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MUSICAL DIVERSIONS AT THE COURT OF LOUIS XIV

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ABSTRACT

Musical Diversions at the Court of Louis XIV

by

Rachel Rhinehart

During the carnival season of 1700, as some of the entertainments at the court of Louis XIV, there were presented seven *mascarades* at Marly, a château near Versailles. The *mascarade* was a small-scale musical production that combined music and dance and was influenced by the *ballet de cour* and later the *tragédie-lyrique*. They were composed by André, Anne, and Pierre Philidor who were members of a family dynasty of wind players connected to the French court for several generations. Sources including the music, libretti, descriptive journal and diary entries, costume drawings, and related research allow reconstruction of the *mascarades*. These sources, especially the survival of the music in this collection, are important in that they display the type of musical/theatrical entertainment occurring at the court of Louis XIV. The thesis includes a modern edition of the music.
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In the carnival season of 1700, there were presented seven *mascarades* at Marly, a château near Versailles. They were just a few of the many forms of entertainment that were presented at the court of Louis XIV throughout his reign. These works are particularly significant because their music has survived as a collection in manuscript form, copied in the hand of one of the composers. The *mascarade* was a small-scale musical production typically performed in intimate settings. It was greatly influenced by the *ballet de cour* and later the *tragédie-lyrique*, the French form of opera. The *mascarade* consisted of a series of song and dance that were performed continuously. These songs and dances combined to present a story. The *mascarades* in this particular collection are based on various subjects including the King of China, a village wedding, the game of chess, the Amazons, and a ship merchant. Costumes were an extremely important part of the *mascarade* and sources reveal that for these *mascarades*, they were rather extravagant.

The creators of these *mascarades* were André, Anne, and Pierre Philidor. Theirs was a family dynasty of wind players who were connected to the French court for several generations. Not only did they compose the music, but according to cast lists, they performed in the *mascarades* as well. They were joined by many singers, dancers, and instrumentalists who were also connected to the court as members of the various royal establishments. Many of them performed in several of the *mascarades*. 
Through the availability of sources including the music, libretto, journal and diary entries, costume designs, and similar research, a thorough study can be done of these works. It is the intention of this master's thesis to provide such a study. The thesis is divided into four chapters. The first deals with the history of the reign of Louis XIV and especially how it pertains to the arts. Within this chapter are discussions of the musical establishments at the court and the genres being performed there. Chapter Two defines the *mascarade* and provides information on its creators including each of the Philidors. In the third chapter, each *mascarade* is presented. The date of performance, cast list, and plot are given. Included are quotes taken from journals and diaries that detail the circumstances of the performance and in most cases give an impression of the performance. Also included are costume designs for some of the characters that have been preserved. Within this chapter is also a discussion of how the *mascarades* may have been staged and the music with a particular interest in the influence of Jean-Baptiste Lully. The final chapter provides a modern transcription of each of the *mascarades*. Included are editorial procedures, a translation of the *vers*, and a copy of the original manuscript.
Chapter One: The Reign of Louis XIV

The reign of Louis XIV was marked by brilliance, great power, and remarkable length. Spanning seventy-two years, Louis XIV's monarchy witnessed a steady development in government and politics, science, literature, and art. Because of its length and achievements, Voltaire labeled it the "Age of Louis XIV."

Louis XIV succeeded to the throne in 1643 following the death of his father, Louis XIII. Not quite five years old, the young boy ruled under the regency of his mother, Anne of Austria, and the appointed prime minister, Cardinal Jules Mazarin. The prime minister's role was to govern in the young king's name. His duties also included providing education for the young king to prepare him for kingship. Louis' studies consisted of modern languages, dancing, drawing, music, and most importantly, French history. It has often been said that the young king's education was insufficient, but this was in part due to the troubles of the Fronde, a revolt by certain nobility who wished to weaken the power of the monarchy, which forced the Court into exile several times and interrupted the king's education.

Following the death of Cardinal Mazarin in 1661, Louis XIV became the sole ruler of France at the age of twenty-two. Louis had been opposed to the position of prime minister and had even expressed the hope that "this position would forever be abolished in France." Mazarin encouraged Louis not to enlist another prime minister following his

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death and so, Louis XIV declared himself his own prime minister. Louis highly esteemed his role as king, always worked hard and maintained an unwavering authority among his people. The greatest accomplishment of his reign was to “bring under his patronage almost all the intellectual and artistic forces of France then in full flower.”

Academies for Sciences, Architecture, Literature, and Music were founded to organize these disciplines. Louis XIV was a frequent patron of writers and artists, paying them handsomely for their works. In like manner he maintained several groups of musicians at his court. He quickly became known as the “born protector” of these writers, artists, and musicians as he allowed them freedom in inspiration and provided the discipline for them to create.

Louis’ admiration for the arts was best displayed in his Court at Versailles. He employed some of the best artists, architects, and gardeners for more than thirty years to create the splendor displayed there. Until 1668, Versailles had been a country palace and hunting lodge frequented only occasionally by Louis and his courtiers. But in 1668, Louis chose to make it his permanent residence and moved his ministers and servants to the Court. There were several reasons behind the move to Versailles. Until then, Louis had lived in Paris at the Louvre where the quarters were cramped and near where ran sewage water which gave the king frequent headaches. Paris was a constant reminder to Louis of the troubles created by the Fronde but in Versailles he found a way to control those who had revolted. Louis cultivated a formal etiquette, a “code of behavior designed

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4 Romier, 246.
to stress the preeminence of the sovereign’s person,” thus creating a gap between himself and the nobles who now “exercised such power as the king granted them only in virtue of being the king’s servants and at the king’s pleasure.” Furthermore, at Versailles, Louis could display to other European courts the splendor and riches of France. Gardens, fountains, sculptures, paintings, and richly decorated interiors proclaimed these riches as did its festivals, balls, plays, ballets, and music.

During the 1680’s however, there was a decline in the display of royal splendor at Louis XIV’s court brought about by several events which occurred during this time. In 1688, the French army marched on the Rhine without warning and immediately took control of most of the left bank. They did not stop there and soon were fighting most of Europe. It was quite costly for Louis to maintain the men needed for war, and so he was forced to reduce spending on material possessions and entertainment. Another reason for the decline was the death of Jean-Baptiste Lully, court composer, in 1687. Louis had adored his music and found that the music of his successors did not engage him as Lully’s had. Finally, Louis’ mistress, Madame de Maintenon, was rather devout and looked askance upon the pleasures and grandeur of the court. She reflected her feeling when she wrote:

A taste for Pleasure is extinguished in the King’s heart: Age and Devotion have taught him to make serious reflections on the Vanity and Emptiness of everything he was formerly fond of; and he daily makes some Progress in the Way of God: It is not without Reluctance that he assists at the Theatres and Festivities, and he bemoans with me the Necessity which his

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5 Lossky, 114.
6 Lossky, 112.
Dignity lays him under to partake of Diversions for which he has no longer any Relish.\(^8\)

In spite of the king’s lack of interest, entertainment was not completely abolished at the court. Smaller recitals were performed in the royal apartments of Versailles. More elaborate displays were moved to Fontainebleau and Marly, smaller palaces nearby.

Marly was an especially important place for Louis XIV. Here the hunts, balls, banquets, and mascarades continued but on a smaller scale. Marly was built entirely for pleasure, where the rules of etiquette were relaxed, providing a peaceful hideaway for the king. Marly was distinguished by its brilliant gardens, cascades, fountains, and sculptures. Water was perhaps the most important aspect in creating the magnificence of the exterior of Marly. It lay still in basins, ran in cascades, and spurted in fountains all around the exterior and was accented by carefully shaped bushes and trees and a multitude of flowers. The gardens were intended to be a comfortable place for strolling and so carriages were not allowed. In contrast to the dazzling exterior, the court itself was rather simple. On the entrance side, a chapel and guard’s home stood on the either side of the castle. On the park side, six pavilions stood on each side of an alley and housed those invited from the court, the women staying on one side and men on the other.

The king’s château was built around an octagonal salon that was lit entirely by a dome atop a windowed ceiling. The central salon served as a meeting place where the king greeted his guests to “chat, listen to music, play cards, or even dance.”\(^9\) The floor was

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made of parquet with a marble border. From the ceiling hung a large chandelier surrounded by eight smaller replicas, and the furniture included card tables, ottomans, armchairs for the ladies, and banquettes. Color was an important element at Marly and so a variety of brocades and damask were used for wall and furniture coverings. These colors were contrasted with the carved, gold-plated pieces of furniture placed throughout the court.\(^\text{10}\) (See Illustration 1).

Louis XIV died in the early morning on September 1, 1715. At his death he left a great legacy for under his rule the arts came to reign as supreme in France. He had cultivated a refined lifestyle that all of Europe admired, and though he made mistakes, his reign was considered successful.

It has been given to few men not only to alter the course of history but also to create a myth which endures century after century; and as we look back, even with a critical gaze, we cannot help but be moved by the golden glow which, after so much time, still illuminates the figure of the Sun King.\(^\text{11}\)

\(^{10}\) Bernier, 221-23.

\(^{11}\) Bernier, 350.
Illustration 1: Plan of the second floor of the château at Marly. It was built around the octagonal Grand Salon where the king met his guests to enjoy various entertainments. It is in this salon where the *mascarades* were performed.\(^{12}\)

The Royal Musical Establishments

In bringing under his patronage writers, artists, and musicians and providing academies for their studies, Louis XIV continued the legacy of his ancestor, Francis I, whose ideal was to have France excel in the arts. Louis also wished this for France and continually strove, as Francis I had done, to exceed Italy in artistic achievements and to become the leading cultural center of Europe. He found in the court's musical establishment one of his best vehicles for achieving this goal.

Francis I had established three groups of musicians at his court: the Musique de la Chapelle Royale, Musique de la Chambre, and Musique de l'Écurie. During his reign, Louis XIV greatly augmented these groups and brought them into closer association with the monarchy. To ensure that he had only the best musicians, Louis held competitions for vacant posts which he himself attended. The prestige and security that the court offered aided in attracting France's leading musicians.13

The Musique de la Chapelle Royale provided religious music at the court. The group consisted of "two sous-maitres...a first cornettist (cornet ordinaire), another cornettist, two boy sopranos, eight basses, eight tenors, eight counter-tenors, eight chaplains, four chapel clerks and two grammar instructors for the children."14 The sous-maitres also held the title of Compositeur de la Chapelle and were responsible for training the choir and composing music for the king's mass and other sacred ceremonies.

The singers of this establishment were obtained from Paris churches such as Notre-Dame and Sainte-Chapelle. Often the directors of these choirs were also members of the king’s group, whose absences sometimes caused the Paris churches’ services to be irregular.

The Musique de la Chambre consisted of instrumentalists and singers. The largest ensemble of this group was the vingt-quatre violons du roi (twenty-four violins of the king) often referred to as the grande bande. The ensemble was divided into five parts with violons on the highest part, three inner parts (also known as parties de remplissage) played by violas, each with its own clef, and the lowest part played by the basse de violons, an instrument similar to the cello, but tuned a step lower. This ensemble was the first orchestra officially established around a core of stringed instruments.\(^{15}\)

A smaller group of strings known as the petit violons was founded by Louis XIV in 1648 and given to the direction of Jean-Baptiste Lully. For a period of time, the petits violons were used more often in performances than the larger ensemble. Eventually the two groups would combine to provide music for ballets and other special events of the court. Though often combined, these two groups served individual purposes as noted in 1686 in État de France:

The Grande Bande of the Vingt-quatre Violons, always so labeled although they are at present twenty-five...plays for the dinner of the King, for Ballets, and for Comedies. The Petits Violons which number twenty-four...follow the King on his journeys to the country, usually play for his supper, Balls and the Recreation of His Majesty. They also play for Ballets...\(^{16}\)

\(^{15}\) Rebecca Harris-Warrick and Carol G. Marsh, Musical Theatre at the Court of Louis XIV Le Mariage de la Grosse Cathos (Cambridge: Cambridge University Press, 1994), 7.

\(^{16}\) Anthony, 12.
Among the king’s chamber group were also instrumentalists who were not a part of the ensembles mentioned above. These musicians often performed as soloists in small ensembles or the basso continuo. There were also several singers attached to this group.

The Musique de l’Écurie consisted of the king’s wind and brass players. Many of its members came from large families of musicians who played either together or in a succession of generations. This group included, "Trompettes (12 players); Joueurs de violon, hautbois, saqueboutes et cornets (12 players); Hautbois et musettes de Poictou (6 players); Joueurs de fifres et tambour (8 players); and Cromornes et trompettes marines (6 players)."17 From the trumpet group were the trompettes ordinaires who were the four best players and were always expected to “precede the royal coach in uniform.”18 The other eight trumpets were used for “performances of Te Deum, funerals, coronations, arrivals of visiting dignitaries and the like.”19 The group labeled Joueurs de violon, hautbois, saqueboutes et cornets included some of the finest musicians who were able to play several instruments. This group came to be known as the douze grands hautbois du roi (twelve grand oboes of the king) and was comprised of ten oboes and two bassoons. Their official functions were to perform for the “rising of the king on the first day of January and May, and on 24 August for Saint Louis’ day.”20 The remainder of the time they performed for indoor occasions, often combining with members of the other groups. The Joueurs de fifres et tambour and the Cromornes et trompettes marines appear to have been used primarily for indoor performances that required special sound effects.

17 Anthony, 13.
18 Anthony, 13.
19 Anthony, 13.
20 Anthony, 13-14.
Attached to the court was a group of dancers and actors who were utilized in the various balls, ballets, and plays for which the musicians performed. Professional dancers at the court were often violinists as well. In fact, the *maître à danser* was expected to play violin, as well as teach dancing, dance in various styles, and sometimes compose music for dancing. Following the creation of the Académie Royale de Danse, dancers began to separate themselves from musicians. In 1672, Pierre Beauchamps, the king’s principal choreographer, created a permanent dance troupe for the Opéra which ignited a trend towards professionalized dancers and further deepened the separation between dancer and musician.²¹

**Court Entertainments**

Members of these groups often collaborated to create the most popular form of entertainment at Louis XIV’s court, the *ballet de cour*. This genre was developed from *momeries* and *mascarades* which had been performed in the fourteenth and fifteenth centuries at princely courts as well as from the *spectacles* of the Valois kings and the Italian *mascheratas*. The *momeries* were “species of ballets for two or three disguised persons, miming a role, singing verses, and dancing.”²² Associated with grand occasions of coronations and royal weddings, the subjects of *momeries* were derived from the Bible, tales of chivalry, or allegorical tales.

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²¹ Harris-Warrick and Marsh, 9.
²² Isherwood, 56.
The spectacles of the Valois kings displayed music and ballet as important parts of courtly life. They were performed in conjunction with ceremonial pageants and were used to "build up these monarchs as 'Roman emperors,' descendants of the ancient Trojan line." Characters were costumed to represent these heroic monarchs as were the masked performers of the processionals. Through the years of its existence, the spectacles were transformed, becoming more dramatic presentations of ballet that included sung récits which would become an important element of the ballet de cour.

The early forms of mascarades began as productions combining poetry, dancing, and music reserved for small audiences. With their loosely structured plots, they were typically performed in the form of a procession. The verses that would be spoken or sung were distributed among the audience. They often concluded with the king and queen dancing along with the masked dancers. With the introduction of the Italian mascherata to the French court in the middle of the sixteenth century, mascarades became more impressive. They were performed in connection with court ceremonies and involved masked dancers on floats acting out allegories and praising the king.

The ballet de cour was a direct outgrowth of each of these forms of entertainment. The ballet was comprised of récits and entrées. The récits commented on the action taking place. At the inception of the ballet de cour, récits were performed in spoken declamation, but by 1605 they were consistently sung. They were structured like the air de cours, which were rather melodic songs. Récits were followed by a series of dances called entrées. These dances were performed by different characters who were dressed in

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23 Isherwood, 57.
24 Isherwood, 57-58.
elaborate costumes and masks. The récit and entrées culminated in a concluding grand ballet in which all the characters danced together on stage (once a year the king himself would dance in the grand ballet). Each ballet de cour included a vers, a kind of libretto distributed to the audience. It included detailed descriptions of the subject matter and sometimes made references to the masked performers.25

The performance of Cercé ou le Balet comique de la Royne in 1581 marked the beginning of the ballet de cour. Considered the first in its genre, it combined poetry, décor, music, and dance to present a single unified action. Intended for a small royal occasion (a wedding), this work did not leave a lasting impression on the succeeding generation. Thus for many years works of this kind consisted of unrelated entrées. In the early seventeenth century, however, there was a return to the ballet de cour which was centered around a single dramatic action. Because of their dramatic nature, these ballets were labeled ballet mélodramatiques.

By the time of Louis XIV, the ballet de cour was in the hands of the great French composer, Jean-Baptiste Lully. He was brought to France from Italy to teach Italian to Mademoiselle de Montpensier, the daughter of Gaston d'Orléans. Quickly noticed by the court for his talents as a violinist and dancer, he became the court composer in 1653. Lully cultivated the ballet de cour for ten years until its ultimate transformation into French opera. He introduced an overture marked by dotted rhythms that would become the traditional French overture.26

A distinguishing mark of the ballet de cour was its elaborate stage design and costuming. Giacomo Torelli, scenic designer, stage machinist, and architect, was in large part responsible for the magnificent stage designs of the ballet de cour during the reigns of Louis XIII and Louis XIV. Imported from Italy at the request of Queen Anne of Austria, Torelli brought with him the Italian ideal of staging where each new scene was supplied with a detailed design depicting the action or place described in the vers. In order to make this possible, he invented a chariot and pole system that would allow for the stage picture to change with the scene. Torelli’s ingenuity in stage machinery allowed the representation of actions that were not possible before.27

The costumes of the ballet de cour were as elaborate as the stage designs. The notable costumers of the ballet de cour were Daniel Rabel, Henry Gissey, and Jean Bérain. Rabel’s costumes reflected the ordinary clothing of his day. He individualized each character by distinctive masks, known for being rather grotesque in their depiction of warriors, drunkards, and peasants. Gissey and Bérain continued Rabel’s costume designs in their use of Roman military tunics for more serious or heroic characters. Characteristic of the Roman costumes of all these designers were the lavish plumes added to the helmet. Bérain was noted for creating exotic costumes for those characters that portrayed Indians, Americans, Turks, or Chinese.28

The later mascarades, including those being discussed here, were influenced by the ballet de cour. They adopted the use of elaborate costuming, as well as the

combination of song and dance. However, they were distinguished by their light nature and the satire they often presented. These mascarades were further differentiated by their shorter length and the fact that they did not require the extensive stage machinery of the ballet de cour.\textsuperscript{29}

\textsuperscript{29} Isherwood, 57-58.
Chapter 2: The *Mascarade* and its Creators

By the seventeenth century, *mascarades* were commonly performed during masked balls in order to break up the sequence of the evening's events. At this time, the opera produced by Lully replaced the *ballet de cour* as the chief musical entertainment of the court. Because Lully could compose only one opera per year and because operas were not suitable for all social occasions, Louis XIV sponsored a number of other types of entertainment. The carnival season which lasted from January to Lent provided many lavish examples of entertainments such as banquets, balls, fireworks displays, hunts, and boat rides. The masked balls were the most popular of these and were always impressive affairs. They followed the same specific order as the formal balls given by Louis XIV.

