MUSIC, FANTASY AND ILLUSION IN MOLIÈRE’S ‘LE MALADE IMAGINAIRE’

BY JOHN S. POWELL

The story of Molière’s death after the fourth performance of *Le Malade imaginaire* has been told many times with undiminished effect. Molière, gravely ill but performing the role of an imaginary invalid, offered his audience a grim parallel to the interplay of reality and illusion that suffuses his last and possibly finest achievement in the musical theatre. *Le Malade imaginaire* (1673) was the last *comédie-ballet* in which Molière melded the traditions of *ballet de cour*, pastorale, French comic theatre and Italianate *commedia dell’arte* in a single dramatic action. Yet this heterogeneous mixture of high comedy and low farce, of courtly ballet and pantomimic burlesque, has been attacked on two flanks. The musicologist Julien Tiersot thought that the musical Prologue and interludes (but not the final *Cérémonie des Médecins*) were incongruous elements and that the play would gain considerably by being shorn of them.1 ‘Except for the famous “Ceremony”, the entr’actes are less ornamental than they are excess baggage’, echoed the theatre historian Pierre Méliès: ‘*Le Malade imaginaire* is no longer a *comédie-ballet*; on the one hand it is a comedy, and on the other hand there are the ballets.’2

This last view is a misapplication of criteria used to evaluate spoken theatre; it ignores the dynamic interrelationship created between the play and the performing arts in what Molière subtitled a ‘comédie mêlée de musique et de danses’. W. G. Moore suggests a different critical approach: that Molière abandoned linear plot in favour of ‘a new principle of structure’. According to Moore,

The *Malade imaginaire* shows Molière’s art at its full maturity. Its loose and poetic structure is proof that the play is not built as a study of psychology. Nor is it built as a satire, although it contains some obvious (and harmless) satire. The speed and fantasy with which the whole subject is covered is a structural design which deserves study. Molière has in this play illustrated an alternative to the usual step-by-step method of building up a dramatic action. This new principle of structure might be said to depend on suffusion rather than on deduction. The loosely linked scenes all stand in direct relation to the master concept; they build up a vision not of a person nor of a plot but of a choice of attitudes. To borrow a phrase of Pascal: ‘Cet ordre consiste principalement à la digression sur chaque point qui a rapport à la fin, pour la montrer toujours’. Perhaps one of the unexplained secrets of our enjoyment of Molière is his art of relating each detail and episode to the complete picture.3

While Moore seems here to consider primarily the spoken scenes of the play, he could just as well have extended his examination to the vital role played by the other performing arts. These musical and balletic interludes for the most part remain confined to the Prologue, entr’acte entertainments (*intermèdes*) and the finale

---

1 *La Musique dans la comédie de Molière*, Paris, 1922, p. 142.
(Cérémonie des Médecins). Yet with the petit opéra impromptu of Act II scene 5 a musical performance converges with a spoken episode to reveal how music and pastoral verse also relate directly to the master concept. By joining with non-musical scenes of the play, music, dance and comedy together form variations on a central theme. As Argan repeatedly attempts to escape from his bourgeois existence into different forms of fantasy (all with medical themes), slapstick encroaches upon high comedy. Throughout this process we witness a metamorphosis—a transformation of speech into song, of movement into dance and of the mundane into the festive.

Audiences at ballets de cour in Molière’s day were accustomed to the mental exercise of seeking out thematic relationships presented aurally by music, visually by costume and kinaesthetically by the figured expression of dance and pantomime. United by an underlying central theme, these performing arts could imitate and explore actions, sentiments, customs, nature and such philosophical abstractions as the harmony of the universe. It is the aesthetic of the ballet de cour that informs the Prologue, intermèdes and Cérémonie des Médecins of Le Malade imaginaire and points the way to a fresh critical understanding of Molière’s last masterpiece.

To judge from the sizeable amount of music that Marc-Antoine Charpentier composed for the 1673 première, it is clear that Molière and his musical collaborator envisaged two parallel lines of development—one verbal and kinaesthetic, involving episodes of comic repartee, slapstick antics and farce, the other musical and choreographic, juxtaposing burlesque song and courtly airs, pantomime and ballet. The various modes of verbal expression in Le Malade imaginaire range from the noble and lofty lyrics of the operatic Prologue, through the medical jargon of Monsieur Purgon and the two Diafoirus, then Polichinelle’s surreal altercations first with a consort of violins and then with a chorus of singing night-watchmen, and finally to the macaronic, pseudo-Latin gibberish of the singing doctors. As sense

---

4 In his perceptive study of the play, H. T. Barnwell (Le Malade imaginaire, London, 1982, pp. 30–34) likens Le Malade imaginaire to the musical form of theme and variations, ‘in which the theme is fully revealed only through the variations’.

5 Claude-François Menestrier describes the process of ‘working out’ the subject of a ballet in language analogous to Cartesian analysis. The author of a ballet begins by selecting and combining dance entrées to fit within the limits of a given subject, using the free (and sometimes unexpected) association of ideas:

The entire secret of the plan of a ballet consists solely in the choice of subject; for if there is no subject of some sort it might be an entirely composed of several [disjointed] parts, either actual [i.e., possible] as the philosophes would say, or virtual [i.e., probable]; that is, which are shown to be distinct in themselves or might easily be distinguished from each other. For instance, night is a span of several hours during which various things in the world are done or can be done—one could naturally plan a ballet on this subject by showing through figured dances everything that is done or that might be done during the night. . . . The ballets that are made on a proposition or on a composite subject necessarily require as many parts as there are in the proposition or in the composite subject; and it is on these parts that the entire plan of the ballet essentially unfolds. (Des ballets anciens et modernes, Paris, 1682 (repr. 1972), 92–94.)

6 In an earlier comédie-ballet, Monseur de Pourceaugnac (1669), Molière presents us with other professional men—comic lawyers who, lost in their own ideas, sing their legal jargon in counterpoint. From his earliest comédies-ballets written in conjunction with Lully, Molière was intent on using music and dance to delineate characters derived from other, dramatically less realistic genres and who therefore exist on different planes. The singing magician from the first intermède of Le Mariage forcé (1664) is juxtaposed with the play’s protagonist, Sganarelle, who speaks his lines; later, Molière introduces a choreographed dream sequence for allegorical characters (Les Chagrin, Les Souçons and La Jalousie) borrowed from the tradition of ballet de cour. The theme of the medicinal value of the performing arts, which is central to Le Malade imaginaire, was introduced in L’Amour médicin (1665), which features dances by the quack doctors, and a concluding trio sung by Music, Dance and Comedy in celebration of their combined healing effects. The serenade in Le Sicilien (1667), where a jealous guardian is duped by his ward’s young lover, certainly was the prototype of the petit opéra impromptu. Monseur de Pourceaugnac, Le Bourgeois Gentilhomme and Le Malade imaginaire all enlist music, dance, costume and
and reason give in to nonsense and fantasy, the styles and patterns of music and dance join with those of language and stage action to form a dramatic arc towards the final triumph of music, mayhem and madness.

