

Shepherds of the Regency: a Study and Critical Edition of
François Campion's *Avantures Pastorales* Op.3 (1719)

by

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Master of Music, McGill University, 2013
Bachelor of Music, University of British Columbia, 2011
Diploma in Performing Arts, Douglas College, 2009

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Supervisory Committee

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Abstract

This dissertation is the first study of François Campion's (1686-1747) *Avantures Pastorales* Op.3 (1719), a collection of airs, interspersed within a connecting narrative. The story is a retelling of the myth of Damon and Philis, while the fifty-two interspersed airs are typical for the genre in the early-eighteenth century and provide emotional depth and commentary on the protagonists' relationship. The dissertation features a critical analysis of the music, context and plot, alongside a critical edition.

I will argue that although the Ballard firm held monopoly over the air publishing business, Campion found a market niche in the wealthy Parisian salons by publishing *Avantures Pastorales* in an innovative and creative format. He repackaged a very familiar product by adding a continuous, connecting narrative based on an ancient love myth to a collection of airs. In my guide for staging and performance, I argue that this collection would have had great appeal and most likely could have been performed at one of the Parisian salons, or in another intimate domestic context. The air had a central place during salon gatherings, as its performance allowed participants to express emotions of passionate love and courting that were socially prohibited in conversation.

I also provide incipits and annotations that reveal the airs to be stylistically generic. Analyzing the expressed affects, however, showed that a rich representation of emotions complement and enhance the story, while also compensating for the overall quality of the music. I argue that the collection takes approximately three hours to perform and can be staged with a minimum of four singers, one narrator, and a harpsichord. In the Appendices, I provide a transcription, translation and a critical performing edition of *Avantures Pastorales*. This dissertation fills an important gap in the literature on François Campion and contributes to a complete picture of the history of the French air.

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I am grateful for the unending support of my family, who encouraged me throughout.

Dedication

To my mother Zdravka for her unending support, love, and care

To the loving memory of my father Ruslan

Introduction

This dissertation is a study of François Campion's collection of airs *Avantures Pastorales* Op. 3 (1719). Unexplored by previous scholars, this publication consists of fifty-four airs interspersed in a prose narrative. The single surviving copy in the Bibliothèque Nationale de France bears no dedication, first performance date, or preface.¹ The well-preserved, leather-bound book is in two parts: the first thirty-eight pages contain just the text and lyrics, while the airs appear in the following forty-seven pages. The story is a retelling of the myth of Damon and Philis: the prince visits a foreign land, falls in love and marries its princess, only to abandon her to a sorrowful death. Campion, however, adds multiple twists to the ancient myth by introducing a disapproving mother, a long lost brother, and a rival lover. The airs do not advance the action, but rather provide emotional depth and commentary on the protagonists' relationship.

In his *Approbation*² on page 38 of *Avantures Pastorales*, the eminent playwright and academician Antoine Danchet remarked: "I believe the public will receive with great pleasure this new manner of introducing Verses set to Music in an amusing little Story."³ It is not explicitly clear how this collection of airs - published among the fierce competition of the Ballard Company - and unified by a narrative, should be performed, if at all. Inspired by Danchet's observation, I will argue that although the Ballard firm held monopoly over the air publishing business, Campion found a market niche in the wealthy Parisian salons by publishing *Avantures Pastorales* in an innovative and creative format. He repackaged a very

¹ Campion promised a preface, but either never wrote it, or it has not survived. Campion, François, *Avantures Pastorales* (Paris: Lamesle, 1719), part II, p. 47, and Appendix D, p. 51.

² The 'approbation' in a publication was the official recognition or approval given by a figure of authority.

³ [J]e crois que le Public verra avec Plaisir une maniere nouvelle d'introduire des Vers en Musique dans une Historiette amusante.

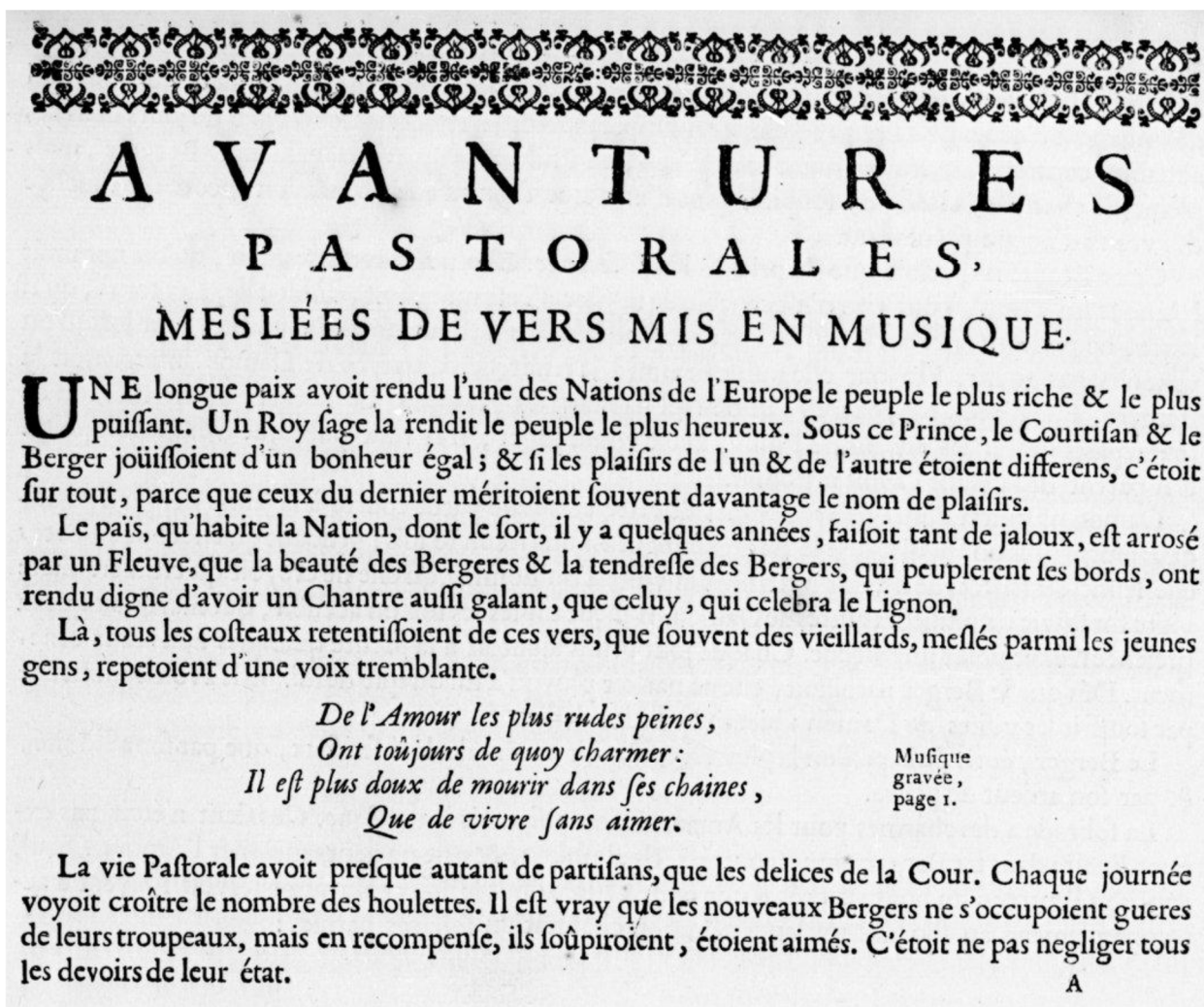
familiar product by adding a continuous, connecting narrative based on an ancient love myth to a collection of airs.

The purpose of this dissertation is to shed light on Campion's unexplored op. 3 and discover what made it a novel and marketable collection, which I hope to achieve by providing a comprehensive analysis of the work. I will investigate the origins of the ancient myth and compare it to Campion's adaptation. Another goal is to provide a critical performing edition of the score, combined with a transcription and translation of the narrative. My guide for performance will provide both scholars and performers with a possible manner for interpreting a work that fits no known genre. I hope to show that *Avantures Pastorales* combines songs and a story in a unique way that made the collection commercially attractive, but also novel in the possible manner of its performance.

Some of the research questions I try to answer are: How can *Avantures Pastorales* best be understood and classified? What prompted and justifies Danchet's comment about the novelty and uniqueness of Campion's op.3? How should this collection of airs be performed, if at all? What is the place of the airs in the unifying narrative? Why have scholars previously ignored this work?

Predominantly for treble voice and basso continuo accompaniment, the airs in *Avantures Pastorales* are stylistically simple and representative of the early-eighteenth century French air. Most are in binary form, with symmetrical short phrases, syllabic text-setting and frequent sarabande and gavotte dance rhythms. There are several récits de basse, as well as one muzette - an imitation of the bagpipes. There are also two da capo arias in Italian that contain florid melismas and active bass lines. With the exception of the eight bass recitatives, all airs in the female poetic voice are for a mezzo and all in the male

for a countertenor. Overall, the airs express the characters' direct speech, usually consisting of amorous intimations, while the third-person narration advances the action. Some direct speech is not set to music as it did not fit the subject matter of the French air. Example 1 shows the first page of the narrative section, including the lyrics for the first air. Example 2 shows the music for the first air in *Avantures Pastorales*.



A V A N T U R E S
P A S T O R A L E S .
MESLÉES DE VERS MIS EN MUSIQUE.

UN E longue paix avoit rendu l'une des Nations de l'Europe le peuple le plus riche & le plus puissant. Un Roy sage la rendit le peuple le plus heureux. Sous ce Prince, le Courtisan & le Berger jouïssent d'un bonheur égal ; & si les plaisirs de l'un & de l'autre étoient differens, c'étoit sur tout, parce que ceux du dernier méritoient souvent davantage le nom de plaisirs.

Le païs, qu'habite la Nation, dont le fort, il y a quelques années, faisoit tant de jaloux, est arrosé par un Fleuve, que la beauté des Bergeres & la tendresse des Bergers, qui peuplerent ses bords, ont rendu digne d'avoir un Chantre aussi galant, que celuy, qui celebra le Lignon.

Là, tous les costaux retentissoient de ces vers, que souvent des vieillards, meslés parmi les jeunes gens, repetoient d'une voix tremblante.

*De l'Amour les plus rudes peines,
Ont toujours de quoy charmer :
Il est plus doux de mourir dans ses chaines,
Que de vivre sans aimer.*

Musique
gravée,
page 1.

La vie Pastorale avoit presque autant de partisans, que les delices de la Cour. Chaque journée voyoit croître le nombre des houlettes. Il est vray que les nouveaux Bergers ne s'occupaient gueres de leurs troupeaux, mais en recompense, ils soupiroient, étoient aimés. C'étoit ne pas negliger tous les devoirs de leur état.

A

Example 1. Opening page of the narrative section.⁴

⁴ François Campion, *Avantures Pastorales* (Paris: Lamesle, 1719), <http://gallica.bnf.fr/ark:/12148/btv1b90579429>, licensed under Gallica's non-commercial use policy, <http://gallica.bnf.fr/html/und/conditions-use-gallicas-contents>



Example 2. The music for the first air.⁵

Avantures Pastorales was published by Gilles Lamesle. The narrative material is printed in typical printing press type, while the musical material is engraved. Very little is known about his publishing catalogue and it is difficult to deduce what sort of material he specialized in producing. The front page notes that this publication can be bought through Pierre Ribou, who was a well-known publisher. His extensive catalogue included mostly plays – both tragedies and comedies – and a few collections of airs. It is clear that neither Lamesle nor Ribou specialized in music publishing, which could explain some of the careless printing mistakes and oversights, but the latter had an interest in dramatic works and song collections. It is not clear who financed the publication of *Avantures Pastorales*, but it was most likely the author, who also sold copies of it at his home. Although the Ballard company was the main printer and distributor of air collections, their patent was not exclusive and did not ban other publishers from producing similar works. As Anik Devries-Lesur has shown in her extensive catalogue of eighteenth-century French music

⁵ François Campion, *Avantures Pastorales* (Paris: Lamesle, 1719), <http://gallica.bnf.fr/ark:/12148/btv1b90579429>, licensed under Gallica's non-commercial use policy, <http://gallica.bnf.fr/html/und/conditions-use-gallicas-contents>

publications, the market was virtually dominated by the Ballard company, but there were other music publishers as well.⁶

There is no surviving evidence that *Avantures Pastorales* was ever performed. Frederick Hawkins's detailed study of the French baroque stage does not mention Champion and the detailed records of the *Comedie Française* are equally silent.⁷ The lack of a premiere date on the front pages suggests that this collection was never given a formal performance, as those were usually noted. There is a single surviving review of *Avantures Pastorales*, published in the February edition of *Le Nouveau Mercure* (1719),⁸ only a few months after the first printing of the collection. This article gives a brief, one-paragraph overview of the publication, describing it as a little pastoral story, in which are inserted airs of various type and character. The author further mentions that the collection is executed with great art and is "tres-singulier [et] tres-amusant."⁹ The remainder of the review consists of a reprint of several paragraphs and lyrics taken from *Avantures Pastorales*.

This collection has been similarly ignored in our own era, as there is no scholarly mention of it. Only air n.24 *Moutons, que vous êtes heureux!* has been recorded (Mathilde Siderer and Ensemble Monique-Rollin, BnF Collection, 1957, LP), and there is no evidence of any major public performance of the collection.

Although published amidst the fierce competition of Ballard's air collections *Avantures Pastorales* presents a puzzle when it comes to classification. Typically, a story with songs can be represented as an opera, but *Avantures Pastorales* lacks instrumental

⁶ Anik Devries-Lesur, *L'édition musicale dans la presse parisienne au XVIIIe siècle: catalogue des annonces* (Paris: CNRS Editions, 2005).

⁷ Frederick Hawkins, *The French stage in the eighteenth century* (New York: Haskell House, 1969).

⁸ *Le Nouveau Mercure*, Février (Paris: Cavelier, 1719), pp. 108-117.

⁹ *Le Nouveau Mercure*, p. 108.

music, dance music, a libretto, and the act structure typical of the genre. Theatrical plays of the period also frequently contained songs, but the predominant third-person narration, multitude of locales, and the overly-descriptive prose of Campion's op.3 preclude such categorization. If there were no songs present, the work under consideration can be classified as a pastoral novel – a genre typical of the Regency period. If there was no prose narrative, on the other hand, one would be reminded of the multitude of collections of airs printed by the Ballard family. Given these details, *Avantures Pastorales* would best be described as a collection of airs with a connecting, unifying narrative.

Campion's repackaging was most likely a marketing plot, necessitated by Ballard's monopoly. During his final reigning years, Louis XIV retreated from public life and therefore reduced his personal overseeing of large-scale artistic production. Following his death, during the Regency the cultural centers of France shifted from Versailles to the Parisian salons, where the wealthy bourgeoisie became patrons of the arts. As I will outline in the following chapters, the French air was integral to the salon culture. Through song, forbidden passions could be expressed and men and women could engage in pretend play, otherwise forbidden by the social and linguistic codes of the time.¹⁰ Campion was a well-known and respected composer and it is likely that he would have frequented one of the popular salons. In order to make his collection of airs more commercially attractive to the wealthy salon-goers, he repackaged them in a novel way that would be interesting and engaging to perform.

François Campion (1686-1747) was influential as one of the last proponents of the guitar tradition in baroque France, while his theoretical writings on theorbo continuo

¹⁰ Faith E. Beasley, *Salons, History, and the Creation of 17th-Century France: Mastering Memory* (Burlington, Vt.: Ashgate, 2006), 78,

accompaniment codified an important practice. As I show in Chapter 1, Champion's inconsistent prosody suggests that he might not be a native French speaker, but there is no evidence to support a possible connection with England, or any other country. Champion's surviving output is limited, but varied. In his remarkable collection of guitar music *Nouvelles découvertes sur la guitare* (Paris, 1705),¹¹ Champion employed five different scordatura tunings and the first printed use of natural harmonics on the guitar. This collection also contains the first published instance of a guitar piece in sonata form. Champion was also the first to publish a theoretical treatise in France (and in French) on the rule of the octave.¹² Even though this simple document merely summarized a century-long practice usually associated with the Italian school, Champion's publication exemplified the *goûts-réunis* of François Couperin. The high quality and mysterious nature of this *oeuvre*, coupled with a lack of scholarly attention, was sufficient motivation for my interest in Champion's *Avantures Pastorales*.

Avantures Pastorales belongs to the pastoral genre of French seventeenth- and eighteenth-century art. An important precursor to the Lullian opera, the *pastorale*'s¹³ earliest composers were inspired by the pastoral literature of late-Renaissance Italy and cultivated a uniquely French theatrical genre. Composers such as Michel de la Guerre, Robert Cambert, and Charles Dassoucy incorporated dances, airs, choruses, instrumental interludes and other *divertissements* into the purely spoken *pastorale* plays. The result encompassed the French public's preference for visual spectacle, pastoral drama, and

¹¹ François Champion, *Nouvelles découvertes sur la guitare* (Paris: Michel Brunet, 1705).

¹² François Champion, *Traité d'accompagnement et de composition* (Paris: G. Adam, 1716).

¹³ I use 'pastorale' to refer to the theatrical, semi-sung stage genre and 'pastoral' as an adjective.

ballet. Although thematically more mundane than the grand mythological Lullian *tragédies-lyriques*, the pastoral operas were an important precursor.

The pastoral in art, with its rural scenes of unspoiled nature and unrequited shepherd love, perfectly embodied the humanistic world view of the late Renaissance.¹⁴ Pastoral operas and literature were concerned more with the ordinary emotions, hardships, and lives of mortals than with the omnipotence and divinity of the classical gods. The action was frequently set in an idealized Arcadia, or another bucolic landscape, where an amorous shepherd would pointlessly attempt to win over a shepherdess, who in turn is often in love with another.

These unheroic, sweet and simple plots stood in sharp opposition to the Olympian subject matter of neo-classical tragedies. As defined by Geoffrey Chew, “[p]astoral opera, like the pastoral in other media and genres, depends upon the projection of a philosophical opposition, generally one between art and nature or between country and city.”¹⁵ The personages in pastorales tend to be deliberately shaped and presented as simple non-city folk, who exhibit simple human emotions. The simple societies depicted were the exact opposite of the complex court life, full of gossip, intrigues, and power struggle. Further, the French pastorale was the only form of art that was allowed and inherently able to express anything contrary to the pompous life at the court of Louis XIV.

The French pastorale had its origins in Italian late-16th century literature, more specifically in the works of Torquato Tasso and Giambattista Guarini. The first Italian operatic composers based their stage works mainly around subject matter drawn from

¹⁴ James Anthony, *French Baroque music from Beaujoyeux to Rameau* (Portland: Amadeus Press, 1997), 82.

¹⁵ Geoffrey Chew, “Pastorale heroïque,” *Oxford Music Online*, accessed September 20, 2014.

Classical mythology, the myth of Orpheus being a notable one. Perhaps due to the influence of Cardinal Mazarin (born Mazzarini), the popularity of Italian pastoral dramas was transferred to France, where poets and playwrights quickly adopted the new literary genre. Louis Auld has defined Honoré d'Urfé's *L'Astrée* (6 volumes printed between 1607-1627) as the literary originator of the French pastorale, just like Guarini's *Il Pastor Fido* (1590) served the same function in Italy.¹⁶ This multi-volume work provided the poetry for many collections of *airs de cour* and was also frequently adapted for the theatre.¹⁷ Although *L'Astrée* was the most influential literary work, François Belleforest's *La Pyramée* (1571) was 'the first work in prose in French literature to which the term pastoral novel might be accurately applied.'¹⁸

Unlike in Italy, the earliest French pastorales were not sung throughout. In fact, as Donald J. Grout has argued, the French pastorale remained mainly a literary entity until around 1650.¹⁹ Singing, dancing, and instrumental interludes were only minor intrusions in pastorale plays in the first half of the seventeenth century. According to James Anthony, the first French *comédie en musique* (or pastoral play with substantial music), was *Les Amours d'Apollon et de Daphné*, written in 1650 by Charles Dassoucy. Anthony further clarifies that this semi-sung play had 550 lines of poetry and only 12 chansons.²⁰ Following the success of *Les Amours*, the first entirely sung pastorale was premiered in 1655. *Le Triomphe de l'Amour*, by Michel de la Guerre and Charles le Bey, enjoyed close to 100

¹⁶ James Anthony, *French Baroque Music from Beaujoyoulx to Rameau* (Portland: Amadeus Press, 1997), 84.

¹⁷ James Anthony, *French Baroque Music*, 85.

¹⁸ Margaret Collins Weitz, "François de Belleforest's *La Pyramée*: The First French Pastoral Novel," *Renaissance Quarterly* 31/3 (1978), 322.

¹⁹ Donald J. Grout, "Some Forerunners of the Lully Opera," *Music & Letters* (Oxford University Press, 1941), 13.

²⁰ James Anthony, *French Baroque Music*, 85.

performances and some scholars consider this work the first French opera.²¹ This claim was, however, made by the librettist of another pastorale. In the 1659 Avertissement to his *Pastorale d'Issy*, Pierre Perrin claims that 'this work is the first of its kind to be presented on the French theatre.'²² Set to music by Robert Cambert, this pastorale employed machinery and scene changes that lacked in previous theatrical or musical productions. It was perhaps these defining features that prompted Perrin to claim to have invented a new operatic genre. Some scholars argue that the pastorale ceased to exist as an independent genre in 1672, when Lully had obtained Perrin's royal privilege and gained control of all operatic productions in Paris.²³ Instead of abandoning the pastorale tradition, Lully incorporated it into his newly created *tragédies en musique*. As Donald Grout has claimed, most of Lully's prologues such as those in *Armide*, *Atys*, *Amadis*, *Alceste*, and *Isis* are either pure pastorales, or heavily borrow subject matter from that tradition.²⁴

My interest in *Avantures Pastorales* was sparked by its enigmatic nature. The publication is clearly laid out, but there are very few clues as to how, and if, it should be performed. I initially investigated Champion's other published works in order to determine if he wrote anything else like *Avantures Pastorales*. I discovered that he was a known composer of airs and he had published a latter collection (1734), but the connecting narrative was unique to his op. 3. The first challenge was to determine the intended mode of performance. Champion's missing preface would have surely provided clues, but I had to rely on primary sources for descriptions of musical entertainments in the salons of the

²¹ James Anthony, *French Baroque Music*, 85.

²² James Anthony, *French Baroque Music*, 86.

²³ James Anthony, *French Baroque Music*, 86.

²⁴ Donald J. Grout, "Some Forerunners of the Lully Opera," *Music & Letters* (Oxford University Press, 1941), 16.

Regency. I discovered that although the Parisian salons changed greatly in the course of the 17th and 18th centuries, the air remained a focal artistic point in public gatherings.

Conversations were often interrupted by music and extravagant gastronomic pleasures were often followed by lengthy performances of entire tragedies, operas, and ballets.

My first task was to translate the text of *Avantures Pastorales* and to produce an edition of the music. I began by transcribing the French text, while retaining original spelling and correcting only obvious mistakes. Translating the prose was difficult, as Campion's writing style is characterized by long, winding sentences organized in large paragraphs. I tried to retain as much of his peculiar idiom as possible, without sacrificing meaning. I retained all original punctuation and paragraph structure. Translating the lyrics proved even more challenging, as I could not retain the poetic and rhyming scheme.

Producing the musical edition also had its challenges. The archaic clefs are difficult to read and not as instinctual to a modern musician as the treble and bass clefs. The alignment of the lyrics to the music was also difficult to decipher, as strong syllables do not always coincide with strong beats. Lastly, the partial key signatures used in the seventeenth and eighteenth centuries made it difficult to standardize accidentals, but I retained them in my edition, standardizing the use of accidentals instead.

My next task was to find an appropriate method of analyzing *Avantures Pastorales*. Although this work is not a drama, I chose Aristotle's 6-part division of music-drama, taken from his *Poetics*. It proved to be a useful model, as it was comprehensive and allowed me to explore many aspects of Campion's publication. I discovered a complicated story with multiple characters, inspired by the ancient myth of Damon and Philis. I began with an analysis and summary of the plot, noting the major elements and how they developed. A

comparison with the ancient sources of the myth showed that Campion took a simple story with few plot elements and embellished it with complex character relationships. I then listed all the characters and described their relationships. I was concerned with the development of the main love story and the function of the antagonists - Philis's mother and Cidalis. I discovered that Damon's secretive character is one of the main problems in the story, which is set up from the beginning and lasts until the final page. Lastly, I classified the airs based upon the subject matter and type of love portrayed in their lyrics. This system I took from Catherine Gordon-Seifert, who in turn adapted it from Marin Mersenne and René Descartes. I discovered a variety of affects and passions, represented musically with a wide array of techniques. These short songs do not advance the plot, but rather provide emotional commentary on the developing love story.

I approach my study of *Avantures Pastorales* in three parts. First I provide an analysis based on Aristotle's 6-part division, focusing on plot, characters, thought, and music. I then give a detailed guide for performing the airs, based on period and contemporary sources, and also provide suggestions for staging the work. I conclude with a chapter that explains my editorial approach to Campion's op.3.

The pastoral genre has been largely under-explored by contemporary scholars. While the few available studies are thorough, they focus on the pastoral in connection to French national opera. As Daniel Powers pointed out in 1988, "among the many scholarly studies on the origins and development of the various national operas during this [baroque] period, there is still lacking a systematic study of the development of the pastoral

tradition in France."²⁵ The first studies to focus specifically on the pastorale as precursor to the Lullian opera come from the early part of the twentieth century. The next stage in scholarship dates from the middle of the twentieth century, and its authors have tended to focus on tracing the evolution of a national French style, rather than examining a single genre in isolation. The most recent studies on the pastorale in France have focused on the period between Lully and Rameau and the incorporation of heroic elements from the *tragédies en musique*, while others have examined the genre in the context of opera.²⁶

Since no previous scholarship had focused on the pastorale genre, Henri Quittard's publication is the first in the twentieth century to explore the topic. As the title of his essay suggests (*La première comédie française en musique*), he was mostly concerned with the basic chronology of the pastorale. Like more recent authors, Quittard claims that *Le triomphe de l'Amour*, from 1655, by de la Guere and le Bey, was the first stage work to be entirely sung, and therefore considers it to be the first French opera.²⁷ The author further explores the chronology around the premiere of this work and analyzes the influence of Luigi Rossi's *Orfeo*. According to Quittard, Rossi's opera provided a model for the work of de la Guerre and le Bey.²⁸ Quittard does not address any previous French operatic attempts, presumably because they were semi-sung. James Anthony, in contrast, has made a strong case for considering earlier stage works as operas.

²⁵ David Powers, *The 'Pastorale Héroïque': Origins and Development of a Genre of French Opera in the 17th and 18th Centuries*. Doctoral Dissertation (University of Chicago, 1988). Accessed through ProQuest on September 20, 2014, 4.

²⁶ Rebecca Harris-Warrick, *Dance and Drama in French Baroque Opera* (New York: Cambridge University Press, 2016).

²⁷ Henri Quittard, "La première comédie française en musique," *Bulletin de la Société Internationale de Musique* 4 (1908), 497.

²⁸ Quittard, "La première comédie française en musique," 501.

James Anthony's contribution to scholarship of French baroque music is paramount. His pivotal *French Baroque music from Beaujoyeux to Rameau* (1974) is perhaps, to date, the most comprehensive study of the pastorale and of French opera in general. Anthony's monograph is a synthesis of most of the abovementioned scholarship and provides an overview of the development of the pastorale in France. Like Donald Grout, Anthony sees the works of Tasso and Guarini as the literary originators of the French pastorale, but also argues that such elements were already present in the *Ballet comique de la Reine* (1581).²⁹

Anthony's largest contribution to scholarship is his encyclopedic overview of the development of all major sub-genres of music in baroque France. He begins with an examination of the stage genres, opera and ballet and then traces the development of the French national organ school and of sacred music in general. His discussion of chamber music is focused on instrumental works, but he also briefly discusses the French air and shows how it developed before, during, and after the birth of Lullian opera.

The French air was studied on its own first by Théodore Gérold (*L'art du chant en France au XVIIe siècle*, 1921). This initial exploration into the most important French vocal genre of the seventeenth and eighteenth centuries documented the most significant collections of airs and provided an overview of their poetic and musical content. Gérold laid the foundations for future scholars of the French air, such as Georgie Durosoir and Patricia Ranum. These later authors considered the French air in more analytical detail and investigated its form, rhythmic and metric features, as well as the expression of the passions in dance airs. The *brunetes* – a specifically pastoral sub-type of the French air – have also been studied on their own by Paul-Marie Masson, who summarized their

²⁹ Anthony, *French Baroque Music*, 85.

historical development. Elissa Poole has also examined the *brunetes*, arguing for the 'triumph' of tonality over modality in the beginning of the eighteenth century.³⁰ Her dissertation on Christophe Ballard's three-volume collection *Brunetes ou petits airs tendres* provides a thematic catalogue, a summary of the development of the genre, and a stylistic analysis of the repertory. The concordances list in her dissertation shows the longevity of this simple style and subject matter, demonstrating that some of the songs were sung for almost 100 years, although most of them for about 50.

More recently, Catherine Gordon-Seifert has taken a multi-disciplinary approach to studying the French air in *Music and the Language of Love* (2011). This pivotal monograph explores the rhetorical function of the air and adopts a classification system based on the different affects expressed in the lyrics. Gordon-Seifert also explores the Parisian salons – the social environment where the air flourished – and demonstrates that the linguistic conventions of this locale reflected on the quality of the lyrics. Her detailed summary of the genre is accompanied by analysis of airs by Michel Lambert, Joseph de la Barre, and Bénigne de Bacilly.

The present study both builds on and departs from these important works. It is the only study of Champion's *Avantures Pastorales* and presents its first critical performing edition. Previous scholars have focused either on the rhetorical content of the music, the dramatic story line, or the social circles in which the repertoire existed. In contrast, I combine all of these approaches, aiming at a comprehensive analysis of an unknown work.

³⁰ Elissa Poole, "The Sources for Christophe Ballard's *Brunetes ou petits airs tendres* and the Tradition of Seventeenth-Century French Song" (Ph.D. dissertation, University of Victoria, 1984).

My dissertation also differs from Gordon-Seifert's monumental work, which does not address editorial issues and the task of producing a critical performing edition.

The first chapter presents my analysis of *Avantures Pastorales*. I begin by tracing the ancient sources of the myth of Damon and Philis and then compare the variants to Campion's story. In the following section on 'Thought' I give a brief summary of the collections of airs that existed in Campion's time and the concordances of the airs in *Avantures Pastorales*. In the final section of Chapter 1, I classify the airs according to the passions that they express and give examples of how those were represented musically.

In Chapter 2 I explore issues of performance practice and staging. I begin by showing the voice types required to perform *Avantures Pastorales* and then give a guide for the narration. The next section discusses the basso continuo accompaniment, where I give recommendations for instrumentation, appropriate to the genre. The last section on staging is speculative, as the lack of preface precludes a definitive guide to performance. I have based my suggestions on period accounts of salon performances, as well as evidence from the text itself. The second half of Chapter 2 presents a detailed guide to performing the airs. I give specific recommendations for choosing a proper tempo, followed by a discussion of phrasing and articulation. I conclude the performance chapter with a guide to the ornaments found in *Avantures Pastorales* and a comparison to other contemporary composers.

Chapter 3 presents my editorial approach. I begin with a summary of the history of musical editions, upon which I base my choice of critical performing edition. In the following section I address the editorial challenges I faced, by outlining my approach to the basic elements of the score: clefs, time signatures, key signatures and accidentals, white

notation, barring, structural and interpretative signs, beaming, and figured bass. I conclude Chapter 3 with my approach to translating the text of *Avantures Pastorales* and the lyrics of the airs.

What I have uncovered about this forgotten work is relevant to both scholars and performers. I hope to provide a model for exploring difficult-to-classify works and a more nuanced and less rigid view of the French air. The mode of performance that I am suggesting will also be beneficial to performers, both musical and theatrical, interested in genres that do not easily fit preexisting categories. As such, a study of *Avantures Pastorales* will serve to add to, expand upon, and reinforce what we already know about French Baroque music in general, and the air in particular.

Chapter 1: *Avantures Pastorales*

In the present chapter, I determine the elements that make *Avantures Pastorales* a unique, novel, and dramatically effective collection. My analysis, using Aristotle's six-part division of drama, will show that since not all plot elements fit the subject matter of the French air, Campion's airs provide emotional commentary on the characters' feelings and relationships. Some of the questions I will investigate are: What changes has Campion made to the basic story he inherited from the ancient myth and how has he constructed his plot? Who are the characters in this story and how are their relationships enhanced by the music? What is the subject matter of the characters' speech? I start with Aristotle's basic distinction between the narrative genres of epic, lyric, drama, and prose fiction, and apply his categorization to *Avantures Pastorales*.

According to Aristotle, all art ('poetics' in Greek) is imitation and its different genres can be distinguished through the means (or medium), the objects, and manner (or mode) of poetic imitation.³¹ The means of imitation consist of rhythm, language, and harmony, where various combinations produce various art forms. The combination of rhythm and harmony results in music, where rhythm alone characterizes dancing. An art form that imitates by language alone does not have a name, according to Aristotle, but can be subdivided into prose and verse.³² There are also arts that employ all three means of imitation - in Dithyrambic poetry and Nomic poetry these means are employed in combination, where in Tragedy and Comedy they alternate.³³ The objects of imitation in art are people in action,

³¹ Aristotle, and Ingram Bywater, trans., *On the Art of Poetry* (Oxford: Clarendon Press, 1909), 23.

³² Aristotle, *On the Art of Poetry*, 24.

³³ Aristotle, *On the Art of Poetry*, 25.

whom Aristotle differentiated as (morally) better than us, worse than us, or like us. He also clarified that people worse than us are the subject of Comedy, while those better than us are represented in Tragedy.³⁴ The manner in which these objects are imitated constitutes the third mode of differentiation in art. Given the same means and the same kind of object for imitation, "one may either (1) speak at one moment in narrative and at another in an assumed character (as Homer does); or (2) one may remain the same throughout, without any such change; or (3) the imitators may represent the whole story dramatically, as though they were doing the things described."³⁵

This system can be used to classify *Avantures Pastorales* effectively. Campion used language, consisting mainly of prose, as the main means of imitation. The verse that is used for emotional commentary, rather than dramatic advancement, is combined with the two remaining means - rhythm and harmony – into fifty-four airs. Harmony and rhythm are not used on their own, but rather in combination with language. These features are also common to Aristotle's Dithyrambic and Nomic poetry. The objects imitated by Campion are (morally) as good and, sometimes, slightly better than us. The characters are representative of the pastoral carefree aesthetic, although the female protagonist is faced with the classic struggle between love and duty, as seen in Corneille's *Le Cid* (1636) for example.. The challenges faced by Philis do not place her on a superior moral plane, worthy of a Tragedy, but rather show her as a typical amorous, if slightly indecisive, pastoral character. In terms of manner, Campion imitated his objects and means with third-person narration. This point of view does not change throughout the work, although there are

³⁴ Aristotle, *On the Art of Poetry*, 26.

³⁵ Aristotle, *On the Art of Poetry*, 27.

interjections of direct speech. Overall, *Avantures Pastorales* is an imitation of human action in which the incidents are mostly narrated rather than acted out on stage, but in which the characters' feelings, sufferings, and emotions are expressed musically and are performed rather than narrated.

Despite the fact that all the action is narrated in *Avantures Pastorales*, bringing it closer to a prose epic than a drama, I have adopted Aristotle's six-part division of drama as an analytical tool. The comprehensiveness which it provides will allow me to explore textual, musical, and performative aspects of this work, as well as their relationship. Ultimately, this approach will demonstrate the *manière nouvelle* of combining songs and drama that made this collection commercially attractive. According to Aristotle, music-drama can be divided in six parts: plot, character, thought, diction, music, and spectacle.³⁶

Plot refers to the combination of the incidents or things done in the story. This element does not deal with the story itself, but with how it is told. The basic story of Damon and Philis is not very complex, but the incidents that comprise it vary between the ancient sources. In my analysis of *Avantures Pastorales* I will outline the central incidents of Campion's plot and show which of them are reinforced by the addition of songs.

To Aristotle, the characters are not as important as the plot. He explained that they are just "vessels that embody morals, virtues, and values and perform the actions required by the plot, but are not essential to the telling of the basic story."³⁷ To him, "the action does not portray the characters, but the characters are included for the sake of the action."³⁸

Aristotle specified that a poet has four aims when portraying a character. Goodness is the

³⁶ Aristotle, *On the Art of Poetry*, 36.

³⁷ Aristotle, *On the Art of Poetry*, 38.

³⁸ Aristotle, *On the Art of Poetry*, 39.

most important aim, as it determines the character's actions and thoughts. This can be achieved through any speech or action, as they produce a moral purpose. As a result, the character will be good if that purpose is good. The second aim is to make the characters appropriate, or proper. Aristotle gave manly valor as an example, which he found appropriate in a man, but not in a woman. He added that manly valor can be found in women, but that it is inappropriate. Propriety may also be associated with manners and proper behavior in society, but no further clarification is given. A third aim for the poet is to make his characters realistic (or true to life). As explained in the *Poetics*, this quality is not the same as goodness and propriety, and it must be treated separately. The last aim in character depiction should be consistency. Aristotle specified that even if the character is inconsistent, he should be "consistently inconsistent."³⁹

In *Avantures Pastorales* the characters are as important as the plot, as their complex emotions and relationships determine the plot, as opposed to the reverse. The plot is made up of the characters' various episodes of inner turmoil. The ancient myths tell plenty about Philis's turmoils, but those of Damon are omitted. To an extent, Philis's hardships are reflected in Campion's version, but Damon's side is also added. In my analysis of the characters, I will show that Campion created well-defined personages with heightened emotional states and complex relationships, all enhanced through the addition of songs. Detailed descriptions of the various characters are provided in Appendix A.

Aristotle's 'Thought' segment deals with how the characters think, talk, feel, and justify their actions. This aspect is manifested "in all the characters say when proving or

³⁹ Aristotle, *On the Art of Poetry*, 56.

disproving some particular point, or enunciating some universal proposition."⁴⁰ These intimations are closely linked with rhetoric, which was the philosophical basis for music in the baroque period. In discussing the characters' speech, I will show that they think and express themselves according to the rhetorical formulae inherent in the French air.

'Diction' is concerned with the type of language used by the author – stylistic expressions, recurring idioms, alliterations, figures of speech, metaphors, rhymes, or stanza structures. Intimate knowledge of early-eighteenth-century French is a prerequisite for a detailed commentary on these features of Campion's work. Such comprehensive analysis is beyond the scope of the present study and will be omitted.

Through the fifth Aristotelian element, music, I will show that the enhancing of emotional communication between the characters provided by the songs is at the heart of the uniqueness and *manière nouvelle* of *Avantures Pastorales*, noticed by Antoine Danchet. Aristotle described music as the "greatest of the pleasurable accessories"⁴¹ to a dramatic story. I will argue that Campion achieved dramatic depth through the musical expression of a variety of affects.

'Spectacle', Aristotle's sixth element, will be discussed separately in Chapter 3. The ancient philosopher writes that "Spectacle is the least artistic and has the least to do with the art of poetry. It has to do more with the costumier than the poet."⁴² He continues: "The plot should be so constructed that even without seeing the things take place, he who simply hears the account of them shall be filled with fear⁴³ and pity at the incidents."⁴⁴ Although

⁴⁰ Aristotle, *On the Art of Poetry*.

⁴¹ Aristotle, *On the Art of Poetry*.

⁴² Aristotle, *On the Art of Poetry*.

⁴³ The English translation of Bywater is 'horror,' but 'fear' is more accurate in context.

effective when simply read, the text of *Avantures Pastorales* benefits from the addition of airs and necessitates a performance, the manner of which I will suggest in Chapter 3.

I. Aristotle, part 1 - Plot

Sources for the myth

As Howard Jacobson has noted, the basic story of Damon and Philis was quite popular in ancient Greece and enjoyed longevity,⁴⁵ but, surprisingly, the list of Greco-Roman authors who told the myth is not long. In chronological order, the surviving ancient sources (until the early-Christian era) are Callimachus (c310-c235 BC), Apollodorus (c180 BC-c120 BC), Hyginus (64 BC-17 AD), Ovid (43 BC-17 AD), and Servius (b. 363 AD).

The oldest Hellenic source for the myth of Philis and Damon appears to be Callimachus's (c310-c235 BC) *Aitia*.⁴⁶ The original is unfortunately now lost, except for four words:⁴⁷ "...bridegroom, Demophoon, perfidious [or treacherous]⁴⁸ guest..." (fr. 556 Pf).⁴⁹ Apollodorus in Epitome 6.16 and 6.17 of his *Bibliotheca* gives the only account of the story told from Damon's point of view, where he describes his settling in Cyprus after leaving Philis. Hyginus's *Fabulae* gives an even shorter variant of the story, focusing on Philis's nine trips to the harbor. He also mentions that the Greeks call leaves *phylla* after her.⁵⁰

⁴⁴ Aristotle, *On the Art of Poetry*, 52.

⁴⁵ Howard Jacobson, *Ovid's Heroides* (Princeton: Princeton University Press, 1974), 50.

⁴⁶ Roy Gibson, and Steven Green, eds., *The Art of Love: Bimillennial Essays on Ovid's Ars Amatoria and Remedia Amoris* (Oxford: Oxford University Press, 2006), 135, and Jacobson, *Ovid's Heroides*, 58.

⁴⁷ Stanley Lombardo, and Diane Rayor, *Callimachus: hymns, epigrams, select fragments* (Baltimore: Johns Hopkins University Press, 1988), 65.

⁴⁸ This translation variant is given in Roy Gibson, *The Art of Love*, 63.

⁴⁹ This refers to fragment number 556 in Pfeiffer's classification of fragments of Callimachus's poetry.

⁵⁰ Scott Smith, and Stephen Trzaskoma, *Bibliotheca. Apollodorus' Library and Hyginus' Fabulae: two handbooks of Greek mythology* (Indianapolis: Hackett Pub. Co., 2007), 117.

Callimachus's full story must have been available to Ovid, as it was "the artistic impetus for poem n.2 in his *Heroides*,"⁵¹ a collection of poetic epistles written by fictional heroines to their absent husbands or lovers. Ovid's poem of Philis is a simple suicide note that does not give many details of the story, although it explores Philis's inner torment to great length. Servius's version of the story in his *Eclogues* is also focused on Philis's point of view and most details, such as the mournful death and the arboreal tomb, are almost identical to Hyginus's version. All ancient versions are compiled and compared in *The Routledge handbook to Greek mythology*, which is, to date, the most comprehensive modern scholarly work on the sources of the story of Damon and Philis.⁵²

The ancient myth is best summarized by the eminent Ovidian scholar Howard Jacobson: "The journeying hero comes to the land of the royal heroine who receives him hospitably, falls in love and sleeps with him, only to have the idyllic relationship interrupted by his need to attend to pressing business."⁵³ Up until this point in the story the ancient sources are in agreement, but Philis and Damon soon part company and so do the sources. All versions confirm that when Damon is slow to return, Philis commits suicide.⁵⁴ According to Apollodorus⁵⁵ she puts a curse on Damon before dying and he, as a result of this curse and a magical box which Philis had given him earlier, also dies. Servius, in contrast, tells that Philis slayed herself in her impatience, only to frustrate Damon who, though late, does return and finds Philis transformed into a leafless tree which he quickly

⁵¹ Peter Knox, ed., *A companion to Ovid* (Published online, 2009), 249.

⁵² Robin Hard, *The Routledge handbook to Greek mythology* (New York: Routledge Press, 2004), 375.

⁵³ Jacobson, *Ovid's Heroides*, 59.

⁵⁴ Except Hyginus 59, who specifies that she died in mourning and her parents built her a tomb, on which grew trees that would leaf only on every anniversary of her death. Smith, op. cit., 117.

⁵⁵ Apollodorus, *Epitome* 6.16. Smith, *Bibliotheca*, 87.

embraces. As a gesture of reciprocal love and sympathy, the tree puts forth leaves to match his tears.

Ovid's poem adheres to the tradition before him, but tells the story from Philis's point of view. When still expecting Damon, Philis makes nine trips to the harbor in hope of seeing his returning boat. Ovid retains this element of the fable, but reduces the trips to one. Further, Ovid mentions nothing of Damon's fate, the curse placed on him by Philis, or the magic box. These omissions shift the focus to Philis and her own fate, rather than their joined fate as lovers. Ovid is also the only ancient source to describe Damon as shipwrecked in Thrace, while all other sources remain silent on his cause for visiting Thrace.⁵⁶

The essential myth of Damon and Philis contains these basic elements:

1. He arrives in Thrace.
2. They fall in love and marry.
3. He leaves for his homeland.
4. She dies (from sorrow or by suicide).
5. (optional) He settles on Cyprus with a new family or he dies from the cursed magic box.

Out of all ancient sources for the story of Damon and Philis, Ovid's *Heroides* was the most popular and widely disseminated in late-seventeenth-century France⁵⁷ and a likely major influence on Campion. Michelle de Marolles's translation of the *Heroides* (1660) was the most popular in the seventeenth century⁵⁸ and was also regarded as the most

⁵⁶ Jacobson, *Ovid's Heroides*, 60.

⁵⁷ Joan DeJean, *Fictions of Sappho, 1546-1937* (Chicago: Chicago University Press, 1989), 79.

⁵⁸ DeJean, *Fictions of Sappho*, 83.

authoritative. His was also the only translation published in the first quarter of the eighteenth century (Richer's appeared in 1723).

Joan DeJean has also argued that Ovid's collection was instrumental in the formation of French late-seventeenth-century classical prose fiction.⁵⁹ Further, DeJean argues that those artists who questioned the fates of Ovid's heroines were excluded from canonic status by the architects of French classicism, notably Antoine Boileau. The academicians routinely held the era of Ovid as standard against which their art was to be evaluated.⁶⁰

Because of Ovid's importance in the formation of French classical literature, and the popularity of Marolles's translation, it is very likely that the *Heroides* was a major source of inspiration behind the creation of *Avantures Pastorales*. As I will show in the next section, although Campion's story and plot deviate from Ovid's, he retained the theme of seduction and abandonment, which was of great importance to early-eighteenth-century writers.

Campion's plot

In Campion's version of the myth, Damon⁶¹ is the youngest prince of the Venetian house of Fornaro⁶² and grandson to the Doge. He has escaped from his kingdom and has fallen in love with the shepherd Phillis. In a case of mistaken identity – a common theme in 17th-century literature and drama – Phillis is first depicted as just a simple shepherdess, but her noble birth is revealed later. They are in love with each other, but they face a series of obstacles. After lots of challenges she confesses to him but is discouraged by her mother, as

⁵⁹ DeJean, *Fictions of Sappho*, 78.

⁶⁰ Alain Viala, *Naissance de l'écrivain: sociologie de la littérature à l'âge classique* (Paris: Editions de Minuit, 1985), 149.

⁶¹ A full description of the characters and their relationships can be found in Appendix A.

⁶² Fornaro – baker, in the Venetian dialect. Debora Mazza, ed., *The Oxford paperback Italian dictionary: Italian-English, English Italian* (Oxford: Oxford University Press, 2002).

she learns that he is of noble birth and they would not be suitable for each other. It is finally revealed that Philis is the long-lost granddaughter of the Duke of Valteline. Realizing that they are of equal social status, the two finally get married.

Avantures Pastorales begins with the arrival of Damon in a peaceful hamlet in the countryside, where he meets Philis - the local beauty and shepherdess, untouched by a lover. The two of them meet frequently and soon fall in love. The next scene is set in a grove where Damon is singing about his love for Philis. In this air Damon confesses his feelings to the woods, lamenting that only they can hear him. Philis overhears and is worried he might be singing of another lover, but upon seeing his music book realizes this is not so. The few songs that follow allow Philis to reflect on her own emotions, realizing that being in love should not be feared. Damon leaves for his homeland after this scene, overlapping with the end of the original myth. *Campion*, however, introduces multiple plot twists, supported by airs, which propel the story forward. Upon his return, Philis realizes that she truly loves him, but Cidalis (another local shepherd) is also competing for her hand.

The most significant plot twist occurs when Philis's mother refuses to allow her daughter to wed Damon, due to his secrecy about his family and country. This refusal sets up the themes of love versus family duty and noble versus lowly birth, both of which run throughout *Avantures Pastorales*. Interestingly, the second of these conflicts is not enhanced by airs, perhaps because the subject-matter does not fit the stylistic conventions.

Damon and Philis have not yet confessed their love, but an opportunity quickly arises. During a feast the couple is forced to perform a mini-acting scene in which they take turns singing love songs. This sequence comprises fifteen airs and is the longest in the entire work. Although according to the plot these songs are performed in public at a party,

the music provides a personal emotional platform for the characters' very first love confession.

Because her love for Damon is forbidden by her mother and in order to get away from him, Philis spends the winter with her cousin Lucile. When the cousins go to the wedding of a young Lord, upon entering the main hall Philis hears musicians singing. Their airs describe the loss of passion caused in a feeble heart by the loss of a loved one. Although sung by unimportant characters, these airs comment on the nature of love and clarify Philis's emotional state. Also present at the masked ball, Damon sings an air about dealing with amorous loss. He attempts to talk with Philis after he recognizes her, but she rejects his efforts and leaves.

In a grotto close to the neighboring village, Philis and Lucile witness a large Bacchic feast where Gregoire and Lucas - famous local drunks - sing several rowdy songs to each other. Their songs about drinking and spending money on the 'cabaret' (prostitutes) contrast sharply with the previous love confessions. The seven songs connected with this incident comment on pastoral frivolities and belong to the *à boire* genre which was even simpler than the brunete and closer to a dance air.

Desperate to see her, Damon sends Philis a letter, comprising a collection of love songs. The first five airs are in French and express Damon's pain caused by Philis's absence, but the last song is in Italian – a language Damon had taught Philis. The insertion of Italian songs parallels the collections of the Ballard family, which also occasionally inserted Italian airs, following Louis XIV's loosening on musical taste. These airs, once again, provide depth to Damon's pain, while clarifying and commenting on its multiple causes.

