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Carl Duggan

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## ABSTRACT

### *ISIS: A STUDY IN LULLY'S FRENCH STYLE*

This study examines Lully's fifth *tragédie lyrique* *Isis* (1677), and shows its placement within the composer's operatic *oeuvre*; it assesses the importance of the opera in the development of a genre that for nearly a century would remain essentially unchanged. The study begins with an examination of aspects of Lully's first five *tragédies*--*Cadmus et Hermione* (1673), *Alceste* (1674), *Thésée* (1675), *Atys* (1676) and *Isis* (1677)--citing those literary and musical features that gave the *tragédie lyrique* its unique qualities. Chapter III deals with three contemporary scores of *Isis*, the set of ten partbooks (Lully's first published music) printed under the composer's supervision in 1677, the first printed full score, published nearly fifty years later, and an undated full score manuscript, probably copied about 1690; they show how remarkably little his works were changed from generation to generation. The final section of this study is an examination of Lully's musical style, those features and qualities that comprise Lully's *Isis*.

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**ISIS : A STUDY IN LULLY'S  
FRENCH STYLE**

A thesis presented

by

**CARL DUGGAN**

to

University of Durham

in partial fulfilment of the requirements

for the degree of

Doctor of Philosophy

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Music

Awarded the degree of M. Mus.

**UNIVERSITY OF DURHAM**

**DURHAM, ENGLAND**

1985



30.11.1987

For  
**James Murray Brown**  
and  
**Anthony Milner**

in appreciation of their  
kind and generous  
support over the years

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## A Note to the Reader

Fairly lengthy and numerous musical excerpts are included to give the reader a better conception of Lully's music, as his *tragédies* are not standard repertory and many of the scores of his works are difficult to obtain. The only presently available modern edition of *Isis* is *Chefs-D'Oeuvre Classiques de L'Opéra Français*, vol. 21, ed. Théodore de Lajarte (Paris, Michaelis, n.d.; repr. New York, Broude, 1971). Most of the musical examples used here are taken from this edition, a short score (reduced).

## CHAPTER I

## INTRODUCTION

French national opera--the *tragédie lyrique*--began with the first performance of Lully's *Cadmus et Hermione* at Saint Germain-en-Laye on April 27, 1673. From that time, Lully produced twelve new *tragédies lyriques*, approximately one a year, until his death in 1687. These works, consistent in form and style, established a type of opera that remained essentially unaltered for nearly a hundred years. Always with an eye on the box-office, Lully could see that contemporary Italian opera was not right for the French, offended as many of them were by its form, content, and expression. Instead, he turned towards the classical French stage, with its famous standards of clarity and delivery, for inspiration and models.

Each *tragédie lyrique* begins with a Prologue in praise of Louis XIV, and it often includes some references to contemporary events. The opera is divided into five Acts. The subject for each work is derived from ancient mythology or medieval romance, and many have pastoral settings. The drama is developed largely by means of recitative, which often grows into short passages of a more regular melodic structure. Dialogue, duets and ensembles are common. The most spectacular feature of the



*tragédie lyrique*, and one of the sources of its greatest popularity, however, are the scenes that do not usually form a necessary part of the plot. These are known as *divertissements*, or diversions, and they are introduced whenever there is the slightest pretext for them. They comprise approximately half the average Lully opera. The diversions are of many kinds; pastoral assemblies, sacrificial scenes, battles, infernal scenes, descents of the gods, and so forth. All have the common feature that they provide for grand staging, lavish costumes and scenery, machines, choral singing and dancing.

All the various forms of dramatic music in France came together in 1673 with Lully's creation of the *tragédie lyrique*. Considering all its predecessors, there is little about its creation that was new; it borrowed its dramatic scheme from the tragedy, it incorporated the machine plays into the *divertissements* and the pastorales into the settings of many of the libretti, it used Italian opera as a model to encourage French composers and poets to develop similar forms, and it used all the best features of the court ballet. Lully's unique contribution, however, was the form of the overture and the French recitative, in which virtually the entire drama of a *tragédie* unfolds. His genius is best shown in the ways he used the achievements of the past, in the sense of proportion with which he combined these elements into the formation of a national opera, and in the shrewdness and determination with which he made French opera a practical and artistic success. Though Lully sometimes achieved his

aims by unscrupulous means, his jealous ambition was more than matched by his genius. By collaborating with every major poet in France, observing contemporary theatrical performances, and participating in court productions as dancer, singer, actor, poet and composer, Lully was ready to take on the complete organisation of musical productions with perfection and distinction.

Besides examining *Isis* itself as a *tragédie lyrique*, this study will show it to be, in some ways, a seminal work in Lully's *oeuvre*. Indeed, his control over the genre was so great that it is not surprising the operas would be looked upon as works of perfection, and, for nearly a century, would remain essentially unchanged in the active repertory of the Académie royale de musique (the Paris Opéra). *Isis* was probably Lully's greatest achievement in the production of his mythological operas; only *Proserpine*, written three years later, is comparable. After *Isis*, Lully turned increasingly towards stories based on medieval romance rather than mythology, and his final three operas--*Amadis*, *Roland*, and *Arnide*--are essentially psychological studies.

With the number of good surveys readily available it seemed pointless for this study to duplicate work already done. The *New Grove* article on Lully provides a reasonably accurate, comprehensive, and up-to-date survey of the composer's life and works.<sup>1</sup> Two more accounts of Lully's career and music are found in larger studies by

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<sup>1</sup>James R. Anthony, 'Jean-Baptiste Lully', *New Grove*, ed. Stanley Sadie, vol. 11, pp. 314-329.

Anthony<sup>2</sup> and Isherwood<sup>3</sup>. The most comprehensive survey of the *tragédies lyriques* is Patricia Howard's dissertation of 1975.<sup>4</sup> A few more specialised studies include Joyce Newman's dissertation (now published) on aspects of recitative in the *tragédies lyriques*,<sup>5</sup> and Lois Rosow's performance history of *Armide*.<sup>6</sup> In recent years, the work of Herbert Schneider has provided Lully scholars with a comprehensive catalogue of the composer's works,<sup>7</sup> and a performance history of the *tragédies lyriques*.<sup>8</sup>

The complete works of Lully are not yet available in scholarly form. Broude Brothers, New York, has announced a new edition of Lully's complete works, which will supercede Henri Prunières' unfinished one.<sup>9</sup>

Essentially the examination of a single opera, this study begins with *Cadmus et Hermione* (1673), Lully's first *tragédie lyrique*, and briefly examines certain aspects of

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<sup>2</sup>James Anthony, *French Baroque Music from Beaujoyeulx to Rameau*, rev. ed. (New York, W.W. Norton, 1978).

<sup>3</sup>Robert M. Isherwood, *Music in the Service of the King* (Ithaca, N.Y., Cornell University Press, 1973).

<sup>4</sup>Patricia Howard, 'The Operas of Jean Baptiste Lully', (Ph.D. diss., University of Surrey, 1975).

<sup>5</sup>Joyce Newman, 'Formal Structure and Recitative in the *Tragédies Lyriques* of Jean-Baptiste de Lully', (Ph.D. diss., The University of Michigan, 1974); also published as *Jean-Baptiste de Lully and His Tragédies Lyriques, Studies in Musicology*, I (Ann Arbor, University Microfilms, 1979).

<sup>6</sup>Lois Rosow, 'Lully's *Armide* at the Paris Opera: a Performance History: 1686-1766', (Ph.D. diss., Brandeis University, 1981).

<sup>7</sup>Herbert Schneider, *Chronologisch-Thematisches Verzeichnis Sämtlicher Werke von Jean-Baptiste Lully*, Mainzer Studien zur Musikwissenschaft, Bd. 14, ed. Hellmut Federhofer (Tutzing, Hans Schneider, 1981).

<sup>8</sup>Herbert Schneider, *Die Rezeption der Opera Lullys in Frankreich des Ancien Régime* (Tutzing, Hans Schneider, 1982).

<sup>9</sup>Between 1930 and 1939, Prunières edited eleven volumes of Lully's complete works, three of which were operas: *Cadmus*, *Alceste*, and *Amadis*.

it and the other three *tragédies* preceding *Isis: Alceste* (1674), *Thésée* (1675), and *Atys* (1676). The final section in the chapter examines *Isis* itself as a *tragédie lyrique*, defining those literary and musical features that gave the genre its unique qualities. With the production of *Isis* in 1677, and the first ever printing of one of his scores, Lully had gained complete control over every aspect of the preparation and performances of his works. Chapter III examines three selected contemporary scores of *Isis*, two prints and a manuscript, and shows how remarkably little his works were changed from generation to generation. The final section of this study deals with the music itself, detailing those features and special qualities that comprise Lully's *Isis*. Lully must have considered *Isis* a significant work. His fifth *tragédie lyrique*, the opera contains some of his finest orchestral music, and the choral sections alone of Acts III and IV make it an important work. Furthermore, as he chose this score as his first published work, it must have been an unexpected blow that the opening performance was unsuccessful, mainly over an unfortunate scandal associating Madame de Montespan, the king's mistress, with the furiously jealous character Junon.

## CHAPTER II

*THE TRAGÉDIES LYRIQUES, 1673-1677*

One of the main differences between French and Italian opera in the seventeenth and eighteenth centuries is that the former placed greater importance on the drama and the dance. The wealth and stability of the French social structure not only made possible the existence of opera but also dictated the creation of a specific operatic type. French society was based on the ideal of order, achieved by virtue of reason, and made popular during the seventeenth century by the philosophical writings of René Descartes (1596-1650). The unity of France under the monarchy was an ideal self-evidently correct and that ought, therefore, to be accepted willingly by reasonable men. As Ménéstrier expressed in 1682: 'C'est la gloire de la France d'avoir achevé de régler tous les beaux Arts'.<sup>1</sup> This was a simple observation most French people accepted as self-evident; artistic creations were characterised by objectivity, simplicity, nobility, grandeur and a firm outline that was always maintained in spite of much decoration.

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<sup>1</sup>Claude François Ménéstrier, *Des Ballets anciens et modernes* (Paris, R. Guignard, 1682), p. 5.

French thought demanded that opera be different from what it was in Italy. The unbelievable dramatic situations, the over-abundance of irrelevant details and secondary characters, meaningless repetitions of texts, and the florid decorations of the vocal lines created, for the French, a sense of artistic chaos. Order, reason and clarity were demanded, qualities found in contemporary French classical drama, then at its highest stage of development. As tragedy was considered a higher form of art than comedy, and Lully's declamatory recitative seemed more suited to the solemn character of tragedy than comedy, the first operas were *tragédies* first, and the phrase 'en musique' a qualifying addition.

Lully was careful to associate his new operatic tragedies with established drama by choosing Philippe Quinault (1635-1688) as his librettist. Quinault had achieved a considerable reputation as an author of successful *tragédies*, *comédies* and a number of less extensive works before he collaborated with Lully, and, as a result of these successes, he was subsequently elected to the French *Académie*. He was a popular author at French literary salons and he was in constant demand to read his poems at their gatherings, salons dominated by *les femmes précieuses*, who set standards of genteel speech and conduct.

It was the crowning charm of French society that the sexual stimulus extended to the mind, that the women were roused to add intelligence to beauty, and that the men were tamed by the women to courteous conduct, good taste, and polished speech; in this regard the century from 1660 to 1760 in France marks

the zenith of civilisation. In that society intelligent women were numerous beyond any precedent; and if they were also attractive in face or figure, or in the solicitude of kindness, they became a persuasive civilising force. The salons were training men to be sensitive to feminine refinement, and women to be responsive to masculine intellect. In those gatherings the art of conversation was developed to an excellence never known before or since--the art of exchanging ideas without exaggeration or animosity, but with courtesy, tolerance, clarity, vivacity, and grace. Perhaps the art was more nearly perfect under Louis XIV than in the days of Voltaire---not so brilliant and witty, but more substantial and friendly.<sup>2</sup>

As Quinault came under their influence, he became one of the authors to whom the term *précieux* was attached.

Though Molière ridiculed *les femmes précieuses*, they did make a valuable contribution to French society. French opera too took on some of their characteristics, including a degree of artificiality, but many of its virtues were also absorbed.

The king chose the subject material for each of the *tragédies lyriques*. Quinault prepared brief sketches of several stories and presented them to the monarch, who made his choice. At that point, Lully and Quinault worked together to produce a general outline for the opera, and Quinault completed the libretto. The finished text was presented to the French *Académie*, who could demand further changes or revisions. Le Cerf de la Viéville points out that Lully himself had final approval of the text and that he sometimes demanded hundreds of revisions in spite of it

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<sup>2</sup>Will Durant, *The Age of Louis XIV*, The Story of Civilization, vol. VIII, (New York, Simon and Schuster, 1963), p. 30.

having passed the scrutiny of the *Académie*.<sup>3</sup> For example, Lully objected violently to the degree of ambition given to the character of Phaéton, and Quinault was forced to make the necessary changes. Fully revised, the text of the play was given to Lully for the composition of the music.<sup>4</sup> The first ten *tragédies lyriques* are based on stories from Greek and Roman mythology and romance--*Cadmus et Hermione, Alceste, Thésée, Atyr, Isis, Psyché, Bellérophon, Proserpine, Persée, Phaéton*--and the final three are based on stories about French heroes--*Amadis, Roland, Armide*.

In each of the *tragédies lyriques* two main themes are presented: glory and love. The subject material is so conceived that both themes are used, and a noble character living an idealistic life is created. Those characters following this example are rewarded, united in perfect love with a partner of similar nobility; those falling short of this ideal are punished and dishonoured. In each *tragédie lyrique* both reward and punishment are accomplished by supernatural means. The French theatre interpreted the meaning of *la gloire* as the honour brought to a man of noble character through an act of heroic proportions. The act itself was not as important as the motivation behind it; the hero is moved to help those less fortunate--he rescues maidens in distress, he breaks the power over nations of terrifying monsters, and he sets free the captives from the spells of enchanters. With no

<sup>3</sup>Le Cerf de la Viéville, 'Vie de Lully', *Revue Musicale*, vol. VI (January, 1925), p. 118.

<sup>4</sup> *Ibid.*

thought of personal reward, the hero risks his life in an attempt to accomplish the noble act, successful through the intervention of supernatural powers. *L'amour* was considered to represent ideal love, of which only those of the noblest character were capable. This type of love, different from passion, strengthened a heroic character's desire to perform deeds of courage, though it was not a goal in itself; it was the unsolicited reward for his heroic acts. Passion, on the other hand, was associated with qualities unworthy of those with truly noble desires, and the jealousy, hatred and revenge associated with passion were set in sharp contrast with ideal love. The literature of the mid seventeenth century was filled with the lofty ideals of glory and love, which received, probably, their finest expression in the *tragédies* of Jean Racine and Pierre Corneille:

'...Corneille and his contemporaries were echoing a tradition of fairly distant origin. At first glance it may seem anachronistic to apply the term *feudal* to Corneille's inspiration. But there is no other word to designate what persists in the psychology of the well-born gentleman of the seventeenth century, of the old ideas of heroism and bravado, magnanimity, devotion to duty, and ideal love, all opposed to the aristocracy's more modern tendencies towards simple moral elegance or *honnêteté*. The ideas, sentiments, and the behavior that formed a part of feudal life were still alive long after the decline of feudalism. There exists an uninterrupted current of thought which the Renaissance modified, and in a sense, reinforced, rather than reversed. The prestige of heroic chivalry was revived when contact was established once more with the rediscovered heroes of antiquity, as seen through the eyes of Plutarch and Seneca. Similarly, the ideal of love inherited from the Middle Ages drew new strength from the rediscovery of Plato.'<sup>5</sup>

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<sup>5</sup>Paul Benichou, *Man and Ethics* (Garden City, N.Y., Anchor Books, 1971), pp. 4-5.

Glory and love were popular ideals both with the old aristocracy and with the new nobles of bourgeois origin who gathered around Louis XIV. The king lessened the power and freedom of the nobility after the *Fronde* (the revolution of 1648-1653) and this caused bitter resentment among them. They found some comfort in identifying themselves with the noble characters as portrayed by Lully and Quinault, and they attended with great enthusiasm the performances of the *tragédies lyriques*. Louis XIV maintained his belief in the importance of proper conduct by which a great noble ought to govern himself, and the new aristocracy were obliged to behave accordingly. And since the king often attended performances of the *tragédies lyriques*, the new nobility did likewise, and their attendance at these productions became regular and popular activities.

By the time of *Cadmus*, opera shared many of the same characteristics as French classical tragedy; the same heroic characters were seen in similar situations, both forms sought to move the audience, both had their settings within the stately splendour of court life, and both were produced according to established principles. An important link between opera and the classical French tragedy is found in the recitative, the very heart of Lully's work, and its invention was a mark of his genius. Lully was not willing to adopt the Italian *recitativo secco*, because he felt that the two languages were so different that their proper declamations required

different treatments. He tried to construct his recitative so that it was as faithful as possible to the declamation of the speaking voice. For the best model of tragic declamation, Lully turned to the *Comédie française*, and in particular, to the actress Champmeslé. The declamation in use at that time was like a continuous melody, to which actors recited their verses; Mlle. Champmeslé had been trained in this style of speaking by Racine himself.<sup>6</sup> It seems likely, therefore, that Lully's recitative gives a fairly accurate reproduction of the kind of declamation heard in Racine's *tragédies* during the lifetime of their author. In his recitative, Lully transferred to the opera the qualities of the declamation of French classical tragedy.

The stories upon which each of the *tragédies lyriques* was based were well known and popular, not so much for the story as for the way the final result was achieved. In Greek tragedy, a noble character's downfall was brought about as a result of one flaw; in the *tragédie lyrique* the outcome rested on whether or not the character remained true to the ideals of glory and love. In each of the *tragédies lyriques* these ideals are presented in the Prologue, and the succeeding five Acts are permeated with them. In many instances, Quinault presents them again as short commentaries within the play.

The development of character and strong dramatic progression are the elements that give strength to

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<sup>6</sup> Georges Lote, 'La Déclamation du vers français a la fin du XVIIe siècle', *Revue de Phonétique*, vol. II (1912), pp. 313-363.

Quinault's libretti. In each Act, the plot progresses either to a logical conclusion or to a surprising turn of events; whatever the ending, the conditions for the next Act will have been established. Though each of the *tragédies lyriques* had slight differences in construction, the basic plan of each was the same, following the model of the French *tragédie* in which the principal characters appear in the first Act, difficulties, disagreements, or strife arise in the second, the conflicts are brought to a point where a solution is necessary in the third Act, the climax of the opera is arrived at in the fourth, and, in the last Act, the announcements of the final solution and conclusions with regard to its meaning are made.

#### *Cadmus et Hermione (1673)*

The Prologue of *Cadmus et Hermione*<sup>7</sup> is taken from the eighth fable of Ovid's first book of *Metamorphoses*. Envie creates Python, a ferocious monster made from matter left after a great flood; only Apollon is great enough to destroy him. Apollon calls upon the people on earth to celebrate not his glory but their own happiness.

The five Acts that follow are based on the myth of Cadmus, the brother of Europa. After consulting the oracle at Delphi, Cadmus is told by Apollon that he must found his own city. He is to meet and follow a heifer until the animal stops to rest, where he is to build the

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<sup>7</sup>Jean-Baptiste Lully, *Cadmus et Hermione, Oeuvres Complètes, Les Operas*, vol. 1, ed. by Henri Prunières (Paris: Editions de la Revue musicale, 1930), p. 89.

city of Thebes. A fearsome dragon guards the place, and it kills all of Cadmus' companions. Risking his own life, Cadmus battles with the dragon and kills it. Athena appears and tells him to plant in the earth the teeth of the dragon. Once done, armed men miraculously spring from the ground, but they wage combat until only five remain. Cadmus persuades them to help him build Thebes. As atonement is necessary for the killing of the dragon, Cadmus is forced to serve eight years of slavery to Ares. Athena then arranges the marriage of Cadmus and Harmonia, the daughter of Ares and Aphrodite.

Lully and Quinault used this fable as the basis for their collaboration, but some changes were made, one of which might well be a mistake. In the opera, Hermione is said to be the daughter of Ares and Aphrodite, but, according to mythology, Hermione was the daughter of Menelaus and Helen of Troy; Harmonia was the daughter of Ares and Aphrodite and, perhaps, Lully and Quinault confused the two. In the *tragédie lyrique* Hermione is captured by the giant Draco, who intends to marry her. Cadmus is determined to rescue her from the giant, though he knows he may die in the attempt. In recitative, Pallas comforts him (Act I Scene 6):

*Qui peut-etre contre l'Amour quand il  
s'accorde avec la Gloire?*

Who can be against Love when it is  
in accord with Glory?

The giant has stationed a fearsome dragon Cadmus must slay

if he is to free her. Two comic characters are introduced. Arbas, the servant of Cadmus, is terrified at the sight of the dragon, but, when Cadmus leaves to search for Hermione, he boasts to Charité he had killed the monster. Arbas proclaims his love for her, but in such a casual, nonchalant manner that it contrasts sharply with the intense devotion of Cadmus to Hermione. Similarly, Hermione's nurse, a stock character with origins in Roman theatre, portrays jealousy in such a way that the emotion is comical rather than bitter. Cadmus plants the dragon's teeth in the earth, and immediately an army springs up to help him fight the wicked giant. Hermione begs him to forget her lest he lose his own life in the attempt to save her. Not dissuaded, Cadmus meets the giant in combat. Unable to conquer Cadmus, the giant has three more giants appear through magic, but Pallas intervenes (Act IV Scene 5):

*Protéger la vertu d'un Prince magnanime,  
C'est le plus doux employ des Dieux.*

Protecting the virtue of a magnanimous Prince  
Is the sweetest employment of the gods.

Junon, who was protecting the giant, carries Hermione away on a rainbow just as she was about to be united with Cadmus. Pallas then appears to tell the mourning Cadmus that Jupiter has decided that the two mortals ought to be rewarded by being united in marriage, the ceremony to take place on Parnassus.

In *Cadmus et Hermione* the two themes of ideal love and glory are depicted through the story itself, through the characters of the hero and the heroine and through the contrast of lesser characters. Cadmus and Hermione both possess the nobility that brings its reward of ideal love and marriage. Pallas's intervention makes the point clear: they are rewarded for their nobility of character and not for good deeds alone.

### *Alceste (1674)*

The Prologue of *Alceste*<sup>8</sup> begins with the Nymph of the Seine expressing her impatience to see the king again. It is a rondo air with a persistent refrain:

*Le héros que j'attends ne reviendra-t-il pas?*

'Will the Hero I await never return?'

Glory tells the Nymph of the Seine that her Hero follows in Glory's footsteps, and that she will see him again. Other nymphs and a throng of river divinities gather together with the pleasures in the Tuileries gardens to prepare a fête in honour of the returning hero.

Lully and Quinault based *Alceste* on Euripides' play rather than the ancient myth, and, in this account of the story, Admetus, King of Pherae, seeks Apollon's help to win for himself Alcestis, the most beautiful daughter of

<sup>8</sup>Jean-Baptiste Lully, *Alceste, Oeuvres Complètes, Les Operas*, vol. II, ed. by Henri Prunières (Paris, Editions de la Revue musicale, 1930).

Pelias. The happy couple, however, neglect to make the customary sacrifices to Artemis, who, in fury, replaces Alcestis with a nest of serpents. Apollon comes to the couple's aid and persuades Artemis to promise when the time comes for Admetus to die, his life will be spared on the condition that a member of his family will die for him out of love. Sooner than expected, Hermes arrives to take Admetus, who tries in vain to get some member of his family to take his place. Alcestis declares that she is willing to die in his stead, an act done more for the love of her children and concern for their fate than for Admetus. She asks him to swear not to remarry, and Admetus gives his promise. Hercules (Herakles, or Alcides) then arrives at the house as a guest and Admetus gives orders that he is to be received graciously and that he must not be told the sorrow that has befallen them. Hercules gets drunk and abuses one of the servants who then tells him the true story; Hercules offers to go to the underworld to rescue Alcestis, and the play ends happily.

Lully and Quinault made a number of changes in the story to suit their purposes. Quinault makes Alceste a bride on the day of her wedding, rather than a mother sacrificing herself for her children. Alceste (Princess of Iolcos) and Admète (King of Thessaly) are lovers, but both Alcide and Lycomèdes (King of Scyros) are also in love with Alceste. Her servant, the nymph Céphise, is also loved by more than one man, and her many romances are a sharp contrast to the devotion of Alceste to Admète.

Lycomèdes arranges a celebration in honour of the coming marriage, but, in reality, he uses it as a distraction to kidnap Alceste and take her away to Scyros. Both Admète and Alcide leave to rescue her, and, in the ensuing battle, Admète is mortally wounded. Apollon intervenes and pronounces his oracle: Admète will die if no one sacrifices his life and goes to Hades in his place. The aged Pheres and the young Céphise each find a pretext in their respective ages for not volunteering. Restored, Admète is about to thank the person who gave his life for him when he sees the image of Alceste stabbing herself on the altar. Regaining composure, Admète declares his desire to join Alceste in Hades. But Alcide confesses that he, too, loves Alceste and offers to wrench her from death if Admète consents to relinquish her to him. When Alcide succeeds in bringing Alceste back, plans are made for their wedding. Admète and Alceste are resigned to their fate of separation but their eyes tell their true love one for the other. In the final part of the *divertissement*, Alcide is so moved by their constancy, devotion and nobility that he renounces his claim to Alceste (Act V Scene 4):

*Non, non, vous ne devez pas croire  
 Qu'un vainqueur des tyrans soit tyran à son tour:  
 Sur l'enfer, sur la mort j'emporte la victoire;  
 Il ne manque plus à ma gloire  
 Que de triompher de l'amour.*

No, no, you must not believe that a  
 conquerer of tyrants  
 must himself become a tyrant.

I have conquered the Underworld and Death  
The only thing my glory lacks is to conquer love.

Admète and Alceste answer:

*Ah! Quelle gloire extreme,  
Quel heroïque effort!  
Le vainqueur de la mort  
Triomphe de lui-même.*

Ah, what extreme Glory,  
What heroic effort!  
The vanquisher of death  
Triumphs over himself.

In this magnanimous deed of Alcide, his heroic and noble action is more highly prized than the love of Admète and Alceste; the noblest character chooses honour first whenever there is a conflict between love and honour.

### ***Thésée (1675)***

The Prologue of *Thésée*<sup>9</sup> is set at Versailles where Venus and Mars, symbolising love and glory, have come to celebrate the splendour and fame of the world's greatest hero.

The story of *Thésée* is based on the ancient Greek myth of Theseus, the son of the Athenian King, Aegeus. Theseus spent his youth, however, in his mother's home at Troezen, a city in southern Greece. Aegeus returned to Athens before the child was born; before leaving, he placed a sword and a pair of sandals in a hollow and

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<sup>9</sup>J.B. de Lully, *Thésée*, Chefs-D'Oeuvre Classiques de L'Opéra Français, vol. 26, ed. Théodore de Lajarte (Paris, Michaelis, n.d.; repr. New York, Broude, 1971).

covered them with a great stone. He did this with the knowledge of his wife and told her that if their son--if the child was a boy--upon reaching manhood could move the rock in order to obtain the things beneath it, she should send the boy to Athens to claim him as his father. The boy grew up to be much stronger than other boys. When his mother took him to the stone, he lifted it without trouble, and preparations were made to send him to Athens to seek his father. Theseus chose to travel by land rather than sea, though the dangers were much greater. The journey was long and very dangerous because of bandits that beset the road. He killed them all, and left not one alive to trouble future travellers. Because he had cleared the land of these villains, Theseus was received in Athens as a hero and was invited to a banquet by the king, unaware that this young warrior was his son. Aegeus was afraid of the youth's great popularity, and he thought he might win the people over to make him king. He invited Theseus with the idea of poisoning him. The plan was not his, but Medea's, his wife, the sorceress who had fled Corinth after her separation from Jason. Through her sorcery, she knew who Theseus was. She gained great influence over Aegeus, and did not want it disturbed by the appearance of a son. As she handed him the poisoned cup, Theseus, wishing to make himself known to his father, drew his sword. The King instantly recognised it and threw the cup to the ground. Medea escaped while the Athenians joined in celebration with Theseus and Aegeus.

In the version Lully and Quinault presented, Thésée and Aeglé are lovers. Aeglé, one of the maidens sent to King Minos to be sacrificed to the minotaur, is also loved by Aegée, engaged to marry Médée, who, in turn, is infatuated with Thésée. Médée succeeds in getting Thésée to admit to her that he loves Aeglé, and she promises to help the couple. Médée then forces Aeglé to pretend she no longer loves Thésée but wishes, rather, to marry Aegée; Aeglé agrees only because Médée threatens to kill Thésée if she refuses.

When Aeglé tells Thésée the bitter tale, Thésée is so upset that Aeglé bursts into tears and tells him the truth. The two lovers, overheard by Médée, promise eternal love. Thésée is a popular hero in Athens, and Aegée makes preparations to announce at the victory celebrations that Thésée is to be his heir. Médée persuades him that Thésée's popularity with the people is, in reality, harmful to him and, furthermore, the naming of Thésée would disinherit Aegée's own son. Under her influence, Aegée agrees to kill Thésée, and Médée is filled with jubilation. Nothing short of death for Thésée will calm her raging jealousy. The fact that, unknowingly, Aegée would be murdering his own son makes Médée's revenge all the more sweet. In the midst of the celebration, however, Thésée draws his sword to swear allegiance to Aegée, who recognises it as his own. Knowing that her evil plan has failed, Médée escapes in her winged chariot, calling upon her powers to destroy everything left behind. At this point, Minerve intervenes

and saves Athens and its inhabitants, who join in celebrations for the marriage of Thésée and Aeglé.

The noble character of the youthful Thésée was an appropriate way for Lully and Quinault to show how this ideal hero represented the young Louis XIV. The introduction into the story of Aeglé gave them the opportunity to contrast her steadfast love with the jealous passion of Médée. The noble character of Aeglé is willing to sacrifice her own happiness to save the life of the one she loves; Médée's flaming jealousy requires nothing but vengeance. Once again, the reward for remaining steadfast in their noble love occurs, not as a result of heroic deeds, but from the intervention of Minerve.

### *Atys (1676)*

The Prologue of *Atys*<sup>10</sup> prepares the audience for the drama to follow. Le Temp<sup>s</sup> is celebrating the fame of the greatest hero in all history when the festivities are interrupted by Cybelle, who announces that she will bring to life the story of Atys as a source of entertainment for the great hero.

Cybele is the latin name of the goddess, whom the Greeks called Rhea, a Phrygian goddess, the wife of Cronos and the mother of Zeus. Her priests were the Corybantes who worshipped her with cries and shouts and clashing

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<sup>10</sup>J.B. de Lully, *Atys*, Chefs D'Oeuvre Classiques de l'Opéra Français, vol. 18, ed. Théodore de Lajarte (Paris, Michaelis, n.d.); repr. *ibid*.

cymbals and drums. The Romans called her the Great Mother, also Mater Turrita, because her crown was a miniature city wall, carved in the form of towers and embattlements. Cybele's other children were Hestia, Pluto, Poseidon, Hera and Demeter. She fell in love with Attis, a mortal, but, when he refused her advances, she castrated him and he bled to death. Such was Cybele's terrible vengeance. A cult associated with her name grew up in the Near East, in which her followers tried to achieve union with the goddess through self-castration, thereafter dressing themselves in women's clothing.

In the version given by Lully and Quinault, Cybelle comes to earth to be near Atys, the mortal with whom she is in love. Atys, however, loves Sangaride, who has been promised in marriage to Celanus, the King. Cybelle announces she has chosen Atys to be her high priest, and she makes it clear that she desires love rather than honour. Cybelle tells her servant her love for Atys is so great she has given up her own glory in order that she might be near him. Celanus is determined to marry Sangaride, and Atys and Sangaride are convinced that their love is hopeless. They must do the honourable thing and forget their own happiness. As the marriage approaches, Sangaride decides to plead with Cybelle to be released from her betrothal. At first, Atys is shocked that Sangaride can take her marriage promise so lightly. His own love for her is so great, however, that he forsakes his honour and agrees with his beloved. He falls asleep

and dreams of honour and glory. Morphée speaks to him in his dream (Act III Scene 4):

*Mais Souviens-toy que la beauté  
Quand elle est Imortelle  
Demande la fidelité  
D'une amour éternelle.*

But remember that beauty  
When it is Immortal  
Demands the fidelity  
Of an eternal love.

Dreams of a much more frightening nature follow and he is told he will die unless he remains faithful to Cybelle. When he awakens, Cybelle is with him and she assures him that she caused him to dream as he did, and that the warnings given were real. Atys ignores her threats and he and Sangaride ask Cybelle to prevent the marriage of Celanus and Sangaride. The goddess appears to understand their feelings and speaks of her own sorrow at having to give up Atys, for whom she forsook heaven, honour, glory and position. The truth of the matter is that Cybelle is furious and her jealousy calls for vengeance. She persuades Celanus to help her, and, at her instigation, he organises a celebration at which Atys is to preside as high priest. Cybelle has him imagine he sees before him an attacking monster and he slays it with his sword. Atys immediately recovers his senses and sees that it is his beloved Sangaride whom he has killed. Celanus is horrified at Cybelle's terrible vengeance, and even the goddess herself shows some degree of remorse. But, her

change of heart has come too late to save Sangaride or Atys, who, distraught with grief, has taken his own life. Cybelle cannot follow him as she is immortal; the only recourse left is to use her divine powers to transform Atys into a tree, which she will always love.

Lully and Quinault showed that actions not in accord with honour bring disaster and punishment rather than reward. *Atys* is the only *tragédie lyrique* to end tragically. Not only are love and glory opposed to each other, but it is made clear that disaster results if love is placed more highly than honour. Atys, Sangaride and Cybelle place love before honour, and unhappiness is the reward for each of them: because she loves Atys, Sangaride refuses to keep her marriage vow; Atys betrays Cybelle for the love of Sangaride; Cybelle betrays her own position and honour for a love that she knows is unworthy of her.

Of all the *tragédies lyriques*, the changes Lully and Quinault made to the story are the most compelling in *Atys*. Louis XIV always chose the subject for each *tragédie lyrique*. The king may well have chosen *Atys* for the next opera to give Lully and others at court a stern warning that he who places passion above duty and honour will be punished.<sup>11</sup>

Lully's production of *Cadmus et Hermione* was a triumphant success and there was little need for him to make changes in the general plan of his succeeding operas.

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<sup>11</sup>Along with a number of notable aristocrats at Court, including Monsieur, Lully was a notorious homosexual, whose escapades with young boys was sometimes a topic of court gossip.

The dramatic thrust of each *tragédie* is found in the dignified declamatory style Lully created. Short airs, choruses, dances and spectacles are incorporated into the story at appropriate dramatic moments, and they both articulate and compliment the recitative. *Alceste*, however, was criticised for mixing buffoonery with tragedy, because he added jarring comic elements out of place in this tragic subject. The comic elements in *Thésée* did not disrupt the tragedy as much as they had in *Alceste*. Further refinements occurred in *Atys*; vulgar comic episodes were eliminated and only those elements that were noble and refined were left. The king preferred this opera to any other Lully wrote, and it enjoyed great popular success in spite of some sections of monotonous recitative.<sup>12</sup> The general plan of these and succeeding *tragédies lyriques* is essentially the same. Glory and ideal love are the two central themes, no matter what the story.

