

UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

A PERFORMANCE GUIDE OF LIGHT LYRIC COLORATURA
SOPRANO REPERTOIRE IN FOUR EARLY OPERAS
BY JEAN-PHILIPPE RAMEAU (1733-1745)

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By
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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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FOREWORD BY MARILYN HORNE

Since 2000, I have made semi-annual visits to The University of Oklahoma. I also have the pleasure of teaching at other universities and conservatories, in order to connect with the next generation of classical singers. Private lessons, public master classes, and many days on campuses each year help me to engage with those who are inheriting the singing world. OU rightly cherishes its role in preserving the classical singing tradition. Célia Zambon is one of OU's and classical singing's finest ambassadors. From our first master class together at OU in 2002, we have enjoyed a productive and happy collaboration. It has been rewarding to encourage Célia and to hear her voice grow. She has matured into an accomplished performer and academic.

Célia is a dynamic performer. She has had many private lessons and master classes with me, and each time I hear her sing, I reminisce on how far she has come. The proof of her hard work and determination to succeed is “in the pudding.” Over the years, I have enjoyed seeing her blossom into the accomplished singer and music professional she is today. She wowed some of the best in the business over two years at the Music Academy of the West in Santa Barbara, where I am Chair of the Voice Department. She also sang in a master class at Carnegie Hall, as part of The Marilyn Horne Foundation's *The Song Continues...* Her master teacher in that class was no less than James Levine.

Those who see Célia on stage, however, may not appreciate the full

range of her talent. This document represents the culmination of her many accomplishments. She has here interpreted Jean-Philippe Rameau's soprano solo repertoire. I heartily recommend it to any performer or teacher interested in these lovely works. As a French expatriate living in America, she brings a rare combination of academic rigor and cultured worldview to her work. She, naturally, understands the French; she understands the art of opera; and she understands how to make it accessible to all of us. She has made, and continues to make, lasting contributions to the preservation of our art. Her document makes clear that she is a uniquely complete artist. How proud I am to have played a part!

Marilyn Horne

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I would like to express my sincere gratitude to all the members of my committee who have supported and encouraged me in working on this project.

Special thanks to Dr. Enrico, my chair, for his friendship, patience, kindness, guidance, and generous time, providing the accountability I needed to complete my research and writing; to Professor William Ferrara, for his friendship and mentorship as my opera professor and stage director for over ten years, and for pointing me in the direction of this topic and encouraging me toward my research in stage movement; to Professor Donna Mitchell-Cox, my voice teacher since 2002, who has seen me grow up and encouraged me through life's challenges in addition to helping me build my voice and artistry through the years. I also would like to thank Dr. Elizabeth Avery, for her help with the IPA source and French Diction for Singers rules.

Special thanks also to Ms. Marilyn Horne, who has shown interest and enthusiasm towards this project and has generously offered to write a foreword for it.

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Big hug and thanks to my family and friends, who encouraged me and allowed me to abandon them momentarily in order to undertake and finish this project. I would like to give special thanks to Ed and Judy Norlin for their love and support and for becoming my family in the United-States.

Finally, I would like to thank my dear husband, Justin Wollenberg, for his love, encouragement, and belief in my ability to undertake and finish this project; and the child in my womb, for providing the push I needed to finish this project before his blessed coming into our lives in the spring of 2013.

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ABSTRACT

A PERFORMANCE GUIDE OF LIGHT LYRIC COLORATURA SOPRANO REPERTOIRE IN FOUR EARLY OPERAS BY JEAN-PHILIPPE RAMEAU (1733-1745)

BY: CÉLIA ZAMBON WOLLENBERG

This study investigates French eighteenth-century musical aesthetics as they relate to style and performance practice in the early operas of Jean-Philippe Rameau. Through the analyses of five pieces for light lyric coloratura soprano, selected from four different operas, this document guides performers and teachers toward appropriate and historically informed performances. The study is divided into five sections. The first chapter establishes the need for the study, its organization, and related literature. The second chapter provides a background describing the performance history and the plot line for each of the four operas. The third chapter offers general considerations regarding eighteenth century musical ornamentation and the etiquette of gesture: after a brief *exposé* on French baroque aesthetics regarding opera performance in the early eighteenth century, this chapter provides a thorough listing of melodic and rhythmic ornamentation, as well as considerations regarding the pronunciation of text; the chapter concludes with a few considerations concerning gesture on the eighteenth-century stage. The fourth chapter provides the analyses of five selected pieces. Each piece is placed within its dramatic context, and each text is translated in IPA (International Phonetic Alphabet) and in English. In addition, a thorough musical analysis is conducted for each piece, including considerations of: form and harmony; texture and instrumentation; melodic contour; meter, rhythm, tempo and dynamics; diction, ornamentation and rhythmic alteration; and performance gesture and skill level.

CHAPTER I

INTRODUCTION

PURPOSE OF THE STUDY

This study will conduct a detailed musical and dramatic analysis of five solo vocal pieces in varied forms, taken from four early operas by Jean-Philippe Rameau between the years 1733 and 1745. The selected repertoire will serve as samples and models of Rameau's style and eighteenth-century French operatic performance practice for light lyric coloratura soprano. This document aims to serve as a small anthology of musical samples and as a source of information to guide performers and teachers in the performance of this repertoire.

NEED FOR THE STUDY

While Jean-Philippe Rameau was regarded as the greatest French composer during his lifetime, his music fell into neglect during the nineteenth century. The foundation of the Schola Cantorum in 1894, by French composer Vincent d'Indy brought Rameau's operas back into the standard repertoire. But despite another revival of Rameau in France in the 1970s, performance guides and anthologies of this repertoire are scarce. My intention is to remedy this lack of performance resources for singers by proposing a study of selected soprano arias from Rameau's operas. In my review of related literature, which follows, I will discuss a few existing sources.

SCOPE AND LIMITATIONS OF THE STUDY

This study will provide a performance guide and small anthology of carefully chosen pieces fitting the light lyric coloratura soprano voice, as examples of Rameau's early vocal style and of early-to-mid eighteenth-century performance practice in France. The next chapter will provide background information for each selected opera, exploring the circumstance of their creations, performance histories, and plots. A third chapter will offer general considerations concerning the rules of musical ornamentation and stage gestures in the eighteenth century in France. In a fourth chapter, a selection of five vocal pieces will be analyzed as models of Rameau's early opera work, from 1733 to 1745. There are two types of vocal pieces in Rameau's operas: *airs de scène*, and *airs de divertissement*. *Airs de scène* include *petits airs* (short airs) and monologues. *Airs de divertissement* include *airs de danse*, autonomous *airs*, and *ariettes*. Within these two large categories, several forms are employed: through-composed, da capo, binary, and ternary. My document will focus on what is most helpful to performers: literary background; diction and translation of texts; musical analysis, including suggestion for ornamentation; and recommendations concerning gesture and skill levels.

METHOD AND STRUCTURE OF THE STUDY

Much of the vocal music in Rameau's operas fits the light lyric coloratura soprano voice comfortably. The light lyric coloratura soprano voice easily accommodates scales and runs, trills and other ornaments, and syncopated rhythms. As

a light lyric coloratura soprano myself, this repertoire is of special interest to me. Consequently, I have selected pieces appropriate for this voice type in the hope that it would be of interest to other students who share this vocal register and abilities. The study should also be of interest to teachers of such singers.

After a brief historical background, my research focuses on dramatic and musical analysis of the selected repertoire, including elements of performance practice such as ornamentation and etiquette of gesture. I have selected four *airs* or *ariettes* and one *récitatif* for my analysis. These pieces are taken from four operas of four different genres: *Hippolyte et Aricie* (1733, revised 1742), a *Tragédie Lyrique*; *Les Indes Galantes* (1735, revised 1736), a *Ballet Héroïque*; *Les Fêtes d'Hébé* (1739), an *opéra-ballet*; and *Platée ou la Junon jalouse* (1745), a *Comédie-ballet*. I have placed these pieces in the context of each opera in order to make sense of the composer's choice of forms. As mentioned before, solo pieces in Rameau's operas can be divided into two large categories of style and content: the *airs de scènes* (scene solos), which are *petits airs*, dialogue *airs*, monologues; and *airs de divertissement* (entertainment solos), which are *airs de danse*, autonomous *airs*, and *ariettes*. Within those two large categories are found smaller ones of form: through-composed *airs*, binary *airs*, and ternary *airs* or *ariettes* (*da capo* or *dal segno*). The *Récitatif* is of special interest as the French style of declamation was unique in Europe until the *Querelle des Bouffons* (War of the Buffoons), and Rameau's innovations to that end are worth exploring.

My first analysis is of a *récitatif* from the Prologue, scene 5, of *Hippolyte et Aricie*: "Peuples, Diane, enfin, vous livre à ma puissance." My second analysis presents a through-composed *air de divertissement*, also from the Prologue, scene 5, of

Hippolyte et Aricie: the *air d'Amour*, “Régnez, aimable paix,” which follows the *récitatif* previously analyzed. The special interest in the through-composed *air* is that it is “one of the most distinctive features of French opera.”¹ They are most frequent, quite varied, short, and very similar to *récitatif*. They typically are simple *airs de scène*, accompanied by *basse continue*, with no vocal display, and we shall see how the chosen example selected for analysis in this document is exceptional in several ways. My third analysis explores the next most frequent form of vocal pieces in Rameau’s operas: the *da capo* or *dal segno* form. To illustrate it, I have chosen the *air de Phani*, “Viens, Himen,” from *Les Indes Galantes*, in *Les Incas du Pérou*, scene 2, a slow monologue preceded and followed by other scenes that advance the action. My fourth analysis is dedicated to an *air* in binary form. Although that type of *air* can be found in Rameau’s operas, they are not as frequent as through-composed and *da capo* forms. To illustrate it, I have chosen an *air de scène* from the *Première Entrée*, scene 9, from *Les Fêtes d’Hébé*, “Un jour passé dans les tourments,” preceded by a *gavotte gracieuse* with the same melodic theme. My fifth and final analysis focuses on a type of *dal segno air* labeled *ariette*. The *ariette* is restricted to the *divertissement* sections of the opera and stereotypically in a more bravura style than the rather declamatory French *airs*. They were increasingly popular in the mid-eighteenth century, under the Italian influence. To illustrate the *da capo ariette*, I have chosen the *ariette de La Folie*, “Aux langueurs d’Apollon, Daphné se refusa”, from Act II, scene 5 of *Platée*. An *ariette de divertissement*, this piece is framed by dances and other *divertissements*.

¹ Paul Rice, *Fontainebleau operas for the Court of Louis XV of France* by Jean-

My selection of this repertoire reflects the variety of styles found in Rameau's operas up to 1745. My approach toward these selected pieces is both dramatic and musical. In reference to the detailed background regarding performance history, original performers, and plot for each opera in Chapter II, each analysis provides further clues toward plot context and characterization. A word-for-word English translation of each text and a guide to diction for singers in the form of IPA transcription informs the reader about meaning and pronunciation. A detailed musical analysis of each piece informs the reader of the composer's intentions for performance; it covers form and harmony, texture and instrumentation, melodic contour, meter, rhythm, tempo and dynamics, diction, ornamentation, and rhythmic alteration. Finally, a performance section addresses gesture and skill level.

SURVEY OF RELATED LITERATURE

DISSERTATIONS:

In *L'opéra baroque et le spectacle contemporain: essai de synthèse dramaturgique*,² Christophe Deshouillères studies the dramatic arts from the perspective of modern performances of old works. In the first and second parts of his dissertation, Deshouillères compiles information about opera: its beginnings and evolution in Europe. The third and fourth parts offer original research about the most acclaimed works of baroque opera repertoire. Deshouillères also includes a repertory of modern stagings of baroque operas in an "annex." His goal is to ask the relevance of

² Christophe Deshouillères, *L'opéra baroque et le spectacle contemporain: essai de synthèse dramaturgique* (Université de Paris-Nanterre, 1996).

the revival and contemporary performance of baroque opera by giving a historical and cultural account of the philosophical meaning and performance practice of baroque opera, from the mid seventeenth century to our day. Deshouillères's second part on the "French counter-model" of opera (against the Italian model) will be the most helpful to my research, in understanding how French opera was born and how it evolved, not only during Lully and Rameau's lifetimes, but also all the way up to our modern time. This research is very informative from historical, cultural and philosophical viewpoints. However, Deshouillères offers no musical examples or analysis. My research provides not only historical and cultural information about Rameau's work, but also in-depth-analyses of operatic literature.

*The sensible listener on stage: hearing the operas of Jean-Philippe Rameau through Enlightenment aesthetics*³, by Leanne Eleanore Dodge, offers a very interesting philosophical discussion on enlightenment aesthetics versus modern ones. Through musical selections of three major Rameau operas (*Hippolyte et Aricie*, *Les Indes Galantes*, and *Pigmalion*), she brings up the question of the identity of a narrator in Rameau's operas through a discussion of the diegetic and mimetic conventions of the eighteenth century. Her research is very valuable for hearing and understanding Rameau's music from the point of view of an eighteenth-century audience member. As my research focuses on style and performance practice, this is a reliable tool for identifying patterns of style and stage sensibilities. From a performer's perspective, Dodge's research is invaluable. Through her description and philosophical considerations of carefully chosen examples from Rameau's operas, she offers a peek

³ Leanne Eleanore Dodge, *The sensible listener on stage: hearing the operas of Jean-Philippe Rameau through Enlightenment aesthetics* (Yale University, 2011).

into the eighteenth-century mind, providing insights toward performance choices for modern performers. While I find Dodge's research very interesting and will probably use some of her ideas to help direct my analysis, my research is less esoteric and more practical.

*Eighteenth-century opera and the construction of national identity in France, 1875-1918*⁴, by William Gibbons, offers a description of Rameau's importance in creating a national identity for French music. After becoming obscure in the nineteenth century, but still considered French music's master, Rameau was revived by critics and composers at the turn of the twentieth century. Gibbons describes the circumstances of Rameau's revival through the rise of musicology alongside the proliferation of music criticism, creating what he calls "the Operatic museum." He also describes Rameau's return to the Parisian stage through the medium of the concert hall, and then mentions Rameau's "Frenchness" as the factor of his resurrection in classical repertoire. Finally, he goes into some depth in the historical circumstances of two productions of Rameau's operas in the early twentieth century: *Hippolyte et Aricie* in 1908 and *Castor et Pollux* in 1918. While Gibbons's dissertation is a valuable reference for the historical and socio-cultural aspects of Rameau's revival at the turn of the century, providing a detailed witness of all aspects of Rameau modern opera productions and their reception by the public, his research does not provide any analysis of either drama or music from Rameau's operas. His historical considerations are focused on the few decades between the end of the nineteenth century and the end of the First World War. My research focuses more on the music and drama themselves, on style and

⁴ William Gibbons, *Eighteenth-century opera and the construction of national identity in France, 1875-1918* (North Carolina: Chapel Hill, 2010).

performance practice from Rameau's time, and on the historical and socio-cultural circumstances of Rameau's music within the eighteenth century.

Dramaturgie de la tragédie en musique (1673-1764),⁵ by Laura Naudeix, focuses on the dramaturgy of French musical tragedies between 1673 and 1746. Her aim is to expose the different formal and structural aspects of French spectacle in the late seventeenth century from the analysis of libretti. Naudeix argues that in a time when rules and traditions were being born out of practice, libretti contain the sources and codifications of these traditions, making the librettists responsible for the organization and guarantee of dramatic unity. The first part of Naudeix's dissertation is dedicated to the lyrical world, from the choice of subjects to the prologues, mentioning the very codified organization of the theatrical universe. The second part of Naudeix's research focuses on forms and general structures, and offers a good account of musical forms and theater aesthetics in the late seventeenth and early eighteenth centuries. The author does a thorough job of describing the theatrical traditions from the basis of libretti. Her book is a very valuable socio-cultural witness and *exposé* of French Lullian Theatre. Naudeix's research was very useful to my own in the capacity of a historical witness and a good starting point for my own analysis. It is also a reliable resource concerning the etiquette of gesture. Although it mentions and describes musical forms from Lully's operas, its descriptions remain general. When a specific example is mentioned, it focuses on the text rather than the music. She also seldom mentions Rameau but focuses almost exclusively on Lully. In contrast, my research

⁵ Laura Naudeix, *Dramaturgie de la tragédie en musique* (1673-1764) (Paris: Ed. Honoré Champion, 2004).

briefly mentions Lully as the father of French opera, but my musical and dramatic analyses focus on Rameau's selected works. It offers a more in-depth analysis of the texts and music of specific pieces with various forms, taken from Rameau's operas.

In *The operas of Rameau*⁶, Virgil Claxton Self goes into depth in all aspects of Rameau's music: orchestration, harmony and counterpoint, orchestral music, dances, *récitatifs*, *airs*, and vocal ensembles and choruses. He offers useful information on style and performance practice for each type of musical piece. However, his research, while very detailed in its examples, remains survey-like. Self's approach is from the stylistic elements themselves, using Rameau's music as illustration for his *exposé*. In contrast, my research takes selected pieces of Rameau's operas as starting points for analysis. The scope of my research is also narrower, as it focuses on soprano solo vocal repertoire. It is tailored as a performance guide as well as an academic resource.

BOOKS:

French Baroque Music, from Beaujoyeux to Rameau, by James R. Anthony,⁷ surveys baroque music in the seventeenth and early eighteenth centuries. Part One focuses on stage music. Its chapters cover stage music genres, such as the *Ballet de Cour*, Italian music, the *Comédie-Ballet*, the Pastorale, the *Tragédie en Musique*, the *Opéra-Ballet*, and the evolution from *Divertissement* to *Opéra Comique*. The chapters on the *Tragédie en Musique* offer the most significant pieces of information for my research. They give an historical account of stage music forms from Lully to Rameau,

⁶ Virgil Claxton Self, *The Operas of Rameau* (University of Wisconsin, 1956).

⁷ James, R. Anthony, *French Baroque Music, from Beaujoyeux to Rameau* (Portland, OR: Amadeus Press, 1997).

mentioning their evolution, as influenced by both the taste of its audience (from Louis XIV to Parisian audiences in the early eighteenth century), and the curiosity and experimentation of *Préramistes* composers and Rameau himself. Although these chapters offer valuable comments on orchestration and voice distribution, and a good exposition of different vocal forms, such as *airs*, *récitatifs*, and *ariettes*, they lack in-depth analysis of given examples, which my research provides.

In *Rameau and musical thought in the Enlightenment*,⁸ Thomas Christensen focuses on the music theory of Rameau. The scope of his research includes Rameau's own writings on music theory and quotes from Rameau's music in order to illustrate it. His aim is to describe the philosophical environment and practical reception of Rameau's music theory in eighteenth-century Europe. Christensen's book is a useful resource toward understanding Rameau's contributions to music theory and repertoire. However, my research focuses more on specific pieces taken in context from Rameau's theatrical music.

Monstrous Opera. Rameau and the tragic tradition,⁹ by Charles Dill, offers a witness of Rameau's musical and theatrical innovations in eighteenth-century French opera. Through a detailed description of historical circumstances and the quotation of many of Rameau's contemporaries, Dill attempts to explain why Rameau made opera take the turn it did in the eighteenth century. He also offers several musical examples taken from Rameau's operas, accompanied with thorough musical analysis, which was a very useful model for the musical analysis portion of my own research. In contrast,

⁸ Thomas Christensen, *Rameau and musical thought in the Enlightenment* (Cambridge: Cambridge University Press, 1993).

⁹ Charles Dill, *Monstrous Opera. Rameau and the tragic tradition* (Princeton, NJ: Princeton University Press, 1998).

my research is more focused towards the practice and style of Rameau's vocal music for high lyric coloratura soprano.

Fontainebleau operas for the Court of Louis XV of France by Jean-Philippe Rameau (1683-1764),¹⁰ by Paul Rice, focuses on Rameau's operas performed in the *Fontainebleau* Theatre in 1753 and 1754. It offers a very thorough historical witness over two years of opera performance practice in France. Rice devotes two chapters (one for each year) describing the socio-political environments and libretti traditions of the performance of Rameau's operas. Then, he describes in detail the organization and content of Rameau's music in both 1753 and 1754. Rice's book was useful to the drafting of my proposal in the identification of solo vocal forms. It was also a trustworthy model of adequate analytical discourse when I proceeded to the analysis portion of my research. Although Rice's research is very detailed over the span of two years of performance practice, it covers a latter time period than the one I am focusing on in this document. Additionally, the musical examples are scarce and not thoroughly analyzed. My document focuses more on complete pieces, and specifically on soprano solo music between 1733 and 1745.

Performing French Classical Music: Sources and Applications,¹¹ by Timothy Schultz, is a valuable reference material for French Classical Music practice. Schultz describes in great detail the style and performance practice of French classical music in the eighteenth century. However, he does not limit himself to Rameau or opera.

Although his research was very useful to my own in the description and recognition of

¹⁰ Paul Rice, *Fontainebleau operas for the Court of Louis XV of France by Jean-Philippe Rameau (1683-1764)* (Lewiston, NY: The Edwin Mellen Press, 2004).

¹¹ Timothy Schultz, *Performing French Classical Music: Sources and Applications* (Hillsdale, NY: Pendragon Press, Inc., 2001).

style, patterns, and performance practice, my research is more targeted toward Rameau's soprano operatic literature.

In *Music and the French Enlightenment, Reconstruction of a dialogue 1750-1764*,¹² Cynthia Verba presents the argument of music as art versus science, from letters and articles by the main actors and commentators of the French Musical Enlightenment: Rousseau, Rameau, D'Alembert and Diderot. Starting with the *Querelle des Bouffons* (War of the Buffoons) as the central event launching the vehement polemic, Verba presents aesthetic arguments and recalls the socio-political-cultural mindset of eighteenth-century France. Although an interesting and useful read, Verba's book does not take a close look at Rameau's music itself. It is a very valuable resource on the history of aesthetic evolution, but it is not a thorough enough tool for modern performers looking for a performance guide to eighteenth-century French opera. My research, on the other hand, takes those aesthetic considerations into account, incorporating them into a more practical approach towards the style and performance practice of solo soprano repertoire from Rameau's operas.

ARTICLES:

In "Performing Rameau's Cantatas,"¹³ Mary Cyr studies the instrumentation, vocal ornamentation, and eighteenth-century practice of dotting quavers and eighth notes, known as *notes inégales* in Rameau's cantatas. She describes and translates the composers' directives from Rameau's and other eighteenth-century composers'

¹² Cynthia Verba, *Music and the French Enlightenment. Reconstruction of a dialogue 1750-1764* (New York, NY: Oxford University Press, 1993).

¹³ Mary Cyr, "Performing Rameau's Cantatas," *Early Music* 11, no. 4 (October 1983): 480-489.

manuscripts, which offers a very detailed resource for further study and analysis of Rameau scores. Consequently, Cyr's article was very valuable to my own research. Although her research is very informative, Cyr's examples are taken from cantatas instead of operas, and she does not offer a comparison between pieces of contrasting forms. However, my research provides an in-depth analysis of several examples of solo pieces from Rameau's operas in a variety of forms.

In "French Baroque Recitative as an Expression of Tragic Declamation,"¹⁴ Lois Rosow attempts to "comprehend the poetic and dramatic principles underlying the metrical notation of French Baroque recitative" in order to understand its style. Through a study of French rules of prosody, she describes and analyzes the form and use of French *récitatif* between the 1660s and 1770s. She sets out to show, through several examples from Rameau's operas, the relationship and correlation between line structure in the libretto and metrical notation in the score. Her study is very interesting and useful to performance practice. Although my research benefited from Rosow's findings, my document is not limited to the form of *récitatif*, but explores other types of vocal pieces, such as *airs* and *ariettes*.

