

Patrimoine

Musical

Français

ÉDITION CRITIQUE

Panocrace Royer

PIRRHUS

matériel vocal

CmbV
éditions

*Patrimoine
Musical
Français*

Pancrace Royer

PIRRHUS

Édition de Lisa Goode Crawford

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Introduction¹

Pirrhus was the first of Pancrace Royer's operatic works to be performed at the Académie Royale de Musique (the Paris Opera), and his only *tragédie en musique*. Set after the Trojan war, it is the story of the love between Pyrrhus, son of Achilles, and his Trojan prisoner Polyxena, daughter of King Priam. In 1730 Royer was at the beginning of his career, which was to be a brilliant one, not only as a composer of both lyric works and harpsichord music, but also as a celebrated teacher and as the director of the Concert Spirituel. In spite of its composer's youth and inexperience, *Pirrhus* was given a glittering production, featuring the best singers in the company and new sets created especially for the opera. Nevertheless, it was not a success, unlike Royer's later *ballets héroïques*, *Zaïde* (1739) and *Le Pouvoir de l'Amour* (1743). The opera's failure was generally attributed to the weakness of the libretto, which seems to have been written by an unknown author, Fermelhuis. *Pirrhus*, composed three years earlier than Rameau's first opera, *Hippolyte & Aricie* (1733), is a fascinating blend of styles, combining conservative with forward-looking elements, including some characteristics of harmony, orchestration and musical gesture usually associated with Rameau.

PERFORMANCE HISTORY AND RECEPTION

Pirrhus

Joseph-Nicolas-Pancrace Royer was only twenty-seven in 1730² when *Pirrhus* was performed at the Académie Royale de Musique. Royer was born in Turin, but his father returned with him to Paris when he was still a child,³ leaving his married sister, along with much of the family fortune, in Savoie. His father died when Royer was ten, and according to contemporary biographies, the young Royer then turned to music in earnest in order to make a living from it.⁴ By 1725 he was making himself known 'par la manière savante et délicate dont il touchait l'orgue et le clavecin'.⁵ By 1726, he had already contributed to two comic operas given at the Foire Saint-Germain, *Le Fâcheux veuvage* and *Crédit est mort*.⁶ Clearly, in 1730 he was an up-and-coming composer, and the fact that he was 'un homme poli et d'un caractère aimable'⁷ surely helped smooth his way.

The year 1730 was a time of transition at the Paris Opera. The musical direction of the Opera had been in the hands of André Cardinal Destouches from 1713 until his retirement

1. This edition was developed in conjunction with a concert performance of *Pirrhus* by *Les Enfants d'Apollon*, directed by Michael Greenberg, on 16 September 2012, in the Salle des Croisades of the Château de Versailles. Alpha Records (distrib. Outhere Music) released a recording of this performance on 11 February 2014 (Alpha 953, 'Collection Versailles', 2014). The program notes for the CD draw upon the research and analysis presented here.
2. According to the new birthdate of 1703 (Turin, 12 May) established by Beverly Wilcox from the *inventaire après décès* of his widow, Louise-Geneviève Leblond, who died in 1761 (Paris, Archives nationales, Minutier Central, étude XLVII, 251, 1 March 1769): see Beverly M. Wilcox, 'Pancrace Royer, Musicologist: An Eighteenth-Century Musician reprises the Music of the Seventeenth Century', *L'Orchestre à cordes sous Louis XIV: instruments, répertoires, singularités*, ed. Jean Duron and Florence Gétreau, Paris, Vrin (forthcoming), pp. 359-372.
3. Two years old, according to the 1754 biography in Joseph de La Porte, *Les Spectacles de Paris ou Calendrier historique et chronologique des théâtres*, [Paris], Duchesne, 1756, p. 2. But according to Royer's certificate of French naturalisation, he was 'âgé que de treize à quatorze mois' when his father brought him and his mother to Paris. Paris, Archives nationales, O¹*229, 'Lettres de Naturalité et de Légitimation 1749-1751', fol. 386, 10 July 1751.
4. Joseph de La Porte, *op. cit.*, pp. 2-3. Jean-Benjamin de La Borde, *Essai sur la musique ancienne et moderne*, Paris, E. Onfroy, 1780, part 3, p. 483.
5. Antoine de Lérès, *Dictionnaire portatif des théâtres*, 2nd ed., Paris, Jombert, 1763, p. 678.
6. The music for these two works has been lost.
7. Antoine de Lérès, *loc. cit.*

on June 1, 1730. In 1730 the post of *inspecteur général* (for administration, not for musical decisions) was given to the Prince de Carignan, who had proposed to donate a new theater for the Opera, while according to a manuscript history from around 1749,⁸ the musical direction was given to André Campra, who was then reappointed in August 1732. Nonetheless, Destouches remained involved at the Opera, as can be learned from the letters he sent to Prince Antoine I of Monaco, and in the fall of 1730 he wrote to the prince:

‘I have been told a new opera named *Pirrhus* is being rehearsed; I know a few pieces of music from it. It is by someone named Royer, twenty-five years old, who at that age exhibits expertise and talent. What I have heard [of the opera] seems good to me, and in a new taste; but an opera has such extensive branches, and depends upon so many different things, that it is impossible to predict its success.’⁹

And indeed, Destouches’ caution was justified: the opera was not successful, to his great disappointment:

‘The opera by our young composer was performed last Thursday [26 October], without receiving the applause from the audience that I expected for it. There were some beautiful things, such as the Chaconne, a ‘magical’ chorus, a chorus in the second act, and several places in the soloists’ parts, but the *froidueur* of the libretto resulted in a diminished opinion of the music. It seems to me that a little more indulgence [on the part of the public] would show better taste. People pride themselves too much on their critical ability, without imagining that the severity with which they adorn themselves is perhaps only based on the lack of a certain sensibility which alone can evaluate things that appeal to the emotions. A person who passes over the mediocre and seizes on the beautiful with eagerness is an enlightened critic. I do not know any others.’¹⁰

The prince responds:

‘I was sad to learn, my dear Destouches, of the deplorable failure of the opera *Pirrhus*; it is a result of the mistaken rigor of the public towards young composers, whom they should be encouraging. Lully did not attain the heights of perfection at the outset, and it is possible that without the praises he received for his feeble debuts, he would never have given birth to the masterpieces that immortalize him.’¹¹

and again in his next letter on 10 November:

‘You will have seen by my last letter, my dear Destouches, that I am just as scandalized as you are by the lack of leniency given by the public to the opera by the young Royer; however, if the libretto is cold, the composer should console himself more easily for a misfortune that falls less on him than on the librettist.’¹²

The libretto¹³ that drew criticism from Destouches for its ‘froidueur’ was apparently written by an author named Fermelhuis,¹⁴ who left no other work that we know. The plot of *Pirrhus*, as told by Fermelhuis, is essentially the same as in two earlier treatments of the

8. Described in Lois Rosow, ‘From Destouches to Berton: Editorial Responsibility at the Paris Opera’, *Journal of the American Musicological Society*, 40/2 (Summer 1987), pp. 291-292, which contains an excellent discussion of the rather complicated transition of the Opera administration, and of the division of responsibilities among those involved.

9. ‘On me mande qu’on répète un opéra nouveau intitulé *Pirrhus*, j’en connois des morceaux de musique. Il est d’un nommé Royer aagé de vingt-cinq ans, qui a cet aage fait preuve de science et de talent. Ce que j’en ay entendu m’a paru bon et d’un goût nouveau; mais un opéra a des branches si étendues, et tient à tant de cotez, qu’il est impossible d’en prévoir le succez,’ letter of 25 September 1730, one month before the premiere, from the correspondence edited by André Tessier and published as ‘Lettres de Destouches’, *La Revue Musicale*, 1927, pp. 155-156.

10. ‘L’opéra de notre jeune autheur fut joué jeudy dernier [26 octobre] sans recevoir du public les applaudissemens que j’en attendois. On a senty quelques beautez comme la Chacone, un chœur de Magie, un chœur du 2^e acte, et plusieurs morceaux dans les rôles, mais la froidueur du poème a dégoûté de la musique. Il me semble qu’un peu plus d’indulgence marqueroit plus de goût. On se pique trop de l’honneur de critiquer sans songer que la sévérité dont on se pare n’a peut-être pour fondement que la privation d’une certaine délicatesse d’organes qui seule sçait mettre le prix aux choses du sentiment. Un homme qui glisse sur le médiocre, et saisit le beau avec ardeur est un juge éclairé. Je n’en connois point d’autres’, André Tessier, ‘Lettres de Destouches’, *op. cit.*, pp. 156-157, letter of 30 October.

11. ‘J’ay appris avec douleur, mon cher Destouches, le déplorable succez de l’opéra de *Pirrhus*; c’est une suite de la rigueur mal entendue du public pour les jeunes auteurs, qu’il devoit encourager. Lully n’a pas atteint d’abord le grand point de perfection, et peut être que sans les louanges qu’on a donné à ses foibles débuts, il n’auroit jamais enfanté les chefs d’œuvres qui l’immortalisent’, *ibid.*, pp. 157-158, letter of 7 November.

12. ‘Vous aurez vu, mon cher Destouches, par ma dernière lettre, que je suis aussi scandalisé que vous, du peu d’indulgence du public pour l’opéra du jeune Royer; cependant si le poème est froid, le musicien doit se consoler plus aisément d’un malheur qui tombe moins sur lui que sur le poète’, *ibid.*, p. 158, letter of 10 November.

13. For a presentation of the libretto, see pp. CIII-CV, by Michael Greenberg.

14. According to the *Mercur de France* and other contemporary sources, although several sources say that ‘Fermelhuis’ was an assumed name and the real author’s name was ‘de S.....X’. See ‘The Libretto’, p. CIV, note 4.

same story: the opera *Polixène & Pirrhus* by Jean-Ignace de La Serre and Pascal Collasse (1706), and a one-act tragedy for the theater by Jean du Mas d'Aigueberre, *Polixène*, produced with great success at the Théâtre Français in 1729. In all three, Polixène is in love with her captor, Pirrhus, although her duty calls for her to hate her father's murderer; Pirrhus is in love with his prisoner, Polixène, although the ghost of his father (Achilles) insists that he sacrifice her; and Polixène kills herself to solve the problem of love incompatible with duty.

After reading Destouches' glowing praise for the music from *Pirrhus* he had heard earlier, while the opera was still in rehearsal, Antoine was eager to purchase a copy of the score, as we know from a letter to his natural son, the Marquis de Grimaldi: 'Destouches has raved about the opera by the young Royer that is being currently performed, and I have sent to Paris for a copy to be sent to me as soon as possible.'¹⁵ But on 24 November he wrote again to the Marquis:

'I have received a copy of *Pirrhus*, and as far as I am concerned, there has been nothing written before now so flat, so insipid, with the exception of a few bits that Destouches has praised to me, but not too many, with all due respect to him.'¹⁶

Antoine died a few months later, so even if he had liked the music, he would have had little chance to have *Pirrhus* performed by his court musicians, as he seems to have done with many of the operas whose scores he had sent to him from Paris. But considering his unfavorable reaction, and seeing that he banished the score to a music cabinet containing odds and ends of chamber music and Italian operas rather than keeping it in one of the bookcases containing his French opera collection,¹⁷ it is doubtful that *Pirrhus* would have ever had a performance in Monaco.

It would seem from Destouches' September letter that he followed the process of preparing the opera for performance with interest, attending rehearsals. Given Destouches' stature as a composer and his long experience at the Opera, his positive, if measured, evaluation of Royer's opera is to be taken seriously. Prince Antoine was a gifted amateur and a composer in his own right (Destouches asked him for feedback on his own music), but clearly he was unimpressed by Royer's score. One might conjecture, from practical experience with performing *Pirrhus*, that if Antoine's assessment came from looking through the score himself he would have been likely to underestimate the music, which seems to gain in stature when actually realized in sound. Certainly portions of the opera made a lasting impression on later generations, as we shall see.

The Premiere

The date given for the premiere of *Pirrhus* on the title page of the score published by Ballard on 10 October (see 'Principal Sources', pp. LXXII, Source **B**) is 19 October. But the actual premiere took place a week later, on 26 October, as we learn from the *Mercure de France*; the *livret*, printed by Jean-Baptiste-Christophe Ballard (Paris, 1730; see 'Literary Sources', p. LXXVII, **LIV-1**);¹⁸ and all the other contemporary sources.¹⁹ There is no obvious reason for the delay, but one might speculate that the revival of Marais' *Alcione* preceding *Pirrhus* at the Opera was doing so well that the decision was made to put off the new opera and take advantage of the success of the old one. Or possibly one of the principal

15. 'Destouches m'a écrit merveilles de l'opéra du jeune Royer qu'on représente actuellement, et j'ai mandé à Paris qu'on m'en envoie au plutôt un exemplaire [...]', Monaco, Archives du Palais, C208, pp. 806-807, letter of 31 October.

16. 'J'ai reçu un exemplaire de *Pirrhus*, et selon moi, il ne s'est rien fait jusqu'à présent de si plat, et de si insipide, à l'exception de quelque morceaux que Destouches m'a vanté, mais pas trop, ne lui en déplaît', Monaco, Archives du Palais, C208, pp. 856-857, letter of 24 November.

17. *Ibid.*, C227, fol. 194.

18. Gallyot approved the text on March 12, 1729. The *livret* was a combined program/libretto, containing the cast list, chorus members and dancers, and the text of the opera.

19. *Mercure de France*, November 1730, p. 2469; Antoine de Lérès, *op. cit.*, p. 372; François and Claude Parfaict, *Dictionnaire des Théâtres de Paris*, Paris, Lambert, 1756, vol. 4, p. 316; [Louis-César de La Beaume-le-Blanc, Duc de La Vallière], *Ballets, opéra, et autres ouvrages lyriques, par ordre chronologique depuis leur origine; avec une table alphabétique des ouvrages et des auteurs*, Paris, Bauche, 1760, p. 178; Jean-Baptiste Durey de Noinville and Louis Travenol, *Histoire du Théâtre de l'Académie Royale de Musique en France*, Paris, Barbou, 1753, part 1, p. 253, part 2, p. 158; M. L[ouis]-F[rançois] B[effara], *Dictionnaire de l'Académie Royale*, autograph ms., 1783-1784, F-Po / Rés. Ms. 602, p. 427.

singers was ill, in which case an opera was delayed until he or she had recovered enough to sing.²⁰

Initially the *Mercure de France* reported what seemed to be a success for the opening night of *Pirrhus*:

‘The first performance of the new opera, *Pirrhus*, which was very well received by the public, was given on the 26th of this month. A longer account of the opera will appear in the next *Mercure*.’²¹

The review of the opera in the following *Mercure de France* contains a long and detailed description of the plot, including substantial quotations from the *livret*, but no actual criticism until after the plot summary. Even then, it is limited to a single sentence, following the statement that since the opera only had seven performances, a reprisal of Lully’s *Thésée* was inserted before the next scheduled opera, *Phaéton*. ‘For the rest, although this work has not had the success that one hoped for it, we must praise the librettist and the composer for the beautiful moments that are found in it.’²²

A more critical review, by Pierre-François Guyot Desfontaines, appeared in *Le Nouvelliste du Parnasse*, although the work being reviewed remains nameless in the article:

‘The Académie Royale de Musique, which usually cuts a brilliant figure on Parnassus, treated the public last month to a new opera, which was rather badly received. It is said to be the first attempt in this genre by the librettist and the composer. The latter demonstrated his competence in several choruses, which were universally applauded; as for the librettist, he apparently had relied on the composer, and he had thought that the triviality of invention, the *froidueur* of the scenes, the harshness of the verse, and the barbarism of the language would be erased by the beauty of the music, or at least by the glitter of the stage *décor*. Whatever the case, the opera could not sustain itself, even with the aid of the famous dancer who seems to have arrived from Poland expressly to increase the success of the operatic endeavor.’²³

The pointed criticism in *Le Nouvelliste du Parnasse*, though contradictory to the *Mercure de France*’s assertion that the opera ‘was very well received by the public’, is in agreement with the description in Destouches’ letters and with the accounts of the work’s failure given by contemporary eighteenth-century chroniclers of the Opera.

Performers in the Original Production

We are fortunate to have the original set of parts used by the orchestra, chorus and soloists in the original production – F-Po/ Mat. 18 [205 (1-93)], see the section on ‘Sources’, pp. LXV-LXXII, so we know more than usual about the original performing forces. Most of the parts are marked at the top of the first page with the performer’s names. This is especially helpful in determining the makeup of the orchestra, because although the singers and dancers names are listed in the program book (the *livret*) sold before and at the performances, normally the *livret* did not include the names of the instrumentalists. But because the parts survive, we have a rare occasion to know with certainty which of the Opera orchestra personnel played in *Pirrhus*, although we cannot be absolutely sure that we have all of the parts – a few parts may not have been turned back in at the end of the run, or have been lost during the intervening years. Still, at least we do not have to create a hypothetical list of orchestra members, as we do in so many cases when the original parts did not survive.

20. See the introduction to Jean-Philippe Rameau, *Platée*, ed. Elizabeth Bartlet, Kassel, Bärenreiter (*OOR*; IV. 10), 2005, p. 354.

21. ‘Le 26. de ce mois, on donna la première Représentation de *Pirrhus*, nouvel Opera, qui fut fort bien reçu du Public. On en parlera plus au long dans le prochain *Mercure*.’ *Mercure de France*, October 1730, p. 2277.

22. ‘Au reste quoique cet Ouvrage n’ait pas eu le succès qu’on en espéroit, il doit faire honneur au Poëte et au Musicien par les beaux morceaux qu’on y trouve.’ *Mercure de France*, November 1730, p. 2479.

23. ‘L’Académie Royale de Musique, qui fait ordinairement une figure brillante sur le Parnasse, a le mois dernier regalé le public d’un Opéra nouveau, qui en a été assez mal reçu. C’est, dit-on, le coup d’essai en ce genre, d’un Poëte et d’un Musicien. Celui-ci a fait paroître son habileté dans quelques Chœurs, qui ont été universellement applaudis; pour le Poëte, il avoit compté aparemment sur le Musicien, et il avoit cru que la trivialité de l’invention, la froideur des Scènes, la dureté des vers, et le barbarisme du langage seroient effacés par la beauté du chant, ou au moins par l’éclat de la décoration. Quoiqu’il en soit, l’Opéra n’a pu se soutenir même avec le secours du célèbre Danseur, qui sembloit arrivé exprès de Pologne, pour augmenter le succès de l’essai lyrique’, *Le Nouvelliste du Parnasse, ou Réflexions sur les ouvrages nouveaux*, I, Paris, Chaubert, 1731, pp. 49-50.

As far as the singers are concerned, we know the names of the vocal soloists and the choristers from the *livret*. The principal roles were sung by the company's best and most well-known singers: Claude-Louis-Dominique de Chassé de Chinois (Pirrhus), Marie Pelissier (Polixène), Marie Antier (Ériphile), and Denis-François Tribout (Acamas), the same quartet who, three years later, would sing the roles of Hippolyte (Tribout), Aricie (Pelissier), Phèdre (Antier) and Thésée (Chassé) in Rameau's *Hippolyte & Aricie*.

The names of the vocal soloists and chorists are also written on the separate parts. Most of the solo roles were copied out more than once, so some parts have the names of singers who did not perform the roles. (See the discussion on p. LXVI). And, on the other hand, some of the parts used by soloists in the production are missing. Soloists were especially prone to holding on to their music and not turning it in after the production was over.²⁴ Of the principals, Mlle Antier, who sang Ériphile, and Mlle Pelissier, who sang Polixène, seem to have kept their parts. The situation is similar for the chorus parts. Quite a few are missing, and there are some extra parts, marked with names of singers who could not have sung in the chorus in the production because they were singing solo roles.

Among the dancers was the celebrated Anne de Cupis, called 'la Camargo', dancing two solo roles: a *Grecque* in the *divertissement* of Acte II, and a *Nymphe de Thétis* in that of Acte IV. The 'famous dancer' referred to by *Le Nouvelliste du Parnasse*²⁵ was doubtless Louis Dupré. Louis Dupré 'le grand' left Paris in 1723 to move to London for a number of years. He returned to Paris in October, 1730, after dancing in Warsaw.²⁶ He was immediately hired to dance at the Paris Opera,²⁷ danced many solo roles beginning in 1731, and then became principal dancer. However, he did not dance in *Pirrhus*. There is a Dupré listed in the *livret*, but only in the ensemble dances, not as a soloist. This must have been Louis Dupré's brother, Jean-Denis, whom Noverre described as 'another [Louis] Dupré, much smaller than he from every point of view', and who danced in the *corps de ballet*.²⁸ There are three possible explanations for the assertion in *Le Nouvelliste du Parnasse* that the famous dancer 'seemed to have arrived from Poland expressly to increase the success of the operatic endeavor'. Most likely, the critic from *Le Nouvelliste du Parnasse* has confused the two Duprés. Or perhaps there was gossip at the time of Dupré's return to the effect that he had been brought back in order to add lustre to a production that was already a lavish one. The third possible explanation is extremely speculative. In a letter from Louis Dupré to his patron, the Comte de Maurepas, unfortunately undated, Dupré asks for support in his petition to the directors of the Opera to be paid 7 000 livres that he says is owed to him, for the period in which he did not dance because he was recovering from an injury to his leg, received while he was rehearsing for scenes in which he danced the part of a *Démon*. He says he is sure that Maurepas would not allow a situation in which Dupré would have occasion to regret returning to his country to continue his career. If the rehearsals in which Dupré injured his leg were for the infernal scenes in *Pirrhus*, it would explain a last-minute substitution of Maltair-C [*le cadet*] for Dupré in the role of the *Démon*. However, since the letter is undated and in any case was written quite a bit later than the incident, it is impossible to tell which of the *Démon* roles danced by Dupré after his return from Poland was the one in which he received the injury.²⁹

Table of the Performers

The table below lists only those singers who performed the roles in the production. No mention is made of the duplicate parts described above. Likewise, no mention is made of the extra chorus parts. See the section on 'Sources', pp. LXV-LXXII, for a complete description of all the vocal and instrumental parts in the set at the Bibliothèque-Musée de l'Opéra, F-Po/ Mat. 18 [205 (1-93).

24. Elizabeth Bartlet, *loc. cit.*

25. See above, p. LVI.

26. Nathalie Lecomte, 'Louis Dupré', *Dictionnaire de la musique en France aux XVII^e et XVIII^e siècles*, ed. Marcelle Benoit, Paris, Fayard, 1992, pp. 255-256.

27. 'Liste annotée et détaillée du Personnel, 1730-1740. État des recettes pour 1738', F-Po/ Ms. Arch. 18. I am indebted to Régine Astier for informing me of this and also of the existence of the document discussed below (the 'Mémoire à Monseigneur le comte de Maurepas, Ministre et Secrétaire d'État').