### *Isis (1677)*

*Isis* is based on the story of the nymph, Io. Jupiter is infatuated with Io's beauty and, to conceal his amorous pursuit of the nymph, he enshrouds them both within a dark cloud. Junon, the queen of the gods, is not fooled by the unnatural materialisation, and she orders the cloud to dissipate. There stands Jupiter with a beautiful young

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<sup>12</sup>Robert M. Isherwood, *Music in the Service of the King* (Ithaca, N.Y., Cornell University Press, 1983), p. 219. Indeed, both *Alceste* and *Atys* received more contemporary publications than any other Lully opera.

heifer! Junon asks Jupiter to give the animal to her as a gift, which, under the circumstances, he cannot refuse. Junon places Io under the guard of Argus who watches her constantly with his hundred eyes. Jupiter sends Mercure to put Argus to sleep before killing him in order to rescue Io. Mercure accomplishes this by telling Argus the story of Pan and Syrinx. Io should then be free, but Junon sends a gad-fly to sting her into madness, causing her to flee from country to country. After years of wandering, she reaches the banks of the Nile, where Jupiter restores her to human form. She bears him a son, Epaphus, and lives forever, happy and glorious.

In Quinault's version of *Isis*, the dramatic progression is achieved through the order by which the characters are introduced, and by the vivid expression of their emotions. The first character to appear is Hiérax, who is Io's fiancé. He is lamenting over Io's pleasure at the attention Jupiter paid her. Io is introduced next in Scene 3 with her jealous lover Hiérax. Micène, Io's servant, then enters and, when they are alone, she tells Io of the honour in receiving Jupiter's affections. This intimate scene serves for a short while to relax the tension. Helped by the arrival of Mercure, the magnificent spectacle of Jupiter's descent to earth, accompanied by a host of lesser gods, is given an emotional intensity it could not otherwise have had.

The second Act is centred around Junon's furious jealousy of Io. In order to escape Junon's detection, Jupiter envelopes himself and Io in a dark cloud.

Throughout their meeting, Io proclaims her steadfast love for Hiérax, and the king of the god's advances are resisted. Mercure warns Jupiter of Junon's approach, and Jupiter hurriedly sends Mercure to detain Iris, Junon's messenger, while he escapes.

Mercure decides that the best way to detain Iris is to tell her that he loves her. Quinault takes this opportunity to show the nature of true love, and he contrasts it with Mercure's false declarations. At first, Iris is not misled, but, as Mercure proclaims his undying love for her, she succumbs to his words and they swear eternal love. Iris discovers Mercure is lying about the reason for Jupiter's visit to earth, and the scene ends with the two swearing to take back their hearts and to love no more.

Iris reports to Junon that she was unable to locate Io. Junon triumphantly announces that it doesn't matter; her revenge has been planned. In their scene together, Junon announces to Jupiter that her choice of a new handmaiden is Io, the daughter of Inachus. Jupiter, fearful for Io, can do nothing but congratulate Junon on her choice. The Act ends with the splendid spectacle of Io's reception into Junon's court, surrounded by the goddess Hébé, a company of games and pleasures, and Junon's nymphs. In this Act, dramatic progression is achieved in much the same way as it was in the first. The scene between Mercure and Iris relaxes the tension and it is followed by a spectacular *divertissement*. The

celebration, however, is not merely a joyful occasion; it is one filled with tensions.

Quinault built the third Act around Argus, who never slept with more than two of his hundred eyes closed. Junon has placed Io under his guard; Mercure, knowing that Io cannot be rescued unless Argus sleeps with all his eyes closed, stages a festive celebration based on the story of Pan and Syrinx. Just as Io is about to escape, Hiérax, her former fiancé, warns Argus, his brother, who calls Junon for help. In her chariot, the goddess descends to bring Io the full fury of her jealous rage, and she commands the Furies to (Act III Scene 9):

*Redouble ta rage infernale  
Et fais s'il se peut qu'elle égale  
La fureur de mon coeur jaloux.*

Increase your infernal rage  
And do whatever is necessary to make it equal  
To the wrath of my jealous heart.

The goddess condemns Io to be sent to the ends of the earth, pursued constantly by the Furies from Hades.

As in the first two Acts, the tension in the plot is relieved by the festival of the story of Pan and Syrinx, and Quinault heightened the dramatic effect of Junon's triumphant descent at the end of the Act. At this point, all the conflicts in the drama are clarified, Junon's furious jealousy is made abundantly clear, and the pressing anticipation of the events to follow enables the Act to end with a sense of dramatic urgency. The

situation has been brought to a point where a solution of the conflict is necessary.

The fourth Act deals with Io's frantic flight pursued by the Furies, and she is first seen in the coldest place in Scythia, benumbed by the cruel climate. The cold and the constant pursuit cause Io to cry out (Act IV Scene 2):

*Ah! ah! quelle peine d'éprouver tant de maux,  
Sans trouver le trépas.  
Ah! quelle vengeance inhumaine!*

Ah! ah! what a penalty to suffer such evil  
Without ever finding death.  
Ah! what inhumane vengeance!

Next, her flight takes her to the Ironworks of the Chalybs, and there, surrounded by intense heat, Io begs for death. One of the Furies repeats Junon's wrath (Act IV Scene 4):

*Au gré de son dépit jaloux  
Les maux les plus cruels seront encor trop doux.*

To the fury of her jealous spite  
The most cruel pain would still be too gentle.

Pursued still by the Furies, and unable to bear the torment any longer, Io rushes to the cliff and throws herself into the sea. Saved by a Fury, Io then arrives at the cavern of the Fates where War, Sickness, Famine, Fire and Flood surround her. Now, Io can go on no longer, and,

in her final wish for death, Quinault brings the action of the play to its climax (Act IV Scene 7):

*Tranchez mon triste sort d'un coup  
qui me délivre des tourments que Junon me  
          contraint à souffrir;  
Chacun vous fait des vœux pour vivre  
Et je vous en fais pour mourir.*

Cut short my unhappy fate with a blow  
that would deliver me from the torments Junon  
          forces me to suffer;  
Each of you wishes my life  
When I wish death.

The final Act is set on the banks of the Nile. Io's flight from the Furies has taken her to Egypt and, at the mouth of the river, unable to bear her torment any longer, she rushes to the cliff and throws herself into the sea. A Fury lifts her to safety and, again Io pleads for death, unable to understand how Jupiter, professing love for her, can forsake her in her terrible torment. Taking pity on Io, Jupiter descends from Heaven. He tells her that, though he abhors the sufferings she must bear, he is unable to stop them; Junon alone can relent and end Io's punishment. In the final Scene, Junon descends to the earth, and Jupiter berates her for being so inhuman and pitiless (Act V Scene 3):

*Quoi! Le coeur de Junon  
Quelque grand qu'il puisse être  
Ne saurait triompher d'une injuste fureur.*

What! The heart of Junon  
 As great as it may be  
 Cannot triumph over an unjust fury.

Junon replies:

*De la terre et du Ciel Jupiter est le maître  
 Et Jupiter n'est pas le maître de son coeur.*

Of Heaven and earth Jupiter is master  
 And Jupiter is not master of his own heart.

Junon commands the Furies to take the sicknesses,  
 troubles, and horrors back to Hades, and Io is set free.  
 In the concluding celebration, gods descend from Heaven,  
 and Io is elevated to the status of an immortal, given the  
 new name of Isis. Jupiter and Junon, joining the other  
 gods and crowds of Egyptians singing and dancing, proclaim  
 (Act V Scene 3):

*Isis est immortelle;  
 Isis, Isis est immortelle.  
 Isis va briller dans les Cieux.  
 Isis jouit avec les Dieux d'une gloire éternelle.*

Isis is immortal;  
 Isis, Isis is immortal.  
 Isis shall shine in the Heavens.  
 Isis enjoys with the Gods an eternal glory.

The various *divertissements* in the opera show the  
 dramatic progression of the five Acts. In the first Act,

Jupiter descends to earth to woo Io; in Act II, Io becomes Junon's handmaiden in the magnificent celebration attended by Héb , the goddess of Youth; Act III, Junon descends in her chariot to punish Io for attracting Jupiter's attentions; Act IV presents the various countries where the Furies chase Io, and, in Act V, Jupiter descends to earth and persuades Junon not only to end Io's punishment, but also to raise her to the status of an immortal. As Isis, she would enjoy eternal glory.

Quinault portrays character by showing the heroes and heroines in a variety of situations. By means of their thoughts spoken in monologues, and through the comments made by the chorus and the other individuals, the development of character is achieved. Io is shown in the first Act as the faithful but misunderstood lover of Hi rax, and, though she is flattered by Jupiter's attentions, her love for Hi rax is constant. Though he is certain that she no longer loves him, Pirante assures Hi rax that his fears are unfounded. Io's servant Mic ne tells her mistress about the great honour of being showered with attention from Jupiter himself, but Io's affections remain faithful to Hi rax. Lully often used the orchestral *pr ludes* beginning scenes to heighten characterisation. The solemn, grave *ritournelle* introducing Io's monologue expressing her anguish at being spurned by Jupiter, adds to her characterisation:

Example II.1 *Isis*: Act V Scene 1

RONDEAU.

*Gravement.*

Ritournelle.

Io begs Jupiter for death, saying that she has borne her torment in a thousand hideous climates. She wonders how Jupiter, the mighty ruler of the world, can possibly say he loves her, and yet allow such cruel misfortunes to beset her:

Example II.2 *Isis*: Act V Scene 1

10

C'est Ju - pi - ter qui m'ai - me Eh qui le pour - rait

croire? Je ne suis plus dans sa mé - moi - re, Il n'entend point mes

eris, Il ne voit point mes pleurs A - près m'a - voir li -  
 - vré Aux plus cruels mal - heurs, Il est tran - quille au comble de la  
 gloi - re; Il m'a ban - don - ne Il m'a ban - donne au milieu des dou -  
 - leurs. A la fin je suc - com - be A la fin je suc -  
 - com - be, Heu - reu - se heu - reu - se si je meurs.

Jupiter's amorous adventures contrast sharply with Io's faithfulness, and, though he is master of Heaven and earth, he is unable to master his own heart. Jupiter fears Junon's wrath, and he is unable to appease his wife's anger and to rescue Io from her terrible torment. All he can do is pity the intense suffering of the wretched nymph. Though Jupiter is seen to be somewhat weak and fickle, Quinault also portrays him as showing

pity and humanity towards the sufferings of Io. Jupiter's basic goodness is able, finally, to cause Junon to relent and end her fierce punishment of Io.

Jealousy is the main characteristic of Junon, and Quinault begins to show her capabilities in this respect at her first entrance, when, her suspicions aroused, she causes the cloud hiding Jupiter and Io to dissipate. Junon's jealous fury is shown to its fullest extent in the terrible punishment given Io, and Jupiter berates his wife for her inhuman, pitiless treatment of the innocent nymph.

Io's steadfast love is contrasted sharply with false love in the scene between Mercure and Iris. At first, Iris doesn't believe Mercure when he tells her he loves her, but, as his declarations of love continue, she succumbs to his ruse. The illusion of love is shortlived; Iris learns Mercure has lied to her about Jupiter's visit to earth, and the scene ends with the two of them vowing no longer to love each other. Io's steadfast love, finally, is rewarded, and, as Isis, she is elevated to immortality, enjoying with the gods eternal glory.

Argus, Pan and Syrinx are less completely delineated since they are subsidiary characters. Their dramatic purpose, other than carrying forward the plot, is to permit the main characters--Io, Jupiter and Junon--to stand out more clearly. The same may be said of the people of Scythia, the Chalybs and the Fates: War, Sicknesses, Famine, Fire and Flood.

Quinault portrays character in much the same way in the other *tragédies lyriques*. The main character is more

completely drawn than the others, and the traits of the remaining characters are chosen in such a way as to contrast with those of the hero.

The style of Lully's musical settings of Quinault's verses is important in considering the progression of the drama and of character development. Unlike Italian opera where the music was basically a series of recitatives and arias, Lully tried, by using a more highly developed integration of the elements of music and drama in the recitatives, to intensify the thoughts and feelings of the characters. The only new element in the *tragédie lyrique* is French recitative, and Lully uses it for approximately half of each opera. In the *tragédie lyrique*, the recitative is an integral part of the drama. Lully uses recitative as either monologue or dialogue, and, in all the *tragédies lyriques*, the style of setting the verses throughout any particular scene remained much the same.

Lully's recitative moves freely from *parlando* style into more melodic phrases and it is used either to reveal character or to carry the action forward. Many scenes in Lully's operas are for two characters only, creating recitative-dialogue scenes. (See Table II.1)

Occasionally, three characters are used, and, in such cases, two sing together acting as a joint reactor to the declamation of the third. These may be love scenes, arguments, revelations, explanations or comedy. In such *récitative-dialogue* scenes, Lully also uses short songs, duos, and trios, alternating freely with the recitative to give variety and impetus to the drama. Act I Scene 2 is

an example. The dialogue spoken by both characters moves freely from *parlando* to a more lyrical style. Pirante tries to convince Hiérax that Io truly loves him. In his anger and disappointment, Hiérax reveals his remorse. The purpose of this scene is to show both Hiérax's love for Io, and something of his present situation. In addition, it prepares the audience for the first appearance of Io:

### Example II.3 *Isis*: Act I Scene 2

SCÈNE 2. PIRANTE, HIÉRAX.

PIRANTE.

C'est trop en-tre-tenir Ces tristes rê-ve-ries; Venez, tournez vos pas sur ces ri-ves fleu-ries. Re-gar-dez ces flots ar-gen-tés, Qui dans ces val-lons é-car-tés, Font bril-ler l'é-mail des pra-ri-es. In-terrom-pez vos sou-pirs. Tout doit être Ici tran-quil-le; Ce beau sé-

P.  - jour est l'a - zi - le Du re - pos \_\_\_\_\_ du re -

- pos et des plai - sirs. Ce beau sé - jour est l'a -

- zi - le Du re - pos \_\_\_\_\_ du re - pos et des plai -

P.  - sirs  
B.  De - puis qu'une nymphe incoû - tan - te A tra - hi mon a -

H.  - mouret m'a manqué de soy Ces lieux jadis si beaux n'ont plus rien qui m'a -

H.  - chan - te; Ce que j'aime a chan - gé, tout est chan - gé pour

P. frè-re, La puis-san-te Ju-non se dé-cla-re pour

P. vous.

H. Si lin-gra-te m'a-mait, je se-rai-son é-

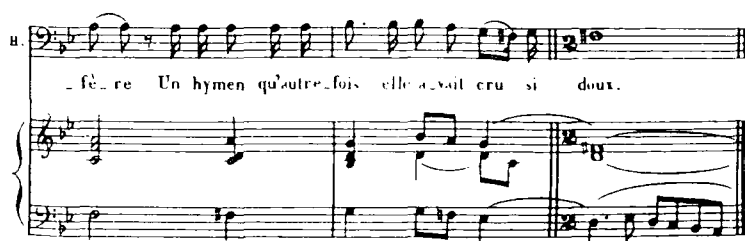
H. -poux. Cet-te nym-phe lé-gè-re De jour en jour dif-

P. La fil-le d'I-na-chus hau-te-ment vous pré-

H. moi.

P. -fè-re A mille au-tres a-mants de vo-tre sort ja-

P. -loux; Vous avez l'a-veu de son pé-re En fa-veur d'Argus vo-tre

H. 

- fè-re Un hymen qu'autre-fois elle avait cru si doux.

## AIR.

HIÉRAX. 

L'incons-tan-te n'a plus l'em-pres-sement ex -

H. 

- trème De cet a-mour nais-sant qui ré-pon-dait au mien

H. 

L'in-cons-tan-te n'a plus l'em-pres-sement ex -

H. 

- trème De cet amour nais-sant qui ré-pon-dait au mien

H  
Son chan-ge-ment pa-raît en dé-pit d'el-le.

H  
mé-me Je ne le connais que trop bien, Sa bou-che quel-que-

H  
-fois dit en-cor qu'el-le m'ai-me; Mais son cœur ni ses

H  
yeux ne m'en di-sent plus rien Sa bou-che quel-que-

H  
fois dit en-cor qu'el-le m'ai-me Mais son cœur ni ses

## PIRANTE.

H  
yeux ne m'en di-sent plus rien. Se peut-il quel-le dis-si

P

- mu - le! A - près tant de ser - ments, ne la croy - ez - vous

HIÉRAX.

P

pas? Je ne les crus que trop, hé - las! ces ser -

H

- ments qui trompaient mon cœur tendre et cré - du - le: Ce fut dans ces val -

H

- lons où par mil le dé - tours, L'nachus prend plai - sir à pro - lon - ger son

H

cours; Ce fut sur son charmant ri - va - ge, Que sa fil - le vo -

H

- la - ge Me promet de m'aimer tou - jours. Le zé - phir fut té -

H

- moin, l'on - de fut at - ten - ti - - ve Quand la nymphe ju -

The image shows a musical score for a scene in the opera *Isis*. It consists of four systems of music. Each system includes a vocal line (soprano or alto) and piano accompaniment. The lyrics are in French and describe a scene where a character is reflecting on their actions and the consequences of their choices. The music is in a minor key and features a mix of recitative and melodic passages.

System 1: *ra de ne chan-ger ja - mais; Mais le zé- phir lé -*

System 2: *-ger et l'on - de fu - gi - ti - ve Ont en - fin em - por -*

System 3: *- té les serments qu'elle a faits. Je la vois, l'in - fi -*

System 4: *E - clair - cisez vous a - vec el - le.*  
*- de - le.*

Table II.1 The structure of the scenes in *Isis*

Prologue.

Scenes:

1. Scene-complex
2. Scene-complex
3. Scene-complex

Act I.

Scenes:

1. recitative-monologue
2. recitative-dialogue
3. recitative-dialogue
4. recitative-dialogue
5. Scene-complex
6. Scene-complex

## Act II.

## Scenes:

1. recitative-monologue
2. recitative-dialogue
3. recitative-dialogue
4. recitative-dialogue
5. recitative, aria
6. Scene-complex
7. Scene-complex
8. Scene-complex

## Act III.

## Scenes:

1. recitative-dialogue
2. recitative-dialogue
3. Scene-complex
4. Scene-complex
5. Scene-complex
6. Scene-complex
7. Scene-complex
8. Scene-complex

## Act IV.

## Scenes:

1. Scene-complex
2. Scene-complex
3. Scene-complex
4. Scene-complex
5. Scene-complex
6. Scene-complex

## Act V.

## Scenes:

1. recitative-monologue
2. recitative-dialogue
3. Scene-complex

At times in these scenes set in récitative-dialogue, Lully repeats some of Quinault's lines of poetry to heighten a particularly dramatic moment. The fourth Scene of Act II between Iris and Mercure is an example of this expanded type of scene. Jupiter orders Mercure to detain Iris in order to discover Junon's whereabouts. Lully uses a combination of recitative, arioso passages for each character, and repetition of lines of poetry; the scene ends with a duet:

Example II.4 *Isis*: Act II Scene 4

Scène 4<sup>e</sup> IRIS, MERCURE.

MERCURE.

Ar-rè-tez, belle I-ri-s, dif-fé-rez un mo-

-ment D'ac-com-plir en ces lieux ce que Ju-non dé-

IRIS.

Vous m'arrê-te-rez vai-ne-ment Et vous n'aurez rien à me

si-re.  
di-re.

-sir Pour at-ta-cher mon cœur d'une é-ter-nel-le

1bis.

Je vous é - cou - te - rai - puis peut - être a - vec plai -

chai - ne?

Detailed description: This system contains three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'Je vous é - cou - te - rai - puis peut - être a - vec plai -'. The middle staff is a piano accompaniment with chords and moving lines in both hands. The bottom staff is a second vocal line with lyrics 'chai - ne?'.

- sir, Mais - je vous ennuierais a - vec per - ne.

Re - fu - sez vous d'u -

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics '- sir, Mais - je vous ennuierais a - vec per - ne.'. The middle staff is a piano accompaniment. The bottom staff is a second vocal line with lyrics 'Re - fu - sez vous d'u -'.

Ju - pi - ter et Ju -

- nir vo - tre cœur et le mien.

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'Ju - pi - ter et Ju -'. The middle staff is a piano accompaniment. The bottom staff is a second vocal line with lyrics '- nir vo - tre cœur et le mien.'.

- non nous oc - cu - pent sans ces - se Nos soins sont as - sez

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics '- non nous oc - cu - pent sans ces - se Nos soins sont as - sez'. The bottom staff is a piano accompaniment.

1. grands sans que l'amour nous - ble - se, Nous n'a - vons pas tous

1. deux le loi - sie d'ai - mer bien.

MERCURE.

Si je fais ma première et -

1. Je fe - rai mon premier de -

2. - fai - re De vous voir et de vous plu - re.

1. - voir De vous plaire et de vous voir.

MERCURE. AIR.

Un cœur fi - dé - le A pour moi de char.

- mants — ap - pas: Vous a - vez mille at - traits, Vous

n'è - tes que trop bel - le; Mas je crains que vous n'ay - ez

1815.  
pos. Un cœur fi - de - le. Pour -

AIR.  
- qui craignez-vous tant Que mon cœur se di - ga - ge Pour -

- qui - craignez-vous tant que mon cœur se di - ga - ge

Je vous per - mets d'être incons - tant Si - tol que je se - rai vo -

- la - - ge Je vous per - mets d'être in - cons - tant, Si -

*Ensemble*

- tôt — que je se - rai vo - tre — ge — Promet - tez

MERCURE

Promet - tez moi de cons -

moi de cons - tan - tes a - mours, — Je vous pro - mets, — de vous —

- tan - tes a - mours, — Je vous pro - mets, — Je vous pro - mets, — de vous —

ai - mer — tou - jours Promet - tez moi de cons - tan - tes a -

ai - mer — tou - jours Promet - tez moi de cons - tan - tes a -

- mours; Je vous pro - mets je vous pro - mets — de vous ai - mer — tou - jours.

- mours; Je vous pro - mets je vous pro - mets — de vous ai - mer — tou - jours.

Par - lons sans mystère en ce  
 Que la feinte entre nous fi - nis - se

jour; Le moindre ar - ti - fi - ce Le moindre ar - ti -  
 Le moindre ar - ti -

- fi - ce of - fen - se l'a - mour Le moindre ar - ti -  
 - fi - ce of - fen - se l'a - mour Le moindre ar - ti -

- fi - ce, Le moindre ar - ti - fi - ce of - fen - se of -  
 - fi - ce, Le moindre ar - ti - fi - ce of - fen - se of -

- ten - se l'a - mour, Le moindre ar - ti - fi - ce of -  
 - fen - se l'a - mour, Le moindre ar - ti - fi - ce of -

- fen - se l'a - mour. Quel soin presse ici-bas Ju - pi - ter de des -  
 - fen - se l'a - mour.

- cen - dre.  
 Le seul bien des mor - tels lui fait quit - ter les

cieux, Mais quel soupçon nou - veau Ju - non peut el - le

prendre? Ne suivrait el - le pas Ju - pi - ter en ces

Dans les jar-dins d'Hé - bé Ju - non vient de des -

lieux

- cen - dre

Un nu - age entr'ou - vert - La dé - couvre à mes

yeux; I - sis par-le ainsi sans mys - té - re! C'est ain - si que je

IRIS

puis me fi - er à ta foi. Ne me re - pro - chez

(Juno n parait au milieu d'un nuage qui s'avance.)

pas que je suis peu sin - cè - re, Vous ne l'êtes pas plus que

Ensemble.

moi. Gar - dez pour quel - qu'au - tre Vo - tre a - mour trom -

MERCURE

Gar - dez pour quel -

- peur, Vo - tre a - mour trom - peur, Je re - prends mon  
 - qu'au - tre Vo - tre a - mour trom - peur, Je re - prends mon

cœur, re - pre - nez re - pre - nez le vô -  
 cœur, re - pre - nez re - pre - nez le vô -

- tre Gar - dez pour quel -  
 - tre Gar - dez pour quel - qu'au - tre Vo - tre a - mour trom -

- qu'au - tre Vo - tre amour trom - peur, Je re -  
 - peur; Gar - dez pour quel - qu'au - tre Vo - tre amour trom -

prends mon cœur, Je re - prends mon  
 - peur, Je re - prends je re - prends mon cœur, Je re -

cœur je re - prends mon cœur re - pre - nez re - pre -  
 - prends je re - prends mon cœur re - pre - nez re - pre -

- nez le vô - tre Je re - prends mon  
 - nez le vô - tre Je re - prends mon

cœur re - pre - nez, re - pre - nez le vô - tre.  
 cœur re - pre - nez, re - pre - nez le vô - tre.

Récitative-monologue is used in the *tragédie lyrique* much the same way as were the dramatic monologues in the classical *tragédies*. Lully uses it for entire scenes. In printings made under Lully's supervision, the scenes in récitative-monologue are marked *récit*. They are used to introduce a character and to show a definite change in the direction of the plot. Though scenes in récitative-

monologue are much less frequent than other types, they are vital to the *tragédie lyrique*.

In *Isis*, there are only three scenes in récitative-monologue: the first Scenes of Acts I, II and V. The scene in Act V is an excellent example of this type of recitative. Io has been dragged by a Fury from the sea, and, on the banks of the Nile, she pours out her anguish; Io pleads for death to end her misery. Lully uses the full orchestra to accompany récitative-monologue. In all other recitative, he uses the continuo group, assisted occasionally by two treble instruments:

Example II.5 *Isis*: Act V Scene 1

Scène 1<sup>re</sup> IO, LA FURIE.

RONDEAU.

*Gravement.*

Ritournelle.

The musical score is a piano accompaniment for a rondeau. It consists of six systems of music, each with a treble and bass staff. The key signature is G minor (two flats) and the time signature is 3/4. The first system is marked 'Gravement.' and 'Ritournelle.' The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings. The overall mood is somber and dramatic, reflecting the tragic scene.

## AIR.

*Lo sortant de la mer, d'où elle est tirée par la Furie.*

10.

Ter - mi - nez mes tourments, Puis - sant  
 mai - tre du Mon - de, Sans vous, sans votre amour hé -  
 las! Je ne souf - fri - rais pas Ré - duité au dé - ses -  
 - poir, Mou - ran - te, va - ga - bon - de, J'ai por - té mon sup -  
 - plice en mille affreux cli - mats; Une horrible Furi - e at - tachée à mes  
 pas, M'a sui - vie au tra - vers du vas - te sein de

l'on - de; Ter - mi - nez mes tourments, Puissant mai - tre du mon - de; Voy -

- ez de quels maux ici bas Vo - tre épou - se pu - nit mes malheureux ap -

- pas, Dé - li - vrez moi de ma dou - leur pro -

- fon - de Ou - vrez moi par pi - té, les por - tes du tré -

- pas. Ter - mi - nez mes tourments, Puissant mai - tre du monde Sans

vous, sans vo - tre a - mour, hé - las! Je ne souffri - rais pas.

C'est Ju - pi - ter qui m'ai - me Eh qui le pour - rait

croi-re? Je ne suis plus dans sa mé - moi - re, Il n'en-tend point mes

cris, Il ne voit point mes pleurs A - près m'a - voir li -

- vré Aux plus cruels mal - heurs, Il est tran - quille au comble de la

gloi - re; Il m'a - ban - don - ne Il m'a - ban - donne au milieu des dou -

- leurs. A la fin je suc - com - be A la fin je suc -

- com - be, Heu - reu - se heu - reu - se si je meurs.

Lully also uses recitative in the large *divertissements*, spectacular scenes employing several characters, chorus and orchestra. Battles, sacrifices, celebrations, funerals and weddings are particularly suited to this treatment. In such a scene-complex, the principal

characters sing the recitatives, while the chorus, acting as a character, reacts to the statements of the main singers. The orchestra accompanies the chorus, and, in addition, plays alone to accompany stage action. The final Scene of *Isis* is an example of the scene-complex, showing how interest is sustained and variety created. There is a mixture of recitative and spectacle. It begins with recitative for both Jupiter and Junon, leading to a duet. Each of the characters sings an air, followed by a duet. Divinities of the sky descend, and peoples of Egypt enter singing and dancing. Another duet between Jupiter and Junon follows, and the chorus sings again. The orchestra accompanies the two dances of the Egyptians before the final chorus proclaiming the immortality of *Isis* ends the work (see Appendix I).

## CHAPTER III

*THE MUSICAL SOURCES OF ISIS*

A comparative study of three contemporary sources of *Isis*<sup>1</sup>--a unique complete set of ten partbooks (Ballard, 1677),<sup>2</sup> apparently published under Lully's supervision the year of its première, the first printed full score (Ballard, 1719),<sup>3</sup> and an undated (probably late seventeenth century) full-score manuscript<sup>4</sup>--spanning nearly fifty years, will show that the tradition of the *tragédie lyrique* was passed from generation to generation with remarkable care and accuracy. By the royal privilege of August 13, 1672, Lully not only gained a monopoly over the performance of his music in France but also confirmed his complete control over every aspect of the production of his operas.

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<sup>1</sup>A list of Lully's works is found in James Anthony, 'Jean-Baptiste Lully', *New Grove*, ed. Stanley Sadie, vol. 11, pp. 326-328. A full catalogue of the works, the sources and the bibliography is found in Herbert Schneider, *Chronologisch-Thematisches Verzeichnis Sämtlicher Werke von Jean-Baptiste Lully*, Mainzer Studien zur Musikwissenschaft, Bd. 14, ed. Hellmut Federhofer (Tutzing, Hans Schneider, 1981), which compliments the entry in RISM, A/I/5, pp. 367-375.

<sup>2</sup>The complete set is at Oxford, Christ Church Library, PR. Mus 110-119.

<sup>3</sup>The print used in this study is at the British Library, number PS.781555 G.321(1).

<sup>4</sup>Gustav Mahler/Alfred Rosé Room, Music Library, The University of Western Ontario, London, Canada (GM/AR.506).

Indeed, a second royal privilege of 1672 extended his control by the exclusive rights to print his works. However, no music was printed until the 1677 partbooks for *Isis*. The fact that he chose this score as his first printed work suggests the importance Lully attached to it, and it must have been an unexpected blow that the reaction of the audience was less than enthusiastic and that Madame de Montespan's unfortunate reaction to the work precipitated a scandal.

#### The Printed Partbooks of 1677

In 1677 Christophe Ballard (1641-1715)<sup>5</sup> published a set of ten partbooks for *Isis*, first performed that year at Saint-Germain-en-Laye on January 5. These prints, each marked with Lully's flourish (*paraphe*), are probably the closest contact we are able to make with the composer's intentions. They were not only Lully's first published works but also the only set of partbooks of Lully's operas that Ballard published during the composer's lifetime.<sup>6</sup> All of the operas after *Isis*, from *Bellérophon* (1679) to *Armide* (1686) were published in full score only, in the year of their first presentation. The four earliest operas--*Cadmus et Hermione* (1673), *Alceste* (1674), *Thésée*

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<sup>5</sup>For further information, see Samuel Pogue, 'Christophe Ballard', *New Grove*, vol. 2, pp. 85-86.

<sup>6</sup>In 1715, Christophe Ballard published another edition of *Proserpine*, a full score and partbooks for the continuo instruments only: the *basse de violon* and the *basse-continue*.

(1675) and *Alys* (1676)--were not published in any format until after Lully's death.

**Table III.1 *Isis* partbooks (Ballard, 1677): concordances**

Canada	
	London, Ontario
	Music Library, The University of Western Ontario
	<i>Haute-contre, Basse</i>
France	
	Marseilles
	Bibliothèque du Conservatoire
	<i>Dessus</i>
	Paris
	Bibliothèque de l'Opéra
	<i>Haute-contre</i>
	Paris
	Bibliothèque Nationale (ancien fonds du
	Conservatoire)
	<i>Basse-continue</i>
	Paris
	Bibliothèque Saint-Genevieve
	<i>Basse, Basse-continue</i>
	Troyes
	Bibliothèque municipale
	<i>Basse-continue</i>
Great Britain	
	Oxford
	Christ Church Library
	Complete set (10 partbooks)
United States	
	Berkeley
	Music Library, The University of California
	at Berkeley
	<i>Haute-contre de violon, Taille de violon</i>
	<i>Basse de violon, Basse-continue, Dessus,</i>
	<i>Haute-contre</i>

Christophe Ballard's family had had a series of royal privileges to print music since the sixteenth century; one dated April 29, 1637 gave the Ballard family the exclusive right to publish music in France.<sup>7</sup> However, in 1672 Lully

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<sup>7</sup>Vladimir Fédorov and François Lesure, 'Ballard', *Die Musik in Geschichte und Gegenwart*, vol. I, col. 1144.

was given a separate privilege for the printing of his own music for the next thirty years,<sup>8</sup> which superseded Ballard's. Though many details of the legal arrangements for the publication of Lully's scores are not known, the manuscript contract for *Le Triomphe de l'Amour* (1681), dated December 26, 1680 and signed by Lully, Ballard and Quinault, survives in the Bibliothèque Nationale.<sup>9</sup> The three parties agreed that Lully would delegate (*subroger*) to Ballard the rights given to him in his privilege of 1672; the contract would be in effect for the duration of the privilege-- until September 20, 1702, during which time Ballard would be the sole publisher of Lully's music. Each of the three men agreed to pay a third of the publication costs and the profits were to be shared equally. One point in the agreement stated that Ballard was forbidden, under penalty of a heavy fine, to sell any exemplar

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<sup>8</sup> *Le xx. Septembre a été Expedié une permission Sellée au Sr. Lully pour f(air)e Imprimer les airs de musique qui seront par luy fait avec planches et figures et ce pend(an)t trente années.* Paris, Archives nationales, o-16, f. 186 r. The text of the privilege was later printed at the end of the libretto for *Acis et Galatée* (Ballard, 1686).

<sup>9</sup> Most of the text of the contract and a facsimilie of the three signatures is found in Lionel de la Laurencie, *'Une Convention commerciale entre Lully, Quinault et Ballard en 1680'*, *Revue de musicologie*, vol. II (1921), pp. 176-182.

that Lully or his representative had not marked (*paraphé*).<sup>10</sup> A sampling of scores published by Ballard in the 1680s and 1690s shows that Lully's *paraphe* was a scribbled line in brown ink—a flourish. The *paraphe* is found in different places in the score from opera to opera, but, in any one work, it is always in the same location. The printed full scores of *Armide* (1686), for example, have the *paraphe* on the final page of the Prologue<sup>11</sup>; in the 1677 prints of *Isis*, the *paraphe* was placed at the beginning of Act III in each of the ten partbooks.<sup>12</sup> (See Plates III.1 and III.2) Whether or not the *paraphes* are in Lully's own hand may, perhaps, never be known, but after his death in 1687, the mark was never again inscribed in any subsequent Ballard prints of his works. Moreover, whether for artistic

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<sup>10</sup>An excerpt is given in Herbert Schneider, *Die Rezeption der Opera Lullys im Frankreich des Ancien Regime* (Tutzing, Hans Schneider, 1982), p. 23:

*Comme aussy recevront et partageront esgalement et partiers à leur profit tout ce qui proviendra de la vente et débit desdits livres, tant chez le Roy qu'en l'academye dudit sieur Lully boutique dudit sieur Ballard et autres lieux sur le pied de 30 sols pour chacun livre, sans qu'il en puisse estre vendu et débité aucuns de l'impression dudit Ballard qu'ils ne soient paraphez dudit sieur Lully ou de quelqu'autre par luy commis à cet effet, soubz la peine portée audit privilege dudit sieur Lully, à laquelle ledit Ballard s'est soubzmis par les présentes. Quant à la musique tant du susdit ballet du Triomphe de l'Amour, que de tous les opéra et ballets, elle sera pareillement imprimée par ledit sieur Ballard, à l'exclusion de tous autres.*

<sup>11</sup>Lois Rosow, 'Lully's *Armide* at the Paris Opera: a Performance History: 1686-1766', (Ph.D. diss., Brandeis University, 1981), p. 12.

