

Dedicated to his friend, Ludovic Halévy

The Bouffes-Parisiens present

ORPHEUS IN THE UNDERWORLD

Opéra-bouffe in two acts and four tableaux

Words by M. Hector Crémieux [and Ludovic Halévy]

Music by Jacques Offenbach

Performed for the first time in Paris on October 21st, 1858,
in the Théâtre des Bouffes-Parisiens



Characters and cast members

Aristeus/Pluto (tenor) ¹	M. Léonce
Jupiter (low tenor or high baritone)	M. Désiré
Orpheus (tenor, a violinist, if possible)	M. Tayau
John Styx (tenor or high baritone)	M. Bache
Mercury (tenor)	M. Jean-Paul
Bacchus (actor or singer) ²	M. Antognini
Mars (bass) ³	M. Floquet
Eurydice (soprano)	Mme Tautin
Diana (soprano)	Mme Chabert
Public Opinion (mezzo-soprano)	Mme Macé
Venus (soprano)	Mme Garnier
Cupid (soprano)	Mme Geoffroy
Juno (soprano or mezzo-soprano)	Mme Enjalbert
Minerva (soprano)	Mme Cico

Gods, goddesses, etc.

Catalogue of pieces

Act I – Tableau I

Introduction and Melodrama

N° 1 Song (Couplets of Eurydice) – Eurydice

N° 2 Duet (with violin solo) – Orpheus, Eurydice

N° 3 Pastorale – Aristeus

N° 3 bis Melodrama

N° 4 Couplets (The Death of Eurydice) – Eurydice

N° 4 bis Melodrama

N° 5 Melodrama and Duettino – Orpheus, Public Opinion

Act I – Tableau II

N° 6 Interval, Sleep Chorus and Couplets of Diana – gods and goddesses of Mount Olympus, chorus

N° 6 bis Entrance of Pluto and the Furies

N° 7 Revolutionary Chorus – gods and goddesses of Mount Olympus, Pluto, chorus

N° 8 Couplets (Transformation Rondeau) – gods and goddesses of Mount Olympus, Pluto, chorus

N° 9 Act I, Finale – gods and goddesses of Mount Olympus, Pluto, Orpheus, Public Opinion, chorus



Act II – Tableau III

N° 10 Interval

N° 11 Couplets of the King of Beotia – John Styx

N° 12 Fly Duet – Eurydice, Jupiter

N° 13 Finale – Eurydice, John Styx, Pluto

Act II – Tableau IV

N° 14 Infernal chorus and Hymn to Bacchus – Eurydice, gods and goddesses of Mount Olympus, Pluto, John Styx, chorus

N° 15 Minuet and Infernal Gallopade (with chorus) – Eurydice, gods and goddesses of Mount Olympus, Pluto, John Styx, chorus

N° 15 bis Melodrama

N° 16 Finale – Orpheus, Public Opinion, Eurydice, gods and goddesses of Mount Olympus, Pluto, John Styx, chorus

Foreword⁴

At last, one of the most popular works of 19th century French music, *Orpheus in the Underworld*, by Jacques Offenbach, has been published in a musicological edition. This work was composed around a libretto written by Hector Crémieux (and Ludovic Halévy⁵) and was first performed in the *Théâtre des Bouffes-Parisiens* on October 21st, 1858, as an *opéra-bouffe* in two acts and four tableaux. Although *Orpheus in the Underworld* was not an immediate success, subsequent acclaim led Offenbach to return on many occasions to his ‘cult’ opera, and make multiple modifications. The most significant of these were introduced for the performance given at the *Théâtre de la Gaîté* on the 7th February, 1874, for which Offenbach had transformed his short *opéra-bouffe* into a much longer *opéra-féerie* in four acts and twelve tableaux. Whilst this later version is, to this day, by far the most frequently-performed in France, it has met with little acclaim in the German speaking countries, where an orchestrally-amplified version of the shorter 1858 opera is preferred.

Vocal scores

Unlike certain works by Offenbach for which the composer published a number of slightly different versions (*Les Braconniers*, *La Jolie Parfumeuse*, *La boulangère à des écus*, etc.), the two existing versions of *Orpheus in the Underworld* must be considered as two entirely different works. The musical and dramatic balance evident in each is specific to the work. To omit certain elements or attempt to combine the two scores would be to destroy this balance. We have thus chosen to publish the two vocal scores (as well as the two sets of orchestral materials and scores) separately, as did the publisher, Heugel, in the 19th century. Moreover, we have indicated the few, rare omissions within and discrepancies between the French version of 1858 and the German version which was published some years later by Offenbach’s Berlin publishers, Bote & Bock.

At present, we have no complete copy of the original manuscript of *Orpheus in the Underworld*, as none has yet been ‘located’. It is still impossible to have access to certain elements later removed from the work by the composer or added as circumstances required during the first production. However, as we mentioned in the general preface to Keck’s Offenbach Edition, original copies of Offenbach’s work are slowly coming to light and, should we discover or gain access to new sources, these will, of course, automatically be made available to readers in a supplementary publication.

Orchestral materials and scores

The most significant part of our work focused on restoring accurate orchestral parts and publishing, for the first time, a full orchestral score for each version of *Orpheus in the Underworld*. Firstly, we were unfortunately obliged to conclude that no orchestral score of Offenbach’s lyric works has been published to this day (with the exception of *The Tales of Hoffmann*). In the 19th century, French tradition demanded that a composer pass his original manuscript on to copyists as well as his publisher once it had been used to direct the

first production and early performances. They then hand-wrote one or several orchestral scores, from which the separate instrumental parts were subsequently printed or copied. These scores were consequently not destined for publication, as conductors were content to work from a vocal score which included annotations indicating the instrumental cues. As it was far less common to conduct from these parts in Germany, the publisher often provided theatres with a hand-written copy of the orchestral score. These copies were, however, in most cases virtually illegible and 'encoded' in such a way as to make these documents more or less useless. On the other hand, as we were unable to use the composer's original score, these were of great use to us in compiling our new edition of *Orpheus in the Underworld*.

We have been able to consult four scores based on the 1858 version, one score deriving from the apocryphal German version (without a doubt Binder's 1860 version, which is of purely documentary interest) and a score of the 1874 version. The content of these scores as a whole corresponds to that found in the various orchestral materials published by Offenbach's publishers of choice (Heugel and Bote & Bock). As for the 1858 scores, their mutual similarities lead us to assume their authenticity.



With the exception of the various pieces added and subsequently removed by the composer according to the circumstances and the performance in question, our version complies exactly with the composer's wishes. The latter confirmed these wishes by giving his *imprimatur* to his publishers and the copyists employed at the *Théâtre des Bouffes-Parisiens*, thus enabling his work to be distributed in the fixed form of reference documents consisting of the three original vocal scores (printed by Heugel and Bote & Bock), as well as the copyist's orchestral scores.

Although the pages which do not appear in the vocal score (as Offenbach had deliberately removed them) are undoubtedly of musical interest, we believe that to restore them could disturb the scenic structure of a work whose dramatic balance has effectively been ensured by their removal. Offenbach, the undisputed master of theatre, can be the only one capable of judging which elements should be removed in order to ensure the success of his work. A significant number of manuscripts have thus been truncated, the composer choosing to cut dozens of pages of magnificent music. Yet perhaps Offenbach in fact owes his immortality to such sacrifices.

As well as publishing, for the first time, a full orchestral score of *Orpheus in the Underworld*, we are particularly pleased to be able, at last, to provide musicians with orchestral material of a high graphic quality, in which the musical content is of an equally fine calibre. We were obliged to conclude that the materials available to date were deplorably mediocre and entirely inadequate. Hand-written and often virtually illegible, these contained an enormous number of errors, including, amongst others, notation errors, errors of transposition and bars which had mistakenly been omitted. These caused conscientious musicians to lose a considerable amount of time, and, despite their efforts and patience, certain recordings have been permanently marred by errors deriving from such 'traditional' materials. Some Parisian businessmen, calling themselves publishers (specialising in Offenbach's work!), simply chose to reproduce, in their entirety, the traditional materials (including the numerous errors contained therein) and brought out new editions which would be laughable, had they not contributed greatly to diminishing Offenbach's work.

Orchestration in Offenbach's work



Despite the numerous sources to which we had access, one essential element was lacking that stood in the way of a truly exhaustive restoration of the original orchestration: the composer's hand-written version of the score. It would appear that it has been lost or at least impossible to locate for a number of years now.

Unlike certain works, for which the vocal scores and the orchestral materials are significantly different, fortunately only a few bars can be seen to differ radically from one another in the various sources of *Orpheus in the Underworld* in the 1874 version. This is the case with the overture that opens Act IV (we only found traces of a few instrumental parts). This is also true of *Jupiter's Transformation* scene. Whereas the vocal score offers us a symphonic intermezzo which, though short, is harmonically rich, the orchestral score and some instrumental parts from the material reduce this to a series of chords that modulate with disconcerting suddenness⁶.

We were thus obliged to complete the orchestration of these few bars by ourselves. Our main concern was to maintain a certain simplicity and homogeneity. Our intention was certainly not to add elements of our own inspiration to the composer's work – as a large number of disrespectful 'arrangers' have already permitted themselves to do.

This leads us to draw attention to the following point: it was indeed Offenbach himself who undertook the orchestration of all his scores, with the exception of two posthumous works, *Belle Lurette* being completed by his friend, Léo Delibes, and *The Tales of Hoffmann* by Auguste Bazille and Ernest Guiraud. If he did at any point request that Maurand (director of the copyists at the *Théâtre des Bouffes-Parisiens*) undertake reorchestration work, this would merely have involved the addition of instrumental elements based on the original score. The composer's methods are now familiar to us: firstly, Offenbach would jot down the numerous melodies inspired by a new libretto in a series of notebooks from which he was rarely separated – a few, barely legible versions of *La Haine* were even sketched out in his barouche, where he had had a desk installed. Furthermore, he would often write annotations (either musical or literary) on his librettists' manuscripts. Then, taking a sheet of manuscript paper on which the instrumentation would be noted, he would first of all write the voice parts in the centre of the paper and use the last two lines to write a piano accompaniment, which was sometimes merely a bare outline and on other occasions highly detailed. At times, he would note down some experiments in orchestration. Finally, once he was certain that the work would be performed, he would start to develop the orchestration. In order to save time, he would use a system of code which, with practice, can easily be understood.

Oek

The orchestra used by Offenbach at the first *Théâtre des Bouffes-Parisiens* comprised sixteen musicians⁷, and was only used in his earliest works⁸. We are thus dealing here with one of the smallest Mozart formations. Offenbach soon had access to a larger orchestra pit (once it had been constructed in the theatre at the *Passage Choiseul* in December, 1855) that could hold up to thirty instrumentalists⁹. In general, we can identify two main types of orchestration in Offenbach's theatrical works. The first is made up of two flutes (the second flautist also playing the piccolo¹⁰), one oboe, two clarinets, one bassoon, two horns, two cornets, one trombone, one part for timpani and percussion (which could usually be played by a single instrumentalist) and as many strings as the pit could accommodate. It is this type of orchestration which is to be found in almost all of Offenbach's works performed in France prior to 1874, as well as some works performed after that date. The first version of *Orpheus in the Underworld* (1858) fits into this first category. Yet the composer takes pleasure in adapting himself to the facilities offered to him by the theatres and, if the opportunity arises, does not hesitate to expand his orchestration. An orchestral score (undoubtedly hailing from the copyists' office in the *Théâtre des Bouffes-Parisiens*), in which two additional trombones appear, bears witness to this. It is possible that they were added during one of the great revivals of 1862.

For more substantial works, such as those composed for the *Opéra-Comique*, the ballets and, above all, the *opéras-féeries* and the other major performances given at the *Théâtre de la Gaîté* after 1872, Offenbach increases the size of the orchestra. As well as a large number of strings, he adds a second oboe, a second bassoon, two further horns¹¹, two more trombones and a further percussion part. Less commonly, he also adds a part for a third flute (*Die Rheinnixen*), cor anglais (*Robinson Crusoe*, amongst others), one or several harps (*Die Rheinnixen*, *Fantasio*, for example), ophicleide (*Le Papillon*), snare drums (*Le Carnaval des Revues*), and even the aeoliphone (*Le Voyage dans la Lune*). This is the case with the majority of the Viennese versions of his works. Legend has it that Offenbach played no part in the Viennese revivals and the orchestration and modification of the scores were carried out by anonymous arrangers working for the theatre, an idea that is, in fact, false. We now know that this was not the case. The many differences between the Parisian and Viennese versions, the additions and omissions, were undoubtedly introduced by the master himself. As for the development of the orchestration, recently-discovered manuscripts leave us in no doubt that this was carried out by the composer. Yet again, Offenbach is able to adapt to artistic circumstances. After all, did he not himself declare: "I write my music for Paris, but I listen to it in Vienna."¹²

Oek

N.B.: We do, of course, mention the various problems which affect the instrumental interpretation (transposing instruments, older instruments and so on) in our fascicule on the OEK's editorial principles. One relates in particular to the interpretation of *Orpheus in the Underworld*, and, more specifically, to the percussion part. It is imperative that the bass drum be struck with a bass drumstick. To use a modern set of drums is a

terrible mistake and the resulting acoustic effect has greatly detracted from the music and its popularity. This is also true of the cymbals, which must be held and clashed together, and under no circumstances suspended and struck with a drumstick¹³. In Offenbach's time, it was usual to use a military bass drum and suspend one of the cymbals horizontally above it. In this way, it was possible for a single instrumentalist to play the drum part with his right hand and simultaneously play the part for cymbals – as well as all other percussion parts (including timpani), as these rarely coincided. Once this older system of the military bass drum has been mastered to perfection, it is by far the best, allowing the rhythms to be synchronised particularly effectively. If no such instrument can be used, however, it is necessary to employ two percussionists. We have mentioned this detail as we feel it is extremely important – an error of interpretation could transform even the most successful of orchestrations into a crude parody.