In "Rameau's Singers and Players at the Paris Opéra: A Little- Known Inventory of Paris opera in 1738,"¹⁵ Graham Sadler provides an inventory of singers by voice types, number of people, salary ranges, size of ensembles (choruses and orchestras) and their evolution from 1719 to 1756. It is an interesting look into the

¹⁴ Lois Rosow, "French Baroque Recitative as an Expression of Tragic Declamation," *Early Music* 11, No.4 (October 1983): 468-479.

¹⁵ Graham Sadler, "Rameau's Singers and Players at the Paris Opéra: A Little-Known inventory of 1738," *Early Music* 11, no. 4 (October 1983): 453-467.

more practical and mundane side of opera production, but there is no mention of Rameau's music. Although Sadler's article provides enlightening information about the functioning of opera companies during the time of Rameau, my research focuses on determining stylistic and performance practice from the analysis of Rameau's music itself.

The following chapter will provide a general background on each selected opera, from the circumstances of their creations to their detailed plots. Chapter III will explore the French eighteenth-century mindset concerning opera performance, and more specifically the rules of *bon goût* (good taste) concerning musical expression and stage movement. In Chapter IV, thorough analyses of five pieces for high coloratura soprano will provide information and guidance towards the performance of the selected repertoire.

CHAPTER II

BACKGROUND ON SELECTED FOUR OPERAS

In the eighteenth century, there were two kinds of works shown at the *Académie royale de musique*: the *Tragédie lyrique* and the *Opéra Ballet*. On the one hand, the *Tragédie Lyrique*'s plots were filled with mythological and heroic elements, and with divine and royal characters. Unlike Italian Opera, French *Opéra* was serious, grandiose, and majestic, and its pompousness was also highlighted by luxurious sets, as well as complex and sophisticated machinery. The *tragédie* –or *Grand Opéra*– included scenes from hell in the third and fourth acts, and the Olympian divinities traditionally would come down to earth in the fifth act for the *Deus ex machina*, which was a convenient and tidy wrapping up of the action by an authoritative figure (typically a god), thereby providing the highly expected “happy ending”. On the other hand, there was also a lesser genre of theatrical and musical entertainment in the *Opéra-Ballet*, inferior to the *tragédie* in status and pomp. *Ballet*, like the *tragédie*, had *récitatifs*, *airs*, choruses, and dancing. But unlike the *tragédie*, which was organized in three or five acts, with a unified plot, the *ballet* was put together in a series of *entrées*, with no unifying story line, and among which there was no dramatic correlation, except for the prologue, which would announce a loose justification for the entertainment to follow. The prologue was a very important tradition started in the seventeenth century, during the reign of Louis XIV, and it first and foremost had a eulogistic purpose: Apollo, the sun-god, to whom king Louis enjoyed likening himself, was praised with songs and dances and frequently saved the day at the end of the story, during the *Deus*

ex machina. In contrast, in the eighteenth century, Love became the new topic of praise.

Although the fascination for mythology continued in the eighteenth century, there also burgeoned a new tendency for real life and historical characters to mingle with the mythological ones, as in the *Opéra-Ballet: Les Indes Galantes*.

A. HIPPOLYTE ET ARICIE

Hippolyte et Aricie was Rameau's first opera. Rameau was music teacher to the wife of a rich tax collector and art lover: M. de la Popelinière. He decided to help the career of the "young" composer ("young," meaning not yet established, as Rameau was nearing fifty). He managed to get the poem of *Hyppolite et Aricie* from the *abbé* Pellegrin, nicknamed "le curé de l'Opéra," (the high priest of opera) as he had a reputation as an opera lover. Because Pellegrin was living off his writings and Rameau did not yet have an established reputation, he only agreed to Rameau setting his poem to music after getting a promise of payment from him, of five to six hundred *livres*, equivalent today to 1,430 to 1,720 Euros, or 1,850 to 2,220 US Dollars. However, after hearing the first concert at the house of La Popelinière, he tore up the papers in front of every body, and declared: "Monsieur, quand on fait de si belle musique, on n'a pas besoin de donner de garanties." (Sir, when one makes such beautiful music, one doesn't need to provide any guarantees).¹⁶

¹⁶ Charles Poisot, "Introduction," in *Hippolyte et Aricie*, Chefs-d'Oeuvre Classique de l'Opéra Français, 1-4, (New York: Broude Brothers Limited, 1971), 3.

1. Performance history

The premiere on October 1, 1733, at the *Académie royale de musique*, made a sensation in Paris. While fans and imitators of Lully criticized, many were taken at once by Rameau's innovative music. "Ce qui étonnait surtout... c'était la nouveauté et l'imprévu de la modulation, la force de l'harmonie et les combinaisons de la nouvelle instrumentation." (What surprised above all ... were the novelty and the unexpectedness of modulation, the force of the harmony, and the combinations of the innovative instrumentation).¹⁷ Rameau abandoned Lully's old system for a fresh and modern instrumentation, by giving independent parts to each instrument while not interrupting the symphonic play. After a short divided welcome, Rameau was celebrated as Lully's true heir. And after the first show, the composer Campra said to the Prince of Conti: "Monseigneur, il y a dans cet opera assez de musique pour en faire dix; cet homme nous éclipsera tous." (Sir, there is, in this opera, enough music to make ten; this man will make us all vanish).¹⁸

2. Light Lyric Coloratura roles and original performers

The role of *Amour*, now sung by a light lyric coloratura soprano, was originally sung by a tenor: M. Pierre de Jélotte. The roles of *une pêcheuse*, *une matelote*, *une chasseuse*, and *une bergère* were given to Mlle. Petitpas. Although these roles had no dramatic interest, they had great melodic worth and launched the international career of Mlle. Petitpas. She had a great coloratura and was particularly noted for her performance of the *ariette* "Rossignols amoureux," at the end of the opera. After its premiere in 1733, nine years passed by before *Hippolyte et Aricie* was revived on the

¹⁷ Poisot, 3.

¹⁸ Poisot, 3.

stage on September 11, 1742. For this revival, a young singer who had debuted in 1734, Mlle. Fel, replaced Mlle. Petitpas and soon became the premiere soprano in Paris. Many changes were made to the score for this revival, as a result of the demands of a new cast, as well as a desire from the orchestra to shorten some scenes that were considered too long. While in 1733, *Amour* was sung by the tenor Jéliotte, in 1742 it was sung by a soprano, Mlle. Bourbonois. Some phrases were given to a tenor, M. de la Tour, which the libretto describes as “un suivant de l’Amour,” (a follower of Love)¹⁹. For the revival, Jéliotte traded the role of *Amour* for the title role of *Hippolyte*. Over a period of thirty-four years, *Hippolyte et Aricie* was given five seasons and 123 showings.

3. Plot

“The plot of *Hippolyte et Aricie* was modeled after Corneille’s *Phèdre*, which itself was modeled after the works of the Greek tragic poet Euripides (*Hippolytus*) and the Roman Seneca (*Phaedra*). While Corneille’s *Phèdre* is a *tragédie* and ends as such with the death of the hero, Pellegin’s poem has a happy ending: a benevolent goddess resuscitates the dead hero so he can be reunited with his lover, thereby providing the anticipated *Deus ex Machina* conclusion, very popular with eighteenth-century audiences.

The Prologue is set in the forest of Erymanthus, where *Diane* and *Amour* are arguing about who should reign over the hearts of the forest dwellers. Jupiter comes down from mount Olympus and persuades *Diane* to let the forest dwellers serve Cupid

¹⁹ Charles Malherbe, “Commentaire Bibliographique,” in *Hippolyte et Aricie*, Oeuvres complètes, III-LXXXV, (Paris: Durand et fils, 1900; repr., New York: Broude Brothers Limited, 1968), LXIII.

for one day each year. The goddess of chastity agrees, but pledges to protect *Hippolyte* and *Aricie*. The action takes place on the Peloponnesian coast. *Thésée* has become king of Athens after eliminating his rival, *Pallas*, and his entire family, save *Aricie*, whom he forces to take a vow of chastity. *Phèdre*, *Thésée*'s wife, is in love and lust with *Hippolyte*, *Thésée*'s son from a previous marriage.

Act One takes place in a temple dedicated to *Diane*. *Aricie* is about to take her chastity vow, but when *Hippolyte* reveals his love for her, the two lovers pray for *Diane*'s protection. Driven by jealousy, queen *Phèdre* interrupts their ceremony, but *Diane* descends from Olympus and rebukes her, assuring *Hippolyte* and *Aricie* of her protection. Meanwhile, *Thésée* is reported to have descended into hell and considered dead. At the prompting and encouragement of her confidante *Oenone*, *Phèdre* decides to declare her love for *Hippolyte* and to offer him the crown. She vows to kill herself if she fails to win him.

Thésés's father, the god *Neptune*, has vowed to come to his aid three times. In Act Two, *Thésée* is granted his first request by being allowed to enter into Hades in order to rescue his friend *Pirithoos*, who had tried to abduct *Pluton*'s wife, *Proserpine*. *Thésée* pleads his case, but *Pluton* refuses and condemns him to share his friend's fate. *Thésée* asks to be reunited with his friend, but only death would allow him to do that, and the Fates –female personifications of destiny- say that they cannot cut the thread of his life until the appointed time. *Thésée* calls on *Neptune* to help him get out of Hades. *Pluton* reluctantly agrees, but asks the Fates to reveal *Thésée*'s destiny: although *Thésée* may leave Hades, he will find hell in his home.

Act Three takes place in *Thésée's* palace, on the seashore. *Phèdre* has decided to reveal her passion for *Hippolyte*. As he comes into her apartments to present his condolences, she mistakes his loyalty and kindness for love and makes her move. *Hippolyte* is appalled. Realizing what she had done, *Phèdre* asks *Hippolyte* to kill her. He refuses, and as she reaches to take his sword, *Thésée* unexpectedly enters. Encouraged by *Oenone*, he mistakes what he sees for *Hippolyte's* attempt to rape *Phèdre*. *Thésée* makes his last appeal to *Neptune* and asks that *Hippolyte* be punished.

In Act Four, *Hippolyte* has fled into exile in a grove by the sea, sacred to *Diane*. *Aricie* joins him and vows her love and fidelity to him. As *Diane* consecrates their vows and a *divertissement* is given in their honor, a sea monster appears. *Hippolyte* fights against him and disappears in the flames. *Phèdre* appears and, full of remorse, confesses that *Hippolyte's* death is her fault and vows to tell the truth to *Thésée*.

In Act Five, *Phèdre* has committed suicide after confessing her schemes. *Thésée* decides to throw himself into the sea, when *Neptune* reveals to him that *Hippolyte* is safe thanks to *Diane's* protection, but that he is never to see him again. In the forest, *Aricie* is inconsolable for the loss of *Hippolyte*. *Diane* announces the arrival of a great hero and *Aricie's* future husband: *Hippolyte*.

B. LES INDES GALANTES

The French tradition of ballet dancing in opera originated in the *Tragédies Lyriques* of Jean-Baptist Lully. *L'Europe Galante* (1696), by La Motte and Campra, was the first *Opéra-Ballet*: the importance of dance was greatly increased and the non-choreographed singing was restricted to the bare minimum. During a typical *Opéra-*

Ballet, dancers performed around solo singers, who would then be free to merely stand and sing during arias. Between 1696 and 1735, more than forty *Opéra-Ballets* were written and performed in France. It was the most popular form of entertainment in the early eighteenth century.

1. Performance history

Rameau designed *Les Indes Galantes* to have five independent sections called *Entrées* (entries), instead of acts, in order to convey the independence of each plot. For the premiere, on August 23, 1735, it had a Prologue and three original *Entrées*: *Le Turc Généreux*, *Les Incas du Pérou*, *Les Fleurs*. A fourth *Entrée* called *Les Sauvages* was added on March 10, 1736. The reception of *Les Indes Galantes*' premiere was not enthusiastic and caused Rameau to revise it immediately. But between the premiere in 1735 and the revival in 1751, *Les Indes Galantes* went from severely criticized to highly praised. Rameau built his reputation as a composer of operas through the successes of *Castor et Pollux* (1737), *Dardanus* (1739), and *Zoroastre* (1749). Although the librettist, Louis Fuzelier, provided a very weak text, his promotion to co-editor of the *Mercure de France* in 1744 enabled him to exert considerable influence over public opinion. A last series of complete performances in 1761 brought twenty-five years of partial performance to a close. During that time, *Les Indes Galantes* was performed "regularly, at court and in concert, on its own or mixed with works by other composers,"²⁰ and led Rameau to enjoy a reputation and public favor comparable to Lully's.

²⁰ Pascal Duc, "Introduction," in *Les Indes Galantes: Ballet réduit à quatre grands concerts (1735-1736)*, ed. Jean Saint-Arroman, V-XIII, (Courlay: Jean Marc Fuzeau, 2005), X.

2. Light Lyric Coloratura roles and original performers

There is at least one role for light lyric coloratura soprano in each section of *Les Indes Galantes*. *Hébé* and *Amour* in the Prologue; *Émilie* in *Le Turc généreux*; *Phani* in *Les Incas du Pérou*; *Fatime* and *Zaïre* in *Les Fleurs*; and *Zima* in *Les Sauvages*. The sopranos who created the roles were Mlle. Eremans (*Hébé* and *Zaïre*), Mlle. Petitpas (*Amour* and *Fatime*), Marie Antier (*Phani*), and Marie Pélissier (*Zima*).

3. Publication procedures

In his preface to the published score, Rameau explains that because of the public criticism of the scenes from *Les Indes Galantes*, he decided not to publish the declamatory recitatives, but only “les Symphonies entremêlés des Airs chantans, Ariettes, Récitatifs mesurez, Duo, Trio, Quatuor & Choeurs”²¹ (the symphonies mingled with sung *airs*, *ariettes*, measured recitatives, duets, trios, quartets and choruses) from the Prologue and the original three *Entrées*, and grouped them into four *Grands Concerts* (or suites) in different tonalities. In *Concerts* 1 through 4, the prologue and first three *Entrées* are mixed up and transposed for the sake of tonal unity, and the last (later added) *Concert* is the *Entrée des Sauvages*, published in its original theatrical form, because it had not yet been performed and therefore not yet criticized, Rameau explains. The first concert was in G, the second concert was in D, with some pieces in B; the third concert was in G, with some pieces in Bb; and the fourth concert was in C minor, A major, and F# minor. Also noteworthy is the eighteenth-century publication custom of omitting the intermediate parts for orchestra and choir and only publishing the outer ones, resulting in a reduction to parts for

²¹ Duc, X.

singers and upper instruments, such as violins, flutes, and oboes, and bass and basso continuo in harpsichord notation. Rameau mentions in the preface that although the ornamentation is notated in the harpsichord part, it should not keep performers from playing the ornaments with other instruments. Indeed, the idea that a composition is to be played strictly according from the notation was not born until the nineteenth century. In the eighteenth century, the requirements of the public's taste as well as the demands of the singers and choreographers dictated the evolution of a work, leaving only the basic melody, rhythm and harmony under the exclusive jurisdiction of the composer. Therefore, it would make sense that Rameau chose to publish his score from a purely musical perspective, without care or concern for the plausibility of plots. The form of *Les Indes Galantes* as we know it today is from the 83rd performance. Rameau's constant revisions were "an attempt, not to improve dramatic quality, but to adapt to the public and critics' taste, an extremely widespread practice of the period."²²

4. Plot

With *Les Indes Galantes*, librettist Louis Fuzelier does away with the unrealistic mythological plots, so popular at the time, and instead proposed a libretto seeking credibility through exoticism. *Les Indes Galantes* was originally entitled *Les Victoires Galantes*, with *Victoire* (Victory) being a direct allusion to the power of Love. Each *Entrée*'s plot is a love story set in a different country. Despite the weakness of Fuzelier's libretto, *Les Indes Galantes* became a great success thanks to Rameau's highly descriptive music. Each musical number is strongly evocative and

²² Pascal Duc, "Introduction," in *Les Indes Galantes: Ballet réduit à quatre grands concerts (1735-1736)*, ed. Jean Saint-Arroman, V-XIII, (Courlay: Jean Marc Fuzeau, 2005), VIII.

contrasting. The Prologue, for instance, marks a return to the *Ballet de Cour* style so popular in Lully's early operas, but instead of expressing praise for the king, it celebrates borderless and victorious love, to which everyone can relate.

In the *Prologue*, *Hébé*, the goddess of youth, invites her audiences to yield to love, while *Bellone*, the goddess of war, tries to entice youth to war with lures of battle glory. *Hébé* invokes *Amour*, who comes to the rescue, and sends his minions throughout the whole world in search of true love.

The *Première Entrée* is titled *Le Turc Généreux* (The Gracious Turc) and presents a love triangle in the characters of *Valère* and *Émilie*, two separated lovers, and *Osman*, a jealous former servant, in love with *Émilie*. *Osman* has kidnapped *Émilie*, but *Valère*, after traveling through the entire whole world in search of her, finds them, and *Osman*, repentant, releases his captive. The character of *Osman* prefigures Mozart's *Selim* in the Singspiel: *The Abduction from the Seraglio*.

The *Deuxième Entrée*, entitled *Les Incas du Pérou* (The Incas of Peru), presents another love triangle: the Inca High priest Huascar and the Enlightened Spaniard Don Carlos both woo Princess Phani. While Huascar holds Phani captive and demands her love, Don Carlos wins her heart, by exposing Huascar's manipulations. Phani appears to be an enlightened character, not easily intimidated and able to think for herself.

The *Troisième Entrée*, entitled *Les Fleurs-fêtes persanes* (The Flowers-Persian Festival), is about the belief that the rose was a special symbol in Persia. There is another love quid pro quo, prefiguring Mozart's *Così fan tutte*, presenting Prince Tacmas in love with Ali's slave Zaire, while Tacmas's slave Fatime is in love with Ali.

The *Quatrième Entrée* (added), *Les Sauvages* (the Savages of America) takes us to the land of North American Indians, and presents a love quartet: the Indian woman Zima is wooed by a French man, a Spaniard, and a savage of noble character, Adario. Her choosing Adario reveals the enlightened criticism of arranged marriages and the hope to see true love win.

All four entrées provide short stories where love wins, and suggest that true kindness can only be found abroad, among the so-called savages, but not in corrupted “civilization” –a romantic notion.

C. LES FÊTES D’HÉBÉ

Les Fêtes d’Hébé ou Les Talens lyriques (The Festivities of Hébé, or the Lyric Talents) is Rameau’s second *Opéra-ballet* after *Les Indes Galantes*. Premiered on May 21 1739, *Les Fêtes d’Hébé* was an immediate success. By that time, Rameau was becoming famous and well respected as a composer of operas. Despite the strong criticism of the amateurish libretto, Rameau’s music made up for any literary shortcomings. Attributed to Antoine Gautier de Montdorges, the libretto of *Les Fêtes d’Hébé* is believed to actually be the joint effort of several amateurs. The real librettist is unknown.

1. Performance history

The premiere was on Thursday, May 21, 1739. The review from the *Mercure de France* was lukewarm. A first reprise was scheduled on July 27, 1747, for which Rameau made a few changes to the original score. A silence of eight years separated the first and second reprise of *Les Fêtes d’Hébé*, a silence during which Rameau wrote

and produced eight new operas, making him the premiere composer in France in the middle of the eighteenth century. Between 1752 and 1754, Europe was unexpectedly overtaken by *La Serva Padrona*, which introduced the concept of *bel canto* and Italian buffoonery. After the Italians left, Rameau took back his place, and on Tuesday, May 18, 1756, *Les Fêtes d'Hébé* was revived. On June 5, 1764, a third reprise was played without the Prologue, only three months before the death of Rameau. For that reprise, the singers and dancers were almost all new to the production. After 1770, *Les Fêtes d'Hébé* declined. Although it was played for another ten years, its integrity was compromised, since it was not again played in its entirety, but mixed with other works in pastiche-type concerts, which was the fashion of the time. *Les Fêtes d'Hébé* was also parodied at court, and in concerts in several cities and towns of France, played for several classes of society, which is a mark of its success. Notable parodies include *Les Talens comiques*, a one act by Pontau and La Meine, performed at the *Opéra Comique* of the *Foire Saint-Laurent*, on July 8, 1739. *Les Fêtes d'Hébé* was also used for performance at court, in concert form, and performed partially: the Third *Entrée* (*La Danse*) was performed in 1753 in Fontainebleau and a great success, and at Versailles in 1765 along with other fragments. In 38 years, *Les Fêtes d'Hébé* as a whole received 341 performances, in one original season and five reprises. But the four acts were also performed separately numerous times, as one acts, or in concert form among other selections.

2. Light Lyric Coloratura roles and original performers

Roles for light lyric coloratura sopranos are found in the prologue and in the first and last *Entrée*. The performers of the prologue were Mlle. Bourbonnois, as

Amour, and Mlle. Fel, as *Hébé*. In the first *Entrée*, the performer of the role of the *Naiade* is unknown, and in the last *Entrée*, the soprano performing the role of *Églé* was Mlle. Mariette.

3. Plot

In the Ancient Greek mythology, *Hébé* is the daughter of *Zeus* and *Héra*, and was given the honorific title of goddess of youth. She had nothing to do on Mount Olympus other than pour drinks during divine banquets. One day, she spilled a drink and was so embarrassed that she went into hiding on earth. *Zeus* replaced her by kidnapping the young man *Ganymed* from earth, and later gave *Hébé* as wife to the demi-god *Héracles*.

The Prologue of *Les Fêtes d'Hébé* is about *Hébé's* exile from Mount Olympus and her looking on earth for a happier life. The first scene opens on *Hébé* and *Momus*, her unwanted suitor, in a *campagne riante* (a laughing countryside). Graces come to court the young goddess, and *Amour* invites the inhabitants of the woods to come and pay court to *Hébé*. In the last scene of the Prologue, *Amour* announces the subject of the ballet by giving orders to *Polymnie* and *Terpsicore* (two mythological characters) to make the *Talens lyriques* triumph on the borders of the Seine, where he and *Zéphir* follow them with *Hébé* on a flying chariot. The three *Entrées* to follow are the three lyrical talents, which are to triumph over boredom and sadness: *la poésie* (poetry), *la musique* (music), and *la danse* (dance).

In the first *Entrée*, on the theme of Poetry, characters are no longer taken from mythology, but from history: *Sapho* actually existed; she was a Greek lyric poet living around 630 and 570 BC. In a forest on the island of Lesbos (*Sapho's* actual place of

birth), *Sapho* is complaining of the exile of her lover *Aclé*, by *Hymas*, king of Lesbos, at the solicitation of *Thélème*, favorite of the king and *Aclé*'s rival. *Sapho* tricks *Thélème* into luring the king into her place where she prepared games and entertainments for the king. The entertainment is an allegory: a *Naiade* (Water Nymph) complains of the unfaithfulness of a *Ruisseau* (Stream), which did not follow its original track; the *Fleuve* (River), responsible for the *Naiade*'s unhappiness brings the fugitive stream back to her. The king is touched by the story, and *Sapho* tells him of *Thélème*'s treachery of separating her and *Aclé*. The king promises to reunite her and her lover, and *Thélème* leaves. *Aclé* appears and thanks the king. Dance and celebrations follow the happy ending.

The second *Entrée*, entitled *La Musique* (Music), was revised and two versions remain today. It opens on the peristyle of a temple, and has for its subject an account from Plato concerning *Tirtée*, sent from Athens to the Lacedemonians to lead in the war against the people of *Méssene*. *Tirtée* was a learned musician. One day, he gathered the people of *Lacédemonia* by singing a Lydian tune, and all of a sudden shifted to the Phrygian mode, which inspired such vigor in the soldiers that they flew to the battleground and triumphed against their enemy.

