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Appendixes

Appendix 1: Composers of *airs sérieux* named in the *Recueils* published between 1695-1699

Composer	Number of <i>airs sérieux</i>	RASB (year/month/page)
M. Berthet or M. Bertet	32	1695/2/38, 1695/5/92, 1695/6/116, 1695/6/122, 1695/7/140, 1695/9/168, 1695/12/240, 1696/2/25, 1696/2/36, 1696/2/38, 1696/3/52, 1696/4/74, 1696/5/102, 1696/6/122, 1696/9/166, 1696/9/168, 1696/11/216, 1697/1/16, 1697/2/34, 1697/3/50, 1697/4/70, 1697/5/98, 1697/7/134, 1697/8/150, 1697/9/180, 1697/10/196, 1697/12/240, 1698/1/16, 1698/9/174, 1699/7/132, 1699/11/220, 1699/11/221
M., M. ***** or Monsieur *****	23	1695/5/90, 1695/5/98, 1695/7/134, 1695/8/150, 1695/8/151, 1695/9/166, 1695/11/210, 1696/1/20, 1696/2/41, 1696/4/78, 1696/5/86, 1696/5/98, 1696/5/99, 1696/6/114, 1696/7/126, 1696/7/138, 1696/7/139, 1696/8/158, 1696/9/180, 1696/11/218, 1696/11/219, 1697/4/66, 1699/5/100
M. Montéclair	14	1695/7/130, 1695/8/154, 1695/10/191, 1695/10/194, 1695/11/216, 1695/12/[226], 1696/2/31, 1696/3/62, 1696/5/94, 1696/6/120, 1696/9/177, 1697/4/74, 1697/6/107, 1697/9/178
M du Parc	14	1695/1/14, 1695/2/34, 1695/3/48, 1695/6/112, 1695/7/136, 1696/1/10, 1696/3/48, 1696/4/70, 1697/4/80, 1698/9/176, 1698/11/212, 1698/12/234, 1699/4/80, 1699/5/90
M. Desfontaines	12	1695/3/60, 1695/9/172, 1695/10/198, 1696/3/54, 1697/4/76, 1697/9/170, 1697/9/171, 1697/10/186, 1697/11/208, 1697/12/226, 1698/1/7, 1698/1/12,
M. De La Barre	10	1695/9/180, 1695/11/218, 1696/5/90, 1696/8/150, 1696/9/170, 1696/9/171, 1696/11/212, 1697/1/8, 1697/2/30, 1697/6/108
M.L. or Monsieur L.	10	1695/1/6, 1695/1/20, 1695/2/26, 1695/3/45, 1695/3/56, 1695/4/66, 1695/7/126, 1695/10/188, 1695/11/206, 1695/12/226,
Monsieur Breuil or Monsieur du Breuil	9	1697/7/130, 1697/8/160, 1697/8/161, 1697/8/166, 1697/9/174, 1697/9/175, 1697/10/191, 1697/10/192, 1697/11/212
M. Montailly	9	1695/11/205, 1697/2/42, 1697/6/122, 1699/6/116, 1699/6/117, 1699/6/120, 1699/6/121, 1699/7/138, 1699/7/139
Monsieur Hubert	7	1696/10/202, 1697/1/4, 1697/1/4 (suite), 1697/3/56, 1699/5/89, 1699/5/104, 1699/7/136
Monsieur Rog. Or Rog***	7	1695/11/212, 1695/11/213, 1696/2/26, 1696/5/92, 1696/6/106, 1697/5/96, 1697/5/97
M. D'Ambruiss	6	1696/7/132, 1696/7/134, 1696/8/146, 1697/8/154, 1697/8/156, 1698/9/182
M. L'Affilard	6	1695/2/42, 1695/4/78, 1695/6/110, 1695/8/160, 1697/1/14, 1697/5/88
M. Le Camus	5	1695/2/30, 1695/5/86, 1695/6/115, 1695/9/177, 1697/2/26
Monsieur Desvoves	5	1697/1/20, 1697/1/21, 1697/5/94, 1699/7/142, 1699/7/143
Monsieur Cappus	4	1699/10/188, 1699/10/192, 1699/11/210, 1699/12/240
M. Gillier	4	1695/4/74, 1695/10/185, 1696/3/46, 1696/5/88

