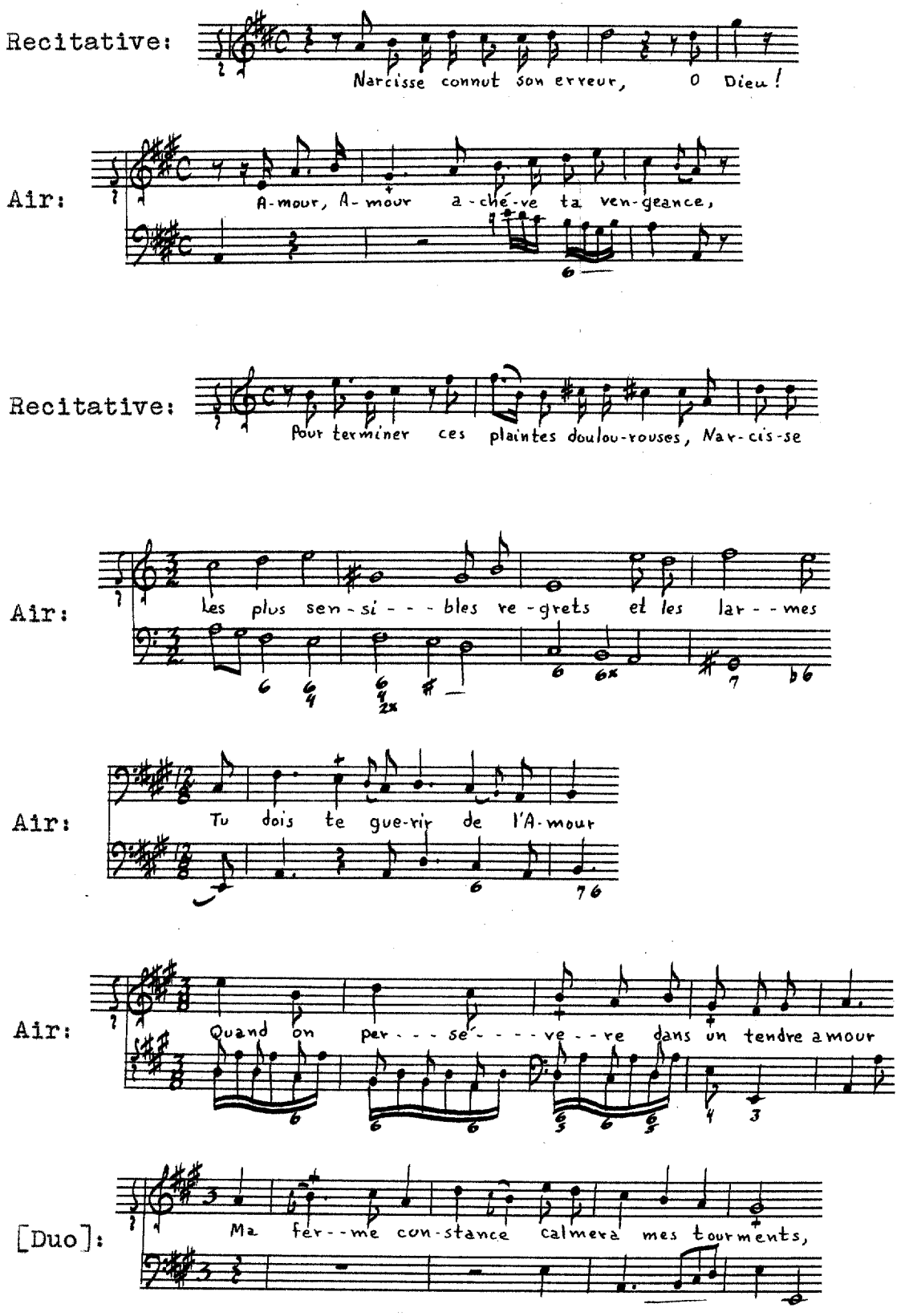


Recitative:



Echo:




Recitative:
Narcisse connut son erreur, O Dieu!
Air:
A-mour, A-mour a-ché-ve ta ven-geance,
Recitative:
Pour terminer ces plaintes doulou-reuses, Nar-cis-se
Air:
Les plus sen-si---bles re-grets et les lar--mes
Air:
Tu dois te gue-rir de l'A-mour
Air:
Quand on per---se---ve--re dans un tendre amour
[Duo]:
Ma fer--me con-stance calmera mes tourments,

Burette, Bernard

The little that is known of this composer is found on the frontispieces of his published music. A music teacher, he was the "Maître de Clavecin" of Mademoiselle de Charolois,[73] to whom he dedicated the cantatas Le Printemps and L'Eté.

Bachus

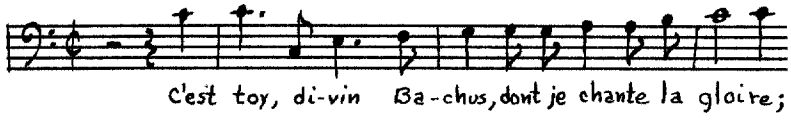
Source: Cons. [D.1617(1), BACHUS/ Et/ L'ISLE DE DELOS./ CANTATES FRANÇOISES/ à voix seule et Simphonie./ mises en Musique, PAR Mr. BURETTE./ Gravées par Mlle Loüise Roussel./ Prix en blanc 5#/ SE VEND A PARIS,/ Chez L'Auteur, Rüe de Richelieu à la Croisée/ de la Rüe Neuve des Petits Champs./ Le Sr. Boivin, Rüe St. Honoré à la Regle D''r./ Le Sr. Le Clerc, Rüe du Roule à la Croix D'or.

Instrumentation: Violins I and II, solo voice (G-e') and figured bass.

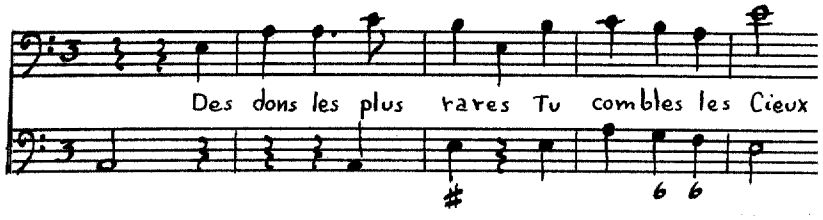
Text: Jean-Baptiste Rousseau.

Themes:

[Recitative]:

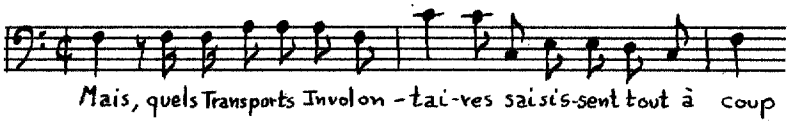


Air:

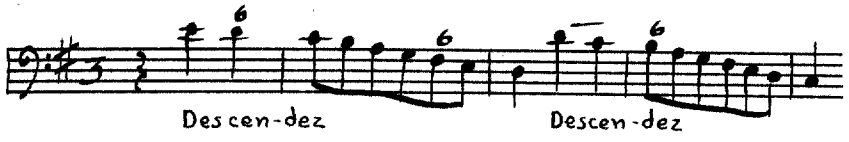


[73] Probably Louise-Anne (1695-1758), the sister of Louis-Henri, Prince de Condé and Duc de Bourbon (1692-1740).

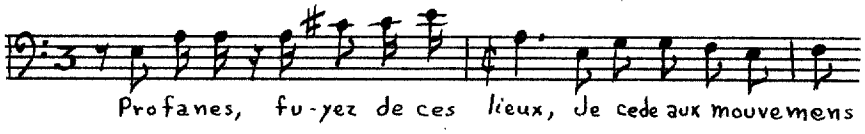
Recitative:



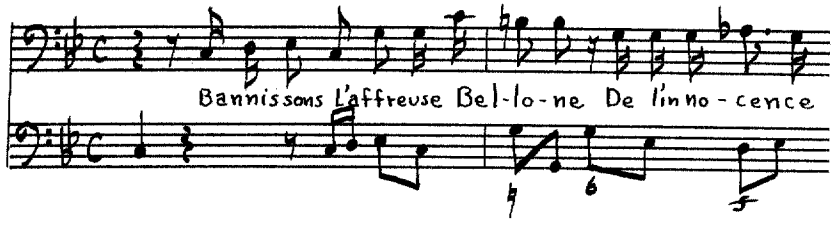
Air:



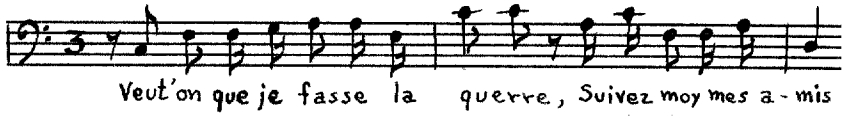
Recitative:



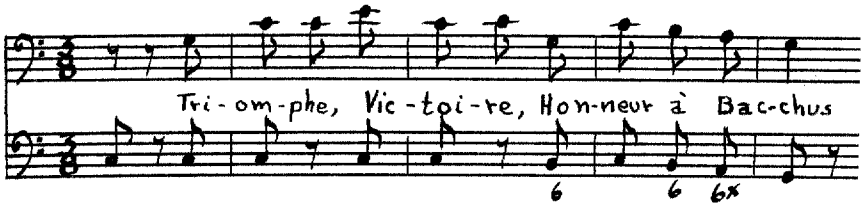
Air:



Recitative:



Air:



L'Isle de Délos

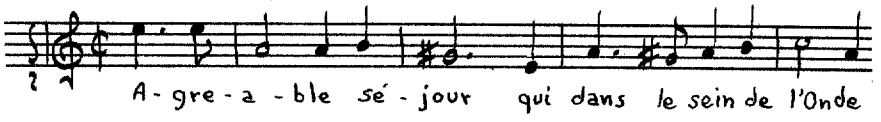
Source: Cons. [D.1617(1) (see Burette, Bachus, page 434).

Instrumentation: Flutes, oboes, violins, solo voice (d'-g") and figured bass.

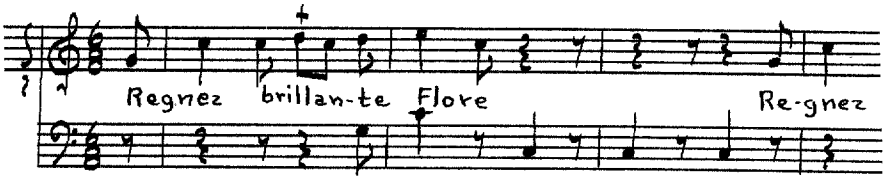
Text: Mr. Danchet.

Themes:

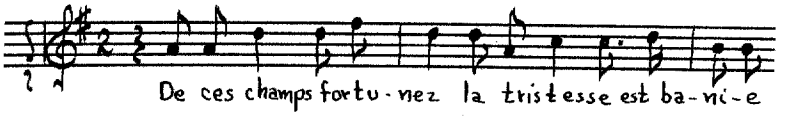
Recitative:



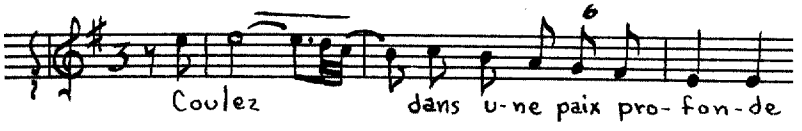
Air:



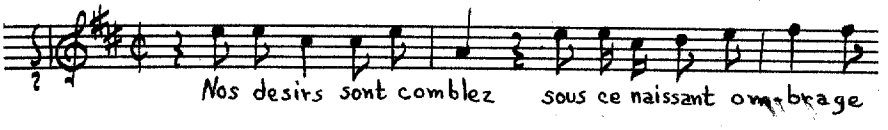
Recitative:



Air:



Recitative:



Air:

Daphné

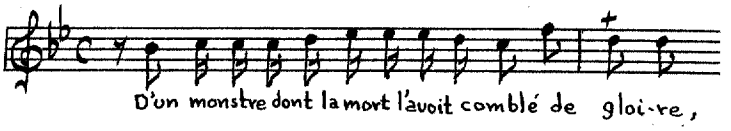
Source: Cons. [A.34.959; the frontispiece is missing and the composer's name has been added in ink.

Instrumentation: Solo voice (e'-g") and figured bass.

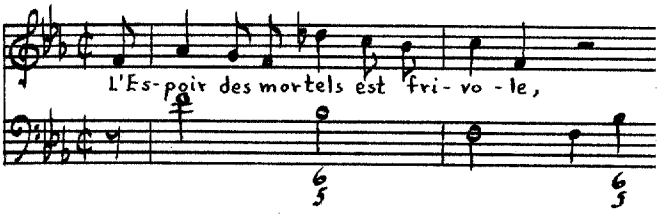
Text: Mr Ferrand.

Themes:

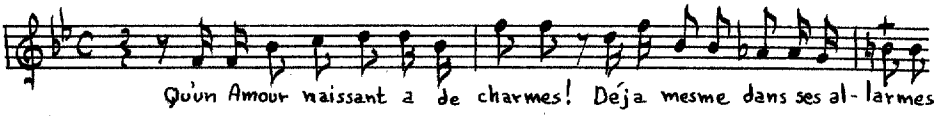
Recitative:



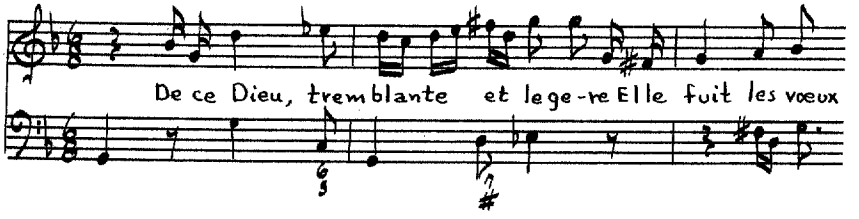
Air:



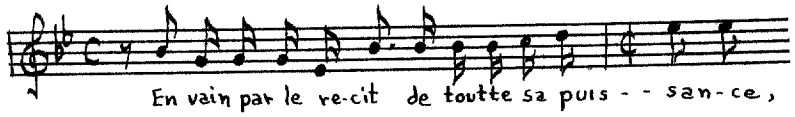
Recitative:



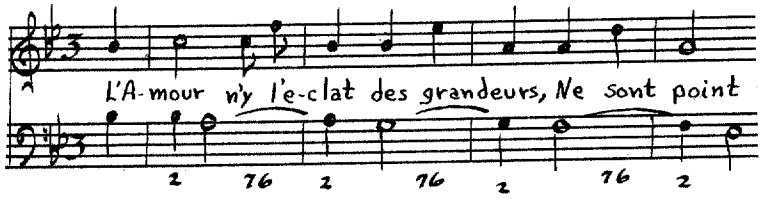
Air:



Recitative:



Air:



Le Printemps

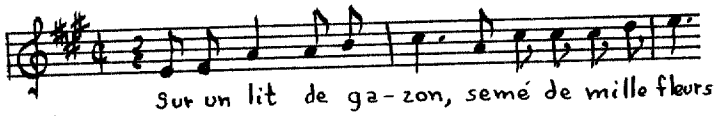
Source: Ars. M. 286[2], LE/ PRINTEMPS/ ET/ L'ÊTÉ,/ Cantates Françoises,/ à voix seule, et avec Simphonie,/ Composées par Mr. BURETTE,/ Maistre de Clavecin/ De S.A.S. Mademoiselle/ De CHAROLOIS./ Se vendent à Paris Prix 5th/ Chez {L'Auteur à l'Hostel de Soissons./ Et Mr. Boivin Marchand, ruë St. Honoré à la regle d'or./ Avec Privilege du Roy./ 1722/[74]

Instrumentation: Solo voice (e'-g") and figured bass (clavecin and viol).

Text: Mr. Ferrand.

Themes:

Recitative:



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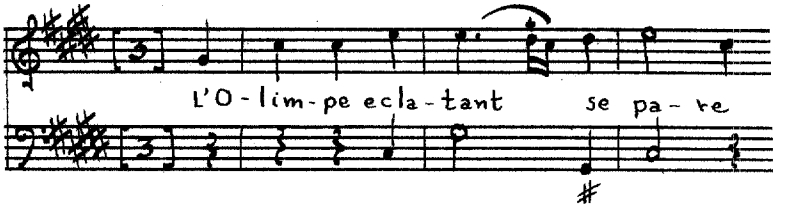
[74]For the title of an additional cantata by Burette which has been lost, see page 851.

Air:



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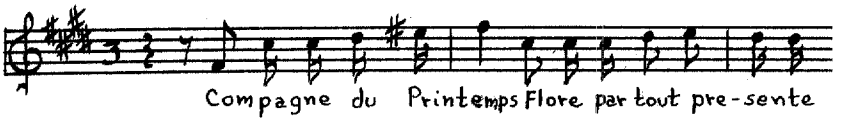
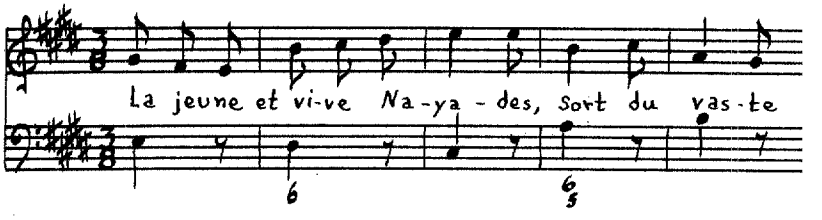
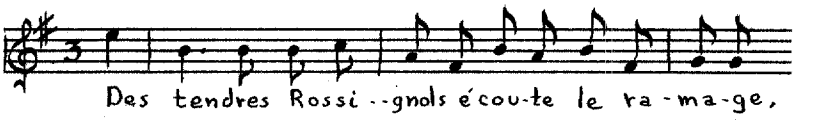


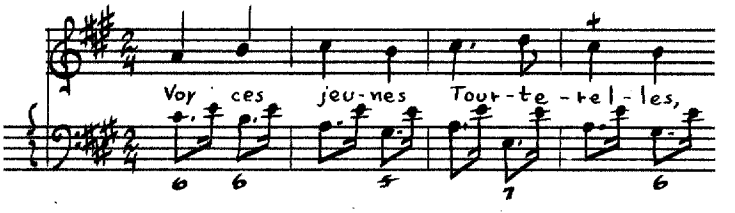
Air:



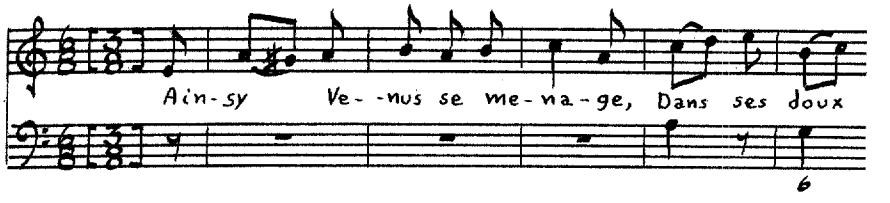
Recitative:



Air:



Air:



L'Êté

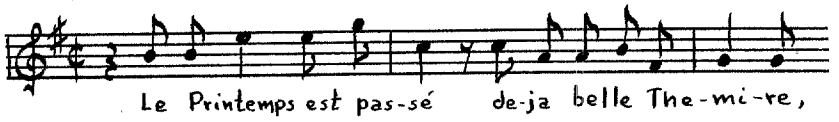
Source: Ars. M.286[2] (see Burette, Le Printemps, page 438).

Instrumentation: Flutes, violins, solo voice (e'-a") and figured bass.

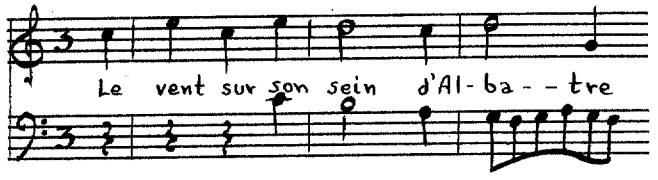
Text: Mr Ferrand.

Themes:

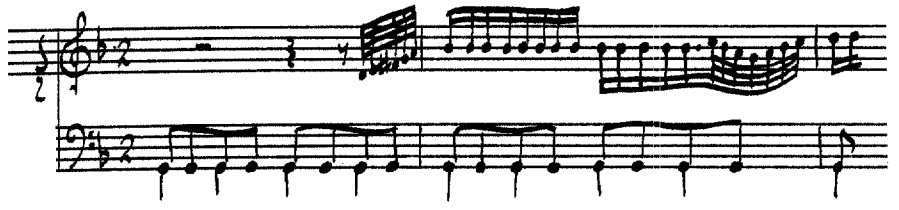
[Recitative]:



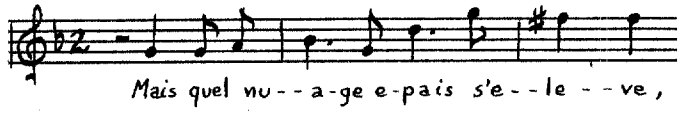
Air:



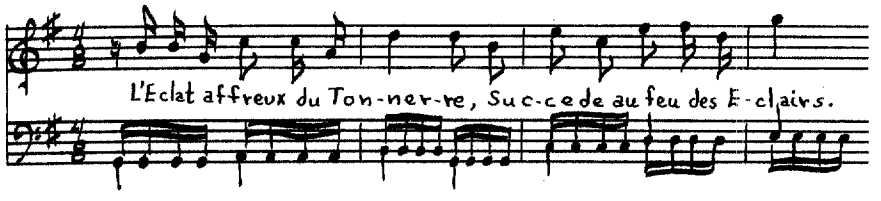
Tempest:



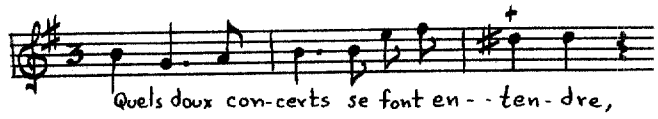
Recitative:



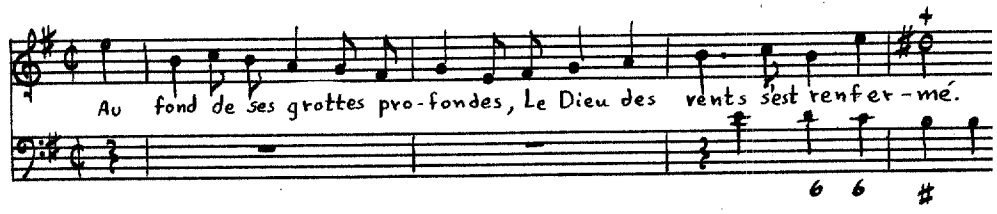
Air:



Recitative:



Air:



Le Bal

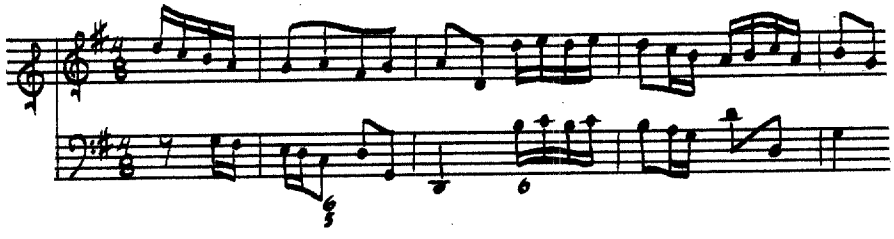
Source: Ars. M.286[1], LE BAL/ CANTATE/ A VOIX SEULE/ AVEC SYMPHONIE/ Composée/ Par M[r] BURETTE Maistre de Clavecin de S.A.S./ Mademoiselle de CHAROLOIS./ A PARIS/ Chez { L auteur a l Hostel de Soissons/ le S[r]. Boivin M[d] rue S[t]. Honore a la Regle d'Or/ Avec Privilege du Roy 1723

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

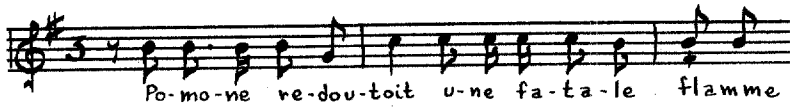
Text: M[r]. Danchet.

Themes:

Contre-dance:



Recitative:



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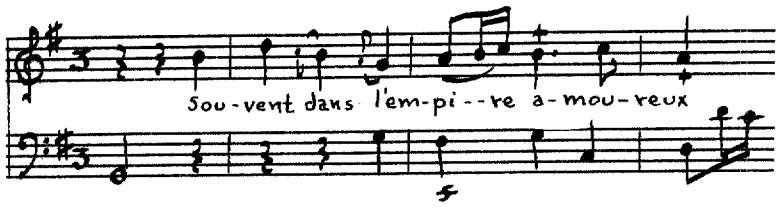
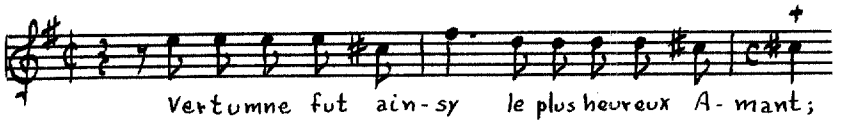
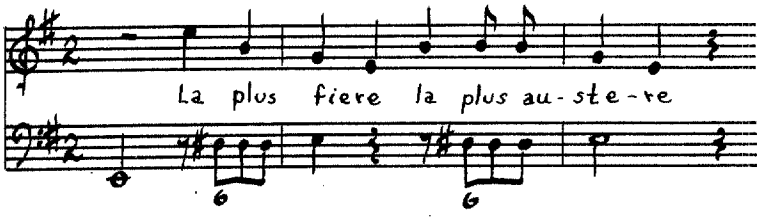


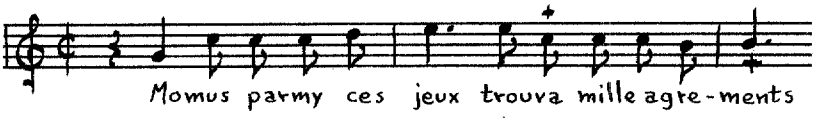
Recitative:



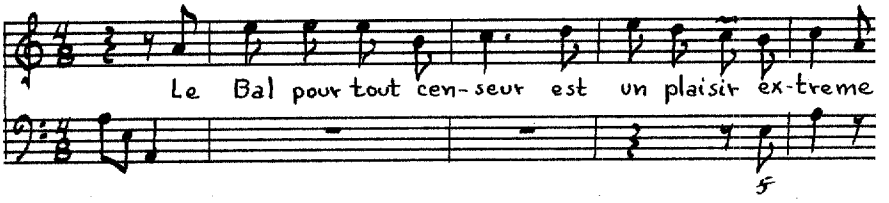
Air:



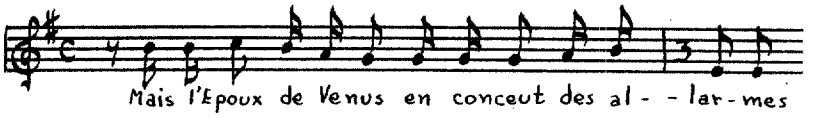
Recitative:



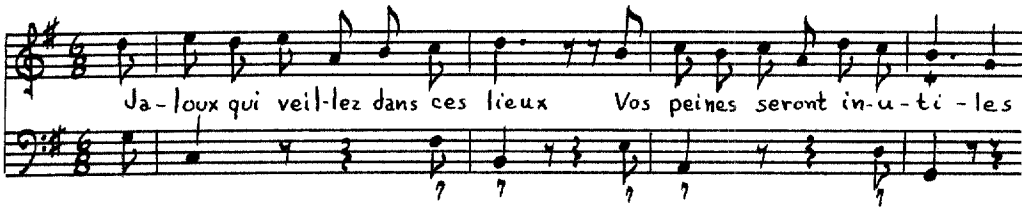
Air:



Recitative:



Air:



Bury, Bernard de

(1720-1785)

Son of a musician for the King, de Bury was instructed by his father and later by his uncle, Colin de Blamont (q.v.). His early works showed the influence of Couperin (1668-1733) and at nineteen, he became an accompanist for the King's Chamber. In 1744, he became Master of the King's Music, and in 1751, Superintendant of the Royal Chapel.[75] De Bury's works were well received and include a number of stage works, such as the cantata, a cantatille and several divertissements which are very similar to the cantata in their organization.

Prise de Berg-op-zoom

Source: BN Vm^{7} 471, PRISE/ DE/ BERG-OP-ZOOM/ CANTATE/ Chantée devant Le Roy./ COMPOSÉE/ PAR Mr DE BURY/ Maitre de la Musique de la Chambre/ DE SA MAJESTÉ./ DÉDIÉE/ A MONSIEUR LE COMTE/ DE LOWENDAL/ Marechal de France./ Prix

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[75]François-Joseph Fétis, "Bury, Bernard de," Biographie Universelle, 2nd ed., II (Paris, 1873), 123.

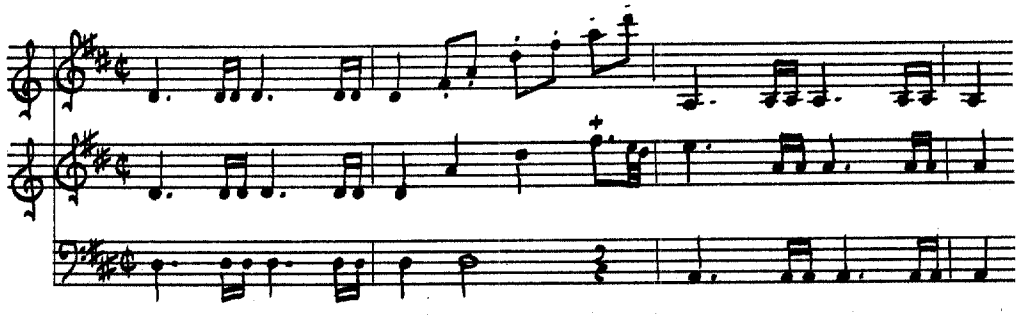
3.tt en Blanc./ Gravé par Melle Hue./ A PARIS Chez {L'Auteur chez Mme Hue Mde Lingere rue St Honoré chez Mr Canelle Bontier/ Attenant le Palais vis-a-vis le Caffé de Mr Dupuis au Second./ Madame Boivin Marchande rue St Honoré à la Regle D'or./ Monsieur Le Clerc Marchand rue du Roule à la Croix D'or./ Avec Approbation Et Privilege du Roy./

Instrumentation: Oboe, trumpet, bassoons, violins I and II, timpani, solo voice (d'-g") and unfigured bass.

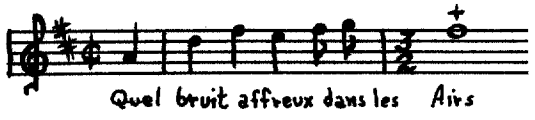
Text: Mr Besson, Director of the King's revenue at Soissons.

Themes:

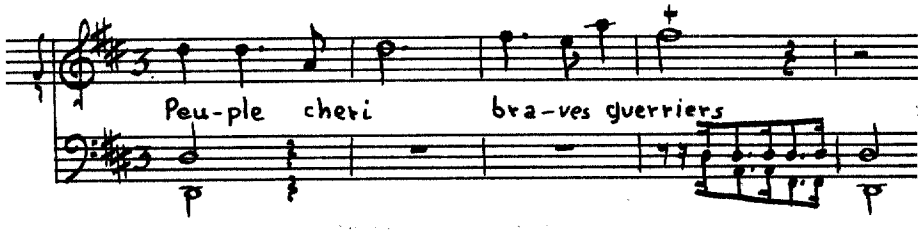
Overture:

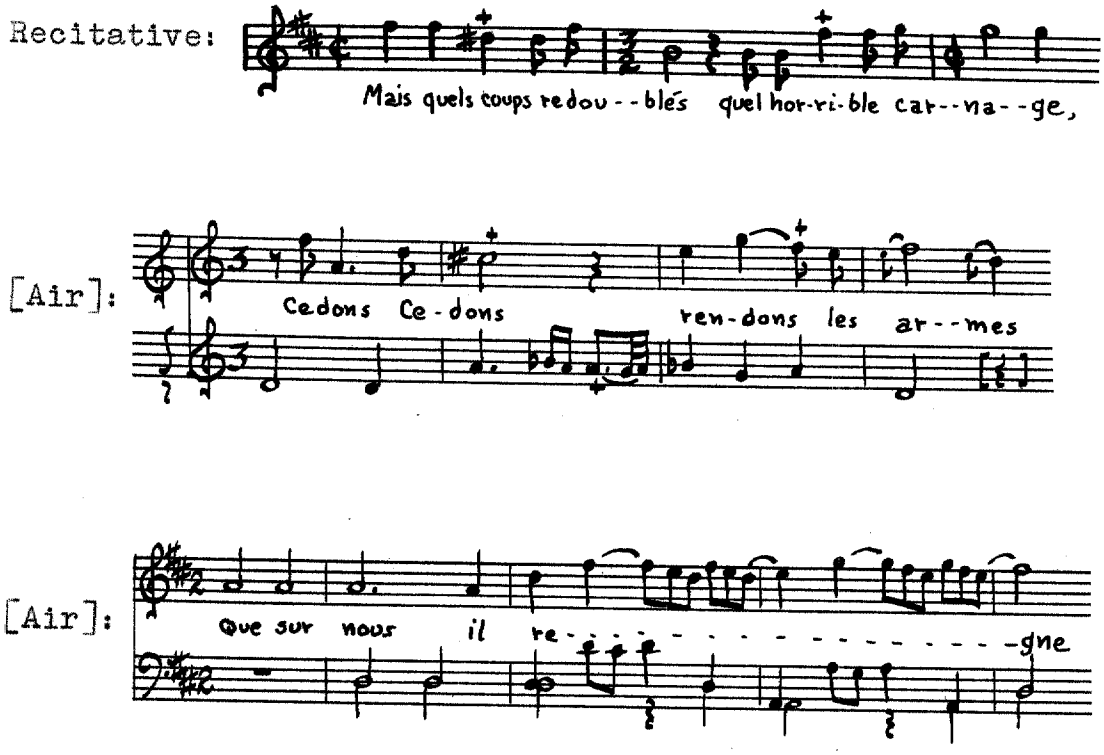


[Recitative]:



[Air]:





Buttier le fils

Buttier is mentioned by Eitner[76] as one of the contributors to a collection of music published by Ballard in 1727. The single cantata which follows Bouvard's l'Amant heureux was published in the next year.

l'Amant malheureux

Source: Bn Vm^{7} 263 (see Bouvard, L'amant heureux, page 390).

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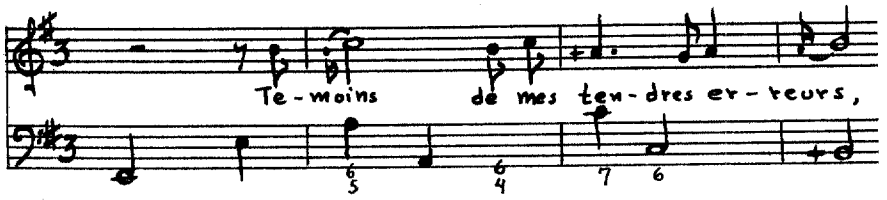
[76]Robert Eitner, "Buttier, ... ," QuellenLexikon, II (Leipzig, 1898), 253.

Instrumentation: Flutes, violins, solo voice (e'-g") and figured bass.

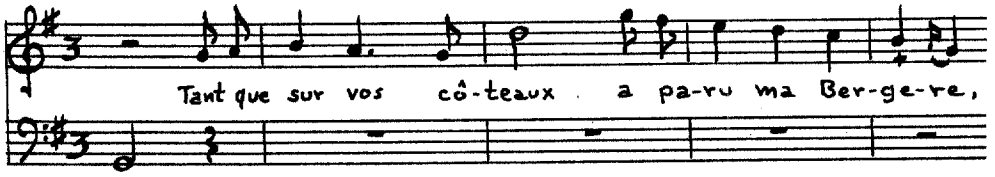
Text: Author unknown.

Themes:

[Air]:



[Air]:



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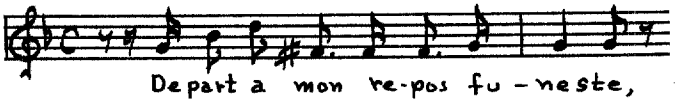
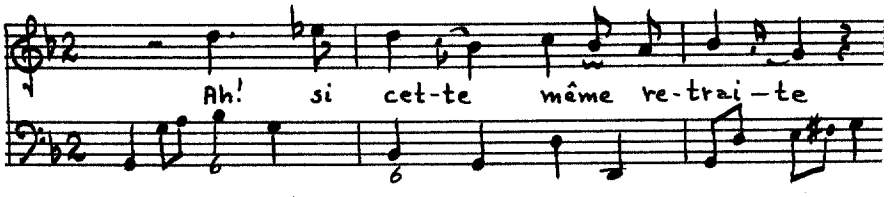
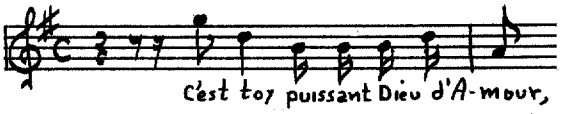
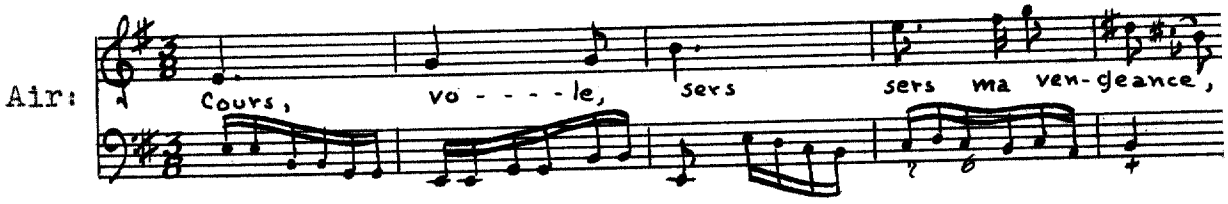


[Air]:



Recitative:





Campra, André

(1660-1744)

A native of Aix-en-Provence, Campra received his early training under Guillaume Poitevin (ca. 1630-1706), priest and beneficiary of the church of Saint-Sauveur. In 1679, at the age of nineteen, Campra was made Master of Music at the Cathedral of Toulon and in 1681, he became Chapel Master at Arles. He went, in 1683, in the same capacity to Toulouse and in 1694, he moved to Paris where he followed Charpentier (q.v.) as Maître de Musique at the Church of the College of the Jesuits. A short time later he became Maître de Musique at Notre-Dame.[77] Because of his position, he published his first operas in his brother's name.[78] He asked to be released from his religious functions in 1700, launching himself on a secular career. He then presented several

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[77]Renée Girardon, "Campra, André," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 731.

[78]Joseph, who was a bass violinist at the opera from 1699.

operas in his own name, the popularity of which caused him to be named Chapel Master for the King in 1722. Considered one of the better composers between Lully (1632-1687) and Rameau (q.v.), Campra published three books of cantatas plus three which were used as entrées in Les Fêtes Venetiennes, and one da capo aria, called a cantata in Des Amours de Vénus.[79]

Hebé[80]

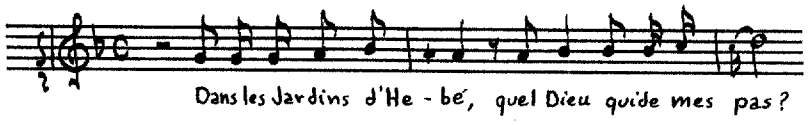
Source: BN Vm^{7} 203, CANTATES/ FRANÇOISES,/ MELEES DE SYMPHONIES;/ Par Monsieur CAMPRA./ LIVRE PREMIER./ A PARIS,/ Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique,/ ruë Saint Jean de Beauvais, au Mont-Parnasse., M. DCCVIII./ Avec Privilege du Roy./[81]

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Mr Danchet.

Themes:

[Recitative]:



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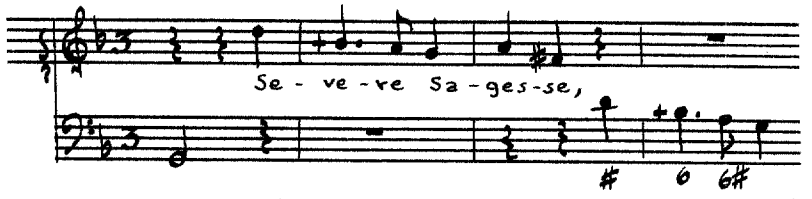
[79]Maurice Barthélemy, André Campra (Paris, 1951), p. 17.

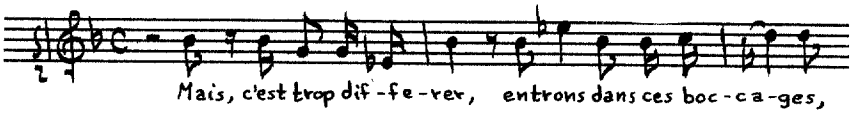
[80]A modern version of a recitative and air from this cantata, reduced and realized by Julien Tiersot, was published in Paris by Rouart, Lerolle and Company in 1910.

[81]Reprints of this set of cantatas were issued by Ballard in 1713, and 1724.

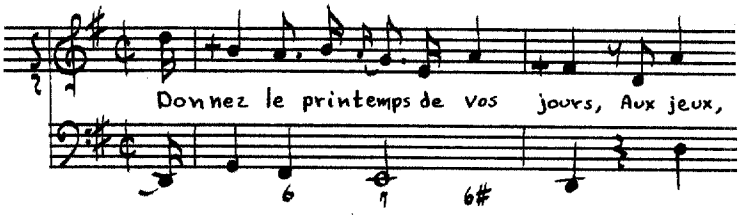
Air:



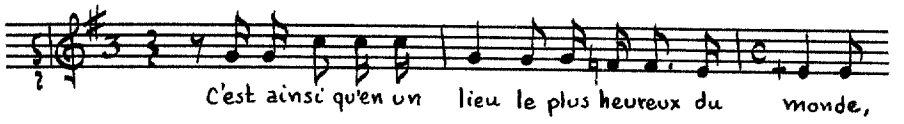
Recitative:



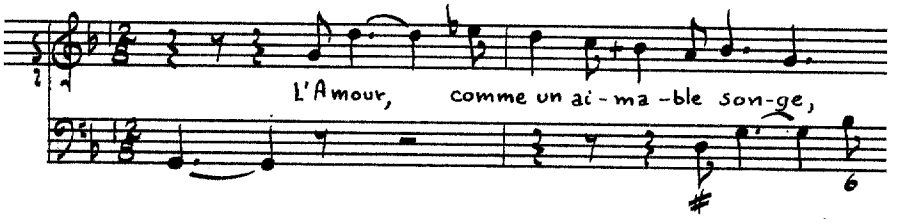
Air:



Recitative:



Ariette:



L'Heureux Jaloux

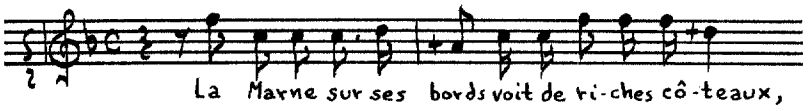
Source: BN Vm^{7} 203 (see Campra, Book I, page 448).

Instrumentation: Solo voice (d'-a^{b}") and figured bass.

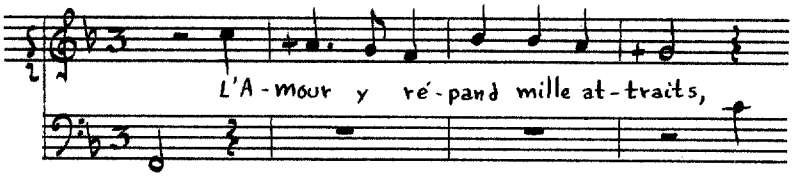
Text: Mr Roy.

Themes:

[Recitative]:



Air:



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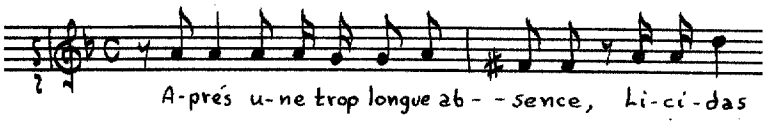
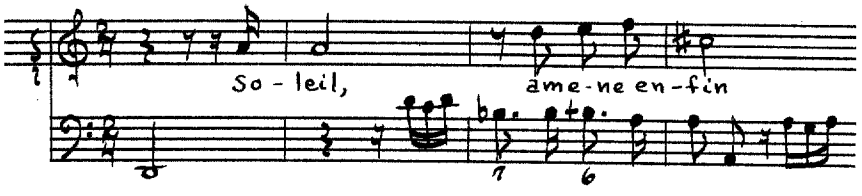
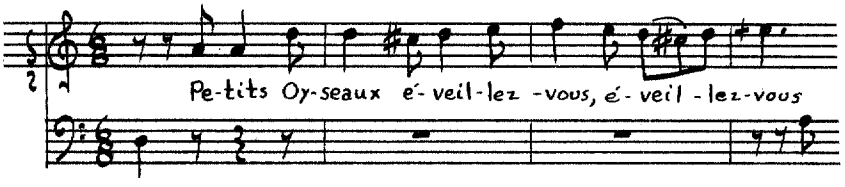


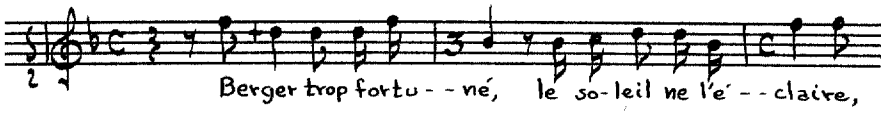
Air:



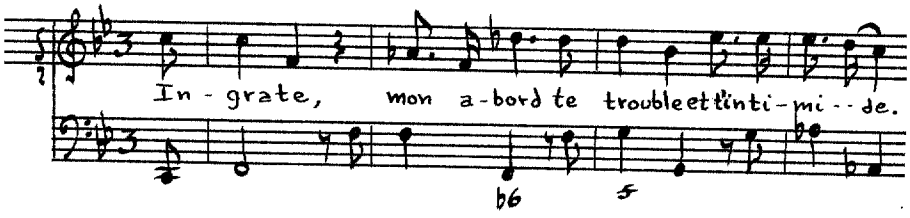
Ariette:



Recitative:



Air:



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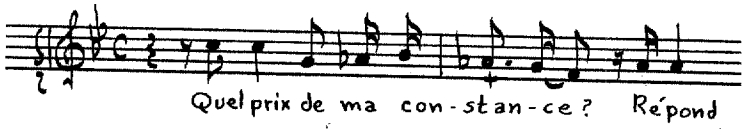
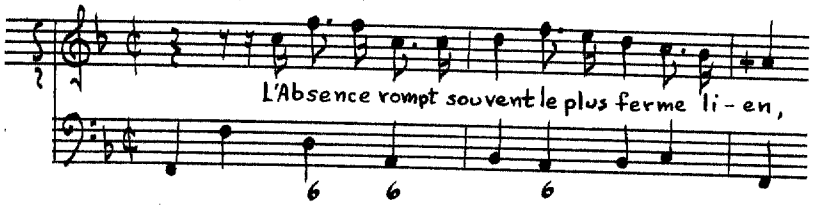


Ariette:



Didon

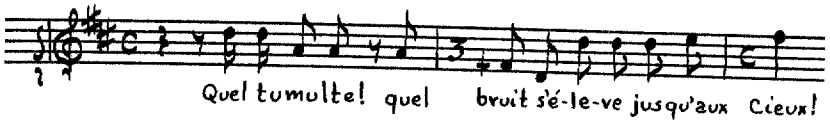
Source: BN Vm^{7} 203 (see Campra, Book I, page 448).

Instrumentation: Flute, violins, solo voice (d'-g") and figured bass.

Text: M^{r} De Navarre.

Themes:

Recitative:



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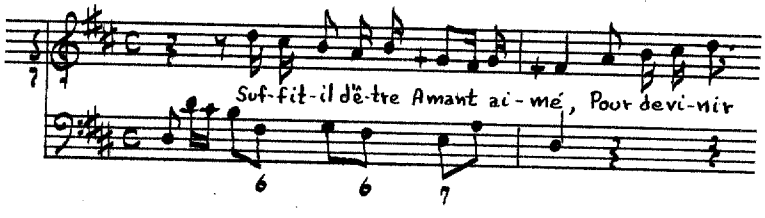

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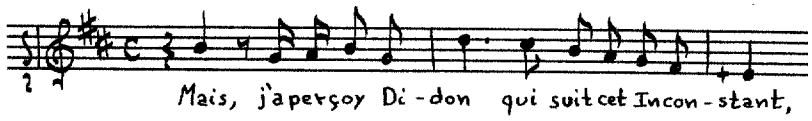

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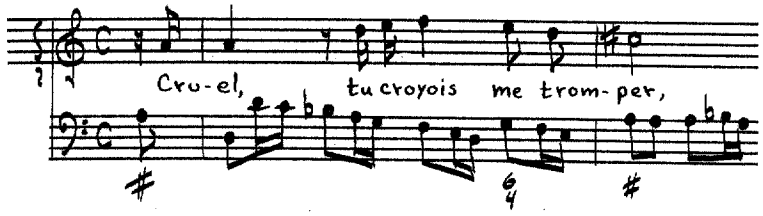

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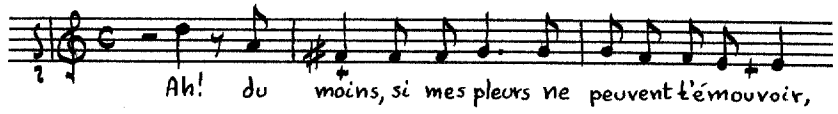
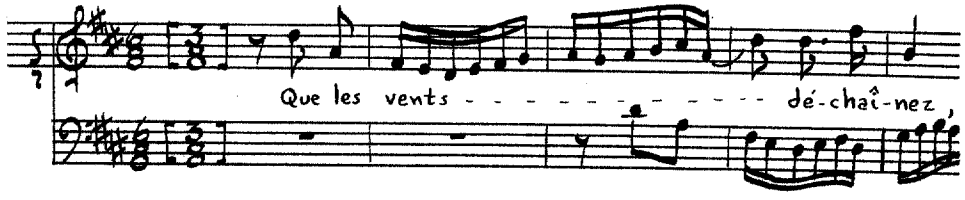


[Air]:



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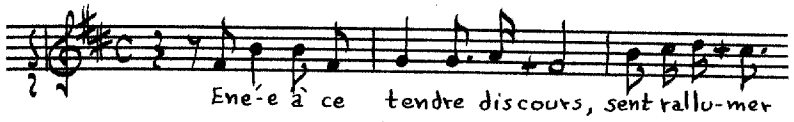
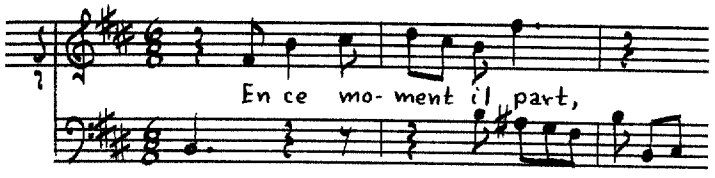
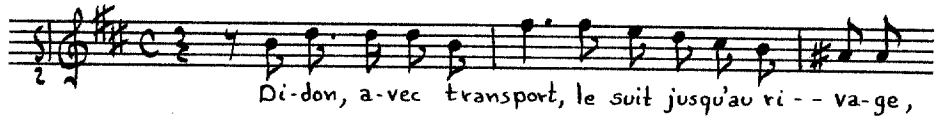


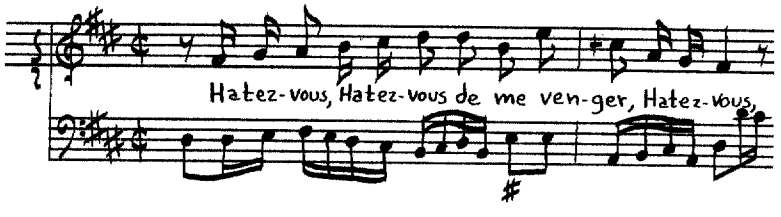
Ariette:



Recitative:



Air:



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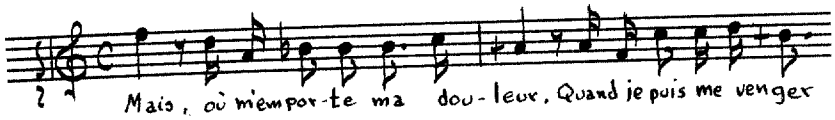


Daphné[82]

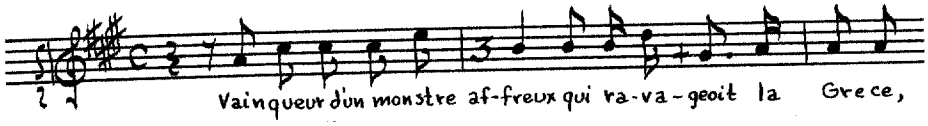
Source: BN Vm7 203 (see Campra, Book I, page 448).

Instrumentation: Solo voice (d'-g") and figured bass.

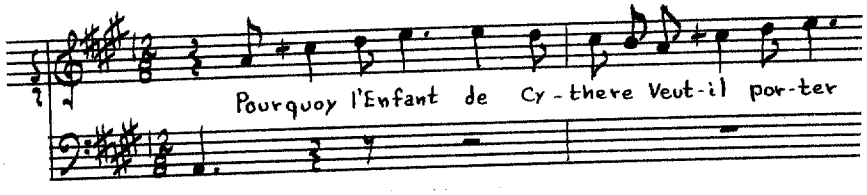
Text: Mr. Roy.

Themes:

Recitative:



Ariette:



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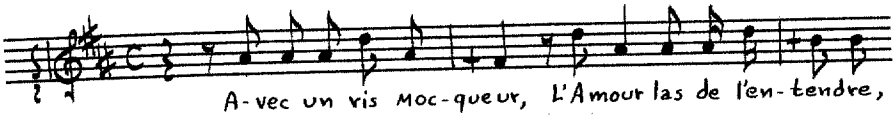

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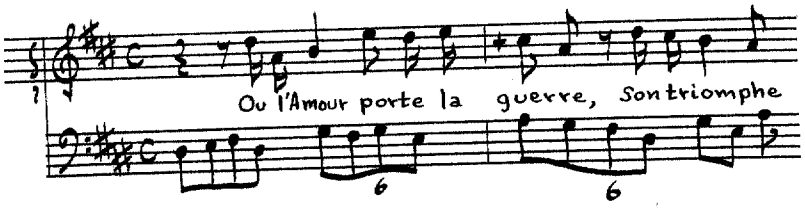

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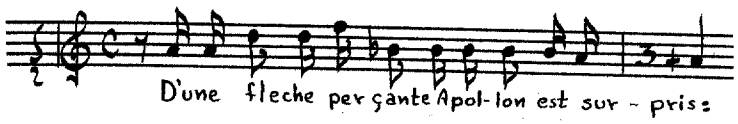
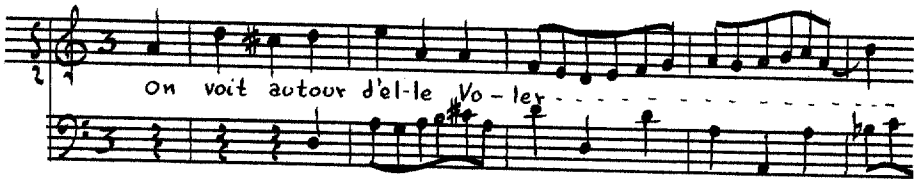
[82]A modern version of an air from this cantata, reduced and realized by Julien Tiersot, was published in Paris by Rouart, Lerolle and Co., in 1910.

Recitative:



Ariette:



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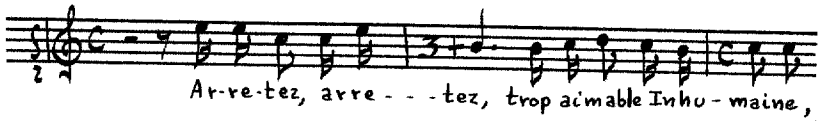
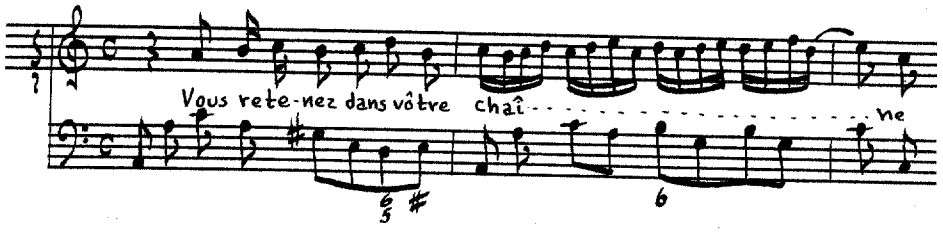


[Ariette]:



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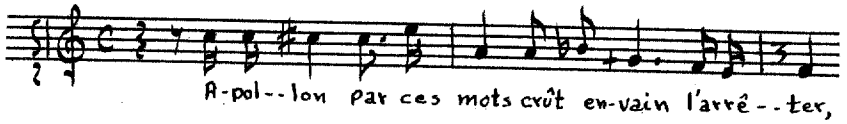
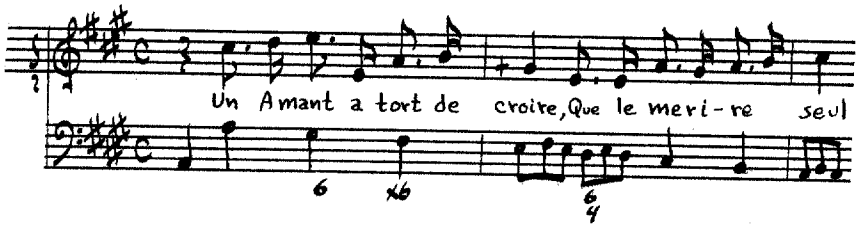


Ariette:



Arion

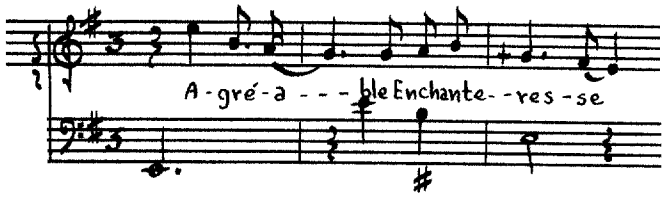
Source: BN Vm^{7} 203 (see Campra, Book I, page 448).

Instrumentation: Flute, [violin], solo voice (e'-g") and figured bass.

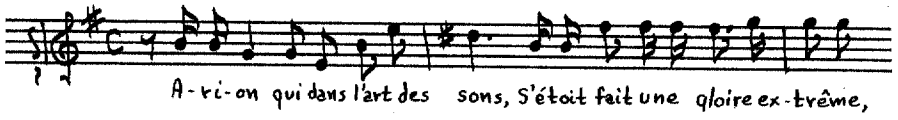
Text: Mr Roy.

Themes:

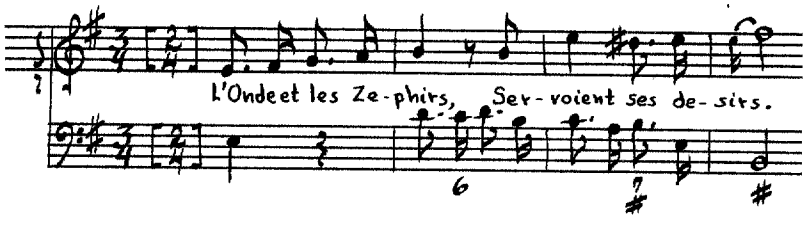
[Air]:



Recitative:



Ariette:



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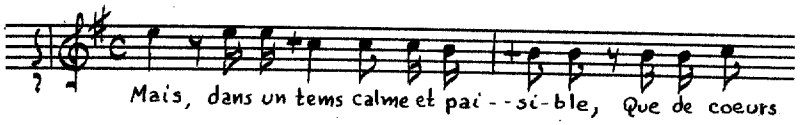
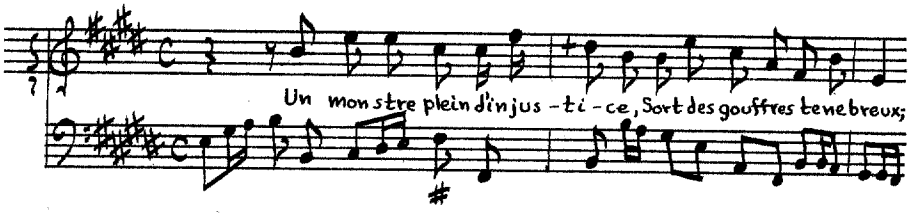


[Air]:



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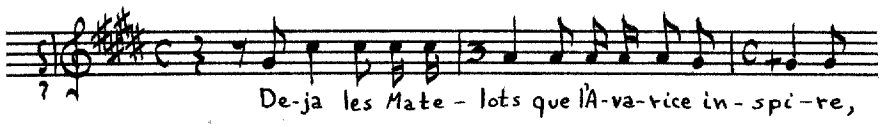
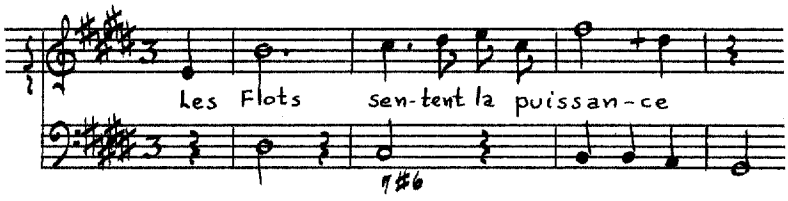


Air:



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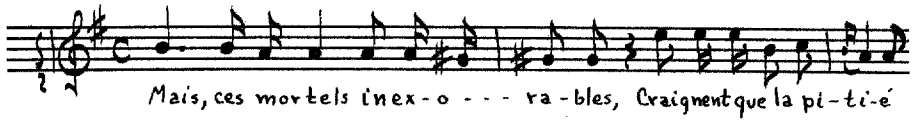


Les Femmes

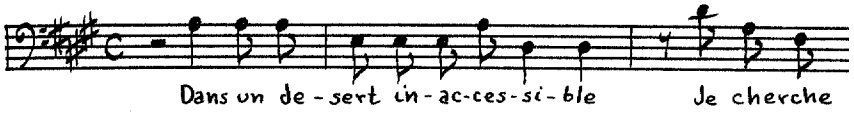
Source: BN Vm^{7} 203 (see Campra, Book I, page 448).

Instrumentation: Violins I and II, solo voice (F$^{\#}$-e') and figured bass.

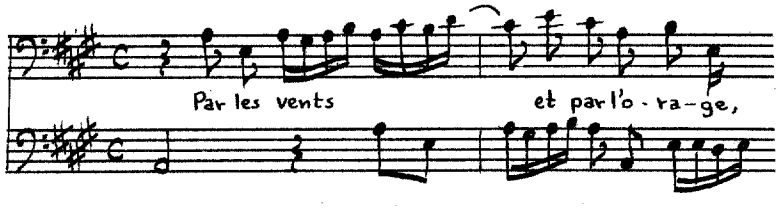
Text: M^{r}. Roy.

Themes:

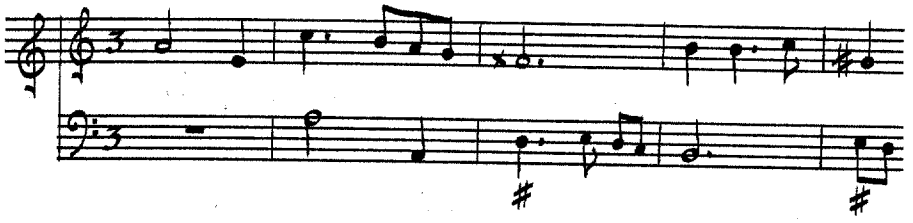
[Recitative]:



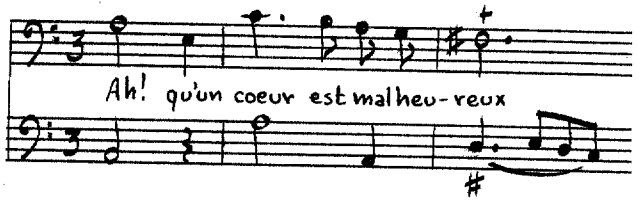
Air:



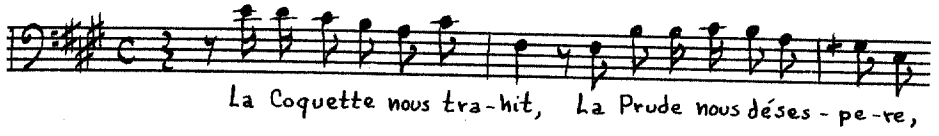
Symphonie:



[Air]:



[Mesuré]:



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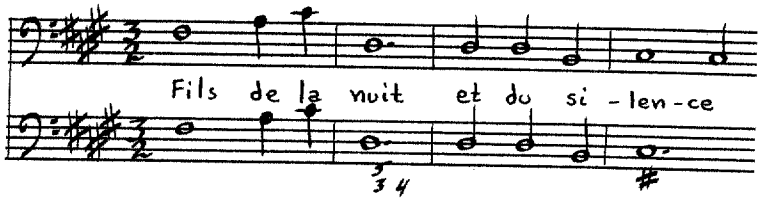
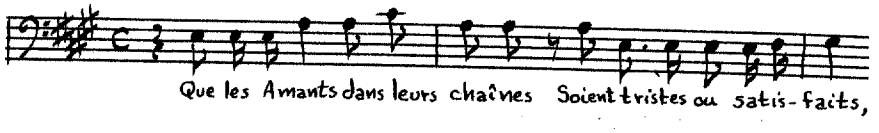


Ariette:

Recitative:



L'Heureux Epoux

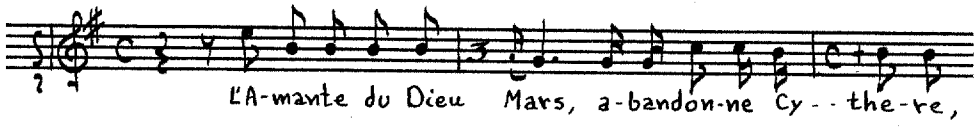
Source: BN Vm^{7} 204, CANTATES/ FRANÇOISES,/ MELEES DE SYMPHONIES,/ Et pour differentes Voix, avec un Duo;/ Par Monsieur CAMPRA./ LIVRE SECOND./ A PARIS,/ Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique,/ rue Saint Jean de Beauvais, au Mont-Parnasse./ M.DCCXIV./ Avec Privilege de Sa Majesté.

Instrumentation: Solo voice (e'-g") and figured bass.

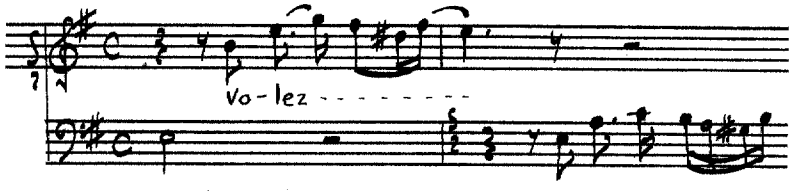
Text: Mr Danchet.

Themes:

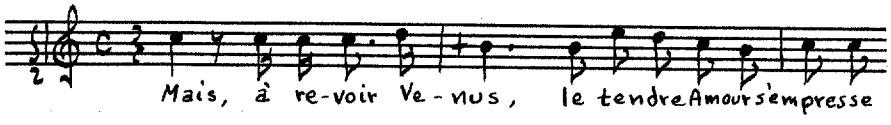
Recitative:



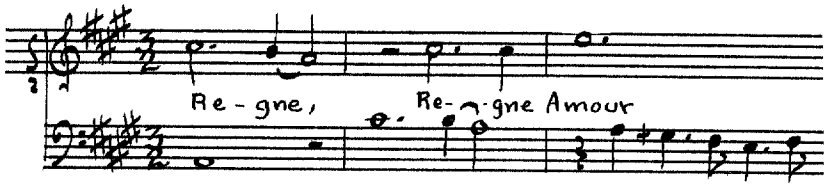
Air:



Recitative:

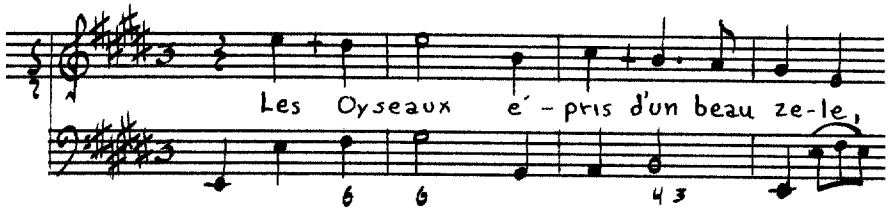


Air:



Recitative:

Ariette:



Silene

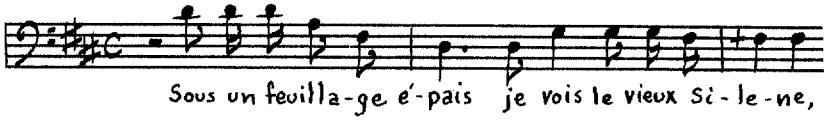
Source: BN Vm^{7} 204 (see Campra, Book II, page 458).

Instrumentation: Violin, solo voice (A-e') and figured bass.

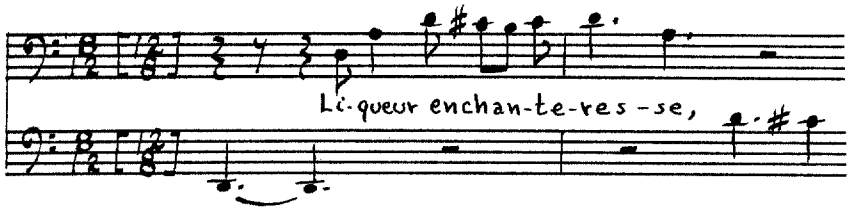
Text: M^{r}. Danchet.

Themes:

Mesuré:



Ariette:



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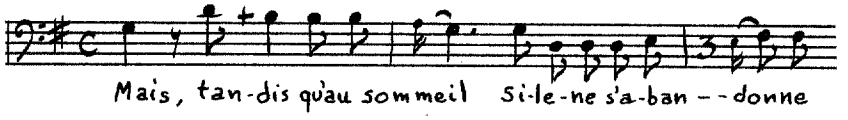

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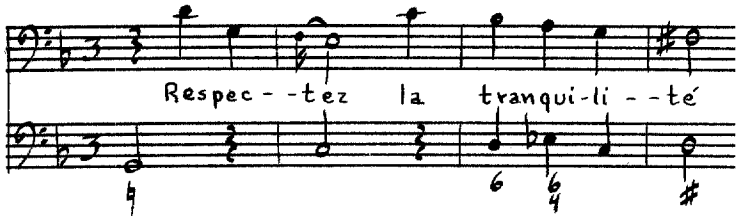
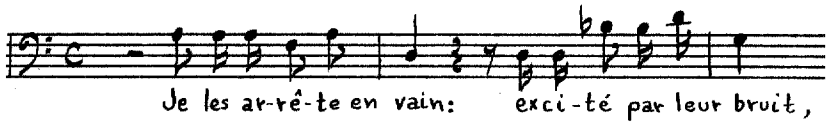
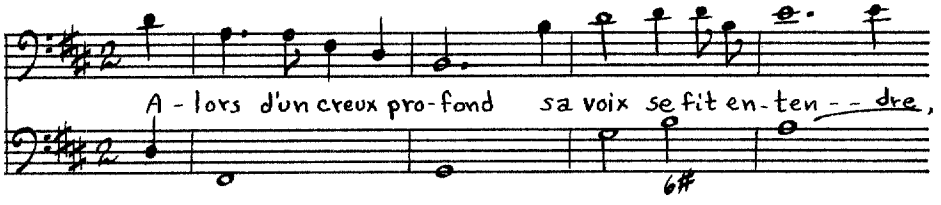


Recitative:



[Air]:



Achille Oisif

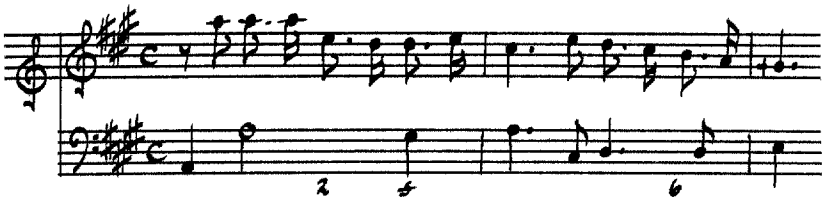
Source: BN Vm^{7} 204 (see Campra, Book II, page 458).

Instrumentation: [Violin], solo voice (e'-g") and figured bass.

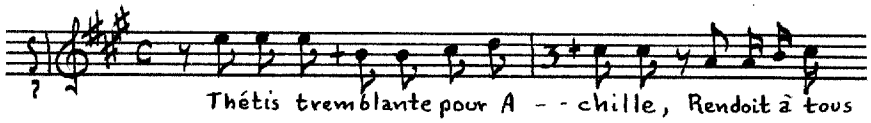
Text: M^{r}. Danchet.

Themes:

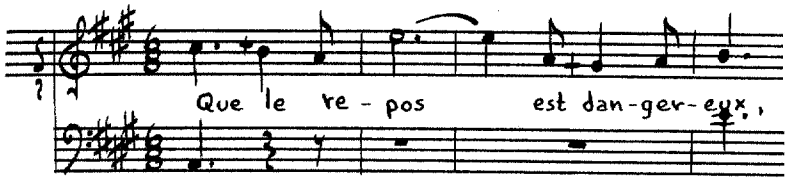
Symphonie:



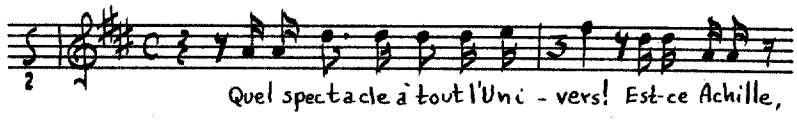
Recitative:



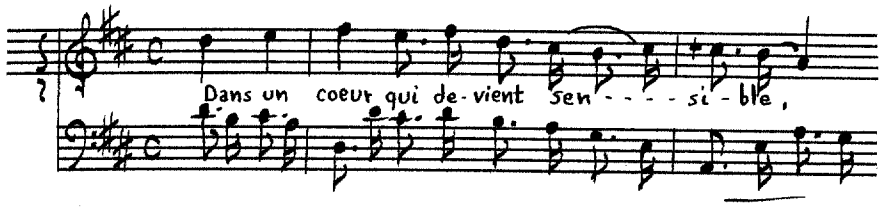
Air:



Recitative:



Ariette:



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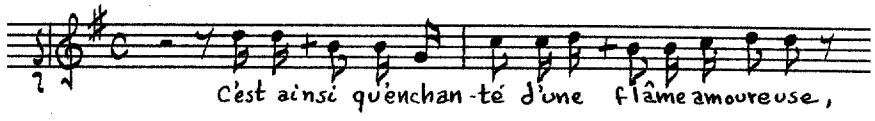
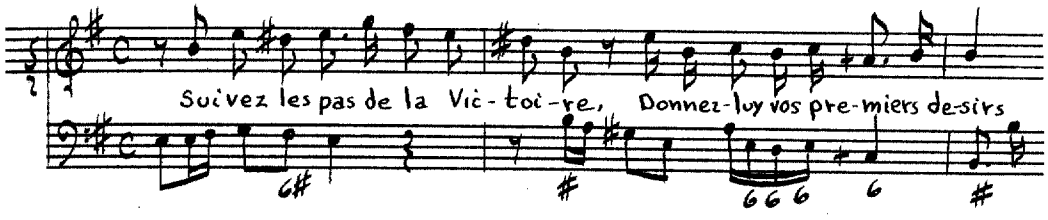
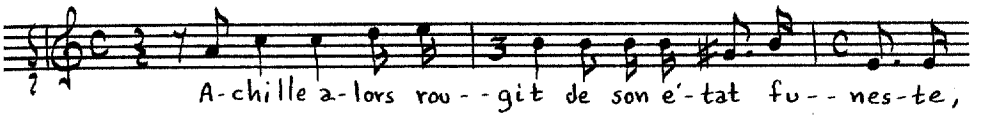


Air:



Recitative:



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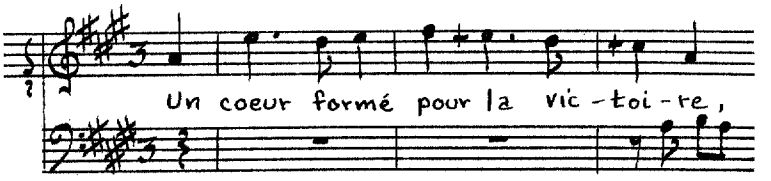


La Dispute de l'Amour et de l'Hymen

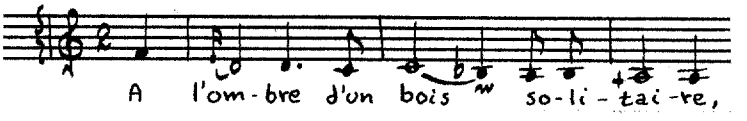
Source: BN Vm^{7} 204 (see Campra, Book II, page 458).

Instrumentation: Violin, flute, solo voice (g-b') and figured bass.

Text: Mr Danchet.

Themes:

Recitative:



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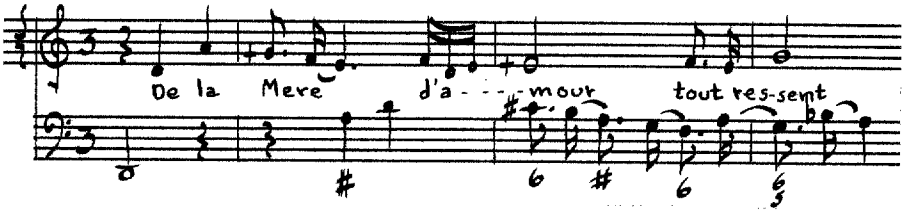
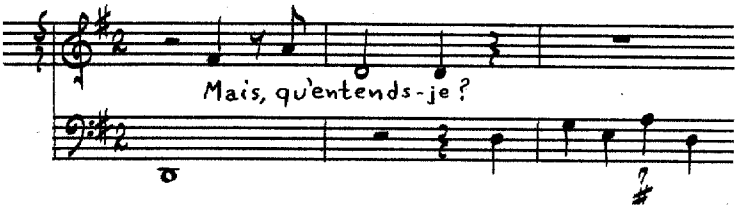


Mesuré:



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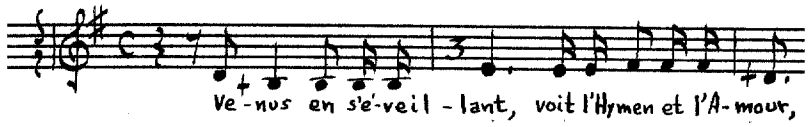
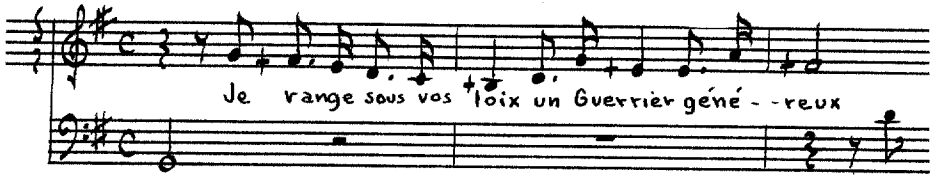
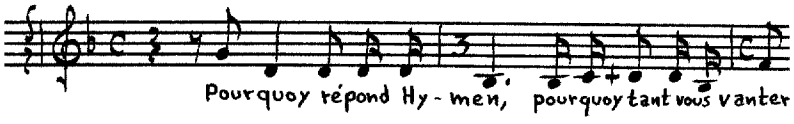


Air:



Recitative:



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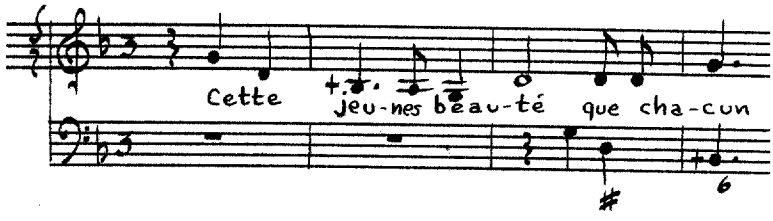

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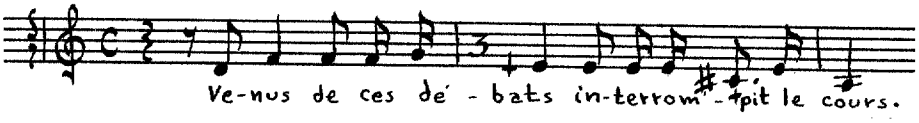

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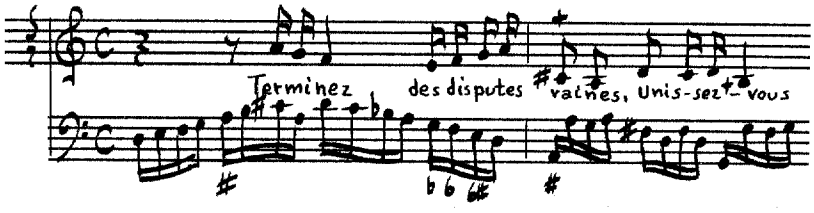
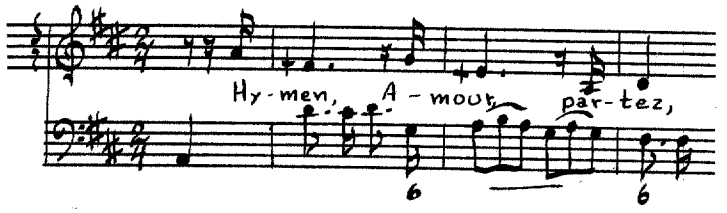


Ariette:



La Danse de Flore

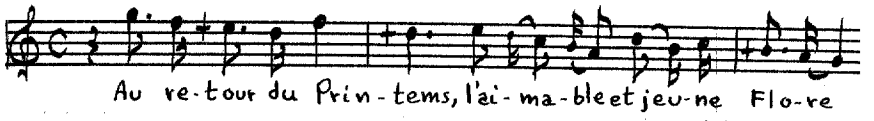
Source: BN Vm^{7} 204 (see Campra, Book II, page 458).

Instrumentation: Flute, viol, solo voice (f#'-g") and figured bass.

Text: Mr Fuselier.

Themes:

Mesuré:



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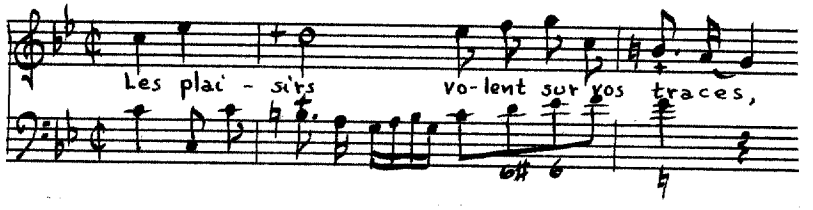

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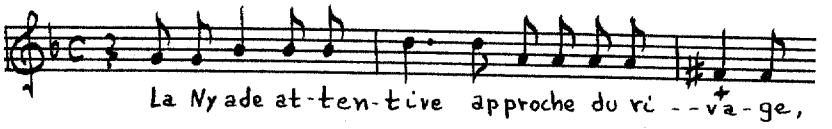

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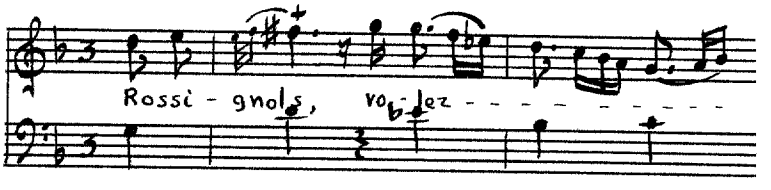

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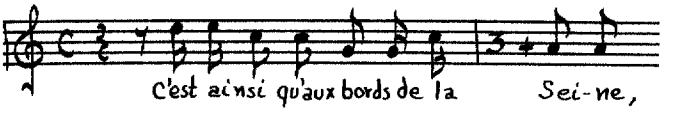
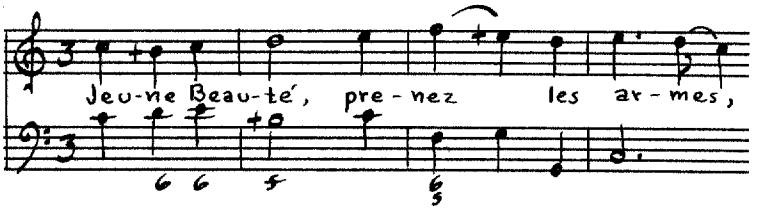


Ariette:



Enée et Didon

Source: BN Vm^{7} 204 (see Campra, Book II, page 458).

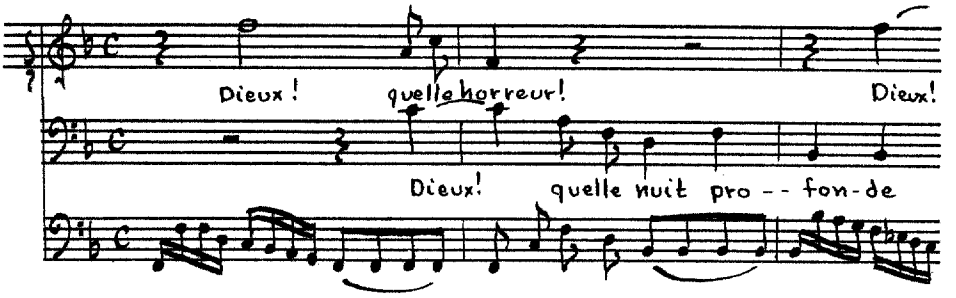
Instrumentation: Voices (e'-g" and c-e$^{b'}$) and figured bass.

Text: M^{r}. Fuselier.

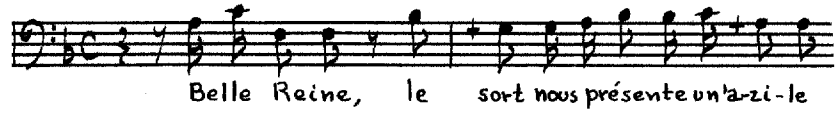
Themes:

Prelude:

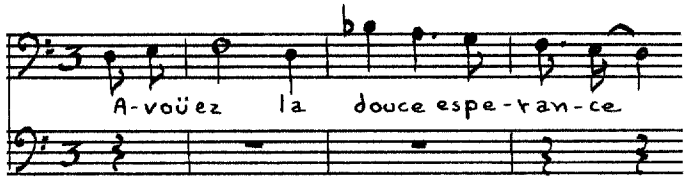
Duo:



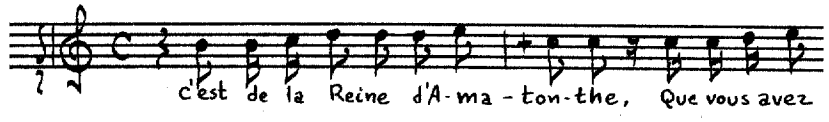
[Recitative]:



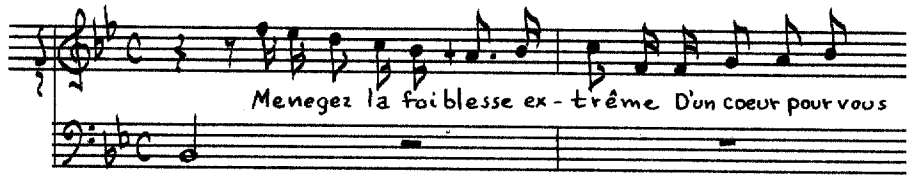
Air:



Recitative:



Ariette:



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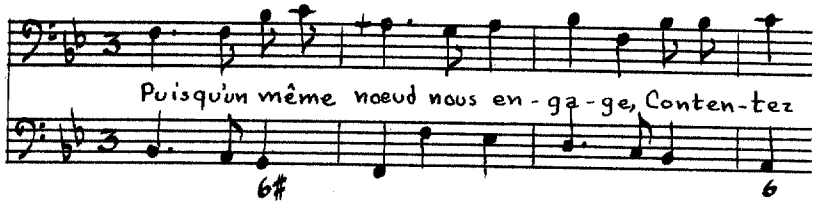
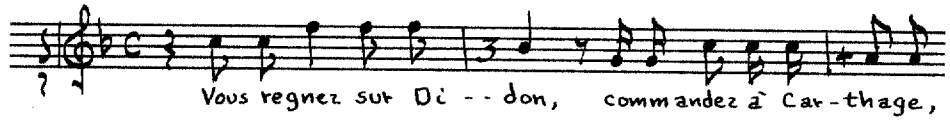
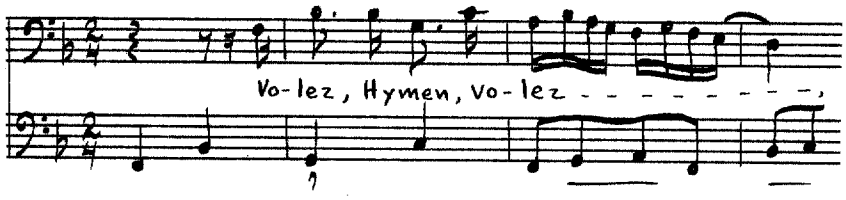


Recitative:



Duo:



L'Heureux Moment

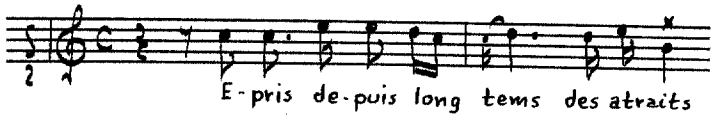
Source: BN Vm^7 207, CANTATES/ FRANÇOISES/ Avec Simphonie & sans Simphonie./ Par M. CAMPRA, Maître de Musique/ de la Chapelle du Roy./ LIVRE TROISIÉME./ Partition gravée in folio se vend/ A PARIS, Chez {L'AUTEUR, rue Bertin-Poirée,/ ET/ BOIVIN, a la Regle d'or,/ rue S. Honoré.} 10. liv. en blanc./ M. DCC. XXVIII./ Avec Privilege de Sa Majesté./ on trouve chez l'Auteur son cinquieme Livre de Motets, gravez in folio.

Instrumentation: Solo voice (e'-g") and figured bass.

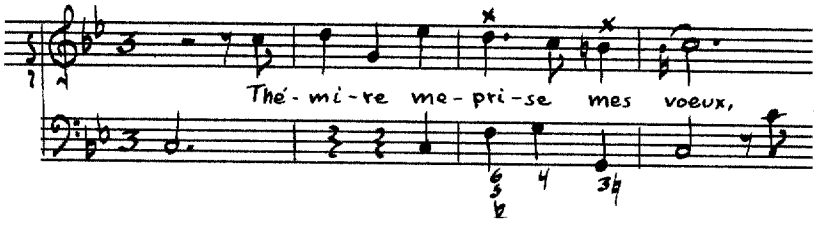
Text: **Author unknown.**

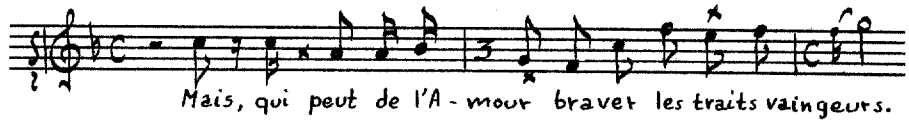
Themes:

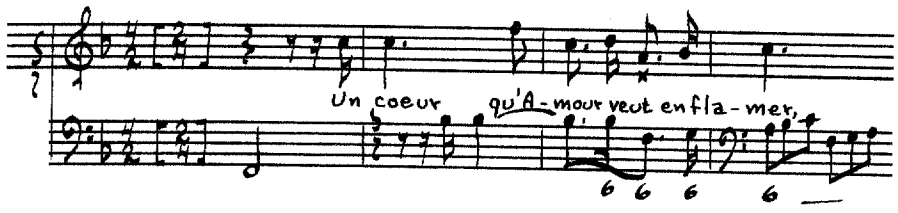
Recitative:

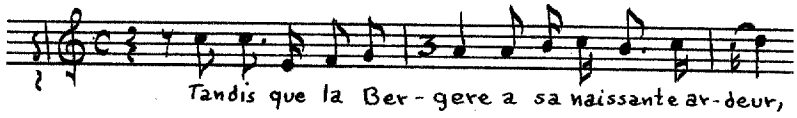


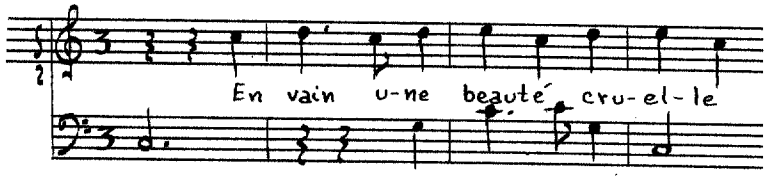
Air:



Recitative: 

Ariette: 

Recitative: 

Ariette: 

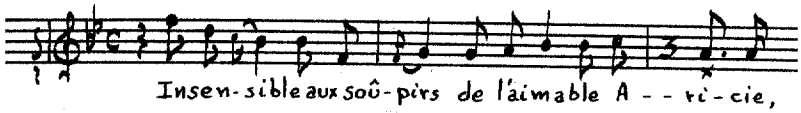
Les Caprices de L'Amour

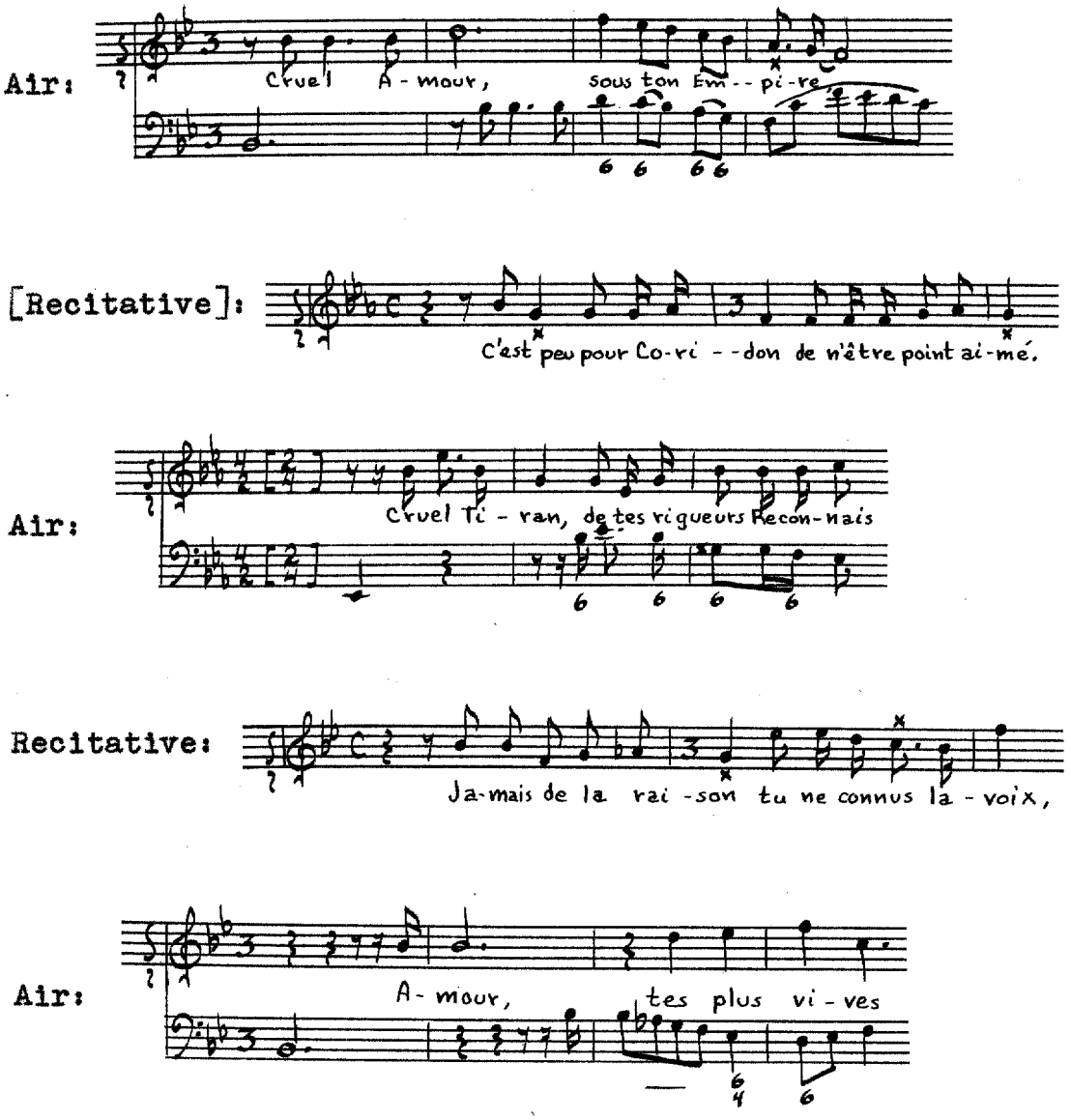
Source: BN Vm^{7} 207 (see Campra, Book III, page 467).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]: 



La Colere d'Achille

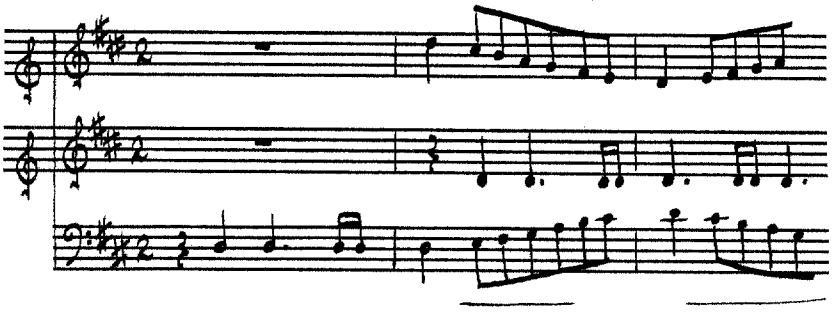
Source: BN Vm^{7} 207 (see Campra, Book III, page 467).

Instrumentation: Flutes, oboe, trumpet, violins, solo voice (c'-g") and figured bass.

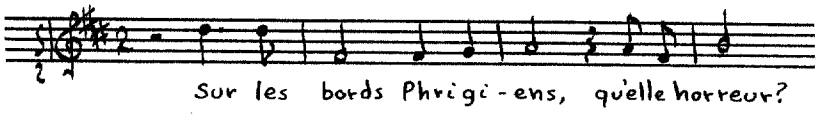
Text: Author unknown.

Themes:

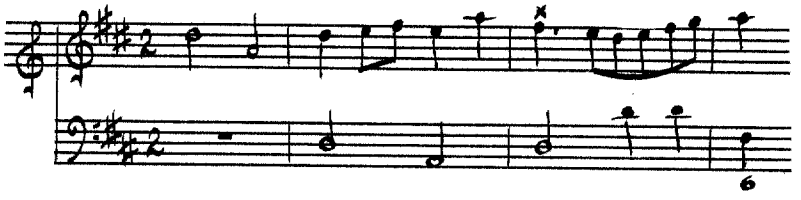
Bruit de Guerre:



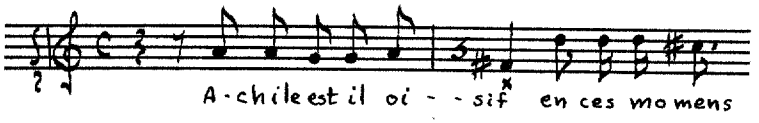
[Recitative]:



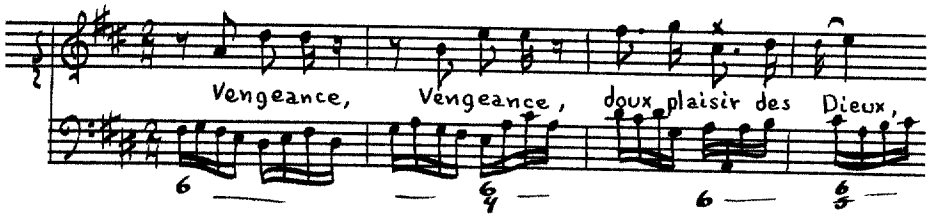
Air de Triomphe:



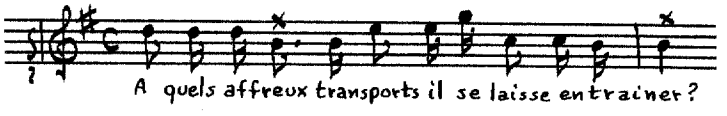
Recitative:



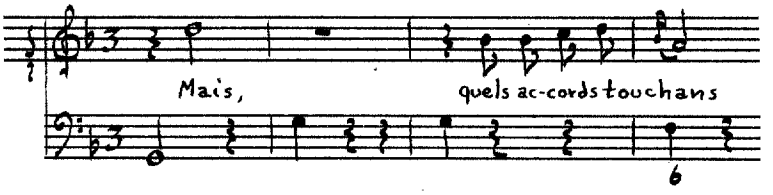
Air:



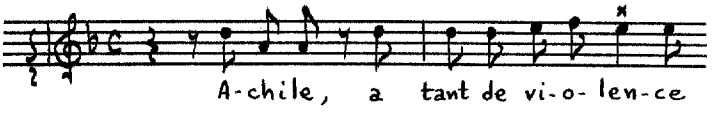
Recitative:



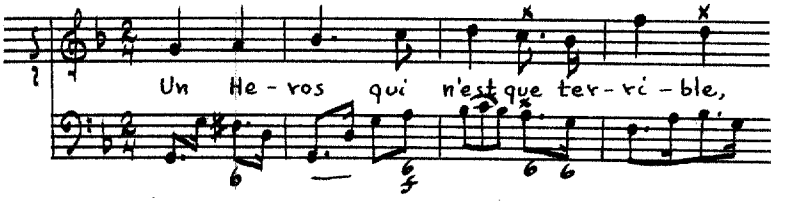
[Air]:



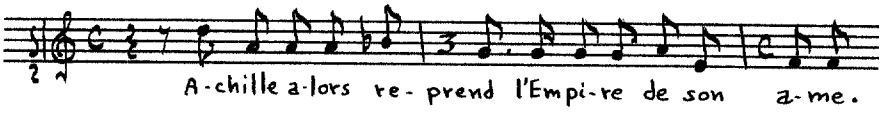
Recitative:



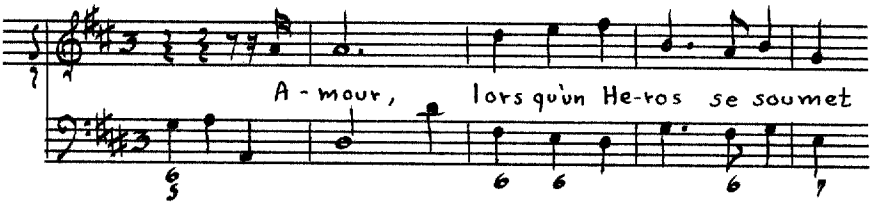
Ariette:



Recitative:



Ariette:



Les Plaisirs de la Campagne

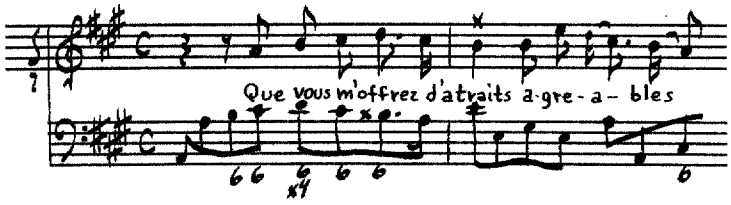
Source: BN Vm^7 207 (see Campra, Book III, page 467).

Instrumentation: Flutes, violins, violoncello, solo voice (d'-g") and figured bass.

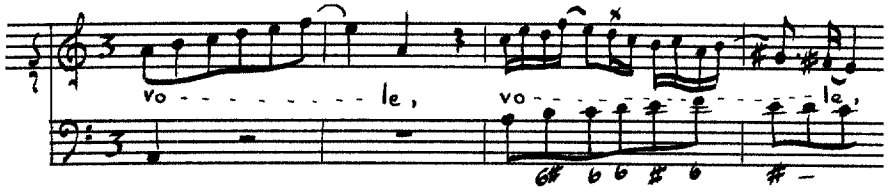
Text: **Author unknown.**

Themes:

[Air]:



Ariette:



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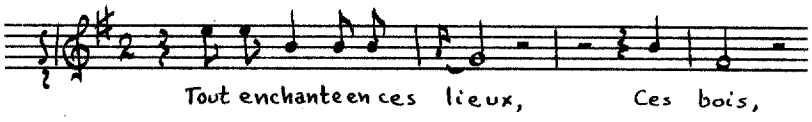
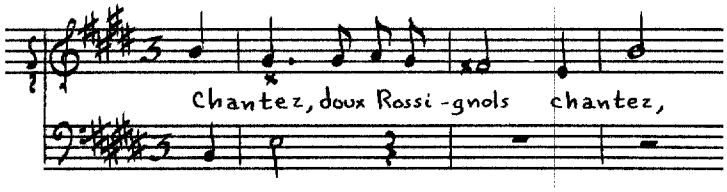
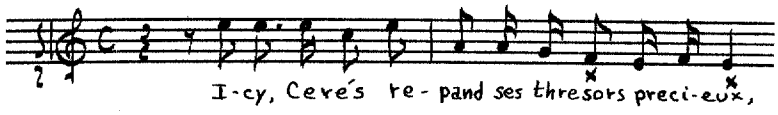


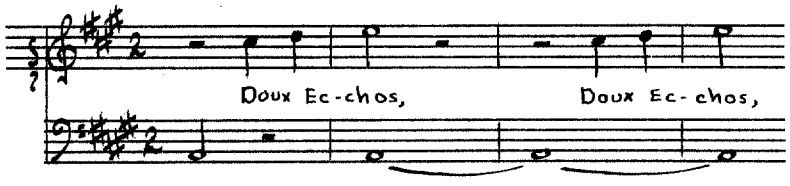
Air:



Recitative:



Air de Musette:



Le Papillon

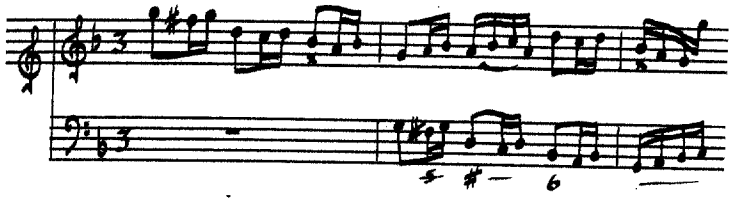
Source: BN Vm7 207 (see Campra, Book III, page 467).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

Prelude:



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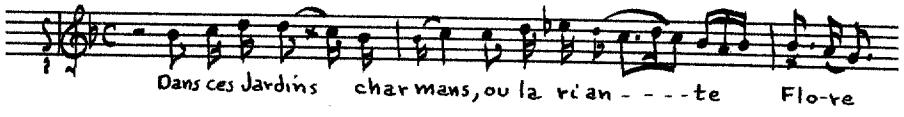
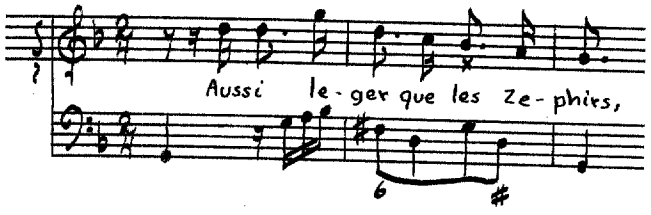


Ariette:



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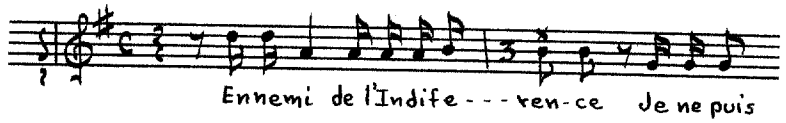
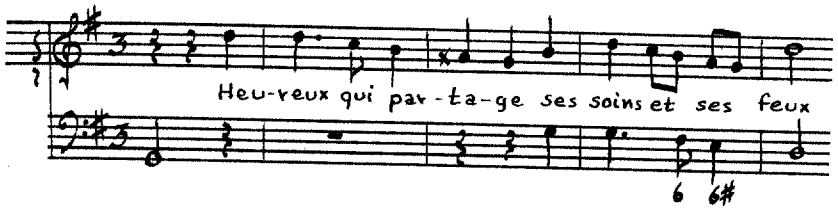


Ariette:



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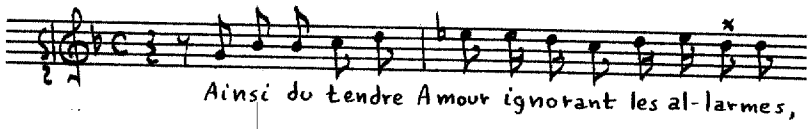
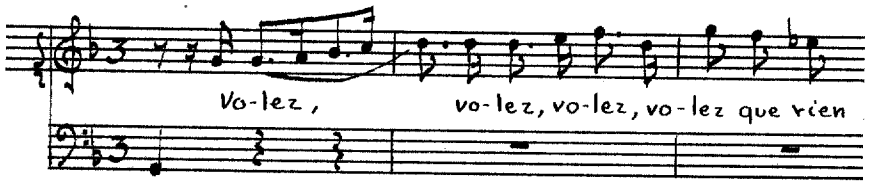


Ariette:



Le Jaloux

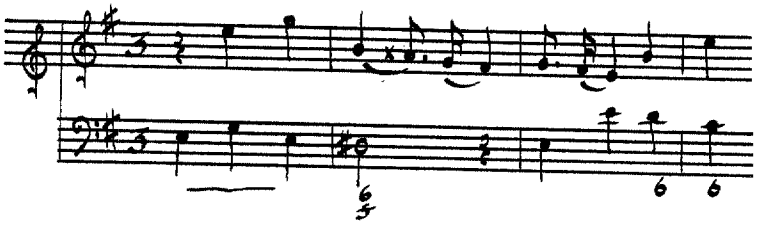
Source: BN Vm^7 207 (see Campra, Book III, page 467).

Instrumentation: Violins, solo voice (A-e') and figured bass.

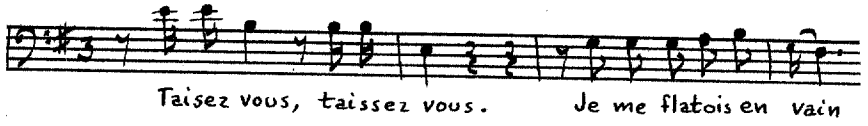
Text: **Author unknown.**

Themes:

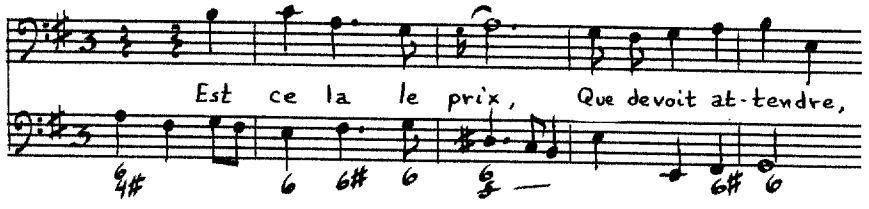
Symphonie:



[Recitative]:



Air:



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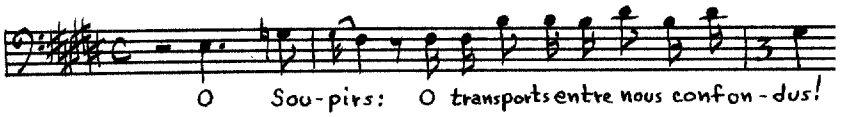
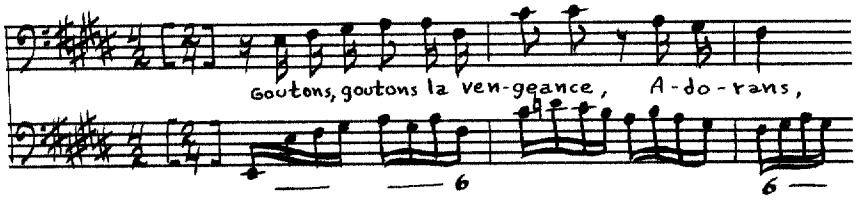


Air:



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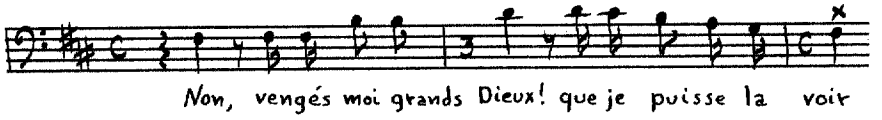
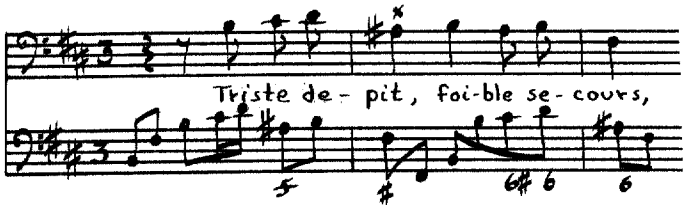


Air:



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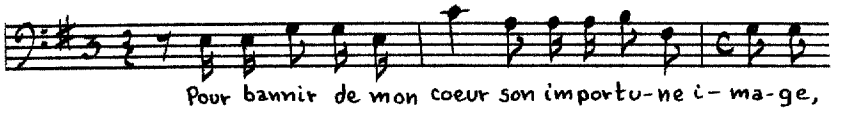
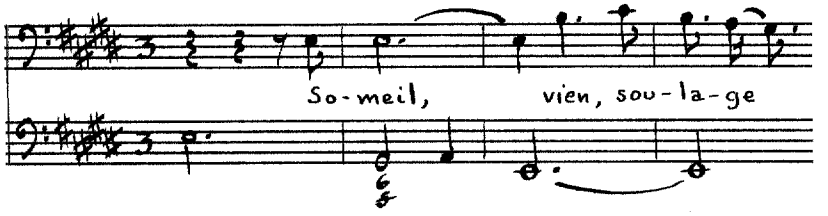


[Air]:



Le Lis et la Rose

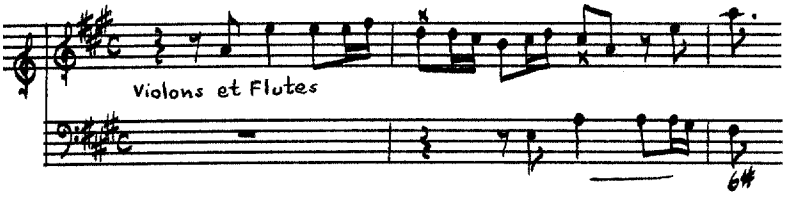
Source: BN Vm^{7} 207, Le LIS ET LA ROSE/ CANTATE/ Presenté A. S. A. S. Madame/ La Duchesse d'Orleans/ Par M^{rs} les Chevaliers de l'Ordre Social./ Mise en Musique par Mr Campra Maitre de/Musique de la Chapelle du Roy, Academicien/ Et Chevalier du mesme Ordre/ Les Paroles Sont de M^{r} xxx Chevalier de l'Ordre./ On peut transposer cette Cantate un ton plus bas, quand/ on voudra la faire chanter par un dessus.

Instrumentation: Flutes and violins, solo voice (a-b') and figured bass.

Text: Author unknown.

Themes:

[Prelude]:



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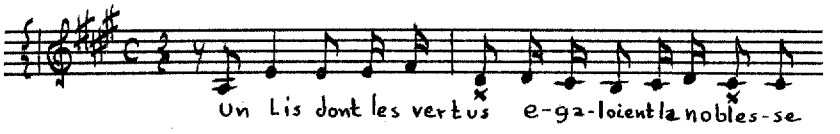
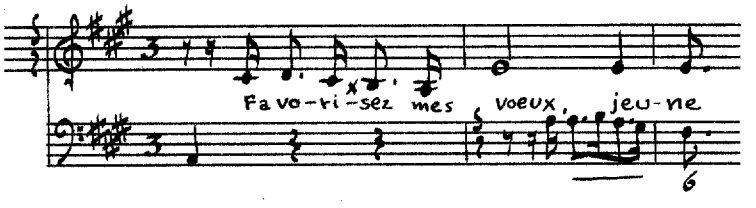
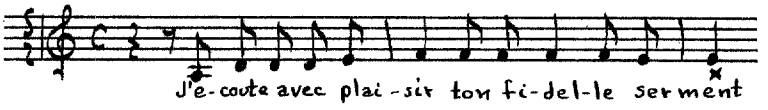


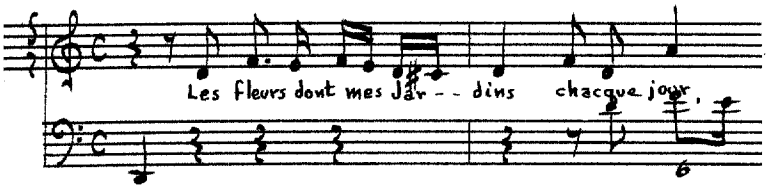
Air:



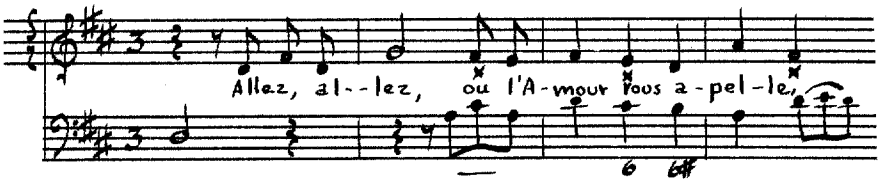
Recitative:



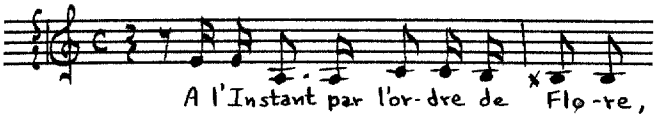
Air:



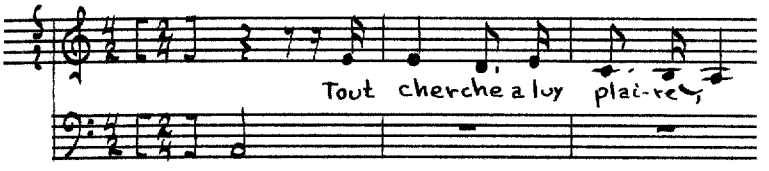
Ariette:



Recitative:

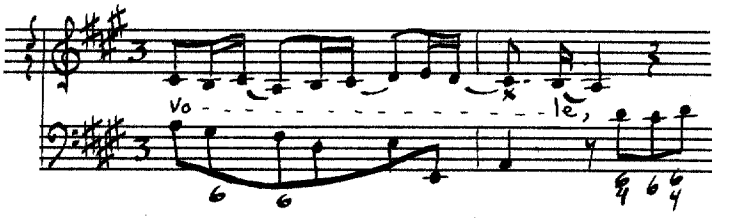


[Air]:



Recitative:

Ariette:



Les Devins

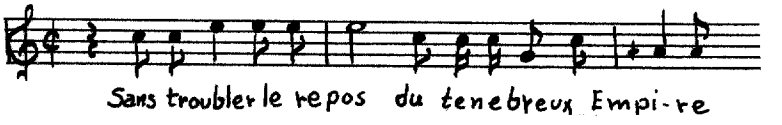
Source: BN Vm^2 214, LES FESTES/ VENITIENNES,/ BALLET EN MUSIQUE,/ Par Monsieur CAMPRA, Maître de Musique/ de la Chapelle du Roy;/ REPRÉSENTÉ POUR LA PREMIERE FOIS,/ PAR L'ACADEMIE ROYALE DE MUSIQUE,/ Le Mardy dix-septieme Juin 1710./ Conforme a la Remise au Théâtre, du Jeudy 14. Juin 1731./ DE L'IMPRIMERIE/ De J-B-CHRISTOPHE BALLARD, Seul Imprimeur du Roy, & de l'Academie/ Royale de musique. A Paris, rue Saint Jean-de-Beauvais, Au Mont-Parnasse./ M.DCCXXXI./ AVEC PRIVILEGE DU ROY.[83]

Instrumentation: Violins I and II, flutes I and II, solo voice ($f^{\#'}$-$a^{b''}$) and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]:



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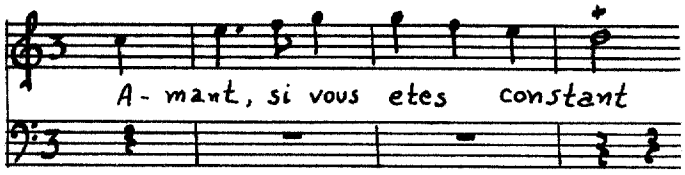
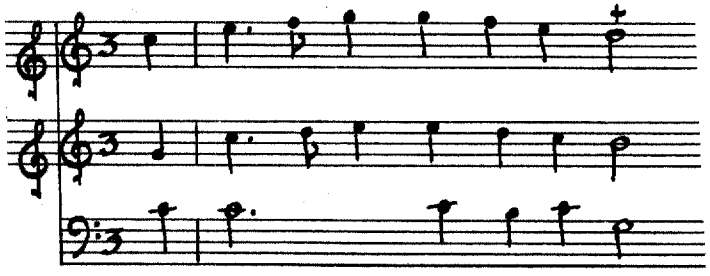
[83]A modern version of this work, with reduction for piano by Alexander Guilmont, was published in Paris by Michaëles in 1883.

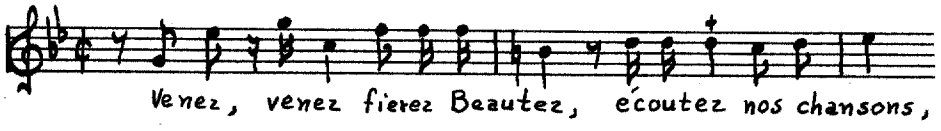
Ariette:



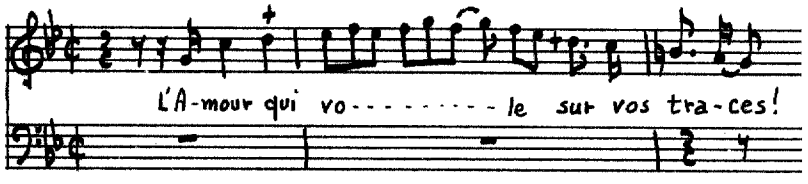
Danse:



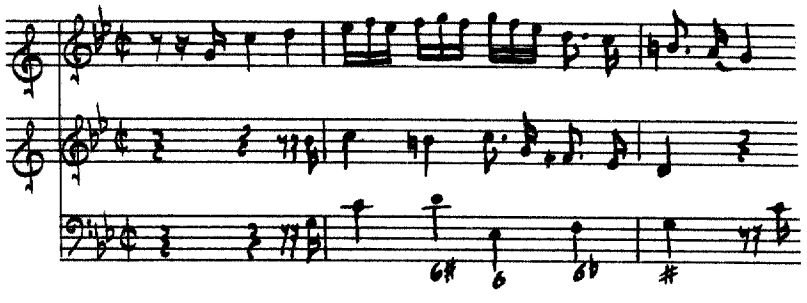
Recitative:



Ariette:



Danse:



L'Amour Saltinbanque

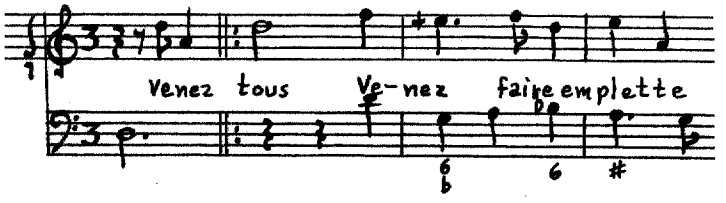
Source: BN Vm^2 214 (see Campra, Les Festes Venitiennes, page 478).

Instrumentation: Flutes, violins, solo voice (e'-g") and figured bass.

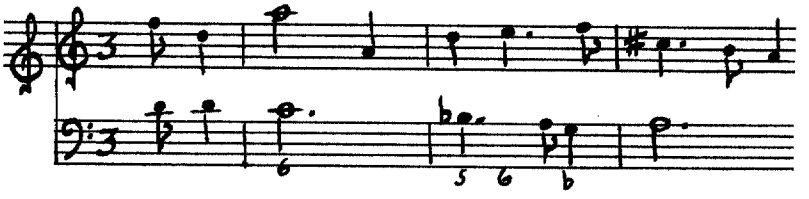
Text: **Author unknown.**

Themes:

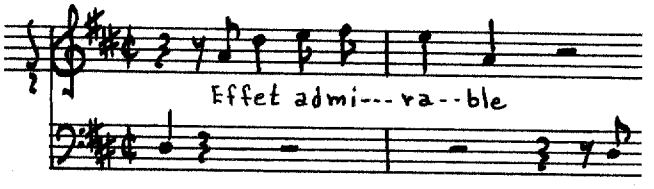
[Air]:



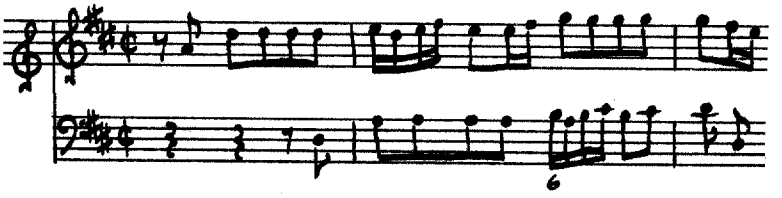
Air des Espagnols:



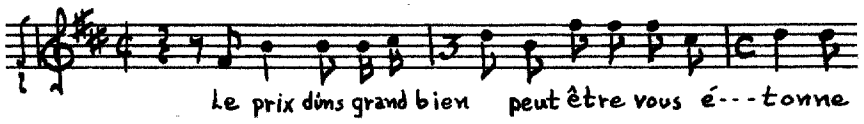
[Air]:



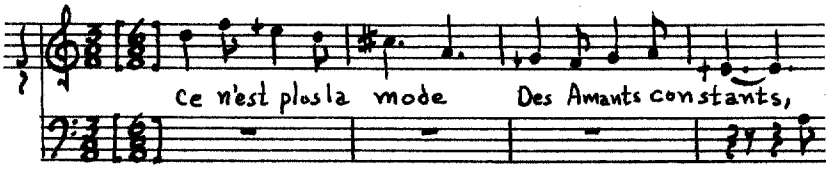
Air des Polichinels:



[Recitative]:



Ariette:



Les Serenades et Les Jouers

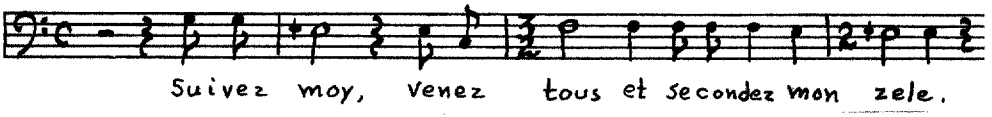
Source: BN Vm^2 214 (see Campra, Les Festes Venitiennes, page 478).

Instrumentation: Violins I and II, flutes I and II, solo voice (G-e') and figured bass.

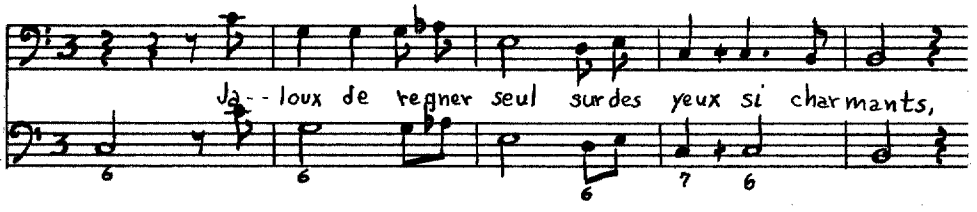
Text: **Author unknown.**

Themes:

[Recitative]:



[Air]:



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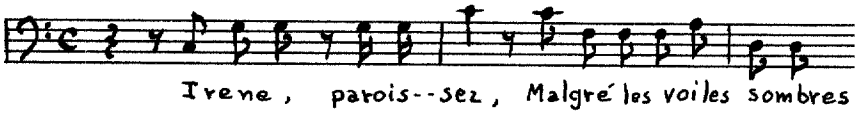
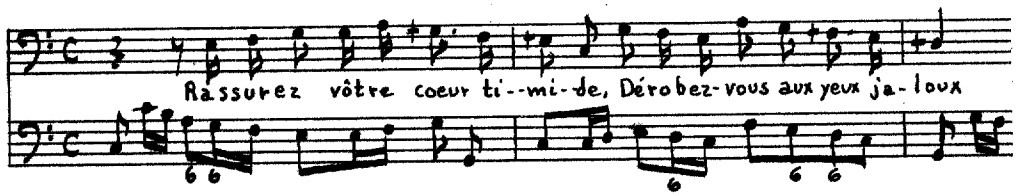
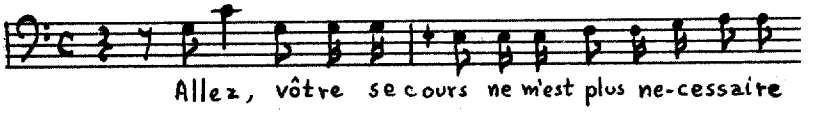


[Air]:



[Recitative]:



Des Amours de Venus[84]

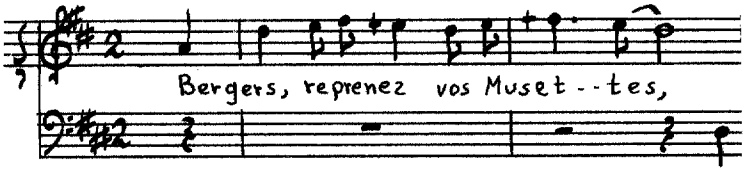
Source: BN Vm^2 215, Prologue du ballet Des Amours de Venus, et La Comedie Du Triomphe de la Folie; divertissement en Musique par Monsieur Campra, Paris Ballard, 1712.

Instrumentation: Oboe, violins, solo voice (f#'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Air]:



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[84]This single da capo aria is called cantata in the table of the printed edition. A manuscript version, BN Vm^2 240, does not carry this sub-title.

La Guerre

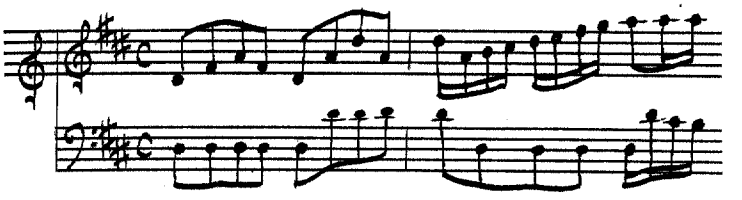
Source: BN Vm^{7} 208, LA/ GUERRE,/ Cantate,/ A Voix seule et Simphonie./ Par Feu/ M^{r}. Campra./ Gravée par Melle Estien./ Prix 1.^{tt} 16^{s}./ A PARIS/ Chez { Mme Boivin M^{de} rue S^{t}. Honoré à la Regle d'Or./ Le S^{r}. Le Clerc M^{d}. rue du Roule à la Croix d'Or./ Mademoiselle Castagnery rue des Prouvaires./ Avec Privilege du Roy.

Instrumentation: Violins, solo voice (e'-g") and figured bass.