According to Pierre Rameau, the grand balls of Louis XIV's later years began with *branles* followed by *danses à deux*, and closed with *contredanses*. He also provided the procedures that were observed by the members of the ball:

In the first place, no one is admitted to the royal circle except the princes and princesses of royal blood; then the dukes and peers, and the duchesses, and afterwards the other lords and ladies of the court according to their rank. The ladies are seated in the front row [around the edge of the room], and the gentlemen behind...Every one being thus placed in order, when His Majesty wishes the ball to begin he rises, and the whole company does likewise. The king takes his position at the place where the dancing is to begin (which is [at the end of the room] near the musicians). In the time of Louis XIV, His Majesty danced with the queen or with the first princess of the blood. Behind the king and his partner, the other couples took their places according to their rank...The lords are on the left side, and the ladies on the right: and in this order, they make their bows one before the other. Then the king and queen lead the branle, which was the dance with which the court balls began; all the lords and ladies follow Their
Majesties, each on their own side...After they dance the gavotte [the last branle],...they make the same bows on parting, as those they made at the start.30

Branles were round dances where couples formed a circle and took side steps while facing inside the circle. Several danses à deux were performed after the branles. These dances for two were performed by one couple at a time in order of social rank, the highest being first. The dances were choreographed by the leading Parisian dance masters to a particular tune. The most popular of these included the menuet, passepied, gigue, forlane, bourrée, sarabande, gavotte, and loure. Danses à deux displayed the high level of social dancing being performed at Louis’ court; each of the courtiers was expected to be able to perform any one of these dances at a given time.31 Contredanses concluded the balls.

They were English dances in which the couples formed two parallel lines. By the early eighteenth century the French had created their own form of the contredanse known as the cotillon, which was performed by four couples arranged similarly to couples in a square dance.32 These masked balls were distinguished not only by masks worn for disguise but by the use of magnificent costumes that were often changed several times throughout the evening.

The mascarades performed during these balls involved dancing by professionals, courtiers, or a mixture of both. The carnival season of 1700, noted for being the most dazzling of Louis’ reign, provided many masked balls of this kind for the king and his guests to enjoy. The mascarades of this season were created on a variety of subjects,

32 Mather, 2-3.
including the King of China, stock characters of the Italian comedie, Amazons, a village wedding, a game of chess, and a sailing vessel. They included a multitude of dance types in order to portray the various characters and the geographical areas with which they were associated.\textsuperscript{33}

The music of these mascarades was composed by André Danican Philidor, his son Anne Danican Philidor, and his nephew Pierre Danican Philidor. The Philidor name was a well known and respected name at the court. Theirs was a family dynasty of wind players who were employed by the court for several generations. The first known musician of the family was the oboist Michel Danican. He was employed in the grand écurie to play the oboe, cromorne, and trumpet marine. The surname Philidor is said to have been given to Michel Danican by Louis XIII because of his charming talent on the oboe that reminded the king of the famous Sienese oboist Filidori. Though Michel Danican never adopted the name Philidor, his brother, Jean Danican, took it and from then on members of the family were referred to as Danican dit Philidor (Danican known as Philidor).\textsuperscript{34}

André Danican Philidor, composer of five mascarades for the carnival season of 1700, was the son of Jean Danican who was also employed in the grand écurie to play the oboe, cromorne, and trumpet marine. He is also believed to have been a composer, but his music has been lost. André began his employment with the court in 1661 as a musician in the cromornes et trompettes marines section of the grand écurie. In 1678 he


\textsuperscript{34} F.J. Fetis, \textit{Biographie Universelle Des Musiciens et Bibliographie Générale de la Musique} 2nd ed., vol. 7 (Brussels: Culture et Civilisation, 1875), 26.
succeeded Hypolite Carré in the tambour et fifre section of the same group. Three years later, in 1681, André was appointed to the grands hautbois du roi. After becoming a member of the grands hautbois, he joined the petits violons.

Around this same time, André was also appointed as librarian for the king’s music collection, the position for which he was best known. He shared the post with François Fossard until 1697 and by 1702 he was working alone. As librarian, Philidor was requested by Louis XIV to collect music performed from the early part of his reign as well as from the reigns of his father and grandfather. He also spent a great amount of time copying volumes of music dating as far back as Henri III, over 100 years earlier, as well as a series of Lully’s ballets. Philidor and his assistants were also responsible for copying several volumes of fully scored complete works of secular and sacred music, chamber suites taken from the music of Lully and others, and the music being performed at the court such as ballroom dances and music of the grand écurie. It is also known that Philidor was paid to copy parts for the various musical entertainments performed at the court. Besides being a musician and librarian, Philidor was also a composer, but it seems that his composing was somewhat restricted, at least during Lully’s lifetime, who dominated musical life at the court. He did write music for ensembles of the grande écurie, dance tunes for balls, and several ballets and mascarades, though he did not compose any theatrical music until after Lully’s death in 1687. Though some of Philidor’s music has been lost, most of it is preserved in anthologies of music from the

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36 Harris-Warrick and Marsh, 16-17.
Much of his dance music from stage works is contained in instrumental anthologies. It is highly probable that these anthologies are written in the hands of Philidor himself and his assistants.\(^{37}\)

André Danican Philidor was married twice and produced twenty-two children, several of whom continued the family profession of wind and percussion playing at the French court. One of his sons, Anne Danican Philidor, composed two of the mascarades performed during the carnival season of 1700. Anne joined the *grande écurie* as oboist in 1698 and later was appointed to the *chapelle royale* and *chambre*. He composed sacred and instrumental music, but was best known for his role as director of concerts. In 1725, Anne instituted the Concert Spirituel, which provided public concerts when the Opéra was closed for religious purposes. Later he founded the Concerts Française, another institution that provided public concerts of mostly secular music. This establishment existed for approximately three years.\(^{38}\)

Pierre Danican Philidor composed one *mascarade* for the carnival season of 1700. He was the nephew of André, the son of André’s younger brother Jacques Danican Philidor, an active wind and drum player at the court. Pierre was a member of the *grande écurie* and later joined the *chapelle royale* as oboist and the *chambre* as flautist. His instrumental compositions include six suites for two transverse flutes, six suites for three flutes, oboes or violins, and several marches.\(^{39}\)

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\(^{37}\) Harris-Warrick and Marsh, 18.


\(^{39}\) Rushton, 627.
These Philidor *mascarades* were performed in January and February of 1700 at Marly. The scores of the *mascarades* confirm the year 1700, though only two of the librettos are dated. The two librettos also indicate the month and day of performance as does the *Mercure galant*, a journal which noted the activities of the court, as well as the diary of the Marquis de Dangeau, who wrote daily accounts of the events that occurred at the court throughout the season. Though by this time court entertainments were being scaled down, these particular *mascarades* were described as rather elaborate affairs with extravagant costumes and the best dancers and musicians of the court. They would have been performed in the Grand Salon of the château at Marly. Jean Bérain, *dessinateur de la chambre et du cabinet du roi* (designer for the king), created a stage that was placed in the center of the octagonal salon for the performance of the mascarades. The stage was constructed so that it could be assembled or dismantled rapidly. The audience was seated on the perimeter of the salon just as they had been during the masked ball. It was a small audience in comparison to the hundreds of people attending balls at Versailles. This was due in part to the smaller size of the château which could not accommodate the same crowds of people, and to the fact that the king considered Marly his getaway and so invited only a few of the courtiers.\(^{40}\)

\(^{40}\) Marie, 8-9, 106.
Chapter 3: The Mascarades in Performance

The first of these mascarades to be performed was the Mascarade du Roy de la Chine (Mascarade of the King of China). Written by André Philidor, it was presented at Marly on Thursday, 7 January, 1700 and an encore was given the next day. The musical score and libretto provide a complete cast list for the singers, dancers, and musicians (see page 23). However, there are two discrepancies. The cast list and musical score lists a character, L'Interprete, played by Monsieur Philbert, a well-known court singer, while the libretto does not mention such a character. Throughout the score, there is no place where the L'Interprete is indicated to perform, which perhaps suggests that Monsieur Philbert acted as a narrator providing the audience with comments on the action taking place. Also, in the libretto, the dancer who portrayed a Pagoda was listed as F. Philidor, while the musical score lists the dancer as Monsieur Des-moulins. In fact, the dancer was Monsieur Des-moulins, according to the French journal, the Mercure galant: “Le Sr des Moulins de l’Opera, y divertit beaucoup dans une Danse grotesque, representant une Pagode” (Monsieur des Moulins of the Opera amused many with a grotesque dance that represented a Pagode).41

As previously mentioned, the best dancers and musicians of the court performed in these mascarades. Several of the names in the following cast list of Le Roy de la Chine reappear in several of the other mascarades, making them worthy of mention. Monsieur Philbert, mentioned above, also known as Philbert Rebillé, was first employed

41 Mercure Galant (February 1700): 154.
at the court as a flautist and later as an oboist and musette player. He was also known for being a great singer and mimic. The *Mercure galant* reported that:

Philbert sang very well; and to give more expression to his singing, he knew how to sweeten his voice, and he would inflate it all of a sudden in order to go from a graceful sound to a noisy one and to a martial one. He had the talent of mimicking all kinds of jabberings or corrupt accents - Gascon, German, and frenchified Swiss; he could imitate the speech and manner of young girls or mimic old ladies. He was, so to speak, the monkey of the human race. He was often included in the king's ballets in order to represent comic characters, at which he succeeded perfectly.  

In 1689, Philbert resigned from his duties in the royal chamber establishment; however, he continued in his duties as a member of the *Hautbois et Musettes de Poitou* and appeared in private performances at the court.  

André Guillegaut was a bass singer in the king's royal chapel. He began his service at the court in 1680 and at times performed in theatrical productions at court including Lully's *Le Triomphe de l'Amour* in 1681, *Atys* in 1682, and *Le Bourgeois Gentilhomme* in 1698. He also appeared in several other Philidor works including *Le Canal de Versailles* in 1687, and in *La Princesse de Crète* and *Le Mariage de Grosse Cathos* in 1688.

Messieurs Des-moulins and Ballon and Mademoiselle La Fontaine were members of the Opéra and considered three of its finest dancers. They worked under the direction of the great Louis Pécour, who served the Opéra as choreographer and dance master for a

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42 Harris-Warrick and Marsh, 31.
44 Harris-Warrick and Marsh, 30.
number of years. Des-moulins, Ballon, and La Fontaine were professionals obtained by the court regularly to perform in a variety of entertainments.\textsuperscript{45}

Many of the instrumentalists were members of the Philidor family. Others from the list of Le Roy de la Chine whose names reappear in many of the other mascarades include Constantin, Marchand, Duplessis, and La Fontaine. Marchand was a familiar name in France during the seventeenth and eighteenth centuries. The Marchands were, like the Philidors, a family dynasty of musicians attached to the French court for several years. Because no first name is given and there were so many of them working at the court at this time, it is difficult to determine exactly which Marchand would have played in these mascarades.\textsuperscript{46} The Duplessis family produced yet another dynasty of musicians and composers who flourished in France at the same time as the Marchand family. Little is known about this family and their exact connections to one another, which adds to the difficulty of determining exactly which Duplessis performed.\textsuperscript{47}

\begin{table}[h]
\centering
\begin{tabular}{ll}
\hline
L’Interprète & Monsieur Philbert \\
\hline
\textbf{Singers} & \\
Le Roy de la Chine & Monsieur Bastaron \\
(the king of China) & \\
Premier Prince Chinois & Monsieur Guillegaut \\
(first Chinese prince) & \\
Second Prince Chinois & Monsieur La Biffe \\
(second Chinese prince) & \\
\hline
\end{tabular}
\end{table}

\textsuperscript{48} All of the cast lists provided here are derived from the combination of the cast lists of the libretti and musical scores.
The subject of this *mascarade* was a common one in which people from exotic places come to the court of France to admire its magnificence. Here, the king of China travels to the French court where he and the princes and chorus sing of their admiration for such a glorious place. It begins with a march, followed by a recitative in which the first Chinese prince tells of his king’s journey across the vast seas to witness the most charming court in the universe. The chorus repeats the words of the prince’s recitative. There follows a dance, the *loure*, preceding the entrance of Monsieur Des-moulins. The portrayal in dance of a pagoda, a temple of the Far East, is performed by Des-moulins.
The king of China is carried in on a palanquin by his four slaves and proceeds to sing a recitative that requests those around him to admire the pomp of the court and the king who rules it. The chorus joins the king of China as he sings of a place where games, laughter, and love always reign. After a second dance, the chaconne, is performed, the second Chinese prince and chorus sing alternately of the homage they pay to the French king. The final dance is a passepied and the opening march returns.

Sources reveal that costumes played an important role in mascarades. The costumes for all of the mascarades of 1700 were described as dazzling, made of the finest threads with no expense spared. For this particular mascarade, there are five costume designs by Jean Bérain which have been preserved, three of which were for Monsieurs Des-moulins, La Biffe, and Guille Gaut. Bérain did not have knowledge of the type of clothing worn by the Chinese people, so he designed the exotic costumes according to what he believed inhabitants of such a faraway place might have looked like. All of the drawings for these costume designs show all but one of the characters' faces adorned with large whiskers similar to those of a cat. They are all wearing a robe which rests just above the knee (except for one whose robe hangs to mid-calf) and is distinguished by rather ornate patterns. Beneath this are pants whose patterns vary among the characters, except for the first Chinese prince who appears to wear only tights. The only Chinese man without whiskers is also the only one without a hat. Instead, he has a thick, large strand of hair which hangs from the back of an otherwise bare scalp. The others are wearing hats of various kinds, some embellished with plumes. Two of the Chinese men are carrying what appears to be some type of percussion instrument. The character portraying a pagoda sits atop a platform. (See Illustrations 2-6).
Illustration 2: Chinois. All of the surviving costume designs from these *mascarades* were done by Jean Bérain. They are reproduced from an auction catalogue titled *Maquette de costumes de théâtre de Jean I et Jean II Béran*.
Illustration 3: *Chinois, Pagaude*
Illustration 4: Pagaude
Illustration 5: Premier Prince de la Chine
Illustration 6: *Seconde Prince de la Chine*
Le Roy de la Chine appears to have been enjoyed by the audience because an encore was given the night after the first performance. The Marquis de Dangeau noted these sentiments in his journal of court activities: “Après souper il y eut une fort jolie mascarade du roi de la Chine avec des entrées de ballets et de la musique...” (After dinner, there was a very nice mascarade of the King of China with entrées of ballet and music...). The Marquis de Sourches, who also kept a journal of court activities, wrote: “Le 21, il y eut un bal à Marly, où on vit plusieurs mascarades, lesquelles furent précédées d’un divertissement de musique et de danse, sous le titre du Roi de la Chine, lequel ne fut pas trop bon.” (On the 21st, there was a ball at Marly where were seen several mascarades, which were preceded by a divertissement of music and dance, under the title of the King of China, which was not very good). However, his opinion did not seem to reflect that of the king who allowed an encore.

Mascarades des Amazones, written by Anne Danican Philidor, was performed at Marly on Thursday, 21 January, 1700. As in the previous mascarade, Monsieur Philbert is listed in the musical score as L’Interprete, though this is not indicated in the libretto. Otherwise, the cast list on both the libretto and score is the same. The two leading female roles of this mascarade were performed by women whose names were well established at the court and who reappear in several of the following mascarades.