To restore Le Malade imaginaire to the original version presented at the 1673 première, one must first strip away the added layers of music, dialogue and jeux de scènes introduced in subsequent performances. Because Le Malade imaginaire remained unpublished at the time of Molière's death, his company obtained in January 1674 a lettre de cachet from the king forbidding unauthorized performances 'until such time as the play is published'. However, in spite of this attempt at protecting its legal rights to Molière's last play, the troupe saw pirated versions appear in print the following year. To correct this situation, the 1682 collected edition of Molière's works featured a new edition of Le Malade imaginaire prepared by Molière's friend and former colleague Charles Vinot de La Grange. According to the title-page, the play had been 'corrected against the author's original of all the false additions and replacements of entire scenes made in previous editions'. This 1682 edition has since served as the basis for subsequent modern editions of the play. But on close examination, its reading proves to be a conflation of texts (particularly for the Premier Intermède) that accumulated during the first tumultuous series of performances. Charpentier's autograph manuscripts attest to the numerous musical revisions that were required to conform to Lully's draconian restrictions on theatre music. The manuscript score contains considerably more music than would be required for any single performance of the work; in fact, Charpentier composed music for at least four different productions of Le Malade imaginaire over a span of more than twenty years.

Yet the original version of Le Malade imaginaire is by no means irrevocably lost: it can be reconstructed for the most part by means of the livret printed by the troupe for distribution at the 1673 première, in conjunction with the extant musical scores and the text of the 1682 edition. The 1673 livret contains the sung lyrics, a summary of the stage action, and the mise-en-scène for the original Prologue and musical intermèdes. It thus represents Molière's design in the most complete form known. The following discussion of Le Malade imaginaire is based on a hypothetical reconstruction of this version, achieved by correlating the stage indications and

---

Footnotes:
1. Three pirated editions of Le Malade imaginaire that I examined at the Bibliothèque Nationale, Paris (Rés. p. Yf. 66, Rés. Yf. 4181-2 and Rés. p. Yf. 67), were published in 1674, the first two in Amsterdam, the third in Paris. Each edition reproduces lyrics and stage directions from the published livrets of 1673 and 1674; in addition, the first and second contain an atrocious parody of Molière's play with the same title.
4. For example, he wrote three different opening overtures which he entitled (presumably at a later date) 'Overture du Prologue du Malade imaginaire dans sa splendeur', 'Le Malade imaginaire avec les defences' and, apparently with some exasperation, 'Le Malade imaginaire rajusté autrement pour la Suire fois'. A summary of all existing musical sources is given in Powell, op. cit., Table 10.
5. LE / MALADE / IMAGINAIRE / COMEDIE / Meslée de Musique, & de Danse. / Representée sur le Théatre du Palais Royal, / a PARIS. / Chez CHRISTOPHE BALLARD, seul / Imprimeur du Roy pour la Musique, rue / S. Jean de Beauvais, au Mont Parnasse. / M. DC. LXXXIII.
lyrics printed in the 1673 livret both with the related portions of the 1682 edition of the play and with the corresponding musical numbers from the extant scores. This reconstruction of the Prologue, the Premier and Second Intermèdes and the Cérémonie des Médecins is set out in the Appendix, below.

Despite the shadow cast over the first performances by Molière’s tragic death, a joyous spirit of fantasy and festivity pervades Le Malade imaginaire. Written specially for the carnival celebrations of 1673, this musical entertainment features masks, disguises and pretences in various forms in the Prologue, the seemingly disjointed episodes of the comedy, the musical intermèdes and the concluding Cérémonie des Médecins. Collectively, these elements of performance and make-believe work to explore a central theme: the contradiction between truth and illusion, between reality and appearance. Music and dance together spin a web of unstable, shifting realities that progressively draw Argan in, first as a passive observer and finally as an active participant. His final apotheosis into the realm of doctorhood will take place in a world of play-acting—a world of fantasy, music and dance.

The Prologue, a fully-fledged ballet de cour, establishes one level of theatrical reality. Its setting is an idealized pastoral world where the prevailing mood is one of entertainment and celebration and where the shepherds bask in the glory of Louis XIV’s beneficent reign. By means of the quintessentially Baroque convention of the performance-within-a-play, Molière draws attention to its multiple levels. In a public contest (Appx. A, Scene 4) two shepherds compete in singing the praises of Louis XIV, who resides on a different plane of reality (that of the audience). At the close of the Prologue, the shepherds exit in order to prepare Le Malade imaginaire as a play-within-the-Prologue—again for the entertainment and refreshment of Louis XIV. In a similar spirit of make-believe, the play’s characters (or entertainers in their employ) will present other musical performances-within-the-play for the therapeutic benefit of Argan. As these performances move from the city streets (Premier Intermède) into Argan’s home (petit opéra impromptu, Second Intermède, Cérémonie des Médecins), he gradually becomes caught up and absorbed into the divertissement.

Le Malade imaginaire further engages the audience in shifting realities through continual references to Carnival, a festivity taking place at the time of the première. Béralde, Argan’s brother, justifies deceiving Argan with the bogus Cérémonie des Médecins, saying ‘Le carnaval autorise cela’. Carnival celebrates an

---

12 The Prologue to Le Malade imaginaire that appears in the 1673 livret, entitled ‘Église en musique et en danse’, is an occasional pastoral written to celebrate the king’s military exploits of the previous year. The fact that its choruses praise Louis XIV is no clear evidence that Molière expected a royal invitation for a court première (as has been often maintained). Lully, the king’s surintendant de la musique, was in charge of music for court presentations and was opposed to Molière’s enterprises in musical theatre. It is more likely that Molière hoped to entice the king to see Le Malade imaginaire in Paris once royal interest had been stimulated by reports of its success on the public stage. The original ‘Église en musique et en danse’ was later replaced (probably after Molière’s death) by a shorter, less topical prologue, with the allusions to Louis XIV and to Carnival removed: this new Prologue first appears in a livret printed for the Troupe du Roy in 1674 by Guillaume Adam. Because its lyrics introduce the play’s title as well as the theme of the inefficacy of seventeenth-century medicine, most critics have considered the 1674 Prologue to be better linked to the play. Yet, as we will see, the original Prologue of 1673 clearly relates thematically to the play and to the architectonic and choreographic structure of the musical intermèdes and the Cérémonie des Médecins. (See also under Correspondence in the next issue of this journal (Eds.).)

13 The theory of the carnivalesque ending was first advanced in Gérard Defaux, Molière, ou Les métamorphoses du comique: de la comédie morale au triomphe de la folie, Lexington, Kentucky, 1980.
escape into fantasy, and serves as a common link between the world of the spectator and the entertainment presented on the stage. In the Prologue, that escape involves the exchange of the everyday world for an imaginary Arcadia, a musical world where its inhabitants 'talk' in sung verse, presumably improvising their song while the orchestra 'invents' an accompaniment to their music, with choreographed stage movement.  

This is a balanced world, where symmetry and order reign. The elegance of pastoral language, the group sentiments expressed simultaneously and harmoniously (in all senses of the word) by the chorus, the formal patterning of choreography and gesture, and the architectonic structures created by musical repetition, symmetry and tonality: all signify an ordered society the social harmony of which is symbolized by choral song and dance. The overture frames symmetrical actions in the Prologue. Scenes 1 and 2 (where the shepherds greet the arrival of Flore, goddess of spring, and rejoice at the news of Louis's return from the wars) balance Scene 6 (where Flore awards the floral crown to the two contestants, and all join in singing Louis's praises). Two other actions—Scene 3 (where Flore proposes a poetic contest) and Scene 5 (where Pan intercedes to put an end to it)—frame the contest of Scene 4. Set in the key of G, this contest is resolved in D, the key of the earlier scenes. The equilibrium and ideals of this pastoral world resurface in thinly disguised pastoral performances (also in D) later in the play.