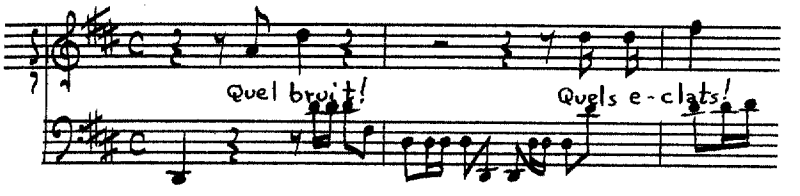
Text: **Author unknown.**

Themes:

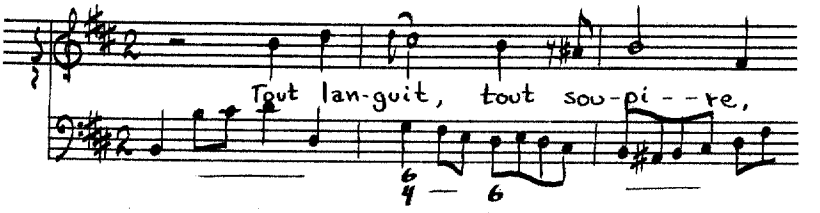
Prelude:



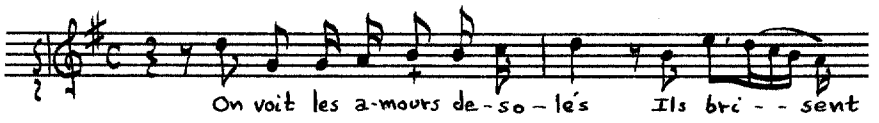
[Air]:



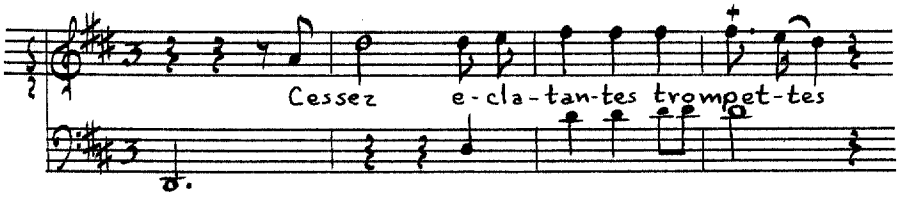
Petit Air:



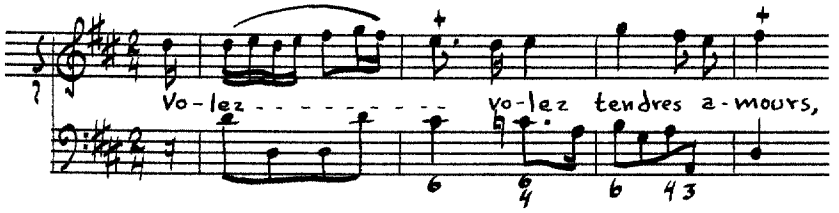
Recitative:



Ariette:



Ariette:



Cappus, Jean-Baptiste

Born in Dijon, Cappus was a teacher in the Academy of that city. He published several works, including two volumes of Pieces de viole . . . and two volumes of Airs sérieux et à boire. At least one of his divertissements, Les Plaisirs de l'hiver, was performed before the Queen at Versailles, on November 13, 1730.[85]

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[85]François-Joseph Fétis, "Cappus, Jean-Baptiste," Biographie Universelle, 2nd ed., II (Paris, 1873), 180.

Sémélé

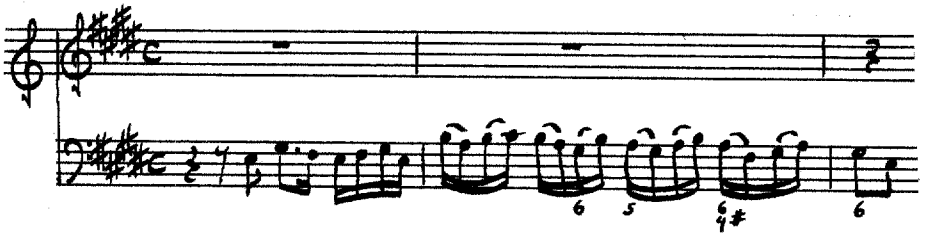
Source: Cons. [D.6899(7), SÉMÉLÉ/ OU/ La Naissance de Bacchus./ Cantate./ A Voix Seule Avec Simphonie./ Se Vend a Paris./ [CAPPUS][86] Chez {Le Sr Boivin Marchand. rüe St Honoré. a la regle d'or./ Le Sr le Clerc Marchand.rüe du roule, a la Croix d'or./ Le Sr Cappus a Dijon./ Avec Privilege du Roy./ Le Prix Broché. 2tt/ 1732.

Instrumentation: Flute, violin, violoncello, viol, solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

Prelude:



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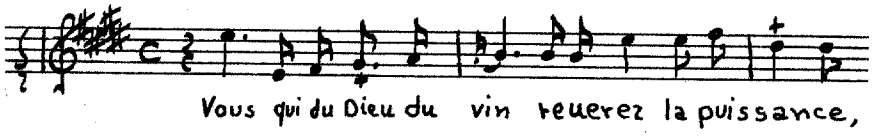
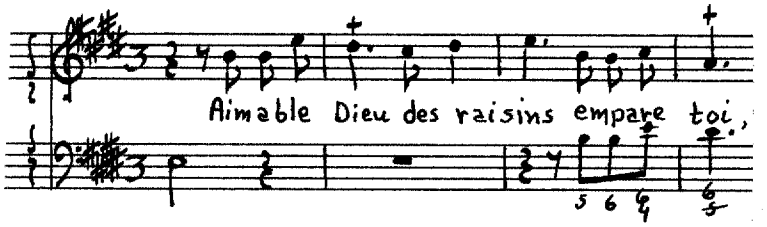


Air:



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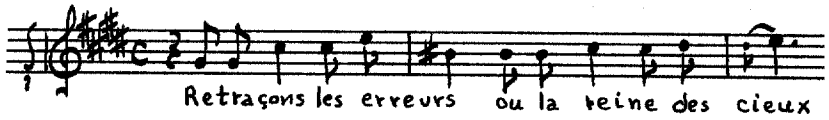
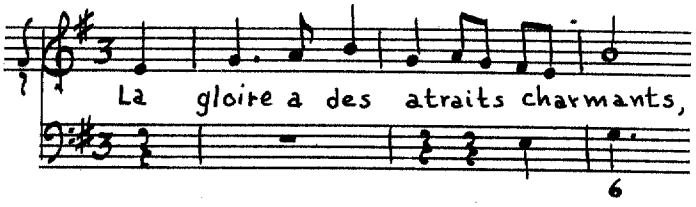
[86]Added by hand.

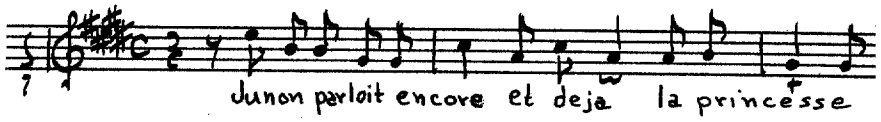
Recitative:



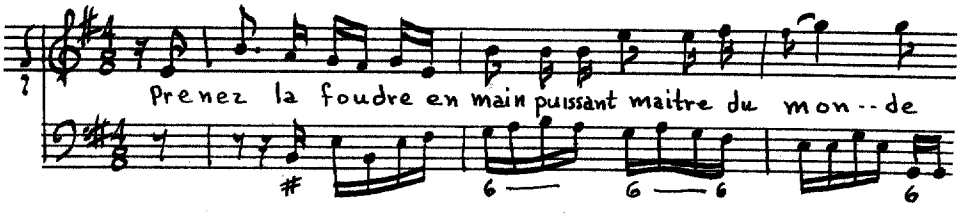
Air:



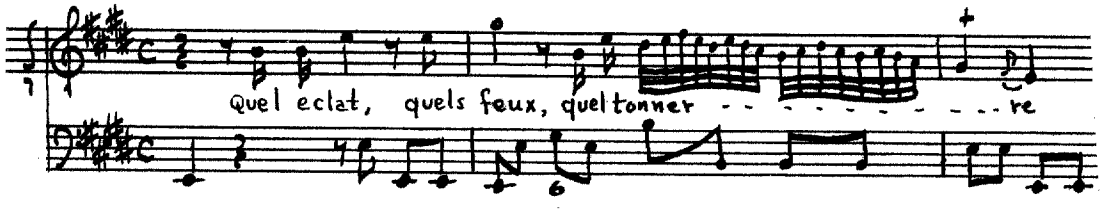
Recitative:



Air:



Prelude:



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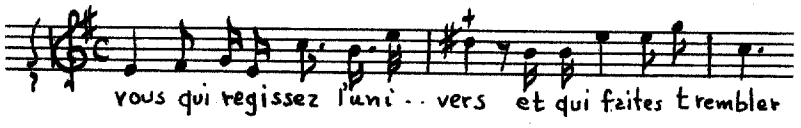
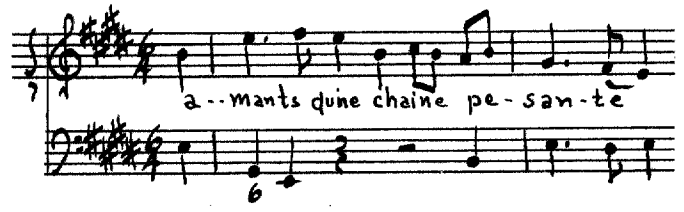


Air: 

Charpentier, Marc-Antoine

(ca. 1634-1704)[87]

As a young man, Charpentier went to Rome to study painting, but abandoned it in favor of music, which he studied for some time with Carissimi (1605-1674). Charpentier occupied several posts upon his return to France, including that of Chapel Master for the Dauphin. He was chosen by Moliere (1622-1673), after his argument with Lully (1632-1687) in 1672, to write music for Le Malade imaginaire, and several other plays.[88] Because of his Italian study, Charpentier's style, compared to the "French" style of Lully, was considered very Italian. He was for a time the master of music for M.lle de Guise (1615-1688), and after giving some lessons in composition to the Duc d'Orléans (1674-1723) he became the superintendent of the Duke's music. In 1684, Charpentier assumed the position of master of music for the Jesuits of rue St.

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[87]Claude Crussard, Marc-Antoine Charpentier (Paris, 1945), p. 9, fn. 1634 is generally given as the birthdate for Charpentier, but Michel Brenet feels that it is too early.

[88]Ibid., p. 10f.

Antoine, and subsequently, in 1698, the Chapel Master of the Saint-Chapelle.[89] The cantata, Orphée descendant aux Enfers, considered to be the first cantate française, was composed around 1683.[90] The manuscript copy of Orphée . . . is incomplete or unfinished[91] and may have been meant as an entrée in an opera.[92] Couléz, couléz charmans ruisseaux is an air accompanied by two violins and unfigured bass.

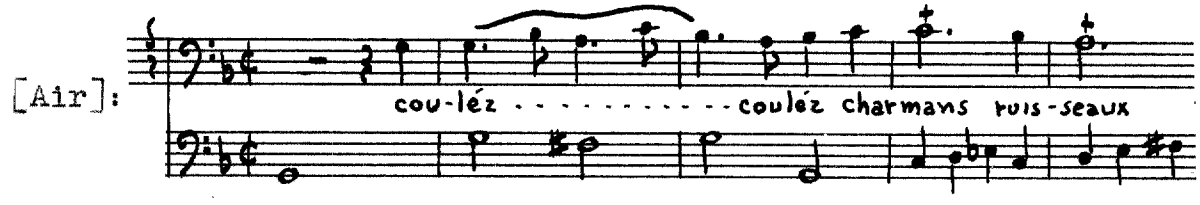
Couléz, couléz charmans ruisseaux

Source: BN Vm. micr. 435, (Microfilm copy of Manuscript Musée Calvert d'Avignon Acq.10322, RECUEIL/ D'AIRS FRANÇOIS ET/ ITALIENS/ Avec Simphonie, pages 25-32, Cantate Françoise de M. Charpentier

Instrumentation: Violins I and II, solo voice ($f^{\#}$-f') and unfigured bass.

Text: **Author unknown.**

Themes:



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[89] Ibid., pages 21, 46.

[90] Henri Quittard, "Orphee descendant aux Enfers," La Revue Musicale, IV (Paris, 1904), 495.

[91] Ibid.

[92] Lionel de La Laurencie, "La Descent d'Orphée aux Enfers, Un Opéra inédit de M.-A. Charpentier," Revue de Musicologie, XIII (August, 1929), 184.

Orphée descendant aux Enfers[93]

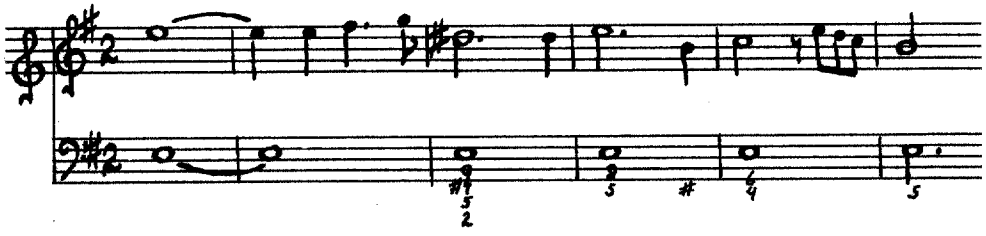
Source: BN Vm. micr. 47, (Microfilm copy of BN Rés. Vm^7 259), Volume 6 of the manuscript collection of the works of M.-A.Charpentier.

Instrumentation: Violin "d'Orphée," violin II, recorder, flute, three voices (g-b', f-$f^{\#}$', G-d') and figured bass (viol).

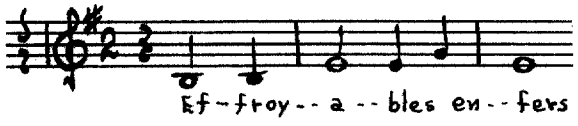
Text: **Author unknown.**

Themes:

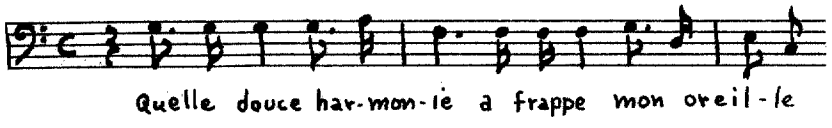
[Prelude:



Recitative:



[Recitative]:



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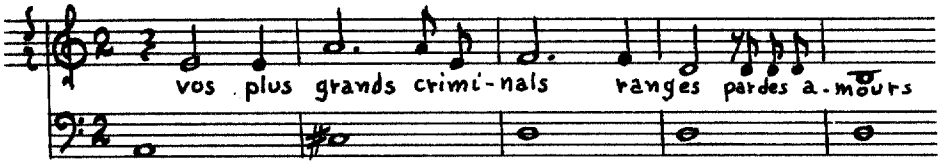
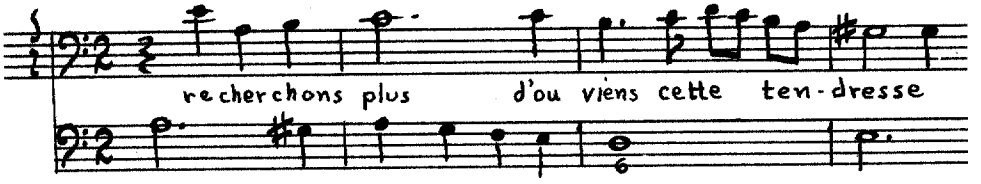
[93] A modern edition of "Effroyables enfers," a recitative and air from Orphée . . . was published in the musical supplement to La Revue Musicale, October 15, 1904, pp. 136-140. It is transposed a whole tone higher than the original and is accompanied by a piano reduction of the orchestral parts and the realized figured bass.

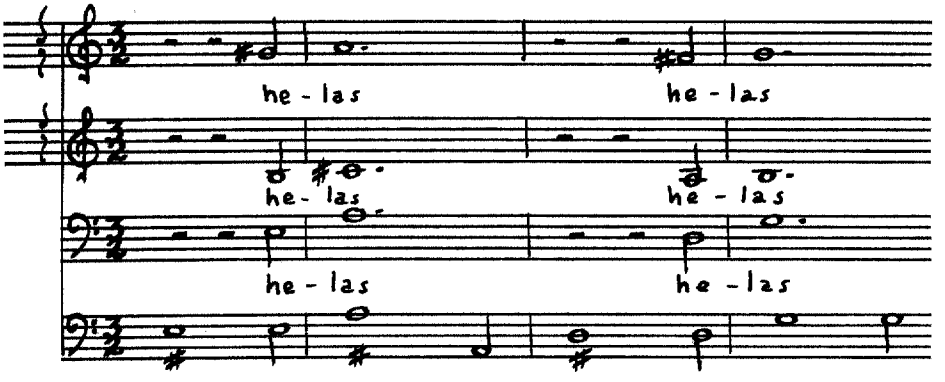
[Air]:



[Air]:



[Chorus]:



Chauvon, François

François Chauvon, a pupil of François Couperin (1668-1733), held a position as ordinary musician for the King around 1740.[94] His compositions include some sonatas for violin, some pieces for flute (Les Tibiades, 1717), two divertissements, Les charmes de l'harmonie (1723) and Les agrémens champetres (1726), and the two French cantatas.

Le philosophe amoreux[95]

Source: BN Vm^{7} 236, LE PHILOSOPHE/ AMOREUX,/ ET/ LE TENDRE SOLITAIRE;/ Premiere & seconde Cantates Françoises/ à Voix seules & Symphonies;/ Par l'Auteur des TIBIADES, & des MILLE-/ ET-UN-AIR./ DE L'IMPRIMERIE/ De J-B-Christophe Ballard, seul Imprimeur du Roy pour la Musique,/ à Paris, ruë Saint Jean de Beauvais, au Mont-Parnasse./ M.DCC.XVII./ Avec Privilege de Sa Majesté.

Instrumentation: Flutes, violins, viol, solo voice (d'-g") and figured bass.

Text: **Author unknown.**

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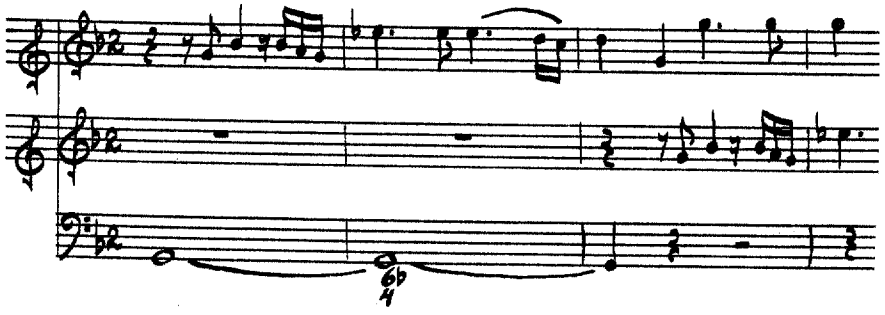
[94]Pierre Barthélemy, "Chauvon, François," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 1150.

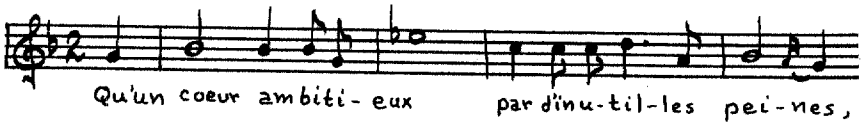
[95]The composer of these cantatas is identified from the title page of Les Tibiades.

Themes:

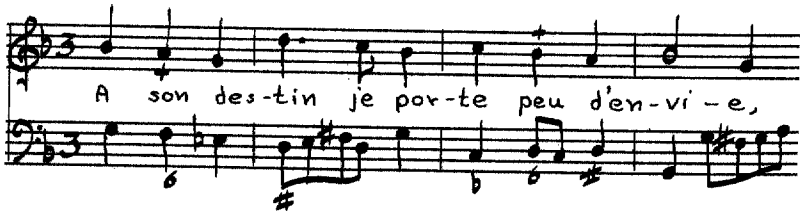
Prelude:



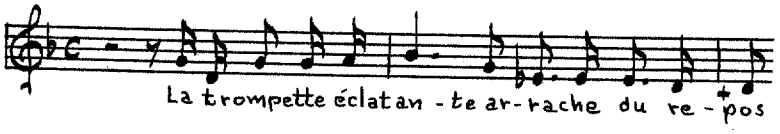
Recitative:



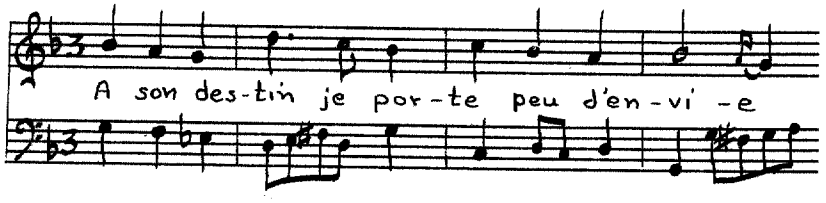
Air:



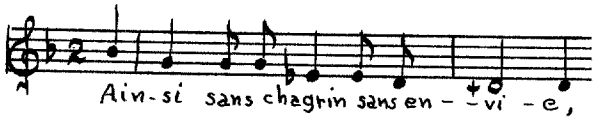
Bruit de Guerre:



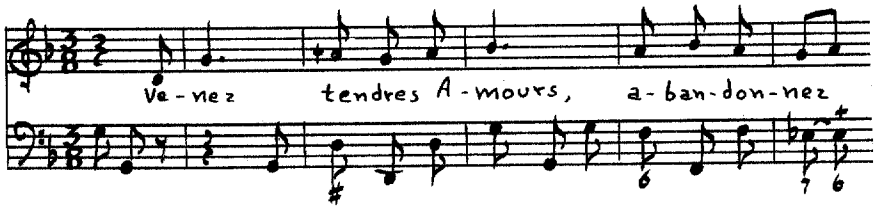
Air:



Recitative:



Ariette:



Le Tendre Solitaire

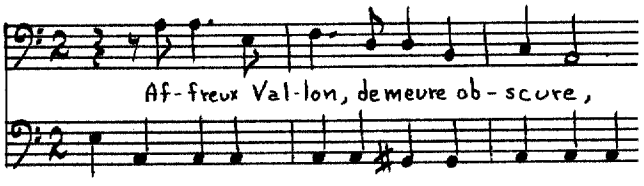
Source: BN Vm^{7} 236 (see Chauvon, Le Philosophe Amoureux, page 491).

Instrumentation: Flutes I and II, violins I and II, solo voice (A-e') and figured bass.

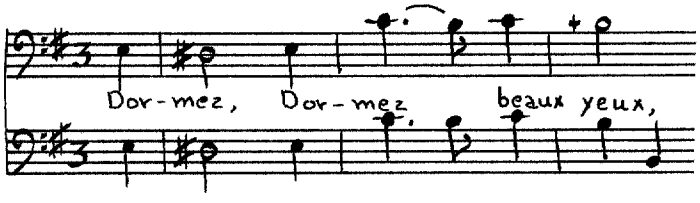
Text: Author unknown.

Themes:

[Air]:



Sommeil:



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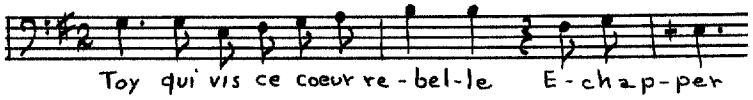
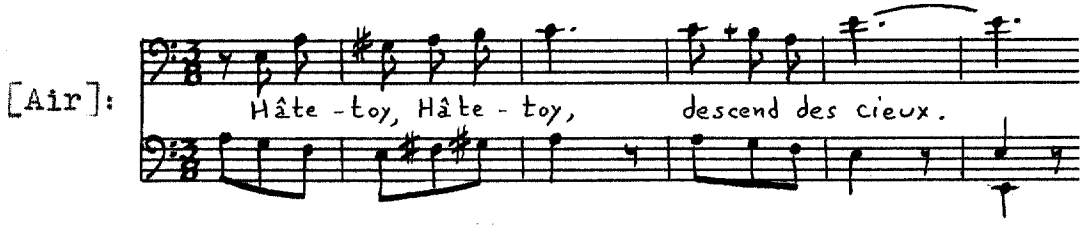




Chavray

The name Chavray was probably added to this work by a former owner.

L'Attente de l'Himen

Source: Cons. [D.1990, L'ATTENTE/ DE/ L'HIMEN,/ CANTATE/ A DEUX VOIX/ Pour Dessus et Basse-Taille/ DEDIÉE [Par Chavray][96]/ A SON ALTESSE SÉRÉNISSIME/ MONSEIGNEUR/ LE PRINCE DE CONDÉ/ Gravé par Le S^{r}. Hue./ A PARIS/ CHEZ {Madame Boivin, M^{de}. Ruë S^{t}. Honoré à la Règle D'Or./ Monsieur Le Clerc, M^{d}. Ruë du Roule à la Croix D'Or./ Mad. Hue M^{de}. Lingere Ruë S^{t}. Honoré chez M^{r}. Canelle Bonnetier/ attenant Le Palais Royalle vis a vis le Caffé du S^{r}. Dupuis./ Mademoi^{le}. Castagnery, Ruë des Prouvairs à la Musique Royale./ AVEC PRIVILEGE DU ROY.

Instrumentation: Two voices (e'-g", A-e') and figured bass.

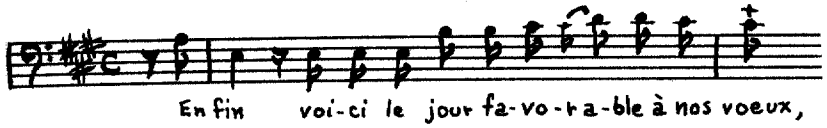
Text: **Author unknown.**

---

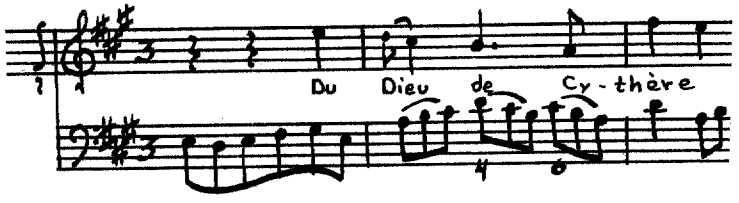
[97]Added by hand.

Themes:

Recitative:



Air:



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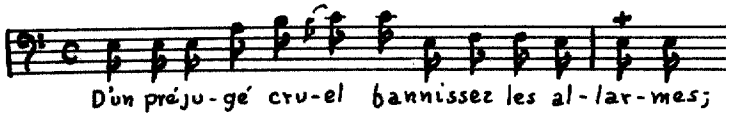
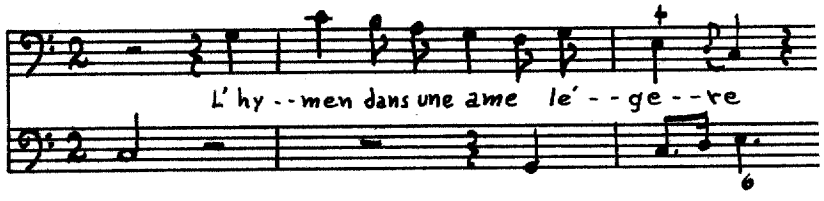
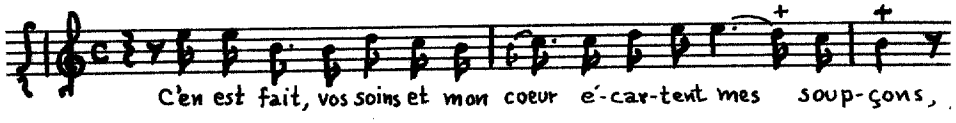


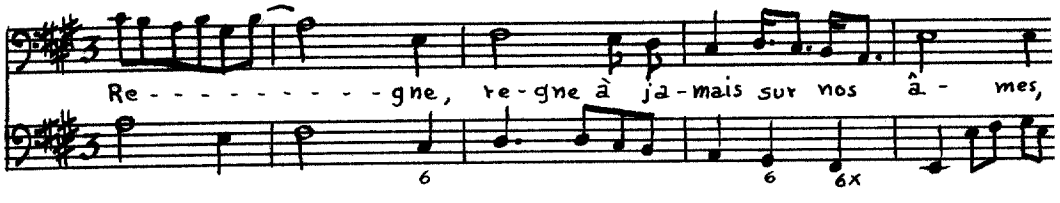
Air:



Recitative:



Duet:



Chupin de la Guitonnière

The little that is known about this composer is found on the frontispiece of one of his cantatilles, Les amants malheureux (Paris, n.d.), which identifies him as Intendant de l'Accadémie de musique de Moulins. Another cantatille, Orithie (Paris, n.d.), and a cantata, L'Impromptu du Zéle, complete the list of Chupin's extant compositions.[97]

L'Impromptu de Zéle

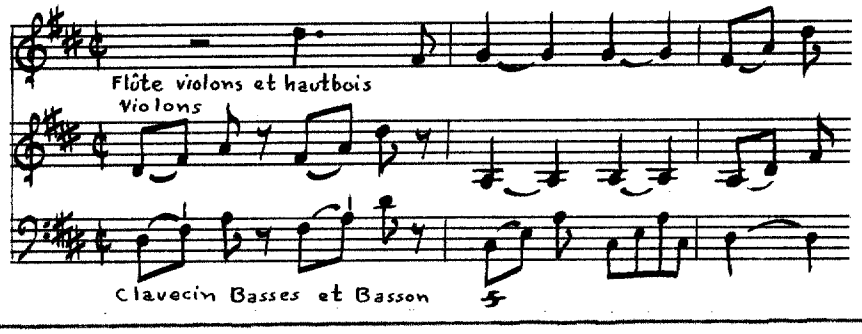
Source: Ars. M.288, L'IMPROMPTU DU ZELE/ CANTATE/ A Voix Seule avec Simphonie/ Dediée/ a Madame la Marquise de * * * * * / Par/ M^r. Chupin/ De La Guitonniere/ Gravée par P. L Charpentier/ A PARIS/ Chez L'Auteur rue S^t. Etienne des Grez chez M^r. Martin/ M^d. de Tabac à coté du College de Lizieux./ Et aux Adresses Ordinaires/ AVEC PRIVILÉGE DU ROI.

Instrumentation: Flute, oboe, violins, bassoon, solo voice (d'-g#") and figured bass (clavecin and basses).

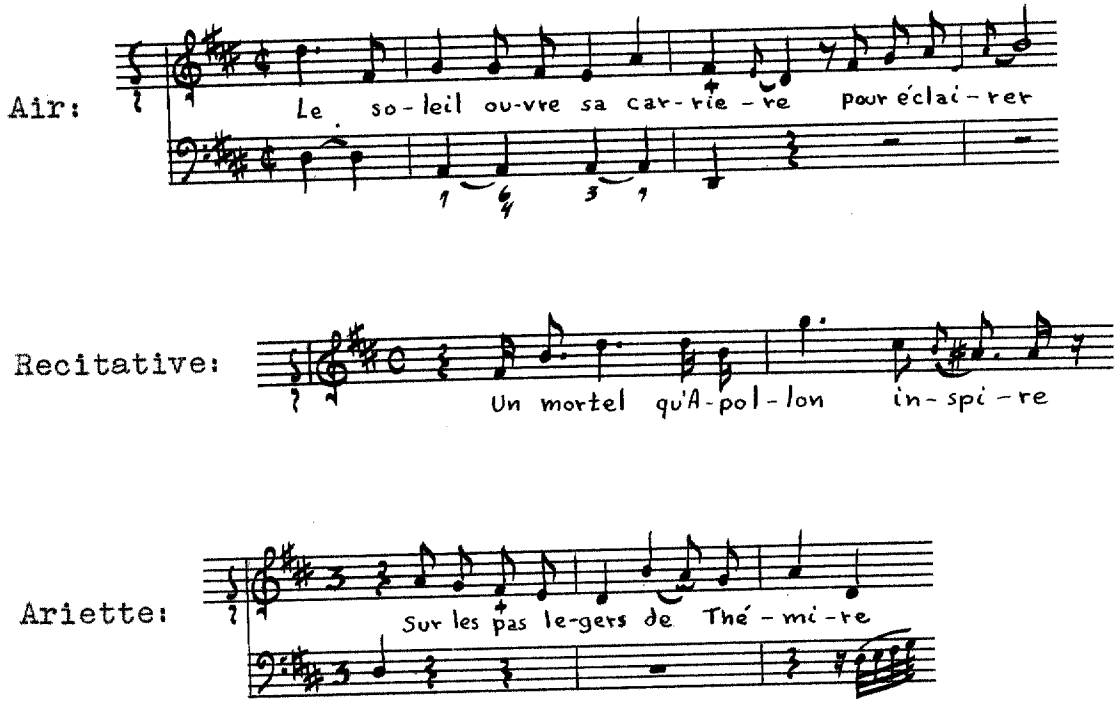
Text: **Author unknown.**

Themes:

[Prelude]:



[97]Robert Eitner, "Chupin de la Guitonniere," Quellen-Lexikon, II (Leipzig, 1898), 437.



Clérambault, Louis-Nicolas

(1676-1749)

Born into a family whose service to the Kings of France began in the reign of Louis XI (1423-1483), Clérambault studied organ and counterpoint with André Raison (?-1719), organist for the Jacobins of rue St. Jacques. Clérambault followed his teacher in this position and was, at the same time, organist of the Royal House of St. Louis at Saint Cir, as well as the parish organist at Saint Sulpice. After having heard one of his cantatas, Louis XIV (1643-1715) made Clérambault the Superintendant of the Music of Madame de Maintenon (1635-1719) and commissioned many more such works for

performance in the Royal Chamber.[98] The third book of cantatas, published the year after the King's death, is the result of this commission.[99] Although not the most prolific composer of the genre, Clérambault was considered by his contemporaries to be one of the finest composers of French cantatas.

> His cantatas made the greatest and most merited reputation for him, because none has written more purely than he.[100]

L'Amour Piqué par une Abeille[101]

Source: BN Vm^{7} 168, CANTATES/ FRANÇOISES/ A I. ET II. VOIX./ Avec SIMPHONIE, et sans SIMPHONIE./ COMPOSEES/ PAR M^{R}. CLERAMBAULT/ Organiste de la Maison Royale de S^{t}. Loüis a St Cir,/ et de l'Eglise Paroissiale de Saint Sulpice./ LIVRE PREMIER,. Prix 10.^{tt} en blanc./ A PARIS,/ CHES {L'Auteur Rüe du four proche l'hotel Imperial, fauxbourg St Germain/ Le Sr Foucault marchand Rüe St Honoré à la regle d'or/ Le S^{r} Le Clair Marchand rüe du Roule à la Croix d'or./ AVEC

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[98] François-Joseph Fétis, "Clérambault, Louis-Nicolas," Biographie Universelle, 2nd ed., II (Paris, 1873), 322.

[99] L. N. Clérambault, Cantates Françoises, Livre III (Paris, 1716), Avertissement: "The success of these cantatas when performed before the King excited an eagerness by the public to have them: I believed it necessary to profit from these moments of popularity. It is this idea that determined me to present this third work, of which I have completed only four cantatas. I hope that they will be as well received as those which preceded them."

[100] Jean-Benjamin Laborde, Essai sur la Musique, III (Paris, 1780), 406.

[101] A modern version of this cantata was published in Paris by Rouart, Lerolle & Co. in 1908.

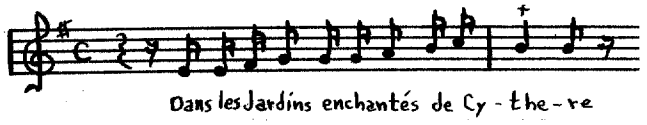
PRIVILEGE DU ROY. M.DCC.X/ On trouver aux mêmes adresses le deuxiéme livre de l'Auteur,/ Avec un Livre de Clavecin, et un Livre l'Orgue.

Instrumentation: Solo voice (d#'-a") and figured bass.

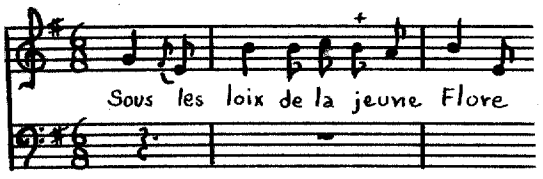
Text: Author unknown.[102]

Themes:

[Recitative]:



Air:



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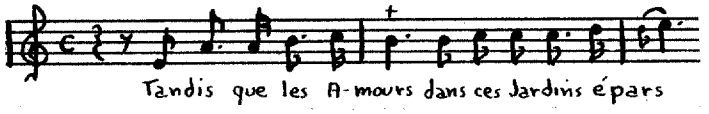
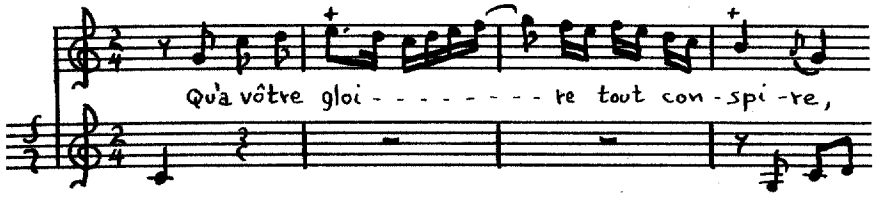


Air:



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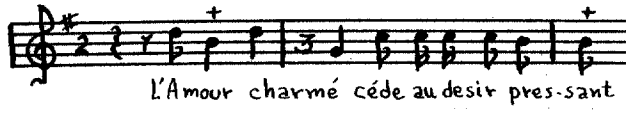
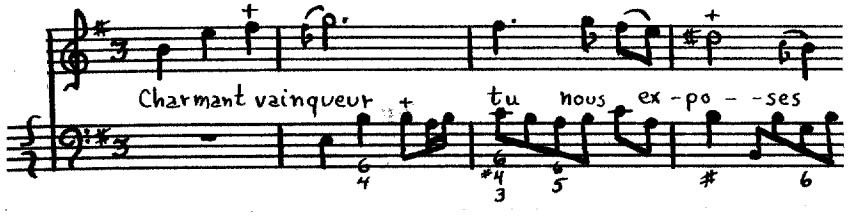
[102]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled Le Solitaire.

Recitative:



Air:



Le Jaloux

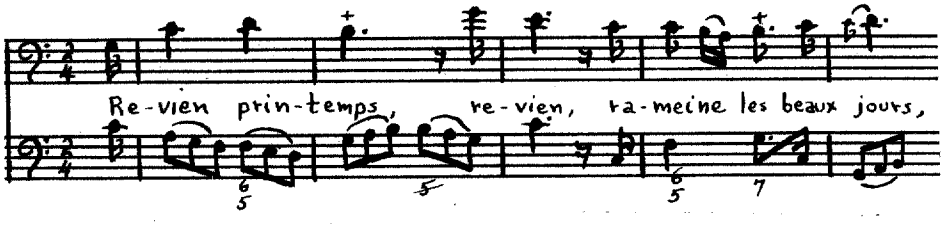
Source: BN Vm^{7} 168 (see Clérambault, Book I, page 498).

Instrumentation: [Violin], solo voice (f-b$^{b'}$) and figured bass.

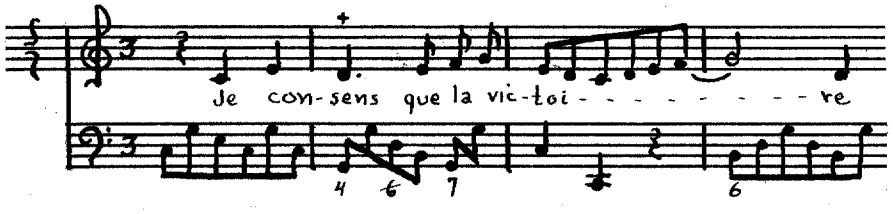
Text: Author unknown.[103]

Themes:

Air:



Air:



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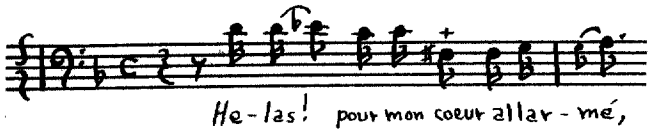
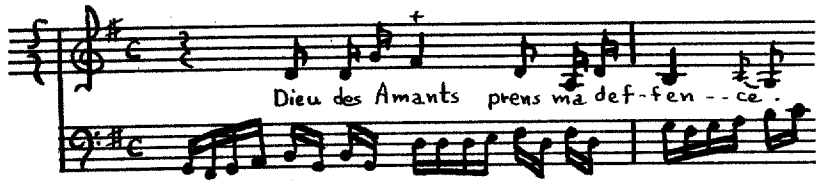
[103]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled 2me Cantate.

Recitative:



Air:



Orphée[104]

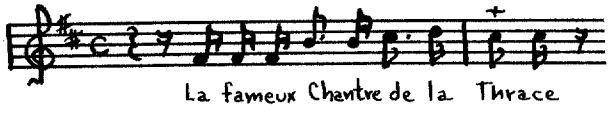
Source: BN Vm^{7} 168 (see Clérambault, Book I, page 498).

Instrumentation: Flute, violin, solo voice (d'-g") and figured bass.

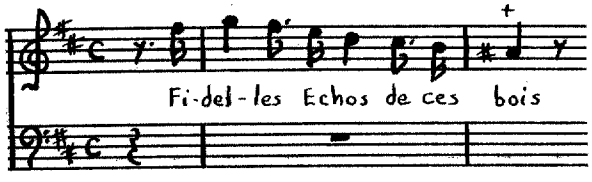
Text: Author unknown.[105]

Themes:

Recitative:



Air:



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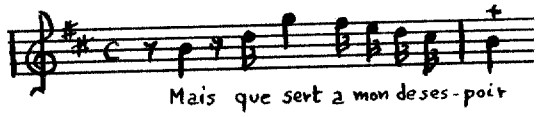
[104]A modern version of this cantata, realized by Charles Bordes, was published in Paris by the Schola Cantorum (n.d.).

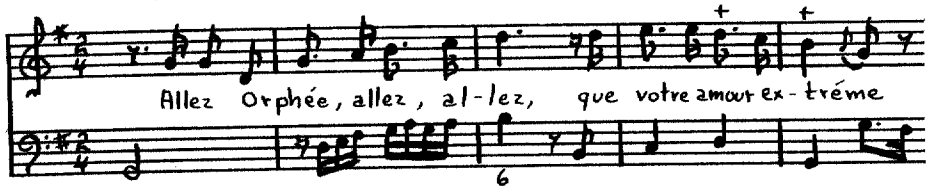
[105]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled Parodie d'Orphée.

Recitative:

Recitative:

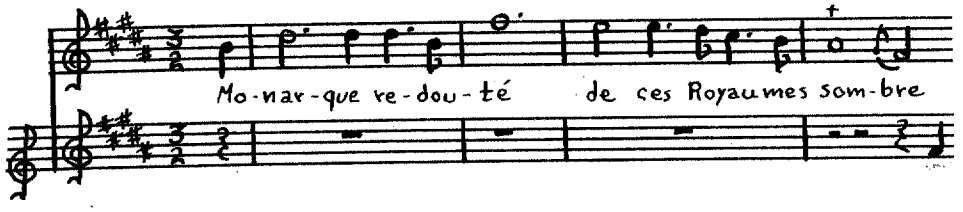


Air:

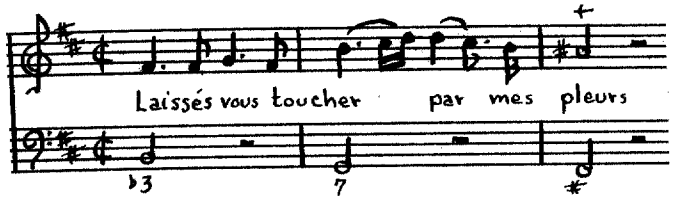


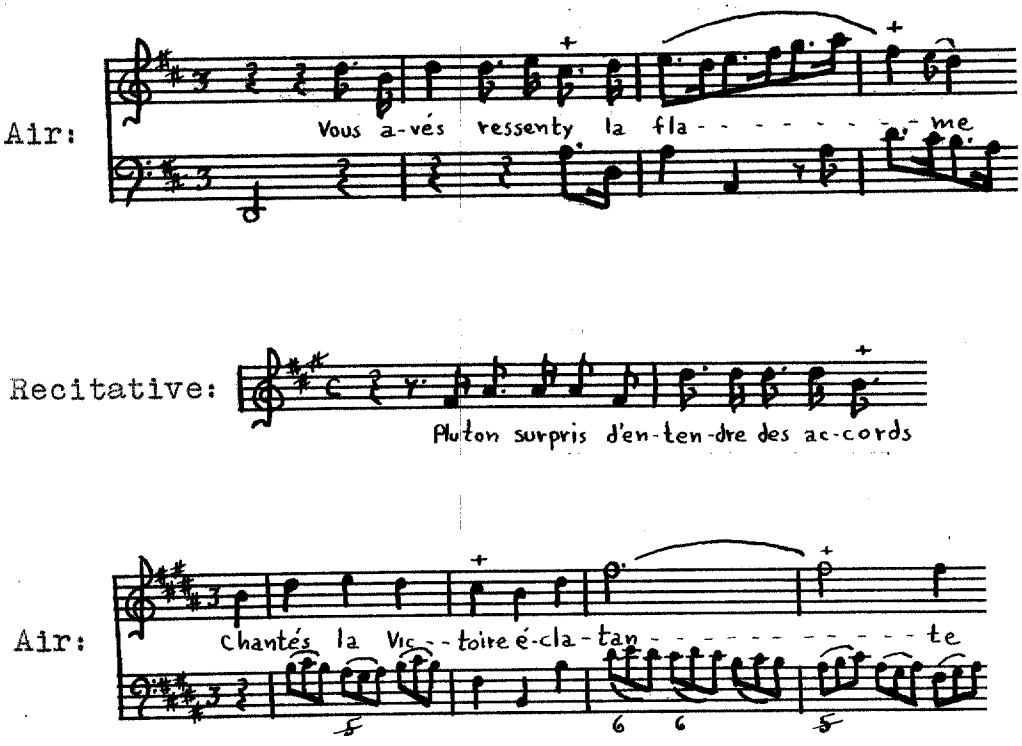
Recitative:

Air:



Air:





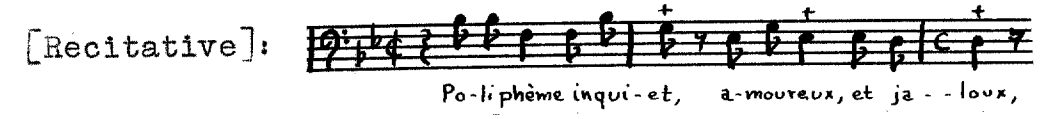
Polipheme

Source: BN Vm^{7} 168 (see Clérambault, Book I, page 498).

Instrumentation: Flute, violin, solo voice (G-e$^{b'}$) and figured bass.

Text: Author unknown.[106]

Themes:



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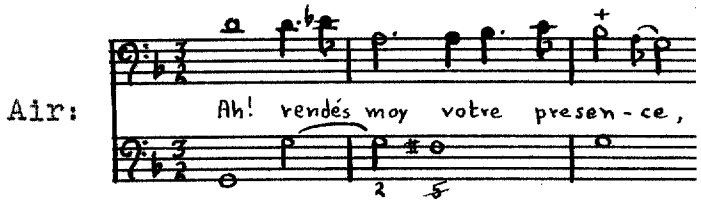
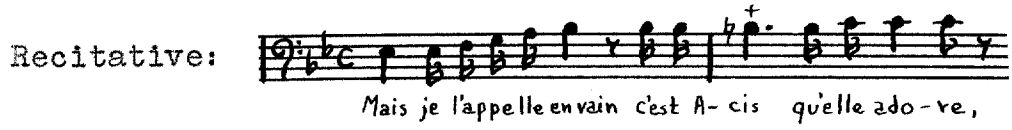
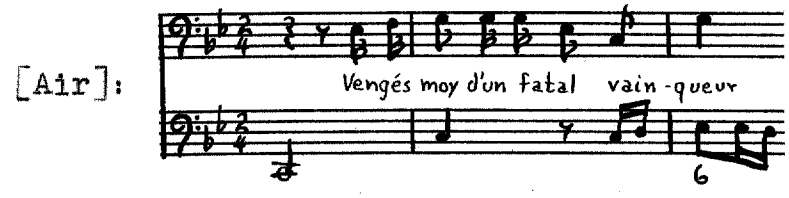
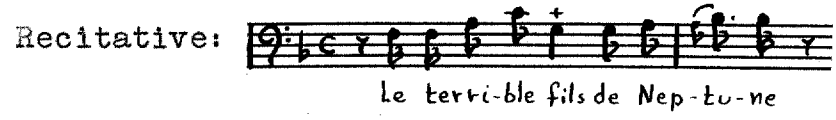
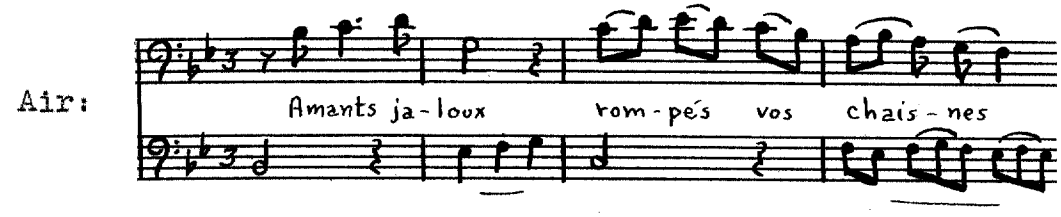
[106]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled Remords Calmé.











Médee[107]

Source: BN Vm^{7} 168 (see Clérambault, Book I, page 498).

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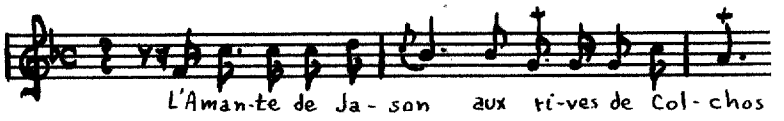
[107] A modern version of this cantata, realized and reduced for piano and voice after Marguerite Champion, was published in Paris by Sénart in 1929.

Instrumentation: Flute, violin, solo voice (d'-a") and figured bass (viol).

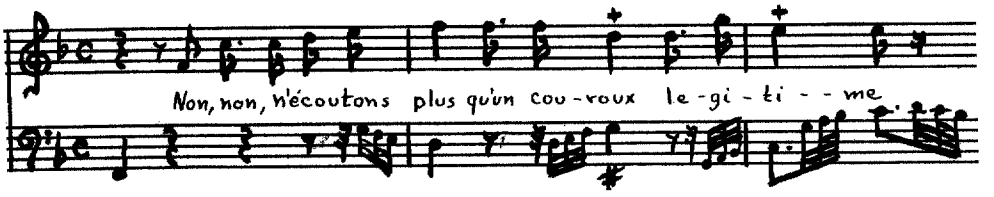
Text: Author unknown.[108]

Themes:

Recitative:



[Air]:



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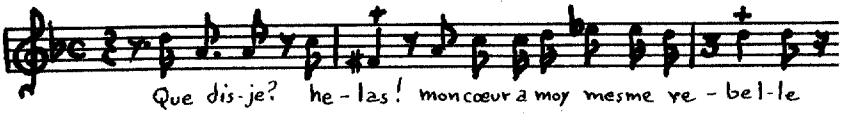
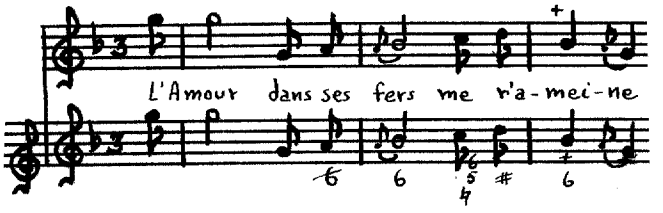
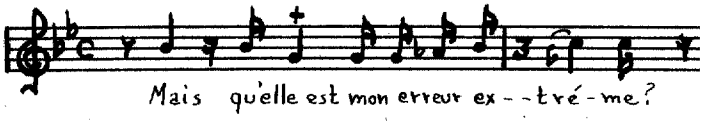


Air:



Recitative:



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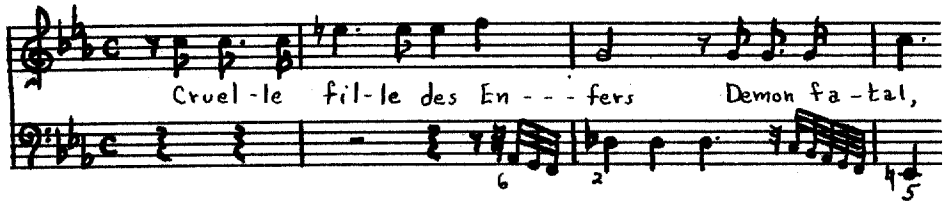
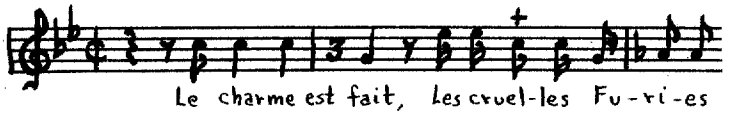
[108]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled Le Mondaine Penitente.

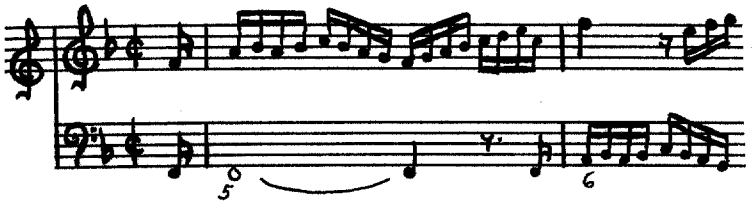
Evocation:



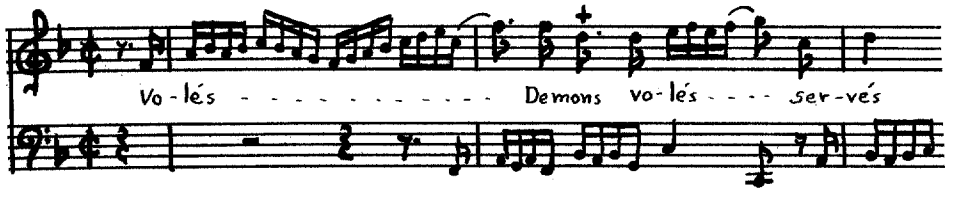
Recitative:



Prelude:



Air:



L'Amour et Baccus

Source: BN Vm^{7} 168 (see Clérambault, Book I, page 498).

Instrumentation: Two voices (e'-d", F$^{\#}$-e') and figured bass.

Text: Author unknown.[109]

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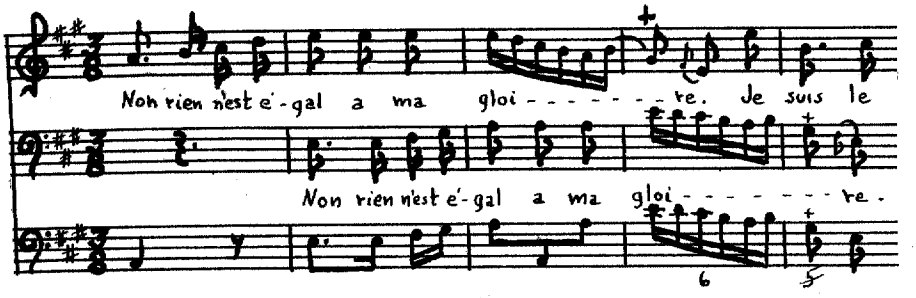
[109]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled Dialogue Spirituel.

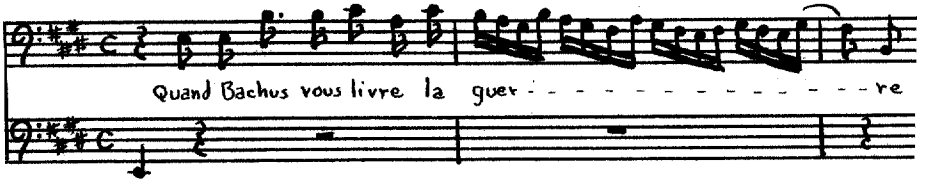
Themes:

Duo:

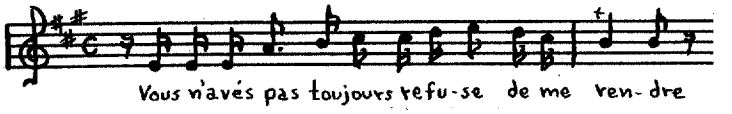


Recitative:

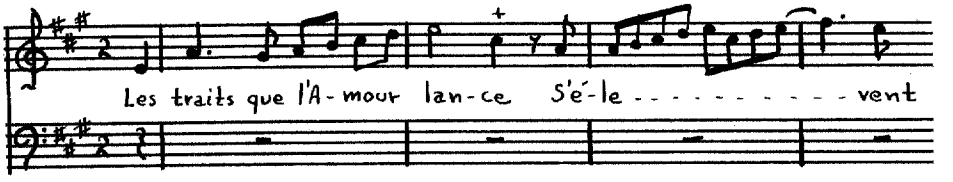
Air:



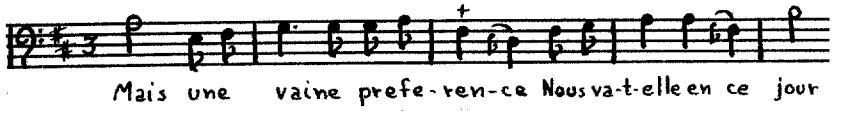
Recitative:

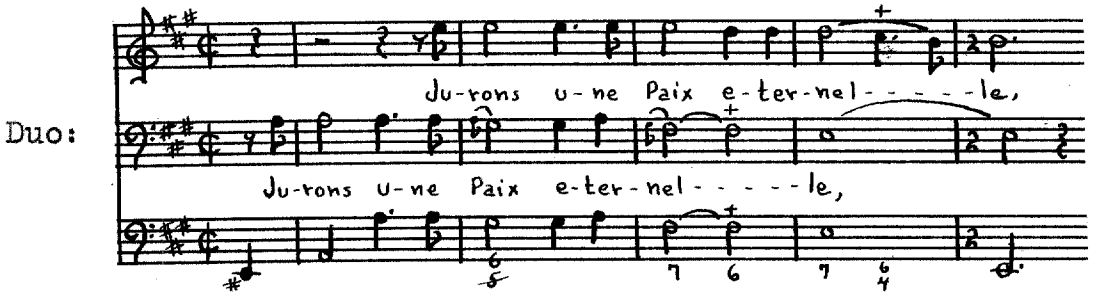


Air:



[Recitative]:





Alphée et Arethuse[110]

Source: BN Vm^{7} 169, CANTATES FRANÇOISES/ Mellées de Simphonies/ Dediées/ A Son Altesse Electoralle/ Monseigneur/ LE DUC DE BAVIERE./ Par Mr Clerambault./ Organiste de la Maison Royale de St Loüis a St Cir,/ Et de l'Eglise Paroissiale de Saint Sulpice,/ LIVRE IIeme/ Prix 10.^{tt} en blanc./ SE VEND À PARIS./ Chez l'Autheur, rue du four proche l'hôtel Imperial fauxbourg St Germain/ et chez le Sr Foucault Marchand rüe S^{t} honoré a la regle d'or/ et chez le S^{r} le Clair Marchand rue du Roule à la Croix d'or./ Avec Privilege du. Roi./ 1713/ On trouve aux mêmes adresses le Ier Livre/ de Cantates de l'Auteur, avec un Livre de/ Clavecin, et un Livre d'Orgue.

Instrumentation: Flute, solo voice (d'-g") and figured bass (viol).

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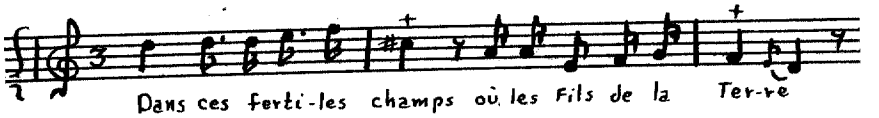
[110]A modern version of this cantata, realized by Gabriel Grovlez, remains in manuscript in the collection of the Conservatory (autograph, 1901). (See Cons. [L.10286).

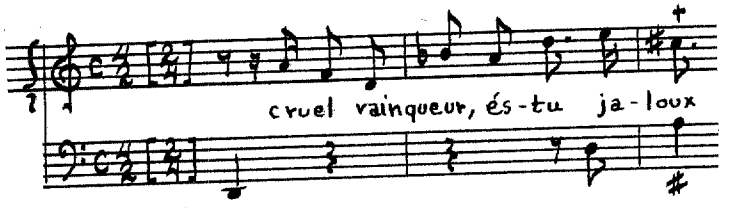
Text: Author unknown.[111]

Themes:

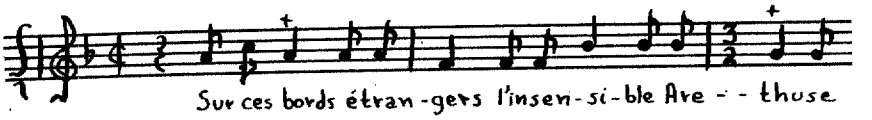
[Recitative]:



Air:



Recitative:



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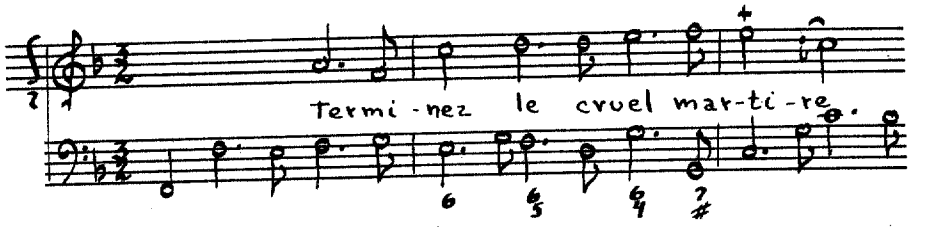
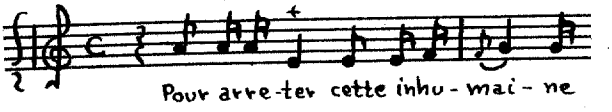


Recitative:



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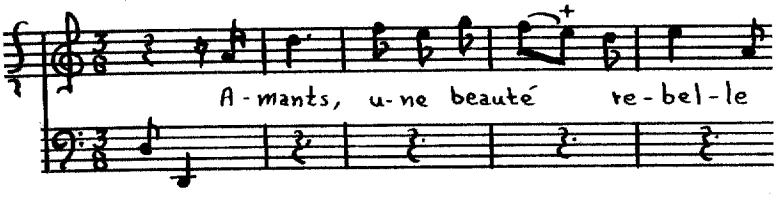
[111]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled Triomphe du Saint Amour.

Air:



Leandre et Hero[112]

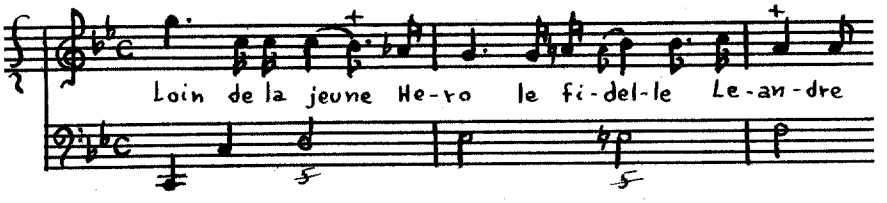
Source: BN Vm^{7} 169 (see Clérambault, Book II, page 508).

Instrumentation: Flutes, violins, viol, solo voice (d'-g") and figured bass (contra bass).

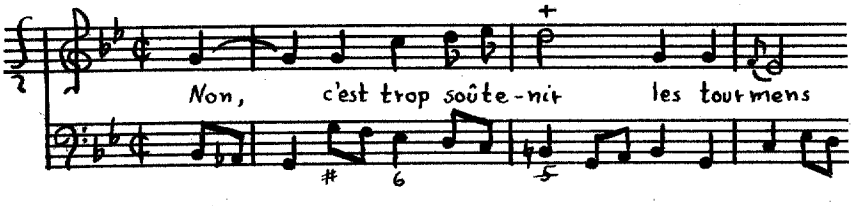
Text: Author unknown.[113]

Themes:

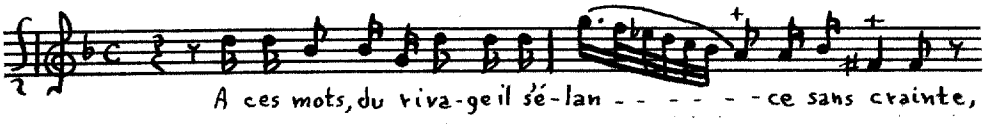
[Air]:



Air:



Recitative:



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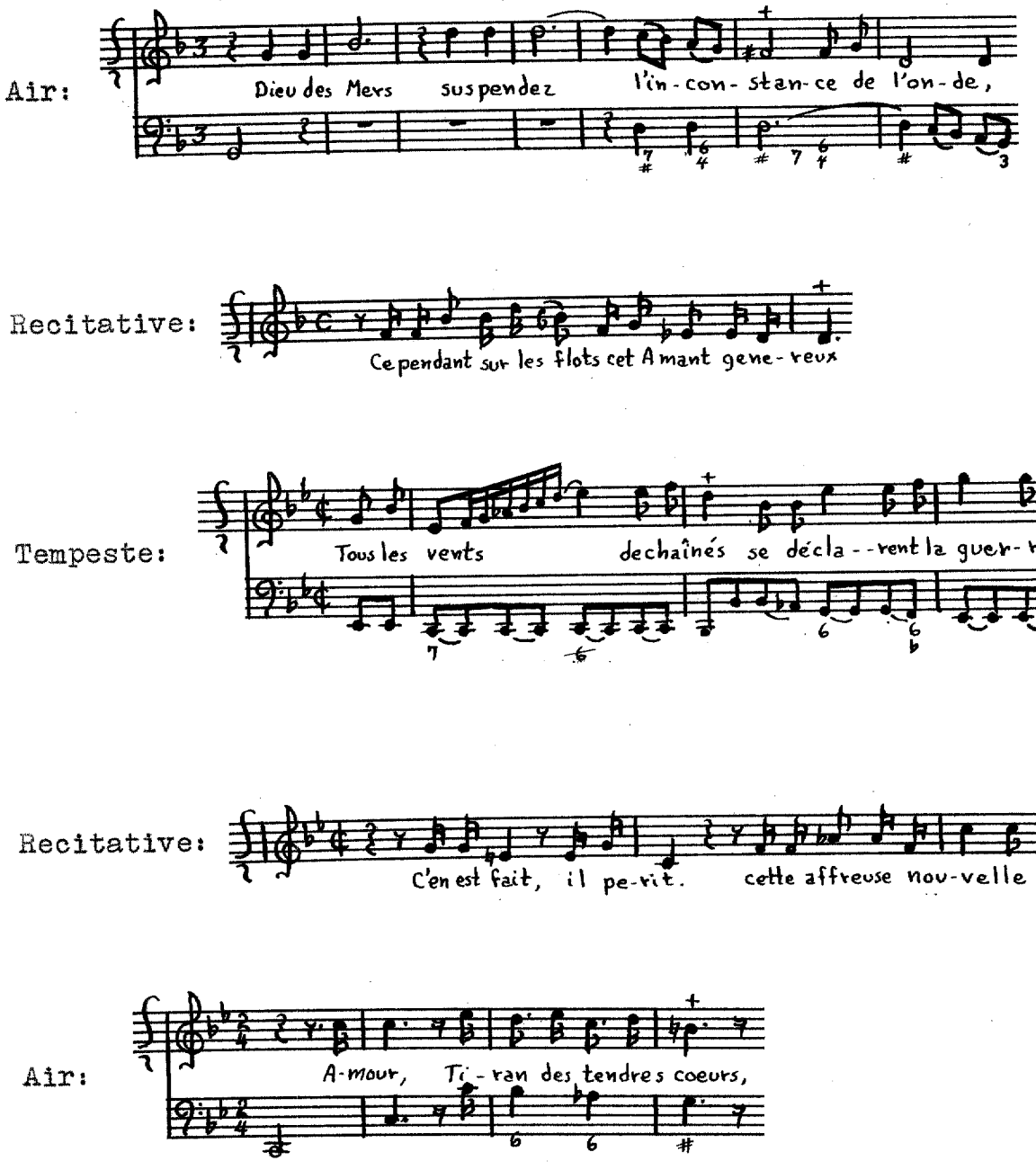
[112]A modern version of this cantata was published by Rouart in Paris. Cited in Répertoire Analytique de la Musique Française des origines à nos jours (Paris, n.d.), p. 216.

[113]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled Retour d'un pécheur.



La Musette

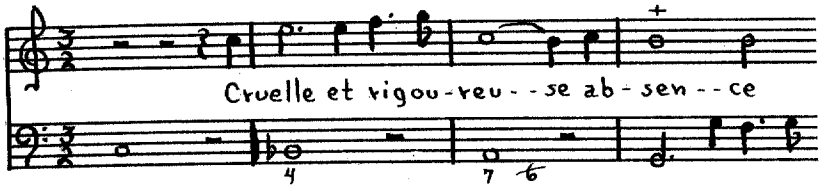
Source: BN Vm^{7} 169 (see Clérambault, Book II, page 508).

Instrumentation: Musette, solo voice (d'-g") and figured bass.

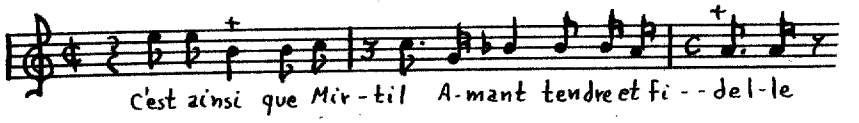
Text: Author unknown.[114]

Themes:

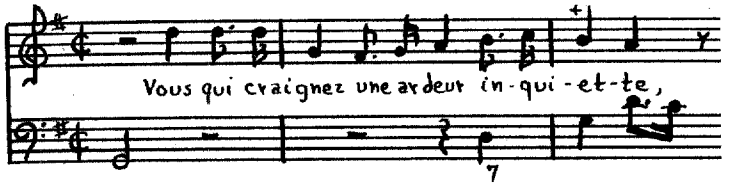
Ariette:



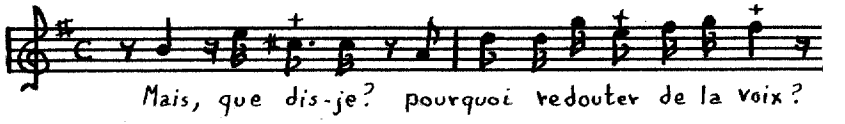
Recitative:



Air:



Recitative:



Air:

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[114]Manuscript Cons. [D.14883 contains the music of this cantata with a sacred text, entitled Adieu au Monde.

Pirame et Tisbé

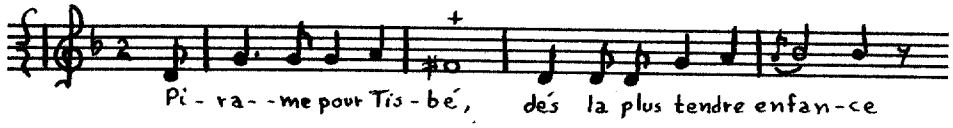
Source: BN Vm^{7} 169 (see Clérambault, Book II, page 508).

Instrumentation: Flutes, violins, solo voice (f$^{\#}$-b') and figured bass.

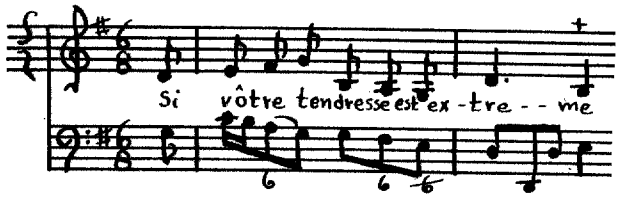
Text: Author unknown.

Themes:

Recitative:



Air:



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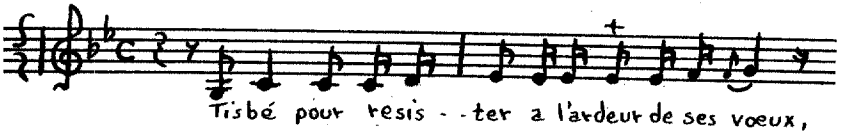
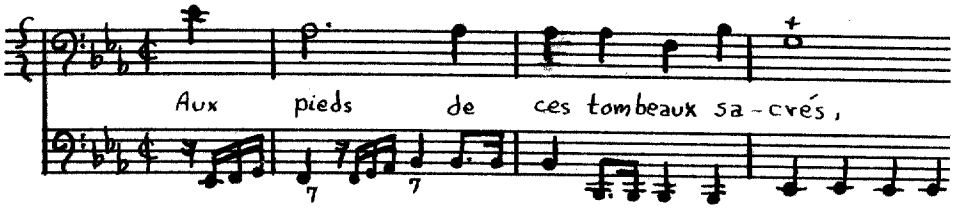
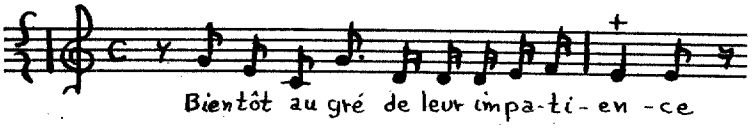
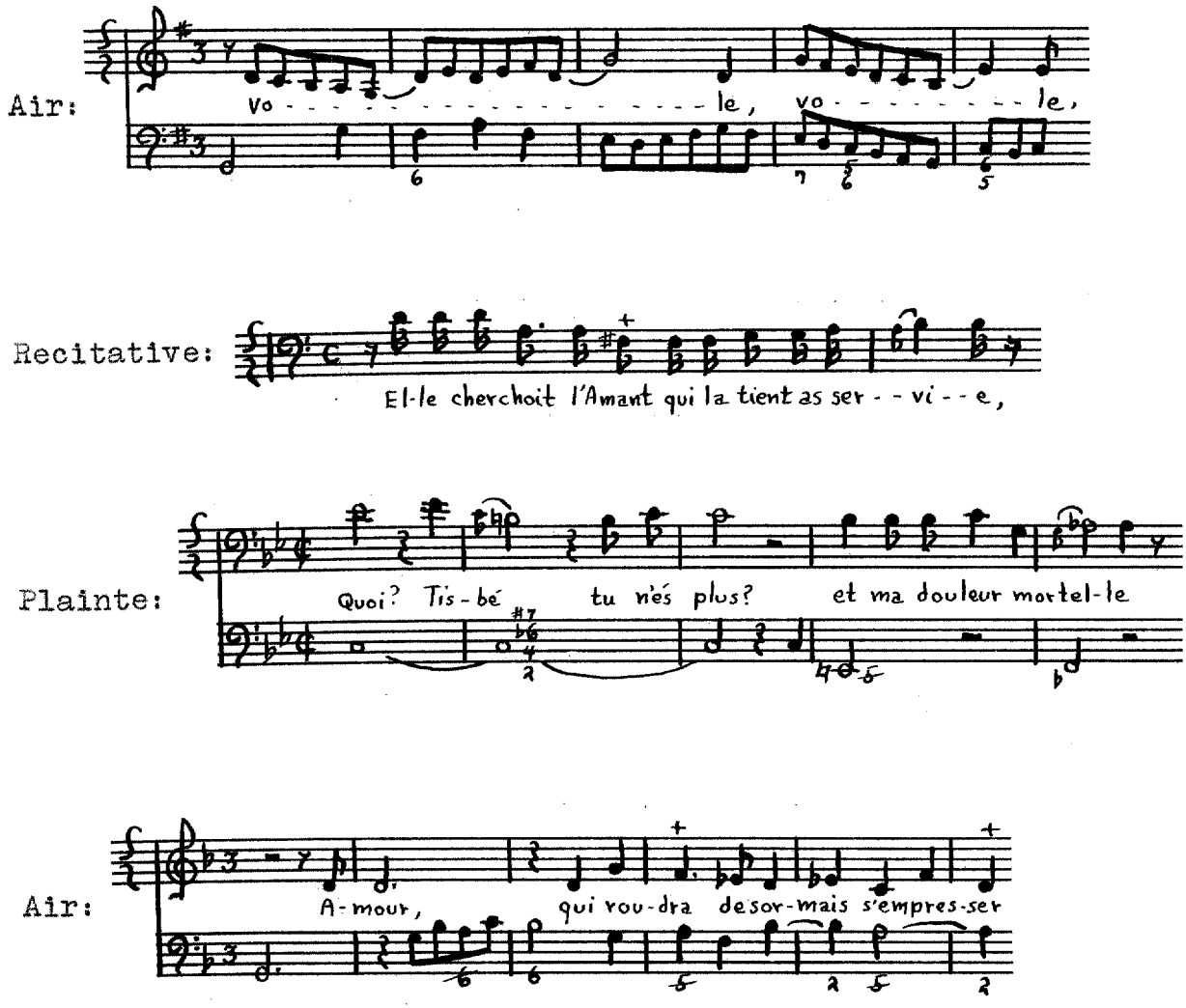


Air:



Recitative:





Pigmalion

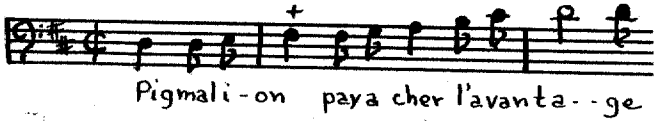
Source: BN Vm^{7} 169 (see Clérambault, Book II, page 508).

Instrumentation: Flutes, violins, solo voice (F$^{\#}$-e') and figured bass.

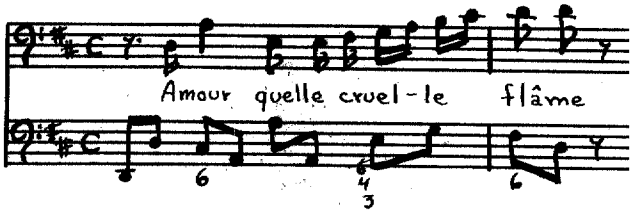
Text: Author unknown.

Themes:

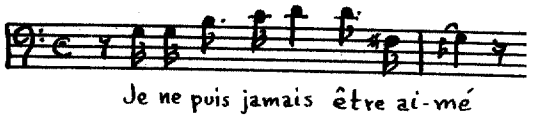
Recitative:



Air:



Recitative:



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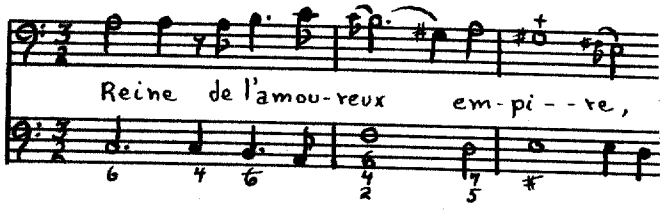

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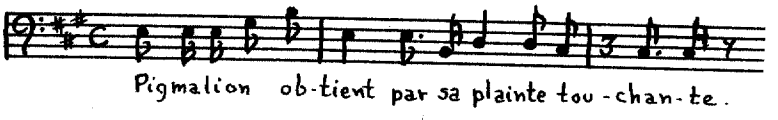

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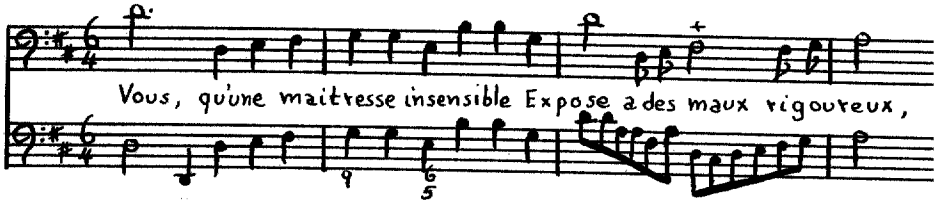


Le Triomphe de la Paix

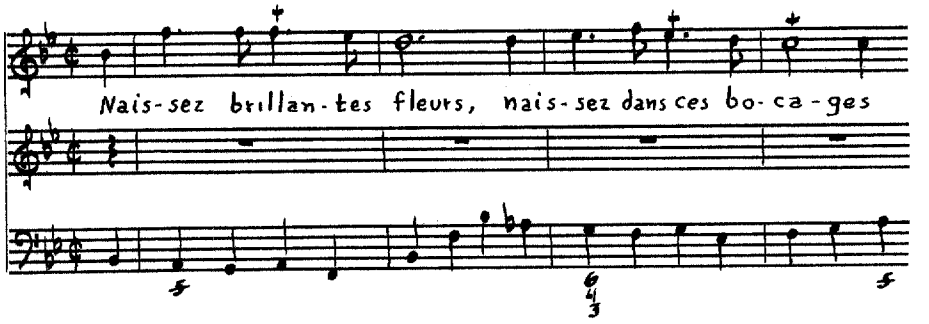
Source: BN Vm^{7} 169 (see Clérambault, Book II, page 508).

Instrumentation: Three voices (d'-g", d'-g" and G-e$^{b'}$) and figured bass.

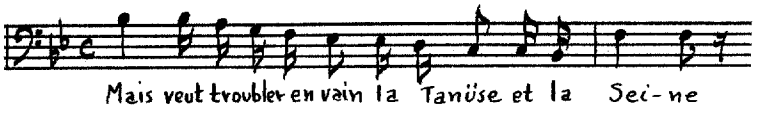
Text: **Author unknown.**

Themes:

Duo:

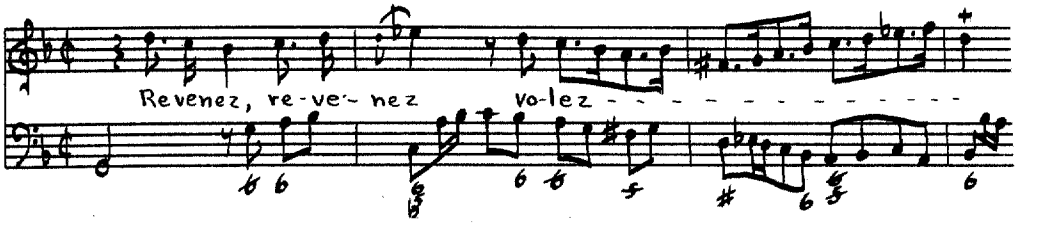


Recitative:

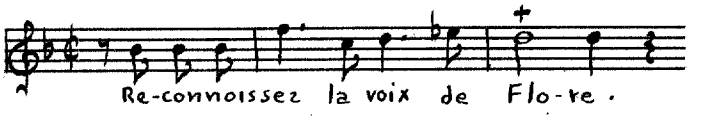


[Trio]:

Air:

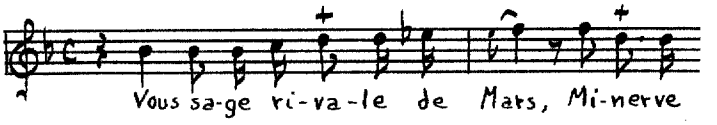


Recitative:

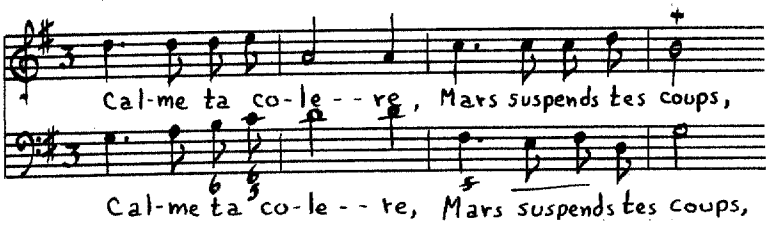


(Reprise of previous air)

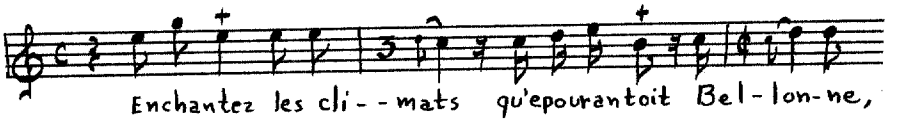
Recitative:



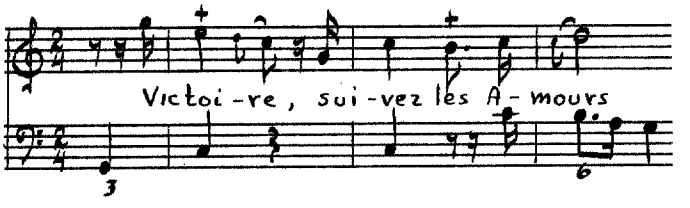
Duo:



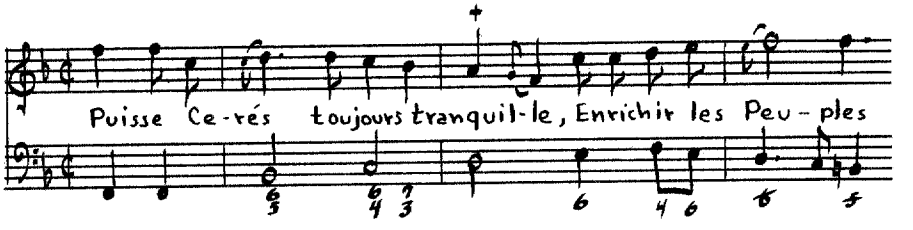
Recitative:



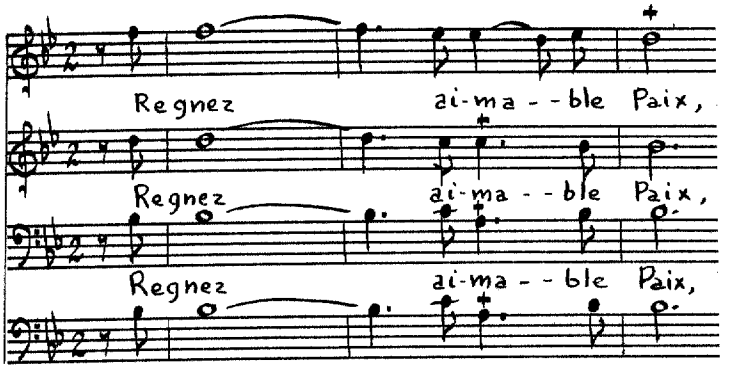
Air:



Air:



Trio:



Apollon, Cantatte Sur la Paix

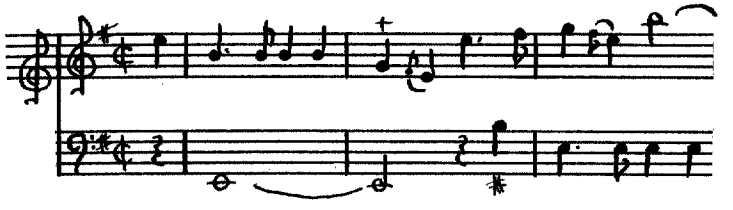
Source: BN Vm^{7} 170, CANTATES/ FRANÇOISES/ Melées de Simphonies;/ PAR M^{R}. CLERAMBAULT/ Organiste/ De la Maison Royale de S^{t}. Loüis a/ S^{t}. Cir: et de l'Eglise paroissiale de St Sulpice./ LIVRE IIIe./ SE VEND À PARIS/ Chez { L Auteur, rüe du four proche l'hôtel Imperial fauxbourg S^{t}. Germain./ Le S^{r}. Foucault M^{d}. rüe S^{t}. Honoré a la regle d'or./ AVEC PRIVILÉGE DU ROY/ M.DCC.XVI.--Prix, 8.^{tt} en blanc.

Instrumentation: Flutes, violin, solo voice (d'-g") and figured bass (viol).

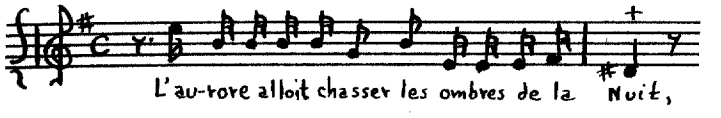
Text: **Author unknown.**

Themes:

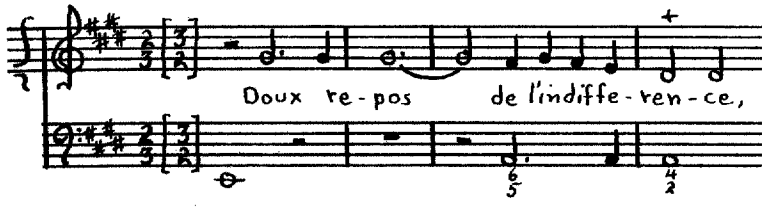
[Prelude]:

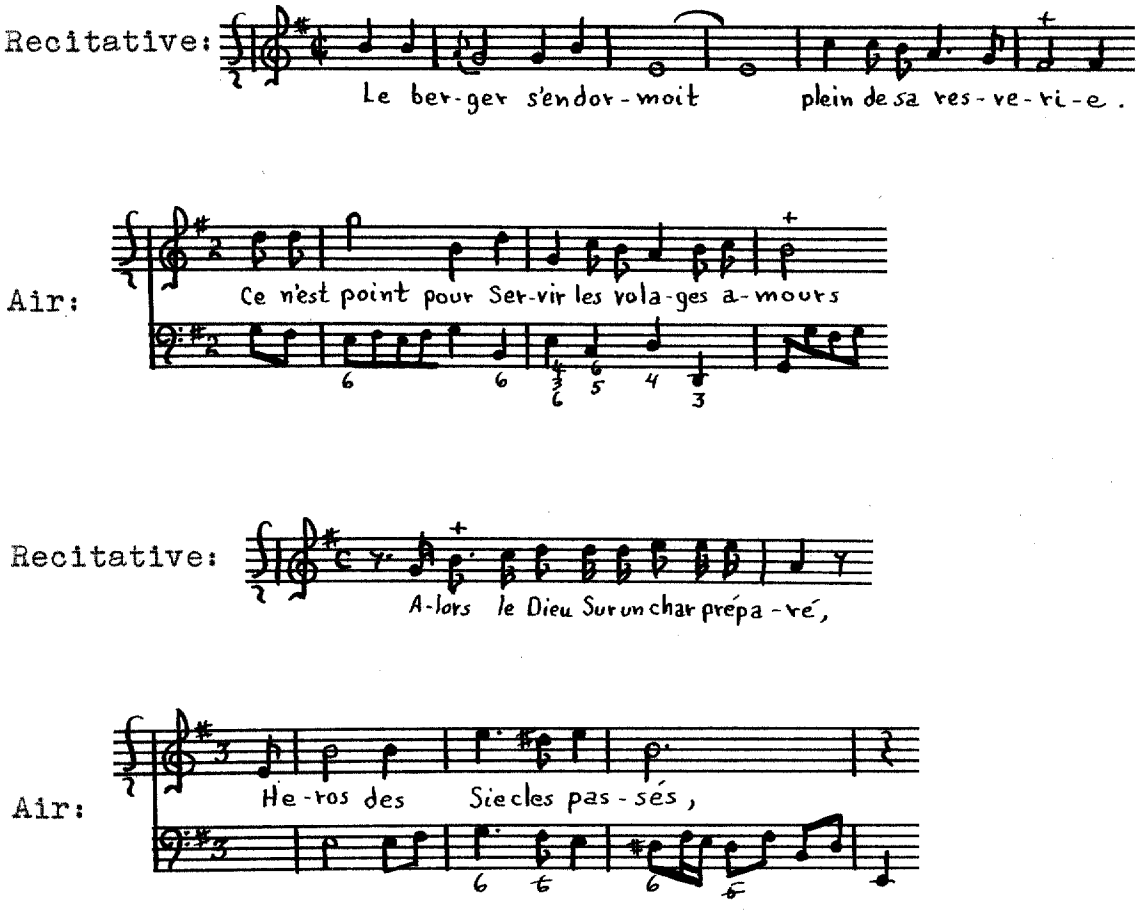


Recitative:



Air:





Zephire et Flore

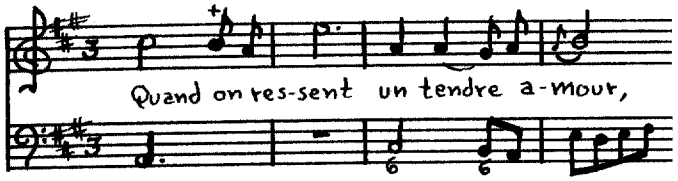
Source: BN Vm^{7} 170 (see Clérambault, Book III, page 518).

Instrumentation: Flute, solo voice (e'-g") and figured bass (viol).

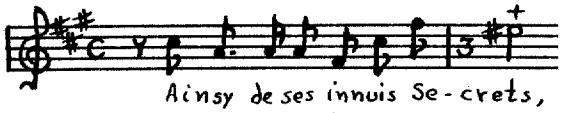
Text: **Author unknown.**

Themes:

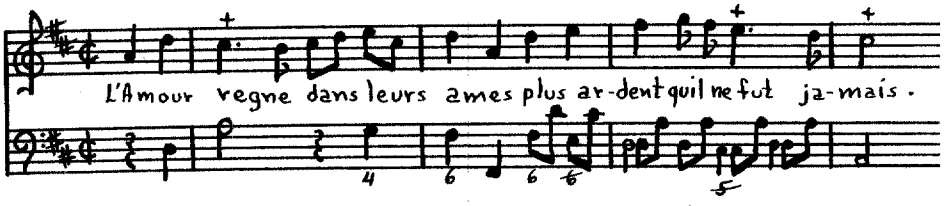
Air:



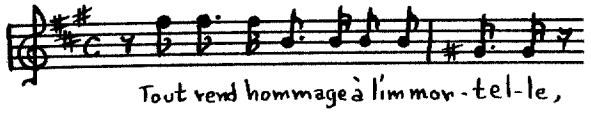
Recitative:



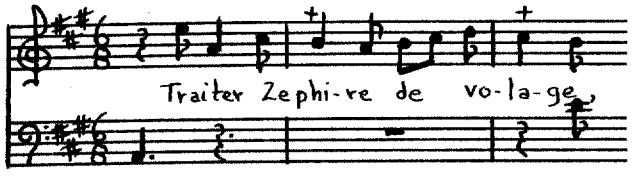
Air:



Recitative:



Air:



L'Isle de Délos

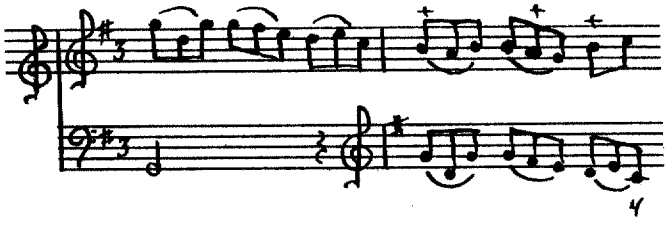
Source: BN Vm^7 170 (see Clérambault, Book III, page 518).

Instrumentation: Flutes, violins, solo voice (d'-g") and figured bass.

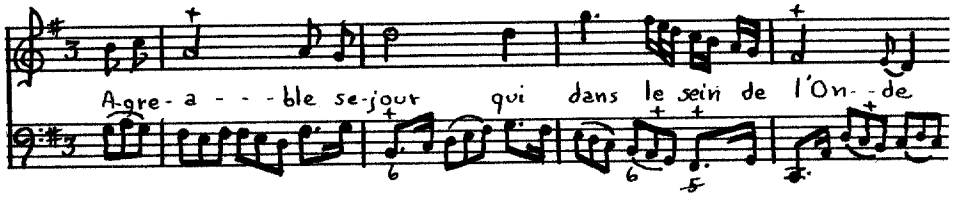
Text: M^r. Danchet.

Themes:

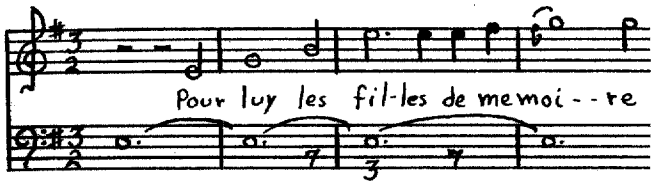
Prelude:



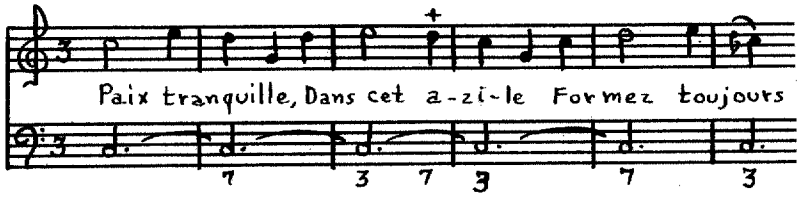
[Ariette]:



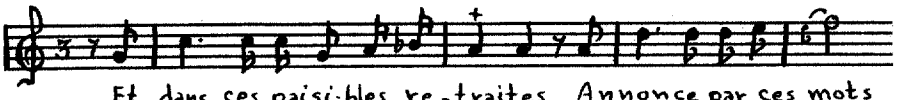
Air:



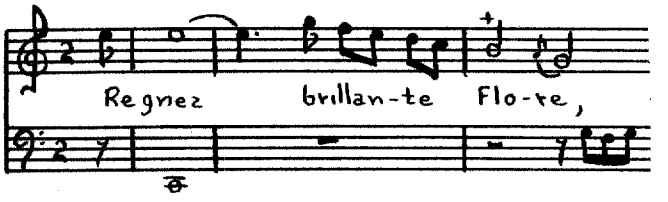
Air de Musette:



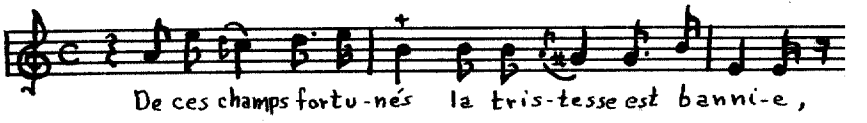
Recitative:



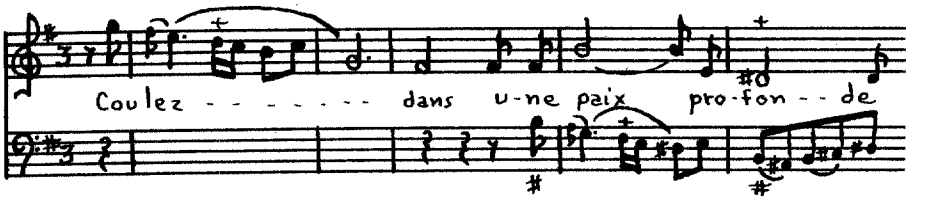
Air:



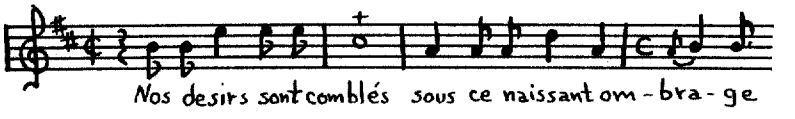
Recitative:



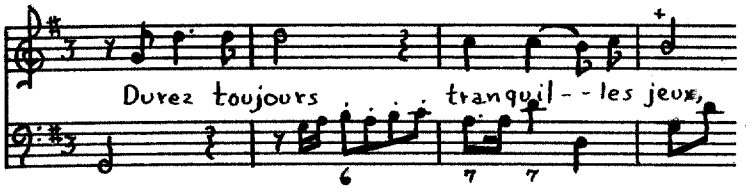
Air:



Recitative:



Air:



La Mort d'Hercule

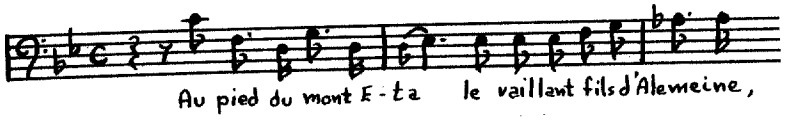
Source: BN Vm^{7} 170 (see Clérambault, Book III, page 518).

Instrumentation: Violins, solo voice (G-e$^{b'}$) and figured bass.

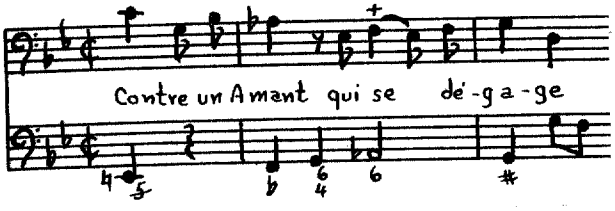
Text: **Author unknown.**

Themes:

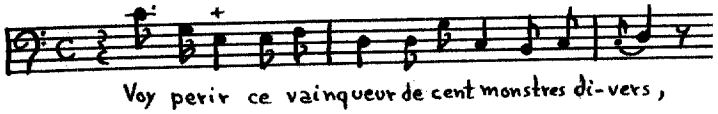
Recitative:



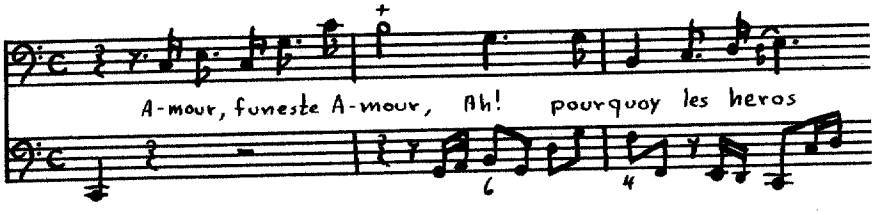
Air:



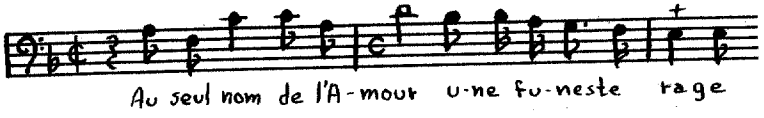
Recitative:

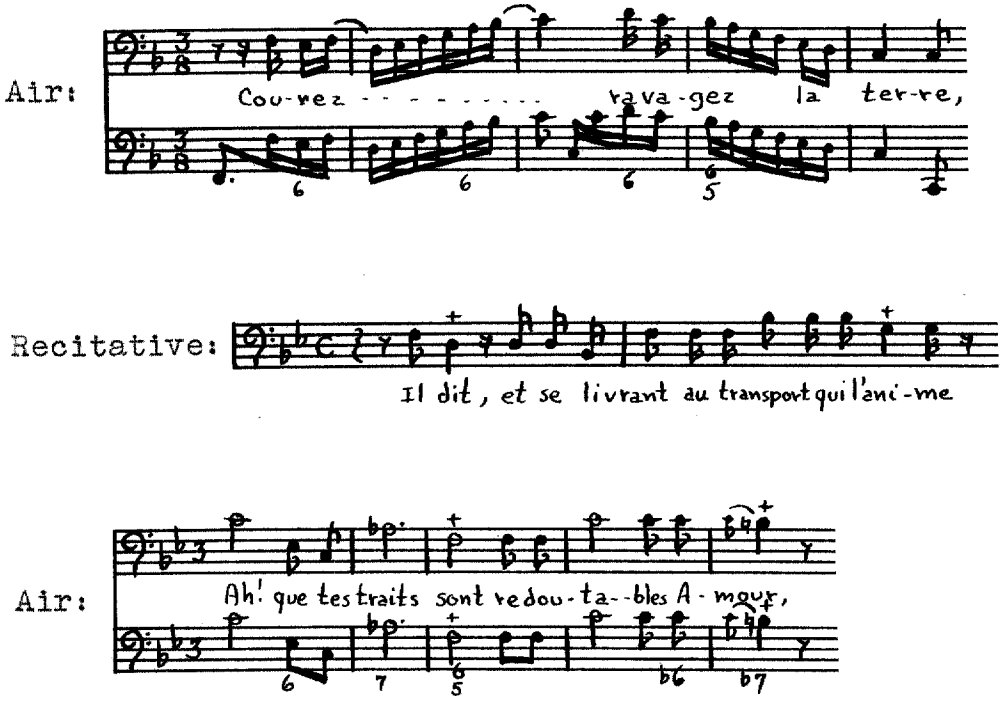


Air:



Recitative:





L'Amour Gueri Par L'Amour

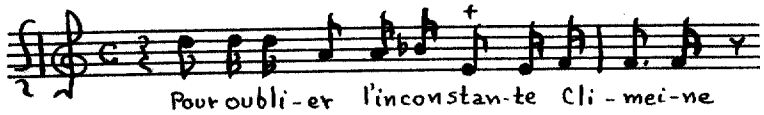
Source: BN Vm^{7} 176, CANTATES/ FRANÇOISES/ Mellées de Simphonies; Dediées/ a Monseigneur le Maréchal/ de VILLEROY./ Composées par/ Mr. CLERAMBAULT/ Organiste/ de la Maison Royal de St. Louis a St. Cir, de l'Eglise/ Paroissiale de St. Sulpice et des R.P.Jacobins de la rüe St. Jacues/ LIVRE IVe./ Prix 6.tt en blanc./ Se vend à Paris/ Chez {L'Auteur, rüe du four proche l'hôtel Imperial fauxbourg St. Germain./ M. Foucault Mde rüe St. Honoré a la regle d'or./ AVEC PRIVILEGE DU ROY./ M.DCC.XX Gravé par Chevillard.

Instrumentation: Flute, violins, solo voice (d'-g") and figured bass.

Text: Mr. Thibault.

Themes:

Recitative:



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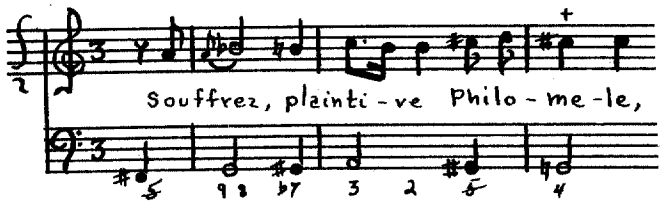
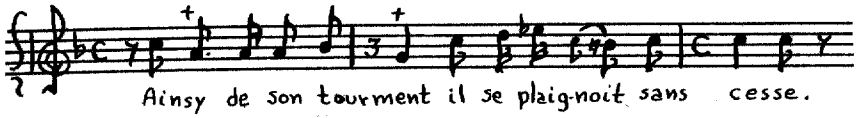
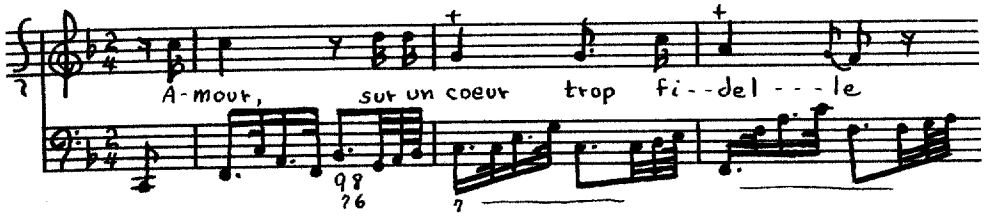


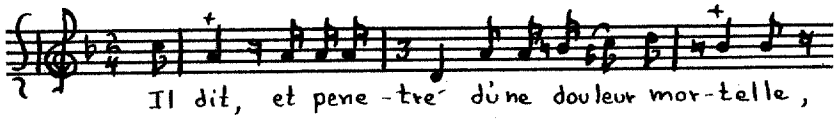
Recitative:



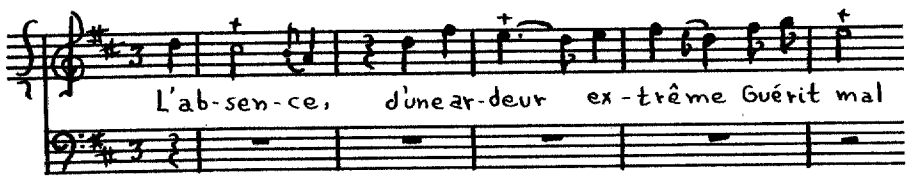
Air:



Recitative:



Air:



Apollon et Doris

Source: BN Vm^{7} 176 (see Clérambault, Book IV, page 524).

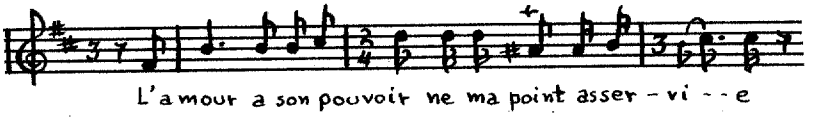
Instrumentation: Two voices (f$^{\#}$-b', e'-g$^{\#}$") and figured bass.

Text: **Author unknown.**

Themes:

Recitative:

Recitative:



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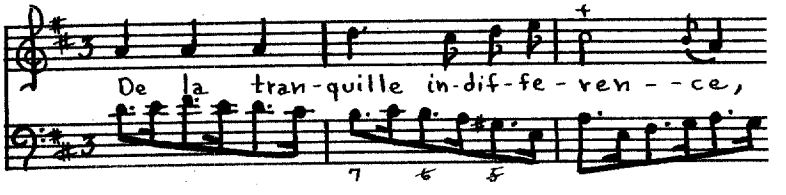

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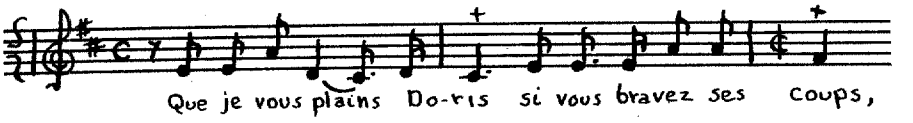
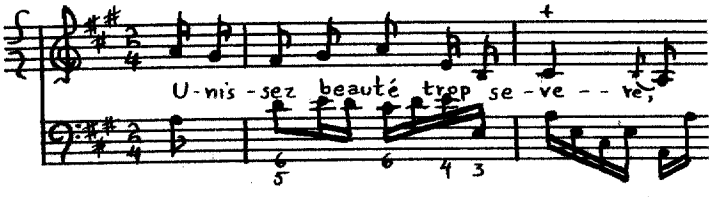
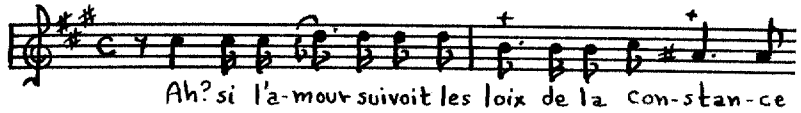


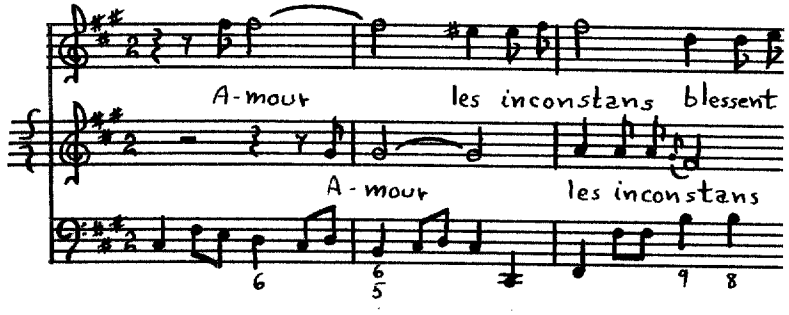
Air:



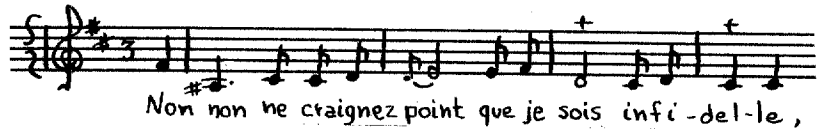
Recitative:



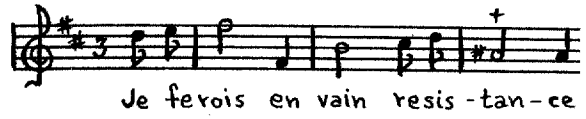
Duo:



[Recitative]:



[Recitative]:



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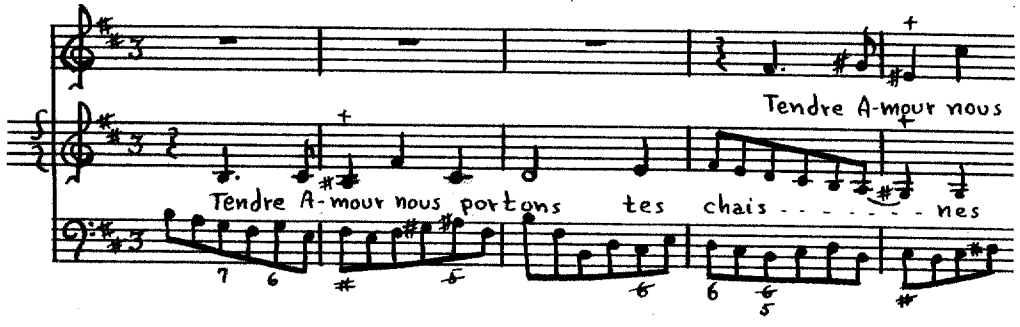


Clitie

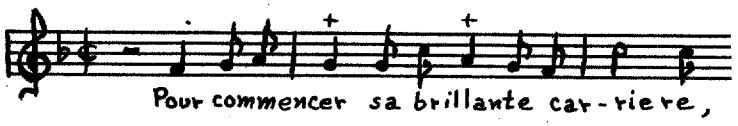
Source: BN Vm^{7} 183, CANTATES/ FRANÇOISES,/ Meslées de Simphonies./ DEDIÉES/ A LA REINE./ Composée,/ PAR Mr. CIERAMBAULT/ Organiste de la Maison Royale de St. Loüis a St. Cir,/ Et de l'Eglise Paroissiale de Saint Sulpice./ LIVRE Vème./ Prix cinq Livres/ En Blanc./ SE VEND A PARIS./ Chez {L'Autheur, rue du four proche l'Hôtel Imperial faubourg St. Germain/ Le Sr. Boivin Marchand, rue St. Honoré a la regle d'Or./ Avec Privilege du Roy. 1726./ Gravée par L. Hüe.

Instrumentation: Solo voice (e'-g") and figured bass (viol).

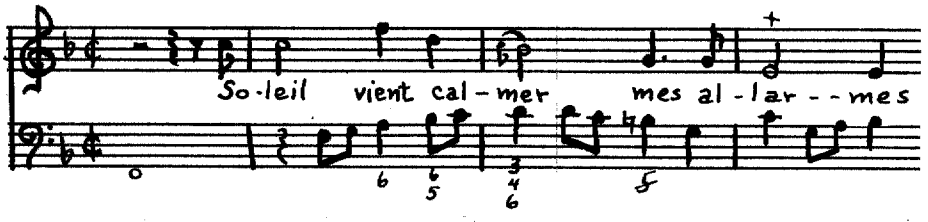
Text: **Author unknown.**

Themes:

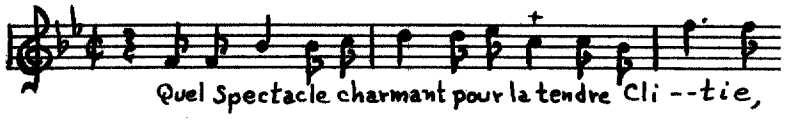
Recitative:



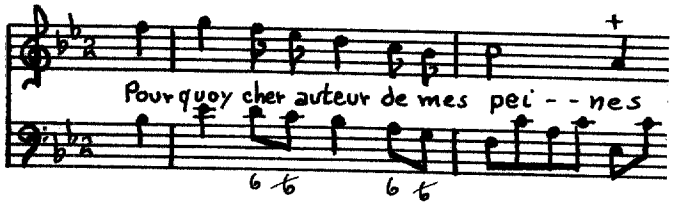
Air:



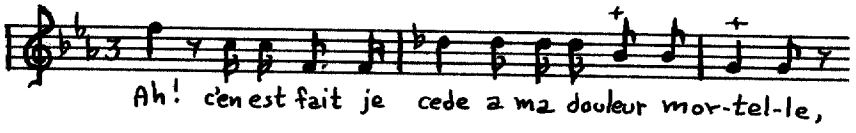
Recitative:



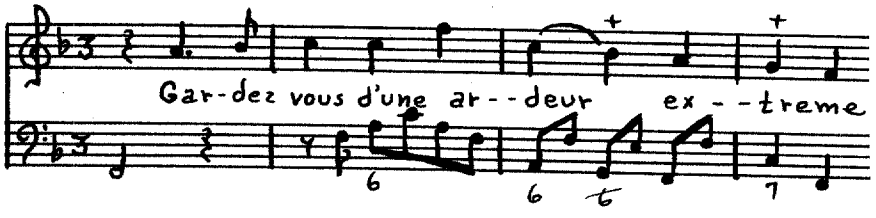
Air:



Recitative:



Air:



Les Forges de Vulcain

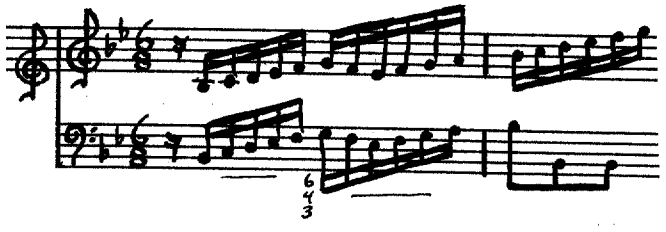
Source: BN Vm^{7} 183 (see Clérambault, Book V, page 528).

Instrumentation: Violins I and II, solo voice (G-e') and figured bass.

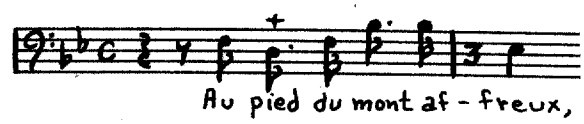
Text: **Author unknown.**

Themes:

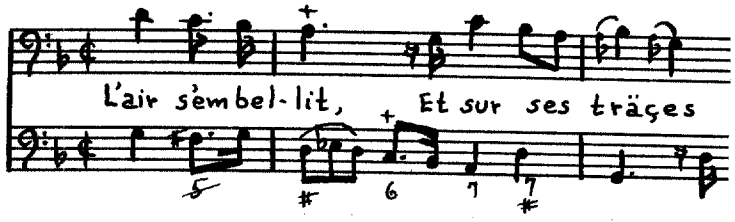
Bruit de Forgerons:



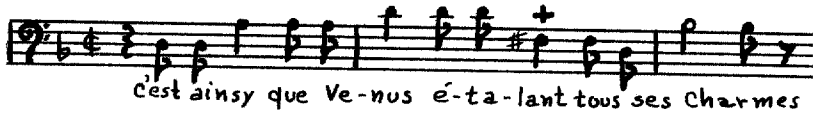
Recitative:



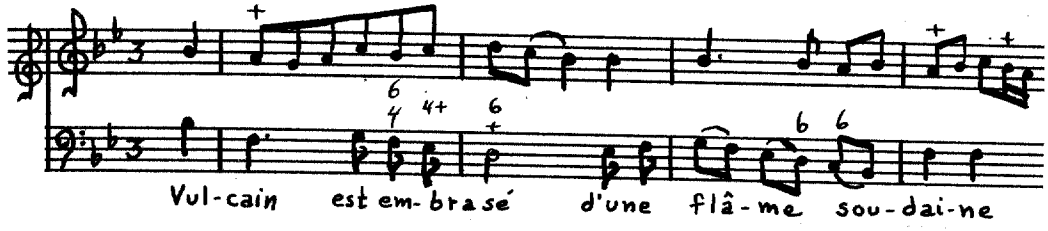
Air:



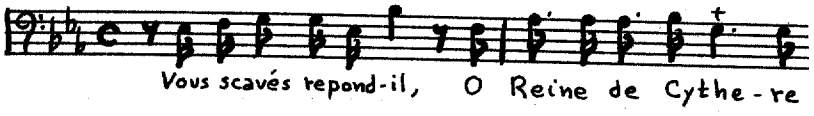
Recitative:



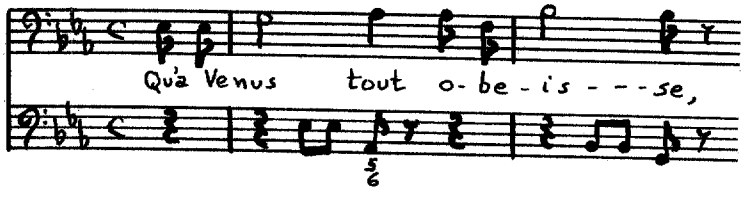
Air:



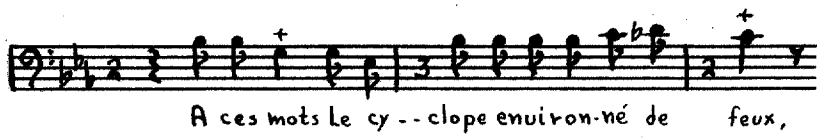
Recitative:



Air:

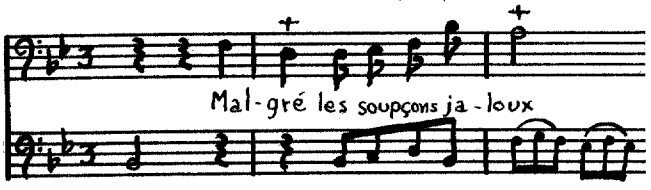


Recitative:



[Air]:

Air:



Abraham

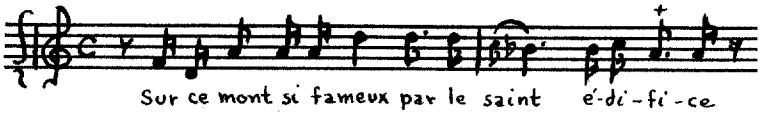
Source: BN Vm^{7} 185, ABRAHAM/ CANTATE A VOIX SEULE/ DEDIEE/ A MADAME/ DE MAINTENON/ PAR MR CLERAMBAULT/ Organiste/ De la Maison Royale de St Loüis a Saint Cir,/ Et de l'Eglise paroissiale de St Sulpice./ SE VEND A PARIS./ Chez l'Auteur rüe des canettes proche St Sulpice./ Et chez le Sr Foucault marchand rüe St Honoré a la regle d'or./ Prix 35^{s} en blanc./ Avec Privilége du Roy./ 1715./ Les autres oeuvres de l'Auteur, qui se vendent aux mêmes adresses, sont 2. Livres/ de cantates, une autre Cantate detachée, un Livre de Clavecin, et un Livre d'Orgue.

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Author unknown.

Themes:

Recitative:



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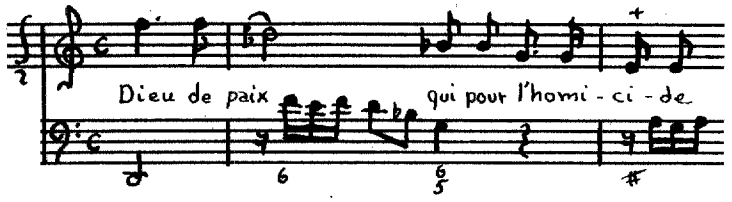

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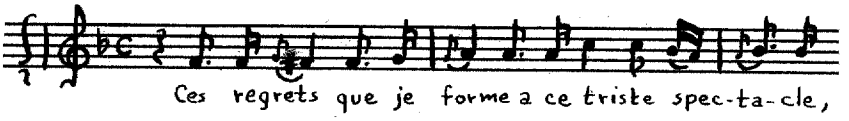

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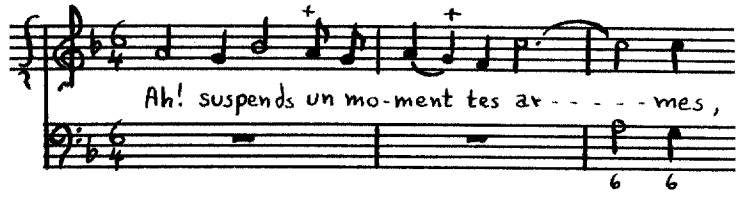

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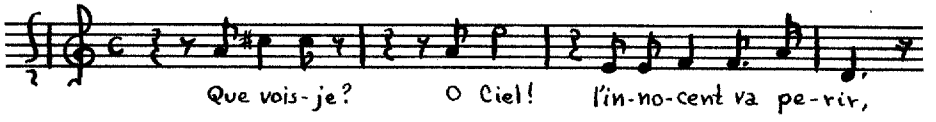
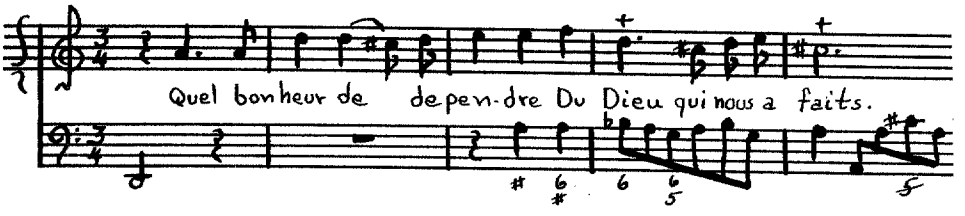


Air:



Le Bouclier de Minerve

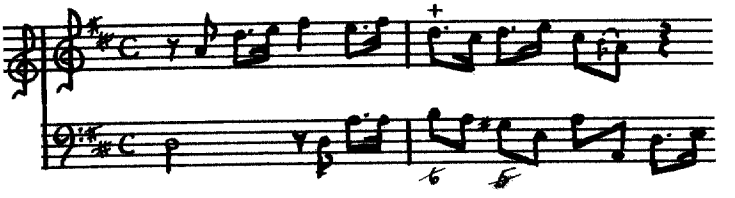
Source: BN Vm^{7} 184, LE BOUCLIER DE MINERVE/ CANTATE/ DEDIEE/ A SON ALTESSE SERENISSIME/ MONSEIGNEUR/ LE COMTE D'EU/ GRAND MAITRE DE L'ARTILLERIE/ GOUVERNEUR DE GUIENNE, etc./ PAR MR CLERAMBAULT/ Organiste, et Maître de Clavecin./ SE VEND A PARIS. Priis, 40^{s} en blanc./ CHEZ {L'Auteur, rüe paveé proche Saint André des Arts./ Le Sr Foucault Marchand, rüe St Honoré, a la regle d'or./ On trouve zux memes adresses 2. Livres de Cantates du même Auteur, un livre de Clavecin, et un livre d'Orgue./ AVEC PRIVILEGE DU ROI M DCC.XIV.

Instrumentation: Flute, violin, solo voice (d'-g") and figured bass (viol).

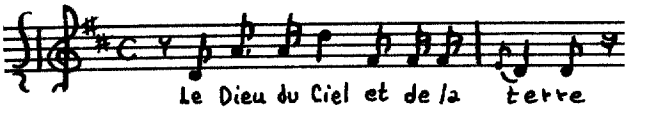
Text: **Author unknown.**

Themes:

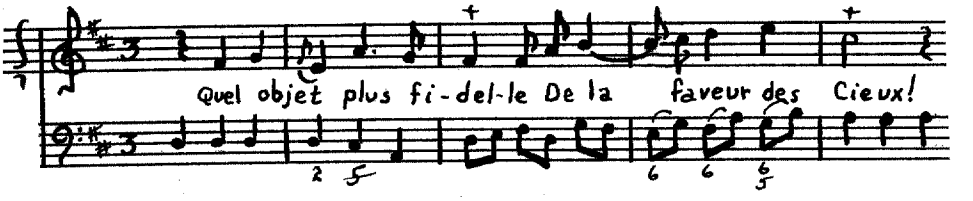
Prelude:



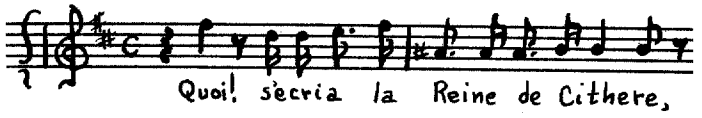
Recitative:



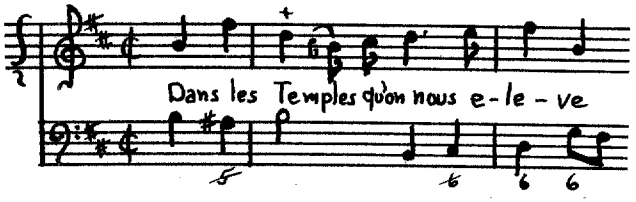
Air:



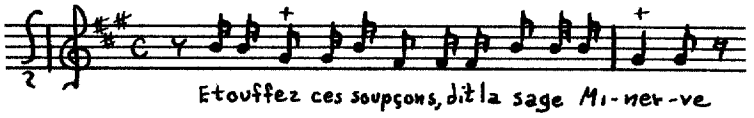
Recitative:



Air:



Recitative:



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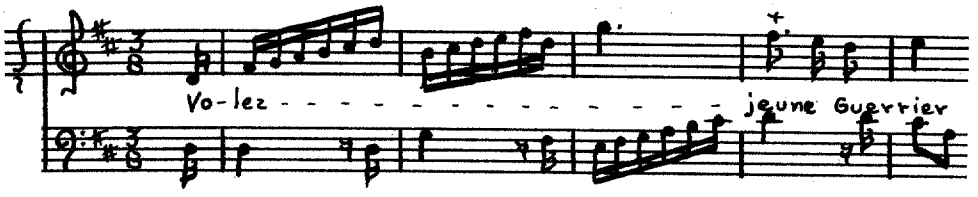


Les Francs Masçons

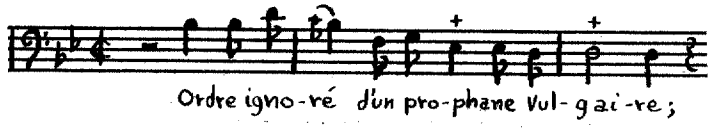
Source: Cons. [D.2387, LES/ FRANCS MASÇONS/ CANTATE/ A VOIX SEULE/ et Simphonies./ COMPOSE/ PAR M.R CLERAMBAULT/ Organiste de la Maison Royale de S.t Loüis a S.t Cir, de l'Eglise Paroissiale de S.t Sulpice, et des R./ P. Jacobins du grand Couvent./ Prix 4.tt 10s./ A PARIS/ Ches {L'Auteur ruë du four, proche L'Hôtel Imperial,/ fauxbourg S.t Germain./ Madame Boivin, ruë S.t Honoré à la Règle d'Or./ Le Sieur Le Clerc, ruë du Roule à la Croix d'Or./ AVEC PRIVILEGE DU ROY./ Gravé par Le S.r Huë 1743.

Instrumentation: [Violin], solo voice (B^{b}-$e^{b'}$) and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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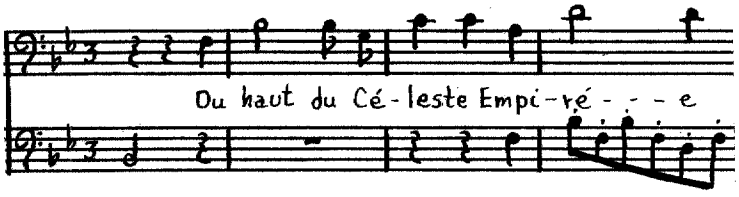

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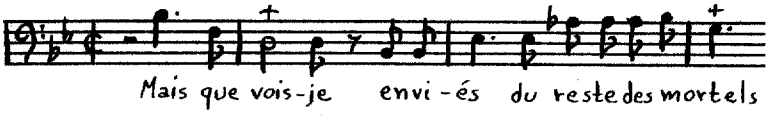

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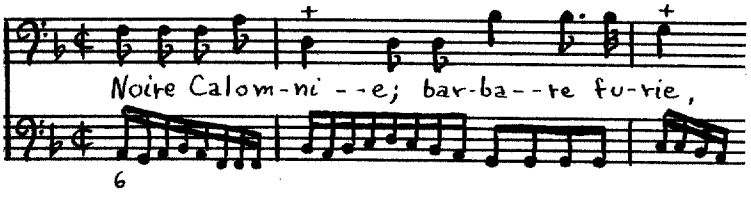

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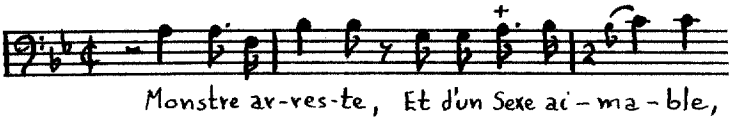

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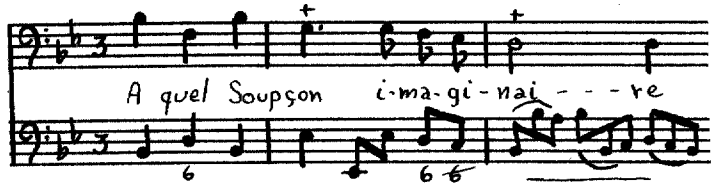


La Muse de l'Opéra

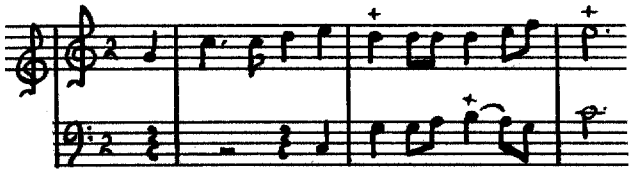
Source: BN Vm^{7} 186, LA MUSE DE/ L'OPERA/ OU LES CARACTERES/ LIRIQUES/ CANTATE/ a voix seule et simphonie/ PAR M^{R}. CLERAMBAULT/ Se vend a Paris. Prix 40. L. en blanc./ A la porte de l'Academie Royale de Musique;/ Chez l'Auteur, rüe des canettes proches S^{t}. Sulpice/ et chez le S^{r}. Foucault, rüe St Honoré a la regle d'or/ Avec Privilége du Roy 1716./ L'Auteur vient de metre au jour un 3e livre de Cantates qui se vend aux mêmes adresses. Prix. 5. en blanc.