The different orchestrations of *Orpheus in the Underworld*



Orpheus in the Underworld is one of the most greatly modified of Offenbach's operas, such modifications taking place during the composer's lifetime and spanning his brilliant career. These are discussed in more detail in the [analytical evaluation](#) of our study. Thanks to the Editions Heugel, we were able to gain access to two drafts of the work (1858 and 1874). On the other hand, we know of three authentic scores of this work, each varying slightly from the other; two of them are based on the 1858 version and one on the version of 1874:

Opéra-bouffe in two acts and four tableaux (1858) : 2121 2210 TP Strings

Opéra-bouffe in two acts and four tableaux (1862?) : 2121 2230 TP Strings

Opéra-féerie in four acts and twelve tableaux (1874) : 2222 2230 TP Strings (+ on-stage and off-stage orchestra).

As our wish is to offer contemporary interpreters the complete range of possibilities inherent in the different scores, we have chosen to publish them in their entirety. The first two versions have been published in a single volume – we have taken care to add the parts for second and third trombone to the original score, in smaller print. The orchestration of the 1874 version is dealt with in a separate volume. As the copyist's score from the Bote & Bock Archives demonstrates, the orchestration of the German version of *Orpheus in the Underworld*, published by Bote & Bock in 1859, has probably never been developed further by Offenbach himself. There are, however, materials as well as scores showing a rather sumptuous orchestration, but there is every reason to believe that this may be an apocryphal one. Casting doubt on it, we nevertheless put it at the disposal of the theatres, only available to borrow.

Furthermore, a whole range of apocryphal scores and other arrangements of *Orpheus in the Underworld* exist, which are more or less far from the original version, the first (and best-known) being the 'pirated' version produced by J. Nestroy at the Carl-Theater in Vienna on March 17th, 1860¹⁴. Although our collection includes a hand-written copy of this version, it can in no way be incorporated into this publication. We have nonetheless chosen to mention it here in order that the reader be aware of its existence.

The different libretti

As for the libretto of *Orpheus in the Underworld*, we have been able to gain access to various hand-written and printed sources from France, Austria, and Germany.



We have only been able to locate a partial libretto of the earliest 1858 version, hand-written by a copyist and submitted to the Parisian board of censors on October 6th, 1858. In reading it, we were able to imagine what the first two tableaux of *Orpheus in the Underworld* must have been like on the evening of the first production, before the composer introduced important modifications. The main source for our work of criticism has been the first edition of the libretto, published in Paris in 1860 by the Editions A. Bourdilliat et Cie. Here, we focused particularly on the dialogues, as, due to an oversight on the part of the publisher, the vocal texts appearing in the libretto do not correspond in many cases to those printed in the vocal score. We have indicated systematically, in square brackets, the different peculiarities evident in the initial drafts of the libretto; those lines omitted by Offenbach and thus never set to music, or those which were subsequently removed during the final phase of modifications.

We also consulted the copyist's libretto, submitted to the Parisian board of censors on January 22nd, 1867 during one of the first great revivals of *Orpheus in the Underworld*. This reveals no information on possible musical additions. We do, however, discover that certain couplets, added for the benefit of Mlle Maréchal or Mlle Cico on the day after the first production, have already been removed. On the other hand, there are several so-called 'traditional' lines, actors' witticisms and a whole range of other elements appear, referring to contemporary events long since forgotten. It should be mentioned that the [various libretti of *Orpheus in the Underworld* submitted to the censors](#) are included in this very supplement and dealt with in a parallel publication, and may be found in a series of volumes entitled: 'Offenbach: Libretti submitted to the Parisian board of censors'.¹⁵

As far as the German language version is concerned, we have used the libretto published by Bote & Bock in 1859 during the first German performances in Breslau. The translation is by Ludwig Kalisch.



The libretto published by Calmann-Lévy is one of the most reliable sources for the 1874 version. The differences between this and the hand-written libretto submitted to the Parisian board of censors on January 17th, 1874, are minimal.

We were able to identify the final provisional modifications that Offenbach made to *Orpheus in the Underworld* thanks to the libretto manuscript submitted to the Parisian board of censors on August 7th, 1874. We here refer the reader to the following chapters: '[History of the Work](#)' and '[Sources relating to the final 1874 version of *Orpheus in the Underworld*](#)' (see below).

Sources relating to the earliest 1858 version of *Orpheus in the Underworld*

As has been said in the chapter focusing on the origins of *Orpheus in the Underworld*, Offenbach saw fit to revise his score on the day after the first production. It is, in fact, this revised version that was printed in 1859 by Heugel in the form of: vocal scores, vocal solos, piano solos and separate pieces. This explains why the cover of these publications advertises the version as a 'new edition'. It seems that Bertin (the first to publish *Orpheus in the Underworld*) printed a first vocal score which faithfully reflected the first production of the work (as was traditional in France); but it was never distributed (cf. in our [gallery](#) Offenbach's letter to Heugel about the Bertin publication). On the other hand, the separate pieces appearing in this first draft were published in their entirety. We were able to consult a number of them. Such documents are of particular interest, as a thematic list of pieces appears on the cover of each. Amongst the fourteen pieces mentioned, we may find a primitive version of Eurydice's aria in the first tableau: 'The woman whose heart doth dream', and a duet between Public Opinion (sung by the baritone, Guyot) and Orpheus: 'Be still, rash disbeliever'. In the third tableau, we discover an unpublished quartet between Eurydice, John Styx, Charon and Cerberus: 'Today, great celebration'. Moreover, we may identify a number of these from rough drafts made by Offenbach in 1858¹⁶. Furthermore, our recent discovery of complete manuscripts of various pieces either abandoned or changed by Offenbach (such as those cited above) has permitted us to reveal some interesting facts about them which may be found in the chapter: '[Analytical evaluation](#)'. It is also in this chapter that we present the two pieces added circumstantially (and occasionally) by Offenbach for the benefit of Mlle Maréchal in the course of the early performances.



Sources relating to the final 1874 version of *Orpheus in the Underworld*

Whilst director of one of the most important Parisian theatres, the *Théâtre de la Gaîté*, Offenbach was keen to exploit as far as possible the resources at his disposal. At the beginning of 1874, Parisians looked on in wonder as he organised a lavish revival of *Orpheus in the Underworld*, full of sumptuous scenery and flamboyant effects. Nevertheless, he was still not satisfied and soon began work on a further tableau in ten scenes: *Neptune's Kingdom* (cf. [History of the work](#)). Although this was performed as from August 14th, 1874, it was never published. Thus, to date, no reliable musical source relating to *Neptune's Kingdom* exists. Numerous unidentified pieces for ballet may be found in the body of unpublished manuscripts to which we had access. It is possible that fragments of this tableau may be found therein. We did, however, succeed in locating the libretto of this version (submitted to the Parisian board of censors on August 7th, 1874), and it should, therefore, be possible to undertake a reconstruction based on other ballets by Offenbach. Yet this apocryphal

undertaking does not fall within the scope of the present work. Moreover, in this day and age, we would be ill-advised to attempt to incorporate it, as it would, in all probability, make the piece excessively long and necessitate measures as complex as they are dramatically superfluous.

Carl Binder's Symphonic Overture

As a complement to this work, we thought it would be of interest to include this apocryphal overture as an appendix in our publication of the Vienna version¹⁷ (only available to borrow). The quality of the Austrian Kapellmeister's work is undisputed and remains true to the original spirit of the work, unlike subsequent arrangements. Furthermore, this rhapsodic overture allows conductors to prove their talent with a piece that is as brilliant as it is expressive. Offenbach never opposed the performance of this prelude, which may, of course, be played prior to the original introduction (without replacing it, however). However, it should be mentioned that the important orchestration of this overture is to be related with Binder's apocryphal version¹⁸ and not with Offenbach's official version performed in Berlin and published by Bote & Bock.

The logo consists of the letters 'OeK' in a stylized, calligraphic font, enclosed within a thin rectangular border.

By way of conclusion

Many see Offenbach's work as a veritable labyrinth, through which contemporary musicologists must find their way with care. The discoveries made during the course of our work have shown that, in the case of this particular composer, scores and parts can never be cut and dried, forever-fixed elements, as he was constantly working to modify them. What is more, only he is capable of such work.

Whereas *The Tales of Hoffmann* remains forever problematic due to the fact that it was never completed, this is also true of a significant number of other scores which were constantly being revised by the composer. Our task is further complicated by the extent to which the manuscripts have been distributed and sold internationally, sometimes even page by page (!). This is not to mention orchestral materials, which have been neglected, if not destroyed and lost forever.

Yet persistence is born of passion, and we hope that the reader will derive as much pleasure from this work as we have experienced in compiling it.

The logo consists of the letters 'OeK' in a stylized, calligraphic font, enclosed within a thin rectangular border.

Sources

Composer's manuscripts:

Notes and sketches (1858)

4 pages (27 cm x 35 cm)

Jean-Christophe Keck Collection, Paris

Historisches Archiv der Stadt Köln (N° 1425)



Oek

Orphée aux Enfers (1858): Sketches of tableau II. Historisches Archiv der Stadt Köln No. 1425.

Notes and sketches (1874)

In large French-style notebook

127 pages (26.7 cm x 35.5 cm)

Historisches Archiv der Stadt Köln (N° 1766)

Notes and sketches (1874)

In large French-style notebook

142 pages (26.5 cm x 34 cm)

Historisches Archiv der Stadt Köln (N° 1603)

Oek

Draft version of the Song of Eurydice (N° 1)

5 pages: voice and orchestra

Private collection

[Couplets of the 1st Nymph, and chorus] (occasional piece added in the course of the first performances)

6 pages : voice and orchestra

Private collection

Song of Prometheus' Nymphs (occasional piece added in the course of the first performances)

6 pages: voice and orchestra

Private collection

Sketch of the Transformation Rondeau (draft version)

3 pages: voice and piano

Private collection

Sketch of the Barcarolle [of the deities]

2 pages: voice and some bars for piano

Private collection

Draft version of the Interval in the 3rd tableau

2 pages: orchestra

Private collection

Sketch of the Couplets of the King of Beotia

3 pages (27 cm x 35 cm): voice

Historisches Archiv der Stadt Köln (N° 1751)

Quartet (draft version, later omitted)

23 pages: voice and orchestra

Private collection

Sketch of Charon's Boat Couplet

1 page: voice and piano

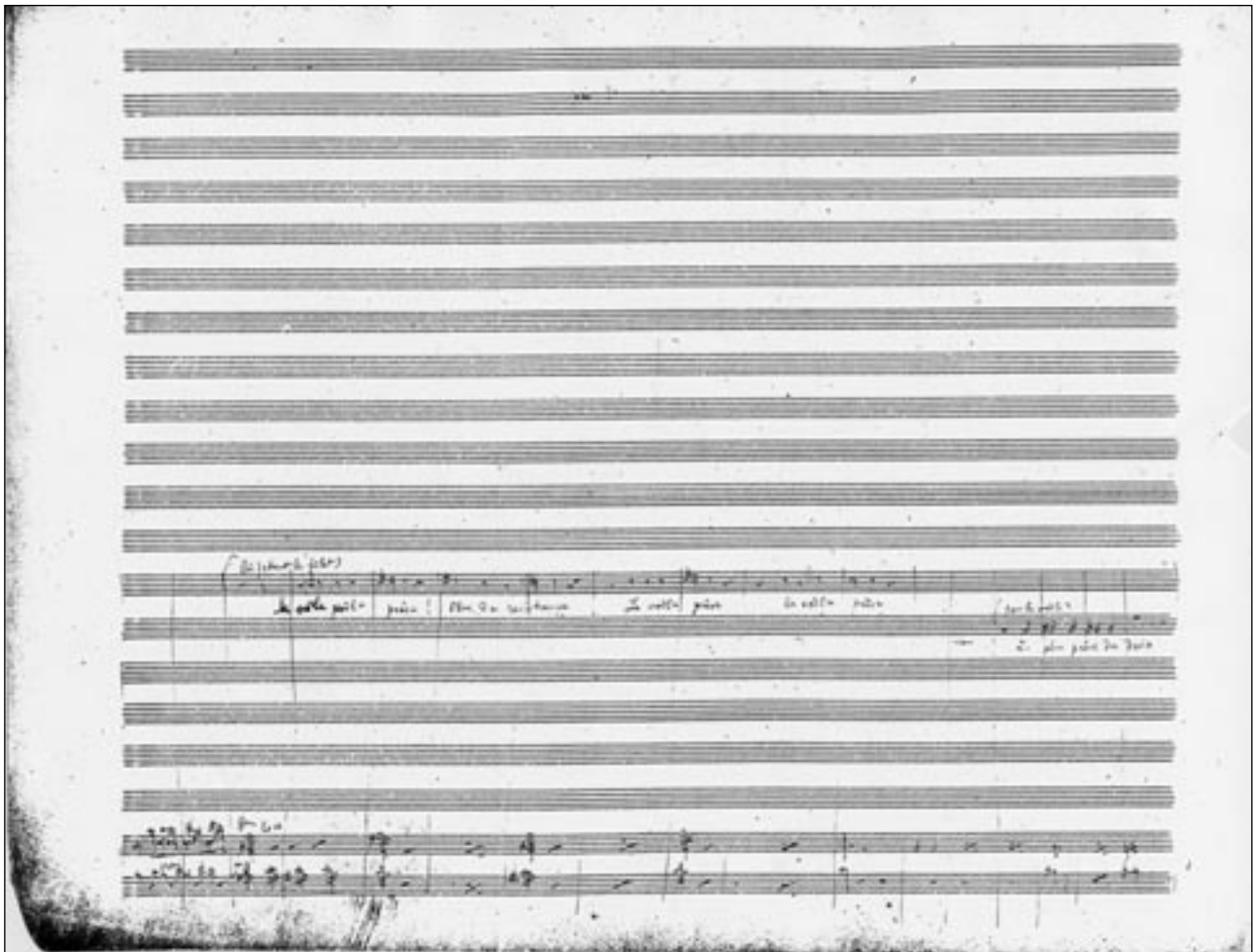
Laurent Fraison Collection, Paris



Sketch of the Fly Duet (draft version)

4 pages: voice and piano

Laurent Fraison Collection, Paris



Orphée aux Enfers (1858): Sketch of the Fly Duet (draft version). Laurent Fraison Collection, Paris.