L’Interprete Monsieur Philbert


<table>
<thead>
<tr>
<th><strong>Singers</strong></th>
<th><strong>Dancers</strong></th>
<th><strong>Instrumentalists</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Talestris, Reine des Amazones (queen of the Amazons)</td>
<td>Un Seigneur Scythe (four fighters (lords) allied with the Amazons)</td>
<td>Un Timbalier Esclave, More (a Moorish slave playing drum)</td>
</tr>
<tr>
<td>Hypolite, autre Reine des Amazones (other queen of the Amazons)</td>
<td>Quatre Voltigeurs (four infantrymen)</td>
<td>Quatre Dessus de Hautbois (four oboes)</td>
</tr>
<tr>
<td>Caliope, Confidente de Talestris (confidante of Talestris)</td>
<td>Une jeune Amazone (a young Amazon - female)</td>
<td>Deux Tailles de Hautbois (two oboes)</td>
</tr>
<tr>
<td>Melite, Confidente de Hypolite (confidante of Hypolite)</td>
<td>Un jeune Sarmate (a young Sarmate - male)</td>
<td>Deux Dessus de Violon (two violons)</td>
</tr>
<tr>
<td>Choeur d'Amazones (Amazon chorus)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sarmates, Sujets des Amazones (Sarmates, Amazon subjects)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quatre Seigneurs Scythes, alliez des Amazones (four fighters (lords) allied with the Amazons)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mademoiselle Varango</td>
<td>Monsieur Ballon</td>
<td>Monsieur Michel</td>
</tr>
<tr>
<td>Mademoiselle Chape</td>
<td>Messieurs de la Rosiere and du Bordet, Pages du Roy (kings’ pages) and Francine le fils (the son) and Joly le fils</td>
<td>Philidor</td>
</tr>
<tr>
<td>Mademoiselle Moreau</td>
<td>Messieurs Antoine, Favorly, Thomas, Joseph, Jacinte, and Bluquet</td>
<td>Messieurs Pierre</td>
</tr>
<tr>
<td>Mademoiselle Des-Enclos</td>
<td>Bastaron and Tiphaine</td>
<td>Messieurs Philidor</td>
</tr>
<tr>
<td>Mesdemoiselles.</td>
<td>Messieurs Antoine, Favorly, Thomas, Joseph, Jacinte, and Bluquet</td>
<td>Philidor, Anne Philidor, Philidor l’aîné (André), and Constantin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Messieurs Philidor cadet and Duplessis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Messieurs Marchand l’aîné and le cadet</td>
</tr>
</tbody>
</table>
Like *Mascarade du Roy de la Chine*, this *mascarade* centers on characters from an exotic place - the Amazon. It begins with a march in which the two queens of the Amazon, Talestris and Hypolite, come to take part in the *divertissements* of a court celebration. They are accompanied by all those who wish to give glamour to their court. Once they arrive in the middle of the room, Talestris begins a recitative in which she calls for the war troops to stop their talk of bloody combat and come join in the celebrations. Hypolite, the other queen of the Amazons known to all in the universe, begins her own recitative in which she speaks of tranquillity, happy hearts, and renewal. The chorus repeats her sentiments. An *entée* follows in which the Voltigeurs (infantrymen) come to fight the Amazons. Two Amazons command their troops to fight for glory and go on to speak of the pleasures found in victory. Four Scythes who are allies of the Amazons enter to aid in the fight against the Voltigeurs. A Sarmate (Amazon subject) enters carrying a flag signaling the end of the fight. Talestris once again calls the troops who are most victorious to a gallant celebration. An Amazon proceeds to sing about the affective properties of the instruments: the drums, tambours, and trumpets just heard.
roused noble hearts, while the oboes and musettes of the celebration charm the tender heart. At this point, the libretto notes a song for a young Amazon female that speaks of love, but music does not appear in the score. Indicated only in the score is a dance for a young female Amazon and a young Sarmate prince. A final recitative and chorus follows in which the Amazons speak of the brave love and supreme power that exist in their land. A concluding dance is performed by Messieurs Ballon and Des-moulins.

Mascarade des Savoyards, written by André Philidor, was performed at Marly on Friday, 22 January, 1700. The notable participants of this mascarade include many whose names have already appeared as well as Messieurs Ferrier, Le Vasseur, Moussard, and Pécourt. Pécourt was a celebrated dance master and choreographer who worked under Pierre Beauchamp, the choreographer at the Opéra. Upon Lully’s death in 1687, Beauchamps left his post and Pécourt was appointed in his place. He stopped dancing in 1703, though he continued in his role as dance master and choreographer at the Opéra.51 There is some discrepancy, however, regarding Pécourt’s participation in this mascarade. He is listed under the role of Arlequin in both libretto and musical score, but the Mercure galant lists Monsieur Ballon as performing this role: “Un Arlequin & un Polichinelle, & Marinette & Zerbinette leurs Femmes, danserent à merveilles, c’estoit le sieur Balon & des Moulins. Le premier estoit Arlequin & l’autre Polichinelle. Les Femmes estoient Mesdemoiselles Varango & Chappe...” (Arlequin and Polichinelle, Marinette and Zerbinette their wives, danced wonderfully, they were [performed by] Messieurs Balon and des Moulins. The first was Arlequin and the other Polichinelle. The wives were

51 Little, 325.
Perhaps Monsieur Pécourt was originally cast in this role and due to unknown circumstances Monsieur Ballon took his place.

**Singers**

<table>
<thead>
<tr>
<th>Singers</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Galanty, vieux Savoyard,</td>
<td>Monsieur Philbert</td>
</tr>
<tr>
<td>conduisant sa Famille</td>
<td></td>
</tr>
<tr>
<td>(an elderly Savoyard)</td>
<td></td>
</tr>
<tr>
<td>Zerbinette, Femme d’Arlequin</td>
<td>Mademoiselle Chappe</td>
</tr>
<tr>
<td>(wife of Arlequin)</td>
<td></td>
</tr>
<tr>
<td>Arlequin</td>
<td>Monsieur Pécourt</td>
</tr>
<tr>
<td>Marinette</td>
<td>Mademoiselle Varango</td>
</tr>
<tr>
<td>Polichinelle</td>
<td>Monsieur Des-moulins</td>
</tr>
<tr>
<td>Quatre Savoyards, portans</td>
<td>Messieurs Le Coq,</td>
</tr>
<tr>
<td>Boêtes de curiositez</td>
<td>Beaumont, Le Vasseur and</td>
</tr>
<tr>
<td>(four Savoyards, carrying unusual animals)</td>
<td>Moussard</td>
</tr>
</tbody>
</table>

**Dancers**

<table>
<thead>
<tr>
<th>Dancers</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Quatre jeunes Savoyards, dansans</td>
<td>No names listed</td>
</tr>
<tr>
<td>(four young Savoyards, dance)</td>
<td></td>
</tr>
</tbody>
</table>

**Instrumentalists**

<table>
<thead>
<tr>
<th>Instrumentalists</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Quatre Hautbois</td>
<td>Messieurs Philidor</td>
</tr>
<tr>
<td>(four oboes)</td>
<td>l’aîné (André), Pierre</td>
</tr>
<tr>
<td></td>
<td>Philidor, Constantin, and</td>
</tr>
<tr>
<td></td>
<td>Duplessis</td>
</tr>
<tr>
<td>Deux Basson</td>
<td>Messieurs Philidor cadet</td>
</tr>
<tr>
<td>(two bassoons)</td>
<td>and Fairier</td>
</tr>
<tr>
<td>Vielle</td>
<td>Monsieur Anne Philidor</td>
</tr>
</tbody>
</table>

This *mascarade* introduces yet another group of characters from another place, but also stock characters from the *Comédie Italienne* with whom the French audience would have been familiar, particularly *Arlequin* (Harlequin). *Mascarade des Savoyards* begins with a march that, according to the libretto, was used for the arrival of Galanty, an

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52 Mercure Galant (February 1700): 159.
elderly Savoyard, with his family and troops at the court of France. So as not to forget the weariness of their travels, Galanty sings a recitative in which he speaks of the dreadful mountains and countryside that were traversed until their arrival at the court, a place where wishes are satisfied and peace is achieved. According to the libretto, the next piece was to be a recitative by Zerbinette. In the score, however, Philidor eliminates this and proceeds directly to the first *entrière* performed by Arlequin. Perhaps this was a decision based upon length of performance since *mascarades* were not typically long productions. Following this, Marinette sings a recitative in which she speaks of her love and ardor for her spouse Polichinelle, a feeling that she proclaims is mutual. But he has become unfaithful, and Marinette sings of the embarrassment that this has caused. Polichinelle then dances an *entrière*. Zerbinette, Marinette, and a Savoyard join to sing of the agreeable union made by Marinette and Polichinelle whose relationship is strong enough to withstand the deceit. Following a *bourrée* and *menuet*, a Savoyard proclaims the French court to be a friendly place where reigns a glorious king. Again the libretto indicates an *entrière* that is to be performed by Arlequin and Polichinelle, but the score lacks music for this. Instead, Philidor presents a *chaconne* followed by a recitative for Galanty in which he speaks of his beautiful and kind family. Marinette and Zerbinette sing brief recitatives concerning the charms of the court. After another *chaconne*, Galanty and the chorus of Savoyards repeat their opening sentiments of a cheerful court which satisfies their wishes and grants them peace. The opening march returns, signaling the end of the *mascarade*.

*Mascarades des Savoyards* was well received by the king and his audience, according to the Marquis de Dangeau. He wrote, "C’était une mascarade de Savoyards
avec des Arlequins et des Polichinelles, qui dansèrent de fort belles entrées; cela étoit accompagné de chants et d'une belle musique, et ce divertissement réussit encore mieux que celui du jeudi.” (There was a *mascarade de Savoyards* with Arlequin and Polichinelle, who danced very beautiful entrées that were accompanied with songs and beautiful music, and the *divertissement* was so well received that an encore was given the following Thursday). The Marquis de Sourches held the performance of this mascarade in the same regard: “Le lendemain il y eut encore un autre bal et diverses mascarades entre lesquelle il y eut petit divertissement de musique et de danse, sous le nom des *Savoyards*, lequel réussit parfaitement bien.” (The following day there was another ball and several masked dances between which was a small *divertissement* of music and dance under the name *Savoyards*, which was carried off impeccably).

*Mascarade La Noce de Village* (Mascarade of a Village Wedding) by André Philidor was performed on Thursday, 4 February, 1700 at Marly. This *mascarade* was constructed on the subject of a village wedding, a common theme in ballets, plays, operas, and *mascarades* of this time. Typically, these portrayals of a village wedding assumed comical and burlesque characteristics though they were each treated a bit differently. The characters in the village wedding were often drawn from stock comic characters and included drunks, unsavory village lords, peasants, etc. Others portrayed

53 *Journal du Dangeau* 237.
54 Sourches, 23.
happy peasants singing and dancing and expressing the wonders of love. Many combined these two aspects as is done in this particular *mascarade*.\(^5^5\)

<table>
<thead>
<tr>
<th>Singers</th>
<th>Monsieur Philbert</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le Pere de la Mariée</td>
<td>Mademoiselle Chappe</td>
</tr>
<tr>
<td>(the father of the bride)</td>
<td>Monsieur Ballon</td>
</tr>
<tr>
<td>La Mere de la Mariée</td>
<td>Mademoiselle du Fort</td>
</tr>
<tr>
<td>(the mother of the bride)</td>
<td>Monsieur le Vasseur</td>
</tr>
<tr>
<td>Le Marié</td>
<td>Mademoiselle Varango</td>
</tr>
<tr>
<td>(the bridegroom)</td>
<td>Monsieur le Coq</td>
</tr>
<tr>
<td>Le Marié</td>
<td>Mademoiselle Tiphaine</td>
</tr>
<tr>
<td>(the bride)</td>
<td>Monsieur Dolivet</td>
</tr>
<tr>
<td>Le Seigneur du Village</td>
<td></td>
</tr>
<tr>
<td>(the lord of the village)</td>
<td></td>
</tr>
<tr>
<td>La Dame du Village</td>
<td></td>
</tr>
<tr>
<td>(the lady of the village)</td>
<td></td>
</tr>
<tr>
<td>Un Allemand</td>
<td></td>
</tr>
<tr>
<td>(a German)</td>
<td>Monsieur Des-moulins</td>
</tr>
<tr>
<td>Une Fille de la Noce</td>
<td>Messieurs Dolivet, Ruelle,</td>
</tr>
<tr>
<td>(a female wedding guest)</td>
<td>Batistin, and Clause</td>
</tr>
<tr>
<td>Un Garçon de la Noce</td>
<td>Mademoiselle Dolivet</td>
</tr>
<tr>
<td>(a male wedding guest)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dancers</th>
<th>Monsieur Philidor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Un Paysan Alleman</td>
<td>l’aîné</td>
</tr>
<tr>
<td>(a German peasant)</td>
<td></td>
</tr>
<tr>
<td>[Quatre]Un Garçon de la Noce</td>
<td>Messieurs Anne</td>
</tr>
<tr>
<td>(four male wedding guests)</td>
<td>Philidor, Pierre</td>
</tr>
<tr>
<td>Une autre Fille dela Noce</td>
<td></td>
</tr>
<tr>
<td>(another female wedding guest)</td>
<td></td>
</tr>
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<table>
<thead>
<tr>
<th>Instrumentalists</th>
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</thead>
<tbody>
<tr>
<td>Un Joüeur de Musette</td>
<td>Monsieur Philidor</td>
</tr>
<tr>
<td>(a musette player)</td>
<td>l’aîné</td>
</tr>
<tr>
<td>Quatre Garçons de la Noce</td>
<td>Messieurs Anne</td>
</tr>
<tr>
<td>Joüant du Hautbois</td>
<td>Philidor, Pierre</td>
</tr>
</tbody>
</table>

(four male wedding guests play oboe) Philidor, Du Plessis, and Constantin
Deux Joieurs de Basson Messieurs Ferrier and Philidor cadet
(two bassoon players)

_Mascarade La Noce de Village_ opens with a march followed by a recitative sung by the bride’s father. He speaks to his daughter who is about to marry, telling her always to be content and happy. A chorus of parents of the bride and groom and male wedding guests repeats these sentiments. Following an _entrée_ for the groom, the bride’s mother sings of her satisfaction that her daughter has obtained the object of her dreams. The lord of the village proceeds with a recitative in which he requests that the members of the wedding come to pay him homage on his land, for he is paying for the wedding. The lady of the village complains to her husband, the lord, that the wedding is too splendid and gorgeous and much too expensive. He replies, telling her that he is master and what he says is done. He wishes for all to have fun and be entertained in this celebration, and the chorus repeats his sentiments. After an _entrée_ by the German peasant, another German sings in his native tongue of life after the wedding. In a crude German, he tells the couple to be happy in life so that their marriage can be long lasting and then requests that the wine be passed to him. Following another _entrée_ by the German peasant, a female wedding guest sings a chanson where she speaks of young love. Three dances, the _rigaudon, gigue,_ and _passepied,_ precede a chorus which repeats once again the sentiments of the bride’s father, urging her to be happy. A march concludes the _mascarade._ Both the _Journal de Dangeau_ and the _Mercure galant_ remarked on the marvelous dancing of this _mascarade:_ “...une mascarade de noce de village où Ballon, Pécourt et les meilleurs danseurs de l’Opéra dansèrent des entrées fort agréables.” (...a
mascarade de noce de village where Ballon, Pécourt, and the best dancers of the opera danced very agreeable entrées), and “Il y eut quatre scenes en musique and quelques entrées de Ballet, où les Sieurs Ballon and des Moulins and mademoiselle du Fort firent merveilles.” (There were four scenes of music and several entrées of ballet which Messieurs Ballon and des Moulins and Mademoiselle du Fort performed marvelously).56

One of the costume designs from this mascarade has been preserved. It is for the character of the German peasant, played by Monsieur Le Coq, who is wearing a fairly plain jacket and more elaborate pants that come to the knee similar to knickers. The collar and cuffs of his jacket appear to be made of a ruffled material. Over the jacket is a sash which is used to hold a sword. The German also wears a flat hat with a fairly large, round brim. (See Illustration 7).

Mascarade Le Lendemain de la Noce de Village (The Day After the Village Wedding) was performed on Friday 5 February 1700 at Marly. Written by Anne Danican Philidor, it was the continuation of the village wedding mascarade composed by his father. The characters that were used in both mascarades were performed by the same people, while those whose characters were no longer needed in Lendemain took on new roles. The musicians were also the same in both mascarades.

<table>
<thead>
<tr>
<th>Singers</th>
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<tbody>
<tr>
<td>Une des Filles de la Noce</td>
<td></td>
</tr>
<tr>
<td>Le Frere du Marié</td>
<td></td>
</tr>
<tr>
<td>(bridegroom’s brother)</td>
<td></td>
</tr>
<tr>
<td>L’oncle de la Mariée</td>
<td></td>
</tr>
<tr>
<td>(the bride’s uncle)</td>
<td></td>
</tr>
<tr>
<td>Un Suisse</td>
<td></td>
</tr>
<tr>
<td>(a Swiss)</td>
<td></td>
</tr>
<tr>
<td>Un des Garçons de la Noce</td>
<td></td>
</tr>
<tr>
<td>Mademoiselle Chappe</td>
<td></td>
</tr>
<tr>
<td>Monsieur le Vasseur</td>
<td></td>
</tr>
<tr>
<td>Monsieur le Coq</td>
<td></td>
</tr>
<tr>
<td>Monsieur Philbert</td>
<td></td>
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<tr>
<td>Monsieur Moussard</td>
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56 Journal de Dangeau 244 and Mercure Galant 166.
Illustration 7: *Un Allemand Paysan*
As the march begins, the newlyweds are taken to a celebration that the village has prepared for the day after their wedding. In a recitative, the groom's brother invites everyone to follow him to the celebration where all will enjoy a full day of pleasures. The female wedding guests continue the mascarade with a song of love and proclaim that they live for love even though it can often bring pain. The bride's uncle declares that all at the celebration are satisfied and happy; his sentiments are repeated by the chorus of male wedding guests. Following an entrée, the groom's brother tells all that they will be amused and entertained and that all should speak only of games and love today. The bride and groom perform an entrée and are succeeded by the comic recitative of a Swiss who sings of the day's celebrations and how sorrowful he will be if his pear brandy runs dry. The male wedding guests proclaim that the way of life is always to sing, laugh, and dance as they do this day. The female wedding guests continue their song of love. A
female wedding guest dances an *entrée* and the Swiss man sings again a comical song in which he states that without his wine he cannot play his fife. After an *entrée* by the second Swiss man the chorus repeats the joyous sentiments of the male wedding guests. The *Mercure galant* reported that the same dancers who had performed in the *Mascarade Le Noce de Village* were just as marvelous in *Lendemain* and that many were very amused by the performance. (“Les mêmes Danseurs firent merveilles & ce qui divertit beaucoup...”).

Two of Jean Bérain’s costume designs from *Lendemain* have been preserved. These are of the Swiss countryman, played by Monsieur Philbert, and the bridegroom, played by Monsieur Ballon. The Swiss man is clothed similarly to the German of the previous *mascarade*. He wears a jacket with ruffled material on the collar, cuffs, and down the front and pants that come to the knees, again similar to knickers. A sash is also worn that holds his sword. The hat is tall and comes to a point and is adorned with a plume on one side of the brim. The Swiss man is carrying what appears to be a rod or staff that is a bit taller than he. The bridegroom is clothed in a very ornate jacket over knicker-like pants. The collar of the jacket is high and is made of ruffles. In his hand he holds a flimsy-looking hat that is perhaps made of velvet or a similar material and garnished with plumes or feathers. (See Illustrations 8-9).