Instrumentation: Trumpets, violins I and II, violoncello, timpani, solo voice (e'-a") and figured bass (viol).

Text: **Author unknown.**

Themes:

Prelude:



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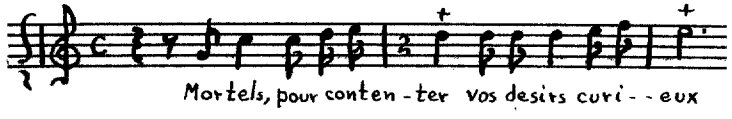

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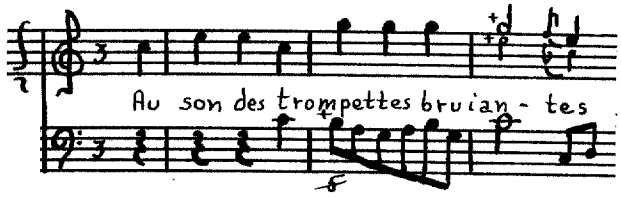
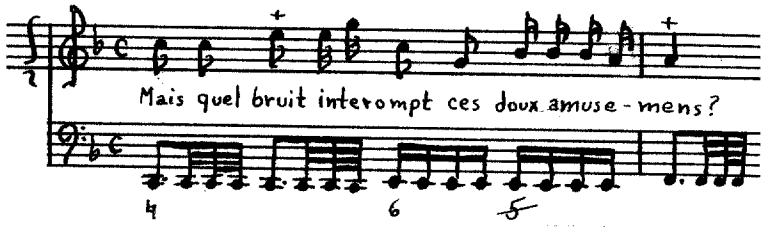


Tempest:



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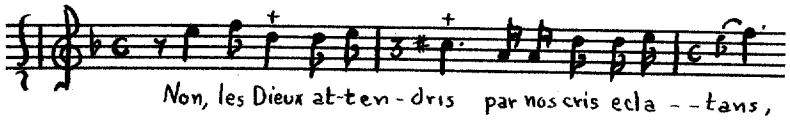
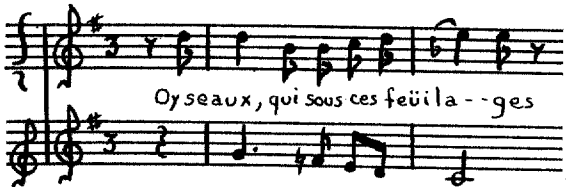
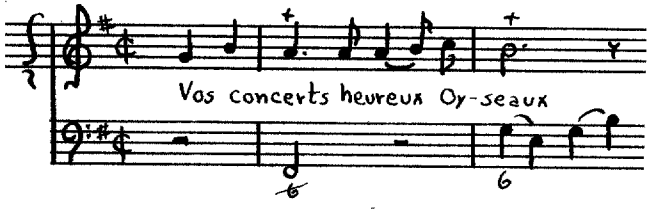


Air:

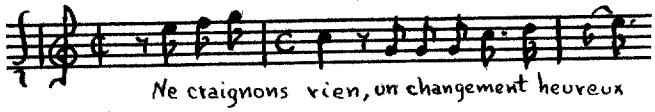


Sommeil:



Recitative:

Recitative:



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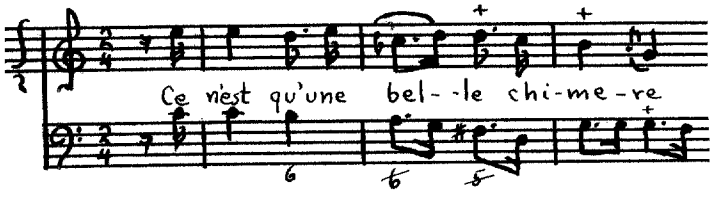


Le Soleil Vainqueur des Nuages

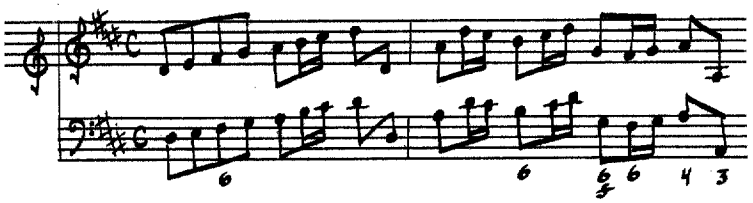
Source: BN Vm^{7} 187, LE SOLEIL/ VAINQUEUR DES NUAGES,/ Cantate allegorique/ Sur le retablissement de la santé/ DU ROY,/ A voix seule et Simphonie./ Dediée/ A SA MAJESTÉ./ Composée par/ Mr CLERAMBAULT/ Organiste/ de la maison Royale de St Louis a St Cir, de l'Eglise paroissiale. de St Sulpice etc./ Prix 4.^{tt} en blanc,/ Se vend a Paris/ chez l'Auteur, rue du Four, Fauxbourg St Germain prés l'Hôtel Imperiale./ Mr Boivin Marchand, rue St Honnoré à la regle d'or./ Et à la porte de l'Opera./ Avec Privilége du Roy. 1721.

Instrumentation: Flute, oboes, violins, violoncellos, solo voice (c'-g") and figured bass (bassoon).

Text: N. de Bordes.[115]

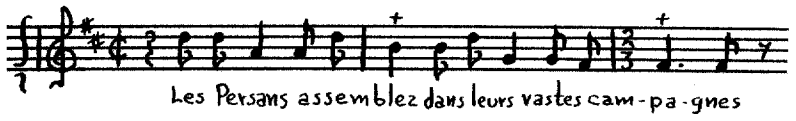
Themes:

Simphony:



115 The Brothers Parfaict and d'Abguerbe, Dictionnaire des théatres de Paris (Paris, 1756), p. 470.

Recitative:



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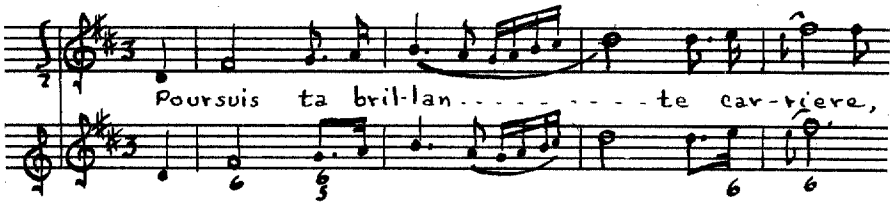

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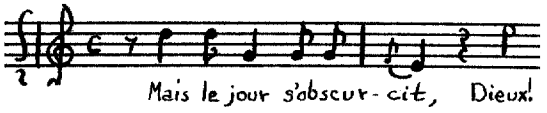

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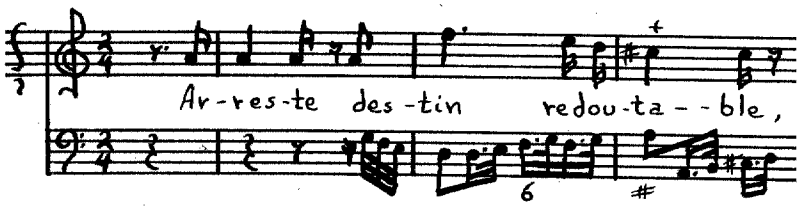

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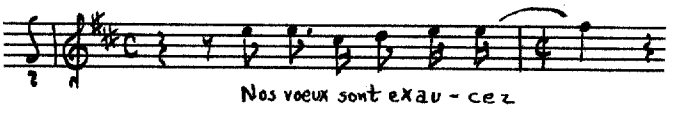
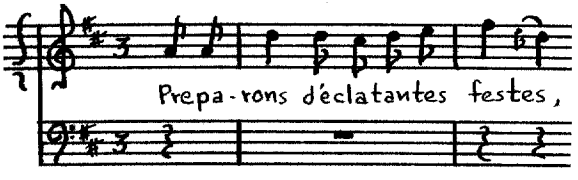


Air:



Clérambault, César-François-Nicolas (le fils)

(1700-1760)

César Clérambault, the son of Louis-Nicolas Clérambault (q.v.), was, like his father, the house organist at St. Cyr and the parish organist of St. Sulpice. He became the organist of the church of the Jacobins in rue St. Honoré, probably upon the death of his father.[116] Clérambault's first cantata bears the date 1731, and several of his works were performed before the Queen and in the Concert spirituel.

La Coquete

Source: Cons. [D.2781(5), LA COQUETE/ CANTATE/ A VOIX SEULE ET SYMPHONIE/ MISE EN MUSIQUE/ PAR/ M.R CLERAMBAULT/ LE FILS/ Organiste de la Maison Royal de S.t Louis/ a Saint Cyr; et de L'Eglise Paroissiale de/ Saint Sulpice./ Prix 3.tt en blanc. Gravé par L. Hue./ A PARIS/ Chez { L'Autheur rue du four fauxbourg S.t Germain/ à l'Hostel d'Ambourg./ Le S.r Boivin rue S.t Honoré à la Regle d'Or./ Le S.r Le Clair rue du Roule à la Croix d'Or./ AVEC PRIVILEGE DU ROY. 1731.

Instrumentation: Flutes and violins, solo voice ($d^{\#'}$-g") and figured bass.

Text: **Author unknown.**

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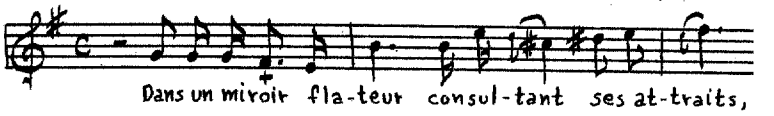
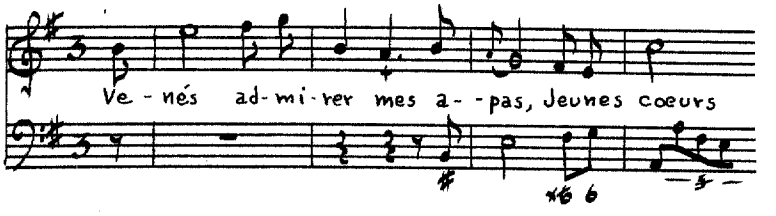
[116]Renée Girardon, "Clérambault, César-François-Nicolas," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 1502.

Themes:

Recitative:



Air:



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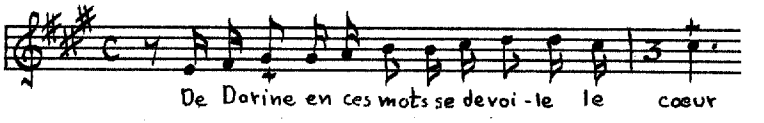

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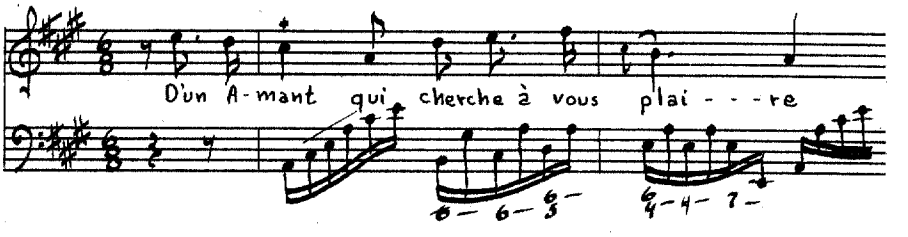

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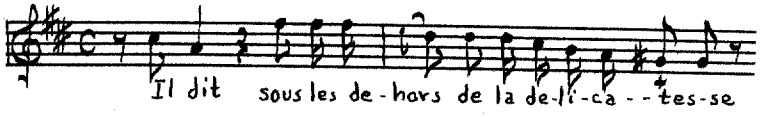

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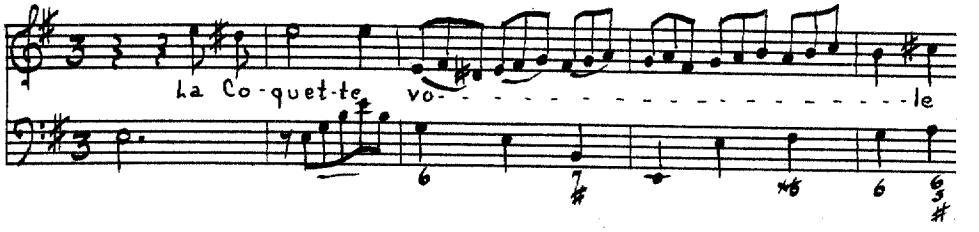


Le danger de la nuit

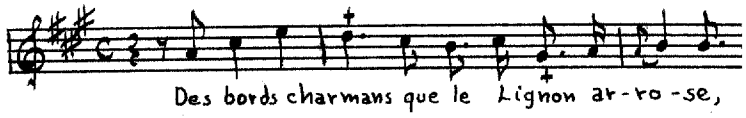
Source: Cons. [D.2781(6), LE DANGER DE LA NUIT/ CANTATE/ A Voix seule et Symphonie/ Mise en Musique/ PAR/ M.R CLERAMBAULT/ LE FILS/ Organiste de la Maison Royale de S.t Louis/ a Saint Cyr, et de l'Eglise Paroissiale/ de Saint-Sulpice./ PRIX 3.lq EN BLANC/ Gravé par M.lle Michelon./ A PARIS/ Chez { L'Autheur rüe du Four Faubourg S.t Germain/ a l'Hôtel d'Ambourg./ M.e la V. Boivin M.de Rüe S.t Honoré à la Regle d'Or/ Le S.r le Clerc M.d Rüe du Roule à la Croix d'Or/ AVEC PRIVILÉGE DU ROY

Instrumentation: Flutes and violins, solo voice (d'-a") and figured bass.

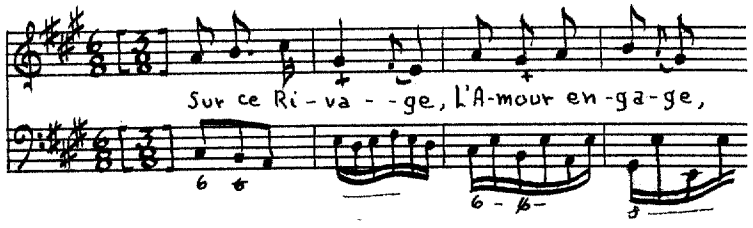
Text: **Author unknown.**

Themes:

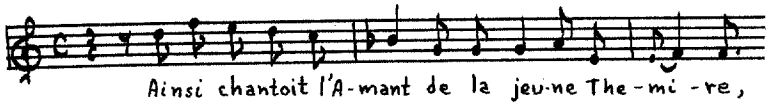
Recitative:

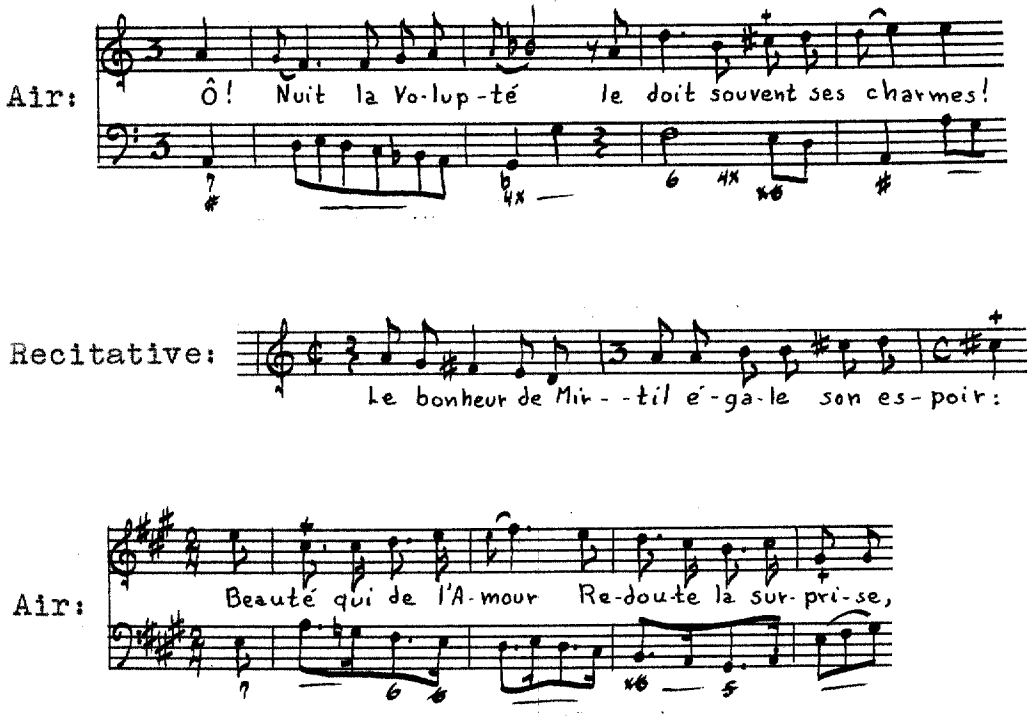


Air:



Recitative:





Courbois, Philippe

Little is known of this composer except that he was master of music for the Duchess du Maine (1676-1753). His works were chiefly performed at the Concert spirituel. One of his cantatas, Dom Quichotte, was extremely popular over a long period of time.[117]

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[117]Pierre Barthelemy, "Courbois, Philippe," Die Musik in Geschichte und Gegenwart, Vol. II (Cassel and Basel, 1952), col. 1746.

Apollon et Daphné

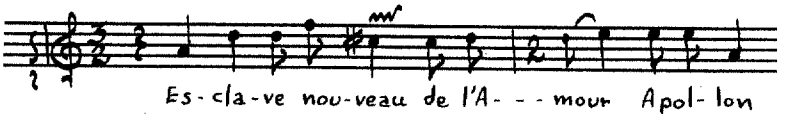
Source: BN Vm^{7} 162, CANTATES/ FRANÇOISES./ à I. et II. VOIX./ Sans Simphonie et avec Simphonie./ DÉDIÉES/ a son ALTESSE SÉRÉNISSIME/ MADAME LA DUCHESSE DU-MAINE/ Composées/ par le Sieur Courbois./ les Paroles sont de Mons.^{ieur} Fuzellier./ Gravées par Claude Roussel/ {Prix broché 5.^{tt}10^{s}/ Et Relié en Veau 7.^{tt} / A PARIS/ Se vend/ Chez {l'Auteur, rue St Antoine, chez M.^{r} De la Jarye Comm.^{re}/ Foucaut, rue St Honoré, a la Régle d'Or./ AVEC PRIVILEGE DU ROY. 1710./

Instrumentation: Solo voice (d'-g") and figured bass.

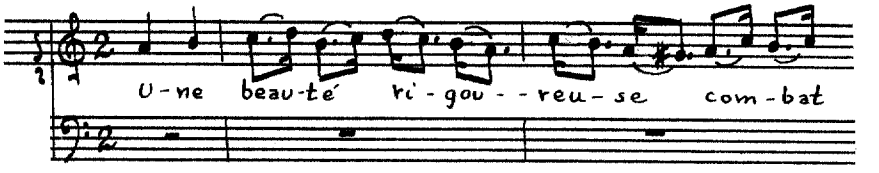
Text: Mr Fuzellier.

Themes:

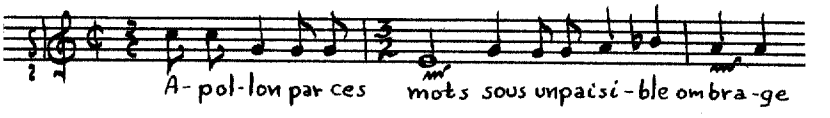
Recitative:



Air:



Recitative:



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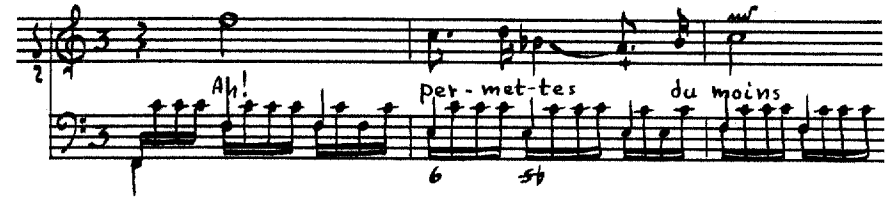
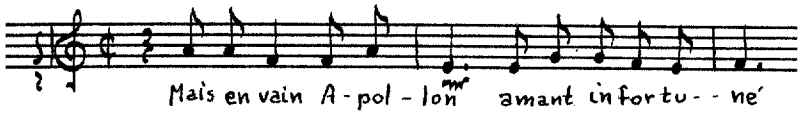
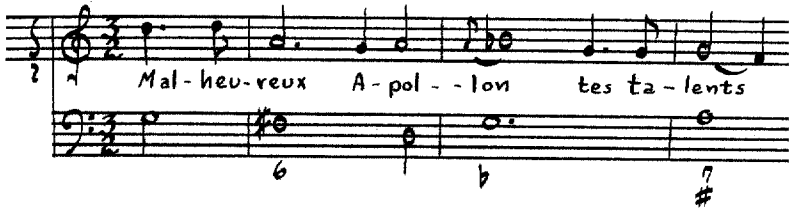


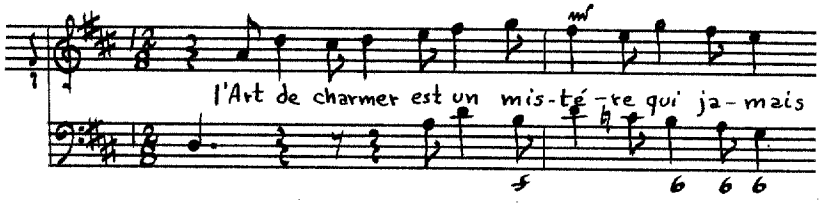
Recitative:



[Air]:



Air:



Zéphire et Flore

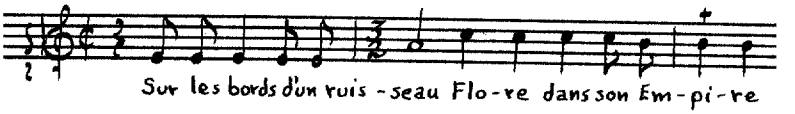
Source: BN Vm^{7} 162 (see Courbois, CANTATES, page 544).

Instrumentation: Solo voice (c'-g") and figured bass.

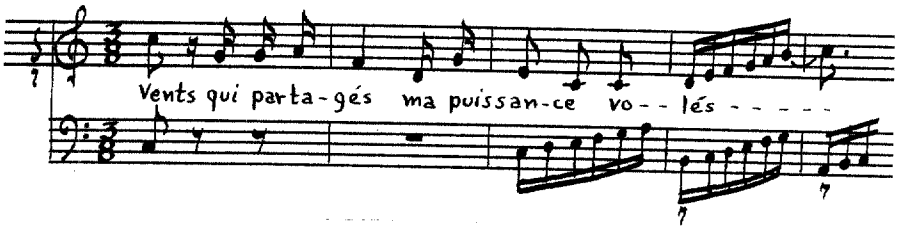
Text: M^{r}. Fuzellier.

Themes:

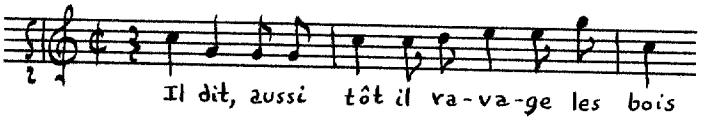
[Recitative]:



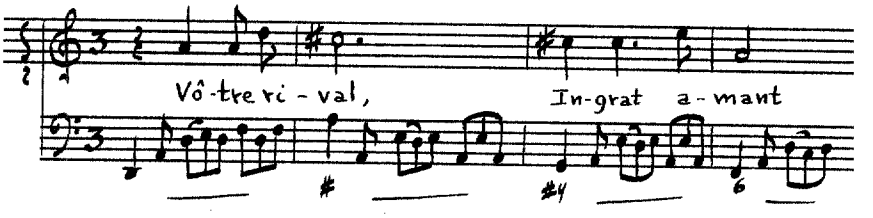
Air:



Recitative:



Air:



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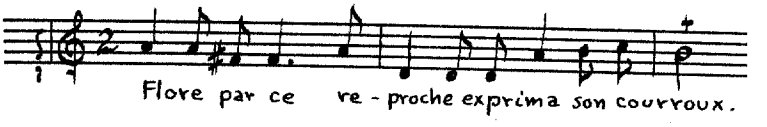
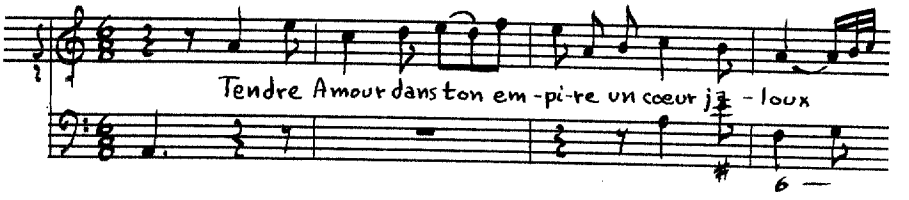


Air:



L'Amant timide

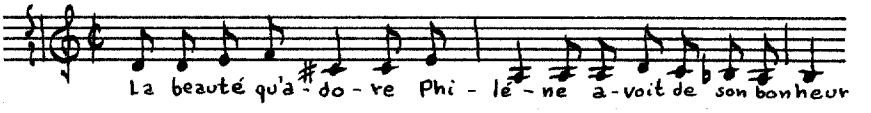
Source: BN Vm^{7} 162 (see Courbois, CANTATES, page 544).

Instrumentation: Solo voice (e^{b}-b') and figured bass.

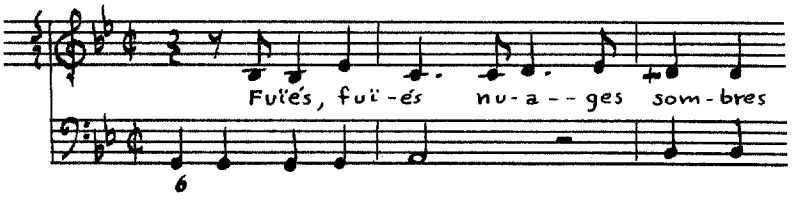
Text: Mr Fuzellier.

Themes:

Recitative:



Air:



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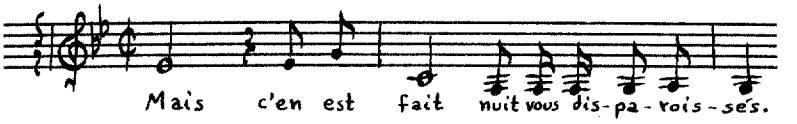

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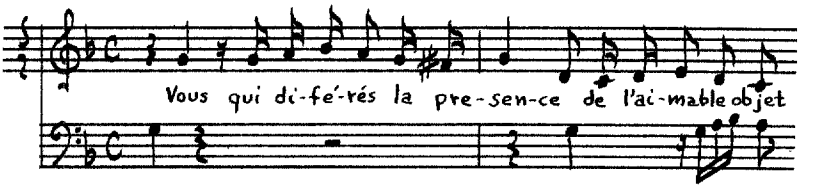

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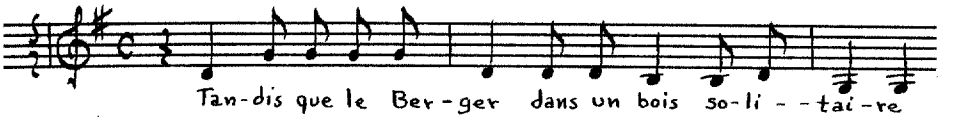

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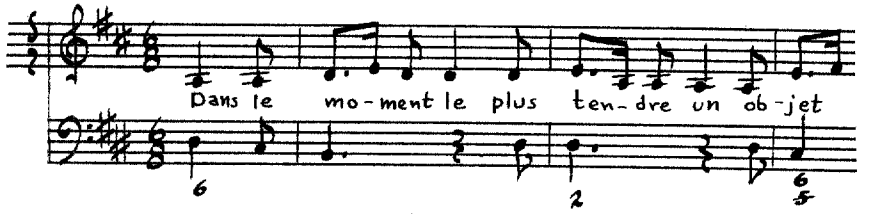


Orphée

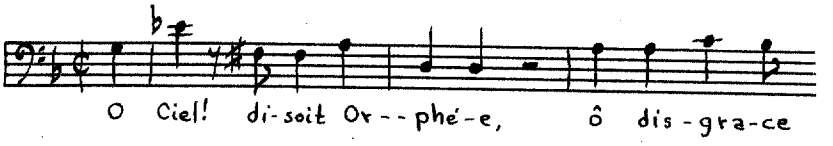
Source: BN Vm^{7} 162 (see Courbois, CANTATES, page 544).

Instrumentation: Violin, solo voice (A-e') and figured bass.

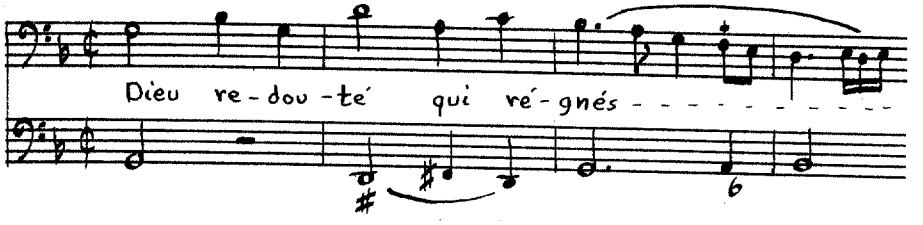
Text: Mr Fuzellier.

Themes:

[Recitative]:



[Air]:



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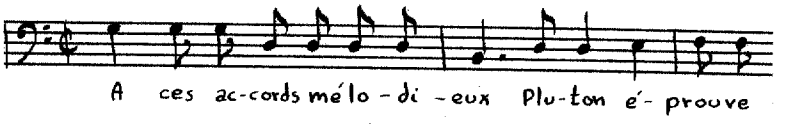

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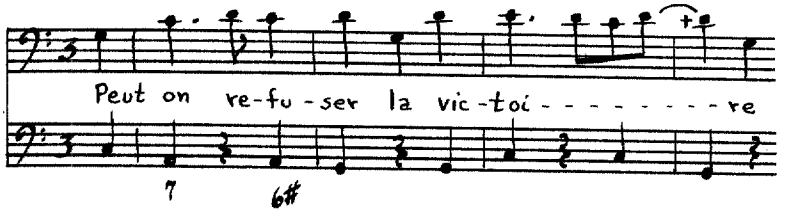

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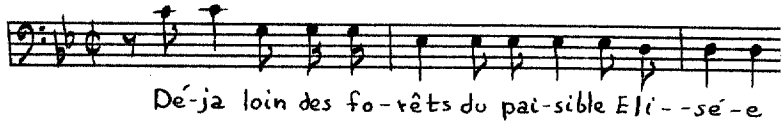
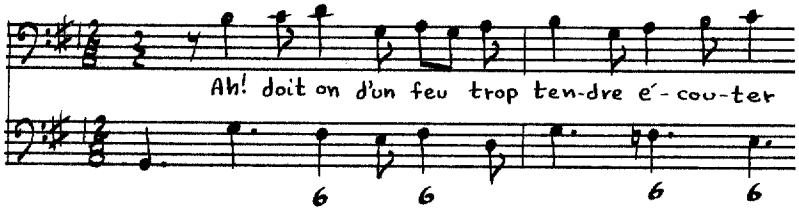


Air:



Ariane

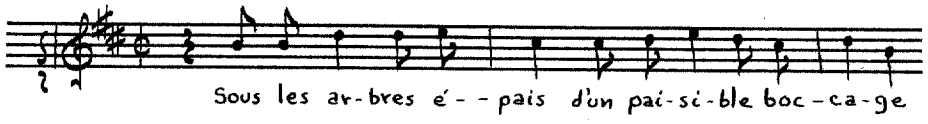
Source: BN Vm^{7} 162 (see Courbois, CANTATES, page 544).

Instrumentation: Violin, solo voice (d'-a") and figured bass.

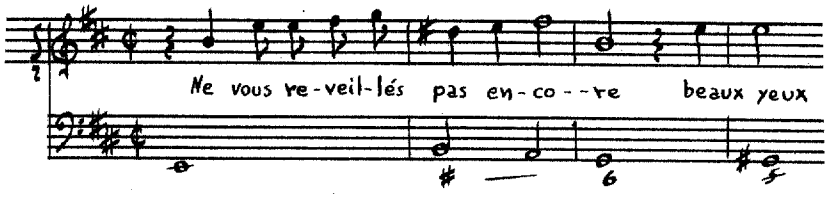
Text: Mr Fuzellier.

Themes:

Recitative:



[Air]:



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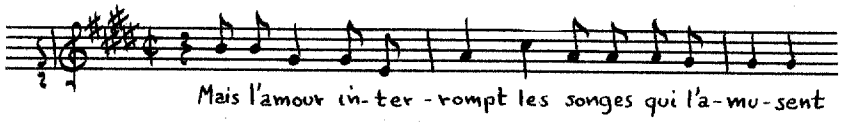
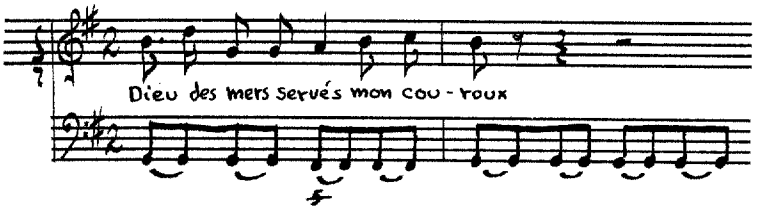


[Air]:



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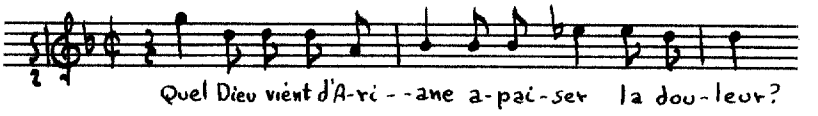
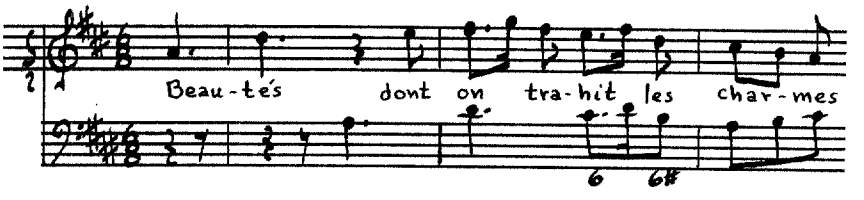


Air:



Jason et Medée

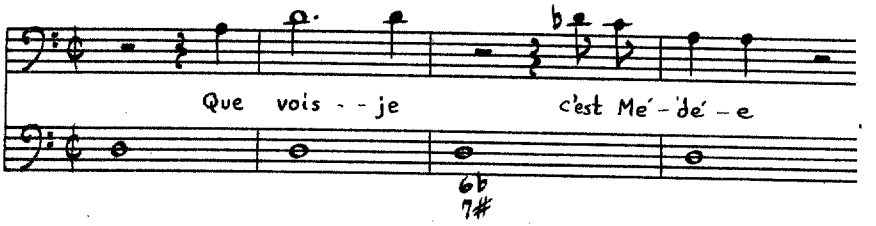
Source: BN Vm^{7} 162 (see Courbois, CANTATES, page 544).

Instrumentation: Voices (G-e', c'-a") and figured bass.

Text: M^{r}. Fuzellier.

Themes:

[Duo]:



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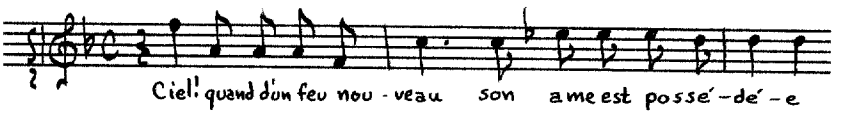

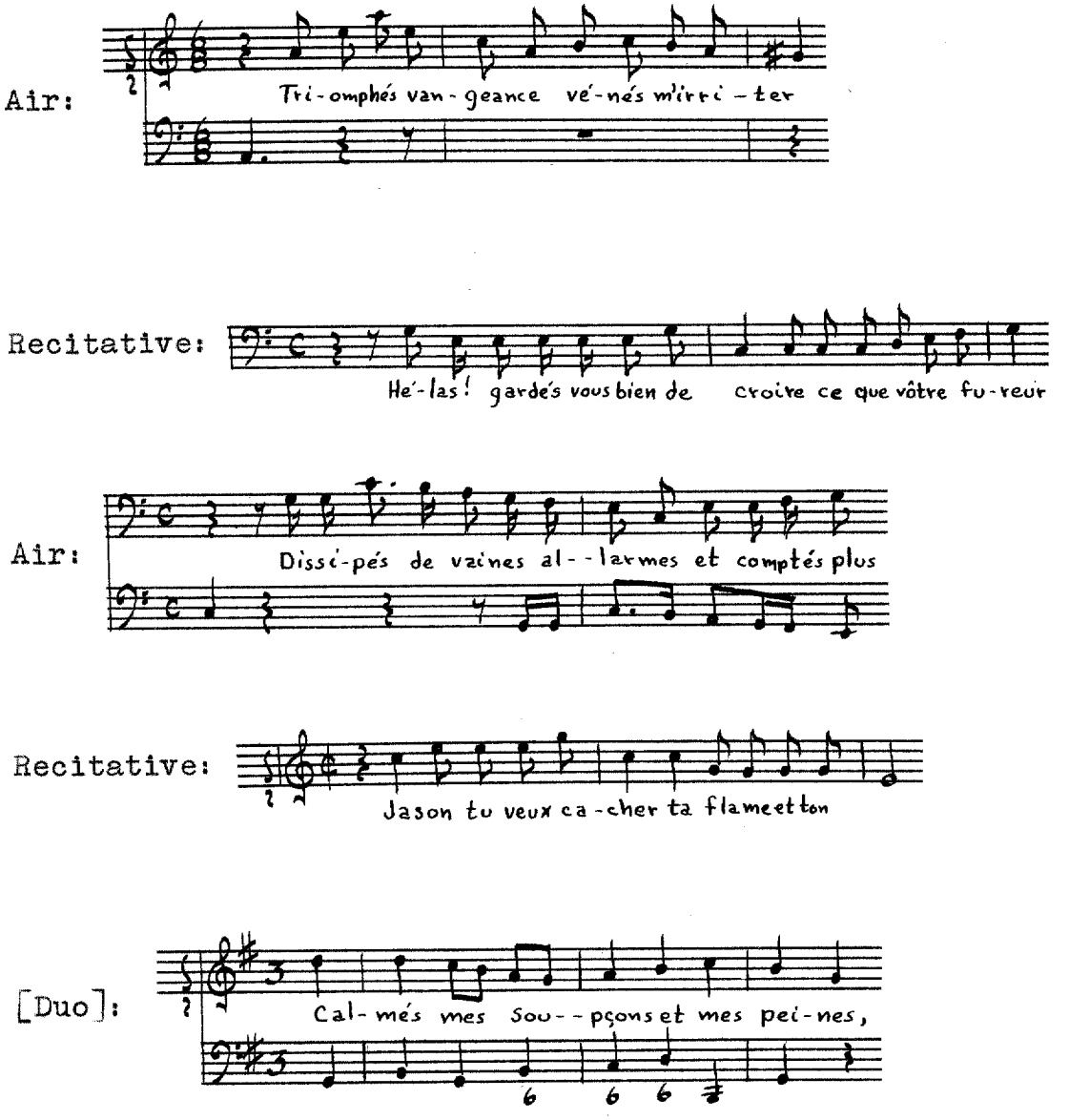

Dom Quichote[118]

Source: BN Vm^{7} 162 (see Courbois, CANTATES, page 544).[119]

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[118] A modern version of this cantata, arranged for voice and piano by Fernand Oubradous, was published in Paris by Editions musicales transatlantiques in 1958.

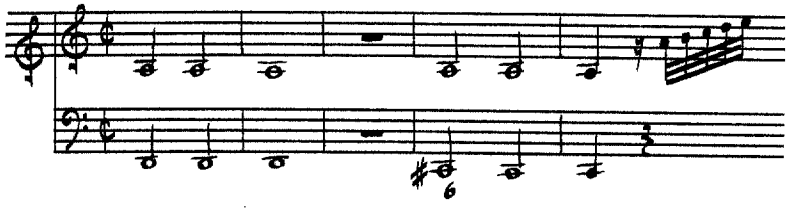
[119] This cantata was also published separately with its own title page (Paris, n.d.).

Instrumentation: Trumpet, violin, vielle, solo voice (c-g') and figured bass.

Text: M^r. Fuzellier.

Themes:

Prelude:



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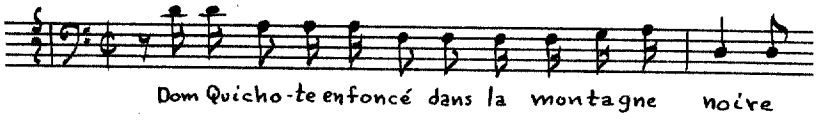
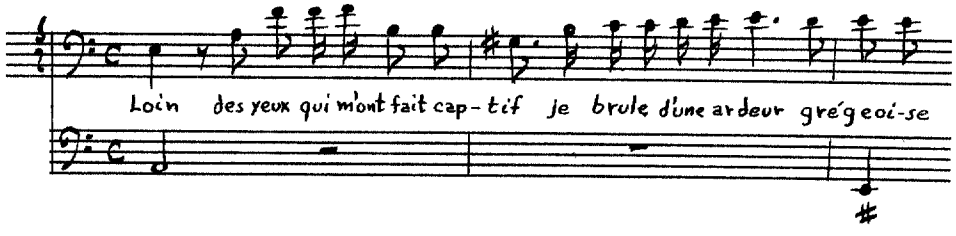
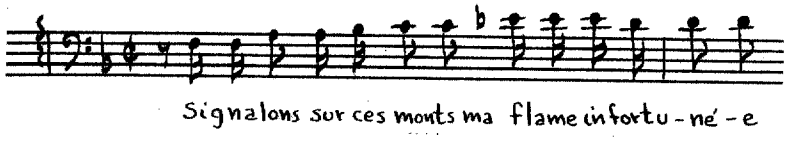


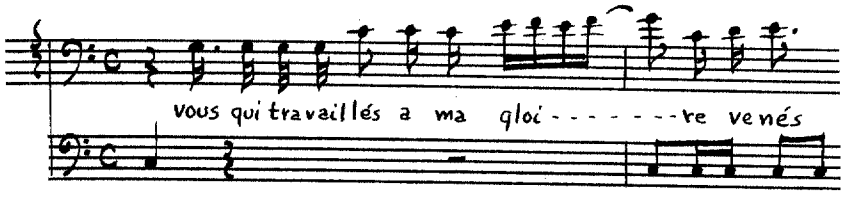
[Air]:



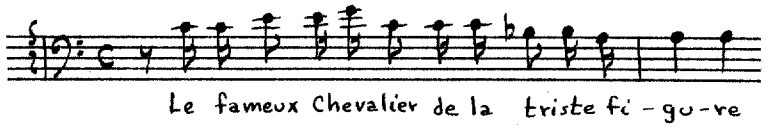
Recitative:



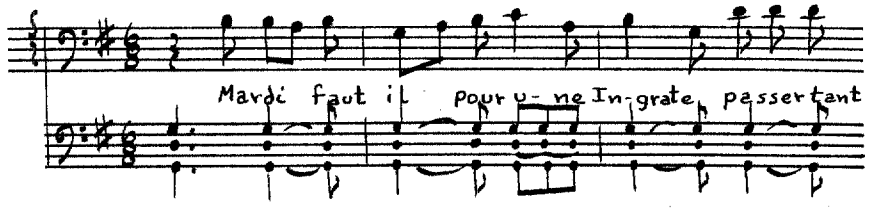
[Air]:



Recitative:



[Air]:



David, François

David was born in Lyon and was for a time a teacher of music in that city. He later went to Paris in the same capacity.[120] Besides the single French cantata, he has left an elementary music method entitled Méthode nouvelle ou Principes généraux pour apprendre la musique et l'Art du Chant, which was published by the Widow Boivin in 1737.[121] In dedicating his cantata to Monsieur Bernier, Maître de Musique de la Chapelle du Roy, David thanks Nicolas Bernier (q.v.) and identifies him as his teacher.

L'Apothéose de Grégoire

Source: Cons. [D.2722, L'APOTHÉOSE/ DE/ GRÉGOIRE,/ Cantate,/ Mise en Musique par Mr. DAVID./ Dédiée/ A Monsieur

---

[120]François-Joseph Fétis, "David, François," Biographie Universelle Des Musiciens, III (Brussels, 1836), 257.

[121]Robert Eitner, "David, François," Quellen-Lexikon, III (Leipzig, 1898), 154. Eitner quotes Fétis in listing a second edition, without date.

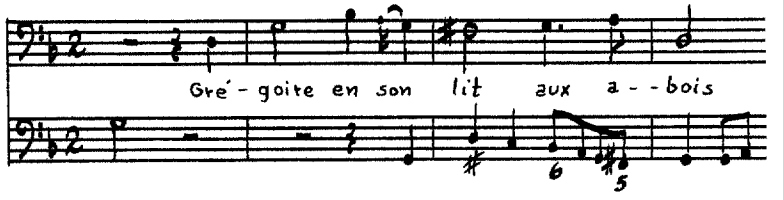
BERNIER Maître/ de Musique de la Chapelle du Roy./ Se Vend/ Prix 1.tt 10s./ A PARIS/ Chez {Le Sr. Boivin Md. ruë St. Honoré à la regle d'or./ Le Sr. Le Clerc Md. ruë du Roulle à la Croix d'or/ Avec Privilége du Roy./ 1730.

Instrumentation: Violins or flutes, solo voice (A-e') and figured bass.

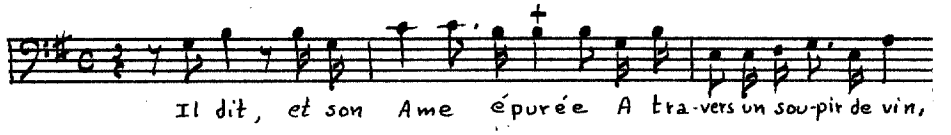
Text: **Author unknown.**

Themes:

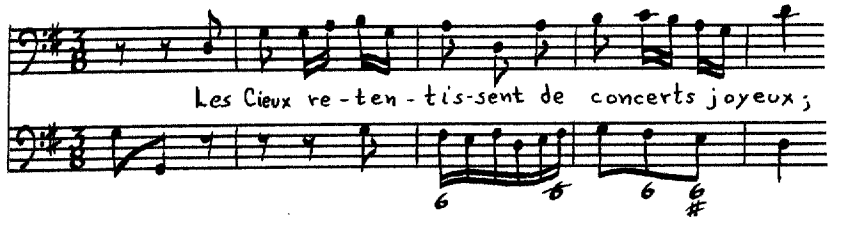
[Arioso]:



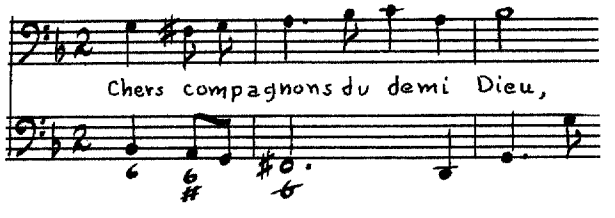
Recitative:



Air:



Air:



Desfontaines, Jean

(ca.1658-after 1732)

This composer is known only from his published works: several volumes of airs sérieux et à boire which appeared between 1678 and 1731, and a cantata, Le Jugement de Tiresie, published in 1715. There exist in manuscript some motets, another cantata, Narcisse, and a pastorale.[122]

Le Jugement de Tiresie

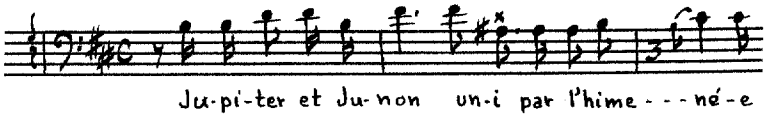
Source: BN Vm^{7} 4890, CANTATE/ LE JUGEMENT DE TIRESIE/ mise en Musique par Mr Desfontaines/ Les paroles sont de M T . . . . / / A Paris ché l'Autheur Rüe des Mauvais Garçons derriere la Comedie a la Ville de Luxembourg/ Le Prix est vingt sols./ On donnera une Autre Cantate incessament/ Gravé par Ganiere 1715.

Instrumentation: Violins, voice (f#-a') and figured bass.

Text: M^{r} T . . . .

Themes:

Recitative:



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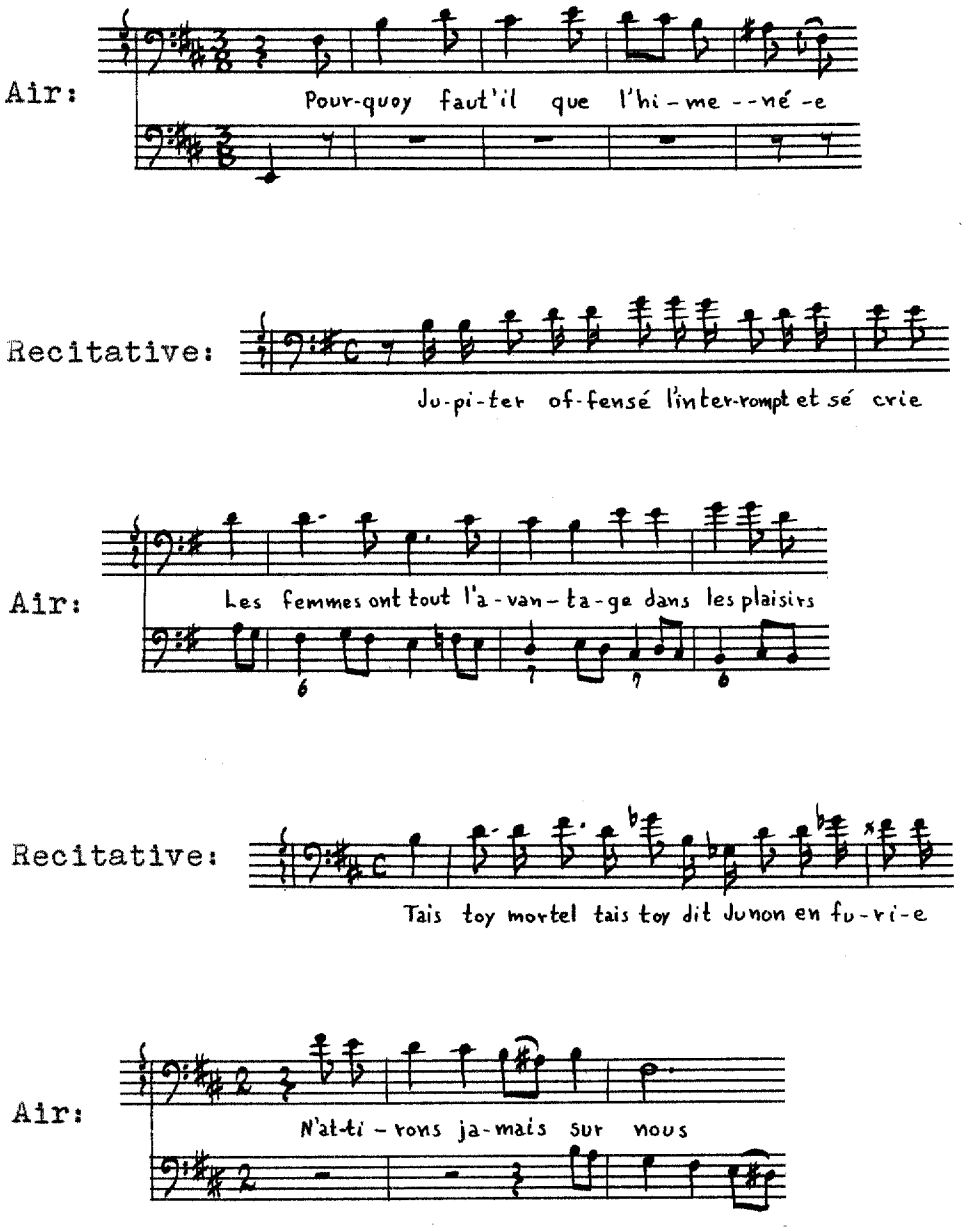
[122]"Desfontaines, Jean," Seghers Dictionnaire des Musiciens Français (Paris, 1961).



Narcisse

Source: Manuscript BN Vm^{7} 4770, Narcisse, Cantate[123]

Desfontaines

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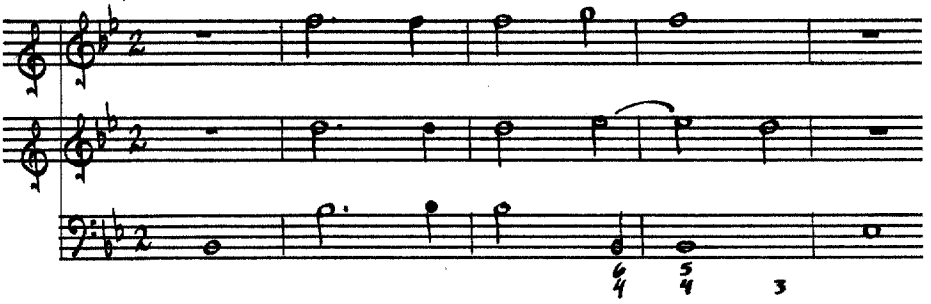
[123]Only the parts for this cantata are extant. The title and composers name appear in the copyists hand on the vocal part.

Instrumentation: Violins I and II, solo voice (G-e') and figured bass.

Text: **Author unknown.**

Themes:

Simphonie:



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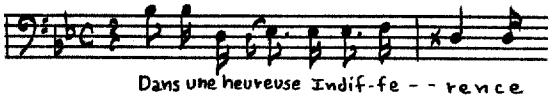

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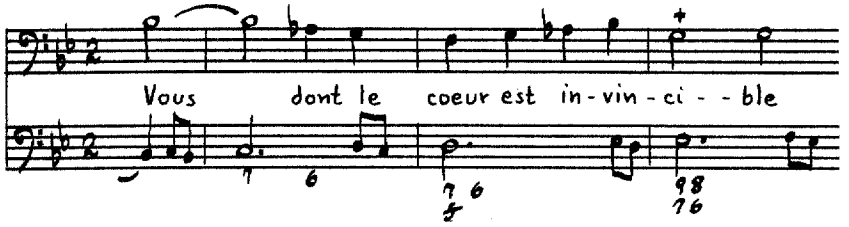

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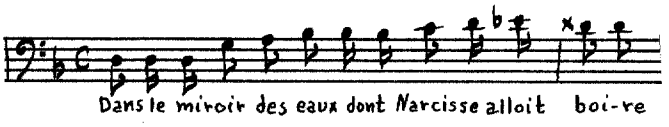
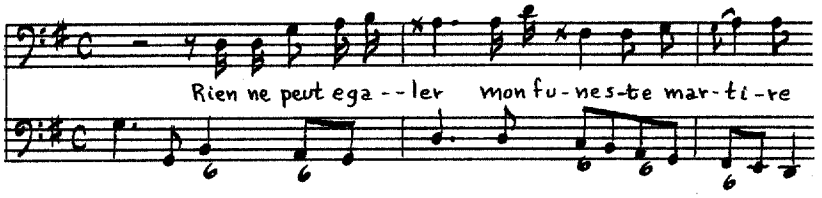


Air:



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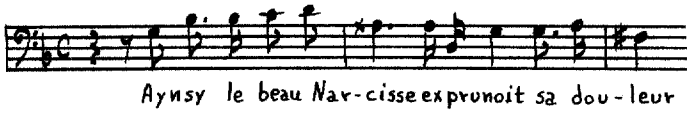
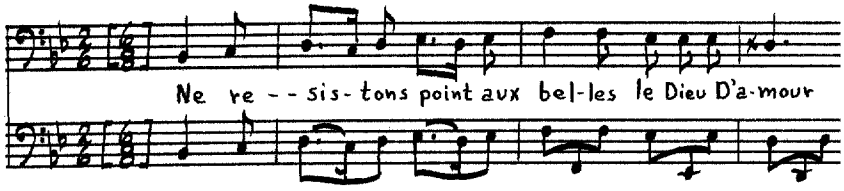


Ariette:



Destouches, André Cardinal

(1672-1749)

After attending the Collège des Jesuites in rue St. Jacques in Paris, Destouches traveled to Siam with his teacher, the missionary Tachard. He returned in 1688, and from 1692 to 1696, was a member of the musketeers of the King. During this period, he began to compose airs sérieux et à boire, which he sang to the accompaniment of a guitar.[124] After he left the army, he studied with Campra (q.v.) and contributed three airs to Campra's opera-ballet L'Europe Galante. Destouches' operas were very successful and imitated by other composers.[125] In 1713, he was named Inspector

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[124]Renée Girardon, "Destouches, André Cardinal," Die Musik in Geschichte und Gegenwart, Vol. III (Cassel and Basel, 1954), col. 235.

[125]Nicolas Slonimsky, "Destouches, André Cardinal," Baker's Biographical Dictionary of Musicians, 4th ed. (New York, 1940).

General of the Royal Academy. On the death of Lalande (1657-1726), Destouches and Colin de Blamont (q.v.) became alternating superintendents of the King's music at Versailles (six months each). Destouches wrote two cantatas, Oenone, to be included in a performance of Campra's L'Europe Galante, and Sémélé. There is record of his having composed another burlesque cantata written in "Küchenlatein," (kitchen or dog latin), the music of which has been lost. He sent the work to the Prince of Monaco under the pseudonym of Guimon, coachman of the Director of the Company of the Indies and relative of Madame de Pompadour.[126]

Oenone[127]

Source: Cons. [D.2945, OENONE,/ CANTATE/ A VOIX SEULE/ AVEC SYMPHONIE;/ Par Monsieur DESTOUCHES, Inspecteur/ général de l'Academie Royale de Musique;/ Mise au Theâtre par la même Academie en Fevrier 1716./ à la suite de L'EUROPE GALANTE./ DE L'IMPRIMERIE/ De J-B-Christophe Ballard, seul Ipmrimeur du Roy pour la Musique,/ à Paris, rue Saint Jean de Beauvais, au Mont-Parnasse./ M.DCC XVI./ Avec Privilege de Sa Majesté.

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[126]Girardon, "Destouches," op. cit., p. 237.

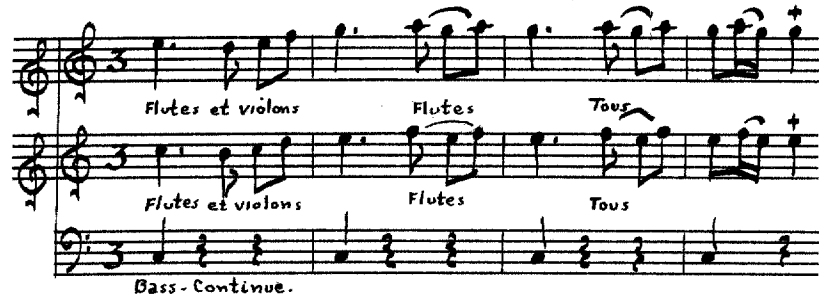
[127]A modern version of Triomphe tendre amour, an air from this cantata, with reduction and realization by Jane Arger, was published in Paris by Rouart, Lerolle and Co. without date.

Instrumentation: Flutes I and II, oboes I and II, violins I and II, solo voice (d'-a") and figured bass.

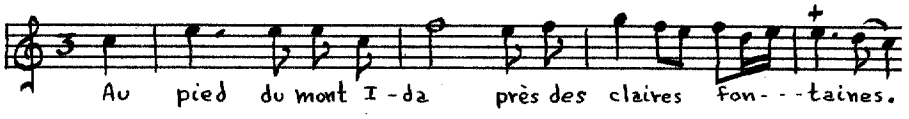
Text: **Author unknown.**

Themes:

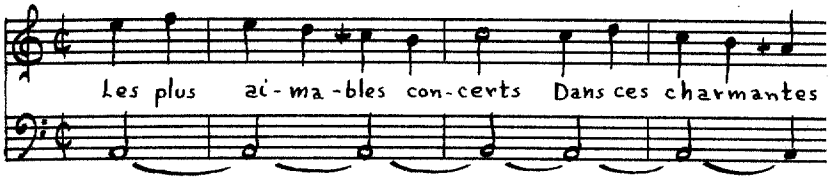
Ritournelle:



Recitative:



Air:



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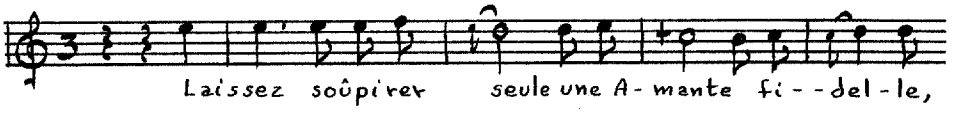
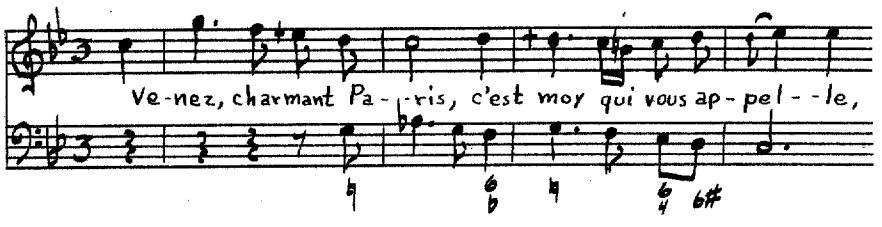


Air:



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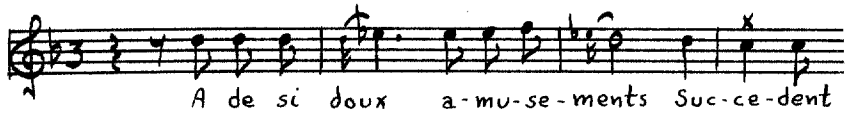
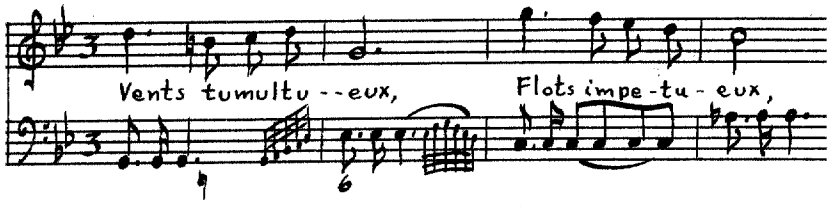


Air:



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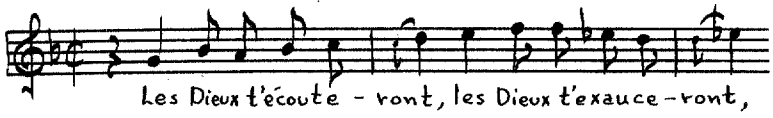
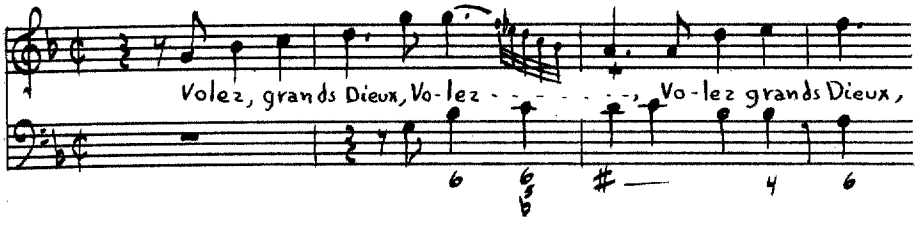


Air:



Sémélé

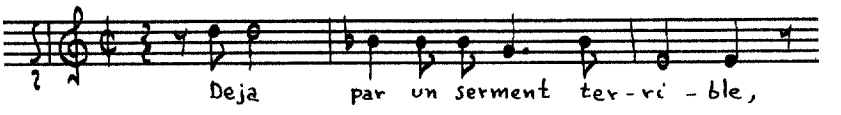
Source: Cons. [D.2944, SÉMELÉ,/ CANTATE/ A VOIX SEULE/ AVEC SYMPHONIE;/ Par Monsieur DESTOUCHES, Sur-Intendant/ de la Musique du Roy, & son Inspecteur général/ en l'Academie Royale de Musique./ DE L'IMPRIMERIE/ De J-B-Christophe Ballard, seul Imprimeur du Roy pour la Musique,/ à Paris, ruë Saint Jean de Beauvais, au Mont-Parnasse./ M.DCC XIX./ Avec Privilege de Sa Majesté.

Instrumentation: Oboes, violins, solo voice (d'-g") and figured bass (bassoons).

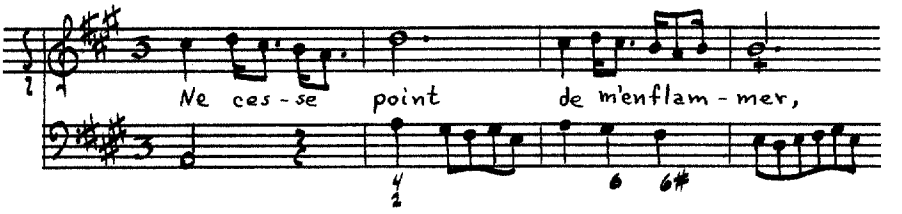
Text: Author unknown.

Themes:

[Recitative]:



Air:



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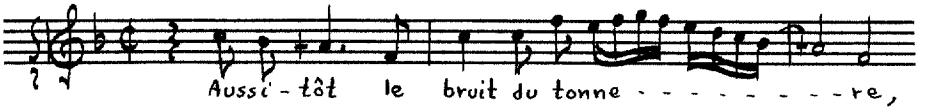
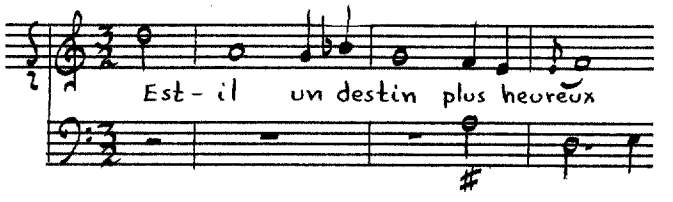


Air:



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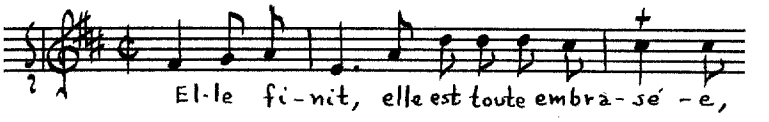
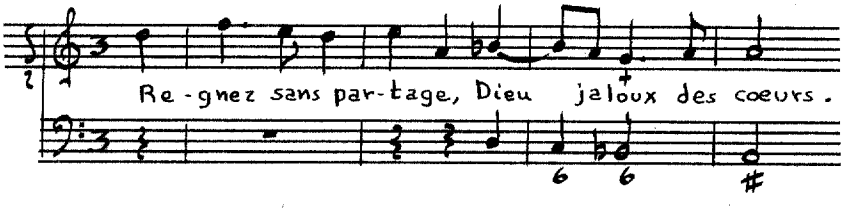


Air:



Dornel, Louis Antoine

(ca.1685-1765)

Dornel was regarded by his contemporaries as a master of the organ and harpsichord. In 1706, he won a competition with Rameau (q.v.) for the post as organist of the church of Ste. Madeleine de la Cité, in Paris.[128] His first compositions, published in 1709, were a set of six trio suites. Along with other instrumental works, Dornel produced a number of pieces for organ and clavecin. Among his few vocal compositions, there exist some airs sérieux et à boire, which were included in the collections of Ballard in 1704-1731, and the three cantatas. Fétis states: "He was a mediocre organist and a bad composer, but he passed for a good accompanist."[129]

La Fin des Siecles

Source: Manuscript Cons. [D.3574, La Fin des Siecles, Cantate Spirituelle [par Dornel].[130]

Instrumentation: [Violin], solo voice (G-e') and figured bass.

Text: **Author unknown.**

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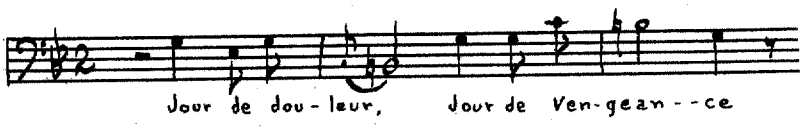
[128]Marc Pincherle, "Dornel, Louis Antoine," Grove's Dictionary of Music and Musicians, II (London, 1954), 742.

[129]François-Joseph Fétis, "Dornel, Louis Antoine," Biographie Universelle Des Musiciens, III (Brussels, 1836), 331.

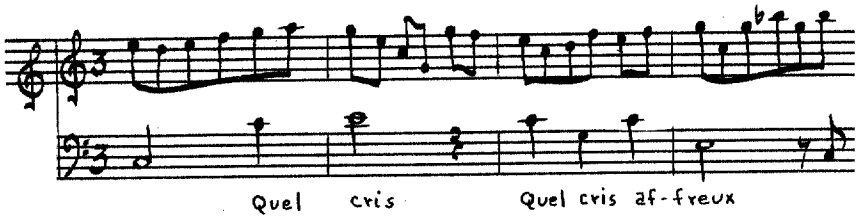
[130]The composer's name was added later in another hand, but at the end of the manuscript, the following item is recorded by the original hand: "Par le Sr. Dornel, Organiste de Ste Genevieve."

Themes:

[Recitative]:



[Air]:



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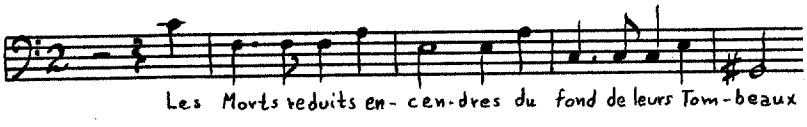

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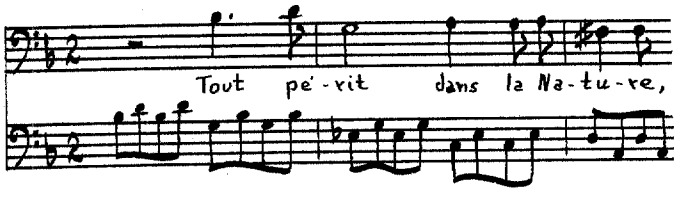

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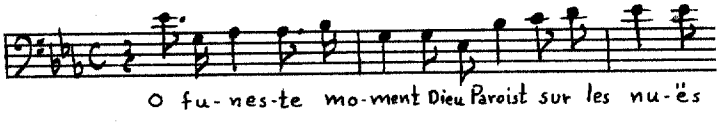

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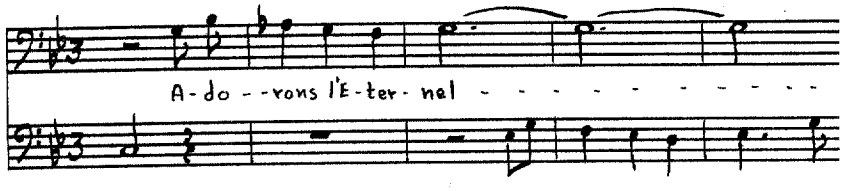


Le Tombeau de Clorinde

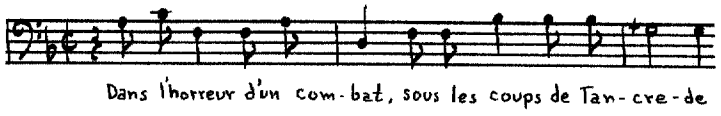
Source: Cons. [Y.254, LE TOMBEAU/ DE CLORINDE./ CANTATE/ pour une Basse-Taille, & un Dessus de Violon,/ Par Monsieur Dornel./ DE L'IMPRIMERIE/ De J-B-CHRISTOPHE BALLARD, Seul Imprimeur du Roy pour la Musique,/ à Paris, rue Saint Jean de Beauvais, au Mont-Parnasse./ M.DCC XXIII./ Avec Privilege de sa Majesté.

Instrumentation: Violins, solo voice (G-e') and figured bass.

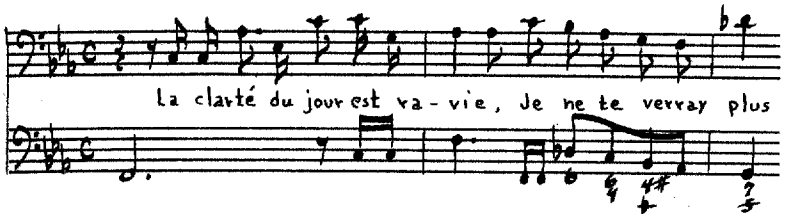
Text: Mr. d'Anchet.

Themes:

[Recitative]:



Air:



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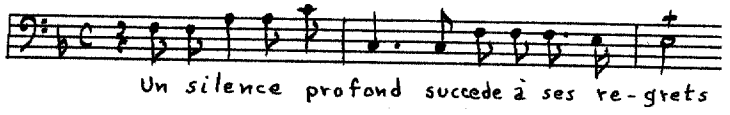
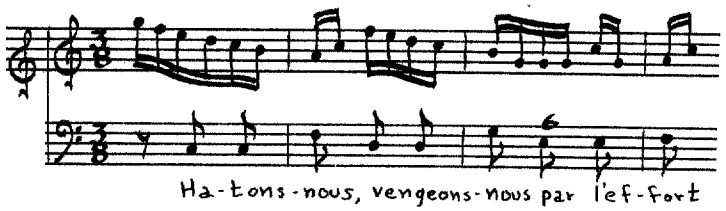


Air:



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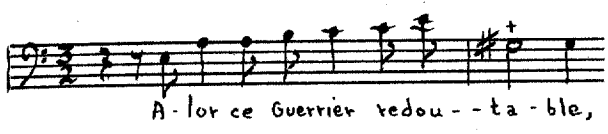
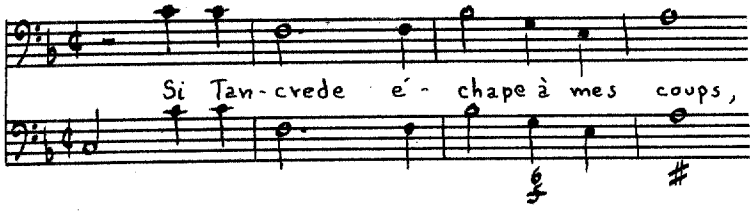


Air:



Les Caracteres de la Musique

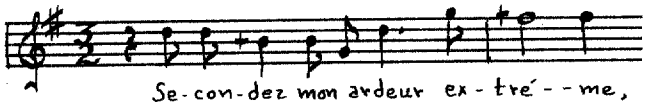
Source: Cons. Rés. [F.1119, Les Caracteres/ De la Musique/ Cantate/ De M^r. Dornel.

Instrumentation: Flute, recorder, violins, viole, solo voice (e'-a") and figured bass.

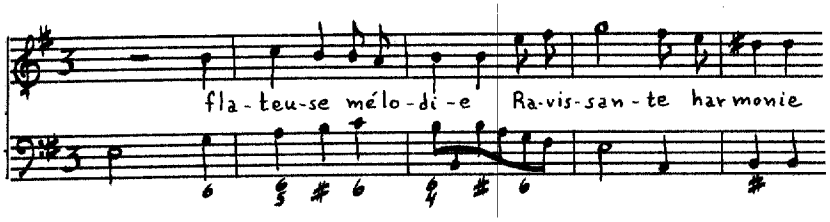
Text: Author unknown.

Themes:

[Recitative]:

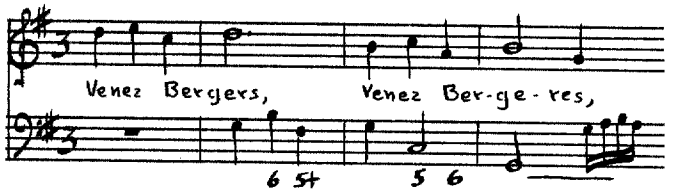


Air:

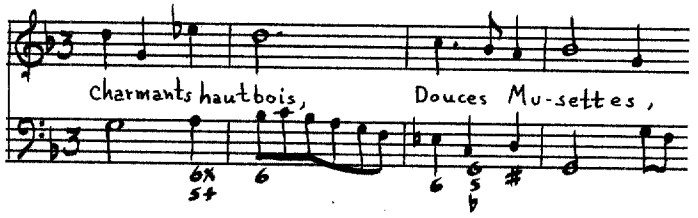


Recitative:

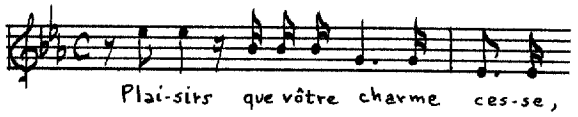
Air:



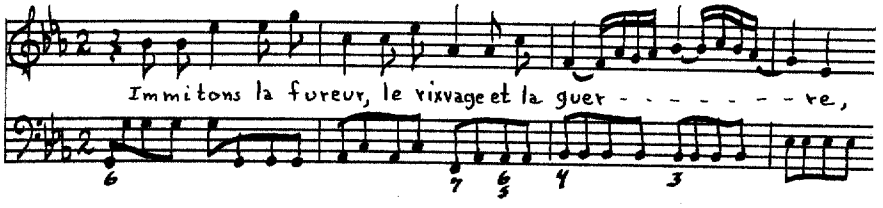
Air:



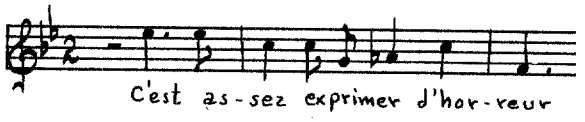
[Recitative]:



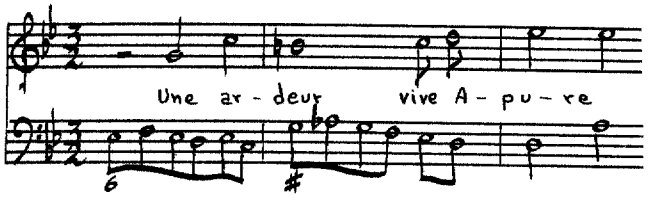
Bruit:

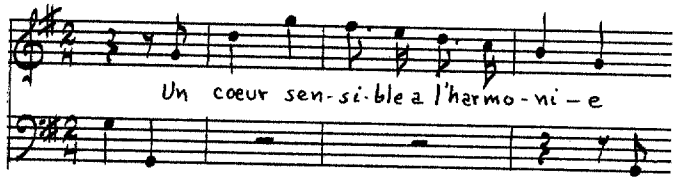


Recitative:



Air:



Air: 

Dubois

Nothing is known about the life of Mr. Dubois. It is probable that he was a musician of Her Royal Highness, the Princess of Condé.

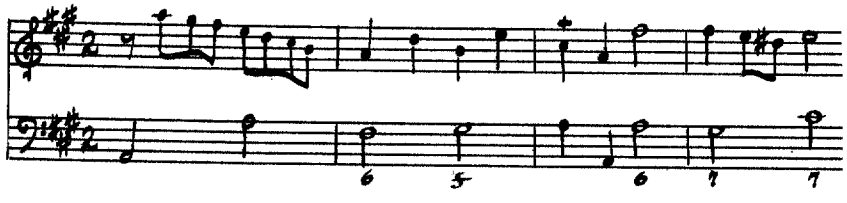
L'Heureux Présage

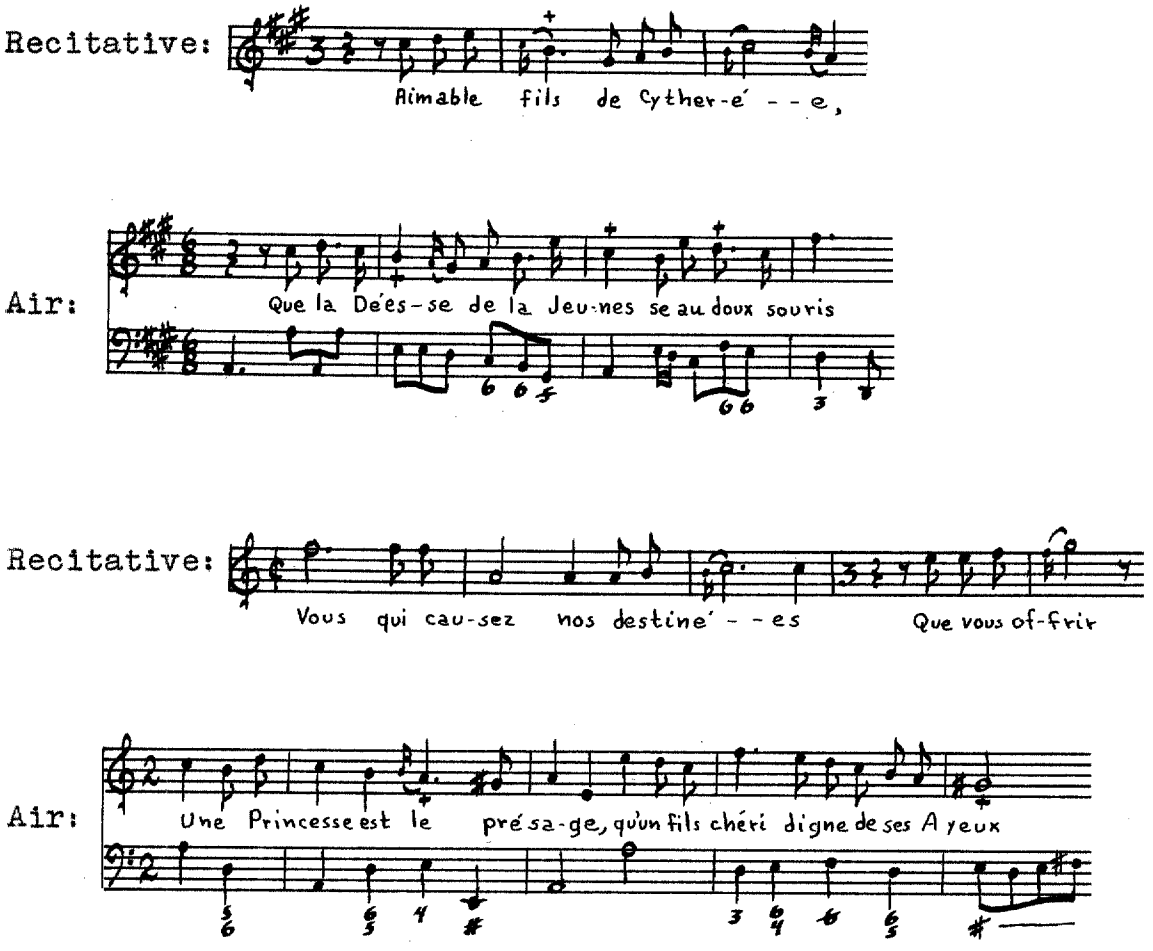
Source: Cons. [A.9037, L'HEUREUX PRÉSAGE/ CANTATE/ A Voix seule et Simphonie/ Dediée/ A Son Altesse Serenissime/ Madame La Princesse/ DE CONDE./ Par MR. DUBOIS./ Gravée par P. L. Charpentier/ A PARIS/ Chez l'Auteur rue de Grenelle au coin de la rue Saints Peres./ Et aux Adresses Ordinaries/ AVEC PRIVILEGE DU ROI

Instrumentation: Violins I and II, solo voice (e'-a")

Text: **Author unknown.**

Themes:

Prelude: 



Dupré, Madame

Although the name Dupré is not unknown among 18th-century composers, Madame Dupré remains unidentified.

La toilette de Venus

Source: BN Vm^{7} 277, LA TOILETTE/ DE VENUS/ CANTATE/ Pour un Dessus/ Avec Simphonie/ PAR MME DUPRÉ/ Gravée par Mme Charpentier./ Prix 2.^{tt}8^{s}/ A PARIS/ Chez {l'Auteur cloitre St Benoit/ M^{r} le Clerc M^{d} rue du Roule à la Croix

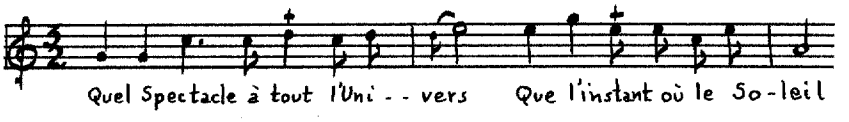
d'Or/ M.me Boivin M.de rue S.t Honoré à la Regle d'Or/ AVEC PRIVILEGE DU ROI./ Les paroles sont de M.r Roy.

Instrumentation: [Violin], solo voice (e'-a") and figured bass.

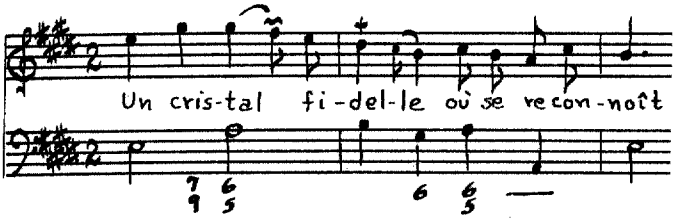
Text: M.r Roy.

Themes:

Recitative:



Air:



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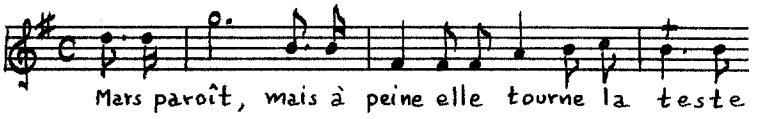

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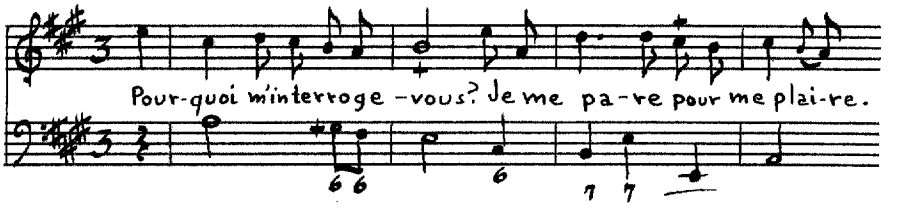

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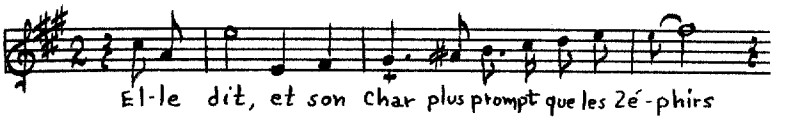
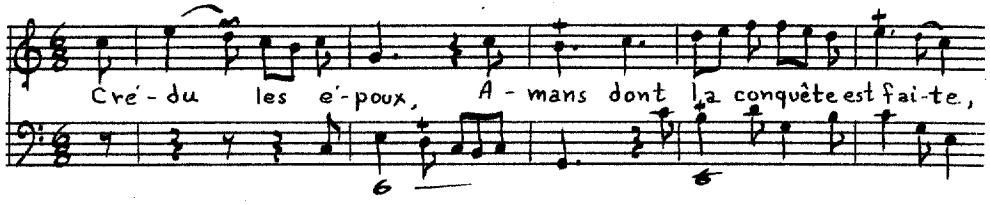


Air: 

Dupuits, Jean-Baptiste

The composer of these cantatas has not been identified. Eitner lists a series of instrumental and vocal works by a certain Dupuitz, . . . , who flourished in Paris around 1740. Among the works listed by Eitner are two lost cantatilles, La Jeunesse and Pan et Syrinx.[131]

Le Bouquet

Source: BN Vm^{7} 275$^{(1)}$, LE BOUQUET/ CANTATE/ A VOIX SEULE/ Avec Accompagnement/ DE VIÉLE/ Ou Autres instruments COMPOSÉ/ PAR M^{r}. D * * */ Prix 1.^{tt} 10^{s}./ AVEC PRIVILÈGE DU ROY./ M^{r}. Boivin rue S^{t}. Honoré à la Régle D'or./ M^{r}. Le clerc rue du Roule à la Croix D'or/ Mlle. Castagnery à l'Hôtel de/ Soisson./ inventé et gravé par j. Robert. Gravé par Mlle. Vandôme

Instrumentation: Viéle or flute, solo voice ($e^{b'}$-$a^{b''}$) and figured bass.

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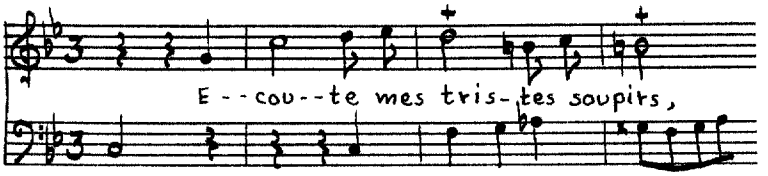
[131]Robert Eitner, "Dupuitz, . . .," Quellen-Lexikon, III (Leipzig, 1898-1904), 282.

Text: Author unknown.

Themes:

[Air]:



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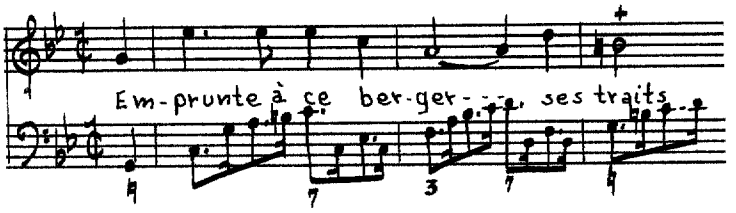
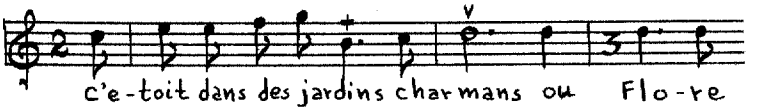


Recitative:



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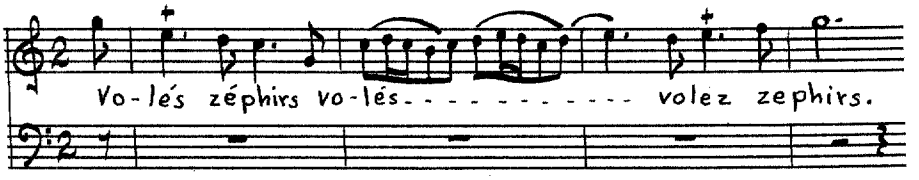

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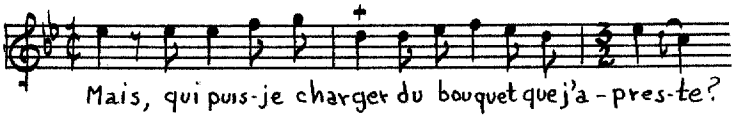

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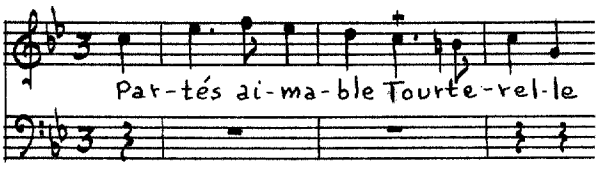


Le Retour de Themire

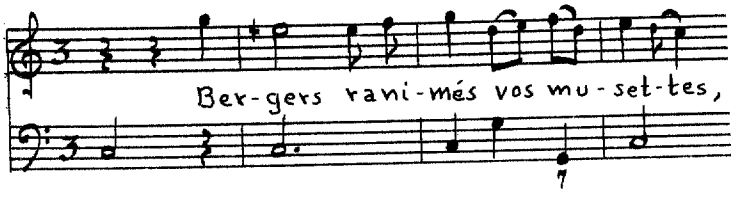
Source: BN Vm^{7} 275$^{(2)}$, LE RETOUR./ DE/ THEMIRE/ CANTATE/ A Voix Seule/ avec Symphonie/ COMPOSÉ/ PAR M^{R} D * * */ Prix 1.^{tt} 10^{s}./ AVEC PRIVILEGE DU ROI./ M^{r}. Boivin rue S^{t}. Honoré à la Régle D'or/ M^{r}. Le Clerc rue du Roule à la Croix D'or./ Mlle Castagnery à l'Hôtel de/ Soissons./ inventé et gravé par j. Robert. Gravé par Mlle Vandôme

Instrumentation: Violin, musette, solo voice (f$^{\#'}$-g") bassoons and figured bass.

Text: Author unknown.

Themes:

[Air]:



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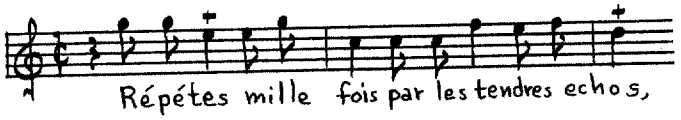

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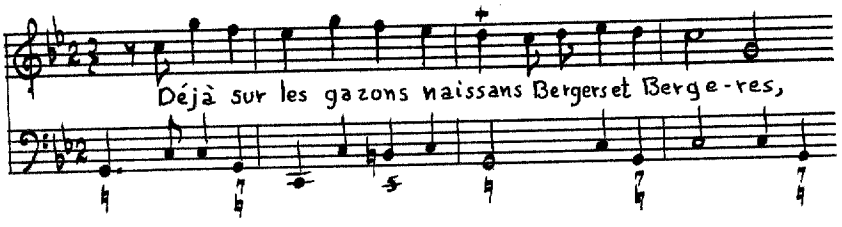

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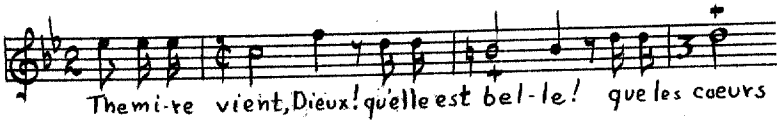

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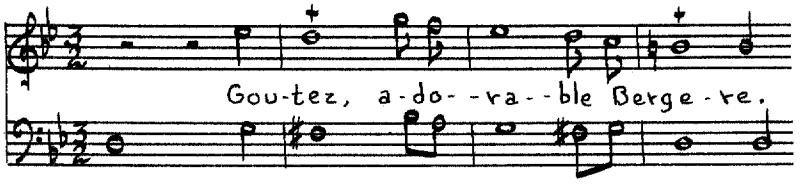

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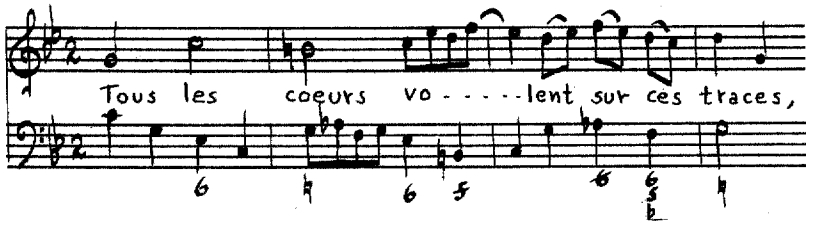

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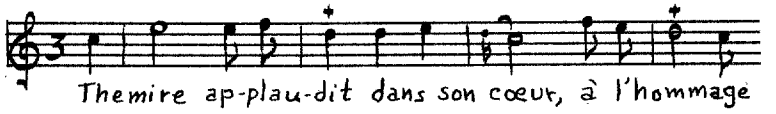
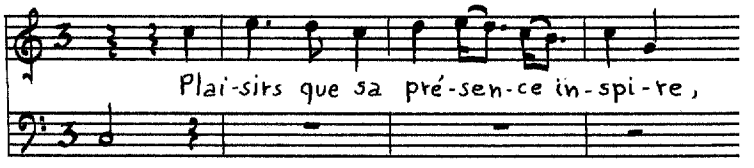


Ariette:



Le Retour de Mars

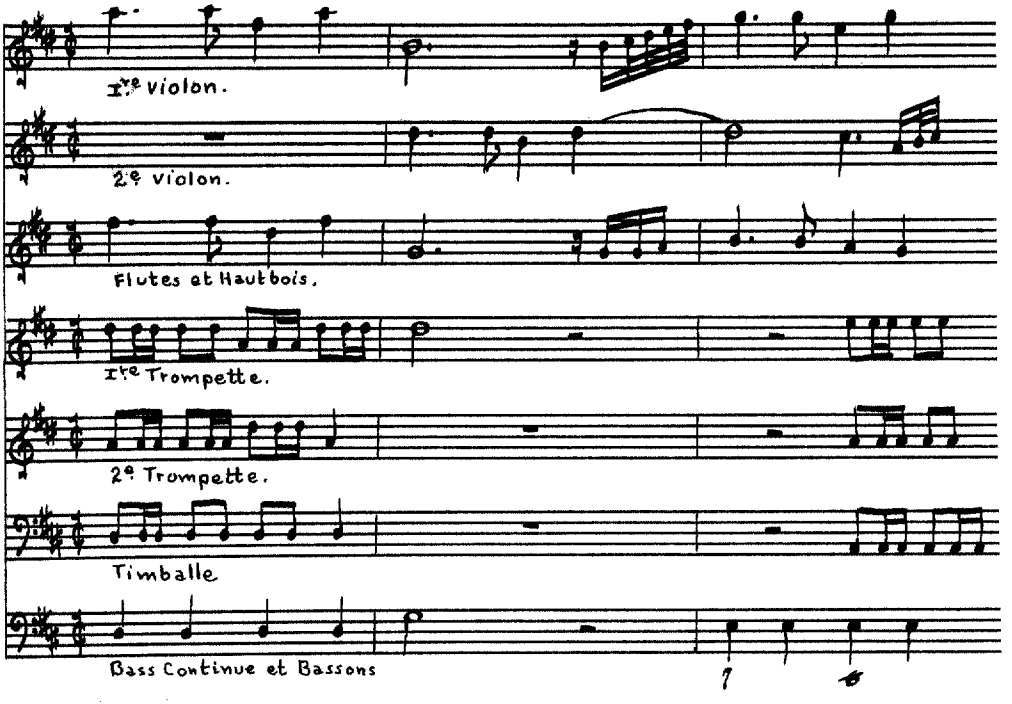
Source: BN Vm^{7} 275(3), LE RETOUR/ DE MARS./ CANTATE/ A VOIX SEULE/ Et grande Simphonie./ COMPOSÉE/ Par M^{r}. B. Dupuits/ Prix 2.^{tt} 8^{s}./ AVEC PRIVILEGE DU ROY/ ET APPROBATION/ M^{r}. Boivin rue S^{t}. Honoré à la Régle D'or./ M^{r}. Le clerc rue du Roule à la Croix D'or./ Mlle. Castagnery à l'Hôtel de/ Soissons./ inventé et gravé par j. Robert, Gravé par Mlle. Vandôme

Instrumentation: Violins I and II, flutes, oboes, trumpets I and II, timpani, solo voice (c'-a") bassoons and figured bass.

Text: **Author unknown.**

Themes:

Prelude:



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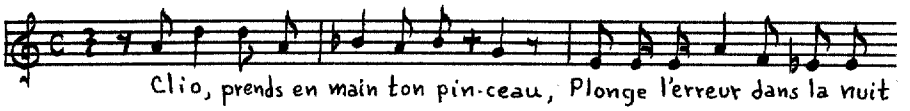
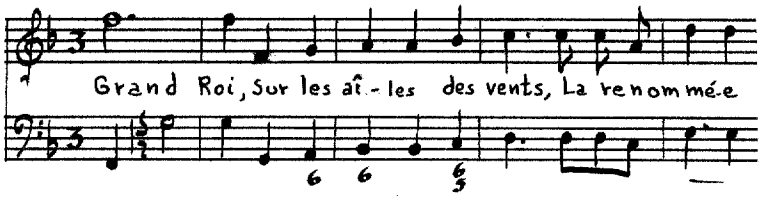


[Air]:



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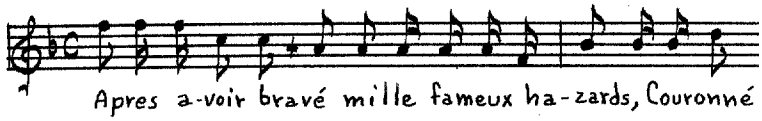
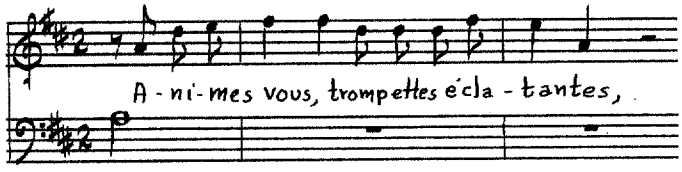


Air:



Les Plaisirs de L'Himen

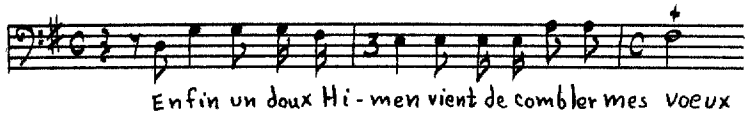
Source: BN Vm7 275(4), LES PLAISIRS/ DE/ L'HIMEN/ CANTATE/ a deux Voix/ COMPOSÉS/ PAR M.R J.B. DUPUITS/ Prix 1.tt 16./ Avec Privilege du Roy./ M.r Boivin rue S.t Honoré à la Régle D'or./ M.r Le Clerc rue du Roule à la Croix D'or./ M.lle Castagnery à l'Hotel de/ Soissons./ inventé et gravé par j. Robert. Gravé par M.lle Vandôme

Instrumentation: Voices (e'-a", G-e') and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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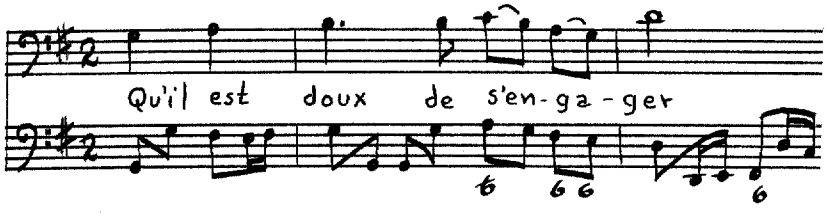

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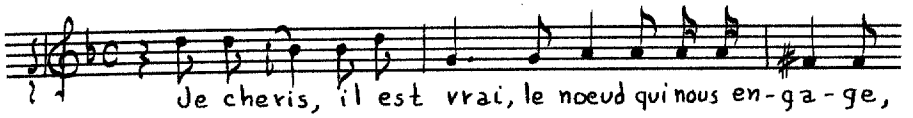

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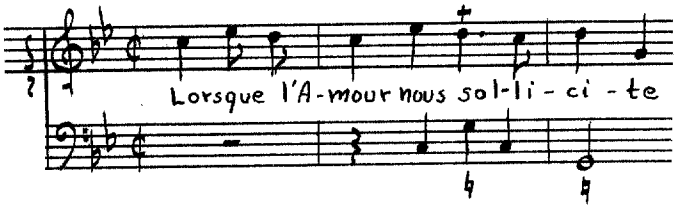
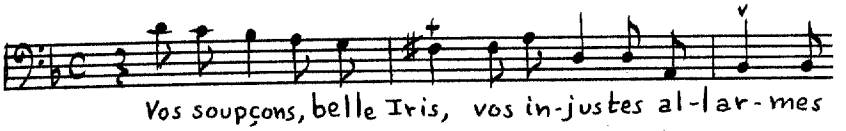
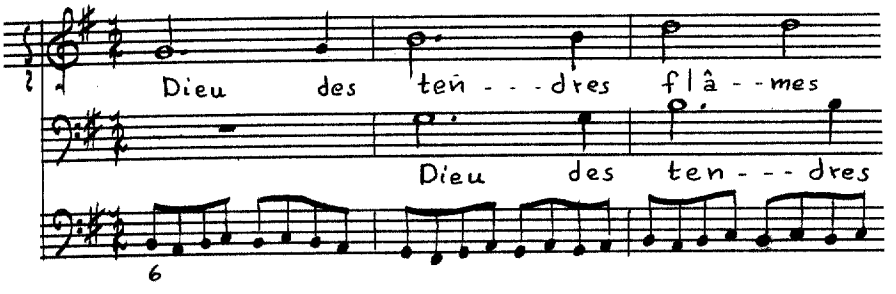


Recitative:



Duo:



Dutartre, Jean-Baptiste

(Late 17th-century-1749)

A singing master, Dutartre published four collections of airs sérieux et à boire between 1715 and 1719.[132] He composed a work for the Comédie Italienne, "l'Amour Mutuel,"

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[132]Robert Eitner, "Dutartre, Jean-Baptiste," Quellen-Lexikon, III (Leipzig, 1898-1904), 293.

in 1729, and is known also for a Miserere (1717), a Divertissement sur la Paix (1714), as well as the two cantatas and an air for voice, flute and figured bass published in a collection of airs by Ballard, in 1710.[133]

La Paix

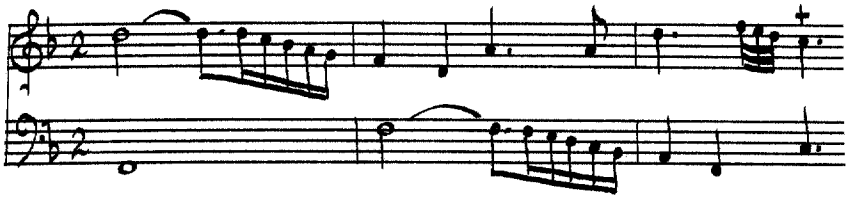
Source: BN Vm^{7} 259, LA PAIX/ CANTATE/ A LA GLOIRE DU ROY/ AVec accompagnement de Flute et/ de Violon,/ Mis en Musique/ PAR M^{R} DU TARTRE/ MAÎTRE DE MUSIQUE/ Prix 1^{tt} 16^{s}/ A PARIS/ Chez L'Auteur, rüe Montmoranci./ Madame Boivin, rüe St Honoré à la Regle d'Or./ M^{r} le Clerc, M^{d} rüe du Roule à la Croix d'Or./ Mlle Castagnerie, rüe des Prouvaires, à la Musique Roial./ A LION Mr Debretonne, rüe Mercirre./ AVec Privilege Du Roy./ Les Paroles sont/ de Mr Giraudeau/ Gravée par Mlle Vandôme

Instrumentation: Flutes, violins, solo voice (d'-g") and figured bass.

Text: Mr Giraudeau.

Themes:

[Prelude]:



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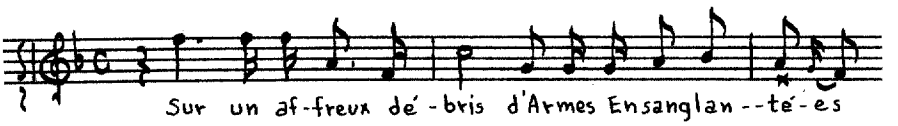
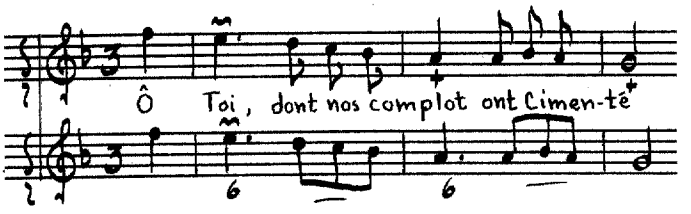
[133]François-Joseph Fétis, "Dutartre, Jean-Baptiste," Biographie Universelle, 2nd ed., III (Paris, 1873), 97.

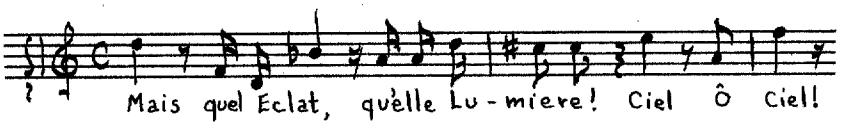
Recitative:



[Air]:



Recitative:



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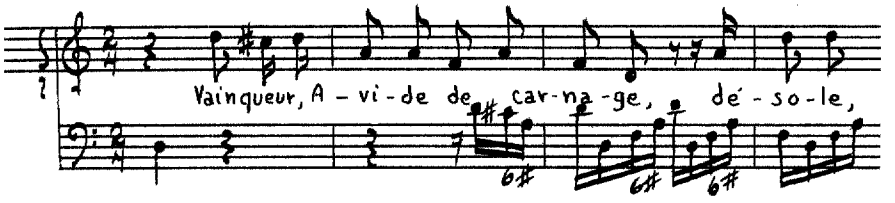

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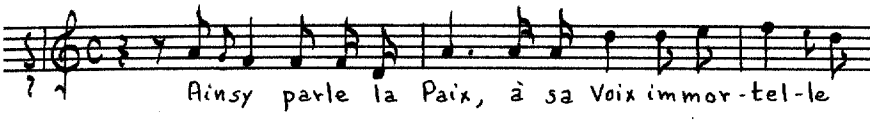

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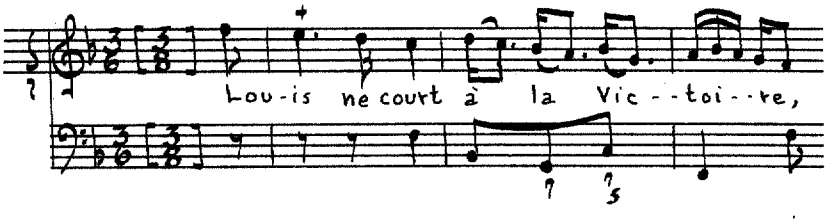


La Volupte

Source: BN Vm^{7} 260, LA/ VOLUPTE/ CANTATE/ A VOIX SEULE/ Avec accompagnement de Violons et Flutes, MISE EN MUSIQUE/ PAR M^{R}. DU TARTRE/ Maitre de Musique/ Prix en blanc 3.^{tt}/ OEUVRE POSTUME/ A PARIS/ Chez M^{r}. le Clerc rue du Roule a la Croix d'Or./ Avec approbation et Privilege du Roi./

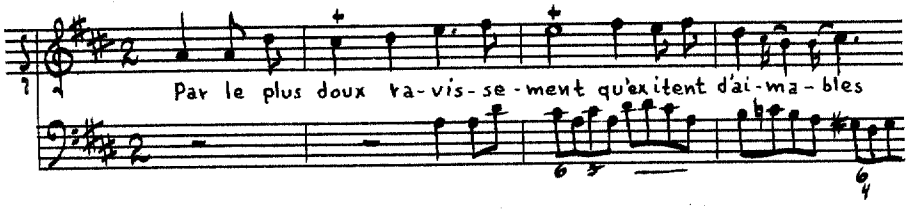
Instrumentation: Flutes, violins, solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]:

[Air]:



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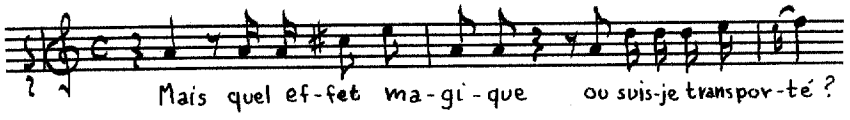

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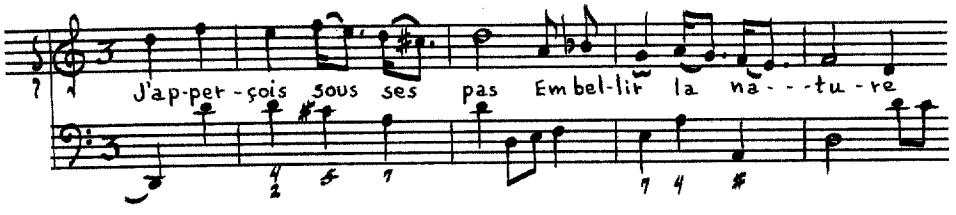

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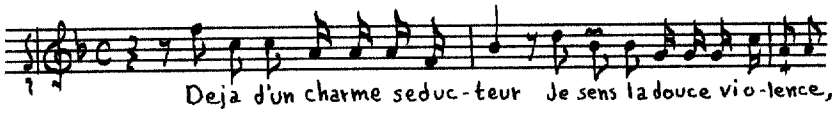
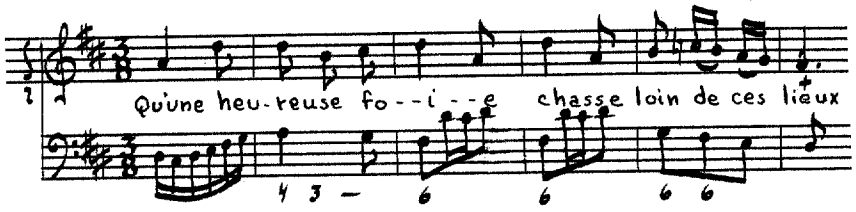


[Air]:



Février, Pierre

(1715-1780)[134]

Février is known mostly through the frontispieces of his various published works. In 1734, he was a teacher of keyboard instruments and lived in rue St. Honoré in Paris, and between 1749 and 1762, served as organist for the church of the Jacobins in rue St. Honoré. In addition to the cantata, he wrote at least three cantatilles, two of which are extant, a set of keyboard pieces, a fugue in b minor, and two motets.[135]

Le Rossignol

Source: Cons. [D.3984, LE/ ROSSIGNOL/ CANTATE/ A VOIX SEULE/ POUR UN DESSUS/ QUE PEUT SE CHANTER PAR UNE HAUTE-

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[134]"Février, Pierre," Seghers Dictionnaire des Musiciens Français (Paris, 1961).

[135]Simone Wallon, "Février, Pierre," Die Musik in Geschichte und Gegenwart, Vol. IV (Cassel and Basel, 1955), col. 148.

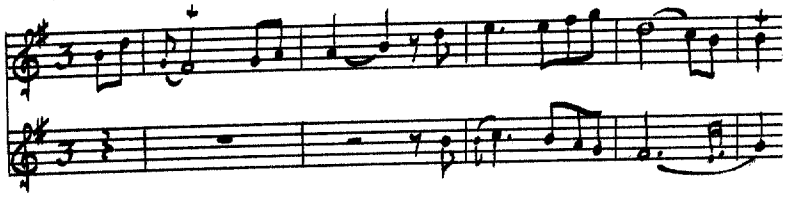
CONTRE/ Avec Simphonie./ DEDIEE/ A MADAME,/ LA CONTESSE DE LA MARCK/ Mis en Musique,/ PAR M^r. FEVRIER./ Prix en blanc/ 2.^{tt} 8^s./ Gravé par Le S^r. Hue/ A PARIS/ Chez {l'Autuer rüe de Grenelle St Honoré porte cochere proche la Pie./ Madame Boivin, Marchande Rue S^t. Honoré à la Règle d'Or./ Monsieur Le Clerc Marchand Rue du Roule à la Croix d'Or./ Madame Hue M^{de} Lingere chez Mr Canelle M^d Bontier Rue S^t/ Honoré attenant Le Palais Royal vis-a-vis le Caffé du Sr Dupuis au 2e/ AVEC PRIVILEGE DU ROI.

Instrumentation: Flute, violin or flute, solo voice (e'-a") and figured bass.

Text: **Author unknown.**

Themes:

[Prelude]:



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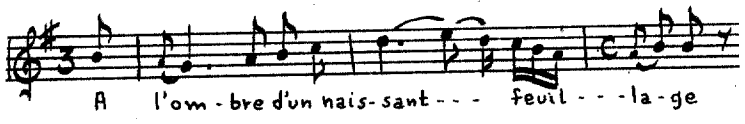

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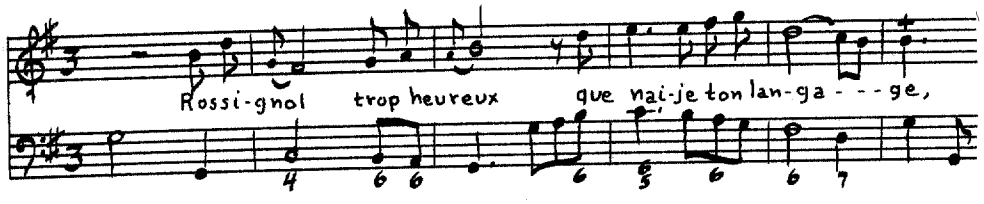

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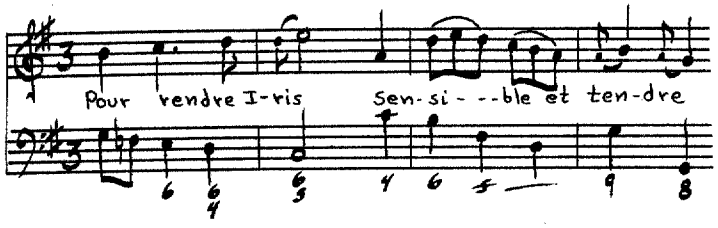


Mr. Gxxx

Aside from the initial letter of his surname, this composer remains anonymous.

Le Nymphes de St Cloud

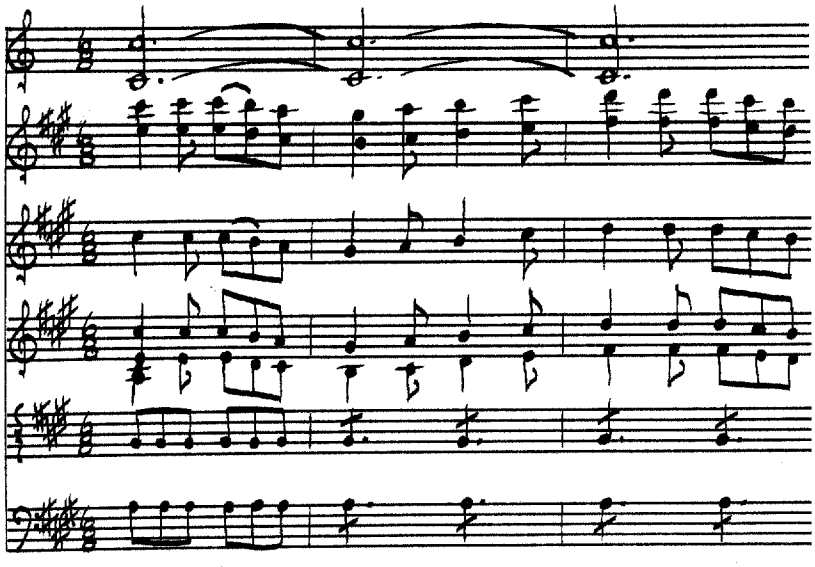
Source: Manuscript Cons. [Rés. 1907, Les Nymphes de St Cloud,/ Cantate à deux voix égales/ Paroles et musique de M. G . . . .

Instrumentation: Flutes I and II, oboes I and II, horns I and II in A and B^{b}, violins I and II, violas, voices (d'-g", d'-g") and unfigured bass.

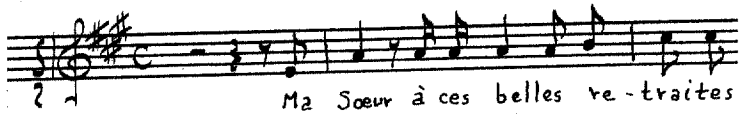
Text: **Author unknown.**

Themes:

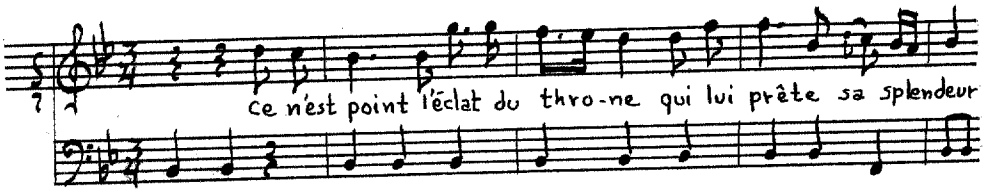
Prelude:



Recitative:



[Air]:



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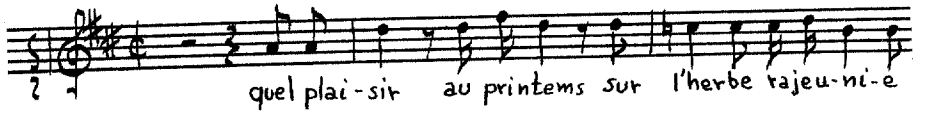
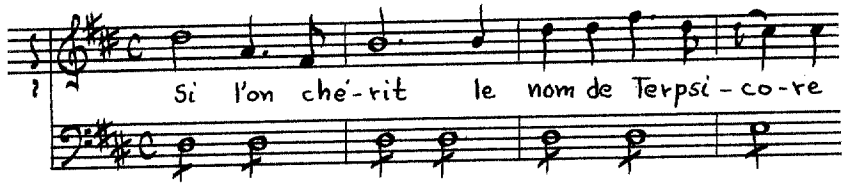


[Air]:



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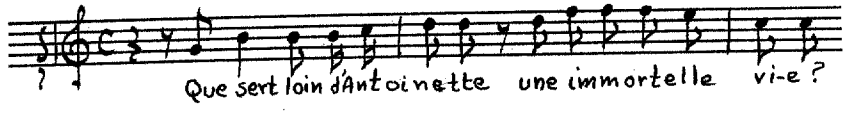
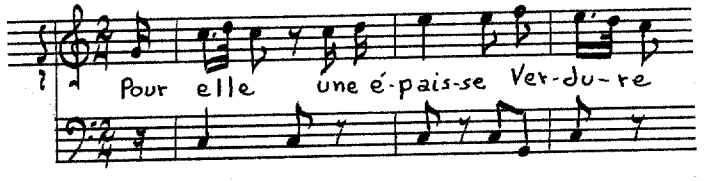


[Ariette]:



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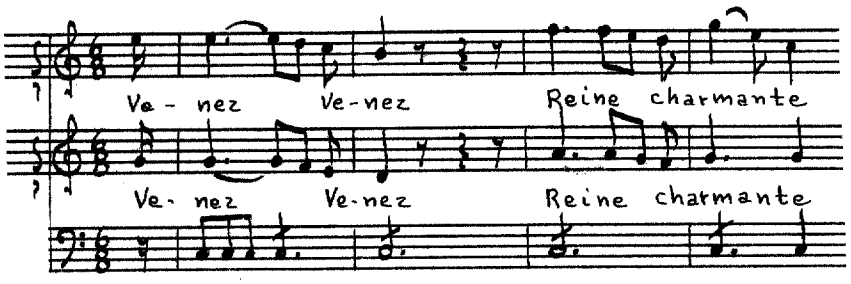

Gervais, Charles-Hubert

(1671-1744)

Gervais began as an ordinary musician for Philippe, Duke of Orléans (1674-1723) who later became regent for Louis XV (1710-1774). Gervais advanced in rank, eventually becoming master of Philippe's chamber music. He collaborated with the Duke on at least two operas, Hypermnestre (1716), and Panthée (1705), which was presented in the apartments of the Palais-Royal.[136] When Louis XV ascended the throne in 1723, Gervais became the vice-music master for the King's chapel. Along with published works such as the opera Méduse (1697) and the ballet les Amours de Protée (1720), Gervais left

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[136]François-Joseph Fétis, "Gervias, Charles-Hubert," Biographie Universelle, 2nd ed., III (Paris, 1873), 466.

forty-five motets in manuscript. A special cantata, Pomone, was written to be added to les Amours de Protée.[137]

Tircis

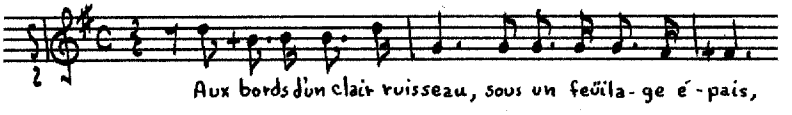
Source: BN Vm^{7} 210, CANTATES/ FRANÇOISES,/ AVEC/ ET SANS SYMPHONIES,/ Par Monsieur Gervais, Intendant de la Musique/ de S.A.R. Monseigneur le Duc d'ORLEANS./ LIVRE PREMIER./ A PARIS,/ Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique,/ rue Saint Jean de Beauvais, au Mont-Parnasse./ M.DCCXII./ AVEC PRIVILEGE DU ROY.

Instrumentation: Solo voice (d'-a") and figured bass.

Text: Author unknown.

Themes:

Recitative:



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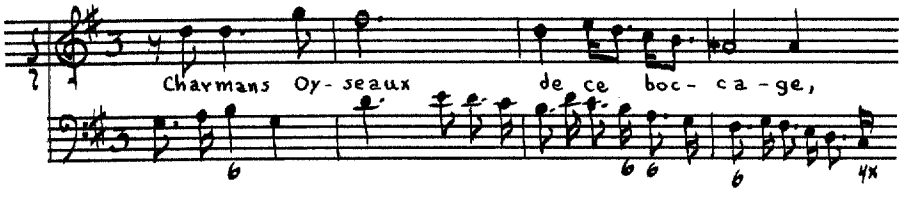

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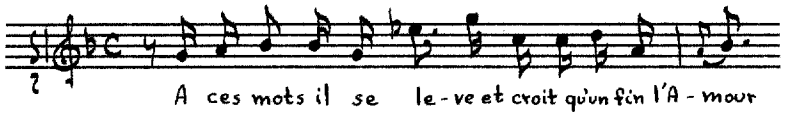

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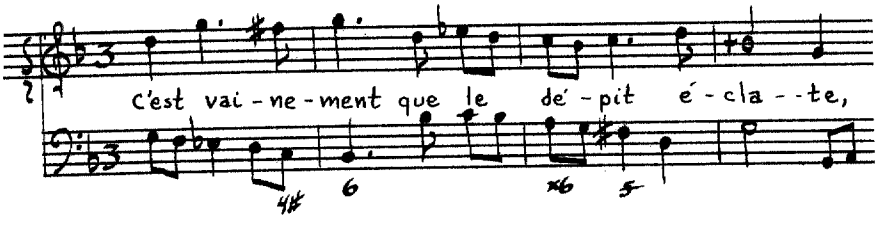
[137]Maurice Barthélémy, "Gervais, Charles Hubert," Die Musik in Geschichte und Gegenwart, Vol. IV (Cassel and Basel, 1955), col. 1844.

Air:



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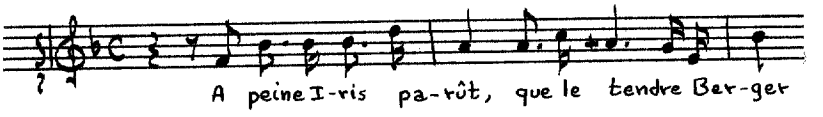

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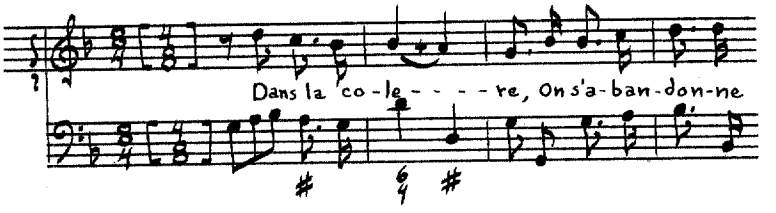


Arethuse

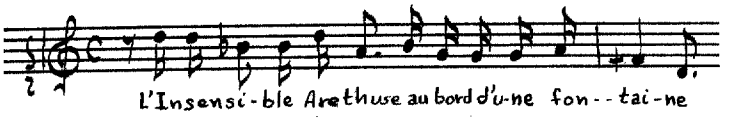
Source: BN Vm^{7} 210 (see Gervais, Book I, page 586).

Instrumentation: Solo voice (d'-a") and figured bass.

Text: Author unknown.

Themes:

Recitative:



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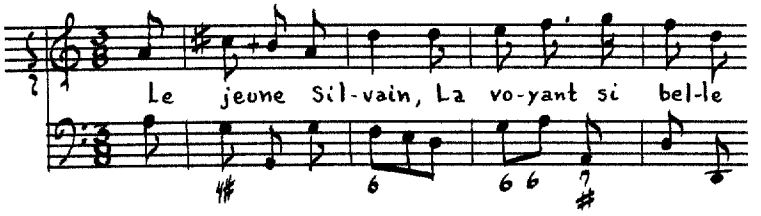

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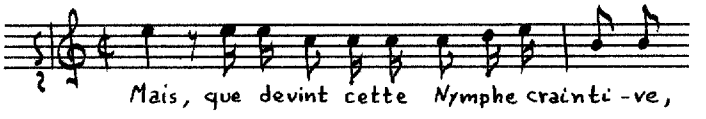

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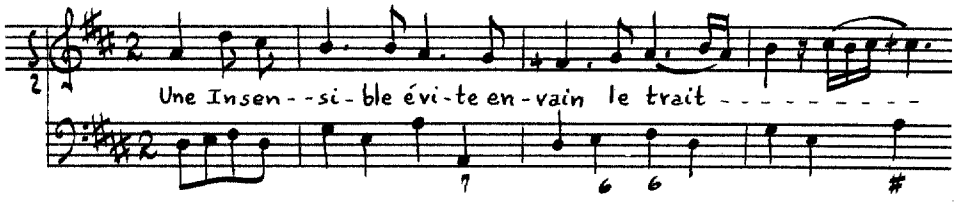

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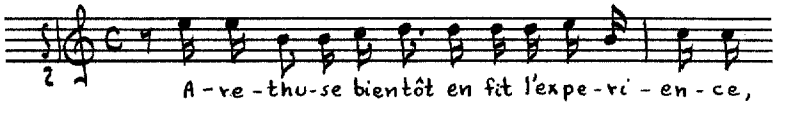

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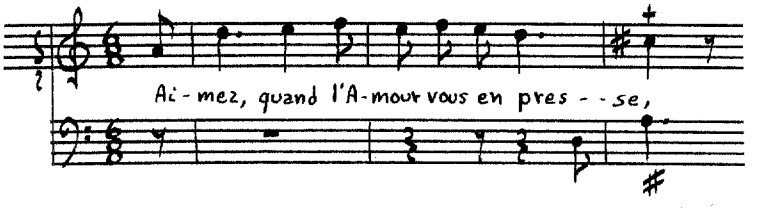


Celimene

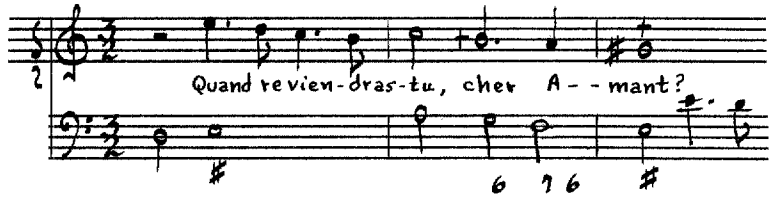
Source: BN Vm^{7} 210 (see Gervais, Book I, page 586).

Instrumentation: Flute or violin, solo voice (d#'-a") and figured bass.