As a performance-within-the-Prologue, the central contest is set off from the framing scenes not only by its tonality but also stylistically by means of the elevated rhetoric of its verse and the symmetry of its musical numbers. 'Le Combat', a character dance in G, frames Scene 4 and imitates through gesture and movement the competitive nature of the contest. Furthermore, dances performed by the attendants of the two sides in this poetic 'duel' follow each sung tribute to Louis XIV (see the bracketed numbers in Appx, A). A distinct change in musical and dramatic character sets this contest apart from the framing scenes. The shepherds, Tircis and Dorilas, sing in a markedly different manner from earlier in the Prologue, since they now compete at improvising rhetorical song. Their intent is to sway the decision of Flore (the judge of the contest) and to win the approval of the other spectators through the sensuous appeal of song. Melodic fioritura, becoming increasingly

---

14 The musical-dramatic theories of Edward Cone apply particularly well to the interrelationships created between musical and spoken theatre in comédie-ballet; see note 18, below, where I attempt to apply these theories to Scene 4 of the Prologue. See Edward T. Cone, The Composer's Voice, Berkeley, 1974, and idem, 'The World of Opera and Its Inhabitants', reprinted in Music: a View from Delft, Chicago & London, 1989, pp. 125-58.

15 This point is made by Barnwell (Le Malade imaginaire, pp. 18-22), who discusses in detail thematic connections between the play and Molière's 1673 Prologue.


17 In his short treatise on composition that he compiled for his royal pupil, Philippe, Duke of Orleans, Charpentier lists the affections (energies) evoked by various major and minor keys. D major, he says, is 'joyful and very militant' (joyeux et très guerrier), while D minor is 'serious and pious' (grave et dévot); G major is 'sweetly joyful' (doucement joyeux). These particular affections may not precisely match those depicted in the Prologue; however, through subsequent use of a key the composer may recall its earlier associations with a particular affection. See Lilian M. Ruff, 'M.-A. Charpentier's 'Règles de composition'' in The Consort, xxiv (1967), 251.

18 In earlier numbers ('Berger, laissez là tes feux' and 'Que je nouvelle parmy nous') Tircis and Dorilas sing in what would be considered the natural mode of communication for this musical world. Their participation in these
florid and expressive and as a result more rhetorically persuasive with successive attempts, marks the close of each musical argument (see Ex. 1). ¹⁹

Symmetry also characterizes the scenes that frame the contest. Pan’s air in Scene 5, followed by a choral refrain using his last lines, balances Flore’s air in Scene 3,

Ex. 1 ‘Des fabuleux exploits’, bars 9–19

earlier numbers results from a spontaneous verbal reaction to the dramatic events; furthermore, they presumably are unconscious both of the act of singing and of the accompaniment. With the poetic contest, however, their formulation of rhetorical arguments and persuasive melody is thought out and presented on a more conscious level. The contestants now are acutely aware of the act of performing to instrumental accompaniment before an audience.

¹⁹ In Ex. 1 the vocal coloratura does not strive to illustrate the meaning of the particular words being sung in the manner of word-painting but, rather, serves as the elegant brandishing of a verbal sword. The rhetorical nature of these songs bears comparison with that of ‘Possente spirito’ from Act III of Monteverdi’s Orfeo, where the mythical singer performs florid song to persuade Charon to ferry him across the Styx.
which also concludes with a choral refrain. The succession of song, ensemble, chorus and dance in Scene 6 (where all join to praise Louis) mirrors the sequence of numbers in Scenes 1 and 2 (in which the news of Louis's return is announced). Individual musical numbers also reflect this large-scale order. In Scene 2, the ensemble beginning ‘Berger, laissons là tes feux’ is an ABA 'CA' form; and the ballet entrée that concludes Scene 2 is an instrumental rondeau (ABACA) which both corresponds to and balances this earlier structure (see Appx, B).

The intermèdes and the Cérémonie des Médecins mirror complexes of music and choreography introduced in the Prologue, whereby similar musical styles, symmetrical structures and tonality support references to the Prologue’s pastoral ideals. For example, the petit opéra impromptu of Act II scene 5 (in which Cléante and Angélique make believe they are a shepherd and a shepherdess) is set in D major, the central key of the Prologue. The Moorish entertainment which follows Act II (Second Intermède) also draws on the key, pastoral language and formal patternings of the Prologue to offer Argan refreshment and remedy through music, dance and diversion (see Appx, D). But most strikingly, the play’s concluding Cérémonie des Médecins balances the opening Prologue with another ballet. This burlesque counterpart to the Prologue carries the interplay of appearance and reality to its logical conclusion by engaging Argan as an active participant in fantasy and divertissement.

Argan, the ‘malade’ of Le Malade imaginaire, is fascinated not so much by the course of his illnesses as by the occult science of medicine, with its doctor–sorcerers, magical elixirs, injections, bleedings and purgations, and especially its mysterious Latin jargon. Argan, in fact, is in the best of health—otherwise he would be unable to withstand the taxing and absurdly frequent treatments prescribed by his doctor, Monsieur Purgon. Exasperated and exhausted by altercations with his family, Argan seeks escape in a medical fantasy-world.

Two parallel lines of development lead to the carnivalesque Cérémonie des Médecins. In the play, slapstick and absurd deceptions gradually infiltrate and come to dominate the stage action; meanwhile, a coexisting realm of music and dance develops in the intermèdes. The Cérémonie des Médecins is at once a denouement to the play, a farcical transformation of the Prologue, and a burlesque parody of contemporary academic degree ceremonies. Grandiose marches, processions and choreographed rituals accompanied by orchestral music substitute for the figured ballets of the Prologue. The Prologue’s poetic contest now becomes an

---

20 In describing his plan for the evening’s entertainment to Toinette and Angélique, Béralde furnishes intriguing bits of information about the conclusion:

TOINETTE So what is your plan?
BÉRALDE To entertain us a little this evening. The actors [les comédiens] have prepared a short intermède about the reception of a doctor, with dances and music; I would like us all to participate in the entertainment, and my brother to play the leading role.
ANGÉLIGUE But uncle, it seems to me that you are making a little too much fun of my father.
BÉRALDE But niece, this is not so much making fun of him as entering into [s’accommoder à] his fantasies. And it’s all among ourselves. We can each take part and so laugh at each other [nous donner ainsi la comédie les uns aux autres]. Carnival warrants this. Let’s go quickly to prepare everything.

Here Béralde makes it clear that (1) his primary intent is to entertain the family, (2) 'the actors' (les comédiens) have prepared an entertainment, (3) a portion of this intermède has been planned and, presumably, rehearsed, and (4) improvisation of some dialogue and action (primarily Argan’s) will take place during the ceremony. Béralde does not identify who 'the actors' are; if he refers here to the players who appeared in the Prologue, in the earlier intermèdes and in the body of the play (which of course would include Béralde), then he has let his mask slip and (unintentionally?) shattered the dramatic illusion.

