

RB150, 708



PURCHASED FOR THE
UNIVERSITY OF TORONTO LIBRARY
FROM THE
HUMANITIES RESEARCH COUNCIL
SPECIAL GRANT
FOR
Collection Théâtre Lyrique

H. BARON
Music and Books
116 CHATSWORTH ROAD,
LONDON, N.W.2, ENGLAND



FRAGMENTS DE MONSIEUR DE LULLY,

*Ecuyer , Conseiller - Secrétaire du Roy , Maison , Couronne de France
& de ses Finances ; Et Sur - Intendant de la Musique
de Sa Majesté.*

BALLET, REPRESENTÉ, POUR LA PREMIERE FOIS,
PAR L'ACADEMIE ROYALE DE MUSIQUE,

Le Dimanche dixième jour de Septembre 1702.



A P A R I S,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
rue Saint Jean de Beauvais, au Mont-Parnasse.

M. D C C I I.

Avec Privilege de Sa Majesté.

F R A G M E N T

D I M O N S

...

...

...

...

...

...

...

...



T A B L E.

L E PROLOGUE,	<i>Comme aux Fêtes de l'Amour & de Bacchus.</i>	page j
LA PREMIERE ENTRE'E,	<i>Feste Marine.</i>	I
LA SECONDE ENTRE'E,	<i>Les Guerriers.</i>	41
LA TROISIEME ENTRE'E,	<i>La Bergerie.</i>	59
LA QUATRIEME ENTRE'E,	<i>Les Bohemiens.</i>	97
LA CINQUIEME ENTRE'E,	<i>Carifelli.</i>	125

PROLOGUE.

II. SCENES.

POLYMNIE, & sa Suite.	SCENE PREMIERE.	page v
	SCENE SECONDE.	
MELPOMENE, EUTERPE, POLYMNIE, & leur Suite.		xi

PREMIERE ENTRE'E.

III. SCENES.

CEPHISE seule.	SCENE PREMIERE.	page 1
	SCENE SECONDE.	
CEPHISE, TIMANDRE, & HILAS.	SCENE TROISIEME.	5
NEPTUNE, THETIS, Troupe de Dieux Marins, de Matelots, & de Matelottes.		25

ã ij

TABLE.

DEUXIÈME ENTREE.

III. SCENES.

	SCENE PREMIERE.	
RENAUD, & les deux Chevaliers.		page 41
	SCENE DEUXIÈME.	
RENAUD, les deux Chevaliers, Troupe d'Habitans du Palais Enchanté d'ARMIDE.		44
	SCENE TROISIÈME.	
ARMIDE & sa Suite.		50

TROISIÈME ENTREE.

V. SCENES.

	SCENE PREMIERE.	
PHILENE seul.		page 59
	SCENE DEUXIÈME.	
LICAS, & PHILENE.		62
	SCENE TROISIÈME.	
IRIS seul.		69
	SCENE QUATRIÈME.	
IRIS, PHILENE, & LICAS.		73
	SCENE CINQUIÈME.	
PHILENE, LICAS, Troupe de Bergers, & de Bergeres.		79

TABLE.

QUATRIÈME ENTREE.

III. SCENES.

Une BOHEMIENNE seule.	SCENE PREMIERE.	page 97
	SCENE DEUXIÈME.	
Un BOHEMIEN, & une BOHEMIENNE.		105
	SCENE TROISIÈME.	
Troupe de BOHEMIENS, & de BOHEMIENNES.		112

CINQUIÈME ENTREE.

IV. SCENES.

CARISELLI seul.	SCENE PREMIERE.	127
	SCENE DEUXIÈME.	
CARISELLI, & trois PANTALONS.		130
	SCENE TROISIÈME.	
CARISELLI, trois PANTALONS, & deux SCARAMOUCHES portant la Barrette.		135
	SCENE QUATRIÈME.	
RAFRINA, GASBINI, Troupe de Masques, & les mêmes que dans la Scene précédente.		137

T A B L E.

A I R S A J O U E R.

P R O L O G U E.

O uverture, <i>Du Ballet des Jeux Pithiens.</i>	page j
Prelude, <i>Du Ballet des Ballets.</i>	iv
Marche de MELPOMENE, EUTERPE, & leur Suite.	vii j
Air pour les Arts.	xx
Autre Air.	xxxiv
Menuet.	xxxv

T R O I S I E M E E N T R E E.

R itournelle, Trio, <i>Du B. des Muses.</i>	59
Trio d'Haut-Bois.	79
L'Air, <i>seul & à deux</i> , Ah qu'il fait beau.	81
L'Air, <i>en Trio</i> , Voy ma Climene.	82
Menuet, <i>Du B. de Flore.</i>	84
Air des Bergers, <i>De la M. de Versailles.</i>	86
Bourée, <i>Du B. de la Naissance de Venus.</i>	87
Ritournelle, Trio, <i>Du B. de la P. d'Elide.</i>	88
L'Air, <i>en Trio</i> , L'autre jour, <i>Du B. des F. de V.</i>	91

P R E M I E R E E N T R E E.

R itournelle, Trio, <i>Du Bourgeois Gentil-homme.</i>	page 1
Prelude.	23
Marche des Dieux de la Mer, <i>Du B. des Ballets.</i>	27
Premier Air.	34
Second Air, <i>Du Ballet de Crequi.</i>	35

Q U A T R I E M E E N T R E E.

T rio de Flûtes, <i>Du B. des Muses.</i>	97
Marche, <i>Du B. des Muses.</i>	112
Premier Air.	113
L'Air, <i>qui se chante</i> , Croyez-moy.	115
L'Air <i>en Trio</i> , Dans nos Bois.	117
Air, <i>Du Ballet de la Naissance de Venus.</i>	123

S E C O N D E E N T R E E.

C oncert de Mars, <i>Du B. des Arts.</i>	41
Premier Air, <i>Du B. des Muses</i>	43
Deuxième Air, <i>Du même B.</i>	44
Ritournelle, Trio, <i>Du B. des Amours Déguisez.</i>	50
Menuet, <i>Du Ballet des Muses.</i>	58

C I N Q U I E M E E N T R E E.

A ir de Matassins.	135
Entrée des Masques, <i>de la P. d'Elide.</i>	137
Chaconne, <i>Du B. de l'Amour Medecin.</i>	137
Ritournelle, Trio.	141
Canaries, <i>Du B. des Muses.</i>	150
Air des Scaramouches.	151

T A B L E.

A I R S A C H A N T E R.

A I R S F R A N C O I S.

A	page	L	page
AH! quelle folie!	80	L'Amour sous sa puissance,	106
Ah! qu'il est doux d'aimer, <i>Trio.</i>	18	L'autre jour d'Annette, <i>Duo.</i>	91
Ah! qu'il fait beau dans ce Boccage,	81	Le soin de goûter la vie, & <i>second Couplet.</i>	36
Amour, trop indiscret,	100		
C		M	
C'est à moy de pretendre à luy plaire, <i>Duo.</i>	xij	Mes tendres soins & ma langueur,	105
C'est un doux amusement,	xiv		
Croyez-moy, hâtons-nous, ma Silvie,	115	P	
		Païffez, cheres Brebis, les herbettes naissantes, <i>Recit de Basse.</i>	60
D		Q	
Dans nos Bois, Silvandre s'écrie, <i>Trio.</i>	117	Quand l'Amour à vos yeux offre un choix agréable,	89
De cet aveu que je me sens charmée?	109	Que nôtre accord est doux! <i>Trio.</i>	xvij
D'un pauvre cœur soulager le martyre,	114		
E		R	
Elevez vos Concerts,	v	Rochers, vous êtes sourds, & <i>le Double.</i>	69
I		S	
Je ne dois plus me contraindre,	108	Suivons de si douces Loix,	107
Je n'offencray point son amour ny le vôtre,	75	V	
Il n'est rien de si doux que les tendres ardeurs,	5	Vents, qui troublez les plus beaux jours, <i>R. de B.</i>	25
Il feroit doux d'entrer sous l'amoureuse Loy,	7	Un cœur dans l'amoureux Empire,	2
Joignons nos soins & nos voix, <i>Trio.</i>	xxij	Voy, ma Climene, <i>Duo.</i>	82
Jouïssons des plaisirs innocents, <i>Duo.</i>	37	Usez mieux, ô Beautéz fières, & <i>le second Coup.</i>	84

A I R S I T A L I E N S.

A	page	D	page
AH! Rinaldo! & <i>la suite.</i>	50	D'alla baretta, <i>Trio.</i>	136
B		P	
Bondi, Carifelli, <i>Trio.</i>	130	Perche crudo Amore, & <i>la suite.</i>	126
C		V	
Cede al vostro valore ogni Deita, <i>Duo.</i>	45	Voi sete il ristoro, <i>Duo.</i>	142

FIN DE LA TABLE.

ETAT DES OPERA EN MUSIQUE, PAR MONSIEUR DE LULLY.

Opera qui n'ont jamais esté imprimez.

LES Festes de l'Amour & de Bachus.

Cadmus.

Alceste.

Le Carnaval, Mascarade.

Pfiché.

Opera imprimez in folio, devenus rares.

Thefée.

Alys.

Proserpine.

Perfée.

Phaëton.

Amadis.

Roland.

Armide.

Opera imprimez, qui se trouvent en blanc, aux prix marquez.

Bellerophon.

II. liv.

Le Triomphe de l'Amour.

II. liv.

L'Ydille de Sceaux, & la Grotte de Versailles.

6. liv.

Le Temple de la Paix.

II. liv.

Acis & Galatée.

II. liv.

Isis *en six parties séparées.*

II. liv.

Les Fragments, *Partition in-quarto.*

7. liv.

Il n'y a rien d'imprimé des vingt-trois Ballets composez par Monsieur de LULLY, que les Fragments contenus au present Livre.

Il n'y a que les grands Motets de Monsieur de LULLY imprimez en 17. Parties : Les autres qui sont des Elevations, nont jamais esté imprimez.

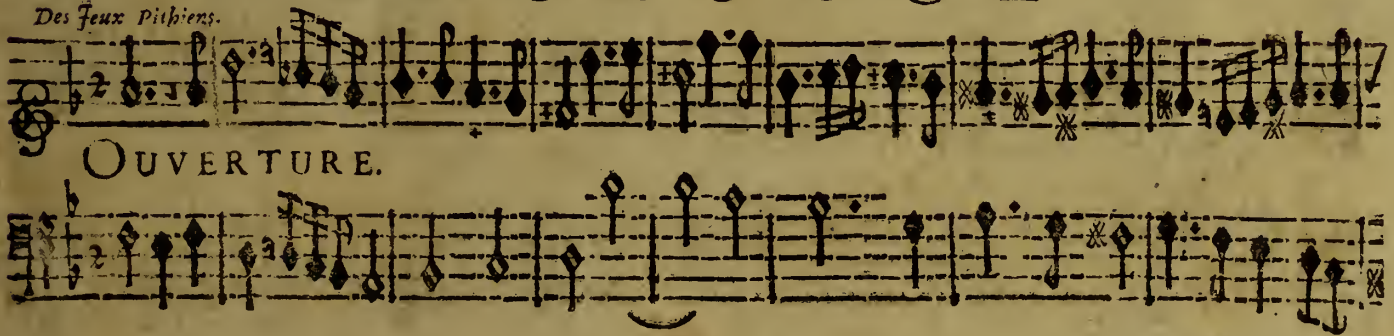


madame de Villeneuve



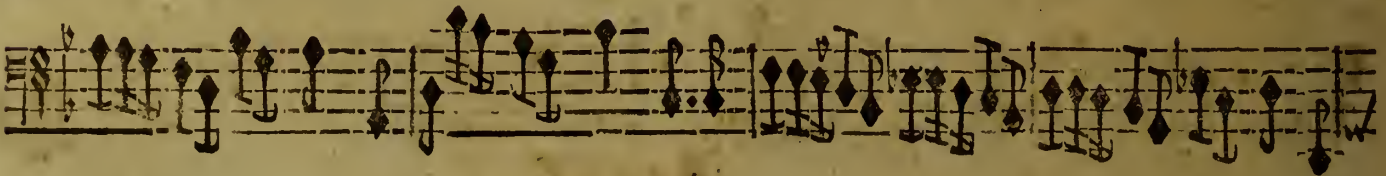
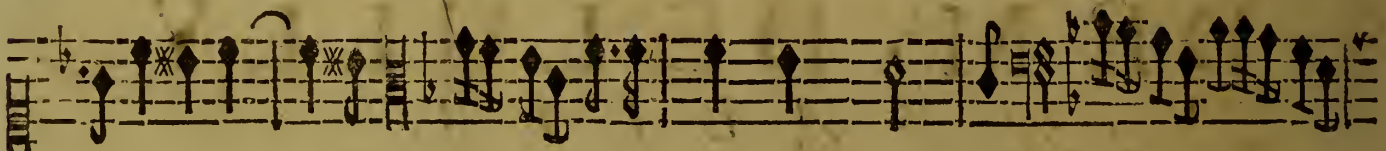
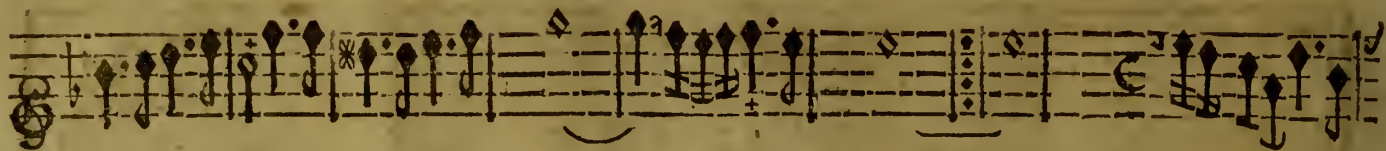
FRAGMENTS,
DE M^R. DE LULLY,
BALLET.
PROLOGUE.

Des Jeux Pitoyens.



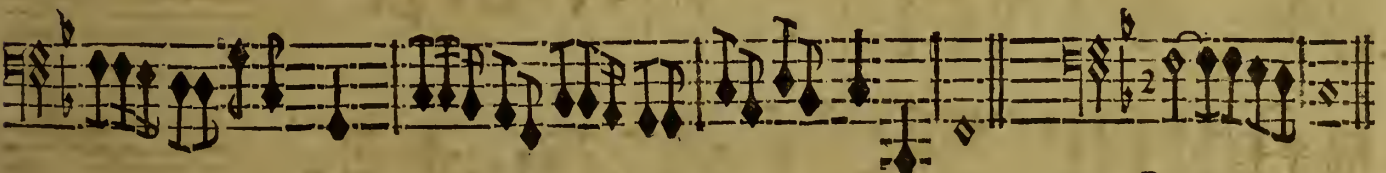
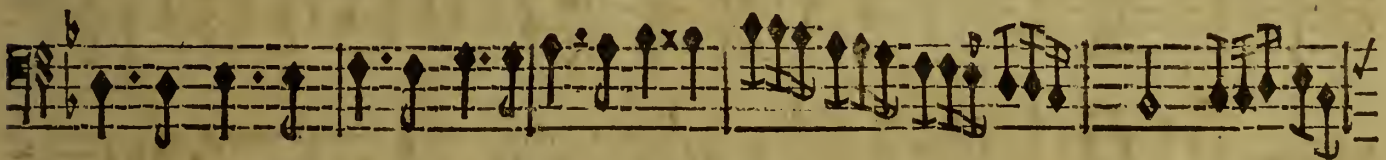
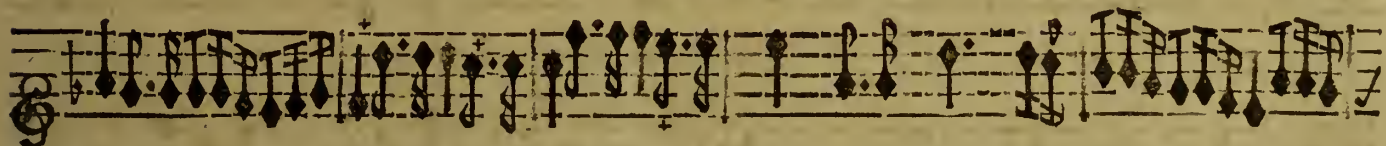
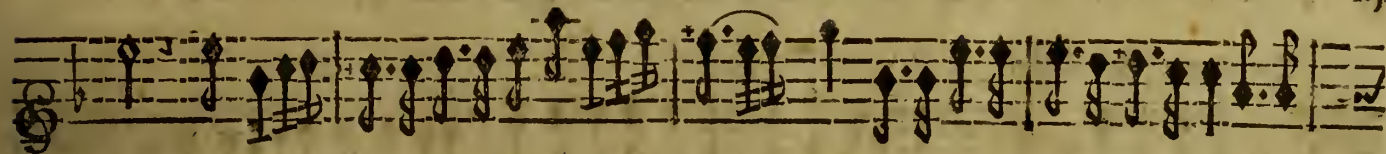
OUVERTURE.

ij FRAGMENTS DE MR. DE LULLY, BALLET.



P R O L O G U E .

ii j

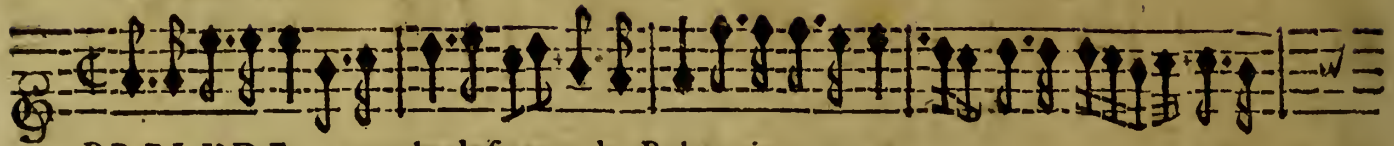


P R E L U D E .

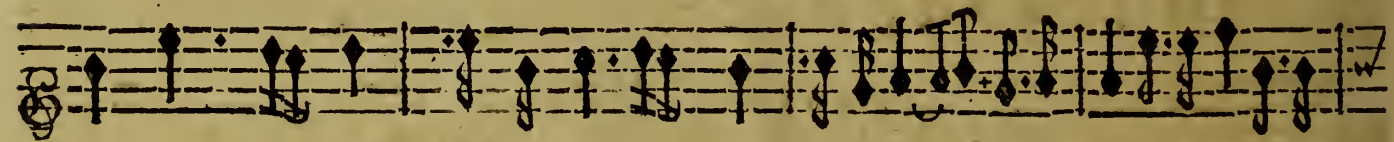
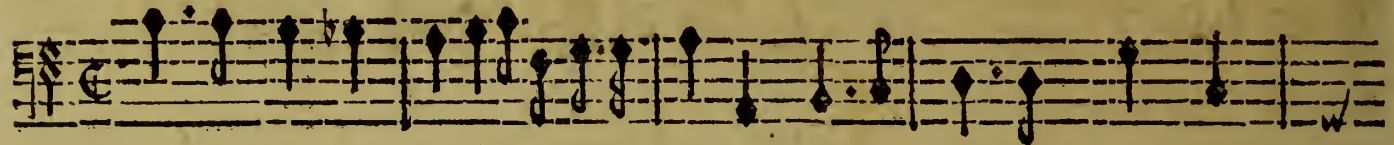
a i j

iv FRAGMENTS DE MR. DE LULLY, BALLET.

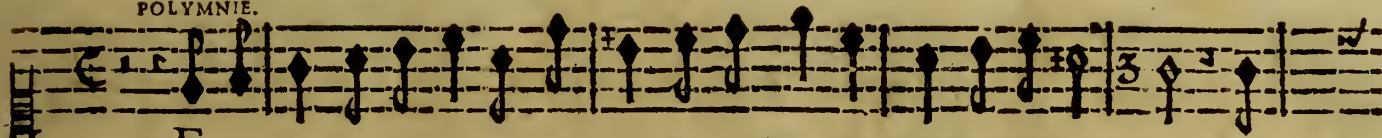
Du Ballet des Ballets.



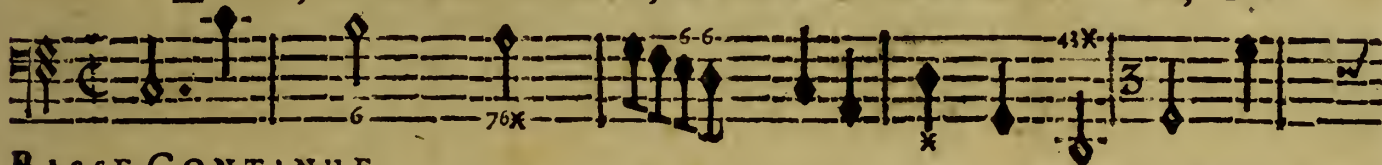
PRELUDE. pour la descente de Polymnie.



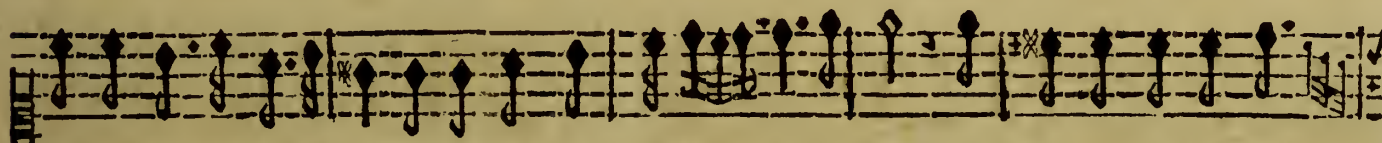
POLYMNIE.



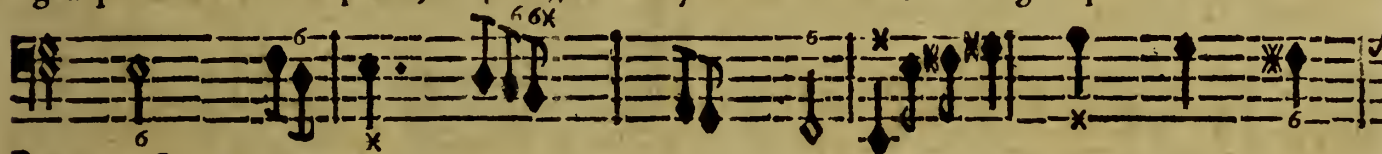
ELevez, Elevez vos concerts, Au dessus du chant ordinaire, Son-



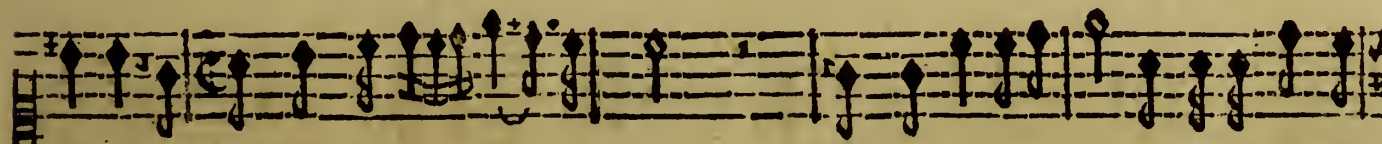
BASSE-CONTINUE.



gez que vous avez à plaisir, Au plus grand Roy de l'Univers; Songez que vous avez à



BASSE-CONTINUE.



plaire, Au plus grand Roy de l'U- ni- vers: Le grand titre de Roy n'est que la moindre

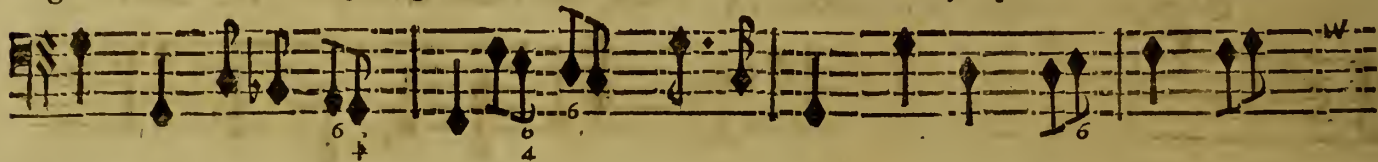


BASSE-CONTINUE.

vj FRAGMENTS DE MR. DE LULLY, BALLE T.



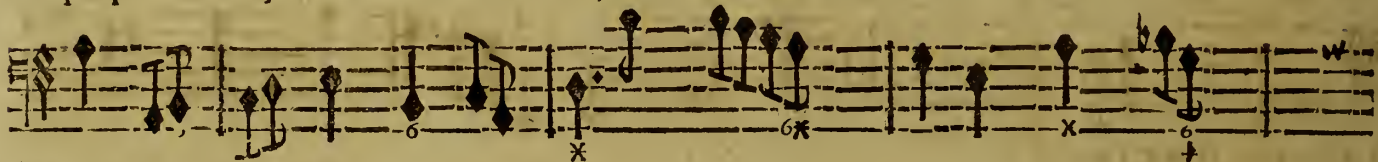
gloire, Il est encor plus grand par ses travaux guerriers; Et sa propre valeur, Et sa



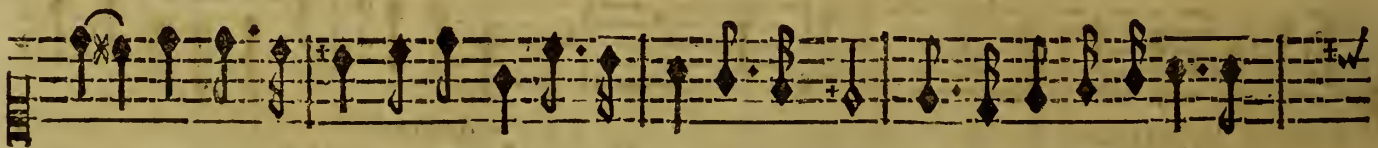
BASSE-CONTINUE.



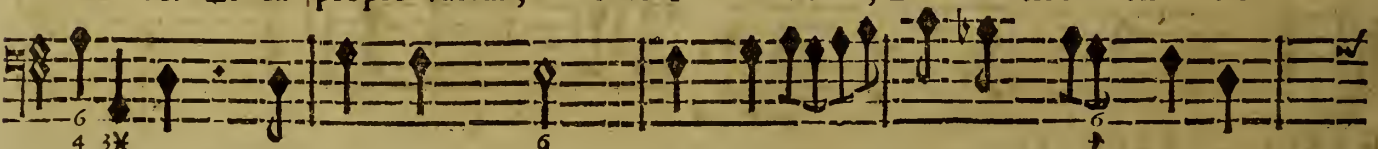
propre va'eur, a cueilli les lauriers, Dont il est couronné des mains de la vic-



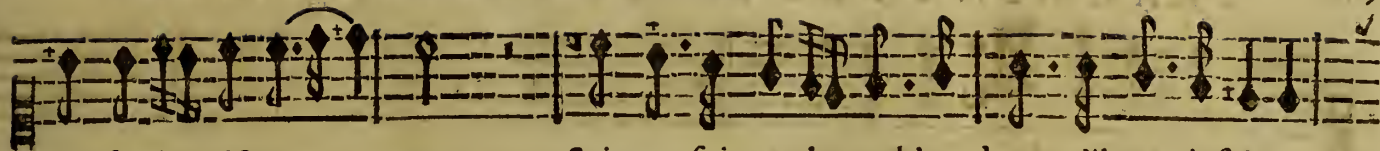
BASSE-CONTINUE.



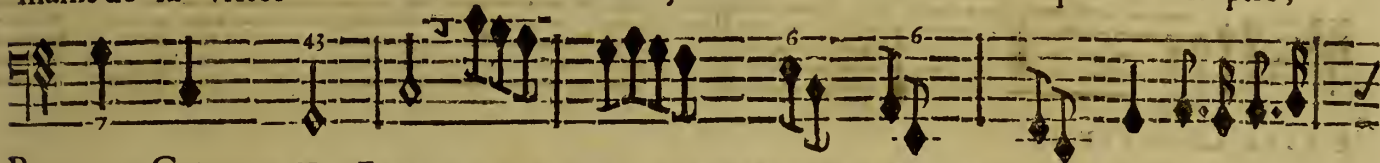
toi-re. Et sa propre valeur, a cueilli les lauriers, Dont il est couronné des



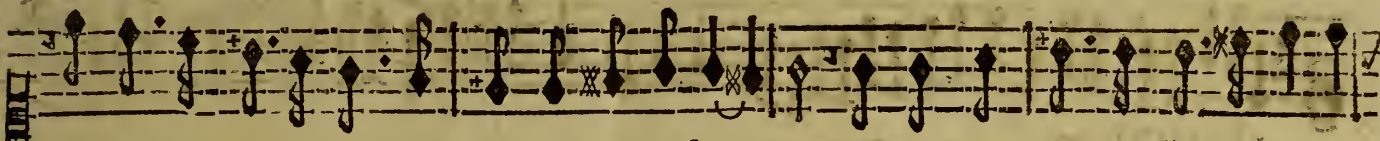
BASSE-CONTINUE.



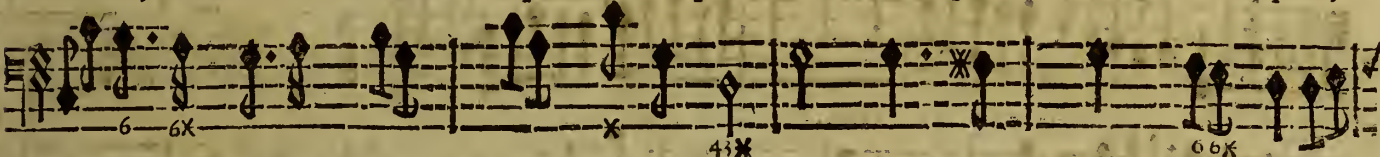
mains de la victoi- re. Suivez, suivez la noble ardeur qu'il vous inspire;



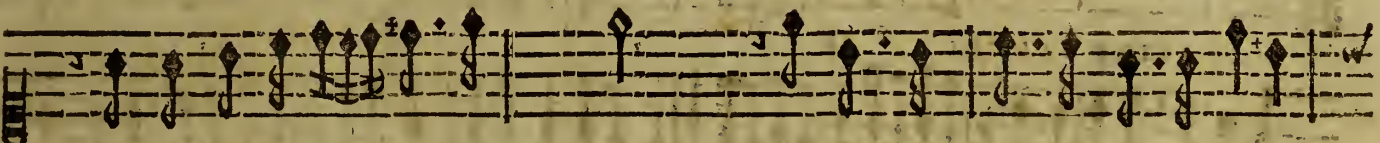
BASSE-CONTINUE.



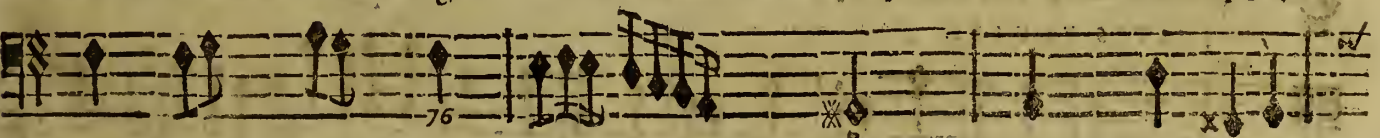
Suivez, suivez la noble ardeur qu'il vous inspi- re; Tout ce qu'on voit dans son Empire,



BASSE-CONTINUE.



Se doit sentir de la gran- deur. Tout ce qu'on voit dans son Empire,



BASSE-CONTINUE.

vij FRAGMENTS DE MR. DE LULLY, BALLET.

Se doit fentir de sa grandeur.

BASSE CONTINUE.

MARCHE DE MELPOMENE, D'EUTERPE & de leur Suite.

VIOLONS.

PETITES FLUTES

Tous.

PETITES FLUTES.

Tous.

Tous.

BASSE-CONTINUE.

Musical staff for PETITES FLUTES. The staff contains a series of notes with various accidentals (sharps, flats, naturals) and rests. The notes are primarily eighth and sixteenth notes. The staff ends with a double bar line and a fermata.

PETITES FLUTES.

Tous.

Musical staff for PETITES FLUTES. Similar to the first staff, it contains a series of notes with various accidentals and rests. The staff ends with a double bar line and a fermata.

PETITES FLUTES.

Tous.

Musical staff for BASSE-CONTINUE. The staff contains a series of notes with various accidentals and rests. The notes are primarily eighth and sixteenth notes. The staff ends with a double bar line and a fermata.

BASSE-CONTINUE.

Tous.

Musical staff for PET. FLUTES. The staff contains a series of notes with various accidentals and rests. The notes are primarily eighth and sixteenth notes. The staff ends with a double bar line and a fermata.

PET. FLUTES.

Tous.

PET. FLUTES.

Tous.

Musical staff for PET. FLUTES. The staff contains a series of notes with various accidentals and rests. The notes are primarily eighth and sixteenth notes. The staff ends with a double bar line and a fermata.

PET. FLUTES.

Tous.

PET. FLUTES.

VIOL.

Musical staff for BASSE CONT. The staff contains a series of notes with various accidentals and rests. The notes are primarily eighth and sixteenth notes. The staff ends with a double bar line and a fermata.

BASSE CONT.

Tous.

BASSE CONTINUE.

Tous.

x FRAGMENTS DE MR. DE LULLY, BALLET.

Musical staff for Pet. Flûtes. The staff contains a series of notes, including a prominent eighth-note pattern. A dynamic marking 'Tous.' is placed above the staff.

PET. FLÛTES.

PET. FLÛTES.

Musical staff for Pet. Flûtes. The staff contains a series of notes, including a prominent eighth-note pattern. A dynamic marking 'Tous.' is placed above the staff.

PET. FLÛTES.

PET. FLÛTES.

Musical staff for Basse-Cont. The staff contains a series of notes, including a prominent eighth-note pattern. A dynamic marking 'Tous.' is placed above the staff.

BASSE-CONT.

BASSE CONT.

Musical staff for Tous. The staff contains a series of notes, including a prominent eighth-note pattern. A dynamic marking 'Tous.' is placed below the staff.

Tous.

Musical staff for Tous. The staff contains a series of notes, including a prominent eighth-note pattern. A dynamic marking 'Tous.' is placed below the staff.

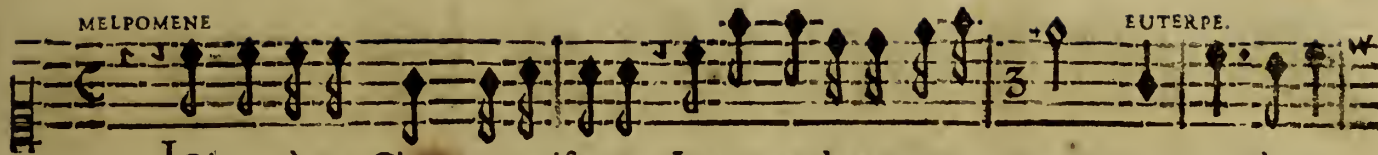
Tous.

Musical staff for Tous. The staff contains a series of notes, including a prominent eighth-note pattern. A dynamic marking 'Tous.' is placed below the staff.

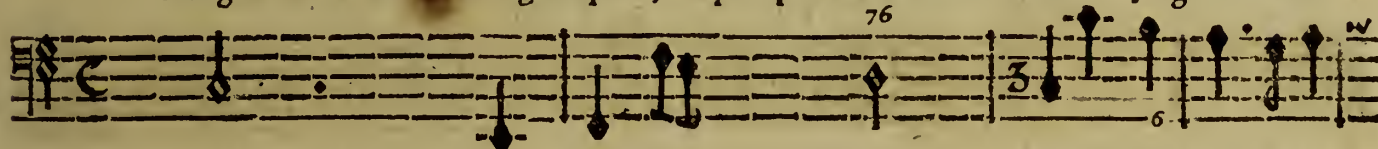
Tous

MELPOMENE

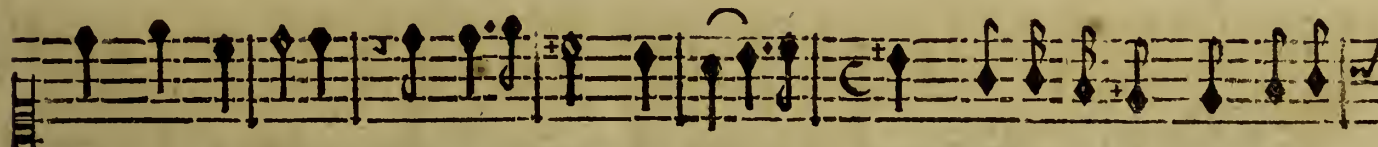
EUTERPE.



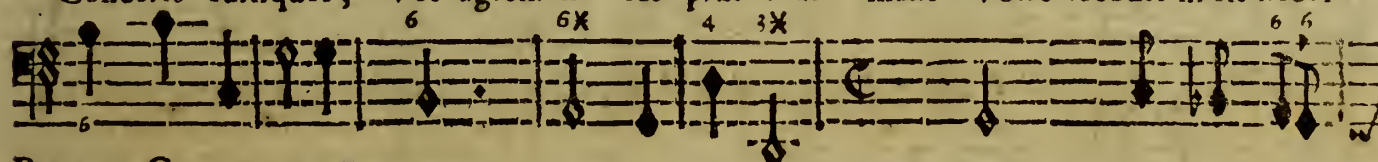
Joignez à mes Chants magnifiques, La pompe de vos orne- mens. Joignez à mes



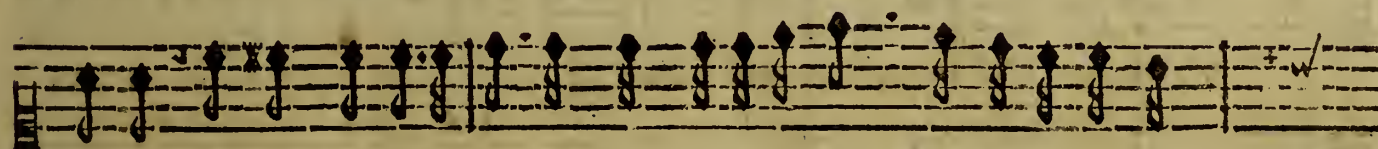
BASSE-CONTINUE.



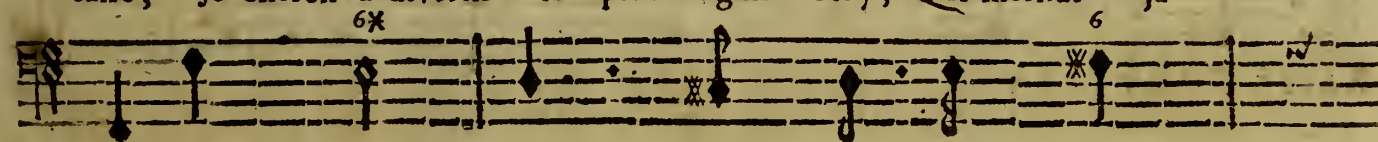
Concerts rustiques, Vos agrémens les plus char- mans Vôtre secours m'est neces-



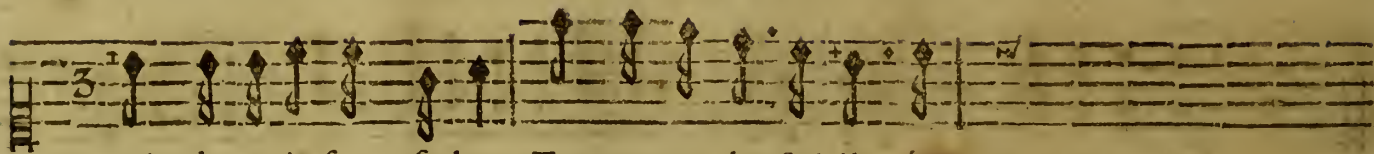
BASSE-CONTINUE.



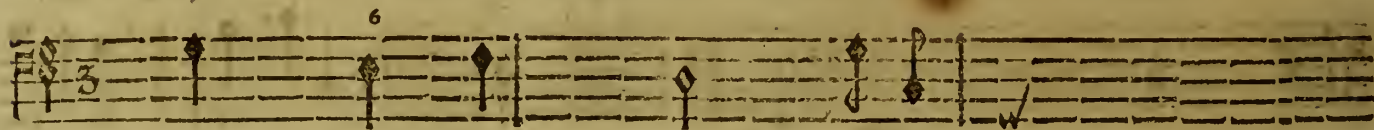
faire, Je cherche à divertir le plus auguste Roy, Qui meritât ja-



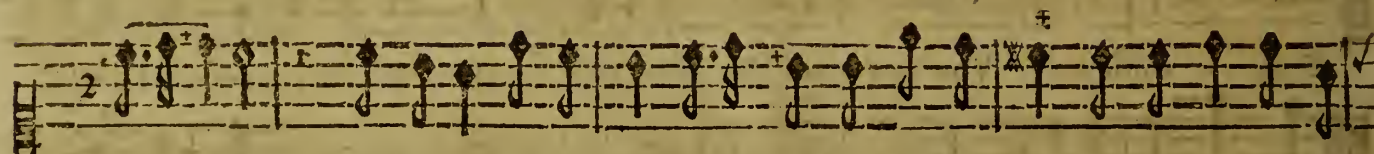
BASSE-CONTINUE.



mais de tenir sous sa loy, Tout ce que le Soleil é-



BASSE-CONTINUE.

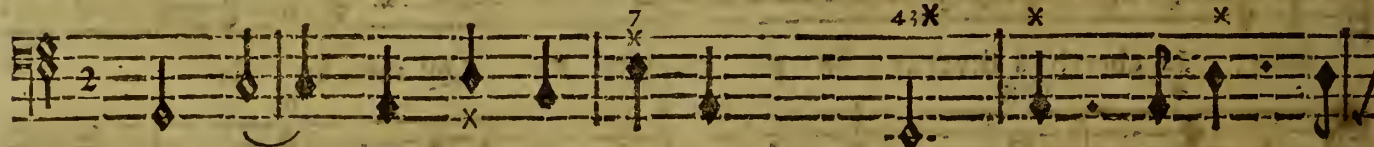


clair. re. C'est à moy, de pretendre à luy plaite. C'est à moy, de pretendre à luy

EUTERPE.



C'est à moy, C'est à moy, de pretendre à luy plai- re. C'est à moy, C'est à



BASSE-CONTINUE.

plaire, de pretendre à luy plaire. C'est à moy, de pretendre à luy plaire, de pre-

moy, C'est à moy, de pretendre à luy plaire. C'est à moy, C'est à moy, de pre-

6 6 4 6

BASSE CONTINUE.

tendre à luy plai- re. C'est moy, dont la voix éclatante, A droit de cele-

tendre à luy plai- re.

4 3 6

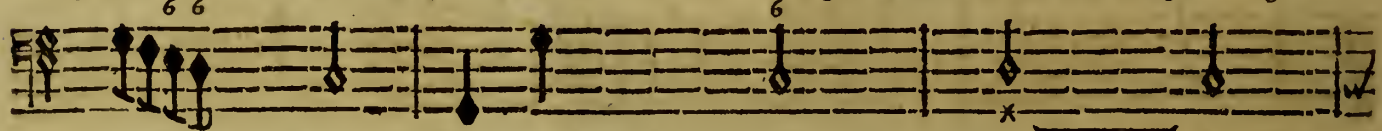
BASSE-CONTINUE.

AMITUS 1732 AD

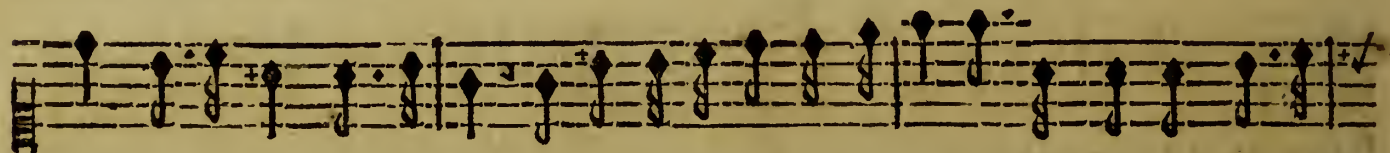
xiv FRAGMENTS DE MR DE LULLY, BALLET.



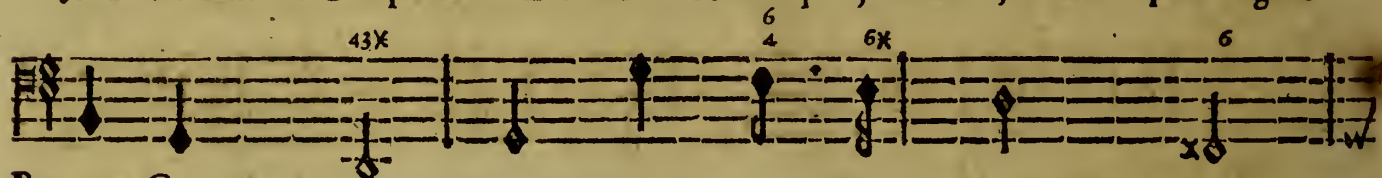
breter les Exploits les plus grands, Les nobles Recits que je chante, Sont les plus dignes



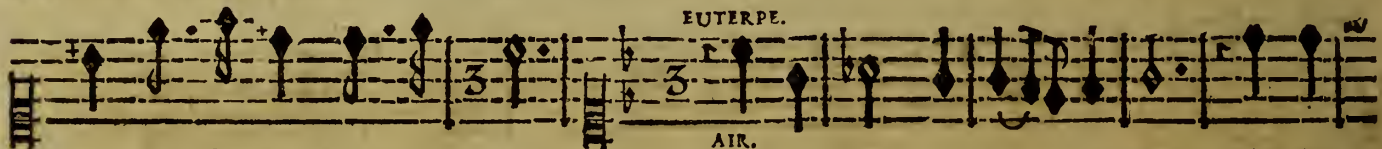
BASSE-CONTINUE.



Jeux des fameux Conquerans. Les nobles Recits que je chante, Sont les plus dignes



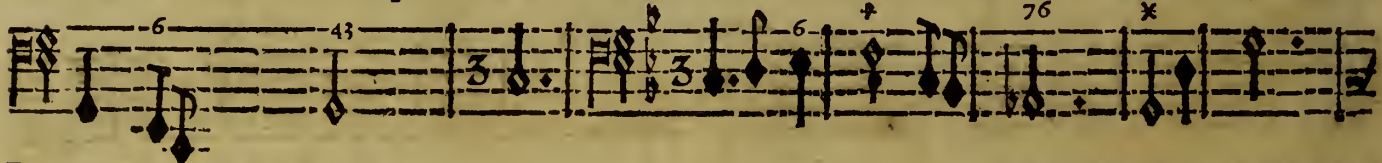
BASSE-CONTINUE.



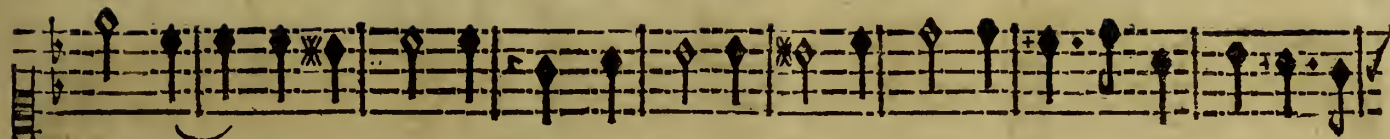
Jeux des fameux Conque- rans.

AIR.

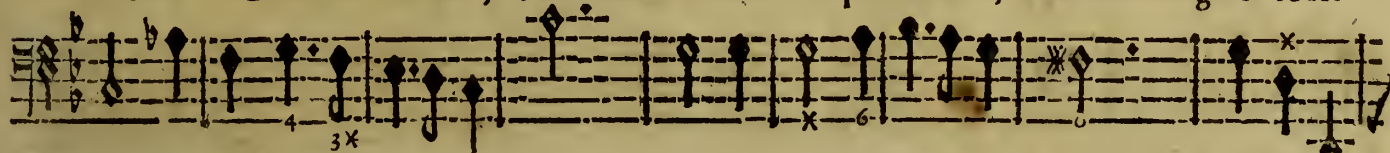
C'est un doux amu- sement, Que d'ai-



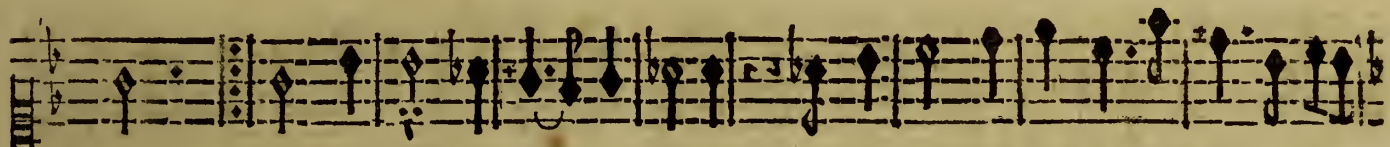
BASSE-CONTINUE.