Composer	Number of <i>airs sérieux</i>	RASB (year/month/page)
M.C. or Monsieur C	4	1695/3/52, 1695/3/53, 1696/2/40, 1696/3/57
M. Rebel	4	1695/8/145, 1695/8/146, 1696/1/6, 1696/8/162
M. Gervais	3	1695/12/232, 1696/2/28, 1699/8/148
M. Haron	3	1696/12/242, 1697/1/10, 1698/1/8
M. La Coste	3	1696/7/142, 1699/7/140, 1699/7/141
M. Regnault	3	1696/7/128, 1697/6/116, 1697/6/118
Monsieur Collet	3	1699/3/56, 1699/6/122, 1699/8/158
Monsieur D'Andrieux or D'Andrieu	3	1697/8/146, 1699/4/82, 1699/8/150
Monsieur de Saint Germain	3	1697/6/112, 1697/7/140, 1697/8/159
Monsieur Gautier or Monsieur Gautier de Marseille	3	1698/11/211, 1699/7/125, 1699/7/128
Monsieur M.D.L.T. or M. M.D.L.T.	3	1697/9/182, 1697/10/200, 1697/12/238
Monsieur Marchand	2	1697/5/86, 1697/3/60
M. B.	2	1695/3/62, 1695/4/82
M. Hardoüin	2	1695/1/17, 1699/12/232
Monsieur D*F** or M. D*F**	2	1697/2/36, 1697/2/40
Monsieur Corneille	2	1696/4/71, 1699/7/144
M. Poucein de Lyon or Monsieur Poncein	2	1699/6/113, 1699/8/164
M. Roy**	2	1696/10/186, 1696/10/188
Charpentier	1	1695/8/156
M de Br.	1	1695/1/10
M. Berman	1	1695/9/182
M. Br.	1	1695/4/71
M. Campra, le Cadet	1	1698/6/122
M. Campra	1	1698/2/26
M. Carrier	1	1695/11/220
M. Corneille	1	1699/7/144
M. Lorenzani	1	1696/1/14
M. Renauld	1	1695/6/106
Mademoiselle ***	1	1696/1/17

Composer	Number of <i>airs sérieux</i>	RASB (year/month/page)
Mademoiselle Bataille	1	1699/11/224
Mademoiselle de ***	1	1695/4/81
Mademoiselle de Ville**	1	1699/12/236
Mademoiselle de Vilm...	1	1699/8/155
Mademoiselle Goguo.C**	1	1697/7/125
Monsieur A*****	1	1695/10/202
Monsieur Bouteiller L'Ainé	1	1699/1/10
Monsieur Bro.	1	1697/5/102
Monsieur Coco	1	1697/7/126
Monsieur D	1	1696/11/206
Monsieur de Bousset	1	1698/9/188
Monsieur de Tartre	1	1699/8/162
Monsieur Dumont L'Aine	1	1699/10/201
Monsieur Duplessis	1	1699/11/216
Monsieur Euterpe	1	1696/2/34
Monsieur Heudeling	1	1698/12/230
Monsieur le Comte de L.R.	1	1699/7/130
Monsieur Martin	1	1696/6/118
Monsieur Pirroye	1	1699/11/222
Monsieur Royer	1	1699/12/228
Monsieur S****	1	1697/12/232
Monsieur Terrier	1	1699/5/94

Note: As per the approach adopted by Ballard, in compiling the above information, *doubles* have been considered as separate entities to their *simples*. It has been assumed, further, that *doubles* were composed by the same composer as the respective *simples*.