228
academic contest, in which Argan competes not for a floral crown but for the baccalaureate’s cap (le bonnet). The shepherds’ concluding choral eulogy addressed to Louis XIV (Appx, A, Scene 6) is transformed into the pseudo-Latin choral encomium of the bogus doctors and apothecaries (Appx, E, Scene 6), who satirically praise the new doctor—Argan.

The Cérémonie des Médecins presents a summary of the examinations that a medical candidate must take from the beginning of his studies until the time he receives his doctorate (the examen particulier for the licence to practise medicine, and the examen pratique for the doctorate). Molière’s ritual begins with an overture, during which the doctors dance the ‘Entrée des Médecins’. Another dance (‘Les Tapisseries’) accompanies the preparation of the hall, after which a solemn march allows the Faculty of Medicine to take their places, according to rank. These preparatory dances (Appx, E, Scene 1) recall the figured dances of the shepherds, zephyrs and satyrs from the Prologue (Scenes 2 and 6); but a shift to the tonal realm of F major underlines its change of character.

The academic session opens with the Praeses, President of the Faculty of Medicine, who delivers a pompous panegyric on the accomplishments of contemporary medicine, punctuated by instrumental ritornellos (Appx, E, Scene 2). His macaronic address functions like Flore’s invocation to the shepherds at the opening of the Prologue (Appx, A, Scene 1). Then, according to custom, the Praeses announces the specific purpose of the meeting: to examine the capacitates of the candidate Argan.

Five of the doctors administer an oral examination (Appx, E, Scene 3) to attempt to determine if they can find in Argan ‘dignam materiam mediici’. Here Molière retains the general outline and principal characteristics of the seventeenth-century examen particulier. The Primus Doctor poses Argan a physiological question on the soporific virtues of opium—a burlesque allusion to the old-fashioned belief in vertus spécifiques (the occult qualities of substances). The second question addresses pathology—dropsy, asthma and consumption. The assembly of fake doctors cheer Argan on, and chorally applaud each correct response (‘Bene, bene respondere’). Then two more doctors administer the examen pratique. They ask Argan’s advice on a particular case-study. Caught up in the macaronic gibberish of the doctors, Argan responds to the questions with the same standard answer (‘Give him an enema, then a bleeding, followed by a purgation’). Evidently uncertain whether or not Argan correctly answered the question posed by the Quartus Doctor, the Faculty of Medicine withhold their congratulations until Argan satisfies the Quintus Doctor (again with the same response).

The five-part choruses of ‘Bene, bene respondere’ in Scene 3 of the Cérémonie des Médecins correspond to the ‘Ah quelle douce nouvelle!’ chorus from Scene 2 of the

---

21 That the doctors enter dancing at this point is made clear in the written instructions in Charpentier’s musical autographs, where following the overture for the Cérémonie des Médecins (ff. 69–70) appears the inscription ‘fin de [la musique du Malade Imaginaire, crossed out] l’entrée des medecins’.
22 The instructions that appear in the 1673 livret (pp. 27–28) read:

23 Pascal in his Pensées ridiculed the vertus spécifiques by alluding to the ‘opening virtue’ of a key, and the ‘attracting virtue’ of a hook.
Prologue. 'Ah quelle douce nouvelle!' is a choral rondeau (ABACA), with the
couplets B and C musically delineated by changes of key, metre, rhythmic move-
ment and accompaniment; 'Bene, bene respondere' is a simpler, ABA design, with
a change of rhythmic movement and accompaniment marking its 'B' section
('Dignus, dignus est entrare'). These choruses derive from shared community sen-
timents producing a spontaneous musical response: the former to the news of Louis's
triumphant return from the wars, the latter to Argan's successes in the oral examina-
tion. The concluding chorus of the Cérémonie des Médecins, 'Vivat, vivat, cent fois
vivat' (Scene 6), is an occasion of general rejoicing, the counterpart to 'Joignons
tous dans ces bois' in Scene 6 of the Prologue; both choruses praise the men of the hour:
Louis XIV for his military exploits, Argan for his academic triumphs.

After Argan's brilliant performance in the examen pratique, his reception into
the Faculty of Medicine is assured. The Praeses administers three articles of the
medical oath in preparation for bestowing the doctorate on Argan (Appx, E, Scene
4). Argan swears to adhere to the statutes of the Faculty 'cum sensu et jugamento',
to respect ancient authority 'aut bono, aut mauvaiso' and never to use treatments
other than those prescribed by the Faculty of Medicine 'should the patient burst and
die from his illness'. Thereupon, the Praeses presents the new doctor to the
assembly. Surgeons and apothecaries, of lower status than doctors, bow to Argan
and invest him with the baccalaureate's cap.

The session ends with a speech of gratitude by Argan, who has by now become
fully conversant in this macaronic academic jargon (Appx, E, Scene 5). Argan's
doctoral address stands as a model of the genre, and his hyperbolic praise of the
assembly recalls the elaborate tributes paid to Louis XIV by the Prologue's sing-
ing contestants. The Faculty of Medicine respond in choral mock-praise to the
accompaniment of an orchestra augmented by apothecary mortars in two-part
percussion (Appx, E, Scene 6). As a final entrée de ballet, the surgeons and
apothecaries entertain the Assembly with a dance, and repeat the previous chorus
interspersed with ironic congratulatory solos by two of the surgeons. The bogus
Faculty of Medicine, of whom Argan now thinks he is one, file out in order of rank.
The Prologue takes one step further away from the audience's level of reality when
the shepherds and shepherdesses exit to prepare for the presentation of the play.
Now the make-believe doctors, surgeons and apothecaries, accompanied by the
newest member of the Faculty, leave the stage in their academic regalia to join the
rest of the world in the madness of Carnival.

The Prologue establishes a moral frame of reference for the play. It presents an
ideal, harmonious world, one socially in tune with itself and with nature's order.
Argan's household, on the other hand, is plagued with discord because Argan
opposes the natural love existing between his daughter Angélique and her lover
Cléante. Instead, Argan forces on her an unnatural choice, the callow doctor
Thomas Diafoirus, so that he might benefit from having a doctor close at hand
within his own household. By means of a musical ruse, Cléante contrives to visit
Angélique disguised as her doctor master. Argan asks his daughter to sing for their
guests, and Cléante proposes a short pastoral opera, the petit opéra impromptu
(thereby bringing the world of the pastoral into Argan's drawing-room). Cléante
recounts the pastoral love of a shepherd, Tircis, for a shepherdess, Philis; using
doubles entendres, the singing lovers exchange confidences in front of Argan,
Monsieur Diafoirus and the latter's son Thomas. Here the music is not merely orna-
ment or entertainment. It is the instrument which allows Angélique and Cléante to
declare their passion directly to one another for the first time, and thereby to develop in music a courtship that is hindered by spoken dialogue earlier in the play.