*Mascarade du Vaisseau Marchand* (Mascarade of a Ship Merchant), written by André Philidor, was performed on Thursday, 18 February, 1700 at Marly. Once again, the subject returns to the magnificence of the king and his court, focusing on a ship full of

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57 *Mercure Galant* 168.
Illustration 8: *Suisse*
Illustration 9: Habis de Marié
people who are going to the French court to pay their respects to the king. The cast includes many familiar names.

<table>
<thead>
<tr>
<th>Singers</th>
<th>Monsieur de la Bisse</th>
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</thead>
<tbody>
<tr>
<td>Le Pilote</td>
<td></td>
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<tr>
<td>(the captain)</td>
<td></td>
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<tr>
<td>La Femme du Pilote</td>
<td></td>
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<tr>
<td>(the captain’s wife)</td>
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<tr>
<td>Le Moscovite</td>
<td></td>
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<tr>
<td>(Muscovite, from Moscow)</td>
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<tr>
<td>L’Iroquois</td>
<td></td>
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<tr>
<td>(an Iroquois)</td>
<td></td>
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<tr>
<td>L’Afriquain</td>
<td></td>
</tr>
<tr>
<td>(an African)</td>
<td></td>
</tr>
<tr>
<td>Une Laponoise</td>
<td></td>
</tr>
<tr>
<td>(Lapis)</td>
<td></td>
</tr>
<tr>
<td>Premier Pescheur</td>
<td></td>
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<tr>
<td>(first fisherman)</td>
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<td>Seond Pescheur</td>
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<table>
<thead>
<tr>
<th>Dancers</th>
<th>Monsieur Ballon</th>
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<tbody>
<tr>
<td>Le Matelot, Basque</td>
<td></td>
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<tr>
<td>(basque sailor)</td>
<td></td>
</tr>
<tr>
<td>La Matelotte</td>
<td></td>
</tr>
<tr>
<td>(female sailor)</td>
<td></td>
</tr>
<tr>
<td>Trois petits Mouces</td>
<td></td>
</tr>
<tr>
<td>Un Laponais</td>
<td></td>
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<tr>
<td>Une Laponaise</td>
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<tr>
<th>Instrumentalists</th>
<th>Monsieur Chevalier</th>
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<tbody>
<tr>
<td>Trompette Marine</td>
<td></td>
</tr>
<tr>
<td>(marine trumpet)</td>
<td></td>
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<tr>
<td>Tambourin</td>
<td></td>
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<tr>
<td>(tambourine)</td>
<td></td>
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<tr>
<td>Hautbois</td>
<td></td>
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<tr>
<td>Bassons</td>
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The libretto and score indicate that the *mascarade* takes place on a grand vessel and the libretto further reveals that this vessel moves forward to the center of the salon as the opening march is played. The captain of the ship tells the sailors to have courage as they approach the shore; the chorus repeats his words. The captain then beckons them to join him in paying homage to the powerful monarch of the pleasant shores which they are approaching. Again the chorus repeats the captain’s words. After a dance, the captain speaks of his happiness because he is finally going to see the “most grand of mortals”, the king. The captain’s wife praises this king who is master of a glorious people, who embodies love and wisdom and is always victorious. She and her husband then join together repeating the captain’s joy in seeing the king. Following an *entrée*, three passengers (a Moscovite, an Iroquois, and an African) praise the king, stating that even the most savage creatures leave their caves and woods in search of this most powerful monarch. La Pescheuse de Corail (the coral fisherman) continues the adulation of the king, stating that he is the most grand of all heroes. The first Pescheur beckons the second Pescheur to leave the shores and with him pay homage to the monarch. The second Pescheur does so and presents gifts of the sea to the king. After the chorus repeats the words of the second Pescheur, the march returns to conclude the *mascarade*.

The *Mercure galant* and the *Journal de Dangeau* reported that the dances were performed very well: “Après cette mascarade, le petit Bontemps en fit entrer une des meilleurs danseurs de l’Opéra, qui sortoient d’un vaisseau et qui dansèrent de très-belles entrées.” (After this *mascarade*, the small Bontemps had the best dancers of the opera
enter [the salon] in a ship and they danced very beautiful entrées), and the Mercure even went as far as to say that the dancers of the opera (Messieurs Ballon and des Moulins, and Mademoiselle du Fort) danced their best. (Les Sieurs Ballon & des Moulins, & la Demoiselle du Fort, de l'Opera, danserent de leur mieux...) However, Le Mémoires du Marquis de Sourches presented quite a different opinion as Sourches stated: “Tous les matelots étoient des musiciens et des danseurs qui entrèrent dans le salon, et firent un divertissement de musique et de danse qui fut assez mal exécuté et n'eut d'autre agrément que la danse de Ballon [danseur célèbre de l’opéra], de Dumoulin [autre danseuse de l’opéra, excellent pour le grotesque] et de la petite Dufor [danseuse de l’opéra], qui firent des merveilles.” (All of the sailors were the musicians, and the dancers who entered the salon performed a divertissement of music and dance which was badly executed and without appeal except for the dance of Ballon [celebrated dancer of the opera], Dumoulin [another dancer of the opera, excellent for portraying the grotesque], and the small Dufor [female dancer of the opera] who were marvelous).

Two costume designs by Jean Bérain have been preserved. They depict the clothing of a male and female sailor portrayed by Monsieur Ballon and Mademoiselle du Fort respectively. The costumes of the two share in common a hat of similar shape, though the female’s hat is adorned with a plume and a patterned material around the brim. She is clothed in a dress made undoubtedly of the finest threads, embellished with ribbons and lace. The male sailor wears a shirt with long sleeves that are puffed from the shoulder to elbow. The collar, cuffs, and shoulder area appear to be made of a ruffled

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58 Journal de Dangeau 259.
59 Mercure Galant 225.
material. He wears pants similar to knickers that stop just below the knee. In his hand he holds a rod which is perhaps some type of instrument. (See Illustrations 10-11). The libretto also provides one brief description of the costume of Laponois who is dressed in white that is decorated with a coral-red color.

*Mascarade du jeu d’Echecs* (Mascarade of the Game of Chess) is the last of these Philidor *mascarades* from the 1700 carnival season. It was performed on Friday, 19 February, 1700 at Marly. The libretto and the *Mercure galant* attribute it to Philidor l’aîné while the musical score attributes it to Pierre Philidor. The cast list is inexplicably missing from the libretto and score; however the *Mercure galant* states that the *entrées* were performed by Messieurs Ballon and Des-moulins and Mademoiselle du Fort (“Les Entrées furent executées par les sieurs Ballon & des Moulins & la Damoiselle du Fort.”) It seems a safe assumption that they were members of the dancing cast. The singers and musicians were probably the same that had performed in the previous Philidor mascarades. We do know from the libretto and score the characters that were depicted, which included L’Echiquier (the chessboard), quatre Pions du Roy and de la Reine (four pawns of the king and queen), un Héraut-d’Armes (herald of arms), les Chevaliers (the knights), Momus, deux fous (two jesters), Cybelle, les Tours (rooks), deux Rois (two kings), deux Reines (two queens) and a chorus. The score indicates that violons, bassons, hautbois, flutes and a tambour de basque (tambourine) were played.

As the title suggests, the subject of this *mascarade* is the game of chess. As is typical, a march begins the *mascarade* and is followed by a recitative.

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60 Sourches, 24.
61 *Mercure Galant* 229.
Illustration 10: Matelot
Illustration 11: *Matelotte*
It is performed by L’Echiquier, who speaks of the game of chess and of his amusement at the image of war that is portrayed on his board. Following a menuet, the herald of arms sings an aria in which he proclaims that no opposing obstacle will stop his victory, and the defeat of all his many enemies will double his glory. The chorus echoes his sentiments. After an instrumental air, Momus performs a recitative in which he tells the chessboard and its members that while their game gives them pleasure, he has his own provided by the jesters of the court. Following a choral repetition, an entrée is danced by the two jesters. Cybelle sings a recitative in which she speaks of the thousand rooks who are like a thousand fortresses and in combat show they are invincible. The rooks follow Cybelle with an entrée. The queens and kings of the chessboard join in a duo, singing of their supreme glory and the jealousy that the others harbor because they are supreme. The chorus repeats their concluding words and sings of the grand king of the board. A courante and gigue are performed and the opening march returns to conclude the mascarade.

Though no costume designs for this mascarade have been preserved, the libretto provides detailed descriptions of some of the characters’ costumes. L’Echiquier is depicted by a man wearing trousers decorated like a chessboard and a cardboard on his head also made in the form of a chessboard. The four pawns are represented by four small children--two boys for the king’s pawns and two girls for those of the queen. One pair of pawns (boy and girl) is dressed in white and the other in black, the boys wearing pants and the girls wearing round skirts. The two knights are also dressed in white and black, one carrying an elaborate black shield of white fleur-de-lis and the other a white shield of black fleur-de-lis. The jesters are dressed in pants of two colors, one in red and
violet, and the other in yellow and green. Attached to the pants are many bells. They both wear a horn shaped hat and they each jingle the tambours de basque (tambourines) which they are carrying. Two large women represent the rooks, one dressed in gold and the other in silver. Finally, the kings and queens are adorned with royal clothing, two in gold and two in silver. These descriptions provide clear evidence of the fact that elaborate costuming was an integral part of mascarades.

In his journal, the Marquis de Dangeau noted that the entrées performed by Monsieur Ballon and Mademoiselle du Fort were executed very beautifully. ("...où il y eut de fort belles entrées de Ballon et de la petite dufort"). On the other hand, the more critical Marquis de Sourches noted that the music and dances were not very successful. ("...Mais la musique et les danses ne réussirent pas trop bien").

The Works on Stage

Because no dance notation survives for these mascarades, it is difficult to know exactly how they would have been staged. However, several other factors allow possible reconstruction of the performances. As mentioned above, the stage in the salon at the château of Marly was positioned in the center of the room surrounded by the audience. Because no back stage area was available due to the position of the stage, the singers and dancers would have moved right off the stage, remaining in clear view of the audience when not performing. More importantly, the librettos for each work detail some of the

62 Journal de Dangeau 260.
63 Sourches, 24.
action that occurs throughout the course of each masquerade. For example, in *Roy de la Chine*, only the libretto describes the king of China descending on the stage in his palanquin carried by four slaves. In *Mascarade des Amazons*, an introduction to the text states that during the opening march, all the people attending the court celebration march in a circle around the two queens who move to the center of the stage upon their arrival. In the *entrée* for the *drapeau* (flag) the libretto provides details of a fight where spikes and daggers are used; the warring groups are separated by a Sarmate who is wearing a flag. In *Mascarade des Savoyards*, the libretto details the arrival of Galanty at the court of France and his weariness in travel. It also informs the audience that Galanty, content with his fate, returns to his family. In *La Noce de Village*, the introduction to the text describes the arrival of the bride and groom with their parents at the château of the lord who is paying for their wedding. Later the audience is told that the German peasant is unable to express himself in French and so sings in his natural language. The libretto of *Lendemain de la Noce de Village* sets up the masquerade by letting the reader know that it opens with the male wedding guests picking up the newlyweds to take them to the awaiting celebration. Later we are told that those same men are bringing the beer and wine to the ceremony. After the second *entrée*, the libretto informs us that two Swiss men are introduced and are going to take part in the *divertissements*. Near the conclusion, we are told that the second Swiss man dances and is followed by the choir who sings as the new couple leave for their new home.

It is the libretto from *Mascarade du Vaisseau* that provides the most detailed descriptions of what is occurring on stage. Seven shots of a cannon are sounded to signal the opening of the door to the salon (which the *Mercure galant* states is the door directly
opposite the king’s room)\textsuperscript{64} behind which is standing the vessel. The captain calls on the instruments that are in the vessel to play a march. As they do so, the vessel slowly moves forward. He is standing on the tall bow while the sailors and passengers are widespread on the boat. Later after the captain’s recitative, two sailors dance to a tambourine. As this Basque dance ends, the captain and his wife move forward to sing together.

Following their duet, three passengers (a Russian with a bear, an Iroquois with a beaver, and an African with a leopard) move forward. Their animals dance and then these passengers sing. After the chorus, a Lapp male and female and a coral fisherman present the king with a stem of coral. The female Lapp dances a march and sings a recitative.

The libretto then informs us that two fishers carry their gifts from the sea to present to the king (the Mercure galant states that it is the fish that the Pescheurs carry to the king).\textsuperscript{65}

At the conclusion, the libretto states that the fishermen and sailors hold each other’s hands, dance a round, then climb aboard the vessel and set sail all to the sound of the instruments.

The libretto of Mascarade de Jeu d’Echecs lacks stage directions, but provides a detailed description of many of the characters’ costumes (see above).

A final factor to consider in determining the staging of these works is a mascarade written by André Philidor written some years earlier. Le Mariage de la Grosse Cathos (1688), performed in Madame Conti’s apartment at Versailles, has

\textsuperscript{64} “A l’ouverture de la porte opposée aux places de Leurs Majestez, l’on vit paroistre un Vaisseau rempli de Matelots, de Matelotes, & de Pescheurs,...” Mercure Galant 225.

\textsuperscript{65} “Les Pescheurs apporterent du poisson dans un filet, & les presenterent à Leurs Majestez.” Mercure Galant 225-226.
survived with complete dance notation.\textsuperscript{66} This notation by Jean Favier provides detailed descriptions of staging of a work very similar to those being discussed here. Every performer except for two remained on stage the entire duration of the performance. Favier placed them accordingly; the singers in a line at the back of the stage, the dancers at the two upstage corners, and the instrumentalists on the two sides. It appears that while soloists and dancers performed, the others remained in their positions without distracting the audience. Favier’s notation also displays that the \textit{mascarade} was a continuous movement. He arranged it so that the singers would advance center stage during the preceding number whether it be dance or chorus, and likewise with the dancers who retreated during the end of their music which allowed for no breaks to occur. This work is very revealing in that it furnishes detailed staging directions that would have been very similar in the Philidor \textit{mascarades} of 1700.\textsuperscript{67}

Another question is the placement of the musicians--were they on the stage or not? The château at Marly contained balconies where the musicians might have played. However, it seems that for these mascarades they were on the stage with the other performers. Tradition indicates that this was common in court entertainments. In earlier court \textit{spectacles} musicians were costumed and made part of the action on stage. Lully’s \textit{ballet de cour} continued this tradition. His librettos, though they make little mention of the instrumentalists’ roles, provide evidence of this practice. In the ballet \textit{Le Carnaval} (1668), for example, the libretto describes a singer surrounded by a group of singers and

\textsuperscript{66} The previously cited Harris-Warrick and Marsh book presents a facsimile edition of this work.\textsuperscript{67} Harris-Warrick and Marsh, 60-62.
instrumentalists all of whom are clothed in the same way, and therefore all were on stage.

In an earlier ballet, *Le Noces de Village* (1663), the libretto details several instances where instrumentalists were necessary on stage. In an opening récit, several musicians are said to accompany the singer. In the following entrée, the bride and groom follow behind a group of violins and oboes.68 Another important form of evidence is found in the dance notation that has survived from Philidor’s *Le Mariage de la Grosse Cathos*, mentioned above. This notation indicates a two-fold position of the instrumentalists on stage. When providing accompaniment to a singer or dancer, they stand on the two sides of the stage. In other instances, they are called to the center stage to participate in the action. The notation also indicates that the instrumentalists move in time to the music and even stipulates the foot on which they move.69 Besides the existing performance tradition, indications in score and libretto of each of the Philidor *mascarades* offer additional evidence of musicians’ role on stage. In each *mascarade*, their names are listed under a general heading which indicates their roles, as seen in the following list.

*Roy de la Chine - Suivans du Roy de la Chine* (attendants to the king)  
*Mascarade des Amazons - Douze esclaves* (twelve slaves)  
*Mascarade des Savoyards - Savoyards*  
*Nocce de le Village - Garçons de la Noce* (male wedding guests)  
*Lendemain de la Noce de le Village - Garçons de la Noce*  
*Vaisseau Marchand - Pescheurs, danceurs, mouces* (fisherman, dancers, passengers)  
*Echecs* - no description

68 Harris-Warrick and Marsh, 8-9.  
69 Harris-Warrick and Marsh, 63.
The Music

In studying the music of these *mascarades*, the earlier influence of Jean-Baptiste Lully immediately becomes apparent. Lully was the most important figure in French music, especially regarding his transformation of the *ballet de cour* to the *tragédie-lyrique*, the French form of opera. One of the most significant attributes of his *ballet de cour* was his development of the *récit* from a simple speech-like presentation of the text to an ever more dramatic one that gave greater musical expression to the text. In it he combined the drama of Italian laments with the melodic French *airs de cour* to create dramatic musical lines that flowed between speech and melody. Lully achieved dramatic expression through the use of rests, interval leaps, and chromaticism. Fluctuating meters allowed for changes in speed and differences in the number of syllables per line. Such *récits* helped effect the metamorphosis of the *ballet de cour* from a series of dances and comedic scenes to a more unified dramatic action that became the *tragédie-lyrique*. Here, music, poetry, staging, and dancing were all combined to create a unified dramatic action. In a final step, he introduced orchestrally accompanied recitative which offered even greater possibility for musical expression of the text.70

Like Lully in his ballets and operas, André, Anne, and Pierre Philidor constructed their *mascarades* in 1700 on a progression of dances, *entrées*, recitatives, arias, and choruses. Many of these sections are set similarly to those of Lully. The Philidor recitatives display fluctuating meters in a similar manner to Lully’s *Alceste* (1674).

