

An edition of
LE JOUEUR (The Gambler)
Paris, Comédie-Italienne, 1729

David Charlton

This is the first edition in score of *Le Joueur*, a *parodie* in three *intermèdes* by Pierre-François Biancolelli (known as Dominique, 1681–1734), and Jean-Antoine Romagnesi (1690–1742). It uses both *vaudevilles* in the common domain (whether venerable or borrowed from recent compositions) and other music by the company's composer, Jean-Joseph Mouret (1682–1738), who must have created the arrangements and any necessary accompaniments. Alternative titles include *Serpilla e Baiocco* and *Baiocco e Serpilla*.

Le Joueur is based on the three comic *intermezzi* entitled *Il marito giocatore e la moglie bacchettona* (The Gambler Husband and his Devout Wife), also known as *Il giocatore*, written by Antonio Salvi with music by Giuseppe Maria Orlandini, premiere at Verona, May 1715. *Il marito giocatore* had been staged by visiting singers Rosa Ungarelli and Antonio Maria Ristorini at the Paris Opéra on 7 June 1729, within an evening of Italian music of different kinds, but also music by Campra and Battistin (Jean-Baptiste Stuck).¹

The premiere of *Le Joueur* was at Paris, Comédie-Italienne, 14 July 1729,² as part of the final scene of a new French play, *Les Débuts*, also written by Biancolelli and Romagnesi. The singers were Giovanna Benozzi [Jeanne-Rose-Guyonne Benozzi], also called Mme Baletti, stage name 'Silvia' (c.1701–58); and Pierre Théveneau (c.1700–32). Both were famous performers in their day.³ A separate Italian aria, mentioned below, was sung by 'Dlle Sticotti', that is Ursula Astori (1694–1739), who had special musical responsibility within the troupe. The position of *Le Joueur* within sc. 8 of *Les Débuts* is specified in the printed text of the latter.⁴ From 17 August 1729 *Le Joueur* was joined by a single *intermède*, *Don Micco e Lesbina*, for an initial run of eight performances: *Don Micco* was a reduced version of three *intermezzi* sung by Ungarelli and Ristorini with the same title, first given at the Opéra on 14 June.⁵ *Les Débuts* continued to be given until 26 April 1751, but it is uncertain (a) whether it always contained *Le Joueur*, and (b) whether *Le Joueur* was ever listed separately in the daily Registres of the Comédie-Italienne theatre, before or after this date: this title might refer to other dramas with the same title.⁶ For example, a performance of '*Le Joueur*' is listed in the Registres on 14 May 1751 with the defining subtitle 'Comédie Italienne', quite possibly referring to our *parodie*.

When given at court in winter 1729/1730 the *Mercure de France* reported that *Le Joueur* was sung by Silvia and Théveneau.⁷ On 12 January 1731 the role was taken for the first time, according to *Mercure*, by 'La Dlle Thomassin', namely Catherine-Antoinette Visentini (1711–74), who performed 'with much liveliness and was strongly applauded'.⁸

Synopsis

I: Baiocco has been out all night and gambled away all his moveable possessions, even his hat. Pushed to the limit of her endurance by his addictive behaviour, Serpilla questions him; he claims he has been doing good works with the poor, to whom he has given away his possessions. But she goes through his pockets and finds a pack of cards. During their final argument, Serpilla decides that divorce is the only solution.

II: Having initially seemed to be contrite, Baiocco has reverted to type and decided to play an odious trick on Serpilla: to gain entry to a court-room and disguise himself as the judge to whom she comes to ask for a divorce. She pleads for justice and even kneels in desperation, painting her husband as a worthless gambler, a feckless dog, a libertine, a good-for-nothing and a liar. The ‘judge’ hints that a *quid pro quo* will be needed in return for a favourable decision. Serpilla demurs, but then agrees. Immediately, Baiocco unmask, turns on her in anger, and will banish her from the house. Serpilla pleads again that it was all for his own good. He mocks her for being devout, and the quarrel ends without resolution.

III: Serpilla has been driven from her home, has evaded Baiocco by dressing as a pilgrim and is now begging for alms. He comes looking for her with a sword and wants to kill her. She asks to be heard before being murdered, and refers again to his gambling away her entire dowry, not to mention his other infractions, his bad habits and the state of the house. Finally she appeals to the memory of their original love for each other. Baiocco is touched and a truce is reached, with good intentions for the future.

Editorial Notes

Le Joueur was published between pages 283 and 304 of the third volume of *Les Parodies du Nouveau Théâtre Italien* [*PNTI*], 3 vols (Paris: Briasson, 1731). Its melodies appear in the ‘Table des airs’ ending the same volume, and have been transposed for this edition from the C1 clef to the G2 clef.⁹ In *PNTI* and in the following edition of *Le Joueur*, each melody carries its *PNTI* number reference and common name (*timbre*). If no *timbre* is given, or the *timbre* simply gives the opening line of the sung text, we know that the music was borrowed from a non-traditional source, such as (conjecturally) a manuscript in possession of the company, or else was composed especially for *Le Joueur*. Sources like *PNTI* were issued for the use of individuals or groups who would understand that the key of a given *vaudeville* was notated arbitrarily; that is, on the stage or at home a *vaudeville* was not tied in performance to a pre-determined tonality.