<sup>12</sup>The seven partbooks of *Isis* at Berkeley are paraphed in the same location as those at Christ Church and London, Canada.

**Plate III.1**

**Lully's *paraphe*, 1677 *haute-contre* partbook**



# ACTE TROISIEME.

## SCENE III.

CHOEUR DES NYMPHES, ARGUS, HIERAX.

*Chœur des Nymphes.*



liberté, liberté, liberté, liberté, liberté, liberté, liberté, liber-

té, liberté, liberté, liberté, liberté, liberté, quelle nouveauté. S'il est quelque

bien au monde, c'est la liberté, que voulez-vous.. liberté, liberté, liberté, liberté, liber-

té, nous réponde. S'il est quelque bien au monde, C'est la liberté, liberté, liber-

Plate III.2

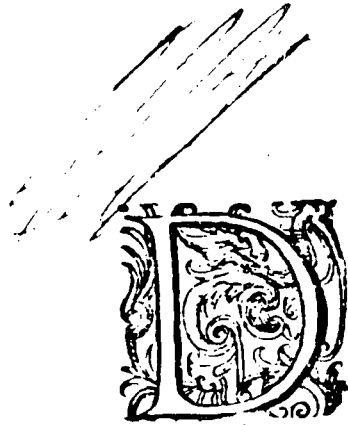
Lully's *paraphe*, 1677 *basse* partbook



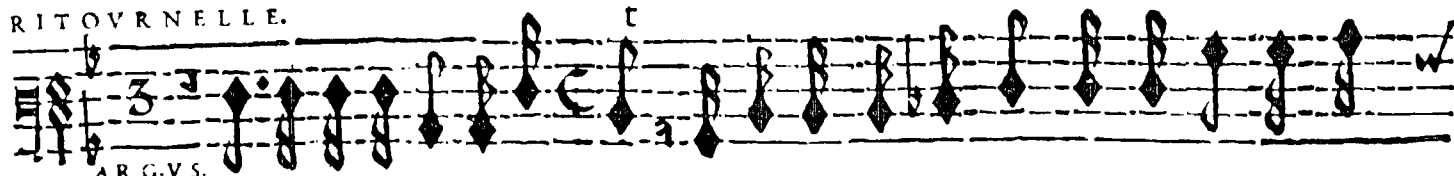
# A C T E T R O I S I E M E.

## S C E N E P R E M I E R E.

A R G V S, I O.



RITOURNELLE.

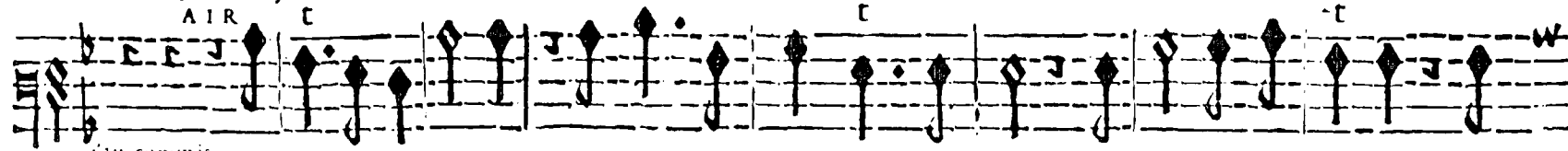


A R G. V S.

Ans ce solitaire se- jour Vous estes sous ma garde, & Junon vous y

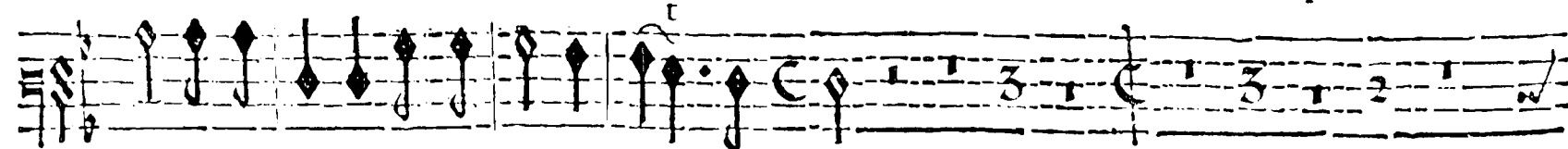


laisse, Mes yeux veilleront tour à tour, Et vous observeront sans cesse.



Jay commis.

Vous estes aimable, Vos yeux devoiét moins charmer, Vous estes coupable, Vous



estes coupable De vous faire trop ai- mer.

control, economic shrewdness, or both, the *Isis* partbooks of 1677 suggest that Lully's control over the production of his works was finally achieved. The royal privileges of 1672 not only legally created his monopoly but also ensured for the future the accurate and orderly transmission of his scores.

Each of the set of ten partbooks is in quarto format and measures approximately 17 by 23.5 centimetres.<sup>13</sup> The first two pages of each partbook contain the title page,<sup>14</sup> a void verso and Lully's dedication to the king. (See Plates III.3 and III.4) There is a separate book for each of the five orchestral parts (*dessus de violon, haute-contre de violon, taille de violon, quinte de violon* and *basse de violon*), and the four vocal parts, which include the music for both the solo and choral sections (*dessus, haute-contre, taille* and *basse*) and one partbook for the *basse-continue*.

One interesting feature of the 1677 set is found in the *haute-contre* partbook, where the recitative for Mercure

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<sup>13</sup>Two partbooks of *Isis* (*haute-contre* and *basse*) are also found in the opera collection in the Gustav Mahler/Alfred Rosé Room; a bibliographic description of the two partbooks (*haute-contre, basse*) is found in *Studies in Music*, vol. 4/2 (1979), pp. 273-276.

<sup>14</sup>ISIS / TRAGÉDIE, / MISE EN MUSIQUE / PAR-MONSIEUR DE LULLY / SUR-INTENDANT DE LA MUSIQUE DU ROY. / *Représentée devant Sa Majesté à S. Germain en Laye, le cinquième jour de Janvier 1677.* / HAUTE-CONTRE. / PERSONNAGES DV PROLOGVE. / UN TRITON CHANTANT, ET APOLLON. / PERSONNAGES DE LA TRAGÉDIE. / PIRANTE, MERCURE, ERYNNIS, ET LES PARQUES. (swash Q) / (ornament) / On la vend à Paris, à l'entrée de la Porte de l'Académie Royale de Musique, au Palais / Royal, rue Saint Honoré. / *Imprimée par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique.* / (rule) / M. DC. LXXVII. / AVEC PRIVILEGE DE SA MAJESTÉ

**Plate III.3**

**Title page, 1677 *haute-contre* partbook**



ISIS *Paris*  
TRAGEDIE,  
MISE EN MUSIQUE  
PAR MONSIEUR DE LULLY  
SUR-INTENDANT DE LA MUSIQUE DU ROY.

*Représentée devant Sa Majesté à S. Germain en Laye, le cinquième jour de Janvier 1677.*

HAUTE-CO N T R E.

PERSONNAGES DV PROLOGVE.

UN TRITON CHANTANT, ET APOLLON.

PERSONNAGES DE LA TRAGEDIE.

PIRANTE, MERCURE, ERYNNIS, ET LES PARQUES.

On la vend à Paris, à l'entrée de la Porte de l'Academie Royale de Musique, au Palais  
Royal, rue Saint Honoré.

*Imprimée par* CHRISTOPHE BALLARD, *seul Imprimeur du Roy pour la Musique.*

M. DC. LXXVII.

AVEC PRIVILEGE DE SA MAIESTE.

Plate III.4

Title page, 1677 *basse* partbook



ISIS *Parise*  
TRAGÉDIE,  
MISE EN MUSIQUE  
PAR MONSIEUR DE LULLY  
SUR-INTENDANT DE LA MUSIQUE DU ROY.

*Représentée devant Sa Majesté à S. Germain en Laye, le cinquième jour de Janvier 1677.*

BASSE.

PERSONNAGE DV PROLOGVE.

NEPTUNE.

PERSONNAGES DE LA TRAGÉDIE.

HIERAX, JUPITER, ARGUS, PAN.

On la vend à Paris, à l'entrée de la Porte de l'Academie Royale de Musique, au Palais Royal, rue Saint Honoré.

*Imprimée par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique.*

M. DC. LXXVII.

AVEC PRIVILEGE DE SA MAIESTE.

in his conversation with Jupiter was omitted in the printing (Act II Scene 3). The omission was inserted by hand at the end of Act I (p. 5), the only page with sufficient space. (See Plates III.5 and III.6) In the Christ Church *haute-contre* partbook the scribe has erroneously labelled the newly-copied excerpt as Act III Scene 2 rather than Act II Scene 3; the Western Ontario *haute-contre* partbook, in a different hand, gets the label right.<sup>15</sup> (See Plates III.5 and III.6)

The partbooks preserve fuller stage directions and performance indications than the full scores, and they are a valuable source for determining not so much *what* the keyboard continuo played, but *where* it played.<sup>16</sup> Writing on the Lully operas, Prunières said that 'the harpsichord and wind instruments, unless specifically indicated, do not take part in the performance of the *airs de ballet*, which are reserved for the strings...'.<sup>17</sup> In the 1677 set, the *basse-continue* has a separate partbook from the *basse de violon* and its title page confirms Prunière's observations:

*Basse-continue. Qui comprend toute la Pièce, excepté les Airs de danse qui sont dans la Basse de Violon.*

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<sup>15</sup> The hand-written addition was, evidently, not done for every exemplar printed. The Berkeley *haute-contre* lacks Mercure's recitative.

<sup>16</sup> For further details see, Graham Sadler, 'The role of the keyboard continuo in French Opera 1673-1776', *Early Music*, vol. 8/2 (April, 1980), pp. 148-157.

<sup>17</sup> Jean-Baptiste Lully, *Alceste, Oeuvres complètes, Les Opéras*, vol. 2, (Paris, Editions de la Revue musicale, 1932; repr., New York, Broude, 1966), pp. xxii.

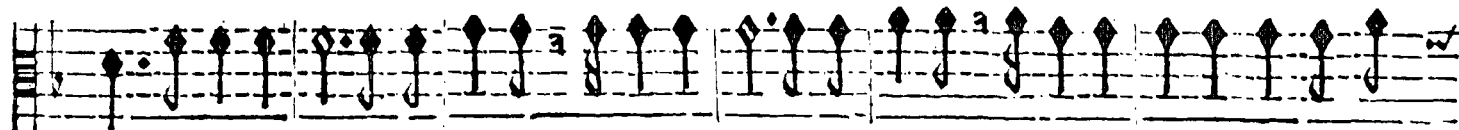
Plate III.5

1677 *haute-contre* partbook, Act II Scene 3,  
Christ Church Library, Oxford

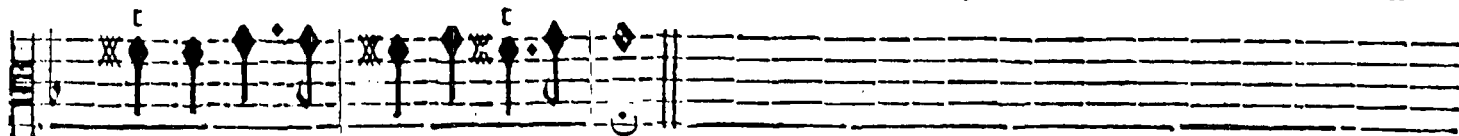
# HAUTE-CONTRE.



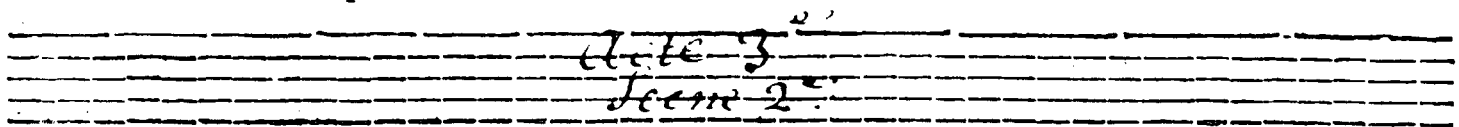
mé du Tonner- re, Il est armé du Tonnerre; Mais c'est pour donner la



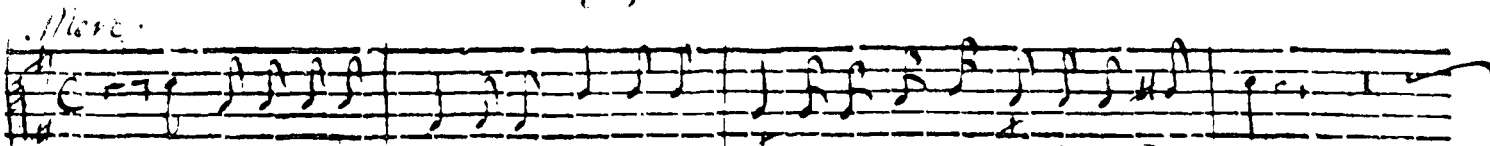
Paix. Il est armé du Tonnerre, Il est armé du Tonnerre, Il est armé armé du Ton-



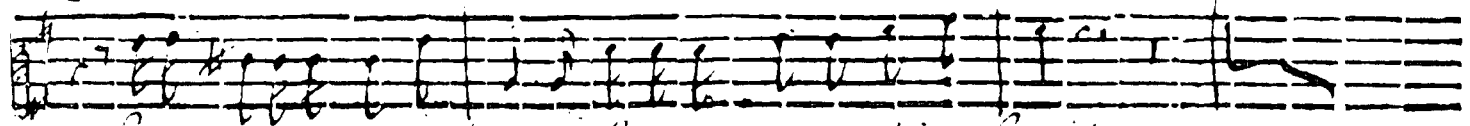
nerre; Mais c'est pour donner la Paix.



*Acte 3<sup>e</sup>  
Scène 2<sup>e</sup>  
Jupiter. Mercure*



*Allegro.*  
Vous m'a. rétez Iris et ay bus de union elle mesme pourrit vous faire dans ces lieux  
vous me quittez



La vengeance ferait justice si votre amour étoit curieux.

Plate III.6

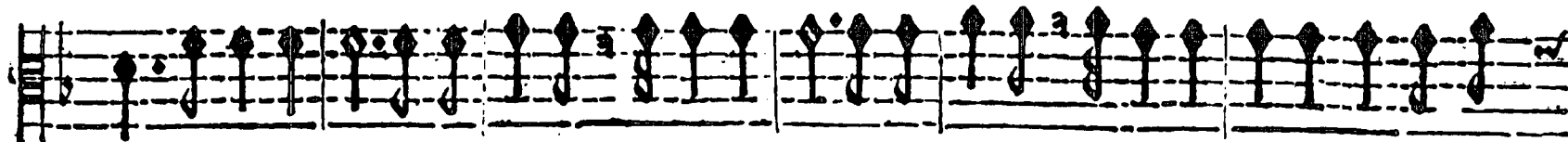
1677 *haute-contre* partbook, Act II Scene 3,  
London, Canada

# HAUTE-CONTRE.

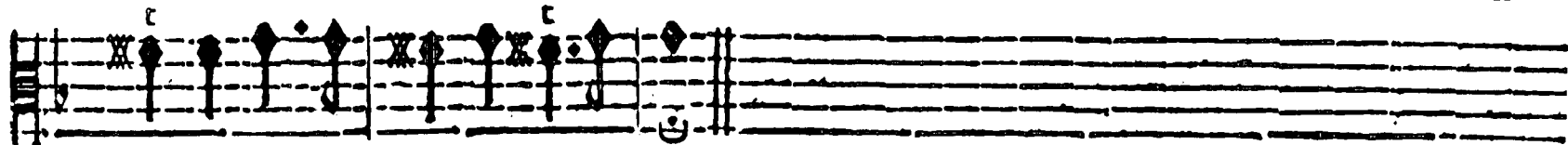
5



mé du Tonner- re, Il est armé du Tonnerre; Mais c'est pour donner la

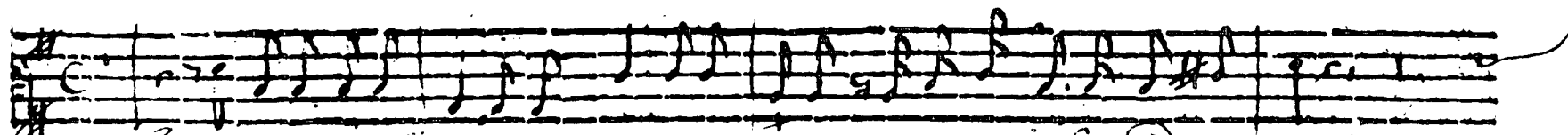


Paix. Il est armé du Tonnerre, Il est armé du Tonnerre, Il est armé armé du Ton-

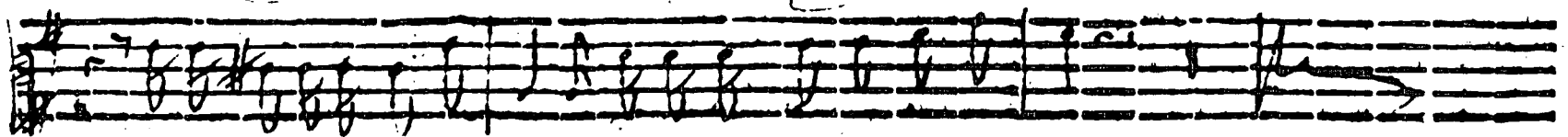


nerre; Mais c'est pour donner la Paix.

*Acte Second*  
*Scène 3<sup>e</sup>*  
*Jupiter. Mercure*



*Tris est icy Bas et Junon elle même pourrit vs. Suave dans ces lieux*



*Je vengerais sur sa fureur d'autant plus que*

In his later operas Lully reduced the size of the continuo section, though in addition to harpsichord and *basses de viole* it probably also included two *theorbos*.<sup>18</sup> Though it is difficult to discover where each of these instruments played, we can now be certain of the sections of music in which *none* of them took part. The *basse-continue* partbook is marked '*on jouë deux Airs pour l'Entrée des Dieux de la Terre*'. In many of Lully's scores the *basse-continue* played in those sections that were figured--the solo vocal music, the choral music and the *ritournelles*;<sup>19</sup> the unfigured passages were reserved for the *airs de ballet* and some of the instrumental music, which could include the *overture*.<sup>20</sup> Lully's usual custom was to label all the figured sections with the words *basse-continue*, printed on every system of the piece. In *Isis*, the *basse-continue* does not play in the following movements, and, with the exception of the opening *Prélude* of Act IV and the unaccompanied choral section beginning Act III Scene 3, it is noteworthy that they are all dances, scored for five-part strings:

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<sup>18</sup>Jurgen Eppelsheim, *Das Orchester in den Werken Jean-Baptiste Lullys*, Munchner Veröffentlichungen zur Musikgeschichte, Bd. 7, ed. Thrasybulos Georgiades (Tutzing, Hans Schneider, 1961) p. 151.

<sup>19</sup>Sadler, 'Keyboard Continue in French Opera', *Early Music*, vol. 8/2, (April, 1980), p. 153.

<sup>20</sup>The *basse-continue* partbook of *Isis* shows that the continuo instruments did play in this particular overture.

Table III.2 *Isis*: Instrumental music without *basse-continue*

- (a) *Premier Air pour les Muses* (Prologue, Scene 3)
- (b) *Deuxième Air pour les Muses* (Prologue, Scene 3)
- (c) *Premier Air pour les Divinitez de la Terre*  
(Act I Scene 6)
- (d) *Deuxième Air pour les Divinitez de la Terre*  
(Act I Scene 6)
- (e) *Entrée pour la Jeunesse* (Act II Scene 6)
- (f) *Premier Air* (Act II Scene 7)
- (g) *Deuxième Air* (Act II Scene 7)
- (h) Unaccompanied choral sections (Act III Scene 3)
- (i) *Air des Sylvains et des Satyres* (Act III  
Scene 5)
- (j) *Troisième Air* (Act III Scene 6)
- (k) Opening of Act IV
- (l) *Premier Air des Parques* (Act IV Scene 6)
- (m) *Deuxième Air des Parques* (Act IV Scene 6)
- (n) *Premier Air pour les Egyptiens* (Act V Scene 3)
- (o) *Deuxième et Dernier Air* (Act V Scene 3)

### The Printed Full Score of 1719

The Ballard firm, now under the direction of Jean-Baptiste-Christophe Ballard (ca. 1663-1750),<sup>21</sup> underwent something of a revival in the early eighteenth century, perhaps matching the success and prestige of the establishment in the sixteenth. In 1664 the firm maintained three presses and the services of three helpers; in 1666, Christophe Ballard was brought into the firm as a helper, and by 1700, it had expanded to include four presses, nine helpers and two apprentices.<sup>22</sup> By the late seventeenth century Ballard was a very busy printer indeed,

<sup>21</sup>Christophe Ballard died in the spring of 1715 and his son, J.-B.-C. Ballard, already an established Parisian printer and bookseller, became the director of the Ballard firm.

<sup>22</sup>Samuel Pogue, 'Christophe Ballard', *New Grove*, vol. 2, pp. 85-86.

publishing all of the major composers of the day, including Campra, Charpentier, the Couperins, Dandrieu, Marais, among many others. Following the full scores of *Thésée* (1688) and *Atys* (1689), Ballard did not issue another publication of any Lully opera until 1707, when he printed a second edition of *Proserpine*. After a series of disputes in the 1690s, Ballard collaborated with the Parisian engraver, Henri de Baussen<sup>23</sup> and between 1708 and 1711 Ballard published in short score<sup>24</sup> eight of Lully's most successful operas--*Alceste* (1708, 1st and 2nd eds.), *Atys* (1708; 1709), *Phaëton* (1709), *Roland* (1709), *Persée* (1710), *Armide* (1710), *Thésée* (1711), and *Amadis* (1711)--from plates he had engraved.

After the Ballard-Baussen collaboration, Lully's scores were issued only sporadically for the next five or six years, chiefly reprints of the short scores. Of

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<sup>23</sup>The Baussen editions and reprints are of less importance than Ballard's full scores in a comparative study of Lully's editions because they are less accurate. Rosow has shown that they reflect none of the revisions that took place in the print shop or during revivals: 'Lully's *Armide*', Chapter 1.

<sup>24</sup>Le Cerf de la Viéville described Lully's method of composition:

*Lully himself composed all the parts of his principal Choruses, and of his important Duets, Trios, and Quartets...Outside of these important pieces, Lully composed only the dessus and the basse, and left to his Secretaires the composition of the haute-contre, taille, and quinte...However, in the case of fugal choruses, Lully always indicated all the entries.*

*Comparaison de la musique italienne et de la musique françoise*, vol. II (Brussels, 1705), repr. as vol. III, Jacques Bonnet, Pierre Bonnet and Pierre Bourdelot, *Histoire de la musique et de ses effets* (Amsterdam, 1725; reprinted Graz, Akademische Druck-und Verlagsanstalt, 1966), pp. 118-119. Thus, to produce the short score, Ballard had Baussen engrave only Lully's music and omit those parts the composer routinely left to his secretaries.

particular note during these years is Christophe Ballard's full score and continuo partbooks (*basse de violon* and *basse-continue*) for *Proserpine* (3rd ed., 1715), and J.-B.-C. Ballard's scores for *Thésée*, *Persée* and *Amadis* in 1719, each described as a '*nouvelle édition*', but, actually, the short scores once again. The same year, Ballard also issued full scores of *Cadmus et Hermione*, which had not yet been published in any form, and *Isis*, which had not been printed since the partbooks of 1677, forty-two years earlier. After the full score of 1715, and the two of 1719, Ballard launched a new series of full-score publications of nine more operas: *Alceste*, *Thésée*, *Alys*, *Psyché* in 1720, *Phaëton* in 1721, *Persée* in 1722, *Amadis* and *Armide* in 1725 and *Roland* in 1733.

The Ballard firm was notorious, perhaps mainly for economic reasons, for maintaining traditional printing methods; only the short scores were engraved, and the full scores were still produced by single-impression printing with movable type. In 1713, a legal battle allowing printers other than Ballard to print music from engraved plates was won by Leclair and several other musicians. Ballard had the exclusive right to print music only by the old method.<sup>25</sup> The full score of *Isis* was printed in this way, and the compositor required great skill in producing it; at times, words and music had to be lined up on accolades of twelve or thirteen staves per page:

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<sup>25</sup>Pogue, 'Christophe Ballard', *New Grove*, vol. 2, p. 86.

Example III.1 *Isis*: Act III Scene 2

ies Un cœur ingrat vaut-il la peine D'être tant regretté Heu-

reux, Heureux qui peut briser, qui peut briser la chaîne! Heureux, Heureux

ENSEMBLE.  
MIRAX

Heureux, Heureux, Heureux, Heureux qui  
qui peut briser la chaîne! Heureux, Heureux qui peut briser la

peut briser, qui peut briser la chaîne. Heureux qui peut briser, Heu-

chaine. Heureux, Heureux qui peut briser la chaîne. Heureux, Heureux qui peut briser la

Table III.3 *Isis* full scores (Ballard, 1719): concordances

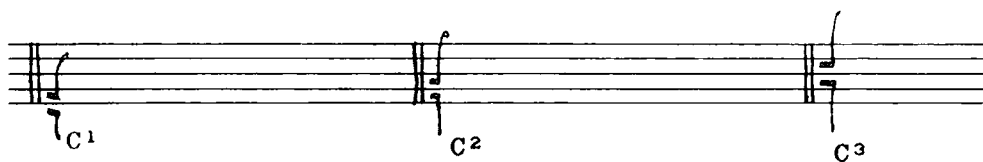
Belgium	
Brussels	Bibliothèque du Conservatoire royale de musique
Brussels	Bibliothèque royale
Canada	
London	Music Library, The University of Western Ontario
France	
Dijon	Bibliothèque du Conservatoire
Lyon	Bibliothèque municipale
Paris	Bibliothèque de l'Arsenal - 3 exemplars
Paris	Bibliothèque Nationale (ancien fonds du Conservatoire) - 6 exemplars
Paris	Bibliothèque de l'Opéra - 2 exemplars
Toulouse	Bibliothèque municipale
Versailles	Bibliothèque municipale
Germany (BRD)	
Göttingen	Niedersächsische Staats-und Universitätsbibliothek
Munich	Bayerische Staatsbibliothek (Musiksammlung)
Regensburg	Fürstlich Thurn und Taxissche Hofbibliothek
Great Britain	
London	The British Library
Italy	
Turin	Biblioteca Nazionale
Sweden	
Stockholm	Kungliga Teaterns Bibliotheket
United States	
Berkeley	Music Library, University of California
Chicago	Newberry Library
Denton, Texas	Music Library, North Texas State University
Ithaca, N.Y.	Music Library, Cornell University
New Haven	Library of the School of Music, Yale University
Washington, D.C.	Library of Congress, Music Division

This score of *Isis*, the first published full score, is a large volume in folio format and measures approximately 35.5 by 25.5 centimetres. It begins with the title page<sup>26</sup> and a blank verso, but, as Louis XIV died in 1715, the dedication to the king is omitted. There follows a table of contents for the instrumental airs, arranged according to each Act. After this, there is a table of contents, arranged in alphabetical order, for the vocal airs, duos and trios. The page immediately before the Prologue lists all the operas of Lully available in printed, engraved or manuscript scores. Like all the Ballard publications of the full scores, the instrumental numbers are given on five, six or seven staves, with a line each for *dessus de violon* using the

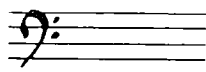


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<sup>26</sup> ISIS / TRAGEDIE / MISE EN MUSIQUE / PAR MON MONSIEUR DE  
 LULLY, Ecuyer-Conseiller - / Secretaire du Roy, Maison,  
 Couronne de France / & de ses Finances, & Sur-Intendant de  
 la musique / de sa Majesté; / REPRESENTÉE POUR LA PREMIERE  
 FOIS, / devant le Roy, à Saint-Germain-en-Laye, le  
 cinquième jour / de Janvier, en l'Année 1677. / PARTITION  
 generale, imprimée pour la premiere fois. / (decoration) /  
 DE L'IMPRIMERIE / De J.B. CHRISTOPHE BALLARD, seul  
 imprimeur du Roy pour la Musique, / à Paris, rue Saint Jean  
 de Beauvais, au Mont-Parnasse. / M.DCC XIX. / Avec  
 Privilege de Sa Majesté/

(or G<sup>1</sup> clef), *haute-contre*, *taille* and *quinte de violon* (the three viola lines), written respectively on



and the *basse de violon*, written



There is a separate line for the *basse-continue*. Whenever the violin parts divide, or other instruments such as flutes or trumpets are added, two G<sup>1</sup> staves are used. The score is figured throughout, even in the passages where the keyboard continuo does not play. It is marked '*Basse-Continue*' and is figured in all the airs for the strings alone. (See Plates III.7 and III.8) It would seem that, more and more after Lully's death, it was the custom to add figuring to his scores; Sadler states that the farther removed a score is from its original performances, the more likely it is to be figured.<sup>27</sup>

Though there is much to commend in the publication of this score, some seeming carelessness in the printer's shop detracts somewhat. The label *Basse-Continue* used throughout the score (except in the purely instrumental music given above in Table III.2) is printed in a variety

<sup>27</sup>Sadler, '*Keyboard Continue in French Opera*', *Early Music*, vol. 8/2 (April, 1980), p. 153.

**Plate III.7**

**Figuring in movements for strings alone,  
Prologue Scene 3, 1719 print**

ISIS, TRAGEDIE.

SCENE III.

LES NEUF MEUSES, LES ARTS LIBERAUX, APOLLON,  
NEPTUNE & sa Suite, LA RENOMME'E & sa Suite.

PRELUDE DES MUSES.

The musical score is arranged in two systems. The first system contains six staves: two for Violons (Violins) and four for Basse-Continue (Bass Continuum). The second system contains six staves: two for Violons and four for Basse-Continue. The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and ornaments. The piece concludes with a double bar line and a fermata over the final notes.

**Plate III.8**

**Figuring in movements for strings alone,  
Prologue Scene 3, 1719 print**

PROLOGUE, SCENE III.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a common time signature. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff is a bass line. The fourth and fifth staves are also bass lines, with the fifth staff starting with a fermata. The sixth staff concludes the system with a double bar line.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music continues from the first system. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff is a bass line. The fourth and fifth staves are also bass lines. The sixth staff concludes the system with a double bar line.