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Several of the Philidor *mascarades* adopt the accompanied recitative that is seen in Lully’s later operas such as *Roland* (1685) and *Armide* (1686). As in these operas, the accompanying instruments of the *mascarades* play an integral part in setting the mood of the recitative. Like Lully, the Philidors also make use of recurring text set in varying manners. For example, in the opera *Atys* (1676), Lully set the text “Allons, allons, accourez tous” several times: first introduced by a soloist, then in a duet, and finally in the chorus. In the Philidor *mascarades* it is common for a récit to express a text that is typically repeated by the chorus or in an accompanied récit. They also use recurring choruses as Lully did to unify the *mascarade*. In contrast to Lully, the Philidor *mascarades* use a more simple harmonic language and use mostly syllabic text settings.\(^71\)

*Mascarades* were built around vocal and instrumental forms common to the period. The vocal forms include recitatives, both simple (only voice and bass line) and accompanied, arias, duets, and choruses, all of which come from *ballet de cour* and opera. The text setting in all of the *mascarades* is basically syllabic. This is in part due to French poetic structure, which is based not on a pattern of stresses but on the number of syllables contained in a verse. One finds that in the recitatives of the *mascarades* the time signature often changes. This was done so that important syllables could be highlighted by landing on a strong beat. The arias and accompanied recitatives also maintain a syllabic text setting, but frequently soften the declamatory style by adding two instrumental lines, often more florid than the vocal lines. These instrumental lines are typically similar in contour, moving mostly in sixths and thirds (See p. 85).

\(^{71}\) Harris-Warrick and Marsh, 67.
There are three duets in these *mascarades* which are written for alto and bass, soprano and bass, and two sopranos. In these the voices move largely in thirds and are set syllabically (See p. 113, 257, 306). Choruses typically place all the female voices on the top line and all the male voices on the bottom line. A third instrumental line is usually included in the choruses and acts as a reinforcement, doubling one of the vocal lines or moving similarly in thirds (See p. 191). There are particular words that throughout all the *mascarades* are treated similarly; for example, *heureux* (happy), *gloire* (glory), *reigne* (reign), and *amours* (love) are set melismatically.

The instrumental forms in the *mascarades* consist of dances and marches. Every one of the *mascarades* opens and closes with a march in which some action is taking place. All but one of them use the same march to open and close the *mascarades*. The most popular court dances of the time included in the *mascarades* are the loure, chaconne, passepied, bourrée, menuet, gigue, courante, rigaudon, air, and entrée. Descriptions of these dances provide some glimpse as to what was occurring on the stage at the performances of these *mascarades*.

The loure is a slow dance that is typically in 6/4 with each measure being two groups of 3. The pattern of a loure is short-long, long-short and, due to the opening measure (a half measure of short-long), this pattern straddles the bar. The last measure of a loure consists only of the long-short pattern to emphasize the close. Loures are in binary form with only the A section typically repeated. The phrases are usually irregular in length. Because of their slow nature, the dancer moves with the pulse, often making six steps per measure. Loures are noted for being rather elaborate dances that often
contain refined turns and steps. Pas ronds, battements, and entre-chats are three of these refined steps common to the loure. Pas ronds are performed by moving the lower part of the leg inward or outward, creating a circular pattern. Battements are constructed by supporting the body on one firm leg while the other leg moves forward, backward, or sideways from the hip in a firm motion. Entre-chats are leaps in which two or more foot positions are made in mid-air. The dancer comes to a final rest on a position different from those created during the leap. The turns used in the loure are typically performed on one foot in an elevated position and are one and a half times around.

The chaconne is a dance in triple meter in which the first measure starts on beat 2, thus creating an emphasis on the following beat 1. The phrases are typically made of eight measures with the last four being a repetition of the first four. These occur over a fixed bass pattern which is as follows: [I - V - vi - V], [I - vii - vi - V], [I - V - ii - V, I - ii - iii - IV - V]. The chaconne, rather quick in tempo, is characterized by elegant steps, such as the demi-coupé, coupé, and temps de courante, which occur typically on beats 1 and 3. The demi-coupé emphasizes the first beat of a measure of music as the dancers bend their knees on an upbeat, rise, and step on the downbeat. Coupés are slow, sustained sliding steps used to bring the foot to a finished position. They can be performed to the back or front with all the weight in the feet or in an elevated position.

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72 Helen Meredith Ellis "The Dances of J.B. Lully (1632-1687)" (Ph.D. diss., Stanford University, 1967), 94 and 98.
73 Hilton, 77 and 108.
74 Ellis, 16.
75 Ellis, 94.
76 Betty Bang Mather, 225.
77 Ellis, 113.
Temps de courante consist of a bend-and-rise motion of the knees and a sliding step. Throughout the bend-and-rise motion of the knees, the dancers’ weight remains entirely on their feet, that is no elevation occurs.\footnote{Hilton, 165, 176-77, 201.}

The menuet was one of the most popular dances of the period, used in theatrical performances as well as at balls. It is a fairly quick dance in triple meter, typically made up of four phrases that usually begin on the downbeat. The dance steps occur every two measures. It is always danced by a couple who integrate three main step patterns in various combinations to create rather charming floor patterns. The three patterns are as follows: two demi-coupés followed by a pas marché and another demi-coupé, a demi-coupé and a fleuret, and a contretemps.\footnote{Ellis, 70-71.} A pas marché is a walking step in which single steps are made on elevated feet. A fleuret is the same as a pas de bourrée and is a pattern made of three single steps. The first step is on one foot with the knee bent and the following two steps are on elevated feet. The contretemps is a sprung movement that was not defined by the dance masters of the time.\footnote{Hilton, 73.}

The passepied is a very fast dance in 3. The time signature is 3/8 with one beat per measure. The phrases are typically four measures long, but it is common for them to be extended by means of hemiola where the beat is shifted from 1. The measures are typically divided into three quarter notes though dotted rhythms occur occasionally. Sixteenth notes are used often to emphasize the end of a phrase. Passepieds share the same step patterns with the menuet, but more ground is covered creating a variety of
detailed floor patterns. Because of this, passepieds are most noted for their floor patterns rather than the actual steps.81

Bourrées are dances in cut time. Time signatures often reflect this with a 2 at the beginning and measures four beats long. The form is binary with phrases typically made of four or eight measures. Phrases are often repeated though repetitions are typically ornamented with divisions of quicker notes. Common to bourrées are leaps and hops, performed by the bend of the knees, a rise into air, and a land on one or both feet.82 They were preceded by *pas glissés* and *pas de bourrées*. The former was a common walking step done on elevated feet. It is a slow step in which the ball of the foot is slid slowly along the floor. As previously mentioned, the *pas de bourrée* is made of three single steps.83

The gigue is a dance notated typically in 6/4 or 3. Each measure contains two groups of three. Musically, it is rather complex with irregular phrases that sometimes last for eight measures. Typically performed to display virtuosity, gigues were not made of specific step patterns, but rather were combinations of rapid foot work done in place with some hops and leaps.84 The previously mentioned *pas de bourrées* and *contretemps* are common to the gigue. Many forms of the *pas jetté* are used providing the dance with its various hops and leaps. It is a step and spring step in which a step is followed by a small spring from one foot to the other.85

81 Ellis, 79-80.
82 Mather, 214-216.
83 Hilton, 75, 165.
84 Mather, 256-258.
85 Hilton, 173.
The courante of this time is typically notated in 3/2 and contains six beats per measure. The measure is divided into three groups of two (2+2+2). Most courantes begin with an upbeat of a quarter or eighth note followed by measures with a pattern of long-short-short-long. Because of the rhythmic subtleties of the courante, it is difficult to determine actual beginnings and ends of phrases. Meredith Ellis notes, “[the courante] weaves a complex web of rhythms around the dance, which is moving more slowly on the level of the beat.”86 This makes the courante rather interesting because its various rhythmic patterns can be understood in several ways, providing for unique and individual interpretations of the music and dance. Courantes are somewhat quick dances that are made of two step patterns, the temps de courante and pas de courante.87 As previously mentioned, the temps de courante is a sliding step preceded by the bending and rising of the knees. The pas de courante consists of a bending and rising of the knees, done twice, followed by the sliding of one foot.88

The rigaudon is similar to the bourrée in construct. It is a lively dance in duple meter characterized by four-bar phrases. It combined several steps including the pas de bourrée, fleuret, and pas de rigaudon. As previously mentioned, the fleuret and the pas de bourrée are similar steps, characterized by a three step pattern. The pas de rigaudon was unique to this dance and consists of three movements. The movements are done in place and include a hop, step step, and jump in that order.89

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86 Ellis, 106.
87 Mather, 232-234.
88 Ellis, 101.
The airs and entrées were dances intended for specific characters of the 
mascarades. They were done in a manner so as to portray something or someone (such as 
the Pagoda in Le Roy de la Chine) or to represent the action that was taking place at a 
particular point in the mascarade. Sometimes though, they were actually performances 
of popular dances such as the gigue, courante, etc.

The instruments used for each mascarade are notated in the cast list. The most 
common are the violons, hautbois, and bassons. The violons (similar to the modern 
violin) and hautbois (oboe) were used in the choruses, arias, and duets, either on their 
individually indicated line or on the same line as the vocal part. Because it was common 
for Philidor to copy only the outer two voices of purely instrumental forms, it is difficult 
to determine exactly what instruments would have been played in the marches and 
dances. It seems likely that violin and oboe would have performed the top and inner lines 
respectively. Bassoons were used as the bass line in all instances and perhaps would have 
split in the dances and marches between the two lower lines. In one instance the violins 
and oboes are designated as taille de violons and taille de hautbois, signifying that they 
are playing the middle part in the alto or tenor range. Those designated as dessus play the 
top part in a soprano range.

Several instruments uncommon today are used in the mascarades including a 
musette, basse de cromorne, trompette marine, tambourin, and tambour de basque. The 
musette was a small, bagpipe instrument associated with courtly ladies and men who 
would often perform on it. The cromorne is an instrument about which scholars are

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90 Anthony C. Baines, “Musette” New Grove Dictionary of Musical Instruments 
uncertain. Many believe it has mistakenly been associated with the crumhorn. The *basse de cromorne* used in a Philidor masquerade has often been linked with the bassoon, and so many have concluded that it was some type of bassoon.\(^{91}\) The *trompette marine* was a large bowed instrument with one string that was played with the bottom end resting on the ground. In its early development, a vibrating bridge was added to enhance the tone of, according to many, the otherwise undesirable sounding instrument. The trumpet marine functioned as a drone or bass instrument and was capable of playing in a wide range. It was typically used to convey the idea of the sea, as is done in *Vaisseau Marchand*.\(^{92}\) The *tambourin* was a double-headed drum. It had a long cylindrical body and single snare on top, and was usually struck with one stick to emphasize rhythmical patterns.\(^{93}\) Finally, the *tambour de basque* was the French name for a tambourine.\(^{94}\)

The music of the *mascarades* in general is rather simple. All of it is built on progressions of tonic to dominant with a return to tonic. In each of the smaller units (recitative, aria, chorus, dance, and *entrée*) the chord progressions sometimes deviate from this pattern, moving around the circle of fifths. Because the smaller units remain centered on tonic or dominant, the *mascarades* as a whole either remain in the tonic from beginning to end (as in *Mascarade des Savoyards* which is entirely in D major) or move tonic-dominant-tonic (as in *Mascarade du Vaisseau Marchand* in which several middle

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units are in A major framed by beginning and ending units in D major. The harmonic progressions occur at regular intervals, as for example in *La Noce de Village*, where the opening march begins in C major, moves to G major around measure 12 (which is approximately the middle of the piece), and by the end returns to C major.

Melodic contours vary according to form. In the recitatives declamation of the text is important and so the melodies are built accordingly. Repeated notes are common as are the interval leaps used to heighten the text. The leaps are typically followed by stepwise motion or repetition of a single note. Accompanied recitatives, arias, and choruses generally are preceded by a single recitative and often repeat its text. Their melodies frequently adopt contours from the recitative whose text they are repeating, though they are typically much more stepwise. When choruses are constructed of three lines, the top two lines share the same melodic shape, moving mostly in parallel thirds. The melodies of the instrumental forms are similar to the arias and choruses, featuring stepwise motion and few leaps. The bass lines of all these forms are similar. Their purpose is merely to provide harmonic support. In the recitatives, the bass is typically constructed of long note values held for one or more measures. In all the musical forms the bass tends to maintain chords in root position, causing a number of leaps to occur, which are sometimes filled in with fast moving notes.

The question of texture in these *mascarades* is an interesting one. Because *mascarades* are small-scale productions and call for only a few singers and musicians, their textures tend to be thin. In the purely instrumental forms (dances, *entrées*, and marches) the score gives only two lines of music to be performed. As mentioned above, it is known that Philidor often copied only the outer parts of music and that the inner parts
would have been added by the performers. Lully’s operas often used five-part textures in its orchestral music, reduced frequently to trios. However, due to the intimate nature of the *mascarade*, and in some cases the number of available players, it seems possible that only the two parts would have been performed. If the latter were the case, the possibility arises that each chord would not be fully realized, creating a thin or bare texture. However, in the three-part accompanied recitatives, arias, and choruses the chords are able to be fully realized and so the texture in these instances is much fuller. Perhaps a more appropriate term in describing the texture is light. Having a light or thin quality is by no means a disadvantage to the *mascarade*, but rather enhances the intimate quality of its performance.

**Conclusion**

The existence of these *mascarades* in their manuscript form is of importance to scholars and musicians alike. Because they were common diversions used to entertain the court of Louis XIV, many *mascarades* have existed only as part of a list of a season’s entertainment or in journal or diary entries. But the preservation and collection of these particular *mascarades* in the hand of one of the composers, André Danican Philidor, is fortunate. Because they have survived in this manner, they are rare tools that provide a glimpse into this genre. Through study of these sources, one can investigate its music: song, instrumental music, and dance. The lists of instruments document those which were common at the time. Most importantly, the study of these *mascarades* provides additional evidence of an intimate French courtly musical style.
Mascarades were influenced by the ballet de cour, the most popular form of court entertainment of its time, and shared close connections with the tragédie-lyrique as well. Especially important was the récit, which through its evolution into an operatic recitative began to take on a more declamatory style. Along with its music, the elaborate costuming and dance of the ballet de cour found its way into these mascarades, as well as the recitative, aria, and chorus of the tragédie-lyrique. It is the combination of these features of two of the most important genres in French music history that make the mascarades discussed here significant. Through the availability of sources such as journals, diaries, and costume designs, combined with the surviving music, it is possible to reconstruct this unique genre, part of the intimate theatrical entertainment presented at the court of Louis XIV. To study them is to enhance our knowledge of the music and theatre of the French Baroque.
Chapter 4: A Modern Edition of the *Mascarades*

The Source

This edition is prepared from MS-BE Ms. 455 which is housed in the University of California at Berkeley. The manuscript contains eight *mascarades*, seven of which were performed at Marly during the carnival season of 1700. All of the *mascarades* contain title pages and all but one contain cast lists. The title page provides the composer’s name and year of the performances. The music was copied in the hand of one of the composers of this music, André Philidor, and his assistants. The librettos for all the *mascarades* also survive in manuscript form (TS C43) and are housed in Harvard Library’s theatre collection. Many of the librettos also provide the year of performance and composer’s name. In some cases when the composer has not indicated the character who is to be singing or dancing, the libretto has been useful in supplying that information.

Editorial Procedures

For greater accessibility, the music has been transposed to modern clefs including treble, tenor, and bass. The original clefs are indicated at the beginning of each section. Time signatures, note values, and key signatures have been retained from the original. Because no indications of tempo or dynamics are present in the original, this edition does not provide any. There is also no *basso continuo* in the original. Research shows that due to the nature of *mascarades*, which are small-scale productions, there is no reason to
believe that a continuo part should be added by a performer; therefore this edition does not include one. Ties and slurs have been retained from the original except in two instances: when they indicate a repeat or when they indicate that the text should be held through the slurred notes.

Accidentals should be read in accordance with modern procedures. In the original source, accidentals are valid for the note which they precede and each note that follows of the same pitch. Rests and intervening notes of a different pitch cancel the accidental. In this edition, accidentals are valid for the entire measure unless canceled by another. This stands for all accidentals, including editorial ones which are indicated by brackets. Naturals and sharps are used in the original to indicate that the note is to be raised one-half step. This edition has standardized those to follow modern practices. Any incorrect notes made by the copyist have been corrected in this edition and are indicated by a bracket.

The original source provides only one type of ornamentation. It is represented by two lines that cross like a “t” and is positioned right above the note it effects. They have been reproduced in this edition as “t”s placed also above the notes they affect. They probably represent brief trills and should be played accordingly beginning with the upper auxiliary note.

In the original, all of the final barlines resemble repeat signs. For this edition, they have been changed to double barlines to indicate the end of a section unless the music warrants a repeat, such as in certain dance forms. When repeats do occur in the original, first and second endings are indicated by a slur. This edition eliminates the slur and implements the modern convention of a first and second ending. It is also common
in the original to see repeats indicated by a sign that resembles an S with a slash through it. Those have also been eliminated and modern practices have been used. When complete sections, such as a chorus or march, are to be repeated, the original provides incipits of the music to be repeated and a designation such as *On reprend la Marche*. This edition provides a complete repeat of the music and the designation given in the original.

The scoring of this edition follows the original source with a few exceptions. In the vocal movements where two lines of music accompany the voice, the top instrumental line is placed above the vocal line in the original. This edition moves the vocal line to the top with the two instrumental lines below for easier reading. Many of the various sections of the *mascarades* lack instrumental designations. I have indicated only those designations that the original source makes. The cast list at the beginning of each *mascarade* should be reviewed to determine which instruments are to be used. In the purely instrumental forms and the choruses, all of the instruments were probably used. The recitatives likely used only one of the bass instruments. In some instances, the original music lacks character designations. In such cases, the libretto has been used to determine these and they are indicated by placing brackets around the character’s name.

The text underlay follows that in the original edition. When one word is extended over several notes, hyphens between the syllables are used. The spelling of the text has been modernized.

Editorial procedures specific to a particular section in a *mascarade* are indicated as notes at the bottom of the page within the actual music.
Mascarade du Roy de la Chine
Mise en Musique par Monsieur Philidor le pere,
ordinaire de la Musique du Roy et Garde des Livres Musique de sa Majesté
Et Representée devant Le Roy dans les Ballets
à Marly l’an 1700

Acteurs

L’Interprete
(actor)
Le Roy de la Chine, chantant
(the King of China)
Premier Prince Chinois, chantant
(first Chinese prince)
Second Prince Chinois, chantant
(second Chinese prince)
Choeurs de Chinois, chantant
(Chinese chorus)

Quatre Suivans du Roy de la Chine, dansant
(four attendants to the King of China)
Une Pagode, dansant
(a pagoda)
Quatre Esclaves, dansant
(four slaves)

4 Taillres de Hautbois
(oobes)
2 Taillres de Violons
(violins)
Basse de Cromorne
Basse de Violon
2 Bassons
(bassoons)
Un gros Tambour
(a large drum)
Marche du Roy de la Chine

Taille de hautbois et Taille de Violons

Batterie de Tamboursour

Basson, Basse de Cromorne et Basse de Violon
Premier Prince Chinois

Notre Roi qui règit tant de peuples divers.

