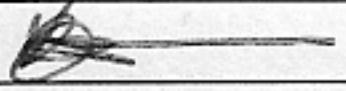


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Canons, *airs sérieux* and *airs à boire*:
a study of the contribution of the eighteenth-century French
composer and copyist
C. de La Serre.

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Teressa Dillon

VOLUME I

A thesis submitted in fulfilment of the requirements
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VOLUME II

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Abstract

C. de La Serre was a composer, copyist and *maître de musique*. His known compositions are all *airs sérieux* and *airs à boire*, appearing in printed sources and manuscripts between 1716 and 1724. His individual collection, *Recueil d'airs nouveaux sérieux et à boire* (1724) provides the most complete picture of his achievements as a composer, as it exhibits the largest number of his songs in a single volume. Another side of La Serre's musical activity is also considered in the present study, as it includes the examination of selections from the manuscript F-CECm/Ms. 282, of which he was the copyist. The distinguishing characteristic of this manuscript is its collection of canons, which may be the largest of its kind. La Serre's own music is included in F-CECm/Ms. 282, along with airs by composers such as Jean-Baptiste de Bousset, François Couperin and Jean-Philippe Rameau.

This thesis places canons, *airs sérieux* and *airs à boire* composed by La Serre and other prominent songwriters of the period within the social context of the French Regency, and the context of the genres at the beginning of the eighteenth century. The conventions of verse and music are also considered in relation to specific airs of the printed collection and the manuscript. A catalogue of La Serre's *Recueil d'airs nouveaux sérieux et à boire* and the edited selections of F-CECm/Ms. 282 is also included. Volume II comprises a critical edition of La Serre's 1724 collection and selections from the manuscript.

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My gratitude must first be expressed towards my supervisor, Dr Greer Garden, without whom this thesis would not have been possible. I am indebted to her for introducing me to La Serre, and for her guidance, encouragement and advice, which have been invaluable during this time. Her assistance and patience with the translations required for this project have also been greatly appreciated.

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Chapter One

C. de La Serre, *maître de musique*

In the past twenty-five years, the eighteenth-century French air has been the focus of a number of studies,¹ yet despite this, it remains a relatively unexplored field of research. Most studies are limited only to printed collections, and studies of editions of music preserved in manuscript are rare. Some of the most extensive work completed recently on the French air, both printed and manuscript, has been done to establish detailed catalogues of the music held in individual libraries, as in Denis Herlin's catalogue of the musical holdings of the Bibliothèque de Versailles, or François-Pierre Goy's catalogue of early music preserved in the Champagne-Ardenne region of France.² However, studies of the airs themselves have been almost exclusively restricted to those airs found in printed collections.

If there has been a propensity to focus on the better-known composers of the era; namely Rameau and Couperin, among others, then it is interesting that composers concerned with larger genres such as opera and the cantata should have contributed

¹ Since the publication of Tony Eastwood's article, 'The French Air in the Eighteenth Century: A Neglected Area', *Studies in Music*, Vol. 18, 1984, pp. 84-107, there have been several editions which include the eighteenth century air, most recently the volume of 'Cantatas, Canons and Airs' in Jean-Philippe Rameau's *Opera Omnia*, Série III, Vol. 1, ed. Jean-Paul C. Montagnier and Sylvie Bouissou, France : Société Jean-Philippe Rameau, 2008. Recent theses centering on the eighteenth century air, both sacred and secular, are Corisha Brain, *A social, literary and musical study of Julie Pinel's Nouveau recueil d'airs sérieux et à boire* (Paris, 1737), MMus diss. New Zealand School of Music, 2008 and Felicity Smith, *The music of René Drouard de Bousset (1703-1760): a source study and stylistic survey, with emphasis on his sacred output*, MMus diss. New Zealand School of Music, 2008. Earlier studies progress only as far as the end of the seventeenth century (as pointed out by Eastwood in the above article) as seen for example in Susan Jane Cannedy, *An Anthology of French Solo Song, Sacred and Secular, 1600-1701*, PhD Diss., University of Texas, 1986; Catherine Gordon-Seiffert, '“La republique galant” Sébastien de Brossard’s Airs as Conversation,’ *Sébastien de Brossard: Musicien*, textes réunis par Jean Duron. Éditions de Centre du Musique Baroque de Versailles, 1998, pp. 181-201, and Catherine Gordon-Seiffert, ‘French Songs: Litigious Expressions of Love’s Pleasures and Pain’, *La Donna Musicale*, 2007, <www.ladm.org/cds/cd03/cd03hist.pdf>, accessed 29 April 2009.

² Denis Herlin, *Catalogue du fonds musical de la Bibliothèque de Versailles*, Paris: Société française de Musicologie/ Klingsieck, 1993; François-Pierre Goy, *Catalogue des fonds musicaux anciens conservés en Champagne-Ardenne*, Paris: Minkoff, 2000.

to the small, somewhat domestic genre of the air, including the corpus of *airs à boire*.

Part of the attention given to these recognised composers is one of practicality. Since so few examples of the genre have been catalogued to any great extent, and so many of the airs were composed anonymously, the major composers are a starting point. Catalogues and editions of specific composers are only now being completed: even Rameau's airs have only recently been published, in a volume dedicated to his cantatas, airs and canons.³ It is not difficult to see why lesser composers such as C. de La Serre have as yet barely been noted.

C. de La Serre had a varied musical career as a composer, music teacher and copyist. The manuscripts and prints of music that confirm these activities span only a short period of time, namely from 1716 to 1724. The publication of all his music took place in Paris. In 1724 he gives his address on the frontispiece of his individual collection as 'Rue St. Honoré à l'Enseigne de Roy d'Espagne pres la Croix du Tiroir'.⁴ The 'croix du Tiroir' is now the site of the 'Fontaine de la Croix de Trahir', on the corner of Rue Saint-Honoré and Rue de l'Arbre-Sec in the first arrondissement.⁵ It is unknown where or when La Serre was born or died. The only information we have about him is what he tells us in manuscripts of which he was the copyist, and in his printed edition. His activities, while focussed primarily in Paris, were evidently not prolific enough for him to be included on the list of Parisian musicians between 1535 and 1792 compiled by Yolande de Brossard.⁶ C. de La Serre is not to be confused with the French librettist Jean-Louis Ignace de la Serre, who lived from 1662 to 1756.

³ Jean-Philippe Rameau, *Opera Omnia: Cantates, Canons, Airs*. Série III, Vol. I. ed. Jean-Paul C. Montagnier and Sylvie Bouissou. France: Société Jean-Philippe Rameau, 2008.

⁴ C. de La Serre, *Recueil d'airs nouveaux sérieux et à boire*, Paris: 1724 p. [i].

⁵ The site of the Croix du Tiroir as the Fontaine de la Croix de Trahir is mentioned in many nineteenth century guides to Paris, including *The History of Paris: From the Earliest Period to the Present Day*, Paris: Galignani, 1823, p. 111 and F. Sinnet, *Sinnet's Picture of Paris*, London: Masters, 1847, p. 208.

⁶ Yolande de Brossard, *Musiciens de Paris 1535-1792 : actes d'état civil d'après le fichier Laborde de la Bibliothèque nationale*, Paris : Picard, 1965.

Two manuscripts confirm his occupation as a copyist. The earlier of the two is a manuscript in the Bibliothèque Municipale de Châlons-en-Champagne preserved under the callmark F-CECm/Ms. 282. La Serre signs and dates this manuscript three times – first at the end of the table of contents, and once at the end of each section, giving the same date and basic information each time: ‘Finy d'estre copié le samedy 7^e de decembre 1720 a Paris par de La Serre, maitre de musique’.⁷ Many manuscripts copied in this period are anonymous and un-dated, and it is exceptional for a copyist to not only sign his work, but to date it. The second manuscript, held in the Bibliothèque Municipale de Versailles, comprises three volumes preserved under the callmarks F-V/M. Mus 123, F-V/M. Mus 124 and F-V/M. Mus 125.⁸ Of the three volumes, La Serre signed only the first one. F-V/M. Mus 123 is signed and dated ‘Finy d'être copié le 2e Aoust 1721 a Paris par de La Serre m.^e de musique’. On the same page, below this inscription, he also writes: ‘Fin par de La Serre m.^e de musique’, giving his title more legibly.⁹

La Serre signs his name with the title ‘maitre de musique’ four times in total – three times in F-CECm /Ms. 282, once in F-V/M. Mus 123. His name also appears on the frontispiece of his personal collection, *Recueil d'airs nouveaux sérieux et à boire* (1724). These signatures are the only evidence we have of his career as a music teacher, as none of his pupils are named, and to date no composer or musician of this period has claimed him as their teacher.

The earliest mention of La Serre is in February 1716, and this is also the first appearance of any of his compositions. The solo air ‘L'amour dans un coeur cause plus de ravage’ was published in Ballard’s *Recueils d'airs sérieux et à boire* under

⁷ F-CECm /Ms. 282 p. 236: ‘Finished copying on Saturday 7th of December 1720 in Paris by de la Serre, master of music’. A similar signature is given on p. 276, at the very end of the manuscript, and on the last page of the table of contents near the start of the manuscript.

⁸ These three volumes have been catalogued by Herlin, 1993, pp. 408-423.

⁹ Ibid., F-V/M. Mus 123 p. 186: ‘Finished copying on 2nd August 1721 in Paris by de La Serre, master of music.’ p. 186: ‘Finished by de La Serre master of music’.

the name ‘M. Lasserre’.¹⁰ Despite the variance in the spellings of his name, we know that this piece was composed by the same C. de la Serre, for it appears later in his own collection, *Recueil d’airs nouveaux sérieux et à boire* (1724).¹¹ In the March 1716 volume of Ballard’s *Recueils d’airs sérieux et à boire* another *air sérieux* was printed under the name of ‘Monsieur Lasserre’, this time a duo with the subtitle ‘*Vaudeville*’, and the opening line, ‘Dans ces lieux l’amour nous mènes’.¹² Two further airs were printed in 1717 by Ballard in the same publication: an *air sérieux*, ‘Depuis que j’ay connu l’inconstance des belles’,¹³ which is for solo voice and basse continue, and an *air à boire* for two voices, ‘Un vin pétillant et frais’,¹⁴ later reproduced in F-CECm /Ms. 282. His name is given as ‘Monsieur de la Serre’ above both airs printed in 1717, and this spelling of his name is retained from this point onwards. At no time are we given any indication of what his first name is, as the most complete signature he gives us is simply ‘C. de la Serre’ at the end of copied manuscripts and in his printed collection of 1724.

Between 1717 and 1720 there is no record of La Serre’s activities, and he is named in no further publications during this period. The first reappearance of La Serre’s name occurs again in print, with five airs being printed between May and November 1720 in Ballard’s *Recueils d’airs sérieux et à boire*. Of the five airs, three are *airs à boire*: ‘Quel désordre charmant’ (May 1720), ‘Nous avons pratiqué les plaisirs de la vie’ (September 1720) and ‘Conduit par un fatal amour’ (November 1720).¹⁵ One of the airs, ‘Iris, pour vous toucher, hélas!’ (July 1720) is an *air sérieux*, and there is also a canon, ‘Quand Grégoire fait triste mine’ for four voices (August 1720).¹⁶ Only the canon reappears in F-CECm/Ms. 282, copied quite soon after by La Serre.¹⁷

¹⁰ *Recueils d’airs sérieux et à boire*, Paris: Ballard, February 1716, p. 42.

¹¹ C. de La Serre, *Recueil d’airs nouveaux sérieux et à boire*, Paris: 1724, p. 7.

¹² *Recueils d’airs sérieux et à boire*, Paris: Ballard, March 1716, pp. 60-61.

¹³ *Recueils d’airs sérieux et à boire*, Paris: Ballard, May 1717, pp. 94-96.

¹⁴ *Recueils d’airs sérieux et à boire*, Paris: Ballard, July 1717, pp. 130-132.

¹⁵ *Recueils d’airs sérieux et à boire*, Paris: Ballard, ‘Quel désordre charmant’, May 1720 p. 89; ‘Nous avons pratiqué les plaisirs de la vie’, September 1720 pp. 176-178; ‘Conduit par un fatal amour’, November 1720 pp. 210-211.

¹⁶ *Recueils d’airs sérieux et à boire*, Paris: Ballard, ‘Iris, pour vous toucher, helas!’, July 1720 pp. 136-137; ‘Quand Grégoire fait triste mine’, August 1720 p. 162.

¹⁷ F-CECm /Ms. 282, p. 246.

As we have just indicated, the manuscript he copied in 1720, F-CECm /Ms. 282, contains music by La Serre, identified by himself. We have noted that this particular manuscript consists of two sections, the first part containing fifty duos, of which two are by our composer – ‘Un vin petillant et frais’ and ‘On dit que le vin’.¹⁸ Of the seventy-four canons in the second section, he composed four, all for four voices: ‘Quand Grégoire fait triste mine’, ‘Qui pète à table est pire qu’un cochon’, ‘Tout buveur d’eau est chimérique’ and ‘Maman ouvre sa bourse’.¹⁹ None of his own compositions are included in F-V/M. Mus 123, copied by him less than a year later.

From 1721, there is a three-year period unaccounted for in La Serre’s activities. While he gives his location as Paris at the end of F-V/M. Mus 123 in August 1721, and he is residing in Paris in 1724, there are no sources to indicate his activities or employment during this period. It can be assumed that he was teaching and composing, as the *Recueil d’airs nouveaux sérieux et à boire* is made up entirely of his own music, although he does also draw upon music previously published in the Ballard collection and transcribed into F-CECm/Ms. 282.

La Serre’s individual collection of 1724 is dedicated to the members of the Bordeaux Academy. His dedication reads:

A Messieurs de L’Academie Royale des beaux Arts, Sciences, et des belles Lettres, de Bourdeaux. Messieurs! La musique vous sert de Délassement dans vos Exercices Academiques. Je vous prie d’en vouloir bien Accepter cet Essai, comme un Homage, que je rends à votre goût, et comme un Témoignage de mon Respect, avec lequel Je suis, Messieurs, Vôtre très humble et très affectionné serviteur C. de la Serre.²⁰

¹⁸ F-CECm /Ms. 282, ‘Un vin petillant et frais’ pp. 68-73; ‘On dit que le vin’ pp. 112-115.

¹⁹ F-CECm /Ms. 282, ‘Quand Grégoire fait triste mine’ p. 246; ‘Qui pète à table est pire qu’un cochon’ p. 247; ‘Tout buveur d’eau est chimérique’ p. 255; ‘Maman ouvre sa bourse’ p. 256.

²⁰ C. de La Serre, *Recueil d’airs nouveaux sérieux et à boire*, Paris: 1724, p. [ii] ‘To gentlemen of the Royal Academy of arts, sciences and humanities of Bordeaux. Gentlemen! This music serves you as a relaxation in your academic exercises. I beg you to kindly accept this attempt, as a homage, which I pay to your taste, and as a testimony of my respect, with which I am, Gentlemen, Your very humble and very affectionate servant, C. de la Serre.’ (original spelling retained).

In general, this dedication is standard for the early eighteenth century. Dedications often contained elevated language and a tendency to embellish the writer's accomplishments or the merit of their patrons. La Serre considers his music in this collection an *essai*, literally either test, essay or attempt; he is reinforcing his own humility in light of his patrons' (most likely) higher social status. The most interesting word in this dedication is in the closing, with the inclusion of '*affectionné*'. It is unlikely that anyone would use this term in a dedication of this period unless there was some amicable relationship between the two parties. It is unknown what connection La Serre held with the Bordeaux Academy to merit this intimate closing, or if he was associated with particular members. He is not mentioned in the list of eighteenth-century members compiled by P. Barrière.²¹

The final references to La Serre that have so far been uncovered include pieces in two collections of music, and a single air in the *Mercure de France*. The air in this periodical appeared in the November 1732 edition, and is entitled 'Aussi prompt qu'un éclair', composed by Mr. de la Serre, potentially the same composer.²² This same air appears again in 1736, in Jean Neaulme's *Nouveau Recueil de Chansons Choisies* (Septième Tome).²³ A further manuscript, currently held in the Biblioteka Narodawa under the callmark PL-Wn/Mus 1278 was copied by a 'La Serre', but we cannot confirm whether or not this was by the composer concerned, as no further details could be ascertained within the timeframe of the present study. In RISM A/II, this manuscript is dated as 'after 1742'.²⁴ Claiming these as the work of the La Serre active in the 1720s is problematic, given the much later dates. The information on La Serre in Denis Herlin's *Catalogue du fonds musical de la Bibliothèque de Versailles* includes a copy of his signature from F-V/M. Mus 123.²⁵

²¹ P. Barrière, *L'Académie de Bordeaux: Centre du Culture Internationale au XVIIIe siècle (1712-1792)* Bordeaux: Éditions Bière, 1951, pp. 42-46. Since this volume is based on records from pre-revolutionary France, it is uncertain if the list of members is complete, as some records could have been lost.

²² *Mercure de France*, Tome XXIII, Juillet-Décembre 1732. Novembre 'Dédie en Roy, Pièces Fugitives en vers et en prose.' Paris, 1932, p. 2453, Genève: Slatkine Reprints, 1968, p. 263.

²³ J. Neaulme, *Nouveau Recueil de Chansons choisies*, Tome septième, 1736, p. 229.

²⁴ See RISM A/II 300.040.149.

²⁵ Herlin, 1993, Annexe 4, p. CXV.

All of La Serre's music can be placed within the category of French airs. His compositions conform to two basic divisions: *airs sérieux* and *airs à boire*. In the three main sources that make up his output – Ballard's *Recueils d'airs sérieux et à boire*, the manuscript F-CECm/Ms. 282 and his personal collection of *airs nouveaux sérieux et à boire* of 1724 – there is a total of twenty-seven airs, of which fourteen are serious, and thirteen are drinking songs.

Within this small extant output, La Serre uses a variety of different musical elements. This may have been deliberate on his part, especially within the printed collection of 1724, as it demonstrates his ability as a composer. Nine of his serious airs are for solo voice, four airs are written for two voices and there is only one trio. Within these categories there are norms: all but one of the solo *airs sérieux* includes an accompanying *basse continue*, and all of the duos contain the subtitle, '*Vaudeville*'. Notably, in his air 'Iris, pour vous toucher, hélas!' in the Ballard anthology, no figuring is given for the *basse continue*, yet figuring is given for his earlier air 'Depuis que j'ay connu l'inconstance des Belles' in the same anthology.²⁶

All of La Serre's *airs à boire* are unaccompanied in both manuscript and print, which is not unusual. Five are duos, four are solos, and four are canons, and as mentioned above, all the canons are for four voices. The canons are perhaps the only group of La Serre's airs that does not seem designed to show a cross-section of different sub-genres, and there is no explanation as to why he did not write canons for fewer voices. Canons of more than four voices are of course more difficult to write: in 1722 Rameau had not yet seen a canon with more than four parts, and was not sure it was possible.²⁷ However, F-CECm/Ms. 282 contains canons with up to seven voices, with five-voice canons written by Couperin and Bousset. The different

²⁶ Ballard, *Recueils d'airs sérieux et à boire*, 'Iris, pour vous toucher, hélas!' July 1720, pp. 136-7, and 'Depuis que j'ay connu l'inconstance des Belles', May 1717, pp. 94-96.

²⁷ Jean-Philippe Rameau, *Traité de l'harmonie*, Paris: Ballard, 1722, Livre III, p. 360 'Au reste, si le nombre des Parties n'est point limité dans le Canon précédent, nous ne croyons pas que l'on puisse en employer ici plus de quatre, puisque même il n'en a point encore paru de la sorte à quatre Parties.' (Moreover, if the number of parts is not limited in the preceding canon, we do not believe that more than four can be employed here, since more than four parts has not yet appeared).

sub-sets of airs used in La Serre's output indicate that he was familiar with different forms of composition, even within a relatively simple and light genre.

Since the majority of La Serre's twenty-seven airs can be found in his individual collection, we would expect them to show some evidence of his proficiency as a composer. The overall style of these airs is still, however, light. To some degree, French airs must have been considered ephemeral, as evidenced by the many volumes of airs published from the late seventeenth to the mid-eighteenth century. Moreover, La Serre states that the object of his own airs is to provide relaxation (*délassement*).²⁸

²⁸ C. de La Serre, *Recueil d'airs nouveaux sérieux et à boire*, Paris: 1724, p. [ii].

Chapter Two

The Social and Political Climate of the Regency

The early decades of the eighteenth century saw a number of political changes take place in France, but despite this, social systems remained mostly the same as in the previous century. After the long reign of Louis XIV – almost three-quarters of a century, from 1643 to 1715 – political change was welcome in France.¹ As Louis XV was still a minor upon his great-grandfather's death, power moved temporarily into the hands of a regent, Philippe, Duc d'Orléans. Political change was almost immediate. Within days of Louis XIV's death, the regent reinstated the right of remonstrance to the *Parlements*, a privilege that had been significantly reduced by Louis XIV in 1673. The right of remonstrance was the power to dispute royal edicts 'if they felt that royal legislation contravened the polity's fundamental laws'.² Since 1673, *Parlements* had only been able to state their remonstrances after the law was passed, and Orléans successfully removed this impediment. The concession was made in exchange for the *Parlements*' support of Orléans as regent, and the action was to have ongoing consequences throughout the century, leading up to the Revolution.³ Originally, the regent was allowed only limited power, but with these concessions made to the *Parlements*, Orléans gained much more authority than Louis XIV intended in his will.

Socially, France – and particularly Paris – remained stable throughout Louis XIV's reign and the regency. To a large degree, Paris was the centre of *le monde* (high society), because of its proximity to Versailles and the royal court. Even with the numerous changes to the political climate that took place during the first quarter of the eighteenth century, social conventions remained similar to those of the

¹ G. P. Gooch, *Louis XV: The monarchy in decline*, London: Longmans, 1956, pp. 30-31.

² Colin Jones, *The Great Nation: France from Louis XV to Napoleon 1715-99*, London: Penguin Books, 2002, p. 11.

³ John Lough, *An Introduction to Eighteenth century France*, London: Longmans, 1960, p. 133.

seventeenth century. Essential to social interaction of the nobility and upper classes during this period were the French salons. Established in the mid-seventeenth century, the primary function of the salons was their sociability – that is, their capacity to create and maintain a social order within a specialised environment.⁴ Madame de Montpensier and Madame de Créqui began their salons in the 1640s, ‘anxious to preserve values they had already begun to think of as traditions’.⁵ Salons remained a focal point for social activity throughout the seventeenth and eighteenth centuries.

Salons of the early eighteenth century were not yet the political forums of the revolution and early nineteenth century, but an ‘institution in which the freedom and creativity necessary to generate new literary genres, fresh humanistic ideals, a feminist sensibility, and the opportunity to sharpen one’s wit existed side by side with an obsession with propriety, status and *bienséance*’.⁶ First and foremost, the salons at the end of Louis XIV’s reign were literary. They were a place of social meeting and movement, within the carefully constructed world of the *salonnier*.

The regency of Philippe, Duc d’Orléans, was in many ways a welcome relief from the rule of Louis XIV, although politically, the reign was unstable. Philip V of Spain was a candidate for the French throne, should the young King not survive his minority. Orléans also had opponents for the regency in both Philip V and Louis-Auguste de Bourbon, duc du Maine, legitimized son of Louis XIV. There were a number of differences between the regent and the former King, religion being one matter on which they were opposed. As Shennan states, ‘in Louis XIV’s later years, Madame de Maintenon succeeded in creating at Versailles a spirit of near-religiosity which Philippe found uncongenial and oppressive.’⁷ The regent was far from being

⁴ Steven Kale, *French Salons: High society and Political sociability from the Old Regime to the Revolution of 1848*. Baltimore: John Hopkins University Press, 2004, pp. 3-4 infers that the aspect of sociability was the reason salons came into existence.

⁵ Kale, 2004, p. 20.

⁶ Kale, 2004, p. 18. See also Kale, 2004, pp. 37-45 for details about the functions of the salons in the late-eighteenth and early-nineteenth centuries.

⁷ J. H. Shennan, *Philippe, Duke of Orléans: Regent of France 1715-1723*, London: Thames and Hudson, 1979, p. 15.

an icon of religiosity. In one of Saint-Simon's anecdotes, Orléans was said to have been reading Rabelais during a midnight mass with the King at Versailles – an action more likely calculated to shock than anything else.⁸ Both men patronised the arts to a certain extent, but Orléans is also portrayed as 'gracious, human generous, tolerant, open-minded, deeply interested in science and art, and fully aware of France's desperate plight'.⁹

The 'desperate plight' refers to the financial problems facing France at the beginning of the regency. In 1715, the national debt was estimated to be 2,000 million livres, and later in the regency, Orléans re-estimated this figure as being 2,200 million livres.¹⁰ Financial difficulties had been increasing since the middle of Louis XIV's reign, augmented by the cost of war, the latest being the war of the Spanish Succession. Reforms had been attempted – the *livre tournois* changed in value a number of times – and paper notes were issued in 1701, but these were withdrawn by 1710.¹¹ The most ambitious financial reform of early eighteenth-century France was undoubtedly the *Système* of John Law. One of the first actions taken by Law was the creation of the Banque Générale, which would issue paper notes, and this was supported (although not financed) by the regency government.¹² In 1717, Law set up the Compagnie d'Occident (also referred to as the Compagnie du Mississipi) which had ties to both Law's bank and the Treasury. Eventually, Law 'achieved a monopoly on all French overseas trade, changed the name of the company to that of Compagnie des Indes, and in addition took over the collection both of *taille* and of indirect taxes'.¹³

⁸ Shennan, 1979, p. 16 quotes Saint-Simon, who points out that the future regent would have had plenty of reasons to be paying attention, as the music was of a high quality and Orléans was 'a noted music lover'. Gooch, 1956, p. 31 also mentions this incident as proof of the regent's 'open scorn of religion'.

⁹ Gooch, 1956, p. 32.

¹⁰ Pierre Goubert is cited by Shennan, 1979, p. 25 as agreeing that the figure of 2,000 million livres is 'fantastic, but possibly accurate'. P. Goubert, *Louis XIV and Twenty Million Frenchmen*, p. 281.

¹¹ Jones, 2002, p. 57.

¹² Gooch, 1956, p. 41.

¹³ Lough, 1960, p. 144; Jones, 2002, p. 64 also cites the collection of indirect taxes by Law.

The state economy improved during the first few years of Law's *Système*, although it was not without its critics. Montesquieu's *Lettres Persanes* (1721) one of the most well-known satires of the time, comments specifically on the *Système*.¹⁴ Its collapse in 1720 was to have ongoing consequences. The most immediate effects were extensive – in 1722, the royal debt was nearly three times that of 1715.¹⁵

While Law's *Système* was perhaps the boldest scheme of the regency, Orléans had tried to institute other reforms, even if they too were to fail. In particular, there was an early experiment in polysynody, a system in which a number of councils – largely made up of the old nobility – governed France. They were 'intended to replace the ministries, [but] wasted their time quarreling among themselves and, within each council, disputing questions of etiquette and procedure'.¹⁶ Orléans' attempt to involve the aristocracy in political administration was not a success, but the experiment, like Law's *Système* five years later, had its supporters:

There were hopes [at the beginning of the regency] for open discussion and debate after the furtive lobbying and clandestine publication of the former reign... the Abbé Saint-Pierre, for example, saw the principle of polysynody as a framework for refashioning the polity so as to make it markedly less authoritative than under Louis XIV.¹⁷

This experiment failed by 1718, and Lough suggests that this was partly due to the *noblesse de robe* – who were already experienced as civil servants, being 'impatient' with an aristocracy who had not taken any active part in the government for so long.¹⁸ To a large degree, Orléans had the vision to make changes within the French

¹⁴ Gooch, 1956, pp. 42-45 also considers other elements of *Lettres Persanes* in relation to political events during the first two decades of the eighteenth century.

¹⁵ Jones, 2002, p. 71. An earlier historian claims that 'the national debt had been halved since the beginning of the regency', see Lough, 1960, p. 145.

¹⁶ Roland E. Mousnier, *The Institutions of France under the Absolute Monarchy 1598-1789*, Vol. II: The Organs of State and Society, trans. Arthur Goldhammer. Chicago: University of Chicago Press, 1984, p. 162.

¹⁷ Jones, 2002, p. 40.

¹⁸ Lough, 1960, pp. 136-7.

political and economic systems, but was unable to place these ideas into a long-term strategy.

There are less positive accounts of Orléans' character than those offered by Saint-Simon. Lough attributes the regent's early death to the lifestyle that he maintained:

Throughout the Regency he and his circle led a wild life in his Paris home, the Palais Royal, where he lived surrounded by depraved noblemen ('ses roués' as he himself called them) and aristocratic ladies of equally low morals. Night after night the Palais Royal was the scene of scandalous parties.¹⁹

Orléans was regent until his death in 1723, the same year Louis XV reached his legal majority, but Louis was not to begin his personal reign until 1743. Instead the administration was left to the Duc de Bourbon until 1726, then Cardinal André-Hercule de Fleury until the latter's death in 1743.

There were occasions when the *goûts* of Versailles and of Paris were not the same, particularly at the end of Louis XIV's reign. Between 1712 and 1715, private performances of comedies by Molière and other seventeenth-century playwrights were held in Madame de Maintenon's apartments for Louis XIV.²⁰ These events do not necessarily reflect the taste of the court in the same period. Molière's comedies were out-dated by the early eighteenth century, but even with these private performances, Lough dismisses the idea of a gulf between aristocratic (courtly) taste and that of the middle and lower classes, at least within theatre.²¹

The music of Lully continued to be performed at Versailles throughout Louis XIV's lifetime, yet did not excite the same popularity in Paris after the composer's death in 1687, despite having an ongoing influence on composers throughout the eighteenth

¹⁹ Lough, 1960, p. 134. 'Roué' literally means 'rake'.

²⁰ John Lough, *Paris Theatre Audiences*, Oxford: Oxford University Press, 1957, p. 130.

²¹ Lough, 1957, pp. 130-133.

century. Orléans had an extensive musical influence in Paris from the early eighteenth century, supporting the appointment of both Marc-Antoine Charpentier and Nicolas Bernier to the position of *maître de musique* of the Saint-Chapelle in Paris.²² The regent also had musical training, not only playing the flute, harpsichord and viol,²³ but also composing: his works include motets, airs, lyric tragedies and cantatas.²⁴ The Palais-Royal is called by Montagnier ‘a kind of anti-Versailles’, and was the centre of Italian influence and styles on French music, patronized by Orléans himself.²⁵

In the earliest salons, certain social conventions prevailed, many of which continued throughout the eighteenth and nineteenth centuries. No matter what activities the salon cultivated – whether it be cards, conversation or music, politeness was fundamental. It was through this convention that writers and artists were able to enter *le monde*, as the expectation of politeness meant they would be treated as equals with any other guest in the room.²⁶ Lougee has asked: ‘what is a salon? We use this term as if we know what we mean by it and as if we all agree on what we refer to when we use it’.²⁷ ‘Salon’ is a vague term, implying social interaction and conversation, but the space in which the salons existed was changeable and temporary, used for many different activities in *le monde*, including music.

The salons were central to the Republic of Letters, which is a concept with a similarly vague definition:

...the Republic of Letters was not defined territorially, [but] it was perhaps the only republic in history about which it can truly be said that consent defined

²² Jean-Paul Montagnier, ‘Royal peculiar: The music and patronage of Philippe of Orleans, Regent of France’ *The Musical Times*, Summer, 2007, p. 52.

²³ Cuthbert Girdlestone and Jean-Paul Montagnier, ‘Philippe de Bourbon’, in *Grove Music Online*. *Oxford Music Online*, <<http://www.oxfordmusiconline.com>>, accessed 30 March 2010.

²⁴ For more detailed information on Philippe d’Orléans as a composer, the reader is directed to Jean-Paul C. Montagnier, *Un mécène-musicien: Philippe d’Orléans, Régent (1674-1723)*, France: Zurfluh, 1996, which also contains a catalogue of his works.

²⁵ Montagnier, 2007, p. 52.

²⁶ Kale, 2004, p. 26.

²⁷ Carolyn Lougee, ‘Salons and Conversation: Comment on papers by Goodman and Gordon’, *Proceedings of the Annual Meeting of the Western Society for French History*, Vol. 15, 1988, p. 121.

citizenship. One could not be born into the Republic of Letters; one could not even move to it. One chose to become a citizen by affirming its values, sharing in its practices, and consenting to the rules of polite discourse by which those values and practices could be realised. Government by salonnieres was government by consent.²⁸

Both the salons and the Republic of Letters (which the salons were inevitably part of) were variable in both size and location – the Republic of Letters was not confined to any one country or state. Any study of music within this social context must take into account the fact that music played in one salon for the purpose of entertainment was likely to be very different in another salon where the music was only the background to other events.²⁹ David Tunley asserted that:

Too little is known about the place of music in salons of the seventeenth century to enable us to appraise the situation with any confidence, but it would seem likely that the performance of music provided a discreet background to the pleasures of polite conversation.³⁰

Even in referring specifically to the seventeenth century, this evaluation is no longer entirely accurate. Recent scholarship, both in relation to the French salons and French music – particularly genres related to convivial gatherings, such as the air –

²⁸ Dena Goodman, *The Republic of Letters*. Ithaca: Cornell University Press, 1994, pp. 105-6.

²⁹ The eighteenth-century painting *Le thé à l'anglaise dans le salon des Quatre-Glaces, au Temple, avec toute la cour du prince de Conti*, by Michel-Barthélémy Ollivier is the subject of a number of debates. The scene is of a salon during the mid-eighteenth century, containing twenty-two men and women, either standing or seated. There are a number of commentaries about the people present in the salon and the various activities occurring, seemingly at the same time. It has also been suggested that this painting, like others of the same era, was an ‘ensemblisation’ – that is, a construction of a number of separate events into a single painting. There are various commentaries naming the people in the painting, as well as their actions (most of which can be clearly seen). Among these commentaries is the *légende*, given in Eudore Soulier, *Notice de Musée Imperial de Versailles*, Paris: C. de Morgues, 2nd ed. 1859, cited in Barbara Russano Hanning, ‘The Iconography of a Salon Concert: A Reappraisal’ in *French Musical Thought 1600-1800*, (ed. Georgia Cowart) Michigan: UMI Research Press, 1989, p 131. Richard Leppert, *Music and Image: Domesticity, Ideology and Socio-cultural Formation in Eighteenth-century England*. Cambridge: Cambridge University Press, 1988, deals specifically with art that depicts musical events and people with instruments.

³⁰ David Tunley, *The Eighteenth century French Cantata*, 2nd edition, Oxford: Clarendon Press, 1997, pp. 3-4.

allows musicologists to see music of the seventeenth and eighteenth century within the social context of the salon.

Scholars have drawn links between the literary conversation of salons and the art of verse that existed in the same period. The art of conversation was embedded in *le monde*, and the ‘ability to express artfully that which could not be expressed directly embodied the essence of salon culture’.³¹ This can also be seen as a comment on the art of verse, and both art forms are related to the French air, as many airs are a comment on social practices. Moureau states that in the seventeenth century, ‘L’art des vers est d’abord, pour eux [les contemporains de Brossard] une activité sociale parmi d’autres, que chacun peut pratiquer pour célébrer les petits événements de la vie: rencontres, fêtes ou faits divers du quotidien’.³² Furthermore, Gordon-Seiffert has concluded that ‘even the most serious and passionate airs reflected a *jeu d’esprit* that characterised literary conversations, that were themselves idealised imitations of the art of conversation, practiced in seventeenth-century salons by both men and women’.³³ Records of exact conversations have not been preserved, and the most detailed information that survives regarding events held within salons are the memoirs of the *salonnieres* and their visitors.

Nonetheless, salons, while an important social gathering-place in the early eighteenth century, were not the only forums in which music was performed, either publicly or privately. Taverns, private homes, concerts and the academies, were all places where music was performed, in some settings more formally than in others. Some of these settings would have catered for a mixture of both men and women, while others, including the academies, contained a primarily male audience.

³¹ Catherine Gordon-Seiffert, ‘French Songs: Litigious Expressions of Love’s Pleasures and Pain’. *La Donna Musicale*, 2007, <www.ladm.org/cds/cd03/cd03hist.pdf>, accessed 29 April 2009.

³² François Moureau, ‘Art et stratégie du vers dans les airs de Sébastien de Brossard’ in *Le concert des muses: Promenade musicale dans le baroque française*, ed. Jean Lionnet. Paris: Éditions du Centre de musique Baroque de Versailles, 1997, p. 312 ‘The art of verse is first of all, for them, [Brossard’s contemporaries] a social activity among other things, that each and every one can practice to underscore the little events of life: meetings, festivals or various events of daily life’.

³³ Catherine Gordon-Seiffert, “‘La republique galant’ Sébastien de Brossard’s Airs as Conversation,’ *Sébastien de Brossard: Musicien*, textes réunis par Jean Duron. Éditions de Centre de Musique Baroque de Versailles, 1998, p.182 (italics hers).

The early eighteenth century saw a rise in the number of academies to be given letters patent, forming societies with recognized statutes. The first was the Académie française formed in 1635, followed by the Académie des Inscriptions et Belles-Lettres (1663) and the Académie des Sciences (1666). Early eighteenth-century provincial academies were generally modelled after these institutions, and their function was primarily that of a growing tradition of research and scholarship. Lesure states that ‘the main activities of these academies were the regular meetings during which members kept each other informed of their personal research’.³⁴

Like the salons, the academies also placed emphasis on social structures and polite conversation.³⁵ Politeness could override issues of social hierarchy:

on observa toujours dans les assemblées et dans les concerts une certaine égalité et politesse entre tous, en sorte que ceux qui étaient distinguées par leur naissance et par leur rang faisaient tous les honneurs de l'assemblée, et que le simple musicien avait le plaisir d'être accueilli comme ceux qui le précédaient partout ailleurs.³⁶

The earliest eighteenth century academy to be established was the Académie royale des Sciences, Belles-Lettres et Arts de Bordeaux, which first met in 1707 and was granted letters patent on 5 September 1712. This academy is of particular interest in relation to our composer, C. de La Serre, as will be discussed below. Between these dates, members met as amateur musicians and also discussed other topics, including arts and science.³⁷ Prominent members of French society made up much of the early

³⁴ François Lesure, ‘Musical Academicism in France in the Eighteenth Century: Evidence and Problems’, trans. by Elaine Brody, in *Music in the Classic Period: Essays in Honor of Barry S. Brook* (ed. Allan W. Atlas) New York: Pendragon Press, 1985, pp. 161-162.

³⁵ Christine Adams, *A Taste for Comfort and Status: A Bourgeois Family in Eighteenth-Century France*, University Park: Pennsylvania State University Press, 2000, p. 192.

³⁶ ‘one observed always within the assemblies and the concerts a certain equality and politeness between everybody in such a way that those who were distinguished by their birth and by their rank carried out all the duties of the assemblies, and the simple musician had the pleasure of being welcomed just like everyone else who came before him’. Cited by R. Céleste, *Les Anciennes Sociétés Musicales à Bordeaux*, Bordeaux, 1899, p. 9. Quoted in Humphrey Burton, ‘Les Académies de musique en France au XVIIIe siècle’ *Revue de Musicologie*, Vol. 37e (Dec., 1955), p. 129.

³⁷ Adams, 2000, p. 195; Lesure, 1985, p. 162.

membership. These included Charles-Louis de Secondat, baron de La Brède et de Montesquieu, the author of *Lettres persanes* and *De l'esprit des lois*, and Jean-François Melon, private secretary to John Law and the Duc d'Orléans. At its founding, the academy was under the protection of the Duc de la Force, a contemporary of Saint-Simon. The presence of the Duc de la Force as a protector of the Bordeaux Academy was not unusual, for ‘if they were not founded by the aristocrats, the academies almost always solicited the patronage of one or another of them’.³⁸ A number of members also had ties to the Parlement of Bordeaux during the first twenty years of the eighteenth century, including Antoine de Gascq, magistrate and founding member.³⁹ The Bordeaux academy was suppressed in 1793, and reinstated under the name Société d’agriculture in 1800, before returning to its original name in 1816.⁴⁰

Upon the official formation of the Bordeaux Academy in 1712, the founding statutes ‘specified that there would be two meetings each week: one for science and literature, and one for music and art’.⁴¹ This separation shows the detachment of music from intellectual pursuits, and is more in line with the *Académies de musique*, which were ‘une assemblée de Musiciens ou d’Amateurs, à laquelle les Français ont depuis donné le nom de *Concert*’.⁴² In the founding years, the membership of these two areas seems to have been the same, although the activities of the two factions were different. The primary function of musical academies at this time was to give concerts, not to discuss music as an intellectual activity.

³⁸ Ivo Supicic, *Music in Society: A Guide to the Sociology of Music*. New York: Pendragon Press, 1987, p. 151.

³⁹ See Adams, 2000, p. 195. Antoine de Gascq is listed on the academy website, Académie Nationale des Sciences, Belles-Lettres et Arts de Bordeaux <<http://academie.bordeaux.free.fr/index2.html>>, accessed 24 February 2010.

⁴⁰ Robert-Charles Lasteyrie du Saillant, *Bibliographie Générale des Travaux Historiques et Archéologiques publiée par les Sociétés Savantes de la France*. Paris: Imprimerie nationale, 1888-1918, Vol. 1, p. 619.

⁴¹ Lesure, 1985, p 162.

⁴² Burton, 1955, p. 122 ‘an assembly of musicians or amateurs, to which the French have later given the name of *concert*’ (italics his).

It was to the Bordeaux academy that La Serre dedicated his *Recueil d'airs nouveaux sérieux et à boire* (1724).⁴³ It is unclear to which faction of the Bordeaux Academy La Serre addresses his dedication, as Lesure states that soon after 1713 the division between the academic (scientific) and musical (concert-giving) sections of the Academy was formally defined. He goes on to say that this separation was a common occurrence in provincial France at this time.⁴⁴ The activities of the Académie royale des sciences, belles-lettres et arts de Bordeaux were varied, and the subjects which interested the members can be established by the dissertations they gave in their meetings, as well as the *Actes de l'Académie des sciences, belles-lettres et arts de Bordeaux*, although the latter source dates mostly from the nineteenth century, so are of less use than earlier publications.⁴⁵

Many of the surviving works of the early years of the Academy, mostly only in fragments, or containing only a title, were written by Montesquieu. A number of these early works are scientific in content; others are literary. In relation to research within the Academy, Kingston states:

The approach of the members can best be described as piece-meal and eclectic, for while there is a certain shared tendency to repudiate the traditional principles of scholastic science which grounded explanation of phenomena in a consideration of their final, rather than their efficient, causes, there is borrowing from both Cartesian and Newtonian frameworks for the interpretation of experiments and direct observation, as well as differing interpretations of these very frameworks themselves.⁴⁶

In short, the scientific method of the members at this time varied from individual to individual. Some of Montesquieu's own works of this early period, such as *sur la cause de l'écho* (1718) is scientific in focus, but the content and style has been

⁴³ C. de la Serre, *Recueil d'airs nouveaux sérieux et à boire*, Paris, 1724, p. [i].

⁴⁴ Lesure, 1985, p. 162, 163-164.

⁴⁵ The annual publications of the Acts of the Academy of Bordeaux date from 1839, continuing to the early twentieth century.

⁴⁶ Rebecca Kingston, *Montesquieu and the Parlement of Bordeaux*, PhD Diss., McGill University, Montreal, 1994, p. 39.

described by commentators as ‘plus littéraire que scientifique’.⁴⁷

⁴⁷ Louis Vian, *Histoire de Montesquieu d'apre des documents nouveaux et inédits*, Paris: Librairie Académique, 2nd ed., 1879, p. 47 ‘more literary than scientific’.

Chapter Three

The Eighteenth-century French air

The term *air* dates from the late sixteenth century, but French song, whether solo or polyphonic, is much older. The *air* is closely related to the *chanson*, although there are issues of terminology between the two genres, and these two broad forms contain their own sub-genres. Dobbins articulates many of the questions surrounding the *air* and *chanson*:

What is meant by the term “chanson”? Was there ever an inherent difference between “chanson” and “air”? Did the so-called “Parisian chanson” emerge from a process of simplification and reduction of courtly poetry in *formes fixes* (*rondeaux*, *virelais*, and *ballades*) ... or did it evolve from popular strophic verse equally represented in monophonic and polyphonic musical sources of the early sixteenth century? Did the *voix de ville* and *air de cour* appear during the first years of Henri II’s reign (1547-59) as an extension of this process or did they represent a new departure?¹

Some of these generic terms were still in use during the early years of the eighteenth century.

In the sixteenth century, the term *air* was ‘applied indiscriminately to a polyphonic vocal composition in four or five parts and to its transcription for solo voice and lute.’² A large number of such airs were composed, and related genres that arose around this period, including intabulations of existing *airs de cour*. An important

¹ Frank Dobbins, ‘Strophic and Epigrammatic Forms in the French Chanson and Air of the Sixteenth Century’, *Acta Musicologica*, Vol. 78, Fasc. 2, 2006, p. 197.

² James Anthony, *French Baroque Music*, Revised and Expanded Edition, Portland: Amadeus Press, 1997, p. 346. To a large degree, the terms *air* and *chanson* are relatively interchangeable, referring to a monophonic or polyphonic song, usually about (but not limited to) secular subjects. This study concerns itself primarily with French secular song.

series of intabulations was the Ballard *Airs de cour avec la tablature de luth* (1608-1632), edited by Gabrielle Bataille until 1615. It is also around this time that the *ballet de cour* originated, and as the name suggests, the *airs de cour* and *ballets de cour* were primarily associated with the court.

Individual collections by distinguished songwriters such as Michel Lambert, Jean Sicard, Bénigne de Bacilly and Charles Le Camus encapsulate the post *air de cour* song-writing period which followed in the second half of the seventeenth century. Long-running anthologies issued by the Ballard family of music printers, notably the *Livres d'airs de différents auteurs* (1658-1694), an anthology of *airs sérieux* and the *Recueils de chansonnettes de différents auteurs* (1675-1694) which included *airs à boire* as well as ‘little’ songs of a serious type, are proof of the public’s eagerness to have access to such music. This terrain has come under scholarly scrutiny only recently. Lambert’s work is now known through the research of Catherine Massip, and the *Livres d'airs de différents auteurs*, through the detailed catalogue published by Anne-Madeleine Goulet.³

In the period of Lambert, the *air sérieux* ‘replaced the *air de cour* as the principal genre of small-scaled but somewhat sophisticated French song’.⁴ The *air sérieux* and the parallel *air à boire* employ a range of different musical forces, including various vocal ranges and different accompaniments. The division between the two genres is based largely on text. The *airs sérieux* cover a large range of subjects (although usually some kind of love) while the drinking songs usually describe the haven of Bacchus’s empire and the joys of wine. As a general rule the *airs sérieux* are the more polite of the two genres, but this is not to say that *airs à boire* are always impolite, or that *airs sérieux* cannot have moments of impropriety, as the division

³ Catherine Massip, *L'Art de bien chanter: Michel Lambert (1610-1696)*, Paris: Société française de Musicologie, 1999; Anne-Madeleine Goulet, *Paroles de musique (1658-1694): Catalogue des 'Livres d'airs de différents auteurs' publiés chez Ballard*, Versailles: Centre de Musique Baroque de Versailles, Wavre, Mardaga, 2007.

⁴ H. Wiley Hitchcock, ‘Marc-Antoine Charpentier’s Vocal Chamber Music’ *Historical Performance: The Journal of Early Music America*, Vol. 1, No. 2, 1988, p. 55.

between the two genres is not always clear.⁵ Alongside collections by individual songwriters, of whom Jean-Baptiste de Bousset was the leading composer, Christophe Ballard launched in 1695 a new series which brought the various types of song together, namely the *Recueil d'airs sérieux et à boire de différents auteurs*, which was to appear monthly for the next thirty years. An attempt to publish the catalogue of this series was conceived in the mid-1980s but did not come to fruition,⁶ however a database of this series is one of the projects being undertaken by the Centre de Musique Baroque de Versailles as of this year.⁷

At the beginning of the eighteenth century a number of different styles of air were current. They include *récits de basse*, equal voice duos, unequal voice duos, canons, and continuo accompanied solo songs.⁸ These types are made up of a variety of musical elements: they are written for different ranges and numbers of voices and instruments. Most frequently, the airs are in binary form, or less often, *rondeau* form. However the term *rondeau* was used to describe both *airs sérieux* and *airs à boire*, and could refer to either the French *da capo* aria, or an ABACA form.⁹

Airs à boire are frequently characterised by a change in time signature half way through the piece, usually coinciding with the division of the binary structure. The changes in time signature are typical of the declamatory style, featured in the seventeenth-century French lyric theatre, as ‘frequent and consistent metre

⁵ See No. 14, ‘D’un tendron quiconque est épris’, which has an impolite text, but is listed by La Serre as an *air sérieux* in his *Recueil d’airs nouveaux sérieux et à boire*, Paris: Boivin, 1724, p. [40]. For an example of an *air sérieux* with an *air à boire* setting, see analysis of ‘Que cette nuit, m’a parû belle’, Chapter 6, pp. 72-74.

⁶ Tony Eastwood, ‘The French Air in the Eighteenth Century: A Neglected Area’, *Studies in Music*, Vol. 18, 1984, p. 95, footnote 13.

⁷ Many thanks to Dr. Greer Garden for providing this information.

⁸ Eastwood, 1984, pp. 84-107.

⁹ La Serre uses the term *rondeau* in relation to his *airs sérieux*: No. 1 ‘Amour, qui d’une aile légere’ and No. 11 ‘Je ne reconnois plus mon aimable Lysette’. In these cases, No. 1 is a *da capo* air, and No. 11 is a *rondeau* proper. (see Chapter 6, pp. 65, 68-69) The term *rondeau* is also used in F-CECM/Ms.282 (No. 17, ‘Animons-nous, buveurs insignes’; No. 21, ‘Amants, qui vous plaignez’ and No. 25, ‘Frere Thibault, Pere Grégoire’) all of which are *airs à boire* and the term *rondeau* in each air refers to the form ABACA. See also Chapter 7, p. 78.

changes... parallel the placement of metrical accents of the texts'.¹⁰ The *airs à boire* are often written in a contrapuntal style, the 'learned' techniques used in the music adding an element of satire to the meaning of the frivolous text.¹¹

There are three types of air particularly relevant to this study: unequal voice duos, *récits* and continuo accompanied song. Duos written for unequal voices are usually employed in the drinking song repertoire, because of their ability to create a 'witty repartee between two singers with the theatrical effects of the tempo changes'.¹² Duos scored for unequal voices were more commonly *airs à boire*, although there are examples of *airs sérieux* scored for unequal voices as well.¹³ *Récit* was the standard French term for a solo, either vocal or instrumental, in the seventeenth and eighteenth centuries.¹⁴ The word could be used to describe an entire piece (as in *récit de basse*), or designate a section within a larger form such as a *tragédie en musique*.¹⁵ Songs with continuo accompaniment were traditionally *airs sérieux*.¹⁶ However, there are exceptions. While none of the duos in the manuscript F-CECm/Ms. 282 have continuo accompaniment, one of the *airs à boire*, 'Séjour des flots, infidelle élément' has a section of figuring in the version printed in the Ballard *Recueil d'airs sérieux et à boire*.¹⁷

¹⁰ Leslie Ellen Brown, 'The *récit* in the eighteenth-century *tragédie en musique*', *The Music Review*, Vol. 45, 1984, p. 98.

¹¹ This can be seen in the opening half of 'Charmant nectar, doux charme de la vie', in which the two voices are in rhythmic unison for most of the A section, and when they break from the rhythmic unison it is to create suspensions. The text of this section matches the contrapuntal style of the music: 'Charmant nectar, doux charme de la vie;/ J'oublie en te voyant mes ennuis rigoureux;/ Et tous les maux dont mon flamme est suivie,/ Se calment aisément quand j'éprouve tes feux'. It is not until the B section of the air that it is revealed the poet is directing his words to Bacchus.

¹² Eastwood, 1984, p. 91.

¹³ For example, the three *vaudevilles* in La Serre's *Recueil d'airs nouveaux sérieux et à boire* are all *airs sérieux*, but are duos scored for unequal voices (i.e. soprano and bass).

¹⁴ James R. Anthony, 'Récit', in *Grove Music Online*, Oxford Music Online, <www.oxfordmusiconline.com>, accessed 24 May 2010.