The third *Entrée*, entitled *La Danse* (Dance), mixes gods and shepherds, and belongs to the *Pastorale* genre. The action begins in a grove, and presents *Mercure*, the god of all the arts, in love with the shepherdess *Églé*, who is believed to have such great talents that she should be welcome and admitted in the court of *Terpsicore*, the goddess of dance.

In *Les Fêtes d'Hébé*, the Prologue and the three *Entrées* have limited action and no real dramatic interest. Scenes have two or three characters at the most, and several *tableaux* are combined in a manner to provide backgrounds for numerous *ariettes* and choreographies. Such was the purpose and nature of the *Opéra-Ballet*.

D. PLATÉE

Platée, ou la Junon jalouse is a *comédie lyrique* or *ballet bouffon* in three acts and one prologue. Although it was not well received at Court because of its grotesque humor and buffoonery considered beneath the standards of the *Opéra*, it was very successful in Paris.

1. Performance history

Platée was premiered at the Court of Versailles, on the occasion of the wedding festivities of the Dauphin of France and the Spanish Infanta Maria Teresa on March 31, 1745. It was later performed at the *Académie Royale de Musique* (the *Opéra*) for the first time on February 9, 1749, and was revived there in 1750 and 1754. In 1759-1761 and 1773, the prologue alone was revived and performed.

Several clues indicate that *Platée* was not warmly received at Court: it was thought to be of doubtful taste, beneath the aristocratic sensibilities, and indecent and obscene for a royal wedding. Indeed, *Platée's* character was believed to be a direct reference to the new bride. Her ugliness and ridicule were considered direct insults to the Infanta. However, at the *Académie Royale de Musique* in Paris, in 1749, the opinion was divided: men of letters were shocked by the low level of humor and

believed that only elevated comedy was fitting at the *Opéra*, but the less educated public gave *Platée* a warm welcome.

Platée was revived again after the War of the Buffoons in 1754. It received excellent and positive reviews, praising Rameau and Autreau as well as the singers. Mlle. Fel and the Scene of *La Folie* were among the favorites and were considered proof that:

The French could outdo the *bouffons* and *opera buffa* on their own ground: Marie Fel more than matched their vocal pyrotechnics in her *ariettes*; the dialogue was witty, direct, and more natural (the subtext is that it is in contrast to the elevated rhetoric of the *tragédie en musique* and better than the libretti of *opera buffa*, noted for irregularities, but a vivacious dialogue); and of course, no *opera buffa* composer could rival the “immortal” Rameau.²³

2. Light Lyric Coloratura roles and original performers

There are only two light lyric coloratura soprano roles in *Platée*: *Clarine* in Act I, scene 6, and *La Folie* in Act II, scene 5. In Versailles, in 1745, *Platée*, the ridiculed water nymph, was played by the renowned tenor Pierre de Jélotte. *La Folie* was written for Marie Fel, and *Clarine* was sung by Mlle. Bourbonnois. For the 1749 performance, Delatour succeeded Jélotte as *Platée*, Mlle. Coupée succeeded Mlle. Bourbonnois as *Clarine*, and Marie Fel retained her part as *La Folie*.

3. The Great Scene of *La Folie* in Act II

Marie Fel was the only singer who retained her part throughout *Platée*'s performance history. She made her debut at the *Opéra* in 1734 and was singing leading roles by 1739. She studied singing with Christina Van Loo and had an extraordinary

²³ M. Elizabeth C. Bartlet, “Introduction,” in *Platée*, Version 1745 (Compléments), ed. M. Elizabeth C. Bartlet, Opera Omnia, XLVII- LXXX, (Kassel: Bärenreiter, 2005), LXV.

vocal technique. Rameau wrote the role of *La Folie*, and all subsequent alterations to it, with her in mind. In 1745, at Versailles, she sang the *ariette* “Aux languieurs d’Apollon” in a very Italianate (i.e. more melodic and melismatic) style, celebrating love’s triumph. Although melismas are usually associated with positive words, here, they are associated with negative ones, such as “refusa” (refused) and “tombeau” (tomb). The second air of the scene, “Que les plaisirs” is more French in style: the range is more limited, and the ornamentation more discreet. In 1749, at the *Opéra*, the *ariette* was kept but shortened. In 1754, for the War of the Buffoons revival, the order of the pieces in the scene were reversed, so that the scene ends with the flamboyant and more impressive *ariette*. Several critics saw in *Platée* the French response to the Italian Buffoons.

4. Plot

In the Prologue, *Thespis*, the creator of tragedy, is awakened from a drunken sleep by the chorus, who asks him for a new *divertissement*. *Thalie*, *Momus*, and *Amour* come to *Thespis*’s aid and announce the plot: the comical loves of *Jupiter*, or *Jupiter*’s attempt to cure his wife *Junon* of jealousy.

Act I opens at the foot of Mount *Cithéron*, where a storm is raging because of *Junon*’s jealous anger. *Mercure* comes down to earth and asks *Cithéron* for advice on how to cure the jealous wife. *Cithéron* suggests that *Jupiter* pretends to be in love with the ugly and ridiculous nymph *Platée*. *Mercure* agrees and goes back to Olympus. *Platée* appears, with singing frogs and cuckoos. She comes onto *Cithéron*, and is offended because he has only “respect” for her. *Mercure* appears to resolve the quarrel:

Jupiter has fallen in love with *Platée*, and another storm is coming, proof of *Junon*'s jealousy. The act ends with a series of dances and airs, and a frenetic orchestral storm.

In Act II, *Mercur*e has warned *Junon*, who prepares her revenge. *Jupiter* comes down in a cloud, in the form of a goat, and then of an owl. He finally appears in his real form and declares his love to *Platée*. He invokes *Momus* and orders a *divertissement*. The Chorus makes fun of poor *Platée*, and suddenly, *La Folie* appears. She has just stolen *Apollon*'s lyre, and tells the story of *Daphné* and *Apollon* in a delirious aria in Italian style. A series of dances and songs celebrates the new *Junon*.

The third act opens on an enraged *Junon*. *Platée* asks for *Himen* and *Amour* (the ceremony and consummation of marriage), but *Momus* delays *Platée*'s request by multiplying the *divertissements*. *Platée* grows impatient, and *Jupiter*, wondering where *Junon* could be, is forced to swear his faithfulness. *Junon* finally appears, ready for revenge, and bursts into laughter when she sees her rival. She admits her unfounded jealousy, and she and *Jupiter*, finally reconciled, return together to Olympus. A humiliated and furious *Platée* must flee away from the mockeries of the chorus.

E. SELECTION FOR ANALYSIS IN THIS DOCUMENT

I have selected five pieces for analysis in this document. My selection was guided by two main goals: first, providing a survey of the different form structures that can be found in baroque operas; second, providing examples and teaching materials for different levels of skill. The first two pieces are from *Hippolyte et Aricie*: from the Prologue, scene 5: "Régnez, aimable paix," a through-composed *air* sung by *Amour* (Love) and preceded by a *récitatif*: "Peuples, Diane, enfin, vous livre à ma puissance,"

where Love celebrates Jupiter's decree that the inhabitants of the forest must serve him for this day. From the third *Concert* of *Les Indes Galantes*, (*Les Incas du Pérou*, scene 2), the *air* "Viens, Himen", in slow ternary form, presents the character of Phani inviting a love affair into her life. From *Les Fêtes d'Hébé*, the *Gavotte gracieuse* in binary form, "Un jour passé dans les tourments," is sung by a naiad in the *Première Entrée*: the naiad complains that a day spent apart is like a lifetime to young lovers, while all is forgotten upon a happy reunion. Finally, from *Platée*, Act II, scene 5, the *ariette de la Folie* in Italian style, "Aux langueurs d'Apollon Daphné se refusa," tells the story of *Apollon* and the nymph *Daphné*.

Before diving into the analyses, the next chapter will explore the varied and specifically codified ornamentation of French music, as well as the rhetoric of gesture on the French stage in the early eighteenth century.

CHAPTER III

GENERAL CONSIDERATIONS FOR MUSICAL ORNAMENTATION AND ETIQUETTE OF GESTURE IN FRANCE IN THE EIGHTEENTH CENTURY

A. ORNAMENTATION

One of the pioneer studies of French performance practice and one that stands up very well today is *L'interprétation de la Musique Française* (de Lully à la Révolution), by Eugène Borrel. The following observations follow Borrel's treatise.

1. Musical Aesthetics in France during the Eighteenth Century

a. *Le Bon Goût* (Good Taste)

In France during the eighteenth century, the ultimate referee for all artistic endeavors was *le bon goût* (good taste). In his singing treatise of 1766 entitled *Traité général des éléments du chant*, Joseph Lacassagne defines it thus: "Le goût est indéfinissable; c'est un certain *je ne sais quoi*, dont une âme sensible est toujours pénétrée. Une oreille délicate en peut bien saisir les différentes nuances; mais il est impossible d'expliquer en quoi précisément elles consistent."²⁴ (Taste is indefinable; it is a certain *I don't know what*, which always soaks up a good soul. A delicate ear can understand its nuances, but it is impossible to explain what they are exactly). In the eighteenth century, singing was considered the prototype of all music, because of and for the sake of the text. In his musical treatise of 1764, entitled *Exposition de la théorie et de la pratique de la musique*, Jean-Laurent Béthizy de Mézière declares: « Le chant

²⁴ Eugène Borrel, *L'Interpretation de la musique française, de Lully à la Révolution*, (Paris: Librairie Félix Alcan, 1934. Reprint, New York: AMS Press, Inc., 1978), VI.

véritable n'est qu'une confirmation du sens des mots. »²⁵ (Real singing is only a confirmation of the meaning of words).

b. Pronunciation related to text and context

i. Inflection

The French in the eighteenth century were very particular about codification and rules of appropriateness regarding all aspects of cultural life, from fashion to gastronomy, to language. Because singing was considered merely a tool to enhance the meaning of the text, it is very important to pronounce words with what was considered the correct inflection, depending on the context. For instance, when words describe the sweet singing of birds, the text must be pronounced with gentleness and clarity. On the other hand, in a scene of a more passionate nature, the enunciation must become harsher and darker. Good singers were the ones who could sense these nuances and render them appropriately. Singers who failed to do so were considered mediocre. Borrel refers to Bérard's 1755 treatise, *L'Art du chant*, and technically describes how to produce different sounds according to what were considered the appropriate emotions behind them.

ii. Double consonants

It was also customary to double certain consonants in order to bring out the text more effectively. Unlike Italian, the French language does not have rules for double consonants that would be inherent to words. On the other hand, French double consonants are always purely contextual. For instance, the word *Dieux* (God), in a

²⁵ Borrel, 1.

neutral context, would be pronounced with a single –d; however, if the context is one of passion and despair, such as a fervent prayer, the –d should be doubled.

Bérard defines this practice as “l’art de doubler les lettres, art qui est l’âme de la déclamation ainsi que du chant”²⁶ (the art of doubling letters, art which is the soul of declamation as well as singing). In his 1779 treatise, *L’Expression musicale mise au rang des chimères*, Boyé declares:

Un véritable acteur lyrique... sait faire valoir tous les moyens de la prononciation: il s’attache surtout à l’articulation des consonnes: il double plus ou moins celles-ci, tandis qu’il appuie très peu sur celles-là; le tout selon le genre et le degré des passions qui l’animent. C’est, dis-je, par le concours de toutes ces choses qu’un acteur lyrique parvient à intéresser ceux qui l’écoutent : qu’il partage la gloire du compositeur, que, souvent, il la lui ravie entièrement.”²⁷ (A true lyrical actor... knows how to use all colors in the palette of pronunciation: he is particularly careful to observe the articulation of consonants: he doubles these, while he only leans a little on those; all according to the genre and degree of the passions which animate him. It is, I say, through the help of all these things that a lyrical actor can be interesting to those who listen to him: that he shares in the glory of the composer, which he often steals from him).

All the while, vocal production should be natural and seem effortless.

2. Les Agréments (Ornaments)

a. Practice and Attitude

The French eighteenth-century attitude towards ornamentation was established in the late seventeenth century and remained in practice until after the French revolution. Ornaments, called *agréments*, were considered intrinsic to the beauty of a

²⁶ Borrel, 12.

²⁷ Borrel, 14-15.

piece. In his 1756 treatise, *L'Art ou les principes philosophiques du chant*, Jean Blanchet declares:

Les agréments sont dans le chant ce que les figures sont dans l'éloquence ; c'est par elles qu'un grand orateur remue à son gré les cœurs, les pousse là où il veut, et y jette successivement toutes les passions ; les agréments produisent les mêmes effets... que ces mêmes ornements soient rendus par des artistes médiocres, l'oreille en est offensée, et le cœur n'en est point touché.²⁸ (Ornaments are to singing what figures of speech are to eloquence; through them, a great orator moves the hearts, pushes where he wishes, and throws at will all passions one after another; ornaments produce the same effects... should these same ornaments be rendered by mediocre artists, the ear is offended, and the heart is not touched).

The fashion for such a practice was motivated by a fear of boredom and predictability, and imagination and spontaneity were regarded as essential to beauty. In fact, even if a composer had cared to notate a suggested ornament, performers were encouraged not to limit themselves to it, but to come up with their own, and also different and new ones upon each performance.

b. Signs

The signs for ornamentation were arbitrary, as each composer could make up their own. The cross, either + or ✕, was the most widespread notation, and could designate *tremblements* (trills), *port de voix* (appoggiatura), *coulé* (slide), or *pincé* (mordent), just the same. Depending on the edition, sometimes, a ~ can be found instead of the more common cross sign.

There were three practices of ornamental notation. In the seventeenth and early eighteenth centuries, ornaments could be written out entirely. They could also be notated with traditional signs, which was a typical practice among harpsichordists and

²⁸ Borrel, 54-55.

organists. For instance, Rameau wrote his ornaments in the harpsichord part in *Les Indes Galantes*, but mentioned in his preface that the ornaments should be played by other instruments and the voice as well. Finally, a third practice was for the composers to barely write any suggestion for ornamentation, sometimes none at all. In this case, only the experienced singers of the time could know what taste dictated them to do, which is, unfortunately, lost to posterity. To remedy this tragic loss, Borrel advises to play or sing pieces of the same time period that have written-out ornamentation, so as to get acquainted with the style, and eventually be able to improvise it.

c. Types of *Agréments*: melodic, rhythmic, and harmonic

C.P.E. Bach, in his *Essay* published in Berlin in 1753 characterizes ornaments into three categories: melodic, rhythmic, and harmonic.²⁹ The melodic ornaments are those that propel the melody such as cadential trills (*tremblements*) and turns (*doublé or tour de gosier*). The rhythmic ornaments are those that impart rhythmic accents, such as mordents (*pincés*) and slides (*coulé*). The harmonic ornaments are those that inject into the harmony a dissonance that soon resolves, such as the appoggiatura or retardation (*port de voix, coulé*). The many terms that label the *agréments* can appear to be contradictory, but research has shown that the apparent diversity only comes to a few fixed types. Many ornaments, as well as rhythmic alteration, are determined harmonically, which makes a thorough harmonic analysis an indispensable step toward the understanding and performance of this repertoire.

²⁹ Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1975).

i. MELODIC ORNAMENTS

Le tremblement or cadence (trill) is a sort of trill or shake at the point of a cadence; the *tremblement* is the most common of all the *agréments*. Note that all trills in the French school begin on the upper note.

Le Tremblement avec appui, ou préparé (prepared trill), as shown in Figure 3.1³⁰, is performed at the final cadence. The preceding note is often understood and not marked. This sort of *tremblement* is only done on longue notes and typically takes half of its value.

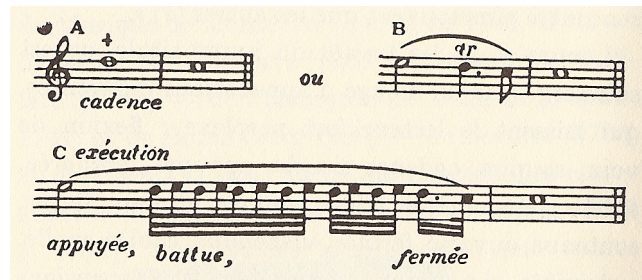


Figure 3.1: Tremblement avec appui, ou préparé (accented or prepared trill)

Le Tremblement précédé du degré supérieur (trill preceded by the upper note in the melody): If tied, the upper note is accented. See Figure 3.1-B, above. If not tied, the upper note is repeated to begin the trill, and the preceding one will be shortened, as in Figure 3.2 and 3.3³¹.



Figure 3.2: Tremblement précédé du degré supérieur



Figure 3.3: Tremblement précédé du degré supérieur

³⁰ Borrel, 58.

³¹ Borrel, 59.

Le Tremblement simple ou sans appui (simple trill, or trill without accent), as in all trills, begins on the upper note. It must be done vivaciously and placed on the strong part of a beat, as shown in Figure 3.4³². This type of *agrément* is very common in *récitatif*.



Figure 3.4: *Tremblement sans appui* (unaccented trill)

Le Tremblement feint (trill like a mordent) is used a lot by singers and instruments that can imitate the voice. It is done with only one trill, like a *pincé* (mordent), without the rhythmical accent, as shown in Figure 3.5³³.



Figure 3.5: *Tremblement feint* (trill like a mordent, but with no rhythmic value)

Le doublé, ou tour de gosier (turn) almost always has the three notes of a minor third, and is always presented in the middle of three ascending notes. The sign for this ornament is ~, as shown in Figure 3.6³⁴.



Figure 3.6: *Doublé* or *Tour de gosier* (turn)

La Double-cadence (passing trill) is what most resembles the modern trill. Like the *doublé*, it is always done on the middle note of an ascending third. It is also customarily done on a long note, which rises by step, and also on final notes. It is a trill

³² Borrel, 66.

³³ Borrel, 67.

³⁴ Borrel, 62.

followed by a *doublé* (turn) or a *pincé* (mordent), and is used every time the formula in Figure 3.7³⁵ occurs:



Figure 3.7: Double-cadence (passing trill)

La Cadence molle ou sangloté (soft or gently sobbed trill) is found in sentimental *airs*; it is an expressive ornament that resembles sobbing, and it was only employed to depict either a strong pain, depression, or languish. It should not be accented and must gradually vanish. Note that in the French school, the trill in augmented seconds, thirds, or fourth was forbidden.

La Terminaison des tremblements (termination of trills)

The general rule concerning the closing of trills and cadences is to do a *chute* (anticipation) or a *tour de gosier* (*doublé*) (turn), as shown in Figure 3.8³⁶.

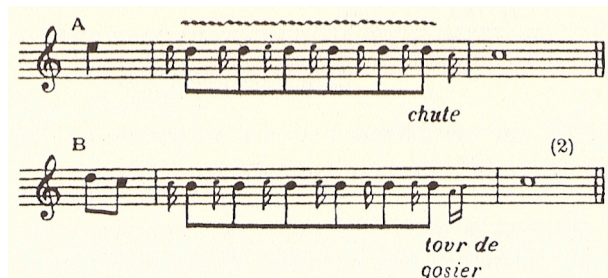


Figure 3.8: Terminaison des tremblements (termination of trills)

There are several additional trill figures that Borrel illustrates, as shown in Figures 3.9 and 3.10³⁷:

³⁵ Borrel, 63.

³⁶ Borrel, 64.

³⁷ Borrel, 65.

La Cadence Coupée (also used to end trills):



Figure 3.9: *Cadence coupée*

La Cadence terminée par un accent (also used to end trills):

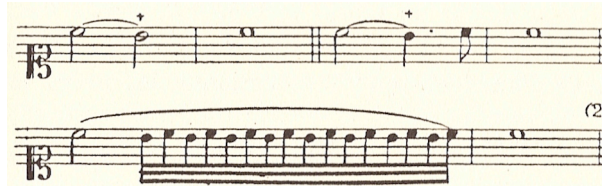


Figure 3.10: *Cadence terminée par un accent*

Le coulé (slide or passing appoggiatura) is a descending ornament that is almost never notated. It is usually found in descending thirds, in slow and graceful movements, as shown in Figure 3.11³⁸.

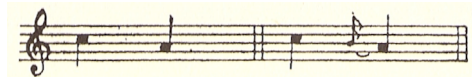


Figure 3.11: *Coulé* (slide or passing appoggiatura)

Le Coulé descendant de tierce (slide between the interval of a third)

There are three rhythmical structures for this *agrément*:

1. The value of the *coulé* is taken on the preceding note (Figure 3.12-A). These *coulés* are always brief, and are most familiar to singers in the seventeenth century.

2. The value of the *coulé* is taken on the note itself (Figure 3.12-B). This procedure, illustrated in Figure 3.12³⁹, is very widespread in both the seventeenth and eighteenth centuries.

³⁸ Borrel, 82.

³⁹ Borrel, 82.



Figure 3.12: Coulé descendant de tierce (slide between the interval of a third)

3. The value of the *coulé* is taken on the note itself, which divides into two notes of equal value. This procedure, illustrated in Figure 3.13⁴⁰, is the most mainstream and common to harpsichordists.



Figure 3.13: Coulé taken on the note itself

Again, good taste will be the deciding factor as to which is most appropriate in a given situation.

Le Coulé par mouvement conjoint (slide in descending seconds)

Sometimes, the *coulé* can be found in descending seconds, and behaves like a reverse *port de voix*. The manner illustrated in Figure 3.14-A, is the most common⁴¹.



Figure 3.14: Coulé par mouvement conjoint (slide in descending seconds)

ii. RHYTHMIC ORNAMENTS

Le Pincé (also called *martellement*, *flatté*, *tremblement mineur*: mordent, minor trill, *acciaccatura*) is very commonly used, and exclusively in pieces of light and vivacious character. Its notation is illustrated in Figure 3.15⁴²:

⁴⁰ Borrel, 83.

⁴¹ Borrel, 84.

⁴² Borrel, 70.



**Figure 3.15: *Pincé* (mordent)
(2) for viola players; (3) for harpsichordists**

At the beginning of the eighteenth century, it is notated as shown in Figure 3.16⁴³:

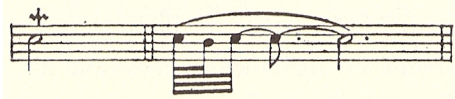


Figure 3.16: *Pincé* (mordent)

iii. HARMONIC ORNAMENTS

Le Port de voix (full *appoggiatura*) is an ascending ornament that expresses tenderness or sadness, and is only found in pieces (or sections) that are slow and plaintive, or graceful, as it would be difficult to articulate it in fast and vivacious ones.

Le Port de voix simple: As in the *coulé*, there are three rhythmical structures for this *agrément*:

1. The value of the *port de voix* is taken on the preceding note (Figure 3.17-A). This procedure is most familiar to singers.
2. The value of the *port de voix* is taken on the note itself (Figure 3.17-B). This procedure is not widespread⁴⁴.



**Figure 3.17: *Port de voix simple* (full *appoggiatura*)
(A) taken on the preceding note; (B) taken on the note itself**

⁴³ Borrel, 70.

⁴⁴ Borrel, 75.

3. The value of the *port de voix* is taken on the note itself, which divides into two notes of equal value. This procedure, illustrated in Figure 3.18⁴⁵, is the most mainstream and common to harpsichordists.

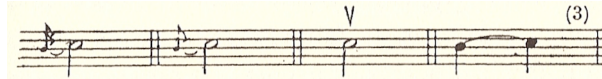


Figure 3.18: Port de voix simple (full appoggiatura) taken on the note itself and dividing into two notes of equal value

Note that many composers leave the rhythmic choice up to the performer, as the ultimate rule is always *le bon goût* (good taste). More frequently than not, the *port de voix* is not indicated, and is practiced in ascending steps, from a short to a longer note.