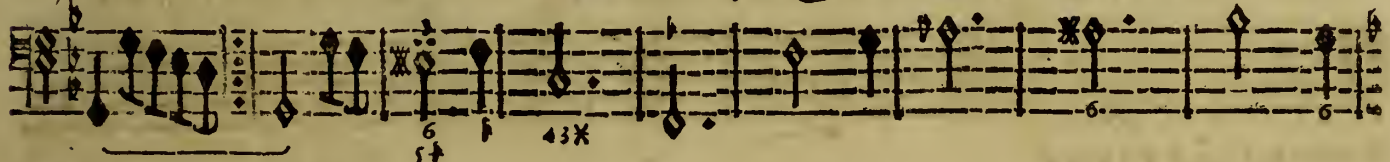
mables Chanfon- nettes, Les douceurs n'en font pas faites, Pour les Bergers seule-



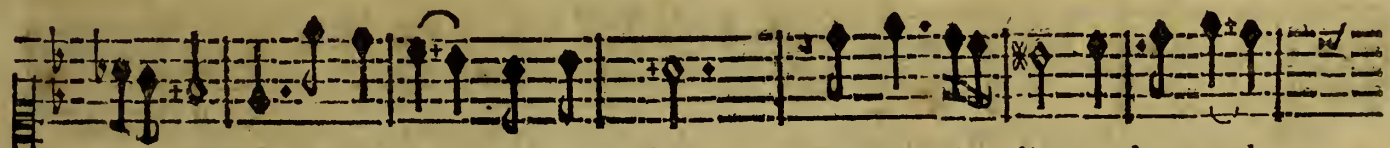
BASSE-CONTINUE.



ment: ment: Les tendres a- mourettes, Que l'on chante à l'ombre des bois, Sur les



BASSE-CONTINUE.

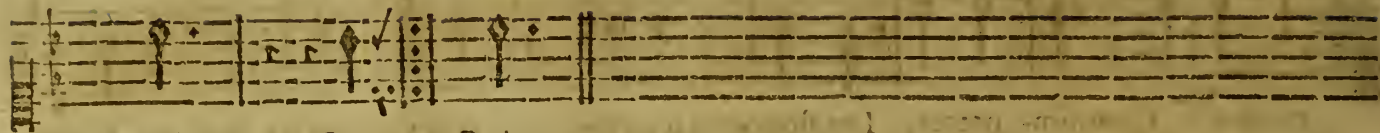


Mu- settes, Ne font pas quelque fois, Des Jeux in- dignes des grands

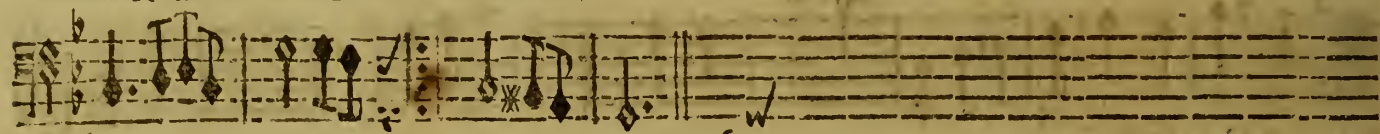


BASSE-CONTINUE.

xvj FRAGMENTS DE MR. DE LULLY, BALLET.

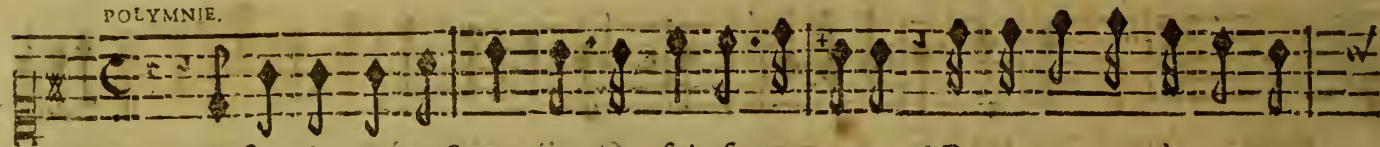


Rois. Les Rois.



BASSE-CONTINUE- PRELUDE.

POLYMNIE.



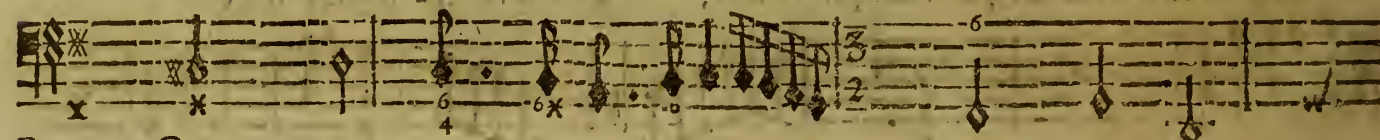
Il faut entre mes Sœurs que mon soin se partage, Preparez tour à tour vos



BASSE-CONTINUE.



plus aimables Jeux: Pour vous accorder je m'engage. A vous seconder toutes



BASSE-CONTINUE.

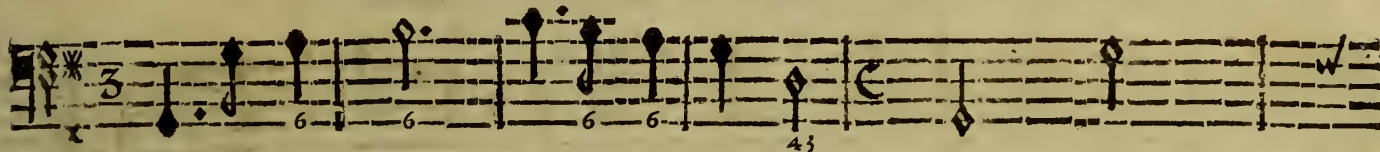
PROLOGUE.

EUTERPE.

MELPOMENE.



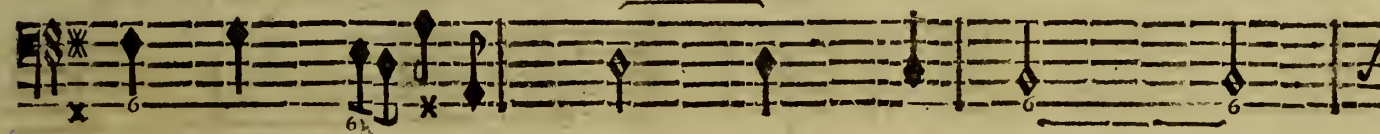
deux. Commencez de repondre à mon impati-
ence! Vos premiers



BASSE-CONTINUE.



soins sont dûs à ce que j'entreprends; Terminez tous vos dif-
ferens, Souffrez qu'en sa fa-

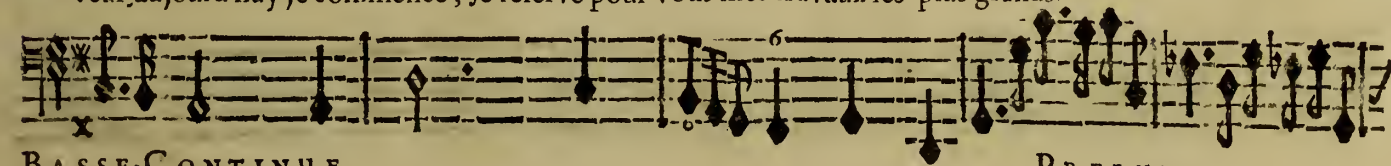


BASSE-CONTINUE.

à MELPOMENE.



veur, aujourd'huy je commence, Je reserve pour vous mes travaux les plus grands.

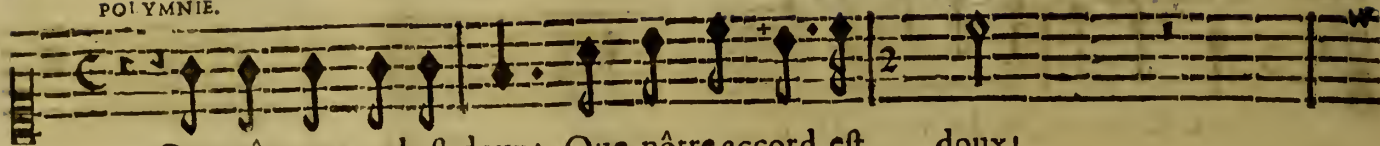


BASSE-CONTINUE.

PRELUDE.

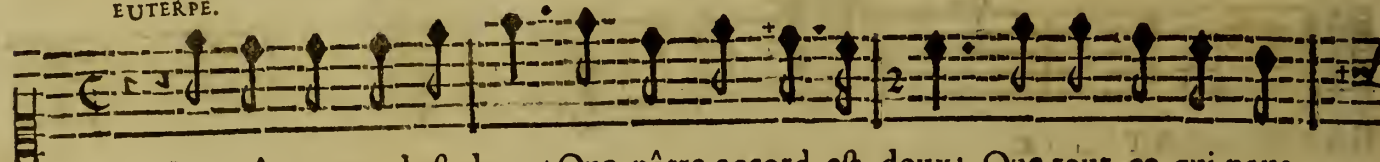
xviij FRAGMENTS DE MR. DE LULLY, BALLET.

POLYMNE.



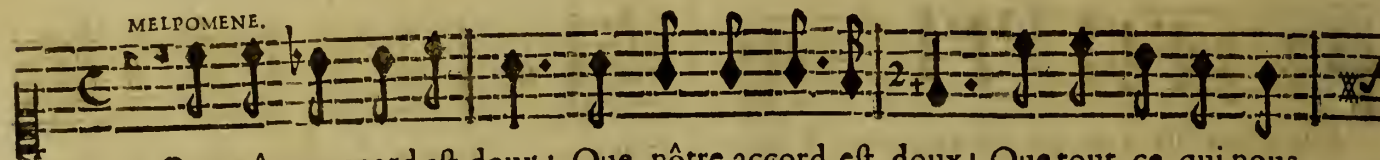
Que nôtre accord est doux! Que nôtre accord est doux!

EUTERPE.

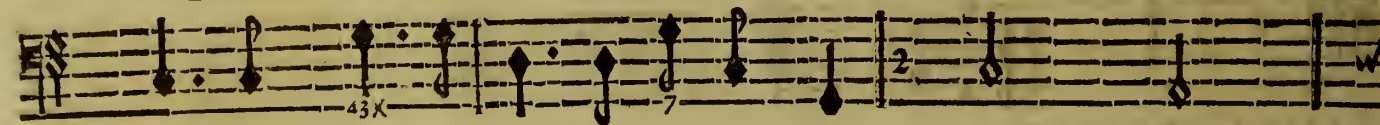


Que nôtre accord est doux! Que nôtre accord est doux! Que tout ce qui nous

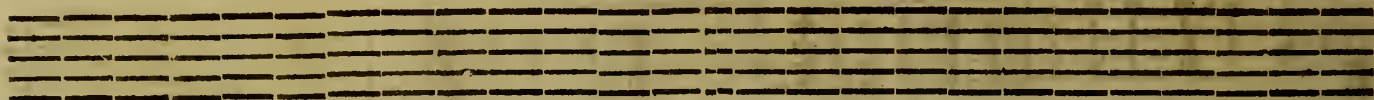
MELPOMENE.

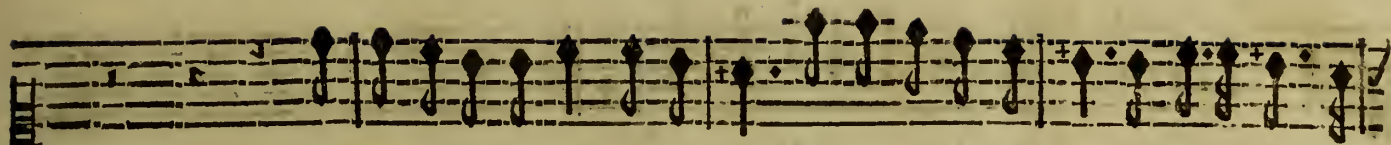


Que nôtre accord est doux! Que nôtre accord est doux! Que tout ce qui nous

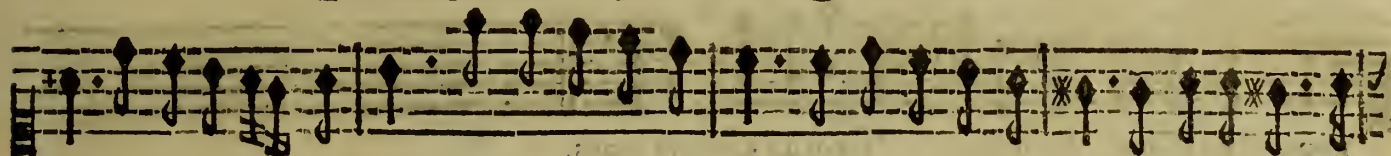


BASSE-CONTINUE.

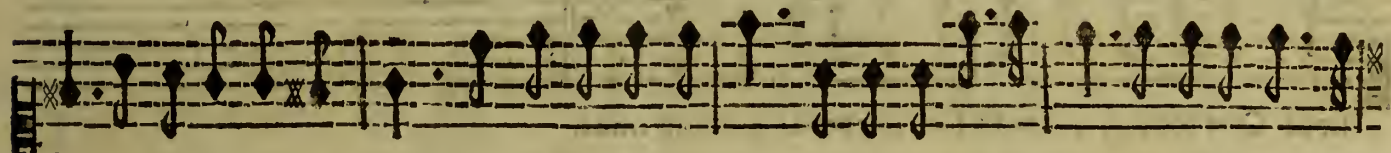




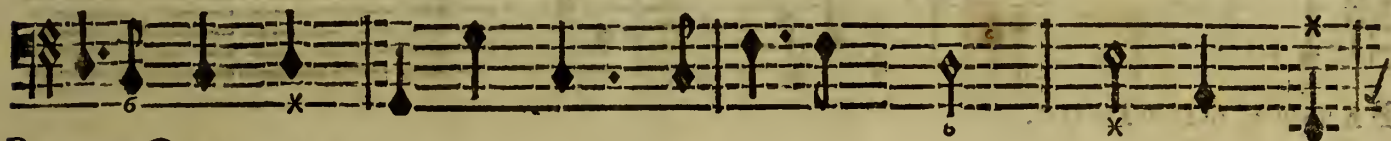
Que tout ce qui nous fuit, qui nous fuit, Que tout ce qui nous fuit s'accorde comme



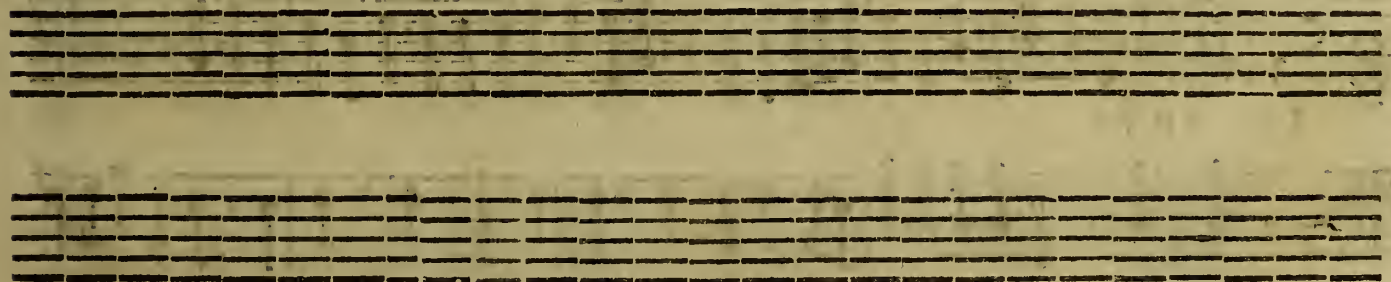
fuit s'accorde com-me nous. Que tout ce qui nous fuit, Que tout ce qui nous fuit s'accorde comme

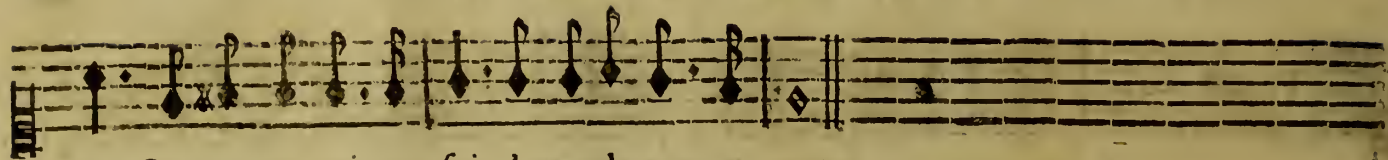


fuit s'accorde comme nous. Que tout ce qui nous fuit, Que tout ce qui nous fuit s'accorde comme



BASSE-CONTINUE.

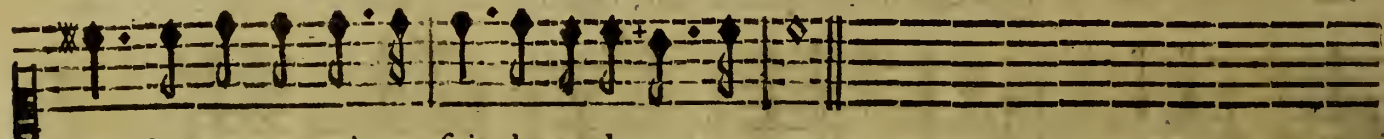




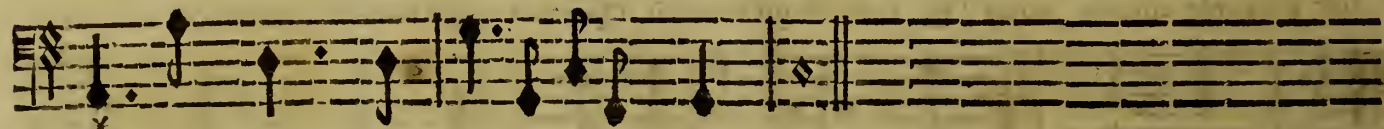
nous. Que tout ce qui nous suit s'accorde comme nous.



nous. Que tout ce qui nous suit s'accorde comme nous.



nous. Que tout ce qui nous suit s'accorde comme nous.



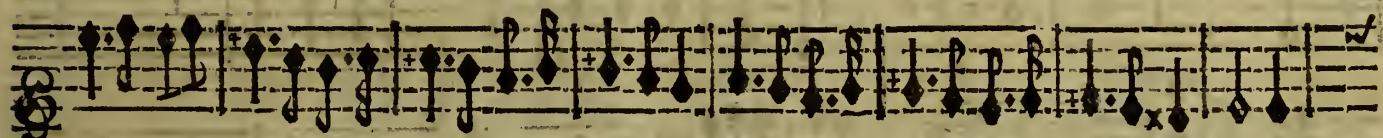
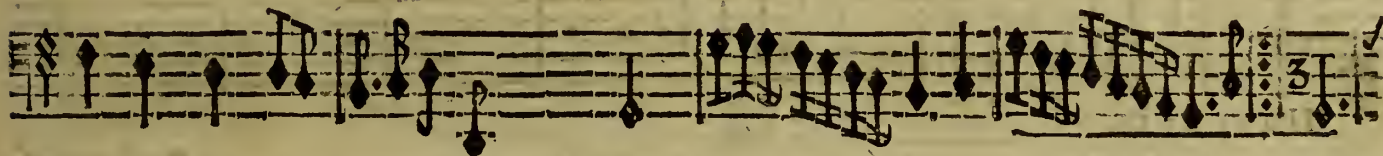
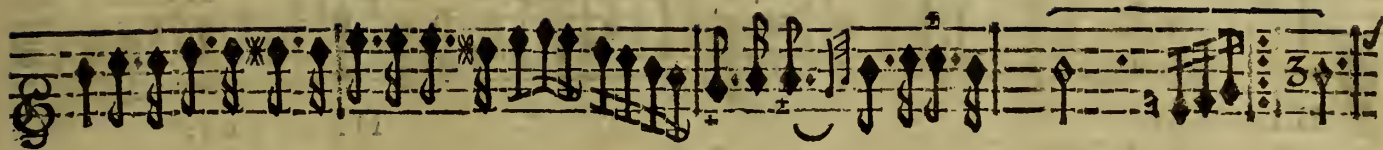
BASSE-CONTINUE.



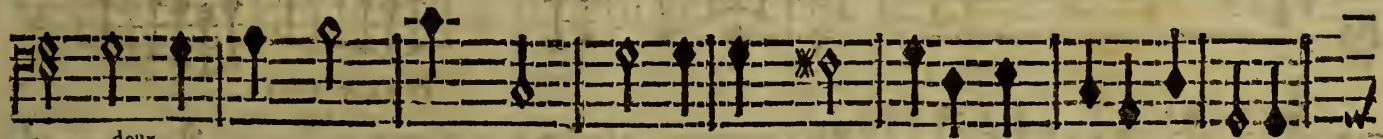
LES ARTS.



P R O L O G U E .

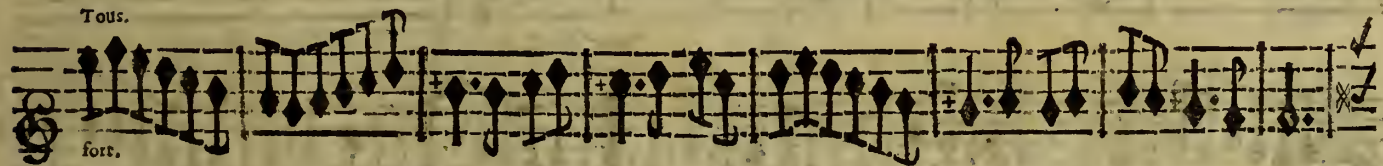


HAUT-BOIS.

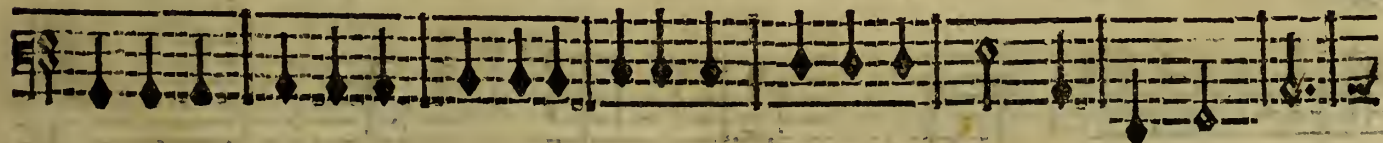


doux.

Tous.



fort.

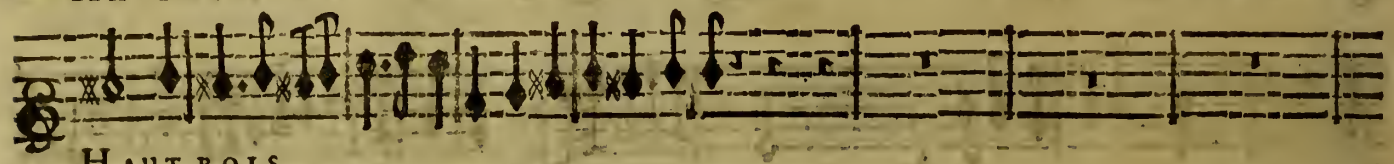




Musical staff for Haut-Bois. The staff contains a series of notes, including a prominent sixteenth-note run. A 'Tous.' marking is placed below the staff towards the right side.

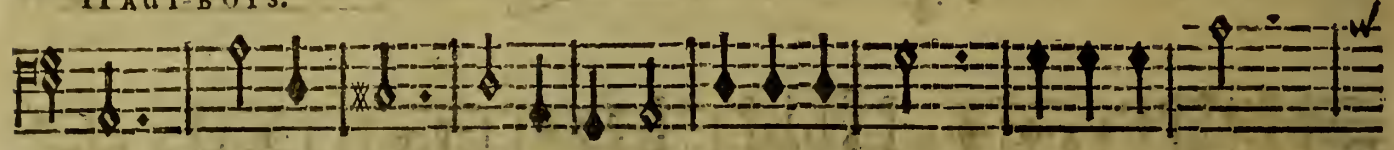
HAUT BOIS.

HAUT-BOIS



Musical staff for Haut-Bois. The staff contains notes with some 'x' marks above them, possibly indicating breath marks or specific articulation. The staff ends with a fermata.

HAUT-BOIS.



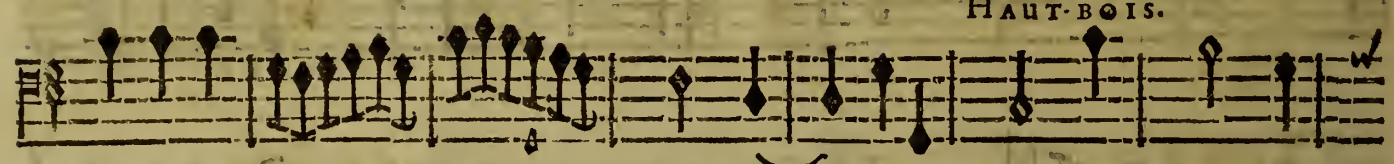
Musical staff for Haut-Bois. The staff contains notes with some 'x' marks above them. The staff ends with a fermata.



Musical staff for Haut-Bois. The staff contains notes with some 'x' marks above them. A 'Tous.' marking is placed below the staff towards the left side.

Tous.

HAUT-BOIS.

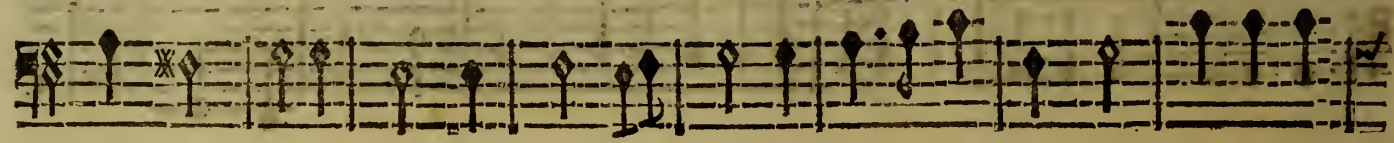


Musical staff for Haut-Bois. The staff contains notes with some 'x' marks above them. The staff ends with a fermata.

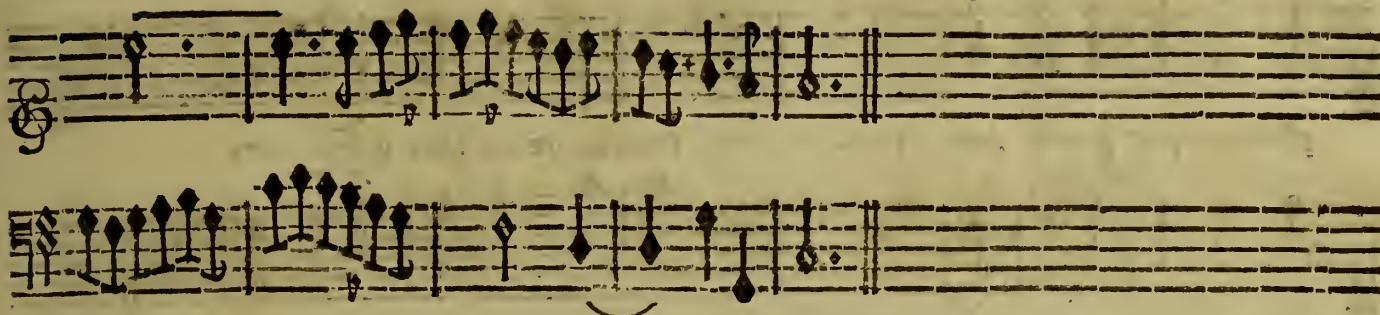


Musical staff for Haut-Bois. The staff contains notes with some 'x' marks above them. A 'Tous.' marking is placed below the staff towards the right side.

Tous.



Musical staff for Haut-Bois. The staff contains notes with some 'x' marks above them. The staff ends with a fermata.



POLYMNIE.

Joignons nos soins & nos voix, Joignons nos soins & nos voix, Pour

EUTERPE.

Joignons nos soins & nos voix, Pour

MELPOMENE.

Joignons nos soins & nos voix, Joignons nos soins & nos voix, & nos voix, Pour

BASSE-CONTINUE.

xxiv FRAGMENTS DE MR. DE LULLY, BALLET.

plaire au plus grand des Rois. Pour plaire au plus grand des

plaire au plus grand des Rois. Pour plaire au plus grand des Rois.

plaire au plus grand des Rois. Pour plaire au plus grand des Rois.

BASSE-CONTINUE.

CHOEUR.

Rois. Joignons nos foins & nos voix, Pour plaire au plus grand des Rois. VIOLONS.

B-C Joignons nos foins & nos voix, Pour plaire au plus grand des Rois. B-C.

POLYMNE.

Joignons nos soins & nos voix, Pour plaire au plus grand des Rois.

EUTERPE.

Pour plaire au plus grand des Rois.

MELPOMENE.

Pour plaire au plus grand des Rois.

B.C.

Joignons nos soins & nos voix,

CHOEUR.

Joignons nos soins & nos voix,

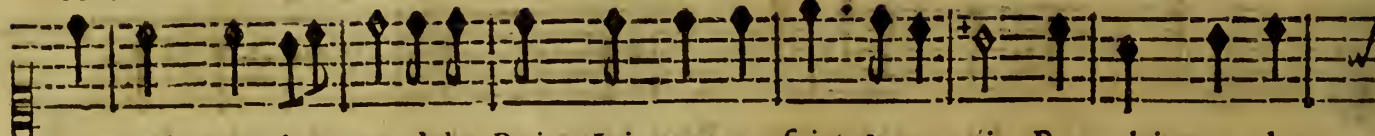
Joignons nos soins & nos voix,

xxvj FRAGMENTS DE MR. DE LULLY, BALLET.

POLYMNIE.

CHOEUR:

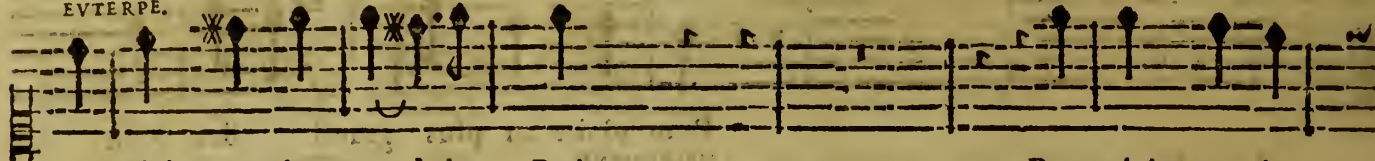
POLYMNIE.



Pour plaire au plus grand des Rois. Joignons nos soins & nos voix, Pour plaire au plus

EVTERPE.

EVTERPE.

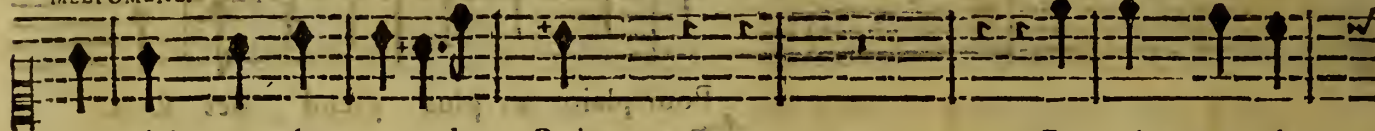


Pour plaire au plus grand des Rois.

Pour plaire au plus

MELPOMENE.

MELPOMENE.



Pour plaire au plus grand des Rois.

Pour plaire au plus

CHOEUR:

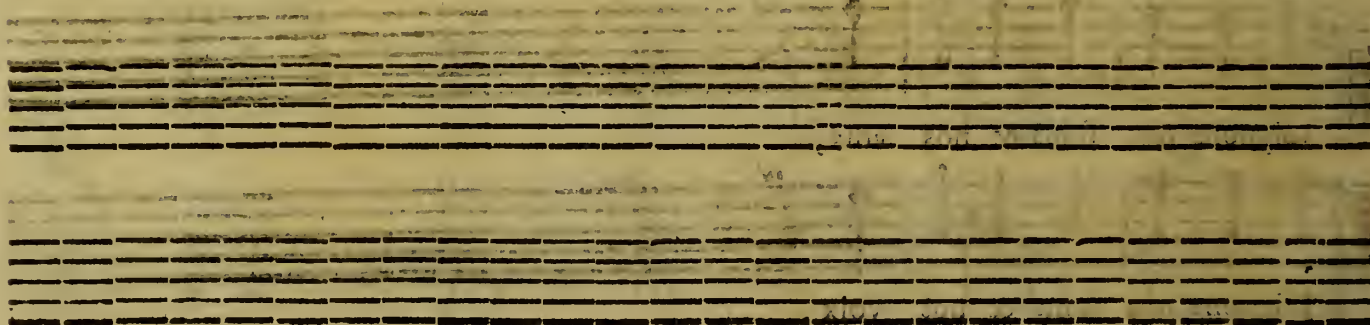
6



BASSE-CONTINUE.

Joignons nos soins & nos voix,

B-C.

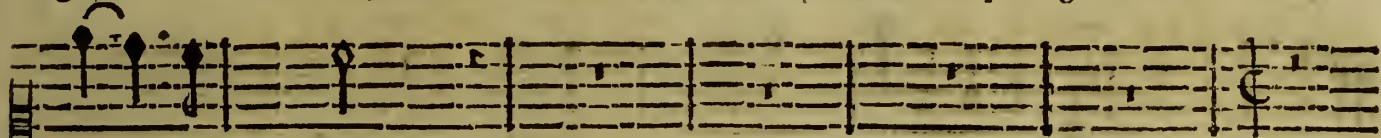


PROLOGUE.

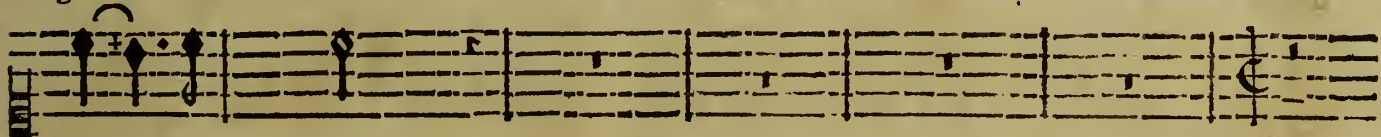
CHOEVR.



grand des Rois Joignons nos foins & nos voix, Pour plaire au plus grand des Rois.

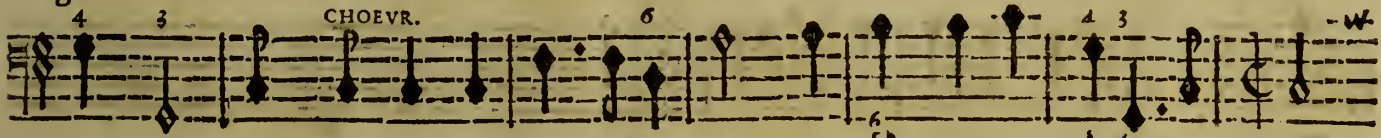


grand des Rois.



grand des Rois.

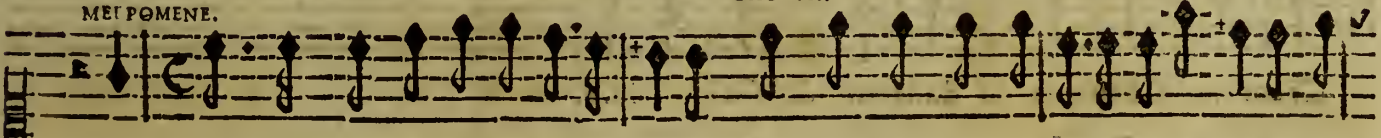
CHOEVR.



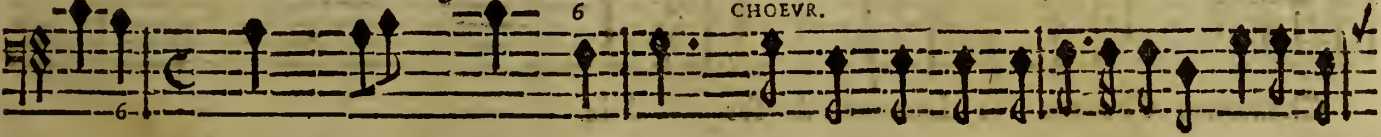
B-C. Joignons nos foins & nos voix, Pour plaire au plus grand des Rois.

MEI POME. N E.

CHOEVR.



Chan- tons, Chantons la gloire de ses armes. Chantons, chantons la gloire de ses armes, la



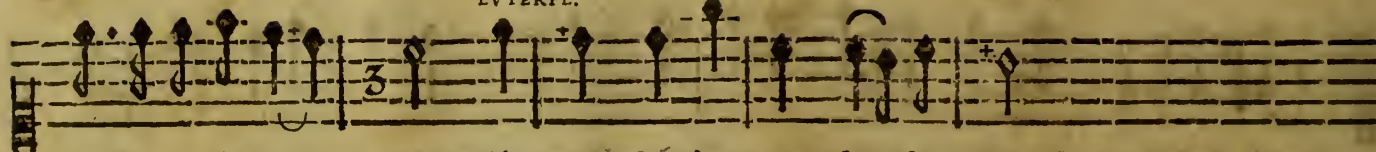
BASSE-CONTINUE.

CHOEVR.

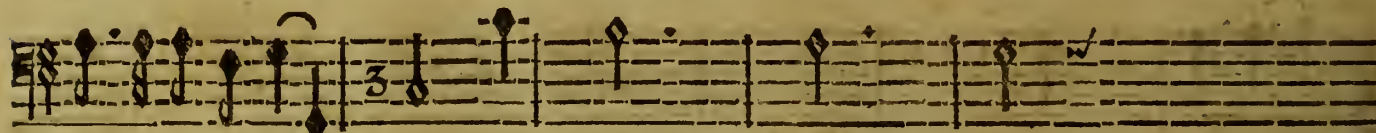
Chantons, chantons la gloire de ses armes, la
d ij

xxvii] FRAGMENTS DE MR. DELULLY, BALLET.

EVTERPE.



gloire de ses ar- mes. Chantons la douceur de ses loix.

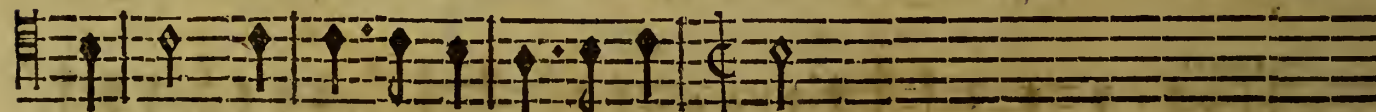


gloire de ses ar- mes. BASSE CONTINUE.

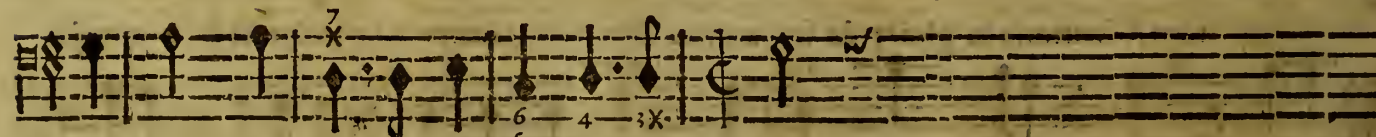
TRIO.



Chantons, Chantons la douceur de ses loix.



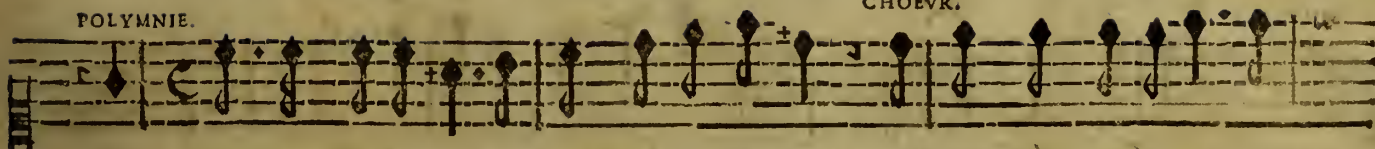
Chantons, Chantons la douceur de ses loix.



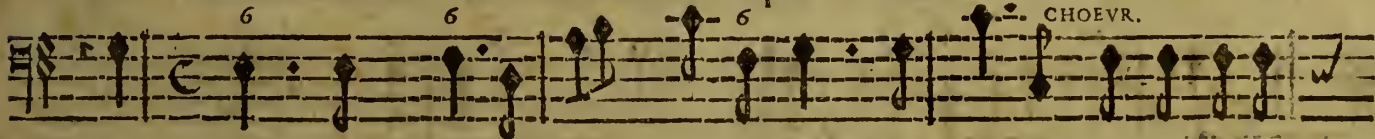
Chantons, Chantons la douceur de ses loix.

POLYMNIE.

CHOEVR.

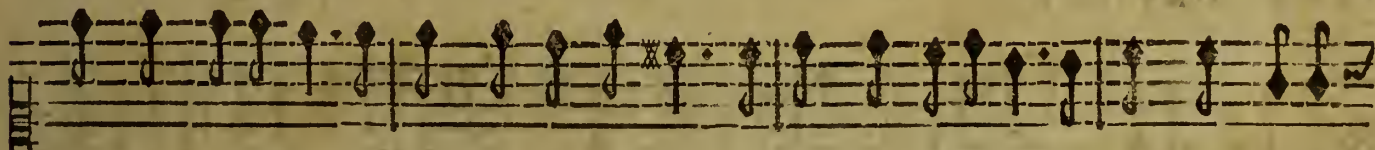


Fai- sons tout retentir du bruit de ses Exploits. Faisons tout retentir, Fai-

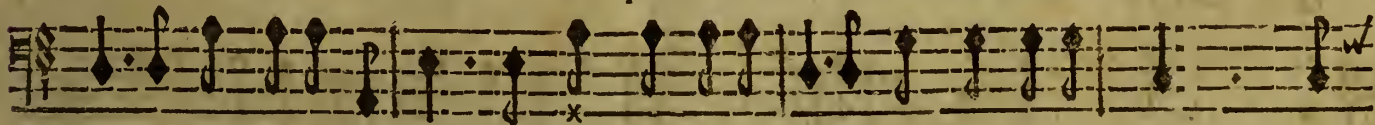


BASSE-CONTINUE.

Faisons tout reten-

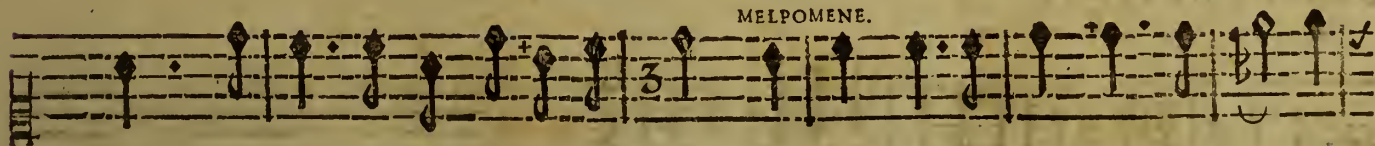


sons tout retentir du bruit de ses Exploits. Faisons tout retentir, Faisons tout reten-

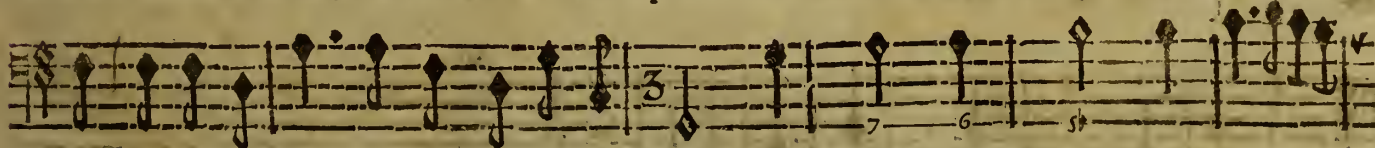


tir du bruit de ses Exploits. Faisons tout retentir, Faisons tout reten- tir du

MELPOMENE.



tir du bruit, du bruit de ses Ex- ploits. Formons des concerts pleins de char- mes.

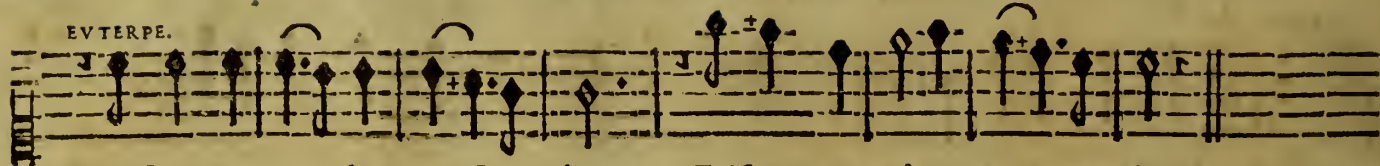


bruit de ses Exploits, du bruit de ses Ex- ploits. BASSE-CONTINUE.

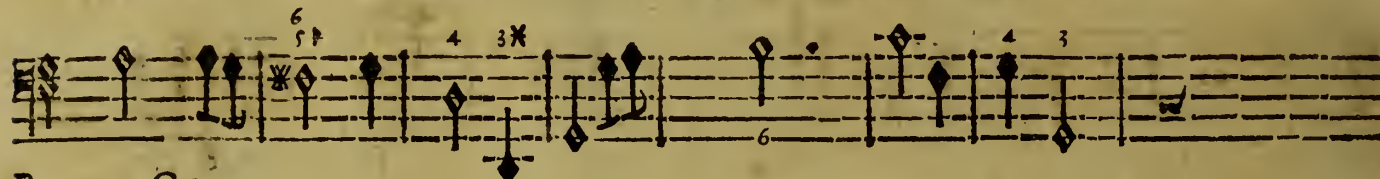
BASSE-CONTINUE

XXX FRAGMENTS DE MR. DE LULLY, BALLET.

EVTERPE.



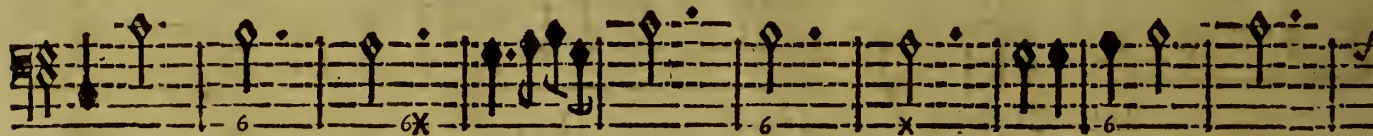
Faisons enten- dre nos Haut-bois. Faisons entendre nos Haut-bois.



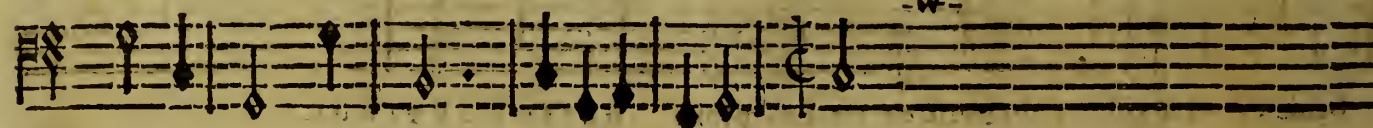
BASSE-CONTINUE.



HAUT-BOIS.



BASSE-CONTINUE.



BASSE-CONTINUE.

P R O L O G U E.

MELPOMENE.

CHOEUR.

Musical notation for the first system, featuring a vocal line for Melpomene and a choral line for the Choeur. The music is in a common time signature and consists of a series of eighth and sixteenth notes.

Fai- sons tout retentir du bruit de ses exploits, Faisons tout retentir, Fai-

Musical notation for the Basse-Continue part, second system. It features a bass line with a 6/8 time signature and includes a 'Tous.' marking above the staff.

BASSE-CONTINUE.

Faisons tout reten-

Musical notation for the third system, continuing the vocal and choral parts. The notation includes various note values and rests.

sons tout retentir du bruit de ses exploits, Faisons tout retentir, Faisons tout retentir du

Musical notation for the Basse-Continue part, third system. The bass line continues with a steady rhythmic pattern.

tir du bruit de ses exploits, Faisons tout retentir, Faisons tout retentir du bruit de ses ex-

Musical notation for the fourth system, including a section for Polymnie. The notation features a variety of note values and rests.

POLYMNIE.

bruit du bruit de ses exploits. Faisons tout retentir du bruit de ses exploits Prepa-

Musical notation for the Basse-Continue part, fourth system. The bass line concludes with a final cadence.

ploits, du bruit de ses exploits. Faisons tout retentir du bruit de ses exploits. B. C.

xxxij FRAGMENTS DE MR. DE LULLY, BALLET.

MELPOMENE. EUTERPE.

rons, preparons des festes nouvelles; Que nos chansons soient immortelles, Que nos

BASSE-CONTINUE.

MELPOMENE.