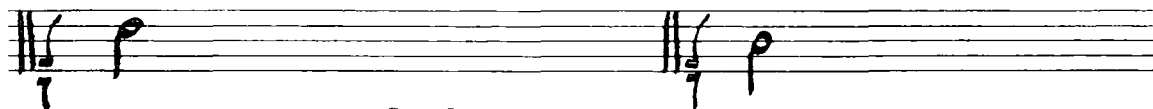
of sizes and there are a number of misplaced notes:

Table III.4 *Isis*: Misplaced notes in 1719 score

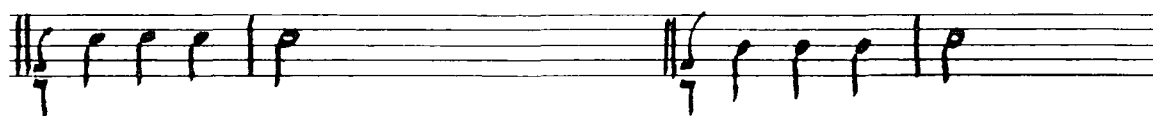
1677

1719

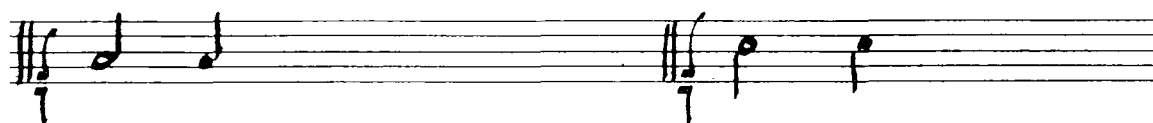
Prologue, Scene 1



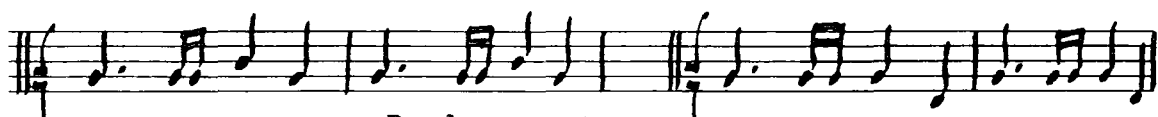
Prologue, Scene 1



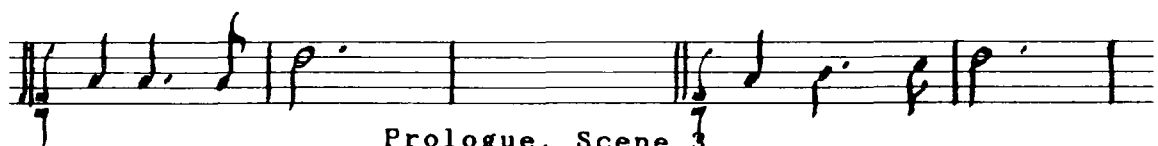
Prologue, Scene 1



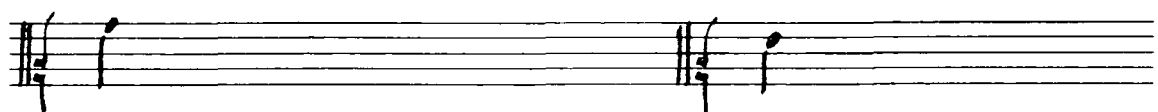
Prologue, Scene 1



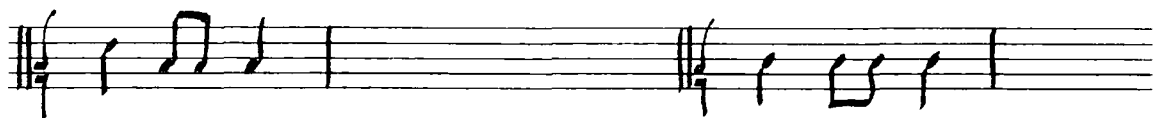
Prologue, Scene 2



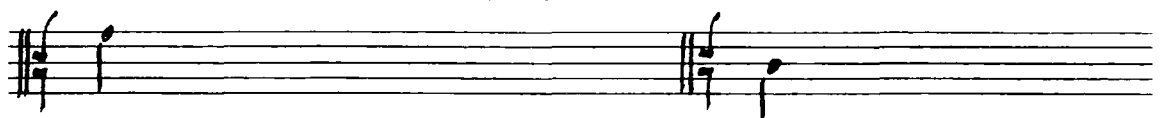
Prologue, Scene 3



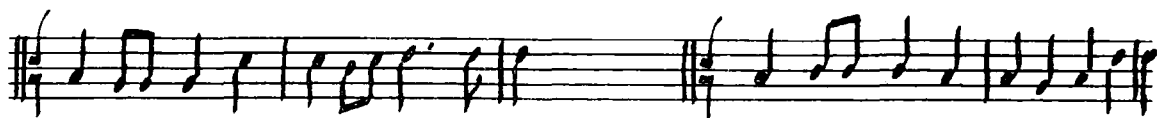
Prologue, Scene 3



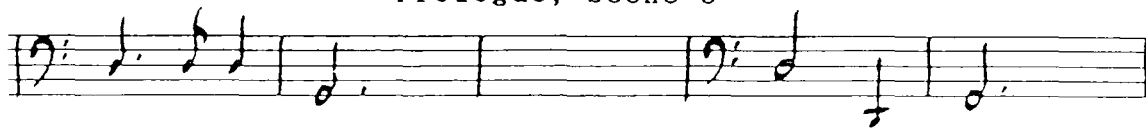
Prologue, Scene 3



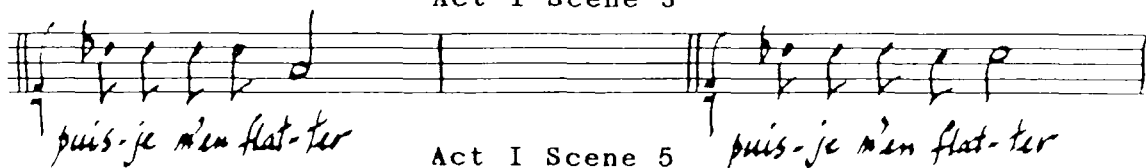
Prologue, Scene 3



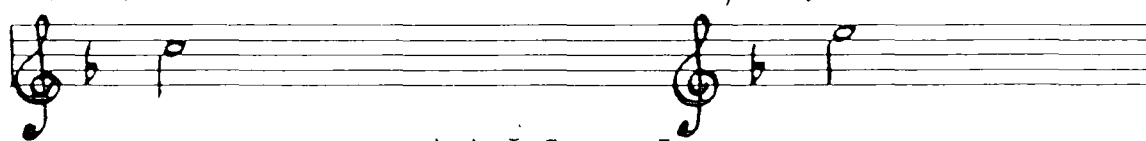
## Prologue, Scene 3



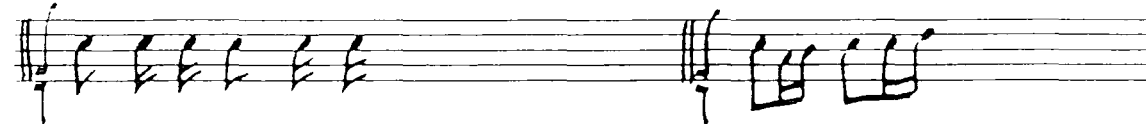
## Act I Scene 3



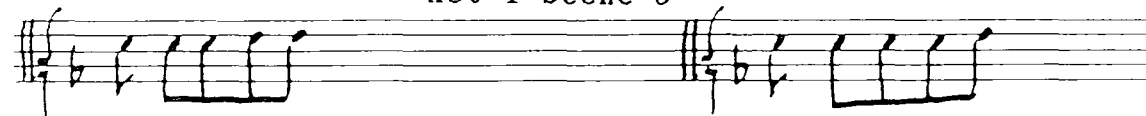
## Act I Scene 5



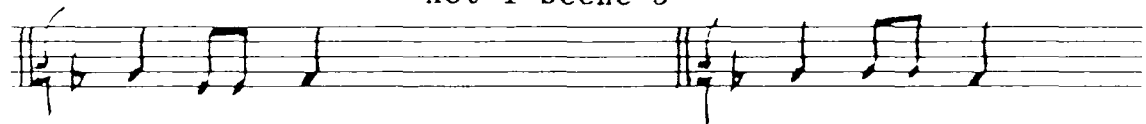
## Act I Scene 5



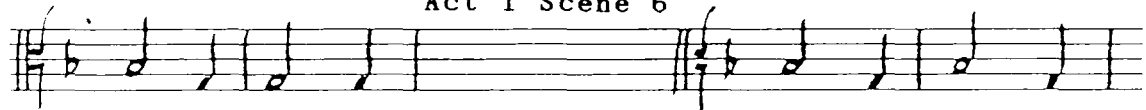
## Act I Scene 5



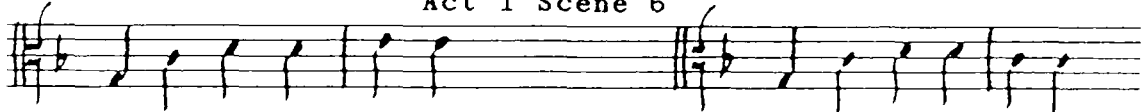
## Act I Scene 5



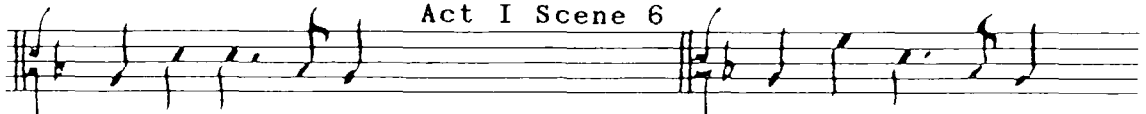
## Act I Scene 6



## Act I Scene 6



## Act I Scene 6



There are a number of minor rhythmic differences from the 1677 score and they may reflect certain eighteenth-century

performance practices:

Table III.5 *Isis*: Rhythmic differences in 1719 score

1677

1719

Prologue, Scene 1 *basse de violon*



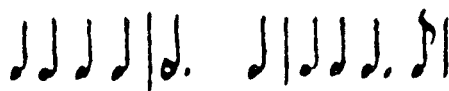
Prologue, Scene 2 *dessus*



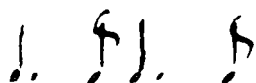
Prologue, Scene 2 *dessus de violon*



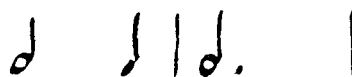
Prologue, Scene 2 *quinte de violon*



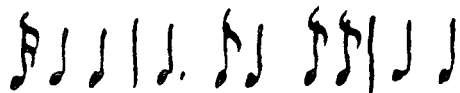
Prologue, Scene 2 *basse de violon*



Prologue, Scene 2 *basse-continue*



Act I Scene 7 *dessus*



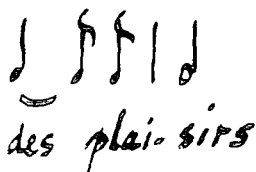
Act I Scene 6 *dessus*



*Il est ar-mé, ar-mé du ton-nerre*

*Il est ar-mé, ar-mé du ton-nerre*

Act I Scene 2 *haute-contre*



*des plai-sirs*



*des plai-sirs*

Act I Scene 7 *taille*



*sur la ter-re*

Act I Scene 6 *taille*



*sur la ter-re*

Act I Scene 7  
dessus de violon



Act I Scene 6  
dessus de violon



Lully added ornaments to the melodic lines<sup>28</sup> and his indications for ornaments--a 't' over the note--frequently marked in the 1677 partbooks, are absent from this score:

Example III.2 *Isis: Haute-contre partbook (1677) Act I Scene 5*

SCENE V.  
MERCURE, ET  
LE CHOEUR  
DES ECHOS.

Le Dieu puissant qui lance le ton- nerre, Et qui des  
Cieux tient le sceptre en ses mains, A résolu de venir sur la terre Chasser les maux qui troubent les hu-

Example III.3 *Isis: 1719 score, Act I Scene 5*

S C E N E V.  
MERCURE, IO, CHOEURS DES DIVINITEZ DE LA TERRE, ET DES ECHOS:  
MERCURE

Le Dieu puissant qui lance le ton- nerre, Et qui des cieux tient le Sceptre en ses  
BASSE CONTINUE

mains, a résolu de venir sur la terre Chasser les maux qui troubent les hu-

<sup>28</sup> Le Cerf, *Comparison*, p. 187.

There are a few minor changes in text in the 1719 score:

Table III.6 *Isis*: Changes in text in 1719 score

- (a) *Muses* in the 1677 score is spelled both *Meuses* and *Muses* in the 1719 score. (Prologue, Scene 3)
- (b) *Calliope* in the 1677 score is spelled *Callyope* in the 1719 score. (Prologue, Scene 3)
- (c) *Ne troublez pas les charmes de nos divins concerts* in the 1677 score is *Ne troublez point les charmes de nos divins concerts* in the 1719 score. (Prologue, Scene 3)
- (d) *Ne parlez pas toujours de la guerre cruelle* in the 1677 score is *ne parlons pas toujours de la guerre cruelle* in the 1719 score. (Prologue Scene 3)
- (e) *De rendre notre fort plus doux* in the 1677 score is *de rendre mon coeur moins jaloux* in the 1719 score. (Act I Scene 3)
- (f) *L'amour tôt ou tard peut prétendre* in the 1677 score is *L'amour tôt ou tard doit prétendre* in the 1719 score. (Act I Scene 5)
- (g) The *Prélude pour les Muses* is marked *Prélude des Muses* in the 1719 score. (Prologue, Scene 3)

The numbering of the scenes is somewhat different in this score from the 1677 partbooks. In the earlier version, Mercure's air '*Que tout l'universe*' begins the sixth Scene of Act I. In the 1719 print there is no change of scene at this point; the scene begins with Scene 7 of the 1677 partbooks, a relatively unimportant change, as no new characters appear on stage. Throughout both Scenes 5 and 6 in the 1677 score (Scene 5 in the 1719 score)

Mercure woos Io on behalf of Jupiter. He announces Jupiter's imminent arrival (*'Jupiter descend ici bas'*) and tells her to pay homage *'au plus grand des Dieux'*.

Mercure encourages the reluctant Io by saying:

*'Quand c'est pour Jupiter qu'on change,  
Il n'est pas honteux de changer'.*

The change of scene in both prints occurs at the *divertissement*, announcing Jupiter's arrival on earth. The *divertissement* of Pan and Syrinx (Act III Scene 6) also has some differences. In the 1719 score, the scene begins with the duet for two shepherds; the 1677 partbooks begin the scene at Pan's first entry, *'Je vous aime, Nymphe charmante...'*. A printing error in the 1719 score (Act I Scene IV) has one page (p. 121) printed 'Scene VI'. Another (p. 143), has 'Scene III' printed rather than 'Scene VII'. Some of Lully's markings in the 1677 partbooks have been omitted in the 1719 score:

- (a) the opening *ritournelle* of Act III is marked *Fort guay* in the 1677 partbooks.
- (b) the *Marche* in Act III Scene 5 is marked *guay* in the 1677 partbooks.
- (c) The *Menuet pour les mesmes* (Act III Scene 5) in the 1677 partbooks is given as *Troisième Air* in the 1719 score.

The music of the *Entr'Actes* was taken from dances earlier in the opera. At the end of the first Act, the 1719 print gives instructions to repeat the *Second Air des Divinitez de la Terre* (p. 103) as an *Entr'Acte* for Act II. In the 1677 partbooks there are instructions to repeat the danced

*Entrée* of Act IV (the frozen people of Scythia) at the end of Scene 2. These instructions are not given in the 1719 score.

#### Full-Score Manuscript (GM/AR.506)

In 1974, Richard Macnutt Limited, Tunbridge Wells, England, sold to the Faculty of Music of the University of Western Ontario (London, Canada) a collection of opera manuscripts, printed scores, libretti and engravings from the period 1597-1750.<sup>29</sup> The collection contains a manuscript of Lully's *Isis*,<sup>30</sup> signed and paraphed but undated. (See Appendix 4 for a complete list of Lully's works in this collection.) There are approximately two dozen contemporary full-score and four short-score manuscripts of *Isis* that survive. Though most of these manuscripts are undated, the majority seem to have been copied in the eighteenth century. The Western Ontario full-score manuscript (GM/AR.506), however, was probably copied in the late 1680s or 1690s, and it bears remarkable musical similarity to the 1677 exemplars. I have included it in this study because it is a relatively unstudied

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<sup>29</sup>For a complete listing and description of the holdings, see *Studies in Music*, vols. 1-4 (1979). Newly acquired items are given in Jennifer Beale, 'Opera I Supplement: Opera 1600-1750 in Contemporary Editions and Manuscripts', (M.A. thesis, The University of Western Ontario, 1984), pp. 66-82.

<sup>30</sup>*Isis*, MS GM/AR.506.

manuscript near at hand, and rather inaccessible to European scholars.<sup>31</sup>

Table III.7 *Isis* Manuscripts: (a) Full scores

Belgium	
Liège	Université de Liège, Bibliothèque (MS 1878 D)
Canada	
London	Music Library, University of Western Ontario (GM/AR.506)
France	
Aix-en-Provence	Bibliothèque municipale (MS 1699)
Amiens	Bibliothèque municipale (MS 743)
Angers	Bibliothèque municipale (MS 488)
Besançon	Bibliothèque municipale (MS 13748)
Bordeaux	Bibliothèque municipale (MS 642)
Lyon	Bibliothèque municipale (MS 27296)
Marseille	Bibliothèque du Conservatoire
Paris	Bibliothèque Nationale (VM <sup>2</sup> 33)
Paris	Bibliothèque Nationale (Rés F 1708)
Paris	Bibliothèque de l'Opéra (MS A 9c)
Rennes	Bibliothèque municipale (MS 2524)
Toulouse	Bibliothèque municipale (MS CONS 19)
Valenciennes	Bibliothèque municipale (MS 969)
Versailles	Bibliothèque municipale (MS MUS 96)

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<sup>31</sup> Obviously, Schneider had not seen this manuscript as his information is out of date; the name of the library is incorrect, and MS GM/AR.506 is not kept in the main library, but, rather, in the Gustav Mahler/Alfred Rosé Room in the Music Library of The University of Western Ontario, London, Canada. (Schneider, *Chronologisch-Thematisches Verzeichnis Sämtlicher*, p. 21).

Germany (DDR)  
 Leipzig  
 Musikbibliothek der Stadt Leipzig

Great Britain  
 London  
 The British Library

Netherlands  
 Den Haag  
 Gemeente Museum

Sweden  
 Stockholm  
 Kungliga Musikaliska Akademiens Biblioteket

United States  
 Rochester, N.Y.  
 Music Library, Eastman School of Music  
 University of Rochester  
 Seattle, WA.  
 Seattle Public Library (ML 96.L85 I8)

*Isis* Manuscripts: (b) Short scores

France  
 Paris  
 Bibliothèque Nationale (MS Vm<sup>2</sup> 34)  
 Paris  
 André Meyer Collection  
 Versailles  
 Bibliothèque municipale (MS 97)  
 Versailles  
 Bibliothèque municipale (MS 98)

In folio format, this full-score manuscript of *Isis* is bound in morocco with gilt decorated cover edges. It has a gilt tooled spine with raised bands and gilt lettering. Some repair work has been done to the volume as some of it has been rebaked and the corners have been restored. The manuscript begins with the caption title<sup>32</sup> and the

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<sup>32</sup> ISIS / Tragedie mise en / Musique par Mr / de Lully  
 Surintendant / de la Musique du Roy / représentée devant sa  
 Majesté a St. Germain / en Laye, le cinquième Jour de  
 Janvier 1677

dedication to the king on the first recto opening (unnumbered).

The copyist, Picquet de Beauchamps, signed his name in the top right corner of folio 1 and there is a mark, or *paraphe* of some kind, after his signature. (See Plate III.9) Though this manuscript is undated, the Macnutt Collection has other manuscripts written and signed by the same copyist, and this gives some indication when he was active. Picquet de Beauchamps signed the manuscript for *Phaëton* (GM/AR.510), which was first performed in Versailles on January 6, 1683, and in Paris on April 27, 1683. Two other manuscripts--*Amadis* (GM/AR.513), first performed in 1684, and *Le Temple de la Paix* (GM/AR.516), first performed in 1685--are unsigned, but the handwriting is very similar to that of Beauchamps, the known copyist of *Isis* and *Phaëton*.

Théodore de Lajarte's catalogue of the music in the Bibliothèque de l'Opéra in Paris<sup>33</sup> begins with a short account of the Opéra's scribes and librarians, including the music copyists who worked for the Académie royale de musique during the eighteenth century. The earliest scribe listed is Brice Lallemand, *copiste de musique* of the Académie from 1708 to 1751. There is little information available on music copying at the Paris Opéra before 1704<sup>34</sup> and the scribes, who may have been the private employees of

<sup>33</sup>Théodore de Lajarte, *Bibliothèque musicale du théâtre de l'opéra: catalogue historique, chronologique, anecdotique*, (Paris, 1878; repr., Hildesheim, Georg Olms, 1969) vol. I, p. 3.

<sup>34</sup>Rosow, 'Lully's *Armide* at the Paris Opera', p. 101.

**Plate III.9**

**Paraphe on *Isis* Manuscript AM/AR.506**

1.  
Bisquit De la comédie *mp*

Two blank musical staves with a large decorative flourish between them.

*Andante*

Four staves of handwritten musical notation for an Overture. The notation includes various note values, rests, and bar lines.

Ouverture.

the official *copiste de musique*, probably were employed for only short periods of four or five years.<sup>35</sup>

The instrumentation in GM/AR.506 is less clear than in the two printed scores. In the 1719 score, it is marked that, in the opening Scene of the Prologue, the trumpets play in the instrumental interludes between the entries of the chorus, which is accompanied by the strings. The partbooks are just as clear, indicating the combination of strings and trumpets by the word *Tous*; the partbooks are marked *violons* where the strings play without the trumpets. In GM/AR.506 the marking *Trompettes et violons* is written at the beginning of the scene but there is no indication that the trumpets are silent when the chorus sings.

In the comparison between the 1677 partbooks and the 1719 score, differences were shown in the numbering of some scenes. In GM/AR.506 each scene is numbered exactly as it is in the 1677 partbooks:

- (a) Mercure's air *Que tout l'universe* begins the sixth Scene of Act I in GM/AR.506 and in the partbooks. The 1719 score has no change of scene here.<sup>36</sup>
- (b) The *Entrée pour la Jeunesse* is the beginning of the seventh Scene of Act II in the 1677 partbooks and in GM/AR.506; in the 1719 score it is the final music of the sixth Scene.

Directions to assist the stage action are more common in printed scores than in manuscripts,<sup>37</sup> and the following are examples of instructions, included in the 1719 score,

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<sup>35</sup> *Ibid.*, p. 112.

<sup>36</sup> See above.

<sup>37</sup> Patricia Howard, 'The Operas of Jean Baptiste Lully', (Ph.D. diss., University of Surrey, 1975), p. 117.

that are not included in GM/AR.506:

- (a) *Les Jeux, les Plaisirs, and les Nymphes de Junon se divertissent par des Danses and par des Chansons, en attendant la nouvelle Nymphé dont Junon veut faire choix* (Act II Scene 7).
- (b) *Junon descend sur la terre* (Act V Scene 2).

Other differences, all of minor significance, include:

- (a) The *Premier Air des Tritons* in the 1719 score is called *Premier Air* in GM/AR.506; the *Deuxième Air des Tritons* is called *Second Air*.
- (b) The *Prelude des Muses* in the 1719 score is *Prelude pour les Muses* in GM/AR.506.
- (c) *Premier Air pour les Muses* (Prologue, Scene 3) in the 1719 score is *Premier Air pour l'entrée des Muses* in GM/AR.506.
- (d) The *Entrée pour la Jeunesse* in the 1719 score (Act II Scene 6) is called *Menuet* in GM/AR.506.
- (e) The *Premier Air des Parques* in the 1719 score (Act IV Scene 6) is called *Premier Air* in GM/AR.506; it is also marked *fort vite*.

It is noteworthy that, in all the differences listed above, including the directions for the stage action, the material of GM/AR.506 is exactly as it is in the 1677 partbooks.

There are some instructions in both GM/AR.506 and the partbooks that are not included in the 1719 score, differences that somewhat distort Lully's carefully planned original structure and balance of the scenes:

- (a) *On jouë l'Air des Trompettes, et sur la dernière Note on recommence le chœur, Hastez-vous.* (Prologue, Scene 3)

- (b) There are instructions to repeat the danced *Entrée* of Act IV (representing the frozen people of Scythia) at the end of the second Scene of the Act.

However, the instruction to repeat the *Air des Silvains* (p. 177) as an *Entr'Acte* before Act V is given in the 1719 score but not in either GM/AR.506 or the 1677 partbooks. There are a few markings where GM/AR.506 and the 1677 partbooks are identical, and it is the 1719 score that differs:

- (a) *Tristement* at the beginning of the *Plainte de Dieu Pan* (Act III Scene 6) is not included in the 1719 score.
- (b) The opening *ritournelle* of Act V is marked *Rondeau* and *Gravement* in the 1719 score; in GM/AR.506 it is marked *ritournelle*, and in the 1677 partbooks it is marked *ritournelle* and *gravement*. Neither source includes *Rondeau*.
- (c) The *Premier Air pour les Egyptiens* (Act V Scene 3) is also marked *Rondeau* and *Canaries* in the 1719 score. The only marking in GM/AR.506 and the 1677 partbooks is *Premier Air*.
- (d) The *Deuxième et Dernier Air* in the 1719 score (Act V Scene 3) is marked *Second Air* and *Canaris* in both GM/AR.506 and the 1677 partbooks.

Other differences in the sources, though they are of minor importance, do show further similarities between GM/AR.506 and the 1677 partbooks:

- (a) A six-bar phrase of music in the *basse-continue* (Act II), linking Scenes 4 and 5 in both GM/AR.506 and the 1677 partbooks, is omitted in the 1719 score.

- (b) Notes for the *basse-continue* are given in the unaccompanied choral sections (Act III Scene 6) in the 1719 score. The *basse-continue* does not play in these sections in both GM/AR.506 and the 1677 partbooks.
- (c) GM/AR.506 is figured throughout, except in those sections where only the strings play.
- (d) There are two omissions of scene numbers, both Scene 7, in Acts I and IV in GM/AR.506.

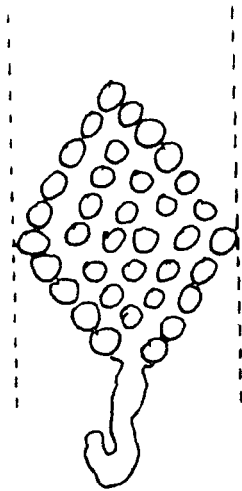
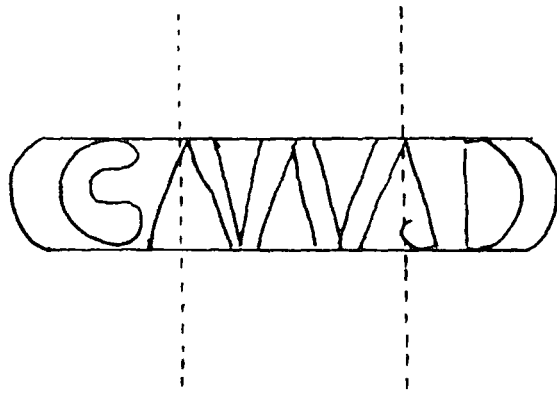
It has been shown that there are a fair number of minor differences between the 1677 partbooks and the 1719 score, including differences of printed notes, indications for ornaments, key and time signatures, clefs and rhythmic values, text and spelling (there were even some upside-down or sideways pieces of type). In all cases, the 1677 partbooks and GM/AR.506 are identical, and, it would seem that most of the variants in the 1719 score are errors.

It is interesting to suggest an approximate date when GM/AR.506 was copied. The scribe, Picquet de Beauchamps, copied and signed the manuscript for *Phaëton*, which has a printed Ballard title page dated 1684. He may also have copied the manuscripts *Le Temple de la Paix* (1685) and *Amadis* (1684). As scribes probably worked at the Opéra for only a few years, it may indicate that GM/AR.506 was copied in the mid to late 1680s.

A bunch of grapes was one of the most common watermarks in France in the seventeenth and eighteenth centuries. Hand drawn sketches of the watermarks and countermarks of GM/AR.506 reveal a bunch of grapes, and the countermark is an unidentified set of initials. (See Plates III.10 and III.11) There is a closely related

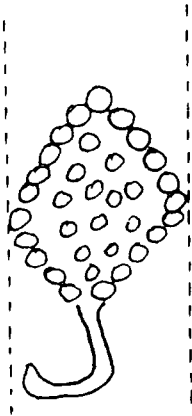
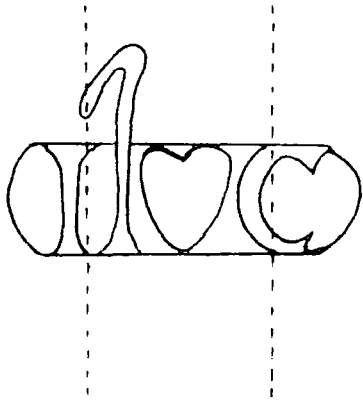
**Plate III.10**

**Watermark and countermark of GM/AR.506**



**Plate III.11**

**A closely related watermark and countermark  
of GM/AR.506**



smaller countermark on some sheets (e.g., fol. 165, 122, 166) with a correspondingly smaller bunch of grapes (e.g., fol. 160). In 1688 a law regulating the manufacture of paper in France required paper makers to include the initials of their Christian and surname in their watermarks or countermarks,<sup>38</sup> suggesting that GM/AR.506 was copied on paper made in the late 1680s. GM/AR.506 also contains the usual dedication to Louis XIV; as the king died in 1715, GM/AR.506 must have been copied before that date. The performance directions, textual similarities, numbering of scenes and stage directions show that GM/AR.506 was probably copied from a 1677 source and the other evidence suggests that its provenance is the late 1680s or early 1690s.

This examination of three selected *Isis* sources has shown a remarkable consistency of transmission in the years after the composer's death. Each succeeding source, whether in manuscript or printed form, essentially maintained the structure and detail of the 1677 original score.

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<sup>38</sup>W.A. Churchill, *Watermarks in Paper in Holland, England, France, etc., in the XVII and XVIII Centuries and Their Interconnection* (Amsterdam, Menno Hertzberger, 1935; repr., *ibid.*, 1967), p. 57.



## CHAPTER IV

THE MUSIC OF ISIS--PART ONE

## RECITATIVE AND AIRS

For Lully, vocal melody was the most expressive aspect of music. Le Cerf de la Viéville describes the care Lully devoted to the composition of his vocal lines:

'...A la fin, Quinault se mordoit si bien les doigts, que Lulli agréoit une scène. Lulli la lisoit, jusqu'à la scavoir presque par coeur: il s'établissoit à son clavessin, chantoit et rechantoit les paroles, battoit son clavessin, et faisoit une basse-continue. Quand il avoit achevé son chant, il se l'imprimoit tellement dans la tête, qu'il ne s'y fevoit pas mépris d'une note. Lalouette ou Colasse venoient, ausquels il le dictoit. Le lendemain il ne s'en souvenoit plus guères. Il faisoit de même les symphonies, liées aux paroles; et dans les jours où Quinault ne lui avoit rien donné, c'étoit aux airs de violon qu'il travailloit.'<sup>1</sup>

The excerpt shows that Lully considered from the beginning not only the vocal quality of his melody and its suitability for the human voice, but also the expressive meaning of the words and the ways by which the music could underline their meanings. The declamation of the poetry

<sup>1</sup>Jean-Laurent Le Cerf de la Viéville, *Comparaison de la musique italienne et de la musique françoise*, vol. II (Brussels, 1705), repr. as vol. III, Jacques Bonnet, Pierre Bonnet and Pierre Bourdelot, *Histoire de la musique et de ses effets* (Amsterdam, 1725; repr. Graz, Akademische Druck-und Verlagsanstalt, 1966) pp. 118-119.

shaped the melodic lines, and Lully created melodies that were both singable and expressive.

Lully arranged Quinault's libretti into structured--repeated lines to heighten dramatic tension--and unstructured sections, as he had done earlier in the *récits* of the *ballets de cour*;<sup>2</sup> however, by a subtle use of variation of note values and changing time signatures, Lully made the musical declamation of the text more dramatic than earlier works, and he enhanced the thoughts and feelings expressed by the words. The word-settings are syllabic and Lully rarely uses more than a single note to a syllable. The melodies flow easily from a *parlando* style, lines consisting mainly of broken triads and free declamation, and *arioso*, short songlike sections with fewer changes of metre:

Example IV.1 *Isis*: Act IV Scene 6

10  
lois. Fi-nis-

-set mes jours et mes pei-nes, Ne me con-dam-nez

<sup>2</sup>James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau*, rev.ed. (New York, W.W. Norton, 1978), p. 30.

pas à mourir mille fois. Fi, nris - sez mes jours et mes

pei - nes. Ne me condam - nez pas à mod - rir mille

Lully insisted on rhythmic precision in the performance of all his works, and, in his recitative, he created a style of declamation following the natural inflexion of speech. As stated earlier, he took as his model Racine's great actress Champmeslé, whom he and his singers often heard at the *Comédie française*. Lully was much influenced by her declamation, since Racine not only had written into her scripts indications of tempo and inflexion, but also coached her in her delivery of his lines.

Lully's recitative moved at the rapidity of speech and subsequent performances of his works often suffered greatly from ponderous tempi in the recitative, a large portion of his operas. Early in the eighteenth century the same fault is noted:

Ceux qui ont vu représenter des operas de Lulli, qui son devenus le plaisir des nations lorsque Lulli vivoit encore, et quand il enseignoit de vive voix à des Acteurs dociles ces choses qui ne scauvoient s'écrire en notes, disent qu'ils y trouvoient une expression qu'ils n'y trouvent plus aujourd'hui. Nous y reconnaissons bien les chants de Lulli, ajoutent-ils, mais nous n'y retrouvons plus l'esprit qui animoit ces chants. Les récits nous paroissent sans âme et les airs de ballet nous laissent presque tranquilles. Ces personnes allègnent comme une

preuve de ce qu'elles disent que la représentation des opéras de Lulli dure aujourd'hui plus long-temps que lorsqu'il les faisoit exécuter lui-même; quoy qu'à present elle dut durer moins de temps, parce qu'on n'y répète plus biens des airs de violon que Lulli faisoit jouer deux fois. Cela vient selon ces personnes de ce qu'on n'observe plus le rithme de Lulli que les acteurs altèvent, ou par insuffisance ou par présomption.<sup>3</sup>

The lively, intense delivery of the recitative, sung at the speed of spoken drama, gave striking realism to Quinault's dialogue.<sup>4</sup> There are many examples in *Isis* of recitative delivered at a rapid pace; the harmonies are not chromatic nor are there dissonances needing resolution to slow the pace. Moreover, the intervals used in no way restrict the free delivery of the text:

Example IV.2 *Isis*: Act II Scene 5

JUNON.  
Ah!

ISIS.  
J'ai cherché vainement la fille d'Inachus.

je n'ai pas besoin d'en savoir davantage, Non, Isis, ne la cherchons

<sup>3</sup>Jean-Baptiste Du Bos, *Réflexions critiques sur la poésie et sur la peinture*, 2 vols. (Paris, J. Mariette, 1719), vol. I, pp. 583-584.

<sup>4</sup>Jean-Léonor Le Gallois, sieur de Grimarest, *Traité du Récitatif* (Paris, Le Fevre & Ribou, 1707), p. 205.

plus. Ju - pi - ter dans ces lieux m'a don - né de l'om -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "plus. Ju - pi - ter dans ces lieux m'a don - né de l'om -". The piano accompaniment starts with a grand staff (treble and bass clefs) and features a long, sustained chord in the right hand and a simple bass line in the left hand.

- bra - ge, J'ai tra - ver - sé les airs, j'ai per - cé le nu -

The second system continues the musical score. The vocal line has the lyrics "- bra - ge, J'ai tra - ver - sé les airs, j'ai per - cé le nu -". The piano accompaniment continues with the same texture, showing more movement in the right hand.

- a - ge Qu'il opposait à mes re - gards; Mais en vain j'ai tourné les

The third system of the score has the lyrics "- a - ge Qu'il opposait à mes re - gards; Mais en vain j'ai tourné les". The piano accompaniment features a more complex harmonic structure with sustained chords and a steady bass line.

yeux de tou - tes parts, Le Dieu par son pou - voir su -

The fourth system contains the lyrics "yeux de tou - tes parts, Le Dieu par son pou - voir su -". The piano accompaniment includes a double bar line, indicating a section change or a measure rest.

- prè - me M'a caché la nymphe qu'il ai - me, Et ne m'a laissè

The fifth system has the lyrics "- prè - me M'a caché la nymphe qu'il ai - me, Et ne m'a laissè". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

voir que des troupeaux é - pars! Non, non, Je ne sus

The sixth and final system on this page has the lyrics "voir que des troupeaux é - pars! Non, non, Je ne sus". The piano accompaniment concludes with a final cadence.

Lully became a naturalised French citizen in 1661, the year after Cavalli presented *Senes* in Paris. He probably chose Racine as his model rather than Rossi or Cavalli because there was so much criticism of Italian music, and his creation of a style of French recitative free from all Italian influences was a fine way to demonstrate his new patriotism. Cavalli presented *Ercole amante* in 1662, but it too failed to captivate the French. Italian singers, especially castrati, were not liked in Paris,<sup>5</sup> and their elaborate melismas were described as 'long, boring hums'.<sup>6</sup> For many Frenchmen, Italian music was synonymous with ambition, vice and excessive expense, and they very much wanted the Italian singers to leave the country.<sup>7</sup>

Lully's recitatives were set in a predominantly syllabic style and he avoided such Italian features as excessive ornamentation, prolonged florid passages or melismas, unless, as will be shown, he deliberately used this device to heighten the meanings of specific words: *courons, chaines, tonnere, rit, lancer, briller, vole*. Such a constant syllabic style and the repetition of anapestic rhythms, especially in the early operas, produces a few moments of monotony:

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<sup>5</sup>Robert M. Isherwood, *Music in the Service of the King* (Ithaca, N.Y., Cornell University Press, 1973), pp. 123-125.

<sup>6</sup>Cited in Lois Rosow, 'Lully's *Armide* at the Paris Opera: a Performance History: 1686-1766', (Ph.D. diss., Brandeis University, 1981), p. 343.

<sup>7</sup>Nicolas Goulas, *Mémoires*, ed. Charles Constant, (Paris, Renouard, 1894), vol. II, p. 212.

**Example IV.3** *Isis*: Act II Scene 5

plus, Ju - pi - ter dans ces lieux m'a don - né de l'om - bra - ge,

**Example IV.4** *Isis*: Act V Scene 2

Ma ten - dres - se pour sous rend Ju - non in - flé - - xi - ble

**Example IV.5** *Isis*: Act V Scene 2

tort; Son cour - roux se re - double et de - vient in - vin - ci - ble.

**Example IV.6** *Isis*: Act II Scene 2

- pos; Rien ne peut me tou - cher d'u - ne flam - me si for - te,

**Example IV.7** *Isis*: Act II Scene 4

Ar - rê - tez, belle I - ris, dif - fé - rez un mo - ment

**Example IV.8** *Isis*: Act II Scene 4

D'ac - com - plir en ces lieux ce que Ju - non dé - si - re.