No slur markings have been added in the edited music. Slurs that appear derive from *PNTI*. Although very few, their presence sometimes helps in establishing the word-setting (text underlay), which has been established by the present editor. The most extensive use of slurred phrases occurs in no. 14, to judge by the modest number of available words in the text, and assuming that no words are missing; yet they well suit the menuet style chosen by Biancolelli and Romagnesi to dramatise Serpilla’s character-portrait of her husband, which she needs to insinuate effectively before the judge (as she supposes him to be). Some unmodernised or anomalous accents are retained from the *PNTI* as a reminder that this is a mongrel text.

Distributing the text under the music is often straightforward for the editor, but sometimes much less so. Small clues in the text help determine formal elements, such as the presence of a Da Capo. *Vaudeville* practice in traditional usage at the Fair theatres tells us that case-by-case judgements are needed to know whether or not music of an opening section (usually eight bars) should be repeated or not. Whereas in the Fair theatres word-setting was extremely syllabic (with exceptions in certain characteristic *vaudevilles* where slurred phrases were sung to one syllable) the Italian theatre practice was apparently more fluid, especially when Italian underlay was concerned.

A complicated case is no. 7, whose *timbre* is given as ‘Je ne sçaurois me taire’. As with no. 14, too few words seem to be provided, thus requiring a measure of textual repetition to be suggested by the editor. On investigation through databases including *RISM (Répertoire International des Sources Musicales)*: <https://opac.rism.info/>), this melody turns out to be a song beginning with the above French words and composed by Giuseppe Fedeli (fl. 1680–1733), published under his alternative name [Joseph] Saggione in his 1728 *Recueil d’airs François dans le goût Italien*.¹⁰ It is accessible through *Gallica* (<https://gallica.bnf.fr>). ‘Je ne sçaurois me taire’ was originally in A major and in Da Capo form, an indication omitted from *PNTI*; nevertheless, repetition of the opening (my editorial decision in *Le Joueur*) fits both the dramatic moment when Baiocco thinks of a false explanation for his all-night absence, and the fact that his final word ‘poverello’ rhymes with the ‘disabigliato / scapigliato’ of the opening lines.

Smaller editorial decisions included the *petite reprise* added to no. 17 to accommodate the extra words. But in any case, the sources imply an element of improvisation in performance, which is echoed by the sometimes incomplete fit between musical text and verbal text. This spirit should be taken up by modern performers, obviously so in the matter of deciding about accompaniments.

The Comédie-Italienne orchestra averaged about ten players on a usual night, and the review in *Mercure de France* of July 1729 speaks as follows of its role, and that of Mouret:

...les sieurs Dominique et Romagnesi [l’] ont très-ingénieusement imitez, par des Couplets moitié Italiens, moitié François, ausquels l’accompagnement prête de nouveaux agrémens. Toute la Musique, qu’on trouve très convenable, est de la composition du sieur Mouret. Une Chaconne comique en fait le principal morceau. L’Air Italien avec accompagnement de Trompette que chante la Dlle Fabio [Ursula Sticotti], est fort applaudi.¹¹

Mr Dominique [Biancolelli] and Mr Romagnesi have imitated the original *intermezzi* very cleverly, using mixed Italian and French verses, to which the accompaniment adds new pleasures. All the music [i.e. other than *vaudevilles*], which was judged very suitable, was composed by Mr Mouret. The main piece is a comical Chaconne. The Italian aria with trumpet accompaniment, sung by Dlle Fabio, was strongly applauded.

This Chaconne is specified within the libretto to be danced at the end of the second *Intermède*. It was printed in vol. IV of Mouret's six-volume collection, *Recueil des Divertissemens du Nouveau Théâtre Italien*.¹² No clue in *PNTI* or elsewhere exists to help locate where Mouret's (unidentified) trumpet-aria went.¹³

At the Fair theatres, in conversation sections at least, singers were unaccompanied and performed in a free style that accommodated the action. Two places show the same technique in *Le Joueur*, where a series of dots indicates a pause to allow the necessary action, gesture or expression to take effect: see nos. 4, 17, 19, 27. However, their *vaudevilles* probably had some instrumental introduction, and the most lyrical items obviously had accompaniments.

Accompaniment practice at the Comédie-Italienne is equally obscure, since the useful above report is ultimately vague and could mean that not all *vaudevilles* were accompanied. In *Le Joueur* one place for Mouret's accompaniment would be the crucial duet taken from an unknown Italian original, no. 18. Here the still-disguised Baiocco succeeds in overcoming Serpilla's scruples against compromising herself morally (see no. 16), which she does so that the 'judge' will make a decision in her favour. She must agree to his being her *cicisbeo* (gallant), this apparently being the normal system – and immediately falls into the offensive trap which her husband has laid.