Airs soient doux & touchants, Que nos Airs soient doux & touchants. Joignons, joignons aux

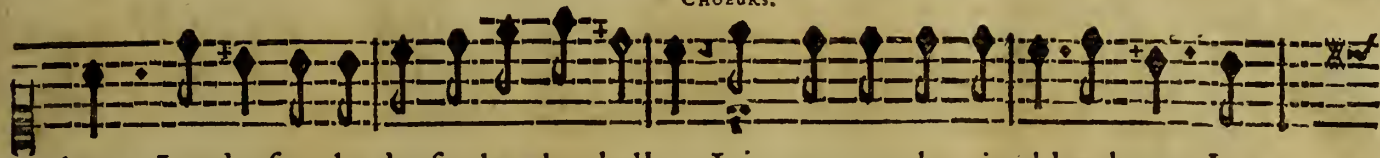
BASSE-CONTINUE.

plus aimables chants, Les dances les plus belles. Joignons, joignons aux plus aimables

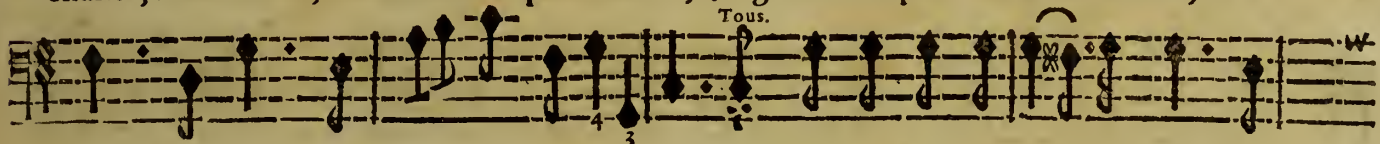
BASSE-CONTINUE.

PROLOGUE.

CHOEURS.

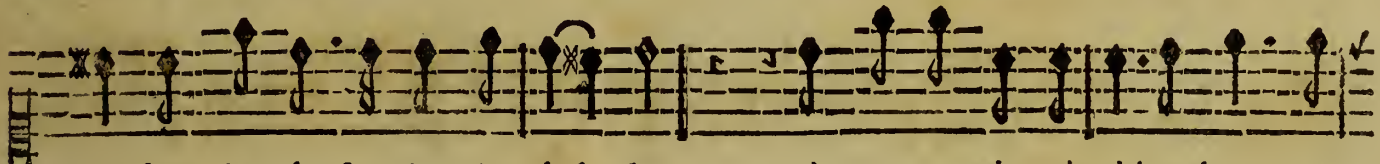


chants, Les danfes, les danfes les plus belles, Joignons aux plus aimables chants, Les



BASSE-CONTINUE.

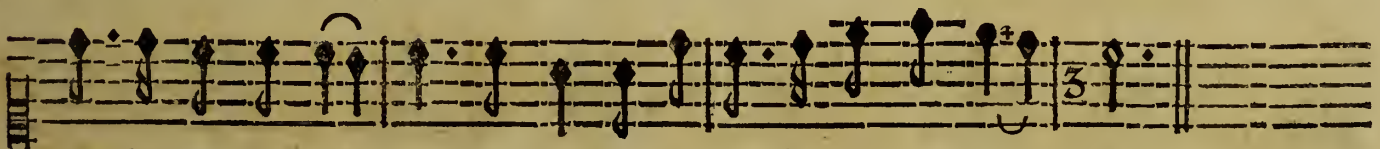
Joignons aux plus aimables chants, Les



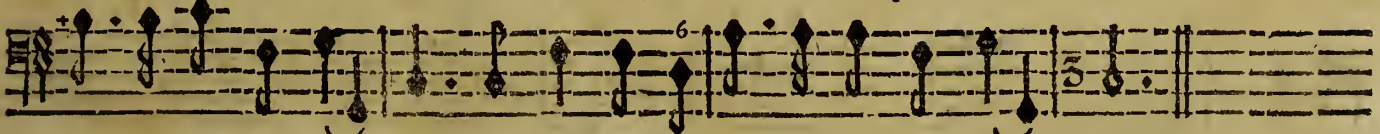
danfes, les danfes les plus belles. Joignons aux plus aimables chants, Les



danfes, les danfes les plus belles. Joignons aux plus aimables chants, Les danfes les



danfes les plus belles. Les danfes, les danfes les plus belles



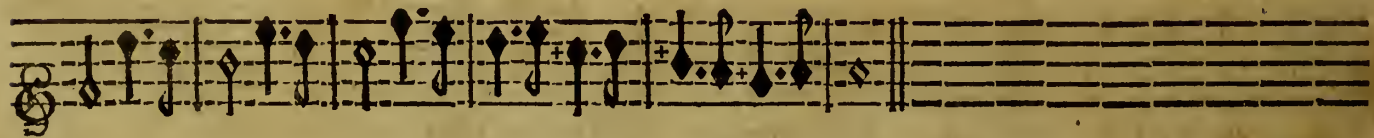
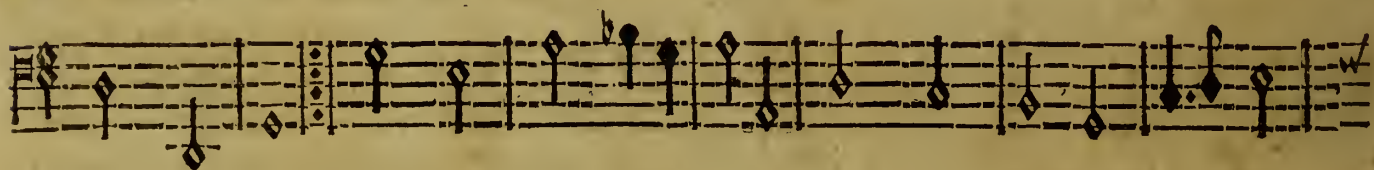
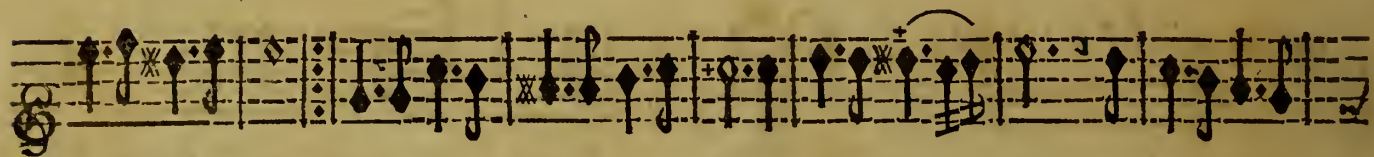
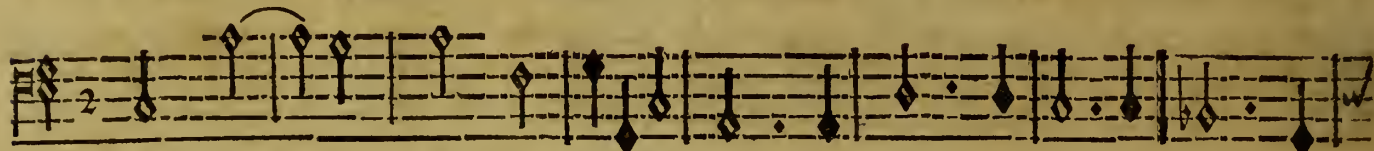
danfes les plus belles. Les danfes, les danfes les plus belles.

xxxiv FRAGMENTS DE MR. DELULLY, BALLET.

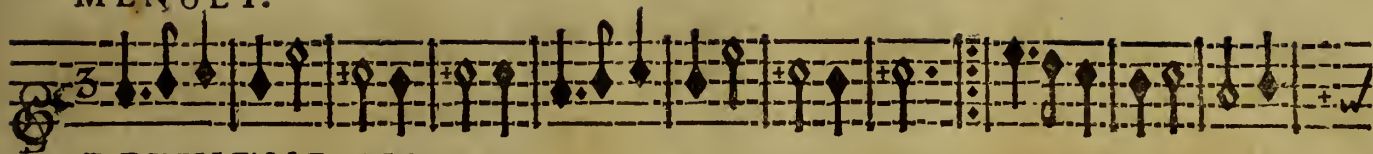
Du Ballet de Flore.



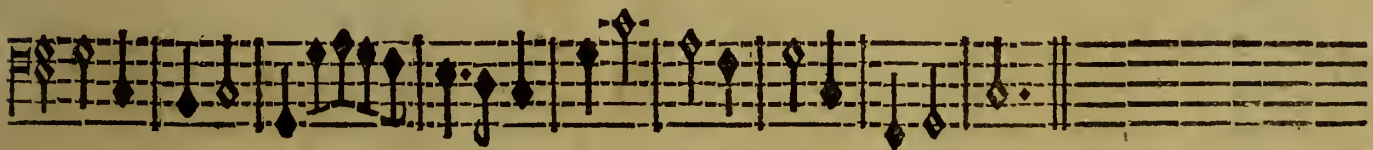
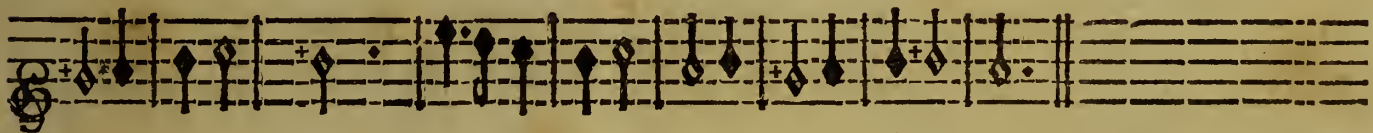
PREMIER AIR.



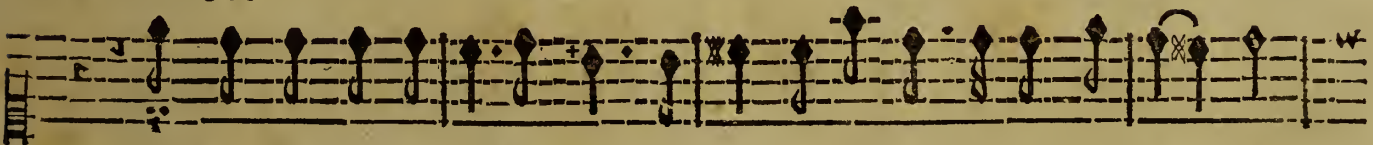
MENUET.



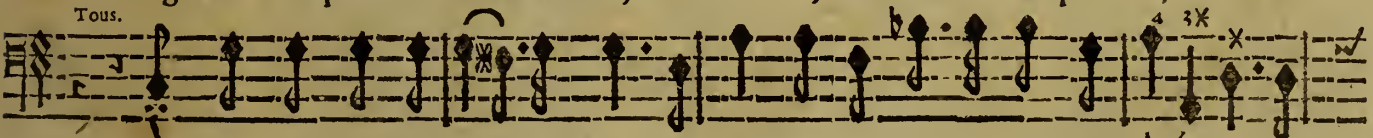
DEUXIÈME AIR.



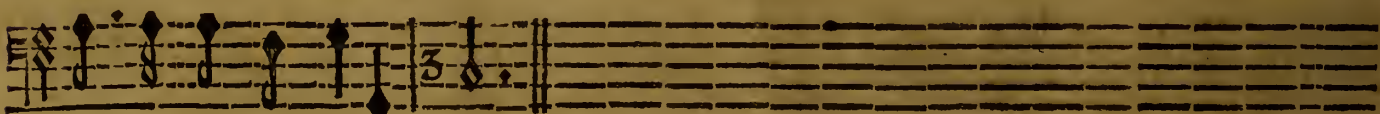
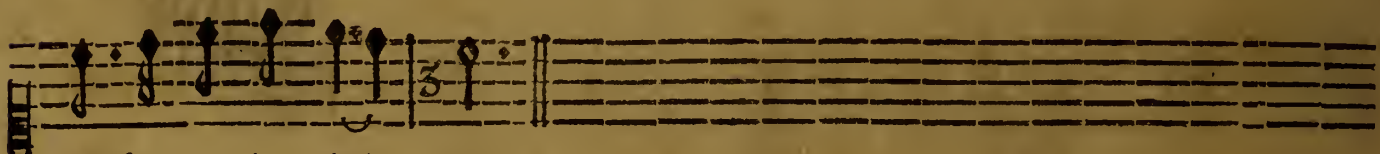
CHOEUR.



Joignons aux plus aimables chants, Les danfes, les danfes les plus bel- les.



Joignons aux plus aima- bles chants, Les danfes, les danfes les plus bel- les. Joi-



On reprend l'Ouverture page j,

FINDU PROLOGUE.





FRAGMENTS DE M^R. DE LULLY,
B A L L E T.

PREMIERE ENTREE.

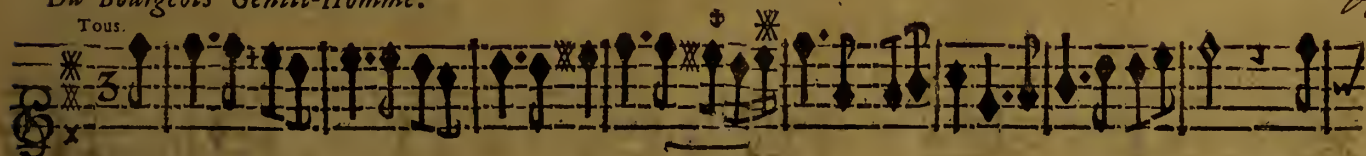
SCENE PREMIERE.

CEPHISE seule.

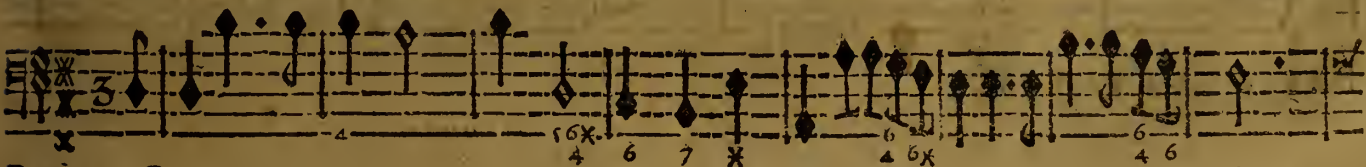
n^o Cent-quarante
[Signature]

Du Bourgeois Gentil-Homme.

Tous.



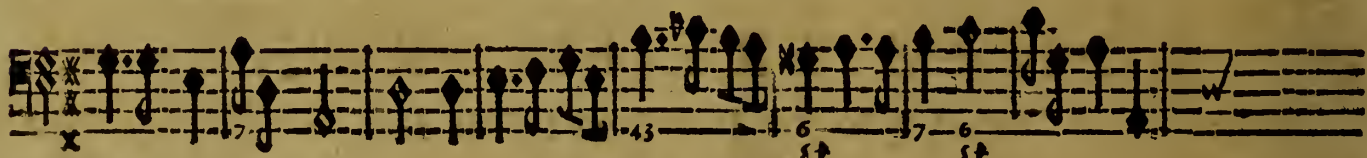
RITOURNELLE.



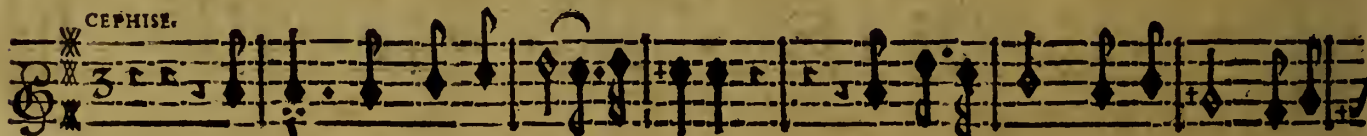
BASSE-CONTINUE.

A

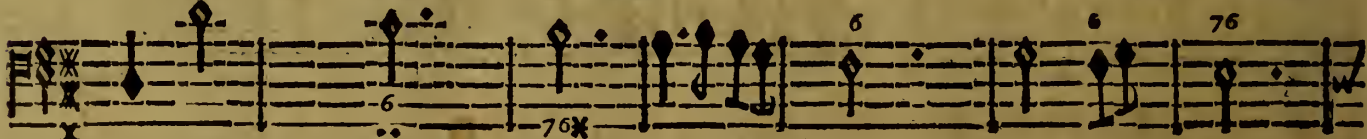
2 FRAGMENTS DE MR. DE LULLY, BALLE T.



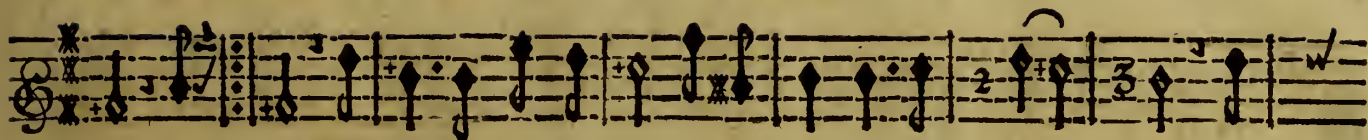
BASSE-CONTINUE.



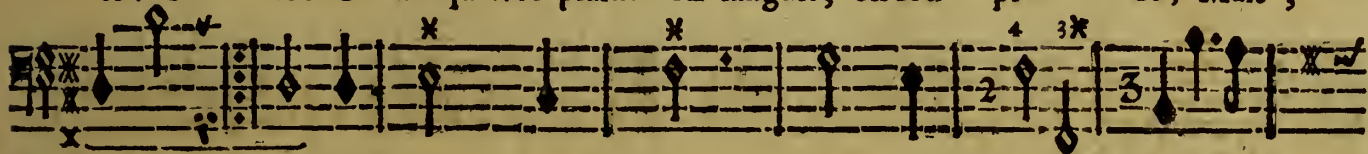
UN cœur dans l'amoureux Empire, De mille soins est toujours agi-



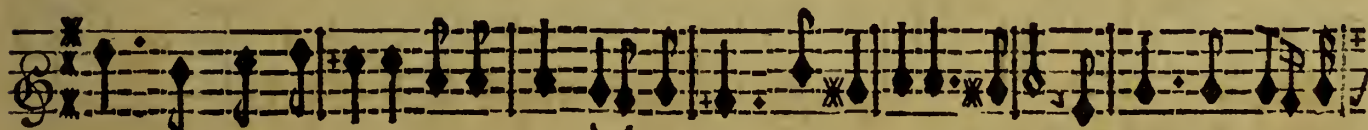
BASSE-CONTINUE.



té: Un té: On dit qu'avec plaisir on languit, on sou- pi- re; Mais ,



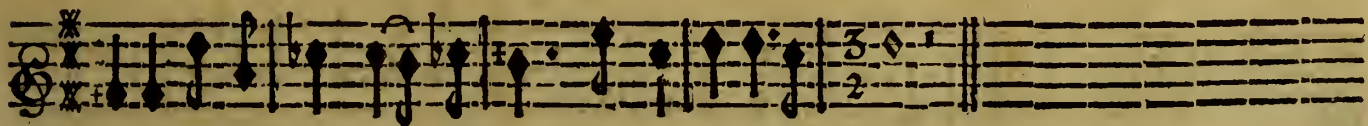
BASSE-CONTINUE.



quoy qu'on puisse dire, Il n'est rien de si doux que nôtre liberté. Mais, quoy qu'ô puis-se



BASSE-CONTINUE.



dire, Il n'est rien de si doux que nôtre liber- té.



BASSE-CONTINUE.

4 FRAGMENTS DE MR. DE LULLY, BALLET.

Musical staff for Flutes and Violins, measures 1-8. The staff is in treble clef with a 3/2 time signature. It contains a melodic line with various ornaments and accidentals.

FLÛTES ET VIOLONS.

Musical staff for Flutes and Violins, measures 9-16. The staff is in treble clef with a 3/2 time signature. It contains a melodic line with various ornaments and accidentals.

FLÛTES ET VIOLONS.

Musical staff for Basse-Continue, measures 17-24. The staff is in bass clef with a 3/2 time signature. It contains a bass line with various ornaments and accidentals. Measure numbers 2, 6, 6, 4, 3*, 76, 76, 76 are indicated below the staff.

BASSE-CONTINUE.

Musical staff for Flutes and Violins, measures 25-32. The staff is in treble clef with a 3/2 time signature. It contains a melodic line with various ornaments and accidentals.

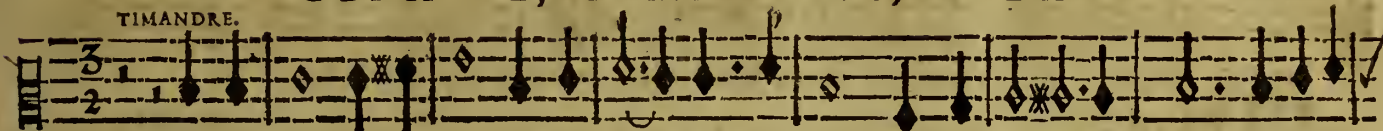
Musical staff for Flutes and Violins, measures 33-40. The staff is in treble clef with a 3/2 time signature. It contains a melodic line with various ornaments and accidentals.

Musical staff for Basse-Continue, measures 41-48. The staff is in bass clef with a 3/2 time signature. It contains a bass line with various ornaments and accidentals. Measure numbers 7, 54, 6, 43, 6, 7, 7* are indicated above the staff.

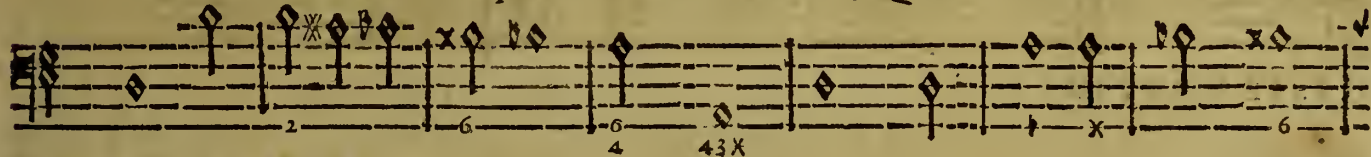
BASSE-CONTINUE.

SCENE II.
CEPHISE, TIMANDRE, HILAS.

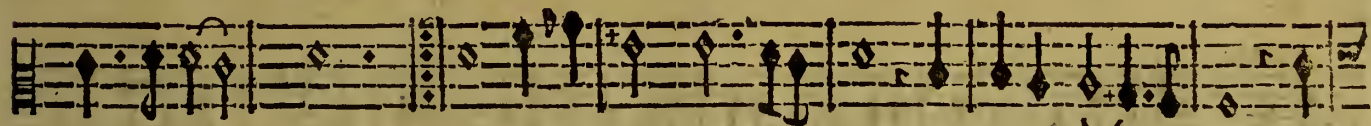
TIMANDRE.



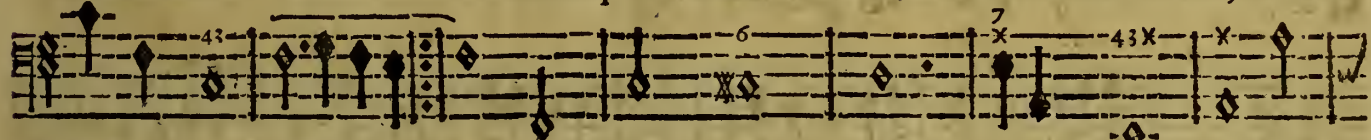
IL n'est rien de si doux que les ten- dres ardeurs, Qui font vivre deux cœurs dás une



BASSE-CONTINUE.



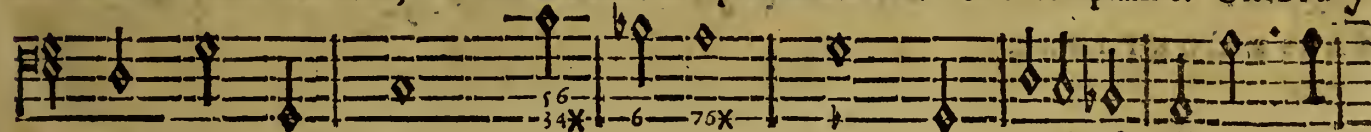
même envi- e: e: On ne peut être heu- reux sans amoureux desirs, Of-



BASSE-CONTINUE.



tez l'amour de la vie, Vous en ôtez les plaisirs. Vous en ôtez les plaisirs. Otez l'a-

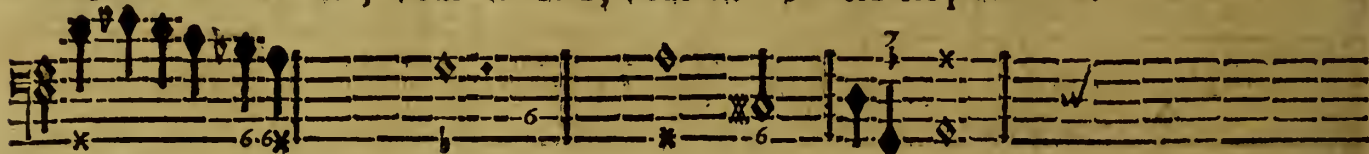


BASSE-CONTINUE.

6 FRAGMENTS DE MR. DE LULLY, BALLET.



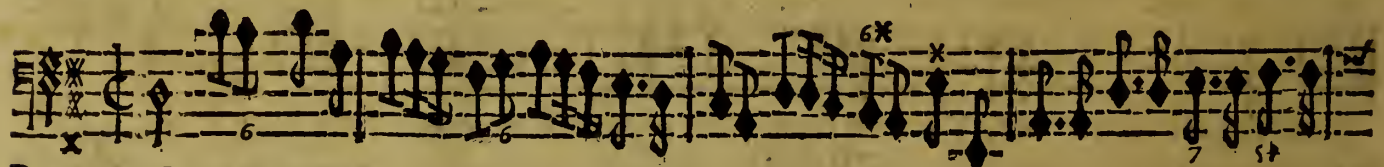
mour de la vie, Vous en ôtez, Vous en ôtez les plai- firs.



BASSE-CONTINUE.

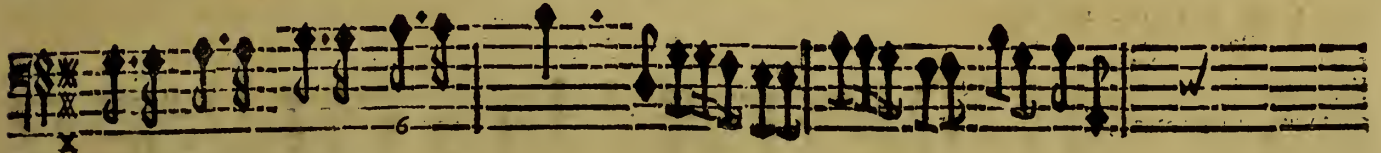
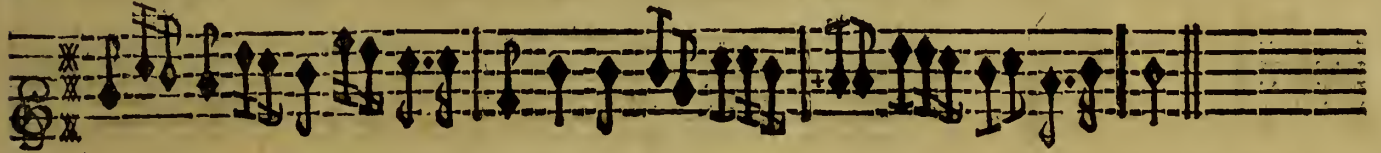
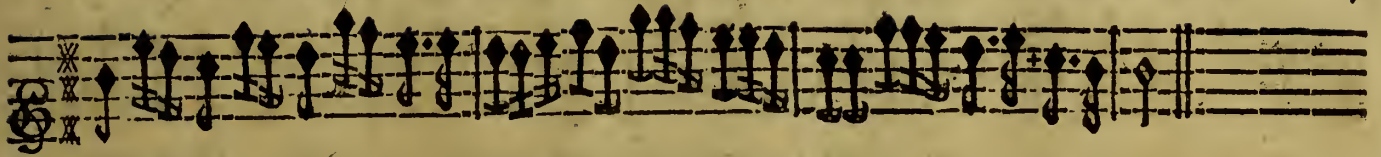


VIOLONS.

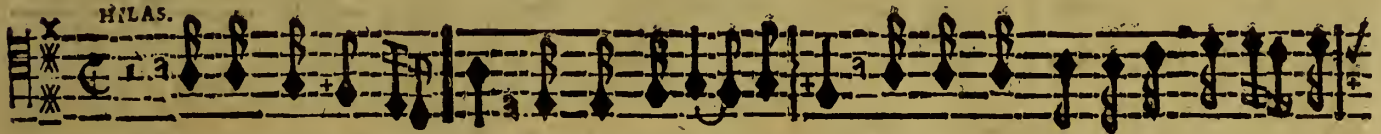


BASSE-CONTINUE.

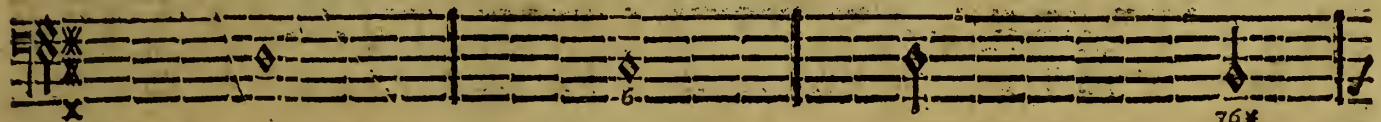
PREMIERE ENTREE SCENE II.



BASSE-CONTINUE.



N' seroit doux d'en- trer sous l'amoureu- se loy, Si l'on trouvoit en amour de la

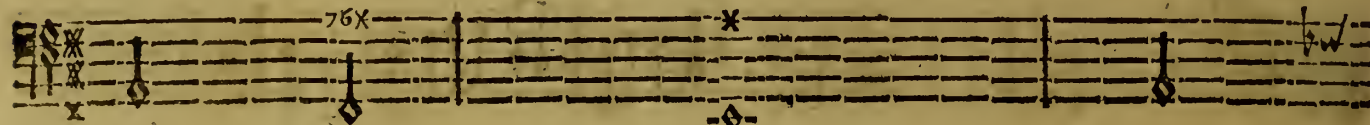


BASSE-CONTINUE.

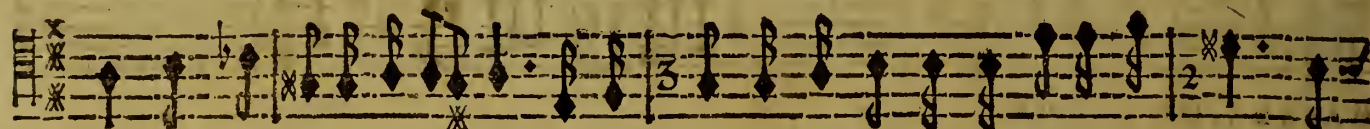
8 FRAGMENTS DE MR. DE LULLY, BALLE T.



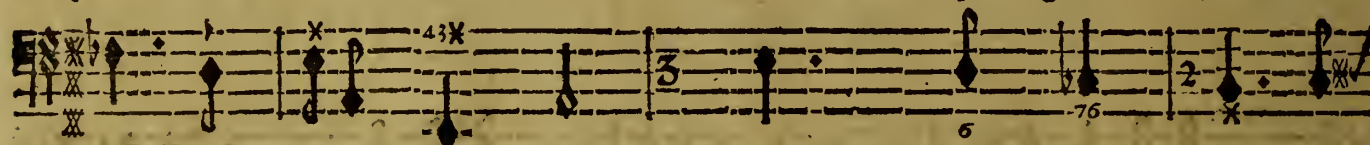
foy; Mais, ô rigueur cruel le! On ne voit point de Maïstresse fidelle, On ne voit



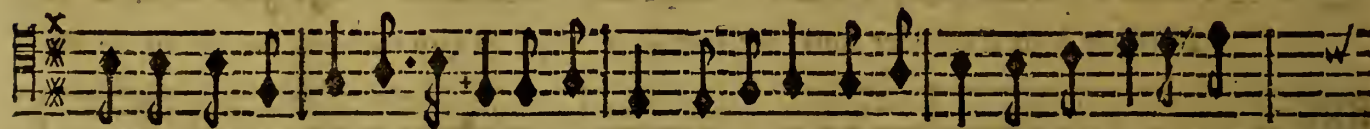
BASSE-CONTINUE.



point de Maïstresse fidel- le, Et ce sexe inconstant, trop indigne du jour, Doit



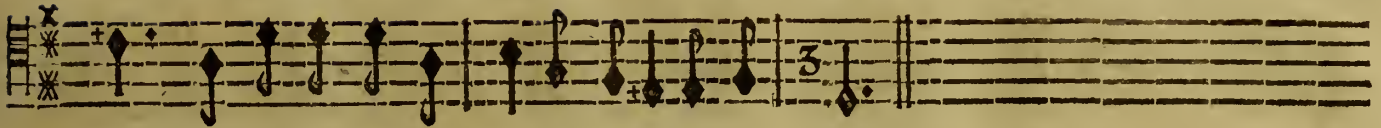
BASSE-CONTINUE.



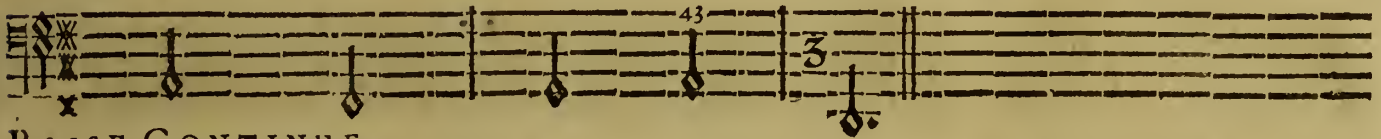
faite pour-jamais renoncer à l'Amour. Et ce sexe inconstant, trop indigne du



BASSE-CONTINUE.



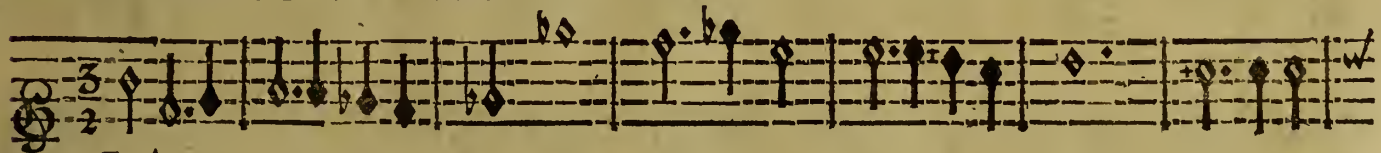
jour, Doit faire pour jamais renoncer à l'A- mour.



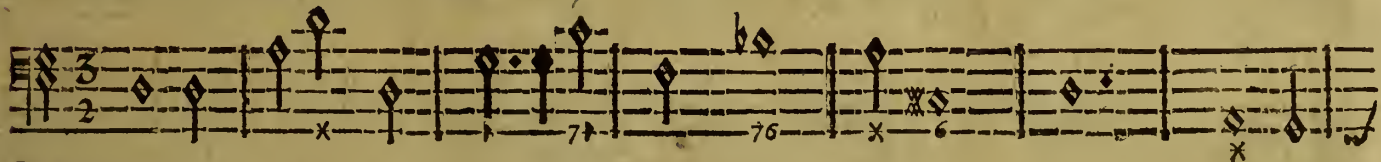
BASSE-CONTINUE.



FLÛTES ET VIOLONS.



FLÛTES ET VIOLONS.



BASSE-CONTINUE.

10 FRAGMENTS DE MR. DE LULLY, BALLET.

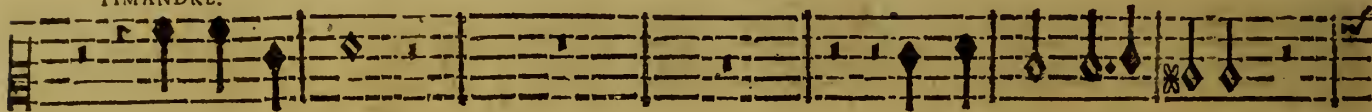
CEPHISE.



Franchise heureuse!

Que tu

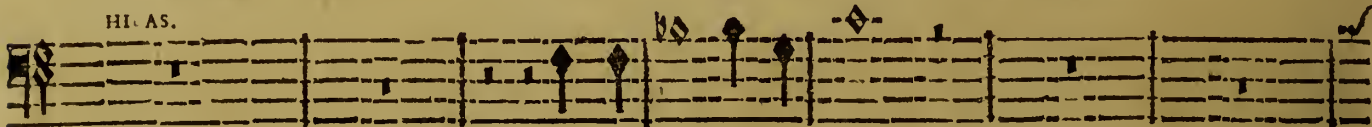
TIMANDRE.



Aimable ardeur!

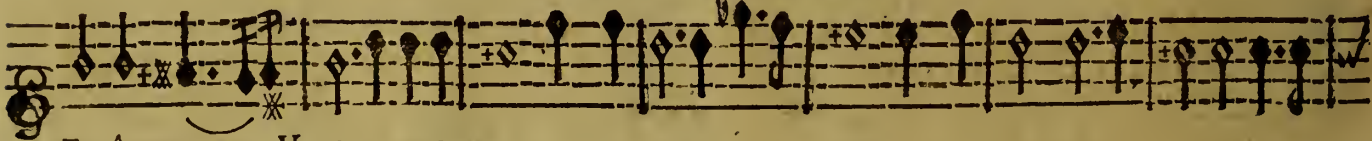
Que tu m'es pretieuse!

HI. AS.

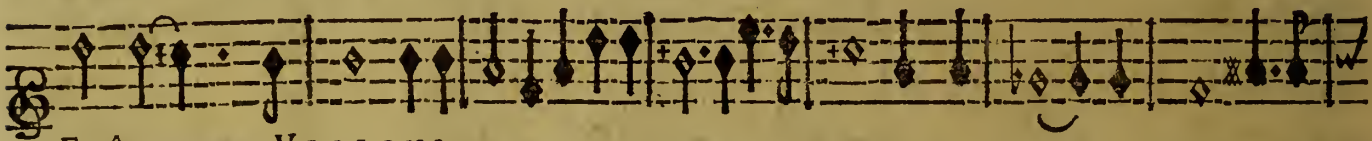


Sexe, Sexe, trompeur!

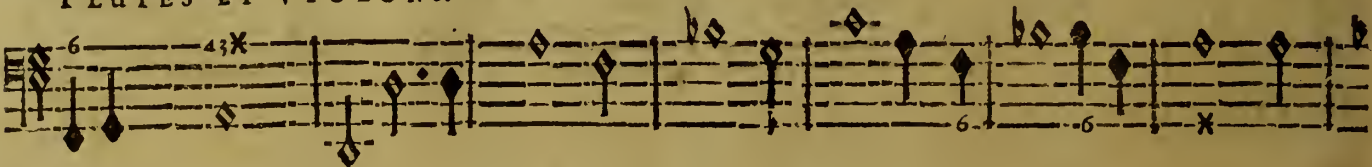
FLÛTES ET VIOLONS.

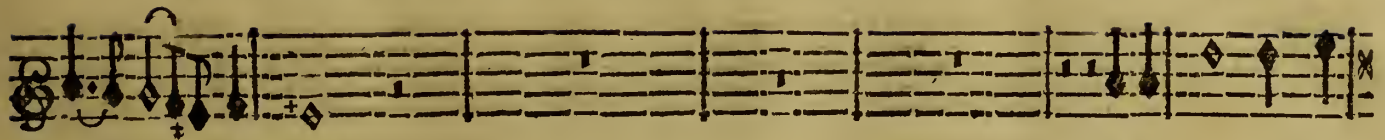


FLÛTES ET VIOLONS.



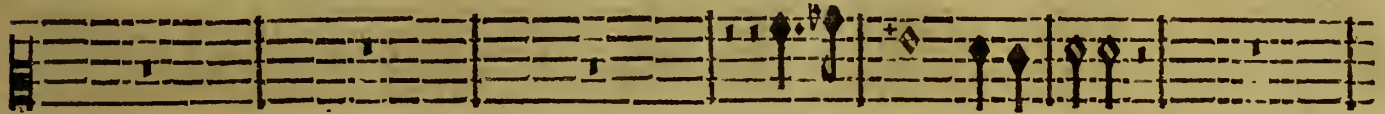
BASSE-CONTINUE.



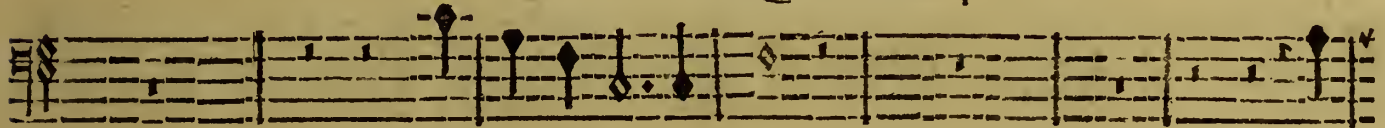


plais à mon cœur!

Que tu plais à mon

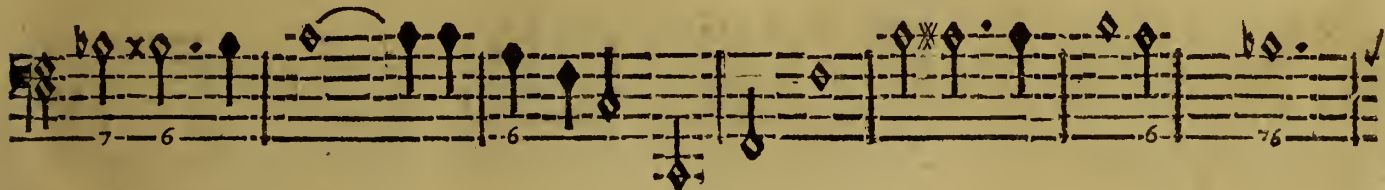
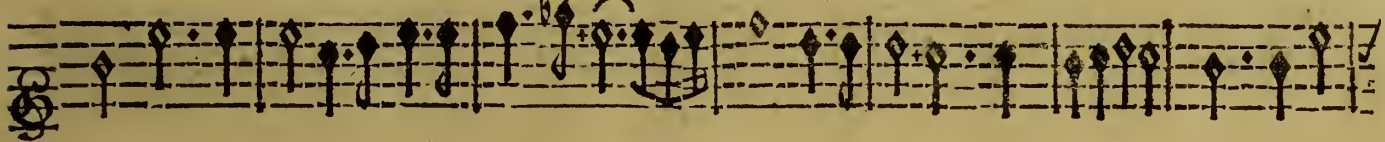


Que tu m'es precieuse!



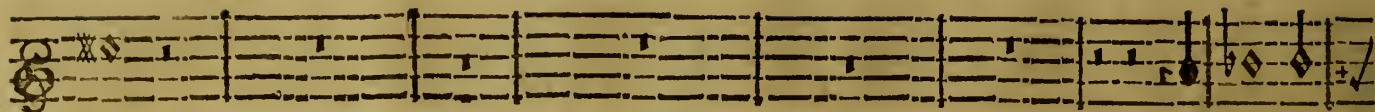
Que tu me fais d'horreur!

Que



BASSE-CONTINUE.

12 FRAGMENTS DE MR. DE LULLY, BALLET.

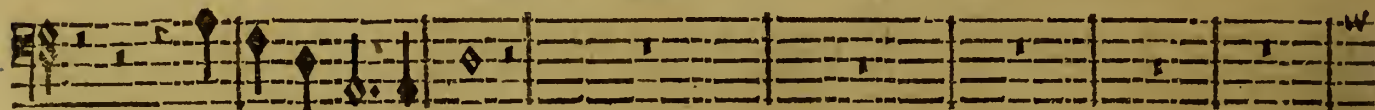


cœur !

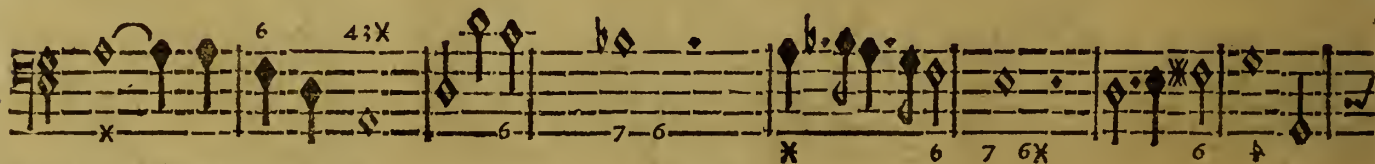
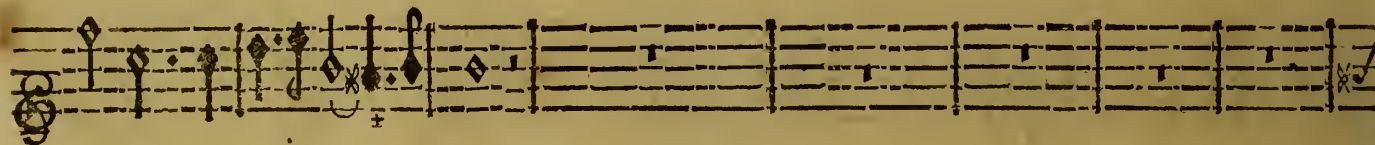
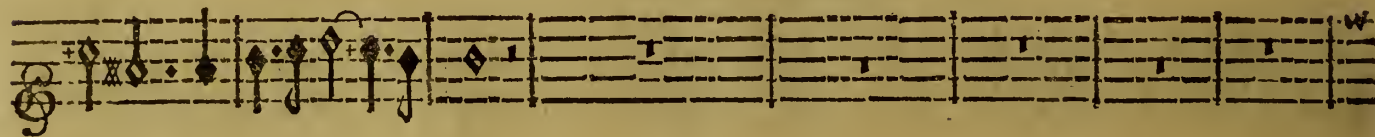
On peut, On



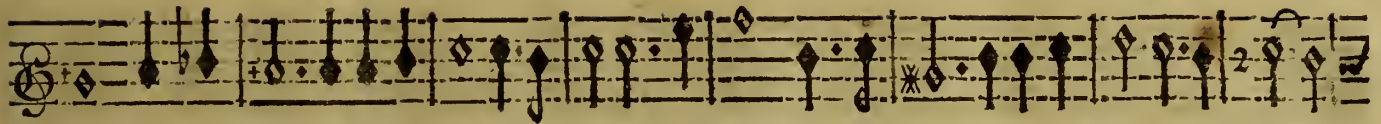
Ah ! quitte pour aimer cette haine mortelle !



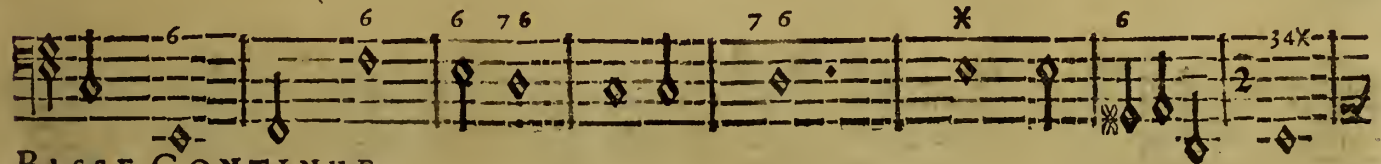
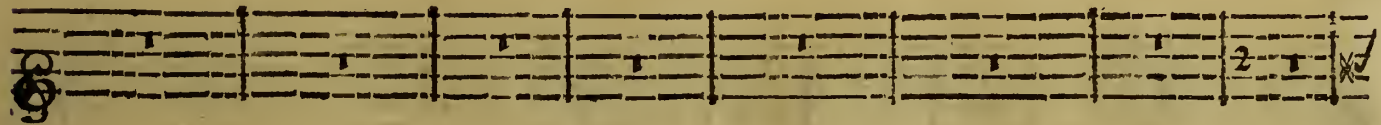
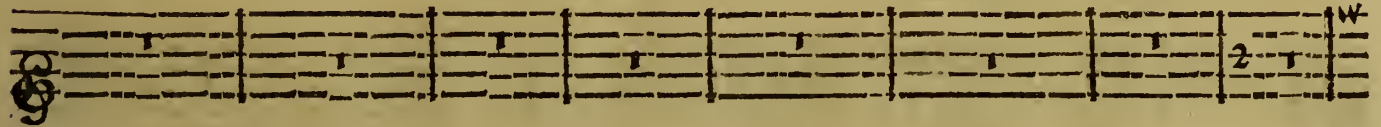
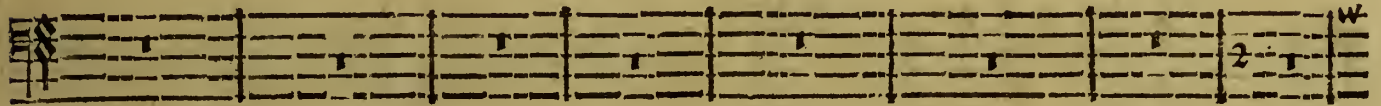
Que tu me fais d'horreur !



BASSE-CONTINUE.

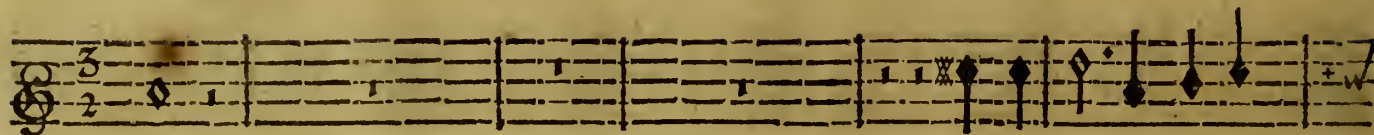


peut te montrer une Maîtresse fidelle. On peut te montrer une Maîtresse fi- del-



BASSE-CONTINUE.