Appendix 2: Description of the passions

Passion	Description of the passion by the theorists
Love	Love is a commotion of the soul caused by a movement of the spirits that impels the soul to join itself to objects that appear to be agreeable to it (Descartes,⁷⁰³ 79). Love is caused by thinking of something that is beneficial to us (Descartes, 56). One species of Love is Delight, which is Love of a beautiful thing (Descartes, 85). Love is stirred by the presence of a good thing (Lamy,⁷⁰⁴ 145). Love can be transformed into Desire, when possession of the good thing is possible. Love can have various degrees and can be accompanied by Joy, Desire, or Sadness (Lamy, 145). Love is the most natural and easiest movement of the heart (Bretteville,⁷⁰⁵ 326).
Hatred	Hatred is a commotion caused by the spirits impelling the soul to want to be separated from objects that appear harmful (Descartes, 79). Hatred is stirred by thinking of something that is bad or harmful to us (Descartes, 56). Hatred is always accompanied by Sorrow (Descartes, 140). Hatred is stirred by the presence of an evil thing (Lamy, 145). Hatred is the heart's aversion to evil (Bretteville, 343). Hatred, like Love, is stirred up in a moment without the heart having time to consult itself (Bretteville, 343). One species of Hatred is Indignation, which one has for those who do some evil when that evil is undeserved. It is often mingled with Pity (Descartes, 195) or joined to Sorrow (Descartes, 197).
Desire	Desire is stirred by the yearning for some future good, or yearning to avoid some future threatening evil, but also yearning for the preservation of a good and the absence of an evil (Descartes, 57, 86). The acquisition of the future good or the avoidance of some future evil must be possible (Descartes, 58, 166). Desire is the transformation of the Love and Joy one feels for a present object which is not yet possessed but when possession is possible (Lamy, 145). Desire is the movement of the soul towards an absent good (Bretteville, 348). Desire is caused by the spirits of the soul wanting things that it believes to be suitable. Desire can involve yearning for things that are absent which are suitable, but also the preservation of the good thing that is present (Le Brun,⁷⁰⁶ 114-115).

⁷⁰³ Descartes, *The Passions of the Soul*. Note: all further references in this table to "Descartes" are references to this work, and numbers refer to article numbers within this work.

⁷⁰⁴ Lamy, *La rhétorique*, 1699. Note: all further references in this table to "Lamy" are references to this work, as are the page numbers.

⁷⁰⁵ Bretteville, *L'éloquence de la chaire*. Note: all further references in this table to "Bretteville" are references to this work, as are the page numbers.

⁷⁰⁶ Le Brun, 'Conférence'. Note: all further references in this table to "Le Brun" are references to this work, as are the page numbers.

Passion	Description of the passion by the theorists
	Desire is the same as Love except that Love involves the present, and Desire looks to the future (Bretteville, 348). Desire is the most universal passion, but the most difficult to govern and regulate (Bretteville, 348). Desire is Love and Joy transformed (Lamy, 145). Desire which is caused by yearning for some good is accompanied by Love, then Hope and Joy (Descartes, 87). Desire to separate oneself from an evil is accompanied by Hatred, Fear, and Sadness (Descartes, 87)
Aversion	Aversion is the opposite of Desire and is the commotion of the soul that leads it to employ all its powers to avoid a looming evil (Descartes, 87). Aversion is the Hatred of an ugly thing (Descartes, 85).
Joy	Joy is stirred by the presence of a good thing (Lamy, 145). Joy is a pleasant commotion of the soul caused by the thought of a present good, when the good is one we regard as belonging to us (Descartes, 61). When the present good is represented to us as belonging to others, we may deem them deserving or undeserving of it. When we deem them deserving of it, it stirs up Joy in us. If we deem them as undeserving of it, it stirs up Envy (Descartes, 62). Joy can be transformed into Desire when possession of the good thing is possible. (Lamy, 145).
Sorrow	Sorrow is aroused by the presence of an evil thing (Lamy, 145). Sorrow is aroused by the thought of a present evil, when the evil is one we regard as belonging to us (Descartes, 61, 92). When the present evil is represented to us as belonging to others, we may deem them deserving or undeserving of it. When we deem them undeserving, it excites Pity. Envy, Pity, and Compassion are part of Sorrow (Descartes, 62). Sorrow always accompanies Hatred (Descartes, 140). Regret is a species of Sorrow, which arises from the recollection of a past good (Descartes, 67, 209).
Hope	Hope is stirred by there being a good chance of acquiring something we desire or avoiding some evil (Descartes, 58). Stirred by the presence of a good thing that is not yet possessed but when possession is possible (Lamy, 145). Stirred by an absent good that one has the possibility to obtain but is difficult to obtain (Bretteville, 376). Desire leads to Hope (Lamy, 145).
Despair	Despair is stirred by an evil that is not present but one sees no way of avoiding (Lamy, 145). Despair is the transformation from Fear (Lamy, 145). Despair is a violent and impetuous movement whereby the soul distances itself from something good that it cannot possess after having searched for it with ardour (Bretteville, 381). Anxiety comes about when there are poor chances of acquiring what is good or avoiding what is evil (Descartes, 58) and this becomes Despair when the anxiety is extreme (Descartes, 58).
Confidence	When Hope is extreme, it changes its nature to Confidence (Descartes, 58, 166). Referred to as “audacity” (<i>audace</i>) by Grimarest and Bary. Referred to as “boldness” (<i>hardiesse</i>) by Bretteville. Described as a passion of the soul which makes it attack evil or present danger in order to fight and conquer it (Bretteville, 389).