The piece most obviously composed by Mouret is no. 23, Serpilla's Da Capo aria 'All'infelice pelegrina', at the beginning of Intermède III: it has no *timbre* to indicate a different source or borrowing, and its formal plan conforms to Mouret's habitual pattern when composing arias in Italian for the Comédie-Italienne. In the musical source (*PNTI*) the phrase 'Suite de l'air' is added at the 'B' section.

The second piece Mouret may have composed is no. 28, for which unfortunately no music or cue-number or *timbre* are found in *PNTI*, or elsewhere: the text itself and its dramatic position demand music, not speech. Had the parodic text fitted better, we might have been led to assume that the music was from Orlandini's original *intermezzo*, namely the climactic appeal for mercy by Serpilla, 'Io vorrei rammentarti'. (This aria appears in the much later French printed score with the words 'A questa Pellegrina', at the start of *Intermezzo* III.¹⁴) Only the first two lines of no. 28 fit at all, with the necessary seven syllables each.

By contrast, the text of no. 12 at the start of the second Intermède, similarly lacking cue number or *timbre*, seems to have been spoken: it sets out to explain what has happened since Intermède I, establishes Baiocco's disguise, and tells us his plan of action.

The Da Capo of no. 25 is indicated in the text source; the music writes out the repeat. Its Italian origin has not been traced ('Ch'io vitorni'), but the *RISM* database finds that the same piece is contained in a Leipzig manuscript dated 1719, in the key of D minor instead of G minor. No. 29, also traced through *RISM*, is taken from the final solo and ensemble in Agostino Steffani's three-act musical drama, *I trionfi del Fato* (1695), where it appears in D major.¹⁵ I have included this in the appendix as no. 29A. For no. 30 we have access to a bass part, because this final 'Vaudeville' (by tradition, newly composed by the musician in charge) appears in this form after the Chaconne in Mouret's *Quatrième Recueil des Divertissemens*. In *PNTI*, all melodies appear without bass lines.

Where previous instances of vaudevilles are known from dateable Fair theatre comedies (nos 19, 21, 26), I have indicated those sources using the help of the open-access Nantes database Theaville (www.theaville.org), which includes material from *Le Théâtre de la Foire*.

PREMIER INTERMEDE

1 Air 161, *Un Préfet beau, bien fait* [from André Campra, 'Marche des Bostangis' in 'La Turquie' within *L'Europe galante*, 1697]

Baiocco



Si, si, si, si, si, si, Si - a pur ma - la - det - to, si, E cen-to vol - te si, Il
gio - co di bas - set - ta Que l'on joue i - ci, Jar - ni, Son dis - pe - ra - to, si:
Non mi res - ta un ba - ga - ron. Ah! Le jo li gar - çon! Sans chap - eau, Sans man - teau! Mor -
-bleu! La co - lè - re m'en - flam - me, Quel chien de jeu! J'ai per - du tout mon bien; En -
- fin je n'ai plus rien, Il ne me res - te que ma fem - me: Me voi - là bien!

2 Air 152, no timbre supplied

Baiocco



Fan - tas - ti - ca, mo - les - ta e ba - che - ton - na, Sem - pre mi gri - da e spes - so mi bas - ton - a,
Stra - paz - zan - do mi va la dis - cor - te - se, Co - me se fos - se lei un - a Fran -
- ce - se, La le la, le la le la le la la la la la la la

3 Air 201, Comme un rat

Serpilla

Un ma - ri - to di tal sor - te, Non si
ve - - de - rà mai più; Ma gli giu - ro
da con - sor - te Che sa - ra bec - co cor - nu Che
sa ra bec - co cor - nu.

4 Air 132, Sur le bord d'un ruisseau

Serpilla *Baiocco* *Serpilla*

Non pos - so più du - rar Bon di, Co - me si tar - di! Tu
tor - ni da gio - car? Gio - car.... il Ciel mi guar - di. Do -
-ve dun - que sei sta - to Pen - dant un si long - temps? In
luo - co ri - ti - ra - to, A - vec d'hon - nê - tes gens.

5 Air 353, *La buona lavandera*

Serpilla **Baiocco**

E con quest-e per-so - ne Che___ fa - té voi, Sig - nor?___ A -

- zio - ne buo - ne;___ Ri-pien d'ar-dor nel___ sen, E sos - pi - ran - do il___

ben Ogn' u - no tie-ne un li - bro, e fà le-zi-o - - - - ne.

6 Air 134, *La charmante catin*

Serpilla **Baiocco**

Pur u - na vol - ta ti sei con-ver-ti - to? La buo-na mog-lie fa buo - no il ma-ri -

-to Che fe - li-ce av-ven - tu - ra, Le bon ma - ri que j'ai là! La buo - na cre - a-

à part
-tu - ra! Qu'elle a - va - la bien ce - là la la la___ la la la la la la la.