28. 'Louis Dupré', *International Encyclopedia of Dance*, New York, Oxford, Oxford University Press, 1998, p. 465.

29. 'Mémoire à Monseigneur le comte de Maurepas, Ministre et Secrétaire d'État', F-Po/ Dossier d'Artiste, Louis Dupré.

The lists of singers and dancers have been taken from the livret (see 'Literary Sources', **LIV-1**, p. LXXII). Supplementary information about the singers, from Mary Cyr's article 'The Paris Opera chorus during the time of Rameau', *Music and Letters*, LXXVI/1 (February 1995), pp. 43-51, and Graham Sadler's 'Rameau's singers and players at the Paris Opera', *Early Music*, XI/4 (October 1983), pp. 455-464 is given in brackets. When there are parts in the set at the Bibliothèque-Musée de l'Opéra for individual singers, the singers' names are spelled as they appear on those parts. If there is no part, the spelling is that of the livret. The dancers' names are spelled as they appear in the *livret*. The list of instrumentalists was established by using the names written on the manuscript parts at the Bibliothèque-Musée de l'Opéra. Supplementary information about the instrumentalists, also given in brackets, is from the table in Jérôme de La Gorce's article, 'L'orchestre de l'Opéra et son évolution de Campra à Rameau', *Revue de Musicologie*, LXXVI/1 (1990), pp. 39-43. Abbreviations: *pch* = *petit chœur*; *gch* = *grand chœur*; *bc* = *basse continue* (continuo).

I. SINGERS (Cast and Chorus)

PERFORMER	PART	PART NUMBER IN F-po/ MAT. 18 [205 (1-93)]
<i>Mesdemoiselles</i>		
Antier [<i>l'aînée</i> , Marie]	<i>Ériphile</i>	
Antier [<i>la cadette</i>]	chorus: 2 ^e Dessus	51 (just tragedy)
Charlard	chorus: 1 ^{er} Dessus	45 (complete)
David	chorus: 1 ^{er} Dessus	38 (prologue), 46 (tragedy)
Delorge	chorus: [Dessus]	
Dun	1 ^{er} Dessus	42 (prologue), 34 (tragedy)
Dutillye	chorus: 1 ^{er} Dessus	34 (prologue), 44 (tragedy)
Duval ³⁰	chorus: 2 ^e Dessus	39 (prologue), 49 (tragedy)
Eermans	- <i>Minerve</i> - <i>Une Nymphe de Thétis</i>	
Jolly [Julie?]	chorus: [Dessus]	
La Roche	chorus: 2 ^e Dessus	35 (complete), 48 (also complete)
Lavalé	chorus: 2 ^e Dessus	47 (just tragedy)
Marchand	chorus: 1 ^{er} Dessus	36 (complete)
Pellicier [Pelissier]	<i>Polixène</i>	
Petitpas	<i>Ismène</i> - <i>Thétis</i>	1 (Acte I, Scènes 1 and 2)
Souris	- chorus: 1 ^{er} Dessus	51 (prologue), 43 (tragedy)
Thettelet	chorus: Dessus chorus: 2 ^e Dessus	41 (just prologue) 37 (prologue) 50 (tragedy)
<i>Messieurs</i>		
Buseau	chœur : [Haute-contre]	
Chassé [de Chinai, Claude-Louis-Dominique de]	<i>Pirrhus</i>	12 (tragedy from Acte I, Scène 3)
Combeau [Combault]	chorus : [Taille]	
Corail	chorus: Haute-contre	68 (complete)
Cuvillier [<i>père</i>]	- 2 ^e <i>Euménide</i> - chorus : [Taille]	
Dautrep	chorus: Haute-contre	69 (complete)
David	chorus: 1 ^{er} Dessus	38 (prologue), 46 (tragedy)
Deshayes	chorus: Haute-contre	66 (just tragedy)
Dubrieul	chorus (male)	
Duchesne	chorus: [Taille]	
Dumast [Dumas]	3 ^e <i>Euménide</i>	
Dun [<i>filis?</i>]	- <i>Mars</i> - <i>L'Ombre d'Achille</i> - <i>Le Grand Prêtre</i>	25 (Acte V, Scène 3)
Dun [<i>père?</i>]	chorus: Basse[-taille]	55 (complete)
Duplessis	chorus: Taille	59 (complete)
Flamand	chorus: Basse[-taille]	58 (complete)
Goujet	- <i>Jupiter</i> - <i>Un des Soldats</i>	20 (prologue) 26 (Acte V, Scène 2)
Houbault	- chorus: Basse-taille chorus: Taille	52 (tragedy), 64 (prologue) 60 (complete)
Joly	chorus: Basse-taille	63 (just tragedy)
[La] Serre	chorus: Basse[-taille]	53 (complete)

30. Mlle Duval's name was added in ink in the surviving copies of the *livret*; either the decision to include her in the chorus was made after the program went to press, or her name was erroneously omitted. It appears in print in the collection of opera libretti published by Ballard, in 1734, *Recueil général des Opéras*, tome XIV. See 'Literary Sources', p. LXXVII, **LIV-2**.

Le Myre	- 1 ^{re} <i>Euménide</i>	
	- chorus: [Haute-contre]	
Morant	chorus: Basse[-taille]	52 (prologue), 57 (tragedy)
Pinard	chorus: Basse-taille	62 (complete)
Saint-Martin	chorus: Basse[-taille]	54 (complete)
Tribou [Denis-François]	<i>Acamas</i>	17 (tragedy from Acte I, Scène 4)
Valentin	chorus: Haute-contre	67 (complete, but 1 st page of tragedy marked 54)

II. DANCERS

PERFORMER	CHARACTER (* = soloist)
<i>Mesdemoiselles</i>	
Binet	<i>Troyenne, Nymph de Thétis</i>
Camargo	<i>Grecque*</i> , <i>Nymph de Thétis*</i>
[Anne de Cupis, 'la Camargo']	
Durocher	<i>Jeux et Plaisirs, Troyenne, Grecque, Nymph de Thétis</i>
Duval	<i>Jeux et Plaisirs</i>
Feret	<i>Jeux et Plaisirs*</i> , <i>Troyenne*</i> (duet with Mr Maltair-L [l'ainé]), <i>Nymph de Thétis</i>
Lamartinière	<i>Troyenne, Grecque, Nymph de Thétis</i>
Petit	<i>Jeux et Plaisirs, Troyenne, Grecque, Nymph de Thétis</i>
Richalet	<i>Jeux et Plaisirs, Troyenne*</i> (duet with Mr Maltair-C [le cadet]), <i>Grecque, Nymph de Thétis</i>
Thybert	<i>Jeux et Plaisirs, Troyenne, Grecque, Nymph de Thétis</i>
<i>Messieurs</i>	
Bontemps	<i>Grec, Démon</i> (trio with Javilliers and Matignon)
Dangeville	<i>Troyen, Grec, Démon</i>
Dumay	<i>Jeux et Plaisirs, Troyen, Grec, Démon</i>
D-Dumoulin	<i>Grec*</i>
F-Dumoulin	<i>Grec</i>
P-Dumoulin	<i>Grec, Démon</i>
Dupré	<i>Jeux et Plaisirs, Démon</i>
Hamoche	<i>Jeux et Plaisirs</i>
Javilliers	<i>Troyen, Grec, Démon</i> (trio with Bontemps and Matignon)
Laval	<i>Troyen*</i>
Maltair-C [le cadet]	<i>Troyen*</i> (duet with Mlle Richalet), <i>Démon*</i>
Maltair-L [l'ainé]	<i>Jeux et Plaisirs, Troyen*</i> (duet with Mlle Feret)
Matignon	<i>Jeux et Plaisirs, Démon</i> (trio with Bontemps and Javilliers)
Savar	<i>Troyen, Démon</i>
Tabary	<i>Troyen, Démon</i>

III. INSTRUMENTALISTS

PERFORMER	INSTRUMENT	PART NUMBER IN F-po/ MAT. 18 [205 (1-93)]
Aubert [<i>père</i> , Jacques, or <i>fils</i> , Louis]	1 st violin	+79
Baudy [E.]	<i>basse de violon (pch, bc)</i>	90
Baudy [J.-C. or Nicolas]	1 st violin	76
Bergerat	<i>taille de violon</i>	85
Bertin [de La Doué, Toussaint]	harpsichord	91
Braun	1 st flute and oboe	70
Brunelle	bassoon	73
Bureau	2 nd flute and oboe	71
Campion	theorbo	92
Caraffe ³¹	1 st violin	79
Caraffe	2 nd violin	80
Chedville	bassoon and flute	72

31. There were two violinists (and *timballes* players) named Caraffe in the Opera orchestra in 1730: *l'ainé* (Louis-Placide), and Placide. Their complete names are not given on the parts, so we do not know which of them played from which part.

Chedville ³²	bassoon and flute	74
Delalande [Pierre, or <i>fils</i>]	1 st violin	77
Despréaux [Jean-François]	1 st oboe and flute	70
Desvoyes [Nicolas]	<i>taille de violon</i>	85
Dufresne	2 nd flute and oboe	71
Favre [Antoine]	1 st violin	75
Francœur [<i>l'ainé</i> , Louis]	1 st violin	78
Francœur [<i>le cadet</i> , François]	1 st violin	78
Francœur [Joseph]	<i>basse de violon (gch)</i>	88
Habram	<i>basse de violon (gch)</i>	86
Joly [Jacques?]	<i>haute-contre de violon</i>	84
L'Abé [Labbé, <i>le cadet</i> , Pierre Saint-Sevin <i>dit</i>]	<i>basse de violon (gch)</i>	89
L'Abé [Labbé, <i>l'ainé</i> , Pierre-Philippe Saint-Sevin <i>dit</i>]	<i>basse de violon (pch, bc)</i>	90
Langlade	2 nd violin	83
Le Cler [Charles-Nicolas]	2 nd violin	81
Leclerc [Augustin]	<i>basse de violon (gch)</i>	89
Lelarge	<i>basse de violon (gch)</i>	86
Lenoire	bassoon and flute	74
Loison [Louison]	2 nd violin	83
Marchand	<i>basse de violon (gch)</i>	87
Montéclair [Michel Pignolet de]	<i>basse de violon, contrebasse</i>	92
Paris [<i>père</i> , Claude]	<i>basse de violon (gch)</i>	87
Paris ³³	<i>basse de violon (gch)</i>	88
Pierpont [Jean-Baptiste de]	bassoon	72
Plessis ³⁴	2 nd violin	80
Plessis	2 nd violin	82
Quentin [<i>l'ainé</i> , Bertin]	1 st violin	77
Quentin [<i>le cadet</i> , Jean-Baptiste]	<i>haute-contre de violon</i>	84
Rebel [François]	1 st violin	75

Although the official *batteur de mesure* in 1730 was Jean-Féry Rebel, a composer had the right to conduct his own opera, according to the 1714 *Règlement concernant l'Opéra*.³⁵ We know with certainty that Royer was the *batteur de mesure* for *Pirrhus*, because we have the production score – our Source **B(Op)** (see pp. LXXII-LXXIII) –, heavily annotated in brown crayon with tempo markings and reminders of the meter, written large so they could be seen by the conductor; and Royer's name is written in ink on the front page by the copyist Lallemand, who always labeled the parts for the performers.

He also would have coached the singers. Royer's career at the Opera began, according to La Borde,³⁶ as *maître de musique* from 1730 to 1733. One task of the *maître de musique*, as spelled out in the 1714 *Règlement*, was to be at the *magasin de l'Opéra*³⁷ at nine o'clock in the morning at least three times a week to rehearse the (female!) soloists in their roles, and to teach music to the women who were not educated in it. The *maître de musique* also was expected to attend all the rehearsals and performances, getting there early so that he could oversee the women in the chorus, making sure they donned their costumes and were ready to sing; he also stood in the wings during the performance in order to start

32. As with the Caraffes, there were two bassoonists/flutists named Chedville: *l'ainé* (Esprit-Philippe) and *le cadet* (Nicolas); we have no indication of which one played from which part.

33. Two of the *grand chœur basse de violon* parts bear the name Paris, although according to Jérôme de La Gorce, only one player with that name was active in 1730: Paris *père* (Claude). Part 87 was shared with another *basse de violon* player: Marchand; perhaps a new part was copied for Paris alone to use. Both parts seem to have been used in the performances.

34. Charles and Jean Plessis were both violinists; again, we have no indication which of them used which part.

35. Jean-Baptiste Durey de Noinville and Louis Travenol, *op. cit.*, part 1, p. 130, Section XII: 'Comme on a lieu d'observer par de fréquentes expériences, que la mauvaise manœuvre de ceux qui conduisent les Répétitions, est très-souvent d'un grand préjudice pour le succès des Pièces, celui qui aura fait un Opéra, pourra seul, si bon lui semble, conduire les Répétitions, et battre la mesure, même dans les Représentations, sans qu'aucun autre puisse s'en mêler que de son consentement.' ('Since, as we have had occasion to observe by frequent experiments, the poor direction of those who lead the rehearsals is very often of great influence in the success of the works; the composer of an opera shall alone be able, if it seems desirable to him, to direct the rehearsals and to conduct, even in the performances, without anyone else being able to have a hand in it without his consent.')

36. Jean-Benjamin de La Borde, *op. cit.*, part 3, p. 483.

37. The 'concert productions' building of the Paris Opera on the rue Saint-Nicaise, where the administration, copying of music, and rehearsal facilities were housed. See Lois Rosow, 'Lallemand and Durand: Two Eighteenth-Century Music Copyists at the Paris Opera', *Journal of the American Musicological Society*, 33/1 (Spring 1980), p. 147.

the choruses and beat the measure for them.³⁸ But since Royer was the *batteur de mesure* for *Pirrhus*, he was probably not expected to fulfill all of the duties of the *maître de musique* for the production – in fact, the *Règlement* states that it is impossible for one person to fulfill both the duties of the *batteur de mesure* and the *maître de musique* at the same time.³⁹ He was probably present at the soloists' rehearsals as well as the general rehearsals. At some point he dashed off sixteen measures on the back of Chassé's music to lengthen the air 'Que leur sang' (Acte V, scène 1; the inserted measures were then written by the copying staff into the continuo parts and the violin parts, so Royer must have made a score of the new measures as well as writing Pirrhus' line on the back of Chassé's part). Presumably he was also involved with the other revisions and cuts described in the section on 'Sources', pp. LXXIII-LXXIV and LXXIII-LXXIV.

After his stint as *maître de musique* at the Opera, Royer continued to train singers, and was to become renowned for the excellence of his vocal coaching. He received glowing praise from Pierre-Louis d'Aquin de Château-Lyon for the results. Writing about Marie-Jeanne Chevalier, one of Rameau's leading sopranos, d'Aquin de Château-Lyon says:

'It is said that M. Royer trained Mlle Chevalier. What an honor for him! He will not find more students like her, I think.'⁴⁰

But not only was Royer fortunate in the voices he received to work with, he also perfected their voices by his coaching:

'You have heard me speak with satisfaction about M. Gelin, does he not have a beautiful instrument? That is the gift that Nature has given him: it is to the art of perfecting this wide-ranging and sonorous voice, or rather to this enlightened composer to whom the Concert Spirituel owes all of its splendor [Royer]. M. Gelin makes us clearly realize the rapid progress one may make with such a teacher. At each new Concert we find that he is more perfect [...].'⁴¹

Décor

The real stars of the Académie Royale de Musique production of *Pirrhus* were the three stage sets created for the opera by the French-Italian painter/stage designer Jean-Nicolas Servandoni, the *premier peintre-décorateur* at the Opera, who was soon to design the facade of Saint-Sulpice church in Paris. Besides *Le Nouvelliste du Parnasse*, (see above), they are mentioned by other eighteenth-century chroniclers of the Opera as well: Lérís, Durey de Noinville and Beffara. Lérís says that the opera had only seven performances, 'although enhanced by three fine stage sets by Servandoni',⁴² Durey de Noinville replaces the word '*belles*' with '*magnifiques*'⁴³ and Beffara adds: 'of which one represented a vast gallery.'⁴⁴

In the *Mercure de France* article we find extensive descriptions of Servandoni's sets, especially those for the first and fifth acts. These are so specific that although no designs survive

38. Jean-Baptiste Durey de Noinville and Louis Travenol, *op. cit.*, part 1, p. 130, Section XXVIII: 'L'emploi de Maître de Musique sera de se trouver au moins trois fois la semaine tous les matins à neuf heures précises au Magasin, où il y aura une Salle ou Chambre destinée, dans laquelle il fera étudier et répéter les Rolles aux Actrices qui s'y rendront à cet effet, Il sera encore chargé d'y montrer la Musique à celles qui ne la savent pas. Dans toutes les Répétitions et Représentations, il sera des premiers à l'Opéra, pour veiller à ce que les Filles des Chœurs s'habillent et se tiennent prêtes pour chanter. Il prendra le même soin pendant la Pièce, et se tiendra dans l'une des Couliesses, le papier à la main, pour mettre les Chœurs en mouvement, et leur faire observer la mesure; informant pareillement tant l'Inspecteur que le Syndic des prévarications qui pourroient se glisser dans tout ce qui sera de son département.'

39. *Ibid.*, p. 136, Section XXVI: 'Les emplois de Batteur de Mesure et de Maître de Musique pour les Acteurs et Actrices, qui ont été confondus depuis quelque tems, seront distingués et séparés à l'avenir, attendu l'impossibilité de faire remplir par la même personne les fonctions de ces deux différens emplois.'

40. Pierre-Louis d'Aquin de Château-Lyon, *Siècle littéraire de Louis XV, ou lettres sur les hommes célèbres*, Amsterdam, Paris, Duchesne, 1754; repr. New York, AMS Press Inc. ('Music and Theater in France in the 17th and 18th Centuries: An AMS Reprint Series'), 1978, p. 176 (Lettre VII, 'Sur le Chant et sur la Danse'), 'C'est M. Royer, dit-on, qui a formé Mlle Chevalier. Quel honneur pour lui! Il ne trouvera plus, je crois, de semblables élèves.'

41. *Ibid.* p. 207 (Lettre VII, 'Sur quelques faits omis, et sur plusieurs Musiciens dont on avoit oublié de parler'), 'C'est avec satisfaction que vous m'entendez parler de M. Gelin, n'a-t-il pas un bel organe? Voilà le présent que lui a fait la nature: c'est à l'Art de perfectionner cette voix étendue et sonore, ou plutôt à ce Compositeur éclairé à qui le Concert Spirituel doit toute sa splendeur. M. Gelin nous a fait sentir évidemment les progrès rapides que l'on peut faire sous un tel maître. À chaque nouveau Concert on trouvoit le Chanteur plus parfait.'

42. 'quoique relevé de trois belles décorations de Servandoni.' Antoine de Lérís, *op. cit.*, p. 372.

43. Jean-Baptiste Durey de Noinville and Louis Travenol, *op. cit.*, part 1, p. 253.

44. 'dont une représentait une vaste gallerie.' Louis-François Beffara, *op. cit.*, p. 427.

for the *décorations*, one could make a good attempt at reconstructing them. The ‘*galerie*’ mentioned by Beffara is the set for the first act:

‘a huge gallery, in Ionian style, richly decorated, with columns and contrapilasters made of composite marble. Gold ornaments, with statues and bas-reliefs. The gallery is bounded by 10 extra high arcades, five on each side, held up by columns that form a very large space, through which the daylight enters, which produces very well perceived beams of light. Between the arcades there are large isolated columns and contrapilasters, with their pedestals and entablatures, between which are statues. The ceiling is compartmented, in antique style, very rich, which by the use of perspective fools the eyes so well that it appears to be on the same level from one end to the other. The entire set takes up a considerable length, proportional to the height, and makes up a plan which is possible to use for the actual performance.’⁴⁵

For the infernal scene in the third act, the *Mercure* tells us:

‘One sees [...] a fearful cavern or underground, whose back wall opens all at once, revealing Hell, formed by several transparent [scrim]s and intermingled with natural flames; the whole constructed so that there is no risk of fire. The three Eumenides appear in the midst of the flames; this moment is surprising and horrifying. The audience was astonished by it.’⁴⁶

And for Acte V:

‘The [set for the] tomb in the fifth Acte was a large circular colonnade, penetrated by daylight, with ample room between the columns to see the entire tomb in the middle. One half of the tomb was sculpted in relief, and the other in flat painting, but both halves were connected with such art that it appeared to be all three-dimensional; and, formed as a pyramid, it began with a plinth at the bottom which supported a pedestal, with a bas-relief on each side of the pedestal, in which one saw connected figures in relief, life-size; and two recumbent lions on the pedestal who carried the mausoleum, capped by trophies of weapons and topped by a lapis urn, surrounded with a festoon, picturesquely thrown; like all the rest, the tomb was made of precious marble and gilded bronze, measuring 15 feet high and 10 feet wide at the base. All of these works are by M. Servandoni, who gives each day new proof of his ability.’⁴⁷

One cannot but be impressed by the advantages Royer was given by the Opera administration. Not only was his youthful work chosen to be performed, but also he seems to have received favors in the choice of Servandoni’s set designs and the all-star cast.⁴⁸ One wonders if he had connections to the Prince de Carignan, the current administrative director of the Opera and prince of Savoie, where Royer’s father had been at the court.

45. ‘une Gallerie très-vaste, d’ordre Ionique, richement ornée, avec des Colonnes et des Contrepilastres en marbre composé. Les ornements en or, avec statuës et bas-reliefs. La Gallerie est terminée par 10 Arcades fort exhaussées, cinq de chaque côté, soutenues par des colonnes que forment un espace tres-grand par où entre le jour, lequel produit des échappements de lumières très-bien entendus. Entre les Arcades, il y a de grandes colonnes isolées et des contrepilastres, avec leurs Piédestaux et Entablemens, entre lesquels sont des Statuës. Le Plafond est à compartimens, dans le goût antique, fort riche, lequel par la perspective trompe si-bien les yeux qu’il paroît de niveau d’un bout à l’autre. Le tout ensemble fait une longueur considérable, proportionnée à la hauteur, et forme un plan possible pour l’exécution réelle.’ *Mercure de France*, November 1730, p. 2480.

46. ‘On voit [...] un Antre ou Souterrain affreux, dont le fond s’ouvrant tout d’un coup, on découvre les Enfers, formez par plusieurs transparans et entremêlez de flâmes naturelles; le tout composé d’une manière qu’il n’y a aucun risque pour le feu. Les trois Euménides paroissent au milieu des flâmes; ce moment est surprenant et plein d’horreur. Les Spectateurs en ont été frapez.’ *Mercure de France*, November 1730, pp. 2480-2481.