Passion	Description of the passion by the theorists
Fear	Fear is stirred by an evil that is not yet present (Lamy, 145) and the circumstances of which are uncertain (Bretteville, 407). Fear can also arise from the presence of an awesome thing (Bary,⁷⁰⁷ 24-5). Fear is stirred when the likelihood of attaining what one deserves is small (Descartes, 58). Fear can be transformed into Despair (Lamy, 145 and Descartes, 58). Jealousy is a species of Fear (Descartes, 58).
Anger	Anger is a turbulent movement of the soul, which rises against the cause of evil and insult which it is experiencing, with a violent desire to take revenge (Bretteville, 416). Anger is aroused when others do something which is harmful to us (Descartes, 65). Anger is a species of Hatred which we have for those who have done some evil or harm or have tried to do some evil or harm to us in particular (Descartes, 199). Anger is linked to Indignation when the evil done by others is not directed towards us (Descartes, 65). Anger mixes with Indignation when the harm is directed at us (Descartes, 65). Anger can either be very sudden and obvious externally (which can be easily calmed and which does not spring from Hatred) or it can gnaw at the heart (which is not immediately noticeable). Hatred and Sorrow predominate in the latter (Descartes, 201-2).

⁷⁰⁷ Bary, *Méthode*. Note: all further references in this table to “Bary” are references to this work, as are the page numbers.

Appendix 3: The modes and their energies

Mode	Marc-Antoine Charpentier ⁷⁰⁸	J. Rousseau ⁷⁰⁹	Charles Masson ⁷¹⁰	Jean-Philippe Rameau ⁷¹¹
C major	Gay, martial	Gay, showing grandeur		Cheerfulness, rejoicing
C minor	Obscure, sad	Complaints, laments		Tenderness, laments
D major	Joyous, very martial	Gay, showing grandeur	Agreeable, joyous, showy, suitable for singing about victory	Cheerfulness, rejoicing, grand, and magnificent
D minor	Grave and devout	Seriousness	Undefinable gravity mixed with gaiety	Sweetness, tenderness
E major	Quarrelsome, grating			Tender and gay airs, grand and magnificent
E minor	Effeminate, amorous and plaintive	Tenderness		Sweetness, tenderness
E♭ major	Cruel, harsh			
E♭ minor	Horrible, frightful			
F major	Furious, hot-headed	Devoutness, suitable for church music	Naturally gay, mixed with gravity	Lugubrious airs, storm scenes, fury
F minor	Obscure, plaintive	Complaints, laments	Sad, lugubrious	Lugubrious airs, tenderness, laments
G major	Sweetly joyous	Tenderness	Gay and brilliant	Tender and gay airs
G minor	Serious and magnificent	Sadness	Full of sweetness, tenderness	Sweetness and tenderness
A major	Joyous and rustic	Devoutness, church music		Cheerfulness, rejoicing
A minor	Tender and plaintive	Seriousness	For a fervent prayer or petition	
B♭ major	Magnificent and joyous			Storm scenes and the furies
B♭ minor	Obscure and terrible			Lugubrious airs
B major	Harsh and plaintive			
B minor	Solitary and melancholy			Sweetness and tenderness

⁷⁰⁸ Charpentier, *Règles de composition par M. Charpentier*

⁷⁰⁹ Rousseau, *Méthode claire, certaine et facile*.