In recitative, Lully frequently changed the metre and the rhythm to convey the meaning of the text and to accommodate the changing number of syllables in each line of Quinault's poetry. The changes in metre also indicate the varying speeds the lines were delivered. To perform the music at the tempo Lully intended, the meaning of the

breve in each of its usages has to be determined. The following shows the problem:

Example IV.9 *Isis*: Act V Scene 3

Jupiter

- rit. Il n'est rien que de moi vous ne de-viez at -

- ten - dre, Si je puis o - bli - ger vo - tre haine à se -

Io

Ab! — laissez moi mou - rir.

rendre Prenez soin de la se-con-

Junon

Vous l'ai - mez d'un a - mour trop ten - dre Non -

- rit.

- el - le ne peut trop souf - frir.

Quoi! le cœur de Ju -

non Quelque grand qu'il puisse être Ne saurait triom-

De la terre et du  
- pher d'une in-ju- te lu - reur

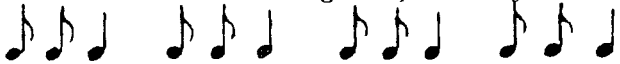
Ciel Ju- pi- ter est le mai- tre Et Ju- pi- ter n'est

pas le mai- tre de son cœur.  
Hé bien! Il faut que je com-

Vous m'apprendrez à me vaincre à mon tour  
- rien... ce À me vaincre en ce jour

While there is no rhythmic difficulty in changing from the 'C' at bar 7 to the '3' at bar 9, the *alla brève* three bars later is more problematic, as it is followed by another '3' and a '2' in the next bar, and yet another change to 'C' later. These changes depend upon the meaning of the *alla brève* and how it affects the time signatures. Each case ought to be considered individually in order to choose the interpretation giving the most meaningful and powerful delivery of the text. In *Isis*, Act V Scene 3, one considers the change between 'C' and '3' simply as crotchet equals crotchet (♩ = ♩), and no change of tempo. The change between the '3' and the *alla brève* is thus minim equals crotchet (♩ = ♩). The '2' that follows indicates a change in emphasis rather than in tempo. Lully tried to enfuse the meaning of the text with rising and falling pitches, changing rhythmic patterns of speech, and emphasising particular words by sudden changes in tempo. Ends of phrases usually carry over the bar lines and new characters often begin to sing on the second of two quavers on a weak beat.

At great dramatic moments Lully changes the free rhythm of his recitative to strongly measured rhythm, much like the *arioso* sections in Italian opera. These strong lines were placed at the beginnings of sections, followed by lines of free recitative; the first line is then repeated several times in the scene. Lully uses such a combination of free and measured recitative for his main characters, to convey important information in the

dramatic monologues and soliloquies. Io, pulled from the sea by the Fury, begs Jupiter for an end to her torment, one of the most memorable moments in *Isis*. Again, Lully uses the anapaestic rhythm: 

**Example IV.10** *Isis*: Act V Scene 1

*Io sortant de la mer, d'où elle est tirée par la Furie.*

Io.



Ter - mi - nez mes tourments, Puis - sant

mai - tre du Mon - de, Sans vous, sans votre amour hé -

- las! Je ne souf - fri - rais pas Ré - duite au dé - ses -

- poir, Mou - ran - te, va - ga - bon - de, J'ai por-té mon sup -

- plice en mille affreux cli - mats; Une horrible Furi - e at - tachée à mes  
 pas, Ma sui - vie au tra - vers du vas - te sein de  
 l'on - de; Termi - nez mes tourments, Puissant mai - tre du mon - de; Voy -  
 - ez de quels maux ici bas Vo - tre épou - se pu - nit mes malheureux ap -  
 - pas; Dé - li - vrez moi de ma dou - leur pro -

In the accompanied recitatives, Lully's instrumental music is often in two parts, treble and bass, with figured harmony. This type of recitative inevitably occurs as a dialogue between voice and orchestra, and, in many of these orchestral recitatives, the vocal line is the dominant one. Nothing is expressed in the instrumental parts that is not expressed more fully in the vocal parts.

The orchestra reinforces the mood set by the singer, and there are no accompanying patterns in the inner parts that follow the contours of the melody:

Example IV.11 *Isis*: Act III Scene 6

( Elle se jette dans les eaux )

S. - tan - ce.

P. Où vous ex - posez vous? Quels prodi - ges nou - veaux La

( Le vent penètre dans les roseaux et leur fait former un bruit plaintif )

Nym - phe est changée en ro - seaux.

hé - las! hé - las! Quel bruit!

Qu'en - tends - je! Ah! - Quelle voix nou - velle

La Nym - phe tâche en - cor d'exprimer ses re - grets.

Que son murmure est doux! que sa plainte a d'at - traits.

Ne ces - sons point de nous plaindre a vec el . le

Que son murmure est doux! Que sa plainte a d'at - traits

Ne ces - sons point ne ces - sons point de nous plaindre a vec

el . le. Fin donne des roseaux aux Bergers, aux Satyres et aux Sylvestres qu'en forment un concert de Flûtes.

In other accompanied recitatives, the orchestra is the dominant partner and the singer reinforces the mood

already established by it. In the first Scene of the second Act, the voice enters at the twenty-fifth bar of an orchestral prelude, depicting the thick clouds surrounding Jupiter and Io:

Example IV.12 *Isis*: Act II Scene 1

*Ritournelle.*

10.  
Où suis-je? d'où vient ce nu-à-ge? Les on-des de mon

père et son charmant ri - va - ge ont dis - pa - ru tout à coup de mes  
yeux! Où puis - je trouver un pas - sa - ge? La ja - lou - se rei - ne des  
Cieux Me fait el - le si tôt acheter l'a - van - ta - ge De plaire au plus puissant des  
Dieux? Que vois - je? Quel éclat se ré - pand dans ces

Though their dramatic significance was less, the airs in the early operas differed rather little from the recitative. In these operas, the main characters sing almost entirely in recitative, and the comic characters and companions sing most of the airs. In *Isis*, many of the airs are slight binary structures. An example is seen in the third Scene of the first Act where Hiérax accuses Io of infidelity because she wishes to postpone their marriage:

Example IV.13 *Isis*: Act I Scene 3

HIÉRAX.

10 Cieux. Notre hy - men ne dé - plaît qu'à vo - tre cœur vo -

11 - la - ge; Ré - pondz moi de vous, je vous ré - pond des Dieux.

AIR.

12 Vous ju - riez au - tre - fois Que cet - le on - de re -

13 - bel - le Se fe - rait vers sa sour - ce u - ne rou - te nou -

14 - vel - le Plu - tot qu'on ne ver - rait vo - tre cœur dé - ga -

Trauel.

15 - gé; Voy - ez cou - ler ces flots dans cet - te vas - te

plai - ne C'est le mè - me penchant qui tou - jours les en -

-trai - ne. Leur Cours ne change point et vous a - vez chan -

-gé Leur Cours ne change point et vous a - vez chan - gé.

Lully often used melody to intensify dramatic meaning; he had the first line of the air return as a reprise, a plan that anticipated the *da capo* aria popular in the late Baroque. Such an air was usually sung by a minor character, and its content was lightweight and relatively unimportant to the drama. An example is found in the third Scene of the Prologue where Apollon sings of the contrasting images of peace:

Example IV.14 *Isis: Prologue, Scene 3*

APOLLON *Le Dieu du Soleil*

Ne parlons pas tou -

- jours de la guer - re cru - el - le. Par - lons, par -

- lons des plaisirs et des Jeux. Les Muses et les

Arts vont signa - ler leur zé - le, Je vais la vou - loir - ser leurs

vœux Nous pré - pa - rons u - ne fê - te nou - vel - le Pour le Hé -

- ros qui les ap - pel - le Dans cet a - zile heu -

- reux; Ne par - lons pas tou - jours de la guer - re cru -  
 - et - le, Par - lons, par - lons des plai - sirs et des jeux

Another example of this type of air is found in the second Act where Junon discovers Jupiter with Io, and, in order to gain power over her, she asks Jupiter to give her the nymph as a handmaiden, a request he cannot deny. During the following *divertissement* to celebrate Io's entry into Junon's service, Héb  sings an air to proclaim the joys of youth:

Example IV.15 *Isis*: Act II Scene 7

H B   
 Les plai - sirs les plus doux Sont  
 fols pour la jeunes - se Ve - nez, ve - nez jeux char -

- mants, ve-nez tous; Gar-dez vous bien d'a-me-ner a-vec

vous La sé-vè-re Sa-ges-se. Les plai-

-irs les plus doux Sont faits pour la jeu-nes-

se. Fuy-ez, fuy-ez, som-bre tris-tes-se Noirs cha-grins, fuy-

-ez loin de nous Vous ê-tes des-ti-nés pour l'af-

-freu-se vieil-les-se Les plai-

-irs les plus doux sont faits pour la jeu-nes-se.

Yet another example of this type of air, used frequently by Lully in the early operas, is found in the third Act, where Io has been imprisoned by Junon in the solitary pastures, guarded by Argus, whose hundred eyes never sleep simultaneously. Hiérax enters, and sings of the anguish of unhappy love:

Example IV.16 *Isis*: Act III Scene 2

HIÉRAX.

Dieux tout puis - sants! ah! vous e - tiez ja -

- loux De la fé - li - ci - té que vous m'a - vez ra -

- vi - e, Dieux tout puis - sants! ah! vous e - tiez ja -

- loux De me voir plus heu - reux que

vous. Vous n'a-vez pu souf-frir le bon-heur de ma

vi - e Et je voy - - ais vos grandeurs sans en -

- vi - e. J'ai-mais, j'é-tais ai - mé, Mon sort é - tait trop

doux. Dieux tout puis - sants! ah! vous é - tiez ja -

- loux De la fé - li - ci - té que vous m'a-vez ri -

- vi - e, Dieux tout puis - sants! ah! vous e - tiez ja -

- loux De me voir plus heureux que vous.  
ARGUS.

Lully often extended the simple *da capo* principle by using a series of reprises, a device that anticipated rondo form. This somewhat extended outline is frequently used in the Prologues of the early operas. In the Prologue of *Isis* the rondo melody is itself ternary, a small air of 4 + 4 + 6 bars. In this example the final six bars is the section used as a reprise, with the chorus joining in repeated outbursts of praise in answer to La Renommée's pronouncement: '*Heureux l'Empire qui soit ses lois!*'. The episodic choral sections themselves form a recurring phrase, used also as a reprise:

Example IV.17 *Isis*: Prologue, Scene 1

LA RENOMMÉE.

C'est luy dont les Dieux ont fait choix Pour combler le bon-

-heur de l'Empire François, En vain pour le troubler, tout s'unit, tout cons-

-pire, C'est en vain que l'En-vie a li-gué tant de

roya. Heureux l'Empi - re Heureux l'Empi - re Qui suit ses lois,

*Léger.*  
 Heureux l'Em - pi - re qui suit ses - lois!  
 Heureux l'Em - pi - re qui suit ses lois!  
 Heureux l'Em - pi - re qui suit ses lois!  
 Heureux l'Em - pi - re qui suit ses lois!

*Léger.* *Trumpettes*

Heu - reux l'Em - pi - re Heu - reux l'Em - pi - re  
 Heu - reux l'Em - pi - re Heu - reux l'Em - pi - re  
 Heu - reux l'Em - pi - re Heu - reux l'Em - pi - re  
 Heu - reux l'Em - pi - re Heu - reux l'Em - pi - re

qui suit ses lois!

qui suit ses lois!

qui suit ses lois!

qui suit ses lois!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has the lyrics "qui suit ses lois!". The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments.

Heu-reux l'Em - pi - re qui suit ses lois!

Heu-reux l'Em - pi - re qui suit ses lois!

Heu-reux l'Em - pi - re qui suit ses lois!

Heu-reux l'Em - pi - re qui suit ses lois!

The second system continues with four vocal staves and piano accompaniment. The lyrics are "Heu-reux l'Em - pi - re qui suit ses lois!". The piano accompaniment includes a prominent treble line with chords and a steady bass line.

Heureux l'Em - pi - re qui suit ses

Heureux l'Em - pi - re qui suit ses

Heureux l'Em - pi - re qui suit ses

Heureux l'Em - pi - re qui suit ses

The third system concludes with four vocal staves and piano accompaniment. The lyrics are "Heureux l'Em - pi - re qui suit ses". The piano accompaniment features a treble line with chords and a steady bass line, ending with a double bar line.

## LA RENOMMÉE.

Il faut que partout on l'ad - mi - re Par - lons de ses ver -  
lois.  
lois.  
lois.  
lois.

- lus ra - con - tons ses ex - ploits, A peine y pourrons nous suf -

- fi - re Avec tou - tes nos voix; A peine y pourrons nous suf -

- fi - re Avec tou - tes nos voix.  
Heureux l'Em - pi - re qui suit ses  
Heureux l'Em - pi - re qui suit ses  
Heureux l'Em - pi - re qui suit ses  
Heureux l'Em - pi - re qui suit ses

lois! Heureux l'Em - pi - re

lois! Heureux l'Em - pi - re

lois! Heureux l'Em - pi - re

lois! Heureux l'Em - pi - re

*Trampettes*

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

Heureux l'Em - pi - re qui suit ses lois!

## LA RENOMMÉE.

Il faut le di - re cent-et-cent fois Il faut le

di - re cent-et-cent fois Heureux l'Em - pi - re Heureux l'Em -

- pi - re qui suit ses lois.

Il faut le di - re cent-et-cent fois

Il faut le di - re cent-et-cent fois

Il faut le di - re cent-et-cent fois

Il faut le di - re cent-et-cent fois

## LA RENOMMÉE.

Il faut le dire —

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

The first system of the musical score consists of five staves. The top staff is a vocal line with the lyrics 'Il faut le dire —'. Below it are four staves, each with a vocal line and the lyrics 'Heureux l'Em-pi-re qui suit ses lois!'. The bottom staff is a piano accompaniment with a treble and bass clef.

cent-et-cent lois.

Heureux l'Em-pire — qui suit ses

Heureux l'Em-pire — qui suit ses

Heureux l'Em-pire — qui suit ses

Heureux l'Em-pire — qui suit ses

The second system of the musical score consists of five staves. The top staff is a vocal line with the lyrics 'cent-et-cent lois.'. Below it are four staves, each with a vocal line and the lyrics 'Heureux l'Em-pire — qui suit ses'. The bottom staff is a piano accompaniment with a treble and bass clef.

Il faut le

lois. Heureux l'Em-pi-re qui suit ses lois

lois. Heureux l'Em-pi-re qui suit ses lois

lois. Heureux l'Em-pi-re qui suit ses lois

lois. Heureux l'Em-pi-re qui suit ses lois

The third system of the musical score consists of five staves. The top staff is a vocal line with the lyrics 'Il faut le'. Below it are four staves, each with a vocal line and the lyrics 'lois. Heureux l'Em-pi-re qui suit ses lois'. The bottom staff is a piano accompaniment with a treble and bass clef.

di - re cent-et-cent fois!

Heureux l'Em - pi - re qui suit ses

Heureux l'Em - pi - re qui suit ses

Heureux l'Em - pi - re qui suit ses

Heureux l'Em - pi - re qui suit ses

Piano accompaniment with chords and melodic lines.

Il faut le di - re cent-et-cent fois

fois

fois

fois

fois

Trompettes.

Piano accompaniment with chords and melodic lines.

Heureux l'Em - pi - re

Il faut le di - re cent-et-cent fois.

Il faut le di - re cent-et-cent fois.

Il faut le di - re cent-et-cent fois.

Il faut le di - re cent-et-cent fois.

Piano accompaniment with chords and melodic lines.

Heureux l'Em-pi-re qui suit ses lois

Il faut le di-re cent-et-cent fois

Il faut le di-re cent-et-cent fois

Il faut le di-re cent-et-cent fois

Il faut le di-re cent-et-cent fois

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi-re qui suit ses lois!

Heureux l'Em-pi - re qui suit ses lois.

Heureux l'Em-pi - re qui suit ses lois.

Heureux l'Em-pi - re qui suit ses lois.

Heureux l'Em-pi - re qui suit ses lois.

In the early operas Lully occasionally wrote another type of air, usually associated with the remorse of an unhappy lover, in which the vocal line doubles the bass, and a pair of instruments, usually violins, play continuously above. In *Isis*, there are many such examples. In the first Act, Pirante tries to cheer Hiérax, who complains that Io no longer loves him. Pirante tells him that, though Inachus, Io's father, has promised her to Argus, Hiérax's brother, Junon has declared her support for Hiérax:

Example IV.18 *Isis*: Act I Scene 2

HIÉRAX.

L'incons-tan - te n'a plus l'empres - sement ex -

H.  - trème De cet a-mour nais-sant qui ré-pondait au mien

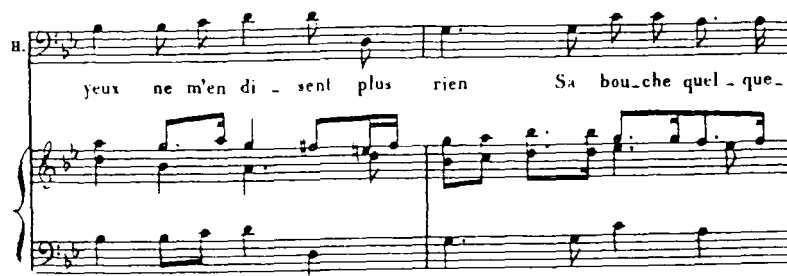
H.  L'in-constan-te n'a plus l'em-pres-se-ment et -

H.  - trème De cet amour nais-sant qui ré-pon-dait au mien

H.  Son chan-ge-ment pa-rait en dé-pit d'el-le

H.  mè-me Je ne le connais que trop bien, Sa bou-che queique-

H.  - fois dit en-cor qu'el-le m'ai-me; Mais son cœur ni ses


H. 

yeux ne m'en di - sent plus rien Sa bou - che quel - que -

H. 

fois dit en - cor qu'el - le m'ai - me Mais son cœur ni ses

PIRANTE.

H. 

yeux ne m'en di - sent plus rien. Se peut-il quel - le dis - si -

In the following scene, Io tells Hiérax that she wishes to postpone their marriage, and, filled with remorse, he accuses her of unfaithfulness:

Example IV.19 *Isis*: Act I Scene 3

HIÉRAX.

H. 

Je cherche en vain l'heureux a - mant Qui me dé -

H. *- robe un bien char - ment Où j'ai cru de - voir seul pré - ten - dre*

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

H. *Je sen - ti - rais moins mon tour - ment Si je trou - vais à qui m'en*

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line and a more active treble line.

H. *pren - dre Je sen - ti - rais moins mon tour - ment Si je trou -*

The third system shows the vocal line continuing with the lyrics. The piano accompaniment maintains its harmonic structure, with some changes in the bass line.

H. *- vais à qui m'en pren - dre*

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment also concludes with a final chord and fermata.

In the third Act, Junon commands Argus to guard Io, who has been imprisoned in the solitary pastures. He sings of the pains of unhappy love:

Example IV.20 *Isis*: Act III Scene 2

ARGUS.

Dé-ga-gez vous d'un a - mour si fa - tal

Sans ba - lan - cer sans ba - lan - cer il faut vous y re -

- sou - dre Dé-ga-gez vous d'un a - mour si fa - tal.

Sans ba - lan - cer sans ba - lan - cer il faut vous y re -

- sou - dre C'est un re - dou - ta - ble ri - val Qu'un a -

- mant qui lan - ce qui lan - ce la

fou - dre qui lan - ce la Fou - dre

C'est un re-dou-la-ble ri-val Qu'un a-mant qui  
lan-ce la Fou-dre qui  
lan-ce la Fou-dre.

The accompanying instruments in this type of air are not always violins. At the end of the *divertissement* of Pan and Syrinx in the third Act, Pan engages in a dialogue with two flutes representing the voice of Syrinx, who, having drowned in the stream, is transformed into reeds through which the gentle breezes murmur. The transformation is followed by a continuo air, where Pan remembers Syrinx's beautiful eyes; by having the voice sing in unison with the bass, Lully heightened Pan's loss, made all the more poignant with the two flutes above:

Exemple IV.21 *Isis*: Act III Scene 6

(Le vent pénètre dans les roseaux et leur fait former un bruit plaintif.)

Nym\_phe est changée en ro - seaux.

hé - las! hé - las! Quel bruit!

Qu'en - tend-je! Ah! - Quelle voix nou - velle

La Nympe tâche en - cor d'exprimer ses re - grets.

Que son murmre est doux! que sa plainte a d'at - traits.

Ne ces - sons point de nous plaindre a - vec el - le

Que son murmure est doux! Que sa plainte a d'at - traits

Ne ces\_sons point ne ces\_sons point de — nous plaindre a — vec

el.le. Pan donna des roseaux aux Bergers, aux Satyres et aux Sylvestres qu'on forma en concert de Flûtes.

PAN. Les yeux qui m'ont char\_mé Ne verront plus le

jour Et fait ce ain\_si, cru\_el a — mour, Qu'il fal\_lait le ven —

ger d'u — ne beauté ré — bel — le N'aurait — il pas suf —

fi de t'en ren — dre vain — queur Et de voir dans les

fers son in — sen — si — ble cœur, Bru\_ler a — vec le

mien d'une ardeur é - ter - nel - le? N'aurait - il pas suf -

- fi de l'en ren - dre vain - queur Et de voir dans les

fers son in - sen - si - ble cœur Bru - ler a - vec le

mien d'une ardeur é - ter - nel - - - le? Que tout res -

(Deux Bergers se joignent à Pas.)

- sen - le mes tour - ments.

Fi.

Yet another type of air that Lully sometimes used, in the early operas particularly, is the dialogue air: a chain of airs, usually between companions, but without recitative. In this case, the air takes on the function of recitative, since dialogue relating to the drama is

carried out between the two characters.<sup>8</sup> Lully related each air, one to the other, by similarities verbal, rhythmic or melodic. By so doing, he was able to create a larger form. The scene between Pan and Syrinx illustrates Lully's use of the dialogue air. Each sings an air so strongly connected to each other, without any intervening recitative, that they form one continuous dialogue air. As well as some melodic similarity, Quinault's poetic parallelisms do much to link the two together:

Syrinx:

*Ah! quel malheur  
De laisser engager son coeur!  
Pourquoi faut-il passer le plus beau de son age  
Dans une mortelle lueur?*

Pan:

*Ah! quel dommage  
Que vous ne sachiez pas aimer!  
Que vous sert-il d'avoir tant d'attraits en  
partage  
Si vous en négligez le plus grand avantage?*

Example IV.22 *Isis*: Act III Scene 6

The musical score for Example IV.22, Act III Scene 6 of *Isis*, is presented in two systems. Each system features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The lyrics are: "vez l'amour et ses charmes, Connais - sez les plus doux ap - pas. Non, ce ne peut - è - tre Que fau - te de le con -". The music is in a 3/4 time signature and includes various musical notations such as notes, rests, and dynamic markings.

<sup>8</sup>Lully may have seen similar plans in Colbert's *pastorales*, which contained sequences of airs and dances.

STRIX.

-nai - tre Qu'il - ne vous - plait pas Les maux d'au - trui me ren - dront

AIR.

sa - ge. Ah! quel mal - heur de l'ai - ser en - ga - ger son

cœur! Pour quoi - faut - il pas - ser le plus beau de son a - ge

Dans - u - ne mor - tel - le langueur? Ah! quel mal - heur! Pour -

- quoi n'avoir pas le cou - ra - ge De s'ai - tran - chir de la ri -

- gueur D'un fu - neste escla - va - ge? Ah! quel malheur De l'ai -

PAN.

- ser en - ga - ger son cœur. Ah! quel dom - ma - ge

Ah! quel dom - ma - ge Que vous ne sachiez pas — ai -

- mer! Que vous sert - il d'a - voir tant d'attraits en par -

- ta - ge, Si vous en né - gli - gez le plus grand a - van -

- ta - ge? Que vous sert - il de sa - voir tout char -

- mer ah! quel dom - ma - ge ah! quel dom -

- ma - ge Que vous ne sa - chiez pas — ai - mer!

It would seem that Lully was not very much interested in the air as a means to convey drama in the *tragédie*

*lyrique*. Contemporary writers do not make as many comments upon the performance of the airs as they do about the recitatives and instrumental music. Lully expanded his use of the air, both in frequency and length throughout his operatic career, but the proportion of orchestrally accompanied airs is small. The expressive orchestral accompaniment supported the voice and depicted the mood of the poetry being sung. From *Cadmus et Hermione* on, however, the developments Lully made to the air were often his attempts to bring it more into the continuity of the drama.

Seventeenth-century Italian vocal music imitated instrumental patterns in use at that time<sup>9</sup> and, because he thought Italian conventions could not adequately mirror the meaning and subtlety of the French language,<sup>10</sup> Lully generally avoided florid passages and sequences. When he did use them, they heightened the meaning of the words. In *Isis*, there are several typical examples of florid passages, using the words *tonnerre, rit, chaines, lancer, briller, vole, and courons*:

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<sup>9</sup>Patricia Howard, 'The Operas of Jean Baptiste Lully', (Ph.D. diss., University of Surrey, 1975), p. 95.

<sup>10</sup>Romain Rolland, *Some Musicians of Former Days*, trans. Mary Blaiklock (1915; reprint ed., New York, 1968), p. 186.

Example IV.23 *Isis*: Act I Scene 6

pour donner... la paix. Il est ar - mé... du ton - ner -

re Mais c'est

Example IV.24 *Isis*: Act II Scene 8

plait et tout rit et tout rit a - vec el - le et tout

plait et tout rit et tout rit a - vec el - le et tout

rit a - vec el - le tout plait et tout

rit a - vec el - le tout plait et tout

rit a - vec el - le Et tout rit a - vec el -

rit a - vec el - le Et tout rit a - vec el -

Example IV.25 *Isis*: Act III Scene 2

Heu - reux, heureux heureux, heu -

- ser sa chai - ne. Heureux, heu - reux qui peut bri -

- reux qui peut bri - ser qui peut bri - ser sa chai - - - ne! Heu -

- ser sa chai - - - ne - - - Heu - reux beau -

Example IV.26 *Isis*: Act III Scene 2

- mant qui lan - - - ce qui lan - ce la

fou - dre qui lan - - - ce la Fou - dre

C'est un re - dou - ta - - - ble ri - val Qu'un a - mant qui

lan - - - ce la Fou - - dre qui

lan - - - ce la Fou - dre.

This musical score consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The lyrics are in French and describe a lightning bolt. The first system has the lyrics 'fou - dre qui lan - - - ce la Fou - dre'. The second system has 'C'est un re - dou - ta - - - ble ri - val Qu'un a - mant qui'. The third system has 'lan - - - ce la Fou - - dre qui'. The fourth system has 'lan - - - ce la Fou - dre.'.

Example IV.27 *Isis*: Act V Scene 3

est im - mor - tel - - - le I - sis va bril - ler

est im - mor - tel - - - le I - sis va bril - ler

— va bril - ler dans ces lieux I - sis jou - it a -

— va bril - ler dans ces lieux I - sis jou - it a -

This musical score consists of four systems. The first two systems are vocal lines with lyrics and piano accompaniment. The first system has the lyrics 'est im - mor - tel - - - le I - sis va bril - ler'. The second system has 'est im - mor - tel - - - le I - sis va bril - ler'. The third and fourth systems are vocal lines with lyrics and piano accompaniment. The third system has '— va bril - ler dans ces lieux I - sis jou - it a -'. The fourth system has '— va bril - ler dans ces lieux I - sis jou - it a -'.

Example IV.28 *Isis*: Prologue, Scene 2

qu'il vo - - - le qu'il vo - le jusqua  
 qu'il vo - - - le jusqua  
 qu'il vo - - - le qu'il vo - le jusqua  
 qu'il vo - - - le jusqua

bout du mon.de qu'il du - re qu'il dure au - tant que l'u - ni - vers.  
 bout du mon.de qu'il du - re qu'il dure au - tant que l'u - ni - vers.  
 bout du mon.de qu'il du - re qu'il dure au - tant que l'u - ni - vers.  
 bout du mon.de qu'il dure au - tant que l'u - ni - vers.

Example IV.29 *Isis*: Act III Scene 6

Cou - rons - - - cou rons à la  
 Cou - rons - - - à la chasse à la  
 Cou - rons - - - cou rons - - - à la

chasse à la chasse à la chas - - se Cou - rons  
 chasse à la chasse à la chas - - se Cou - rons  
 chasse à la chasse à la chas - - se Cou - rons à la

Lully did not use sequence for the mere repetition of melodic phrases according to a specific harmonic plan, but he did use it in recitative to intensify the expression at points of strongest dramatic statement. At the beginning of Act IV, Io has been taken to the coldest place in Scythia. In her torment, she cries that it is an inhumane penalty to allow her to suffer such pain without ever finding death:

Example IV.30 *Isis*: Act IV Scene 2

Ah! queLle pe - ne  
 - ments, Passez d'autres ch - mats  
 Ah! queLle  
 Ah! queLle  
 Ah! queLle

Ahl quelle pei-ne!

pei-ne! Ahl quelle peine

pei-ne! Ahl quelle peine

pei-ne! Ahl quelle peine

pei-ne! Ahl quelle peine

Another example occurs at the beginning of Act V. 10, dragged from the sea by the Fury, cries that she has borne her agony in a thousand hideous climates. As Jupiter has abandoned her in the midst of her pain, she begs for death:

Example IV.31 *Isis*: Act V Scene 1

10

gloi-re; Il m'a-ban-don-ne Il m'a-ban-donne au milieu des dou-

- leurs. A la fin je suc-com-be A la fin je suc-

- com-be, Heu-reu-se heu-reu-se si je meurs.

Lully used ornaments sparingly, always writing them directly into the parts. *Le Cerf de la Viéville* describes how he violently abused performers who added any embellishments other than those he authorised.<sup>11</sup> Lully reserved ornaments for moments of dramatic significance rather than for mere melodic decoration. Appoggiaturas are often used to express love and pleading. In the third Act of *Isis*, Pan pledges his eternal love to Syrinx:

Example IV.32 *Isis*: Act III Scene 6

Pan

Jen'auray pas de peine à m'engager, Pour ne ja- mais changer. Aimez un

Dieu qui vous a- dore, Unissons-no'd'un nœud char- mant.

Syrinx flees from the pursuing Pan but she is stopped by a passing group of sylvans and satyrs who plead with her to stop her cruelty to the god who loves her. Crying in vain to the gods, protectors of innocence, nyads and water nymphs for help, Syrinx leaps into the water:

Example IV.33 *Isis*: Act III Scene 6

Arrestez, Cruelle. On me retient de tous costez, Cruelle arrestez, arrestez, arrestez.

Dieux protecteurs de l'innocence, Nayades Nymphes de ces eaux, J'implore icy vostre assistance.

<sup>11</sup> *Le Cerf*, *Comparaison*, p. 187.



## CHAPTER V

### *THE MUSIC OF ISIS--PART TWO*

#### *MELODIC INTERVALS AND HARMONY*

Many writers, such as Deryck Cooke, have shown that composers made use of certain intervals for their expressive quality.<sup>1</sup> Likewise, Patricia Howard, in her comprehensive study of Lully's operas,<sup>2</sup> showed how that composer used expressive intervals--chromatic or imperfect, or those forming strong leaps--to convey the emotional impact of the words. Furthermore, the use of these intervals helped to create characterisation and they accentuated particular emotions expressed in the drama.

A series of rising semitones was not often used by Lully, but when it was, it was a moment of high emotion in the scene. When Io first enters, she tells Hiérax that she wishes to postpone their marriage. He accuses her of infidelity:

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<sup>1</sup>Deryck Cooke, *The Language of Music* (Oxford, Oxford University Press, 1959), pp. 34-90.

<sup>2</sup>Patricia Howard, 'The Operas of Jean Baptiste Lully', (Ph.D. diss., University of Surrey, 1975), pp. 89-97.

Example V.1 *Isis*: Act I Scene 3

Il ne tient qu'à vous De rendre mon cœur plus  
 non, Il ne tient qu'à vous il ne tient qu'à vous Non,  
 ten - - dre De rendre mon cœur plus ten - - dre Non,  
 non, il ne tient qu'à vous non, non, il ne tient qu'à  
 non, il ne tient qu'à vous De rendre mon cœur moins ja -  
 vous il ne tient qu'à vous De rendre no - tre sort plus

Io, in a vain attempt to end her life, is pulled from the sea by a Fury. She begs Jupiter for death:

Example V.2 *Isis*: Act V Scene 1

pas. Ter - mi - nez mes tourments, Puissant maître du monde Sans

Jupiter, however, is powerless to help her:

Example V.3 *Isis*: Act V Scene 2

10.

Ab! mon supplice augmente en -  
maux que vous souffrez pour moi.

co - re! Tout le feu des En - fers Me brûle et me dé - vo - re,

The interval of the falling diminished fourth was often used by composers to express anguish,<sup>3</sup> and Lully made use of it in many of his works. In the final Act of *Isis*, Io begs Jupiter for death to relieve her intense suffering, but he is unable to help her:

Example V.4 *Isis*: Act V Scene 2

Et le voit mon a - mour il lui pa - rait trop

<sup>3</sup>Cooke, *The Language of Music*, p. 90.

Junon begins Io's punishment by imprisoning her in the solitary pastures guarded by Argus. Hiérax enters and complains bitterly that the gods have brought about his present plight because they were jealous of his happiness:

Example V.5 *Isis*: Act III Scene 2

- vi - e, Dieux tout puis - sants! ahl vous e - tiez je -

- loux De me voir plus heureux que vous. DUO.  
ARGUS. Heu - reux heu -

Io tries to end her torment by leaping into the sea, but a Fury pulls her to safety. She begs Jupiter for death:

Example V.6 *Isis*: Act V Scene 1

. fon - de Ou - vrez moi par pi - tié, les por - tes du tré .

In the second Scene of the first Act, Pirante tries to cheer Hiérax, but he will not be comforted. In the course

of their conversation Pirante tells him that Inachus, Io's father, has promised her to Hiérax's brother, Argus. Junon, however, has given her support to Hiérax, who pours scorn on Io's love, which he believes to be false, and, again, the interval of the falling diminished fourth is used to express his anger and disappointment:

**Example V.7** *Isis*: Act I Scene 2

Si l'in-gra-te m'ai-mait, je se-rais son é-

**Example V.8** *Isis*: Act I Scene 2

fais dit en-cor qu'el-le m'ai-me Mais son cœur ni ses yeux ne m'en di-sent plus rien.

Lully often used the interval of a falling diminished fifth to express scorn, anguish, hatred, or some strong displeasure. An example is found in the final Act when Jupiter tells Junon that she has punished Io enough, and now she must save her. Junon replies that the nymph cannot suffer too much:

Example V.9 *Isis*: Act V Scene 3

Juno

— elle ne peut trop souffrir.

Falling perfect fifths, too, were often used to express pain or sorrow, and there are many examples in Act IV to show how Lully used fifths to express Io's most intense sufferings. At the beginning of the Act she has been taken to the coldest place in Scythia, and, in her torment, she cries out to the Fury:

Example V.10 *Isis*: Act IV Scene 2

peut ne D'éprouver tant de maux, Sans trouver le tré -

- pas Ah! quel le vengeance inhu - mai - ne!