Draft version of the Finale in the 3rd tableau

4 pages: voice and orchestra

Private collection

Sketch of the Minuet

4 pages: voice and piano

Laurent Fraison Collection, Paris

Copyists' manuscripts (orchestral scores):

Full score of the second version of 1858

'Orphée aux Enfers

Opéra-bouffon en deux actes et quatre tableaux

Paroles de M. Hector Crémieux

Musique de Jacques Offenbach

Partitur'

Libretto and indications in French

480 pages – large Italian format

Jean-Christophe Keck Collection, Paris

Full score of the second version of 1858

Libretto in French and German
 Indications in French (with conductors' annotations in German)
 'Orphée aux Enfers
 Opéra-bouffon en deux actes et quatre tableaux
 Paroles de M. Hector Crémieux
 Musique de Jacques Offenbach
 Stamp : Bote & G. Bock – Königl. Hof-Musikalienhändler
 Leipzigerstrasse 37 – Berlin W.8
 236 pages – large format (22 staves)
 Bote & Bock Archives, Berlin 9298



Orphée aux Enfers (1858): Full score (Introduction and No. 1). Bote & Bock Archive, Berlin 9298.

Full score of the second version of 1858

Version with 3 trombones
 'Orphée aux Enfers
 Opéra-bouffon en deux actes et quatre tableaux
 Paroles de MM. Hector Crémieux et L. Halévy
 Musique de Jacques Offenbach
 Grande partition orchestre
 Undoubtedly from the copyist's office at the Théâtre des Bouffes-Parisiens
 190 pages – large French format (22 staves)
 Bibliothèque Nationale de France, Paris (2265)

Full score of the German version of 1859

'Orpheus in der Hölle
 Musik von J. Offenbach
 Ausschliessliches Eigentum

von Ed. Bote & G. Bock, Berlin
 195a'
 236 pages – large format
 Libretto and indications in German
 Bote & Bock Archives, Berlin



Orpheus in der Hölle (1859): Full score (title page). Bote & Bock Archive, Berlin.

Full score of Nestroy/Binder's apocryphal 1860 version

Libretto and indications in German¹⁹

No cover

1st page : 1ter Akt – 1ter Tableau : Der Tod der Eurydice

567 pages – large Italian format

(consulted and mentioned for the reader's benefit)

Jean-Christophe Keck Collection, Paris

There are also a manuscript as well as a printed edition (1st edition) of Carl Binder's overture in the Bote & Bock Archives.

Complete scores of the various German and Austrian versions appearing after 1859 (consulted and mentioned for the reader's benefit)

WDR Archives, Cologne

Österreichische National-Bibliothek, Vienna

Complete score of the 1874 version

Recopied in the 20th century (from original orchestral materials)

1117 pages (4 volumes) – large Italian format

Heugel Archives, Paris

Moreover, a large number of copyists' scores may be found in various libraries and theatres, as well as in the Offenbach family archives.

Orchestral materials:

Hand-copied orchestral materials (second version of 1858)
Heugel Archives, Paris

Hand-copied orchestral materials (first version of 1874)
Heugel Archives, Paris

Orphée aux Enfers (1874): Orchestral material, flute part (overture). Heugel Archive, Paris.

Various apocryphal materials (consulted and mentioned for the reader's benefit)
Jean-Christophe Keck Collection, Paris
Bote & Bock Archives, Berlin

Vocal scores:

Second version of 1858 (1st edition)

'A son ami Ludovic Halévy

Répertoire des Bouffes-Parisiens.

Orphée aux Enfers,

Opéra-bouffon en deux actes et quatre tableaux,

Paroles de Mr. Hector Crémieux,

Musique de Jacques Offenbach.

Partition chant et piano

Paris, au Ménestrel, rue Vivienne, 2 bis

Heugel et Cie.

Editeurs Libraires pour la France et l'Etranger – Berlin Bote et Bock H.2772'

In some luxury reprints, three pages of illustrations depicting various cast members are included after the catalogue of pieces.

147 pages

Jean-Christophe Keck Collection, Paris

ORPHÉE AUX ENFERS	
Opéra-bouffon en 2 actes et 4 Tableaux,	
Paroles de M. HECTOR CRÉMIEUX, Musique de JACQUES OFFENBACH.	
Représenté pour la première fois, à Paris, le Jeudi 21 Octobre 1858, sur le théâtre	
des	
BOUFFES PARISIENS	
PERSONNAGES.	
ARISTÉE	M. LÉONCE
PLETON	M. LÉONCE
JUPITER	M. LÉONCE
ORPHEE	M. LÉONCE
JOHN STYX	M. LÉONCE
MERCURE	M. LÉONCE
BACCHUS	M. LÉONCE
MARS	M. LÉONCE
EURYDICE	M. LÉONCE
DIANE	M. LÉONCE
L'OPINION PUBLIQUE	M. LÉONCE
VÉNUS	M. LÉONCE
COPIDON	M. LÉONCE
JUNON	M. LÉONCE
MINERVE	M. LÉONCE
DIEUX, DÉESSES, etc.	
CATALOGUE THÉMATIQUE DES MORCEAUX.	
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N° 2.	MÉLODIE ET COUPLETS D'EURYDICE, Chantés par M ^{lle} Lise Tassin
N° 3.	DUO (avec Solo de Violon), Chantés par M ^{lle} Lise Tassin et M. Teyss
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Orphée aux Enfers (1858):Vocal score of Heugel (1859), table of contents.
Jean-Christophe Keck Collection, Paris.

German version of 1859 (1st edition)

'Seinem Freunde Ludovic Halévy

Répertoire des Bouffes-Parisiens

Orpheus in der Hölle

(Orpheus in the Underworld)

Burleske Oper in 2 Akten und 4 Bildern

Nach dem Französischen des Hector Crémieux

Musik von J. Offenbach.

Klavierauszug mit deutsch. und franz. Text

B.&B. 4614'

Libretto and indications in German and French

145 pages

Jean-Christophe Keck Collection, Paris

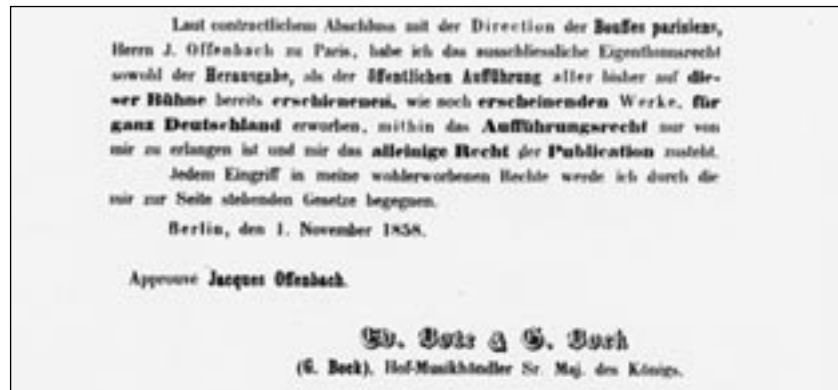
Oek



Oek

Orpheus in der Hölle (1859): Vocal score of Bote & Bock (title page).

Jean-Christophe Keck Collection, Paris.



Oek

Orpheus in der Hölle (1859):Vocal score of Bote & Bock
(Preface of the publishers and the composer).
Jean-Christophe Keck Collection, Paris.

German version of 1858 (new edition)

‘Orpheus in der Unterwelt

(Orpheus in the Underworld)

Burleske Oper in 2 Akten und 4 Bildern

Nach dem Französischen des Hector Crémieux

Musik von J. Offenbach

Klavierauszug mit deutsch. und franz. Text.

B.&B. 10879’

Libretto and indications in German and French

134 pages

Bote & Bock Archives, Berlin

Oek

First version of 1874 (1st edition)

'Théâtre de la Gaîté

Orpheus in the Underworld

Opéra-féerie in four acts and twelve tableaux

Words by Hector Crémieux

Music by J. Offenbach

New vocal score including ballet music

Paris, Au Ménestrel, 2 bis rue Vivienne

Heugel et Cie.

Copyright for all countries with the exception of Germany – Boosey, London

H. 4425'

Includes four pages of illustrations depicting the producers of this new version.

301 pages

Jean-Christophe Keck Collection, Paris

196

PRETIT ORCHE:
Clarin. LA.
Cor. en LA.
Flûte LA.

N° 18
COUPLETS DES REGRETS.

EURYDICE.

PIANO.

1^{er} COUPLET. – Ah!

quel le tris-te des-ti-née! Me fait i-ci le Dieu Ple-tin! Me

Fl. col. mato.

lais-ser seule a-ban-don-née! Que veut di-re cet a-ban-don! Lors-

Fl. col. mato.

-qu'a-vec lui je suis ve-nu-e, De tendresse il é-tait pé-tri! ah!

Ob. col.

*Orphée aux Enfers (1874): Vocal score of Heugel
(„Couplets des Regrets“). Jean-Christophe Keck Collection, Paris.*

Various apocryphal arrangements (consulted and mentioned for the reader's benefit)
Bote & Bock Archives, Berlin

Part for piano solo:

German version of 1859 (second edition)

'Orpheus in der Unterwelt

(Orphée aux Enfers)

Burleske Oper in 2 Akten und 4 Bildern

Nach dem Französischen des Hector Crémieux

Musik von J. Offenbach

Vollständiger Auszug für Klavier allein

Ed. Bote & G. Bock, Berlin

B. & B. 10780'

68 pages

The Rokahr Family Library Collection, USA

Oek

Part for voice solo:

Second version of 1858

'Orphée aux Enfers

Opéra-bouffe d'Hector Crémieux

Musique de J. Offenbach

Avec morceaux intercalés pour les représentations du Théâtre de la Gaîté

Paris, Au Ménestrel – 2 bis rue Vivienne – Heugel et Fils Editeurs

H. 5687'

125 pages – small format

Jean-Christophe Keck Collection, Paris

110

RONDO DE MERCURE

All. vivo.

MERCURE

Eh! hop, eh! hop, place

à Mercure! Ses pieds ne touchent pas le sol, Un bleu nuage est

sa voiture, Rien ne l'arrête dans son vol. Eh! hop, eh! hop, place

à Mercure! Ses pieds ne touchent pas le sol, Un bleu nuage est

sa voiture, Rien ne l'arrête dans son vol. Bouillabaisse, dans son dieu.

ti - enuie, Vous di - ez mes ti - tres nombreux; de vous le connais -

si - enuie Et des Dées - ses et des Dieux! Pour leurs amours, moi

je travail, le Art - ife a - gi - le, in - tel - ligent; Mon ca - de - vre est

ma médaille, U - ne médaille en vif argent. Eh! hop, eh! hop, place

à Mercure! Ses pieds ne touchent pas le sol, Un bleu nuage est

Oek

Orphée aux Enfers (1874): Part for voice solo („Rondo de Mercure“). Jean-Christophe Keck Collection, Paris.

Separate arias:

First version de 1858 (first edition)

N° 8: Couplets 'To seduce Alcmenes'

N° 10: Couplets 'When I was King of Beotia'

N° 13: Hymn to Bacchus 'I have seen the god Bacchus'

'A Paris, chez E. Bertin, éditeur, 65, passage Choiseul, sous le péristyle du théâtre.

Répertoire général des Bouffes Parisiens

1858 (bearing the stamp of the Bibliothèque Impériale)

Laurent Fraison Collection, Paris

Bibliothèque Nationale de France, Paris (Vm5 1986)



Orphée aux Enfers (1858): Separate arias of Bertin (1858),
table of contents.

Laurent Fraison Collection, Paris.

Second version of 1858 (first edition)

Collected pieces (of which a number are illustrated)

'Théâtre des Bouffes-Parisiens

(Nouvelle Edition)

Orphée aux Enfers

Opéra-bouffe de J. Offenbach

Paroles de Hector Crémieux

Editeurs Heugel & Cie

Table thématique des morceaux détachés avec accompagnement de piano

Paris, Au Ménestrel, 2 bis, rue Vivienne, Heugel & Cie

Editeurs-Libraires pour la France et l'Etranger – Berlin Bote et Bock

(Pieces I to 14 bis)

Jean-Christophe Keck Collection, Paris

Laurent Fraison Collection, Paris

Bibliothèque nationale de France, Paris

Oek



Oek

Orphée aux Enfers (1858): Frontispice of "Rondo des Métamorphoses" (No. 1), by Bertrand. Laurent Fraison Collection, Paris.