47. ‘Le Tombeau du cinquième Acte, étoit une grande Colonnade circulaire, percée à jour, avec les entre colonnes spacieuses pour voir tout le Tombeau dans le milieu. Une moitié du Tombeau étoit en Sculpture de relief, et l’autre en plate peinture, mais toute deux liées avec un tel art, qu’il paroissoit tout de ronde bosse, et formé piramidalement; il commençoit par un Socle au bas qui portoit un Piédestal, avec un bas-relief à chaque côté du Piédestal, où l’on voyoit des figures enchaînées de ronde bosse, grandes comme nature, et deux Lions couchés sur le Piédestal, qui portoient le Mausolée, terminé par des Trophées d’armes et surmonté par une Urne de Lapis, environnée d’un Feston, pittoresquement jetté, ainsi que le reste; tout le Tombeau étoit de Marbre précieux, et de Bronze doré, ayant 15 pieds d’hauteur, sur 10 de largeur par le bas. Tous ces Ouvrages sont de M. Servandoni, qui donne tous les jours de nouvelles marques de son habilité.’ *Mercure de France*, November 1730, p. 2481.

48. There are no surviving costume designs for *Pirrhus*. However, it should be noted that a set of thirty-eight black-on-white silhouettes representing the singers and dancers in *Pirrhus* is conserved at the Bibliothèque-Musée de l’Opéra. Each silhouette has the name of the character written in pencil at the bottom of the page, along with the name of the performer in the 1730 production at the Paris Opera. But according to Mathias Auclair (librarian at the Bibliothèque-Musée de l’Opéra), these silhouettes are not from the first half of the eighteenth century; they were made, at the earliest, at the end of the eighteenth century or beginning of the nineteenth. The poses of the characters and the style of the Greek and Trojan costumes support this conclusion. Assuming that they date from much later than the production, it remains a mystery why someone at that later time would make drawings of the characters of an opera which had not been a success, and which had never been revived. The silhouettes were acquired by the library from a Mr de Monjour, in 1904; nothing more is known of their provenance. The separate plates measure 30 x 44.5 cm, and a detachable paper border encloses the silhouettes, which fit in the 27 x 42 cm ‘frame’. They are catalogued as: ‘Pirrhus* Portraits/ Costumes/ *classé à la suite des portraits alphabétiques’.

Revival of Excerpts in the Later Eighteenth Century

Although *Pirrhus* was not a success, Royer seems to have emerged unscathed by its failure, since the critics had positive things to say about the music. And although it was never revived in its entirety, excerpts from the opera did have a life later in the eighteenth century, proving that some of the music was clearly admired and valued by musicians and by the public.

Selections from the opera were copied into three mid-to-late eighteenth-century manuscript anthologies. The *Chaconne* from Acte II was re-written, presumably by François Francœur, and included in a *divertissement* of excerpts from *Pirrhus* in the 'Recueil de pièces arrangé par Mr Francœur Surintendant de la Musique du Roy' (F-Pc/ H 383 I), copied by Marveraux, chief assistant to the Opera copyist Durand. Another set of excerpts is found in a different manuscript collection of opera excerpts, F-Pc/ Rés. 477. Royer himself arranged the 2^e *Air* which was added to Acte IV in Source A (IV, 7) – also used as the *entracte* between Actes IV and V – for harpsichord and included it in his *Pièces de clavecin*, 1746 as 'Suite de la Bagatelle'.⁴⁹ (See the section on 'Sources', pp. LXXIV-LXXVI.)

Music from *Pirrhus* was also heard at the Paris Opera later in the century in revivals of operas by two other composers, André Campra and Marin Marais. In 1764 the Académie Royale de Musique staged a revival of Campra's *Tancredè*, originally performed in 1702. According to Louis Petit de Bachaumont,

'Fans of the antique have been complaining for quite awhile about the 'updating' of *Tancredè*, they maintain that it would have been better to retain its venerable age, than to lace it from one side and another with airs, choruses, ariettes, which are not exactly compatible with the majestic genre of its original period. The directors of the Opera, in order to defer to the wishes of the public, are preparing to replace these with others; they have chosen the 'Magie de Pirrhus', opera by the late Royer, to replace that of the fourth act which has not been successful.'⁵⁰

The '*Magie*' in question was at least a portion of the infernal scene in the third act of *Pirrhus*, probably beginning with Ériphile's recitative, 'Évoquons', and including the air and following chorus ('Vous qui ne respirez que sang') (III, 8). In the annotated copy of the Ballard score used during the original production – our Source B(Op) –, there are many revisions in this section, written in ink and in brown crayon, that were NOT made in the separate parts of Source A used in the opera's 1730 run at the Paris Opera. The name 'Isménor' – the magician in *Tancredè* – is written above the *basse-taille* staff about half-way through the chorus. Also in the chorus, Ériphile's solo part is eliminated, in one place by giving her line to the first violins, in another by cutting the part altogether. (See CRITICAL COMMENTARY for details of the revision.)

In addition to the 'infernal scene', the *divertissement* for the Nymphs of Thétis from Acte IV, with its shimmering harmonies, also remained popular in the second half of the eighteenth century. When Marin Marais' *tragédie en musique*, *Alcione*, originally performed in 1706, was revived in 1771 at the Paris Opera, once again the music was 'updated' by the then current administration of the opera.⁵¹ The *Mercur de France* had this to say about the result:

'It has been revived with care, and the distinguished talents with which this theater is adorned have rejuvenated, as much as was possible, the charms of the pleasing arts that the passage of time often removes. Marais' music reflects the lack of virtuosity of the musicians at the time when he composed it, and was consequently in a simple style that pleased [the audiences] of that time; but

49. The *entracte* was added to the opera only after the score was published by Ballard on 10 October; it is found only in the manuscript orchestra parts (Source A), although its *incipit* is written at the end of Acte IV in the annotated production score at the Bibliothèque-Musée de l'Opéra, Paris. See the section on 'Sources', p. LXXIII, Source B(Op).

50. 'Les amateurs de l'antique se plaignoient depuis longtems du rajeunissement de *Tancredè*: ils prétendent qu'on auroit aussi bien fait de lui conserver sa vieillesse respectable, que d'y semer de côté et d'autre des airs, des chœurs, des arriettes, qui ne sont pas absolument analogues au genre majestueux de ce tems-là. Les directeurs de l'académie, pour se prêter aux desirs du public, se disposent à en substituer d'autres: ils ont choisi la Magie de *Pirrhus*, opéra de feu Royer, pour remplacer celle du quatrième acte qui n'a pas réussi.' Louis Petit de Bachaumont, *Mémoires secrets pour servir à l'histoire de la République des lettres en France, depuis MDCCCLXII jusqu'à nos jours; ou Journal d'un observateur*, London, 1777, vol. II, p. 122. Bachaumont was a voluble critic of the arts.

51. Pierre Montan Berton, Jean-Claude Triol, Antoine Dauvergne, and Nicolas-René Joliveau.

care has been given in the reprise of this opera to add airs that are more impressive and in a modern style.’⁵²

Some of this ‘modern’ music was composed expressly for this revival: a new *Ouverture* was provided by Antoine Dauvergne, for instance. Some was taken from previous operas by other composers, including two *symphonies* and the *petit chœur*, ‘À nos doux charmes’, from the *divertissement* in the fourth act of *Pirrhus* for the Nymphs of Thétis (IV, 7). A note in the production score for the revival of *Alcione* tells the copyist and/or the *batteur de mesure* to ‘Go to the *symphonie* in triple time for flutes and violins on page 259 of the fourth act of *Pirrhus*, opera by M. Royer, and follow along until the end of page 261 [262]. Observe well the revision of the words for the *petit chœur* of women and also the repeat of this *petit chœur* in the place where it is marked.’⁵³ Pieces by Rebel and Berton followed the excerpt from *Pirrhus*; then the revival returned to music by Marais. In addition, the opening ritournelle from Acte III of *Pirrhus* was played after the new *Ouverture* by Dauvergne.

It is easy to understand the appeal of these particular excerpts and their continued popularity. The air and chorus ‘Vous qui ne respirez que sang’ (III, 8) is the same one praised by Destouches in his letter to Antoine of Monaco. It is a brilliantly constructed piece, both contrapuntally and harmonically, with its chromatic scales and its effective change from minor to major, and one only wishes that it were longer. The *petit chœur*, ‘À nos doux charmes’, with its sinuous melodic figures over a pedal point, followed by parallel stepwise 6/4 chords, two of them diminished chords, is highly atmospheric, even romantic sounding. And the third Acte *ritournelle* demonstrates Royer’s fascination with and mastery of counterpoint.⁵⁴

Pirrhus – Royer’s youthful ‘*coup d’essai*’ – was to be his only *tragédie en musique*. The form gave him scope to develop his compositional techniques. Although formally *Pirrhus*, one of the last pre-Rameau *tragédies en musique*, stays close to the Lullian model, stylistically this opera has much in common with Royer’s later stage works, the two *ballets héroïques*, *Zaïde* (1739) and *Le Pouvoir de l’Amour* (1743). Cataclysmic changes took place in the musical world with the arrival of Rameau’s *Hippolyte & Aricie* in 1733. By the time of his two later works, Royer had obviously adopted Rameau’s style in many respects – both formally, in writing more extended airs and virtuoso *ariettes* with obbligato instruments, and sonically, in using ever more colorful orchestrations with more virtuosic writing for the instruments. But in other respects his musical style was consistent with that of *Pirrhus*: in his use of evocative harmonies (especially the diminished seventh), his mastery of counterpoint, his brilliant orchestral writing to accompany the most dramatic action on stage, and his use of contrasting affects, irregular phrase lengths and rhetorical musical gestures in the *symphonies*.

SOURCES

Principal Musical Sources

Pirrhus is one of the small number of eighteenth-century French operas for which the set of separate manuscript instrumental and vocal parts that was actually used by the players and singers at the Paris Opera for a particular production (as opposed to an opera that had later revivals) has survived (Bibliothèque-Musée de l’Opéra, Paris (F-Po), Mat. 18 [205 (1-93)]. The evidence of these parts is precious, for several reasons.

First, most operas published in this period were printed in reduced scores (*partitions réduites*) that contained the treble and bass parts, both instrumental and vocal, but omitted

52. ‘Il a été remis avec soin, et les talens distingués dont ce théâtre est orné, ont rajeuni, autant qu’il étoit possible, les charmes que le tems ôte souvent aux arts agréables. [...] La musique de Marais se sent du peu d’exécution des artistes dans le tems où il composa, et étoit proportionnée au genre simple qui plaisoit alors; mais on a eu attention de mettre dans la reprise de cet opéra des airs d’une musique plus saillante et d’un goût moderne.’ *Mercur de France*, June 1771, p. 171.

53. ‘Alez à la symphonie a trois tems des flûtes et des violons à la page 259 du 4^e acte de *Pirrhus* opéra de M. Royer et suivés jusqu['] à la fin de la page 261 [= 262]. Observés bien les changements de paroles du petit chœur de femmes et la reprise de ce petit chœur à l’endroit où elle est marquée.’ Marin Marais, *Alcione*, F-Po/ A 69e, p. 166ff.

54. He was to write two other similar *ritournelles* for the opening of the first and second entrées of his *ballet héroïque*, *Le Pouvoir de l’Amour*, in 1743.

the inner string parts played by the *haute-contre de violon*, the *taille de violon*, and (earlier in the century) the *quinte de violon*, as well as the inner parts in some of the choruses. Although these middle voices were ‘filler’ parts that were composed last, they are necessary to perform the music in its entirety, and if the original set of parts for an opera has not survived, the inner parts must be reconstructed. In the case of *Pirrhus*, we have all of the music.

Second, published reduced scores did not always indicate exact instrumentation of the treble and bass parts. With a complete set of parts, we can see which pieces were copied into each part, which gives us a better understanding of exactly who played where, although there remain questions about how to interpret the instrumentation (see the section on ‘Instrumentation’, pp. LXXVII-LXXXV).

Finally, when a score of the opera was published, it was often released prior to the first performance. Changes that were made to the music between the time the score was printed and the time of the performance were entered by the Opera copyists into the production score (sometimes manuscript, sometimes a copy of the printed score, if it was available by the time the final rehearsals began), and copied into the separate parts used by the musicians.

Thus, in order to know the opera as it was actually performed, one must have access to the performing material, and in the case of *Pirrhus* we are fortunate enough to have both the separate parts mentioned above – Source **A**; and the production score – in this case an unbound, annotated pre-publication copy of the printed score, published by Ballard on 10 October 1730 – Source **B(Op)**. The other eight known surviving exemplars of the published score were signed by both Royer and Ballard – Source **B**.

The set of manuscript parts – Source **A** –, has been used together with the production score, F-Po/ A 122b – Source **B(Op)** –, to become our principal sources for the edition. The parts are the source of the musical text, with the production score providing information about cuts and revisions (usually corroborated by the parts).

Source A: The set of the original vocal and instrumental parts, Bibliothèque-Musée de l’Opéra, Paris

A.

[*Pirrhus, tragédie*]

F-Po/ Mat. 18 [205 (1-93)]

ms., 93 parts, with some loose leaves (1730), various formats and pagination (added)

Parts nos. 1-33 are the solo roles, nos. 34-69 the chorus parts, and nos. 70-93 the orchestra parts. There are parts for all of the orchestral instruments, except for the trumpet, whose part is missing. The numbering of the parts is recent, as is the numbering of the pages on the parts themselves. For the most part, the chorus and orchestra parts for the Prologue and the tragedy were copied separately. At the time of the production, parts for the complete opera were made by stitching together a part for the Prologue and a part for the tragedy. Although usually these composite parts have the same performer’s name for the Prologue and the tragedy, there are a number of chorus parts where one performer’s name is on the Prologue and a different performer’s name is on the tragedy, or there is no name at all on one or the other of the two. There are also Prologue parts and tragedy parts that were never combined, or have come apart.

The project of assembling and cataloguing the sets of parts at the Bibliothèque-Musée de l’Opéra under the call number ‘Mat. 18’ was begun in the 1970’s. When *Pirrhus* was catalogued, 97 separate parts were numbered. The entire set of parts has been microfilmed in stages since 2000, when the orchestra parts were filmed. Some years later, the chorus parts and the solo roles were filmed, and when the parts were prepared for filming, an attempt was made to reunite those separate chorus parts for the Prologue and the tragedy that had belonged to a single performer. Since they had been catalogued separately, that meant that all of the parts had to be renumbered. As part of the recataloguing, the obsolete call number penciled on the first page of the tragedy of each newly combined part was erased. Traces of the old numbering can be seen on parts 69, 68, 62 and 60. The

current number of parts is 93, even though the call number has not been changed; it is still Mat.18 [205 (1-97)].⁵⁵ The renumbering affected all of the orchestra parts (70-93), which had been filmed earlier with their old part numbers. The old numbers for the instrumental parts are sometimes visible on the film.

The page numbering was also done recently, in preparation to microfilm the parts. Some of the parts have two sets of page numbers. The most recent numbering includes page numbers for both recto and verso of the fold-out partial pages on which new or revised pieces were copied, whether or not both sides of the page were used.

The task of reuniting the parts that belonged to the same chorister for the Prologue and the tragedy has not been completed. Quite a few are still catalogued separately. In the **Table** below, parts that are separate, but should be combined, are indicated in the 'Observations/Annotations', at the end of the Table.

As mentioned above, some of the chorus parts for the complete opera that were stitched together around the time of the production have different names on the first page of the Prologue and the first page of the tragedy. If these composite parts were used during the rehearsals, it is intriguing to imagine the life stories of the individual parts. For instance, the chorus part for Mr Morant (*basse*) originally consisted of the tragedy (part 57) and the Prologue (part 52, now stitched together with Mr Goujet's part for the tragedy. Goujet was a *basse-taille*, whose part for the Prologue is part 64). Morant folded his part(s) in 4 – the fold marks are clearly visible – whereas Goujet's part for the tragedy was folded in 2. So at one point Morant was in possession of the Prologue from part 52 and the tragedy (part 57). One possible explanation is that since Goujet ended up singing the rather substantial role of Jupiter in the Prologue, he was excused from singing in the chorus, and in order to replace him as a *basse-taille*, Mr Morant took over Goujet's part for the tragedy, while continuing to sing *basse* in the Prologue. In this scenario, Morant's old part for the Prologue was then stitched to Goujet's part for the tragedy, and the remaining two parts (Goujet's Prologue, part 64, and Morant's tragedy, part 57), would not have been used.

Another possibility is that the stitching together was done after the production, as the parts were being collected, in order to save them as complete opera parts. If some parts had come apart, or had never been attached, it would be quite possible to combine one person's Prologue and someone else's tragedy.

Even when the Prologue and tragedy belonged to the same performer, there is often evidence that they were copied separately, with one or the other showing more evidence of use, a new gathering of pages for the tragedy, or a change of handwriting from the Prologue to the tragedy.

In one case, a singer in the chorus, Mlle (de) La Roche, has two complete parts, 35 and 48. However, as the former is a first *dessus* part and the latter a second *dessus* part, a decision must have been made for her to change parts during the rehearsal period. In part 48 a few ornament signs have been added in black pencil, suggesting that she sang the second *dessus* part in the performances.

The solo roles were copied multiple times. Often the singers whose names are written on the parts are not the soloists who appeared in the role in the original production, and as mentioned above, some of the copies have no names on them. These extra parts were probably copied for understudies, or for unsuccessful contenders of the roles. They could also have been used for pedagogical purposes, as in the case of Mlle Petipas' part for the role of Polixène (see the section on 'Ornamentation', p. LXXXIX). In the **Table** below, if the part belonged to the singer who performed the role, the role is marked with an asterisk.

⁵⁵ Catherine Massip very kindly helped me understand the discrepancy between the actual number of parts and the number implied by the call number. It will be noticed that the arithmetic is not absolutely correct; a total of five part numbers were rendered superfluous by the process of reuniting prologues with their tragedies, but there are still 93 rather than 92 numbered parts. Perhaps one part was catalogued as two during the new numbering – for instance, the two parts belonging to Mlle David were obviously once united – they have the same stains and fraying on the top of the prologue and the first page of the tragedy. While we see by the traces of the old call numbers that some parts have been newly combined, there is no comparable evidence that parts were recently separated.

The head copyist at the Opera in 1730 was Brice Lallemand. In accordance with the normal procedure, Lallemand wrote out a model example of each part, in the case of the orchestra usually for the principal players, copying presumably from Royer's autograph full score (now lost).⁵⁶ Then the staff of assistant copyists went to work to copy the remainder of the parts. For beginning copyists, Lallemand often roughed out the number of lines, writing the names of the instrumental movements or the incipits of the vocal texts and leaving the music to be filled in by the copyist. More experienced copyists completed entire copies, although handwriting sometimes changes in the middle of the opera. Lallemand also usually wrote the names of the performers found at the top of the first page of the parts. Royer's handwriting is found on the back of the last page of the part used by Mr Chassé (Pirrhus), where he wrote sixteen new measures (voice part only) that were inserted into Pirrhus' Acte V air, 'Que leur sang' (V, 1).⁵⁷ (See FACSIMILE 1b, pp. CXLII-CXLIII.)

The absence of any annotations in some of the parts suggests that they were never used. Cuts and revisions made during the rehearsal/performance period are documented both in the production score – see following section, Source **B(Op)** – and in most of the parts. When a part shows no signs of revision and has no annotations, it is pretty clear that it was not used during the production. On the other hand, some of the parts are clean copies not because they were not used, but because they were copied later, after the changes had been entered in the production score – they represent the revised version of the part. Some of these later copies probably were used. For any given revision, it is revealing to examine the parts to see whether the old version was originally present in the part, which would mean the part was copied quite early, or whether the revised version has been copied into the part, which would mean the change was made before the part was copied. In the case of one long cut, the cut of nine measures from Pirrhus and Polixène's duet in Acte III (III, 5), we can see that the parts used by the singers for the roles of Pirrhus and Polixène as well as the part belonging to continuo players Montéclair and Campion were copied early – they have the extra nine measures crossed out – whereas by 10 October, when the score was published, the cut had already been made. The continuo parts for the *basse de violon* players L'Abé and Baudy and harpsichordist Bertin were also copied after the cut was made – there is no sign of revision.

Table of the Manuscript Parts, F-Po/ Mat. 18 [205 (1-93)]

In the table below:

- A character's name is marked with an asterisk* if the singer performed the role;
- Part and performer's names are given as they appear on the parts (including names that were crossed out and replaced with another).
- Some vocal parts (roles and chorus) show signs of having been folded into four 'in quarto', others in four with parallel folding, and still others in two 'in folio' (not detailed in this table). Folding a part would have made it easier to transport – those parts folded in four could be carried in a pocket, for instance. Not all the parts that show evidence of folding were used for the production. A folded part might also have been used by an understudy, or for an audition or a vocal coaching.
- Page numbers refer to the most recent numbering in which all partial pages were numbered, recto and verso. These page numbers are only visible on the original parts, not on the microfilm.
- Part numbers also refer to the most recent numbering, which is not always the same as the number visible on the part on the microfilm.
- The number of leaves and the number of pages with music are indicated by two figures if additional pages were inserted in the part. '15 + 2' leaves and '29 + 2' pages of music means that there were 15 leaves (or 29 pages of music) in the part originally and 2 pages (usually partial pages) were added. In this case, the inserted pages only contained music on one side. Fractional pages stitched together under the same call number are indicated with hyphens (for instance, part 28, three different roles belonging to Mr Joly).
- The hypothetical determination of whether or not a part was used for the production was made after consideration of several factors:
 - 1) For the soloists' parts: whether the part belonged to the singer who performed the role; for the chorus parts: whether the singer's name appeared in the *livret*;
 - 2) For the chorus parts: whether a part could not have been used because the singer ended up singing a substantial solo role for the production;
 - 3) For all of the musicians: whether a part reflects the revisions made during the rehearsal/performance period and/or is otherwise annotated;
 - 4) Finally, whether the part shows physical signs of wear or fraying, or was folded in order to make it more compact.

56. Lois Rosow, 'Lallemand and Durand: Two Eighteenth-Century Music Copyists at the Paris Opera', *op. cit.*, pp. 156-157.

57. I am indebted to Beverly Wilcox for her invaluable assistance in identifying Royer's handwriting.

For the instrumental parts, musical descriptions of the many revisions, cut and additions, as opposed to physical descriptions of the parts, can be found in the CRITICAL COMMENTARY, in the footnotes to the score, and in this INTRODUCTION.