7 Air 357, *Je ne sçaurois me taire* [from Joseph Saggione (Giuseppe Fedeli), *Recueil d'airs françois dans le goût italien*, 1728]

Serpilla

Co - si di - sa - bi - gla - to, Scor - di - to, sca - pi - gla - to, Peux - tu sor -

Baiocco

- tir d'hon - nê - te mai - son? So - no frut - ti del -

- la le - zion, So - no frut - ti del - la le -

- zion. Ca - ra, ca - ra Ser - pil - la mi - a.

Serpilla

So - no frut - ti del - la lez - ion. Ma dim - mi

tu ch'ai fat - to del ca - pel - lo De ton é - pée, de ton é -

- pée, Et de ton man - teau, De ton man - teau, De ton man -

Baiocco

- teau, De ta montre, et de ton an - neu? Ho da - to, ho

da - to ad un po - ve - rel - lo. Ho da - to, da - to ad

un po - ve - rel - lo. So - no frut - ti del - la le -

- zion, So - no frut - ti del - la le - zion.

8 Air 338, 'Premier Menuet du Joueur'

Serpilla



Mi voi in - gan - nar, Non può star che un gio-ca - to - re, Si peu de mo - ments chan-gent ain -

-si tous les sen - ti - mens; Sei un men - ti - to - re, Si, si, vec - chio brut - to,

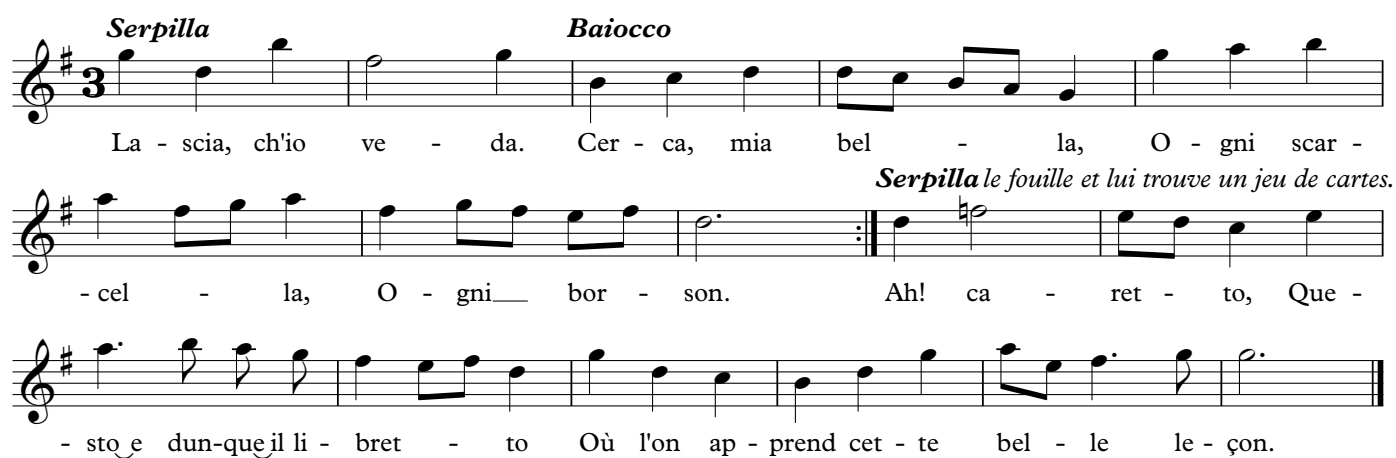
Baiocco

Hai ven-du - to tut - to. Ha - vrei buo - ni Du - ca - to - ni;

Mais Sa - tan me tor - de le cou Si je pos - sède un sou.

9 Air 339, 'Deuxième Menuet du Joueur'

Serpilla *Baiocco*



La - scia, ch'io ve - da. Cer - ca, mia bel - la, O - gni scar -

Serpilla le fouille et lui trouve un jeu de cartes.

- cel - la, O - gni bor - son. Ah! ca - ret - to, Que -

- sto e dun-que il li - bret - to OÙ l'on ap - prend cet - te bel - le le - çon.

10 Air 158, Les sept sauts [from Recueil des plus belles chansons]¹⁶

Baiocco *Serpilla* *Baiocco*



Ti chie - do perdon, Ser-pi-lla mi - a, Ti chie - do perdon. Non, non, non, non, Su, su, su, Per-don su,

Serpilla *Baiocco*

su. Non m'in - gan - ne-rai mai più. No, non giuo - che - rò mai più, Mai più, mai più, mai più.