Text: **Author unknown.**

Themes:

Air:



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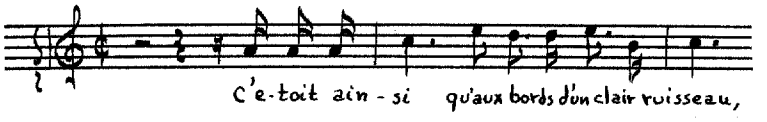
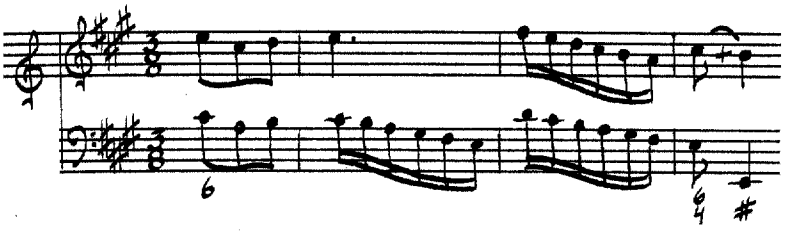


Ritournelle:



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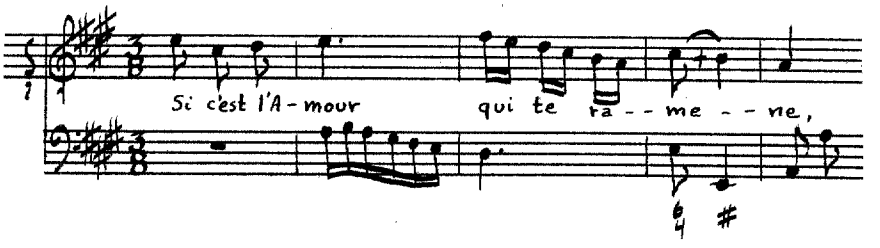

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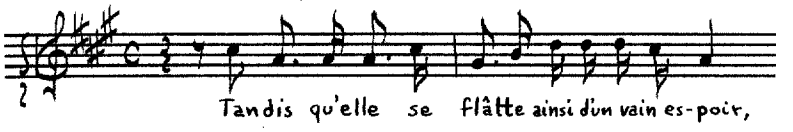
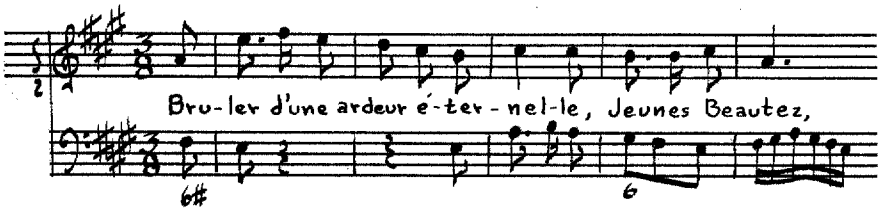


Air:



L'Amour Vangé

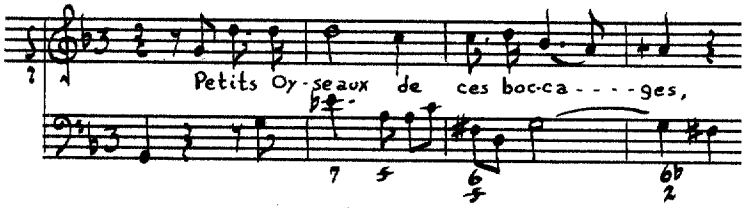
Source: BN Vm^{7} 210 (see Gervais, Book I, page 586).

Instrumentation: Violin, solo voice (d'-a") and figured bass.

Text: **Author unknown.**

Themes:

Air:



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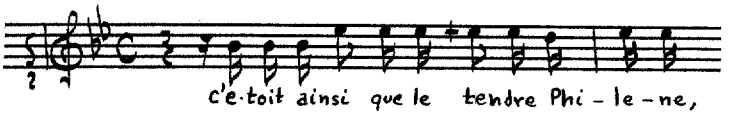

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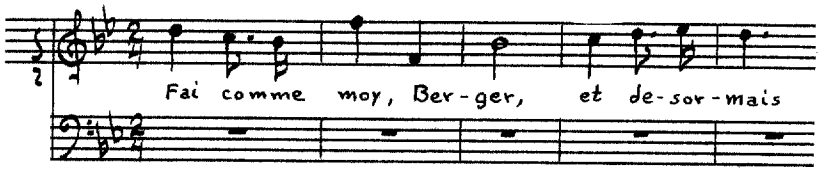

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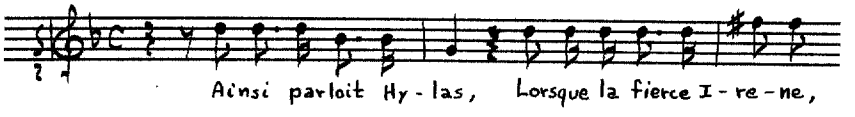

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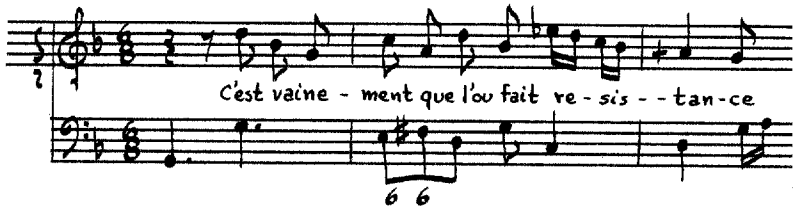


Le Triomphe de Bacchus

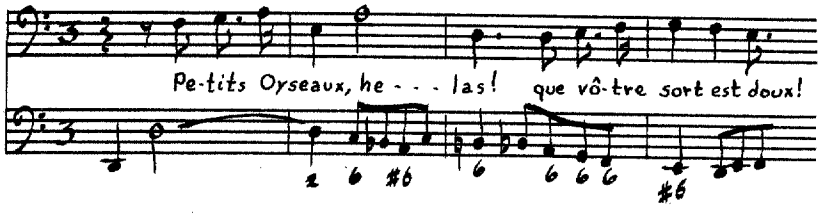
Source: BN Vm^{7} 210 (see Gervais, Book I, page 586).

Instrumentation: Violin, solo voice (A-e') and figured bass.

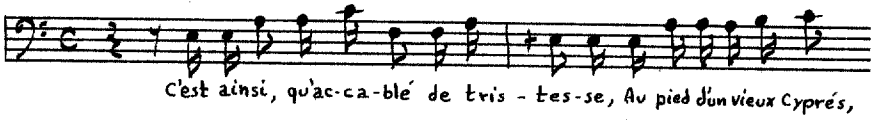
Text: **Author unknown.**

Themes:

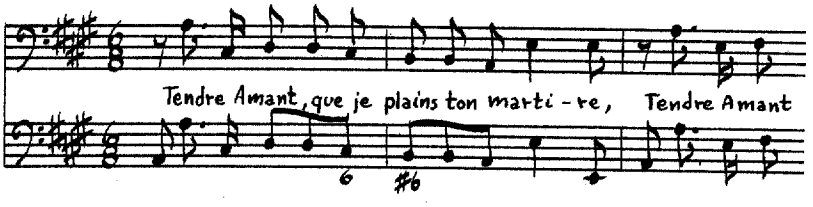
Air:



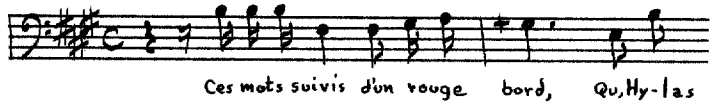
Recitative:



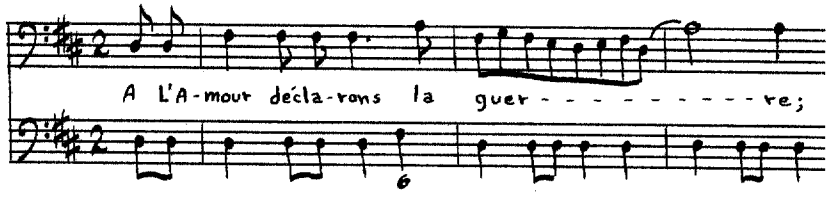
Air:



Recitative:



Air:



Telemaque

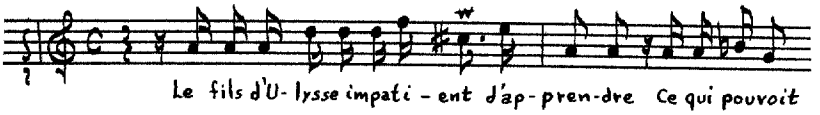
Source: BN Vm^7 210 (see Gervais, Book I, page 586).

Instrumentation: Violins I and II, solo voice (c'-g") and figured bass.

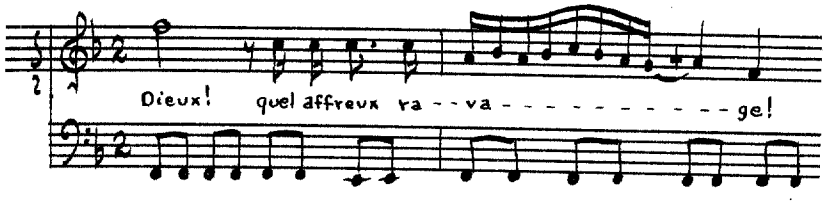
Text: **Author unknown.**

Themes:

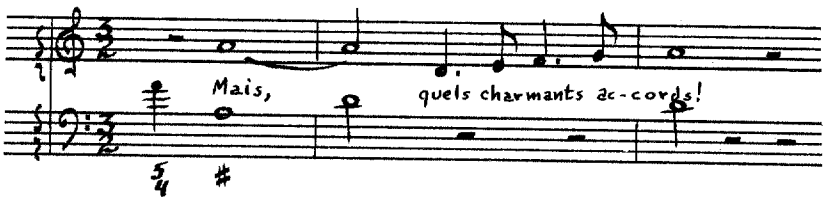
[Recitative]:



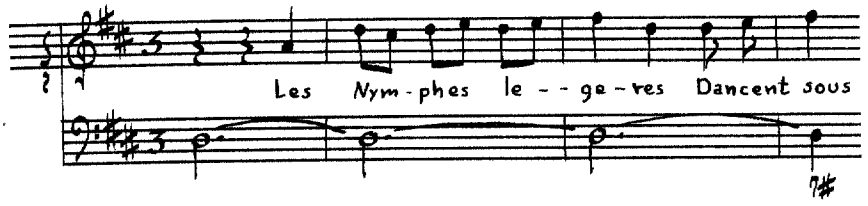
[Air]:



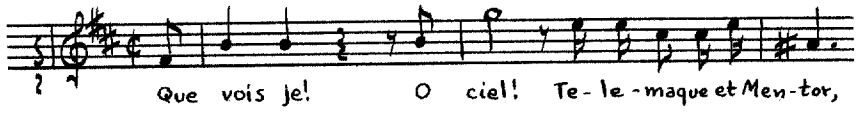
[Air]:



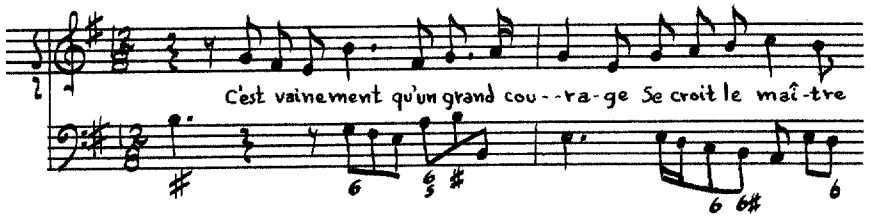
Musette:



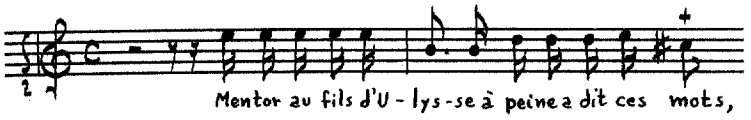
Recitative:



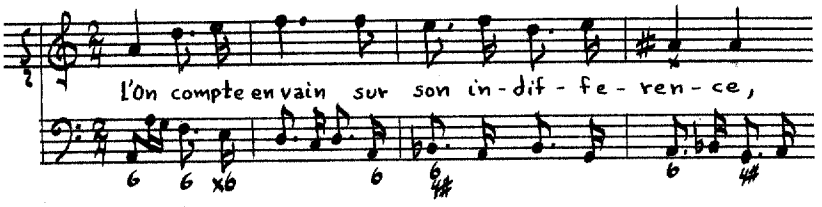
Air:



Recitative:



Air:



Pomone

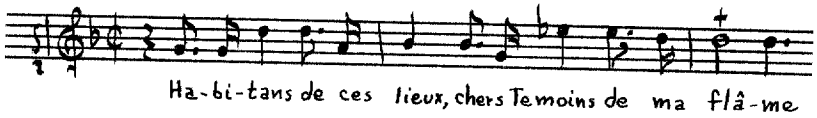
Source: BN Vm^{7} 155, POMONE/ NOUVELLE CANTATE/ Ajoûtée par Monsieur Gervais, à Son Ballet des AMOURS DE PROTÉE, Le Mardy trentiéme jour de Juillet 1720.

Instrumentation: Two piccolos, flute, violins, solo voice (d'-a")

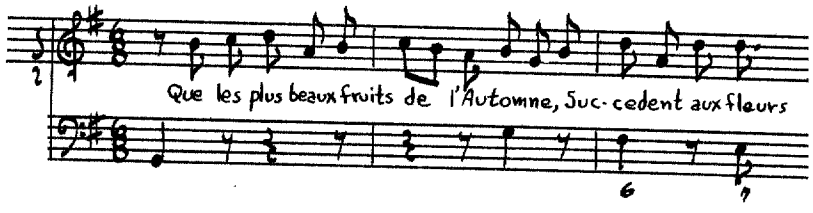
Text: Author unknown.

Themes:

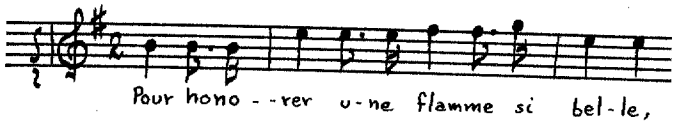
Recitative:



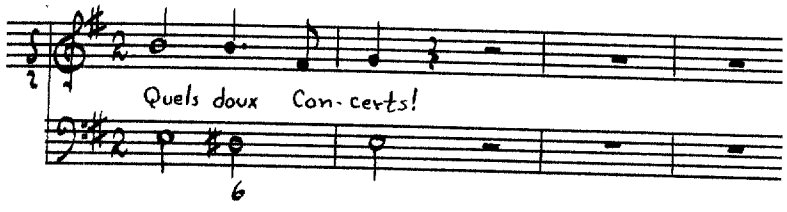
Ariette:



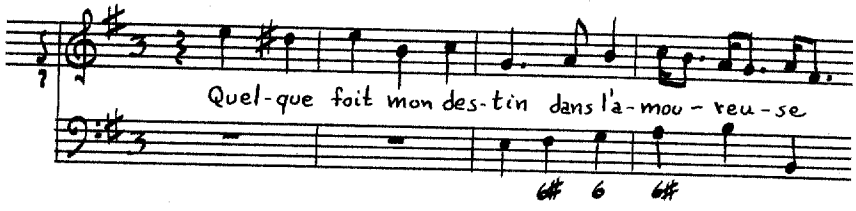
Recitative:



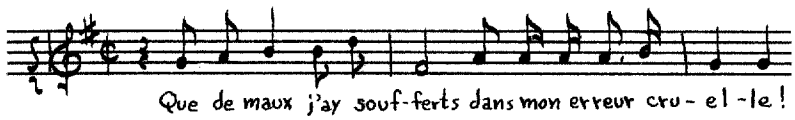
Air:



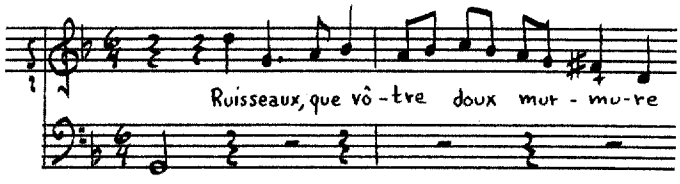
Air:



Recitative:



Ariette:



Gervais, Laurent

A professor of music and teacher of keyboard instruments of Lille, Gervais was a member of the Academy of that city. He later went to Paris, where he became a music dealer.[138] Along with the cantatas and cantatilles, Gervais wrote several airs sérieux et à boire and a Méthode pour l'accompagnement du clavecin (1733).

La Ruse d'Amour

Source: Cons. [D.4533(2), CANTATES/ FRANCOISES/ Avec et Sans Simphonie/ DEDIÉES/ A MADAME/ LA PRINCESSE/ D'ISENGHIEN/ Composées/ PAR MR GERVAIS/ Me de Musique de L'Academie de Roüen./ prix 6^tt en blanc/ Gravées par Mlle Louise Roussel/ LIVRE PREMIER/ SE VEND A PARIS/ chez Le Sr Boivin Rue St Honoré à la Régle D'or/ AVEC PRIVILEGE DU ROY. 1727.

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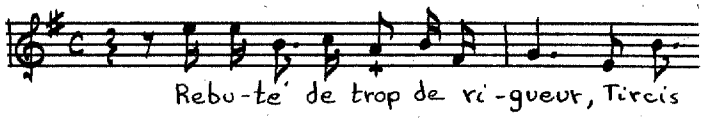
[138]François-Joseph Fétis, "Gervais, Laurent," Biographie Universelle, IV (Paris, 1873), 466.

Instrumentation: Flute, solo voice (e'-a") and figured bass.

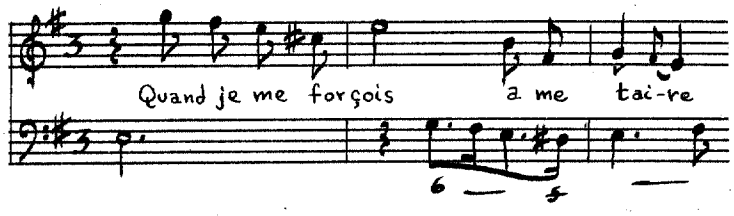
Text: **Author unknown.**

Themes:

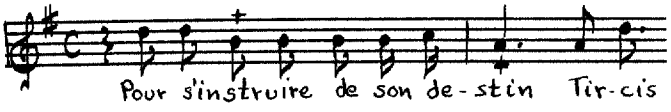
[Recitative]:



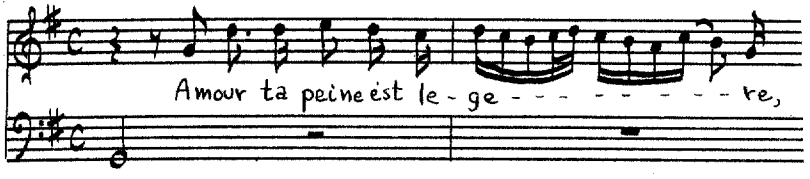
Air:



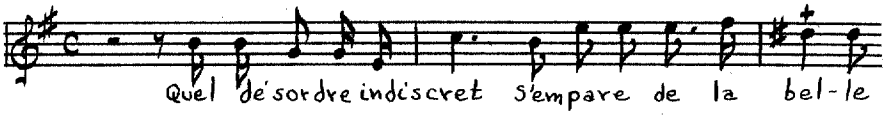
Recitative:



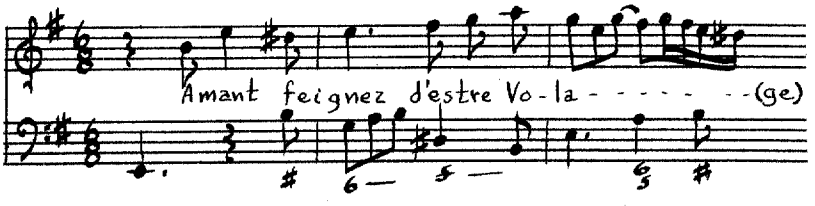
Air:



Recitative:



Air:



Les Syrenes

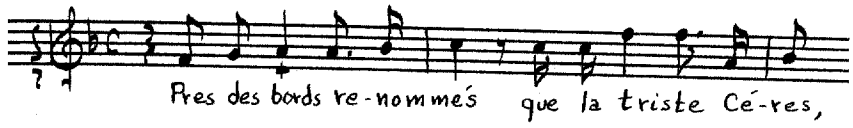
Source: Cons. [D.4533(2) (see Gervais, Book I, page 595).

Instrumentation: Solo voice (d'-g") and figured bass.

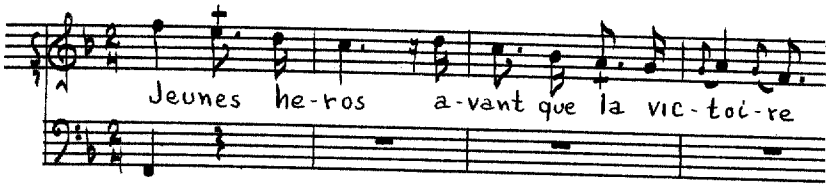
Text: **Author unknown.**

Themes:

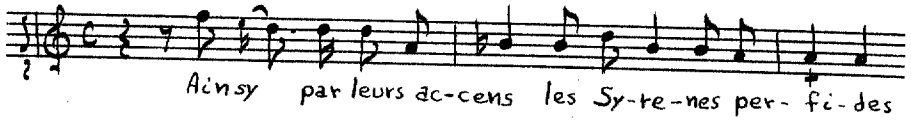
[Recitative]:



Air:



Recitative:



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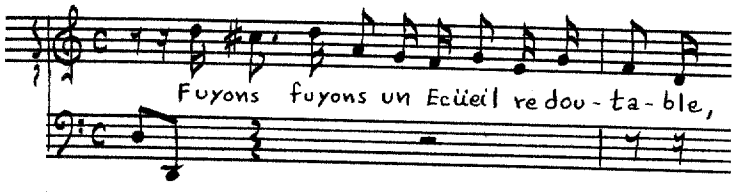
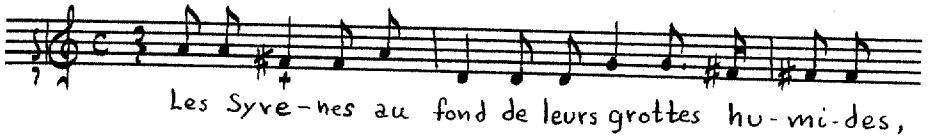
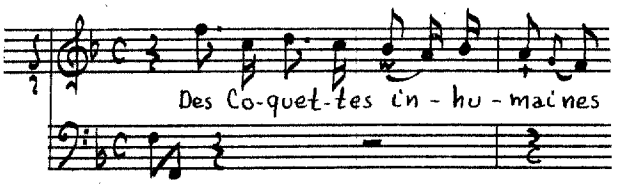


Recitative:



Air:



Le Jour

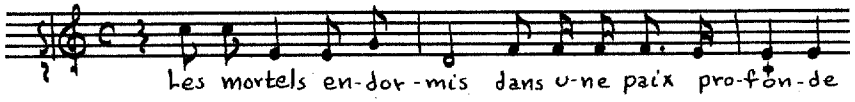
Source: Cons. [D.4533(2) (see Gervais, Book I, page 595).

Instrumentation: Viole, flute or violin I and II, solo voice (d'-g") and figured bass.

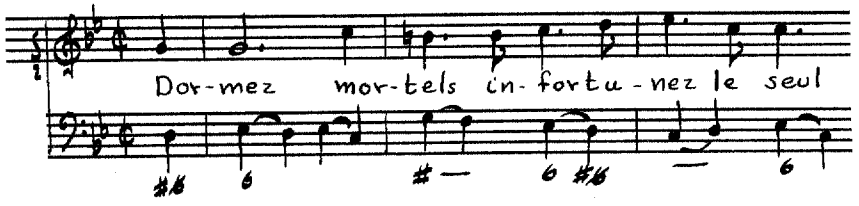
Text: **Author unknown.**

Themes:

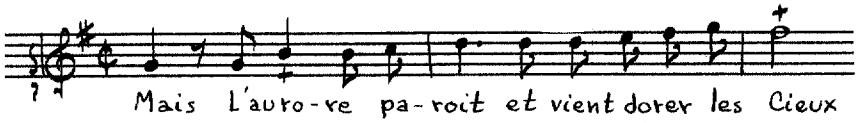
Recitative:



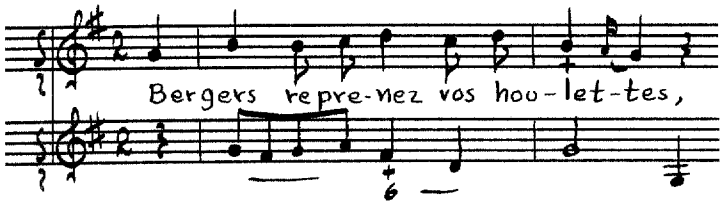
Air:



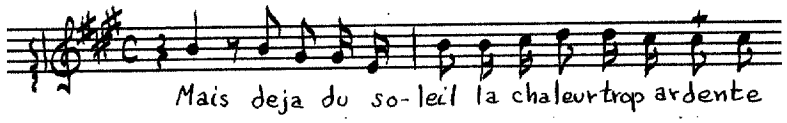
Recitative:



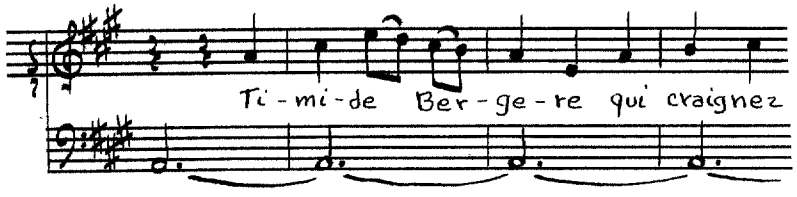
Air:



Recitative:



Musette:



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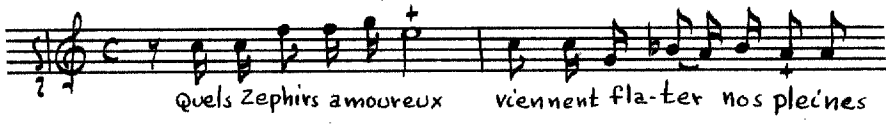
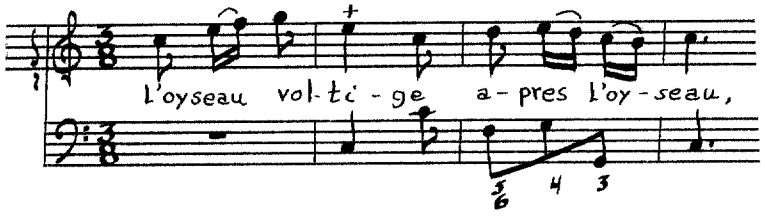


Ariette:



Les Forges de Lemnos

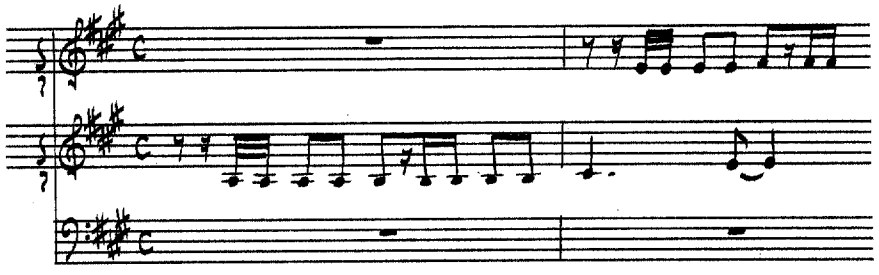
Source: Cons. [D.4533(2) (see Gervais, Book I, page 595).

Instrumentation: [Violins I and II], solo voice (G-e') and figured bass.

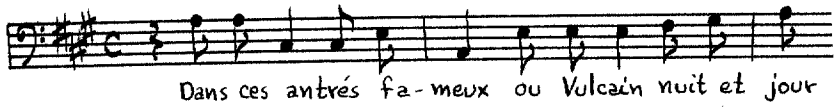
Text: Jean-Baptiste Rousseau.

Themes:

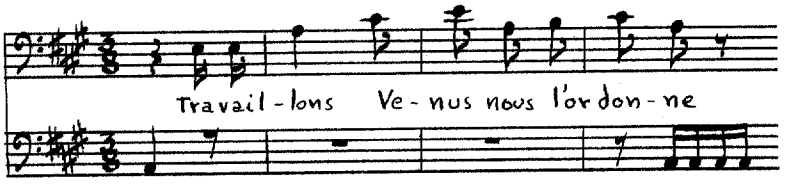
Prelude:



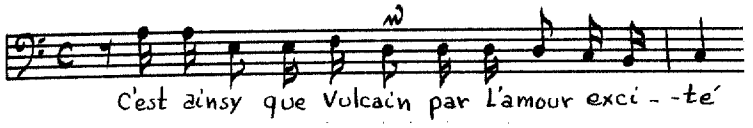
Recitative:



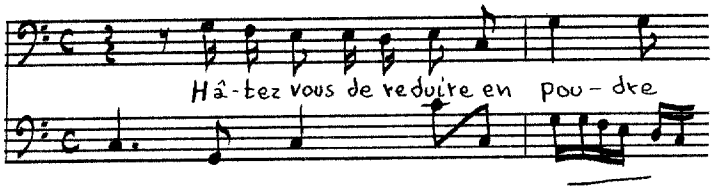
Air:



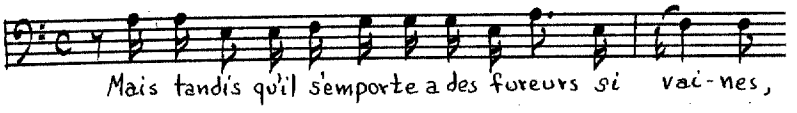
Recitative:



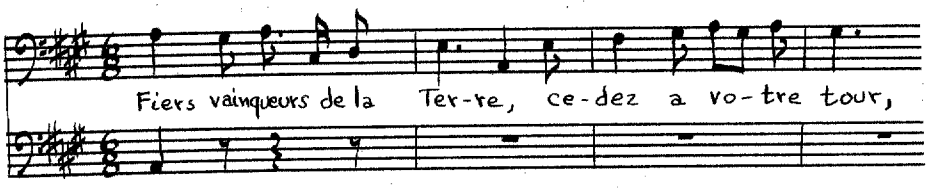
Air:



Recitative:



Air:



La Roze

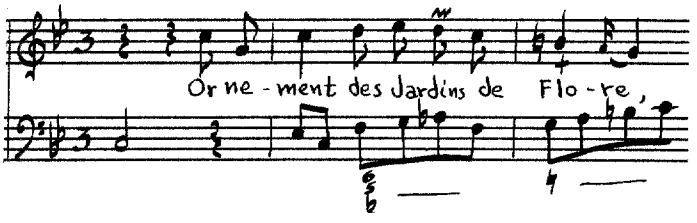
Source: Cons. [D.4535, CANTATES/ FRANCOISES,/ DÉDIÉES/ A MONSEIGNEUR LE DUC/ DE LUXEMBOURG/ Pain de France et Gouverneur de/ la Province de Normandie./ Composées/ PAR M.R GERVAIS DE Rxxx/ Gravées Par M.de Le clair./ Prix en blanc 6.tt/ LIVRE SECOND/ A PARIS/ Chez {Le S.r Boivin, rue S.t honoré a la Régle D'or./ Le S.r Leclerc, rue du Roule à la Croix D'or./ Avec Privilége du Roy.

Instrumentation: Solo voice (e'-g") and figured bass.

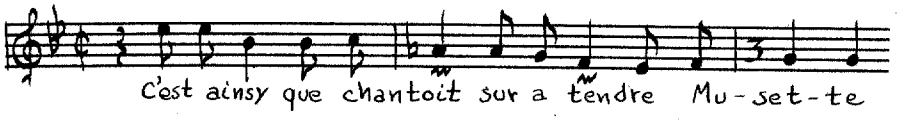
Text: M.r Carolet.

Themes:

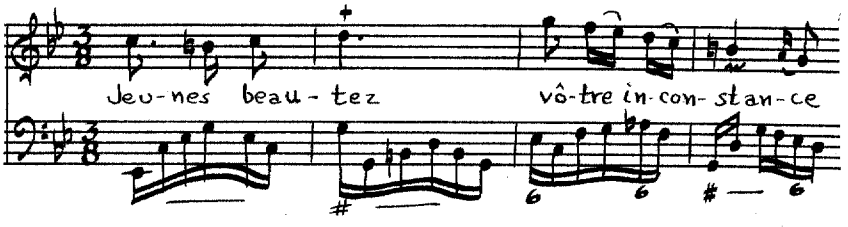
Air:



Recitative:



Air:



L'Hiver

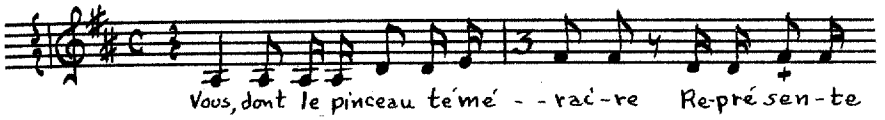
Source: Cons. [D.4535 (see Gervais, Book II, page 601).

Instrumentation: Flute, violin, solo voice (e-b$^{b'}$) and figured bass.

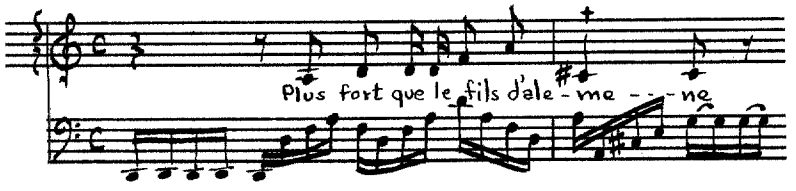
Text: M^{r}. Rousseau.

Themes:

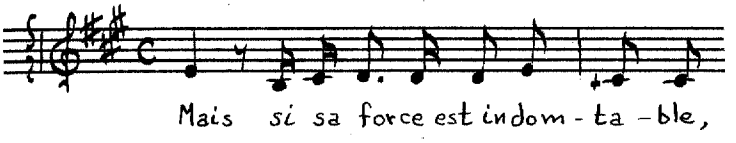
Recitative:



Air:



Recitative:



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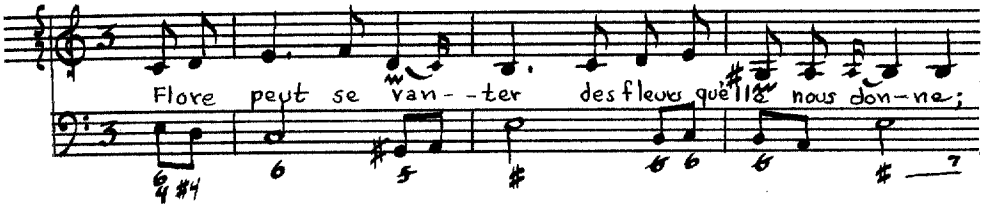

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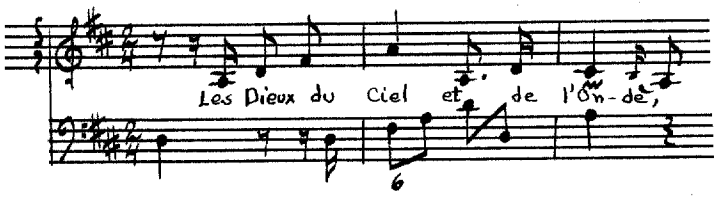


Didon aux Champs Elisées

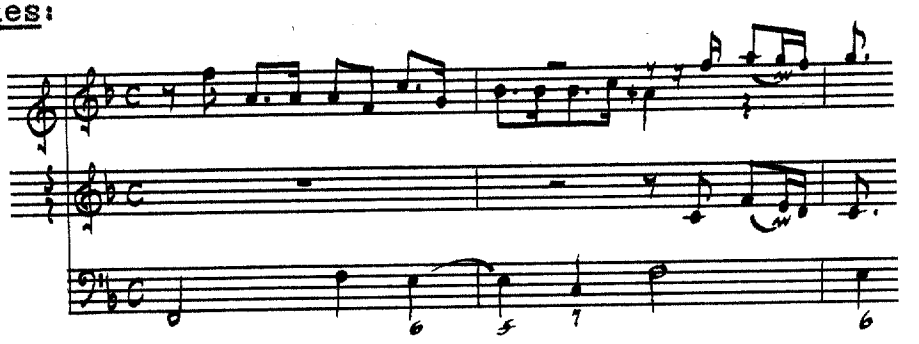
Source: Cons. [D.4535 (see Gervais, Book II, page 601).

Instrumentation: Flute, oboe, violin, viol, solo voice (c'-a") and figured bass.

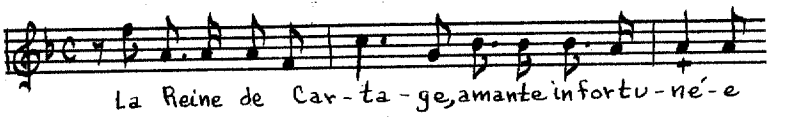
Text: Author unknown.

Themes:

Prelude:



Recitative:



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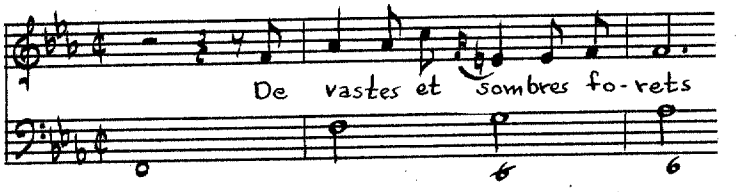
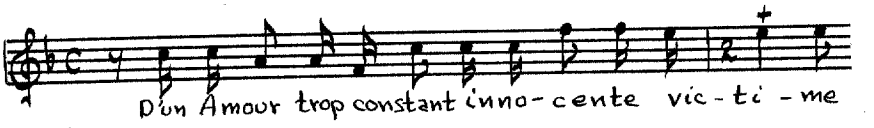
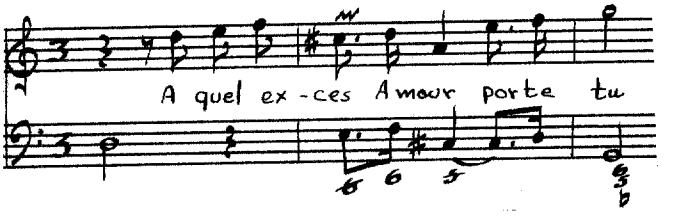


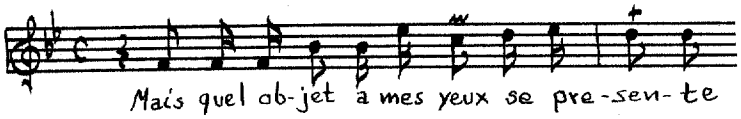
Recitative:



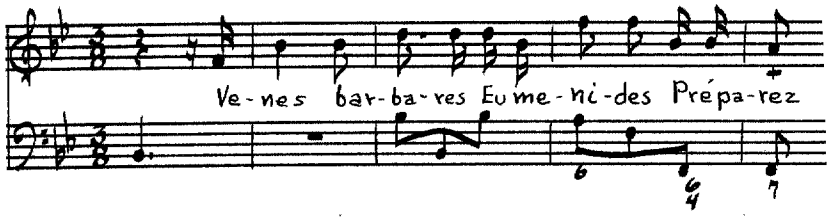
Air:



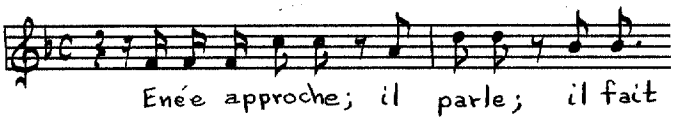
Recitative:



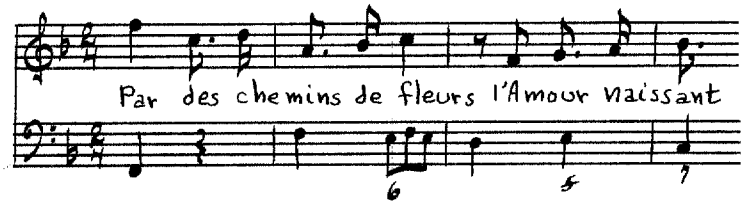
Air:



Recitative:



Air:



Le Triomphe de Bacchus

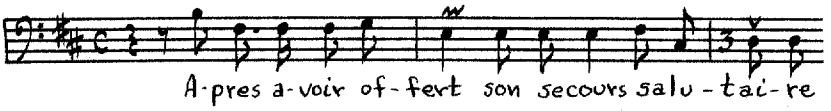
Source: Cons. [D.4535 (see Gervais, Book II, page 601).

Instrumentation: Flute, violin, solo voice (A-e') and figured bass.

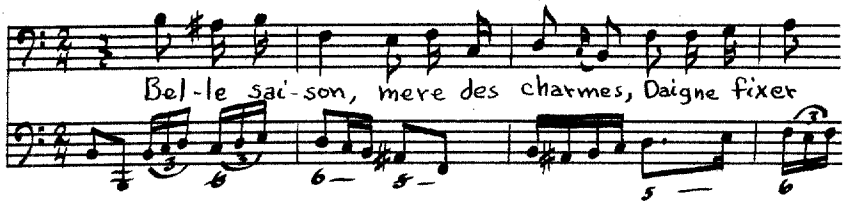
Text: Author unknown.

Themes:

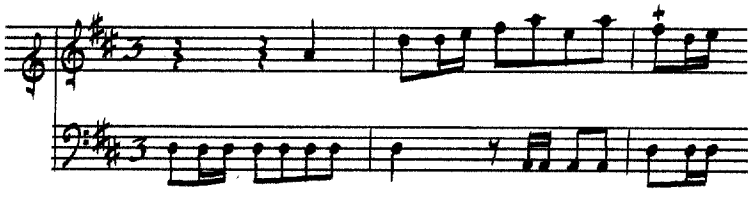
Recitative:



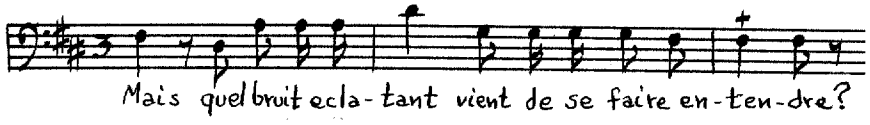
Air:



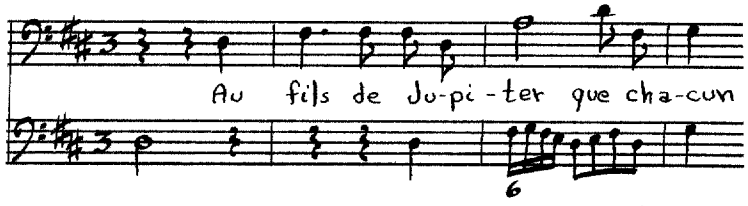
Simphonie:



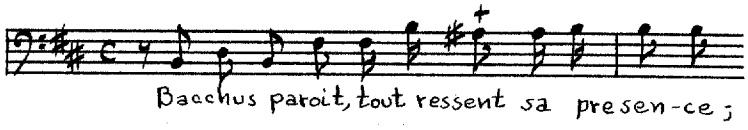
Recitative:



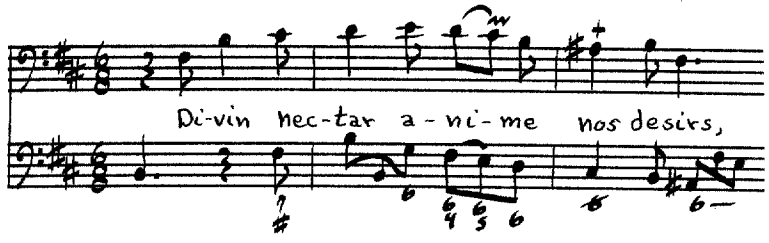
Air:



Recitative:



Air:



Andromede et Persée

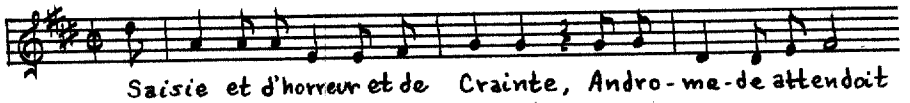
Source: BN Vm^{7} 213, Andromede et Persée./ CAntate/ a voix seule/ et/ Simphonie

Instrumentation: Violins or flutes, solo voice (d'-a") and figured bass.

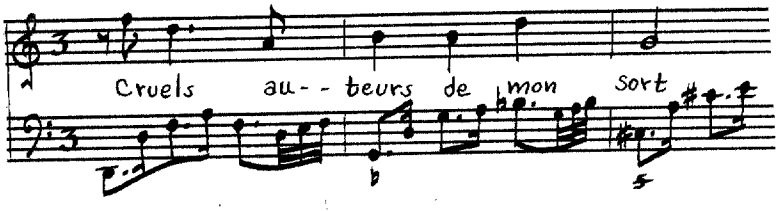
Text: Author unknown.

Themes:

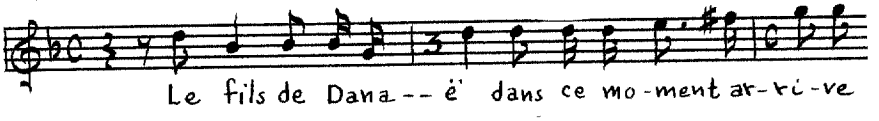
[Recitative]:



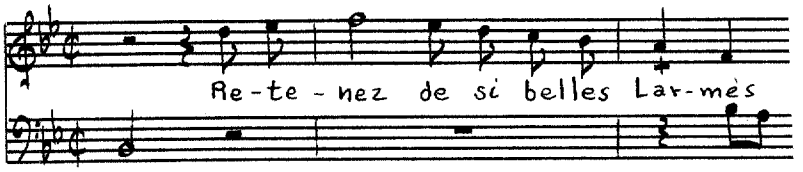
[Air]:



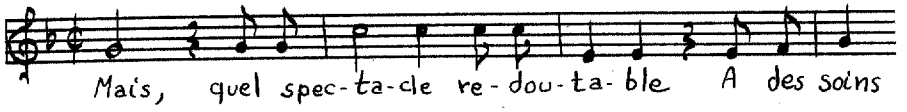
Recitative:



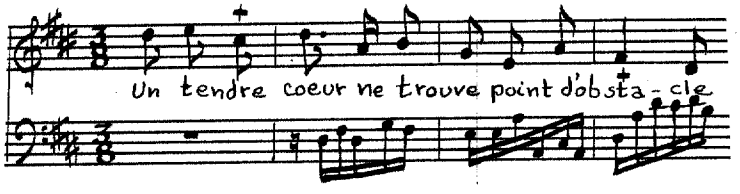
Air:



Mesure:



Air:



Ragotin

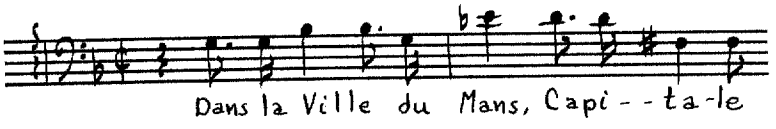
Source: Cons. [D.4533(1), RAGOTIN, OU LA/ SERENADE BURLESQUE,/ CANTATE,/ avec Simphonie./ Mise en Musique/ PAR M.R GERVAIS DE Rxxx/ Gravée Par M.me Leclair./ Le Prix est de 2.th /A PARIS,/ Chez {Le S.r Boivin, ruë S.t honoré à la Régle D'or./ Le S.r Leclerc, ruë du Roule à la Croix D'or./ Avec Privilege du Roy. (Privilege 1732).

Instrumentation: [Violins I and II], solo voice (d-g') and figured bass.

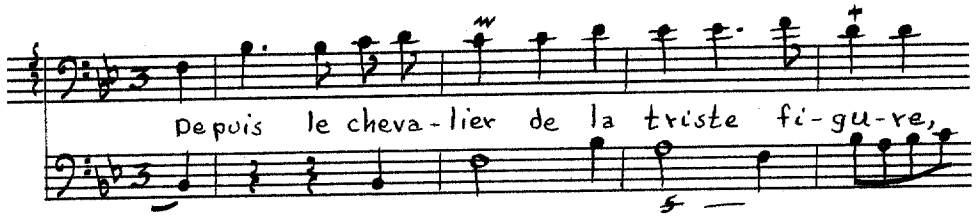
Text: **Author unknown.**

Themes:

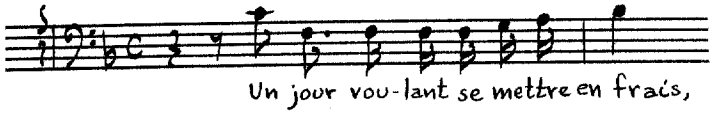
[Recitative]:



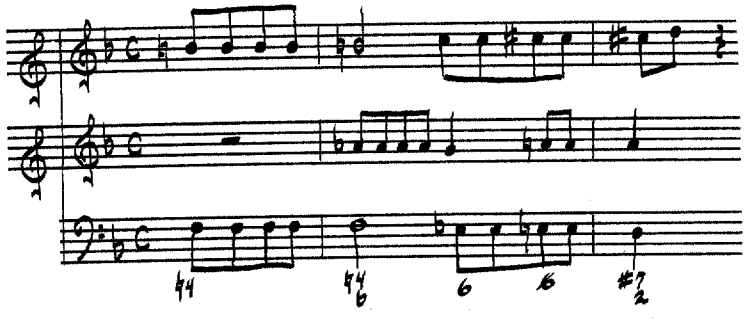
Air:



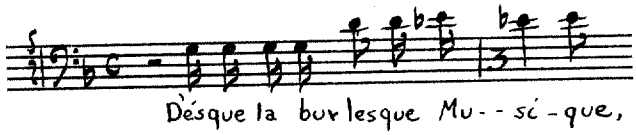
Recitative:



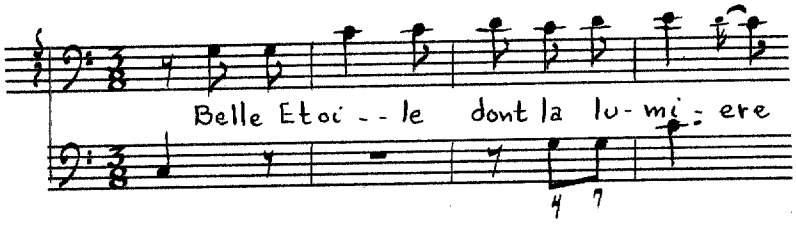
Prelude:



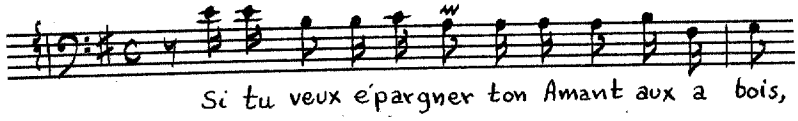
[Recitative]:



Air:



Recitative:



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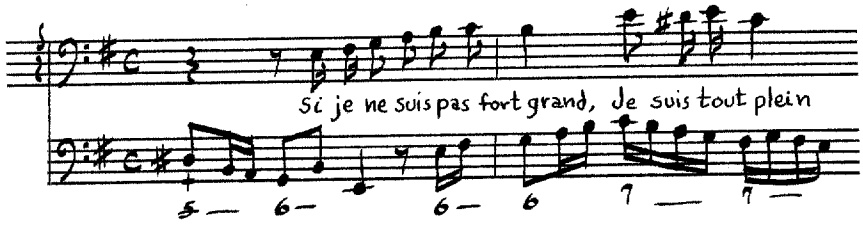

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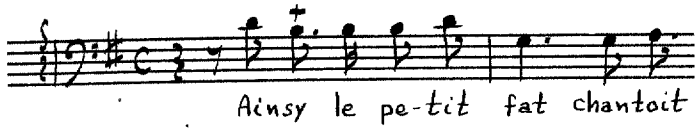
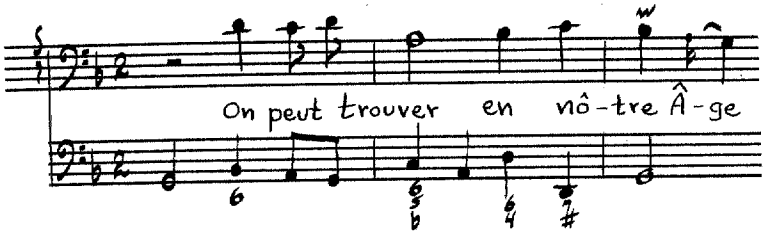


Air:



Gomey

Nothing is known about the life of this composer but Eitner lists his nisi dominus, a motet for two bass voices with accompaniment.[139]

Borée

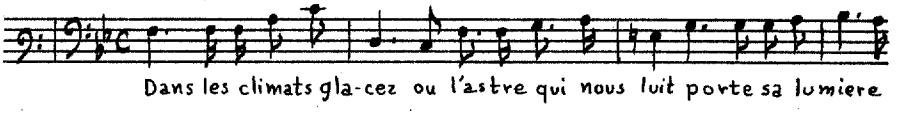
Source: Manuscript Cons. [X.632(9), de Mr. Gomey/ Borée/ Cantate./ a voix seule, Sans Simphonie.

Instrumentation: Solo voice (F-c') and figured bass.

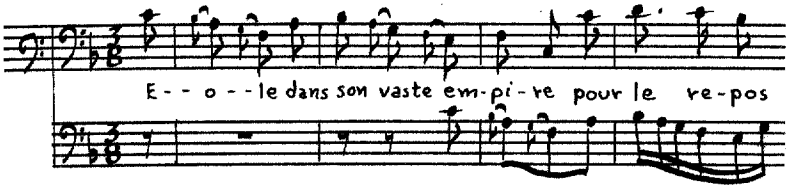
Text: Mr . . .

Themes:

Recitative:



Air:



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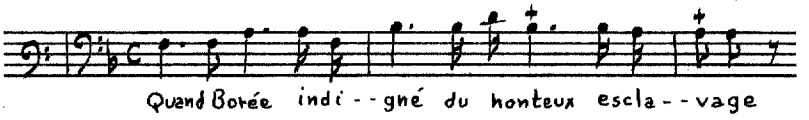

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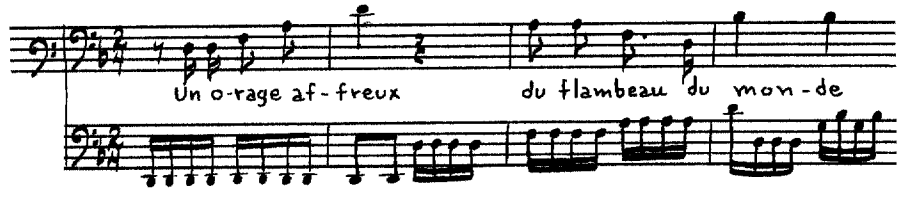
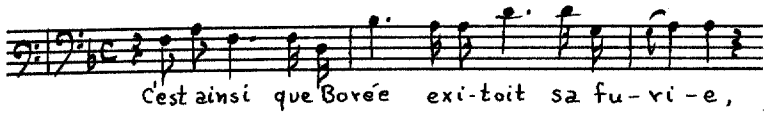
[139]Robert Eitner, "Gomey,...," Quellen-Lexikon, IV (Leipzig, 1898-1904), 303.

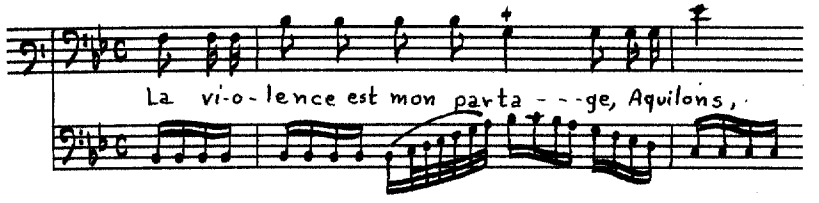
Air:



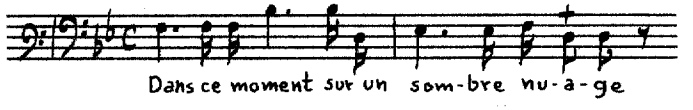
Recitative:



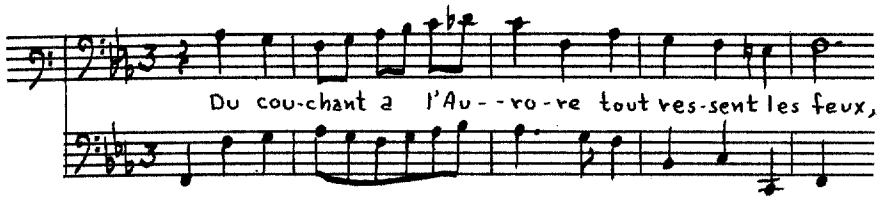
Tempest:



Recitative:



Air:



Grandval, Nicolas Racot de

(1676-1753)

Born into a theatrical family, Grandval was a musician, composer, and author. Although he served as organist at the church of St. Eustache, his greatest interest was in secular music and the theatre for which he composed a large number of divertissements and comic airs.[140] His satirical writings brought him some renown; he is best known for Le vice puni, ou Cartouche, a satirical poem (1725).[141] His penchant for borrowing his basic material from other authors or composers is exemplified in his publication of a Traité du bon goust en musique which is almost a plagiarism of Lecerf de la Vieville's (1647-1710) Comparaison de la Musique . . . (1705).[142] Grandval published a book of cantatas in 1720. The six compositions of this book are typical of the genre. His second book, however, published without date after his death, contains six cantatas sérieuse et comique, of which two, Ixion and Les Saisons, are serious, while the remaining four, Gregoire, La Matrône d'Ephese, Rien du Tout and Léandre et Héro, form the humorous material promised by the title. The most famous of Grandval's parodies is that of Clerambault's

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[140]Robert Wangermée, "Grandval, Nicolas Racot de," Die Musik in Geschichte und Gegenwart, Vol. V (Cassel and Basel, 1956), col. 690.

[141]Donald Foster, "Parodies on Clérambault Cantatas by Nicolas Grandval," Recherche, IV (1964), 122.

[142]Wangermée, "Grandval," op. cit., 692.

(q.v.) Orphée (1729) which alters the format of the typical French cantata by presenting a collection of popular airs without recitative. The four humorous cantatas of Book II are similar in style to this cantata.

La Rose

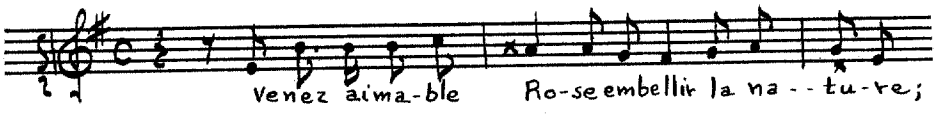
Source: BN Vm^{7} 237, CANTATES/ FRANÇOISES./ A I. ET II. VOIX./ Composées/ Par M^{r}. GRANDVAL./ Livre Premier/ Gravez par Cl. Roussel./ Se vend 10.^{tt} en blanc./ A PARIS/ Chez { le S^{r}. Foucault, March^{d}. ruë St Honoré à la Régle d'Or./ le S^{r}. Bélangé, Marchand Papetier ruë Daufine./ la Veuve Ribou, sur le Quai des Augustins, à la Dé../ ...cente du Pont Neuf./ AVEC PRIVILÉGE DU ROY. M.D.CC.XX

Instrumentation: Flute, solo voice (d'-a") and figured bass.

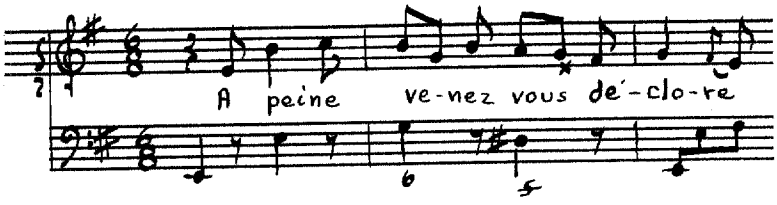
Text: **Author unknown.**

Themes:

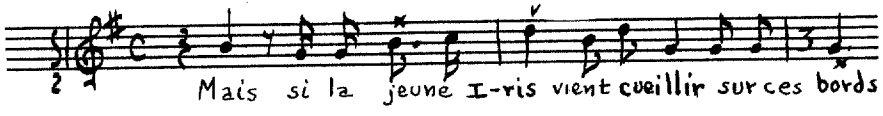
[Recitative]:



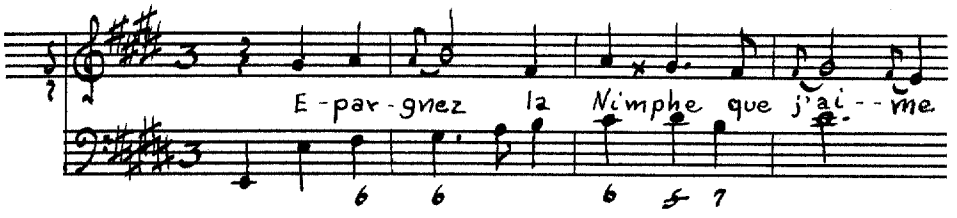
[Air]:



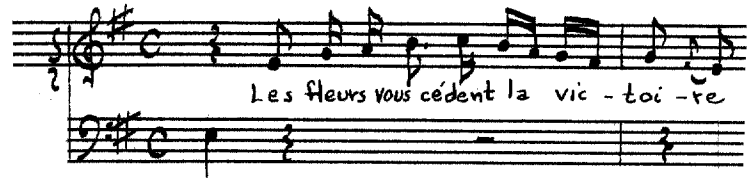
[Recitative]:



[Air]:



[Air]:



L'Impatient

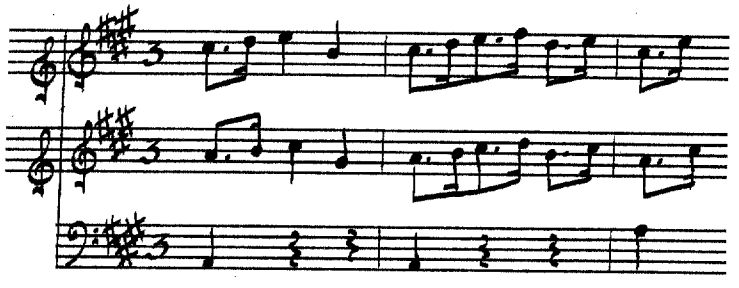
Source: BN Vm^{7} 237 (see Grandval, Book I, page 612).

Instrumentation: [Violins I and II], solo voice (f$^{\#}$-b') and figured bass.

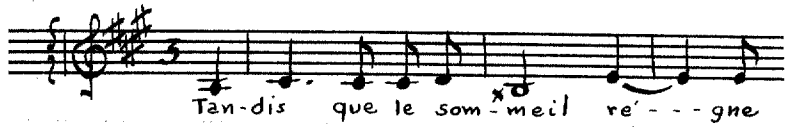
Text: **Author unknown.**

Themes:

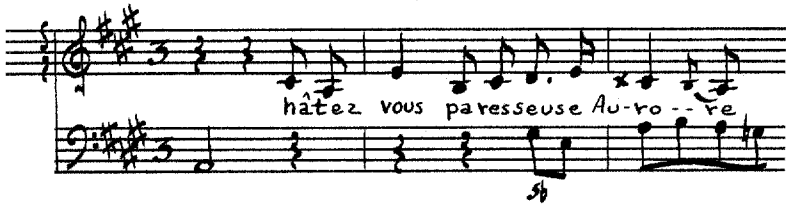
[Prelude]:



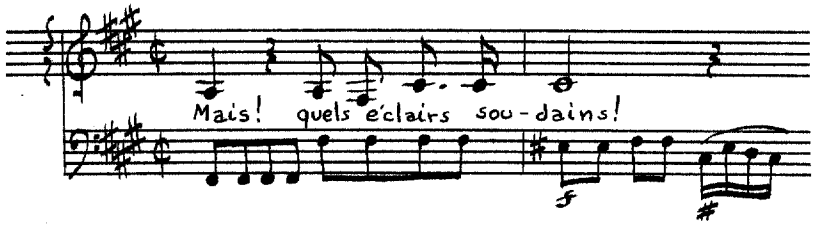
[Recitative]:



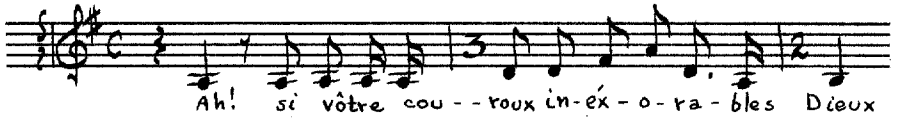
[Air]:



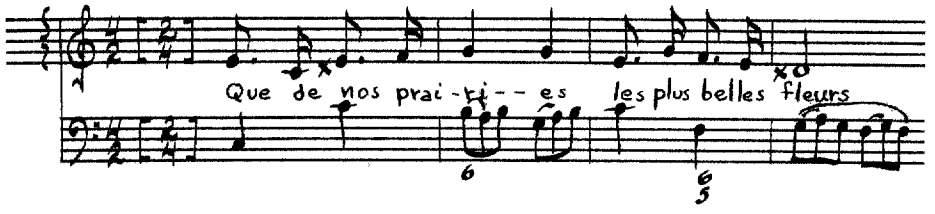
[Mesuré]:



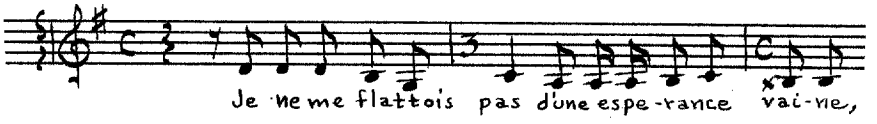
[Recitative]:



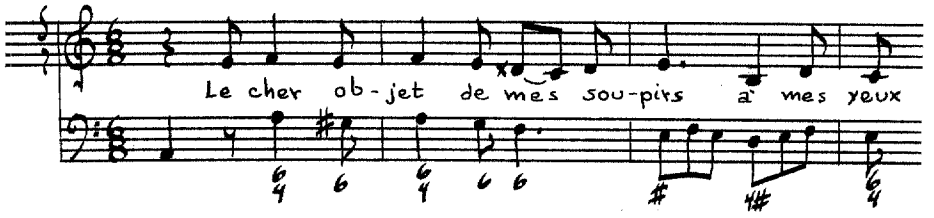
Air:



[Recitative]:



[Air]:



L'Heure du Berger

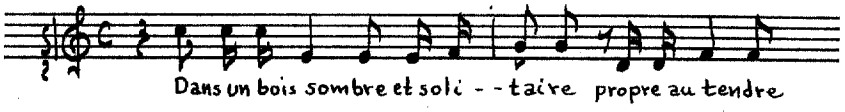
Source: BN Vm^{7} 237 (see Grandval, Book I, page 612).

Instrumentation: Flutes, violins, solo voice (d'-g") and figured bass.

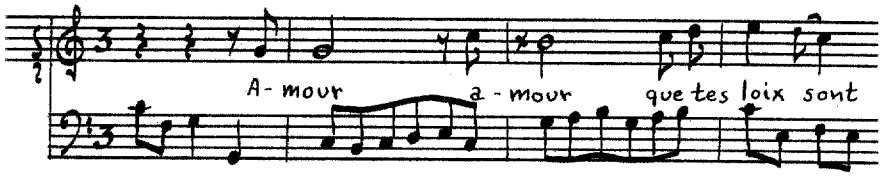
Text: **Author unknown.**

Themes:

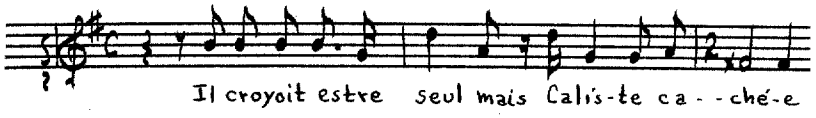
[Recitative]:



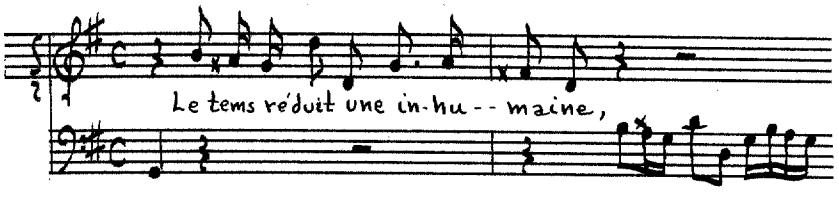
[Air]:



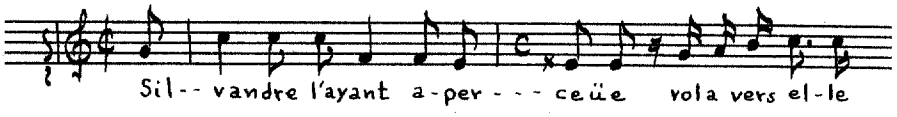
[Recitative]:



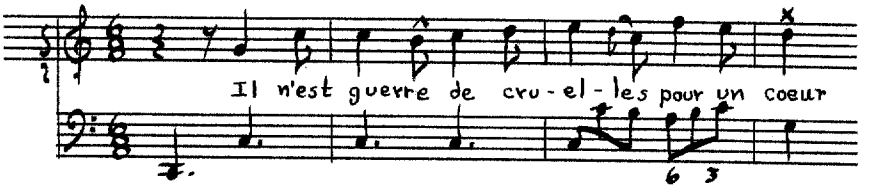
Air:



[Recitative]:



[Air]:



Léda

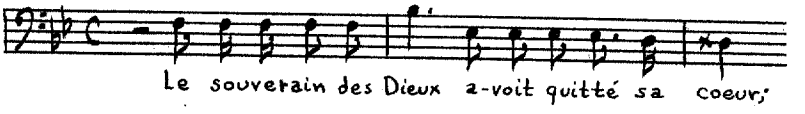
Source: BN Vm^{7} 237 (see Grandval, Book I, page 612).

Instrumentation: Solo voice (B^{b}-$e^{b'}$) and figured bass.

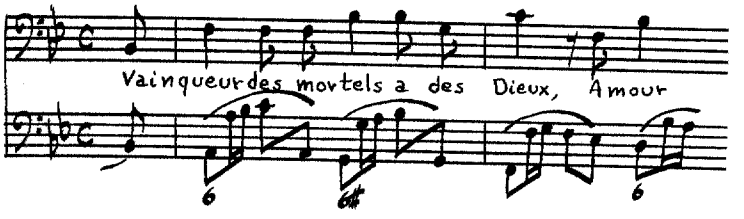
Text: **Author unknown.**

Themes:

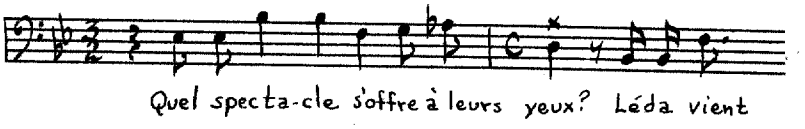
[Recitative]:



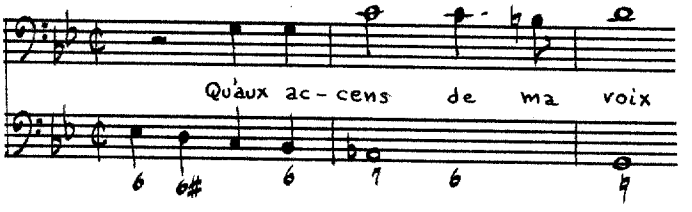
Air:



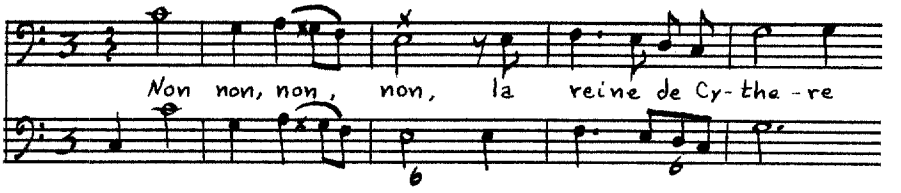
[Recitative]:



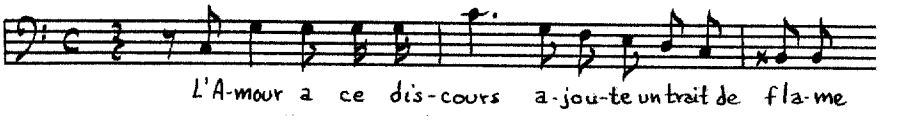
Air:



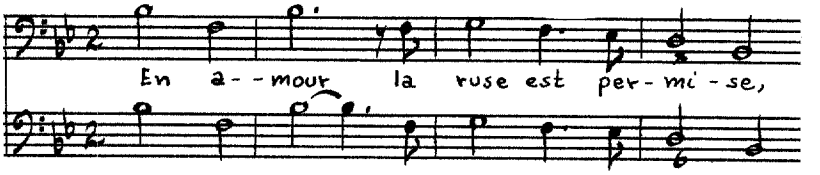
[Air]:



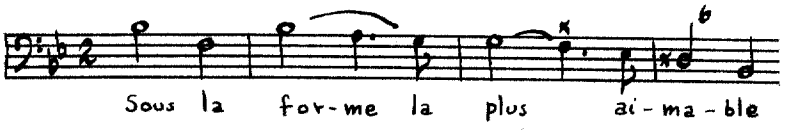
[Recitative]:



Air:



Couplet II:



Les Saisons

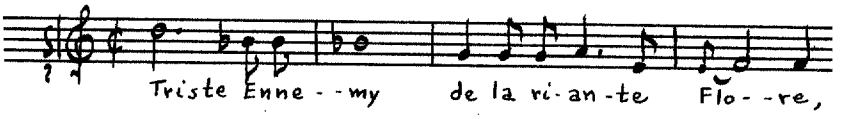
Source: BN Vm^7 237 (see Grandval, Book I, page 612).

Instrumentation: Flutes, oboes, violins, solo voice (d'-g") and figured bass.

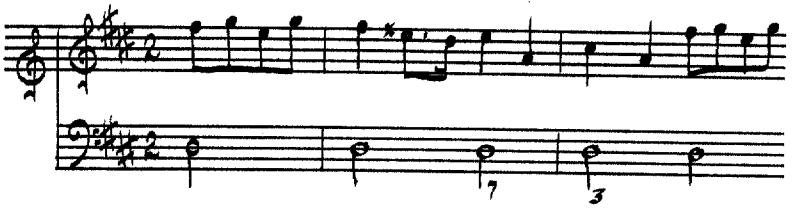
Text: **Author unknown.**

Themes:

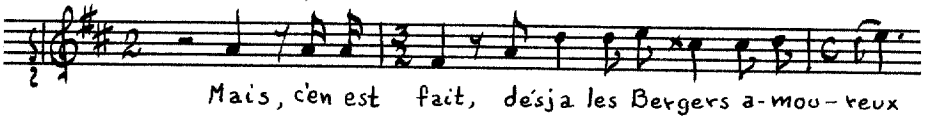
[Recitative]:



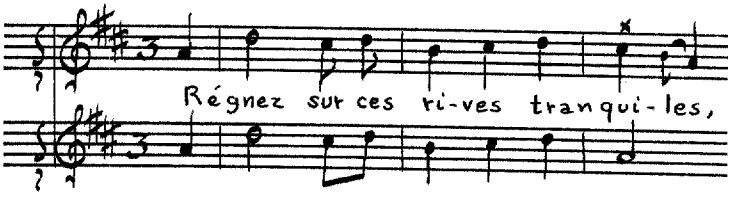
Symphonie champêtre:



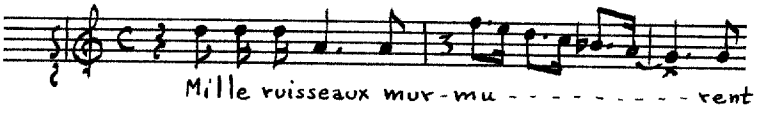
[Recitative]:



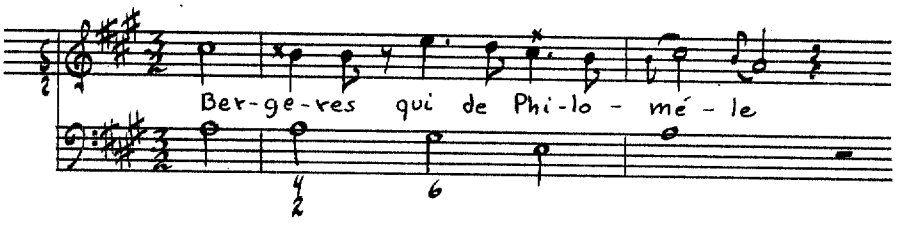
Air:



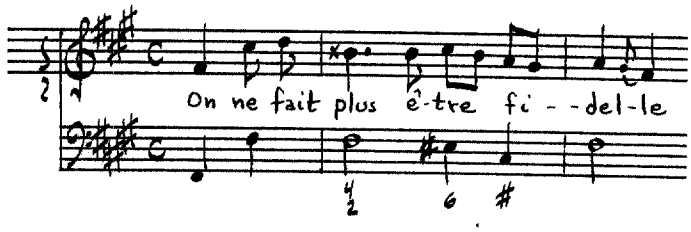
[Recitative]:



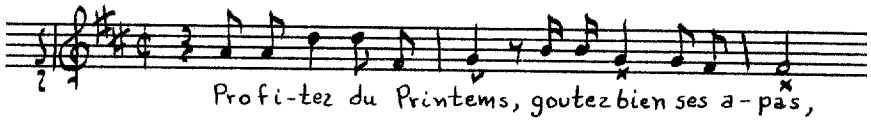
[Air]:



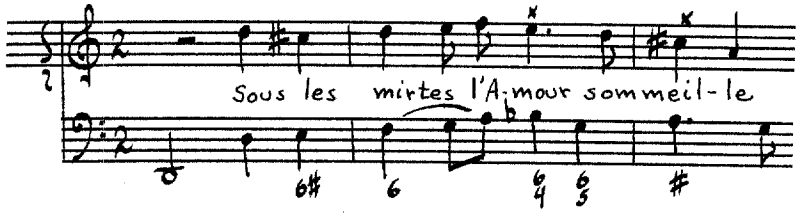
Air:



[Recitative]:



Air:



Le Dépit Amoureux

Source: BN Vm^{7} 237 (see Grandval, Book I, page 612).

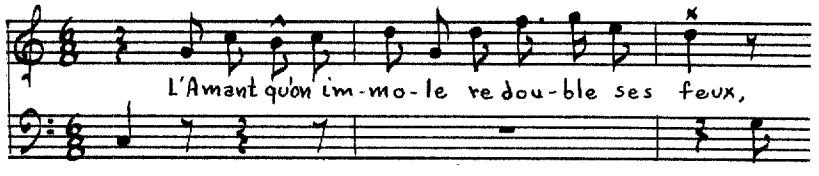
Instrumentation: Voices (d'-g" and A-f') and figured bass.

Text: **Author unknown.**

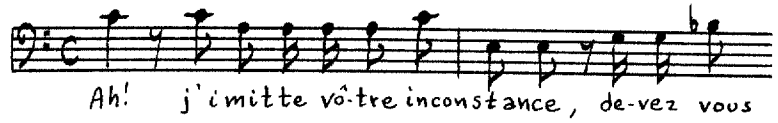
Themes:

[Recitative]:

Air:



[Recitative]:



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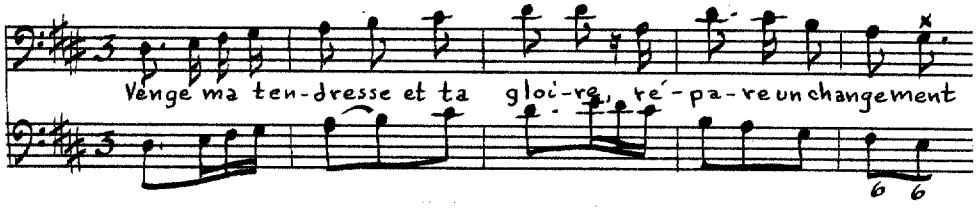
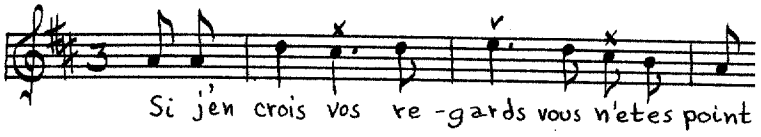
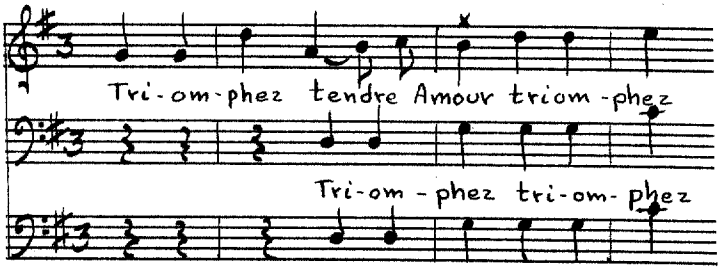


[Recitative]:



Ensemble:



Rien du Tout

Source: BN Vm^{7} 238, SIX CANTATES/ SERIEUSES ET COMIQUES,/ A Voix seule/ et Simphonie:/ OEUVRE POSTUME/ DE M^{R}. GRANDVAL./ Prix 12.^{tt} / Gravé par Labassée./ SE VEND A PARIS,/ Aux adresses ordinaires,/ et Chés { M^{r}. Lambert à côté de la Comdeie françoise./ M^{r}. Mangean rue aux Ours./ AVEC PRIVILÈGE DU ROI.[143]

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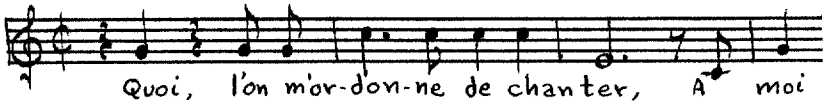
[143]This collection begins with a reprint of Les Saisons, (see Vm^{7} 237, p. 617).

Instrumentation: Flutes, violins, solo voice (c'-a") and figured bass.

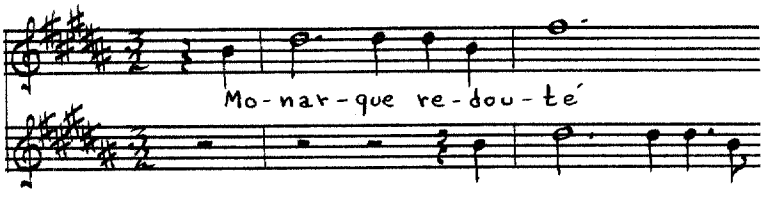
Text: [Nicolas Grandval].

Themes:

[Recitative]:



[Air]:



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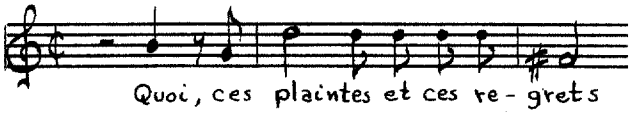
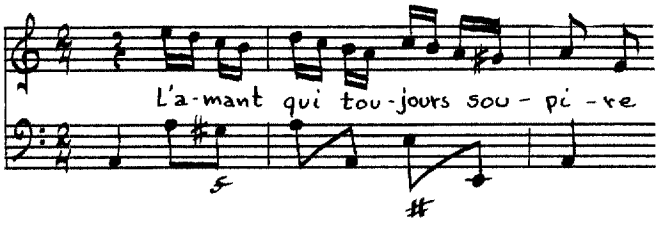
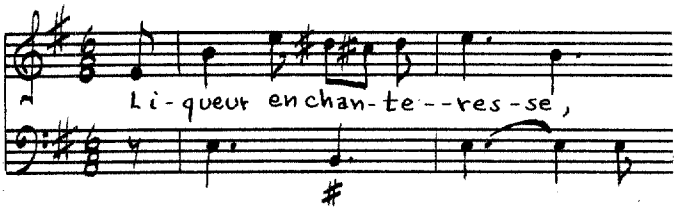


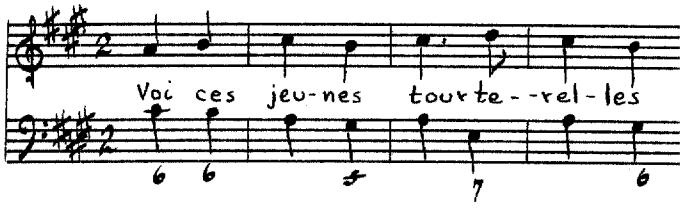
[Air]:



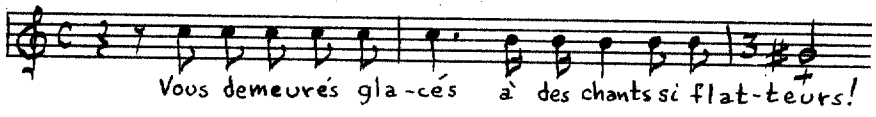
[Air]:



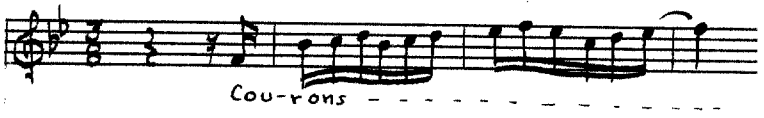
[Air]:



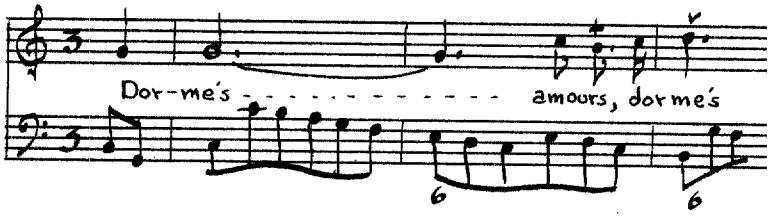
[Recitative]:



[Recitative]:



[Air]:



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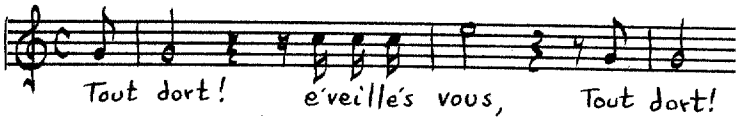
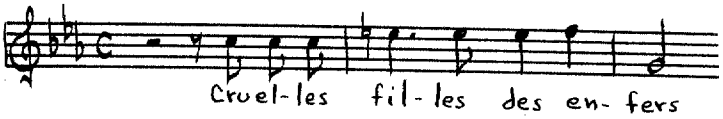
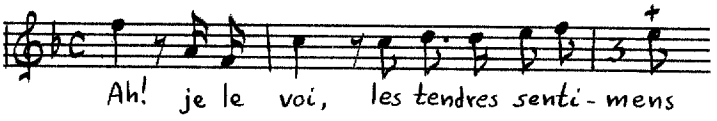


[Recitative]:



[Recitative]:



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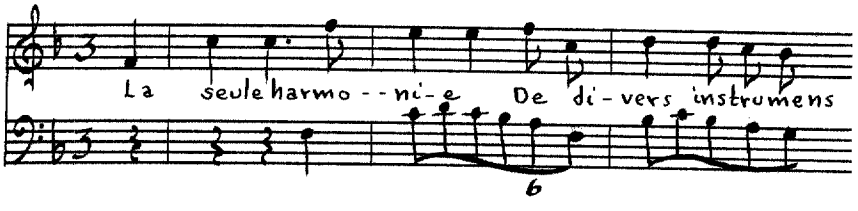

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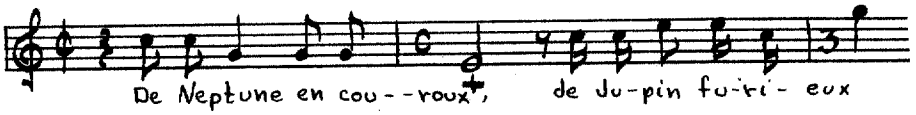

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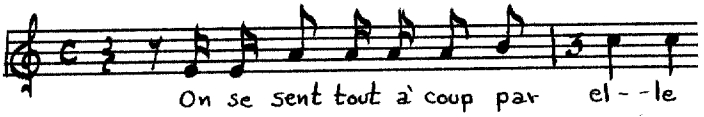

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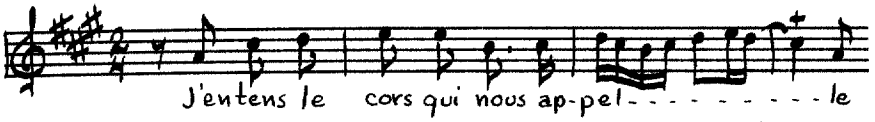

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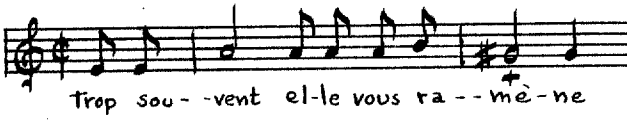

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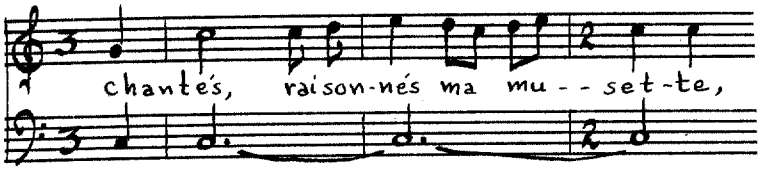

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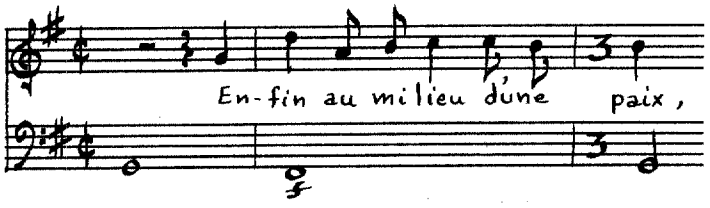

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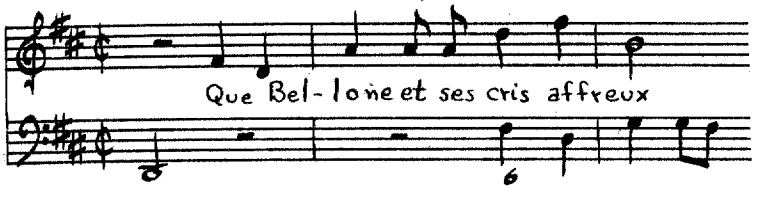

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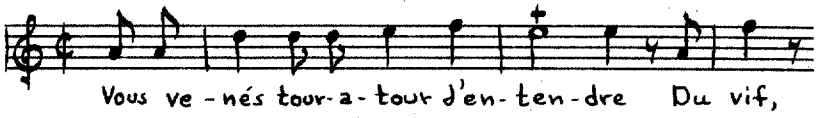

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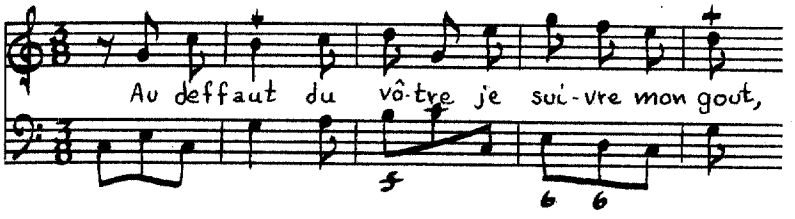


Léandre et Héro

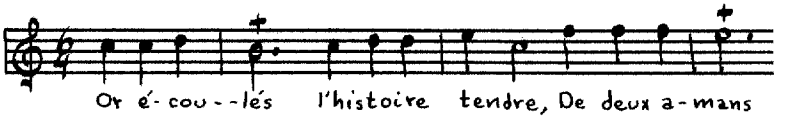
Source: BN Vm^{7} 238 (see Grandval, SIX CANTATES, page 620).

Instrumentation: Flutes, violins, solo voice (c'-a") and figured bass.

Text: [Nicolas Grandval].

Themes:

[Recitative]:



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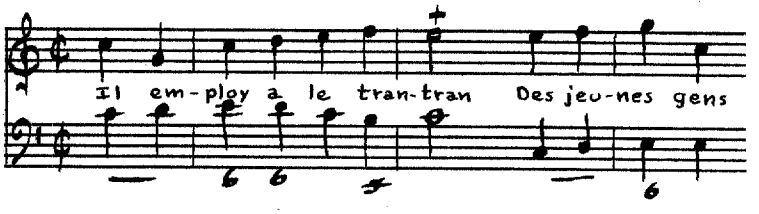

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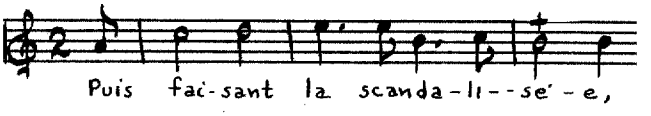

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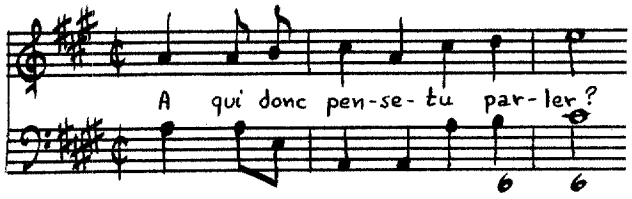

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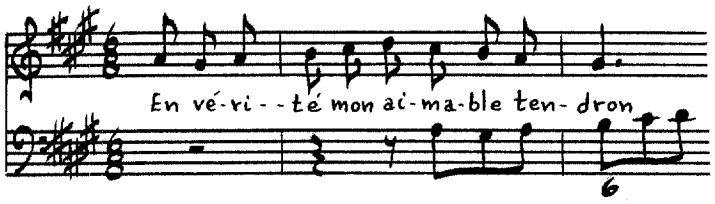

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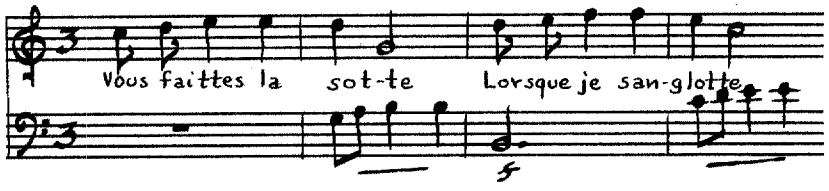

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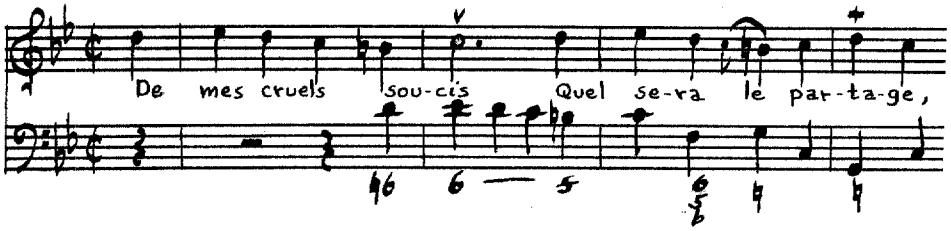

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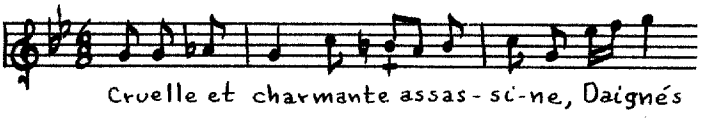

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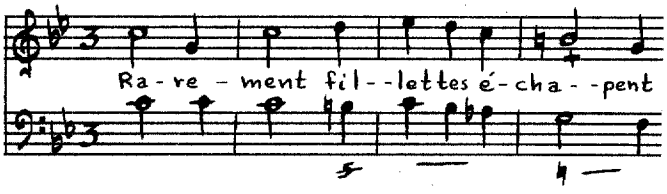

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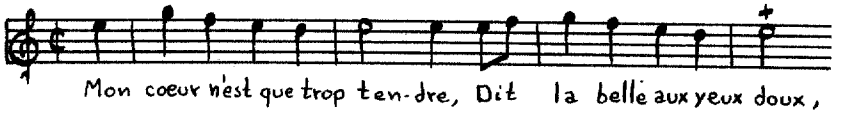

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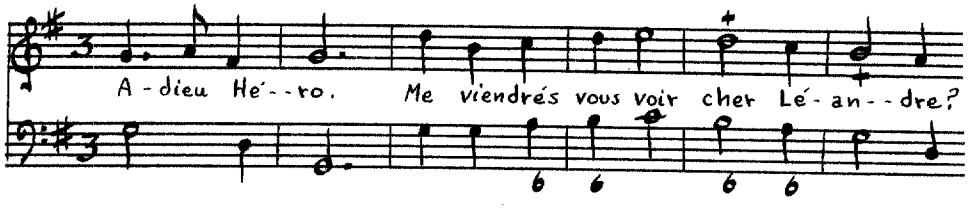

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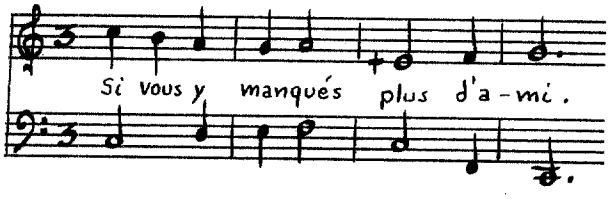

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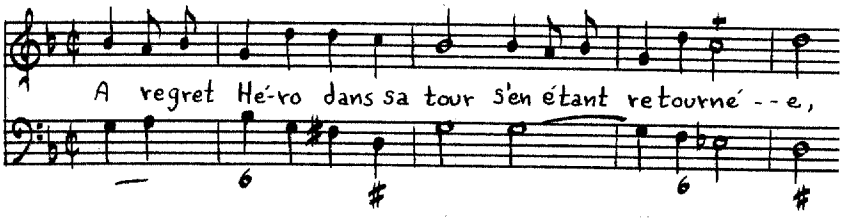

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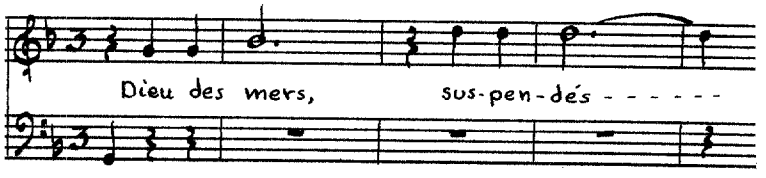

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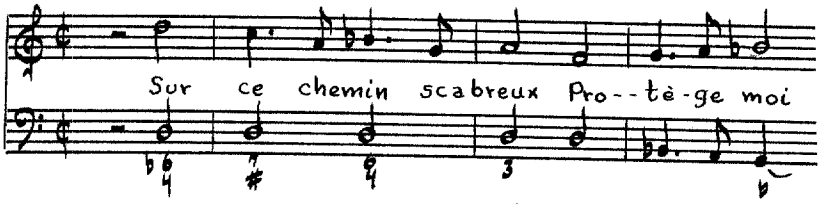

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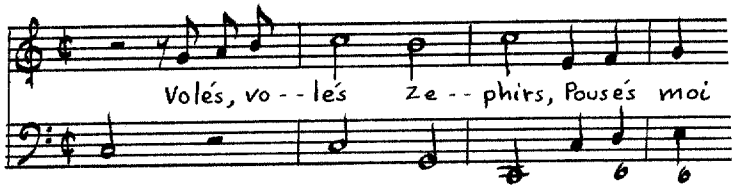

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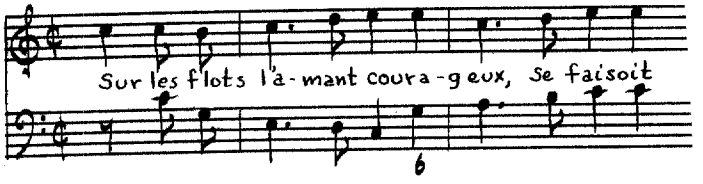

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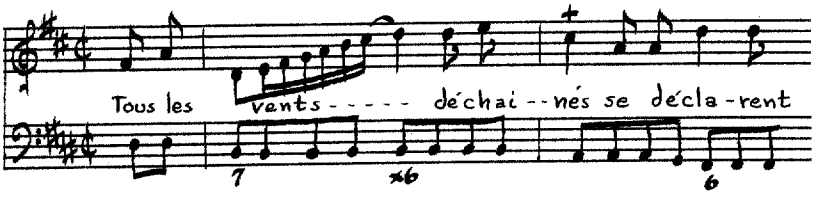

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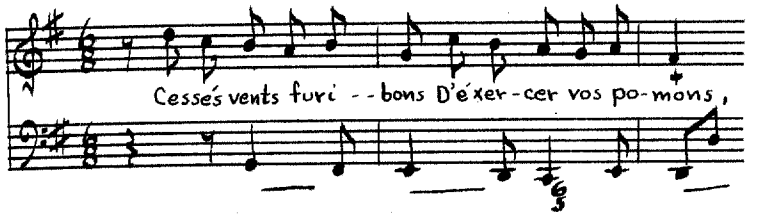

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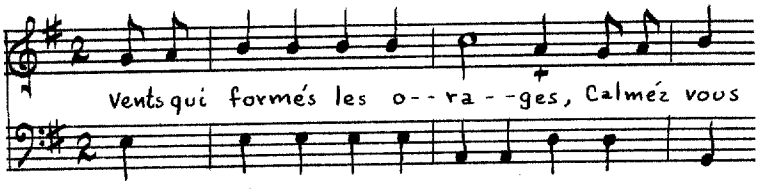

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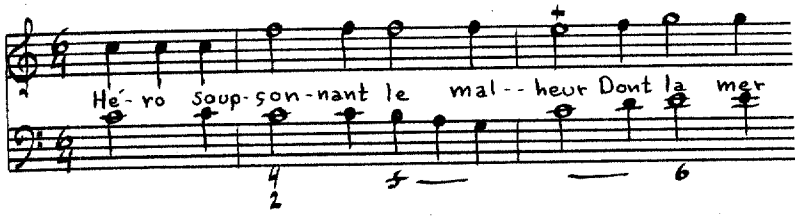
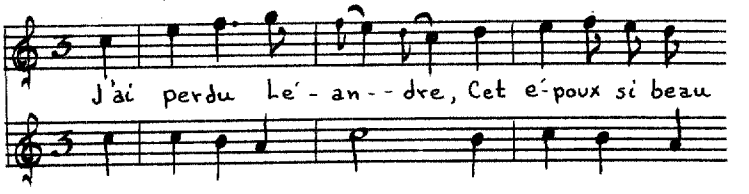
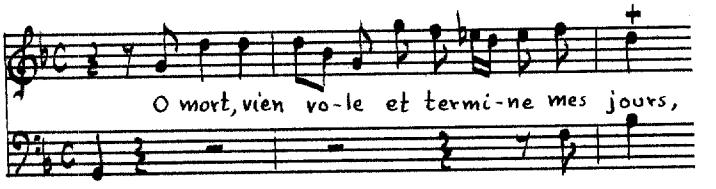
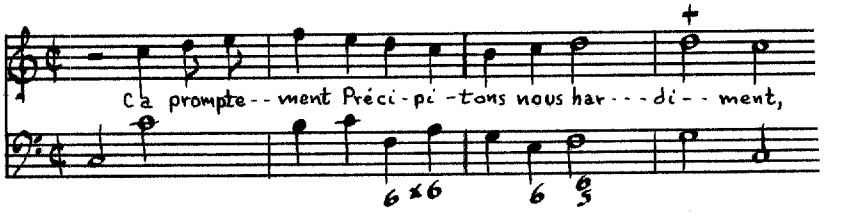


[Air]: 

[Air]: 

[Air]: 

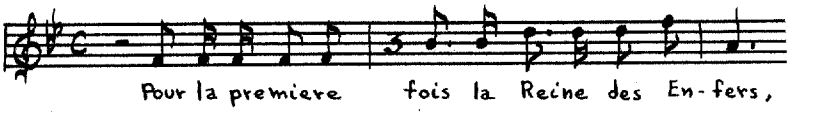
Ixion

Source: BN Vm^7 238 (see Grandval, SIX CANTATES, page 620).

Instrumentation: [Violin], solo voice (c'-a") and figured bass.

Text: **[Nicolas Grandval].**

Themes:

[Recitative]: 

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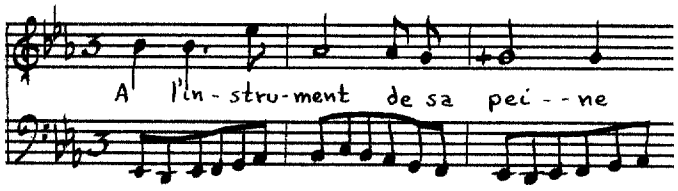

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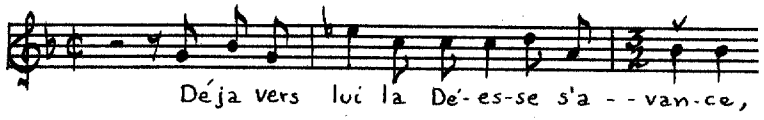

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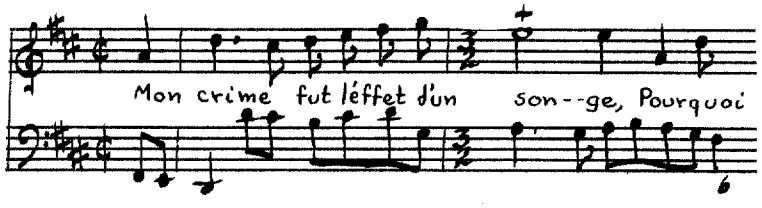

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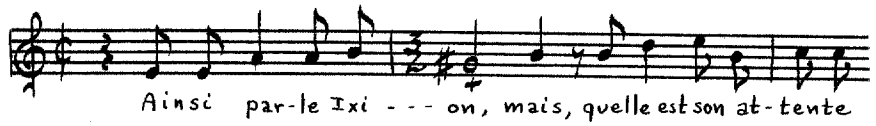

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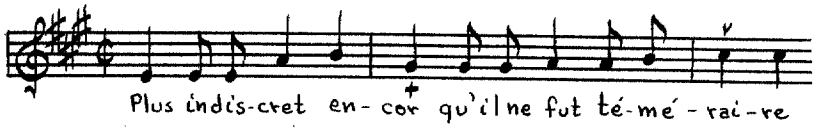

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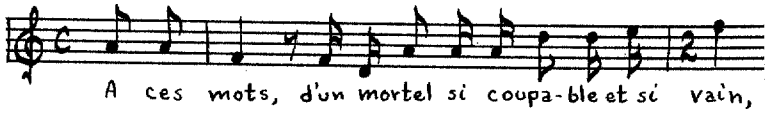

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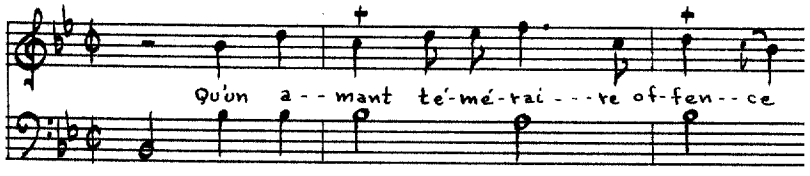


La Matrône d'Ephese

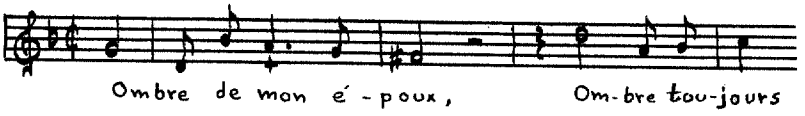
Source: BN Vm7 238 (see Grandval, SIX CANTATES, page 620).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

Text: [Nicolas Grandval].

Themes:

[Recitative]:



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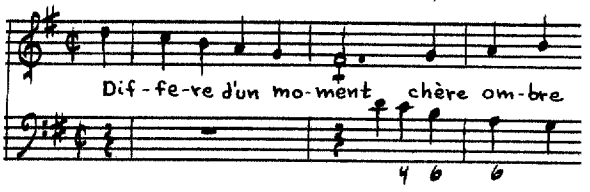

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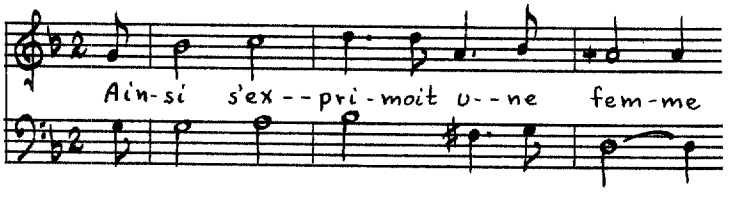

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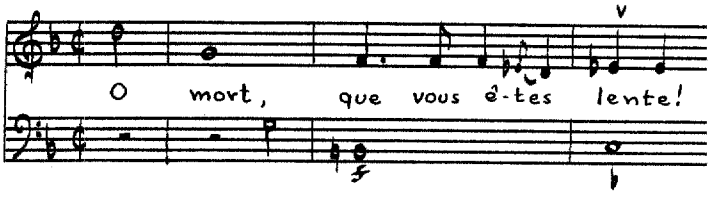

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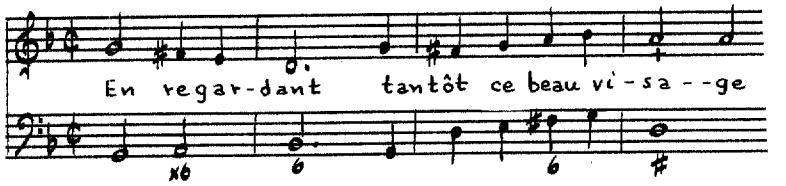

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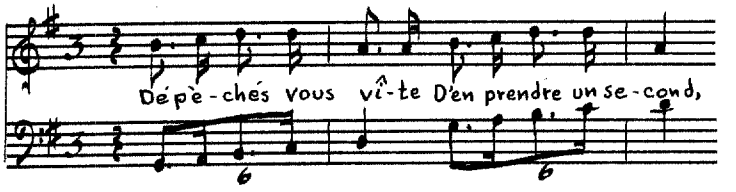

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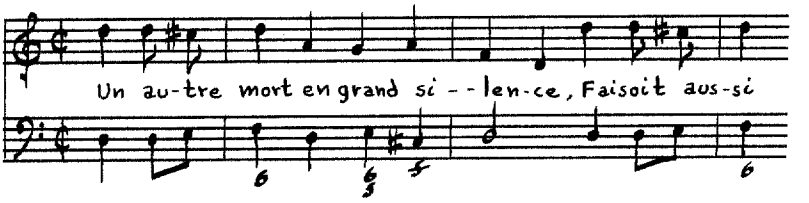

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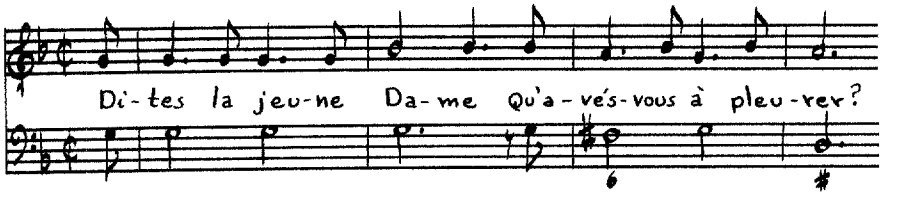

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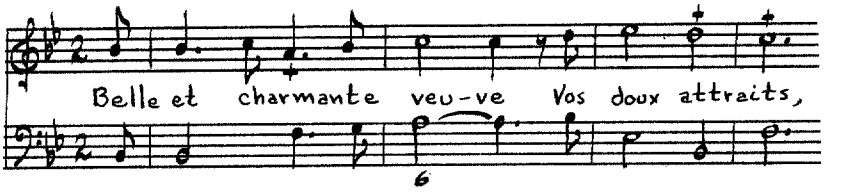


[Air]: Prenés moi pour votre é-poux Montrognon ma rei-ne

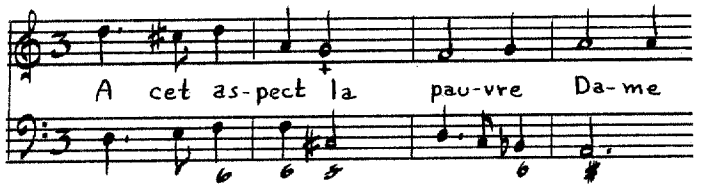
[Air]: Mon beau mignon faï-tes gil-le, Jean gil-le

[Air]: Eh si donc beauté vu--da--nie-re,

[Air]: C'est trop vous def-fendre Il fau-dra vous rendre.

[Air]: Le drôle pour la mieux fra-per Court vîte chercher

[Air]:



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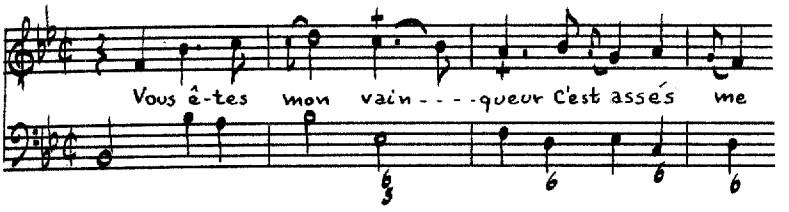

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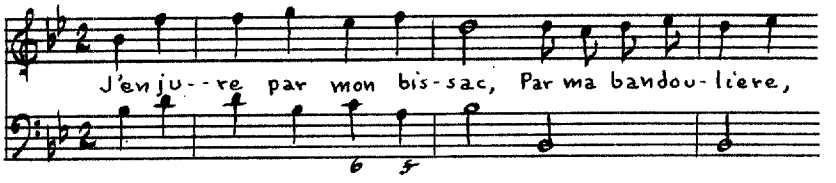

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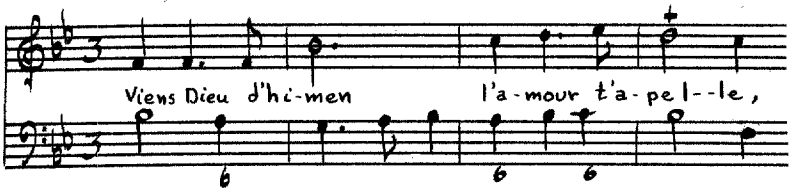

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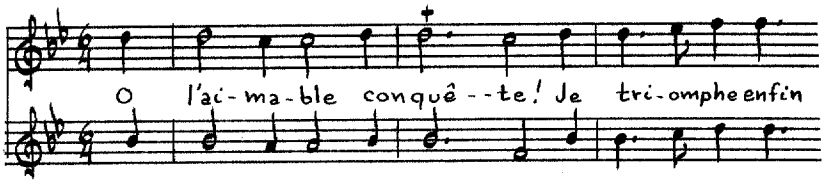

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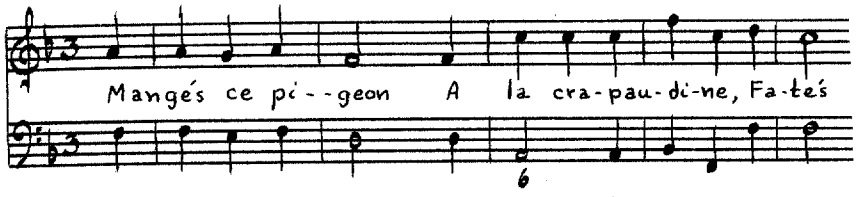

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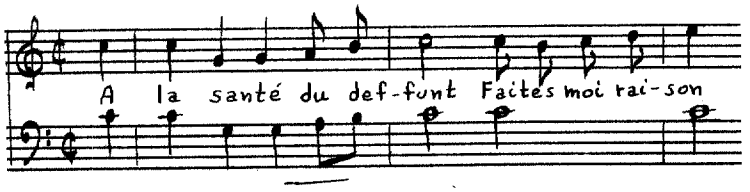

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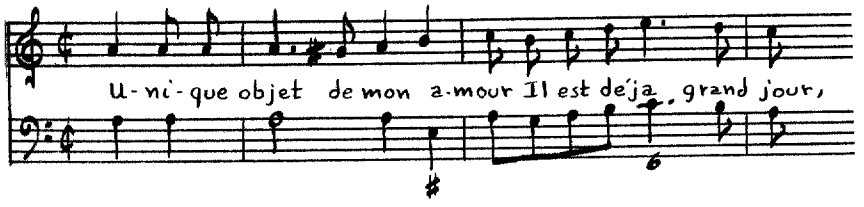

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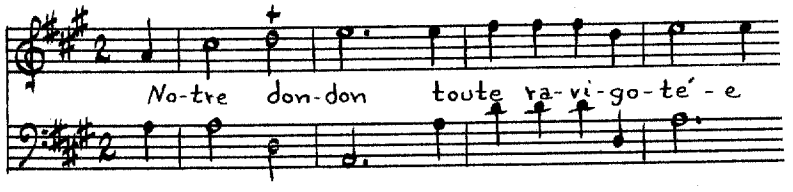

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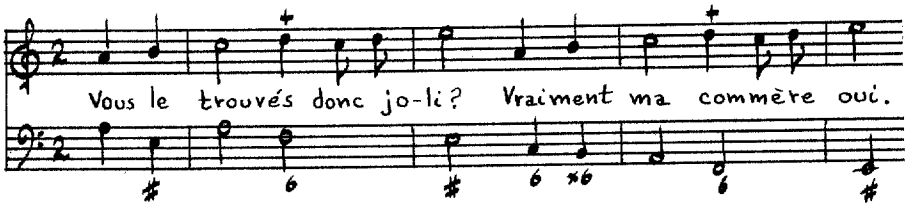

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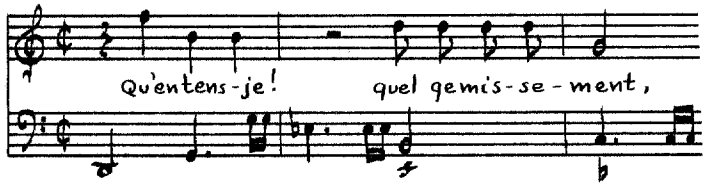

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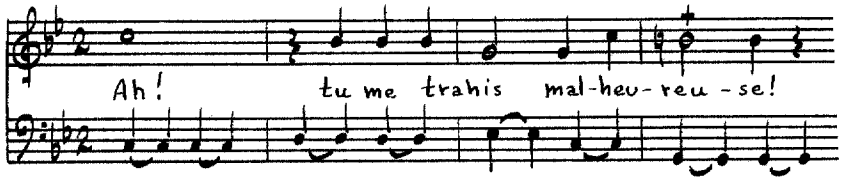

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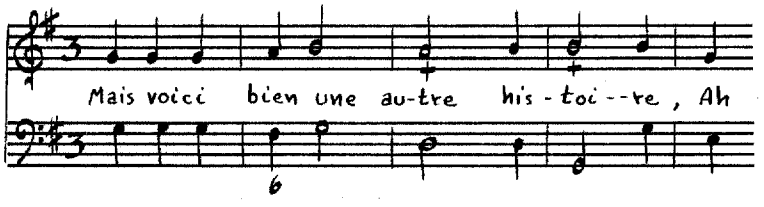

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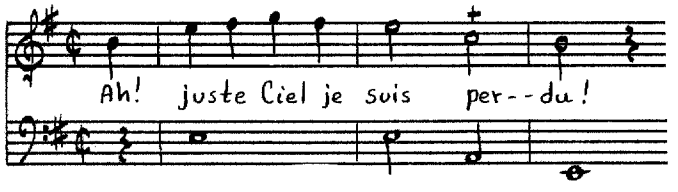

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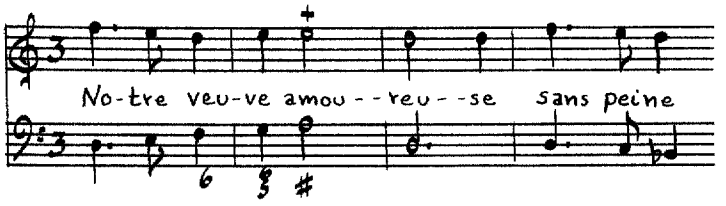


Grégoire

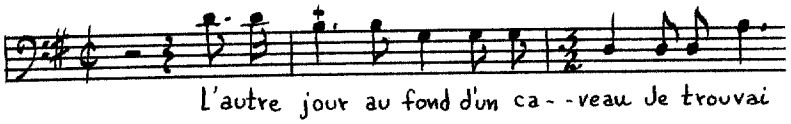
Source: BN Vm^7 238 (see Grandval, SIX CANTATES, page 620).

Instrumentation: Solo voice (A-e') and figured bass.

Text: [Nicolas Grandval].

Themes:

[Recitative]:



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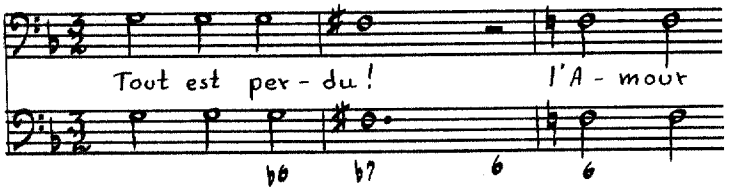

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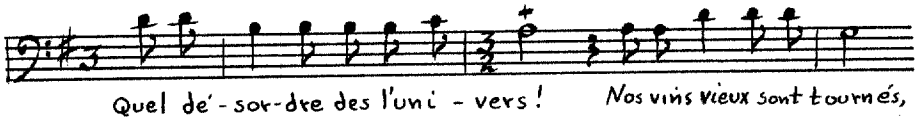

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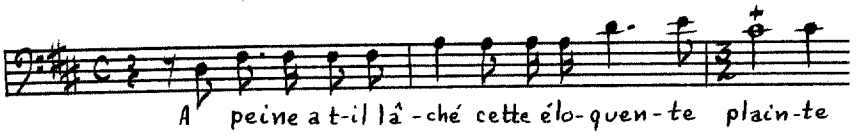

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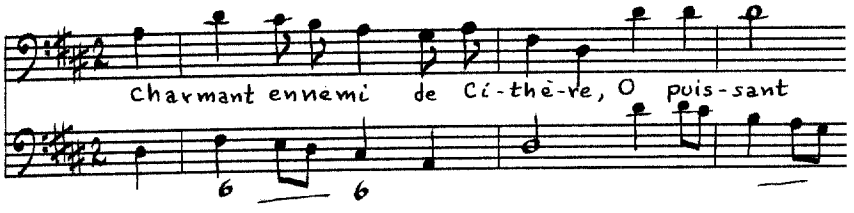

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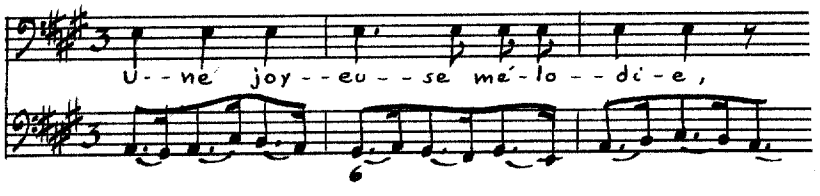

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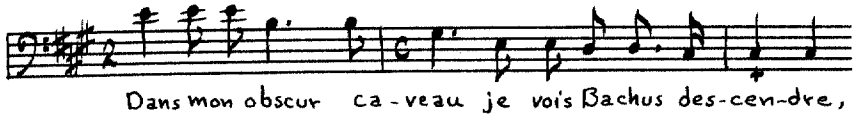

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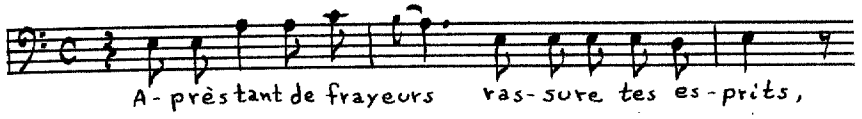

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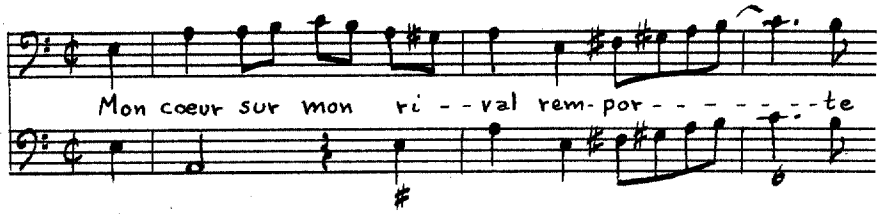

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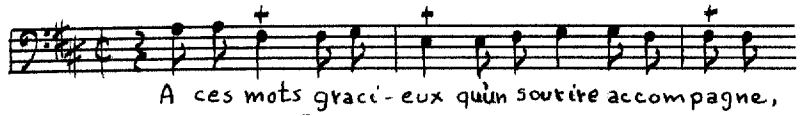

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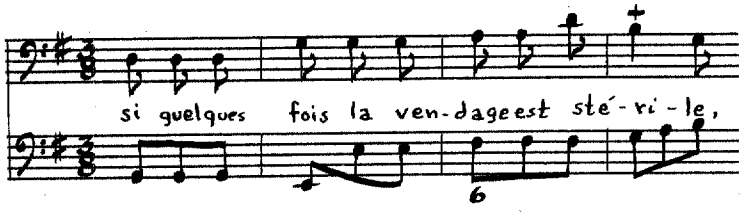


Orphée

Source: Cons. [D.1343(5), ORPHÉE./ CANTATE,/ avec Simphonie./ Composée/ PAR Mr. GRANVAL./ Gravée par Melle Loüise Roussel./ Prix tr. en blanc./ A PARIS,/ Chez { Le Sr. BOIVIN,

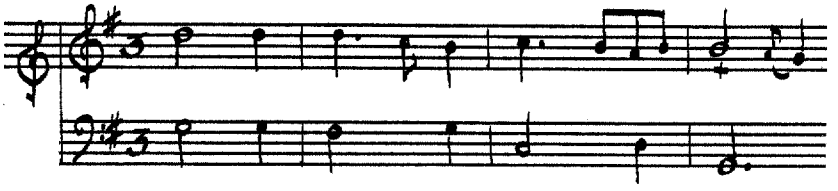
ruë S^{t} honoré à la Régle D'or./ Le Sr LECLERC, ruë du Roule à la Croix D'or./ Avec Privilege du Roy 1729.[144]

Instrumentation: Flutes, oboes, violins, violoncello, tambourin, voices (d'-a", G-c') and figured bass.

Text: [Nicolas Grandval].

Themes:

Simphonie:



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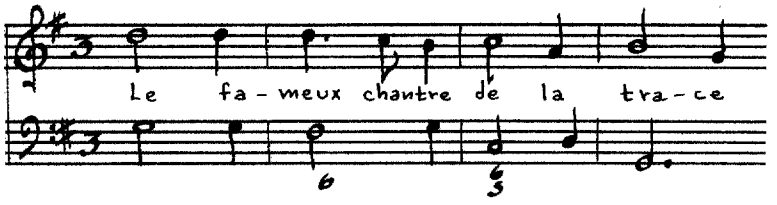
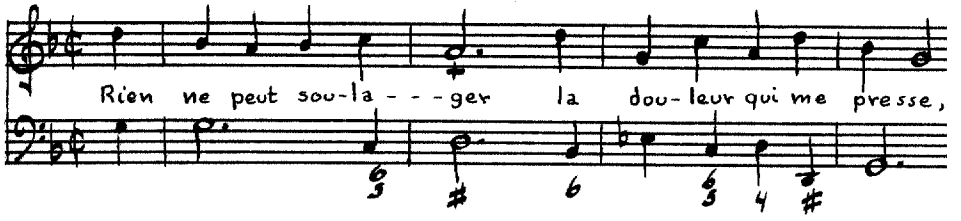


[Ariette]:



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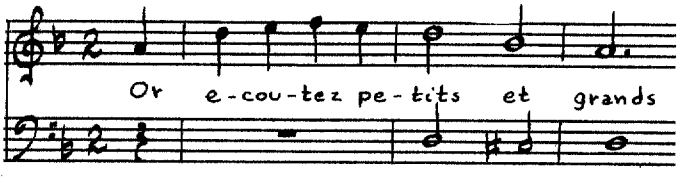
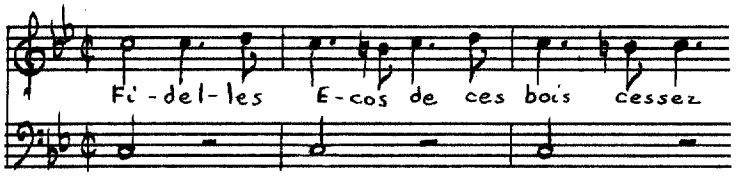


144This cantata is a textual and musical parody of L. N. Clérambault's Orphée (see page 501). For a comparison of these two works, see Donald Foster, "Parodies on Clérambault Cantatas by Nicolas Grandval," Recherche, IV (1964), 121-124.