After receiving no response from Philis, Damon visits Lucile's home. After dinner, the gathered family ask Damon to perform a song with the theorbo. He sings another Italian song, knowing that only Philis will understand it. He sings about his growing sorrow, caused by Philis's beautiful tears. After a walk in the garden, Philis tells Damon that she will obey her mother's wishes and will marry the rival Cidalis, despite her own contrary feelings. With the help of a mysterious Italian prince – and some gold and gemstones - Damon persuades the mother to call off the marriage. But as soon as the main conflict is resolved, Campion adds another plot twist – the couple's happiness is ruined by a letter from Venice that announces the death of Philis's brother.

The brother was sent to Venice as a spy, where he befriended a young prince. When both were suspected of espionage, the brother disappeared and the prince was accused of having killed him, in an attempt to preserve his identity. Following this announcement Damon leaves for his homeland and Philis is once again heartbroken.

Heartbreak is again averted when Damon returns and reassures Philis of his love. Even more surprisingly, her missing brother also appears in the hamlet, alive and well. He identifies Damon as the young prince of Fornaro and the one he had befriended in Venice. Despite overwhelming happiness, Philis is now faced with the difficult choice of entering a union with a prince (despite her lowly birth) or breaking her heart. She sings a sensual lament-like air and once again leaves Damon. The final resolution is provided by a mysterious old man who confesses to being the Duke of Valteline and Philis's long-lost grandfather. He gives Philis's hand to Damon, who agrees to take the name and arms of the House of Valteline. His innocence is finally proved to his fellow Venetians and the so hoped-for marriage finally takes place and makes the spouses happy.

Given this summary of Campion's work, the plot of *Avantures Pastorales* can be reduced to the following basic elements:

1. Damon arrives in Philis's hamlet.
2. They fall in love after each sings to themselves about their feelings.
3. Damon leaves for his homeland.
4. He returns but Philis's mother will not marry them. Cidalis is also in love with Philis.
5. During a feast, they confess their love to each other in a fifteen-song exchange.
6. Theme of loss is introduced when Philis hears songs from musicians and Damon at another feast.
7. Damon writes Philis a letter, comprising a collection of love airs, and for the first time expresses his pain of loss directly to her.
8. Philis's marriage to Cidalis is called off after Damon and a prince bribe the mother.
9. Philis's presumed-dead brother returns and outs Damon as a noble Venetian prince.
10. Philis refuses to marry a nobleman and sings a sad air.
12. Philis's long-lost Grandfather reveals her noble birth and she finally marries Damon.

Following the definition in Aristotle's *Poetics*, the plot of *Avantures Pastorales* can be considered as complex and interesting because "the heroes go through Peripety and Discovery."⁶³ Defined as "the change of one state of things in the play to its opposite,"⁶⁴ the main obstacles and discoveries in Campion's story are the mother's refusal to allow the young lovers to marry, Damon's outing as a noble prince, and the grandfather's revelation of Philis's own aristocratic heritage. The first event provides the main conflict, while the other two resolve it in surprising ways.

Not all major plot elements are reinforced with airs, but only those that have a deep emotional content, such as confessions of happiness, love, sorrow, and pain. The mother's

⁶³ Aristotle, *Poetics*, 46.

⁶⁴ Aristotle, *Poetics*.

refusal to allow the lovers to marry is not expressed through a song, even though it sets up the central conflict of the story. Similarly, the grandfather's appearance at the end removes all obstructions between the young lovers, but he is also not accompanied by music.

Campion's songs seem to trace the emotional development of Philis and Damon's relationship, while the retold myth provides a narrative framework. It is perhaps this combination of a complex and interesting plot - driven by several challenges - and a love story elaborated by expressive airs that explain why Antoine Danchet labeled *Avantures Pastorales* a '*historiette amusante*.'

II. Aristotle, part 2 – Thought

In the current section I will show that the airs in *Avantures Pastorales* are concerned with the main types of love found in seventeenth-century songs - painful, bittersweet, enticing, and joyful love. I will argue that Philis and Damon's relationship develops through the airs, which provide a means for the characters' emotional expression. This feature would have been attractive in the social circles of the wealthy Parisian salon-goers. I will begin with a brief summary of the history of the solo air in France and the printed collections in which this genre appeared most numerously. I will then give the extant concordances for Campion's own airs. Further, I will outline the types of subject matter encountered in the texts of French airs in order to establish a basis for comparison. Lastly, I will adopt Catherine Gordon-Seifert's classification system to categorize the songs in *Avantures Pastorales*. With examples, I will show that Campion achieved variety, coherence, and dramatic momentum through the use of different types of airs.

The third, or 'Thought', segment of Aristotle's division of drama deals with "all the characters say: like statesmen or rhetoricians. How they persuade each other, how they express their emotions and morals, and how they explain or justify their actions."⁶⁵ These elements are expressed in the characters' direct speech, most of which is found in the songs of *Avantures Pastorales*. Some direct speech is not set to music, as it did not fit the subject matter of the French air, which I will outline below. As the list of concordances will show, about a third of the airs in *Avantures* were already published in the decade before 1719.

The Airs - background

The French solo song was the most popular vocal genre in the Parisian salons and in France. The air was a primary model for the vocal music of French composers and, prior to the rise of opera, provided the sung basis of the court ballets. In establishing French national opera, Lully adopted the native air, rather than the Italian aria. Pierre Perrin defined the air as follows:

The Air proceeds in a free though serious measure and movement and thus is more proper for the expression of honest love and the tender emotions of joy that it wakens in the heart...[The air] does not exceed the length of six long lines, nor limit itself to less than the heroic couplet; the best in my opinion are the quatrains, cinquains, or sestets of irregular lines. It can be composed in three parts, but it succeeds best in two, which correspond to the two statements of the melody. It may be structured as a Rondeau at the beginning, the middle, at the end, or at any place one wishes...⁶⁶

Many terms were in use to designate sub-genres: *vaudeville*, *air*, *air de cour*, and *chansonette*, to name a few. As James Anthony and Catherine Gordon-Seifert have pointed out, a variety of types of solo song were in existence at the beginning of the seventeenth

⁶⁵ Aristotle, *Poetics*, 66.

⁶⁶ Pierre Perrin, *Recueil de paroles de musique* (Manuscript. Bibliotheque Nationale, ca.1667), 416.

century, but towards the 1650s, the *air sérieux* (or serious air), came to dominate the genre.⁶⁷ Other sub-types included the *airs à boire* (drinking songs), *airs à danser* (dance songs), and *brunetes* (airs with pastoral references).

The development of the French air in the seventeenth and eighteenth centuries was intimately connected with the Parisian salons and the chic for the pastoral. An important locale for cultivating conversation, manners, and proper social interactions, seventeenth-century salons also promoted artistic activities. Conceived specifically as separate from the court at Versailles and all of its distractions and politics, the salons adopted the aesthetic of the pastoral: a simple, carefree lifestyle, characterized by pure and innocent love between lowly shepherds, set in a quiet, rural, bucolic landscape.

Following Louis XIV's withdrawal from public life in the last decade of the 17th century, cultural centres shifted from Versailles to the residences of the aristocracy and opéra-ballet was the genre that reflected this change in taste and society the best.⁶⁸ As Don Fader has pointed out, the clique around the Grand Dauphin and the duc d'Orleans played an important part in the cultural life in Paris. After Louis XIV withdrew from public life, in part due to Mme de Maintenon's piety, the Cabale du Dauphin sponsored many forms of art that were rejected by the king, including Campra's *L'Europe Galante*.⁶⁹ This shift was accompanied by a change in musical taste and there was a growing preference for 'lightheartedness, gallantness, [and] simplicity'⁷⁰ over ceremonial pomp and grandeur.

⁶⁷ Anthony, *French Baroque Music*, 408, and Catherine Gordon-Seifert, *Music and the Language of Love: Seventeenth Century French Airs* (Bloomington, IN: Indiana University Press, 2011), 11.

⁶⁸ Georgia Cowart, "Carnival in Venice or Protest in Paris? Louis XIV and the Politics of Subversion at the Paris Opera," *Journal of the American Musicological Society* 54/2 (2001), 266.

⁶⁹ Don Fader, "The 'Cabale du Dauphin', Campra, and Italian Comedy: The Courtly Politics of French Musical Patronage around 1700," *Music & Letters* 86/3 (2005): 382.

⁷⁰ Georgia Cowart, "Carnival in Venice or Protest in Paris?", 266.

Georgia Cowart has compared the Regency galant lightness of Campra to the Rococo miniatures of Antoine Watteau.⁷¹

A sense of exclusivity was at the heart of the Parisian salon. The select few that received invitations and attended regular gatherings considered themselves an elite insider group regarding social codes of behavior, modes and topics of conversation, and of course current fashion. Apart from the bourgeoisie, the most talented and respected French artists also frequented the salons. Novels, poetry, volumes of love letters, and conversation books were some of the literary genres that exemplified the pastoral ethos of the salon.

The French air was the main musical genre associated with the seventeenth-century salon. The serious air embodied the aesthetic of the salon, and its composition and performance was central to gatherings. The most esteemed creators of airs were welcomed guests at the salons –Jean-Baptiste Lully, Bénigne de Bacilly, and Joseph de la Barre were some of the most famous composers, while Jean-Baptiste Molière, Philippe Quinault, and Madeleine de Scudéry were among the most-beloved poets.⁷²

The popularity of the Parisian salon continued into the eighteenth century. During the Regency, the cultural epicenter of France had shifted from Versailles to the salons of the wealthy Parisian bourgeoisie, who were generous patrons of the arts. One of these *mécénats* was Alexandre Le Riche de La Poupelinière (1693-1762). He was the richest of the salon proprietors and had a private theatre, concert hall, and large orchestra led by Rameau and Johann Stamitz. La Poupelinière held regular extravagant dinner parties that

⁷¹ Georgia Cowart, "Carnival in Venice or Protest in Paris?", 266.

⁷² Faith E. Beasley, *Salons*, 78.

culminated with the performance of whole comedies and operas.⁷³ Some salon-goers even had favorite comedic roles to perform, such as the Guardian of the Royal Seals, who “excelled in the role of Scapin.”⁷⁴ François Marmontel writes that some of the best Parisian theatre and opera talent went to La Poupelinière’s salon to make the after-supper spectacles successful.⁷⁵

La Poupelinière was a great lover of the arts and of opera, in particular. He supported Rameau and some of his operas were performed at the salon, including *Hippolyte et Aricie* and *Les Indes galantes*.⁷⁶ Given the length of some of these operas and comedies, *Avantures Pastorales* - which takes just under three hours to perform in the manner I suggest in Chapter 2 - would not have been prohibitively long for performance at a salon. La Poupelinière’s salon was not very exclusive and was open to all sorts of artists⁷⁷ and it is not unlikely that Champion could have attended it. Champion was only seven years older than La Poupelinière and at the height of his career as composer, guitarist and theorbist at the Paris Opera.

Polite conversation was the vogue of the day at the salons and a major factor in the air’s development. The linguistic style of most late-seventeenth-century literary works, including lyrics, was based on conversation, with its natural, flowing, and improvisatory quality. The simplicity of the pastoral ethos was characterized by this linguistic style and was reflected in the texts of the airs. As Benedetta Craveri has noted, “the salons cultivated

⁷³ Roger Picard, *Les Salons Littéraires et la Société Française 1610-1789* (Brentano’s, New York: 1943), 285, and Jacqueline Hellegouarc’h, *L’Esprit de société* (Classiques Garnier Multimédia, Paris: 2000), 359.

⁷⁴ A stock Italian commedia dell’arte character. Picard 286.

⁷⁵ Quoted in Hellegouarc’h, *L’Esprit*, 359.

⁷⁶ Picard, *Les Salons*, 292.

⁷⁷ Hellegouarc’h, *L’Esprit*, 359.

a particular language that, in turn, had influence on the vocabulary and topics of the airs."⁷⁸

The value of an air was determined by its relevancy to the discourse and to its ability to contribute to its emotional depth. Airs were particularly appropriate for performance when pleasurable dialogue turned to seduction between men and women – a dialogue forbidden in any other situation. Through the air, these amorous intimations were transposed to the pastoral landscapes of Arcadia and the mouths of Iris, Tircis, Celimene, Coridon, and other generic shepherds. Thus, the air was a direct manifestation of the pastoral chic of the Parisian salons.

The formal structure of the majority of French airs is simple. Short, typically octosyllabic or Alexandrine stanzas of four or six lines are usually arranged in some type of binary form, where AB, AAB, and AA BB are most common.⁷⁹ Stylistically, the serious air has rhythmic patterns and melodic contours that imitate speech, which necessitates frequent meter changes. This type of air formed the basis of Lully's vocal writing and his approach to recitative in particular. The remaining lighter airs are typically gavottes, menuets, branles, and are characterized by measured rhythms, symmetrical phrases, and tuneful melodies.⁸⁰ In addition to the airs, one can also find numerous *récits* in the various song collections. *Récit* style is characterized by syllabic text setting, sustained bass notes with changing harmonies, frequently changing time signatures, and irregular phrases. All of these features aimed to express the speech-like quality of the text.

⁷⁸ Benedetta Craveri, *The Age of Conversation* (New York: NYREV, 2005), 54.

⁷⁹ Anthony, *French Baroque Music*, 410.

⁸⁰ Louis Auld, *The lyric art of Pierre Perrin, founder of French opera* (Henryville, USA: Institute of Mediaeval Music, 1986), 29.

The serious airs were best differentiated from the lighter ones based on the topic of the text, which determined the features of the poetry and music. Pierre Perrin clarified this difference by specifying that serious airs concern “various accidents such as presence, absence, return, pursuit, desire, hope, fear, fury, disdain, or enjoyment...[and] call for tender and grave texts;...[while] the *Chansonettes*....are better suited to playful and rustic words.”⁸¹ He further noted that “the Chanson differs from the Air in that the Air...follows a free measure; and the Chanson follows a fixed meter, dance or other [sort], either entirely or in part.”⁸²

Collections of airs

Throughout the baroque period, airs were often printed in large collections. Printing these numerous collections proved a financially lucrative exercise, as they appealed to the exclusive tastes of the salon-goers, but were also simple enough for outsiders as well. After around 1670, a certain type of air began to dominate the Ballard collections. Light textures, regular musical phrasing into two groups with an equal number of syllables, fewer passions represented, few, if any, meter changes, and regular rhythmic and melodic patterns were some of the dominant features.⁸³ In addition, almost every air included pastoral imagery, thus further appealing to the pastoral chic at the salons.

The Ballard family held an exclusive monopoly over the publishing of airs and their printing company published over a thousand airs in the period 1658-94. Initiated by Robert and Christophe Ballard and later continued by Jean-Baptiste-Christophe Ballard, the thirty-eight-volume *Airs de différents auteurs á 2 parties* is one of the richest collections of

⁸¹ Auld, *The lyric art*, 30.

⁸² Perrin, *Recueil de paroles*, 7. Cited in Anthony, *French Baroque Music*, 416.

⁸³ Gordon-Seifert, *Music and the Language of Love*, 269.

airs in existence. Unfortunately, during the seventeenth century, none of these collections identified either the composers or the poets. It was normal practice for the Ballards to edit the airs, often altering bass lines, continuo figures, and adding diminutions. As Gordon-Seifert speculates, this 'updating' of airs was most likely an attempt to appeal to contemporary tastes and to increase sales.⁸⁴ Similarly, it is very probable that Champion's packaging of his airs as an 'amusing story' was a marketing ploy. The Ballard collections averaged thirty airs per year. After 1694, Christophe Ballard began publishing *Recueils d'airs sérieux et à boire* every month well into the eighteenth century.⁸⁵ The monthly *Mercure Galant* also included an air in each issue. In addition to the monthly series, Ballard also published three separate large collections in 1703, 1704, and 1711, entitled *Brunetes ou petits airs tendres avec les doubles et la basse continue mêlées de chansons à danser*. Some collections were devoted to subtypes other than the serious air. A few include the *Recueil de chansonnettes de différents auteurs*, which was printed from 1675 to 1694, the *Recueil d'airs des comedies modernes* (1706), the *Recueil des meilleurs airs italiens*, printed from 1699 to 1708, and the *Recueil d'airs ajoutez à différents opéra, depuis l'année 1698*.

As well as being a famous guitar composer and theoretician, Champion was also an avid creator of airs. Prior to publishing *Avantures Pastorales*, he had numerous publications of individual airs in the various Ballard collections. Because the Ballard editors began labeling composers in the air collections of the early eighteenth century, I was able to locate a number of Champion's contributions. Individual airs by Champion can be found in seven of the monthly publications by Ballard and in two others by Neaulme. Although the

⁸⁴ Gordon-Seifert, *Music and the Language of Love*, 15.

⁸⁵ A wealth of information on the Ballard printing company is given in Anne-Madeleine Goulet, *Poésie, musique et sociabilité au XVIIe siècle: Les Livres d'airs de différent auteur publié chez Ballard de 1658-1694* (Paris: Honoré Champion, 2004).

majority of Champion's airs are concerned with the pastoral, none are found in Ballard's three collections of *Brunetes*. He may have been too young to contribute to the first two (1703, 1704), but he had already contributed to the monthly series by 1708 and could have been included in the third installment (1711).

Concordances

Perhaps inspired by the financial success of Ballard and his own op.3, Champion published a collection of his own airs in 1734, entitled *Second Recueil D'Airs* (op.5, 1734). Clearly referring to *Avantures Pastorales* as the 'premiere recueil,' this collection does not have a connecting narrative. The airs are stylistically similar to the ones found in *Avantures*. There are no concordances between his op.3 and op.5, with the exception of *Gregoire a jeun, Gregoire a table*. Below is the extant publication information for Champion's airs. All items are held in the Bibliotheque National de France. Unless otherwise noted, the airs that are also found in *Avantures Pastorales* appear there in versions that are almost identical to the Ballard collections, with the exception of a few small differences in the bass part.

Table 1. Concordances for Champion's airs

Publication/Year	Page	Title	Concordance(s)
Ballard, <i>Recueil</i> , 1708 ⁸⁶	126	<i>Détournez vos regards, ils me blessent la cœur</i>	Not in <i>Avantures</i> . Appears in <i>Second Recueil</i> ⁸⁷
Ballard, <i>Recueil</i> , 1710	17	<i>Gregoire a jeun, Gregoire a table</i>	In <i>Avantures</i> and in <i>Second Recueil</i> as a duo.
Ballard, <i>Recueil</i> , 1711	140	<i>Le nombre de valets m'accable</i>	AP

⁸⁶ Abbreviated from *Recueil d'airs sérieux et à boire* (Ballard, 1708).

⁸⁷ Abbreviated from *Second Recueil D'Airs* (op.5, 1734).

	141	<i>Ah! Que leur départ me soulage</i>	AP
	141	<i>Parlons, nous voilà seuls, déclarons sans contrainte</i>	Not in <i>Avantures</i> .
	154	<i>Quand le brulant flambeau du monde</i>	Not in <i>Avantures</i> .
	235	<i>De l'amour les plus rudes peines</i>	AP
Ballard, <i>Recueil</i> , 1712	206	<i>Venez, charmante Iris</i>	AP
Ballard, <i>Recueil</i> , 1713	42	<i>D'Un ample memoire</i>	AP
	110	<i>L'Heureux Tircis</i>	AP
	219	<i>Tircis, votre extreme</i>	AP
Ballard, <i>Recueil</i> , 1714	27	<i>Charmant liberté</i>	AP
	199	<i>Que Tircis est charmant</i>	AP
	234	<i>Pourquoy soupirez-vous charmante Célimène.</i>	Not in <i>Avantures</i> . Appears in <i>Second Recueil</i> and Neaulme's <i>Tome troisième</i> .
Ballard, <i>Recueil</i> , 1715	20	<i>A quoy servant</i>	AP
	77	<i>Il faut aimer</i>	Not in <i>Avantures</i> .
	240	<i>Quand je vois Iris</i>	AP
Neaulme, <i>Nouveau recueil, tome troisième</i> , ⁸⁸ 1 st ed. (1726) and 2 nd ed. (1731)	94	<i>Pourquoi soupirez vous, charmant Célimène</i>	Not in <i>Avantures</i> . In Ballard, <i>Recueil</i> (1710), and Campion, <i>Second Recueil</i> .
	315	<i>Grégoire à jeun, Grégoire à table</i>	In Ballard, <i>Recueil</i> (1710), and Campion, <i>Second Recueil</i> .
Neaulme, <i>Nouveau recueil, tome premier</i> , ⁸⁹ 3 rd ed. (1731) and 4 th ed. (1735)	99	<i>Gregoire qui fuyait les embarras du compte</i>	AP
	154	<i>Morgué, cousain Charlot</i>	AP
	226	<i>Pour ne jamais marque de vin</i>	In <i>Vaudevilles MS.</i> ⁹⁰
	321	<i>Lucas, transporté de colére</i>	AP
	208	<i>Pour ne jamais marque de vin</i>	AP

⁸⁸ Abbreviated from *Nouveau recueil de chansons choisies. Tome troisième* (J. Neaulme, first edition printed 1726 and second edition printed 1731)

⁸⁹ Abbreviated from *Nouveau recueil de chansons choisies. Tome troisième* (J. Neaulme, first edition printed 1726 and second edition printed 1731)

⁹⁰ Abbreviated from *Vaudevilles, parodies, brunettes de différents auteurs, à 1 voix sans b. c.* Manuscript Vm7-499, in BNF. Late-18th c. Anonymous owner.

Apart from the above, there are no musical concordances in the major published and manuscript collections that I have been able to locate. I have also found no concordances in Elissa Poole's comprehensive thematic catalogue of Ballard's *Brunetes*.⁹¹ As the sources above show, twelve of the fifty-four airs in *Avantures Pastorales* had already appeared in print by the time it was published in 1719 and four appeared in the years after that. This could mean that the remaining thirty-eight airs were either specifically composed for *Avantures Pastorales*, or that, more likely, Campion had (at least) thirty-eight unpublished airs and found an unusual way of bringing them before the public. In either case, the frequency of Campion's contributions to the most popular song collections of his time is a testament to his compositional affinity towards solo vocal song.

Campion's airs

Despite the well-established connection between text and music in the baroque period, there are almost no seventeenth-century treatises that deal with lyric poetry.⁹² The heroic poetry of Corneille and Racine was in very high regard, but the texts of the airs were considered "artificial, deceptive, superficially dazzling, gibberish, void of reason and finesse"⁹³ by writers like Furetière. As Catherine Gordon-Seifert has noted, "with the exception of Goulet...and Génétiot, which consider to some extent song texts, modern scholarship also virtually ignores poetry for music written after mid-century."⁹⁴

The majority of lyric poetry was concerned with definitions and expressions of love, as well as its development and loss. Generally, the love interest does not share the

⁹¹ Elissa Poole, "The Sources for Christophe Ballard's *Brunetes*...".

⁹² Alain Génétiot, *Les genres lyriques mondains: 1630-1660. Étude des poésies de Voiture, Viond'Alibray, Sarasin et Scarron* (Geneva: LibraireDroz, 1990), 54.

⁹³ Goulet, *Poésie*, 221.

⁹⁴ Gordon-Seifert, *Music and the Language of Love*, 22.

speaker's feelings (who is usually male), therefore causing great pain. In turn, the protagonist attempts to once again win over the other's heart and the plot is repeated. The negative moments of rejection and pain provided dramatic tension and were very musically exploitable. The poetic voice was predominantly male and it described his feelings either to himself or addressed the beloved directly.⁹⁵ In a minority of instances, the speaker in the lyric is a third-person narrator who merely describes rather than undergoes the emotions himself.

The speakers in Campion's airs vary. In *Avantures Pastorales* the airs are distributed among the characters as follows: Damon – 22, Philis – 13, Anonymous – 7, Cidalis - 5, Gregoire – 4, and Lucas – 3. The male and female voice sing about two-thirds of the airs, while the remaining third is sung by various anonymous characters – old men in the hills, wedding musicians, and a nameless Bacchic shepherd. By giving roughly equal 'stage time' to both Damon and Philis, Campion placed emphasis on Damon's hardships as well as on Philis's suffering, rather than giving a one-sided view from either the male or the female perspective.

Classifying French airs based on their subject matter can be challenging, as the theme of love is given many variations. In my analysis of Campion's airs in *Avantures Pastorales* I have adopted Catherine Gordon-Seifert's method (adapted by her from Mersenne), which separates airs into the following subject types: (1) painful love, (2) bittersweet love, (3) enticing love, and (4) joyous or pleasurable, usually shared, love.⁹⁶ Her method is based on the system of Génétiot and Pelous, who separate texts as representing

⁹⁵ Gordon-Seifert, *Music and the Language of Love*, 25.

⁹⁶ Gordon-Seifert, *Music and the Language of Love*.

either 'tender' or 'gallant' love. Airs whose poetry concerned painful and bittersweet love were considered serious, while the remaining two types were labeled light because "they reveal either flirtatious behavior or pleasurable experiences with love."⁹⁷ In the tender songs, the female is represented as perfect, an ideal woman, but she is also cruel in her treatment of the speaker.⁹⁸ Another distinct characteristic, according to Génétiot, is the "finite number of commonplaces, of themes and motifs which always carry with them the same images and the same figured language."⁹⁹ The *galant* texts, on the other hand, represent love in a light-hearted way and as a game without serious consequences.¹⁰⁰ They also provided an equilibrium between the gender roles that was not seen in the male-dominated tender airs.¹⁰¹

Based on Gordon-Seifert's classification method, the airs in *Avantures Pastorales* are distributed as follows: painful love – 12, bittersweet love – 14, enticing love – 4, joyful love – 11, *airs à boire* – 8, and pastoral airs - 5.¹⁰² The first type of air, 'painful love,' is one of the most common among all French airs, but not the most common in *Avantures*. The speaker is usually heartbroken and laments the pain and misfortune which love has caused him.

Air n.29, *Je veux chanter en vain*, is a representative example of the misery caused by love. Damon sings about a desire to celebrate his love for Philis and the pain caused by the inability to do so. He also expresses a struggle between his feelings and rational thoughts

⁹⁷ Génétiot, *Les genres lyriques*, 85, and Jean-Michel Pelous, *Amour précieux, amour galant, 1654-1675* (Paris: Librairie Klincksieck, 1980), 79.

⁹⁸ Génétiot, *Les genres lyriques*, 88.

⁹⁹ Génétiot, *Les genres lyriques*, 90.

¹⁰⁰ Pelous, *Amour précieux*, 145.

¹⁰¹ Pelous, *Amour précieux*.

¹⁰² Although almost all airs in *Avantures Pastorales* refer to pastoral characters and motifs, this is always done in the context of love. There are only five airs that refer to nature alone – numbers 24, 42, 43, 46, and 51.

when he sings: "My heart deals with the subject/And the mind leaves the work there." This is a universal struggle in all airs dealing with painful love, but one that is particularly explored in the complicated love story in *Avantures Pastorales*.

The second type of lyric text, 'bittersweet love,' provides a more nuanced view and is the most common variety of air in *Avantures*. Damon and Philis go through several challenges and the antithesis between the 'bitterness' and 'sweetness' of love is represented well in this type of song. Air n.49, *Amour, cruel amour*, represents this contrast very well; Damon laments the chains which bind the hearts of lovers, but also pleads with Love to make its pleasures last as long as its pains.

Surprisingly, there are very few seductive, or 'enticing,' love songs in the story under examination. *Campion* does not explore the act of courtship in great detail. Instead, by page 5 we are simply told that Damon and Philis have realized their mutual love. Even when Damon courts Philis in their love duet scene, he does it indirectly by outlining the pains and suffering of living without love. In a sense, he is asking her to consider loving in general and not loving him in particular. The last two lines of air n.20, *A quoy servent tant de charmes*, are exemplary of Damon's attempts at enticing: "But life is tiresome/When it is spent without loving."

Gordon-Seifert's fourth type of air, which concerns 'joyful love,' appears in *Avantures Pastorales* in nearly equal proportion to the first two. This is surprising as the characters are almost never given an opportunity in the plot to enjoy love, free of any obstacles. Their minor hardships are always resolved, but any passing cause for celebration tends to be quickly replaced by a further impediment. In airs 13 and 14 Philis sings that the emotions of true love can never be hidden and are always visible in the lover's eyes. She

also expresses her admiration for Damon and his suitability as a lover, which she notices in his sweet glances and tender sighs. Damon, in turn, praises the seductive powers of blind love and expresses his hopes that Philis will fall under its spell. Because they occur in a love scene in which each sings a separate song, these songs of 'joyful love' also serve the function of songs of 'enticing love.' Outside of this duet context, joyful airs celebrate carefree love, but when the lovers address each other they also have a seductive function.

In addition to the four types of airs described above, *airs á boire* are also present. During the party scene in the grotto, Gregoire and Lucas address each other in a succession of eight songs. If the airs of the anonymous shepherd that immediately follow are also taken into account, the drinking songs are just as many as those of 'joyful love' - eleven. The drunken exchange between Gregoire and Lucas is typical of the subject matter of the *airs á boire*. The two praise wine and other men's wives, while recounting spending money at the Cabaret and on gambling. This sizeable Bacchic scene, although shorter than the love duet scene, presents an opposition to the amorous *topoi* of all other airs. Placed roughly in the middle of *Avantures Pastorales*, the rowdy feast of Gregoire and Lucas appears almost as comic relief amidst the otherwise continually painful emotions.

Although nested in a mythical love story, Campion's airs show variety in their subject matter. Comprising all four types of love represented in a typical French air of this period, the songs in *Avantures Pastorales* provide depth and clarity to the love story of Damon and Philis. Although irrelevant to the main plot, the *airs á boire* provide further variety to the overall story and contrast the moral virtues of the lovers with the immoral desires of the Bacchic drunkards.

My analysis of the four types of love found in *Avantures Pastorales* has shown that Campion achieved balance in his amorous depictions, typical of the carefree pastoral. The over-representation of any of the four types of love would give that quality to the overall work, but having a roughly equal number of songs of painful, bittersweet, and joyful love brings balance. This balance is also representative of the characters' thought. The peaceful pastoral aesthetic is present in the tame, although varied, emotions that Damon and Philis exhibit through song. Their inner turmoils are evident in the songs of painful love, but are quickly canceled out by the songs of joyful love. Any emotions and thoughts that fall outside of these basic four categories of love – with the addition of the drinking songs – are not set to music in *Avantures Pastorales*, but are rather narrated in prose without music. All direct speech in prose falls under this category and usually consists of short casual dialogue, which moves the action forward. All of these features make the collection suitable for the social circles and interactions common to the Parisian salons.

The Airs – commentary

In this section I provide annotations to each of the fifty-two airs found in *Avantures Pastorales*. My aim is not to provide detailed music analysis, but to list some of the unique and interesting features of some of the airs, in order to contextualize them. I have pointed out features like unusual harmonic progressions, awkward prosody, word painting, and unusual overall structure. Detailed analysis of musical devices used for the expression of specific affects is given in section III of the current Chapter.

Measure numbers are given only for the airs with long basso continuo introductions, which are not included in the incipits. All other incipits begin at m.1 of each air.

1 - De l'amour les plus rudes peines

De l'A-mour les plus ru - des pei - nes, Ont touj ours de quoy char mer:

Simple binary air with regular phrases, sung by villagers.

2 - Je vous trouble à regret

Je vous trouble à reg - ret du ré - cit de ma pei - ne,

Simple binary air. The opening phrase resembles, but is not, a *récit* with its long bass notes with changing harmony on top.

3 - Vous dites que vous n'aimés rien!

Vous di - tes, que vous n'ai - mez rien! Peut - être, I - ris, le croyez vous de_ mê - me?!

This piece stylistically shifts from an air to a *récit*. The opening material is more syllabic, with quick chord changes. The indication *Un peu plus gay* at m.15 indicates a change of character and a more air-like performance. The *Recit* marking at m.18 shows a return to the opening character of speech-like performance. The phrase 'One sees you pleased and joyful' is supported musically by switching to a lively, air-like quality.

4 - Quand l'amour fait sentir son funeste poison

Quand l'A mour fait sen - tir son fu - nes - te poi - son,

A distinct dance rhythm is seen throughout the whole air. The opening gesture reminds of a chaconne, but the piece then reverts to the typical sarabande profile: triple meter, with frequent dotted quarters on the second beat. The text describes surrendering oneself to 'love's poison' and being unable to act in its face. This succumbing to passion is reflected in the strong dance rhythm and a sweet, passionate affect is suggested.

5 - Pour cesser d'aimer un amant

Musical notation for the piece 'Pour cesser d'aimer un amant'. The score is in treble clef, 3/4 time, and D major. The melody consists of a series of eighth and quarter notes with a dotted quarter on the second beat. There are two '+' signs above the notes on the fifth and eighth measures. The lyrics are: 'Pour ces - ser d'ai-mer un A - mant, Un peu d'ab-sence est ne - ces - sai - re.'

This air is characterized by a strong gavotte rhythm throughout, with simple diatonic harmonies and limited modulation.

6 - L'heureuse Tircis

Musical notation for the piece 'L'heureuse Tircis'. The score is in treble clef, 3/4 time, and D major. The melody starts with a rest followed by eighth and quarter notes. There are three '+' signs above the notes on the second, fourth, and sixth measures. The lyrics are: 'L'heu-reux Tir - cis a sçû vous plai - re, Vous luy trou-vés des ap-pas,'

Written in *récit* style, the melody is initially supported by long bass notes and then by rapid and surprising harmonic changes, such as those in mm. 14-17, shown in Example 1:

Musical notation for Example 1, N.6, mm.12-16. The score shows two staves: a treble staff with the melody and a bass staff with the accompaniment. The melody has '+' signs above the notes on the second, fourth, and sixth measures. The lyrics are: 'fout vous par - le de ses feux; Mais les soins d'un mal-heu-reux Ne se font'. The bass staff shows chord symbols: 6, 6, 4 3, — 5, b7, #3, 6.

Example 1. N.6, mm.12-16

7 - Si vôtre amant cheri

Musical notation for 'Si vôtre amant cheri'. The score is in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The melody consists of several measures, with accents marked by a '+' above the notes. The lyrics are: Si vôtre A - mant che - ri, quan son a-mour s'ex - pri - me,

Resembles a *récit*. Frequent meter changes align with the accents of the text, prioritizing it over tuneful, rhythmic, melodic writing.

8 - Je m'ens tiens à mon premier choix

Musical notation for 'Je m'ens tiens à mon premier choix'. The score is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of several measures, with accents marked by a '+' above the notes. The lyrics are: Je m'en tiens à mon pre-mier choix, On ne doit ai - mer qu' une fois.

A lively, menuet-like rhythm prevails. The B section switches to a *récit* in a different meter, accentuating the text 'He who can burn with a second fervor [of love].' The last phrase returns to the menuet rhythm of the opening.

9 - Si par une extreme rigueur (incipit begins at m.3)

Musical notation for 'Si par une extreme rigueur'. The score is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of several measures, with accents marked by a '+' above the notes. The lyrics are: Si par une ex - tré - me ri - gueur Tu veux af - foi - blir ma cons - tan - ce,

The text is about harshness and weakening of love's power. The marking *Tendrement et piqué* at the beginning calls for a pointed, yet tender execution, which is very difficult to accomplish. The prosody of the opening phrase is awkward, perhaps mirroring Cidalis's

uncertainty, instability, and Iris's amorous weakening. The dissonant melodic interval in m.14 highlights the phrase *par excez* and is also the highest note of the piece (Example 2):

Que par l'ex - cez

7 6 6

Example 2. N.9, mm.14-15

10 - Si pour vous avoir dit, belle Iris

Si pour vous a-voir dit, belle I - ris, je vous ai - me,

6 6 6 #

The prosody in m.5 (Example 3) is not written well, as the accents on 'offense' are misplaced, bringing attention to the word in an awkward way:

Ce mot vous of - fen - se si fort,

6 6 6 #

Example 3. N.10, mm.5-6.

11 - Je ne suis point assés cruelle

Je ne suis point a - ssez, cru - el - le Pour vou - loir ain - si me van - ger.

The musical notation is a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes. There are two '+' signs above the notes for 'ain' and 'ger'.

Simple binary air, with awkward prosody throughout.

12 - Quand je vois Iris!

Quand je vois I - ris, je sou - pi - re.

The musical notation is a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and eighth notes.

Multiple meter changes are used to express the text and 'emotional malady' of the speaker.

The last strain features very unusual harmony and intervals in the bass (Example 4). This

helps express the rhetorical question of the speaker 'Aren't all lovers painted like so?'

qu'on peint tous les A - mans?

The musical notation shows two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff features unusual intervals and chords, with chord symbols #, #2, 7, 6/4, and 7 written below the notes.

Example 4. N.12, mm.15-17.

13 - D'un tendre amour

D'un tendre a - mour on n'est ja - mais le maît - re:

The musical notation is a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes. There are '+' signs above the notes for 'maît' and 're:'.

Awkward prosody in m.9 on 'les', which should be a weak syllable. 'Les' is further highlighted by the augmented fourth in the bass and the downward resolution to a dominant-seventh chord in third inversion.

Example 5. N.13, m.9.

14 - Qu'il est propre à se faire aimer

Strong dance rhythm throughout the piece, reminiscent of a *canarie* or a *passepied*. There are no meter changes.

15 - Amour! non, tu n'es plus ce superbe vainqueur

A *récit*. Interesting vocal flourishes are seen on 'disputer,' 'gloire,' and 'triomphe' (Example 6). The last strain is differentiated by the marking *lentement*, which has the effect of slowing down and introducing a calm ending on the words 'If you do not wish to burn for her.'

dis-pu-ter_____ la__ vic - -toi - re;

Example 6. N.15, mm.4-5.

16 - Qu'il conte cher d'être inhumaine

Qu'il cou-te cher d'être in-hu-mai-ne!

The A section is set over a descending major scale, spanning an octave and a fourth. The last two strains of the B section are in changing meter and in *recit* style.

17 - Est-ce au printemps!

Estce au Prin - tems, estce á l'A-mour,

A strong sarabande dance rhythm dominates this air. The A section has an imitative opening, rare for this collection. The B section features continuous bass line in eighth notes, supported a beautiful slower melody. Dance rhythms are appropriate for the setting of this text, as it remarks on the joys experienced when one's lover has finally returned after a period of absence.

18 - L'aimable berger que j'adore

Musical notation for the first part of 'L'aimable berger que j'adore'. The melody is in 3/4 time, starting with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4 with a sharp sign, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The lyrics are: L'ai - ma - ble Ber - ger que j'a - do - re,

Strong sarabande-like dance rhythm is seen throughout. Unimportant, weak syllables and words are frequently set on strong beats and emphasized by strong harmony. Example 7 shows m.5, where the word 'pas' is placed on the second beat of the sarabande rhythm and is emphasized by an inverted chord:

Musical notation for the second part of 'L'aimable berger que j'adore', showing the second measure. The melody is in 3/4 time, starting with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4 with a sharp sign, and a quarter note on C5. The lyrics are: N'a pas be - soin. The bass line is in 3/4 time, starting with a quarter note on G3, followed by a quarter note on A3, a quarter note on B3 with a sharp sign, and a quarter note on C4. The lyrics are: #6 6 5.

Example 7. N.18, mm.5-6.

19 - Je sens en sa faveur

Musical notation for the first part of 'Je sens en sa faveur'. The melody is in 3/4 time, starting with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4 with a sharp sign, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The lyrics are: Je sense en sa fa - veur, que tout me so - lli - ci - te.

The whole air is constructed over a descending, major tetrachord, repeated three times with slight variations.

20 - A quoy servent tant de charmes

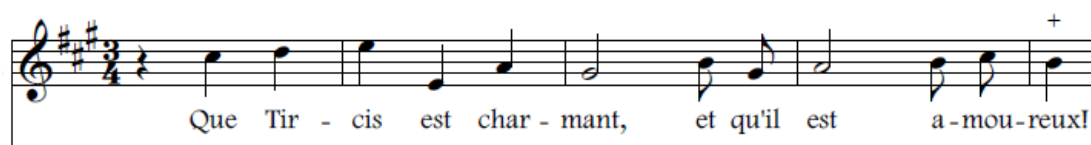
Musical notation for the first part of 'A quoy servent tant de charmes'. The melody is in 3/4 time, starting with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4 with a sharp sign, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The lyrics are: A quoy ser - vent tant de char - mes,

Strong gavotte dance rhythm dominates the piece. The bass line is in continuous, flowing eighth notes and creates a feeling of activity and high energy:

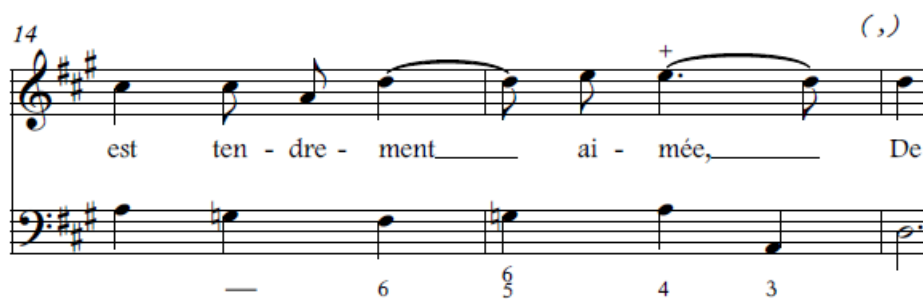


Example 8. N.20, mm.10-13.

21 - Que Tircis est charmant



Measures 14-15 and 18-9 feature a hemiola with an ornament on the third beat of the vocal line. This should be emphasized in performance. Despite the competent harmonic and melodic writing, the prosody of this section is particularly awkward. The last syllable of 'aimée' is set to the cadential anticipation, while a new line of poetry begins on the resolution with 'De' (shown in Example 9). I have indicated a caesura at the bar line with an editorial comma:



Example 9. N.21, mm.14-16.

22 - Heureux, charmante Iris

Heu - reux, char-mante I - ris, l'A-mant fi-dele et ten - dre,

The image shows a single line of musical notation in treble clef with a 2/2 time signature. The melody consists of several measures of music with lyrics underneath. A '+' sign is placed above the first note of the second measure.

A simple binary air with mostly awkward prosody, resembling an allemande.

23 - Projets flateurs

Pro-jets fla - teurs de sé-duire u - ne be - lle, Soins con-cer - tés de luy fai - re la cour,

The image shows a single line of musical notation in treble clef with a common time signature. The melody consists of several measures of music with lyrics underneath. A 'T' sign is placed above the first note of the second measure.

Written in *récit* style overall. Measures 5-8 feature a harmonic sequence in the bass

(Example 10). The B section is even more *récit*-like with long bass notes and sustained

harmonies. The rests that separate phrases in m.8 and m.25 seem awkward, but they serve

a rhetorical function (Example 11). The bass line at those spots provides a musical link and

transition to the next phrase.

s b — s 6 # — 6

The image shows a bass line in bass clef with figured bass notation below the notes. The notes are: D4, B3, A3, G3, F3, E3, D3, C3. The figured bass notation below the notes is: #, s, b, —, s, 6, #, —, 6.

Example 10. N.23, mm.5-8.

nais il n'est qu'en mon coeur.

3 # 6 4

The image shows two lines of musical notation. The top line is in treble clef and the bottom line is in bass clef. The top line has the lyrics 'nais il n'est qu'en mon coeur.' The bottom line has figured bass notation below the notes: # 3 # 6 4 #.

Example 11. N.23, mm.24-25.

24 - Moutons! que vous êtes heureux

Mou - tons, que vous ê - tes heu-reux! Si des loups seu - le - ment vous crai gnés la fu - rie:—

This is the only air from *Avantures Pastorales* that has ever been recorded.¹⁰³ It is unclear why the performers chose this air in particular, as it has no distinguishing features. The A section is in duple meter, while the B section switches to a lively triple meter.

25 - Iris, mon extreme langueur

I - ris, mon ex - tre - me lan - gueur, A pa - ssé jus qu'en vôt - re coeur!

Campion uses rests in the B section to add expressive drama to 'Mais!' and 'hélas!'

Mais - vous ne di-tes rien, hé - las!

Example 12. N.25, mm.11-14.

26 - J'ay juré mille fois

J'ay ju - ré mi - lle fois de ne ja-mais ai - mer,

¹⁰³ Mathilde Siderer and Ensemble Monique-Rollin, BnF Collection, 1957, LP.

Triple meter dance rhythm prevails in this air. The A section resembles a menuet, while the B section has an interesting hemiola in mm. 15-16. Measures 26-30 have two consecutive hemiolas, which repeat the words 'je connois le pouvoir' and should be performed as a *petite reprise* (Example 13):

je con - nois le pou - voir. je con - nois le pou - voir.

Example 13. N.26, mm.26-30.

27 - Quand on est enchanté

Quand on est en-chan - té par de nou-veaux traits,

Changing meter and, occasionally, strong dance rhythms. Awkward prosody throughout, with unimportant words and syllables, such as 'est' (m.1), 'et' (m.7), and 'á' (m.20), frequently placed on strong beats:

à l'a - mour.

Example 14. N.27, m.20.

28 - Lorsque d'un coeur tendre

Musical notation for the piece "Lorsque d'un coeur tendre". The score is in treble clef, key of D major (two sharps), and 3/4 time. The melody consists of four measures. The first measure contains the notes D4, E4, F#4, G4, A4. The second measure contains a half note B4 with a '+' sign above it, followed by a quarter rest and a quarter note G4. The third measure contains the notes A4, G4, F#4, E4. The fourth measure contains the notes D4, E4, F#4, G4, with a '+' sign above the final G4. The lyrics are: "Lors - que d'un ten - dre cœur l'A - mour s'est ren - du maît - re,".

The A section is in the same key as air n.16 and the bass roughly follows the same melodic shape in its descent over an octave and a fourth.

29 - Je veux chanter en vain

Musical notation for the piece "Je veux chanter en vain". The score is in treble clef, key of D major (two sharps), and 3/4 time. The melody consists of eight measures. The notes are: D4, B3, A3, G3, F#3, E3, D3, C3. The lyrics are: "Je veux chan - ter en__ vain la Beau - té qui m'en - ga - ge, -".

The A section opens with a full circle-of-fifths progression. This is unusual for this collection and for this repertoire in general. Dance rhythms dominate the piece, matching Philis's expressed desire to sing and to celebrate, although she finds it difficult.

Musical notation for the piece "Je veux chanter en vain" showing the bass line. The score is in bass clef, key of D major (two sharps), and 3/4 time. The notes are: D3, B2, A2, G2, F#2, E2, D2, C2. The lyrics are: "Je veux chan - ter en__ vain la Beau - té".

Example 15. N.29, mm.1-4.

30 - Grégoire à jeun

Musical notation for the piece "Grégoire à jeun". The score is in bass clef, key of D major (two sharps), and 3/4 time. The melody consists of eight measures. The notes are: D3, E3, F#3, G3, A3, B3, C4, D4. The lyrics are: "Gre-goire à jeun, Gre-goire à tab - le Est un hom-me tout dif-fe - rent."

A *récit de basse*, typical for this repertoire. Most likely unaccompanied, but the melodic line could be doubled by a bass instrument. The slurs in the second section suggest grouping of the notes and not breathing spots:



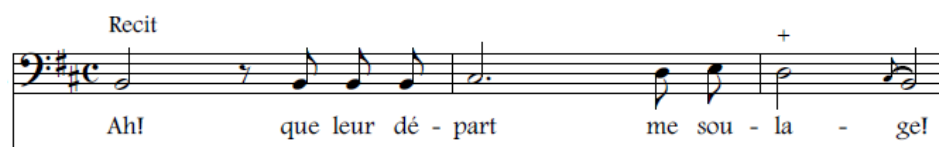
Example 16. N.30, mm.16-21.

31 - Le nombre de valets m'accable



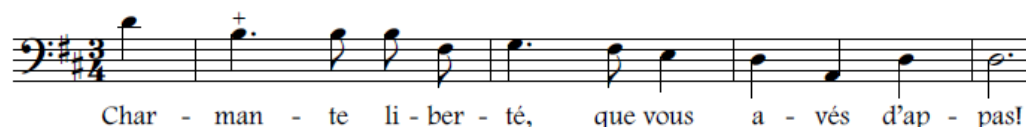
Another *récit de basse*, sung in response to the first. Its key of D major is a step higher than the previous air, but the writing is simpler and more syllabic.

32 - Ah! que leur départ me soulage



Récit de basse with poor prosody and several misprints. The exchange between Gregoire and Lucas takes places while they are drunk. The bad prosody may be a deliberate attempt to portray them as incoherent.

33 - Charmante liberté

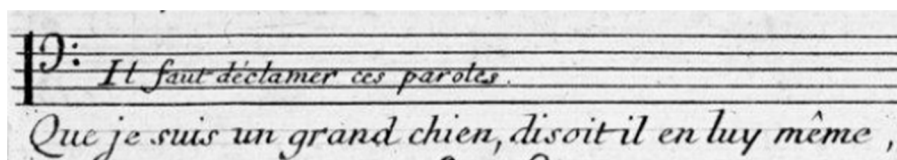


This air, although slightly longer, is very similar to n.32 in its range and key.

34 - Gregoire qui fuyoit



Another récit, but in full binary form. Interestingly, in bar 17 we see the instruction 'Il faut déclamer ces paroles', instructing the performer to speak the words printed underneath (Example 17 is from the facsimile). I have not encountered another indication like this in any of the air publications I have examined. The phrase to be spoken is "What a big dog I am," he said to himself'. The character is meant to speak, rather than sing, this phrase probably because he is quoting someone else in direct speech. In m.25 we see the indication 'déclamer' under the words 'dit il' (he said), further suggesting that these words are marked as spoken because they are quotations of direct speech.



Example 17. N.34, m.17.¹⁰⁴

35 - Lucas transporté de colère



Simple *récit de basse*.

¹⁰⁴ François Campion, *Avantures Pastorales* (Paris: Lamesle, 1719), <http://gallica.bnf.fr/ark:/12148/btv1b90579429>, licensed under Gallica's non-commercial use policy, <http://gallica.bnf.fr/html/und/conditions-use-gallicas-contents>

36 - Pour ne manquer jamais de vin

Four ne man - quer ja - mais de vin, J'ay pro - mis a Nan - non ca - res - se pour bou - tei - lle;

Simple *récit de basse*. The phrase 'verser á boire' (to pour me drinks) is set to a two bar melisma. The performer should exaggerate this in a drunken manner. The metrical accents of the A section resemble a strong gavotte, while the dotted figure emphasis in the B section is a sarabande rhythm.

ver - ser á boi - re,

Example 18. N.36, mm.12-16.