Part number	Part	Name on Part	Format	Number of leaves	Pages with music
I. ROLES					
1	<i>Ismène*</i>	Mlle Petitpas	263 x 200 mm	2	2 ½
2	<i>Ismène</i>	Mlle Dutilly David	263 x 200 mm	2	2 ½
3	<i>Ismène</i>	[No name]	265 x 200 mm	2	2 ½
4	<i>Ismène</i>	Pelissier	265 x 200 mm	2	2 ½
5	<i>Minerve</i>	Mlle Pelissier	265 x 200 mm	2	3
6	<i>Minerve</i>	Mlle Dutilly Petitpas	265 x 200 mm	2	3
7	<i>Thétis</i>	Mlle Dutilly	269 x 200 mm	1	1
8	<i>Polixène</i>	[No name]	268 x 200 mm	5	9 ½
9	<i>Polixène</i>	Mlle Petitpas	268 x 200 mm	5	9 ½
10	<i>Ériphile</i>	[No name]	268 x 204 mm	7	14
11	<i>Ériphile</i>	Mlle Pelissier	270 x 205 mm	7	14
12	<i>Pirrhus*</i>	Mr Chassé	268 x 200 mm	10	19 ½
13	<i>Pirrhus</i>	[No name]	268 x 200 mm	10	19 ½ line
14	<i>Pirrhus</i>	Mr Dun	268 x 200 mm	10	19 ½ line
15	<i>Acamas</i>	Mr Dumats	268 x 200 mm	5	9
16	<i>Acamas</i>	[No name]	268 x 200 mm	5	9
17	<i>Acamas*</i>	Mr Tribou	268 x 200 mm	4	8
18	<i>Jupiter</i>	Mr Joly	268 x 200 mm	1	2
19	<i>Jupiter</i>	Mr Le Mire	270 x 200 mm	1	2
20	<i>Jupiter*</i>	Mr Goujet	268 x 200 mm	1	2
21	<i>Thétis</i>	Mlle Charlard	135 x 205 mm	1	2
22	<i>Mars</i>	Mr Le Mire	268 x 196 mm	1	2
23	<i>Mars</i>	Mr Joly Goujet	268 x 200 mm	1	2
24	<i>Une Nymphé de Thétis</i>	Mlle Petitpas	270 x 208 mm	1	1 ½
25	<i>Le Grand Prestre*</i>	Mr Dun	268 x 200 mm	1	1
26	<i>Un Soldat*</i>	Mr Goujet	78 x 195 mm	½	½
27	<i>Un Soldat</i>	Mr Pinard	119 x 195 mm	½	½
28	<i>- L'Ombre d'Achille</i>	Mr Joly	- 155 x 192 mm	- ½	½
	<i>- Un Soldat</i>		- 75 x 195 mm	- ¼	- ¼
	<i>- Le Grand Prestre</i>		- 123 x 190 m	- ½	- ½
29	<i>1^e Euménide</i>	Mr Dautrep	70 x 205 mm	¼	¼
29bis	<i>1^e Euménides [sic]</i>	Mr Dumats	67 x 200 mm	¼	¼
30	<i>2^e Euménides [sic]</i>	Mr Houbeaut	88 x 208 mm	¼	¼
31	<i>3^e Euménides [sic]</i>	Mr Pinard	60 x 200 mm	¼	¼
32	<i>- 3^e Euménides [sic]</i>	- Mr Goujet	- 58 x 200 mm	- ¼	- ¼
	<i>- a folio belonging with part 14</i>	- [Mr Dun]	- 150 x 200 mm	- ½	- ½
33	<i>3^e Euménides [sic]</i>	Mr Le Mire	- 65 x 200 mm	- ¼	- ¼
	<i>- L'Ombre d'Achille</i>		- 115 x 190 mm	- ½	- ½
	<i>- Le Grand Prestre</i>		- 143 x 190 mm	- ½	- ½
II. CHORUS					
34	<i>Dessus/1. D[essus]</i>	- Prologue: Mlle Dutilly ('Dessus')	268 x 200 mm	4	7 ½
		- tragedy: Mlle Dun			
35	<i>Dessus/ 1. D[essus]</i>	Mlle (de) La Roche	268 x 200 mm	4	8
36	<i>P^{ier} Dessus [= 1. Dessus]</i>	Mlle Marchand	268 x 200 mm	4	8
37	<i>Dessus</i>	Mlle Thettelet	268 x 192 mm	1	1 ½
38	<i>Dessus</i>	Mlle David	268 x 192 mm	1	1 ½
39	<i>Dessus</i>	Mlle Duval	268 x 192 mm	1	1 ½
40	<i>Dessus</i>	Mlle Antier [<i>la cadette</i>]	268 x 192 mm	1	1 ½
41	<i>Dessus</i>	Mlle Souris	268 x 192 mm	1	1 ½
42	<i>Dessus</i>	Mlle Dun	268 x 192 mm	1	1 ½
43	<i>1. D[essus]</i>	Mlle Petitpas	268 x 205 mm	3	5 ½
44	<i>1. D[essus]</i>	Mlle Dutilly	268 x 195 mm	3	5 ½
45	<i>1^e Dessus</i>	Mlle Charlard	268 x 205 mm	4	8
46	<i>1. D[essus]</i>	Mlle David	270 x 200 mm	3	5 ½

47	2. <i>D[essus]</i>	Mlle Lavalé	268 x 200 mm	3	5 ½
48	2. <i>D[essus]</i>	Mlle La Roche	268 x 200 mm	4	7 ½
49	2. <i>D[essus]</i>	Mlle Duval	270 x 200 mm	3	5 ½
50	2. <i>D[essus]</i>	Mlle Thettelet	270 x 200 mm	3	5 ½
51	2. <i>D[essus]</i>	- Prologue (inserted): Mlle Petitpas - tragedy: Mlle Antier	268 x 200 mm	4	7 ½
52	<i>Basse</i>	- Prologue: Mr Morant ('Basse') - tragedy: Mr Goujet ('Basse Taille')	270 x 205 mm	5	8 ½
53	<i>Basse</i>	Mr [La] Serre	270 x 200 mm	5	8 ½
54	<i>Basse</i>	Mr St. Martin	268 x 190 mm	5	8 ½
55	<i>Basse</i>	Mr Dun	268 x 200 mm	5	8 ½
56	<i>Basse</i>	[No name]	268 x 200 mm	4	6 ½
57	<i>Basse</i>	Mr Morant	270 x 200 mm	4	6 ½
58	<i>Basse</i>	Mr Flamand	268 x 200 mm	5	8 ½
59	<i>Taille</i>	Mr Duplessis	268 x 200 mm	5	9
60	<i>Taille</i>	Mr Houtbeault	268 x 200 mm	5	9
61	[<i>Taille</i>]	[No name]	270 x 205 mm	4	7
62	<i>Basse Taille</i>	Mr Pinard	268 x 200 mm	5	8 ½
63	<i>Basse Taille</i>	Mr Joly	270 x 200 mm	4	6 ½
64	<i>Basse Taille</i>	Mr Goujet	270 x 205 mm	1	2
65	<i>Basse Taille</i>	[No name]	260 x 200 mm	1	2
66	<i>H[aute-]Contre</i>	Mr Deshayes	268 x 200 mm	4	6 ½
67	<i>H[aute-]C[ontre]</i>	Mr Valantin	268 x 190 mm	5	8 ½
68	<i>H[aute-]C[ontre]</i>	Mr Corail	268 x 200 mm (1 st leaf: 268 x 185 mm)	5	8 ½
69	<i>H[aute-]C[ontre]</i>	Mr Dautrep (2 nd leaf: 'Dautrepe')	268 x 200 mm (1 st leaf: 268 x 190 mm)	5	8 ½
III. ORCHESTRA					
70	1. <i>D[essus] de hautbois [et flûtes]</i>	Mrs Despreaux et Braun	270 x 200 mm	12 + 3	22 + 3
71	2. <i>D[essus] de hautbois [et flûtes]</i>	Mrs Dufresne et Bureau	270 x 200 mm	10 + 1	20 + 1
72	<i>Bassons</i>	Mrs Pierpont et Chedville	270 x 200 mm	12 + 1	23 ½ + 1
73	<i>Bassons</i>	Mr Brunelle	270 x 200 mm	11	22
74	<i>Bassons</i>	Mrs Lenoire et Chedville	270 x 200 mm	12 + 1	23 ½ + 1
75	1. <i>D[essus de violon]</i>	Mrs Favre et Rebel	270 x 200 mm	15 + 2	29 + 2
76	1. <i>D[essus de violon]</i>	Mr Baudy	270 x 200 mm	15 + 2	29 + 2
77	1. <i>D[essus de violon]</i>	Mrs de Lalande et Quentin	270 x 200 mm	15 + 2	29 + 2
78	1. <i>D[essus de violon]</i>	Mrs Francœurs [<i>sic</i>]	270 x 200 mm	15 + 2	29 + 2
79	1. <i>D[essus de violon]</i>	Mrs Caraffé et Aubert	270 x 200 mm	15 + 2	29 + 2
80	2. <i>D[essus de violon]</i>	Mrs Plessis et Caraffe	270 x 205 mm	15 + 2	29 + 2
81	2. <i>D[essus de violon]</i>	Mrs Le Clerc et [<i>blank</i>]	270 x 200 mm	15 + 2	29 + 2
82	2. <i>D[essus de violon]</i>	Mrs Plessis et [the 2 nd name has been cut]	270 x 205 mm	15 + 2	29 + 2
83	2. <i>D[essus de violon]</i>	Mrs Louison et Langlade	270 x 205 mm	15 + 2	29 + 2
84	<i>H[aute-]C[ontre de violon]</i>	Mrs Joly et Quentin	270 x 200 mm	10 + 3	19 + 3
85	<i>Taille [de violon]</i>	Mrs Desvoyes et Bergerat	270 x 200 mm	10 + 2	19 + 2
86	<i>B[asse] d[e] v[iolon]</i>	Mrs Le Large et Habram	270 x 200 mm	14	28
87	<i>B[asse] d[e] v[iolon]</i>	Mrs Paris et Marchand	270 x 200 mm	14	28
88	<i>B[asse] d[e] v[iolon]</i>	Mrs Francœur et Paris	270 x 200 mm	14	28
89	<i>B[asse] d[e] v[iolon]</i>	Mrs Le Clerc et L'Abé	270 x 200 mm	14	28
90	<i>B[asse] C[ontinue]</i>	Mrs Baudy et L'Abé	270 x 200 mm	14	28
91	<i>B[asse] C[ontinue]</i>	Mr Bertin	270 x 200 mm	14	28
92	<i>B[asse] C[ontinue]</i>	Mrs Montéclair et Campion	270 x 200 mm	20	40
93	<i>Tymballes</i>	[No name]	260 x 200 mm	1	2

Observations/Annotations:

I. Roles:

- 1, 2: I, 1 and 2. Neither looks as though it was used for the production, although Petitpas sang *Ismène*.
- 3: I, 1 and 2. 1 error, 2 differences in placement of ornaments. Not used for the production.
- 4: I, 1 and 2. Not used for the production.
- 5, 6: Prologue, 2. Not used for the production.
- 7: IV, 7. Valentin/Gouget/Pinart' in black pencil on verso. Not used for the production.
- 8: Tragedy. Duet in III, 4 cut in brown pencil. Not used for the production.

- 9: Tragedy. Duet in III, 4 cut in brown pencil. Ornament signs added in red pencil. Not used for the production.
- 10: Begins in II, 2. Monologue in IV, mm. 197-235 not cut. No annotations. Not used for the production
- 11: Begins in II, 2. Text changed in black pencil in III, m. 407. Sharp sign added in black pencil in III, m. 375. Monologue in IV, mm. 197-235 not cut. Not used for the production.
- 12: Begins in I, 3. Cuts in brown pencil, Revisions in brown ink and black pencil. 16 measure insert for 'Que leur sang' (V) in Royer's handwriting on back page, with segni to show the 'route'. Used for the production.
- 13: Begins in I, 3. Most cuts and revisions are neater than in part 12. IV, mm. 261-264 is revised version, no sign of the original. 'Que leur sang' revision on *collette*, but forgot to cross out 2 measures from old version. Not used for the production.
- 14: Begins in I, 3. Revisions in black pencil, duet in III, 4 cut in brown pencil. IV, mm. 261-264 not revised. 'Que leur sang' insert on separate page which has been mis-catalogued as half of part 32. Many ornaments added in brown ink. Not used for the production.
- 15: Begins in I, 4. No annotations. III, m. 77: text correction. Not used for the production.
- 16: Begins in I, 4. No annotations. III, m. 77 has new text. Not used for the production.
- 17: Begins in I, 4. Missing last page with V, 2. III, m. 77: text correction in black ink. Used for the production.
- 18, 19: Prologue, 3. Old rhythm in m. 733. No annotations. Not used for the production.
- 20: Prologue, 3. Old rhythm in m. 733 changed in black pencil. No other annotations. Used for the production.
- 21: IV, 7. No annotations. Not used for the production.
- 22, 23: Prologue, 1-2. No annotations. Not used for the production.
- 24: IV, 7. No annotations. Not used for the production.
- 25: V, 3. No signs of use, no annotations. Used for the production.
- 26, 27: V, 2. No annotations. Used for the production.
- 28: II, 5; V, 2; V, 3. No annotations. Not used for the production.
- 29, 29bis,
- 30, 31: III, 9. No annotations. Not used for the production.
- 32: III, 9. The detached folio belongs with part 14 (= V, I). Not used for the production.
- 33: III, 9; II, 5; V, 3. No annotations. Not used for the production.
- II. Chorus (unless otherwise specified: all used for the production):
- 34: Entire opera (the 1st leaf, for the Prologue, has been attached to the tragedy). Prologue: 'Dessus'; tragedy: '1. D[essus]'. Note in I, m. 111, changed in black pencil. 2 text changes in black pencil. 2 places where text was changed already copied with the new text. 1 place still has old text.
- 35: Entire opera (the 1st leaf, for the Prologue, has been attached to the tragedy). Prologue: 'Dessus'; tragedy: '1. D[essus]'. Part of light grey paper cover on front and back. Note in I, m. 111, changed in black ink. 3 text changes in ink. 1 change in black pencil. 1 place already copied with the new text. Not used for the production.
- 36: Entire opera (the 1st leaf, for the Prologue, has been attached to the tragedy). Prologue: 'Dessus'; tragedy: 'Pier Dessus'. Note in I, m. 111, changed in black ink. 3 text changes in black ink. 1 text change in black pencil. 1 place already copied with the new text.
- 37: Just Prologue. No annotations. Thettelet sang 2^e Dessus in the tragedy (see part 50). Supposedly used for the production (but no sign of use).
- 38: Just Prologue. No annotations. David sang 1^{er} Dessus in the tragedy (see part 46). Supposedly used for the production (but no sign of use).
- 39: Just Prologue. No annotations. Duval sang 2^e Dessus in the tragedy (see part 49). Supposedly used for the production (but no sign of use).
- 40: Just Prologue. No annotations. Antier sang 2^e Dessus in the tragedy (see part 51). Supposedly used for the production (but no sign of use).
- 41: Just Prologue. No annotations. No part for Mlle Souris for the tragedy. Supposedly used for the production (but no sign of use).
- 42: Just Prologue. No annotations. Dun sang 1^{er} Dessus in the tragedy (see part 34).
- 43: Just tragedy. Note in I, m. 111, changed in black pencil. 1 text change in black ink. 2 text changes in black pencil. 1 place already copied with new text. 1 place still has old text. For Mlle Petitpas' Prologue, see part 51.
- 44: Just tragedy. Note in I, 111, changed in black pencil. 2 text changes in black pencil. 2 places already copied with new text. 1 place still has old text. For Mlle Dutilly's Prologue, see part 34.
- 45: Entire opera. No new gathering for tragedy. Note correction in I, m. 111 not made. 2 text changes in black pencil. 2 places already copied with new text. 1 place still has old text.
- 46: Just tragedy. Note in I, m. 111, changed in black pencil. 1 text change in black pencil. 2 places already copied with new text. 2 places still have old text. For Mlle David's Prologue, see part 38.
- 47: Just tragedy. Note in I, m. 111, changed in brown pencil. 2 text changes in black pencil. 3 places already copied with new text.
- 48: Entire opera. Pages in wrong order – Prologue numbered '3/4'. A few ornament signs added in black pencil. Note in I, m. 111, changed in black pencil. 2 text changes in black pencil. 1 text change in black ink. 2 places already copied with new text. La Roche had two parts for the entire opera, see part 35. The ornament signs suggest that she used part 48 and sang 2^e Dessus.
- 49: Just tragedy. Note in I, m. 111 changed in black pencil. 2 text changes in black pencil. 3 places already copied with new text. For Mlle Duval's Prologue, see part 39.
- 50: Just tragedy. Note in I, m. 111 changed (faintly) in black pencil. 2 text changes in black pencil. 3 places already copied with new text. For Mlle Thettelet's Prologue, see part 37.

- 51: Entire opera, but the Prologue is on an inserted leaf belonging to Mlle Petitpas, see part 42. Note correction in I, m. 111, not made. 3 places were already copied with new text, but 2 places still have old text, implying that the part for the tragedy was not used for the production.
- 52: Entire opera. 1 place still has old text, faintly crossed out in black pencil. 2 places already copied with new text. See discussion of Morant and Goujet on p. LXVI; see also parts 57 and 64.
- 53: Entire opera. 1 place still has old text. 2 places already copied with new text. Maybe used for the production.
- 54: Entire opera. 1 place still has old text. 2 places already copied with new text.
- 55: Entire opera. Copied quite late, because one place that usually shows text change has already been copied with new text. 1 text change in ink. 1 other place already copied with new text. Maybe used for the production (neat, clear copy).
- 56: Just tragedy. 2 places already copied with new text. 1 place still has old text. Not used for the production.
- 57: Just tragedy. 2 places already copied with new text. 1 place still has old text. Not used for the production, see p. LXVI.
- 58: Entire opera. 2 places already copied with new text. 1 place still has old text.
- 59: Entire opera. 3 places already copied with new text. 1 place still has old text.
- 60: Entire opera. Two-line sketch on p. 10, the treble line (clef G₂) of an instrumental dance (a minuet?), copied hastily (messy). 1 text change in ink. 3 places already copied with new text.
- 61: Just tragedy. 3 places already copied with new text. 1 place still has old text. Not used for the production.
- 62: Entire opera. 2 places already copied with new text. 1 place still has old text.
- 63: Just tragedy. 1 text change in black ink. 2 places already copied with new text.
- 64: Just Prologue. No annotations. Not used for the production, see p. LXVI.
- 65: III, 8. No annotations. Maybe used for the production.
- 66: Just tragedy. 2 places already copied with new text. 1 text change in ink neatly made by copyist. 1 place still has old text.
- 67: Entire opera. Call number on first page of tragedy: 'Mat. 18 [205 (54)]' should have been erased when the composite part was made (recently, in preparation for filming). 3 places already copied with new text. 1 place still has old text.
- 68: Entire opera. 3 places already copied with new text. 1 place still has old text.
- 69: Entire opera. 2 places already copied with new text. 2 places still have old text.

III. Orchestra (unless otherwise specified: all used for the production):

- 70: Entire opera. Many annotations/cuts. Partial page insert glued on one edge to p. 9, opening to new Acte I *Rondeau* (mm. 361-440). P. 17/18 is an extra leaf with the voice part and solo flute obbligato for 'Daigne un moment' (III, 6). Partial page insert with 5 staves between p. 24 and 25, with the new 2^e *Air* in Acte IV.
- 71: Entire opera. Many annotations/cuts. Partial page insert glued on one edge to p. 9, opening to new Acte I *Rondeau* (mm. 361-440). *Collette* at top of p. 9 (I, m. 250). The new 2^e *Air* in Acte IV is missing – it was probably on an inserted flap which came off.
- 72: Entire opera. Many annotations/cuts. Partial page insert glued on one edge to p. 11, opening to new Acte I *Rondeau* (mm. 361-440). *Collette* at top of p. 11 (I, m. 250). *Collette* on p. 12 with *entracte* between Actes I and II (changed to *Premier Passepied*).
- 73: Entire opera. Many annotations/cuts. *Collette* at top of p. 9 with new Acte I *Rondeau* (mm. 361-440). *Collette* at bottom of p. 10 with *entracte* between Actes I and II (*Premier Passepied*).
- 74: Entire opera. Many annotations/cuts. Partial page insert glued on one edge to p. 11, opening to new Acte I *Rondeau* (mm. 361-440). *Collette* at top of p. 11 (I, m. 250). *Collette* on p. 12 with *entracte* between Actes I and II (changed to *Premier Passepied*).
- 75: Entire opera. A full leaf (p. 7/8) has been inserted with just the 2^e *Menuet* in the Prologue on p. 7 (violin played in the new orchestration) and 'Redoublez' and 'Par mille soins' recopied on p. 8. Partial page insert (p. 11/12) glued on one edge to p. 13, opening to new Acte I *Rondeau* (mm. 361-440). Two *collettes* for I, m. 250, at bottom of p. 10 and top of p. 13. *Collette* at bottom of p. 14 with *entracte*. Partial page insert (p. 29/30), glued on one edge to p. 31 with new 2^e *Air* in Acte IV. *Collette* on p. 32 with added measures for 'Que leur sang' (V, 1).
- 76: Entire opera. Many annotations/cuts. A full leaf (p. 7/8) has been inserted with just the 2^e *Menuet* in the Prologue on p. 7 (violin played in the new orchestration) and 'Redoublez' and 'Par mille soins' recopied on p. 8. Partial page insert (p. 11/12) glued on one edge to p. 13, opening to new Acte I *Rondeau* (mm. 361-440). Two *collettes* for I, m. 250, at bottom of p. 10 and top of p. 13. *Collette* at bottom of p. 14 with *entracte*. Partial page insert (p. 29/30) glued on one edge to p. 31 with Dvn 2 part for the new 2^e *Air* in Acte IV. *Collette* on p. 32 with added measures for 'Que leur sang' (V, 1).
- 77: Entire opera. Many annotations/cuts. A full leaf (p. 7/8) has been inserted with just the 2^e *Menuet* in the Prologue on p. 7 (violin played in the new orchestration) and 'Redoublez' and 'Par mille soins' recopied on p. 8. Partial page insert (p. 11/12) glued on one edge to p. 13, opening to new Acte I *Rondeau* (mm. 361-440). Two *collettes* for I, M. 250, at bottom of p. 10 and top of p. 13. *Collette* at bottom of p. 14 with *entracte*. Partial page insert (p. 29/30), glued on one edge to p. 31 with new 2^e *Air* in Acte IV. *Collette* on p. 32 with added measures for 'Que leur sang' (V, 1).
- 78-81: Entire opera. Many annotations/cuts. Inserts and *collettes* identical to part 76.
- 82: Entire opera. First page is extremely dark; it must have been at the top of the stack of parts. Many annotations/cuts. Inserts and *collettes* identical to part 76. Note in black pencil on p. 13 under 'Les hautbois jouent le 2^e Passepied': 'on reprend le 1^{er} Passepied'.
- 83: Entire opera. Many annotations/cuts. Inserts and *collettes* identical to part 76.
- 84: Entire opera. Many annotations/cuts. Partial page insert (2 staves, numbered '4a') with 2^e *Menuet* in the Prologue glued on one edge to p. 4, reprise of 'Par mille soins' underneath. Partial page

- insert (3 staves, numbered '7/8') with new version of I, m. 250, glued on one edge to top of p. 9, opening over second half of old version – bottom of p. 6, which is crossed out in brown pencil, and top of p. 9. Partial page insert, numbered '6bis', glued on one edge to middle of p. 9, opening to new Acte I *Rondeau* (mm. 361-440).
- 85: Many annotations/cuts. Similar to part 84, except that the insert with the 2^e *Menuet* is numbered '4/5', making the insert with the Acte I *Rondeau* (mm. 361-440) '9/10'. *Collette* with the new version of I, m. 250, is glued to the bottom of p. 8 over the beginning of the old version, and the end of the old version at the top of p. 11 is crossed out.
- 86: Entire opera. Many annotations/cuts. Last page is extremely dark; it must have been on the bottom of the stack of parts. No inserted page in Prologue, 2^e *Menuet* was already copied in new orchestration. *Collette* with new Acte I *Rondeau* (mm. 361-440) on p. 10, over the bass line at I, m. 250, where *basse de violon* does not play in new orchestration. Text cue 'Jusqu'en vôte âme', recopied before new *Rondeau* (originally before *Passepied*). 1st staff of *Premier Passepied* below *collette* at bottom of page. *Collette* on p. 12 with new entracte between Actes I and II (*Premier Passepied*). *Collette* on p. 27, with added measures for 'Que leur sang' (V, 1).
- 87, 88: Entire opera. Many annotations/cuts. *Collettes* identical to part 86.
- 89: Entire opera. Many annotations/cuts. 1st staff of 2^e *Menuet* in Prologue on *collette* covering 'les hautbois joïent le 2^e *Menuet*', the rest of the piece is copied underneath (p. 6). *Collettes* identical to Part 86, except that on p. 10 the last staff on the page is the end of the old version of I, m. 250, crossed out, and the *Premier Passepied* starts at the top of p. 11.
- 90: Entire opera. Many annotations/cuts. Prologue m. 285 transition changed in black pencil. III, mm. 38-39: figures added. *Collette* on p. 26, with added measures for 'Que leur sang' (V, 1).
- 91: Entire opera. Prologue is figured. Prologue m. 285 transition changed in black pencil. No annotations, cuts or additions or figures in the tragedy. Only Prologue used for the production.
- 92: Entire opera. Many annotations/cuts. See section on 'Instrumentation', pp. LXXVII-LXXX. III, mm. 38-40 on *collette* with figures. *Collette* on p. 38, with added measures for 'Que leur sang' (V, 1).
- 93: Acte II, the three pieces with timpani (the *Marche*, II, 4; the chorus 'Chantons', II, 4; and the *Chaconne*, II, 4). No annotations. Probably used for the production.