[Air]:



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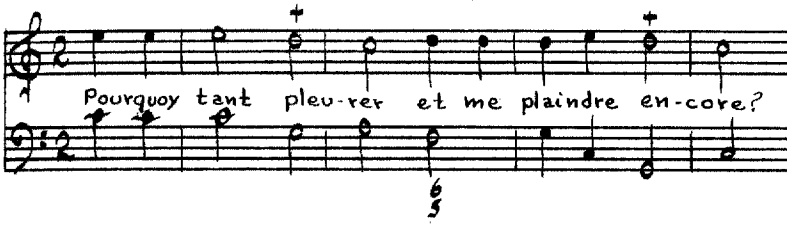

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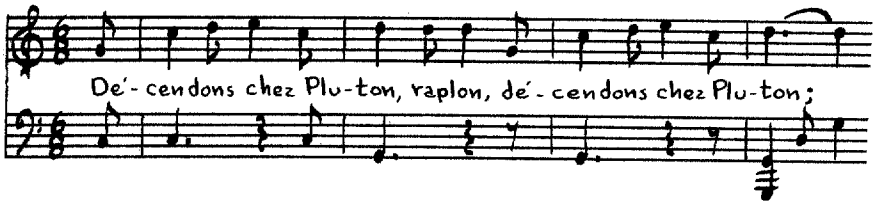

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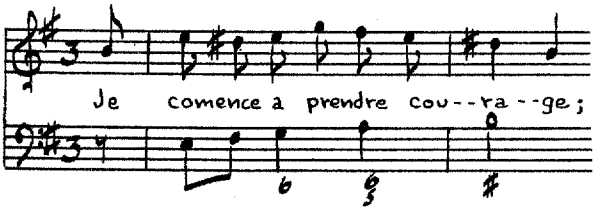

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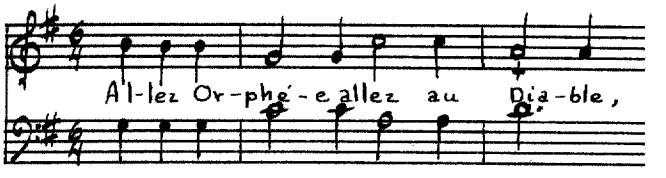

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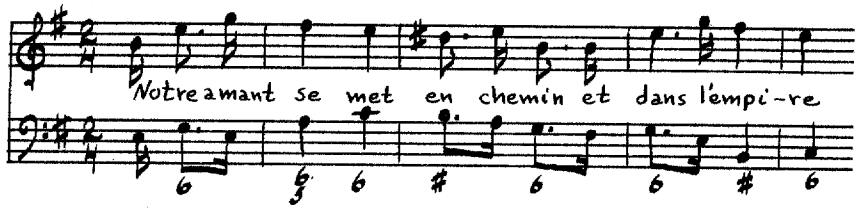

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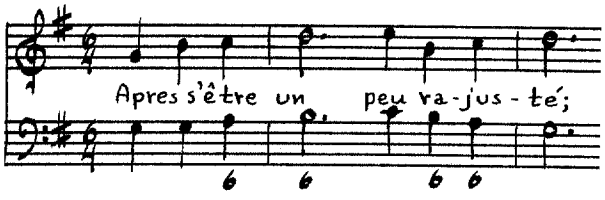

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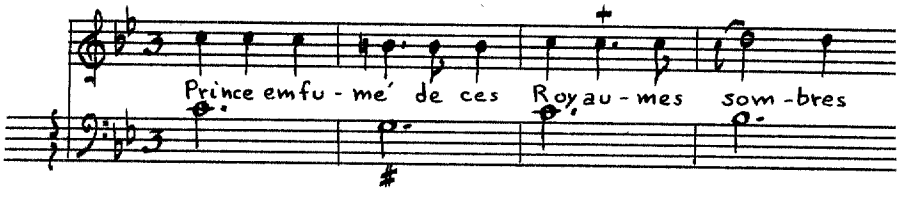

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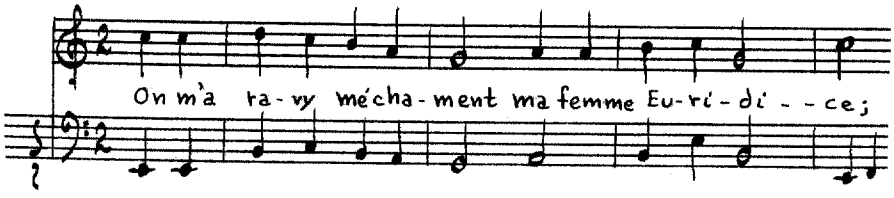

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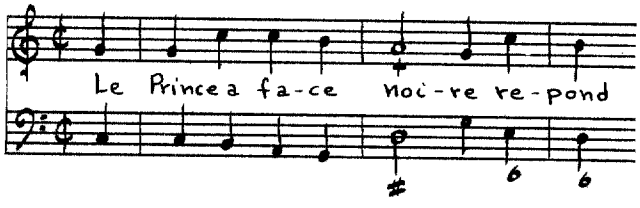

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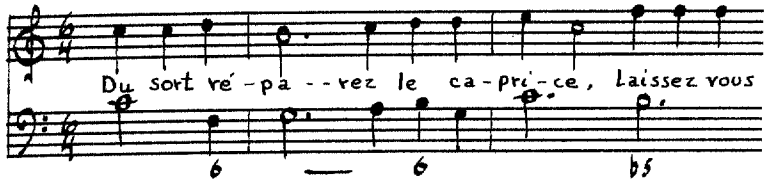

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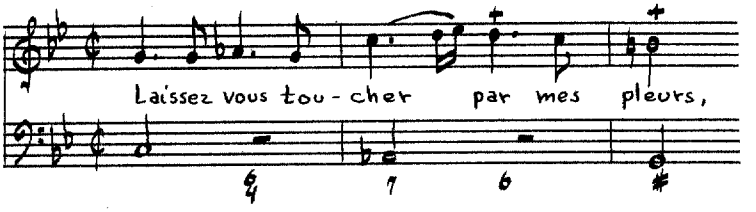

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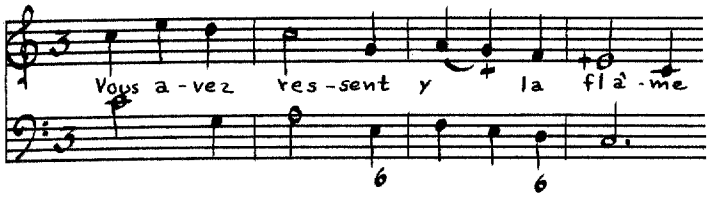

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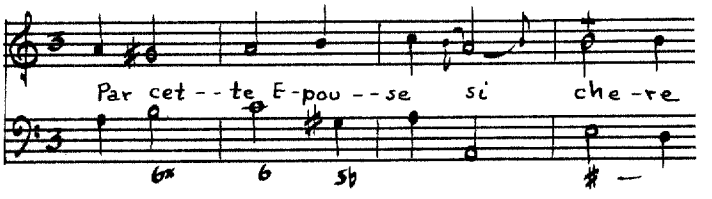

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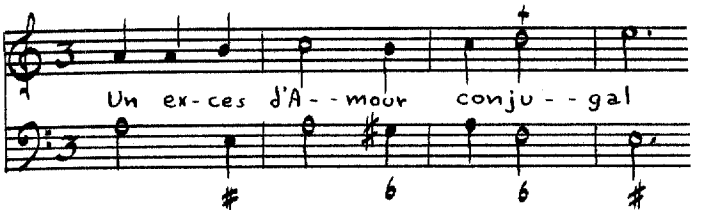

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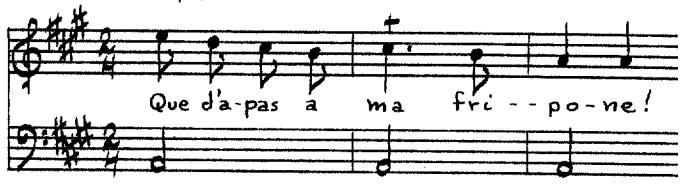

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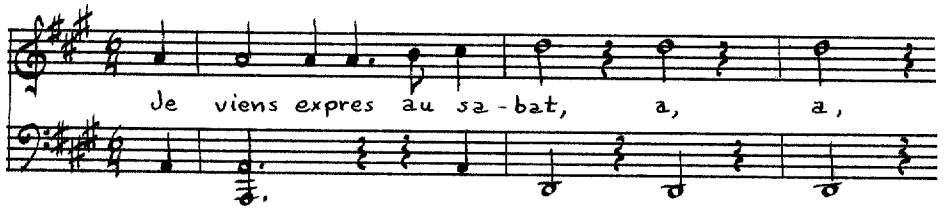

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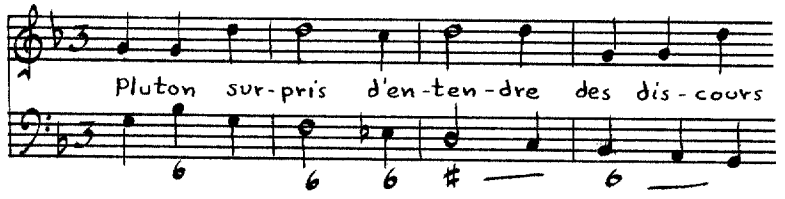

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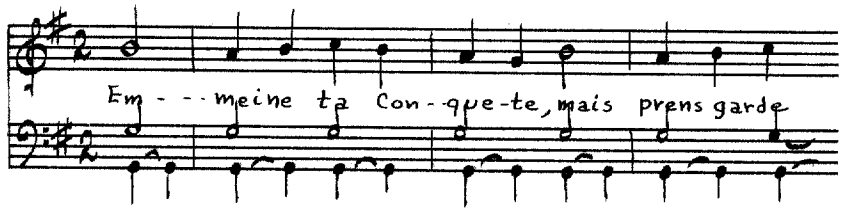

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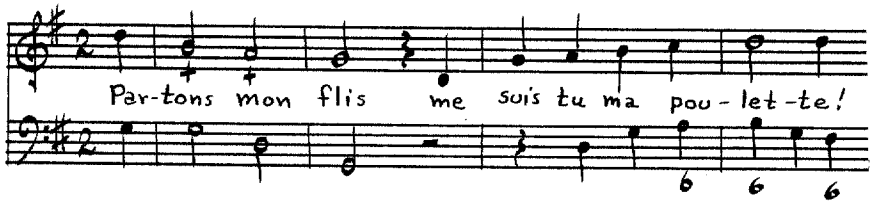
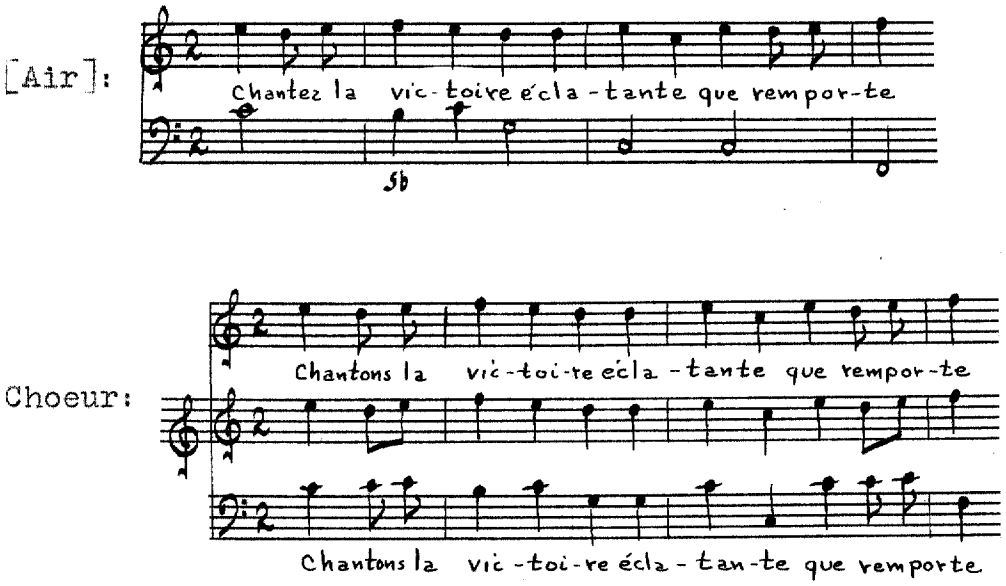




Guédon de Presles, Honoré-Claude

A singer, Guédon de Presles belonged to the personnel of the Opera in 1722, and in a privilege dated 1723 he is called ordinary musician for the chamber and the chapel of the King. He is known for a number of airs sérieux et à boire, the first of which appeared in 1715, and the book of cantatas, published in 1724.[145]

Cefale

Source: BN Vm^{7} 242, CANTATES/ FRANCOISES/ A VOIX SEULE/ Composées/ Par M^{r}. GUEDON de Prêles/ Ordinaire de la Musique de la Chambre et Chapelle du Roy/ Premier Livre/ Prix en

---

[145]Marie Briquet, "Guedon de Preles (Presles)," Die Musik in Geschichte und Gegenwart, Vol. V (Cassel and Basel, 1956), col. 1014.

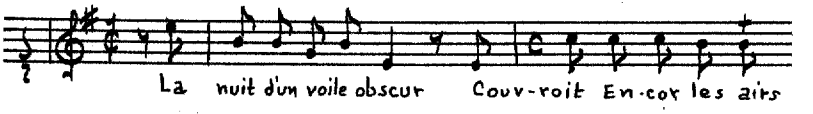
blanc 5.th/ Gravées par L. Hue/ Se Vend a Paris/ Ches {L'auteur place St Heustache au coin de la rue du four/ Le Sr Boivin rue St Honoré a la Regle d'Or./ Avec Privilege du Roy. 1723.

Instrumentation: Solo voice (c'-a") and figured bass.

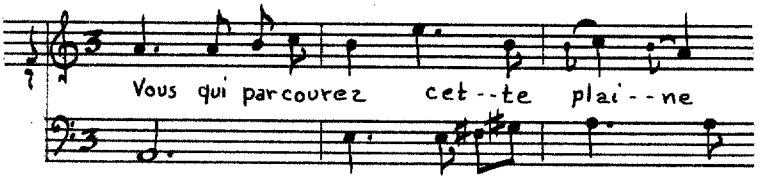
Text: **Author unknown.**

Themes:

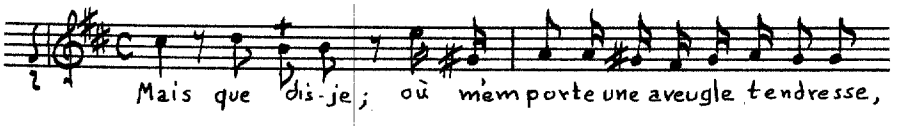
[Recitative]:



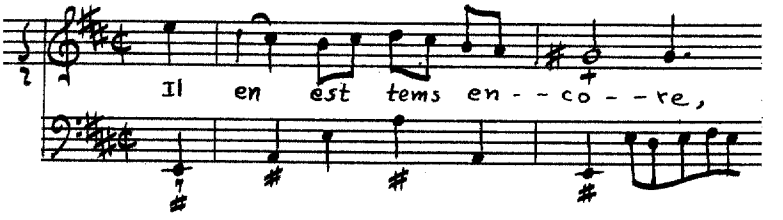
[Air]:



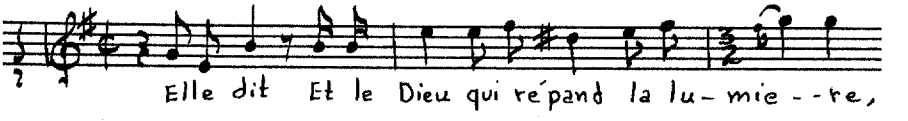
[Recitative]:

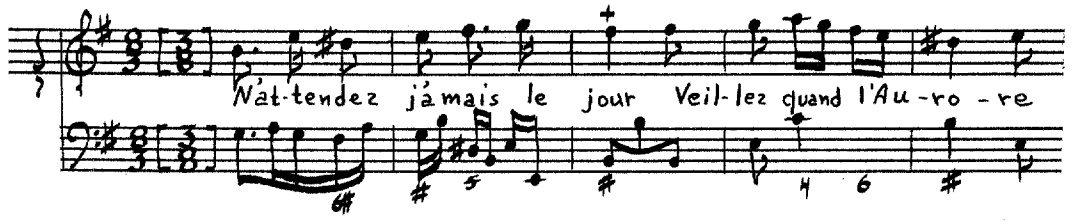


[Air]:



[Recitative]:



[Air]: 

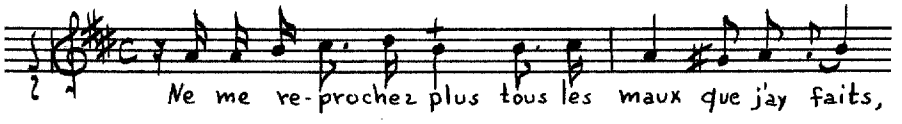
L'Amour dévoilé

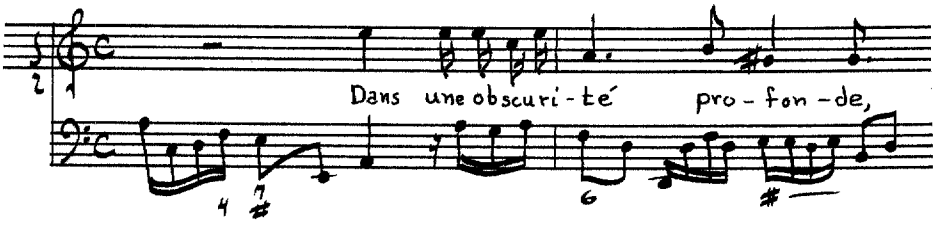
Source: BN Vm^7 242 (see Guedon, Book I, page 643).

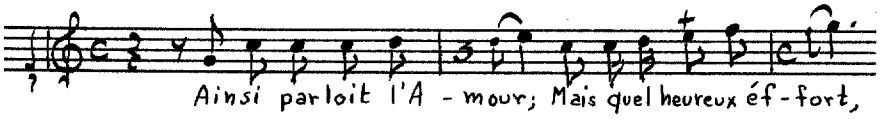
Instrumentation: Solo voice (e'-a") and figured bass.

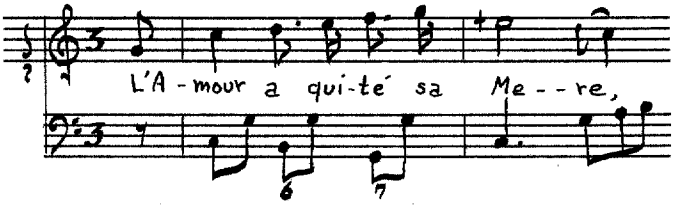
Text: Jean-Baptiste Rousseau.

Themes:

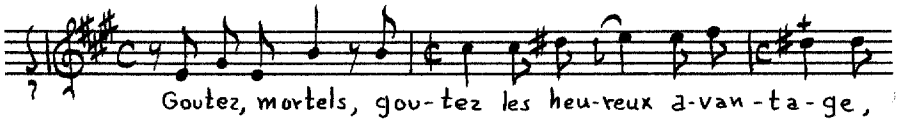
[Recitative]: 

[Air]: 

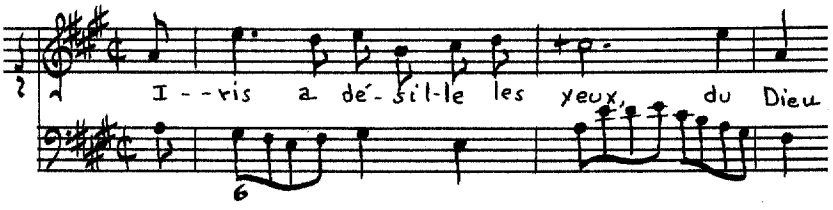
[Recitative]: 

[Air]: 

[Recitative]:



[Air]:



Calipso

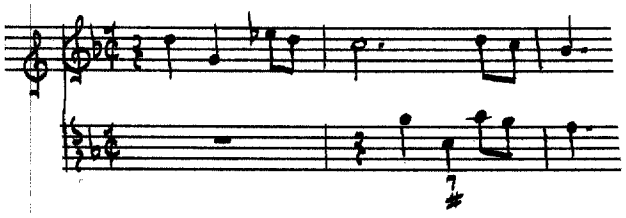
Source: BN Vm^{7} 242 (see Guedon, Book I, page 643).

Instrumentation: [Violin], flutes I and II, solo voice (d'-a") and figured bass.

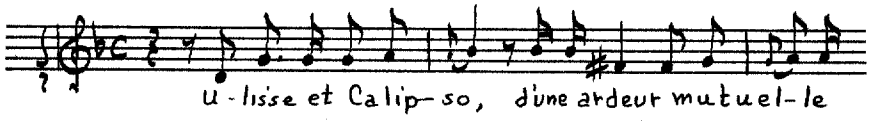
Text: **Author unknown.**

Themes:

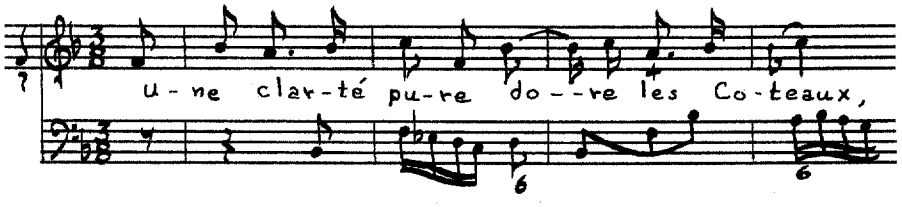
Prelude:

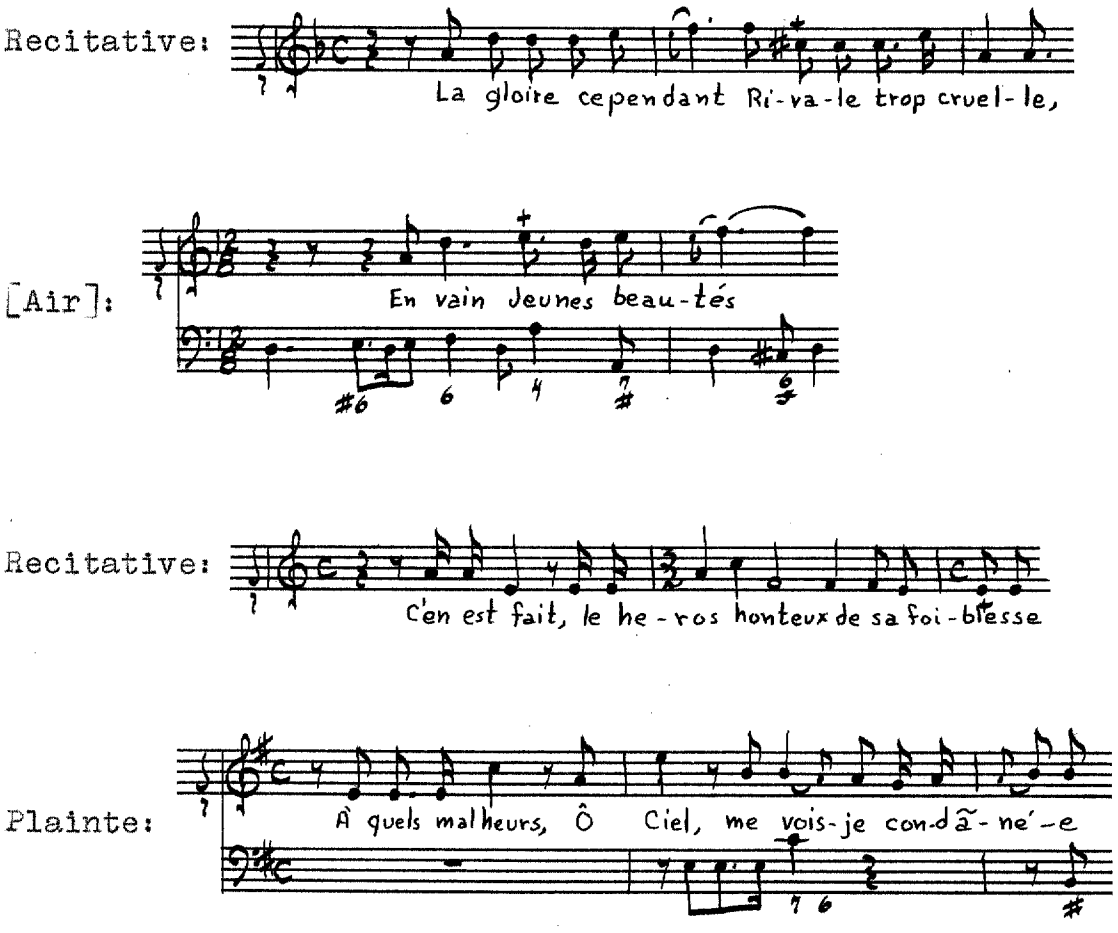


[Recitative]:



[Air]:





Guillon, Henri-Charles

The little that is known of this composer is found on the frontispieces of his published works. The two cantatas bear the dates 1736 and 1737, and were published in Paris by Madame Boivin. He published several collections of instrumental music, including a second book for flutes, musettes and vielles (1744) in Paris. As Roger Cotte explains, Fétis confuses Guillon with another composer who flourished shortly

before the French Revolution.[146] Three cantatas, Le Perroquet, L'Harmonie, and Vénus en vivacité, listed by Fétis, have not been located.

Céphale et l'aurore

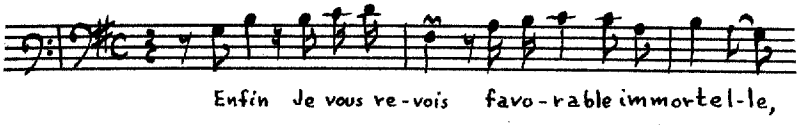
Source: BN Vm^{7} 445, CÉPHALE/ ET/ L'AURORE/ CANTATE/ A DEUX VOIX/ AVEC LA BASSE CONTINUE/ Composée/ PAR M^{R}. GUILLON/ Maitre de Musique./ Le Prix 36 ^{s}./ Grave par Le S^{r}. Hue/ A PARIS/ Chez Mme La Veuve Boivin M^{de} rüe S^{t}. Honoré à la Regle D'or./ M^{r}. Le Clerc Marchand, rüe du Roule à la Croix D'or./ On trouve aux memes adresses, le Ier. Recueil D'airs Serieux et a boire/ Et le Second Recueil, donnee au Public au commencem^{t}. de cette année./ 1737./ On trouve aussi la Cantate du retour d'Hebe sur la terre, du meme Auteur de celle ci./

Instrumentation: Two voices (d'-a", D-d') and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]:



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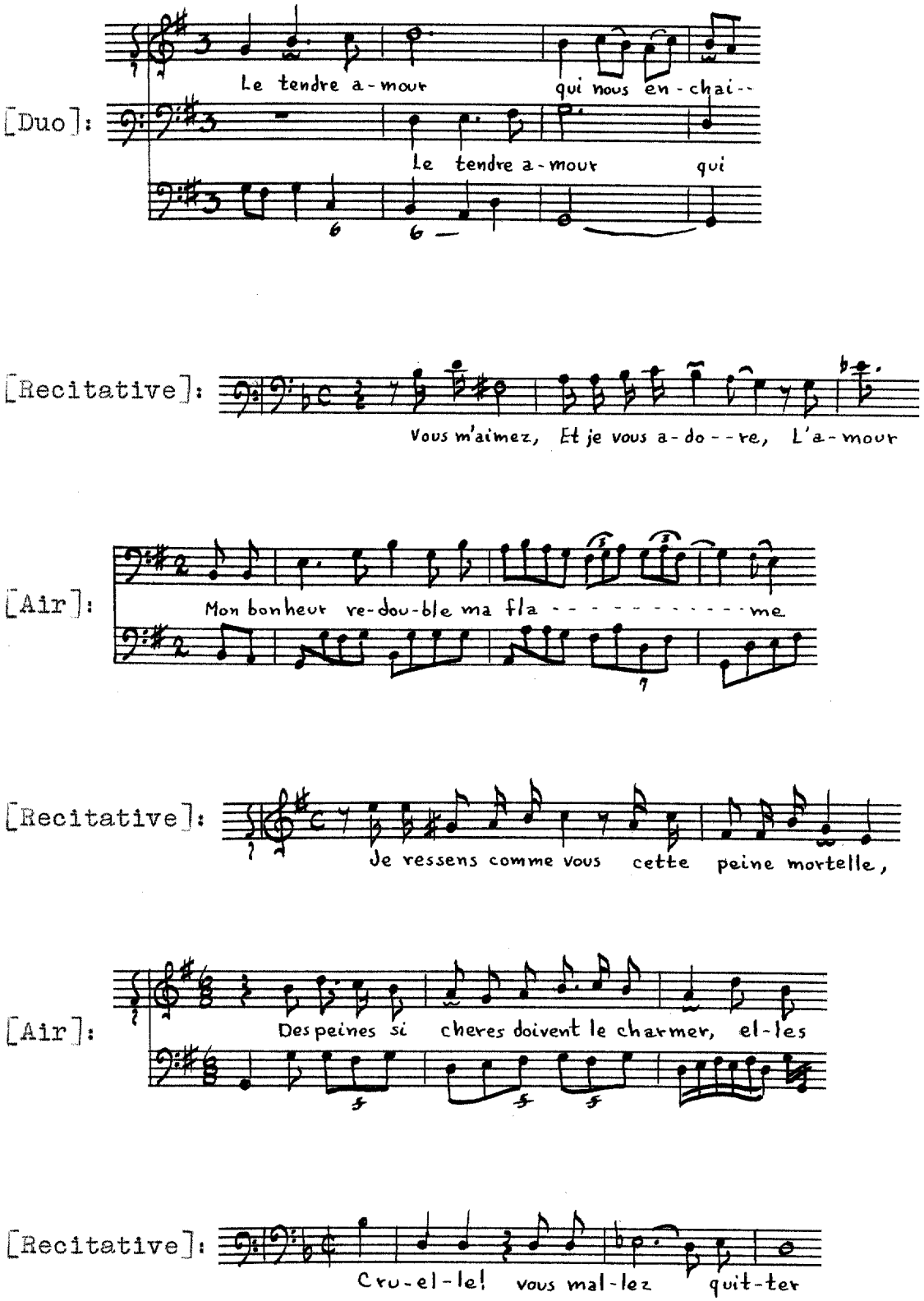
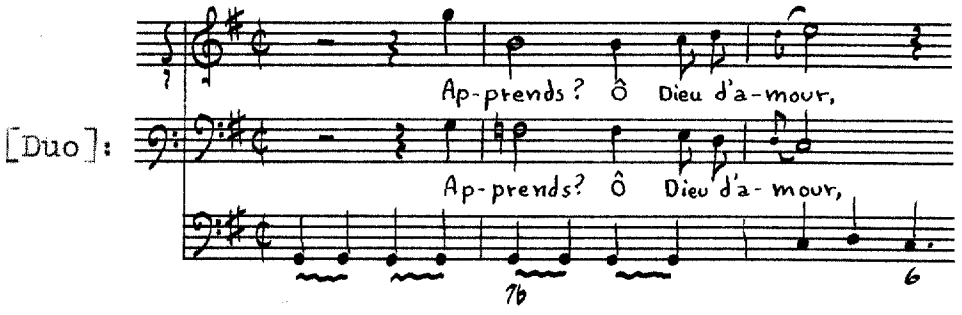
[146]Roger Cotte, "Guillon, Henri-Charles," Die Musik in Geschichte und Gegenwart, Vol. V (Cassel and Basel, 1956), col. 1098.


[Duo]:
Le tendre a-mour
qui nous en-chai--
Le tendre a-mour
qui
[Recitative]:
Vous m'aimez, Et je vous a-do--re, L'a-mour
[Air]:
Mon bonheur re-dou-ble ma fla - - - - - - - - - - me
[Recitative]:
Je ressens comme vous cette peine mortelle,
[Air]:
Des peines si cheres doivent le charmer, el-les
[Recitative]:
Cru-el-le! vous mal-lez quit-ter



Le Retour d'Hebé sur la terre

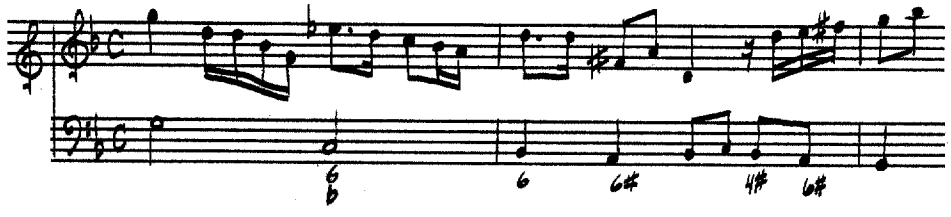
Source: BN Vm^{7} 274, LE RETOUR/ D'HEBÉ/ SUR LA TERRE./ CANTATE/ A VOIX SEULE/ AVEC SIMPHONIE,/ COMPOSÉE/ PAR M^{R}. GUILLON/ Maître de Musique./ Le Prix est de 3^{s}6./ A PARIS/ Chés {L'Auteur rue de la Calandre à côté de Saint Germain le Vieux./ La Veuve Boivin Marchande, rue Saint Honoré à la Regle d'or. 1736./ Le S^{r}. Le Clair Marchand, rue du Roule à la Croix d'or./ On trouve aux mêmes adresses le Premier Recüeil d'Airs de cette présente année.

Instrumentation: Flute, [violin], solo voice (d'-a") and figured bass.

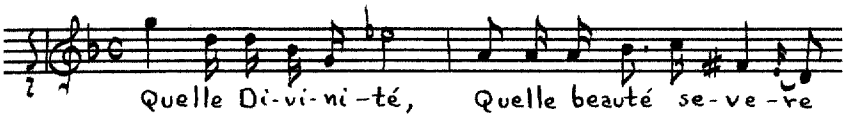
Text: **Author unknown.**

Themes:

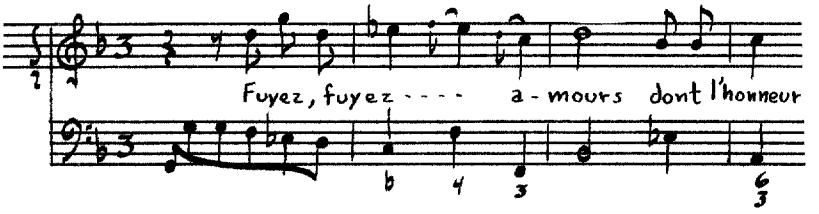
Prelude:



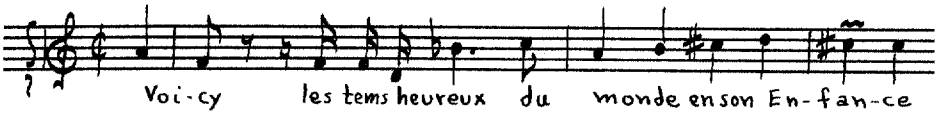
Recitative:



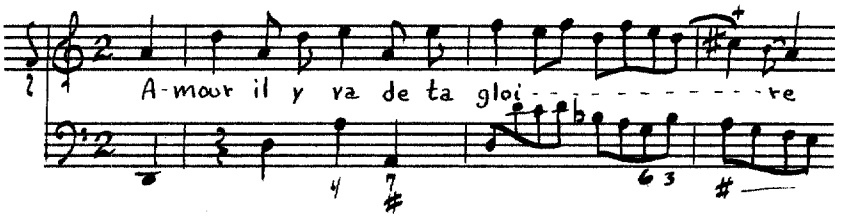
Air:



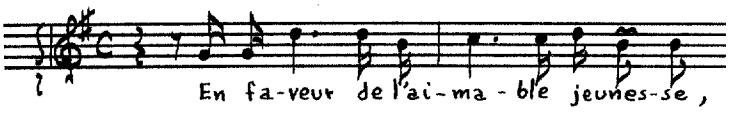
Recitative:



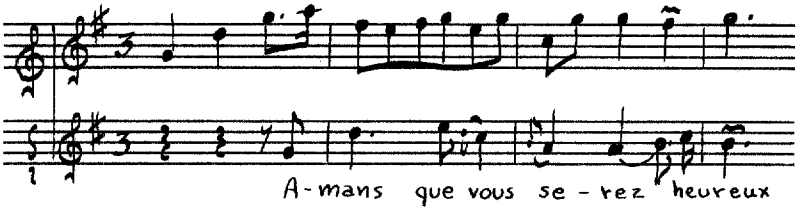
Air:



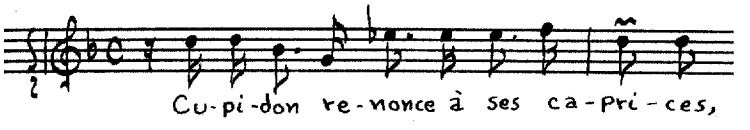
Recitative:



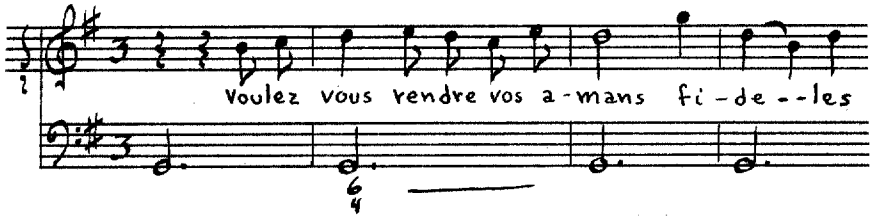
Air:



Recitative:



Air:[147]



Hubineau

Hubineau is known only for his cantata, Momus et Venus.

Momus et Venus

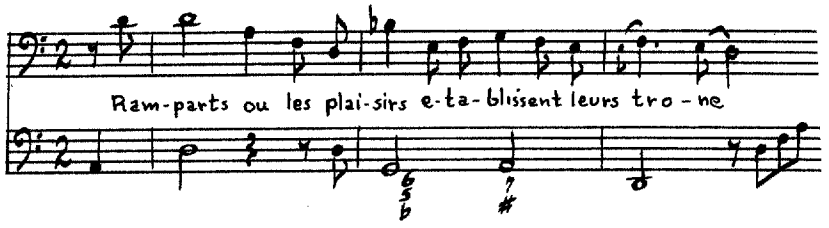
Source: BN Vm[7] 279, Momus et Venus/ Cantate du Boullevard à deux voix avec Simphonie/ Par M[r]. Hubineau Prix 3.th/ à Paris chez l'Auteur Rue Galande chez M[e]. Sané M[d]. Boutonniere/ et aux adresses Ordinaires

Instrumentation: [Violin], two voices (d'-g", A-e') and figured bass.

Text: **Author unknown.**

Themes:

[Duo]:



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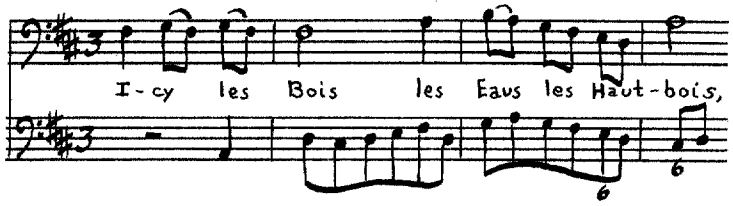
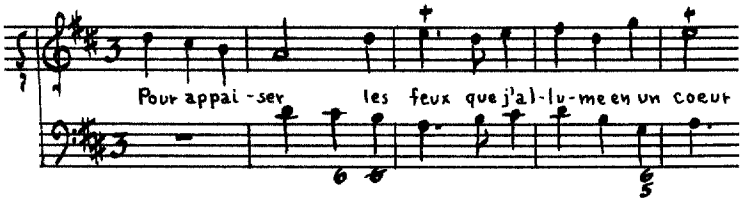
[147]A "facile" is written in by hand for the last eight measures before the reprise. (It does away with the triplets).

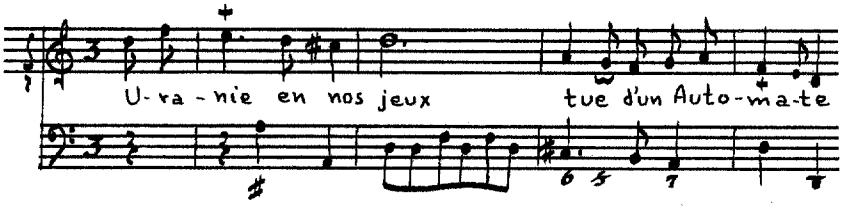
[Air]:



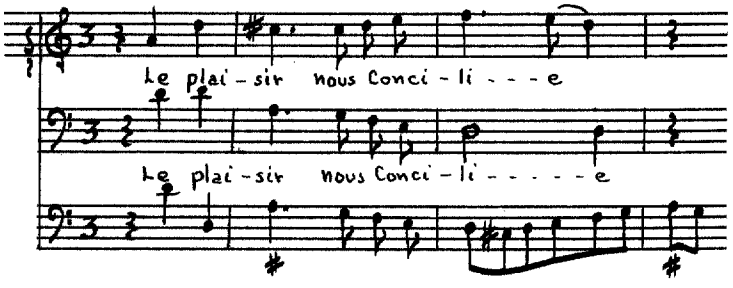
Arioso:



[Air]:



Duo:



LaGarde, Pierre de

(1717-after 1792)[148]

A singer, LaGarde made his debut at the Royal Academy as Anchise, in Campra's (q.v.) Hésione, in 1741. In the same year, he became one of the King's musicians. LaGarde wrote three operas for the Troupe des Petits Appartements of Madame de Pompadour (1721-1764) at Versailles, and in 1750, was named as leader of the orchestra of the Royal Academy (the Opera). In March, 1756, LaGarde became composer for the King's chamber and in the next year, music teacher for the King's children,[149] in which position he served the Dauphine, Marie-Antoinette (1755-1793). According to Laborde, LaGarde was known for a number of "agreeable productions. His charming duos, his melodious songs will be always sung with pleasure by amateurs. He is, without doubt, the best in this genre . . . ."[150]

Enée et Didon

Source: BN Rés. Vm^{7} 326, CANTATE/ DEDIÉ/ A/ MONSEIGNEUR LE DUC DE NIVERNOIS./ Composé/ PAR M^{R} DE LAGARDE,/ Ordinaire de la Musique du Roy./ Gravé par Joseph Renou./ Prix 3.^{tt} A PARIS,/ Chez {l'Auteur, rue neuve des Bons enfans vis-avis

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[148]He was still receiving a pension from the Opera in 1792. His actual death date is unknown.

[149]Marie Briquet, "Lagarde, Pierre," Die Musik in Geschichte und Gegenwart, Vol. VIII (Cassel and Basel, 1960), col. 70.

[150]Jean-Benjamin Laborde, Essai sur la Musique, III (Paris, 1780), 421.

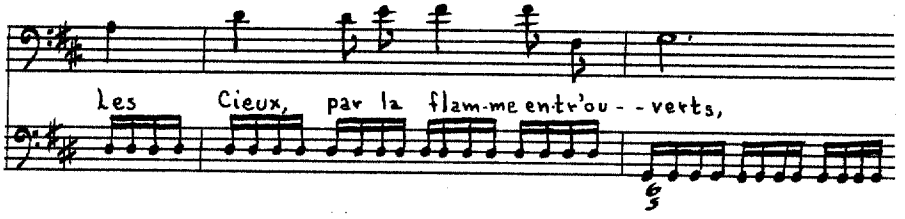
l'hotel de Toulouse,/ Mᵉ Boivin, rue Sᵗ Honoré à la Règle d'Or,/ Mʳ Le Clerc, rue du Roule à la Croix d'Or./

Instrumentation: Violins, bassoon, solo voice (B-f#') and figured bass.

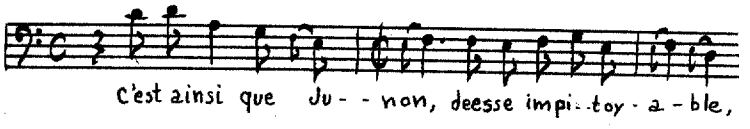
Text: Duke of Nivernois.[151]

Themes:

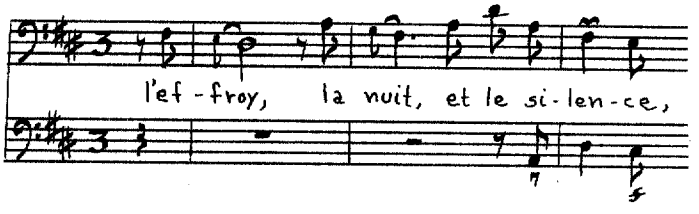
[Air]:



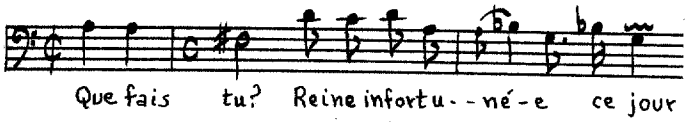
Recitative:



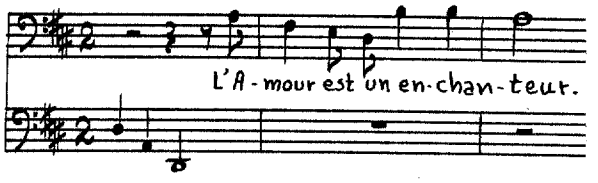
Air:



Recitative:



Ariette:



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[151] Briquet, "Largarde, Pierre," op. cit., col. 71.

La Musette[152]

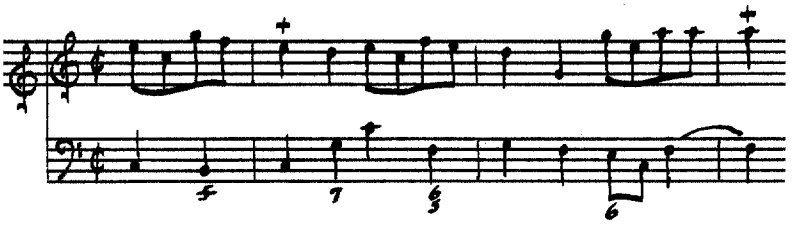
Source: Cons. [Rés. 1328, LA MUSETTE/ CANTATILLE/[153] Dediée/ A/ Madame de Villayer./ Composée/ PAR M^R DE LAGARDE/ Ordinaire de la Musique du Roy./ Prix 1.^{tt} 10^s. A PARIS,/ CHez { l'Auteur, rue de Richelieu vis avis la rue Villedot,/ M^e. Boivin, rue S^t. Honoré à la Règle d'Or,/ M^r. Le Clerc, rue du Roule à la Croix d'Or./ Gravée/ par J. Renou

Instrumentation: Musette, violin, bassoon, solo voice (c-f') and figured bass (violoncello and organ).

Text: **Author unknown.**

Themes:

Musette:



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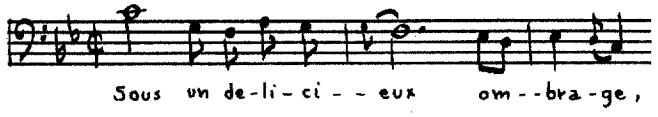
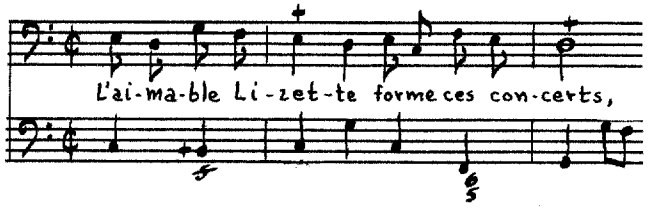
[152]The title page identifies this work as a cantatille, and its truncated form supports this designation. The first page of music, however, carries the title cantate, showing a certain amount of ambiguity in the choice of these names.

[153]This cantata exists in an incomplete modern edition published by Durand in Volume III of the Rameau Oeuvres Complètes (Paris, 1897). It was copied by Malherbe, the editor, from Ms. BN Vm^7 550^2, which was part of the DeCroix gift to the Bibliothèque du Roi. Ms. BN Vm^7 550^2 contains only the voice and figured bass parts. The instrumental part is lacking probably because it was copied separately and then lost. Since it was in the DeCroix gift, and because DeCroix was an ardent collector of the works of Rameau, this work was considered by the editors of the Rameau edition to be one of his compositions. (". . .there remain la Musette and Diane, which must be admitted because of their presence in the DeCroix collection . . . .") The name Rameau has been added to the manuscript at a later date and in another hand. Girdlestone, in his excellent work on the life and works of Rameau (London, Cassel & Co., 1957), p. 66, states that "La Musette,

Recitative:



[Air]:



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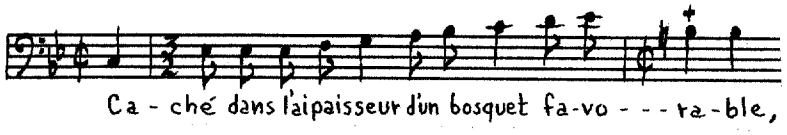

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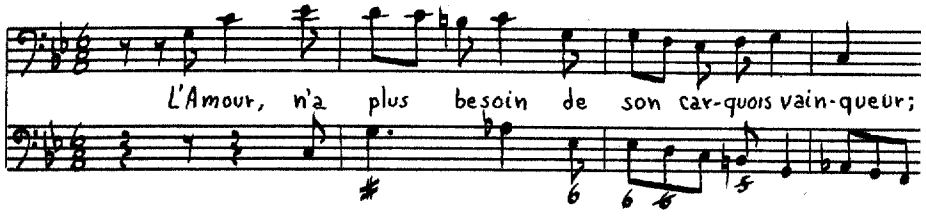

La Sonate

Source: BN Vma 1038, LA SONATE/ CANTATE/ mise en Musique/ PAR M.R DE LA GARDE/ Maître de Musique/ Des Enfans de France,/ Compositeur de La Chambre. Ordinaire/ de La Musique du Roi./ Gravée par M.lle Vendôme/ Prix 3 th./ A PARIS/ Chez {L'auteur Ruë de Richelieu vis a vis la Ruë/ Villedot./ M.r Bayard ruë S.t Honoré à la Régle d'Or./ M.r le Clerc ruë du Roule à la Croix d'Or./ M.elle Castagneri ruë des Prouvaires a la Musique Royale.

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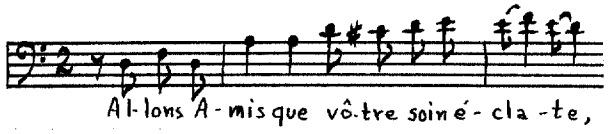
also included in the DeCroix gift, bears neither name nor date and is more than doubtful."

Instrumentation: Flutes, violins, solo voice (G-f') and figured bass (bassoons).

Text: **Author unknown.**

Themes:

[Recitative]:



Recitative:

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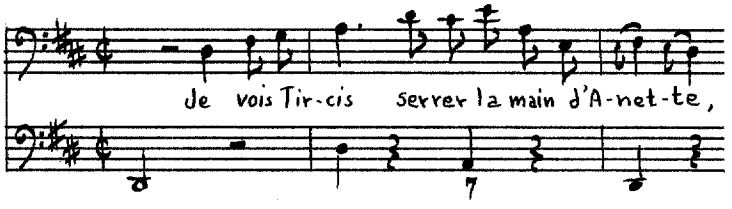

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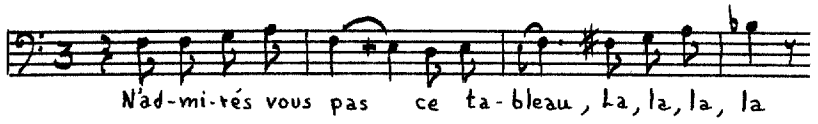
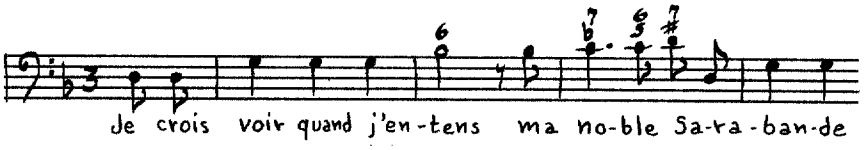


Sarabande:



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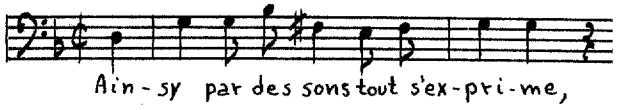
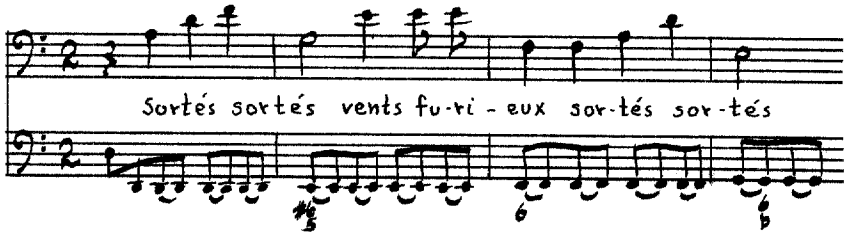


[Air]:



Le Triomphe De l'Amour

Source: BN Vma 1037, LE TRIOMPHE/ De/ L'AMOUR./ CANTATE./ mise en Musique/ PAR M. DE LA GARDE/ Maître de Musique/ des Enfans de France./ Compositeur de la Chambre,/ & Ordinaire de la Musique du Roy./ Gravée Par M.me Leclaire./ Prix 3.tta/ A PARIS,/ Chez { L auteur, rue de Richelieu vis a vis la Fontaine./ Le S.r Leclerc, rue du Roule à la Croix D'Or./ Le S.r Bayard, rue S.t Honoré à la Régle D'Or./ M.lle Castagnery, rue des Prouvaires a la Musique Royale./ Imprimée par Foucault./

Instrumentation: Two [violins], solo voice (e'-a") and figured bass.

Text: **Author unknown.**

Themes:

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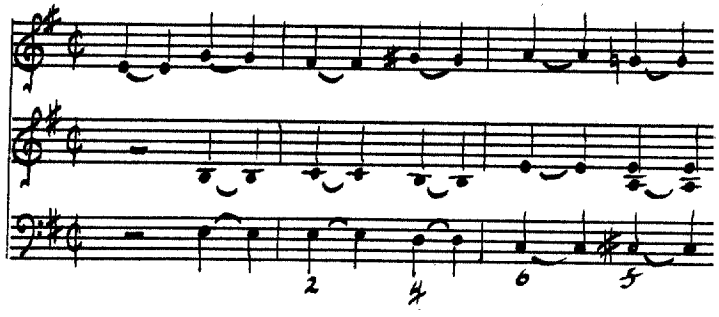

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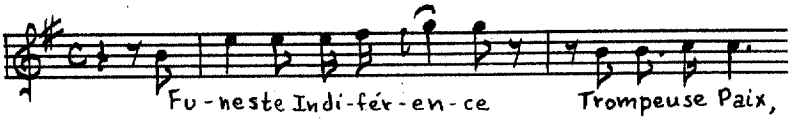

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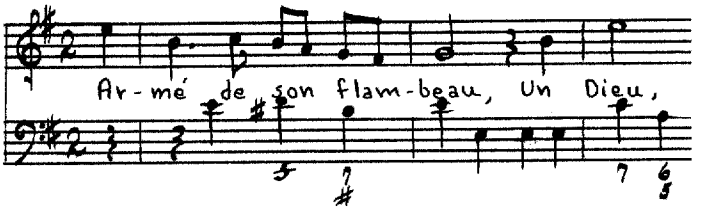

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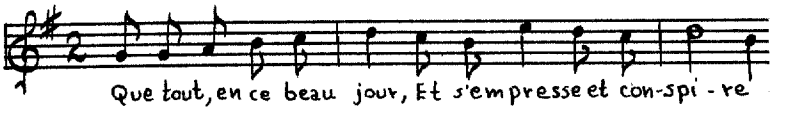

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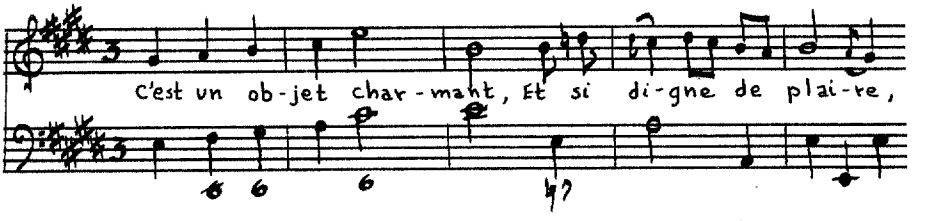

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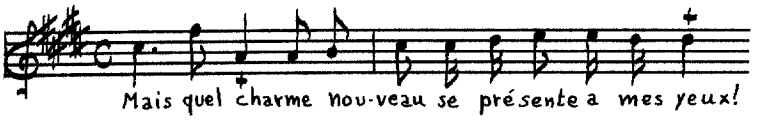

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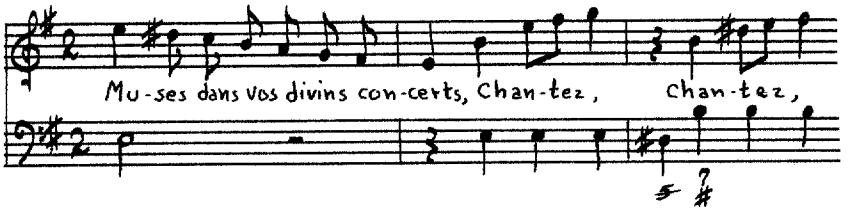


Venus Retrouvée

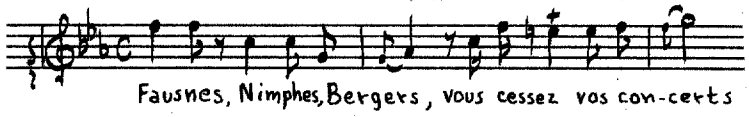
Source: Cons. [Rés. 1329xx, VENUS RETROUVEE/ CANTATE/ MISE EN MUSIQUE/ PAR M.R DE LAGARDE/ Ordinaire de la Musique du Roy et de L'academie/ Royale de Musique/ Prix 3 ℔./ A PARIS/ Chez {l'Auteur, rüe de Richelieu/ Madame Boivin, rüe S.t Honoré à la Règle d'Or./ M.r le Clerc, rüe du Roule à la Croix d'Or./ M.elle Castagneri rüe des Prouvaires à la Musique Royale./ Gravée par M.elle Vandôme

Instrumentation: [Violins or flutes], solo voice (c'-a") and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]:



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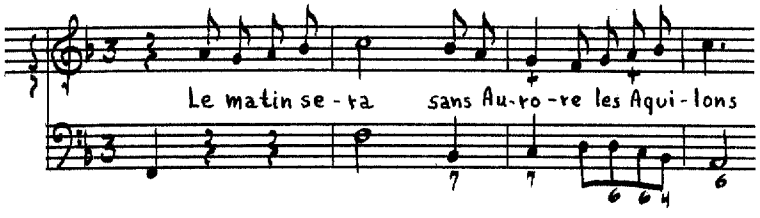

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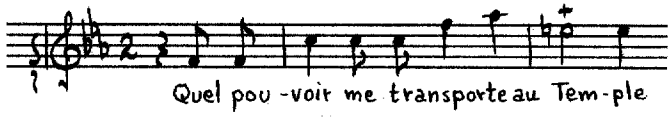

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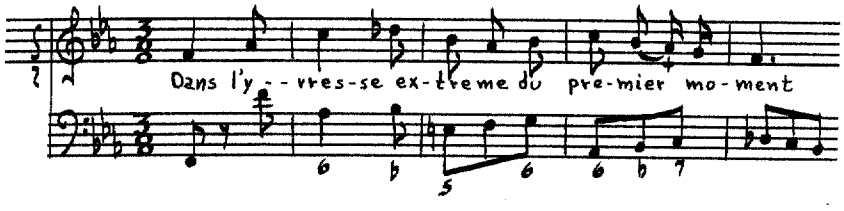

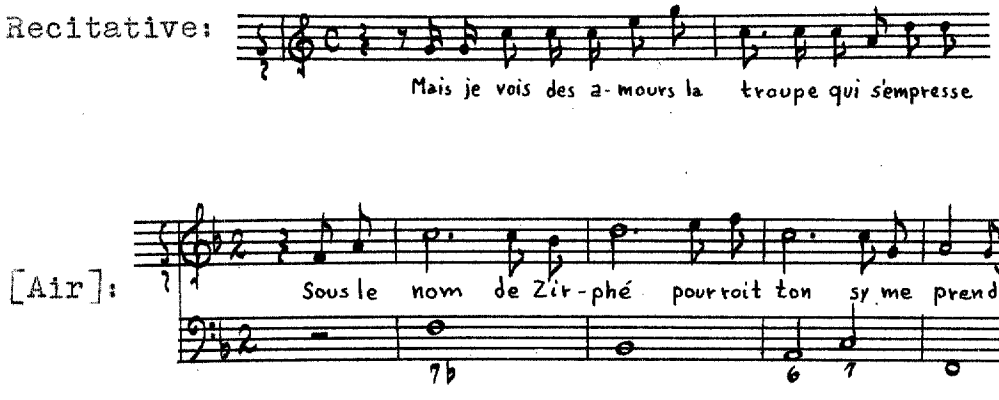

La Guerre, Elisabeth Claude Jacquet de

(ca.1664-1729)

A member of a family of musicians, Elisabeth Claude Jacquet studied organ and harpsichord with her father. She progressed rapidly and at about the age of five, she appears to have been brought to the attention of the King. Louis XIV (1643-1715) took a particular interest in the precocious child and extended his protection to her.[154] M.lle Jacquet remained at court under the care of Madame de Montespan (1640-1707) who charged herself with completing Elisabeth's education. The young girl, whose prodigious ability to play the harpsichord, to accompany singers and instrumentalists, and to compose and to improvise, attracted much admiration and attention.[155] Shortly after her marriage to Marin de la

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[154]André Tessier, "La Guerre, Elisabeth Jacquet de," Grove's Dictionary of Music and Musicians, V (London, 1954), 14.

[155]Michel Brenet, "Quatre Femmes Musiciennes," L'Art, IV (October, 1894), 108.

Guerre (1658-1704), an organist, she published her first book of harpsichord pieces. She wrote a few theatrical pieces which did not cause much comment, but it is with the new harpsichord pieces of 1707 that her most notable works began to appear. Among the first to publish French cantatas, Madame de la Guerre wrote two books whose subjects were taken from the Scriptures and three separate cantatas based on the more typical mythological subjects.

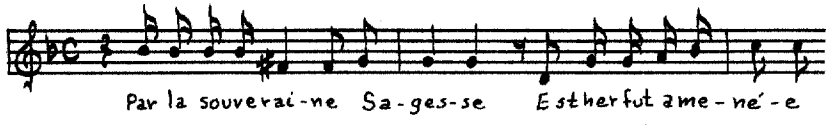
Esther

Source: Cons. [D.6534(1), CANTATES/ FRANÇOISES,/ SUR DES SUJETS TIREZ DE L'ECRITURE;/ A VOIX SEULE, ET BASSE-CONTINUE;/ Partie avec Symphonie, & Partie sans Symphonie./ Par Madamoiselle DE LA GUERRE./ LIVRE PREMIER,/ Contenant/ ESTHER, JONAS,/ LE PASSAGE DE LA MER ROUGE. SUSANNE ET LES VIELLARDS./ JACOB ET RACHEL. JUDITH./ A PARIS,/ Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, rüe Saint Jean de Beauvais,/ au mont-Parnasse./ M.DCCVIII./ AVEC PRIVILEGE DE SA MAJESTÉ.

Instrumentation: Solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

Recitative: 

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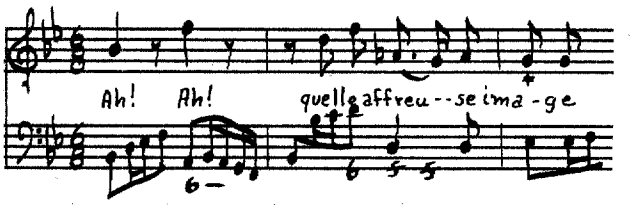

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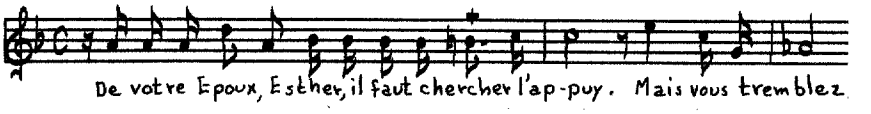

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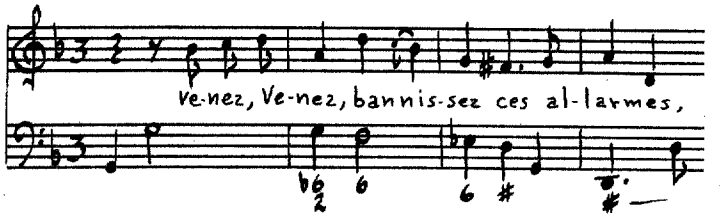

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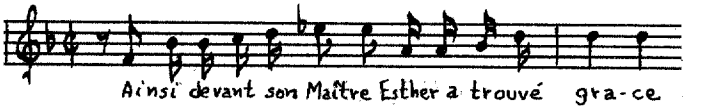

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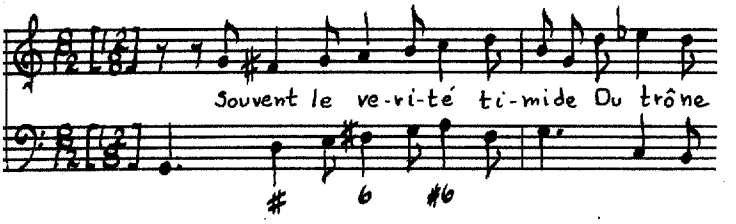


Le Passage de la Mer Rouge

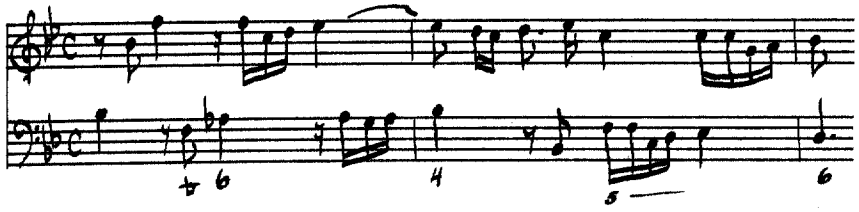
Source: Cons. [D.6534(1) (see LaGuerre, Book I, page 663).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Prelude]:



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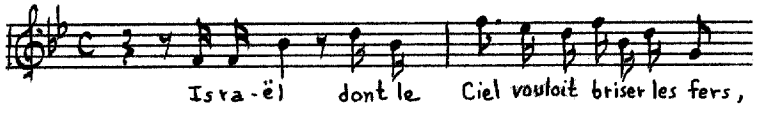

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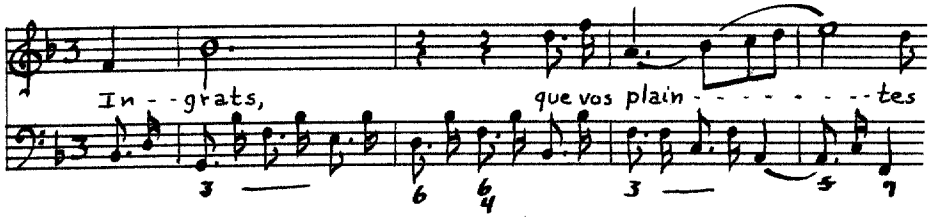
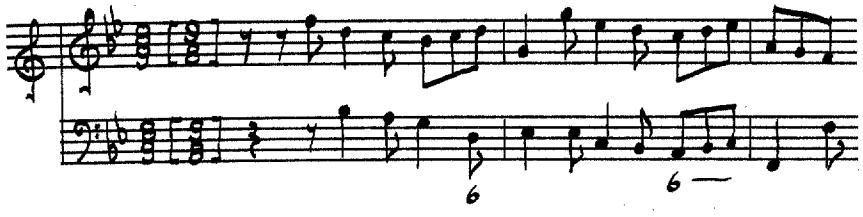


Ritournelle:



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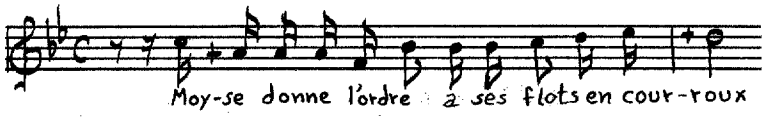

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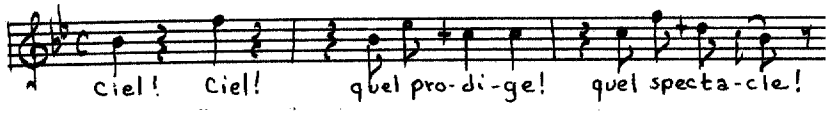

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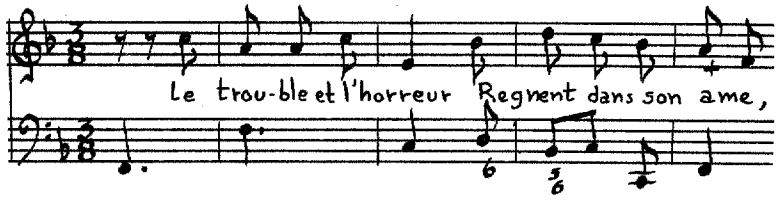
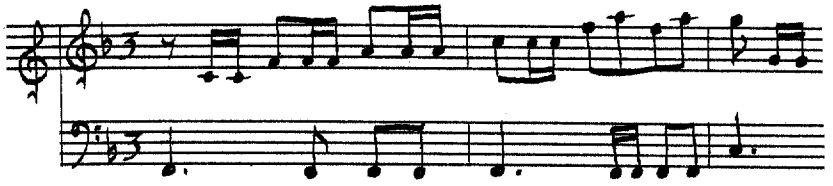


Bruit de guerre:



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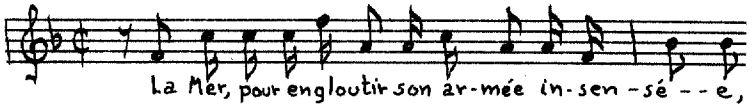

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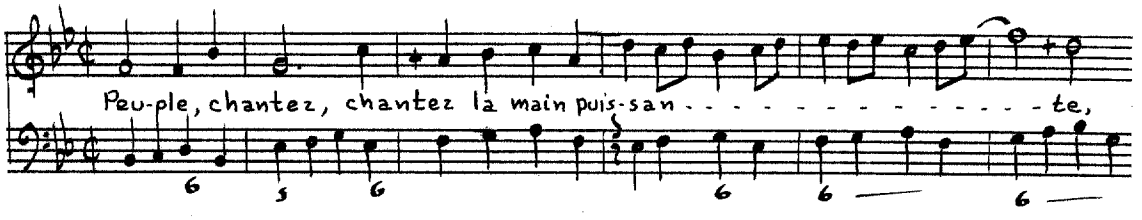

Jacob, et Rachel

Source: Cons. [D.6534(1) (see LaGuerre, Book I, page 663).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

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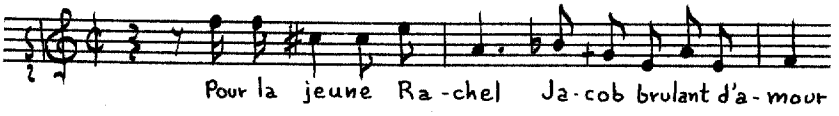

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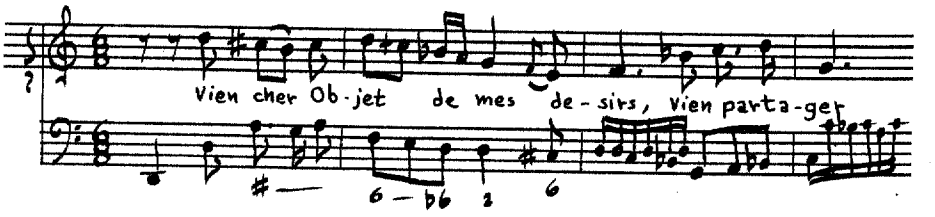

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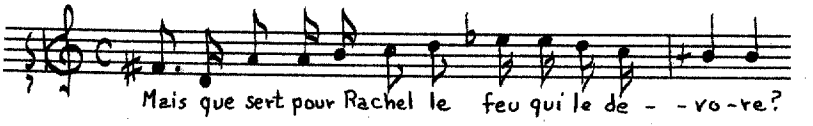

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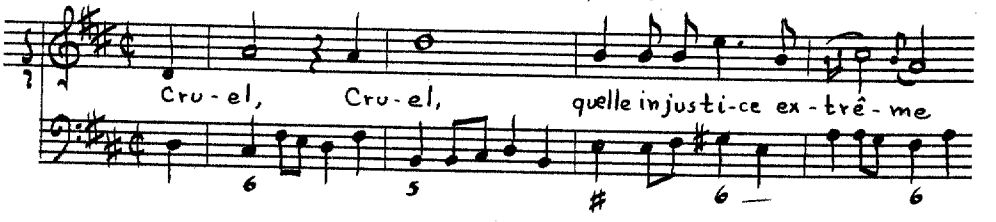

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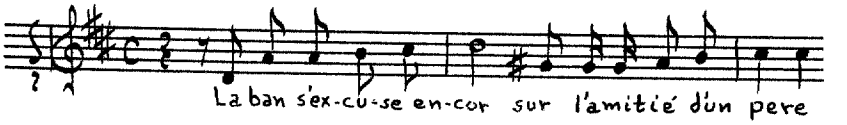
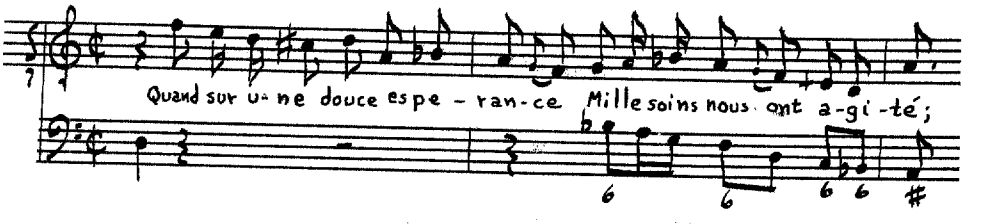


Recitative:

Air:



Jonas

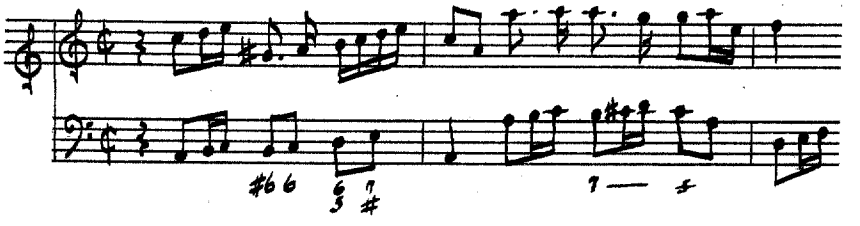
Source: Cons. [D.6534(1) (see LaGuerre, Book I, page 663).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Prelude]:



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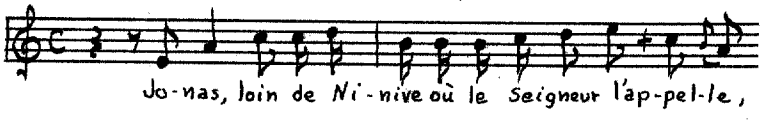

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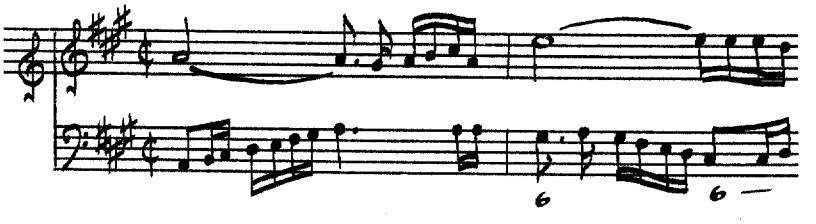
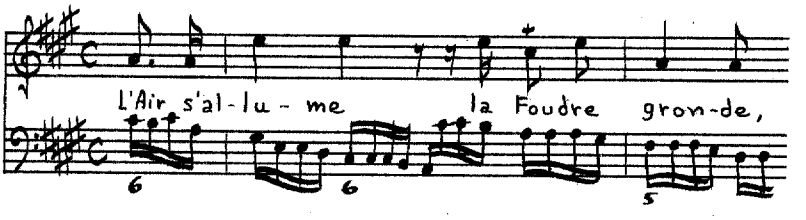
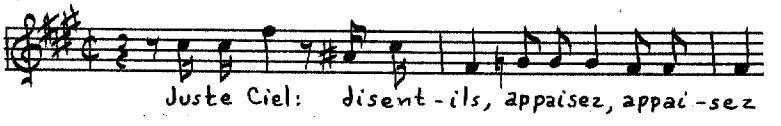


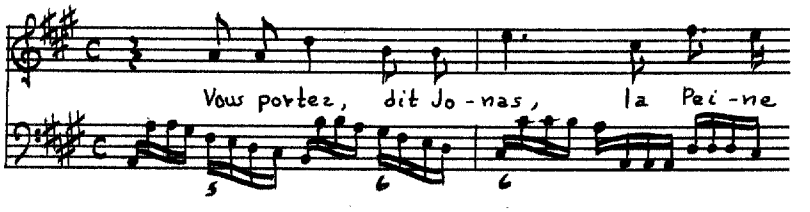
Air:



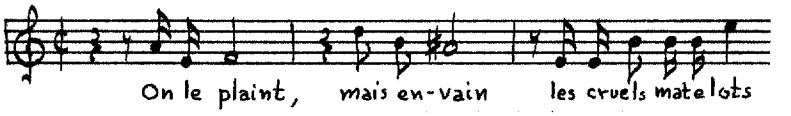
Recitative:



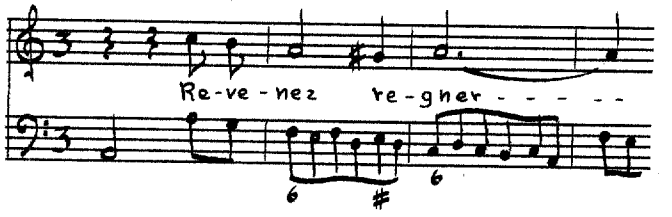
[Mesuré]:



Recitative:



[Air]:



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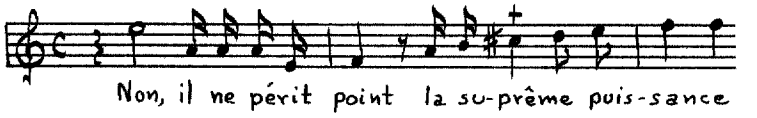

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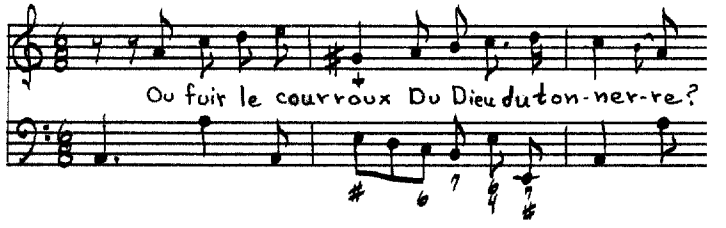


Susanne

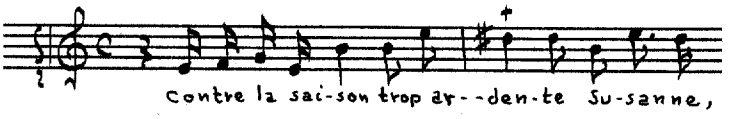
Source: Cons. [D.6534(1) (see LaGuerre, Book I, page 663).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]:



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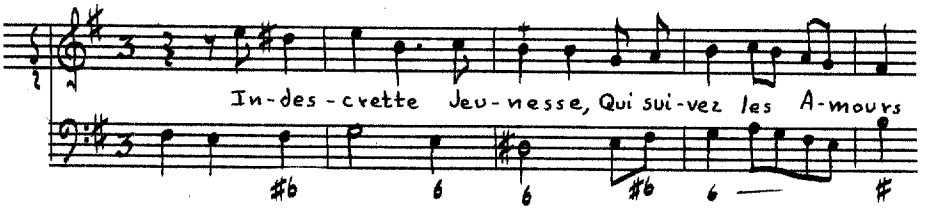
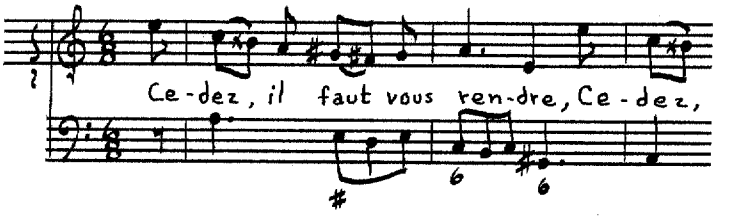
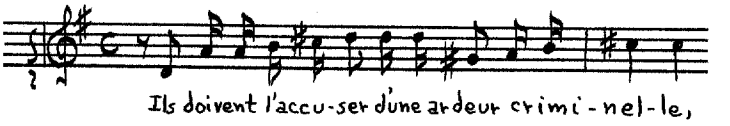


Recitative:

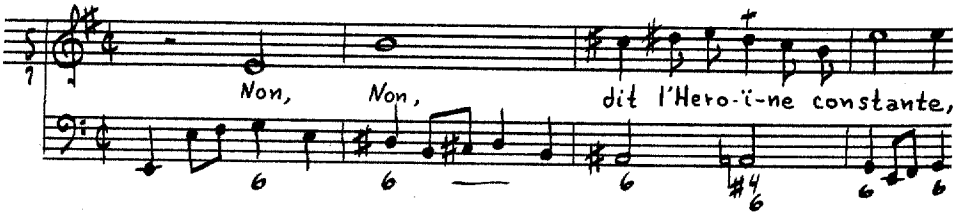
Air:



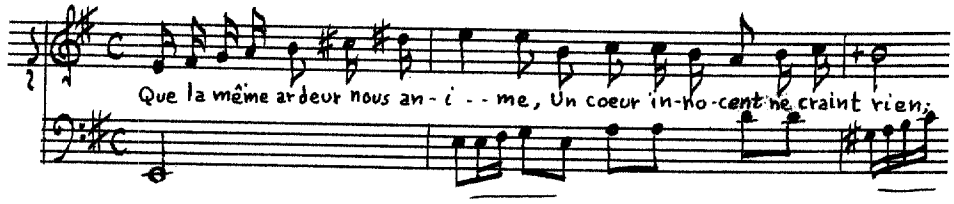
Recitative:



Mesuré:



Air:



Judith

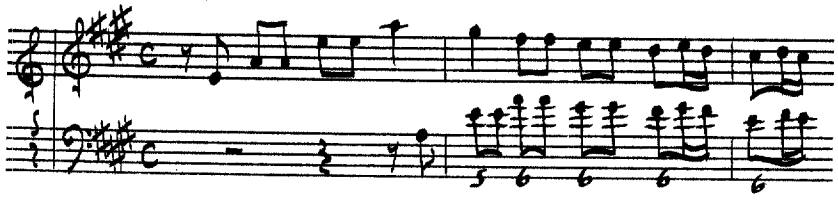
Source: Cons. [D.6534(1) (see LaGuerre, Book I, page 663).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

Text: Mr de la Motte.

Themes:

[Prelude]:



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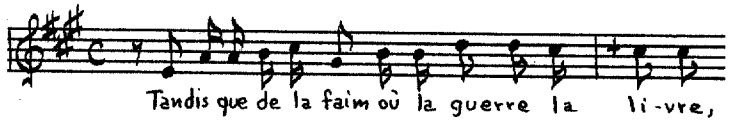
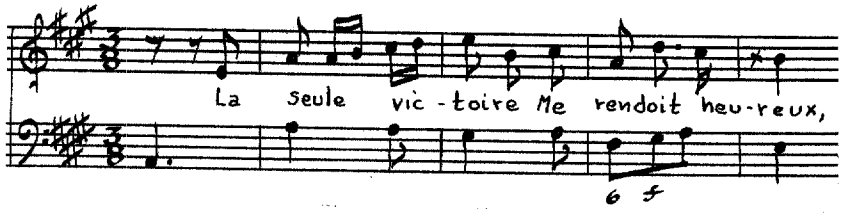
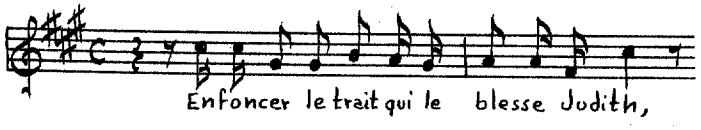


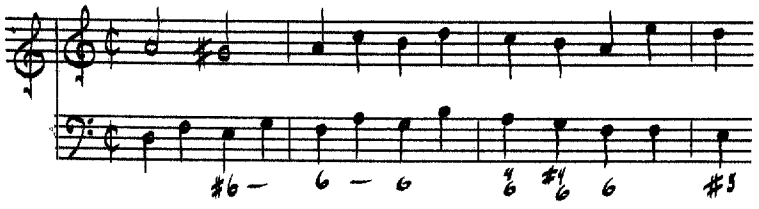
Air:



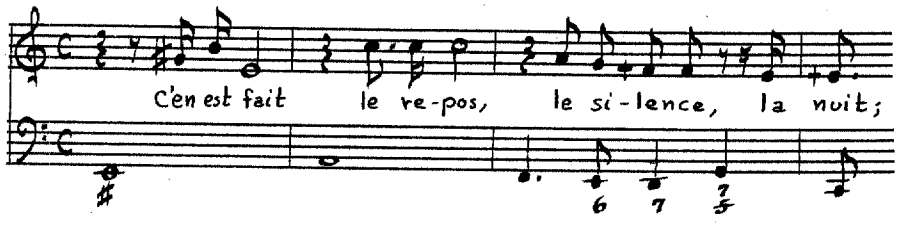
Recitative:



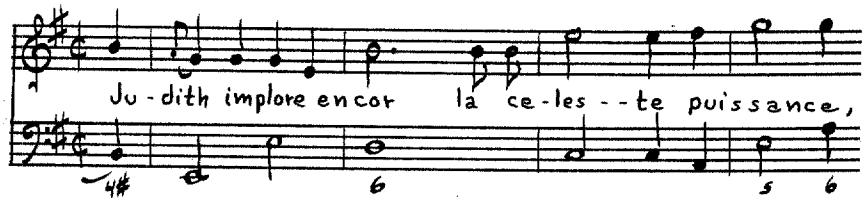
Sommeil:



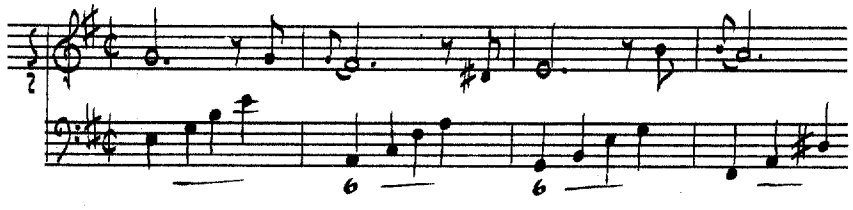
[Mesuré]:



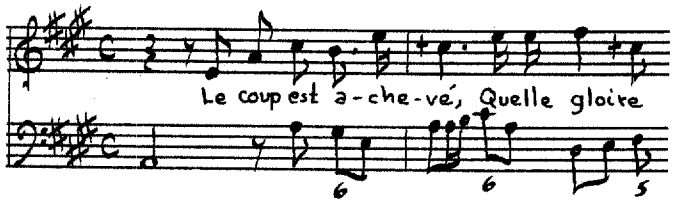
[Ariette]:



[Interlude]:



Air:



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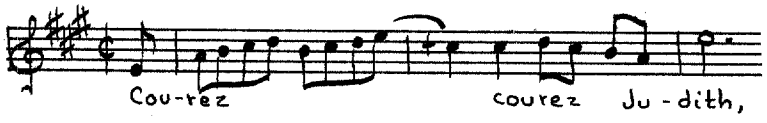
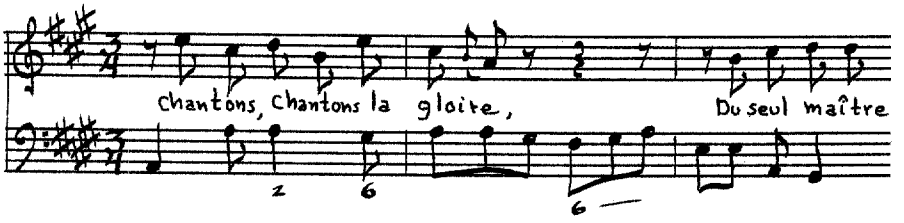


Air: 

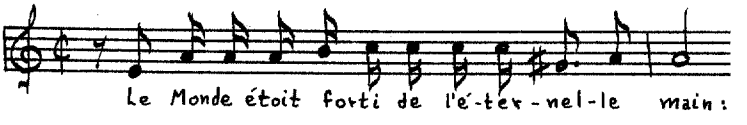
Adam

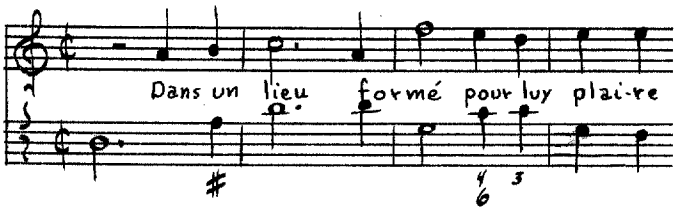
Source: Cons. [D.6534(2), CANTATES/ FRANÇOISES,/ SUR DES SUJETS TIREZ DE L'ECRITURE; A I. II. VOIX, ET BASSE-CONTINUE;/ Partie avec Symphonie, & Partie sans Symphonie./ Par Mademoiselle JACQUET DE LA GUERRE./ LIVRE SECOND,/ Contenant/ ADAM. JOSEPH./ LE TEMPLE REBASTI. JEPTHE./ LE DELUGE. SAMSON./ A PARIS,/ Chez CHRISTOPHE BALLARD seul Imprimeur du Roy pour la Musique, ruë Saint Jean de Beauvais,/ au Mont-Parnasse./ M.DCCXI./ AVEC PRIVILEGE DE SA MAJESTÉ.

Instrumentation: Solo voice (d'-g") and figured bass.

Text: Mr de la Mothe.

Themes:

Recitative: 

[Ariette]: 

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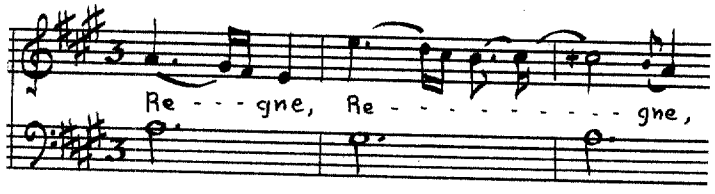

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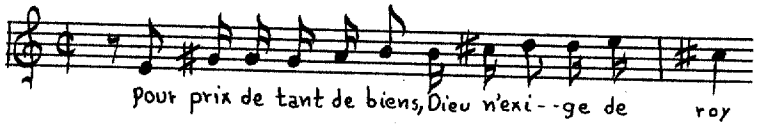

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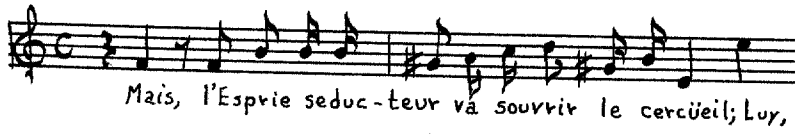
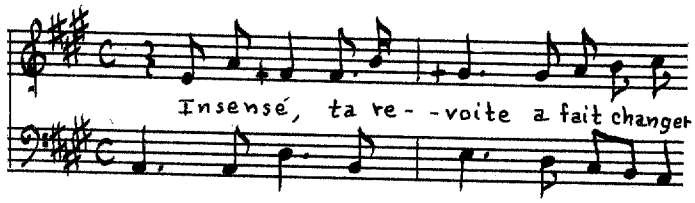


[Ariette]:



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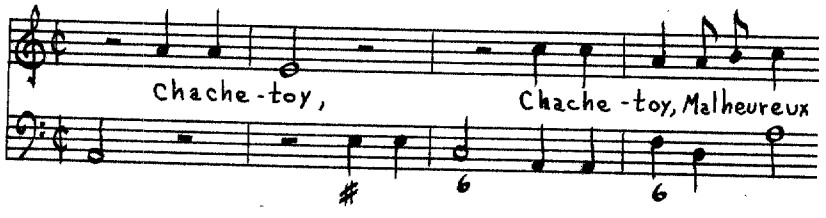

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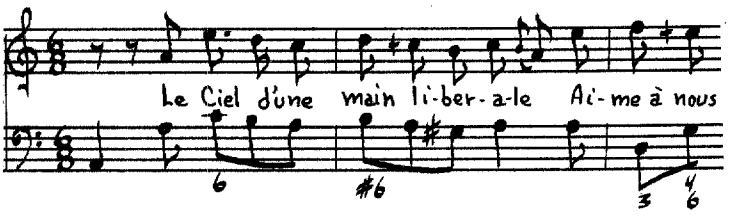


Le Temple Rebasti

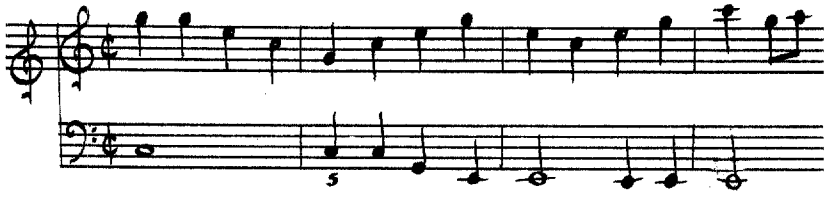
Source: Cons. [D.6534(2) (see LaGuerre, Book II, page 673).

Instrumentation: [Violin], solo voice (e'-g") and figured bass.

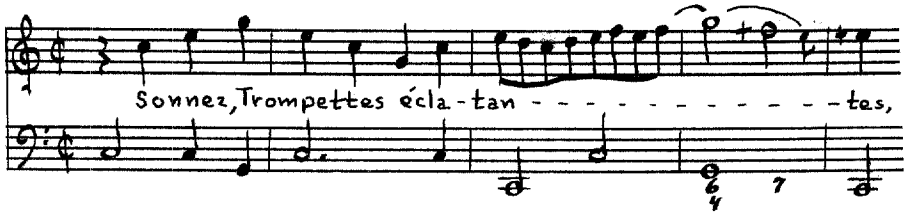
Text: Mr. de la Mothe.

Themes:

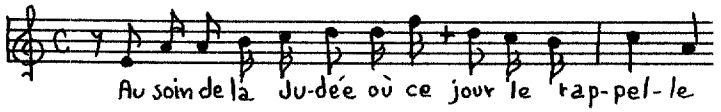
[Prelude]:



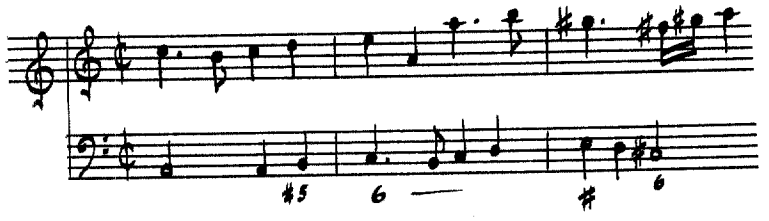
[Air]:



Recitative:



Symphonie:



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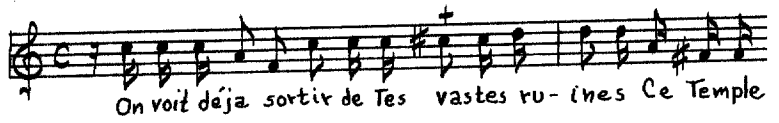
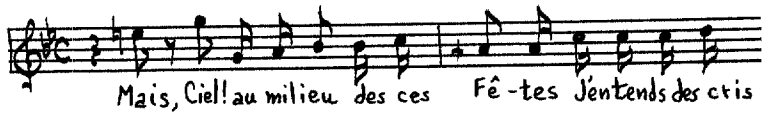
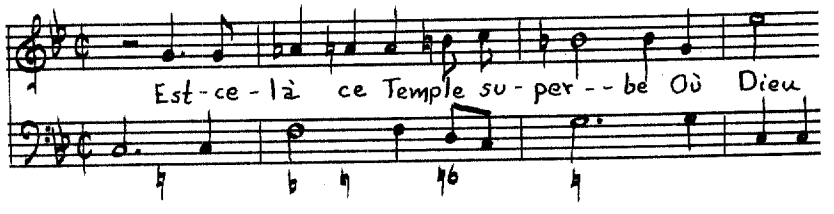


Air:

Recitative:



Air:



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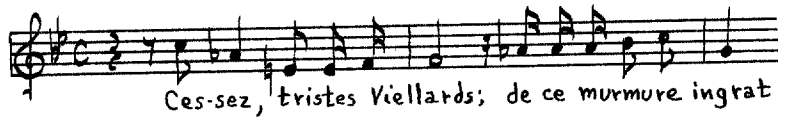
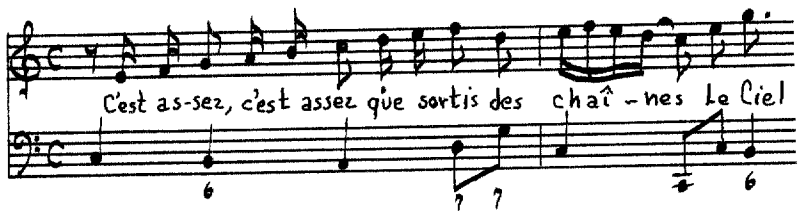


Air:



Le Deluge

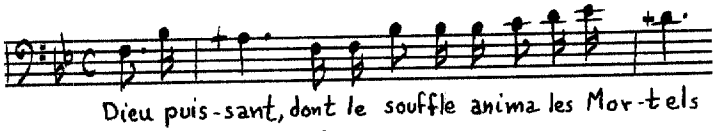
Source: Cons. [D.6534(2) (see LaGuerre, Book II, page 673).

Instrumentation: Two voices (G-e', e'-g") and figured bass.

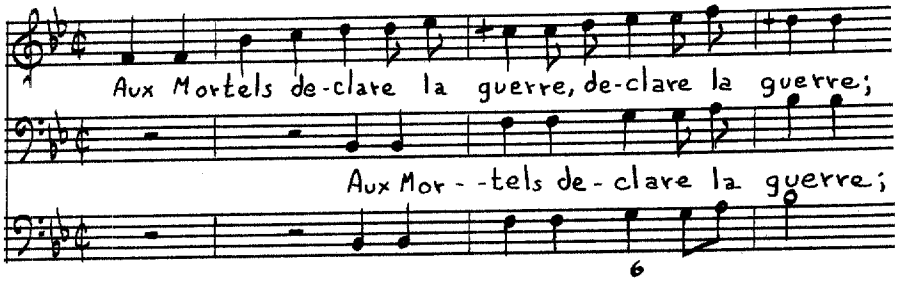
Text: Mr. de la Mothe.

Themes:

Recitative:



Air Duo:



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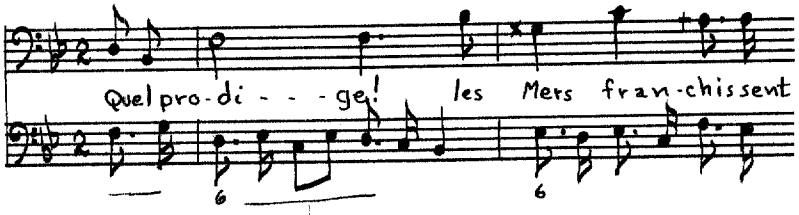

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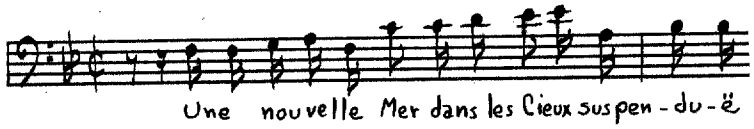

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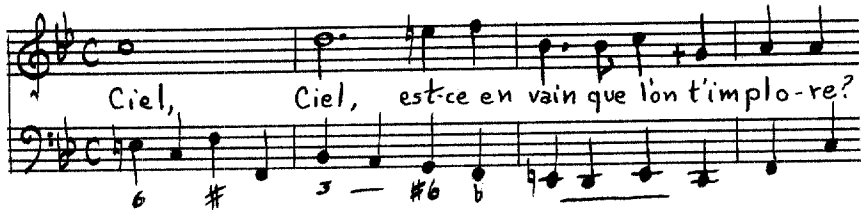

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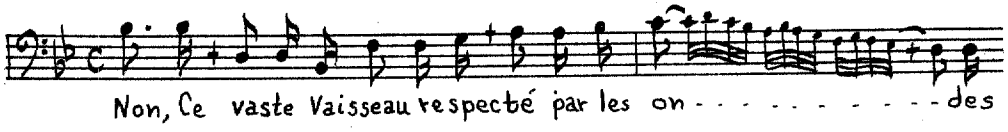
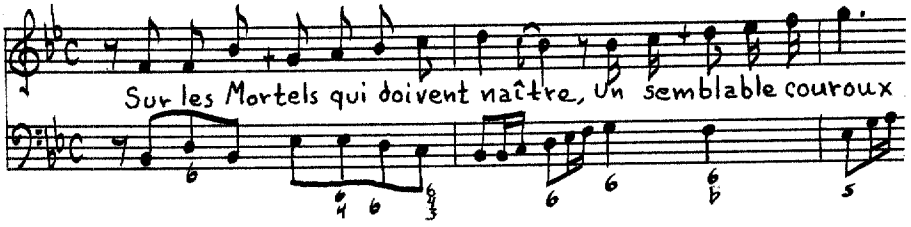
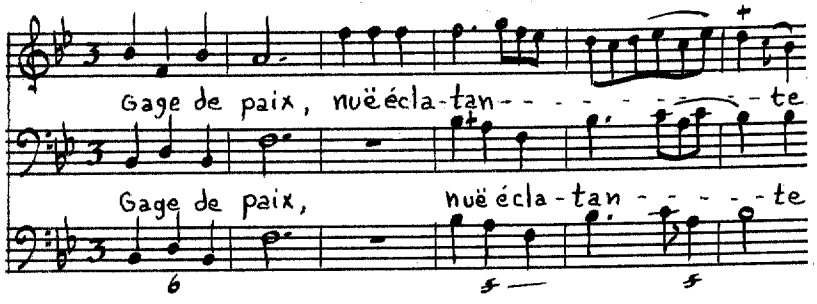


Egalement:



Air Duo:



Joseph

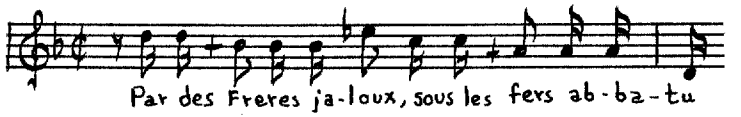
Source: Cons. [D.6534(2) (see LaGuerre, Book II, page 673).

Instrumentation: Solo voice (d'-a^{b}") and figured bass.

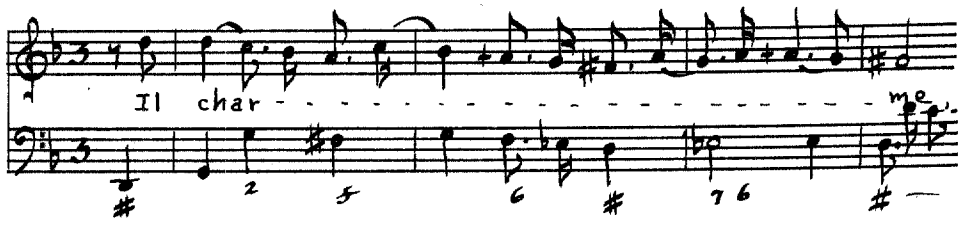
Text: Mr. de la Mothe.

Themes:

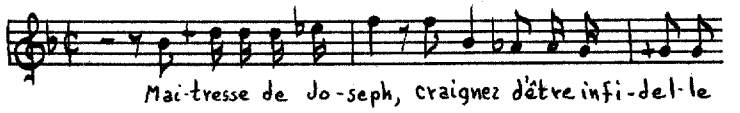
Recitative:



Air:



Recitative:



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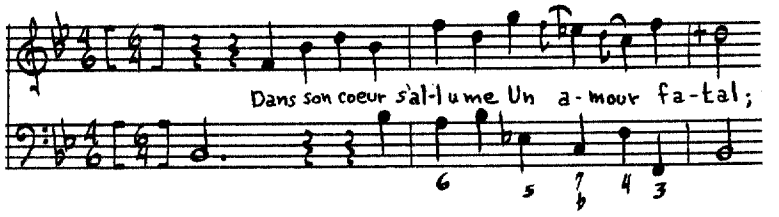

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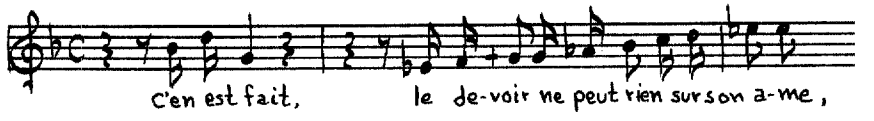
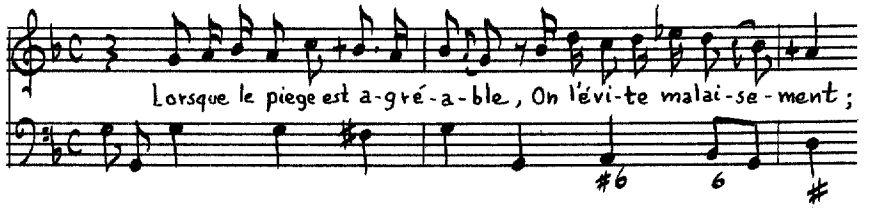


Air:



Jephté

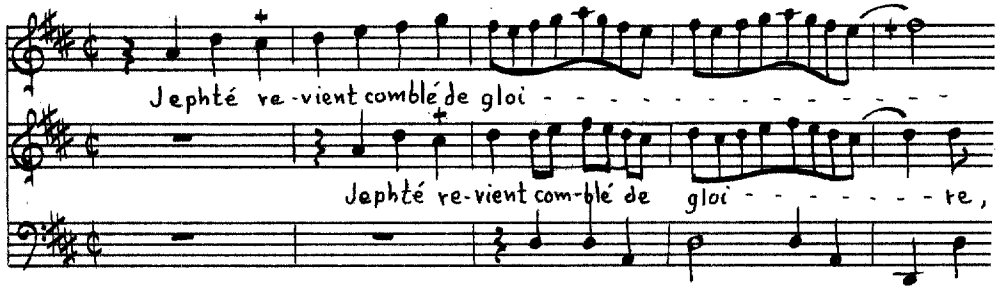
Source: Cons. [D.6534(2) (see LaGuerre, Book II, page 673).

Instrumentation: Two voices (e'-a", d'-g") and figured bass.

Text: Mr de la Mothe.

Themes:

Duo:



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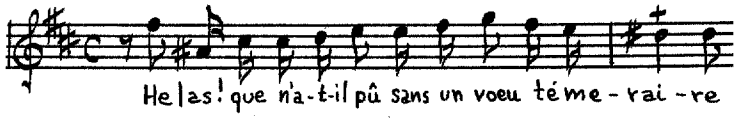
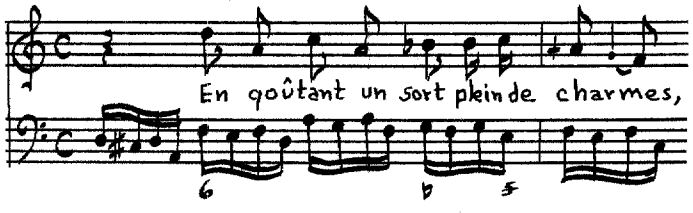


Air:



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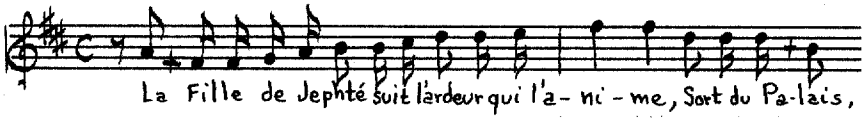

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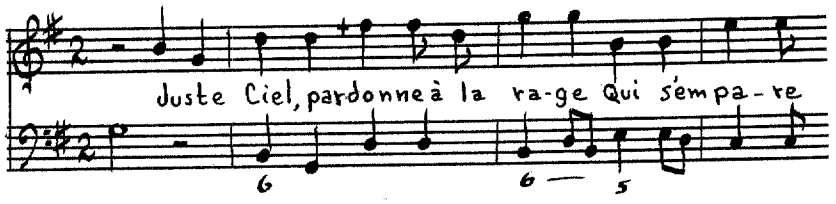

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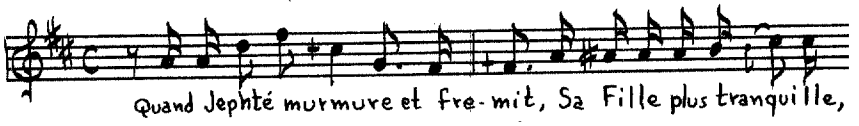
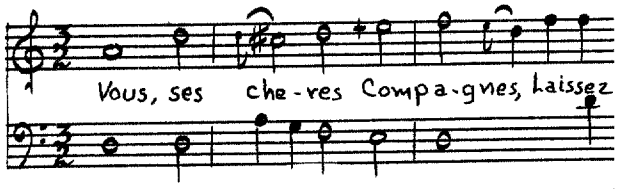
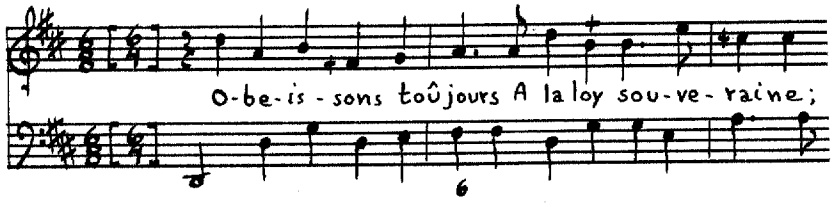


Air duo:



Air:



Samson

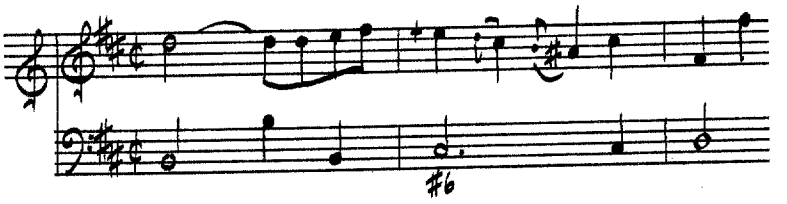
Source: Cons. [D.6534(2) (see LaGuerre, Book II, page 673).

Instrumentation: [Violin], solo voice (d'-g") and figured bass.

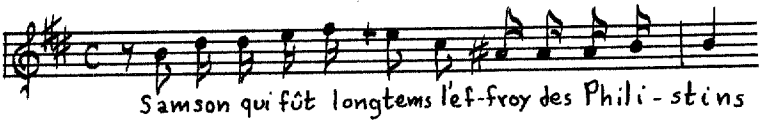
Text: Mr de la Mothe.

Themes:

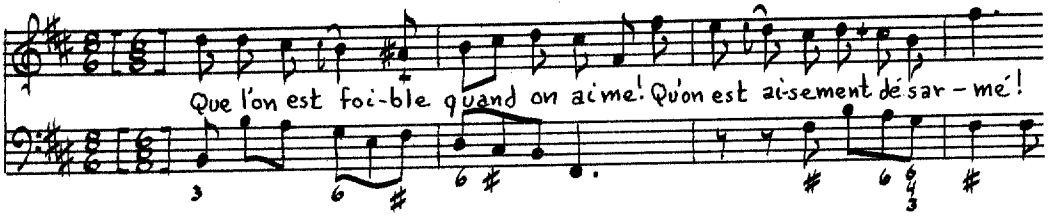
Symphonie:



Recitative:



Air:



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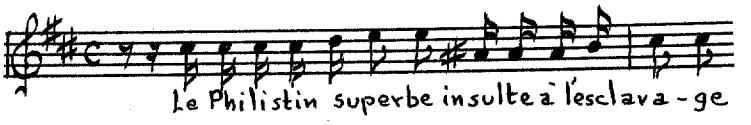
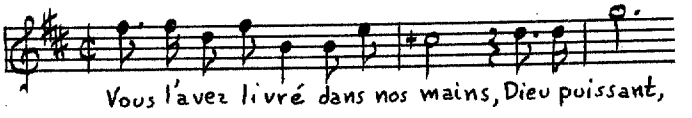


[Recitative]:



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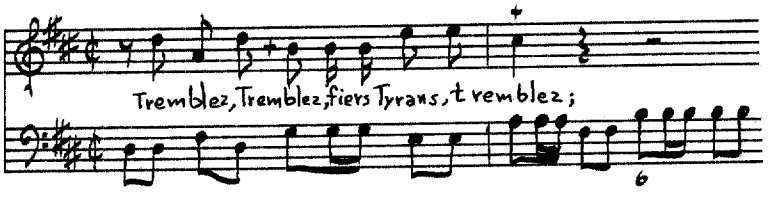
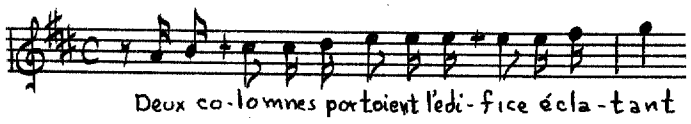
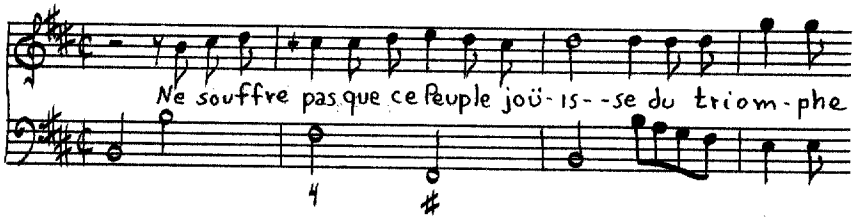


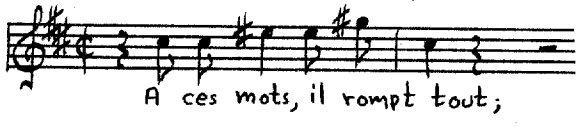
Recitative:



Symphonie:



[Recitative]:



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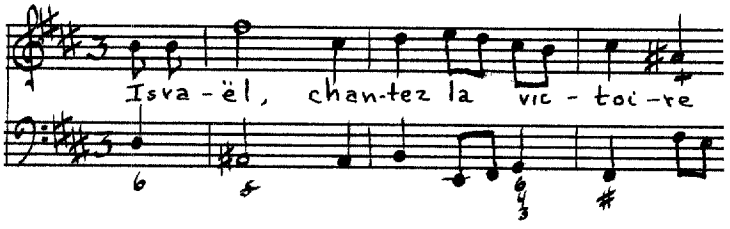


Semelé

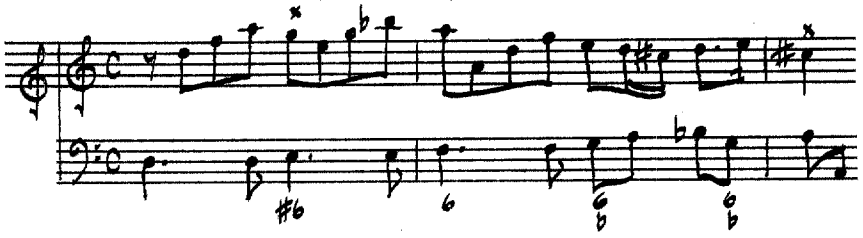
Source: BN Vm^{7} 161, Semelé, L'Ile de Delos/ Le Sommeil d'Ulisse/ Cantates Francoises/ Aûquelles on a joint/ Le Raccommodement Comique/ Pieces mises en Musique/ Par Mad.^{elle} Jacquet de la Guerre/ Gravées Par H. De Baussen. Le prix en blanc est de 5.^{tts} / A Paris/ Chez {Pierre Ribou Marchand Libraire quai des Augustins/ Foucault ruë St Honoré a la Regle d'Or./ L'Auteur, Ile St Louis, au coin de la ruë Regratiere./ Avec Privilege du Roy

Instrumentation: Flute, violin, solo voice (d'-g") and figured bass.

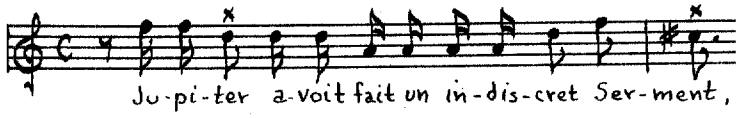
Text: **Author unknown.**

Themes:

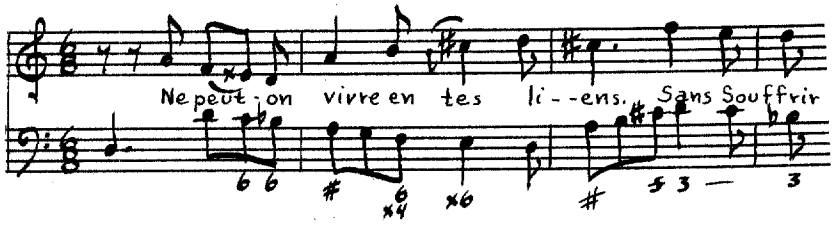
[Prelude]:



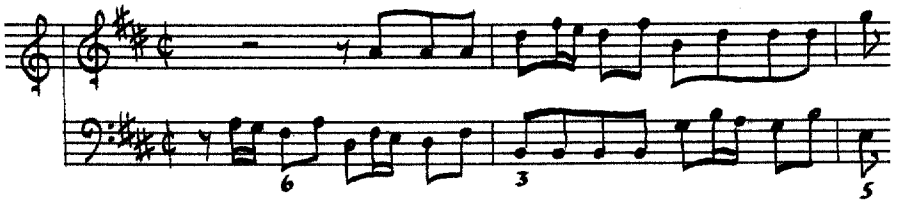
Recitative:



Air:



[Prelude]:



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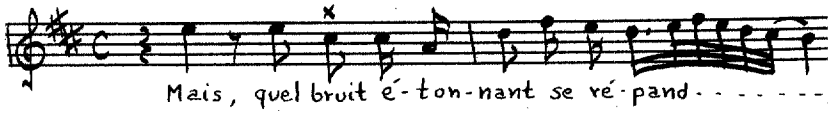
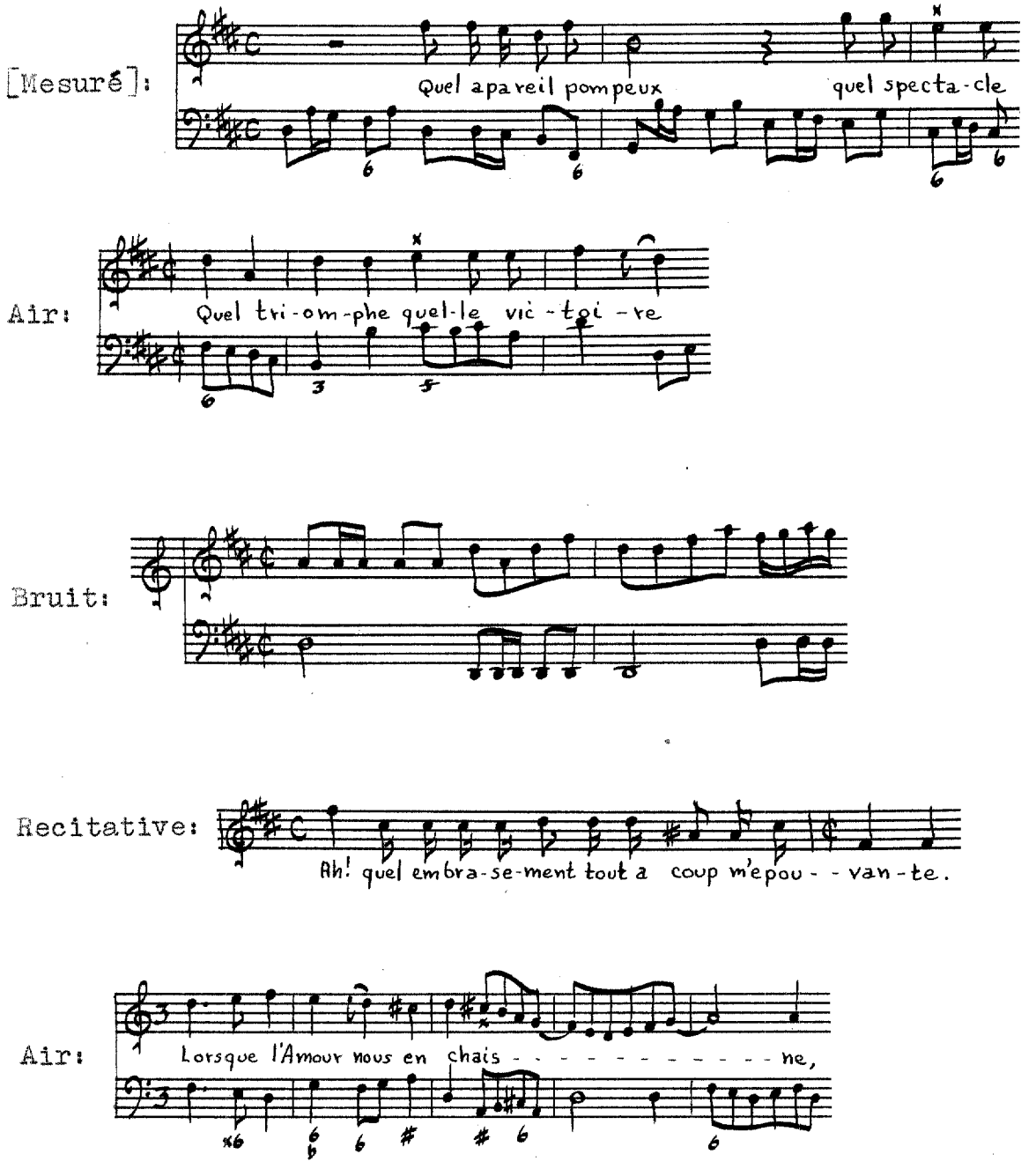




L'Isle de Délos

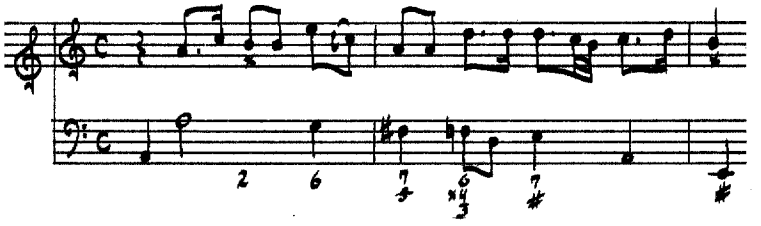
Source: BN Vm^{7} 161 (see LaGuerre, Semelé, page 683).

Instrumentation: Flute, oboes, musette, violin, bass viol, solo voice (e'-a") and figured bass.

Text: Mr. Danchet.

Themes:

[Prelude]:



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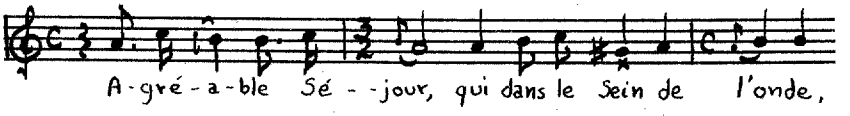
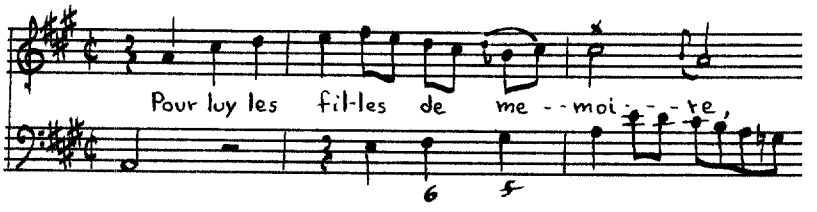
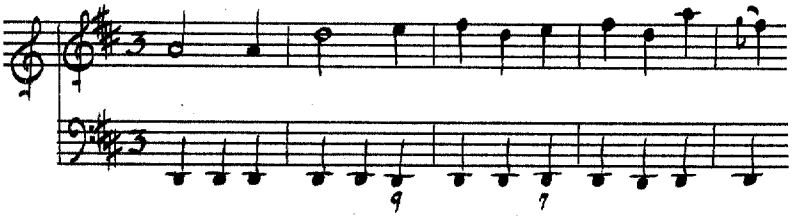


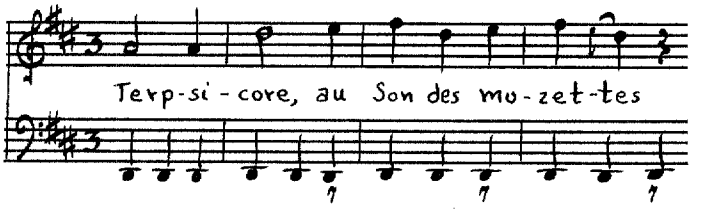
Air:



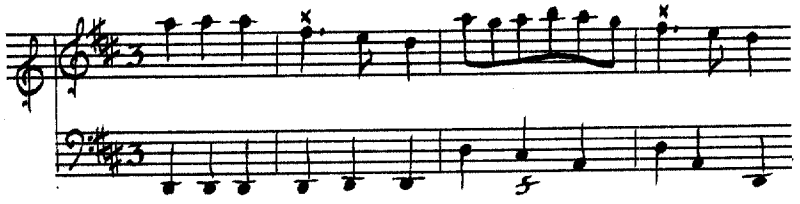
Symphonie:



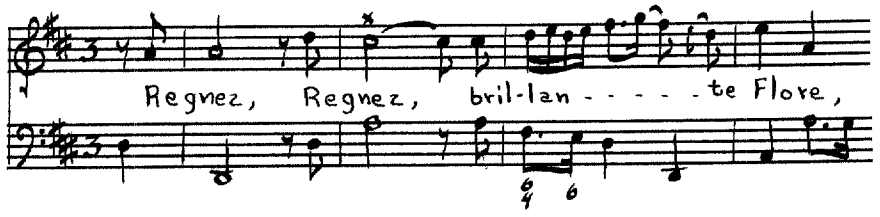
Air:



Simphonie:

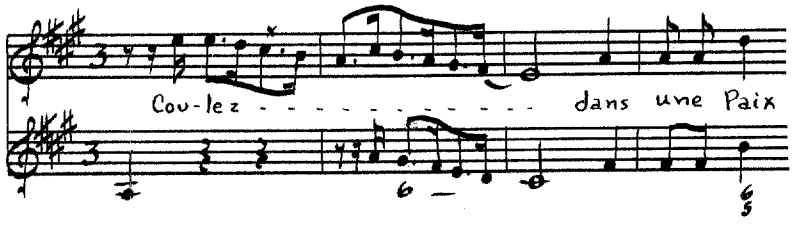


Air:



Recitative:

Air:



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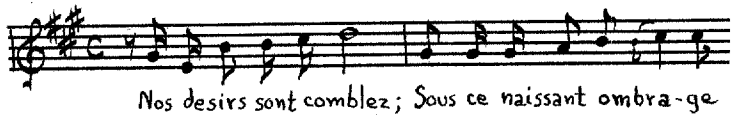
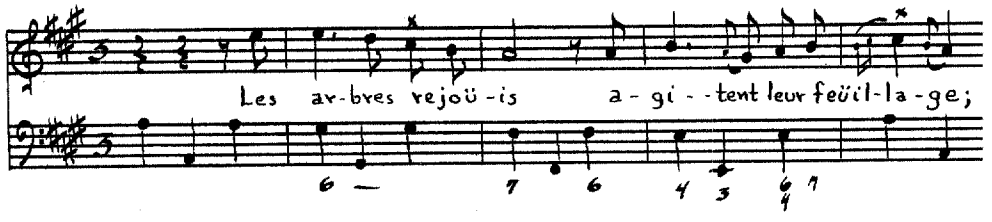


[Air]:



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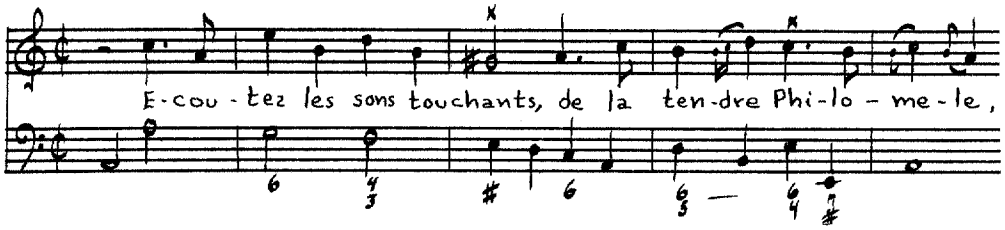
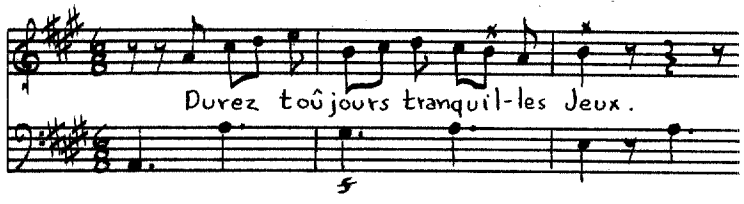


Air:



Le Sommeil d'Ulisse

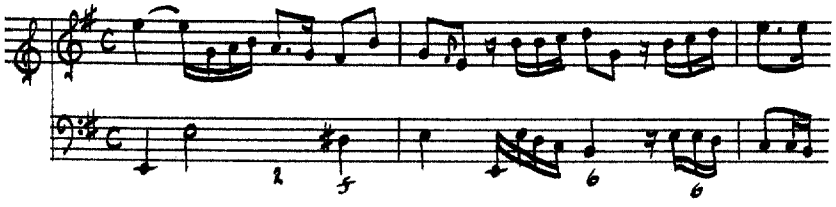
Source: BN Vm^7 161 (see LaGuerre, Semelé, page 683).

Instrumentation: Flutes, violin, solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

Simphonie:



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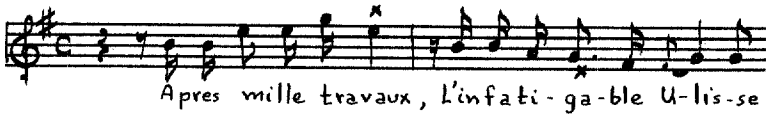
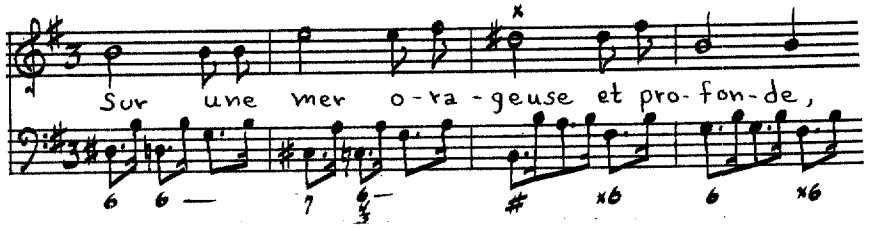
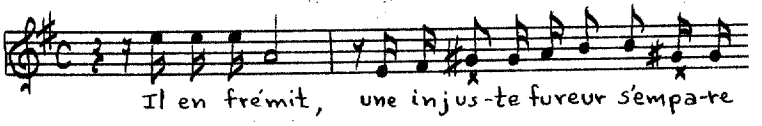


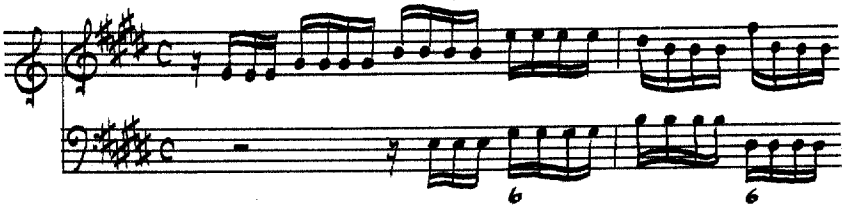
[Air]:



Recitative:



Tempeste:



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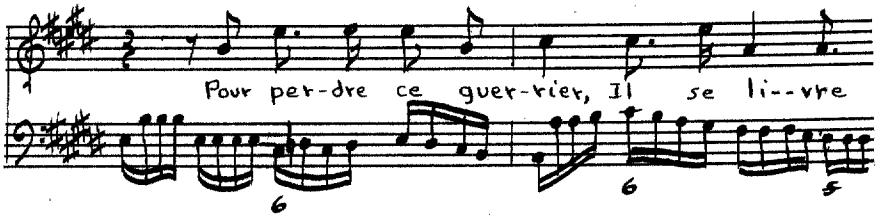
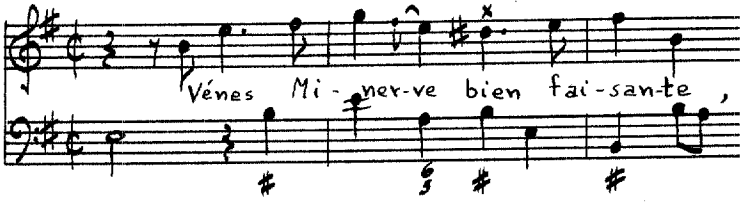
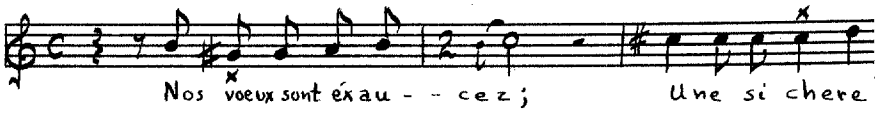


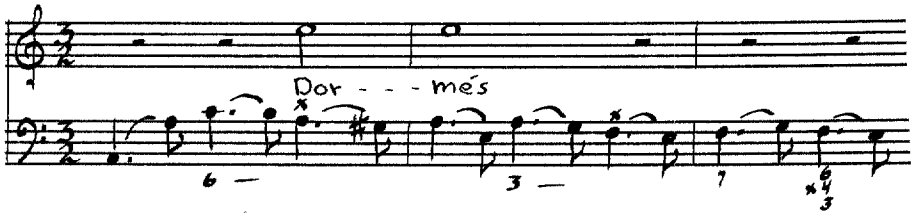
Air:



Recitative:



Sommeil:



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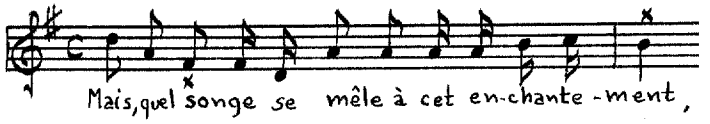
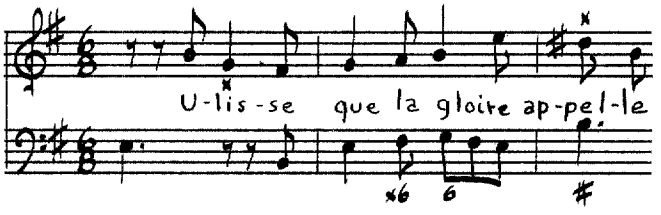


Air:



Lejay

Lejay is known only for his cantata, Eole.

Eole

Source: BN Vm^{7} 280, EOLE/ CANTATE FRANÇOISE,/ Pour La Basse Taille/ avec Simphonie, DEDIÉE À MONSIEUR/ BLONDEL D'AZAINCOURT,/ Lieutenant Colonel d'Infanterie, Chevalier de l'Ordre Royal/ et Militaire de Saint Louis./ PAR MR LEJAY,/ Maitre de Musique./ Prix 3.^{tt} / Les Parolles sont de Mr Ledaine,/ Gravée par Chambon./ A/ PARIS/ Chés {L'Auteur, Rue Guenegaud, aux Bains de la Seine./ Mr de la Chevardiere Rue du Roule, à la Croix d'Or./ Mr Lemenu, Rue du Roule, à la Clef d'Or./ Mr Bayard, Rue St Honore, à la Regle d'Or./

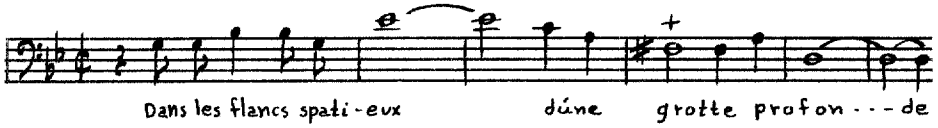
M.elle Castagnery, Rue des Prouvaires, à la Musique Royale./ A Rouen chés M.r Laigle, Marchand Rue des Carmes./ Avec Privilege du Roy./

Instrumentation: Solo voice (G-f'), and figured bass (bass or bassoon).