37 - Morgué cousain Charlot

Mor - gué cou - sain Char - lot Que t'est un franc ni - gaut?

A simple *récit de basse*, but the language used is a peculiar, barely comprehensible, southern dialect of seventeenth-century French, which was very difficult to translate. It is used here because an anonymous farmer gets up during the banquet to spontaneously address Gregoire and Lucas. He is portrayed as a stranger from a different province with a strange dialect. The music enhances the character as it reminds of a *tambourin*, which was a lively Provençal duple-meter dance.

38 - Venez, charmante Iris



A dance-like air in rondeau form with a well-written, imitative beginning that reminds of air n.17. The use of the Segno to specify the rondeau structure makes this piece the most structurally complicated in the collection so far. Interestingly, mm. 26-27 have the indication 'Accord de la guitare' under the continuo line (Example 19). The chords that appear are a chain of dominant seventh chords, built on each of the roots of the five strings of the baroque guitar, in ascending order: A, D, G, B, E. Campion was probably the best guitarist in France at the time and a publisher of a collection of guitar works and professor of guitar and theorbo. This is not to say that one had to be a professor of guitar to know what the tuning of the guitar is. The lyrics above this curious passage read: 'Start now by paying for a month in advance.' The guitar was, and still is, a popular folk instrument and it is likely that someone singing drinking songs at a pub would have strummed a guitar.

Musical notation for the 'Accord de la Guitare' section. The top staff is in treble clef and shows the melody for the lyrics 'a - van - cer le mois.' The notes are G4, A4, B4, C5, B4, A4, G4. The bottom staff is in bass clef and shows the guitar accompaniment. The notes are G3, A3, B3, C4, B3, A3, G3. The notes are grouped into a single chord structure with a brace underneath. The notes are labeled with numbers and sharps: 7, #, 6, #, #.

Accord de la Guitare

Example 19. N.38, mm.26-28.

39 - D'un ample memoire d'amour

D'un am - ple me - moi - re d'a - mour J'ay re - çu de vous en ce jour,

A simple binary air in triple meter, with occasional sarabande rhythms. The phrases are short and regular, reminding of the simple harmonic and melodic structure of a menuet. The dance rhythms are appropriate here, as the speaker is expressing his happiness and joy over having received a kiss from his beloved.

40 - Pour un baiser pris de vous

Pour un bai - ser pris de vous, Vous fai - tes bien du mys - te - re.

Binary air in gavotte rhythm. This piece is sung by an anonymous shepherd who tries to prevent his shepherdess from escaping his advances. He holds her hand and tries to convince her to remain with him. He also asks her not to make such a fuss over a little kiss. Given the context, this gavotte should be performed tenderly and with passion and not as an energetic courtly dance.

41 - Pour ce qu'on aime

Pour ce qu'on ai - me. Il n'est rien sous les Cieux, Qui pa - rois - se a - ssés pre - cieux,

A *récit* that starts on a first-inversion chord, but without any meter changes.

42 – Fille du gout et de l'estime

Fi - lle du goût et de l'es - ti - me, A qui le Scy - the of - frit l'en - cens!

A through-composed binary air in gavotte rhythm. Bad prosody at mm.9-10, where the second syllable of 'precieux' is set to two different notes, the second of which has an ornament and is on a downbeat:

feu pre- cieux,

Example 20. N.42, mm.8-10.

43 - Soleil, divin flambeau

So - leil di - vin flam - beau, Pe - re de la Nat - u - re,

A *récit* that is made longer than usual through a D.S. sign at the end. The phrase 'Let the zephyrs reign' is set to a melisma in mm. 11. Both of these features are reflective of the Italian style, more prevalent towards the end of *Avantures Pastorales*.

Fais re- gner les ze - phyr,

Example 21. N.43, mm.11-13.

44 - Le mal qui me rend miserable

Musical notation for the piece "Le mal qui me rend miserable". The score is written on a single staff in treble clef with a common time signature (C). The melody consists of several measures, with a meter change indicated by a '+' sign above the staff. The lyrics are: "Le mal qui me rend mi-se-ra - ble, Et qui me con-duit au tré - pas,".

Short *récit* with a single meter change.

45 - Quand je voyois Iris (incipit begins at m.6)

Musical notation for the piece "Quand je voyois Iris". The score is written on a single staff in treble clef with a common time signature (C). The melody begins with a rest, followed by several measures. A '+' sign is placed above the staff at the end of the first measure. The lyrics are: "Quand je voyois I - ris dans ces ai-mab - les lieux,".

A lengthy binary air. The material of the long introduction is constructed on an elaboration of a simple harmonic progression. The vocal melody that follows does not imitate the opening five measures. This is one of two airs written *en blanche*, a convention signifying a slow, doleful tempo and outdated by 1719. Stylistically, this piece is unlike any of the preceding ones in that it is longer and markedly slow. The uniform accompaniment figure in the bass also sets it apart from the other pieces, creating a distinct affect that expresses Damon's pain and slight agitation. The figures should not be over-dotted in performance, as that will create an effect that will be too jerky and energetic for the text. The accompaniment might best be performed by a viola da gamba and theorbo. The former instrument is able to execute the dotted bassline without creating a disjointed feeling, while the latter is able to provide harmonic support in a comfortable key. A harpsichord should be avoided.

46 - Sur le bord d'une onde (incipit begins at m.8)

Sur le bord d'une onde pure, — Al - ci - don — fon - doit en pleurs;

A binary air with a long introduction. Damon sings about sitting 'On the banks of a pure brook' and the opening eight-bar introduction in the continuo, as well as the whole bass line for the rest of the piece, has continuous eighth notes. These should be played in a flowing, legato manner that imitates the flowing waters of the brook.

47 - O mon aimable Bergere

O! mon ai - ma - ble Ber - ge - re, Aurois - je pû t'of - fen - ser;

Simple air in *recit* style, with shifting harmonies and no meter changes. The opening chords of the B section are chromatic and add interest to the phrases 'To see you, to love you, to tell you':

Te voir, t'ai - mer, te_ le di - re, Fut mon plai

s b s #4 6 — s

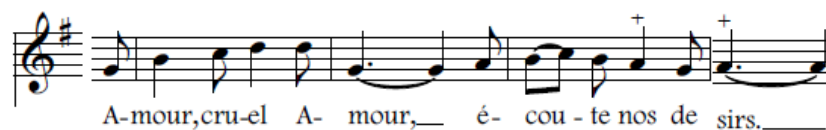
Example 22. N.47, mm.8-10.

48 - Un raggio di speranza (incipit begins at m.8)

Un ra - ggio di - spe - ran - za di - spe - ran - za

This is the second air in the collection written *en blanche*, but it is also one of two in Italian, and one of three da capo arias. Italian airs were common in collections from the early part of the eighteenth century. The introduction is very similar to that of air n.45 and the key is identical. The overall affect is also similar, as Damon is singing to Philis of the hope that fills his heart when he sees her. There is a certain amount of agitation here, as he is uncertain of their future together. Damon sings in Italian as he had taught Philis how to speak it and knows that she would understand him. Typically for Italianate airs, very little text is set and the phrases are repeated multiple times, punctuated by continuo accompaniment. Like air n.45, this piece should not be over-dotted in a jerky, overly-energetic manner.

49 - Amour cruel amour (incipit begins at m.9)



A lively da capo aria in French, in the rhythm of an energetic, fast-paced Italianate giga. Other Italianate features of this piece include going through very little text (just like air n.48) and longer phrases. Long melismas appear on the words 'chaînes' (chains) and 'peines' (pains). Curiously, the indication Dal Segno al Fin is given in Italian, despite the French lyrics.

50 - Col versar si belle lagrime (incipit begins at m.8)



This is the only other air in Italian in the collection. It is also a da capo aria and a gavotte, although the rhythmic pattern is often interrupted by an extra beat at the end of the phrase. The first section features the longest melisma found in *Avantures Pastorales* and it is on the word 'doglia' (sorrow). It is unusual that this sad text is set to a jaunty gavotte in G major. Other Italianate features include the use of little text and harmonic sequences on which the introduction and melisma are built.

51 - Je suis d'âge a marier

Muzette

Je suis d'âge à ma - ri - er, Et fai - tes moy donc dan - ser.

The image shows a single line of musical notation in G major (one sharp) and common time (C). The melody consists of a series of eighth and quarter notes. The lyrics are written below the notes: 'Je suis d'âge à ma - ri - er, Et fai - tes moy donc dan - ser.'

A charming muzette air. The muzette was a French baroque bagpipe that could produce drones on different pitches, chosen according to the key. Champion creates the bagpipe effect through a G drone for the duration of the piece, which has 8 verses. The muzette was a rustic folk instrument and during this song a group of village girls celebrate with Phillis her upcoming marriage.

52 - Assise au bord d'un ruisseau

A - ssise au bord d'un ruis - seau, Je vis l'a - mou - reuse Hi - ron - de - lle,

The image shows a single line of musical notation in G major (one sharp) and common time (C). The melody features a long melisma on the word 'voler' (fly), indicated by a long horizontal line above the notes. The lyrics are written below the notes: 'A - ssise au bord d'un ruis - seau, Je vis l'a - mou - reuse Hi - ron - de - lle,'

A long and intricate *récit*, sung by Phillis. The word 'voler' (fly) is set to music by a long melisma with intricate rhythmic bursts, in imitation of a bird's flight:

Example 23. N.52, mm.4-6.

53 - Lorsque Tircis

Simple air in binary form.

54 - Ne me reproché point

Simple air in binary form with a meter change towards the end.

As my annotations show, most airs have generic stylistic features. Most have regular phrasing, predictable harmony, overall structure, and melodic writing. These are all features shared with the majority of French airs, written around 1700.¹⁰⁵ Some pieces are more air-like and tend to feature strong dance rhythms, while others are in *récit* style and are more syllabic and through-composed. Still yet, some airs shift between these two

¹⁰⁵ Gordon-Seifert, *Music and the Language of Love*, 269.

distinct qualities. This mixture of styles is also reflected in the bulk of the Ballard publications of the early-eighteenth century.

Most airs start either with a single note in the bass or an introduction of some length. The most likely reason for this would be to give the pitch to the singer. It is, however, likely that the target audience for this collection was not very musically accomplished, such as Parisian salon-goers. An experienced professional singer would not require their pitch before the beginning of every piece. A starting pitch is certainly occasionally required, but there is no reason to assume that it should be written into the score. Because all of these starting pitches are written in, and in time, it is likely that the target audience would have relied on those to get their proper starting note and tempo.

Overall, Champion's melodic and harmonic writing is accomplished. As shown above, however, his prosody frequently suffers greatly. The occasional error could be blamed on a careless engraver, but the few examples I have given from airs nos.13, 18, 21, and 27 show that these were actual compositional errors. A possible explanation for this mishandling of basic French prosody could be that Champion was not actually a native French speaker. The little biographical information that is available on him states that he was born in Rouen in 1686, but there seem to be no documents supporting this claim. The family name Champion was popular in England in the first half of the seventeenth century and it is possible that François's immediate ancestors moved to the continent before he was born. Although possible and difficult to prove, the hypothesis of Champion's non-Gallic birth is a less plausible explanation for his questionable prosody than his lack of masterful linguistic skill.

The last nine airs are stylistically different from the preceding ones. They are longer, more elaborate, some are da capo arias, and some are in Italian. Following the years after

Lully's death and Louis XIV's loosened grip on artistic taste, Italianate music had become quite popular. Campion likely included these 'modern' airs towards the end in order to appeal to that newly developed taste. But in an attempt to please the older, more conservative tastes, the bulk of the airs in *Avantures Pastorales* are stylistically similar to those of the last quarter of the seventeenth century.

In general, these are mostly generic pieces of music and only very few of them have distinguishing characteristics. As I have shown, some of these features are connected to harmonic interest, vocal flourishes, or rhythmic profile. Yet some of the other distinguishing features have been awkward prosody and misplaced strong and weak syllables. The connecting narrative puts the songs in context and makes them more marketable to Parisian salon-goers, but this does not improve their overall quality when examined individually.

III. Aristotle, part 3 – Music and the Passions

Aristotle saw music as representation of human emotions,¹⁰⁶ much like the theorists of seventeenth-century music, such as Mersenne, Descartes, Artusi, and Zarlino, who posited that the primary purpose of music was to move the affects, or passions. Expressing and moving the passions meant that “certain melodic and bass-line contours, phrasing, rhythmic movement, harmonies, and rate of harmonic movement, and the organization of phrases all combined to convey the passions revealed in the text.”¹⁰⁷ In this section I will argue that Campion expressed the presence, absence, or desire for the loved one through music and thus gave emotional depth to the story. I will adopt Catherine Gordon-Seifert’s system for classifying airs, taken from Mersenne, and will show which musical devices are used to express various passions.

As Pierre Perrin mentions, certain words and imagery were correlated with certain passions and emotions, which in turn suggested specific musical devices.¹⁰⁸ Catherine Gordon-Seifert has argued for the connection between a passion specified in the text, its meaning, and its musical representation. She also claims that certain words were directly associated with certain passions, but builds on Perrin’s theory by adding words with indirect association as well. Gordon-Seifert gives a list of seven passions that dominate late-seventeenth-century airs: despair; power/courage/boldness; the burning fires of love; sorrow/grief/pain; languor; sweetness/tenderness; and satisfaction/happiness. These are drawn from Mersenne’s longer list of affects, given in the first part of his *Harmonie*

¹⁰⁶ Aristotle, *Poetics*, 23.

¹⁰⁷ Gordon-Seifert, *Music and the Language of Love*, 58.

¹⁰⁸ Auld, *The Lyric art*, 25.

Universelle (1636),¹⁰⁹ as well as the works of Bretteville (*L'Éloquence de la chaire et du barreau*, 1689), Bary (*La Rhétorique Française...* 1673), Le Faucheur (*Traité de l'action de l'orateur*, 1657), and Grimarest (*Traité du récitatif*, 1707). With regards to the categories of lyrics established in the previous section, the first five of the affections are concerned with songs of painful love. As nuance is at the core of bittersweet love, one finds all seven affections present in its lyrics. Songs of joyful love, on the other hand, typically invoke the affects of boldness, tenderness, and joy.

In contrast to Mersenne, Descartes gave a list of six 'primitive' passions in his *Les Passions de l'âme* (1649): wonder, love, hatred, desire, joy, and sadness.¹¹⁰ The primary passions found in the airs of Campion and earlier composers correspond to the last three, desire, joy, and sadness. For Descartes sadness is induced as a result of an evil or a deficiency.¹¹¹ By contrast, happiness and joy result from the enjoyment or possession of some good.¹¹² When applied to the lyric poetry of Campion's airs, and the French air in general, these passions are connected with the presence, absence, or desire for the loved one. Unless concerned with joyful love, the dominant passion in Campion's airs tends to be desire. When apart from each other, Philis and Damon's desire is aimed at their reunion, but when they are together, desire is expressed in their hope for everlasting love. Desire can also be defined as the longing for a thing or a state that is not present, or in other

¹⁰⁹ David Allen Duncan, "Persuading the Affections: Rhetorical Theory and Mersenne's Advice to Harmonic Orators," in *French Musical Thought, 1600-1800* (Ann Arbor, Mich.: UMI Research Press, 1989), 161.

¹¹⁰ René Descartes, and Robert Soothoff, ed. and trans., *The Passions of the Soul (1649). Vol. 1 of The Philosophical Writings of Descartes* (Cambridge: Cambridge University Press, 1985), 349.

¹¹¹ Descartes, *The Passions of the Soul*, 361.

¹¹² Descartes, *The Passions of the Soul*, 360.

words, an imbalance of some sort. Disruption of the status quo and imbalance are the most important drivers behind drama, without which nothing really happens.

Seventeenth-century writers on rhetoric, such as Bretteville, Bary, Le Faucheur, Grimarest, and Descartes generally classified the primary, or 'primitive,' passions listed above in three categories: agitated, modest, or neutral.¹¹³ By extension, these categories apply to the musical representations of these passions. Mersenne's despair, power/courage, and burning love fit under the agitated passions,¹¹⁴ and tended to be represented in music with strong¹¹⁵ musical devices, such as a melody in the highest register and major harmonies in root position.¹¹⁶ In contrast, sorrow, languor, and tenderness are modest passions and are represented by weak musical devices, such as a descending melody in the low register, or the use of first-inversion minor harmonies.¹¹⁷ The only neutral passion, according to Mersenne's system, is joy/contentment and, by necessity, it was represented by a mixture of strong and weak musical devices. In the following pages, I give examples from *Avantures Pastorales* of the seven passions and show the musical devices that depict them.

The Agitated Passions

Le Désespoir

Le Désespoir, or despair, is described by Bretteville as "a violent and impetuous movement by which the soul distances itself from something good that it cannot possess,

¹¹³ Abbé de Bretteville, *L'Éloquence de la chaire et du barreau selon les principes les plus solides de la Rhétorique, sacrée et profane* (Paris: Denys Theiry, 1689), 321.

¹¹⁴ Descartes, *The Passions*, 363.

¹¹⁵ In relation to musical techniques, 'Strong' and 'weak' refer to intensity and not effectiveness.

¹¹⁶ Gordon-Seifert, *Music and the Language of Love*, 64.

¹¹⁷ Gordon-Seifert, *Music and the Language of Love*.

after having searched for it with ardor.”¹¹⁸ A text that described despair was usually set in a high register, where the voice is tenser and more air is needed. The melody usually ascends through a mixture of chromatic and diatonic notes, while dotted rhythms and contrary motion are sometimes present.¹¹⁹ There are plenty of moments of despair in *Avantures Pastorales*, as the loss of a loved one occurs multiple times. While songs of despair are not limited to either of the main lovers, Philis seems to exhibit this affect more than Damon. Example 24 illustrates Philis’s despair after realizing that Damon’s promise of eternal love was a lie.

Ap-rés m'a-voir pro-mis une a-mour e-ter-ne - lle,

6 5 6 5 # —

Example 24. N.53-Lorsque Tircis, mm.3-5

The melody rises a little over an octave and reaches the highest register of the piece where it emphasizes ‘eternal love.’ The intensity of despair is moderate in this instance, as the chromatic motion is limited to the harmonic minor. The bass follows the melody in similar motion and in thirds and sixths, but a leap in the last bar emphasizes Philis’s despair. The lyric “After he promised me eternal Love/I made a vow to hate such a fickle lover” does not mention despair directly, but ‘hate’ is also associated with this affection. After Philis learns of the death of her brother, Damon departs for his homeland and she is left in despair. After

¹¹⁸ Bretteville, *L'Éloquence*, 381.

¹¹⁹ The musical description of the passions is taken from Catherine Gordon-Seifert's analytical model in Chapter 3 of *Music and the Language of Love*.

his return she is already doubting his faithfulness. As a result, she writes the words of *Lorsque Tircis* on the park of a tree. The previous air, n.52, is also inscribed on the tree bark, but it mourns the absence of a lover, rather than despairing at his broken promise. Campion's musical depiction of despair at this moment in the story illustrates Philis's intense emotions and disappointment with Damon.

Le Pouvoir

Expressions of power, courage, and boldness belong to the agitated passions, but lack despair. Grimarest and Bretteville associate this passion with audacity and the ability to stand one's ground in the face of evil. The later specifies that boldness is "a passion of the soul, which strengthens it in the face of danger, and makes it attack the evil, in order to fight it and conquer it."¹²⁰ Given that this passion is best catalyzed against an external evil, Philis and Damon do not get many opportunities to manifest courage and boldness. As a rival contender for Philis's heart, Cidalis seems like an obvious target, but in the example below Damon directs his courage elsewhere. In one of the last airs of the love duet scene, the protagonist contests love's ultimate authority. The lyric 'Love! No, you are no longer this superb victor/Iris may dispute the victory with you' expresses the individual's power over love and emotions.

A - mour! Non, tu n'es plus ce su-per-be vain quer; I-ris ose a-vec-toy dis-pu-ter... la vic - toi - re;

6 #6 5 5 5 -

Example 25. N.15-Amour! Non, tu n'es plus, mm.1-5

¹²⁰ Bretteville, *L'Éloquence*, 389.

Example 25 shows the musical devices most appropriate for expressing power, boldness, and courage. The melody usually leaps in large intervals, with occasional passing notes, and stresses strong beats. Important words, such as *pouvoir* and *victoire*, are usually stressed metrically, as well as harmonically. The bass usually moves independently of the melody and emphasizes strong, diatonic harmonies. Air n.15 is in D major—a key reserved for trumpet fanfares and scenes of war in operatic writing. The opening phrase outlines the tonic triad and stresses the dominant after a gradual ascent. The second phrase, in contrast, has chromatic notes in both melody and bass. The brief tonicization of the sub-dominant prepares a vocal flourish (rare in Campion’s vocal writing) on the words ‘dispute the victory.’ The accompanying diminished chord, combined with a melody in the highest register of the piece in quick note values, is a technique representative of Damon’s courage to question the power of Love.

In the air *J'ay juré mille fois*, Philis also expresses courage and boldness in connection to love, but instead of rejecting its power, she claims to know it. She sings this air at the end of the love scene, throughout which Damon demonstrates his love for her. Philis tells that she had initially sworn not to love, but that was before she knew his charms. The last line of the air, ‘And finally I know the power of love,’ illustrates many of the musical devices described in Example 25.

Et de l'A-mour en - fin je con - nois le pou - voir. je con - nois le pou - voir.

6 6 6 #4 6 6/5 4 3

Example 26. N.26-*J'ay juré mille fois*, mm.25-30

The key is again D major and one is reminded of triumphant trumpets and war victory. The opening bar, just as in Example 25, outlines the tonic triad. The melody then rises to its highest on the word *pouvoir*, only to repeat the last phrase for additional dramatic emphasis. The bass stresses diatonic sonorities and moves with the melody. Although some chords are inverted, strong, root-position triads emphasize the affective words. The note values are seldom quicker than a quarter-note, giving the singer more time for expression. Further, the overall rhythm of this passage and its hemiolas suggest a quick dance – perhaps a menuet – that further expresses the energetic and victorious affect.

Although frequently faced with obstacles, on at least two occasions the protagonists express courage and boldness in the face of love - the most potent force in the story. In the love duet scene, Damon questions love's ultimate authority over Iris, claiming that she is the master of her own feelings. As if to prove him wrong, Philis concludes the scene with a confession that her prejudices have been defeated and she finally knows the power of love. Succumbing to love and expressing one's weakness in its presence is a common theme in drama, but Campion's use of *Le Pouvoir* deepens his portrayal of Damon and Philis by raising the emotional stakes to a sense of life and death.

Les Feux de l'Amour

Neither Grimarest nor Bretteville describe this affection directly, but Descartes notes that "[a]ttraction...is specifically ordained by nature to represent the enjoyment of that which attracts us as the greatest of all the goods belonging to mankind, and so to make us have a burning desire for this enjoyment."¹²¹ Musically, amorous burning was

¹²¹ Descartes, *The Passions*.

represented by a chromatic melody rising to the high register, which then suddenly descends at the end. Dotted rhythms are abundant and represent the agitation of a lover's heart. The bass moves in steps and is usually slower than the treble. Diminished and inverted harmonies are most common.

The love duet scene, mentioned in relation to Examples 25 and 26, begins with Damon singing to himself, after seeing Philis from afar (air n.12). He describes the amorous malady which has overtaken his heart and laments its aggravation by Philis's absence. Possibly noticing him approaching, Philis describes the burning passion which is seen in the eyes of a lover and always gives away his feelings (air n.13). Although she does not mention 'fire' or 'burning' directly, it is obvious from the text and its setting that she is referencing an intense, burning passion. As Gordon-Seifert notes, direct textual references to burning love are rare in the lyrics of serious airs, even in those by La Barre and Le Camus.¹²² Sexual desire is mentioned and frequently set to music, as in La Barre's air *Que le jaloux transports*, but there are no references to this passion in *Avantures Pastorales*.

The musical score for Example 27 consists of two staves. The upper staff is in treble clef and contains the melody with lyrics: "A nant a toûjours dans les yeux, Je ne sçayquoy,". The lower staff is in bass clef and contains the bass line with figured bass notation: ♭, #4, #6, 7, #4, 6. The melody in the treble staff is chromatic, rising and then descending. There are two '+' signs above the treble staff, one above the note 'yeux' and one above the note 'Je'.

Example 27. N.13-D'un tendre amour, mm.8-13

Example 27 shows the setting of the lyrics 'A true Lover always has in his eyes/A *je ne sais quoi*, which gives him away.' The melody ascends with some chromaticism through the

¹²² Gordon-Seifert, *Music and the Language of Love*, 76.

interval of a fifth, before it dramatically descends and outlines a diminished fourth. The contrary motion in half-notes in the bass also emphasizes this rise. Inverted chords dominate the passage, while the fully-diminished chord in bar 9 maximizes the tension on 'eyes.' The false resolution of the G# in bar 10 fails to release the tension of the diminished chord (properly resolved to A major in root-position) and prepares the next phrase.

The most active and agitated passions (despair, power, and burning love) were associated with the strongest musical devices. The melodies are always rising in a mixture of chromatic and diatonic motion, through either steps or larger leaps. The bass usually moves in slower note values and in contrary motion, thus emphasizing the rise of the treble. The rhythms tend to be dotted and downbeats stress expressive words, as well as tonic-dominant harmony. The major mode dominates, even in minor pieces, and inverted and diminished harmonies support chromaticism in the melody. The strong musical devices used for setting the agitated passions contrast sharply with the weak devices used to express the modest passions: sorrow and tenderness.

The Modest Passions

La Douleur

Expressions of dolefulness and sadness were common in French airs. This inward, modest passion was usually expressed in reaction to the pains of love, heartbreak, or the departure of a loved one. Bretteville explains that this passion is best expressed in a languishing, somewhat fearful, and insecure voice.¹²³ Similarly, Grimarest notes that sadness is best expressed with a weak, plaintive voice, interrupted by groans, moans, and

¹²³ Bretteville, *L'Éloquence*, 471.

sighs. These vivid descriptions translate well into music and are best depicted with weak musical devices.

When courting Philis, Cidalis sings the air *Si vôtre Amant cheri* (n.7) and expresses the sadness and pain caused by his love for her. He tells of his suffering under the shackles of love and his inability to break free. Example 28 shows the setting of the lyric 'I am captive, I yearn, I sigh.' This affection was usually expressed with a broken, segmented melody that illustrated the sighs of the lover.

The musical score for Example 28 consists of two staves. The top staff is a treble clef with a key signature of two flats (B-flat minor) and a 3/4 time signature. The melody is segmented, with long notes and rests. The lyrics are 'Je suis cap - tif, je lan - guis, je sou - pi - re,'. The bottom staff is a bass clef with the same key signature and time signature. The bass line features leaps and diminished chords, with notes corresponding to the lyrics. Below the bass staff, there are figured bass symbols: b7, #, 6, s, b, 4, b.

Example 28. N.7-*Si vôtre Amant cheri*, mm.11-14

Cidalis's sorrow is illustrated with the use of separated 'sighs,' combined with chromatic harmonies and a leaping bass line. This passage is set in the rare and remote key of B^b minor, rarely seen in this repertoire and very awkward to perform on the lute – the go-to instrument for accompanying serious airs. Champion sets the three words to long notes and separates them with rests. While they are placed on strong beats - emphasizing the sorrow - the melody remains in the middle register and encompasses a narrow range. Upper appoggiaturas are often used to depict sighs, but in this instance they also provide harmonic tension. Diminished chords are used to approach diatonic harmony and the tension they create further illustrates the textual meaning. Similarly, the bass-line is independent of the treble, but moves by leaps to emphasize a word.

La Douceur

Extended references to sweetness are rare, both in French airs in general and in *Avantures Pastorales*. It is sometimes seen in its adjective form 'doux,' but even those instances do not isolate it as a separate affect. Bretteville notes that sweetness often referred to facial expressions, tenderness, and pleasantness, and was best expressed in a sweet and agreeable voice.¹²⁴ Similarly, La Faucheur notes that a man "will shew his Love best by a soft, a Gay, and charming Voyce."¹²⁵ Like *La Douleur*, *La Douceur* was best depicted by weak musical devices, such as a mid-register melody, harmonic tension, repeated rhythmic patterns, and unstable harmony. The most characteristic device used, and one that was ubiquitous throughout the baroque period, was the association of sweetness and the interval of a third (either major or minor). The German theorist Georg Andreas Sorge associated the major third with the male and the minor third with the female. He theorized that the use of alternating thirds symbolized the harmony between the sexes and the universe.¹²⁶ This technique is illustrated well in Example 29.

Towards the end of the love duet scene, Damon sings the air *Iris, mon extreme langueur*, in which he observes that love has passed from his heart into her. The lyrics 'I have the misfortune to lament/An evil I did not cause' are set in G minor, the subdominant of D minor. The word 'langueur' in the title of the air, combined with Damon's 'misfortune,' may be interpreted as a sad and doleful affect, but he is in fact expressing the sweet feeling of realizing that his love is also present in the other's heart and is reciprocated. This

¹²⁴ Bretteville, *L'Éloquence*.

¹²⁵ Michel Le Faucheur, *An Essay upon the Action of an Orator, as to his pronunciation and gesture* (London: Nicholas Cox, 1680), 79.

¹²⁶ Translated in Allyn Dixon Reilly, "Georg Andreas Sorge's *Vorgemach der musicalischen Composition*: A Translation and Commentary" (Ph.D. dissertation, Northwestern University, 1980), 11.

conclusion would not be obvious if the air is taken out of context. Surrounded by the others and appearing at the end of the love duet scene, this short song takes on the meaning described above. This duality of interpretation is a distinct feature of serious airs, noted by Catherine Gordon-Seifert.¹²⁷

Au-rois je le mal-heur de plain-dre

6 $\begin{matrix} b3 \\ 6 \\ \#4 \end{matrix}$ 6 #6 b s b #

Example 29. N.25-*Iris, mon extreme langueur*, mm.15-16

The melody in Example 29 is in the middle register and descends continuously. The bass moves with the melody in alternating thirds, except right before the half cadence. The figures reveal a diatonic harmonization of a G-minor scale, while the two diminished chords are a harmonic embellishment. The distance between the two voices, combined with their parallel motion in thirds, creates a sonorous effect and reinforces the feeling of sweetness and tenderness. Although the techniques are simple, Campion uses the techniques associated with *La Douceur* rarely in *Avantures Pastorales*, suggesting that they are best employed sparsely and for special effects. Example 29 may not seem like an extended passage, but it is the only one in *Avantures Pastorales* that has six thirds in parallel succession. Positioned at the end of the love duet scene, this air reveals another meaning behind Damon's words and prepares the listener for air n.26, Phillis's own love confession.

¹²⁷ Gordon-Seifert, *Music and the Language of Love*, 84.

The Neutral Passion

Le Contentement

Happiness (or joy) was considered a neutral passion as it did not express any intense feelings. The agitated passions are associated with an energetic, almost extroverted, outward display of emotion (positive or negative), while the modest passions expressed more doleful and saddened states of mind. *Le Contentement*, on the other hand, was the passion that balanced the other six – there was no conflict, suffering, negative, or excessively positive emotion. The neutrality of this affect corresponds to the idyllic social and natural landscapes that were integral to the pastoral ethos. In contrast, the Olympian subject matter of the great tragedies showed intense political and amorous conflicts, best represented through the other six affections listed here. Grimarest suggests a sweet, easy, and full tone to express happiness, while Bretteville recommends a full, flowing voice.¹²⁸

Musically, this balance was portrayed with a combination of strong and weak musical devices, which cancelled out strong effects associated with the extreme passions. Bretteville's full and flowing tone was achieved by a melody that moves in skips of a fourth or a fifth, or in conjunct motion. The harmonies are predominantly major, although minor chords create the musical balance essential to the depiction of joy. An arched melody in large note values gives a flowing quality to the voice, further supported by a bass line with regular rhythms in repeated patterns.

Air n.3 is read by Philis in a book that is left by Damon in a grove. In it, Damon tells of Philis's indifference towards love, and questions this amorous neutrality. In the second

¹²⁸ Bretteville, *L'Éloquence*, and Jean-Léonor Grimarest, sieur de Le Gallois, *Traité du récitatif dans la lecture, dans l'action publique, dans la declamation, et dans le chant. Avec un traité des accens, de la quantité, et de la Ponctuation* (Paris: Jacques Le Fevre et Pierre Ribou, 1707), 135.

stanza he says that when Tircis is with her, she becomes obviously pleased and joyful. In lyric texts, joy and happiness were usually signaled by the adjectives 'content' and 'heureux.' The lines 'Does Tircis appear before your eyes? /One sees you pleased and joyful' are a direct expression of the neutral passion and Example 30 shows Campion's musical setting.

Un peu plus gay.

On vous voit con - tente et joyeu - se;

Example 30. N.3-*Vous dites, que vous n'aimez rien!*, mm.16-18

The melody is set in the middle register and moves in a combination of conjunct and disjunct motion. The long note values, combined with the continuous eighth notes in the bass, give this passage a flowing quality, while the mixture of major and minor chords also contributes to the sense of balance. The indication 'Un peu plus gay' – one of very few verbal descriptions in the score - further suggests the expression of joy and happiness. The rhythm that opens this passage further suggests happiness and joy.

Expressions of *La Contentement* are quite rare in *Avantures Pastorales*, as they represent balance and joy, resulting from calm and predictable events, rarely seen in Campion's story. The example above comes from the beginning of the plot, when crucial twists and obstacles have not yet impeded the protagonists' happiness. Campion's setting of this affect shows the simple joys of love, untroubled by society and its norms.

In summary, my analysis of *Avantures Pastorales*, through Aristotle's 6-part division of music-drama, has shown the manner in which Campion created a fusion of narrative and lyric expression. His opus 3 is based on the mythical love story of Damon and Philis and was most likely influenced by Ovid's *Heroides*, popularized in the seventeenth century by Marolles's translation. Although he based it on Ovid's basic story, Campion modernized the story by creating complex characters with intricate relationships. Further, he took airs he previously composed and, in combination with newly written ones, interspersed them in the story to provide lyrical elaboration of the five basic emotions whose musical expression was already perfected by the 50-year tradition of the French air. This he achieved with the musical setting of a variety of passions, all elaborating the relationship of the protagonists. This unusual combination of a tragic love story and passionate airs makes the collection commercially attractive and helps define the *nouvelle manière* noticed by Antoine Danchet. In the following chapter I will explore issues of performance practice related to the French air and will suggest a manner of staging and performing *Avantures Pastorales*.

Chapter 2: Performance

Performing *Avantures Pastorales* is challenging. We do not have Campion's promised preface. As a result, one has to rely on the publication itself. A certain amount of speculation is necessary, particularly with regards to staging. Three areas require special consideration in preparing this work for performance: the airs, the narration, and staging. The airs are the least problematic to perform, as there is sufficient literature, both primary and secondary, on their performance practice. The function of the narrator is difficult to deduce from the text alone, as there is no indication as to who he was supposed to be and how he was supposed to perform. The precise manner of staging is also speculative. Although there are no surviving records of a performance ever taking place, the intimate nature of the work and the small number of performers required suggest that *Avantures Pastorales* could most likely have been performed at one of the Parisian salons. The salons became popular in the era of the Regency when cultural and political focus shifted from Versailles to the homes of the bourgeoisie – the rising middle class. An informal, domestic setting is another likely locale for the performance of this collection. The brevity of each scene in the story permits for interrupted performance, and corresponds to the informal setting of a lower class evening entertainment. In contrast, the wealthy aristocratic salons were more formal, literary, and moneyed. The current chapter offers performance suggestions focused on three issues of performance: the airs, the narration, and both as part of staging.

I. Aristotle, part 4 – Staging

Aristotle's last constituent element of music-drama is spectacle. Referring to what the audience actually sees on stage, Spectacle is a collection of all the props, costumes, and scenery used, as well as all the special effects that may be used for a performance, such as machinery, moving sets, lowering of gods, winds, and fog. To Aristotle, Spectacle was the least important of the six elements of a dramatic composition, since an audience can be deeply moved even by a simply narrated story on a bare stage, with no costumes or special effects at all. He also specified that Spectacle "is the least artistic and has the least to do with the art of poetry. It has to do more with the costumier than the poet."¹²⁹ The plot is best constructed in such a way that "even without seeing the things take place, he who simply hears the account of them shall be filled with fear and pity at the incidents."¹³⁰

Due to the ambiguous nature of the performance text of *Avantures Pastorales*, Spectacle is the element requiring the most speculation. The story, however, can be completely and fully told with artificial indoor lighting, a narrator, with or without a book in his hands or on a lectern, five to seven singers, and a harpsichord. Nothing else appears to be needed. In this section I will specify the number and types singers and musicians required for a performance of *Avantures Pastorales*.

Voice types

Although a dozen characters are named in the text of *Avantures Pastorales*, only half of them are given airs. The vocal writing, as in most airs, is not virtuosic and sits mostly in

¹²⁹ Aristotle, *Poetics*, 39

¹³⁰ Aristotle, *Poetics*, 52.

the middle register. Although sometimes required, there are no extended passages in head voice. This contributes to a relaxed and natural aesthetic, typical of French music around 1700, and contrary to the extroverted Italianate style. Most of the airs in this collection appear to be possible for amateurs to sing, thus being commercially attractive to a large market.

The characters generally sing in narrow ranges. Philis is the only female voice (mezzo-soprano) and her range spans A3-G5, although D4-F5 is most common. Middle and chest registers are the default, with rare passages in head voice. Damon's range is also D4-F5 (countertenor), with occasional higher and lower notes. Most of his airs can be sung in the middle and chest registers. Head voice is occasionally used, but extended passages are lacking. The only exception to the countertenor range is air n.43, written for a bass.

Cidalis is also a countertenor with a range of D4-G5. Although Gregoire and Lucas, the Bacchic drunkards, sing several *recits de basse*, their parts span G2-E4 and are for baritone. The airs of the chorus of old men at the beginning, the wedding musicians, and the anonymous shepherds range E4-G5 and can be covered by a countertenor, with the exception of air n.37, which is for a baritone.

Given the above ranges and voice types, the minimum number of singers needed for a performance of *Avantures Pastorales* would be four: a mezzo-soprano, a countertenor, and two baritones. In this casting, the countertenor could double the parts of both Damon and Cidalis, as well as the anonymous shepherds. Two separate baritones are necessary, as Gregoire and Lucas appear in dialogue. If no parts are doubled, then the optimum number of singers is seven: a mezzo-soprano, three countertenors, and three baritones.

Narration

It is difficult to deduce how *Avantures Pastorales* should be performed, as the preface promised by Campion was either not written or it has not survived. As shown earlier, primary texts can aid in the performance of the airs, but the narrated text around them poses problems. The unsung portions of the text were probably meant to be storytelling narrative, rather than enacted drama by a character within the plot, due to the fact that the speaker is describing, in the third person, all the actions of the characters, the entire story from the outside, as well as quoting their first-person speech. This performer is given a narrative function because they tell us the story, describing everything that the characters say and do.

The language of the text also suggests narration. Direct speech is very rare and the long winding sentences suggest story-telling, read by an actor. I have not been able to locate any contemporary examples of this manner of performance, but Danchet's remark is perhaps testament that there were none.

Apart from the required singers and instrumentalists described above, an additional actor would therefore be required to provide the narration. Seated to the side of the stage with a lectern or stand, he could narrate while the singers and musicians performed center-stage. One of the singers or instrumentalists could double as narrator, but that might create confusion for the viewer. The voice of the narrator in *Avantures Pastorales* is anonymous and associating it, even visually and vocally, with another played part could create confusion. Nothing in the text suggests the gender or age of the person reading or reciting the narration. Almost all characters have some passages of direct, unsung speech which the narrator quotes, but a performative imitation of their characters or voices by the narrator

is not required, as each character is always clearly named. The singers could be seated and hold their own copies of the music, as it is not clear what Campion's intentions were regarding the physical actions and positioning of the performers. Seated performers to the side are a neutral solution that will not interfere with the narration. The first part of the publication would not be required by the singers, as the order of the airs is the same in both sections. As their turn comes to sing, the musicians would stand up and perform the air.

Continuo accompaniment

A variety of continuo instruments could accompany the singers in *Avantures Pastorales*. Bacilly in his influential vocal treatise specifies that the ideal instruments for accompanying airs are the lute and theorbo.¹³¹ He adds that the harpsichord and viol are also options, but the dynamic range offered by the plucked strings suits the delicate airs the best.¹³² A single harpsichordist could effectively accompany every air, while a single lute player could not, as a lot of the bass lines are active and not idiomatic to a plucked string instrument. Paul O'Dette and Jack Ashworth have noted that a bowed bass might be added to the accompaniment if the bass line is especially active, or if the performance space requires that a stronger bass be heard.¹³³ As a combination of these two manners, Michel Lambert's favorite continuo team was the theorbo and viol.¹³⁴ That way, the quick bass lines could be played by the bowed bass, while the decaying chords of the lute provided transparency for the singer.

¹³¹ Bacilly, *L'Art de bien Chanter*, 17.

¹³² Bacilly, *L'Art de bien Chanter*, 19.

¹³³ Jack Ashworth and Paul O'Dette, "Basso Continuo," in *A Performer's Guide to Seventeenth-Century Music* (New York: Schirmer, 1997), 272.

¹³⁴ Goulet, *Poésie*, 45.

Starting with a harpsichord as a basis, the addition of a bowed string bass instrument, such as a viola da gamba, would be musically and stylistically appropriate. A cello can generally be used in this repertoire, but the presence of a low B in bar 28 of air n.3 makes this impossible. If a bowed bass is used in *Avantures Pastorales*, it should be a viola da gamba. A lute and guitar can also be added to this mixture to provide tonal contrast. A solo theorbo could accompany a fair number of the airs, but adding a viola da gamba is more effective. As mentioned, this was Michel Lambert's preferred accompaniment. It is effective to assign some characters, such as Philis, to the lute and the rest to the harpsichord. This is an operatic technique that provides sonic, as well as dramatic association of an instrument with a character. An organ and a harp were also frequent additions to the continuo accompaniment in this historical period. It is possible to include them in a performance of *Avantures Pastorales*, but an association between characters and instruments is best achieved through few, but strong connections. The number of accompanists can be expanded, but after a certain point the intimacy of the French air is compromised. Since there are no instrumental parts separate from the continuo, the least and most effective amount of continuo accompanists would be three: a harpsichord, a viola da gamba, and a theorbo. It is possible to add a guitar (Campion's own instrument) to certain airs, but its limited range and volume would generally be ineffective for the accompaniment of most airs in this collection.

A performer has to be careful when accompanying French airs. Bacilly specifies that the accompanist must not distract the listener with unnecessary figurations and elaborations but should "merely sustain the voice pleasantly without detracting from either

its beauty or its delicate features.”¹³⁵ The strong beats should be emphasized by placing the lowest note firmly on the beat and then rolling the chord after the bass sounds.¹³⁶ When realizing the figured bass, the performer should voice the chords lightly, starting with the basic triads. Doubling should be generally avoided, but can be added to reinforce stronger phrases. Ultimately, the goal of the accompanist is to reinforce the text and not impede the singer in her expression of it.¹³⁷

Staging

Avantures Pastorales could most likely have been performed – if performed at all - in one of the Parisian salons popular in the first quarter of the eighteenth century or in more intimate domestic contexts. As mentioned earlier, the shifting of cultural centers from Versailles to the Parisian salons was characteristic of the Regency. Thomas Di Piero writes that even “Voltaire and Montesquieu tested their works on salon regulars; theatrical representations and readings of new works were also a common occurrence.”¹³⁸ It was also common practice to interrupt the elaborate conversations, typical of the salons, with the performance of an air that seemed to fit the subject matter.¹³⁹ It is likely that a public and well-known figure like Champion would have frequented one of the popular salons, and may well have had his op.3 performed at one of them.¹⁴⁰ It is also possible that he accompanied the singers himself and may even have read the narration.

¹³⁵ Bacilly, *L'Art de bien Chanter*, 18.

¹³⁶ Denis Delair and Charlotte Mattax, trans., *Accompaniment on Theorbo and Harpsichord: Denis Delair's Treatise of 1690* (Bloomington: Indiana University Press, 1991), 13.

¹³⁷ Ashworth and O'Dette, “Basso Continuo”, 277.

¹³⁸ Thomas DiPiero, *Dangerous truths & criminal passions: the evolution of the French novel, 1569-1791* (Stanford: Stanford University Press, 1992), 246.

¹³⁹ Gordon-Seifert, *Music and the Language of Love*, 85.

¹⁴⁰ Antoine Lilti, *The Worlds of the Salons* (New York: Oxford University Press, 2015).

Avantures Pastorales was most likely not staged in an elaborate way, due to the physical confines of the Parisian salons. The intimacy of the French air is best suited to smaller venues and it would be lost on a large operatic stage. In addition, the dozen very different locales throughout the story prohibit extensive sets and stage preparation. The locale changes roughly every five pages and this cannot have been reproduced realistically during a live performance in the ordinary reception-rooms or salon of a private home. In order of appearance, the main locales in *Avantures Pastorales* are: Philis's home village, her mother's house, a forest grove close to a brook, Lucile's village, a rich lord's house, a grotto close to Floriclare, a town adjacent to Lucile's, a castle, Lucile's house, and the garden of a nobleman's house. Given these locales (and given that they alternate fairly often), and the probable performance venue, it is very likely that no locale was depicted on stage during performance. A performance of *Avantures Pastorales* without a set can still be effective. As Aristotle specified, "tragedy may produce its effect even without movement or action in just the same way as Epic poetry; for from the mere reading of a play its quality may be seen."¹⁴¹

Avantures Pastorales can be performed effectively with minimum resources. If no parts are doubled, then a mezzo-soprano, three countertenors, and three baritones would be sufficient. In addition, a theorbo and viola da gamba (with an optional harpsichord) would comprise the ideal continuo section. A single narrator is also needed, positioned either on the left or right edge of the performance space, either holding the book (Appendix B) or reading from a lectern. The continuo team can be placed on the other side of the narrator, framing the middle of the performance space, at the back of which are positioned

¹⁴¹ Aristotle, *Poetics*, 94.

the singers. During the performance, the narrator reads and the singers follow the text. As an air is announced, the singers perform it using the score (Appendix D). Alternatively, the singers could be placed backstage and would only enter when performing. Acting and gestures should be incorporated into the singing in order to express the text and show what is going on in the story.

The ideal performance space required for this manner of performance ranges anywhere from a large living room to a medium-sized performance hall, with a stage of around 500 square feet or less. When performed as described above from beginning to end, *Avantures Pastorales* lasts just under three hours. This length is about the same as a Lullian 5-act *tragédie en musique*, suggesting that Champion's Op.3 would have formed a perfect evening's entertainment at a Parisian salon. *Avantures Pastorales* could successfully serve the same function today.

II. Performing the airs

Bénigne de Bacilly (1625-1690) was one of the most influential vocal pedagogues and a reformer of the air in seventeenth-century France. His treatise *Remarques curieuses sur l'art de bien chanter* (1688) is perhaps the most important primary source on performance practice of the French air. Bacilly considers the art of proper singing one which exists in performance, and one that consists of "the proper performance of *cadences* and *tremblements* [ornamentation], proper throat pulsations [articulation] when necessary (and the omission of this technique when it is not called for), and the proper performance of *passages* and *diminutions*."¹⁴² Since Bacilly considered these aspects central to good

¹⁴² Bénigne de Bacilly and Austin Caswell, trans., *A Commentary upon the Art of Proper Singing. 1668*, (New York: Institute of Medieval Music, 1968), 5-6.

performance of airs, I have addressed each of them separately. His original list of important items is longer, but the remainder deals with particulars of vocal technique which are beyond the scope of this study. The two main primary documents on the performance practice of the French air are Bacilly's *Remarques* and Jean Rousseau's *Méthode claire* (1678). The guidelines below are drawn from them, as well as a variety of secondary literature. Diction will not be covered in this section, as this is a broad topic, beyond the scope of this dissertation. For detailed and highly practical information the reader is referred to Bacilly's *A Commentary upon the Art of Proper Singing*.

Tempo

A number of factors determine an air's tempo: the meaning of the text, the time signature, the rate of rhythmic movement within the given beat, and the complexity of the diminutions (if any).¹⁴³ With regards to duple time, Jean Rousseau specified that common time is counted in four *grave* beats ('heavy'), while cut time contained two slow beats (*lent*). Similarly, simple triple time contained three light beats (*leger*), while compound triple time was counted in three slow beats.¹⁴⁴ Most airs in *Avantures Pastorales* are in cut time and simple triple meter, the eighth note being the most common rhythmic value. If we follow Rousseau's specifications, most airs in Campion's Op.3 should be performed rather quickly, but the precise tempo should realistically be determined by the texts and the recitative and dance rhythms (when present).

The terms 'slow', 'heavy', and 'light' sounded as ambiguous and subjective in the eighteenth century as they do now. A skilled singer with excellent breath control and

¹⁴³ Gordon-Seifert, *Music and the Language of Love*, 216.

¹⁴⁴ Jean Rousseau, *Méthode claire, certaine et facile, pour apprendre à chanter la musique* (Amsterdam: Pierre Mortier, 1710. Reprint, Geneva: Minkoff Reprints, 1976), 35-36.

diction may give an effective performance at speeds greater – and slower - than those of a less skilled interpreter. The selected tempo should allow all musical material to be performed as clearly as possible. A precise numeric tempo cannot be prescribed, as the clarity of delivery and its effectiveness will depend on the skill of the performer. In performance, the tempo will also depend on the venue: a slower tempo fits a live acoustic better, whereas a drier space facilitates textual clarity (to the detriment of the overall sound).

A constant tempo does not need to be maintained throughout a whole air. In fact, Bacilly advocates for its constant fluctuation in serious airs. He distinguishes between slow airs and *airs à danser*, which benefit from a stricter tempo. He writes: “[In] pieces of vocal music which have a fixed meter, it is entirely permissible to perform them more slowly than usual, but it is always necessary to maintain metric proportions so as not to alter a Minuet or a Sarabande to such an extent that it becomes a song in free meter, such as is usually implied by the term ‘Air’.”¹⁴⁵ His designation of ‘free meter’ does not prescribe a complete ‘timelessness’ in the air, as seen in non-measured preludes, but rather suggests that each phrase should have its own tempo, determined by the textual meaning. When selecting a proper tempo, the goal should be clarity of expression and delivery of the affect of the air. If sung too quickly, the words will become obscured and the listener will not grasp their meaning. If performed too slowly, the musical phrase will lose coherence, even though the text will be clearly perceived.