Le Port de voix avec pincé (appoggiatura with mordent) is the most common way to practice this *agrément*. It is also called *martellement* (hammering) because of the consecutive *pincé*. This combination of *agréments* is always found at points of rest and at the end of phrases, as illustrated in Figure 3.19⁴⁶.



Figure 3.19: Port de voix avec pincé (full appoggiatura with mordent)

Le Port de voix feint (feigned appoggiatura), or *demi port de voix* (half appoggiatura), is done with growing support and crescendo on the penultimate note (the note of *agrément*) with a subito piano on the last note. The subito piano should be less about dynamics and more about mood: tender and delicate. See Figure 3.20⁴⁷.

⁴⁵ Borrel, 75.

⁴⁶ Borrel, 77.

⁴⁷ Borrel, 79.



Figure 3.20: *Port de voix feint* (feigned appoggiatura)

It is interesting to mention the punctuation function of the *port de voix*, and compare the *port de voix feint* with two more other *ports de voix*, according to their text. Here is a translation of a quote from Lécuyer’s 1769 treatise, *Principes de l’art du chant suivant les règles de la langue et de la prosodie française*: “the *port de voix feint* has a comma function, linking part of one phrase to another; more time should be spent on its preparation than on its termination, which is done with a *martellement* (hammering). The *port de voix appuyé* (leaned on appoggiatura) is only done on a word that marks the end of an idea, although the sentence may not be finished; it is like a colon. The *port de voix achevé* (finished appoggiatura) is reserved for the last word of a sentence, and can be likened to a period.”⁴⁸ See Figure 3.21.



Figure 3.21: *Port de voix* types for punctuation variety

iv. ORNAMENTS OF EXPRESSION, SPECIFICALLY FRENCH

L’Accent (appoggiatura) is used exclusively in singing. It shows passion, pain, and sadness. In his *Catalogue des livres de musique théorique et pratique, vocale et instrumentale* of 1724, Sébastien Brossard explains that it is done at the end of the note

⁴⁸ Borrel, 80.

“par un coup d’estomach, qui fait entendre une espèce de h.”⁴⁹ (by a kick from the stomach, which produces a sort of “h” sound). It is done at the end of long notes, on the same degree or a lower one. Michel Pignolet de Montéclair, in his 1736 treatise, *Principes de Musique*, describes it thus: “L’accent est une aspiration ou élévation douloureuse de la voix qui se pratique plus souvent dans les airs plaintifs... il se forme dans la poitrine par une espèce de sanglot, à l’extrémité d’une note de longue durée ou forte, en faisant un peu sentir le degré au dessus. Il arrive souvent que la note de l’accent est si peu ressentie, qu’elle semble se confondre avec le degré de la longue note.”⁵⁰ (The *accent* is a painful aspiration or elevation of the voice, which is practiced most often in plaintive airs... it is formed in the chest by a sort of sob, at the tail end of a long note or strong beat, by giving a discreet perception of the scale degree above it. It most often feels like the note of the *accent* is perceived so faintly that it seems to blend with the scale degree of the long note). See Figure 3.22⁵¹.

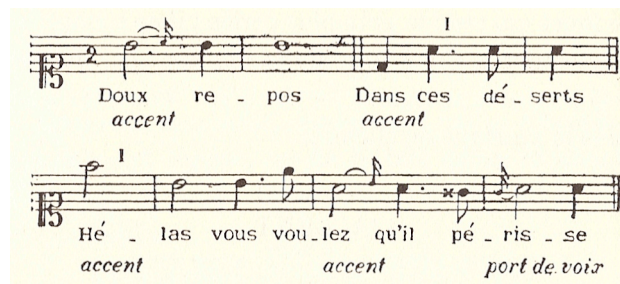


Figure 3.22: Accent (appoggiatura)

When at the end of a phrase, the accent is done as shown in Figure 3.23⁵²:



Figure 3.23: Accent (appoggiatura) for the end of a phrase

⁴⁹ Borrel, 71.

⁵⁰ Borrel, 72.

⁵¹ Borrel, 72.

⁵² Borrel, 73.

Le Sanglot (sob): The *accent* is often likened to a *sanglot* (sob), which is most often found in a descending fifth. In a sob, the tone of the voice mixes with a violent aspiration, which makes the sound resemble a hushed puff of breath. It ends almost always with an *accent*, as illustrated in Figure 3.24⁵³, or with a *chute* (fall), illustrated in Figure 3.25.

The image shows five staves of musical notation in a single system, each with a treble clef and a 3/4 time signature. The lyrics are in French. Annotations above the notes indicate specific vocal techniques: 'sanglot' (sob), 'accent', 'chute' (fall), 'son enflé' (inflated), 'T. feint' (feigned trill), 'son filé' (filé), 'T. subit ou jetté' (sudden or thrown trill), and 'accent étouffé' (stifled accent). The lyrics are: Hé las Hé - las; Ma fil - le, ah! eet au - tel est - il dres - sé pour; toi O! dou - leur mor - tel - le; Ah! quel bon - heur quel plai -; -sir Ah! vengeons - nous.

Figure 3.24: *Sanglot (sob)*

Les Notes diésées (trill on sharp accidentals): A very popular French tradition was adorning with *agrèments* certain scale degrees of a more sensitive character, such as *mi*, *ti*, and notes with sharp accidentals. Sharp accidentals are almost always trilled, except when they are short. The trill should not be prepared. When the accidental is made natural again, the note should be trilled also. This tradition is noticed as early as

⁵³ Borrel, 74.

1615, and again discussed in 1738 by Jacques Hotteterre, in his treatise, *Méthode pour la musette*, but became obsolete by the end of the eighteenth century.

La Chute (fall) is a tender inflexion of the voice that is done after an accented sound and falls, as if dying, on a lower scale degree, as illustrated in Figure 3.25⁵⁴. It can be likened to a sort of *trillo* with more air than tone.

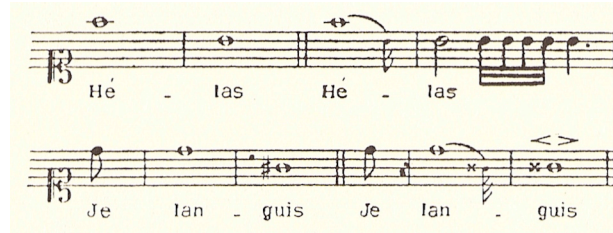


Figure 3.25: *Chute* (fall)

Le Son filé (likened to the Italian *messa di voce*) was used to crescendo and decrescendo on one note, and found exclusively in slow and tender pieces. What was particular to the eighteenth century, was that the *son filé* was practiced by the voice and string instruments and would rise almost imperceptibly to the next chromatic tone, as in a half tone slide. This practice is illustrated in Figure 3.26⁵⁵.

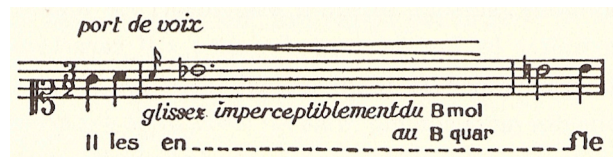


Figure 3.26: *Son filé* (messa di voce)

d. *La Méthode de Chanter* (The Singing Method)

The art of singing with the proper ornamentation was called: *la méthode de chanter*. From the late seventeenth until the early nineteenth century, it was customary for performers to be free to choose and improvise their own ornamentation.

⁵⁴ Borrel, 86.

⁵⁵ Borrel, 90.

Traditionally, these ornaments were mostly *diminutions*, although Borrel suggests three kinds.

Les Passages were several notes mixed in simple ornaments, as illustrated in Figure 3.27⁵⁶ below.

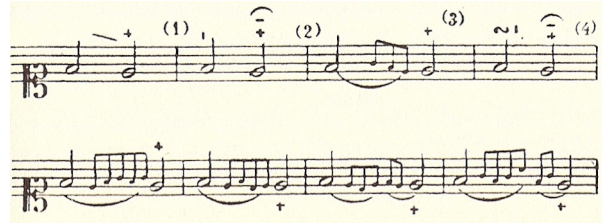


Figure 3.27: *Passages*

Les Diminutions were measured notes in place of only one, as illustrated in Figure 3.28⁵⁷ below.

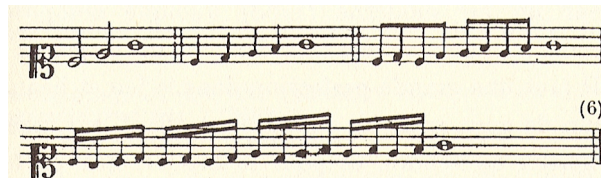


Figure 3.28 : *Diminutions*

La Coulade was a fragment of a scale that united two sounds far away in time (for instance, a dotted quarter and an eighth note), as illustrated in Figure 3.29⁵⁸ below.



Figure 3.29: *Coulades*

⁵⁶ Borrel, 93.

⁵⁷ Borrel, 93.

⁵⁸ Borrel, 93.

i. Les Notes inégale

From the beginning of the baroque era until the French revolution, *notes inégales* was the general practice in France for all French music. A profusion of scholarship between 1650 and 1800 enables modern scholars and performers to study and practice it appropriately.

Notes inégales were most commonly found in pieces in triple meter, although they could be practiced in duple meter as well. They would be executed in three different ways:

- *Détacher les notes* (separate the notes), when each note was given equal value. This way was practiced in passages with leaps.
- *Lourer* (accented and heavy execution), when the first halves of the notes are a little longer. This was practiced in passages with stepwise motion.
- *Piquer ou pointer* (dotting), when the first half of a note is given more time than the second half, and must be notated with a dot.

The custom was to make *inégale* all notes inferior in time value than the ones indicated by the lower number in the key signature. For instance, in a piece in 2/4 meter, all notes smaller than a quarter note would be played, or sung, *inégale*; in 3/2 meter, all notes inferior to a half note would be played, or sung, *inégale*, etc. It is important to note that only French music was to be performed this way, and Italian music of the same period should not be played with *notes inégales*.

ii. Tempo

Before the invention of the metronome, prototypes of which appeared between 1701 and 1762, each note head had a determined duration. This system had the

advantage of providing a frame of reference. In 1702, Saint-Lambert established that the speed of a quarter note in 2/4, 3/4, and 6/4 meters should be the speed of a man walking a little fast, while the speed of the quarter notes in 4/4 and 3/2 meters should be the one of a man strolling leisurely. This tradition was in practice until the end of the eighteenth century.

Other sources, such as Pascal Boyer's *Lettre à Monsieur Diderot sur le projet de l'unité de clef dans la musique et la réforme des mesures proposées par M. L'abbé La Cassagne* in 1767, confirm that a half note was given approximately one second.⁵⁹

Today, modern editions are very helpful in suggesting appropriate tempi according to the old scholarship and testimonies.

The use of the metronome to establish tempi was not consistent until after the French Revolution. Until then, music was performed with constant tempo fluctuations, according to the character of the piece and the ability of the singer. Excess of speed was frowned upon, and even condemned, as it was better to err on the slow side.

iii. Dynamics

As with ornamentation, there were no nuanced dynamic indications in scores, but a strong sense of practical appropriateness. Rameau, in his *Observations sur notre instinct pour la musique* (1754), and his *Code de musique pratique* (1760) gives us clues: "La modulation aux tons situés du côté de la dominante s'accompagnera des nuances *crescendo* et *forte*; la modulation en sens inverse demande le *decrescendo* et le *piano*"⁶⁰ (The modulation situated toward the dominant will be accompanied with the nuances *crescendo* and *forte*; the modulation toward the reverse will require the

⁵⁹ Borrel, 165.

⁶⁰ Borrel, 212.

decrecendo and *piano*). Therefore, it seems that the appropriate execution of baroque music requires close harmonic analysis.

iv. *Le Récitatif*

The *récitatif* represents the most important part of French opera: it ties together *airs*, ensembles and scenes, and it is the means through which the action unfolds. Until Rameau, and especially during the times of Lully, the *récitatif* was exclusively about the declamation of the words, and little to no attention was paid to the suggested rhythms. Considered pure expression of feelings, its delivery was entirely dependent on the language that was sung, and its accompaniment in the *basse chiffrée* (figured bass) was to include a doubling of the chords in the left hand, especially on consonant chords,⁶¹ in order to enhance this so called expression of feelings.

But by the time of Rameau, this French art had fallen into disuse. Rameau's declaration: "Il me faut des chanteurs, et Lully des acteurs"⁶² (I need singers, while Lully needed actors), is at the heart of the War of the Buffoons of the mid-eighteenth century: indeed, among Rameau's musical innovations was a more Italianate style of singing, foreign and offensive to a lot of French people, who thought the French *récitatif* had become too musical and not speech-like enough in texture and quality of sound.

Paradoxically, while it was agreed upon that the *récitatif* should always be touching and passionate, and that, in order for it to be so, singers must not sing it like they sang *airs*, Rameau complained about the French singer's attachment to the beat and bar line, in a *Lettre à M...*: "Les chanteurs français sont trop attachés à la mesure,

⁶¹ Borrel, 194.

⁶² Borrel, 188.

et ce n'est pas ainsi qu'on exprime les sentiments: ce sont les licences en musique qui font souvent le plus grand effets."⁶³ (French singers are too much attached to the bar line, and this is not the way to express emotion: the liberties one takes with a score are often what produce the most exciting effects.). In other words, although it had become more Italianate in texture, the *récitatif* should not have caused one to feel the bar line. Consequently, the rule of *notes inégales* should not apply to it, and the phrase *récitatif mesuré* is a contradiction that also created much polemic in the eighteenth century.

v. *Le principe de Rameau* (The Rameau principle)

Rameau was the first to say that: "C'est à l'harmonie seulement qu'il appartient de remuer les passions, la mélodie ne tire sa force que de cette source dont elle émane directement."⁶⁴ (It is harmony alone that moves passions, while melody can only draw its strength from this source, from which it directly comes out).

Until the beginning of the eighteenth century, the custom was to compose in tonalities with very few accidentals. But soon, a sort of tonal ethics came to be established, in conformity to the *Principe de Rameau*. At the end of the seventeenth century, Marc Antoine Charpentier drew a table⁶⁵ with the moods and characters attributed to the different tonalities. This tradition lasted until the end of the eighteenth century.

- C maj. *gay et guerrier* (gay and warlike).
- C min. *obscur et triste* (obscure and sad).
- D min. *grave et devot* (serious and pious).

⁶³ Borrel, 189.

⁶⁴ Borrel, 196.

⁶⁵ Borrel, 213.

- D maj. *joyeux et très guerrier* (joyous and very warlike).
- E min. *efféminé, amoureux, et plaintif* (effeminate, amorous, plaintive).
- E maj. *querelleur et criard* (quarrelsome and boisterous).
- E \flat maj. *cruel et dur* (cruel and hard).
- E \flat min. *horrible, affreux* (horrible, awful).
- F maj. *furieux et emporté* (furious and quick-tempered).
- F min. *obscur et plaintif* (dark and plaintive).
- G maj. *doucement joyeux* (softly joyful).
- G min. *sérieux et magnifique* (serious and magnificent).
- A min. *tender et plaintif* (tender and plaintive).
- A maj. *joyeux et champêtre* (joyous and pastoral).
- B \flat maj. *magnifique et joyeux* (magnificent and joyful).
- B \flat min. *obscur et terrible* (obscure and terrible).
- B \natural min. *solitaire et mélancholique* (solitary and melancholic).
- B \natural maj. *dur et plaintif* (harsh and plaintive).

vi. Expression and the *douceur française*

Many testimonies of the time attest to the moving and strong emotional quality of eighteenth-century French music. The problem is that today, many performers do not know how to sing and play it. Although editors do their best to gather scholarship about performance practice, it is up to the performers to inquire and study, so that they can apply themselves and render eighteenth-century music in all its truth, beauty and character. However, we must keep in mind that the French people of the past only regarded rules if they made sense and enhanced beauty; otherwise, they would ignore

or work around them. In his *Traité de musique* of 1666, La Voye Mignot declares: “Ce n’est pas que les règles soient à rejeter en sorte que de ne s’en servir que selon son caprice, mais il y a toujours raison de ne pas les garder, quand on peut faire quelque chose de meilleur”⁶⁶ (It is not that rules should be rejected as to only use them according to one’s whim, but there is always a reason not to observe them when one can come up with something better).

A philosophical question remains: since the ultimate referee for the performance of French eighteenth-century music was “good taste” of both the performers and the audience of its time, how should this music be performed today, given that the times and tastes have changed? As for most of classical music performed today, the general consensus is to learn and study the recommended way of performance, and to perform through individual modern sensibility and artistry.

⁶⁶ Borrel, 103.

B. ETIQUETTE OF GESTURE

1. Rhetorical Acting

According to Dene Barnett, Professor in the School of Humanities of Flinders University in South Australia, and specialist of oratory and acting styles of the seventeenth and eighteenth centuries, the French Style of acting influenced all other European styles and remained in valid practice until the end of the Second World War.

Contrary to popular opinion, there is very little relationship between the French Style of acting and the ballet, born of French opera. “Although dancing was a good way to learn deportment, the specific arm and hand movements, for instance, and the general expressive techniques, were quite different.”⁶⁷

a. Gesture

According to Barnett, eighteenth century acting, whether at the opera or in straight theater, was rhetorical. Actors and singers were first and foremost considered orators, and used oratorical gestures of two categories to enforce their words: imitative (to describe an action) and affective (to describe an emotion). Although imitative gestures were most frequent, both gesture-types were equally important to the delivery of the speech and the portraying of the action. These gestures also had to be decorative:

in pointing to a number of objects in turn, the hand and finger must not move in a straight line, but in a series of gentle curves. Another example is that of posture and attitudes, for the singer and actor must always look elegant even when expressing a violent passion. Thus, one never stands with the weight on both feet and one always seeks an elegant

⁶⁷ Dene Barnett and Ian Parker, “Finding the Appropriate Attitude,” *Early Music* 8, no. 1 (January 1980): 67, <http://www.jstor.org/stable/3126637> (accessed: August 13, 2012).

contrast between the two arms, between hands and feet, head and shoulders, and so on.⁶⁸

b. Importance of the eyes and face

Acting began with the eyes, and the rule was that emotion was first conveyed in the eyes and face, then in hand gestures, and finally in the voice. Actors and singers always must look at an angle. “The eye and the hand only may be towards one's interlocutor, the body and the face must be towards the audience, for you must give them the clear impression that you are acting towards and for them. ... The basic rule of eighteenth-century play-acting is that you address it explicitly to the spectator.”⁶⁹

c. Distance between actors

Another custom was for the actors and singers not to get too close to each other on stage, in order for the actions to be in clear sight of the spectators.

d. Lack of dramatic continuity

Although French opera was more about acting than singing, as opposed to Italian opera, a fundamental rule was that actors and singers would act only during recitatives, and then make a clear break by stepping forward on the apron, and “sing the aria more or less as a concert piece, thus stepping out of the acting area.”⁷⁰

e. Discipline and focus on enunciation

Although some people may think of Baroque acting as mannered, it was very disciplined. Opera singers were considered “entertainers”, and their focus was on enunciation rather than vocal prowess, so that the audience could follow the story.

⁶⁸ Barnett and Parker, 66.

⁶⁹ Barnett and Parker, 67.

⁷⁰ Barnett and Parker, 67.

f. Audience etiquette

Eighteenth-century audiences were much more relaxed and knowledgeable than audiences today. It was acceptable for the audience to talk among themselves during a performance, and it was very common for a good attitude, or a well-declaired phrase to be applauded and repeated at the audience's request.

2. Body as "Character"

In an article, entitled *Body as "Character" in Early Eighteenth-Century French Art and Performance*,⁷¹ Sarah R. Cohen studied body language in late seventeenth-early eighteenth-century engravings and paintings, and drew a parallel between them and the appropriate postures and gestures found on the eighteenth-century French stage:

Masquerades and operas played off one another in recasting the "noble" style of dancing inherited from the court ballet, while a host of costumed types competed for attention through sheer physical inventiveness. Peasants, shepherds, exotic folk, allegories, comedians, and cross-dressed men and women could be found manipulating their bodies in any one of a number of Parisian venues, while the distinction between performer and social adventurer was continuously brought into question. The public fair theaters added their own contribution to such diverse physical "characterizations"; impersonating a spectrum of social and theatrical types, the fair performers projected myriad movements ranging from Commedia dell'Arte lazzi to the "noble" dance of the ballroom and opera.⁷²

Cohen's study establishes the particular influence of Antoine Watteau in the refinement of "Character" in the vicual arts. Indeed, at the beginning of the eighteenth century, Watteau created a new style of painting, portraying characters from the

⁷¹ Sarah R. Cohen, "Body as "Character" in Early Eighteenth-Century French Art and Performance." *The Art Bulletin* 78, no. 3 (Sept., 1996): 454-466, <http://www.jstor.org/stable/3046195> (accessed November 27, 2012).

⁷² Cohen, 458.

Commedia dell'Arte, set in bucolic settings at twilight, where young people would gather and court. Cohen's article also includes many illustrations by other contemporary artists, providing insightful visual guidance toward body language and posture according to social station, for the portrayal of characters on the eighteenth-century stage.

Now that we have some idea of the codified rules of ornamentation and gesture, let us explore five pieces from the early operas of Jean-Philippe Rameau. It is important to reiterate that a detailed musical analysis will be an invaluable help in determining appropriate ornamentation and rhythmic alteration. Therefore, each selected piece will be thoroughly analysed to that end.

CHAPTER IV

ANALYSES

A. Récitatif, from *Hippolyte et Aricie*, Prologue, Scene 5: “Peuples Diane, enfin, vous livre à ma puissance”

1. Introduction

There were three scores at my disposal for this analysis: a piano vocal score published by Broude Brothers;⁷³ a full score, also published by Broude Brothers;⁷⁴ and a full score published by S. Bouissou.⁷⁵ I have found that the Broude Brothers full score was the most helpful, because it has a realized basso continuo part in addition to the figured bass. However, because of copyright issues, I have elected to refer to the Broude Brothers piano-vocal score.

a. Récitatif information

“Peuples, Diane, enfin, vous livre à ma puissance” is a *récitatif* in mixed meter from the fifth scene of the Prologue of *Hippolyte et Aricie*. It precedes the *air*: “Régnez aimable paix”, and while belonging to the plot of the Prologue, it does little for the plot of the rest of the opera. Indeed, prologues in French baroque operas of the eighteenth century kept their traditional eulogistic purpose, but instead of praising the king, they became directed toward a more universal monarch: Love.

⁷³ Jean-Philippe Rameau, *Hippolyte et Aricie*, Chefs-d’Oeuvre Classique de l’Opéra Français, (New York: Broude Brothers Limited, 1971).

⁷⁴ _____, *Hippolyte et Aricie*, Oeuvres complètes, (Paris: Durand et fils, 1900; repr., New York: Broude Brothers Limited, 1968).

⁷⁵ _____, *Hippolyte et Aricie*, Version 1733, ed. Sylvie Bouissou, Opera Omnia, (Paris: Gérard Billaudot, 2002).

b. Role of the *Récitatif* in the dramatic context of the opera

In the Forest of Erymanthus, *Diane*, goddess of the hunt, and *Amour*, god of love, have been arguing about who should reign over the hearts of the forest dwellers. *Jupiter* descends from mount Olympus to settle their dispute and asks *Diane* to allow the forest dwellers to serve *Amour* for one day each year. Upon her reluctant agreement, *Amour* sings the *récitatif* “Peuples, Diane enfin vous livre à ma puissance” to introduce the *air* that will celebrate the victory of Love.

2. Translation (English and IPA) and analysis of the text

(Note that the doubling of certain consonants is only suggested for the context of this piece, and for expressivity purposes only).