⁷¹⁰ Masson, *Nouveau traité*.

⁷¹¹ Rameau, *Treatise on Harmony*.

Appendix 4: Melodic patterns as the artful imitation of French speech - Patricia Ranum's study

1. The melody of desire

Ranum's study⁷¹² found that typically, melodies depicting longing or desire are ones that gently rise and fall (resembling in part the undulating melody of dispassionate, tranquil speech described below), abruptly break and are then followed by a curve with a deep dip which rises again. She found that the key idea of the statement usually occupies the lowest point in the dip and is emphasized by long syllables.

2. The melody of love or tenderness

Ranum's investigation of texts evoking love or tenderness found that generally, they are set to undulating melodies.⁷¹³ These undulating melodies, appropriately to a calm passion, are akin to the undulating melodies of tranquil speech but are at a higher pitch when love is expressed. Descending melismas (either notated melodically or constituted on a smaller level by ornamental appoggiaturas), which Ranum describes as "amorous pitch glides", are a feature of the melody of love or tenderness.

3. The emotional melodic leaps of joy and surprise

Melodies expressing joy were found by Ranum to typically be set quite high. They are segmented into components that do not necessarily coincide with speech rhythms.

Surprise, which often takes the form of an exclamation, is characterized by melodies which have a considerable pitch range and which include sudden rises or falls (often as much as a fifth or sixth). Melodies of surprise often conclude on a raised pitch, leaving the statement open-ended or showing that a response is required.

4. The melody of sadness, anguish and lament

According to Ranum, melodies expressing anguish are smooth, static, and almost flat, confined to a range of two or three intervals which are broken regularly by a sob-like note that rises a semitone or tone.⁷¹⁴

Lamenting is conveyed by melodies similar to anguish but with a less restricted pitch range.⁷¹⁵

5. The melody of threat or fear

⁷¹² Ranum, *Harmonic Orator*, 401–4.

⁷¹³ Ranum, 405–7.

⁷¹⁴ Ranum, 412.

⁷¹⁵ Ranum, 414.

Melodies conveying fear have a very limited pitch range with restricted melodic movement. The flat melody of fear is sometimes also found in threatening commands or awed remarks.⁷¹⁶

6. Dispassionate, tranquil speech – undulating melody

According to Ranum, everyday French speech adopts an undulating melody which is reflected in music when the melody rises as it nears the end of a word group and then curves down again as it articulates the start of the next group. Intervallic leaps are rare in such dispassionate, calm statements, and according to Ranum, when they occur, they are telling of either a passionate outburst or an imitative figure. In the examples of undulating melodic patterns cited by that author, the texts tell of tranquil events and objects, such as the charms of spring, nature, love, and indifference.⁷¹⁷ The undulating melodic pattern is depicted below:



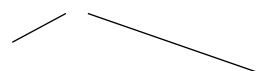
7. The melody of assertion - ascent and descent of the melody

Ranum finds that a melody which accompanies a text which makes a positive or negative assertion rises slowly then descends, usually to a level that is lower than the starting pitch,⁷¹⁸ and that this is reflective of the shape of an assertion in spoken French.⁷¹⁹

In the poetic context, lines are of such brevity that the rise and fall of the assertive statement usually spans a couplet. According to Ranum, these assertions often sing of love, but are less placid than the undulating curves of dispassionate, tranquil speech.⁷²⁰ Rather, they deal with the negative aspects of love, such as pain and pride.

An assertion which is an exclamation or command usually follows only one half of the melodic shape, that of descent. When the pitch in a command rises gradually, it suggests that the command may not be obeyed and it is less assertive than a descending exclamation or common.⁷²¹

The melodic pattern of assertion is depicted below:



8. The melody of opposition – interrupted rise and fall

⁷¹⁶ Ranum, 420–22.

⁷¹⁷ Ranum, 374–76.

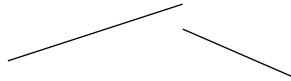
⁷¹⁸ Ranum, 376–77.

⁷¹⁹ Ranum, 377.

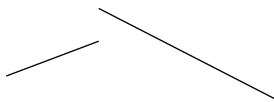
⁷²⁰ Ranum, 378.