Campion gives several tempo indications throughout the score. In air n.3, the instructions *Un peu plus gay* (bar 15) and *Recit.* (bar 18) prescribe that the tempo should

¹⁴⁵ Bacilly, *L'Art de bien Chanter*, 49.

fluctuate to accommodate the text, shifting from air-like, to lively, to speech-like quality. The indication *Tendrement et piqué* at the beginning of air n.9 prescribes a manner of performance, connected with tempo, that is articulated and more pointed, yet tender and tasteful. This indication is also connected with tempo, as the level of detail required cannot be realized at speeds too great or too languid. The indications *lentement* (air n.15, m.26) and *gay* (air n.49) also appear in the score and designate the expression of an affection, directly suggesting the tempo.

Phrasing and Articulation

Phrasing and articulation are connected more to rhetoric and expressing the passions than any other aspect of baroque music. Linking short melodic gestures, the building blocks of baroque melody, to rhetorical figures provides an approach to phrasing very different from that of post-baroque music.

Musical meaning can be clarified by adopting a rhetorical approach to phrasing and articulation, often at the 'expense' of long and sustained musical lines, which are not necessarily part of the music of the baroque. Judy Tarling's important book *The Weapons of Rhetoric* explores the Roman art of rhetoric and relates it to music performance. Tarling suggests that a modern performer should strive to articulate each gesture as precisely as possible, in order to differentiate the syntax of the material.¹⁴⁶ Referring to French airs in particular, Patricia Ranum has similarly outlined the importance of re-examining baroque phrasing from a rhetorical point of view.¹⁴⁷ Brian Vickers also argues that once adopted by

¹⁴⁶ Judy Tarling, *The weapons of rhetoric: a guide for musicians and audiences* (St. Alban's: Corda Music, 2005), 78.

¹⁴⁷ Patricia M. Ranum, *The harmonic orator: The phrasing and rhetoric of melody in French Baroque airs* (Pendragon Press, 2001).

composers, musical rhetoric “was developed to an astonishing degree, particularly in the baroque period.”¹⁴⁸ These authors advocate for a rhetorical approach to phrasing that necessitates the clearest possible delivery of the lyrics, enhanced by the melodic inflections.

Early music practitioners have also criticized the modern tendency to under-phrase baroque music. Precise articulation and dynamic shaping of each gesture can sound disjointed when compared to the long phrases of the nineteenth century, but Nikolaus Harnoncourt has argued that this approach is more in line with seventeenth-century musical thought.¹⁴⁹ Barthold Kuijken, in his book *The Notation is Not the Music*,¹⁵⁰ examines and criticizes the modern tendency to make “each note similar to its neighbours to the left and right.”¹⁵¹ He outlines the prevailing baroque aesthetic of hierarchy: hierarchy of beats, semitones, dynamics, tempi, phrasing, and articulation. His own approach as baroque flautist is based on the instructions of J. J. Quantz, but he cites vocal treatises, Bacilly’s in particular, as the ultimate guide to baroque phrasing.¹⁵² Regarding articulation, Kuijken states that “in the modern style, most notes are played as long as possible, and often every effort is made to have all notes start similarly.”¹⁵³ This uniform approach to phrasing and articulation can be detrimental to the speaking quality of French airs as praised by Harnoncourt.

¹⁴⁸ Brian Vickers, *In defense of rhetoric* (Oxford: Clarendon Press, 1988), 362.

¹⁴⁹ Nikolaus Harnoncourt, *Baroque music today: Music as speech* (Amadeus Press, 1988), Introduction.

¹⁵⁰ Barthold Kuijken, *The notation is not the music: reflections on early music practice and performance* (Indianapolis: Indiana University Press, 2013).

¹⁵¹ Kuijken, *The notation is not the music*, 49.

¹⁵² Kuijken, *The notation is not the music*, 50.

¹⁵³ Kuijken, *The notation is not the music*, 53.

Bruce Haynes has similarly condemned the use of nineteenth-century phrasing and articulation techniques in pre-Romantic music.¹⁵⁴ He clarifies that “melodies in baroque pieces tend to be complicated and this is because their basic structural unit is smaller than the Romantic phrase.”¹⁵⁵ As a woodwind player, Haynes advocates the adoption of Quantz’s approach to slurring and tonguing. Since good articulation enforces clear phrasing, Haynes uses the terms almost interchangeably. In defense of phrasing by small gestures, as advocated by seventeenth- and eighteenth-century vocal treatises, Haynes states that “[t]o phrase by figure/gesture is to go from two to three dimensions, to endow Baroque music with depth and relief, a natural calmness and an assured sense of timing.”¹⁵⁶

Using these sources, a vocalist performing the airs in *Avantures Pastorales* should strive, above all, for clarity of diction. A straight tone would greatly facilitate this approach, as a free use of operatic vibrato can easily obscure the lyrical delivery. A phrase should be shaped according to the words and should not extend beyond a line of poetry. As outlined earlier, affects were signaled by certain words that should be stressed through articulation and accentuation. Dynamics should also be used to differentiate the musical gestures by reinforcing the shape of the melody. Care should be taken not to exaggerate any expressive device, as this can be detrimental to the effective communication of the musical material.

Ornamentation

Ornamentation is one of the main expressive devices in the interpretation of the French air. French melodies tend to be syllabic, narrow and not virtuosic. Ornaments are an

¹⁵⁴ Bruce Haynes, *The End of Early Music: a period performer’s history of music for the twenty-first century* (New York: Oxford University Press, 2007).

¹⁵⁵ Haynes, *The End of Early Music*, 186.

¹⁵⁶ Haynes, *The End of Early Music*, 194-5.

important expressive device for enlivening a simple melody and for shaping it according to the needs of the affect. Bacilly notes that expression and the application of ornamentation are very closely linked.¹⁵⁷ Ornaments can alter the length of a syllable by displacing it metrically, resulting in the emphasis of a dissonance.

Bacilly and Rousseau do not provide notated examples of ornaments; they explain their recommendations only verbally, adding that taste is always the ultimate guide to application.¹⁵⁸ The aim of instrumentalists in the baroque period was to imitate the voice in its expressivity and naturalness. As a result, they were influenced by the ornamentation practices of vocalists. One of the most thorough French tables of ornaments from the early eighteenth century is found at the end of Couperin's *Premier livre de pièces de clavecin* (1713). Published only six years before *Avantures Pastorales*, Couperin's application of ornaments can be of direct use to interpreting Champion's Op.3. Couperin illustrates the realization of the various signs in the following table:

¹⁵⁷ Bacilly, *L'Art de bien Chanter*, 137.

¹⁵⁸ Bacilly, *L'Art de bien Chanter*, 152, and Rousseau, *Méthode claire*, 65.

Table 1. Ornament signs and their realization, Couperin, *Premier livre*, p. 74-5.¹⁵⁹

74

Explication des Agréments, et des Signes

C'est la valeur des Notes qui doit déterminer la durée des pincés, des portés de Voix; et des Tremblemens. On doit entendre par le mot de durée le plus ou le moins de Batemens, ou Vibrations

Signe
✦



Pincé Simple



Pincé Double



Signes pour les Renvois des Reprises



Port de voix Simple



Port de voix Coudé



Port de voix Double



Signes pour les renvoi des Notes finales



Tremblement appuyé et lié



Tremblement ouvert



Tremblement fermé

Liaisons.



Signes pour marquer les Notes qui doivent être liées, et Coulées.



Tremblement lié sans être appuyé



Tremblement détaché



Accent

¹⁵⁹ François Couperin, *Premier livre de pièces de clavecin* (Paris: du Plessy, 1713), [http://imslp.org/wiki/Premier_livre_de_pi%C3%A8ces_de_clavecin_\(Couperin%2C_Fran%C3%A7ois\)](http://imslp.org/wiki/Premier_livre_de_pi%C3%A8ces_de_clavecin_(Couperin%2C_Fran%C3%A7ois)), licensed under a Creative Commons Attribution-ShareAlike 4.0 International Public License, <http://creativecommons.org/licenses/by-sa/4.0/>

75.

Arpeggement, en montant.
Effet.

Pincés dièses, et Bémolisés
Effet Effet Effet.

Arpeggement, en descendant.
Effet.

Pincés Continus
Effet.

Coulés, dont les points marquent que la seconde note de chaque trille doit être plus appuyée.
Les Notes quarrées ne servent que lorsque les Clavecins sont au ravalement par en bas.

Tremblement continu.
Effet.

Tierce-coulée, en montant.
Effet.

Signes pour la fin des Rondeaux, et de leurs Couplets.

Tierce-coulée en descendant.
Effet.

Double. Double
Effet. Effet.

Signe Signe.
Aspiration.
Effet. Effet.

Unisson.
Cette barre | marque que lorsqu'il se rencontre que la même note est écrite dans la main droite, et dans la main gauche (ce qui suppose un unisson) il faut que l'une et l'autre main touchent la note comme cy-dessus

Signe
Suspension.
Effet.

Ornamentation of baroque music is a thoroughly explored topic in musicology. The following guide is not an attempt to synthesize those writings, but is drawn from the

writings of Bacilly and Rousseau, as they specifically address the interpretation of the French air. The realization of ornaments is taken from Couperin's table.

Port de voix

The *port de voix* is one of the most common ornaments in French baroque music and also one of the most expressive. Meaning 'to carry the voice,' this ornament might today be referred to as a lower appoggiatura, but the main difference is that the *port de voix* occurs before the beat and must be emphasized dynamically and harmonically. Taste is always the best guide with ornamentation, but Rousseau specifies that the *port de voix* can be used extensively in all types of airs.¹⁶⁰ This ornament was typically notated with a small comma after the ornamented note, but Campion writes it as a lower appoggiatura:



Example 31. *Port de voix*¹⁶¹

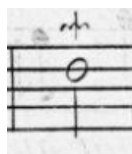
The *port de voix* can be performed in several different ways, all outlined by Bacilly.¹⁶² The simplest execution is to divide the ornamented note in two, where the first part is the lower note and the second part is the main note. This manner is gentle, yet effective, as it maintains the rhythmic structure while emphasizing a dissonant anticipation. The next manner requires the prolongation of the appoggiatura and lightly resolving on the main note. This exaggerated variation is best used in final cadences where

¹⁶⁰ Rousseau, *Méthode claire*, 49.

¹⁶¹ François Campion, *Avantures Pastorales* (Paris: Lamesle, 1719), <http://gallica.bnf.fr/ark:/12148/btv1b90579429>, licensed under Gallica's non-commercial use policy, <http://gallica.bnf.fr/html/und/conditions-use-gallicas-contents>

¹⁶² Bacilly, *L'Art de bien Chanter*, 159.

the tonic is approached from below. The last method is to add a mordent on the final note, while prolonging the appoggiatura as long as metrically possible.



Example 32. *Mordent*¹⁶³

This composite ornament is very expressive and consequently can lose effectiveness if overused. The following example from the slow air n.1 illustrates the various options for performing a *port de voix*:

1.

2.

3.

4.

Example 33. N.1-*De l'amour les plus rudes peines*, mm.4-5

As Example 33 demonstrates, several degrees of expressivity can be achieved with a single ornament by varying the degrees of harmonic and metric tension. The second bar of 33.1 places no emphasis on the dissonance, while 33.3 and 33.4 stress it for as long as possible. The last example places additional emphasis on the resolution with the addition

¹⁶³ François Campion, *Avantures Pastorales* (Paris: Lamesle, 1719), <http://gallica.bnf.fr/ark:/12148/btv1b90579429>, licensed under Gallica's non-commercial use policy, <http://gallica.bnf.fr/html/und/conditions-use-gallicas-contents>

of a mordent. Over-dotting can also be used to lengthen the downbeat even further, but the performer should make sure that the resolution is audible.

Upper appoggiaturas

Upper appoggiaturas are another effective ornament. Essentially the opposite of the *port de voix*, upper appoggiaturas are performed before the beat in a descending melody, effective in adding harmonic and melodic tension.



Example 34. Upper appoggiatura¹⁶⁴

Such upper appoggiaturas can be added liberally to all types of airs and, just like the *port de voix*, can be performed in various permutations. A performer can separate the ornamented note into two and exaggerate the appoggiatura, while a simple trill can be added to the main note upon resolution of the dissonance. Alternatively, one can play a shorter appoggiatura and a longer main note, resulting in a Lombard rhythm. The extended version is best used in a final cadence when the tonic is approached from above.¹⁶⁵ Like the *port de voix*, upper appoggiaturas were also notated with a comma and a performer would differentiate the two based on melodic direction. A series of light upper appoggiaturas can be effectively used in a descending passage, illustrated in the following example from air n.15:

¹⁶⁴ François Campion, *Avantures Pastorales* (Paris: Lamesle, 1719), <http://gallica.bnf.fr/ark:/12148/btv1b90579429>, licensed under Gallica's non-commercial use policy, <http://gallica.bnf.fr/html/und/conditions-use-gallicas-contents>

¹⁶⁵ Bacilly, *L'Art de bien Chanter*, 153.

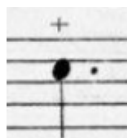
1. 2.

Example 35. N.15-*Amour! Non, tu n'est plus*, mm.11-12

The addition of these ornaments adds emphasis to the descent, thus expressing better the underlying affect. Although it is difficult to notate, an upper appoggiatura is best performed when held for a little longer than the main note. The result should sound more like a triplet with the first two notes tied, rather than two equal eighth-notes.

Tremblement

The *tremblement*, or *cadence*, is a cadential trill performed with an upper appoggiatura. Bacilly notes that this ornament is just like the trill performed on a harpsichord, wherein the performer alternates rapidly between two adjacent notes.¹⁶⁶ This melodic embellishment is best reserved for penultimate notes, as its effective execution can contribute greatly to the melodiousness of the phrase.



Example 36. *Tremblement*¹⁶⁷

¹⁶⁶ Bacilly, *L'Art de bien Chanter*, 165.

¹⁶⁷ François Champion, *Avantures Pastorales* (Paris: Lamesle, 1719), <http://gallica.bnf.fr/ark:/12148/btv1b90579429>, licensed under Gallica's non-commercial use policy, <http://gallica.bnf.fr/html/und/conditions-use-gallicas-contents>



Example 37. Hand-written *tremblement*¹⁶⁸

Bacilly specifies that there are several components to the trill: the preparation (upper appoggiatura), the rapid alternation of the notes, and the preparation (anticipation) of the resolution note.¹⁶⁹ Any of these elements can be exaggerated to great effect, but the precise degree depends on the context. The final cadence in a slow air is well-suited to a long, drawn out *tremblement* with a heavily accented appoggiatura, long accelerating trill, and a dissonant emphasized anticipation. Conversely, the internal cadence of a quick *air à danser* could benefit from a quick, relatively unaccented trill with one or two alternations of the appoggiatura and the main note. The full version of *tremblement* is illustrated in the example below, taken from air n.17:

¹⁶⁸ François Champion, *Avantures Pastorales* (Paris: Lamesle, 1719), <http://gallica.bnf.fr/ark:/12148/btv1b90579429>, licensed under Gallica's non-commercial use policy, <http://gallica.bnf.fr/html/und/conditions-use-gallicas-contents>

¹⁶⁹ Bacilly, *L'Art de bien Chanter*, 166.

jet de mon es-pe - ran - ce?

1.

jet de mon es-pe - ran - - - ce?

2.

Example 38. N.17-*Est ce au Printems*, mm.11-13

A performer can interpret the *tremblement* in various ways, all of which are extremely difficult to notate precisely. The example above illustrates that the trill should speed up as it proceeds (although this is not necessary), but the precise rate and point of acceleration is best determined by the individual performer, based on the words, overall tempo, key, and affect. The most dramatic effect is achieved when the acceleration is slow at first, but very rapid towards the end of the trill. A slight articulation before the anticipation can further contribute to the effectiveness of the ornament.

Diminutions

Also called *passages*, diminutions consist of breaking up the value of a note into smaller metrical units. Bacilly clarifies that a "*diminution* is any melodic device added to the simple melodic notes as they appear in notation on the printed page."¹⁷⁰ In the repertoire under examination, diminutions are best used for embellishing second and third strophes

¹⁷⁰ Bacilly, *L'Art de bien Chanter*, 209.

of airs and in *doubles*. Elaborate passages enhance a melody, if done with good taste.¹⁷¹

Rousseau specifies that diminutions are best learned by example from experienced singers, but also notes that one's own good taste can be used as a guide.¹⁷² Apart from good taste, great skill was also necessary to perform diminutions. Both Bacilly and Rousseau note that a light, gentle voice is best suited to rapid passage-work. They add that a natural agility is best-suited to rapid embellishments of a melody.¹⁷³

Bacilly gives several rules for creating diminutions.¹⁷⁴ He begins by noting that the syllables 'on' and 'ou' are best-suited, as they are frequently at the end of a word and are accented. Large intervals, such as the octave, were particularly susceptible to melodic elaboration, but intervals as small as a third can also be embellished. He stresses the importance of articulating with the throat, rather than the tongue, thus advocating for a vocal technique rarely heard nowadays. Bacilly also adds *inegalité* in his instructions for performing diminutions, suggesting that a series of notes moving by step should be performed as if every other note was dotted. Bacilly further prescribes accentuating the beginning of a passage with throat accents that can be varied in strength to provide variety and interest, according to the expressive needs of the affect. *Passages* can consist of any and all of the abovementioned ornaments, including purely melodic subdivision. The example below is the first verse and its double of the air *A servir une Bergere* (Ballard, *Brunetes*, Volume 2, 1704, p.115):

¹⁷¹ Bacilly, *L'Art de bien Chanter*, 211.

¹⁷² Rousseau, *Méthode claire*, 49.

¹⁷³ Bacilly, *L'Art de bien Chanter*, 212, and Rousseau, *Méthode claire*, 53.

¹⁷⁴ Bacilly, *L'Art de bien Chanter*, 115.

OU PETITS AIRS TENDRES. 105

A servir une Bergere, Bien sou-
 vent on perd ses pas: Bien heureux qui
 n'aime guere, Plus heureux qui n'aime

Basse-Continue.

BRUNETES 106

pas: Bien heu- pas.
 Quand on a quelqu'a- mourette,
 C'est tou-jours nou- veau desir: Heureux
 qui de sa Mu- sette,
 Fait son u- ni- que plai-

Basse-Continue.

Second Couplet.

Example 39. A servir une Bergere, first verse and its double¹⁷⁵

As Example 39 illustrates, the passage work need not be too virtuosic in order to be effective. A simple, yet effective and tasteful variation on the main melody can provide interest and further enhancement of the underlying affect.

¹⁷⁵ Christophe Ballard, ed., *Brunetes* (Paris: Ballard, 1704), [http://imslp.org/wiki/Brunetes_\(Various\)](http://imslp.org/wiki/Brunetes_(Various)), licensed under a Creative Commons Attribution-ShareAlike 4.0 International Public License, <http://creativecommons.org/licenses/by-sa/4.0/>

Chapter 3: The Edition

I. Types of editions and their history

As Walter Emery has remarked, “the editor’s work is the foundation on which all other musical and musicological activities are based.”¹⁷⁶ Musicians specializing in historical performance practice, such as Gustav Leonhardt in the 1960s and Jordi Savall in the 1970s, strove to get as close as possible to the original notation, in order to reconstruct lost performance practices. Heavily edited and often heavily altered editions of baroque music were, starting in the 1960s, judged to be not as useful to either musicologists or performers as those with minimal editorial intervention. Interest in original notation led to further research by musicologists and the production of new editions by critical editors, such as Clifford Bartlett for King’s Music and Steven Saunders for A-R Editions, whose main purpose was to make older music accessible to both performers and scholars.¹⁷⁷ Earlier non-critical editions had more appeal to the antiquarian and musicologist than to the practical performer. This chapter explores the various types of editions and their history, as well as the particular editorial challenges posed by *Avantures Pastorales*.

In his remarkable book on music editing, James Grier distinguishes between four types of music edition, depending on their target audience, listed in ascending degree of editorial invasiveness:¹⁷⁸ photographic facsimile, edited print that replicates the original notation, critical edition, and interpretative edition. Photographic facsimile editions of baroque music are now widely available, both in print and online, following the efforts of

¹⁷⁶ Walter Emery, *Editions and Musicians* (London: Novello, 1958), 14.

¹⁷⁷ Steven Saunders, editorial statement on the company’s website. www.areditions.com/rr/rrb.html#U-Z

¹⁷⁸ James Grier, *The Critical Editing of Music* (Cambridge: Cambridge University Press, 1996), 145.

such printing companies as the Switzerland-based Minkoff Editions. Although most facsimiles are usable in performance, this type of publication is mainly aimed at specialized musicologists and performers who are well versed in period notations.

The first editions of baroque music from the second half of the nineteenth century aimed at preserving older music, while making it available to performers. Starting in 1850, the collected works of J.S. Bach began to be published under the Bach-Gesellschaft-Ausgabe (BGA), whose aim was to present the complete works in a format close to the composer's original, eliminating the personal editions of performers. The BGA can be called subjective and criticized for publishing Bach's music through the artistic lens of the late nineteenth century. Walter Emery has also criticized the BGA for printing demonstrable errors, notably in the organ sonatas, which Ralph Kirkpatrick then, in turn, recorded.¹⁷⁹ These complete-works editions were often created by famous performers who were invited to include their own interpretative markings, therefore publishing a highly personal and heavily altered form of the piece.¹⁸⁰

Around the bicentenary of Bach's death in 1950, a group of musicologists including Friedrich Blume, Max Schneider, and Friedrich Smend decided to republish the old Bach Gesellschaft Ausgabe. The Neue Bach-Ausgabe was published over more than 53 years and consisted of 96 separate volumes. The editors of this second complete edition of Bach's works aimed at a critical work that corrected mistakes of the BGA and incorporated the latest musicological research. As many newly discovered pieces have been added, and mis-attributions removed, this is the most accurate Urtext edition of Bach's works to date. Its

¹⁷⁹ Grier, *The Critical Editing of Music*, 20.

¹⁸⁰ Grier, *The Critical Editing of Music*, 10.

size and cumbersome frequent page turns, however, make it rather impractical for use in live performance. The pioneering nature of the BGA and the editorial rigour applied to the NBA have established these works as cornerstones of baroque music editing.

Despite their critical approach, Urtext editions can also be problematic. Margaret Bent has questioned the merit of *Urtext* editions by specifying that “[they] do not work for translating old notation into modern, because in language you cannot translate word for word and hope that it makes sense.”¹⁸¹ For Bent, editing music should be like translating a foreign language,¹⁸² where the editor’s main purpose is to retain the original meaning, while expressing it in a different notational language. In Grier’s classification of editions, as soon as the editor has introduced interpretative decisions rather than translating the notation, he is producing a critical edition.¹⁸³

Beginning in the 1920s, editors such as Rudolf Von Ficker recognized the separate needs of musicologists and performers and began producing editions that reflected those needs.¹⁸⁴ The musicological editions have lengthy commentaries and extensive bibliographical information, often included alongside the music. The performing editions, such as those by Malipiero, contain very little commentary and the musical text remain relatively ‘additive-free’ (the so-called *Urtext* edition), therefore facilitating practical use with few page turns.¹⁸⁵ A bifurcation of edition types remains to this day, but more recent

¹⁸¹ Margaret Bent, “Editing Early Music: The Dilemma of Translation,” *Early Music* 22/3 (1994), 382.

¹⁸² Bent, “Editing Early Music...”, 374.

¹⁸³ Grier, *The Critical Editing of Music*.

¹⁸⁴ Andrea Lindmayr-Brandl, “Early Editions of Early Music: The Trent Codices in the Denkmäler der Tonkunst in Österreich,” in *Early Music Editing: Principles, Historiography, Future Directions*, ed. Theodor Dumitrescu (Belgium: Brepols, 2013), 98.

¹⁸⁵ Lindmayr-Brandl, “Early Editions of Early Music...”, 100.

editors have tried to produce editions that satisfy the needs of both musicologist and performer, aiming towards a more critical edition. Shirley Thompson, for example, in her critique of two recent 'critical' editions of Charpentier's *In nativitate Domini canticum*, has demonstrated that neither version can be classified as 'critical' as both reflect the individual preferences of their authors.¹⁸⁶ She advocates for critical editions of all baroque music and commends the efforts of Paul Walker and Joel Schwindt in this regard.¹⁸⁷

A critical edition is arguably the most historically informed and objective, since it involves thorough research of available sources, stemmatics, and some interpretative decisions. The editions cited here are fine examples of modern critical work, serving the needs of both performer and scholar. Grier advocates the use of critical editions as the default format because "they are usable by the biggest audience."¹⁸⁸ The detailed commentary which should accompany every critical edition will be of interest to a musicologist, but also useful in performance if printed separately from the musical text. When producing a critical edition, "the available versions...should be edited in terms of the original notation, [and] re-notated with as little intervention as possible."¹⁸⁹ Before critical work has begun the editor should eliminate cases of composer oversight, such as in the first movement of BWV 1048, for example, where Bach corrected the parallel fifths in the opening ritornello, but forgot their repetition at the end of the movement.¹⁹⁰ Such mistakes are common in manuscripts designed for personal use.

¹⁸⁶ Shirley Thompson, "Editing Charpentier and Bousset," *Early Music* XLI/4 (2013), 677.

¹⁸⁷ Thompson, "Editing Charpentier and Bousset", 678.

¹⁸⁸ Thompson, "Editing Charpentier and Bousset", 180.

¹⁸⁹ Bent, "Editing Early Music...", 391.

¹⁹⁰ Grier, *The Critical Editing of Music*, 135.

Manuscript copies are abundant, but attribution and dating become an editorial problem if no printed version exists. The music of Peter Philips, for example, is problematic since it survives in non-autograph manuscripts only. A further problem is that “the sources cannot be trusted because of a sizeable gap between composition and copying.”¹⁹¹ There is also no reason to assume that “seventeenth-century scribes accurately preserved the texts they inherited from the previous century, nor that they had any real interest in doing so.”¹⁹² After the editor has located authoritative sources, they must be assembled stemmatically, or in a simple table of concordances.

The use of stemmatics has been heavily criticized due to the speculative nature of the process,¹⁹³ but concordances can be clearly compiled and carefully compared. Even though engraving was introduced around 1600, a lot of music throughout the seventeenth century was printed using moveable type. Because block printers often introduced corrections during the printing process, all “concordances must be carefully checked...as discrepancies between them may exist.”¹⁹⁴ An editor must choose whether to base his edition on a particular version of a piece (through concordances), or to publish a theoretically reconstructed ‘alpha’ version that may have never existed (through stemmatics).

¹⁹¹ David J. Smith, “Editing Early Keyboard Music: The Role of the Scribe in the Transmission of Music by Peter Philips (1560/61-1628),” in *Early Music Editing: Principles, Historiography, Future Directions*, ed. Theodor Dumitrescu (Belgium: Brepols, 2013), 151.

¹⁹² Smith, “Editing Early Keyboard Music”, 152.

¹⁹³ Ronald Broude, “Editing Early Music: Some Notes On Procedure And Presentation,” *The Choral Journal* 21/5 (Jan 1981), 9.

¹⁹⁴ Christine Jeanneret, “The Score as Representation: Technologies of Music Book Production in Italy (1580s-1650s) and Their Editorial Implications,” in *Early Music Editing: Principles, Historiography, Future Directions*, ed. Theodor Dumitrescu (Belgium: Brepols, 2013), 176.

The 'final' version of a piece will reflect the editor's preferences for one method over the other, but when comparing music editing to textual criticism, Margaret Bent has argued that "the goal [of textual criticism] is to establish the original notated form, [and] that of editing to produce a prescriptive sound map of the piece."¹⁹⁵ The latter is an entirely subjective product, reflecting the editor's opinion, while the former method strives to eliminate personal bias. The choice of one method should ideally be justified in an editorial preface, so that the edition remains 'critical' and useful to both performer and historian.

The interpretative edition, Grier's fourth type,¹⁹⁶ is the only type usable by a performer only, since it contains purely editorial performance markings and instructions. The editor's duty in this case is "to guess at what a composer meant to be *played* [sic], when that differs from what he meant to *write*...and to record his guesses in such a way that they...will help [the] performers without misleading them."¹⁹⁷

A photographic facsimile of *Avantures Pastorales* would be perfectly usable in performance as the book is in great state of preservation and there is very little damage to the paper. The format and pagination also allow for its use in live performance, as no piece appears overleaf. I have chosen to edit the music, as opposed to just producing a photographic facsimile, because the archaic notation will present significant challenges to the modern performer not used to early eighteenth-century notational practices. All specific issues will be discussed in the next section, but suffice it to say here that very few musicians today are comfortable reading in more than two or three clefs, whereas in the

¹⁹⁵ Bent, "Editing Early Music...", 390.

¹⁹⁶ Grier, *The Critical Editing of Music*, 145.

¹⁹⁷ Emery, *Editions and Musicians*, 7.

seventeenth century this was an obligatory skill. The central question then becomes to what extent should the original be edited and what type of edition should be produced.

Given the clarity of the original, a simple re-notation in modern clefs and time signatures will merely 'paraphrase' the original, rather than 'translating' it, to use Margaret Bent's terms. A 'translation' of this sort would indeed be quite invasive and would involve a certain amount of subjective interpretation, or re-interpretation rather, of phrasing marks, stem direction and grouping, as well as structural repeat marks. When these basic elements of the musical text are changed, the editor is making a critical choice, which then has to be justified. An argument could also be made that had I provided a continuo realization, the edition would technically be a critical one, as such realizations are always performer-specific. In general I have aimed at eliminating any personal emendations and additions to the text, as an Urtext edition would be far more suitable to *Avantures Pastorales* than a heavily edited performing edition, due to the simple layout of the work. I did not have to compile stemmatics and compare various sources for my text of *Avantures*, as there is only one surviving printed copy and no known manuscript versions.

II. Critical notes and editorial challenges in *Avantures Pastorales*

A critical editor of baroque music is faced with several problematic aspects of baroque notation and performance practice, most of which are present in *Avantures Pastorales*. Since "the score is not the work, but only a visual codification of it,"¹⁹⁸ the editor must translate some aspects of a baroque score into modern visual coding conventions if he

¹⁹⁸ Lindmayr-Brandl, "Early Editions of Early Music...", 172.

wants anybody to be able to understand it. The various clefs and structural markings, for example, can be particularly confusing. Some early seventeenth-century music, such as the polyphonic vocal airs of Guedron and Chardavoine, was printed in parts. The composer may have composed in score, but printing in separate parts was more practical, as it facilitated performance. A modern editor should generally collate all parts and arrange them according to modern printing conventions, in order to clarify the relationship between the parts.¹⁹⁹ John Caldwell advises that paired instruments, such as in the concerti of Vivaldi and Corelli, should be contracted onto a single stave, contrary to seventeenth- and eighteenth-century practice, in order to save space.²⁰⁰ Because of the proportional rhythmic notation, sixteenth-century vocal music becomes problematic in score format as some parts have different note values. This is not a problem with a lot of vocal music from the seventeenth century, such as the late madrigals of Monteverdi, but as Roger Bowers has advised, the “proportional notation of some of Monteverdi’s madrigals should be kept,” as it is an essential feature of the music and the composer’s compositional style.²⁰¹

Editing the score

The original score does not name the singing character; nor does it bear the standard tempo indications. Campion also neglected to number the arias. Instead, their incipits appear in alphabetical order in the table of contents at the very end of the book. For ease of navigation and referral, I have numbered the arias from 1 through 54. The names of the characters are likely omitted because they are always referred to in the text in the first part of the book. For example, on page 2 of the text portion of *Avantures Pastorales*, the

¹⁹⁹ John Caldwell, *Editing Early Music* (Oxford: Clarendon Press, 1995), 80.

²⁰⁰ Caldwell, *Editing Early Music*.

²⁰¹ Roger Bowers, “Proportional Notations in Monteverdi’s ‘Orfeo,’” *Music & Letters* 76/2 (1995), 149.

following line is followed by the poetry to be sung to aria number 2: 'One evening, when lying alone by the entry of a grove close to a clear brook, whose gentle murmur often served as accompaniment to the sounds of bagpipes, Damon sang the following words:' Because Damon, in this instance, is explicitly mentioned in the main text, I have also omitted the character names in the score. My numbering of the airs does not follow Campion's model, but provides an easy and unobtrusive navigation tool.

Clefs

John Caldwell, amongst others, proposes that clefs should be modernized according to modern usage²⁰² as this will not interfere with note content. This is the approach that I have adopted in editing *Avantures Pastorales*. Caldwell advises that treble and bass clefs should be most common, with the alto clef chosen only for those instruments that normally use it today (viola and cello). Given the multitude of clefs used throughout the baroque period, particularly in Lully's orchestral music, it seems like a major intrusion to modernize all clefs, but James Grier has pointed out that "[t]o notate a part at the same pitch level in a different clef does not change the substance of the part."²⁰³

The most frequently used clef for the vocal parts is the soprano clef, as they are sung mainly by a soprano and a countertenor. Campion's vocal writing rarely goes outside of the staff and clef changes do not occur in the middle of an aria. The bass clef is the default for the accompanying continuo line, as one would expect, and no other clefs are employed for the continuo, even when the line rises above the staff. According to common practice, the tenor clef might be used for the higher tessiture, but Campion's bass lines rarely rise above

²⁰² Caldwell, *Editing Early Music*, 91.

²⁰³ Grier, *The Critical Editing of Music*, 161.

middle C. The bass clef is also used for the vocal parts in arias 30 through 37, and in 43.

Damon's aria at the masked ball (number 27) is the only one with a treble clef, perhaps to accentuate the fact that he is masked when he sings it and therefore not his usual self, as he normally sings in the soprano clef. In editing the score, I have replaced all soprano clefs with the common treble clef and have retained the original usage of the bass clefs. This replacement of an archaic clef has no consequences for the music, with a few exceptions to the beaming (discussed later in this section), but makes it more easy to read for modern musicians.

Time Signatures

When editing baroque music, time signatures should be modernized with caution as they often indicate tempos and proportions. A fast movement in 6/4, such as the Allegro from Telemann's trio sonata in F major TWV 42:F8 for example, can be marked *Presto*, but editors should not substitute 6/8, as *Presto* can signify an affect as well as a tempo. In addition, Frescobaldi, in his *Toccate e Partite d'Intavolatura* (1615), often used different note values to indicate tempos and tempo changes,²⁰⁴ so a standardization would not be advised in that case. French overtures, such as those by Lully, present a special problem to editors, as their time signatures and note values always indicate the tempo relationship between the two sections. Modern performers often ignore the implied tempo relationships of the French overture, possibly due to lack of clarity in the edition. An indication of these proportions at the beginning of the quick section is always a necessary addition.²⁰⁵

²⁰⁴ Caldwell, *Editing Early Music*, 69.

²⁰⁵ Caldwell, *Editing Early Music*.

Campion uses the standard time signatures that one would expect in the early eighteenth century. For the most part, I have retained his original time signatures, with a few exceptions. The '3', which is always used in a bar containing three quarter notes, I have replaced with the standard notation of 3/4. For a bar of four quarter notes, Campion uses '2' and 'C' (common time) with equal frequency. This indicates that the former should be counted in two and thus performed faster than the latter. I have preserved these distinctions by substituting 2/2 for Campion's '2'. Campion uses 3/2 frequently in meter changes, but only in arias 45 and 48 (discussed below) as a time signature.

As with some French baroque vocal music, time signature changes occur frequently in order to better reflect the prosody of the text. These changes have all been preserved. The few substitutions that I have made follow the above guidelines.

Key signatures and accidentals

Baroque music was commonly notated using what in modern practice is considered an incomplete key signature. Convention dictated that minor flat keys would have one sign less and minor sharp keys would have one sharp more, the opposite being true for major keys. Caldwell advocates for the elimination of redundant accidentals and the modernization of key signatures with no octave doubling.²⁰⁶ This process would retain an important aspect of original notation, but would also clutter the score with extra accidentals. James Grier, on the other hand, has argued for the complete modernization of accidentals and key signatures.²⁰⁷ Despite these scholarly suggestions, I have chosen to

²⁰⁶ Caldwell, *Editing Early Music*, 73.

²⁰⁷ Grier, *The Critical Editing of Music*, 162-3.

retain Champion's original key signatures, as modernising them produces a great number of accidentals that unnecessarily clutter the score and potentially impede the performer.

One might object to the use of modern clefs with archaic key signatures, as the performer has to be mindful of the sixth scale degree in the minor mode with flats. The inconvenience of having to keep only one note in mind when using an archaic key signature is insignificant, however, compared to the inconvenience of having to keep every note of the scale in mind when using an archaic clef. An important element to consider is that all continuo figures in the original are written according to the partial key signature. Modernising the key signature would also require the re-writing of all figures that include the sixth scale degree. I have avoided this intrusion by retaining the original key signatures, as they are a holdover from modal practice and are occasionally useful for retaining historical perspective.

By early eighteenth-century practice, Champion's use of the natural and sharp signs is inconsistent. Common practice dictated that an E^b in the key of C minor, for example, with a sharp in front of it would produce the pitch E natural. This rule was often broken, however, and the natural sign was also used for the same function. The reverse is not true, however, in that Champion does not use the flat sign to lower an F[#] in D major, for example. He uses the natural sign in such a case. Because of the confusing inconsistencies in Champion's own notation practices, I have modernised the use of accidentals in places where a natural sign is used to cancel a flat or a sharp. Double sharps or flats do not occur in *Avantures Pastorales*.

White Notation

Arias 45 and 48 are the only two that appear in 'white notation', or *en blanche*. This curious notational practice was reserved for slow pieces in 3/2 time, typically sarabandes in instrumental music and slow, doleful arias in vocal music. The subject matter of arias 45 and 48 conforms to this practice, as Damon sings about misery, suffering, and death. I have retained the blank note-heads in my edition of these two arias, in order to preserve this rarely-used feature, as it was directly linked to a slower and more languid tempo.

Barring

Changing the barring can affect the performer more than changing the note values, as modern convention dictates that strong and weak beats are determined according to their position in the bar. In baroque music, bar lines were often irregular and not synchronized throughout all parts of a polyphonic composition, as in Dario Castello's sonatas Op.1, for example. Thurston Dart advocates for the standardization and regularization of bar-lines throughout music of the baroque period,²⁰⁸ but does not acknowledge that hemiolas, as in Castello's sonatas for example, were very often barred irregularly in single bars, rather than using a tie over two bars. John Caldwell similarly supports uniform barring, particularly in Italian early baroque music,²⁰⁹ but does not acknowledge the various problems that arise as a result, such as the confusing phrasing and articulation linked to the visual regularization of the music. I have retained all original barring in my edition of *Avantures Pastorales* and have found no mistakes in the original publication.

²⁰⁸ Thurston Dart, *Editing Early Music* (Novello: London, 1963), 16.

²⁰⁹ Caldwell, *Editing Early Music*, 70.

Due to the nature of block printing, a single note in a bar will always be placed in the middle, therefore compromising alignment with other parts when they proceed at different note values. This is not an editorial issue in *Avantures Pastorales*, but other alignment problems do exist and will be discussed shortly. John Caldwell also advocates for the standardization of such misalignments, as well as the awkward separation between a note and its dot by a bar-line.²¹⁰ Caldwell's advice here is in slight contradiction to his previous advice regarding the standardization of barring, even in hemiolas. The separation of a note and its dot by a bar line is quite common and almost always denotes a hemiola. This now-archaic notational practice was common in French baroque music and particularly in dance music in triple meter, where the hemiolas were seldom written as a bar of three long beats. In approaching this problem, I have found that splitting the dotted note into two separate notes, tied across the bar line is a far less invasive editorial solution than rebarring. Substituting two bars of 3/4 for one bar of 3/2 may not seem that important, but in doing so the editor is showing that there is a hemiola present, which might not otherwise be obvious.

The first instance of this curious practice is in the vocal line in bar 20, aria 17 (p.15 of the facsimile, p.15 in my edition). The dotted quarter note is separated by a bar line, but I have opted to write it as a quarter note, tied over the bar line to an eighth note (the value of the dot). That example should likely be performed as a hemiola, but such decision should be made by the performer and not the editor. The alternate solution mentioned above would be to re-notate bars 20 and 21 as a single bar of 3/2. Campion was perfectly capable

²¹⁰ Caldwell, *Editing Early Music*, 72.

of this re-notation, which he employs frequently elsewhere, but the desired effect here was clearly different.

Structural and interpretative signs

The development of national styles of playing music in the baroque period also led to the development of national styles of writing it. As with ornamentation and harmony, the Italians approached structural repeat signs rather plainly, while the French took a more varied approach. Campion uses the same structural markings for repeats and da capos that are found in the printed music of Couperin and Boismortier, for example, and their meaning and placement can be mysterious.

The segno sign is used in almost every piece in *Avantures Pastorales*, but it functions in two very different ways. Typically, the segno sign functions as begin- and end-repeat signs for Campion. It almost always appears at the end of a section and redirects the performer to the other segno sign at the beginning of that same section. The other function of the segno conforms to modern usage, in which a 'Da Capo' directs back to a repeat point close to, but not at, the beginning. When the sign is being used for repeats, I have replaced the segno with modern begin- and end-repeat signs. I have honoured Campion's placement of the repeat points by sometimes adding begin-repeat signs that do not coincide with bar lines, such as in arias 18, 20, 23, 27, 51, 52. For the second, and to us usual, function of the segno sign I have retained Campion's original signs, placement, and 'Da Capo' designations. In addition, archaic repeat signs are also used, typically at the end of an opening section. I have modernized all of these to either begin-, end-, or double-repeat signs. In addition, I have converted Campion's large slurs to the modern first- and second-ending signs, while retaining his careful placement, in order to provide more visual accuracy.

Typically for this period, Campion does not use interpretative signs other than the simple slur. Slurs in the vocal lines are used almost exclusively to group fast ornaments with the main note and never in the melismas. The only instance of a slur used in the basso continuo is in aria 2, bar 11 (p.2 in the facsimile, p.2 in my edition). Campion uses four ornament signs – upper and lower grace notes, the mordent, a plus sign, and a cross.²¹¹ It seems that all of the crosses were handwritten after the publication of *Avantures Pastorales* as someone's personal interpretation markings. One might be tempted to just replace them with plus signs, but I have retained all signs and their placement as they appear in the facsimile.

Beaming and Stem Direction

Conventions about beaming and stem direction in the seventeenth and eighteenth centuries differ from modern usage. While modern practice beams notes in groups of four, much baroque music is beamed in smaller gestural units or not beamed at all. Common examples include Marini's solo violin sonatas Op. 1, as well as much of the French air repertoire. Except when done by hand, beaming notes together was practically impossible with the block-printing techniques of the early seventeenth century. This limitation forced composers to use note spacing for phrasing, rather than beaming, as in Robert Ballard's lute books from 1611 and 1614. As a result, editors of early seventeenth-century music have to make decisions about phrasing and articulation that are not explicit in the original notation.²¹² Frescobaldi's *Primo Libro* shows the advantages of copper-plate engraving and

²¹¹ Detailed performance notes on the various ornaments are given in Chapter 3.

²¹² Lindmayr-Brandl, "Early Editions of Early Music...", 186.

the freedom it allows the composer.²¹³ John Caldwell outlined the importance of beaming for phrasing and articulation²¹⁴ and advocates for the modernization of stem directions.²¹⁵ Stem direction, particularly in polyphonic keyboard music, was the main way a composer showed individual voices. Frescobaldi's *Primo Libro* utilizes stem direction, rather than rests, to show the exact polyphonic structure.²¹⁶ Similarly, Bach also relied heavily on stems and beaming in fugal writing, the A^b major fugue from Book II of the Well-Tempered Clavier being exemplary.²¹⁷ In defense of original phrasing and articulation, Walter Emery condones the printing of editorial slurs and phrasing markings.²¹⁸

While stem direction is essential in keyboard writing, it seems largely irrelevant in *Avantures Pastorales*. As a result, I have adjusted all stem directions according to modern usage, where direction is switched in the middle of the staff. I believe this to be a minor and rather inconsequential intrusion on the score. Beaming, however, is much more important to the performer, as it often showed phrases and smaller gestures. At first glance, Campion's beaming is quite irregular and most vocal notes are not connected. The few melismas are all beamed together from beginning to end, suggesting that notes should be sung smoothly, together, and in one phrase. The continuo line is beamed in a manner somewhat closer to our modern usage, in that we see notes generally paired in groups of two or four, although sometimes longer gestures are beamed together, as in bars 16-31 of

²¹³ Lindmayr-Brandl, "Early Editions of Early Music..."

²¹⁴ Caldwell, *Editing Early Music*, 71.

²¹⁵ Caldwell, *Editing Early Music*, 89.

²¹⁶ Lindmayr-Brandl, "Early Editions of Early Music..."

²¹⁷ Emery, *Editions and Musicians*, 10-11.

²¹⁸ Emery, *Editions and Musicians*, 43.

aria 17. Bearing in mind these details, I have retained all original beaming, even when the phrasing seemed awkward.

Basso continuo

Continuo realizations have been supplied since the earliest editions of baroque music (the BGA and Malipiero's editions of Vivaldi), to accommodate pianists who cannot improvise a continuo accompaniment. Depending on the target audience, this cumbersome and space-consuming addition can be eliminated. Caldwell views editorial continuo realizations as essential and supports their inclusion,²¹⁹ but does not consider their redundancy for a specialist audience. As James Grier has argued, if the editor of a critical edition includes a continuo realization, then he should also include ornamented slow movements, as in the concerti grossi by Corelli.²²⁰ The realization of improvised elements, such as essential and non-essential ornaments, should ideally be left to the performer, but an editorial suggestion can be a good starting point, "provided that the editor is a competent enough performer."²²¹

In line with these arguments, I have not provided a basso continuo realization in my edition of *Avantures Pastorales*. Its addition would be highly subjective and inhibit performers' interpretation. This would detract from the purpose of this edition, which is to provide a minimally-emended version of the original. Campion places most continuo figures over the bass line, but I have placed most of mine underneath it. I have done this purely for aesthetic reasons, as the figures were either too close to the lyrics, or the staff

²¹⁹ Caldwell, *Editing Early Music*, 83.

²²⁰ Grier, *The Critical Editing of Early Music*, 42.

²²¹ Grier, *The Critical Editing of Early Music*.

was too wide. All figures in the edition are original (except for the errata), as is their vertical alignment.

Editing the text and lyrics

Editing the song lyrics of *Avantures Pastorales* did not involve as many issues as editing the music, but aspects like syllabification, alignment, and original spelling require clarification. My intent was to preserve the original look of the score as much as possible, while aiming to correct inconsistent archaic practices.

Since Champion's vocal writing and melodies are mostly syllabic, altering his syllabification or word placement was not needed. In spoken French, words like *peines*, *tendre*, and *extreme* end with an unaccented syllable, which Champion frequently places on a strong downbeat. This may seem counter-intuitive and a modern editor might be tempted to adjust the syllabification, but I have retained all instances of such placement. I have also tried to retain the placement of the words as close as possible to the original, but sometimes minor adjustments had to be made, as in the first section of song n.13, for example, where the words in bars 4 and 5 are now closer together than in the original. With a few minor exceptions, particularly where the single-syllable words contain more letters than there is space to write them in, the alignment of music and lyrics has been retained. I have also retained all original punctuation in the lyrics, even when it did not coincide with capitalized words.

Champion uses the '=' sign to connect the separated syllables of a word, but I have replaced it with the simple '-', to conform to modern editorial convention. This change does not affect the music, but provides a visual simplification of the score. Further, Champion uses

no sign to designate melismas. Although these do not occur very often, I have added the ‘_’ sign to designate such passages.

Spelling of early eighteenth-century French is different from modern French. Some of the main differences include the use of ‘y’, instead of the modern ‘i’ in words like *Roy* and *moy*, and the inconsistent substitution of ‘&’ for ‘et’. As a general rule, I have retained Campion’s original spelling, except for the tacit emendation of obvious errata. The lower-case ‘f’ and ‘s’ can hardly be visually distinguished in early eighteenth-century typography, although the context always provides clarity. I have not retained this feature in my edition and have used two different letters, according to modern usage. The archaic French spelling is noticeably different from modern conventions, but, with the exception of the lower-case f/s, I have retained all of it in my transcription (Appendix A), in order to preserve some of the spirit of Campion’s creation.

Translating *Avantures Pastorales* proved challenging, as I had to consider issues of grammar, punctuation, and style. I have consulted the *Dictionnaire de l’Académie française* (1694) for the interpretation of the more doubtful and archaic terms. I have aimed at a translation that conveys the original idea in an idiomatic way. While aiming to conserve Campion’s florid narrative style, my translation does not aim to reproduce the literary or poetic qualities of the original texts. All song texts were translated line by line, disregarding the poetic rhythm. My aim was to retain the structure of the texts, rather than their lyric rhythm. Producing a poetic English version of the songs is possible, but would serve no practical purpose here. In addition, I have retained all original capitalization, although

archaic. I have also used the original French names for the characters, rather than their Anglicized equivalents.

One feature of Campion's style is a contrast between a series of very short sentences, spanning just a few words each, and the long, run-on sentences, which comprise whole paragraphs. This stylistic tick of Campion gives a particular character to *Avantures Pastorales*, from which I did not want to detract, and therefore did nothing to alter. For example, the following sentences might in English be combined more naturally into one:

'One day she [Phillis] was disdainning the idea of love in this way. The arrival of Damon interrupted the shepherdess. She had not yet seen this new resident of the hamlet.'²²²

Compared to:

'One day she was disdainning the idea of love in this way, when the arrival of Damon, whom she had not yet seen in the hamlet, interrupted her.'

Similarly, one often finds very long sentences that are hard to read even in the original French. I have retained this difficulty in my translation, and have abstained from separating Campion's run-on sentences, as this would detract from his style. My preservation of the original sentence structure and narrative style resulted in the retention of all original punctuation. Campion's use of the semi-colon in particular seems quite odd in comparison to modern usage, but I have retained the original. My only editorial additions to punctuation have been to direct speech, which I have indicated with quotation marks, in

²²² Appendix B, p.4.

order to visually separate it from indirect speech. This addition conforms to frequent contemporary practice, while it does not interfere with the original text.