14 FRAGMENTS DE MR. DELULLY, BALLET.

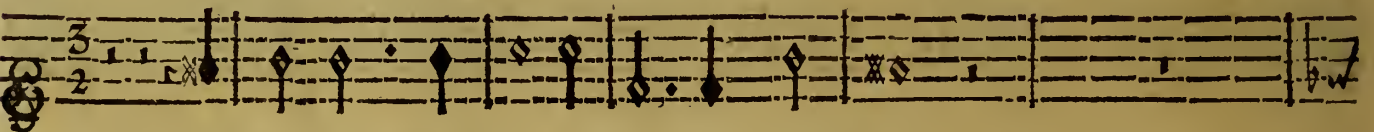
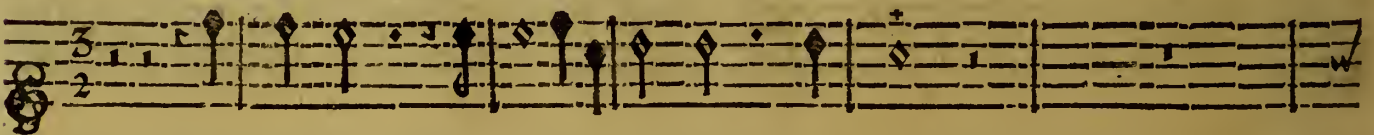


le.

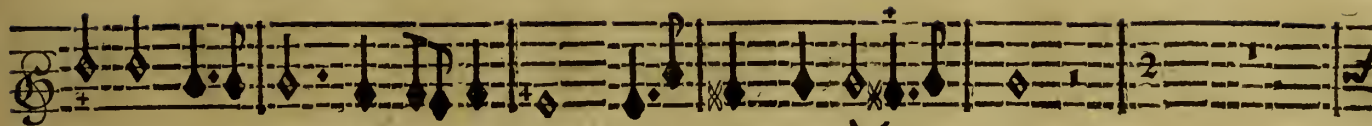
Pour deffendre nôtre



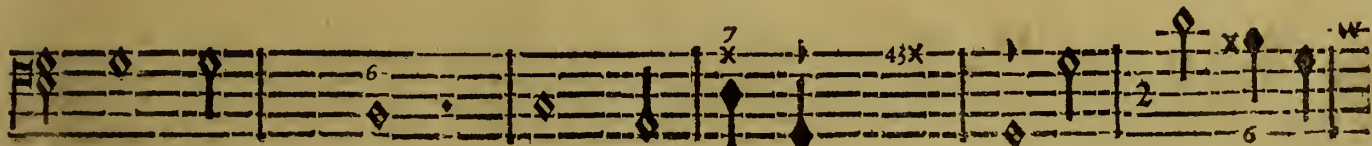
Helas ! où la rencontrer ! Helas ! où la rencontrer !



BASSE-CONTINUE.

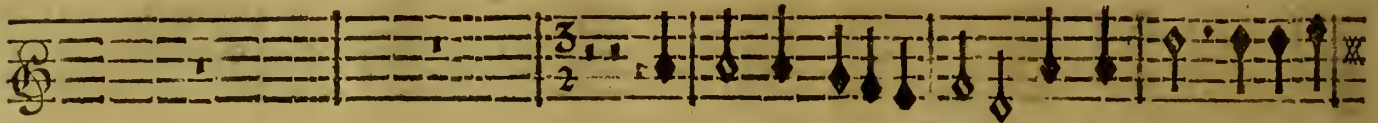


Mais, Ce- puis-je

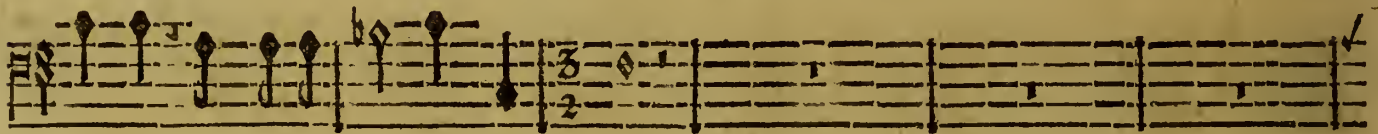
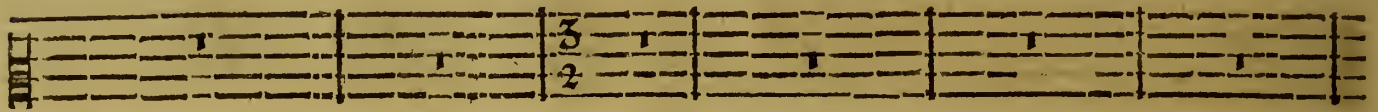


BASSE-CONTINUE.

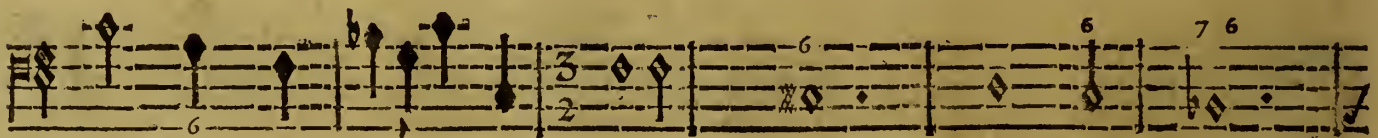
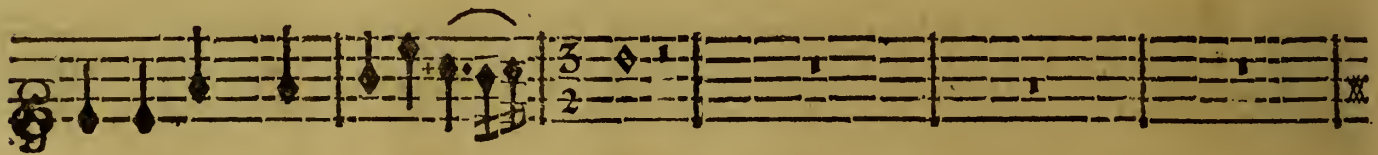
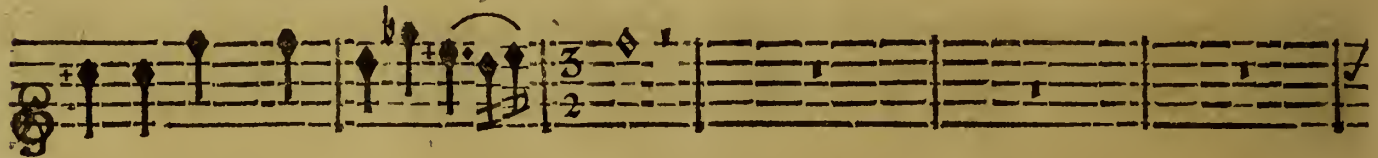
16 FRAGMENTS DE MR. DE LULLY, BALLET.



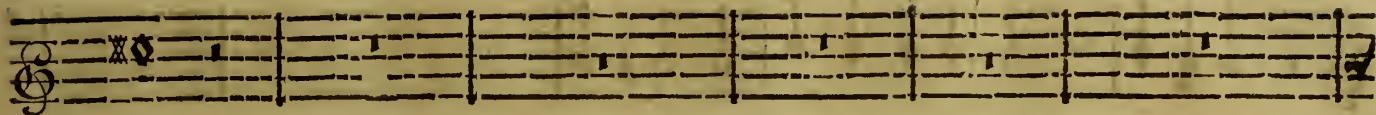
Voyons par experience, Qui des deux aimera



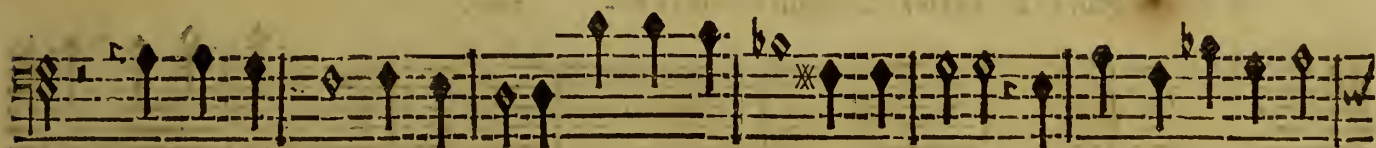
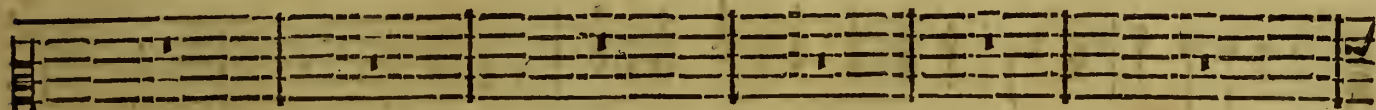
croire, Qu'il ne fera point trom- peur?



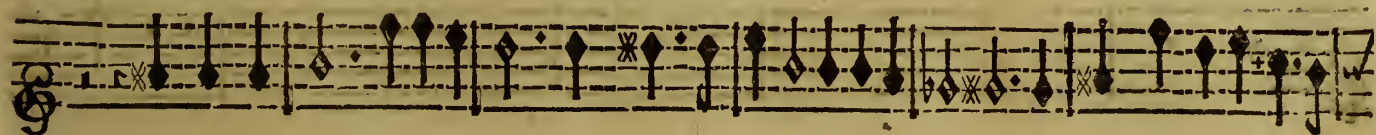
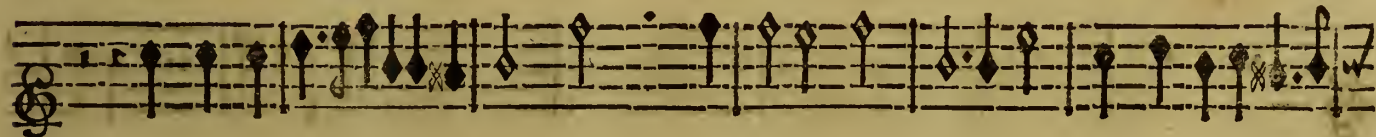
BASSE-CONTINUE.



mieux.



Qui manquera de constance, Qui manquera de constance, Le puissent perdre les



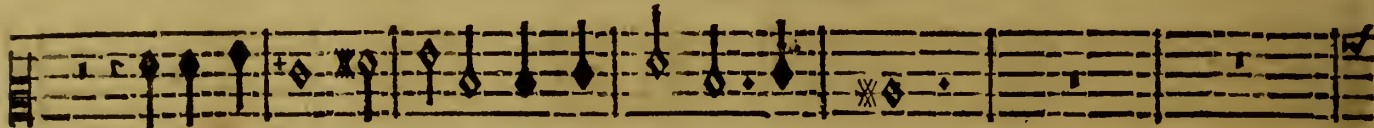
BASSE-CONTINUE.

7 6 6 * * * 6 *

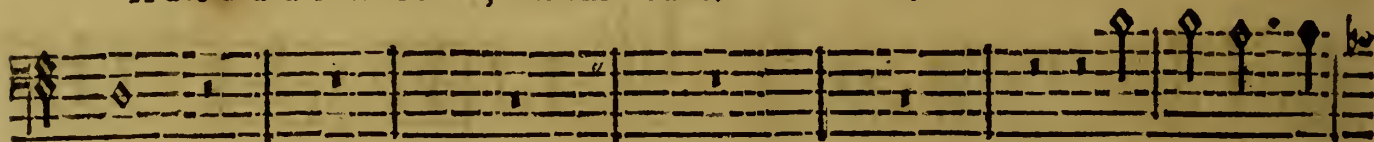
18 FRAGMENTS DE MR. DE LULLY, BALLET.



A des ardeurs si belles, Laissons-nous enfla- mer.

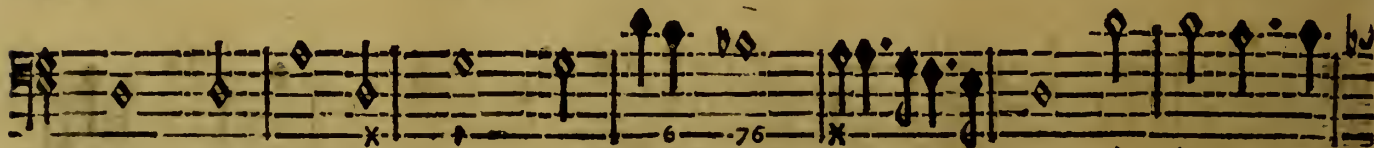
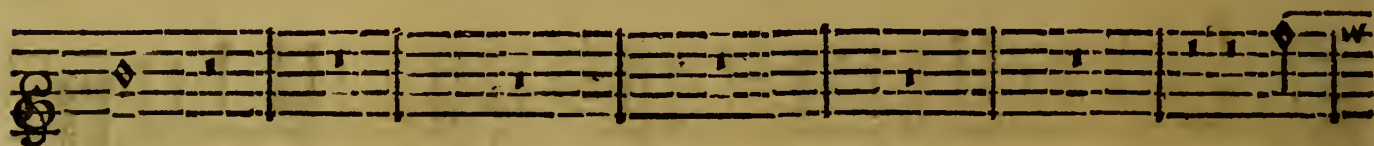
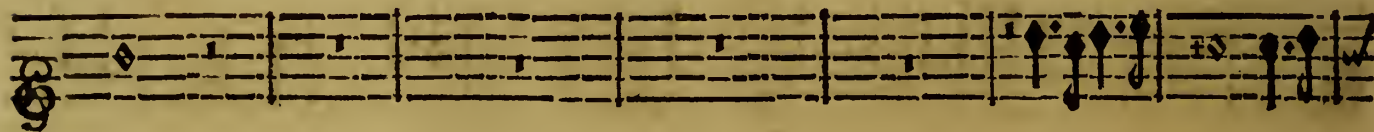


A des ardeurs si belles, Laissons-nous enfla- mer.

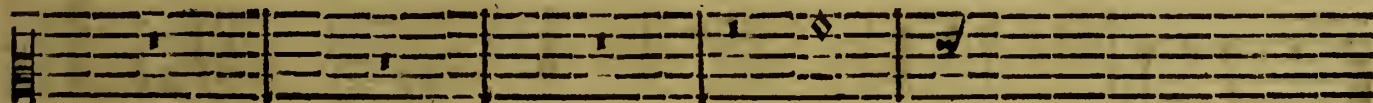


Dieux.

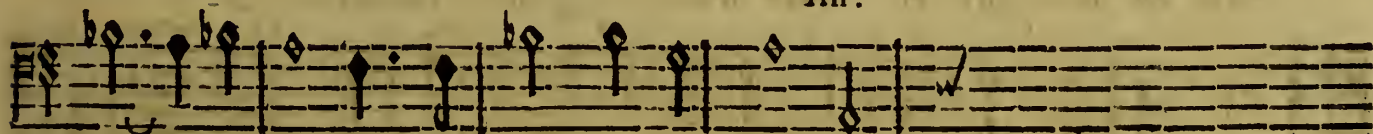
Ah ! qu'il est



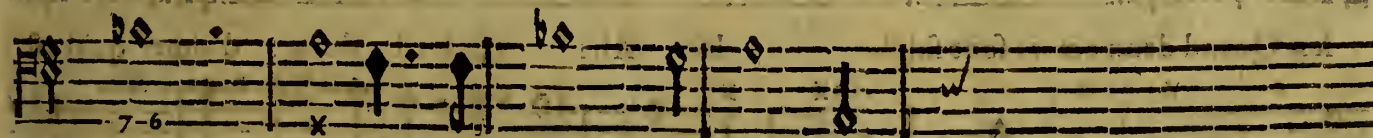
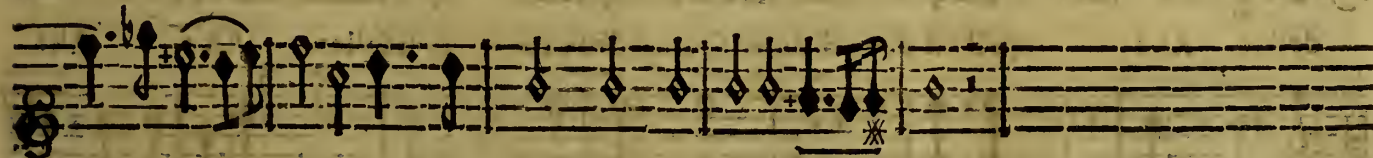
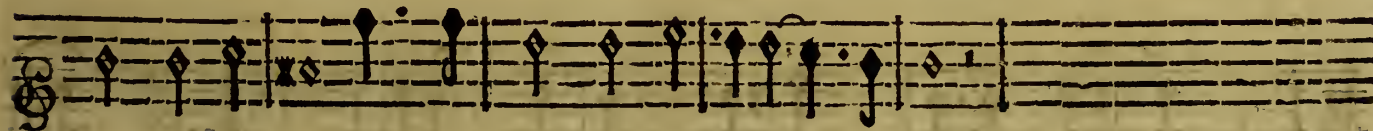
BASSE-CONTINUE.



Ah!



doux d'aimer, Quand deux cœurs sont fi- del-



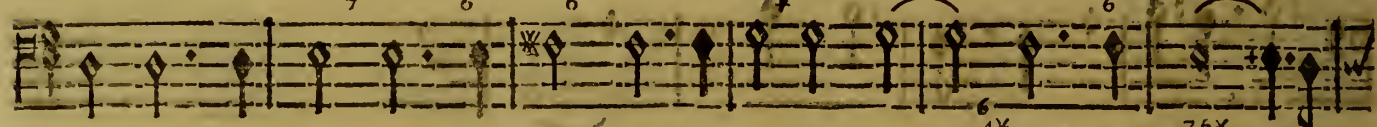
BASSE-CONTINUE.



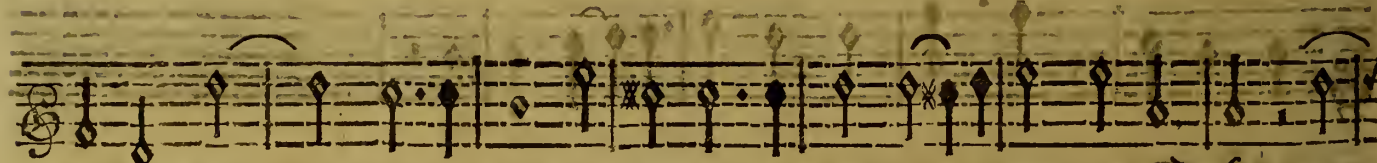
Ah ! qu'il est doux d'aimer, Quand deux cœurs, .ij. font fi-



qu'il est doux, qu'il est doux d'aimer, Quand deux cœurs sont fide-



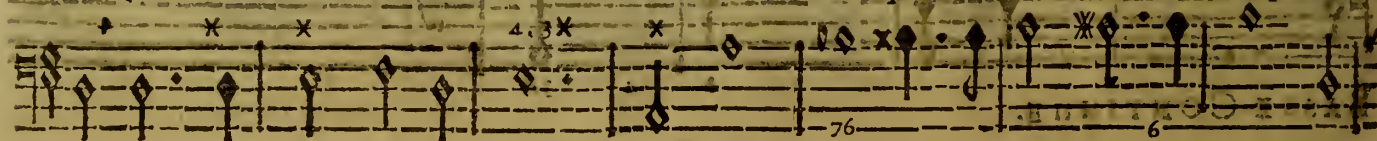
les. Quand deux cœurs, Quand deux cœurs sont fidelles) Ah ! qu'il est doux d'ai-



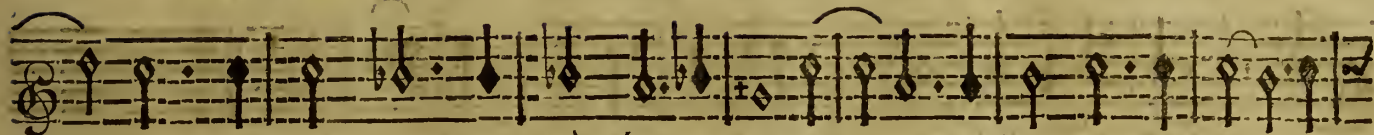
delles. Ah ! qu'il est doux d'aimer, Quand deux cœurs s'ont fidelles. Ah ! Ah !



les. Quand deux cœurs sont fidel- les. Ah ! qu'il est doux d'aimer, qu'il est



mer, Quand deux cœurs sont fi- del- les. Ah ! Ah ! qu'il est doux, qu'il est doux d'ai-



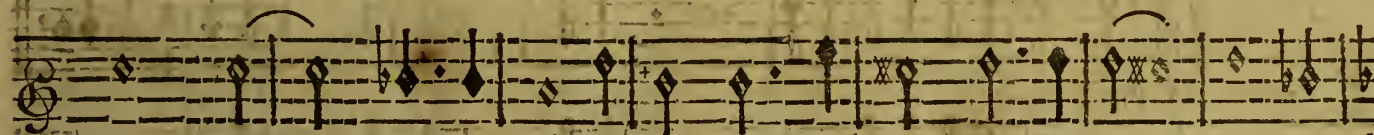
qu'il est doux, qu'il est doux d'aimer, Ah ! qu'il est doux, qu'il est doux d'ai-



doux d'ai- mer, Quand deux cœurs sont fidel- les. qu'il est doux, qu'il est doux d'ai-



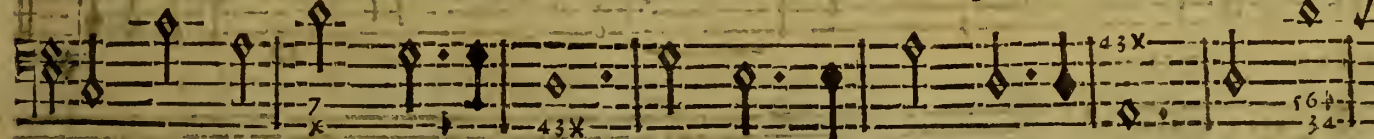
mer, Quand deux cœurs, Quand deux cœurs sont fidel- les. Ah ! qu'il est doux d'ai-



mer, Ah ! qu'il est doux d'aimer, Quand deux cœurs sont fidel- les. Ah !



mer, Quand deux cœurs sont fidel- les. Ah ! qu'il est doux, Ah ! qu'il est

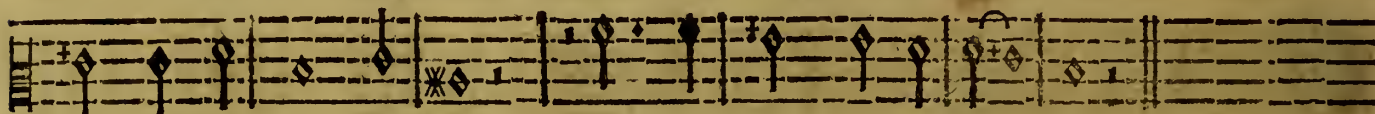


mer, Quand deux cœurs sont fi- del- les. Quand deux cœurs sont fidel- les. Ah !

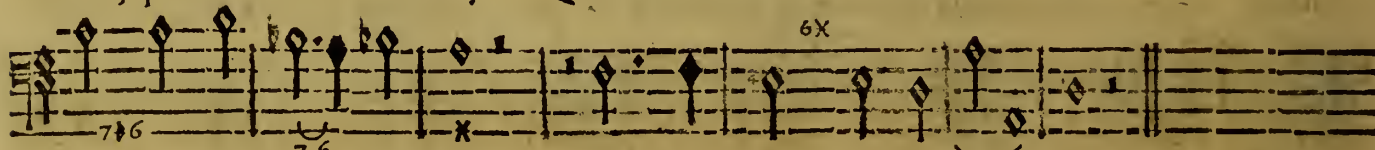
FRAGMENTS DE MR. DE LULLY, BALLEET.



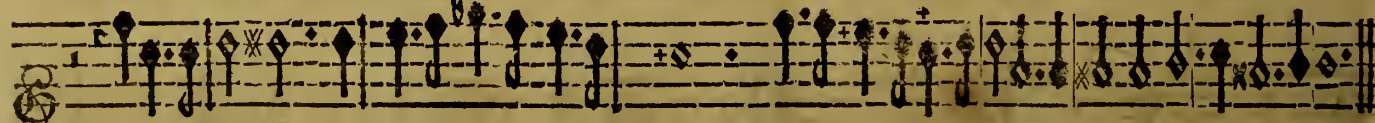
qu'il est doux d'aimer, Quand deux cœurs sont fidel- les.



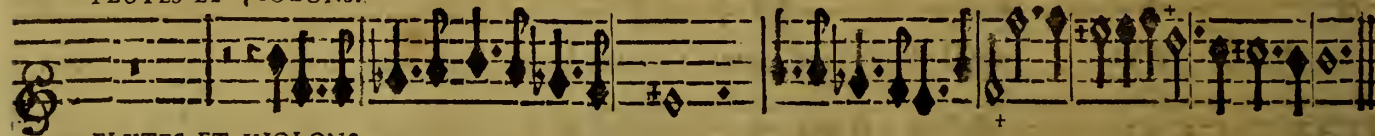
doux, qu'il est doux d'aimer, Quand deux cœurs sont fidel- les.



Ah! qu'il est doux d'aimer, Quand deux cœurs sont fidel- les.



FLUTES ET VIOLONS.

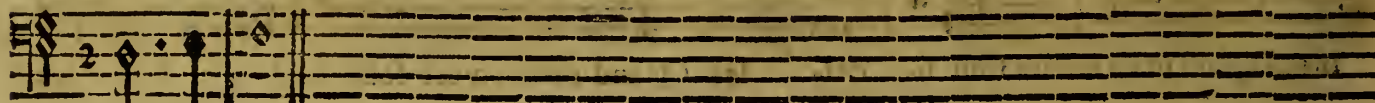


FLUTES ET VIOLONS.

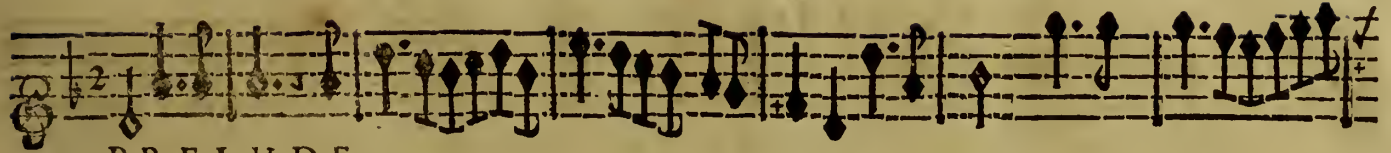
Derniere Mesure du Trio.



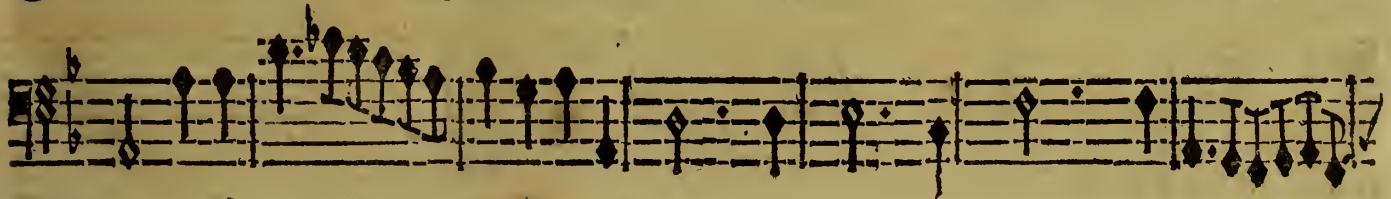
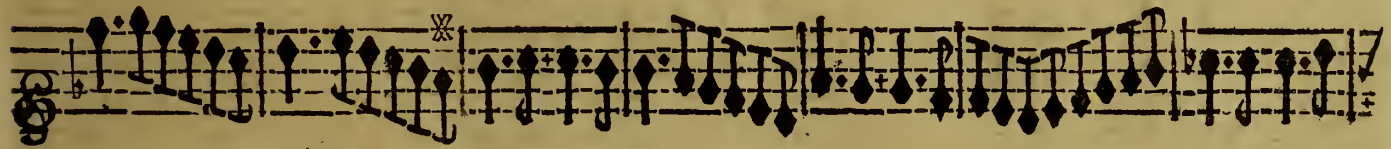
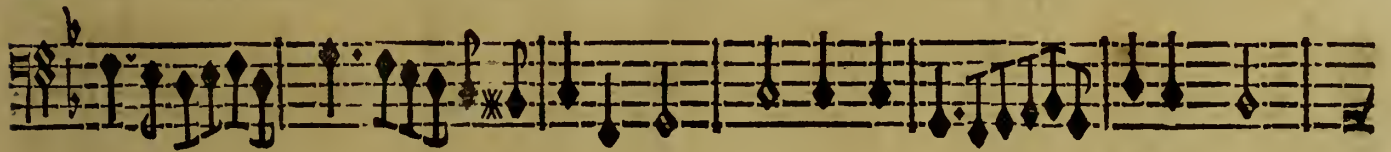
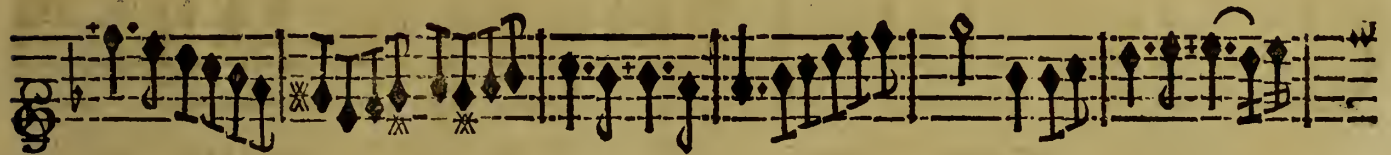
BASSE-CONTINUE.

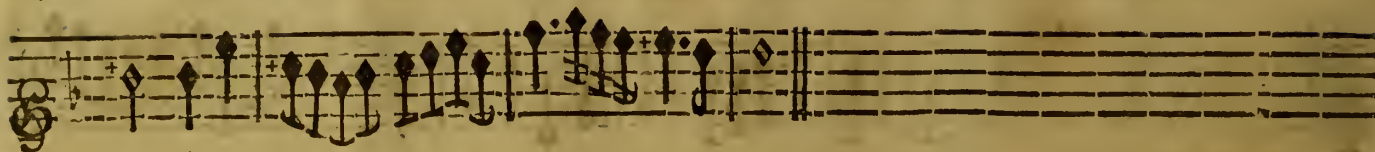


PRELUDE.

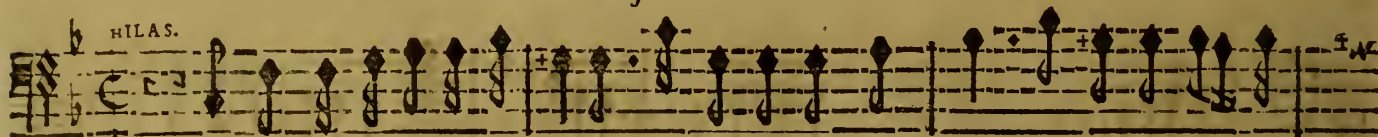


PRELUDE.

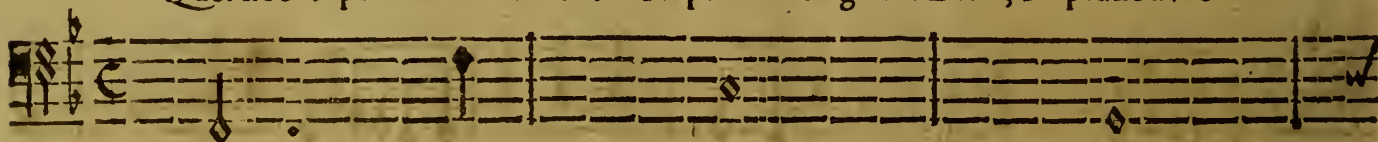




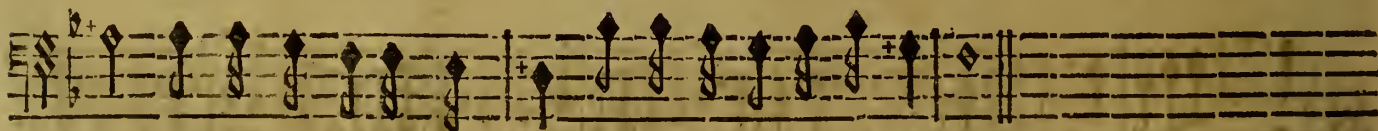
Des Jeux Pithiens.



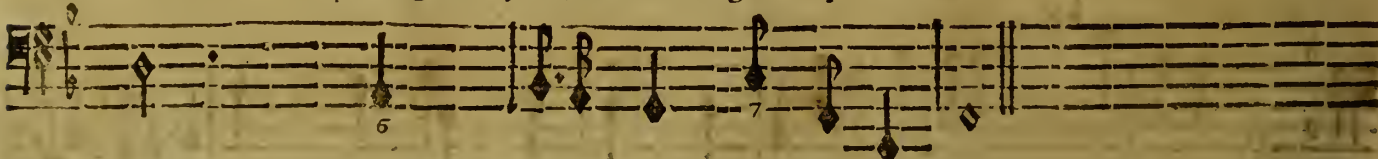
Quel noble spectacle s'avance! Neptune ce grand Dieu, Neptune avec sa



BASSE-CONTINUE.



cour, Vient honorer ce grand jour, De son auguste presen- ce.



BASSE-CONTINUE

On reprend le Prelude, page 23.

PREMIERE ENTREE. SCENE III.

SCENE TROISIEME.

NEPTUNE, THETIS. Troupe de Dieux Marins, de Tritons, de Matelots & Matelotes.

doux.

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with various note values and rests.

VIOLONS.

NEPTUNE.

Musical staff for Neptune, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with various note values and rests.

Vents, qui troublez les pl⁹ beaux jours, Rentrez, rentrez, dans vos grottes profon-

Musical staff for Winds, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with various note values and rests, including a measure with a '6' above it.

BASSE-CONTINUE.

Musical staff for Bass Continuo, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with various note values and rests.

Musical staff for Bass Continuo, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with various note values and rests.

des; Vents, qui troublez les plus beaux jours, Rentrez, rentrez, dans vos grottes profondes;

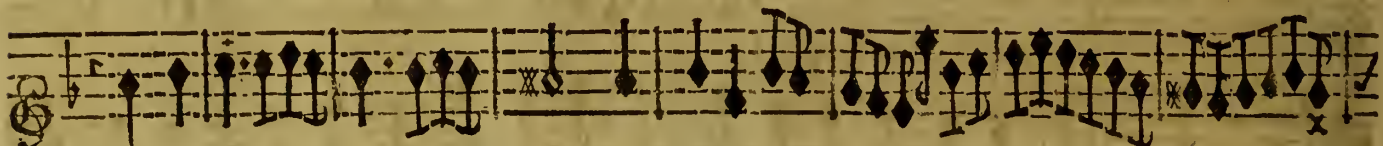
Musical staff for Bass Continuo, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with various note values and rests, including a measure with a '66x' below it and another with a '70' below it.

BASSE-CONTINUE.

D



VIOLONS.



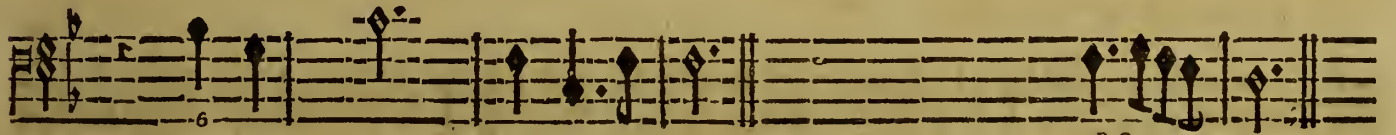
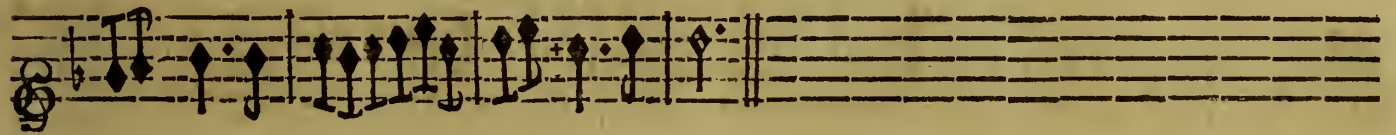
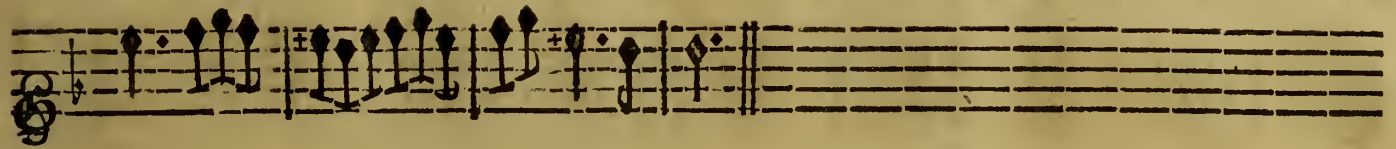
VIOLONS.



Et laissez regner sur les Ondes, Les Zephirs



& les Amours. Et laissez regner sur les Ondes,

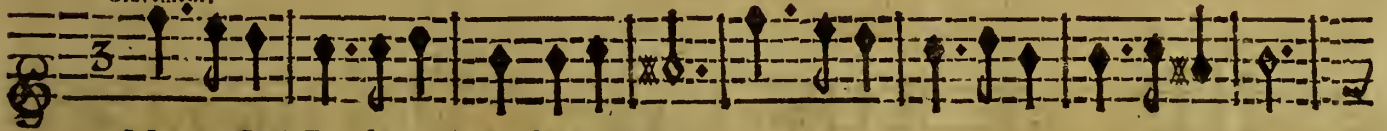


Les Ze- phirs & les Amours.

B.C.
P R E L U D E .

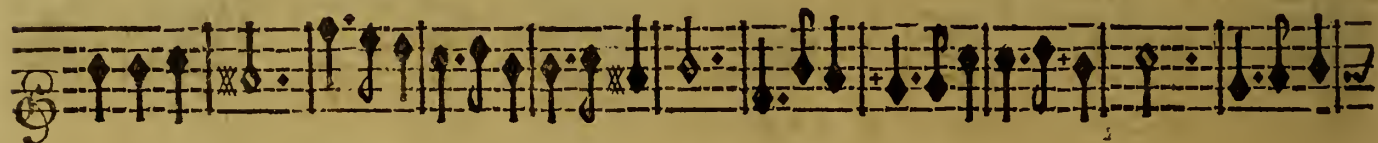
Du Ballet des Muses.

Gravement.



M A R C H E des Dieux de la Mer &c.





PREMIERE ENTREE. SCENE III.

Des Jeux Pithiens.

CHOEUR DE MATELOTS.

Violins and Chorus part, first system. The Violins part is on the left staff, and the Chorus part is on the right staff. Both are in 3/4 time. The Violins part starts with a treble clef and a key signature of one flat. The Chorus part starts with a soprano clef and a key signature of one flat. The lyrics 'Ouvrons tous les yeux, A l'éclat su-' are written below the Chorus staff.

VIOLONS.

Ouvrons tous les yeux, A l'éclat su-

Violins and Chorus part, second system. The Violins part is on the left staff, and the Chorus part is on the right staff. The lyrics 'Ouvrons tous les yeux, A l'éclat su-' are written below the Chorus staff.

Ouvrons tous les yeux, A l'éclat su-

Violins and Chorus part, third system. The Violins part is on the left staff, and the Chorus part is on the right staff. The lyrics 'prême Qui brille en ces lieux. Ouvrons tous les yeux, A l'éclat su-' are written below the Chorus staff.

prême Qui brille en ces lieux.

VIOLONS.

Ouvrons tous les yeux, A l'éclat su-

Violins and Chorus part, fourth system. The Violins part is on the left staff, and the Chorus part is on the right staff. The lyrics 'prême Qui brille en ces lieux. Ouvrons tous les yeux, A l'éclat su-' are written below the Chorus staff.

prême Qui brille en ces lieux.

B-C.

Ouvrons tous les yeux, A l'éclat su-

Violins and Chorus part, fifth system. The Violins part is on the left staff, and the Chorus part is on the right staff. The lyrics 'prême Qui brille en ces lieux.' are written below the Chorus staff.

prême Qui brille en ces lieux.

Violins and Chorus part, sixth system. The Violins part is on the left staff, and the Chorus part is on the right staff. The lyrics 'prême Qui brille en ces lieux.' are written below the Chorus staff.

prême Qui brille en ces lieux.

CEPHISE. TRIO

Musical staff for Cephise Trio, featuring a treble clef and a key signature of one flat. The staff contains a series of notes with stems pointing upwards, some marked with asterisks. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

Quelle grace extrême! Quel Port glorieux! Où voit-on des Dieux, Qui soient faits de

TIMANDRE.

Musical staff for Timandre, featuring a treble clef and a key signature of one flat. The staff contains a series of notes with stems pointing upwards, some marked with asterisks. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

Quelle grace extrême! Quel Port glorieux! Où voit-on des Dieux, Qui soient faits de

HILAS.

Musical staff for Hilas, featuring a treble clef and a key signature of one flat. The staff contains a series of notes with stems pointing upwards, some marked with asterisks. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

Quelle grace extrême! Quel Port glorieux! Où voit-on des Dieux, Qui soient faits de

Musical staff for Hilas continuation, featuring a treble clef and a key signature of one flat. The staff contains a series of notes with stems pointing upwards, some marked with asterisks. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

même? Quel Port glo- rieux! Où voit-on des Dieux, Qui soient faits de même?

Musical staff for Hilas continuation, featuring a treble clef and a key signature of one flat. The staff contains a series of notes with stems pointing upwards, some marked with asterisks. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

même? Quelle grace extrême! Où voit-on des Dieux, Qui soient faits de même?

Musical staff for Hilas continuation, featuring a treble clef and a key signature of one flat. The staff contains a series of notes with stems pointing upwards, some marked with asterisks. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

même? B-G. Où voit-on des Dieux, Qui soient faits de même?

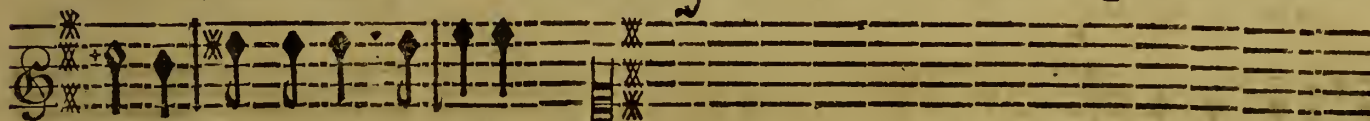
CHŒUR.



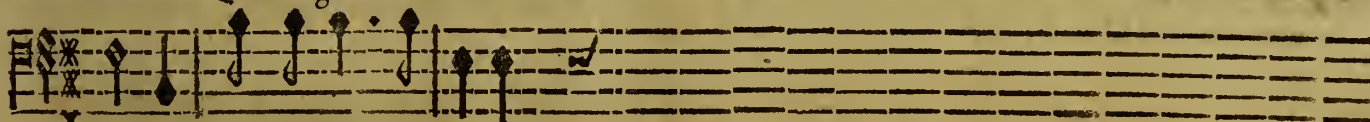
Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui soient faits de



Quelle grace extrême ! Quel Port glorieux ! Où voit-on des Dieux, Qui soient faits de



même ? Quelle grace extrême !



même ? Quelle grace extrême ;

CEPHISE.

Tous.

CEPHISE.



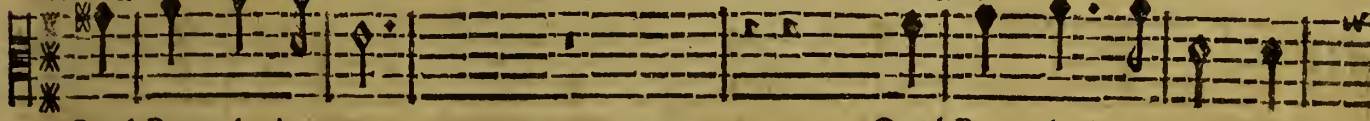
Quel Port glo- rieux !

Quelle grace extrême !

Quel Port glo- rieux ! Où

TIMANDRE

TIMANDRE.



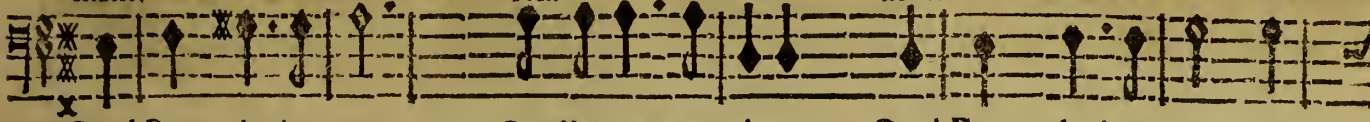
Quel Port glori- eux !

Quel Port glori- eux ! Où

HILAS.

Tous.

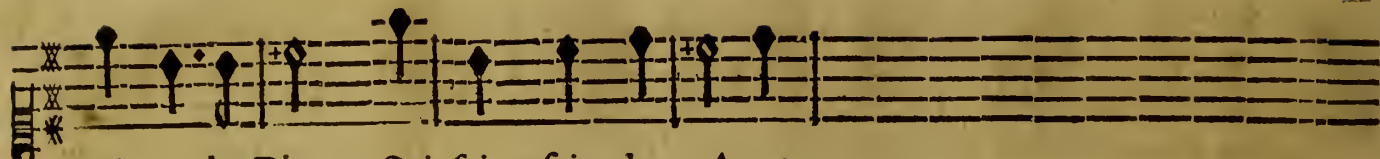
HILAS.



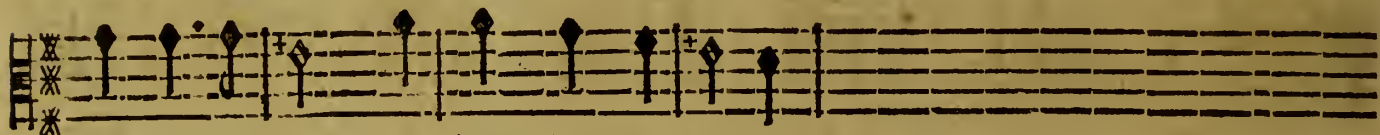
Quel Port glorieux !

Quelle grace extrême !

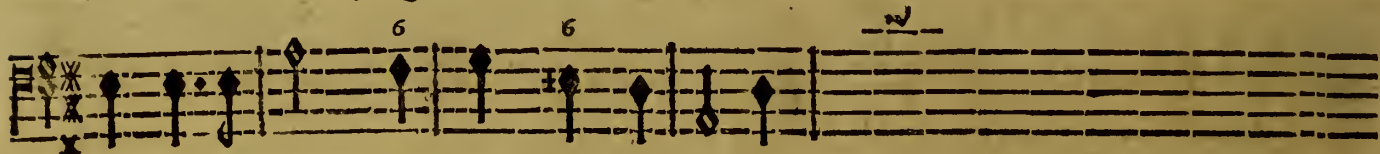
Quel Port glorieux ! Où



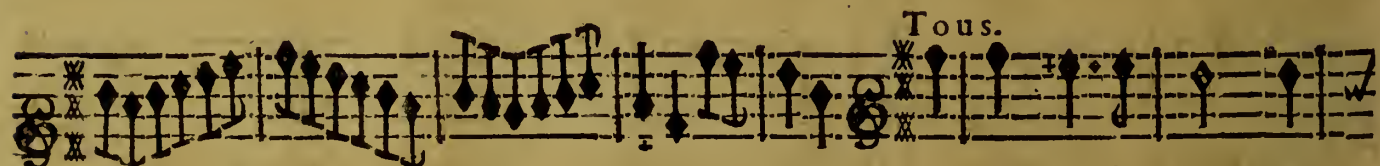
voit-on des Dieux, Qui soient faits de même ?



voit-on des Dieux, Qui soient faits de même ?

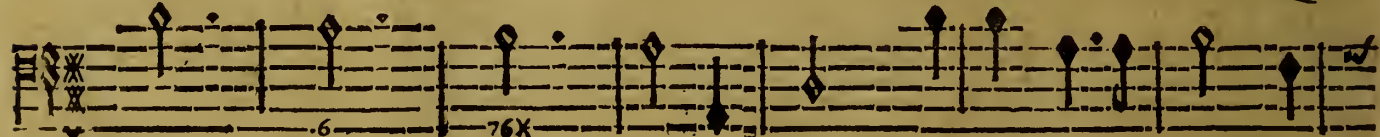


voit-on des Dieux, Qui soient faits de même ?



VIOLONS.

Où voit-on des Dieux, Qui



BASSE-CONTINUE.

Où voit-on des Dieux, Qui

Musical staff for Violins, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of notes, including a prominent sixteenth-note run in the middle section. The staff is marked with asterisks at the beginning and end.

foient faits de même? VIOLONS.

Musical staff for Bass Continuo, featuring a bass clef. The staff contains a series of notes, including a sixteenth-note run in the middle section. The staff is marked with asterisks at the beginning and end.

foient faits de même? BASSE-CONTINUE.