Na traversé le sein de tant de vastes mers que pour voir la pompe éclatante de la cour la plus charmante qui soit dans l'univers.
accompagnement avec des tailles de Violons

Récit

Notre Roi qui re gît tant de peu pples di-

vers Na trà-vèr sé le sein de tant de vau 

ses mers que pour 

voir la pompe é clà-tan 

te de la Cour la plus char-

man te qui soit dans l'un i 

vers notre Roi qui re-
tant de peuples divers ne traversé le sein de

tant de vastes mers que pour voir la pompe éclat.

tante de la Cour la plus charmante que soit dans l'Univers.
Chœur toute les Basse cantante (all the basses sing)

Notre Roi qui regir tant de peu plus di-

vers Na travers le sein de tant de vastes mers que pour

voir la pompe éclatante de la Cour la plus char-

man - te qui soit dans l'univers notre Roi qui re-
git tant de peuple plus divers ne traverse le sein de

tant de vastes mers que pour voir la pompe éclat

tante de la Cour la plus charmante qui soit dans l'univers
Entrée de la Pagode
Note: This drum part is to be played on the repeat of the entrée and should be played through three times.
Le Roy de la Chine

Ces - ses ces vains res - pects pour une ar - deur nou -

ve - le ad - mi - rez a - vec moi la pom - pe de ces

lieux un Mo - narque y par - oisit qui pro - te - gi des

Cieux a - ren - du sa gloire im - mor - tel - le ad - mi -

rez a - vec moi la pom - pe de ces lieux un Mo - narque y par -

oisit qui pro - te - gi des Cieux a - ren - du sa gloire im - mor -
Taille de Violons

Hé - raux si vos ac - corda pou - vient de ce he -

ros de las - ser un mo - ment les pe -

ni - bles tra - vaux he - raux qui re -

spi - re sans un doux em - pi -
re ou ressenti toujours les jeux
les ris et les amours heureux qui respirer sous un doux em-
pierre ou relig. ont tou-
jour les jeux les ris et les amours
tous (all instruments play)

Chœur tous (all singers sing)
reux qui respi re sous un doux em pi 

re ou reg ner ont tou jours les Ria les jeux 

et les amours
haux
ri nos
- wrb pou
- voient de ce he

heu reux si nos ac
- cords - pou
- voient de ce he

nos de las
- ser un mo
- ment les pe
- ne bles tra

veux
heu -
reux qui respi - re sous un doux em - pi -

ou neig - neront tou - jours les jeux les ria

et les a - mours
heu reux qui res-pire sous un doux em...

ou rie-rer-on-tou-jours les jeux les ria
et la a-mour

et les a-mours

beau reux qui respi-re sous un doux esspi-

ou reig-nent sou-
Note: Though not indicated in the original manuscript, the third line of each system should be played by a kettledrum/tympani.
accompagnement avec les taille de Violons

*Second Prince Chinois Pour la second fois chœur

Note: The Second Chinois Prince should sing this section and after the following passepied, the choir should sing this section.
ma ge des coeurs dans cette âme

tout est tranquille on est heureux farfante

de tes dêres voeux voeux
Passepied avec les taille de hautbois
[accompagnement avec les taille de Violons]

[Chœur]

Animenez vous rendez sous votre

Hommage à ce grand Roi le vainqueur des vainqueurs

Que votre Tel er cla
te davantage il ne se plaît quel ho-
mage des coeurs dans cette aile
sout est tranquille on est heureux formant
de tendres voeux
*La même Marche pour Retourne et sans alez

[Taille de hautbois et Taille de Violons]

[Batterie de Tamboursour]

[Basson, Basse de Cromorne, et Basse de Violon]

*Note: The text indication is translated as repeat the march without going. This was perhaps a staging direction that indicated to the performers to remain in the stage or ballroom area.
Premier Prince Chinois:
Notre Roi qui regit tant de peuples divers,
n’a traversé le sein de tant de vastes mers,
que pour voir la pompe éclatante
de la cour la plus charmante
qui soit dans l’Univers.

Our king who rules over so many diverse people,
crossed so many of the vast seas,
to see the dazzling pomp
of the most charming court
in the Universe.

Choeur de Chinois:
Notre Roi qui regit tant de peuples divers,
n’a traversé le sein de tant de vastes mers,
que pour voir la pompe éclatante
de la cour la plus charmante
qui soit dans l’Univers.

Le Roy de la Chine:
Cessez ces vains respects pour une ardeur nouvelle,
admirez avec moi la pompe de ces lieux;
un monarque y paroit, qui protegé des cieux
arendu sa gloire immortelle.
Heureux, si vos accords pouvoient de ce Heros
delasser un moment les pénibles travaux.
Heureux qui respire sous un doux empire
ou regneront toujours les jeux, les ris, & les amours.

Stop this envy for a new wish,
admire with me the pomp of these places;
a monarch rules here who defends the skies
return his immortal glory.
Happy if you are in agreements of the gods
relax for a moment from your difficult journey.
Happy who breathes under a sweet empire
where reigning always is games, laughter, and love.

Choeur de Chinois:
Heureux, si vos accords pouvoient de ce Heros
delasser un moment les pénibles travaux.
Heureux qui respire sous un doux empire
ou regneront toujours les jeux, les ris, & les amours.
Second Prince Chinois:
Animez-vous, rendez tous votre hommage
a ce grand Roi le vainqueur des vainqueurs.

[You] all move, everyone give homage
to the grand king, the conqueror of conquerors.

Second Prince Chinois:
Que votre Zéle éclat d’avantage
Il ne se plaît qu’a l’hommage des cœurs.
Dans cet azile tout est tranquile,
on est heureux formant de tendres voeux.

Your radiant zeal is of advantage
It is pleasing that here is a tribute to hearts.
In this place all is tranquil,
people are happy shaped by tender wants.
Mascarade des Amazones
Mise en Musique par Anne Philidor
ordinaire de la Musique du Roy
Et Representée devant sa Majesté au milieu d’un Ballet à Marly l’an 1700
Acteurs

L’Interprete
(actor)
Talestris, Reine des Amazones, chantant
(queen of the Amazons)
Hypolite, autre Reine des Amazones, chantant
(other queen of the Amazons)
Caliope, Confidente de Talestris, chantant
(confidante of Talestris)
Melite, Confidente de Hypolite, chantant
(confidante of Hypolite)
Choeur d’Amazones, chantant
(choir of Amazons)
Sarmates, Sujets des Amazones, chantant
(Amazon subjects)
Quatre Seigneurs Scythes, alliez des Amazones, chantant
(four fighters allied with the Amazons)

Un Seigneur Scythe, dansant
(four infantryman)
Une jeune Amazone, dansant
(a young female Amazon)
Un jeune Sarmate, dansant
(a young male Sarmate)

Un Timbalier Esclave, More
(a Moorish slave playing drum)
Quatre Dessus de Hautbois
(four oboes)
Deux Tailles de Hautbois
(two oboes)
Deux Dessus de Violons
(two violins)
Deux Tailles de Violons
(two violins)
Un autre Taille de Violon
(another violin)

Quatre Esclaves portant le Cheval
(four slaves who dress the horses for the fighters)
* Note: In the manuscript, the march is written with an original time signature of 2 and on its repeat at the end of the mascarade, it is in cut time, so the players should perform the march both times in cut time.

* Note: In measure 20 of the manuscript, it is noted that the batrie de timballe (kettledrums or tympani) is to play the bottom line of music as indicated here. Because the bottom line of music at the opening of the march is identical to measure 20, the tympani should be played throughout.
Note: The text designation "Ton reprend le quemensement" signifies that the performers should repeat this march and return to the first full measure.
Ve-nez ve-nez trou-pe Guer-rir-e re a-ma-
Ve-nez ve-nez dans ces lieux plein d'ap-pas vous de qui la-me
Ve-nez ve-nez trou-pe Guer-rir-e re ve-
Ve-nez dans ces lieux plein d'ap-pas
On recommence la Marche

[batterie de timbale]
* Note: The text designation "Ton reprend le quemensement" signifies that the performers should repeat this march and return to the first full measure.
Puis que tout est tranquille au jour d'huy sur la terre que tous coeurs y sont heureux renouvel.

Les par d'agréables jeux ce qu'autre fois la guerre a voit de terrible et d'afreux

Renouvel la terre par d'agréables jeux ce qu'autre fois la guerre a voit de terrible et d'afreux.
Mais par d'agréables jeux ce qu'autre fois la guerre est d'affreux et nouvions par d'agréables jeux ce qu'autre fois la Guerre re a vu de terrifiante et d'affreux
Les 2 Amazones

toi - re que nous trou - vons les pla - sir - s les plus doux Com - ba - tons cou -

-2-
* Note: Though not indicated in the manuscript, the bottom line of music should be played by the tympani.
* Note: Though not indicated in the manuscript, the middle line of music should be played by the tympani.
* Note: The middle line of music should be played by the tympani.
Talesbris

Quit-tes, pour un mo-ment, cet ar-deur mag-nai-

e que tou-jours vous a-ni-maux ex-poîst les plus gra-

cœurs et ta-chez a-vec moi se-con-dent mon at-tes
er une fos-te ga-la-ne qui puis-se plai-er qu plus grand des vain-

Si le bru-it des tam-bours si le bru-it des trom-pet-

veil-le les cœurs a-mou-reux les doux haut-bois et les mu-
[Une Amazone]

Dans ce doux ex-cla-vage tout nous plaist
dou-ceum

jus-que'aux lan-geurs

Ce n'est que dans le bel
n'est que dans le bel sa-ge qu'on n'en peut gou-

ce n'est que dans le bel sa-ge qu'on n'en peut gou-

ter les dou-coeurs
ter les dou-coeurs

* Note: The bass line for the first six measures was taken from the previous song for an Amazon as was the music and text for the second half of this song.
Une Amazone

Ta-lès-tris pour a-lé-ax-en-dre et le coeur

ten-dre et la belle bi-po-lite a che-ry le vain-queur qui fit tout son bon-

heur non, non, il n'est rien qui s'ai-me sur la

terre et dans les Cieux non, non il n'est rien qui

n'ai-me sur la terre et dans les Cieux en

vain un coeur orgu-il-leux bra-ve l'amour et

son pou-voir su-pre-me non, non il n'est rien qui
d'aimer sur la terre et dans les Cieux non, non il n'est rien qui
n'aime sur la terre et dans les Cieux
* Note: In the manuscript, the first four measures of this chorus provides only the two vocal lines. From measure 5 to the end, an instrumental line is provided. However, when this chorus is later repeated, the instrumental line for the first four measures is provided. I have used this music to fill in the missing measures.
Non, non, non il n'est rien qui n'aime sur la terre et dans les
non il n'est rien qui n'aimme
Non, non, non,
Cieux

Non, non il n'est rien qui n'aimme non,

non il n'est rien qui n'aimme sur la terre et dans les Cieux

Cieux
Une Amazone

A L'amour rien n'est impossible rendons nous accueilli charmant.

tost ou tard il est un moment ou l'on se vient sensible.
"Une Amazone"

Note: The manuscript provides only the vocal line of music up to the repeat sign. I have taken the bass line from the most recent Amazon song. Following the repeat, an incipit of text and music is given indicating a repeat from the same Amazon song.
Non, non il n'est rien qui n'ait sur la terre et dans les Cieux

Non, non il n'est rien qui n'ait sur la terre et dans les Cieux
vain un coeur orguileux bravent l'amour et son pouvoir

voir extrême en vain un cœur orguileux bravent l'amour et son pouvoir

brave l'amour et son pouvoir
Non, non il n'est rien qui m'aimer et dans les
Non il n'est rien qui m'aime

Non, non, non, non,

Cieux

Non, non, non il n'est rien qui m'aime non,

Non il n'est rien qui n'aime sur la terre et dans les Cieux

Non il n'est rien qui n'aime sur la terre et dans les Cieux
On reprend La Marche

[batterie de timbale]
* Note: The text designation "l'on reprend le quemensement" signifies that the performers should repeat this march and return to the first full measure.
Talestris:
Venez, venez Troupe guerriee,
Amazones, venez dans ces lieux pleins d'appas;
you de qui l'ame fiere
ne respire toujours que les sanglants combats.
Venez, venez Troupe guerriee,
venez, venez dans ces lieux pleins d'appas.

Come, come troops of war,
Amazonos, come in this place full of pleasures;
you who has such a proud soul
no longer take part in the bloody battles.
Come, come troops of war,
come, come in this place full of pleasures.

Hypolite:
Puisque tout est tranquile aujourd'hui sur la Terre,
que tous les coeurs y sont heureux,
renouvellez par d'agréables jeux
ce qu'autrefois la Guerre
avoir de terrible, & d'affreux.

While all is peaceful on the earth today,
that all hearts here are happy,
be renewed by the pleasant games
that in other war times
were so terrible and dreadful.

Le Choeur:
Renouvellons par d'agréables jeux
ce qu'autrefois la Guerre
avoir de terrible, & d'affreux.

Premiere Amazone:
Combattons, courons a la Gloire,
combattons, animons-nous.

Let's fight, let's race to glory,
let's fight, let's move.

Seconde Amazone:
Ce n'est qu'en suivant la Victoire,
que nous trouvons les plaisirs les plus doux.

It is only in achieving victory,
that we find the sweetest pleasures.

Le Choeur:
Combattons, courons a la Gloire,
combattons, animons-nous.
Ce n’est qu’en suivant la Victoire,
que nous trouvons les plaisirs les plus doux.

Talestris:
Quittez pour un moment cette ardeur magnanime,
qui toujours vous anime
aux exploits les plus grands ou brillent les grands coeurs;
et tachez avec moi, seconday mon attente,
de former une Fête galante,
qui puisse plaire au plus grand des vainqueurs.

Stop for a moment this magnanimous ardor,
that always animates you
of all the most grand feats where the brilliant grand hearts;
and come along with me, seconding my intention,
to create a gallant celebration,
that can please even the greatest of conquerors.

Une Amazone:
Si le bruit des Tambours, si le bruit des Trompettes
reveille les coeurs généreux;
les doux Hautbois & les Musettes,
charment les coeurs amoureux.

If the sound of the drums, if the sound of the trumpets
rouse noble hearts;
the sweet oboes and musettes,
charm tender hearts.

Chanson pour une Jeune Amazone:
Quand l’amour nous engage,
suivons ses tendres ardeurs;
ce n’est que dans le bel âge
qu’on en peut gouter les douceurs.

When love engages us,
following its tender attachments;
it is only in that beautiful time
that one can taste the sweetness.

Une Amazone:
Une Amazone:
Talestris pour Alexandre eut le cœur tendre
et la belle Hypolite a chéri le vainqueur
qui fit tout son bonheur.
Non, il n’est rien qui n’aime
sur la Terre & dans les Cieux;
en vain un cœur orgueilleux
brave l’amour & son pouvoir suprême;
Non, il n’est rien qui n’aime
sur la Terre & dans les Cieux.

Talestris like Alexandre has a tender heart
and the beautiful Hypolite cherished the conqueror
who has caused all of her good luck.
There is no one
on the earth and in the heavens;
who loves an arrogant heart
risk love and its supreme power;
No, there is no one
on earth and in the heavens who loves (an arrogant heart).

Le Choeur:
Non, il n’est rien qui n’aime
sur la Terre & dans les Cieux;
en vain un cœur orgueilleux
brave l’amour & son pouvoir suprême;
Non, il n’est rien qui n’aime
sur la Terre & dans les Cieux.
Mascarade des Savoyards
Mise en Musique par Monsieur Philidor le pere,
Ordinaire de la Musique du Roy et
Garde des Livres de Musique de sa Majesté
Representée devant le Roy au milieu des Ballets à Marly
l’an1700

Acteurs

Galanty, vieux Savoyard, conduisant sa Famille, chantant
(an elderly Savoyard)
Zerbinette, Femme d’Arlequin, chantant
(wife of Harlequin)
Arlequin, chantant
Marinette, chantant
Polichinelle, chantant
Quatre Savoyards, portans des Boêtes de curiositez, chantant
(four Savoyards, carrying unusual animals)

Quatre jeunes Savoyards, dansans
(four young Savoyards)

Quatre Hautbois
(four oboes)
Deux Bassons
(two bassoons)
Vielle
Galanty

Je vous ai fait quitter les affreuses mon-
tag-nes ou le Ciel vous donne le jour et tra-ver-
sant de ferti-les compa-gnes nous ar-rivons en-
fin dans cet heureux se-jour et tra-ver-sant de fer-
ti-les compa-gnes nous ar-rivons en-fin dans

cet heureux se-jour que l'al-le gres-se a-vec

nous rei-gne sans ces
I scire posnow en paix

nos voeux sont sa-tis-fais re-po-sons

nous en paix nos voeux sont sa-tis-fais

faits [re-po-sons nous en paix nos voeux sont sa-tis-fais]
* this line is actually the instrumental line and so the text that the copyist wrote here should not be sung. The instrumentalist should follow this line through measure 3 and then follow the top line from measure 4 to the end. The soprano/alto singers should follow the top line until measure 3 and then follow the middle line from measure 4 to the end.
en paix
nos voeux sont

en paix
nos voeux sont

sa tis faits re po sons nous en

sa tis faits re po sons nous en paix

paix que l'ai le gres se avec nous reigne sans

nous rei gne sans

ces se re po sons nous en

ces se re po sons nous en
repons nous en peix nous vœux sont

dés faits
Je suis Zerbinette femme d'Arles.

Quin une soliciité par là te est joint à mon désir.