Conclusions

The preceding study constitutes the first scholarly exploration of Champion's *Avantures Pastorales*. His other theoretical publications and instrumental music for the guitar are well-known to scholars and performers, but his Op.3 was previously unknown. My study demonstrates that although the Ballard firm held monopoly over the air publishing business, Champion found a market niche in the wealthy Parisian salons by publishing *Avantures Pastorales* in an innovative and creative format. He repackaged a very familiar product by adding a continuous, connecting narrative based on an ancient love myth to a collection of airs. The title of my dissertation – *Shepherds of the Regency* – refers to my exploration of the pastoral genre during the Regency of Philippe d'Orléans (1715-1723).

This conclusion follows from establishing the historical context around *Avantures Pastorales's* publication in 1719, and an exploration of the sources for the ancient myth on which the narrative is based, as well as the social significance of the French air during the Regency period. I concluded that Champion chose a popular Greek myth and refashioned it into a collection of airs that would appeal greatly to the social circles of the Parisian salons. Through a list of incipits and annotations for each of the airs in *Avantures Pastorales*, focusing on distinguishing compositional and stylistic features, I determined that the airs were stylistically generic. My analysis of the affects expressed in them, however, showed the musical devices used to illustrate a wide range of passions. I concluded that a rich representation of emotions complements and enhances the story, but also compensates very well for the overall quality of the music.

The plot of Campion's story uses only the basic and most important elements of the ancient myth of Damon and Philis. I compiled the primary sources for the myth and concluded that its essential elements are Damon and Philis falling in love rather quickly and Damon's subsequent abandonment. Campion retains these core elements, while expanding on the details of the love story. In Campion's version, the couple falls in love at first sight, only to face a series of challenges, such as a rival lover and a disapproving mother. The motif of abandonment is thoroughly explored in the later part of the story, further establishing a connection with the original myth. Campion's approach to the myth is not new, but his retention of the crucial plot elements makes the story recognizable, while his detailed elaboration of the main motifs makes it original and interesting. Further, Damon and Philis often sing from the point of view of Tircis and Iris, a generic shepherd couple. Other pastoral characters, such as Célimene and Coridon, are also used in the lyrics. This use of character within a character adds further complexity and interest to the overall work.

Campion's collection of airs was published within the fiercely competitive market of the Ballard firm, which held monopoly over the music publishing business. The solo air was a very popular genre throughout the seventeenth century and well into the eighteenth. This popular interest led to the publishing of numerous collections of airs, written by the most popular contemporary composers. It is clear that the unifying narrative and interspersed airs make Campion's collection unique, but this is probably due as much to marketing necessity as it is to personal artistic vision. It is difficult to posit that Campion created *Avantures Pastorales* with no particular market in mind, especially after the successful previous publication of his theoretical works. The problem for him was that this market

was already heavily exploited by the Ballard printing company. In trying to succeed in a market niche, controlled heavily by an established company, Campion had to either publish his airs through Ballard, or come up with a unique and interesting way to market his own music.

In researching Campion's oeuvre, I discovered twenty-five concordances, mostly published before *Avantures Pastorales* (1719). The differences between the earlier versions and those published in Campion's Op.3 are very minor. The keys, text-setting, and melody are almost identical, while there are only small variations in the accompanying bassline. The airs appeared in the lengthy, multi-composer monthly collections issued by Ballard. Campion's name was only one of many, but he was a distinguished theoretician and guitarist. He was not primarily known as a vocal composer and these concordances are a testament to his forays into the genre. Early on in his career, Campion did try to break into the solo air market through the established route of working with the Ballard firm, but was clearly unsuccessful. *Avantures Pastorales* is a continuation of his persistence to break into the air market, made more attractive to buyers through the continuous narrative of an ancient love myth.

My investigation of the historical context around Campion's publication reveals that the Parisian salon was at the heart of cultural life during the Regency period in France, as opposed to Versailles in previous decades. The air had a central place in the evening entertainments, as its texts allowed the salon-goers to express and enact emotions and passions that were prohibited by social norm in regular conversation. As the majority of the texts are about passionate, or unrequited love, the function of the air in seduction in social interaction can be clearly seen. Although the cultural state of France during the

Regency and the social importance of the air have been well-known to scholars, my study of *Avantures Pastorales* has unearthed an important variation to the familiar song collections. Moreover, I have shown that Campion's Op.3 is the only collection of its kind in its unification of the socially-important amorous discourse of the air in a lengthy narrative.

Building on the scholarship that shows that wealthy patrons, such as La Poupelinière, would stage entire operas, tragedies, comedies, and ballets, I conclude that the overall length of *Avantures Pastorales* - just under three hours in performance - would not have been incompatible with this salon custom. As a respected Parisian musician, it is likely that Campion frequented the popular Parisian salons - perhaps even that of Poupelinière – and would have been familiar with the entertainments held there, as well as the importance of the air. It is likely that the collection under examination here was designed and marketed specifically to the wealthy salon-goers and their social customs.

At the end of section II, I provided incipits and annotations to each of the fifty two airs found in *Avantures Pastorales*. In compiling those, I discovered that most of Campion's airs are fairly generic, with little to no features that distinguish them from the hundreds of other airs published at the end of the seventeenth- and early-eighteenth centuries. This shows that the French air tended to be rather uniform in style. While Campion did not contribute to its technical and stylistic development, he invented a new way of disseminating it.

Several types of pieces are found in Campion's Op.3: airs, *récits*, pieces that were a mixture of the two, and, towards the end, Italianate *da capo* arias. In general, Campion's prosody is adequate, with a few notable exceptions, where the text-setting is particularly bad. Short, unaccented syllables like 'les' and 'pas' are sometimes placed on strong metrical

beats and harmonies, and sometimes final syllables appear on cadential anticipations that resolve to a new line of poetry. One is led to suspect that Campion was either not a native French speaker (the family name being popular in England), not particularly skilled at setting difficult texts, or the lyrics were fitted to pre-existing music. Whatever the real answer, the majority of his airs have good, generic prosody, with limited word painting.

Mersenne posited that it was the composer's main duty to express in music whatever affect was being denoted in the text of a song, with the main purpose of stirring those passions in the listener. I discovered that all seven subdivisions of Mersenne's listed primary passions were found in Campion's airs. Each passion was depicted musically with specific techniques, in order to illustrate its nature to the listener. The agitated passion of *Le Désespoir*, for example, is depicted by Campion using a melody in the highest register, moving upwards through diatonic and chromatic steps. The remaining six passions are depicted equally vividly by Campion, providing a deep, expressive, emotional dimension to the narrated love story of Damon and Phillis. In general, Campion's approach to text setting, and thus expression of the passions, does not differ from that of his contemporaries. The musical devices and techniques used by Campion can be found in the most of the airs in the Ballard collections. He was not an innovator in text-setting and the representation of passions, but he had a good marketing sense that allowed him to repackage a very familiar product in a novel way.

When considering the performative aspects of *Avantures Pastorales*, I was faced with several problems. Since Campion left no preface for the collection (despite his promise of one), one is left to deduce performance details from the publication itself. Whether at a salon gathering, or in other private use, the airs were clearly meant to be performed. The

connecting narrative posed more of a problem when considering performance, as it is not immediately obvious how that should be done. The nature of the text suggests that it should be read by a narrator, but his vocal quality, age, position on stage, or even gender are impossible to deduce.

In Chapter 2, I proposed that *Avantures Pastorales* could be performed by a single narrator, male or female, positioned to the side and reading from the book, while singers and musicians follow along in their copies of the music and perform each air as it is announced in the text. The printed format of the book supports this manner of performance, as the narration is printed in the first half, separate from the music in the second half. The order of the airs in each half corresponds, thus eliminating the need for the musicians to flip back and forth to follow the narration.

In analyzing the range of each air, I discovered that the whole collection can be performed by only four singers, if some of the roles are doubled. If the roles are not to be doubled, then the minimum number of singers is seven: a mezzo-soprano, three countertenors, and three baritones. The airs can be adequately accompanied by just a single harpsichord, but the addition of a bowed bass instrument, such as a viola da gamba or a cello, would facilitate performance of some of the quicker basslines. In addition a lute, theorbo, or guitar could complement the accompaniment in select airs.

These findings suggest that the collection was indeed aimed at amateurs. The number of singers could vary, therefore being accommodating to different performance situations. An opera, in contrast, is written for a very specific number of singers and vocal types. Further, the ambiguity of the accompanying instruments adds another level of

flexibility to the collection: potential performers are not bound to a specific instrumentation, but rather have the freedom to adapt to the circumstances.

As my study of *Avantures Pastorales* progressed, my initial hypothesis that the work does not belong to any performance genres and was merely a cleverly repackaged collection of airs was increasingly confirmed. On first glance, one might mistake this collection for an opera of some sort, but the necessary elements for this conclusion are not present. Further, *Avantures Pastorales* could be mistaken for a pastoral play, but the nature of the narrated text precludes such categorization. The large number of songs, which take up about a third of the total performance time, would not be generally found in a theatrical play.

Although it is clearly a collection of airs, the unifying narrative makes it much more than that. None of the other air collections of the time suggest that the airs should be performed in any particular order, or under a connecting love story. Although the nature of the lyrics in *Avantures Pastorales* conforms to that of the French air in general, the retold story of Damon and Philis gives a deep, meaningful context to the airs, in a way transcending their generic musical nature.

My analysis of the plot, structure, and musical material found in *Avantures Pastorales*, as well as the unique repackaging of a collection of airs, justifies Antoine Danchet's remark on the novelty and uniqueness of Campion's op.3. In my guide for staging and performance, I argued that this collection would have most likely been performed at one of the Parisian salons and that its length would not have been prohibitive for an evening's entertainment. My analysis of the variety of affects represented in the airs shows

that they bring emotional depth and musical commentary to the story of Damon and Philis, making them appealing to salon-goers.

My dissertation fills a gap in the literature on Opus 3 and contributes to a complete picture of Campion's published oeuvre. In addition, my dissertation contributes to the study of the French baroque air by providing details about its social significance, a critical overview, and a performing edition of a uniquely packaged and presented collection of airs. I have shown that although the Ballard firm held monopoly over the air publishing business, accomplished composers like Campion could still find a market niche in the wealthy Parisian salons through innovative and creative repackaging of a very familiar product. The scope of my dissertation is limited in several directions. I have not studied the popularity of the myth of Damon and Philis in eighteenth-century France in great detail, as I was mostly concerned with the primary sources for it. Future studies could provide a detailed analysis of the permutation of the myth, in order to determine what variants would have been popular in Campion's time. This is not to say that Campion was necessarily influenced by any of them, but further study could situate his retelling of the myth in relation to contemporary versions.

My dissertation is also limited in the amount of detail provided in the performance guidelines in Chapter 2. Performance practice of baroque music is a thoroughly explored field and a restatement of those findings would have been redundant; my footnotes provide ready access to this literature. Future scholarly work on the sort of entertainments held at Parisian salons would be beneficial. Because these were private venues and intimate gatherings, there is very little extant primary information on the musical and theatrical performances that took place behind closed doors. In comparison, the Comédie Française

has full performance and rehearsal records of all major works performed there in the last two hundred years, all available online. There is no reason to assume that wealthy aristocrats kept a record of what was performed at their homes, but it is likely that contemporary diaries and first-hand accounts hold valuable information. Such research would further clarify the most likely performance context of *Avantures Pastorales* and would provide additional details for its staging.

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Appendix A - Characters

Damon - Spelled Demophon, or Demophoon in English, Damon is the male lover of Philis in many ancient myths. *Avantures Pastorales* refers to Demophon of Athens, and not Demophoon of Eleusis.²²³ According to Michael Grant, Demophon was the son of Theseus and Phaedra and brother of Acamas, fought in the Trojan War, and was one of the warriors who hid in the Trojan horse. After the war, he returns to Greece and becomes king of Athens. On his way back, Demophon marries the Thracian princess Phyllis. (Pierre Grimal notes that in some versions of the story, Damon's brother Acamas marries Phyllis.²²⁴) When Damon did not return from his homeland she hanged herself and turned into an almond tree. On the same day in Crete, where he had settled and married another, the forgetful Demophon opened the casket and a ghost appeared from it; it frightened his horse, which bolted and caused him to fall on his sword and perish from the wound.²²⁵ She did not put forth leaves until the day he finally came back, when he put his arms around the tree and kissed it.

Campion eliminates this whole mythological backstory about the Trojan War. When we first meet Damon, he is already in Philis's homeland and quickly falls in love with her, since already by page 4 he is declaring his love to her through song. We are told that there were rumors in the hamlet about Philis's beauty and that Damon had been introduced to the beautiful shepherdess by a relative of hers. This swift embracing of love and

²²³ Michael Grant, and John Hazel., *Gods and mortals in classical mythology* (Springfield: G. & C. Merriam Co, 1973),75.

²²⁴ Pierre Grimal, *The dictionary of classical mythology* (New York: Blackwell, 1986), 134.

²²⁵ *Ibid.*, 372.

acknowledgment of the pain caused by an absent lover is a sign of the heightened emotionality of the characters. Throughout *Campion's* story, most of what we learn about Damon has to do with his emotions and love for Philis. Since his anonymity causes Philis's mother to refuse to allow them to marry he makes multiple attempts to prove his love to Philis. His determination and perseverance are demonstrative of his emotional stability and dedication to his loved one. Throughout the story he attempts to convince Philis that they are suitable for each other, despite her mother's condemnation of his secrecy about his past. Damon's anonymity and secretiveness seems to be more important to him than his love for Philis. Although he is told early on that their marriage is impossible until he discloses his birthplace and origin, he refuses to make this sacrifice.

Philis - Anglicized as Phyllis, this ancient princess is the lover of Damon in many myths and the daughter of a Thracian king, either Sithon,²²⁶ Phyleus, Ciasus, or Lycurgus.²²⁷ When Demophon was washed up on the coast of Thrace after the Trojan War Phyllis's father saved him and she fell in love with the stranger. In one version of the story Demophon married her, while in others he just promised to marry her, as he had to leave for Athens to settle family affairs.²²⁸ She gave him a casket and told him not to open it unless he lost hope of returning to her. She waited for a long time and frequently went to the harbor, looking for his boat. All stories agree that she hanged herself out of despair for her lover. According to one version she turned into a lifeless almond tree, but according to another a grove of almond trees was planted on her grave.

²²⁶ Grant, *Gods and mortals*, 156.

²²⁷ Grimal, *The dictionary*, 372.

²²⁸ *Ibid.*, 372.

In Campion's portrayal, Philis is a simple shepherdess living in the countryside, but the enigmatic stranger Damon seduces her. She goes through several stages of denial of her own feelings, most connected with Damon's disappearance and noble birth, but at the end she learns of her own noble heritage and the couple is married.

Philis is perhaps the most emotionally complicated character in *Avantures Pastorales*. Like Damon, by page 4 she has realized that she loves him, but feels insecure about it. Campion achieves depth in Philis's character through the multiple and interlocking struggles that she is experiencing, all of which stem from loving Damon and are elaborated in her songs. Her most important struggle appears to be with admitting her own feelings and emotions. In her songs to Damon, which are often addressed to herself as well, she admits struggle in reconciling her own will with her mother's.

Philis's second struggle in the story – and the one linked to the main conflict – is with her mother. Philis agrees to marry Cidalis (against whom she also struggles), obeying her mother's wishes, but admits to Damon that she is doing it against her will.²²⁹ This gesture of obedience portrays Philis as moral and virtuous; as someone who acknowledges a parent's authority and wishes. As a result, Philis struggles with her feelings for Damon and pities his suffering.

Although portrayed as virtuous and moral, Philis does not actively attempt to reconcile any of her struggles. The only action on her part is promising Damon to try to postpone the marriage.²³⁰ In his passive portrayal of Philis, Campion has created a character with a multitude of inner struggles that lend themselves well to musical

²²⁹ Appendix B, 29.

²³⁰ Appendix B, 29.

exploitation. It is then not surprising that Philis's airs tend to be mostly about her pain and the inability to reconcile her emotional turmoils.

Philis's mother – This character is not mentioned in any ancient version of the story of Damon and Philis, but plays an important part in Campion's story. It is Philis's mother who tells her daughter she does not approve a lover who isn't willing to be honest about his birthplace or heritage.²³¹ In turn, Philis rejects Damon and for the bigger part of the story he tries to win her over again. Cidalis sides with the mother and she grants him her daughter's hand.

In *Avantures Pastorales*, the mother is not given any songs, but in denying Damon her daughter's hand she creates the driving conflict behind the story. Philis's father is not mentioned until the very last page of the book, so we are left guessing about his whereabouts. The mother is not portrayed as a typical female parent who nurtures – although she turns out to be Philis's wet nurse - but as a fatherly figure who maintains and enforces tradition. A maiden's hand is typically asked from and given by the father, but in his absence the mother has adopted his role, including that of enforcer of rules and order.

Her morality and virtuousness are somewhat shaken when Damon and his brother present her with gems and gold and she agrees to call off the marriage between Philis and Cidalis. This could be a sign that she had not been particularly concerned with Damon's birthplace and origins, but more with whether he would be able to support her daughter.

²³¹ Appendix B, p.9.

Iris and Tircis – Spelled Thyrsis in English. Mythical lovers, generic protagonists of pastoral plots, and frequently referred to in French airs. In *Avantures Pastorales*, Iris and Tircis are the subjects of fifteen of the songs and frequent metaphors for Philis and Damon. This technique allows the protagonists to sing to each other directly, while hiding behind the pseudonyms of Iris and Tircis.

Cidalis – Cidalis is the only antagonist in Campion's story and does not appear in the ancient myths. He is a generic shepherd who is also a contender for Philis's heart. He attempts to win her by singing love songs and siding with her mother. He compliments Philis continuously and the mother sees him as a better suitor than Damon. The mother then decides to marry the two, against Philis's wishes.²³² It is reasonable to assume that the mother approved of Cidalis since he was from the local hamlet and therefore of a known origin and birth. Although Cidalis is a direct competitor and presumably in conflict with Damon, no real interaction between the two is ever portrayed. A typical love story might portray various contenders fighting for a maiden's hand, while accomplishing various feats designed to impress her. Instead, Campion resolves the rivalry between Cidalis and Damon with a bribe from a foreign prince. Cidalis appears somewhat more virtuous and moral as he is not the one bribing a widow for her daughter's hand. Damon's deep love for Philis could be cited as an excuse for this behavior, but Cidalis does remain unmarried in the story.

²³² Appendix B, p. 27.

Lucile – A young shepherd and Philis’s cousin. She does not appear in the original stories and plays an inconsequential part in Champion’s tale and is given no songs. Lucile is somewhat of a confidant and Philis escapes to her when Damon departs for his homeland.

Gregoire and **Lucas** – Frequent characters in the French air. In *Avantures Pastorales*, Gregoire and Lucas are portrayed as rowdy drunks in a Bacchic celebration. Although Cidalis is the antagonist in the story, Champion does not portray him with any bad or immoral qualities, whereas Gregoire and Lucas sing to each other praising the virtues of wine, playing cards, and young women. They are also part of the bucolic landscape, but as worshippers of Bacchus are preoccupied with festivities, rather than love and tenderness.

Gregoire and Lucas are portrayed as slanderous drunks who praise false virtues. Lucas accuses Gregoire of being useless when sober and even more useless when drunk, but Gregoire in turn mentions that Lucas spent his inheritance on ‘The Cabaret’ – likely referring to women of questionable virtue. These characters do not contribute anything to the main plot, but provide contrast and comic relief from the amorous hardships of Damon and Philis. Their drunken party scene occurs roughly in the middle of the story - page 18 of 34 – and occurs right after another one of the main couple’s separations.

Celimene and **Coridon** – (Clymene and Corydon in English) Celimene is the daughter of the titans Oceanus and Tethys and goddess of renown, fame and infamy. Coridon was the generic name for a male shepherd used in pastoral literature. When a group of young girls come to Philis to celebrate her marriage to Cidalis, they sing a rondeau, to the

accompaniment of a muzette.²³³ The song is about Celimene and Coridon, who are really analogies for Philis and Damon. The parallel between the two couples is direct, since Philis (Celimene) was the one known in that village and Damon (Coridon) was the generic outsider and stranger, about whom we know very little.

Prince Fornaro – Damon's unnamed brother who bribes Philis's mother with gems and gold.

The Duke of Valteline – At the end of the story, and after Philis refuses to marry Damon because of her lowly birth, the Duke announces that Philis is his long-lost granddaughter. He gives her hand to Damon, under the condition that he take the arms and name of the House of Valteline.

The Valteline is a valley in northern Italy, bordering Switzerland. Much sought after in the Thirty Years' War, it was a key pass between Italy and Germany. The 1623 Treaty of Paris allied France, Savoy, and Venice so they could defeat and expel the Spanish. In *Avantures Pastorales* (published in 1719), the Valteline is probably a reference to the recently-ended War of Spanish Succession (1700-1713), where the major European powers allied to partition the Spanish Empire, installing Philip V of Spain as the new king (Louis XIV's grandson). This had been a major conflict, lasting for more than a decade, and it is likely that Campion referred to it. The valley was central to the end of the war, as was the Duke of Valteline to the resolution of the main conflict in *Avantures Pastorales*.

Clarice – first wife to the Duke of Valteline, mother to Philis's father.

²³³ French baroque bagpipe.

Philamire – second wife to the Duke of Valteline. She makes the Duke remove his orphaned granddaughter Philis from his will, in order to ensure that her own child will be the sole inheritor.

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Appendix B - Original text

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AVANTURES

PASTORALES

Meslées de Vers mis en Musique

Par

Le Sr. CAMPION, Proffesseur-Maitre de Théorbe et de Guitare, de L'Academie Royale de Musique.

OEUVRE III

Avec Approbation et Privilege du Roy

A PARIS

Le Sr. Ribou, à la descente du Pont-neuf à l'image St. Louis.

Chés Le Sr. Foucault Marchand, ruë St. Honoré à la regle d'or.

A la porte de L'Opera et L'Autheur, ruë des vieux Augustins.

M.DCC.XIX.

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[p.1]¹

AVANTURES

PASTORALES

MESLÉES DE VERS MIS EN MUSIQUE

UNE longue paix avoit rendu l'une des Nations de L'Europe le peuple le plus riche & le plus puissant. Un Roy sage la rendit le peuple le plus heureux. Sous ce Prince, le Courtisan & le Berger jouïssent d'un Bonheur égal, & si les plaisirs de l'un & de l'autre étoient differens, c'étoit sur tout, parce que ceux du dernier méritoient souvent davantage le nom de plaisirs.

Le païs, qu'habite la Nation, dont le sort, il y a quelques années, faisoit tant de jaloux, est arrosé par un Fleuve, que la beauté des Bergeres & la tendresse des Bergers, qui peuplerent ses bords, ont rendu digne d'avoir un Chantre aussi galant, que celui, qui celebra le Lignon.

Là, tous les costeaux retentissoient de ces vers, que souvent des vieillards, meslés parmi les jeunes gens, repetoient d'une voix tremblante.

De l'Amour les plus rudés peines,

Ont toujours de quoy charmer:

Il est plus doux de mourir dans ses chaînes,

Que de vivre sans aimer. (Musique gravée, page 1.)

La vie Pastorale avoit presque autant de partisans, que les delices de la Cour. Chaque journée voyoit croître le nombre des houlettes. Il est vray que les nouveaux Bergers ne s'occupoient gueres de leurs troupeaux, mais en recompense, ils soupiroient, étoient aimés. C'étoit ne pas negliger tous les devoirs de leur état.

[p.2] Philis & Damon, seuls avoient paru jusqu'alors insensibles. Damon, jeune inconnu, que son déguisement n'avoit pu faire passer pour un simple Pasteur, n'étoit que depuis peu de jours dans ces aimables contrées. On croyoit que c'étoit le lieu, où Philis avoit reçu la naissance. Bergere, mais pleine de charmes, elle faisoit soupirer plus d'un coeur digne d'elle; & n'avoit encore été touché des vœux d'aucun prétendant.

Cette Beauté ne parloit que du prix de l'indifference. Elle ne pouvoit souffrir, qu'on nommât l'Amour un Tiran, à qui rien n'est capable de resister. C'est un enfant, disoit-elle. Les traits, qu'il lance, ne peuvent faire des blessures bien profondes. Elles ne deviennent incurables, que lorsqu'on veut n'en pas guérir. Un jour elle insultoit ainsi à la tendresse. L'arrivée de Damon interrompit la Bergere. Elle n'avoit pas encore vû ce nouvel habitant du Hameau. Le Berger, ayant entendu de toutes parts vanter les attraits de Philis, avoit voulu juger, si la voix publique n'exageroit point. Un parent de la Belle l'avoit introduit.

Damon ne quitta Philis qu'avec peine; & cette entrevûë parut courte à la jeune Bergere. Quelques jours après on lui dit, que le Berger étoit venu une seconde fois, pendant qu'elle étoit absente; elle sentit du regret, de n'avoir pas prévû la visite d'un homme, qu'elle ne croyoit qu'estimer.

¹ Pagination in square brackets refers to the pagination of the original.

Cette visite fut suivie de plusieurs autres de Damon. Il reçut toutes le fois un accueil, qui marquoit que sa presence n'étoit point importune. Chaque jour Philis ajoûtoit à sa parûre quelques nouveaux ornemens. Dès que le Berger paroissoit, elle ne parloit plus qu'à lui ou que de lui. Elle avoit commencé par souffrir les visites de Damon; bientôt elle les desira.

Le Berger, épris de la passion la plus vive, n'avoit encore declare ses feux, que par son assiduité, & par son ardeur de plaire.

La solitude a des charmes pour les Amans. Damon sçavoit la musique. Ce talent n'étoit pas extraordinaire dans le Bergers de ces contrées. Ils aimoient, & que ne peut enseigner l'Amour? Seul, couché à l'entrée d'un bosquet près d'une onde claire, dont le doux murmure servoit souvent d'accompagnement au son des musettes, Damon chantoit un soir ces paroles:

[p.3] *Je vous trouble à regret du récit de ma peine,*
 Bois charmant! aimable fontaine! page 1²
 Séjour si tranquille & si doux!
 Helas! Céphise est trop cruelle,
 Pour écouter ce que je sens pour elle;
 Je ne puis le dire qu'à vous.

Philis se promenoit avec sa mere dans une allée voisine. La Bergere reconnut la voix de son Amant. Au trouble, qu'elle éprouva d'abord, en luy entendant prononcer un autre nom, que Philis, elle s'apperçut pour la premiere fois, qu'elle ne le verroit qu'avec peine aimer quelqu'autre. Elle rougit: mais elle ne crut pas encore être amante. Un livre, qui ressembloit à un livre de musique, & dans lequel Damon luy parut lire, calma les inquiétudes de la jeune Beauté. Damon apperçut sa Maîtresse. Il ne tarda pas à la joindre. Nous sommes enfin convaincuës de ce que nous soupçonniions depuis long-tems, dit la mere de Philis au Berger. Vostre arrivée dans ces contrées n'est que la suite de quelque dépit amoureux. Si j'avois aimé, avant d'embrasser la vie pastorale, répondit Damon en regardant tendrement Philis, il est ici des yeux charmans, qui m'auroient bientôt forcé d'estre infidèle.

La jeune Beauté feignit de ne pas faire attention à cette réponse. Elle fit tomber la conversation sur la musique, demanda à voir le livre, que tenoit Damon, loüa sur tout la voix du Berger. A l'ouverture du livre, qui étoit un recueil de paroles mises en musique, elle lût ces vers:

Vous dites, que vous n'aimez rien!
 Peut-être, Iris, le croyez-vous de même?
 Mais moy, qui m'y connois bien, page 2

² This pagination format is from the original and points to the corresponding music.

Je vous dis, que vostre cœur aime:

Tircis est-il loïn de ces lieux?

On vous voit distraite & rêveuse;

[p.4] *Tircis paroist-il à vos yeux?*

On vous voit contente & joyeuse;

Sans cesse vous vous parlez bas,

Plus d'un cœur jaloux en soupire.

Iris, quand on ne s'aime pas,

A t'on tant de choses à dire?

Ces mots firent reflêchir la jeune Beauté sur ce qui se passoit en elle. Elle voulut éloigner cette pensée. Elle jetta les yeux sur l'air qui suivoit, & elle trouva ces paroles:

Quand l'Amour fait sentir son funeste poison,

Ni le devoir, ni la raison,

Ne se consultent guere.

page 3

On fait tout ce que veut ce terrible vainqueur:

Et le penchant du cœur

Nous entraîne toujours vers ce qui sçait luy plaire.

A costé, on lisoit:

Pour cesser d'aimer un Amant,

Un peu d'absence est nécessaire.

Nous ne quittons pas aisément

Un Berger, qui nous a sçû plaire;

Mais en amour l'eloignement

page 4

Peut quelquefois tirer d'affaire:

Pour cesser d'aimer un Amant,

Un peu d'absence est necessaire.

[p.5] Le hazard, qui avoit offert à Philis ces paroles les premieres, pensa ne luy en paroître point un. Elle fut tentée, de les regarder comme un avis, mais elle ne pût s'avoïer, qu'elle en eût besoin.

Quelques jours après cette seconde entrevüe, Damon quitta le hameau, pour entreprendre un voyage, qu'il esperoit bientôt terminer. La Bergere apprit, que dans la route il avoit été attaqué d'un mal violent, qui faisoit desesperer de la vie de ce tendre Pasteur. Celuy qui fit part à Philis de cette nouvelle funeste, luy sembla penetré d'un si vif chagrin, qu'elle se persuada que le Berger n'étoit plus, & qu'on vouloit luy cacher la mort de ce cher Amant. Une fièvre violente la saisit; & à peine la jeune Beauté est-elle seule, qu'elle laisse un libre cours à ses larmes. Je ne te verrai donc plus, cher Damon, disoit elle. Tu m'as été bientôt ravi. Sort cruel! Pourquoy me le fis-tu connoître.

Plusieurs semaines se passent; à chaque instant la douleur & la maladie de Philis s'augmentent.

Comme elle étoit en proye aux plus cruelles inquietudes, sa mere & Damon entrerent dans la chambre de cette jeune Beauté. Il s'en fallut peu, que la surprise ne fit ce qu'avoit presque fait la douleur. Philis pensa expirer de joye. Elle cacha ses transports, & si son Amant soupçonna, que la compassion seule ne l'avoit pas réduite dans l'état où il la trouvoit, du moins elle ne luy donna aucune marque, qui pût l'en convaincre.

Après la sortie du Berger, Philis resta seule; il luy sembla, que la santé luy étoit renduë, mais mille diverses reflexions s'emparerent de son esprit. Le souvenir de toutes les passions violentes, dont elle venoit d'être agitée, luy fit enfin ouvrir les yeux. Elle reconnut qu'elle n'étoit plus insensible. Elle jugea, qu'elle n'avoit pas été la premiere à s'appercevoir de son changement: & cette pensée fut pour elle accablante. Sur tout combien de larmes luy coûta la crainte, que sa foiblesse ne fut connuë de Damon! de Damon, qui à la verité luy avoit paru galant, mais qui ne luy avoit pas encore prouvé, qu'il aimât. Elle passa plusieurs jours dans cette agitation. Une visite de Cidalis, berger passionné pour elle, augmenta la mélancolie de cette jeune Beauté. Cidalis avoit amené des Musiciens. On concerta. Le Berger étoit Musicien luy-même. Il chanta plusieurs airs, parmi lesquels, adroitement, il insera cette plainte: 8MINUTES

[p.6] *L'heureux Tircis a sçû vous plaire,*

Vous luy trouvez des appas,

Et vous luy comptez, Bergere,

Des soins qu'il ne vous rend pas:

page 5

*Vous avez un Amant plus tendre,
 Tout vous parle de ses feux;
 Mais les soins d'un malheureux
 Ne se font point entendre.*

Il hazarda quelques autres paroles, dont l'application ne fut pas difficile:

Si vostre Amant cheri, quand son amour s'exprime,

Se derobe à vostre couroux,

Ne pardonnez-vous point le crime

D'un malheureux qui meurt pour vous?

Je suis captif, je languis, je soupire,

page 6

Mais tant de gloire accompagne mes fers,

Que j'aime mieux vivre sous cet empire,

Que posseder celui de l'Univers.

Je m'en tiens à mon premier choix,

page 7

On ne doit aimer qu'une fois.

Je perdrai plutôt la lumiere,

Que de disposer de mon cœur:

Qui peut brûler d'une seconde ardeur,

N'a pas bien senti la premiere.

Si par une extrême rigueur

page 8

[p.7] *Tu veux affoiblir ma constance,
 Cruelle Iris, reviens de ton erreur,
 L'Amour finit plutôt par l'excez du bonheur
 Que par l'excez de la souffrance.
 Si pour vous avoir dit, belle Iris, je vous aime,
 Ce mot vous offense si fort,
 Punissez mon audace extrême, page 9
 Vangez-vous-en; j'en suis d'accord:
 Vous pouvez me traiter de même.
 Pour me faire un pareil dépit,
 Dites-moy, Berger; je vous aime,
 C'est tout ce que je vous ay dit.*

Les contretems de Cidalis irritèrent enfin la jeune Bergere, elle l'interrompit brusquement, & le couroux luy donnant de la voix, elle repondit par ce couplet:

*Je ne suis point assez cruelle,
 Pour vouloir ainsi me vanger.
 La douceur, qui m'est naturelle page 10
 Ne me permet pas d'y songer:
 Et pour gage certain que je suis veritable,
 Je veux tout oublier, le crime, & le coupable.*

Cidalis se retira, & Philis, ne pouvant plus se cacher, que la passion, qu'elle avoit pour Damon, n'avoit été un mystere que pour elle, sentit qu'il étoit tems de se tenir en garde contre elle même.

[p.8] Elle prévoyoit, que ses parens consentiroient avec peine, à la voir épouse d'un homme, qui s'obstinoit à taire sa naissance, & le nom de sa patrie, & bientôt elle s'apperçut, que ses pressentimens n'étoient pas mal fondez. Ma Fille, luy dit sa mere un jour qu'elles étoient seules, il n'a pas lieu de douter, que Damon ne vous aime. J'ai de l'estime pour ce Berger. Il paroît en être digne. Mais je ne puis accorder vôtre main à un inconnu. Le silence qu'il garde avec vous-même sur sa famille & sur son pays, renferme un mystere, qu'il y a du risque, à expliquer favorablement. D'ailleurs j'ay sur vous d'autres vûës. 173

La jeune Bergere se retira, sans répondre. Elle se contenta, d'accuser la cruauté de son sort, & crût qu'elle pourroit se conformer aux volontez d'une mere prudente.

La jeune Beauté craignit, de se donner, en continuant de voir son Amant, des chaînes, que peut-être un jour elle ne pourroit plus rompre; & elle résolut, de s'interdire pour toujours la vûë du Berger. Damon alla chez elle. Il ne pût obtenir de luy parler. Il retourna plusieurs fois, & toujours elle trouva quelque prétexte d'éviter la presence de ce tendre Amant.

La santé de la Bergere paroissoit se rétablir. Une langueur luy restoit, & Philis seule en connoissoit la cause. Sa mere voulut, qu'elle fût d'une fête, que les principaux Bergers de ces cantons se préparoient à celebrer. Ils étoient convenus, de choisir quelques Scenes Pastorales, & de les executer; Philis fit en vain plusieurs instances, pour n'être point obligée d'accepter un rôle. Il fallut obéir. Sa ressource fut, de prendre un rôle fort court, & où elle n'eût rien de tendre à dire à Cidalis, ni à Damon. Mais cette précaution fut encore inutile à la jeune Beauté. Le Berger, avec qui elle devoit chanter, feignit par complaisance pour Damon, de tomber malade le jour même de la fête. Ce dernier, qui avoit appris le rôle de son ami, s'offrit à joüer deux personnages, & l'on reçut avec joye sa proposition. La fête des Bergers commencoit par cette Scene entre Damon & Philis.

[p.9] TIRCIS, IRIS

TIRCIS appercevant de loin Iris.

Quand je vois Iris, je soupire.

Un desordre secret s'empare de mon cœur,

Quand je ne la vois plus, je suis triste & rêveur: page 10

Je crains, j'espere, je desire;

Je me sens agité de tendres mouvemens;

Ah! N'est-ce pas ainsi qu'on peint tous les Amans?

IRIS à part.

D'un tendre amour on n'est jamais le maître:

On ne peut le cacher aux regards curieux:

Un véritable Amant a toujours dans les yeux, page 11

Je ne sçay quoy, qui le fait trop connoître

Qu'il est propre à se faire aimer

L'aimable Berger qui m'enflame;

Tout ce qui peut plaire & charmer, page 12

Est dans ses yeux, & dans son ame.

Ah! que ses doux regards & ses tendres soupirs,

Servent bien ses desirs!

TIRCIS à part.

Amour! non, tu n'es plus ce superbe vainqueur;

Iris ose avec toy disputer la victoire; page 12

[p.10] *Ce n'est qu'en captivant son cœur,*

Que tu peux rétablir ta gloire:

Mais pour tenter un triomphe si beau,

Qui rendroit ta gloire immortelle;

En attaquant cette rebelle,

Garde-toy d'ôter ton bandeau,

Si tu ne veux brûler pour elle.

IRIS à part.

Qu'il coûte cher d'être inhumaine!

Quand on ne l'est que par devoir:

Tircis a sur mon cœur un absolu pouvoir, page 14

*Je ne puis l'aborder sans peine,
Et je n'ay cependant de Plaisir qu'à le voir.*

TIRCIS approchant d'Iris

Est-ce au Printems, est-ce à l'Amour,

Est-ce plutôt à l'inconstance,

Que je dois vostre heureux retour,

Digne objet de mon esperance? Page 14

Puisse la Saison des Amans,

Puisse le Dieu de la tendresse,

Me rendant un bien si charmant,

Fixer pour jamais ma Maîtresse.

[p.11] IRIS étant encore assés loin, pour n'être pas entenduë du Berger.

L'aimable Berger que j'adore,

N'a pas besoin d'un rang qui s'attire les yeux:

Il a mille vertus, que luy seul il ignore, page 16

Et qui feroient l'orgueil des Dieux.

Je sens en sa faveur, que tout me sollicite.

L'Amour m'apprend ce qu'il mérite,

Et ma raison même à son tour, page 16

Ne m'en dit pas moins que l'Amour.

TIRCIS

*A quoy servent tant de charmes,
 Iris, si vous n'aimez rien?
 Quoy! nos plaints & nos larmes,
 Vous font-elles quelque bien?
 Souvent c'est une infortune,
 De se laisser enflamer;
 Mais la vie est importune,
 Qui se passe sans aimer.*

*La plus sage & la plus belle,
 Peut trouver un inconstant;
 Et l'Amant le plus fidele,
 En peut rencontrer autant: page 17
 D'une plainte si commune,
 On a droit de s'allarmer;
 Mais la vie est importune,
 Qui se passe sans aimer.*

[p.12] IRIS

*Que Tircis est charmant, & qu'il est amoureux!
 Il me rend mille soins, dont je suis allarmée:*

Ah! qu'il est dangereux, page 18

*Lorsqu'on est tendrement aimée,
 De sentir qu'un Amant est digne d'être heureux.*

TIRCIS

*Heureux, charmante Iris, l'Amant fidele & tendre,
 Sur qui tu fais tomber l'eclat de tes beaux yeux! page 19*

*Le Plaisir de te voir, le charme de t'entendre,
Font que, dans son bonheur, il égale les Dieux.*

*Pour moy dès qu'une fois tu daigne, me sourire,
Certain je ne sçay quoy s'empare de mes sens:
Mon ame est toute émuë, & je ne sçaurois dire,
Jusqu'où va la douceur du plaisir que je sens.*

*Mon cœur est penetré d'une flâme subtile,
Mon oreille n'entend qu'un murmure confus,
Ma langue s'embarasse & devient immobile,
Je languis, je soupire, & mon œil ne voit plus.*

[p.13] DAMON, en achevant ces mots, aperçut Cidalis, & jettant sur luy un regard dédaigneux, il ajouta:

*Projets flateurs de séduire une belle,
Soins concertés de luy faire la cour,
Tendres écrits, fermens d'être fidèle,
Airs empressés, vous n'êtes point l'amour:
Mais se donner sans espoir de retour,
Par son désordre annoncer que l'on aime,
Respect timidé avec ardeur extrême,
Persevéance au comble du malheur,*

page 20

*Dans son Iris, ne chercher qu'Iris même;
Voilà l'amour; mais il n'est qu'en mon cœur.*

IRIS à part.

Moutons, que vous êtes heureux!

Si des loups seulement vous craignés la furie: page 21

*L'Amour est dans mon coeur cent fois plus dangereux,
Que le loup dans la bergerie.*

TIRCIS.

Iris, mon extrême langueur,

A passé jusqu'en vôtre coeur! Page 22

Parles? il n'est plus tems de feindre

Mais...vous ne dites rien, hélas!

Aurois-je le malheur de plaindre

Un mal, que je ne cause pas.

[p.14] IRIS.

J'ay juré mille fois de ne jamais aimer,

Et je ne croyois pas, que rien pût me charmer:

Mais alors que je fis ce serment temeraire, page 22

Berger, vous n'aviés pas entrepris de me plaire;

Ma fierté contre vous ne fait plus son devoir,

Et de l'Amour enfin je connois le pouvoir.

Pendant cette Scene entiere tous les yeux furent attachés sur Philis & sur Damon. La passion du Berger étoit connuë. On soupçonnoit celle de la Bergere. Leurs moindres regards furent observés. Ceux de Damon exprimerent tout ce que cœur sentoit. Ceux de Philis dirent moins; mais l'embarras où elle parut être, laissa beaucoup deviner. Elle ne put s'empêcher de rougir en chantant ces derniers vers:

Mais alors que je fis ce serment temeraire,

Berger, & c.

Philis regardoit l'Amour comme un ennemi, qu'on ne doit combattre qu'en fuyant. Elle se crut trop près de Damon, pour pouvoir si tôt l'oublier. Une parente qui demouroit dans un Bourg à plusieurs milles du Hameau, l'avoit invitée à venir passer chés elle la mauvaise saison. Depuis plusieurs jours, Lucile, c'étoit le nom de cette parente, attendoit avec impatience la Bergere. Les préparatifs des nêces d'un Seigneur riche, jeune & galant, promettoient une fête, qui ne laisseroit rien à desirer, Lucile vouloit, que Philis partageât ces plaisirs. La jeune Beauté profita de cette offre, pour s'éloigner de son Amant; & l'absence ne servit qu'à la rendre plus malheureuse.

Le jour de la fête arriva. Lucila & Philis allerent le soir déguisées à la maison, où les nêces se celebroident. Philis se souvenoit encore de la résolution, qu'elle avoit prise de fuir tous les lieux, où elle pourroit trouver Damon. Il y avoit de l'apparence que, s'il aimoit, il se rencontreroit le soir [p.15] au bal, dans l'esperance d'y voir sa Maitresse. Mais aussi peut-être n'ira-t'il point! disoit la Bergere, & cette marque d'indifference rallentira ma passion. S'il y va, peut-être me donnera-t'il une rivale, peut-être serai-je témoin de son infidélité! & j'effacerai pour toujours de mon souvenir ce volage.

Dans la maison destinée à fête, on voyoit éclater de toutes parts l'amour des nouveaux époux pour la magnificence. Une grande illumination, dont toutes les faces de la maison étoient éclairées, faisoit presque ressembler cette nuit à un beau jour. On ne comptoit le nombre des appartemens, que par les divers plaisirs qu'on y goûtoit. Un divertissement n'y pouvoit interrompre l'autre, & ne servoit qu'à le faire desirer.

Philis & Lucile arriverent quelque tems avant le commencement du bal. Le premier objet qui s'offrit à Philis, fut Damon. Elle ne l'aperçut que de loin, mais elle le reconnut à la lueur des flambeaux. Il traversoit la cour. Une jeune Beauté, que la Bergere ne connoissoit pas, s'appuyoit sur le bras du Berger. En un instant Damon, & celle qui étoit avec luy, se perdirent dans la foule, & laisserent Philis agitée de mille soupçons cruels. On la conduisit avec sa parente dans une salle fort vaste & fort ornée, où se donnoit un grand concert. Il étoit déjà prêt de finir: En entrant, elle entendit chanter ces deux airs:

Quand on est enchanté par de nouveaux traits,

On croit être toujours amoureux & fidele.

Quand on est rebuté des rigueurs d'une belle,

On jure de n'aimer jamais:

page 24

Mais, hélas! Sans qu'on y pense,

*Un foible cœur passe en un jour,
De l'amour à l'indifférence,
De l'indifférence à l'amour.*

[p.16] *Lorsque d'un tendre cœur l'Amour s'est rendu maître,*

Le dépit ne sauroit pour long-tems l'en bannir: page 25

Helas! le moindre souvenir,

L'y fait bien-tôt renaître.

La Bergere condamna tacitement l'auteur de ces dernières paroles, & se promit de prouver leur leur fausseté par sa conduite. Elle cherchoit des yeux son Amant. Bien-tôt elle l'aperçut auprès des Musiciens, à côté de la même personne, avec qui elle l'avoit déjà vû. Les allarmes de Philis augmentèrent. Elle n'eut pas de peine à se persuader que le Berger étoit infidèle, mais elle fit de vains efforts, pour le trouver haïssable.

Philis n'étoit pas seulement masquée, elle avoit pris un habillement, qui la déguisoit même aux yeux de Damon. Ce Berger examinoit en vain tous les masques, qui étoient dans la salle. Il ne reconnoissoit point sa Maîtresse. Cependant il ne doutoit point, qu'elle ne fût entrée. Un confident, qu'il avoit envoyé s'informer si elle iroit à la fête, l'avoit assuré, qu'elle étoit déjà partie, pour s'y rendre. Damon, qui, n'étant connu ni de la parente de Philis, ni des nouveaux époux, s'étoit fait introduire chés ces derniers comme Musicien, étoit contraint de ne pas paroître inutile dans le concert. Il chanta, mais tout ce qu'un Amant peut dire de plus passionné. Il finit par ces paroles:

Je veux chanter en vain la Beauté qui m'engage,

J'y pense, j'y repense, & le tout sans effet: page 26

Mon cœur s'occupe du sujet

Et l'esprit laisse là l'ouvrage.

On passa dans une galerie, où le bal commençoit. Philis dansa, & avec tant de grace, qu'elle cessa d'être méconnoissable. Damon avoit quitté la jeune Beauté, que la Bergere avoit prise pour une rivale. Masqué, & ayant changé d'habits, il fut s'asseoir auprès de sa Maîtresse. Dans le même tems un Cavalier vint prier Lucile de danser, & Damon eut la liberté de parler à Philis. Ne devrai je [p.17] donc plus, qu'au hazard, charmante personne, luy dit'il, le plaisir de vous voir? De quel prix faut-il acheter ce bonheur? Il n'est rien, que je ne sacrifie, pour le mériter. Je ne suis point, dit la Bergere, la personne, que vous avés conduite en ces lieux. Tout le sacrifice que j'exige de vous, est un peu de reconnoissance pour le service que je veux vous rendre, en vous détrompant. Si celle, pour qui vous paroissiez, il n'y a qu'une heure, avoit tant d'égards, vous

entendoit me faire quelque déclaration galante, vôtre erreur pourroit avoir des suites dangereuses pour vôtre passion. Dieux! ai-je bien entendu? Reprit le Berger. De quelle lâcheté me soupçonnés-vous? Damon inconstant! Damon perfide! Quels sont les imposteurs.....Mes yeux, dit Philis. Elle luy dépeignit sa prétendue rivale, & bien-tôt il se justifia. Celle, qui avoit causé tant de trouble à la Bergere, étoit une Musicienne, qui avoit introduit Damon à la fête. Si vous n'en croyez pas mes sermens, ajoûta-t'il, il est aisé de vous prouver mon innocence! Mais quoy! en douteriez-vous encore? mes transports ne vous ont-ils pas assez persuadée? Oüy, divine Philis, je brûle pour vous seule. De vous seule dépendent mon bonheur & ma vie. Ah! trop amiable Damon! dit la Bergere en soupirant. Que me dissent ces soupirs, continua son Amant transporté? Que je ne sçaurois être à vous, reprit Philis.

En achevant ces mots, elle vit Lucile, qui venoit la rejoindre. Elle feignit une indisposition subite, pria sa parente de la reconduire chés elle, & obtint sa demande. Damon, frappé des dernières paroles de sa Maîtresse, comme d'un coup de foudre, resta immobile.

Bien-tôt la jeune Bergere se reprocha, d'avoir été trop foible. Ne donnerai-je donc jamais aux fautes leur vrai nom, disoit-elle, qu'après les avoir commises? Aveugle Philis! Tu croyois douter, que ton Amant fût à la fête de ce soir? Si tu eusses été persuadée de ne point le trouver au bal, t'y auroit-on vûë? Damon connoît maintenant toute ta foiblesse. Toy-même, tu l'as avouée à ce Berger. Peut être qu'à ce même instant il te méprise?

Le lendemain un Italian, qui se disoit Marchand de bijoux, demanda la permission de montrer à Lucile diverses raretés, qui pourroient luy convenir. Lucile & Philis voulurent le voir. Une longue barbe cachoit une partie du visage du Marchand. Mais quelle fut la surprise de la jeune Bergere, lorsqu'elle reconnut la voix de Damon! Lucile, après avoir choisi plusieurs bijoux, que l'Italian [p.18] estimoit beaucoup au dessous de leur valeur, passa dans une chambre voisine, pour y prendre la somme, dont elle avoit besoin. Y a-t'il quelque déguisement, dit le Berger à sa Maîtrise, qui puisse vous faire méconnoître le tendre & malheureux Damon? Je suis donc condamné, divine Philis, à vous aimer sans espoir? N'y a t'il point de remède à mon infortune? Pour vous posséder, faut il me faire connoître.....Oubliez-moy pout toujours, répondit la Bergere. Ma mere s'oppose à vos vœux. Elle a d'autres motifs, que ceux, que vous soupçonnez. Mais j'ignore ses raisons & ses desseins. Et si ses desseins tendent à vous rendre malheureuse, dit Damon.....J'obéiray, continua la Bergere. Le retour de Lucile interrompit les deux Amans. Damon sortit, & Philis évita de rencontrer les regards du Berger.