¹⁵ For a detailed study of the operatic *récit* in France during the early-eighteenth century, see Brown, 1984, pp. 96-111.

¹⁶ Eastwood, 1984, p. 87. This tradition is continued by La Serre, as all the airs with continuo accompaniment in his *Recueil d'airs nouveaux sérieux et à boire* (1724) are *airs sérieux*.

¹⁷ *Recueil d'airs sérieux et à boire*, Paris: Ballard, Avril 1709, p. 80-82 includes a section of figuring on p. 81. The manuscript version in F-CECm/Ms. 282, pp. 10-14 contains no figurings.

The *menuet* originated in Versailles in the 1650s and 1660s under Louis XIV. Later, it was incorporated into the Baroque suite, and can be traced through instrumental music of the seventeenth and eighteenth centuries; it also features in the airs of the period. When used in songs, ‘the minuet received a rather straightforward treatment, with its characteristic clarity of rhythm and phrase preserved’.¹⁸ This clarity of form is also seen in La Serre’s *menuets* and *airs à danser*: each of which he also named ‘*vaudeville*’.¹⁹

The *vaudeville* originated in the Renaissance, with the first appearance of the term being seen in the ballet *La comdamnacion de banquet* (1507) by Nicolas de la Chesnaye. Called *vau de vire* in the fifteenth century, it originates (as the name suggests) in Vire, Normandy.²⁰ By the sixteenth century, this form began to appear in cities, where it became known as *voix-de-ville*. *Vaudevilles* were typically satiric, strophic songs, although from the beginning of the sixteenth century the meanings of the term becomes less definite, as *airs de cour* were also strophic, and their subjects wide-ranging. The eighteenth-century *vaudeville* often included dance tunes, with subsequent verses added to the music.²¹

The *vaudeville* became an avenue for satire during the French Regency (1715-1723). The first decades of the eighteenth century saw a rise in satirical songs, made fashionable by the lifestyle of the Regent, Philippe d’Orléans. Furthermore, the writing and singing of these *vaudevilles* began to take place in societies created for this purpose. One of these was ‘Le Régiment de la Calotte’ formed in 1702.

¹⁸ Meredith Ellis Little, ‘Minuet’, in *Grove Music Online*, Oxford Music Online, <<http://www.oxfordmusiconline.com>>, accessed 20 June 2010.

¹⁹ La Serre’s *vaudevilles* are: No. 14 ‘D’un tendron, quiconque est épris’, subtitled ‘Duo Vaudeville à danser’, No. 15 ‘Suivons chacun notre penchant’, subtitled ‘Menuet Vaudeville’ and No. 16 ‘Tes soins, Tircis!’, subtitled ‘Menuet Vaudeville Duo’.

²⁰ Clifford Barnes, ‘Vaudeville’, in *Grove Music Online*, Oxford Music Online, <<http://www.oxfordmusiconline.com>>, accessed 27 April 2010; M. Pherotée de la Croix, *L’art de poésie françoise et latin avec une idée de la musique*, 1694, p. 304.

²¹ Daniel Heartz points out that ‘music placed in a supporting rôle to verse obviously had to be simple and adaptable. Dance tunes offered a natural source of supply. In France the most frequent name for alliances struck between such tunes and strophic verses (sung with or without accompaniment) was *voix de ville*.’ in ‘*Voix de ville: Between Humanist Ideals and Musical Realities*’, *Words and Music: The Scholar’s View*, ed. Laurence Berman. Harvard University Press, 1972, p. 115 (italics his).

The Regiment's primary goal was to expose, through ridicule, the follies and corruptions of the day. Thus, the Regiment of the Calotte established itself as a sham Academy of Fools in contrast to, and clearly making fun of, the *Academie Française*.... The witty gentlemen of the Regiment would compose a “brevet” or award of satirical couplets at the expense of the victim and distribute their verses throughout Paris.²²

The *vaudeville* was also used in the popular musical theatre of early eighteenth century Paris, in particular the Opéra-comique of the street fairs of the Foire Saint-Germain and the Foire Saint-Laurent.²³

The texts of *airs à boire* in this period are not isolated in their immorality, and were not unique to airs of the eighteenth century. Gordon-Seifert discusses the seventeenth century air in relation to licentious words and *double entendre* as established in the novel *L'École des filles* (1655).²⁴ Cannedy points out that these types of texts are also found in the folk and popular songs of the seventeenth century:

Texts of some of the popular street songs are preserved, but much of the music has been lost, except perhaps what remains in folk collections, and although there are many descriptive accounts of the dances and games of the peasant class, no specific tunes are identified. The transient nature of these street songs and the illiteracy of the peasant class did not encourage the preservation of their music. The upper and middle classes, however, demanded the dancing and drinking songs that maintained the musical

²² Dorothy S. Packer, “‘La Calotte’ and the 18th-Century French Vaudeville”, *Journal of the American Musicological Society*, Vol. 23, No. 1, Spring 1970, p. 62 (italics hers).

²³ Robert M. Isherwood discusses the Opéra-comique in relation to the professional theatres of the time, the Comédie Française and the Académie Royale de Musique (the Opera) during the first decades of the eighteenth century in his article ‘Popular Musical Entertainment in Eighteenth-Century Paris’, *International Review of the Aesthetics and Sociology of Music*, Vol. 9, No. 2, Dec. 1978, pp. 295-310.

²⁴ Catherine Gordon-Seifert, ‘French Songs: Litigious Expressions of Love’s Pleasures and Pain’. *La Donna Musicale*, 2007, <www.ladm.org/cds/cd03/cd03hist.pdf>, accessed 29 April 2009.

flavour of the chanson, but with texts they could sing in their dining rooms without embarrassment.²⁵

Arguably, many of the *air à boire* texts of the seventeenth century (and by extension, the early eighteenth century, as there is no definitive change in the subject matter of song texts between 1701 and 1724) would not have been appropriate in a bourgeois dining room!

Bawdy songs, such as those found in F-CECm/Ms. 282 were not restricted to France, and licentious themes are found in literature as well as music throughout Europe during this period. In England, the drinking song repertoire at the beginning of the eighteenth century included *Wit and Mirth: or, Pills to Purge Melancholy*,²⁶ and *The Merry Musician, or A cure for the spleen*.²⁷ These verses are also not confined to song texts, as shown by James Watson's *A Choice Collection of Comic and Serious Scots Poems*.²⁸

The main distinction between the folksongs and the *airs sérieux et à boire* is that the collections of airs at the end of the seventeenth and beginning of the eighteenth centuries were composed; they were not passed down through oral tradition. There are also different interpretations of the term 'popular song', and it is arguable whether the air or *chanson* fit into this category. The term *chanson populaire* indicates the song is 'of the people'; similarly, the *voix-de-villes* were the 'street songs' or 'voices of the city'.²⁹ However, 'popular' can also refer to the popularity

²⁵ Susan Jane Cannedy, *An Anthology of French Solo Song, Sacred and Secular, 1600-1701*, PhD Diss., University of Texas, 1986, pp. 6-7.

²⁶ *Wit and Mirth: or, Pills to Purge Melancholy*, London: Henry Playford, 1699 with numerous reprints, as outlined in G. Legman, 'Pills to Purge Melancholy: A Bibliographic Note' *Midwest Folklore*, Vol. 9, No. 2, 1959, pp. 89-102.

²⁷ *The Merry Musician, or A cure for the spleen*, London: H. Meere, 1716. Cited in G. Legman, 'Erotic Folksongs and Ballads: An International Bibliography' *Journal of American Folklore*, Vol. 103, 1990, p. 468.

²⁸ James Watson, *A Choice Collection of Comic and Serious Scots Poems*, Edinburgh: 1706-11, cited in Legman, 1990, p. 498.

²⁹ Jane Alden, 'Excavating Chansonniers: Musical Archaeology and the Search for Popular Song', *The Journal of Musicology*, Vol. 25, No. 1, 2008, pp. 79-80 also discusses 'popular song' as defined by nineteenth century musicologists Tiersot and Weckerlin.

of music, and in this respect *airs sérieux* and *airs à boire* are not necessarily ‘popular music’.

This partition between composed airs and folksong is important, as oral traditions have their own conventions that do not inform the air as it developed in France during this period, and the comparisons that can be drawn between the two types of song are limited. Yet Vic Gammon’s *Desire, Drink and Death in English Folk and Vernacular Song 1600-1900*, while focussing on the oral and folk traditions of England, does so within the wider context of European drinking songs.³⁰ Gammon quotes *The Scrowrers* by Thomas Shadwell, which suggests that the drinking song was a French specialty:

Pox, I hate these melancholy, foolish, love madrigals, with damn’d imitation
of the *Italians* quavering and division, one jolly drinking song, is worth a
thousand, you shall let me have my frolic, sing me a *chanson de boire*.³¹

The misspelling of *chanson* is not commented upon, but the reference to the French air is unmistakable.

³⁰ The relatively recent studies of music with unsavoury texts are not germane to the French air. cf. G. Legman, *The Horn Book: Studies in Erotic Folklore and Bibliography*, New York: University Books, 1964, which mostly discusses erotic literature, but also has a specific chapter on bawdy songs (pp. 336-426).

³¹ Thomas Shadwell, *The Scrowrers*, London, 1691, p. 27, quoted in Vic Gammon, *Desire, Drink and Death in English Folk and Vernacular Song 1600-1900*, London: Ashgate Publishing Ltd, 2008, p. 103 (italics his).

Chapter Four

History of the Canon

Imitation between voices is a technique that dates back to early polyphony, and can be traced through medieval songs of the twelfth and thirteenth centuries. The concept of voices imitating each other is not limited to vocal music, but was also employed in instrumental polyphony. As different types of canons developed, imitation remained the common element between them. Many of the forms that evolved over the centuries into canons began as composition techniques. Over time, divisions between procedure and form have become increasingly blurred, but it is not clear whether this distinction was ever a conscious separation. A number of the terms used to describe early canons can be seen as both forms and procedures of composition.

One of the earliest forms involving imitation to be described either by a theorist or associated with a particular piece of music is the rota. Dating from the thirteenth and fourteenth century, as with many of these early forms the term is also a description for the technique itself. A Latin term meaning ‘wheel’, the rota represents the way the music repeats itself, potentially indefinitely. In his recent study, Huck continues this metaphor, pointing out that ‘from a geometric point of view all sectors of the circle formed by the spokes of the wheel are perceptible at the same time, although at any given moment in a different place.’¹ In the same way, the music of a rota continues repeating the same melody, while the voices are at different points of the wheel.

The rondellus also developed during the thirteenth and fourteenth centuries. Again, this term suggests the perpetuity of both form and procedure. The rondellus is

¹ Oliver Huck, ‘The Early Canon as *Imitatio Naturae*’ in *Canons and Canonic Techniques, 14th-16th Centuries*, ed. Katrijne Schiltz and Bonnie J. Blackburn, Leuven: Peeters, 2007, p. 7.

considered essentially English in origin, partly due to Odington, the only medieval writer to describe the form.² Despite this, elements of the rondellus can be found outside England during this period. The form is characterised by voice exchange, the technique of entire phrases of music swapped between voices or parts. While The rondellus provides one example of this technique, voice exchange is not necessarily limited to this form. Falck questioned ‘whether *rondellus* may be used to describe any and all instances of voice exchange, [or] whether it should be limited to entire compositions.’³ His question arises because voice exchange techniques can also be found in other thirteenth and fourteenth century forms, such as the three-part organa of Pérotin.

Interestingly, one of the most famous medieval pieces, ‘Sumer is icumen in’, evokes all three techniques just described. The only specific piece of music to which the term ‘rota’ has been applied of is ‘Sumer is icumen in’.⁴ Composed around 1250, this piece is also one of the earliest examples of canonic writing. As an example of a rota however, it goes beyond the repeat of one melody, since it has a different melody repeating at the same time, the ‘pes’. The composition also employs voice-exchange, and can also be seen as a possible example of a rondellus.⁵

During the fourteenth century, other terms representing works employing canonic procedures began to appear. In many of these cases, the words are related to the regions in which they arose. The French chace, and the Spanish *caça* are fourteenth century terms for canons. These terms are also linked to the Italian caccia, and as in the earlier century, the terms continue to indicate a foundation in procedure. The chace, the *caça* and the caccia in this context all illustrate the way the voices follow

² Ernest H. Sanders, ‘Rondellus’, in *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com>>, accessed 12 August 2009.

³ Robert Falck, ‘“Rondellus” Canon, and Related Types before 1300’, *Journal of the American Musicological Society*, Vol. 25, No. 1, Spring 1972, p. 38.

⁴ Ernest H. Sanders, ‘Rota’, in *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com>>, accessed 24 August 2009.

⁵ This possibility has been noted by a number of theorists. See Sanders, ‘rondellus’ and ‘rota’ in *Grove Music Online*; Falck also discusses this in relation to other rondelli, 1972, pp. 54-57.

each other – as in a hunt, and is a representation of the staggered entries of the parts repeating the same melody.

Many of the terms used in early music were relatively interchangeable, and in some cases, such as rondellus, the medieval meanings were much less precise than musicology often represents them.⁶ It is during this period that the term ‘fuga’ first comes to light – a term that would change its meaning a number of times throughout the centuries. Its first appearance is in Jacques de Liège’s *Speculum musicae* in the early fourteenth century, where fuga is referred to as a type of discant.⁷ Walker points out that ‘in the fourteenth century, all three terms – *fuga*, *chace* and *caccia* – acquired the same musical meaning’.⁸ As with the chace and the caccia, the idea of the hunt is not out of place – at least in the initial meaning – in the fuga. While the fuga did not have any textual relationship with hunting, the term means ‘flight’ or ‘to flee’, and in this sense, is related to the idea of a pursuit, as implicitly borne out in the canonic entries of the chace and caccia.

It is important to note that while the first examples of fugue appear written as ‘fuga’, there are differentiations to be made between various cognates of the term. The French and English cognate is ‘fugue’, the German is spelt ‘fuge’ and the Italian (and Latin) remain ‘fuga’. While the meaning of the term was to evolve, ‘at no point along the way do musicians seem to have recognized any particular distinction between [sic] these various cognates, which they used in whatever form suited their

⁶ Falck, 1972, p. 38.

⁷ Alfred Mann, *The Study of Fugue*, Oxford: Oxford University Press, 1958, p. 9. Also as ‘Jacobus de Liège, in Paul M. Walker, *Theories of Fugue from the Age of Josquin to the Age of Bach*, Suffolk: University of Rochester Press, 2000 p. 7.

⁸ Walker, 2000, p. 7 (emphasis his); Paul M. Walker, ‘fugue’, in *Grove Music Online. Oxford Music Online*, <<http://www.oxfordmusiconline.com>>, accessed 1 September 2009; Mann, 1958, p. 9.

Virginia Newes, ‘Chace, Caccia, Fuga: The convergence of French and Italian traditions’ *Musica Disciplina*. Vol. 41, 1987, p. 27 discusses the differences between these terms during the early and late fourteenth century. Her argument is in that during the later half of the century, characteristics began to overlap between the forms, but that they had established variants in tradition.

purposes.⁹ There are no direct links between the variants of form and procedure as the fugue developed, and the different cognates of the term.

The term ‘canon’ first appears during the fourteenth century, although its original meaning was separate from the meaning that later developed. From the Greek word ‘kanōn’ meaning rule, or law, the canon of the fourteenth century was a rule of composition or performance. The canon referred to the words – often instructions – on how the music should be performed. In this context, the canon comprised the words surrounding the music, not the music itself, either in a structural or procedural sense. This meaning continued into the fifteenth century. An example can be seen in Dufay’s ‘Entre vous, gentils amoureux’, which contains the following rubric: ‘Canon: Iste rondelus de se facit tenorem fugando duo tempora’.¹⁰ In this example, as in others, the canon is the instructions on performance, and bears no relation to the music, either as a genre designation or as a specific musical technique, and this trend continued into the sixteenth and seventeenth centuries.

To complicate matters, twentieth-century musicologists use the word ‘canon’ in reference to music as early as the sixteenth century, although this was not the term in use at this time. An early Tudor source has been described as containing canons, while the manuscript clearly depicts ‘canon’ as continuing to mean ‘rule’.¹¹ Stevens describes the canons of this manuscript as ‘puzzle-canons’ or ‘round-canons’.¹² These terms were arguably not commonplace in the early sixteenth century.

In a recent study, Alan Gosman has coined the term ‘stacked’ canon to describe a small number of pieces dating from the mid-fifteenth century. The phrase is a

⁹ Paul M. Walker, ‘Fuga’, in *Grove Music Online*. Oxford Music Online, <<http://www.oxfordmusiconline.com>>, accessed 1 September 2009. In this study, future references will use the English cognate, ‘fugue’.

¹⁰ Alfred Mann, J. Kenneth Wilson, Peter Urquhart. ‘Canon (i)’, in *Grove Music Online*. Oxford Music Online, <<http://www.oxfordmusiconline.com>>, accessed 2 September 2009.

¹¹ John E. Stevens, ‘Rounds and Canons from an Early Tudor Songbook’, *Music and Letters*, Vol. 32, No. 1 (Jan. 1951). The manuscript is Brit. Mus. Add. MS. 31922. See p. 32 for use of ‘canon’ as meaning ‘rule’ in a similar context to Dufay’s ‘Entre vous, gentils amoureux’.

¹² Stevens, 1951, p. 29, 34.

description of the procedure – the melody is repeated a fourth or fifth above the first voice – although other intervals are also possible.¹³ The multiple parts of the canon are thus ‘stacked’ on top of each other, and essentially each voice is in a different key – or mode, as in the fifteenth-century example ‘Prenez sur moy’ (c.1475) by Johannes Ockeghem.¹⁴ As the earliest identified example of a stacked canon, ‘Prenez sur moy’ has been discussed and analysed at some length by various modern theorists.¹⁵ What makes this piece unusual is not only the use of an interval other than the unison or octave between the voices, but rather it is because the voices entering after the original melody are not repeated exactly. Canons at the fourth or fifth were composed before ‘Prenez sur moy’, however in all surviving examples, they are ‘intervallically exact, despite the pressure that may be exerted upon the harmony by additional pitches forced by the canon’.¹⁶ In the manuscript CopKB 291, ‘Prenez sur moy’ is written in three parts, showing the diatonic construction of the canon, brought about by the use of tonally adjusted entries of voices after the first.¹⁷ Ockeghem’s piece is not the only one of its kind – there are also later examples by Mouton, Févin and Willaert.

By no means was this genre a common phenomenon, but it can be traced from the fifteenth through to the eighteenth centuries. The distinguishing feature of the stacked canon is the inexact repetitions of the melody, not found in other canonic forms in the same period. Not only is ‘Prenez sur moy’ in three different modes – one for each voice – but it is also a diatonic canon, since ‘it does not assure that

¹³ Denis Collins, ‘Bach’s occasional canon BWV 1073 and “stacked” canonic procedure in the eighteenth century’, *BACH: Journal of the Reimenschreider Bach Institute*, Vol. 33, No. 2, 2002, p. 18.

¹⁴ Alan Gosman, ‘Stacked canon and Renaissance Compositional Procedure’, *Journal of Music Theory*, Vol. 41, No. 2, 1997, p. 289. See also Peter Urquhart, ‘The Persistence of Exact Canon throughout the Sixteenth Century’, in *Canons and Canonic Techniques, 14th-16th Centuries*, ed. Katrijne Schiltz and Bonnie J. Blackburn, Leuven: Peeters, 2007, p. 181.

¹⁵ See Gosman, 1997, pp. 289-301; Urquhart, 2007, 180-181; Jaap van Bentheim, ‘*Prenez sur moy vostre exemple Signae*, Text and cadences in Ockeghem’s *Prenez sur moy* and *Missa Cuiusvi toni*’, *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, D. 47ste, Afl 1ste/2de, [Johannes Ockeghem] 1997, pp. 99-118; Peter Urquhart, ‘Calculated to Please the Ear: Ockeghem’s Canonic Legacy’, *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, D. 47ste, Afl. 1ste/2de, [Johannes Ockeghem], 1997, pp. 72-98.

¹⁶ Urquhart, 1997, p. 75.

¹⁷ A reproduction of this is in Urquhart, 1997, p. 76.

intervals such as seconds or fourths, retain their quality under transposition'.¹⁸ Interestingly, in the case of 'Prenez sur moy', no transposition takes place in the notation of the canon. Ockeghem has written out the parts for each voice, but has omitted the clef. There are different options for the pitch of the piece, outlined by various theorists.¹⁹ While 'diatonic canon' and 'stacked canon' are terms that were coined hundreds of years after these pieces were composed, they are useful in order to define the aspects of musical composition that were unusual or rare during these periods.

From the fifteenth century, structural devices also appear as techniques of varying the voices in canonic forms. The procedure of directing subsequent voices in a canon to sing in retrograde can be dated from the fifteenth century.²⁰ A more elaborate structural development is the practice of proportioning the voices, either by augmenting or diminishing the note values of the melody by a set ratio. This technique can also be combined with a retrograde procedure.²¹ As indicated by the names of the techniques, an augmentation canon lengthens the note values in subsequent voices, and a diminution canon shortens the note values. The circle canon 'Tout par compas sui composé' is notated with proportional values, designated by signs on the staff.²² Proportional notation is not limited to canons alone, although by its nature it facilitates canonic procedure.

'Fugue' was a common theoretical term in use during the sixteenth century. While the musical sources do not often contain 'fugues' as specific pieces of music, the

¹⁸ Gosman, 1997, p. 299.

¹⁹ Bentham, 1997, p. 99; Gosman, 1997, pp. 292-293; Johannes Ockeghem, *Collected Works*, Vol. 2, ed. R. Wexler and D. Plamenac, Boston: American Musicological Society 1992, p. 80. Urquhart, 1997, p. 75, 94 (footnote) asserts that the exact canon interpretation enforced by the editorial accidentals in Wexler's edition is incorrect because 'Prenez sur moy' is diatonic.

²⁰ Virginia Newes, 'Mensural Virtuosity in Non-Fugal Canons c.1350 to 1450', *Canons and Canonico Techniques: 14th-16th Centuries*, ed. Katelijne Schiltz and Bonnie J. Blackburn, Leuven: Peeters, 2007, p. 19.

²¹ Newes, 2007, p. 21 gives an example from the motet 'Alpha vibrans/Cetus venit/Amicum querit' in Chantilly 564, fols. 64v-65. This article also sets out the terms used in this study, 'augmentation' and 'diminution' canons.

²² For a detailed explanation and discussion of Baude Cordier's 'Tout par compas sui composé' and in particular the proportional notation, see Carl Parrish, *The Notation of Medieval Music*, New York: Norton, 1978, pp. 187-195.

term emerged often in treatises of music theory.²³ The meaning was to become more specific as the form developed. In his *Istitutioni harmoniche*, Zarlino identified four main types of imitative counterpoint, two of these being fugue and he names the other two forms ‘imitationi’.²⁴ The early definition of fugue is essentially another name for a canonic form – although fugue was to become increasingly complex in character. By the eighteenth century, a fugue was also a way of establishing tonality within a piece of music, the clearest examples of this being found in J.S. Bach’s *Well-Tempered Clavier*. The fugue became a means of grounding music in a specific key, and in doing so generated a number of characteristics unrelated to the earlier fugue.²⁵ In this sense, the fugue was to become more complex in its construction than other early forms, despite initial similarities between them.

The musical term ‘round’ dates from the early sixteenth century, although it has a very similar meaning to the earlier rota, and has equal foundations in both procedure and form. The round, as the word suggests, is an ongoing repetition of a single melody. Johnson points out that the round is limited in its diversity, ‘since in a round the subsequent voices cannot transpose the melody's pitch, alter its rhythm or enter in an irregular time sequence’.²⁶ In this sense, the round is a very simple contrapuntal device, repeating its own melody over and again, and like the rota, can continue to do so for as long as needed. Closely related to the round, in the sense of an ongoing, repeated melody, the ‘catch’ is an English form that first developed in the late sixteenth century.

From the mid-seventeenth century onwards, the term ‘canon’ began to take on a more musical meaning, and forms or procedures that would previously have been called ‘round’, ‘rota’, ‘rondellus’, ‘catch’ and even ‘fugue’, began to be labelled with the term which was to become generic: ‘canon’. As with the earlier forms

²³ Walker, 2000, p. 3.

²⁴ Walker, 2000, p. 10. James Haar, ‘Zarlino’s Definition of Fugue and Imitation’, *Journal of the American Musicological Society*, Vol. 24, No. 2, 1971, pp. 226 The latter article devotes a great deal of attention to the difference between fugue and imitation.

²⁵ Imogene Horsley, *Fugue: History and Practice*, New York: The Free Press, 1966, p. 186.

²⁶ David Johnson. ‘Round’, in *Grove Music Online*. *Oxford Music Online*, <<http://www.oxfordmusiconline.com>>, accessed 1 September 2009.

discussed above, its use from this point onwards, remains contentious, for it is unclear whether the use of the word refers to the procedure of voices written in canon, or to the use of canonic techniques in a structural, or formal sense. To a certain degree, the term evokes both meanings, and is not limited to either definition. Even as theorists began to give musical associations to the term, Zarlino's description of canon as 'rule' is still referred to as late as the eighteenth century.²⁷ The term in Zarlino's *Institutioni harmoniche* that has the closest meaning to 'canon' as it is understood in the eighteenth century is 'consequenza'. Literally meaning 'with sequence', consequenza is 'simply a strict fugue or imitation written as a single part – what "Musici poco intelligenti" usually call *Canon*'.²⁸ This distinction between 'canon' as rule and 'canon' as a musical term is no longer as precise by the eighteenth century.

By this period, these various forms had developed in different parts of Europe, and while elements of all the forms can be traced in many of the procedures, a number of the forms had distinct qualities that separated them from each other. During this time, the term 'canon' gradually acquired a more musical meaning, and in the early eighteenth century, theorists defined canon within the context of fugue. Rameau states, in his *Traité de l'harmonie* of 1722 : 'Il y a une autre espece de Fugue qu'on nomme perpetuelle, ou canon, lesquelles consistent en un Air entière, dont le chant doit être répété très-regulièrement par toutes les Parties'.²⁹

In addition to the perpetual canon, Rameau also discusses canons that modulate into different keys with every repetition. His example, 'Ah! Loin de rire' stands apart from the stacked canons, because the intervals between the parts are exact, and accidentals have been added to ensure that the melody preserves the same intervallic construction on each repetition Rameau is quite clear on the inclusion of these

²⁷ Jean-Jacques Rousseau, *Dictionnaire de Musique*, Paris: Chez la veuve Duchesne, 1768, New York : Johnson Reprint Corporation, 1969, p. 70.

²⁸ Zarlino, as paraphrased in Haar, 1971, p. 229 (italics his).

²⁹ Jean-Philippe Rameau, *Traité de l'harmonie*, Paris: Ballard, 1722, Livre III, p. 359 'There is another species of Fugue that we name perpetual, or canon, that contains a whole air, of which the song is to be repeated regularly by all the parts'.

accidentals: ‘il faut ici que l’Air soit entierement imaginé, et que l’on ajoûte de Diezes ou des B-mols selon le cas, aux Nottes dont les degrez naturels empêcheroient aux Parties, qui repetent cet Air, de se conformer en tout au premier Chant composé’.³⁰ In ‘Ah! Loin de rire’ each voice enters a major third higher in every repeat, with the music as a whole eventually encompassing all twelve minor keys. Each of the four voices sings in three different keys. Thus, the bass enters first in A, then in C#, while the tenor enters first in E, then in G#, and so on for each of the four voices until they return to their original keys.³¹ In order to perform this canon, an ability to hold an independent part is clearly essential, as all the parts are constantly changing key.

In contrast to the stacked canons, the voices of a modulating canon are still ‘stacked’ on top of each other, but the key of each voice is constantly changing. This is seen most clearly in Ex. 1 and Table 1, below.

Ex. 1: Johannes Ockeghem, ‘Prenez sur moy’ bb. 1-3 as edited by Gosman.³²

The image shows three staves of musical notation for three voices. The top staff starts with a rest, followed by a dotted quarter note, a quarter note, and a half note. The middle staff starts with a rest, followed by a dotted quarter note, a quarter note, another dotted quarter note, a quarter note, and a half note. The bottom staff starts with a dotted quarter note, followed by a quarter note, a half note, another dotted quarter note, a quarter note, and a half note. All staves are in 3/2 time, indicated by a '3' over a '2' in the common time symbol.

³⁰ Rameau, 1722, Livre III, p. 360 ‘it is here necessary that the air must be imagined entirely, and that sharps and flats are added according to the case, to the notes whose natural degrees of the parts are prevented, when this air is repeated, of conforming themselves entirely to the first composed melody’.

³¹ The original print of ‘Ah! Loin de rire’ can be found in Rameau, 1722, pp. 360-361. A modern edition can be seen in Jean-Philippe Rameau, *Opera Omnia: Cantates, Canons, Airs*. Série III, Vol. I. ed. Jean-Paul C. Montagnier and Sylvie Bouissou. France: Société Jean-Philippe Rameau, 2008, p.176-177. For a discussion on how the multiple keys of ‘Ah ! Loin de rire’ work together, see Boussiou in Rameau, 2008, pp. XL-XLI.

³² In the original manuscript, this canon contains no clefs, so the pitches are somewhat open to interpretation. This example uses the pitches used by Gosman, 1997, p. 292.

This figure only shows the opening bars of ‘Prenez sur moy’, with each voice beginning a fourth above the previous voice. However, the key of each voice remains the same throughout, unlike the modulating canon:

Table 1: Jean-Philippe Rameau, ‘Ah! loin de rire’ as analysed by Sylvie Bouissou.³³

Voice	Progression of keys											
4			F#			Bb			D			
3		B			D#			G				
2	E			G#			C					
1	A		C#			F			A			

Forty-six years later in his *Dictionnaire de Musique* (1768), Jean-Jacques Rousseau’s definition of canon returns to Rameau’s understanding of the form within the context of fugue: ‘Canon, en Musique moderne, est une sorte de Fugue qu’on appelle *perpétuelle*, parce que les Parties, partant l’une après l’autre, répètent sans cesse le même chant’.³⁴ In this definition, Rousseau also revisits the concept of ongoing repetition as integral to the canon. Rousseau does also mention modulation in relation to canons, but he does not give a musical example.³⁵

There is a further type of canon composed by Rameau that is actually notated to show its circularity. ‘Mes chers amis’ appears in circular notation in La Borde’s *Essai sur la musique ancienne et moderne*.³⁶ This graphic representation of the music relates both to the literal description of the form which so many terms evoke, and the cyclic nature of the procedures. Rameau was not the first to notate canons onto circles, and Baude Cordier’s ‘Tout par compas sui composé’, discussed above,

³³ This analysis is also used in Rameau, 2008, p. XLI.

³⁴ Jean-Jacques Rousseau, *Dictionnaire de Musique*, Paris, c.1768, Vol. 1, p. 70. “Canon, in modern music, is a sort of Fugue that we call *perpetual*, because each part, begins one after the other, continuously repeating the same song”. (emphasis his).

³⁵ The other type of canon Rousseau discusses is what he calls a ‘double Canon renverse’, This canon is sung backwards and upside down, and is related to the fifteenth century retrograde canon.

Rousseau, 1768, reprinted 1969, p. 71. ‘double canon retrograde’ (emphasis his).

³⁶ Rameau’s circle canons are printed in Rameau, 2008, p. 174; Jean Benjamin de la Borde, *Essai sur la musique ancienne et moderne*, Paris: E. Onfroy, 1780, Tome 2, pp. 50-51.

is a fifteenth century example notated to show the form of the piece.³⁷ Thus, canons written on circles are not a common phenomenon, and are not isolated in any particular century or region.

We have shown in the foregoing pages that the eighteenth century did not represent the beginning of these traditions, but rather it represents the continuation of forms and procedures in use since the thirteenth century, often deliberately expressed in enigmatic notation. In other words, the famous canons of J. S. Bach, which have a puzzle-like construction to them, often with multiple clefs, requiring some form of interpretation either by an editor or performer, are not isolated specimens.³⁸

There is surprisingly little written about secular canons. Although some canons were included in Ballard's *Recueil d'airs sérieux et à boire*, F-CECm/Ms.282 is exceptional in terms of the number of canons in a single collection.

³⁷ This canon can be seen in Parrish, 1978, p. 124, (Plate LXII) and is discussed further by Huck, 2007, p. 10 and in Gilles Dulong, 'Canons, palindromes musicaux et textes poétiques dans les chansons de l'Ars nova', *Canons and Canonic Techniques, 14th-16th Centuries*, ed. Katrijne Schiltz and Bonnie J. Blackburn, Leuven: Peeters, 2007, p. 70. 'Tout par compass sui compose' is notated in the Chantilly Codex, Musée Condé MS 564 f. 12r.

³⁸ The canon in question is BWV 1073, dated 2 August, 1713. See Collins, 2002, p. 15.

Chapter Five

The Verse of La Serre's *Recueil nouveaux sérieux et à boire*
and F-CECm/Ms.282

La Serre does not identify the poet of any of the texts in either *Recueil d'airs nouveaux sérieux et à boire* or F-CECm/Ms. 282, although other publications of the period name the poets of some airs. The poet of 'Retirez vous, foibles buveurs', composed by Vermandois, in F-CECm/Ms.282¹ is credited in Ballard's *Recueil d'airs serieux et a boire de differents auteurs* as 'M. Mausas'.² Mausas does not seem to be important enough to have had his own collection of verse.³ It is possible that La Serre wrote the poetry specific to his own collection, but there is no evidence to either support or discard this theory. The lack of poets attributed in both La Serre's collection and the manuscript is typical of the eighteenth century. Poetry written for airs during this period is generally anonymous, and was considered to some extent a social practice. The art of verse was 'une activité sociale parmi d'autres, que chacun peut pratiquer pour célébrer les petits événements de la vie: rencontres, fêtes ou faits divers du quotidien'.⁴ Furthermore, an emphasis on verse can be seen in the art of conversation practiced in the salons of the same period. Gordon-Seiffert notes that 'even the most serious and passionate airs, reflected a *jeu d'esprit* that characterized literary conversations, that were themselves idealised imitations of the art of conversation, practiced in seventeenth-century salons by both men and women'.⁵

¹ F-CECm/Ms.282 pp. 174-181.

² *Recueil d'airs serieux et a boire*, Ballard: Paris, August 1720, pp. 154-157.

³ No collection exists in the Bibliothèque Nationale de France.

⁴ François Moureau, 'Art et stratégie du vers dans les airs de Sébastien de Brossard' *Les concert des muses* (ed. Jean Lionnet), Éditions du Centre de Musique Baroque de Versailles, 1997, p. 312 'a social activity among other things, that each and everyone can practice to underscore the little events of life: meetings, festivals or various events of daily life.' trans. Dr Greer Garden.

⁵ Catherine Gordon-Seiffert, "La république galant": Sébastien de Brossard's airs as conversation' *Sébastien de Brossard: Musicien*, (textes réunis par Jean Duron) Éditions du Centre de Musique Baroque de Versailles, 1998, p. 182.

The subjects of airs, though wide-ranging, can be broadly divided into two thematic categories; *airs sérieux* and *airs à boire*. Although the focus of the *airs sérieux* is mostly about love – such as unhappy love, unrequited love or absent lovers – the texts are also occasionally philosophical, as they instruct the audience on moral issues. The subjects of the *airs à boire* are related to drinking. The poet's reason to drink varies between airs. In general, there are several reasons given by the poet for his drunkenness; he is either drinking to escape something – whether it is love, life or worries; or he is drinking for the sake of drinking; there are as well a few poems that contain political and religious ideas within an overall context of drinking. Some of the shorter texts, particularly in the canons, are ambiguous as to their meaning.

Occasionally, the canons focus on religion with no mention of wine or drinking and are written in Latin. However, these Latin texts are rare and are not included in La Serre's individual collection, occurring only in the collection of canons in F-CECMs. 282. Of the edited canons, only three contain Latin verses; the remaining canons are in French and conform to the rules of French versification.

In the eighteenth century, sub-genres of *airs sérieux* include vaudevilles, bergeries, rondeaux and printems, and sub-genres of *airs à boire* are named by Pherotée de La Croix as *burlesque*⁶, *goinfrerie*⁷, *debauche*⁸, and *l'enamouré*.⁹ La Serre does not use any of these terms to describe the *airs à boire* in either his printed collection or the

⁶ M. Pherotée de La Croix, *L'art de la Poësie Françoise et latin avec une idée de la musique*, 1694, translations provided by Dr. Greer Garden. Le Burlesque, p. 283 ‘Un ouvrage en vers Burlesques est d'un stile comique & goguenard’. (A work in burlesque style is in a comic and rather rough and ready style).

⁷ Pherotée de La Croix, 1694, Goinfrerie p. 285 ‘tourné d'une maniere goinfre & libertine; & par lequel on exprime de ne rien épargner à manger & à boire, & de consumer tout pour le plaisir de la gueule, & pour le choix des bons morceaux’. (set out in a rather licentious and libertine manner; and in which one goes to great lengths to talk about eating and drinking, and to eat everything just for the pleasure of the taste, and for the choice of good pieces to eat and drink).

⁸ Pherotée de La Croix, 1694, Debauche, p. 286 ‘qui ne marque qu'un libertinage achevé en ce qui regarde le boire & le manger, & qui dans son expression Bachique préfère les plaisirs de Bacchus à tous les autres qu'on pourroit recontrer ailleurs’. (which denotes consummate free thinking in the matter of eating and drinking, and which in its Bacchic expression prefers the pleasures of Bacchus to all others that could be met anywhere else).

⁹ Pherotée de La Croix, 1694, Lénamoure, p. 295, ‘par lequel on exprime beaucoup d'amour, d'une maniere comique & goguenarde’. (in which one talks about love a lot but in a comic, rough and ready manner).

manuscript, calling them only by the generic name, ‘*duo bachique*’.

The rules of French poetry have been discussed and analysed at length from as early as the eighteenth century, although they have been in place for much longer. These conventions are evident in La Serre’s printed collection of 1724 and the manuscript collection copied in 1720. Unlike English poetry, the syllables of a French poetic line are not divided into feet. The structure of the line is based on the number of syllables, and as there is a relationship between the syllable count and the style of the verse, the sentiment of the poem determines the length of the line.

The longest and most distinguished line in French poetry is the alexandrine, which contains twelve syllables and is usually associated with serious poetry. This is not to say that all twelve-syllable lines are serious, as they do also appear in ‘comic’ poetry and plays from the seventeenth century onwards, however these instances are usually within an ironic context.¹⁰ Within lyric poetry, and the poetry of these particular airs, twelve syllable lines are often used for a particular effect, and the serious or weighty issues are often introduced in these longer measures.

The ten-syllable line is used to a similar effect as the alexandrine. This length of line appears less frequently than the alexandrine, and can be seen as punctuating lines that are important, but perhaps less serious than those of twelve syllables. It is one of the oldest lines in French poetry.¹¹ The eight-syllable line (the oldest type of line), most frequently used in the eighteenth century for lyric poetry, is by far the most common in the *airs sérieux* and the *airs à boire* of both the engraved collection and the manuscript. This length of line accounts for over half of the lines in both the *airs sérieux* and the *airs à boire*.

¹⁰ Roy Lewis, *On Reading French Verse*, Oxford: Clarendon Press, 1982, p. 43. Poets that used alexandrines in a comic context include La Fontaine and Molière.

¹¹ L. E. Kastner, *A History of French Versification*, Oxford: Clarendon Press, 1903, p. 142.

The six-syllable line, exactly half an alexandrine, is not suited to serious poetry, as it ‘is too obtrusive to carry a serious theme for long’.¹² Lines of irregular length, including eleven, nine and seven syllable lines, as well as those of five or less syllables are the least used in *airs sérieux* and *airs à boire*. All of these, including the shorter lines of three, four and five syllables, are used in combination with longer lines, resulting in variations of metre throughout the strophe, and all appear periodically throughout the airs. The seven-syllable, or heptasyllabic line was the most frequently used of the irregular lines during the seventeenth and eighteenth centuries.¹³

Poetico/musical genres; strophic construction

Some of the labels La Serre used designate both the form of the poem and the music of the airs in his collection. The term *rondeau* appears at the beginning of a number of airs. It can be observed at the beginning of ‘Amour, qui d’une aile légère’ and in the title of ‘Je ne reconnois plus mon aimable Lysette’. La Serre also uses the term *rondeau* in the title of the duo ‘Animons nous, buveurs insignes’ and in the canon ‘Tout buveur d’eau est chimérique’. From the Middle Ages, *rondeau* could have either a poetic or musical meaning.¹⁴

La Serre also used the word ‘*vaudeville*’ to describe the poetry and music of his airs. La Croix defines the *vaudeville* as ‘une sorte de Chanson Populaire; composée de plusieurs Couplets, ordinairement Satirique, ou Historique’.¹⁵ All three of the airs given the title ‘*vaudeville*’ by La Serre contain multiple verses and his *vaudevilles* correspond to this definition. The final three pieces in La Serre’s 1724 collection are

¹² Lewis, 1982, p. 45.

¹³ Kastner, 1904, p. 149.

¹⁴ See also Chapter 6, pp. 68-69 for an explanation of the musical definition of *rondeau* and Chapter 3, pp. 25-26 for the musical definition of the *vaudeville*.

¹⁵ Pherotée de La Croix, 1694, Vaudeville, p. 304. ‘a sort of popular song composed of several couplets; usually satirical or historical’.

vaudevilles: ‘D’un tendron, qui conque est epris’, ‘Suivons châcun nôtre penchant’ and ‘Tes soins, Tircis!’.¹⁶

There are also poetic terms from the eighteenth century that La Serre does not mention specifically. The *bergerie* is a poem about shepherds and shepherdesses, and while there are two of these in the *airs sérieux*, La Serre does not state their poetic genre. La Serre mentions none of the genres associated with *airs à boire*, although they are referred to in contemporary treatises.¹⁷

In the *vaudevilles*, additional strophes are not underlaid, but are given complete at the end of the music. Canons with additional verses, such as ‘Etrennes Mutuelles’ and ‘Jesus autem iterim’ have a second line of text beneath the music in the manuscript. The length of the strophe varies from one air to another. Two of the duos, ‘Amys! faisons un Parlement’, and ‘Grégoire vantoit à Colin’, are the poems with the longest strophes in these airs, containing eighteen and fifteen lines respectively, and these two poems also contain a narrative element.

I. C. de la Serre, *Recueil d’airs nouveaux sérieux et à boire*, 1724

A. Airs sérieux

The *airs sérieux* composed by La Serre are all confined to the printed collection of 1724. While most of the airs are about love, they approach the subject from varying perspectives, and are directed both at specific women, and towards love (or Cupid) in general. The themes include unrequited love, unhappy love, absent lovers, poems about seduction, and scornful poems. Two of the airs that do not conform to a love-based theme are philosophical. Only the last *air sérieux* has a female poetic voice – the remainder of the airs are either a male poetic voice or are non-specific.

¹⁶ Present edition, Vol. 2: No. 14, pp. 26-27; No. 15, pp. 28-29; and No. 16, p. 30, respectively.

¹⁷ See above, specifically the treatise of Pherotée de La Croix, 1694.

Table 1: Lengths of verse in the *airs sérieux* of La Serre's *Recueil d'airs nouveaux sérieux et à boire* (1724)

A – Total number of lines B – Number of syllables in each line.

Title	First line	A	B
Ariette sérieuse à voix seule	Amour, qui d'une aîle legère	11	8 10 8 8 8 9 5 8 8 8
Air sérieux	L'himen a perdu de ses droits	6	8 8 12 12 12 12
Air sérieux Récit de Basse	L'amour dans un coeur cause plus de ravage	6	12 12 4 10 4 12
Canon Trio Serieux de voix égales	On voit le limaçon	6	6 6 6 5 6 6
Air sérieux à voix seule	Que les oyseaux de ce bocage	8	8 8 8 8 6 12 12 8
Air serieux en Rondeau	Je ne reconnois plus mon aimable Lysette	8	12 12 8 8 8 8 8 12
Ariette serieuse à voix seule	Puis que mon hommage vous blesse	9	8 12 8 10 10 8 8 8 8
Air serieux de Basse Taille	Que cette nuit, m'a parû belle	11	8 8 8 8 10 8 8 8 8 12 8
Duo Vaudeville à danser	Dun tendron quiconque est épris	36	8 8 8 8 10 8 8 8 10 (x 4)
Menuet Vaudeville	Suivons châcun nôtre penchant	28	8 8 6 5 4 5 7 (x4)
Menuet Vaudeville Duo	Tes soins, Tircis! sont superflus	12	8 8 8 8 (x3)

An example of the standard use of the eight-syllable line in combination with the alexandrine and the ten-syllable line is ‘Que cette nuit, m'a parû belle’ in which the longer lines add emphasis to the verse. The poet in this text pines for Isabelle, who only scoffs at him:

Que cette nuit, m'a parû belle,	8
Et que j'ay goûté de plaisirs !	8
J'ay crû te voir jeune Isabelle !	8
Céder à mes tendres désirs,	8
Et m'accorder ce que mon cœur fidelle,	10
A mérité par ses soupirs :	8
En vain tu veux m'être cruelle,	8
Et m'accabler de tes mépris ;	8
Je les insulte et je m'en ris,	8
Si l'amour plus sensible à ma peine mortelle,	12
M'offre souvent de mêmes nuits. ¹⁸	8

In this poem, only two lines are singled out. The ten-syllable line – only slightly longer than the surrounding lines of eight syllables – emphasises the faithfulness of

¹⁸ No. 13 ‘Que cette nuit, m'a parû belle’ see translation in Vol. 2, p. xl.

the poet's heart. His devotion is granted more importance than his pleasure or desires and thereby the longer lines give weight to his sincerity. The alexandrine is the penultimate line. As the poet refers to his mortality, he increases the length of the line to reinforce the seriousness of his situation: the gravity of the poet's pain is, at this point of the poem, a matter of life or death. The final line does not continue in this same vein; indeed, the subject lightens. It is this last statement that undermines the sincerity and sentimentality of the preceding lines. This is typical of lyric poetry, where the final line of a poem often subverts or changes the meaning of the poem.

Some of these *airs sérieux* do not use the eight-syllable line at all. ‘L’amour dans un cœur cause plus de ravage’ contains a mixture of four, ten and twelve syllable lines to construct a six-line strophe. The subject of this air is unhappy love, but it is not clear if the poet is reacting to a specific lover, or if he is just warning against love in general:

L’amour ¹⁹ dans un cœur cause plus de ravage,	10
Que les débordements d’un torrent furieux,	12
Il est volage ;	4
Sous son empire on ne peut être heureux,	10
C’est être sage	4
De ne point écouter un Dieu si dangereux. ²⁰	12

The two four-syllable lines in this poem effectively punctuate the longer ten and twelve syllable lines. The first of the short lines lightens the mood of the first half of the poem by personifying Cupid as fickle. The second of these lines initiates the counsel offered to the reader; it draws attention to the moral that concludes the verse, that one should be wise when dealing with love. The contrast between the

¹⁹ A number *air sérieux* texts contain the word ‘amour’, which in French can mean both Cupid or love, while a translation into English can only be one or the other. This means that the translation removes some of the ambiguity between the abstract concept of love and an external force influencing that same love. In many of these texts, the translation of ‘amour’ as ‘love’ does not always make sense, as ‘amour’ is often personified within the poem as well, giving it human (or at least physical) action. For example, the final lines of ‘Amour, qui d’une aile légère’ make more sense if the ‘amour’ of the opening line is considered as Cupid: ‘C’est là que tu te plais le mieux,/ C’est le Théâtre de ta gloire;/ C’est là que tu fus mon vainqueur.’ In ‘L’amour dans un cœur’, the text also refers to a god, which in the context of the poem could only be Cupid.

²⁰ No. 3 ‘L’amour dans un cœur cause plus de ravage’ see translation Vol. 2, p. xxxviii.

lengths of the lines lends more impact to these short statements, emphasising the ideas conveyed within them.

Absent lovers are common subjects in *airs sérieux*. The poets in ‘Que les oyseaux de ce boccage’ and ‘Je ne reconnois plus mon aimable Lysette’ are pining over the absence of Célimoine and Lysette respectively, although the treatment of their absence is notably different. The text of ‘Que les oyseaux de ce boccage’ does not explain why Célimoine is absent, but states that nothing else matters in her absence:

Que les oyseaux de ce boccage	8
Chantent le retour du printemps,	8
Qu'ils en fassent un doux visage,	8
Qu'ils soient heureux, qu'ils soient contents :	10
Que Flore dans la plaine	6
Fasse rire et brille la verdure et les fleurs	12
Que me sert-il, Hélas, si loin de Célimoine,	12
Je ne fais que verser des pleurs. ²¹	8

The first half of this strophe consists of mostly eight-syllable lines, with only the fourth line breaking away from this. The purpose of these first four lines is to communicate the poet’s desolation to the reader; he disregards the wonders of Spring around him, despite the title of the poem: ‘Printemps’. Lines 1-6 override the binary division of the poem, although as we shall see the music is also divided into two sections.²² The poet’s distress is not only shown by the punctuation interrupting the words in the penultimate line, but by comparing the sound of singing birds heard at the poem’s beginning with the sobs that end it.

The use of the word ‘troupeau’ in ‘Je ne reconnois plus mon aimable Lysette’ suggests this poem could be a *bergerie*, although the text does not specifically mention *la bergere* (the shepherdess) or her male counterpart *le berger* (the shepherd). The poetry of *bergeries* is about ‘l’entretien familier des Bergers,

²¹ No. 6 ‘Printemps’ see translation, Vol. 2, p. xxxix.

²² See the discussion of ‘Que les oyseaux de ce boccage’ in relation to the music in Chapter 6, pp. 67-68.

touchant leur troupeau et leurs amours'.²³ The opening line of the poem tells us the subject, an absent lover:

Je ne reconnois plus mon aimable Lysette ;	12
L'ingratte l'autre jour quitta nôtre troupeau	12
Pour aller au bord d'un ruisseau ;	8
Danser au son d'une musette :	8
Je ne sçay si de mon rival,	8
Elle ecouta trop la fleurette :	8
Mais depuis ce moment fatal !	8
Je ne reconnois plus mon aimable Lysette. ²⁴	12

The alexandrines frame this poem, and while they deal with the most weighty aspects – the poet's inability to recognise Lysette, and her departure – the alexandrines do not interrupt the poem to add emphasis to any other lines. The poem is circular, as the repetition of the first line echoes the music and brings us back to the poet's sense of puzzlement and uncertainty – he does not understand why Lysette has left him.

Two further poems conform to the description of a *bergerie*: 'Amour, qui d'une aîle légère', the first air in the collection, and 'Tes soins, Tircis!', the last. Their placement within the collection effectively frames the other airs. Both airs discuss the love affairs of the shepherd and shepherdess and 'Tes soins, Tircis!' deals directly with the practice of shepherding as the poet mentions both 'ma houlette' (my crook) and 'mes moutons' (my sheep). The two poems approach the *bergerie* from different perspectives. The first air is from the point of view of a man trying to seduce a shepherdess:

Amour, qui d'une aîle légère	8
Vole sans cesse autour de ma Bergere!	10
N'iras-tu jamais dans son coeur ? ²⁵	8

²³ Pherotée de la Croix, 1694, p. 310 'the day to day dealings of shepherds, to do with their troupes and their little love affairs.'

²⁴ No. 11 'Je ne reconnois plus mon aimable Lysette' see translation, Vol. 2, p. xl.

²⁵ No. 1 'Amour, qui d'une aîle légère' see translation, Vol. 2, p. xxxviii.