11 Air 117, *Laissons-nous charmer* [from Rebel & Francœur, *Pyrame et Thisbé*, II/4, 1726¹⁷]

Baiocco $\S$ *Serpilla* *Baiocco*

Non tan - to ri - gor Cuo-re del mi cuor. Non ti pos - so sen - tir. Tu mi

Serpilla *Baiocco*

fai mor - ir. Je veux que la loi Me dé - liv - re de toi: Di te non hò pie - tà. Che

Fin

cru - del - tà! Ni quin - til - le, Ni qua - dril - le Ni bas - sette, et cae - te -

Serpilla

- ra. Te lo giu - ro, T'a-ssi - cu - ro, Non mi - ve - de - rà. Chan-sons

que ce-la Non ti cre - de - rò, Mi dis - co - gle - rò, Je vais tout pré - pa - rer, Pour nous sé - pa - rer. Vain a -

Baiocco

Mai più giuo-che-rò, te lo pro - ve - rò; Sa-rò sem - pre con-te, Si ca - ra mer-cé.

Baiocco *Serpilla* *Baiocco*

-mu-se-ment je pars dès ce mo - ment. Res-ta qui, do-ve vai? O quan-ti guai! Non ti voglio as-col-tar Tu mi

Serpilla *Baiocco* *Serpilla* *Baiocco*

fai ar-ra-biar. Voglio in ques-to mo-men-to di - vor - zio. Vuò con - for - zio. Vuò di - vor - zio. Ah! res-

Serpilla *Baiocco* **D.S. al $\S$**

- tons é - poux. Non, sé - pa - rons-nous. Non tan-

SECOND INTERMEDE
Baiocco en Juge, ensuite Serpilla

12 Baiocco: La mia sposa in diavolata
 Vuol à questo Tribunal
 Briser le nœud conjugal;
 Ma con barba simulata
 Je l'éprouverai bien-tôt,
 E la virtù dell'ingrata
 Pourra bien être en défaut.

13 Air 202, Jugez de ma douleur¹⁸

Serpilla 1.

Giu - sti - zi - a, giu - sti - zi - a, Giu - sti - zi - a, giu - sti - zi - a, chieg - go da te,

chieg-go da te, Pie - tà per me. 2. *Baiocco* *Serpilla*

Quel est le dé-lit? Ot-ez de mon lit un jou-eur mau-

Baiocco

-dit, À vos ge - noux Ah! lev - ez vous Que fait - es vous là, Ma - da - me?

Par la beau - té, Le Ju - ge ten - té Ex - ci - té, Et sol - li - ci - té perd son é - qui-

Serpilla

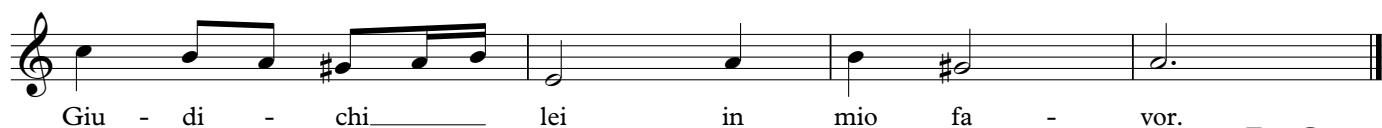
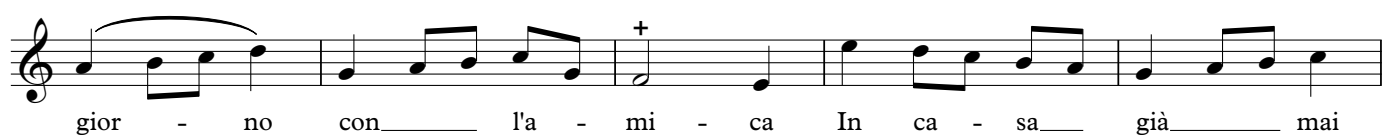
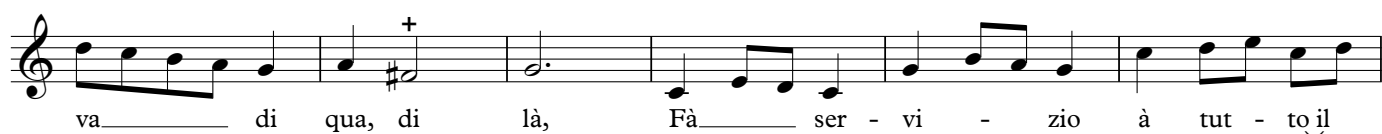
-té. Giu - sti - zi - a, giu - sti - zi - a, Giu - sti - zi - a, giu - sti - zi - a,

Baiocco *Serpilla*

C'a vite au fait: Que vous a - t - il fait? C'est un chien, Un traître, un vau-rien, Qui perd tout mon bien.

14 Air 203, *Un amant de contrebande*

Serpilla



Da Capo

15 Air 204, *Io canto, turluru*

Baiocco *Serpilla*

Che vor-res-te da me? Che stasse ogn' un da se; Sé - pa - rez-moi, Seign-
- eur D'un men-teur, D'un jou - eur, Que - rel- leur... Oüi, oüi, Dès au-jour - d'hui.