Lucile fut avec elle passer quelque tems dans une maison de campagne. Près de cette maison étoit Floriclare, lieu fameux par ses promenades, & par l'affluence des personnes qui s'y rendoient, soit pour étaler leur propre faste, soit pour jouir de celui des autres. L'Amour tenoit aussi sa place dans ces lieux charmans. Chaque jour il y faisoit de nouveaux sujets. Chaque jour il y présidoit à quelque fête galante. Damon apprit, que Philis & Lucile devoient se trouver un soir dans cet agréable séjour. Les deux Bergers y furent en effet. Philis ne put résister aux instances, que fit sa parente pour ne point aller sans elle. Au milieu des Jardins de Floriclare étoit une Grotte, que l'Art & la Nature avoient orné de concert. Du fond de cette Grotte saillissoit une Fontaine, dont les eaux, après être tombées par mille cascades, se divisoient en une infinité de ruisseaux, qui, par plusieurs détours remontant vers leur source, sembloient avoir de la peine à quitter cette demeure fortunée. Lucile voulut, que Philis vit des lieux, qui faisoient les principaux agrémens de la promenade.

A peine furent-elles arrivées à la Grotte, qu'on l'entendit retentir du bruit de plusieurs instrumens. On eût dit, que toutes les Nayades, toutes les Divinités des Jardins & des Bois, s'y étoient donné rendez-vous, pour recevoir la jeune Bergere.

Chaque Divinité portoit des présens conformes à son attribut. Nymphes, Faunes, Silvains, tous vinrent au devant de Lucile & de Philis, leur présentèrent tous les rafraîchissemens, qui peuvent flater le goût & la vûë, & formerent ensuite un Balet également ingénieux & galant. Ils furent [p.19] interrompus par une troupe de Suivans de Bacchus. Les pas chancellans de ces derniers annonçoient, qu'ils venoient de célébrer quelque

fête en l'honneur de leur Maître. Mais ils danserent une entrée, dont l'exécution demandoit tant d'art & étoit si remplie de risques qu'on avoüa, que leur Dieu les protegeoit, ou qu'ils étoient plus de sang froid, qu'on ne s'étoit d'abord imagine.

Plusieurs Masques apporterent une table chargée de mets differens. Une quantité prodigieuse de flacons avertit Danseurs, qu'il étoit tems de donner un nouveau spectacle. En un instant ils eurent environné la table. Mais tous n'ayant pû trouver place, ceux, qui étoient restés debout, continuerent de danser. Les autres le verre en main se declarerent une guerre joyeuse, dans laquelle ils ne parurent pas novices. Deux sur tout se distinguoient. C'étoient Gregoire & Lucas, l'effroy des bûveurs de ces cantons, couple celebre, que jamais l'Aurore ne vit à jeun. Gregoire, qui, échauffé par le jus bacchique, distoit peu en parlant beaucoup, prononçoit sur toutes les matieres d'un ton d'Oracle. La confiance, avec laquelle il exigeoit, qu'on respectât ses décisions, excita Lucas à luy chanter:

Gregoire à jeun, Gregoire à table

Est un homme tout différent.

A jeun c'est un réveur, taciturne, intraitable,

Dont l'ignorance vous surprend:

Mais faites boire *page 26*

L'ami Gregoire,

Il raisonne en Docteur, c'est un homme divin.

Des Astres il descend au centre de la Terre,

Il court l'un & l'autre Hémisphere,

Il triomphe de tout dans la chaleur du vin.

Gregoire, en homme sage, qui sçavoit combine l'indiscretion des Domestiques est à craindre dans un repas, chanta, avant répondre à son adversaire.

[p.20]

Le nombre de Valets m'accable,

Ils devorent des yeux le buffet & la table,

Et d'un secret ennui conspirent contre nous:

Sortés & laissés-nous goûter la bonne chere, *page 27*

*Eh quoy! ne peut-on pas boire & manger sans vous;
Sortés fâcheux témoins, j'aime en tout le mystere,
Bacchus comme l'Amour peut faire des Jaloux.*

On fit retirer les Domestiques, & Gregoire continue.

*Ah! que leur départ me soulage!
Leurs avuides regards dont j'entens le langage,
D'un appetite gourmand convoitent tous nos mets: page 28
Parlons, nous voilà seuls; déclarons sans contrainte,
Nos desseins, nos desirs, nos sentimens secrets.
Parlons, nous voilà seuls; bannissons toute crainte,
Bacchus sçait excuser ceux qu'il rend indiscrets.*

En finissant cette chanson, il voulut baiser une Belle auprès de qui il étoit. Cette familiarité déplut à l'Epoux, & Gregoire s'en moquant chanta:

*Charmante liberté, que vous avés d'appas!
Nargue de ces festins où vous ne regnés pas;
Vous faites toute nôtre gloire: page 28
C'est vous qui permettés au milieu d'un repas,
Les chansons, les bons mots, le bruit, & le fracas,
Et qui faites durer le plaisir de bien boire;
Charmante liberté, que vous avés d'appas!*

[p.21] Lucas voulant jouïr de cette liberté, dont son Æmule vantoit les charmes, apostropha Gregoire par ces paroles:

*Gregoire qui fuyoit les embaras du compte,
 Mit dans un Cabaret son patrimoine en gros;
 Et sa dépense fut si prompte;
 Qu'on luy chiffra sou fait tout en simples zeros:
 Honteux & transporté de ce désordre extrême! page 29
 Que je suis un grand chien, disoit-il en luy-même....
 Mais voyant qu'à sa femme on faisoit bien la cour,
 Il se flata d'avoir son recours sur l'Amour:
 Ménageons-nous, dit-il, avec intelligence,
 Pratiquons les talens que tous deux avons çus,
 Tu prendras soin des revenus,
 Moy, j'auray soin de la dépense.*

Lucas n'étoit ni plus œconome, ni plus sobre que Gregoire. La femme de Lucas étoit dans la plus vive jeunesse. Gregoire s'en vengea, en adressant au Berger cette chanson:

*Lucas transporté de colere,
 D'avoir au Cabaret mangé tout son frusquin;
 Vient, pour se tirer de misere,
 D'épouser la jeune Catin:
 Parbleu, dit'il, quand on le raille, page 30
 Il n'est meilleur Contrat que Femme de vingt ans,
 Et pour peu que la terre vaille,*

*C'est un excellent fond, d'où bien d'honnêtes gens,
Tirent de grands secours contre le mauvais tems.*

[p.22] On vit plaisir l'humeur médisante de Lucas ainsi réprimée. Retranché entre une longue file de bouteilles, il tint ferme contre les ris qui s'éleverent de toutes parts, & chanta, en emplissant son verre:

*Pour ne manquer jamais de vin,
J'ay promis a Nannon caresse pour bouteille;
Et je suis assuré, lorsque je me réveille, page 30
De trouver mon flacon tout plein:
Elle a soin tout le jour de me verser à boire,
Je ne sçay qui des deux gagne sur la marché;
Mais si-tôt que je suis couché,
Elle ne manque pas d'apporter son memoire.*

Voisin d'une jeune Beauté, il voulut imiter les libertés, que Gregoire avoit déjà prises auprès d'une autre. Le Mari impatient & jaloux, se leva, pour en tirer raison. Mais un des Convives, déguisé en Païsan, l'arrêta, & luy adressa cette morale:

*Morgué cousain Charlot
Que t'est un franc nigaut?
Si le voisin Lucas lorsque tu bois chopeine
De t'en écorniffler faisoit la moindre meine,
T'aurois raison de crier haut page 31
Mais il n'en veut qu'à ta Claudeïne:
Ulà ti pas bian morgué, dequoy se tourmenter.
Tians? Je m'en soucirois, Cousain, comme d'un Zeste,*

*Ils ont biau tretous en tâter,
T'en auras toujou trop de reste.*

[p.23] Les Bûveurs furent chassés de table par une troupe d'Amours, qui les blessant tous de quelque trait, leur firent abandonner leurs thirses & leurs flacons, pour danser chacun avec une Bergere. Les regards de ces déserteurs de l'Empire Bacchique, leurs gestes, leurs pas, tout en eux marqua leur passion naissante. On ne rompt pas du premier effort les chaînes, que donne Bacchus. Un des nouveaux Sujets de l'Amour, regardant par hazard la table, qu'ils venoient de quitter, ne put s'imaginer qu'à la vûë de tant de bouteilles, on pût n'être pas alteré. Il chanta ces paroles à sa Bergere, pour l'inviter à venir prendre des rafraîchissemens, & les accompagna d'une Guitare, qu'il portoit à l'Italienne.

Venés charmante Iris, venés apprendre à boire:

J'enseigne les leçons du bacchique Gregoire, page 32

Je prens pour payement un baiser chaque fois.

Commencés à present par avancer le mois.

Un baiser ravi avec adresse fut suivi de cette chanson:

D'un ample memoire d'amour

J'ay reçu de vous en ce jour, page 33

Sur le prix qu'il se monte,

Un seul baiser à compte.

Comme la jeune Beauté vouloit fuir, son Amant la retint, & tâcha de justifier les transports, qu'il s'étoit permis.

Pour un baiser pris de vous,

Si vous m'en donniez, Iris, page 33

Vous faites bien du mystere.

J'aurois tort de vous les prendre;

Est-ce une si grande affaire,

Si j'ay tort de l'avoir pris,

Pout marquer tant de couroux:

Je suis prêt de vous le rendre.

[p.24] Tous les Danseurs se réunirent pour un Balet general. On chanta pendant le Balet plusieurs Ariettes galantes. Après qu'il fut fini, un Berger masqué chanta,

Pour ce qu'on aime.

Il n'est rien sous les Cieux,

Qui paroisse assés precieux, page 34

On va jusqu'à l'extrême:

Et, malgré les bienfaits & les soins empressés,

On se plaint tous les jours de ne pas faire assés

Pour ce qu'on aime.

A en juger par les graces, répanduës dans la personne du Berger, il paroissoit être Damon. C'étoit en effet ce tendre Pasteur. Lucile avoit crû que la fête étoit donnée par Cidalis. Amie de ce Berger, elle avoit empêché, que Philis ne troublât les plaisirs de ce jour par une trop severe retraite.

Damon, après avoir chanté, se retira, sans oder parler à sa Maîtresse. La jeune Bergere quitta la Campagne, & retourna avec sa parente au Bourg, où cette derniere demuroit. Damon les y avoit devancées. Attendant les moyens d'obtenir une accès chez Lucile, il ne manquoit aucune des occasions de voir l'objet de ses vœux. Philis rencontroir partout cet Amant. Elle chargea une amie, dont elle connoissoit la discretion, & l'esprit, d'éloigner à quelque prix que ce fût, un homme, dont elle craignoit si sort la présence. S'il m'aime, disoit-elle, qu'il me marque sa passion, en obéissant. Qu'il fuye. La confidente de la jeune Beauté persuada enfin Damon. Il s'absenta dans l'esperance de voir bien-tôt sa Maîtresse au Hameau. Plus d'un mois s'écoula, & la Bergere n'étoit point de retour.

Son éloignement fit sur Damon l'effet qu'on en devoit attendre. La tristesse, la crainte, mille inquiétudes agiterent ce Berger. Il prit la resolution, d'aller trouver sa charmante fugitive, de luy declarer, qu'il ne pouvoit plus vivre loin d'elle, & de metre tout en usage, pour obtenir

P.25 d'elle un mot, d'où dépendoit le sort du tendre Damon. Une Veuve, amie de la parente de Philis, se fit accompagner par le Berger à un Bourg voisin de celui où demuroit depuis peu la jeune Beauté. Il engagea la Veuve à rendre visite à la parente de la Bergere, & il se servit de l'occasion pour se rendre auprès de sa Maîtresse. Mais Philis, qui sçavoit la venuë de Damon dans le Bourg voisin, & qui avoit prévu qu'il voudroit la voir, s'étoit fait mener par sa parente dans une Ville des environs.

Damon touché vivement d'être encore une fois condamné, à ne point parler à la Bergere, revint au Hameau. Desesperant de pouvoir jamais rendre inutiles les efforts qu'elle faisoit pour l'éviter, il crut, qu'il n'avoit point d'autre ressource, que de luy écrire. Mais il s'agissoit, de vaincre de nouveaux obstacles, pour que Philis lût sa Lettre, pour qu'elle y vît tout ce qu'il sentoit pour elle, & pour qu'elle l'y vît sans s'en offenser. Le Pasteur imagine un moyen. Il compose plusieurs airs de musique sur des paroles convenables à l'usage, auquel il les destine. D'abbord, pour mieux cacher son dessein, il met quelques paroles tendres; mais qui semblent ne renfermer aucune allusion mysterieuse.

Fille du goût & de l'estime,

A qui le Scythe offrit l'encens!

Source des plaisirs innocens,

Volupté refusée au crime, page 35

Sacré lien, feu précieux,

Seul bien que nous laissent les Dieux:

Amitié, c'est toy que je chante,

Anime mes sons & ma voix;

Déjà sur sa Lyre brillante,

Apollon a placé mes doigts.

[p.26]

Soleil divin flambeau, Pere de la Nature,

Favorise mes vœux, reviens en ces climats,

Rameine le Printems & sa verte parure, page 36

Fais regner les zephyrs, & chasse les frimats.

De revoir tes beaux jours que j'ay d'impatience,

Ils doivent ramener l'objet de mon amour,

Depuis long-tems je souffre une cruelle absence,

Celle que j'aime, hélas, n'attend que ton retour.

Soleil, & c.

Il note sur un papier separé ces autres airs:

Le mal qui me rend miserable,

Et qui me conduit au trépas, page 37
Est si grand qu'il est incroyable,
Aussi ne le croyés-vous pas.

Quand je voyois Iris dans ces aimables lieux,
J'ignorois de l'Amour toute la violence; page 38
Il me fallout encore éprouver son absence,
Pour apprendre à mon cœur le pouvoir de ses yeux:
Dans l'ennui que me cause une langueur extrême,
Je fais pour son retour mille vœux superflus;
Helas! faut-il ne la voir plus,
Et connoître le prix de la Beauté que j'aime.

[p.27] Tantôt soupçonnant que sa Maîtresse luy donne un Rival, tantôt craignant d'avoir déplû à cette Beauté, il joint ces paroles mises en musique:

Sur le bord d'une onde pure,
Alcidon fondoit en pleurs;
L'onde par un doux murmure,
Répondoit à ses douleurs:
Amour, autheur de mes larmes,
Disoit ce triste Berger;
Pourquoy mêler tant de charmes,
Avec un cœur si léger.

O! mon amiable Bergere,
Aurois-je pû t'offenser;
Viens voir ma douleur amere, page 41
Elle peut tout effacer:
Te voir, t'aimer, te le dire,
Fut mon plaisir le plus doux;
Pour prix tu veux que j'expire,
Que ce soit à tes genoux.

La nouveauté de ces airs luy sert de prétexte, pour les envoyer à un frere de Philis. Ce frere étoit auprès d'elle chez leur parente. Damon prie par un mot de Lettre, ce jeune Berger, de donner à Philis le papier qui se trouvera separé dans le paquet. Je n'envoye à vôtre amiable sœur, ajouta cet Amant passionné, que des plaintes & des soupirs. C'est tout ce qu'elle peut attendre d'un païs, où son absence fait tant de malheureux. Si jamais elle avoit aimé, elle excuseroit sans doute les reproches d'Alcidon, & peut-être seroit touché des larmes de ce tendre Pasteur.

Dans le tems que Damon avoit commence de voir la Bergere, il luy avoit donné quelques leçons sur la Langue Italienne, q'il avoit la reputation de sçavoir parfaitement. Au lieu de la souscription de la Lettre, étoient ces paroles mises en musique:

Un raggio di speranza,

S'accende nel mio cor. page 42

E in sen della costanza,

Vuol trionfare Amor.

[p.28] Philis de retour chés sa parente, reçut le papier de Damon, & n'eut pas besoin de lire la Lettre, pour penetrer l'intention du Berger. Les maux de cet Amant digne d'un meilleur sort, firent couler les pleurs de sa Maîtresse. Elle jugea, qu'elle étoit encore plus malheureuse.

Cependant Cidalis n'oublie rien, pour engager la mere de Philis à favoriser la passion, qu'il a pour cette charmante personne. La mere de Philis depuis long-tems pensoit à l'alliance du Berger. C'étoient-là les vûës, don't elle avoit déjà parlé à sa fille dans l'entretien qu'elle avoit eu avec elle au sujet de Damon. Cidalis sollicite, prie, est écouté. On donne avis à la jeune Bergere, que bien-tôt elle sera lépouse de cet Amant, & cette nouvelle la réduit dans un état, où la mort luy eût semblé douce.

Damon arrive, conduit par la Veuve avec qui il étoit déjà venu une fois inutilement. Nouveau sujet de trouble & d'accablement pour l'infortunée Philis. Elle étoit dans la chambre de sa parente quand Damon y entra. Il fallut que la jeune Beauté soutint la presence du Berger, & ce qui étoit bien plus cruel, qu'elle fût témoin de l'abattement, & du desespoir peints sur le visage de cet Amant chéri. Plusieurs personnes étoient dans la chambre. Après quelque entretien, on passa dans une sale, où le dîner étoit préparé. Damon, qui n'avoit pû encore parler en particulier à sa Maîtresse, luy presenta la main. La jeune Beauté, par politesse pour la compagnie, peut-être aussi par un autre motif, resta la dernière. Je viens sçavoir, luy dit Damon, sans pouvoir être entendu que d'elle, ce que vous ordonnerés de ma vie. Vous avés dû lire dans mes yeux tout mon amour. Il est tel, que je ne pourray survivre à vôtre mariage avec Cidalis. J'espere même que ma douleur me donnera la mort avant cet hymenée funeste. Ces paroles, prononcées du ton le plus passionné, arracherent un soupir à Philis. Son agitation ne luy laisse pas la force de répondre. Incapable d'aucune reflexion dans cet état violent, elle rejoignit la compagnie, sans avoir parlé, que par son trouble & par sa tristesse, au tendre Damon.

Après le repas, la parente de la Bergere prit un Théorbe. On obligea Damon de chanter. Il est aisé de juger, quell embarrass une telle necessité luy causa. Il obéit cependant, & chanta cet air:

[p.29] *Amour, cruel Amour, écoute nos desirs.*

Et puisque tous les cœurs doivent porter tes chaînes, page 44

*Fais au moins tes Plaisir aussi longs que tes peines,
Ou tes maux aussi courts que le sont tes Plaisir.*

Philis toute occupée de ses malheurs avoit tenu long tems la vûë fixe & baissée. L'Amour, sans qu'elle y pensât, luy fit regarder son Amant. Les yeux de Damon rencontrèrent ceux de la Bergere. Il crut voir ces yeux charmans mouillés de quelques larmes, & il adressa ces paroles à la jeune Beauté:

Col versar sí bellè lagrime

Fai la doglia insuperbír. page 46

Le mie pene io s'offrìro.

Mà se piangi, non potró

Vaga mia le tue soffrìr.

Un raison de Soleil invita la compagnie, à prendre le plaisir de la promenade. On descendit dans le Jardin. La Bergere, pout éviter Damon, prit le bras d'un autre. Mais on ne fuit pas long-tems un Amant. Le Berger saisit l'instant, où elle s'étoit un peu écartée du reste de la compagnie. Il aborda la jeune Beauté avec un visage si pale & si défait, que le silence, qu'il garda pendant quelques momens, la toucha encore plus, que la declaration qu'il luy avoit déjà faite.

Eh bien? charmante personne, luy dit-il, Cidalis sera-t'il heureux?

Un soupir de la Bergere interrompit Damon. Vous ne me répondés pas, continua-t'il. Ah! comment dois-je interpreter ce fatal silence? Mon malheur est-il assuré? N'avés-vous pas au moins compassion du sort où je suis réduit? Que vous m'êtes cruel! répondit Philis. Quelque haine que j'aya pour votre rival, jamais son hymenée ne me fera souffrir plus de maux, que vous m'en causés aujourd'huy. Vous le haïssés, ce rival, reprit Damon, & vous consentirés d'être son épouse? Et je mourray de douleur, dit la Bergere. Ah! mes maux augmentent, répondit son Amant. Les miens [p.30] sont à leur plus haut comble, reprit la jeune Beauté. Cessés de troubler mon repos. Je n'oublieray rien pour differer un mariage que j'abhorre. C'est tout ce que je puis vous promettre.

En disant ces mots, elle se sépara du Berger, qui bien-tôt fut contraint de prendre congé de sa Maîtresse, & de partir avec la veuve qui l'avoit amené.

Quelques momens après, entrèrent dans le Jardin plusieurs jeunes filles du Bourg. La nouvelle du mariage de Philis s'étoit répanduë dans les maisons, où elle étoit connuë. Toute la compagnie ne parla bien-tôt, que de chants & de danses. Nos jeunes personnes firent la guerre à Philis sur son visage abbatu. Elles appellerent son serieux, l'affectation d'une fille, qui, charmée de son prochain hymenée, se fait un scrupule de laisser deviner sa joye. L'une prit un bras de la Bergere; l'autre en fit autant. La jeune Beauté ne put leur échapper qu'après avoit dansé avec elles; & son malheur voulut, que les couplets, sur l'air desquels on dansa, fussent en très-grand nombre. Une Musette accompagna cette chanson:

*Je suis d'âge à marier,
Et faites-moy donc danser.
Mon pere & ma mere,
Dans leur jeune tems;
Haut le pied Bergere,
J'en veux faire autant.*

*Si l'on ne me mari pas,
Je ferai bien du fracas:
Je ferai la guerre,
A tous mes parens,
Haut le pied Bergere,
J'en veux faire autant.*

*[p.31] Coridon disoit mamour,
Voyes quel est mon amour:
Vous êtes legere,
Sautés hardiment;
Haut, & c.*

*Je veux avoir un Berger,
Qui n'aime point à changer
S'il est infidele, page 48
E le dis tout franc,
Haut le pied la belle,
J'en veux faire autant*

*Celime & Coridon,
Ont fait un las de leur nom:
Et sur la fougere,
Pendant bien du tems,
Haut le pied Bergere,
J'en veux faire autant.*

*C'est dans ces lieux si charmans,
Que ces trop heureux Amans,
S'efforçoient de faire,
Mutuellement;
Haut, & c.*

*Celîmene à Coridon,
Disoit mon petit mignon:
Que faut-il donc faire,
Pout vous plaire tant;
Haut, & c.*

*Depuis cette occasion,
Celîmene & Coridon,
Sont toujourns à faire
Dans l'eloignement;
Haut le pied Bergere,
J'en veux faire autant*

*Le Berger la regardant,
Luy disoit objet charmant:
Ne sois plus severe,
Profitons du tems;
Haut, & c.*

Philis, retirée dans sa chambre, chercha les moyens d'éloigner le coup funeste, dont elle étoit menacée. Elle écrivit à sa mere cette Lettre.

J'apprens, ma très-chere Mere, que tous avés disposé de ma main. Il m'en coûtera la vie, pour vous obeïr. Mais quoy qu'il arrive, je vous marqueray combien je respecte vos ordres. Je vous demande seulement quelque tems, pour me préparer au sacrifice que vous exigez de moy.

Sa mere répondit, qu'elle ne luy donnoit qu'un petit nombre de jours, & le terme fatal étoit prêt d'expirer, lorsqu'un hazard empêcha le bonheur de Cidalis. Un jeune Etranger, dont le port majestueux, & la suite nombreuse, faisoit soupçonner la haute naissance, passa par le Hameau. C'étoit le Prince Fornaro, petit-fils d'un Doge de Venise. Il vit Damon, & luy marqua tant de tendresse [p.32] & de joye de le retrouver, que tous les Bergers current voir un frere, à qui un frere chéri étoit rendu après une longue absence. Il s'agit, dit Damon au jeune Etranger, de me sauver la vie. Vous sçavés que j'ay quitté pour toujours les lieux où j'ay reçu le jour. Vous n'ignorés ni les raisons qui ont causé mon exil, ni l'inclination, que j'eus de tout tems pour une vie privée, exemte de trouble & de soins. J'esperois trouver en ces lieux cette vie si desirable. Hélas! je ne pensois pas, que je pourrois y devenir Amant. J'aime une simple Bergere, mais qui est digne du Trône. Mon rival est prêt d'être heureux. Aidés-moy, à détruite son espoir. Le jeune Etranger consentit à tout ce qu'exigea de luy Damon. Ils furent ensemble chés la mere de Philis. Le Prince fit briller à ses yeux une somme considerable en or & en pierreries. Si la fortune, luy dit-il, que Cidalis fait esperer à vôtre fille, surpasse celle que nous venons vous offrir, il ne nous sera pas difficile de tenir plus encore, que nous ne promettons. Peut-être craignés-vous de faire vôtre gendre d'un inconnu? Mais peut-être aussi me croirés-vous incapable de vous tromper? Je sçay du moins que je ne puis mentir. Damon est d'un sang qui honorera vôtre famille; & si quelqu'action indigne de luy avoit terni sa vertu, j'aurois cessé d'être son ami.

Les richesses que voyoit la Bergere, ébranlerent bien-tôt toutes les resolutions qu'elle avoit prises en faveur de Cidalis. La confiance, avec laquelle le jeune Etranger loüoit Damon, acheva de la déterminer. Elle promit, que sa fille seroit à ce tendre Pasteur; & Philis apprit avec les transports, qu'il est aisé d'imaginer, un changement si peu attendu. Mais cette heureuse nouvelle fut suivie d'une autre fort triste. On reçut avis par une Lettre de Venise, qu'un frere de la Bergere étoit mort dans cette Ville.

Un Ministre, qui accordoit quelque confiance à ce jeune homme, l'y avoit envoyé pour ourdir une trâme secrete. Les intrigues du jeune homme dans ce país avoient été découvertes. Il avoit contracté une étroite liaison avec un Noble Venitien de son âge, & d'une des plus illustres Maisons de la République. Cette union avoit rendu le jeune Seigneur suspect; on avoit resolu d'arrêter l'un & l'autre. Le frere de Philis étoit disparu tout à coup, & l'on accusoit le Noble Venitien, d'avoir voulu prévenir les suites, que pourroit avoir la détention de son prétendu complice, & de l'avoir [p.33] fait assassiner, sur le simple soupçon, qu'on pensoit à s'assurer de la personne de cet étranger.

Un ami du malheureux frere de Philis avoit écrit cette nouvelle. Il ne mandoit point le nom du Venitien, & s'en excusoit sur le respect qu'on devoit à la Maison de ce Seigneur. La jeune Bergere étoit de retour au Hameau. Damon étoit chés elle, lorsque la Lettre arriva. Il fut bien-tôt la cause des pleurs, que versa Philis en lisant. Il se fit repeter plusieurs fois toutes les circonstances. Plus on les luy développoit, plus il sentoit augmenter son trouble. Livré au desespoir le plus violent, mais n'osant laisser paroître les mouvemens dont il étoit agité, il retourna chés luy.

La jeune Bergere vit passer plusieurs mois, sans recevoir des visites de Damon. Elle se persuada, qu'il étoit inconstant. Quoy donc, s'écrioit cette jeune Beauté, ne verra-t'on jamais un Amant en même tems heureux & fidele? Damon m'aimoit, lorsqu'il étoit sans espoir. Je n'ay plus de charmes pour luy, parce qu'il n'a plus d'obstacles à vaincre pour me posseder. Elle étoit seule un jour dans le Jardin d'une amie de sa mere. Tenant d'une main un mouchoir, dont elle essuyoit quelques pleurs, qui couloient de ses beaux yeux, de l'autre elle grava ces vers sur un Ormeau, au pied duquel elle se reposoit:

*Assise au bord d'un ruisseau,
Je vis l'amoureuse Hirondelle,
Voler, & du bout de son aîle,
Friser, en gazouillant, la surface de l'eau: page 48
Helas! petit oiseau!
Tu chante le retour d'une Saison nouvelle,
Dans le tems qu'un infidèle,
Vient m'annoncer un Hyver nouveau.*

En tournant la tête, elle apperçut Damon, qui venoit à elle. Elle voulut l'éviter. Vous me haïssés, charmante Philis? luy dit son Amant d'une voix entrecoupée de mille souûpirs. La jeune Bergere voulut continuer son chemin. Mais elle ne put s'empêcher de jeter les yeux sur Damon, & elle laissa [p.34] échaper ces mots: Volage Berger! Ah! connoisses mieux vôtre Amant, reprit Damon en se jettant à ses genoux, & serrant étroitement

sa main. Tout mon crime est d'être le plus malheureux des hommes. Je ne suis vôtre hymenée, que parce que je brûle pour vous de la plus forte passion. Ne cherchez point à penetrer un mystere affreux. Contentés-vous de me plaindre. Vous m'aimés encore, dit Philis. Eh! qui m'en assurera? Je cesseray de vivre, s'écria Damon, plutôt que je ne cesseray de brûler pour vous.... Damon alloit continuer. L'arrivée de la Maîtresse du Jardin l'en empêcha. Philis fit un tour de promenade avec la compagnie, puis feignant de vouloir lire, elle s'enfonça dans un bosquet. Elle reconnut l'arbre sur lequel elle avoit tracé l'histoire abregée de ses malheurs. Au dessous des premiers vers, elle mit ceux-cy:

Lorsque Tircis me parut infidele,

Après m'avoir promis une amour eternelle,

Je fis vœu de hair un si leger Amant: page 50

Mais malgré le dépit que cause un tel outrage;

Je n'eus pas si tôt vû cet ingrat, ce volage,

Que je me repentis d'avoir fait ce serment.

Plusieurs hazards, semblables à celui de ce jour, donnerent occasion à la jeune Beauté de parler à son Amant. Toutes les fois elle en reçut les mêmes protestations de tendresse; mais elle ne put luy faire avoüer, quelle cause traversoit les feux, dont il disoit brûler.

Comme elle étoit dans cette triste situation, son frere, qu'on avoit crû assassiné à Venise, arriva. Il est plus facile de sentir, que d'exprimer la joye, que donna à Philis, un événement si inesperé. Tous les Bergers du Hameau accoururent chés Philis. Damon y fut des premier; & le frere de la jeune Bergere, saisi d'étonnement, demeura presqu'immobile à la vûe de ce faux Pasteur. Je vous revois donc, Seigneur, luy dit-il? Aurois-je jamais osé m'en flater! La surprise du frere de Philis passa bien-tôt chés tous ceux qui étoient presens. Il leur apprit, qu'ils voyoient sous un habit Pastoral le Prince cadet de la Maison de Fornaro. Etant, dit il allé à Venise, sans avoir fait part à ma famille [p.35] de mon voyage, j'ay eu l'honneur d'y être dans une liaison étroite avec ce Seigneur. Cependant, malgré l'amitié, que le Prince daigna m'accorder, je fus fidele au secret de mon Souverain. Je tûs au Prince & mon nom & celui de ma patrie. Vous avés sçû, quel peril j'ay couru dans Venise. Averti, que je n'avois peut-être plus qu'un moment, pour échaper à la mort, je fus obligé de quitter cette Capitale, sans pouvoir dire adieu à la personne que je respectois le plus. Je me déguisai, & cet artifice me réussit. Je sortis des Etats de la Republique; mais ayant pris la route de la Mer, que je croyois la plus sûre, le mauvais tems a prolongé mon voyage. Vous êtes sans doute surpris, dit le jeune Fornaro, de me trouver icy sous un habit de Berger. Il est tems enfin, amiable Philis, continua-t'il, en adressant la parole à sa Maîtresse, de vous declarer les raisons qui m'ont fait fuir si long-tems vôtre hymenée. Je suis celui que les Venitiens ont accusé, d'avoir privé vôtre frere du jour. Suspect à mes Concitoyens, & méprisant des honneurs, qu'il faut acheter par tant d'allarmes, je m'étois retiré dans ce sejour charmant. Mon frere, qui seul sçavoit le lieu de ma retraite, m'y est venu trouver, pour m'assurer qu'il me seroit facile, de triompher des brigues que mes ennemis ont formés, pour me rendre odieux. Jusqu'à present je n'avois désiré que ma justification. Si je souhaite maintenant, de remonter aux honneurs, auxquels j'avois renoncé, ce n'est, chere Philis, que pour les partager avec vous.

La nuit s'avançoit. Le jeune Venitien prit congé de sa Maîtresse, & la laisse partagée entre mille diverses reflexions. D'un côté se presentoit à elle la flateuse idée d'une fortune éminente. De l'autre elle envisageoit les suites, que pourroit avoir une alliance si disproportionnée. Le matin du jour suivant, le Prince fut chés Philis. Seigneur, luy dit-elle, je voudrois en vain vous cacher des sentimens, qui ne vous sont que trop connus. Vôtre

cœur m'est précieux, & pour m'en assurer la possession, je sacrifie en ce jour, ce qu'après luy j'ay de plus cher. En trouvant un Epoux, je pourrois perdre un Amant.....Serés-vous sans cesse injuste, s'écria le Prince. Bannissés des soupçons qui m'outragent. Le Prince Fornaro sera toujours pour vous le même que fut Damon. Je ne m'aveugle pas, dit Philis. Plus d'un exemple fameux m'a appris ce que je dois craindre. Periandre, & Lisimaque firent à Lucinde & à Cariclée les mêmes sermens. Ils n'ont pas été long-tems fideles. J'ay moins [p.36] d'attraits que Lucinde & Cariclée. Elles ont par dessus moy l'avantage d'une naissance illustre. Peut-être un jour me mépriseriés vous, en vous souvenant de mon premier nom.

Le Prince voulut en vain repliquer. Rien ne peut me détourner de ma resolution, continua Philis. Tout ce que je puis vous promettre, c'est, en renonçant à vôtre main, de n'être jamais à d'autre. Pour vous, vous devés à vôtre Maison des Princes qui soutiennent l'éclat de vôtre Sang. Choissés une Epouse digne de vous.

En disant ces dernieres paroles, elle poussa un soupir; &, pour cacher les larmes qu'elle étoit prête de verser, elle quitta son Amant. Il continua, de vouloir fléchir la Bergere. Offres, prieres, larmes, sermens, tout fut inutile.

Philis se défiant toujours d'elle-même, retourna chés Lucile. Elle partit, sans voir le Prince. Mais elle ne put se refuser, de luy écrire ce Billet.

Ne me reprochés point que je suis sans desirs,

Ma flâme n'est que trop ardente;

Mais, je crains l'écuëil des plaisirs. page 51

Tircis, je crains de perdre un bonheur qui m'enchanté:

Ah! pourquoy me presser par des transports si doux?

Ne vous suffit-il pas que mon cœur les partage,

De mes refus, hélas! Je souffre autant que vous,

Et peut-être encor davantage.

La jeune Fornaro, n'ayant plus rien de cher que le souvenir de sa charmante Maîtresse, traînoit des jours languissans dans les lieux, qui avoient été témoins des feux du tendre Damon. Un soir, étant seul, à quelque distance du Hameau, & rêvant à son infortune, il fut abordé par plusieurs Cavaliers. Au milieu d'eux étoit dans un char un homme d'un âge respectable. Tous paroissoient attentifs à luy obéir. Le nom de Philis, dit il au Prince, ne vous est peut-être pas inconnu? Je vins il y a plusieurs années, chés la mere de cette aimable personne, & il ne me reste plus, qu'une [p.37] idée confuse de sa demeure. Me trompé-je, est-ce sa maison, que j'apperçois? Le tems ne vous l'a point fait oublier! répondit le jeune Fornaro.....Mais vous pouvés vous épargner une partie du chemin, qui vous reste à faire. Si mes yeux ne m'abusent, c'est la mere de Philis, qui se promene dans la prairie voisine.

A ces mots le Vieillard fait partir ses coursiers. Ses compagnons le suivent. Il joint la Bergere, & la fait monter dans son char. Tous ensemble vont chés Lucile, sans que le Prince soit certain de la route, qu'ils ont suivie.

De retour au Hameau, il passa la nuit, à former mille diverses conjectures. Incertain encore de ce qu'il devoit esperer ou craindre, il vit sa Maîtresse arriver le matin du jour suivant avec le Vieillard, & la Bergere, qui avoit passé jusqu'alors pour la mere de la jeune Beauté.

La petite fille du Duc de la Valteline, dit le Vieillard au Prince en l'embrassant, a-t'elle pour vous les mêmes charmes qu'eut autrefois Philis?

Quoy Seigneur? Philis.....Le jeune Fornaro ne put achever.

Je suis l'ayeul de cette aimable personne, continua le Duc, & je me repens, de ne luy avoir pas fait plutôt justice. Peut-être n'ignorés-vous pas, que j'avois un fils, l'unique esperance de ma Maison. Ce fils, encore dans un âge, où l'amour consulte rarement l'interêt, devint amoureux d'une Veuve, belle, vertueuse, mais d'une naissance trop inégale à celle d'un Prince de mon Sang. Il en fut aimé, & ne pouvant autrement voir ses vœux satisfaits, il contracta avec elle un secret hymenée. J'appris avec indignation cette démarche. Cependant l'épouse du jeune Duc mit au monde une fille, mourut, en donnant le jour à cet enfant, & fut bien-tôt suivie au tombeau par son époux.

Depuis la mort de l'illustre Clarice, à qui mon fils devoit la lumiere, j'avois épousé Philamire, & j'avois eu d'elle une Princesse. La nouvelle Duchesse de la Valteline, desirant, que sa fille fût ma seule heritiere, m'engagea, par ses sollicitations pressantes, à faire declarer nul le mariage du Prince, & à faire reconnoitre pout illegitime, l'enfat qui en étoit sorti. Ce ne fut pas assés, pour calmer l'esprit de la Duchesse. Craignant, qu'un jour la fille de mon fils ne troublât la jeune Princesse dans la possession de mes biens, elle gagna la Nourrice de l'enfant. Une fille de cette Bergere, [p.38] continua le Duc de la Valteline en montrant la mere prétenduë de la fausse Philis, avoit à peu près le même âge, que vôtre Maîtresse, & étoit élevée dans les mêmes lieux. La mort l'enleva dès le berceau. On trouva le moyen de substituer la fausse Philis, & l'on publia, que l'enfant, dont j'étois ayeul, ne respiroit plus. Le people le crut, & la Bergere que je trompois, ne s'aperçut point de l'échange. Je perdis ma seconde femme. Etant un jour à la chasse dans ces cantons, je ne pus resister au désir de voir la jeune personne, que je traitois si injustement. J'imaginai un prétexte, pour aller chés elle. Je la vis. Ses vertus naissantes me charmerent; & je fus prêt de changer son sort. Mais ma tendresse pour ma fille me retint. Le Ciel sans doute a voulu vanger vôtre Maîtresse. J'ai été privé du cher objet, qui cause mon injustice; & mes larmes couleroient encore, si je ne trouvois dans la fausse Philis une fille digne de moy.

Le jeune Fornaro, immobile, écoutoit le Vieillard. Lorsque le Duc eut achevé son récit, le Prince demanda à la fausse Philis, si elle luy permettoit enfin d'esperer. Elle répondit, que celui, qui vouloit à l'avenir luy server de pere, devoit seul disposer d'elle. Le Duc consentit avec joye au bonheur de ces illustres Amans. La seule condition, qu'il exigea, fut que le Prince prendroit le Nom & les Armes de la Maison de la Valteline. L'Arrêt, qui avoit declaré la Princesse illegitime, fut cassé par un Arrêt superieur. Elle fut rétablie dans tous ses droits. Le jeune Fornaro prouva facilement son innocence à ses Compatriotes, & l'hymenée tant souhaité rendit enfin ces deux Epoux heureux. **FIN.**

APPROBATION.

J'AY lû par l'ordre de Monseigneur le Garde des Sceaux, un Manuscrit intitulé *Avantures Pastorales*, & je crois que le Public verra avec Plaisir une maniere nouvelle d'introduire des Vers en Musique dans une Historiette amusante. FAIT à Paris ce 28.November 1718. DANCHET.

PRIVILEGE GENERAL.

LOUIS, PAR LA GRACE DE DIEU, ROY DE FRANCE ET DE NAVARRE: A nos amez & seaux Conseillers, les Gens tenans nos Cours de Parlement, Maîtres des Requêtes ordinaires de nôtre Hôtel, Grand-Conseil, Prevôt de Paris, Baillifs, Senéchaux, leurs Lieutenans Civils, & autres nos Justiciers qu'il appartiendra; Salut. Nôtre bien amé le sieur CAMPION, Professeur-Maître de Theorbe & de Guitare de nôtre Académie de Musique, Nous ayant fait remontrer qu'il souhaiteroit faire imprimer & graver, & donner au Public un Ouvrage de sa composition, & qui a pour titre, *Avantures Pastorales mêlées de Chansons mises en Musique, & ce qu'il composera par la suite tant en Musique vocale qu'instrumentale, avec son Traité de Composition & d'Accompagnement selon la Regle des Octaves*, s'il Nous plaisoit luy accorder nos Lettres de Privilege sur ce necessaires. A CES CAUSES, voulant favorablement traiter ledit sieur Exposant, Nous luy avons permis & permettons par ces Presentes, de faire imprimer ou graver lesdits Ouvrages cy-dessus expliqués, en tels volumes, forme, marge, caracteres, conjointement ou separément, & autant de fois que bon luy semblera, & de les faire vendre & debiter par tout nôtre Royaume pendant le tems de douze années consecutives, à compter du jour de la date desdites Presentes; à condition neanmoins que si les diverses parties dudit Ouvrage, Recueils, ou Pieces paroissent successivement dans le Public, elles porteront chacune une Approbation expresse de l'Examineur qui aura été commis pour cela: Faisons défenses à toutes sortes de personnes de quelque qualité & condition qu'elles soient, d'en introduire d'Impression étrangere dans aucun lieu de notre obéissance; comme aussi à tous Graveurs, Imprimeurs, Libraires, Marchands en Tailles-douces & autres, d'imprimer, graver, ou faire imprimer, vendre, faire vendre, debiter, ni contrefaire lesdits Ouvrages cy-dessus specifiés, en tout ni en partie, ni d'en faire aucuns extraits sous quelque pretexte que ce soit, d'augmentation ou correction, changement de Titre, Gravûre ou Impression étrangere ou autrement, sans la permission expresse & par écrit dudit sieur Exposant, ou de ceux qui auront droit de luy; à peine de confiscation des Exemplaires contrefaits, de trois mille livres d'amende contre chacun des contrevenans, dont un tiers à Nous, un tiers à l'Hôtel-Dieu de Paris, l'autre tiers audit sieur Exposant, & de tous dépens, dommages & interêts: A la charge que ces Presentes seront enregistrées tout au long sur le Registre de la Communauté des Libraires & Imprimeurs de Paris, & ce dans trois mois de la date d'icelles; que l'Impression desdits Ouvrages sera faite dans nôtre Royaume, & non ailleurs, en bon papier & en beaux caracteres, conformément aux Reglemens de la Librairie; & qu'avant de les exposer en vente, les manuscrits, ou imprimez ou gravez qui auront servi de copie pour la gravure & impression desdits Ouvrages seront remis dans le même état où les Approbations y auront été données, es mains de Nôtre très-cher & feal Chevalier Garde des Sceaux de France le Sieur DE VOYER DE PAULMY, Marquis d'Argenson; & qu'il en sera ensuite mis deux Exemplaires de chacun en nôtre Bibliotheque publique, un dans celle de nôtre Château du Louvre, & un dans celle de nôtre très-cher & feal Chevalier Garde des Sceaux de France le Sieur de Voyer de Paulmy, Marquis d'Argenson; le tout à peine de nullité des Presentes: Du contenu desquelles vous mandons & enjoignons de faire joiir ledit sieur Exposant ou ses ayans cause pleinement & paisiblement, sans souffrir qu'il leur soit fait aucun trouble ou empêchement: Voulons que la Copie desdites Presentes qui sera imprimée ou gravée au commencement ou à la fin desdits Ouvrages soit tenuë pour dûëment signifiée; & qu'aux Copiers collationnées par l'un de nos amez & seaux Conseillers & Secretaires, foy soit ajoutée comme à l'original: Commandons au premier nôtre Huissier ou Sergent de faire pour l'execution d'icelles tous Actes requis & necessaires, sans demander d'autre permission, & nonobstant Clameur de Haro, Charte Normande, & Lettres à ce contraires; Car tel est nôtre plaisir. DONNE à Paris le huitième jour du mois de Decembre mil sept cens dix-huit, & de nôtre Regne le quatrième. Par le ROY, en son Conseil, DE SAINT – HILAIRE. Scellé du grand Sceau de cire jaune.

Registré sur le Registre IVe de la Communauté des Libraires & Imprimeurs de Paris, page 414. N.449. Conformement aux Reglemens, & notamment à l'Arrêt du Conseil du 13. Août 1703. A Paris le 17. Decembre 1718. Signé DELAULNE, Syndic.

A PARIS, de l'Imprimerie de GILLES LAMESLE, ruë du FOIN, du côté de la ruë saint Jacques, 1719.

Appendix C - Translated text

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PASTORAL
ADVENTURES

Mixed with Verse set to Music

By

Mr. CAMPION, Professor of Theorbo and Guitar, the Royal Academy of Music.

OPUS III

With approval and privilege from the King

IN PARIS

Mr. Sr. Ribou, by the stairs of the Pont-neuf by the statue of St. Louis.

Available at

Mr. Foucault Marchand, ruë St. Honoré.

The gate of the Opera and the author's home at ruë des vieux Augustins.

M.DCC.XIX.

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[p.1]¹

PASTORAL
ADVENTURES

MIXED WITH VERSE SET TO MUSIC

CONTINUOUS peace had made one of the nations of Europe the richest and most powerful and a wise king made its people the happiest. Under this prince, both courtier and shepherd enjoyed equal happiness and if their pleasures were sometimes different, it was above all, because those of the latter were often worthier to be called pleasures.

The country inhabited by the nation whose fate a few years prior had made many jealous, is watered by a river. The beauty of the shepherdesses and the amorous affection of the shepherds who populated its banks made it worthy of having a bard as chivalrous as the one who celebrated Le Lignon.²

There, all the hills resounded with these verses, which often the old men, intermingled among the young people, repeated with a trembling voice:

*The harshest pains of Love
Always have something to charm with
It is sweeter to die in its shackles,
Than to live without love.*

The pastoral life had almost as many followers as the delights of the Court. Every day, the number of shepherd's crooks grew larger. It is true that the new shepherds hardly took care of their herds, but they yearned for them and were loved. This meant they didn't neglect all the duties to their state.

[p.2] Until then, Philis and Damon alone had appeared indifferent to this life. Damon, a young stranger, whose appearance did not make him look like a simple shepherd, had been in these lovely lands merely for a few days. It was believed that this was the place where Philis had been born. Shepherdess but full of charms, she made more than one worthy heart sigh and had not yet been touched by the vows of any suitor.

¹ For ease of navigating the translation, numbers in square brackets refer to the pagination of the facsimile.

² River in south-eastern France.

This beauty only spoke of the value of indifference. She could not stand anyone who merely called love an irresistible tyrant. 'It is childish,' she said, 'the arrows launched by love cannot cause deep wounds. They only become incurable when one wishes not to be cured.' One day she was insulting disdaining the idea of love in this way. The arrival of Damon interrupted the shepherdess. She had not yet seen this new resident of the hamlet. The shepherd, having heard everywhere praise of Philis's charms, had wanted to judge whether the public voice had exaggerated. A relative of the beauty introduced them.

Damon did not leave Philis without difficulty and this meeting seemed short to the young shepherdess as well. A few days later she was told that the shepherd had come a second time while she was absent; she felt regret for not having foreseen the visit of a man, whom she believed she merely admired. This visit was followed by several other visits by Damon. He always received a welcome which showed his presence was not inopportune. Every day Philis added some new ornaments to her finery. Since the shepherd had appeared, she only spoke of him. She had at first been pained by his visits, but soon she yearned for them.

The shepherd, seized by the liveliest passions, had not yet declared his love other than through his attentions and his fervor to delight.

Solitude has charms for lovers. Damon knew music. This talent was not unusual among the shepherds of these lands. They loved and what can't Love teach? One evening, when lying alone by the entry of a grove close to a clear brook, whose gentle murmur often accompanied the sounds of bagpipes, Damon sang the following words:

[p.3] I trouble you regretfully with the tale of my sorrow,

Lovely woods! Kind spring!

A sojourn so tranquil and so sweet!

Alas! Cephise is too cruel

To hear what I feel for her;

I cannot say it but to you.

Philis was walking with her mother on a nearby path. The shepherdess recognized the voice of her lover. Because of the turmoil she felt at first upon hearing him say a name other than Philis, she realized for the first time that she would be pained to see him love another. She blushed, but she did not yet believe she was in love. A book, which looked like a book with music which Damon seemed to be reading, calmed the young Beauty's worries. Damon noticed his Mistress. He did not take long to join her. 'We are finally convinced of that which we suspected for a long time,' said Philis's mother to the shepherd. 'Your arrival in these lands is but a flight from some disappointment in love.' 'If I had loved before embracing the pastoral life,' Damon replied while tenderly looking at Philis, 'there are charming eyes here, which would have soon forced me to be unfaithful.'

The young Beauty pretended not to pay attention to this response. She turned the conversation to music and asked to see the book which Damon held, praising above all the shepherd's voice. Upon opening the book, which was a collection of words set to music, she read these verses:

*You say that you love nothing!
 Maybe, Iris, you believe it yourself?
 But I, who know it well,
 I tell you that your heart loves:
 Is Tircis far from these places?
 One sees you distracted and wistful.*

*[p. 4] Does Tircis appear before your eyes?
 One sees you pleased and joyful;
 Endlessly you speak to yourself softly,
 More than one jealous heart sighs.
 Iris, when we do not love each other,
 Do we have so many things to say?*

These words made the young Beauty reflect upon what was happening within her. She wanted to push this thought away. She glanced at the tune that followed and saw these words:

*When love makes its deadly poison felt,
 Neither duty, nor reason,
 Are hardly consulted.
 One does whatever this terrible victor desires:
 And the weakness of the heart
 Always leads us towards that which it knows to enjoy.*

Beside these songs, she also read:

*To stop loving a lover,
A bit of absence is necessary.
We don't leave easily
A shepherd who has been able to delight us;
But in love separation
May sometimes get one out of a situation:
To stop loving a lover,
A bit of absence is necessary.*

[p.5] Philis did not think it was chance that offered her these words first. She was tempted to see them as advice but she could not admit to herself that she needed it.

A few days after this second meeting, Damon left the hamlet to undertake a voyage, which he hoped to finish soon. The shepherdess learned that along the way he had been attacked by an evil foe, which made her despair about the life of the tender shepherd. The one who told Philis of the fatal news seemed to her to be overtaken by such an intense sorrow, that she convinced herself that the shepherd was no more and that they wanted to hide from her the death of her dear Lover. A violent fever seized her and as soon as the young Beauty was alone, she let her tears flow freely. 'I shall never see you again, dear Damon,' said she. 'You were taken from me too soon. Cruel fate! Why did you let me know him.'