Source B: the published reduced score and the proof copy used for the production

B.

PIRRHUS,/ TRAGÉDIE,/ MISE EN MUSIQUE/ Par Mr. ROYER, Ordinaire de l'Académie/ Royale de Musique;/ REPRÉSENTÉE POUR LA PRÉMIÈRE [sic] FOIS,/ Le Jeudy 19. Octobre 1730./ DE L'IMPRIMERIE DE JEAN-BAPTISTE-CHRISTOPHE BALLARD, seul Imprimeur/ du Roy, & de l'Académie Royale de Musique./ A Paris, Au Mont-Parnasse, ruë Saint-Jean-de-Beauvais./ M. DCC. XXX./ AVEC PRIVILEGE DU ROY.
reduced score, in-8° obl., II-XLVIII-307 pp.

RISM A.I/ R 2991.

This score was printed in two stages:

B(Op). Proof copy (pre-publication, no title page, originally unbound):

F-Po/ A 122b

Annotated production score belonging to the *batteur de mesure* at the Opera (Royer).

Last seven pages of music missing.

Used as principal source in conjunction with Source A.

B'. Published exemplars (all signed by Royer and Ballard):

B'1	F-Pn/ Vm ² 296
B'2	F-Pc/ D 13528
B'3	F-Pc/ H 838 (arms of Victoire de France, daughter of Louis XV)
B'4	F-Pa/ Mus. 715
B'5	F-V/ MSD 127 in-4
B'6	F-TLm/ Cons. 176
B'7	GB-Lbl/ B.386.z
B'8	GB-Ob/ BOD Bookstack Harding Mus. C89

Eight copies of the Ballard edition, all signed by the composer and the publisher, survive in libraries in France and England – Sources **B'1-8**. In addition, there is a ninth score, a proof copy, originally unbound,⁵⁸ at the Bibliothèque-Musée de l'Opéra, Paris (F-Po),

58. It is a proof copy because the pages were not cut as they would be for a published score, and the soil marks on the first page of music show that it was never covered by a title page or a binding. I am indebted to Catherine Massip for this information.

A 122b – Source **B(Op)** –, that was used by Royer in his capacity as *batteur de mesure* and that served as the production score. The score begins with the first page of music, and in the center of the top of the first page ‘Mr Royer’ is written in dark brown ink, in the hand of Lallemand. This score is clearly the most important of the surviving exemplars, although it is incomplete.⁵⁹ It is heavily annotated, both in brown crayon and in ink.

The annotations in brown crayon are mostly of three types: 1) tempo markings, either new or altered from the printed ones; 2) changes in the music, such as cuts, *segni* indicating changes in the ‘route’ when sections were cut or new music was inserted; and 3) redundant meter or tempo markings or other reminders, usually written large (e.g. Acte II, m. 482, a large brown numeral ‘3’ written over the printed one). These markings were made by or for Royer as *batteur de mesure*, noting changes that had been made during rehearsal or providing very visible meter and performance indications. For instance, in the Prologue, at m. 544, where the 2^e Air is marked ‘Gracieusement’, ‘Loure Grave’ has been added in brown crayon (see FACSIMILE 6, p. CLXV). At m. 477 the *Rondeau pour les Jeux et les Plaisirs* has the printed ‘Gai’ crossed out and ‘Modérez’ written instead.

The annotations in dark brown ink are different in kind. They include note corrections, other corrections (e.g. the indication of instrumentation in Acte II, m. 234), revision of instrumentation (e.g. for the *Rondeau*, or *Second Air, pour les mesmes* (= ‘pour les Troyens et les Troyennes’) in Acte I (I, 2), mm. 250-314, see FACSIMILES 4a and 4b, pp. CLVI-CLVII)⁶⁰ and inserts with new music. For instance, in Acte I (mm. 361-440) a new *Rondeau* was added as a manuscript insert copied by Lallemand, with ‘Chaconne’ written large at the top of the page in brown crayon. For the expansion of Pirrhus’ air ‘Que leur sang’ in Acte V (mm. 58-95), Lallemand wrote the new measures (mm. 70-86.1) on both sides of a page inserted into the score. (In the other exemplars of Source **B** the insert is printed, rather than manuscript.) (See FACSIMILES 1c and 1d, pp. CXLIV-CXLVII.)

These corrections, revisions, cuts and additions were made during the rehearsal and performance period in September-November 1730. Most of them are incorporated in the separate parts as well. In two instances, however, cuts that were made in the production score were transferred to only roughly half of the affected separate parts: a *ritournelle* accompanying Ériphile’s entrance in Acte III (mm. 213-220), and Jupiter’s recitative and air ‘France’ and ‘Redoublez vos soins glorieux’ in the Prologue (mm. 709-741).⁶¹ It would be tempting to infer from this lack of consistency that those parts without the cuts were not actually used. But Montéclair/Campion’s part, for example, one of the most marked-up parts in the whole set, does not have these two cuts. Another possible explanation is that a smaller group of instrumentalists was desired for these movements, but in that case they would not have been crossed out in the production score. Thus it remains unclear whether these pieces were performed.

One addition that we find in Source **A** is missing in the production score. A duet for *dessus* instruments, the 2^e Air from the scene for the Nymphs of Thétis (IV, 7), which also serves as the *entracte* between Acte IV and Acte V, exists only in the separate parts, where it was added by the copyist(s) (see FACSIMILE 3, pp. CLIV-CLV). However, its incipit is written into the production score at the end of Acte IV and called ‘Entracte’ (the incipit for the old *entracte* is crossed out); and ‘Petit Air’ is written below it in brown crayon. The production score also has a somewhat ambiguous reference to the new piece: ‘Air’, written in brown crayon at the end of ‘Charmante liberté’ (m. 620), in the same place that the separate parts have all been changed to indicate that both the 1^{er} Air and the new 2^e Air are to be played before Thétis’ recitative ‘Suspendez’.

In the ‘infernale scenes’ of Acte III (III, 8-9), a number of substantial changes not found in any of the relevant separate parts were made to the production score in black ink. These changes do

59. The last seven pages of music are missing.

60. Simply called *Rondeau* in Source **A**. The title, *Second Air, pour les mesmes*, comes from the Ballard score (Source **B**). We shall henceforth refer to this piece as *Rondeau/Second Air, pour les mesmes*, to avoid confusion with the piece that follows it in Acte I, which is also called *Rondeau* in Source **A**. This second *rondeau*, as mentioned here, was a later addition to sources **A** and **B(Op)**, presumably during the rehearsal/performance period.

61. See CRITICAL COMMENTARY, pp. 220-221 for the specific information about which parts were uncut.

not date from the original 1730 performances, but rather from 1764, when this scene was substituted for the magician Isménor's scene in the fourth act of a revival of Campra's *tragédie en musique, Tancrede* (see p. LXIII). (See CRITICAL COMMENTARY for a detailed description of these revisions, which mainly affect one of Ériphile's recitatives and the chorus, 'Vous qui ne respirez'.)

Supplementary Musical Sources

C.

Divertissement de Pirrhus

in

Recueil de Pièces arrangé par Mr./ Francœur Surintendant/ de la Musique du Roy

score, manuscript (1766), 297 x 224 mm, pp. 283-298

F-Pc/ H 383 I

Spine: 'SIMPHONIES/ DE M^R/ BURY ET/ BERTON'.

Francœur stamp.

Label: 'Au Duc de Lorraine, rue Saint-Denis, à coté de l'ancien Grand-Cerf, N° 443 (Paris, 1766)'.

Contents:

Table [beginning]

[Excerpts from:]

Divertissement de Canille (Campra), par Berton

Divertissement ajouté dans Iphigénie [Campra-Desmarest], par Berton

Airs de Silvie (Berton & Trial)

Divertissement d'Érosine (Berton)

Divertissement de Théonis (Berton, Grenier & Trial)

Airs ajoutés dans Ragonde (Mouret), par Trial

Divertissement des Caractères de la Folie (Bury)

Divertissement d'Hylas & Zélis (Bury)

Titon et l'Aurore (Bury), 2^e *Divertissement*

Divertissement de Zaïde (Royer)

Divertissement du Pouvoir de l'Amour (Royer)

Divertissement d'Almasis (Royer)

Divertissement de Pirrhus (Royer)

[End of the Table]

Excerpts from *Pirrhus*:

- p. 283 *Rondeau pour les Jeux et les Plaisirs* (Prologue, 3)
- p. 283 *2^e Air gracieux* (Prologue, 3)
- pp. 283-[284] *Ariette, 'Doux plaisir'* (Prologue, 3)
- p. [285] *Air tendre pour les Troyens et Troyennes* (I, 2 = *Rondeau*, mm. 250-314)
- p. [286] *'Suivez l'Amour'* (I, 2)
- p. [287] *1^{er} Passepied* (I, 2)
- p. [287] *2^e Passepied* (I, 2)
- p. [287] *Marche des Guerriers* (II, 4 = *Marche*)
- p. [288] *1^{er} Air des Démons* (III, 8)
- p. [288] *2^e Air [des Démons]* (III, 8)
- pp. [288-289] *Air gracieux/ doux et lent* [= 'À nos doux charmes'] (IV, 7)
- p. [289] *1^{er} Air pour les Nymphes* [= Source A: 'Symphonie'] (III, 7)
- pp. [289-290] *'Ô puissante Thétis'* (IV, 7)
- p. [291] *2^e Air [des Nymphes]* [= Source A: 'Air'] (IV, 7)
- p. [291] *'Charmante liberté'* (IV, 7)
- p. [292] *Ritournelle* (III, 1)
- pp. [292-295] *['Évoquons' & chorus 'Vous qui ne respirez']* (III, 8)
- pp. [295-298] *Chaconne* (II, 4)

D.

13/ de M. Royer/ Chaconne

in

Simphonie du Festin Royal/ de Monseigneur Le Comte d'Artois/ année 1773

score, manuscript (1773), copy by François Francœur, pp. 147-154

F-Pc/ H 383 II

On the binding: 'Concert François arrangé par Mr Francœur Surintendant de la Musique du Roy pour le Festin Royal de Mgr Le Comte d'Artois, année 1773'.

Revised version, by François Francœur, of the *Chaconne of Pirrhus* (II, 4), as no. '13' of the '4^e Suite melés [sic] de Trompette, timbales et cors'.

E.

Pirrhus

in

[no title]

score, manuscript (post-1753), 300 x 236 mm, pp. 145-151

F-Pc/ Rés. 477

Arms of Comtesse Egmond.

On spine of binding: 'FRANCŒUR/ & REBEL/ ROYER/ MONDONVILL [sic]/ DAUVERGNE'.

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F.

Suite de la Bagatelle

in

PIECES/ DE CLAVECIN/ Premier Livre,/ DEDIÉ/ a Mesdames/ DE FRANCE./ COMPOSÉ/ PAR MR. ROYER,/ Ordinaire de la Musique du Roy,/ Et Maître de Musique des Enfants de France./ Gravé par Labassée./ Prix en blanc 9^h./ A PARIS/ Chés L'Auteur, rue S.^{te} Anne, près la rue des Orties,/ M.^{me} Boivin, rue S.^t Honoré, à la Règle d'Or/ Le S^r Le Clerc, rue du Roule, à la Croix d'Or/ Avec Privilege du Roy./ M. DCC. XLVI./ Imprimé par Auguste de Lorraine
score (harpsichord), II-25 pp.; p. 13: 'Suite de la Bagatelle'

RISM A.I/ R 2999.

Arrangement for harpsichord of the 2^e Air added to Acte IV in Source A (IV, 7).

The 'Recueil de pièces arrangé par Mr Francœur Surintendant de la Musique du Roy', F-Pc/ H 383 I (Source C), in the hand of Marveraux, chief assistant to the Opera copyist Durand, contains excerpts from thirteen operas arranged into *divertissements*, of which *Pirrhus* is the earliest and *Théonis*, by Berton, Grenier and Trial (1767) is the latest. The first six *divertissements* are listed with the original composer's name, together with the name of a composer-editor who 'updated' the score ('remis la partition au goût du jour'), generally Berton and/or Trial, co-directors of the Paris Opera. This is not the case with the selections from the three operas by Bury and four by Royer, which are listed with the composers' names alone. The *divertissement* from *Pirrhus* is quite substantial (sixteen pages) and includes the entire scene for the Nymphs of Thétis (IV, 7). The excerpts are not arranged in the order they appear in the opera; the Acte IV section is followed by the minor opening Ritournelle to Acte II (II, 1), Ériphile's recitative 'Évoquons', the air and following chorus ('Vous qui ne respirez que sang') from Acte III (III, 8), and finally the *Chaconne* (II, 4). Examination of the excerpts from Royer's *Le Pouvoir de l'Amour* reveal that the scribe of F-Pc/ H 383 I, Marveraux, must have consulted the production score and/or

the separate parts at the Opera, since he incorporated some changes that appear only in the material associated with the performance, and not in the printed score.⁶² Examination of the excerpts from *Pirrhus*, however, reveals the opposite. The *Rondeau/Second Air, pour les mesmes* (I, 2, mm. 250-314), for example, shows no sign of the changed instrumentation that we find in the parts and in the production score. And in the rather confusing sequence of instrumental and vocal sections that make up the scene for the Nymphs of Thétis (IV, 7), the nomenclature is that of the printed score rather than of the parts. Although most of the music is identical with the music in the 1730 score, the *Chaconne* (II, 4) is quite different – a revised version (in reduced score) in which some sections are rearranged, new sections added, and many small changes made in the musical writing.

The same version of the revised *Chaconne* of the Source C is found in full score in another late eighteenth-century manuscript source, the ‘Simphonie du Festin Royal de Monseigneur le Comte d’Artois, année 1773’, F-Pc/ H 383 II (Source D). This ‘Concert François arrangé par Mr Francœur Surintendant de la Musique du Roy’ (as it appears on the binding) was performed for the marriage of the Comte d’Artois, second brother of Louis XVI and future King Charles X of France. Most of the pieces in this ‘Concert’ are by Francœur, with a few by other composers. The *Chaconne* is attributed to Royer, but it is not specifically identified as the *Chaconne* from *Pirrhus*. (See APPENDIX, pp. 235-248.) The two *parties* (*haute-contre de violon* and *taille de violon*) in the original 1730 orchestra have now been reduced to one inner string part, labeled ‘alto’. The musical re-writing is not attributed to anyone specific, but the most likely person would have been Francœur himself, who had arranged both the 1773 concert and the volume of *divertissements*.

The compiler of the other manuscript anthology of excerpts, F-Pc/ Rés. 477 (Source E), allotted only eight pages to excerpts from *Pirrhus*, while Royer’s two *ballets héroïques*, *Zaïde* (1739) and *Le Pouvoir de l’Amour* (1743), both more successful at the box office, are each represented by twice that number. Source E consists mainly of vocal selections, including recitatives: for example, Polixène’s monologue in Acte I is included, in which she reproaches the Trojans for forgetting Pirrhus’ terrible deeds during the Trojan War.

The only other supplementary source (Source F) is Royer’s arrangement of the *2^e Air* added to Acte IV in Source A (IV, 7; mm. 620-662) as a solo harpsichord piece. This *entracte* was added to the opera after the score was published, and is only found in the manuscript orchestral parts.

Literary Sources

We have two sources for the libretto of *Pirrhus*. The first – **LIV-1** – is the livret printed by Ballard for the 1730 performances at the Paris Opera. The second – **LIV-2** – is a re-edition included in the fourteenth volume (1734) of Ballard’s collection of libretti, *Recueil général des Opéra[s], représentés par l’Académie royale de musique depuis son établissement*. Fermelhuis’ name is given as the author in **LIV-2**, while no author’s name appears on the title page of the original *livret*. Following the title page in **LIV-1** is an *avertissement* by the author, in which he explains that he had originally written the Prologue to celebrate the birth of the Dauphin (September 4, 1729), but that the recent birth of Louis XV’s second son, the Duc d’Anjou (August 30, 1730), had prompted him to add a new recitative, in order to include the second prince in the celebration.

The type and the decorative vignettes in **LIV-1** are far more elegant than those in **LIV-2**, but in **LIV-2** there is a frontispiece, missing in **LIV-1**, that depicts Acte V, scene 2, in which the wounded Acamas is carried in by two soldiers to face Pirrhus. The single warrior on the right is presumably Pirrhus, with the two soldiers bearing Acamas on the left. The background must have been intended to evoke the stage set for Acte V as described in **LIV-1**, with a few columns on each side, the tomb of Achilles in the center at the back, and a sacrificial altar center stage. Behind the columns, two rows of trees line the sides of the stage and stretch into the distance.

62. See the introduction to Pancrace Royer, *Le Pouvoir de l’Amour*, ed. Lisa Goode Crawford, Versailles, Éditions du Centre de musique baroque de Versailles (‘Anthologies’; IV. 2), 2006, p. xviii.

The text in the re-edition is identical to that in **LIV-1** (the program book), although it was not printed from the same plates, and there are minor differences in spelling and punctuation. There are also some minor variations in the stage directions; these have been footnoted in the libretto edition (pp. CXI-CXXXVII).

LIV-1.

PIRRHUS/ TRAGEDIE,/ REPRESENTÉE POUR LA PREMIERE FOIS,/ PAR L'ACADEMIE ROYALE/ DE MUSIQUE;/ *Le Jeudy 26. Octobre 1730./ DE L'IMPRIMERIE/ de Jean-Baptiste-Christophe Ballard,/ Seul Imprimeur du Roy, & de l'Académie Royale de Musique./ M.DCCXXX./ AVEC PRIVILEGE DU ROY./ LE PRIX EST DE XXX SOLS.*

in-4°, XII-51 pp.

consulted exemplars:

F-Pn/ Yf 778

F-Pn/ Rés. Yf 801

F-Pn/ Rés. 18 [1705]

F-Po/ 8 RO 1186

GB-Lbl/ Hirsch IV. 1405

LIV-2.

PIRRHUS,/ TRAGEDIE/ Représentée par l'Académie/ Royale de Musique,/ l'An 1730./ *Paroles de M. Fermeilhuis./ Musique de M. Royer./ CXIII. OPERA.*

in

Recueil général des Opéra[s], représentés par l'Académie royale de musique depuis son établissement, tome XIV

Paris, Jean-Baptiste-Christophe Ballard, 1734, pp. 397-461

consulted exemplars:

F-Pa/ GD-42

GB-Lbl/ 242.e.46

NOTES FOR PERFORMANCE

Instrumentation

With a complete set of parts surviving from the original 1730 production of *Pirrhus* – orchestra, chorus, and vocal soloists – one might think that all of the questions about instrumentation would be answered definitively. We have the inner string parts and the inner chorus parts, both of which are missing in the reduced score. We know in which movements the strings were doubled by winds. And we know without a doubt in which movements the continuo instruments of the *petit chœur* did NOT play: those movements simply indicated by their names ('Ouverture', 'Menuets', etc.), or by the word 'tacet' in the parts, with no music provided.

Nonetheless, several mysteries about the instrumentation remain. The surviving parts pose a number of unanswerable questions about exactly which instruments played when, particularly regarding the continuo section and the wind doubling of the strings.

The Continuo Parts of the Petit Chœur

In Source **A**, there are three surviving *basse continue* parts: parts (90-92). One belonged to two *basse de violon* players: Pierre-Philippe Saint-Sevin 'L'Abé', *l'ainé*, and E. Baudy. Harpsichordist Toussaint Bertin de La Doué had his own part. The names written on the third part are François Champion, theorbist and Michel Pignolet de Montclair, who played both *basse de violon* and *contrebasse*. Champion may not have played in the opera: 1730 was his last year in the orchestra, and *Pirrhus* was performed late in the year. The part is not figured, whereas some of the continuo parts from which he performed in operas during the previous decade have figures. The copyist would have routinely assigned parts to everyone on the roster of instrumentalists, but Champion may not have used the part.

We know with certainty that in the ‘infernical scenes’ in the second (II, 4-5) and third acts (III, 8-9) Montéclair played the *contrebasse* rather than the *basse de violon*, because the part is marked ‘contrebasse’ in those scenes. Which instrument did he play for the rest of the opera? Here we will have to rely on deduction, since the part is simply marked ‘b.c.’ (= *basse continue*).