Musical staff for Soprano, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of notes, including a sixteenth-note run in the middle section. The staff is marked with asterisks at the beginning and end.

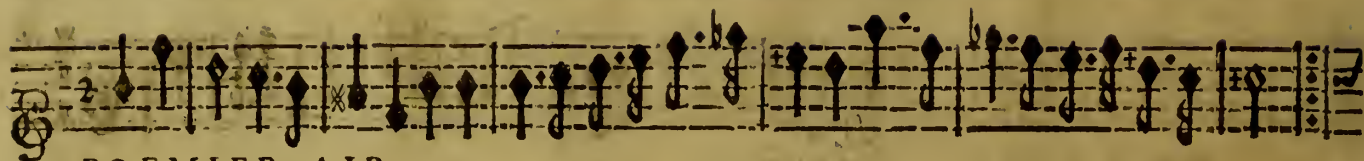
Où voit-on des Dieux, Qui foient faits de même?

Musical staff for Bass, featuring a bass clef and a key signature of one sharp (F#). The staff contains a series of notes, including a sixteenth-note run in the middle section. The staff is marked with asterisks at the beginning and end.

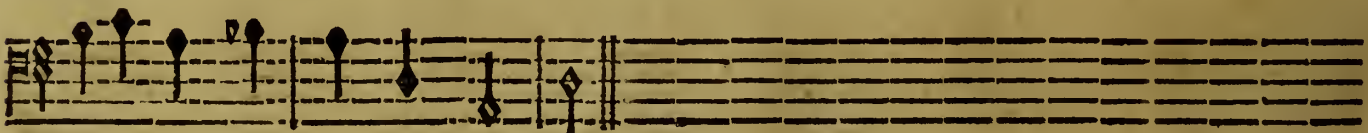
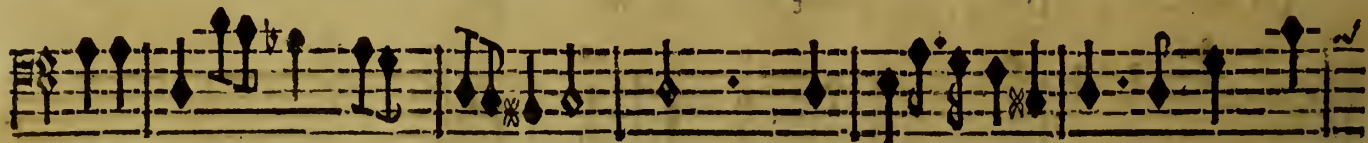
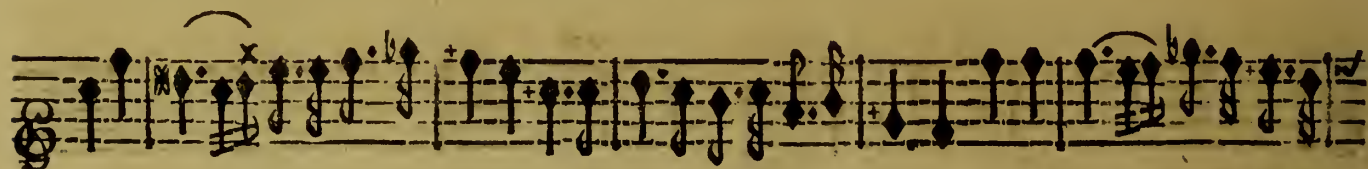
Où voit-on des Dieux, Qui foient faits de même?

Four empty musical staves, each consisting of five horizontal lines, arranged vertically.

34. FRAGMENTSD E MR. DE LULLY, BALLE T.



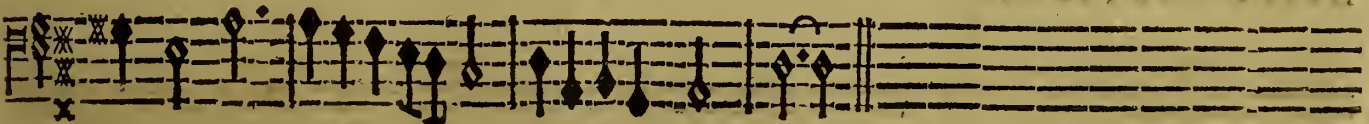
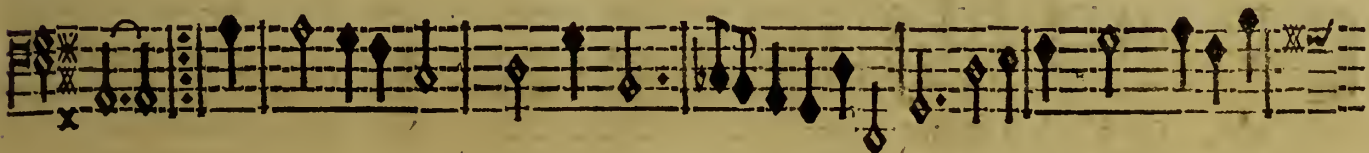
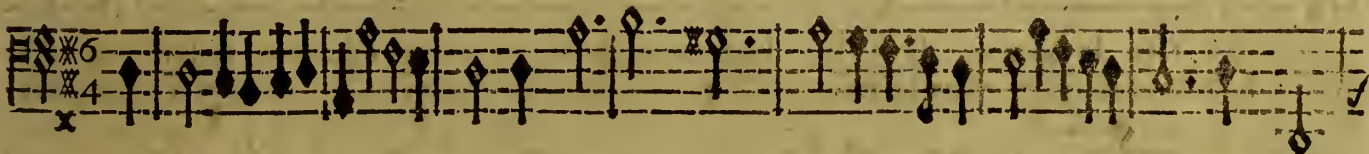
PREMIER AIR.



Du Ballet de Crequy.

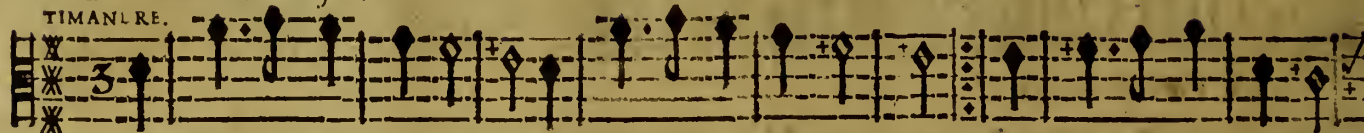


SECOND AIR.



Les Violons jouent alternativement l'Air qui suit.

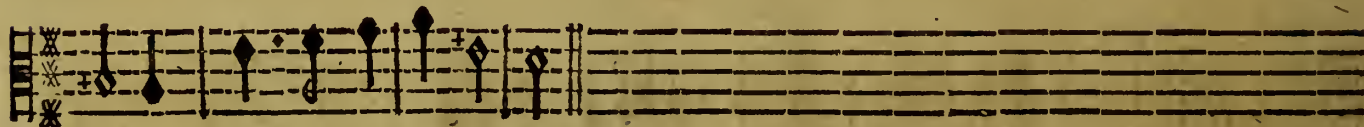
Du Ballet des Muses.



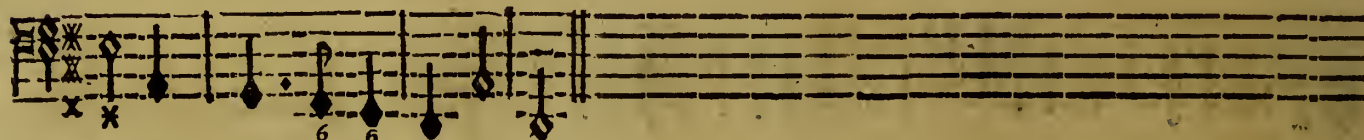
Le soin de goûter la vie, Fait icy nôtre employ: Chacun y suit son en-
L'Amour toujours nous inspire, Ce qu'il a de plus doux: Ce n'est jamais que pour



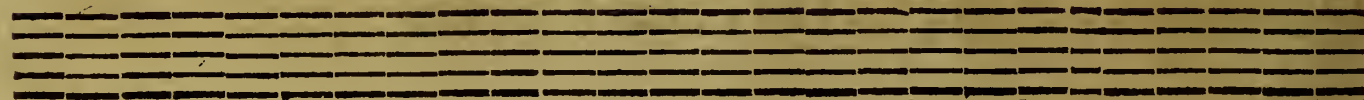
BASSE CONTINUE.



vie, C'est nôtre unique loy.
rire, Qu'on aime parmy nous.



BASSE CONTINUE.

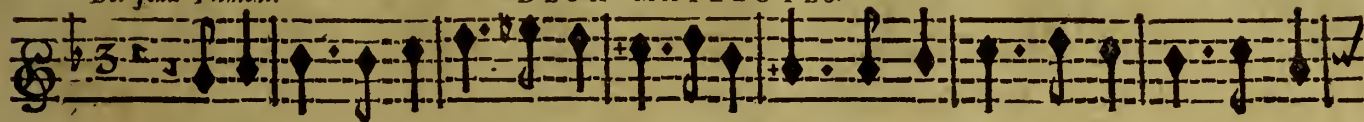


PREMIERE ENTRE'E. SCENE III.

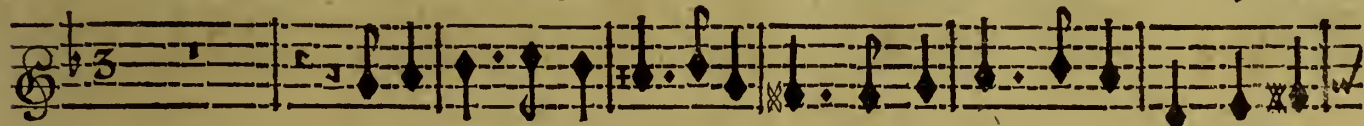
Les Haut-bois & les Violons jouent le Duo qui suit.

Des Feux Pithiens.

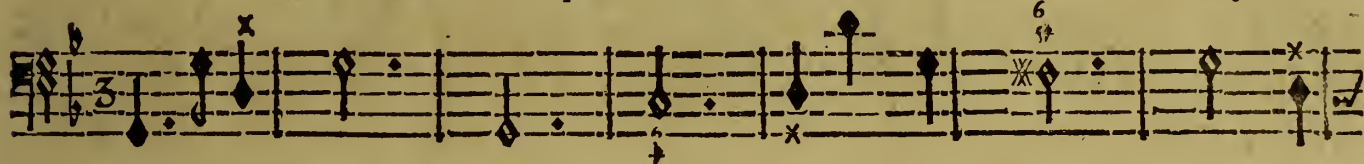
DEUX MATELOTES.



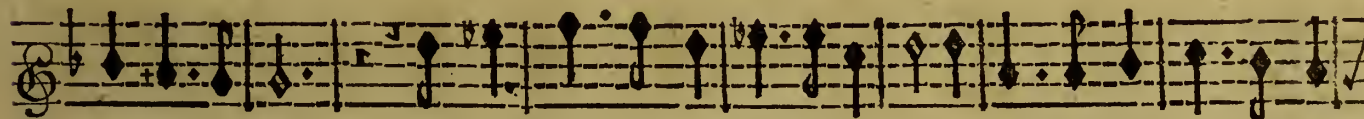
Jouïssons , Jouïssons des plaisirs innocens , Dont les feux de l'amour sçavent



Jouïssons des plaisirs innocens , Dont les feux de l'amour sçavent



BASSE-CONTINUE.



charmer nos sens. Des grandeurs qui voudra se soucie , Tous ces honneurs dont on



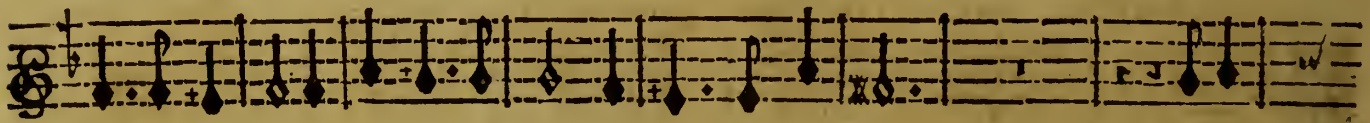
charmer nos sens. Des grandeurs , qui voudra se soucie , Tous ces honneurs, dont on



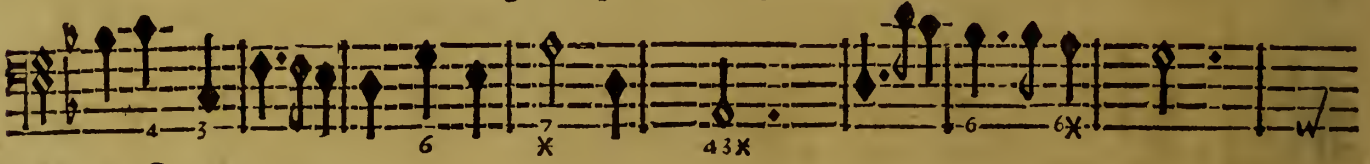
BASSE-CONTINUE.



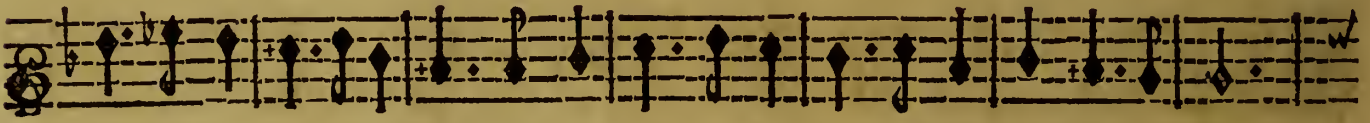
a tant d'envie , Ont des chagrins qui font trop cuifans. Jouiffons, Jouiff-



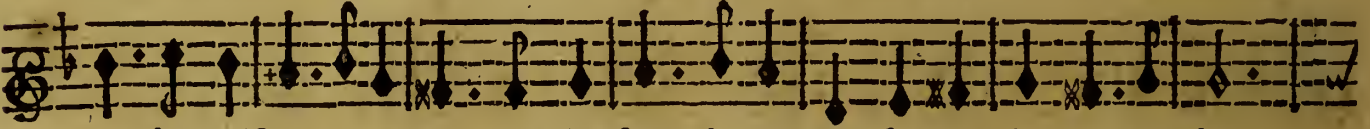
a tant-d'envie, Ont des chagrins qui font trop cuifans. Jouiff-



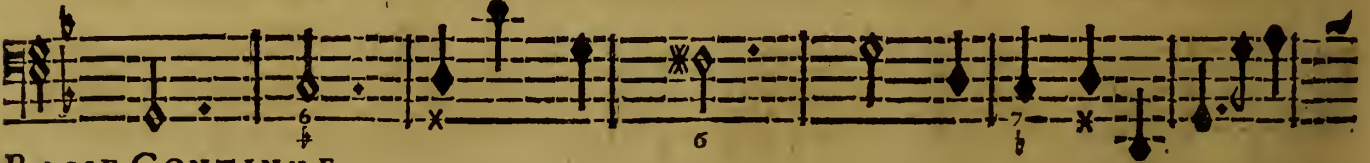
BASSE-CONTINUE.



fons des plaifirs innocens, Dont les feux de l'amour fçavent charmer nos fens.



fons des plaifirs innocens, Dont les feux de l'amour fçavent charmer nos fens.



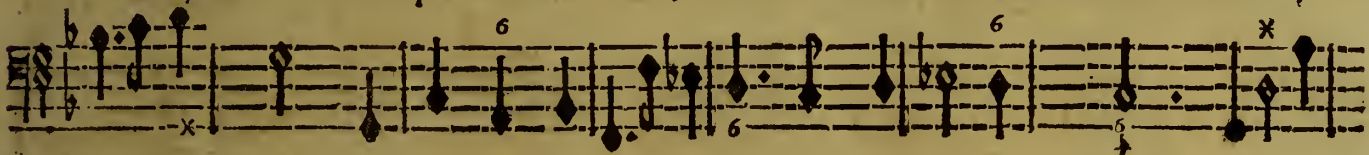
BASSE-CONTINUE.



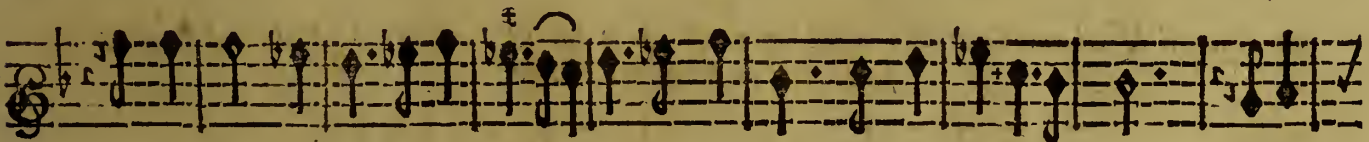
En ayant tout nous plaît dans la vie, Deux cœurs unis de leur fort sont contens;



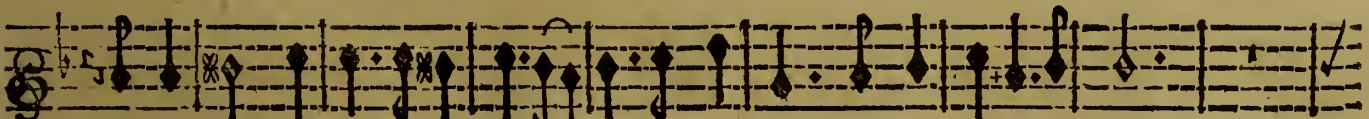
En ayant tout nous plaît dans la vie, Deux cœurs unis de leur fort sont contens;



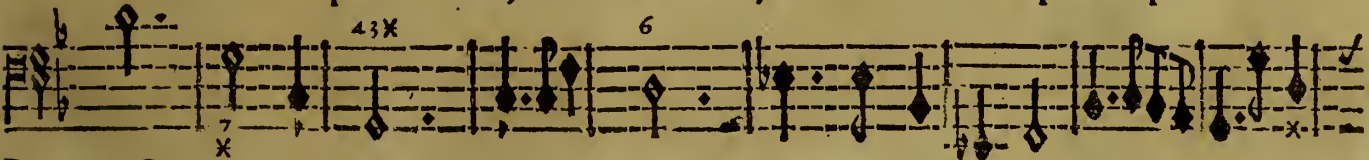
BASSE-CONTINUE.



Cette ardeur de plaisir suivie, De tous nos jours font d'éternels printemps. Jouïf-



Cette ardeur de plaisir suivie, De tous nos jours font d'éternels printemps.

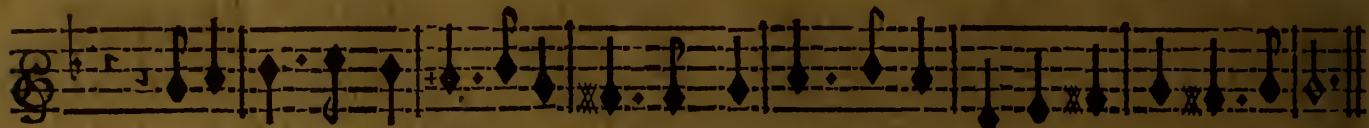


BASSE-CONTINUE.

40 FRAGMENTS DE MR. DE LULLY, BALLET.



sons, Jouissons des plaisirs innocens, Dont les feux de l'Amour sçavent charmer nos sens.



Jouissons des plaisirs innocens, Dont les feux de l'Amour sçavent charmer nos sens.



BASSE-CONTINUE.

On reprend le Chœur Ouvrons tous les yeux, page 29. Et l'on rejouë la Marche page 27. pour finir la Premiere Entrée.

FIN DE LA PREMIERE ENTREE.





SECONDE ENTREE.

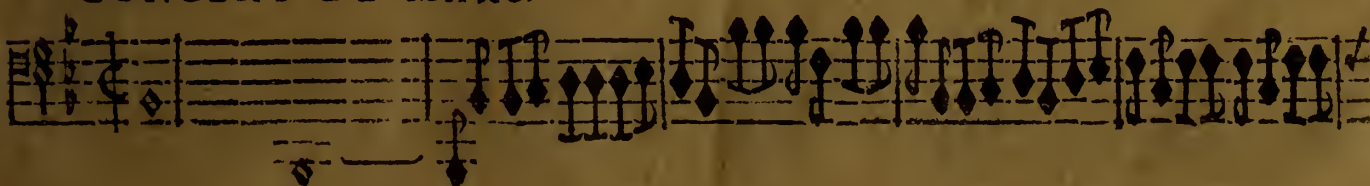
SCENE PREMIERE.

RENAUD & LES DEUX CHEVALIERS.

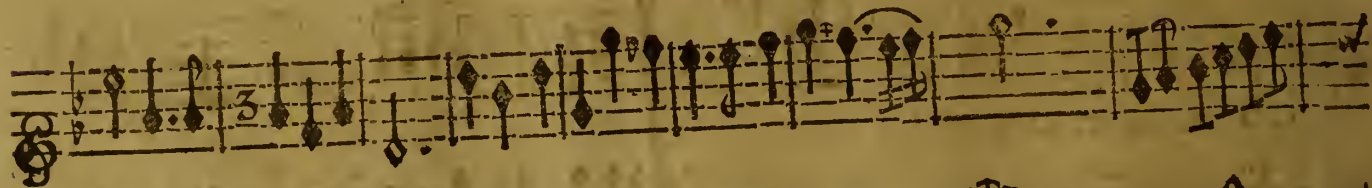
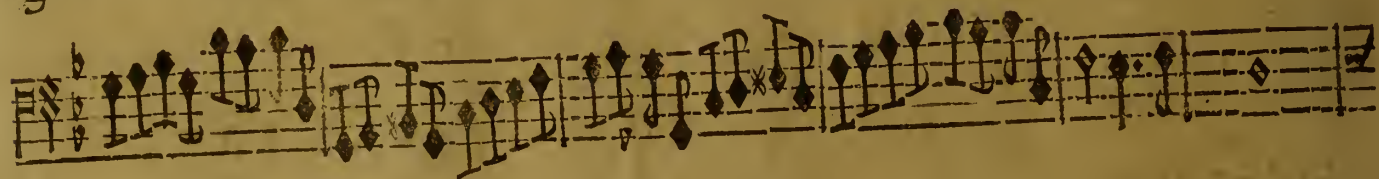
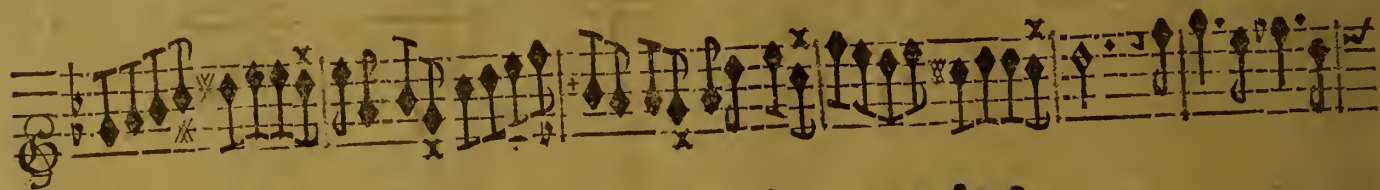
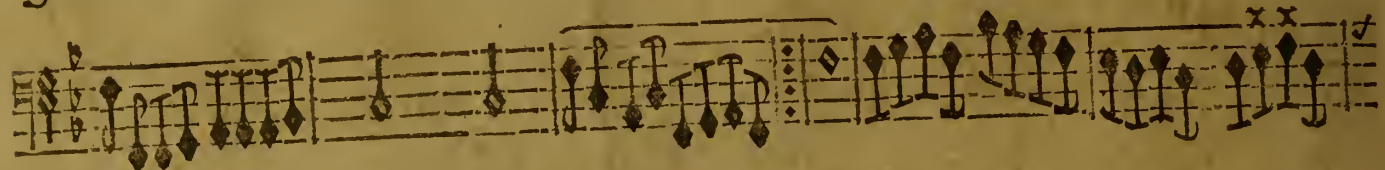
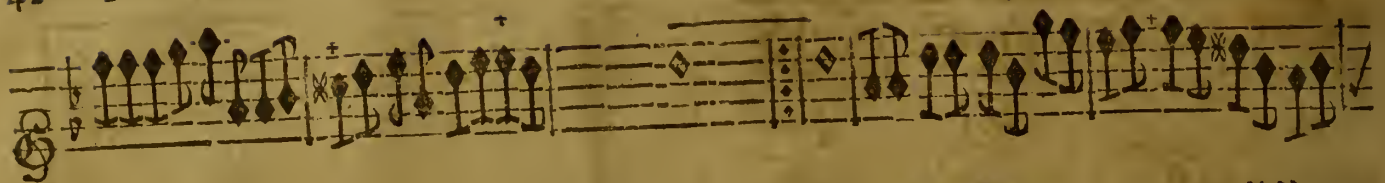
De Ballet des Arts.

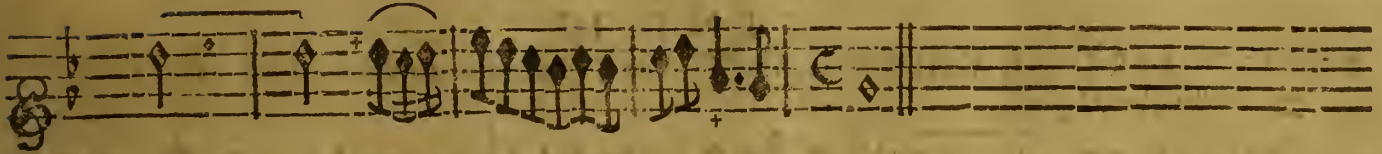


CONCERT DE MARS.

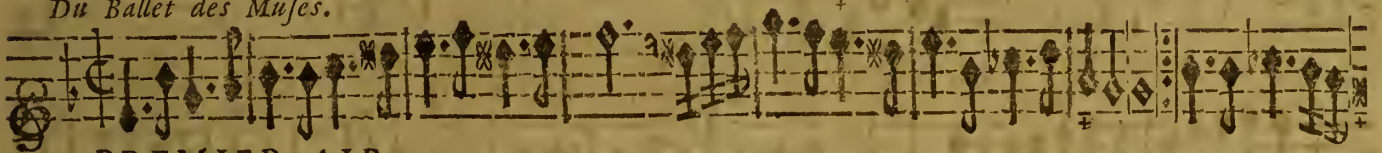


42 FRAGMENTS DE MR DELULLY, BALLET.

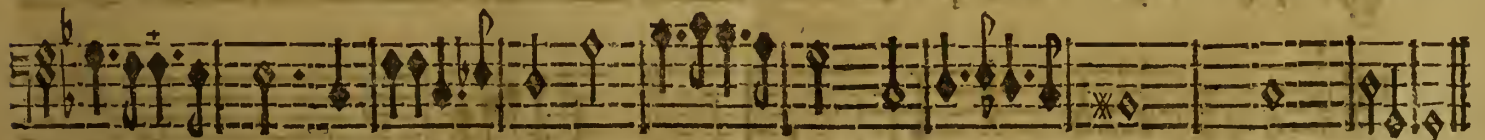




Du Ballet des Muses.



PREMIER AIR.

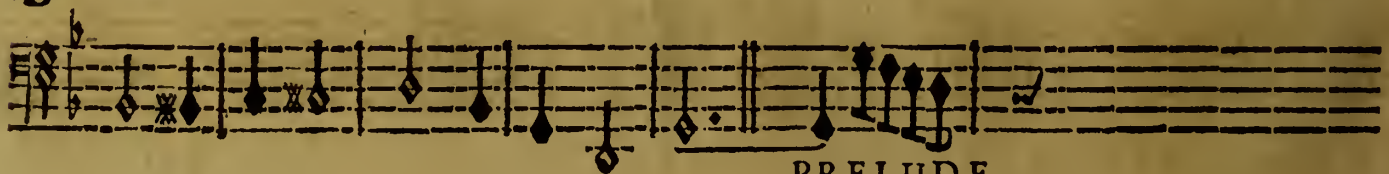
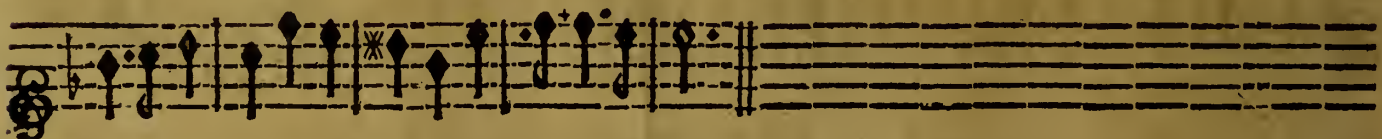


SCENE II.

RENAUD, LES DEUX CHEVALIERS- Troupe d'Habitans du Palais Enchanté d'Armide.

Du Ballet des Muses.

DEUXIEME AIR.



PRELUDE.

Du Ballet d'Alcidiane.

Musical staff for Haut-Bois and Tous instruments. The staff is in 3/4 time and contains a series of eighth and sixteenth notes with various ornaments and accents.

HAUT-BOIS.

Tous.

Musical staff for Haut-Bois instrument. The staff is in 3/4 time and contains a series of eighth and sixteenth notes with various ornaments and accents.

HAUT-BOIS.

Musical staff for Basson and Tous instruments. The staff is in 3/4 time and contains a series of eighth and sixteenth notes with various ornaments and accents.

BASSON.

Tous.

DUO.

Musical staff for the first vocal line. The staff is in 3/4 time and contains a series of eighth and sixteenth notes with various ornaments and accents.

Cede al vostro valore ogni deita, La Fortuna è l'Amore per vinto si dà. Cede al

Musical staff for the second vocal line. The staff is in 3/4 time and contains a series of eighth and sixteenth notes with various ornaments and accents.

Cede al vostro valore ogni deita, La Fortuna è l'Amore per vinto si dà, Cede al

Musical staff for Basse-Continu instrument. The staff is in 3/4 time and contains a series of eighth and sixteenth notes with various ornaments and accents. Fingerings are indicated by numbers 6, 4, 6, 6x, *, 7, *.

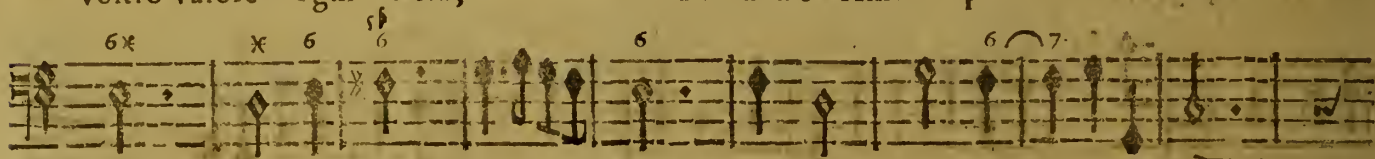
BASSE-CONTINU.



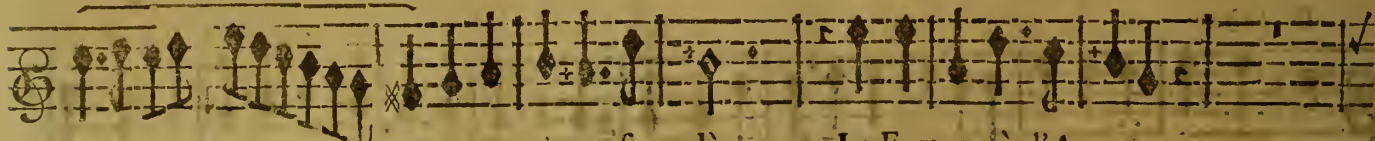
vostro valore ogni deita, La Fortuna è l'Amore per vinto si dà. l'A-



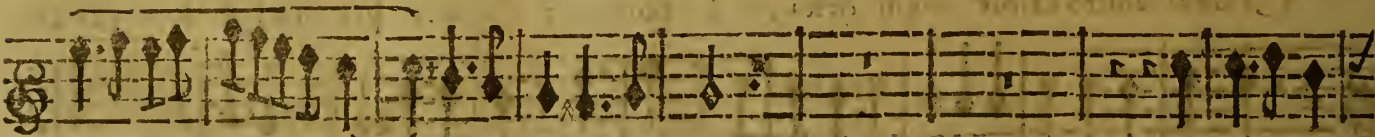
vostro valore ogni deita, La Fortuna è Amore per vinto si dà. l'A-



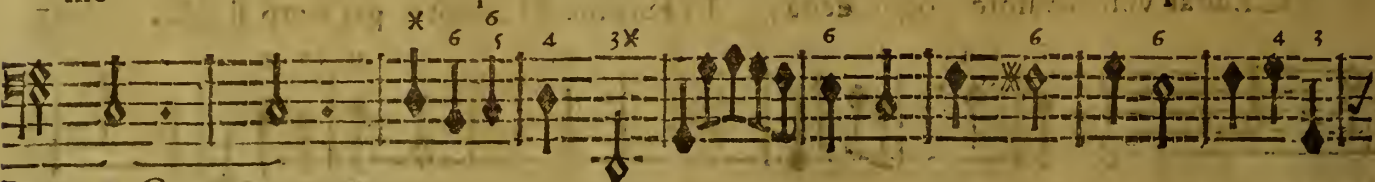
BASSE-CONTINUE



mo- re per vinto si dà. La Fortuna è l'Amore,



mo- re per vinto si dà. per vinto si



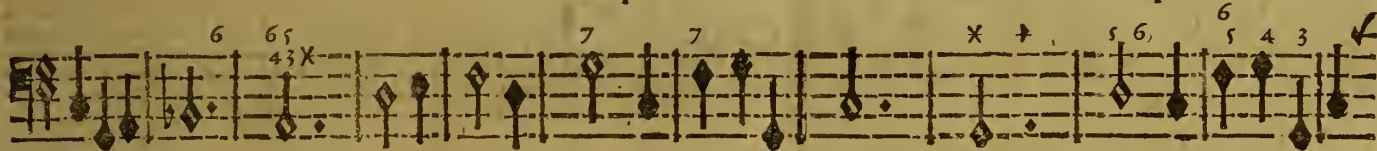
BASSE-CONTINUE.



La Fortuna è l'Amore per vinto si dà.



l'Amore per vinto si dà. La Fortuna è l'Amore per vinto si dà.

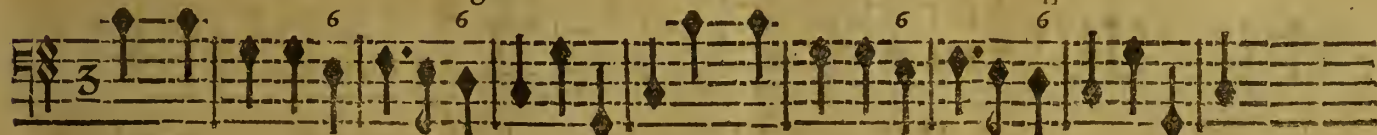


BASSE-CONTINUE.

CHOEUR.



Cede al vostre valore ogni deita. Cede al vostre valore ogni deita.



Cede al vostre valore ogni deita. Cede al vostre valore ogni deita.

48 FRAGMENTS DE MR. DE LULLY, BALLETT.

HAUT BOIS. TOUS. Fin.

HAUT BOIS. Fin.

BASSON. Fin.

Second Dessus. Fin.

Sorte ch'ognor leggiera volubil gi- ro, volubil gi- ro, Sua inco-

BASSE CONTINUE. Fin.

stante carrie ra per sempre fermo. Liet'a vostro favore immobil fi

BASSE CONTINUE. Fin.

BASSE CONTINUE. Fin.

BASSE-CONTINUE.

Second Dessus

sta. im-mobil si sta. Per si nobil ardore dol-

BASSE-CONTINUE.

Premier Dessus.

cezze sol ha. Per si nobil ardo- re dol-

BASSE-CONTINUE.

cezze sol ha. Cede al, &c. Da Capo.

BASSE-CONTINUE.

PRELUDE.

On reprend le Duo page 45. Le Chœur page 47. & la Symphonie par où l'on finit.

50 FRAGMENTS DE MR. DE LULLY, BALLET.

SCENE III.

ARMIDE, & sa Suite.

Des Amours Déguisez.

Musical staff for Ritournelle, featuring a treble clef and a 3/2 time signature. The staff contains a series of rhythmic patterns with various note values and rests, including some notes marked with an asterisk (*). The piece is labeled "RITOURNELLE." below the staff.

FLÛTES ET VIOLONS.

Musical staff for Flûtes et Violons, featuring a treble clef and a 3/2 time signature. The staff contains a series of rhythmic patterns with various note values and rests, including some notes marked with an asterisk (*). The piece is labeled "FLÛTES ET VIOLONS." below the staff.

FLÛTES ET VIOLONS.

Musical staff for Basse-Continue, featuring a bass clef and a 3/2 time signature. The staff contains a series of rhythmic patterns with various note values and rests, including some notes marked with an asterisk (*). The piece is labeled "BASSE-CONTINUE." below the staff.

BASSE-CONTINUE.

Musical staff for Armida, featuring a treble clef and a 3/2 time signature. The staff contains a series of rhythmic patterns with various note values and rests, including some notes marked with an asterisk (*). The piece is labeled "ARMIDA:" above the staff.

AH! Rinaldo é dove sei, é dove se- i, é

Musical staff for Basse-Continue, featuring a bass clef and a 3/2 time signature. The staff contains a series of rhythmic patterns with various note values and rests, including some notes marked with an asterisk (*). The piece is labeled "BASSE-CONTINUE." below the staff.

BASSE-CONTINUE.

do- ve, é dove se- i. Pur da me partir pot- sti, partir po-

BASSE-CONTINUE.

te- sti, N'el mio duol, Néi pian- ti miei, Posson far, ch'il passo arre- sti; é

BASSE-CONTINUE.

questa é la merce ch'a mé tú de- i. Ah! Ri- Da Capo.

BASSE-CONTINUE.

On reprend la Ritournelle qui est devant Ah! Rinaldo.

Ahi, che sen vo- la lun- ge da me, ed io qui sola, ed io qui sola,

6 6 * 6 6 7 6 * 6 * 6 *

BASSE-CONTINUE.

Scherno rimango di ro- ta fe. Fer- ma, Fer- ma Ri-

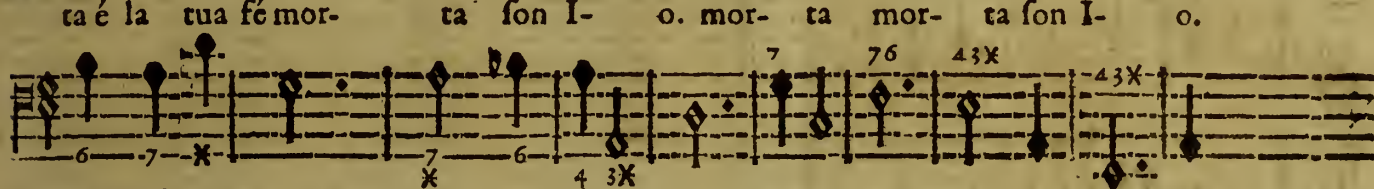
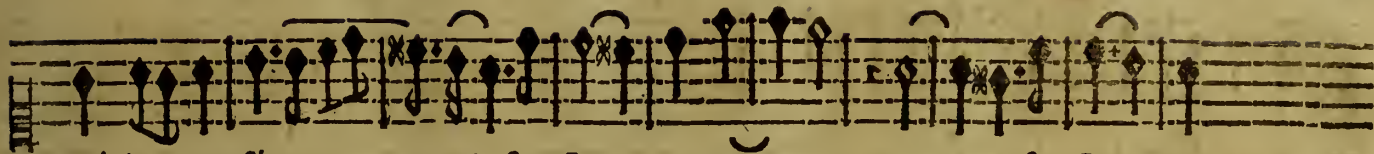
6 6 4 3 * 4 3 4 3 6

BASSE-CONTINUE.

nado, oh Dio! Se morta é la tua fé mor- ta son I- o. Se mor-

7 6 * 6 5 4 6 5 6 4 3 6 4 *

BASSE-CONTINUE.

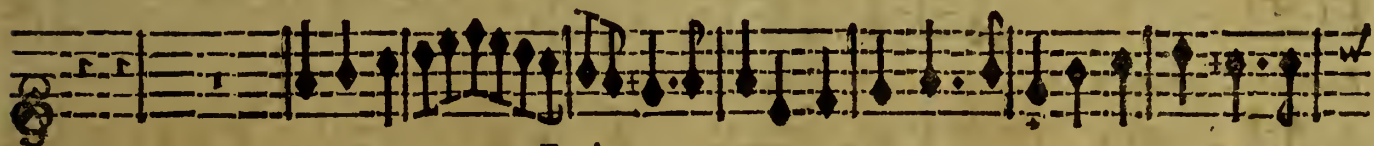


BASSE-CONTINUE.

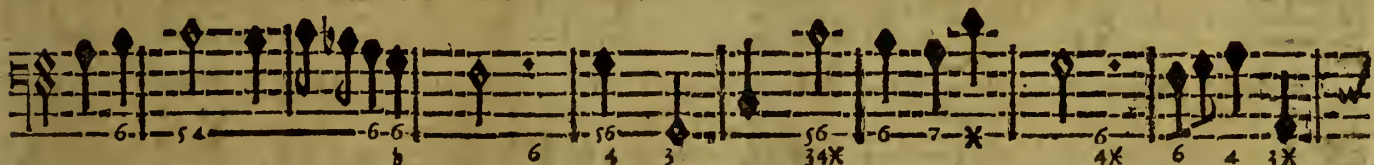
RITOURNELLE.



VIOLONS ET FLÛTES.



VIOLONS ET FLÛTES.



BASSE-CONTINUE.

BASSE-CONTINUE.

Dunque il bel fuoco che t'arseggia? Ceduto ha'l loco, Ceduto ha'l loco,

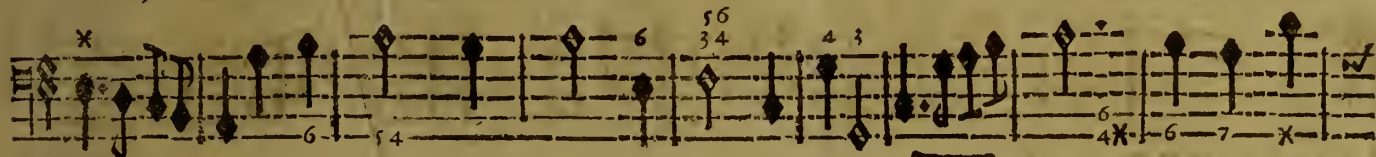
BASSE-CONTINUE.

à duro ghiaccio di ferita? Deh' torna! Deh, torna Idolo

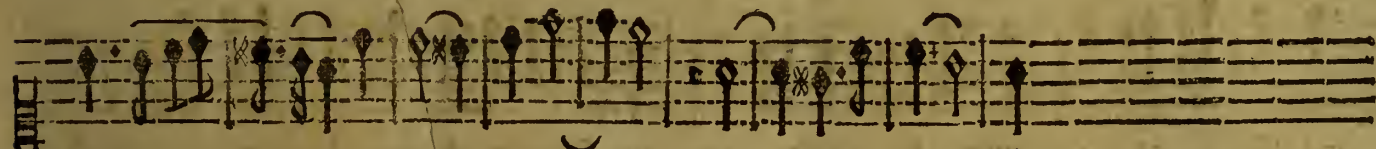
BASSE-CONTINUE.



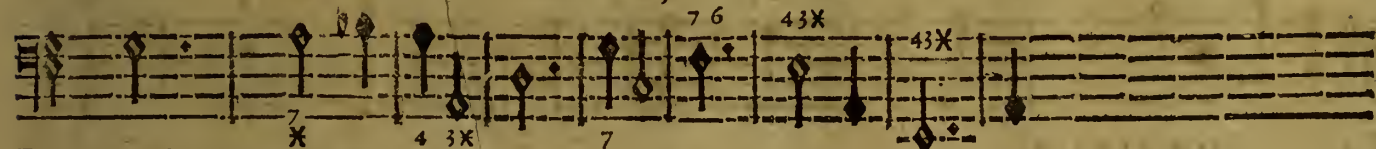
mio, Se morta é la tua fé mor- ta son I- o. Se morta é la tua



BASSE CONTINUE

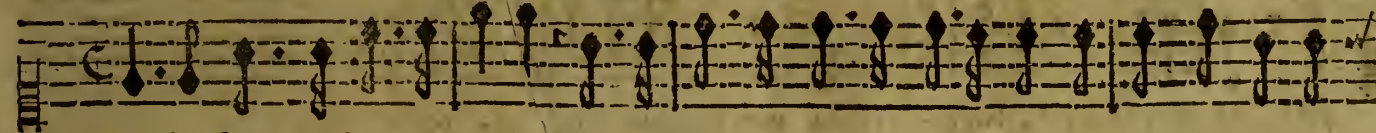


fé mor- ta son I- o. mor- ta, mor- ta son I- o.

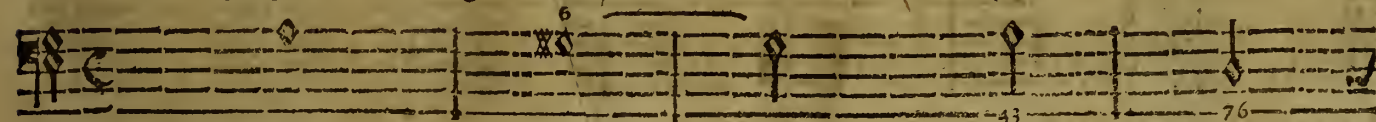


BASSE-CONTINUE

On reprend la Ritournelle page 53.



A che spargo indarno gridi, Voi che foste ond'io mi moro, Del mio ben, del mio te-



BASSE-CONTINUE.

Presto.

so- ro, Ciechi amor custodi Infi- di. Spari- te, fuanite, fuggite da

76 76X 6 6 43

BASSE-CONTINUE.

me. Spari- te, fug- gite, fu- gite da me. fuggite da me. Sparite, fuggite, fug-

76 76 76X * * 6

BASSE-CONTINUE.

gite da me. Sparite, fuggi- te da me. fuggite, fug gi- te da me.

* 5 6 * 6 4 3X

BASSE-CONTINUE.

Musical staff for Violons, first system. It begins with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes, with some beamed groups. There are several dynamic markings, including a '+' above the first measure and a 'p' below the second measure. The staff ends with a double bar line and a fermata.

VIOLONS.

Musical staff for Violons, second system. It continues the melodic line from the first system with various rhythmic values and dynamics. It ends with a double bar line and a fermata.

Musical staff for Violons, third system. It features a dense texture of sixteenth notes. A '+' is placed above the first measure, and a 'p' is below the second. The system concludes with a double bar line and a fermata, with the word 'Fin.' written above the staff.

Fin.

Musical staff for Violons, fourth system. This system includes some rests marked with an asterisk (*). It ends with a double bar line and a fermata, with the word 'Fin.' written above the staff.

Fin.

Musical staff for Basses, fifth system. It begins with a bass clef and a common time signature. The music features a mix of eighth and sixteenth notes. There are several dynamic markings, including '+' above the first measure and 'a' above the second and fourth measures. The staff ends with a double bar line and a fermata.

E voi , moli incantate , Ch'al fugitivo non arrestate il pis? Ch'il fugitivo non arre-

Musical staff for Basses, sixth system. It continues the vocal line with some notes marked with an asterisk (*). The system ends with a double bar line and a fermata.

BASSE-CONTINUE.

state il pie? Sparite, Comme cy-devant page 56. Et la Symphonie jusques au mot fin.

BASSE-CONTINUE.

Du Ballet des Muses.

MENUET.

FIN DE LA SECONDE ENTRE'E.



TROISIEME ENTREE.
SCENE PREMIERE.

PHILENE seul.

Du Ballet des Muses.

The first musical staff is for Violons. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, with some notes marked with an 'X' above them. The staff ends with a double bar line.

VIOLONS.

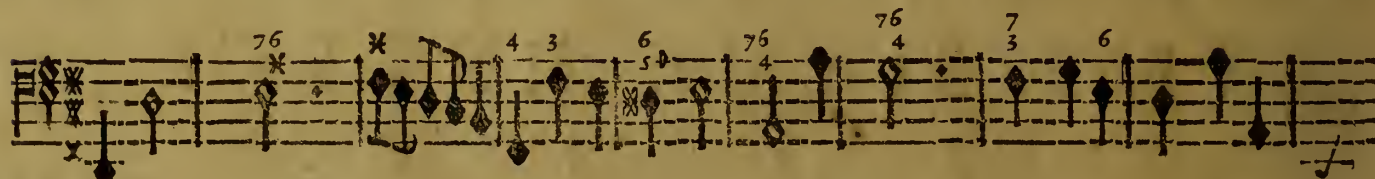
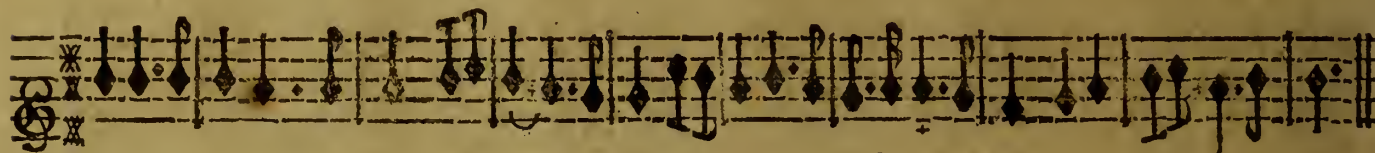
The second musical staff is also for Violons. It continues the melody from the first staff, featuring similar rhythmic patterns and note values. It also ends with a double bar line.