First version of 1874 (first edition)

Collected pieces (of which a number are illustrated)

'Orphée aux Enfers

Opéra-Féerie

Théâtre de la Gaîté

Musique de J. Offenbach

Paroles de Hector Crémieux

Catalogue thématique des morceaux détachés avec accompagnement de piano

Paris, Au Ménestrel, 2 bis, rue Vivienne

Heugel & C^{ie} Editeurs – France et Etranger (sauf l'Allemagne)

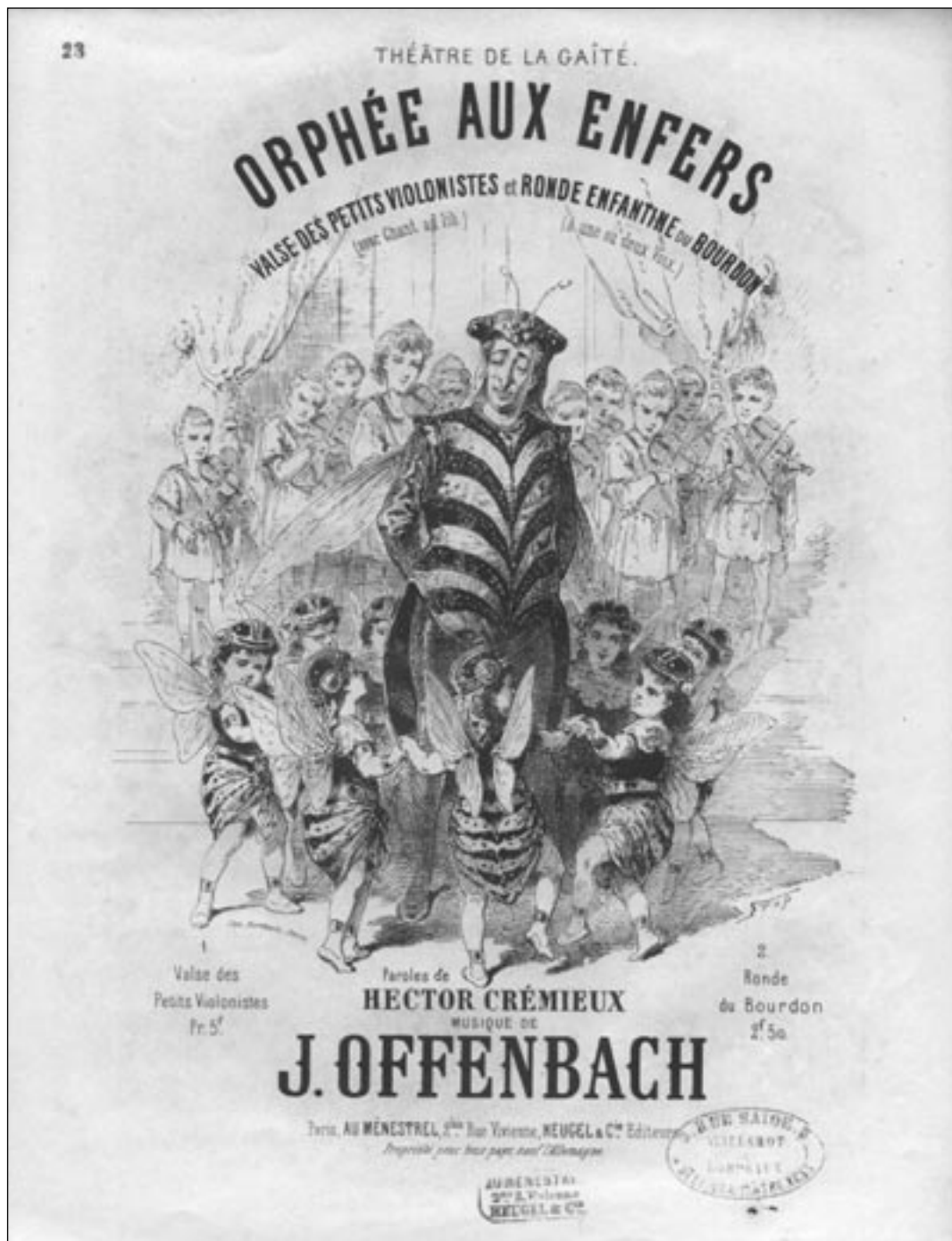
(Pieces 1 to 30)

Jean-Christophe Keck Collection, Paris

Laurent Fraison Collection, Paris

Bibliothèque nationale de France, Paris

Oek



Oek

Orphée aux Enfers (1874): Frontispice of “Valse des petits violonistes et Ronde enfantine du bourdon” (No. 23), by Stop (Louis Morel-Retz, dit). Laurent Fraison Collection, Paris.

Various parts:

Various arrangements for piano by Offenbach's contemporaries

Quadrilles, waltzes, polkas, fantaisies, etc.

Jean-Christophe Keck Collection, Paris

Laurent Fraison Collection, Paris

Bote & Bock Archives, Berlin

Bibliothèque nationale de France, Paris



Orphée aux Enfers (1858): Frontispice of “Potpourri af Orpheus i Underverdenen” (J. Cohen) [Kjöbenhavn], Laurent Fraison Collection, Paris.

Libretti:

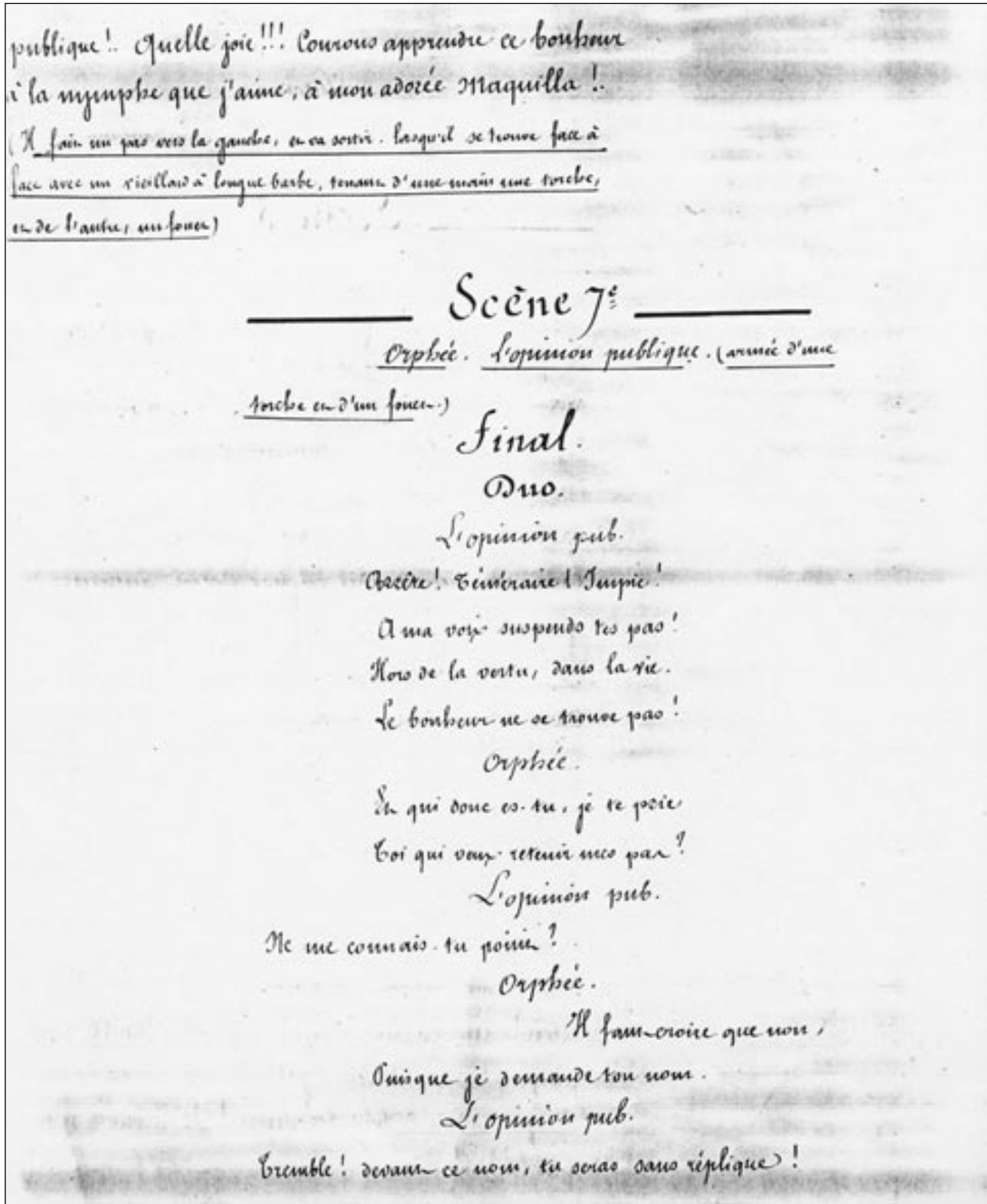
Copyist's manuscript submitted to the Parisian board of censors on October 6th, 1858

1st version of 1858

First and second tableaux

Incomplete (the third and fourth tableaux are missing)

National Archives, Paris (F.18/08 1150)

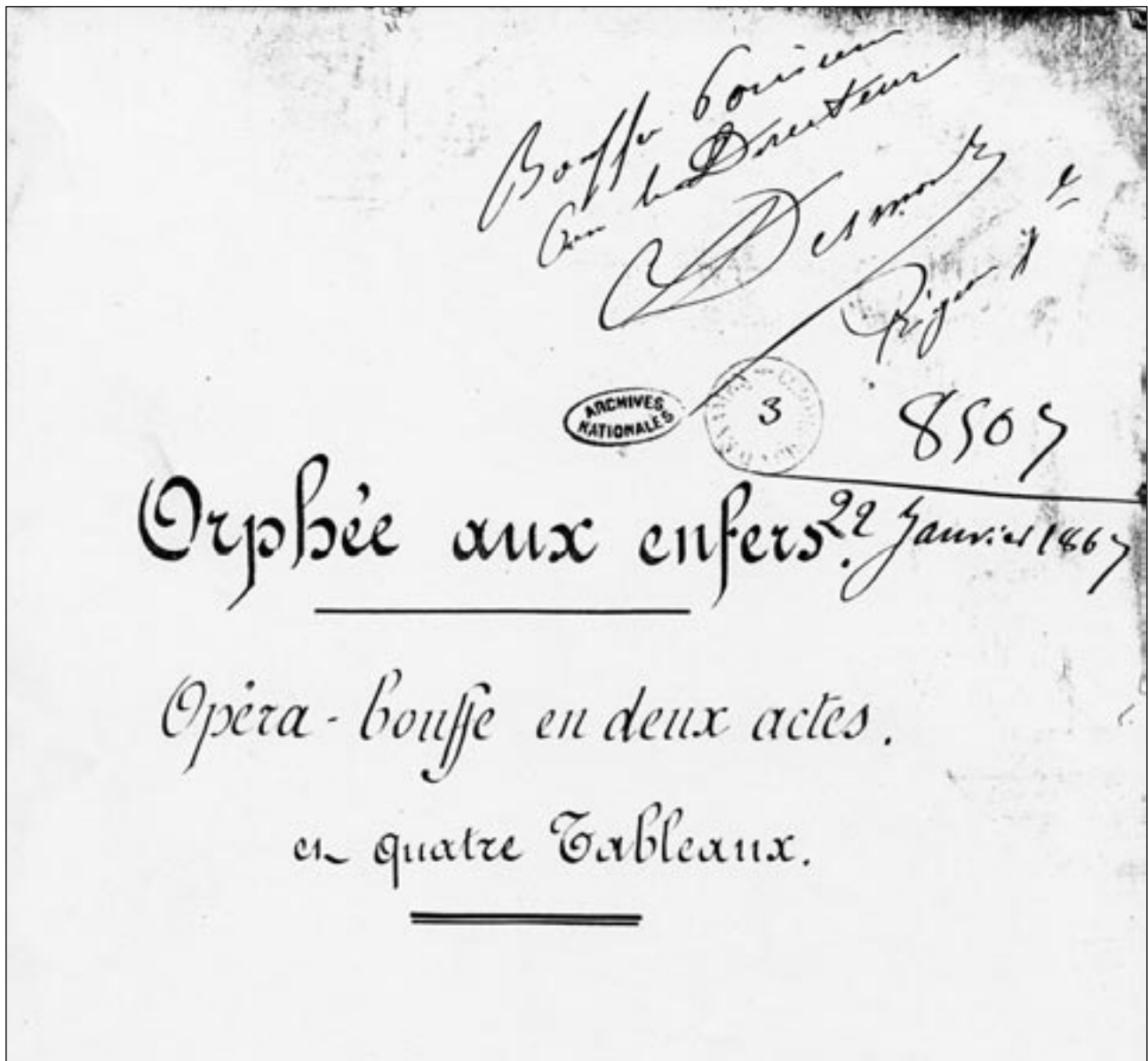


Orphée aux Enfers (1858): Copyist's manuscript submitted to the Parisian board of censors, 7th scene.
National Archives, Paris.

Copyist's manuscript submitted to the Parisian board of censors on January 22nd, 1867

101 pages

National Archives, Paris (F.18/08 1152)



Oek

Orphée aux Enfers (1867):

Copyist's manuscript submitted to the Parisian board of censors (title page).

National Archives, Paris.

Copyist's manuscript submitted to the Parisian board of censors on January 17th, 1874

First version of 1874

118 pages

National Archives, Paris (F.18/08 931)

Oek

Copyist's manuscript submitted to the Parisian board of censors on August 7th, 1874

Supplement to the second version of 1874 (Neptune's Kingdom)

11 pages

National Archives, Paris (F.18/08 931)

Le Royaume de Neptune

Eurydice

L'Olympe.. Tu m'aurais fait voir l'Olympe
et quitter cet affreux séjour.. Fuyons.. Emmène
moi..

