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## Baroque Opera

### Brossard and the Performance of Jacquet de La Guerre's *Céphale et Procris*

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Wanda R. Griffiths

Elisabeth-Claude Jacquet de La Guerre's only extant dramatic work with music is her opera *Céphale et Procris*, performed at the Opéra in Paris in 1694.<sup>1</sup> Some evidence exists that it was written at least by 1691, and possibly as early as 1687.<sup>2</sup> Given Jacquet's reputation and her involvement with the theater, it is surprising that this, her one surviving opera, has received so little attention from the world of scholarship.<sup>3</sup>

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<sup>1</sup>For a brief discussion of some miscellaneous dramatic music attributed to Jacquet see Carol Henry Bates, "The Instrumental Music of Elisabeth-Claude Jacquet de La Guerre," 3 vols. (Ph.D. dissertation, Indiana University, 1978) 1: 16-17.

<sup>2</sup>A poem by Louis de Lully (one of Jean-Baptiste Lully's three sons) praising an "opera" by Jacquet appeared in *Mercure galant* (Dec. 1691), 233-39. It is quoted and translated in Bates, "Instrumental Music" 1:8.

<sup>3</sup>Some modern performances of the work have taken place, however. Jean Claude Malgoire conducted the *Atelier Lyrique de Tourcoing* in four performances (3, 5 Nov. 1989; 12, 14 Jan. 1990) in Saint-Etienne and Tourcoing, France. And the American group *Ars femina* performed a representative selection of pieces in Louisville, Kentucky (13 Feb. 1994). The latter was almost exactly three hundred years from the date of the opera's original premiere at the Paris Opéra.

Jacquet de la Guerre, *Céphale et Procris*  
in Brossard's Arrangement

Cover for "3<sup>e</sup> Dessus ou haute contre de violon"

43  
3<sup>e</sup> Dessus  
ou  
Haute-  
Contre  
de  
Violon.

*Céphale et Procris*  
Tragedie

Mise en musique

Par M<sup>lle</sup> de La guerre

L'an 1694.

3<sup>e</sup> Dessus  
ou Haute contre de Violon

avec la quelle on se  
peut passer de Taille  
et de quarte.

seut dans les symphonies  
que dans les chœurs.

acommodées et composées  
Par J.B. 1696

In usum Academiae musicalis  
Argentensis.

It may be assumed that *Céphale et Procris* did not enjoy much success in Paris, since after its premiere run in 1694 it was not subsequently revived. A souvenir score, however, in *parties réduites* (i.e. providing only the two outer parts, *dessus* and *basse*) was published by Christophe Ballard (Paris, 1694).<sup>4</sup> Such scores were most often intended for purchase by amateur musicians who might wish to perform the opera, or parts of it, in their own homes.

At about this time Sébastien Brossard—best remembered today as the author of the *Dictionnaire de musique*, published in 1703—formed an *Académie de musique* in Strasbourg, devoted to concerts of secular music.<sup>5</sup> He had an interest in Jacquet's music, and he tells us in his *Catalogue*<sup>6</sup> that she loaned him her manuscript of her sonatas in 1695 so that he could copy them<sup>7</sup> (he is known to have traveled from Strasbourg to Paris during Lent of that year).<sup>8</sup> It is possible that at the same time he may also have borrowed her *Céphale* manuscripts to make copies for himself, for he presented the opera in his *Académie* sometime in 1696. He might also have simply purchased a set of commercially available parts for *Céphale*, perhaps at the *Règle d'Or*, a music shop owned by Henri Foucault—this was the primary outlet in Paris for commercially acquiring partbooks during the 1690s.<sup>9</sup>

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<sup>4</sup>Several copies of this publication are extant; the source used for this study was from the University of California, Berkeley, Music Library (Morrison Hall).

<sup>5</sup>Yolande de Brossard, *Sébastien de Brossard, Théoricien et Compositeur, 1655-1730* (Paris: Éditions Picard, 1987), 23.

<sup>6</sup>Brossard's *Catalogue* was assembled toward the end of his life in preparation for donating his library of music and books on music to the king. This *Catalogue* contains many helpful comments concerning the scores, as well as the composers represented therein.

<sup>7</sup>Brossard, *Catalogue*, 544. Cited by Bates in "Instrumental Music" 1: 90-91.

<sup>8</sup>See Michel Brenet [pseud. for Marie Bobillier], *Sébastien de Brossard, prêtre, compositeur, écrivain, et bibliophile (165 . . . -1730) d'après ses papiers inédits* (Paris: Sociétés de l'histoire de Paris, 1896; reprint ed., Paris: Éditions Coderg, 1982), 15-16.

<sup>9</sup>For more on this shop and its impact on turning Lully's music into "national classics," see Patricia Ranum, "'Mr de Lully en trio': Etienne Loulié, the Foucaults, and the Transcription of the Works of Jean-Baptiste Lully (1673-1702)," in *Jean-Baptiste Lully, Actes du colloque/Kongressbericht, Saint-Germain-en-Laye—Heidelberg 1987*, 309-30, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990).