Toujours riante toujours dansante l'on me voit soir et matin.
Entrée d'Arlequin
Entrée de Polichinelle
Lors qu'on fait un choix agréable un

choix qui peut nous charmer ah pour lors qu'il est doux d'amour

mer que le lien est un durable

mer que le lien est un durable

ble lors qu'on fait un choix agréable

ble lors qu'on fait un choix agréable
un choix qui peut nous charmer ah pour

lors qu'il est doux d'aimer que le lien en est durable ah pour lors qu'il est doux d'aimer que le lien en est durable

lors qu'il est doux d'aimer que le lien en est durable ah pour lors qu'il est doux d'aimer que le lien en est durable

mer que le lien en est durable
Un Savoyard

Arres-tons nous dans ces aimables lieux ou régne un Roy si glorieux il n'est point de Héros qu'il n'efface tout l'honneur

l'amie au jour d'Hay d'Hay Comme il n'est rien qui le surpasse on ne voit ici

bas rien de plus grands que lui [Comme il n'est] lui
Vous ma famille si belle
si Gene
daissiez et tachez a-
moi de profiter d'un moment si doux parois-
et tachez avec moi de profiter d'un moment si doux
Que ceœur d'attrist charmant un il-

lustre et bel-

Princesse en aug-

mente les a-

gements
Que l'âge gresse avec nous

Reignons sans cesse

Responsons nous en paix, nos voeux sont satisfaits

R. [satisfait] responsons nous en paix

Nos voeux sont satisfaits
On reprend Le Choeur

Que l'al-le-gre-se a-vec nous

Que l'al-le-gre-se

Que l'al-le-gre-se a-vec nous

reig-nes sans ces-se sans ces-se

reig-nes sans ces-se

que l'al-le-gre-se a-vec nous que l'al-le-gre-se a-vec

que l'al-le-gre-se a-vec nous

reig-nes sans ces-se

reig-nes sans ces-se

gre sans ces-se
nos voeux sont en paix nos voeux sont en paix que l'allégresse avec nous réigne sans ces se responsons nous en.

sa-tantis responsons nous en paix

sa-tantis responsons nous en paix

Voici les comptes de nos voeux sont sa-tis-fais.
On reprend La Marche

[Marche Partie pour la Vielle]

[Partie pour la Vielle]
Galanty:
Je vous ai fait quitter les affreuses Montagnes
ou le ciel nous donna le jour,
et traversant de fertiles Campagnes,
Nous arrivons, enfin, dans cet heureux séjour,
Que l’allegresse avec nous regne sans cesse,
reposons-nous en paix nos voeux sont satisfaits.

I made you depart the dreadful mountains
where the sky gave us the day,
and crossing the fertile countryside,
we finally arrive at this happy resting place,
where cheerfulness stays with us constantly,
let’s rest in peace our desires are satisfied.

Zerbinette:
Je suis Zerbinette femme d’Arlequin;
une félicité parfaite est jointe à mon destin;
toujours riante, toujours dansante,
l’on me voit soir & matin.

I am Zerbinette, wife of Harlequin;
a perfect happiness is a part of my destiny;
always laughing, always dancing,
one sees that in me evening and morning.

Marinette:
J’aime Polichinelle,
Je l’aime, il est mon époux,
notre ardeur est mutuelle,
que notre sort est doux!
Mais s’il devenoit infidèle,
Je ferois un fracas, un embarras, un tracas,
qui pourroit nous causer une guerre cruelle.

I love Polichinelle,
I love him, he is my spouse,
our love is mutual,
which makes our situation sweet!
But, if he becomes unfaithful,
I will cause a fracas, an embarrassment, an upset,
for the one who would cause such a cruel war.

Un Savoyard:
Lors qu’on fait un choix agréable,
un choix qui peut nous charmer;
Ah! pour lors, qu’il est doux d’aimer!
Que le lien en est durable!

While one makes a satisfying choice,
a choice that can please us;
Ah! for them, how sweet it is to love!
How lasting is the relationship!

Un Savoyard:
Arrêtons-nous dans ces aimables lieux
ou regne un Roi si glorieux.
Il n’est point de Heros qu’il n’efface,
tout l’honnore & l’aime aujourd’hui;
comme il n’est rien qui le surpasse,
on ne voit ici bas rien de plus grand que lui.

Let’s stop in this friendly place
where such a glorious king rules.
He is beyond the gods of whom he outshines,
all honor and love today;
there is none who surpasses him,
one never sees here anyone grander than him.

Galanty:
Vous, ma Famille, si belle, si gentille,
paroissez, & tachez avec nous
de profiter d’un moment si doux.

You my family, so beautiful, so kind,
come to this place with us
to enjoy a moment so sweet.

Marinette:
Que cette cour a d’attraits charmants!

What charms this court has!

Zerbinette:
Une illustre & jeune Princesse
en augmente les agrémens.

An illustrious and young Princess
that adds to the charm.
Mascarade La Noce de Village
Mise en Musique par Monsieur Philidor le père,
Ordinaire de la Musique du Roy
Representée devant sa Majesté à Marly
au milieu des Ballets l’an 1700

Acteurs

Le Pere de la Mariée, chantant
(father of the bride)
La Mere de la Mariée, chantant
(mother of the bride)
Le Marié, chantant
(the bridegroom)
La Mariée, chantant
(the bride)
Le Seigneur du Village, chantant
(the lord of the village)
La Dame du Village, chantant
(the lady of the village)
Un Allemand, chantant
(a German)
Une Fille de la Noce, chantant
(female wedding guest)
Un Garçon de la Noce, chantant
(male wedding guest)

Un Paysan Allemand, dansant
(a German peasant)
Un Garçon de la Noce, dansant
Une autre Fille de la Noce, dansant

Musette
Quatre Hautbois
(four oboes)
Deux Bassons
(two bassoons)
Mascarade de la Noce de Village
Le Père de la Mariee

Ma chère fille enfin vous avez pour mari celui que vous...

cœur tendrement cherie rien ne s'oppose plus a des ar...

desire si bel les
[Le Pere de la Mariée]

Soyez content que votre sort soit toujours doux. Gousses en vous entaillement des douleurs éternelles. Soyez content que votre sort soit toujours doux.
sort soit toujours doux gouttes en vous aimant des douceurs éternelles les soyez con...
nel les e - ter - ne - le - les soy - ez con - tens hau - raux é -
nei - les soy - ez con - tens hau - raux é -

peux que vo - tre sort soit tou - jours doux gou -
peux que vo - tre sort soit tou - jours doux gou -

tez en vous ai - mait des dou - cœurs e - ter - ne - les e -
tez en vous ai - mait des dou - cœurs e - ter - ne -

tez en vous ai - mait des dou - cœurs e - ter - ne -

tez en vous ai - mait des dou - cœurs e - ter - ne -

tez en vous ai - mait des dou - cœurs e - ter - ne -

nel les gou - tez en vous ai - mait des dou -

gou - tez en vous ai - mait des dou -

gou - tez en vous ai - mait des dou -
coeurs éternelles éternelles
coeurs éternelles éternelles
La mère de la Mariée

Que je suis satisfaite de voir dans se-jour heureux qu'une personne si par-

laisse obtenue l'objet des ses voeux elle a des vertus en parta-

gle est belle jeune et sage elle sage Jen puis répondre sur ma
C'est ma fille qui sera comme moi l'honneur de la famille. Faisons re...
[Le Seigneur du village]

Je suis le seigneur du village chaque

cun me vient rendre hommage et je

crois que sur mon terrain je puis faire figu-

re et qu'on me connois bien et qu'on me con-

bien et qu'on me connois bien et qu'on me con-

bien
La Dame du Village

Vraisemblablement vous ne parlez que de magnificence et vous ne songez point qu'il s'agit là de penser lors que vous Comptez vos exploits à la
cave l'on vous cent fois non, non je ne dis pas ce que mon cœur en
pense non, non je ne dis pas ce que mon cœur en pense

Le Seigneur du Village

Je suis mal tre je parle c'est as
sex pour vous faire oublier tous vos cha
grins pas-sez dans cette fos
t
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Dans cette fête il faut se diventer.
Il faut se diventer que chacun s'asse sur place.

Dans cette fête il présent à ce réjouir.

Dans cette fête il présent à ce réjouir.
C'est si beau, si doux... et pourtant si triste...

Dans cette fosse il faut se divertir...

Que chacun s'assez... et à ce revers jouer...
Entrée du Paysans Allemand
Un allemand

Lustig, froh, lich wacker drauf nach der hochzeit kommt die tauf
wovor freud im leben. Damit alles voll abläuft und gehalten wird der kaufen laft mir sein hergeben.

las uns sein hergeben.
Entrée du Paysans Allemand

prelude for a bass solo
[Chanson pour une des Fille de la Noce]

Ah qu'un jeune cœur s'abuse quand il refuse de se rén- 

dre à l'amour ce Dieu peut soit ou tard ome-

vain que l'on veut s'exempter de ses chaînes plus l'on

res-sent ses peines plus un cœur est heureux

plus l'on res-sent ses peines plus un cœur est heureux
[Deux Parents des Mariez]
[Violons]

Soyez contents heureux et poux

Soyez contents heureux et poux

que votre sort soit toujours doux goutez en vous aimant des douceurs éternels

que votre sort soit toujours doux goutez en vous aimant des douceurs éternels

les soyez contents heureux et poux que votre

les soyez contents heureux et poux que votre
cœurs éternels éternels

cœurs éternels éternels
La Pere de la Mariée:
Ma chere Fille, enfin vous avez pour mary
celui que votre coeur a tendrement chery.
Rien ne s’oppose plus à des ardeurs si belles,
soyez contens, heureux epoux;
que votre sort soit toujours doux,
goûtez en vous aimant des douceurs éternelles.

My dear daughter, finally you are to marry
the one whom your heart holds so tenderly dear.
No longer deny yourself the beautiful declarations of love,
be a content, happy spouse;
so that you will always be in a sweet situation in life,
taste the everlasting happiness from your beloved.

Choeur de Parents, & de Garçons de la Noce:
Soyez contens, heureux epoux;
que votre sort soit toujours doux,
goûtez en vous aimant des douceurs éternelles.

La Mere de la Mariée:
Que je suis satisfaite!
De voir dans ce jour heureux
qu’une personne si parfaite
obtienne l’objet de ses voeux.
Elle a les vertus en partage,
elle est jeune, belle, & sage;
J’en puis repondre sur ma foi.
C’est ma Fille, qui fera comme moi
l’honneur de la Famille.

I am so satisfied!
To see on this happy day
that a person so perfect
is obtaining the object of her desires.
She has many virtues,
she is young, pretty, and wise;
I can swear to that,
She is my daughter, who like me
honors the family.

Le Seigneur du Village:
Je suis le Seigneur du Village,
chacun me vient rendre hommage;
et je crois que sur mon terrain
Je puis faire figure, & l'on m'y connoit bien.

I am the lord of the village,
everyone come to pay homage to me;
and I believe in my own land
I can recognize them and I am well known here.

La Dame du Village:
Vraiment vous ne parlez que de magnificence,
et vous ne songez pas quelle en est la depense;
lorque vous comptez vos exploits,
a la cave on va cent fois,
Non, non je ne dis pas ce que mon coeur en pense.

Truly you only talk about the splendor,
and you do not realize the expense;
when you count your achievements,
to the cellar one goes a hundred times,
No, no I do not say what my heart is thinking.

Le Seigneur du Village:
Je suis maître. Je parle. C’est assez;
pour vous faire oublier tous les chagrins passez.
Dans cette Fête, je veux me divertir;
que chacun s’aprette, a se réjouir.

I am the master. I speak. That is enough;
in order to make you forget all past sorrows.
During this celebration, I want to have a good time;
so that everyone will enjoy and rejuvenate themselves.

Le Choeur:
Dans cette Fête, je veux me divertir;
que chacun s’aprette, a se réjouir.

Un Allemand:
Lustig, frolich, wackerdrauf;
nach der hochzeit kommt die tauf
wafvor freu im leben,
Damit alles wol ablauf
und gehalten verd der kauf
laft mir wein hergeben.

Be jolly, happy, then on guard;
following the wedding comes the christening
be happy in life,
so that in the end
you think highly of each other
give the wine to me.

Chanson pour une des Fille de la Noce:
Ah! qu’un jeune coeur s’abuse
quand il refuse de se rendre a l’amour,
ce Dieu peut tôt ou tard triompher à son tour;
c’est en vain que l’on veut s’exempter de ses chaînes,
est-il rien qui resiste à ses traits dangereux?
Plus on ressent ses peines,
plus un coeur est heureux.

Ah, how a young heart suffers
when he refuses to return one’s love,
This god can triumph sooner or later on his own;
it is no use to want to avoid his chains,
is there no one who resists these dangerous traits?
The more one denies these hurts,
the happier the heart is.

Deux Parents des Mariez:
Ah! qu’il est doux en aimant,
de voir finir son tourment,
heureux sont les coeur fidelles!

Ah, that they are happy in love,
to wish the end of their torment,
happy are the faithful hearts.

Le Choeur:
Soyez contens, heureux epoux;
que votre sort soit toujours doux,
goûtez en vous aimant des douceurs eternelles.
Mascarade le Lendemain de la Noce de Village
Mise en Musique par Anne Philidor,
Ordinaire de la Musique du Roy
Representée devant sa Majesté au milieu des Ballets
à Marly l’an 1700

Acteurs

Une des Filles de la Noce, chantant
(female wedding guests)
Le Frère du Marié, chantant
(brother of the groom)
L’oncle de la Mariée, chantant
(uncle of the bride)
Un Suisse, chantant
(a Swiss)
Un des Garçons de la Noce, chantant
(male wedding guests)
Une Seconde Fille de la Noce, chantant

Le Marié, dansant
(the bridegroom)
La Mariée, dansant
(the bride)
Un autre Suisse, dansant
Une jeune Paysane, dansant
(a young female peasant)
Deux Garçons de la Noce

Un Tambourin
Quatre Hautbois
(four oboes)
Deux Bassons
(two bassoons)
Le frère du marié

Alors venez nous vous pas il

faut que dans un jour chacun de nous s'efforce

et que le lendemain de la Noce ne se pas sans des jours pleins d'appas
Une fille de la Noce

Nous ne vivons que pour aimer laissons nous donc en flamber malgré les maux ou l'amour nous lie

Suivez un Dieu qui sait tout charmer mais peut on ne pas suivre un Dieu qui sait tout charmer
Tout est ici satisfait apportez apportez le brouet.

Tout est ici satisfait apportez apportez le brouet.
Tout est ici satisfait apportez apportez.

Tout est ici satisfait apportez apportez.

Tout est ici satisfait apportez apportez.

Tout est ici satisfait apportez apportez.

Tout est ici satisfait apportez apportez.

Tout est ici satisfait apportez apportez.

Tout est ici satisfait apportez apportez.

Tout est ici satisfait apportez apportez.
[Le Frère du Marié]
[Choeur]

Qu'avec nous tout se réjouis et que tout se diverti.

Qu'avec nous tout se réjouis et que tout se diverti.

Qu'avec nous tout se réjouis et que tout se diverti.

Qu'avec nous tout se réjouis et que tout se diverti.

Qu'avec nous tout se réjouis et que tout se diverti.

Qu'avec nous tout se réjouis et que tout se diverti.
tous se réjouis se que tout se diverti se et que dans ce char

tous se réjouis se que tout se diverti se et que dans ce char

mourn l'on ne parle au jour d'aujourd'hui que de jeux et d'au-

mourn l'on ne parle au jour d'aujourd'hui que de jeux et d'au-

nous tout se réjouis se que tout se diverti se et que

nous tout se réjouis se que tout se diverti se et que

nous tout se réjouis se que tout se diverti se et que

nous tout se réjouis se que tout se diverti se et que
Dans ce charmant se jour l'on ne parle au jour d'aujourd'hui que de jeux et d'amour.
*Note: In the manuscript, the text and music end abruptly at "et si." There are no indications of this text in the libretto and there is no similar music in the score; therefore, the performers should stop on the syllable "te" and hold that note for four beats.
Entrée du Paysan allemand
Un Garçons de la Noce

Chantons ri-ons dan-sons tou-jours c'est ain-

si que la vie se pas-se sans en vie et

que l'on peut a-voir de beaux jours c'est ain-
si que la vie se pas-se sans en vie et que l'on peut a-voir de beaux jours
Chan-tons ri-ons dan-sons tou-jours c'est ain-

si que la vie se pas-se sans en-vie et que l'on peut a-voir de beaux jours.
jus c'est a n s i que la vie se p a s s e sans e n -

jus c'est a n s i que la vie se p a s s e sans e n -

vie et que l'on peut a - v o i r de beaux jours

vie et que l'on peut a - v o i r de beaux jours

Chansons ri -

Chansons ri -

ons d a n - s o n s tou - jou rs c'est a n s i que la vie se

ons d a n - s o n s tou - jou rs c'est a n s i que la vie se
La vie se passe sans en-vie et que l'on peut a-voir de beaux jours.

La vie se passe sans en-vie et que l'on peut a-voir de beaux jours.
Gavotte
Une fille de la Noce

Sous-pizen, tendres coeurs, sous-pizen. L'amour doit comm-

bien votre attente, c'est à tout

que vous murmurez d'une peine si charmante de faîtes

vous de la fierté, l'on ne pouvait trop, tant perder sa liberté

cest à cte
Le Suisse

Sans le vin moi ne puis finir une ra-

za de me faut don-

mir et ne pas s'esto-

nir si quel-
que fois trin-quant moi les-

tre souvent l'y.
VR

ct

ne pas s’essouffler si quelquefois trois-vingt moites ; sou venge l’y

vre
Le Frère du Marié:
Allons, venez, suivez mes pas,
il faut que dans ce jour chacun de nous s'efforce.
Et que le lendemain de la Noce,
ne se passe pas,
sans des jeux pleins d'appas.

Let's go, come, follow me,
it is necessary that on this day each one of us endeavors.
And that the day after the wedding,
does not go by,
without games full of charm.

Une des Filles de la Noce:
Nous ne vivons que pour aimer,
l'on se laisse enflamer
malgré les maux ou l'amour nous livre.
Mais peut-on ne pas suivre
un Dieu qui sçait tout charmer?

We only live to love,
we allow ourselves to become impassioned
despite the pain where love leads us.
But can one not follow
a god full of charms?