Several weeks went by and Philis's pain and illness grew with every moment. As she was in the grip of the cruelest worries, her mother and Damon entered the young Beauty's chamber. The surprise nearly finished what grief had started. Philis thought she would die from joy. She hid her tears, along with any sign that it was not compassion alone that had reduced her to the state in which he found her.

After the shepherd's departure Philis remained alone; it seemed to her that her health had been restored, but a thousand different thoughts seized her mind. The memory of all the violent passions which had troubled her finally opened her eyes. She realized she was no longer indifferent. She thought that she hadn't been the first to notice her change and this idea was overwhelming for her. Above all, how many tears were caused by the fear that her weakness might be known to Damon! To Damon, who in truth had seemed to her chivalrous, but who had not yet proven to her that he was in love as well. She spent several days in this agitation. A visit from Cidalis, a shepherd with a passion for her,

increased the melancholy of this young Beauty. Cidalis had brought some musicians. They played. The shepherd was a musician himself. He sang several tunes, among which he skillfully added this lamentation:

[p.6] *The happy Tircis was able to delight you,
 You find charms in him
 And you, Shepherdess, give him
 Pains which he does not give you back:
 You have a most tender Lover,
 Everything tells you of his fire;
 But the pains of someone unhappy
 Are never heard.*

He ventured a few other words whose meaning was clear:

*If your dear Lover, when his love expresses,
 Eludes your ire,
 Do you not forgive the crime
 Of a wretch who dies for you?
 I am captive, I yearn, I sigh,
 But so much glory accompanies my shackles,
 That I'd rather live under this control,
 Than to possess that of the Universe.*

*I content myself with my first choice,
 One must love but once.*

*I would sooner lose the light,
Than to have my heart say:
He who can burn with a second fervor,
Did not feel the first one well.*

[p.7] *If by extreme harshness
You wish to weaken my faith
Cruel Iris, come back from your error,
Love ends for excess of happiness
Rather than for excess of suffering.
If for having told you, beautiful Iris, I love you,
This word offends you so much,
Punish my extreme audacity,
Take revenge for it, I agree to it:
You can treat me likewise,
To give me similar chagrin,
Tell me, Shepherd, I love you,
That is all I told you.*

Finally, Cidalis's mishaps irritated the young shepherdess, she interrupted him and with anger giving her a voice, she responded with this couplet:

*I am not at all so cruel,
As to wish to avenge myself so.
The gentleness, which is natural to me,*

*Does not allow me to dream of it:
And as certain token that I am true,
I wish to forget all, the crime, and the culprit.*

Cidalis left and Philis, unable to hide from herself that the passion which she had for Damon had not been a mystery to any but her, she felt that it was time to keep on guard against herself.

[p.8] She foresaw that her parents would hardly consent to see her married to a man who persisted in hiding his heritage and the name of his homeland, and soon she realized that her suspicions were well founded. ‘My daughter,’ said her mother one day when they were alone, ‘there is no need to doubt that Damon loves you. I esteem this shepherd. He seems to be worthy of it. But I cannot give your hand to a stranger. The silence he keeps with you about his family and his country is mysterious, which he will have trouble explaining favorably. Besides, I have other plans for you.’

The young shepherdess withdrew without responding. She contented herself to accuse the cruelty of her fate, and believed that she could conform to the wishes of a prudent mother.

The young Beauty feared that, in continuing to see her Lover, she would give herself chains which one day she may not be able to break, and she decided to forbid herself forever the sight of the shepherd. Damon went to her. He could not obtain permission to speak to her. He returned several times and every time she found an excuse to avoid her tender Lover’s presence.

The health of the shepherdess seemed to improve. A listlessness remained and Philis alone knew its cause. Her mother wanted her to attend a feast which the main shepherds of these cantons were preparing. They had agreed to choose and perform some Pastoral Scenes; in vain, Philis made several pleas not to be required to accept a role. She had to obey. Her plan was to take a very brief role in which she would not have anything tender to say to Cidalis or to Damon. But this precaution was still useless to the young Beauty. The shepherd, with whom she had to sing, out of kindness for Damon pretended to have fallen ill on the day of the feast. Damon, who had learned his friend’s role, offered to play two characters and his proposition was received with joy. The shepherds’ feast began with this scene between Damon and Philis.

[p.9] TIRCIS, IRIS

TIRCIS seeing Iris from afar.

When I see Iris, I sigh.

A secret malady takes hold of my heart,

When I don’t see her anymore, I am sad and dreamy:

I fear, I hope, I desire;

*I feel myself agitated by tender motions;
Ah! Aren't all Lovers painted like so?*

IRIS aside.

*One is never the master of a tender love:
It cannot be hidden from curious glances:
A true Lover always has in his eyes,
A je ne sais quoi, which gives him away.*

*How suitable he is to be loved
The lovely shepherd who impassions me;
All that could delight and charm
Is in his eyes and in his soul.
Ah! How his sweet glances and his tender sighs
Serve his desires well!*

TIRCIS aside.

*Love! No, you are no longer this superb victor,
Iris may dispute the victory with you;
[p.10] It is only by captivating her heart
That you could reestablish your glory
But to attempt such a beautiful triumph,
Which would make your glory immortal;*

*In attacking this rebel,
Keep yourself from removing your blindfold,
If you do not wish to burn for her.*

IRIS aside.

*How costly it is to be inhuman!
When it is only by obligation:
Tircis has absolute power over my heart.
I cannot approach him without sorrow,
And yet I have no pleasure but in seeing him.*

TIRCIS approaching IRIS.

*Is it to the Spring, is it to Love,
Is it rather to Inconstancy,
That I owe your happy return,
Worthy object of my hope?
May the season of Lovers,
May the God of tenderness,
Give me a good so charming,
Attach forever my Mistress.*

[p.11] IRIS still rather far enough not to be heard by the shepherd:

The lovely shepherd whom I adore

*Does not need a rank which attracts the eyes
 He has a thousand virtues unknown only to him
 And which would be the pride of the Gods.*

*I feel in his favor, that everything attracts me.
 Love teaches me what he deserves,
 And even my reason in its turn,
 Does not tell me of it less than Love.*

TIRCIS

*What use are so many charms,
 Iris, if you don't love anything?
 What? Do our lamentations and our tears
 Do you any good?
 Often it is a misfortune,
 To let oneself set alight;
 But life is tiresome
 When it is spent without loving.*

*The wisest and the most beautiful woman,
 May find a fickle man;
 And the most faithful lover,
 May find one as well:*

*Of a lamentation so common,
 One has a right to be alarmed;
 But life is tiresome
 When it is spent without loving.*

[p.12]

IRIS

*How charming is Tircis, and how in love he is!
 He lavishes me with attention, by which I am alarmed.
 Ah! How dangerous it is,
 When one is loved tenderly,
 To feel that a Lover is worthy of being happy.*

TIRCIS

*Charming Iris, happy is the faithful and tender Lover,
 Upon whom you bestow the brightness of your beautiful eyes!
 The pleasure of seeing you, the charm of hearing you,
 Make it so that in his happiness he equals the Gods.*

*For me, when once you deign to smile at me,
 A certain je ne sais quoi takes hold of my senses:
 My soul is moved and I could not say,
 I feel how far the sweetness of the pleasure goes.*

*My heart is filled with a subtle flame,
 My ear hears nothing but a confused whisper,
 My tongue gets entangled and becomes still,
 I languish, I sigh and my eye no longer sees.*

[p.13] Damon, finishing these words, he notices Cidalis and casting a scornful glance at him, he adds:

*Flattering plans to seduce a beauty,
 Attentions planned to court her
 Tender writings, vows to be faithful,
 Zealous tunes, you are not love:
 But to give oneself without hope of return,
 Announcing that one loves through one's confusion,
 Timid respect with extreme fervor,
 Perseverance at the height of misfortune,
 In one's Iris only looking for Iris herself,
 That is love, but it is only in my heart.*

IRIS aside.

*Sheep, how happy you are!
 If you only fear the wolves' rage:
 Love is in my heart a hundred times more dangerous,
 Than the wolf in the sheep pen.*

TIRCIS

*Iris, my extreme languor
 Has passed into your heart!
 You speak? It is no longer time to feign:
 But... alas, you say nothing!
 I have the misfortune to lament
 An evil I did not cause.*

[p.14]

IRIS

*I have sworn a thousand times to never love,
 And I did not believe that anything would charm me:
 But when I made this imprudent vow,
 Shepherd, you had not begun to appeal to me;
 My pride against you does not do its duty,
 And finally I know the power of Love.*

During this entire scene, all eyes were on Philis and Damon. The passion of the shepherd was obvious. They suspected the same from the shepherdess. Their tinniest glances were observed. Damon had expressed everything his heart felt. Philis's said less, but the discomfort in which she was left much to be guessed. She couldn't help herself blushing when singing these last verses:

*But when I made this imprudent vow,
 Shepherd, etc.*

Philis perceived Love as an enemy, which one mustn't fight but in fleeing. She believed herself to be too close to Damon to be able to forget him so soon. A relative who lived in a town several miles from the hamlet had invited her to go spend the winter season with her. For several days Lucile (that was the name of the relative) waited with impatience for the shepherdess. The preparations for the nuptials of a rich Lord, young and

courteous, promised a celebration which would not leave anything to be desired. Lucille wished that Philis would share these pleasures. The young shepherdess took advantage of this offer to distance herself from her Lover, but the absence only served to make her unhappier.

The day of the celebration arrived. In the evening, Lucille and Philis dressed up in costumes and went to the house where the marriage was celebrated. Philis still remembered the resolution she had made to avoid all places where she could find Damon. It seemed that if he was in love, he would join the ball in the evening [p.15] in the hopes that he would see his Mistress there. 'But also perhaps he won't go at all,' said the shepherdess, 'and this sign of indifference would slow down my passion. If he goes to it, perhaps he will give me a rival, perhaps I will be a witness to his infidelity! And I will forever erase from my memory this unfaithful man.'

In the house intended for the celebration, one could see everywhere the new spouses' love for magnificence. A great light that illuminated all the sides of the house made this night resemble a beautiful day. One couldn't count the number of apartments for the various pleasures one could try there. One amusement couldn't interrupt another and only served to make it more desirable.

Philis and Lucille arrived some time before the beginning of the ball. The first person to appear before Philis was Damon. She only saw him from afar, but she recognized him in the glimmer of the torches. He crossed the courtyard. A young Beauty, whom the Shepherdess did not know, was leaning on the Shepherd's arm. In an instant, Damon and the one who was with him got lost in the crowd and left Philis agitated by a thousand cruel suspicions. She was taken with her relative to a vast, very ornate room, where a great concert was being given. It was about to finish. Upon entering, she heard these two tunes being sung:

*When one is enchanted by new traits,
One believes to be forever in love and faithful.
When one is rejected by the rigors of a beauty,
One swears to never love:
But, alas! Without thinking about it
One day a feeble heart goes
From love to indifference,
And from indifference to love.*

[p.16] *When Love has become the master of a tender heart,
Disappointment may not banish it for long from it:
Alas! The smallest reminder
Soon makes it return again.*

The shepherdess tacitly condemned the author of these last words and promised herself to prove them wrong through her conduct. She searched for her Lover with her eyes. Soon she noticed him beside the musicians, next to the same person with whom she had already seen him. Philis became more alarmed. She didn't have any difficulty persuading herself that the shepherd was unfaithful, but she made futile efforts to find him loathsome.

Philis was not only masked, but she had worn clothing which disguised her even to Damon's eyes. The shepherd examined in vain all the masks which were in the room. He did not recognize his Mistress. However, he did not doubt that she had entered. A confidant he had sent to find out if she was going to the feast had assured him that she had already gone. Damon, who, not being known to Philis's relative or to the newlyweds, had himself introduced to the latter as a musician, had to pretend to be useful in the concert. He sang everything that a most passionate Lover can say. He finished with these words:

In vain I want to celebrate the Beauty to whom I am committed

I think about it, I think about it again and to no avail:

My heart deals with the subject,

And the mind leaves the work there.

They moved into a gallery where the ball began. Philis danced, and with so much grace that she ceased to be unrecognizable. Damon had left the young Beauty which the shepherdess had believed to be a rival. Masked and having changed his clothes, he sat next to his Mistress. At the same time, a cavalier came to ask Lucile to dance and Damon had the freedom to talk to Philis.

[p.17] 'Do I not owe to more than chance, charming person, the pleasure of seeing you? At what price must I buy this happiness? There is nothing I wouldn't sacrifice to deserve it.' 'I am not,' said the shepherdess, 'the person whom you brought here. All the sacrifice I require of you is a little gratitude for the favor I wish to do you in disabusing you. If the one, for whom not an hour ago you seemed to have so many considerations, were to hear you making me a romantic declaration, your error could have dangerous consequences for your passion. 'God! Did I hear well?' replied the shepherd. 'Of what baseness do you suspect me?' 'Damon inconstant! Damon deceitful! Who are the imposters... My eyes.' said Philis. She described to him her supposed rival and soon he explained himself. The one who had caused the shepherdess so much distress was a musician who had gotten Damon into the feast. 'If you do not believe my oaths,' he added, 'it is easy to prove to you my innocence. But what? Would you still doubt it? Have my emotions not persuaded you? Yes, divine Philis, for you alone I burn. My happiness and life depend only on you. 'Ah! Too kind Damon!' said the shepherdess with a sigh. 'What do these sighs tell me?' continued her Lover. 'That I cannot be yours,' replied Philis.

In finishing these words, she saw Lucile, who was coming to join her. She feigned a sudden indisposition, asked her relative to take her home and her request was fulfilled. Damon, struck by his Mistress' last words, as if by lightning, remained motionless.

Soon the young shepherdess reproached herself for being too weak. 'Will I never call mistakes by their true names,' she said, 'except after having committed them? Blind Philis! You believed it was doubtful that your Lover would be at tonight's feast? If you had been convinced not to

find him at the ball, would one have seen you there? Damon now knows all your weakness. You yourself confessed it to the shepherd. Perhaps at this very moment he despises you?’

The next day an Italian, who called himself a merchant of jewels, asked permission to show Lucile various rarities, which might suit her. Lucile and Philis wanted to see him. A long beard hid part of the Merchant’s face. But how big was the young shepherdess’ surprise when she recognized Damon’s voice! After having chosen several jewels, which the Italian [p.18] estimated well below their value, Lucile went into a nearby room to get the sum which she needed. ‘Is there a disguise,’ said the shepherd to his mistress, ‘which could make you not recognize the tender and miserable Damon? So then, am I condemned, divine Philis, to love you without hope? Is there no remedy for my misfortune? To have you, must I make myself known...’ ‘Forget me forever,’ responded the Shepherdess. ‘My mother is opposed to your vows. She has motives other than the ones you suspect. But I do not know her reasons and her plans.’ ‘And what if her plans aim to make you unhappy,’ said Damon. ‘I will obey,’ continued the shepherdess. Lucile’s return interrupted the two Lovers. Damon went out and Philis avoided meeting the shepherd’s eyes.

Lucile made her spend some time with her in a house in the countryside. Close to this house was Floriclare, a place famous for its promenades and for the affluence of the people who went there, be it to spread their splendor or to enjoy that of others. Love also had its place in these charming sites. Every day it made new subjects there. Every day it presided over a romantic feast. Damon found out that one evening Philis and Lucile would be in this romantic place. Indeed, the two Shepherdesses were there. Philis could not resist her relative’s pleas to not have to go without her. In the center of the Gardens of Floriclare was a Grotto which Art and Nature had decorated together. At the back of this Grotto jutted out a fountain, whose waters, after having fallen in a thousand cascades, divided into an infinity of streams, which rising back up towards their source through several routes, seemed to have difficulty leaving this fortunate dwelling. Lucile wished that Philis would see the places which were the main pleasures of the walk.

No sooner had they arrived at the Grotto, when the noise of several instruments was heard resounding. One would have thought that all the Naiads, all Divinities of the Gardens and the Woods had arranged to meet there to welcome the young Shepherdess. Each Divinity carried gifts which suited her attribute. Nymphs, Fauns, Sylvans, all came in front of Lucile and Philis, presenting them with refreshments which could flatter both palate and sight, and afterwards formed an equally ingenious and gallant ballet. They had been [p.19] interrupted by a troupe of followers of Bacchus. The faltering steps of the latter were a sign that they were coming to celebrate a holiday in honor of their Master. But they danced an entrée whose execution demanded so much art and was so full of risks that people confessed that their God was protecting them, or that they had colder blood than they had imagined at first.

Several masked people brought a table laden with different dishes. The tremendous quantity of flasks signaled to the dancers that it was time to give a new performance. In an instant they had surrounded the table. But not all having been able to find a place, those who remained standing continued to dance. The others, glasses in hand, declared a joyous war, at which they did not seem to be inexperienced. Two distinguished themselves above all. They were Gregoire and Lucas, the terror of the drinkers of these cantons, a famous pair, whom Dawn never saw with an empty stomach.

Gregoire, who, heated up by the Bacchic juice, said little with many words, and spoke on all matters with an Oracle’s tone. The confidence with which he required everyone to respect his decisions incited Lucas to sing to him:

*Gregoire on an empty stomach, and Gregoire at the table
are very different people.*

On an empty stomach he is a dreamer, taciturn, inflexible,

Whose ignorance surprises you.

But offer drinks

Then our friend Gregoire,

He reasons like a Doctor, he's a divine man.

From the Stars he descends to the center of the Earth,

He goes around one Hemisphere and then the other,

He prevails over everything in the warmth of the wine.

Gregoire, as a wise man, who knew how much the indiscretion of the Servants is to be feared during a meal, sang before responding to his adversary:

[p.20]The number of servants overwhelms me,

They devour with eyes the buffet and the table,

And out of secret boredom they conspire against us.

Get out and let us enjoy the good fare.

What! Can't one drink and eat without you,

Get out, annoying witnesses, in everything I love the mystery,

Bacchus, like Love, can make people jealous.

They made the servants retire and Gregoire continued:

Ah! How much their leaving relieves me!

Their greedy glances whose language I understand

*With an eager appetite they covet all our meals.
 Let us talk, we are now alone, let us declare without constraints,
 Our plans, our desires, our secret feelings.
 Let us talk, we are now alone, let us banish all fear,
 Bacchus excuses those, whom he renders indiscreet.*

Finishing this song, he wanted to kiss a Beauty who was next to him. The Groom did not like this familiarity and Gregoire sang mockingly:

*Charming freedom, you have many attractions!
 I scoff at those feasts where you do not reign
 You make all our glory
 You are the one who permits in the middle of a meal,
 The songs, the jokes, the noise, and the din,
 And you are the one who makes the pleasure of drinking well last long.
 Charming freedom, you have many charms!*

[p.21] Lucas, wanting to enjoy the freedom, whose charms his emulator praised, interjected with these words:

*Gregoire who avoided the embarrassment of the tally
 Spent his inheritance on a Cabaret
 And his spending was so quick
 That his accounts soon totaled a simple zero.
 Ashamed and moved by this extreme disorder
 What a big dog I am, he said to himself.
 But seeing that his wife was well courted,*

*He flattered himself for having a recourse in love
 Let us handle ourselves, he said, with cleverness,
 Let us practice the talents which we both have:
 You will take care of the income,
 Me, I will take care of the spending.*

Lucas was neither thriftier nor more sober than Gregoire. Lucas's wife was very young. Gregoire took his vengeance by addressing this song to the shepherd:

*Lucas, moved by anger
 For also having spent all his money at the Cabaret,
 In order to pull himself out of the misery,
 Came to marry the young Catin.
 Jove, he says when one mocks him,
 There is no better engagement than to a twenty year old wife,
 And for as long as the dowry is worth it,
 It is an excellent fund from which many honest people
 Take great support in bad times.*

[p.22] Everyone enjoyed seeing Lucas's slanderous mood quelled like this. Entrenched behind a long line of bottles, he stood firm against the laughter rising from all sides, and sang while filling up his glass:

*In order to never be lacking of wine,
 I promised Nannon a kiss for each bottle,
 And I am assured to find upon awaking*

*My bottle filled up.
 All day she takes care to pour me drinks,
 I don't know which one of us got a better deal,
 But as soon as I lie down,
 She doesn't fail to remind one of herself.*

Sitting next to a young Beauty, Lucas wished to imitate the liberties which Gregoire had already taken. Her husband, impatient and jealous, stood up to take his due. But one of the guests, disguised as a farmer, stopped him and addressed this lecture to him:

*Good God, cousin Charlot
 What a real halfwit you are!
 If your neighbor Lucas, when you have a drink of wine,
 Made the slightest move to rob you of it,
 You would be right to scream loudly.
 But he is only interested in your Claudine:
 Is this anything, good God, that one should worry about?
 Listen, I wouldn't give it, cousin, two hoots
 However much they have a taste of her,
 You will always have more than enough leftovers.*

[p.23] The drinkers were driven off the table by a band of cherubs, who, wounding all of them with arrows, made them abandon their bottles to dance with shepherdesses. The eyes of these deserters of the Empire of Bacchus, their gestures, their steps, everything about them showed their growing passion. One does not abandon at once the chains of Bacchus. One of the new subjects of Love, upon accidentally seeing the table they had just left, could not imagine that one could not be thirsty at the sight of so many bottles. To invite his shepherdess to come get some refreshments, he sang the following words to the accompaniment of a guitar, held in the Italian manner:

*Come charming Iris, come get a drink.
I teach the lessons of the Bacchic Gregoire,
I take a kiss as payment every time,
Start now by paying for a month in advance.*

A delightful kiss was followed by this song:

*With an ample memory from Love,
I received from you today,
With a never-rising price,
Only one kiss to my account.*

As the young shepherdess wanted to escape, her lover held her and tried to justify the liberties he had allowed himself.

*For a single kiss taken from you,
You make quite a fuss.
Is it such a big deal,
That you must show so much anger.*

*If you would give your kisses to me, Iris,
I would be wrong to take them from you.
If I am wrong to take them,
I am ready to give them back to you.*

[p.24] All the dancers met for a dance. Several gallant arias were sung during the dance. After it had finished, a masked shepherd sang:

For one's loved one
There is nothing under the heavens,
Which would seem precious enough,
One goes to the extreme.
And, despite the benefits and the eager cares,
One always complains of not doing enough
For one's loved one.

Judging by the grace of the shepherd, he seemed to be Damon. It was indeed this tender shepherd. Lucile had believed the feast had been given by Cidalis. A friend of this shepherd, she had prevented Philis from disrupting the pleasures of the day by making a harsh retreat.

After having sung, Damon retired without speaking to his mistress. The young shepherdess left the countryside and with her relative returned to the castle where the latter lived. Damon had forestalled them there. Waiting for a way to gain access to Lucile's, he did not miss any opportunity to see the object of his desires. Philis encountered this lover everywhere. She charged a friend, whose discretion and wit she knew, with driving away at any cost a man, whose presence she feared strongly. 'If he loves me,' she said, 'let him show me his passion by obeying. Let him flee.' The young shepherdess's confidante finally persuaded Damon. He took his leave in the hopes of seeing his mistress in the hamlet soon.

Over a month went by and the shepherdess had not yet returned.

Her distance had an expected effect upon Damon. Sadness, fear, and a thousand worries agitated the shepherd. He decided to find his charming fugitive, declare that he could no longer live far from her, and use anything to obtain [p.25]from her even one word, upon which the tender Damon's fate would depend. A widow, who was a friend of Philis's relative, was accompanied by the shepherd to a town adjacent to where the young Beauty had been living. He asked the widow to pay a visit to the shepherdess's relative, while he used this opportunity to get close to his mistress. However, Philis, who knew of Damon's arrival in the neighboring town and who had foreseen that he would like to see her, had gotten her relative to take her to a different city.

Damon went back to the hamlet strongly affected that he had once again been unable to speak to the shepherdess. Despairing that he could never make futile her efforts to avoid him, he believed he had no other option but to write to her. However, this involved overcoming new obstacles, such as Philis reading his letter, her seeing in it all that he felt for her, and her not being offended by it. The shepherd sees a way. He composes several musical tunes to words suitable for their destined purpose. First, to better hide his intentions, he sets some tender words, which don't seem to contain any mysterious allusions.

Daughter of taste and esteem,

*To whom the Scythe offers incense!
 Source of innocent pleasures,
 Delight refused to crime,
 Sacred bond, precious fire,
 The only possession which the Gods leave us:
 Friendship, it's you I sing about,
 Animate my sounds and my voice.
 Already on the brilliant lyre
 Apollo has placed my fingers.*

*[p.26]Oh Sun, divine torch, Father of Nature,
 Favor my wishes, come back in these climates,
 Bring back the Spring and its green adornment,
 Let the zephyrs reign and chase away the winter cold.*

*To see again your beautiful days I am impatient,
 They must bring back the object of my love,
 For a long time I have suffered a cruel absence,
 The one I love, alas, waits for your return.
 Oh Sun, etc.*

On a separate page he writes these other tunes:

The evil which makes me miserable

*And which drives me to death,
Is so big that it is incredible,
That you don't believe it such.*

*When I saw Iris in these lovely places,
I didn't know all the force of love
I still had to feel her absence,
To teach my heart the power of her eyes:
In the trouble caused to me by an extreme languor
I make a thousand superfluous wishes for her return.
Alas! Must I never see her again,
And learn the price of the Beauty whom I love.*

[p.27] At times suspecting that his mistress has given him a rival, and at times fearing having displeased this Beauty, he attaches these words set to music as well:

*On the bank of a pure brook
Alcidon burst into tears.
With a sweet murmur the brook
Responded to his pains.
Love, source of my tears,
Said this sad shepherd,
Why mix so many charms
With such a light heart.*

*O! My lovely shepherdess,
 Could I have offended you,
 Come see my bitter pain,
 She can erase everything:
 To see you, to love you, to tell you that,
 It was my sweetest pleasure
 For if you wish that I expire,
 Let it be by your feet.*

The novelty of these tunes served as pretext to send them to one of Philis's brothers. This brother was with her at their relative's house. In a note, Damon asked this young shepherd to give Philis the page which was separate in the package. 'I don't send your lovely sister,' added the passionate lover, 'anything but lamentations and sighs. It's all she could expect from a land where her absence makes so many miserable. If she had ever loved, she would no doubt excuse Alcidon's reproaches and maybe would be touched by the tears of this tender shepherd.'

At the time when Damon had started seeing the shepherdess, he had given her a few lessons in the Italian language, which he had a reputation for knowing perfectly. Instead of a subscript, he added these words set to music:

*A ray of hope
 Lights up in my heart.
 And in token of constancy
 Wishes Love's triumph.*

[p.28] Having gone back to her relative, Philis received Damon's letter and didn't need to read it to understand the shepherd's intentions. The ills of this lover worthy of a better fate caused his mistress' tears. She judged herself to be even more miserable.

Cidalis, however, doesn't spare anything to get Philis's mother to favor the passion he has for her charming daughter. For a while Philis's mother had been thinking about an alliance with Cidalis. She shared these plans with her daughter when talking about Damon. Cidalis compliments, prays, and is finally heard. The young Beauty is told that she would soon be Cidalis's wife. This news reduces her to a state where death would have seemed sweeter.

Damon arrives, led by the widow which had previously brought him there. A new cause for trouble and dejection for the unfortunate Philis. She was in her relative's room when Damon entered. The young Beauty had to endure the shepherd's presence, and what was even crueler, she had to witness the dejection and the despair painted on the face of the dear lover. Several people were in the room. After brief conversation they went into the hall where the dinner was prepared. Damon, who had not yet been able to speak directly to his mistress, gave her his hand. The young Beauty kept his hand out of politeness to the company, but also perhaps for another reason. 'I have come to find out,' said Damon to her without being heard by anyone else, 'what it is you will prescribe for my life. You must have read all my love in my eyes. It is such that I will not be able to survive your marriage to Cidalis. I even hope that my pain will give me my death before this fatal marriage.' These words, said in a most passionate tone, forced a sigh out of Philis. Her agitation didn't leave her strength to answer. Incapable of any reflection in this violent state, she rejoined the company without having spoken to the tender Damon except through her visible distress and sadness.

After the meal, the shepherdess's relative took out a theorbo. People forced Damon to sing. It is easy to judge the discomfort this necessity caused him. He, however, obeyed and sang this tune:

[p.29] *Oh Love, cruel Love, listen to our desires.
And since all hearts must bear your chains,
At least make your pleasures as long as your pains,
Or your aches as short as your pleasures are.*

Philis, preoccupied with her calamities had kept her eyes fixed and lowered for a long time. Love, without her even thinking about it, made her look at her Lover. Damon's eyes met those of the shepherdess. He thought he saw these charming eyes wet with tears, and he addressed these words to the young Beauty:

*By shedding these beautiful tears
You make the sorrow grow.
My pains I will suffer,
But if you cry, I won't be able to
Suffer yours, my Dear.*

A ray of sunshine invited the group to enjoy a walk. They went down to the garden. To avoid Damon, the shepherdess took the arm of another. But one does not avoid a Lover for long. The shepherd seized the moment when she had wandered slightly away from the rest of the group. He approached the young Beauty with such pale and defeated face, that the silence he kept for a few moments touched her even more than the declaration he had previously made her.

‘Well, lovely person,’ he said to her, ‘will Cidalis be happy?’

A sigh from the shepherdess interrupted Damon. ‘You don’t answer me,’ he went on. ‘Ah! How must I interpret this fatal silence? Is my unhappiness assured? Do you at least not have compassion for the fate to which I am reduced?’ ‘How cruel you are to me!’ replied Philis. ‘Whatever hatred I may have towards your rival, marrying him will never cause me more suffering than the pains you cause me today because of it.’ ‘You hate this rival,’ began again Damon, ‘and you will consent to being his wife?’ ‘And I will die of sorrow,’ said the shepherdess. ‘Ah! My woes increase,’ replied her Lover. ‘Mine [p30] are at their highest limit,’ answered the young Beauty. ‘Stop troubling my rest. I won’t spare anything to postpone a marriage which I abhor. This is all I can promise you.’

In saying these words, she parted with the shepherd, who was soon forced to take leave of his mistress and to leave with the widow who had brought him.

A few moments later several young girls from the city came into the garden. The news of Philis's marriage had spread to the homes in which she was known. Soon the whole group talked of nothing but songs and dances. These young people waged war on Philis because of her despondent face. They likened her solemnity to the affectation of a girl, who, delighted by her upcoming nuptials, hesitates to reveal her joy. One girl took the arm of the shepherdess, and another did the same. The young Beauty could not escape them before having danced a little. Bad luck would have it that the verses, to the tune of which they danced, were numerous. A bagpipe accompanied this song:

*I am of marrying age,
So then make me dance
My father and my mother,
In their young days
Step lightly shepherdess,
I want to do the same.*

*If they don't marry me,
I will cause quite a ruckus
I will wage war
On all my relatives.
Step lightly shepherdess,
I want to do the same.*

*I want to have a shepherd,
Who doesn't like to change
If he is unfaithful,
I say this frankly:
Step lightly shepherdess,
I want to do the same.*

*Celimene and Coridon,
Tied a knot with their own names,
And in the ferns
For a long time:
Step lightly shepherdess,
I want to do the same.*

*Coridon said, my love,
See what my passion contains:
You are light,
Jump boldly
Step lightly, etc.*

*Celimene to Coridon
Said: My little sweetheart,
What should be done
To please you so:
Step lightly, etc.*

*It's in these lovely places,
That these very happy Lovers,
Endeavored to do this,
together:
Step lightly, etc.*

*After this occasion,
Celimene and Coridon,
Always do so
In the distance:
Step lightly shepherdess,
I want to do the same.*

Philis, retired in her room, looked for ways to postpone the fatal blow which threatened her. She wrote this letter to her mother:

I have learned, my dearest Mother, that you have arranged for my hand in marriage. It will cost me my life to obey you. But whatever may come, I will show you how much I respect your orders. I only ask you for some time to prepare myself for the sacrifice you demand of me.

Her mother replied that she only gave her a few days. The fatal term had almost expired when chance prevented Cidalis' happiness. A young foreigner passed through the hamlet. His regal bearing and large entourage suggested he might be of noble birth. It was Prince Fornaro, the grandson of a Venetian Doge. He saw Damon and showed him so much amorous affection [p.32] and joy of meeting him again, that all the shepherds thought they were seeing brothers united after a long absence. 'It is,' said Damon to the young Foreigner, 'saving my life. You know that I left forever the place where I first saw the light of day. You are not ignorant of the reasons which caused my exile, nor of the inclination I have always had towards a private life, free of trouble and cares. I was hoping to find this desired life in these places. Alas! I did not think that here I could become a Lover. I love a simple, but worthy of a throne, shepherdess. But my rival is also ready to become happy. Help me destroy his hope.' The young Foreigner agreed to everything Damon demanded of him. They went together to Philis's mother. The Prince presented a considerable sum of gold and gemstones in front of her eyes. 'If the fortune,' he said, 'which Cidalis promises your daughter, somehow surpasses the one which we have just offered you, it will not be difficult for us to provide more. Perhaps you are afraid to make a stranger your son-in-law? But perhaps you also believe me to be incapable of lying to you? At least I know that I cannot lie. Damon is of a blood which will honor your family, and if an action unworthy of him had tarnished his virtue, our friendship would have seized.

Soon, the riches which the shepherdess was seeing weakened all the resolutions she had taken in favor of Cidalis. The confidence with which the young Foreigner praised Damon ended up persuading her. She promised her daughter's hand to the tender shepherd. Philis learned about the unexpected change with the easily-imagined emotions. But the happy news were followed by sad ones. A letter from Venice gave them notice that a brother of the shepherdess had died in the city.

A Minister who placed great trust in that young man had sent him there to weave a secret thread. The young man's intrigues in that land had been discovered. He had established a close relationship with a noble Venetian of his age from one of the most illustrious houses of the Republic. This union had made the young lord a suspect and it was decided to arrest both men. Philis's brother had disappeared suddenly. The noble Venetian was accused of wanting to prevent the repercussions of his supposed accomplice's detention and of having [p.33]him killed on the simple suspicion that people would discover the identity of this foreigner.

A friend of Philis's wretched brother had brought these news. He did not mention the name of the Venetian out of respect for his house. The young shepherdess was back in the hamlet. Damon was with her when the letter arrived. It was soon the cause of the tears, which Philis shed as she read. He made her repeat the circumstances several times. The more she elaborated on them, the more he felt his distress grow. Given over to the most violent despair, but not daring to let the torments which agitated him be noticed, he returned home.

The young shepherdess saw several months go by without receiving visits from Damon. She convinced herself that he was fickle. 'What then?' cried the young Beauty, 'would one never see a Lover who is at the same time happy and faithful? Damon loved me when he had no hope. I no longer have charms for him because he doesn't have any obstacles to overcome to have me.' One day, she was alone in the garden of a friend of her mother. Holding in one hand a handkerchief, with which she was wiping away a few tears flowing from her beautiful eyes, and with the other hand she was carving the following verses into an elm, at the foot of which she was resting:

Sitting on the bank of a stream

I see a Swallow in love

Flying away and with the tip of its wing,

Making waves on the surface of the water while chirping.

Alas! Little bird!

You sing about the return of a new season,

At the time when an unfaithful man

Comes to announce to me a new winter.

Turning her head she noticed Damon, who was coming towards her. She wanted to avoid him. ‘You hate me, lovely Philis?,’ said her Lover, with a voice interrupted by a thousand sighs. The young shepherdess wanted to pass on, but she couldn’t help but glance at Damon and she let [p.34] these words slip out: ‘Inconstant Shepherd!’ ‘Ah! Know your Lover better!’, began again Damon, throwing himself at her feet and holding her hand tightly. ‘My only crime is being the unhappiest of men. I avoid a marriage to you only because I burn with the strongest passion for you. Do not try to penetrate a terrible mystery. Content yourself with pitying me.’ ‘You love me still,’ said Philis. ‘Ah! Who will assure me of it?’ ‘I will stop living,’ cried Damon, ‘sooner than I’d stop burning for you...’ Damon was going to continue. The arrival of the owner of the garden prevented him from doing it. Philis took a walk around with the group, then, pretending to want to read, she disappeared into a thicket. She recognized the elm tree upon which she had traced the shortened story of her misfortune. Below the first verses, she put the next:

*When Tircis seemed unfaithful to me,
After having promised me eternal love,
I made a vow to hate such a fickle Lover.
But despite of the bitterness which such an affront,
No sooner had I seen this fickle ingrate,
Than I repented having made this oath.*

Several chance occurrences, similar to the one from that day, gave the young Beauty an opportunity to speak to her Lover. Every time she received the same professions of amorous affection, but she could not make him confess what it was that could overcome the fires, with whose passion he had said he burned.

As she was in this sad situation, her brother, who was believed assassinated in Venice, came back. It is easier to feel, than to describe the joy, which such an undreamt of event gave Philis. All the shepherds from the hamlet rushed to Philis's house. Damon was one of the first there and the young shepherdess's brother, seized by astonishment, remained almost motionless at the sight of this false shepherd. ‘So I see you again, Master?’, he said to him. ‘I would have never dared to dream of it!’ Philis's brother's surprise soon took over all who were present. He informed them that they saw, in a shepherd's clothes, the youngest Prince of the House of Fornaro. ‘Having gone to Venice,’ he said, ‘without having told my [p.35]family of my trip, there I had the honor of having a close relationship with this nobleman. However, despite the friendship which the Prince deigned to grant me, I was faithful to my Sovereign's secret. I kept quiet in front of the Prince about both my name and my homeland. You know what danger I faced in Venice. Forewarned that I had perhaps but a moment to escape death, I was forced to leave this capital without being able to say goodbye to the person I respected the most. I disguised myself and this artifice succeeded. I left the Republic's States, but having taken the route by the sea, which I believed to be the safest, bad weather prolonged my voyage.’ ‘You are without a doubt surprised,’ said the young Fornaro, ‘to find me here in a shepherd's clothes. It is finally time,’ lovely Philis, he went on addressing his Mistress, ‘to reveal to you the reasons which forced me for so long to avoid a marriage with you. I am the one, whom the Venetians accused of having taken your brother's life. Suspected by my fellow citizens, and contemptuous of the problems, which come with so many worries, I retired to this charming place. My brother, who alone knew the location of my retreat, came to see me here in order to assure me that it would be easy for me to defeat the ploys used by my enemies to

make me odious. Up until now, I only wanted my exoneration. If now I wish to go back to the honors which I had renounced, it is, my dear Philis, but to share them with you.’

The night was advancing. The young Venetian took leave of his Mistress and left her torn between a thousand different thoughts. On one hand the flattering idea of an eminent fortune presented itself to her. On the other, she imagined the repercussions which such a disproportionate union could have. The following morning the Prince was at Philis’s home. ‘Master,’ she said to him, ‘in vain I wished to hide from you feelings which are well known to you. Your heart is precious to me and in order to assure its possession, today I sacrifice what next to it I hold dearest. In finding a husband, I could lose a Lover...’ ‘Would you always be unjust,’ cried the Prince. ‘Banish the suspicions which outrage me. Prince Fornaro will always be for you the same as Damon was.’ ‘I am not fooling myself,’ said Philis. ‘More than one famous example has taught me what I must fear. Periandre and Lisimaque made the same vows to Lucinde and Cariclée. They didn’t stay faithful long. I have less [p.36] charm than Lucinde and Cariclée. They have the advantage of having famous blood. Perhaps one day you will despise me when you remember my first name.’ In vain the Prince wanted to respond. ‘Nothing can make me renounce my resolution,’ continued Philis. ‘All I can promise you is that, in rejecting your hand, I will never be another man’s. As for you, you owe to your House Princes who sustain the radiance of your blood. Chose a wife worthy of you.’

In saying these words, she let out a sigh and, in order to hide the tears which she was ready to shed, she left her Lover. He continued trying to sway the shepherdess. Offers, supplications, tears, vows, everything was pointless.

Philis, still distrustful of herself, went back to Lucile. She left without seeing the Prince. But she couldn’t forbid herself to write him this note:

*Do not reproach me for leaving without wishing to,
My flame is but too ardent,
But I fear the pitfall of delights.
Tircis, I fear losing a happiness which enchants me
Ah! Why pressure me with such sweet emotions?
Is it not enough for you that my heart shares them,
From my refusal, alas! I suffer as much as you,
And perhaps even more.*

The young Fornaro, no longer having anything dear other than the memory of his Mistress, spent languishing days in the places, which had witnessed the ardor of the tender Damon. One evening while alone, away from the hamlet, and daydreaming of his misfortune, he was approached by several horse riders. In their midst was a man of a respectable age in a chariot. All seemed careful to obey him. ‘Is the name Philis,’ he said to the Prince, ‘perhaps known to you?’ ‘Several years ago, I came to this lovely person’s mother, and now I only have [p.37] a vague

recollection of her house. Am I mistaken, is it this house that I see? 'Time did not make you forget it! Replied the young Fornaro... But you can save yourself some of the road you have left. If my eyes aren't deceiving me, it is Philis's mother who is walking in the neighboring pasture.'

With these words the old man makes his steeds go. His companions follow him. He reaches the shepherdess and makes her come into his chariot. All go to Lucile's house together, without the Prince being certain of the route they have taken.

Having returned to the hamlet, he spent the night making a thousand different conjectures. Still uncertain of what he should hope or fear, the next morning he saw his Mistress with the old man and the shepherdess, who had up until then posed as the young Beauty's mother.

'Is the granddaughter of the Duke of Valteline,' said the old man to the Prince while embracing him, 'as appealing to you as once was Philis?'

'What my lord? Philis...' the young Fornaro could not finish.

'I am this lovely person's grandfather,' continued the Duke, 'and I regret not having done her justice sooner. Perhaps you are aware that I had a son, the only hope of my House. At an age when love rarely consults with convenience, this son fell in love with a beautiful, virtuous widow, who, however, was of a birth too unequal to that of a Prince of my blood. He was loved by her, and, unable to see his wishes satisfied in another way, he married her secretly. I learned of this with indignation. However, the young Duke's wife brought into the world a daughter, died giving birth to this child, and was soon followed to the grave by her husband.'

After the death of the illustrious Clarice, to whom my son owed his life, I had married Philamire and from her I had a Princess. The new Duchess of Valteline wished for her daughter to be my only heiress. Through her pressing solicitations, she convinced me to declare null the Prince's marriage and to recognize as illegitimate the child which came from it. This was not enough to ease the mind of the Duchess. Fearing that one day my son's daughter might challenge the young Princess's possession of my estate, she won over the child's wet nurse. The daughter of this shepherdess,'[p.38] continued the duke of Valteline while showing the pretend mother of the false Philis, 'was about the same age as your Mistress and was raised in the same lands. Death took her while still in the cradle. A way was found to substitute the false Philis and it was made known that the infant whose grandfather I was no longer lived. The people believed it, and the shepherdess whom I deceived, did not notice the exchange. I lost my second wife. One day, while out hunting in these cantons, I could not resist the urge to see the young person whom I had treated so unjustly. I made up a pretext to go to her. I saw her. Her budding virtues charmed me and I was ready to change her fate. But my amorous affection towards my granddaughter held me back. No doubt the heavens wanted to vindicate your Mistress. I was deprived of the dear object which caused my injustice and my tears would still be flowing if I hadn't found a daughter worthy of me in the false Philis.'

Motionless, the young Fornaro listened to the old man. When the Duke had finished his tale, the Prince asked the false Philis if she would finally allow him to hope. She replied that only the one, who wished to serve as her father in the future, could make arrangements for her. The Duke consented with joy to the happiness of the illustrious Lovers. The only condition was that the Prince take the name and the arms of the House of Valteline. The decree which had declared the Princess illegitimate was overthrown by another superior decree. She was reinstated with all her rights restored. The young Fornaro proved his innocence to his fellow countrymen and the so hoped-for marriage finally made these two spouses happy.

THE END

APPROVAL.

By order of the Guardian of the Royal Seal, I have received a Manuscript titled *Avantures Pastorales*, and I believe the public will see with great pleasure a new manner of introducing Verses set to Music in an amusing little Story. SIGNED in Paris 28. November 1718. DANCHET.

GENERAL PRIVILEGE.

LOUIS, BY GOD'S GRACE, KING OF FRANCE AND NAVARRE: To our beloved Royal Advisors, the people in our Parliamentary Court, Attendants of Small business at our Palace, The Great Council, The Prevost of Paris, Bailiffs, Solicitors, their Civil Lieutenants, and other pertaining Justices; Greetings. Our much beloved Mr. CAMPION, Professor of Theorbo and Guitar at our Academy of Music, Having demonstrated to us that he would like to have engraved and printed, and to present to the public an Opus of his composition, which is titled, *Avantures Pastorales mixed with Songs set to Music*, and if he also continues to compose other vocal and instrumental Music, together with his Treatise on Composition and Accompaniment based on the Rule of the Octave; We would be pleased to grant him the necessary Letters of Privilege. THEREFORE, wishing to treat the Requestor favorably, we have allowed and permitted, the engraving and printing of the said Opus, in such size, form, font, jointly or separately, and as many times as may be needed, and to be sold and profited from anywhere in our Kingdom for the period of twelve consecutive years, from the date of the said Request; provided however that if the various parts of the said Opus, Collections, or Pieces appear successively in front of the public, they shall each bear an express Approval of the Examiner that has been appointed to that duty: Let us forbid all sorts of people of whatever merit, to introduce foreign printing into any place under this jurisdiction; and also to forbid all Engravers, Printers, Bookbinders, Booksellers and others, to print, engrave, or have printed, sold, and profit from, nor to infringe upon any of the said Opus, in whole or in part, nor to take any extracts from it under any pretext whatsoever, to augment or correct it, to change the Title, Font or to introduce foreign printing into it, without the express and written permission from the said Requestor, or by those who are designated by him; to the fine of confiscation of the counterfeit Copies, a fine of three thousand livres to each of the offenders, where one-third is given to Us, one third to the Hôtel-Dieu de Paris, and the other third to the said Requestor, and all costs, damages and interest: Under our ruling the present Approval will be recorded throughout the Register of the Society of Bookstores and Printers of Paris, by three months from the date of its signing; that the printing of the said Opus will occur in our Kingdom, and not elsewhere, on good paper and with fine Fonts, conforming to the Regulations of the Library; and that before displaying it for sale, the manuscripts, prints, or engravings which were used for the printing of the said Opus will be restored to the same state when they were given for approval to Our most-dear and loyal Knight Guardian of the Seals of France Mr. VOYER DE PAULMY, Marquis of Argenson; and that thereafter two copies will be placed in our public Library, one in the library of our Château du Louvre, and one in the library of our aforementioned most-dear and loyal Knight Guardian of the Seals of France Mr. Voyer de Paulmy, Marquis of Argenson; the whole of the present is void if: its contents fail to cause the said Requestor or his successors to be fully pleased, without suffering any disturbance or impediment: We desire that a Copy of the current Approval, which shall be printed or engraved at the beginning or at the end of the said Opus, shall be deemed to be duly served; And that it is added to the Copies collected by one of our Councilors and Secretaries, as to the original: Let us order the Sergeant to tend to the execution of all Acts required and necessary, without asking for further permission, and notwithstanding the Charter of Normandy, and laws to its contrary; Because this is Our Will. WRITTEN in Paris this eighth day of December 1718, and the fourth year of our Reign. By the KING, his Council, AT SAINT – HILAIRE. Stamped by the grand Seal with yellow wax.

Registered in the 4th Register of the Society of Bookstores and Printers of Paris, page 414. N.449. Conforming to the Regulations, and notably to the Ruling of the Counsel of 13. August 1703. In Paris the 17th of December 1718. Signed by DELAULNE, Syndicate.

PRINTED IN PARIS, at the press of GILLES LAMESLE, ruë du FOIN, at the corner of ruë saint Jacques, 1719.

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Appendix D - Score

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AVANTURES

PASTORALES

By François Campion

Published in Paris, 1719. Op.3

Edited by Konstantin Bozhinov

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1. Villagers

De l'A-mour les plus ru - des pei - nes, Ont toû jours de quoy char mer: De l'A - mer: Il

— 6 6 5 4 3 6 7 #6 — 6 6

8

est plus doux de mour - ir dans ses chaines, Que de vi - vre sans ai - mer. Il mer.

5 # — 5 — 6 6 6 4 3

2. Damon

Je vous trouble à reg - ret du ré - cit de ma pei - ne, Bois char - mant, ai - mab - le fon -

#7 8 6 7 6 # — 7 6

5

tai - ne! Sé - jour si tran - quile et si doux:

6

7

doux: Hé - las! Hé - las! Ce - phise est trop cru - el - le: Pour é - cou -

11

ter ce que je sens pour e - lle; Je ne puis le di - re qu'à vous. Hé - vous.

Damon

3.