Almost the only information that has come to light regarding Brossard's *Académie* and its performances are a few references scattered throughout his *Catalogue*. We know that the concerts were performed in the "salle du Miroir,"<sup>10</sup> and that the repertoire apparently consisted of excerpts from French operas and ballets. The only work which we know with reasonable certainty to have been performed at the *Académie* is Jacquet's opera. But it is likely that the Prologue and excerpts from the main part of Lully's *Alceste* were also presented. At any rate, Brossard wrote a note regarding *Alceste* that sheds light on the length of time his concerts lasted: "d'environ une heure de tems."<sup>11</sup>

Prior to presenting *Céphale* in Strasbourg Brossard arranged the opera's Prologue, evidently for purposes of his own performance. The Prologue contains one book which apparently served as his conductor's score. That this score was used in performance is indicated by the fact that 10 to 20 measures before each entrance of the *choeur* are numbered, as are also some of the instrumental interludes during choral pieces.

### The Sources

*Céphale et Procris*, therefore, is exceptional among French baroque operas in that it has come down to us in three different sources:

- 1) A souvenir score published in 1694 by Christophe Ballard.
- 2) A set of manuscript parts.<sup>12</sup>
- 3) An arrangement of the Prologue prepared by Brossard for performance in Strasbourg (presumably in 1696)<sup>13</sup>

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<sup>10</sup>Gabriel Andrès, "La musique spirituelle à la cathédrale de Strasbourg," *Caecilia* 68 (1960), 106. Cited in Y. de Brossard, *Brossard*, 25.

<sup>11</sup>Y. de Brossard, *Brossard*, 24.

<sup>12</sup>The existence of these parts was pointed out to me by Edith Borroff at an AMS Joint Chapter Meeting in Las Vegas (25 April 1987). They were, however, not mentioned in her book, *An Introduction to Elisabeth-Claude Jacquet de La Guerre* (New York: Institute of Mediaeval Music, 1966). Catherine Massip of the Bibliothèque Nationale subsequently located the parts and arranged for the microfilm (Vm<sup>2</sup>. 125).

<sup>13</sup>The year 1696 appears in Brossard's hand on the cover. This arrangement was turned up by Catherine Massip and sent with the other parts. Its existence and folio number had been noted by Bates in a list of compositions by Jacquet; see Bates, "Instrumental Music" 1: 174.

Brossard's enthusiasm for Jacquet's music was fortuitous in that it has resulted in the preservation not only of the Prologue (3) but of the set of manuscript parts (2) as well.<sup>14</sup>

Such extensive source material is significant for several reasons. Varied extant sources for operas performed during the period immediately following the death of Lully are quite rare. Usually only a few copies of the published score survive for these operas. Very few manuscript partbooks are extant for *tragédies lyriques*.<sup>15</sup> Revivals increased the chances of sources surviving, but since very few *préramiste* operas were successful enough to be revived,<sup>16</sup> sources beyond the published score are rarely extant.

The manuscript partbooks have several unique features, which make them especially significant for the study of performance practice. Unlike most sets of commercially available partbooks, they can be dated rather closely.<sup>17</sup>

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Aside from the instrumental parts for the Prologue, those for the rest of the opera have been lost.

<sup>14</sup>Both the set of manuscript parts (2) and the arrangement of the Prologue by Brossard (3) are bound together as Vm<sup>2</sup>. 125, and came from Brossard's collection (personal correspondence from Catherine Massip dated 25 March 1988). Brossard offered his collection to Louis XV in 1724 in exchange for a pension. He then completed his "*Catalogue*" in 1725 and it arrived along with his extensive collection of music and writings on music at the Bibliothèque Royale in 1726. See *New Grove*, S.v. "Brossard, Sébastien de," by James R. Anthony.

<sup>15</sup>Of the 17 *tragédies* performed between 1687 and 1699 (inclusive), the Matériel Collection in the Bibliothèque de l'Opéra contains parts for only four, and these sets are quite fragmentary, containing only one or two scenes per act. Correspondence from Martine Kahane, Conservateur en chef, dated 28 December 1990.

<sup>16</sup>Of the 17 *tragédies* (see fn. 8) only 6 were revived—information compiled from the table comprising Appendix 2 of Leslie Ellen Brown's "The 'tragédie lyrique' of André Campra and His Contemporaries" (Ph.D. dissertation, University of North Carolina, 1978), 338-40.

<sup>17</sup>Commercially available partbooks first became popular shortly after the death of Lully. Opera parts, especially those of Lully's works, were copied out (usually in reduced form), and made available to wealthy persons to purchase for performance in their homes. While parts used at the Opéra itself are quite rare from the 17th century, several collections of these commercially available partbooks have found their way into libraries. Although Lully's works predominate, excerpts from operas by the *préramistes* occasionally appear. For a list of these and their libraries, see Herbert Schneider's *Die Rezeption der Opern Lullys im*

Since the performances of *Céphale et Procris* in Paris took place in 1694, and Brossard indicated 1696 as the year of his arrangement, this set of partbooks must have originated sometime between.

The discovery of vocal partbooks for *Céphale et Procris* is advantageous, since most *préramiste tragédies lyriques* were published in a *partition réduite*. Such reduced scores rarely include any internal choral parts,<sup>18</sup> greatly limiting our study of choral sections in operas of the time. And although these particular partbooks were not used in performances at the Opéra itself, they provide insight into the two inner choral parts, which do not appear in the published score. These two parts, *haute-contre* and *taille*, show a surprising amount of rhythmic diversity, given the largely homophonic nature of those choruses in which they appear.

Another important feature of this set of parts is that the details they contain are related to a known performance by a specific musical organization—that of the *Académie* in Strasbourg under Brossard himself. Performance information in most other sets has come from unknown hands with an unknown level of expertise. Here, however, Brossard's scholarly qualities and his apparent high regard for Jacquet obliges us to take the performance data seriously.

The value of the partbooks also stems from their rarity. Only two instrumental parts used at the Opéra survive from Lully's productions,<sup>19</sup> so the existence of two *dessus de violon* as well as a *basse continuë* part from an opera performed only seven years after his death may provide insight into many facets of Lully's own instrumental scoring and performance.<sup>20</sup>

The information contained in the *Céphale* sources sheds light on several areas of performance practice. These include scoring (vocal and instrumental), tempo (words in French and Italian), breath marks (limited to the *premier dessus recitante*), ornamentation, and rhythmic alteration (*in-*

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*Frankreich des ancien régime*, Mainzer Studien zur Musikwissenschaft 16 (Tützing: Hans Schneider, 1982), particularly the *Anhang*. It is often difficult to determine when these collections were copied, however, as they rarely carry a date.

<sup>18</sup>One exception may be found in the score of Campra's *Tancrède* published in 1702 by Ballard. The chorus "Quittons nos fers" appears there with all four parts present in the score.

<sup>19</sup>Two *dessus de violon* parts for *Armide* (1686). See Lois Rosow, "Performing a Choral Dialogue by Lully," *Early Music* 15 (1987): 331.

<sup>20</sup>It would, of course, be opportune if the instrumental partbooks for *Céphale et Procris* included the internal instrumental parts as well, but no music for these parts survives.



*égales*). These various details afford us a window on late 17th-century performance practice, a window made all the more significant because it pertains to a specific location and time.

### Scoring

Let us first examine the scoring for *Céphale et Procris* as indicated in the published score. The designation *Violons* probably meant that a full orchestra was intended, with winds doubling the outer two parts, since this was most often the case with Lully. In addition, several of Jacquet's pieces call for *Basse de Violon*:

#### Basse de Violon

*Second Air* (act 1, scene 6)  
"Les pastres" (act 2, scene 5)

#### Basse de Violon & Bassons

*Marche* [with alternating *Flûtes* and *Violons*] (act 2, scene 5)

#### Basse de Violon & Continue

*Marche pour Nerée* (Prologue)  
*Marche* (act 1, scene 5)  
Prelude to "*O vous implacable*" (act 4, scene 2)  
Prelude to "*Belle Princesse*" (act 5, scene 2)  
*Air* (act 5, scene 2)

Some confusion surrounds the instrument designated by the term *Basse de Violon*, in that it described different instruments at different times. In the 17th century it was applied to various instruments of different size and tuning, all belonging to the violin family.<sup>21</sup> The oldest and most common was a four-stringed instrument tuned a tone lower than normal cello tuning (*B<sup>b</sup><sub>1</sub>-F-c-g*). Another was a five-stringed (*C-G-d-a-d'*), slightly-larger instrument, allowing a higher range, that was most likely played at the Paris Opéra. Theobaldo di Gatti, who played it, was an orchestra member there

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<sup>21</sup> Mary Cyr, "Basses and basse continue in the orchestra of the Paris Opéra 1700-1764," *Early Music* 10 (1982), 158.



from 1675 (or 76) to 1727.<sup>22</sup> Gatti was assigned to the *petit chœur*, where he would have played this five-stringed *basse de violon* during recitatives and airs.

Brossard in his *Dictionnaire* (1703), under *violone*, distinguishes between the "*Basse de Violon à l'ordinaire*" and one of twice the size, the *Double Basse*. Since the *Double Basse* or *Contrebasse*, according to Tilton du Tillet, was only heard at the Paris Opéra around 1700,<sup>23</sup> it most likely did not participate in Jacquet's opera. The *Basse de Viole*, however, was an important member of the orchestra during Jacquet's time, and would have played alongside the *Basse de Violon* in choruses as well as dances and instrumental numbers.

It is difficult to determine the significance of Jacquet's designation *Basse de Violon & Continue*, since corresponding parts in Lully are signified simply as *Basse-continue*.<sup>24</sup> One wonders why Jacquet would have found it necessary, therefore, to specify *Basse de Violon & Basse-continue* for a piece like the *Marche pour Nérée* if the *basse de violon* always played during the choruses, instrumental numbers, and dances.

The correlation of bass figures with the words *Basse continue*, found generally in Lully's published scores,<sup>25</sup> obtains as well in the published score of *Céphale et Procris*. Most of the dances are lacking both figures and the words *Basse continue*, while all of the simple recitatives and dialogue airs indicate *Basse continue* and figures are present. As for choruses, the words *Basse continue* usually appear, but no figures are present.

Jacquet's use of figures, then, fits into the general picture of late-baroque opera. Sadler has shown, for example, that the harpsichord did not play in Rameau's operas during large instrumental numbers such as *ouvertures* and dances, nor during the choruses accompanied by full orchestra.<sup>26</sup> In other words, the harpsichordist played only when a solo vocalist or small

<sup>22</sup> Ibid.

<sup>23</sup> Ibid., 155. Cyr gives the following citation: *La Parnasse françois* (Paris, 1732-43/R1971), 696-7.

<sup>24</sup> Jürgen Eppelsheim, *Das Orchester in den Werken Jean-Baptiste Lullys* (Tutzing: Hans Schneider, 1961), 150.

<sup>25</sup> Graham Sadler, "The Role of the Keyboard Continuo in French Opera 1673-1776," *Early Music* 8 (1980): 153-5.

<sup>26</sup> Ibid., 150-2.

ensemble sang. Working backwards to Lully's operas, Sadler found that figures are absent in the published scores from the *airs de ballet* and most other independent *symphonies*. Figures are present, however, in solo episodes during choruses and instrumental movements labelled *ritournelles*. Apparently, then, the harpsichord played only during the segments of pieces, instrumental or choral, where the full orchestra (or chorus) was not performing. It is assumed that this practice was followed in the years between Lully and Rameau. The practice of excluding the harpsichord from pieces scored for full orchestra appears to have been limited to opera, and did not spread to other countries outside France.<sup>27</sup>

Brossard, in his arrangement of the Prologue, introduced some changes into the original scoring, presumably to suit the means at his disposal for a local performance in Strasbourg. The most striking alteration may be seen in his adding of figuring to all the pieces in the *Basse continue* partbook. This meant that the harpsichordist would have played in each piece, including the large choruses and instrumental dances, this in direct conflict with the practice at the Paris Opéra. Brossard's performance, however, was not at the Opéra but at an *Académie* in Strasbourg, where he had to make do with whatever musicians were available.

A *3e dessus ou haute-contre de violon* part (i.e. a third violin part) was especially created by Brossard to replace the three internal *parties*, the *haute-contre*, *taille*, and *quinte de violon*. Thus, it made sense to have the harpsichordist play in every piece to fill out the harmony left incomplete by the reduction in the number of string parts.

As in the Paris scoring, Brossard has the *Basse de violon* part play during the large instrumental numbers, the dances, and the choruses, but not during the recitatives, *airs*, or small vocal ensembles. However, Brossard lists this part on the first page as being either for *Basse de violon* or for *Fagotto*. Only one piece, though, is specifically designated as for *Fagotto*, the repeat of a *passepied* marked *Passe-pied pour les haubois*. The most likely intent was that only the bassoon should play here. And probably the oboes too were to play alone at this point, i.e. without being doubled by violins.

### Tempo

The question of appropriate tempos in the *tragédie lyrique* is problematical. Published scores of the 17th century carry only a few indications of tempo words, such as *gay*, *lentement*, or *viste*, at the beginning of pieces. Lully at

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<sup>27</sup> Ibid., 155-6.

times called upon such words within passages of recitative as well, where they are most often related to a sudden change of mood (e.g. *viste* at the point where Armide begins to rage at Renaud, act 5, scene 5).

Although tempo words do not occur with any great frequency in the published scores,<sup>28</sup> their presence is helpful because they clarify the composer's intent. Time signatures were associated with tempos according to French theorists, but their explanations are at times contradictory, reflecting the fact that musicians of the time could interpret the same signature in different ways. Saint-Lambert discusses this problem in the following:

Often the same man marks two airs of completely differing tempo with the same time signature, as for example M. de Lully, who has the reprise of the overture to *Armide* played very fast and the air on page 93 of the same opera played very slowly, even though this air and the reprise of the overture are both marked with the time signature 6/4 . . . Musicians who recognize this drawback often add one of the following words to the time signature in the pieces they compose: *Lentement*, *Gravement*, *Légèrement*, *Gayement*, *Vite*, *Fort Vite*, and the like, in order to compensate for the inability of the time signatures to express their intention.<sup>29</sup>

Although no tempo words appear in the Paris score of *Céphale et Procris*, quite a few were added in Brossard's Prologue arrangement, these in the *Basse continue* partbook (in Italian), as well as in the other manuscript partbooks (in both Italian and French). These were added, then, specifically for the performance at the *Académie* in Strasbourg. Here follows a summary of these markings according to the pieces in which they appear:

#### *Ouverture*

2nd mvt. (beginning)

*viste* (3e Violon)  
*presto* (Basse de Violle)  
*viste* (Basse de Violon)  
*presto* (Basse continue)

<sup>28</sup> One exception is the score for Colasse's *Enée et Lavinie* published by Ballard in 1690, wherein many ensemble numbers as well as recitatives carry tempo indications. This score is more specific than most concerning performance information, e.g. of scoring and dynamic changes, as well as of tempos.

<sup>29</sup> *Principles of the Harpsichord* (1702), 45, quoted by George Houle in *Meter in Music, 1600-1800: Performance, Perception, Notation* (Bloomington: Indiana University Press, 1987), 29.



2nd mv't. (trio section)	<i>adagio</i> (1e violon) <i>lentement</i> (3e violon) <i>lentement</i> (Basse de Violon) <i>adagio</i> (Basse continue)
Passe-pied (violons)	<i>fort viste</i> (Basse de Violon) <i>prestissimo</i> (Basse continue)
"Quelle divinité"	<i>adagio</i> (Basse de Violle) <i>adagio</i> (Basse continue)
"Marche pour Nérée"	<i>presto</i> (Basse de Violle) <i>gravement</i> (Basse de Violon)
"Je sors de l'empire"	<i>adagio</i> (Basse de Violle)
"Cherchons"	<i>presto</i> (Basse continue)
Loure	<i>lentement</i> (Basse de Violon)
Gigue	<i>fort viste</i> (3e Violon) <i>presto</i> (Basse de Violle) <i>viste</i> (Basse de Violon) <i>prestissimo</i> (Basse continue)
"A l'abry du fracas"	<i>allegro</i> (Basse de Violle) <i>allegro</i> (Basse continue)
"Volez, volez"	<i>viste</i> (3e Violon) <i>prestissimo</i> (Basse de Violle) <i>viste</i> (Basse de Violon) <i>presto</i> (Basse continue)

As can be seen in the above list, most of the tempo words appear in the *basse* parts. Although some pieces have an Italian tempo word in one part and French in another, these terms generally agree with each other. *Viste* and *presto* are equated at the beginning of the *ouverture*'s second movement, for example. *Fort viste* and *prestissimo* are indicated for the "Passe-pied" (*Violons*). Occasionally the tempo words do not agree. Both *prestissimo* and *presto* are indicated, for example, for the Gigue as well as for the Prologue's concluding chorus, "Volez, volez." One surprising juxta-

position appears: the "Marche pour Nérée" carries the word *gravement* in the (*fagotto ou*) *Basse de violon* part, while the word *presto* appears in the *Basse de violle* part. One might conclude that *presto* was intended in that the *Basse continue* partbook indicates the word *staccato*, the *Basse de Violon* the French equivalent *picqué* at this point. On the other hand, marches in *tragédies lyriques* were used to bring large groups of singers and dancers on stage in preparation for a *divertissement* and were usually stately in nature, supporting the correctness of *gravement* for this piece.

One notices that either French or Italian words are directed at particular performers. The third violinist (*3e Violon*) and "French" cello (*Basse de Violon*) were each provided only with French, the viola da gambist (*Basse de Violle*) and continuo (*Basse continue*) only with Italian words.

We know that Brossard was zealous relative to acquainting the French with Italian musical terms. As early as 1695 he included in the *avertissement* for his first book of motets (published by Ballard in that year) an apologetic for the presence of Italian terms in these works. He pointed out that, outside of France, these terms are in general use, and that he wished to make these motets "... plus universel et plus propre à toutes sortes de pays, et surtout à celui auquel l'auteur se trouve attaché par son établissement" (more universal and proper to all countries, and above all to the one to which the composer is attached by his establishment).<sup>30</sup> That Italian—alongside French—words are present in Brossard's partbooks was most likely due to the fact that some of his musicians in Strasbourg were more familiar with Italian terms than with French.

### Breath Marks

Little is known about vocal phrasing in Jacquet's time. The only 17th-century treatise that discusses (incidentally) breathing for the singer, *La Belle Méthode, ou l'Art de bien chanter* by Jean Millet, dates from earlier in the century (1666).<sup>31</sup> One other relevant source, Michel Blavet's published compositions for flute, dates from the second quarter of the 18th century.<sup>32</sup>

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<sup>30</sup> Quoted in Brenet, *Brossard*, 18.

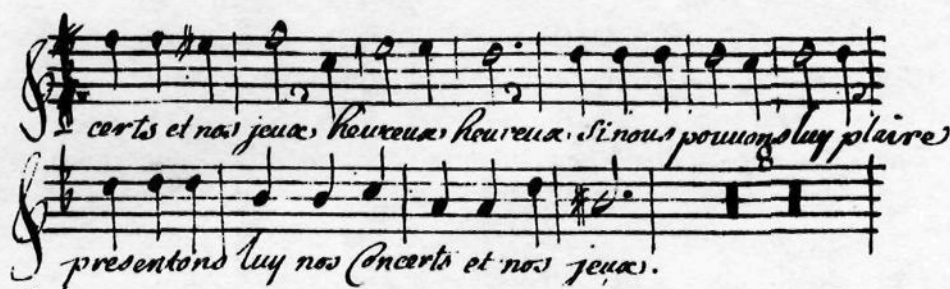
<sup>31</sup> See Albert Cohen, "L'Art de bien chanter (1666) of Jean Millet," *Musical Quarterly* 55 (1969): 170.

<sup>32</sup> Concerning details gleaned from Blavet's breath marks see Lewis E. Peterman, Jr., "Michel Blavet's Breathing Marks: a Rare Source for Musical Phrasing in Eighteenth-Century France," *Performance Practice Review* 4 (1991): 186-98.

Brossard's Prologue is situated about halfway in time between these two sources. He appears to have incorporated the available partbooks into his arrangement as is evidenced by breath marks that correspond. Breath indications are found in most of the pieces in the Prologue in which the *Premier dessus recitante* partbook has a part, e.g. the symbols that look like a backwards "6" in the following excerpt.

### Example One

Prologue: *Premier dessus recitante* partbook, p. 7



Breath marks generally assist the singer in delineating the poetry by their presence following a caesura or at the end of poetic lines. Example Two illustrates this placement. The first breath mark (modernized in the transcription to appear as a comma above the staff) occurs in m. 19 at the end of a text line, the second in m. 21 after six syllables, and the third in m. 26 after eight.

### Example Two

Prologue: "Il est temps," mm. 18-29



Some exceptions to this close relationship between line length and breath-mark indications can be found, as in Example Three where a breath would be expected in m. 31 to separate two seven-syllable lines. Brossard, however, chooses not to insert a breath here but instead after *l'émil*, three syllables into the second phrase.

### Example Three

Prologue: "Il est temps," m. 30-38

l'or de ses ray- ons A l'é- mail de nos prai- ri-  
es; On es; Par tout mille oy- seaux di- vers Ce- le-

A similar irregularity is evident in the chorus "Chantons, chantons," where Brossard inserts a breath mark in the middle of the opening line (m. 15).

### Example Four

Prologue: "Chantons, chantons," mm. 14-16

Chan- tons, chan- tons sa va- leur im- mor- tel- le, Pu- bli-

In the same chorus we find a breath mark in m. 36 separating a repeat of the last two words of a phrase.

**Example Five**

Prologue: "Chantons, chantons," mm. 34-37



In the following the word "Nérée" is divided, although the elision of "e" with the first syllable of "avance," could have made such a break defensible.

**Example Six**

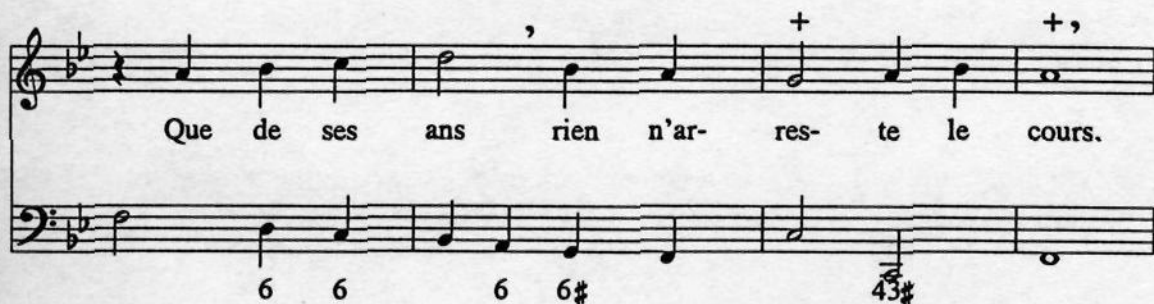
Prologue: "Quelle divinité," mm. 4-7



A final example shows the continuity divided into segments that are only three or four syllables long. The frequent breath marks, along with the grace note in m. 16, points to a more expressive performance of these lines, in which Flore is praising Louis XIV, saying that nothing can stop the course of his years, "demand neither greatness nor victory to fill yourself with fortune and glory."

**Example Seven**

Prologue: "O! vous qu'un sort heureux," mm. 10-19



Nede- man- dez ny gran- deur ny vic- toi- re, Pour vous com-

bler de bon- heur & de gloi- re, C'est as-

# 6 6 b6

b6 6 b 6

The above examination of Brossard's breath marks reveals a fairly consistent picture. Most of the indications follow the poetry, setting off the end of one line of poetry from the next. Sometimes, however, breath marks delineate text fragments, such as in the patterns "ny grandeur" and "ny victoire" in Example Seven.

How do Brossard's breath marks fit with what we know concerning vocal phrasing at this time? Millet provides breathing suggestions for persons singing the ornamented version of an *air de cour*, although his illustrations apply only to unornamented verses. He says that one may breathe on the dot of a dotted note, before the beginning of a new word, which offers theoretical support for Brossard's breaking up of the word "Nérée" (Example Six above). In the following example Millet's breath marks follow the punctuation for the most part, but in mm. 26-29 he indicates a break before the repeat of the text fragment "vous dir' adieu" just as Brossard does in the chorus "Chantons, chantons" (Example Five above).



## Example Eight

Millet: "C'en est fait a ce coup," mm. 22-29<sup>33</sup>

qu'el- le s'en ail- le l'on pour- ra bien

vous dir' a- dieu, vous dir' a- dieu.

## Ornamentation

Of particular interest in Brossard's partbooks is the one for *Basse recitante* since it contains, for the part of Pan, a written-out ornamental version, with some rhythmic changes, based on a simple original in the full score. This altered version was most likely inserted by Brossard in preparation for his performance of the Prologue in Strasbourg. It is especially informative in that no other late 17th-century sources with these kinds of alterations are presently known.<sup>34</sup> To compare Brossard's version of the vocal line with the simple original in the published score (see Example Nine) reveals a number of details concerning French improvisation during the 1690s.

In Brossard's ornamented part for Pan we find the symbol "+" very liberally applied (in mm. 54, 57, 58, 60, 61 twice, 62, 63, 67, and 71) and sometimes in a non-cadential position (as in mm. 61 and 62). This stands in direct contrast with the printed score of Jacquet's opera, where the symbol "+"—

<sup>33</sup> Cohen, "Millet," 179.

<sup>34</sup> Concerning embellished arias in the early 18th century, see for instance John Spitzer's "Improvvised Ornamentation in a Handel Aria with Obligato Wind Accompaniment," *Early Music* 16 (1988): 514-22.

the only symbol used in French opera at the time—appears only infrequently (15 times in the entire opera) and always directly prior to a cadence. Further, it appears almost invariably in a *dessus* part, and only for subsidiary characters (for the confidantes Dorine and Iphis, for Minerva, for the *Deux nymphes*, et al.). This raises a number of questions. Were symbols included merely to remind the (amateur) musician from time to time where to place cadential trills? Were they not applied with greater frequency, and in non-cadential as well as cadential positions? Were they not rendered by the lower parts as well as the upper throughout the opera?

Brossard's version, like the published score, also indicates vocal graces through the insertion of small notes (see mm. 54, 55, 65, 66, 68, and 70). These *agréments* are described by Loulié in his *Eléments ou principes de musique* (1696—the very year of Brossard's performance) as *petits sons* that were inserted between regular tones to make the melody more agreeable. The *petits sons* were shorter or weaker notes which were tied to one of the regular notes and were to be executed lightly.

### Example Nine

Prologue: "Il est temps," mm. 53-72

Seul +

Rien ne doit retarder nos festes, Le de-

PAN.

Rien ne doit retarder nos festes, Le de-

b 4 5b b 56

2

+  
 sir de chan- ter le plus puis- sants des Roys Nous  
 +  
 sir de chan- ter le plus puis- sants des Roys Nous  
 b 6 b 5 6

+  
 fit as- sem- bler dans ces bois; Si l'on voit s'é- le-  
 +  
 fit as- sem- bler dans ces bois; Si l'on voit s'é- le-  
 +  
 765 43# # 4#

+  
 ver d'ef- froy- a- bles tem- pes- tes, Vains en- ne- mis trem-  
 +  
 ver d'ef- froy- a- bles tem- pes- tes, Vains en- ne- mis trem-  
 6 # 6 b 6



blez pour vos su- per- bes tes- tes, La

blez pour vos su- per- bes tes- tes, La

6 6 4 3 6

gloi- re as- ser- vi- e à ses loix Va cou- ron-

gloi- re as- ser- vi- e à ses loix Va cou- ron-

b 6# #

ner ses der- nie- res con- ques- tes, Par de nou- veaux ex-

ner ses der- nie- res con- ques- tes, Par de nou- veaux ex-

# 6 b 6 6 # b 5 b

**Duo**

ploits. Rien ne peut échap- per à

5 6 b # b

sa sa-ges- se ex- trê- me, Le vi- ce est pour ja-

sa sa-ges- se ex- trê- me, Le vi- ce est pour ja-

6 6 # b 6 6 4

**Seul**

mais à ses pieds ab- ba- tu. Ce n'est

mais à ses pieds ab- ba- tu. Ce n'est

b 6 4 3 5 6 4 #

Brossard's small notes can be divided into the *port de voix* and the *coulé*. The *port-de-voix* is defined as "a one-note grace . . . that repeats the preceding note and rises stepwise to its following parent note."<sup>35</sup> The primary issue surrounding the performance of the *port-de-voix* is whether it should be performed as a pre-beat grace or on the beat. Which might be the more appropriate for the examples in Brossard's *Basse recitante* partbook? Before attempting to answer this question, an examination of the rhythmic alterations (in the decorated version) may prove enlightening.

Several measures in the partbook have dotted rhythms which were added by Brossard with the apparent intent of shifting a particular syllable to a pre-beat position, rather than performing it on the beat as indicated in the published score. The first of these shifts occurs in m. 57 where the rhythm is altered so that the second syllable of *puis-sants* falls on the last 8th note of the second beat rather than coming directly on the third beat. Similarly in m. 71 the rhythm is altered to create a pre-beat placement of the text. Here Brossard simply divided the quarter note on *nou-* into two 8th notes, thereby forcing the syllable *-veaux* onto the last 8th note of the first beat. A few measures later (in m. 73) a quarter note is again subdivided into two 8th notes so that the last syllable of *é-chap-per* would occur on the 8th note just prior to the downbeat of m. 74. The last example is found in m. 79, where the final quarter note is divided into two 8th notes, forcing the performance of the final syllable of *ab-ba-tu* to fall on the last 8th of the measure, rather than the downbeat of m. 80.

The performance of each of these ornaments appears to be quite clear: in each case the final syllable is shifted from an on-beat to a pre-beat position. It is interesting to note that, with the exception of m. 71 (in which the movement from the 8th note to its parent note is downward), each of these examples is similar to the written-out versions of the *port-de-voix* found in late 17- and early 18th-century treatises.<sup>36</sup>

The existence in Brossard's performance version of written-out rhythmic alterations, which essentially create a pre-beat *port de voix* suggests that the remaining (indicated) *ports de voix* should begin on the beat. Such an

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<sup>35</sup> Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton: Princeton University Press, 1978), 49.

<sup>36</sup> *Ibid.*, 56-57.



interpretation is bolstered by the placement of the small notes, in each case between the bar line and the downbeat of the parent note.<sup>37</sup>

The *coulé* is a small-note grace note that descends to its note of resolution. It might begin on the same pitch as the preceding note, be an upper neighbor note, or intervene between two pitches a third apart. The latter was especially frequent in French music, so much so that using it was called *couler des tierces*. Brossard inserts a *coulé* at two different points in the ornamented version (Example Nine). The first occurs at m. 54, where the note *b* fills in between the last two quarter notes in the measure, i.e. the procedure of *couler des tierces*. A similar *coulé* appears in m. 66.

Other rhythmic alterations (not associated with ornaments) occur in mm. 53, 57, 64, and 67. Each of these adds a certain sharpness to the declamation, and one might speculate as to how characteristic such modifications were in late 17th-century vocal practice.

### Inequality

Loulié was the first French theorist to provide a detailed description of inequality (*notes inégales*) in his *Eléments* of 1696. His rules appear to have been widely accepted in France both before and after the 1690s. Loulié, along with other theorists, stressed that certain passages were to be played unequally even when notated as equal. But sometimes inequality was made more explicit:

The careful composer who wished to ensure inequality or equality in doubtful situations used symbols or written directions. The dot of addition was the usual sign for inequality; very occasionally there was no compensatory shortening of the second note of the pair.<sup>38</sup>

In *Céphale et Procris* we find a clear example of *notes inégales* in the final section of the *ouverture*'s second movement. The time signature in this section is "3" and the music consists primarily of 8th notes with conjunct motion predominating. In the published score this section does not contain any dotted rhythms. The instrumental parts for Brossard's Prologue, however, all indicate *notes inégales* performance for this section. Although

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<sup>37</sup> The opposite, the placing of the small note before the barline, as in examples from Montéclair's *Principes de musique* (1736), implies a pre-beat performance.

<sup>38</sup> David Fuller, "Notes inégales," *New Grove Dictionary of Music and Musicians*, 13: 421.

Brossard was not the composer, he is most likely the careful musician who placed these dots in the parts to ensure an appropriate performance. The *notes inégales* notation in the instrumental parts affords an example of what Fuller described in the above quote, as there is no "compensatory shortening of the second note of the pair" (see in Example Ten the passages marked "Trio" and "Tous"). One might enquire why dots are added only in this passage and nowhere else in the instrumental pieces. Perhaps Brossard simply intended to use this passage as a type of case study through which he could illustrate to his performers in Strasbourg how similar passages were to be played. In any case, the passage points up once again that Brossard was dealing with musicians who were most likely unfamiliar with the most up-to-date Parisian practices.

# Example Ten

Prologue: *Ouverture*, mm. 45-66

(*Premier dessus de violon partbook*)

*I. Cephale & Procris*  
*Tragédie mise en musique par M. de la Guerre.* *Viola*

*Ouverture*

*Trio* *Trio*



Lors

2.

*Trio* *Trio* *Trio*

*Trio*

*Duo* *seul* *seul*

Hélas! que chacun Chantons la Valeur. Rien ne peut retarder  
Le triomphe de nos plaines fleuries nos guerres.

*Tacet.* 19 *Tacet* *Chorus* *Tacet*

*Chantons la Valeur.* *Chantons la Valeur*

*Chantons*

*Journées vistes.*