⁷²¹ Ranum, 380.

Ranum's study found that there is a correlation between expressions of contrasting concepts and an interruption in the melody.⁷²² This interruption was found to occur approximately mid-statement and is constituted either by a drop in pitch or an abrupt upward leap, with the latter being found to be more common. An interrupted melodic curve was found to be characteristic of inverted statements where the subject or principal clause comes at the end.⁷²³ The corresponding melodic patterns used to express opposition are drawn below:



or



⁷²² Ranum, 381.

⁷²³ Ranum, 383.

Appendix 5: Ornaments suitable for the depiction of the various affects

Affect	Ornament or other device	Further comments	Theorist
Doleful expressions of sadness, grief. Tender expressions. Mournful, plaintive expressions. Suffering.	<i>Accent/Aspiration</i>	According to Bacilly, it should not be confined to plaintive expressions, however. This ornament should not be used in gay airs, nor to express anger, according to Montéclair and Raparlier	Bacilly ⁷²⁴ (201) Montéclair ⁷²⁵ (80) Raparlier ⁷²⁶ (20)
Doleful expressions of sadness, grief. Tender expressions. Bitterness.	<i>Plainte</i>	Based on the <i>accent/aspiration</i> , but with more emphasis on the elevated note, which is repeated.	Bacilly (192, 201)
Doleful expressions of sadness, grief. Tender expressions.	Certain <i>langeurs</i> in a descending pattern (Bacilly) or <i>coulés</i> (Montéclair), formed by moving the voice from one long note to another very lightly.	Bacilly's description of the <i>langeur</i> makes this ornament akin to the <i>tierce coulé</i> of Montéclair	Bacilly (201)
Doleful expressions of sadness, grief. Tender expressions.	<i>Tremblement étouffé</i>		Bacilly (201)
Doleful expressions of sadness, grief. Tender expressions.	<i>Tremblement</i> with a very slow cadence		Bacilly (201)
Languorous and plaintive airs	Slow <i>cadence</i> or alternation of notes		Montéclair (81)
Doleful expressions of sadness, grief. Tender expressions.	<i>Demi-port de voix</i>		Bacilly (201)
Doleful expressions of sadness, grief. Tender expressions.	Pronunciation involving the sustaining of initial consonants, known as <i>gronder</i>		Bacilly (201)
Doleful expressions of sadness, grief. Tender expressions.	Sustaining of final note		Bacilly (201)
A groan, the most acute suffering, greatest sadness, for laments, tender melodies, for anger, contentment, and joy.	<i>Sanglot</i>	Almost always used on the first syllable of " <i>hélas</i> ", and on the exclamations " <i>ah!</i> ", " <i>eh!</i> ", " <i>ô!</i> ".	Montéclair (89-90) Raparlier (28)

⁷²⁴ Bacilly, *Remarques curieuses*. Note: all further references in this table to "Bacilly" are references to this work, as are the bracketed page numbers.

⁷²⁵ Montéclair, *Principes*. Note: all further references in this table to "Montéclair" are references to this work, as are the bracketed page numbers.

⁷²⁶ Raparlier, *Principes de musique*. Note: all further references in this table to "Raparlier" are references to this work, as are the bracketed page numbers.

Affect	Ornament or other device	Further comments	Theorist
<i>Chants pathétiques</i> (songs in which the passions are moved)	<i>Chûte</i>		Raparlier (21)
To be used in tender airs	<i>Tremblement doublé</i> or <i>double cadence</i>	Montéclair notes that <i>tremblements doublés</i> are often marked in as diminutions in <i>doubles</i> (84).	Montéclair (84) Raparlier (23)
Moments requiring passionate expression	“Throat” <i>tremblement</i>		Bacilly (184)
Serious, light, or gay airs	Lively and light <i>cadence</i> or alternation of notes		Montéclair (81)
Gay or joyful expressions	<i>Doublement de gosier</i>		Bacilly (202-203)
Brilliance, fire and vigour	Fast <i>cadence</i> or alternation of notes		Bacilly (166)
Lack of sweetness	<i>Tremblement</i>		Bacilly (174)
Less lack of sweetness	<i>Tremblement</i> with a <i>liaison</i> to “soften” the effect		Bacilly (174)
Sweetness	<i>Coulé</i>	According to Montéclair, a <i>coulé</i> will sweeten a melody by making it more smooth. According to Raparlier, it is never to be used when words express anger or the movement is fast.	Montéclair (78) Raparlier (19)