In contrast, the poetic voice of ‘*Tes soins, Tircis !*’ is female – the only female poetic voice in the collection – and her words are openly scornful:

Tes soins, Tircis ! sont superflus ;	8
Pourquoy déguiser ton langage !	8
Je scay que ton cœur est volage,	8
Tes chansons ne me touîchent plus : ²⁶	8

The lengths of these lines are even – in the following verses, the eight-syllable line remains the only length in the poem. The shepherdess is contemptuous of her suitor, and her unchanging mood is an unusual feature of the poem – usually emotions fluctuate in such verses. This poem seems designed to ridicule the opening words of ‘*Amour, qui d’une aîle légère*’, and in doing so, mocks the elevated language of the other *airs sérieux*, suggesting that while their words are flowery and emotive, they are also changeable and fickle. As this poem concludes:

A Dieu trop inconstant Berger !
Si ton cœurût été sincère,
Le martyre le plus severe ;
Jamais ne m’auroit fait changer.²⁷

As mentioned above, there are three *vaudevilles* among these *air sérieux*, including ‘*Tes soins, Tircis!*’. The remaining two are ‘*D’un tendron, quiconque est épris*’ and ‘*Suivons chacun notre penchant*’. It is the first of these, ‘*D’un tendron, quiconque épris*’ that is most unusual for an *air sérieux*.²⁸ The poem is riddled with *double entendre*, and the repeated words ‘*Dans bilida, bilido, biliidy*’, untranslatable nonsense syllables, are a euphemism for sex.²⁹ Despite its risqué subject matter, this poem cannot be considered an *air à boire*, for it is missing the key element of the drinking song: alcohol. The subject matter of this air could only be performed in a context where propriety was temporarily set aside, and clearly shows the intended male audience of the Bordeaux Academy.

²⁶ No. 16 ‘*Tes soins, Tircis!*’ see translation, Vol. 2, p. xlvi.

²⁷ No. 16 ‘*Tes soins, Tircis!*’ see translation, Vol. 2, p. xlvi.

²⁸ For the text and translation of ‘*D’un tendron quiconque est épris*’ see Vol. 2, p. xli.

²⁹ Also, Philibert-Joseph Le Roux does not provide a contemporary French translation in his *Dictionnaire comique, satyrique, critique, burlesque, libre et proverbial*, Amsterdam : Zacharie Chastelain, 1750.

The remaining *vaudeville* keeps to its line structure with surprising results:

Suivons châcun nôtre penchant,	8
Ouvrons nos coeurs à la tendresse !	8
Brisons de la sagesse,	6
Le joug trop pesant,	5
L'amour nous presse,	4
Dans nôtre Jennessé ;	5
De jouir du tems présent.	7
Ne contraignons plus nos désirs,	8
Mais pour prévenir la tristesse,	8
Rions, buvons sans cesse,	6
Cherchons les plaisirs :	5
Veut t'on m'en croire,	4
Aimer et bien boire,	5
Doit partager nos loisirs.	7
Amour ! qui causes ma langueur	8
Lance tes traits dessus Lysette,	8
D'une flamme secrète	6
Embrasse son cœur,	5
Quelle victoire,	4
Pour toy, quelle gloire	5
Si tu deviens son vainqueur.	7
Lysette ! du moment qui fait	8
Ménagez bien le court espace ;	8
Toute beauté s'éfface,	6
Un rien la détruit,	5
Quoy que l'on fasse !	4
Au jour qui se passe ;	5
Bientôt succède la nuit. ³⁰	7

The opening verse is a call to enjoy love, and as the lines become shorter, one expects the sentiments to become lighter. This pattern is exemplified in the first verse, but the trend does not continue throughout the text. While the line lengths remain the same, the sentiments of the poet become more serious, and it is the fourth strophe that best illustrates the confinement of the poet to his line structure. The light-heartedness of the previous verses is gone, and the poet becomes concerned with the brevity of life. Despite the seriousness of the situation, the line lengths

³⁰ No. 15 ‘Suivons châcun nôtre penchant’ see translation, Vol. 2, pp. xli-xlii.

remain the same, and the meanings of each line become more concise to fit the verse.

In complete contrast to all the poems about love, the poem ‘On voit le Limaçon’ moralises, and in a way is comparable to a fable. While the fables of La Fontaine consist of mostly eight to twelve syllable lines³¹, this poem is constructed entirely of short lines:

On voit le limaçon	6
Content de sa maison,	6
Où rien ne l'importe:	6
Mais l'homme toujours	5
Court et fait mille tours	6
Pour rompre sa fortune. ³²	6

Although a snail is mentioned at the end of ‘Le Héron’ (it is eaten by the bird!) the snail is not the primary subject in any of La Fontaine’s poems.³³ Like all fables – not only those of La Fontaine – the poem offers advice, in this case by way of comparison between man and a snail. The poet is clear in his meaning – nothing bothers the snail; he is content, whereas man is constantly moving, trying to achieve something while ultimately undoing everything he has worked for. Rather than the line lengths adding weight to the meaning, it is their brevity that draws attention to it.

B. Airs à boire

The few *airs à boire* of La Serre’s engraved collection are tasteful, and suitable for polite company. Most of the *airs à boire* promote ideas of everlasting wine, and drinking for the sake of drinking. There are no fewer than eight syllables in each line of each of these *airs à boire*, despite the general trend of shorter lines being associated with less serious subject matter, although the octosyllabic line is the most

³¹ See Jean de La Fontaine, *Oeuvres Complètes*, Tome I: Fables Contes et Nouvelles, ed. Jean-Pierre Collinet. Milau: Gallimard, 1991. Notable exceptions include ‘Tircis et Amarante’ pp. 313-4 which contains 27 short lines before the lines change to alexandrines; and ‘Le dépositaire infidèle’ pp. 345-7 which contains 43 short lines before the line lengths change to alexandrines.

³² No. 4 ‘On voit le limaçon’ see translation, Vol. 2, p. xxxviii.

³³ La Fontaine, ‘Le Héron’ is in Vol. VII of La Fontaine’s Fables. Gallimard, 1991, pp. 255-257.

commonly used for lyric poetry in this period. The lengths of the verses and lines of La Serre's *airs à boire* are given below.

Table 2: Verse lengths of *air à boire* in La Serre's *Recueil d'airs nouveaux sérieux et à boire* (1724)

A – Total number of lines B – Number of syllables in each line.

Title	First line	A	B
Air bachique Récit de Basse	Bachus, puissant Bachus! j'implore ton secours	12	12 8 12 12 8 8 8 12 12 12 12 8
Duo bachique de voix égales	Accablé des rigueurs d'une injuste Beauté	8	12 10 8 8 8 8 8 8
Air bachique Récit de Basse	Quand j'entens la foudre qui gronde	6	8 8 12 8 8 8
Duo bachique	On dit que le vin ôte la mémoire	4	10 8 8 12
Air bachique, Récit de Basse	Quelle nuit! en plein jour, vient icy tout confondre	8	12 8 8 8 8 8 8 8

The use of longer lines can be seen as mimicking the *airs sérieux* and lending gravity to the poet's condition. Four out of the five airs are relatively typical of the genre, with the longest lines being used for comic emphasis. The sentiments of the drinker, no matter his reason for drinking, are the same – he wants to keep drinking!

In the following poem, the poet is not afraid of anything as long as he has wine. This is reinforced by the single alexandrine, which refers to his lack of fear regarding his own mortality.

Quand j'entens la foudre qui gronde,	8
Je me ris des frayeurs du monde ;	8
Je ne crains point la mort auprès de mon Tonneau :	12
Et je voudrois que le tonnere	8
Pût embraser toute la terre,	8
Afin qu'il n'y restât plus d'eau. ³⁴	8

He is laughing at the possible (or imagined) dangers of a storm, and wishes that all the water would disappear – the implication being that he would then have no reason to stop drinking wine! This sentiment is echoed in the final two lines of ‘Quelle nuit! en plein jour’:

³⁴ No. 8 ‘Quand j'entens la foudre qui gronde’ see translation, Vol. 2, p. xxxix.

L'Eau qui tombe dessus la terre,	8
Se tournera bientôt en vin ³⁵	8

One *air à boire* that is noticeably different from the others is ‘Bachus, puissant Bachus!’, which contains a high proportion of alexandrines. The poet is trying to seduce Philis – but this is only revealed in the final four lines:

Bachus, puissant Bachus! J’implore ton secours,	12
Ce n’est point pour briser ma chaîne	8
De plus d’une façon ta liqueur souveraine,	12
Soulage quand tu veux les malheureux amours ;	12
Je dois aujourd’hui voir à table	8
L’objet, qui cause mes désirs ;	8
Grand Dieu, si tu m’es secourable,	8
Je goûteray bientôt les plus charmants plaisirs	12
Pour tâcher d’adoucir une flamme funeste,	12
Il est permis d’user un peu de trahison	12
De Philis seulement enivre la raison!	12
Et mon amour fera le reste. ³⁶	8

The poet’s drinking is not the subject of the poem, as one would generally expect from an *air à boire*. Instead, the object of the poem is to flatter Bacchus in order to garner his assistance in making Philis’ reason drunk, thereby enabling the poet to convince Philis to return his love.

II. Recueil de Duo bachiques choisis and Recueil de Canon à plusieurs Parties
F-CECm/Ms. 282 (1720)

The manuscript is in two parts, comprising a collection of duos, followed by a collection of canons. The poetry of each of these sections will be dealt with separately, and the discussion is limited to the airs and canons of the manuscript that have been transcribed in the present edition. We may note that the canons contain both French and Latin texts, and the Latin poems will be discussed last.

³⁵ No 10 ‘Quelle nuit! en plein jour’ see full text and translation Vol. 2, p. xl.

³⁶ No. 5 ‘Bachus, puissant Bachus!’ see translation Vol. 2, p. xxxix.

A. Duos

As the subjects of the duos are mostly light-hearted and occasionally vulgar, the number of short syllable, or lighter lines, is proportionally higher than the number of alexandrines. See Table 3 (below) for the lengths of line used in the transcribed duos of the manuscript.

Table 3: Verse lengths of selected Duos in *Recueil de Duo bachiques choisis*, F-CECm/Ms. 282 (1720)

A – Total number of lines B – Number of syllables in each line.

Composer	Title	First line	A	B
Bousset	Duo en Rondeau	Animons-nous, buveurs insignes	9	8 6 6 8 8 8 8 6 8 8 8 8 8 6 6
Anon.	Duo	Dans l'horreur de la nuit	6	6 6 8 8 6 6
Anon.	Duo	Séjour des flots, infidelle élément	8	10 12 8 8 11 8 12 10
Anon.	Duo	Tandis que le soleil	8	12 6 6 12 12 8 8 6 4
Bertin de la Doué	Duo en Rondeau	Amants, qui vous plaignez	6	6 6 10 8 6 6 10 11 6 6
Dauphin	Duo	Amys! Faisons un Parlement	18	8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
Mr. Chenu	Duo	Grégoire vantoit à Colin	15	7 6 6 8 8 8 6 12 12 6 8 8 8
Anon.	Duo	Une femme est un embarras	11	8 8 8 8 10 12 8 8 5 5 6
Mouret	Duo en Rondeau	Frere Thibault, Pere Grégoire	16	8 8 8 8 8 8 10 8 8 8 8 8 8 8 9 8
Abeille	Duo	Morgué Cousin Charlot,	9	12 12 12 8 8 12 12 8 8
Abeille	Duo	Pour metre le repos entre ta femme et toy	7	12 12 12 10 12 12 8
Renier	Duo	Charmant nectar, doux charme de la vie	8	10 12 10 12 8 12 8 8

Many of these *airs à boire* are typical of the genre in the early eighteenth century, and similar texts can be found in the published collections of the same era. In terms of line length and content, the opening air in the manuscript, Bousset's *rondeau* 'Animons nous, buveurs insignes' is a typical example of an *air à boire* of this period. In keeping with the subject matter, the line lengths alternate only between the lighter six and eight syllable lines. The subject matter is characteristic of the genre, as the poet calls for others to join him in his drinking:

Animons nous, buveurs insignes !	8
Chantons le Dieu du vin,	6
Que son empire est doux :	6
Versons, buvons, rendons nous dignes,	8
Des faveurs qu'il repand sur nous :	8
Animons nous...	
L'amour par ses flèches malignes,	8
Rend nos coeurs inquiets, jaloux :	8
Mais lors quel'on est dans les vignes,	8
On est à l'abry de ses coups.	8
Animons nous... ³⁷	

The refrain reflects the safety of Bacchus's domain (it is sweet), compared with the attacks of Cupid during the verse (the malignant arrows). This is a common topic in the *airs à boire*, as Bacchus – or his wine – is frequently seen as a safe haven for those trying to escape from love or life, and all the worries that come with them.

There are a number of stock characters used in drinking songs, and Grégoire, Colin, Thibaut, Charlot, Blaize, Margot, Colas, and Claudeine all make an appearance in these *airs à boire*. The most famous drinker is Grégoire – he was ‘le roi de la bouteille, le franc buveur... a été nommé Grégoire par les poètes du temps, évidemment à cause de la belle rime que ce mot fait avec « boire »’.³⁸ A few of Grégoire’s characteristics are exposed in the poem below:

Frere Thibaut, Pere Grégoire,	8
Étoient deux hommes excellents,	8
Ils avoient les plus grands talents,	8
L'un pour aimer l'autre pour boire :	8
 Nous avons vû Pere Grégoire	8
Le verre en main vuider trois pots ;	8
Et l'air serain tenir joyeux propos,	10
Digne d'être mis dans l'histoire :	8
 Frere Thibaut dans son canton,	8
Ne manquoit aucune pucelle	8
Que la fille fut laide ou belle,	8
Jeune ou vielle il trouvoit tout bon :	8

³⁷ No. 17 ‘Animons nous, buveurs insignes !’ see translation Vol. 2, p. xlivi.

³⁸ E. Borrel, ‘Histoire de « Grégoire »’ *Revue de Musicologie*, T.8e, No. 22e, May 1927, p. 92: ‘The king of the bottle, the grape-drinker... was called Grégoire by the poets of the time, probably because of the very nice rhyme that the word makes with “boire” (drink)’, trans. Dr Greer Garden.

Célébrons icy leurs mémoire,	8
Aimons et buvons tour à tour,	8
Chantons a leurs exploits et leur gloire,	9
Et que l'on entende en ce jour. ³⁹	8

This poem is in essence a celebration of Grégoire and Thibaut's achievements, and a call for other (male) drinkers to aspire to their example.⁴⁰ The titles given to the two men ('Frere Thibault, Pere Grégoire') are ecclesiastical in origin. It is not clear if they are used for satiric reasons: is the poet drawing attention to their exploits by giving the men honorary titles? Or are they being used to comment on the state of the men who genuinely hold these titles, in an anti-ecclesiastical manner?

Frequently, the poets of these airs are driven to drink because of marriage. This is somewhat different from trying to escape love, as often the poet suggests that it is because of the wine that his marriage is able to survive (as in Pierre-César Abeille's 'Pour mettre le repos entre ta femme et toy').⁴¹ 'Grégoire vantoit à Colin' is exceptional because while airs railing against marriage and mocking the lower classes are common, this air is mostly concerned with the trials of children:

Grégoire vantoit à Colin	7
Les plaisirs de l'hymen	6
Les douceurs du ménage,	6
Et lui disoit qu'en mariage,	8
On estoit exempt de chagrin :	8
Ma foy, dit Colin tu te railles ;	8
Quel chagrin n'a t'on pas ?	6
De voir à tout moment, marmaille ⁴² , puaille,	12
Morvaille, puaille, canaille ⁴³ , merdaille ⁴⁴	12

³⁹ No. 25 Mr. Mouret, 'Frere Thibault, Pere Grégoire' see translation Vol. 2, p. xlvi.

⁴⁰ See E. Borrel, 1927, pp. 92-97 for an overview of Grégoire's life as it appears in eighteenth-century song texts.

⁴¹ No. 27 Pierre-César Abeille, 'Pour mettre le repos entre ta femme et toy', see full text and translation, Vol. 2, p xlvi.

⁴² Randle Cotgrave, *A Dictionarie of the French and English Tongues*, London: Adam Islip, 1611. <<http://www.pbm.com/~lindahl/cotgrave/>>, accessed 18 April 2010. 'Marmaille: f. Young rascals or scoundrels, rakehells or slipstrings, the frie of the vulgar, a troupe of lewd, idle or unprofitable hoberdiholes'. Also, Le Roux, 1750, 'Marmaille' p. 98 'C'est ce qu'on appelle à Paris le polissons, les enfans d'un quartier qui s'assemblent pour jouer'. (In Paris this is the name for little rascals, the children of a neighbourhood who come together to play).

⁴³ Cotgrave, 1611 'Canaille: f. Dogs; a kennel, or companie of dogs, a knot of curres; also, a base crue, roguish troupe, rascal companie of scoundrels; the dregs, or offals, of the people; persons of no worth, or value, or vertue'.

Qui crie incessament,	6
Papa, maman, caca ⁴⁵ , nanon ⁴⁶ ,	8
Foin de l'hymen, vive la treille	8
Et les enfants de la bouteille. ⁴⁷	8

Grégoire, in the opening lines, states that marriage makes him happy, and Colin does not disagree with this; his issue is with children. It is unclear if the two lines describing children should be alexandrines: the rhyme is also convincing if divided into four lines of six syllables. Either way, these lines against children are the centre of the poem, making a neat parallel with the final line. The scatological rhyming words, non-existent in modern French, hark back to the language of Rabelais.⁴⁸

The subject matter of Abeille's 'Morgué Cousin Charlot' brings no novelty: the poet is mocking Charlot because his lover (Claudeine) is not worth his jealousy. What sets this poem apart from other texts in this manuscript are the archaic words and imitation of a peasant dialect, although this was a common *topos* in airs of the period.

Morgué Cousin Charlot, que t'es un franc nigaut ;	12
Si le voisin Lucas lorsque tu bois chopeine	12
De t'en escorniffler ⁴⁹ faisoit la moindre meine ;	12
T'aurois raison de crier haut ;	8
Mais, il n'en veut qu'à ta Claudeine :	8
Vla t'il pas bian pargué de quoy te tourmenter ;	12
Quian j'en m'en soucirois, Cousin ! comme d'un zeste ;	12
Ils ont biau trétous en taster ;	8
T'en auras toujours trop de reste : ⁵⁰	8

⁴⁴ Cotgrave, 1611 'Merdaille: f. A crue of shitten knaves, of filthie scoundrels, of stinking fellows'.

⁴⁵ Le Roux, 1750, 'Caca' p. 87 'Mot d'enfant, pour ordure, vilainie, excréments du corps' (Word of a child, for filth, vileness, excrements of the body).

⁴⁶ Possibly related to 'Nanin' in Le Roux, 1750, p. 133 'Mot paysan, pour dire, non, nanni'. (Peasant word, to say, no, nanny).

⁴⁷ No. 23, Chenu, 'Grégoire vantoit à Colin' see translation, Vol. 2, p. xliv. The words *morpaille* and *puaillé* have no definitions in either Cotgrave or Le Roux's respective dictionaries, and do not have modern equivalents in French or English, so have been translated according to the general meaning of the surrounding words.

⁴⁸ A link between Rabelais and the eighteenth-century *vaudeville* has been observed by Dorothy S. Packer, 'François Rabelais, Vaudevilliste', *The Musical Quarterly*, Vol. 57, No. 1, Jan. 1971, pp. 107-128.

⁴⁹ Cotgrave, 1611, 'Escorniffler. To knap, eat, or break off the corners of; also, to smell a feast, or eat hard, at a feast (which another man pays for;) also, to pick a thanke or carry ales for victuals; or, (under pretence of easing, or tale-carrying) to procure himself access unto feasts, or other mens tables'.

⁵⁰ No. 26, Pierre-César Abeille, 'Morgué Cousin Charlot' see translation, Vol. 2, p. xlvi.

In modern French – even in eighteenth century French – the word endings are –ine opposed to –eine (as in ‘chopeine’, ‘meine’, ‘Claudeine’), which suggest an exaggerated pronunciation.⁵¹

Satirical texts are not restricted to social commentary, and political satire also has a place in the *airs à boire* of the early-eighteenth century:

Amys! faisons un Parlement	8
Pour juger souverainement	8
Les buveurs en tiltre d'office ;	8
Bachus sera le Président,	8
Et l'on prendra, pour droit d'épices,	8
Poivre, ail, et sel au lieu d'argent :	8
On prononcera les arrêts ;	8
Dans les plus fameux cabarets,	8
Et toutes les cours subalternes,	8
Siegeront au fonds des tavernes, ⁵²	8
Les traiteurs seront demandeurs,	8
Et les iyrognes deffendeurs ;	8
Les pastés seront les registres,	8
Et les assiettes, les pulpites,	8
Dans cet agréable Palais ;	8
On n'imposera point, silence :	8
Et l'on n'y dormira jamais :	8
Comme l'on fait à l'audience : ⁵³	8

The air is fanciful as well as satirical, imagining the *Parlement* as if Bacchus were at its head, and it ranges from the practical to the absurd. ‘Épices’ were a type of tax paid to judges in the courts (as well as the culinary meaning, ‘spices’) and the poet continues the theme of food, suggesting plates as benches and pies as registers. Although the mention of the ‘épices’ satirises the system of *Parlements*, the following lines render *Parlements* increasingly ridiculous. Despite this, the imagined *Parlement* has one advantage over the real *Parlements* – no one falls asleep!

⁵¹ Similarly, the use of *tretous* instead of *tous* is a pre-eighteenth century form of the word; see *trétois* in Cotgrave, 1611.

⁵² The distinction between *cabaret* and *taverne* is interesting, but may only be a convenient synonym to make a new rhyme. However, Le Roux describes the *taverne* as ‘pour cabaret, mauvais cabaret et borge’, p. 286-7, which indicates that *taverne* could be a lower-class establishment.

⁵³ No. 22 ‘Amys! faisons un Parlement’ see translation, Vol. 2, p. xliv.

B. French Canons

The poetry used in the canons varies in length and subject matter: lullabies appear side by side with drinking songs.

Table 4: Verse lengths of transcribed French canons in the *Recueil de Canon à plusieurs Parties*, F-CECm/Ms. 282 (1720)

A – Total number of lines B – Number of syllables in each line.

Composer	Title	First line	A	B
Anon.	Canon à trois parties	L'enfant dort	2	6 7
Rameau	Canon à trios parties	Si tu ne prends garde à toy	1	12
Anon.	Canon à quatre parties	Et lon, lan, la, la bouteille	2	12 10
Anon.	Canon à quatre parties	Tu ne l'entends pas, la, la, la	4	8 8 6 6
Anon.	Canon à cinq parties	Pécheur, pécheur convertis-toy	2	8 8
Anon.	Canon à quatre parties	Il n'appartient qu'aux célestins	2	10 8
Rameau	Canon à trois parties	L'épouse entre deux draps	7	6 6 8 8 8 8 10
Sr. de La Serre	Canon en rondeau à quatre parties	Tout buveur d'eau est chimérique	4	8 8 8 8
Anon.	Canon à sept	Dans le matin	4	4 5 5 6
La Serre.	Canon à quatre parties	Maman ouvre sa bourse	8	6 6 6 6 6 6 6 6
Anon.	Canon à quatre parties	Tirez nous de bon vin	1	12
Anon.	Canon à cinq parties	Ah, le bon vin amys!	2	6 7
Anon.	Autre à 3	Enyvrons nous mes chers amys!	4	8 5 3 4
Anon.	Canon à cinq parties	Dieu donne vie à qui boira	2	8 8

Most of the poetry of the canons is simple, with concise statements that leave the reader in no doubt of the poet's feelings. Almost all of the poems have either a bawdy context or a preoccupation with the consumption of wine. There are, however, a few exceptions. The lullaby, 'L'enfant dort' seems out of place amongst the other canons:

L'enfant dort, l'enfant dort,
L'enfant dormira tantost⁵⁴;

There is nothing more to this poem; many of the canon texts are short, and a few poems contain only a single line:

⁵⁴ No. 29 'L'enfant dort' see translation, Vol. 2, p. xlvi.

Tirez nous du bon vin l'hôtesse, tôt, tôt, tôt :⁵⁵

The above poem illustrates what Gammon calls the ‘immediacy and conviviality of drinking songs’.⁵⁶ In essence, the text of the song (Draw us some good wine, hostess, soon, soon, soon!) reflects the location where the song was likely to be sung, and as discussed in Chapter 7, the music also reflects this.⁵⁷ Some of the poetry is less clear in meaning, although equally short:

Si tu ne prends garde à toy, tu retombras.⁵⁸

In complete contrast in terms of length, Rameau’s ‘L’épouse entre deux draps’ is made up of a seven line strophe. The only longer poem in this selection is ‘Etrennes Mutuelles’, which has two strophes of four lines each. As we shall see, these longer poems do not boast the longest musical themes.⁵⁹ ‘L’épouse entre deux draps’ describes the difference between a wife and a harlot ‘between the sheets’ and, as can be expected from the opening line, is bawdy:

L’épouse entre deux draps	6
Fait gravement le cas :	6
Les Jeanettons, et les Fanchons,	8
Ne vont que par sauts, et par bonds ;	8
Mais les Catins vont si grand train,	8
Que qui ne les prendroit au crain	8
Se voit culbutté renversé soudain : ⁶⁰	10

The proper names ‘Jeanettons’ and ‘Fanchons’ have been linked to Jeanne de Beauval of the Comédie Française, and Fanchon Moreau of the L’Academie Royale

⁵⁵ No. 41 ‘Tirez nous du bon vin’ see translation, Vol. 2, p. xlvi.

⁵⁶ Vic Gammon, *Desire, Drink and Death in English Folk and Vernacular Song 1600-1900*, London: Ashgate Publishing, 2008, p. 119.

⁵⁷ See chapter 7, p. 82.

⁵⁸ No. 30 ‘Si tu ne prends garde à toy’ see translation, Vol. 2, p. xlvi.

⁵⁹ The canons with the longest musical themes are No. 36 and No. 37. See Chapter 7, p. 85.

⁶⁰ No. 35 ‘L’épouse entre deux draps’ see translation, Vol. 2, p. xlvi.

de Musique, respectively.⁶¹ This connection was made under the belief that this canon was composed by Couperin, however this has now been disproven.⁶²

The strophic poem ‘Etrennes Mutuelles’ is a New Year’s gift ‘pour Janvier 1721’, the dedication date only a little less than a month after the copying of F-CECm/Ms. 282 was completed.⁶³ The second verse of the poem alludes to the regency of Philippe Duc d’Orléans during Louis XV’s minority:

Maman ouvre sa bourse	6
Le premier jour de l’an ;	6
Papa c’est sa resource	6
De la piece met dedans :	6
Si j’avois dans ma bourse,	6
De l’or ou de l’argent,	6
Je partiros en course	6
Pour voir nostre régent. ⁶⁴	6

There is a further context to this poem, as the Regent was in financial difficulty – and while Law’s financial *système* was still in place in December 1720, it was not to last long. The poet suggests that he can visit the Regent only if he has money to offer him; just as the father in the first verse gives the mother ‘pocket money’; so the poet would do the same for the Regent.⁶⁵

C. Latin Canons

There is a total of eight canons in the manuscript with Latin texts; three have been edited as part of this selection. Two of these are a pair and are copied one after the

⁶¹ For further information regarding the connections between the words ‘Jeanettions’ and ‘Fanchons’ to these two women, see Jane Clark’s article ‘Les Folies Francoises’ *Early Music*, Vol. 8, No. 2, Keyboard Issue 2, Apr., 1980, pp. 163-169.

⁶² For the attribution of ‘L’épouse entre deux draps’ to Rameau instead of Couperin, the reader is directed to Sylvie Bouissou and Denis Herlin, *Jean-Philippe Rameau: Catalogue thématique des œuvres musicales*, Tome I: Musique instrumentale. Musique vocale religieuse et profane, Paris: CRNS Éditions Bibliothèque Nationale de France, 2007, pp. 165-5 and Jean-Philippe Rameau, *Opera Omnia: Cantates, Canons, Airs*. Série III, Vol. I. ed. Jean-Paul C. Montagnier and Sylvie Bouissou. France: Société Jean-Philippe Rameau, 2008, pp. XXXVI-XXXVII.

⁶³ F-CECm/Ms. 282 p. 256 ‘for January 1721’. The copying of the manuscript was completed on 7th December 1720 (p. 236 and p. 276).

⁶⁴ No. 40 ‘Mamn ouvre sa bourse’ see translation, Vol. 2, p. xlvi.

⁶⁵ It should be noted that the first verse of this poem also has a bawdy meaning.

other in the manuscript.⁶⁶ These two poems are sacred in content, giving thanks to God before and after a meal. The first, ‘Benedicite Dominus’ is given the subtitle ‘avant le repas’ and the second ‘Agimus tibi gratias’ is subtitled ‘après le repas’.⁶⁷

The third Latin poem in this selection is ‘Jesus autem iterum’ – the first verse is sacred, taken directly from the Vulgate Bible (Matt 27:50). The second strophe is in French, and has a meaning that is completely different from the Latin.

Jesus autem iterum
Clamans voce magna
Emisit spiritum.

Dans le matin
J’ay le verre en main
C’est le seul moyen,
De vivre sans chagrin :⁶⁸

The Latin verse describes the moment where Jesus dies on the cross; the second verse (in French) expresses typical sentiments of the *air à boire*. The second verse does not explicitly state that wine is being consumed, but it is implied. Only in juxtaposing the two verses does the canon become sacrilegious.

There are other Latin canons in F-CECm/Ms.282 that have not been edited as part of this selection which also have alternate texts in Latin. One of these is ‘C’est in toy divin Bachus!’, which is a drinking song with a Latin text (meaning something quite different) set beneath:

C’est in toy divin Bachus! que j’espere; donne moy ton jus à boire
In te domine speravi, non, non, non, non confundar in aeternum⁶⁹

In contrast, the Latin text of ‘Oh! chose bonne’ has the same meaning as the French:

⁶⁶ F-CECm/Ms. 282, p. 253 and p. 254.

⁶⁷ No. 36 ‘Benedicite Dominus’ see translation of poem, Vol. 2, p. xlvi, subtitle ‘before the meal’; No. 37 ‘Agimus tibi gratias’ see translation of poem, Vol. 2, p. xlvi, subtitle ‘after the meal’.

⁶⁸ No. 39 ‘Jesus autem spiritum’ see translation, Vol. 2, p. xlvi.

⁶⁹ F-CECm/Ms. 282, pp. 250-251.

Oh! chose bonne et agréable d'habiter mes frères ensemble
Ecce quam bonum est quam jucundum habitare fratres in unum⁷⁰

This canon does not have the potential to be considered profane, because the Latin poetry is simply a translation of the French.

⁷⁰ F-CECm/Ms. 282, p. 276.

Chapter Six

The music of La Serre's *Recueil d'airs nouveaux sérieux et à boire* (1724)

Of the eleven *airs sérieux* in his individual collection, La Serre names three as ‘*vaudevilles*’, two as ‘*ariettes*’ and one as ‘*récit de basse*’. The remaining five are simply ‘*airs sérieux*’. Within the five *airs à boire*, there are three ‘*récits de basse*’ and two ‘*duo bachiques*’. The airs of the collection are in a number of different keys and a variety of time signatures are employed, as seen below:

Table 1: Musical properties of airs in La Serre's *Recueil d'airs nouveaux sérieux et à boire* (1724)

#	Genre	First Line	Time-signature	Key	Instruments	Vocal clefs	Form
<i>Airs sérieux</i>							
1	Ariette Rondeau	Amour, qui d'une âile légère	3/8	g	Violin or flute Continuo	G2	Da Capo
2	Air sérieux	L'himen a perdu de ses droits	6/8	C	Continuo	C1	Binary
3	Récit de Basse	L'amour dans un coeur	¢, 3/2, 3	C		F4	Binary
4	Air sérieux	On voit le limaçon	¢	C		G2/G2/ G2	Binary
6	Air sérieux	Que les oyseaux de ces boccage	3, 3/2, ¢	b	Violin or flute Continuo	C1	Binary
11	Air sérieux en Rondeau	Je ne reconnois plus mon aimable Lysette	¢, 3, 3/4	G	Continuo	C1	Rondeau
12	Ariette	Puis que mon homage vous blesse	2, 3/2, ¢, 3	d	Violin or flute Continuo	C1	Binary
13	Air sérieux	Que cette nuit m'a parû belle	¢, 3/2, 3/8	b	Violin or flute Continuo	F3	Binary
14	Vaudeville à danser	D'un tendron, qui conque est épris	2/8 [2/4]	D		C1/F4	Binary
15	Menuet Vaudeville	Suivons chacun nôtre penchant'	3	a		C1/F4	Binary
16	Menuet Vaudeville Duo	Tes soins, Tircis! Sont superflus	3	D		C1/F4	Binary

<i>Airs à boire</i>							
5	Récit	Bachus, puissant Bachus! J'implore ton secours	♩, 3, 3/2	a		F4	Binary
7	Duo bachique	Accablé des rigueurs d'une injuste beauté	3/2, 2	F		C4/C4	Binary
8	Récit	Quand j'entens la foudre qui gronde	♩, 3/2, 3	C		F4	Binary
9	Duo bachique	On dit que le vin ôte la mémoire	2, 3/2	C		G2/F3	Binary
10	Récit	Quelle nuit! en plein jour, vient ici tout confondre	C, 3/2, ♩, 8/2 [2/4]	d		F4	Binary

The opening air of the collection is ‘Amour, qui d’une aîle légère’, entitled ‘Ariette serieuse à voix seule’.¹ La Serre also gives the instruction above the first line of music ‘Rondeau gracieusement et modéré’, however the ‘rondeau’ refers to the form of the air, while the rest relates to how the music should be played. In this instance, ‘rondeau’ indicates a *da capo* form, an ABA structure.² The air also contains a prelude, the introduction of the air by the *obbligato* (here, flute or violin) and the *basse continue*. The music of the *obbligato* anticipates that of the vocal line, which is usual in airs of this period.

The second A repeat of a *da capo* air would normally be indicated by repeat signs, however in ‘Amour, qui d’une aîle légère’, La Serre writes out the repeat. The music thus approaches the repeated A section obliquely, without repeating the prelude. Examples 1 and 2 show the two entrances of the A section: the voice line and the *basse continue* are the same as the original music from the word ‘aîle’ (bar 51), but the violin does not match the original music until bar 52.

¹ No. 1 ‘Amour, qui d’une aîle légère’, Vol. 2, pp. 1-3.

² This use is elaborated by James R. Anthony in ‘Air and Aria added to French Opera from the Death of Lully to 1720’, *Revue de Musicologie*, T. 77e, No. 2e, Musique Française et Musique Italienne au XVIIe siècle (Villecroze, 2-4 Octobre 1990), 1991, p. 213.

Ex. 1: La Serre, ‘Amour, qui d’une aîle légère’, bb. 8-11 First entrance of voice in A section (after prelude)

9

Ex. 2: La Serre, ‘Amour, qui d’une aîle légère’, bb. 48-52 Repeat of A section

49

The term *ariette* had a number of meanings in the early eighteenth century. It was used by different composers to mean different things, and is not restricted to any one genre of air, although it has been suggested that *ariette* implies some sense of virtuosity.³ The ranges of the *obbligati* are wider in the *ariettes*; the *obbligato* in ‘Puis que mon homage vous blesse’ contains the widest range of any *obbligati* in the *airs sérieux*, however it is also the least virtuosic in terms of melody.⁴ In addition, airs that are named *ariette* are not necessarily longer than those called *air sérieux*.⁵

³ Greer Garden, ‘Poetic Design and Musical Structure in Campra’s Cantata Airs’, *Music and Letters*, Vol. 78, No. 1, 1997, p. 24 (footnote), states that the term ‘rondeau’ was applied to ‘all the forms he [Campra] used in his three books of cantatas (rondeau, da capo, binary and through-composed) ...[and] the only features shared by all Campra’s ariettes is an element of virtuosity’. Also, Anthony states that ‘Montéclair used the term to describe binary airs that closely resemble his own substantial contributions (beginning in 1695) to the collections of *airs sérieux et à boire*’ in James R. Anthony, ‘French Binary Air within Italian ‘Aria da Capo’ in Montéclair’s Third Book of Cantatas’, *Proceedings of the Royal Musical Association*, Vol. 104, 1977 - 1978, p. 49.

⁴ The *obbligati* ranges are: No. 12 ‘Puis que mon homage vous blesse’ (Ariette) c’ – c” No. 1 ‘Amour, qui d’une aîle légère’ (Ariette) e^b – b^b” No. 6 Printems/‘Que le oyseaux de ce boccage’ (Air sérieux) f#” – c”” No. 13 ‘Que cette nuit, m’a parû belle’ a’ – b”.

⁵ The *ariettes* are: No. 1 ‘Amour, qui d’une aîle légère’ (61 bars) and No. 12 ‘Puis que mon homage vous blesse’ (32 bars). While No. 1 is the longest of all the *airs sérieux*, there are also *airs sérieux* containing 50 bars (No. 6 Printems/‘Que les oyseaux de ce boccage’) and 55 bars (No. 13 ‘Que cette nuit, m’a parû belle’), neither of which are named *ariette*.

Only one piece in La Serre's individual collection has a title. Printems ('Que le oyseaux de ce bocage') is a binary air with *obbligato* for 'Violon ou flute Allemande' and *basse continue* accompaniment, which opens with an instrumental prelude. Unlike most instrumental introductions, the prelude does not anticipate the music of the vocal line in the *obbligato* (see Ex. 3 and 4) as only the opening four notes of the melody are the same. In this way, the *obbligato* subtly foreshadows the entry of the voice, including the A# in the vocal line at bar 13.

Ex. 3: La Serre, Printems 'Que les oyseaux de ce bocage' bb. 1-8, obbligato

Ex. 4: La Serre, Printems 'Que les oyseaux de ce bocage' bb. 11-16, voice

Que les oy - seaux de ce boc - ca - ge Chan - tent le re - tour du prin - tems,

The music follows the meaning of the text throughout the air, particularly when the placement of the instructions 'gravement' and 'gracieusement' in relation to the words of the text is considered. 'Gravement' (seriously) indicates a slow tempo, as well as the mood of the music.⁶ It is used at the point at the text where the poet is most distraught ('Que me sert-il, Hélas')⁷ and the instruction changes to 'gracieusement' (gracefully) at the mention of Célineine ('si loin de Célineine').⁸ This line is repeated twice; the second repetition contains the highest note of the

⁶ *Gravement* is mentioned by Sébastien de Brossard, in his *Dictionnaire de la musique*, Amsterdam: E. Roger, 1708, Reprinted Paris: Éditions Minkoff, 1992 under the entry GRAVE: 'chanter ou jouer gravement, posément, avec majesté, & par consequent presque toujours lentement' italics his. (to sing and play seriously, calmly and with majesty, and by consequence almost always slowly).

⁷ 'What use is it to me, alas' No. 6 Printems 'Que les oyseaux de ce bocage' full text and translation Vol. 2, p. xxxix.

⁸ 'if far from Célineine'.

voice part, which is on the first syllable of ‘hélas’ (see Ex. 5)⁹ and matches the natural stress of the word. The obbligato evokes birdsong, characteristic of Spring.

Ex. 5: La Serre, Printemps ‘Que les oyseaux de ce bocage’ bb. 39-42

Gravement

40

Vln. [V.] Bc

Que me sert - il, Hé - las, hé -

[gracieusement]

41

Vln. [V.] Bc

las, si loin de Cé - li - mei - ne,

6 5 4 3 # —

6
7

The musical structure of this air does not match the structure implied by the poetry. Although both the text and music are in binary forms, the text over-rides the normal binary structure, and the first six lines of the poem are separate in sentiment from the final two lines.¹⁰ However, in the setting of the text to music, the structure of the air is exactly symmetrical in bar numbers (both the A and B sections contain 25 bars each, including the introduction) and each section of the air also sets four lines of verse.

There are two airs entitled ‘rondeau’ in La Serre’s individual collection. As we have seen, ‘Amour, qui d’une aile légère’ uses the term in reference to the *da capo* aria. In ‘Je ne reconnois plus mon aimable Lysette’, the composer uses the more conventional use of the word, meaning ABACA. However, the latter air turns out to

⁹ The instruction ‘gracieusement’ appears in this section during the first statement of this music (in bar 34) and thus has been editorially added to bar 41.

¹⁰ See chapter 5, p. 47 for a full discussion of this poem.

be more complex than a simple rondeau form, being a hybrid between a rondeau and a binary air.

The use of ‘rondeau’ in relation to ‘Je ne reconnois plus mon aimable Lysette’ is not in keeping with the use of the term in ‘Amour, qui d’une aile légère’. ‘Je ne reconnois plus mon aimable Lysette’ is not a *da capo* air, but a *rondeau* in the sense that the A section repeats after each theme, with the structure ABACA. Even with this in mind, this air is still in binary form.

Ex. 6: Structure of ‘Je ne reconnois plus mon aimable Lysette’

	bb. 1-16					bb. 17-27	
Binary form	A					B	
Rondeau form	A	A	B	A	B	C	A

La Serre designates the unaccompanied air ‘On voit le limaçon’ a ‘Canon trio sérieux de voix égale’, however, while this intriguing air contains imitative elements, it is not a canon, but another air in binary form. The A section begins with all three voices in imitation; this ends partway through the second line of verse (bar 6), as the approach to the cadence interrupts the strict repetition between parts. The B section begins with the lower two voices entering at the same time:

Ex. 7: La Serre, ‘On voit le limaçon’ bb. 9-13

9

Vivement

[V.]

Vivement Mais l'hom - me tou - jours Court_____ et fait

[V.]

Mais l'hom-me tou-jours Court_____ et fait mil - le tours Pour

[V.]

Vivement

Mais l'hom-me tou-jours Court_____ mais l'hom - me tou - jours Court_____

The strict imitation resumes at the end of bar 11, as the third voice takes up the melody, and the imitation ends in bar 15, when the upper voice breaks away.

In the A section, the imitation continues for five bars before breaking away, to end the section, ending on the dominant. There are six bars of imitation in the B section, and when this stops the music begins to modulate. Bars 16-21 are in F major; the composer then alludes to G major (the dominant) from bars 22-24 before returning to the tonic of C major for the final cadence. The striking difference between the two sections is word-related. The A section describes a snail, content and bothered by nothing – the instruction is appropriate ('lentement'). The start of the B section marks a dramatic change: the words are now describing man ('Mais l'homme toujours/ Court et fait mille tours/ Pour rompre sa fortune') and the instruction changes to 'vivement'.¹¹ Accordingly, the modulations begin with the line 'Pour rompre sa fortune' as the actions of man work in opposition to his own goals. It is relevant that in the allusion to G major in bars 22-24, the word 'rompre' is extended in the lower two voices, further reinforcing this idea. The last note of this air is comically short: the custom is for the final note to be held for a bar, or as a pause, but in this air the last syllable is only a crotchet in length.

Ex. 8: La Serre, 'On voit le limaçon', bb. 24-28

The musical score consists of three staves of music for three voices. The lyrics are: - ne, Pour rom - pre sa for - tu - ne. ne. The score includes a first ending (1.) and a second ending (2.). The vocal parts are labeled 1., 2., and 3.

The *vaudeville* 'D'un tendron, quiconque est épris' is a strophic song, as with the two other *vaudevilles* in La Serre's *Recueil d'airs nouveaux*, which is typical of the genre.¹² The music of this air has been written for the first verse – accordingly, the

¹¹ 'But man always/ Runs about in a thousand directions/ To undo his own fortune.' See full text and translation, Vol. 2, p. xxxviii.

¹² The three *vaudevilles* are as follows: No. 14 'D'un tendron, quiconque est épris', see full text and translation Vol. 2, p. xli, see music Vol. 2, pp. 26-27; No. 15 'Suivons chacun notre penchant', see full text and translation Vol. 2, pp. xli-xlii, see music Vol. 2, pp. 28-29; No. 16 'Tes soins, Tircis!', see full text and translation Vol. 2, p. xlvi, see music Vol. 2, p. 30.

accent of words in the second and subsequent verses do not necessarily match the accent implied by the music. This can be seen in the opening line of the air (see Ex. 9) in which the words of the second verse have been set beneath the first.

Ex. 9: La Serre, ‘D’un tendron, quiconque est épris’ bb. 1-4

[Voix] D'un ten - - dron, qui - conque est é - pris,
Tel - le sur ses a - mants sur - pris,

[Voix] D'un ten - - dron, qui - conque est é - pris,
Tel - le sur ses a - mants sur - pris,

The accents in the first line of text are correct: the second syllable of both ‘tendron’ and ‘épris’ are emphasized. In the second verse, it does not make sense to stress ‘sur’. Adding verses to existing music was a convention of the *vaudeville*, and thus it is expected that not all of the accented syllables would match the music.

Only one *air sérieux* specifically names a vocal type. This is in ‘Que cette nuit, m’a parû belle’, written specifically for *basse taille* (baritone). The range of the vocal part in this air is A – f♯; however, the A is doubled an octave higher (see Ex. 10) to accommodate the range of individual singers.

Ex. 10: La Serre, ‘Que cette nuit, m’a parû belle’ bb. 17-21

[B.T.] Et m'ac-cor - der ce que mon coeur fid-el - le, A mé-ri - té par ses sou-pirs:

Transposition of vocal parts was common, although it is more usual for men to sing a part written with a soprano or tenor clef than for a woman to sing from a bass clef.¹³

The first section of the air is described as ‘sommeilleusement’ (sleepily), a term that originated in *Les amants magnifiques* (1670) a *comédie-ballet* by Jean-Baptiste

¹³ Mary Cyr (ed.) Elisabeth-Claude Jacquet de la Guerre, *The Collected Works*, Vol. 4: Secular Vocal Works, New York: The Bronde Trust, 2005, p. xxix.

Lully.¹⁴ The *sommeil* later appears in two of Lully's operas: *Atys* and *Armide*.¹⁵ The appearance of this instruction in a French air of the early eighteenth century is not unusual. Anthony, Rose and Wood list numerous genres that include a *sommeil* at the end of the seventeenth and beginning of the eighteenth centuries. These include oratorio, cantata, instrumental music and *grand motet*, by composers such as Couperin, Élisabeth-Claude Jacquet de La Guerre, Charpentier and Clérambault.¹⁶ Changing time signatures were used in the seventeenth-century French lyric theatre for dramatic effect, and are present in this air as well.

The mood of this air changes partway through. Bars 1-21 is the section marked 'sommeilleusement', and bar 21 also marks the end of the A section. While the B section begins in bar 22, the instruction does not change until bar 26, where the *obbligato* is marked 'vivement' and the voice 'animé'. There is some mixing of genres in this air, as while the first section conforms to the conventions of the *air sérieux*, the second part is related more to the *air à boire*.

This stylistic overlap can be seen in the text and music of each section. The *obbligato* in the A section is characterised by a dotted-quaver and semiquaver rhythm (see Ex. 11), but in the B section the *obbligato* music is more related to the vocal line (see Ex. 12).

¹⁴ Caroline Wood, 'Orchestra and Spectacle in the "tragédie en musique" 1673-1715: Oracle, "sommeil" and "tempête"', *Proceedings of the Royal Musical Association*, Vol. 108, 1981-2, p. 34; James R. Anthony, 'Sommeil', in *Grove Music Online*, *Oxford Music Online*, <www.oxfordmusiconline.com>, accessed 19 May 2010.

¹⁵ Jean-Baptiste Lully, *Atys* (1676) Act III, Scene IV, Le Sommeil 'Dormous, dormouse tous' and *Armide* (1686) Act II 'Plus j'observe ces lieux'.

¹⁶ Anthony, 'sommeil' *Grove Music Online*; Wood, 1981, p. 39; Adrian Rose, 'Élisabeth-Claude Jacquet de la Guerre and the Secular *cantate françoise*' *Early Music*, Vol. 13, No. 4, 1985, pp. 538-9.

Ex. 11: La Serre, ‘Que cette nuit, m'a parû belle’ bb. 8-10 A section

8
Vln.
[B.T.] Que cet - te nuit,
B.C. m'a pa - rû bel - le,
5

Ex. 12: La Serre, ‘Que cette nuit, m'a paru belle’ bb. 27-34 B section

27
Vln.
[B.T.] Je les insulte et je m'en ris,
B.C. Je les insulte et je m'en ris,
6
6 #

As can be expected, the text of the first section is noticeably different to that of the second part. The first half of the text is relatively typical of an *air sérieux*: the poet pines for Isabelle, and the highest note in the vocal part occurs when her name is revealed (Ex. 13). In contrast, the second section of the text uses words that do not belong in an *air sérieux*; words such as ‘insulte’ and ‘ris’. Furthermore, while the alexandrine (‘Si l’amour plus sensible à ma peine mortelle’) is not ornamented, the line containing both ‘insulté’ and ‘ris’ (‘Je les insulté et je m’en ris’) is repeated three times and is subject to the most ornamentation to be found in the B section of the air (as in Ex. 12, above).

Ex. 13: La Serre, ‘Que cette nuit, m'a parû belle’ bb. 12-14, *basse taille*

12
[B.T.] J'ay crû te voir jeu - ne Isa - bel - le!

The text of this air is epigrammatic: the final line (‘M’offre souvent de mêmes nuits’) is ironic, and subverts the meaning of the poem. However, this is given no

consideration in the music, as all the emphasis in the B section is given to the drinking song elements.

One further aspect of the air is unusual. Bar 22 marks the beginning of the B section, however, bars 22-26 are in the same style as the A section. As mentioned above, the instructions ‘vivement’ and ‘animé’ are given at bar 26, coinciding with the change in time signature. While *airs à boire* often had two contrasting moods to each section of the binary air, this type of bridge passage is rare. These few measures mean that in a repeat of the B section, the music also returns to the mood of the A section, even if only for a short time.

The *récit de basse* ‘Quelle nuit! en plein jour’ is an *air à boire* and conforms to the usual features of drinking song repertoire during this period. Bars 1-10 make up the A section with the instruction ‘gravement’, and the text is appropriately ominous (‘Les vents et les éclairs présagent/ Dans les airs l’orage qui va fondre’).¹⁷ Ornaments have been written out, and the emphasised words add weight to the expression (see Ex. 14). The words that have been ornamented include ‘vents’ (winds), ‘l’orage’ (storm) and ‘fondre’ (break).

Ex. 14: La Serre, ‘Quelle nuit! en plein jour’, bb. 4-9

4
[B.] *Les vents* et les é - clairs pré - sa - gent Dans les airs l'o -
7
[B.] *ra* ge qui va fon dre.

The atmosphere changes in bar 11, with the instruction ‘gayment et marqué’ (gaily and marked) and the time signature also changes.¹⁸ At this point, the poet’s mood towards the storm changes. He explains, ‘Oh le bon temps pour le raisin’. As in the first section of the air, the B section emphasises certain words by ornamenting them.

¹⁷ ‘Winds and lightning in the air/ Are presages of the storm which will break’ see full text and translation Vol. 2, p. xl, see music Vol. 2, p. 18.

¹⁸ For an explanation of *marqué*, see Vol. 2, p. xvii.

In this case ‘tonnerre’ (thunder) is extended further than the other ornaments (see Ex. 15). The B section has a second instruction, ‘modérément’ (moderately) in which the text changes yet again, becoming a call for other drinkers to join the poet, and to some extent ‘tournera’ (will turn) is emphasised (see Ex. 16), as it is the action of water turning to wine.

Ex. 15: La Serre, ‘Quelle nuit! en plein jour’, bb. 14-17

[B.] 14
ton - ner - - - - - - - - re,

Ex. 16: La Serre, ‘Quelle nuit! en plein jour’, bb. 21-23

[B.] 21
Se tour - - - - ne - ra

This pre-occupation with wine and drinking is a frequent topic in the *airs à boire* and is not limited to the *récits de basse*. La Serre includes two *duo bachiques* in his individual collection: one for equal voices and one for unequal voices. It is the latter, ‘On dit que le vin’ for two unequal voices, that best displays this obsession with wine (see Ex. 17).

Ex. 17: La Serre, ‘On dit que le vin’, bb. 15-18

[V.] 16
qu'il faut que l'on me donne à boire à boire à boi - - re.
[V.] Je me sou-viens qu'il faut que l'on me donne à boi - - re.

The phrase (‘Je me souviens qu’il faut que l’on me donne à boire’) is repeated three times in the text, each time with the ‘à boire’ repeated multiple times in one of the voices.

The first section of ‘Accablé des rigueurs’ does not contain an expressive instruction. However the text gives some indication as to the mood and tempo. The poet tells us he is ‘weighed down’, and the time signature (3/2) is repeated at the end

of the air, this time with the instruction ‘lentement’. From this, it can be assumed that the first section of the air is also ‘lentement’, and at a relatively slow tempo (see Ex. 18).