Especially striking is Charpentier's sensitivity to the dramatic nuances and humour in this scene, and his musical depiction of the quicksilver changes of emotion that typify young people in love. Cléante (playing the part of Tircis) implores Angélíque (as Philis) to break her 'harsh silence'. She responds by describing the visible signs of her turmoil and her inner passions, which are conveyed at once through the words and the music. Her melodic line rises as she sings of lifting her eyes to the heavens, descends as she looks upon her earthly beloved, and settles on a drawn-out cadence in B minor (a key that Charpentier described as 'solitary and melancholic') as she heaves a deep sigh (see Ex. 2a). Angélíque confesses her love for Cléante to a D major cadence; Cléante expresses his delight at this revelation and quickly modulates to A major (a 'joyous and rustic' key according to Charpentier). The melodic line moves through D major, E minor ('effeminate, lovesick and plaintive') and B minor (see Ex. 2b). The sight of Thomas Diafoirus then interrupts his transports of joy. Cléante at first views him as a serious rival, but Angélíque quickly assures Cléante that she would rather die than consent to such a marriage. (One might imagine that Thomas Diafoirus, finding himself suddenly cast in the role of the pastoral rival, now begins to participate in the performance upon one level.) A sobbing rest breaks her phrase 'plutôt mourir', and her music moves through the 'tender and plaintive' key of A minor; but her final cadence, in D major, assures us that her resolve is in tune with nature and the ideals of the pastoral world (see Ex. 2c).

The petit opéra impromptu involves impersonation and deception on multiple levels. The singing lovers Angélíque and Cléante (evidently played by a shepherd and a shepherdess from the Prologue, who in turn were members of Molière's acting troupe) impersonate archetypal Arcadian lovers—idealizations of young lovers everywhere. The passions they portray through their music are thus at once universal and personal. Angélíque and Cléante perform as Philis and Tircis on the level of the pastoral opera; and yet on another, more profound level (one of which Argan and the doctors are unaware), they reveal their feelings for one another as Angélíque and Cléante. Molière playfully underscores the improvisational aspect of their performance: after Cléante relates to Argan and the doctors the events in the affair of Philis and Tircis which lead up to the petit opéra impromptu, he thrusts into Angélíque's hand some untexted (and passionate) music—for which she has to extemporize the appropriate words and emotions. Their music is a love-song. This is a special type of persuasive song reserved for lovers, which invests Angélíque and

24 Evidently Argan's suspicions are gradually aroused, for he puts an end to the performance:

ARGAN No, no, that's enough of that. This comedy sets a very bad example. The shepherd Tircis is impertinent, and the shepherdess Philis is impudent to speak in that fashion before her father. Show me this paper [i.e., the musical score]. Ha! ha! So where are the words that you have said? There is nothing but music written there.

CLÉANTE Do you not know, Monsieur, that someone recently invented a way of writing the words with the notes themselves?

Ex. 2
(a) *Petit opéra impromptu*, bars 13–17

**ANGÉLIQUE**

Je lève au ciel les yeux, je vous regarde je soupire

(b) *Petit opéra impromptu*, bars 56–66

**CLÉANTE**

Dieux, Roys, qui sous vos pieds regardez tout le monde, Pouvez vous comparer votre bonheur au mien?

(c) *Petit opéra impromptu*, bars 77–85

**ANGÉLIQUE**

Plutôt, plutôt mourir Que de jamais y consensir

Plutôt, plutôt mourir, plutôt mourir.
Cléante with a quality of passion lacking in many other young lovers from Molière’s spoken plays.

The love of Cléante and Angélique harmonizes with the values of the world of the Prologue. Pastoral language together with the medium of love-song permits them to express this love unabashedly before their unwitting on-stage audience, who are not in tune with this language. (Significantly, Charpentier chooses the ‘pastoral’ key of D for Cléante’s musical courtship.) Here Molière juxtaposes two levels of reality: the prosaic world of the Doctors Diafoirus and the lyrical world of the young lovers. The earlier part of the scene, where Thomas Diafoirus proposes a dissection for Angélique’s entertainment, lacks music. It never tempts the audience from its critical position; furthermore, it incites a counterpoint of asides from the maidservant Toinette, who points out that “There are some who would have plays given for their ladies, but to put on a dissection is something so much more gallant’. Moreover, if there is no music to accompany that exchange, the doctors and Argan are now obliged to watch (uncomprehendingly) as the young lovers improvise their pastoral duet—expressing themselves, through the force of their love, on that level where all is music.25 By taking on the personae of rustic characters, by adopting the lyrical poetry of the pastorale to sing of their emotions—in short, by allying themselves with an Arcadian world in which young love is victorious—Cléante and Angélique ensure the happy fate of their mutual love.

The values and order of the pastorale, transmitted through music and dance, also offer a possible resolution of the growing dissonance between Argan and his family and of the harmonic imbalance within his own body and spirit. At the end of Act II, Argan finds himself so beleaguered by domestic problems that he momentarily forgets about his own illness. Bérardse steps forward to announce an exotic entrée de ballet for Argan, in which four gypsy girls sing and some gypsy dancers perform with trained monkeys. Bérardse explains:

I have brought here an entertainment that I happened upon, which will make your chagrin vanish and make your heart [âme] better disposed to matters we need to say to you. Here are some gypsies [Égyptiens] in Moorish dress who perform dances intermingled with songs that I am sure will please you; and that will be worth more than one of Monsieur Purgon’s prescriptions.

Bérardse informs Argan that the entertainers are not Moors (which Argan might think they were from their costumes) but in fact a troupe of performing gypsies.26 He presents this performance to Argan not as another ruse—Argan has already been duped several times in earlier scenes by other members of his household. Rather, Bérardse wishes Argan to see the Moorish masquerade clearly for the entertainment that it is, in the hope that he will benefit from the therapeutic value of music, pastoral verse and dance. These gypsies belong more to the world of the pastorale than to Argan’s bourgeois existence or to the medical fantasy created by his imagination. Furthermore, instead of personalizing them with proper names


26 In his stage direction printed in the 1673 livret, Molière underscores the illusory aspect of the gypsies’ appearance (p. 24): “The brother of the imaginary invalid brings in several gypsies in Moorish dress [plusieurs Égyptiens & Égyptiennes vêtus en Mores], who entertain him with dances intermingled with songs”. The obvious illusion presented by this entertainment was also pointed out by gender substitution in the original production: the role of the Fourth Moorish Woman was in fact sung by a male alto (Jean Deschamps, seur de Villiers), dressed in female attire.
Molière identifies them in his play as the First, Second, Third and Fourth Moorish Women. Their songs treat universal themes: the joys and sorrows of love and the urgency of swiftly passing youth. The Second Intermède relates in many aspects to the petit opéra impromptu. Both involve make-believe and dressing up, and performing for an on-stage audience which includes Argan. Its love lyrics, like those of the petit opéra impromptu, are set in the ‘pastoral’ key of D. (See Appx, D.)