[pœplə dianə |ɑ̃fɛ̃ vu livr_ a ma ppyisɑ̃sə]

Peuples, Diane, enfin, vous livre à ma puissance,
Peoples, Diane finally you delivers to my power,

Peoples, Diane finally hands you over to me.

[evupuvez_ eme |ogre dœ voddezir]

Et vous pouvez aimer au gré de vos désirs:
And you can love according to the fancy of your desires:

And you will be allowed to love to your heart's content:

[ʒœvɛparl(ɛ) ply du pplezir]

Je vais par les plus doux plaisirs
I will, by the sweetest pleasures,

I will, by means of the sweetest pleasures,

[vu kɔ̃sole dœsɔ̃n_apsãsə]

Vous consoler de son absence.

Console you from her absence.

Console you from her absence.

3. Musical analysis

a. Form and harmony

This *récitatif* is short and through composed.

i. Tonal centers and key attributes

The *récitatif* begins in F# minor and travels through A major before ending in C# minor. The modulatory journey is pillared by third relationships, which are also the three main key areas of the following *air*. In terms of key attributes, Marc Antoine Charpentier⁷⁶ does not list moods for sharp keys. Let us make an educated guess. Since F minor was considered obscure and plaintive and G minor, serious and magnificent, F# minor could have perhaps been considered a combination of both, although the context suggests a more positive and assertive mood, leaning more toward the attributes of G minor. On the other hand, C minor was considered obscure and sad, while D minor, serious and pious. Again, because of the context, I would lean more toward the attributes of D minor, than the ones of C minor. There is no guessing about A major, as Charpentier's chart is unequivocal: *joyeux et champêtre* (joyous and bucolic) on the words, "Je vais par les plus doux plaisirs" (I will, by the most tender pleasures).

⁷⁶ Eugène Borrel, *L'Interprétation de la musique française, de Lully à la Révolution*, (Paris: Librairie Félix Alcan, 1934. Reprint, New York: AMS Press, Inc., 1978), 213-214.

When the *récitatif* starts, on “Peuples” (Peoples), *Amour* addresses the forest dwellers in F# minor. The harmony going to the dominant (C# major) on “vous livre à ma” (delivers you to my) denotes a victorious attitude from *Amour*, whereas the suspension on “livre” (delivers) make us feel the defeat of these people toward the power of *Amour*, whose victory is underlined by the harmonic resolution back to F# minor on “puissance” (power). The next phrase, “Et vous pouvez aimer au gré de vos désirs” (And you can love to your heart’s content), travels from F# minor to A major, denoting a joyful and pastoral attitude toward the idea of loving to one’s heart content. “Je vais par les plus doux plaisirs” (I will by the sweetest pleasures) begins in A major on the words “Je vais” (I will) to show that Love begins his journey with joy and tenderness. But the harmony soon becomes unstable on the words: “les plus doux plaisirs” (the sweetest pleasures), suggesting that the sweetest pleasures can also be the cause of the most painful torments. The harmony rests in B minor for a whole measure on the words “vous consoler” (console you), before going to a B# fully diminished chord (vii^o) resolving to a C# minor chord (i) on the words “de son absence” (of its absence): the imperfect cadence in the new home key of C# minor would signify that *Amour* might be making promises He knows He cannot keep, and that by promising that He will console the forest dwellers during *Diane*’s absence, He is in fact only planning to distract them long enough for them to get hurt by his sweet, yet deceitful, arrows.

b. Texture and instrumentation

Since this piece is a *récitatif*, the accompaniment will only consist of basso continuo: harpsichord and perhaps a cello.

c. Melodic contour

The melodic contour of “Peuples, Diane enfin vous livre à ma puissance” is mostly stepwise, with a few leaps of a third and a fifth here and there. The melody follows a shape of narrow consecutive waves and stays within the staff, lending itself to a very natural vocal production, which should be light, clear, and declamatory.

d. Meter and rhythm, tempo and dynamics

“Peuples, Diane enfin vous livre à ma puissance” is in mixed meter. It begins in C time, and goes back and forth between C, 2/2, and 3/4 at almost every measure until the final cadence in 3/4. This mixture of meter, while making this recitative a *récitatif mesuré* (measured recitative), also creates a blurring of the bar line so dear to Rameau. The rhythmic contour is perfectly tailored to the flow of natural speech in declamatory style.

The tempo and dynamics should be tailored to a clear presentation of the speech. Here, the principles of declamation are paramount.

e. Diction, ornamentation, and rhythmic alteration

i. Diction

The declamation of *récitatif* was a special and very carefully codified art. In “Peuples, Diane, enfin, vous livre à ma puissance”, *Amour* addresses the forest dwellers who usually worship and serve *Diane*, the goddess of purity and chastity as well as the hunt. In this situation, *Diane* has agreed to let the forest dwellers serve *Amour* for one day a year, and this day has come. To celebrate this victory, *Amour* addresses them as their new monarch. His tone should be majestic yet tender, since this is Love commanding them to yield to his power.

From Bérard's treatise referenced in Borrel's book⁷⁷, I recommend the practice of *sons majestueux* (majestic sounds), appropriate for pieces about victorious outcome, as well as *sons tendres* (tender sounds), appropriate for pieces about love:

Sons majestueux. Rendés l'air intérieur de manière que sa force croisse successivement pour chaque son; ménagés certains degrés d'obscurité et de lenteur dans votre prononciation et votre articulation. (Majestic sounds. Render the interior air so that its strength grows successively at each sound; keep certain degrees of obscurity and slowness in your pronunciation and articulation);

Sons tendres. Ayez soin d'insister sur les sons, de faire sortir l'air des poumons en petit volume, de répandre bien de la douceur et de la clarté dans votre prononciation, et de doubler mollement les lettres.⁷⁸ (Tender sounds. Take care to insist on sounds, to exhale in small volumes, to spread gentleness and clarity in your pronunciation, and gently to double consonants).⁷⁹

Another of Bérard's recommendations is the practice of doubling certain consonants during moments of growing passion and on appropriate text. Therefore, I recommend doubling: the -p in *puissances*, in m. 2-3; the -d in *désirs*, in m. 4-5; and the -p in *plaisirs*, in m. 6.

ii. Ornamentation

Although baroque *récitatif* should not be sung like an *air*, even less ornamented, but declaimed, we know that among Rameau's innovations was a more Italianate and *cantabile* (sung) style of *récitatif*. He even complained: "Il me faut des chanteurs, et Lully des acteurs"⁸⁰ (I need singers, while Lully needed actors).

Therefore, it is appropriate to insert *agréments* (ornaments) in "Peuples, Diane, enfin, vous livre à ma puissance."

⁷⁷ Eugène Borrel, *L'Interpretation de la musique française, de Lully à la Révolution*, (Paris: Librairie Félix Alcan, 1934. Reprint, New York: AMS Press, Inc., 1978), 8-9.

⁷⁸ Borrel, 9.

⁷⁹ Borrel, 10.

⁸⁰ Borrel, 188.

The most common type of *agréments* in *récitatif* was a melodic ornament: the *Tremblement sans appui* (trill without accent), as in all trills, begins on the upper note, and is done vivaciously and placed on the strong part of a beat, but it is unprepared and unaccented. (See Figure 4.1⁸¹).



Figure 4.1: *Tremblement sans appui* (unaccented trill).

Although there are no suggestions for ornamentation in the *Broude Brothers* scores, there are a few in the Billaudot one, suggested by a + sign. The recording of *Hyppolite et Aricie*, directed by Marc Minkowski,⁸² also provides trustworthy scholarship. I have found that three main types of *agréments* were most appropriate in this *récitatif*: the *tremblement simple ou sans appui* (simple unaccented trill); the *coulé par mouvement conjoint* (slide or passing appoggiatura); and the *double-cadence* (passing trill), which is a trill followed by a *double or tour de gosier* (turn), or a *pincé* (mordent).

The second beats of mm. 2 and 4 are placed above suspensions and should be ornamented with a *coulé* (slide or passing appoggiatura) taken on the note itself (see Figure 4.2). For instance, in m. 2, an A with a sixteenth-note value will be inserted on beat 2, before the now-dotted-eighth-note G#, on “livre.”

The first beat of mm. 3, 5, and 9 are the cadential points of three distinct phrases and should be ornamented with a *tremblement*. I suggest the *tremblement simple ou sans appui* (unaccented trill) on the short note values (quarters, in mm. 3 and 9),

⁸¹ Borrel, 66.

⁸² *Hippolyte et Aricie*, by Jean-Philippe Rameau, “Prologue, Scene 5,” Disc 1, Les Musiciens du Louvre, dir. Marc Minkowski, Archiv Produktion: CD 445 853-2, Versailles: Recorded Live at the Opéra Royale, 1995.

(see Figure 4.3), and a *port de voix* (appoggiatura) on the long one (half note in m. 5),

Figure 4.2: from *Hippolyte et Aricie*, Prologue, Scene 5, *récitatif* m. 1-2: *notes inégales*, and *coulé descendant de tierce*.

(see Figure 4.4). The passing tone on the fourth beat of m. 3 (C#) should be ornamented with a *double-cadence* (passing trill), which is a trill always done on the middle note of an ascending third, and followed by a *doublé* (turn) or a *pincé* (mordent) (see Figure 4.3). The *note diésée* in m. 6 (A#), second half of beat 3, and the A in m. 7, when it is made natural again, could also be ornamented with a *tremblement simple ou sans appui* (unprepared trill) on the note itself (see Figure 4.4).

Figure 4.3: from *Hippolyte et Aricie*, Prologue, Scene 5, *récitatif* m. 3-4: *coulé descendant de tierce*, *double cadence*, and *coulé*.

Finally, on the first beat of m. 3, a *coulé descendant de tierce* (slide between the interval of a third) would also be most appropriate between the A and F#, the value

of the *coulé* should be taken on the first half of the beat, or the note itself (see Figure 4.3).

Figure 4.4: from *Hippolyte et Aricie*, Prologue, Scene 5, *récitatif* m. 5-7: *tremblements*, and *notes inégales*.

iii. Rhythmic alteration

Although *notes inégales* was not to be practiced in *récitatif*, Rameau's *récitatif* was in a league of its own, and exceptions became the new norm. The Marc Minkowski recording also provides interesting and useful suggestions for ornamentation. I advise not only looking at the text, but also at the rhythm in the accompaniment.

In reference to Chapter 3, p. 17: "The custom was to make *inégale* all notes inferior in time value than the ones indicated by the lower number in the key signature." Although the practice of *notes inégales* was most commonly found in pieces in triple meter, they could sometimes be found in duple meter pieces. In the case of "Peuples, Diane enfin vous livre à ma puissance", the meter changes provide measures in both duple and triple meters. I recommend the practice of Lourer (accented and heavy execution), when the first half of a note is given more time than the second half, and was practiced in passages in stepwise motion. For instance, in m. 6, beat 4, on "doux plaisirs" (sweetest pleasures), the eighth notes could be made *inégales*, by

having a dotted-rhythm feel mirroring the rhythm from the accompaniment (see Figure 4.4).

4. Performance

a. Gesture

(The recommendations in the gesture section within each analysis are not rules, but only suggestions according to my present understanding and level of research).

In a *récitatif*, the singer is encouraged to act and move as much or as little as she would if she were talking. Consequently, in “Peuples, Diane, enfin, vous livre à ma puissance”, I recommend bringing one hand to the chest on the pick up to m. 6: “Je vais” (I will), and releasing with an open-arms gesture towards the other actors (whom she is addressing), in m. 7, beat 4, on “vous consoler...” (console you). The performer must keep in mind the rule of elegant contrast between arms, hands, legs and feet, even when expressing passionate emotion. In Illustration 4.1 below, Watteau’s painting, entitled *L’Indifferent*, portrays a young man of noble rank in a pastoral setting; the tilt of his head to one side, and the asymmetrical position of his arms and legs provide an excellent example of posture and body language for the character of *Amour*.

b. Skill Level

The difficulty of this *récitatif* lies not in its range, but in the delivery of its text, as well as in its ornamentation. The singer must gain an adequate understanding of the rhythm of the French language in order to appropriately double certain consonants, and find the majestic, yet tender, tone with which this *récitatif* must be delivered. Finally, since it also must be paired with the *air* it precedes, “Régnez aimables paix”, which analysis

follows directly, and which I recommend for at least a sophomore in college, I would advise the same for this *récitatif*, although, by itself, it could be given to a freshmen, because of the simplicity and technically unchallenging quality of its melodic contour.



Illustration 4. 1: Antoine Watteau, *L'Indifferent*, 1717.⁸³

⁸³ Patrick Aulnas, “Rivage of Boheme,” Patrick Aulnas, <http://rivagedeboheme.e-monsite.com/pages/arts/la-peinture-au-18eme-siecle/antoine-watteau-peintre-poete-biographie-uvre.html> (accessed December 23, 2012).

B. Through-composed air, from *Hippolyte et Aricie*, Prologue, Scene 5: “Régnez aimable paix”

1. Introduction

There were three scores at my disposal for this analysis, a piano vocal score by *Broude Brothers*,⁸⁴ a full score by *Broude Brothers*,⁸⁵ and a full score in the *Opera Omnia* collection, published by S. Bouissou.⁸⁶ I have elected to use the piano vocal score by Broude Brothers for copyright reasons. However, I will refer extensively to the full score in the *Opera Omnia* collection because it is easier to read and the editors have suggested places for ornamentation with a + sign.

a. *Air* information

“Régnez, aimable paix...” is a through-composed *air de divertissement*, from the fifth scene of the Prologue of *Hippolyte et Aricie*, following the *récitatif* “Peuples, Diane, enfin, vous livre à ma puissance.” It belongs to the plot of the Prologue, but does little for the plot of the rest of the opera. As previously explained in the analysis of the *récitatif*, Prologues in French Baroque Operas retained their eulogistic purpose in the eighteenth century, but instead of praising the King, their praise became directed toward a more universal monarch: Love.

b. Role of the *air* in the dramatic context of the opera

In the Forest of Erymanthus, *Diane*, goddess of the hunt, and *Amour*, god of love, have been arguing about who should reign over the hearts of the forest dwellers.

⁸⁴ Jean-Philippe Rameau, *Hippolyte et Aricie*, Chefs-d’Oeuvre Classique de l’Opéra Français, (New York: Broude Brothers Limited, 1971), 32-34.

⁸⁵ _____, *Hippolyte et Aricie*, Oeuvres complètes, (Paris: Durand et fils, 1900; repr., New York: Broude Brothers Limited, 1968), 30-32.

⁸⁶ _____, *Hippolyte et Aricie*, Version 1733, ed. Sylvie Bouissou, Opera Omnia, (Paris: Gérard Billaudot, 2002), 24-26.

Jupiter descends from mount Olympus to settle their dispute and asks *Diane* to allow the forest dwellers to serve *Amour* for one day each year. Upon her reluctant agreement, *Amour* sings the *air* “*Régnez aimable paix...*” to celebrate the victory of Love.

2. Translation (English and IPA) and analysis of the text

[reɲe |ɛmablə pɛ reɲe dɑ̃ sɛ forɛ]

Régnez aimable paix; régnez dans ces forêts,
Reign, lovely peace; reign over these forests,

Lovely peace, reign over these forests,

[ka mɛ vøz_ɑ̃prɛsɛ vɔtrɛzɛlə rɛpɔ̃dɛ]

Qu’à mes vœux empressés votre zèle réponde.
That toward my eager wishes your zeal respond.

May your zeal respond to my eager wishes.

[ɛvu tɑ̃drɛz_ɑmur fɛtɔvole setrɛ]

Et vous tendres amours, faites voler ces traits,
And you tender loves, shoot (make fly) these arrows (shots),

And you, tender loves, shoot these arrows,

[dɔ̃ depɑ̃ lœbɔnœr dy mɔ̃dɛ]

Dont dépend le bonheur du monde.
On which depends the happiness of the world.

On which depends the happiness of the world.

3. Musical analysis

a. Form and harmony

i. Tonal centers and key attributes

A forty measure long through-composed *air de divertissement*, “Régnez aimable paix...” is set in the key of F# minor. After a cadence in F# minor in m. 13, the key area becomes unstable until a modulation to C# minor with a perfect cadence in measure 18.

After another cadence in C # minor in m. 21, the phrase “Et vous tendres amours...” begins on a sudden shift to A major in m. 22, followed by a short circle of fifth sequence (A major-E major-B minor), before returning to F# minor as tonic, in m. 24. The phrase “faites voler ces traits dont dépend le bonheur du monde” is then repeated three times: the first time with a half cadence in C# major in m.28; the second time with a high tessitura and a melodic climax on A5 on the word “traits” with a perfect cadence in F# minor in m. 34; and finally a third and last time with another cadence in F# minor in m. 40, with a leap of a fifth in the melody, which, interestingly enough, sounds less conclusive than the one in m. 34.

The main key areas of “Régnez aimable paix...” are F# minor, C# minor, and A major. In the previous analysis, we have discovered that, in terms of key attributes, Marc Antoine Charpentier⁸⁷ does not list moods for sharp keys. We made the educated guess that, since F minor was considered obscure and plaintive and G minor, serious and magnificent, F# minor could have perhaps been considered a combination of both,

⁸⁷ Eugène Borrel, *L'Interprétation de la musique française, de Lully à la Révolution*, (Paris: Librairie Félix Alcan, 1934. Reprint, New York: AMS Press, Inc., 1978), 213-214.

although the context suggests a more positive and assertive mood, leaning more toward the attributes of G minor. On the other hand, C minor was considered obscure and sad, while D minor, serious and pious. Again, the context directs us more towards the attributes of D minor, than towards the ones of C minor. There is no guessing for A major, as Charpentier's chart is unequivocal: *joyeux et champêtre* (joyous and bucolic) on the words, "Et vous tendres Amours" (And you tender Loves).

b. Texture and instrumentation

Baroque through-composed *airs* would typically be *airs de scène* accompanied with a simple basso continuo texture. But "Régnez aimable paix" is an *air de divertissement*, to which Rameau chose to give a more elaborate texture. It is still very thin and intimate, but the two flutes and two violins with harpsichord create a more pastoral and elegant atmosphere than a simple basso continuo. The flutes play together in thirds and in echoing patterns. The harpsichord doubles the violins and provides *basse continue* and harmonic support.

c. Melodic contour

Most of the melody of the vocal line moves in stepwise motion. It is very smooth and legato, and punctuated with a few scales. The tessitura lies around the upper *passagio* (Italian term for the place in the voice where the register changes). I would suggest keeping the vocal production light and fresh, almost floating. In terms of word painting, the melisma on "Régnez" in mm. 8-9 should be done in time with a light and fresh tone. The singer should bring out the final repetition of the words "faites voler ces traits dont dépend le bonheur du monde": the first time these words are sung, the melody descends on "traits" with a halfcadence in C# major, before rising

again at another half cadence in C# major in m. 28. Symbolically, this contour could mean a first and conservative assault of Love's arrows. On the second repeat, the melody rises to the highest pitch of the piece (A5) on "traits", and ends in a perfect authentic cadence in F# minor in m. 34, thereby releasing all the grandeur of the power of Love's arrows. The piece could end there, but Rameau chose to repeat the text one last time. This time, the register is lower, quieter, like an after thought, or perhaps a quiet and confident confirmation of Love's power and victory.

d. Meter and rhythm, tempo and dynamics

"Régnez aimable paix ..." is in triple meter (3/4). There are many dotted figures in the accompaniment by flutes, but not so much in the vocal line.

As in most Baroque scores, there are no tempo indications. The light and bare texture and the colors of the flutes give us clues that the mood is pastoral, amorous, and seductive. In order to venture an accurate tempo guess, one must, first and foremost, take into account Saint-Lambert's suggestion that the speed of a quarter note in a 3/4 meter piece should be that of a man walking a little fast (See Chapter 3, p. 51); one should also take into consideration the desired speed of the sixteenth-notes figures: these scales should be sung fast, in time, yet with momentum. I suggest *sostenuto* with that quarter note around 78.

The text declares the reign and zeal of Love: it is a charge from Cupid (*Amour*) to his love minions to make their arrows fly out in order to make disciples of love throughout the world. On this charge depends the happiness of the world, so the tone should be commanding, yet seductive and enticing. For all these reasons, I would sing this *air mf*.

e. Diction, ornamentation, and rhythmic alteration

i. Diction

Eugène Borrel quotes from Bérard's 1755 treatise, *L'Art du chant*, and informs us of the special care that must be given to diction in *Morceaux tendres* (tender pieces) such as "Régnez aimables paix": "il faut prononcer avec douceur et clarté les paroles qui expriment les passions tranquilles, tendres et aimables : ... morceaux tendre et galans ressortent du domaine de la prononciation douce et claire."⁸⁸ (one must pronounce with gentleness and clarity the words that express the tranquil, tender and amiable passions: ... tender and gallant pieces belong with gentle and clear pronunciation).

Borrel lists two types of sound that could apply to the performance of "Régnez aimables paix..." : *sons tendres* (tender sounds) and *sons légers* (light sounds). "Sons tendres," already defined in the Diction section of the analysis of "Peuples, Diane, enfin, vous livre à ma puissance" on p. 66, are typically appropriate for pastoral descriptions of gardens, woods, peaceful waters, and the like. "Sons légers. Il faut chasser l'air intérieur en petit volume, expirer peu de temps pour les divers sons, et préparer très faiblement les lettres."⁸⁹ (Light sounds. One must chase the air inside the lungs in small volume, exhale for short periods of time for all sounds, and weakly prepare all consonants). These sounds are appropriate for love and gallant love pursuits, such as courtships.

Because of the light and tender nature of the text and context in "Régnez aimable paix," I do not recommend doubling any consonants.

⁸⁸ Borrel, 7.

⁸⁹ Borrel, 10.

ii. Ornamentation

Some suggestions for ornamentation are already marked in the *Broude Brothers* score by a + sign. The following are my personal suggestions as to which ornament would be most appropriate in each situation, considering the practice of the time in reference to Borrel’s treatise. I have found that mostly melodic *agréments* were appropriate in “Régnez aimable paix.”

In the following measures, I recommend melodic ornaments, such as the *tremblement simple et sans appui* (unaccented trill), the *tremblement précédé du degré supérieur* (trill preceded by the upper note), *coulé descendant de tierce* (slide within the interval of a third), and *coulé* (slide).

The following measures will have a *tremblement simple et sans appui* (unaccented trill), done vivaciously, placed on the strong part of the beat, and starting, as all Baroque French trills, on upper note: in m. 8, beat 2, (D-C#), (see Figure 4.5).

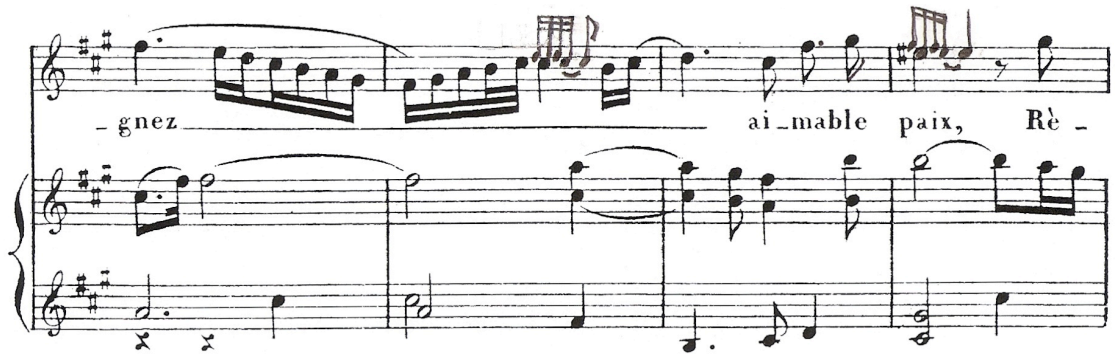
The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "gnez ai_mable paix, Rè -". The piano accompaniment is in grand staff (treble and bass clefs). The score shows measures 7, 8, 9, and 10. In measure 8, there is a trill on the vocal line starting on D4 and moving to C#4. The piano accompaniment features chords and moving lines in both hands.