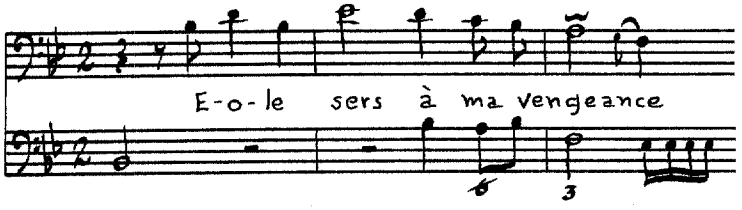
Text: M.r Ledaine.

Themes:

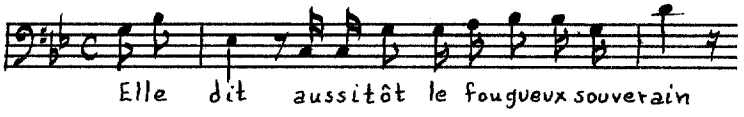
Recitative:



Air:



Recitative:



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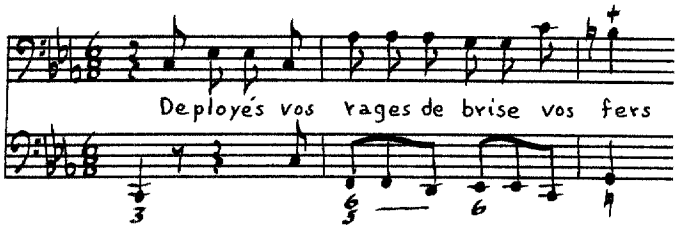
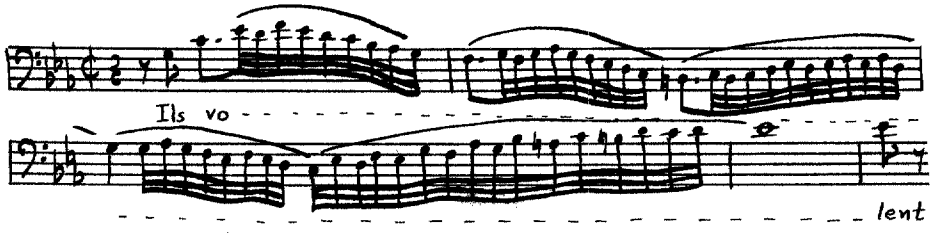
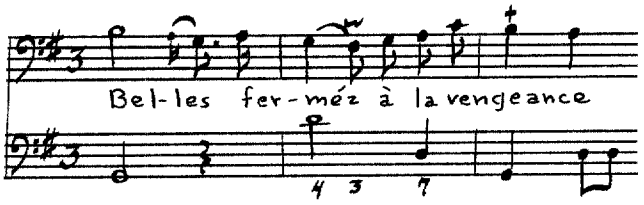


[Recitative]:



Air:



Lemaire, Louis

(1693-4-ca.1750)[156]

From the end of the 16th century through the 18th century, many musicians of this name lived in Paris and served the kings of France. The composer of these cantatas was a student of Sébastien de Brossard (q.v.) at Meaux, who later became a music teacher in Paris. His name was included in a collection of airs sérieux et à boire, published by Ballard, in 1712. Between 1728 and 1733, he published forty-eight motets, many of which were performed at the Concert spirituel, and between 1733 and 1750, he wrote sixty-six cantatas and cantatilles, most of which were heard in the Concert des Tuilleries.[157]

Le Printemps

Source: BN Vm^{7} 243, LES QUATRE SAISONS,/ CANTATES FRANÇOISES/ A une et plusieurs Voix, avec Simphonie/ &

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[156]Yolande de Brossard, "Lemaire, Louis," Die Musik in Geschichte und Gegenwart, Vol. VIII (Cassel and Basel, 1960), col. 599.

[157]Ibid.

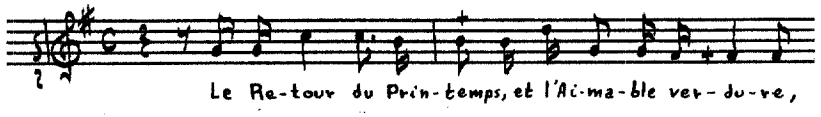
sans Simphonie,/ DEDIÉES/ A/ Monseigneur le Comte d'ARGENSON./ Par M. Lemaire, Maître de Musique./ LIVRE PREMIER/ Partition in-folio Gravée./ Prix 8.^{tt} Broché./ A PARIS,/ Chez {L'Auteur, rue^{e} St Jean de Beauvais, au Cadran./ Et/ M. Boivin, Marchand, rue^{e} St Honoré, à la Regle d'Or./ M.DCC.XXIV./ AVEC PRIVILEGE DU ROY./ Gravé par Hue

Instrumentation: Flutes, violins, solo voice (d'-a") and figured bass.

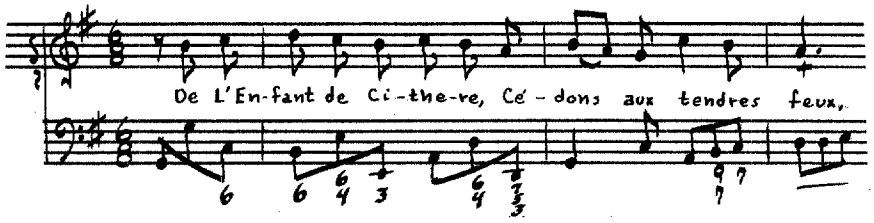
Text: **Author unknown.**

Themes:

Recitative:



Air:



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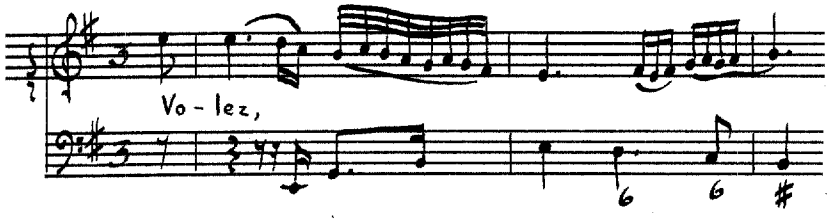

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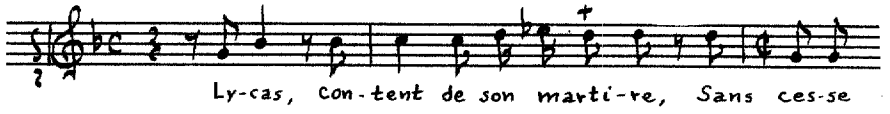
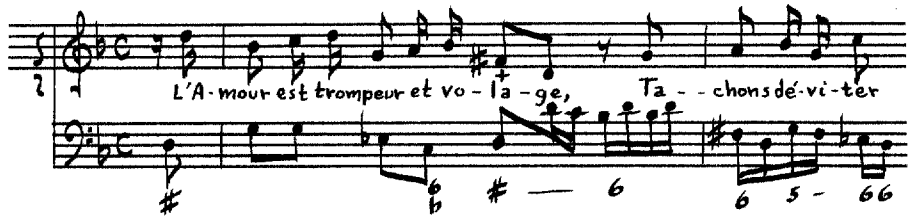


[Air]:



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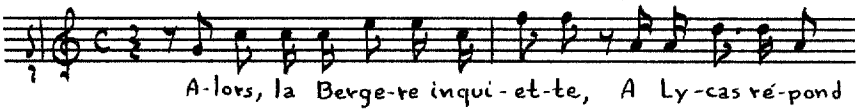
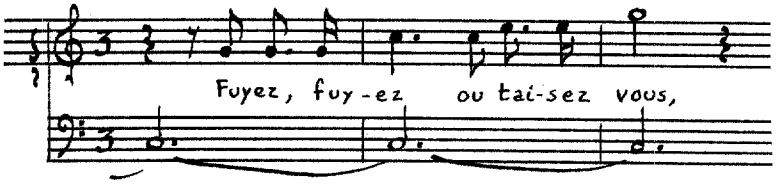


Musette:



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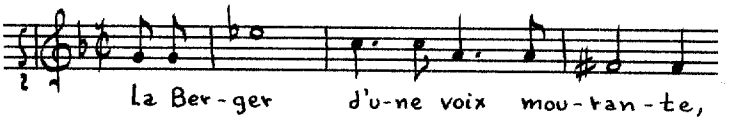
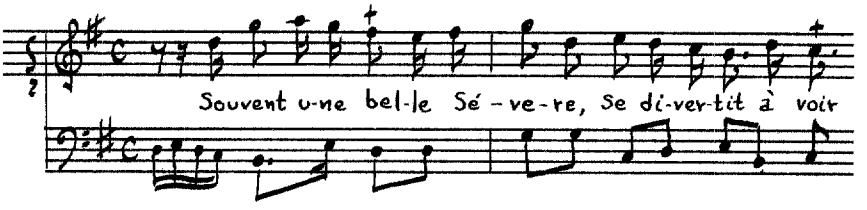


Air:



L'Eté

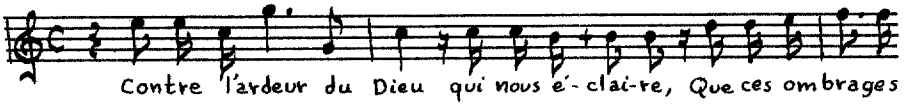
Source: BN Vm^{7} 243 (see Lemaire, Book I, page 692).

Instrumentation: Flutes, violins, solo voice (d'-a") and figured bass.

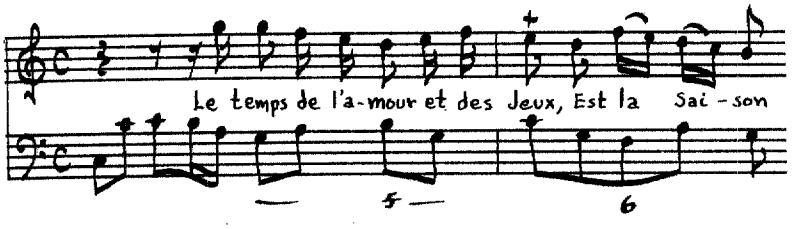
Text: **Author unknown.**

Themes:

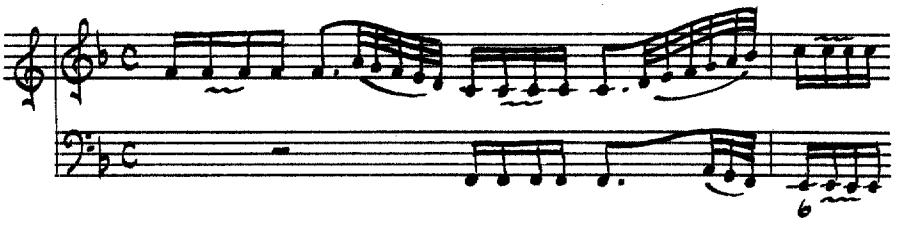
[Recitative]:



Air:



Tempête:



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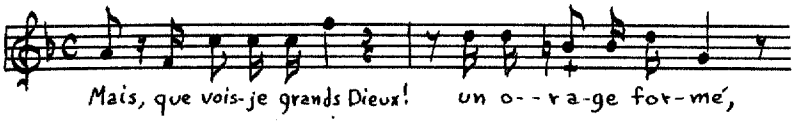

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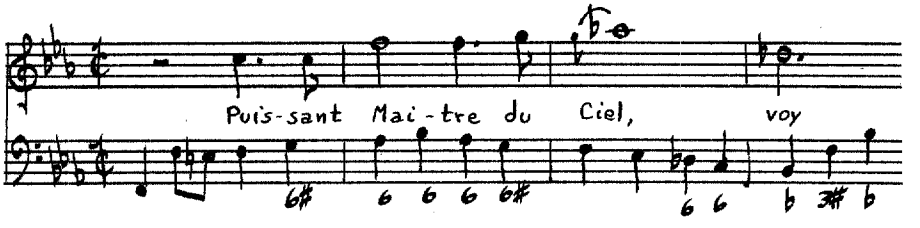
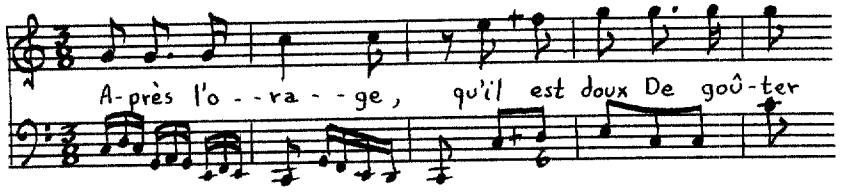


[Recitative]:

[Air]: 

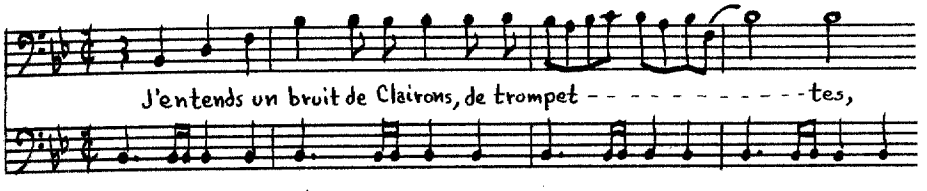
L'Automne

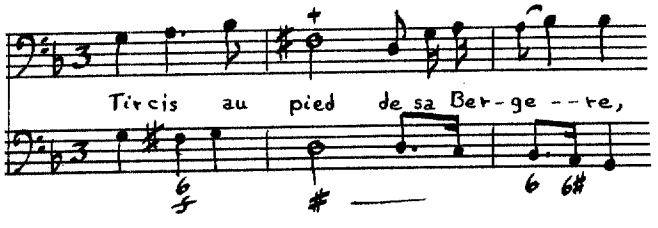
Source: BN Vm^{7} 243 (see Lemaire, Book I, page 692).

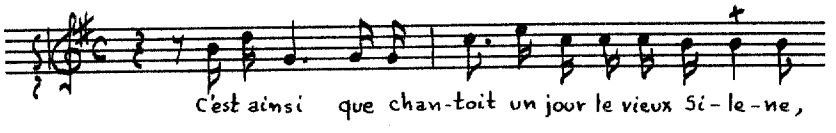
Instrumentation: Flutes, violins, voices (A-e$^{b'}$, d'-g"), bass and bassoons, and figured bass.

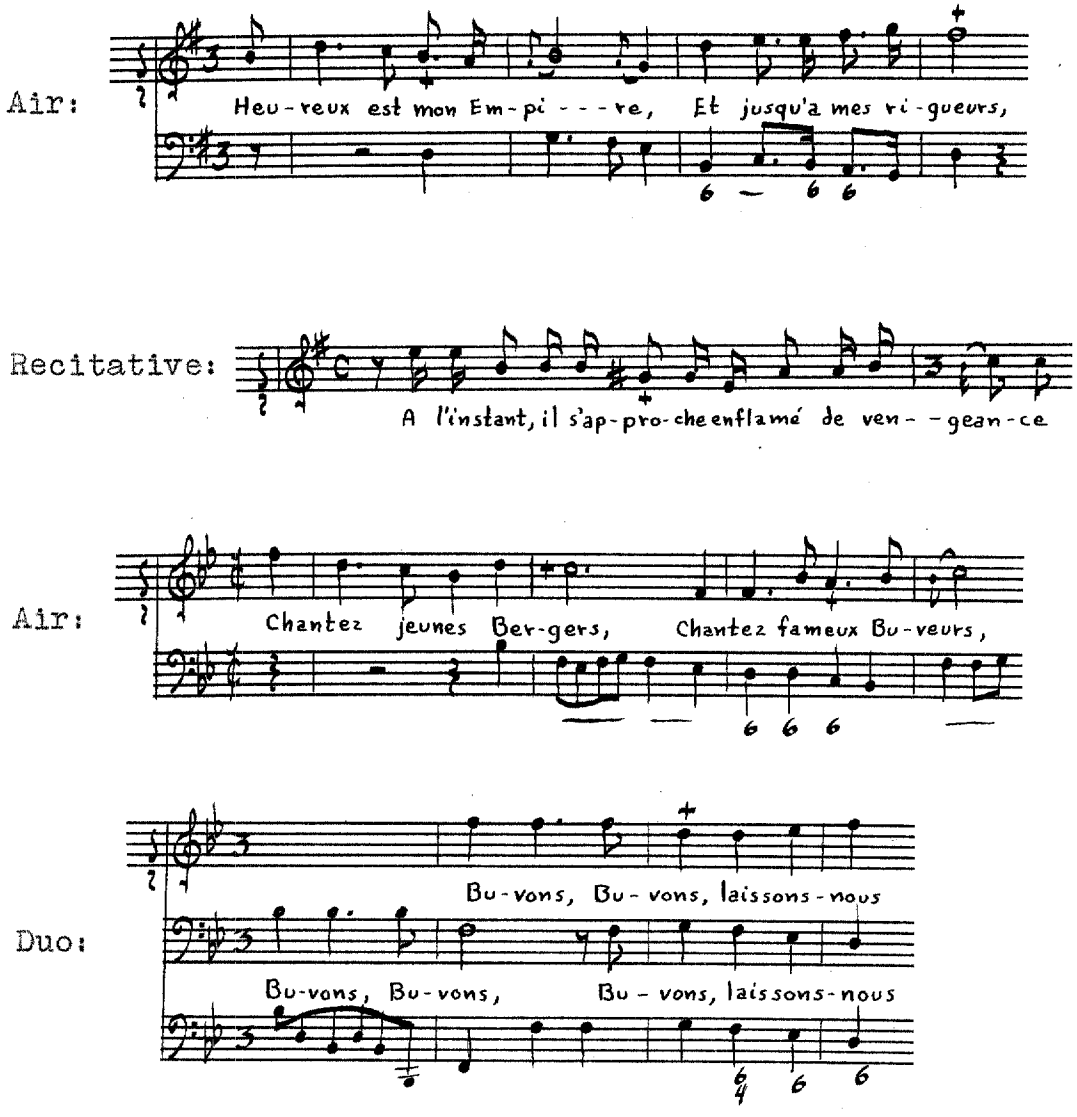
Text: **Author unknown.**

Themes:

Fanfare: 

Air: 

Recitative: 



L'Hyver

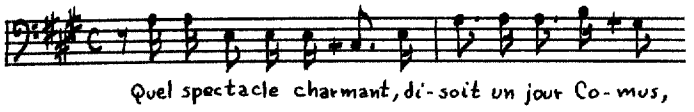
Source: BN Vm^{7} 243 (see Lemaire, Book I, page 692).

Instrumentation: Voices (A-e', d'-g", and f-b^{b}'), bass viol and figured bass.

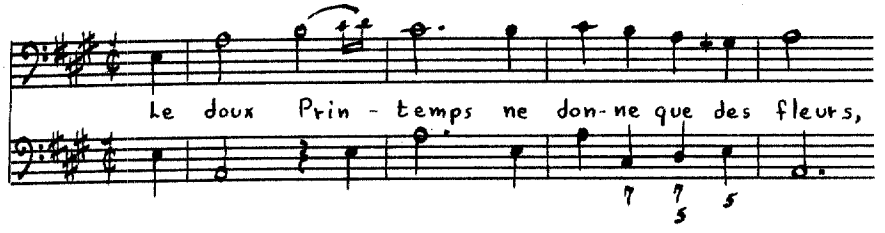
Text: **Author unknown.**

Themes:

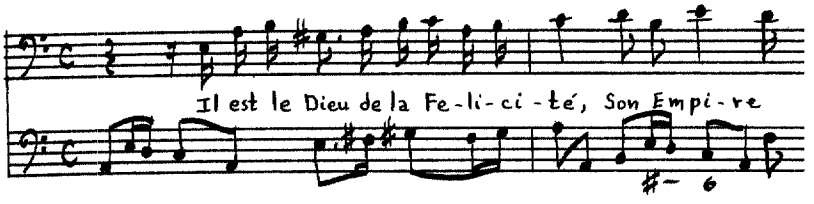
Recitative:



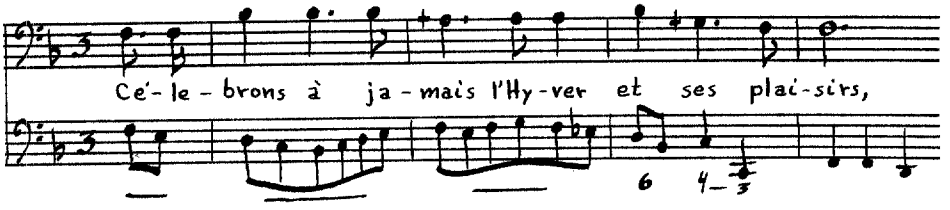
Air:



[Air]:



Ensemble:



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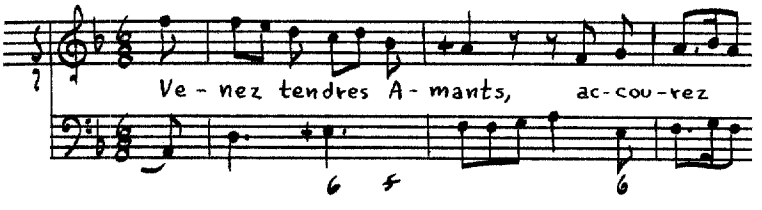
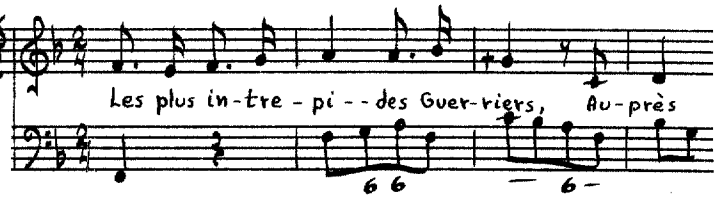
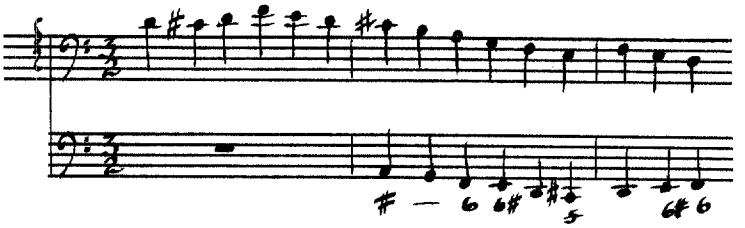


Air:



Sommeil:



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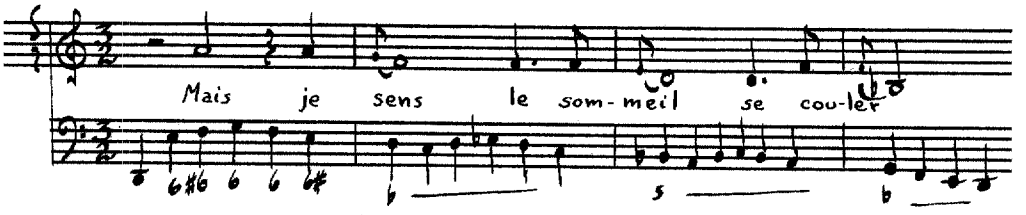
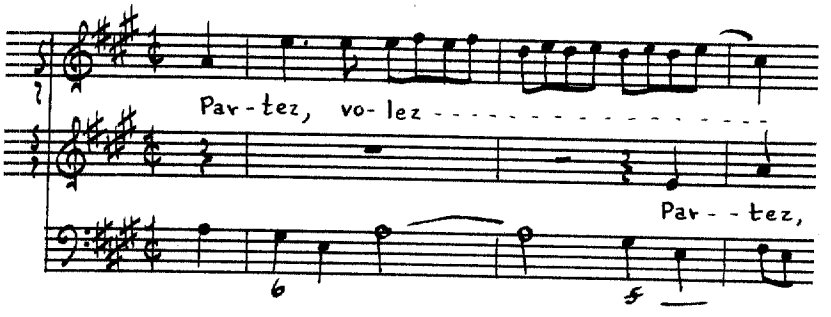
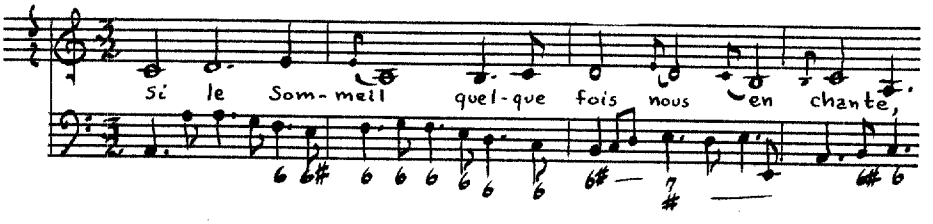


Ensemble:



Air:



Lescot, C. . . François

(ca.1720-1801?)

A violinist and composer, Lescot was master of music at the cathedral of Auch from 1747 until 1764, a position which he later held at the cathedral of Nantes. He appears, however, to have been in Paris in the latter year because his grand motet, Exaltabo te, Deus meus Rex, was performed June 21st and August 8th at the Concert spirituel, and a set of six cantatilles were listed in the Annonces d'Aubert of that year.[158] In 1769, Lescot served as a member of the first violin section of the orchestra of the Théâtre-Italien in Paris, and in 1774, he was promoted to the post of principal second violin. The composer of several brunets, vaudvilles and other light comedies for the Comédie-Italienne, Lescot also composed a few sacred works, several cantatilles and some instrumental pieces.[159]

L'Absence, & Le Retour de Flore

Source: Cons. [Rés. 1816, L'absence et le/ retour de Flore./ Cantate allegorique./ Composée a l'occasion du retour/ de Madame D'Etigny dans/ la Generalité d'Auch, au mois/ de may 1759; par M.r Lescot;/ et mise en musique par le même/ auteur.

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[158]"Lescot, C. . . François," Encyclopédie de la Musique, Vol. III (Paris, 1958).

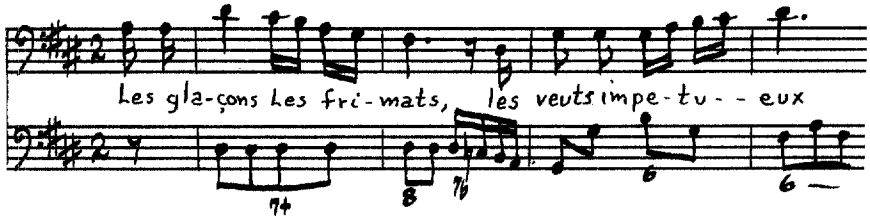
[159]Eugéne Borrel, "Lescot, C. . . François," Die Musik in Geschichte und Gegenwart, Vol. VIII (Cassel and Basel, 1960), col. 665.

Instrumentation: Flute, oboe, violins I and II, voices (F#-e', G-f#', d-a', e-b', c#'-a") and figured bass.

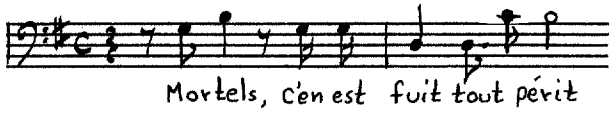
Text: Mr. Lescot.

Themes:

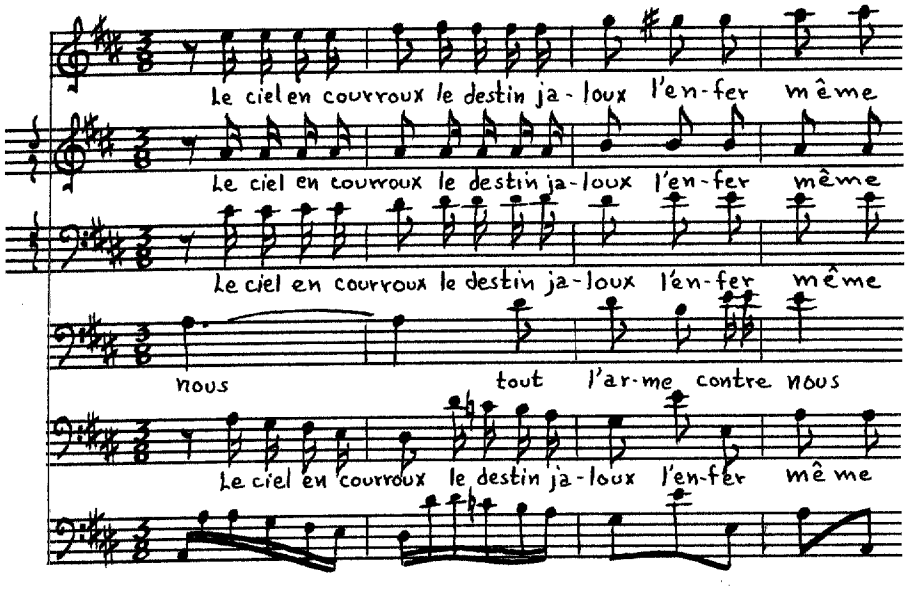
Ariette:



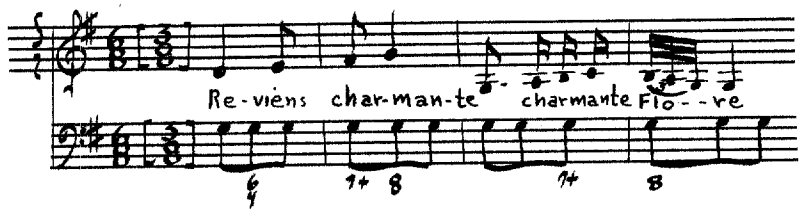
Recitative:



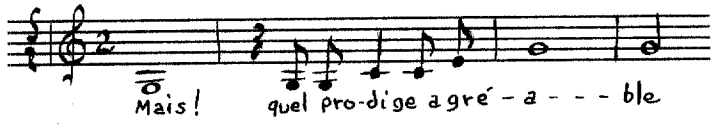
Chorus:



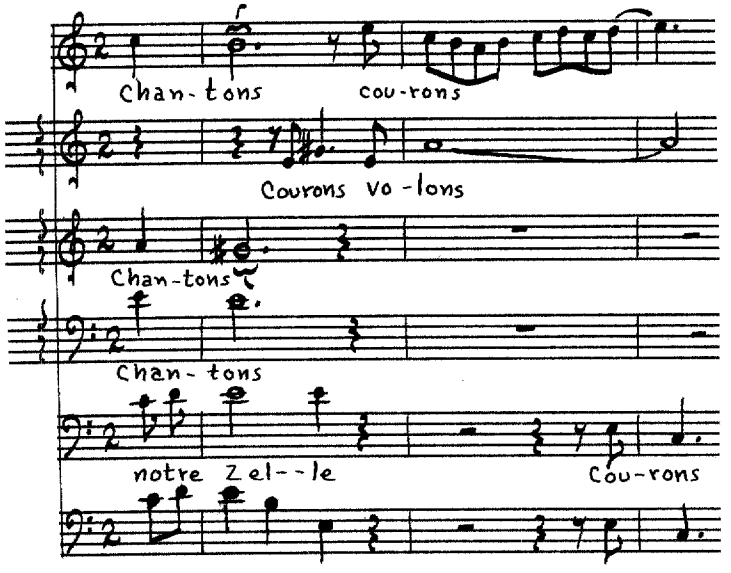
Ariette:



Recitative:



Chorus:



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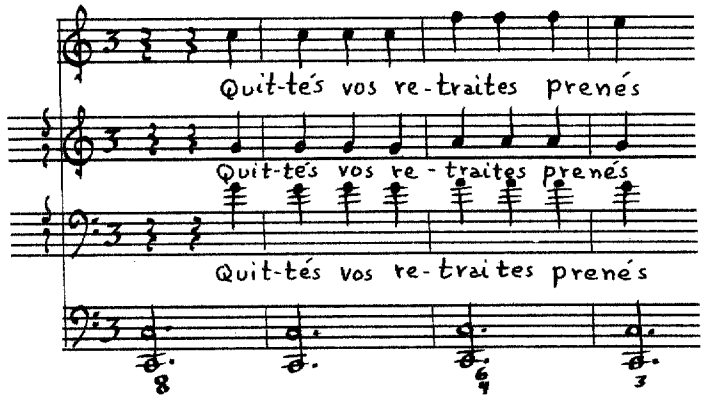
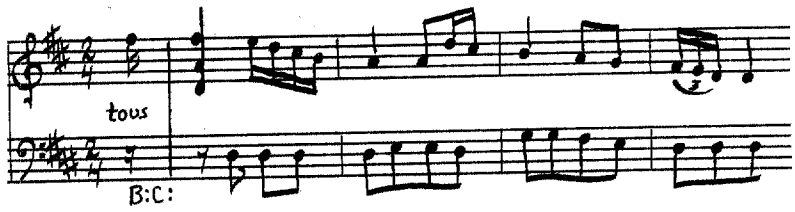


Interlude:



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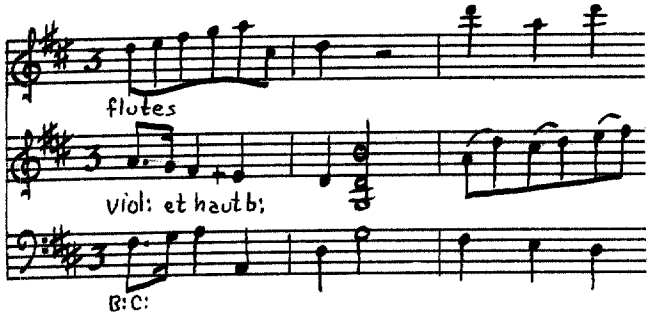

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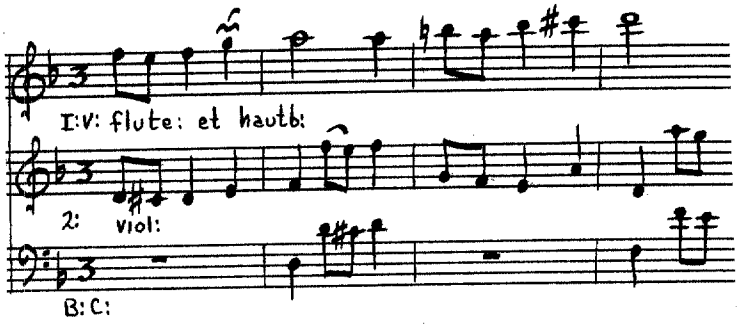

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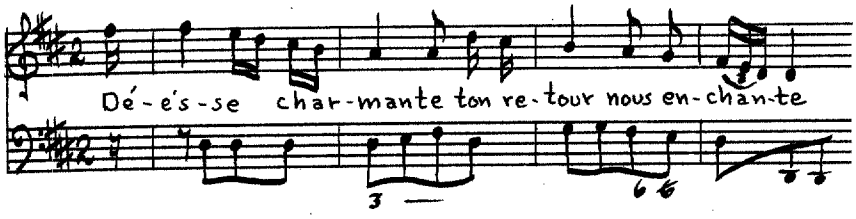

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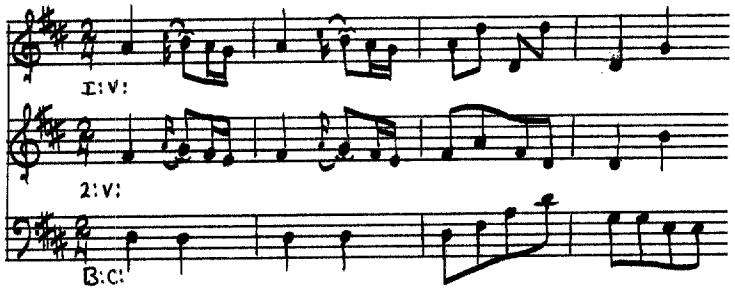
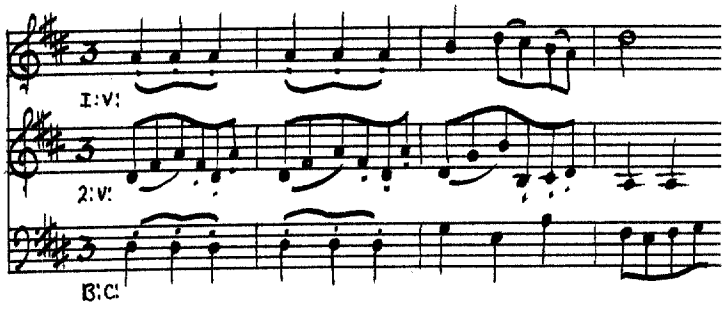
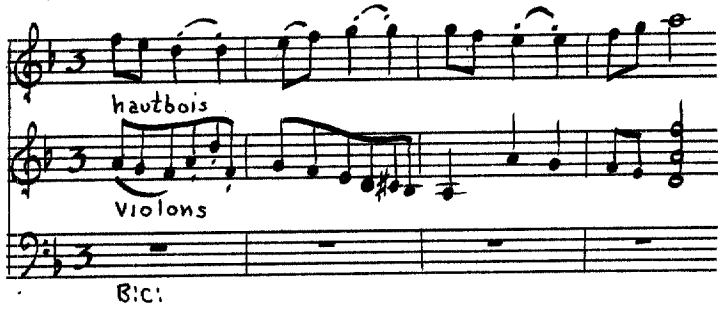


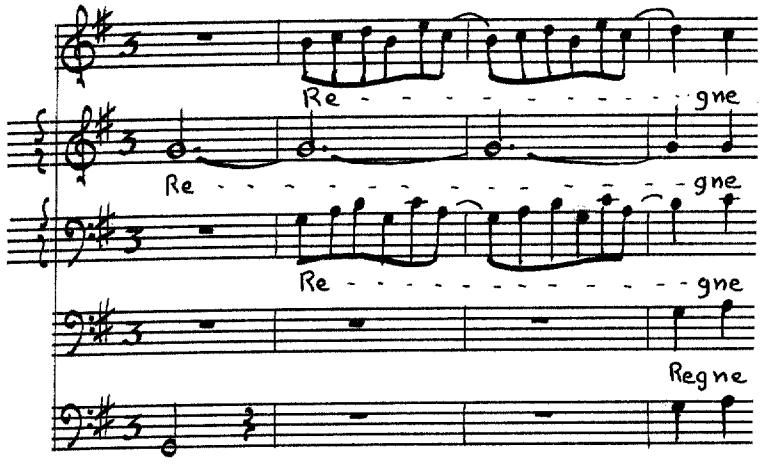
Minuet I:



Minuet II:



Chorus:



Marchand Du Maine

The composer of this cantata remains unidentified. He was probably a member of the musical family of that name whose members were in service to the Kings of France during the 18th century.[160]

L'enlevement d'Orithie

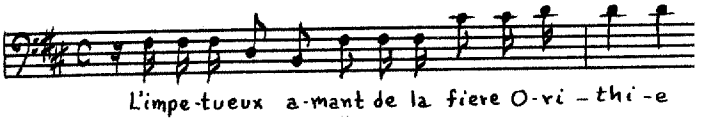
Source: Mans. Cons. [X.632(8), L'enlevement d'Orithie./ Cantate/ de Mr. Marchand Du Maine.

Instrumentation: [Violin], solo voice (A-e') and figured bass.

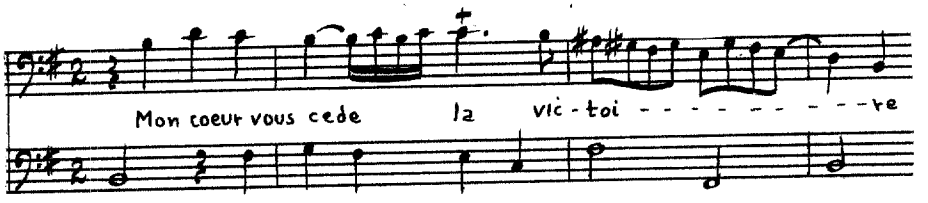
Text: **Author unknown.**

Themes:

[Recitative]:



Air:



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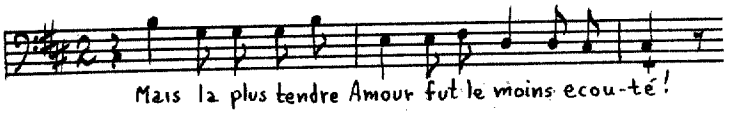

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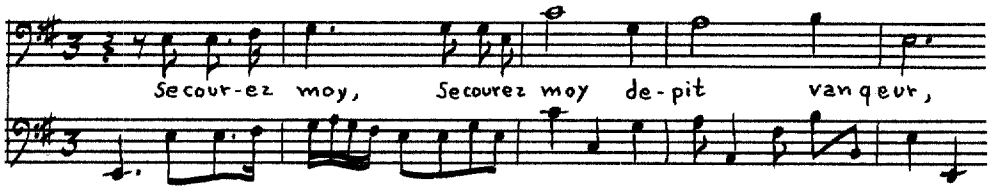
[160] Félix Raugel and Friedrich Wilhelm Riedel, "Marchand," Die Musik in Geschichte und Gegenwart, Vol. VIII (Cassel and Basel, 1960), col. 1621.

Air:



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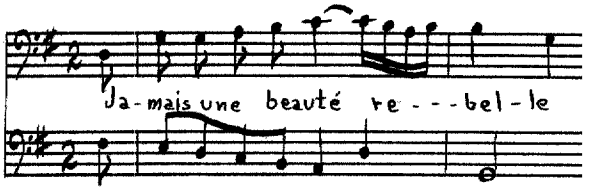
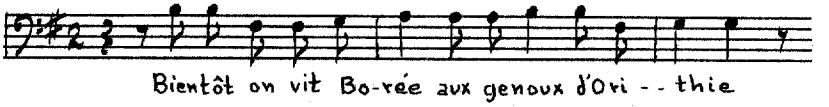


Recitative:



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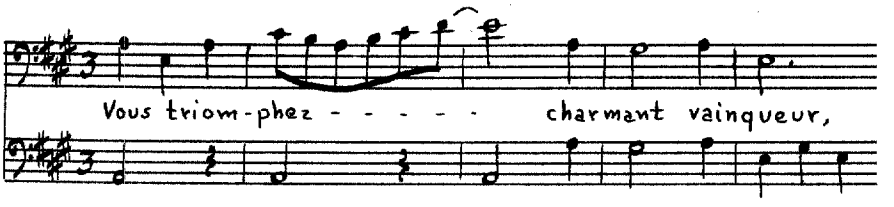

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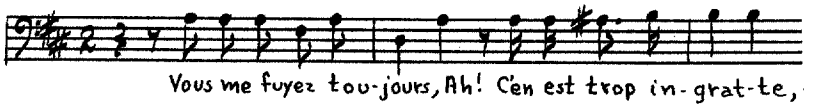

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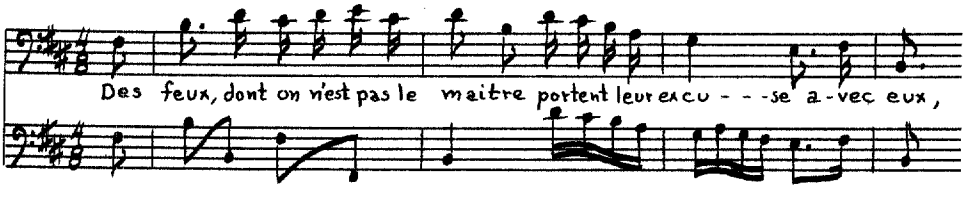


Mars, Henriette de

(1737-?)

The daughter of J. de Mars (Mars le Cadet), Henriette attained a degree of fame as a clavecinist. She composed two cantatilles, Hercule et Omphale, and Les avantages du buveur (text by M.r de Mars), and a cantata Horoscope, which, according to Fétis, was reasonably successful.[161]

Horoscope

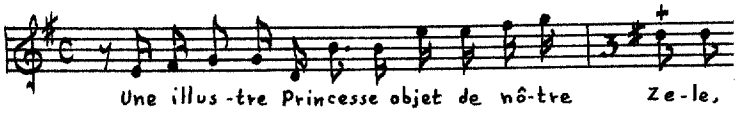
Source: Mans. Cons. [Rés. F.436, A/ Son Altesse/ Mademoiselle/ De Soubise/ Horoscope./ Cantate, a voix seule, Et Symphonie./ Musique de/ M.lle Demars.

Instrumentation: [Violin], solo voice **(d'-a") and** figured bass.

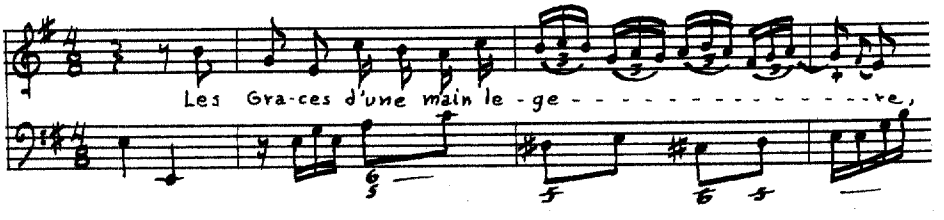
Text: M.r Roy, Chevalier de l'ordre de S.te Michel.

Themes:

Recitative:



Air:



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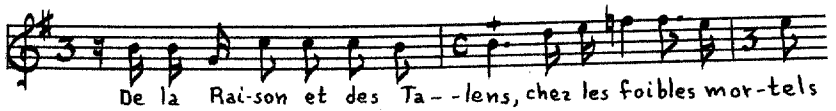
[161] François Fétis, "de Mars, Henriette-Louise," Biographie Universelle, 2nd ed., V (Paris, 1873), 465.

Recitative:



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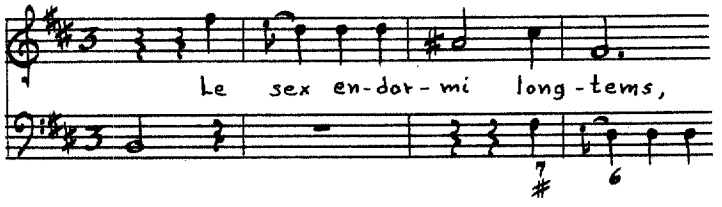

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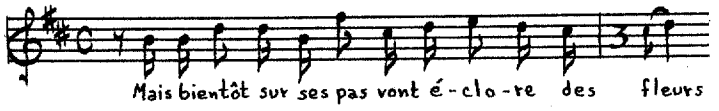

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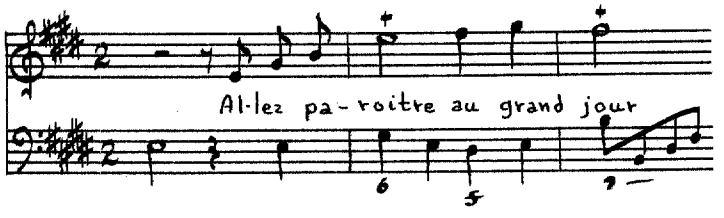


Mongaultier, de

This composer is known only for the two cantatas listed below.

Le Réveil de Venus

Source: BN Vm^{7} 411, LE RÉVEIL/ DE VENUS/ CANTATE/ A voix Seule Avec Simphonie/ DEDIÉE/ A MADAME LA VIDAME/ DE VASSÉE/ PAR M^{R} DE MONGAULTIER/ Gravée par lui même/ Prix 48^{s}/ A PARIS/ Chez {L'Auteur, rüe des deux Ecus chez Mr Ranté Brodeur./ Madame Boivin, rüe Saint Honoré à la Regle d'Or./ Monsieur le Clerc, rüe du Roule à la Croix

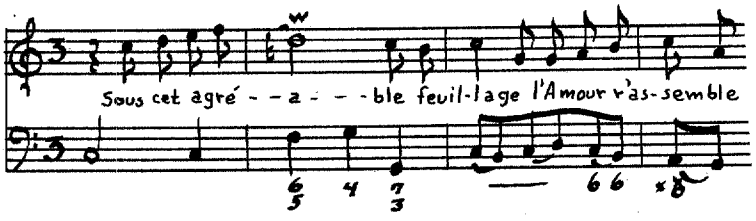
d'Or./ Mademoiselle Castagneri, rüe des Prouvaires à la Musique R.lle/ AVEC PRIVILEGE DU ROY./ Imprimé par Hebert.

Instrumentation: Flute, violins I and II, solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

Air:



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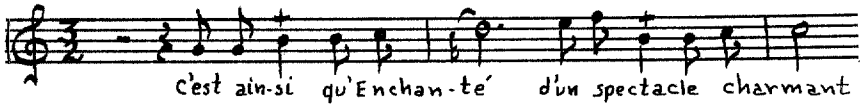

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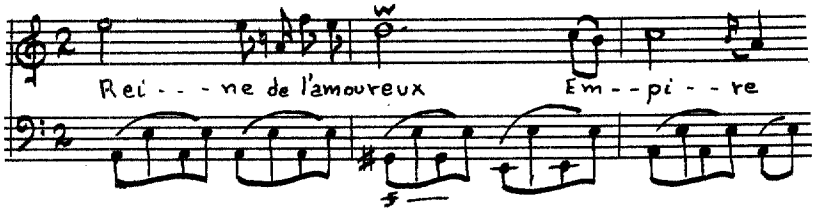
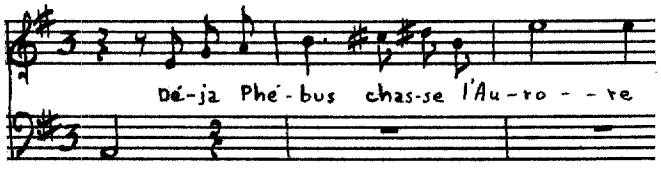
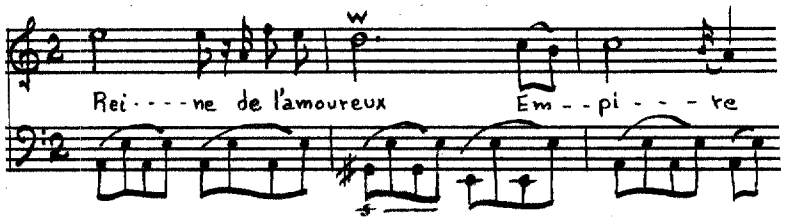


[Air]:



[Air]:



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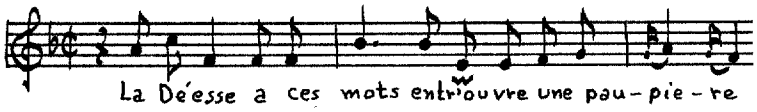

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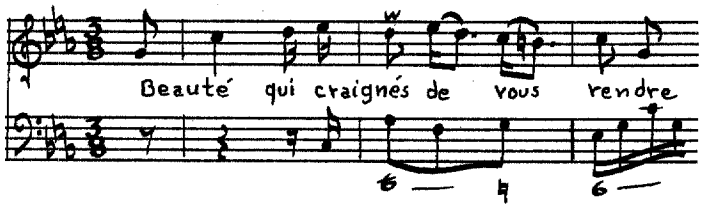


Les Adieux a la Melancolie

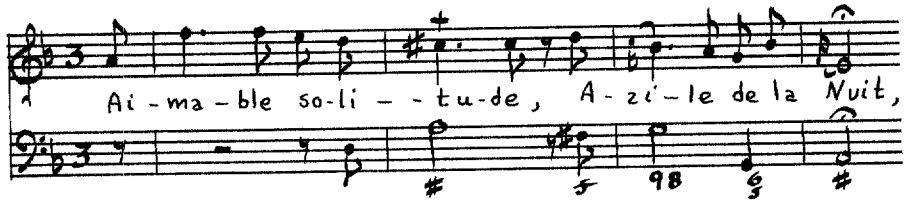
Source: BN Vm^{7} 412, LES ADIEUX/ A LA/ MELANCOLIE/ CANTATE/ A voix Seule Avec Simphonie/ GRAVÉE/ PAR M. DE MONGAULTIER/ Prix 36^{s}./ A PARIS/ Chez {M.^{dme} Boivin, rüe Saint Honoré à la Regle d'Or./ M.^{r} le Clerc, rüe du Roule à la Croix d'Or./ Mlle Castagneri, rüe des Prouvaires à la Musique Royalle/ AVEC PRIVILEGE DU ROY./

Instrumentation: Flutes, violins, solo voice (e'-a") and figured bass.

Text: **Author unknown.**

Themes:

Air:



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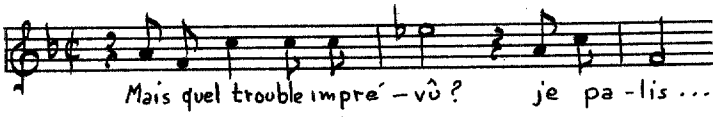
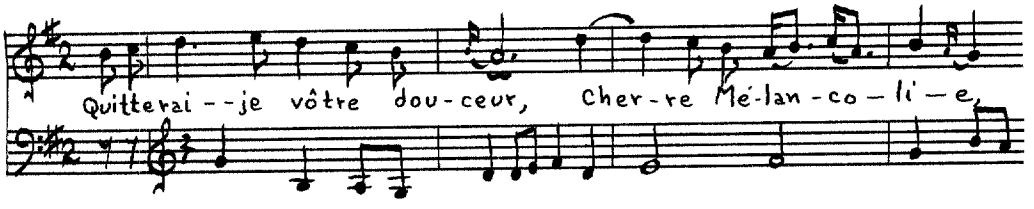


Air:



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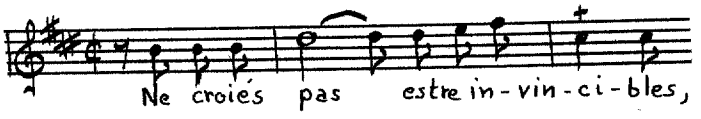
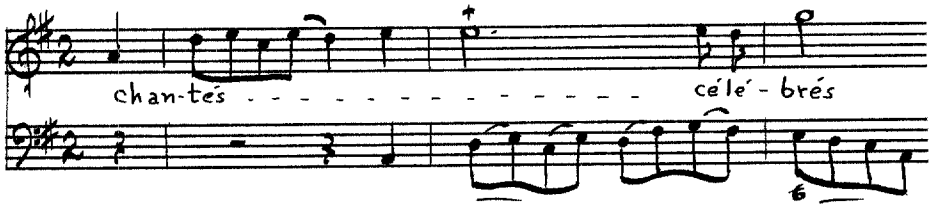


Air:



Montéclair, Michel Pignolet de

(1666-1737)

A member of the choir from an early age, Montéclair studied music with Jean-Baptiste Moreau (1656-1733), master of music of the cathedral of Langres. After having served in various churches of the provinces, he entered the service of the Prince de Vaudémont and traveled with his master to Italy. In 1700, Montéclair went to Paris, becoming the first person to play double bass in the orchestra of the Opera, in 1707.[162] Montéclair composed several instrumental works, an opera-ballet and an opera, and several vocal compositions for both the concert and the chamber. Among the latter are three books of Cantates Françoises et Italiennes. . . . The four Italian cantatas are omitted here. Les Vendages, listed by Simone Wallon in Die Musik in Geschichte und Gegenwart,[163] appeared in a collection of cantatas "françoises et italiennes. . ." for the autumn of the year 1726.[164] It is actually a version of Le Triomphe de l'Amour, Book II, No. 3. This version was shortened by the omission of the second ariette, the following recitative, air and recitative, leaving only the first [air], and the final recitative and air.

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[162]Marc Pincherle, "Montéclair, Michel (Pinolet) de," Grove's Dictionary of Music and Musicians, 5th ed., V (London, 1954), 839.

[163]Simone Wallon, "Montéclair, Michel," Die Musik in Geschichte und Gegenwart, Vol. IX (Cassel and Basel, 1961).

[164]Michel Pignolet de Montéclair, "Les Vendages," Recueil de Cantates Françoises et Italiennes (Amsterdam, 1726). See Cons. [Y. 303.

La Fortune

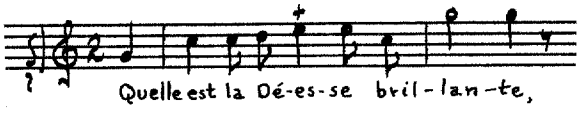
Source: BN Vm7 165(a), CANTATES/ A VOIX SEULE/ ET AVEC SINFONIE/ Composées Par Mr. Montéclair/ de l'Academie Royale de Musique./ PREMIER LIVRE/ qui contient six Cantates Françoises/ et deux Cantates Italiènes./ Les paroles des Cantates marquées d'une/ Étoile sont de Mr. L. . . [Liébaux][165]/ A PARIS/ Chez l'Auteur rüe du Petit Lion proche la Comèdie/ chez un Tapissier./ Foucaut rüe S. Honoré à la Regle d'or./ le Portier de l'Opèra./ Avec Privelège du Roi/ Le prix est de 7.tt broché

Instrumentation: Solo voice (e'-g") and figured bass.

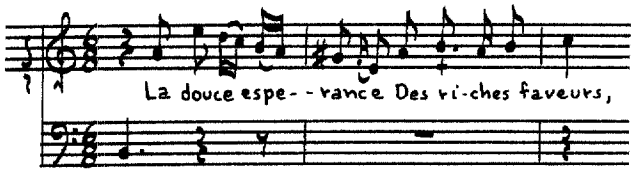
Text. Mr Liébaux.

Themes:

Recitative:



Air:



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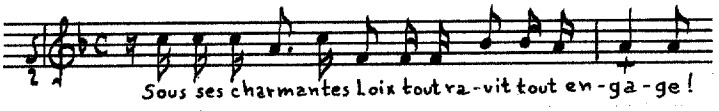

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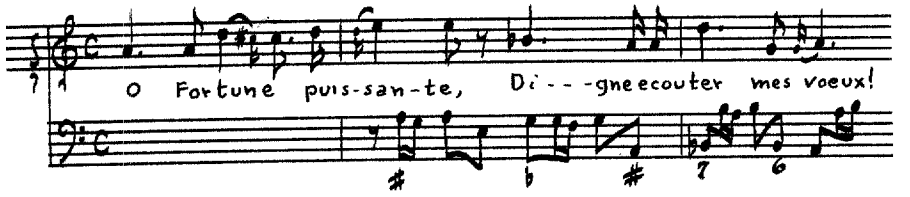
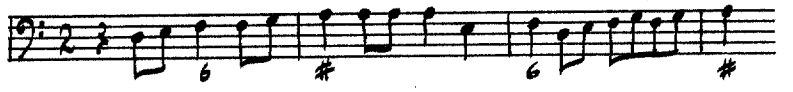
[165] In ink by hand.

Air:



[Interlude]:



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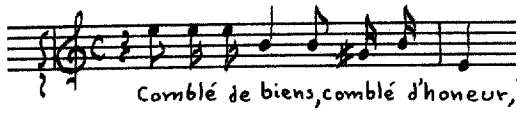
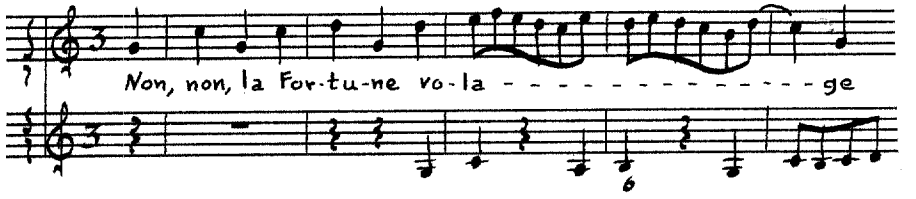


Air:



Le Triomfe de la Constance[166]

Source: BN Vm^{7} 165(a) (see Montéclair, Book I, page 713).

Instrumentation: Viol, solo voice (d'-g") and figured bass.

Text: Mr Liébaux.

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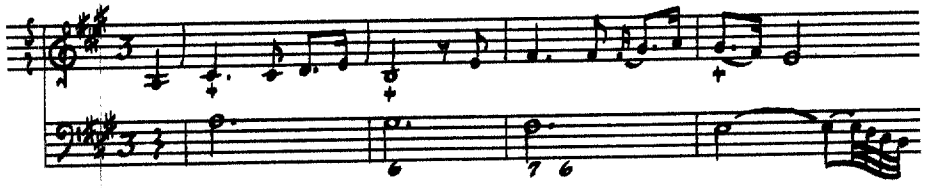
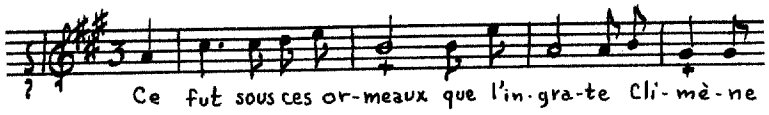
[166] A modern edition of the air "Ne cédons point à l'inconstance," is found in Henri Prunieres, Les Maîtres du Chant, II (Paris, 1925), 25-30.

Themes:

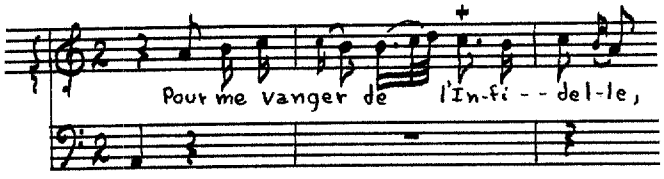
[Prelude]:



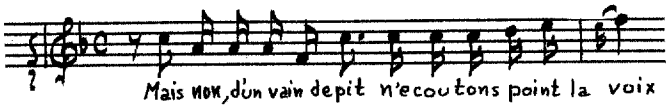
Recitative:



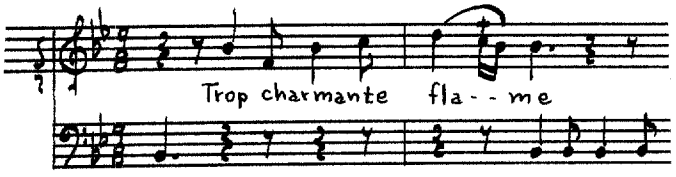
Air:



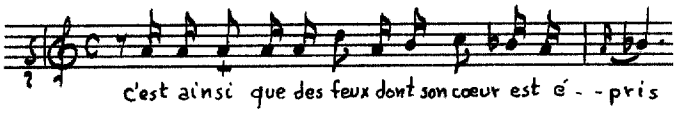
Recitative:



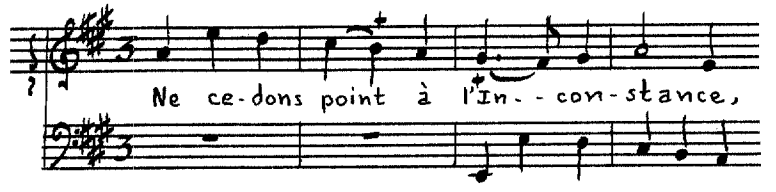
Air:



Recitative:



Air:



La Badine[167]

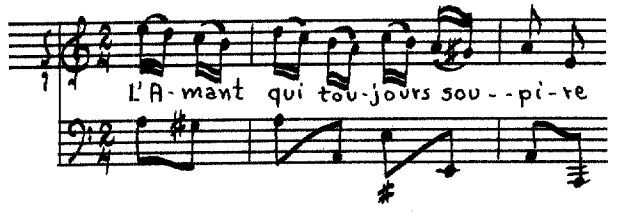
Source: BN Vm^{7} 165$^{(a)}$ (see Montéclair, Book I, page 713).

Instrumentation: Solo voice (e'-g") and figured bass.

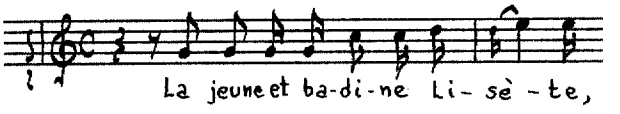
Text: **Author unknown.**

Themes:

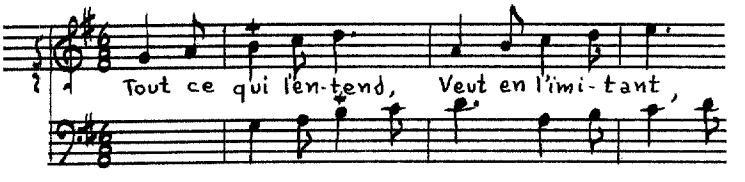
Air:



Recitative:



Ariette:



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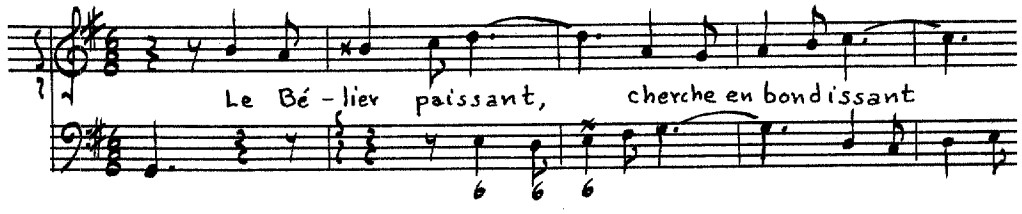
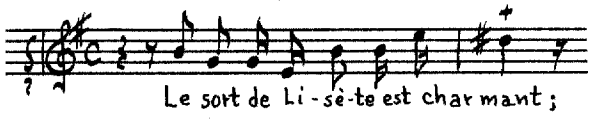
[167]A modern edition of a recitative and aria from this cantata was published in Paris by Rouart, in 1913.

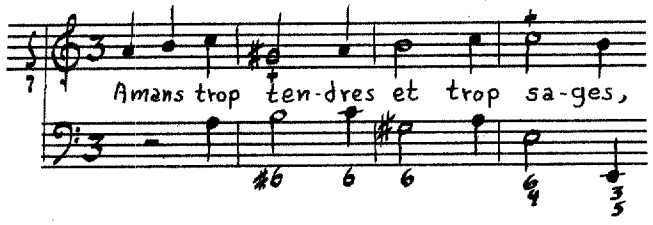
Ariette:



Recitative:



Air:



Le Dépit Généreux[168]

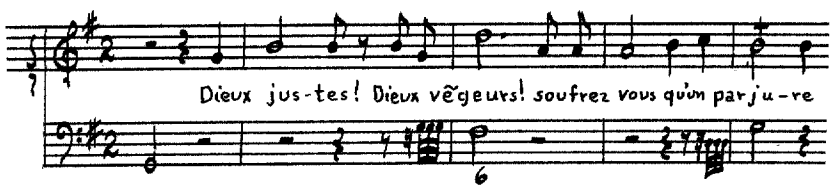
Source: BN Vm^{7} 165$^{(a)}$ (see Montéclair, Book I, page 713).

Instrumentation: Violin or flute, solo voice (d'-g") and figured bass.

Text: Mr Liébaux.

Themes:

[Recitative]:



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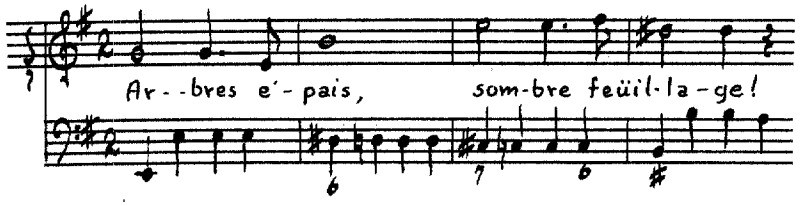
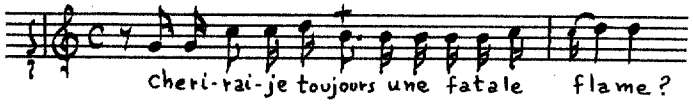
[168] A modern edition of this cantata was published in Paris by Rouart. Répertoire Analytique de la Musique Française des origines a nos jours (Paris, n.d.), p. 216.

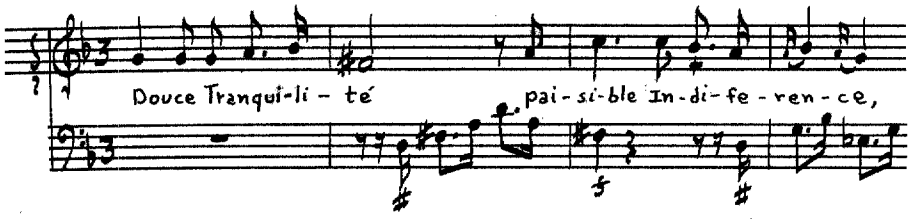
Air:



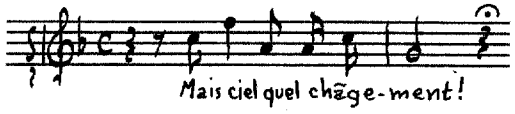
Recitative:



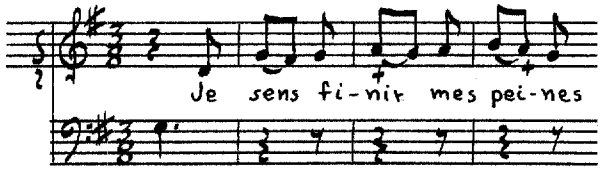
Air:



Recitative:



Air:



La Mort de Didon

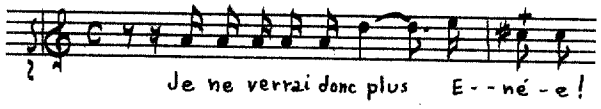
Source: BN Vm^{7} 165$^{(a)}$ (see Montéclair, Book I, page 713).

Instrumentation: Flute or violin, solo voice (d'-g") and figured bass.

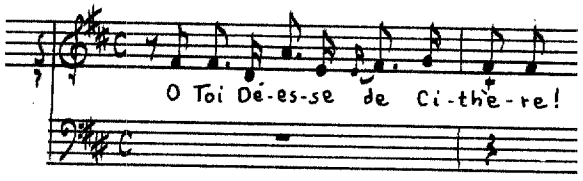
Text: **Author unknown.**

Themes:

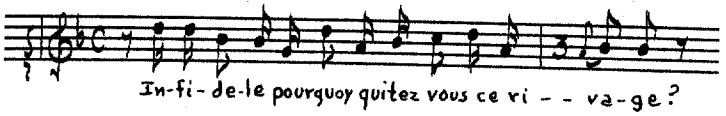
Recitative:



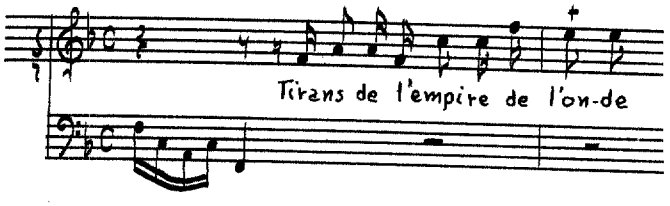
Air:



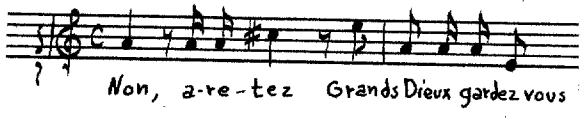
Recitative:



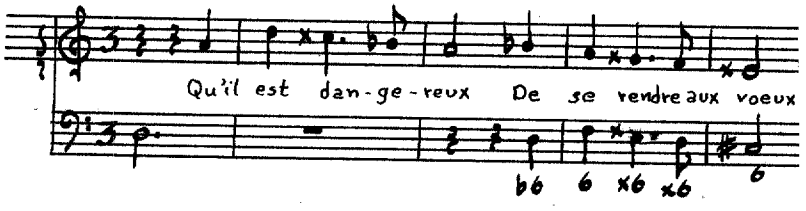
[Air]:



[Recitative]:



Air:



Le Retour de la Paix[169]

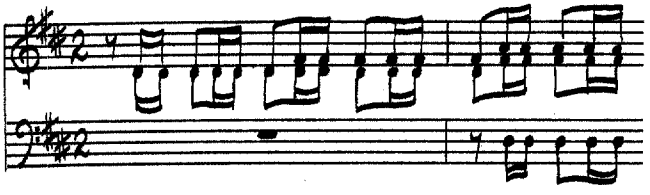
Source: BN Vm^{7} 165(a) (see Montéclair, Book I, page 713).

Instrumentation: Trumpets, musettes, violins I and II, solo voice (b-a") and figured bass.

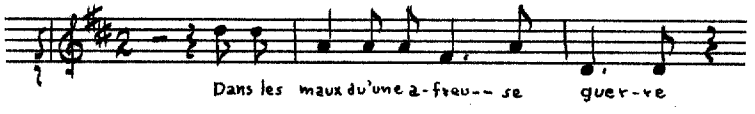
Text: **Author unknown.**

Themes:

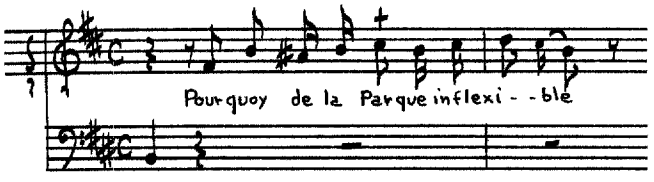
Prelude:



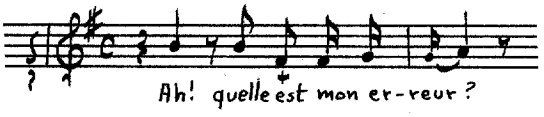
[Recitative]:



Air:



Recitative:



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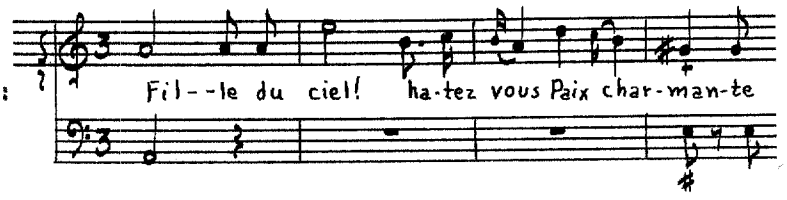
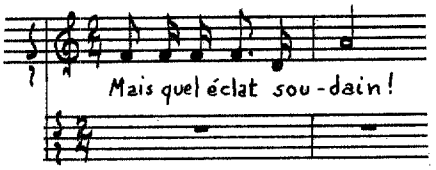
[169] A modern edition of this cantata, realized by Jane Arger, was published by Rouart, Lerolle and Co., in Paris, in 1945.

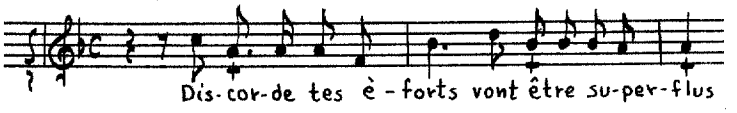
[Air]:



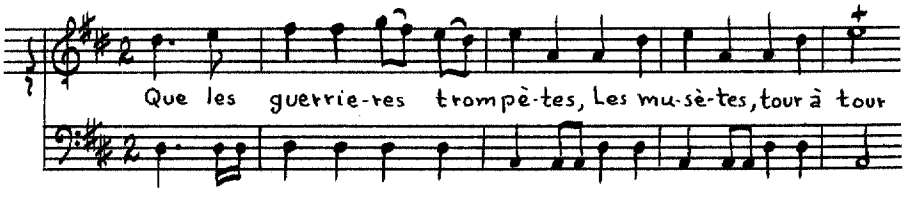
[Air]:



Recitative:



Air:



L'Amour Vangé

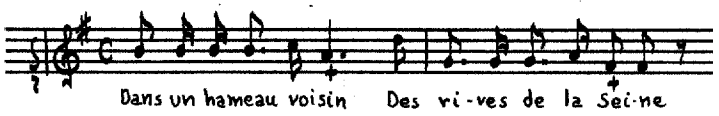
Source: BN Vm^{7} 165$^{(b)}$, CANTATES/ A UNE ET A DEUX VOIX/ Composées/ Par M^{r}. Monteclair/ SECOND LIVRE/ qui contient six Cantates Françoises/ et une Italiène./ A PARIS/ Chez {l'Auteur rue S^{t}. André des Arcs,/ Porte du Bussi près de la/ Comèdie Francoise/ le S^{r}. Foucault rue S^{t}. Honoré à la/ Règle d'or./ AVEC PRIVILÈGE DU ROI/ Gravé par du Plessis Le Prix est de 7.^{tt} broché.

Instrumentation: Solo voice (c'-g") and figured bass.

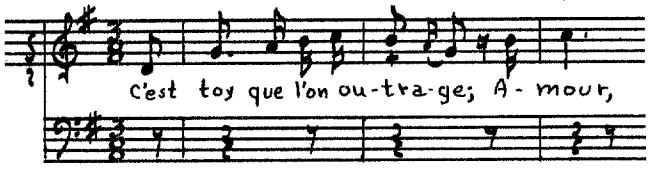
Text: **Author unknown.**

Themes:

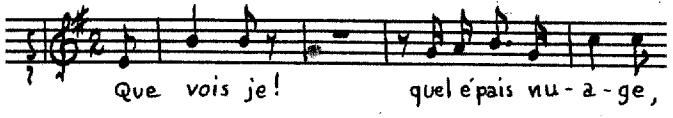
Recitative:



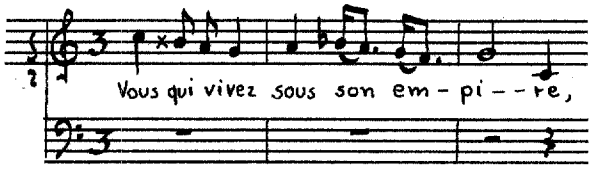
Air:



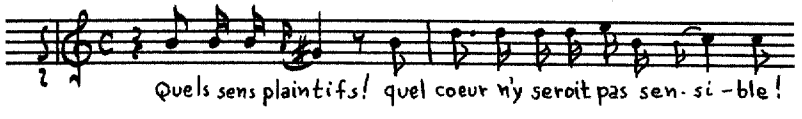
Recitative:



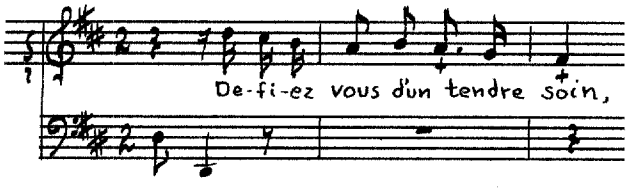
Air:



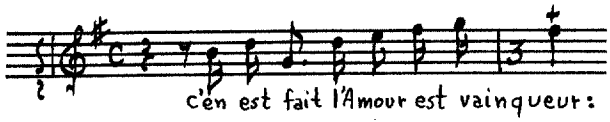
Recitative:



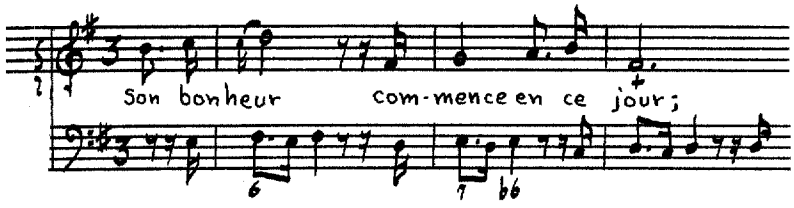
Air:



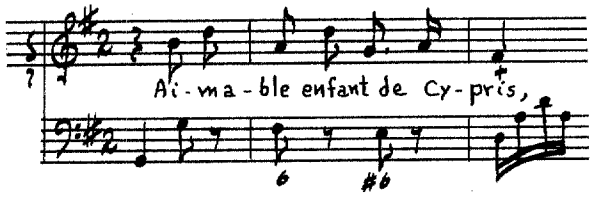
Recitative:



Chaconne:



Air:



Les Syrènes[170]

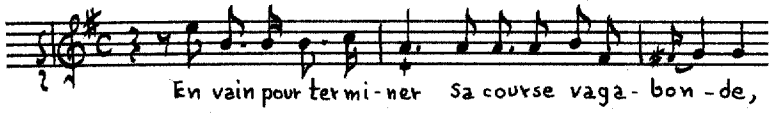
Source: BN Vm^{7} 165$^{(b)}$ (see Monteclair, Book II, page 721).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]:



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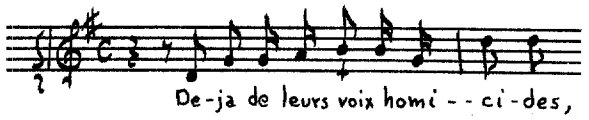
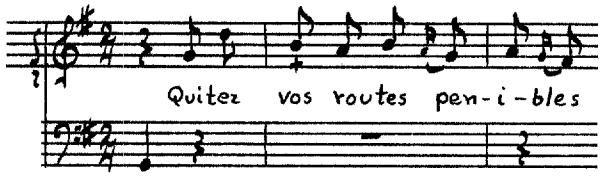
[170]A modern edition of the air "Je meurs" was included in Jane Arger's Les Agréments et le Rhythm, published in Paris by Rouart, Lerolle and Co., in 1914, p. 102.

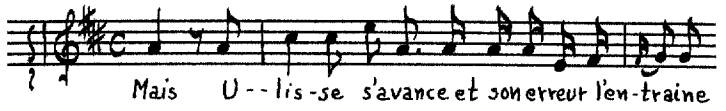
Recitative:



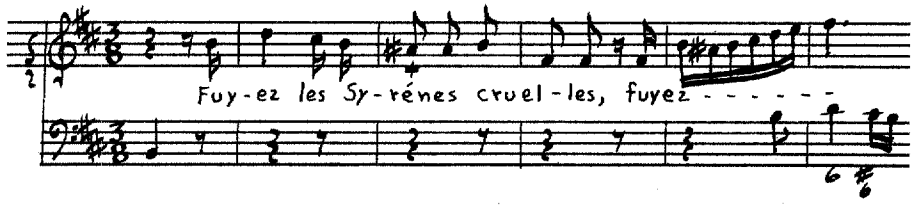
Air:



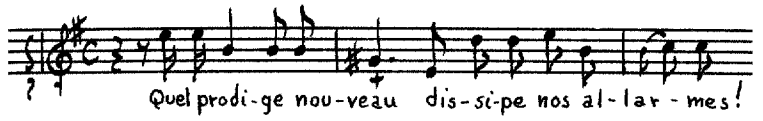
[Recitative]:



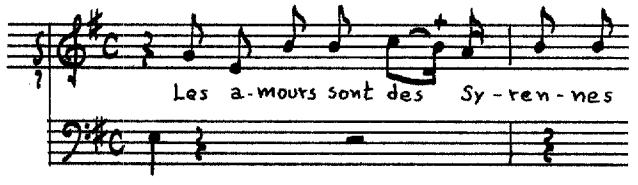
[Air]:



Recitative:



Air:



Le Triomphe de l'Amour[171]

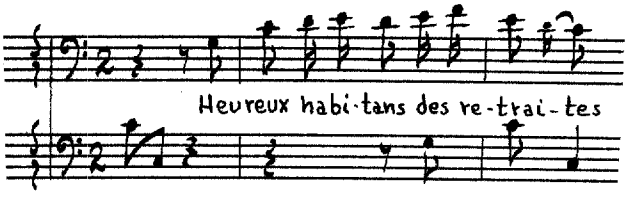
Source: BN Vm^{7} 165$^{(b)}$ (see Monteclair, Book II, page 721).

Instrumentation: Solo voice (f-b') and figured bass.

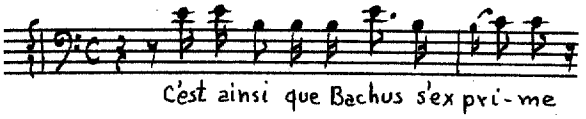
Text: **Author unknown.**

Themes:

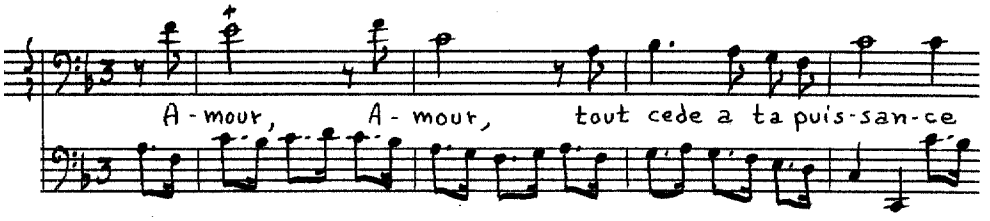
[Air]:



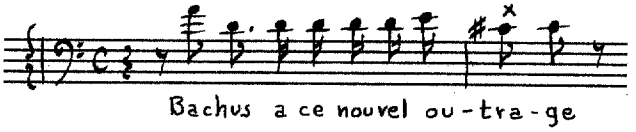
Recitative:



Ariette:



Recitative:



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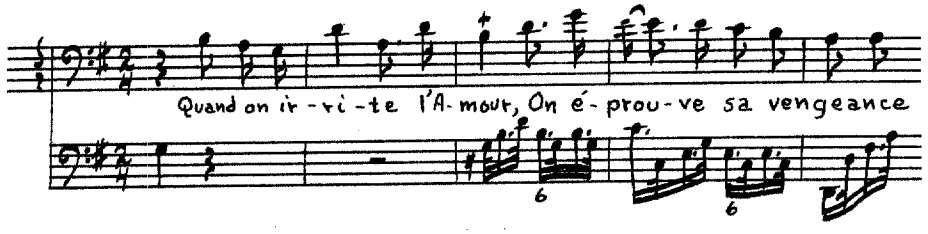
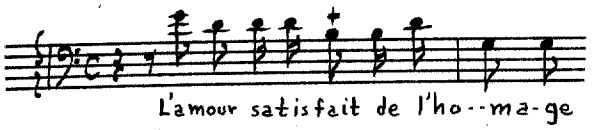
[171] A shortened version called Les Vendages is in Cons. [Y.303. It consists of the first air, the last recitative and the final air (see Montéclair, page 712).

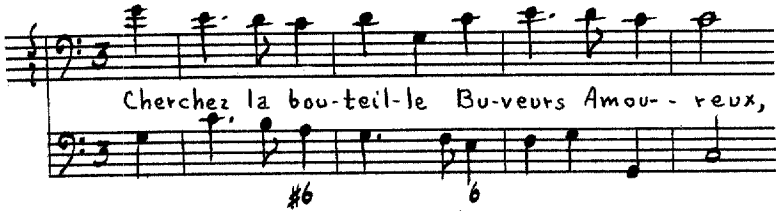
Air:



Recitative:



Air:



Pan et Sirinx[172]

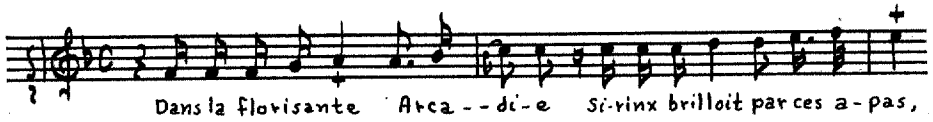
Source: BN Vm^{7} 165$^{(b)}$ (see Monteclair, Book II, page 721).

Instrumentation: Oboe or flute, violin, solo voice (c'-g") and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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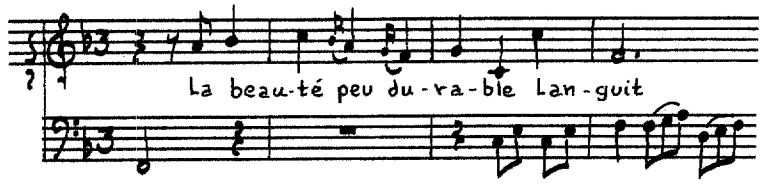
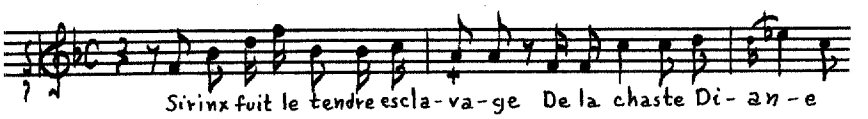
[172]A modern edition of this cantata was published in Paris by Rouart. Répertoire Analytique de la Musique Française des origines à nos jours (Paris, n.d.), p. 216.

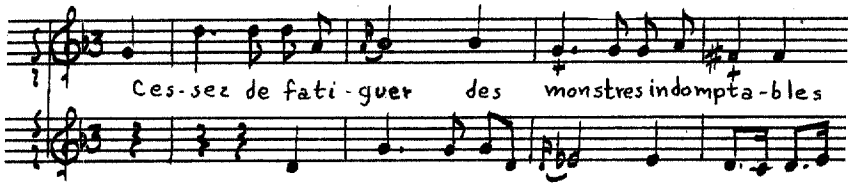
Air:



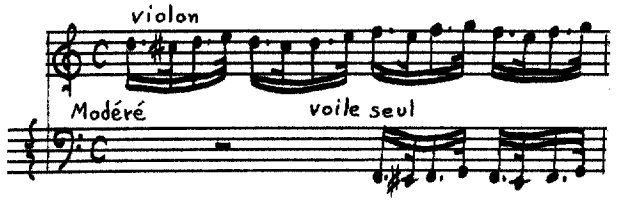
Recitative:



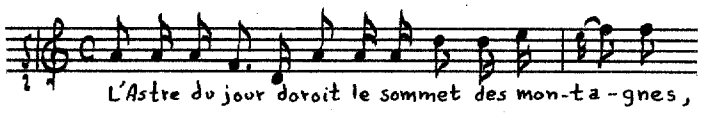
[Air]:



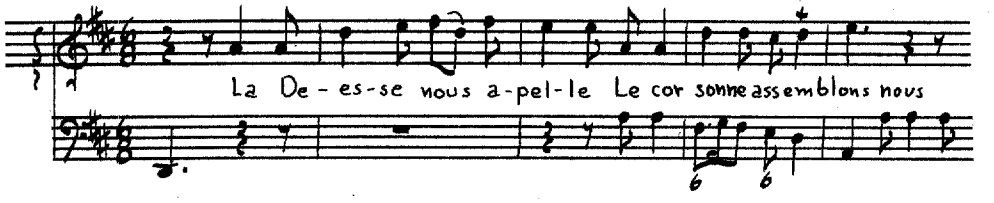
[Interlude]:



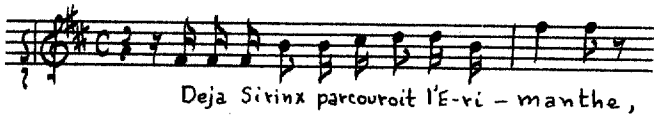
Recitative:



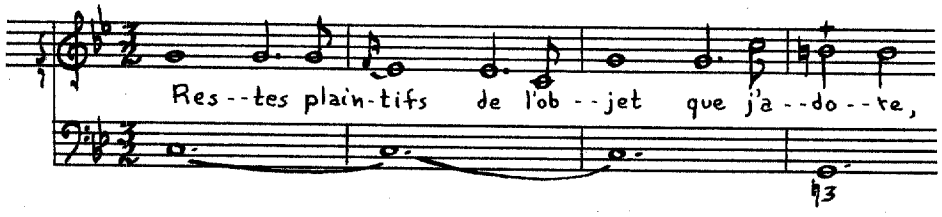
Air:



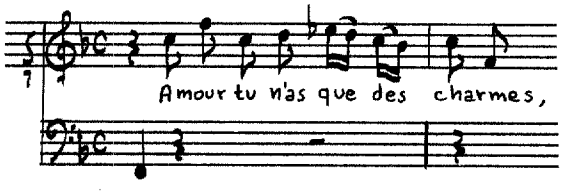
Recitative:



Air:



Air:



L'Enlèvement d'Orithie

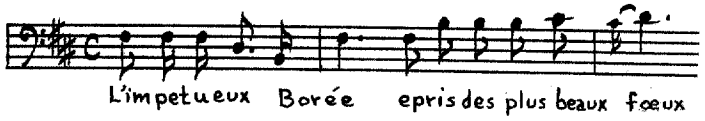
Source: BN Vm^{7} 165$^{(b)}$ (see Monteclair, Book II, page 721).

Instrumentation: Violin, solo voice (A-e') and figured bass.

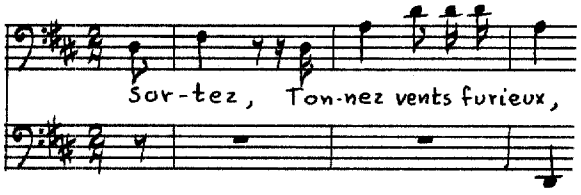
Text: **Author unknown.**

Themes:

Recitative:

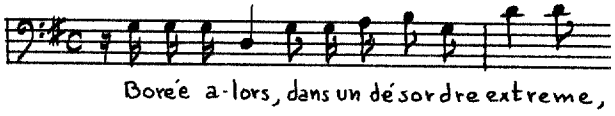


[Air]:

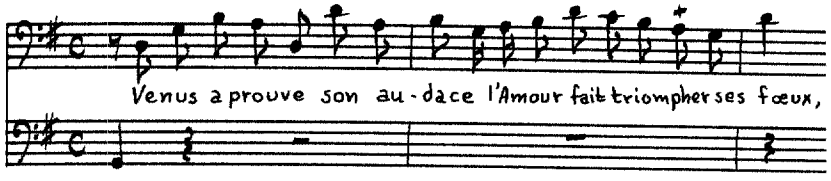


Recitative:

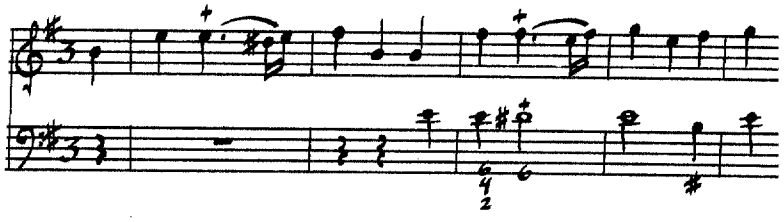
Recitative:



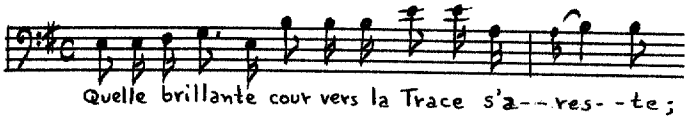
Air:



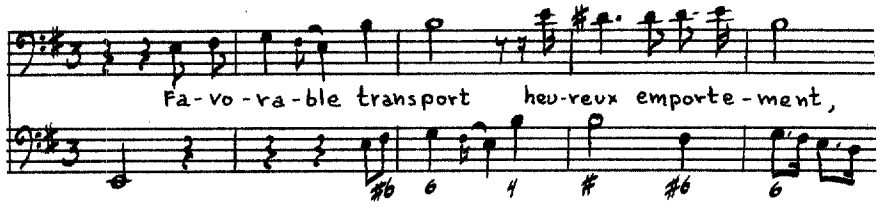
Air de violon:



Recitative:



[Air]:



Pyrame et Thisbé

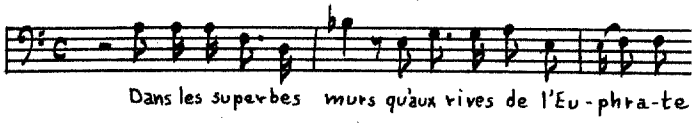
Source: BN Vm^{7} 165$^{(b)}$ (see Monteclair, Book II, page 721).

Instrumentation: Flute, violin (or viol), three voices (d'-g", e-b', A-e') and figured bass.

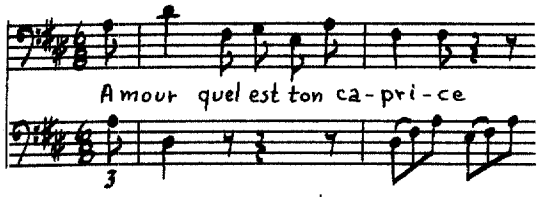
Text: **Author unknown.**

Themes:

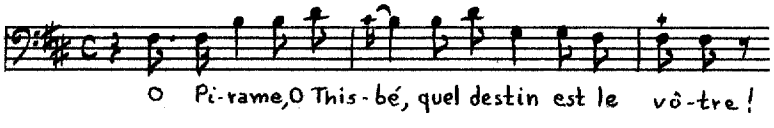
Recitative:



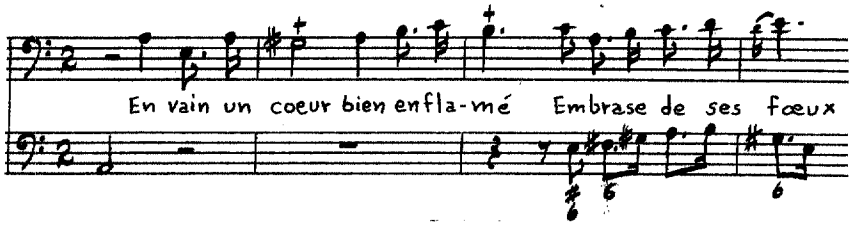
Air:

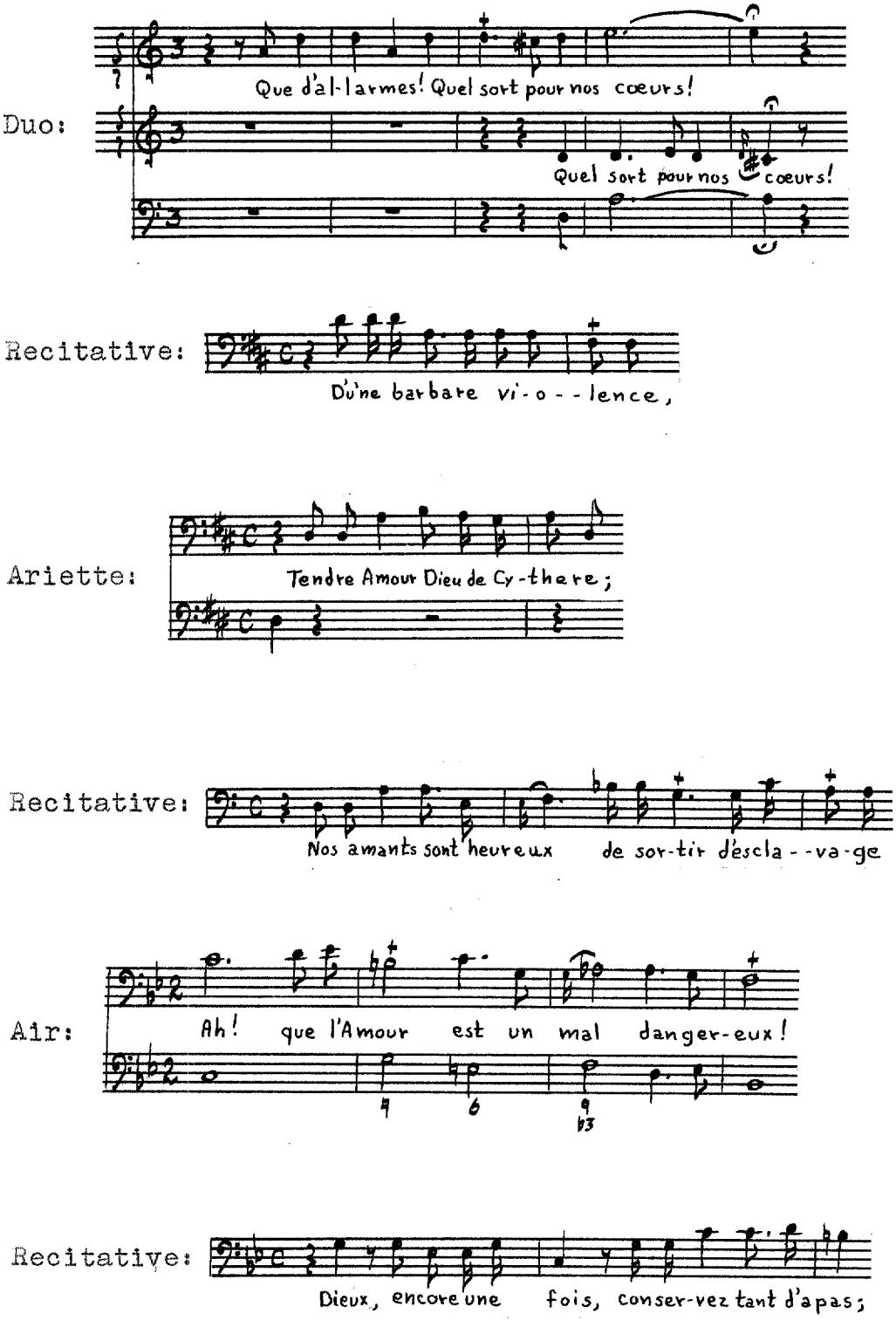


Recitative:

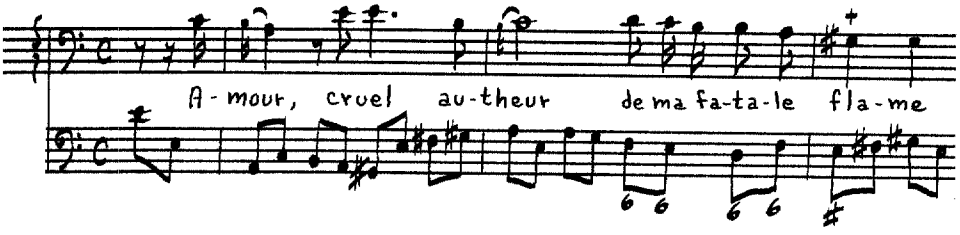


Ariette:

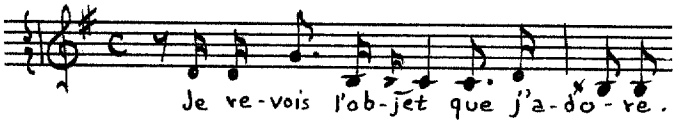



Duo:
Que d'al-larmes! Quel sort pour nos cœurs!
Quel sort pour nos cœurs!
Recitative:
D'une barbare vi-o--lence,
Ariette:
Tendre Amour Dieu de Cy-there;
Recitative:
Nos amants sont heureux de sor-tir d'escla--va-ge
Air:
Ah! que l'Amour est un mal danger-eux!
Recitative:
Dieux, encore une fois, conser-vez tant d'apas;

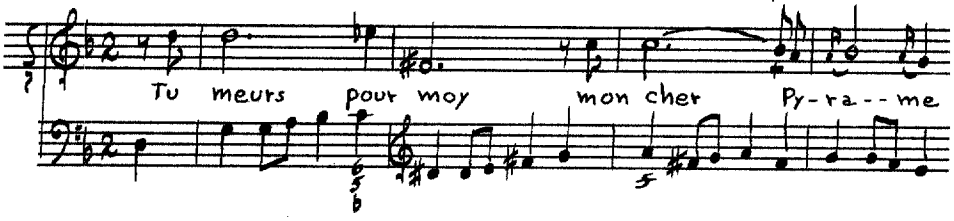
Air:



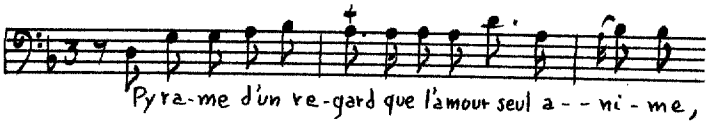
Recitative:



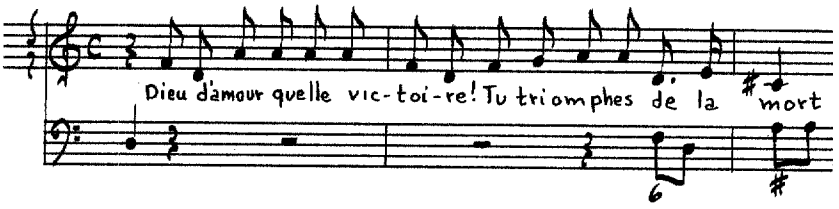
[Air]:



Recitative:



Duo:



Les Delices Champestres

Source: BN Vm^{7} 165$^{(c)}$, CANTATES/ A UNE, ET A DEUX VOIX/ AVEC SIMPHONIE/ Composées/ Par M^{r}. Monteclair./ TROISIEME LIVRE/ qui contient huit Cantates Françoises,/

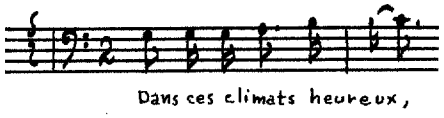
et une Cantate Italienne. DEDIÉ/ A MADAME LA DUCHESSE DE DURAS/ A PARIS./ Chez {L'Auteur/ Le Sr Boivin Marchand/ rue St Honoré/ à la Regle d'or./ AVEC PRIVILEGE DU ROY/ Gravée par L. Hüe [1728][173] Prix 9.^{tt}

Instrumentation: Two voices (e-g', g-b') and figured bass.

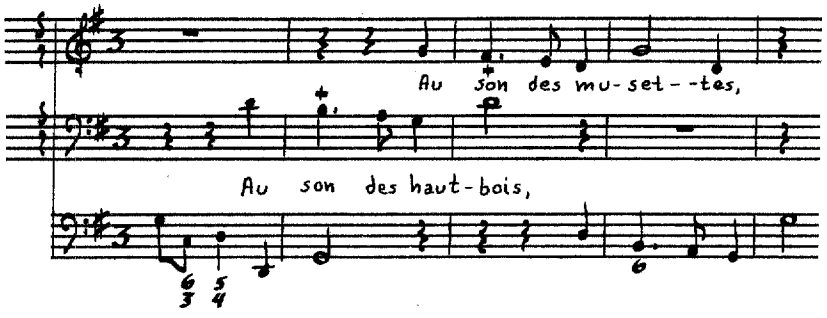
Text: Mr Dejan.

Themes:

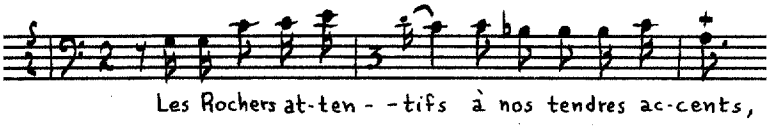
Recitative:



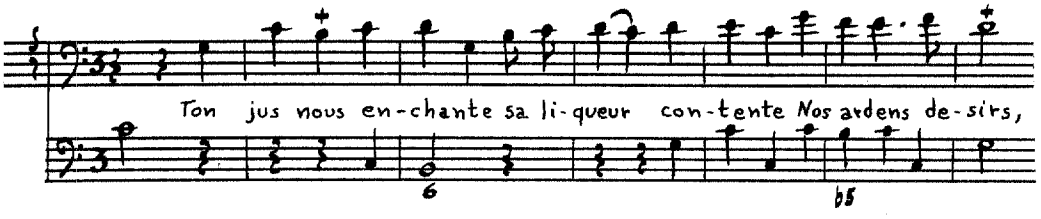
[Duo]:



Recitative:



[Duo]:



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[173] In pencil.

L'Heureux Moment

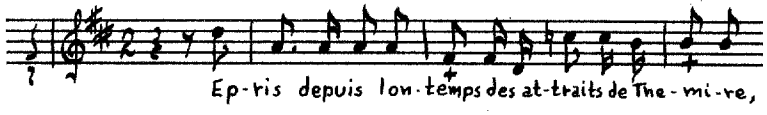
Source: BN Vm^{7} 165$^{(c)}$ (see Monteclair, Book III, page 732).

Instrumentation: Solo voice (e'-g") and figured bass.

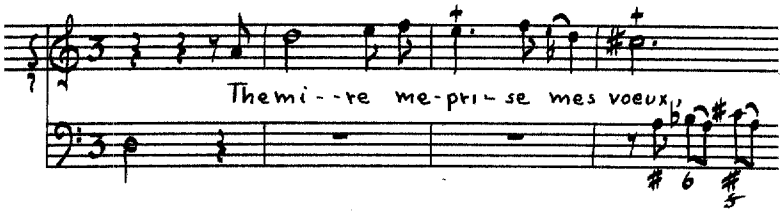
Text: **Author unknown.**

Themes:

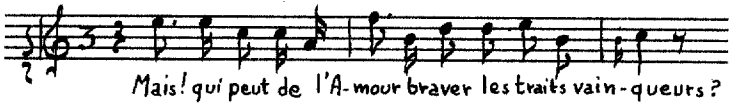
[Recitative]:



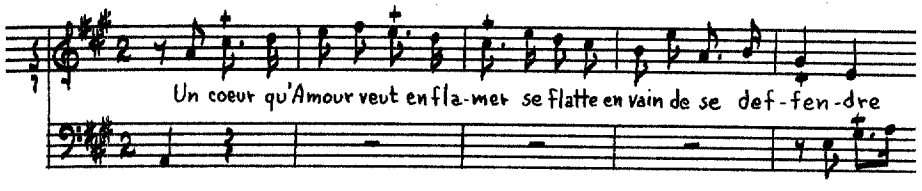
Air:



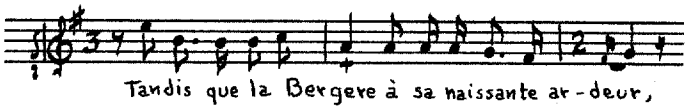
Recitative:



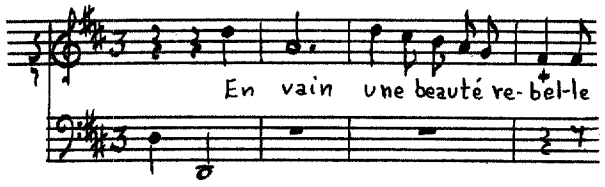
Air:



Recitative:



Air:



Ariane et Bachus

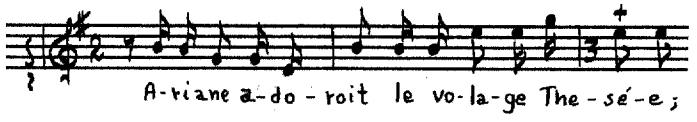
Source: BN Vm^{7} 165$^{(c)}$ (see Monteclair, Book III, page 732).

Instrumentation: Flute, violin, bass viol, solo voice (d'-g") and figured bass.

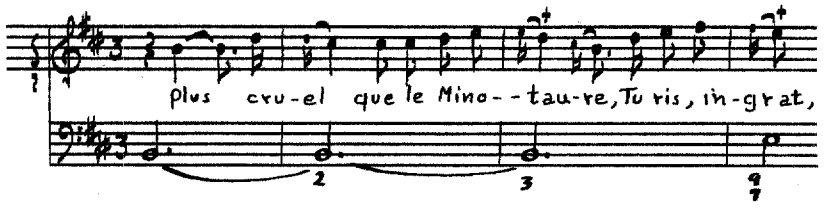
Text: **Author unknown.**

Themes:

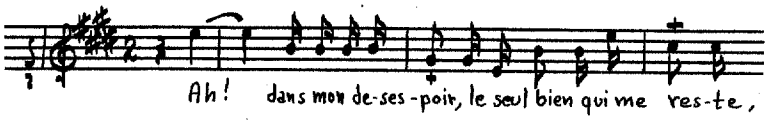
[Recitative]:



Air:



[Recitative]:



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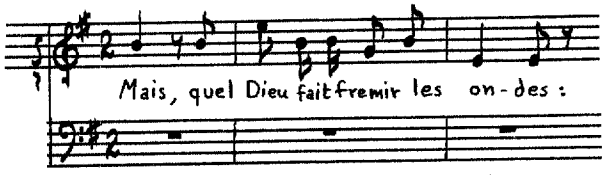

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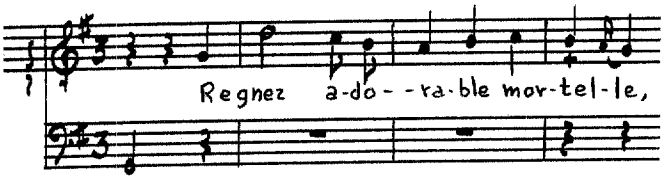

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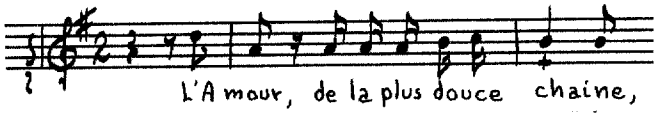

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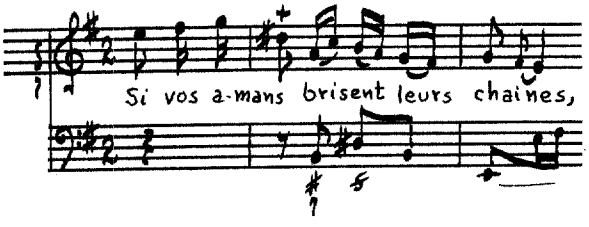


Sur un Arbrisseau

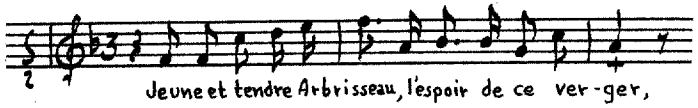
Source: BN Vm^{7} 165$^{(c)}$ (see Monteclair, Book III, page 732).

Instrumentation: Solo voice (e'-a") and figured bass.

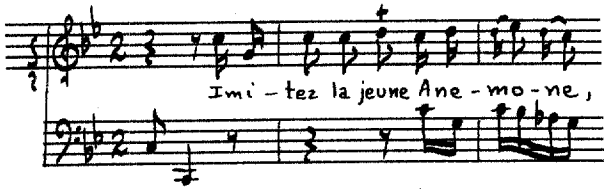
Text: M^{r}. Rousseau (J. B.).

Themes:

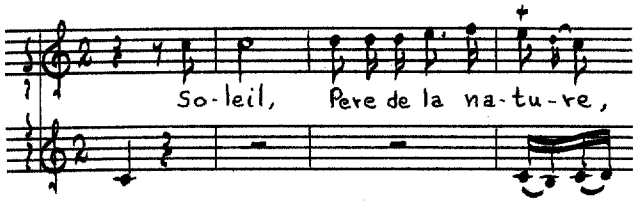
[Recitative]:



Air:



[Ariette]:



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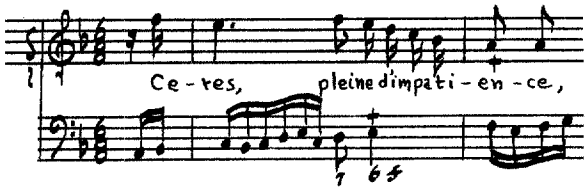

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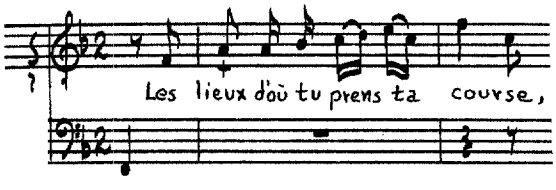


La Bergere

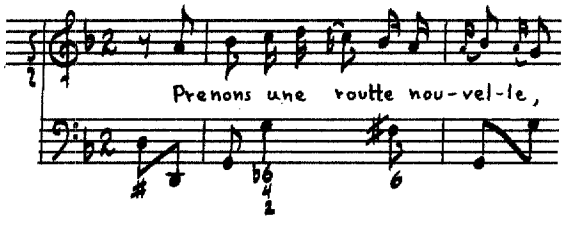
Source: BN Vm^{7} 165$^{(c)}$ (see Monteclair, Book III, page 732).

Instrumentation: Flute, violin, solo voice (d'-a") and figured bass.

Text: **Author unknown.**

Themes:

[Air]:



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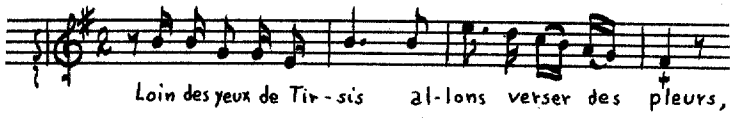

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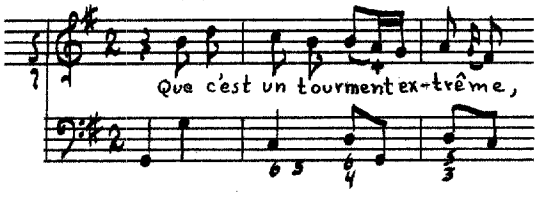
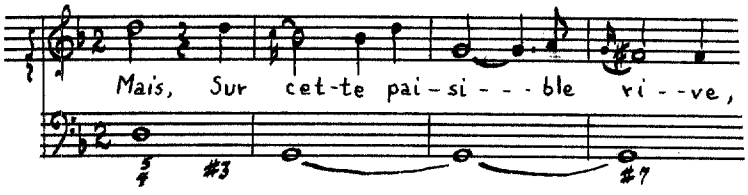


Sommeil:



Tiras et Climene

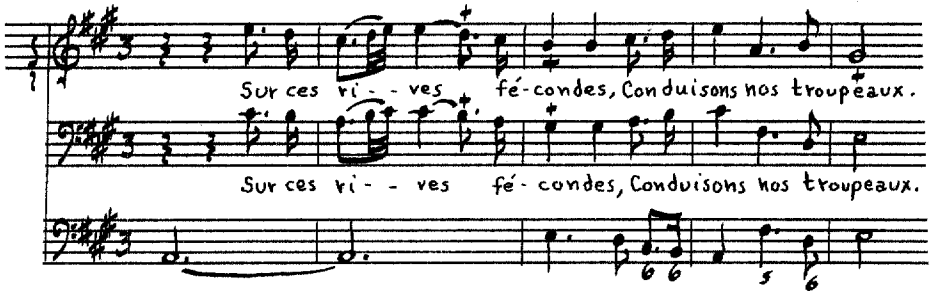
Source: BN Vm^{7} 165$^{(c)}$ (see Monteclair, Book III, page 732).

Instrumentation: Flute, violin, two voices (d'-g", A-e') and figured bass.

Text: **Author unknown.**

Themes:

Duo:



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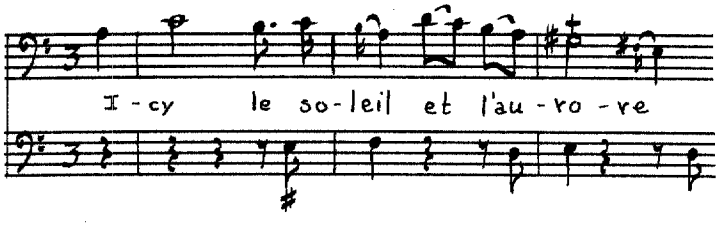

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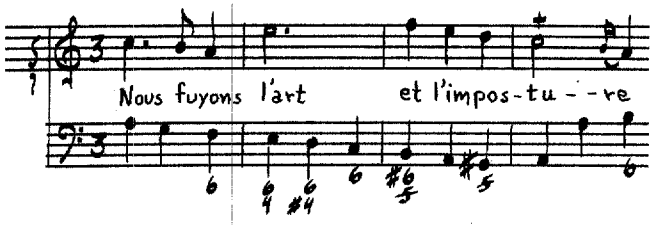
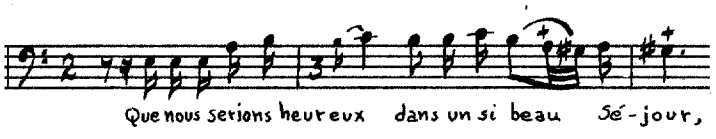
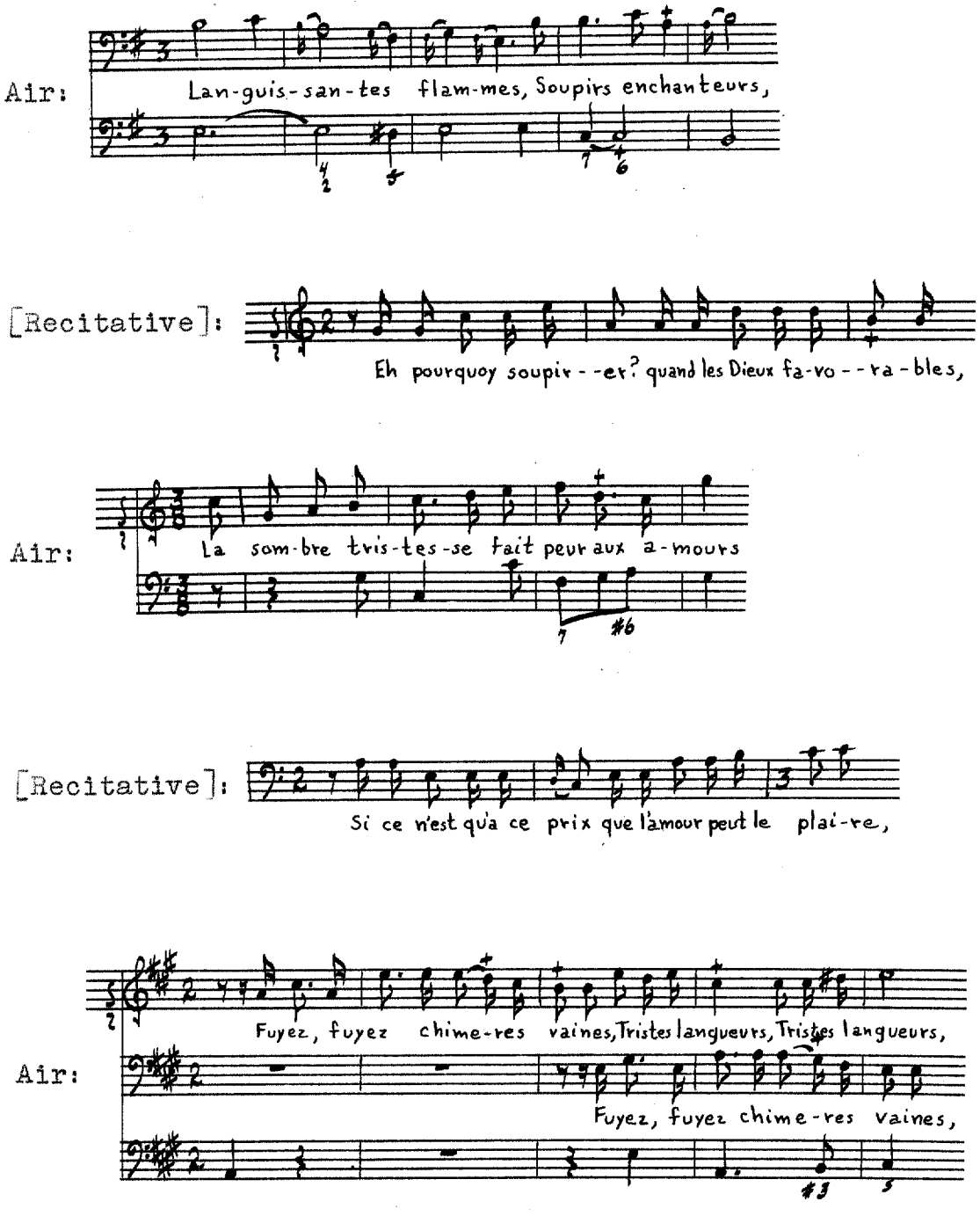


Recitative:





La Songe

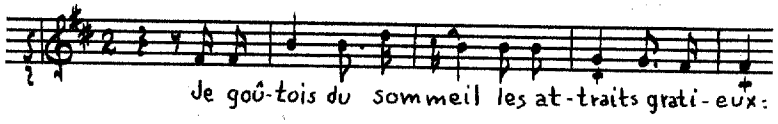
Source: BN Vm^{7} 165$^{(c)}$ (see Monteclair, Book III, page 732).

Instrumentation: Solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]:



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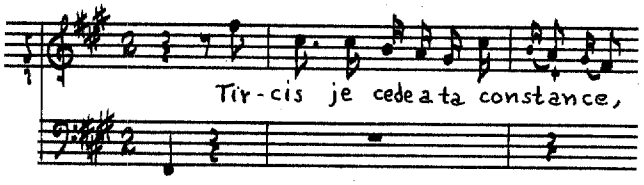

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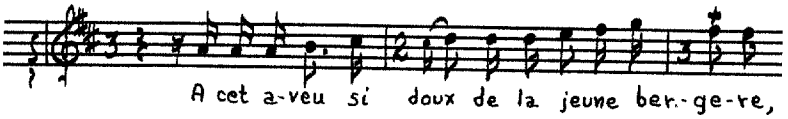

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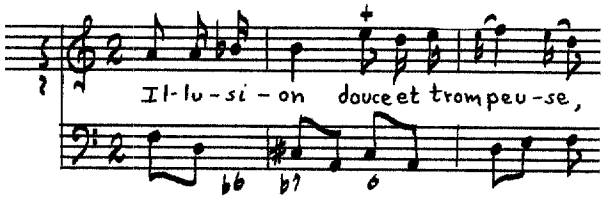

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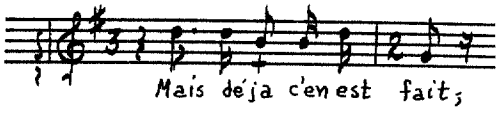

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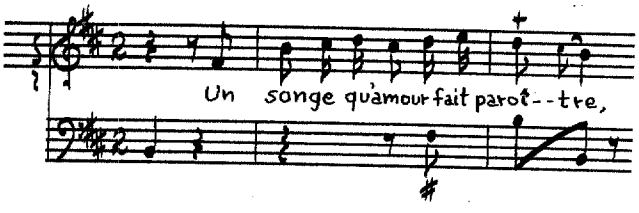


Europe

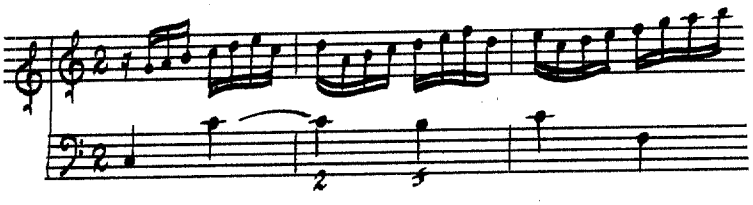
Source: BN Vm^7 165$^{(c)}$ (see Monteclair, Book III, page 732).

Instrumentation: Flute, violin, solo voice (e'-g") and figured bass.

Text: **Author unknown.**

Themes:

[Prelude]:



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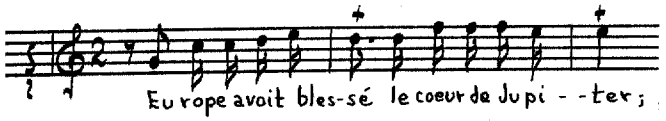

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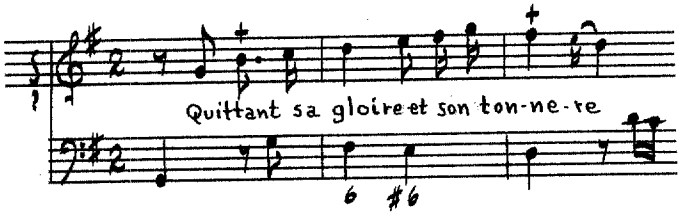

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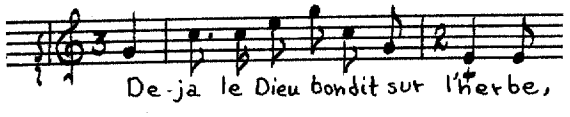

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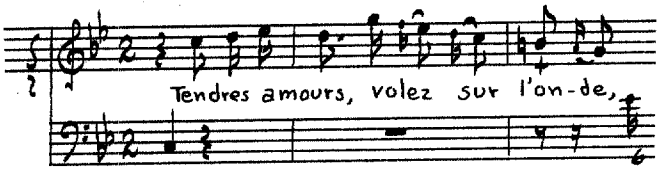

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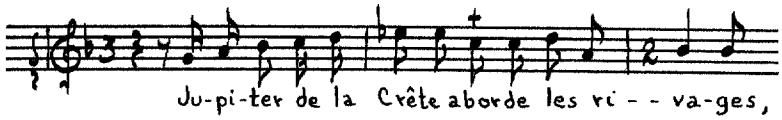

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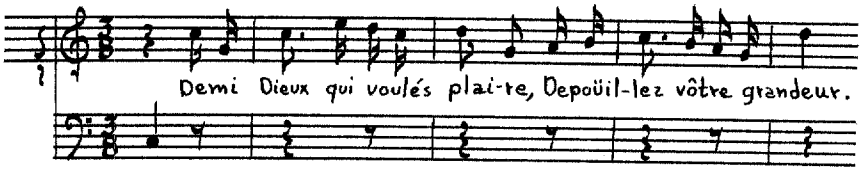


Morel

This composer is known only for his cantata, Les Tuilleries.

Les Tuilleries

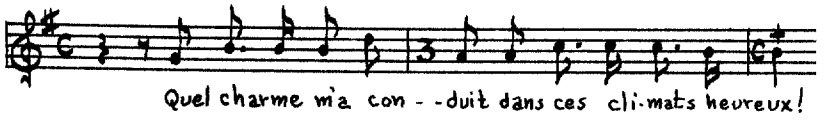
Source: Bayerische Staatsbibliothek 2° Mus. pr. 2585/1, LES TUILLERIES/ CANTATE/ A VOIX SEULE/ Composée/ Par/ M.R MOREL/ Cy-devant Page de la Musique du Roy./ Les paroles sont de M.R JOUIN./ Ami A PARIS Gampeu/ Chez {L'Auteur rue Galande proche la place-/ maubert, à la grande allée M.r de Belisle./ Le S.r Foucault rue S.t Honoré à la règle d'or./ où se vend aussy le 1.er livre de pieces de Viole de l'Auteur./ Avec Privilege du Roy./ M.DCC.XVII. Le Prix est de 30.s broché.

Instrumentation: Solo voice (e'-a") and figured bass.

Text: M.r Jouin.

Themes:

Recitative:



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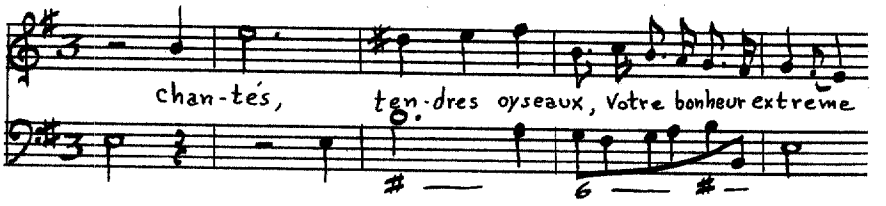

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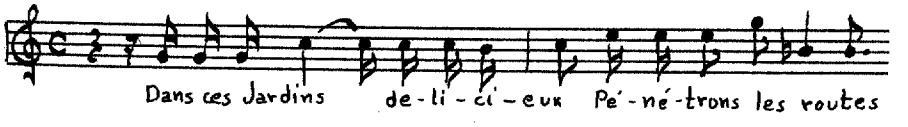

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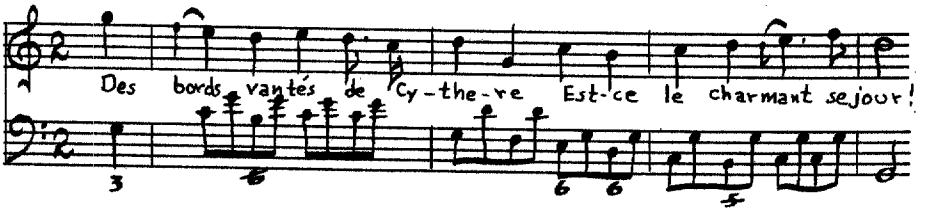

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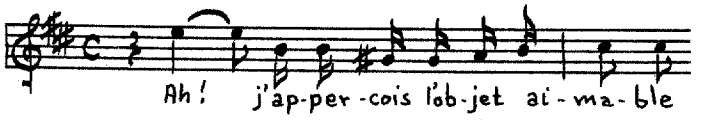
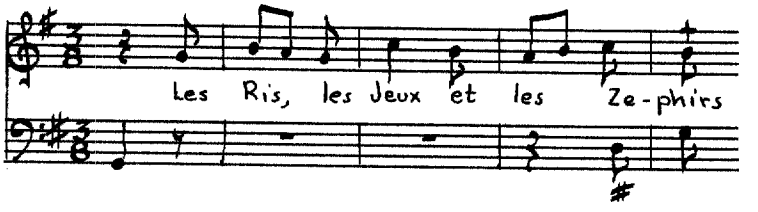


Air:



Morin, Jean-Baptiste

(1677-1754)

The son of a weaver, Morin began his musical study as a choir boy in the singing school of St. Aignan in Orléans.[174] In 1704, Morin became a musician in the service of Philippe, Duke of Orléans, a position that he held until his death.[175] The first composer to publish French cantatas, Morin wrote three books which were published in 1706, 1707 and 1712. In the preface to the first book, he points out that he had been writing in that form for several years before he was "counseled to publish this collection."[176] The most famous of Morin's works are the divertissements La chasse du cerf (1708), and Les dons des enfants de Latone (1734); the former was performed before the King at Fontainebleau. The libretto of a separate cantata, Esther, the music of which has disappeared, was published in the Mercure in May, 1724.

Euterpe

Source: BN Vm^{7} 153, CANTATES/ FRANÇOISES,/ A UNE ET DEUX VOIX./ MELEES DE SYMPHONIES,/ Par Monsieur MORIN, Ordinaire de la Musique de son A. R./ Monseigneur le Duc

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[174] J. Debarbouiller and C. F. Lapierre, Les Hommes illustres de l'Orléanais, I (Orléans, 1852), 74.