But this entertainment is presented not to young lovers but to Argan as a kind of musical ‘cure’, as a restoration of inward harmony. Here we have the first indication that music, dance and fantasy will serve as the primary healing ingredients. The universality of the lyrics transmits the ideals of the pastoral world, and the songs and dances of the gypsies reflect the balanced design of the Prologue. Profitez du printemps is a trio en rondeau, with an ABACA scheme with interspersed instrumental ritornellos that is characteristic of many numbers in the Prologue. As in a ballet de cour, this divertissement plays upon the relationship between the true identity of its players and the characters they represent. The entertainers (gypsies dressed up as Moors) are on a level removed from that of Argan’s household. Their songs are not Moorish songs sung in Arabic but courtly airs sung in French; their dances are not moresche but French court dances. As a performance-within-the-play, the Moorish intermède transports the action to what Louis Auld calls ‘a new and exotic level of fantasy where nothing is as it seems, where all requires constant mental adjustments’.27 Fully aware of the illusion and of Béralde’s therapeutic intent, Argan looks on imperviously, unable to benefit from this form of musical treatment. The seriousness of his malady requires yet more drastic measures. And so to restore domestic harmony, Argan’s family appeal to his obsession and prepare to enter into his madcap fantasy-world through the Cérémonie des Médecins.

The Premier Intermède also develops the theme of fantasy and make-believe, and it presents a character, Polichinelle, shown to be as ‘out of tune’ with his surroundings as Argan is in his own household. At the end of Act I Toinette departs to enlist Polichinelle’s help to forewarn Cléante of Angélique’s arranged marriage. (Toinette says to Angélique, ‘I have no one else to use for this task but the old moneylender Polichinelle, my lover, and this will cost me several sweet words that I would gladly spend for you.’) Thus, by associating Polichinelle with Toinette, Molière relates him to the level of theatre represented by the spoken play. But the Premier Intermède exists on a more fantastic plane than the first act that it follows. The spectator recognizes Polichinelle as a stock character (Punchinello, or Punch), a slapstick caricature drawn from the commedia dell’arte. With this association, Molière sets up a delightful divergence between our expectations of Polichinelle, and Polichinelle’s own bemusement when confronting the absurd: we expect a clown to participate in slapstick and farce, yet to Polichinelle the blows he receives from the over-courteous Night Watch are as uncalled-for and irrational as they are painful.

Polichinelle appears in the darkened streets, evidently during Carnival tide. Molière’s summary of his 1673 interlude is as follows: ‘Polichinelle, at night, comes to serenade his mistress. He is first interrupted by some violins, against which he flies into a rage, and then by the Night Watch, composed of singers [musiciens] and dancers.’28 Echoes of Argan’s complaints about imaginary ailments resound in

27 The Unity of Molière’s Comedy-Ballets, p. 107.
28 1673 interd: ‘Polichinelle dans la nuit vient pour donner une sérenade à sa maîtresse. Il est interrompu d’abord par des violons, contre lesquels il se met en colère, et ensuite par le Guet, composé de musiciens et de danseurs.’

234
Polichinelle's proclamations of lovesickness (Appx. C, Scene 1), for Polichinelle's view of himself parodies Argan and his behaviour. This opening creates a dramatic situation calling for a love-song, and Polichinelle casts himself in the role of the serenader. His first speech ('O Amour, amour, amour, amou! pauvre Polichinelle') is an overacted performance, a self-indulgent fantasy (his mistress is nowhere within earshot), a burlesque parody of the poetry of lovers and a foreshadowing of Cléante and Angélique's petit opéra impromptu. Polichinelle's language as a serenader stands in sharp contrast to his language later in the intermède, where he proclaims himself the innocent victim of an over-diligent (and sadistic) Night Watch. Like Argan in the play, Polichinelle plays multiple roles: the lover, the singer and lutenist, the important nobleman with a retinue of make-believe lackeys, the drunkard and the respectable (but impoverished) 'bourgeois de la ville'.

Before Polichinelle has the opportunity to sing to his (imaginary?) mistress, he is interrupted by sounds of instrumental music. Here we see a realm of music and fantasy intersect with spoken reality. In Scene 2, Polichinelle is drawn into the world of the absurd, first by arguing with an instrumental composition, appropriately entitled 'La Fantaisie'. Neither Polichinelle nor the audience (who can hear but presumably not see the backstage fiddlers) can be sure that this music comes from flesh-and-blood musicians. Polichinelle's repeated attempts to silence the music, first by shouting at it and then by pretending to play back at it in his lute, provoke first dissonant and then impertinent musical responses. Here the laws of the rational world break down as the disembodied music assumes the persona of a dramatic character, and Polichinelle finds himself in an altercation with an instrumental voice endowed with its own form of musical speech (Ex. 5a). In tone and expression, Polichinelle adopts the artificial posture of an indignant lover; the insolent quips of the strings, with their swaggering, dotted rhythms, match his verbal cockiness. Exasperated, Polichinelle cries 'Paix-donc' ('Do be quiet') and cringes—'Ouiàs' ('Ouch')—when the strings lash back with a dissonant musical retort (Ex. 5b). Later, Polichinelle ridicules this 'Sotte musique' ('idiotic music') by mocking it; the strings, in turn, respond with a metaphoric thumbing of the nose (Ex. 5c).

In the following scenes Polichinelle encounters the Night Watch, who are patrolling the dark and dangerous streets during Carnival and who also belong to this surreal world of song and dance. 'What the devil is that? Is it now the fashion to speak

---

29 Later on, presumably after Molière's death, an Italian serenade ('Notte e dî') was added to Charpentier's music for the Premier Intermède. Evidently this serenade postdates the première of Le Malade imaginaire, since its lyrics appear nowhere in the 1676 livre. For a series of performances given some time in 1674, Molière's troupe had a new livret printed. This includes the text for a revised version of the Premier Intermède, consisting solely of the Italian serenade (sung by a new character, Spacamond) and a response ('Zerbinetti') sung by an old woman (La Vieille, performed by a male alto). These Italian songs appear along with all the texts of the original 1675 Premier Intermède in later editions of the play beginning in 1682. All this music and text is published, with introduction and critical commentary, in Marc-Antoine Charpentier. Music for Molière's Comedies, ed. John S. Powell (Recent Researches in the Music of the Baroque Era, ixiii), Madison, 1990 (the edition was reviewed in Music & Letters, lxxiii (1992), 161–2 (Eds.)).

10 That the violins perform backdrop is made clear in Charpentier's Mélanges autographes (Paris, Bibliothèque Nationale, MS Rés.Vm' 259, XVI, ff. 53–55), where, along with music (and comic action) added to the Premier Intermède, the composer notes:

Premier: ['Second' marked out] intermède / l'on joue derrière le théatre la fantaisie sans interruption . . . / Polichinelle entre et lors qu'il est pres de chanter devant les fenestres de toynette les violons conduits par spacamond recommencent la fantaisie avec ses interruptions / Spacamond donne des bastonnades a Polichinelle et le chasse après quoy les violons jouent l'air des archers en suite de quoy l'on chante l'air italien qui suit ['Notte e dî'] / Les violons recommencent aussi tout l'air des archers.
to music? asks Polichinelle, when the Night Watch dance and pantomime their actions to an unseen musical accompaniment and speak by singing in chorus. The juxtaposition of spoken and sung language serves vividly to set off these characters who exist on different planes of reality. During his arrest and escape and the subsequent man-hunt (Scene 3), Polichinelle’s spoken lines alternate with the choral interrogations and the musically accompanied dance of the Night Watch. By Scene 5, these lines fall into symmetrical repetitions regulated and structured by the musical values of this world. (Ex. 4). His two punishments, a nose-tweaking and a beating with sticks, are both then carried out in music and dance to which Polichinelle, in effect, beats time — counting the blows (which fall on the downbeats of the bars) while the Night Watch beat him. His musical subjugation is complete by Scene 6, when he antiphonally exchanges parting compliments with his singing tormentors. They, in turn, express by means of a parting dance their joy at the bribe Polichinelle has paid them.