Vous di-tes, que vous n'ai-mez rien! Peut- être, I - ris, le croyez vous de_ mê-me? Mais moy, qui m'y con-nois

#6 6 #6 6 6 5 # 5 6 — 5 # 5

6

bien, Je vous dis, que vos-tre cœur ai - me: Vous me: Tir - cis est-il loin de ces lieux? On vous voit dis-traite et ré

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

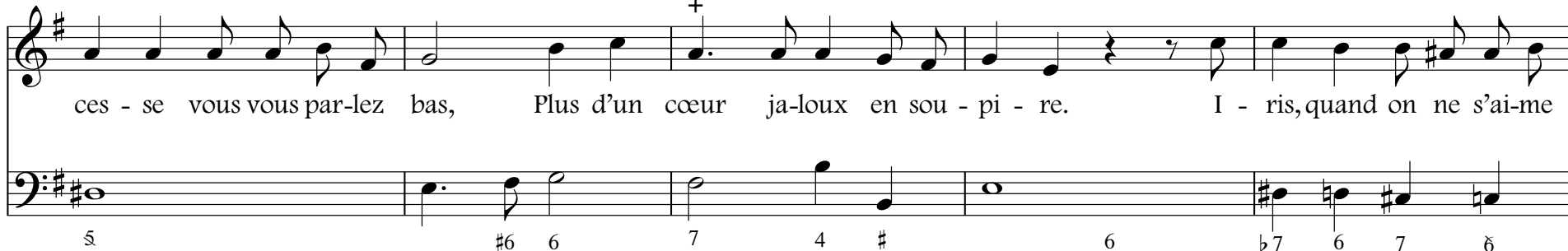
13

Un peu plus gay. *Recit.*

veu-se; Tir - cis paroist il à vos yeux? On vous voit con - tente et joyeu - se; Sans

#4 6 7 b7 5 #6 6 6 — 5 4 #

19



ces - se vous vous par-lez bas, Plus d'un cœur ja-loux en sou - pi - re. I - ris, quand on ne s'ai-me

5 #6 6 7 4 # 6 b7 6 7 6

24

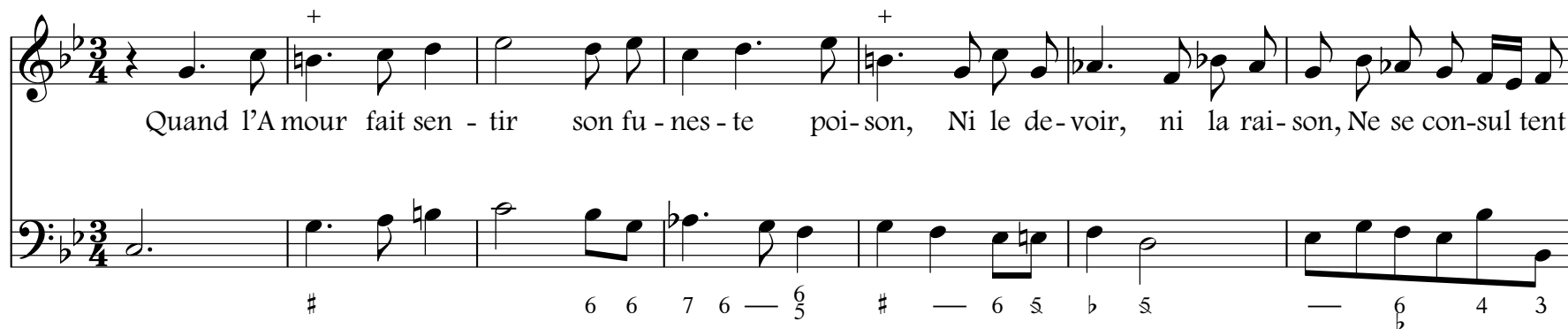


pas, A t'on tant de cho - ses à di - re? A t'on tant de cho - ses à di - re?

— 6 #6 5 # — 5 #4 #6 6 4 6 5 4 7

4.

Damon



Quand l'A mour fait sen - tir son fu - nes - te poi-son, Ni le de-voir, ni la rai-son, Ne se con-sul tent

6 6 7 6 — 6 # — 6 5 b 5 — 6 4 3

8

gue - re. On fait tout ce que veut ce ter - rib - le vain - queur:

6 #6 # 6 6/5 4 # # 5

13

Et le pen - chant du cœur Nous en - trai - ne tou - jours vers ce qui sçait luy plai - re.

5 # — 6 6 b 6 — # 4 # b —

19

Et le pen - chant du cœur Nous en - trai - ne tou - jours vers ce qui sçait luy plai - re.

5 5 # — 6 #6/5 6 6 4 #

5. Damon

Pour ces - ser d'ai-mer un A - mant, Un peu d'ab-sence est ne - ces - sai - re.

$b\flat_4$ 6 6 # — 6 #6 4 #

5

Nous ne quit-tons pas ai - sé - ment Un Ber - ger, qui nous a sçû plai -

6 s $b\flat_6$ s $\frac{6}{5}$ 4 3

10

-re; Mais en a - mour l'e - loi-gne - ment Peut quel-que - fois ti - rer d'af - fai -

— #4 6 5 # s — # 6 5 4 #

15

-re: Pour ces - ser d'ai-mer un A - mant, Un peu d'ab-sence est ne - ces - sai - re.

4 6 6 # — 6 #6 4

Cidalis

L'heu-reux Tir - cis a sçû vous plai - re, Vous luy trou-vés des ap-pas, Et vous luy comp-tez, Ber

#7 8 6 5 #6 5

6

ge - re, Des soins qu'il-ne vous rend pas: pas: Vous a - vés un A -

#6 5 #4 6 6 4 # # 6 #6 # b 5 — 5

11

mant plus ten-dre, Tout vous par - le de ses feux; Mais les soins d'un mal-heu-reux Ne se font

— 6 6 4 3 — 5 b7 #4 6

8

17

point en-ten - dre. Ne se font point en-ten - dre. Vous a dre.

5 6 # 7 6 # 6 5 4 # 5

Cidalis

7.

Si vôtre A - mant che - ri, quan son a-mour s'ex - pri - me, Se de -

4 2 5 — 6 6 4 6 6 5 # 5

5

robe à vôtre cou roux, Ne par-don-nez vous point le cri-me D'un mal-heu-reux qui meurt_pourvous? Si vôtre A

5 #6 5 6 5 # 6 4 # # 5

11 2.

vous? Je suis cap - tif, je lan - guis, je sou - pi - re, Mais tant de

b7 # 6 s b 4 b s

16

gloire ac - com - pa - gne mes fers, Que j'ai - me mieux vi - vre sous cet em -

b6 6/5 b7 — s 6/4/3 6/4 6 6/5

20

pi - re, Que pos - sé - der ce - luy de l'U - ni - vers. Je vers.

— 6 #6 4

8. *Cidalis*

Je m'en tiens à mon pre-mier choix, On ne doit ai - mer qu' - une fois.

#6 6 6 — — # 6 5 4 #

5

fois. Je per-drai plû - tost la lu-mie - re, Que de dis-po-ser de mon cœur: fois. Qui peut brû

5 — — b 5 — — 6 — — 5 6 5 5

13

ler d'u - ne se - conde ar - deur, N'a pas bien sen - ti la pre - mie - re.

6 6 — — # 6 #4 #6 #6

16

Je m'en tiens à mon pre-mier choix, On ne doit ai - mer qu' une fois.

#6 6 6 — — — # 6 4 #

Tendrement et piqué

9.

Cidalis

Si par une ex - tré - me ri gueur Tu

5 — — — # 6 #6 #4 6 6

6

veux af - foi - blir ma cons - tan - ce, Cru - lle I - ris, re - viens de ton e - rreur,

6 — 5 # # #6 6 5 # #

11 2.

rreur, L'A-mour fi - nit plû - tost par l'ex - cez du bon - heur Que par l'ex -

♯ 6/4 #6/4 6 #6 #4 6 #6 7 6

15

cez de la souf - fran - - ce. L'A-mour fi - nit plû - tost par l'ex - cez

6 6/4 6/5 4 # # — 6 #6 # 6 #6

20

du bon - heur Que par l'ex - cez de la souf - fran - - ce.

7 6 #2 6/4 6/5 6 #6 6/5 4 #

10. Cidalis

Si pour vous a-voir dit, belle I - ris, je vous ai - me, Ce mot vous of - fen - se si

6 7 # 6 6 5

6

fort, Pu-nis - sez, mon au-dace ex - tre - me, Van-gez vous en; j'en suis d'ac cord: cord: Vous pou

— — # 5 — 6 4 3 6

13

vez me trai-ter de mê - me. Pour me faire un pa-reil dé - pit, Di - tes moy, Ber -

6 7 4 # 6 #6 5 5 # 5

19

ger; je vous ai - me, C'est tout ce que je vous ay dit. Vous pou - dit.

5 # — 6 6 7 4 7 6

11. 25

Philis

Je ne suis point a - ssez, cru - el - le Pour vou - loir ain - si me van -

#6 5 6 6 7 6

4

ger. La dou - ceur, qui m'est na - tu - re - lle Ne me per - met pas d'y son - ger:

5 — 6 — 5 6 4 #

9

ger: Et pour ga - ge cer - tain que je suis ve - ri - tab - le, Je veux

6/5 # 6 6/5 4# 5

13

tout ou - bli - er tout ou - bli - er, le cri - me et le cou - pa - ble. Et ble.

5 6 6/5 4 3

12.

Damon

Quand je vois I - ris, je sou - pi - re. Un de - sor - dre sec-ret s'em - pa - re de mon

#6/5 6 6/5 4 # 5 6 6 6

6

coeur, Quand je ne la vois plus, je suis triste et rêveur

1. 2.

5 # — 6 6 4 # # — 6 #6 # 5

10

crains, j'es - pe - re, je de - si - re; Je me sens a - gi - té de ten-dres mou-ve -

5 b 5 — 6 6 6 4 3

14

mens; Ah! N'est-ce pas ain - si qu'on peint tous les A - mans? Je mans.

1. 2.

5 6 # #2 7 6 7 5

13. Philis

D'un tendre a - mour on n'est ja - mais le maît - re: On ne peut le ca -

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

5

cher aux re-gards cu- ri - eux: eux: Un ve - ri - table A - mant a tou -

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

9

jours dans les yeux, Je ne sçay quoy, qui le fait trop con- noître Un ve - ri - tre.

7 #4 6 #6 7 6 7 6

14. Philis

Qu'il est propre à se faire ai - mer L'ai - ma - ble Ber - ger qui m'en - fla - me;

6 5 5 — — 6 5 —

6

Tout ce qui peut plai - re char - mer, Est dans ses yeux, et dans son a - me. me. Ah!

6 6 5 — #6 b 6 #4 #6 b3 4 #

13

que ses doux re-gards et ses ten-dres sou-pirs, Ser-vent bien ses de - sirs! Ah! sirs!

4 2 5 5 43

15. Damon

-

A - mour! Non, tu n'es plus ce su-per - be vain quer; I - ris ose a-vec toy dis-pu-ter_____ la vic -

6 #6 5 5 5

5

-toi - re; Ce n'est qu'en cap - ti - vant son coeur, Que tu peux ré - ta - blir_____ ta

6 #6 5 # 6 #6

8

gloi_____ re: A re: Mais pour ten - ter un tri -

6 4 5 6

13

om phe si beau, Qui ren - droit ta gloi re im - mor -

6/5 6 6 6/5 # — 6 #6 5

19

- tel lle; En at - ta - quant cet - te re - be - lle, Gar - de toy Gar - de toy d'ô -

5 — 7 5 6 7 4 3

25

ter ton ban - deau, Si tu ne veux brû - ler Si tu ne veux brû - ler pour e - lle.

6 — 5 6 6 #6 6/5 43

16. Philis

Qu'il cou-te cher d'être in-hu-mai-ne! Quand on ne l'est que par de-

6 7 #6 — 6 6 5 #6

7

voir: voir: Tir - cis a sur mon coeur un ab-so-lu pou-voir, Je ne_

5 — 6 4 7 5

13

puis l'a-bor-der sans pei - ne, Et je n'ay co-pen-dant de Plai - sir__qu'à le voir. Tir - voir.

#6 6 5 4 # 5 6 #4 6

Damon

17.

Estce au Prin - tems, estce á l'A - mour, Est - ce plû - tost á l'in-cons-

#6 6 #6 6 6 5 # #6 s 7 6 # — 6 #6

7

tan - ce, Que je dois vostre heu reux re - tour, Digne ob - jet de mon es - pe - ran -

s 6 #6 s #6 s 6 7 #

13

ce? Estce au Prin - ce? Puis - se la Sai - son des A - mans,

#6 # # # 6 — #6

19

— Puis-se le Dieu de la — ten dres - se, Me ren-dant un bien si char -

5 ————— 6 6 5 4 3 #6 5 ————— 6 7 6

25

mant, Fix - er ————— pour ja- mais ————— ma Maît res - se. se.

————— 6 ————— 7 3 4 #6 ————— 5 ————— 6 4

18. Philis

L'ai - ma - ble Ber - ger que j'a - do - re, N'a pas be - soin d'un rang qui s'at -

6 5 6 4 # 6 6 5 — b6 4

41

tire les yeux: Il a mil - le ver - tus, que luy seul il ig -

6 76 # # — 6 4 6 5

46

no - re, Et qui fero - ient l'or - guëil des Dieux.

4 3 6 #6 #6 6 4 #

19. Philis

Je sense en sa fa-veur, que tout me so-lli-ci-te. L'A-mour m'ap-prend ce qu'il mé-

6 7 6 4 3 6 7 #6

8

ri-te, Et ma rai-son même à son tour,

6 #6

13

Ne m'en dit pas moins que l'A-mour. Ne m'en dit pas moins que l'A-mour.

6 7 6 6 4 7 3

20. Damon

A quoy ser - vent tant de char - mes, I - ris, si vous n'ai - mez

rien?

6 #6 5 6 5 4 3

5

Quoy! Nos plain-tes et nos lar - mes, Vous sont - elles quel - que bien?

6 #6 5 6 5 6 4 3

10

Sou - vent c'est un in - for - tu - ne, De se lais - ser en - fla - mer; Mais la

6 6 6 4 6 #6 4 # 6

3

§

15

vie est im - por - tu - ne, Qui se pas - se sans ai - mer. D.S.

6 5 6 6 6 4 3

21. Philis Que Tir - cis est char - mant, et qu'il est a - mou - reux! Il me rend mi - lle

#6 6 6 5 6 6 5 5

7 soins, dont je suis a - lla rmé - e: e: Ah! qu'il est dan - ge - reux, Lors qu'on

4 4 # 2/4 5 6 5

14 (,)

est ten - dre - ment ai - mée, De sen - - tir qu'un A -

— 6 6/5 4 3 5

18

mant est di - gne d'être heu - reux. Ah! qu'il reux.

— 6 6/5 4 3

22. Damon

Heu - reux, char mante I - ris, l'A-mant fi-dele et ten - dre, Sur qui tu fais tom-ber l'e -

5 — # 6 5

5

clat de tes beaux yeux! yeux! Le Plai - sir de te voir, le char-me de t'en -

6/5 4 # # # 5 b 5

10

ten - dre Font que, dans son Bon-heur, il é - gale les Dieux. Le Dieux.

♭ #6 6 5/6 # 6 4 #

23.

Damon

Pro-jets fla - teurs de sé-duire u - ne be - lle, Soins con-cer - tés de luy fai - re la

#7 ♭ 6 6 # — 6 #6

5

cour, Ten-dres éc - rits, fer-mens d'êt-re fid - e - le, Airs em-pres - sés, vous n'é - tes point l'a -

♭ — ♭ 5 # — 6 5 4

10

1. 2.

mour: Pro-jets fla mour: Mais se don - ner sans es-poir de re - tour, Par son dé -

7

15

+ +

sordre an-noun-cer que l'on ai - me, Res-pect ti - mide a - vec ar-deur ex - tre - me, Per - se - vé -

#4 6 #6 b #4 6 6 —

19

+ + +

rance au com-ble du mal - heur, Dans son I - ris, ne cher-cher qu'I - ris mê - me; Voi - lá l'a -

6 b/6 # b 6 # 6 #6

23

mour; Voi-là l'a-mour; mais il n'est qu'en mon coeur. mais il n'est qu'en mon coeur. coeur.

6 $\frac{\#3}{5}$ # 6 4 # 6 5 4#

Philis

Mou - tons, que vous ê - tes heu-reux! Si des loups seu - le - ment vous crai gnés la fu -

$\frac{4}{2}$ 5 6 5

5

rie:— Mou - rie:— L'A - mour est dans mon coeur cent fois plus dan-ge-reux, plus dan-ge-reux, Que le

$\frac{4}{2}$ 5 — — 6 6 # — 6 #6

12

loup dans la ber-ge-rie. L'A-mour est dans mon coeur cent fois cent

6 — 6 7 4 # — 6 7 7 7

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

18

fois plus dan-ge-reux, Que le loup dans la ber-ge-rie. L'A e.

1. 2.

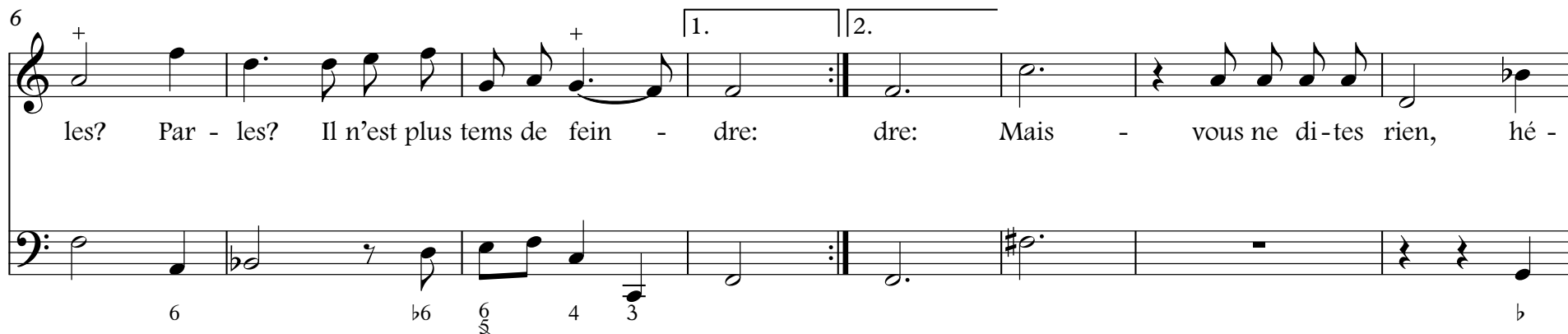
7 5 — 6 4 3

$\frac{3}{4}$

Damon

25. 

I - ris, mon ex - tre - me lan - gueur, A pa - ssé jus qu'en vôt - re coeur! Par -

6 

les? Par - les? Il n'est plus tems de fein - dre: dre: Mais - vous ne di-tes rien, hé -

14 

las! Au - rois je le mal-heur de plain - dre Un mal, que je — ne cau - se pas.

20

Aurois - je le mal - heur de plain - dre Un mal, _____ que je ne cau - se pas.

♭ # — 6 6/5 7 4 #

26.

Philis

J'ay ju - ré mi - lle fois de ne ja-mais ai - mer,

6 #4

6

Et je ne cro-yois pas que rien _____ pût me char - mer: J'ai ju -

1.

6 #6 4 3

11 2.

mer: Mais a - lors que je fis ce fer - ment te - me - rai - re, Ber - ger, vous n'a-viés

— 6 6 5 # — 6 5

17

pas en-trep - ris de me plai - re; Ma fier - té con - tre vous ne fair plus son de -

#2 7 4 # 5 — 5

24

voir, Et de l'A-mour en - fin je con - nois le pou - voir. je con - nois le pou - voir.

6 6 6 #4 6 6 4 3

Musicians

27.

Quand on est en-cha - té par de nou-veaux traits, On croit é - tre tou-jours a mou

6 6 # 6/5 # b s 6

7

reux et fi - de - le. Quand on est re - bu - té des ri - gueurs d'une belle, On

6/5 4 3 6 s 6/5 # 6

11

ju - re de n'ai-mer ja - mais: Quand on mais: Mais, he - las! Sans qu'on y

#6 s 4 # 6 # b s b 6 6

15

pen - se, Un foi - ble cœur passe en un jour, De l'a - mour à l'in - dif - fe -

5 — b6 5 — — — — — 6 6 — 6/5

19

ren - ce, De l'in - dif - fe - rence _____ à l'a - mour. Mais he - mour.

— 6 6/5 4 # 5

1. 2.

28. Musicians

Lors - que d'un ten-dre cœur l'A - mour s'est ren-du maît - re, Le de - pit ne sau-

6 #6 5 6 6

6

roit pour long tems l'en ban-nir: nir: He - las! he-las! le moin-dre sou-ve-nir, L'y fait bien-tôt re-naît -

6 7 #6 5 7 6 # 6 5 4

13

-re. He - las! le moin-dre sou-ve-nir, L'y fait bien-tôt re-naît - re. He - tre.

5 #4 6 6 5

29.
Damon

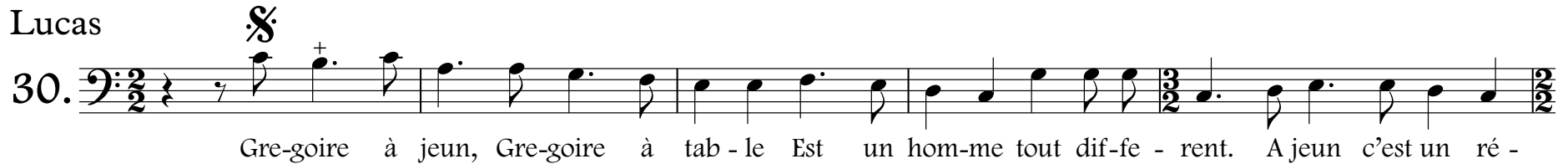
Je veux chan - ter en vain la Beau - té qui m'en - ga - ge, J'y

6
pen - se, j'y re - pen - se, et le tou sans ef - fet: fet: Mon cœur s'oc - cu -

12
- pe du su - jet Et l'es - prit lais - se là l'ou - vra - ge.

40

Lucas

30. 

Gre-goire à jeun, Gre-goire à tab - le Est un hom - me tout dif - fe - rent. A jeun c'est un ré -

6



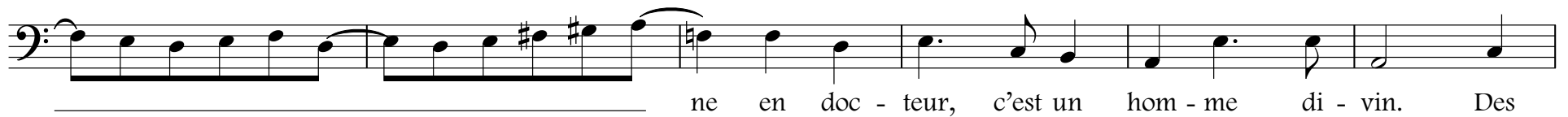
veur, ta - ci ùrne in - trai - ta - ble, Dont l'i - gno - ran - ce vous sur - prend: D.S. prend: Mais fai - tes

12



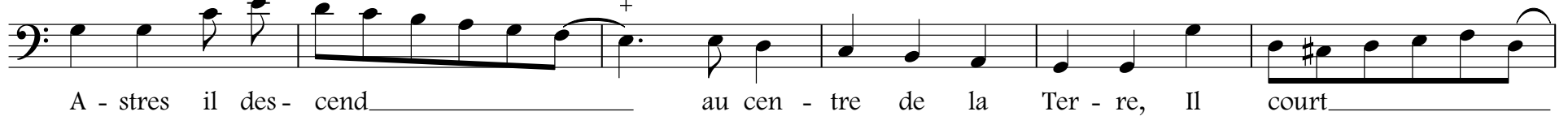
boi re L'a - mi Gre - goi - re Il rai - sonne il rai - son

18



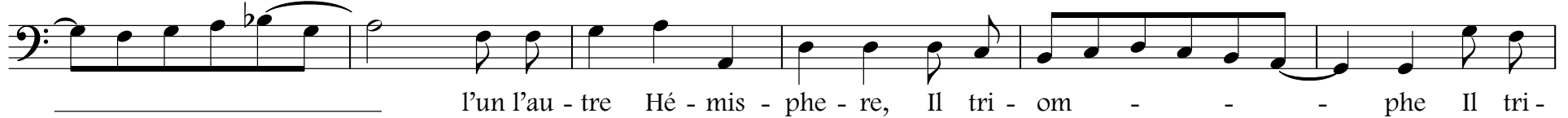
ne en doc - teur, c'est un hom - me di - vin. Des

24



A - stres il des - cend au cen - tre de la Ter - re, Il court

30



l'un l'au - tre Hé - mis - phe - re, Il tri - om - - - phe Il tri -

36

om phe de tout dans la cha-leur du vin.

Gregoire

31.

Le nom-bre de Va-lets m'ac-cab - le, Ils de - vo - rent des yeux le buf - fet et la ta - ble,

5

Et d'un sec-ret en - nui cons-pi-rent con-tre nous: Sor - tés Sor - tés et laissés- nous goû -

11

-ter la bon-ne che-re, Eh quoy!ne peut-on pas boi-re man - ger sans vous; Sor-tés Sor - tés fâ-cheux té -

19

moins, j'aime en tout le__ mys - te - re, Bac - chus comme l'A-mour peut fai - re des Ja - loux.

Recit

32. **Gregoire**

Ah! que leur dé - part me sou - la - ge! Leurs a - vui - des re -

gards dont j'en-tens le lan - ga - ge, D'un ap - pe - tit gour-mand con - voi - tent tous nos mets: Par -

lons, nous voi - là seuls; dec - la - rons sans con - train - te, Nos des - seins, nos de -

sirs, nos sen - ti - mens_ sec - rets. Par - lons, nous voi - là seuls; ban - nis -

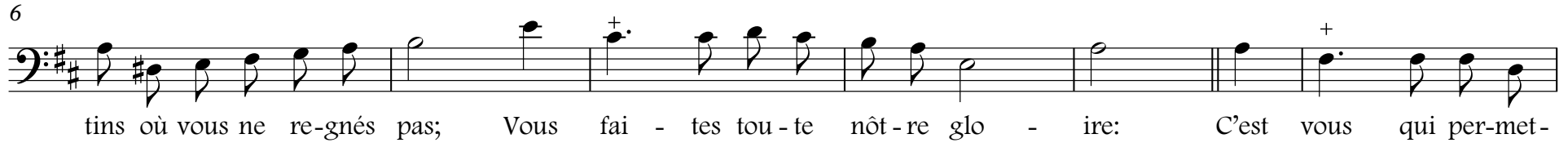
sons tou - te crain - te, Bac-chus sçait ex - cu - ser ceux qu'il rend in - dis - crets.

Gregoire

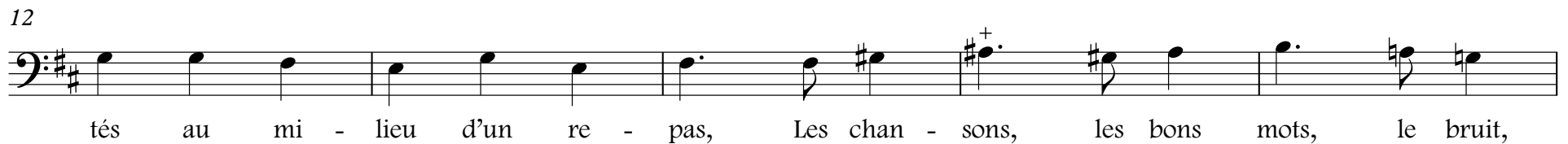
Fine

33. 

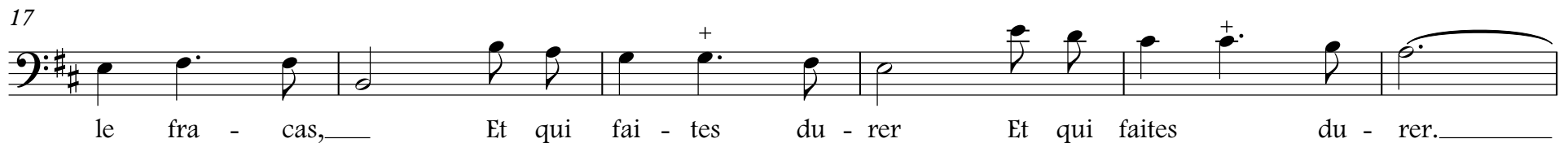
Char - man - te li - ber - té, que vous a - vés d'ap - pas! Nar - gue de ces fes -

6 

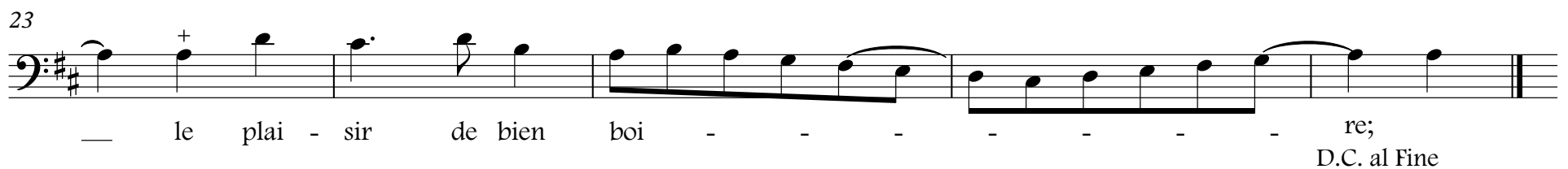
tins où vous ne re-gnés pas; Vous fai - tes tou - te nô - tre glo - ire: C'est vous qui per-met -

12 

tés au mi - lieu d'un re - pas, Les chan - sons, les bons mots, le bruit,

17 

le fra - cas, Et qui fai - tes du - rer Et qui faites du - rer.

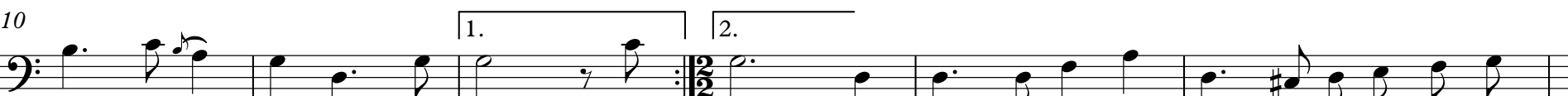
23 

le plai - sir de bien boi - - - re;
D.C. al Fine

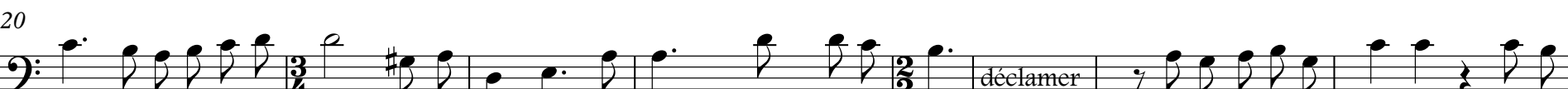
Lucas

34.  Gre - goi - re qui fu - voit les em - ba - ras du comp - te, Mit dans un Ca - ba -

5  ret son pat - ri - moine en gros; Et sa dé - pen - se fut si promp - te; Qu'on luy chif - fra sou

10  fait tout en sim - ples ze - ros: Gre - ros: Hon - teux et trans - por - té de ce de - sordre ex

16  Il faut déclamer ces paroles
trê - me! Que je suis un grand chien,
disoit il en luy même - Mais voyant qu - 'à sa femme on fai - soit bien la

20  cour, Il se fla - ta d'a - voir son re cours sur l'Amour: Ménageons nous dit il avec in - te - lli - gen - ce, Pra - ti -

28

quons Pra - ti - quons les ta - lens que tous deux a - vons sçus, Tu pren - dras

32

soin des re - ve - nus, Moy, j'au - ray soin j'au - ray soin de la dé - pen - se.

Gregoire

35.

Lu - cas trans - por - té de co - le - re, D'a - voir au Ca - ba - ret man -

5

gé tout son frus - quin; Vient, pour se ti - rer de mi - se - re, D'é - pou -

9

ser la jeu - ne Ca - tin: Lu - tin: Par - bleu, di - t'il, quand on le

13

rai - lle, Il n'est mei - leur Con - trat que Fem - me de vingt ans, Et pour

46₁₇

peu que la ter - re vai - lle, Et pour peu que la ter - re vai - lle, C'est un ex - cel - lent

22

fond, d'où bien d'hon-nê-tes gens, Ti - rent de grands se-cours con - tre le mau - vais tems. tems.

Lucas —

36. Pour ne man - quer ja - mais de vin, J'ay pro-mis a Nan - non ca - res - se pour bou -

5

tei - lle; Et de-puis je suis sûr lors-que je me ré - vei - lle, De trou - ver mon fla-con tout plein:

10

plein: Elle a soin tout le jour de me ver - ser _____ à _____

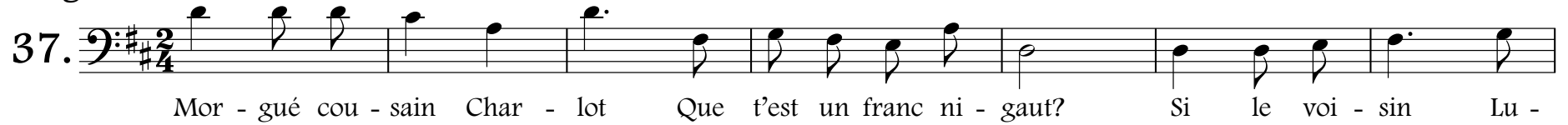
15

boi - re, Je ne sçay qui des deux ga - gne sur la mar - ché; Mais si - tôt que je suis cou -



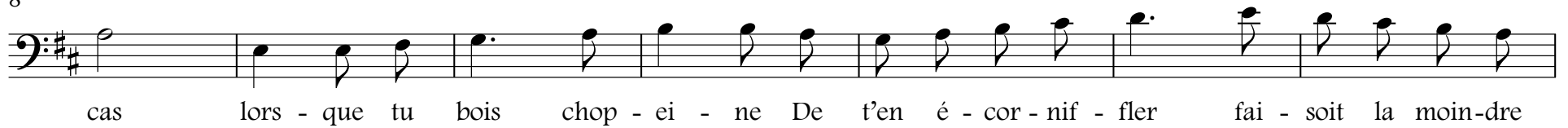
ché, Elle ne man-que pas d'ap - por - ter son me - moi - re.

A guest



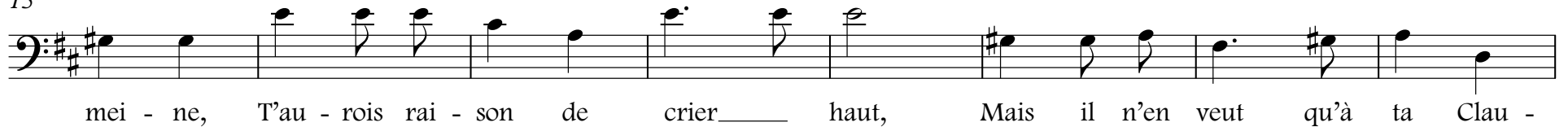
Mor - gué cou - sain Char - lot Que t'est un franc ni - gaut? Si le voi - sin Lu -

8



cas lors - que tu bois chop - ei - ne De t'en é - cor - nif - fler fai - soit la moin-dre

15



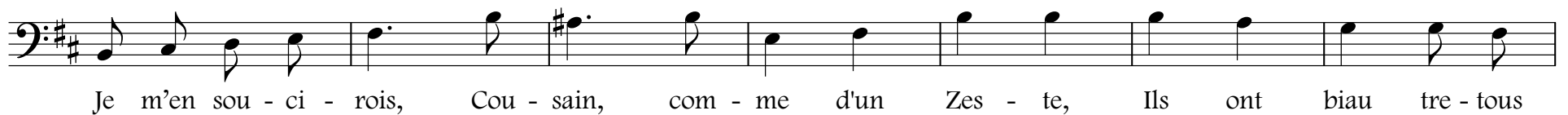
mei - ne, T'au - rois rai - son de crier haut, Mais il n'en veut qu'à ta Clau -

23



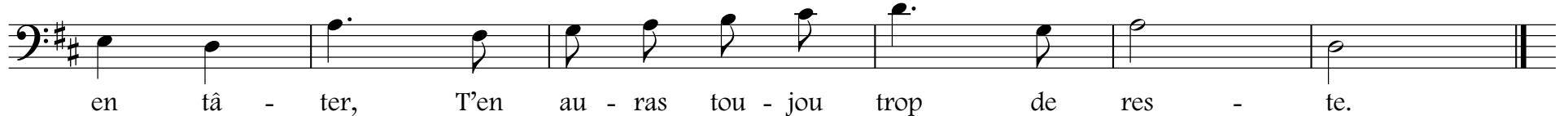
dei - ne: Ulà ti pas bian mor - gué, de - quoy se tour-men - ter. Tians?

31



Je m'en sou - ci - rois, Cou - sain, com - me d'un Zes - te, Ils ont biau tre - tous

38



en tâ - ter, T'en au - ras tou - jou trop de res - te.

A shepherd



38.

Ve - nés _____ char-mante I - ris, ve -

6

nés _____ ap- prendre à boi - re: Fin re: J'en -

12

se-igne les le - çons du bac- chi - que Gre - goi - re, Ve - nés _____ D.S.

18

re, Je prens pour pa - ye - ment un bai - ser cha - que fois. Ve - nés _____ D.S.

24 4.

Com-men - cés à pre - sent par a - van - cer le mois. Ve - nés

Accord de la Guitare

A shepherd

39.

D'un am - ple me - moi - re d'a - mour J'ay re - çu de vous en ce jour, D'un

8

jour, Sur le prix qu'il se mon - te, Un seul bai-ser à comp - te. Sur - pte.

A shepherd

40.

Pour un bai-ser pris de vous, Vous fai - tes bien du mys - te - re. Est - ce une si grande af-

5 6 5 — 6 6 5 6 5 — 6 6 6 #6

6

fai - re, Pour mar - quer tant de cou - roux: Si vous m'en don - niez, I - ris, J'au - rois

— 6 #6 4 3 — #6 5 # — 6 5

12

tort de vous les pren - dre; Si j'ay tort de l'a - voir pris, Je suis prêt de vous le ren - dre.

6 4 # — 5 — 6 — 6 5


41. **Damon**



Pour ce qu'on ai - me. Il n'est rien sous les Cieux, Qui pa - rois - se a - ssés pre-cieux, On

5 6 4# 5 7 6 # 7

6



va jusqu'à l'ex-trê - me: Et, mal - gré les bien-faits et les soins em - pres-sés, On se

— #6 4 # # — # #3 7 5 — 6 6 4 3

12



plaint tous les jours de ne pas faire as - sés Pour ce qu'on ai - me. Et, mal me.

b 6 4 3 — # — 4 #

42. Damon

Fi - lle du goût et de l'es - ti - me, A qui le Scy - the of - frit l'en - cens! Sour - ce des

6 6 6/4 6/5 6 # — 6 #6 5 # — 6 — #6

5

plai - sirs in - no - cens, Vo - lup - té re - fu - sée au cri - me, Sac - ré li - en, feu pre - cieux, Seul bien que

5 5 4 — 5 — 6 5 #6 6/5 # — 6 #6

11

nous lais - sent les Dieux: A - mi - tié, c'est toy que je chan - te, A - ni - me

5 4 # 6 b6 5 6

15

mes sons et ma voix Dé - ja sur sa Ly - re bri - llan - te, A - po - llon a pla - cé mes doigts.

b 4 3 5 — #6 # 6 #6 6/5 4 #

43. Damon

So - leil di - vin flam - beau, Pe - re de la Na - tu - re, Fa - vo -

#6 6 7 6/5 — 6 #6

5

ri - se mes vœux, re - viens en ces cli - mats, Ra - mei - ne le Prin - tems et sa ver - te pa - ru - re, Fais re -

6 6/5 # s b # s — s 6 s —

11

gner les ze - phyr, et cha - sse les fri - mats.

6 — s # 6 6/5 4 # Fin

16

De re - voir tes beaux jours que j'ay d'im - pa - tien - ce, Ils doi - vent ra me - ner l'ob - jet de mon a - mour, De - puis long

6 #6 s # — 6 #6 6/5 6 #6

22

tems je souffre u - ne cru-elle ab-sen - ce, Ce-lle que j'aime, he - las, n'at-tend que ton re - tour So-

6 # 6 # 6 5 # — 5 — # 6 # 5 # — 6 7 4# # — 6#6

Damon

44.

Le mal qui me rend mi-se - ra - ble, Et qui me con-duit au tré - pas,

6 6 5 # 6 5 4 7 5 6 6

7

Est si grand qu'il est in cro - ya - ble, Aus - si ne le croyés - vous pas.

5 5 6 3 4 # 6 #6 4#

45. Damon

#6 # 6 6 #6 7 6 5 4 #

6

Quand je voyois I - ris dans ces ai-mab - les lieux, J'i-gno - rois de l'A -

5 6 6 # 5 b 5

10

mour tou - te la vi-o - len - ce; Il me fa-llout en-core ép-rou-ver son ab - sen - ce,

6 5 #6 5 #6 5 6 5 6 # 5

15

Pour ap-prendre à mon cœur le pou-voir de ses yeux: yeux: Dans l'en-nui que me

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

21

cause u-ne lan-gueur ex-trê - me, Je fais pour son re-tour mi-lle vœux su-per-flus; He- las!_He

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

27

las! faut-il ne la voir plus, Et con-noît - re le prix de la Beau - té que j'ai - me.

6 5 6 # 5 #4 #6 7 4 #

46. Damon

57

5

7 7 7 7 6 4 7

5

Sur le

7 7 7 7 6 4 7

9

bord d'une onde pure, Al - ci - don fon - doit en pleurs;

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

13

L'on - de par un doux mur mu - re, Ré - pon -

#4 5 6 #6 6 6 6/4 6/5

18

doit Ré - pon - doit à ses dou leurs: A -

7 6 7 7 6 3/4 6 4 # # # #6

22

mour, aut-heur de mes lar - mes, Di - soit ce tris - te Ber - ger; Pour -

s b s 6 6 b 4 3

25

quoy mê-ler tant de char - mes, A-vec un cœur si le - ger. A - ger.

#6 s # 6 4 #

47. **Damon**

O! mon ai-ma-ble Ber-ge-re, Aurois-je pû t'of-fen-ser; Viens voir ma dou-leur a-

+7 6 #6 6 # 5

5

me-re, E-lle peut tout ef-fa-cer: cer: Te voir, t'ai-mer, te-le di-re, Fut mon plai

b 6 6 5 43 # 6 #6 5 b 5 #4 6 5

11

sir le plus doux; Pour prix tu veux que j'ex-pi-re, Que ce soit à tes ge-noux. Te nous.

7 # 6 #6 b 6/4 #6 6 4# 6

48. Damon

5 # 6 6 b 6 5 6

6

Un ra-ggio di-spe-ran - za di-spe-ran - za

6/5 #6 7 4 # #6/2 #3/3 6 # 6 #6 5 6 6/5 #6

13

Un ra-ggio di -spe-ran - za di -spe-ran - za S'ac - cen-de nel mio cor__

5 6 # 7 #3/3 6 # 7 #b3/4 6 7 4/6 #

19

— S'ac-cen-de nel mio cor. Un ra-ggio di spe-ran -

6 # 6 6 $\#4/6$ 6 b 4 3 4/2 5

25

za S'ac-cen - de nel mio cor. Un ra - ggio di spe-ran - za S'ac-cen - de nel mio

6/5 7 b 5/6 # 5 #6 6 6/5 b 4 #

29

cor. S'ac - cen - de S'ac - cen - de nel mio cor.

$b6$ #2 #6 $b6$ #2 6/5 # 6 $b7$ # 6 7 6

33

Fine

6 6 5 #4 6 #6 6 # 5 # 6 # — 6 7 #6 5

39

E'in - sen del-la con-tan - za

7 — 6 — 7 6 4 # 5 6 #6

44

E'in sen del-la cos-tan - za vuol tri - on-fare A - mor vuol tri - on -

6 — 7 6 4 # 5 6 5

49

fa re A - mor vuol tri - on - fare A -

6 6 6 5 6/5 4 3

54

mor. E'in sen - del-la cos-tan - za vuol tri - on - fa - - - -

#6 5 76 # 6 #6 5

59

- re A - mor vuol tri - on - fare A - mor.

6 #6 6 6/5 6/4 # #

Da Capo al Fine

gay

49.

Musical staff for guitar, measure 49, showing a whole rest in treble clef.

Damon

Musical staff for guitar, measure 49, showing a bass line with chords 6, 6/5, 6, #6, 6, 6/5, 6, 4, 3.

7



Musical staff for voice, measure 7, showing lyrics "A - mour,cru-el A- mour,_"

A - mour,cru-el A- mour, _

A-mour,cru-el A- mour, _ é- cou - te nos de

Musical staff for guitar, measure 7, showing a bass line with chords 6, 6/5, 6, 6, 6 #6.

6 6/5

6

6 #6

15

Musical staff for voice, measure 15, showing lyrics "sirs. A mour,cru-el A- mour, _ é- cou-te nos de- sirs. _ é- cou-te nos de- sirs. _ A mour,cru-el A-"

sirs. _ A mour,cru-el A- mour, _ é- cou-te nos de- sirs. _ é- cou-te nos de- sirs. _ A mour,cru-el A-

Musical staff for guitar, measure 15, showing a bass line with chords 6 #6, 6, 6, 6, #6.

6 #6 6 6

6

#6

23

mour, é - cou - te nos de - sirs. é - cou - te é - cou - te A -

Bass clef accompaniment with figured bass notation: 6

29

mour é - cou - te é - cou - te nos de - sirs. é -

Bass clef accompaniment with figured bass notation: 6, 6/5, 6

34

cou - te é - cou - te A - mour é - cou - te é - cou - te nos de - sirs. Fin

Bass clef accompaniment with figured bass notation: 6, 5

66

38 | 1.

Et puis - que tous les cœurs doi - vent por - ter tes chaî - - -

#6 # 6 #6 5

43

- nes, doi - vent por - ter tes chaî - nes, _____

6 6/5 6/4 # 5 6

49 | 2.

A - sirs. Fais au moins tes Plai - sir _____

6 # 5 7 6 5 #

58

Fais au moins tes Plai - sir aus - si longs aus - si longs que tes pei - - -

6 # # — 6 6 7 6 76 6 # 6 6 6

66

- nes. Ou tes maux aus - si courts que le sont tes Plai - sir.

6 # # — 6 5 6 6

74

Ou tes maux aus - si courts que le sont tes Plai - sir.

6 # # 5 # 6 6 6 6 4 # 6 6 6 7

Dal Segno al Fin

68

50.
Damon

6

Col ver - sar si__ be - lle la - gri - me.

12

Col ver - sar si__ be - lle la - gri - me fai la do - - - - -

19

glia in - super - bir.

24

Col ver - sar si_ be - lle la - gri - me fai la do - -

30

glia in_ su-per-bir.

37

Fin

44

Le mie pe - ne_ Lo soff-

70

50

ri - ro le mie pe - ne Lo_ soff - ri - ro ma se pian-gi pian - gi pian-gi non po-

5 6 6 7 #6 #6 6 5 5 5

56

tro va - ga mi - a le tu - e soff - rir no no non po - tro va - ga

6 6 # 6 5 # 6 7 6 7 6 5 # 6

61

mi - a le me soff - rir no no non po - tro va-ga mi - a le tu-e soff - rir le tue sorr - rir.

#6 4 # #6 #4 6 #6 5 6 # 7 4 #

Da Capo al Fin

51. *Muzette*

Philis

Je suis d'âge à ma - ri - er, Et fai - tes moy donc dan - ser.

7/4/2 8 7/4/2 5

5

Mon pere et ma me - re, En leur jeu - ne tems; Haut le pied Ber - ge - re, J'en veux faire au - tant.

6/4 3 7/4/2 3 7/4/2 3 6/4 3 7/4/2 8

52.

Philis

A - ssise au bord d'un ruis - seau, Je vis l'a - mou - reuse Hi - ron -

$\flat 6/4$ 5 #7

4

de - lle, Vo - ler, et du bout de son

8 6 #6 5 5

72

7

aî - le, Fri - ser, en ga - zoüi - llant, la sur - fa - ce de l'eau:

10

l'eau: He - las! He - las! pe - tit oi - seau! Tu chan - te le re -

15

tour d'u-ne Sai - son nou ve - lle, Dans le tems qu'un in - fi - de - lle, Vient m'an-non-

20

cer un Hy-ver nou-veau. Vient m'an-non-cer un Hy-ver nou - veau. veau.

53. Philis

Lors - que Tir - cis me pa - rut in - fi - de - le, Ap - rés m'a - voir pro -

4

mis une a - mour e - ter - ne - lle, Je fis vœu de hair un _____ si le - ger A -

8

1. 2.

mant: mant: Mais mal - gré le de - pit que cause un

12

tel out - ra - ge; Je n'eus pas si tôt vû cet in - grat, ce vo - la - ge, Que

16

je me re - pen - tis d'a - voir fait ce ser - ment. Mais mal - ment.

6 #6 s #6 6 6/5 4 # s

54.

Philis

Ne me rep - ro - chés point que je suis sans de - sirs, Ma flâ - me n'est

6 #6 6 s 6 6

6

que trop ar - den - te; Mais, je crains l'é - cuëil des plai - sirs. Tir -

6 #6 s — b 6 6 # —

11

315

75

cis, je crains de perdre un bon - heur qui m'en - chan - - te:

5 #6 6 6/5 4 # #

16

te: Ah! pour-quoy me pres - ser par des trans - ports si doux? Ne

6 7 6 #

20

vous su - ffit il pas que mon coeur les par - ta - - ge, De mes re - fus, hé -

6 #6 5 #6 6 #4 6 6/5 4 # 5

23

las! Je souffre au - tant que vous, Et peut-être Et peut - être en-cor da-van-ta - ge

5 5 6 6 4 3

FIN

The author promises a Preface. He shall sell at the same places designated at the beginning of the present Book, his Collection of Guitar music, and his Treatise on the Rule of the Octave.

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Errata

The first number of each entry refers to the number of the aria, while the second number refers to the bar number of the edition, not the facsimile. 'V' refers to the vocal part and 'C' to the continuo. For example: '8/16/V' denotes the vocal part in bar 16 of aria n.8.

3/18/V: The quarter note on beat three originally missing a dot. The last bar originally missing a final beat.

5/7/V: B^b on beat four originally B natural.

8/16/V: Last G missing a natural.

8/17/C: B^b originally B natural.

8/19/C: Last quarter originally G.

9/4/V: F[#] originally F natural.

12/10: Repeat and segno signs originally missing.

12/16/V: Upper appoggiaturas originally printed as sixteenths.

13/9/V: First quarter originally missing a dot.

14/19/V/C: Last notes originally missing dots.

15/4/V: Eighth note on beat three originally a dotted sixteenth. Sixteenth-note triplet on same beat originally thirty-second notes. Misprint with no other solution.

17/20/V: Last quarter and first eighth of the following bar originally a dotted quarter.

22/3/V/C: Quarter rest originally missing. Notes in final bar originally dotted halves.

28/7/C: F[#] originally half- and quarter-notes tied.

29/5/V/C: First note originally a quarter, but changed by hand to half-note. The sixteenths in the treble part originally eighths with dotted eighths.

40/12/C: Last quarter originally D.

43/3: 3/4 time signature originally missing.

45/18/V: third note originally missing a flag.

48/10/V: Last note bass part originally eighth *en blanche*.

49/80/C: The figures 7 and # on top of last note written in ink by hand in original.

52/3,4/C: Whole notes originally missing dots.

52/17/C: Last quarter originally G.

53/4/V: C[#] originally missing.

53/17/V: second D[#] originally missing.