

Table 1: French ballets including passages sung in Italian, ca. 1644–1664

Ballet	Italian piece	French version	Comments
<i>Le Libraire du Pont-Neuf, ou les romans: Ballet</i> [1644]	<i>Récit des comédiens italiens</i> : “Belle donne, belle donne”; between 15th and 16th <i>entrées</i>	none	
<i>Ballet des Proverbes</i> (1654)	<i>Récit</i> : “Piacchia a vostra Asinità”; at beginning of second part	none	with the participation of “Baptiste” (i.e., Lully)
<i>Le grand Ballet des Bienvenus</i> (1655)	<i>Récit crottesque italien</i> : no text given; at beginning of second part	none	with the participation of “Baptiste” (Lully), who is also called the “inventor” of the piece
<i>Ballet de Psyché</i> (1656)	<i>Concert italien</i> : “Dell’ inferno, e d’amore”; within 12th <i>entrée</i> of second part	none	with the participation of “Baptiste” (Lully), who is also called the composer of the piece
<i>La Galanterie du temps: Mascarade</i> [1656]	<i>Récit</i> : “Venere io son che vo cercando il Riso”; at beginning of ballet	paraphrase in verse, placed after the Italian text	sung by Anne de la Barre
	<i>Serenata</i> : “Hor che veglian le stelle”; within 10th (last) <i>entrée</i> (includes a final duet)	<i>Sérénade</i> : paraphrase in verse, placed after the Italian text	sung by Anne de la Barre and Anna Bergerotti; with the participation of “Baptiste” (Lully)
<i>Amour malade: Ballet du roy</i> (1657)	<i>Prologo</i> : “Non fate rumore”	<i>Prologue</i> : paraphrase in verse, on opposite page	music of the ballet composed by Lully
	sung commentaries at the end of each <i>entrée</i>	paraphrases in verse, placed after the Italian texts	
	[ <i>Epilogue</i> ]: “Oh quanto mi giovò”	paraphrases in verse, placed after the Italian texts	
<i>Ballet royal d’Alcidiane</i> (1658)	<i>Concert italien et français avec emulation</i> : “Amor modera il Cielo, e la Natura”; at beginning of ballet	Italian <i>récit</i> : paraphrase in verse, on opposite page; French <i>récit</i> : “Que vostre Empire, Amour, est un cruel Empire,” placed after the Italian <i>récit</i>	sung by Anne de la Barre (Italian <i>récit</i> ) and Hilaire Dupuis (French <i>récit</i> )
	<i>Récit italien</i> : “Cede al vostro valore”; within the 7th (last) <i>entrée</i> of third part	paraphrase in verse, on opposite page	sung by Anne de la Barre and Anna Bergerotti; music of the ballet for the most part composed by Lully
<i>Ballet de la Raillerie</i> (1659)	[ <i>Prologo</i> ]: “L’un dell’altro ogn’un si burla”; between the opening French <i>récit</i> and the first <i>entrée</i>	paraphrase in verse, on opposite page	sung by Anne de la Barre, Hilaire Dupuis, and Anna Bergerotti
	<i>Intermedio</i> : “Gentil Musica Francese”; between 6th and 7th <i>entrées</i>	<i>Intermède</i> : paraphrase in verse, on opposite page	sung by Anna Bergerotti (“Musica Italiana”) and Anne de la Barre (“Musique Française”)
	<i>Dialogue</i> : “Che dite di me?”; at the end of the ballet	paraphrase in verse, on opposite page	sung by Anne de la Barre, Anna Bergerotti, Hilaire Dupuis, Claude Le Gros, and Meusnier S. Elme; music of the ballet for the most part composed by Lully

<i>Chacun fait le mestier d'autrui: Ballet</i> (1659)	<i>Récit</i> : “Per vie più penare”; between 4th and 5th <i>entrées</i>	paraphrase in verse, on opposite page	Apart from Pierre Beauchamp (choreographer), authorship of ballet uncertain; music by Lully?
	<i>Dialogue italien</i> : “Lascia hormai l'altrui mestiere”; at the end of the ballet	paraphrase in verse, on opposite page	
<i>Ballet royal de l'Impatience</i> (1661)	<i>Prologo</i> : “La Bellezza”	<i>Prologue</i> : paraphrase in verse, on opposite page	interpreted by twelve Italian singers
	<i>Récit crotisque</i> : “Oh ch'immensa impazienza”; at beginning of the third part	none (the text of the <i>récit</i> is missing in the <i>livret</i> )	with the participation of “Monsieur Baptiste” (Lully); text transmitted only in the score
	<i>Epilogo</i> : “Vi vorrei pure accordare”	<i>Epilogue</i> : paraphrase in verse, on opposite page	interpreted by the same Italian singers as the prologue; music of the ballet for the most part composed by Lully
<i>Les Noces de village: Mascarade ridicule</i> (1663)	<i>Deuxième récit</i> : “Son dottor per occasion”; between 7th and 8th <i>entrées</i>	none (the text of the <i>récit</i> is missing in the <i>livret</i> )	with the participation of “Monsieur de Lully”; text transmitted only in the score; <i>livret</i> makes no reference to the Italian language
<i>Les Amours déguisés: Ballet du roy</i> (1664)	<i>Récit italien</i> : “Ah Rinaldo, e dove sei?”; within the 8th <i>entrée</i>	none	sung by Anna Bergerotti