Appendix 6: Affects and *accent* or tone of voice

<i>Accent or tone of voice required to depict the various affects</i>								
Affect	Marin Mersenne ⁷²⁷	Michel Le Faucheur ⁷²⁸	René Bary ⁷²⁹	Etienne Dubois de Bretteville ⁷³⁰	Bernard Lamy ⁷³¹	A. Phérotée de la Croix ⁷³²	Jean-Léonor Le Gallois Grimarest ⁷³³	Jean-Antoine Bérard ⁷³⁴
Love	Swift, lively, gay, laughing, agreeable (368)	Soft, happy attractive (114)	Caressing, gay, plaintive voice (<i>Méthode</i> , 8)	Gentle and agreeable tone (471)				Gentle and clear (74)
Love, sweetness of							Flattering and tender (136)	
Love, joy of							Gay (136)	
Love, suffering because of							Insistent and plaintive (136)	
Hatred	Violence, approaching indignation (369)	Rough, severe, indignation and loathing (114)		Rough and severe (471)			Rough, severe, lacking in pity, growling reproaching, thundering, roaring, firm and hard (137)	
Desire	Gay, laughing,							

⁷²⁷ All references to Mersenne in this table are from *Harmonie universelle*, IV, vi, part 2. Bracketed numbers in this table refer to the page numbers of the relevant treatise, unless stated otherwise.

⁷²⁸ Le Faucheur, *Traitté*.

⁷²⁹ Bracketed numbers in this table refer to the page numbers of either Bary, *La rhétorique françoise*; or Bary, *Méthode*, as indicated.

⁷³⁰ Bretteville, *L'éloquence de la chaire*.

⁷³¹ Lamy, *La rhétorique*, 1678.

⁷³² La Croix, *Nouvelle méthode*.

⁷³³ Grimarest, *Traité du récitatif*.

⁷³⁴ Bérard, *L'art du chant*.

Accent or tone of voice required to depict the various affects								
Affect	Marin Mersenne ⁷²⁷	Michel Le Faucheur ⁷²⁸	René Bary ⁷²⁹	Etienne Dubois de Bretteville ⁷³⁰	Bernard Lamy ⁷³¹	A. Phérotée de la Croix ⁷³²	Jean-Léonor Le Gallois Grimarest ⁷³³	Jean-Antoine Bérard ⁷³⁴
	agreeable (369). One of the elements of joy (368)							
Desire, violent, emanating from love			Tender yet pressing tone (<i>Méthode</i> , 13)				Tender but urgent (139)	
Desire, violent, emanating from resistance			A tone of spite and anger (<i>Méthode</i> , 13)				Anger and vexation (139)	
Desire moderate			Weak voice (<i>Méthode</i> , 13-14)				Weak voice (140)	
Desire, languishing			Gentle and interrupted voice (<i>Méthode</i> , 14)				Gentle and interrupted (141)	
Avoidance	Linked to Fear (369)						Semi-rough/harsh voice, opposite of Desire (141)	
Joy	Swift, lively, gay, laughing, agreeable (368, 369). Made up of Desire and Love (368)	Full, happy, mellifluous (114)	Gentle, mellifluous (<i>La rhétorique françoise</i> , 109), full (<i>Méthode</i> , 19)	Full and mellifluous (471)			Soft, full, easy (142)	Sweet and clear (75)