LA FURIE.

Viens changer de tour -

Ab! quelle pei-ne

- ments, Passez d'autres cli-mats.

Ab! que-llé

Ab! que-llé

Ab! que-llé

Ab! quelle pei-ne!

pei-ne! Ab! quelle peine De trem-bler — de lan-

pei-ne! Ab! quelle peine De trem-bler — de lan-

pei-ne! Ab! quelle peine De trem-bler — de lan-

- guir dans l'horreur des fri-mats. —

- guir dans l'horreur des fri-mats. —

- guir dans l'horreur des fri-mats. —

Io is then taken by the Fury to the iron works of the Chalybs where she undergoes suffering from intense heat. In her pain Io cries to the Fury that Junon's vengeance delights in her torture:

Example V.11 *Isis*: Act IV Scene 4

10  
- la! Quel - le ri - gueur ex - trê - me C'est en vain que Ju - piter  
m'oi - me La hai - ne de Ju - non jouit de mon tour - ment

Io continues, saying that the gods' love is not nearly so powerful as their hate:

Example V.12 *Isis*: Act IV Scene 4

10  
bien que vous ai - miez de mè - me! Que vous haïssiez for - te -  
ment, Grand Dieu! qu'il s'en fait bien que vous ai - miez de mè -

Climbing to the top of a rock, Io prepares to throw herself into the sea, and so end her wretched life:

Example V.13 *Isis*: Act IV Scene 4

Io.

Ne pourrai-je cesser de  
vi-vre? Cher- chons, cher- chons le tré-pas dans les flots.

Still the Fury pursues her, carrying her this time to the cavern of the Fates--War, Disease, Madness, Famine, Fire and Flood. Io begs for death:

Example V.14 *Isis*: Act IV Scene 6

Io.

pas à mourir mil-le fois Fi-nis-sez mes jours et mes  
pei-nes Ne me condam-nez pas à mourir mil-le

Again, she begs the gods to end her torment:

Example V.15 *Isis*: Act IV Scene 6

Tranchez mon triste

vi - ve Tour - ne dans nos mains.

vi - ve Tour - ne dans nos mains.

vi - ve Tour - ne dans nos mains.

sort D'un coup qui me dé - li - vre des tourments que lu -

non me con - traint à sou - frir; Cha - cun vous bat des vœux pour

vi - ve Et je vous en los pour mou - rir.

LA FURIE.

Ju - pi - ter! La sou -

The musical score consists of three systems. Each system includes a vocal line (soprano) and a piano accompaniment (grand staff). The first system shows the vocal line with the lyrics 'Tranchez mon triste' and 'vi - ve Tour - ne dans nos mains.' The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The second system continues the vocal line with 'sort D'un coup qui me dé - li - vre des tourments que lu -' and the piano accompaniment. The third system shows the vocal line with 'non me con - traint à sou - frir; Cha - cun vous bat des vœux pour' and 'vi - ve Et je vous en los pour mou - rir.' The piano accompaniment includes a section marked 'LA FURIE.' and ends with 'Ju - pi - ter! La sou -'. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Lully sometimes used the interval of a rising perfect fifth to suggest the magnanimity of the monarch:

Example V.16 *Isis*: Act I Scene 4

10

Dieux. Ce Prince infortuné Sal. larme avec jus

Le Maître souve rain de la terre et des

Cieux. En-trepren de plaire à mes yeux.

In the following scene, Mercure announces the arrival of Jupiter:

Example V.17 *Isis*: Act I Scene 5

Mercure

pas. Annoncez qu'aujourd'hui pour le bonheur du monde, Jupiter des

Jupiter's opening statement, proclaiming his kindness and generosity to his followers, uses the interval of the ascending perfect fifth:

Example V.18 *Isis*: Act I Scene 6

*Jupiter descendant du Ciel.*

JUPITER.

Les ar-mes que je tiens pro-tè-gent l'in-no-

Lully often used descending minor sixths to make some forceful statement. In the first Act, Io admits to her confidante, Mycène, that she is flattered and excited by Jupiter's attentions:

Example V.19 *Isis*: Act I Scene 4

Io

- sant et plus il se-rait beau De pou-voir m'en dé-

- fen- dre Plus le charme est puis-sant et

plus il se-rait beau De pou-voir s'en dé- fen-

- dre. Quoi! — tu veux me quit - ter! d'ou vient ce soin pres - sent

Similarly, in the following scene, Mercure and the attending Divinities announce the arrival of Jupiter:

**Example V.20** *Isis*: Act I Scene 5

mon - de, Ju - pi - ter des - cend i - ci - bas, mon - de, Ju - pi - ter des - cend i - ci - bas,  
 mon - de, Ju - pi - ter des - cend i - ci - bas,  
 mon - de, Ju - pi - ter des - cend i - ci - bas,

An example showing the use of a rising minor sixth in a forceful context is in the following scene, where Jupiter says that, though he is armed with thunder, he comes to give peace:

Example V.21 *Isis*: Act I Scene 6

Jupiter

bler de bien faits, Il est ar - mé - du ton - ner - re Il est ar -

mé - du ton - ner - re Mais c'est pour donner la paix Il est ar -

Lully rarely used the interval of a minor seventh. In *Isis*, a most dramatic use of it occurs in the final Act. Io asks Jupiter to love her enough to force Junon to grant her death:

Example V.22 *Isis*: Act V Scene 2

Aimez moi, s'il vous est pos - sible Aimez pour la for -

ri - ble.

*Junon descend sur la terre.*

cer à me dou - ner la mort.

Similarly, rising octaves are seldom found in Lully's operas. When they were used, they were reserved for some of the most dramatic statements. Junon commands the Fury to take with him to Hades the troubles and horrors that beset Io. As soon as she is delivered from her afflictions, Junon tells Io that she, with the new name of Isis, will delight in eternal happiness. Lully uses the leap of an octave to express Junon's radiantly happy proclamation:

Example V.23 *Isis*: Act V Scene 3

Junon

vous le vou-reau non d'I - sis. Jou - is - sez d'un bon -

heur - jou - is - sez d'un bon - heur Qui ja - mais ne fi -

Harmonically, Lully tried to create a style uniquely French, using archaisms derived from the medieval modes. He eschewed the harmony fashionable with early seventeenth-century Italian opera composers, who, working in an essentially dramatic medium, tried to achieve the heightened expressions of extreme emotions. A most

powerful resource for these composers was dissonance, and one of the best ways to intensify its effect was to strike the dissonance without preparation, to highlight a particularly emotive word. Monteverdi used the interval of a minor seventh as part of a chord in its own right, freeing that interval from the strict conventions of dissonance preparation:

**Example V.24** Monteverdi, *Orfeo*: Act III Scene 1

ora. Be-yond this slim-y lake, this stag-nant riv-er lie the dark fields of sigh-ing  
- ro ol-trequel ne-ro stagn'ol - trequel fiu-me, inqueicam-pi di pian-to e

and of weep-ing, wãth-er ãle most cru-el all thy de-sire con-son-dl do-lo-re. De-stin cru-de-le o-gni tuo bent'ascon-

For his *tragédies lyriques* Lully deliberately chose a less 'modern' harmonic vocabulary than the Italians, or indeed, than he used in his earlier ballets. An example showing Lully's earlier, more progressive style can be seen in the *minuet* from *Les Amants Magnifiques*, a style not unlike Italian music of the same period,<sup>4</sup> where the sensuous

<sup>4</sup>Manfred F. Bukofzer, *Music in the Baroque Era* (New York, W.W. Norton, 1947), p. 160.

appeal of the melody is more important than his subsequent primary concern with rhythmic patterns:

Example V.25 *Les Amants Magnifiques*: Act III Scene 6

The image displays three systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a 3/4 time signature and a key signature of one sharp (F#). The first two systems are four measures long each, and the third system is two measures long. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like 'p' (piano). Fingering numbers (1-5) are indicated below several notes in the bass line of the first two systems.

This is one of Lully's best-known melodies; it is heard in several other works including the *comédie-ballet*, *Le Bourgeois gentilhomme*.

In the *tragédies lyriques* Lully used essentially diatonic harmony in the most discreet manner, always having the text in mind. He seldom used striking harmonic effects unless the drama warranted them. By using a simple, conservative harmonic style influenced by medieval modes, he created a type of dramatic music different from the Italians and the rest of Europe, one that was uniquely French. For Lully, rhythmic interest was of more importance than the rich harmony of the Italians, and the

creation of his melodies, his choice of harmonies, and the suggestion of contrapuntal textures all show the importance he attached to it. The influence of the dorian mode, for example, is seen in Lully's typical use: a raised sixth and a lowered seventh in minor keys:

Example V.26 *Isis*: Overture



The opening phrases of many pieces in major keys show the influence of the mixolydian mode, with its flattened leading note:

Example V.27 *Isis*: Act I Scene 4

AIR.

10.

Lors-qu'on me pres-se de me rendre Aux traits d'un amour nou-

- veau Lors-qu'on me pres-se de me ren-dre Aux al-

Lully often used the  $V \begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$  chord as a powerful

harmonic device at the beginning of movements, especially  
airs, and in passages of abrupt modulations:

**Example V.28** *Isis*: Act V Scene 1

In

Ter-mi-nex mes tourments, Puis-sant

**Example V.29** *Isis*: Act I Scene 5

ter-re par-la-go L'é-clat et la gloi-re des Cieux. Que

tout rende hom-mage au plus grand-des Dieux. Que tout rende hom-

4 6 7 4  
2 2

-mage au plus grand-des Dieux. Que tout rende hommage au plus grand-des

6<sup>b</sup> 6 6 4 3 4 6<sup>b</sup> 6 6 4 3  
5 1 5

Lully rarely used the diminished seventh chord, but it is often outlined in arpeggio form in recitatives. The most frequently used notes, usually in descending order, are E flat, C, A, F sharp, and they are harmonised in the same way. Two examples occur in *Isis* Act II Scene 4, where Mercure, sent by Jupiter to detain Iris, Junon's messenger, attempts to woo her as Jupiter wooed Io:

Example V.30 *Isis* Act II Scene 4

Musical score for Example V.30, *Isis* Act II Scene 4. The score consists of three staves. The top staff is for Iris, the middle for Mercure, and the bottom for keyboard accompaniment. The lyrics are: Iris: Ju - pi - ter et Ju - ; Mercure: - nir vo - tre cœur et le mien.

Example V.31 *Isis* Act II Scene 4

Musical score for Example V.31, *Isis* Act II Scene 4. The score consists of two staves. The top staff is for a vocal line, and the bottom for keyboard accompaniment. The lyrics are: grands sans que l'amour nous ble - se, Nous n'a - von - pas tous

Another example occurs at the beginning of the first Act, where Hiérax complains that Io no longer loves him:

Example V.32 *Isis*: Act I Scene 1

Hiérox

pi-re. Hé-las! malgré moi je sou-pi-re Ah! mon cœur quelle la-che-

Io tries to discourage Jupiter's amorous advances saying that she should have fled as soon as she saw him:

Example V.33 *Isis*: Act II Scene 2

10

ten-dre; Que ne fuy-ais-je hé-las! A-vent que de vous

The supertonic chord, as it is used in these examples, was one of Lully's most expressive harmonic devices, and he often harmonised the notes of the melody outlining the chord of the diminished seventh in this way. It was Lully's usual practice to build the supertonic chord, a diminished triad, in its first inversion. In this form, it creates an exceptionally strong pull towards the dominant; the linear movement is particularly clear, one part in the bass and the other moving to the dominant by

semitone. Moreover, the use of the supertonic chord in a minor key makes the major chord on the dominant all the more forceful. Lully may have preferred to use it rather than the diminished seventh chord because the latter seemed a less stable chord, more inevitable in its resolution; Lully's use of the supertonic was, perhaps, less likely to hold up the essential speed of his recitative style.

At dramatic moments Lully often interchanged major and minor tonalities, a practice typical of many mid-baroque composers. The effect of the 'false relation'--the juxtaposition of two forms of the same note in different voices--was so telling that Lully reserved it for particularly emphatic statements or poignant utterances; at other times, he placed neutral harmony between the two notes:

Example V.34 *Isis*: Act I Scene 5

Mercure

pas. Annoncez qu'aujourd'hui pour le bonheur du monde, Jupiter des

Example V.35 *Isis*: Act I Scene 3

Hiérax

vel. le Plus tôt qu'on se ver-rail ve-tre cœur dé-ga-

Lully's use of modulation was conservative too. Most of the dances and the *récitative-monologue* scenes modulate only to the opposite mode or their relatives, and this limited use of other keys was, undoubtedly, one of the reasons why some of Lully's contemporaries found his music monotonous.<sup>5</sup> He used modulation in recitatives and arias as a simple means of colouring the words in the dominant and sub-dominant keys. Whenever the word *guerre*, *trionphante*, *gloire* is found, the music modulates to the dominant or to the relative major:

Example V.36 *Isis*: Prologue, Scene 1

The image shows a musical score for five staves. The top four staves are vocal lines, and the bottom staff is a piano accompaniment. The lyrics are: "leur tri-om-phante Pu-bli-ons en tous lieux Du plus grand des hé-ros la va-leur tri-om-phante". The music is in a 17th-century style, with a mix of treble and bass clefs. The piano part features a steady bass line and chords that support the vocal melody. There are some performance markings like '5' and '2' above notes in the piano part.

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<sup>5</sup>Robert M. Isherwood, *Music in the Service of the King* (Ithaca, N.Y., Cornell University Press, 1973), p. 242.

Example V.37 *Isis: Prologue, Scene 1*

Ceux re-ten-tis-sent du bruit de sa gloire é-cla-tante de sa

Ceux re-ten-tis-sent du bruit de sa gloire é-cla-tante de sa

Ceux re-ten-tis-sent du bruit de sa gloire é-cla-tante de sa

Ceux re-ten-tis-sent du bruit de sa gloire é-cla-tante de sa

gloire é-cla-tante

gloire é-cla-tante

gloire é-cla-tante

gloire é-cla-tante

Example V.38 *Isis: Prologue, Scene 3*

APOLLON (Le Héraut)

Ne parlons pas tou-

- jours de la guer - re - cru - el - le, Par - lons, par -

Whenever the word *paix*, *doux*, *amour*, *heureux* is used, the music turns to the subdominant side:

**Example V.39** *Isis*: Prologue, Scene 3

CALLIOPE.

Re.commen - çons nos chants, Allons les faire en -

MELPOMÈNE. THALIE.

- ten - dre Dans une au - guis - te Cour La

Paix la dou - ce Paix n'ose en - co - re

Example V.40 *Isis*: Act II Scene 2

10

Jupiter

C'est mon der\_nier es - poir.

fuir E - cou - tez mou a -

E - cou - tez mon de - voir.

- mour. Vous a - vez un cœur

Example V.41 *Isis*: Act V Scene 1

10

gloi - res, Il m'a - ban - don - ne: Il m'a - ban - donne au milieu des dou -

- leurs. A la fin je suc - com - be A la fin je suc -

- com - be, Heu - reu - se heu - reu - se si je meurs.

*Les femmes précieuses* may well have had some influence on Quinault to use more words like *paix* and *amour*; thus, Lully's music frequently falls towards the subdominant side of the key. This flattening of the tonality often causes a lowering of dramatic tension, another probable reason for the monotony felt by some of his contemporaries.

During the seventeenth century the nobility enthusiastically pursued pastoral life, and they spent as much time as possible in more intimate palaces with less formal gardens, where they enjoyed tranquil pleasures: flowers, trees, gardens, fountains and pools of still water. Such a pastoral feeling was reflected in music in the works of Cavalli and Cesti in Italy, Keiser in Germany, Purcell in England, and Lully, Cambert, Guédron, Lambert and Boësset in France. For his part, Lully often included descriptive instrumental passages to imitate certain aspects of nature: thunder, wind, clouds, waves, the chirping of birds, the stillness of night. A particularly telling example in *Isis* is found at the beginning of the second Act; Jupiter conceals his meeting with Io by surrounding them with thick clouds:

Example V.42 *Isis*: Act II Scene 1

*Ritournelle.*

Another example of Lully's atmospheric music is seen in the effective *divertissement* of Pan and Syrinx. Wishing to avoid Pan's entreaties of love, Syrinx suggests they join her companions in a hunt through the forest. Unable to escape the incessant pursuit of Pan, Syrinx leaps into the river, drowns, and is immediately metamorphosed into reeds. Pan sings his mournful lament, while the reeds moan in response to the wind's gentle breeze:

Example V.43 *Isis*: Act III Scene 6

Pan

Ne cessons point ne cessons point de ... nous plandre avec

el. le. Pan donne des cotons aux Bergers, aux Satyres et aux Sylvestres qui en forment un concert de Plûtes.

## CHAPTER VI

### *THE MUSIC OF ISIS--PART THREE*

#### *VOCAL ENSEMBLE AND INSTRUMENTAL MUSIC*

##### **Duets**

Lully wrote more duets than any other type of ensemble, and, though many of them were short and simple, as were the airs, they made an important contribution to the drama. In the early operas, the main characters sing almost entirely in recitative--Lully's prime vehicle for portraying drama--in scenes constructed mainly of dialogue between the two; their single lines of recitative often merge into duets.

Duets for main characters, usually lovers, that express some unhappiness or conflict, and duets for subordinate characters that express a single thought are the two duet types Lully uses in *Isis*. The conflict duets are more interesting both musically and dramatically and are much more vivid in characterisation. At some point in the opera, Lully's main characters usually express their unhappiness, doubts and fears in a duet of conflict, which begins in lines of recitative that merge together at

cadences. An example is seen in the second Act where Jupiter courts Io, who resists his advances:

Example VI.1 *Isis*: Act II Scene 2

Je n'ai que trop de peine à ne le pas voir. Laissez-moi... Je devais moins attendre; Que ne fuyais-je hélas! Avant que de vous voir.

L'amour pour moi me sollicite Et je vois que vous me quit.

ten - dre  
- loir. Laissez-moi... Je de - vais moins at -  
Quoi! si - tôt?  
- ten - dre; Que ne fuyais-je hé - las! A - vant que de vous  
voir.  
L'amour pour moi me sol - li - ci - te Et je vois que vous me quit.

Le devoir veut que je vous quit - te, Et je sens que vous m'arrê -  
 - tez Vous me quit -  
 - tez, vous m'arrêtez vous m'arrêtez, vous m'arrê - tez.  
 - tez Vous me quit - tez vous me quit - tez.

Another example is the confrontation between Io and Hiérax, who begin their scene in recitative and end it with simultaneous singing. Io wishes to postpone their marriage, and, remorsefully, Hiérax accuses her of unfaithfulness. Though the words are the same for both characters, the quality of each line is quite different. Io begins the duet with an intensely expressive statement incorporating the leap of a falling diminished fourth, an interval, shown earlier, that Lully often associated with the agony of love. Hiérax's rising semitones express the extreme emotion of his unhappy love, and his melodic line, sung in unison with the continuo bass, reinforces his despair:


Example VI.2 *Isis*: Act 1 Scene 3

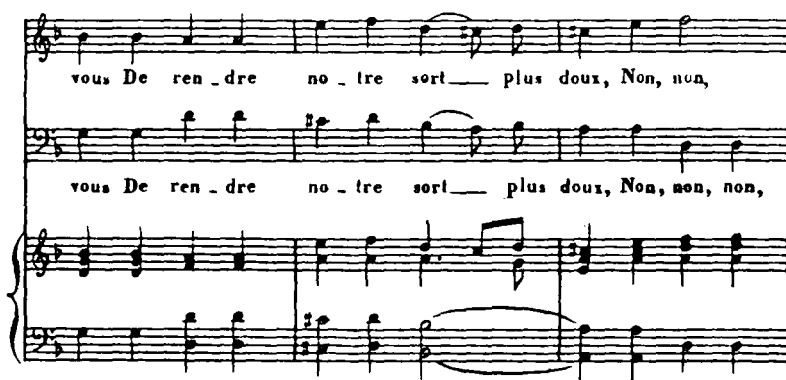
ENSEMBLE.


10.  Non, non, il ne tient qu'à vous, Il ne tient qu'à vous

11.  Non, non, il ne tient qu'à vous, Il ne tient qu'à

 De rendre notre sort plus doux Non, non, il ne tient qu'à

 vous De rendre notre sort plus doux Non, non, non, non, il ne tient qu'à

 vous De rendre notre sort — plus doux, Non, non,

 vous De rendre notre sort — plus doux, Non, non, non,

 Il ne tient — qu'à vous De rendre mon cœur plus

 non, Il ne tient qu'à vous il ne tient qu'à vous Non,

ten - dre De ren\_dre mon cœur plus ten - dre Non,  
 non, il ne tient qu'à vous non, non, il ne tient qu'à

non, il ne tient qu'à vous De ren\_dre mon cœur moins ja -  
 vous il ne tient qu'à vous De ren\_dre no - tre sort plus

- loux. Non, non, il ne tient qu'à vous il ne tient qu'à vous de  
 doux. Non, non, non, non, il ne tient qu'à vous de ren\_dre

ren\_dre mon cœur plus ten - dre Non, non, non,  
 mon cœur moins ja - loux non, non, non, non, il ne tient qu'à

non il ne tient qu'à vous De rendre No.tre sort plus doux.

vous il ne tient qu'à vous De rendre No.tre sort plus doux.

The other type of duet Lully uses in the early operas shows a unanimity of thought and feeling between two characters, rather than conflict. In most cases, these duets are restricted to the subordinate characters, and their unity of thought is often expressed in imitative openings. These duets move predominantly in parallel thirds and sixths. In the Prologue, two tritons join Neptune in praise of their hero:

**Example VI.3 *Isis*: Prologue, Scene 2**

**LES DEUX TRITONS.**

C'est le Dieu des Eaux qui va pa-rai-tre Ran-geons

C'est le Dieu des Eaux qui va pa-rai-tre Ran-geons

nous près de no.tre Maître C'est le Dieu des Eaux qui va pa-rai-tre Rangeons

nous près de no.tre Maître C'est le Dieu des Eaux qui va pa-rai-tre Rangeons

nous près de no\_ tre Mai\_ tre Enchainons les vents les plus ter\_ ri\_ bles Que le

bruit des flots cède à nos chants. Rè\_ gnez Zé\_ phirs, rè\_ gnez Zé\_ phirs, Zéphirs pai\_ si\_ bles ra\_ me\_ nez le doux Prin\_ temps rè\_ gnez, Zé\_ phirs, Zéphirs pai\_ si\_ bles ra\_ me\_ nez le doux Prin\_ temps

phirs, Zéphirs pai\_ si\_ bles ra\_ me\_ nez le doux Prin\_ temps rè\_ gnez, Zé\_ phirs, Zéphirs pai\_ si\_ bles Ra\_ me\_ nez le doux Prin\_ temps

phirs, rè\_ gnez Zé\_ phirs Zéphirs pai\_ si\_ bles Ra\_ me\_ nez le doux Prin\_ temps. rè\_ gnez Zéphirs rè\_ gnez Zéphirs pai\_ si\_ bles Ra\_ me\_ nez le doux Prin\_ temps.

When Jupiter discovers Junon is approaching and that she has sent Iris ahead to find him, he sends Mercure to detain her; Mercure pretends to woo Iris in the same way Jupiter wooed Io, and they swear eternal love:

Example VI.4 *Isis*: Act II Scene 4

*Ensemble.*

1. - tôt que je se - rai vo - l - ge Promet - tez

MERCURE.  
Promet - tez moi de cons -

moi de cons - tan - tes a - mours, Je vous pro - mets, de vous -

- tan - tes a - mours, Je vous pro - mets, Je vous pro - mets, de vous -

ai - mer - - - - - toujours Promet - tez moi de cons - tan - les a -

ai - mer - - - - - toujours Promet - tez moi de cons - tan - les a -



-mours; Je vous pro-mets je vous pro-mets de vous ai-mer-tou-jours.  
 -mours; Je vous pro-mets je vous pro-mets de vous ai-mer-tou-jours.



Par-lons sans mystère en ce  
 Que la feinte entre nous fi-nis-se

jour; Le moindre ar-ti-fi-ce Le moindre ar-ti-  
 Le moindre ar-ti-

-fi-ce of-fen-se l'a-mour Le moindre ar-ti-  
 -fi-ce of-fen-se l'a-mour Le moindre ar-ti-

- fi - ce, Le moindre ar - ti - fi - ce of - fen - se of -

- fi - ce, Le moindre ar - ti - fi - ce of - fen - se of -

- fen - se l'a - mour, Le moindre ar - ti - fi - ce of -

- fen - se l'a - mour, Le moindre ar - ti - fi - ce of -

- fen - se l'a - mour.

- fen - se l'a - mour.

Iris discovers Mercure was lying to her in the profession of his love, and, in a bitter quarrel, they both resolve to take back their hearts and to love each other no longer:

## Example VI.5 Isis: Act II Scene 4

*(Juno parait au milieu d'un nuage qui s'avance.)*

pas que je suis peu sin - cè - re, Vous ne l'êtes pas plus que

*Ensemble.*

moi. Gar - dez pour quel - qu'au - tre Vo - tre a - mour trom -  
MERCURE Gar - dez pour quel -

- peur, Vo - tre a - mour trom - peur, Je re - prends mon  
- qu'au - tre Vo - tre a - mour trom - peur, Je re - prends mon

cœur, re - pre - nez re - pre - nez le vô -  
cœur, re - pre - nez re - pre - nez le vô -

- tre Gar - dez pour quel -  
- tre Gar - dez pour quel - qu'au - tre Vo - tre a - mour trom -

cour re - pre - nez, re - pre - nez - le -  
 cour re - pre - nez, re - pre - nez - le -

- nez - le - vo - tre - de - re - prends - mon  
 - nez - le - vo - tre - de - re - prends - mon

- prends je re - prends - mon cour re - pre - nez re - pre -  
 cour je re - prends mon cour re - pre - nez re - pre -

- prends mon cour, de re -  
 - prends mon cour, de re -

- prends - que - tre - Vo - tre - pour - quel - que - tre - Vo - tre - pour - quel - que - tre -  
 - prends - que - tre - Vo - tre - pour - quel - que - tre - Vo - tre - pour - quel - que - tre -

Junon has chosen Io to serve her as a handmaiden to gain power over the nymph. Mercure and Iris bring Io to the gardens of Héb  where a *divertissement* in celebration of youth is presented. Two nymphs sing of the joys of youth:


Example VI.6 *Isis*: Act II Scene 7

1<sup>re</sup> NYMPHE.



Ai - mez, pro - fi - lez, pro - fi - lez du

2<sup>e</sup> NYMPHE.



Ai - mez, pro - fi - lez du




temps, Jeu - nes - se char - man - te Ren - dez - vous d  - sirs con -



temps, Jeu - nes - se char - man - te Ren - dez - vous d  - sirs con -




- lents. Tout rit tout en - chan - te Dans les plus beaux ans. Ai -



- lents. Tout rit tout en - chan - te Dans les plus beaux ans.



-mez, pro-fi - tez, pro-fi - tez du temps Jeu - nes - se char -  
 Ai - mez, pro-fi - tez du temps Jeu - nes - se char -

- man - te Ren - dez vos dé - sirs con - tents. Tout rit tout en -  
 - man - te Ren - dez vos dé - sirs con - tents. Tout rit tout en -

- chan - te Dans les plus beau - ans: L'a - mour vous é - clai - re Mar -  
 - chan - te Dans les plus beaux - ans: L'a - mour vous é - clai - re Mar -

- chez sur ses pas Cher - chez à vous fai - re Des nœuds pleins d'ap -  
 - chez sur ses pas Cher - chez à vous fai - re Des nœuds pleins d'ap -

- pas. Que vous sert de plai - re, Si vous n'aimez pas? Que

- pas. Que vous sert de plai - re, Si vous n'aimez pas? Que

vous sert de plai - re, Si vous n'ai - mez pas. L'a - mour vous é

vous sert de plai - re, Si vous n'ai - mez pas. L'a - mour vous é -

- clai - re Mar - chez sur ses pas Cher - chez à vous fai - re Des

- clai - re Mar - chez sur ses pas Cher - chez à vous fai - re Des

nœuds pleins d'ap - pas. Que vous sert de plai - re, Si vous n'aimez

nœuds pleins d'ap - pas. Que vous sert de plai - re, Si vous n'aimez

pas? Que vous sert de plai - re, Si vous n'ai - mez pas.

pas? Que vous sert de plai - re, Si vous n'ai - mez pas.

Io has been imprisoned in the solitary pastures where she is guarded by Argus. Hiérax enters and sings of his unhappy love and he accuses the gods of bringing this misfortune upon him because they were jealous of his happiness. Argus joins him, expressing the same feeling with similar words; complimentary lines and imitative entries reinforce their similar thoughts:

Example VI.7 *Isis*: Act III Scene 2

- vi - e, Dieux tout puis - sant! ah! vous e - ties ja -

- leux De me voir plus heureux que vous. duo.

ARGUS.

Heu - reux heu -

ser sa chât ne Heu-reux, heu-reux qui peut bri -

- té Heu-reux heu-reux qui peut bri - ser Qui peut bri -

- té! Un cœur in-grat veut-il la per - ne l'éc - tre tant se - cret -

ser u - no plain - te - ri - dé - Me - les in - fi - dé - li -

- ne Heu-reux heu-reux qui peut bri - ser sa chât - no - ri -

- reux qui peut bri - ser Qui peut bri - ser sa chât -

Heu - reux, heureux heureux, heu -  
 - ser sa chai - ne. Heureux, heu - reux qui peut bri -  
 - reux qui peut bri - ser qui peut bri - ser sa chai - - nel Heu -  
 - ser sa chai ne Heureux heu -  
 - reux qui peut bri - ser heureux heureux qui peut bri - ser sa chai - ne.  
 - reux qui peut bri - ser heureux heureux qui peut bri - ser sa chai - ne.

In this form of the duet Lully adds to the characterisation of the minor characters, Iris and Mercure, Hiérax and Argus. Moreover, to provide variety, he introduces into the drama many new characters; two tritons appear in the Prologue, two nymphs sing in the gardens of Hébé, and, in the *divertissement* of Pan and Syrinx, two shepherds sing of the joys of love:

Example VI.8 *Isis*: Act III Scene 6

Basse Contre.  
DEUX BRAGERS.  
Taille.

Quel bien de - vez - vous at - ten - dre Beau -  
- tés qui chas - sez dans ces lieux Que pou - vez - vous  
- tés qui chas - sez dans ces lieux Que pou - vez vous  
pren - dre Qui vaille un cœur ten - dre Soumis à vos lois?  
pren - dre Que vaille un cœur ten - dre Soumis à vos lois?

Quel bien de - vez vous at - ten - dre Beau - tés qui chas - sez dans ces  
Quel bien de - vez vous at - ten - dre Beau - tés qui chas - sez dans ces  
lieux Que pou - vez vous pren - dre Qui vaille un cœur  
lieux Que pou - vez vous pren - dre Qui vaille un cœur

ten - dre Sou - mis à vos lois Ce n'est qu'en ai -

ten - dre Sou - mis à vos lois Ce n'est qu'en ai -

- mant Qu'on trouve un sort char - mant Ai - mez en - fin à vo - tre tour -

- mant Qu'on trouve un sort char - mant Ai - mez en - fin à vo - tre tour -

Il faut que tout cède à l'amour. Il sait frapper d'un coup cer -

Il faut que tout cède à l'amour. Il sait frapper d'un coup cer -

- tun Le cerf lé - ger qui fuit en vain Jusque dans les

- tain Le cerf lé - ger qui fuit en vain Jusque dans les

an - tres se - crets — Au fond des fo - rêts tout doit sen - tir ses  
 an - tres se - crets — Au fond des fo - rêts tout doit sen - tir ses

traits Ce n'est qu'en ai - mant Qu'on trouve un sort char -  
 traits Ce n'est qu'en ai - mant Qu'on trouve un sort char -

- mant Ai - mez en - fin à vo - tre tour — Il faut que tout  
 - mant Ai - mez en - fin à vo - tre tour — Il faut que tout

cède à l'amour. Il sait frapper d'un coup cer - tain. — Le  
 cède à l'amour. Il sait frapper d'un coup cer - tain. — Le

cerf lé-ger qui fuit en vain Jus-que dans les an-tres se-crets.

cerf lé-ger qui fuit en vain Jus-que dans les an-tres se-crets.

Au fond des fo-rêts tout doit sen-tir ses traits.

Au fond des fo-rêts tout doit sen-tir ses traits.

### Trios

There are no trios for main characters in *Isis*; the trios are often for groups of anonymous characters--gods, shepherds, fates--and they make their pronouncements as a unanimous group without conflict among them. In the Prologue of *Isis*, the three gods, Apollon and the fine arts, sing of their image of peace:

Example VI.9 *Isis*: Prologue, Scene 3

CALLOPE.  
Ne trou-blez point les char-mes De nos di-

THALIE.  
Ne trou-blez point les char-mes De nos di-

APOLLON.  
Ne trou-blez point les char-mes De nos di-

- vins — con-certs. Ne troublez point les char-mes

- vins — con-certs. Ne troublez point les char-mes

- vins — con-certs. Ne troublez point les char-mes

de nos di-vins — con-certs.

de nos di-vins — con-certs.

de nos di-vins — con-certs.

*ff.*

Most of the vocal trios are written for two equal voices and a bass, as in *Isis*, when Syrinx, drowned in the stream, is transformed into reeds. Two shepherds join Pan in attempting to breathe new life into the remains of a nymph who still answers their moans. Their trio, accompanied by two flutes and continuo, forms a small self-contained unit within the larger *divertissement*:

Example VI.10 *Isis*: Act III Scene 6

1. Berger Hauts Contre.

2. Berger T. alt.

PAN.

Ra\_ni\_mons les res\_les charmants D'une

Ra\_ni\_mons les res\_les charmants D'une

Ra\_ni\_mons ra\_ni\_mons les res\_les charmants D'une

Nym\_phe qui fut si bel.le.

Nym\_phe qui fut si bel.le.

Nym\_phe qui fut si bel.le.

Fl.

El.le ré\_pond El.le ré\_pond en\_

El.le ré\_pond El.le ré\_pond en

El.le ré\_pond en.cor El.le ré\_pond en

\_core à nos gé-mis-se - ments. Ne ces-sons  
 \_core à nos gé-misse - ments.  
 \_core à nos gé-mis-se - ments.

Ne cessons point de nous plaindre a-vec el - le.  
 Ne cessons point de nous plaindre a-vec el - le.  
 point Ne cessons point de nous plaindre a-vec el - le.

El-le ré - pond encore à  
 El-le ré - pond encore à  
 El-le ré - pond encore à

nos gé-mis - se - ments. Ne ces-sons point de nous  
 nos gé-mis - se - ments. Ne ces-sons point de nous  
 nos gé-mis - se - ments. Ne ces-sons point de nous

plandre a\_vec el - le.

plandre a\_vec el - le.

plandre a\_vec el - le.

Ne ces\_sons point ne cessons point de nous plandre a\_vec el -

Ne ces\_sons point ne cessons point de nous plandre a\_vec el -

Ne ces\_sons point ne cessons point de nous plandre a\_vec el

*Argus commence à s'assoupir,*

- le.

MERCURE.

- le. Il suf -

- le. Que ces roseaux plantifs soient à jamais - ai - més.