Baiocco en raillant

16 Air 205, *Digue Jeannette*

Baiocco

Si, si, ca - ret - ta, Si ti ser-vi - rò La-ri-ret-ta, Si, si, ca - ret - ta, Si, ti ser-vi - rò,
Tuo spo-so in fret - ta Io con-dam-ne - rò, La li-ret - ta, Ma ve - do - vet - ta
Ti con-so - le - rò La ri-ret - ta, Ma ve - do - vet - ta, Ti con-so - le - rò.

17 Air 189, *Il faut que je file* [from J.-B. Christophe Ballard, *La Clef des chansonniers* (Paris: 1717), II, 230¹⁹]

Baiocco

Da - rò pres - to la sen - ten - za Si voi mi di - te di si; Sù par -
- la - te.... già lei pen - sa, Di - rez-vous cet heu-reux oui? Vuol bur - lar vostra ex - cel - len - za. O trop
in - dis-cret ma - ri! Da - rò pres - to la sen - ten - za. Per - son - ne n'est-il i - ci?

à part *Serpilla* *Baiocco à part*

haut *Serpilla*

18 Air 206, *Mi vorrave ch'una volta*

Baiocco *à part* **Serpilla**

Ohi - mè_ la tra - di - tri - ce! Quan-do mi_ fa-rai fe - li - ce! La ver - go - gna mi tra-
 -ti-en-ne: Qu'est - ce_ que l'on di - ra? Scio-gle - rò_ le tue_ ca - te - ne, La-scia pur par-lar mio
 be - ne, Già la bat - tein ba - ga-tel-la, In ba - ga - tel-la, Dì de si Dì de
 si - co - sa_ sa - rà Dì de si Dì de si co - sa sa - rà.

19 Air 105, *Les Filles de Montpellier* [from *Le Théâtre de la Foire*, IV, 1724²⁰]

Serpilla

Nul - la vi pos - so ne - gar, E m'in-fiam - ma il vos - tro fuoc - co.
Baiocco *se découvrant*
 Nò non pos - so più du - rar... Ques - to e ben un' al - tro
Serpilla
 gio - co. Ai, ai, ai, Ai, ai, ai, Bai - oc - co, Bai - oc - co, ai, ai.

20 Air 217, *L'autre jour dans un bocage* [from Alexis Piron, *Le Caprice*, sc. 11 (1724)²¹]

Baiocco

Non fu - gir, no sce - le - ra - ta, Tu vas é - prou-ver mon cour -

Serpilla *à part* **Baiocco**

-roux. Ah! tout doux. Co-me mi sono in - gan - na - ta! Est- ce ain - si qu'on traite un é -

Serpilla

-poux? Par cet heu - reux stra - ta - gè - me J'ai con - nu... Ma dou-leur est ex -

Baiocco

-trê - me. Tout ce dés - es - poir vient de n'av - oir Pu tra - hir ton de -

Serpilla

-voir. Mon a - mi par - don - ne moi Si je t'ai pû man - quer de

Baiocco **Serpilla**

foi, C'é - toit en fa - veur de toi - mê - me. Que le tour est fin! Ta

femme en - fin ne pou - voit mieux t'as - su - rer de ses feux.

21 Air 50, *Le Mirliton* [from *Le Théâtre de la Foire*, VI, 1728]

Baiocco

Pen - si tu con ques - ta ra - za, Pla - car un giu - sto fu - ror? Nò, non più ti

Serpilla **Baiocco**

vo - glioin ca - sa. Che ti mo - vail mio do - lor Ti - re, ti - re,

Baiocco

ton, ti - re, ton, ti - re - ten - ne, Ti - re ti - re donc, donc, donc.

22 Air 218, *En Angleterre nous irons*

Serpilla *Baiocco*

Quoi, voi - là donc ce tendre é - poux Quoi, voi - là donc ce tendre é - poux Ec - co dun-
 Si com-plai - sant, si bon, si doux? Si com-plai - sant, si bon si doux.

- que l'o - ne - sta Don-na? Ec - co la buo - na Ba-chet - to - na. O - na, o - na, o - na, o - na, o - na,
 (Both together) § 1. 2.

o - na? Ah! do - v'è la ca - ri - tà? Ah! do - v'è la fe - del - tà? Ah! do - -tà?
D.S. al §

After Air 218, *Les Danseurs et les Danseuses en differens caracteres dansent une chaconne.*

Mouret's music is preserved in a two-part reduction (see Introduction).

TROISIEME INTERMEDE
Serpilla en Pellerine, et ensuite Baiocco.

23 Air 219 [no timbre supplied]

Serpilla

All' in - fe - li - ce pe - le - gri - na Fa - te Sign - o - ri la
ca - ri - tà, Fa - te Sign - o - ri la ca - ri - tà.
La ca - ri - tà La
ca - ri - tà. **Fine** In fa - vor del - la mes - chi - na,
Che si mo - va la pie - tà In fa - vor
del - la mes - chi - na, In fa - vor del - la mes -
- chi - na, Che si mo - va la pie - tà
Che si mo - va la pie - tà. **Da Capo**

24 Air 234, *Je vais le rendre à mon rival*

Baiocco, mettant l'épée à la main. **Serpilla**

In - gra - ta, ti ri - trova al - fin, In - grat - a, ti ri - tro - va al - fin. Di - let - to, e car - o

Baiocco

mio con - sor - te, Fa che fi - ni - sca il mio des - tin. Si fi - ni - rà, ma con la mor - te.