Jupiter

Oui, ma biche.. mais le Monde a ses devoirs..
Cet idiot de Pluton donne ce soir une grande fête
en mon honneur.. Je ne puis y manquer.. Rejoins-
m'y

Eurydice

Hein..



Jupiter

Je dis : rejoins m'y.. sous un déguisement
et cette nuit, après la fête, à la faveur
de la sortie générale de mes collègues je
t'emmène dans le tas

Eurydice

Pour me conduire?

Printed libretto

Second version of 1858 (illustrated first edition)
108 pages, small format
A. Bourdilliat et Cie, Publishers, Paris 1860
University of Koblenz
Laurent Fraison Collection, Paris

Printed libretto

Second version of 1858 (new edition)
85 pages, small format
Published by Michel Lévy Frères, Paris
Laurent Fraison Collection, Paris



Printed libretto

German version of 1858
Translated by Ludwig Kalisch
46 pages, French format
Bote & Bock Archives, Berlin

Printed libretto

First version of 1874 (first edition)
20 pages, large format
Published by Calmann-Lévy, Paris 1874
Laurent Fraison Collection, Paris

Other sources:

Illustrations and other documents

Playbills, engravings, photographs, programmes, articles from the press, recordings, etc.
Jean-Christophe Keck Collection, Paris
Laurent Fraison Collection, Paris
Bote & Bock Archives, Berlin
Bibliothèque nationale de France, Paris



Analytical Evaluation

As we have already indicated, the composer's original score of *Orpheus in the Underworld* has been lost. We have thus had to resort to using sources considered (mistakenly) of secondary significance, derived from the work undertaken by the various copyists or from printed documents which appeared in the course of the first performances of this work. Whilst the instrumentation is virtually identical in the materials and the three orchestral scores on which our work is based, the phrasing and dynamics differ significantly. Similar differences may be noted between the orchestral score and the printed vocal scores. These instrumental 'variations' are, for the most part, simply due to errors or omissions on the part of the copyists, and could easily be corrected. However, we were obliged to be selective in dealing with questions of phrasing and dynamics. We drew here on textual similarities and were guided by our general knowledge of Offenbach's work. The decisions we reached do not, in any case, greatly influence the overall interpretation of the work. Offenbach often used such indications sparingly and most of those which appear in the printed documents were added by Offenbach's assistant, who was responsible for producing the reduced vocal score and was careful to respect the composer's wishes during the rehearsals. We considered it fruitless to compile a detailed critical evaluation in the absence of the primary sources. The present concentrates merely on the most notable differences which might lead to significant variations. In other respects, as in our previous editions, we have chosen to mention briefly some of our own personal observations and other practical information relating to the interpretation of each piece which, on some occasions, lead us to more general considerations concerning Offenbach's music and methodology.

Oek

ACT I

1st Tableau

Instrumental Introduction and Melodrama

Offenbach did not consider it useful to provide long, rhapsodic overtures as a systematic prelude to his works. Some of his longer *opéras-bouffes*, such as *Orpheus in the Underworld* (1858 version), *La Belle Hélène* or *La Vie parisienne* begin with relatively short introductory pieces which, due to the fact that they lead directly into the next piece, are ill-adapted to be performed as part of a concert. Hence, Offenbach favours dramatic effect over the execution of a brilliant symphonic overture likely to receive the applause so cherished by conductors. It is for this reason that the Austrian Kapellmeister, Carl Binder, saw fit to compose an overture worthy of the concert hall. This was performed in Vienna from 1860 onwards without being condemned by Offenbach himself. It must be noted that Binder's piece remains true to the spirit of the composer, both in its orchestration and in its overall conception. It achieved world renown and was, eventually, performed much more regularly than the grand overture that Offenbach himself wrote fourteen years later for the revival of his work at the *Théâtre de la Gaîté*. Its fame was also due in part to German publishing policies, which were carried out much more efficiently than in France. We had hoped to include this concert overture as a supplement to this work (it is, however, available to hire).

Offenbach's prelude consists of two themes: the introduction to no. 3 (Aristeus' pastorale) and the first part of no. 15 (the Minuet). Offenbach's *Orpheus* would thus be conceived in the spirit of the 'pastorale' so dear to the composers of the Enlightenment period. Offenbach's regular references to the music of the 18th century do not, however, mean that it was his intention to parody it. On the contrary, the composer genuinely admires the great past masters. To see rustic or classically constructed musical themes as a caricature would be to ignore completely the sentimental dimension of Offenbach's work.

Oek

N° 1 Song (Couplets of Eurydice)

From the moment the piece begins, Offenbach's light, airy orchestration captures our attention. However, this has often been lost, due simply to copyists' errors in the orchestral materials. We can, in effect, note that the precise distribution within the double parts (clarinets, horns, cornets) has not always been clearly defined in the copyists' score (nor, indeed, in Offenbach's original manuscripts). For example, in solo passages played by the first horn, the rests in the second horn part have not always been noted systematically. This may have led some copyists to believe that the two horns should play in unison. In fact, it soon becomes apparent that the horns only play in unison during the tutti (with the exception of a few rare instances clearly indicated by the composer). We have thus paid particular attention to this problem relating to the two horns,

as well as those affecting the clarinets and the cornets. Consequently, the orchestration has been considerably lightened, thereby regaining its original character.

We should point out that Offenbach had initially composed a first version of this Song. This was sung by Lise Tautin during the first production of the piece. But, probably due to its lack of success, the composer soon decided to replace it with the present version. The original version of the aria was, however, published by *Editions Bertin* as a separate piece. It would appear that it was then immediately withdrawn from circulation. We nonetheless know of (parts of) this primitive version thanks to the thematic catalogue of the first detached pieces published by Bertin, but above all from Offenbach's drafts which are held by the Cologne city archives. Yet a complete, orchestrated manuscript (50 bars) does exist and remained in the possession of the Offenbach family until the 1970s. Unfortunately, it was subsequently sold and has since been impossible to trace.



Opening bars of Eurydice's song (first version):



N° 2 Duet (with violin solo)

We should first of all indicate that M. Tayau, who played the role of Orpheus, was as competent a violinist as he was a singer, enabling him to play his 'violin concerto' himself.

As for the tempo indications, these vary from source to source. Bar 16: *Animato* or *Poco animato* – Bar 68: *Très animé* or *Allegro*.

On the whole, the vocal scores tend to transform nuances in the indications from *forte* to *fortissimo*.

As for the solo violin part, the phrasing differed significantly in all of the sources consulted. We have thus selected phrasing indications with care, though the violinist may, of course, interpret these relatively freely.

The final quaver in all parts that play the melody (bar 203) varies between A and A sharp, according to the source in question.

This is one of the most brilliant pieces in the entire work, in which it is vital to find a fair balance between romanticism and buffoonery without resorting to the grotesque, which would undoubtedly harm the spirit of Offenbach's music.

N° 3 Pastorale

Although the theme of this pastorale is indicated as *Moderato* in the overture, Offenbach gives the tempo here as *Allegretto*. We must not neglect the composer's wish that the the same motif should be interpreted in various manners. Yet again, we are confronted with the imprecision inherent in the composer's indications. Fortunately, some vocal scores include metronomic indications added by Offenbach's assistants, but this is sadly not the case with *Orpheus in the Underworld*. Nevertheless, the rustic style, orchestration, linear development and existing archive recordings (veritable witnesses to a particular tradition) of this pastorale give us good reason to believe that it is far from being a rapid, sprightly piece.



At least two versions of Aristeus' vocal part exist. Both are included in this edition. We should note that Léonce, who played the role of Aristeus, was a talented singer, possessing an impressive head or mixed voice register, as Offenbach always wrote rather daring roles for him, requiring a certain command of the high notes (Vert-Panné in *Tromb-Al-Ca-Zar*, Antonio in *Les Brigands*, and so on). It is moreover likely that Léonce was, to a certain extent, able to control his voice and alternate between the different vocal registers.

Aristeus' Pastorale is an orchestral success. Offenbach uses the strings and horn to create an ostinato as a background to a dialogue between the woodwind instruments. This lends a warm colour to the music which it would be shameful to destroy by transforming the piece into a 'fleshless' and inconsistent parody.

N° 3 bis Melodrama

It would appear that Offenbach was particularly fond of melodrama, and used the form as a basis to express his true talent as a symphonist. It is true that he composed a large number during his time as musical director at the *Comédie Française*. It is often in these shorter pieces that his music is at its richest, with its exquisite harmonies and highly sophisticated orchestration. Furthermore, these complement the dramatic action perfectly. According to the sources, the final 12 bars (*Lento*) are played by the violins and violas, with or without a mute.



N° 4 Couplets (The Death of Eurydice)

This page is, without a doubt, one of Offenbach's finest works. Eurydice's vocal line proves once again that Offenbach wrote his *opéras-bouffes* to be performed by excellent singers (doubling as very fine actors). In the *Revue et Gazette musicale de Paris* of October 24th, 1858, the critic, Paul Smith, was to write that 'Mlle Tautin [in the role of Eurydice] is, more than ever, the Sontag, the Cabel of this bonbonnière [offered to us by the *Bouffes-Parisiens*]''. The sources which we consulted are virtually identical, with the exception of a few minor differences, doubtless the result of copyists' errors.

N° 4 bis Melodrama

This piece once again highlights the problem posed by Offenbach's imprecise tempo indications. Although the composer does indicate that it should be played *andante*, it was not uncommon for Offenbach to write a piece in 4/4 time, although he actually intended it to be interpreted in 2/2 time. This 'hidden intention' may be clear in certain works, but this is not the case here, where both interpretations may be justified, one giving the piece a rather mischievous tone, the other making it much steadier, more poised. Only tradition could tell us which is more valid. It is thus left to the interpreter to decide on the final interpretation of this short melodrama with Mozartian overtones. Temporal imperatives, imposed by the exchange of dialogue between Pluto and Eurydice, should also be taken into account and used as a guide. Offenbach himself, however, indicates no change of tempo in the 'infernal downfall' of the final bars. As this indicates a certain liveliness, we may deduce that a relatively rapid tempo is intended from the outset of the melodrama. This problem arises once again in the finale which concludes the second tableau.

N° 5 Duettino

This is once again introduced by a long melodrama, whose overtones are somewhat surprising, even funereal, in the context of an *opéra-bouffe*. By consulting the libretto submitted to the censors, we discover that this piece is, in fact, a second draft of the finale that concludes the first tableau. We know little about the first version, except that the text of the libretto was radically different (and could under no circumstances be accompanied by the music composed for the definitive version) and that this finale led on to the following tableau, entitled 'Mount Olympus'²⁰. The melody of the first three bars of this primitive Duettino is, however, known to us, thanks to the thematic catalogue of the first separate pieces, published by Bertin. Unfortunately, only those pieces which Offenbach decided to conserve and incorporate definitively into his work were commercialised, i.e. numbers 2 (Duet), 3 (Pastorale), 4 (Invocation to Death), 6 (Couplets of Diana), 7 (Revolutionary Chorus), 8 (Transformation Rondeau), 10 (Couplets of the King of Beotia), 11 (Fly Duet), 12 (Hymn to Bacchus) and 13 (Minuet and Gallopade). Furthermore, we know that a single page of the draft version of the Duettino finale, torn from the orchestrated manuscript (27 bars) is still in the possession of the family and conserved in their archives. The role of Public Opinion (written in F major) sings: 'Before Olympus' Jupiter, go down on your knees – Come beg for his justice – To rescue from Hades – Your beloved wife Eury[dice]'.



Opening bars of the duet (first version):



We know that the role of Public Opinion was initially composed to be sung by a baritone, M. Guyot, and that Offenbach eventually gave the part to a mezzo-soprano, Mlle Macé, on the eve of the final rehearsal. It is still impossible to say, however, whether Offenbach had already replaced the original finale with the definitive version which, if this is the case, would have been written for the baritone, M. Guyot. This would explain why, in this piece, the role of Public Opinion is written in a way that ill suits the female voice. Often required to sing in the lower register, the voice would quite literally have been swamped by the orchestra and Orpheus' resonant high notes, if the conductor did not take particular care to strike a delicate balance between pit and stage. Either that, or Mlle Macé possessed an extraordinarily powerful voice, which appears highly unlikely in view of the nature of her previous roles in Offenbach's operas (*La Fantaisie in Entrez, Messieurs, Mesdames* or *Marianne in La Chatte métamorphosée en femme*). In any case, it would appear that Offenbach received little assistance from his librettists in deciding the conclusion of this first tableau (which is, in fact, a first Act in the guise of a tableau). It is indeed curious that the latter ends with a simple duettino, especially when we are aware of the importance and dimensions of finales in the composer's work as a whole. It is for this reason that Offenbach did not hesitate to revise this piece completely and introduce significant changes during the revival of the work at the *Théâtre de la Gaîté* in 1874.

Oek

ACT I

2nd Tableau

Interval and N° 6 Sleep Chorus and Couplets of Diana

The libretto submitted to the Parisian board of censors provides us with information on scenic transformations and the original musical interval that acted as a bridge between the two tableaux: '*Public Opinion, armed with her whip and torch, urges Orpheus on. A peal of thunder. The sky is on fire. Music plays, loud and fearsome. A blue cloud descends from the flies. The music becomes calmer, more cheerful, more celestial, until the cloud ascends to reveal the tableau of Mount Olympus*'. Equipped with this wealth of information, we can easily comprehend that the short Interval which now serves to open the second tableau is, in fact, the second part of the earlier interlude. We also know that the role of Morpheus (soon to be omitted by Offenbach) included a couplet '*Tsing! Tsing! Whilst Olympus sleeps, Morpheus is the only god awake*'. This preceded the entrance of Cupid and Venus, and we have been able to locate drafts of the couplets in Offenbach's notebooks.