Io, nearing the end of her punishment, is told by the three fates that the thread of all human life is spun by their hands. Their unanimous statement follows the beautiful prelude depicting the end of Io's torment:

Example VI.11 *Isis*: Act IV Scene 7

10.

fois. *Lentement.*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the word 'fois.' followed by a long note. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

The second system shows the piano accompaniment continuing with a similar rhythmic pattern, primarily using eighth and sixteenth notes.

The third system continues the piano accompaniment, showing a mix of eighth and sixteenth notes with some rests.

**1. DESSUS. LES TROIS PARQUES.**

Le fil de la vi - e le

**2. DESSUS. 1. Hautr. contre.**

Le fil de la vi - e le

**TÉNON 2. Hautr. contre.**

Le fil de la vi - e le

This system introduces three vocal parts: 1. DESSUS (Soprano), 2. DESSUS (Alto), and TÉNON (Tenor). Each part has a vocal line with the lyrics 'Le fil de la vi - e le'. Below the vocal parts is a piano accompaniment on two staves.

fil de la vi - e de tous les hu - mains Sui - vant notre en -

fil de la vi - e de tous les hu - mains Sui - vant notre en -

fil de la vi - e de tous les hu - mains Sui - vant notre en -

This system continues the vocal ensemble with three vocal parts and piano accompaniment. The lyrics are 'fil de la vi - e de tous les hu - mains Sui - vant notre en -' repeated for each part.

- vie Tourne dans nos mains. Le fil de la vi - e De  
 - vie Tourne dans nos mains. Le fil de la vi - e De  
 - vie Tourne dans nos mains. tour

tous les hu - mains Le fil de la vi - e Tour -  
 tous les hu - mains Le fil de la vi - e Tour -  
 ne dans nos mains Sui - vant notre en - vi - e

ne tour ne dans nos mains Sui - vant notre en  
 ne tour ne dans nos mains Sui - vant notre en  
 tour ne tour ne dans nos mains Sui - vant notre en

Tranchez mon tris\_te  
 vi - e Tour ne dans nos mains  
 vi - e Tour ne dans nos mains  
 vi - e Tour ne dans nos mains

Lully sometimes uses the trio as a semi-chorus, joining with the chorus and often alternating with it. In the Prologue of *Isis*, La Renommée, Apollon and Neptune sing of the joys of peace and their statement is taken up by the chorus:

Example VI.12 *Isis*: Prologue, Scene 3

LA RENOMMÉE.

Hâ-tez vous, Plai-sirs, hâ-tez-vous, hâ-tez

vous de montrer vos char-mes les plus doux. Hâ-tez-vous, Plai-

-sirs, hâ-tez vous hâ-tez vous de montrer vos char-mes les plus

doux. Hâ-tez vous, Plai-sirs hâ-tez vous, Plai-sirs hâ-tez, vous hâ-tez

APOLLON.

Hâ-tez vous, Plai-sirs hâ-tez vous, Plai-sirs hâ-tez, vous hâ-tez

NEPTUNE.

Hâ-tez vous, Plai-sirs hâ-tez vous, Plai-sirs hâ-tez, vous hâ-tez

vous De montrer vos char-mes les plus doux.

vous De montrer vos char-mes les plus doux.

vous De montrer vos char-mes les plus doux.

*Plus vite.*  
Hâ- tez vous, Plai -

Hâ- tez vous, Plai -

Hâ- tez vous, Plai -

Hâ- tez vous, Plai -  
*Plus vite.*

- sirs, hâ- tez vous, hâ- tez vous De mon- trer vos char- mes les plu-

- sirs, hâ- tez vous, hâ- tez vous De mon- trer vos char- mes les plu-

- sirs, hâ- tez vous, hâ- tez vous De mon- trer vos char- mes les plu-

- sirs, hâ- tez vous, hâ- tez vous De mon- trer vos char- mes les plu-

doux Hâ- tez vous, Plai - sirs hâ- tez vous hâ- tez vous de montrer vos

doux Hâ- tez vous, Plai - sirs hâ- tez vous hâ- tez vous de montrer vos

doux

doux Hâ- tez vous, Plai - sirs hâ- tez vous hâ- tez vous de montrer vos

char\_mes les plus doux Hâ\_tez vous,Plai\_sirs, hâ\_tez vous hâ\_tez  
char\_mes les plus doux Hâ\_tez vous,Plai\_sirs, hâ\_tez vous hâ\_tez  
Hâ\_tez vous,Plai\_sirs, hâ\_tez vous hâ\_tez  
char\_mes les plus doux Hâ\_tez vous,Plai\_sirs, hâ\_tez vous hâ\_tez

vous De mon\_trer vos char\_mes les plus doux Hâ\_tez vous hâ\_tez  
vous De mon\_trer vos char\_mes les plus doux Hâ\_tez vous hâ\_tez  
vous De mon\_trer vos char\_mes les plus doux  
vous De mon\_trer vos char\_mes les plus doux Hâ\_tez vous hâ\_tez

vous hâ\_tez vous,Plai\_sirs hâ\_tez vous,hâ\_tez vous De mon\_trer Vos  
vous hâ\_tez vous,Plai\_sirs hâ\_tez vous,hâ\_tez vous De mon\_trer Vos  
hâ\_tez vous,Plai\_sirs hâ\_tez vous,hâ\_tez vous De mon\_trer Vos  
vous hâ\_tez vous,Plai\_sirs hâ\_tez vous,hâ\_tez vous De mon\_trer Vos

char-mes des plus doux Hâ-tes vous, Plai - sirs, hâ-tes vous Plai -

char-mes des plus doux Hâ-tes vous, Plai - sirs, hâ-tes vous Plai -

char-mes des plus doux

char-mes des plus doux Hâ-tes vous, Plai - sirs, hâ-tes vous Plai -

-sirs hâ-tes vous hâ-tes vous De mon-trer vos char-mes les plus

-sirs hâ-tes vous hâ-tes vous De mon-trer vos char-mes les plus

-sirs hâ-tes vous hâ-tes vous De mon-trer vos char-mes les plus

doux Hâ-tes vous ha-tes

doux Hâ-tes vous ha-tes

Hâ-tes vous ha-tes

doux Hâ-tes vous ha-tes

vous Hâtez vous Plai...

vous Hâtez vous Plai...

vous Hâtez vous Plai...

vous Hâtez vous Plai...

-sirs, hâ-tez vous, hâ-tez vous De mon-trer vos char-mes les plus

-sirs, hâ-tez vous, hâ-tez vous De mon-trer vos char-mes les plus

-sirs, hâ-tez vous, hâ-tez vous De mon-trer vos char-mes les plus

-sirs, hâ-tez vous, hâ-tez vous De mon-trer vos char-mes les plus

doux Hâ-tez vous hâ-tez vous De montrer vos char-mes les plus doux.

doux Hâ-tez vous hâ-tez vous De montrer vos char-mes les plus doux.

doux Hâ-tez vous hâ-tez vous De montrer vos char-mes les plus doux.

doux Hâ-tez vous hâ-tez vous De montrer vos char-mes les plus doux.

## Chorus

The choruses in *Isis*, all within *divertissements*, are one of the glories of those spectacles, and, as such, they are of great importance to the opera. The texture of most of them is homophonic, one note for each syllable. This simple style of writing sometimes produces a rather rigid, syllabic effect. However, when the chorus is doubled by the orchestra, a massive sound is achieved, and the dignity and grandeur of the style are particularly appropriate when Lully wanted to honour Louis XIV with shouts of praise:

Example VI.13 *Isis*: Prologue, Scene 1

*Animé.*

T. DESSUS.  
Pu-bli-ons en tous lieux Du plus grand des hé-ros la va-

2<sup>e</sup> DESSUS.  
Bate-Cœur.  
Pu-bli-ons en tous lieux Du plus grand des hé-ros la va-

TÉNOR.  
TAILLE  
Pu-bli-ons en tous lieux Du plus grand des hé-ros la va-

BASSE  
Pu-bli-ons en tous lieux Du plus grand des hé-ros la va-

*Animé.*

leur tri-om- phante — Pu- bli- ons en tous lieux Du plus grand des hé-

leur tri-om- phante — Pu- bli- ons en tous lieux Du plus grand des hé-

leur tri-om- phante — Pu- bli- ons en tous lieux Du plus grand des hé-

leur tri-om- phante — Pu- bli- ons en tous lieux Du plus grand des hé-

When Lully writes a four-part chorus, he accompanies it with five orchestral parts. The *dessus de violon* doubles the soprano line and the *basse de violon* the bass. Le Cerf de la Viéville tells us that Lully composed only the treble and the bass and left for his *secrétaires* the task of completing the inner parts, two sung and three played. Whenever the chorus was fugal, Lully indicated the various entries.<sup>1</sup> Lully's method of composition may account for some of the dull and uninspired part writing in some of the choruses.

The importance of the chorus remained a feature of French opera for nearly two centuries after Lully's death. From Lully to Rameau, the operatic chorus was divided into two groups, the *grand chœur* and the *petit chœur*, much the same as the *coro concertato* and the *coro ripieno* in contemporary sacred choral music. The *petit chœur* was

<sup>1</sup>Jean-Laurent Le Cerf de la Viéville, *Comparaison de la musique italienne et de la musique française*, vol. II (Brussels, 1705), repr. as vol. III, Jacques Bonnet, Pierre Bonnet and Pierre Bourdelot, *Histoire de la musique et de ses effets* (Amsterdam, 1725; repr. Graz, Akademische Druck- und Verlagsanstalt, 1966) p. 119.

considered by some to be comprised of the best singers<sup>2</sup> and it usually contains three parts. Most often, these parts are for two sopranos and counter-tenor, though Lully sometimes wrote three-part male choruses, as in the fourth Act of *Isis* where Io is taken for punishment to the coldest place in Scythia. The frozen people, shivering with cold, sing of the cruel climate of their land:<sup>3</sup>

Example VI.14 *Isis*: Act IV Scene 1  
Lentement.

1. TÉNON.  
(Hauts Contes)

2. TÉNON.  
(Tailles)

BASS.

L'hi - ver qui nous tour - men - te S'obs -

- line à nous ge - ler - Nous ne sau - rions par -

- line à nous ge - ler - Nous ne sau - rions par -

- line à nous ge - ler - Nous ne sau - rions par -

<sup>2</sup>James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau*, rev. ed. (New York, W.W. Norton, 1978), p. 90.

<sup>3</sup>Purcell must have known of this scene from *Isis* (1677), because he used much the same shivering devices in the Frost scene in *King Arthur* (1691).

ler Qu'a - vec u - ne voix trem - blan - te La

ler Qu'a - vec u - ne voix trem - blan te La

ler Qu'a - vec u - ne voix trem - blan te La

neige et les gla - çons Nous don - nent de mor - tels fris -

neige et les gla - çons Nous don - nent de mor - tels fris -

neige et les gla - çons Nous don - nent de mor - tels fris -

sons La neige et les gla çons Nous don - nent

sons La neige et les gla çons Nous don - nent

sons La neige et les gla çons Nous don - nent

de mor - tels fris - sons Les fri - mais se ré -

de mor - tels fris - sons Les fri - mais se ré -

de mor - tels fris - sons Les fri - mais se ré -

- pan - dent sur nos corps lan - guis - sants; Le

- pan - dent sur nos corps lan - guis - sants; Le

- pan - dent sur nos corps lan - guis - sants; Le

froid tran - sit nos sens — Les plus durs ro - chers se

froid tran - sit nos sens — Les plus durs ro - chers se

froid tran - sit nos sens — Les plus durs ro - chers se

fen - dent; La neige et les gla - çons Nous don - nent

fen - dent; La neige et les gla - çons Nous don - nent

fen - dent; La neige et les gla - çons Nous don - nent

de mor - tels fris - sons — La neige et les gla

de mor - tels fris - sons — La neige et les gla

de mor - tels fris - sons — La neige et les gla



Quelles dan-seul

Quelles dan-seul

- té.

- té.

- té.

Quelles dan-seul

Quelles dan-seul

Quelles danses! quels chants! et quel-le nou-veau-

Quelles danses! quels chants! et quel-le nou-veau-

- té!

- té!

S'il est quel-que bien au mon-de C'est la-li-ber-

S'il est quel-que bien au mon-de C'est la-li-ber-

S'il est quel-que bien au mon-de C'est la-li-ber-

Que voulez - vous?

Que voulez - vous?

- té. Li - ber.

- té. Li - ber - té, li - ber.

- té. Li - ber - té, liber - té, li - ber.

Que voulez vous? il faut qu'on nous re -

Que voulez vous? il faut qu'on nous re -

- té, liber - té, liber - té, liber - té,

- té, liber - té, liber - té, liber - té,

- té, liber - té, liber - té, liber - té,

- ponde.

- ponde.

Sil est quelque bien au mon.de C'est la li - ber.

Sil est quelque bien au mon.de C'est la li - ber.

Sil est quelque bien au mon.de C'est la li - ber

Lully uses female voices in the *grand choeur* only for the soprano line, and male voices--counter-tenor, tenor and bass--for the other three. This distribution of voices remained much the same in French choral music for most of the seventeenth and eighteenth centuries, and it shows a singular lack of interest among French musicians in the contralto voice. When Lully's texture increases to five voices, as the in the *grand motets*, the additional part is usually a baritone.

The number of singers employed in the chorus grew over the years, from fifteen in the earliest days of the Académie to fifty in 1778;<sup>4</sup> the Royal Ordinance of 1713 shows the composition of the chorus to include twenty-two men and twelve women.<sup>5</sup> The singers in the chorus did not take part in the stage action; they stood in rows on either side of the stage itself. The 1773 plan of the stage for the opera theatre in Versailles shows two symmetrical lines of singers with the women in front on each side and the tenors and basses in the middle. At the back of the stage stand two groups of counter-tenors.<sup>6</sup>

(see Plate VI.1)

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<sup>4</sup>Anthony, *French Baroque Music*, p. 91.

<sup>5</sup>Jacques-Bernard Durey de Noinville, *Histoire du théâtre de l'Académie royale de musique en France*, 2nd ed. (Paris, Chez Duchesne, 1757; repr. Geneva, Minkoff, 1972), vol. I, p. 120.

<sup>6</sup>Lois Rosow, 'Lully's *Armide* at the Paris Opera: A Performance History: 1686-1766', (Ph.D. diss., Brandeis University, 1981), p. 307.

Plate VI.1

Gabriel de Saint-Aubin

*Lully's Opera Armide*  
*Performed at Palais Royale 1761*  
(Pen, watercolour over pencil)

Museum of Fine Arts  
Boston, Massachusetts



ARMIDE  
Philippe de Champaigne, Salle de l'Opéra

Quinault includes a number of spectacles involving both singing and dancing; these *divertissements* give variety to the opera. The syllabic, metrical flow of the choral music contrasts with the quick pace of the recitative, and the effect of massed voices is strikingly different from that of the solo voice. Some of the *divertissements* are complete units and they are self-contained dramas. An example is the first Scene of Act IV (see Example VI.14) that, with this one choral *divertissement*, forms a complete scene. Another self-contained drama is the *divertissement* of Pan and Syrinx in Act III. Antiphonal and echo devices must have been used in this music, because the phrases of the two choirs overlap:

Example VI.16 *Isis*: Act III Scene 6

The musical score consists of eight staves. The first three staves are vocal parts with lyrics: "Pour vivre en pais N'aimons ja - mais N'aimons ja -". The fourth, fifth, and sixth staves are vocal parts with lyrics: "Ai - mons sans ces - se". The seventh staff is a vocal part with lyrics: "Ai - mons sans ces - se". The eighth staff is a piano accompaniment. The score illustrates antiphonal and echo devices, with the first three staves overlapping and the subsequent staves providing an echo.

- mais N'aimons ja - mais N'aimons ja - mais.

- mais N'aimons ja - mais N'aimons ja - mais.

- mais N'aimons ja - mais N'aimons ja - mais.

Ai - mons sans ces - se Ai - mons sans ces - se

Ai - mons sans ces - se Ai - mons sans ces - se

Ai - mons sans ces - se Ai - mons sans ces - se

Ai - mons sans ces - se Ai - mons sans ces - se

Ai - mons sans ces - se Ai - mons sans ces - se

In the same Scene, the double choir of nymphs, sylphs, satyrs and shepherds has imitative entries and melismas on the word *courons*. These brief contrapuntal sections, however, never achieve the independent part writing of true polyphony:

Example VI.17 *Isis*: Act III Scene 6

NYMPHES.

chas se

Cou\_rons cou\_rons à la

Cou\_rons à la chasse à la

Cou\_rons cou\_rons à la

NYMPHES.

SILVAINS, SATYRES ET BERGERS.

chasse à la chasse à la chas se Cou\_rons

chasse à la chasse à la chas se Cou\_rons

chasse à la chasse à la chas se Cou\_rons à la

Cou\_rons

Cou\_rons à la

Cou\_rons à la chasse à la

Cou\_rons

à la chasse à la chasse à la chas - se.

à la chasse à la chasse à la chas - se.

chasse à la chasse à la chasse à la chasse à la chas - se.

à la chasse à la chasse à la chas - se.

chasse à la chasse à la chasse à la chas - se.

à la chasse à la chasse à la chas - se.

à la chasse à la chasse à la chas - se.

In this same Scene there are cries of exhortation by the chorus of sylvans and satyrs as they try to stop Syrinx in her flight from Pan:

Example VI.18 *Isis*: Act III Scene 6

Cru - elle, ar - rê - tez! Ar - rê -

Cru - elle, ar - rê - tez! Ar - rê -

Cru - elle, ar - rê - tez! Ar - rê -

Cru - elle, ar - rê - tez! Ar - rê -

SYRINX.

On me re tient de tous cô - tés  
- tez, cru - el - le. Cru -  
- tez, cru - el - le. Cru -  
- tez, cru - el - le. Cru -  
- tez, cru - el - le. Cru -

Dieux, protecteurs de l'inno -  
- el - le, arrê - tez, ar - rê - tez, ar - rê - tez.  
- el - le, arrê - tez, ar - rê - tez, ar - rê - tez.  
- el - le, arrê - tez, ar - rê - tez, ar - rê - tez.  
- el - le, arrê - tez, ar - rê - tez, ar - rê - tez.

These brilliant moments in the *divertissement* are all created within the dramatic flow of the whole scene, and they show how Lully combined his sense of drama with music.

The series of magnificent *divertissements* in Act IV are stunningly beautiful. The torture of Io gives Lully the opportunity to present a sequence of vividly characterised choral scenes. Though the harmonic

resources are simple, the effect of the chorus of frozen people (see Example VI.14) was great. In Io's unbearable punishment by heat in the forges of the Chalybs, the chorus sings as the iron workers forge the metal. This dramatic scene contrasts sharply with the previous one, the frozen people in Scythia:

Example VI.19 *Isis*: Act IV Scene 4

The musical score is presented in two systems. The first system begins with a vocal line in a soprano clef, marked *poco*. The lyrics are: "Qu'on pré - pa - re tout ce qu'il faut tôt tôt". Below this are three more vocal staves, each with the same lyrics. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The second system continues the vocal line with the lyrics "tôt tôt tôt tôt tôt tôt tôt tôt" repeated across four staves. The piano accompaniment continues in grand staff notation.

The image shows two systems of musical notation. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff has the syllable 'tôt' written below the notes. The piano part is written in grand staff notation. The second system consists of four vocal staves, each with 'tôt.' written below, and a piano accompaniment. The piano part continues with a similar rhythmic pattern.

The culmination of the Act is the following Scene where the Fates--War, Sickness, Famine, Flood, Fire--are given solo lines in the ensemble, in a brilliantly rhythmic chorus:

Example VI.20 *Isis*: Act IV Scene 5

ORCHESTRE DE LA SUITE DES PARQUES.

1<sup>er</sup> DESSUS

2<sup>ème</sup> DESSUS  
(Hauts Contreb.)

TENORS  
(Tutti)

BASSES

E - sé - cu - tons l'ar - rêt du sort E - sé - cu - tons l'ar - rêt du

E - sé - cu - tons l'ar - rêt du sort E - sé - cu - tons l'ar - rêt du

E - sé - cu - tons l'ar - rêt du sort E - sé - cu - tons l'ar - rêt du

E - sé - cu - tons l'ar - rêt du sort E - sé - cu - tons l'ar - rêt du

sort, Sui - vons ses lois les plus cru - el - les E - sé - cu -

sort, Sui - vons ses lois les plus cru - el - les E - sé - cu -

sort, Sui - vons ses lois les plus cru - el - les E - sé - cu -

sort, Sui - vons ses lois les plus cru - el - les E - sé - cu -

- tons l'ar\_rêt du sort Sui\_vons ses lois les plus cru-el - les; Pré\_sen-  
 - tons l'ar\_rêt du sort Sui\_vons ses lois les plus cru-el - les; Pré\_sen-  
 - tons l'ar\_rêt du sort Sui\_vons ses lois les plus cru-el - les; Pré\_sen-  
 - tons l'ar\_rêt du sort Sui\_vons ses lois les plus cru-el - les; Pré\_sen-

- tons sans\_ces\_se à la Mort Des vic\_ti - mes nou -  
 - tons sans\_ces\_se à la Mort Des vic\_ti - mes nou -  
 - tons sans\_ces\_se à la Mort Des vic\_ti - mes nou -  
 - tons sans\_ces\_se à la Mort Des vic\_ti - mes nou -

- vel - les Pré\_sen\_tons sans\_ces\_se à la Mort Pré\_sen -  
 - vel - les Pré\_sen\_tons sans\_ces\_se à la Mort Pré\_sen -  
 - vel - les Pré\_sen\_tons sans\_ces\_se à la Mort Pré\_sen -  
 - vel - les Pré\_sen\_tons sans\_ces\_se à la Mort Pré\_sen -



ser Mille et mil - le tom - beaux Que tout serve à creu -

ser Mille et mil - le tom - beaux Que tout serve à creu -

ser Mille et mil - le tom - beaux Que tout serve à creu -

ser Mille et mil - le tom - beaux Que tout serve à creu -

ser mille et mil - le tom - beaux Que tout serve à creu -

ser mille et mil - le tom - beaux Que tout serve à creu -

ser mille et mil - le tom - beaux Que tout serve à creu -

ser mille et mil - le tom - beaux Que tout serve à creu -

ser que tout serve à creu - ser mille et mil - le tom - beaux.

ser que tout serve à creu - ser mille et mil - le tom - beaux.

ser que tout serve à creu - ser mille et mil - le tom - beaux.

ser que tout serve à creu - ser mille et mil - le tom - beaux.

## Lully's Orchestra

The composition of Lully's operatic orchestra was fixed in *Cadmus et Hermione* (1673), and it changed very little in the subsequent ones. There is not a great deal of specific information available regarding the orchestra's composition.<sup>7</sup> Some information is found in various contemporary *privileges* and Royal Ordinances. The Royal Ordinance of 1713 documents the composition of the orchestra of the Académie royale de musique at forty-eight members, though it did vary. Like the chorus, the orchestra was divided into two groups, the *grand choeur* and the *petit choeur*. The *grand choeur*, used to accompany the large choruses and all the instrumental music marked *tous*, was comprised of twelve violins, seven violas (three *haute-contres*, two *tailles* and two *quintes*), eight basses, eight wind instruments (oboes, flutes, bassoons, trumpets), a timpani and a harpsichord. The main attribute of the *grand choeur* was the five-part string orchestra. Virtuosity was demanded only in the *dessus de violon* and the wind instruments. The three middle parts for violas consisted of frequent dull lines lacking in demanding technical skills. The *basse de violon* resembled the violoncello but it was bigger, and tuned a tone lower; the violoncello replaced it by the early eighteenth century. The marking *violons* implied a doubling of the outer parts by oboes and bassoons; the

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<sup>7</sup>Anthony, *French Baroque Music*, p. 98.

string section alone was reserved for the sections marked *violons seuls*.

The *petit choeur* accompanied the solo airs and it alternated with the *grand choeur* in some *concertato* movements. The instrumentalists in the *petit choeur* were usually the best orchestral players Lully had. The Royal Ordinance of 1713 makes no mention of the composition of the *petit choeur*, but their number is listed in the *Privilege--pour l'année 1712-1713* as being two *dessus de violon*, two *flûtes allemandes*, two *basses de violon*, two *theorbos*<sup>8</sup> and one *clavecin*.<sup>9</sup>

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<sup>8</sup> 'Dissatisfaction with the sound produced by the lowest course of the lute and the desire to improve and extend its bass register are evident as early as the mid-sixteenth century. The larger *theorbo* and still larger *chitarrone* were developed specifically as accompanying instruments: both have a particularly resonant lower register, made possible by the longer fingerboard and greater string length. There are two pegboxes, one for the stopped strings, the other for the extra basses which extend the range downwards diatonically. The wider spacing of the frets on the fingerboard meant that neither instrument was so well suited to the rapid fingerwork and changes of position typical of solo lute music.' David Munrow, *Instruments of the Middle Ages and Renaissance* (London, Oxford University Press, 1976), p. 78.

<sup>9</sup>Jurgen Eppelsheim, *Das Orchester in den Werken Jean-Baptiste Lullys*, Munchner Veröffentlichungen zur Musikgeschichte, Bd. 7, ed. Thrasybulos Georgiades (Tutzing, Hans Schneider, 1961) p. 150.

Lully often used trumpets, as in the Prologue of  
*Isis*:

Example VI.21 *Isis*: Prologue, Scene 1



It is likely that oboes and bassoons doubled the outer voices in the string section of the orchestra, alternated with the strings in *concertato* sections, and were used independently in some dance episodes. Violons, oboes and musettes<sup>10</sup> are used in the fifth Scene of the third Act of *Isis*, within the *divertissement* of Pan and Syrinx:

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<sup>10</sup>Musette. 'We have no knowledge of its construction before the seventeenth century when the musette appears full blown as a very small and delicate bellows-blown instrument with exquisitely made ivory pipes and elaborately ornamented silk- or velvet-covered bag, trimmed with lace, and matching bellows. In the early seventeenth century, it had a narrow cylindrical changer ca 7.5 inches long, devoid of keys, played with a double reed and a stubby, racket-like drone. By the time Mersenne wrote (1636) the chanter had acquired several keys. At mid century Jean Hotteterre added a second chanter with 6 closed keys, placed in the same stock as the first and lying parallel with it. These were known as the *grand chalumeau* and the *petit chalumeau*. The compass of the *grand chalumeau* was from fl to a2 extended upward by the *petit chalumeau* to d3.... The drones were tuned to C and G in octaves'. Sibyl Marcuse, *Musical Instruments: A Comprehensive Dictionary* (Garden City, N.Y., Doubleday, 1964), p. 349.

Example VI.22 *Isis*: Act III Scene 5

François Raguenet, in his 1702 comparison of Italian and French music, said that the oboes in Lully's orchestra equalled the violins in mellowness and in carrying power, but that they were better than the violins at accompanying brisk, lively airs.<sup>11</sup>

Both recorders (*flûtes douces*) and transverse flutes (*flûtes d'Allemagne*) are used. When Lully wished transverse flutes to be used, he always indicated it by marking the score 'flûtes d'Allemagne'. The flutes are usually used in pairs above an unspecified bass, and this arrangement was always successful in representing the general character of a scene. The two flutes and bass continuo are most expressive in representing the wind blowing through the reeds of the transformed Syrinx, while Pan and the two shepherds remark that her moans can still be heard. (see Example VI.10) Another example is found in the Prologue, where two flutes join in the accompaniment of the Muses, who give their contrasting images of peace:

<sup>11</sup> Oliver Strunk, *The Baroque Era*, Source Readings in Music History, vol. III, (New York, W.W. Norton, 1965), p. 115.

Example VI.23 *Isis: Prologue, Scene 3*

CALLOPE.  
Ne trou-blez point les char-mes De nos di-

THALIS  
Ne trou-blez point les char-mes De nos di-

APOLLON.  
Ne trou-blez point les char-mes De nos di-

vins — con-certs. Ne troublez point les char-mes

vins — con-certs. Ne troublez point les char-mes

vins — con-certs. Ne troublez point les char-mes

de nos di-vins — con-certs.

de nos di-vins — con-certs.

de nos di-vins — con-certs.

*ff*

CALLOPE.  
Re-commen-çons nos chants, Allons les faire en-

MELPOMÈNE. THALIE.

- ten - dre Dans une au - guis - te Cour La

Paix la dou - ce Paix n'ose en - co - re des - cen - dre du Cé -

CALLYPPE.

les - te sé - jour La Paix, la dou - ce

Paix N'ose en - co - re des - cen - dre Du cé - les - te sé - jour.

CALLYPPE.

Près du Vain - queur al - lons at - ten - dre son bien heu .

THALIE.

Près du Vain - queur al - lons at - ten - dre son bien heu .

APOLLON.

Près du Vain - queur al - lons at - ten - dre son bien heu .

- reux re - tour. Près du vain - queur al - lons at -

- reux re - tour. Près du vain - queur al - lons at -

- reux re - tour. Près du vain - queur al - lons at -

- ten - - dre son bien heu - reux re - tour.

- ten - - dre son bien heu - reux re - tour.

- ten - - dre son bien heu - reux re - tour.

Oboes, like flutes, are often used in pairs above a continuo bass. A favourite combination, when Lully wished to portray a pastoral scene, is two oboes and a bassoon. The *marche* in the third Act is scored for violins, musettes and oboes, a normal five-part orchestra. When the trio begins, the music is marked for oboes with bass continuo:

Example VI.24 *Isis*: Act III Scene 5

Violons Musettes et Hautbois.

Hautbois.

The musical score is presented in ten systems, each consisting of a treble and bass staff. The first system is labeled "Violons Musettes et Hautbois." and the fifth system is labeled "Hautbois." The notation includes various rhythmic values, accidentals, and dynamic markings, typical of a piano accompaniment for a theatrical production.



The instrumental music, often for wind instruments (see Example VI.21), is of great importance to the opera. The orchestra accompanies the vocal music and provides the appropriate vehicle for the dances in the *divertissements*, the *préludes* depicting the mood of the scene to follow (see Example VI.11), the *ritournelles*, to announce Scenes and Acts, and, most important of all, the French *overture*.

### Overture

Lully shaped a definite type of overture, with its slow, majestic beginning in dotted rhythm in duple or quadruple time, and it gained much prestige for him. It became so popular that foreign musicians visiting France took back to their own countries the form that had impressed them so much abroad. Lully's own pupils, Küsser, Muffat and Johannes Fischer introduced it to

Germany, and it was used in orchestral suites by Telemann and J.S. Bach until the middle of the eighteenth century. Handel often used the form of the French overture for his (the one for *The Messiah* is a familiar example), and John Blow's French overture to *Venus and Adonis* is a well-known seventeenth-century example. The second section is usually written in a contrasting style with a change of tempo, rhythm and texture. The *Isis* overture is an example of this grave, majestic style. It has a central cadence in the dominant key and the second section begins in triple time and with fugal texture:

Example VI.25 *Isis: Overture*

Example VI.26 *Isis: Overture*



In six of Lully's operas--*Alceste*, *Atys*, *Proserpine*, *Phaëton*, *Roland* and *Armide*--the overtures have a third section, a slow movement similar in metre to the opening section. The other operas, including *Isis*, have no third section.

### Dances

Lully began his career at Louis XIV's court as a dancer, and, for all the subsequent productions of his works for the stage, the dance remained a central part of his *tragédies lyriques*. (See Plate VI.2) In his *ballets de cour*, written between 1653 and 1663, he used the *bourrée*, *gavotte* and *sarabande* most frequently. Other dances used were the *courante*, *gigue*, *galliarde* and *chaconne*. For the *ballets de cour* and the *comédies-ballets*, written between 1664 and 1672, the *menuet* appeared most frequently and the *bourrée*, *gavotte* and *sarabande* retained their popularity. Other dances still in use were the *courante*, *galliarde*, *gigue*, *canaries* and

## Plate VI.2


*Château de Vaux-le-Vicomte,*  
built between 1656-1661 by Le Vau  
for Nicholas Fouquet


In 1661, Nicholas Fouquet, the Marquis de Belle-Isle and Louis XIV's finance minister, received the young king at his country seat of Vaux-le-Vicomte. As a surprise for the king, he asked Molière to provide some appropriate entertainment. Molière presented *Les Fâcheux*, a lighthearted farce, and this production marked the first collaboration between Molière and Lully. Not only did Lully compose some of the music, but also, because he was an excellent dancer, he was used with Molière in that capacity, and they both gave virtuoso performances that delighted the king. Though Louis XIV enjoyed the music and dancing, the whole lavish display of opulence at Fouquet's château angered him, and the finance minister was dismissed and imprisoned.



*chaconne*. Between 1673 and 1687, for the *ballets de cour* and the *tragédies lyriques*, the *menuet* was by far the most popular of the dances. *Gavottes*, too, had increased in number and the *bourrée*, *sarabande* and *canaries* remained as popular as they had been. Both the *gigue* and the *chaconne* had gained considerably in popularity. In this period Lully also used the *loure*, *passepied*, *passacaille*, *pavane* and *allemande*.<sup>12</sup> These restrained and elegant pieces became the formal court dances, replacing the more old fashioned *galliardes* and *courantes*.

The *menuet*, one of the triple-time dances, was a rather gentle dance that built excitement in the cross-rhythms between the steps and the music. The rhythmic patterns of Lully's menuets correspond to the steps used to dance them.<sup>13</sup> The three principal steps in the seventeenth and eighteenth centuries had the following rhythmic differences, though they all were similar in that two written bars of music comprised one dancing bar with six beats:



(i) The steps fell on beats one, three, four and six, giving a rhythm of  .

(ii) The steps fall on beats one, four, five and six, giving a rhythm of  .

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<sup>12</sup>Helen Meredith Ellis, 'The Dances of J.B. Lully (1632-1687)', (Ph.D. diss., Stanford University, 1967), pp. 147-157.

<sup>13</sup>For a complete description of the dances in Lully's operas, see Ellis, 'The Dances of J.B. Lully', pp. 36-142; and Wendy Hilton, *Dance of Court & Theater: The French Noble Style 1690-1725* (Princeton, N.J., Princeton Book Co., 1981), pp. 35-43.

(iii) This pattern, called the 'minuet hop' had the steps fall on beats one, three, four and six, but beats one, four and six are more strongly accented; thus the rhythm was either  or .

All of the *menuets* in *Isis* are of Lully's most usual form: balanced four-bar phrases and a strong tonic-dominant relationship. The melodic line of the opening phrase descends at the first cadence, a characteristic so frequent in appearance that it probably mirrors the traditional gestures and steps of the dance. The following *menuet* from *Isis* shows the dance's typical binary form, including a modulation to the dominant key at the end of the first section. The second sections, often beginning with a repeat in the dominant key of the melody in the first section, modulate back to the tonic key:

Example VI.27 *Isis*: Act III Scene 6



The *bourrée* was a lively duple-time dance, and the one example in *Isis* shows many of its essential

characteristics. Its essential rhythm is a phrase of four bars long, and the dance steps correspond to the accents of its rhythm. The music moves primarily in crotchets with the occasional use of quavers or dotted crotchets and quavers:

Example VI.28 *Isis*: Act II Scene 7

The musical score for Example VI.28, *Isis*: Act II Scene 7, is presented in seven systems. Each system consists of a treble staff and a bass staff, both in 3/4 time. The music is primarily composed of crotchets, with occasional quavers and dotted crotchets. The rhythm is characterized by a four-bar phrase. The notation includes various note values, rests, and dynamic markings, such as 'tristuel.' in the fifth system. The score is written in a style typical of early 20th-century musical notation.