Ex. 18: La Serre, ‘Accablé des rigueurs’, bb. 1-4 opening of A section

The musical score consists of two staves, both labeled [Voix]. The top staff starts with a measure containing three eighth notes. The lyrics 'Ac - ca - blé des ri - gueurs d'une in - jus - te' are written below the notes. The bottom staff begins with a measure containing three eighth notes. The lyrics 'Ac - ca - blé des ri - gueurs d'une' are written below the notes. The music is in 3/2 time throughout.

This is in contrast with the B section (bars 23-49), which begins with the instruction ‘animé’ (animated, bar 23) and changes again to ‘viste’ (quickly, bar 37). While some of these directions coincide with a change in time signature, it is the words that best illustrate the change in tempo. The poem is divides neatly into a binary structure, but the music treats the words slightly differently. The A section of the air sets only the first three lines of the poem to music:

Accablé des rigueurs d'une injuste Beauté,
Bachus! J'implore ta puissance ;
J'attens de toi ma délivrance

The poet is waiting on Bachus’s deliverance, and the music is accordingly weighty (as in Ex. 17). The fourth line, which would normally be the last line of the A section in the binary structure of the poem (and music), is in fact the opening line of the B section:

Viens me rendre la liberté !
Sans toi Bachus ! J’allois périr,
Et je restois dans l’esclavage ;
Verse sans tarder d’avantage !
Le vin seul me pourra guérir.¹⁹

The normal poetic divisions have been superseded. The section marked ‘animé’ continues for the next three lines, and the direction to play ‘viste’ (quickly) is

¹⁹ No. 7 ‘Accablé des rigueurs’, see full text and translation Vol. 2, p. xxxix.

reflected in the urgency of the line ‘Verse sans tarder d’avantage!’ (Pour now, with no more delay!).

Chapter Seven

The music of F-CECm/Ms. 282

The manuscript copied by La Serre in 1720 is an anthology of French airs and canons at the beginning of the eighteenth century. It includes music by prominent composers such as Couperin, Bousset, Campra and Rameau, among others, as well as anonymous pieces.

I. Duos

Drinking songs were frequently reproduced in collections that juxtaposed the *air à boire* with the *air sérieux*, as in Ballard's anthology *Recueil d'airs sérieux et à boire*, creating some variety for the performer. In this collection, only drinking songs are present, and while the vocal ranges are diverse, the music is scored for vocal duos, with no additional instrumentation provided for any of the airs.

Table 1: Musical properties of selected duos in F-CECm/Ms.282 (1720)

#	Title	Composer	First line	Time-signature	Key	Clefs	Form
17	Duo en Rondeau	Bousset	Animons-nous, buveurs insignes	2, 6/4	C	C1/F3	Rondeau
18	Duo	Anon.	Dans l'horreur de la nuit	2, 3	g	C/F4	Binary
19	Duo	Anon.	Séjour des flots, infidelle élément	2, 3/4	c	G2/F4	Binary
20	Duo	Anon.	Tandis que le soleil	2, 3	a	C1/F4	Binary
21	Duo en Rondeau	Bertin de la Doué	Amants, qui vous plaignez	3, 2	G	G2/F3	Rondeau
22	Duo	Dauphin	Amys, faisons un Parlement	12/8, 2	a	C1/F4	Binary
23	Duo	Chenu	Grégoire vantoit à Colin	2 6/8	C	G2/F4	Binary
24	Duo	Anon.	Une femme est un embarras	3, ♀	c	F4/F4	Binary
25	Duo en Rondeau	Mouret	Frere Thibault, Pere Grégoire	2	d g	G2/F4	Rondeau
26	Duo	Abeille	Morgué Cousin Charlot	2/4	C	C1/F4	Binary
27	Duo	Abeille	Pour metre le repos entre ta femme et toy	3, 3/8	C	C1/F4	Da Capo
28	Duo	Renier	Charmant nectar doux charme de la vie	3/2, 2	d	F4/F4	Da Capo

Mouret's duo 'Frere Thibault, Pere Grégoire' is a *rondeau*, but it has one distinction that sets it apart from other duos in this collection, including 'Animons-nous, buveurs insignes' and 'Amants, qui vous plaignez' which are also *rondeaux*. The difference is that while the A section of 'Frere Thibault, Pere Grégoire' is sung by both voices, the B and C sections are solos: the B section is written in the bass, while the C section is written in the upper (treble) voice. This treatment of texture is typical of the period, and the change in texture in this air is reinforced by the instruction 'seul' at the beginning of each solo. The final contrast is in the D section. Instead of a solo the texture remains the same as the A section and the key changes to G minor.¹

As discussed in above, the text of this poem could be interpreted as either a parody of ecclesiastical figures, or an honorific application of the titles 'Frere' and 'Pere' implying that Thibault and Grégoire are leading by example.² However, the focus of the music (particularly in the fourth verse – the D section) is on the drinking: 'aimons et buvons' (let us love and drink). These words are repeated numerous times (see Ex. 1) before the music returns to the A section, and the original key of D minor.

¹ A number of the pieces in the manuscript contain one flat less in the key signature according to modal practice. In 'Frere Thibault, Pere Grégoire', there are no sharps or flats at the start of the piece, but after the double bar line at bar 55, a key signature of one flat is introduced and the key changes to G minor (or transposed dorian mode). The key signature is then removed at bar 70 as the music returns to the A section and original key of D minor (or dorian mode).

² See the discussion of this poem in Chapter 5, pp. 55-56.

Ex. 1: Mouret, ‘Frere Thibault, Pere Grégoire’, bb. 61-64

61

[V.] bu - vons, ai - mons et bu - vons, bu - vons, ai - mons, ai - mons, bu -
 [V.] bu - vons, ai - mons et bu - vons, bu - vons, ai - mons, ai - mons, bu -

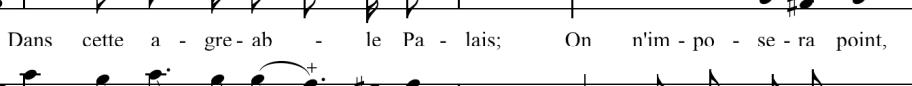
63

[V.] vons, bu - vons, ai - mons, ai - mons, bu - vons, bu - vons, ai - mons,
 [V.] vons, bu - vons, ai - mons, ai - mons, bu - vons,

For the most part, Dauphin's 'Amys! faisons un Parlement' is in 12/8 time, and while the air is in binary form, there are no differences in mood between the two sections until the final six bars (bb. 20-26) of the B section. These last six bars are the final two lines of text; the penultimate line slows down the tempo to accentuate the words 'Et l'on n'y dormira j'amais' (And we'll never sleep). At bar 20 the time signature changes to 2/2 and the instruction 'lentement' is given in bar 22 (see Ex. 2) before the original tempo and time signature return in bar 23:

Ex. 2: Dauphin, ‘Amys! faisons un Parlement’, bb. 18-23

18

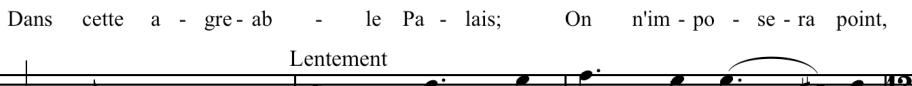
[V.] 

[V.] 

Dans cette a - gre - ab - le Pa - lais; On n'im - po - se - ra point, si -

20

Lentement

[V.] 

[V.] 

len - ce: Et l'on n'y dor - mi - ra j'a - mais:

Dauphin's setting of 'silence' in bars 19-20 coincides with the change of time signature, and the two beats rest before the beginning of the next phrase reinforces the meaning of the word.

Pierre-César Abeille composed the binary air 'Pour mettre le repos'. This attribution is not noted in either the manuscript or the catalogue compiled by François-Pierre Goy³, but other manuscript sources identify him as the composer.⁴ The two sections of this air are unequal in length. Bars 1-9 make up the A section (marked by repeat signs) and bars 10-60 are the B section. However, there is a crucial change partway through the B section (at bar 28), when the key signature shifts from 3/4 to 3/8. This is the first change in mood in the entire air, and means that since the B section is repeated in its entirety, the music returns to the same tempo and mood of the A section as the poet returns to the line 'Je goûte avec la mienne une paix sans pareille' (With mine [my wife] I enjoy a calm that has no equal).

Two lines of the text are repeated between bars 28-60 ('Quand le demon du bruit au matin la réveille;/ La folle gronde et moy je dors').⁵ The penultimate line is spoken only once; the final line is repeated three times. What makes this section worthy of note are the melismas given to the voices to illustrate the text. The word 'gronde' (growls) is extended in a similar way in each voice (see Ex. 3 and 4). With the exception of the first statement of the words 'La folle gronde' in the upper voice, which is sung at the same time as an ornamented 'réveille' (see Ex. 3), 'gronde' is combined with the second half of the same line ('je dors') and the second voice sings a static melody (Ex. 4).

³ François-Pierre Goy, *Catalogue des fonds musicaux anciens conservés en Champagne-Ardenne*, Paris: Minkoff, 2000, no. 684, pp.143-145 contains a list of the works in F-CECm/Ms. 282 and a cross reference to printed sources of the airs.

⁴ 'Pour mettre le repos' is attributed to Abeille in B-Br/Ms III 1509 Mus p.176-179, although the incipit has a slightly different rhythm to the opening line as it appears in F-CECm/Ms.282. See RISM A/II 700.010.299. Other manuscripts where this air is attributed to Abeille can be seen in Appendix I, p. 109.

⁵ 'When the demon of noise awakens her in the morning;/ The crazy woman growls away, and I sleep' See full text and translation, Vol. 2, p. xlvi.

Ex. 3: Abeille, ‘Pour mettre le repos’, bb. 28-36

Ex. 4: Abeille, ‘Pour mettre le repos’, bb. 42-46

[V.] 42

[V.] la fol le gron - - - - de et
[V.] moy je dors, je dors,

II. Canons

The collection of canons, seventy-four in total, is, to our knowledge, the largest collection of its kind. A selection of these is represented in the present edition. Unlike the duos, not all the canons are based on secular texts, and the inclusion of sacred, Latin texts next to secular (sometimes vulgar) French texts makes this anthology all the more unusual. Musically, the canons are written for a diverse number of voices (two to seven) and are in a range of keys and time signatures.⁶

⁶ The only canon for two voices, ‘J’ai tire de bonne grâce’ (F-CECm/Ms. 282 p. 262) has not been edited as part of this selection.

Table 2: Musical properties of selected canons in F-CECm/Ms.282 (1720)

#	Title	Composer	First line	Time-signature	Key	Clef
29.	Canon à trois	Anon.	L'enfant dort	2	C	C1
30.	Canon à trois	Rameau	Si tu ne prends garde à toy	2	--	F4
31.	Canon à quatre	Anon.	Et lon, lan, la, la bouteille	2	C	G2
32.	Canon à quatre	Anon.	Tu ne l'entens pas, la la la	♩	d	C4
33.	Canon à cinq	Anon.	Pécheur, pécheur convertis-toy	♩	d	C1
34.	Canon à quatre	Anon.	Il n'appartient qu'aux célestins	2	d	G2
35.	Canon à trois	Rameau	L'épouse entre deux draps	2	d	G2
36.	Canon à trois	Anon.	Benedicite Dominus	2	g	C1
37.	Canon à trois	Anon.	Agimus tibi gratias	3	g	C1
38.	Canon en Rondeau à quatre	Sr. de La Serre	Tout buveur d'eau est chimérique	♩	A	C1
39.	Canon à sept	Anon.	Jesus autem iterim	♩	g	C1
40.	Canon à quatre	La Serre	Maman ouvre sa bourse	2	A	C1
41.	Canon à quatre	Anon.	Tirez nous du bon vin	2	F	G2
42.	Canon à cinq	Anon.	Ah, le bon vin amys!	♩	d	G2
43.	Autre à 3	Anon.	Enyvrons nous mes chers amys!	2	d	F4
44.	Canon à cinq	Anon.	Dieu donne vie à qui boira	2	F	C1

The canon ‘Tirez nous du bon vin’ is typical of the canons found in the manuscript. Not only is it one of the numerous anonymous pieces in the collection, but also the theme is short (a total of four bars) and the music matches the light-heartedness of the text. The text is a call for more wine: ‘Tirez nous du bon vin l’hôtesse, tôt, tôt, tôt:’ (Draw us some good wine, hostess, soon, soon, soon!) and the major key of the canon reinforces the joviality of the words (see Ex. 5). The form of the canon adds to this sense of conviviality, as subsequent voices add to the demand for wine.

Ex. 5: Anon. ‘Tirez nous du bon vin’, bb. 1-4 first voice only

[Voix] 1. 2. 3. 4. [C]

Ti - rez nous du bon vin l'hô - tes - se, tôt, tôt, tôt:

In most of the canons, the entrances of each voice are equally spaced. This can be seen in the above canon, where a new voice enters every fourth beat. The exception to this is ‘Ah, le bon vin, amys!’ in which the voices do not enter the canon at equal intervals. The first voice is heard for eight beats before the second voice enters; the third voice enters only four beats later:

Ex. 6: Anon. ‘Ah, le bon vin, amys!’ bb. 1-4

The musical score consists of three staves, each labeled '[Voix]'. The top staff begins with a quarter note 'Ah,' followed by a half note 'le' and another half note 'bon'. The middle staff begins with a half note 'vin,' followed by a quarter note 'A -' and another quarter note 'mys!'. The bottom staff remains silent. The top staff continues with a half note 'Bu -' and another half note 'vons'. The middle staff continues with a half note 'en' and another half note 'jus-qu'a'. The bottom staff remains silent. The top staff concludes with a half note 'de -' and another half note 'Ah,'. The middle staff concludes with a half note 'le' and another half note 'bon'. The bottom staff remains silent.

The fourth and fifth voices of this canon also enter four beats after the previous voice: it is only the distance between the first two voices that is inconsistent.

‘L’enfant dort’ is typical in structure, and while the music is simple, only the text reveals that it is a lullaby. The canon is based on the C major triad:

Ex. 7: Anon. ‘L’enfant dort’, bb. 1-4, single voice only.

The musical score consists of one staff labeled '[Voix]'. The melody begins with a quarter note 'L'En', followed by an eighth note 'fant', a quarter note 'dort', an eighth note 'l'en', an eighth note 'fant', a quarter note 'dort', an eighth note 'L'En', an eighth note 'fant', a sixteenth note 'dor', a sixteenth note 'mi', a sixteenth note 'ra', a sixteenth note 'tan', and a sixteenth note 'tost;' followed by a fermata.

The structure of this canon lends itself well to a lullaby, and the melody of the canon is one of the shortest themes to be found in this selection, being only four bars in length.

La Serre’s ‘Tout buveur d’eau est chimérique’ has an unusual form, and the composer draws attention to this by the inclusion of ‘en rondeau’ in the title. The theme of the canon is nine bars long; but the first line is then repeated, extending the theme to eleven bars:

Ex. 8: Sr. de La Serre, ‘Tout buveur d’eau est chimérique’, bb. 1-10, one voice only.

The musical score consists of four staves of music for one voice. The key signature is two sharps. The vocal parts are labeled [Voix] and [V.]. The lyrics are:

Tout bu - veur d'eau est chi - mé - ri - que; Pour es loi -
gner un tel def - faut, Bu - vez, bu - vez de ce nec - tar ba - chi - que,
Vous chan - te - rez d'un ton plus
haut. Tout bu - veur d'eau est chi - mé - ri - que.

The re-stating of the first line explains the inclusion of ‘en rondeau’ in the title. If the opening line ‘Tout buveur d’eau est chimérique’ is seen as an A section, and the rest of the poem and music is considered a B section, the structure of the music is that of a da capo aria (the final syllable of chimérique is extended to a minim, and is the only change from the original phrase). Even when considered as a da capo form, this piece cannot be anything other than a canon – not only is it included in the *Recueil de Canon*, but the entrance of each subsequent voice is indicated in the score (Ex.8).

The text of this canon also suggests that there should be some change to the music. Specifically the fourth line of verse, ‘Vous chanterezi d’un ton plus haut’ (You’ll sing a tone higher) implies that the music should transform to meet the meaning of the words. This does not occur. The re-appearance of the opening line is at the original pitch, and any repeat of the canon at any interval other than the unison or octave would not be harmonically sound. This is in direct contrast to modulating canons⁷ and stacked canons⁸ in which the pitch of subsequent voices or repeats may not be the same as the opening voice.

⁷ See Chapter 4, p. 36-37.

⁸ See Chapter 4, p. 32-34.

The Latin canons ‘Benedicite Dominus’ and ‘Agimus tibi gratias’ form a pair. This is shown by their placement in the collection (on subsequent pages) and they are also linked by the phrases ‘avant le repas’ and ‘apres le repas’.⁹ These two canons are also in the same key (G minor) and the main musical difference between them is the time signatures: ‘Benedicite Dominus’ is in 2/2 time, while ‘Agimus tibi gratias’ is in 3/4. They exhibit the longest themes in the edited canons, being 27 and 32 bars long respectively. The ‘Amen’ in each of these airs is repeated and extended in different ways in each canon. ‘Benedicite Dominus’ contain dissonant suspensions throughout the repeated ‘Amen’ (bars 18-27). The suspensions are built on a scale of G minor, moving from the dominant down to the raised leading note by step. This progression is then repeated, with only the rhythm changing (see Ex. 9 and 10).

Ex. 9: Anon. ‘Benedicite Dominus’, bb. 18-21

Ex. 10: Anon. ‘Benedicite Dominus’, bb. 22-25

⁹ ‘Avant le repas’ (Before the meal) is the subtitle to No. 36 ‘Benedicite Dominus’, present edition Vol. 2, pp. 78-80, F-CECM/Ms. 282 p. 253; ‘Apres le repas’ (After the meal) is the subtitle to No. 37 ‘Agimus tibi gratias’, present edition, Vol. 2, pp. 81-83, F-CECM/Ms.282 p. 254.

In the ‘Amen’ section of ‘Agimus tibi gratias’ the first syllable of the word ‘Amen’ is ornamented (Ex. 11). A similar theme as used in ‘Benedicite Dominus’ starts from bar 26, but the melody does not outline the scale, instead staying near the tonic (as in Ex. 12) until the final note on the dominant.

Ex. 11: Anon. ‘Agimus tibi gratias’, bb. 19-22

19
[V.] A - men, A - men,

Ex. 12: Anon. ‘Agimus tibi gratias’, bb.

27
[V.] A - men, A - men, A - men,

The use of similar notes between the two ‘Amen’ sections is not anomalous, due to the pairing of the two canons and the use of the same key in each of the canons.

One further sacred canon has been edited as part of this selection. Of the sacred canons, ‘Jesus autem iterum’ is the most unusual because it has an alternative (French) secular text as well as the sacred Latin text. However, when the French words are set to the music, the stressed syllables (or important words) in the first phrase do not match the accents implied by the music (see Ex. 13).

Ex. 13: Anon. ‘Jesus autem iterum’, bb. 1-8 underlaid with the French text

[Voix] Dans le matin J'ay le verre en main C'est le seul
5 [V.] moy en De viv - re sans cha - grin.

Most unique in the collection, finally, is Jean-Philippe Rameau’s ‘Si tu ne prends garde à toy’, a modulating canon. Each of the three voices have to be in a different key (initially F major, C major and G major), and upon each repeat of the theme the

music must modulate up a major second. All twelve major keys are stated before the music returns to the original key in each voice (see Table 3).¹⁰

Table 3: Progression of keys in the three voices of ‘Si tu ne prends garde à toy’.¹¹

Voice	Progression of Keys												
3			G		A		B		C#		Eb		F
2		C		D		E		F#		Ab		Bb	
1	F		G		A		B		C#		Eb		F

This canon is constructed so that even though the key of the piece is not stable, neither is it atonal. Rameau said of the modulating canons: ‘Il ne faut pas moins poursuivre sur le même Ton designé par le Guidon, en s’imaginant une nouvelle Clef, ou bien en s’imaginant plutôt que le Ton a changé, comme cela est effectivement, mais que la Modulation du Chant... est toujours la même’.¹² As demonstrated in Table 3, the progression of keys is a cycle of fifths, with the first and third voice in the same key for most of the canon (see Ex. 14).

¹⁰ Sylvie Bouissou critiques Jean Duron’s transcription of other modulating canons (specifically, ‘Ah! loin de rire’ and ‘Avec du vin, endormons-nous’ in ‘Repères musicaux’, *Bulletin de l’atelier d’Etudes sur la musique française des XVIIe et XVIIIe siècles*, no. 7, 1997, pp. 17-19) because they do not complete the cycle of modulations and return to the original keys. See Jean-Philippe Rameau, *Opera Omnia: Cantates, Canons, Airs*. Série III, Vol. I. ed. Jean-Paul C. Montagnier and Sylvie Bouissou. France: Société Jean-Philippe Rameau, 2008, p. XLII.

¹¹ This analysis can also be found in Bouissou and Montagnier’s 2008 edition of Rameau, 2008, p. XLI.

¹² Jean-Philippe Rameau, *Traité de l’harmonie*, Paris: Ballard, 1722, Livre III, p. 361. ‘It needs to be pursued in the same key as designed by Guido, imagining a new clef, or by imagining that the key has changed, as it actually has, but the modulation of the song...is always the same.’ It is for this reason that the transcription of ‘Si tu ne prends garde à toy’ in the present edition has not retained the accidentals of the manuscript, instead placing each modulation of the theme into the appropriate key. The same decision was made by Bouissou in Rameau, 2008, pp. 187-8. This passage in Rameau’s treatise is also part of the justification for changing the modulation as depicted in bars 10-18 of the manuscript, as Rameau states that the modulation should always be the same.

Ex. 14: Rameau, ‘Si tu ne prends garde à toy’, bb. 2-4

The musical score consists of three staves, each labeled [V.] for Voice. The top staff is in G major (one sharp), the middle staff is in C major (no sharps or flats), and the bottom staff is in F major (one flat). The music is in common time (indicated by '2'). The lyrics are: 'Si tu ne prends garde à toy, tu re - tom -' in the top voice, 'garde à toy, tu re - tom - bras,' in the middle voice, and 're - tom - bras, Si' in the bottom voice. The notes are mostly eighth notes, with some sixteenth notes and quarter notes.

In the above example, the upper voice is in G major throughout. At its entry shown in the third beat of bar 3, the third voice must shift from F major to G major, while the second voice, which is in C major at bar 2, changes at its entry in bar 4 to D major, continuing the cycle of fifths. Beat 3 of bar 4 in the second voice forms a 7-6 suspension with the lowest voice, sounded and resolved through bar 4. The suspension reappears at the same point throughout the canon (the suspension is also partially visible in the second half of bar 2, above), smoothing the transition between keys. ‘Si tu ne prends garde à toy’ also contains the shortest theme of these edited canons, being only three bars in length. However, since the theme modulates as part of the canon, it is open to debate as to whether a statement of the melody in a single key can be considered a complete theme.

While in theory ‘Si tu ne prends garde à toy’ can end after any number of repeats and modulations, in order for the canon to be ‘complete’ it needs to return to the key of the original statement. Because the canon modulates up a whole tone scale, in order for it to resolve it must repeat the opening theme in the original key (otherwise the voices end in Eb major, Bb major and F major, respectively, when they began almost an octave lower, in F major, C major and G major, respectively).¹³

¹³ Hence in this edition, the original statement of music (in the original key) in each voice is repeated at the end of the canon.

Conclusion

Eighteenth century manuscripts of French airs sometimes became part of various private collections in the nineteenth century. The owner of F-CECm/Ms. 282 was Jules Garinet, whose complete collection totalled over 30,000 volumes. F-CECm/Ms. 282 was one of 167 volumes donated to the Bibliothèque municipale of Châlons-sur-Marne (now Châlons-en-Champagne) in 1882 by Garinet's widow.¹ The diverse range of subjects revealed in F-CECm/Ms. 282 – where licentious and sacred songs appear side by side – is reflected in Garinet's own eclectic collection. Garinet's interests ranged from theology to drinking songs; he was also the author of *Histoire de la magie en France depuis le commencement de la monarchie*.² But while sources record the preservation of F-CECm/Ms. 282 from the mid-nineteenth century, we know nothing of its ownership prior to this.

La Serre composed four of the canons in F-CECm/Ms. 282 – of these, only one was published prior to his copying the manuscript. His remaining three canons were never published. For one of these, the reason it never appeared in print is probably due to the obscenity of the text, which is unsuitable for publication.³ Two of La Serre's other drinking songs were copied into F-CECm/Ms. 282. One had appeared in Ballard's anthology *Recueil d'airs sérieux et à boire* three years earlier, and the other air was to be included in La Serre's printed collection four years later. The inclusion of previously unpublished music in F-CECm/Ms. 282 suggests that perhaps La Serre compiled the manuscript for someone who knew him, and wanted to have something new by La Serre; or perhaps the manuscript was intended only for his own enjoyment. Canons can be found scattered through manuscripts of airs, reflecting the variety of the printed collections in which the canons are also infrequently dotted, but while manuscripts of *airs à boire* are quite common, a

¹ Catalogue général des manuscrits des bibliothèques publiques de France. Départements – Tome III : Manuscrits de la Bibliothèque de Châlons-sur-Marne. Paris : L E. Plon, Nourrit, 1885, p. 1.

² Published in Paris, 1818.

³ The canon in question is La Serre's 'Qui pète à table est pire qu'un cochon', F-CECm/Ms. 282 p. 247.

compendium of canons such as is found in F-CECm/Ms. 282 is exceptional.⁴ The texts of the airs range widely: the subjects and language at times is centuries old.

La Serre's own *Recueil d'airs nouveaux sérieux et à boire* in many ways is characteristic of printed collections of this period. He composed for a range of voices and instruments within the small-scale genre of the air; his music is varied and makes a worthwhile contribution to the wider body of airs composed during this time. The proportions of *airs sérieux* and *airs à boire* in the collection are also fairly typical: it contains eleven serious songs, versus five drinking songs. However, the three vaudevilles grouped at the end of the print are an oddity – while Ballard's anthology included vaudevilles, they do not appear assembled one after another. While those by La Serre are linked to each other by their subtitles as dances, they exhibit different themes (one is impolite, the second is serious, and the third contains the only female poetic voice in the collection).⁵ As for La Serre's composing style, we have seen that his settings contain many individual touches; especially intriguing are the airs in which the boundaries of the serious and drinking songs are blurred musically.

The dedication of this collection to a specific society of men raises a number of questions. Collections of music were often dedicated to individual members of society during the eighteenth century; but a dedication to an intellectual group is unusual. We can only postulate as to what function the music might have served in the activities of the gentlemen of the Académie royale des Sciences, Belles-Lettres et Arts de Bordeaux. The less polite texts could be read as being satirical of various aspects of society according to the tradition of the Regiment de la Calotte, or perhaps they were simply harmless efforts to provide entertainment and promote conviviality.

⁴ Thanks are due to Dr. Greer Garden for providing this information.

⁵ No. 14, 'Duo Vaudeville à danser', No. 15, 'Menuet Vaudeville', and No. 16, 'Menuet Vaudeville Duo'.

Women as well as men enjoyed singing *airs à boire*, judging by the contents of Ballard's long-lived *Recueil d'airs sérieux et à boire de différents auteurs*, which contain as many drinking songs as serious songs. But the satirical readings possible for two of the so-called *airs sérieux*, 'Que cette nuit m'a paru belle' and the *vaudeville*, 'D'un tendron, quiconque est épris' seem to us more suited to the tavern, than to the *bienséance* of the salon. In our view, the predominantly masculine voice of the texts in this collection aligns its thrust to that of Ms. 282, copied by La Serre four years previously. Yet to suggest that 18th-century women would never be party to singing truly vulgar songs might impose a stereotype unjustifiably.

Appendix

Catalogue of La Serre's *Recueil d'airs nouveaux sérieux et à boire* and edited selections from F-CECm/Ms. 282

The following is a catalogue of La Serre's *Recueil d'airs nouveaux sérieux et à boire* (1724). It is outside the scope of this study to catalogue all of the manuscript (F-CECm/Ms. 282), but a table of printed and manuscript sources for the edited airs and canons is included, as well as a summary of La Serre's pieces that appear in this manuscript. François-Pierre Goy has compiled a complete list of the contents of F-CECm/Ms. 282, in the *Catalogue des Fonds musicaux anciens conservés en Champagne-Ardenne*.¹ Goy's catalogue also includes references for printed versions of the airs.

The catalogue of La Serre's 1724 collection follows the format and terminology of the Philidor-Oeuvre of the Centre de Musique Baroque du Versailles, and the relevant fields are described below. The collection has been accounted for as a whole, as well as a catalogue of the individual airs. Secondary sources exist for only two of these airs, and the sources are Ballard's *Recueil d'airs sérieux et à boire* and the manuscript F-CECm/Ms. 282. These have both been listed as 'source B' under the individual airs.

catalogues autre: other catalogues that reference this collection

auteurs: the composer of the music

titre recueil: the name of the collection

titre œuvre: most of these works have no name and are presented in the following format:

¹ François-Pierre Goy, *Catalogue des Fonds musicaux anciens conservés en Champagne-Ardenne*, Paris: Minkoff, 2000, no. 684, p. 143-145

genre FIRST LINE OF TEXT. The first line of text is given as it appears in the source

dates: any dates given in the collection. An explanation is given in **notes dates**

édit/grav/librai: the name of the printer or engraver

autr. noms cités: other sources of the collection. An explanation is given in **notes noms cités**

source A: the source of the collection, as used to establish the present edition, reproduced diplomatically. Notes and a list of contents are given under the heading **notes source A**. The titles of each air are as they are written in the source.

source B: where applicable, any alternate sources for specific airs. Earlier sources are treated as secondary.

effectif général: a description of the vocal and instrumental parts

code incipit: the pitches for the first line of text, where the number 1 indicates the tonic and a space indicates a bar line. Accidentals are not taken into account

incipit vulg.: the first line of text as found in the source

title/genre musical: the type of air as named by the source, reproduced diplomatically

notes musique: includes the key of each air and the time signatures used

texte: complete text of the air. There are no variants of text between sources of these airs.

compar sources: where applicable, general notes regarding the differences between sources of airs

I. C. de la Serre, *Recueil d'airs nouveaux sérieux et à boire* (1724)

catalogues autre	RISM A.I/ L 748
auteurs	LA SERRE, C. de
titre recueil	RECUEIL D'Airs Nouveaux Serieux et a boire par Mr. C. De La Serre
dates	7 mars 1724
notes dates	1724 : given on the title page and privilege
édit/grav/librai	HUE, L., gravé par
autr. noms cités	ROSE, Adrian
notes noms cités	Rose: private collection, Suffolk, England

source A	<p>RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ A Une, deux et trois vois, Avec Symphonie/ D E N I É/ A Messieurs de L Academie Royale/ des beaux Arts, Sciences, et des belles Lettres de Bourdeaux/ Composé/ Par M.r De La Serre M.e de Musique/ Gravé par L. Hue Se vend a Paris Le prix est de 3tt./ Chez L'auteur rue St. Honoré a l'Enseigne du Roy d'Espagne pres la Croix du Tiroir/ Boivin Marchand même rue St. Honoré a la regle d'or./ Avec Privilege du Roy. 1724.</p> <p>Paris, Boivin, 1724 Score [IV]-39-[41]p. F-Pn/Vm7.604</p>
notes source A	<p>Contains :</p> <ul style="list-style-type: none"> - p. [I] Title page - p. [II] Blank - p. [III] Dedication - p. [IV] Blank - p. 1-5 Amour, qui d'une aile légère - p. 6-7 L'himen a perdu de ses droits - p. 7-8 L'amour dans un cœur cause plus de ravage - p. 8-10 On voit le limaçon - p. 11-12 Bachus, puissant Bachus! J'implore ton secours - p. 12-16 Que les oyseaux de ce bocage - p. 17-19 Accablé des rigueurs d'une injuste Beauté - p. 19-20 Quand j'entens la foudre qui gronde - p. 20-22 On dit que le vin, ôte la memoire - p. 23 Quelle nuit ! en plein jour, vient icy tout confondre - p. 24-25 Je ne reconnois plus mon aimable Lysette - p. 25-28 Puis qui mon hommage vous blesse - p. 29-33 Que cette nuit, m'a parû belle - p. 34-36 D'un tendron, quiconque est épris - p. 37-38 Suivons chacun notre penchant - p. 39 Tes soins Tircis ! sont superflus - p. [40] Index - p. [41] Privilege General (7 Mars 1724) <p>Dedication :</p> <p>A Messieurs de L'Academie Royale des beaux Arts, Sciences, et des belles Lettres, de Bourdeaux.</p> <p>Messieurs !</p> <p>La Musique vous sert de DéLassement dans vos Exercices Academiques. Je vous prie d'en vouloir bien Accepter cet Essai, comme un Homage, que je rends à votre goût, et comme un Témoignage de mon Respect, avec lequel Je suis,</p> <p>Messieurs,</p> <p>Vôtre tres humble et tres affectionné serviteur</p> <p>C. de la Serre</p>

II. Individual airs, C. de la Serre, *Recueil d'airs nouveaux sérieux et à boire* (1724)

1	
auteur	LA SERRE, C. de
titre oeuvre	air ACCABLÉ DES RIGUEURS D'UNE INJUSTE BEAUTÉ
effectif général	ut4/ ut4
code incipit	11 331 567 671 7
incipit vulg.	Accablé des rigueurs d'une injuste Beauté
genre musical	Duo/ bachique/ de voix/ égales
notes musique	F Major 3/2, 2 AABB 49 bars
source A	Duo bachique de voix égales in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.17-19 F-Pn/Vm7.604
texte	Accablé des rigueurs d'une injuste Beauté, Bachus! J'implore ta puissance ; J'attens de toi ma délivrance, Viens me rendre la liberté ! Sans toi Bachus ! J'allois périr, Et je restois dans l'esclavage ; Verse sans tarder d'avantage ! Le vin seul me pourra guérir.

2	
auteur	LA SERRE, C. de
titre oeuvre	air AMOUR, QUI D'UNE AÎLE LÉGERE
effectif général	vln/sol2/bc
code incipit	1 456 545 67654
incipit vulg.	Amour, qui d'une aîle légère
genre musical	Rondeau/ Ariette/ Serieuse/ a/ Voix Seule
notes musique	G Minor 3/8 AABB 61 bars
source A	Ariette Serieuse à Voix Seule in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.1-5 F-Pn/Vm7.604
texte	Amour, qui d'une aîle légère, Vole sans cesse autour de ma Bergere! N'iras-tu jamais dans son cœur ? Comme on voit voltiger l'abeille Sur chaque feüille d'une fleur,

	Tu vas sur sa bouche vermeille; On te voit sur son sein, dans ses yeux Sur de ta victoire : C'est là que tu te plais le mieux, C'est le Théâtre de ta gloire; C'est là que tu fus mon vainqueur.
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3	
auteur	LA SERRE, C. de
titre oeuvre	récit BACHUS, PUISSANT BACHUS! J'IMPORE TON SECOURS
effectif général	fa4
code incipit	15 3656 55 11127
incipit vulg.	Bachus, puissant Bachus! J'implore ton secours
genre musical	Air/ bachique/ Recit/ de Basse
notes musique	A Minor ♩, 3, 3/2 AABB 40 bars
source A	Air bachique Recit de Basse in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.11-12 F-Pn/Vm7.604
texte	Bachus, puissant Bachus! J'implore ton secours, Ce n'est point pour briser ma chaîne De plus d'une façon ta liqueur souveraine, Soulage quand tu veux les malheureux amours ; Je dois aujourd'hui voir à table L'objet, qui cause mes désirs ; Grand Dieu, si tu m'es secourable, Je goûteray bientôt les plus charmants plaisirs Pour tâcher d'adoucir une flamme funeste, Il est permis d'user un peu de trahison De Philis seulement enivre la raison! Et mon amour fera le reste.

4	
auteur	LA SERRE, C. de
titre oeuvre	air D'UN TENDRON, QUICONQUE EST ÉPRIS
effectif général	ut1/fa4
code incipit	31 5 1321 7
incipit vulg.	D'un tendron, quiconque est épris
genre musical	Duo/ Vaudeville/ a danser
notes musique	D Major 2/8 [2/4] AABB 22 bars

source A	Duo Vaudeville a danser in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.34-36 F-Pn/Vm7.604
texte	<p>D'un tendron, quiconque est épris, Avant que d'en faire l'emplette ; Doit sçavoir si de la fillette, Jà le cœur n'a point été pris Dans bilida, bilido, bilidy : En ce cas, qu'il n'en fasse usage ! Car autrement de cocuage, Il risqueroit d'être entrepris, Dans bilida, bilido, bilidy :</p> <p>Telle sur ses amants surpris, A peine osoit lever la vuë ; Même d'avoir une entrevuë, Aucun n'avoit encor compris : Dans bilido bilido bilidy. Mais de sa pudeur dépourvuë Depuis l'hymen nous l'avons vue De leur constance être le prix Dans bilida bilido bilidy.</p> <p>Tout jaloux est un mal appris, Dont les soupçons, et les vacarmes ; De sa moitié pleine de charmes, Ne meritent que les mepris ; Dans bilida bilido bilidy. De son front la honte jurée C'est une coutume averée ; J'en vois bien qui s'y sont mepris Dans bilida bilido bilidy.</p> <p>Qui malgré ses sens endormis, Au triste joug de l'himénée, Attache une épouse gênée ; Met son honneur en compromis ; Dans bilida bilido bilidy. Quelquefois elle s'évertue ; Mais plus souvent on l'habitue, De s'ouvrir à quelques amis. Dans bilida bilido bilidy.</p>

5	
auteur	LA SERRE, C. de
titre oeuvre	air JE NE RECONNOIS PLUS MON AIMABLE LYSETTE
effectif général	ut1/ bc
code incipit	5 1324334 543 32 1
incipit vulg.	Je ne reconnois plus mon aimable Lysette
genre musical	Air/ Serieux/ en/ Rondeau
notes musique	G Major ♩, 3, 3/4 AAB 28 bars
source A	Air Serieux en Rondeau in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.24-25 F-Pn/Vm7.604
texte	Je ne reconnois plus mon aimable Lysette ; L'ingratte l'autre jour quitta nôtre troupeau Pour aller au bord d'un ruisseau ; Danser au son d'une musette : Je ne sçay si de mon rival, Elle ecouta trop la fleurette : Mais depuis ce moment fatal ! Je ne reconnois plus mon aimable Lysette.

6	
auteur	LA SERRE, C. de
titre oeuvre	recit L'AMOUR DANS UN CŒUR CAUSE PLUS DE RAVAGE
effectif général	fa4
code incipit	1 331556 77515671765 6345654344
incipit vulg.	L'amour dans un cœur cause plus de ravage
genre musical	Air/ Serieux/ Recit/ de/ Basse
notes musique	C Major ♩, 3/2, 3 AABB 22 bars
source A	Air Serieux Recit de Basse in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.7-8 F-Pn/Vm7.604
source B	AIR SERIEUX, DE M. LASSERRE. in <i>Recueils d'airs sérieux et à boire</i> Christophe Ballard February 1716, p. 42
texte	L'amour dans un coeur cause plus de ravage, Que les débordements d'un torrent furieux, Il est volage ;

	Sous son empire on ne peut être heureux, C'est être sage De ne point écouter un Dieu si dangereux.
compar sources	B : minor differences in ornamentation

7	
auteur	LA SERRE, C. de
titre oeuvre	air L'HIMEN A PERDU DE SES DROITS
effectif général	ut1/ bc
code incipit	7176 56543 3
incipit vulg.	L'himen a perdu de ses droits
genre musical	Air/ Serieux
notes musique	C Major 6/8 AABB 25 bars
source A	Air Serieux in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.6-7 F-Pn/Vm7.604
texte	L'himen a perdu de ses droits, On ne respecte plus ses loix Jadis à leur devoir attachez par tendresse , L'epoux étoit amant, et l'épouse maîtresse ; Ou s'épouse à present par interest sans choix ; Et s'unir pour aimer est du dernier Bourgeois.

8	
auteur	LA SERRE, C. de
titre oeuvre	air ON DIT QUE LE VIN, ÔTE LA MEMOIRE
effectif général	sol2/ fa3
code incipit	1524 34321 765
incipit vulg.	On dit que le vin, ôte la memoire
genre musical	Duo/ bachique
notes musique	C Major 2, 3/2 AABB 40 bars
source A	Duo bachique in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.20-22 F-Pn/Vm7.604
source B	Duo/ par M.r/ De La Serre in Recueil/ de Duo/ bachiques/ choisis,/ dans les/ meilleurs/ autheurs p. 112-115

	F-CECm/Ms. 282
texte	On dit que le vin ôte la memoire, Je ne m'en suis pas apperçû ; Car à présent que j'ay bien bû, Je me souviens qu'il faut l'on me donne à boire.
compar sources	B : A major. minor changes to rhythm and ornamentation

9	
auteur	LA SERRE, C. de
titre oeuvre	air ON VOIT LE LIMAÇON
effectif général	sol2/ sol2/ sol2
code incipit	5 123234 3
incipit vulg.	On voit le limaçon
genre musical	Canon/ Trio/ Serieux/ de/ Voix Egale
notes musique	C Major ♩ AABB 28 bars
source A	Canon Trio Serieux de Voix Egale in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.8-10 F-Pn/Vm7.604
texte	On voit le limaçon Content de sa maison, Où rien ne l'importe : Mais l'homme toujours Court et fait mille tours Pour rompre sa fortune.

10	
auteur	LA SERRE, C. de
titre oeuvre	air PRINTEMPS
effectif général	vln/ ut1/ bc
code incipit	512 3321 77
incipit vulg.	Que les oyseaux de ce bocage
genre musical	Ariette/ Serieuse/ a/ Voix Seule
notes musique	B Minor 3 3/2, ♩ AABB 50 bars
source A	Printemps in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.12-16 F-Pn/Vm7.604
texte	Que les oyseaux de ce bocage Chantent le retour du printemps, Qu'ils en fassent un doux visage,

	Qu'ils soient heureux, qu'ils soient contents : Que Flore dans la plaine Fasse rire et brille la verdure et les fleurs Que me sert-il, Hélas, si loin de Célineine, Je ne fais que verser des pleurs.
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11	
auteur	LA SERRE, C. de
titre oeuvre	air PUIS QUE MON HOMAGE VOUS BLESSE
effectif général	vln/ ut1/ bc
code incipit	4567 176 55
incipit vulg.	Puis que mon hommage vous blesse
genre musical	Ariette/ Serieuse/ a/ voix Seule
notes musique	D Minor 2, 3/2, ♀, 3 AABB 32 bars
source A	Ariette Serieuse a voix seule in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.25-28 F-Pn/Vm7.604
texte	Puisque mon hommage vous blesse, Et que de mon amour naît vôtre fier couroux ; Je viens cruelle ! à vos genoux ; En expirant immoler ma tendresse : Quelle pitié vous fait me secourir ? Quoy ! vous tombez évanoüye ? Philis ! Je ne veux plus mourir ! Ah, J'aime bien mieux vous servir, De ce qui me reste de vie.

12	
auteur	LA SERRE, C. de
titre oeuvre	recit QUAND J'ENTENS LA FOUDRE QUI GRONDE
effectif général	fa4
code incipit	13 55775 1765654343217545 321
incipit vulg.	Quand j'entens la foudre qui gronde
genre musical	Air/ Bachique/ Recit/ de Basse
notes musique	C Major ♀, 3/2, 3 AABB 33 bars
source A	Air bachique Recit de Basse in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.19-20 F-Pn/Vm7.604

texte	Quand j'entens la foudre qui gronde, Je me ris des frayeurs du monde ; Je ne crains point la mort auprès de mon Tonneau : Et je voudrois que le tonnere Pût embraser toute la terre, Afin qu'il n'y restât plus d'eau.
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13	
auteur	LA SERRE, C. de
titre oeuvre	air QUE CETTE NUIT, M'A PARU BELLE
effectif général	vln/ fa3/ bc
code incipit	111 3321 55
incipit vulg.	Que cette nuit, m'a paru belle
genre musical	Air/ Serieux/ de Basse/ Taille
notes musique	B Minor ♩, 3/2, 3/8 AABB 55 bars
source A	Air Serieux de Basse Taille in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.29-33 F-Pn/Vm7.604
texte	Que cette nuit, m'a parû belle, Et que j'ay goûté de plaisirs ! J'ay crû te voir jeune Isabelle ! Céder à mes tendres désirs, Et m'accorder ce que mon cœur fidelle, A mérité par ses soupirs : En vain tu veux m'être cruelle, Et m'accabler de tes mépris ; Je les insulte et je m'en ris, Si l'amour plus sensible à ma peine mortelle, M'offre souvent de mêmes nuits.

14	
auteur	LA SERRE, C. de
titre oeuvre	recit QUELLE NUIT! EN PLEIN JOUR, VIENT ICI TOUT CONFONDRE
effectif général	fa4
code incipit	42 116 361 4737 7
incipit vulg.	Quelle nuit! en plein jour, vient ici tout confondre
genre musical	Air/ bachique,/ Récit de Basse
notes musique	D Minor C, 3/2, ♩, 8/2 [2/4] AABB 23 bars

source A	Air bachique Recit de Basse in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.23 F-Pn/Vm7.604
texte	Quelle nuit ! en plein jour, vient icy tout confondre, Les vents et les éclairs présagent Dans les airs l'orage qui va fondre. Oh le bon temps pour le raisin Voicy la pluie, et le tonnerre, Amis buvons, versez tout plein ; L'Eau qui tombe dessus la terre, Se tournera bientôt en vin

15	
auteur	LA SERRE, C. de
titre oeuvre	air SUIVONS CHACUN NÔTRE PENCHANT
effectif général	ut1/ fa4
code incipit	145 62 34 1
incipit vulg.	Suivons chacun nôtre penchant
genre musical	Menuet/ Vaudeville
notes musique	A Minor 3 AABB 19 bars
source A	Menuet Vaudeville in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.37-38 F-Pn/Vm7.604
texte	<p>Suivons châcun nôtre penchant, Ouvrons nos cœurs à la tendresse ! Brisons de la sagesse, Le joug trop pesant, L'amour nous presse, Dans nôtre jeunesse ; De joüir du tems present.</p> <p>Ne contraignons plus nos desirs, Mais pour prévenir la tristesse, Rions, buvons sans cesse, Cherchons les plaisirs : Veut t'on m'en croire, Aimer et bien boire, Doit partager nos loisirs.</p> <p>Amour ! qui causes ma langueur Lance tes traits dessus Lysette, D'une flame secrete</p>

	<p>Embrase son cœur, Quelle victoire, Pour toy, quelle gloire Si tu deviens son vainqueur.</p> <p>Lysette ! du moment qui fuit Ménagez bien le court espace ; Toute beauté s'efface, Un rien la détruit, Quoy que l'on fasse ! Au jour qui se passe ; Bientôt succede la nuit.</p>
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16	
auteur	LA SERRE, C. de
titre oeuvre	air TES SOINS TIRCIS! SONT SUPERFLUS
effectif général	ut1/ fa4
code incipit	135 1 321 7
incipit vulg.	Tes soins Tircis ! Sont superflus
genre musical	Menuet/ Vaudeville/ Duo
notes musique	D Major 3 AABB 17 bars
source A	Menuet Vaudeville Duo in RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ Par Mr. C. de la Serre p.39 F-Pn/Vm7.604
texte	<p>Tes soins, Tircis ! sont superflus ; Pourquoy déguiser ton langage ! Je sçay que ton cœur est volage, Tes chansons ne me touîchent plus :</p> <p>Sans ton secours, sans ta muzette, Je garderay bien mes moutons ; Mon chien de fond de nos vallons, Les rangerà sous ma houlette,</p> <p>A Dieu trop inconstant Berger ! Si ton cœur ût été sincere, Le martyre le plus severe ; Jamais ne m'auroit fait changer.</p>

III. Airs and canons by C. de La Serre in F-CECm/Ms. 282

Source A

Recueil/ de Duo/ bachiques/ choisis,/ dans les meilleurs/ autheurs [suivi de] Recueil de Recueil de Canon./ à plusieurs Parties;/ choisis dans les meilleurs autheurs.

Ms, 1720

Score, 185 x 115 mm, 276 p.

F-CECm/ Ms 282

Collection of 50 airs à boire and of 74 canons, largely unattributed in this manuscript. Composers identified in the ‘duo bacchique’ section are Bernier, Bertin de la Doué, Bousset, ‘Mr Chenu, m.re de musique de Ne Dame de Chartres’, ‘Mr Collet de Dijon’, Déon, Du Tartre, ‘Mr de La Croix de Montpellier’, La Serre, De La Tour, Mouret, Précor, Regnault, Renier, Turquois, Quatrelivre and ‘Mr du Vermandois’. Composers identified in the canon section are Bernier, Bousset, Couperin, and La Serre. Note on p. 236: ‘Finy d'estre copié le samedy 7e de decembre 1720 par De La Serre, maître de musique’; note on p. 276: ‘Finy d'estre copié le samedy 7e de Xbre 1720 a Paris par De La Serre, m.e de musique’. Provenance: Jules Garinet Collection (Ms. 99).

Contains 2 airs and 4 canons by C. de La Serre, all attributed to him in this source. The two airs and one of the canons also appear in printed sources:

- p. 68-73 ‘Duo/ par Mr/ de La Serre/ en rondeau/ un juillet/ 1717’, Un vin petillant et frais (Printed source: *Recueil d'airs sérieux et à boire*, Ballard: Paris, July 1717, pp. 130-132)
- p. 112-115 ‘Duo/ par Mr/ de La Serre’, On dit que le vin ôte la mémoire (Printed source: La Serre, *Recueil d'airs nouveaux sérieux et à boire*, Paris: Boivin, 1724, pp. 20-22)

- p. 246 ‘Canon/ a quatre parties/ par de La Serre/ en 1720’, Quand Grégoire fait triste mine (Printed source: *Recueil d’airs sérieux et à boire*, Ballard: Paris, August 1720 p. 162)
- p. 247 ‘Canon/ à quatre parties/ en 1720/ par de La Serre’ Que pète à table est pire qu’un cochon
- p. 255 ‘Canon en rondeau/ a quatre parties en 8bre 1720/ par le Sr de La Serre’ Tout buveur d’eau est chimérique
- p. 256 ‘Canon/ a quatre parties/ par de La Serre/ pour janvier 1721/ Entrennes/ mutuelles’ Maman ouvre sa bourse

The contents of this manuscript and the published sources of the duos and canons are listed in Francois-Pierre Goy, *Fonds musicaux anciens conservés en Champagne-Ardennes 1500-1800*. Paris, Minkoff, 2000, no. 684, pp.143-145.

IV. Printed and manuscript sources of edited airs and canons from F-CECm/Ms. 282

#	Composer	First line	Printed sources (Goy) ²	Manuscripts ³
17	Bousset	Animons-nous, buveurs insignes	RISM A/I B3897 IXe <i>Recueil d'airs nouveaux sérieux et à boire</i> – Paris, auteur, Foucault, Vve Ballard, 1710.	F-CECm/Ms. 282 pp. 1-6 B-Br/Ms II 273 Mus pp. 154-6 RISM 700.007.978 B-LVu/ P206 (32/21) f.18v-19r (rhythm differs) RISM 702.000.859
18	Anon.	Dans l'horreur de la nuit	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Décembre 1699, pp. 242-243	F-CECm/Ms. 282 pp. 7-9 B-Br/Ms III 1507 Mus f.173v-175r (rhythm differs) RISM 704.001.925 B-Br/Ms II 3815 Mus pp. 46-47 (rhythm differs) RISM 700.008.703 US-Cn/Case MS 7Q 1 pp. 15-16 (rhythm differs) RISM 117.108 US-Cn/Case MS VM1730.R2955 pp. 101-3 (rhythm differs) RISM 117.024 US-BEm/MS 775 pp.47-48 (one voice only, rhythm differs) RISM 122.215
19	Anon.	Séjour des flots, infidelle élément	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Avril 1709, pp. 80-82	F-CECm/Ms. 282 pp. 10-14 S-Skma/2 S-R pp. 73-77 RISM 190.017.603 US-LAum/Ms 41 pp. 214-216 RISM 113.093

² The published sources are catalogued in Goy, 2000, no. 684, pp.143-145, with page numbers supplied by Dr Greer Garden. The exceptions are Nos 24, 30 and 31 which are not given a Ballard reference in Goy's catalogue.