Two of the *basse continue* parts are in agreement about which pieces they do not contain, and which, therefore, Bertin, L’Abé and Baudy could not have played. These include the *Ouverture*, the dances, and most of the choruses. Most of the instrumental *ritournelles* and preludes to vocal scenes, on the other hand, are present, as well as all of the recitatives, both simple and accompanied. The evidence given by these two parts supports Graham Sadler’s thesis that the function of the continuo section was to accompany the solo voices, while the function of the *grand chœur* was to play in the instrumental movements and the large choruses.⁶³

The third *basse continue* part, belonging to Montéclair and Campion, is quite different. It includes the *Ouverture*, but not the choruses or dances in the Prologue. Starting with the first act, this part contains bass lines for almost everything, including instrumental dances and choruses,⁶⁴ making it what is often referred to as a *basse générale*. It was not unusual for one of the *basse continue* parts to be a *basse générale*, usually twice as long as the other continuo parts. What is unusual is that this part is a *basse générale* for the tragedy, but not for the Prologue, in spite of the fact that a) the two sections of the opera were copied together, b) there was no new gathering of pages for the tragedy, and c) similar annotations occur in both Prologue and tragedy.

The function of a *basse générale* is not entirely clear, but obviously it would have been useful at rehearsals to have one part containing all of the bass lines. Perhaps Montéclair and/or Campion, if he played, had a major role in preparing this opera: participating in the early rehearsals of the recitatives and even supervising some rehearsals involving singers and instrumentalists, from their nearly-complete bass part. Evidence in the part supports this conclusion. In Acte III, Pirrhos and Polixène’s duet ‘De cet amour’ (III, 5) was originally nine measures longer than it was for the production. The earlier, longer version appears in all the vocal soloists’ parts (multiple copies exist for both Pirrhos and Polixène), but the extra measures were crossed out when the cut was made. Montéclair/Campion’s part also has the longer version, and the crossed-out measures. The decision to make the cut must have happened quite early, because the printed score and the two other *basse continue* parts both have the shorter version. Thus the cut must have been made before the score was published (10 October, 1730), and before the harpsichord and *basse de violon* parts of the *petit chœur* were copied. Montéclair and Campion seem to be the only continuo players whose part pre-dates the cut (assuming that Bertin’s lost part, if there was one, also had the shorter version of the duet – see the section on ‘Figured Bass’, pp. XCIII-XCIV).

There is another possible explanation for the presence of the instrumental pieces and choruses in this part and not in the others. Perhaps Montéclair played the double bass in order to provide a sixteen-foot doubling for the instrumental pieces played by the *grand chœur* and for the choruses. In that case he may have played the double bass for the simple recitatives as well – this makes some sense from a physical standpoint, as it might have been difficult for Montéclair to store his double bass away in the pit somewhere and switch to and from the *basse de violon*. It also gives a second possible answer to the question of why, if the other two *basse de violon* players in the *petit chœur* did not have music for the *Ouverture*, dances, and choruses, Montéclair’s part would include almost all of them: he was playing a different instrument with a different function.⁶⁵

63. Graham Sadler, ‘The Role of the Keyboard Continuo in French Opera, 1673-1776’, *Early Music*, VIII/2 (April 1980), pp. 148-157.

64. Except for the added *Rondeau* in Acte I (mm. 361-440), all of the *entractes*, and the sections in the scene for the Nymphs of Thétis (I, 7) where the violins have the bass line: ‘Ô Puissante Thétis’ and ‘Charmante Liberté’.

65. For a detailed and definitive discussion of the use of *contrebasse* at the Opera during this period, and particularly of Montéclair’s role, see Michael Greenberg, ‘L’âme des orchestres’: la *contrebasse* à Paris et en Île-de-France (XVII-XX^e siècles), thèse de musicologie, Université de Paris IV-Sorbonne, 2008, pp. 447-468, 486-498, and 547-547.

If Montéclair played the double bass throughout the opera, then why is the word ‘contrebasse’ only written in the part for a handful of movements in the second and third act? Since the introduction of the *contrebasse* at the Académie Royale de Musique early in the century, it had typically been used as a kind of special effect, in storm scenes and ‘infernal’ scenes, and it seems likely that Royer would have indicated its use in the appropriate scenes early on in the compositional process. The Opera copyist would have transmitted this annotation to the *basse continue* part used by the bassist. Other choices of instrumentation, though, seem to have remained flexible through the rehearsal period, hence the occasional changes in instrumentation we find in the production score and the separate parts (e.g. for the *Rondeau/Second Air, pour les memes* (I, 2, mm. 250-314) or the *2^e Menuet* in the Prologue). In this scenario, the copyist included all of the bass lines in the third continuo part that conceivably might profit from sixteen foot doubling, and Montéclair then switched back and forth – not between the *contrebasse* and the *basse de violon*, but between his function as sixteen-foot continuo player in the *petit chœur* and sixteen-foot doubler in the *grand chœur*.

One dance worth singling out for comment is the *Deuxième Passepied* in Acte I (I, 2). The music is in Montéclair and Campion’s part, but the piece is marked ‘bassons’, which would normally mean a wind trio for two oboes and bassoon, with no strings. Here, however, it is just possible that Montéclair was expected to play, adding a lower octave doubling to the sonority. More likely, the bass line with the label ‘bassons’ may have been included for information only, with the piece intended to be the conventional wind trio.

To return to the question of which instrument Montéclair played, there is yet a third possible scenario: that in which Montéclair played the *contrebasse* in only those scenes where it was indicated – the dramatic scenes in which current conventions called for the sixteen foot – but played the *basse de violon* in the other movements. There are at least two musical arguments in favor of this scenario. First, the entry of the *contrebasse* with its extra-low sonority for the first time in the *Prélude* (or ‘Bruit souterrain’ in Source B) in Acte II (II, 4) would heighten the drama of this frightening chorus, as it would of the infernal scenes in the third act. The dramatic effect is not so impressive if the *contrebasse* has already played in most of the *grand chœur* pieces, including the *Ouverture*. Second, if Montéclair had the option of playing either instrument, the simple recitatives would be amplified by the sixteen-foot sound of the double bass only if it was decided to use it in a particular recitative.⁶⁶

Of course, the logical argument against this scenario has already been made: why would the *grand chœur* pieces have been included in Montéclair’s part and not in the other *basse de violon* continuo part unless Montéclair was playing a different instrument from the *basse de violon* for these pieces? Montéclair was a mature and respected musician and composer. It must have been a great help for the young Royer to have him involved in the preparation of the opera, and from that standpoint it is not surprising that Montéclair would have been given almost all of the bass lines in the opera (the *basse générale* for the entire tragedy), either so he could decide to play along in the *grand chœur* if he wanted to, or because his leadership was desired, no matter which instrument he played.

We have mentioned that the bass line to the *Premier Passepied* in Acte I, copied in Montéclair’s part with the note, ‘bassons’, may simply be intended to be a cue in Montéclair’s part (see above). There are other bass lines in the continuo parts that were almost definitely included as cues, not meant to be played by the *petit chœur*. Ériphile’s air in the third act, ‘Daigne un moment’, is accompanied by a solo flute and by the violins playing the bass line, which is notated in the clef C₁. The bass line also appears in all three *basse continue* parts, also notated in C₁, but clearly was not meant to be played by the bass stringed instruments; in fact, it is marked ‘violons’. It was probably played, however, by the harpsichord and the theorbo, (although we have no figures because neither part was figured for Acte III). Similarly, the *symphonie* introducing Minerve in the Prologue,

66. See the discussion below about the annotations in Montéclair’s part for many of the simple recitatives, and the instrumentation of the recitatives.

and the two *symphonies* and the *petit cœur* 'À nos doux charmes' in Acte IV are included in all three continuo parts, in the clef C₃, although played by the *parties* (*haute-contre* and *taille de violon*). A different kind of situation arises in some of the choruses that are included in Montéclair and Champion's continuo part alone. Occasionally the musical texture thins out and becomes higher, and the *parties* take over the bass line, which is also included in Montéclair/Champion's part in the clef C₂. At least as far as Montéclair was concerned, these are probably cues as well.

If Montéclair played the dances and choruses that were not in the other two *basse continue* parts, what about his 'stand partner', theorbist François Champion? It seems unlikely that the theorbo would have played in thick and loud tutti textures when the harpsichord did not play; if a plucked string instrument was wanted, the harpsichord would have made more sense, since it could cut through the orchestral sound. Of course, since the part is not figured, we have no way of knowing where Montéclair played without Champion, or vice versa.

Unfigured Basses in the Harpsichord Part

The thorniest riddle posed by the published reduced score – the question of the instrumentation of the bass line, and indeed of the instrumentation in general – is one that is not solved by having the separate orchestral parts. While having the parts tells us where instruments cannot have played because they have no music, it does not help us to know whether the musicians played everything that appears in their parts. We have already identified a few places in the continuo parts as probable cues, where the high bass lines were played by the violins or the *parties*. We have also explored whether both Montéclair and Champion played the movements for which they alone in the continuo section had the music. But there are other issues. A controversial one is whether the harpsichordist should play if a bass line appears in his part without figures. In the harpsichord part for *Pirrhus* (which is only figured for the Prologue), a few of the movements in the Prologue are unfigured bass lines.⁶⁷ Is it significant that while some bass lines are left out, others are given without figures? One hypothesis that has been advanced is that since the harpsichord player often shared a part with a *basse de violon* player, the unfigured bass lines were intended to be played by the string player rather than the keyboard player.⁶⁸ However, in the case of *Pirrhus*, Bertin did not share a part with anyone, so we must look for another solution.

In the Prologue, the following pieces are present in the harpsichord part, but unfigured: the instrumental *Descente de Jupiter*; Jupiter's air 'Par mille soins' that precedes the chorus with the same text; and Jupiter's recitative and air 'France' and 'Redoublez'. Other than the fact that this recitative and air were added late in the game, as we learn from the *avertissement* to the libretto (see p. CXI),⁶⁹ there does not seem to be any particular reason, for, or pattern to, the lack of figures for these particular bass lines: an instrumental piece and three vocal solos. If anything, it is evidence that contradicts Graham Sadler's hypothesis that the harpsichord's function was to accompany the singers. Admittedly this is a very small sample, because only the Prologue is figured. Still, when one examines other harpsichord parts at the Bibliothèque-Musée de l'Opéra that contain figures throughout an opera, there is no consistent pattern for the occurrence of unfigured bass lines; sometimes they are dances, sometimes choruses, sometimes even vocal music, as in *Pirrhus*.⁷⁰ As to whether the harpsichord should play, with or without chords, the arguments made so far have been inconclusive. Each case needs to be considered separately. Since recitatives and other vocal solos were normally accompanied by the harpsichord, if the bass line for a vocal piece lacks figures, one must look for possible reasons. In the case of the unfigured

67. A recent article by Sylvie Bouissou, 'Entre notation et pratique musicale: le rôle du clavecin dans les opéras baroques en France', *Notes, annoter, éditer la musique: Mélanges offerts à Catherine Massip*, ed. Cécile Reynaud and Herbert Schneider, Genève, Droz, 2012, pp. 191-211, continues the discussion of whether the harpsichord played for pieces with unfigured bass lines. See also Graham Sadler, 'The Role of the Keyboard Continuo in French Opera, 1673-1776', *op. cit.*; and Julien Dubruque, 'Le Rôle du clavecin dans les opéras de Rameau', *Le Jardin de Musique*, III (2006), pp. 107-116.

68. Graham Sadler, 'The Role of the Keyboard Continuo in French Opera, 1673-1776', *op. cit.*, p. 152.

69. The librettist added them to celebrate the birth of a second royal son, the Duc d'Anjou; see p. LXXVI.

70. See, for example, the harpsichord parts to Destouches' *Les Stratagèmes de l'Amour* (1726), F-Po/ Mat. 18 [219 (96)], and Quinault's *Les Amours des déesses* (1729), F-Po/ Mat. 18 [12 (88)].

recitative and air 'France' and 'Redoublez', besides being late additions to the libretto, it turns out that this recitative and air were crossed out in the production score and in about half of the instrumental parts (see the section on 'Sources', p. LXXIII). It may be unfigured because it was not played. If it was performed, then it seems logical that the harpsichord would have played, even without figures. The lack of figures would not be an obstacle for such a short excerpt. If, on the other hand, a part for a chord-playing instrument is unfigured for an entire opera, perhaps the part was not used, and one may be able to find other evidence to support this hypothesis. In *Pirrhus*, for example, Bertin's part, figured for the Prologue but not for the five acts of the tragedy, has none of the cuts, additions or revisions that were made in all of the other orchestra parts, making it clear that he could not have used the part after the Prologue (see the section on 'Figured Bass', pp. XCIII-XCIV).

In dances and choruses, the lack of figures may indicate that the copyist included the bass line because the decision might be made later to add the harpsichord, in which case figures would have been added during the rehearsals, or the harpsichordist would play from the unfigured bass, not that difficult a task when there are no recitatives involved.

The Annotation 'acc'

Another mystery about the instrumentation of the bass line is the annotation 'acc', added later to some of the *basse continue* parts for operas of the 1720's and 1730's. Michael Greenberg has made tables showing all of the places this annotation appears in continuo parts for the operas *Télégonie* by Louis de Lacoste (1725), *Les Stratagèmes de l'Amour* by André Cardinal Destouches (1726), and Royer's *Pirrhus*.⁷¹ The annotations in *Pirrhus* are almost always written at the beginning of a simple recitative (accompanied only by continuo),⁷² and often they are followed by a similarly written annotation: 'violons', the next time the upper strings play. In all three of the operas listed above, one *basse continue* part out of three surviving parts has the bulk of the 'acc' annotations. For *Télégonie*, it is the part belonging to the *basse de violon* player Baudy, sometimes with identical annotations in the part belonging to Theobaldo, Baudy⁷³ and Bernardo, or the part belonging to Bertin and Montéclair.⁷⁴ In *Les Stratagèmes de l'Amour*, 'acc' is written only in the part of Theobaldo, Baudy and Campion. In *Pirrhus*, only Montéclair/Campion's part is annotated with 'acc'. The markings seem to be hastily written rather than carefully copied; they are in black pencil and the letters are big enough to be easily seen by the player.

The meaning of these annotations, probably added during rehearsal by the players themselves or a roving copyist, remains unclear. Just as the Opera copyists wrote certain words like 'doux' and 'fort' in the string parts of accompanied vocal pieces to indicate the sections where the strings accompanied the voice, as opposed to the sections for orchestra without voice, these annotations must have been written and understood according to a 'code' we no longer possess.⁷⁵ Unlike the meaning of 'doux' and 'fort' in the context described above, the meaning of 'acc' has yet to be deciphered.

An obvious possibility is that 'acc' merely identified the simple recitatives, reminding the individual continuo players that this was a section where they had an increased responsibility. But the way that the annotation seems to have been jotted hastily in the parts suggests that perhaps 'acc' was used prescriptively, to remind individual continuo players that they should do something until the next annotation: 'violons', here conventionally used to mean 'tutti'. 'Acc' could mean '*accompagnement*' in the sense of filling out the harmony, or even '*accords*'. This seems doubtful in the case of *Télégonie*, where we find it primarily in the part of the *basse de violon* player Baudy. It would not be impossible for a string player to fill

71. See Michael Greenberg, *op. cit.*, pp. 486-498.

72. Except for Minerve's 'Régnez' in the Prologue (m. 559), which is an air with violins.

73. There were two *basse de violon* players named Baudy in the *petit chœur*. The parts do not specify which of them is which.

74. Baudy's part is marked 'ac'. Theobaldo/Baudy/Bernardo's part says 'acc' and is annotated with decreasing frequency through the second act. Montéclair/Bertin's part also says 'acc' and the annotations begin near the end of the third act.

75. Lois Rosow, 'Deciphering the Code in the Orchestral Parts', *Dance and Music in French Baroque Theatre: Sources and Interpretations*, ed. Sarah McCleave, London, Institute of Advanced Musical Studies, King's College ('Study Texts'; 3), 1998, pp. 33-53.

out the harmony with chords. It seems unlikely, though, that a *contrebasse* would provide a chordal accompaniment. If this is the meaning of ‘acc’, then it would be directed to a theorbist or harpsichordist sharing a part with Montéclair, when the latter was playing the *contrebasse*.

Yet another possibility is that ‘acc’ was used as a signal to play, or to stop playing. If it meant to play, but it was only written in one continuo part, there might have been an (unwritten) understanding that only the players with ‘acc’ in their parts played the recitatives in question. Practically speaking, it would make more sense for the annotation to be written in the part belonging to the player who should stop playing, leaving the rest of the section to accompany the recitatives. In that case, ‘acc’ would remind the individual continuo player NOT to play.

In *Pirrhus*, Montéclair/Campion’s part is marked ‘acc’ for almost every simple recitative. If Montéclair played the *contrebasse* through the entire opera, and if ‘acc’ told him not to play, the sound would be lighter during most of the recitatives. If Campion played from this part, the ‘acc’ may have applied to him as well, leaving the harpsichord as the sole chord-playing instrument. The same hypothesis - that ‘acc’ means not to play - could work for *Télégone*, since the parts for the two chord-playing instruments, theorbist Bernardo and harpsichordist Bertin, never have the annotation ‘acc’ at the same time. Likewise, in *Les Stratagèmes de l’Amour*, the annotation is only found in the part shared by theorbist Campion and *basses de violon* Theobaldo and Baudy. If ‘acc’ means not to play, then the instrumentation of the bass line would be varied throughout the opera, with the theorbist and/or *basses de violon* remaining tacet during some pieces, but always with a chord-playing instrument in the continuo ensemble.

If we have discovered the ‘code’ for these annotations, as Lois Rosow puts it, then a study of the music in the places where ‘acc’ appears for all of these operas might give us some hint of how the instrumentation of the bass line was decided on musical and dramatic grounds. The most frustrating question about the accompaniment of recitatives has always been whether all of the bass line players in the *petit chœur* were meant to play all of the recitatives that were in their parts. That would essentially mean that they played all of the recitatives in the opera, because there are few if any omissions of simple recitatives in the *basse continue* parts. If all the instruments played all the time, there would be no variety in color during the many and often long recitative scenes that make up a French *tragédie en musique*. And if Montéclair played the *contrebasse* through the whole opera, it would mean that every single recitative was accompanied by, in the case of *Pirrhus*, harpsichord, theorbo, two *basses de violon*, and *contrebasse*. But if ‘acc’ shows us that the instrumentation of the bass line varied throughout an opera, then we have some evidence to support the idea of choosing different continuo forces to provide different colors, which help to project differences in the text and the dramatic situation.

This possible solution of the ‘code’ also encourages us to look at the question of instrumentation of the bass line in terms of the process of copying the parts and rehearsing from them. The copyists went through the roster of the Opera personnel and copied the relevant music into the parts. Some choices of instrumentation were normally made during rehearsals, so the musicians were given all of the music they might possibly be asked to play. If the decision was made to use only part of the continuo section, ‘acc’ was added hastily to the part of the continuo player who was to remain silent, and ‘violons’ at the point where the whole continuo section played again.

The Winds

The separate orchestral parts for *Pirrhus* – Source A, parts (70-93) – clarify a great deal about where the winds played. In the Ballard score, the top line is often labeled ‘violons’. Sometimes this indicated that the line was indeed played exclusively by the violins, but it was also used conventionally to mean ‘tutti’ in the Ballard publications of *tragédies en musique*, creating uncertainty about which sections were for strings alone. What we find out from the wind parts is in which pieces the strings were doubled by the woodwinds, including the *Ouverture*, dances, *ritournelles*, and instrumental introductions to recitatives that were accompanied by strings.

Which winds doubled the strings in these tuttis? Obviously there is no ambiguity in the case of the *basse de violon*, which was doubled by the bassoon. However, for the upper parts the situation is not so clear.

There are two upper wind parts, one marked '1. d. de haubois' and the other '2. d. de haubois'. Each part was shared by two players, and all four of them knew how to play both the flute and the oboe. Five bassoonists played in *Pirrhus*: two parts were each shared by two bassoons and one part was used by a single bassoonist.

'Hautbois' was frequently used in the early eighteenth century to refer to all the woodwind instruments, so labeling the part 'hautbois' did not mean that the player using it played the oboe exclusively. Later in the century, by the 1740's, similar treble wind parts were often labeled more specifically: 'Premier dessus de hautbois et flûtes'.⁷⁶

In the *dessus de hautbois* parts for *Pirrhus*, markings occasionally call for 'flûtes' (transverse flutes by this time, rather than recorders). Other places are marked 'hautbois'. Such notations are not normally associated with doubling. As Lois Rosow puts it, 'In the *dessus de hautbois* parts, the markings *flûtes*, *flûtes allemandes*, and *hautbois* attached to specific excerpts generally indicate passages that feature woodwind instruments – that is, ones where the winds do not merely double the strings.'⁷⁷ When the winds ARE merely doubling the strings, the instrument is almost never specified. There are only three places in *Pirrhus* where the upper wind parts are marked 'flûtes' and are doubled by violins.⁷⁸ The majority of the time, we are left with an ambiguous situation, for which the performer must make informed choices.

Assuming the tradition of combining a string band with oboes and bassoons to make up the full orchestral sound continued as late as 1730, the oboe would be the default instrument for doubling the strings. The wind players would have played flutes where they are specified, possibly doubling the strings with flutes rather than oboes in softer pieces even if the parts do not specify 'flutes', but normally doubling the strings with oboes.⁷⁹ Flutes might have also been chosen as the doubling instrument for reasons of tonality or of musical idiom. By 1730 an increasing number of flute players were real specialists on the instrument, and while they might have been able to switch to the oboe, it is also just possible that they might have preferred to keep playing their instrument of choice through the ripieno passages, thus producing a timbre of mixed woodwinds along with the strings.

Of the four oboists/flutists who we know played in *Pirrhus*, one of them – Jean-François Despreaux, whose name is on the first oboe/flute part (70), was definitely a specialist on the oboe rather than the flute. In 1747, in a roster that, perhaps for the first time, lists the wind players by type of instrument – flutes, oboes, and bassoons – Despreaux is listed as an oboist.⁸⁰ On the other hand, Braun, who shared the part with Despreaux, entered the Opera orchestra in 1728, and was either Jean-Daniel Braun, who published four books of pieces for solo flute and continuo in the 1720's and 1730's, as well as a number of books of trios; or more probably Braun le cadet, who is identified as *ordinaire de l'Académie Royale de Musique* on the title pages of his two volumes of trio sonatas for flute and violin, *œuvre II*, c.1745 and a re-edition of *œuvre I*, 1771 (first published c.1740).⁸¹ It was Braun, then, who must have played the solo flute part in 'Daigne un moment', Ériphile's air in Acte III (III, 6). There is no evidence as to whether the other two wind players specialized on one instrument or the other; the parts for the operas in

76. *Ibid.*, p. 46, note 8.

77. *Ibid.*, p. 36.

78. Prologue, m. 179 (*Symphonie*); Acte II, m. 186 (*Ritournelle* of 'Charmant espoir'); and Acte IV, m. 433 (*Symphonie*).