VIOLONS.

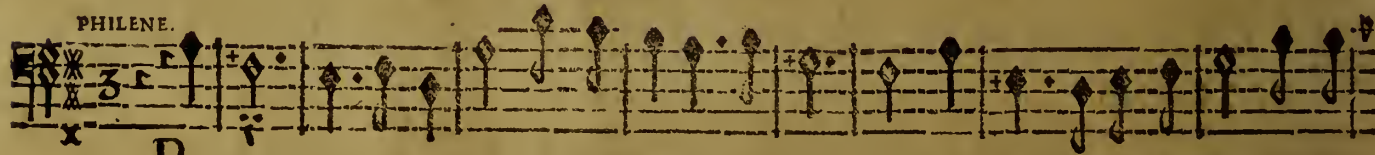
The third musical staff is for Basse-Continue. It features a bass clef and a 3/4 time signature. The notation includes a series of notes with figured bass symbols (figures) written below them, such as 4, 5 6 6, 4 X, 6, 6, 4 6, 6, 6. The staff ends with a double bar line.

BASSE-CONTINUE.

Hij

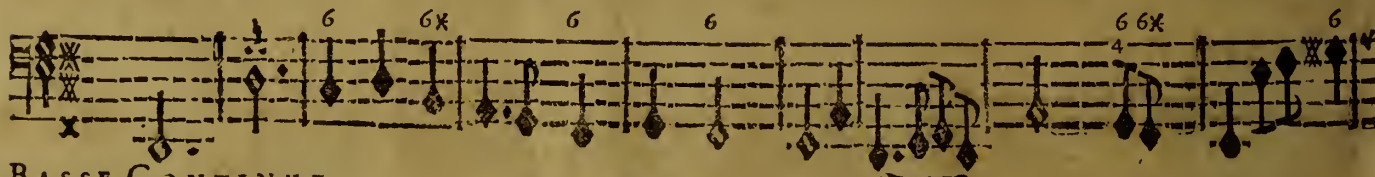


BASSE CONTINUE.



PHILENE.

PAiſez, cheres Brebis, les Herbettes naiſſan-tes, Ces Prez & ces Gaſons, ont de-



BASSE-CONTINUE.



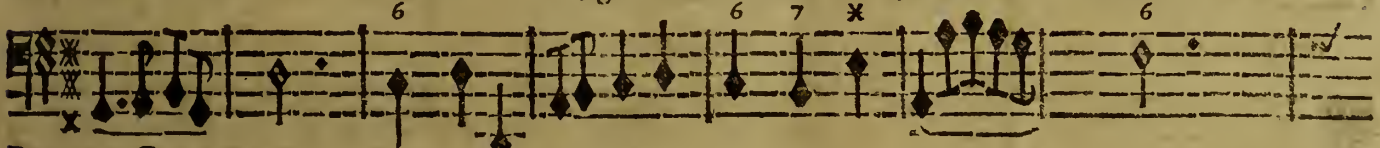
quoy vous charmer : Paif- mer : Mais , si vous defirez vivre toujourns conten-



BASSE-CONTINUE.



tes , Peti- tes Innocen- tes, gardez-vous bien d'aymer. Petites Inno-

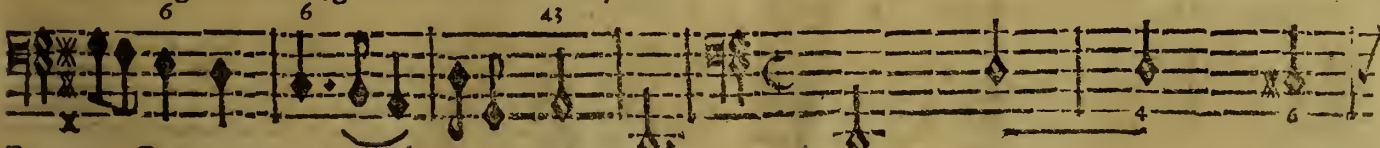


BASSE-CONTINUE.



centes, gardez-vo⁹, gardez-vo⁹ bien d'aymer.

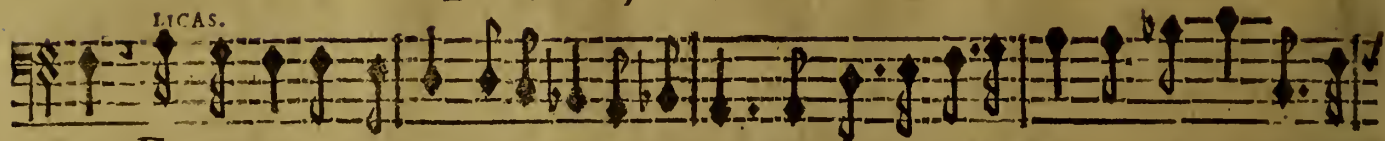
Pour la cruelle Iris , je me fens enfla-



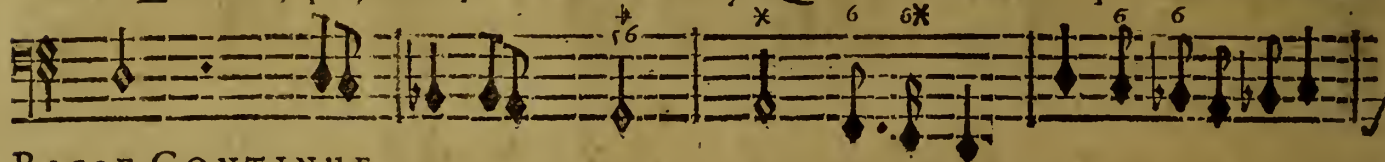
BASSE-CONTINUE.

SCENE II.
LICAS, PHILENE.

LICAS.



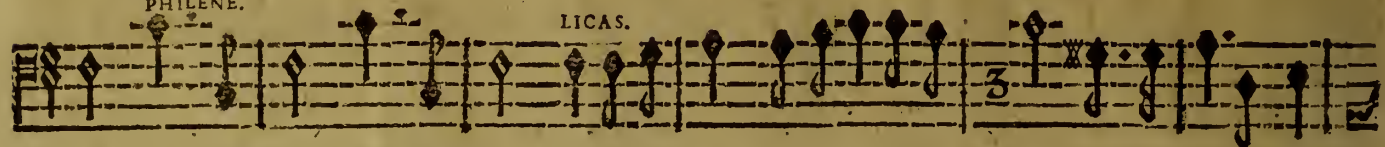
met. Est-ce toy que j'entens, temeraire, est-ce toy? Qui nomme la beauté qui me tient sous sa



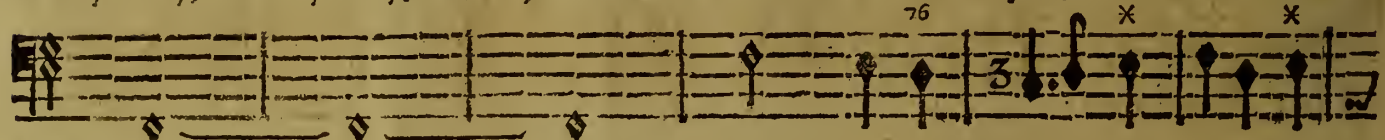
BASSE-CONTINUE.

PHILENE.

LICAS.

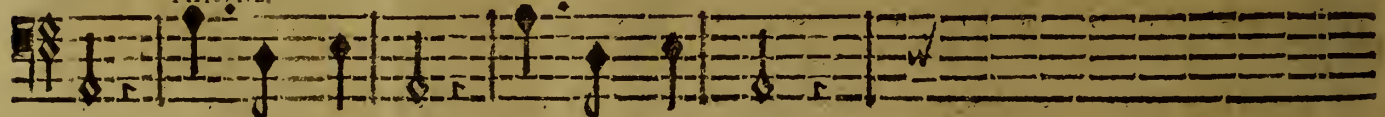


loy? Oüy, c'est moy. Oüy, c'est moy. Oses-tu bien en aucune fa- çon, Proferer ce beau

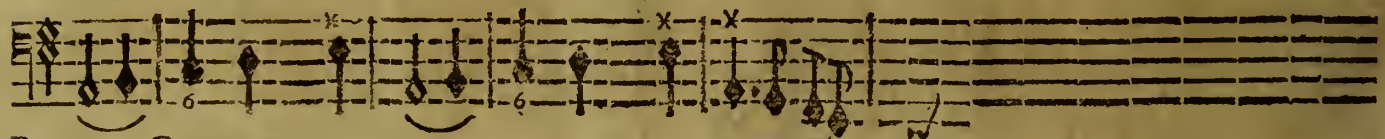


BASSE-CONTINUE.

PHILENE.



nom? Eh! pourquoy non. Eh! pourquoy non.



BASSE-CONTINUE.

TROISIEME ENTREESCENE II.

TRIO d'Haut-Bois.

Haut-Bois.

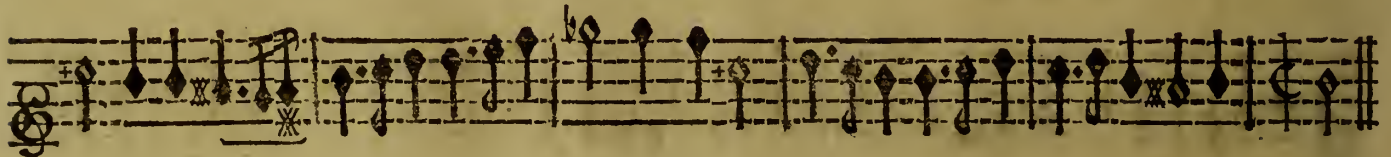
LICAS.

B.C. Iris, charme mon ame. Iris, charme mon ame. Et qui pour elle aura Le

moindre brin de flame, Il s'en repentira. Et qui pour elle aura Le



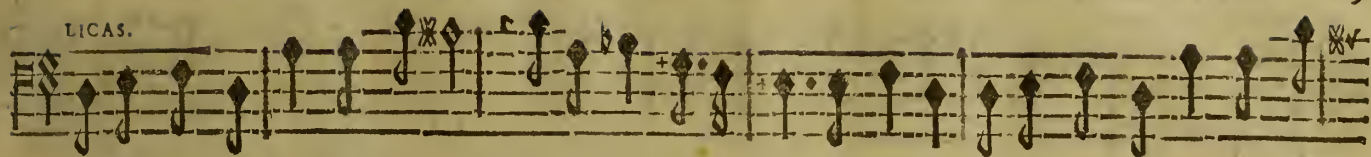
moindre brin de fla- me, Il s'en repen- tira. * Il s'en repenti- ra. Il



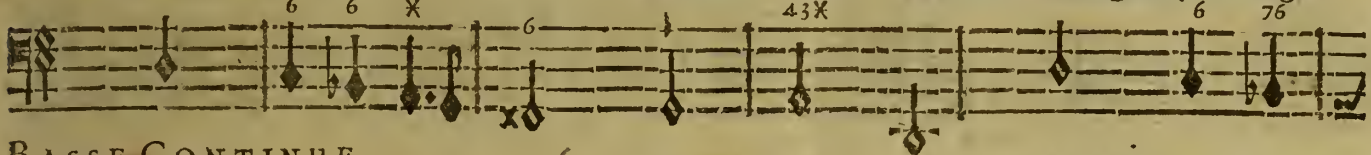
s'en repen- ti- ra. Je me moque de cela. * Je me moque de ce- la.

TROISIEME ENTREE. SCENE II.

LICAS.



Je t'étrangleray, mangeray, Si tu nomme jamais ma Belle. Je t'étrangleray, mange-



BASSE-CONTINUE.



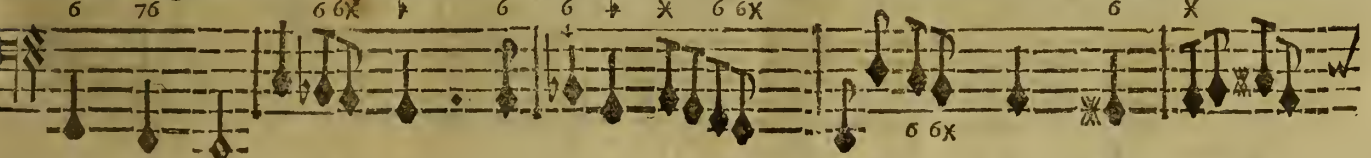
ray, Si tu nomme jamais ma Belle. Ce que je dis, je le feray, Je t'étrangle-



BASSE-CONTINUE.



ray, mangeray, Il suffit que j'en ay juré Quand les Dieux prendroient ta querelle;



BASSE-CONTINUE.

66 FRAGMENTS DE MR. DE LULLY, BALLET.

PHILENE.

Je t'étrangleray, mangeray, Si tu nomme jamais ma Belle. Bagatelle, bagatelle.

BASSE-CONTINUE.

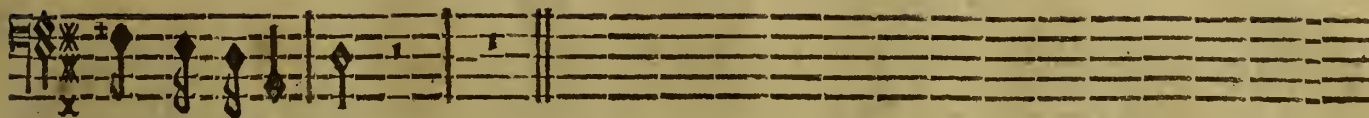
le. Bagatelle, bagatelle.

BASSE-CONTINUE.

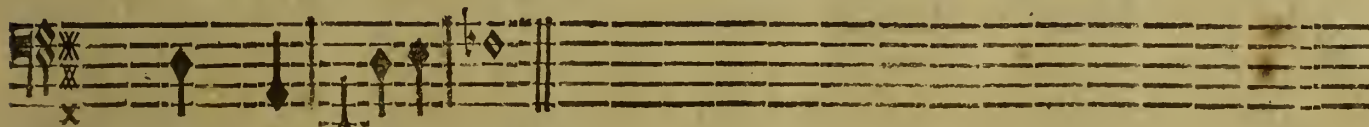
LICAS.

le. Arreste, malheureux, tourne, tourne visage, Et voyons qui des deux obtien-

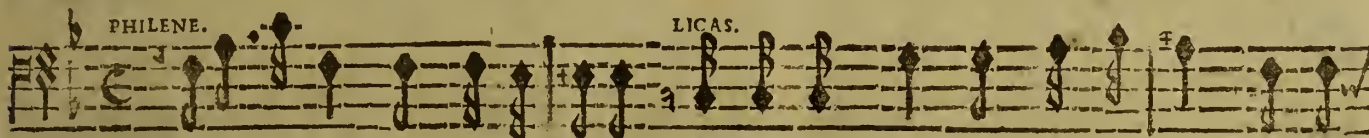
BASSE-CONTINUE.



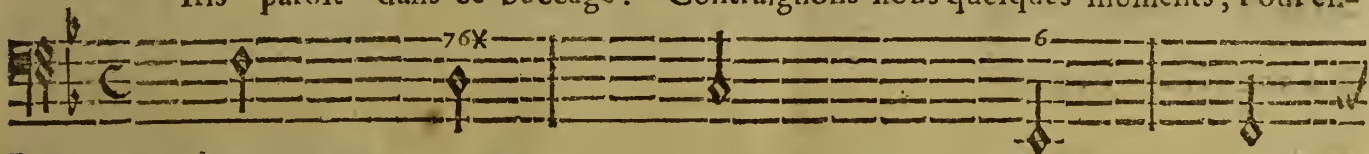
dra l'avanta- ge.



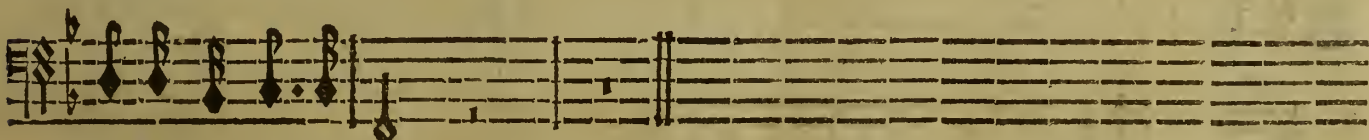
BASSE-CONTINUE. PRELUDE.



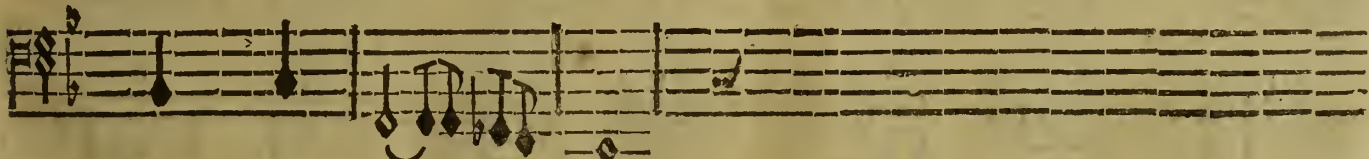
Iris paroît dans ce bocage! Contraignons-nous quelques moments, Pour en-



BASSE-CONTINUE.



tendre ses sentimens.

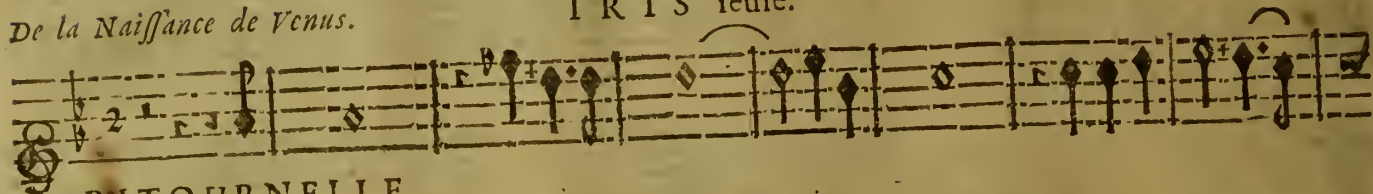


BASSE-CONTINUE. PRELUDE.

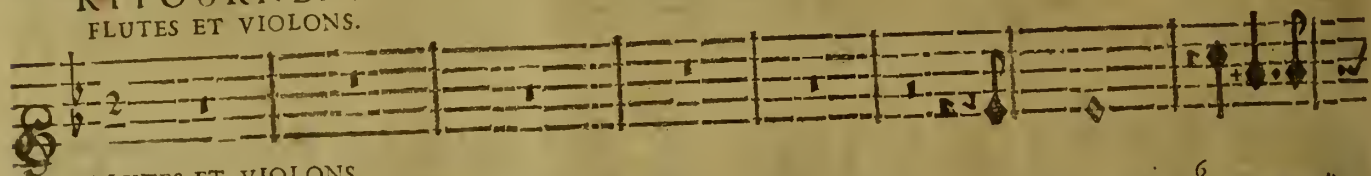
68 FRAGMENTS DE MR DE LULLY, BALLET.
SCENE TROISIEME.

De la Naissance de Venus.

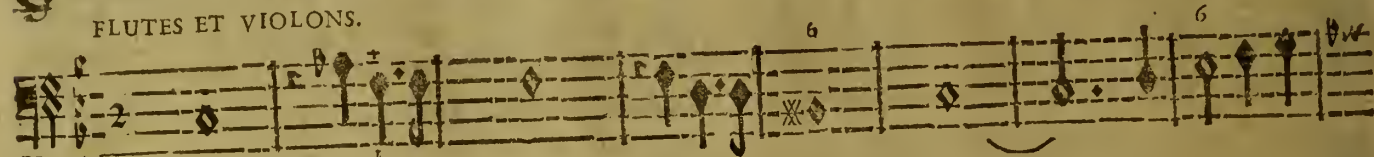
IRIS seule.



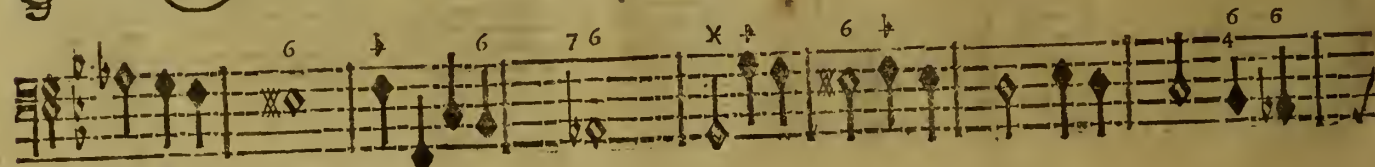
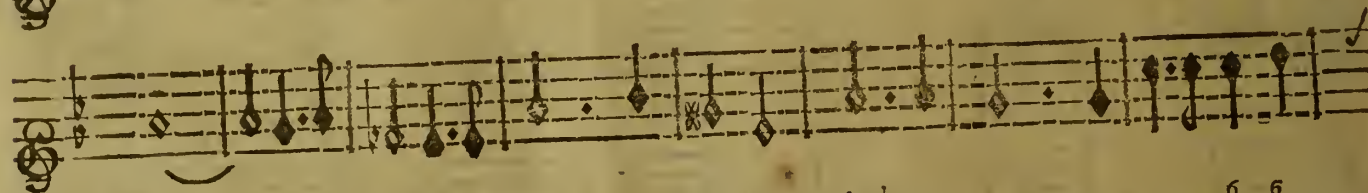
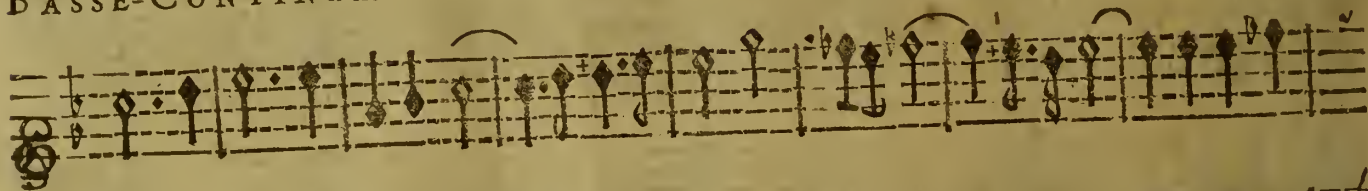
RITOURNELLE.
FLUTES ET VIOLONS.



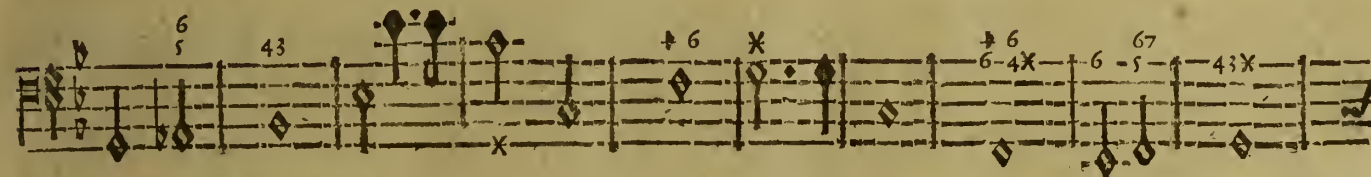
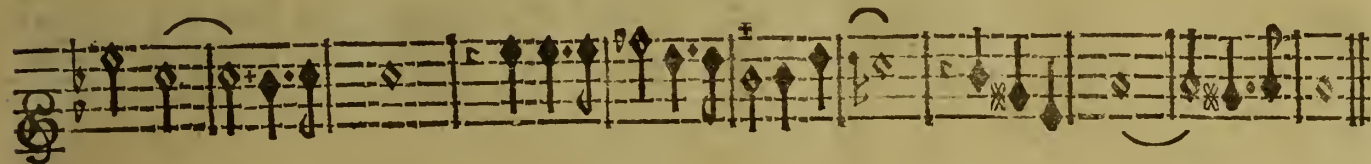
FLUTES ET VIOLONS.



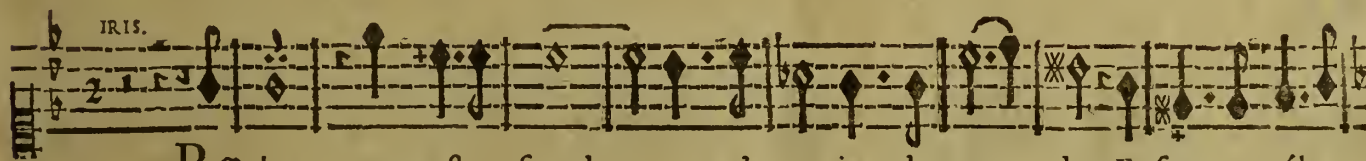
BASSE-CONTINUE.



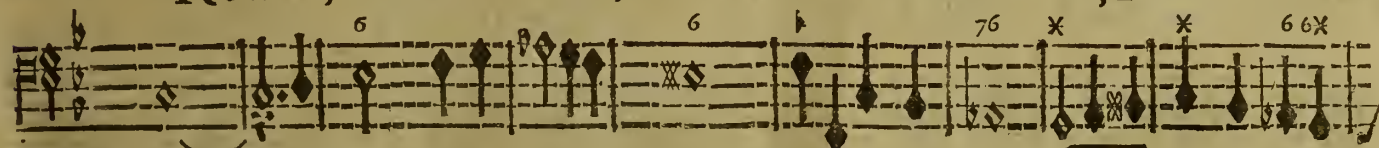
BASSE-CONTINUE.



BASSE-CONTINUE.



ROchers, vous estes sourds, vous n'avez rien de tendre, Et sans vous ébran-



BASSE-CONTINUE.

FLÛTES.

FLÛTES.

RITOURNELLE.

2. COUPLET.

Ces vœux que tu faisois & dont j'étois char-mé- e:

BASSE-CONTINUE.

BASSE-CONTINUE.

Que font-ils de- ve- nus, lâche & perf- de Amant? Ces

BASSE-CONTINUE.

BASSE-CONTINUE.

mant? H-las! t'a-- voir aimé toujours si ten- dre-

x 6 76 x 6x 6 x

BASSE-CONTINUE.

ment, Estoit- ceu- ne rai- son pour n'estre plus ay- mé-

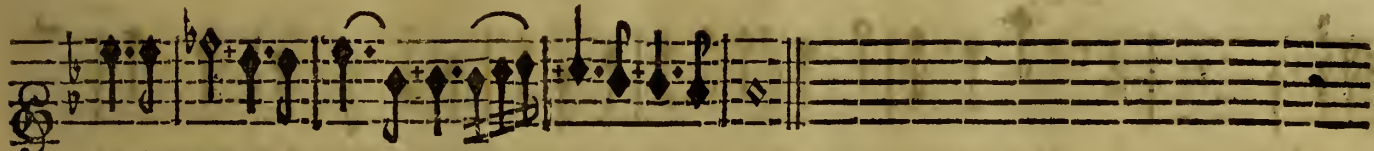
6 6 6 6 43

BASSE-CONTINUE.

e. Estoit- ceune raison pour n'ê tre plus ay- mé- c.

6 6 x 6 x 6 4 3x c.

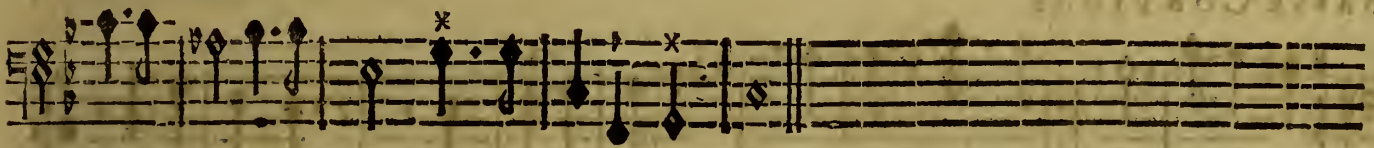
BASSE-CONTINUE.



FLUTES.



FLUTES.



BASSE-CONTINUE.

SCENE IV.

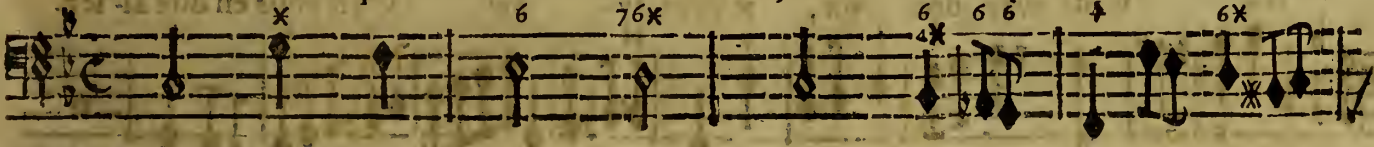
IRIS, PHILENE, LICAS.

Du Ballet des Muses.



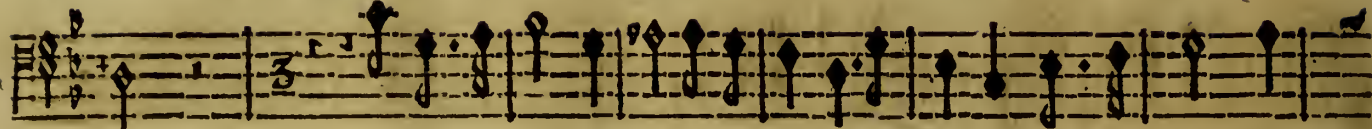
PHILENE.

DE deux cœurs que l'Amour a soumis à vos loix, Nous venõs vo⁹ presser de vouloir faire un



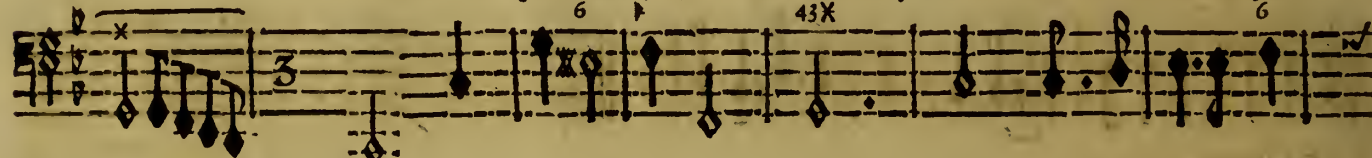
BASSE-CONTINUE.

LICAS.

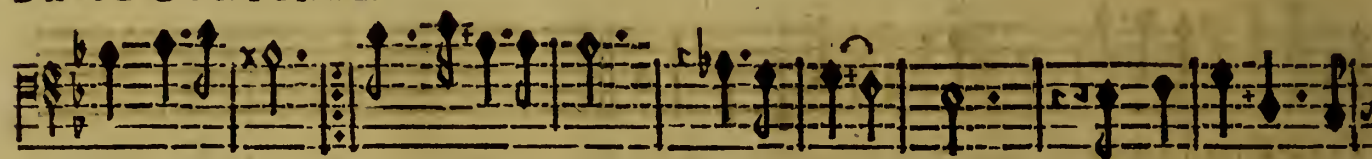


choix.

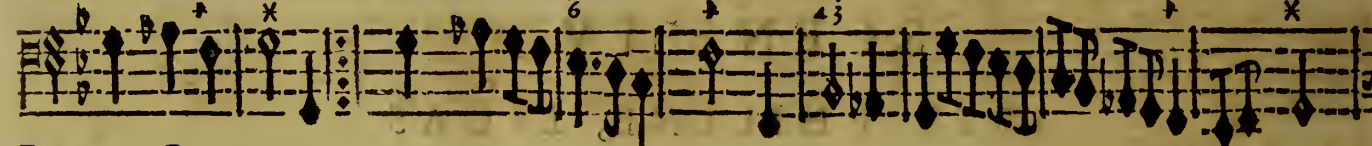
N'attendez pas qu'icy je me vante moy-même, Pour le choix que



BASSE CONTINUE.



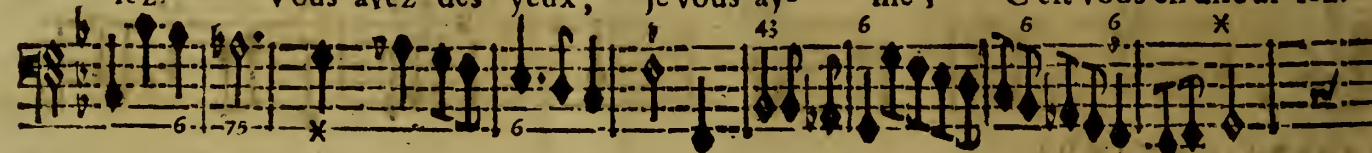
vous balancez : Vous avez des yeux, je vous ay- me, C'est vous en dire af-



BASSE-CONTINUE

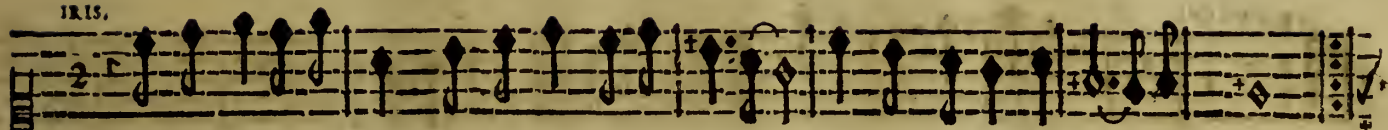


sez. Vous avez des yeux, je vous ay- me, C'est vous en dire af- sez.

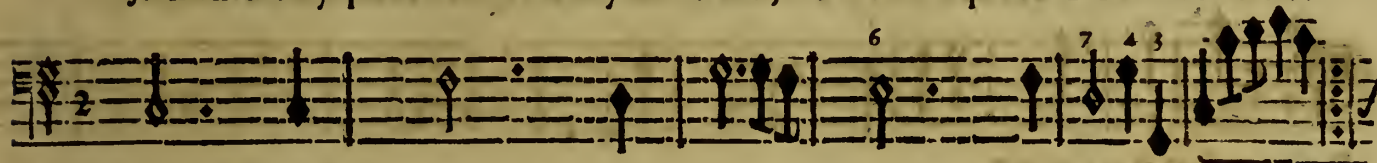


BASSE CONTINUE.

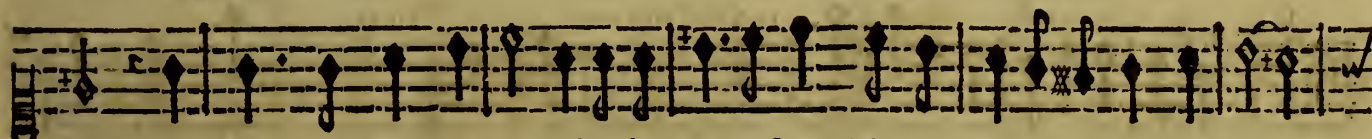
IRIS.



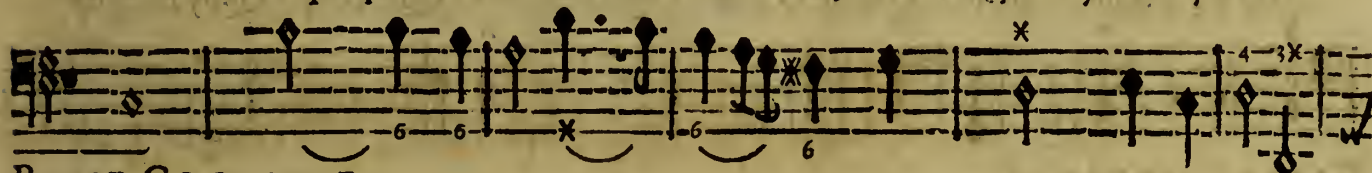
Je n'offenferay point son amour ny le vôtre ; Ne vous reprochez rien tous deux :



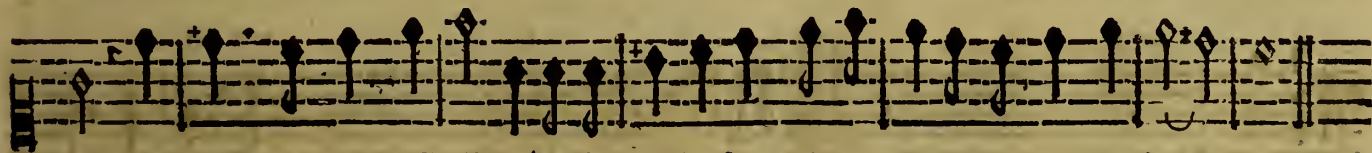
BASSE-CONTINUE.



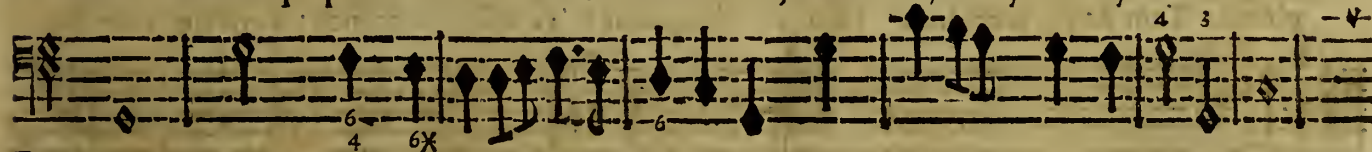
deux : Mon cœur qui pour Mirtil brûle de mille feux, Ne vous ayme ny l'un ny l'au-



BASSE CONTINUE.



tre. Mon cœur qui pour Mirtil brûle de mille feux, Ne vous ayme ny l'un ny l'au- tre.



BASSE-CONTINUE.

PHILENE.

Helas ! peut-on sentir de plus vive douleur, Nous préfe-

BASSE-CONTINUE.

LICAS. PHILENE. LICAS. PHILENE.

rer un servile Pasteur ! O Ciel ! O Sort ! Quelle rigueur ! Quel coup ! Quoy tant de

BASSE-CONTINUE.

LICAS. PHILENE. LICAS. PHILENE.

pleurs ! Tant de perseverance ! Tant de langueur ! Tant de souffrance ! Tant de vœux !

BASSE-CONTINUE.

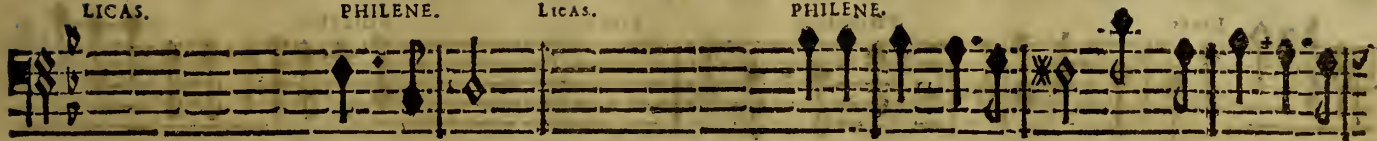
TROISIEME ENTREE. SCENE IV.

LICAS.

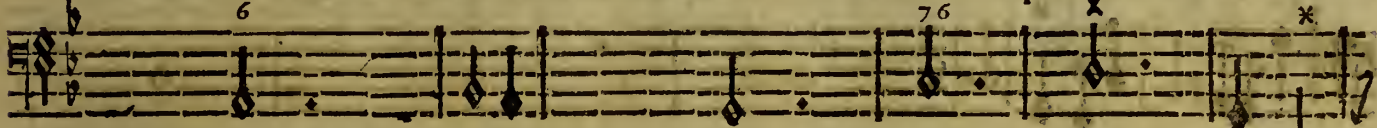
PHILENE.

LICAS.

PHILENE.



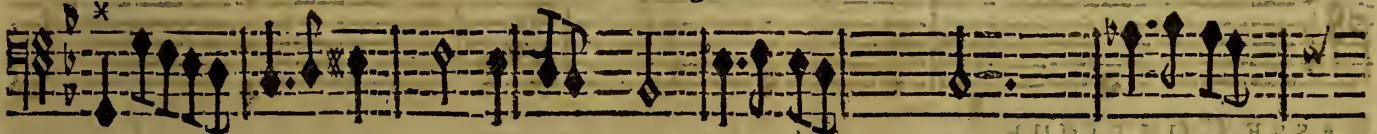
Tant de soins ! Tant d'ardeur ! Tant d'amour ! Avec tant de mépris sont traitez en ce



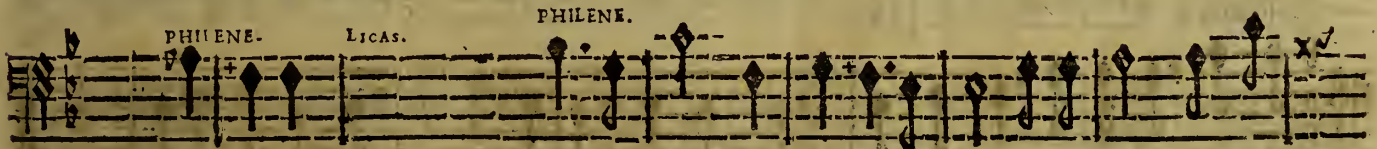
BASSE-CONTINUE.



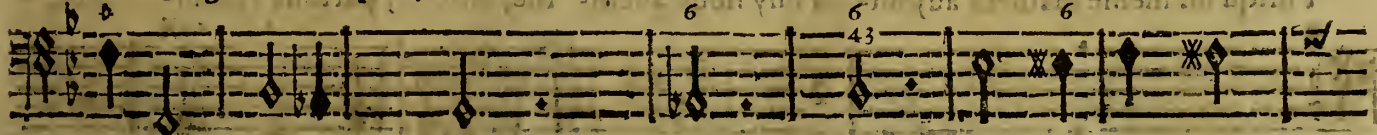
jour. Ah cruelle ! Cœur dur ! Tigresse ! Inexorable ! Inhumaine ! Infle-



BASSE-CONTINUE.



xible ! Ingratte ! Impitoyable ! Tu veux-donc nous faire mourir, Il te faut conten-



BASSE-CONTINUE.

LICAS. PHILENE. LICAS. PHILENE.

ter, Il te faut obeit. Mourons Licas, Mourons Philene, Avec ce fer finissons nôtre

BASSE-CONTINUE.

LICAS. PHILENE. LICAS.

peine. Pouffe, courage. Ferme, allons va le premier. Non, je veux marcher le dernier.

BASSE-CONTINUE.

PHILENE.

Puisqu'un même malheur aujourd'hui nous assemble, Allons, partons ensemble.

BASSE-CONTINUE.

SCENE V.

PHILENE, LICAS. Troupe de Bergers & de Bergeres.

Musical staff for Haut-Bois. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. There are some performance markings like a plus sign and an asterisk.

HAUT-BOIS.
Tous.

Musical staff for Haut-Bois. The staff is in treble clef with a 3/4 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. There are some performance markings like a plus sign and an asterisk.

HAUT-BOIS.
Tous.

Musical staff for Bassons. The staff is in bass clef with a 3/4 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. There is a performance marking '6X' at the end of the staff.

BASSONS.

Musical staff for Bassons. The staff is in bass clef. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. There is a performance marking 'r' at the beginning of the staff.

Musical staff for Bassons. The staff is in bass clef. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. There are some performance markings like an asterisk and a plus sign.

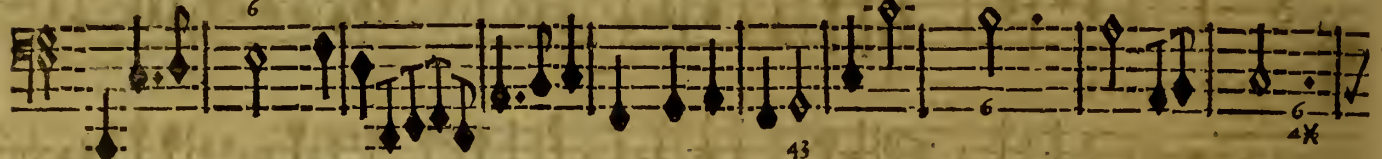
Musical staff for Bassons. The staff is in bass clef. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. There are performance markings '6', '4X', '6', and '76X' at the bottom of the staff.

80 FRAGMENTS DE MR. DE LULLY, BALLET.

UN BERGER.



Ah quelle fo- li- e! Ah quelle foli- e! De quitter la vie Pour une beau-

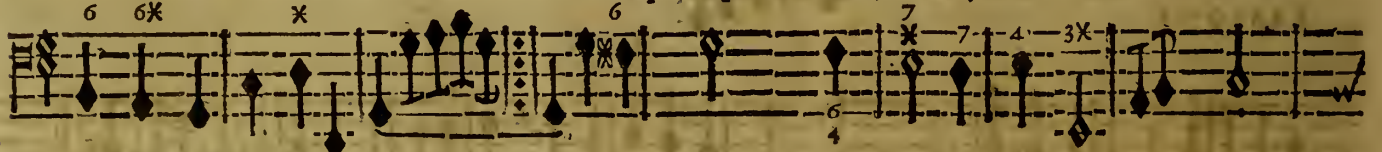


BASSE-CONTINUE.

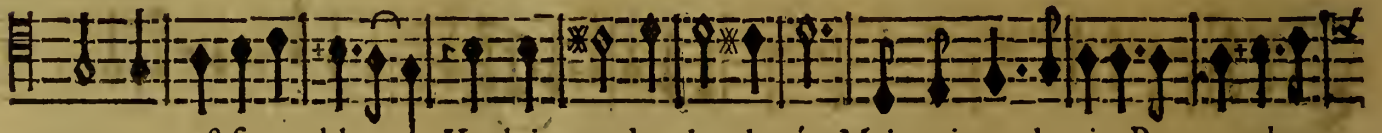
43



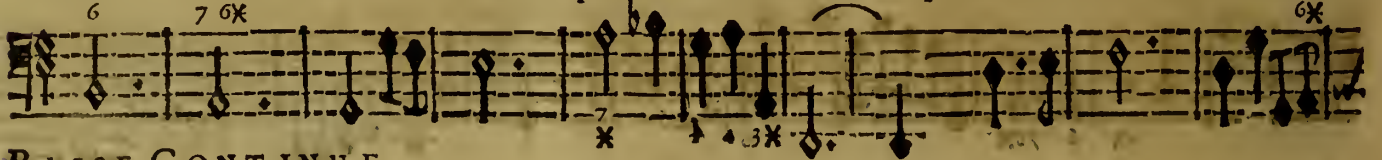
té Dont on est rebu- té: té: On peut, pour un objet ayma- ble, Dont le



BASSE-CONTINUE.



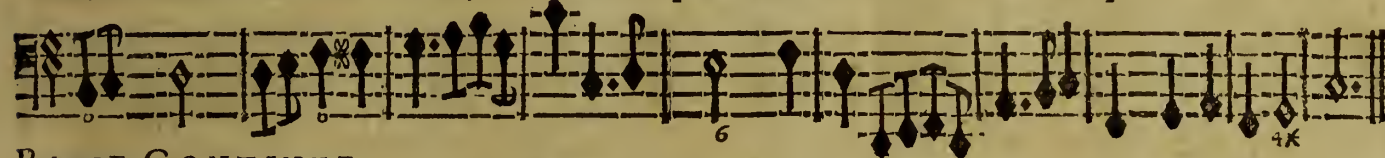
cœur nous est favorable, Vouloir perdre la clarté; Mais quitter la vie, Pour une beau-



BASSE-CONTINUE.



té, Dont on est rebu- té, Ah! quelle fo- li- e! Ah! quelle foli- e!



BASSE-CONTINUE.

On reprend l'Air des Haut-Bois. page 79.

Les Violons & les Haut-Bois, jouent l'Air qui suit.

PREMIER BERGER.

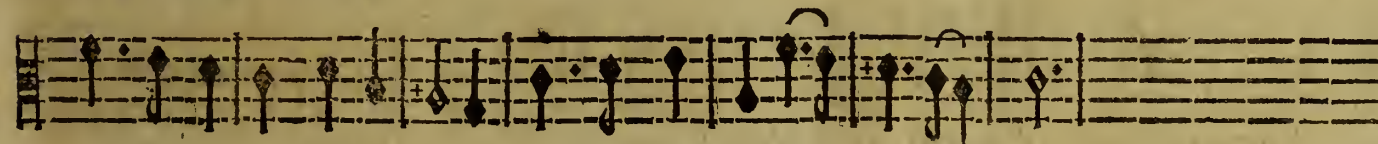
SECOND BERGER.



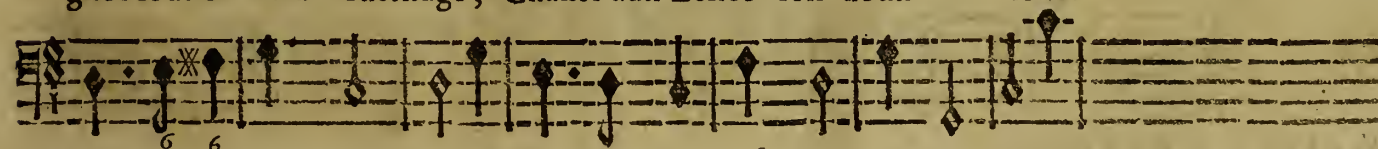
Ah! quil fait beau dans ce bocceage, Ah! que le Ciel donne un beau jour: Le Rossignol



BASSE-CONTINUE.



gnol sous ce tendre feuillage, Chante aux Echos son doux re- tour.