25 Air 340, *Menuet Italien. Ch'io vitorni* [also in Leipzig, MS 'Musikalische Rüstkammer', 1719]

Serpilla

Tua Ser - pil - la e ver t'of - fen - se, Ol - trag - gia - to de - vi pu - nir.

Sen - ti al - men le mie dif - fe - se, Pri - ma di far - mi mo - rir.

Da Capo

26 Air 214, *Pour toucher son Isabelle* [from *Le Théâtre de la Foire*, III, 1721]

Baiocco **Serpilla**

Voy - ons un peu si ta ru - se Pour - ra trou - ver quelque ex - cu - se. Cher é - poux, é - cou - te -

Baiocco, en riant **Serpilla**

- là. Ah ah ah ah ah ah. Non ti par - lo del - la do - te Qu'en un seul soir tu per -

Baiocco **Serpilla**

- dis Hi, hi, hi, hi, hi. Le tue fras - che mi son

Baiocco

no - te, Ma più non ne par - le - rò Oh oh oh oh oh.

27 Air 355, Colombina, mia Colombina

Baiocco *Serpilla*

Hav-rai tu ben pres-to fi - ni - to? Je fi - nis dans le mo - ment; Sou-viens -

- toi, ca-ro ma - ri - to, com-bien j'ai souf-fert de tour - ment, L'a-mor mi - o da te tra -

Baiocco *Serpilla*

-di - to, Et ton fu - ne-ste pen - chant... Hai tu ben pre-sto fi - ni - to? Si fi -

-nis - co, dans un in - stant. D'o-gniaf-fron - to, e d'o - gni vi - zio, Je ne par - le point mon

Baiocco *Serpilla*

fils, Del-la ca - sa in pre-zi - pi - zio.... Quand fi - ni - ras-tu? Je fi - nis.

28 [No number or *timbre* supplied]

Serpilla: Souviens-toi cher Baiocco
 Di quel ardente fuoco
 Ch'accendevi l'amore
 Nel tuo cuore;
 Souvien-toi de ces vives flames,
 Dont la douceur charmoit nos ames.
 Ohimè infelice! Moro,
 Di me non hai pietà.
 Ah, ah, ah.

Baiocco: Touche là.

29 Air 356, Gavotte Italienne. Mi da piacer vitale [from Agostino Steffani, *I trionfi del Fato*, 1695]

Serpilla *Baiocco* +

Mon bon-heur est ex - trê-me, Mi ren-di la tua fè? Va: je ne suis plus fâ - ché Quand je me

se-rois fait moi - mê-me Bec - co cor - nu, Ma_ foi_ j'en ri-rois comme un fou.

30 Vaudeville: Air 358 [by Mouret]

Vaudeville

Pour tri - om - pher d'u - ne Cru - el - le, Riche A - mant qui fai - tes por -

-ter De l'or, et des pré-sents chez El - le, C'est fort bien dé - bu - ter. Mais

Reprise

pour goû - ter de doux plai - sirs Près d'un ob-jet qu'on veut sur - pren - dre, Si

vous n'of - frez que des sou - pirs, C'est mal s'y pren - dre. Mais - dre.

D.S. al §

[2nd strophe:]

Je puis fort bien entrer en lice,
Les galans viennent m'en conter,
Déjà pour une jeune Actrice,
C'est fort bien débiter.
J'en voudrais un riche et bien fait;
Liberal, amusant et tendre,
Mais ils n'ont tous que du caquet,
C'est mal s'y prendre.

Couplet d'Arlequin:

Messieurs ne soyons plus en guerre; Nous
cherchons à vous contenter,
Et lorsqu'on peut plaire au Parterre
C'est fort bien débiter.
Il a trop de discernement
Pour se laisser jamais surprendre.
Appeler de son jugement
C'est mal s'y prendre.

On danse une contredanse, et la Pièce finit.

APPENDIX

29A Agostino Steffani, 'Mi dà piacer vitale' from the close of Act III of *Il trionfi del Fato*

Mi dà pia-cer vi - ta - le Lo stral' che mi fe - ri, Si ri - sa - ni il cor pia -

-ga - to qui l'at - tese un mi-glior Fa-to, Sì, sì, sì, sì, Og-ni male in ben fi - ni.

¹ *Mercur de France*, 1729, June/1, 1223–30.

² Not 21 July, as stated on the title page of the main sources (see note 5 below). There were no performances on 21 July, as shown in the entry within the relevant manuscript in the ‘Registres de l’Opéra Comique’ (Paris: Bibliothèque-Musée de l’Opéra, also consultable on Gallica, <https://Gallica.bnf.fr>).