79. Rameau, in 1760, in the autograph manuscript of *Les Paladins* (F-Pn/ Rés. Vm² 120, p. 1), as quoted in Sylvie Bouissou, *op. cit.*, p. 197, tells us that 'Partout où il y a *doux*, ou *d.*, il en faut toujours exclure les hautbois, bassons et petites flûtes, excepté que cela ne soit écrit exprès pour ces mêmes instruments.' ('Wherever it says '*doux*', or '*d.*', the oboes, bassoons and *petites flûtes* must not play, unless it is specifically indicated for those instruments.') Although written thirty years after *Pirrhus*, this reminds us that conventions of instrumentation were often understood rather than being explicitly described.

80. 'État Général des Acteurs, Actrices des Chœurs, Danseurs, Danseuses, et des Symphonistes des Ballets du Roi. Pour l'Année 1747', F-Po/ Ms. Arch. 18 [21. I am indebted to Michael Greenberg for this information.

81. Respectively: *Six sonates en trio pour une flûte traversière et un violon avec la basse par Mr Braun ordinaire de l'Académie royale de musique, Œuvre II*, Paris, l'auteur, Mme Boivin, Le Clerc, [c.1745], RISM A.I/ B 4269; *Six sonates en trio pour une flûte traversière, un violon et basse continue par Mr Braun ordinaire de l'Académie royale de musique, Œuvre premier*, Paris, l'auteur, Mme Boivin, Le Clerc, 1771 [c.1740], RISM A.I/ B 4268. See also François Lesure, *Catalogue de la musique imprimée avant 1800 conservée dans les bibliothèques publiques de Paris*, Paris, Bibliothèque Nationale, 1981, p. 75.

which they played are not specific, and often say ‘hautbois et flûte’. Bureau may have been an oboist if he is François Bureau, the father of Joseph-Grégoire, who was admitted to the Opera orchestra in 1749 as an oboist. Dufresne entered the Opera orchestra in 1727 as a flute and oboe player.

In summary, the tradition of sonority in the French opera orchestra favors the blend of one wind instrument at a time with the strings, usually the oboe. One may choose to use flutes rather than oboes to double the strings in some ripieno passages. In the absence of absolute proof of all-oboe or all-flute as opposed to mixed oboe/flute doubling of the strings in the tutti, of course the performer is also free to experiment with a mixed *timbre* of oboes and flutes. In this edition, the instrumentation is given in parentheses whenever the orchestration changes, and if the upper wind instrument is not specified in the part, it is given as: *Hb/Fl*. Where ‘hautbois’ or ‘flûtes’ is written in the part, it appears above the relevant line.

Another possibly misleading convention is the use of the word ‘tous’ which, as Sylvie Bouissou points out, is a relative rather than an absolute term in the baroque period in France.⁸² In traditional woodwind trio passages where the separate parts are marked ‘hautbois’ and ‘bassons’ respectively, for example, in the *1^{er} Menuet* of the Prologue, the entry of the strings is indicated in the oboe parts as ‘tous’. Here the word should not be taken literally, since it does NOT mean ‘all of the winds, both oboes and flutes’, but rather signals the end of the trio and the entrance of the strings and winds to make up the tutti. The same use of ‘tous’ is found in the wind parts for the *Rondeau/Second Air, pour les mesmes* (I, 2, mm. 250-314), which features the flutes in an unconventional trio texture (flutes on the top line, first violins on the second line, and second violins playing the bass line) alternating with a tutti marked ‘tous’, in which the flutes and the violins are divided and the bass line is played by the *parties*.

While modern woodwind players are used to a certain amount of switching instruments (flute/piccolo, oboe/oboe d’amore, for instance), in 1730 another kind of doubling was still possible. As we see from the bassoon parts in *Pirrhus*, bassoonists also occasionally played the flute, that is, they stopped playing the bass line and reinforced the flutes playing the *dessus* lines. There are three bassoon parts. Pierpont and Chedville shared one of them, Brunelle alone used the second one, and Lenoire and Chedville shared the third one. The parts do not indicate which Chedville, *l’aîné* (Esprit-Philippe) or *le cadet* (Nicolas), played from which part.

Four of these bassoonists (all but Brunelle) seem to have been *flûte allemande* players as well.⁸³ They are called on to play the flute in Acte I and Acte IV of *Pirrhus*. In the *Rondeau/Second Air, pour les mesmes* from Acte I, which was reorchestrated sometime during the rehearsals or the performances, the new orchestration for the trio texture, as described above, calls for flutes on the first melody line, the first violins on the second line, and the second violins on the bass line during the solo sections; while the tutti sections call for the first flutes and first violins on the top line, the second flutes and second violins on the second line, and the *hautes-contre*s and *tailles de violon* on the bass line. The two bassoon parts shared by Pierpont/Chedville and Lenoire/Chedville contain this piece in the clef G₁, marked ‘flûtes’, on a *collette* over the earlier version, which would have had the bassoons playing in the tutti sections. (See FACSIMILE 4e, pp. CLXII-CLXIII) Pierpont/Chedville’s part has the first flute part and Lenoire/Chedville has the second part. Brunelle’s part does not have this piece at all; instead, a new piece (also called *Rondeau*, I, 2, mm. 361-440; see p. LXXIII, note 60) is pasted over the old bass line, whereas the other two bassoon parts have this new *Rondeau* on an added inserted flap. Including all of the violin parts, the oboe/flute parts, and the bassoon parts, we see that in the trio sections of the *Rondeau/Second Air, pour les mesmes*, a total of eight flutes played the top line, nine violins the second line, and seven violins the bass line. In the tutti sections there would have been four flutes and nine violins on the top line, four flutes and seven violins on the second line, and two *hautes-contre de violon* and two *tailles de violon* on the bass line.

82. Sylvie Bouissou, *op. cit.*, p. 203.

83. See Jérôme de La Gorce, ‘L’orchestre de l’Opéra et son évolution de Campra à Rameau’, *op. cit.*, pp. 39-43.

In Acte IV the bassoonists were called on again to reinforce the flutes, this time in the scene for the Nymphs of Thétis (IV, 7). In the *petit chœur* ‘À nos doux charmes’ and the two *symphonies* bookending it, exactly the same situation occurs as in the tutti sections of the *Rondeau/Second Air, pour les mesmes*: one stand of bassoonists reinforces the first flutes, who were doubling the first violins; and one stand doubles the second flutes and second violins. For the rondeau ‘Ô puissante Thétis’, which is sung in alternation by one of the Nymphs of Thétis and the *petit chœur* of the Nymphs, the bassoonists doubled the flutes only when the *petit chœur* sang, remaining *tacet* during the solo sections. The result was a well-balanced tutti of four flutes on each flute part during the chorus sections, with the entire violin section playing the bass line (sixteen violins). In the solo sections the number of flutes decreased to two on a part. Nothing in the parts indicates a reduction of the number of violins playing the bass line, but it is possible that the some of the violins could have refrained from playing during the solos to improve the balance with the flutes, and to make a difference between the solo and tutti passages.

Flutes are specified in the little *2^e Air* for two *dessus* that was added in Acte IV and played again as the *entracte* between Actes IV and V, but the piece does not appear in any of the three bassoon parts, only in the parts for the flutes and violins.

Re-orchestration

Two of the dances in the opera: the *Rondeau/Second Air, pour les mesmes* (discussed above), and the *2^e Menuet* in the Prologue were reorchestrated, as mentioned above. Both revisions occurred during the rehearsal/performance period, causing the copyists to make complex changes (*collettes*, added staves, etc.) to the separate parts. The musical effect of the changes in the *Rondeau/Second Air, pour les mesmes* is noteworthy for what it tells us about Royer’s taste in sonorities (the *2^e Menuet* in the Prologue simply adds strings to the dance to create tutti sections, alternating with the woodwind trio). In the original orchestration of the *Rondeau/Second Air, pour les mesmes*, the bass line was played by the *parties* in the solo sections and by all of the *basses* (*basses de violon*, bassoon, and perhaps *contrebasse*, since Montéclair’s part originally had the bass line for the piece) in the tutti sections. After the reorchestration, the second violins played the bass line in the solo section, while the *parties* played it in the tutti sections. This resulted in a much lighter sonority in both the solo and tutti sections – not only because of the change from *parties* to violins and from *basses* to *parties*, but because the tuttis now only had three instrumental lines rather than the full five lines in the earlier version, where the *parties* had played typical filler parts. In addition, after the revision, the two *dessus* lines were played by flutes rather than the oboes specified in the Ballard print. Finally, the top line in the solo sections was now played by all of the flutes, as discussed above, and the second line was played by the first violins. Thus in the solo sections there was no doubling of winds and strings, as there had been originally when the oboes and violins had been *divisi*. Royer seems to have carefully chosen this new sonority, saving the richer sound of flutes and violins doubling on the same line for the tuttis in their revised thinner and higher versions. The resulting texture, particularly of the solo sections, has the floating, limpid sound we associate with his more *tendre* harpsichord pieces.

Ornaments

Ornamentation of the Solo Roles

For the solo vocal roles, we have chosen to use the ornaments from Source **B**, the score published by Ballard, rather than those from our principal source, Source **A**, the separate manuscript parts. The chief reason for this choice is that the vocal ornaments for the soloists are more plentiful in the print than in the separate parts, especially in the recitatives and the highly ornamented slow movements (e.g. ‘Suivez l’Amour’, I, 2). The density of ornamentation in these pieces, particularly of single *petites notes*, gives a good idea of how richly textured Royer expected them to sound. Printed sources often contain more ornament signs than manuscripts because those who bought the music needed more guidance in its performance than the professionals who performed from the manuscripts. When the composer is closely connected to the publication, as Royer was in the case of *Pirrhus* (all the surviving copies of the printed score bear his signature as well as Ballard’s), modern performers should be permitted to benefit from this guidance as well.

The Opera copyists added only a minimum number of ornament signs in the separate parts of Source A, often in places where adding ornaments would have been more or less obligatory. They almost always copied identical ornaments in all the (surviving) copies of the same role. It was expected that the soloists would supplement these by adding more ornamentation. Soloists with enough experience probably added their own ornaments, but others would have worked with the *maître de musique* at the Opera,⁸⁴ whose job it was to study and rehearse the roles with the actresses, including showing them where and how to ornament their parts.⁸⁵

The Vocabulary of Vocal Ornaments in 1730

The most helpful information about how vocal soloists were ornamenting their parts in 1730 comes from two roughly contemporary treatises. Pages 77-90 of Michel Pignolet de Montéclair's *Principes de musique, Divisez en quatre parties* (Paris, 1736)⁸⁶ are devoted to vocal ornamentation. A few years earlier, Alexandre de Villeneuve published a treatise entitled *Nouvelle méthode très courte et très facile avec un nombre de leçons assez suffisant pour apprendre la musique et les agréments du chant* (Paris, 1733).⁸⁷ Both treatises attempt to assume the role of a *maître de musique* in educating the singers about when to apply different types of ornamentation to their parts. Montéclair's treatise is especially helpful because he describes the appropriate musical and affective context for each ornament. It is especially relevant as well, since its author took part in the 1730 production of *Pirrhus*, possibly helping to direct rehearsals as well as playing in the continuo section.⁸⁸

Ornament signs varied widely from composer to composer and, indeed, from *maître de musique* to *maître de musique*. In his treatise, Montéclair lists eighteen vocal ornaments,⁸⁹ and suggests signs for almost all of them, whereas the vocabulary of ornament signs in the musical sources for *Pirrhus* is actually very small. But that does not mean the singers were limited to just a few ornaments. A single sign, the + sign, is used for both trills and mordents. Any of the four types of trill described by Montéclair could be indicated by a +; it was up to the performer to decide which kind of trill to use in which context. The *coulé* (descending appoggiaturas or unaccented passing notes) and the *port-de-voix* (ascending appoggiaturas) are both indicated by single *petites notes*, slurred to the following note. Occasionally, the *coulé* is indicated by a curved line.⁹⁰ When a *petite note* and a + sign are notated together, a frequent occurrence, the most logical interpretation is either a *tremblement appuyé* (a trill beginning with a long appoggiatura), if the main note is approached from above by the *petite note*, or a *port-de-voix et pincé* (an appoggiatura and mordent), if the main note is approached from below. Montéclair reminds us in his discussion of the *pincé* that 'The *port-de-voix* is always accompanied by a *pincé*.'⁹¹

In addition to these ornaments, singers added *accents* and other ornaments described by Montéclair, although they were not copied by the Opera copyists into the solo vocal parts, and are not notated in the Ballard score. Montéclair says about the *accent*: 'The *accent* is a mournful exhalation or elevation of the voice practiced more often in plaintive than in tender airs [...]. The sound is produced in the chest by a type of sob occurring at the end of a note of long duration or of a main note [...] this permits the scale step immediately above the accented note to be heard for an instant.'⁹² A few decades later,

84. Royer was *maître de musique* at the Opera in 1730; see p. LX.

85. See note LXI.

86. Translated in the appendix to Michel Pignolet de Montéclair, *Cantatas for One and Two Voices*, ed. James R. Anthony and Diran Akmajian, Madison, Wisconsin, A-R Editions ('Recent Researches in the Music of the Baroque Era'; vol. 29-30), 1978.

87. For a reproduction of Villeneuve's ornament table and a discussion of his method, see Mary Cyr, 'Performing Rameau's Cantatas', *Early Music*, XI/4 (October 1983), pp. 483-483.

88. See p. LXXX.

89. He actually explains twenty-one, because he describes four kinds of *tremblement*.

90. Montéclair mentions this possibility (and remarks that the slur is what gives the *coulé* its name), but he also says that 'ordinarily there is no symbol to represent it and taste determines the places where it should be used', Montéclair, ed. Anthony and Akmajian, *op. cit.*, p. XIII. ('Il n'y a point ordinairement de signe qui le caractérise, c'est le goût qui décide des endroits où il faut le faire: Il y a cependant des Maîtres qui le désignent par une petite note [...] qui se lie avec la note forte sur laquelle il faut couler, [...] dont elle prend le nom, ou par une simple Liaison [...]'), Montéclair, *Principes de Musique*, Paris, 1736, p. 78).

91. Michel Pignolet de Montéclair, ed. Anthony and Akmajian, *op. cit.*, p. XVI. ('Le Port de voix est toujours accompagné de Pincé', *Principes de Musique*, p. 84).

92. Michel Pignolet de Montéclair, ed. Anthony and Akmajian, *op. cit.*, p. XIV. ('L'Accent est une aspiration ou élévation douloureuse de la voix, qui se pratique plus souvent dans les airs plaintifs que dans les airs tendres [...]. Il se forme

Jean-Jacques Rousseau writes that an *accent* is a ‘type of French vocal ornament which used to be notated in music, but which the vocal coaches mark with pencil these days, until the students have learned where to place them for themselves.’⁹³

- Ornamentation in sources **A** and **B**:

Assuming that a manuscript score provided by Royer served as the model for the copyists of the separate parts of Source **A**, the composer seems to have been sparing in providing ornaments for the soloists. A second layer of ornamentation, added by the singer or the maître de musique, is found notated in two of the solo parts: the part of Pirrhus belonging to Mr Chassé – Source **A**, part 12 –, who actually sang the role in the performances, and the part of Polixène belonging to Mlle Petitpas – Source **A**, part 9 –, who was NOT the performer of the role.⁹⁴ The added ornament signs in these two parts provide valuable evidence and insight into how the interpreters ornamented their roles, with or without the help of the *maître de musique*.

- Source **A**, part 12

The part used by Mr Chassé contains a profusion of ornaments added in brown ink (See FACSIMILE 2, pp. CLII-CLIII.). Given Chassé’s experience – at the age of thirty-one he had already sung at the Opera for ten years in thirty roles – he probably ornamented his own part. Most striking is the recurrent use of *petites notes*, the majority of them *ports-de-voix* (ascending appoggiaturas) some of them *coulés* (descending appoggiaturas or unaccented passing notes); a small note has been added in almost every place where one can imagine the possibility of adding it. Also, if the copyist of the part provided an ornament, Chassé almost invariably made it more complex. To the trill sign + he added a *petite note* with its slur, probably indicating a preparatory appoggiatura. Conversely, when the copyist had written a *petite note* with a slur, Chassé often added the + sign, indicating the trill (*tremblement*). Rarely, he added an inverted ‘v’ (Λ), signaling an *accent*.⁹⁵

It is instructive to compare the ornaments in the part used by Chassé to the ornaments in the printed score. This is really a double comparison, because Chassé’s part has the basic ornaments written by the copyist as well as the second layer added in brown ink by Chassé. In the examples below, the two layers of ornaments are differentiated by their type: normal for the copyists’ ornaments and small type and dotted lines for Chassé’s additions.

Example 1 shows an instance in which the ornamentation in the Ballard score is fairly minimal. Here the Opera copyist has written the same ornaments in the part as those in the score, to which Chassé adds a trill, three *petites notes*, and an *accent*.

Example 1

Acte III, mm. 312-316.2

a. Source **B**

b. Source **A**, part 12

[ornaments and slurs: normal type = Opera copyist;
small type and dotted line = added by Chassé]

dans la poitrine par une espèce de sanglot, à l’extrémité d’une note de longue durée, ou forte [...] en faisant un peu sentir le degré immédiatement au dessus de la note accentuée [...], *Principes de Musique*, p. 80).

93. Jean-Jacques Rousseau, *Dictionnaire de Musique*, Paris, Duchesne, 1768, p. 5: ‘Sorte d’agrément du Chant François qui se notoît autrefois avec la Musique, mais que les Maîtres de Goût du Chant marquent aujourd’hui seulement avec du crayon, jusq’ à ce que les Écoliers sachent le placer d’eux-mêmes.’

94. Polixène was sung by Mlle Pelissier.

95. The *accent* was often indicated with a v. Montéclair and Villeneuve indicate the accent by other signs, but Rousseau’s table gives the inverted v as the sign for this ornament (Jean-Jacques Rousseau, *op. cit.*, planche B). Chassé and the *maître de musique* who marked Petitpas’ part both use v’s for the *accent*. In Petitpas’ part the v is uninverted; in Chassé’s it is inverted.

In **Example 2**, the copyist again comes very close to the ornamentation of the score, only lacking the trill signs on ‘faire’ in m. 36 and ‘jet’ in m. 38. Chassé adds these two signs, thereby making simple *petites notes* into *tremblements appuyés*, and in m. 39 he complicates the ornament in the opposite way, adding a *petite note* to a simple trill to result again in a *tremblement appuyé*:

36 Pirrius
a. - tel... Que vais-je fai - re hé - las ! Je vais ar - ra-cher au tré - pas l'ob-jet de ma ten - dres - se :

36 Pirrius
b. - tel... Que vais-je fai - re hé - las ! Je vais ar - ra-cher au tré - pas l'ob-jet de ma ten - dres - se :

Example 2
Acte V, mm. 36-39.1
a. Source B
b. Source A, part 12
[ornaments and slurs: normal type = Opera copyist;
small type and dotted line = added by Chassé]

Also in m. 36, the copyist has written the *petite note* anticipating the F \sharp in the next measure. Royer often decorates his vocal lines with *petites notes*, particularly in slow airs. Unlike standard ornament signs, they might be seen more as part of composition rather than as spontaneously added ornamentation, although the line between the two is not well defined.

In **Example 3** the copyist has written a bare minimum of ornament signs; this is typical of many of the recitatives. After Chassé's additions, the ornamentation of the recitative is practically identical to the printed score :

893 Pirrius
a. Non, tu ne mour-ras point, char-man-te Po-li - xè - ne... Eh pour-quoy me flat - ter d'u-ne es-pé-ran-ce
893 Pirrius
b. Non, tu ne mour-ras point, char-man-te Po-li - xè - ne... Eh pour-quoy me flat - ter d'u-ne es-pé-ran-ce

897
a. vai - ne ! Qui pou-roit re-te - nir des peu-ples fu-ri - eux, Ar-mez con-tre ses jours par un pro-di-ge af-freux ? Seul con-tre
897
b. vai - ne ! Qui pou-roit re-te - nir des peu-ples fu-ri - eux, Ar-mez con-tre ses jours par un pro-di-ge af-freux ? Seul con-tre

902
a. tous, pou-rois-je la dé - fen-dre ? En pé-ris-sant pour el - le, hé - las ! tous mes é - forts ne la sau-ve roient pas :
902
b. tous, pou-rois-je la dé - fen-dre ? En pé-ris-sant pour el - le, hé - las ! tous mes é - forts ne la sau-ve roient pas :

Example 3
Acte II, mm. 893-907.1
a. Source B
b. Source A, part 12
[ornaments and slurs: normal type = Opera copyist;
small type and dotted line = added by Chassé]

It is clear from these comparisons that the ornaments in the Ballard score provide a perfectly usable solution for a modern performance. In fact, since Chassé almost surely would have had access to the newly-published score in the last two weeks before the premiere, it is possible that it was the source for some of his added ornamentation. That said, there are long stretches of unornamented recitatives in the score (in Acte III, for instance) where the modern performer will want to add at least a few ornaments.

Chassé added trills not only in recitatives, but also in virtuosic passages, such as the solo introduction to the chorus in Acte II, ‘Chantez ses exploits et sa gloire’. In the Ballard score there is only one trill in the sixteenth note *roulades*, at m. 323. In Chassé’s part, the copyist has written a trill at m. 326, to which Chassé adds the trill at m. 323 and a third one at m. 311. The sixteenth-note passages are challenging even without the ornaments; adding them required considerable virtuosity from Chassé.

- Source A, part 9

In Mlle Petitpas’ part for the role of Polixène, ornament signs are added in red pencil. There are not many of these additions, and the last one is in the first scene of Acte III. This part may have served as material for a purely educational coaching, since the part was not the one used by the singer who played Polixène, Mlle Pelissier. The ornaments were probably added by a *maître de musique*. Although not many ornaments were added, the vocabulary of signs is somewhat more diverse than that in Chassé’s part. Besides the ornament signs described above, we find two very specific trill signs, of the type found more often in harpsichord music than in vocal music:



Acte I, m. 22.1, source A, part 9



Acte I, m. 25.1, source A, part 9

The following example (**Example 4**) demonstrates how the notation of ornamentation in the Ballard score can provide more specific rhythmic information than the notation in the parts. In Acte III, a *tremblement appuyé* is carefully notated in the score with a quarter-note *appuy* and an anticipation shortened to a sixteenth note (the D at the end of the measure on ‘mon’), whereas the part shows us no specific information about the length of the *petite note*, and has an eighth note anticipation at the end of the measure that would certainly have been shortened somewhat in performance:

55 Polixène

a. Que Pir - rhus con - noît mal mon cœur !

55 Polixène

b. Que Pir - rhus con - noît mal mon cœur !

Example 4

Acte III, mm. 55.3-57.2,

a. Source A, part 9

b. Source B

The modern performer of a solo role always has the option of adding more ornaments in a stylistically acceptable way, with the aim of expressing the text. Or, existing ornaments may be made more complex: appoggiaturas may be added to trills or trills to appoggiaturas if appropriate, just as Chassé did in his part.