Between bars 70 and 76, the tenor choral part appears to be missing from all the sources consulted. It nonetheless appears in the 1874 version. Only one instrumental cue, '*Bassoon col canto*', appears in the 1858 vocal score. Yet it is precisely the tenor part that doubles the bassoon. We have thus added it to the score in our edition in the form of an *ossia*. We should note that, during the first performances, the *Bouffes-Parisiens'* chorus was rather sparse. But, Offenbach as director was to strengthen it considerably, increasing the chorus size from twelve to twenty-four members after the fiftieth performance.

Oek

Moreover, we may note that in the accompaniment of the couplets sung by Venus and Cupid, the chords (fundamental or inverted) vary between the orchestral scores (and materials) and the vocal score by Heugel.

We should also note the large number of new indications (tempo, dynamics, and so on) that appear in the score printed in 1874. Given the fact that *Orpheus in the Underworld* was performed constantly between the time of its first performance in 1858 and its revival at the *Théâtre de la Gaîté*, it is difficult to know at which point Offenbach added such indications and whether these may be taken into consideration for the interpretation of the 1858 version. We have included a certain number in the present edition, when this became necessary, and have taken care to indicate their origin clearly. We would advise musicians to consult our edition of the second version of *Orpheus in the Underworld* (1874) in order to select the manner of interpretation which they judge most fitting.

[Couplets of Amphitrita and chorus]

Song of Prometheus' Nymphs

It was for the fiftieth performance of his work that Offenbach decided to add a new piece to mark the arrival of Mlle Maréchal in the role of Amphitrita. These couplets, accompanied by a chorus, were inserted 'between [numbers] 6 and 6 bis' and appeared in a small number of performances before being omitted definitively. Thus, they appear in no older edition, much like the Song of Prometheus' Nymphs (undoubtedly written for Marie Cico²¹), which was also swiftly abandoned. Offenbach was not in the least attached to these pages of occasional music, hastily composed to mark the arrival of a new singer of renowned 'talent'. Furthermore, they are entirely absent from the libretto submitted to the board of censors for the 1867 revival. The complete manuscripts of these two pieces are held today by a private library and are, as yet, inaccessible. Some details are nevertheless known to us.



Opening bars of the Couplets of the 1st nymph and chorus:

Moderato

1^e
Nymphes

Pour l'O-lym - pe ché - ri des Dieux j'ai quit - té ma grot - te pro - fon - de

Opening bars of the song of Prometheus' nymphs:

Pour nous voir sur ta ci - - me gé - ant ou - vre tes yeux

N° 6 bis Entrance of Pluto and the Furies

Certain details regarding the percussion part have not been defined clearly, either in this piece or in the Interval in the 3rd Tableau (where the same theme recurs). On consulting the various sources relating to the 1858 version, it would appear that the cymbals should simply be clashed together. On the other hand, the 1874 German orchestral scores and materials of the 1874 version clearly indicate that one of the two cymbals should be struck with a metal drumstick (a triangle beater). It is difficult to ascertain the exact point at which Offenbach decided to introduce this change. For this reason, we have chosen to include both possibilities in this edition.

N° 7 Revolutionary Chorus

The Revolutionary Chorus, as well as the Infernal Chorus (n° 14), proves once again that Offenbach's sense of the dramatic bears comparison with Verdi in his use of massed choruses. We know that he considerably enlarged the chorus of the *Théâtre des Bouffes-Parisiens* for *Orpheus in the Underworld*, after the fiftieth performance. We would like to draw the reader's attention to *La Marseillaise* (cited four times in a row in different keys), the revolutionary anthem which had been banned by Napoleon III at that time to be replaced by *Leaving for Syria*, which had been orchestrated and directed by Offenbach himself some years previously, during his time as musical director at the *Comédie Française*.



In the course of our editorial work, we were confronted with a problem that often recurs in Offenbach's work. In bars 10, 12, 65 and 67, the harmonic progressions (dominant – tonic) vary between the orchestral version and the piano part. We can nevertheless explain this lack of coordination, even though we are unable to consult the composer's original manuscript, by referring to the manuscripts of other works. Offenbach worked extremely rapidly. Moreover, on occasions, he allowed some time to elapse between writing the vocal score and commencing its orchestration. Whilst working on the instrumentation of the score, the composer did not always adhere to his initial intentions relating to the harmonic structure, particularly regarding the resolution of the cadences. This type of 'negligence' has had two disastrous consequences. The first of these, of particular interest to us in the case of the Revolutionary Chorus, is that Offenbach's assi-

stant, responsible for the preparation of the reduced vocal score intended for publication, simply copied the piano part which the composer had the habit of writing down at the bottom of his pages of orchestral notes at an early stage, well before he was sure which pieces would eventually be conserved and orchestrated. As this fails to take into consideration changes undertaken by the composer himself, the vocal scores of necessity vary from the orchestral scores. The second consequence is even more problematic. On occasions, the harmony in the vocal and instrumental parts varies due to a lack of coordination between the first draft and the final stages of a composition. The effect is somewhat cacophonous, as such mistakes were never corrected by the publishers. In both instances, we have decided to unify the harmonic differences based on the music in the orchestral parts, which effectively reflect the composer's final intentions. Offenbach has also been known to modify the harmonies during the rehearsals. This is the case with the overture to *La Vie parisienne* (bar 4), where we may identify modifications within the orchestral parts used during the first production, whereas the composer's original manuscript is entirely free of corrections. This proves once again that Offenbach's original manuscripts are not the only sources to be taken into consideration in the compilation of a serious critical work, and it may, in fact, be detrimental to such a work to transcribe these manuscripts note for note.

Oeek

N° 8 Couplets (Transformation Rondeau)

Apart from the Infernal Gallopade, these couplets form the best-known piece in *Orpheus in the Underworld*. Nevertheless, the version of this rondeau which we know today is not the first. The original ensemble sung by Diana, Cupid and Venus was completely different. Jupiter was accused, in the refrain, of adopting 'monkish mannerisms'. The censors objected and asked the authors to carry out certain textual alterations. Was it merely as a result of the censors' reaction that Offenbach chose to compose an entirely new version of this piece? It would appear that the composer was dissatisfied with his work and was only too happy to compose the definitive version of his Transformation Rondeau shortly before the première, a version that was an immediate success. We should note that whilst the draft version may be found in the libretto submitted to the Parisian board of censors, we were unfortunately unable to consult the complete manuscript, which is today held by a private collector.



The only editorial problem which we encountered arose in relation to the pause sign which appears above the final note in bars 11 and 36. In some sources, this is entirely lacking, in others, it appears irregularly, and so on. Given that it appears in the most reliable documents, we have decided to include it in our edition.

Finally, we should note that the tempo for this rondeau is indicated as *Allegretto*. As the German language requires greater clarity in verbal articulation than the French language, we must note with regret that Germanic interpretations tend to be heavier, to the detriment of the mischievous spirit inherent in these couplets.

N° 9 1st Act Finale

We have been obliged to add various tempo indications to this long finale simply in order to compensate for oversights made by the copyists (or perhaps even Offenbach himself). Some are taken from the 1874 version. Others have been added as the result of a process of logical reasoning. On numerous occasions, for example, *ritenuto* passages are not followed by the indication *A tempo*.

Oeek

Due to the length of this piece, several copyists' errors occur. The most significant of these include dynamics missing from certain instrumental parts, crossbars omitted over sustained notes (in order to prevent such notes from being transformed into a series of shorter notes), the omission of indications as to which parts are doubled by different instruments (in particular for the cello and double bass parts), and so on. Fortunately, we were able to avoid such traps through a systematic comparison of the various sources to which we had access. On the whole, if a doubt remains, we have indicated this clearly within the score.

Faced with frequent changes of key – this being particularly marked in the finale – we have opted for the modern system of notation for the transposing instruments: clarinets in B flat and A, horns in F, cornets in B flat. In order to preserve the authenticity of the work, however, we have chosen to indicate systematically the original keys in each of these parts. Furthermore, our edition includes a set of orchestral materials in which the clarinet, horn and cornet parts are written in the keys indicated by Offenbach himself as well as in modern notation.

A problem which we have identified in all of the large ensembles relates to the distribution of the various solo roles during the tutti with chorus. This is never particularly clear in the score of *Orpheus in the Underworld*, but it is never so frankly chaotic as in this finale and throughout the fourth tableau: some roles are omitted altogether through oversight, others change key from one piece to the next, and so on. It is possible that the copyists failed to heed the composer's intentions but, taking into account the speed at which Offenbach wrote his works, it is still more likely that he himself neglected this aspect of his work, waiting until the rehearsals to deal with problems he considered of minor importance. Nor should we forget that *Orpheus in the Underworld* was the first of Offenbach's scores to be published and it is evident that Heugel did not do his job particularly efficiently. Moreover, we cannot realistically refer to the 1874 version in order to settle questions relating to the large ensembles, for, although it is much clearer and more logical, it differs considerably from the original version – Offenbach having reworked the balance within certain choruses according to the new facilities available to him at the *Théâtre de la Gaîté*, and having profited from the opportunity to correct the 'weaknesses' inherent in this first draft. We have thus worked hard to unify the various sources at our disposal. Our work may be summarised as follows:

- Jupiter's role has been entirely rewritten in the key of G. We know for certain that Désiré, who first sang this role, possessed a tessitura situated midway between baritone and tenor (known in France as a *baryton-martin*). Thus, his part was written in the key of G on occasions when he appeared as a soloist in his own right, but, during some of the ensembles, he figured as: 'Jupiter with the first basses'!
- We have omitted the roles of Hebe, Cybel and Morpheus from the ensembles, as Offenbach himself cut them out in the course of the first production. They neither appear in the first edition of the libretto, nor are they included in the list of singers in Heugel's vocal score.
- The vocal part of the god, Mars, does not appear until number 15 (Minuet and Infernal Gallopade). To respect the logic of the whole, we have chosen to include an optional part for his role in all the parts figuring in the second and fourth tableaux (to be sung alongside the basses).
- Similarly, we have judged it logical that the role of Bacchus (which appears in the list of the main vocal roles) should be sung alongside the tenors in the chorus.
- We have chosen to include the vocal parts of the solo gods and goddesses when these have been omitted through oversight: Minerva, Juno, Mercury, and so on.

We should mention a further problem encountered in this piece: two different versions of the ensemble 'Glory, Glory to Jupiter' exist (bars 140 to 158). They are different only insofar as the vocal parts are concerned. One is to be found in the first editions of the vocal scores published by Heugel and Bote & Bock, as well as in various orchestral scores. This version is quite obviously illogical, the melodic line being entirely swamped by the other parts. By taking into consideration the 1874 score (in which a correct version is published), we can conclude that this is simply an oversight on the part of a copyist (or perhaps Offenbach himself): the tenor parts (solo and chorus) have inadvertently been included on two occasions, one legitimate and the other instead of the soprano parts. We are dealing here with a small graphic error which serves to upset the overall vocal balance of this large ensemble! Finally, we should note that this blunder was swiftly set to rights, as we find an emended version (though unfortunately incomplete) in the second edition of the vocal score published by Bote & Bock.

N° 10 Interval

This page simply repeats two of the main themes which were heard in the previous tableau: the Entrance of Pluto and the Furies and the Transformation Rondeau. A large number of differences may be identified between the vocal score of the 1858 version and the orchestral scores (bars 29 to 36). These were, in fact, the result of misprints. They were subsequently corrected in Offenbach's lifetime and no longer appear in the

vocal score in the 1874 version.

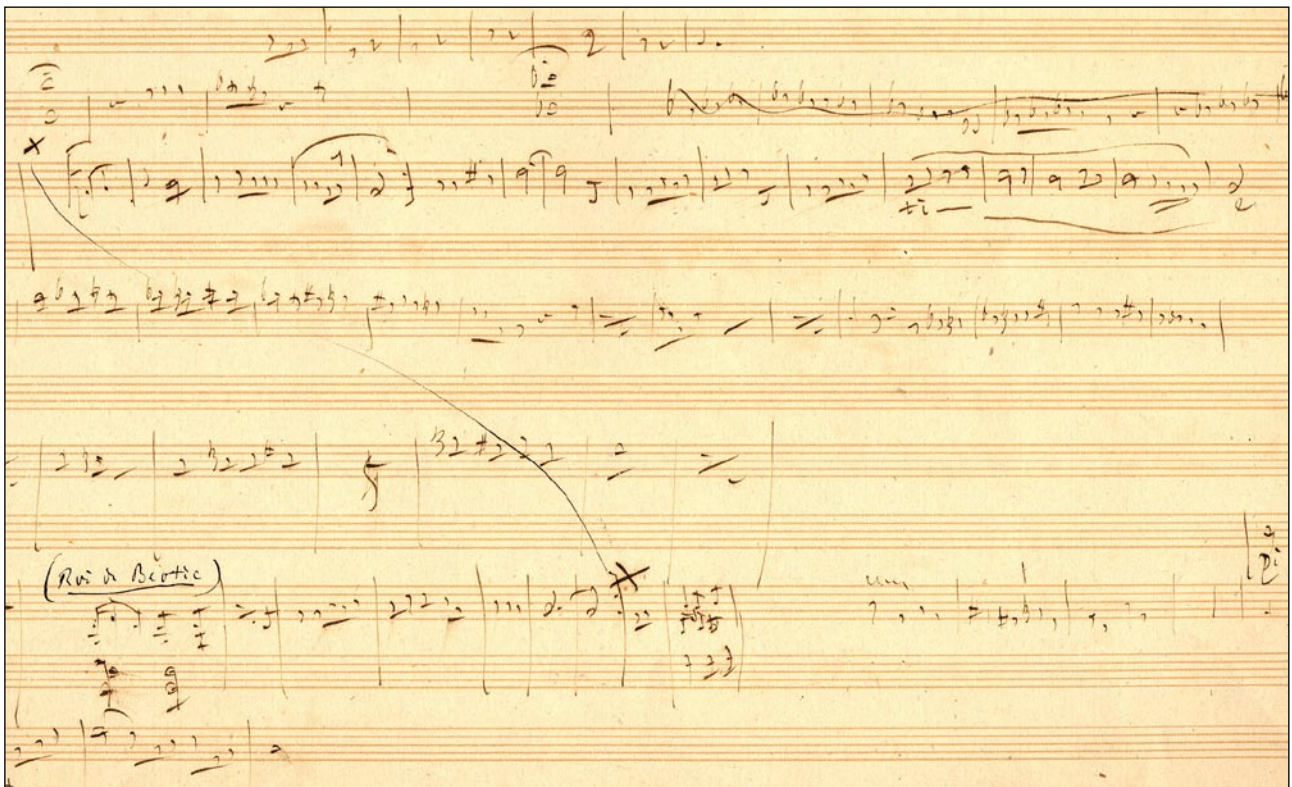
We have also been able to locate the draft version of this Interval, performed on the evening of the first production. Once he had made the first modifications to this piece, Offenbach saw fit to replace this brief symphonic interlude (a mere 32 bars long) with a more consistent page of music, which repeated one of the opera's 'big hits'. It is possible that the theme which runs through the original version anticipated a piece which was subsequently omitted, and Offenbach may have judged it redundant to retain even the slightest trace of such a theme. The opening bars are as follows:



ACT II

3rd Tableau

N° II Couplets of the King of Beotia



Couplets of the King of Beotia: first sketches. Jean-Christophe Keck Collection, Paris.