[175] Simone Wallon, "Morin, Jean-Baptiste," Die Musik in Geschichte und Gegenwart, Vol. IX (Cassel and Basel, 1961), col. 582.

[176] Jean-Baptiste Morin, "Avis," to Cantates Françoises. . . (Paris, 1706).

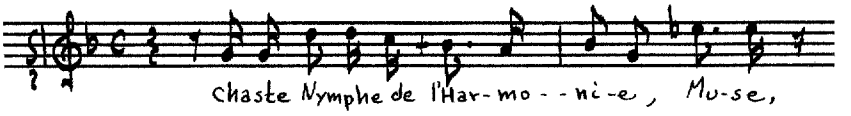
d'Orleans,/ LIVRE PREMIER./ A PARIS,/ Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique,/ ruë Saint Jean de Beauvais, au Mont-Parnasse,/ M.DCCVI./ Avec Privilege de Sa Majesté./[177]

Instrumentation: Solo voice (d'-a") and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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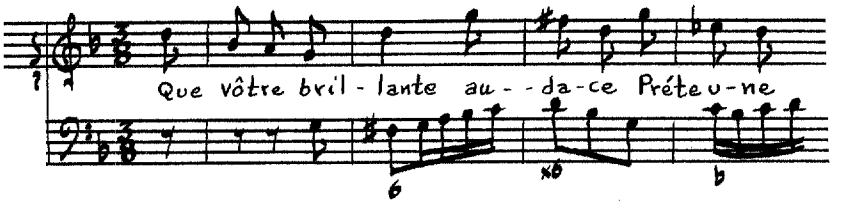

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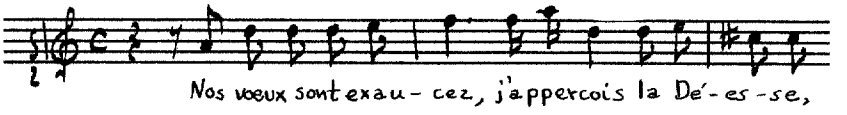

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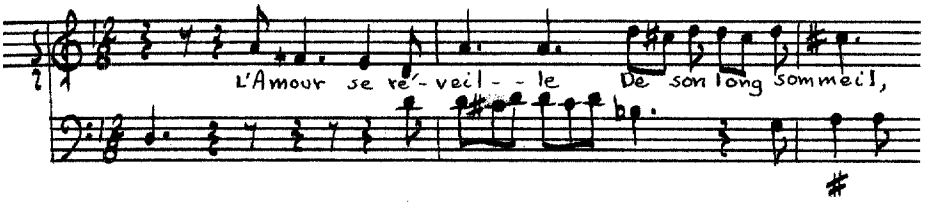

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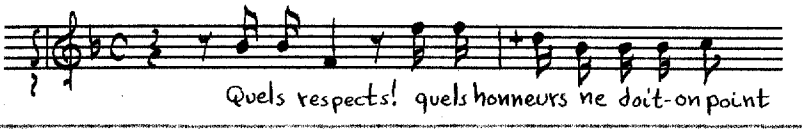

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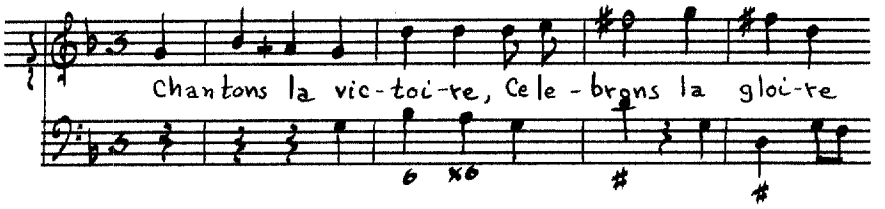
[177]A "new" edition of this volume was published in Paris by Ballard in 1709.

Air:



L'Impatience

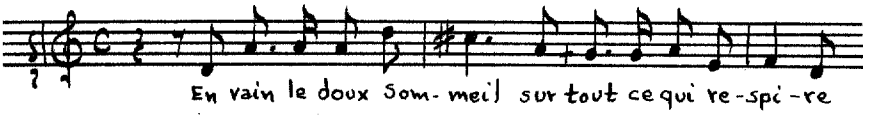
Source: BN Vm^7 153 (see Morin, Book I, page 745).

Instrumentation: Solo voice (c#'-g") and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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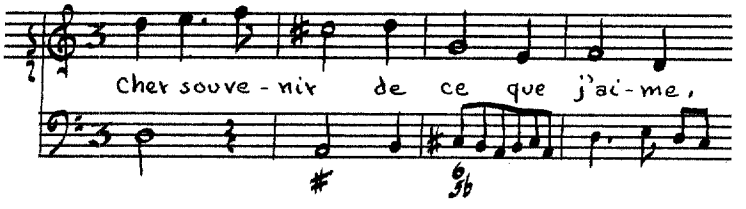
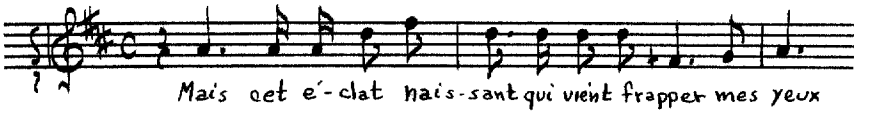
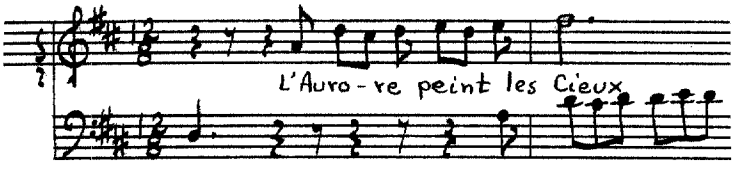


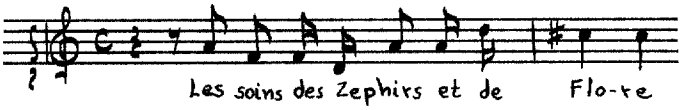
Recitative:



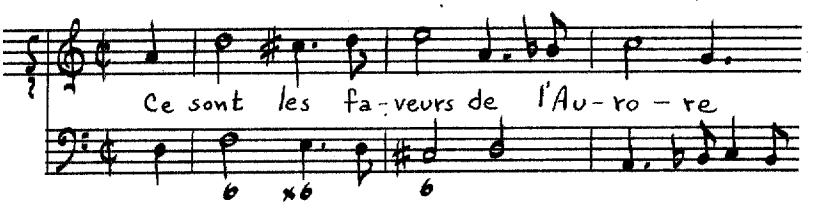
Air:



Recitative:



Air:



Circé

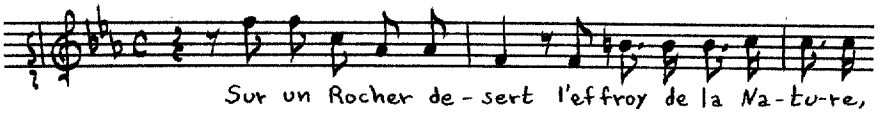
Source: BN Vm^7 153 (see Morin, Book I, page 745).

Instrumentation: Solo voice (c'-a") and figured bass.

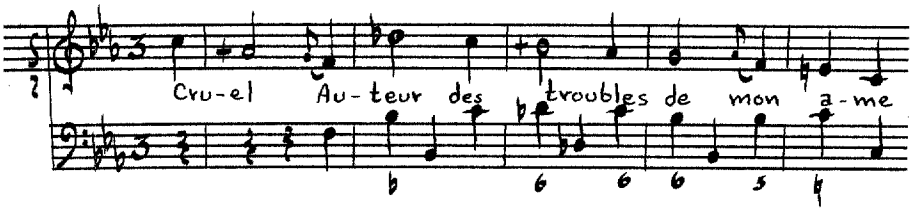
Text: **Jean-Baptiste Rousseau.**

Themes:

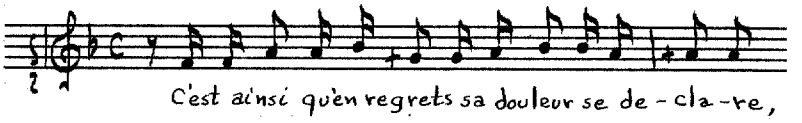
Recitative:



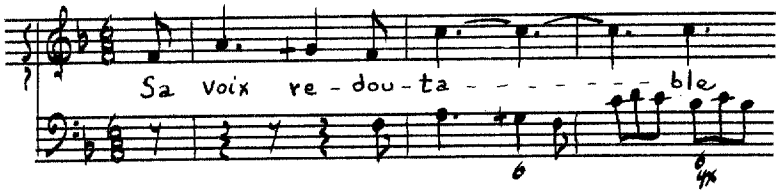
Air:



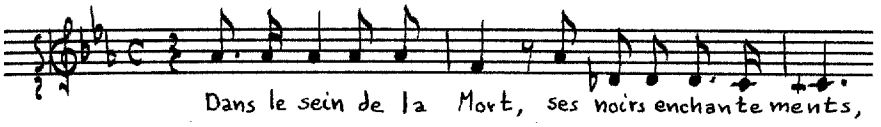
Recitative:



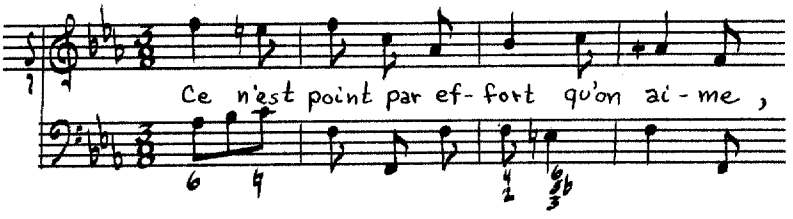
Air:



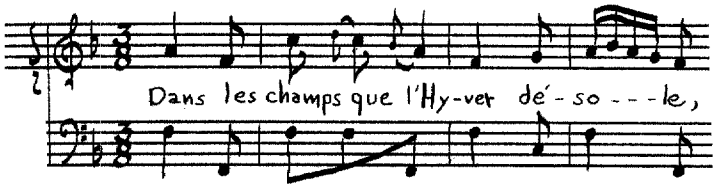
Recitative:



Air en Minuet:



Air:



L'Amour Devoile

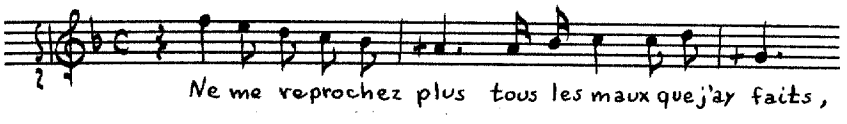
Source: BN Vm^7 153 (see Morin, Book I, page 745).

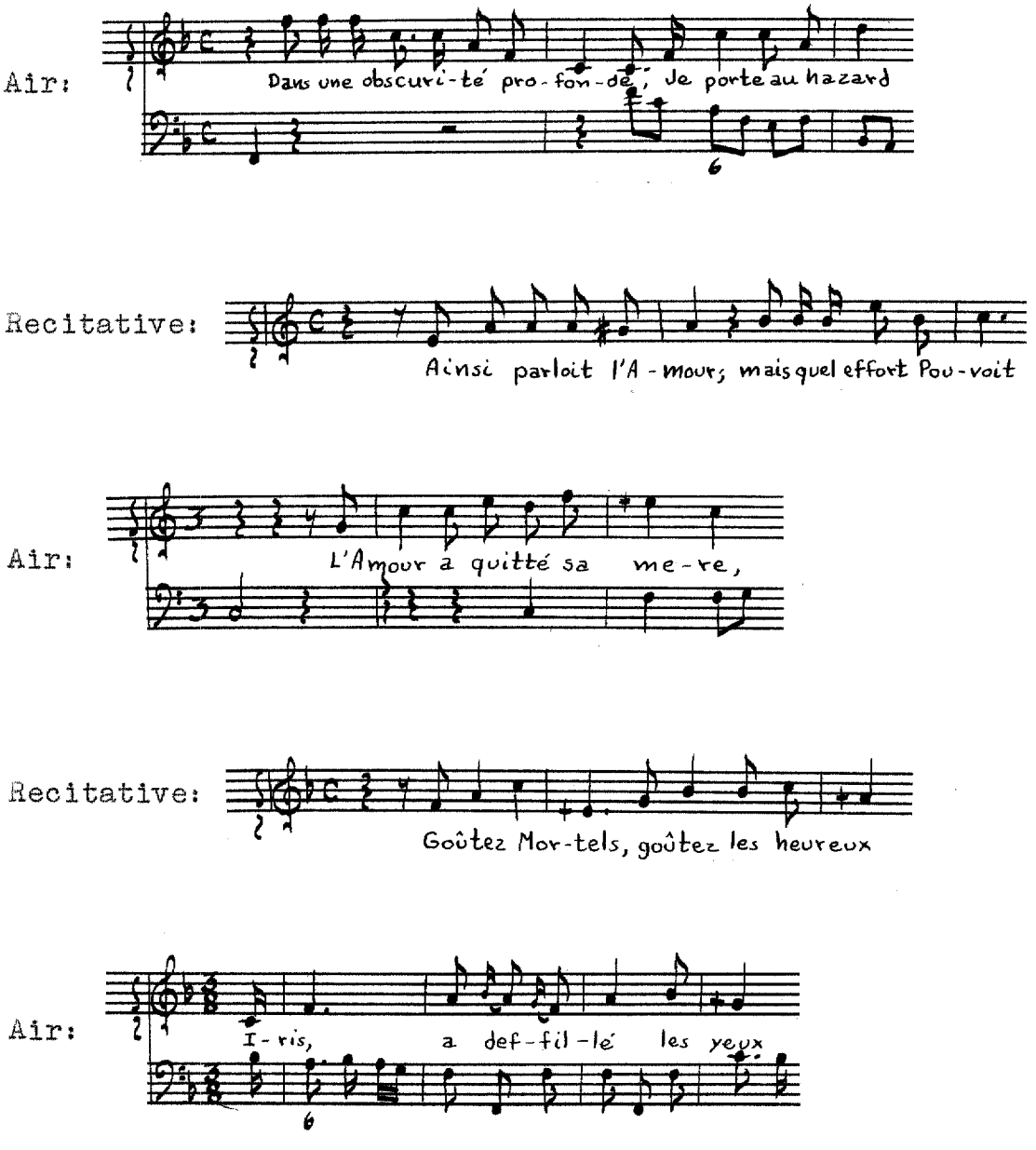
Instrumentation: Solo voice (c'-a") and figured bass.

Text: Jean-Baptiste Rousseau.

Themes:

Recitative:





Enone

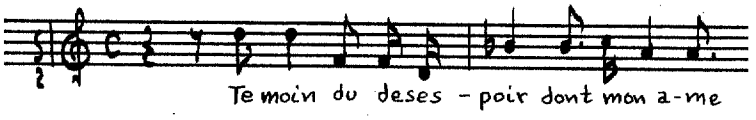
Source: BN Vm7 153 (see Morin, Book I, page 745).

Instrumentation: Violins or flutes I and II, solo voice (c'-a") and figured bass.

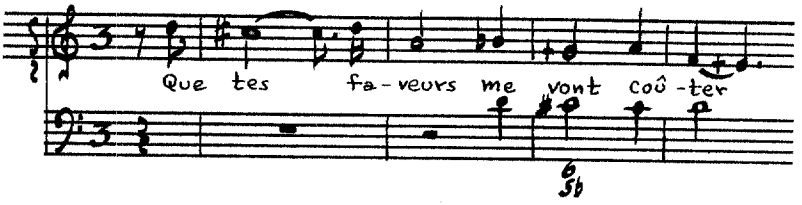
Text: **Author unknown.**

Themes:

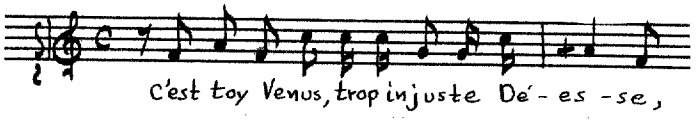
Recitative:



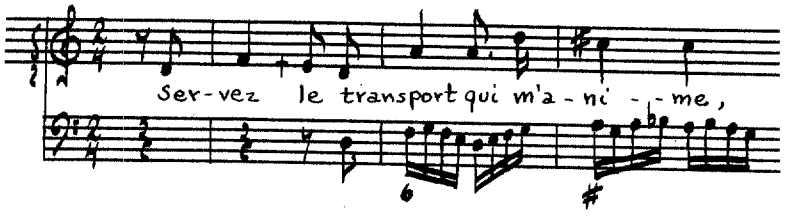
Air:



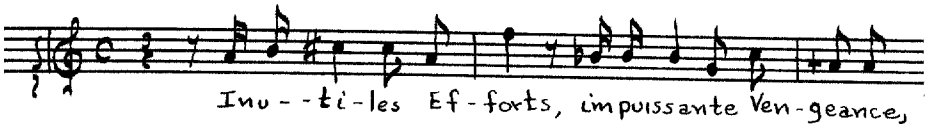
Recitative:



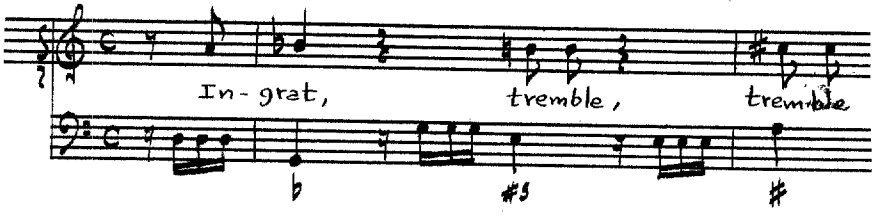
Air:



Recitative:



[Air]:



Les Amants Mécontents

Source: BN Vm^{7} 153 (see Morin, Book I, page 745).

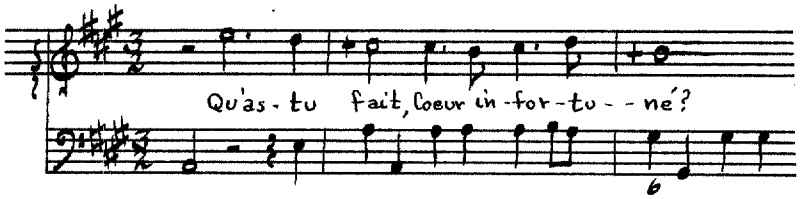
Instrumentation: Two voices (e'-a", c'-f$^{\#}$") and figured bass.

Text: **Author unknown.**

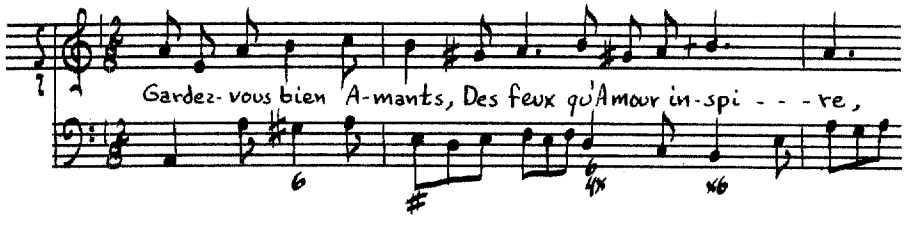
Themes:

Duo:

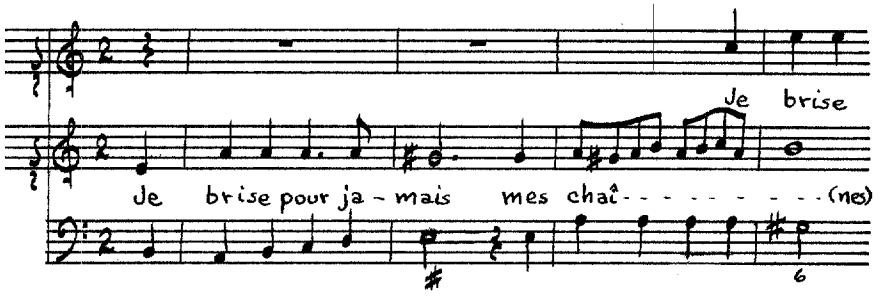
Air:



Air:



Duo:



L'Absence

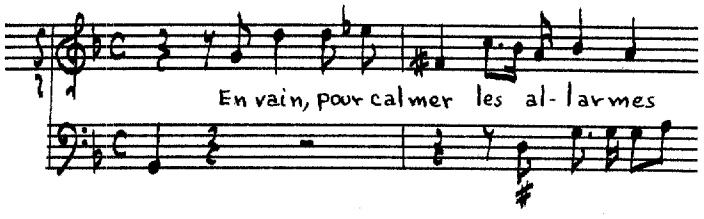
Source: BN Vm^{7} 154, CANTATES/ FRANÇOISES,/ A UNE ET DEUX VOIX,/ MÉLÉES DE SYMPHONIES,/ Par Monsieur MORIN, Ordinaire de la Musique de S. A. R./ Monseigneur le Duc d'Orleans./ LIVRE SECOND./ A PARIS,/ Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique,/ rue Saint Jean de Beauvais, au Mont-Parnasse,/ M.DCCVII./ Avec Privilege de Sa Majesté./

Instrumentation: Solo voice (d'-a") and figured bass.

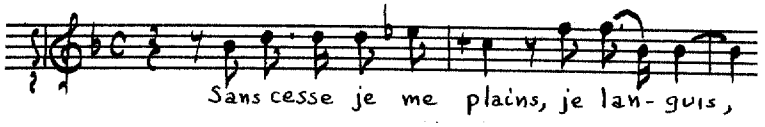
Text: **Author unknown.**

Themes:

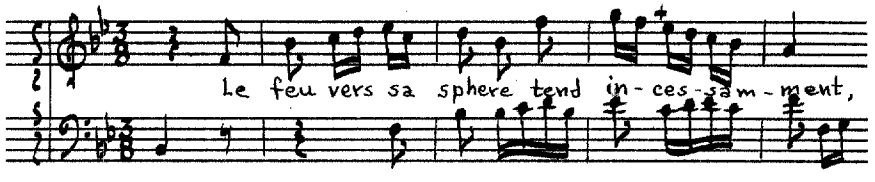
Air:



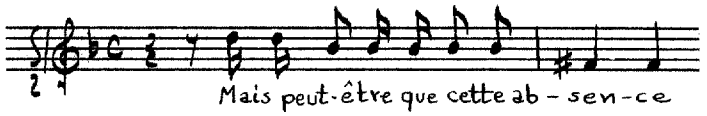
Recitative:



Air:



Recitative:



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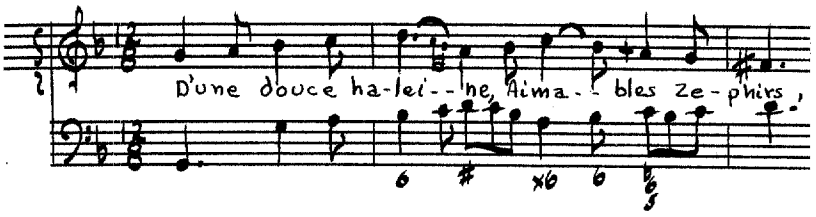


L'Aurore

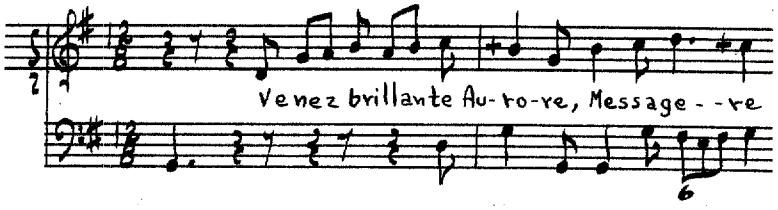
Source: BN Vm^{7} 154 (see Morin, Book II, page 753).

Instrumentation: Solo voice (d'-g") and figured bass.

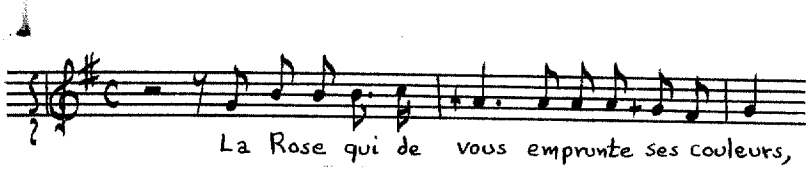
Text: **Author unknown.**

Themes:

Air:



Recitative:



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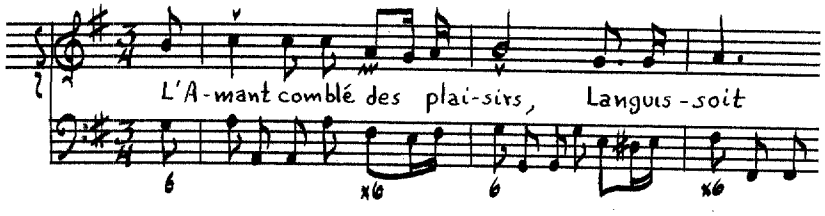
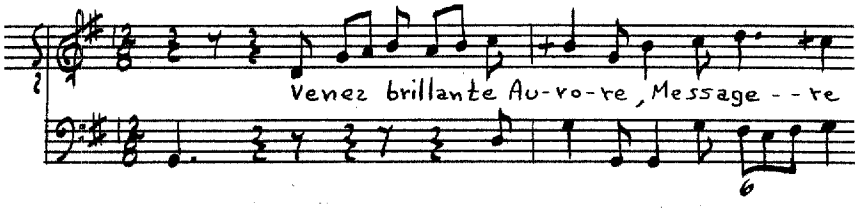


[Air]:



La Rose

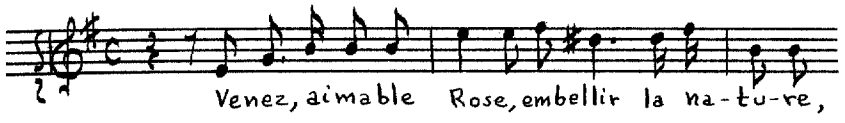
Source: BN Vm^7 154 (see Morin, Book II, page 753).

Instrumentation: Violin or flute, solo voice (d#'-g") and figured bass.

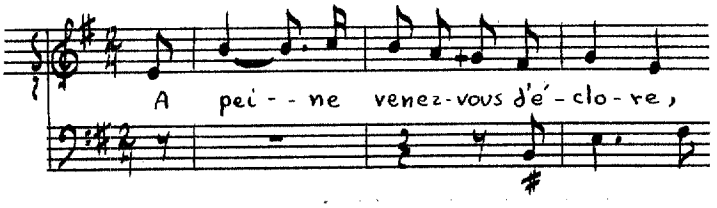
Text: **Author unknown.**

Themes:

Recitative:



Air:



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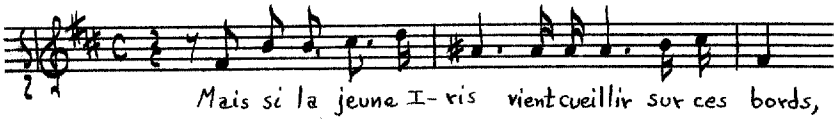
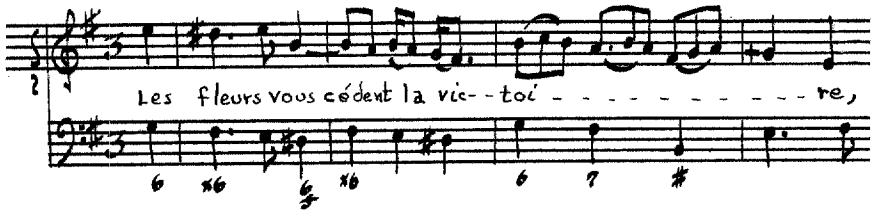


Air:



L'Incertitude

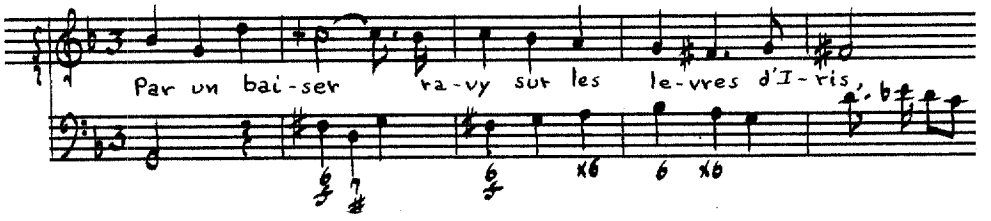
Source: BN Vm^7 154 (see Morin, Book II, page 753).

Instrumentation: Solo voice (e'-g") and figured bass.

Text:

Themes:

Air:



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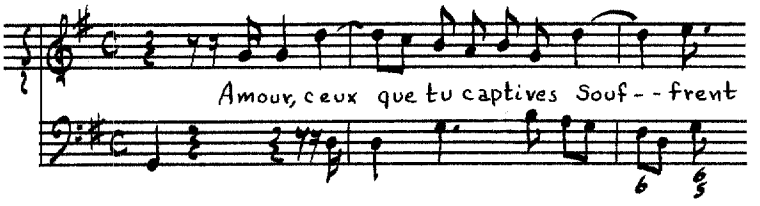
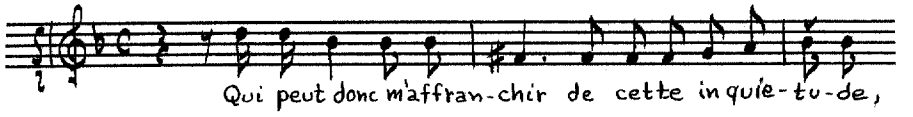
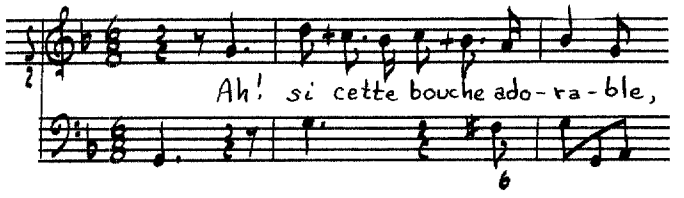


Recitative:



Air:



Bachus

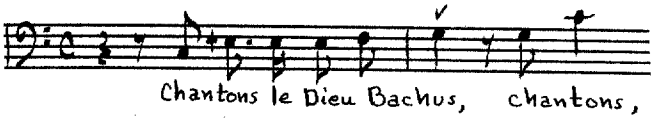
Source: BN Vm^{7} 154 (see Morin, Book II, page 753).

Instrumentation: Flutes, oboes, violins, solo voice (G-f') and figured bass.

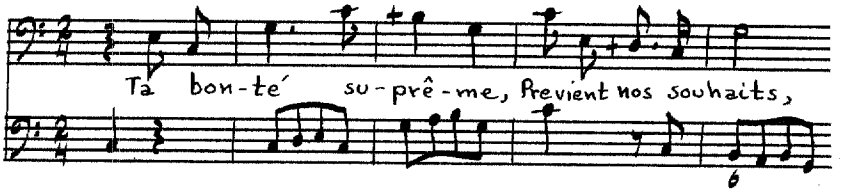
Text: Jean-Baptiste Rousseau.

Themes:

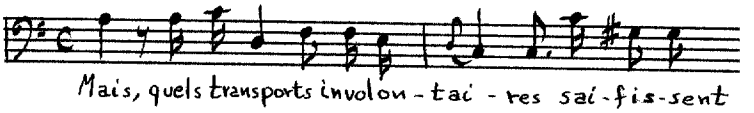
Recitative:



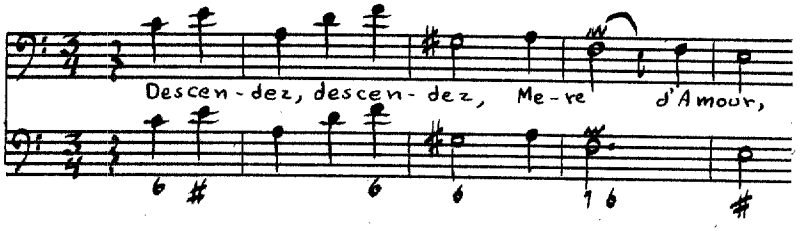
Air:



Recitative:



Air:



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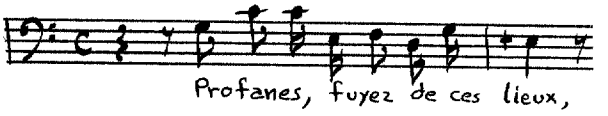
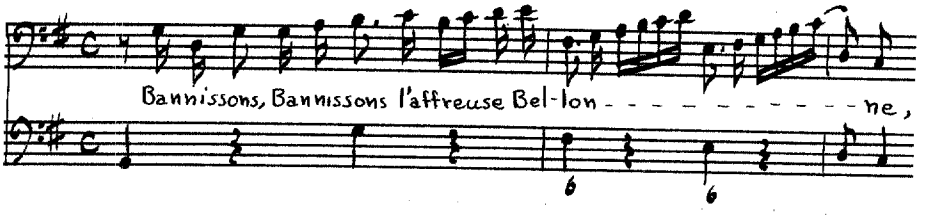
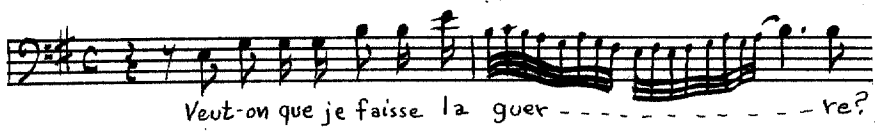


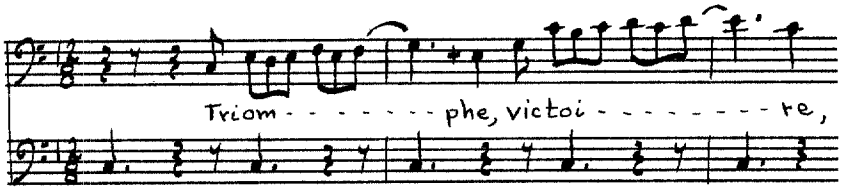
Air:



Recitative:



[Air]:



Junon et Pallas

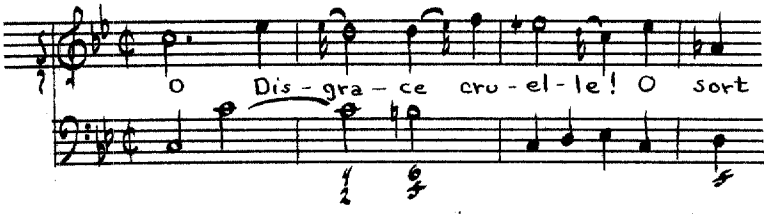
Source: BN Vm^7 154 (see Morin, Book II, page 753).

Instrumentation: Voices (d'-a", d'-a") and figured bass.

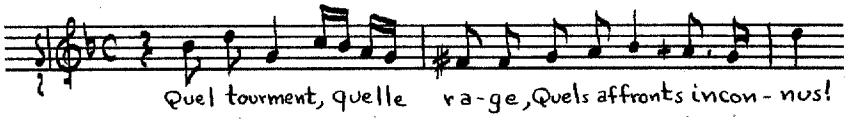
Text: **Author unknown.**

Themes:

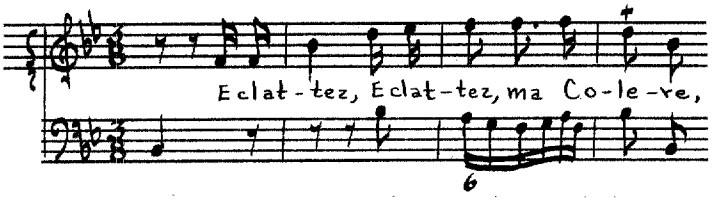
Duo:



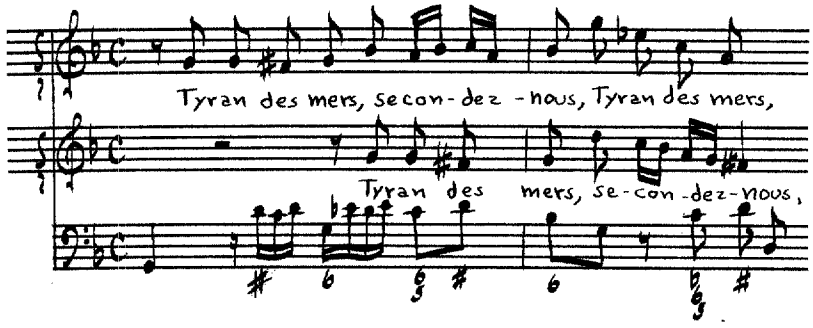
Recitative:



Air:



Duo:



Le sommeil de l'amour

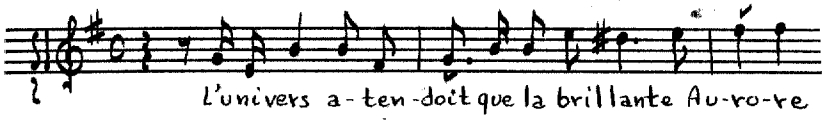
Source: BN Vm^{7} 158, CANTATES FRÃÇOISES/ a une, et a trois voix./ Par M^{r}. Morin/ Ordinaire de la Musique/ De Son Altesse Roiale/ Monseigneur/ LE DUC D'ORLEANS/ OEUVRE VIe./ SE VEND À PARIS./ Chez le sieur Foucault Marchand, Rüe St Honoré/ à la regle d'or. Prix, Six livres broché./ AVEC PRIVILÈGE DU ROI./ M.DCC.XII.

Instrumentation: Solo voice (d'-a") and figured bass.

Text: **Author unknown.**

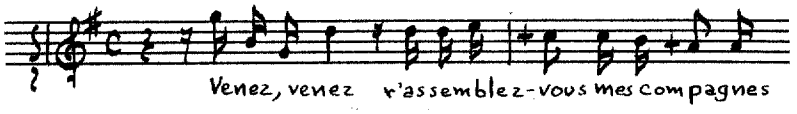
Themes:

Recitative:

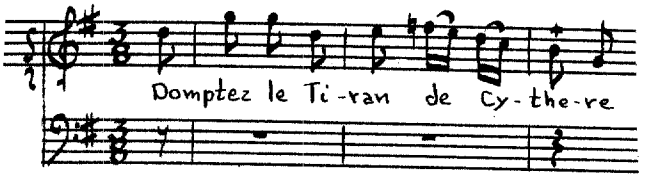


Air:

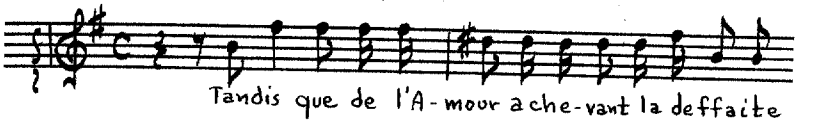
Recitative:



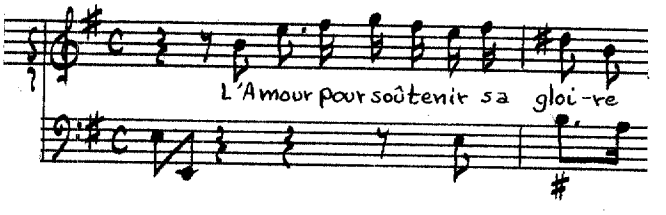
Air:



Recitative:



Air:



L'absence

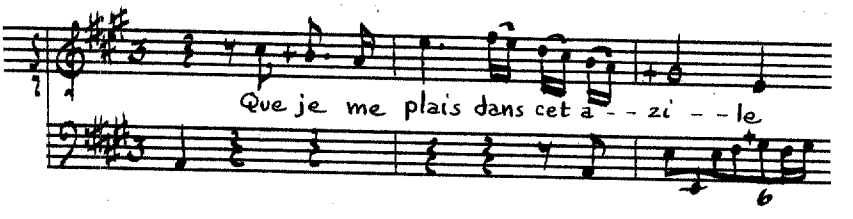
Source: BN Vm^{7} 158 (see Morin, Cantates, page 759).

Instrumentation: Solo voice (c$^{\#}$'-g$^{\#}$") and figured bass.

Text: **Author unknown.**

Themes:

Air:



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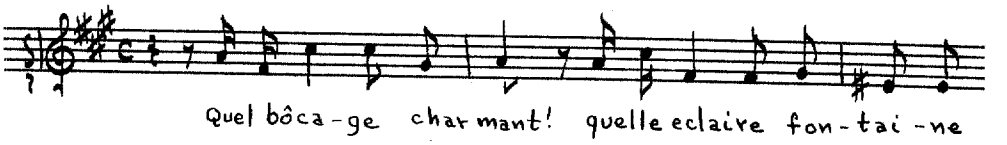
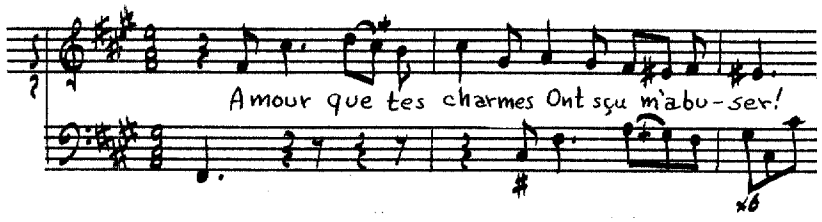
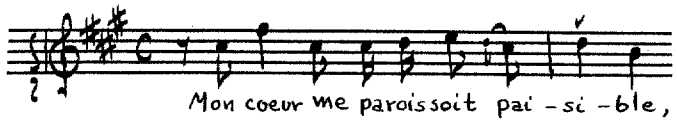


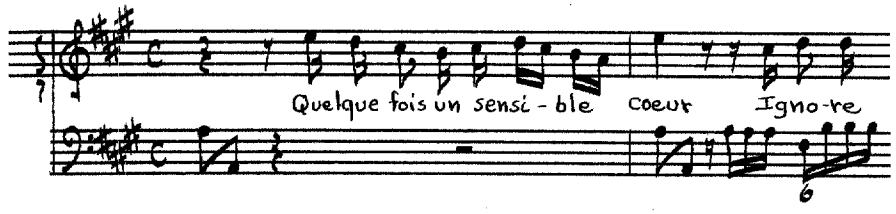
Air:



Recitative:



Air:



La jeune Flore

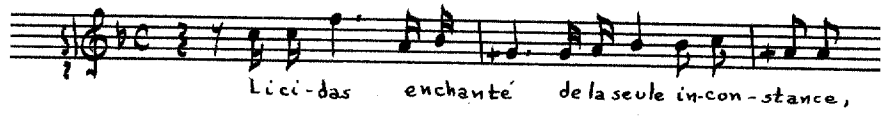
Source: BN Vm^7 158 (see Morin, Cantates, page 759).

Instrumentation: Solo voice (d'-g") and figured bass.

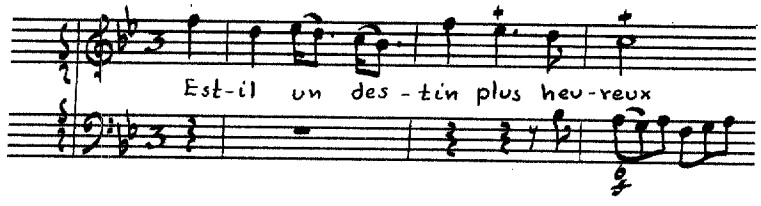
Text: **Author unknown.**

Themes:

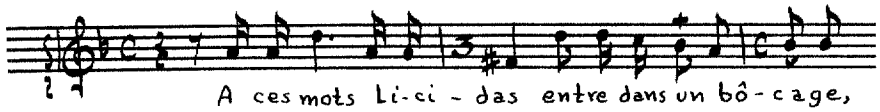
Recitative:



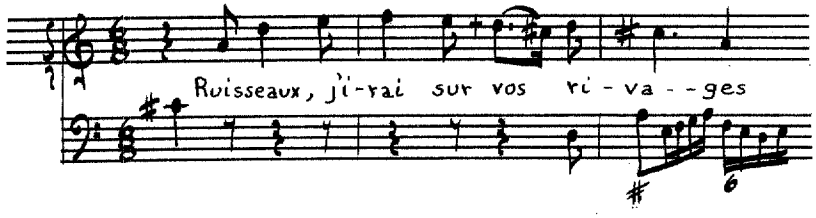
Air:



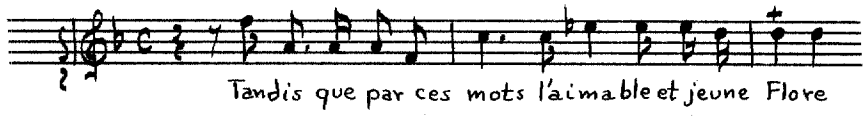
Recitative:



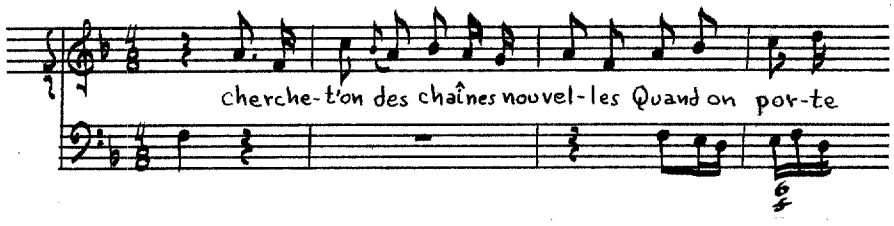
Air:



Recitative:



Air:



Le naufrage d'Ulisse

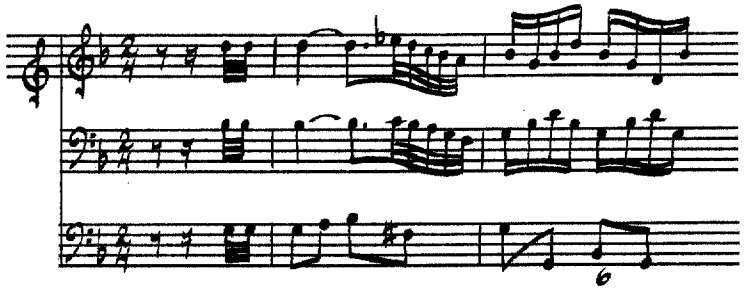
Source: BN Vm^7 158 (see Morin, Cantates, page 759).

Instrumentation: Flutes or violins, bass viol or violoncello, solo voice (d'-a") and figured bass.

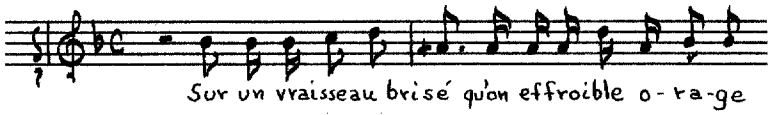
Text: **Author unknown.**

Themes:

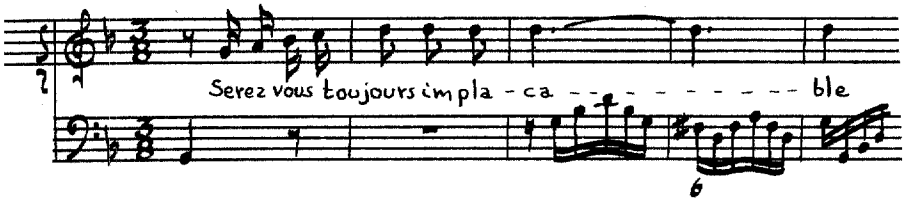
[Prelude]:



[Recitative]:



[Air]:



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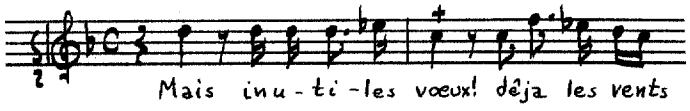
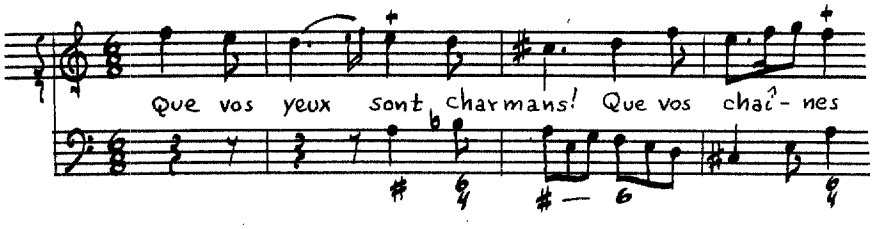


Air:



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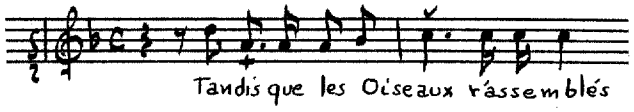
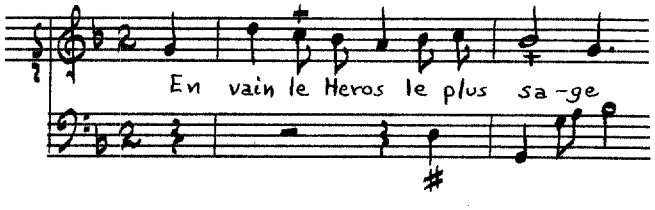


Air:



Dom Quixotte

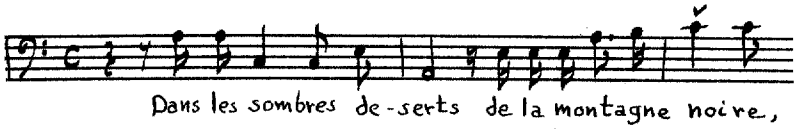
Source: BN Vm^{7} 158 (see Morin, Cantates, page 759).

Instrumentation: [Violin], solo voice (A-e') and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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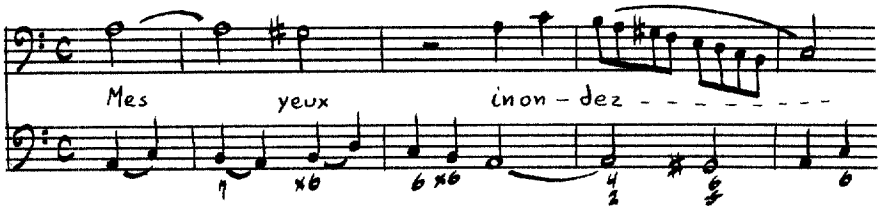

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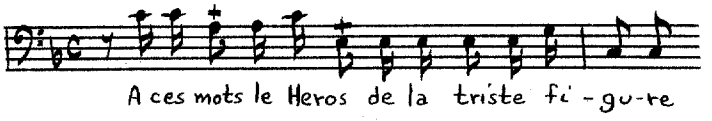

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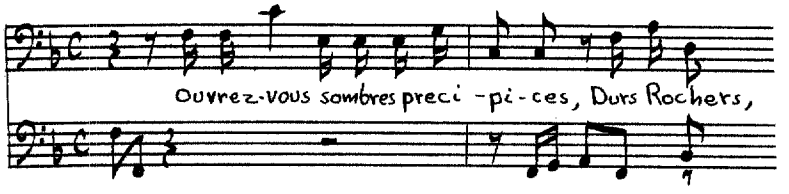
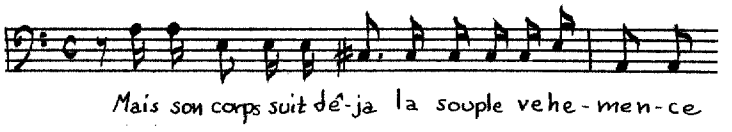
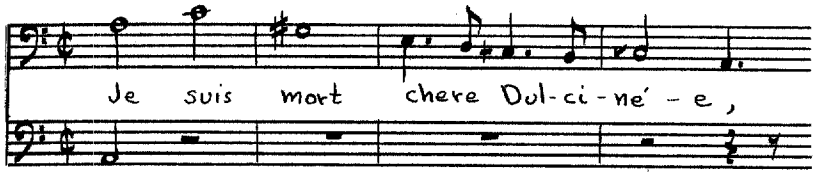


Recitative:



[Air]: 

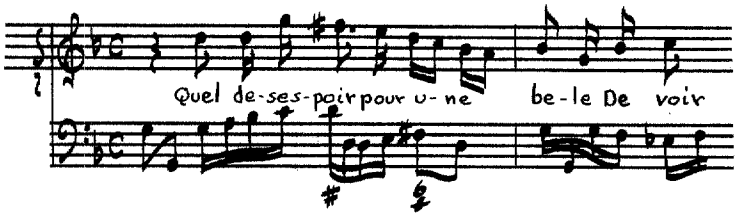
Psiché et sa seurs

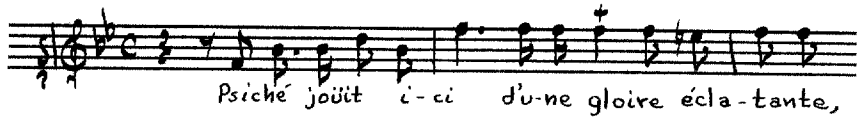
Source: BN Vm^{7} 158 (see Morin, Cantates, page 759).

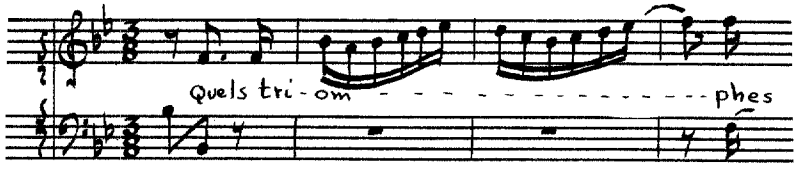
Instrumentation: Voices (f'-g", c'-g" and d'-a^{b}") and figured bass.

Text: **Author unknown.**

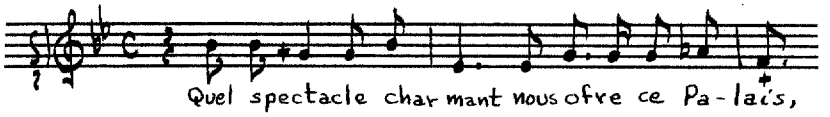
Themes:

[Air]: 

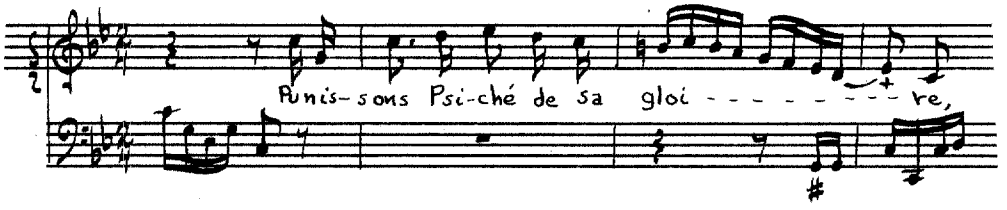
[Recitative]: 

Air: 

[Recitative]:



Air:



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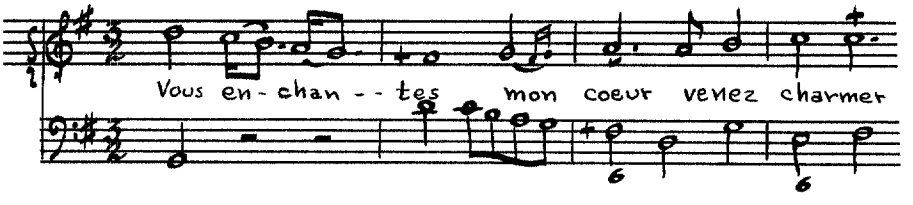

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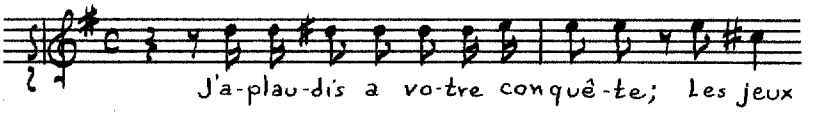
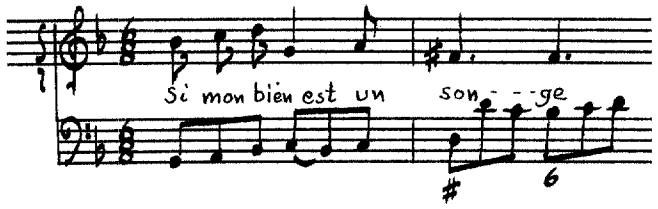
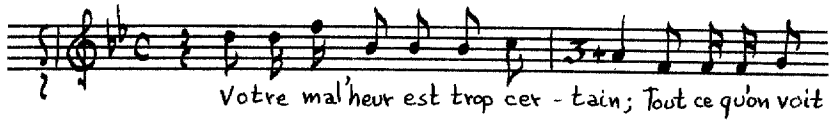


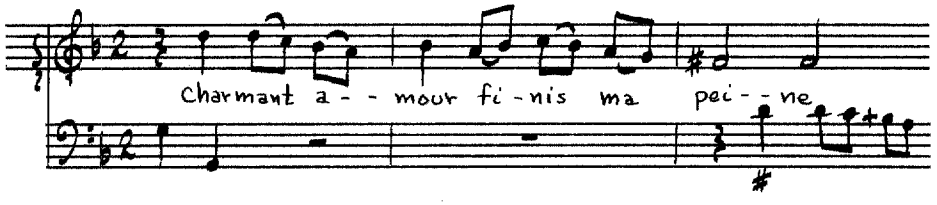
Air:



Recitative:



Trio:



Mouret, Jean-Joseph

(1682-1738)

The son of a silk merchant, Mouret was given a good musical education in his native town of Avignon. Because he showed a decided talent for music, he was sent to Paris in 1707. Possesed with a natural wit and ease of manner, Mouret quickly became popular, and before long entered the service of the Duchess du Maine (1676-1753).[178] At that court, he composed several divertissements for the magnificent festivals

[178]Renée Viollier, Jean-Joseph Mouret (Paris, 1950), p. 18.

which were known under the name of Les Nuits de Sceaux. In 1714, he was named conductor of the orchestra of the Opera, and in 1716, he was named as composer for the Comédie-Italienne. He was appointed musical director of the Concert spirituel in 1728, and remained in that position until the Académie Royale took over the concerts in 1734. An ordinary musician of the King, Mouret directed numerous divertissements at a festival organized by the Duke d'Orléans (1674-1723) in honor of the coronation of his nephew, Louis XV (1710-1724), in 1722.[179] After 1736, he had several financial reverses and died insane at Charenton.[180]

Andromede et Persée

Source: Cons. [H.806, CANTATES/ FRANÇOISES./ A voix seule/ avec Simphonie./ PAR M^R. MOURET/ Musicien de la Chambre du Roy./ LIVRE PREMIER./ Gravées Par Mlle. Loüise Roussel/ le prix en blanc 8.^tt / SE VEND A PARIS,/ Chez {L'Auteur, Place du Palais Royal./ Le S^r. Boivin, Rue" S^t. Honoré à la Règle D'or./ Le S^r. Le Clerc, Rue" du Roule à la Croix D'or./ Avec Privilege du Roy.

Instrumentation: Violins, solo voice (d'-a") and figured bass.

Text: **Author unknown.**

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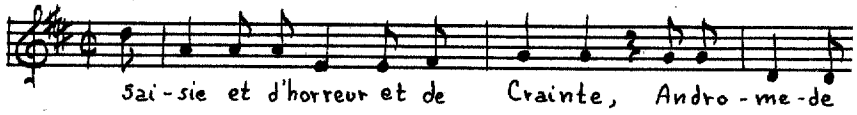
[179] Ibid., p. 27.

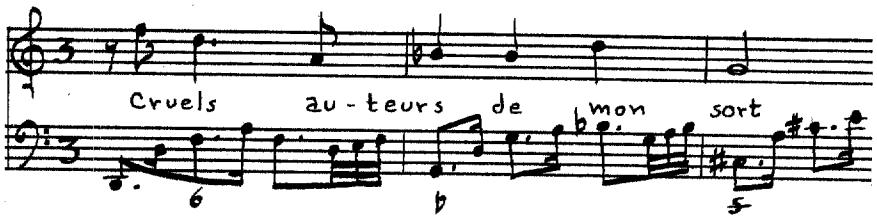
[180] François-Joseph Fétis, "Mouret (Jean-Joseph)," Biographie Universelle, 2nd ed., VI (Paris, 1873), 219.

Themes:

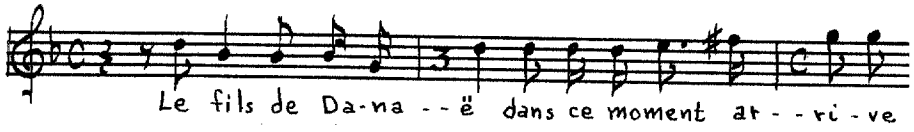
[Recitative]:



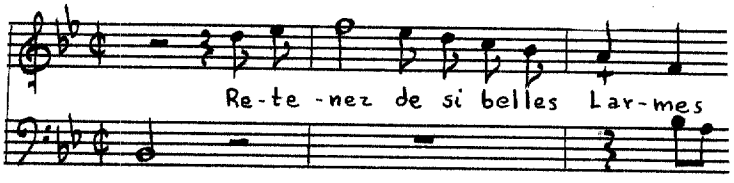
[Air]:



Recitative:



Air:



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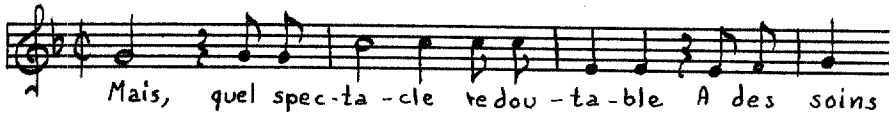
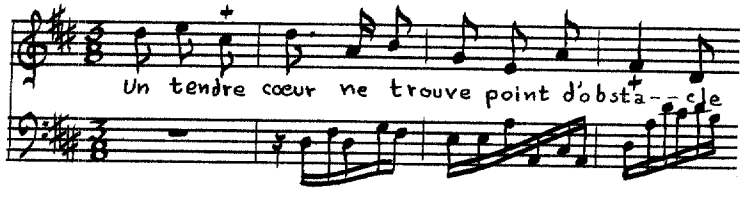


[Air]:



L'Absence

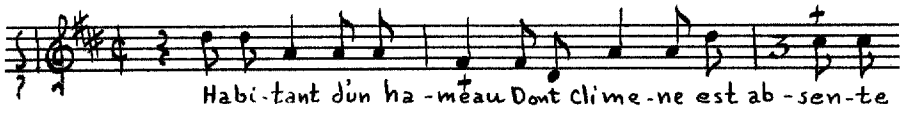
Source: Cons. [H.806 (see Mouret, Book I, page 768).

Instrumentation: Violins or flutes, bass viol or violoncello, solo voice (d'-a") and figured bass.

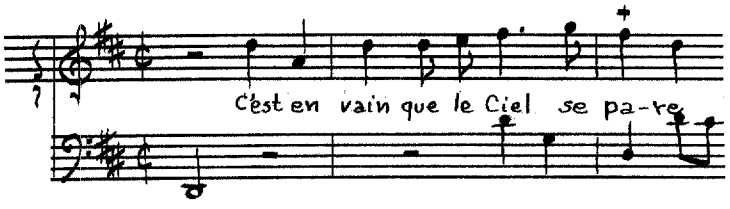
Text: **Author unknown.**

Themes:

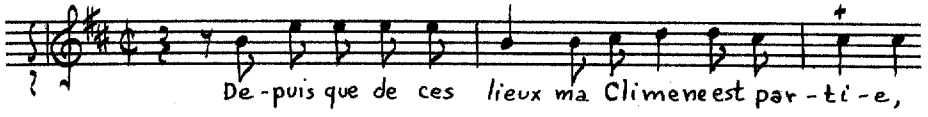
Recitative:



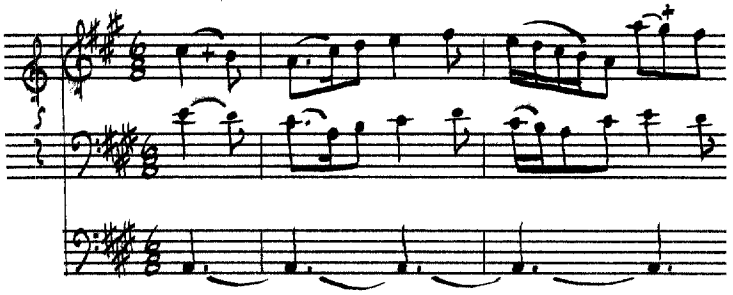
[Air]:



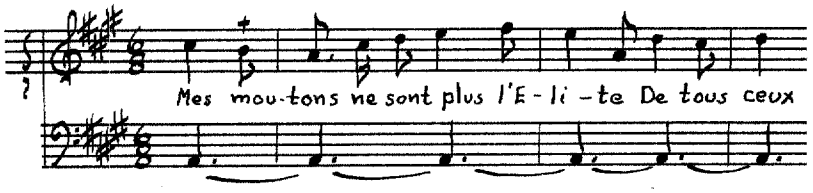
Recitative:



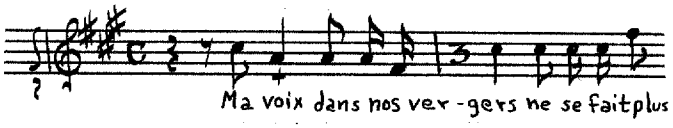
Musette:



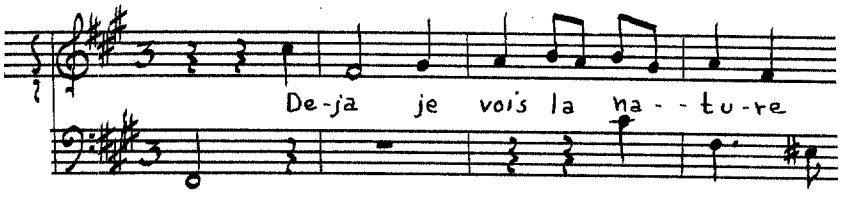
Air:



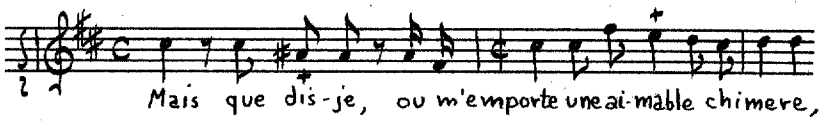
Recitative:



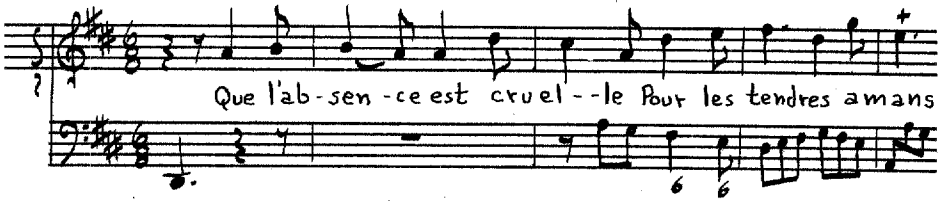
[Air]:



Recitative:



[Air]:



La Naissance du Bal

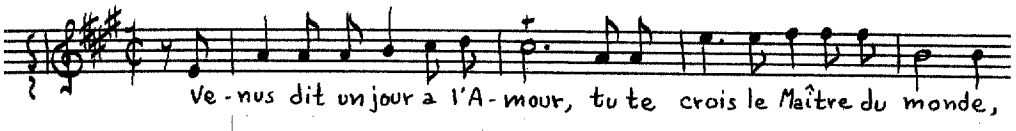
Source: Cons. [H.806 (see Mouret, Book I, page 768).

Instrumentation: Violins, solo voice (e'-a") and figured bass.

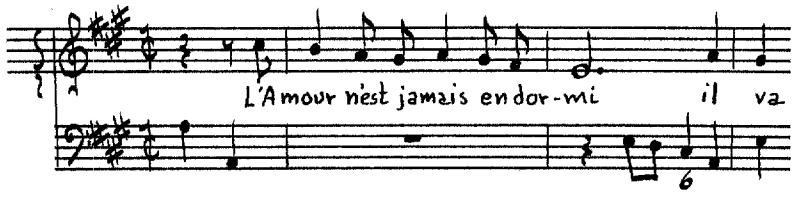
Text: **Author unknown.**

Themes:

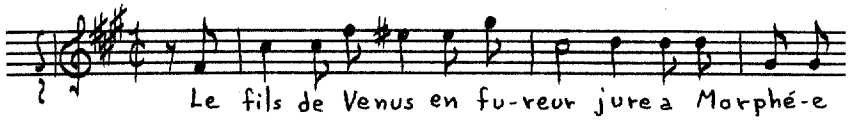
Recitative:



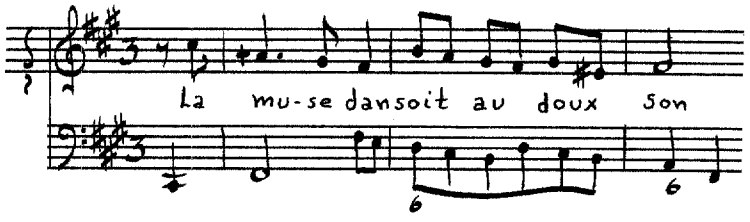
[Air]:



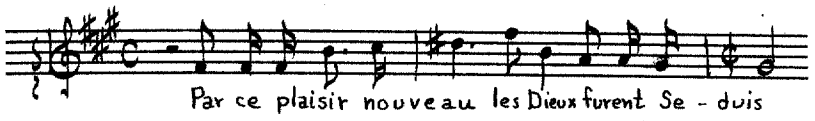
Recitative:



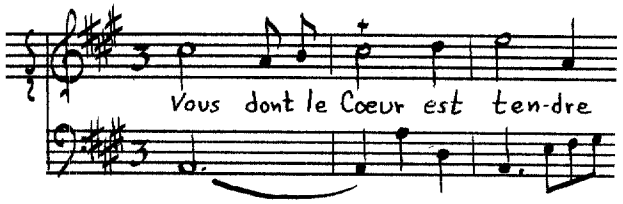
[Air]:



Recitative:



[Air]:



L'Heureux Hazard

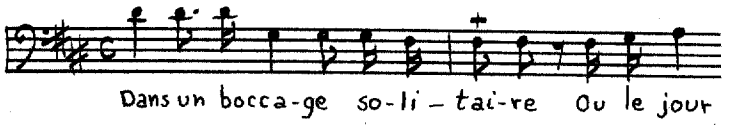
Source: Cons. [H.806 (see Mouret, Book I, page 768).

Instrumentation: Flute, violins, solo voice ($F^{\#}$-e') and figured bass.

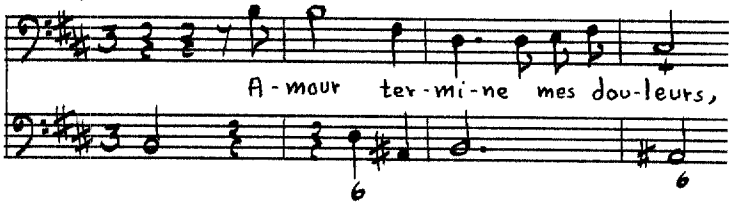
Text: **Author unknown.**

Themes:

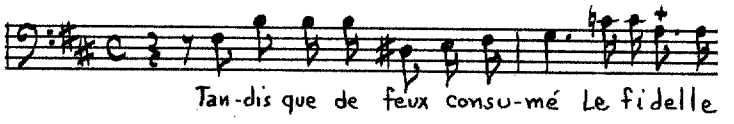
[Recitative]:



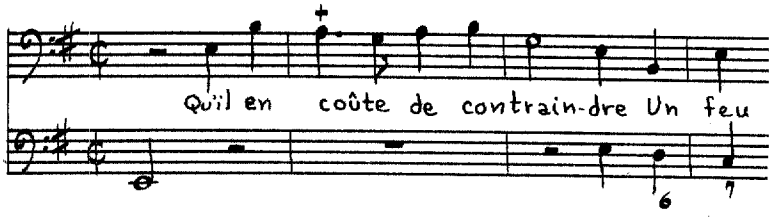
[Air]:



Recitative:



[Air]:



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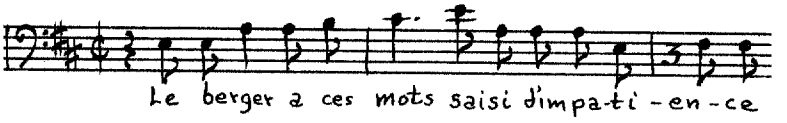
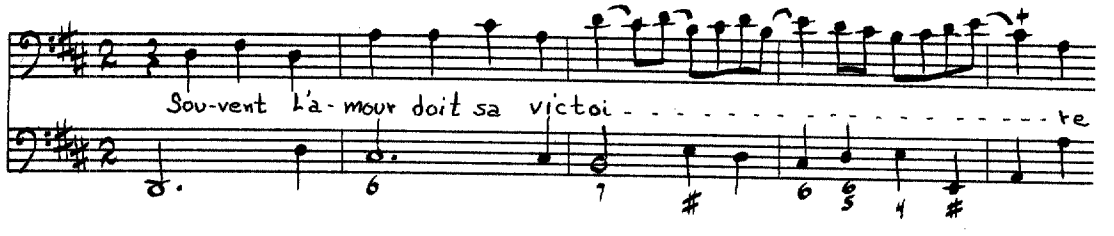


[Air]:



Monsieur N . . . .

Very little is known about Mr. N . . . . but in the dedication to L'etrenne d'Iris, he identifies himself as a student of Février (q.v.). The Library of Congress holds a copy of this work on which the name "Jean-Jacques Naudot?" has been written in ink. This attribution is extremely doubtful because the cantata was presented as a first work and Naudot had published ten years earlier.[181]

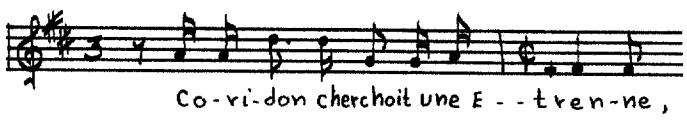
L'etrenne d'Iris

Source: LC M1613.N22E6 Case, L'ETRENNE D'IRIS,/ CANTATE/ ANACREONTIQUE,/ A Voix seule, & Accompagnement de FLUTE ou de VIOLON,/ MISE EN MUSIQUE/ Par Monsieur N . . . ./ Prix 24. sols./ [Jean-Jacques Naudot?][182] DE L'IMPRIMERIE/ De J-B. Christophe Ballard, Seul Imprimeur du Roy; & de l'Academie Royale/ de Musique, à Paris, rue Saint Jean-de-Beauvais, Au Mont-Parnasse./ M.DCCXXXVI./ AVEC PRIVILEGE DU ROI.

Instrumentation: Violins, solo voice (d'-g") and figured bass.

Text: Author unknown.

Themes:

Recitative: 

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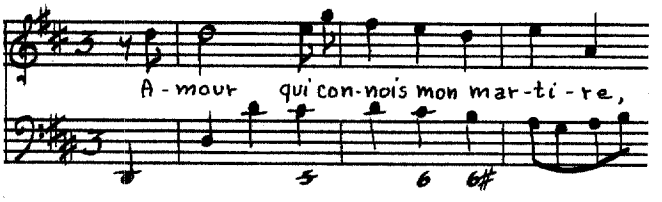
[181]Letter from Jervis Underwood, Associate Professor of Music, Southeast Missouri State College, Cape Girardeau, Missouri, June 29, 1969.

[182]In ink by hand.

Air:



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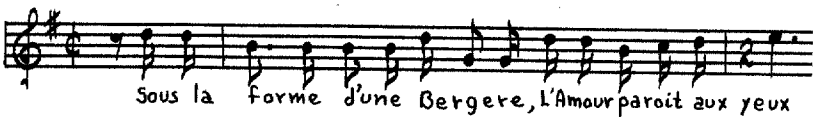
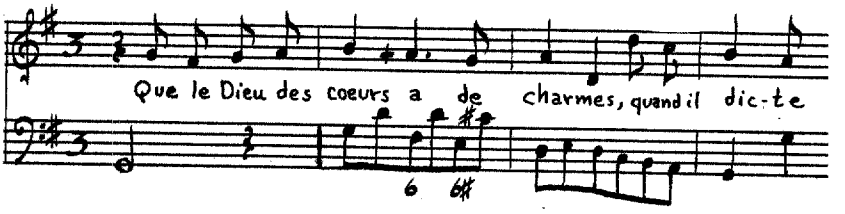
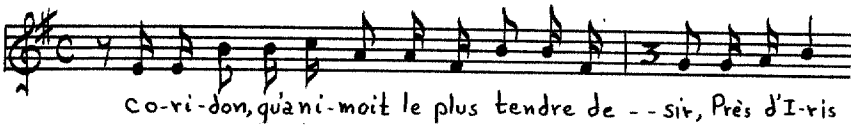


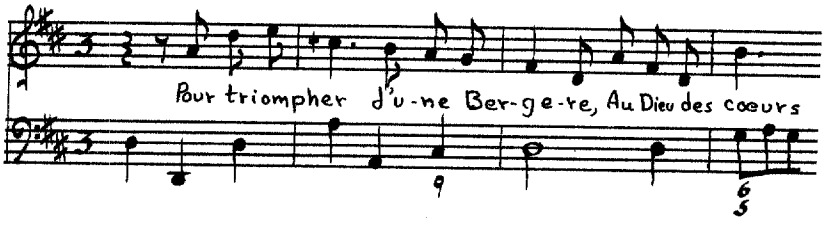
Air:



Recitative:



Air:



Néron, Louis

(Late 17th century--before 1732)

Néron was a teacher of keyboard instruments in Paris around 1716 (see the frontispieces of the cantatas below). He was well-known as an organist and helped decide between Corrette, Toutain and Thomelin in an organ contest at Sainte-Marie-Magdeleine.[183] Besides the two cantatas, Néron left several airs in various collections.[184]

Le Papillon

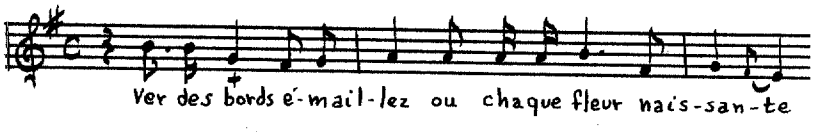
Source: BN Vm^{7} 233, LE PAPILLON/ CANTATE/ a voix seule,/ Sans Simphonie./ PAR MR NERON/ Organiste et Maitre de Clavecin./ Prix 25 s. en blanc./ SE VEND A PARIS/ Chez l'Auteur, rüe des arcis au Roy d'Espagne./ et chez le Sr Foucault, rüe St Honoré a la regle d'or./ Avec privil^{e} du Roy. 1716.

Instrumentation: Solo voice (d'-a") and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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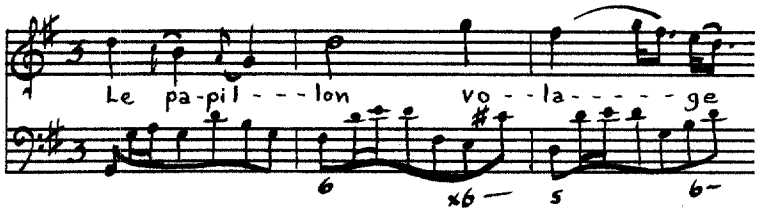
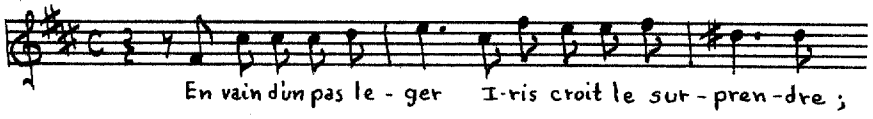
[183] Lionel de La Laurencie, L'École de violon française, I (Paris, 1922), 154.

[184] Simone Wallon, "Néron, Louis," Die Musik in Geschichte und Gegenwart, Vol. IX (Cassel and Basel, 1961), col. 1378.

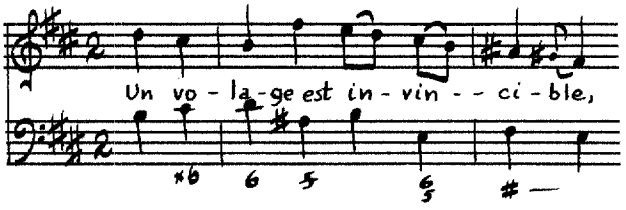
Air:



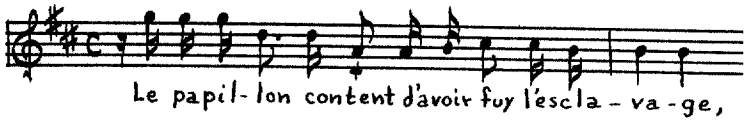
Recitative:



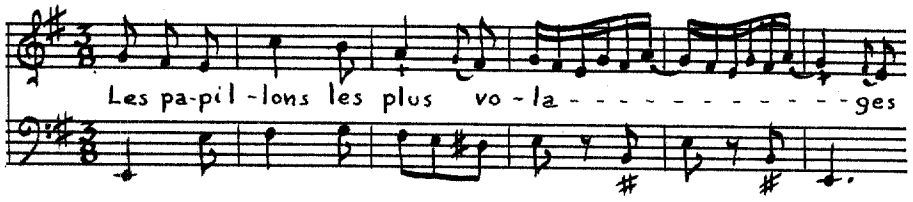
Air:



Recitative:



Air:



Les Charmes De La Voix

Source: BN Vm^{7} 234, Les Charmes De La Voix/ IIe CANTATE Nouvelle/ A Voix Seulle/ Et Simphonie./ PAR MR NERON./ ORGANISTE &/ Maître de Clavecin./ SE VEND A PARIS./ Chez l'Auteur rüe des arcis au Roy d'Espagne. Prix 30 s. en blanc./

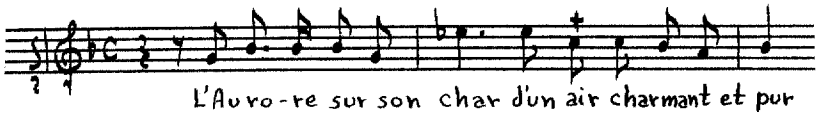
et chez le S^{r}. Foucault rüe S^{t}. Honoré a la regle ad'or./ On vend aux mêmes adresses la Iere Cantate de l'Auteur. Prix 25 s. en blanc./ Avec Privilege du Roy./ M.DCC.XVII./

Instrumentation: [Violin], solo voice (d'-a^{b}") and figured bass.

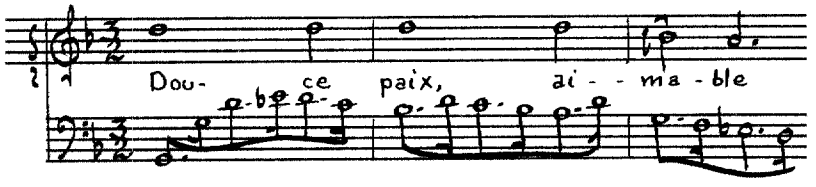
Text: **Author unknown.**

Themes:

Recitative:



Air:



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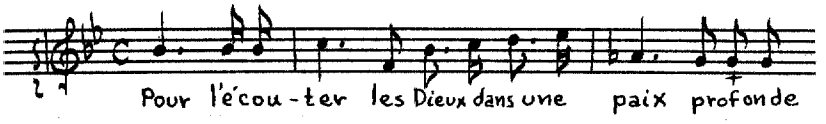
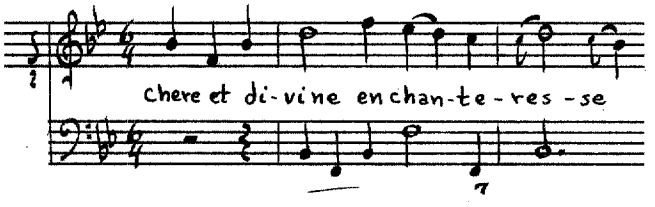
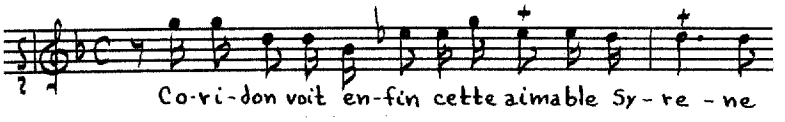
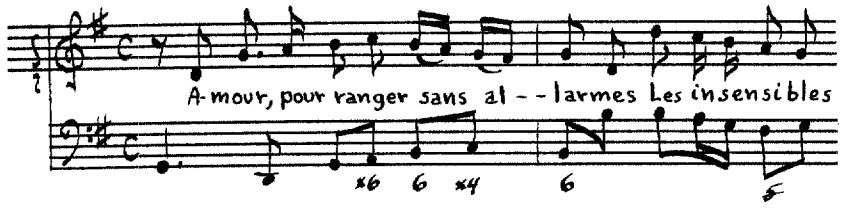


Air:



Recitative:



Air: 

Piffet le fils

Piffet, spelled variously Pifay and Pifait, is the surname of a family of violinists who were in the service of the Kings of France during the 18th century. Four members of the family were in the "Musique du Roi" in 1760, alone. It is impossible to identify Piffet le Fils other than that he was one of the four children (Marie-Pierre-Louis, Louis-François-Barthélemy, Marie-Jean-Pierre, and Pierre-Louis) of Pierre-Louis Piffet, "Sieur de Tones."[185]

L'Heureuse Convalescence[186]

Source: Ars. M.296, L'HEUREUSE/ CONVALESCENCE/ CANTATE/ A Voix Seule Et Simphonie/ DÉDIÉES/ A Trés Honorable August/ Hervey/ PAR/ MR PIFFET LE FILS/ Ordinaire des petits apartement du Roy/ Imprimé par Auguste de Lorraine Gravées par Mlle Vandome

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[185]Eugene Borrel, "Piffet," Die Musik in Geschichte und Gegenwart, Vol. X (Cassel and Basel, 1962), col. 1271. The dedication of Les Travaux d'Ulisse is signed "Piffet De Tones Fils."

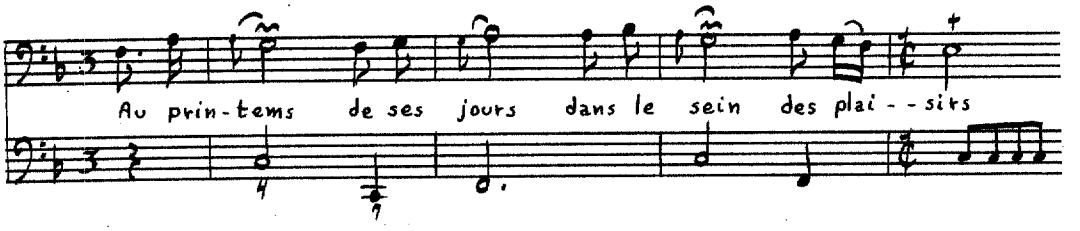
[186]Called a cantatille on the first page of the score.

Instrumentation: [Violins I and II], solo voice (B^b-f') and figured bass.

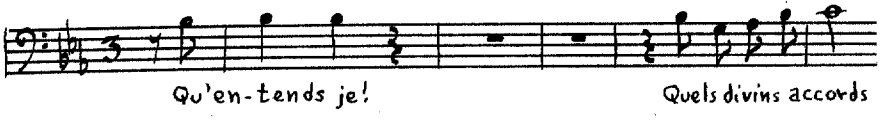
Text: **Author unknown.**

Themes:

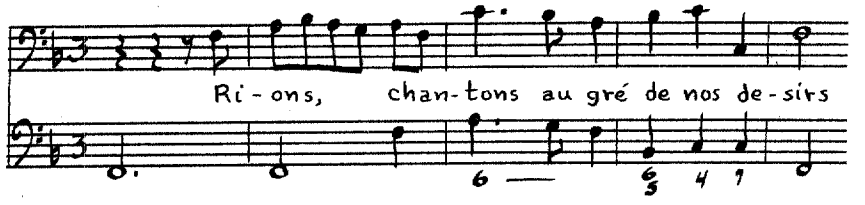
[Air]:



[Recitative]:



[Air]:



Les Travaux d'Ulisse

Source: Ars. M. 295, LES/ TRAVAUX D'ULISSE/ PREMIERE/ CANTATE/ Pour une Basse Taille/ Et Simphonie/ DÉDIÉE/ A Monseigneur Le Duc De/ La Valiere Pair De France/ PAR M.R PIFFET Fils,/ Ordinaire des Petits appartements du Roi/ Gravés par M.lle Vandome/ A PARIS/ Chez L auteur, rüe des Marais, dans la Maison, de M.elle Gansin,/ Madame Boivin, ruë S.t Honoré, à la Regle d'Or./ M.r le Clerc, ruë du Roule, à la Croix d'Or./ M.elle Castagneri, ruë des Prouvairs, à

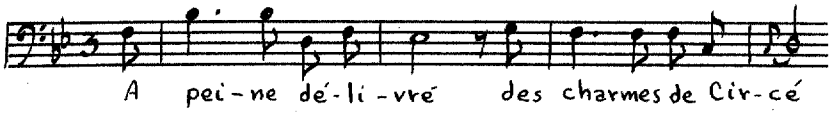
la Musique Roialle/ Avec approbation et permission./ Imprimé par Auguste de Lorraine

Instrumentation: Flute, Violins I and II, solo voice (G-$e^{b'}$) and figured bass.

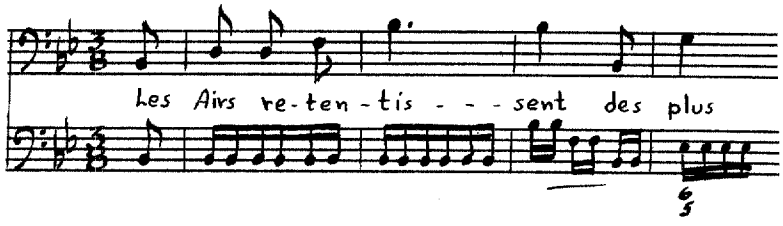
Text: **Author unknown.**

Themes:

Recitative:



[Air]:



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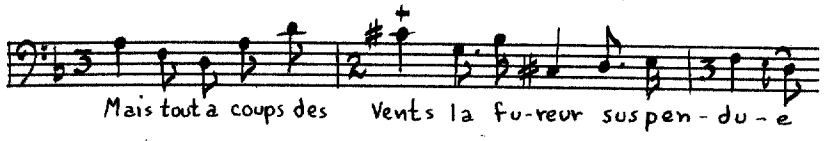

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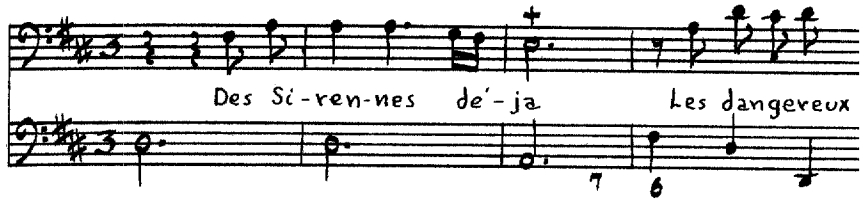

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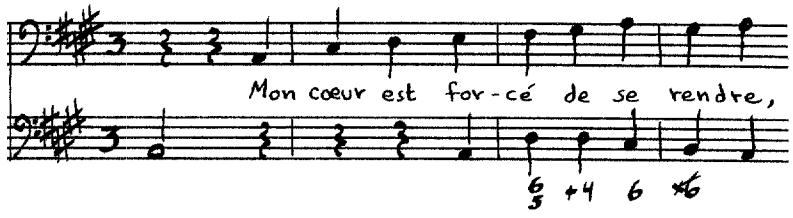

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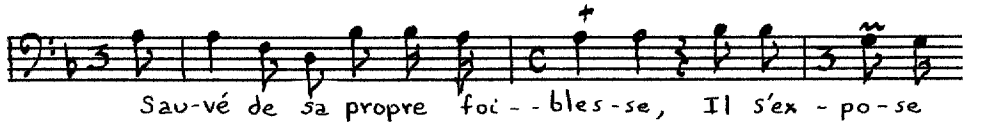

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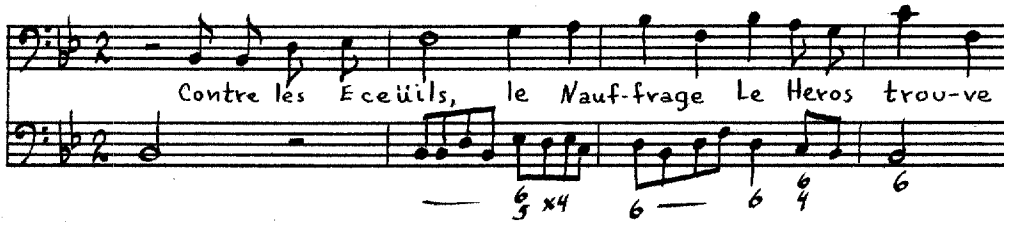


Pipereau

Pipereau is known only for his "concert in the form of a cantata," L'Isle de Délos.

L'Isle de Délos

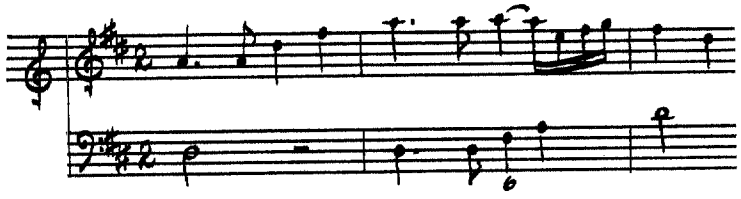
Source: BN Vm^{7} 231, L'ISLE/ DE DÉLOS,/ EN FORME DE CANTATE; Par Monsieur PIPEREAU./ Les Paroles sont de Monsieur DANCHET./ A PARIS, Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,/ ruë Saint Jean de Beauvais, au Mont Parnasse.

Instrumentation: Piccolo, flutes, violins, solo voice (c'-g") and figured bass.

Text: Mr Danchet.

Themes:

Overture:



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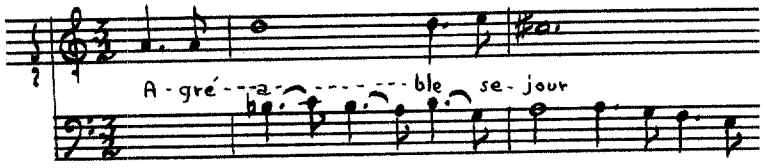
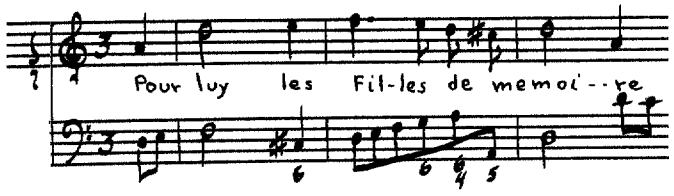
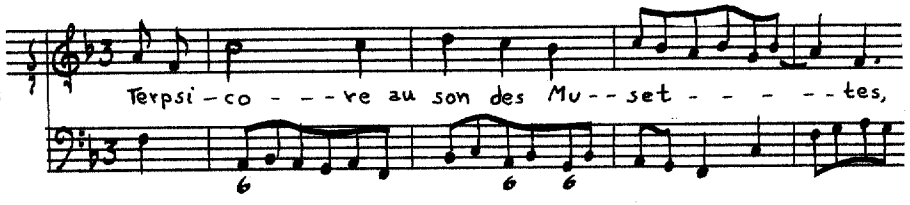


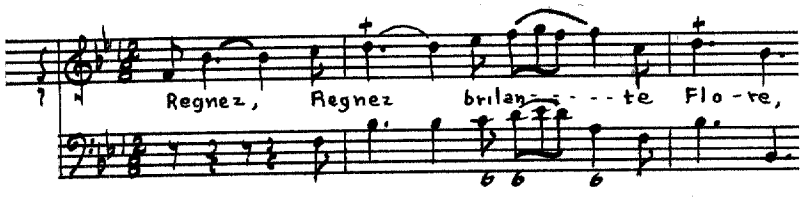
Concert:



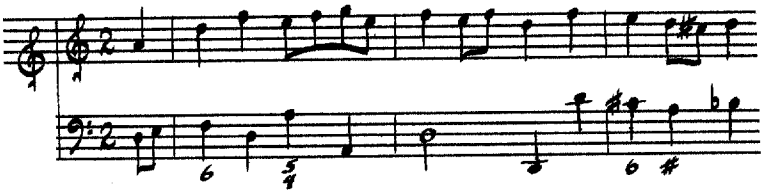
Air des Bergers:



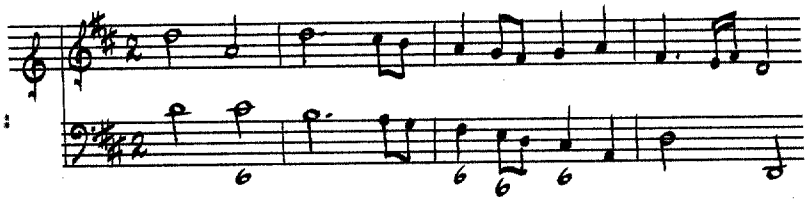
Air:



Air pour les Jardiniérs:



Air pour les Matelots:



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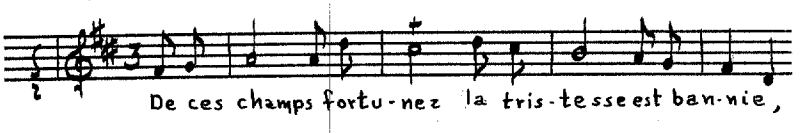

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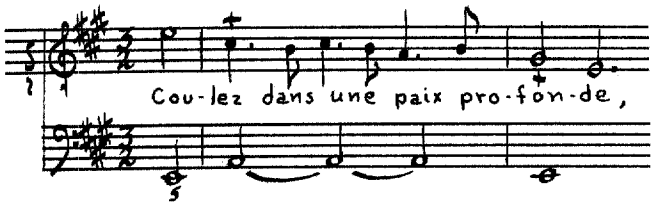
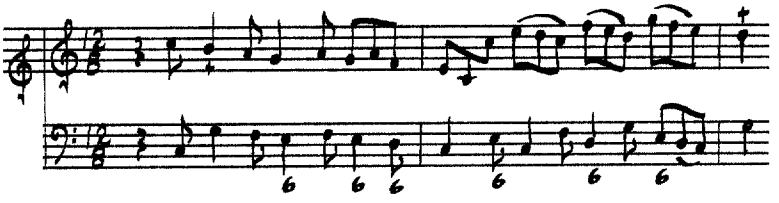


Air pour les Nyades:



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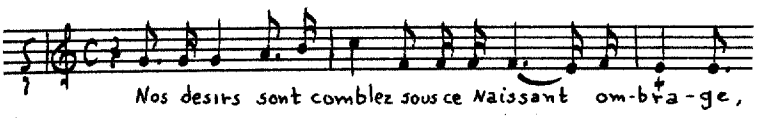
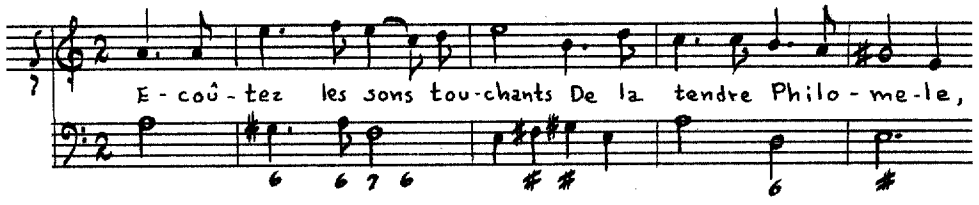


Les Oyseaux:



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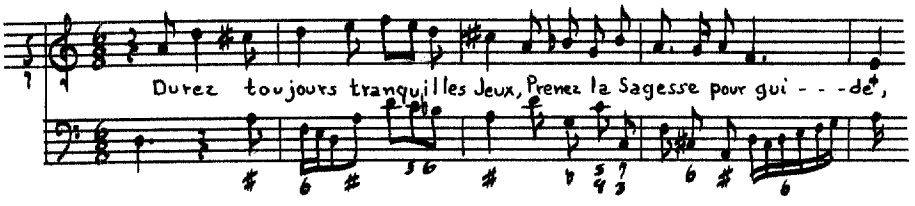
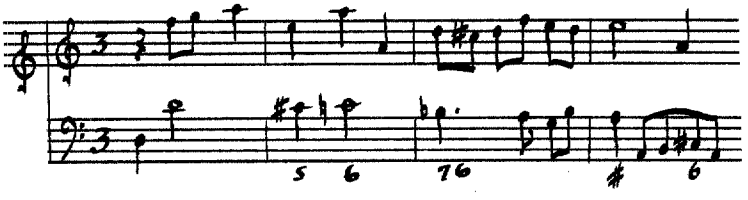


Chaconne:



Piroye, Charles

(1665-ca.1730)[187]

Piroye, an organist, served the church of the Jacobin's on rue St. Honoré from 1693 (or possibly from 1691 when d'Anglebert [1628-1691] died). In 1708, he served as the successor for a short time to Mr. Fouquet (?-1708) at the College Church, rue St. Honoré. The dedication of his

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[187]Jean Bonfils, "Piroye, Charles," Die Musik in Geschichte und Gegenwart, Vol. X (Cassel and Basel, 1962), col. 1291.

cantata, published in 1717, lists him as "former organist" of the College Church. (See the title page immediately below.) Little is known of the remainder of his life and work, and all of his pieces were published before 1717.

Le Retour d'Eurydice aux Enfers

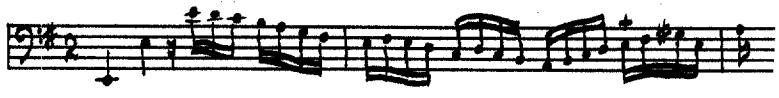
Source: BN Vm^{7} 235, LE RETOUR/ D'EURYDICE/ AUX ENFERS,/ SUITE DE LA CANTATE/ D'ORPHÉE;/ Par C. PIROYE, Maître de Musique, & ancien/ Organiste de l'Eglise Collegiale de Saint Honoré, & des Reverends Peres Jacobins./ DE L'IMPRIMERIE/ De J-B-CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique, à Paris, rue Saint Jean de Beauvais, au Mont-Parnasse,/ M.DCC.XVII./ Avec Privilege de Sa Majesté./

Instrumentation: Flageolet or piccolo, flutes, violins, solo voice (d'-a") and figured bass.

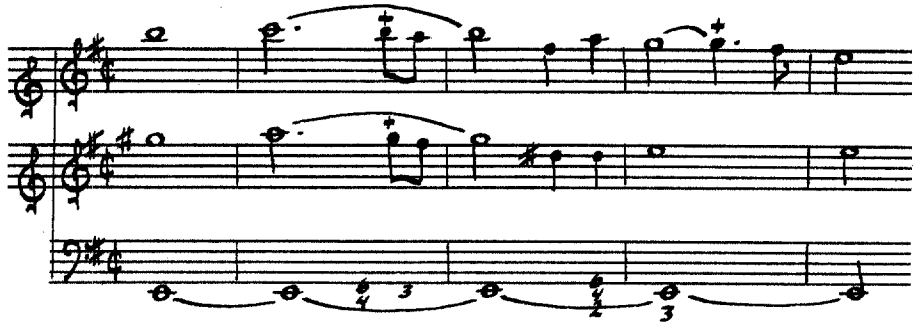
Text: **Author unknown.**

Themes:

Prelude:



Trio:



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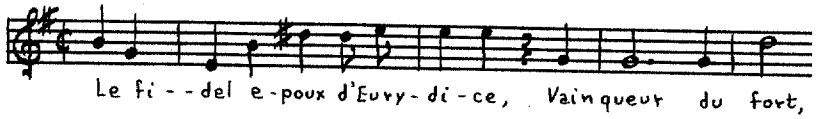

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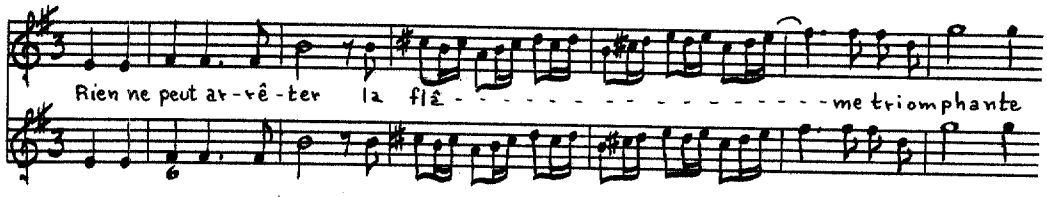

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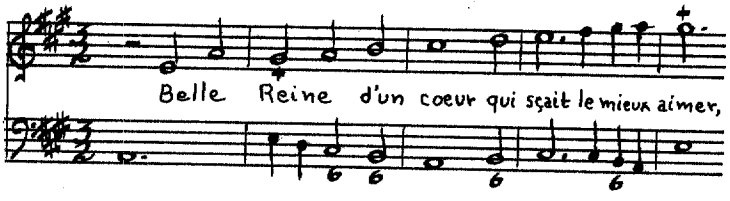

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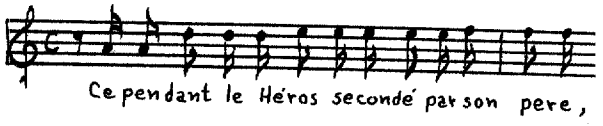

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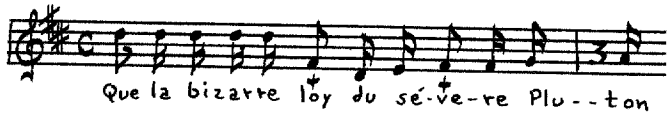
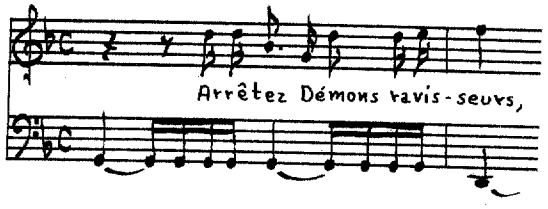


Désespoir d'Orphée:



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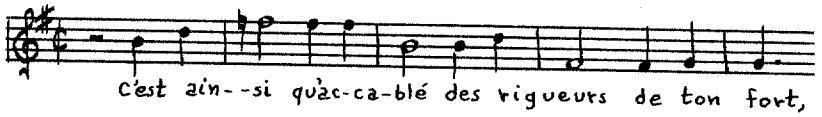

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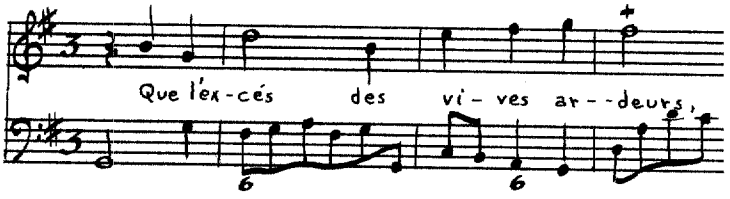
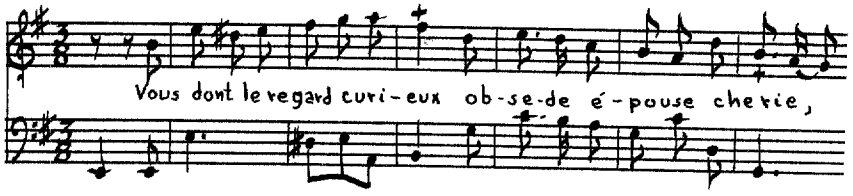


Ariette:



Rameau, Jean-Philippe

(1683-1764)

The son of an organist of Dijon, Rameau was sent by his father to Italy for training. Instead of remaining there, he returned to France within a short time. The records of his wanderings are somewhat sketchy but in 1702, he was engaged as temporary organist at the cathedral at Avignon, and in the same year he signed a six-year contract to serve as organist for the cathedral chapter of Clermont. He did not honor the full length of this agreement, and for several years he moved about accepting different organ posts. In 1722, the year he published his famous Treatise on Harmony, he was again in Clermont. Rameau arrived in Paris to stay in late 1722 or 1723. After holding several organ posts he was made director of the music of Le Riche de la Pouplinière

(1693-1762), sometime after 1731. He remained in that position until a break caused them to sever their relations in 1752. The production of the opera, Hippolyte (1733), started the battle between the Lullists and the Ramistes. Between 1733 and 1753, he wrote nearly twenty operas and ballets. The complete edition of the works of Rameau lists ten cantatas but as Girdlestone and others have pointed out, Diane et Actéon is by Boismortier[188] and la Musette, which is called doubtful by Girdlestone, is by Pierre de Lagarde.[189] Two others, Médée and l'Absence, are lost.[190]

Aquilon et Orithie

Source: BN Vm^{7} 269, CANTATES/ FRANCOISES./ A VOIX SEULE/ Avec Simphonie./ PAR/ Mr RAMEAU./ Gravées par Melle Roussel./ Le Prix est de 3.^{tt} 12^{s}/ LIVRE PREMIER./ SE VEND A PARIS./ Chez {L'AUTEUR, ruë des 2. boules aux 3 Roix./ Le Sr BOIVIN, ruë S^{t} honoré à la Régle D'or./ Le Sr LECLERC, ruë du Roule à la Croix D'or./ AVEC PRIVILEGE DU ROY.

Instrumentation: Violin, solo voice (D-d') and figured bass.

Text: Author unknown.

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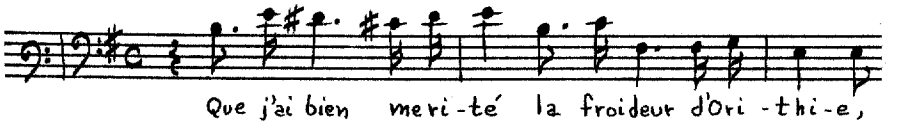
[188]See Boismortier, Actéon, page 343.

[189]See footnote 153, page 656.

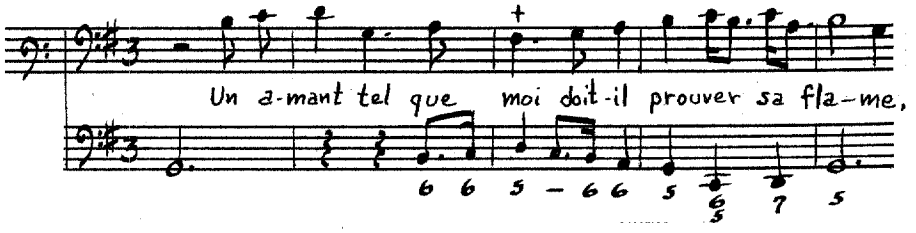
[190]Cuthbert Girdlestone, Jean-Philippe Rameau (London, 1957), p. 66.

Themes:

Recitative:



Air:



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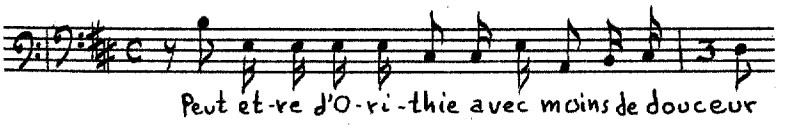

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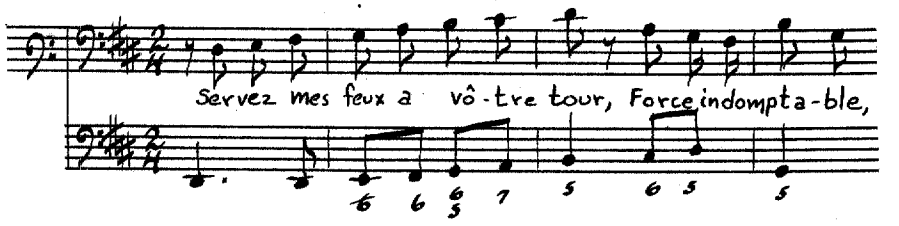

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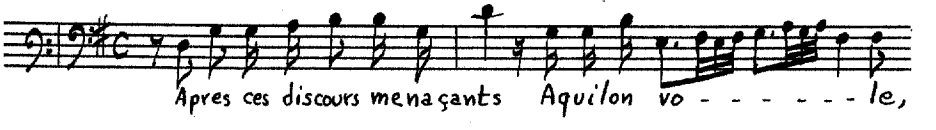


Air:

Le Berger Fidele

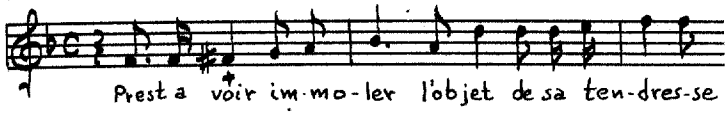
Source: BN Vm^{7} 269 (see Rameau, Book I, page 789).

Instrumentation: Violin, solo voice (e'-g") and figured bass.

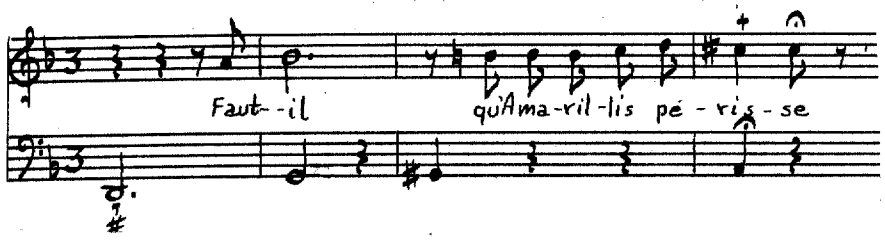
Text: **Author unknown.**

Themes:

[Recitative]:



Air Plaintif:



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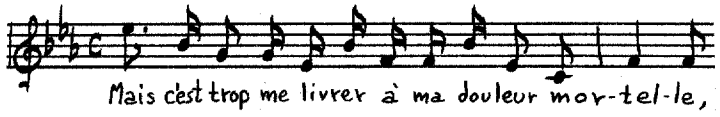
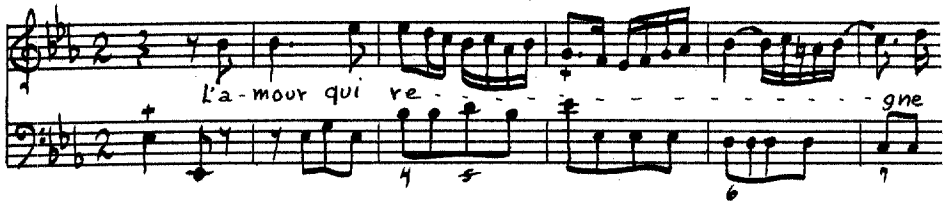


Air Gai:



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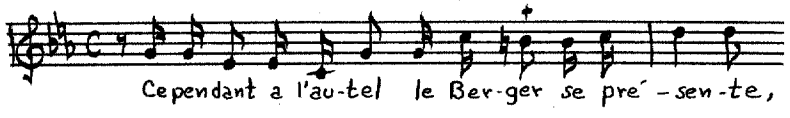
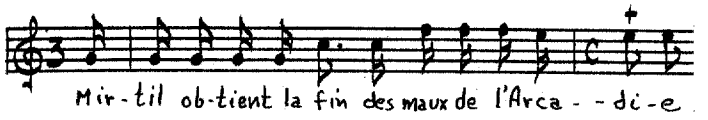
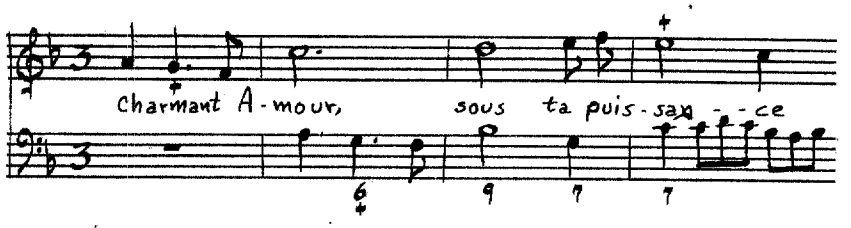


[Acc. Recitative]:



Air:



Les Amants trahis

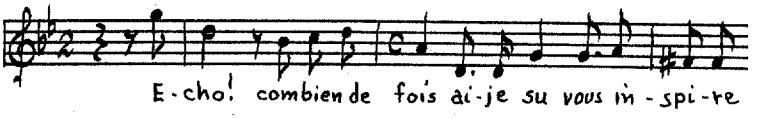
Source: BN Ms Vm^{7} 3610, Les Amants trahis/ Cantate à Deux Voix [& viole] Par Monsieur Rameau.

Instrumentation: Two voices (A-e', d'-g") and figured bass.

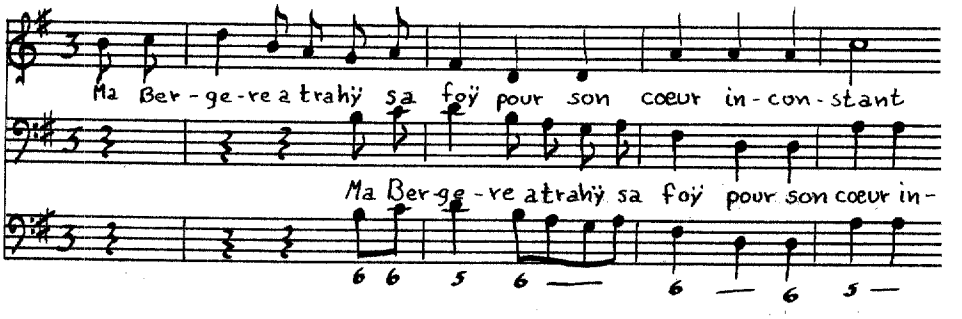
Text: **Author unknown.**

Themes:

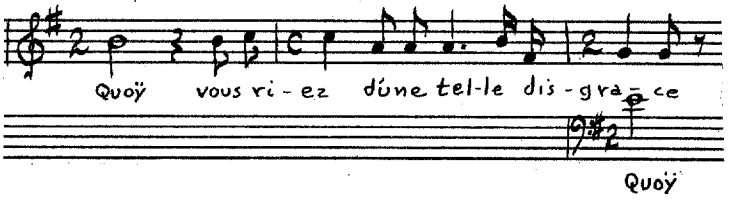
[Recitative]:



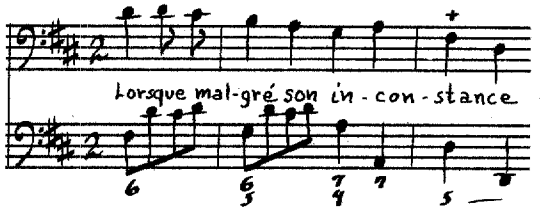
[Duo]:



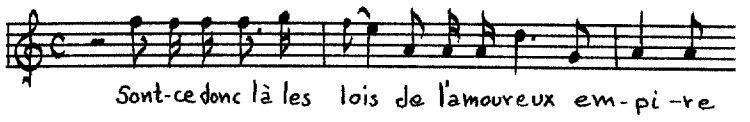
[Recitative]:



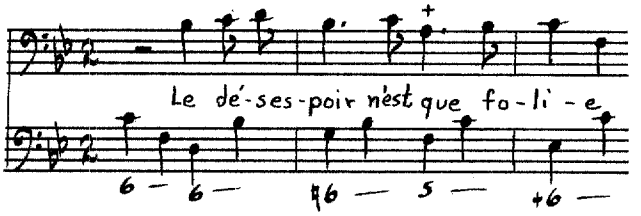
[Air]:



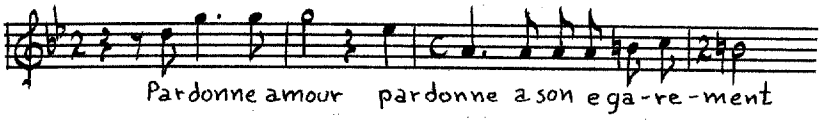
[Recitative]:



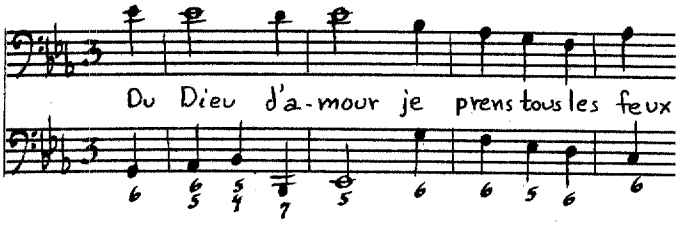
[Air]:



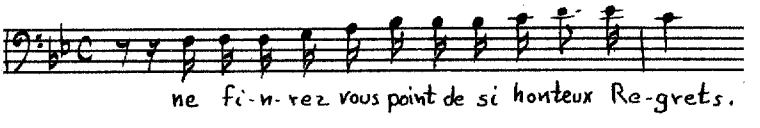
[Recitative]:



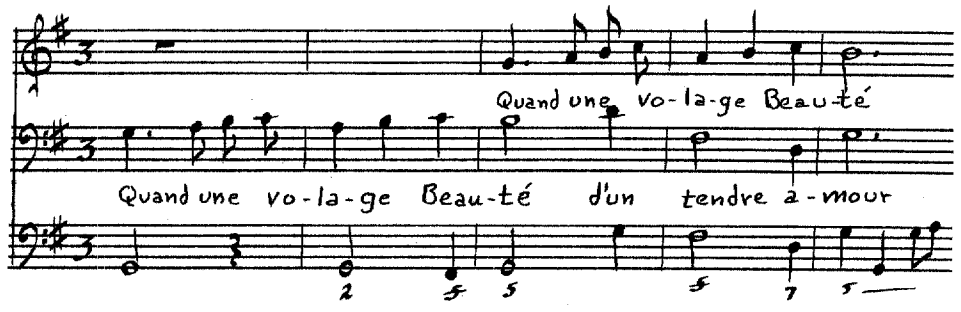
[Air]:



[Recitative]:



[Duo]:



L'Impatience

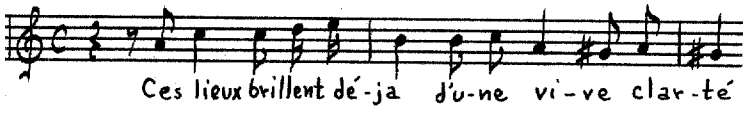
Source: BN Ms. Vm[1] 508, L'Impatience.

Instrumentation: Solo voice (e'-g") and figured bass.

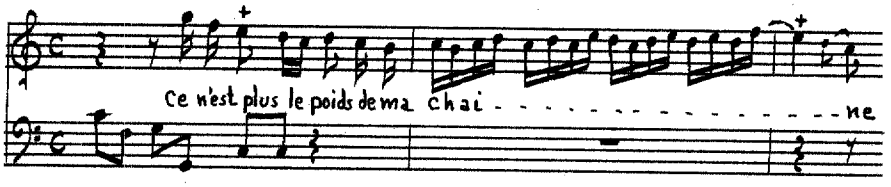
Text: **Author unknown.**

Themes:

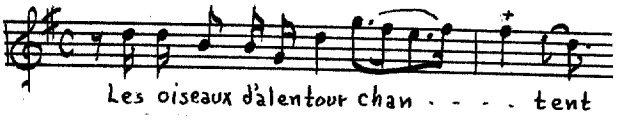
[Recitative]:



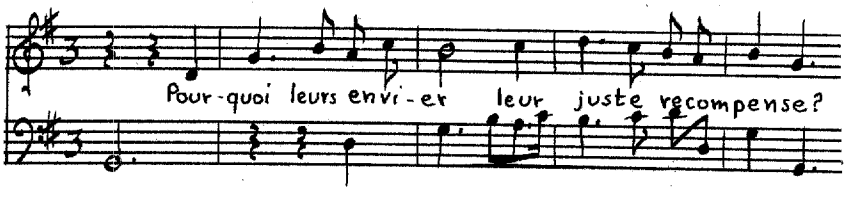
Air:

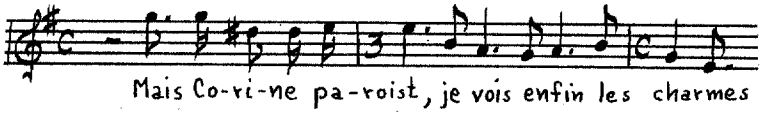


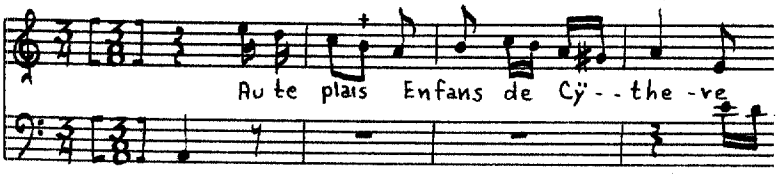
Recitative:



Air:



[Recitative]: 

Air leger: 

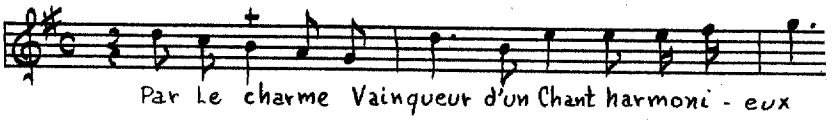
Orphee

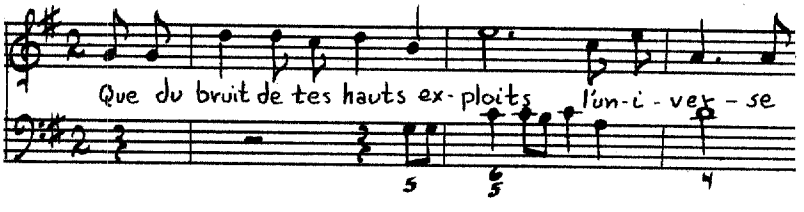
Source: BN Ms. Vm^{7} 3612, Orphee/ Cantate avec symphonie Par M^{r}. Rameau.

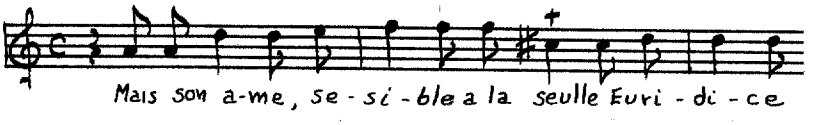
Instrumentation: [Violin], solo voice (e'-g") and figured bass.

Text: **Author unknown.**

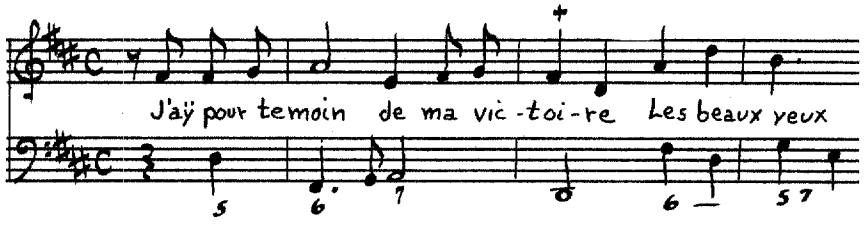
Themes:

[Recitative]: 

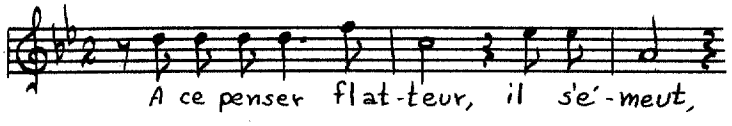
Air: 

Recitative: 

Air:

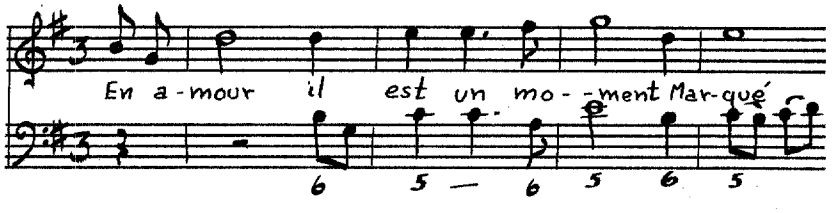


[Acc. Recitative]:



Recitative:

[Air]:



Thetis

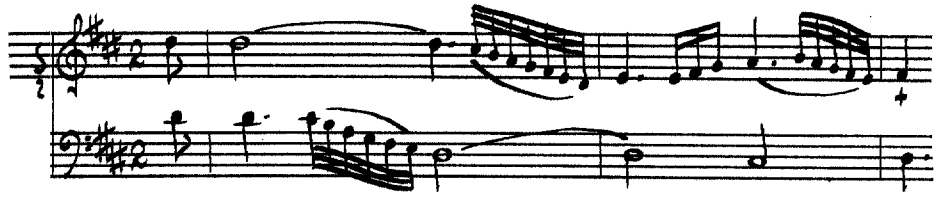
Source: BN Ms. Vm[1] 508, Thetis.

Instrumentation: Violin, solo voice (A-e') and figured bass.

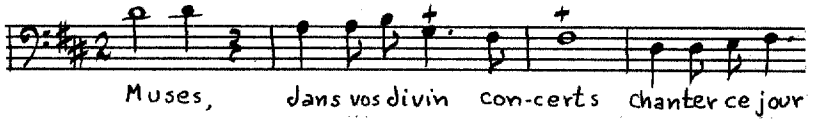
Text: **Author unknown.**

Themes:

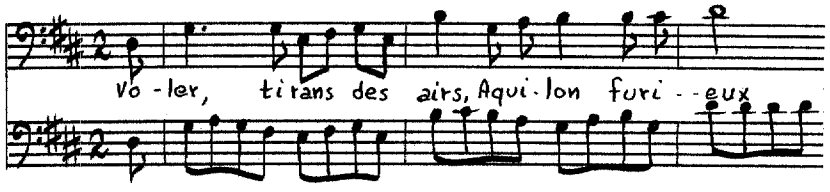
Prelude:



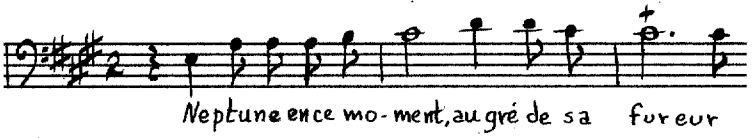
[Recitative]:



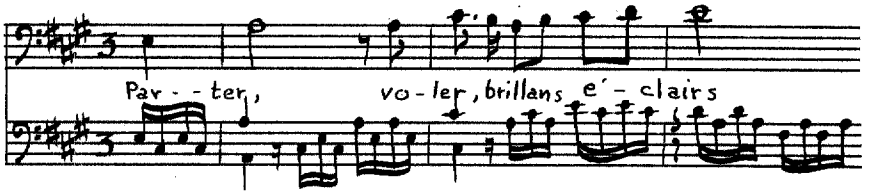
[Air]:



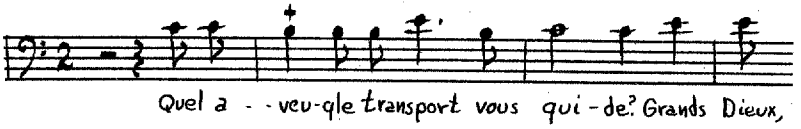
[Recitative]:

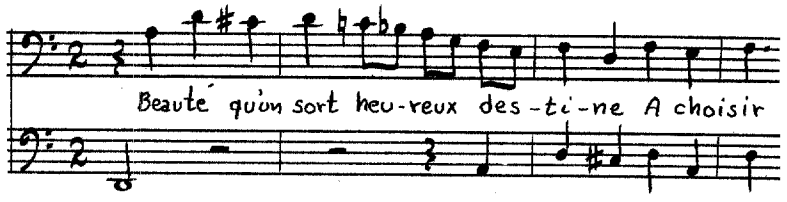


[Air]:



Recitative:



Air: 

Rébel, François

(1701-1775)

Rébel entered the orchestra of the Opera as a violinist at the age of thirteen, and in 1717, he became one of the twenty-four violons du Roi.[191] His friendship for Francoeur (1698-1787), who was also a violinist in the orchestra of the opera, caused them to collaborate on several operas. They became joint leaders of the orchestra in 1733, inspectors of the opera in 1746, and directors from 1749 to 1753, and again from 1757 until 1767, when Berton (q.v.) and Trial (q.v.) succeeded them.[192] Rébel retired a respected and admired musician after having served on the administration of the opera from 1772, until April 1, 1775.

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[191]Marie Briquet, "Rebel, François," Die Musik in Geschichte und Gegenwart, Vol. XI (Cassel and Basel, 1963), col. 86.

[192]Alfred Lowenberg, "Rébel, François," Grove's Dictionary of Music and Musicians, 5th ed., VII (London, 1954), 70.