Figure 4.5: from *Hippolyte et Aricie*, Prologue, scene 5, air mm. 7-10: *tremblements simples et sans appui*.

Several other *tremblements* are found in the context of *note diésée*. A *tremblement simple et sans appui* (unaccented trill) in m. 10, beat 1, the E# (*mi* in a C#7 chord, the dominant of F# minor) (F#-E#), (see Figure 4.5); in m. 13, beat 1, the D# (E-D#); in m. 14, beat 1, the B# (*mi* of a G# major chord) (C#-B); and in m.16, beat

1, the D# should be trilled, but this time with a *tremblement précédé du degré supérieur* (trill preceded by the upper note): because the preceding note (E) is tied, it will be accented but not repeated at the beginning of the trill (E-D#). In this particular instance, I recommend a *pincé* to end the trill, because of its situation at a point of cadence; the trill will last the entire duration of the note, up to the point of the *pincé* (see Figure 4.6).

The image shows a musical score for a scene from *Hippolyte et Aricie*. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "zè - le ré - pon - - de." The piano accompaniment features a trill on D# in measure 16, beat 2, which is terminated by a pincé. The score is in G major and 3/4 time.

Figure 4.6: from *Hippolyte et Aricie*, Prologue, scene 5, mm. 15-18: *tremblement précédé du degré supérieur*, terminated by a *pincé*.

Note that I would not recommend trilling on the first beat of m. 15 (D#), because it is not the first occurrence of that note being *diésée*. However, I do recommend a trill on the D# in m. 16, beat 2, because of its cadential context. Also in m. 25, beat 1, the G# being the destination of the preceding descending scale and half cadence in C# major (dominant of F# minor), a *tremblement précédé du degré supérieur* with repetition of the upper note to begin the trill would be an appropriate choice (A-G#) because the A is not tied to the G. In m. 27, beat 1, I recommend trilling the E# (*mi* in a C# major chord), starting the trill on a repeated F# (F#-E#), because the F# is not tied to the E#. In m. 31, beat 1, because it is not the first occurrence of the E# in this context, I would not recommend trilling it. However, in m. 32, beat 3, the E# is, this time, in a cadential

context leading to a perfect cadence in F# minor, so that a *tremblement précédé du degré supérieur* with accent on the preceding tied note (F#) would be appropriate.

In m. 27, beat 3, I recommend a *coulé descendant de tierce* (slide or passing appoggiatura) on the beat, and notated in the score (see appendice, p. 133). This type of *coulé* is the most widespread in the seventeenth and eighteenth centuries, and typically found in slow and graceful movements. (It is the procedure B, described and illustrated in Figure 3.12, Chapter 3, p. 9).

In m. 38, beat 2, the C# in the finale cadence should be given a *tremblement avec appui, ou préparé* (accented and prepared trill), which is a trill starting on on the beat and on the upper note (D-C#). Because the first quarter C# is tied to the half note, it should be accented, and the trill should begin on the strong part of the second beat, on the upper note, and last the entire half note value (see Figure 4.7).

Finally, in m. 39, beat 1, I recommend a *coulé* down a fifth, notated in the *Broude Brothers* score (see Figure 4.7).

The image shows a musical score for three parts: vocal (labeled '1'A'), piano right hand, and piano left hand. The key signature has two sharps (F# and C#). The vocal line has the lyrics "traits Dont dépend le bonheur du monde." and features a trill on the final note. The piano accompaniment includes a descending fifth slide in the first measure of the final measure.

Figure 4.7: from *Hippolyte et Aricie*, Prologue, scene 5, mm. 36-39: *notes inégales*, *tremblement avec appui, ou préparé* (accented and prepared trill), and *coulé* down a fifth.

iii. Rhythmic alteration

In reference to Chapter 3, p. 51: “The custom was to make *inégale* all notes inferior in time value than the ones indicated by the lower number in the key signature,” especially in pieces in triple meter, I recommend the practice of *Lourer* (first halves of the notes are a little longer) in passages in stepwise motion. It is important to note that *notes inégales* are not sung in Marc Minkowski and the *Musiciens du Louvre* recording⁹⁰. But according to Borrel, *Lourer* would be appropriate in the following measures: mm. 9, 11, 15, 21, 23, beat 3, and m. 37, beat 2 (see Figures 4.7 and 4.8).

Figure 4.8: from *Hippolyte et Aricie*, Prologue, scene 5, mm. 23-25: *notes inégales*.

Also noteworthy is the rule that *bon goût* would guide the performer to not overdo ornamentation, whether melodic, rhythmic or harmonic. An opportunity for an ornament must be looked at in its context. For instance, if there is a *note diésée* and a melodic context for *notes inégales* in the same measure, the performer must use her discretion and choose, to either do both, or to do one or the other, according to which

⁹⁰ *Hippolyte et Aricie*, by Jean-Philippe Rameau, “Prologue, Scene 5,” Disc 1, Les Musiciens du Louvre, dir. Marc Minkowski, Archiv Produktion: CD 445 853-2, Versailles: Recorded Live at the Opéra Royale, 1995.

combination would be most elegant. The singer should seek to bring out the desired effect without overdoing alterations, which could risk disfiguring the melody.

4. Performance

a. Gesture

On “Régnez”, as *Amour* commends his minions to reign, I suggest a grand hand gesture toward the audience, and an open focus in the eyes, as if looking up towards the back of the theater. On “dans ces forêts”, I recommend a hand gesture toward surroundings. On “Et vous tendres amours”, I suggest narrowing the focus with gazing straight forward, and making a hand gesture toward the “tendres amours.” On “Faites voler ces traits”, second repeat, because of the high tessitura and climatic quality of the melody going up to A5, I recommend an arm gesture as if to demonstrate the shooting of an arrow. Finally, following “le Bonheur du monde”, I suggest an open arm gesture, as if taking the whole world in. The singer should take care that her gestures be always asymmetrical and contrasting, in order to remain elegant. For a visual example, please refer to Illustration 4.1 in the analysis of “Peuples, Diane, enfin, vous livre à ma puissance,” on p. 71.

b. Skill Level

“Régnez aimables paix...” ranges from F#4 to A5. It is light and high, and perfectly appropriate for a young soprano. However, the rhythmic difficulty paired with the demands of ornamentation and virtuosity of scalar passages, require a singer with established technique, good musicianship and a strong sense of rhythm. I recommend this piece for a sophomore in college.

C. Slow Ternary air, from *Les Indes Galantes*, Third Concert, *Les Incas du Pérou*, Scene 2, “Viens, Himen”

1. Introduction

There were two scores at my disposal for this analysis, a piano vocal score published by *Broude Brothers*,⁹¹ and a full score, published by Fuzeau editions.⁹² I have elected to use the *Broude Brothers* score for copyright reasons. Also, the instrumentation calls for flutes and violins, respectively transcribed in the right and left hand parts of the piano score.

a. *Air* information

“Viens, Himen” is the second number of the *Entrée Les Incas du Pérou*, from *Les Indes Galantes*. It is an *air de scène* and slow monologue that furthers the action of the *Entrée*, where we learn that Phani is in love and she is looking forward to the day of her wedding with the Spaniard Carlos.

b. Role of the *Air* in the dramatic context of the opera

Prior to this *air*, we learn that Princess Phani is held captive by the Inca high priest Husacar. She and Carlos just sang a duet in which Carlos proposes and Phani asks to be delivered from Husacar’s hold. They kiss and, as Carlos leaves, she sings: “Viens, Himen”, in which she calls forth the day of her nuptials with her hero, the victor who will deliver her from her present bondage so she can trade it for another, sweeter, kind: that of love.

⁹¹ Jean-Philippe Rameau, *Les Indes Galantes*, Chefs-d’Oeuvre Classique de l’Opéra Français, (New York: Broude Brothers Limited, 1971), 156-159.

⁹² _____, *Les Indes Galantes: Ballet réduit à quatre grands concerts (1735-1736)*, ed. Jean Saint-Arroman, (Courlay: Jean Marc Fuzeau, 2005), 129-131.

2. Translation (English and IPA) and analysis of the text

A section

[vjɛ̃ |imɛn vjɛ̃ mynir_ o vɛ̃kœr kɔ ʒadœrə]

Viens, Himen, viens m'unir au vainqueur que j'adore,
Come, nuptial bond, come and unite me with the victor whom I adore

Come, nuptial bond, come and unite me with my love and hero

[fɔrmə tɛ nø ãʃɛnə mwa]

Forme tes noeuds, enchaîne-moi.

Tie your knots, chain me.

Tie your knots, chain me.

B section

[dã sɛ tãdrɛz_ɛstã u ma flamə tɛplœrə]

Dans ces tendres instans où ma flame t'implore

In these tender moments, when my passion implores you

In these tender moments, when my passion implores you

[lamur mɛmɛ nɛ pa plyz_ɛmabləkœtwa]

L'Amour même n'est pas plus aimable que toi.

Love Himself is not kinder than you.

Even Love is not kinder than you.

3. Musical analysis

a. Form and harmony

This aria is in ternary form, following a da capo blue print, although the “return of the A section” is actually written out in the score.

i. Tonal centers and key attributes

The piece begins in G major, then briefly travels to D major at the end of the B section with a perfect cadence in D major, and then abruptly returns to G major. The only dissonance that calls attention is the C# on beat two of m. 28, in the diminished C# chord leading to the D major cadence.

The key attributes according to Marc Antoine Charpentier⁹³ define G major as *doucement joyeux* (softly joyful), and D major as *joyeux et très guerrier* (joyful and very warlike). These adjectives make perfect sense with the plot of the aria, as Phani sings in in G major on the words: “Come, nuptial bond, come and unite me with the victor that I adore, Tie your knots, chain me,” and then in D major on the words: “In these tender moments, when my passion implores you, Even Love is not kinder than you.”

b. Texture and instrumentation

The texture of “Viens,” is very thin, with one recorder and a couple of violins supporting the vocal line.

c. Melodic contour

Most of the melodic contour is in stepwise motion, with a few small leaps. There is a melisma on the word *enchaine* (chain) at the end of the A section. Symbolically, this melisma could mean the convolution and intricacies of love ties. Most of the tessitura lies within the staff, with a few climaxes toward G in m. 4 on *vainqueur* (victor), m. 15 on *enchaine* (chain), m. 24 on *ma (flame)* (my passion).

⁹³ Eugène Borrel, *L'Interprétation de la musique française, de Lully à la Révolution* (Paris, Librairie Félix Alcan, 1934 ; repr., New York: AMS Press, Inc., 1978), 213-214.

d. Meter and rhythm, tempo and dynamics

“Viens, Himen” is in triple meter (3/4). There are many dotted figures in the accompaniment in both the flute and violin parts, and some also in the vocal line.

Again, as in most Baroque music, there are no tempo indications. The light and bare texture, and the colors of the flute and violins provide clues of a tender and amorous mood. As in “Régnez aimable paix,” in order to venture an accurate tempo guess, one must take into account Saint-Lambert’s suggestion that the speed of a quarter note in a 3/4 meter piece should be that of a man walking a little fast (See Chapter 3, p. 51); one should also take into consideration the desired speed of the sixteenth note figures: these scales should be sung tenderly, taking time with the turns to show tenderness, yet with momentum. As in “Régnez aimable paix,” I suggest *sostenuto* with the quarter note around 78.

e. Diction, ornamentation, and rhythmic alteration

i. Diction

As in “Régnez aimable paix,” “Viens, Himen” is also a *morceau tendre* (tender piece), so its text must be pronounced with gentleness and clarity.⁹⁴ Bérard would advise in favor of *Sons légers* (Light sounds) (see p. 77), which do not require the doubling of any consonants and are appropriate for pieces about love and courtship.

ii. Ornamentation

Some suggestions for ornamentation are already marked in the *Broude Brothers* edition score, by a + sign. The following are my personal suggestions as to which ornament would be most appropriate in each situation, considering the practice of the

⁹⁴ Borrel, 7

time in reference to Borrel's treatise, but also considering the scholarship of Mr. William Christie in the recordings at my disposal for the study of this piece.⁹⁵

I suggest mostly melodic ornaments for "Viens, Himen." The A section will call for several kinds of *tremblements* (trills) and *coulés* (slides), while the B section will provide opportunities for harmonic ornaments, such as the *port de voix* (appoggiaturas). The return of the A section will provide ample opportunities for *diminutions* and *coulades*.

I suggest a melodic ornament, such as a *tremblement feint* (feigned trill) in m. 5, beat 1 and second half of beat 2 (see Figure 4.9). But in m. 6, beat 1, a *tremblement simple ou sans appui* (unaccented trill), because it is located at a cadential point. In m. 15, second half of beat 2, and m. 17, beat 2, a *tremblement précédé du degré supérieur* (trill preceded by the upper note); in this context, the upper note is not tied to the note, so it will be repeated to begin the trill (G-F# in m.5, and C-B in m. 17) (see Figure 4.10). M. 26, beat 1 requires a *tremblement simple ou sans appui*, as in m. 5, while the *note diésée* in m. 28, beat 2, requires a *tremblement feint*. And m. 23, second half of beat 1, requires a *tremblement précédé du degré supérieur*.

⁹⁵ *Les Indes Galantes*, by Jean-Philippe Rameau, "Seconde entrée," Disc 1, Opus Arte: DVD OA 0923 D, Les Arts Florissants, dir. William Christie, Paris: Opéra National de Paris – Palais Garnier, 2003.

AIR DE PHANI.

Viens Hi - men, *viens* mû - nir au vain -

- queur que j'a - do - re, For - me tes

Figure 4.9: from *Les Indes Galantes, Les Incas du Pérou*, scene 2, mm. 1-7: *tremblements, notes inégales.*

In m. 8, beat 1, and m.11, beat 2, I suggest a *coulé descendant de tierce* (slide within the interval of a third), and in m. 10, beat 1, a *coulé par mouvement conjoint* (slide within the interval of a second). In m. 12, beat 1, I recommend another *coulé* on the beat and dividing it into two equal values (see Figure 4.10). In m. 26, beat 2, there should be another *coulé descendant de tierce*, as in m. 11.

Figure 4.10: from *Les Indes Galantes, Les Incas du Pérou*, scene 2, mm. 8-19: *coulé descendant de tierce*, *coulé par mouvement conjoint*, *coulé*, and *tremblement précédé du degré supérieur*.

The B section provides opportunities for a few melodic ornaments, such as *tremblements précédés du degré supérieur* (trills preceded by the upper note), such as the B in m. 26, beat 1, and the C# in m. 28, beat 2, because of its *note diésée* status.

Because the upper note is not tied to the note of the ornament, it will have to be

repeated to initial the trill. Note that *notes diésées* are only ornamented on their first occurrence, and when they are made natural again; for this reason, the C# in the second half of beat 3 in m. 29 will not be ornamented (see Figure 4.11).

The image displays a musical score for voice and piano. It consists of two systems of music. The first system covers measures 24-26, and the second system covers measures 27-31. The voice part is in the upper staff of each system, and the piano accompaniment is in the lower staves. The lyrics are: '- tans où ma flâ - me t'im - plo - re, L'Amour mê - me n'est pas plus ai - ma - ble que toi. Viens Hi -'. The score includes various musical notations such as notes, rests, and ornaments.

Figure 4.11: from *Les Indes Galantes*, *Les Incas du Pérou*, scene 2, mm. 24-31: *ports de voix*, *tremblement sans appui*.

The B section also provide several opportunities for harmonic ornamentation, such as the *port de voix* (appoggiatura). In mm. 24, 27, 28 and 30, beat 1, the *Broude Brothers* edition suggests a *port de voix* (see Figure 4.11). As mentioned in chapter 3, p. 44, the *port de voix* is an ascending ornament that expresses tenderness or sadness, and that is only found in slow and plaintive, or graceful pieces. In “Viens, Himen,” the procedure of choice is to take the value of the *port de voix* on the note itself (see Chapter 3, Figure 3.17-B). Although Borrel calls this procedure not widespread, it makes better sense with the setting of the text that the other procedure (illustrated in

Chapter 3, Figure 3.17-A). Harmonically, the B section is modulatory and unstable, and only on the last *port de voix* in m.30 is there an actual cadence in the new home key of D major (dominant of the original key of G major).

For the return of the A section, I recommend different and more elaborate ornaments from the first time the A section is sung. My following suggestions are inspired by the William Christie and *Les Arts Florissants* DVD recording (see Figures 4.10 and 4.13): in mm. 32, 34, and 36, beat 3, melodic ornaments such as *diminutions* would be appropriate; in m. 35, beat 1, I suggest a *coulé par mouvement conjoint*; in m. 37, beat 1, I recommend a *coulé descendant de tierce*, as in m. 8; in m. 38, I recommend a *passage*; in m. 39, beat 1, a *coulé par mouvement conjoint* would be most appropriate, as in m. 10; in m. 40, beat 2, I recommend a *coulé descendant de tierce*, as in m. 11; in m. 41, beat 1, I recommend a *coulé*, as in m. 12; in m. 44, a *passage* up to high B with syncopation on second half of beat 1, combined with a *pincé* and a *coulade* on beat 3, would be very appropriate (see Figure 4.13); finally, in m. 46, beat 2, a *coulé par mouvement conjoint* would be most appropriate for the final melodic cadence.

Figure 4.12: from *Les Indes Galantes, Les Incas du Pérou*, scene 2, mm. 32-39: *diminutions and tremblements*.

Note that in mm. 11/17 and mm. 40-46, not notated in the score, but practiced in current recordings, such as in the DVD directed by William Christie and *Les Arts Florissants*,⁹⁶ there is the repetition of the last seven measures of the A section (mm. 11-17 and mm. 40-46), as illustrated in Figure 4.10 and 4.12. While the orchestra repeat starts on at m. 11/40, the singer only begins singing the melisma on *enchaine* (pick up to m. 13/42 to m. 18/47). The first time through, the E, in m. 14/42, is held for two beats, while the second time through is sung as written.

⁹⁶ *Les Indes Galantes*, by Jean-Philippe Rameau, "Seconde entrée," Disc 1, Opus Arte: DVD OA 0923 D, Les Arts Florissants, dir. William Christie, Paris: Opéra National de Paris – Palais Garnier, 2003.

Ph
For - me tes nœuds, en - chaî

Ph
- - - - - ne, en - chaî - ne - moi.

Figure 4.13: from *Les Indes Galantes, Les Incas du Pérou*, scene 2, mm. 40-47: *coulé descendant de tierce, coulé, passage, and coulé par mouvement conjoint.*

iii. Rhythmic alteration

In reference to Chapter 3, p. 51: “The custom was to make *inégaie* all notes inferior in time value to the ones indicated by the lower number in the key signature,” I recommend the practice of *Lourer* (first halves of the notes are a little longer) in passages in stepwise motion. It is important to note that *notes inégales* are not sung in the DVD recording directed by William Christie and *Les Arts Florissants*⁹⁷. But according to Borrel, *Lourer* would be appropriate in the following passages: mm. 7, 9, 22, 23, 26, 29, beat 3, on the ascending or descending eighth notes. Note that according

⁹⁷ *Les Indes Galantes*, by Jean-Philippe Rameau, “Seconde entrée,” Disc 1, Opus Arte: DVD OA 0923 D, Les Arts Florissants, dir. William Christie, Paris: Opéra National de Paris – Palais Garnier, 2003.

to my suggestions for ornamentation, the return of the A section will not have *notes inégales*, because the new melodic ornaments do not allow them. However, each singer can choose her own ornamentation and choose to practice *notes inégales*, if the context allows. She should take care to bring out the syncopation in m. 25, beat 3, on the word “t’implore” (implore you).

It is also important to mention that in both recordings, the rhythm of the vocal line in m. 3 is altered: *viens* lasts a dotted quarter instead of an eighth note, thereby mirroring the rhythm of m. 2 (see Figure 4.11).

4. Performance

a. Gesture

A captive princess in a foreign land, the character of Phani would be portrayed as a noble woman of high station, education and breeding. Found in Sarah Cohen’s article, Robert Bonnard’s engraving of *Madame la Marquise de Grancey* provides a good example of body language for such a character (see Illustration 4.2). Cohen describes it as:

project[ing] the paradoxes of noble identity cultivated in the court ballet...: at once specific noble, elegantly posed "woman of quality," and allegory of summer (perhaps Ceres with her scythe and wheat), the figure encourages both social and fictional interpretations while highlighting corporeal display.⁹⁸

⁹⁸ Sarah R. Cohen, “Body as “Character” in Early Eighteenth-Century French Art and Performance.” *The Art Bulletin* 78, no. 3 (Sept., 1996): 458, <http://www.jstor.org/stable/3046195> (accessed November 27, 2012).



Illustration 4.2: Robert Bonnard, *Madame la Marquise de Grancey*, 1694, engraving. Paris, Bibliothèque Nationale.⁹⁹

The staging of “Viens, Himen” in the production of *Les Arts Florissants* is acrobatic, and derived from ballet, with many *portés*. In this production, *Phani* begins her aria sitting on a little platform. She stands up right before the B section, and, helped

⁹⁹ Cohen, 459.

by several actors, she is carried up onto a higher platform. For the return of the A section, another acrobat in Cupid costume, holding a bow and arrow, is *porté*-ed towards *Phani*, and passes the bow and arrow to her while she sings her melismas on *enchaine*. When she finishes singing, she is carried down, and she leans on the platform with the bow and arrow in her right hand.

In a concert setting, I recommend letting the music speak for itself and a very minimalistic movement scheme. For instance, the singer might decide to hold out a hand on *Viens, Himen*, thereby inviting love. One hand on the heart and the other held out to the audience would be an appropriate choice on the melismas on the words *enchaine-moi*.

b. Skill Level

The range of “Viens, Himen”, lying between G4 and G5, possibly B5 in an ornament, is very appropriate for a young soprano. Again, as in most pieces by Rameau, the rhythm can be tricky. Places to take special care are m. 13, the thirty-second notes, and m. 25, the syncopation on beat 3. The ornamentation requires skill and virtuosity, especially for the trills. Finally, the speed of the piece is also to be taken into consideration: it is moderately slow and sustained, and requires good and consistent breath support. For all these reasons, I would recommend this piece for a senior in college.

D. Binary air, from *Les Fêtes d'Hébé, Première Entrée, Scene 9, Gavotte Gracieuse: "Un jour passé dans les tourments"*

1. Introduction

There were two scores at my disposal for this analysis, a piano vocal score published by *Broude Brothers*,¹⁰⁰ and a full score, also published by *Broude Brothers*.¹⁰¹ I have elected to use the *Broude Brothers* piano-vocal score for copyright reasons, although the full score has a realized basso continuo part in addition to the figured bass, and have more specific and prolific ornament suggestions.

a. *Air* information

"Un jour passé dans les tourments" is a short *air de divertissement* in binary form, situated at the end of the second *divertissement* of the first *Entrée: La Poésie*, from *Les Fêtes d'Hébé*. It is framed by dance numbers, and belongs to a *Gavotte gracieuse*, which has an instrumental introduction with the same melody.

b. Role of the *Air* in the dramatic context of the opera

As belonging to a *divertissement*, "Un jour passé dans les tourment" does not add to the plot, but provides a commentary on the preceding events, which occur on the island of Lesbos. After her lover *Alcée* was sent into exile by King *Hymas*, *Sapho* decides to invite the king to be entertained by games and *divertissements*. The entertainment is an allegory for *Sapho's* situation: a *Naiade* (Water Nymph) complains of the unfaithfulness of a *Ruisseau* (Stream), which did not follow its original track; the *Fleuve* (River), responsible for the *Naiade's* unhappiness brings the fugitive stream

¹⁰⁰ Jean-Philippe Rameau, *Les Fêtes d'Hébé*, Chefs-d'Oeuvre Classique de l'Opéra Français, (New York: Broude Brothers Limited, 1971), 145.