The only other type of dance that Lully includes in *Isis* is a pair of *canaries* in Act V. The *gigues* and *canaries* were the liveliest of the dances and, like the *gigues*, the *canaries* could have one of several time signatures. The beat is  $\text{♩}$  in a time signature of 3,  $\text{♩}$  in 3/8,  $\text{♩}$  in 6/4, and  $\text{♩}$  in 6/8. In 6/4 and 6/8 there are two beats in each bar; in 3 and 3/8 there is only one beat per bar. The most common rhythm is  $\text{♩} \cdot \text{♪} \text{ ♩}$ . The basic phrase is four beats in length, and it is danced with an accent on beat four (bar 4). Unlike the *gigue*, there are very few counter-rhythms between the music and the dance, and hemiola is not often used. As in *Isis*, *canaries* often occur in pairs:

Example VI.29 *Isis*: Act V Scene 3

1<sup>r</sup> AIR POUR LES EGYPTIENS.

Animé.

The musical score is written in 3/8 time and is marked 'Animé.' It consists of five systems of two staves each (treble and bass clef). The music is a lively dance piece with a repeating rhythmic pattern of quarter, eighth, and quarter notes. The first system starts with a treble clef and a bass clef, followed by four more systems. The music is in a 3/8 time signature and is marked 'Animé.' The score is for a piece titled '1er AIR POUR LES EGYPTIENS.'



Example VI.30 *Isis*: Act V Scene 3

2. ET DERNIER AIR.

Tutti.

Table VI.1 The Dances in *Isis*Dance: *Bourrée*

Time signature: 2  
 Tempo: Faster than Gavotte  
 Number in *Isis*: 1

Location:  
 Act II Scene 7

Characters Who Dance:  
 Les Jeux et Les  
 Plaisirs

Dance: *Canaries*

Time signature: 3/8  
 Tempo: Faster than Gigue  
 Number in *Isis*: 2

Location:  
 Act V Scene 3

Characters Who Dance:  
 Les Egyptiens

Dance: *Menuet*

Time signature: 3  
 Tempo: Faster than Sarabande  
 Number in *Isis*: 4

Location:  
 Prologue Scene 2  
 Prologue Scene 3  
 Act II Scene 6  
 Act III Scene 6

Characters Who Dance:  
 Les Tritons  
 Les Muses  
 La Jeunesse  
 Les Bergers et Les  
 Sylvains

## Préludes

Some of the most beautiful parts of Lully's works are the *préludes* and *ritournelles* used as little symphonies to open most Scenes and Acts. A few three-part movements are called *préludes*, but none of the five-part orchestral movements are called *ritournelles*. The three-part *ritournelles* are short, usually between seven to twelve bars, and simple in construction. The three parts are often imitative and they contain some of Lully's finest contrapuntal writing:

Example VI.31 *Isis: Prélude to Act III*

*Ritournelle.*

One of the purposes of these little symphonies no doubt was to prepare the audience for the approaching scene, and often they created an appropriate atmosphere. A lovely *prélude* in *Isis* opens the second Act; it depicts the thick clouds surrounding Jupiter and Io:

Example VI.32 *Isis: Prélude to Act II*

*Ritournelle:*

Another descriptive opening is found in the *prélude* to the fourth Act where the inhabitants of Scythia shiver in the numbing cold. The melodic material of the *ritournelle* is the same as the following chorus:

Example VI.33 *Isis: Prélude to Act IV*

Lentement.

A second function of the *prélude* was to assist the building of characterisation by associating the music with a specific character. The final Act of *Isis* opens with a solemn orchestral movement marked *gravement*. Its purpose is both to prepare the audience for the divine pronouncements of Act V and to depict the terrible torments Io suffered in Act IV. The music is sufficiently solemn to represent Io's despair, and heroic enough to represent the majesty of Junon's divine forgiveness:

Example VI.34 *Isis: Prélude to Act V*

The musical score for Example VI.34, 'Isis: Prélude to Act V', is presented in a grand staff format. It begins with the tempo marking 'Allegretto' and the section title 'Ritournelle'. The score consists of six systems of music, each with a treble and bass clef. The first system includes the tempo and section markings. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble, featuring various rhythmic patterns and rests. The piece concludes with a final cadence in the sixth system.

Lully's *marches* were enthusiastically received by the audiences and their martial vigour was associated with the warlike heroes of the operas. Armies marched to the sound of Lully's music and the nobility and martial fire of his *marches* was another reason that helped to make the composer's popularity so immense. The one march in *Isis* is scored for violins, musettes and oboes, and the middle section is written for oboes and bassoon. (See Example VI.24)

## CHAPTER VII

## CONCLUSIONS

In 1672, Lully's royal privilege gave him the right to print his own music; yet, nothing was published until *Isis* in 1677. *Cadmus et Hermione* (1673) began Lully's series of *tragédies lyriques*, and inspired by his newly created genre, he probably wished to publish as his first work a *tragédie lyrique* in which all elements combined to produce as fine a theatrical presentation as possible. The first four *tragédies lyriques* were all flawed in some way: though *Cadmus et Hermione* was very successful, it was an experimental work Claude Palisca calls 'a hybrid creation';<sup>1</sup> *Alceste* (1674) was thought to contain comic scenes out of place in the tragedy; though refinements took place, *Thésée* (1675) still had some of the same disturbing qualities; further refinements of excesses, particularly vulgar comic episodes, occurred in *Atys* (1676), and, though it was very popular, it was criticised for having a few tedious sections.<sup>2</sup> In *Isis*, Lully apparently took great care to make the piece more interesting and less monotonous. The comic elements add variety to the opera

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<sup>1</sup>Claude Palisca, *Baroque Music* (Englewood Cliffs, N.J., Prentice-Hall, 1968), p. 166.

<sup>2</sup>Robert M. Isherwood, *Music in the Service of the King* (Ithaca, N.Y., Cornell University Press, 1973), p. 219.

without disturbing the plot. The sight of the frozen people of Scythia (Act IV Scene 1), benumbed by the cold, shivering and dancing, using unusual steps and gestures to represent their plight, adds a touch of comic relief to the drama, while at the same time incorporating itself within the tragedy. With this work, Lully was ready to present to the world his first published music, perhaps a fitting monument to the genius of his mature years. What a blow it must have been to him that, owing to the scandal at Court caused by its presentation, *Isis* received few performances and never achieved popularity.

The scandal caused Quinault to be banished from court for two years, a time that marked a turning point in Lully's career. The collaboration with Thomas Corneille for *Psyché* (1678), an adaptation of an earlier work, and *Bellerophon* (1679) may have been the catalyst to spark Lully's interest in dramas based on historical romance. When Quinault returned to court, he and Lully produced *Proserpine* (1680), another mythological opera, which, with *Isis*, marks the culmination of his operas of this type. From that time, Lully's operas were written more on stories dealing with the lives and deeds of human heroes, rather than mythological beings, gods and immortals. *Persée* (1682), *Phaëton* (1683), *Amadis* (1684), *Roland* (1685) and *Arnide* (1686), all based on historical romances containing elements of magic, suggest greater possibilities to explore more fully the depths of characterisation than are found in

the earlier operas.<sup>3</sup> In *Isis*, Lully's development of Junon's character gives an indication of his ability in this regard, a skill that grew and developed, culminating in the fully drawn character portrayals of the final operas. Junon's overwhelming jealousy, shown in her first appearance in Act II, when she interrupts Jupiter's meeting with Io, in her incessant fury at Io's attempted escape in Act III, and in her cruel, spiteful torture of the nymph in Act IV, becomes her predominant characteristic. Lully portrays a smouldering, vengeful woman, full of insecurity and jealousy, and it is not until the final scene of the opera that we see a characteristic in her other than bitter spite and violent rage; only upon Jupiter's vow of fidelity, does Junon relent, and with divine forgiveness, end Io's punishment. *Armide*, on the other hand, is much more finely drawn, and Lully vividly portrays her many emotions--love, hate, pity, remorse, fury, vengeance--so that her characterisation becomes almost a psychological study.

The examination of the musical sources of *Isis* began with the first publication of Lully's music--the printed set of ten partbooks--prepared under Lully's supervision in 1677, the year of its first presentation. Next, the first full score of the work to be published was examined, and during the span of nearly fifty years, it was shown how few changes occurred in the transmission of the opera. A

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<sup>3</sup>Lully died before completing his final *tragédie lyrique*, *Achille et Pollixène*. It was subsequently finished by Colasse.

contemporary full score manuscript, copied some time between the publication of the ten partbooks and the printed full score, confirms how faithful the work remained to its original production under Lully's guidance. The final section of this study dealt with an examination of the music of *Isis*, showing his creation of a style of dramatic singing based on the model of declamation of the classical French theatre. The orchestral sections, particularly the overture and the dances, had some of the most important and lasting influences on subsequent music.

After his death, Lully's son-in-law was manager of the Académie, and his sons inherited all his rights. However, neither Lully's talent for composition nor his shrewdness in business affairs was inherited by his sons, and they wrote little of lasting worth. By his *privilège*, Lully had eliminated all rivals; Cambert was exiled, and Lalonde and Charpentier were allowed to present only chamber and sacred vocal music. Lully deliberately groomed no one to succeed him, and by not allowing anything other than his operas to be heard, he shaped the taste of audiences of his generation. Accustomed to hearing only Lully operas,<sup>4</sup> the audiences filled the void left by his death with revivals of his works. Soon composers such as Campra and Destouches began to write *opéra-ballets*, works that were lighter and more decorative than Lully's operas, and a modified form of the *tragédie lyrique*, taking into it elements from both

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<sup>4</sup>From 1673-1687 no operas but Lully's were performed in Paris.

Italian opera and French *opéra-ballet*. Despite these newer, lighter creations, Lully's operas continued to retain their popularity until Rameau, a half century after his death. The result of the enormous control Lully exerted over music in France was that the development of tonality was delayed; until Rameau, the harmonic resources of French composers could not match developments elsewhere, notably in the works of Cesti and Purcell. The influence of Italian string music that was transforming the rest of Europe was also hindered by Lully's domineering control. However, the ideals of Lully's Académie--superb orchestral playing, brilliant dancing, and the dramatic declamation of the recitative--continued unchanged long after his death. It may well be that Lully's performing standards and his unique style had more lasting influence on music than did the compositions themselves. He created an orchestra that won a brilliant European reputation and a school of dramatic singing, modelled on the declamation of Racine, whose traditions lasted nearly a century. Lully's operas, polished in their performances and splendid in their settings, mirrored the age of Louis XIV, and in so doing, satisfied the taste of a court so accustomed to the magnificence of Versailles.

## APPENDIX I

*Isis: Act V Scene 3 (complete)*

JUPITER.

Ve - nez, venez Dé - esse im - pi - toy - able Ve -

- nez, voy - ez, re - con - nais - - sez Cel - le Nym - phe meu -

- rante Au - tre - fois trop ar - - ma - ble. C'est as - sez la pu -

- nir, C'est vous ven - ger as - sez; L'é - clat de sa beau -

- té ne la rend plus cou - pa - ble, Par la cruelle hor -

- reur du tourment qui l'ac - ca - ble, son crime et ses ap -

- pas sont ensemble ef - fa - cés. Sans ja - lou - sie et sans a -

- lar - mes Voy - ez ses yeux noy - es — de

lar - mes Que l'om - bre de la mort Com - men - ce de cou -

**JUNON.**  
Ils n'ont en - cor que trop de charmes Puis qu'ils sa - vent vous at - ten -

- vrir.

- drir.

On - ne jus - te pi - tié peut el - le vous ai -

9. - grir? Vo - tre courroux fa - tal ne doit - il pas sé -

Ahl... vous la plaignez trop, et - le n'est pas à  
teindre?

plain - dre; Non... et - le ne peut trop souf

rir.  
je sais que c'est de vous que son sort doit de

pen - dre. Ce n'est qu'à vos bon - tes Qu'el - le doit re - cou -

rir. Il n'est rien que de moi vous ne de - vriez at

ten - dre, Si je puis ou - bli - ger vo - tre hanc - se -

Ah! — laissez moi mou - rir.

rendre Prenez soin de la se - cou -

Vous l'ai - mez d'un a - mou - trop ten - dre Non -

rir

— et le - ne peut trop souf - frir.

Quoi! le cœur de Ju -

— non Quelque grand qu'il puisse è - tre Ne sau - rait tri - om -

De la terre et du

— pher d'une in - jus - te tu - ceur

Ciel Ju - pi - ter est le mai - tre Et Ju - pi - ter n'est

pas le mai - tre de son cœur.  
Hé - bien! Il faut que je com -

Vous m'apprendrez à me vaincre à mon  
men - ce À me vaincre en ce jour

mon J'a - ban - don - ne  
A - ban - don - nez - ban - don -

-rai ma ven - gean - ce, Ren - dez moi votre a - mour  
- nez vo - tre ven - gean - ce, Je vous rends mon a - mour a - ban - don -

Jà-ban\_don - ne-rai ma ven - gean - ce Ren-dez moi, ren-dez  
- nez a - ban\_don - nez vo - tre ven - gean - ce Je vous rends je vous

moi volre a - mour, Jà-ban\_don - ne - ra ma - ven - gean - ce, Ren-dez  
rends mon - amour Je vous rends mon a - mour a - ban\_don -

moi volre a - mour Ren-dez moi Ren-dez moi volre a -  
- nez a - ban\_don - nez vo - tre ven - gean - ce Je vous rends mon a -

- mour Jà ban\_don - nerai ma ven - gean - ce Ren-dez moi ren-dez  
- mour a - ban - donnez a - ban - don - nez vo - tre ven - gean - ce Je vous

moi vo - tre a - mour ren - dez moi ren - dez moi votre a - mour.  
rends mon a - mour Je vous rends je vous rends mon a - mour.

## AIR.

JUPITER.

Noi - res On - des du Stix C'est par

vous que je ju - re; Fleuve al - freux é - cou - tez —

— le ser - ment que je fais: Si cette Nymphé, en

fin, Re - prend tous ses at - traits, Si Ju - non fait ces —

- ser les tourments qu'elle en - du - re, Je ju - re que ses

yeux ne trou - ble - ront ja - mais De nos cœurs ré - u -

- nis la bien - heu - reu - se paix No - res On - des du Styx C'est par

vous que je ju - re Fleuve af - treux é - coutez Le serment que je

JUNON.  
fais. Nymphé, je veux li - nir vo - tre peine é - ter -

- nel - le Que la Fu - rie em - - porte aux En - ferr a - vec

et - le Le trouble et les hor - reurs dont vos sens sont sa -

- sis! Que la Fu - ri - e emporte aux En - fers a - vec

el - le Le trouble et les hor - reurs dont vos sens sont sai - sis

## AIR.

*La Furie s'enjonce dans les Enfers et l'on se trouve délivrée de ses peines.*

JUNON.

A - près un ri - goureux sup -

- pli - ce Gou - tez les biens par - faits Que les Dieux ont choi -

- sis: Et sous le nou - veau non d'I - sis Jou - is -

sez d'un bon - heur qui ja - mais ne li - mis se Et

sous le nou\_veau non d'I - sis Jou - is - sez d'un bon -

- heur jou - is - sez d'un bon - heur Qui ja - mais ne li -

- nis - - - se Jou - is - sez d'un bon - heur jou - is -

- sez d'un bon - heur Qui ja - mais ne li - nis - - - se.

JUNON.

Dieux, re - ce - vez I - sis au rang des im - mor -

JUPITER.

Dieux, re - ce - vez I - sis au rang des im - mor -

- tels! Dieux re-ce-vez I - sis Au rang des immor - tels. Peu- ples voisins du

- tels! Dieux re-ce-vez I - sis Au rang des immor - tels. Peu- ples voisins du

Nil dres-sez lui des Au - tels, dres-sez lui des Au - tels.

Nil dres-sez lui des Au - tels, dres-sez lui des Au - tels.

Les Dieux du Ciel descendent pour recevoir. Les Peuples d'Égypte lui dressent un Autel et le reconnaissent pour le Divinité que les dieux protègent.

*Divinités qui descendent du Ciel dans la gloire, Peuples d'Égypte chan-  
-tants. Quatre Égyptiens chantants. Peuples d'Égypte dansants.*

1<sup>er</sup> DESSUS. Ve - nez ve - nez Di - vi - ni - té - nou - vel - le - ve -

2<sup>e</sup> DESSUS. Ve - nez ve - nez Di - vi - ni - té - nou - vel - le - ve -

3<sup>e</sup> DESSUS.  
(Haute-contre) Ve - nez ve - nez Di - vi - ni - té - nou - vel - le - ve -

TÉNOR.  
(Tutti)

BASSES. Ve - nez ve - nez Di - vi - ni - té - nou - vel - le - ve -

- nez ve - nez Di - vi - ni - té nou - vel - le, I - sis I -  
 - nez ve - nez Di - vi - ni - té nou - vel - le,  
 - nez ve - nez Di - vi - ni - té nou - vel - le, I - sis I -  
 I - sis I -  
 - nez ve - nez Di - vi - ni - té nou - vel - le, I - sis I -

- sis Tournez sur nous vos yeux Ve - nez, ve - nez Di - vi - ni - té nou -  
 Ve - nez, ve - nez Di - vi - ni - té nou -  
 - sis Tournez sur nous vos yeux Ve - nez, ve - nez Di - vi - ni - té nou -  
 - sis Tournez sur nous vos yeux  
 - sis Tournez sur nous vos yeux Ve - nez, ve - nez Di - vi - ni - té nou -

- vel - le, I - sis I - sis tournez sur nous vos yeux Voyez l'ar -  
 - vel - le,  
 - vel - le, I - sis I - sis tournez sur nous vos yeux Voyez l'ar -  
 I - sis I - sis tournez sur nous vos yeux Voyez l'ar -  
 - vel - le, I - sis I - sis tournez sur nous vos yeux Voyez l'ar -

- leur de no - tre zè - le. Voyez l'ar - deur de no - tre zè - le Ve -  
 - leur de no - tre zè - le. Voyez l'ar - deur de no - tre zè - le Ve -  
 - leur de no - tre zè - le. Voyez l'ar - deur de no - tre zè - le  
 - leur de no - tre zè - le. Voyez l'ar - deur de no - tre zè - le Ve -

- nez; ve - nez Di - vi - ni - té nou - vel - le I - sis, I -  
 - nez; ve - nez Di - vi - ni - té nou - vel - le  
 - nez; ve - nez Di - vi - ni - té nou - vel - le I - sis, I -  
 I - sis, I -

- nez; ve - nez Di - vi - ni - té nou - vel - le I - sis, I -

- sis tour - nez sur nous vos yeux La cé - les - te Cour vous appel -  
 La cé - les - te Cour vous ap - pel -  
 - sis tour - nez sur nous vos yeux La cé - les - te Cour vous ap - pel -  
 - sis tour - nez sur nous vos yeux  
 - sis tour - nez sur nous vos yeux La cé - les - te Cour vous ap - pel -

- le Tout vous ré - vè - re dans ces lieux, Tout vous ré - vè - re dans ces  
 - le  
 - le Tout vous ré - vè - re dans ces lieux, Tout vous ré - vè - re dans ces  
 Tout vous ré - vè - re dans ces lieux, Tout vous ré - vè - re dans ces  
 - le Tout vous ré - vè - re dans ces lieux, Tout vous ré - vè - re dans ces

lieux La cé - les - te Cour vous ap - pel - le Tout vous cé -  
 La cé - les - te Cour vous ap - pel - le  
 lieux La cé - les - te Cour vous ap - pel - le Tout vous ré -  
 lieux Tout vous ré -  
 lieux La cé - les - te Cour vous ap - pel - le Tout vous ré -

- vè - re dans ces lieux tout vous ré - vè - re dans ces lieux La cé - les - te  
 La cé - les - te  
 - vè - re dans ces lieux tout vous ré - vè - re dans ces lieux La cé - les - te  
 - vè - re dans ces lieux tout vous ré - vè - re dans ces lieux  
 - vè - re dans ces lieux tout vous ré - vè - re dans ces lieux La cé - les - te

Cour vous ap - pel - le Tout vous ré - vè - re dans ces lieux Tout vous ré -

Cour vous ap - pel - le.

Cour vous ap - pel - le. Tout vous ré - vè - re dans ces lieux Tout vous ré -

Tout vous ré - vè - re dans ces lieux Tout vous ré -

Cour vous ap - pel - le. Tout vous ré - vè - re dans ces lieux Tout vous ré -

- vè - re dans ces lieux La cé - les - te Cour vous ap - pel -

La cé - les - te Cour vous ap - pel -

- vè - re dans ces lieux La cé - les - te Cour vous ap - pel -

- vè - re dans ces lieux

- vè - re dans ces lieux La cé - les - te Cour vous ap - pel -

JUNON.

JUPITER.

le Tout vous ré - vè - re dans ces lieux Tout vous ré - vè - re dans ces lieux.

le.

le Tout vous ré - vè - re dans ces lieux Tout vous ré - vè - re dans ces lieux.

Tout vous ré - vè - re dans ces lieux Tout vous ré - vè - re dans ces lieux.

le Tout vous ré - vè - re dans ces lieux Tout vous ré - vè - re dans ces lieux.

... sis est im - mor - tel - le I - sis, I - sis

... sis est im - mor - tel - le I - sis, I - sis

est im - mor - tel - le I - sis va bril - ler

est im - mor - tel - le I - sis va bril - ler

... va bril - ler dans ces lieux I - sis jou - it a -

... va bril - ler dans ces lieux I - sis jou - it a -

... vec les Dieux d'u - ne gloire é - ter - nel - le

... vec les Dieux d'u - ne gloire é - ter - nel - le D'u - ne

I - sis jou - il a - vec les  
gloire é - ter - nel

Dieux d'u - ne gloire é - ter - nel - le I - sis jou -  
le I - sis I - sis jou -

- it a - vec les Dieux d'u - ne gloire im - mor - tel  
- it a - vec les Dieux d'u - ne gloire im - mor - tel

- le.  
- le.  
I - sis est im - mor - tel - le I -  
I - sis est im - mor - tel - le I -  
I - sis est im - mor - tel - le I -  
I - sis est im - mor - tel - le I -

-sis, I - sis est im - mor - tel - - le I - sis I -  
 -sis, I - sis est im - mor - tel - - le I - sis I -  
 -sis, I - sis est im - mor - tel - - le I - sis va bril -  
 -sis, I - sis est im - mor - tel - - le I - sis va bril -

-sis va bril - ler dans les Cieux, I - sis jou - it a -  
 -sis va bril - ler dans les Cieux, I - sis jou - it a -  
 -ler - - - dans les Cieux, I - sis jou - it a -  
 -ler - - - dans les Cieux, I - sis jou - it a -

-vec - - les - Dieux, d'u - ne gloire é - ter - nel - - le. I -  
 -vec les Dieux, d'u - ne gloire é - ter - nel - - le. I -  
 -vec les Dieux, d'u - ne gloire é - ter - nel - - le. I -  
 -vec les Dieux, d'u - ne gloire é - ter - nel - - le. D'u - ne

- sis I - sis jou - it, a - vec les Dieux, d'u - ne  
 - sis I - sis jou - it, a - vec les Dieux, d'u - ne  
 - sis I - sis jou - it, a - vec les Dieux, d'u - ne  
 gloire é - ter - nel

gloire é - ter - nel le. I - sis est im - mor - tel - le  
 gloire é - ter - nel le. I - sis est im - mor - tel - le  
 gloire é - ter - nel le. I - sis est im - mor - tel - le  
 le. I - sis I - sis est im - mor - tel - le

I - sis I - sis est im - mor - tel le I -  
 I - sis I - sis est im - mor - tel le I -  
 I - sis I - sis est im - mor - tel le I -  
 I - sis I - sis est im - mor - tel le I -

- sis I - sis va bril - ler dans les Cieux, I - sis jou -  
 - sis I - sis va bril - ler dans les Cieux, I - sis jou -  
 - sis va bril - ler dans les Cieux, I - sis jou -  
 - sis va bril - ler dans les Cieux, I - sis jou -

- it a - vec les Dieux d'u - ne gloire im - mor - tel - le I -  
 - it a - vec les Dieux d'u - ne gloire im - mor - tel - le I -  
 - it a - vec les Dieux d'u - ne gloire im - mor - tel - le I -  
 - it a - vec les Dieux d'u - ne gloire im - mor - tel - le I -

- sis jou - it a - vec les Dieux d'u - ne gloire é - ter - nel -  
 - sis jou - it a - vec les Dieux d'u - ne gloire é - ter - nel -  
 - sis jou - it a - vec les Dieux d'u - ne gloire é - ter - nel -  
 - sis jou - it a - vec les Dieux d'u - ne gloire é - ter - nel -

-le I - sis jou - it a - vec les Dieux D'u - ne

-le I - sis jou - it a - vec les Dieux D'u - ne

-le I - sis jou - it a - vec les Dieux D'u - ne

-le D'u - ne gloire é - ter - nel

gloire é - ter - nel - le, I - sis jou - it a - vec les

gloire é - ter - nel - le, I - sis jou - it a - vec les

gloire é - ter - nel - le, I - sis jou - it a - vec les

gloire é - ter - nel - le, I - sis jou - it a - vec les

Dieux d'u - ne gloire immor - tel - le, I - sis jou -

Dieux d'u - ne gloire immor - tel - le, I - sis jou -

Dieux d'u - ne gloire immor - tel - le, I - sis jou -

Dieux d'u - ne gloire immor - tel - le, d'u - ne gloire é - ter - nel

- il a - vec les Dieux d'u - ne gloire é - ter - nel -  
 - il a - vec les Dieux d'u - ne gloire é - ter - nel -  
 - il a - vec les Dieux d'u - ne gloire é - ter - nel -  
 le

- le I - sis jou - it a - vec les Dieux d'u - ne gloire é - ter -  
 - le I - sis jou - it a - vec les Dieux d'u - ne gloire é - ter -  
 - le I - sis jou - it a - vec les Dieux d'u - ne gloire é - ter -  
 - sis I - sis jou - it a - vec les Dieux d'u - ne gloire é - ter -

- nel - - le I - sis jou - it  
 - nel - - le I - sis jou - it  
 - nel - - le I - sis jou - it  
 - nel - - le d'u - ne gloire é - ter -

a - vec les Dieux d'u - ne gloire é - ter - nel - le I - sis jou -  
 a - vec les Dieux d'u - ne gloire é - ter - nel - le I - sis jou -  
 a - vec les Dieux d'u - ne gloire é - ter - nel - le I - sis jou -  
 le I - sis I - sis jou -

a - vec les Dieux d'u - ne gloire é - ter - nel - le.  
 a - vec les Dieux d'u - ne gloire é - ter - nel - le.  
 a - vec les Dieux d'u - ne gloire é - ter - nel - le.  
 a - vec les Dieux d'u - ne gloire é - ter - nel - le.

### V. AIR POUR LES EGYPTIENS.

*Animé.*

Four systems of piano accompaniment, each consisting of a treble and bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system has a treble staff with chords and eighth notes, and a bass staff with a simple eighth-note accompaniment. The second system continues with similar patterns. The third system shows more complex chordal textures. The fourth system concludes with a final cadence.

## 2. ET DERNIER AIR.

Five systems of piano accompaniment for the second piece. The first system is a single system with treble and bass staves. The following four systems are grand staves with treble and bass staves. The music is characterized by a steady eighth-note accompaniment in the bass and more complex chordal and melodic lines in the treble. The final system includes the word "Finale" in the bass staff.

## CHŒUR FINAL.

1<sup>r</sup>. DESSUS.

2<sup>e</sup>. DESSUS.

TÉNOR  
Tutti

BASSE

I - sis est immor - tel - le I -

- sis I - sis est im - mor - tel - le I - sis I -

- sis I - sis est im - mor - tel - le I - sis I -

- sis I - sis est im - mor - tel - le I - sis va bril -

- sis I - sis est im - mor - tel - le I - sis va bril -

- sis va bril - ler dans les Cieux, I - sis jou - it a -

- sis va bril - ler dans les Cieux, I - sis jou - it a -

ler dans les Cieux, I - sis jou - it a -

ler dans les Cieux, I - sis jou - it a -

avec les Dieux, d'une gloire éternelle

avec les Dieux, d'une gloire éternelle

avec les Dieux, d'une gloire éternelle

avec les Dieux, d'une gloire éternelle

le. I-sis I-sis jouit, avec les

le. I-sis I-sis jouit, avec les

le. I-sis I-sis jouit, avec les

le. d'une gloire éternelle

Dieux, d'une gloire éternelle. I-sis

Dieux, d'une gloire éternelle. I-sis

Dieux, d'une gloire éternelle. I-sis

le. I-sis I-sis

est im - mor - tel - le I - sis I - sis est im - mor -

est im - mor - tel - le I - sis I - sis est im - mor -

est im - mor - tel - le I - sis I - sis est im - mor -

est im - mor - tel - le I - sis I - sis est im - mor -

tel - le I - sis I - sis va - bral - ler dans les

tel - le I - sis I - sis va - bral - ler dans les

tel - le I - sis va - bral - ler dans les

tel - le I - sis va - bral - ler dans les

Cieux. I - sis jou - it a - vec les Dieux d'u - ne

Cieux. I - sis jou - it a - vec les Dieux d'u - ne

Cieux. I - sis jou - it a - vec les Dieux d'u - ne

Cieux. I - sis jou - it a - vec les Dieux d'u - ne

gloire im - mor - tel - - le I - sis jou - it a -

gloire im - mor - tel - - le I - sis jou - it a -

gloire im - mor - tel - - le I - sis jou - it a -

gloire im - mor - tel - - le I - sis jou - it a -

avec les Dieux d'u - ne gloire é - ter - nel - - le

avec les Dieux d'u - ne gloire é - ter - nel - - le

avec les Dieux d'u - ne gloire é - ter - nel - - le

avec les Dieux d'u - ne gloire é - ter - nel - - le d'u - ne

I - sis jou - it a - vec les Dieux d'u - ne

I - sis jou - it a - vec les Dieux d'u - ne

I - sis jou - it a - vec les Dieux d'u - ne

gloire é - ter - nel

glorie é - ter - nel - - le I - sis - jou - it a -

glorie é - ter - nel - - le I - sis - jou - it a -

glorie é - ter - nel - - le I - sis - jou - it a -

le I - sis - jou - it a -

avec les Dieux d'u - ne gloire im - mor - tel

avec les Dieux d'u - ne gloire im - mor - tel

avec les Dieux d'u - ne gloire im - mor - tel

avec les Dieux d'u - ne gloire im - mor - tel

*Fin du V<sup>e</sup> Acte.*

## APPENDIX II

## Lully Holdings at the University of Western Ontario

TITLE OF WORK	SHELF NUMBER	DESCRIPTION
<b>Selections of works</b>		
Short score	GM/AR.315	Sole edition, 1702
<b>Collection of excerpts in two volumes</b>		
Short score	GM/AR.746	Manuscript, ca. 1700
<b><i>Achille et Polixène</i></b>		
Full score	GM/AR.520	First edition, 1687
<b><i>Acis et Galatée</i></b>		
Full score	GM/AR.519	First edition, 1686
Libretto	GM/AR.017	First Versailles edition, 1749
<b><i>Alceste</i></b>		
Full score	GM/AR.502	Manuscript, late 17th or early 18th C.
Short score, engraved	GM/AR.503	Second edition, 1716
<b><i>Amadis</i></b>		
Full score	GM/AR.514	Manuscript, late 17th C.
Full score	GM/AR.513	Manuscript with printed title page
Full score	GM/AR.512	First edition, 1684
Libretto	GM/AR.309a	First editions, 1684
	GM/AR.309b	
<b><i>Les amours déguisez</i></b>		
Libretto	GM/AR.004	First edition, 1664

- Armide*  
 Short score, engraved GM/AR.518 Second Christophe Ballard edition, 1718
- Atys*  
 Full score GM/AR.504 Manuscript, late 17th C.  
 Short score, engraved GM/AR.505 Second edition, 1708  
 Libretto GM/AR.010 Possible second edition, 1682
- Bellérophon*  
 Full score GM/AR.507 Manuscript, late 17th C.
- Cadmus et Hermione*  
 Full score GM/AR.501 First edition, 1719
- Les festes de l'Amour et de Bacchus*  
 Full score GM/AR.500 Sole edition; the only complete score published  
 Libretto GM/AR.009 First edition, 1672
- Isis*  
 Full score GM/AR.506 Manuscript, late 17th C.  
 2 partbooks: GM/AR.900 First edition, 1677  
 haute-contre,  
 basse
- Nouvelles parodies bacchiques*  
 Collection of GM/AR.068 Vols I & II: second edition, 1714;  
 parodies and vaudevilles in three volumes. Vol.III, first edition, 1702
- Persée*  
 Short score GM/AR.016 1688
- Phaëton*  
 Full score GM/AR.510 Manuscript with printed title page, 1684  
 Short score, engraved GM/AR.511 Second edition, 1709  
 First Versailles edition 1683  
 Libretto (Prologue) GM/AR.017

***Proserpine***

Full Score	GM/AR.508	First edition, 1680
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***Roland***

Full score	GM/AR.515	First edition, 1685
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***Le temple de la paix***

Full score	GM/AR.517	First edition, 1685
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***Le temple de la paix*, together with the composer's *Idylle sur la paix* and *La grotte de Versailles***

Full score	GM/AR.516	Manuscript, ca.1685
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***Le triomphe de l'Amour***

Full score	GM/AR.509	First edition, 1681
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Selections,	GM/AR.015	First edition, 1688
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Short score		
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**Signed document**

Document, manuscript	GM/AR.918	single leaf, parchment
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## APPENDIX III

The libretti served as programmes, and they contain cast lists for the performances. The cast of the first Paris performance (1677) was:<sup>1</sup>

*Prologue:*

<i>La Renommée</i> .....	Verdier
<i>Apollon</i> .....	La Grille
<i>Deux Tritons</i> .....	Dumesny
.....	Nouveau
<i>Neptune</i> .....	Forestier

*Ballet:* Beauchamp, Pécourt, Magny, Boutteville

*Tragédie:*

<i>Io</i> .....	Aubry
<i>Junon</i> .....	Saint-Christophe
<i>Hébé</i> .....	Brigogne
<i>Iris</i> .....	Saint-Colombe
<i>Mycène</i> .....	Verdier
<i>Trois Parques</i> .....	Bony
.....	Langeais
.....	Forestrier
<i>Mercure</i> .....	Clédière
<i>Brynnis</i> .....	Ribou
<i>Hiérax</i> .....	Gaye
<i>Pirante</i> .....	Langeais
<i>Jupiter</i> .....	Beaumavielle
<i>Argus</i> .....	Morel
<i>Pan</i> .....	Godonesche

<sup>1</sup>Théodore de Lajarte, *Bibliothèque musicale du théâtre de l'opéra: catalogue historique, chronologique, anecdotique*, 2 vols. (Paris, 1878; repr. Hildesheim, Georg Olms, 1969), vol. I, pp. 31-32.

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