L'Amour et Psiché

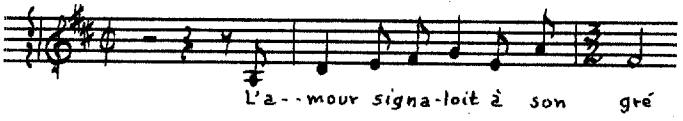
Source: Manuscript Cons. [D.12822(1), L'Amour et Psiché/ Par Mr. Rebel Le Fils/ Cantate a voix seule/ et simphonie

Instrumentation: Flutes I and II, violins I and II, solo voice (f-b') and unfigured bass.

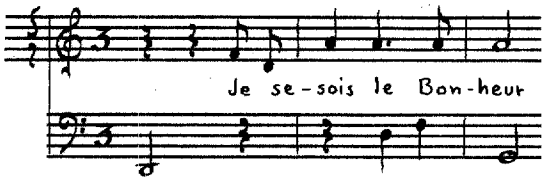
Text: **Author unknown.**

Themes:

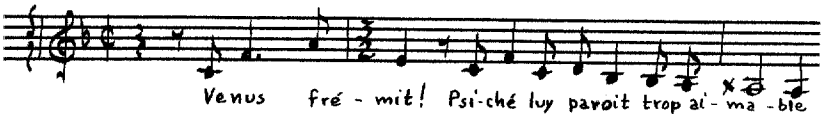
Recitative:



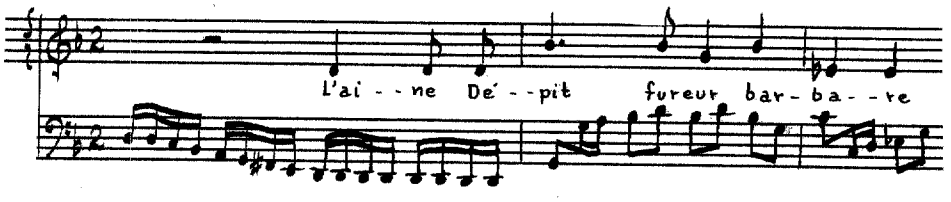
Air:



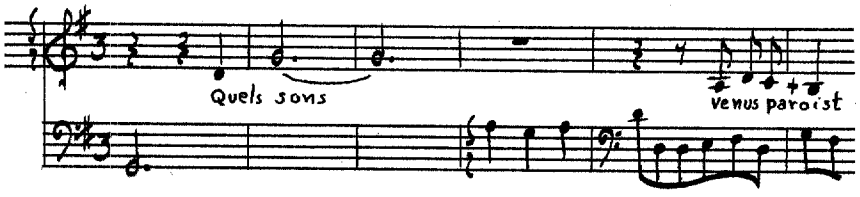
Recitative:



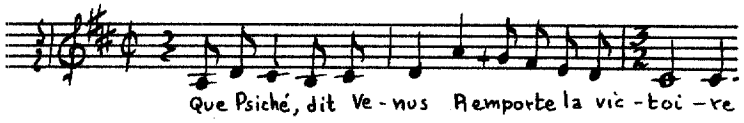
Air:



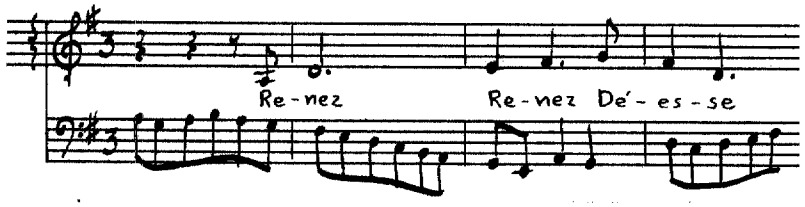
[Air]:



Recitative:



Air:



Climene

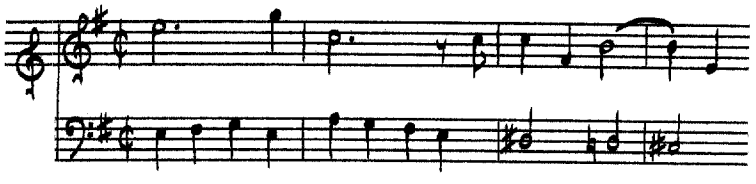
Source: Manuscript Cons. [D.12822(2), Climene Cantate/ a voix seule avec Simphonie/ [Par Mr. Rebel Le Fils][193]

Instrumentation: Violins, solo voice (e'-g") and unfigured bass.

Text: **Author unknown.**

Themes:

Prelude:



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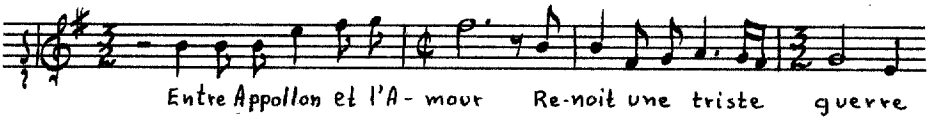
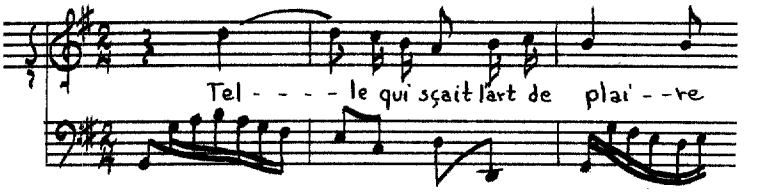
[193]The composer's name is written by a different hand.

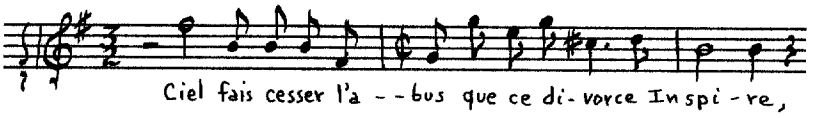
Recitative:



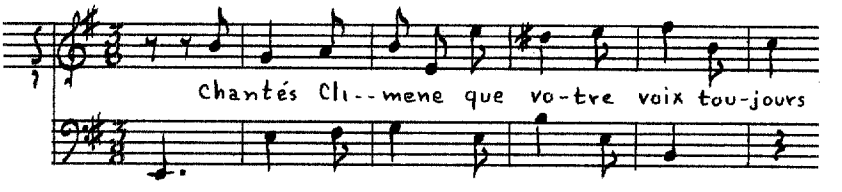
[Air]:



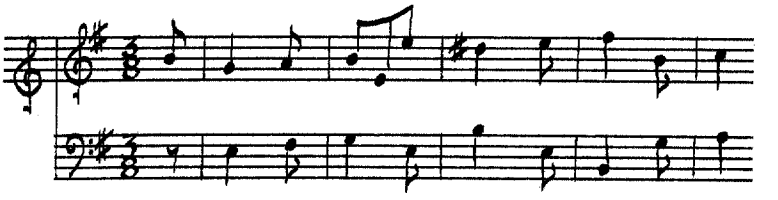
Recitative:



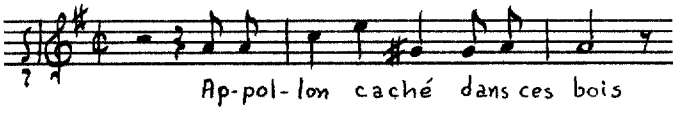
Air:



Air en Rondeau:



Recitative:



Air: Repeat Chantés Climene.

Renier, Nicolas

This composer is known only for his extant published works which include two collections of airs, a collection of airs and vaudevilles, Theseé, a tragedy in music and the cantatas.

Le Jugement de Paris

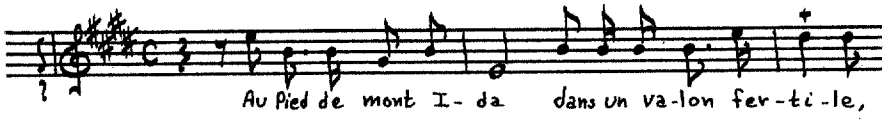
Source: BN Vm^{7} 258, CANTATES/ FRANÇOISES/ Mellées de Symphonies/ PAR/ MR RENIER/ LIVRE Ier/ Se vend a Paris./ Chez {L'Auteur faubourg St Germain Carefour S^{t}/ Benoit a l'ancienne Accademie de longpré./ Le Sieur Boivin rue St Honoré a la Regle d'Or./ Avec Privilege du Roy/ Prix en blanc 6.℔/ 1728/ Gravé par L. Hüe

Instrumentation: Viol, solo voice (d'-g") and figured bass.

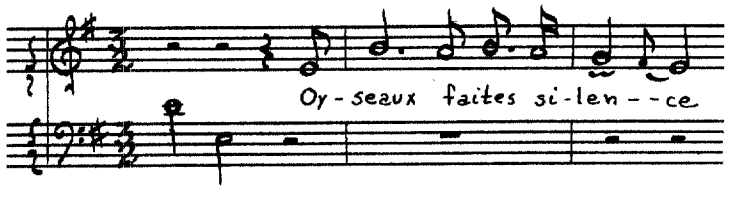
Text: **Author unknown.**

Themes:

Recitative:

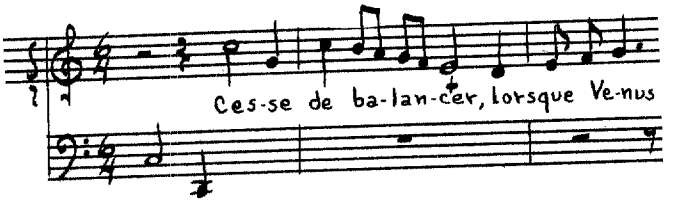


Air:



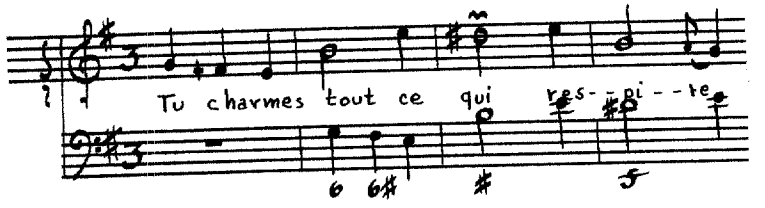
Recitative:

Air:

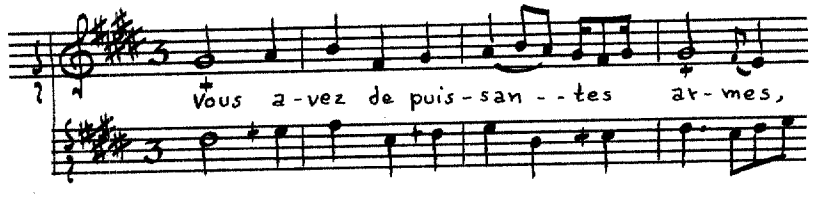


Recitative:

Air:



[Air]:



L'Indifference Punie

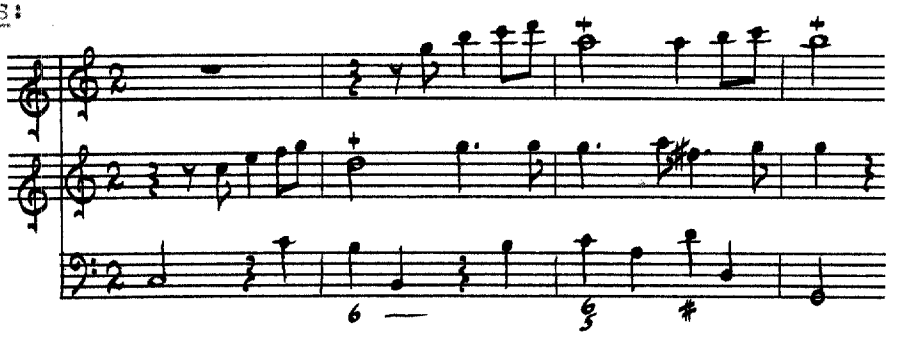
Source: BN Vm^7 258 (see Renier, Book I, page 802).

Instrumentation: Flute, solo voice (f-b') and figured bass.

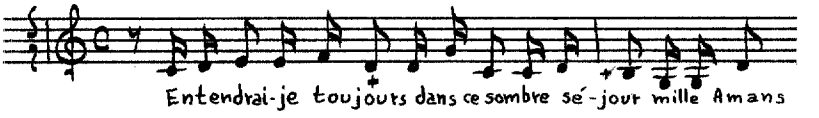
Text: **Author unknown.**

Themes:

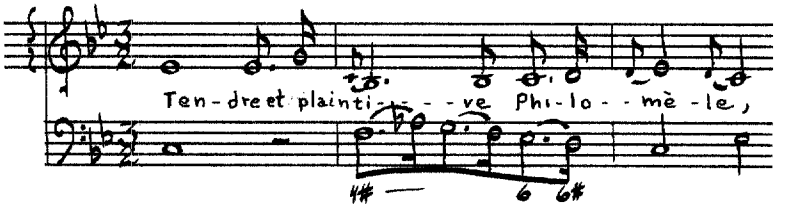
[Prelude]:



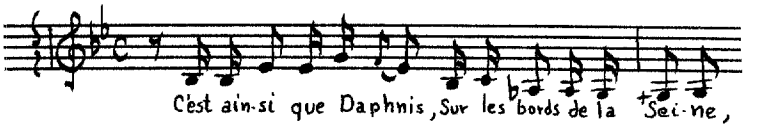
Recitative:



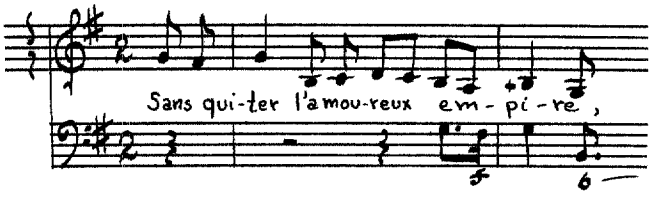
Air:



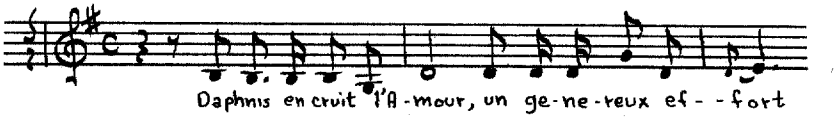
Recitative:



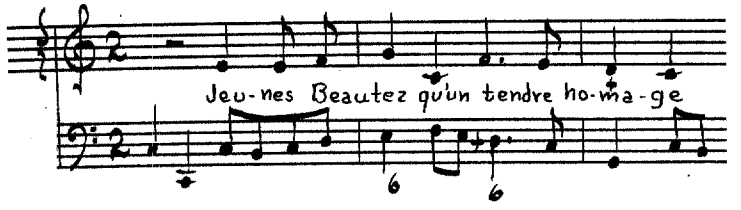
Air:



Recitative:



Air:



L'Amour Aveuglé par la Folie

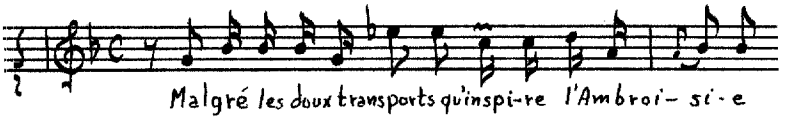
Source: BN Vm^{7} 258 (see Renier, Book I, page 802).

Instrumentation: Solo voice (c'-a") and figured bass.

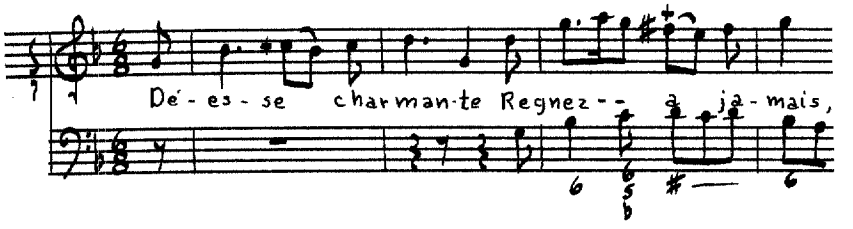
Text: **Author unknown.**

Themes:

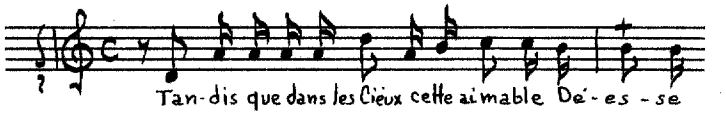
Recitative:



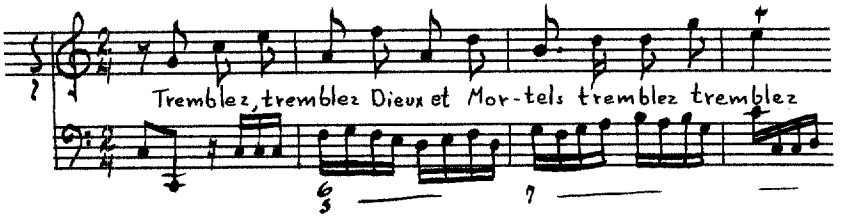
Air:



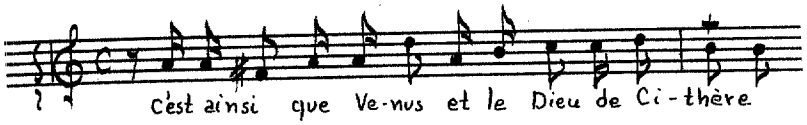
Recitative:



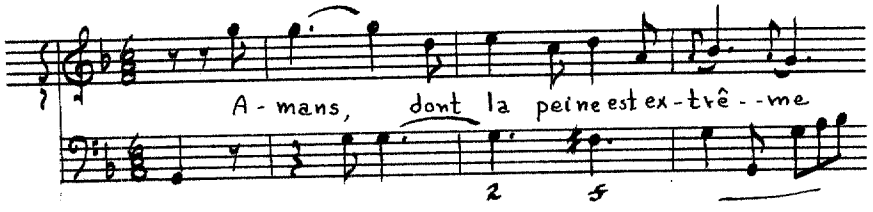
Air:



Recitative:



Air:



Ulisse Et Pénelope

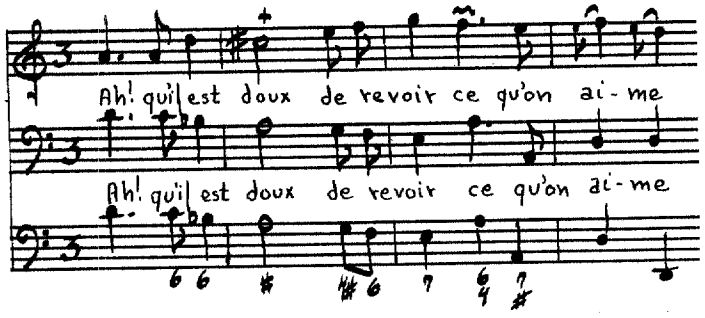
Source: BN Vm^{7} 258 (see Renier, Book I, page 802).

Instrumentation: Two voices (f'-a^{b}", G-e') and figured bass.

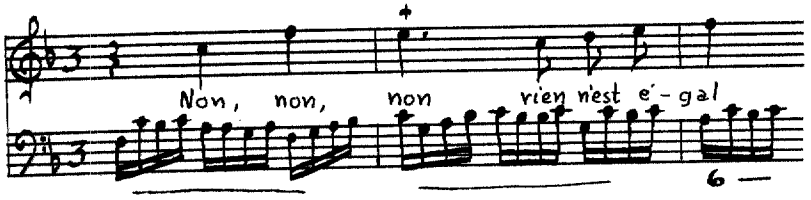
Text: **Author unknown.**

Themes:

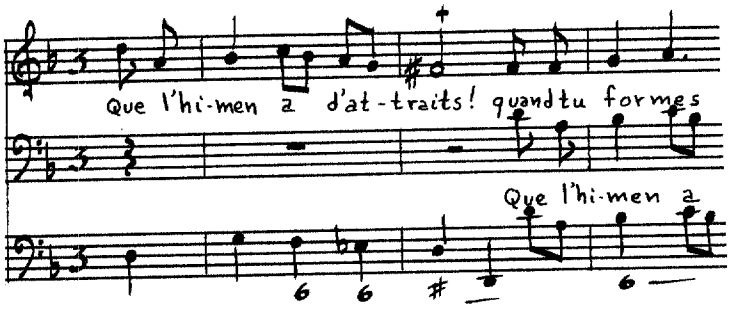
Duo:



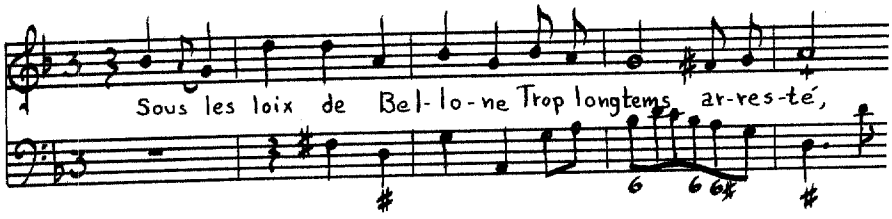
Air:



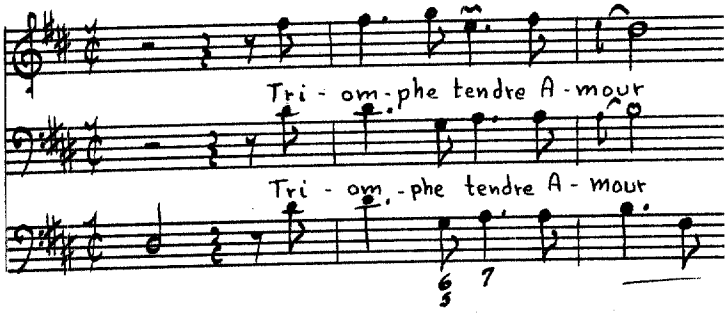
[Duo]:



Air:



[Duo]:



Sémelé

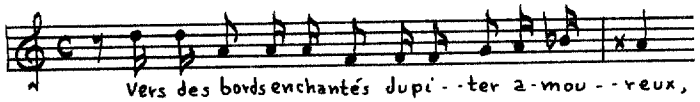
Source: Cons. [A.35139, SÉMELÉ/ CANTATE/ Avec Simphonie/ PAR M.R RENIER/ Gravé par F. du Plessy/ Le Prix 2.tt 10.s/ A PARIS/ Chés L'Auteur Ruë des Boucheries faubourg/ St Germain a l'Hôtel de Staremberg./ Le Sieur Foucault Ruë St Honoré/ proche les Charniers a la Règle d'Or./ AVEC PRIVILÈGE DU ROI. 1719/ On vend aux mêmes adresses Les Recueils d'Airs de l'Auteur.

Instrumentation: Violin, solo voice (d'-a") and figured bass (clavecin).

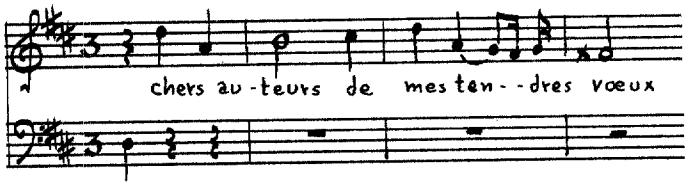
Text: Mr. de S.....

Themes:

Recitative:

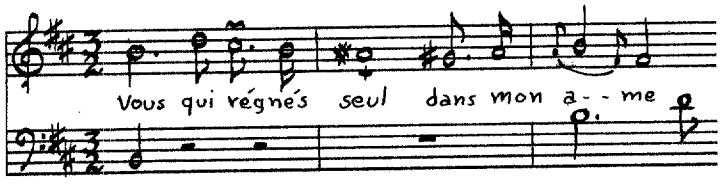


Air:

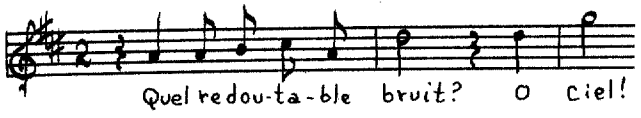


Recitative:

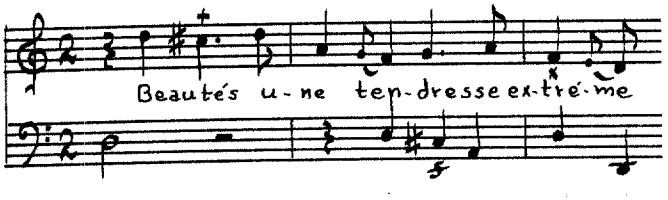
Air:



Tremblement de Terre:



Air:



Richer, André

(1714-?)

Richer became a page in the King's Musicians and studied under de Lalande (1657-1726) and Bernier (q.v.). He was later attached to the chapel of Louis XV and in that position presented many motets. His cantatas appeared in Paris around 1750.[194]

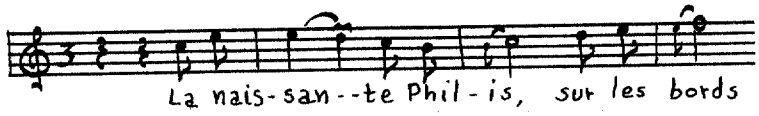
L'Amour Papillon

Source: Cons. [Rés. F.458, CANTATES/ FRANÇOISES/ AVEC SIMPHONIE,/ ET UN TRIO./ PAR MONSIEUR RICHER/ Ordinaire de La Musique de La Chapelle, Et Chambre/ du Roy. Et Maître de Musique de Son Altesse/ Serenissime Monseigneur Le Duc de Chartres./ DEDIÉES/ A MONSEIGNEUR LE DUC/ DE CHARTRES./ P.er OEUVRE/ Le Prix 6.th Gravé par Le S.r Hue M.de Lingere rue S.t Honoré Chez M.r Cannelle M.d Bonnetier atten.t le Palais Royal vis a vis le Caffe M.r Dupuis./ Madame Boivin Marchande rue S.t Honoré à la Regle d'or./ Mons.r Le Clerc Marchand rue du Roule à la Croix d'Or./ Avec Privilege Du Roy./ 1744.

Instrumentation: Two violins, two piccolos, musette or oboe, solo voice (d'-a") and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]: 

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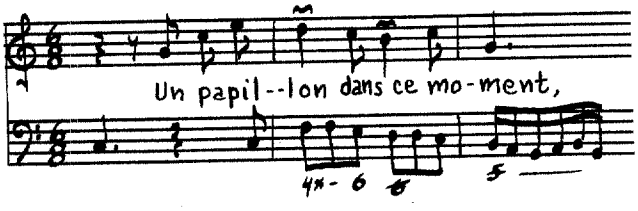
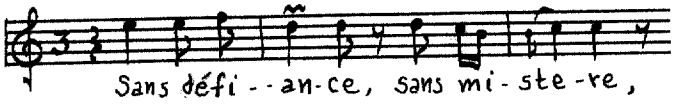
[194]François-Joseph Fétis, "Richer, André," Biographie Universelle, 2nd ed., VII (Paris, 1873), 246.

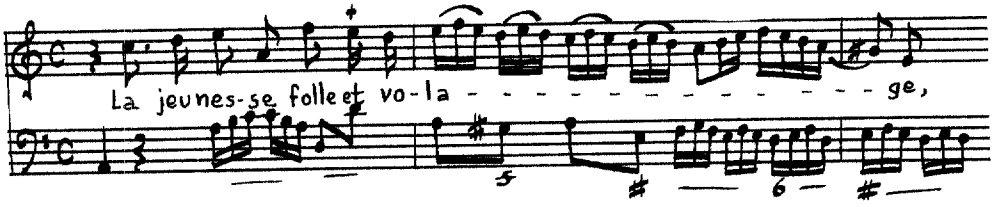
Ariette:



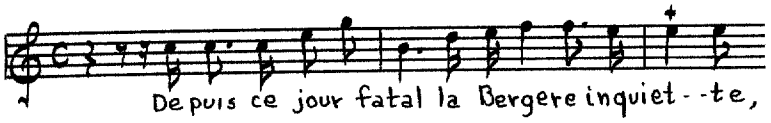
Recitative:



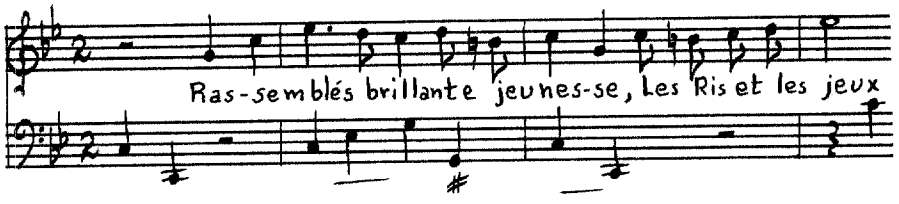
Air:



Recitative:



Ariette:



Andromède

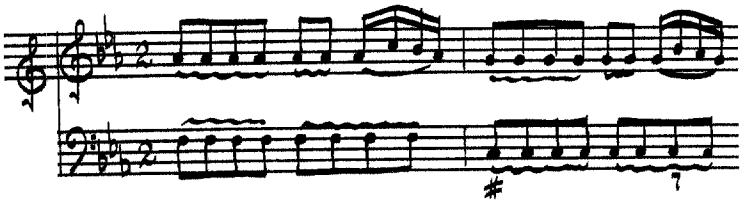
Source: Cons. [Rés. F.458 (see Richer, Book I, page 809).

Instrumentation: Flutes, violins, solo voice ($e^{b'}$-g") and figured bass.

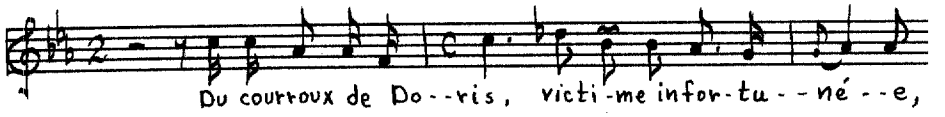
Text: **Author unknown.**

Themes:

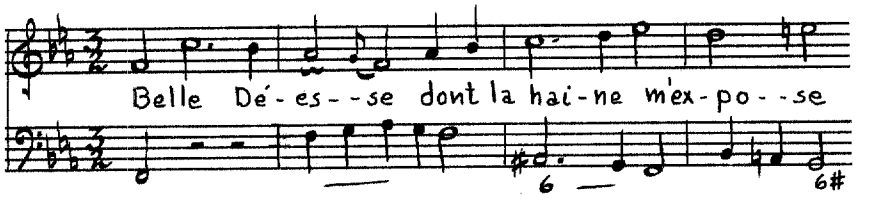
Tempeste:



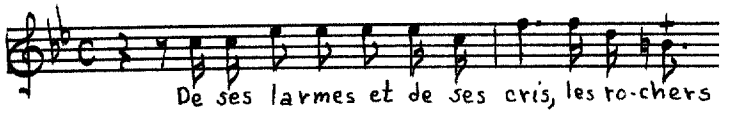
Recitative:



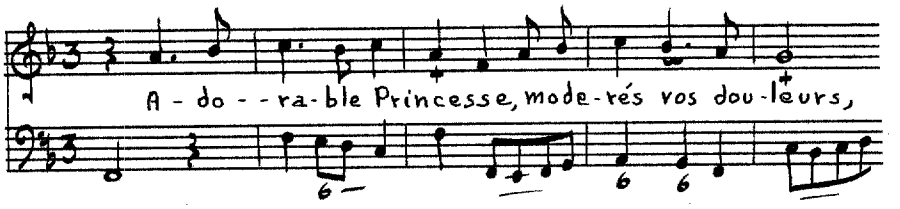
Air:



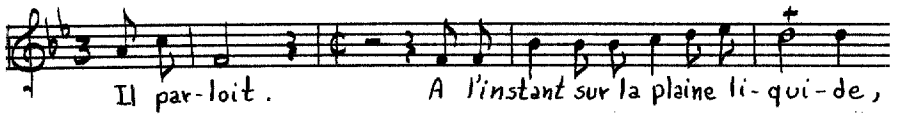
Recitative:



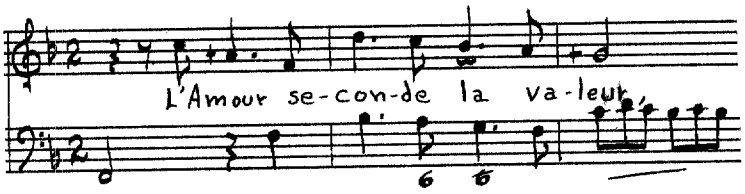
Air:



Recitative:



Ariette:



Stuck, Jean-Baptiste (Batistin)

(1680-1755)

Born in Italy of German parentage, Stuck was in the service of the Comtesse de Lemos in Naples in 1702. A short time later, he was in Paris where he became a musician in the service of the Duke of Orléans and subsequently a musician of the King's Chapel, holding both positions until his death.[195] According to Fétis, Stuck was one of the first to play the cello in the orchestra of the Opera, a fact which explains the richness of the writing found in the figured bass parts of his cantatas.[196] He published four books of cantatas in 1706, 1708, 1711 and 1714. With Morin (q.v.), Stuck is one of the first to publish works in this form and in the dedication of the first book, he explains his desire to "join the style (taste) of Italian music with French words."[197]

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[195]François Lesure, "Stuck, Jean-Baptiste," Die Musik in Geschichte und Gegenwart, Vol. XII (Cassel and Basel, 1965), col. 1634.

[196]François-Joseph Fétis, "Batistin (Jean-Baptiste Struck)," [sic], Biographie Universelle, 2nd ed., I (Paris, 1873), 269.

[197]Jean-Baptiste Stuck, "[Dedication]," to Cantates Françoises. . . (Paris, 1706).

Pourquoy plaintive Philomèle

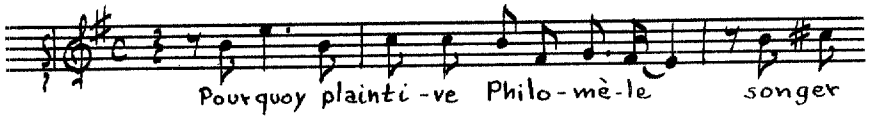
Source: Cons. [D.14077(1), CANTATES FRANÇOISES/ A VOIX SEULE, AVEC SYMPHONIES,/ DÉDIÉES/ A SON ALTESSE ROYALE/ MONSEIGNEUR/ LE DUC D'ORLEANS,/ PAR JEAN-BAPTISTE STUCK, FLORENTIN./ LIVRE PREMIER./ A PARIS,/ Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, Rue Saint Jean de Beauvais,/ au Mont-Parnasse,/ MD.CC.VI./ AVEC PRIVILEGE DE SA MAJESTÉ.

Instrumentation: Violins I and II, solo voice (d'-g") and figured bass.

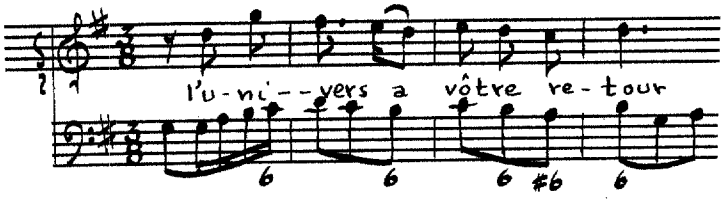
Text: **Author unknown.**

Themes:

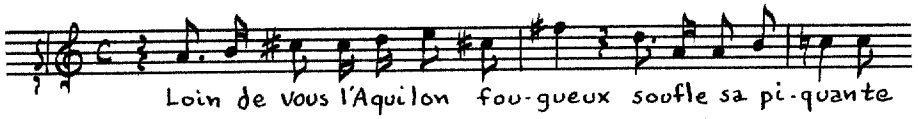
Recitative:



Air:



Recitative:



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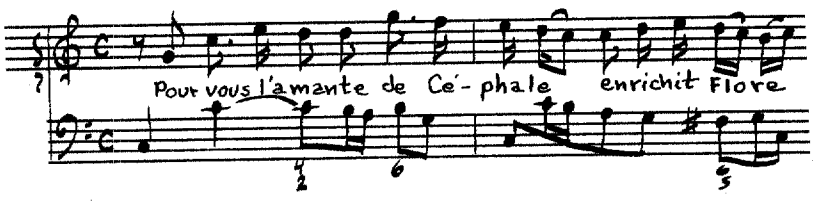
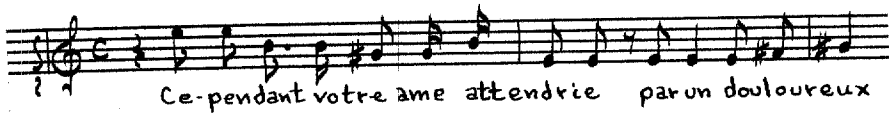
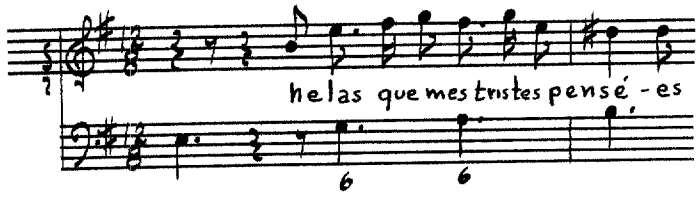


Recitative:



Air:



Sous un bocage épais

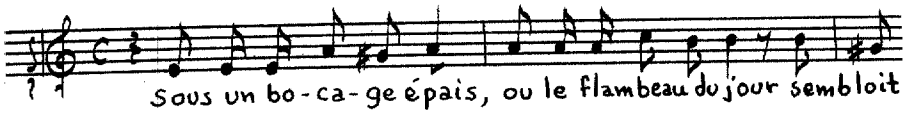
Source: Cons. [D.14077(1) (see Stuck, Book I, page 813).

Instrumentation: Violins I and II, solo voice (d'-g") and figured bass.

Text: Author unknown.

Themes:

Recitative:



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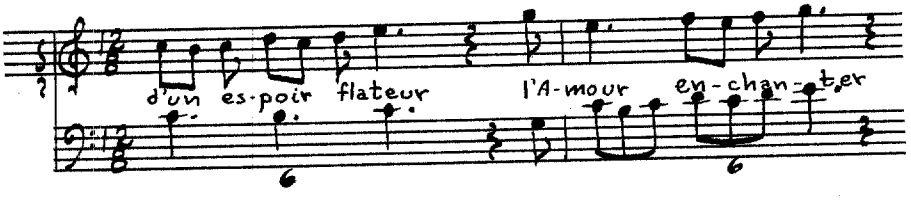

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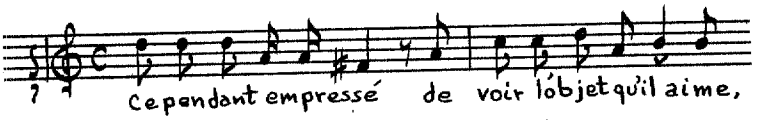
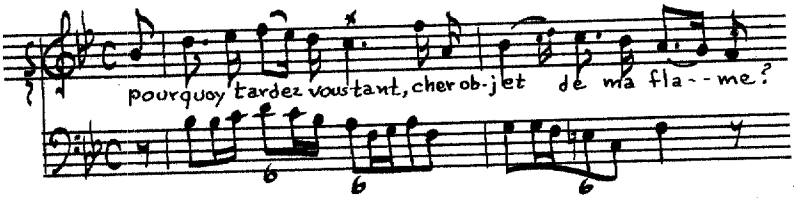
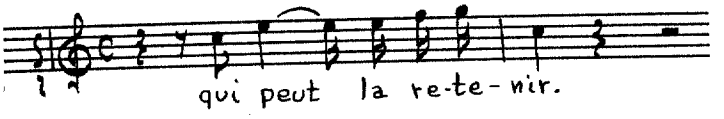


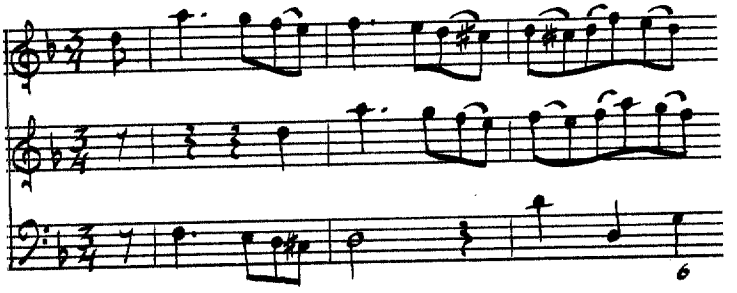
Air:



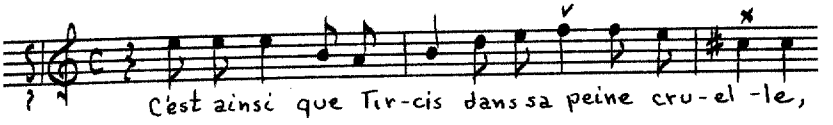
Recitative:



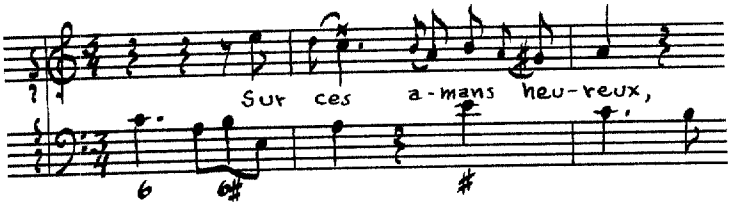
Symphonie:



Recitative:



[Air]:



Enfin de ma Phillis

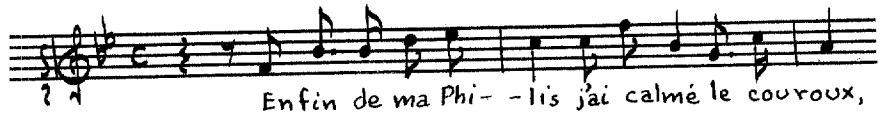
Source: Cons. [D.14077(1) (see Stuck, Book I, page 813).

Instrumentation: Violins I and II, solo voice (d'-g") and figured bass.

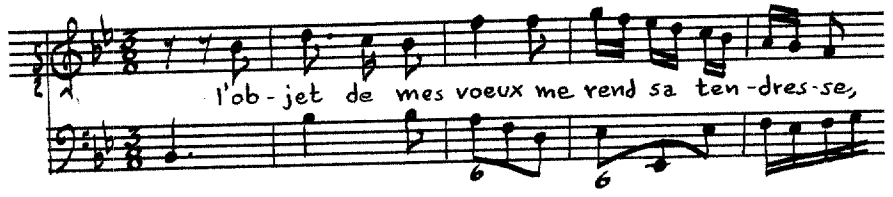
Text: **Author unknown.**

Themes:

Recitative:

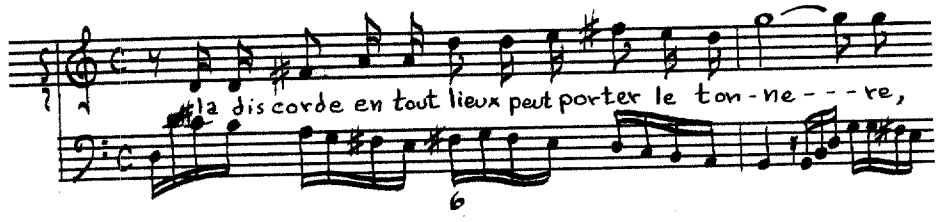


Air:



Recitative:

Air:



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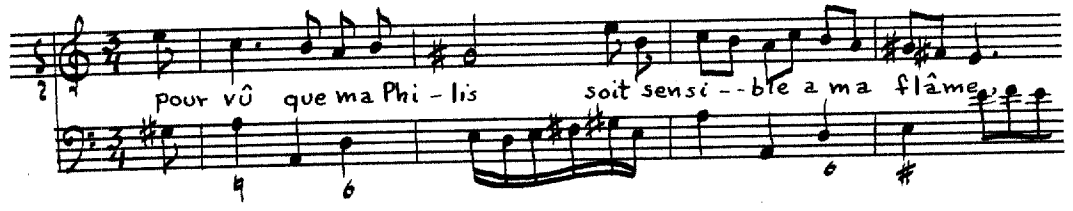

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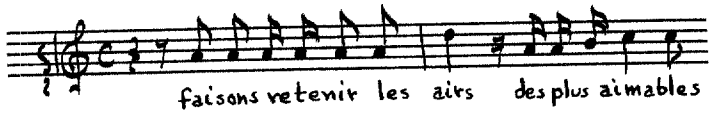
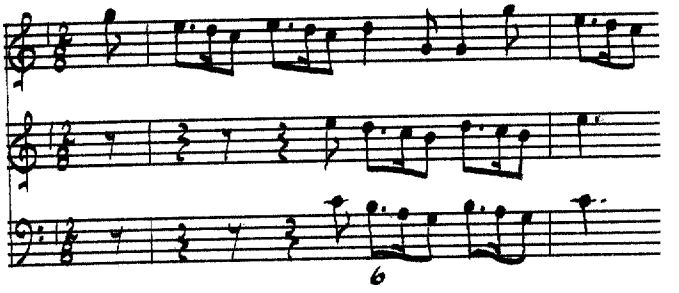


Ritournelle:



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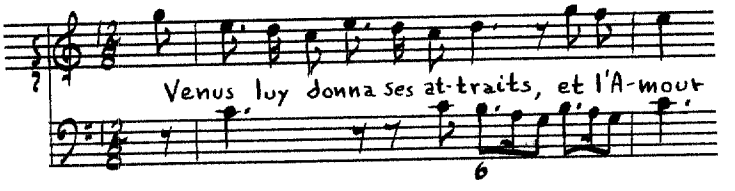

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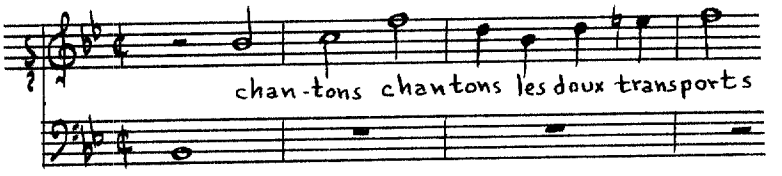
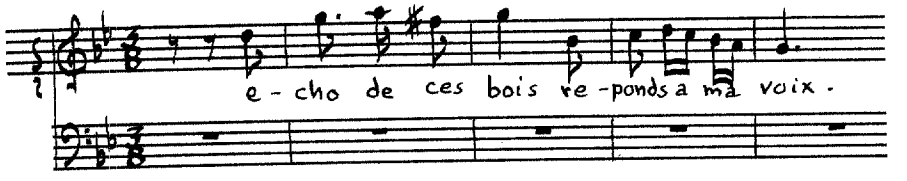


Echo:



Te verrai-je toujours sombre

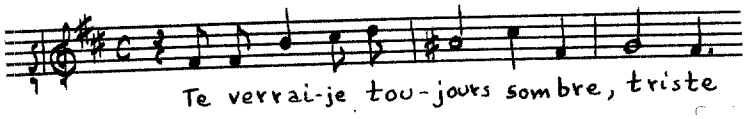
Source: Cons. [D.14077(1) (see Stuck, Book I, page 813).

Instrumentation: Violins I and II, viola (haute-contre), solo voice (c#'-a") and figured bass.

Text: Author unknown.

Themes:

Recitative:



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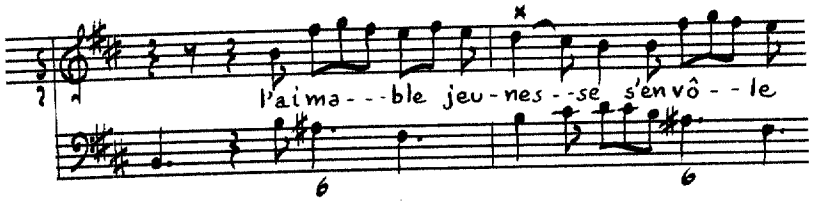

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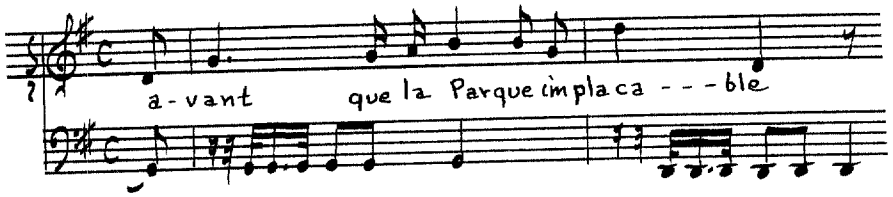

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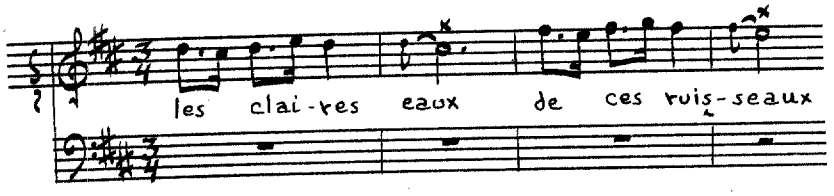

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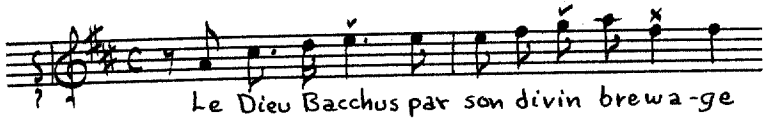

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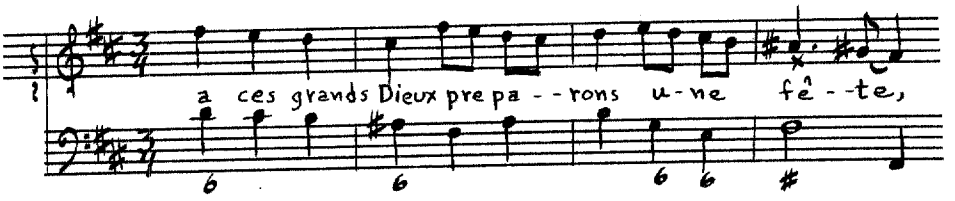


Le calme de la nuit

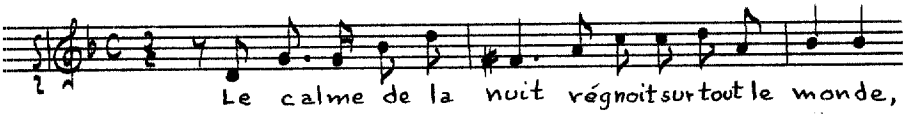
Source: Cons. [D.14077(1) (see Stuck, Book I, page 813).

Instrumentation: Flute, oboe, violins I and II, solo voice (d'-a") and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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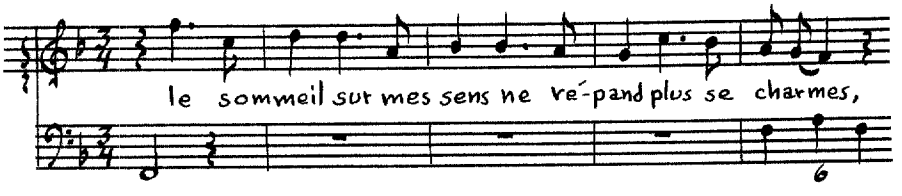
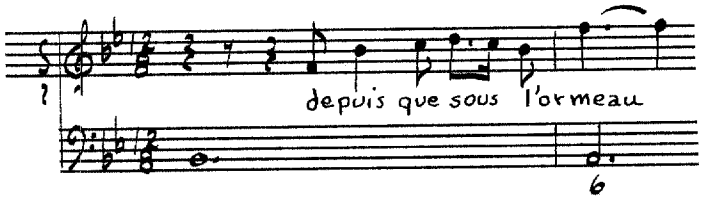


[Air]:



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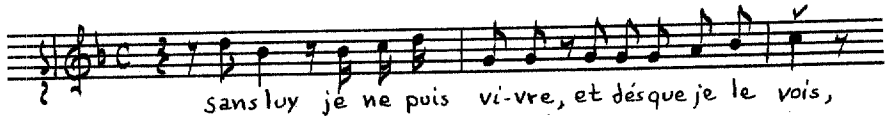

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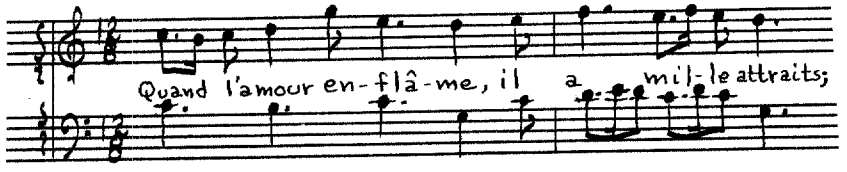


La nuit d'un voile obscur

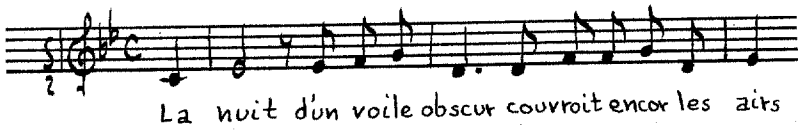
Source: Cons. [D.14077(1) (see Stuck, Book I, page 813).

Instrumentation: Flute, violins I and II, viola (haute-contre), solo voice (c'-a") and figured bass.

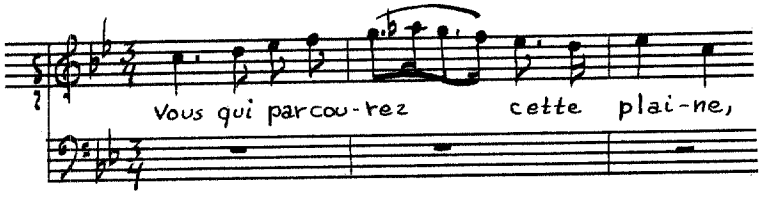
Text: Author unknown.

Themes:

[Recitative]:



[Air]:



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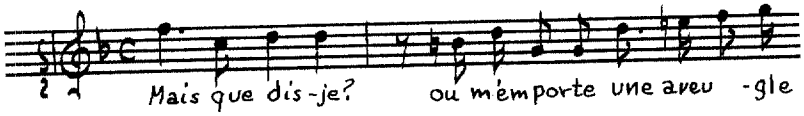

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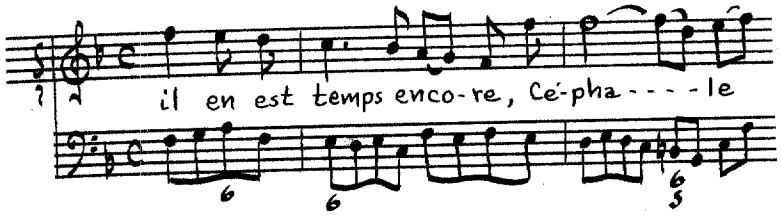

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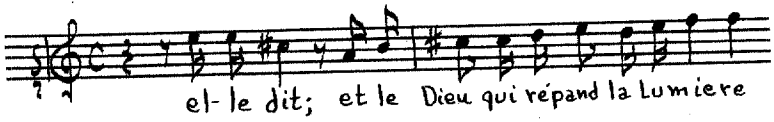

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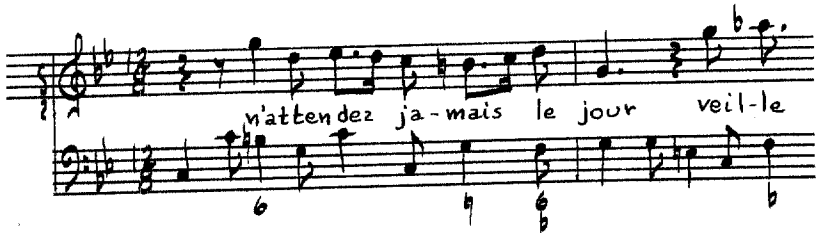


Proserpine

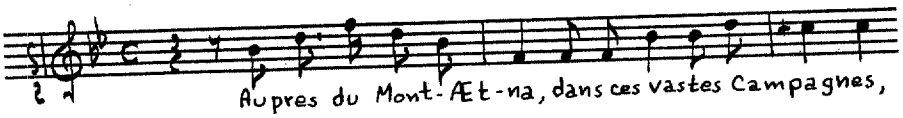
Source: Cons. [D.14077(2), CANTATES/ FRANÇOISES/ A VOIX SEULE ET BASSE-CONTINUE,/ AVEC ET SANS SYMPHONIES;/ Par JEAN-BAPTISTE STUCK, FLORENTIN; Ordinaire de la Musique/ de S.A.R. Monseigneur le Duc d'Orleans./ A PARIS/ Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue Saint Jean de Beauvais,/ au Mont-Parnasse./ M.DCCVIII./ AVEC PRIVILEGE DE SA MAJESTÉ.

Instrumentation: Solo voice (d'-g") and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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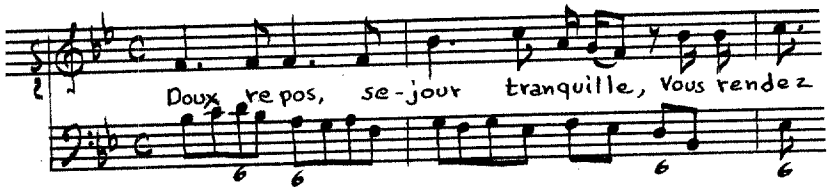
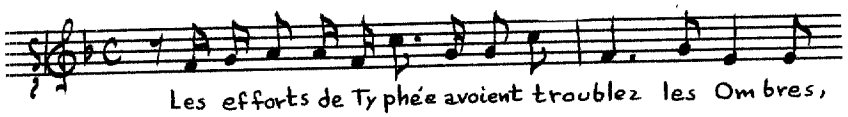


Recitative:



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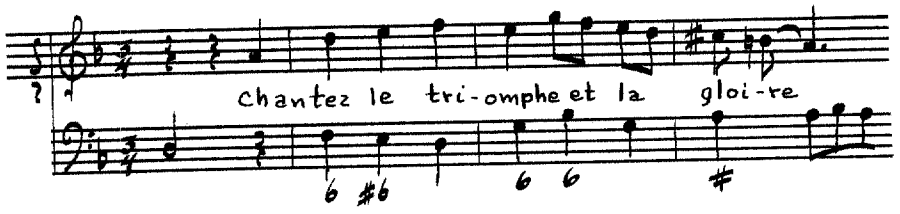

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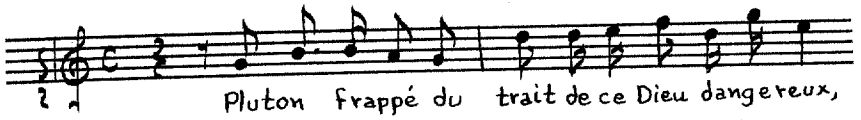
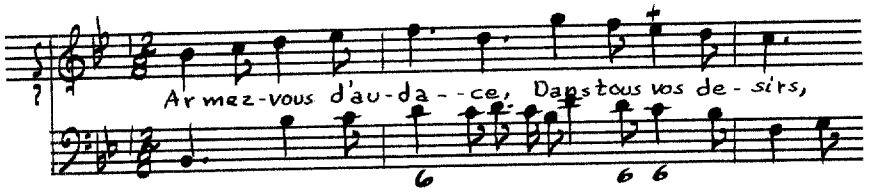


Ariette:



Neptune et Amymone

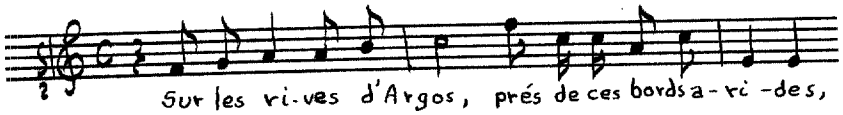
Source: Cons. [D.14077(2) (see Stuck, Book II, page 821).

Instrumentation: Solo voice (c'-g") and figured bass.

Text: Author unknown.

Themes:

Recitative:



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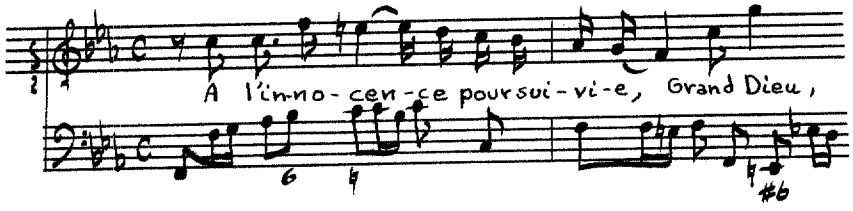

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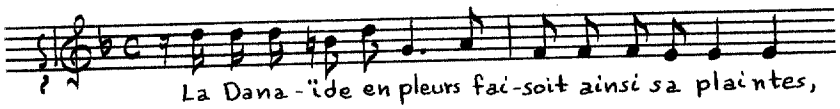

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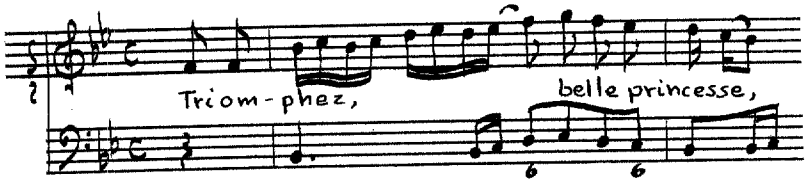

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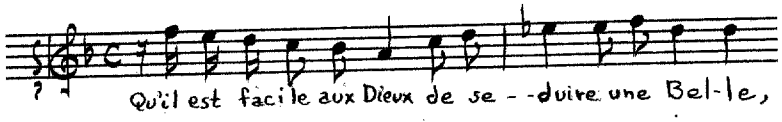

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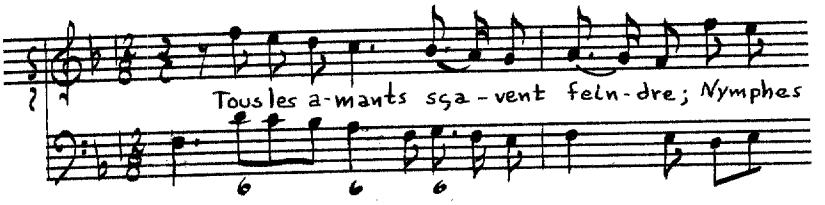


La Naissance d'Achile

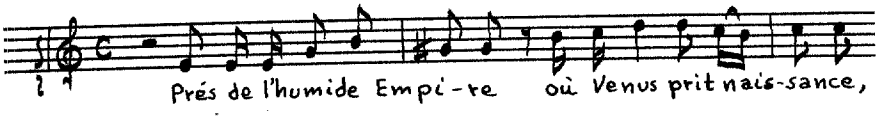
Source: Cons. [D.14077(2) (see Stuck, Book II, page 821).

Instrumentation: Solo voice **(e'-g") and figured bass.**

Text: **Author unknown.**

Themes:

Recitative:



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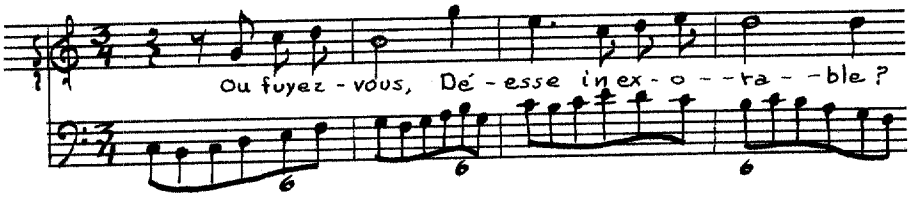

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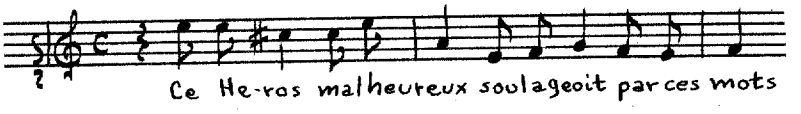

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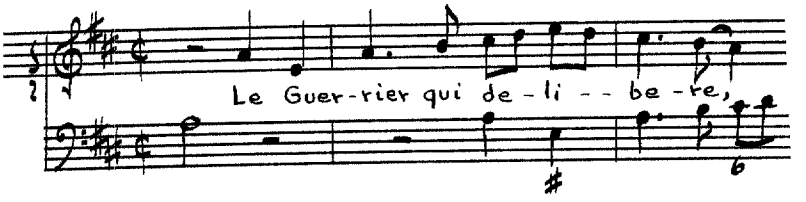

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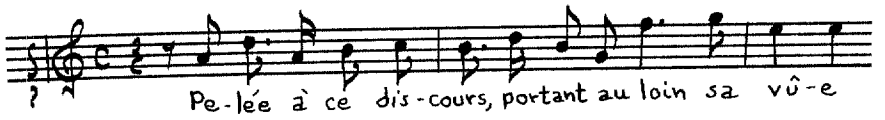

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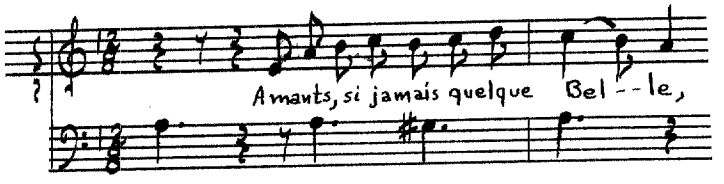


Ariane

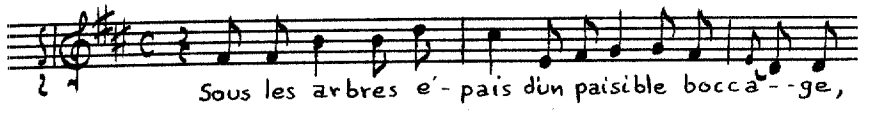
Source: Cons. [D.14077(2) (see Stuck, Book II, page 821).

Instrumentation: Solo voice (d'-a") and figured bass.

Text: Mr. Fuzellier.

Themes:

Recitative:



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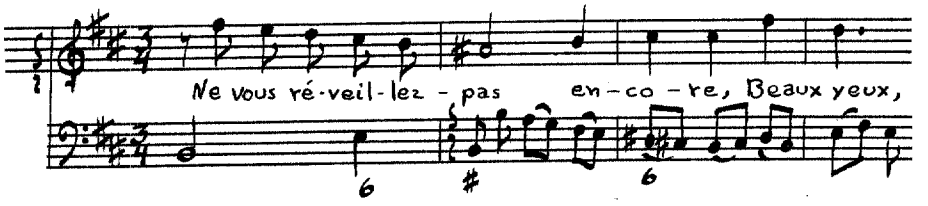
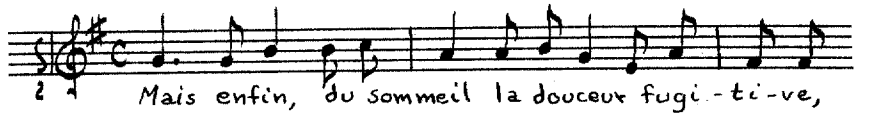


Recitative:



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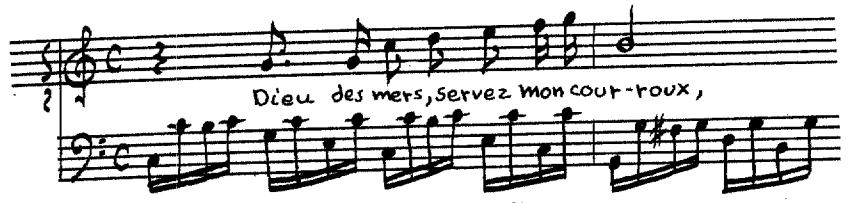

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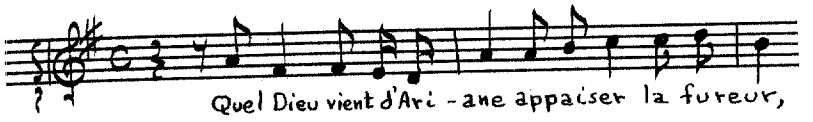
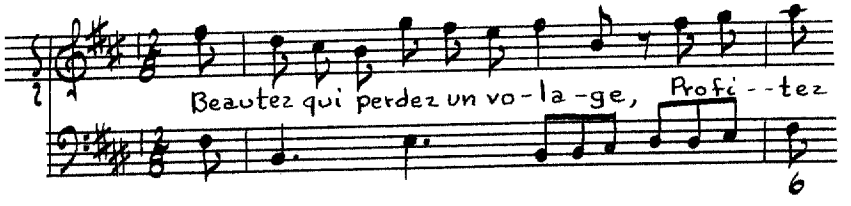


Air:



Sur la prise de Lerida

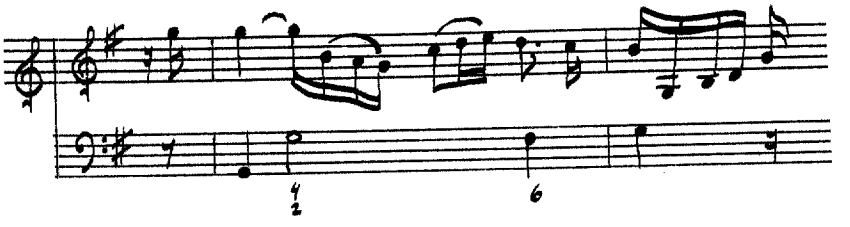
Source: Cons. [D.14077(2) (see Stuck, Book II, page 821).

Instrumentation: Violin or flute, bass viol, solo voice ($c^{\#'}$-a") and figured bass.

Text: **Author unknown.**

Themes:

Prelude:



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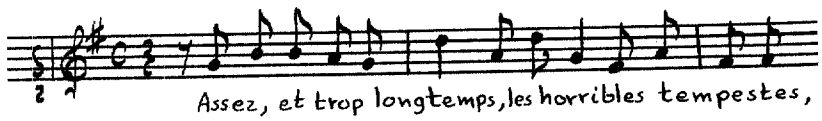
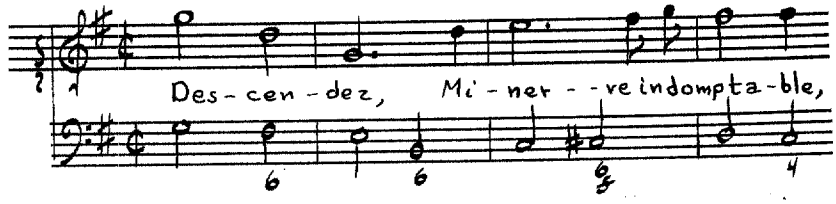


Air:



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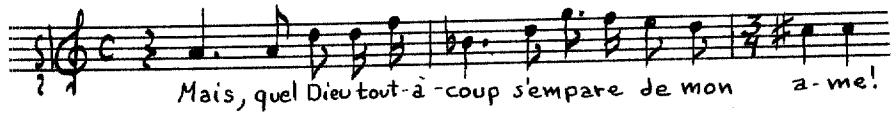

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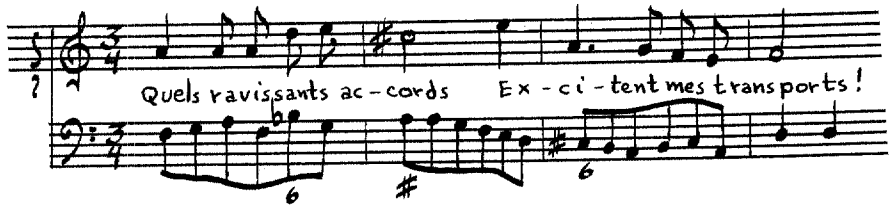

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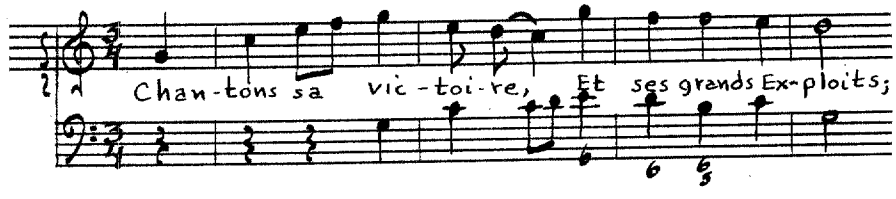
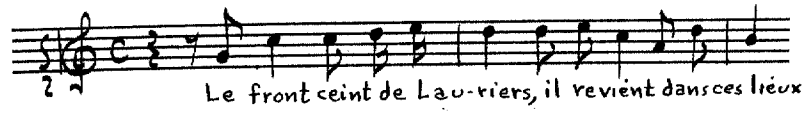


Recitative:



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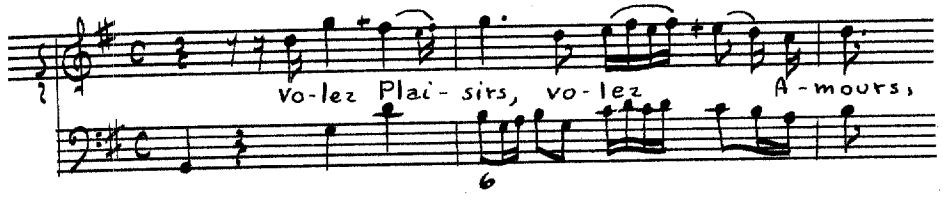


Mars Jaloux

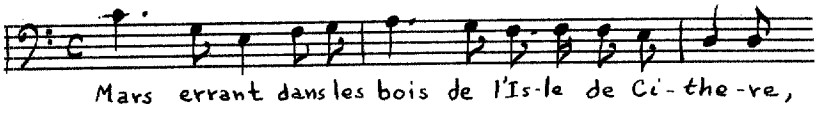
Source: Cons. [D.14077(2) (see Stuck, Book II, page 821).

Instrumentation: Violins, flute, solo voice (E-d') and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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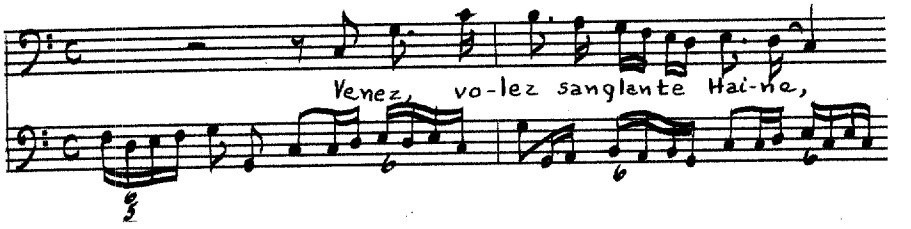

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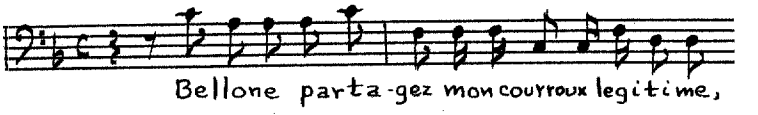

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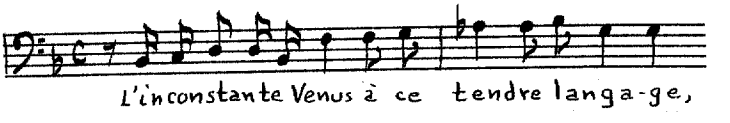
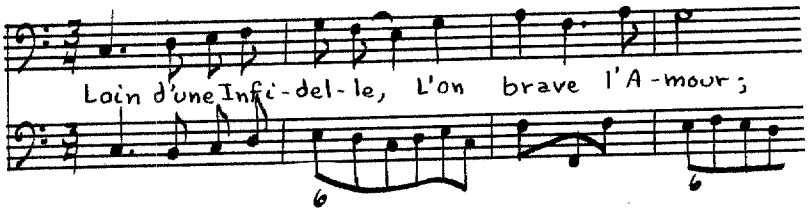
Recitative:



Air: 

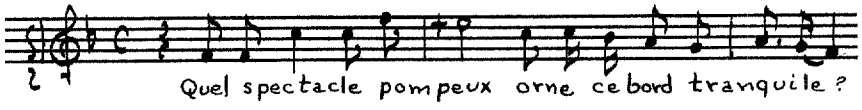
Les Bains de Tomery

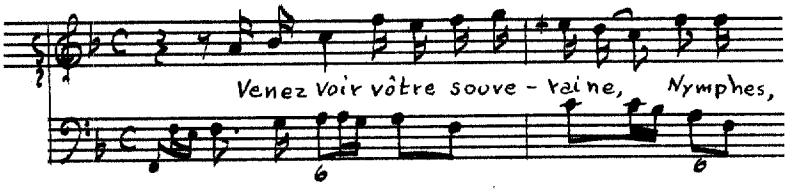
Source: Cons. [D.14077(3), CANTATES/ FRANÇOISES/ A I. II. VOIX ET BASSE-CONTINUE,/ AVEC SYMPHONIES;/ Par JEAN-BAPTISTE STUCK, FLORENTIN; Ordinaire de la Musique/ de Son Altesse Royalle Monseigneur le Duc d'Orleans./ A PARIS,/ Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,/ M.DCCXI./ AVEC PRIVILEGE DE SA MAJESTÉ.

Instrumentation: Violins I and II, solo voice (c'-a") and figured bass.

Text: **Author unknown.**

Themes:

Recitative: 

[Air]: 

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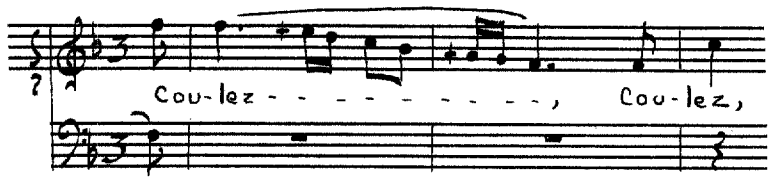

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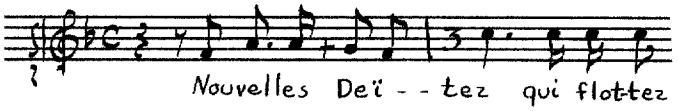

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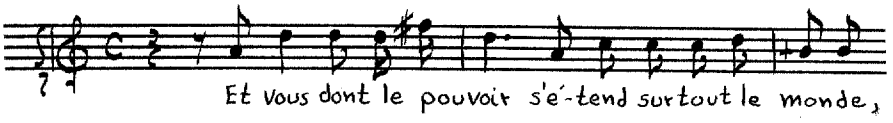
Recitative:



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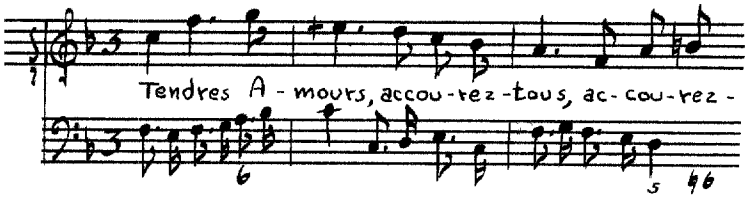


Heraclite et Democrit

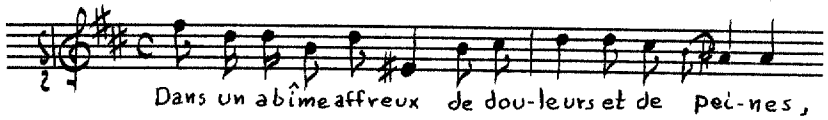
Source: Cons. [D.14077(3) (see Stuck, Book III, page 829).

Instrumentation: Two voices (c#'-a", F#-e') and figured bass.

Text: **Author unknown.**

Themes:

Recitative:



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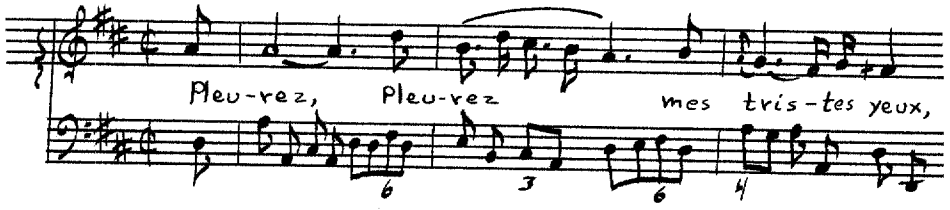

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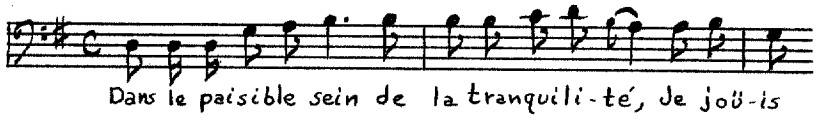

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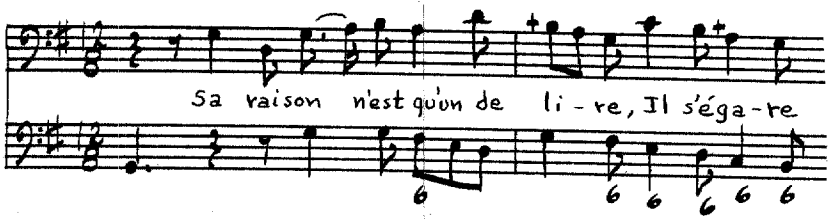

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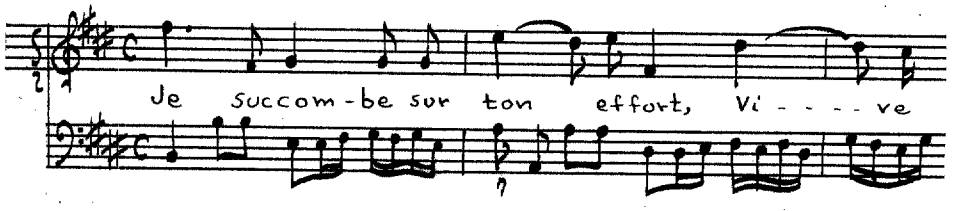

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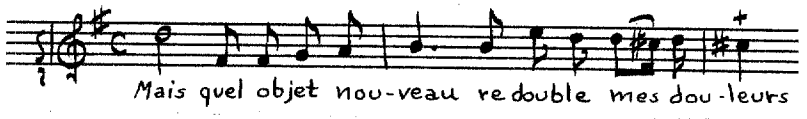

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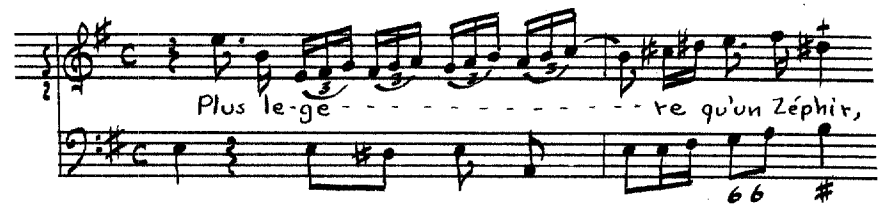

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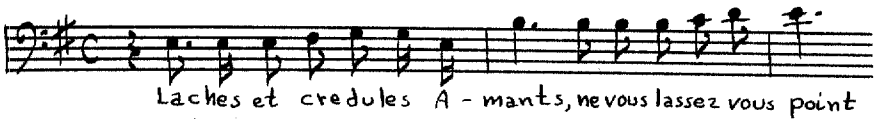

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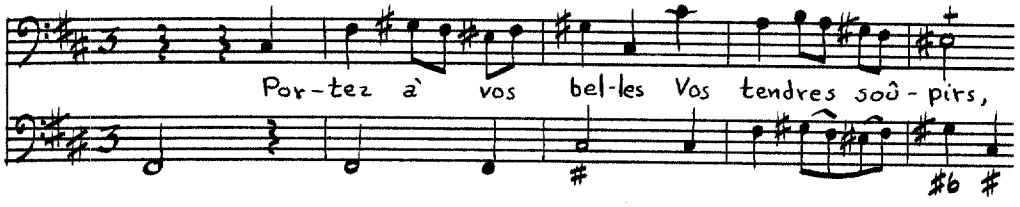

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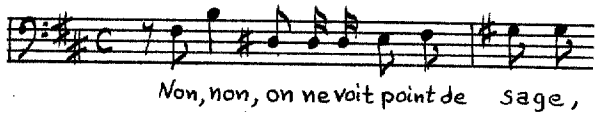

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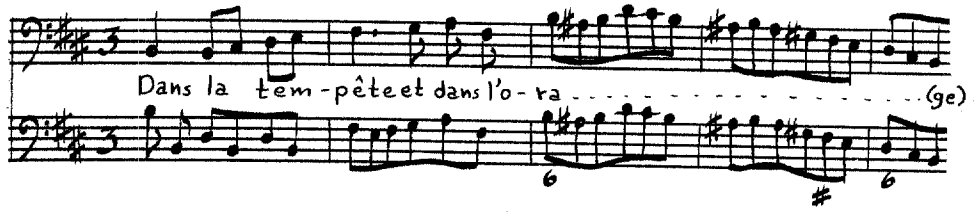


Flore

Source: Cons. [D.14077(4), CANTATES/ FRANÇOISES/ ET ITALIENNE/ A I. II VOIX ET BASSE-CONTINUE,/ AVEC SYMPHONIES;/ Par JEAN-BAPTISTE STUCK, Florentin; Ordinaire de la Musique/ de Son Altesse Royale Monseigneur le Duc d'Orleans./ LIVRE

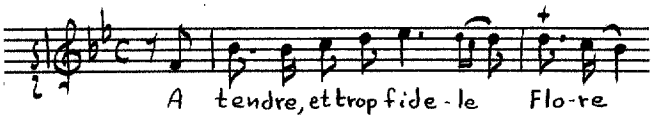
IV./ A PARIS,/ Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,/ ruë Saint Jean de Beauvais, au Mont-Parnasse./ M.DCC XIV./ AVEC PRIVILEGE DE SA MAJESTÉ.

Instrumentation: Solo voice (d'-a^{b}") and figured bass.

Text: M^{r}. Menesson.

Themes:

Recitative:



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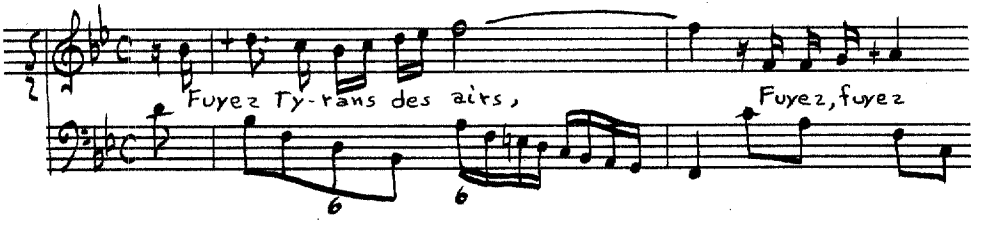

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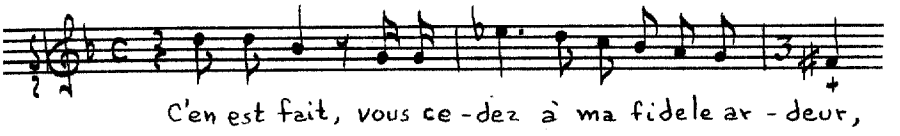

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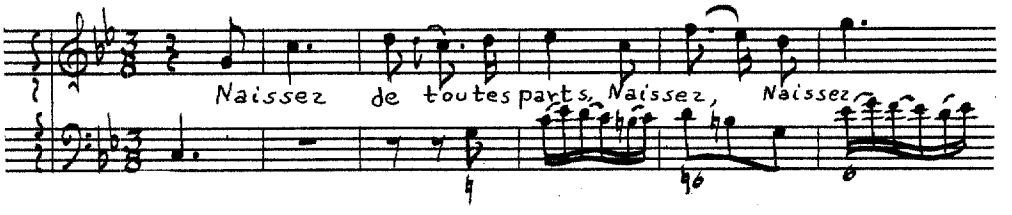

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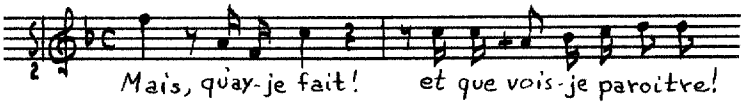
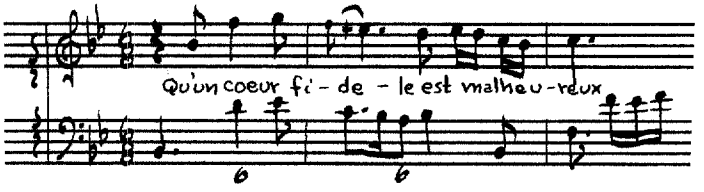


Air:



L'Amour Vengé

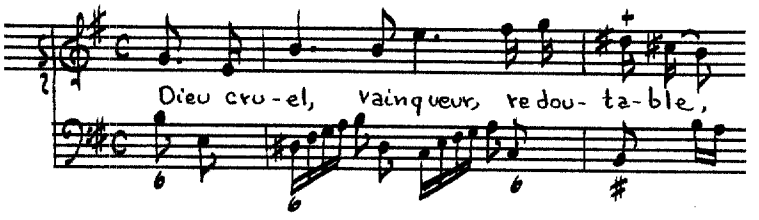
Source: Cons. [D.14077(4) (see Stuck, Book IV, page 832).

Instrumentation: Solo voice (e'-g") and figured bass.

Text: Mr. de Seré.

Themes:

Air:



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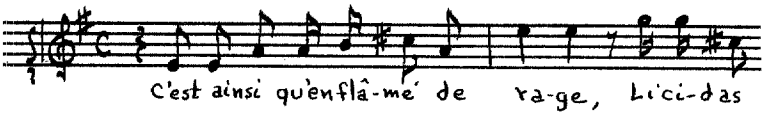
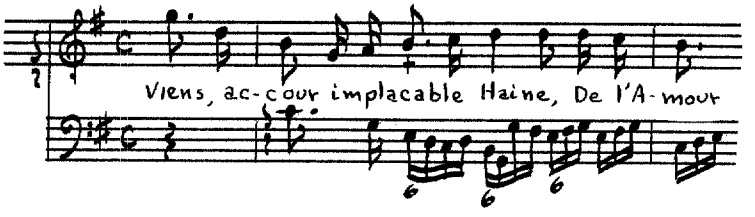


Air:



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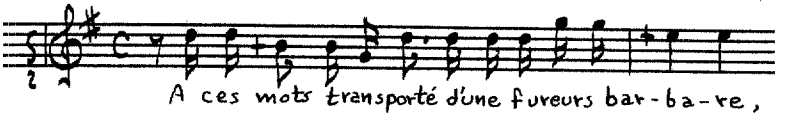
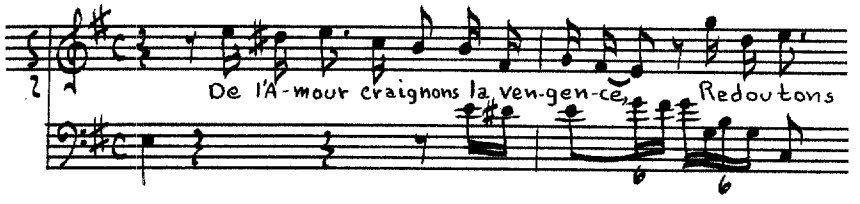


Air: 

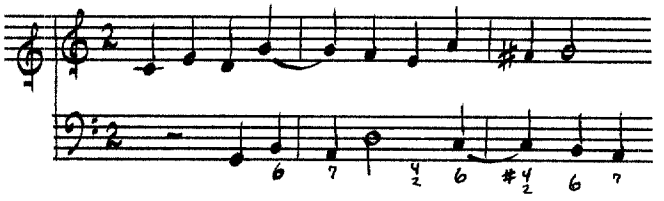
Diane

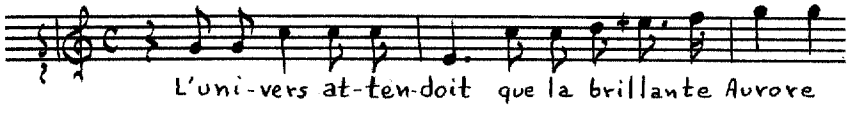
Source: Cons. [D.14077(4) (see Stuck, Book IV, page 832).

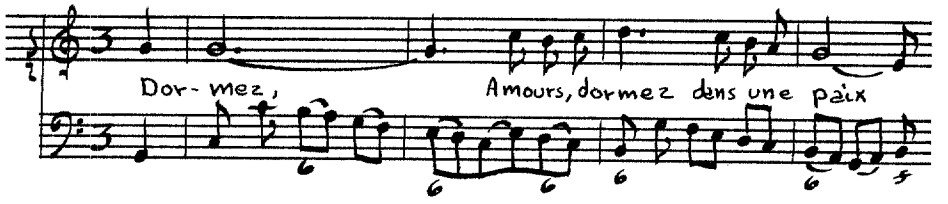
Instrumentation: Violins, solo voice (e'-a") and figured bass.

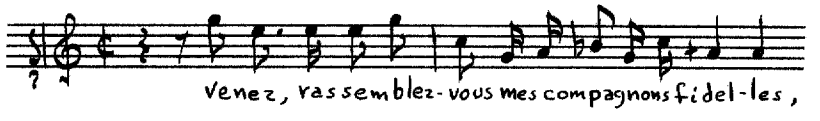
Text: Mr. Fuzellier.

Themes:

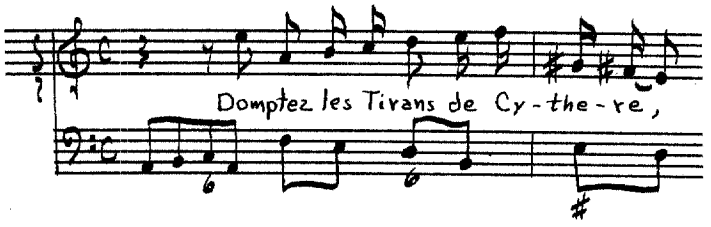
Prelude: 

Recitative: 

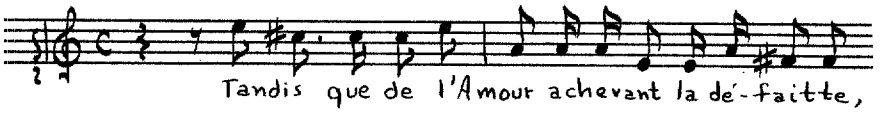
Air: 

Recitative: 

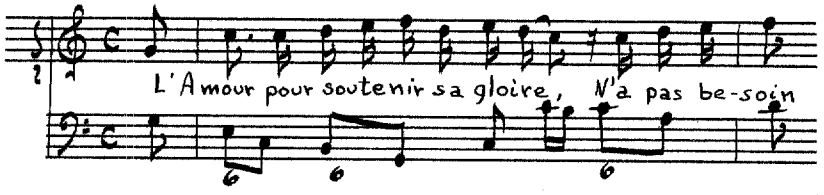
Air:



Recitative:



Air:



Psiché

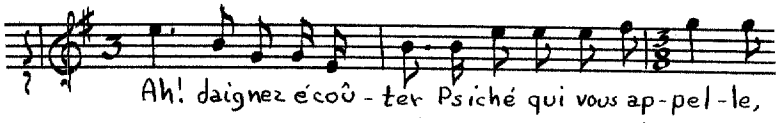
Source: Cons. [D.14077(4) (see Stuck, Book IV, page 832).

Instrumentation: Flute, violin, bass viol, solo voice (d'-g") and figured bass (second bass viol).

Text: Mr. Fuzellier.

Themes:

Mesuré:



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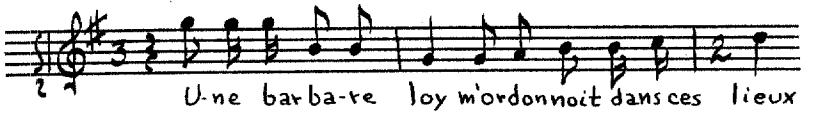
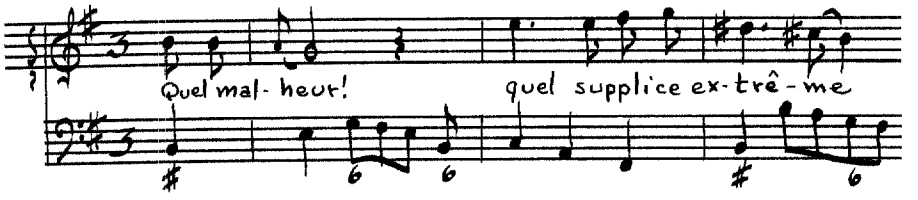


Air:



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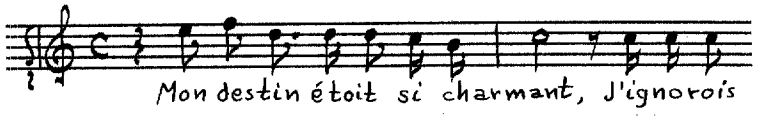
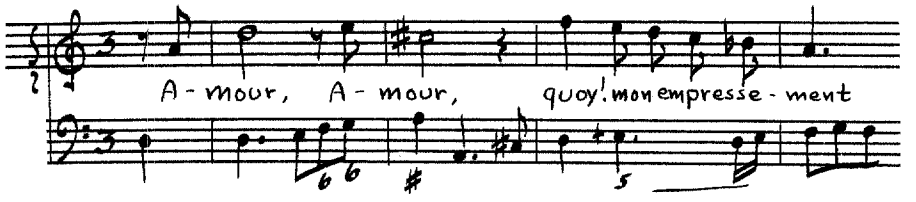


Air:



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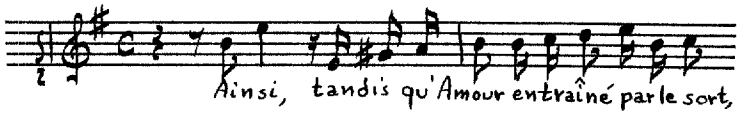
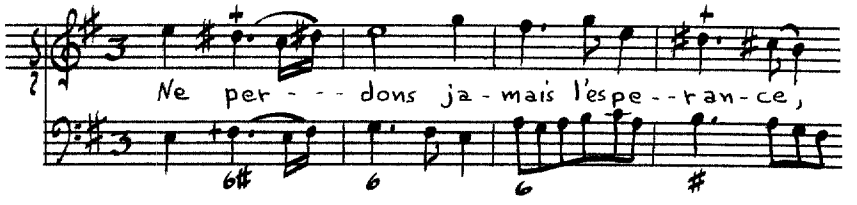


Air:



Les Festes Bolonnoises

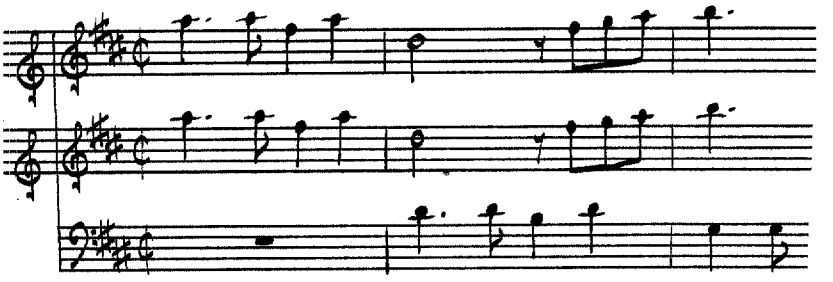
Source: Cons. [D.14077(4) (see Stuck, Book IV, page 832).

Instrumentation: Violins I and II, trumpets or oboes I and II, solo voice (c#'-g") and figured bass.

Text: Mr de Mongriff.

Themes:

[Prelude]:



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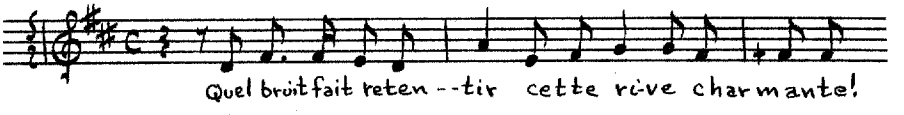

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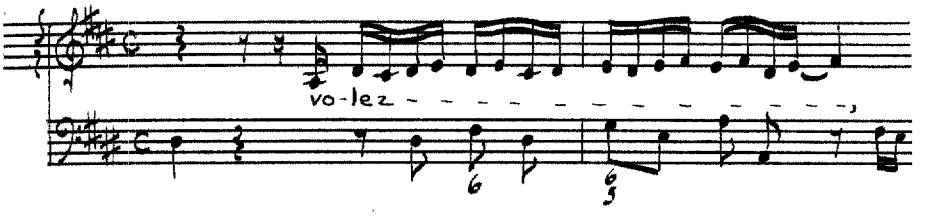

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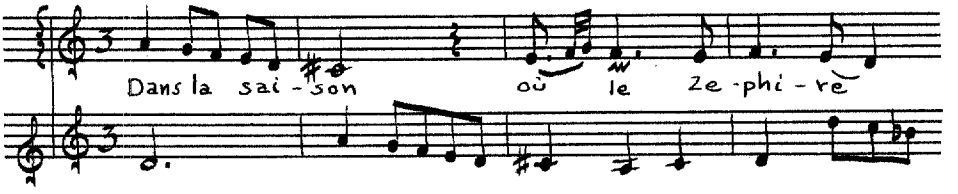
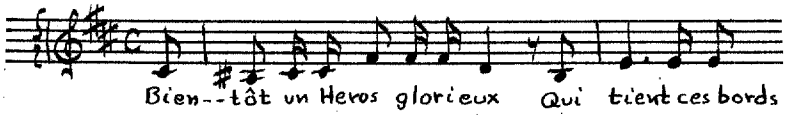
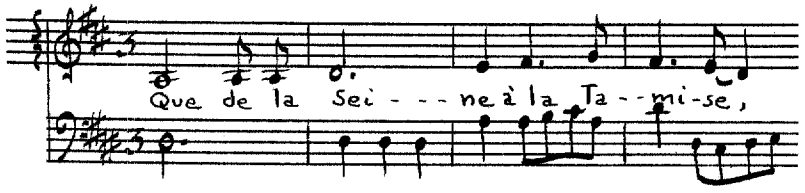


Recitative:



Air: 

Travenol, Louis Antoine

(ca.1698-1783)[198]

Travenol probably learned the rudiments of the violin from his father. He later studied with Louis-Nicolas Clérambault (q.v.) and with Jean-Baptiste Senaillé (1687-1730), the celebrated violinist. Until 1733, he served the exiled King of Poland, Stanislas Leszczynski (1677-1766), the father of the Queen of France, as first violinist. Travenol performed in the orchestras of both the Opera and the Concert spirituel from April, 1739, until he retired in 1759.[199] Also a writer of some note, Travenol wrote many anonymous pamphlets attacking various personages, such as Voltaire (1694-1778) and J. J. Rousseau (1712-1778).[200] He also wrote several on Free Masonry and collected material for a history of the Royal Academy.

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[198]François-Joseph Fétis, "Travenol, Louis Antoine," Biographie Universelle, 2nd ed., VIII (Paris, 1873), 251.

[199]Roger Cotte, "Travenol, Louis Antoine," Die Musik in Geschichte und Gegenwart, Vol. XIII (Cassel and Basel, 1966), col. 631.

[200]Fétis, "Travenol," op. cit., p. 251.

La Fierté Vaincuë par l'Amour

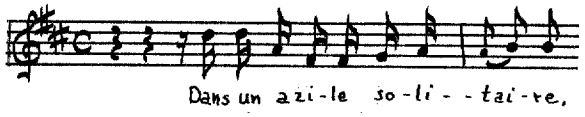
Source: BN Vm^{7} 257, LA/ FIERTÉ/ VAINCUË PAR L'AMOUR./ CANTATE/ a Voix seule et Simphonie,/ suivie/ D'un/ Petit Divertissement./ PAR/ Mr TRAVENOL/ Prix. 4.^{tt} 16s en Blanc./ Gravée par Melle Michelon./ SE VEND A PARIS/ Chez {L'AUTHEUR Rüe des Canettes, prés l'Academie de Vandeüil, à l'Image St Michel./ La Veuve Boivin Rüe St Honoré, à la Regle d'Or./ Le S^{r} Le Clerc M^{d} Rüe du Roule, à la Croix d'Or./ AVEC PRIVILEGE DU ROY. M.DCC.XXXIV.

Instrumentation: [Violin or flute I and II], solo voice (d'-a") and figured bass.

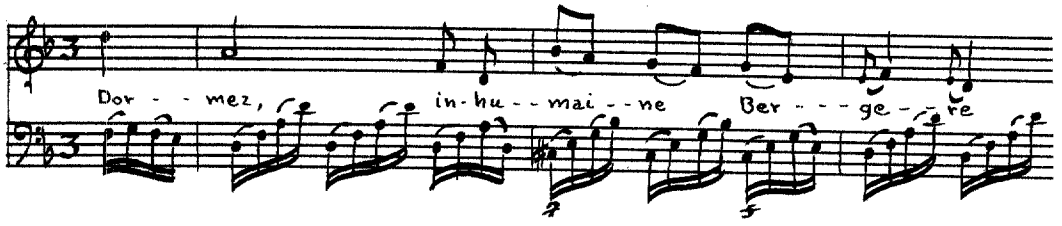
Text: **Author unknown.**

Themes:

Recitative:



[Air]:



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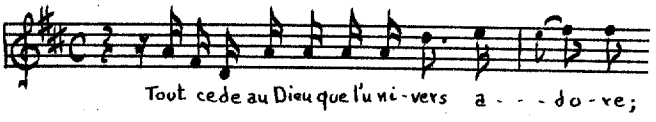

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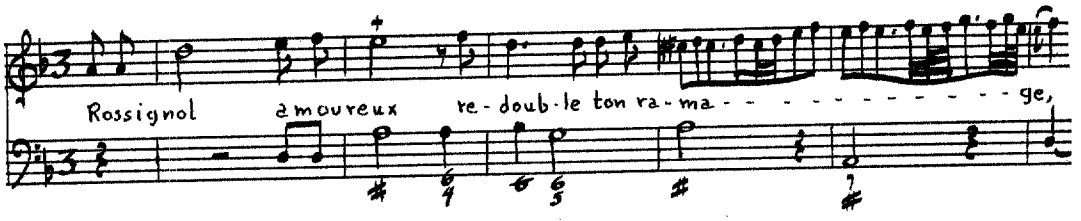

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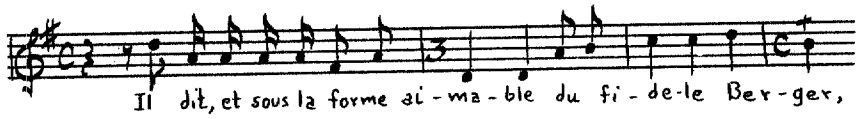
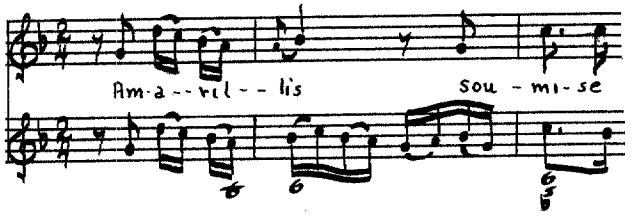


Air:



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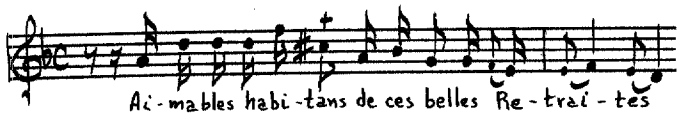
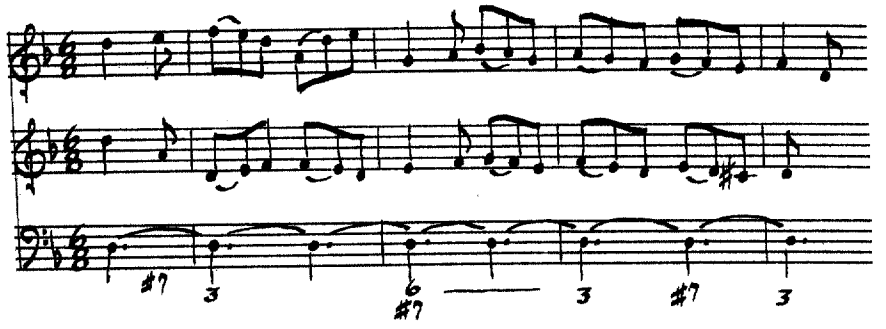
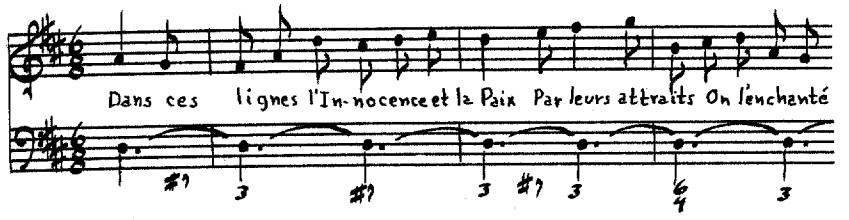


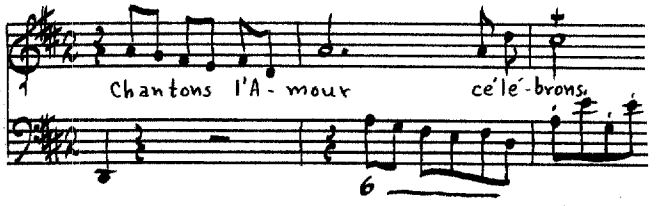
Premiere Musette:



Deuxieme musette:



Air:



Trial, Jean-Claude

(1732-1771)

Trial began his musical career as a boy singer at the cathedral of Avignon and continued by studying violin with Garnier at Montpellier. Settling in Paris, he became conductor at the Opera and a close friend of Rameau. The Prince of Conti made him director of his private chapel and used his influence to procure for Trial the joint directorship, with Berton (g.v.), of the Opera (1767).[201] The composer of five operas, Trial also composed short overtures, orchestral divertissements, the three French cantatas, and several separate ariettes.[202]

Hypolite

Source: BN Vm^{7} 284, HYPOLITE/ CANTATE/ pour une Basse Taille,/ ou/ un Bas dessus/ avec Symphonie./ Dédiée/ A

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[201]Roger Cotte and Françoise Cossart, "Trial, Jean-Claude," Die Musik in Geschichte und Gegenwart, Vol. XIII (Cassel and Basel, 1966), col. 649.

[202]Gustave Chouquet (revised by Marie Louise Pereyra and Alfred Lowenberg), "Trial, Jean-Claude," Grove's Dictionary of Music and Musicians, 5th ed., VIII (London, 1954), 543.

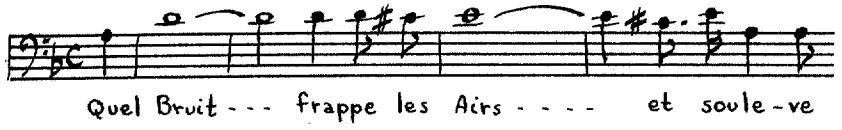
MONSIEUR ALLUT/ Secretaire du Roy./ PAR M. TRIAL./ Premier Violon de l'Opera Comique./ Gravée par M.me Leclair./ Prix 3.℔ / A PARIS/ Chez M. De la Chevardiere, rue du Roule à la Croix d'Or./ et aux Adresses Ordinaires de Musique./ a Lyon M. Les Freres Legoux, Place des Cordeliers./ a Rouen M. Magoy, rue des Carmes aux Armes d'Orleans., Avec Privilege du Roy., Imprimée par Montulay.

Instrumentation: Violins I and II, solo voice (A-f') and figured bass.

Text: **Author unknown.**

Themes:

[Recitative]:



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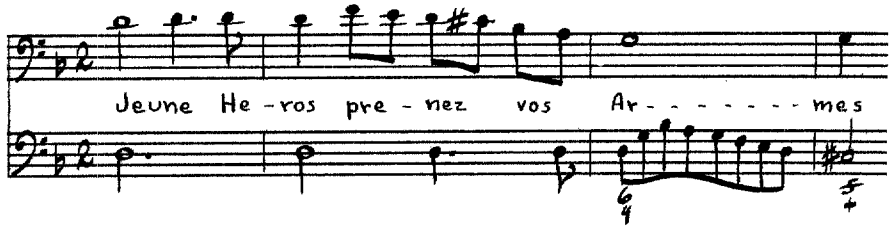

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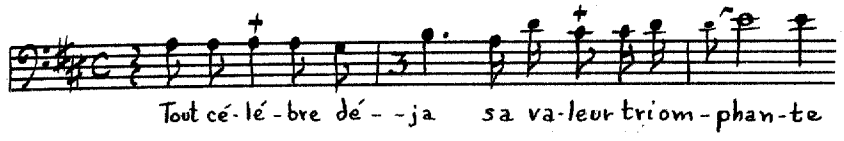
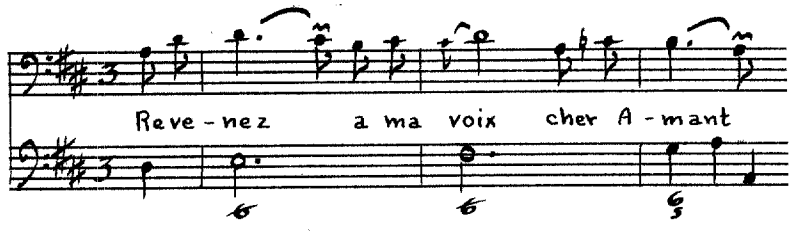


[Air]:



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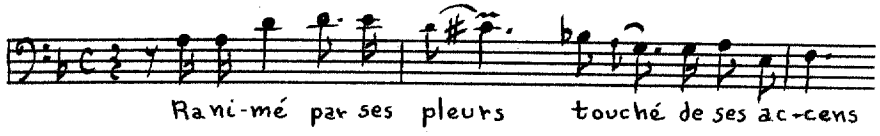
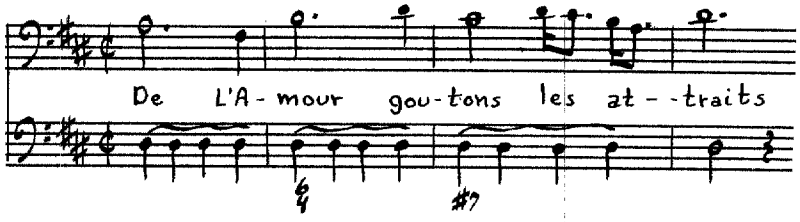


Ariette:



Le Triomphe de Rénaud

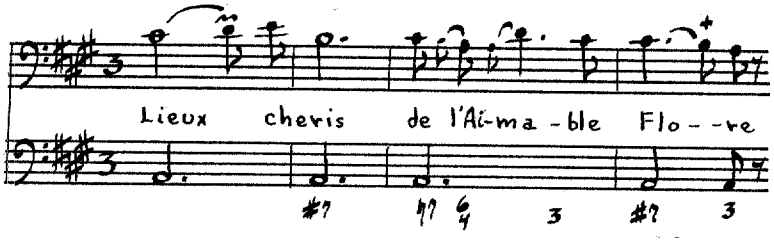
Source: BN Vm^{7} 283, LE TRIOMPHE/ DE/ RÉNAUD./ Cantate/ Pour une Basse Taille ou Bas dessus/ Dédié/ A MADEMOISELLE ALLUT/ PAR. M. TRIAL/ Ordinaire de la Musique de S. A. S. Monseigneur/ Le Prince de Conti./ Grave par Mme Leclaire./ Prix 3.^{tt}/ a Paris Chez M. De la Chevardiere rue du Roule à la Croix d'Or/ Et aux Adresses Ordinaire de Musique/ Imprimé par Montulay.

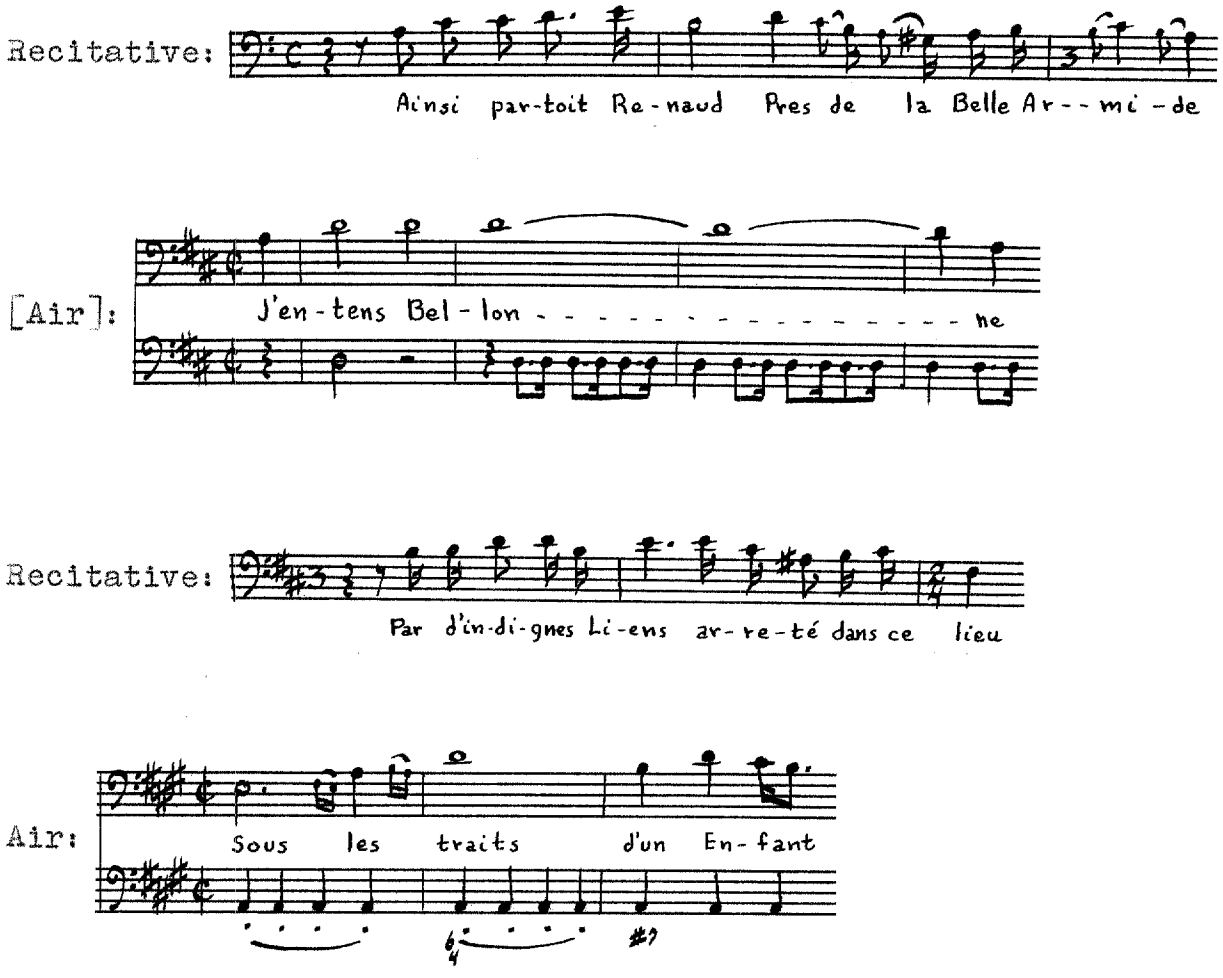
Instrumentation: [Violins I and II], solo voice (B-f$^{\#'}$) and figured bass.

Text: **Author unknown.**

Themes:

[Ariette]:





Les Triomphes De L'amour[203]

Source: BN Vm^{7} 282, LES TRIOMPHES/ DE/ L'AMOUR/ CANTATE/ Pour un Dessus./ Dediée/ A Madame la Marquise de Besons./ PAR M^{R}. TRIAL,/ Ordinaire de la Musique de S.A.S./ Monseigneur le Prince de Conti./ Gravée par Gerardin./ Prix. 3.^{tt} / A PARIS/ Chez { L'Auteur rue du gros-Chenet la Seconde Porte Cochere/ à gauche en entrant par la rue de Clery./ Le Clerc M^{d}. rue Saint Honoré entre la rue des Prouvaires, et la rue

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[203]"Jeunes Coeurs chérisses ses flames," an ariette, was published in a collection of airs by Boilley in Paris, without date (see BN Vm^{7} 6180).

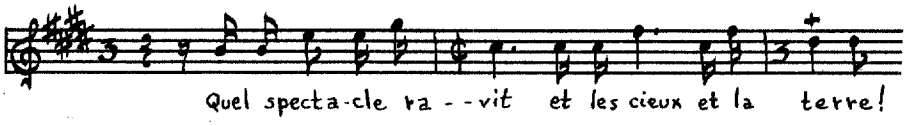
Dufour à Saint Cecile./ M.r de la Chevardiere M.d rue du roule, à la Croix d'Or./ Et aux Adresses Ordinaires./ Avec Privilege du Roi./ imprimée par Montulay

Instrumentation: [Flutes I and II, violins I and II], solo voice (e'-a") and figured bass.

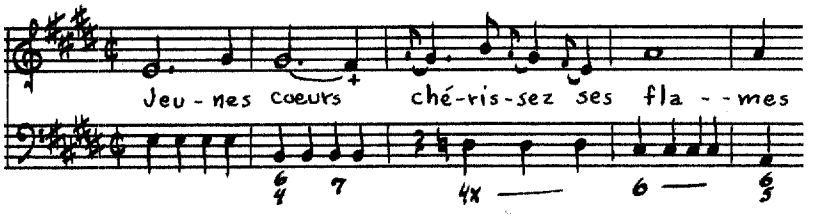
Text: **Author unknown.**

Themes:

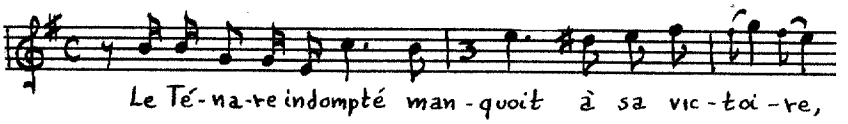
[Recitative]:



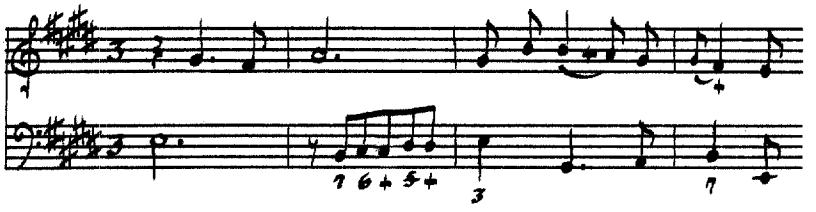
[Air]:



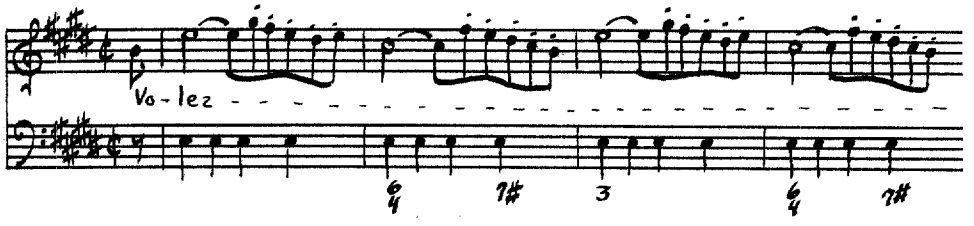
[Recitative]:



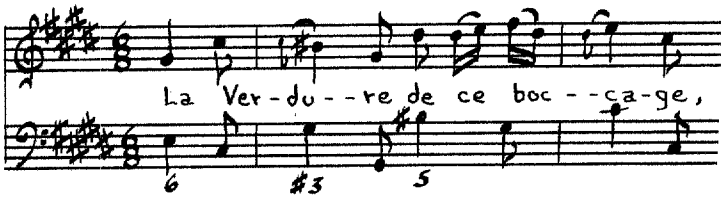
[Air]:



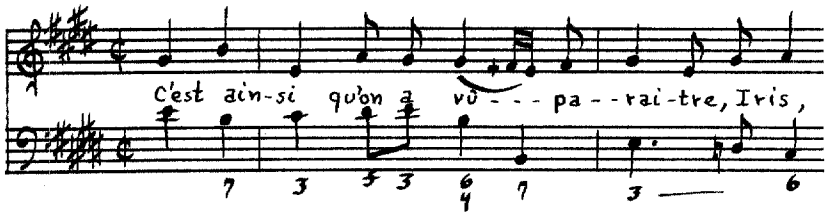
Ariette:



[Air]:



Gavotte:



Villeneuve, Alexandre[204]

(1677-1756)

From 1697 until 1701, when he became music master of the Chapter,[205] Villeneuve was a chorister at the cathedral of Arles. After 1706, his name appears in collections published by Ballard in Paris. Villeneuve was one of the rotating chapel masters (January-March) for Louis XIV in 1726 and 1727. His sacred and secular compositions were heard many times at royal occasions and at the Concert spirituel.[206]

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[204]Jean Bonfils and Henri-André Durand, "Villeneuve, Alexandre," Die Musik in Geschichte und Gegenwart, Vol. XIII (Cassel and Basel, 1966), col. 1641. The authors point out that Alexandre Villeneuve is identical to André-Jacques Villeneuve.

[205]Ibid., col. 1640.

[206]Michel Brenet, Concerts en France sous l'ancien régime (Paris, 1900), p. 229.

Le Voyage de Cythere

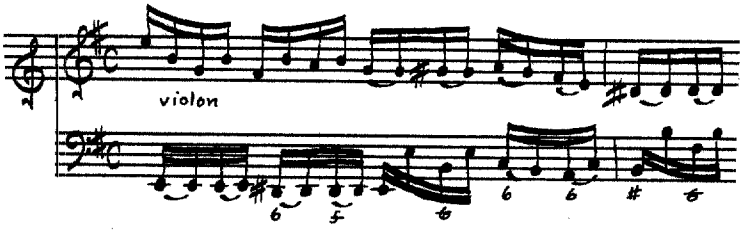
Source: BN Vm^{7} 257, LE VOYAGE/ DE/ CYTHERE,/ CANTATE/ FRANÇOISE,/ A une Voix Avec Symphonie./ Par M^{r}. VILLENEUVE,/ cy devant Maître de Musique de la Metropole/ D'Arles. Prix 2.th 10^{s}. en blanc./ SE VEND A PARIS/ Chez L'auteur, rue des bons-Enfants, près le Palais-Royal, dans la maison de Melle du Maine./ Le S^{r}. Boivin M^{d}. rue St Honoré, a la regle d'or./ Avec Privilege du Roy 1727.

Instrumentation: Flute and violin, solo voice (d'-g#") and figured bass.

Text: **Author unknown.**

Themes:

Prelude:



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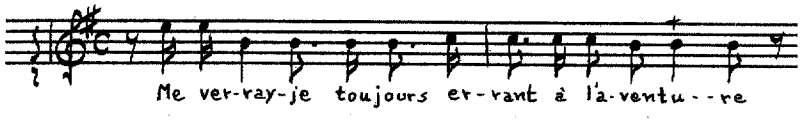

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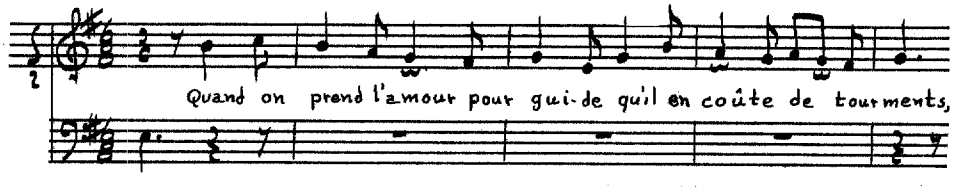

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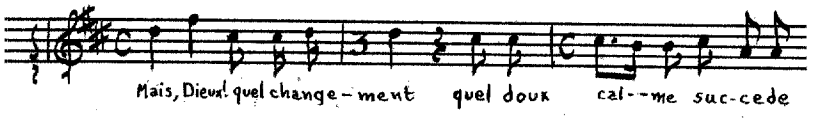

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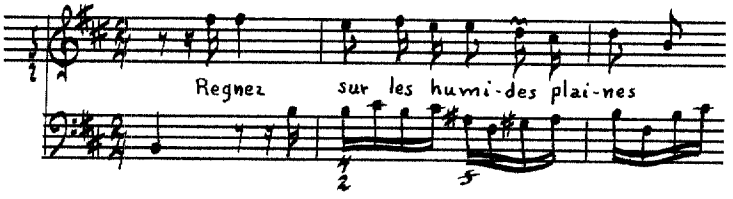
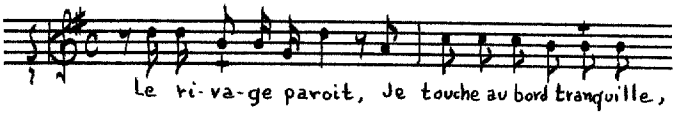


Recitative Mesuré:



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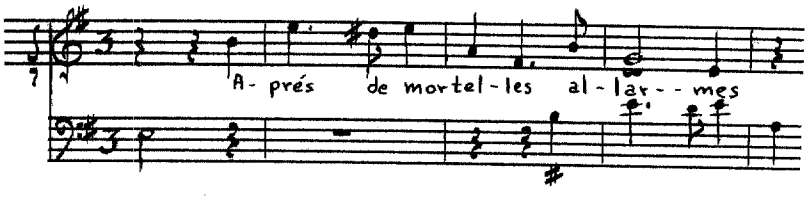

Unlocated Cantatas

Mr.

Source: J. Bachelier, Recueil de cantates contenant toutes celle qui se chantent dans les concerts. . . (The Hague, 1728), p. 316.

Title: Penthé ou l'Irreligion Punie, text by Mr. de B.

M.**

Source: Catalog included with Bouvard's L'Époux Indifférent, BN Vm^7 268.

Titles: La défaite de Mars

L'attente de l'Himen

Mr. **

Source: J. Bachelier, Recueil de cantates contenant toutes celle qui se chantent dans les concerts. . . (The Hague, 1728), p. 383.

Title: Les Vendages, text by Mr. I. D. V.

Mr Besançon

Source: Catalog included with Bouvard's L'Époux Indifférent, BN Vm^7 268.

Title: Léda

Bourgeois, Thomas Louis

Source: Catalog included in Clérambault's Cantates Françoises, Book I, BN Vm^7 168.

Titles: Les Souhaits de l'Amour

Le Coup d'Anacréon ou le mépris des Richesses

Le Combat d'Anacréon contre l'Amour

Le Songe d'Anacréon

Bouvard, François

Source: Catalog included with Bouvard's L'Époux Indifférent, BN Vm^7 268.

Titles: L'Amour champestre

La Feste de Cloris

La Nymphe de la Seine

Burette, Bernard

Source: L. de La Laurencie and A. Gastoué, Catalogue des Livres de Musique (Manuscrits et Imprimés) de la Bibliothèque de l'Arsenal à Paris (Paris, 1936), p. 31. Aeglé, Ars. M.286, is marked "fasicule égaré."

Title: Aeglé

D. R. de F., S. A. Mgr. le

Source: J. Bachelier, Recueil de cantates contenant toutes celle qui se chantent dans les concerts. . . (The Hague, 1728), p. 269.

Title: Le degout des grandeurs, text by Mr. E . .

Daquin

Source: François-Joseph Fétis, Biographie Universelle, 2nd ed., II (Paris, 1873), 429.

Titles: Circé, and others

Dubreuil, Chupin

Source: Catalog included with Bouvard's L'Époux Indifèrent, BN Vm^{7} 268.

Title: Diane et l'Amour

Guido, Signor Antonio

Source: J. Bachelier, Recueil de cantates contenant toutes celle qui se chantent dans les concerts. . . (The Hague, 1728).

Titles: La Pomme d'or, text by Mr. s., p. 341.

Tircis et Climene, text by Mr. p., p. 324.

Guillon, Henri-Charles

Source: Catalog included with Bouvard's L'Époux Indifférent, BN Vm^{7} 268.

Title: L'Armonie

Guinard

Source: Catalog included with Bouvard's L'Amant heureuse, BN Vm^7 263.

Title: Andromede

Philippe, Duc d'Orleans

Source: J. Bachelier, Recueil de cantates contenant toutes celle qui se chantent dans les concerts. . . (The Hague, 1728),

Titles: L'Amant trahi, p. 299.

La resolution inutile, p. 284.

Rameau, Jean-Philippe

Source: Cuthbert Girdlestone, Jean-Philippe Rameau (London, 1957), p. 66.

Titles: Médée

l'Absence

Mr. Robert

Source: J. Bachelier, Recueil de cantates contenant toutes celle qui se chantent dans les concerts. . . (The Hague, 1728).

Titles: la Jouïssance, text by Mr. Françisque, p. 303.

la Belle Hollandais, text by Mr. de la Grange, p. 146.

la chasse des Oiseaux, text by Mr. de la Grange, p. 306.

le bernement de Sancho, text by Guyot de Merville, p. 98.

L'impatience Amoureuse, text by Mr. P**, p. 262.

Ragotin, ou la Serenade Burlesque, text by Van-Essen, p. 74.

Villeneuve, Alexandre

Source: Mercure Galant, January, 1712, p. 5.

Title: Thetis

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