¹⁰¹ _____, *Les Fêtes d'Hébé*, Oeuvres complètes, (Paris: Durand et fils, 1904; repr., New York: Broude Brothers Limited, 1968), 178.

back to her. *Hymas* is very touched by the story and ultimately reunites the lovers. A second *divertissement* begins with a celebration of the lovers being re-united. The character of the *Naiade* sings “Un jour passé dans les tourments”, where she comments on the recent unfolding of events: A day without one’s lover is like torment, but once re-united, the pain is quickly forgotten. Following this aria is *Sapho* and *Alcée*’s conclusive duets; joined by a chorus, they celebrate the sweet god who has wounded them: Love.

2. Translation (English and IPA) and analysis of the text

(Note that the doubling of certain consonants is only suggested for the context of this piece, and for expressivity purposes only).

A Section

[œʒur pase dɑ̃ lɛ turmɑ̃]

Un jour passé dans les tourments

A day spent in torments

A day spent in torments

[parɛt_o vʀɛz_amɑ̃]

Paraît aux vrais amants

Seems to true lovers

Seems to true lovers

[osi llɔ̃ kœlavviø]

Aussi long que la vie.

As long as a lifetime

As long as a lifetime

B Section

[mmez_ɪl ɛ dɛ momɑ̃]

Mais il est des moments,
But there are moments,

But there are moments,

[ddjø kɛl mmomɑ̃ u lɔ̃n_ublɪə]

Dieux! Quels moments! où l'on oublie
Gods! What moments! When one forgets

Heavens! Such moments! When one forgets

[lɛ ʒur pase dɑ̃ l(ɛ)turmɑ̃]

Les jours passés dans les tourments
The days spent in torments.

Days spent in torments.

3. Musical analysis

a. Form and harmony

This aria is in short binary form.

i. Tonal centers and key attributes

The piece begins in G minor, and travels to its relative major: B ♭ by the end of the A section. The second section begins with the cadence in B ♭ major, but is immediately unstable harmonically, and travels back to G minor by the antepenultimate measure, at the end of the B section.

Regarding the key attributes, Marc Antoine Charpentier¹⁰² defines G minor as *sérieux et magnifique* (serious and magnificent), and B \flat major as *magnifique et joyeux* (magnificent and joyful). While in G minor, the *Naiade* laments about the torment of being apart from her lover, even for a day, but when she mentions the day seeming as long as a lifetime in B \flat major, the mood is more joyful. What could this mean? Perhaps the joy of having a lover at all, or the joy of hoping for an imminent reunion... In any case, the mood does not stay joyful for long as the second section dives right into harmonic instability, only to reach home in G minor again, on the words *Les jours passés dans les tourments* (Days spent in torment). The climax of the piece, the high A in mm. 9-10, supported by an A fully-diminished harmony, sounds like a fervent cry for help to the gods, begging for resolution.

b. Texture and instrumentation

The *Broude Brothers* full score labels “Un jour passé dans les tourments” as *récitatif*. Indeed, the texture is thin, with only basso continuo for accompaniment: harpsichord and cello. However, the vocal line is very melodic and *cantabile*, and declamation would not seem an appropriate choice of interpretation. This opinion is confirmed by the 1997 recording by the William Christie and *Les Arts Florissants*¹⁰³.

c. Melodic contour

The melodic contour of “Les jours passés dans les tourments” is mostly stepwise, with a few leaps of a third and a fifth here and there. The biggest leap is a sixth in m. 9 and marks the melodic and harmonic climax of the piece on the word

¹⁰² Eugène Borrel, *L'Interprétation de la musique française, de Lully à la Révolution* (Paris, Librairie Félix Alcan, 1934 ; repr., New York: AMS Press, Inc., 1978), 213-214.

¹⁰³ *Les Fêtes d'Hébé*, by Jean-Philippe Rameau, “Scene 8,” Disc 1, Les Arts Florissants, dir. William Christie, Erato Disques: CD 3984 21064-2, Paris, 1997.

Dieux! (gods!). This type of melodic contour is well-suited for young singers with enough skill and technique to handle the larger leaps.

d. Meter and rhythm, tempo and dynamics

“Les jours passés dans les tourments” is in duple meter (2/2). There are many dotted figures in the accompaniment, especially at the beginning of the second section, in mm. 8-12, until the harmony resolves back to the home key of G minor. These dotted eighth notes could symbolize the pain experienced from being apart from one’s lover.

Again, as in most Baroque music, there are no tempo indications. The key attributes, such as magnificence, the light texture of basso continuo, and the weepy text all provide clues toward a serious, majestic, and pathetic mood. In order to venture an appropriate guess toward a tempo, one must consider the title of the piece: *Gavotte Gracieuse* (graceful gavotte). The dotted eighth notes can also provide clues: they must be graceful and have enough momentum to remain bouncy. I suggest either the half note around 60 (*larghetto*), or the quarter around 120 (*Allegretto*). Compared to Saint Lambert’s suggestion, this is slightly on the faster side.

The *Broude Brothers* full score suggests *piano* in the accompaniment. The range of the vocal line remains within the staff, except for the climax on the high A. I suggest a medium soft volume in the first section, growing into a medium loud volume until the climax, after which a return to medium soft would be appropriate for depicting the intimate nature of love and the grief of its loss.

e. Diction, ornamentation, and rhythmic alteration

i. Diction

“Un jour passé dans les tourments” presents conflicting emotions: it is both serious and joyful, majestic and passionate, docile and rebellious. According to Bérard, when a text represents diverse degrees of a growing passion, its pronunciation must also grow from clear and enunciated to more obscure and muffled¹⁰⁴.

From Bérard’s treatise¹⁰⁵, I suggest the practice of *sons majestueux* (majestic sounds), appropriate for pieces about fortitude, as well as *sons légers* (light sounds), appropriate for pieces about love: “Sons majestueux. Rendés l’air intérieur de manière que sa force croisse successivement pour chaque son; ménagés certains degrés d’obscurité et de lenteur dans votre prononcation et votre articulation.” (Majestic sounds. Render the interior air so that its strength grows successively at each sound; keep certain degrees of obscurity and slowness in your pronunciation and articulation); “Sons léger. Il faut chaser l’air intérieur en petit volume, expirer peu de temps pour les divers sons, et preparer très faiblement les lettres.” (Light sounds. One must chase the air inside the lungs in small volume, exhale for short periods of time for all sounds, and weakly prepare all consonants)¹⁰⁶.

Another of Bérard’s recommendations is the practice of doubling certain consonants in moments of growing passion and on appropriate text. Therefore, I recommend doubling: the –l in *long*, in m. 5; the –v in *vie*, in m. 5; the –m in *mais*, in m. 7; the –d in *Dieux!*, in m. 9, and the first –m in *moment*, in m. 10.

¹⁰⁴ Borrel, 8.

¹⁰⁵ Borrel, 8-9.

¹⁰⁶ Borrel, 9.

ii. Ornamentation

Some suggestions for ornamentation are already marked in the *Broude Brothers* edition score, by a \sim sign. The following are my personal suggestions as to which ornament would be most appropriate in each situation, considering the practice of the time in reference to Borrel's treatise, but also considering the scholarship of William Christie and *Les Arts Florissants*, in the recordings at my disposal for the study of this piece.¹⁰⁷

La NAYADE

Un jour pas - sé dans les tour - ments Pa - rait aux vrais a -

- mants - Aussi long que la vi - e Un jour pas -

Figure 4.14: from *Les Fêtes d'Hébé, Première Entrée, scene 9, mm. 1-6: notes inégales, rhythmic alteration, tour de gosier, port de voix.*

I recommend the following melodic, rhythmic, and harmonic ornaments. In m. 2 and 13, beat 1: a *tremblement feint* (trill like a mordent) is done with only one trill,

¹⁰⁷ *Les Fêtes d'Hébé*, by Jean-Philippe Rameau, "Scene 8," Disc 1, *Les Arts Florissants*, dir. William Christie, Erato Disques: CD 3984 21064-2, Paris, 1997.

like a *pincé* (mordent) without the rhythmical accent (written out in *Broude Brothers* edition). In m. 3 and 9, beat 1: a *port de voix feint*; these two *ports de voix* function like commas, and should be taken on the note itself (see Figures 4.14 and 4.15). In m. 4, and 11, beat 1: a *port de voix appuyé*; these two *ports de voix* function like colons, should be taken on the note itself and should divide the note into two equal values (see Figures 4.14 and 4.15). In m. 6 and 14, beat 1, *port de voix achevé*. These two *ports de voix*, found at perfect cadential point, function like periods and should be leaned on more forcefully to underline those cadences (see Figures 4.14 and 4.15); the final *port de voix* should last longer and more conclusive. In m. 12, beat 1, a *port de voix* is marked in the *Broude Brothers* edition, and on beat 2, the *note diésée* is found at a point of half cadence (D major as dominant of G minor): a *coulé descendant de tierce* taken on the preceding note (A) and passing to the F# would be appropriate. Not marked in the score, but sung in the *Arts Florissants* recording, there is a *coup de gosier* (turn) on the second half of beat 2, in m. 2: on the word “tourments,” in the repeat of the first section (see Figures 4.14).

iii. Rhythmic alteration

In reference to Chapter 3, p. 17: “The custom was to make *inégaie* all notes inferior in time value than the ones indicated by the lower number in the key signature.” Although the practice of *notes inégales* was most commonly found in pieces in triple meter, they could sometimes be found in duple meter pieces, such as “Un jour passé dans les tourments”. The *Arts Florissants* recording presents a mirroring of the rhythm from the accompaniment, so that almost every sixteenth note is altered in an *inégaie* fashion, and except for m. 2, all *notes inégales* mirror the dotted

rhythmic pattern in their underlying accompaniments. For instance, the descending sixteenth notes in mm. 1, 3, 8, 10, 11, and 12, follow a long-short pattern (see Figure 4.14 and 4.15); note also that in m.3, the direction of the sixteenth notes is both ascending and descending. On the other hand, in mm. 2 and 13, the sixteenth notes are altered in a short-long pattern (see Figures 4.14 and 4.15), which creates a sobbing effect as they reach a perfect cadence in G minor on the first beat of m. 3 and 14.

The image displays a musical score for a vocal piece. It consists of two systems of staves. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line has lyrics: "e. Mais il est des moments Dieux! quels mo-". The piano accompaniment features a complex sixteenth-note pattern. The second system continues the vocal line with lyrics: "- ments! où l'on ou - bli - e Les jours pas - sés dans les tour - ments." and the piano accompaniment. The key signature is one flat (G minor) and the time signature is 3/4.

Figure 4.15: from *Les Fêtes d’Hébé, Première Entrée*, scene 9, mm. 7-14: rhythmic alteration, port de voix, coulé descendant de tierce.

4. Performance

a. Gesture

Because it is preceded by a *Gavotte* and followed by two *Rigaudons*, “Un jour passé dans les tourments” should be performed with ballet in mind. In a theatrical

setting, it would more than likely be staged with dancers dancing around the singer, who could be mirroring some of the gestures and dance movements making sense with her text. However, the *Naiade* could also be sitting while lamenting, as portrayed in Illustration 4.3. In this painting by Antoine Watteau, entitled *L'amante Inquiète* (The Worried Lover), the young woman is sitting and leaning to one side while holding roses on the other, thereby providing a very elegant contrast. The roses in her hand could be the symbol of a physical love that has already been consummated, which would also be a valid interpretation for the characterization of the *Naiade*, lamenting the cruel pain of estranged love, in “Un jour passé dans les tourments.”

In a concert setting, I would only encourage facial expressions and hand gestures that enhance the text, such as bringing one hand on the heart on “paraît aux vrais amants” (appear to true lovers), while gesturing with the other hand, and melancholically leaning the head towards the shoulder of the gesturing hand on “aussi long que la vie” (as long as a lifetime). This pattern can be repeated by switching sides as the music and text repeat. In the B section, I would recommend an abrupt rising of the head accompanied with a facial expression filled with pathos and angst, and then raising the gaze to one side, toward the sky, on “Dieux!” (Gods!). Finally, I recommend a gentle smile leading to the last cadence, as the moral of the story is that, even though love provides much torment, it is nevertheless much desired and sought after. The performer should take care to always keep her gestures asymmetrical and elegant, even in pathetic moments.



Illustration 4.3: Antoine Watteau, *L'Amante inquiète*, c.1716-18.¹⁰⁸

¹⁰⁸ Laurence Defabri, "Repro-Tableaux.com," Société KUNSTKOPIE.DE, www.repro-tableaux.com/a/jean-antoine-watteau/watteaulamanteinquietec17.html (accessed December 3, 2012)

b. Skill Level

The range of “Un jour passé dans les tourments”, lying between F#4 and A5, is very appropriate for a young soprano. Although care must be given to the ornamentation and rhythmic alteration, they are not as tricky as in other pieces. The only difficulty for a non-French speaking student would be the language and diction, but the piece is short and the text repeats. So I would recommend this piece for a second semester freshmen in college.

E. Fast Ternary ariette, from *Platée*, Act II, Scene 5, “Aux langueurs d’Apollon, Daphné se refusa”

1. Introduction

There were two scores at my disposal for this analysis, a piano vocal score published by *Broude Brothers*,¹⁰⁹ and a full score published by Elizabeth C. Bartlet, in the collection *Opera Omnia*.¹¹⁰ I have elected to use the *Broude Brothers* piano-vocal score for copyright reasons. However, I will refer extensively to the full score in the *Opera Omnia* collection, because it provides instrumentation and ornamentation suggestions, and clearly shows the dal segno form of the piece.

a. Ariette information

The *ariette* of *La Folie* (Madness) is the largest scene of the second act (scene five) of *Platée*. As all last scenes of any given act in a baroque French opera, it is a scene of *divertissement*, where singing and dancing numbers are intermingled for the entertainment of the audience, and with little or no link to the plot. As all *divertissements*, events of the scene do not belong to the action nor do they serve to advance it. It is merely a break from the plot for purely entertainment purposes. Its dramatic predicament is the one of play-within-the-play: *La Folie* entertains *Platée* and *Jupiter*, who in turn entertain a real audience.

¹⁰⁹ Jean-Philippe Rameau, *Platée*, Chefs-d’Oeuvre Classique de l’Opéra Français, (New York: Broude Brothers Limited, 1971).

¹¹⁰ _____, *Platée*, Version 1745 (Compléments), ed. M. Elizabeth C. Bartlet, Opera Omnia, (Kassel: Bärenreiter, 2005).

b. Role of the *Ariette* in the dramatic context of the opera

In this *ariette*, *La Folie* is surrounded by a chorus and dancers, and claims of having just stolen Apollo's lyre, symbol of the power of music, which she wishes to use to tell the tale of *Daphné* and *Apollon*. In Roman mythology, *Apollon* is in love and lust with the beautiful nymph *Daphné*. (This situation is the consequence of *Cupide's* retaliation for *Apollon* telling him not to play with grown-up weapons, such as arrows.) *Daphné* does not want to marry. She asks her father to rescue her, and he transforms her into a laurel tree. The laurel branch then becomes a symbol of glory that crowns the heads of heroes. Incidentally, the laurel does not wither, perhaps a symbol of *Apollon's* unending love for *Daphné*. In this *ariette*, *La Folie* tells the story in the A section, while the B section has a more reflective nature and offers a lesson to be learned and heeded; in so many words: don't mess with Cupid, or you'll be sorry.

2. Translation (English and IPA) and analysis of the text

(Note that the doubling of certain consonants is only suggested for the context of this piece, and for expressivity purposes only).

A section

[o llǣgœr dapolō dafne sœrœfyza]

Aux langueurs d'Apollon Daphné se refusa.

Towards the desire of Apollo, Daphne refused to yield.

Daphné refused to yield to the advances of Apollo.

[lamur syr sō tōbo etɛni sō fflābo la metamɔrfoza]

L'Amour sur son tombeau, éteignit sont flambeau, la métamorphosa.
Love on her grave, extinguished her torch, transformed her.

Cupid took her to her grave and transformed her.

B section

[sɛt_ɛsi kœlamur dœtutã sɛ vãʒɛ]

C'est ainsi que l'Amour de tout temps s'est vengé.
Thus Love of all times avenged itself.

By this mean, Love always took revenge.

[kœlamur_ ɛ kkrɪɛlkãt_ il_ɛt_utrrãʒɛ]

Que l'Amour est cruel quand il est outragé.
How cruel Love is when he is outraged.

How cruel Love is when he is outraged.

3. Musical analysis

a. Form and harmony

i. Tonal centers and key attributes

The *ariette de la Folie* is in ternary form, specifically *dal segno*, which signifies a partial return of the A section. The A section's harmonic journey starts in D major, travels to A major, and then returns to D major. The B section is quite unstable harmonically: it begins in B minor, modulates to C# major, and ends in F# minor, which provides a chromatic third relationship with the immediate, abrupt, and transitionless return of the A section. The harmonies are identical as in the A section.

Its length is truncated through the elimination of word repetitions and musical interludes.

According to Marc Antoine Charpentier, D major is “joyous and very war-like,” while A major is “joyous and pastoral;” on the other hand, B minor is “solitary and melancholic.” These parameters make sense with the text and mood of the piece, which is joyous and war-like while *La Folie* tells of *Apollon* trying to conquer *Daphné*, who refuses to give in; then, it becomes pastoral during the telling of *Daphné*’s transformation into a laurel branch; finally, the mood becomes solitary and melancholic as *La Folie* enunciates the moral of the story: love hurts.

For more details determining performance parameters, such as texture and instrumentation, tempo and dynamics, please go to the *Opera Omnia* collection.¹¹¹ My observations and suggestions for performance were inspired by that edition as well as other research.

b. Texture and instrumentation

According to the score in the *Opera Omnia* collection, the *ariette de La Folie* should be accompanied by a string orchestra composed of *Violons* (violins), *Hautes-contre de Violon* (Violas), *Tailles de Violon* (Violas), *Basses* and *Basse Continue* (Cellos/Basses, and Basso Continuo/harpsichord). The difference between the *Hautes-contre de Violon* and the *Tailles de Violon* was the size and tessitura of the instrument. But they were both of the alto family: bigger, taller, and lower than the violin.

c. Melodic contour

¹¹¹ Jean-Philippe Rameau, *Platée*, Version 1745 (Compléments), ed. M. Elizabeth C. Bartlet, Opera Omnia, (Kassel: Bärenreiter, 2005), 154-161.

The melodic contour of the A section is stepwise and, at times, triadic. It feels like instrumental writing, especially for keyboard, which is not surprising, since Rameau was first and foremost a keyboardist and a composer of keyboard music. There are a few large leaps in the melody, such as in mm. 58-59, and m.76-77, illustrated in Figure 4.18. The difficulty with this contour will be to ensure a beautiful legato line, although, perhaps, Rameau intended it to be choppy: after all, it is Madness singing.

On the other hand, the B section is more recitative-like in texture, yet sung (non-declamatory), with virtuosic melismas, as in mm. 126-129.

d. Meter and rhythm, tempo and dynamics

This *ariette* is in triple meter (6/8) in the A section and the first half of the B section. The rhythms are rather straightforward: mostly dotted quarters and eighth notes. The second half of the B section goes into duple meter, and the rhythm is more free and elaborate in the recitative-like section that concludes it. It is interesting to note the many syncopations in the A section, which could evoke madness, buffoonery, and wrath.

As in most baroque music, there are no tempo markings, neither in the original manuscript score, nor even in the *Opera Omnia* collection. As seen in chapter 3, by the mid-eighteenth century, it was generally agreed upon that one half note, or two quarters, should last approximately one second.¹¹² The mood is *Gai* in the A section, which evokes speed and momentum. The second half of the B section shifts to duple meter, and is labeled *moins vite* (less fast) with an alternation of *lent* (slow) and *vite*

¹¹² Eugène Borrel, *L'Interpretation de la musique française, de Lully à la Révolution*, (Paris: Librairie Félix Alcan, 1934. Reprint, New York: AMS Press, Inc., 1978), 165.

(quick) on the final melisma. This is a more recitative-like section, and the singer should take care to disguise the bar line: the rhythm should be free, and the melodic line fluid and spontaneous sounding.

I would like to suggest that the A section and first part of the B section should be played and sung *allegro*, with the dotted quarter at 126-132, slowing down slightly at cadences. The second half of the B section (mm. 119-131) should be played and sung *andante*, with the quarter note at about 80. The *Lent* passages should have the pace of *adagio*, with the quarter note at about 72; and the *Vite* passages should be *allegro*, with the quarter note at about 120. It is important to note that my educated guesses toward appropriate metronomic tempi is strongly influenced by my own taste and vocal abilities as a singer, and therefore should be slightly altered according to the personal ability of different individuals (as was the practice in the eighteenth century).

As in most baroque music, the dynamics are terraced: *forte* during instrumental interludes, and *piano* in the sung parts. The score in the *Opera Omnia* collection suggests: *Fort*, as *forte*; *Doux*, as *piano*, and *Très doux*, as *pianissimo*. However, from *Le principe de Rameau* mentioned in Chapter 3 (p. 20), we know that modulation towards the dominant would typically be played and sung *crescendo* to *forte*, while modulation in the opposite direction would go toward *decrescendo* and *piano*. For instance, in m. 35, the harmony becomes unstable as it modulates toward A (dominant of D), but the editors write: *doux* to *très doux*, which is in direct contradiction with the *Principe de Rameau*.

In my opinion, the final decision should also take the text into consideration: the words, and the intention behind them, can give valuable clues toward intonation

and volume. Consequently, in the A section: I would sing *mf* until the modulatory melisma in mm. 68-82, and then again in m.91-94, on the A minor cadenzas, taking care to bring out different colors and nuances on the word *métamorphosa*. In the B section: I would sing softer to begin with, but take care to accentuate the word *cruel* with a double –r leading to a *mf*. Then, on the melisma on the word *outragé*, I would try to depict several facets of outrage in the colors of my voice: offense, anger, sadness, spitefulness, etc. Again, good taste will dictate intention. It should be tastefully done, but because this is *La Folie*, the melisma could have hints of buffoonery and comedy.

e. Diction, ornamentation, and rhythmic alteration

i. Diction

Since this is *La Folie* telling a supernatural love story, the text should be declaimed with power and sung with virtuosity. For instance, the word *métamorphosa* receives much melismatic treatment in the melodic contour, and special care should be taken to make those lines fluid and virtuosic.

On the other hand, in his 1755 treatise, Bérard reminds us of the “l’art de doubler les lettres, art qui est l’âme de la déclamation ainsi que du chant”¹¹³ (the art of doubling letters, art which is the soul of declamation and singing), and that “on doit doubler les lettres dans tous les endroits marqués au coin de la passion”¹¹⁴ (one must double the letters in all places marked in the corner of passion). Therefore, I would suggest the following double consonants: the –l in *langueurs* and *Apollon*; the –f in

¹¹³ Borrel, 12.

¹¹⁴ Borrel, 11.

flambeau; the –k and –r in *cruel*; the –t and -r in *outragé*, notice especially the tritone on *outragé*: another motivation to bring out that word in a special way.

ii. Ornamentation

Suggestions for ornamentation are already marked in the score in the *Opera Omnia* collection, by a + sign. The following are my personal suggestions as to which ornament would be most appropriate in each situation, considering the practice of the time in reference to Borrel’s treatise¹¹⁵.