Ornamentation in the Choral and Instrumental Parts

The choral and instrumental parts in *Pirrhus* present a problematic situation for an edition. The Ballard score has many more ornaments than the separate parts, although even obligatory ornaments are sometimes missing in both sources. However, since it is a reduced score, it contains no ornaments at all for the missing inner parts, both choral and instrumental. Nor does Ballard include the new pieces that were added during the rehearsal/performance period. The only way to avoid either mixing the sources, or showing some lines without any ornamentation at all (e.g. the inner string parts), is to give the ornaments as they appear in our principal source, Source A (the separate parts). These are minimal, and will need to be liberally supplemented by the performers. The vocabulary of the basic ornaments (different types of trills, *pincés*, *ports-de-voix*, *coulés*) is the same as that of the singers, so Montéclair’s or Villeneuve’s treatise could be used as a guide, along with other contemporary sources that give tables or explanations of ornamenta-

tion. Interpreters will also want to consult the ornamentation in the Ballard score, which can be done through the Gallica website of the Bibliothèque Nationale de France.

In order to maximize the guidance given to the performer, we have included all of the ornaments found in Source A, even those that do not appear in all of the copies of a given part.

- Choral ornamentation:

Example 5, an excerpt from ‘Par mille soins’ in the Prologue, is one of the many instances in which the Ballard score contains more choral ornaments than the separate parts.

425 Dessus
 Que le suc - cès qui doit com - bler vô-tre es-pé-ran - ce, É - ton - ne, é - ton - ne bien - tôt l'u - ni - vers, é -
 Bt & B
 Que le suc - cès qui doit com - bler vô-tre es-pé-ran - ce, É - ton - ne bien - tôt l'u - ni - vers, é - ton - ne bien - tôt l'u - ni -

434
 - ton - ne bien - tôt l'u - ni - vers, Que le suc - cès qui doit com - bler vô-tre es-pé-ran - ce, É - ton - ne, é -
 - vers, Que le suc - cès qui doit com - bler vô-tre es-pé-ran - ce, É - ton - ne, é - ton - ne bien -

443
 - ton - ne bien - tôt l'u - ni - vers, é - ton - ne bien - tôt l'u - ni - vers, é - ton - ne bien - tôt l'u - ni - vers.
 - tôt l'u - ni - vers, é - ton - ne, é - ton - ne bien - tôt l'u - ni - vers, é - ton - ne bien - tôt l'u - ni - vers.

Example 5
 Prologue, mm. 426-451
 a. Source B
 b. Source A (chorus parts)

- Instrumental ornamentation:

A typical example of instrumental ornamentation furnished in the Ballard score but missing in the parts is shown in **Example 6**, the *Rondeau pour les Jeux et les Plaisirs* from the Prologue:

476 Dvn & c.
 486

Example 6
 Prologue, mm. 476-490
 a. Source B
 b. Source A, orchestra parts

Although for the most part the instrumental ornamentation in the separate parts is minimal, there are two important exceptions: the *Chaconne* (II, 4) where the two *dessus* lines are densely ornamented, and the *pièces tendres*, slow movements where elaborate ornamentation provides a delicate filagree of expressive detail for the melodic instrumental lines. It is interesting to compare Sources A and B for one of these slow pieces, the *Rondeau/Second Air, pour les mesmes* (I, 2, mm. 250-314), since the details of ornamentation are different in the two sources. The beginning of the piece (through the first couplet) is

given below in **Example 7**. The ornament signs are shown as they appear in the first flute part (70) and the first *1^{er} dessus de violon* part (75):

250 *flûtes*
doux
doux

258 *[div.] tous*

266 *[1^{er} couplet]*
[unis]
flûtes

Example 7a
Acte I, mm. 250-273, Source A (as *Rondeau*), parts 70 and 75

250 *flûtes*
doux
doux

258 *[div.] tous*

266 *[1^{er} couplet]*
[unis]
flûtes

Example 7b
Ibid., Source B (as *Second Air, pour les mesmes*)

The difference in notes between the two sources in mm. 254 and 262 is due to the reorchestration of this piece discussed in the section on ‘Instrumentation’ (p. LXXXV), as a result of which some of the lines were re-written. For full details see also the CRITICAL COMMENTARY, pp. 222-223.

On first glance it can be seen that Source **A** has fewer ornaments than Source **B**, but that there are still quite a few ornaments in Source **A**. A closer look shows that while Source **B** has more *petites notes* at the beginning of trills (flute part in mm. 251, 253, 256, 268, 269; m. 271 has a *petite note* without trill in **B** and a trill in **A**), Source **A** has a few more *coulés* filling in the descending thirds (mm. 260, 263, although there is a *coulé* in **B** in m. 271 that is missing in **A**). The *coulés* in **A** are sometimes notated as a little note slurred to the lower note of the descending third, and sometimes as a curved line over the two notes in question, as discussed above. The notation can vary from part to part, and even within a part. In the example above, the *coulés* in the flute parts are notated as they are in the first flute part, and in the violin parts they are notated as they appear in the first part of each section. In the edition, we have used *petites notes* with slurs, rather than the curved line, throughout.

Although the first and second flutes play in unison in the solo sections (mm. 250-257 and 266-273 in the selection in Example 7), their parts in Source **A** – (70, 71) – are not identical. **Example 8** shows the measures in which the parts diverge:

Example 8
Acte I, Source A, parts 70 and 71 (flute parts)

It is interesting that the second flute part and the first violin parts are slightly more ornate than the first flute part, although they are playing in unison with the first flute. In m. 253, the second flute part has an anticipatory *petite note* B slurred to the preceding note that is missing in the first flute part. This happens again in m. 298, the solo version of the rondeau near the end of the piece. It also appears in all of the copies of the first violin part in the second tutti version of the rondeau, in m. 277, where once again it is not in the first flute part. The anticipatory note is also found in m. 347, in one of Ismène’s solos in ‘Suivez l’Amour’, the vocal version of the *Rondeau/Second Air, pour les mesmes*. Here there is no problem with doubling, as Ismène is the only one with the top line in the solo sections.

The first flute part was the only part not affected (apart from the switch from oboe to flute) by the radical changes made in the reorchestration of this piece, which became the only highly ornamented piece in which the flutes play in unison part of the time. The part for the second flute had to be recopied to play the first *dessus* line in unison with the first flute in the solo section, rather than playing the second *dessus* line. Presumably Lallemand copied the new version for the second flute at the same time that all of the other parts (except for the first flute) were revised and recopied. During the interval between the copying of the first and second versions of the piece, Royer may have made a few additions to the ornamentation, which would explain the inconsistency between the two flute parts, and between the first flute and the first violin.

Example 7 also shows a few other differences between the two flute parts. The slur in m. 270 from the first to the second beat (that creates a *tremblement lié*) is missing in the second flute part. The trill on the first beat of m. 290 is there in the second flute part, but not the first. Two *coulés* are missing in the second flute part: one to the first beat of m. 291 and the other to the first beat of 297.

In general, when there are multiple copies of the same part, there are no differences among the parts except for the occasional omission of an ornament sign. Occasionally,

when the first and second violin parts are in unison, an ornament will appear in all of the second violin parts but not in the first. Similarly, when the oboes (or flutes) double the violins, occasionally the oboe part contains an ornament not in the violin parts.

The complex ornamentation in the *pièces tendres* and in the *Chaconne* gives us a glimpse of Royer's elegant writing, since these ornaments, as mentioned above, were presumably copied from the manuscript score Royer would have provided for the copyists. There is a dramatic difference in Source A between the profuse ornamentation in these pieces and the lack of ornamentation in the simpler dances and the choruses, implying that Royer trusted the players, singers and vocal coaches to ornament the simpler pieces, but that he had strong ideas of what he wanted in the limpid *pièces tendres* and the brilliant *Chaconne*.

Figured Bass

The set of parts at the Bibliothèque-Musée de l'Opéra includes three *basse continue* parts. Two were designated for chord-playing instrumentalists: harpsichordist Toussaint Bertin de La Doué and theorbist François Campion. Thus one might expect two of the three existing *basse continue* parts to be figured. Instead, Bertin's harpsichord part is only figured through the Prologue, and Campion's part (which he shared with Montéclair) contains no figures at all. A survey of the surviving harpsichord and theorbo parts for other operas performed at the Opera in the 1720's and 30's reveals a good deal of inconsistency of figuring. Sometimes the harpsichord part is not figured while the theorbo part is (Lacoste's *Télégonie*, 1725); sometimes it is the reverse (*Pirrhus*, also Destouches' *Les Stratagèmes de l'Amour*, 1726, and Campra's *Achille & Déidamie*, 1735). In one case, Quinault's *Les Amours des déesses*, 1729, both the theorbo part (Campion again, sharing with Montéclair) and the harpsichord part (Bertin) are figured.

A number of questions arise regarding the practice of figuring these continuo parts. Were the figures added by the players during rehearsals after the parts had been copied by the Opera copyists, or were they written in by the copyists? Would it be possible for a theorbist or harpsichordist to play from an unfigured part? In the case of *Pirrhus*, why does the figuring in Bertin's part break off after the Prologue?

Another question concerns the relationship between the figures in the separate parts and the figures in the published scores of these operas. Was Royer responsible for the figures in the Ballard score of *Pirrhus*? For the figures in the Prologue in the harpsichord part? Or did someone else contribute the figures?

Although we cannot answer all of these questions with certainty, there are some things we can deduce from the surviving evidence. The two figured parts for *Les Amours des déesses* are figured in the same handwriting, and the figures are identical in both parts for any given piece. As with most of the markings in the separate orchestra parts, it seems to have been the copyists' responsibility to write the figures, which were presumably dictated by the composer and possibly taken from a manuscript full score that the chief copyist (who would have been Brice Lallemand, in the case of *Pirrhus* and *Les Amours des déesses*) would have used as the source for the parts.

It seems unlikely that a harpsichordist or theorbist could have accompanied an entire opera from an unfigured part. In this period, the *basse continue* parts did not include the vocal lines for the recitatives, so the part contains many bass lines in long notes. Without figures, there is no indication about when the chords changed, and in *Pirrhus* there are often unexpected turns of harmony. Even though François Campion had published methods for continuo playing in which he advocated using the rule of the octave to minimize the need for written indications of the harmony,⁹⁶ the notion that he played from

96. See his *Addition au traité d'accompagnement et de composition par la Règle de l'Octave*, Paris, Ribou, Boivin, Leclerc, 1730, section 29, in which he demonstrates how to use the rule of the octave to choose the chords to accompany one of Sangaride's arias in Lully's *Atys*. However, in the same publication, section 35, he warns: 'No matter how accomplished one may be, one cannot sightread a bass which is completely unfigured, because one cannot intuit the intention of a composer who departs at his discretion from the usual route of the octave, until one has played [and heard] it at least once.' ('Quelqu'habile que l'on soit, on n'accompagne point du premier coup d'œil une basse qui n'est point chiffrée: parce qu'on ne peut deviner l'intention de l'auteur qui s'écarte à son gré de la route ordinaire de l'octave, qu'après l'avoir exécuté au moins une fois.')

a completely unfigured part for this opera seems far-fetched, and certainly risky. *Pirrhus* may have been the last production at the Opera in which Campion played (1730 was his last year).⁹⁷ Did he really play so late in the year? If he did, he probably used a different part, or even the score.

The harpsichord part poses the same problem, since there are no figures after the Prologue. However, the music for the Prologue is in a different hand from the rest of the opera, which also begins a new gathering of pages. The two segments were probably stitched together after the fact, when the parts were collected. The rest of the harpsichord part used by Bertin may be lost. Or again, perhaps he used the score.

The figures, and indeed the harmonies for the Prologue from the Ballard score (Source **B**) are not identical to those from Bertin's part. The differences are of two types: first, slightly different chords or different placement of the chords in the measure, and second, a different language of symbols to indicate raising or lowering the interval above the bass.

The figures in Bertin's part generally prescribe richer harmonies than those in the printed score. Royer often uses diminished seventh chords in the tutti sections of the opera, where we know the full harmony because all of the notes of the chord are present in the instrumental parts. In Bertin's harpsichord part, the diminished seventh chords are sometimes indicated in the figures where the published score has simpler harmonies: for instance, $6\sharp/5\flat$ versus $6\sharp$.

Another difference between the two sources is the placement of harmonic changes in the measure. The figures in the Ballard score tend to move melodically with the vocal line, whereas the figures in Bertin's part seem more structural, as in the following example:

297 Minerve
 a. Mais, tout ré-pond à mes dé-sirs,
 6

297
 b. 6

Prologue, mm. 297-298
 a. Source **B** (Minerve, bc)
 b. Source **A**, part 91 (bc)

Probably the Ballard score was figured by an in-house musician, who presumably had access to a manuscript full score, and whose job was to figure the reduced score for the entire opera. This practice allowed performers who did not have access to the original performing material to use the figures to reconstruct the harmonies.⁹⁸ But it is interesting that in this case, as mentioned above, the full figuring of the harmony is sometimes given in the harpsichord part in places where there is a partial figuring in the reduced score.

In both sources, the notation of the figures themselves is fairly standard. The handwritten figures in Source **A** are probably more reflective of Royer's own choice of notation than those in Ballard. Compared with the vocabulary of figures in Royer's 1743 *ballet héroïque*, *Le Pouvoir de l'Amour*, this set of symbols to indicate raising and lowering the intervals over the bass, and occasionally to indicate a dissonant interval itself, is quite simple and unambiguous. Accidental signs are placed before the figure. A bar through the number $\acute{6}$ ($\grave{6}$) indicates the raised six. The diminished fifth is invariably shown by a barred 5 ($\bar{5}$), often accompanying the barred $\acute{6}$ ($\grave{6}$) to form a diminished seventh chord in first inversion. In one of these diminished chords the $\acute{6}$ has an \times in front of it instead of a bar

97. Jérôme de La Gorce, 'L'orchestre de l'Opéra et son évolution de Campra à Rameau', *op. cit.*, p. 40.

98. See Graham Sadler, 'The Role of the Keyboard Continuo in French Opera, 1673-1776', *op. cit.*, p. 155.

through the numeral. A raised 4 is indicated by a sharp before the number 4 rather than by a vertical line through the crossbar of the numeral. There are two exceptions where an **x** before the 4 replaces the sharp – this may be a shorthand for the *petite sixte* (6/4/3) on the lowered sixth degree of the minor scale. (Both instances are in the *symphonie* after the chorus ‘Courons’, Prologue, 1).⁹⁹ Admittedly, these observations hold true for only a small sample, since only the Prologue is figured in the part, and the harpsichord did not play the *Overture*, dances or choruses because they are not in the part.

The notation of the figures in the Ballard score is somewhat less consistent than that in the part, but no less standard. Sharps and flats are used to raise or lower the intervals. They may be printed before or after the numerals. The only barred figure is the barred 5, which indicates the diminished fifth. Sometimes a flat sign is used with the 5 instead of the bar, but there does not seem to be any difference in meaning or context.

In this edition, we have chosen to give preference to the figuring in Source **A**, by putting those figures (found only in the Prologue) in bold type. In addition, we show the figuring from the Ballard score for the entire opera, in normal type. The performer must realize, however, that when a piece does not appear in the harpsichord part (the *Overture*, dances, choruses, see pp. LXXX-LXXXI), the harpsichord was, of necessity, tacet. When a piece is missing in all three *basse continue* parts, we give the continuo line in small notes, with the figures from the Ballard score below, for information only. For the pieces that ARE present in the part belonging to Montéclair and Campion, although absent in the other two continuo parts, the *basse continue* line is given in normal size notes, with the figures from Ballard underneath, as usual. The harpsichordist should always look at the orchestration of the continuo line provided above the line, in parentheses, at the beginning of each section of music, to see whether the harpsichord had the music for that section. See p. LXXVII-LXXIX, for a discussion of the role of the theorbo during those pieces contained only in the part Campion shared with Montéclair.

We have seen no reason not to modernize the accidentals in the figured bass, in order to be consistent with the modernization of the accidentals in the score, using sharps, flats and natural signs placed after the figures. The only exception is the flat 5 or barred 5 (5), which is a special case because it indicates an interval rather than a function; it does not not always mean to lower the fifth from the interval implied by the key signature, but rather is a shorthand for the diminished fifth. To differentiate this usage from the other figures, we have chosen to use the barred 5 rather than a flat or a natural sign, and indeed the barred 5 is Royer’s notation of choice in the harpsichord part for the Prologue. It is also used for the majority of the diminished fifths in Ballard’s score.

EDITORIAL PROCEDURE

The principal source for this edition is the combination of the set of parts used in the original production: F-Po/ Mat. 18 [205 (1-93) – Source **A**–, and the annotated exemplar of the published reduced score that was used as the production score: F-Po/ A 122b – Source **B(Op)**. The parts are the source of the musical text, with the production score providing information about cuts and revisions (usually corroborated by the parts). The most important secondary source is the reduced score published by Ballard in 1730 – Source **B’** (unannotated exemplars). (See ‘Sources’, pp. LXIV-LXXIV.)

Annotations or musical variants with implications for performance are described in footnotes in the body of the score. All other variants, annotations and corrections are given in the CRITICAL COMMENTARY, pp. 215-234. The passages that are discussed in the critical notes are enclosed in square half-brackets, or half-brackets with arrows for longer passages.

99. In *Le Pouvoir de l’Amour*, the *petite sixte* is indicated by an **x** in front of the 6. See Pancrace Royer, *Le Pouvoir de l’Amour*, ed. Lisa Goode Crawford, *op. cit.*, p. XXX. It must be remembered that the only surviving source for the figuring of *Le Pouvoir de l’Amour* is the Ballard edition, with the printed figures supplemented by a few figures that were added in ink in the production score.

Instrumentation

In this edition we have the rare opportunity to show very clearly and specifically the exact orchestration indicated by the separate parts of Source **A**, used in the original 1730 production. Our goal is to make it possible for the reader to know precisely what music was included in every part.

Instrumentation is indicated in the following ways:

1) At the beginning of a movement, the staves are labeled by instrument at the left of the staff. Several of the lines, in particular the Dvn, Bvn and Bc, were sometimes played by more than one instrument. In these cases the label indicates a collection of instruments: *Dvn &c.*, *Bvn &c.*, *Bc.*

2) A list of the instruments whose parts in Source **A** contain a movement is given above the staff in parentheses, for example: (*clav., bvn/cb & thb, bvn*)¹⁰⁰ shows that the piece was copied into all three *basse continue* parts. A line's orchestration often changes in the course of the movement: each change is signaled by a new list of instruments in parentheses above the staff, thus one always knows which parts contain any given passage. When an indication of orchestration is written in the manuscript parts, it appears in italics above or below the line in question: *flûtes, tous*, etc.

In Source **B**, the reduced score published by Ballard, instrumentation is not precisely indicated, especially for the Dvn and Bc lines. Often the Dvn line in the score is marked 'violons' in places where we know from the separate parts that the winds doubled the strings; here 'violons' is used by convention to mean 'tutti'. On the other hand, other pieces marked 'violons' in the score, such as accompanied recitatives, were played by the strings alone. In this edition we have not indicated the places where Source **B** says 'violons'. Since the term is ambiguous, it tells us nothing, neither confirming nor contradicting the instrumentation in source **A**. Orchestration given in Source **B** is footnoted only if it specifies the wind instruments that double the strings in the tuttis, or if it adds information in some other way.

Dynamic markings

Dynamic markings from the manuscript parts of Source **A** are given in italics below the staff. Editorial dynamics are in small print.

Ornaments

Ornaments for the solo vocal roles are taken from the printed reduced score (Source **B**). (See pp. LXXXV-LXXXXVI). Ornaments for the instrumental and choral parts are taken from the principal source, the separate manuscript parts (Source **A**). Since ornaments are scarce in these parts, an ornament appears in the edition even if it does not appear in all of the copies of the same part. When an ornament appears in just one of multiple copies, it is signalled in the CRITICAL COMMENTARY. Performers will need to add ornaments in appropriate places. (See pp. LXXXVIII-XC).

Single *petites notes* (usually *ports-de-voix* or *coulés*) in Source **B** seem to be randomly notated as eighth notes or sixteenth notes; in this edition, single *petites notes* have been normalized to eighth notes. Source **A** has far fewer *petites notes* than Source **B**, and they are nearly all written as eighth notes. In one of the few occurrences of sixteenth notes (in Pirrhus' recitative 'Barbare', IV, 5) all three parts (12-14) have a sixteenth note *port-de-voix* in the same place; however, Source **B** has an eighth note.

100. The label '*bvn/cb & thb*' indicates that the section appears in part 92, belonging to *basse de violon* and *contrebasse* player Montéclair, and theorist Campion. Except for those pieces specifically marked '*contrebasse*', it is not clear which instrument Montéclair used (see section on 'Instrumentation', pp. LXXVII-LXXX), hence the rather unwieldy label '*bvn/cb & thb*'.

Accidentals

Accidentals have been modernized according to the barline convention. Any accidentals added in this process are shown in small type. Accidentals have been tacitly added to all *port-de-voix* that repeat previously altered notes.

Figured bass

Only the Prologue is figured in Bertin's harpsichord part from Source **A**. These figures are shown in bold type. Figures from Source **B**, the reduced score, are given in normal type. In the Prologue, differences in figuring between Sources **A** and **B** are mentioned in the CRITICAL COMMENTARY.

The accidentals in the figured bass have been modernized, in order to be consistent with the modernization of the accidentals in the score, using sharps, flats and natural signs placed after the figures. The only exception is the diminished fifth, which is always indicated by a barred 5 (♮) rather than a flat or a natural sign. (See pp. XCIV-XCV.)

Ties, slurs, bar lines

Editorial ties, slurs and barlines are indicated by dotted lines. Every meter change is indicated by a double bar and the new meter sign. Slurs have been tacitly added when they are missing between a single small note and a main note.

Clefs

Original clefs have been replaced by those commonly used today (although when the original clefs are different from the modern clefs, they are clearly shown in prefatory staves), as follows:

- The instrumental *dessus* in G₁ or C₁ are written in G₂;
- The inner strings in C₁ and C₂ are written in C₃;
- The instrumental basses (*basses de violon*, cellos, *contrebasses*, bassoons) in F₄ remain in F₄;
- The vocal *dessus* in G₂ or C₁ are written in G₂;
- The *hautes-contre* in C₃ are written in G₂ at the octave;
- The *tailles* in C₄ are written in G₂ at the octave;
- The *basses-tailles* in F₃ are written in F₄;
- The *basses* in F₄ remain in F₄;
- The continuo in F₄ and C₃ remains in F₄ and C₃.

Text

The text in the score is identical to the text in the libretto edition (pp. CXI-CXXXVII). See pp. CV-CVI for the editorial policy used for the libretto. Text variants are footnoted in the libretto edition, but not in the score. However, when the change of words necessitates a change in music, the variants are enclosed in half-brackets and detailed in the CRITICAL COMMENTARY.

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