BASSE-CONTINUE.

L

82 FRAGMENTS DE MR. DE LULLY, BALLET.

FREMIER BERGER.

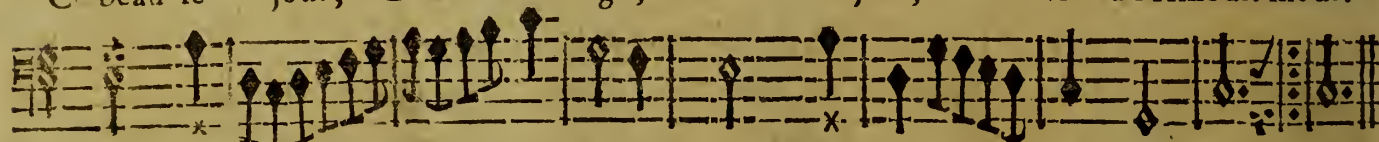


Ce beau se- jour, Ce doux ombrage, Ce doux se jour, Nous invite à l'Amour. mour.

SECONDE BERGER.



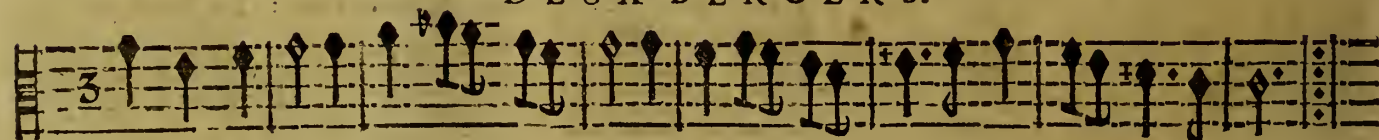
Ce beau se- jour, Ce doux ombrage, Ce doux se- jour, Nous invite à l'Amour. mour.



BASSE-CONTINUE.

Les Haut-Bois jouent l'Air qui suit.

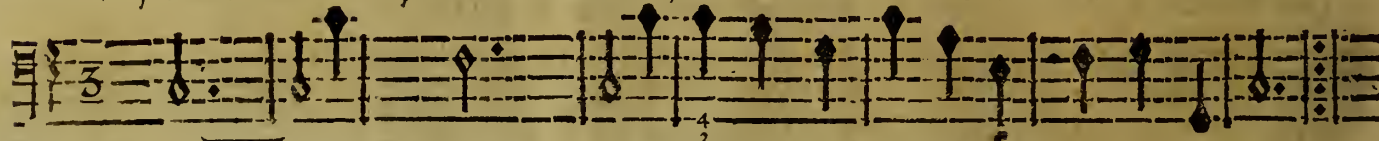
DEUX BERGERS.



Voy ma Climene, Voy sous ce chêne, S'entre-bai- fer ces Oiseaux amoureux:



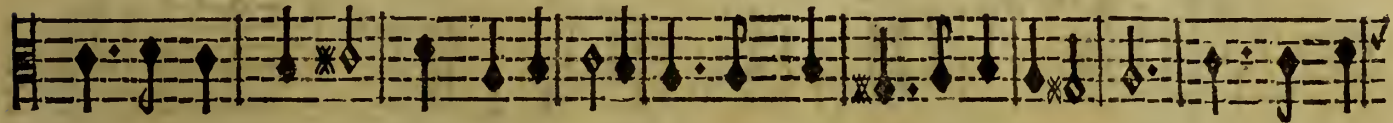
Voy ma Climen- Voy sous ce chêne, S'entre-bai- fer ces Oiseaux amoureux:



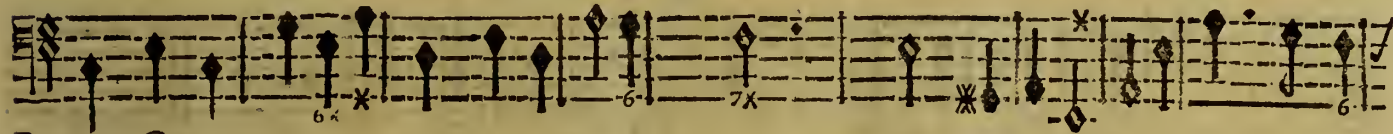
BASSE-CONTINUE.



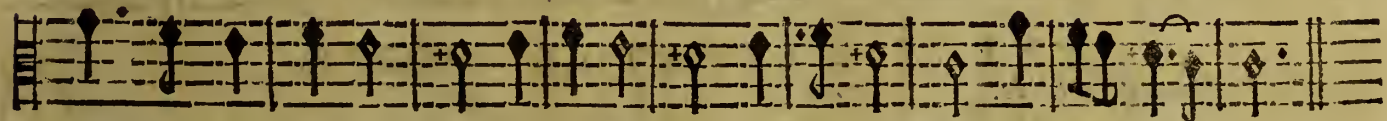
Ils n'ont rien dans leurs vœux Qui les gêne, De leurs doux feux Leur ame est pleine: Qu'ils sôt heu-



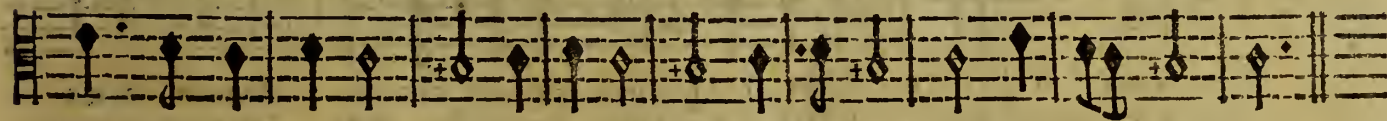
Ils n'ont rien dans leurs vœux Qui les gêne, De leurs doux feux Leur ame est pleine: Qu'ils sôt heu-



BASSE-CONTINUE.



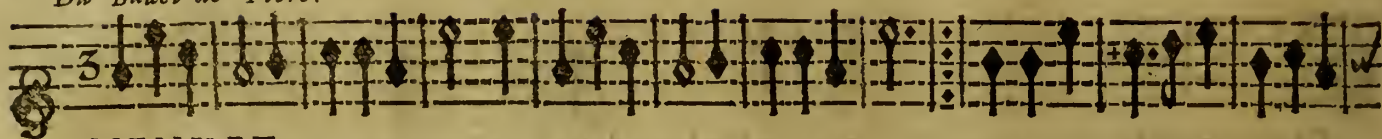
reux! Nous pouvons tous deux, Si tu le veux, Faire comme eux. Faire comme eux.



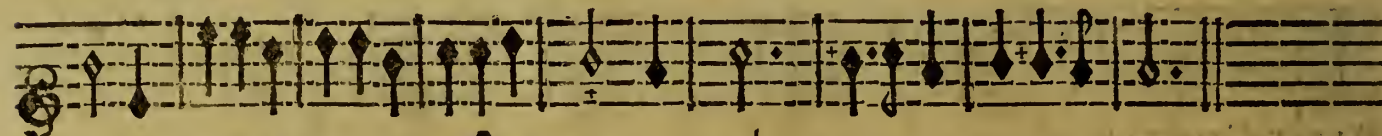
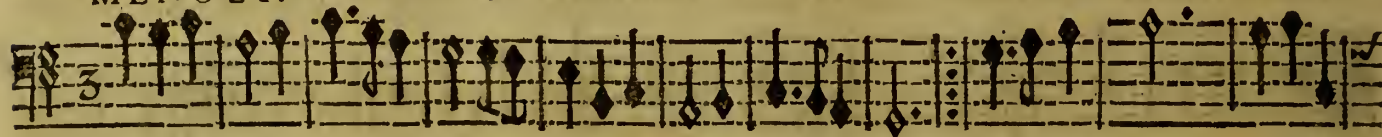
reux! Nous pouvons tous deux, Si tu le veux, Faire comme eux. Faire comme eux.



BASSE-CONTINUE.

Du Ballet de Flore.

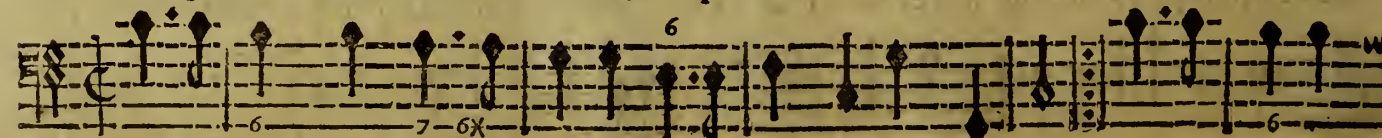
MENUET.



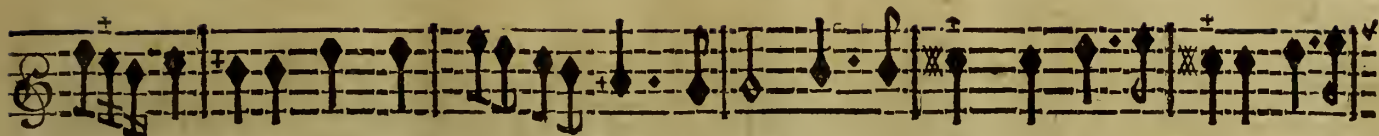
UNE BERGERE ET LE CHOEUR.

De la Princesse d'Elide.

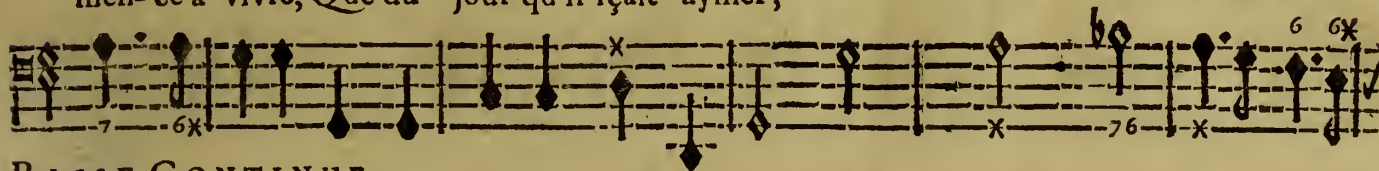
Usez mieux, ô beau- tez fieres, Du pouvoir de tout charmer : Ayez, aya-
 Songez de bonne heu- re à suivre, Le plaisir de s'enfla- mer : Un cœur ne com-



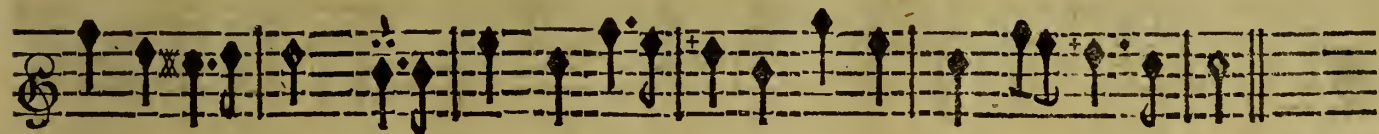
Usez mieux, ô beautez fieres, Du pouvoir de tout charmer : B-C.
 Songez de bonne heure à suivre, Le plaisir de s'enfla- mer.



bles Bergeres , Nos cœurs sont faits pour aymer, Quelque fort qu'on s'en deffende Il y
 men-ee à vivre, Que du jour qu'il sçait aymer,



BASSE-CONTINUE.

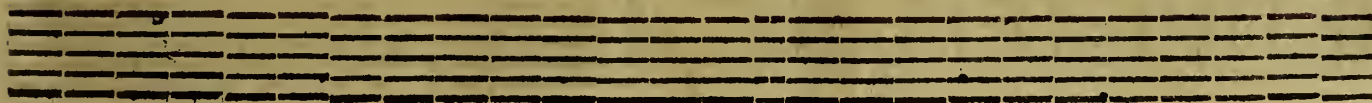


faut venir un jour ; Il n'est rien qui ne se rende, Aux doux charmes de l'Amour.

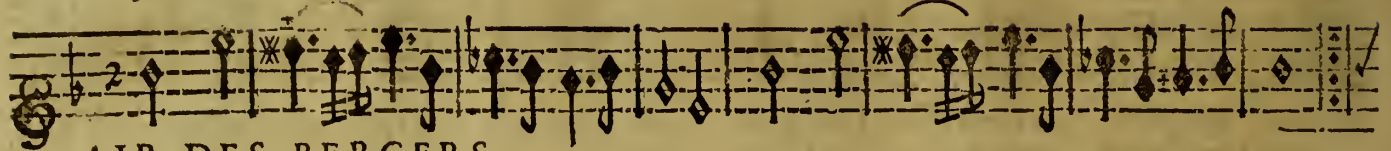


BASSE-CONTINUE. Il n'est rien qui ne se rende, Aux doux charmes de l'Amour.

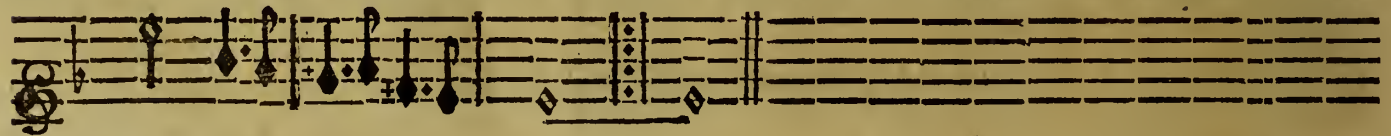
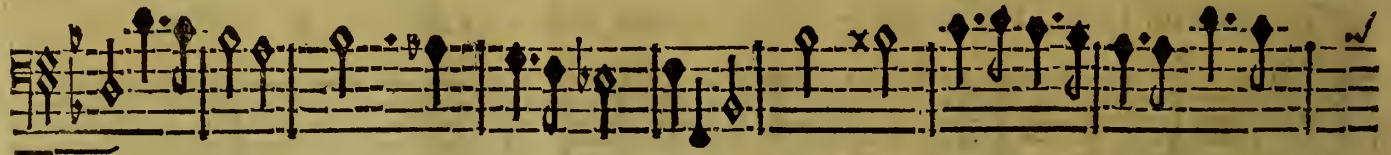
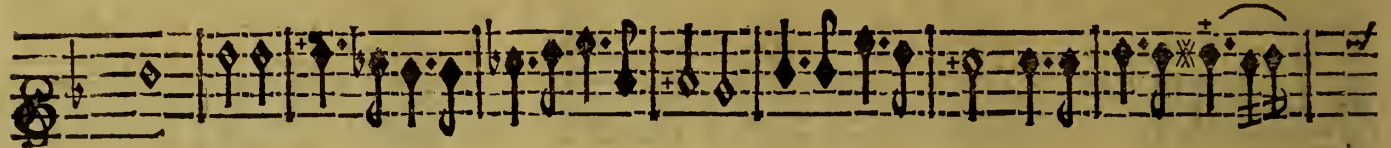
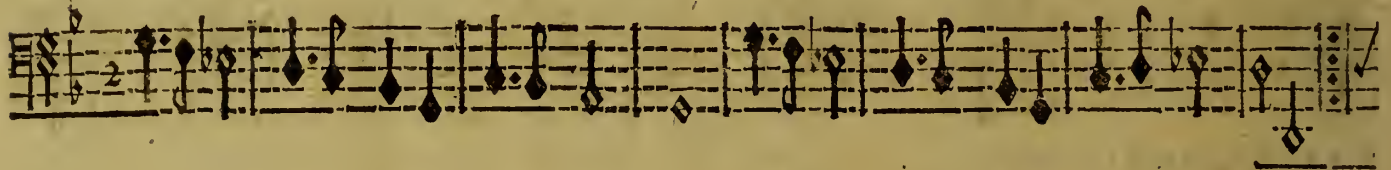
On chante le Second Couplet tout de suite.



De la Mascarade de Versailles.



AIR DES BERGERS.

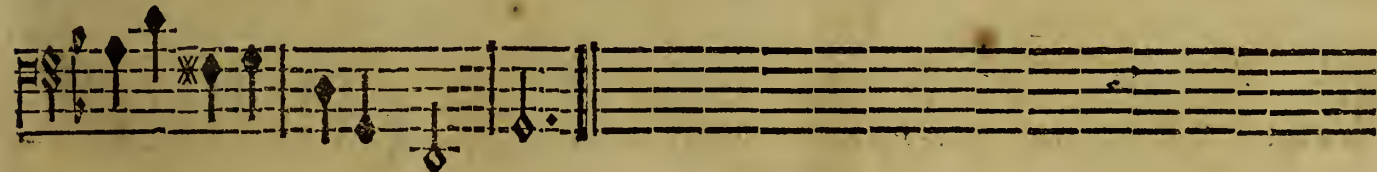
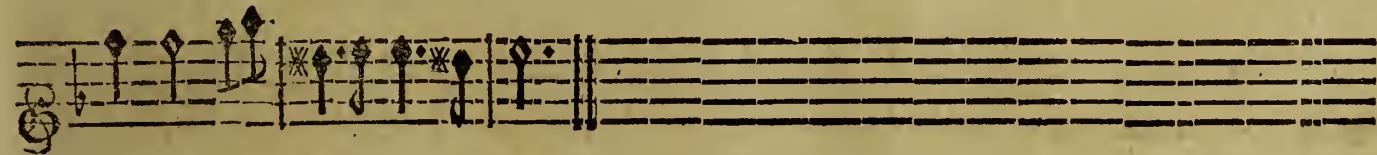
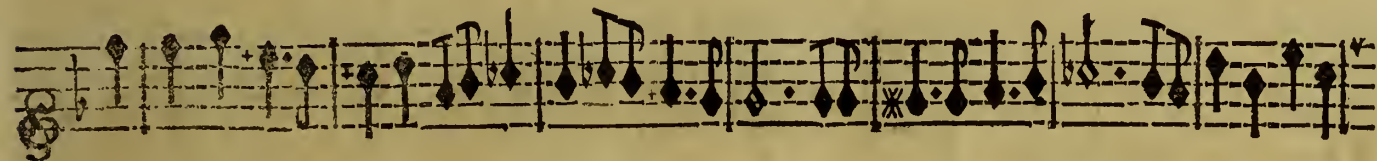


TROISIEME ENTRE'E. SCENE V.

De la Naissance de Venus.



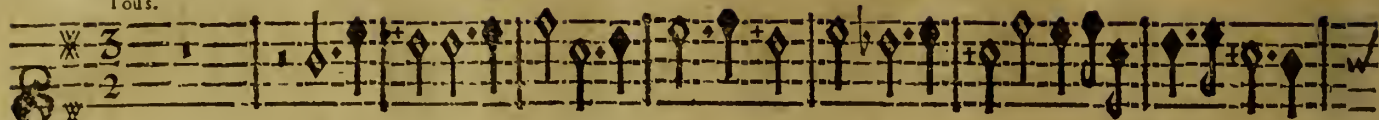
BOURE'E.



88 FRAGMENTS DE MR. DE LULLY, BALLET.

De la Princesse d'Elide.

Tous.



RITOURNELLE. FLUTES ET VIOLONS.

Tous.

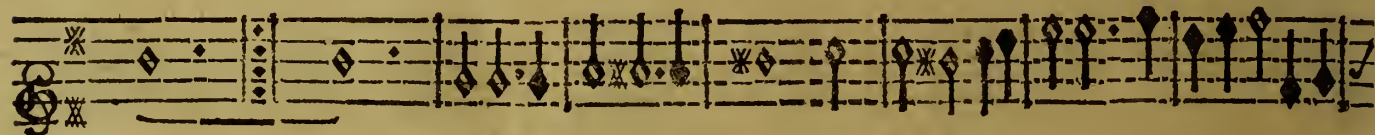
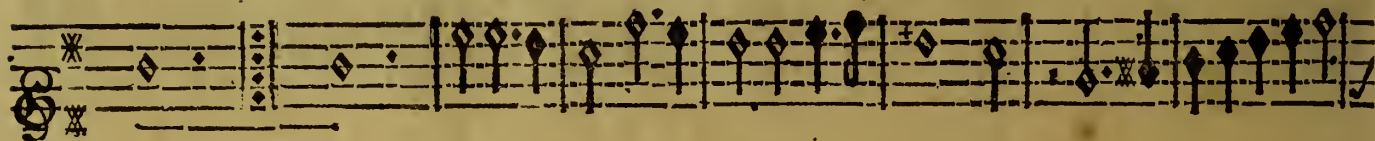


RITOURNELLE.

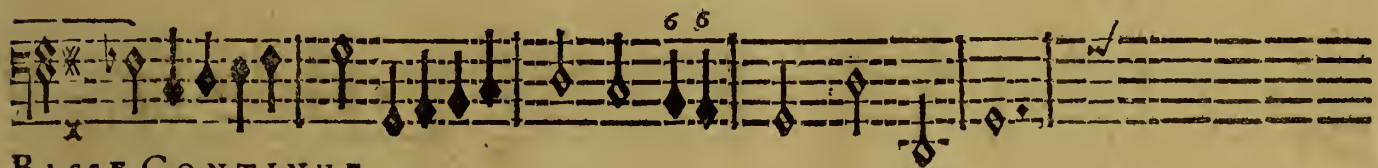
Tous.



BASSE-CONTINUE.

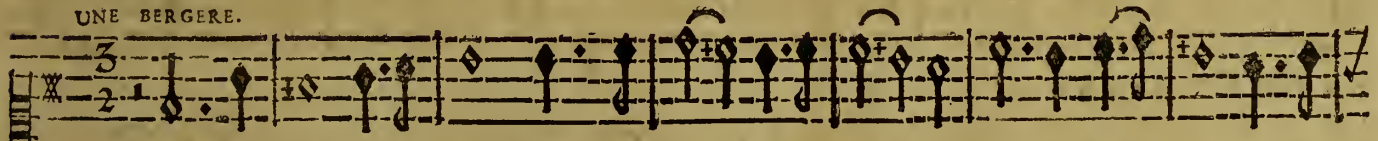


BASSE-CONTINUE.

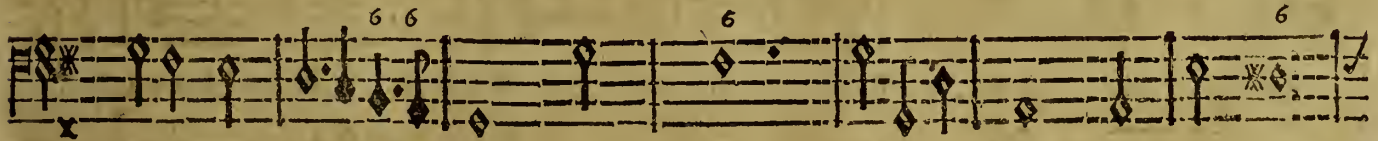


BASSE-CONTINUE.

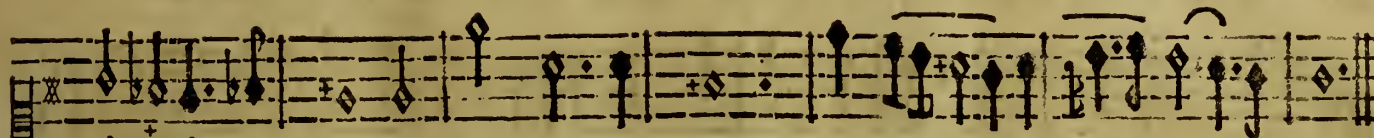
UNE BERGERE.



Quand l'Amour a vos yeux, offre un choix agreable, Jeunes Beau- tez, laissez-



BASSE-CONTINUE.



est ay-mable, Rien n'est si doux, Rien n'est si doux que d'aymer.



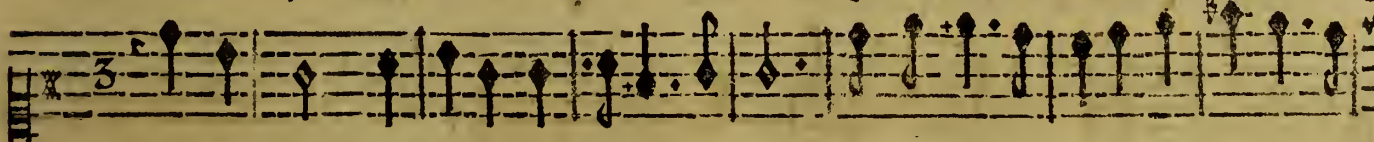
BASSE-CONTINUE.

Les Flûtes Allemandes jouent l'Air suivant avant, & avec les deux Bergeres.

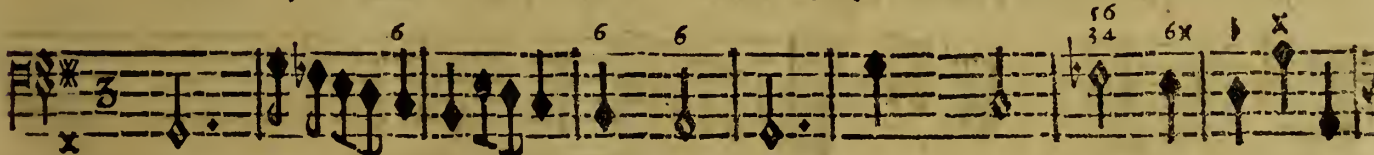
De la Feste de Versailles.



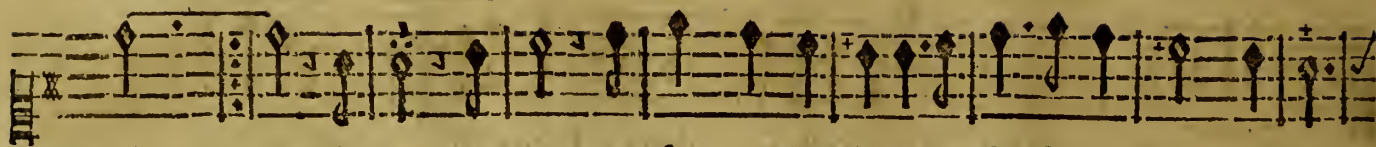
L'autre jour d'Annette j'entendis la voix, Qui sur sa Mufette Chantoit dans nos



L'autre jour d'Annette j'entendis la voix, Qui sur sa Mufette Chantoit dans nos



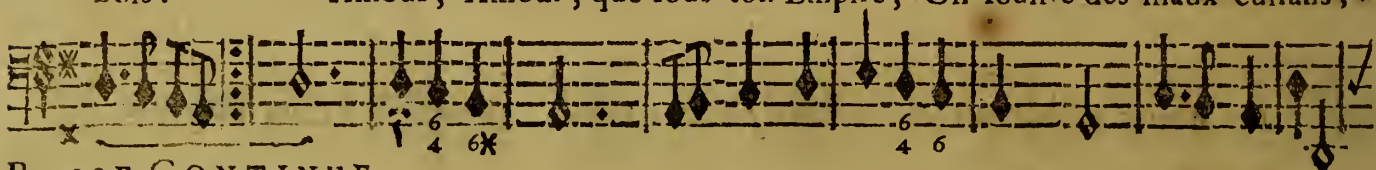
BASSE-CONTINUE.



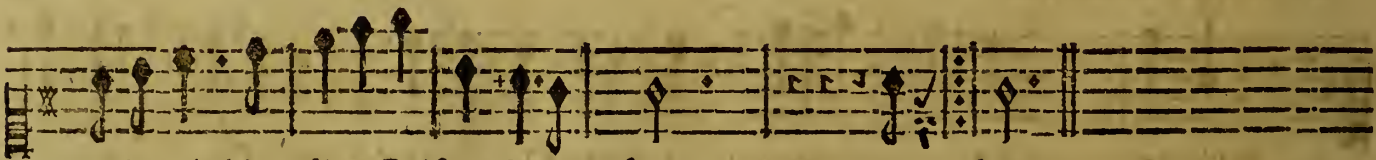
Bois: Amour, Amour, que sous ton Empire, On souffre des maux cuisans;



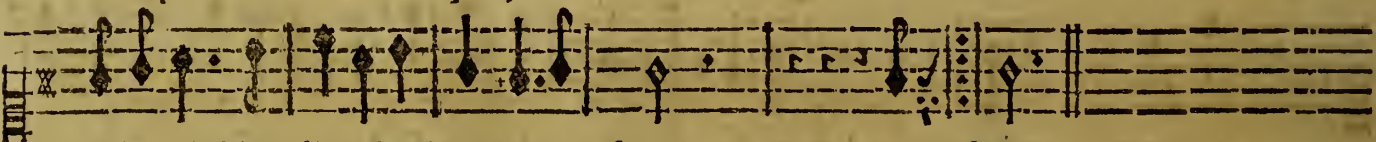
Bois: Amour, Amour, que sous ton Empire, On souffre des maux cuisans;



BASSE-CONTINUE.



Je le puis bien dire, Puisque je le sens. A- sens.



Je le puis bien dire, Puisque je le sens. A- sens.



BASSE CONTINUE.

On reprend la Bourée, page 87.

Du Bourgeois Gentil-Homme.

CHOEUR.

VIOLONS.

Quels spectacles charmans! quels plai-

Quels spectacles charmans! quels plai-

firs goûtons-nous! Les Dieux mêmes, les Dieux n'en ont point de si doux! n'en ont

firs goûtons-nous! Les Dieux mêmes, les Dieux n'en ont point de si doux! n'en ont

point, n'en ont point de si doux! VIOLONS.

point, n'en ont point de si doux! B-C.

Musical notation for Violins, first system. The staff contains a series of notes and rests, including a double bar line and a repeat sign.

Quels spectacles charmans!

VIOLONS.

quels plaisirs goûtons-

Musical notation for Basses and Cellos, first system. The staff contains a series of notes and rests, including a double bar line and a repeat sign.

Quels spectacles char- mans!

B-C.

quels plaisirs goûtons-

Musical notation for Violins, second system. The staff contains a series of notes and rests, including a double bar line and a repeat sign.

nous! VIOLONS.

Les Dieux n'en ont point de plus doux! VIOLONS.

Musical notation for Basses and Cellos, second system. The staff contains a series of notes and rests, including a double bar line and a repeat sign.

nous! Les Dieux mêmes, Les Dieux n'en ont point de plus doux! B-C.

Musical notation for Violins, third system. The staff contains a series of notes and rests, including a double bar line and a repeat sign.

Quels spectacles charmans! quels plaisirs goû- tons-

Musical notation for Basses and Cellos, third system. The staff contains a series of notes and rests, including a double bar line and a repeat sign.

Quels spectacles charmans! quels plaisirs goûtons-

nous! VIOLONS.

Les Dieux mêmes, les Dieux n'en ont point de plus

nous! B.-C.

Les Dieux mêmes, les Dieux n'en ont point de plus

doux! VIOLONS.

Les Dieux mêmes, les

doux! B.-C.

Les Dieux mêmes, les

Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de si doux! Les Dieux

Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de si doux! Les Dieux



mêmes, les Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de si doux !

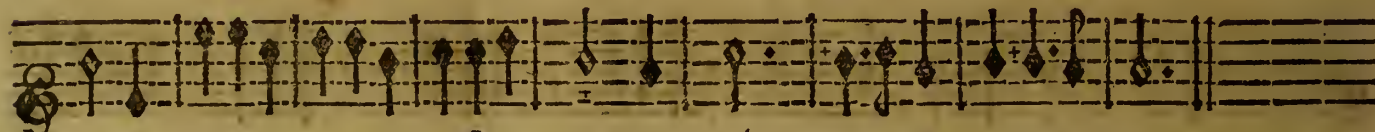
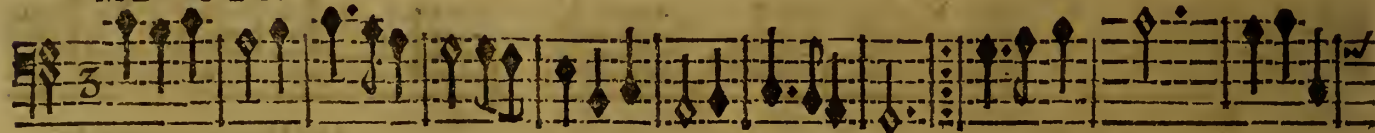


mêmes, les Dieux, Les Dieux mêmes, les Dieux n'en ont point, n'en ont point de si doux !

Du Ballet de Flore.



MENUET.



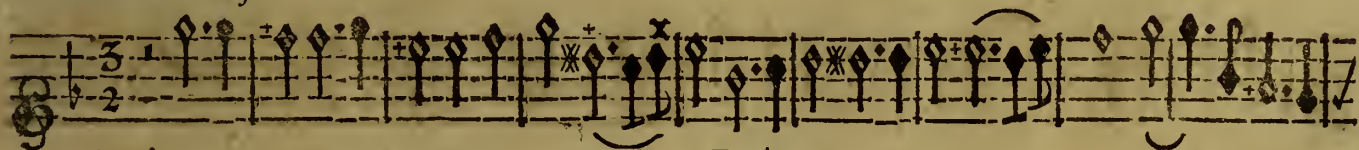
FIN DE LA TROISIEME ENTREE.





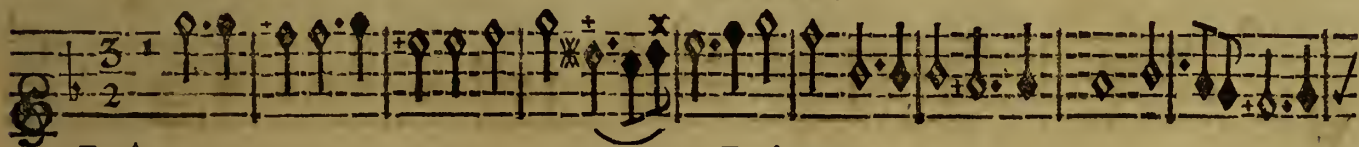
QUATRIÈME ENTRÉE.
SCÈNE PREMIÈRE.
UNE BOHEMIENNE seule.

Du Ballet des Muses.



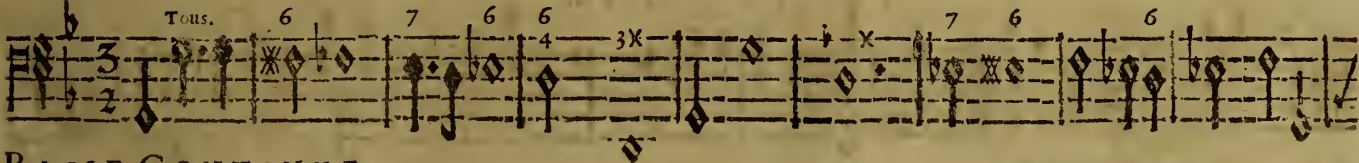
FLÛTES ET VIOLONS.

FLÛTES.



FLÛTES ET VIOLONS.

FLÛTES.



BASSE-CONTINUE.

98 FRAGMENTS DE MR. DELULLY, BALLET.

Musical staff for Flûtes and Tous. The staff is in G major and 3/4 time. It contains a series of eighth and sixteenth notes. The word "Tous." is written below the first measure, and "FLÛTES." is written below the middle of the staff. "Tous." is also written below the final measure.

Musical staff for Flûtes and Tous. The staff is in G major and 3/4 time. It contains a series of eighth and sixteenth notes. The word "Tous." is written below the first measure, and "FLÛTES." is written below the middle of the staff. "Tous." is also written below the final measure.

Musical staff for Basse-Continue. The staff is in G major and 3/4 time. It contains a series of eighth and sixteenth notes. The word "BASSE-CONTINUE." is written below the first measure. Above the staff, there are several figures: "4 3X", "56+", "4", "7+ 6", "7 6", and "X".

Musical staff for Flûtes. The staff is in G major and 3/4 time. It contains a series of eighth and sixteenth notes. The word "FLÛTES." is written below the middle of the staff.

Musical staff for Flûtes. The staff is in G major and 3/4 time. It contains a series of eighth and sixteenth notes. The word "FLÛTES." is written below the middle of the staff.

Musical staff for Basse-Continue. The staff is in G major and 3/4 time. It contains a series of eighth and sixteenth notes. The word "BASSE-CONTINUE." is written below the first measure. Above the staff, there are several figures: "4 X", "6", "7 6", and "X".

QUATRIÈME ENTREE. SCENE I.

Musical staff for Flutes and Tutti. The staff contains a series of notes with various ornaments and dynamics. The word "Tous." is written below the first few notes, and "FLÛTES." is written below the rest of the staff.

Musical staff for Flutes and Tutti. The staff contains a series of notes with various ornaments and dynamics. The word "Tous." is written below the first few notes, and "FLÛTES." is written below the rest of the staff.

Musical staff for Bass Continuo and Tutti. The staff contains a series of notes with various ornaments and dynamics. The word "Tous." is written below the first few notes, and "BASSE-CONTINUE." is written below the rest of the staff.

Musical staff for Flutes and Tutti. The staff contains a series of notes with various ornaments and dynamics. The word "Tous." is written below the first few notes, and "FLÛTES." is written below the rest of the staff.

Musical staff for Flutes and Tutti. The staff contains a series of notes with various ornaments and dynamics. The word "Tous." is written below the first few notes, and "FLÛTES." is written below the rest of the staff.

Musical staff for Bass Continuo and Tutti. The staff contains a series of notes with various ornaments and dynamics. The word "Tous." is written below the first few notes, and "BASSE-CONTINUE." is written below the rest of the staff.

100 FRAGMENTS DE MR. DE LULLY, BALLET.

Tous.

FLÛTES.

Tous.

FLÛTES.

BASSE-CONTINUE.

UNE BOHEMIENNE.

AMour, trop indiscret, devoir trop rigoureux, Je ne sçay lequel de vous

doux.

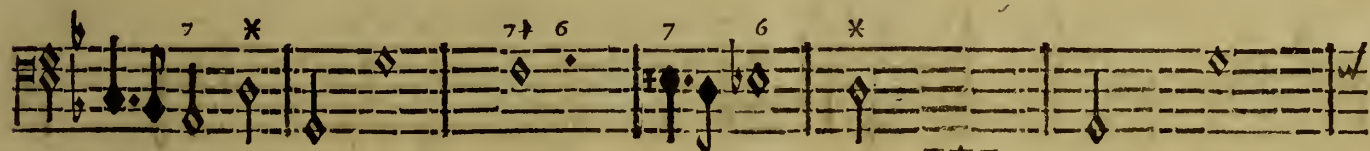
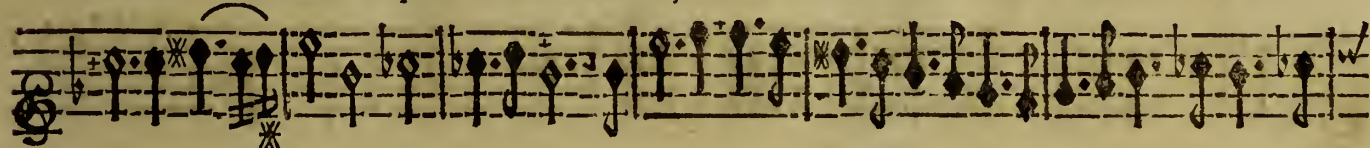
Accompagnement.

Tous.

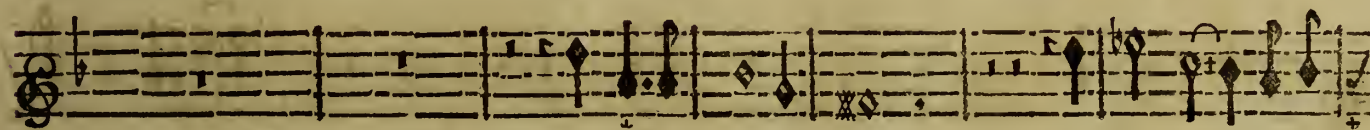
BASSE-CONTINUE.



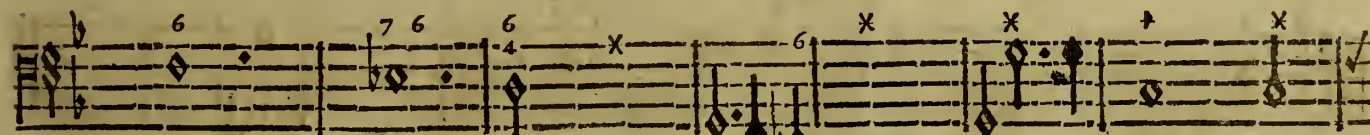
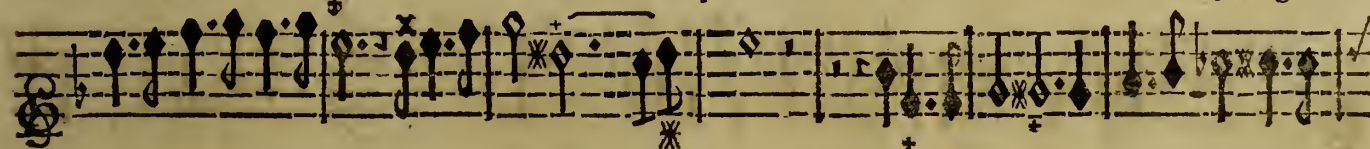
deux, Me cause le plus de mar- ty- re.



BASSE-CONTINUE.



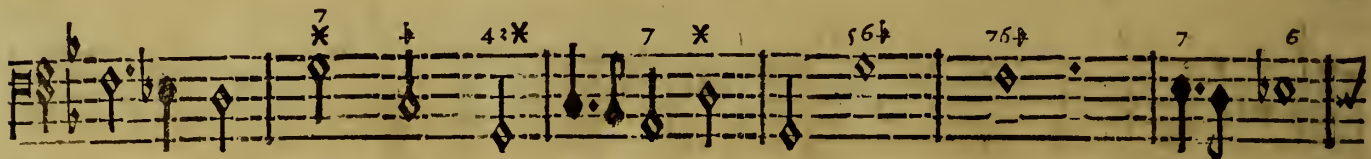
Amour, trop indiseret, devoir trop rigou-



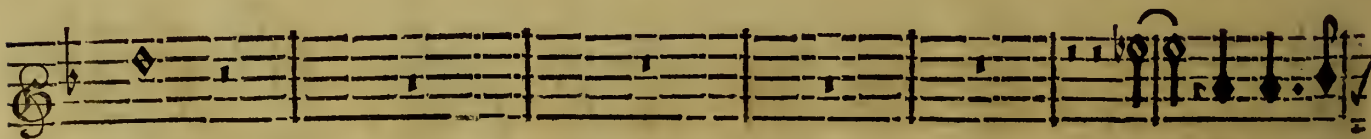
BASSE-CONTINUE.



reux, Je ne sçay lequel de vous deux, Me cause le plus de marty-

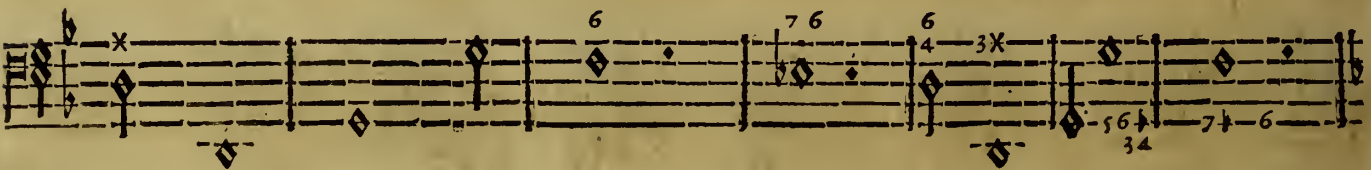
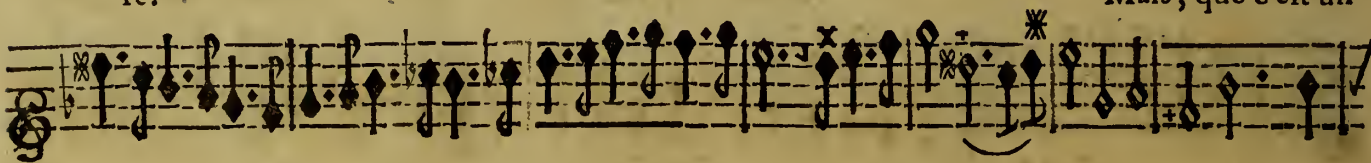


BASSE-CONTINUE.



re.

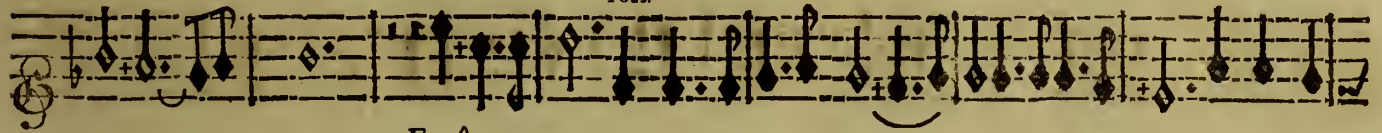
Mais, que c'est un



BASSE-CONTINUE.



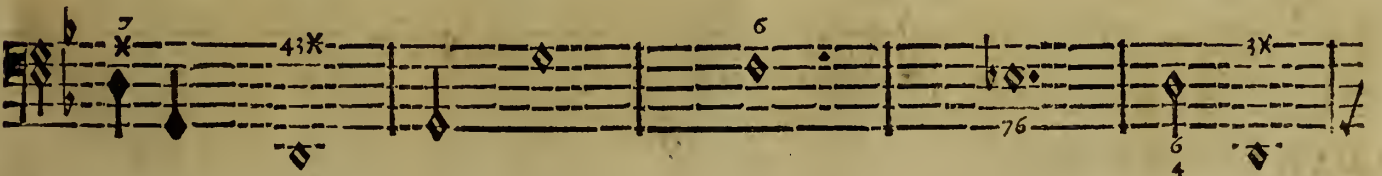
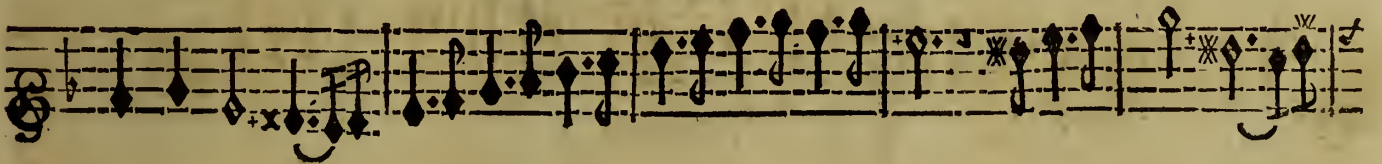
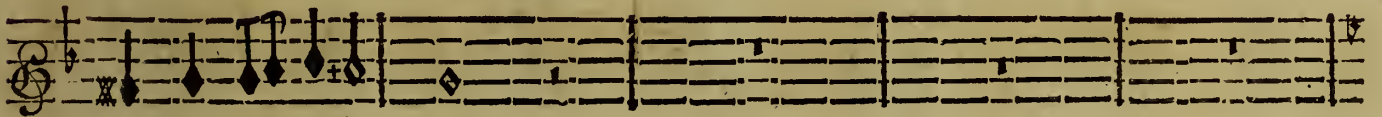
Tous.



FLÛTES.



BASSE-CONTINUE.



BASSE-CONTINUE.

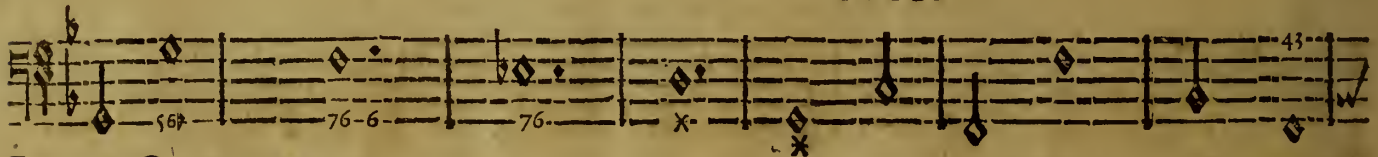


Mais, que c'est un mal dangereux, D'aimer, d'aimer & de ne l'oser di-

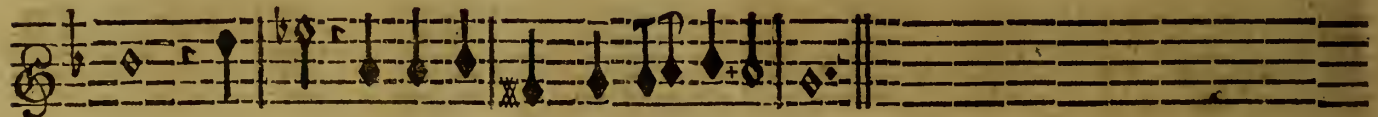


FLÛTES.