³ But only Silvia is described in Émile Campardon, *Les Comédiens du Roi de la troupe Italienne*, 2 vols (Paris: Berger-Levrault, 1880), I, 11–15. See Claude and François Parfaict, *Dictionnaire des théâtres de Paris*, 2nd ed., 7 vols (Paris: Rozet, 1767), V, 460–1. His given name is uniquely in Thomas-Simon Gueullette, *Notes et souvenirs sur le Théâtre-Italien au XVIII^e siècle*, ed. J. E. Gueullette (Paris: Droz, 1938), 66. Additional sources are described in Emanuele De Luca, *Il Repertorio della Comédie-Italienne di Parigi (1716–1762)* (online series issued as ‘Les savoirs des acteurs italiens’ ed. Andrea Fabiano), introduction in French and Italian.

⁴ *Les Paysans de qualité*, et *Les Débuts*, comédies en un Acte (Paris: Briasson, 1735), 91: ‘On représentoit à la suite de cette Scène la *Parodie du Joueur* ou *Des Bouffons* avec *D. Micco e Lesbina*’ etc.

⁵ The parodic *Don Micco* was seen for the last time on 3 Feb. 1732, according to Clarence D. Brenner, *Le Théâtre Italien. Its Repertory, 1716–1793* (Berkeley: University of California Press, 1961). Brenner does not mention the eight first-run performances of *Don Micco*, but these are clearly seen in the relevant Register (as for note 2, ‘Registres de l’Opéra Comique’).

⁶ For these titles, see Brenner, *A Bibliographical List of Plays in the French Language 1700–1789* (Berkeley, 1947 and reprinted with musical supplement by Michael A. Keller and Neal Zaslaw (New York: AMS Press, 1979), 188. On 14 Mar. 1739, the last performance of the 1738–39 season (for which the Registres are missing), it is recorded that ‘des intermèdes des Bouffons’ as well as *Les Débuts* were given: Antoine d’Origny, *Annales du Théâtre Italien*, 3 vols (Paris: Veuve Duchesne, 1788), I, 164.

⁷ *Mercur de France*, Dec/1, 1729, Jan. 1730, 146.

⁸ *Mercur*, Jan. 1731, 148.

⁹ The melodies for two *menuets*, nos 8 and 9 of this edition, appeared in the G1 clef. This ed. of *PNTI* is freely consultable online within <https://archive.org/>. *Les Parodies du Nouveau Théâtre Italien* appeared in a 4-vol. second edition (1738) containing only 12 of the necessary *airs* for *Le Joueur*. The music was re-engraved more neatly, with occasional differences from the 1731 ed.. All music in *PNTI* (1731) is transcribed and indexed in Marguerite Falk, *Les Parodies du Nouveau Théâtre Italien (1731)* (Bilthoven: A. B. Creyghton [ca. 1973]).

¹⁰ Paris: chez L’Auteur, Boivin, le Clerc, 1728, pp. 4–5, marked Allegro. Saggione also issued a similar but undated collection dedicated to the Duchesse de Bouillon, containing 27 songs, texts in both French and Italian.

¹¹ *Mercur de France*, 1729, July, 1639–40.

¹² *Quatrième Recueil des Divertissemens* by Mouret, ‘Musicien de la Chambre du Roi’ (Paris: L’Auteur, Boivin, Le Clerc, n.d.), 247–53, headed *Les Débuts. Chaconne Comique*, reduced to two parts as a melody-line and a figured bass: available on Gallica. Various performing characters and their mimes are mentioned.

¹³ Various arias with trumpet by Mouret are listed in Renée Viollier, *Jean-Joseph Mouret. Le musicien des grâces* (Paris: Floury, 1950), 186–90.

¹⁴ *Les Ariettes du Joueur* (Paris: Boivin, Le Clerc, Castagnerie, [c.1753]).

¹⁵ Checked against two MSS in GB-Lbl: RM.23.i.5 [autograph], f^o 49^r and RM. 23.i.2, f^o 103. Many thanks to Colin Timms for his help in this identification.

¹⁶ 1728: see www.theaville.org.

¹⁷ Judith le Blanc, *Avatars d'opéras. Parodies et circulation des airs chantés sur les scènes parisiennes* (Paris: Garnier, 2014), 708.

¹⁸ Called 'Menuet italien' elsewhere: see www.theaville.org.

¹⁹ Ed. Herbert Schneider (Hildesheim: Georg Olms, 2005), 181–3.

²⁰ Alain-René Lesage, Jacques-Philippe d'Orneval, *Le Théâtre de la Foire*, 10 vols (Paris: Gandouin, 1737): 1724 the earliest mention found by www.theaville.org.

²¹ *Œuvres complètes d'Alexis Piron*, 6 vols (Paris: Lambert, 1776), III, 348. Given at the Foire Saint-Laurent in 1724, then revived there in 1730.