L'oncle de la Mariée:
Tout est ici satisfait,
apportez, apportez le broûtet.

All here are satisfied,
bring, bring the beer.

Choeur des Garçons de la Noce:
Tout est ici satisfait,
apportez, apportez le broûtet.

Le Frère du Marié:
Qu'avec nous tout se réjouisse,
que tout se divertisse;
et que dans ce charmant séjour
l'on ne parle aujourd'hui que de jeux, & d'amour.

That with all our rejoicing,
all are entertained;
and in this charming stay
one speaks today only of games and love.

Le Choeur:
Qu'avec nous tout se réjouisse,
que tout se divertisse;
et que dans ce charmant sejour
l'on ne parle aujourd'hui que de jeux, & d'amour.

Premier Suisse:
Moi le veux être aussi de sti trole de feste,
pouvoir qu'on y poiret pien,
et si moi chassir le chagrin,
n'estre pas par mon foi trop beste.

I wish to be at the celebrations,
to have one here pour pear brandy,
and if I find myself unhappy,
it is not my fault.

Un des Garçons de la Noce:
Chantons, rions, dansons toujours;
c'est ainsi que la vie
se passe sans envie,
et que l'on peut avoir de beaux jours.

Let's always sing, laugh, dance;
that's the way that life
passes without envy,
and that one can have beautiful days.

Le Choeur:
Chantons, rions, dansons toujours;
c'est ainsi que la vie
se passe sans envie,
et que l'on peut avoir de beaux jours.

Une des Filles de la Noce:
Soûpirez tendres coeurs, soûpirez,
I'amour doit combler votre attente;
c'est à tort que vous murmurez
d'une peine si charmante;
défaîtes-vous de la fierté,
l'on ne sçauoit trop tôt perdre sa liberté.

Sigh loving hearts, sigh,
love must fulfill your attentions;
it's wrong that you murmur
of a pain so delightful;
give up your pride,
it is never too soon to lose his freedom.

Premier Suisse:
Sans le vin moi ne puis fifre,
une razade me faut donnir;
et ne pas s'étonner
si quelquefois trinquant, moi l'estre souvent l'ıyvre.

Without wine I cannot fife,
it gives me a pleasure;
and does not cause surprise
if sometimes I am to be drinking.

Le Choeur:
Chantons, rions, dansons toujours;
c'est ainsi que la vie
se passe sans envie,
et que l'on peut avoir de beaux jours.
Mascarade du Vaisseau Marchand
Mise en Musique par Monsieur Philidor le pere,
Ordinaire de la Musique du Roy et Garde des Livres de Musique de sa Majesté
Representée devant le Roy au milieu des Ballets à Marly
le jeudi 18 février 1700

Acteurs

Le Pilote, chantant
(the captain)
La femme du Pilote, chantant
(the wife of the captain)
Le Muscovite, chantant
(a Muscovite from Moscow)
L’Iroquois, chantant
(an Iroquois)
L’Afriquain, chantant
(an African)
Une Laponoise, chantant et dansant
(a Lapis)
Premier Pescheur, chantant
(first fisherman)
Second Pescheur, chantant
(second fisherman)

Le Matelot, Basque, dansant
(basque sailor)
La Matelotte, dansant
(female sailor)
Trois petits Mouces
(three small animas)
Un Laponois, dansant

Trompette Marine
(marine trumpet)
Tambourin
(tambourine)
4 Hautbois
(oboes)
2 Bassons
(bassoons)
Le Pilote

Courage matelots courage matelots courage abordons cet heureux rivage courage matelots courage abordons cet heureux rivage

Ah ah quel séjour délicieux ah ah quel séjour délicieux
Ah ah quel sejour délicieux ah
Ah ah quel sejour délicieux
ah quel séjour de lícieux ah
ah quel séjour de lícieux ah
ah quel séjour de lícieux ah
ah quel séjour de lícieux
quel se-jour dé-li-ci-eux
ah
ah
quel se-jour dé-li-ci-eux
ah
ah
quiel se-jour dé-li-ci-eux
quel se-jour dé-li-ci-eux
Le Pilote

Abordons abordons allo,

Ions rendre hommage au monarque puis sans de ces aimables lieux abordons abordons allo,

Alons rendre hommage au

moi.
narque puis sants de ces aimables lieux au mo
Abordons abordons allons rendre

Hommage au monarque puissants de ces aimables lieux

Abordons abordons allons
Ions rendre hommage au monarque puis...
* Note: There is no indication in the score or libretto of what this section is. It is undoubtedly some type of dance, but there is no means of telling which character(s) would perform here.
Le Pilote

Vous le voyez en-fin mes yeux ce Roi

que la Ter-re re-ve-re le plus grand des mortels et

le plus cher aux Dieux vous le voyez en-fin mes yeux ce

Roi

que la ter-re re-ve-re le plus grands des mor-

et le plus cher aux Dieux
La femme du Pilote

maître d'un peu - ple Glo - rieux il en est l'amour est le

pe - re pe - re plus sa va - leur le rend

vic - to - ri - eux plus sa sa - ges - se le mo - de - re re
Duo [Le Pilote et La femme du Pilote]

Vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre le plus grands des mortels et le plus cher aux Dieux le plus grands des mortels et le plus cher aux Dieux vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre le plus grands des mortels et le plus cher aux Dieux

Vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce 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Vous le voyez enfin mes yeux ce Roi que la terre reverre vous le voyez enfin mes yeux ce Roi que la terre reverre le plus grands des mor -
et le plus cher aux Dieux vous le voyez en

tels et le plus cher aux Dieux vous le voyez en

fin mes yeux ce Roi que la terre re

fin mes yeux ce Roi que la terre re

ve - re le plus grands des mortels et le plus cher aux Dieux

ve - re le plus grands des mortels et le plus cher aux Dieux
Les Trois Passagers

Pour se ranger sous vos heureuses

lois les animaux les plus sauvages viennent sur ces ri-

lois les animaux les plus sauvages viennent sur ces ri-

lois les animaux les plus sauvages viennent sur ces ri-

vaiges chercher le plus puissant et le meilleur des

vaiges chercher le plus puissant et le meilleur des

vaiges chercher le plus puissant et le meilleur des

Rois pour se ranger sous vos heureuses

Rois pour se ranger sous vos heureuses

Rois pour se ranger sous vos heureuses
lois les animaux les plus sauvages viennent sur ces rivières chercher le plus puissant et le meilleur des Rois

lois les animaux les plus sauvages viennent sur ces rivières chercher le plus puissant et le meilleur des Rois
Choeur

Les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois les animaux les plus sauvages viennent sur ces rives chercher les plus puissants et le meilleur des Rois.
prelude de Basse (prelude for a bass)
La Pescheuse de Corail

Tresor ti-rez du fond des eaux qui fait par sa ver-tu que le

sang se res-se-re a qui peut on l'of-frir qu'a plus-grand des ha-

ros qui pour cal-mu-ne san-glan-te Guer-re im-mole au re-pos de la

ter - re le fruit de ses tra-vaux a qui peut on l'of-

vaux
A qui peut on t'offrir qu'au plus grand des héros
qui pour calmer une sanglante Guerre immole au repos de la terre
le fruit de ses travaux
Note: [Choeur splits here]

a qui peut on t'offrir qu'au plus

grand des héros

grand des héros que pour calmer une sanglante

Guerre immobile au repos de la terre

re le fruit de ses travaux
a qui peut on t'offrir qu'au plus grand des héros qui pour calmer un
ne sanglante Guerre immole aux repos de la

terre le fruit de ses travaux
qui pour cal-

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qui pour cal-

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mer

u-

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e Guer-

re im-
mole au re-

mer

u-

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glan-
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ne Guer-

re im-
mole au re-

pos de la ter-

re le fruit de ses tra-

pos de la ter-

re le fruit de ses tra-

vaux
Venez pêcheurs quitez votre rive
gardez et rendez l'auteur de vos fêtes

rendez-vous un profond hommage au grand vainqueur des plus fortes cités rendez tez
Second Pescheur

Voi ces monstres puis sains l'heureux fruit de nos peines nous
te les presentons grand Roi ce sont tes propres eaux qui portent ces
laines ce sont tes propres eaux qui portent ces

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Que pouvons nous offrir qui ne soit pas à

Toy que pouvons nous offrir qui ne soit pas à

Toy que pouvons nous offrir qui ne soit pas à

Toy que pouvons nous offrir qui ne soit pas à
qué puedamos ofrecer qui
qué puedamos ofrecer qui
ne soit pas a Toy
ne soit pas a Toy
Le Pilote:
Courage, Matelots, courage, abordons cet heureux Rivage
Ah! quel séjour délicieux!

Courage, sailors, courage, let’s approach this happy shore
ah, what a delightful place to stay!

Chœur du Vaisseau:
Ah! quel séjour délicieux!

Le Pilote:
Abordons, allons rendre hommage
au Monarque puissant de ces aimables lieux.

Let’s approach, let’s go pay homage
to the powerful monarch of these pleasant places.

Le Chœur:
Abordons, allons rendre hommage au Monarque puissant de ces aimables lieux.

Le Pilote:
Vous le voyez, enfin, mes yeux, ce Roi que la Terre réveré,
le plus grand des mortels & le plus cher aux Dieux.

To see you finally with my eyes, this revered king of the earth,
the greatest of mortals and dearest to the gods.

La Femme du Pilote:
Maitre d’un peuple glorieux il en est l’amour & le pere,
plus sa valeur le rend victorieux,
plus sa sagesse le modere.

Master of a glorious people he is the love of all and the father,
his courage makes him most victorious,
his wisdom restrains him.

Le Pilote & sa Femme:
Vous le voyez, enfin, mes yeux, ce Roi que la Terre réveré,
le plus grand des mortels & le plus cher aux Dieux.

Les Trois Passagers:
Pour se ranger sous vos heureuses Lois les animaux les plus sauves
quittent leurs antres & leurs bois, et viennent sur ces doux rivages
chercher le plus puissant & le meilleur des Rois.
To settle in your happy land the most savage animals leave their caves and their woods, and come over the gentle shores in search of the most powerful and greatest of kings.

La Laponoise:
Tresor tire du fond des Eaux, qui fais, par ta vertu, que le sang se resserre, a qui peut-on t’offrir qu’au plus grand des Heros qui pour calmer une sanglante guerre, immole au repos de la terre le fruit de ses travaux.

Treasures drawn from the bottom of the waters, which, by your virtue, that the blood sheds, to whom can one give the grandest of heroes who in order to calm a bloody war, sacrifices to the rest of the earth is the fruit of his work.

Choeur:
A qui peut-on t’offrir qu’au plus grand des Heros qui pour calmer une sanglante guerre, immole au repos de la terre le fruit de ses travaux.

Premier Pescheur:
Venez, Pescheurs, quittez votre rivage, et réverez l’auteur de vos fêlìcitez, rendons tous un profond hommage au grand Pescheur des plus fortes citez.

Come, fisherman, leave your shores, and revere the author of your happiness, let’s all pay deep homage to the grand fisherman of the strongest seas.

Second Pescheur:
Voi ces monstres puissans, l’heureux fruit de nos peines, nous te les presentons, Grand Roi, ce sont tes propres Eaux qui portent ces Balaines; que pouvons-nous t’offrir qui ne soit point à Toy?

See these powerful monsters, the happy fruit of our troubles, we present them to you, grand king, your own waters carry these; what can we offer you that no one has taken from Toy?

Choeur:
Que pouvons-nous t’offrir qui ne soit point à Toy?
Mascarade du jeu d’Échecs
Mise en Musique par Monsieur Pierre Philidor,
Ordinaire de la Musique de la Roy
Representée devant sa Majesté au milieu des Ballets
à Marly le vendredi 19 février 1700

No cast list
Du jeu des Échecs

Marche
Che-ri des plus va-lants

re-

pos

par une ima-ge de la

guer-re heu-reux

le po-tan-tat qui

peut ma-ge tou-te la ter-re à ses fiers ex-

ner e-chec et mat heu-reux

le po-tan-tat qui peut ma-

gre tou-te la ter-re à ses fiers en-

ner e-chec et mat
Une heros

Nul obstacle opposé s'arrête ma vie.

Le nombre de mes ennemis ne sert qu'à doubler ma joie.
re le nom bre de mes en emai ne

se rt qu'a re dou bler ma gloi

re ne se rt qu'a re dou bler ma gloi re
Les violons

Le nombré de mes ennemis ne sert qu'à redoubler ma gloire - re le nombré de mes ennemis ne sert qu'à redoubler ma gloire.

[Chœur]

Le nombré de mes ennemis ne sert qu'à redoubler ma gloire - re le nombré de mes ennemis ne sert qu'à redoubler ma gloire.

Les violons
Sages qui me prenez et [vos] [r] et [vos]

jeux vous avez vos plaisirs mais nous avons les nôtres

nôtres et les plus fous ne sont pas ceux qui vivent aux dépens des autres et les plus fous ne sont pas ceux qui
Violons

Chœur

Et les plus fous et les plus fous ne sont pas ceux qui

viennent aux dépens des autres et les plus fous et les plus fous ne sont pas ceux qui

viennent aux dépens des autres et les plus fous et les plus fous ne sont pas ceux qui

viennent aux dépens des autres et les plus fous et les plus fous ne sont pas ceux qui
et les plus fous et les plus fous ne sont pas

ceux qui vivent aux dépens des autres

et les plus fous et les plus fous ne sont pas

ceux qui vivent aux dépens des autres
Entrée des foux
Cybelle

Mil-les tours mil-les for-te res ses con-tra son bras puis-

sant on en vain com-bat - tu

Leurs chutes a - mon-

tré leurs foî bles - se et ton in - vin-ci - ble ver - tu

mil-les tours mil-les for-te res ses

con-tra son bras puis-sant on en vain com-bat - tu
vain combattu ont en vain ont en vain combattu
vain combattu ont en vain ont en vain combattu
Plus on nous voit dans la Gloire suprême plus des hau-rous heu-vous s'il e-vent con-tre nous nous
heu-vous heu-vous qui porte un dia-de-mes mais pour le bien por-
ter C'est vous grand Roi qui faut seul imi-ter
mais pour le bien por-ter C'est vous grand Roi c'est vous qu'il faut
seul imi-ter C'est vous grand Roi c'est vous qu'il faut seul imi-ter
Chœur

heu-reux qui porte un dis-a-

heu-reux heu-reux qui porte un dis-a-

de-me mais pour le bien por-
ter C'est

de-me mais pour le bien por-
ter C'est vous grand

vous grand Roi qu'il faut seul im-
ter

Roi C'est Roi qu'il faut seul im-
ter

C'est
ter c'est vous c'est vous grand Roi c'est
ter c'est vous c'est vous grand Roi c'est

Voua qu'il faut seul imiter heu vous heu

Voua qu'il faut seul imiter heu

reux qui porte un diade me

reux qui porte un diade me mais pour le bien por-

mais pour le bien porter C'est vous grand Roi qu'il faut

C'est vous C'est vous grand Roi qu'il faut
Roi C'est vous qu'il faut seul imi-ter C'est vous qu'il faut seul imi-ter

Roi C'est vous qu'il faut seul imi-ter C'est vous qu'il faut seul imi-ter

Roi C'est vous qu'il faut seul imi-ter C'est vous qu'il faut seul imi-ter

Roi C'est vous qu'il faut seul imi-ter C'est vous qu'il faut seul imi-ter

Roi C'est vous qu'il faut seul imi-ter C'est vous qu'il faut seul imi-ter

* Note: The text indication signifies that this march is to be repeated for as many times as necessary. This was probably a staging direction for the instrumentalists to follow.
L'Echiquier:
Chéri des plus vaillans Heros,
J'amuse leur repos par une image de la Guerre.
Heureux, heureux le potentat,
qui peut malgré toute la Terre,
a ses fiers ennemis donner échec & mat.

Dearest of the most courageous heroes,
I laugh at their resting position by an image of war.
Happy, happy the despot,
who can destroy the entire earth,
to his fierce enemies checkmate.

Choëur:
Heureux, heureux le potentat,
qui peut malgré toute la Terre,
a ses fiers ennemis donner échec & mat.

Un Héraut-d'Armes:
Nul obstacle opposé n'arrête ma victoire,
j'entre & perce part tout, & me vois tout soumis,
le nombre de mes ennemis
ne sert qu'a redoubler ma gloire.

No opposing obstacle will stop my victory,
I enter and move through all and make all of you submit to me,
the number of my enemies
only serves to double my glory.

Choëur:
Le nombre de mes ennemis
ne sert qu'a redoubler ma gloire.

Momus:
Sages, qui me prêtez & vos ris & vos jeux,
vous avez vos plaisirs, mais nous avons les nôtres,
et les plus fous ne sont pas ceux
qui vivent aux dépens des autres.

Wise ones, who honor me and your laughs and your games,
you have your pleasures, but we have ours,
and the most foolish are not those
who live dependent on others.
Choeur:
Et les plus fous ne sont pas ceux
qui vivent aux dépens des autres.

Cybelle:
Mille Tours, mille Fortresses
contre ton bras puissant ont en vain combatu
leur chute a montré leurs faiblesses,
et ton invincible vertu.
Mille Tours, mille Fortresses
contre ton bras puissant ont en vain combattu.

A thousand rooks, a thousand fortresses
against your powerful arms they fight in vain
their collapse has shown their weaknesses,
and your invincible virtue.
A thousand rooks, a thousand fortresses
against your powerful arms they fight in vain.

Choeur:
Mille Tours, mille Fortresses
contre ton bras puissant ont en vain combattu.

Le Roi & La Reine:
Plus on nous voit dans la gloire supreme,
plus de jaloux s’élèvent contre nous;
heureux, qui porte un Diadème;
mais pour le bien porter
c’est vous, Grand Roi, qu’il faut seul imiter.

The longer they see us in this supreme glory,
more jealously rises up against us;
happy the one who carries a diadem;
but to carry it well
it is only you, grand king, that it is necessary to imitate.

Choeur:
Heureux, qui porte un Diadème;
mais pour le bien porter
c’est vous, Grand Roi, qu’il faut seul imiter.
Bibliography

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