³ The first entry for each air is shaded grey and gives the reference for the manuscript edited as part of this study, F-CECm/Ms. 282, catalogued in full by Goy, 2000, no. 684, pp. 143-145. The remainder of the references are from *RISM Series A/II: Manuscript Sources after 1600* unless otherwise noted.

20	Anon.	Tandis que le soleil	--	F-CECm/Ms. 282 pp. 15-17
				F-V/M. Mus 123 pp. 169-171 ⁴
				DK-Kk/ (mu 9706.1685) pp. 63-64 (rhythm differs) RISM 150.200.494
				GB-Lbl/R.M.24.i.2. f.4v-5r (rhythm differs) RISM 800.256.342
21	Berthin de la Doué	Amants, qui vous plaignez	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Fevrier 1711, pp. 23-26	F-CECm/Ms. 282 pp. 28-33
				B-Br/Ms II 3815 Mus pp. 80-82 RISM 700.008.720
22	Dauphin	Amys, faisons un Parlement	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Novembre 1707, pp. 212-214	F-CECm/Ms. 282 pp. 37-42
				S-Sk/S 239 pp. 200-202 RISM 190.014.416
				B-Br/Ms III 1509 Mus pp. 204-207 RISM 700.010.309
23	Chenu	Grégoire vantoit à Colin	Ballard, <i>Recueil d'airs sérieux et à boire</i> , 1712, pp. 203-205	F-CECm/Ms. 282 pp. 42-48
				S-Skma/ 2 S-R pp. 144-148 RISM 190.017.578
24	Anon.	Une femme est un embarras	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Fevrier 1715, pp. 23-25. ⁵	B-LVu/ P206 (32/61) f.46v-47r (in 3/8 time) RISM 702.000.899
				F-CECm/Ms. 282 pp. 48-52
				S-Skma/ 2 S-R p.120-122 RISM 190.017.647
25	Mouret	Frere Thibault, Pere Grégoire	RISM A/I M3986 <i>Air sérieux et à boire à une et deux voix avec des accompagnemens.</i> – Paris, auteur, Boivin (gravé par F. du Plessy)	CH-Sa/ Rz 187/16 (Ms.11032) (no pp.) RISM 400.196.759
				F-CECm/Ms. 282 pp. 53-58
				CH-Sa/ Rz 187/16 (Ms.11032) (no pp.) RISM 400.196.762
				I-Rsc/ A.Ms.3978 f.73v-75 RISM 850.041.266

⁴ Referenced by Denis Herlin, in *Catalogue du fonds musical de la Bibliothèque de Versailles*, Paris: Société française de Musicologie/ Klingsieck, 1993, p. 411.

⁵ The Ballard source for this air is not listed in Goy's catalogue. Thanks are due to Dr Greer Garden, who located it.

26	Abeille	Morgué Cousin Charlot	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Juin 1715, pp. 108-110	F-CECm/Ms. 282 pp. 62-67 S-Sk/ S 239 pp. 215-217 (rhythm differs) RISM 190.014.914
27	Abeille	Pour metre le repos entre ta femme et toy	--	F-CECm/Ms. 282 pp. 100-104 B-Br/Ms III 1509 Mus pp. 176-179 Abeille [Pierre-César] (rhythm differs) RISM 700.010.299
				S-Sk/ S 239 pp. 123-124 [Abeille, Pierre-César] (rhythm differs) RISM 190.014.854
				S-Skma/ 2 S-R pp. 18-21 [Abeille, Pierre-César] (rhythm differs) RISM 190.017.613
				B-Br/Ms III 1507 Mus f.196r-197v [Abeille, Pierre-César] (rhythm differs) RISM 704.001.941
				B-LVu/P206 (32/2) f.2v-3r [Abeille, Pierre-César] RISM 702.000.840
				US-LAum/Ms 41 pp. 110-111 [Abeille, Pierre-César] RISM 113.019
				US-Su/ML96.A48 f.210v-212r [Abeille, Pierre-César] (rhythm differs; some notes different) RISM 101.688
				I-Rsc/A.Ms.3978 f.169-171 (rhythm differs) RISM 850.041.588
				US-Cn/Case MS 7Q 1 (rhythm differs) RISM 117.182
28	Renier	Charmant nectar doux charme de la vie	RISM A/I R1169 IVe <i>Recueil d'airs sérieux et à boire</i> , Paris, auteur Foucault (gravé par L. Hue), 1717	F-CECm/Ms. 282 pp. 105-111 B-Br/ Ms III 943 Mus f.41v-43r RISM 704.001.240

29	Anon.	L'enfant dort	--	F-CECm/Ms. 282 p. 240
30	Rameau	Si tu ne prends garde à toy	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Mars 1699, pp. 58-59 ⁶	F-CECm/Ms. 282 pp. 240-241 DK-Kk/ (mu 9502.2096) f.8r Rameau [Jean-Philippe] (rhythm differs) RISM 150.205.628
				S-Skma/ Ro:97/76 1f. (rhythm differs, different key/clef) Noted as poss. autograph by Roman, Johan Helmich (incorrect). RISM 190.017.507
				D-MÜs/ SANT Hs 3370 (Nr. 3) 1f. [Rameau, Jean-Philippe] (thythm differs) RISM 451.000.402
				B-Br/ Ms II 3959 Mus f.18v Fétis F 1877, no.2489: Catalogue de la bibliothèque de F. J. Fétis (rhythm differs, different key/clef) RISM 700.006.792
31	Anon.	Et lon, lan, la, la bouteille	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Juin 1699, pp. 124 ⁷	F-CECm/Ms. 282 pp. 244-245
32	Anon.	Tu ne l'entens pas, la la la	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Décembre 1714, p.227	F-CECm/Ms. 282 pp. 246-247
33	Anon.	Pécheur, pécheur convertis-toy	Ballard, <i>Recueil d'airs sérieux et à boire</i> , Avril 1699, p. 84	F-CECm/Ms. 282 p. 248
34	Anon.	Il n'appartient qu'aux célestins	--	F-CECm/Ms. 282 pp. 248-249
35	Rameau	L'épouse entre deux draps	--	F-CECm/Ms. 282 p. 249
36	Anon.	Benedicte Dominus	--	F-CECm/Ms. 282 p. 253
37	Anon.	Agimus tibi gratias	--	F-CECm/Ms. 282 p. 254

⁶ The Ballard source for this air is not listed in Goy's catalogue.

⁷ The Ballard source for this air is not listed in Goy's catalogue.

38	Sr. de La Serre	Tout buveur d'eau est chimérique	--	F-CECm/Ms. 282 p. 255
39	Anon.	Jesus autem iterum	--	F-CECm/Ms. 282 p. 255
40	La Serre	Maman ouvre sa bourse	--	F-CECm/Ms. 282 p. 256
41	Anon.	Tirez nous du bon vin	--	F-CECm/Ms. 282 p. 258
42	Anon.	Ah, le bon vin amys!	--	F-CECm/Ms. 282 pp. 258-259
43	Anon.	Enyvrons nous mes chers amys!	--	F-CECm/Ms. 282 pp. 262-263
44	Anon.	Dieu donne vie à qui boira	--	F-CECm/Ms. 282 p. 266

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Canons, *airs sérieux* and *airs à boire*:
a study of the contribution of the eighteenth-century French
composer and copyist
C. de La Serre.

by
Teressa Dillon

VOLUME II

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Plate 1: Title page from La Serre's *Recueil d'airs nouveaux sérieux et à boire* (Paris: Boivin, 1724)

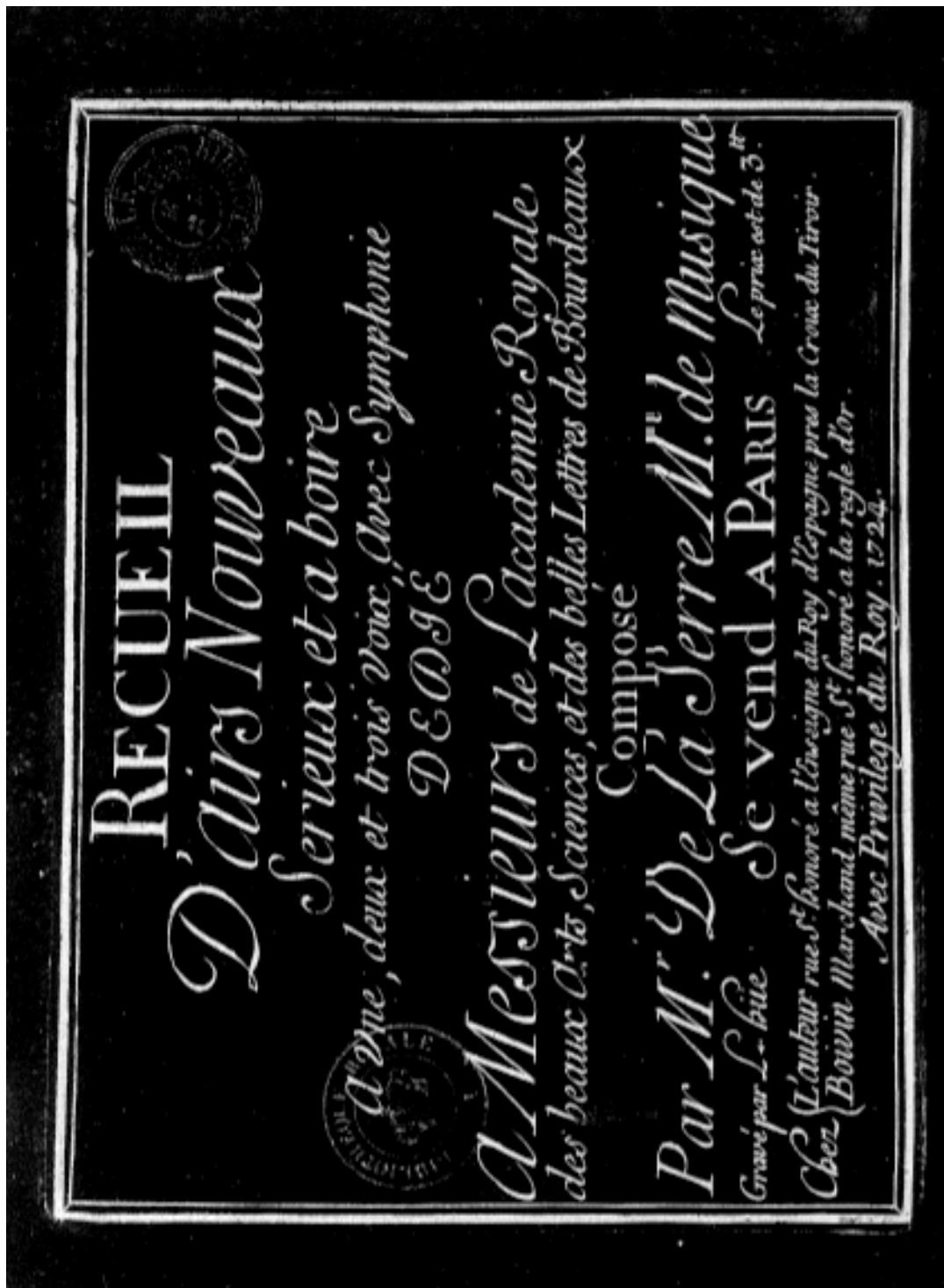


Plate 2: Dedication from La Serre's *Recueil d'airs nouveaux sérieux et à boire* (Paris: Boivin, 1724)

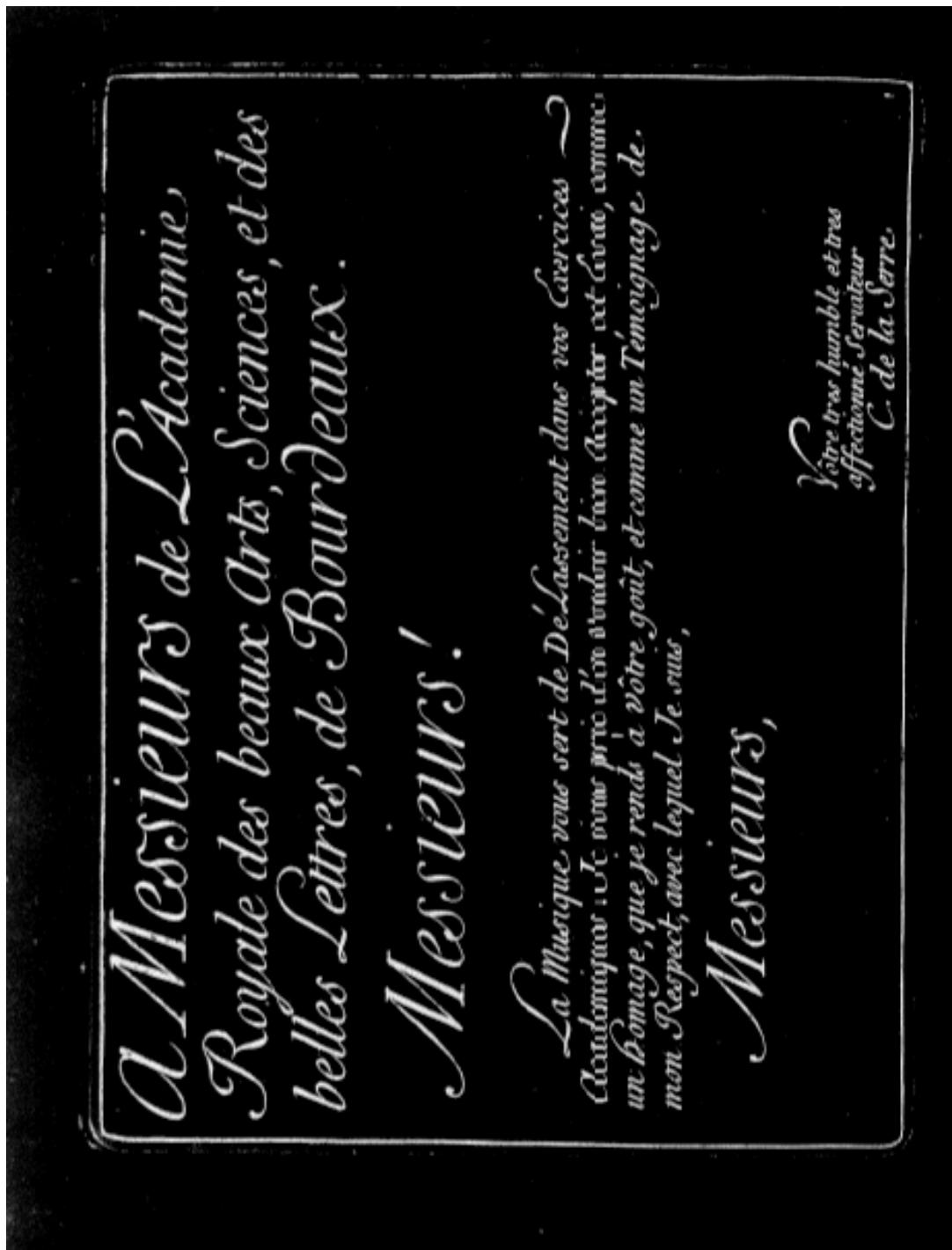


Plate 3: First page of La Serre's air ‘Amour, qui d'une aile légère’ in *Recueil d'airs nouveaux sérieux et à boire* (Paris: Boivin, 1724)

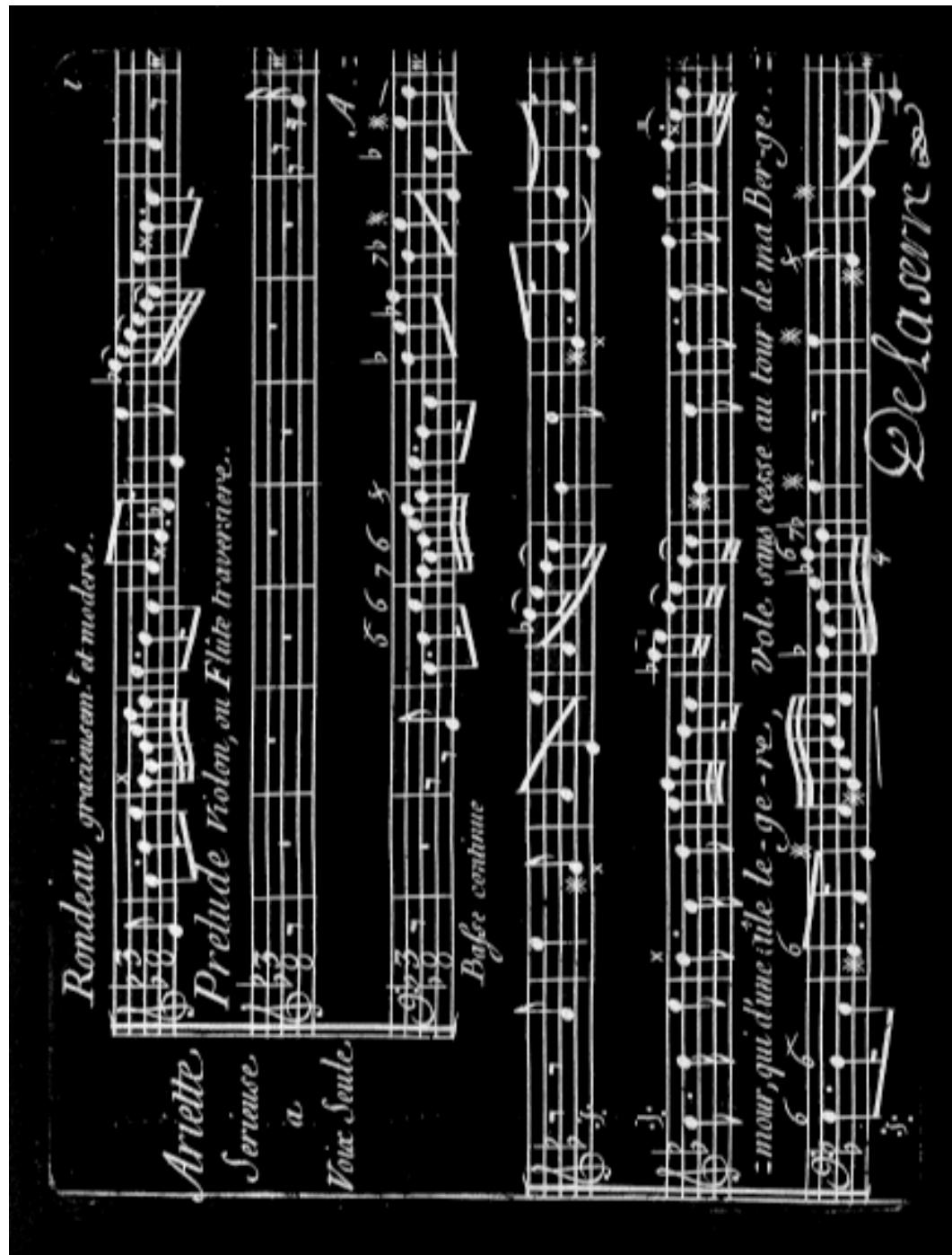


Plate 4: Title page of the *Recueil de Duo bachiques choisis dans les meilleurs auteurs*, showing the opening bars of Jean-Baptiste de Bousset's 'Animons-nous, buveurs insignes'. F-CECm/Ms. 282 p. 1



Plate 5: Title page of the *Recueil de Canon à plusieurs parties choisis dans les meilleures autheurs*, showing the last page of music Quatrelivre's 'A table avec mes amys', the canon for three voices, 'Allons tous mes camarades', and La Serre's signature, dating the manuscript. F-CECMs. 282, pp. 236-237

236.

Recueil de Canon

à plusieurs parties;
choisis dans les meilleures autheurs.

flam — men d'un feu tout bi

flam — men d'un feu tout bi

vin; m'en flam —

vin;

m'en flam — mem d'un

ment m'en flam — mem d'un

ment d'un des ce vin

fan tout bi vin;

fan tout bi vin;

ah! qu'il est bon, bon,

Allons tous;

bon.

237.

Canon

à trois parties.

Allons tous mes camarades

camar adades! boire au Ca ba

ret, pour boi re va adades,

clai ret,

Plate 6: The first page of Pierre-César Abeille's 'Pour mettre le repos entre ta femme et toy', F-CECm/Ms. 282 pp. 100-101

100.

Pour mettre le Repos

Duo

101.

Pour mettre la ménance

entre

pour mettre le Repos entre

ta femme et toy, Amy, tu

dois apprendre à faire femme moy.

dois apprendre à faire femme moy.

les goûter avec la ménance

les goûter avec la ménance

paix dans pa neilles, je ne

paix dans pa neilles, je ne

crains plus des cris, jene

crains plus des cris, jene

Editorial Preface

This edition is compiled from two separate sources of music, a manuscript collection, and a printed collection. The manuscript, F-CECm/Ms.282, preserved in the municipal library of Châlons-sur-Marne (now Châlons-en-Champagne) has a total of 276 numbered pages and dimensions of 18.5 x 11.5 centimetres. The manuscript is divided into two sections, each with its own title. The first section, (pp. 1 - 236) is headed ‘Recueil/ de Duo/ bachiques/ choisis/ dans le/ meilleurs autheurs’ and contains fifty duos, all drinking songs. The second section (pp. 237 - 276) is entitled ‘Recueil de Canon/ à plusieurs Parties/ choisis dans le meilleurs autheurs’ and has seventy-four canons for between two and seven voices, with both sacred and secular texts. Of the fifty duos, La Serre identifies twenty-six by specific composers. In alphabetical order, the composers identified are Bernier, Berthin de la Doué, Bousset, Chenu, Collet de Dijon, de la Croix, Deon, Mouret, Précor, Quatrelivres, Renier, C. de la Serre, du Tartre, de la Tour and Vermandois. The composers of a further eleven duos have been identified by François-Pierre Goy.¹ These include further airs by Berthin and Bousset, as well as Abeille, Campra, Dauphin, Desfontaines, Hardouin, Lecomte, Regnault and Turquois. In the collection of seventy-four canons, La Serre identifies the composers of only seven – four of which he composed himself, and the other three are composed by Bernier, Bousset and Couperin. Goy attributes two further canons, one each to Couperin and Desfontaines, although it is now generally accepted that Rameau composed the canon attributed to Couperin by Goy. A further two canons by Rameau have been attributed by Sylvie Bouissou and Denis Herlin.²

Of particular interest is that F-CECm/Ms.282 is dated and signed by the copyist at the end of each section. The copyist’s note at the foot of p. 236 reads ‘Finy d’estre

¹ François-Pierre Goy, *Catalogue des fonds musicaux anciens conservés en Champagne-Ardenne*, Paris: Minkoff, 2000, pp. 143-145.

² Sylvie Bouissou and Denis Herlin, *Jean-Philippe Rameau: Catalogue thématique des œuvres musicales*. Tome 1 : Musique Instrumentale. Musique vocale religieuse et profane. CNRS Éditions, Bibliothèque nationale de France, 2007. This book also deals with the attribution of ‘L’épouse entre deux draps’ to Rameau, previously attributed to Couperin.

copié le samedy 7^e de decembre 1720 a Paris par de la Serre, maitre/ de musique' and on p. 276: 'Finy d'estre copié le samedy 7^e de Xbre 1720 a Paris, par de la Serre m^e de musique'.

The second source is an engraved collection, 'RECUEIL/ D'Airs Nouveaux/ Serieux et a boire/ A Une, deux et trois voix , Avec Symphonie/ D E D I É/ A Messieurs de L'Academie Royale/ des beaux Arts, Sciences, et des belles Lettres de Bourdeaux/ Composé/ Par M.r De La Serre M.e de Musique/ Gravé par L. Hue Se vend a Paris Le prix est de 3tt./ Chez L'auteur rue St. Honoré a l'Enseigne du Roy d'Espagne pres la Croix du Tiroir/ Boivin Marchand même rue St. Honoré a la regle d'or./ Avec Privilège du Roy. 1724'. The collection, preserved in the Bibliothèque nationale de France, Département de la musique, with the shelfmark Vm7.604, has forty-one pages. It comprises sixteen pieces of music, of which eleven have serious texts and five are drinking songs. The number of voices varies within the collection – six of the songs are for solo voice with varying instrumental accompaniment for *basse continue*, flute traversiere and violon, while the remaining ten pieces are unaccompanied; there are four solos, five duos and one trio.

The present edition contains a total of forty-four pieces. While La Serre's status as a copyist is his chief claim to fame, the printed collection displays his ability as a composer. All sixteen pieces from La Serre's printed collection have therefore been included, due to the variety within the volume.

To a large degree, the interest of F-CECm/Ms. 282 lies with the canons, as it is possibly the largest collection of canons that has come down to us in a single volume. Sixteen canons have been included in the present edition, selected by text and the number of voices, in order to show the range of expression and styles in this idiom to be found within this manuscript. The remaining eleven pieces in the present edition are duos taken from the first section of the manuscript, in order to give a thorough impression of the contents of F-CECm /Ms.282. One of the duos, 'On dit que le vin', appears in both the manuscript and La Serre's collection, and both

sources have been used for the editing of the air, which in this edition is placed with the pieces from the printed collection. The other duos in this edition were selected for their textual interest, as well as the variations of musical style to be found in the manuscript.

The printed collection and the first section of the manuscript containing the duos are both in score format in the original sources. The score format has been retained in this edition. The canons, presented as only a single line in the second section of the manuscript, have also been transcribed into a score format. In the course of editing the canons, a number of transcription methods were considered, and the presentation of canons in this edition draws on a number of established editing styles.

During the eighteenth and nineteenth centuries, canons were most frequently presented as a single line of music, with instructions notated upon the score to indicate the entry of each voice. It is this style of notation that La Serre used in his presentation of the canons in the manuscript. This format, while displaying all the necessary information for a canon to be performed, is unsuitable as a basis for study, as the single line of music gives no indication of harmony. In editing a selection of these canons, a transcription style has been developed in the present edition that retains as much of the original as possible, while also realising all the parts.

Canons have been edited in a variety of ways throughout the twentieth century, resulting from an ongoing exploration of transcription styles for this form. The earliest edition located for any of the canons in Ms. 282 is to be found in the *Oeuvres completes de François Couperin*, edited by Maurice Cauchie in 1932. The canon ‘La femme entre deux draps’ was formerly attributed to Couperin and appears in Cauchie’s edition.³ A number of musicologists have proposed different ways to resolve perpetual canons, which are ongoing by their definition, and Cauchie is one of the earliest to have done this. His edition of this canon is presented to the

³ François Couperin, ‘La femme entre deux draps’ *Oeuvres completes de François Couperin*, ed. Maurice Cauchie. Vol XI: Musique Vocale I. Paris: Editions de l’oiseau Lyre, 1932, p. 18.

performer or musicologist as a single repeat of the theme in each voice. Once the last voice has finished a single statement of the music, Cauchie simply states ‘etc...’ as a directive to continue singing (see. Ex. 1).

Ex. 1: Rameau, ‘La femme entre deux draps’, attr. Couperin, ed. Cauchie, 1932, p. 19,

bb. 19-21.

The musical score consists of three staves of music in common time, treble clef, and A major (indicated by a sharp sign). The lyrics are written below the staves, aligned with the notes. The lyrics are as follows:

chons Ne vont que par sauts et par bonds;
 draps Gra - ve - ment fait le cas.
 crin Se-roit dé-sar - çon-né, Dé - mon - té, Cul - but- té, sou - dain.

Each staff ends with a note followed by the word 'etc...', indicating where the music repeats.

This notation does not explicitly state where the music repeats. There are no editorial indications given above the score anywhere else to show how the music may continue, and only by studying the score does it become apparent. From the way the music is laid out on the page, it could be construed that the entire piece is meant to be repeated, in which case the rests where the voices first enter at the beginning would also be repeated. This does not mean that the ending Cauchie suggests at bar 21 is inappropriate – on the contrary, an editorial pause above these final notes would not be unexpected. Despite these canons being continuous, they do need to end at some point!

Closely related to Cauchie’s edition of Couperin is the recent edition by Sylvie Bouissou of Jean-Philippe Rameau’s complete works, in his *Opera Omnia*. The third series of this collection comprises a complete edition of Rameau’s Cantatas, Canons and Airs.⁴ Bouissou has identified the canon ‘L’épouse entre deux draps’⁵ as being

⁴ Jean-Philippe Rameau. *Opera Omnia: Cantates, Canons, Airs*. Série III, Vol. I. ed. Jean-Paul C. Montagnier and Sylvie Bouissou. France: Société Jean-Philippe Rameau, 2008.

⁵ The text of the opening line varies between sources of this canon. Cauchie’s *Oeuvres completes de François Couperin* (1932) has the opening line as: ‘La femme entre deux draps’, whereas Rameau’s *Opera Omnia* and F-CECM /Ms. 282 both state it as ‘L’épouse entre deux draps’. Hence, in this study the only mention of ‘La femme entre deux draps’ is in reference to the Couperin edition.

composed by Rameau, where it was previously attributed to Couperin, as mentioned above. Three of Rameau's canons – 'L'épouse entre deux draps', 'Je suis un fou Madame' and 'Si tu ne prends garde à toy' – are copied into Ms. 282. La Serre identifies none of these. Details of these attributions to Rameau can be found in both Bouissou's edition in Rameau's *Opera Omnia*⁶ and in her *Jean-Philippe Rameau: Catalogue thématique des œuvres musicales*.⁷

In her edition of Rameau's canons and airs, Bouissou discusses not only editions of canons transcribed by other editors but she also confronts the problems of transcribing modulating canons in some detail. Bouissou uses different transcription methods in her edition of Rameau, and she follows two methods of transcribing each canon, which she terms, '*notation cryptique*'⁸ and '*notation réalisée*'.⁹ The cryptic notation is very simple, being a single line of music, as in Ex. 2. In other words, Bouissou's '*notation cryptique*' is no more than a modern version of Ms. 282.

Ex. 2: Rameau, 'Je suis un fou' as edited in *Opera Omnia*, Série III, Vol. I, ed. Bouissou, 2008, p. 173.

⁶ Bouissou in Rameau, 2008, p. XXXVI.

⁷ Bouissou and Herlin, 2007, pp.165-171, 181.

⁸ Bouissou in Rameau, 2008, p. 171.

⁹ Bouissou in Rameau, 2008, p. 176.

In comparison, the *notation réalisée* used to transcribe this same canon adds the remaining two voices of the canon, as shown in Ex. 3 below, and repeats the canon until it can be concluded on a single chord.

Ex. 3: Rameau, ‘Je suis un fou’ *Opera Omnia*, Série III, Vol. 1, ed. Bouissou, 2008, p. 182.

Je suis un fou
Canon à l'unisson ou à l'octave (RCT 18^{ter})

Dessus 1 **2**

Je suis un fou ma-da-me, me lo - ge - rez - vous? Nous som - mes deux

Dessus 2 **2**

Je suis un

Dessus 3 **2**

—

D 1 **7**

fous Ma-da-me, nous lo - ge - rez - vous? Nous som - mes trois fous Ma-da-me, nous

D 2

fou Ma-da-me, me lo - ge - rez - vous? Nous som - mes deux fous Ma-da-me,

D 3

—

Je suis un fou Ma-da-me,

D 1 **12**

— lo - ge - rez - vous? Je suis un fou Ma-da-me, me lo - ge - rez -

D 2

nous lo - ge - rez - vous? Nous som - mes trois fous Ma-da-me, nous lo - ge - rez -

D 3

me lo - ge - rez - vous? Nous som - mes deux fous Ma-da-me, nous lo - ge - rez -

D 1 **17**

vous? Nous som - mes deux fous Ma-da-me, nous lo - ge - rez - vous? Nous som -

D 2

vous? Je suis un fou Ma-da-me, me lo - ge - rez - vous? Nous

D 3

vous? Nous som - mes trois fous Ma-da-me, nous lo - ge - rez - vous? Je

While the repeats in Bouissou's edition are more explicit than in Cauchie's, her layout gives the unfortunate impression of a binary air. This format accurately portrays the ongoing elements of these canons, but the way this has been accomplished has diminished the effect of the piece as a canon. The first chord in the final bar of Bouissou's transcription of 'Je suis un fou' (bar 21) would provide a perfectly reasonable ending for the canon, but its resolution on a single chord is not the only way of finishing the performance of a canon and Bouissou's edition limits the possibilities that the single line in the manuscript conveys.

There is a further example of canon transcription technique that needs to be mentioned. Modulating canons were a rare type even in the eighteenth century, and 'Si tu ne prends garde a toy' is the only modulating canon in the manuscript.¹⁰ It is another canon by Rameau, and is also edited by Bouissou in *Opera Omnia*.¹¹ Other editions of modulating canons include 'Ah ! Loin de rire, pleurons' and 'Avec du vin, endormons nous', both edited in an article by Jean Duron.¹² In the modern editions of modulating canons, each modulation has been stated, rather than simply indicating the interval of modulation at the end of the phrase.¹³ The present editor has taken the same approach as other modern editors, and the modulations of 'Si tu ne prends garde a toy' have been written out in their complete form.

A method of transcription has been chosen in the present edition to show the conclusion of the canons without limiting the performance of the music. Taken in part from the layout of Rameau's modulating canons in his *Treatise of Music*, directs are used in order to show the repetition of music from the beginning. Each canon has been repeated twice, so that the harmony within the overlap of start and finish may be seen and analysed, however, it is possible to end the canons after any number of repetitions, and editorial pauses have been added over appropriate places for the

¹⁰ Composed by Jean-Philippe Rameau. F-CECm/.Ms. 282 p. 240-241 Present edition, Vol. 2, No. 30, pp. 62-65.

¹¹ Série III, Vol. I, ed. Bouissou, 2008, p. 171.

¹² Jean Duron, 'Repères Musicaux' *Bulletin de l'atelier d'Études sur la musique française des XVIIe et XVIIIe siècles*, no. 7, 1997, pp. 18 and 19 respectively.

¹³ This is the method used by Rameau in 'Ah! Loin de rire' in his *Treatise of Music, containing the principles of composition*, London, 1775, p. 178.

piece to conclude. While the canons can be finished when all the voices arrive together on a given chord, the transcription method used in this edition does not limit the performer to this option. The music of each part ceases at the end of its second repetition, so that each part drops out of the music one at a time, as in the tradition of singing rounds. This is not the only option for editing canons, but is a way of allowing for different performance practices from a single transcription.

The other method used to present the canons in this edition is taken from Greer Garden's edition of 'Pleurez, pleurez mes tristes yeux' by Couperin.¹⁴ This method requires there to be an equal number of bars between the entries of each voice; 'Pleurez, pleurez' is thirty bars long, with a voice entering every six bars. Thus, each six bars of music are placed underneath the previous six, until there are five lines corresponding to the entries of the voices. The limitation of this approach is that in an unequal canon (as in 'Tout buveur d'eau', which has eight bars, but with all four voices entering within the first four bars) cannot be accurately represented. The canon in this edition that is presented in this method of transcription is 'Et lon, lan, la, la bouteille' since it is the method that best allows the harmony created between the voices to be perceived at a glance.

Instrumentation

In the manuscript, only voices are present in both the Duos and Canons. La Serre gives no indication in any part of the manuscript that instruments are to be added to the voices, and this has been retained in the edition. However, following the performance practice of the era, instruments may be substituted for voices.

The printed collection calls for a larger variety of forces, and while duos are present, there are also solos and ensembles, including specified instruments. The most frequent of the named instruments is the *basse continue*, which is not always a solo instrument, but rather, following Baroque convention, could include a number of

¹⁴ Greer Garden, 'A canon à cinq inédit de Couperin', *Bulletin de l'atelier d'Études sur la musique française des XVII^e et XVIII^e siècles*, No. 10, 2001-2002, p. 16.

different instruments. The composer may suggest the instruments of the continuo, but in general they are left to the performers to determine, in relation to the context and the forces available at the time of performance.¹⁵ The print collection, dedicated to a society of men, can be seen in this light as within a changing context, perhaps with the number of instruments included in the *basse continue* depending on the size of the gathering. In French music in particular, the accompaniment ‘may be played by a harpsichord alone, but one or more bowed instruments were generally added as well, whether specifically mentioned or not’.¹⁶ The presence of the figured bass in a number of the pieces in the collection also points to the inclusion of the harpsichord in the *basse continue* within this context.

In the six pieces requiring named instruments in the printed collection, La Serre identifies a violon and flute traversiere in three pieces, (and he also calls for a ‘flute allemande’ in Printemps/‘Que les oyseaux de ce bocage’). The part given to these instruments is a single line of music, and the instruction concerning the named instruments includes the word ‘ou’, indicating that the music can be played by either one or the other at will. It is also worth mentioning that the pieces in the collection with a flute or violin only have a single voice part with *basse continue*, hence a possible performance option is that a second melodic instrument could replace the voice part. The remaining two pieces that require named instruments contain only voice and *basse continue*.

¹⁵ Mary Cyr, *Performing Baroque Music*, Oregon: Amadeus Press, 1992, p. 71.

¹⁶ Cyr, 1992, p. 73.

Notes on Performance

Dynamics

No dynamic markings have been added to the edition, as none appear in the sources. This is not wholly unusual, and Cyr advises that ‘when not marked, they [dynamics] may be best reserved for pictorial context (such as a storm in an opera) or for dramatic purposes... More common – indeed essential – are the dynamic nuances performed within phrases and on single notes, which may be combined with occasional use of vibrato and with certain types of ornaments’.¹⁷ While there are no literal storms in this edition, drinking songs such as ‘Séjour des flots, infidelle élément’ and ‘Quand j’entens la foudre qui gronde’ refer to storms and thunder, and textual as well as harmonic considerations may be taken into account during a performance.

Ornamentation

The most frequent ornament in the two sources is a trill, indicated by + in the manuscript, and x in the engraved collection. In the present edition, the sign + is used for both, to avoid confusion with the modern double sharp. Cyr states that the trill is ‘long or short according to the placement of the ornament and the accent and meaning of the text’.¹⁸ No other ornaments are present in either the manuscript or print, except for grace notes.

Notes inégales is a French convention that was well established by the eighteenth century. The practice of *notes inégales* – playing notes written equally in a bar as uneven, or dotted – has aroused some debate.¹⁹ There are passages within this edition that could be interpreted to be played unevenly, but only in ‘evenly written

¹⁷ Cyr, 1992, p. 56.

¹⁸ Mary Cyr (ed.) Elisabeth-Claude Jacquet de la Guerre, *The Collected Works*, Vol. 4: Secular Vocal Works, New York: The Bronde Trust, 2005, p. xxvii.

¹⁹ The reader is directed to Frederick Neumann, *Essays in Performance Practice*, Michigan: UMI Research Press, 1982 and critiques of Neumann’s essays, including Robert Donington, ‘Communication to the Editor’ *Journal of the American Musicological Society*, XIX (1966), pp. 425–37 for further reading.

pairs of notes that are subdivisions of a beat'.²⁰ Because of this, the opening of ‘Que cette nuit, m'a paru belle’ (see Ex. 4) cannot be played using *notes inégales*, because the notes are already uneven.

Ex. 4: C. de La Serre, ‘Que cette nuit, m'a parû belle’, present edition, No. 13, pp. 23-25,

bb. 1-4.



Like many performance conventions of the early eighteenth century, aspects of rhythmic alteration, including *notes inégales*, were not included on the score. The practice of these and other instructions being absent from the score can be seen as encouraging a certain flexibility in performance, as well as a general assumption of the musical knowledge and understanding on the part of the performer.²¹

Inégalité is not limited to instrumental parts, but must also be applied to the vocal line, as ‘inequality is well-suited to the French language and enhances fluid pronunciation’.²² The use of the word *marqué* is suggested by Mary Cyr to be synonymous with *notes égales*.²³ However, in a recent edition of Elisabeth-Claude Jacquet de la Guerre’s works, she amends this: ‘That *marquez* alone is not used to cancel *notes inégales* is clear from the indication *marquez et notes égales*'.²⁴ This distinction could be limited to La Guerre’s works, but the context of the word ‘marqué’ also needs to be taken into account in specific pieces (see discussion of expressive words, below). Fuller concludes that “‘Mesuré’ [and] ‘marqué’... had meanings of their own which might or might not imply equality in a given situation.”²⁵

²⁰ Neumann, 1982, p. 20, (italics his).

²¹ Cyr, 2005, pp. xxiii-xxiv and Cyr, 1992, p. 109.

²² Cyr, 1992, p. 117.

²³ Cyr, 1992, p. 117.

²⁴ Cyr, 2005, p. xxvi (italics hers).

²⁵ David Fuller, ‘Notes inégales’, in *Grove Music Online*, Oxford Music Online, <http://www.oxfordmusiconline.com>, accessed 16 February 2010.

Tempo and Expressive Markings

The manuscript has very few expressive instructions within the music, and even then, they are restricted to the duos, and the canons are given none at all. Almost every piece in La Serre's individual collection contains an instruction of some kind – some of them indicating changes in expression throughout the piece. The only air in La Serre's collection that does not contain any expressive markings is 'Je ne reconnois plus mon aimable Lysette'. Any editorial expressive instructions are noted in square brackets, according to modern practice. This occurs very rarely, and can be seen in No. 6, Printems/'Que les oyseaux de ce bocage'.

The expressive terms in La Serre's individual collection indicate a mood and often also suggest a relative tempo to the performer. Of the words La Serre uses, many of them can be divided into faster tempi (*animé*, *vivement*, *viste*) and slower tempi (*gravement*, *lentement*). *Modéré* (moderately) is neither slow nor fast, while Brossard suggests that *gay* or *gayment* is relatively quick.²⁶ The only use of *majestueusement* is related directly to the text of 'L'amour dans un coeur'. The instruction is at the beginning of the line 'Sous son empire on ne peut être heureux'²⁷ and the reference to an 'empire' is reinforced by the instruction to play majestically. In a similar way, *sommeilleusement* (sleepily) indicates not only the mood of the air, but also suggests an association with the seventeenth-century *sommeil*.²⁸

²⁶ Sébastien de Brossard, *Dictionnaire de la musique*, Amsterdam: E. Roger, 1708, Reprinted Paris: Éditions Minkoff, 1992, p. 286 'Gayment. V. ALLEGRO, LEGGIADRO, VIVACEMENTE, ou VIVACE, SUEGLIATO'.

²⁷ 'L'amour dans un coeur', present edition, Vol. 2, p. 6. 'Under his empire one cannot be happy'.

²⁸ See Vol. 1, Chapter 6, pp. 71-72 for more detail on the *sommeil*.

Editorial Method

Layout, voices and vocal ranges

The first part of F-CECm /Ms 282 and all of La Serre's *Recueil d'airs nouveaux sérieux et à boire* presents the music of each air in score, and this has been retained throughout the present edition.

A number of different clefs are present in the manuscript and collection. In the second half of F-CECm /Ms 282 only one clef is present, even though there are multiple parts in each canon. With the exception of 'Si tu ne prends garde a toy' (see above) all canons are at the unison, and the same clef is used for each voice. The clef as it appears in the manuscript is given in a prefatory staff, which also indicates the original line of music in the source. Where clefs have been changed in the edition, the original has been provided in a prefatory staff.

The engraved collection requires *basse continue* in six pieces, and as expected, this is always written on the bass clef (F⁴). Four of the pieces require a violin or flute (which are allocated a single line of music) and are all notated on the violin clef (G¹).

In both the selections from the manuscript and the engraved collection, the same five clefs are present in the vocal lines. The most upper clef is a treble clef (G²), followed by the C clef (C¹ and C⁴) and the bass clef (F³ and F⁴). The highest of these five clefs (G² and C¹) are generally used to indicate a soprano vocal range, and the lowest (F⁴) is used for the bass. The clef F³ can also signify a bass part, although La Serre specifically marks the F³ line of 'Que cette nuit, m'a parû belle' as *basse taille* (baritone). The remaining clef (C⁴) is the modern tenor clef. The practice in this period was not limited to these vocal ranges, as music was transposed in order for men to sing music written for women on the upper clefs.²⁹

²⁹ Cyr, 2005, p. xxix.

The canons that make up the second part of F-CECm /Ms. 282 are written on a single line, with a number above the staff and a *signum congruentiae* below to indicate the entry of each new voice. Next to each canon an instruction containing the number of intended voices is given in the manuscript. In the present edition the score has been expanded to include the number of voices indicated by the instruction at each canon, and each voice is given on a separate staff. The numbers above the staff indicating the entry of each part have been retained, however the *signum congruentiae* have been suppressed. The manuscript does not indicate whether different ranges of voice are to be used, so this edition has replicated the music at the unison, and in all cases the upper line of music is the original, and the lower staves are the echoing voices. The only exception to this is ‘Si tu ne prends garde à toi’, in which each voice begins a fifth above the previous entry, in order to maintain the harmony. In this case the original line of music is the bottom staff (see Ex. 5). Due to the second and third voices entering a fifth above the original melody, the upper voice is transposed onto a higher clef.³⁰

Ex. 5: Jean-Philippe Rameau ‘Si tu ne prends garde à toy’, Present edition, Vol. 2, p. 62-65

Texts

Additional verses appear beneath some airs in both sources. The format varies between the manuscript and the print. In ‘Maman ouvre sa bourse’, (Ex. 6), a second verse is given beneath the first. Despite this being a canon, the second verse

³⁰ This consideration can also be found in a recent edition of the same canon: Jean-Philippe Rameau, *Opera Omnia*, Série III, Vol. I, (ed. Sylvie Bouissou) Société Jean-Philippe Rameau, France, 2008, p.187-188, however in her edition, Bouissou places the top two parts in the treble clef, not only the first. In ‘Ah! Loin de rire’ another modulating canon by Rameau in his *Treatise of music*, he uses appropriate clefs for the range of voice required to sing each part.

'Si j'avois dans ma bourse' is related to the first, and can be sung as part of the canon.

Ex. 6: C. de La Serre, 'Etrennes Mutuelles', F-CECm /Ms. 282 p. 256 and present edition,
No. 40, pp. 91-92.



On the other hand, in the canon 'Jesus autem interm' which has a French line of verse beneath the Latin, the French words are not a second verse, but an alternative text. In the present edition, all additional verses (including alternate verses) are given as complete strophes at the end of each appropriate piece of music.

Instrument names

Where instrument names have been provided in the manuscript or the print they are preserved in this edition. Additional instrument names, including vocal parts, have been added for clarity and are indicated in this edition by square brackets. \

Prefatory staves and bar numbers

Bar numbers are not given in either source, and have been added to this edition for clarity. First and second time bars have been numbered as part of each air. The bar numbers are included at the first bar of each system, according to modern practice.

Flags and Beams

For the most part, the flags and beams of both sources are the same as modern practice, however where this differs, the flags and beams of the original source has been preserved.

Slurs

All the slurs included in the original sources have been preserved. Where added, a vertical line has been added to the slur to show it is editorial, according to modern editorial practice. In the violin part of ‘Que cette nuit, m’ a paru belle’, not all the pairs of notes are likely to be slurred:

Ex. 7: C. de La Serre, ‘Que cette nuit, m’ a paru belle’, present edition, No. 13, pp. 23-25

bb. 5-8

The musical score consists of three staves. The top staff is for the Violin (Vln.) in treble clef, the middle staff is for Bassoon (B.T.) in bass clef, and the bottom staff is for Bassoon (B.C.) in bass clef. The key signature is A major (two sharps). The time signature changes from common time to 6/8 in bar 8. Bar numbers 5 through 10 are indicated above the staves. The Violin part contains several slurs, some of which are marked with vertical editorial lines. The Bassoon parts provide harmonic support, and the vocal line 'Que cet - te' is written below the Bassoon staff. Measure numbers 6, 7, 8, 9, and 10 are marked below the staves.

In bar 8, the first two notes of the violin are not slurred, however the first of these notes is part of the cadence. No editorial slur has been added for this reason.

Repeat signs

As most of the airs in Ms. 282 and La Serre's collection are in binary form, repeat signs are used frequently. The repeats are notated differently in the manuscript and in the collection, but for the purposes of this edition, they have been treated as being the same. Many of the airs also have first and second time bars, in some cases represented by a line above the staff in the source, and these have been modernised in this edition. Directs appear in both the manuscript and the collection, as a guide for where the lines continue – these have been suppressed in the modern edition, with the exception of the canons, where they are used as an alternative to repeat signs, and indicate that the music should return to the start at the appropriate pitch. *Signa congruentiae* appear at repeat marks in both sources – where repeat signs have been added in the same place, the *signa congruentiae* have been suppressed without comment, however where they appear in other places the suppression has been noted in the critical commentary.

The canons of Ms. 282 have a *signum congruentiae* beneath the number that indicates the entry of each voice. As the transcription of the canons shows the perpetuity of the canons, the *signa congruentiae* have been suppressed from the canons without further comment, as they are a redundant feature.

Time signatures

The original time signatures of the sources have been preserved. Most time signatures in the sources do not have a denominator, and these have been supplied where required, and are in square brackets. According to modern editing practice, any changes to the time signatures found in the sources have been noted on the score by the use of square brackets.

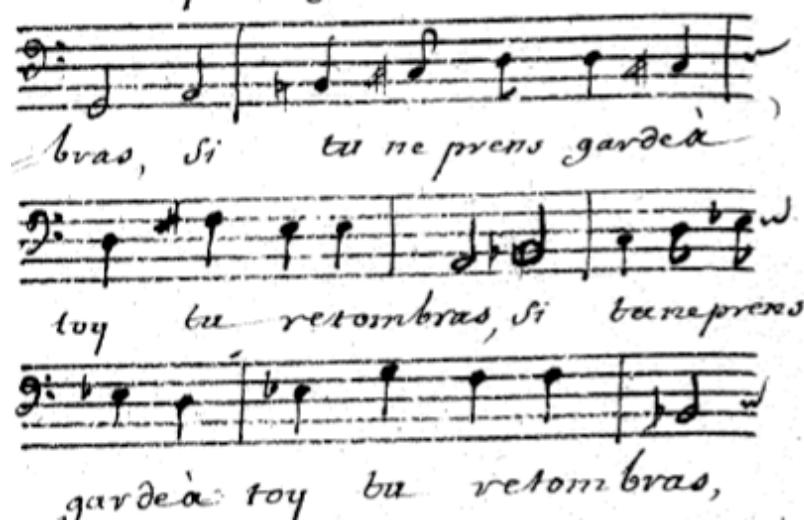
Key signatures

The original key signatures employed in both sources have been retained. Redundant accidentals have been suppressed without comment. In the sources, sharp signs are used to cancel flat notes, and these have been replaced with natural signs. The same

applies for flat signs used to cancel sharp notes, which also feature. Cautionary accidentals, where they appear, have been suppressed and are noted in the critical commentary.

The only editorial key signatures are those that appear in Rameau's canon 'Si tu ne prends garde à toy'. In the manuscript, accidentals are given instead of key signatures (see Ex. 8), and in the present edition these have been replaced by key signatures (see Ex. 9). This has been done to make the modulations clearer, and also following Rameau's instructions 's'imaginant une nouvelle Clef, ou bien en s'imaginant plutôt que le Ton a changé, comme cela est effectivement, mais que la Modulation du Chant... est toujours la même'.³¹ The keys of 'Si tu ne prends garde à toy' have thus been explicitly stated in each modulation of the canon, and the relevant accidentals have been suppressed. In bar 9 of the manuscript, the modulation is by a semitone rather than a tone as in previous modulations (see Ex. 8).

Ex. 8: Rameau, 'Si tu ne prends garde à toy', F-CECm/Ms.282, pp. 240-241 bb. 6-12.



³¹ Jean-Philippe Rameau, *Traité de l'harmonie*, Paris: Ballard, 1722, Livre III, p. 361. 'imagining a new clef, or by imagining that the key has changed, as it actually has, but the modulation of the song...is always the same'.

The modulation from A-Bb in bar 9 means that from this point onwards, the three voices of the canon are no longer in harmony. In this edition, as with other recent editions of this canon, the pitches have been raised by a semitone from this modulation onwards, in order to preserve the harmony (see Ex. 9).³² A facsimile of this canon is given in the critical commentary to show the original pitches.

Ex. 9: Rameau, ‘Si tu ne prends garde à toy’, present edition, No. 30, pp. 62-65, bb. 6-12 first voice only.

Accidentals

Where editorial accidentals have been added to the score, these appear above the staff.

Figured Bass

All instances of figuring in this edition are found in pieces in La Serre’s 1724 collection. In this source, most of the figured bass is above the staff, except where spacing required it to be below the staff. In this edition, all figuring is reproduced below the continuo line.

Rhythm

In the sources, bars sometimes contain more beats than a complete bar would naturally have. Unless there is an obvious error, these have been retained. Any changes made to the length of notes have been noted in the critical commentary.