The Premier Intermède presents a farcical counterpart to the Prologue’s poetic contest. Polichinelle’s verbal battle with the string fantaisie and the Night Watch is analogous to the poetic ‘battle’ in Scene 4 of the Prologue: it recalls its key (G), its musical and choreographic symmetries and its verbal aggressiveness. ‘Le Combat’,

Ex. 3
(a) La Fantaisie avec les interruptions, bars 1–7

(b) La Fantaisie avec les interruptions, bars 8–10
La Fantaisie avec les interruptions, bars 30–45

Ex. 4 ‘Ah! traître! Ah! fripon!’, bars 26–57

237
the ballet *entée* that served to introduce the Prologue's contest, now becomes a pantomimed man-hunt for Polichinelle which culminates in his corporal punishment. Moreover, the *Premier Intermède* foreshadows episodes in the play that prepare for the musical finale, the *Cérémonie des Médecins*. Polichinelle's altercation with the Night Watch offers a counterpoint to Argan's domestic problems, and anticipates Argan's coming confrontation in Act III with his tyrannical doctor, Monsieur Purgon. Like Argan, Polichinelle actively participates in fantasy. He verbally argues with music that he hears but does not see, and then he pretends to play back at it by imitating a lute 'with his lips and tongue'; later, he summons his non-existent servants and shoots an imaginary musket at the Night Watch by shouting 'poué' (which sends them scattering).^31^ Polichinelle and Argan both find the denouement of their predicaments in music and dance. There is a clear parallel between the choral interrogation and the stylized, ritualistic beating that Polichinelle receives at the hands of the Night Watch (made up, as we have seen, of singers and dancers) and the choruses and dances of the Doctoral Ceremony (where the doctors and surgeons are in fact

---

^31^ In the first scene of the play, Argan, alone in his sick-room, holds an imaginary conversation with his apothecary. As he checks over the apothecary's bills, he systematically reduces the charges to what he considers the 'correct' amount (this being, he tells the audience, the proper way to 'interpret' the language of the apothecary), and then he categorically halves the amount, using counters as play-money to keep track of the total.
singers, dancers and members of Argan’s household). In both instances, the protagonists (Polichinelle and Argan) are questioned by an assembly (the Night Watch and the five doctors), and both questioning processes end in dance. The ‘Air pour les croquignoles’ and the ‘Air pour les coups de bâtons’ of the Premier Intermède present choreographed beatings as a result of Polichinelle’s failure to give satisfactory answers during his arrest and interrogation. Similarly, after Argan has satisfactorily passed his examination he is presented with his reward (investiture with le bonnet) by means of dance (the ‘Air des révérences’). Whereas Polichinelle receives his just deserts (a negative reward), Argan receives a positive reward—though one without any legitimate value, since the Doctoral Ceremony is a farce put on by carnival entertainers in disguise.

Gérard Defaux sees in Le Malade imaginaire Molière’s testament comique, ‘the veritable summation of his conception and of his art’. For their part, the Prologue and the musical intermèdes are a compendium of dramatic genres of his time: pastorale, farce, commedia dell’arte and exotic ballet de cour. Furthermore, these differences of style and genre distinguish each step taken towards Argan’s burlesque apotheosis in the world of doctorhood. The carnivalesque conclusion of Le Malade imaginaire is dominated by song and dance, by gibberish and nonsense and by a healthy escape into fantasy, play and theatrical illusion.


Quinault’s Comédie sans comédie, performed at the Théâtre du Marais in 1654, set a precedent for this mixing of theatrical genres. In Quinault’s work each act constitutes a separate play in a different genre: pastoral (‘Clomire’), comedy (‘Le Docteur de verre’), tragedy (‘Clorinde’) and machine tragicomedy (‘Armide et Renaud’).
APPENDIX

A. The structure of the 1673 Prologue

Key Number Forces
D Ouverture strings

SCENE 1 (Flore calls her shepherds and shepherdesses)
D Quittez, quittez vos Troupeaux Flore
D Ritornelle strings

SCENE 2 (Flore announces the return of Louis XIV)
D Bergers, laisons là tes feux Climène, Daphné, Tircis, Dorilas
D Ritornelle strings, dancing rustics
D Quelle nouvelle parmy nous Climène, Daphné, Tircis, Dorilas
d Vos voeux sont exaucez Flore
d-D Ah! quelle douce nouvelle chorus of rustics, strings
   Entrée de ballet strings, dancing rustics

SCENE 3 (Flore proposes a contest)
G De vos Flutes bocageres Flore
G Formons entre-nous Climène, Daphné, Tircis, Dorilas, chorus of rustics

SCENE 4 (the singing contest)
G Mon jeune amant Flore, Climène, Daphné, Tircis, Dorilas
G Le Combat strings, dancing rustics
  Quand la neige fonduë Tircis
  Bourée strings, dancing rustics
  Le foudre menaçant Dorilas
  Bourée as above
  Des fabuleux Exploits Tircis
  Ritornelle (gavotte) strings, dancing rustics
  Louis fait à nos temps Dorilas
  Ritornelle (gavotte) as above
G Le Combat as above

SCENE 5 (Pan puts an end to the contest)
D Laissez, laissez, Bergers Pan, flutes
D Laissons, laisons là sa gloire chorus

SCENE 6 (all join in celebration and in praise of Louis)
D Bien que, pour étaler ses vertus Flore, Climène, Daphné
D Les Zéphirs strings, dancing Zephyrs
D Hal que d’un doux succès Tircis, Dorilas, Flore, Pan
G Au soin de ses plaisirs Climène, Daphné, Tircis, Dorilas
G-D Heureux, heureux qui peut Flore, Pan
D Joignons tous dans ces bois chorus, strings
D Air des satyres strings, dancing satyrs
D Second air des satyres (menuet) strings, dancing satyrs
D Ouverture as above
B. The structure of Scene 2, 1673 Prologue

<table>
<thead>
<tr>
<th>Key</th>
<th>Form</th>
<th>Number</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>A</td>
<td>Bergers, laissons là tes feux</td>
<td>Clémène, Daphné</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>Mais au moins dy-moy, cruelle</td>
<td>Tircis, Dorilas</td>
</tr>
<tr>
<td>A'</td>
<td></td>
<td>Voilà Flore qui nous appelle</td>
<td>Clémène, Daphné</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>Ce n'est qu'un seul mot</td>
<td>Tircis, Dorilas</td>
</tr>
<tr>
<td>A'</td>
<td></td>
<td>Voilà Flore qui nous appelle</td>
<td>Clémène, Daphné</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>Ritornelle</td>
<td>strings, dancing rustics</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>Quelle nouvelle parmy nous</td>
<td>Clémène, Daphné, Tircis, Dorilas</td>
</tr>
<tr>
<td>d</td>
<td></td>
<td>Vous veux sont exaucez</td>
<td>Flore</td>
</tr>
<tr>
<td>d-D</td>
<td></td>
<td>Ah! quelle douce nouvelle</td>
<td>chorus of rustics, strings</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Entrée de ballet</td>
<td>strings, dancing rustics</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>reprise</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>couplet 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>reprise</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>couplet 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>reprise</td>
<td></td>
</tr>
</tbody>
</table>