Offenbach has been known, through undue haste, to make errors relating to the technical possibilities of certain instruments in the orchestra. He does not accord much importance to these errors, in the knowledge that they would be corrected in the course of the early rehearsals. Modern musicologists, however, are obliged to make certain decisions after analysing the situation with due care. As well as the different codes which Offenbach uses as a matter of course, the composer makes no attempt to note down in full the piccolo and double bass parts when these double the flute and cello parts respectively. He indicates these by means of an oblique line, without making allowances for notes which are either too low or too high to be played by a double bass or piccolo. This form of negligence may also be the result of undue haste on the part of the copyists. We are fortunate to have so many different sources at our disposal, allowing us to undertake a number of comparisons. Thus, several orchestral scores mention that the double basses double the cello part as a matter of course (playing a series of low register fifths on two strings). Taking into account the character of this piece, we found it remarkable that the parts should be doubled to such an extent as to render the

music rather ponderous in style, and asked ourselves if this was, in fact, the composer's intention. By consulting other sources, we were able to ascertain that this is merely the result of copyists' errors.

It has often been claimed that this couplet was composed at a rather late stage of the creation of this work, when Offenbach engaged the actor, Bache, and decided to add a new character to his *opéra-bouffe*, written especially for him, namely John Styx. This seems questionable because the couplet appears in the very first sketches of the work. Furthermore, we have discovered another version of this piece, composed in the form of a waltz. The drafts have been developed sufficiently for us to be able to reconstitute and include them as a supplement to the vocal score of this edition. The opening bars can be found below:

Allegretto

JOHN STYX

Quand j'étais roi de
Si j'étais roi de

J. S.
Bé - o - ti - e, J'a-vais des su - jets, des sol - dats Mais un jour en per -
Bé - o - ti - e, Tu se-rai re - ne sur ma foi, Je ne puis plus qu'en

OEK vocal score *Orphée aux Enfers* (1858), supplement, page 196. ISMN M-2025-3042-9

N° 12 Fly Duet

When Offenbach decided to undertake a complete revision of the third tableau of *Orpheus*, this famous Fly Duet was also removed in the turmoil of cuts and omissions. Fortunately, it was to be reinstated after a limited number of performances...

Some sources indicate that this piece should be performed with the strings playing 'with the mute', failing, however, to mention precisely at which point it should be removed. This is obviously problematic in view of the resounding finale, to be played *fortissimo*... Other documents stipulate that the mutes should be removed just before the most brilliant passages (from bar 201), but this is complicated by the fact that each string section is playing at that time...

Some 'vibrant' passages played by the strings are indicated as *sul ponticello* or *près du chevalet*. We have opted for the Italian wording, as it is more universally known.

Moreover, we have judged it necessary to add further tempo indications derived from the 1874 edition to those already present (whilst clearly indicating their origin at all times). These effectively prove particularly informative and at times appear to have been overlooked in the course of the first publication of 1858 (as, for example, the *animato* in bar 17).

The few pages of rough drafts for voice and piano to which we have had access are of particular interest, as they differ dramatically from the definitive version of the duet. We reproduce them here for the first time:

[Eurydice] (elle s'en approche sur la pointe du pied) [sic]
un fi - let à pa - pil - lon un fi - let à pa - pil - lon

[Jupiter]

Piano

[U.] at - ten - ti - on at - ten - ti - on at - ten - ti - on at - ten - ti - on

[E.] (lui jetant le filet)
La voi - là pri - se ! Plus de ré - sis -

[E.] tan - ce La voi - la pri - se la voi - la pri - se

[U.] (sous le voile)
La plus pri - se des deux n'est pas cel - le qu'on pen - - -

[U.] se la plus pri - se des deux n'est pas cel - le qu'on pen - - - se

[E.]

chan - te ta chan - son mon jo - li fre - lon

[E.]

Zi Zi

[U.]

Zi Zi Zi

Oeek

Quartet (formerly N° 12)

We know that, in the course of the first performances, a quartet was sung by Eurydice, Charon, John Styx and Cerberus prior to the final tableau. The initial production was to meet with a lukewarm reception, and Offenbach was quick to undertake a complete revision of the third tableau of his work. It is thus that this quartet disappeared from the work, thereby simultaneously eliminating the roles of Charon and Cerberus. Only the latter was to be reestablished in the 1874 version, though only in the form of a “barked” role. We were able to locate the opening bars of this ensemble, thanks to the catalogue of separate pieces published by Bertin in 1858. Unfortunately, we did not have access to the complete manuscript of this quartet, which is today in the hands of a private collector and cannot, as yet, be consulted.

Opening bars of the quartet:

Allegro Moderato

John

Au - jour - d'hui gran - de fê - - te au ri - ves de Co - ry - te

[Charon's Boat Song]

A few bars of the ‘Couplets de la Barque à Caron’ are preserved as scetches. Although at the night of the first performance, the audience demanded a “da capo” of this number, it was not included in the definitive full score, like the quartet (see above), to which it belonged. Below are the scetches:

barque Par la barque Par la barque par la barque par la barque à Ca-ron Par la barque Par la barque Par la barque par la barque à Ca

Par la barque Par la barque

Oeek

N° 13 Final Tableau

A first draft of this tableau exists, which is much shorter and entirely different to the one known to us today. The opening bars are as follows:



As for the definitive version of this piece, we should mention only that Offenbach would return to the final part of the symphonic interlude to reintroduce it in the guise of an overture to Act IV. Strangely enough, he would simplify the harmony in certain passages (as in bars 68 to 76, for example), thereby greatly detracting from their unsettling quality.

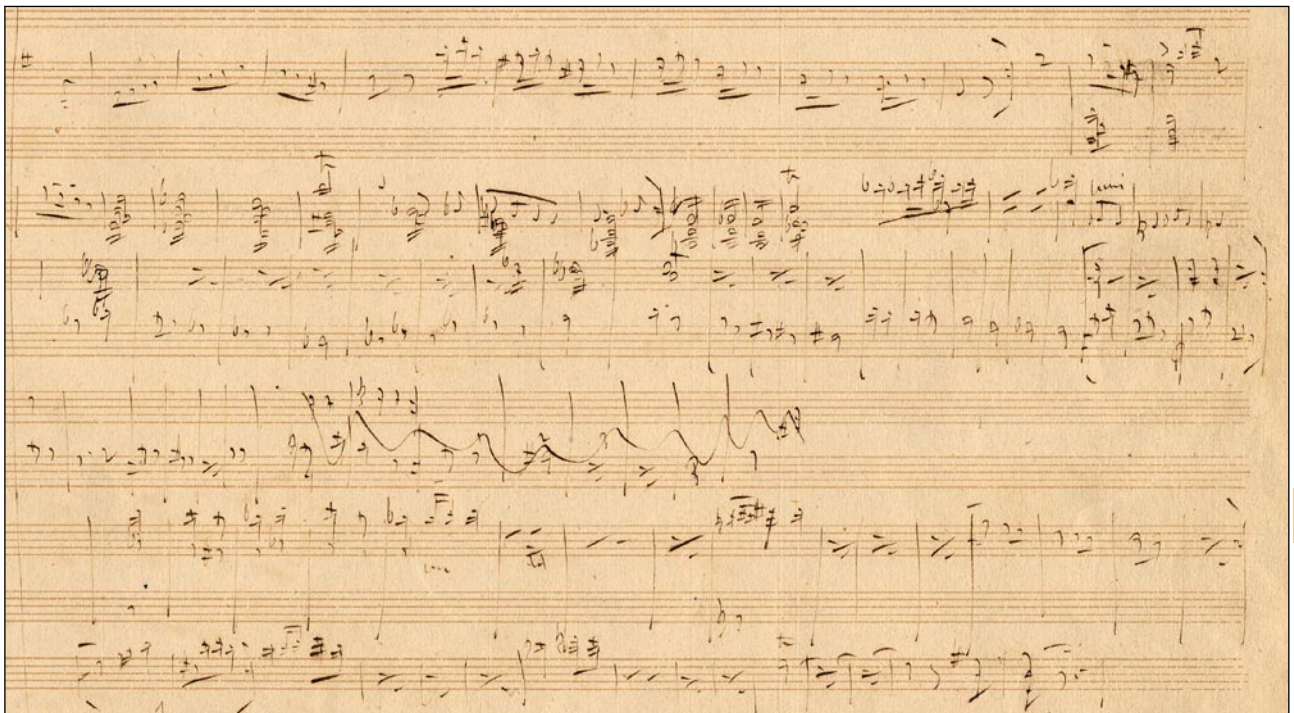
ACT II

4th Tableau

N° 14 Infernal Chorus

We have been able to identify some significant differences between the various sources which we consulted. The fifteenth bar of the instrumental introduction does not appear in any vocal score (even in the 1874 version), but, on the other hand, may be found in all the separate parts and orchestral materials. It would thus appear that we are dealing here with an oversight on the part of the engraver. Only by consulting the composer's original manuscript could we hope to clarify such matters.

Furthermore, a single source indicates that this piece requires two piccolos (and not, in fact, one flute and one piccolo). Given that this source is, in our view, the most reliable, and taking into account the 'infernal' overtones which Offenbach sought to give this piece, we have chosen to include the two piccolos, whilst nonetheless continuing to indicate the various options available.



Infernal Chorus: First sketches. Jean-Christophe Keck Collection, Paris.

N° 14 bis Hymn to Bacchus

Were the composer or his librettists thinking here of the chorus ‘Ahoy! Bacchus...’ in Gounod’s *Ulysses*, the first production of which was directed by Offenbach himself at the *Comédie Française* on June 18th, 1852? Is there an element of parody in this aria which has since become one of the most famous in *Orpheus in the Underworld*, or is this merely a coincidence?

The German version of this piece is slightly different to the Parisian version. Bars 200 and 201 have been fused to form a single bar. This ‘variation’ was included in the first edition published by Bote & Bock.

A further difference may be observed between certain scores and orchestral materials in bars 230 and 231. We are dealing here with a passage whose performance demands a certain degree of subtlety on the part of the orchestra, as Offenbach requires the string ensemble to accompany, in unison, a daring septuplet sung ad libitum by the goddesses. It is not difficult to imagine certain conductors favouring a radical solution to this problem by simply omitting the septuplet altogether (as is the custom in opera houses with certain musical elements considered too difficult to execute...). This partial modification was subsequently adopted by the copyists. Offenbach, however, appeared keen to preserve this small orchestral feature, as it reappears in the voice and piano part in the 1874 version, with one modification: a pause has been added after the ‘Ahoy!’ in bar 231. This serves to remind us that it may also be in the musician’s interests to consult the score of the 1874 version, which reflects the composer’s final intentions. But beware! The two versions of *Orpheus in the Underworld* were not produced in the same circumstances and in the same spirit. It would be an error on our part to seek to ‘edit’ and combine the intimate 1858 version of *Orpheus in the Underworld* and the great *opéra-féerie* of 1874. This often leads to a hybrid version of mediocre quality, due to an inevitable musical and dramatic imbalance. We might almost go so far as to say that the two scores represent two separate works. Only the ‘Couplets of Regret’, composed in 1874 for Mlle Cico in the role of Eurydice might fittingly be included in the draft score²². It is for this reason that we have chosen to publish two separate and substantially different editions of *Orpheus in the Underworld*.

N° 15 Minuet and Infernal Gallopade

As for the fourth tableau, it would appear that Bourdilliat, who published the libretto of *Orpheus in the Underworld*, quite simply reproduced the original manuscript of the libretto word for word, without paying much attention to the various amendments made by the authors in the course of the rehearsals and initial production. Yet this negligence provides us with a wealth of information on the original structure of the work. It would appear, from this libretto, that Pluto, Jupiter, Venus and Eurydice dance the minuet, accompanied merely by ballet music that is entirely free of vocal elements. This is also true of the famous Infernal Gallopade, which formed the background for a dance involving all the gods. Given the orchestration of the minuet and the gallopade as we know them today, it appears extremely likely that Offenbach simply added vocal parts that doubled existing instrumental parts. Yet we can be sure of nothing, and many different theories can be put forward; including the theory that *Orpheus in the Underworld* could have been produced and performed even without its famous Infernal Gallopade...