³² Also edited in this manner by Bouissou in Rameau’s *Opera Omnia*, Série III, Vol. 1, pp. 187-8.

Grace notes are as they appear in the sources. For comments on *notes inégales*, see above.

Spelling and Punctuation

The original spelling of the manuscript and the collection has been retained, but the following rules have been followed in order to ensure the meaning and pronunciation of the words is correct. An acute accent has been supplied where modern pronunciation requires it, as in *présagent*, *évanouïye*, *céder*, *désirs*, *mérité*, *léger*, *théâtre*, *guérir*, *présent*, *mémoire*, *éclairs*, *périr*, *hélás*, *Célimeine*. This has also been followed within the expressive marks, as in *modérément*. Where the pronunciation requires a cedilla, one has been added, as in the word *façon* and *apperçu*. Grave accents have been added to ‘à’, ‘ou’ and ‘là’ where required. These are necessary to the meaning of the words, as without a grave accent, ‘ou’ means ‘or’, however when spelt as ‘oū’, the word means ‘where’. Capital letters, except for proper nouns, have been suppressed where they appear in the middle of a line. For clarity, capital letters have been added to the first word of each line of verse, and this has been done in all relevant parts. These additions have been made without further comment.

The placement of the expressive instructions has been preserved; this includes where the instruction appears on multiple or single staves of a system.

Critical Commentary

The following format has been adopted: Bar number | instrument name | beat : Abbreviations are as follows: Fl. = flute, Bc. = *Basse continue*, V. = voice (numbered I and II, etc. as required). Vln. = violin, T-s = time signature, K-s = key signature. Where changes have been made to the text instead of the music, this has been noted by the word ‘text’ instead of a beat number. Changes to the canons (No. 29-44) have been noted according to the bar number of the first voice, unless otherwise indicated, as all following voices are exact replicas of the first. The Helmholtz system is used to indicate pitch, e.g. middle C = c' except where noting cautionary accidentals.

Sources:

La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin,
1724. F-Pn/Vm7.604

Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties,
1720. F-CECm/Ms. 282

Recueils d'airs sérieux et à boire, Paris: Ballard.

1. Amour, qui d'une aile légère

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724, F-Pn/Vm7.604 pp. 1-5
46.Bc.3: cautionary Eb

2. L'himen a perdu de ses droits

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724, Pn/Vm7.604 pp. 6-7
24.V.Bc.1: pause

3. L'amour dans un coeur cause plus de ravage

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724,
Pn/Vm7.604 pp. 7-8

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Fevrier 1716, p. 42

1.V.4: dotted quaver|semi-quaver 2.V.2: dotted quaver|semi-quaver

4.V.4: dotted quaver|semi-quaver

5-8.V:

5

[B.] - rent_____ fu - ri - eux, Il est vo - la - ge - ge

12.V.3: dotted quaver|semi-quaver 16.T-s: 3/4

16.V.1: minim|dotted quaver|semi-quaver 17.T-s: \emptyset

17.V.3: 17

[B.] ne point é - cou - ter_____ un Dieu_____ si

5. Bachus, puissant Bachus!

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724,
Pn/Vm7.604 pp. 11-12

13.V.1: crotchet

6. Printems

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724,
Pn/Vm7.604 pp. 12-16

16.Bc.1: cautionary Gb

18.Bc.2: cautionary Gb

40.Vln.V.4: cautionary Gb

40.Bc.3,4: cautionary Gb

50.Vln.V.1: minim

9. On dit que le vin ôte la mémoire

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724,
Pn/Vm7.604 pp. 20-22

11.V[I and II].1: crotchet

Source B: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*, 1720,
F-CECm/Ms. 282 pp. 112-115

Transposed into A major

3.V[I].1:



5.V[II].1:



- moi - re, on

- moi - re, on

6.V[I].1:



- moi - re,

8.V[I].1:



12.t-s: 2/8

12.V[I].instruction: croches égales gayment

13.V[II].instruction: croches égales

gayment

15.V[II].1: dotted crotchet

16.V[II].1:

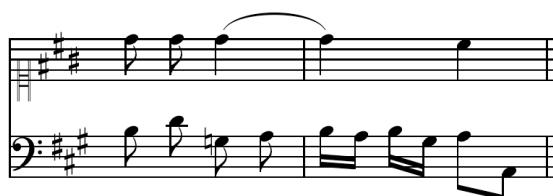


24.V[I].1: dotted crotchet

25.V[I and II].1:



27-28.V[I and II].1:



33.V[I].2: a'

33.V[II].1:



34.V[I].1:



39.V[I].2: quaver|quaver

10. Quelle nuit ! en plein jour

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724,

Pn/Vm7.604 p. 23

11.V.T-s: 8/2

11. Je ne reconnois plus mon aimable Lysette

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724,

Pn/Vm7.604 pp. 24-25

1.V.Bc.beginning repeat barline added

4-5.V.Bc.first and second time bars added

12. Puis que mon hommage vous blesse

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724,

Pn/Vm7.604 pp. 25-28

28.Bc.1: cautionary C 

13. Que cette nuit, m'a parû belle

Source A: La Serre, C. de. *Recueil d'airs nouveaux sérieux et à boire* Paris: Boivin, 1724,

Pn/Vm7.604 pp. 29-33

28.Bc.2: cautionary C#

18. Dans l'horreur de la nuit

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECm/Ms. 282 pp. 7-9

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Decembre 1699, pp. 242-243

1.t-s: φ

1.V[I and II].1: minim rest

3.V[I and II].3: dotted crotchet|quaver

4.V[I].1: semibreve

5.V[I].1-2: crotchet|crotchet

5.V[II].1:



7.V[I and II].3: dotted crotchet

9.V[I and II].3: dotted crotchet|quaver

10.V[I].4: crotchet c#??

12-15.V[I and II]: no slurs

16.V[II].1: f#

17, 18.V[I].1: + ornament

23.V[II].1:

**19. Séjour des flots**Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*, 1720. F-CECM/Ms. 282 pp. 10-14

8.V[I].1: cautionary Eb

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Avril 1709, pp. 80-82

Key: D minor

1.instruction: gravement

1.V[I].3: + ornament

7.V[II].3-4: crotchet|crotchet

9.V[I and II].1: dotted crotchet

13.V[I]: + ornament

11.V[I and II].4: no slur

12.V[I].1: slur

14.V[I].2:



15.V [I and II].3-4: crotchet|crotchet

17.V[II].1: note not doubled

25.V[I].3: + ornament

28.V[II].1: + ornament

29.V[I].1: semibreve

30-36:V[II] contain the following notes with figuring both above and below the staff:



36.instruction: gayment

38-41.V[II]: no slurs

40-41.V[I]: no slurs

45-47.V[II]: no slurs

50.V[I and II].1: dotted minim

20. Tandis que le soleil par ses rayons brûlantsSource A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*, 1720. F-CECM/Ms. 282 pp. 15-17

1720. F-CECM/Ms. 282 pp. 15-17

Source B: F-V/M. Mus 123 pp. 169-171

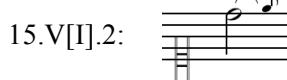
1.V[I].1 : minim

2.V[I].1: dotted minim

8.V[I].1: + ornament

11.V[I].3: dotted crotchet|quaver

14.T-s: 6/8



20.V[I].1: + ornament

23.V[II].1: + ornament

24.V[II].1: + ornament

26.V[I].1: minim



39.V[I and II].reprise:

1.V[II].1: minim

5.V[I and II].3: dotted crotchet|quaver

9.V[I].4: crotchet

11.V[I].3: + ornament

15.V[II].2: minim

21.V[I].3: b^b,

23.V[II].2: + ornament

25.V[II].2: B

30.V[I].1: + ornament

34.V[II].3: no grace note

21. Amants, qui vous plaignez

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECM/Ms. 282 pp. 28-33

46-47.V[II].text: ‘sesirs’ for ‘séjour’

Source B: *Recueil d’airs sérieux et à boire*, Paris: Ballard, Fevrier 1711, p. 23-26

1.instruction: gracieusement

4.V[I].1: no ornament

4.V[II].1: crotchet

5.V[II].2: no grace note

7.V[II].1: slur

8.V[II].3: no grace note

15.V[I and II].1: dotted minim

15.instruction: fin

16.instruction: vivement

26.V[II].1: no ornament

30.V[I and II].3: dotted crotchet|quaver

30.V[I].3: no grace note

39-40.V[I and II].1: no slurs

43.instruction: gayement

43.V[I].1: dotted crotchet

44.V[II].1:



46.V[II].1:

50.V[II].1: crotchet

54.V[I].2: no grace note

65.V[I].2: no grace note

60-61.V[II].3:



52.V[II].1: dotted minim

56.V[I].1: + ornament

22. Amys! Faisons un ParlementSource A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECM/Ms. 282 pp. 37-42

10.V[I and II].1: quaver

18.V[I and II].text: 'cette'

24.V[I].3: G# semi-quaver

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Novembre 1707, pp. 212-214

4.V[I].3: g

7.V[I].2: g#'

12.V[I].3:



17.V[I].4: slurred

20.V[I].2: no ornament

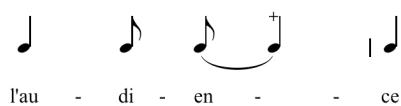
22.V[I].3:

A musical staff showing a crotchet followed by two grace notes. Below the staff are the lyrics "- ra—— j'a -".

25.V[I].1:

A musical staff showing a crotchet followed by two grace notes. Below the staff are the lyrics "com - me l'on".

15-6.V[I and II].3:

**23. Grégoire vantoit à Colin**Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECM/Ms. 282 pp. 42-48

9.V[II].1:

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Novembre, 1712, pp. 203-205

4.V[I].1: no ornament

16-17.V[I].text: 'a tout moment' for 'incessamment'

22-23.V.[I].text: 'qui braille' for 'puaille'

24. Une femme est un embarras

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECm/Ms. 282 pp. 48-52

31.V[I].3: cautionary Eb

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Fevrier 1715, pp. 23-25

11-12.V[I and II].text: ‘de ces maudits’ for ‘l’amoureux’

14.V.3: ‘viste’ is lacking

25. Frere Thibaut, Pere Grégoire

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECm/Ms. 282 pp. 53-58

67.V[II].3: cautionary Bb

26. Morgué Cousin Charlot

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECm/Ms. 282 pp. 62-67

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Juin 1715, pp. 108-110

1.t-s: 4/2

4-5.text: ‘nigot’ for ‘nigaut’

7.V[II].1: quaver|quaver

9-10.text: ‘chopaine’ for ‘chopeine’

13.V[I].1: dotted quaver|semi-quaver

13-14.text: ‘maine’ for ‘meine’

14.V[I].1,2: dotted quaver|semi-quaver

15.V[I].2: dotted quaver|semi-quaver

15.V[II].1: 

16.V[II].2: dotted quaver|semi-quaver

19-20.text: ‘Claudaine’ for ‘Claudeine’

19.V[I and II].1: dotted quaver|semi-quaver

35-36.text: ‘en conter’ for ‘en taster’

22.V[I and II].1: minim

58.V[II].1: dotted crotchet

51.V[II].1: minim

61.V[I and II].1: pause

60.V[II].1: minim

28. Charmant nectar, doux charme de la vie

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECM/Ms. 282 pp. 105-111

70.V[II].3: crotchet

30. Si tu ne prends garde à toy

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECM/Ms. 282 pp. 240-241

Key signatures have been editorially provided.³³

9.V.3: The pitches in the manuscript from this point onwards are a semitone below the edition.³⁴ The original page of the manuscript is reproduced below in order to show the original pitches.

The image shows two pages of a handwritten musical manuscript. The left page (240) contains three staves of music. The top staff is labeled 'Canon' and 'auquel parches'. The middle staff is labeled 'Michault' and 'que ne parles tu; n'as tu pas'. The bottom staff is labeled 'Canon' and 'trois parties'. The right page (241) contains two staves of music. The top staff has lyrics: 'tu ne pren's garde à toy, tu retom' bras, si tu ne pren's garde à toy tu retombras, si tu ne pren's garde à toy ta retom bras, si tu ne pren's garde à toy, tu retom bras, si tu ne pren's garde à toy, tu retom bras, si tu ne pren's garde à toy, tu retom bras.' The bottom staff has lyrics: 'garde à toy, tu retom bras.'

³³ See Vol. 1, pp. 86-88, and Vol. 2, pp. xxiii-xxv. The same decision has been made in Rameau, 2008, pp. 187-8.

³⁴ The same change has been made in Rameau, 2008, pp. 187-8. See Vol. 2, p. xxiv for a full explanation.

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Mars 1699, p. 58-59

All three voices printed on clefs F4, C4, C3.

Six modulations of the theme, with key signatures included in the source: the piece ends with directs to the next modulation.

text: Si tu n'prens garde à toy tu retombras.

1.V[I].2:

Si tu n'prens garde à

31. Et lon, lan, la, la bouteille

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECM/Ms. 282 pp. 244-245

4.V[I].1: signum congruentia

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Juin 1699, p. 124

1-2.V[I].4:

bou - teille, &

7.V[I].3: + ornament

10.V[I].1: dotted crotchet

14.V[I].1: dotted crotchet

16.V[I].1: minim

33. Pécheur, pécheur convertis-toy

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECM/Ms. 282 pp. 246-247

Source B: *Recueil d'airs sérieux et à boire*, Paris: Ballard, Avril 1699, p. 84

Pé - cheur, pé - cheur con - ver - tis toy, il faut mou -

rir. Prens garde à toy.

34. Il n'appartient qu'aux célestins

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*,

1720. F-CECM/Ms. 282 pp. 248-249

9.V.1: minim

36. Benedicite Dominus

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*, 1720. F-CECm/Ms. 282 p. 253

17.V.4: no rest 18.V.4: minim
22.V.4: minim 23.V.4: minim

40. Etrennes Mutuelles

Source A: *Recueil de Duo bachiques choisis, Recueil de Canon à plusieurs Parties*, 1720. F-CECm/Ms. 282 p. 256

5.V.1.alternate text: ‘l’argent’ for ‘piece’

C. de la Serre, *Recueil d'airs nouveaux sérieux et à boire* (1724)**1. Amour, qui d'une aile légere**

Amour, qui d'une aile légere,
 Vole sans cesse autour de ma Bergere!
 N'iras-tu jamais dans son cœur ?
 Comme on voit voltiger l'abeille
 Sur chaque feuille d'une fleur,
 Tu vas sur sa bouche vermeille;
 On te voit sur son sein, dans ses yeux
 Sur de ta victoire :
 C'est là que tu te plais le mieux,
 C'est le Théâtre de ta gloire;
 C'est là que tu fus mon vainqueur.

Cupid, who light of wing
 Flies constantly around my shepherdess!
 Will you never go into her heart?
 As we see the bee flying
 Over every petal of a flower
 You go over her red mouth
 One sees you on her breast, in her eyes,
 Sure of your victory.
 It is there that you enjoy yourself most
 It is your field of glory
 It is there that you were my conqueror.³⁵

2. L'himen a perdu de ses droits

L'himen a perdu de ses droits,
 On ne respecte plus ses loix
 Jadis à leur devoir attachez par tendresse,

 L'époux étoit amant, et l'épouse
 maîtresse ;
 Ou s'épouse à présent par interest sans
 choix ;
 Et s'unir pour aimer est du dernier
 Bourgeois.

Marriage has lost its rights,
 We no longer respect its laws.
 In bygone days, drawn to duty for the sake of
 love.
 Husbands were lovers, and wives were mistresses;

 One marries now for advantage, with no
 alternative;
 To marry for love is completely bourgeois.

3. L'amour dans un coeur

L'amour dans un coeur cause plus de
 ravage,
 Que les débordements d'un torrent furieux,
 Il est volage ;
 Sous son empire on ne peut être heureux,
 C'est être sage
 De ne point écouter un Dieu si dangereux.

Cupid in a heart causes more desolation,

 Than the excesses of a furious torrent;
 He is fickle.
 Under his empire one cannot be happy,
 It is wise
 Not to listen to such a dangerous god.

4. On voit le limaçon

On voit le Limaçon
 Content de sa maison,
 Où rien ne l'importe :
 Mais l'homme toujours
 Court et fait mille tours
 Pour rompre sa fortune.

We see the snail
 Content with his home,
 Where nothing bothers him:
 But man always
 Runs about in a thousand directions
 To undo his own fortune.

³⁵ All translations are mine, with the assistance of Dr. Greer Garden, except where otherwise noted.

5. Bachus, puissant Bachus!

Bachus, puissant Bachus! J'implore ton secours,
Ce n'est point pour briser ma chaîne
De plus d'une façon ta liqueur souveraine,
Soulage quand tu veux les malheureux amours ;
Je dois aujourd'hui voir à table
L'objet, qui cause mes désirs ;
Grand Dieu, si tu m'es secourable,
Je goûteray bientôt les plus charmants plaisirs
Pour tâcher d'adoucir une flamme funeste,
Il est permis d'user un peu de trahison
De Philis seulement enivre la raison!
Et mon amour fera le reste.

6. Printems

Que les oyseaux de ce bocage
Chantent le retour du printemps,
Qu'ils en fassent un doux visage,
Qu'ils soient heureux, qu'ils soient contents :
Que Flore dans la plaine
Fasse rire et brille la verdure et les fleurs
Que me sert-il, Hélas, si loin de Célineine,
Je ne fais que verser des pleurs.

7. Accablé des rigueurs d'une injuste Beauté

Accablé des rigueurs d'une injuste Beauté,
Bachus! J'implore ta puissance ;
J'attends de toi ma délivrance,
Viens me rendre la liberté !
Sans toi Bachus ! J'allois périr,
Et je restois dans l'esclavage ;
Verse sans tarder d'avantage !
Le vin seul me pourra guérir.

8. Quand j'entens la foudre qui gronde

Quand j'entens la foudre qui gronde,
Je me ris des frayeurs du monde ;
Je ne crains point la mort auprés de mon Tonneau :
Et je voudrois que le tonnere
Pût embraser toute la terre,
Afin qu'il n'y restât plus d'eau.

9. On dit que le vin ôte la mémoire

On dit que le vin ôte la mémoire,
Je ne m'en suis pas apperçû ;
Car à présent que j'ay bien bû,
Je me souviens qu'il faut l'on me donne à boire.

Bachus, powerful Bachus! I implore your aid,

But not to break my bonds;
In more than one way, your sovereign liquor
Brings unhappy love relief when you wish it to;

Today at table I am to see
The one who causes my desires,
Great god, if you will come to my aid,
Soon I will enjoy the most charming pleasures.

To try to soften an obdurate passion,
It is permitted to use a little treachery
Make Philis's reason drunk,
And my love will do the rest!

No matter that the birds of this grove
Sing of Spring's return,
And render its appearance sweet.
No matter that they are happy and content:

Or that Flora in the plain
Makes the greenery and flowers laugh and shine;
What use is it to me, alas, if far from Celimeine,
I only shed tears?

Weighed down by the harshness of an unfair Beauty,
Bachus! I call on your strength;
I wait for you to deliver me,
Come and return liberty to me!
Without you Bachus! I was going to perish,
And I remained enslaved;
Pour now, with no more delay!
Only wine will be able to cure me.

When I hear the lightening that roars,
I laugh at the dangers of the world;
I do not fear death with my winecask so near:

I would that the thunder
Could set the earth ablaze,
So there will be no more water.

Some say that wine removes memory,
I have not noticed;
For now that I have drunk well,
I remember that I need another drink.

10. Quelle nuit ! en plein jour

Quelle nuit ! en plein jour, vient icy tout confondre,
 Les vents et les éclairs présagent
 Dans les airs l'orage qui va fondre.
 Oh le bon temps pour le raisin
 Voicy la pluie, et le tonnerre,
 Amis buvons, versez tout plein ;
 L'Eau qui tombe dessus la terre,
 Se tournera bientôt en vin

What darkness comes in broad daylight, bringing confusion?

Winds and lightning in the air
 Are presages of the storm which will break.
 Oh, what good weather for the grape!
 Here is the rain, and the thunder!
 Friends, let us drink up, fill to the brim;
 The water that falls over the earth
 Will soon be turned into wine

11. Je ne reconnois plus mon aimable**Lysette**

Je ne reconnois plus mon aimable Lysette ;
 L'ingratte l'autre jour quitta nôtre troupeau
 Pour aller au bord d'un ruisseau ;
 Danse au son d'une musette :
 Je ne sçay si de mon rival,
 Elle ecousta trop la fleurette :
 Mais depuis ce moment fatal !
 Je ne reconnois plus mon aimable Lysette.

I no longer recognise my kind Lysette;
 The ungrateful girl the other day left our flock
 To go to the bank of a stream;
 To dance to the sound of a musette:
 I don't know if she listened too well
 To my rival's sweet nothings,
 But since that fatal moment
 I no longer recognise my kind Lysette

12. Puisque mon hommage vous blesse

Puisque mon hommage vous blesse,
 Et que de mon amour naît vôtre fier
 couroux ;
 Je viens cruelle ! à vos genoux ;
 En expirant immoler ma tendresse :
 Quelle pitié vous fait me secourir ?
 Quoy ! vous tombez évanoüye ?
 Philis ! Je ne veux plus mourir !
 Ah, J'aime bien mieux vous servir,
 De ce qui me reste de vie.

Since my tribute wounds you,
 And my love kindles your proud anger;

I come, O cruel one, to kneel before you,
 Sacrificing my love as I draw my last breath:
 What feeling of pity makes you give me succour?
 What! You fall down in a faint?
 Philis! I do not want to die!
 Ah, I much prefer to serve you
 For the remainder of my life.

13. Que cette nuit, m'a parû belle

Que cette nuit, m'a parû belle,
 Et que j'ay goûté de plaisirs !
 J'ay crû te voir jeune Isabelle !
 Céder à mes tendres désirs,
 Et m'accorder ce que mon cœur fidelle,
 A mérité par ses soupirs :
 En vain tu veux m'être cruelle,
 Et m'accabler de tes mépris ;
 Je les insulte et je m'en ris,
 Si l'amour plus sensible à ma peine
 mortelle,
 M'offre souvent de mêmes nuits.

How beautiful this night seemed to me,
 How many pleasures I enjoyed!
 I thought I saw you, young Isabelle!
 Yielding to my tender desires,
 And granting me what my faithful heart
 Has earned by its sighs:
 In vain do you want to be cruel to me,
 And condemn me with your contempt;
 I mock it and laugh at it,
 If Cupid, more sensitive to my mortal pain,
 Offers me nights like this one often!

14. D'un tendron, quiconque est épris

D'un tendron, quiconque est épris,
Avant que d'en faire l'emplacette ;
Doit sçavoir si de la fillette,
Jà le cœur n'a point été pris
Dans bilida, bilido, bilden :
En ce cas, qu'il n'en fasse usage !
Car autrement de cocuage,
Il risqueroit d'être entrepris,
Dans bilida, bilido, bilden :

Telle sur ses amants surpris,
A peine osoit lever la vuë ;
Même d'avoir une entrevuë,
Aucun n'avoit encor compris :
Dans bilido bilido bilden.
Mais de sa pudeur dépourvuë
Depuis l'hymen nous l'avons vue
De leur constance être le prix
Dans bilida bilido bilden.

Tout jaloux est un mal appris,
Dont les soupçons, et les vacarmes ;
De sa moitié pleine de charmes,
Ne meritent que les mepris ;
Dans bilida bilido bilden.
De son front la honte jurée
C'est une coutume averée ;
J'en vois bien qui s'y sont mepris
Dans bilida bilido bilden.

Qui malgré ses sens endormis,
Au triste joug de l'himénée,
Attache une épouse gênée ;
Met son honneur en compromis ;
Dans bilida bilido bilden.
Quelquefois elle s'évertue ;
Mais plus souvent on l'habitue,
De s'ouvrir à quelques amis.
Dans bilida bilido bilden.

15. Suivons chacun notre penchant

Suivons chacun notre penchant,
Ouvrons nos cœurs à la tendresse !
Brisons de la sagesse,
Le joug trop pesant,
L'amour nous presse,
Dans notre jeunesse ;
De joüir du tems présent.

Whoever is smitten with a tender young thing,
Before resolving to acquire her
He must discover whether the young girl
Has not given her heart already
In bilida, bilido, bilden:
In that case, let him not make use of her!
Because otherwise for cuckoldry
He risks being attacked,
In bilida, bilido, bilden:

A certain girl, to her surprised lovers
Scarcely dared raise her eyes;
Even in conversation
None had as yet engaged her:
In bilida, bilido, bilden.
But deprived of her modesty
After she is married, we have seen her
Won over by their constancy
In bilida, bilido, bilden.

The jealous husband is an ignoramus
Whose suspicions and noisiness
Deserve the scorn
Of his charming better half;
In bilida, bilido, bilden.
In his camp, implacable shame
Is a constant custom;
I see plenty who have made a mistake
In bilida, bilido, bilden.

He who despite his sleeping senses
To the sad yoke of marriage
Ties a wife who feels constrained,
Will see his honour compromised;
In bilida bilido bilden.
Sometimes she does her best;
But more often one gets her used
To entrusting herself to a few friends.
In bilida bilido bilden.

Let us each follow our inclination,
Let us open our hearts to tenderness!
Let us break
The too heavy yoke of wisdom,
Love presses us
In our youth;
To enjoy the present time.

Ne contraignons plus nos desirs,
 Mais pour prévenir la tristesse,
 Rions, buvons sans cesse,
 Cherchons les plaisirs :
 Veut-t'on m'en croire,
 Aimer et bien boire,
 Doit partager nos loisirs.

Amour ! qui causes ma langueur
 Lance tes traits dessus Lysette,
 D'une flamme secrete
 Embrase son cœur,
 Quelle victoire,
 Pour toy, quelle gloire
 Si tu deviens son vainqueur.

Lysette ! du moment qui fuit
 Ménagez bien le court espace ;
 Toute beauté s'éfface,
 Un rien la détruit,
 Quoy que l'on fasse !
 Au jour qui se passe ;
 Bientôt succede la nuit.

16. Tes soins, Tircis !

Tes soins, Tircis ! sont superflus ;
 Pourquoy déguiser ton langage !
 Je sçay que ton cœur est volage,
 Tes chansons ne me touâchent plus :

Sans ton secours, sans ta muzette,
 Je garderay bien mes moutons ;
 Mon chien de fond de nos vallons,
 Les rangerâ sous ma houlette,

A Dieu trop inconstant Berger !
 Si ton cœur ût ête sincere,
 Le martyre le plus severe ;
 Jamais ne m'auroit fait changer.

Let us not constrain our desires any longer,
 But to prevent sadness,
 Let us laugh, drink without end,
 Let us seek pleasures:
 Believe me,
 Love and good drink,
 Ought to fill our leisure time.

Cupid! who causes my langour
 Let fly your arrows over Lysette,
 With a secret flame
 Fire up her heart!
 What victory
 For you, what glory,
 If you become her conqueror.

Lysette! of the fleeting moment
 Husband well the short space;
 All beauty is erased,
 The smallest thing destroys it,
 No matter what one does!
 To the day that passes;
 Night is soon the successor.

Your attentions, Tircis! are superfluous;
 Why disguise your language?
 I know that your heart is fickle,
 Your songs move me no more:

Without your aid, without your musette,
 I shall look after my sheep well;
 My dog from the depth of our valleys,
 Will muster them under my crook.

Farewell. too fickle shepherd!
 If your heart had been sincere,
 The most severe martyrdom
 Never would have made me change.

Selections from F-CSM/Ms. 282
Recueil de Duo bachiques choisis, dans les meilleurs autheurs
 and
Recueil de Canon à plusieurs Parties ; choisis dans les meilleurs autheurs

17. Animons-nous, buveurs insignes

Animons-nous, buveurs insignes !
 Chantons le Dieu du vin,
 Que son empire est doux :

 Versons, buvons, rendons-nous dignes,

 Des faveurs qu'il repand sur nous :
 Animons nous...
 L'amour par ses flèches malignes,
 Rend nos cœurs inquiets, jaloux ;
 Mais lors quel'on est dans les vignes,
 On est à l'abry de ses coups :
 Animons nous....

Let's look lively, honorable drinkers!
 Let's sing of the god of wine,
 How sweet is his domain:

Let's pour out the wine, let's drink, let's make
 ourselves worthy
 Of the favours he bestows on us:
 Let's look lively...
 Cupid with his malignant arrows
 Makes our hearts anxious and jealous:
 But while we're in the vines,
 We're sheltered from his attacks.
 Let's look lively....

18. Dans l'horreur de la nuit

Dans l'horreur de la nuit
 Sans crainte de voleurs ;
 Seul je chante à perte d'haleine :
 Et je me ris de leur fureur ;
 Quand j'ay la bourse vuide
 Et la bedaine pleine :

In the horror of the night
 Without fear of thieves;
 I sing alone till I run out of breath:
 And I laugh at their fury
 When I have an empty purse
 And a full belly.

19. Séjour des flots

Séjour des flots, infidelle élément ;
 En vain tu me parois dans une paix
 profonde ;
 Non, je n'iray plus sur ton onde ;
 M'exposer à ton changement :
 Affronte qui voudra et les vents, et
 l'orage :
 J'aime l'abry de mon tonneau ;
 Si le destin m'apprête un humide
 tombeau :
 C'est dans le vin que je feray naufrage :

Abode of the waves, treacherous element,
 In vain did you appear to me with a peaceful
 aspect;
 No, I will no longer set out on your waters,
 Exposing myself to your changeability:
 Affront who will, both wind and storm:

I love the shelter of my wine cask;
 If destiny is preparing a moist tomb for me,
 It's in wine that I will drown.

**20. Tandis que le soleil par ses rayons
 brûlants**

Tandis que le soleil par ses rayons brûlants
 Désole la nature,
 Cherchez pauvres amants !
 Sur les bords d'un ruisseau, l'ombrage et la
 verdure ;
 Pour me garantir de ses traits,
 Dans le fonds d'une cave sombre
 Je cours chercher de l'ombre,
 Et du vin frais :

While the sun with its blazing rays
 Desolates nature,
 Poor lovers, go and seek
 Shade and greenery on the edge of a stream;

 To keep myself safe from its shafts,
 Into the depths of a dark cellar
 I run and seek shade
 And cool wine.

21. Amants, qui vous plaignez

Amants, qui vous plaignez ;
 Ne sçavez-vous point boire ?
 Souvent Bachus remporte une victoire,
 Qui vient d'échapper à l'amour ;
 Amants, qui vous plaignez...
 Venez gouter dans cet heureux séjour
 Des plaisirs pourront reparer vostre gloire ;
 Amants, qui vous plaignez...

Complaining lovers,
 Don't you know how to drink?
 Often Bachus wins a victory,
 Which Cupid has just lost.
 Complaining lovers...
 Come, in this happy place enjoy
 Pleasures [which] can restore your glory:
 Complaining lovers...

22. Amys! faisons un Parlement

Amys! faisons un Parlement
 Pour juger souverainement
 Les buveurs en tiltre d'office ;
 Bachus sera le Président,
 Et l'on prendra, pour droit d'épices,
 Poivre, ail, et sel au lieu d'argent :
 On prononcera les arrêts ;
 Dans les plus fameux cabarets,
 Et toutes les cours subalternes,
 Siegeront au fonds des tavernes,
 Les traitreurs seront demandeurs,
 Et les iyrognes deffendeurs ;
 Les pastés seront les registres,
 Et les assiettes, les pulpites,
 Dans cet agréable Palais ;
 On n'imposera point, silence :
 Et l'on n'y dormira jamais :
 Comme l'on fait à l'audience :

Friends ! Let's assemble a Parliament
 To pronounce solemn judgement
 On drinkers who hold office;
 Bachus'll be its President;
 And we'll take, as payments to the judges,
 Pepper, garlic and salt in place of money:
 We'll pronounce the decrees
 In the most famous cabarets,
 And all the lesser courts
 Will sit in the depths of the taverns;
 The innkeepers will be supplicants,
 And the drunkards, respondents,
 Pies will be the registers,
 And plates, the benches,
 In this agreeable Court;
 We'll not impose silence:
 And we'll never sleep,
 As people do at an official hearing.

23. Grégoire vantoit à Colin

Grégoire vantoit à Colin
 Les plaisirs de l'hymen
 Les douceurs du ménage,
 Et lui disoit qu'en mariage,
 On estoit exempt de chagrin :
 Ma foy, dit Colin tu te railles ;
 Quel chagrin n'a t'on pas ?
 De voir à tout moment, marmaille, puaille,
 Morvaille, puaille, canaille, merdaille
 Qui crie incessamment ;
 Papa, maman, caca, nanon ;
 Foin de l'hymen, vive la treille,
 Et les enfants de la bouteille :

Gregoire, bragging to Colin
 About the pleasures of marriage
 And the sweetesses of the conjoint life,
 Was saying that in wedlock
 One had not a care in the world:
 Upon my word, said Colin, you speak in jest;
 What nuisance don't we suffer!
 Seeing perpetually scoundrels, brats,
 Smelly, dirty, rogues, knaves
 Endlessly crying out,
 'Papa, Mama, toilet, nurse'!
 A plague on marriage, long live the vine
 And the children of the bottle!³⁶

³⁶ See Vol. 1, Chapter 5, pp. 56-57 for a further explanation of this translation.

24. Une femme est un embarras

Une femme est un embarras,
N'est il pas vray, compere Blaize ?
Humons le piot tout à notre aise
Nargué de l'amoureux tracas :
Au cabaret, tant que je suis à table,
Je ne bois qu'à ma soif et quand le cœur
m'en dit :
Mais, quand Margot, me tient au lit
Tout cy, tot ça, par cy, par là
Mon pauvre Colas,
Est-tu déjà las ?
Elle est insupportable :

25. Frere Thibaut, Pere Grégoire

Frere Thibaut, Pere Grégoire,
Étoient deux hommes excellents,
Ils avoient les plus grands talents ;
L'un pour aimer l'autre pour boire :

Nous avons vu Pere Grégoire
Le verre en main vuider trois pots ;
Et l'air serain tenir joyeux propos,
Digne d'être mis dans l'histoire :

Frere Thibaut dans son canton,
Ne manquoit aucune pucelle
Que la fille fut laide ou belle,
Jeune ou vielle il trouvoit tout bon :

Célébrons icy leurs mémoire,
Aimons et buvons tour à tour,
Chantons leurs exploits, et leur gloire,
Et que l'on entende en ce jour :

26. Morgué Cousin Charlot

Morgué Cousin Charlot, que t'es un franc
nigaut ;
Si le voisin Lucas lorsque tu bois chopeine
De t'en escorniffler faisoit la moindre
meine ;
T'aurois raison de crier haut ;
Mais, il n'en veut qu'à ta Claudeine :
Vla t'il pas bian pargué de quoy te
tourmenter ;
Quian j'en m'en soucirois, Cousin !
comme d'un zeste ;
Ils ont biau trétons en taster ;
T'en auras toujours trop de reste :

A wife's a pest,
Isn't that so, comrade Blaize?
Let's quaff our liquor at our ease;
To heck with love's turmoil:
At the cabaret, as long as I'm at table,
I drink only when I'm thirsty and when I feel
inclined:
But, when Margot keeps me in bed and says
'Over here, over there, this way, that way!
My poor Colas,
Are you tired already?'
She's unbearable.

Brother Thibaut, Father Gregoire,
Were two most worthy men,
They had the greatest of talents,
One for loving, the other for drinking:

We saw Father Gregoire
Glass in hand, drain three jugs dry;
And with a calm air tell merry tales
Worthy of going down in history:

Brother Thibaut in his canton,
Left no virgin alone
Whether the girl was ugly or beautiful,
Young or old, he enjoyed it all:

Let's toast their memory here,
Let's love and drink in turn,
Let's sing of their exploits and their glory,
Let's make them known in our day.

Look here, Cousin Charlie, what an ass you are!

When you're drinking your pint, if your neighbour
Lucas
Made as if to grab a mouthful of it,

You'd do right to cry out loud,
But he only wants your Claudine:
Dammit, you've no reason to be upset;

As if I'd be worried, Cousin! As with lemon rind,
Even if the whole lot have their taste of her,
You'll always have too much over.

**27. Pour mettre le repos entre ta femme
et toy**

Pour mettre le repos entre ta femme et toy,
Amy, tu dois apprendre à faire comme
moy.
Je goûte avec la mienne une paix sans
pareille,
Je ne crains plus ses cris, ny ses transports :
La nuit tant qu'elle dort je vuide la
bouteille ;
Quand le démon du bruit au matin la
réveille ;
La folle gronde et moy je dors :

To keep the peace between you and your wife,
Friend, you must learn to do as I do.

With mine I enjoy a calm that has no equal,

I'm no longer afraid of her shouting or rages:
At night, while she sleeps, I empty the bottle;

When the demon of noise awakens her in the
morning;
The crazy woman growls away, and I sleep.

**28. Charmant nectar, doux charme de la
vie**

Charmant nectar, doux charme de la vie ;
J'oublie en te voyant mes ennuis
rigoureux ;
Et tous les maux dont mon flamme est
suivie,
Se calment aisément quand j'éprouve tes
feux :
Pour se vanger d'une inhumaine,
Amis, de ce bon vin, empruntons le
secours ;
On est sur de briser sa chaisne ;
En le faisant couler toujours :

Charming nectar, sweet charm of life;
Seeing you, I forget my severe troubles;

And all the wrongs with which my love is pursued

Are easily calmed when I feel your fires:

To take our revenge on an inhuman one,
Friends, let's ask this good wine for help;

We are sure to break her hold over us
By making it flow continuously.

29. L'enfant dort

L'enfant dort, l'enfant dort,
L'enfant dormira tantost ;

The child sleeps, the child sleeps,
The child will soon go to sleep.

30. Si tu ne prends garde à toy

Si tu ne prends garde à toy, tu retombras.

If you are not careful, you will fall down.

31. Et lon, lan, la, la bouteille

Et lon, lan, la, la bouteille, la bouteille,
Et lon, lan, la, la bouteille s'en vad :

Fa la la la la, here's the bottle, the bottle
Fa fa la la la la, the bottle goes away.

32. Tu ne l'entens pas

Tu ne l'entens pas, la, la, la,
Tu ne l'entens pas ce Latin,
La fille d'un bon homme,
Se leve du matin:

You don't understand, la, la, la,
You don't understand my song in Latin,
The daughter of a good man,
Gets up in the morning.

33. Pécheur, pécheur convertis-toy

Pécheur, pécheur convertis-toy :
Il faut mourir, prends garde à toy :

Sinner, sinner, convert me
They must die, take care of me.

34. Il n'appartient qu'aux célestins

Il n'appartient qu'aux célestins
De boire à grands traits de bon vin :

35. L'épouse entre deux draps

L'épouse entre deux draps
Fait gravement le cas :
Les Jeanettions, et les Fanchons,
Ne vont que par sauts, et par bonds ;
Mais les Catins vont si grand train,
Que qui ne les prendroit au crain
Se voit culbutté renversé soudain :

36. Benedicite Dominus

Benedicite Dominus
Nos et eàqua sumus sumpturi;
Benedicat dextera Christi in nomine patris,

Et filii, et spiritu saneti ;
Amen :

37. Agimus tibi gratias

Agimus tibi gratias,
Rex omnipotens Deus,
Pro beneficiis tuis:
Qui vivis et regnas
In secula saeculorum
Amen ;

38. Tout buveur d'eau est chimérique

Tout buveur d'eau est chimérique ;
Pour esloigner un tel deffaut,
Buvez de ce nectar bachique,
Vous chanerez d'un ton plus haut.

39. Jesus autem iterum

Jesus autem iterum
Clamans voce magna
Emisit spiritum.³⁷

Dans le matin
J'ay le verre en main
C'est le seul moyen,
De vivre sans chagrin :

Only the Célestins have the right
To drink good wine in great gulps.

The wife between two sheets
Proceeds with gravity:
The Jeanettions and Fanchons,
Proceed only by jumps, and by leaps;
But the harlots go at such a great pace,
That he who does not grab them by the mane
Sees himself suddenly turned upside down.

Master bless
Us each who are about to eat
The right hand of Christ blesses in the name of the
Father³⁸
And of the Son and the Holy Spirit
Amen.³⁹

We give thanks to Thee
Almighty God and King
For your beneficence:
Who lives and reigns
For ever and ever
Amen.⁴⁰

All drinkers of water make things up;
To keep such a defect at bay,
Drink of this nectar of Bacchus,
You'll sing a tone higher.

And Jesus again
Crying with a loud voice
Yielded up the ghost.

In the morning
I have a glass in hand
It is the only means,
Of living without grief.

³⁸ This line could also read ‘He blesses the right hand of Christ in the name of the Father’.

³⁹ Many thanks to Dr. Matthew Trundle for this translation.

⁴⁰ Many thanks to Dr. Greer Garden for this translation.

³⁷ Matthew 27:50 Vulgate bible

40. Etrennes Mutuelles

Maman ouvre sa bourse
Le premier jour de l'an ;
Papa c'est sa resource
De la piece⁴¹ met dedans :

Si j'avois dans ma bourse,
De l'or ou de l'argent,
Je partirois en course
Pour voir nostre régent.

41. Tirez nous du bon vin

Tirez nous du bon vin l'hôtesse, tôt, tôt,
tôt :

42. Ah, le bon vin amys !

Ah, le bon vin, amys !
Buvons en jusq'a demain :

43. Enyvr ons nous mes chers amys !

Enyvr ons nous mes chers amys !
Pour passer icy
Mes soucis
Buvons ici :

44. Dieu donne vie à qui boira

Dieu donne vie à qui boira,
Car en buvant le temp s'en va :

Mama opened up her purse
On the first day of the year;
Papa from his means
Puts some coin inside:

If I had in my purse,
Some gold or some silver,
I would set off at a run
To see our Regent.

Draw us some good wine, hostess, soon, soon,
soon!

Oh, good wine my friends!
Let us drink until tomorrow.

Let us intoxicate ourselves my dear friends!
For passing through here
Are my worries
Let us drink here.

God gave life to those who will drink
For in drinking the time goes away.

⁴¹ An alternate word for *piece* is shown in the manuscript as *l'argent* (silver).

1. AMOUR, QUI D'UNE AÎLE LÉGERE

Ariette Serieuse à Voix Seule

C. de La Serre

Rondeau gracieusement et modéré

Violin où Flûte traversière Prelude

[Voix]

Basse continue

Vln. [V.] Bc.

Vln. [V.] Bc.

Vln. [V.] Bc.

N*i*-ras -tu ja - mais dans son coeur? A - coeur? Comme on

Detailed description: The musical score consists of six staves of music. The first staff is for 'Violin où Flûte traversière' and 'Basse continue', both in common time with a key signature of one flat. The second staff is for 'Voix' (soprano). The third staff is for 'Basse continue'. The fourth and fifth staves are for 'Vln.' (Violin) and '[V.]' (Voice), with the violin part featuring grace notes and slurs. The sixth staff is for 'Bc.' (Bassoon). The score includes lyrics in French, such as 'A - mour, qui d'une aî - le lé - ge - re,' 'Vo - le____ sans____ cesse au - tour de ma ber - ge - re!', and 'N'i - ras - tu ja - mais dans son coeur? A - coeur? Comme on'. Fingerings like '5 6', '7 6', and '5' are placed under certain notes. Measure numbers 5, 12, and 17 are indicated above the staves.

22

Vln. [V.] Bc.

voit vol - ti- ger l'a - beil - le Sur cha-que feuil - le d'u-ne fleur, Tu

Bass clef, B-flat key signature. Measure 22: Vln. 6, 6; Bc. 6. Measure 23: Vln. 7b; Bc. 6. Measure 24: Vln. 6; Bc. 6. Measure 25: Vln. 6; Bc. 7b. Measure 26: Vln. 6; Bc. 6. Measure 27: Vln. 7b; Bc. 6.

28

Vln. [V.] Bc.

vas sur sa bou - che ver - meil - le; On le voit sur son

Bass clef, B-flat key signature. Measure 28: Vln. 6; Bc. 6. Measure 29: Vln. 7; Bc. 5b. Measure 30: Vln. 6; Bc. 4b. Measure 31: Vln. 3; Bc. 3. Measure 32: Vln. 6; Bc. 6. Measure 33: Vln. 6; Bc. 6. Measure 34: Vln. 6; Bc. 6.

34

Vln. [V.] Bc.

sein, on le voit dans ses yeux, dans ses yeux Sur de

Bass clef, B-flat key signature. Measure 34: Vln. 6; Bc. 6. Measure 35: Vln. 6; Bc. 6. Measure 36: Vln. 6; Bc. 6. Measure 37: Vln. 6; Bc. 6. Measure 38: Vln. 6; Bc. 6.

39

Vln. [V.] Bc.

ta vic - toi - re: C'est là que tu te plais le mieux, C'est le Thé -

Bass clef, B-flat key signature. Measure 39: Vln. 6; Bc. 6. Measure 40: Vln. 6; Bc. 6. Measure 41: Vln. 6; Bc. 6. Measure 42: Vln. 6; Bc. 6. Measure 43: Vln. 6; Bc. 6. Measure 44: Vln. 6; Bc. 6.

44

Vln. [V.] Bc.

-âtre de ta gloi - re; C'est là que tu fus mon vain -

Bc.

3 4**h** 6 **b** — 6 9 8 3**#** 6 7 **#**

48

Vln. [V.] Bc.

queur. A - mour, a- mour, qui d'une aî - le lé - ge - re,

Bc.

b 6 **δ** 6 **#** 4**#** 6 **b** —

53

Vln. [V.] Bc.

Vo - le_ sans cesse au tour de ma Ber - ge - re!

Bc.

b 6 4 7 **δ** 5 **b** 6 **b** —

58

Vln. [V.] Bc.

N'i - ras - tu ja - mais dans son coeur?

Bc.

b 5 7**δ** **b** —

2. L'HIMEN A PERDU DE SES DROITS

Air sérieux

C. de La Serre

Gracieusement et gay

[Voix] Prelude L'hi-men a per

[Basse Continue]

6 6 3 — 6 — — 7

5

[V.] du de ses__ droits, On ne res - pec - te plus ses loix Ja-dis à leur de

[Bc.] — 6 6 7 — — — 7

9

[V.] voir at-ta-chez par ten- dres - se, L'é - poux ê-toit a-mant, et l'é - pou - se maî - tres -

[Bc.] # 6 6 3 # 6 6 7 4 #

13

[V.] 1. - se; L'hi-men a per - se; On s'épou - se à pre - sent par in-te - rest sans

[Bc.] 6 6 6 6 9 8 # — 6 6 6

17

[V.] choix; Et s'un - ir pour ai - mer est du der - nier Bour - geois. On s'épou - se à pré -

[Bc.] # 6 6 6 7 5 # 6 6 6

20

[V.] sent par in - te-rest sans choix; Et s'u-nir pour ai - mer, et s'u-nir pour ai-

[Bc.] { 6 — — 6 5

23

[V.] mer est du der - nier Bour - geois. [d.s.] 1. [2. [C] :|

[Bc.] { 6 5 |[3] | 6 5 :| [C]

3. L'AMOUR DANS UN COEUR

Air serieux Recit de Basse

C. de La Serre

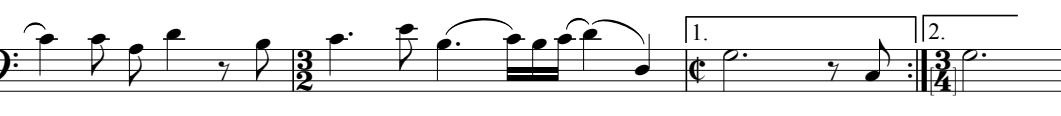
Gravement et marqué

[Basse] 

L'a - mour dans un coeur cau-se plus de ra- va - - - ge, Que

[B.] 

les dé-bor - de-ments d'un tor - rent

[B.] 

fu - ri-eux, Il est vo - la - - - ge. L'a - - ge.

Majestueusement

[B.] 

Sous son em - pi - re on ne peut être heu-reux, C'est ê - tre sa - ge De reprise

ne point é - cou-ter un Dieu si dan - - - ge - reux. Sous son em - - reux.

4. ON VOIT LE LIMAÇON

Canon Trio Serieux de Voix Egale

C. de La Serre

Lentement

[Voix] On voit le Li - ma - çon Con - tent de sa mai - son, Où rien ne l'im - por -

[Voix] On voit le Li - ma - çon Con - tent de sa mai - son, Où

[Voix] On voit le Li - ma - çon Con - tent de

Vivement

[V.] - tu - ne, Où rien ne l'im - por - tu - ne: Vivement Mais

[V.] rien ne l'im - por - tune Où rien ne l'im - por - tu - ne: Mais l'hom - me tou - jours Vivement

[V.] sa mai - son, Où rien ne l'im - por - tu - ne: Mais l'hom - me tou - jours

II

[V.] l'hom - me tou - jours Court et fait mil - le tours Pour

[V.] Court et fait mil - le tours Pour rom - pre

[V.] Court mais l'hom - me tou - jours Court et fait

15

[V.] rom - - - pre sa for - tu - ne. Mais l'hom - me tou - jours

[V.] sa for - tu - ne, Pour rom - - - pre sa for - tu -

[V.] mil - le tours Pour rom - - - pre sa for - tu -

19

[V.] Court et fait mil - le tours Pour rom - - pre
[V.] ne. Mais l'hom-me tou-jours Court et fait mil - le tours Pour
[V.] ne. Mais l'hom-me tou - jours Court et fait mil - le

23

[V.] sa for - tu - - ne, Pour rom - pre sa for - tu - ne. ne.
[V.] rom - - - - pre sa for - tu - ne. ne.
[V.] tours pour rom - - - - presa for - tu - ne. ne.

5. BACHUS, PUISSANT BACHUS!

Air bachique Recit de Basse

C. de La Serre

Gravement

[Basse] 

Ba-chus, puis-sant Ba-chus! J'im-plo-re ton se-cours, Ce n'est
point pour bri-ser

[B.] 

ma chai - ne, De plus d'u-ne fa-con ta li-queur sou-ve - rai - ne, Sou -

[B.] 

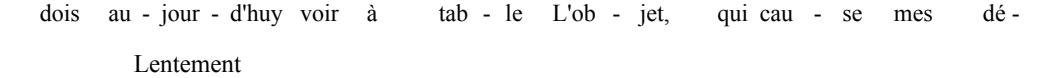
Gay la - ge quand tu veux les mal-heu-reux a - mours; mours; Je

[B.] 

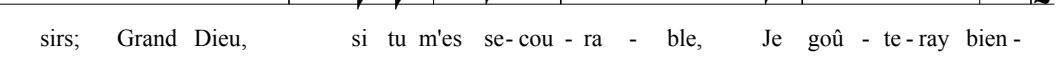
1. 2. Gay dois au - jour - d'huy voir à tab - le L'ob - jet, qui cau - se mes dé -

[B.] 

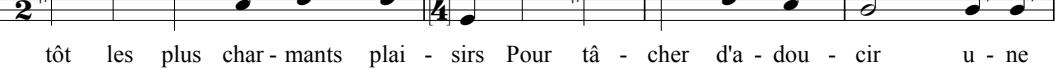
Lentement sirs; Grand Dieu, si tu m'es se-cou - ra - ble, Je goû - te-ray bien -

[B.] 

23 Gravement Gay tôt les plus char-mants plai - sirs Pour tâ - cher d'a - dou - cir u - ne

[B.] 

flam - - - - - me fu - nes - te, Il est per - mis d'u -

[B.] 

32 Lentement ser un peu de tra - hi - son De Phi - lis seu - le -

[B.] 

-ment en - y - vre la rai - son! Et mon a-mour fe-ra le res - - - - - te. Je - - te.

6. PRINTEMPS

Ariette Serieuse à Voix Seule

C. de La Serre

Prelude

Violon ou flute Allemande

[Voix]

Basse Continue

Vln.

[V.]

Bc.

5

6 5 6 — 6 5# 6 — 6 6 5 4

Vln.

[V.]

Bc.

II

Que les oy - seaux de ce boc - ca - ge Chan - tent le re - tour du prin -

6 4 6 — 6

Vln.

[V.]

Bc.