I recommend the following melodic ornaments in the A section. The first type of melodic ornament found in this *ariette* is the *tremblement* (trill). In m. 22, beat 1, I suggest a *tremblement précédé du degré supérieur* (trill preceded by the upper note). Since the upper note (D) is not tied, it should be shortened and repeated on beat 1 to begin the trill (D-C#) (see Figure 4.16). This procedure would be the same in m. 143, at the return of the A section.

The image shows a musical score for a scene titled "LA FOLIE." It consists of two staves: a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "Aux langueurs d'Apollon Daphné se refuse sa". A trill ornament, indicated by a "+" sign, is placed above the note "lon" in "Apollon". The piano accompaniment is in bass clef with the same key signature and time signature, and is marked "doux." A port de voix ornament, indicated by a "+" sign, is placed above the note "sa" in "sa".

Figure 4.16: from *Platée*, Act II, scene 5, mm. 21-24: *tremblement précédé du degré supérieur* with untied upper note, and *port de voix* with equal value.

In m. 33, the third eighth note of beat 1 should receive a *tremblement précédé du degré supérieur* (trill preceded by the upper note); since this time the upper note is tied, is

¹¹⁵ Eugène Borrel, *L'Interprétation de la musique française, de Lully à la Révolution* (Paris, Librairie Félix Alcan, 1934 ; repr., New York: AMS Press, Inc., 1978).

will be accented, but not repeated to begin the trill (see Figure 4.17). In m. 39, the harmony is A major, and the word “son” on G# resolves to A, before leading to a half cadence in E major on the first beat of the next measure. As a *note diésée*, the G# should be trilled with a *tremblement feint* (feigned trill) (G#-A-G#), (see Figure 4.17).

The image displays two systems of musical notation. The first system covers measures 33-36, and the second system covers measures 37-40. Each system consists of a vocal line (labeled '1a' and 'Fo.') and a piano accompaniment (labeled 'p'). The vocal line includes lyrics: '- né se re-fu - sa. L'a-mour sur son tom-beau E-tei-gnit son flam-beau, La'. The piano accompaniment includes a 'doux' marking. The key signature is one sharp (F#), and the time signature is 4/4. The score illustrates various trill techniques as described in the caption.

Figure 4.17: from *Platée*, Act II, scene 5, mm. 33-40: *tremblement précédé du degré supérieur* with tied upper note, *coulé* with equal value, *tremblement feint* on a *note diésée*.

M. 59, beat 2, marks a point of final cadence of the first phrase, therefore a *tremblement avec appui ou préparé* (prepared and accented trill), taking half of the note value, would be most appropriate (C#-B) (see Figure 4.18). M. 76, beat 1 is a point of cadence in A major: the C# should be trilled on the beat, starting on the upper note (D-C#). In the same way, m. 89, beat 2 is also a cadential point in D major, so the

C# should be trilled on the beat with *tremblement avec appui, ou préparé* starting on the upper note (D-C#).

Figure 4.18: from *Platée*, Act II, scene 5, mm. 55-59: *coulé par mouvement conjoint, tremblement précédé du degré supérieur.*

A second type of melodic ornament found in this *ariette* is the *coulé* (slide) or reverse *port de voix*. On the first beat of m. 34, I recommend a *coulé*, taken on the note itself (G-G#) and lasting only for a quarter note (see Figure 4.17). In m. 48 and 57, the B on beat 2 is a descending second, and should therefore be ornamented with a *coulé par mouvement conjoint* (slide in descending seconds). I recommend the manner A found in Chapter 3, Figure 3.14. The singer would repeat the C# toward the end of beat 1, right before singing the B. One could choose make this particular ornament more or less rhythmic: an eighth note value for a softer feel, or a sixteenth note value for a sharper feel (see Figure 4.18).

I recommend one harmonic ornament in the A section: the *port de voix* found in m. 24, on beat 1; I recommend the third procedure of a *port de voix simple* (full appoggiatura), when the value of the *port de voix* is taken on the note itself, and dividing into two notes of equal value, as illustrated in Figure 3.18 of chapter 3: in other words, the singer should repeat the E on beat 1 of m. 24, and swell on it until the

subito piano on F# on beat two (see Figure 4.16). This procedure will be the same in m. 145, at the return of the A section.

I recommend the following combination ornaments in the A section. In m. 91-92/176-177 and 93-94/178-179, the G# are *notes diésées* found at cadential points, and could be ornamented with several combinations of ornaments. For instance, a *tremblements avec appui ou préparé* (accented and prepared trill), starting on the upper note and combined with *port de voix* (full appoggiatura) up to the A, in each octave (see Figure 4.19).

The image displays two systems of musical notation. The first system features a vocal line (labeled 'la Fo.') and a piano accompaniment. The vocal line includes the lyrics '- mor - pho - sa,' and is adorned with a trill on the G# note, a port de voix (appoggiatura) leading to an A note, and a trill on the A note. The piano accompaniment provides harmonic support with chords and melodic lines. The second system shows a vocal line (labeled 'La Fo.') with the lyrics 'La mé - ta - mor - pho - sa, La mé - ta - mor - pho -' and a piano accompaniment. This system also features a trill on the G# note, a port de voix leading to an A note, and a trill on the A note, illustrating the combination of ornaments mentioned in the text.

Figure 4.19: from *Platée*, Act II, scene 5, mm. 89- 98: *tremblement avec appui ou préparé*, two *tremblements avec appui ou préparé* combined with *port de voix*, *tremblement non-préparé*, and *coulé par mouvement conjoint*.

Another option would be a *temblement avec appui ou préparé* (accented and prepared trill) combined with a *passage* resembling a *doublé*, or *tour de gozier* (turn). The singer should choose to do a different ornament in the return of the A section, for variety's sake (see Figure 4.20).

The image displays two systems of musical notation. Each system consists of a vocal line (labeled 'La' and 'Fo.' on the left) and a piano accompaniment (grand staff). The first system shows the vocal line with the lyrics 'La me - ta - mor - pho - sa'. The piano accompaniment features a descending trill on the vocal line, marked with a '+' sign, and a passage resembling a 'doublé' or 'tour de gozier' (turn) on the piano part. The second system shows the vocal line with the lyrics 'La méta - mor - pho - sa, La méta -'. The piano accompaniment features a trill on the vocal line, marked with a '+' sign, and a passage resembling a 'doublé' or 'tour de gozier' (turn) on the piano part.

Figure 4.20: from *Platée*, Act II, scene 5, mm. 172-182: *coulé descendant de tierce*, *two tremblements avec appui ou préparé* combined with *passage*, *tremblement non-préparé*, *octave jump to end the piece*.

I recommend the following melodic ornaments in the B section. In m. 121, beat 1 has a *note diésée*: A# resolves to B, and should be ornamented. Because of the pace of this section, I would suggest a *coulé descendant de tierce*, taken on the note itself (see Figure 4.21). It happens quickly and therefore will be quite rhythmic.

Figure 4.21: from *Platée*, Act II, scene 5, mm. 120- 123: *coulé descendant de tierce*.

In m. 127, beat 1, I suggest another *coulé descendant de tierce* taken on the note itself and dividing into notes of equal values (see Figure 4.22). In m. 128, in the second half of the third beat, the F# should be ornamented with a *tremblement précédé du degré supérieur* (trill preceded by upper note). Because the upper note is tied to the note of the ornament, it will be accented and not repeated to begin the trill (see Figure 4.22). (Even though the measure is in 2, I think subdividing in 4 is clearer for identification). In m. 131, D# is a *note diésée* and should receive a *coulé par mouvement conjoint* (see Figure 4.22).

I recommend one harmonic ornament in the B section: in m. 129, beat 1 should be sung with a *port de voix feint*, marked in the score. In reference to chapter 3, p. 45, the *port de voix feint* should be done with growing support and *crescendo* to the note of ornament and a *subito piano* on the note of resolution. The *subito piano* should be less

about dynamics and more about mood, also providing a comma effect on the word “outragé” (see Figure 4.22).

The image displays two systems of musical notation. The first system features a vocal line (labeled 'la' and 'Fo.') and a piano accompaniment. The vocal line begins with a long note, followed by a series of eighth notes, and ends with a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics for the first system are "Que l'amour est cruel Quand il". Above the vocal line, the marking "Moins vite ." is present. Above the piano part, "Moins vite ." is also indicated. The second system continues the vocal line with the lyrics "est — outragé, Quand il est ou — — —". The piano accompaniment is marked "Lent." and features a more sparse, chordal texture. The key signature is one sharp (F#) and the time signature is 2/4.

Figure 4.22: from *Platée*, Act II, scene 5, mm. 124-133: *coulé descendant de tierce, tremblement sans accent, and port de voix feint.*

For the return of the A section, different –more virtuosic– ornaments should be undertaken. Each singer should decide what those could be, according to the patterns listed in Chapter 3, and their personal technical abilities. For instance, at the very last cadence, in m.182, it would be most appropriate to change register and go up the octave, and then fill in the two beats in m.183 with either *passages*, *diminutions*, or *coulades* (see Chapter 3, p. 16) to end on a D6 in m.184. (See Figure 4.23).



Figure 4.23: from *Platée*, Act II, scene 5, mm. 183-187: *diminutions*.

iii. Rhythmic alteration

In reference to the rule of *notes inégales*, that all notes inferior to the lower number in the time signature in pieces in triple meter should be *inégales*, one would be justified in performing the sixteenth notes at the end of the B section as such. However, despite its virtuosic aspect, this section is quite recitative-like in texture, and the rule of *notes inégales* does not apply to *recitativ*. My suggestion would be to sing these notes without the *notes inégales* effect, while making sure the tempo remains free and the bar line unnoticed.

4. Performance

a. Gesture

As opposed to previously examined characters, *La Folie*, Madness herself, is not a noble and courtly character. Therefore, her body language should be inspired from the *Commedia dell'Arte* rather than courtly ballet.

Found in Sarah Cohen's article, the engraving *Arlequine dansant à l'Opéra*, presumably attributed to Antoine Trouvain, provides a good example of body language for such a character (see Illustration 4.4). Cohen describes it as:

compound[ing] such ambivalence by merging a feminized Commedia dell'Arte character with features of traditional aristocratic exhibition. While the Harlequina raises her foot as in a distinctively comic dance, she slightly twists her torso and tilts her head in the manner of the Marquise de Grancey [in Illustration 4.2, p. 95]. At the same time the action of this presumably "theatrical" figure unfolds before the ordered parterres of an aristocratic garden—a backdrop frequently used for the presentation of gens de qualiti in the prints.¹¹⁶

In a staged setting, the director will probably surround *La Folie* with dancers, and have her make some hand gestures on certain words along with them. However, in a concert setting, the singer could choose to use posture alterations and hand gestures to emphasize certain important words, such as *cruel*, or *outrage*. The singer should take care to remain elegant by avoiding symmetrical gestures. Since facial expressions were paramount to the eighteenth-century stage rhetoric, grimaces with a *Commedia dell'Arte* flavor would also be appropriate.

a. Skill Level

The *ariette de la Folie*'s range spreads from D4-A5 (possibly D6, in a final ornament). The main challenge lies in the French-Italianate combination of styles: Italian contours and virtuosity paired with French declamation of the text. It is quite virtuosic, and should only be attempted by a mature and experienced singer. The text repeats frequently, but the difficulty lies in the speed of enunciation, especially for a non-French singer. I recommend this piece for a junior or senior in college.

¹¹⁶ Sarah R. Cohen, "Body as "Character" in Early Eighteenth-Century French Art and Performance." *The Art Bulletin* 78, no. 3 (Sept., 1996): 458, <http://www.jstor.org/stable/3046195> (accessed November 27, 2012).



Illustration 4.4: Attributed to Antoine Trouvain, *Arlequine dansant à l'Opéra*, 1700, engraving. Paris, Bibliothèque Nationale.¹¹⁷

¹¹⁷ Cohen, 459.

CHAPTER 5

CONCLUSION

Writing this document has taught me the value of understanding the aesthetics of a given time period in order to do justice to its music in performance. In the case of late French baroque music of the early eighteenth century, singing was still considered the prototype of all music, and therefore understanding vocal musical practice is paramount to keeping the integrity in its musical performance.

One of the most important discoveries I have made is the rhetorical value of opera: rhetoric not only in diction, but also in melodic and rhythmic ornamentation, and in the choice of gestures on stage. Another important element is the awareness of *bon goût* in the context of eighteenth-century France. Since much of musical practice was improvised by great performers of the time, and not written down by the composers, most of it has been lost to us. However, we can rely on the scholarship of the time and on what has been written about it since, in order to familiarize ourselves with this outwardly enigmatic practice. Contemporary texts, such as Bérard's 1755 treatise, *L'Art du chant*,¹¹⁸ and more modern ones such as Borrel's *L'Interprétation de la musique française, de Lully à la Révolution*,¹¹⁹ are invaluable toward understanding the performance practice of the time.

Finally, it is important to know about Rameau's unique innovations during his time. The pieces selected for analysis in this document were specifically chosen to

¹¹⁸ Jean Antoine Bérard, *L'Art du chant*. Paris, 1755.

¹¹⁹ Eugène Borrel, *L'Interprétation de la musique française, de Lully à la Révolution*, (Paris: Librairie Félix Alcan, 1934. Reprint, New York: AMS Press, Inc., 1978).

show not only the continuation of an old and established practice, but also the ingenious inventions of one man. Rameau demanded that his *récitatifs* be sung and ornamented, thereby breaking with the Lullian tradition of pure declamation on pitch that was intrinsic to French baroque opera. While ballet dancing was kept at the heart of entertainment, a more Italianate and virtuosic style of singing came about, creating much uproar in the intellectual circles of the time. Indeed, the Lullian tradition of the seventeenth century was consumer driven: catering to the king and the audience of the court. While the same was still expected in the early and mid eighteenth century, Rameau's innovations blossomed into a more personal style, breaking from audience expectations. This made him, in some ways, a precursor of the romantic ideal of self-expression above any other considerations.

Could we go as far as to say that the wheels of the revolution were beginning to spin in Rameau's music? I think so. In any case, it is fair to say that nothing can be isolated from its context, and the evolution of thought in the eighteenth century reached deep into the arts before reaching its climax in the revolution of 1789.

My advice to my reader for using my research as a resource would be to become familiar with the rules of melodic ornamentation and rhythmic alteration before attempting to learn or sing a piece by Rameau. I also recommend using my analyses as blueprints for the analysis of other pieces, and referring to Chapter III concerning ornamentation, rhythmic alteration, delivery of text, and stage gestures, in order to insure integrity in performance.

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APPENDICES

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Scène 5^e: L'AMOUR, Suite de l'Amour et de Diane.

L'AMOUR.

Peu - ples, Dia-ne, en - fin, vous li - vre à ma puis -

- san - ce, Et vous pouvez ai - mer au gré de vos dé -

- sirs: Je vais par les plus doux plai - sirs Vous con - so -

- ler de son ab - sen - ce.

L'AMOUR.

Re -

- gnez ai - mable paix, Re -

- gnez dans ces fo - rêts, Qu'à nos vœux em - pres - sés vo - tre

zè - le ré - pon - de.

Et vous ten - dres A - mours

1A. fai - tes vo - ler ces traits Dont dé -

1A. - pend le bonheur du mon - de; Fai - tes vo - ler ces

1A. traits Dont dé - pend le bon - heur du mon - -

1A. - de Fai - tes vo - ler les

1A. traits Dont dé - pend le bonheur du mon - - de.

First system of piano accompaniment, featuring treble and bass staves with a key signature of one sharp (F#) and a common time signature.

Second system of piano accompaniment, continuing the musical texture from the first system.

Third system of piano accompaniment, concluding with a double bar line and repeat dots.

AIR DE PHANI.

Vocal and piano accompaniment for the first system of the vocal section. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in bass clef with a 3/4 time signature. The lyrics are: "Viens Hi - men, viens mù - nir au vain -".

Vocal and piano accompaniment for the second system of the vocal section. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in bass clef with a 3/4 time signature. The lyrics are: "- queur que j'a - do - re, For - me tes".

Ph
nœuds, en - chaî - ne - moi, For - me tes

The first system of music consists of a vocal line (Ph) and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "nœuds, en - chaî - ne - moi, For - me tes". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex texture with many sixteenth notes and slurs.

Ph
nœuds, en - chaî

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "nœuds, en - chaî". The piano accompaniment continues with similar rhythmic patterns and slurs.

Ph
- ne, en - chaî - ne - moi.

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "- ne, en - chaî - ne - moi.". The piano accompaniment continues with similar rhythmic patterns and slurs.

Ph
Dans ces ten - dres ins -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Dans ces ten - dres ins -". The piano accompaniment continues with similar rhythmic patterns and slurs.

Ph
- tans où ma flâ - me t'im - plo - re, L'Amour mê - me n'est

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (Ph) and a key signature of one sharp (F#). The lyrics are "- tans où ma flâ - me t'im - plo - re, L'Amour mê - me n'est". The piano accompaniment is written in two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

Ph
pas plus ai - ma - ble que toi. Viens Hi -

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (Ph) and a key signature of one sharp (F#). The lyrics are "pas plus ai - ma - ble que toi. Viens Hi -". The piano accompaniment is written in two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

Ph
- men viens m'u - nir au vain - queur que j'a do - re

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (Ph) and a key signature of one sharp (F#). The lyrics are "- men viens m'u - nir au vain - queur que j'a do - re". The piano accompaniment is written in two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A dynamic marking "vns" is present in the piano part.

Ph
For - me tes nœuds, en - chaî - ne - moi,

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (Ph) and a key signature of one sharp (F#). The lyrics are "For - me tes nœuds, en - chaî - ne - moi,". The piano accompaniment is written in two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A trill marking "tr" is present in the piano part.

Ph
For - me tes noueds, en - chaî

Ph
- - - - ne, en - chaî - ne - moi.

DUO.

ÉMILIE
Vo -

VALÈRE
Vo - lez,

PIANO

GAVOTTE GRACIEUSE.

Flûtes et Violons.

First system of musical notation for Flûtes et Violons. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a melody in the treble staff with some grace notes and a supporting bass line in the bass staff.

Textuel.

Second system of musical notation, labeled "Textuel.". It continues the grand staff from the first system. The treble staff contains a melodic line with a fermata over a note and a first ending bracket labeled "1°". The bass staff provides a steady accompaniment.

Third system of musical notation, continuing the "Textuel." section. It features a second ending bracket labeled "2°" in the treble staff. The melody concludes with a fermata, and the bass staff continues with its accompaniment.

Textuel.

Fourth system of musical notation, also labeled "Textuel.". This system shows a more active melodic line in the treble staff with various rhythmic patterns and accidentals. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation, the final system on the page. It includes first and second ending brackets labeled "1°" and "2°" in the treble staff. The music concludes with a final chord in the bass staff.

La NAYADE

Un jour pas - sé dans les tour - ments Pa - rait aux vrais a -

The first system of the musical score for 'La NAYADE'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are 'Un jour pas - sé dans les tour - ments Pa - rait aux vrais a -'.

- ments — Aussi long que la vi - e Un jour pas -

The second system of the musical score. The vocal line includes a first ending bracket labeled '1^a' over the final two notes. The lyrics are '- ments — Aussi long que la vi - e Un jour pas -'.

- e. Mais — il est des mo - ments Dieux! — quels mo -

The third system of the musical score. The lyrics are '- e. Mais — il est des mo - ments Dieux! — quels mo -'.

- ments! où l'on ou - bli - e Les jours pas - sés dans les tour - ments.

The fourth system of the musical score. The lyrics are '- ments! où l'on ou - bli - e Les jours pas - sés dans les tour - ments.'

ARIETTE.

Gai.

PIANO.

LA FOLIE.

Aux langueurs d'Apol - lon — Daph - né se re - fu - sa

doux.

1a
Fo.

ah!

la
Fo.

Daphné, Daph-

la
Fo.

- né — se re - fu - sa. L'a - mour sur son tom -

doux

la
Fo.

- beau — E - tei - gnit son flam - beau, La

la
Fo.

mé - tamor - pho - sa — La

La Fo. mé - tamor - pho - sa — La méta - mor - pho - sa —

La Fo. *pp*

très doux.

La Fo. La mé - ta - mor - pho - sa, La méta - mor - pho -

très doux.

La Fo. - sa.

fort.

(REPRISE)

La
Fo.

La_mour sur son tom_

doux.

This system contains the first two staves of music. The vocal line (top) begins with a rest followed by the lyrics 'La_mour sur son tom_'. The piano accompaniment (bottom) features a treble and bass clef with a key signature of two sharps (F# and C#). The piano part includes a 'doux.' marking.

La
Fo.

_ beau

This system contains the next two staves. The vocal line continues with the lyrics '_ beau'. The piano accompaniment continues with the same key signature and melodic accompaniment.

La
Fo.

_ E_teignit son flam_beau, La mé_tamor_pho_sa

This system contains the third and fourth staves. The vocal line has the lyrics '_ E_teignit son flam_beau, La mé_tamor_pho_sa'. The piano accompaniment continues with the same key signature and melodic accompaniment.

La
Fo.

La mé_tamor_pho_

This system contains the final two staves. The vocal line has the lyrics 'La mé_tamor_pho_'. The piano accompaniment continues with the same key signature and melodic accompaniment.

la
Fo. *-sa* *La mé-ta-*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'sa' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

la
Fo. *-mor - pho - sa,*

The second system continues the vocal line with the lyrics '-mor - pho - sa,'. The piano accompaniment features a more active treble line with chords and a consistent bass line.

la
Fo. *La mé-ta - mor - pho - sa, La mé-ta - mor - pho -*

The third system shows the vocal line with the lyrics 'La mé-ta - mor - pho - sa, La mé-ta - mor - pho -'. The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass and chords in the treble.

la
Fo. *-sa.*

fort. *fort.*

The fourth system concludes the vocal line with '-sa.'. The piano accompaniment features a more active treble line with chords and a consistent bass line. The word 'fort.' is written below the piano part in two locations.

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with chords and single notes.

Second system of piano accompaniment. The right hand continues the melodic line with eighth-note patterns, and the left hand maintains the bass line with chords and single notes.

Third system of piano accompaniment. The right hand continues the melodic line with eighth-note patterns, and the left hand maintains the bass line with chords and single notes.

Fourth system, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "C'est ainsi que l'A". The piano accompaniment continues with the same melodic and bass patterns. The word "douce." is written above the vocal line, and "doux." is written below the piano accompaniment.

Fifth system, featuring a vocal line and piano accompaniment. The vocal line continues with the lyrics "_mour de tout temps s'est ven-gé, de tout temps s'est ven-gé". The piano accompaniment continues with the same melodic and bass patterns.

1a
Fo.

Moins vite.

Que l'amour est cru - el Quand il

Moins vite.

1a
Fo.

Lent.

est — outra - gé, Quand il est ou - - -

Lent.

1a
Fo.

Vite.

Lent

1a
Fo.

Vite.

- tra - gé. Aux langueurs d'Apol-

Vite.

l.
Fo.

lon — Daph-né se re - fu - sa

doux.

l.
Fo.

l.
Fo.

L'amour sur son tombeau

l.
Fo.

Eteignit son flambeau, La mé - tamor-pho-

La
Fo.

- sa _____ La



La
Fo.

mé - ta - mor - pho - sa _____



La
Fo.

_____ La mé - ta - mor - pho - sa _____



La
Fo.

_____ La mé - ta - mor - pho - sa, La mé - ta -



1a
Fo.

- mor - pho - sa.

fort.

fort.