C. The structure of the Premier Intermède

<table>
<thead>
<tr>
<th>Key</th>
<th>Number</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>La Fantaisie</td>
<td>strings (backstage)</td>
</tr>
<tr>
<td></td>
<td>La Fantaisie</td>
<td>strings, with spoken interruptions by Polichinelle</td>
</tr>
<tr>
<td></td>
<td>Par ma foy cela me divertit</td>
<td>spoken by Polichinelle</td>
</tr>
<tr>
<td>G</td>
<td>Qui va-là?</td>
<td>singing Night Watch, with spoken responses by Polichinelle</td>
</tr>
<tr>
<td>G</td>
<td>Entrée de ballet</td>
<td>strings, dancing Night Watch, with spoken interruptions by Polichinelle</td>
</tr>
</tbody>
</table>

SCENE 4 (Polichinelle boasts of having frightened them away)
Ah, ah, ah, ah, comme je leur ay donné l’épouvante | spoken by Polichinelle

SCENE 5 (The Night Watch return and arrest Polichinelle)
G   | Nous le tenons, à nous camarades | singing Night Watch                      |
G   | Ballet                            | strings, dancing Night Watch             |
G   | Ah! traistre! Ah! fripon!         | singing Night Watch, with spoken responses by Polichinelle |
G   | Air pour les Croquignoles Un & deux, Trois & quatre | strings, dancing Night Watch |
G   | Ah! Ah! vous en voulez passer     | spoken by Polichinelle                  |
G   | Air pour les coups de bâtons Un, deux, trois, quatre | strings, dancing Night Watch |

SCENE 6 (The Night Watch bid goodnight and dance for joy)
G   | Ah l’honeste homme!               | singing Night Watch                      |
G   | Adieu, Seigneur Polichinelle      | singing Night Watch, with spoken responses by Polichinelle |
G   | Entrée: Louré                      | strings, dancing Night Watch             |
D. The structure of the *Second Intermède*

<table>
<thead>
<tr>
<th>Key</th>
<th>Number</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>d-D</td>
<td>Ouverture</td>
<td>strings</td>
</tr>
<tr>
<td>d</td>
<td>Première grande ritornelle</td>
<td>strings</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>Profitez du Printemps (rondeau)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Petite Ritornelle</td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>Les plaisirs les plus charmans</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Profitez du Printemps</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Petite Ritornelle</td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>Ne perdez point ces précieux moments</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>Profitez du Printemps</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Première grande Ritornelle</td>
</tr>
<tr>
<td></td>
<td>Quand d’aimer on nous presse</td>
<td>4th Moorish Woman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Seconde grande ritornelle</td>
</tr>
<tr>
<td></td>
<td>Il est doux à nostre âge</td>
<td>2nd Moorish Woman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Seconde grande ritornelle</td>
</tr>
<tr>
<td></td>
<td>L’Amant qui se dégage</td>
<td>3rd Moorish Woman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Seconde grande ritornelle</td>
</tr>
<tr>
<td></td>
<td>Quel party faut-il prendre</td>
<td>4th Moorish Woman</td>
</tr>
<tr>
<td></td>
<td>Faut-il nous en défendre</td>
<td>3rd Moorish Woman</td>
</tr>
<tr>
<td></td>
<td>Devons-nous y rendre</td>
<td>2nd Moorish Woman</td>
</tr>
<tr>
<td></td>
<td>Oüy, suivons ses ardeurs</td>
<td>2nd, 3rd &amp; 4th Moorish Women</td>
</tr>
<tr>
<td>d-D</td>
<td>Premier Air des Mores</td>
<td>strings, dancing Moors</td>
</tr>
<tr>
<td>d-D</td>
<td>Second Air: Canaries</td>
<td>strings, dancing monkeys</td>
</tr>
<tr>
<td>d</td>
<td>Gigue</td>
<td>strings, dancing Moors</td>
</tr>
<tr>
<td>D</td>
<td>Premier Passepied</td>
<td>strings, dancing Moors</td>
</tr>
<tr>
<td>d-D</td>
<td>Second Passepied</td>
<td>strings, dancing Moors</td>
</tr>
</tbody>
</table>

E. The structure of the *Cérémonie des Médecins*

<table>
<thead>
<tr>
<th>Key</th>
<th>Number</th>
<th>Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>Ouverture</td>
<td>strings</td>
</tr>
<tr>
<td>F</td>
<td>Les Tapisseries (Premier and Second Airs)</td>
<td>strings, dancing decorators</td>
</tr>
<tr>
<td>F</td>
<td>La Marche</td>
<td>strings, marching doctors</td>
</tr>
<tr>
<td></td>
<td>Scavantissimi Doctores</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>Première ritornelle</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>Non possum Docti conféri</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>Première ritornelle</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>Per totam terram videmus</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>Second ritornelle</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>Donque il est nostra sapientia</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>Second ritornelle</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>C’est pour cela que nunc convocati estis</td>
<td>spoken by the Praeses</td>
</tr>
<tr>
<td>F</td>
<td>Troisième ritornelle</td>
<td>strings</td>
</tr>
</tbody>
</table>

242
SCENE 3 (examen particulier and examen pratique)
Si mihi licenciam dat spoken by the Primus Doctor
Mihi à docto Doctore spoken by Argan
F Bene, bene respondere chorus of doctors, strings
(long version)
Cum permissione spoken by the Secundus Doctor
Clysterium donare spoken by Argan
F Bene, bene respondere chorus of doctors, strings
(short version)
Si bonum semblatur spoken by the Tertius Doctor
Clysterium donare spoken by Argan
F Bene, bene respondere chorus of doctors, strings
(short version)
Super illas maladies spoken by the Quartus Doctor
Clysterium donare spoken by Argan
Maïs si maladia spoken by the Quintus Doctor
Clysterium donare spoken by Argan
F Bene, bene respondere chorus of doctors, strings
(long version)

SCENE 4 (administration of the medical oath)
Juras gardare statuta spoken by the Praeses
Juro spoken by Argan
Essere in omnibus spoken by the Praeses
Juro spoken by Argan
De non jamais te servire spoken by the Praeses
Juro spoken by Argan
Ego cum isto boneto spoken by the Praeses
F Air des Reverences strings, dancing surgeons and apothecaries

SCENE 5 (Argan's reception speech)
Grandes Doctores doctrinae spoken by Argan

SCENE 6 (congratulations and celebration)
C Vivat, vivat, cent fois vivat (long
version) chorus of doctors, strings, mortars
C Les Chirurgiens et apothicaires strings, dancing surgeons and apothecaries
C Puise-t'il voir doctas 1st Surgeon
C Vivat, vivat, cent fois vivat (short version) as above
C Puissent toti anni 2nd Surgeon
C Les Chirurgiens et apothicaires as above
C Vivat, vivat, cent fois vivat (long
version) as above