16

tems, Qu'ils en fas-sent un doux vi - sa - ge, Qu'ils soient heu

— 6 6 6 5 6 — 7#

22

Vln. [V.] Bc.

reux,
qu'ils soient con-tents:
-tents:
Que Flo - re dans la

7 6 — 6 5# 6 —

27

Vln. [V.] Bc.

plai - - - ne Fas-se rire et bril - ler la ver-

6 — 6 6# 6 — 6 6#

31 Gravement

Vln. [V.] Bc.

dure et les fleurs
Que me sert - il, Hé - las, hé -

#

gracieusement

34

Vln. [V.] Bc.

las, si loin de Cé - li - mei - ne, Je ne fais que ver - ser

6 5 4# 7 5# 6 6 5

38

Vln. [V.] Bc.

des pleurs, Que me sert -

Bc. { 6 5 3

40

Vln. [V.] Bc.

[gracieusement]

il, Hé-las, hé-las, si loin de Cé-li-mei -

Bc. { 6 7 # 6 5 4 3

42

Vln. [V.] Bc.

- ne, Je ne fais que ver-ser des pleurs, Je ne fais que ver-

Bc. { 6 5 — 7 # — 7

47

Vln. [V.] Bc.

1. 2. [C] [C]

des pleurs. Que pleurs. [C]

Bc. { # 5 5 6 7 #

7. ACCABLÉ DES RIGUEURS

Duo bachique de voix égales

C. de La Serre

[Voix] 

Ac - ca - blé des ri - gueurs d'une in - jus - te Beau -

Ac - ca - blé des ri - gueurs d'une in -

té, Ac - ca - blé des ri - gueurs, ac - ca - blé des ri -

jus - te Beau - té, Ac - ca - blé des ri - gueurs d'une in -

gueurs d'une in - jus - te Beau - té, Ba - chus, Ba - chus! J'im -

jus - te Beau - té, Ba - chus, Ba - chus! J'im - plo - re, J'im -

plo - re ta puis - san - ce; J'at -

plo - re ta puis - san - ce; J'at - tens de

tens_____ de toi ma dé - liv - ran - ce, Viens me

toi ma dé - liv - ran - ce, Viens me ren - dre la li - ber -

Animé

ren - dre la li - ber - té, la li - ber - té! Animé Sans

té! Viens me ren - dre la li - ber - té! Sans toi Ba-chus! j'al - lois pé -

25

[V.] toi Ba - chus! j'al - lois pé - rir, Et je res - tois,_____ dans l'es - cla - va -

[V.] rir, Et je res - tois,_____ et je res - tois dans l'es - cla - va -

30

[V.] ge; Sans toi, Ba-chus! j'al - lois pé - rir, Et je res - tois, et je res-

[V.] ge; Sans toi Ba-chus! j'al-lois pé - rir, Et je res - tois,_____ et je res-

35

Viste

[V.] tois dans l'es - cla - va - ge; Ver - - - se sans tar - der d'a-van-ta -

[V.] tois dans l'es - cla - va - ge, Ver - - - se sans tar - der d'a-van-ta -

40

Lentement

Viste

[V.] ge! Le vin seul me pou - ra gué - rir. Ver - - - se sans tar -

[V.] ge! Le vin seul me pou - ra gué - rir. Ver - - - se sans tar -

44

Lentement

[V.] der d'a-van - ta - ge! Le vin seul me pou - ra_____ gué - rir. -rir.

[V.] der d'a-van - ta - ge! Le vin seul me pou - ra_____ gué - rir. -rir.

8. QUAND J'ENTENS LA FOUDRE QUI GRONDE

Air Bachique Recit de Basse

C. de La Serre

Gravement

[Basse] 

Quand j'en - tens la fou-dre qui gron - - - - de, Je me

5

[B.] 

ris des fra - yeurs du mon-de; Je ne crains point la mort au-prés de mon Ton-neau:

9 Gayment

[B.] 

Et je vou-drois que le ton - ner - - - - re Pût em-bra - ser tou-te la

15

[B.] 

ter - re, A - fin qu'il n'y re - stât plus d'eau. Et je vou - drois que le ton -

22

[B.] 

ner - - - - re Pût em - bra - ser tou-te la ter - - re,

27

[B.] 

Pût em - bra - ser tou-te la ter - re, A - fin qu'il n'y re - stât plus d'eau.

9. ON DIT QUE LE VIN, ÔTE LA MÉMOIRE

Duo bachique

C. de La Serre

[Voix] On dit que le vin ô-te la mé-moi - re, On dit que le vin, que le

[Voix] On dit que le vin ô-te la mé -

V. vin, ô-te la mé-moi - re, que le vin ô-te la mé-moi - re, Je

V. moi - re, On dit que le vin que le vin ô-te la mé-moi - re, Je

V. ne m'ensuis pas ap - per - çû; 1. + 2. + Vivement et marqué

V. Car à pré-sent que j'ai bien bû, Je

V. ne m'ensuis pas ap - per - çû; Car à pré-sent que j'ai bien

V. me sou-viens qu'il faut que l'on me donne à boire à boire à boi - re.

V. bû, Je me sou-viens qu'il faut que l'on me donne à boi - re.

V. Car à pré-sent que j'ai bien bû, Je me sou-viens qu'il

V. Car à pré-sent que j'ai bien bû, Je me sou-viens qu'il faut que l'on me

26

[V.] faut que l'on me donne à boire, à boi - re. Car à pré -

[V.] donne à boire, à boire, à boire, à boi - re. Car à pré - sent que j'ai bien

32

[V.] sent que j'ai bien bû, Je me sou - viens qu'il faut que l'on me

[V.] bû, Je me sou - viens qu'il faut que l'on me donne à boire, à

36

[V.] donne à boire, à boi - - - re, à boi - re.

[V.] boire, à boire, à boi - - - - - re.

10. QUELLE NUIT! EN PLEIN JOUR

Air bachique Recit de Basse

C. de La Serre

Gravement

[Basse] 

Quel - le nuit! en plein jour, vient i - cy tout con - fon -

4

[B.] 

dre, Les vents et les é - clairs pré-sa - gent Dans les airs l'o -

7

[B.] 

ra - ge qui va fon - - dre. Oh le bon temps pour le rai -

12

[B.] 

sin Voi-cy la pluie, et le ton - ner - - - re, A-mis bu -

17

[B.] 

vons, ver - sez tout_ plein; L'Eau qui tom - be des-sus la ter - re, Se tour -

21

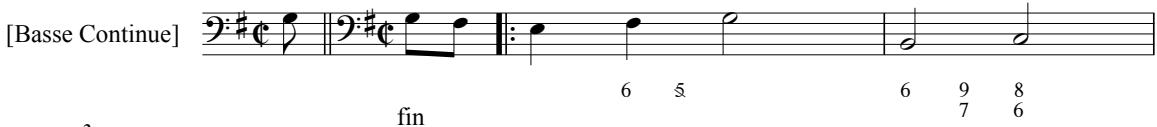
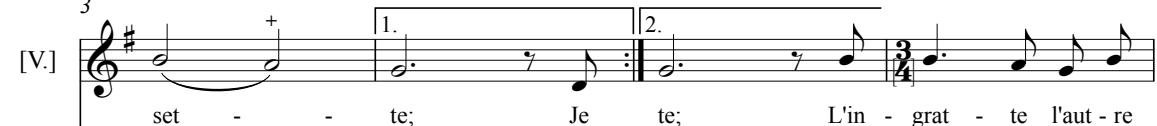
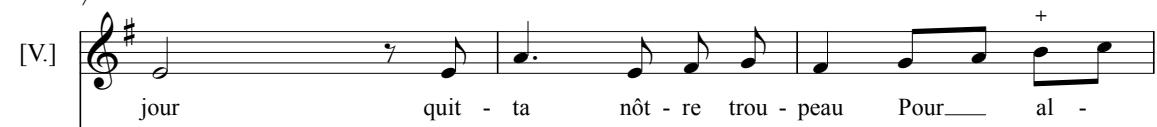
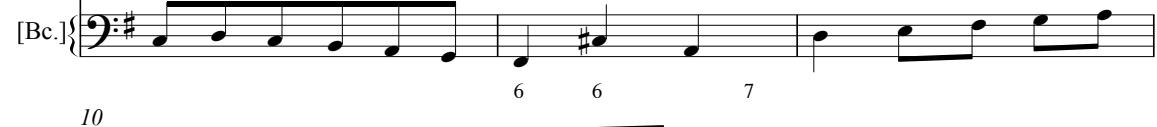
[B.] 

- - - ne - ra bien - tôt en vin.

11. JE NE RECONNOIS PLUS MON AIMABLE LYSETTE

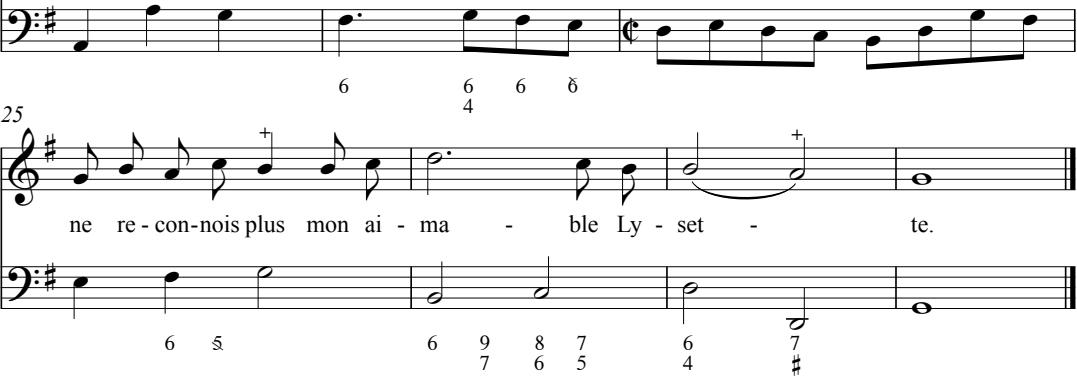
Air Serieux en Rondeau

C. de La Serre

[Voix] 
 Je ne re - con-nois plus mon ai - ma - ble Ly -
 [Basse Continue] 
 6 5 6 7 6
 [V.] 
 3 fin 1. 2.
 set - - te; Je te; L'in - grat - te l'aut - re
 [Bc.] 
 6 7 6
 [V.] 
 6 6 7
 [Bc.] 
 10 6 6 7 6
 [V.] 
 ler au bord d'un ruis - seau; Dan - ser au
 [Bc.] 
 6 6 7 6
 14 1. 2.
 son d'u - ne mu - zet - te: Je - te: Je ne
 [Bc.] 
 6 6 7 5
 18 6 4 6 7 6 9 8 6 7 6 4
 [V.] 
 sçay si de mon ri - val, Elle e - cou - ta trop la fleu - ret -
 [Bc.] 
 6 4 6 6 9 8 6 7 6 4

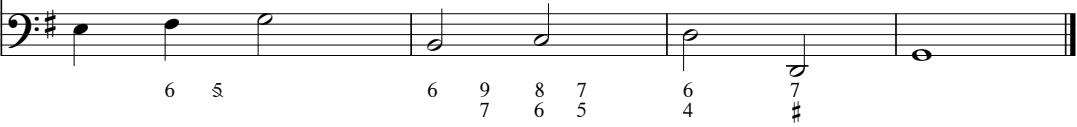
22

[V.] 
te: Mais de - puis ce mo - ment fa - tal! Je

[Bc.] { 
6 6 6 6
6 9 8 7
6 7 7

25

[V.] 
ne re - connois plus mon ai - ma - ble Ly - set - te.

[Bc.] { 
6 5
6 7
6 5
6 4
7

12. PUIS QUE MON HOMAGE VOUS BLESSE

Ariette Serieuse à voix Seule

C. de La Serre

Violon ou flute traversiere Gracieusement

[Voix] Prelude

[Basse Continue]

Vln.

[V.]

[Bc.] Puis-que mon ho-

Vln.

[V.] ma - ge vous bles - se, Et que de mon a - mour naît vô - tre fier cou -

[Bc.]

Vln.

[V.] roux; Je viens cruel - le! à vos ge noux; En ex - pir - ant im - mol -

[Bc.]

16

Vln. [V.] [Bc.]

7 6 7 6 5 4 2

7 6 5 4 6

21

Vln. [V.] [Bc.]

6 7 b

24

Vln. [V.] [Bc.]

6 4# 2

6 b 6 4 7b

28

Vln. [V.] [Bc.]

1. 2.

6 4# 2

9 8 7 6 7 5 6 #

13. QUE CETTE NUIT, M'A PARÛ BELLE

Air Serieux de Basse Taille

C. de La Serre

Someilleusement

Violon ou flute traversiere

Prelude

[Basse Taille]

Basse Continue

Vln.

[B. T.]

Bc.

Vln.

[B. T.]

Bc.

Que cet - te nuit, m'a pa - rû

bel - le, Et que j'ay goû - té de plai - sirs! J'ay crû te voir jeu-ne Isa-

14

Vln. [B. T.] Bc.

bel - le! Cé - der à mes ten - dres dé - sirs, Et m'ac-cor

$\begin{matrix} 6 & 6 \\ 4\sharp & 3 \end{matrix}$ 6 — 5

18

Vln. [B. T.] Bc.

der ce que mon coeur fid-el - le, A mé-ri - té par ses sou-pirs:

5 #

22 [2.]

Vln. [B. T.] Bc.

pirs: En vain tu veux m'é-tre cru - el - le, Et m'ac-cab - ler de tes mé - pris;

Animé Vivement

$\begin{matrix} 6 & 4\sharp \\ 2 & \# \end{matrix}$

27

Vln. [B. T.] Bc.

Je les in - sulte et je m'en ris, Je les in - sulte et je m'en

6

33

Vln. [B. T.] Bc.

ris, _____ Si l'a-mour plus sen - sible à ma pei - ne mor - tel - le,

6 # 5 — 4# 6 6 6 #

39

Vln. [B. T.] Bc.

M'of-fre sou-vent de mê - mes nuits. Je les in - sulte et je m'en ris, _____

5 4# 6 4 # 5 7 6 6

46

Vln. [B. T.] Bc.

Si l'a - mour plus sen - sible à ma pei - ne mor - tel - le,

6 5

51

Vln. [B. T.] Bc.

1. 2.

M'of - fre sou - vent de mê - mes nuits. En vain, tu nuits.

6 4# 2 6 4 #

14. D'UN TENDRON, QUICONQUE EST ÉPRIS

Duo Vaudeville à danser

C. de La Serre

Sujet gayment

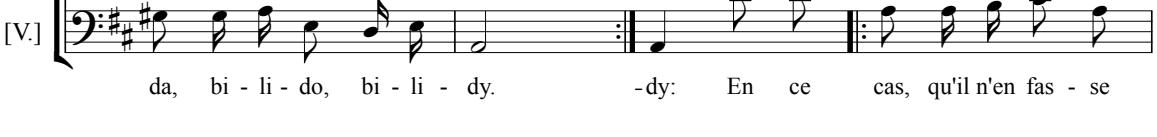
[Voix] 

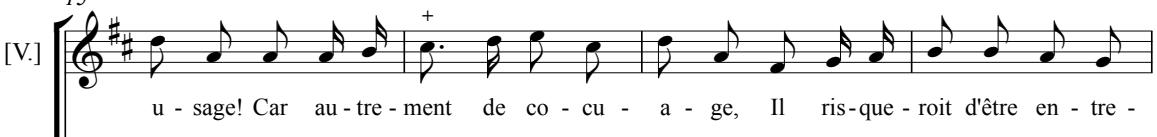
[Voix] 

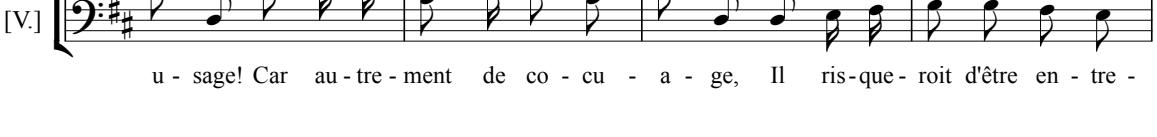
[V.] 

[V.] 

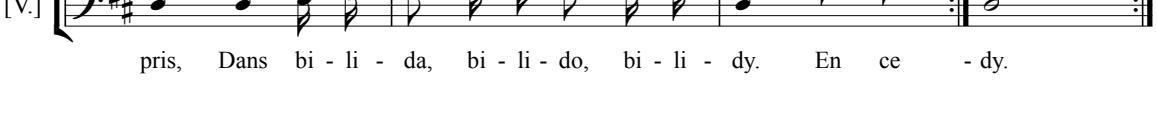
[V.] 

[V.] 

[V.] 

[V.] 

[V.] 

[V.] 

2.

Telle sur ses amants surpris,
 A peine osoit lever la vuë ;
 Même d'avoir une entrevue,
 Aucun n'avoit encor compris :
 Dans bilido bilido bildeny.
 Mais de sa pudeur dépourvuë
 Depuis l'hymen nous l'avons vue
 De leur constance être le prix
 Dans bilida bilido bildeny.

3.

Tout jaloux est un mal appris,
 Dont les soupçons, et les vacarmes ;
 De sa moitié pleine de charmes,
 Ne meritent que les mepris ;
 Dans bilida bilido bildeny.
 De son front la honte jurée
 C'est une coutume avereé ;
 J'en vois bien qui s'y sont mepris
 Dans bilida bilido bildeny.

4.

Qui malgré ses sens endormis,
 Au triste joug de l'himénée,
 Attache une épouse gênée ;
 Met son honneur en compromis ;
 Dans bilida bilido bildeny.
 Quelquefois elle s'évertue ;
 Mais plus souvent on l'habitue,
 De s'ouvrir à quelques amis.
 Dans bilida bilido bildeny.

15. SUIVONS CHÂCUN NÔTRE PENCHANT

Menuet Vaudeville

C. de La Serre

Sujet Gay

[Voix]  Sui - vons châ - cun nô - tre pen - chant, Ou - vrons nos__

[Voix]  Sui - vons châ - cun nô - tre pen - chant, Ou - vrons nos

[V.]  6 coeurs à la ten - dres - se! Bri - sons de la sa - ges - se, Le
[V.]  coeurs à la ten - dres - se! Bri - sons de la sa - ges - se, Le

[V.]  II joug trop pe - sant, L'a - mour nous pres - se,
[V.]  joug trop pe - sant, L'a - mour nous pres - se,

[V.]  15 Dans nô - tre jeu - nes - se; De joü - ir du tems pre - sent.
[V.]  Dans nô - tre jeu - nes - se; De joü - ir du tems pre - sent.

2.

Ne contraignons plus nos desirs,
Mais pour prévenir la tristesse,
Rions, buvons sans cesse,
Cherchons les plaisirs :
Veut t'on m'en croire,
Aimer et bien boire,
Doit partager nos loisirs.

3.

Amour ! qui causes ma langueur
Lance tes traits dessus Lysette,
D'une flamme secrète
Embrasse son cœur,
Qu'elle victoire,
Pour toy, qu'elle gloire
Si tu de viens son vainqueur.

4.

Lysette ! du moment qui fait
Ménagez bien le court espace ;
Toute beauté s'efface,
Un rien la détruit,
Quoy que l'on fasse !
Au jour qui se passe ;
Bientôt succede la nuit.

16. TES SOINS, TIRCIS!

Menuet Vaudeville Duo

C. de La Serre

Sujet Gay

[Voix] [V.] [V.] [V.]

Tes soins, Tir - cis! sont su-per - flus; Pour - quoy dé - gui - ser ton lan -

Tes soins, Tir - cis! sont su-per - flus; Pour - quoy dé - gui - ser ton lan -

ga - ge! -ge! Je sçay que ton coeur est vo - la - ge,

ga - ge! -ge! Je sçay que ton coeur est vo - la - ge,

Tes chan - sons ne me tou - chent plus: Je plus:

Tes chan - sons ne me tou - chent plus: Je plus:

2.

Sans ton secours, sans ta muzette,
Je garderay bien mes moutons;
Mon chien de fond de nos vallons,
Les rangera sous ma houlette,

3.

A Dieu trop inconstant Berger !
Si ton cœur ût été sincere,
Le martyre le plus severe ;
Jamais ne m'auroit fait changer.

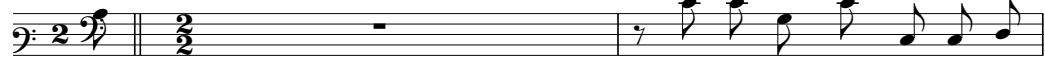
17. ANIMONS-NOUS, BUVEURS INSIGNES

Duo en Rondeau

[Jean-Baptiste de Bousset]

[S] gayment

[Voix]  An - i - mons - nous, an - i - mons - nous, bu - veurs in -

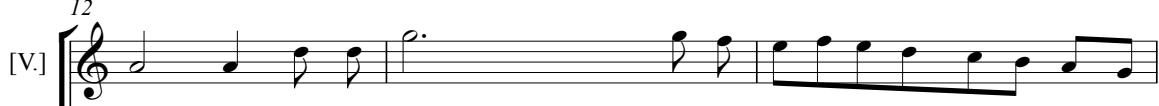
[Voix]  An - i - mons - nous, an - i - mons -

[V.]  si - gnes! Chan - tons le Dieu du vin, chan - tons, chan - tons, Que

[V.]  nous, bu - veurs in - si - gnes! Chan - tons le Dieu du vin, Que

[V.]  son em - pire est doux: fin Ver - sons, bu - vons, ver - sons, bu - vons, ren - dons nous

[V.]  son em - pire est doux: Ver - sons, bu - vons, ver - sons, ren - dons nous

[V.]  dig - nes, Des fav - eurs qu'il re - pand sur

[V.]  dig - nes, Des fav - eurs qu'il re - pand sur nous, des fav - eurs qu'il re -

[V.]  nous, des fav - eurs qu'il re - pand sur nous:

[V.]  pand qu'il re - pand sur nous: An - i - mons - nous, an - i - mons

18

[V.] An - i -mons-nous, an - i -mons-nous, bu - veurs in - si - gnes! Chan-

[V.] nous,

21

[V.] tons le Dieu du vin, chan - tons, chan - tons, chan - tons, chan -

[V.] si - gnes! Chan - tons le Dieu du vin, chan - tons, chan -

24

[V.] tons, Que son em - pire est doux: L'a -

[V.] tons, Que son em - pire est doux: L'a -

27

[V.] mour par ses flê-ches ma - li - gnes, Rend nos coeurs in - qui - ets, ja - loux; Mais

[V.] mour par ses flê-ches ma - li - gnes, Rend nos coeurs in - qui - ets, ja - loux; Mais

31

[V.] lors que - l'on est dans les vi - gnes, On est à l'a - bry de ses coups: Mais

[V.] lors que - l'on est dans les vi - gnes, On est à l'a - bry de ses coups: Mais

34

[V.] lors que - l'on est dans les vi - gnes: On est à l'a - bry, à l'a - bry de ses

[V.] lors que - l'on est dans les vi - gnes: On est à l'a - bry de ses

37

[V.] coups: An - i -mons-nous, an - i -mons -

[V.] coups: An - i -mons-nous, an - i -mons -

39

[V.] nous, bu - veurs in si - gnes! Chan - tons le Dieu du
 [V.] An - i - mons - nous, an - i - mons nous, bu - veurs in - si - gnes! Chan -

42

[V.] vin, chan - tons, chan - tons, chan - tons, Que son em - pire est doux.
 [V.] tons le Dieu du vin, chan - tons, chan - tons, Que son em - pire est doux.

[d.s.]

18. DANS L'HORREUR DE LA NUIT

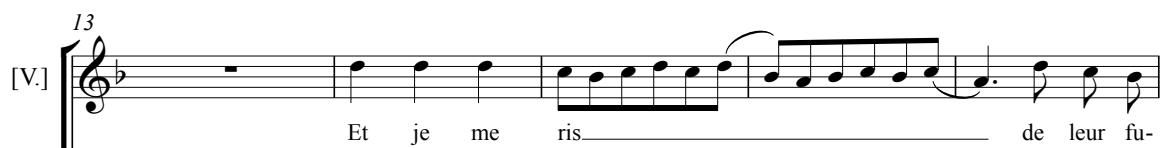
Duo

[Voix]  Dans l'hor - reur de la nuit Sans

[Voix]  Dans l'hor - reur de la nuit Sans

[V.]  crain - te des vo - leurs; Seul je chan - te je chan - - -
[V.]  crain - te des vo - leurs; Seul je chan - te, je chan - - -

[V.]  -te à per - te d'ha-lei - ne, à per - te d'ha - lei - ne:
[V.]  -te à per - te d'ha-lei - ne, à per - te d'ha - lei - ne. Et je me

[V.]  Et je me ris _____ de leur fu -
[V.] 

[V.]  reur; Quand j'ay la bour - se vuide Et la be - dai - ne
[V.] 

24

[V.] plei - ne; Et je me ris, je me ris, je me ris de leur fu -

[V.] plei - ne; Et je me ris, je me ris, je me ris de leur fu -

30

[V.] reur; Quand j'ay la bour - se vuide Et la be - dai - ne

[V.] reur; Quand j'ay la bour - se vuide Et la be - dai - ne

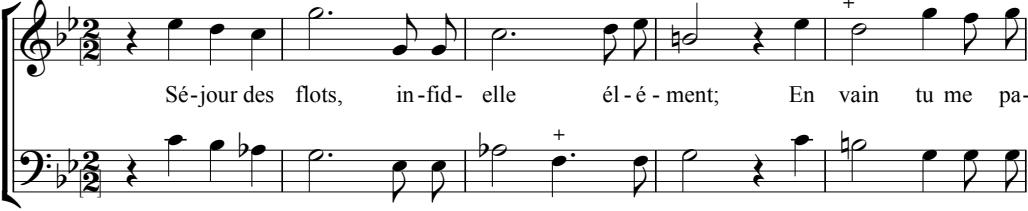
36

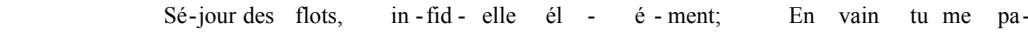
[V.] plei - ne, Et la be - dai - ne plei - ne.

[V.] plei - ne, Et la be - dai - ne plei - ne.

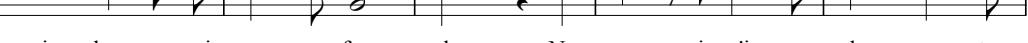
19. SÉJOUR DES FLOTS, INFIDELLE ÉLÉMENT

Duo

[Voix]  Sé-jour des flots, in-fid- elle él - é - ment; En vain tu me pa-

[Voix]  Sé-jour des flots, in - fid - elle él - é - ment; En vain tu me pa-

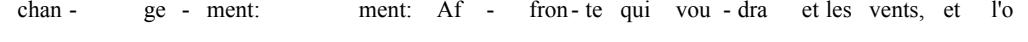
[V.]  rois dans un paix pro - fon - de; Non, non, je n'ir - ay plus sur ton

[V.]  rois dans un paix pro - fon - de; Non, non, je n'ir - ay plus sur ton

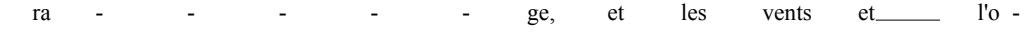
[V.]  on - - - - de; M'ex - po - ser à ton

[V.]  on - - - - de; M'ex - po - ser à ton

[V.]  chan - ge - ment: 1. 2. ment: Af - fron - te qui vou - dra et les vents, et l'o-

[V.]  chan - ge - ment: 1. 2. ment: Af - fron - te qui vou - dra et les vents, et l'o-

[V.]  ra - - - - ge, et les vents et____ l'o -

[V.]  ra - - - - ge, et les vents et____ l'o - ra - - -

26

[V.] 

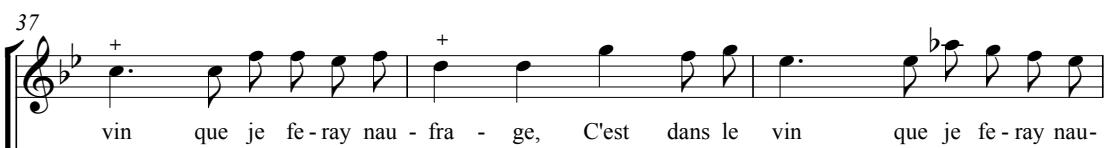
[V.] 

31 Vivement

[V.] 

[V.] 

37

[V.] 

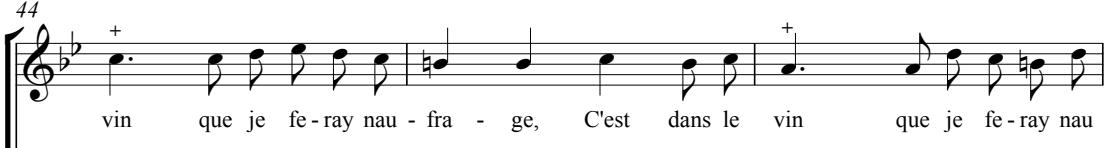
[V.] 

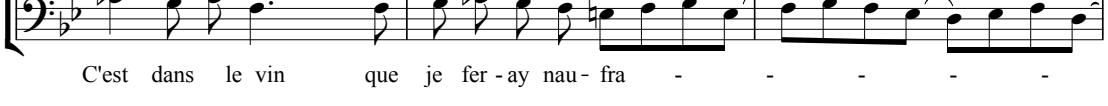
40

[V.] 

[V.] 

44

[V.] 

[V.] 

47

[V.] 

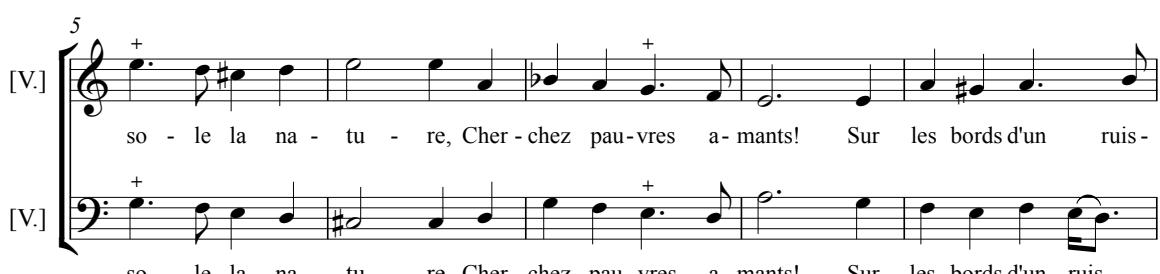
[V.] 

ge: Af - - ge:

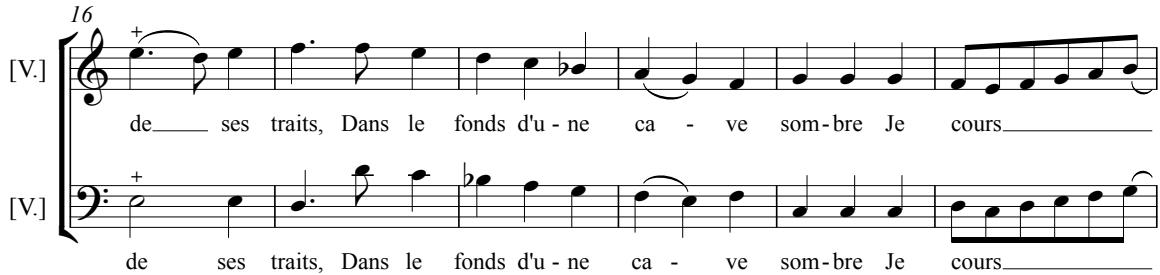
20. TANDIS QUE LE SOLEIL

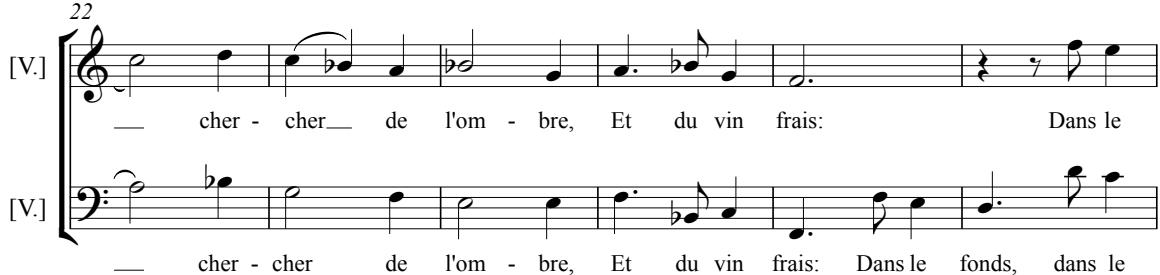
Duo

[Voix] 
 Tan - dis que le so - leil par ses ray-ons brû - lants Dé -
 Tan - dis que le so-leil par ses ray-ons brû - lants Dé -

[V.] 
 so - le la na - tu - re, Cher - chez pau-vres a - mants! Sur les bords d'un ruis -
 so - le la na - tu - re, Cher - chez pau-vres a - mants! Sur les bords d'un ruis -

[V.] 
 seau, l'om - brage et la ver - du - re; Pour me ga - ran - tir
 seau, l'om - brage et la ver - du - re; Pour me ga - ran - tir

[V.] 
 de____ ses traits, Dans le fonds d'u - ne ca - ve som-bre Je cours
 de____ ses traits, Dans le fonds d'u - ne ca - ve som-bre Je cours

[V.] 
 — cher - cher de l'om - bre, Et du vin frais: Dans le
 — cher - cher de l'om - bre, Et du vin frais: Dans le fonds, dans le

28

[V.] fonds d'u - ne ca - ve som - bre Je cours _____ cher -

[V.] fonds d'u - ne ca - ve som - bre Je cours _____ cher -

33

[V.] cher de l'om - bre, Et du vin frais, et du vin frais:

[V.] cher de l'om - bre, Et du vin frais, et du vin frais:

21. AMANTS, QUI VOUS PLAIGNEZ

Duo en rondeau

[Bertin de la Doué]

[S]

[Vox] 

[V.] 

[V.] 

24

[V.] mour; Sou-vent Ba - chus rem - por - te une vic - toi

[V.] mour; Sou-vent Ba - chus rem - por - te une vic - toi

29

[V.] - - - re Qui vient d'é - chap per - à l'a - mour;

[V.] - - - re, Qui vient d'é - chap - per à l'a - mour; A-

34

[V.] Ne sçav-ez-vous point boi - re? A- mants, qui vous plaignez; Ne sçav-ez-vous point

[V.] mants, qui vous plaignez; Ne sçav-ez-vous point boi - - - re,

39

[V.] boi - - - - - re? Ve - nez, ve - nez gous-

[V.] ne sçav-ez-vous point boi - - - - - re? Ve -

44

[V.] ter dans cet heu-reux sé - jour Des plai - sirs, des plai - sirs qui pour -

[V.] nez, ve nez gous ter, dans cet heu-reux sé-jour Des plai - sirs qui pour -

49

[V.] ront re - pa - rer__ vos - tre__ gloi - - re; Ve - nez ve - nez gous - ter

[V.] ront re - pa - rer__ vos - tre__ gloi - - re; Ve --nez, ve-nez gou-

55

[V.] 

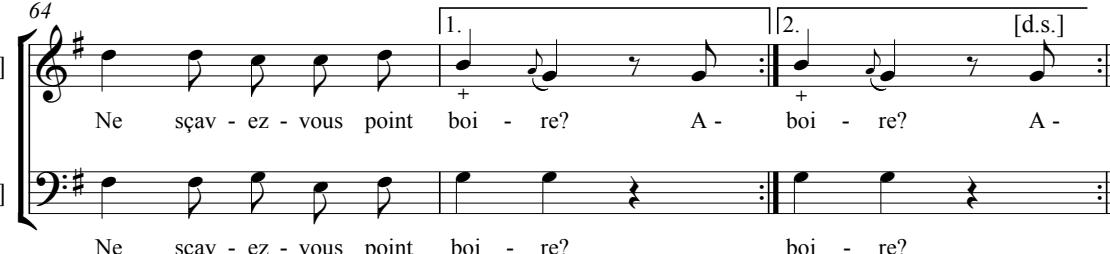
dans cet heu-reux sé - jour Des plai - sirs des plai - sirs qui pour- ront re-par-

ster dans cet heu-reux sé - jour Des plai - sirs qui pour- ront re-par-

er vos - tre gloi - - - - - re;

er vos - tre gloi - - - - - re;

64

[V.] 

Ne sçav - ez - vous point boi - re? A - boi - re? A -

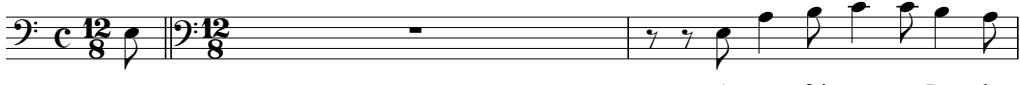
Ne sçav - ez - vous point boi - re? boi - re?

22. AMYS, FAISONS UN PARLEMENT

Duo

[Dauphin]

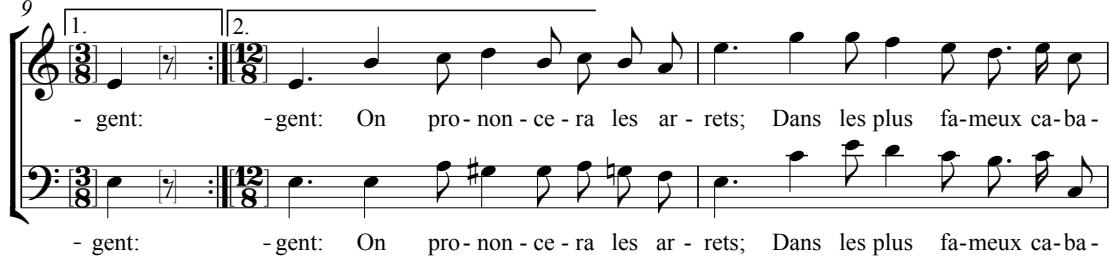
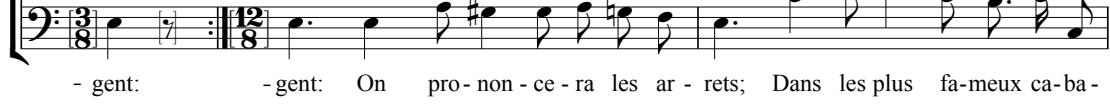
[Voix]  A-mys! fai-sons un Par - le - ment, A-mys, fai-sons un Par - le -

[Voix]  A-mys, fai-sons un Par - le -

[V.]  +
ment, Pour ju - ger sou - ve - rai - ne - ment Les bu - veurs en til - tre d'of -
[V.]  +
ment, Pour ju - ger sou - ve - rai - ne - ment Les bu - veurs en til - tre d'of -

[V.]  +
fi - ce; Ba-chus se - ra le Pré - si - dent, Et l'on pren-dra, pour droit d'é -
[V.]  +
fi - ce; Ba-chus se - ra le Pré - si - dent, Et l'on pren-dra, l'on pren

[V.]  +
pi - ces, Poi - - - vre, ail, et sel au lieu d'ar -
[V.]  +
dra, pour droit d'é - pi - ces, Poi - vre, poi - vre, ail, et sel au lieu d'ar -

[V.]  1. 2.
- gent: - gent: On pro - non - ce - ra les ar - rets; Dans les plus fa-meux ca-ba -
[V.]  - gent: - gent: On pro - non - ce - ra les ar - rets; Dans les plus fa-meux ca-ba -

12

[V.] rets, Et tou - tes les cours____ sub - al - ter - nes, Sie - ger-ont au____ fonds des____ ta -

[V.] rets, Et tou - tes les cours sub - al - ter - nes, Sie - ger-ont au fonds des ta -

14

[V.] ver - nes, Les trait-teurs se - ront de-man - deurs, Et les iy - ro - gnes def - fen -

[V.] ver - nes, Les trait-teurs se - ront de-man - deurs, Et les iy - ro - gnes def - fen -

16

[V.] deurs; Les pas-tés se - ront les re - gi - stres, Et les as-siet - tes, les pul -

[V.] deurs; Les pas-tés se - ront les re - gi - stres, Et les as - siet - tes, et les as-siet-tes, les pul -

18

[V.] pit - res, Dans cette a - gré-a - ble Pa - lais; On n'im-po - se - ra point, si - len - ce:

[V.] pit - res, Dans cette a - gré-a - ble Pa - lais; On n'im-po - se - ra point, si - len - ce:

21 Lentement

[V.] Et l'on n'y dor - mi-ra____ j'a - mais: Com - me l'on fait,

[V.] Et l'on n'y dor - mi-ra j'a - mais: Com - me l'on fait, com-me l'on

25

[V.] com - me l'on fait____ à l'au - di - an - - ce.

[V.] fait____ à l'au - di - an - ce____ :

23. GRÉGOIRE VANTOIT À COLIN

Duo par Mr. Chenu
Mtre de musique
de Ne. Dame de Chartres

Mr. Chenu

[Voix] Gré - goi - re van - toit à Co - lin Les plai - sirs de lhy - .

[Voix] men Les dou - ceurs du mé - na - ge, Et lui di - soit qu'en ma - ri - .

[V.] - a - ge, On es - toit ex -empt de cha - grin: _____. 1. 2.

[V.] - a - ge, On es - toit ex -empt de cha - grin: _____. -grin: Ma

[V.] lin tu te rail - les; Quel cha - grin n'a t'on pas, quel cha - grin n'a t'on

[V.] foy, dit Co - lin tu te rail - les; Quel cha - grin, quel cha - .

[V.] pas? De voir a tout mo - ment, mar-mail - le, pu - ail - le, Can - ail - le, mer - .

[V.] grin n'a t'on pas? Quel cha - grin n'a t'on pas, quel cha - grin n'a t'on

16

[V.] [V.]

19

[V.]

22

[V.]

25

[V.]

28

[V.]

32

[V.]

36

[V.] fants de la bou - teil - - le: Ma foy, dit Co - -le:

[V.] fants de la bou - teil - - le: Ma - le:

24. UNE FEMME EST UN EMBARRAS

Duo par Mr. []
en Fevrier 1715

[Voix] [Voix]

3

6

10

15

18

22

[V.] *Lentement*

soif et quand le coeur m'en dit:
Mais, quand Mar -

[V.] soif et quand le coeur m'en dit:
Mais, quand Mar -

26

doux

[V.] -got me tient au lit Tout cy, tour - ça, par cy, par la Mon pau - vre Co -
[V.] -got me tient au lit Tout cy, tour - ça, par cy, par la Mon pau - vre Co -

30

-las, Est tu dé - jà las? Alle est in - sup - por - ta - ble, alle

[V.] -las, Est tu dé - jà las, est tu dé - jà las? Alle

33

[1.] est in sup - por - ta - ble: Au ca - bar - -le.

[2.]

[V.] est in - sup - por - ta - - ble: -le.

25. FRERE THIBAUT, PERE GRÉGOIRE

Duo en Rondeau
par Mr Mouret

Mr. Mouret

[Voix]

4

[V.]

9

[V.]

13 fin

[V.]

18 18

[V.]

21

[V.] Fre - re Thi - baut, Pe - re Gré - goi - re, Pe - re Gré - goi - re, Étoi-ent deux
 [V.] re: Fre - re Thi - baut, Pe - re Gré - goi - re, Étoi-ent deux

25

[V.] hom - mes ex - cel - lents, Ils avoi - ent les plus grands ta - lents; L'un pour ai -
 [V.] hom - mes ex - cel - lents, Ils avoi - ent les plus grands ta - lents; L'un pour ai -

29

[V.] mer l'au - tre pour boi - re, l'un pour ai - mer l'au - tre pour boi - re, l'un pour ai -
 [V.] mer l'au - tre pour boi - - - - -

33

[V.] Seul mer l'au - tre pour boi - re: Fre - re Thi - baut dans son can - ton, Ne man -
 [V.] - - - - - re:

37

[V.] quoit au - cu - ne pu - cel - le Que la fil - le fut laide ou bel - le, Jeune ou
 [V.] - - - - -

41

[V.] vielle il trou - voit tout bon: Fre - re Thi - baut, Pe - re Gré - goi - re, Pe - re Gré -
 [V.] Fre - re Thi - baut, Pe - re Gré -

45

[V.] goi - re, Étoi - ent deux hom-mes ex - cel-lents, Ils avoi - ent les plus grands ta-

[V.] goi - re, Étoi - ent deux hom-mes ex - cel-lents, Ils avoi - ent les plus grands ta-

49

[V.] lents; L'un pour ai - mer l'au - tre pour boi - re, l'un pour ai - mer l'au - tre pour

[V.] lents; L'un pour ai - mer l'au - tre pour boi - - - - -

53

[V.] boi - re, l'un pour ai - mer l'au - tre pour boi - - - - -

[V.] re. Cé - lé -

56

[V.] Cé - lé - brons i - ci leur mé - moi - re, Ai - mons et bu-vons tour à

[V.] brons i - ci leurs mé - moi - re, Ai - mons et bu-vons tour à tour, et bu-vons tour à

60

[V.] tour, ai - mons et bu - vons, ai - mons et bu - vons, bu - vons, ai - mons, ai - mons, bu -

[V.] tour, ai - mons et bu - vons, ai - mons et bu - vons, bu - vons, ai - mons, ai - mons, bu -

63

[V.] vons, bu - vons, ai - mons, ai - mons, bu - vons, bu - vons, ai - mons, ai -

[V.] vons, bu - vons, ai - mons, ai - mons, bu - vons, ai - mons, ai -

65

[V.] mons et bu - vons tour à tour, Chan - tons leurs ex - ploits et leur

mons et bu - vons tour à tour, Chan - tons, chan - tons leurs ex - ploits, et leur

68

[V.] gloi - re, Et que l'on en - tende en ce jour: Fre - re Thi - baut, Pe - re Gré -

gloi - re, Et que l'on en - tende en ce jour: Fre - re Thi -

72

[V.] goi - re, Pe - re Gré - goi - re, Étoi-ent deux hom - mes ex - cel - lents, Ils avoi

baut, Pe - re Gré - goi - re, Étoi-ent deux hom - mes ex - cel - lents, Ils avoi

76

[V.] ent les plus grands ta - lents; L'un pour ai - mer l'au - tre pour boi - re, l'un pour ai -

- ent les plus grands ta - lents; L'un pour ai - mer l'au - tre pour boi - - -

80

[V.] mer l'au - tre pour boi - re, l'un pour ai - mer l'au - tre pour boi - - - re:

re:

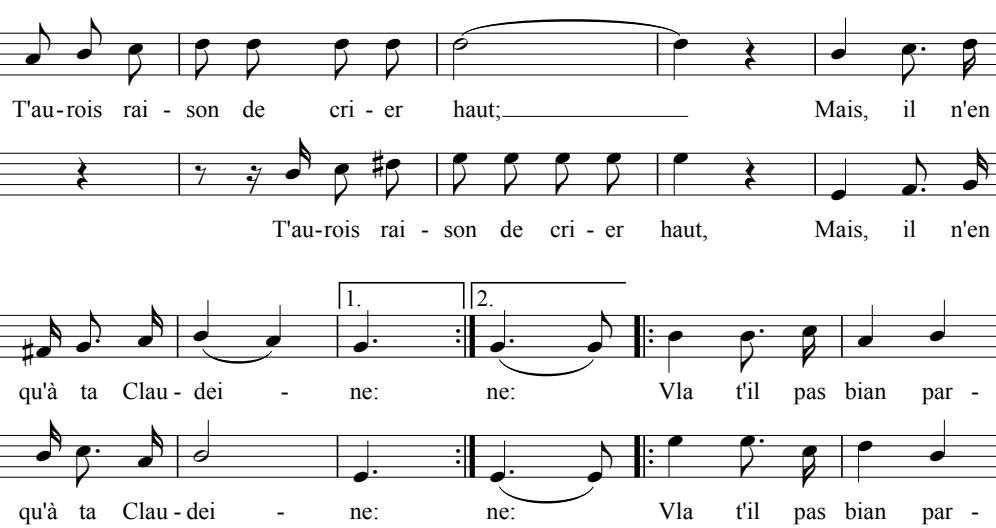
26. MORGUÉ COUSIN CHARLOT

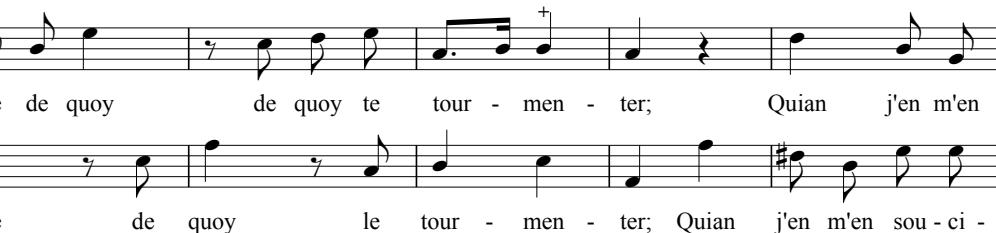
Duo

[Pierre-César Abeille]

[Voix] 
 Mor - gué Cou - sin Char - lot, Cou - sin Char - lot, que t'es un
 Mor - gué Cou - sin Char - lot, que t'es un

[V.] 
 franc ni - gaut, Si le voi - sin Lu - cas lors - que tu bois, lors -
 franc ni - gaut, Si le voi - sin Lu - cas lors -
 que tu bois cho - pei - ne De t'en es - cor - nif - fler fai-soit la moin-dre mei -
 que tu bois cho - pei - ne De t'en es - cor - nif - fler fai-soit la moin - dre mei -

[V.] 
 ne; T'au-rois rai - son de cri - er haut; Mais, il n'en
 ne; T'au-rois rai - son de cri - er haut, Mais, il n'en
 veut qu'à ta Clau - dei - ne: ne: Vla t'il pas bian par -
 veut qu'à ta Clau - dei - ne: ne: Vla t'il pas bian par -

[V.] 
 gué de quoy de quoy te tour - men - ter; Quian j'en m'en
 gué de quoy le tour - men - ter; Quian j'en m'en sou - ci -

30

[V.] *sou - ci - rois, Cou - sin!* com - me d'un zes - te; Ils ont biau tré -

[V.] *rois, Cou - sin,* Cou - sin! com - me d'un zes - te;

35

[V.] *tous en tas - ter; T'en au - ras tou - jours trop de res - te:*

[V.] *Ils ont biau tré - tous en tas - ter; T'en au - ras tou - jours trop de*

39

[V.] *Ils ont biau tré - tous en tas - ter, ils ont biau tré -*

[V.] *res - te, T'en au - ras tou - jours trop de res - te;*

43

[V.] *- tous en tas - ter; T'en au - ras tou - jours trop de*

[V.] *Ils ont biau tré - tous en tas - ter, en tas - ter,*

47

[V.] *+ res - te, t'en au - ras tou - jours trop de res - te, trop de*

[V.] *ils on biau tré - tous en tas - ter; T'en au - ras tou - jours trop de*

51

[V.] *res - te: Ils ont biau tré - tous en tas - ter; T'en au - ras tou - jours*

[V.] *res - te: Ils ont biau tré - tous en tas - ter; T'en*

57

[V.] *trop, t'en au - ras tou - jours trop de res - te:*

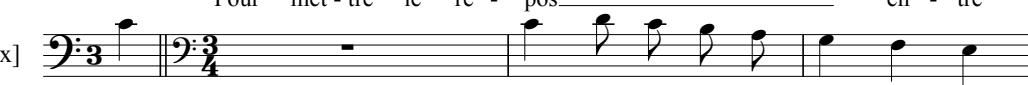
[V.] *au - ras tou - jours trop de res - te, de res - te:*

27. POUR METTRE LE REPOS ENTRE LA FEMME ET TOY

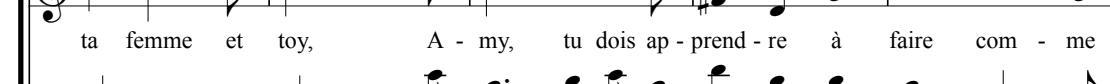
Duo

[Pierre-César Abeille]

[Voix]  Pour met - tre le re - pos en - tre

[Voix]  Pour met - tre le re - pos en - tre

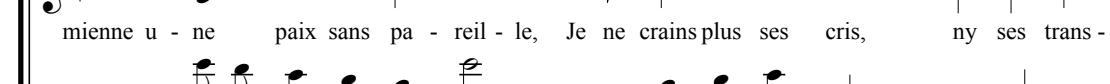
[V.]  ta femme et toy, A - my, tu dois ap - prend - re à faire com - me

[V.]  ta femme et toy, A - my, tu dois ap - prend - re à faire com - me

[V.]  moy. Je goûte a - vec la

[V.]  moy. Je goûte a - vec la mienne u - ne paix sans pa -

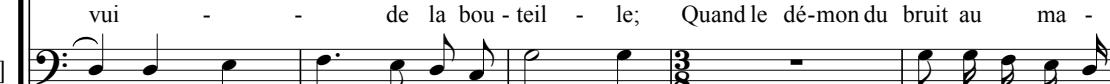
[V.]  mienne u - ne paix sans pa - reil - le, Je ne crains plus ses cris, ny ses trans -

[V.]  reil - le, Je ne crains plus ses cris, je ne crains plus ses cris, ny ses trans -

[V.]  -ports: La nuit tant qu'el - le dort je vui - de, je

[V.]  -ports: La nuit tant qu'el - le dort je vui -

[V.]  vui - de la bou - teil - le; Quand le dé-mon du bruit au ma -

[V.]  - de, je vui - de la bou - teil - le; Quand le dé-mon du

30

[V.] *tin la__ ré - veil - le; La fol - le gron*
 [V.] *bruit au ma - tin la ré - veil*

36

[V.] *de et moy je dors,* *je dors,* *la fol-le gron*
 [V.] *- le; La fol-le gron* *de et moy je*

44

[V.] *- - de et moy je dors,* *je*
 [V.] *dors,* *je* *dors,* *la fol-le gron*

51

[V.] *dors,* *la fol-le gron* *- de et moy je dors,* *et moy je dors:*
 [V.] *-de et moy je* *dors, et moy je* *dors:*

28. CHARMANT NECTAR, DOUX CHARME DE LA VIE

Duo par Mr. Renier

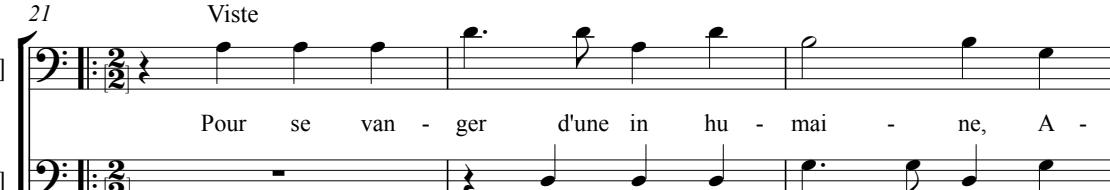
[Nicholas] Renier

[Voix] [V.] [V.] [V.] [V.] [V.] [V.]