Accent or tone of voice required to depict the various affects

Affect	Marin Mersenne⁷²⁷	Michel Le Faucheur⁷²⁸	René Bary⁷²⁹	Etienne Dubois de Bretteville⁷³⁰	Bernard Lamy⁷³¹	A. Phérotée de la Croix⁷³²	Jean-Léonor Le Gallois Grimarest⁷³³	Jean-Antoine Bérard⁷³⁴
Sorrow	Slow, gloomy, regrettable (369)	Sad and plaintive voice (109), muffled, languishing, plaintive voice, with sighs and moans (114), plaintive and grim (121)	Gentle, slow, lamenting (<i>La rhétorique française</i> , 109), weak, dragging, plaintive (<i>Méthode</i> , 20)	Languishing, fearful, often interrupted by sighs and moans (471)	Languishing (174)	Languishing (654)	Weak, drawling and plaintive with volume moderated according to the listener (142)	Solid, sombre, extremely sombre (71, 75)
Hope or confidence	Gay, laughing, agreeable (369). Requires same tone as joy (369)	High and firm (114)	Haughty and ringing tone (<i>Méthode</i> , 20)	High and firm (471)			Loud and ringing voice (143)	
Despair	Slow, gloomy, regrettable (369)		Exclamatory, shrill, precipitous (<i>Méthode</i> , 79)				Exclamation, high and abrupt/hurried, exaggerated/outraged and violent (144)	Solid and sombre (70)
Audacity	Gay, laughing, agreeable. Linked to Hope (369)						Impetuous/forceful and lofty (145)	
Fear	Linked to Avoidance (369)	Trembling, hesitant (114)	Weak and hesitant (<i>Méthode</i> , 24)	Trembling, hesitant, sometimes a rupture in the voice,			Weak and hesitant (146)	

<i>Accent or tone of voice required to depict the various affects</i>								
Affect	Marin Mersenne ⁷²⁷	Michel Le Faucheur ⁷²⁸	René Bary ⁷²⁹	Etienne Dubois de Bretteville ⁷³⁰	Bernard Lamy ⁷³¹	A. Phérotée de la Croix ⁷³²	Jean-Léonor Le Gallois Grimarest ⁷³³	Jean-Antoine Bérard ⁷³⁴
				marking surprise (471)				
Envy							Assured tone (147)	
Jealousy							Bold and daring (147)	Solid and sombre (70)
Indignation							Firm and rough (149)	
Compassion		Mild, plaintive (117)	Exclamatory languishing (<i>La rhétorique françoise</i> , 109)	Soft, plaintive voice, full of tenderness (471)				
Compassion, having encountered misery							Sad but full (149)	
Compassion, having encountered injustice							Loud (150)	
Compassion, causing tenderness							Sweet and touching (151)	
Anger, simple, immediate and reactive	Vehement, elevated tone, quicker on last syllable (370)	Shrill, impetuous, violent, with frequent breaths (114, 115)	Rough, shrill, interrupted (<i>La rhétorique françoise</i> , 109)	Shrill, impetuous, violent with frequent breaths (471)			Raised voice (152)	Solid and sombre (70)
Anger, experienced by an inferior							Loud murmuring (153)	
Anger, coupled with a desire for vengeance							Brilliant and sudden (154)	

<i>Accent or tone of voice required to depict the various affects</i>								
Affect	Marin Mersenne⁷²⁷	Michel Le Faucheur⁷²⁸	René Bary⁷²⁹	Etienne Dubois de Bretteville⁷³⁰	Bernard Lamy⁷³¹	A. Phérotée de la Croix⁷³²	Jean-Léonor Le Gallois Grimarest⁷³³	Jean-Antoine Bérard⁷³⁴
Anger, threatening							Moved and medium high voice (154)	
Admiration		Full and high voice, full of happiness, esteem and admiration (108), elevated, magnificent (122)		Elevated and magnificent tone (472)				
Contempt		Disdain, with no emotion or contention in the voice (125)		Disdain, with no emotion or contention in the voice (472)				
Physical pain		Elevated voice, full of vehemence and ardour (129)		Elevated voice, full of vehemence and ardour (472)		Short and interrupted (466)		

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Iris me paroissoit si tendre & si fidelle, Que par

Basse-Continuë.

mille sermens je m'estois engagé De n'aimer jamais qu'elle, Cependant l'ingratre a chan-

Basse-Continuë.

gé: gé: Dans le chagrin qui me dévore, Je ne démêle point mes

Basse-Continuë.

S E R I E U X.

propres sentimens, Je croy que je la hais; mais il est des momens Où je crains Où je

Basse-Continuë.

crains de l'aimer enco- re. re.

Basse-Continuë.