In the course of the great 1874 revival, Offenbach extensively reworked various ensembles and choruses. Such changes were justifiable in view of the fact that the size of the chorus at the *Théâtre de la Gaîté* far exceeded the number of chorus members present on-stage at the *Théâtre des Bouffes-Parisiens* during the first 1858 production. Yet, upon examining the various changes made, it appears highly probable that the composer took advantage of the process of revision to improve a number of notation errors within his work. We should not forget that *Orpheus in the Underworld*, with the exception of a few experimental drafts of short gallopades amongst the pieces in one of the acts and a small number of occasional pages, is truly the first of Offenbach’s lyric works to include a large number of ensembles and choruses. Whereas the changes made to the preceding Infernal Chorus are minimal, they are particularly striking in the Minuet²³. We might define the change by describing the first version of the Minuet as an ensemble of soloists accompanied by the chorus, and the second as a great ensemble. This nuance can best be identified by examining the various parts.

We should indicate, moreover, a number of discrepancies between the various sources. In the fourth bar of the instrumental introduction, the rhythm varies between the vocal scores (3 quavers) and the orchestral parts (dotted quaver – semiquaver – quaver). This is undoubtedly the result of a mere printing error that was corrected in the 1874 vocal scores.

It may seem strange that the characters are to sing their lines *forte* and *legato* in bar 31, whereas the orchestral accompaniment continues to play *piano* and *spiccato*. It would appear that Offenbach wanted to use the orchestra to provide a discreet instrumental accompaniment, thereby avoiding the likelihood of the *a cappella* singers ‘losing track’ of their parts.

As for the famous Infernal Gallopade, it is useful to recall here the words of Laurent Fraison²⁴: ‘People’s perception [of the famous Infernal Gallopade] is nevertheless based on a universal misunderstanding, as its image has been transformed and distorted throughout the world. Associated with the French can-can more than fifteen years after the composer’s death, it is still used to promote the commercial exploitation of saucy shows for tourists.’ We might add that Gustave Doré’s painted a telling picture of the Infernal Gallopade performed on the day after the first night, showing the gallopade for what it really was: a wild outburst, a mass of people dancing frenetically, much more akin to a modern-day ‘rave party’ than the vulgar shows on offer at the *Moulin Rouge* or the *Folies-Bergère*.



None of the sources (of the 1858 version) which we consulted mentions the combination of the cymbals with the bass drum. Yet the materials and full orchestral score of the 1874 version agree on this detail and all clearly indicate: ‘bass drum and cymbals’. Are we dealing here with an oversight within the 1858 scores, or a modification made by Offenbach in 1874 in view of the larger orchestra at his disposal (the orchestra comprising sixty musicians in the pit is doubled by the presence of an on-stage brass ensemble...)? It is difficult to reach a definitive conclusion and we prefer to leave the decision to the conductor’s discretion.

In bars 170 and 174, the F which is indicated clearly in the vocal scores (in the 1858 and 1874 versions) does not appear in any of the 1858 parts or orchestral materials. Given that both harmonic progressions are valid and of equal interest, it is difficult for us to know which version is more authentic.

As for the libretto relating to the revival of the Infernal Gallopade, several orchestral scores, as well as the 1874 vocal score, mention a text, consisting of a simple, repeated ‘la – la...’, to be sung by all the vocal parts. Heugel’s 1858 vocal score confirms this for all voice parts, with the exception of Diana, whose part takes up the text: ‘This ball is whimsical...’ once again. All in all, only one full orchestral score accords Diana’s text to the vocal ensemble. This score (which is to be found in the Library of L’Opéra de Paris and whose orchestration has been enriched by the addition of two trombones) appears to have been compiled in the early 1860s by the copyists’ office at the *Théâtre des Bouffes-Parisiens* (under the direction of M. Maurand). In order to be as exhaustive as possible, we have chosen to include the various options in this edition.

N° 15 bis Melodrama

This takes up Gluck’s famous theme, performed, according to the sources (and possibilities...) available, either by Orpheus’ violin in the wings or by the first violin in the orchestra pit. The indications as to whether the strings accompanying the distant song of the violin should use a mute or not differ in the various sources consulted. Once again, the decision may be left to the discretion of the conductor, depending on the factors necessitated by the *mise-en-scène* or the acoustics of the hall in question. Some minor differences (*octave alte*) may also be observed in the double bass part. We have deliberately chosen the most likely option, in which the double basses accompany the cellos *col canto*.



In comparing the numerous sources consulted, it became clear that the phrasing indications demonstrated the most significant differences within Offenbach’s entire score. This problem is particularly marked in this Melodrama. As we did not have access to the composer’s original manuscript, and could not be sure whether certain elements were, in fact, contributed by Offenbach himself as the work was created and developed, we have been forced to be selective, basing our choices either on analogies evident in certain sources or as we judged logical (different methods of applying the bow or problems relating to breathing techniques for the wind section, concordance between doubled parts, and so on). It has been impossible to include all the pos-

sible phrasing options within an edition whose aim is, above all, to be of practical use. As these proved too numerous and appeared within practically every bar, they would only have served to make the score more difficult to read and thereby affected its interpretation.

Barcarolle

We were able to locate a fairly extensively developed draft (65 bars) of a 'Barcarolle' sung by Diana, Cupid, Venus, and the Gods and Goddesses. Taking into consideration the arrival of Orpheus' violin half way through this piece, it would appear that Offenbach intended to use this piece to illustrate the arrival of the 'fiddler' in the underworld. Below are the first bars of this Barcarolle, which, like its counterpart in *L'Île de Tulipatan* (1868), bears few of the hallmarks of a... barcarolle.



N° 16 Finale

We should merely like to draw the reader's attention to a 'detail' which only appears in certain sources. This nevertheless concerns one of the most important stage directions. In bar 31, after Jupiter has announced his intention to aim a lightning bolt at Orpheus in order to force him to turn around, the stage directions inform us that: Jupiter takes his lightning bolt in his right hand, brandishes it and, instead of throwing it, sends a flow of electricity in the form of a spark across the stage with a vigorous kick of his foot. Roll of tomtoms. Orpheus turns abruptly, as if the spark had struck him. Eurydice vanishes from his sight. As this indication does not appear in any of the scores, many directors unfortunately completely omit this undoubtedly comic effect, which enables the opera to culminate in parodic excess.

By way of conclusion...

Given the large number of modification which Offenbach continuously made to his opéra-bouffe, we might well conclude that there are not one, two, or even three versions of *Orpheus in the Underworld*, but a dozen different versions. We are, in fact, dealing with various stages of composition, at times clearly defined, on other occasions difficult to distinguish. What is certain, on the other hand, is that, between the first faltering attempts at creating the work, in 1856, and the most imposing version, performed in 1874, Offenbach was only to perpetuate three clearly-defined versions: the 1858 opéra-bouffe, published by Heugel, the German version, translated by Kalisch and published by Bote & Bock (virtually identical to the former), and, finally, the *opéra-féerie* of 1874, published once again by Heugel. It is a fascinating process, from a philological perspective, to analyse, comment on and seek to understand the various stages of composition of this masterly work. Our curiosity is quite naturally awoken by attempting to examine, understand and even make musical recordings of the various drafts, abandoned pieces, occasional couplets and other of Offenbach's musical experiments, allowing us to understand more fully the way in which this great man worked. But to seek at all costs to integrate these experiments into the definitive structure of one of the 'official' versions of this work would be to ignore the composer's wishes. We can never emphasise enough the fact that Offenbach is first and foremost a master of the theatre. Only he was capable of striking a perfect balance between drama and music within his works. To attempt to include supplementary music or omit the slightest detail would only serve to undermine a perfect structure in which harmony, balance and tempo reign supreme.

Jean-Christophe Keck
(Translation: Hannah Mowat)

Notes

1 The characters' tessitura are indicated by the editor according to the vocal range required by each role. Offenbach rarely defined them precisely, as roles were intended for singers whom he knew well. In many cases, we are dealing with intermediate tessitura (*baritone-martin*, *dugazon* and so on).

2 Bacchus does not figure in any sources (scores or libretti), but appears on the programme and notices for the première. This role may thus form part of the opera's chorus and sing the same part as the first tenors in the fourth tableau.

3 Although the role of Morpheus appears in the earliest version, it was subsequently removed by Offenbach for the first performances. Shortly afterwards, the roles of Hebe and Cybel were to meet with the same fate. The role of Mars does not really come to the forefront until N° 15 (Minuet and Infernal Gallopade). We have thus included an extra (and optional) line on occasions when all the gods are present. This doubles the bass choral part.

Oek

4 This Foreword summarises the main body of our work on the different versions of *Orpheus in the Underworld* (1858 and 1874).

5 Halévy's contribution remained anonymous, but it was purposeful and drastic.

6 It is not inconceivable that Offenbach himself introduced this modification in order to obtain a particular dramatic effect.

7 We know the size of the orchestra thanks to M. Lovy's article (in *Le Ménestrel* of November 4th, 1855). Moreover, we may gather further information on the orchestra from the composer's original score of *Une nuit blanche*, performed on July 5th, 1855 to mark the inauguration of the *Théâtre des Bouffes-Parisiens*: it includes one flute, one oboe, one clarinet, one bassoon, two horns, one cornet, one trombone, one part for timpani and percussion and a small string ensemble composed of seven musicians.

8 These works consist of the following: *Entrez, Messieurs, Mesdames*; *Une nuit blanche*; *Les Deux Aveugles*; *Arlequin barbier*; *Le Rêve d'une nuit d'été*; *Pierrot clown*, *Le Violoneux*; *Polichinelle dans le monde*; *Madame Butterfly* and *Paimpol et Périnette*. On consideration of the composer's original scores, we may note that the orchestration of two of the most significant works was soon to be developed further by Offenbach himself. It concerns *Les Deux Aveugles* and *Le Violoneux*.

9 We know the size of the orchestra thanks to M. Lovy's article (in *Le Ménestrel* of November 4th, 1855), confirmed by an usher's inventory compiled around 1860, in which the number of sections in the orchestra pit in Offenbach's theatre are clearly listed.

10 Sometimes it is the case that both of the flutes have to take over a piccolo part (as in certain numbers of *Orphée aux Enfers*).

11 Offenbach has been known to use only two horns in his larger orchestrations (particularly in the *Théâtre de la Gaîté*); this is the case for the second version of *Orpheus in the Underworld*.

Oek

12 Arnold Mortier: *Les Soirées de l'orchestre* (1876), Paris, E. Dentu, 1877, p. 310.

13 Except when Offenbach specifies otherwise (as in the Entrance of Pluto and the Furies, for example).

14 With regard to the "pirate" versions of Offenbach's works performed in the Carl-Theater, below an interesting commentary published in October 1858 in the „*Monatsschrift für Theater und Musik*“ on the occasion of the Viennese premiere of *Le Mariage aux Lanternes*: "Schade daß sich die Direction damit begnügte, den Clavierauszug zu kaufen, anstatt sich die Partitur zu verschreiben, denn abgesehen von der Rechtsfrage, ist bekanntlich Offenbach gerade in der Instrumentirung sehr glücklich und bringt oft neue und ganz beson-

ders komische Klangeffekte hervor, welche natürlich hier, obgleich Hr. Binder sich seiner Aufgabe ganz gut entledigt hatte, verloren gehen mußten.” (in: Monatsschrift für Theater und Musik, 4 (1858), p. 562).

15 Published as part of Offenbach Edition Keck, Boosey & Hawkes / Bote & Bock (to follow).

16 For more details on the various pieces that were abandoned, see our [analytical evaluation](#).

17 For further information about the Viennese Offenbach performances we recommend these two studies: *Offenbach und die Schauplätze seines Musiktheaters* (ed. by Rainer Franke, Laaber 1999) and *Austriaca: L'opérette viennoise* (Etudes réunies par Jeanne Benay, Université de Rouen, Centre d'Etudes et de Recherches Autrichiennes, 1998; especially the articles by Marianne Walle, Johann Hüttner and Peter Branscombe).



18 The melody (accompanied by a harp *ad libitum*) includes the following: two of each of the wind instruments, four horns, two trumpets, three trombones, timpani and percussion.

19 To this day there are various studies, published or in preparation, on the Offenbach arrangements by Nestroy and Binder. From the historical point of view, this is a rewarding subject. But *Orpheus in der Hölle*, performed in 1859 in the Carl-Theater, is one of numerous “illegal” versions that faked Offenbach’s original work more or less. Because of its missing authenticity, this version was not included in the present Critical Edition. But this does not deny J. Nestroy’s and Carl Binder’s dramatic and musical abilities.

20 See: Offenbach – Libretto manuscripts submitted to the Parisian board of censors (to be published as part of the Offenbach Edition Keck).

21 Offenbach greatly appreciated Cico, who was also one of his lovers, and she would return to the role of Eurydice in 1874.

22 The insertion of, e.g., the *Couplets des Baisers* or the *Rondo de Mercure* (cf. the 1874 version) in the midst of a particularly vivacious and tight action, would all but disturb its going. On the other hand, the *Couplets des regrets* fit much better into the slower scene as is Eurydice’s monologue at the beginning of the second act.

23 Once again, we can only urge readers to consult our edition of the *opéra-féerie* of 1874.

24 In L’Avant-Scène Opéra no. 185, page 68: ‘Deux genèses pour un double chef-d’œuvre’.