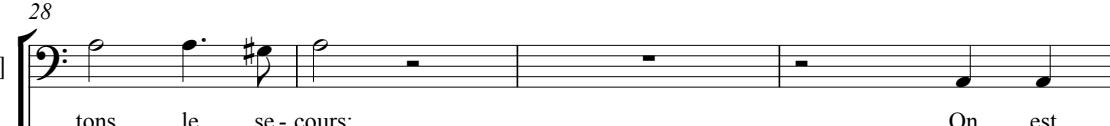
13 18

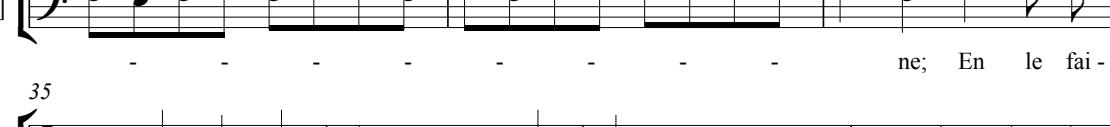
[V.] [V.] [V.] [V.]

[V.] [V.]

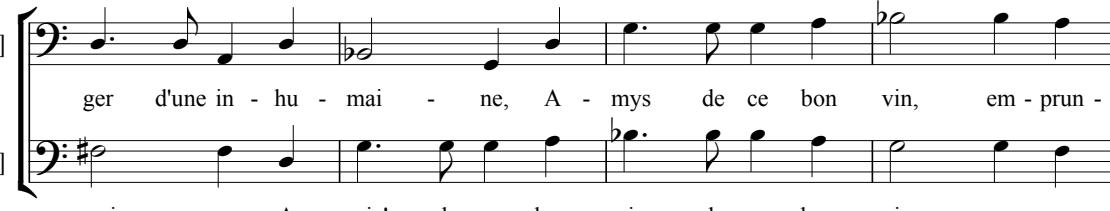
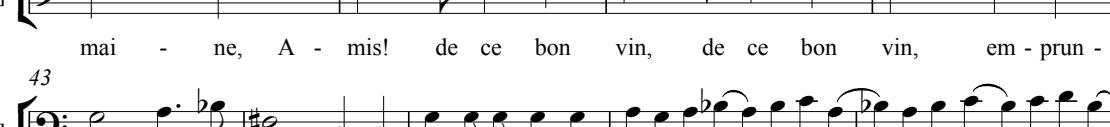
21 Viste
 [V.] 
 [V.] 

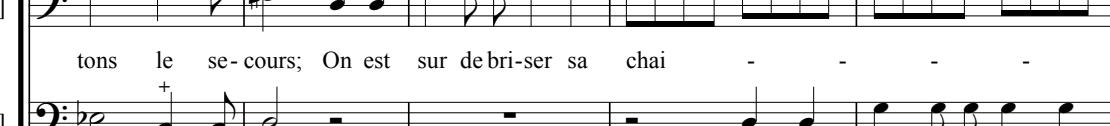
24
 [V.] 
 [V.] 

28
 [V.] 
 [V.] 

32
 [V.] 
 [V.] 

35
 [V.] 
 [V.] 

39
 [V.] 
 [V.] 

43
 [V.] 
 [V.] 

48

[V.] ne; En le fai - sant cou - ler tou - jours, cou - ler tou -

[V.] chais - ne; En le fai - sant cou - ler tou - jours, cou - ler tou -

52

[V.] jours, cou - ler En le fai - sant cou - ler tou -

[V.] jours, cou - ler En le fai - sant cou - ler tou -

56

[V.] jours: On est sur de bri-ser sa chai - ne, on est sur de bri-ser sa

[V.] jours: On est sur de bri-ser sa chais - ne;

60

[V.] chais - ne; En le fai -

[V.] On est sur de bri-ser sa chai - ne; En le fai -

64

[V.] sant cou - ler tou - jours, cou - ler tou - jours, cou - ler

[V.] sant cou - ler tou - jours, cou - ler tou - jours, cou - ler

68

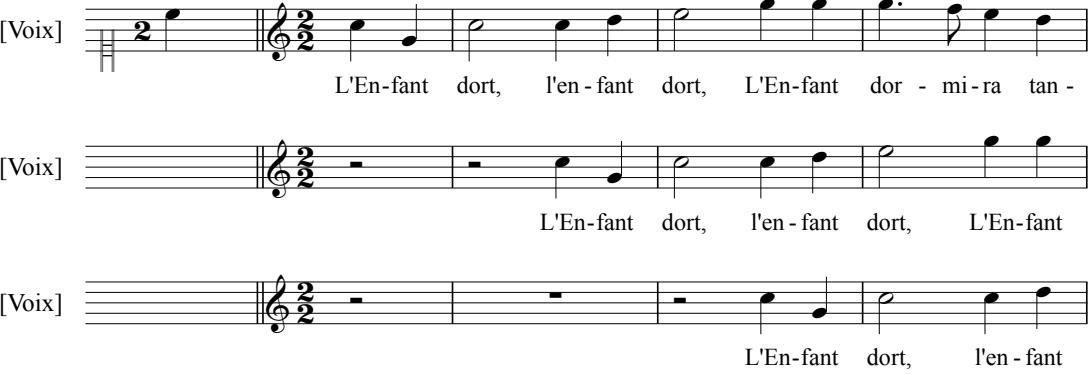
[V.] — en le fai - sant cou - ler tou - jours:

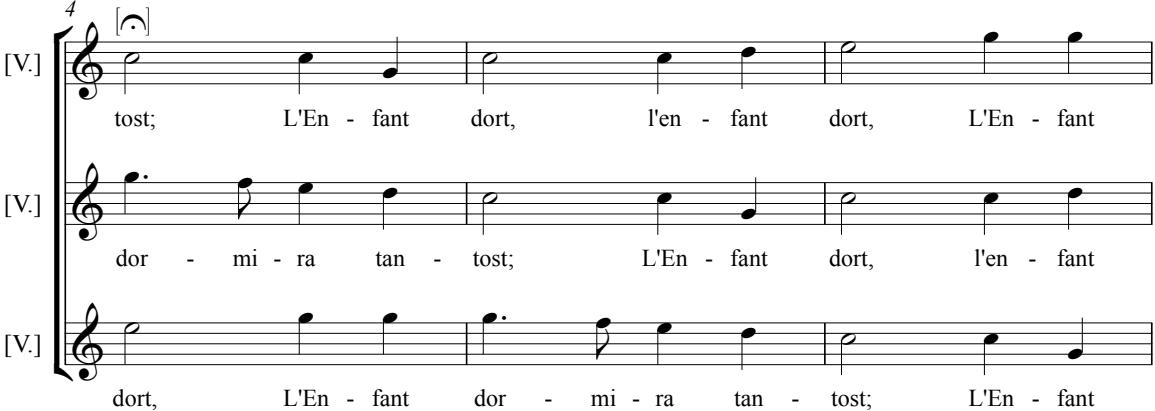
[V.] — en le fai - sant cou - ler tou - jours:

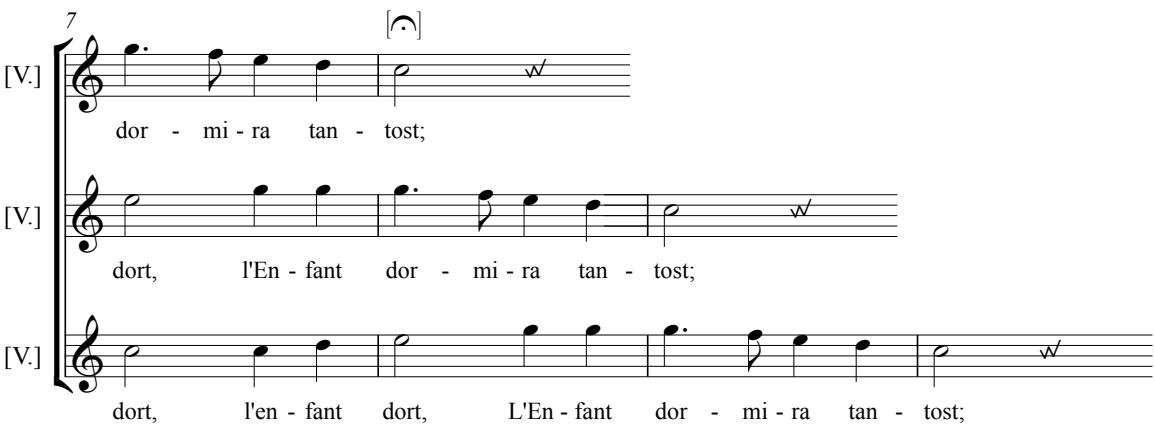
29. L'ENFANT DORT

Canon à trois parties

1. 2. 3.

[Voix] 

[V.] 

[V.] 

30. SI TU NE PRENDS GARDE À TOY

Canon à trois parties

[Jean-Philippe Rameau]

[Voix] - - - - - Si

[Voix] | : - - - - Si tu ne prends garde à

[Voix] | : 2 2 Si tu ne prends garde à toy, tu re - tom -

[V.] | : 3 tu ne prends garde à toy, tu re - tom - bras, Si

[V.] | : 3 toy, tu re - tom - bras, Si tu ne prends garde à

[V.] | : 3 bras, Si tu ne prends garde à toy, tu re - tom -

[V.] | : 6 tu ne prends garde à toy, tu re - tom - bras, Si

[V.] | : 6 toy, tu re - tom - bras, Si tu ne prends garde à

[V.] | : 6 bras, Si tu ne prends garde à toy, tu re - tom -

[V.] | : 9 tu ne prends garde à toy, tu re - tom - bras, Si

[V.] | : 9 toy, tu re - tom - bras, Si tu ne prends garde à

[V.] | : 9 bras, Si tu ne prends garde à toy, tu re - tom -

12

[V.] 

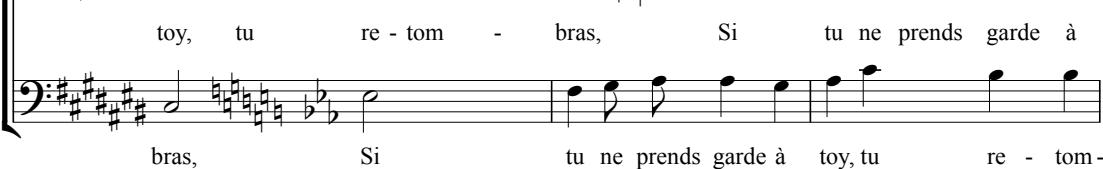
[V.] 

[V.] 

15

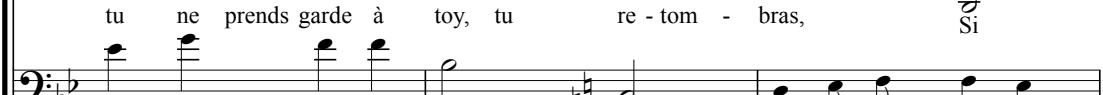
[V.] 

[V.] 

[V.] 

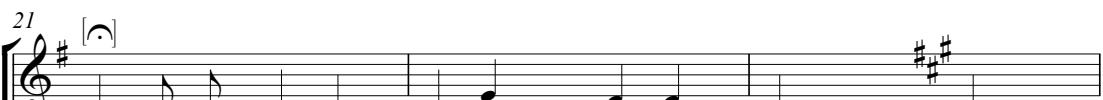
18

[V.] 

[V.] 

[V.] 

21

[V.] 

[V.] 

[V.] 

24

[V.]
 tu ne prends garde à toy, tu re - tom - bras, Si

[V.]
 toy, tu re - tom - bras, Si tu ne prends garde à

[V.]
 bras, Si tu ne prends garde à toy, tu re - tom -

27

[V.]
 tu ne prends garde à toy, tu re - tom - bras, Si

[V.]
 toy, tu re - tom - bras, Si tu ne prends garde à

[V.]
 bras, Si tu ne prends garde à toy, tu re - tom -

30

[V.]
 tu ne prends garde à toy, tu re - tom - bras, Si

[V.]
 toy, tu re - tom - bras, Si tu ne prends garde à

[V.]
 bras, Si tu ne prends garde à toy, tu re - tom -

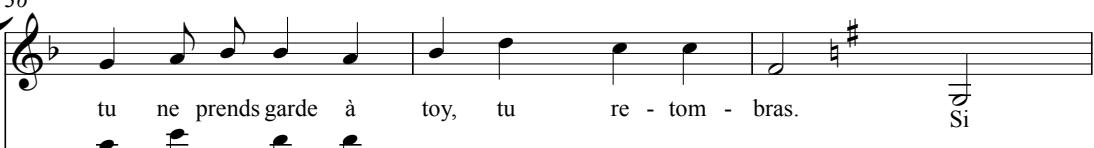
33

[V.]
 tu ne prends garde à toy, tu re - tom - bras, Si

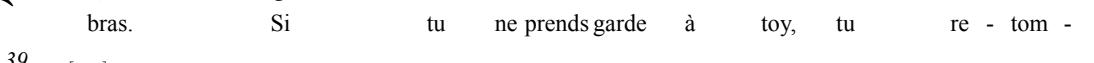
[V.]
 toy, tu re - tom - bras, Si tu ne prends garde à

[V.]
 bras, Si tu ne prends garde à toy, tu re - tom -

36

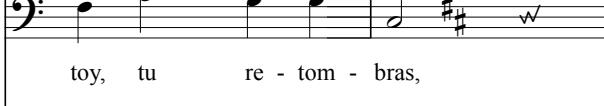
[V.] 

[V.] 

[V.] 

39

[V.] 

[V.] 

[V.] 

31. ET LON, LAN, LA, LA BOUTEILLE

Canon à quatre parties

[Voix] 1.

Et lon, lan, la, la bou-teil-le, la bou-teil-le, et lon, lan, la, la bou-teil-le s'en vâ:

[Voix] 2.

Et lon, lan, la, la bou-teil-le, la bou-teil-le, et lon, lan, la, la bou-teil-le s'en vâ:

[Voix] 3.

Et lon, lan, la, la bou-teil-le, la bou-teil-le, et lon, lan, la, la bou-teil-le s'en vâ:

[Voix] 4.

Et lon, lan, la, la bou-teil-le, la bou-teil-le, et lon, lan, la, la bou-teil-le s'en vâ.

32. TU NE L'ENTENS PAS

Canon à quatre parties
en xbre 1714

1. 2.

[Voix]

Tu ne l'en-tens pas, la, la, la, tu ne l'en-tens pas ce La-

[Voix]

Tu ne l'en-tens pas, la, la,

[Voix]

[Voix]

5 3. 4.

[V.]

tin, la fil - le d'un bon hom - me, Se le - ve du ma-tin: Tu ne l'en-tens

[V.]

la, tu ne l'en-tens pas ce La - tin, la fil - le d'un bon hom - me, Se le - ve

[V.]

Tu ne l'en-tens pas, la, la, la, tu ne l'en-tens pas ce La - tin, la fil - le

[V.]

Tu ne l'en-tens pas, la, la, la, tu ne l'en-tens

10

[V.]

pas, la, la, la, tu ne l'en-tens pas ce La - tin, la fil - le d'un bon hom -

[V.]

du ma-tin: Tu ne l'en-tens pas, la, la, la, tu ne l'en-tens pas ce La -

[V.]

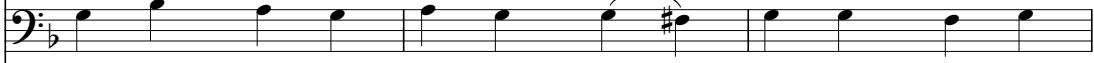
d'un bon hom - me, Se le - ve du ma-tin: Tu ne l'en-tens pas, la, la,

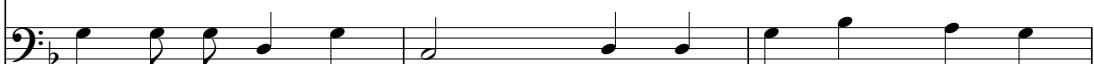
[V.]

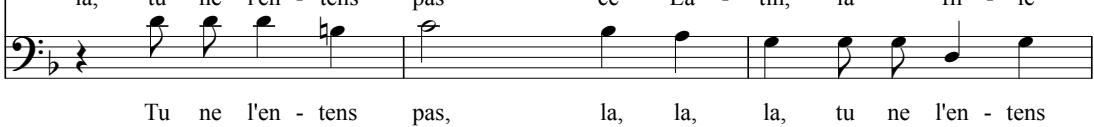
pas ce La - tin, la fil - le d'un bon hom - me, Se le - ve du ma-tin:

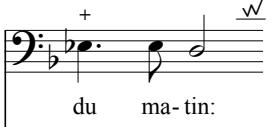
15

[V.] 

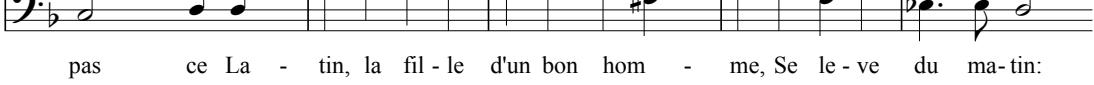
[V.] 

[V.] 

[V.] 

[V.] 

[V.] 

[V.] 

33. PÉCHEUR, PÉCHEUR CONVERTIS-TOY

Canon à cinq parties

1.

[Voix] Pé - cheur! Pé - cheur con - ver - tis - toy: Il

[Voix] Pé - cheur! Pé - cheur con -

[Voix] Pé -

[Voix] Pé -

[Voix] Pé -

2.

[V.] faut mou - rir, prens garde à toy, prens garde à toy: Pé -

[V.] ver - tis - toy: Il faut mou - rir, prens garde à toy, prens

[V.] cheur! Pé - cheur con - ver - tis - toy: Il faut mou - rir, prens

[V.] Pé - cheur! Pé - cheur con - ver - tis - toy: Il

[V.] Pé - cheur! Pé - cheur con -

3.

[V.] Pé -

4.

[V.] Pé -

5.

[V.] Pé -

II

[V.] cheur! Pé - cheur con - ver - tis - toy: Il faut mou - rir, prens
 [V.] garde à toy: Pé - cheur! Pé - cheur con - ver - tis - toy: Il
 [V.] garde à toy, prens garde à toy: Pé - cheur! Pé - cheur con -
 [V.] faut mou - rir, prens garde à toy, prens garde à toy: Pé -
 [V.] ver - tis - toy: Il faut mou - rir, prens garde à toy, prens

17

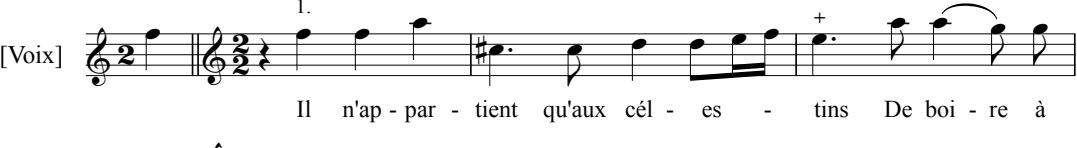
[V.] garde à toy, prens garde à toy:
 [V.] faut mou - rir, prens garde à toy, prens garde à toy:
 [V.] ver - tis - toy: Il faut mou - rir, prens garde à toy, prens
 [V.] cheur! Pé - cheur con - ver - tis - toy: Il faut mou - rir, prens
 [V.] garde à toy: Pé - cheur! Pé - cheur con - ver - tis - toy: Il

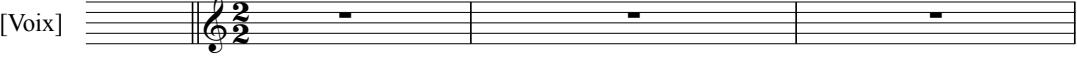
[V.] garde à toy:
 [V.] garde à toy, prens garde à toy:
 [V.] faut mou - rir, prens garde à toy, prens garde à toy:

34. IL N'APPARTIENT QU'AUX CELESTINS

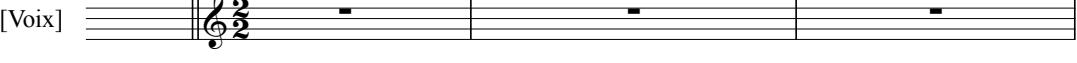
Canon à quatre parties

1.

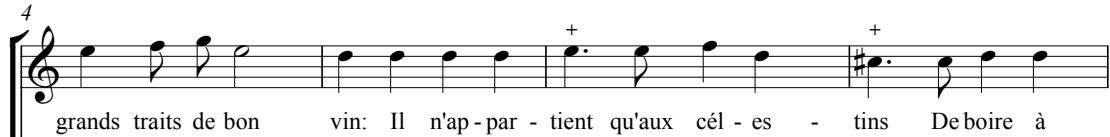
[Voix] 

[Voix] 

[Voix] 

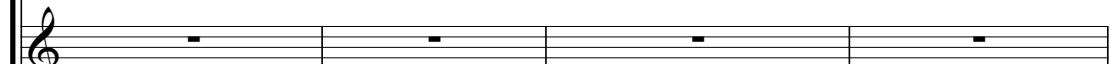
[Voix] 

4

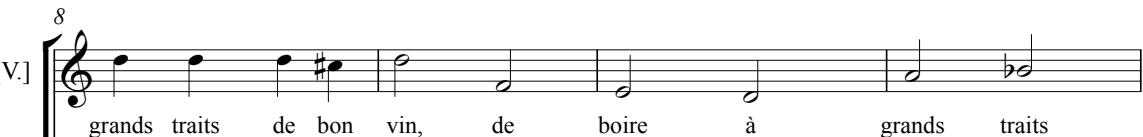
[V.] 

[V.] 

[V.] 

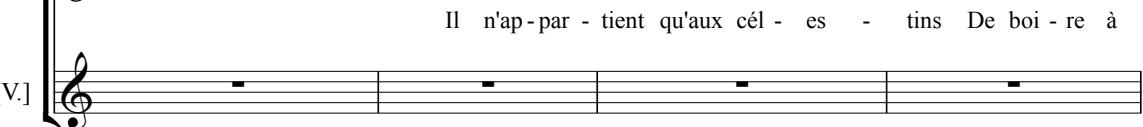
[V.] 

8

[V.] 

[V.] 

[V.] 

[V.] 

12

[V.] de bon vin, de boi - re, de boi - re à grands traits

[V.] grands traits de bon vin, de boire à grands traits

[V.] grands traits de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boire à

[V.] Il n'ap - par - tient qu'aux cél - es - tins De boi - re à

16

[V.] de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boi - re à

[V.] de bon vin, de boi - re, de boi - re à grands traits

[V.] grands traits de bon vin, de boire à grands traits

[V.] grands traits de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boire à

20

[V.] grands traits de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boire à

[V.] de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boi - re à

[V.] de bon vin, de boi - re, de boi - re à grands traits

[V.] grands traits de bon vin, de boire à grands traits

24

[V.] grands traits de bon vin, de boire à grands traits

[V.] grands traits de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boire à

[V.] de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boi - re à

[V.] de bon vin, de boi - - re, de boi - - re à grands traits

28

[V.] de bon vin, de boi - - re, de boi - - re à grands traits

[V.] grands traits de bon vin, de boire à grands traits

[V.] grands traits de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boire à

[V.] de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boi - re à

32

[V.] de bon vin:

[V.] de bon vin, de boi - - re, de boi - - re à grands traits

[V.] grands traits de bon vin, de boire à grands traits

[V.] grands traits de bon vin: Il n'ap - par - tient qu'aux cél - es - tins De boire à

[V.] de bon vin:

[V.] de bon vin, de boi - re, de boi - re à grands traits de bon

[V.] grands traits de bon vin, de boire à grands traits de bon

[V.] vin:

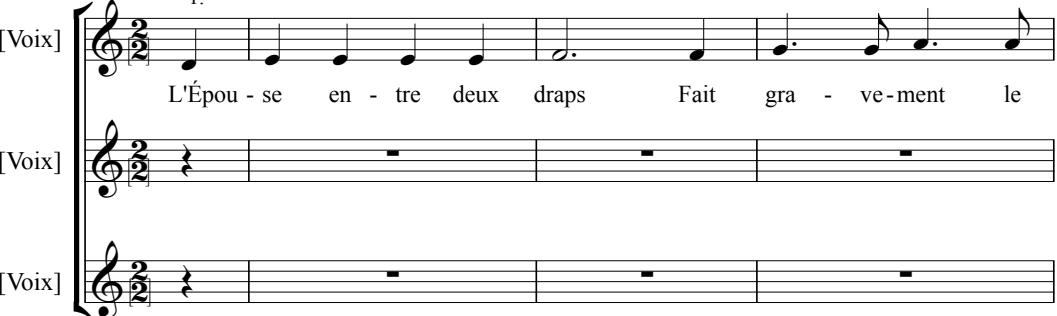
[V.] vin, de boi - re, de boi - re à grands traits de bon vin:

35. L'ÉPOUSE ENTRE DEUX DRAPS

Canon à trois parties

[Jean-Philippe Rameau]

1.

[Voix] 

2.

[V.] 

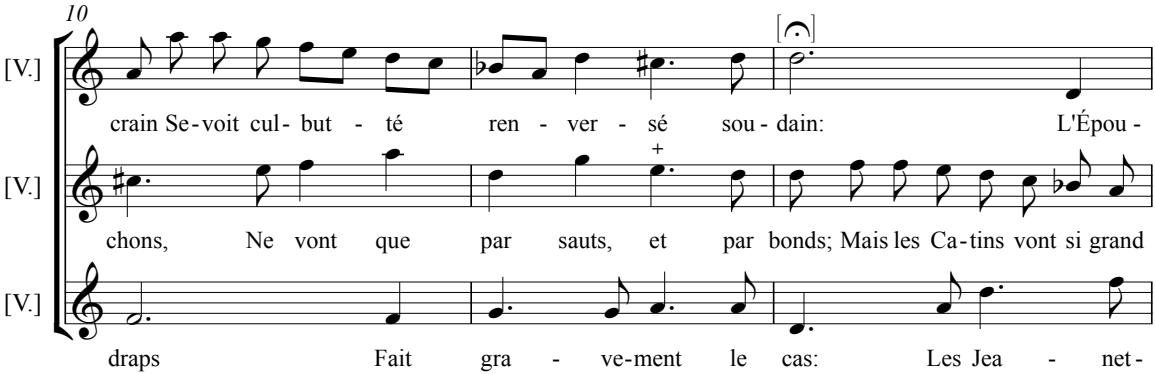
3.

[V.] 

8

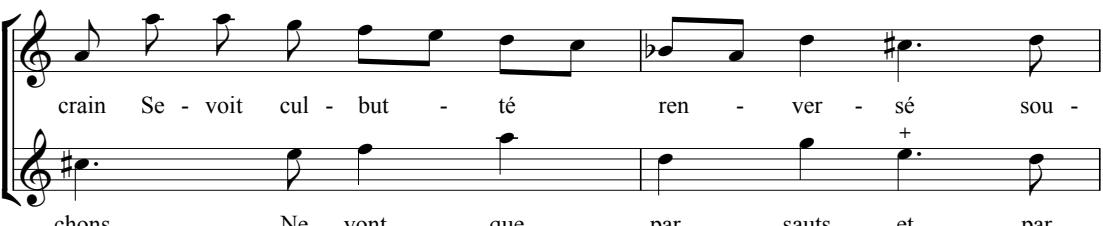
[V.]

10

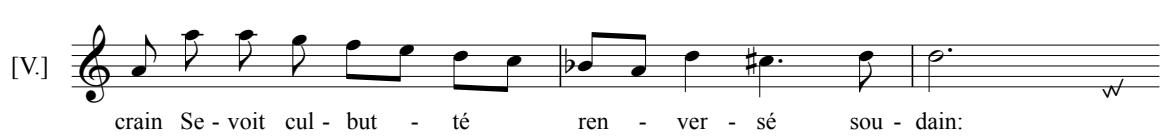
[V.] 

13

[V.] se en - tre deux draps Fait gra - ve- ment le
[V.] train, Que qui ne les prend voit au crain Se-voit cul-but - té ren - ver - sé sou -
[V.] tons, et les Fan - chons, Ne vont que par sauts, et par
16
[V.] cas: Les Jea - net - tons, et les Fan -
[V.] dain: L'Épou - se en - tre deux
[V.] bonds; Mais les Ca - tins vont si grand train, Que qui ne les prend voit au
18
[V.] chons, Ne vont que par sauts, et par bonds; Mais les Ca-tins vont si grand
[V.] draps Fait gra - ve-ment le cas: Les Jea - net -
[V.] crain Se-voit cul- but - té ren - ver - sé sou - dain: L'Épou -
21
[V.] train, Que qui ne les prend voir au crain Se-voit cul-but - té ren - ver - sé sou -
[V.] tons, et les Fan - chons, Ne vont que par sauts, et par
[V.] se en - tre deux draps Fait gra - ve-ment le
24 [C]
[V.] dain:
[V.] bonds; Mais les Ca - tins vont si grand train, Que qui ne les prend voir au
[V.] cas: Les Jea - net - tons, et les Fan -

[V.] 

[V.] 

[V.] 

36. BENEDICITE DOMINUS

Canon à trois parties
avant le repas

[Voix] 1. 2. 3. +

Be - ne - di - ci - te Do - mi - nus nos et e -
Be - ne - di - ci - te Do - mi - nus
Be - ne - di - ci - te

5
à - qua su - mus sum-plu - ri; Be-ne - di - cat dex - te - ra, dex - te - ra
nos et e - à - qua su - mus sum-plu - ri; Be-ne - di - cat dex - te
Do - mi - nus nos et e - à - qua su - mus sum-plu - ri; Be-ne

10
Chris - ti in no - mi-ne pat - ris, Et fi - li - i, et spi - ri - tu sanc -
ra, dex - te - ra Chris - ti in no - mi-ne pat - ris, Et fi - li - i, et
di - cat dex - te - ra, dex - te - ra Chris - ti in no - mi-ne pat - ris, Et

15
ti; A - men, A - men, A - men,
spi - ri - tu sanc - ti; A - men, A - men
fi - li - i, et spi - ri - tu sanc - ti; A - men

21

[V.] A - men, A - men, A - men, A - men, A -

[V.] men, A - men, A - men, A - men, A - men,

[V.] - men, A -

27

[V.] [C] men. Be - ne - di - ci - te Do - mi - nus nos et e - à - qua su-

[V.] men, A - men. Be - ne - di - ci - te Do - mi - nus nos et e -

[V.] men, A - men. Be - ne - di - ci - te Do - mi - nus

33

[V.] + mus sum-plu - ri; Be-ne - di - cat dex - te - ra, dex - te-ra Chris - ti in

[V.] à - qua su - mus sum-plu - ri; Be-ne - di - cat dex - te - ra, dex - te-ra

[V.] nos et e - à - qua su - mus sum-plu - ri; Be-ne - di - cat dex - te

38

[V.] + no - mi-ne pat - ris, Et fi - li - i, et spi - ri-tu sanc - -

[V.] + Chris - ti in no - mi-ne pat - ris, Et fi - li - i, et spi - ri-tu sanc

[V.] + + ra, dex - te-ra Chris - ti in no - mi-ne pat - ris, Et fi - li - i, et

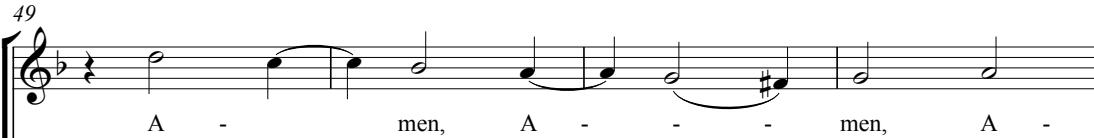
43

[V.] 

[V.] 

[V.] 

49

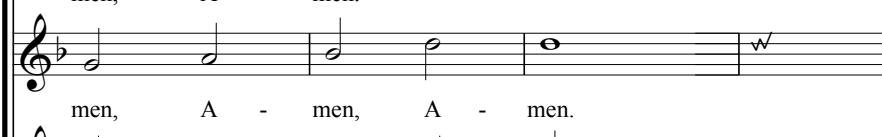
[V.] 

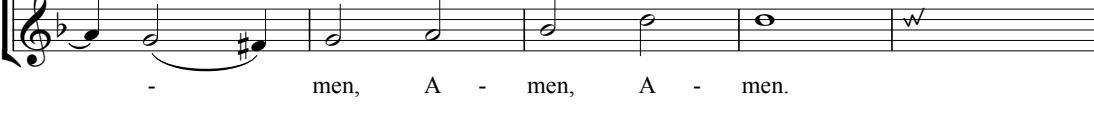
[V.] 

[V.] 

53

[V.] 

[V.] 

[V.] 

37. AGIMUS TIBI GRATIAS

Canon à trois parties
apres le repas

[Voix] 1. Ag - i-mus ti - bi gra - ti - as, 2. Rex om - ni - po-tens 3.

[Voix] Ag - i-mus ti - bi gra - ti - as,

[Voix] Ag - i-mus ti - bi

[V.] 7 De - us, Pro be - ne - fi - ci - us tu - is: Qui

[V.] Rex om - ni - po-tens De - us, Pro be - ne - fi - ci - us

[V.] gra - ti - as, Rex om - ni - po-tens De - us,

[V.] 13 vi - vis et re - - - gnas in se - cu-la sae - cu -

[V.] tu - is: Qui vi - vis et re - - - gnas in

[V.] Pro be - ne - fi - ci - us tu - is: Qui vi - vis et re -

[V.] 19 lo - rum A - - - men, A - - - men,

[V.] se - cu - la sae - cu - lo - rum A - - -

[V.] - - - gnas in se - cu - la sae - cu -

23

[V.] A - - - men, A - - -

[V.] - men, A - - - men, A - - -

[V.] lo - rum A - - - men, A - - -

26

[V.] men, A - men, A - men, A - men, A - men: Ag - i-mus

[V.] - men, A -

[V.] - men, A - - men, A - - men, A - - men, A -

34

[V.] ti - bi gra - ti - as, Rex om - ni - po-tens De - us,

[V.] men: Ag - i-mus ti - bi gra - ti - as, Rex om - ni - po-tens

[V.] men, a - men: Ag - i-mus ti - bi gra - ti - as,

41

[V.] Pro be - ne - fi - ci - us tu - is: Qui vi - vis et re - -

[V.] De - us, Pro be - ne - fi - ci - us tu - is: Qui vi - vis et

[V.] Rex om - ni - po-tens De - us, Pro be-ne - fi - ci-us tu -

48

[V.] gnas in se - cu-la sae - cu - lo - rum A - - - men, A -

[V.] re - - - gnas in se - cu-la sae - cu - lo-rum A -

[V.] is: Qui vi - vis et re - - - gnas in se - cu-la

54

[V.] - men, A - - men, A - - men, A - men,

[V.] - - men, A - - men, A - - men, A -

[V.] sae - cu - lo-rum A - - - men, A - - men, A -

60

[V.] A - men, A - men, A - men:

[V.] men, A - men, A - men, A - men, A - men:

[V.] - men, A - men, A - men, A - men, A - men:

38. TOUT BUVEUR D'EAU EST CHIMÉRIQUE

Canon en rondeau à quatre parties
en 8bre 1720

Sr. de la Serre

[Voix] 1. 2.

Tout bu - veur d'eau est chi - mé -

[Voix]

Tout bu - veur

[Voix]

[Voix]

3. 4.

ri - que; Pour es-loi-gner un tel def-faut, Bu-vez, bu-vez de

d'eau est chi mé ri - que; Pour es-loi-gner un tel def

Tout bu-veur d'eau est chi-mé-ri - que; Pour es-loi -

Tout bu-veur d'eau est chi-mé -

[V.] ce nec-tar ba-chi - que, Vous chan - te - rez d'un ton plus

faut, Bu-vez, bu-vez de ce nec-tar ba-chi - que, Vous chan - te -

gner un tel def-faut, Bu-vez, bu-vez de ce nec-tar ba-chi - que,

ri - que; Pour es-loi-gner un tel def-faut, Bu-vez, bu-vez de

9

[V.] haut. Tout bu-veur d'eau est chi-mé - ri - que.

[V.] rez d'un ton plus haut. Tout bu-veur d'eau est chi-mé -

[V.] Vous chan - te - rez d'un ton plus haut. Tout bu-veur

[V.] ce nec-tar ba-chi - que, Vous chan - te - rez d'un ton plus

12

[V.] Tout bu-veur d'eau, est chi-mé - ri - que, pour es- loi -

[V.] ri - que. Tout bu - veur d'eau, est chi - mé -

[V.] d'eau est chi-mé - ri - que. Tout bu-veur

[V.] haut. Tout bu-veur d'eau est chi-mé - ri - que.

15

[V.] gner un tel def-faut,bu-vez, bu-vez de ce nec-tar ba-chi - que,

[V.] ri - que, pour es- loi - gner un tel def-faut, bu-vez, bu-vez de

[V.] d'eau, est chi-mé - ri - que, pour es- loi - gner un tel def-

[V.] Tout bu-veur d'eau, est chi - mé - ri - que, pour es- loi

18

[V.] vous chan - te - rez d'un ton plus haut. Tout bu - veur
[V.] ce nec-tar ba - chi - que, vous chan - te - rez d'un ton plus
[V.] faut, bu - vez, bu - vez de ce nec-tar ba - chi - que, vous chan - te -
[V.] gner un tel def - faut, bu - vez, bu - vez de ce nec-tar ba - chi - que,

21

[V.] d'eau est chi - mé ri - - que.
[V.] haut. Tout bu - veur d'eau est chi - mé -
[V.] rez d'un ton plus haut. Tout bu - veur
[V.] vous chan - - te - rez d'un ton plus

[V.] ri - que.
[V.] d'eau est chi - mé - ri - que.
[V.] haut. Tout bu - veur d'eau est chi - mé - ri - que.

39. JESUS AUTEM ITERIM

Canon à Sept

[Voix] 1. 2. 3. 4.

Je - sus au - tem i - ter-im cla - mans vo-ce mag -

Je - sus au - tem i - ter-im cla -

Je - sus au - tem

Je - sus

5

[V.] na E - mi - sit spi - ri - tum. Je - sus

[V.] mans vo - ce mag - na E - mi - sit spi - ri - tum.

[V.] i - ter-im cla - mans vo - ce mag - na E - mi - sit spi - ri -

[V.] au - tem i - ter-im cla - mans vo - ce mag - na E -

[V.] Je - sus au - tem i - ter-im cla - mans vo - ce mag - na

[V.] Je - sus au - tem i - ter-im cla - mans vo - ce mag -

[V.] Je - sus au - tem i - ter-im cla -

10

[V.] au - tem i - ter - im cla - mans vo - ce mag -

[V.] Je - sus au - tem i - ter - im cla -

[V.] tum. Je - sus au - tem

[V.] mi - sit spi - ri - tum. Je - sus

[V.] E - mi - sit spi - ri - tum.

[V.] na E - mi - sit spi - ri -

[V.] mans vo - ce mag - na E -

13

[V.] na E - mi - sit spi - ri -

[V.] mans vo - ce mag - na E -

[V.] i - ter - im cla - mans vo - ce mag - na

[V.] au - tem i - ter - im cla - mans vo - ce mag -

[V.] Je - sus au - tem i - ter - im cla -

[V.] tum. Je - sus au - tem

[V.] mi - sit spi - ri - tum. Je - sus

16 [C]

[V.] tum.

[V.] mi - sit spi - ri - tum.

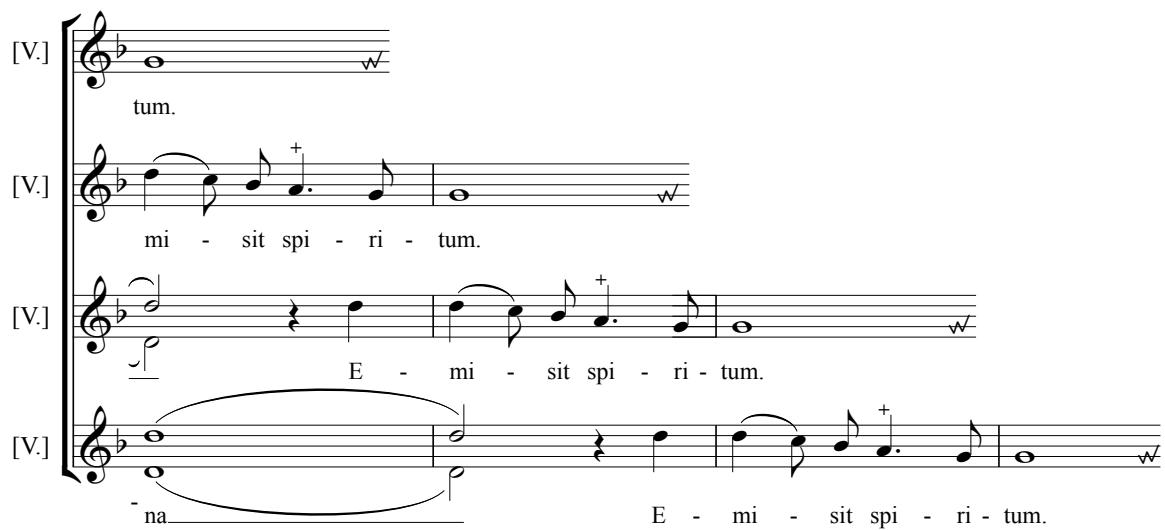
[V.] E - mi - sit spi - ri - tum.

[V.] na E - mi - sit spi - ri -

[V.] mans vo - ce mag - na E -

[V.] i - ter - im cla - mans vo - ce mag - na

[V.] au - tem i - ter - im cla - mans vo - ce mag -

[V.] 

tum.

mi - sit spi - ri - tum.

E - mi - sit spi - ri - tum.

na

Alternate text:

Dans le matin
 J'ay le verre en main
 C'est le seul moyen,
 De vivre sans chagrin.

40. ETRENNES MUTUELES

Canon à quatre parties
pour janvier 1721

C. de la Serre

The musical score for "40. ETRENNES MUTUELES" by C. de la Serre is a four-part canon in common time with a key signature of two sharps. The vocal parts are labeled [Voix] or [V.] and enter at different times, indicated by numbers above the staff and plus signs (+) below the staff.

Part 1 (1.): Starts with [Voix] 1. The lyrics are: Ma - man ou - vre sa bour - se Le pre-mier jour de

Part 2 (2.): Enters with [Voix] 2. The lyrics are: Ma - man ou - vre sa bour - se

Part 3 (3.): Enters with [Voix] 3. The lyrics are: Ma - man

Part 4 (4.): Enters with [V.] 1. The lyrics are: l'an; Pa - pa c'est sa res - sour - ce La pie - ce met de -

Part 5 (5.): Enters with [V.] 2. The lyrics are: Le pre-mier jour de l'an; Pa - pa c'est sa res - sour - ce La

Part 6 (6.): Enters with [V.] 3. The lyrics are: ou - vre sa bour - se Le pre-mier jour de l'an; Pa - pa c'est sa res -

Part 7 (7.): Enters with [V.] 4. The lyrics are: Ma - man ou - vre sa bour - se Le pre-mier jour de

Part 8 (8.): Enters with [V.] 1. The lyrics are: dans: Ma - man ou - vre sa bour - se Le pre-mier jour de

Part 9 (9.): Enters with [V.] 2. The lyrics are: pie - ce met de - dans: Ma - man ou - vre sa bour - se

Part 10 (10.): Enters with [V.] 3. The lyrics are: sour - ce La pie - ce met de - dans: Ma - man

Part 11 (11.): Enters with [V.] 4. The lyrics are: l'an; Pa - pa c'est sa res - sour - ce La pie - ce met de -

9

[V.] l'an; Pa - pa c'est sa res - sour - ce La pie - ce met de -

[V.] Le pre-mier jour de l'an; Pa - pa c'est sa res - sour - ce La

[V.] ou - vre sa bour - se Le pre-mier jour de l'an; Pa - pa c'est sa res -

[V.] dans: Ma - man ou - vre sa bour - se Le pre-mier jour de

12

[V.] dans:

[V.] pie - ce met de - dans:

[V.] sour - ce La pie - ce met de - dans:

[V.] l'an; Pa - pa c'est sa res - sour - ce La pie - ce met de - dans:

2.

Si j'avois dans ma bourse,
De l'or ou de l'argent,
Je partirois en course
Pour voir nostre régent.

41. TIREZ NOUS DU BON VIN

Canon à quatre parties

[Voix] 1. + 2. 3. 4. [C]

Ti - rez nous du bon vin l'hô - tes - se, tôt, tôt, tôt:

[Voix] Ti - rez nous du bon vin l'hô - tes -

[Voix] Ti - rez nous du bon

[Voix] Ti - rez

[V.] 5 +

Ti - rez nous du bon vin l'hô - tes -

[V.] se, tôt, tôt, tôt: Ti - rez nous du bon

[V.] vin l'hô - tes - se, tôt, tôt, tôt: Ti - rez

[V.] nous du bon vin l'hô - tes - se, tôt, tôt, tôt:

[V.] 8 [C]

se, tôt, tôt, tôt:

[V.] vin l'hô - tes - se, tôt, tôt, tôt:

[V.] nous du + bon vin l'hô - tes - se, tôt, tôt, tôt:

[V.] Ti - rez nous du bon vin l'hô - tes - se, tôt, tôt, tôt:

42. AH, LE BON VIN, AMYS!

Canon à cinq parties

[Voix] 1. Ah, le bon vin, A- mys! Bu-vons en jus-qu'a de-

[Voix] Ah, le bon vin,

[Voix] Ah, le

[Voix] Ah,

[V.] 4. main, bu-vons jus-qu'a de - main: bu- vons, bu - vons. Ah, le

[V.] A - mys! Bu - vons en jus-qu'a de - main, bu-vons jus-qu'a de -

[V.] bon vin, A - mys! Bu - vons en jus-qu'a de -

[V.] Ah, le bon vin, A - mys! Bu - vons

[V.] Ah, le bon vin,

8

[V.] bon vin, A - mys! Bu - vons en jus-qu'a de
[V.] main: bu-vons, bu vons. Ah, le bon vin,
[V.] main, bu-vons jus-qu'a de - main: bu-vons, bu vons. Ah, le
[V.] en jus-qu'a de main, bu-vons jus-qu'a de - main: bu-vons, bu
[V.] A - mys! Bu - vons en jus-qu'a de main, bu-vons jus-qu'a de -

II

[V.] main, bu-vons jus-qu'a de - main: bu-vons, bu - vons.
[V.] A - mys! Bu - vons en jus-qu'a de - main, bu-vons jus-qu'a de -
[V.] bon vin, A - mys! Bu - vons en jus-qu'a de -
[V.] vons. Ah, le bon vin, A - mys! Bu - vons
[V.] main: bu-vons, bu - vons. Ah, le bon vin,

[V.] main: bu - vons, bu - vons.
[V.] main, bu - vons jus - qu'a de - main: bu - vons, bu -
[V.] en jus - qu'a de - main, bu - vons jus - qu'a de -
[V.] A - mys! Bu - vons en jus - qu'a de -

[V.]

vons.

[V.]

main: bu- vons, bu - vons.

[V.]

main, bu- vons jus-qu'a de - main: bu- vons, bu - vons.

43. ENVYRONS NOUS MES CHERS AMYS

Autre à 3

1.

[Voix]
 En - y-vrons nous mes chers a - mys! Pour pas-ser i - cy Mes sou-

[Voix]
 En - y-vrons nous mes chers a -

[Voix]

2.

[V.]
 cis Bu - vons i - cy: En - y - vrons nous mes chers a -

[V.]
 mys! Pour pas - ser i - cy Mes sou - cis Bu - vons i -

[V.]
 En - y - vrons nous mes chers a - mys! Pour pas - ser i - cy Mes sou -

5

[V.]
 mys! Pour pas - ser i - cy Mes sou - cis Bu - vons i -

[V.]
 cy: En - y - vrons nous mes chers a - mys! Pour pas - ser i - cy Mes sou -

[V.]
 cis Bu - vons i - cy: En - y - vrons nous mes chers a -

9

[V.]
 cis Bu - vons i - cy: En - y - vrons nous mes chers a -

[V.]
 cy: En - y - vrons nous mes chers a - mys! Pour pas - ser i - cy Mes sou -

[V.]
 cis Bu - vons i - cy: En - y - vrons nous mes chers a -

13

[V.]
 cy: En - y - vrons nous mes chers a -

[V.]
 cis Bu - vons i - cy: En - y - vrons nous mes chers a -

[V.]
 mys! Pour pas - ser i - cy Mes sou - cis Bu - vons i - cy: En - y - vrons nous mes chers a -

44. DIEU DONNE VIE À QUI BOIRA

Canon à cinq parties

1. 2. 3. 4.

[Voix]
 Dieu donne vie à qui boira, à qui boira, Car en bu-

[Voix]
 Dieu donne vie à qui boira, à qui boira

[Voix]
 Dieu donne

[Voix]
 -

5.

[V.]
 vant le temps s'en và: Dieu donne vie à qui boira, à qui boira, Car en bu- vant le temps s'en và: Dieu donne vie à qui boira, à qui boira, à qui boira, Car en bu- vant le temps s'en và: Dieu donne

[V.]
 vie à qui boira, à qui boira, Car en bu- vant le temps s'en

[V.]
 Dieu donne vie à qui boira, à qui boira, Car en bu-

8

[V.] ra, Car en bu - vant le temps s'en và:
[V.] ra, à qui boi - ra, Car en bu - vant le temps s'en
[V.] vie à qui boi - ra, à qui boi - ra, Car en bu -
[V.] và: Dieu don - ne vie à qui boi - ra, à qui boi -
[V.] vant le temps s'en và: Dieu don - ne vie à qui boi -

[V.] và:
[V.] vant le temps s'en và:
[V.] và:
[V.] ra, Car en bu - vant le temps s'en và:
[V.] ra, à qui boi - ra, Car en bu - vant le temps s'en và: