

Performance parts are available from the publisher.

A-R Editions, Inc., Middleton, Wisconsin  
© 2022 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher. Please apply for permission to perform, record, or otherwise reuse the material in this publication at our website ([www.areditions.com](http://www.areditions.com)).

Printed in the United States of America

ISBN 978-1-9872-0822-1 (print)  
ISBN 978-1-9872-0823-8 (online)  
DOI <https://doi.org/10.31022/B233>  
ISSN 0484-0828 (print)  
ISSN 2577-4573 (online)

Ⓢ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

# Contents

Acknowledgments	vi
Introduction	vii
The Rise of Opera in Lyon	vii
Marc-Antoine Legrand and <i>La chute de Phaéton</i>	viii
Synopsis	viii
Text	x
Notes on Performance	xii
Text and Translation	xv
Notes	xxx
Plates	xxxi
<i>La chute de Phaéton</i>	5
Critical Report	87
Sources	87
Editorial Methods	87
Critical Notes	88

# Introduction

*La chute de Phaéton*, an opera parody in two acts with a libretto by the Parisian playwright Marc-Antoine Legrand (1673–1728), premiered in 1694 in Lyon, a city in south-east France nestled within the confluence of the Saône and Rhône rivers. The French opera parody was a musical genre that developed in the last quarter of the seventeenth century, typically borrowing music and text from a preexisting, or “target,” work. Legrand’s opera parody targets *Phaéton*, the *tragédie en musique* by composer Jean-Baptiste Lully and librettist Philippe Quinault, which opened in 1683 at the Académie Royale de Musique of Paris. With its pointed references to the closing of Lyon’s first opera company, the Académie de Musique, *La chute de Phaéton* was a response to the financial and aesthetic challenges facing the opera industry in Lyon, the first French city outside Paris to establish a professional opera company after Lully’s death in 1687. Although it amounts to no more than thirty minutes of music, *La chute de Phaéton* captures an important yet overlooked chapter in the transformation of French opera after Lully’s death, when the composer’s *tragédies en musique* spread throughout France and were adapted or satirized to reflect the tastes, anxieties, and aspirations of the communities in which they were performed. *La chute de Phaéton* is the only parody of a *tragédie* by Lully that is known to have survived from the French provinces in the seventeenth century. As such, it constitutes a singular example of musical criticism from beyond the radius of Paris in the twilight of Louis XIV’s reign (1643–1715).

## The Rise of Opera in Lyon

As Louis XIV’s *surintendant de la musique*, Lully—who invented the genre of the *tragédie en musique*—commanded a monopoly over opera during his lifetime. Not only did he enjoy the sole right to perform and publish his operas, but he also benefited from a royal privilege that prohibited ensembles other than his own from hiring more than two singers and six instrumentalists for the production of stage music.<sup>1</sup> This prerogative crippled the creative ambitions of French musicians, guaranteeing Lully’s command over the stylistic development of French opera and effectively constraining opera production to Paris and the

royal court. The sole exception to Lully’s monopoly was the Académie de Musique of Marseille, whose establishment Lully authorized in 1684.<sup>2</sup> Lully’s untimely death in 1687 marked a momentous shift in the musical landscape of France. His widow, Magdelaine Lambert, and son-in-law, Jean-Nicolas de Francine, swiftly began to sell Lully’s music privileges to aspiring opera entrepreneurs around the kingdom.<sup>3</sup> Jean-Pierre Leguay (1665–1731), a Parisian-born dancer who had launched his career at the Académie de Musique of Marseille, was the first to purchase a privilege from Lambert and Francine, which he used to establish the Académie de Musique in Lyon.<sup>4</sup>

Leguay inaugurated his Académie in January 1688 with a production of Lully’s *Phaéton*. Performed three times a week until Lent, the production was, by all surviving accounts, a success.<sup>5</sup> By the end of the following year, however, the Académie was floundering in financial difficulties. Its productions, which consisted uniquely of operas by Lully, had failed to sell the tickets that Leguay had counted on to pay the hefty annual fee of 2000 *livres* that Lambert and Francine demanded in exchange for the privilege to produce opera. To aggravate matters, on 1 December 1689 the *jeu de paume* (tennis court) that the Académie was using as a theater burnt to the ground. Burdened by debt, Leguay had no choice but to cede his directorship to Nicolas Le Vasseur, a local *maître de*

1. Caroline Wood and Graham Sadler, *French Baroque Opera: A Reader* (Aldershot: Ashgate, 2000), 6 and 8, <https://doi.org/10.4324/9781315583198>.

2. For a history of the Marseille Académie de Musique, see Jeanne Cheilan-Cambolin, “Un aspect de la vie musicale à Marseille au XVIIIe siècle” (Ph.D. diss., Aix-en-Provence, 1972); idem, “Notes sur les Trois salles d’opéra et de comédie de Marseille,” *Provence Historique* 60 (1990): 147–55; and idem, “La première décentralisation des opéras de Lully en province: La création de l’Opéra de Marseille au XVIIe siècle,” in *Jean-Baptiste Lully: Actes du colloque; Saint-Germain-en-Laye – Heidelberg 1987*, ed. Herbert Schneider and Jérôme de La Gorce (Laaber: Laaber-Verlag, 1990), 529–38.

3. *Grove Music Online*, Oxford Music Online (<http://www.oxfordmusiconline.com>), s.v. “Francine, Jean-Nicolas de,” by Nicole Wild, <https://doi.org/10.1093/gmo/9781561592630.article.O901520>.

4. Cheilan-Cambolin, “Un aspect de la vie musicale,” 90–92 and 95–96.

5. The *Mercur* *galant* briefly reported on Leguay’s opening performance of *Phaéton*, assuring readers that it was done “to the utmost perfection” (dans la dernière perfection). *Mercur* *galant*, January 1688, 2–3. Also quoted in Léon Vallas, *Un siècle de musique et de théâtre à Lyon, 1688–1789* (Lyon: P. Masson, 1932), 14–15.

# Text and Translation

As was typical of texts printed in the seventeenth century, Legrand's libretto for *La chute de Phaéton* features numerous discrepancies and variations in spelling and diacritical accent usage.<sup>1</sup> For example, both "être" and "estre" are used for the infinitive of the verb "to be," and there are several instances in which the auxiliary verb "a" is spelled with an *accent grave* as "à," identically to the preposition. To facilitate ease of reading and performance, I have standardized and modernized the orthography of Legrand's libretto, addressing any significant differences between the original and the standardization in endnotes. The transcription also incorporates the following global changes: numerals following acts and scenes are changed from the libretto's original roman to arabic; punctuation following act and scene numbers is omitted; all abbreviations are spelled out (e.g., "M." as "Monsieur"); and all ampersands are expanded as "et." Punctuation otherwise follows the libretto, although occasional small-scale changes to punctuation have been made when necessary to clarify the meaning of the text. Capitalization practice has been standardized throughout and applied to the first words of poetic lines.

My translation of Legrand's text is as literal as possible while conveying the meaning and tone of the text in standard English syntax. Tone varies for each character, from the hyperbolic chivalry of the poet Lycidas to the exasperated sarcasm of the ex-opera singer Malnommé, and the translation responds accordingly in its use of English idioms, contractions, and vocabulary. Because "l'Opéra" in the text typically denotes the Académie de Musique of Lyon rather than the musical genre of opera, it has been left untranslated and capitalized to clarify the reference to that institution. Similarly, "Comédie" and "comédiens" are left untranslated, as these terms almost certainly refer specifically to the theatrical troupe Les Comédiens du Maréchal de Villeroy (see "Marc-Antoine Legrand and *La chute de Phaéton*" in the introduction) and its members.

## La Chute de Phaéton, comédie

### *Acteurs*

Angélique

Lucinde, cousine d'Angélique

Lizette, suivante d'Angélique

Lycidas, poète amant d'Angélique

Malnommé, acteur de l'Opéra

Du Bel-Air, danseur de l'Opéra

De Ville-Dieu, comédien

## The Fall of Phaéton, comédie

### *Actors*

Angélique

Lucinde, Angélique's cousin

Lizette, Angélique's chamber maid

Lycidas, Angélique's poet-lover

Malnommé,<sup>2</sup> a singer from the Opéra

Du Bel-Air,<sup>3</sup> a dancer from the Opéra

De Ville-Dieu, a *comédien*

# Acte 2

## Scène 1

*Le Bourgeois, Le Musicien*

(Après qu'on a joué l'ouverture, le Bourgeois et le Musicien commencent la pièce.)

Basse continue

6 LE BOURGEOIS (*chante*) *t* *t*  
 Vous pa-rais-sez cha-grin Mon-sieur Ne puis-je ap-  
 B.c. 4 2 b5

9 *t* *t* LE MUSICIEN *t*  
 -pren-dre D'où vient le trou-ble où je vous vois. Mon-sieur Har-pin fait choix d'un  
 B.c. 7 #6

12 *t*  
 gen-dre, Et l'on dit que sa fil-le un jour au-ra de quoi. Un des co-mé-di-  
 B.c. b5 #6 4 #

15 *t*  
 -ens, à cet hon-neur as-pi-re, Dé-jà de-puis long-temps pour el-le je sou-  
 B.c. 6 b5

## Scène 7

Le Comédien, Angélique

(ensemble)

ANGÉLIQUE

Hé- las! u- ne chu- te si bel- le De- vai t ê- tre\_é- ter-

LE COMÉDIEN

Hé- las! u- ne chu- te si bel- le De- vai t ê- tre\_é- ter-

Basse continue

6

Ang.

-nel- le. Hé- las! l'O- pé- ra pour tou- jours De- vai t fi- nir son

Le Com.

-nel- le. Hé- las! l'O- pé- ra pour tou- jours De- vai t fi- nir son

B.c.

#6 5 # 6 5 [#]

11

Ang.

cours, Hé- las! u- ne chu- - te si bel- le De- vai t

Le Com.

cours, Hé- las, hé- las! u- ne chu- -

B.c.

7 6 5 # 6

16

Ang.

ê- tre\_é- ter- nel- le, Hé- las! u- ne chu- -

Le Com.

- te si bel- le De- vai t ê- tre\_é- ter- nel-

B.c.

6 7 # 6 4

231

Dessus de Violon

Musical staff for Dessus de Violon, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Haute-Contre de Violon

Musical staff for Haute-Contre de Violon, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Taille de Violon

Musical staff for Taille de Violon, featuring a bass clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Quinte de Violon

Musical staff for Quinte de Violon, featuring a bass clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Basse de Violon

Musical staff for Basse de Violon, featuring a bass clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Dessus

Musical staff for Dessus, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a whole rest for the duration of the piece.

Haute-Contre

Musical staff for Haute-Contre, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a whole rest for the duration of the piece.

Taille

Musical staff for Taille, featuring a treble clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a whole rest for the duration of the piece.

Basse

Musical staff for Basse, featuring a bass clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a whole rest for the duration of the piece.

Basse continue

Musical staff for Basse continue, featuring a bass clef, a key signature of two sharps, and a 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

CHEUR DES CRÉANCIERS

236

D. Vn.  
 H.C. Vn.  
 T. Vn.  
 Q. Vn.  
 B. Vn.  
 D  
 HC  
 T  
 B  
 B.c.

Al- lons sans tar- der da- van- ta- ge Sai- sis- sez, sai- sis-  
 Al- lons sans tar- der da- van- ta- ge Sai- sis- sez, sai- sis-  
 Al- lons sans tar- der da- van- ta- ge Sai- sis- sez, sai- sis-  
 Al- lons sans tar- der da- van- ta- ge Sai- sis- sez, sai- sis-



# Critical Report

## Sources

Two sources inform this edition: Legrand's libretto of *La chute de Phaëton* (Lyon: Thomas Amaulry, Hilaire Baritel, and Jacques Guerrier, 1694), which is the primary source for the text, scenic elements, and stage directions; and the first edition of Lully's score of *Phaëton, tragédie mise en musique* (Paris: Christophe Ballard, 1683), which is the primary source for the music. There are no extant musical materials related to the Lyon productions of *La chute de Phaëton*, either in print or manuscript. Because Lully and his heirs prohibited the printing of the scores of Lully's operas outside of Ballard's workshop in Paris, Legrand's performers would have either used the 1683 Ballard edition or manuscript copies based thereon, possibly including those that likely would have been copied for the 1688 premiere of *Phaëton* at the Académie de Musique of Lyon under the directorship of Jean-Pierre Leguay. Because Ballard's 1683 score is not without the occasional error (e.g., there are numerous mislabeled accidentals and incorrect rhythms), I have also consulted Ballard's second edition of the score of *Phaëton*, printed in 1718 (and hereafter referred to as Ballard 1718), for the purpose of correcting those errors.

The libretto of *La chute de Phaëton* is simple, lacking the *avertissement* or *privilege* statement that is often found in contemporary French opera librettos to explain the premise of the story of the opera and the legal right of the printer to print the work, respectively. The title page reads as follows (see also plate 1):

LA CHÛTE | DE | PHAËTON. | COMEDIE. | A LYON,  
| Chez { THOMAS AMAULRY. | HILAIRE BARITEL.  
| JACQUES GUERRIER. | M. DC. XCIV. | AVEC  
PERMISSION.

A separate title page on page 27 demarcates the separation between act 1 and act 2 and reads as follows (see also plate 2):

LA CHÛTE | DE | PHAËTON. | Comedie en Musique :  
Ornée de danse | & de Machines.

This text is followed by the cast list of act 2, the sung portion of Legrand's work (see the "Text and Translation").

## Editorial Methods

As stated in the introduction, this edition realizes the music of Legrand's libretto based on a comparative

analysis of the text in Legrand's *La chute de Phaëton* and Quinault's libretto for Lully's *tragédie en musique*, respectively. While the edition strives to remain as faithful to Lully's music as possible, on certain occasions Legrand's text does not align with Lully's score without rhythmic alteration. In these instances, I have modified the music to remain as close as possible to Lully's score while fitting the text declamation in a manner that is economical and vocally elegant; example 1 illustrates one of the most significant instances of this alteration, from the end of the final chorus (mm. 291–92), where Lully's original rhythm for the words "O témérité malheureuse!" would result in awkward text declamation on Legrand's words "Danse et musique malheureuse!" The critical notes detail this and other instances where rhythms have been altered editorially for the purpose of text declamation.

The edition is organized following the scene order of Legrand's libretto. Act 1 features no music, and the overture is placed before act 2, scene 1, as the stage directions in the libretto at the opening of the scene indicate that Le Musicien and Le Bourgeois begin singing "after the overture is played" (après qu'on a joué l'ouverture). Two passages that have no clear analogue in Lully's *tragédie*—the last two lines of dialogue between Le Bourgeois and the Musicien in scene 1, and Le Comédien's speech in scene 6—are presented as dialogue between musical sections (see also table 2 in the introduction).

Because several of the parts in Lully's score use baritone or C clefs that are rarely used by performers today, all music in this edition has been transcribed in appropriate modern clefs. The edition also follows modern conventions for beaming patterns, time signatures, repeat notation, stem directions, slurs, and ties. Converging slurs have been combined into a single slur. Accidentals apply through the end of the measure in which they appear. Any superfluous accidentals are omitted; editorial accidentals are added occasionally in brackets, and editorial cautionary accidentals are added in parentheses. Archaic time signatures have been replaced with modern equivalents (e.g.,  $\mathbf{2}$  with  $\mathbf{\frac{2}{2}}$ ,  $\mathbf{3}$  with  $\mathbf{\frac{3}{4}}$ );  $\mathbf{C}$  has been retained, as it may have had different implications for tempo and affect (see "Notes on Performance" in the introduction). Rests are notated according to modern engraving conventions. Measure numbering is continuous throughout each scene.

All character lists, scene descriptions, and stage directions are adopted from Legrand's libretto. The