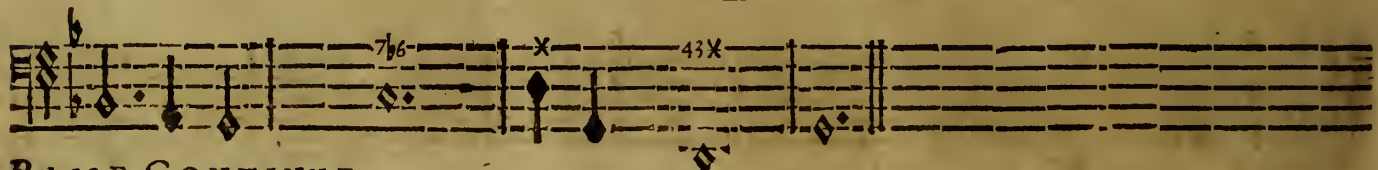
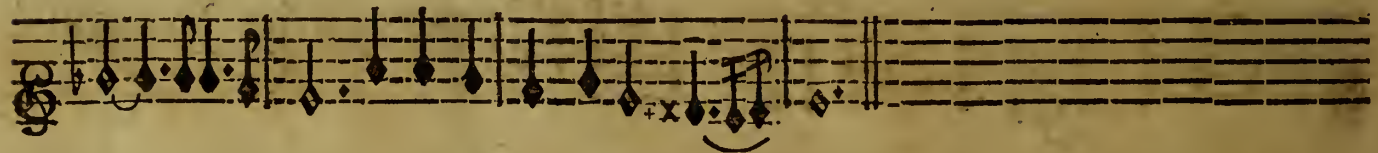
Tous.



BASSE-CONTINUE.



re. D'aimer & de ne l'oser di- re.



BASSE-CONTINUE.

SCENE I I.

UN BOHEMIEN, ET UNE BOHEMIENNE.

Des Amours Deguisez.

LE BOHEMIEN.

Mes tendres soins & ma langueur, Ne pourront-ils ja-

BASSE-CONTINUE.

mais, fléchir votre ri- gueur; Pourquoi faire toujours un fi

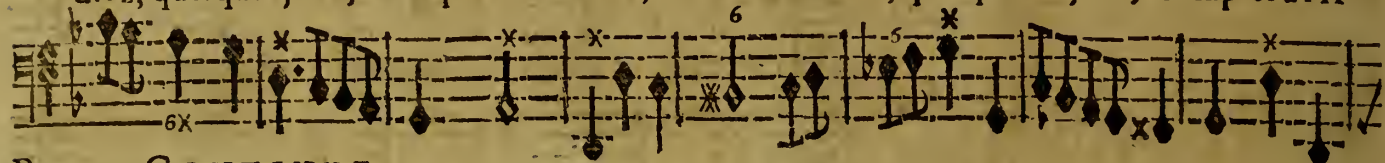
BASSE-CONTINUE.

mauvais u- sage, Des plus beaux jours de votre â- ge? ge? Vous en ren-

BASSE-CONTINUE.



drez, quelque jour, Compte à l'Amour, Vous en rendrez, quelque jour, Comp-te à l'A-

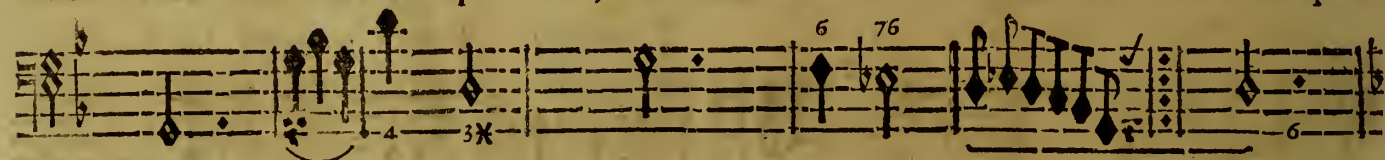


BASSE-CONTINUE.

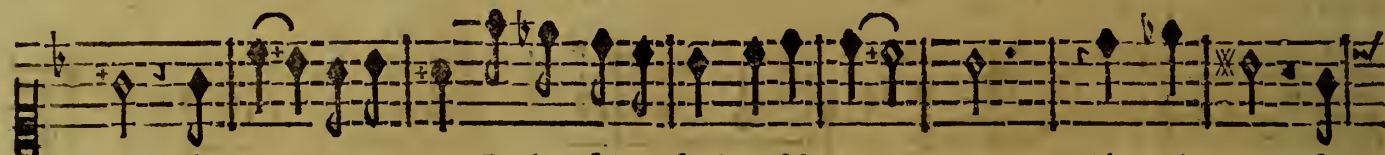
LA BOHEMIENNE.



mout. L'Amour sous sa puissance, Tient les Rois & les Dieux: L'A- Dieux: Ah! qu'un



BASSE-CONTINUE.



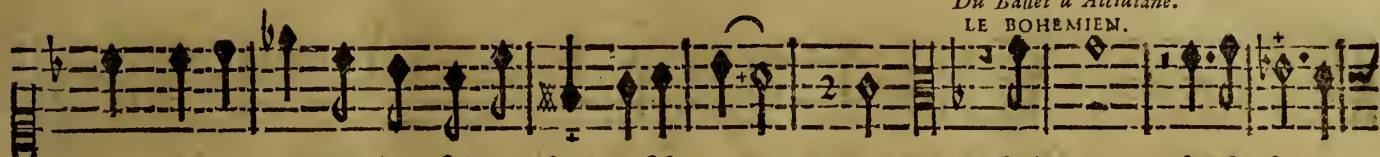
cœur seroit glorieux, De luy faire seul resistan- ce! Ah! qu'un cœur se-



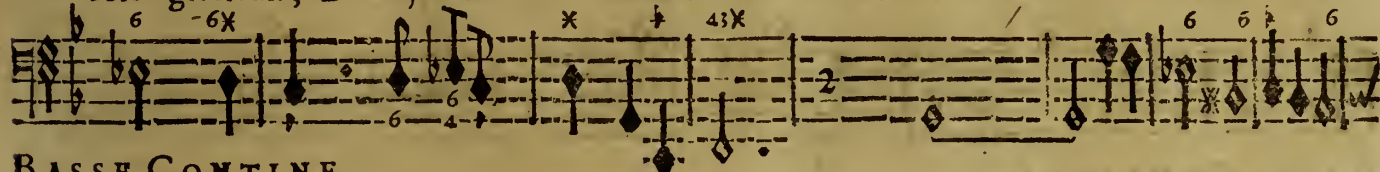
BASSE-CONTINUE.

Du Ballet d'Alcidiane.

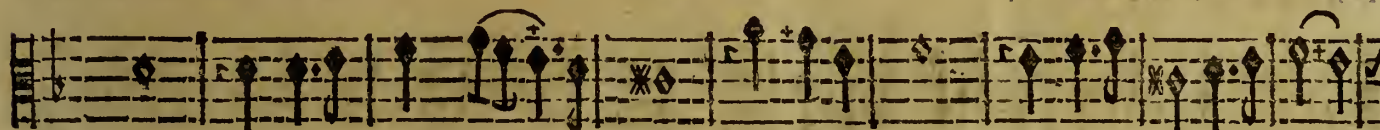
LE BOHEMIEN.



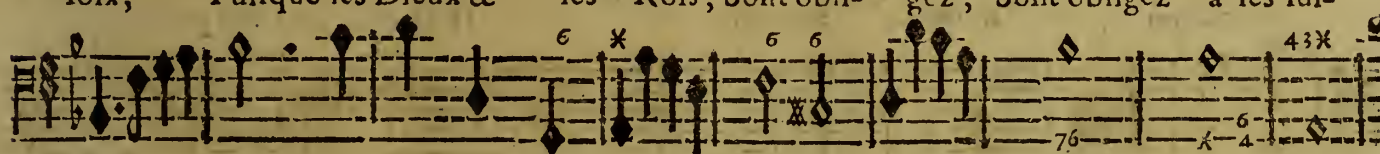
roit glorieux, De luy faire seul resistan- ce! Suivons de si douces



BASSE-CONTINUE.



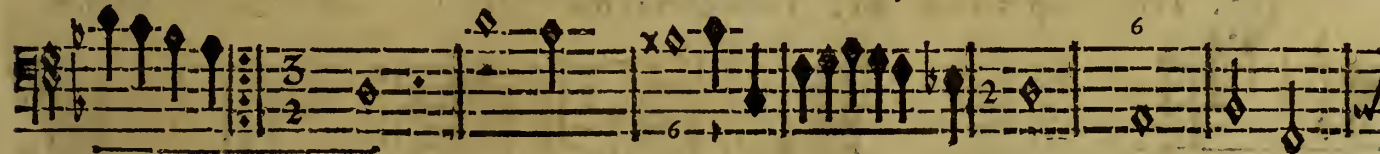
loix, Puisque les Dieux & les Rois, Sont obligez, Sont obligez à les sui-



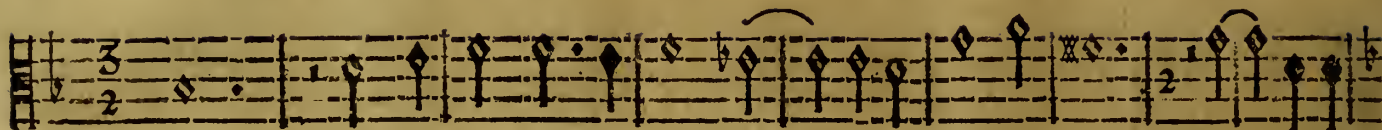
BASSE-CONTINUE.



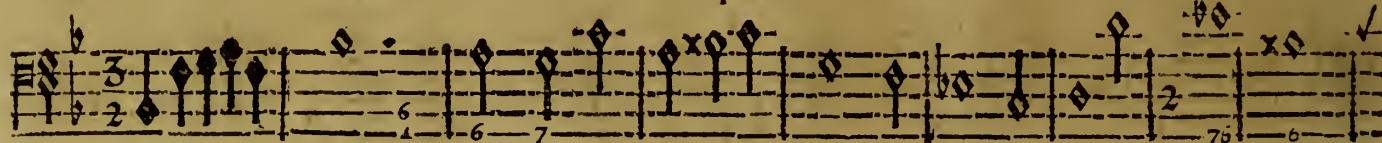
vre: vre: Il est malaisé de vi- vre, Sans devenir amou-



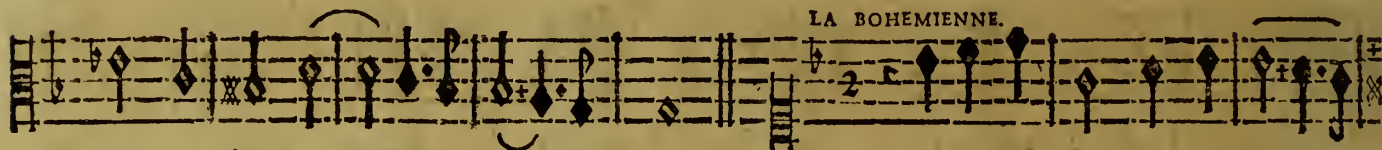
BASSE-CONTINUE.



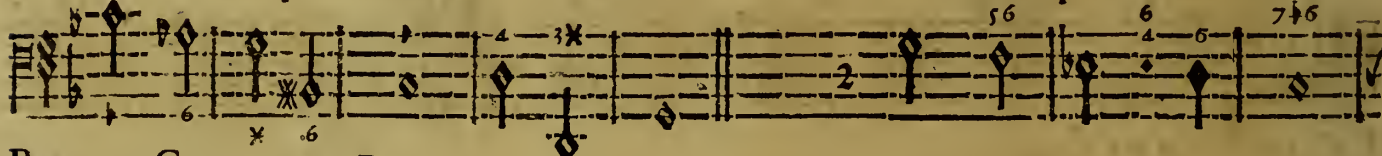
reux. Mais il faut, estre aimé pour devenir heureux. Mais il faut



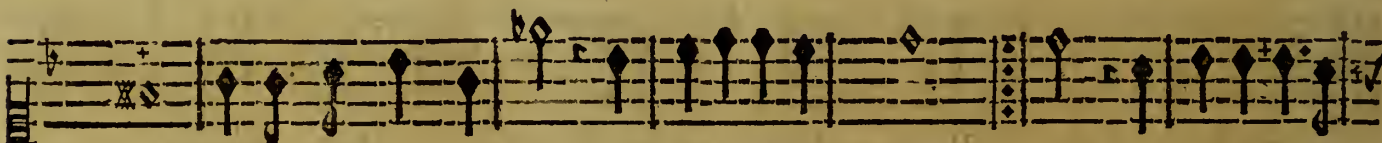
BASSE-CONTINUE.



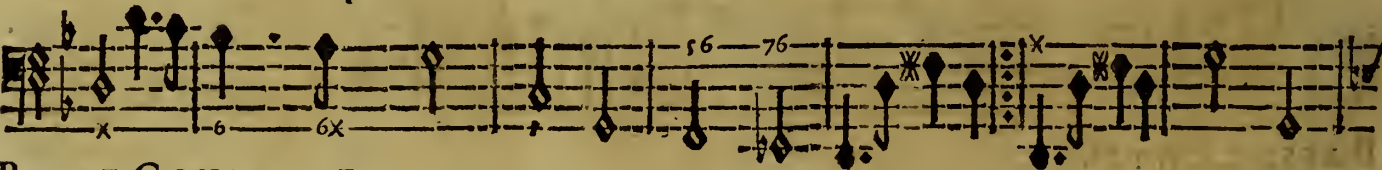
estre aimé pour devenir heureux. Je ne dois plus me contrain-



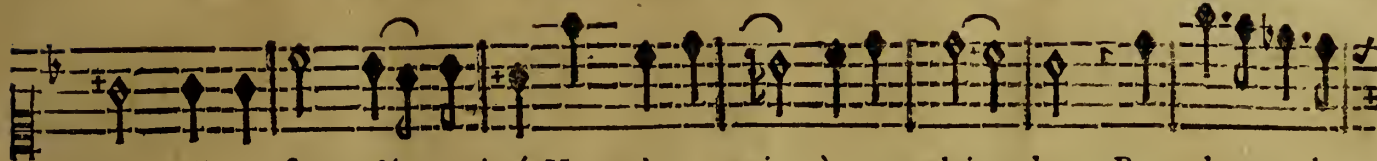
BASSE-CONTINUE.



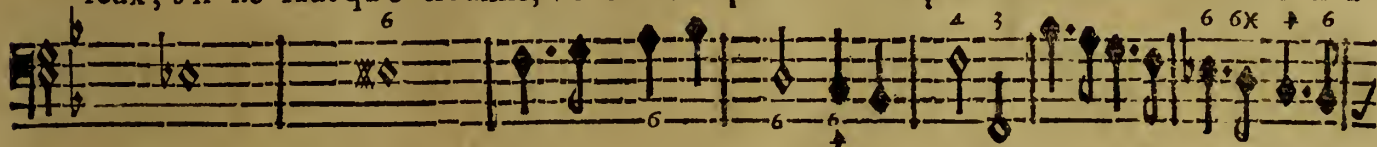
dre; D'une trop vive ardeur, vous estes enflamé: mé: Pour devenir heu-



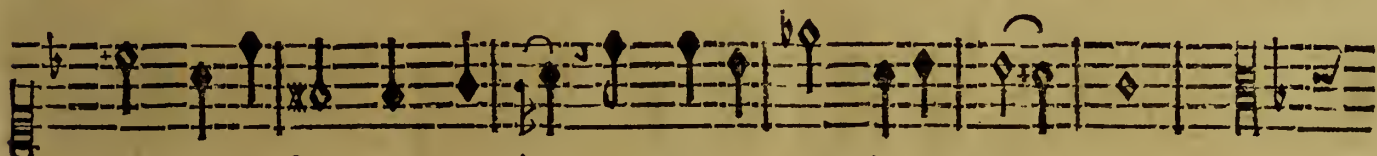
BASSE-CONTINUE.



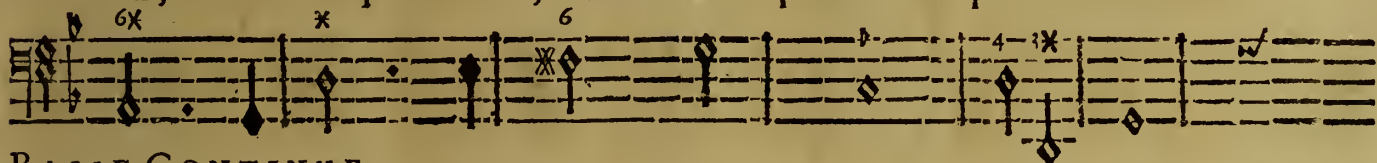
reux, s'il ne faut qu'être aimé, Vous n'avez point à vous plaindre. Pour devenir heu-



BASSE-CONTINUE.

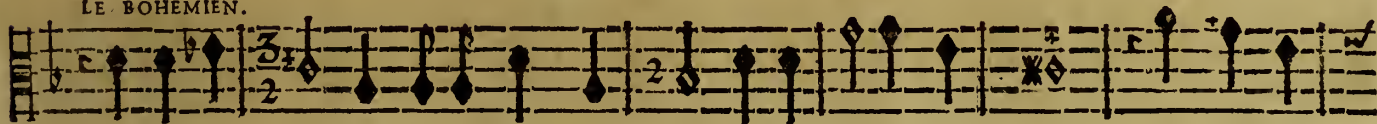


reux, s'il ne faut qu'être aimé, Vous n'avez point à vous plaindre.

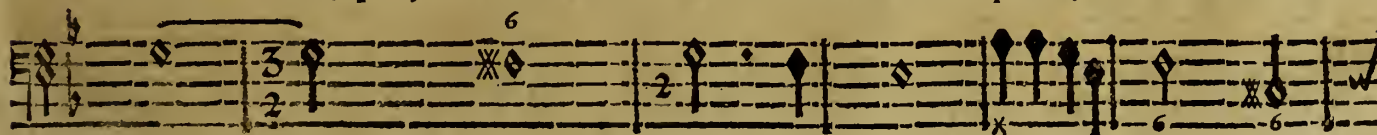


BASSE-CONTINUE.

LE BOHEMIEN.

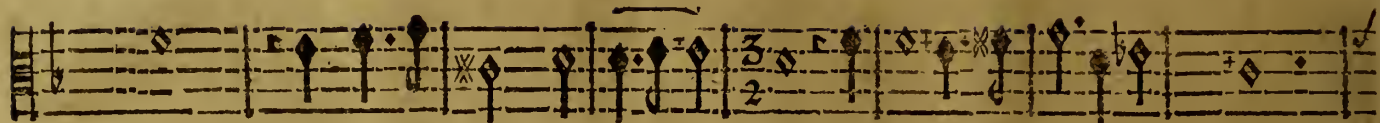


De cet aveu, que je me sens charmé ! A d'aimables transports, mon tendre

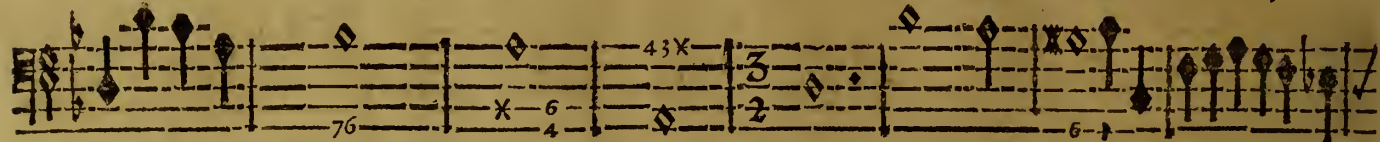


BASSE-CONTINUE.

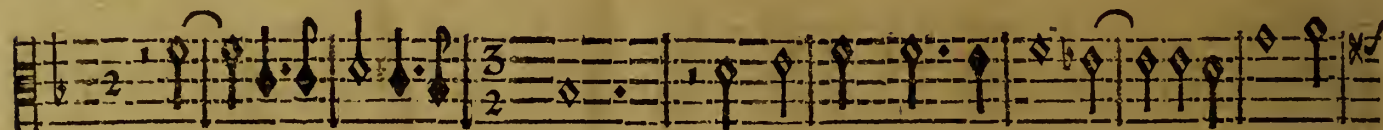
110 FRAGMENTS DE MR. DE LULLY, BALLET.



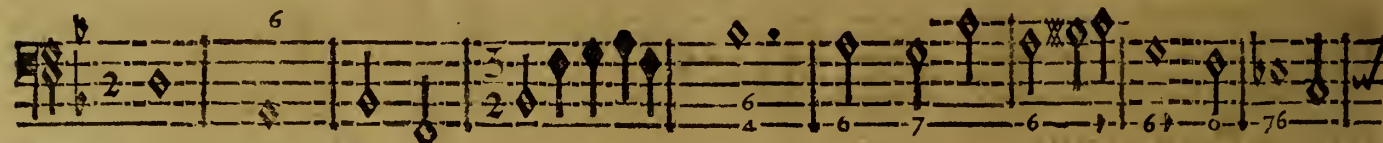
cœur, mon tendre cœur se li- vre: Il est malaisé de vi- vre,



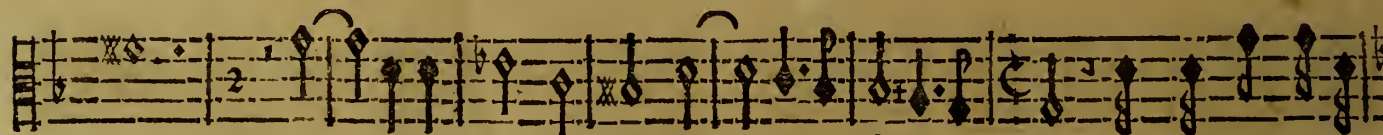
BASSE-CONTINUE.



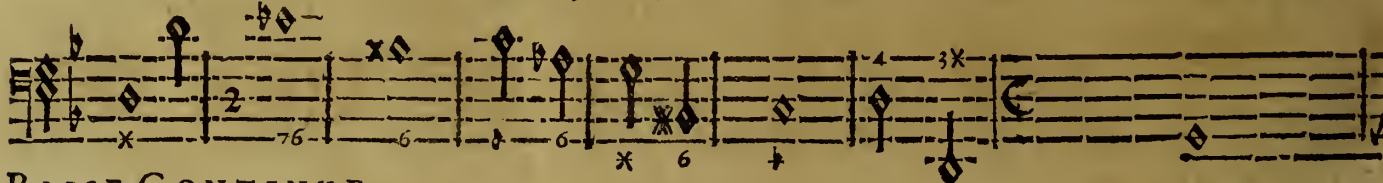
Sans devenir amou- reux; Mais il faut estre aimé Pour devenir heu-



BASSE-CONTINUE.



reux. Mais il faut estre aimé Pour devenir heu- reux. Pour vo^o rendre fen-



BASSE-CONTINUE.

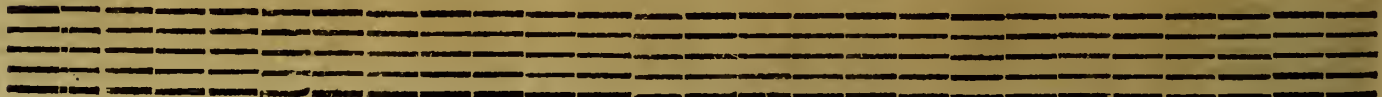
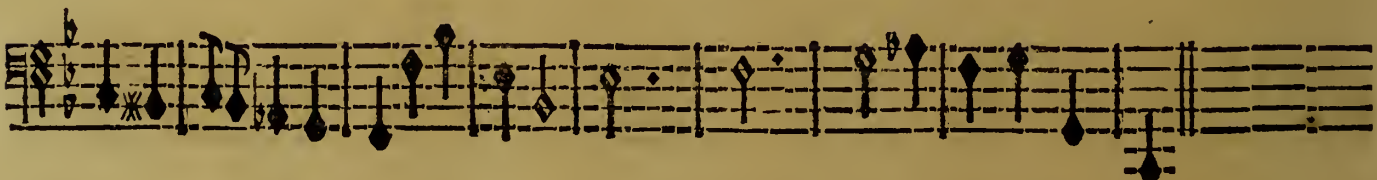
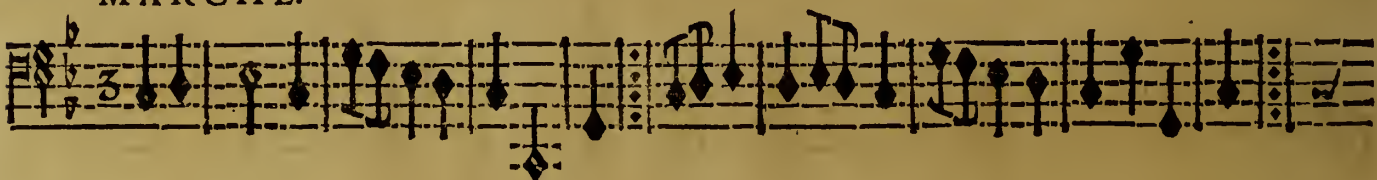
SCENE TROISIEME.

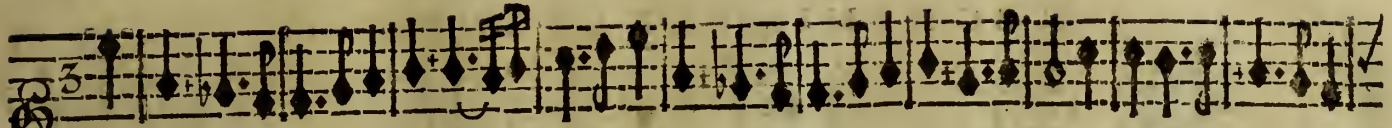
Troupe de Bohemiens & de Bohemiennes.

Du Ballet des Muses.

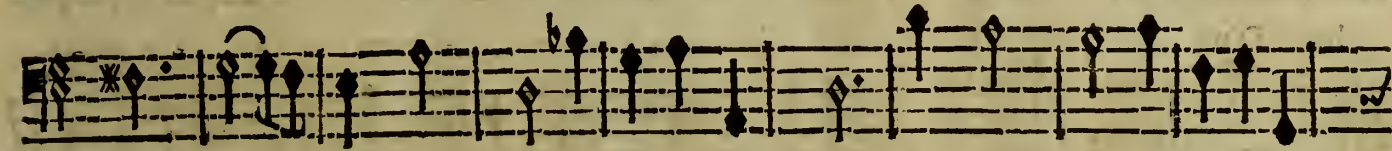
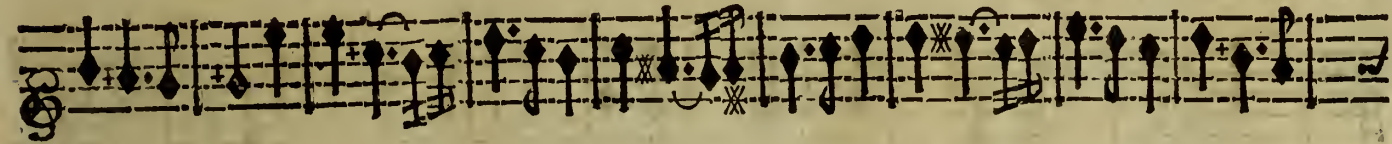


MARCHE.





PREMIER AIR.

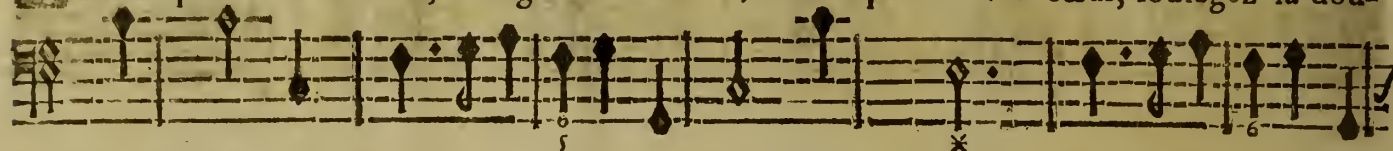


114 FRAGMENTS DE MR. DE LULLY, BALLET.

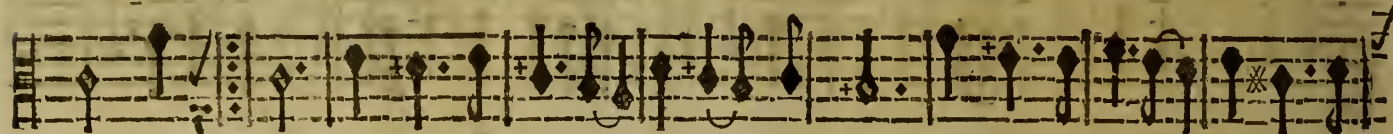
UN BOHEMIEN ET LE CHOEUR.



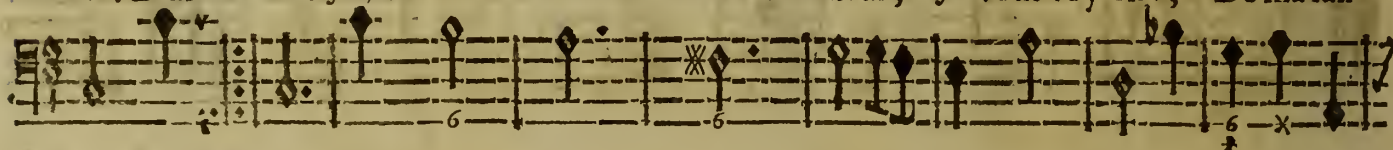
D'un pau- vre cœur, soulagez le martire; D'un pau- vre cœur, soulagez la dou-



BASSE-CONTINUE.



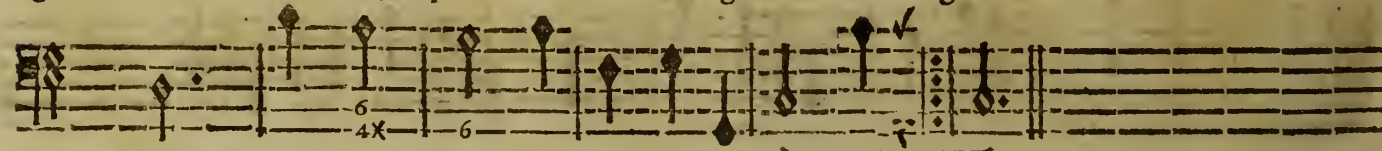
leur: D'un leur: J'ay beau vous dire Ma vi-ve ardeur, Je vous voy rire, De mal lan-



BASSE-CONTINUE.



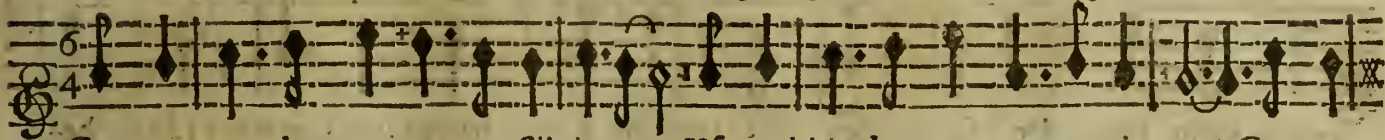
gueur, Ah! cruelle, j'expire sous tant de rigueur! D'un gueur.



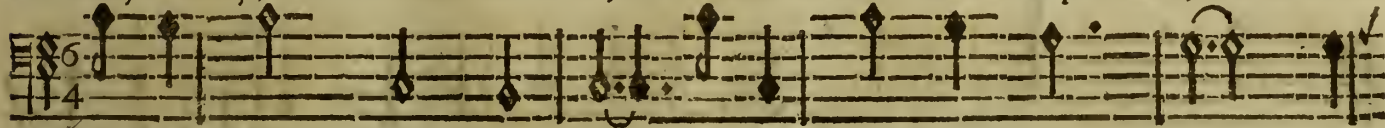
BASSE-CONTINUE.

QUATRIEME ENTREE. SCENE III. 115

Un Bohemien chante l'Air qui suit, apres que les Violons l'ont joué.



Croyez-moy, hatons nous ma Silvie, Usons bien des moments precieux, Conten-



BASSE-CONTINUE.



tons icy nôtre envie, De nos ans le feu nous y convie, Nous ne sçau-



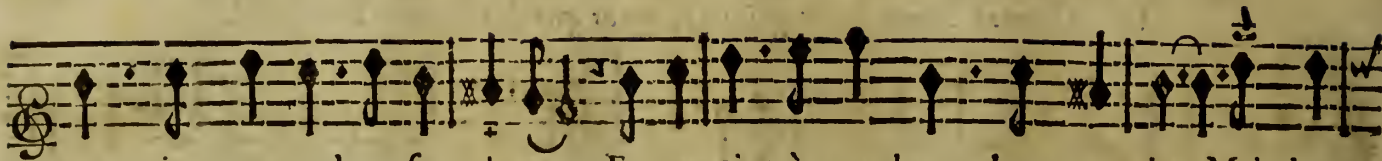
BASSE-CONTINUE.



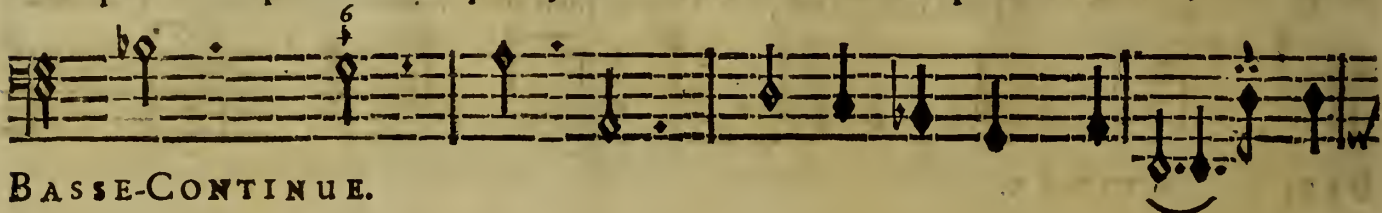
rons vous & moy faire mieux: Quand l'Hyver a glacé nos guerets, Le Prin-



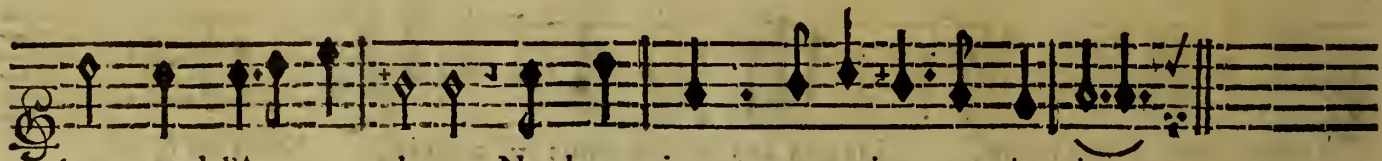
BASSE-CONTINUE.



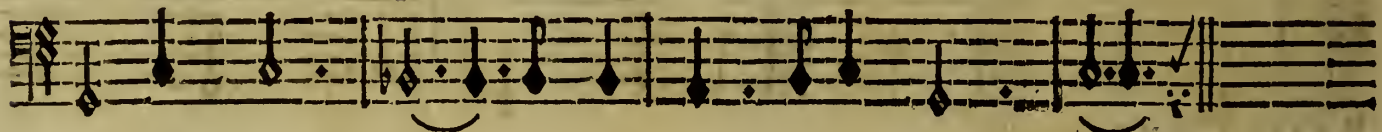
temps vient reprendre sa place, Et ramène à nos champs leurs attraits; Mais he-



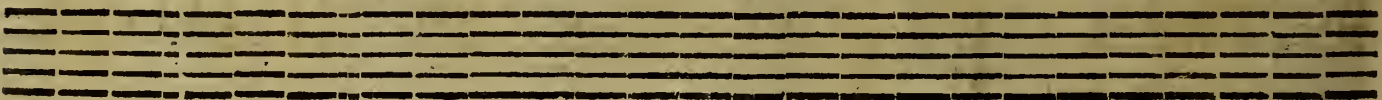
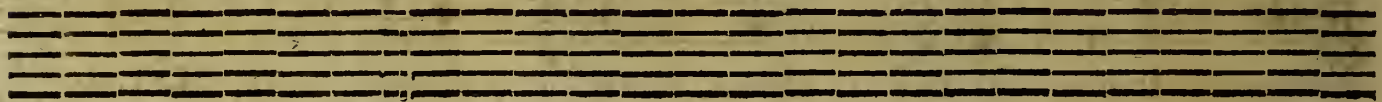
BASSE-CONTINUE.



las! quand l'âge nous glace, Nos beaux jours ne reviennent jamais!



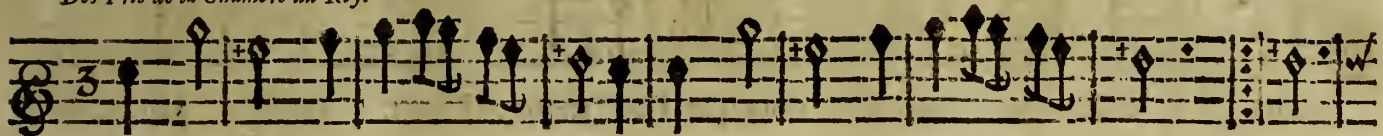
BASSE-CONTINUE.



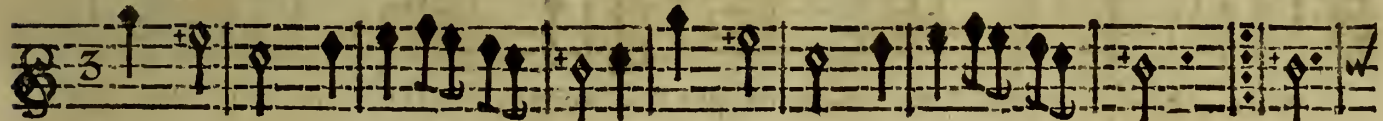
QUATRIEME ENTREE. SCENE III. 117

DEUX BOHEMIENS, après que les Haut-Bois ont joué le Trio qui suit.

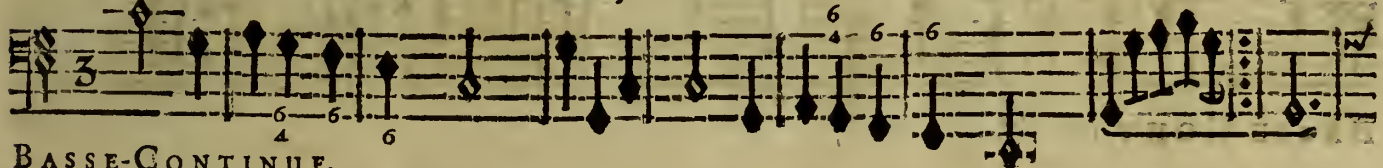
Des Trio de la Chambre du Roy.



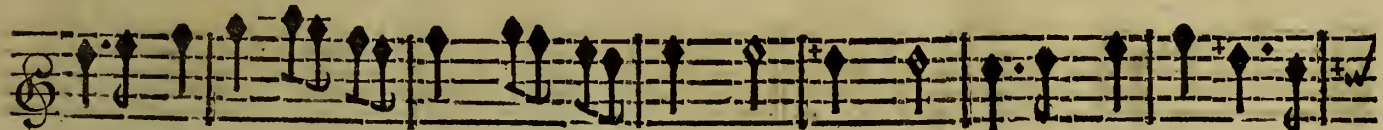
Dans nos bois Silvandre s'é-crie, Dans nos bois Il redit cent fois: fois:



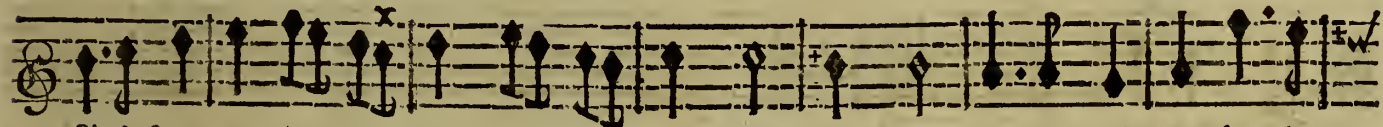
Dans nos bois Silvandre s'é-crie, Dans nos bois Il redit cent fois: fois:



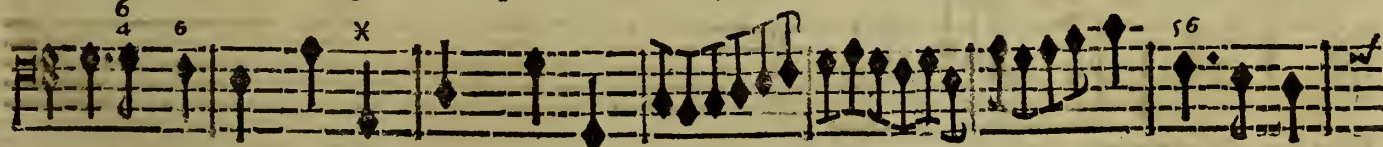
BASSE-CONTINUE.



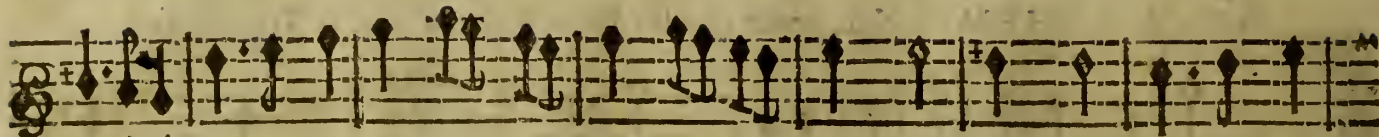
Si c'est un mal dan-ge-reux que l'a-mour, Helas! Helas! j'en vais perdre la



Si c'est un mal dan-ge-reux que l'a-mour, Helas! Helas! j'en vais perdre la



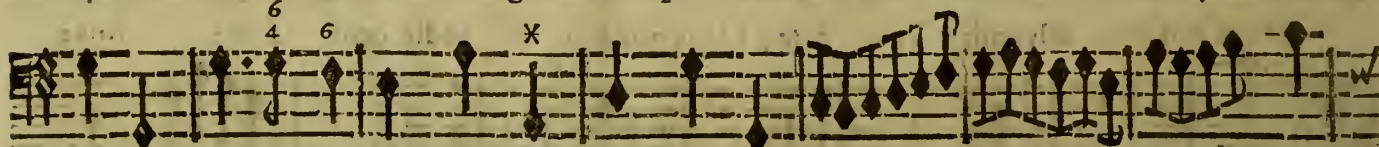
BASSE-CONTINUE.



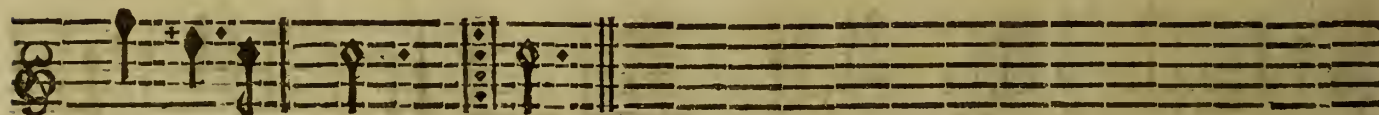
vie! Si c'est un mal dan- ge- reux que l'a- mour, Helas! Helas! j'en vais



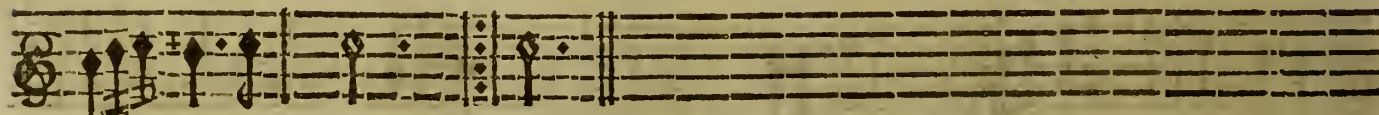
vie! Si c'est un mal dan- ge- reux que l'a- mour, Helas! Helas! j'en vais



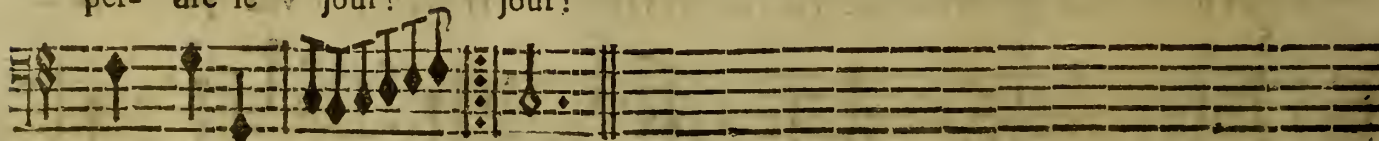
BASSE-CONTINUE.



perdre le jour! jour!



per- dre le jour! jour!



BASSE-CONTINUE.

QUATRIEME ENTREE. SCENE III 119

Du Ballet des Muses.

The first staff of music is written in treble clef with a 3/4 time signature. It contains a sequence of notes, including quarter and eighth notes, with some notes marked with an asterisk (*). The staff concludes with a double bar line and repeat dots.

MARCHE.

The second staff of music is written in treble clef with a 3/4 time signature. It continues the musical sequence with various note values and rests, ending with a double bar line and repeat dots.

The third staff of music is written in treble clef with a 3/4 time signature. It features a series of notes, some with asterisks, and includes a fermata over a note near the end of the staff.

The fourth staff of music is written in treble clef with a 3/4 time signature. It continues the musical piece with notes and rests, ending with a double bar line and repeat dots.

A set of five empty musical staves, consisting of five horizontal lines each, with no notes or clefs.

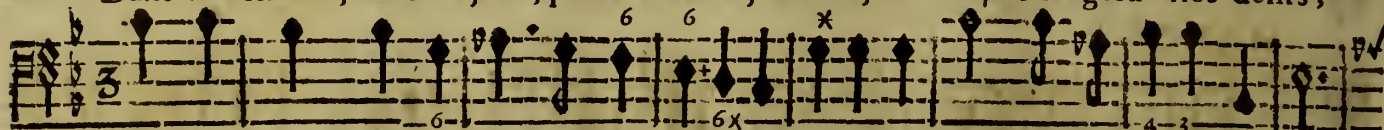
A second set of five empty musical staves, identical to the previous one, consisting of five horizontal lines each.

120 FRAGMENTS DE MR. DE LULLY, BALLET.

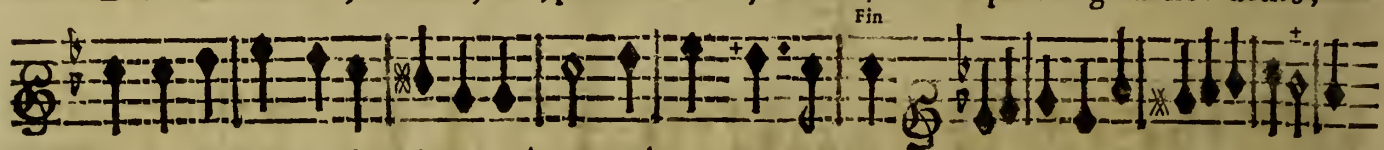
CHOEUR.



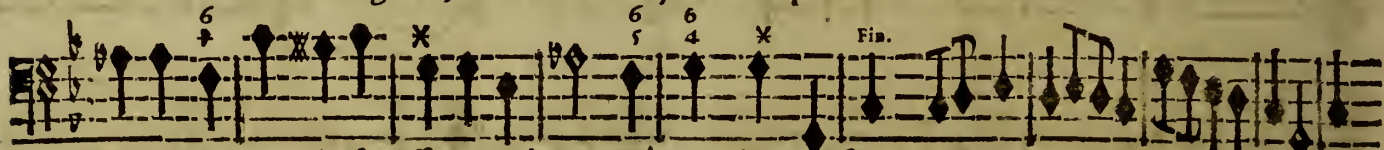
Dans les chants, dans les jeux, passons nôtre jeunesse, Le temps changera nos desirs;



Dans les chants, dans les jeux, passons nôtre jeunesse, Le temps changera nos desirs;



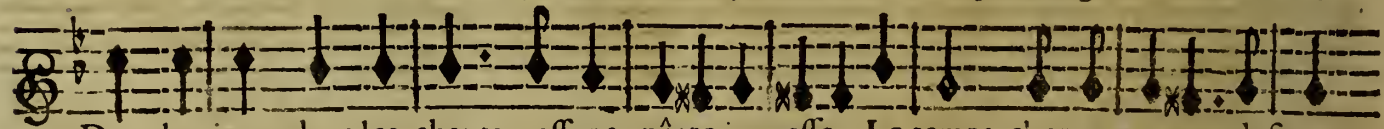
En attendant la sagesse, Goûtons toujours les plaisirs. VIOLONS.



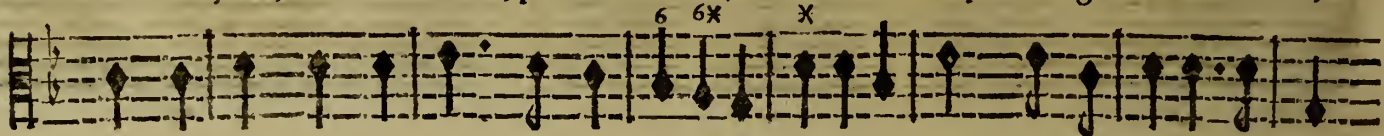
En attendant la sagesse, Goûtons toujours les plaisirs.



Dans les jeux, dans les chants, passons nôtre jeunesse, Le temps changera nos desirs;



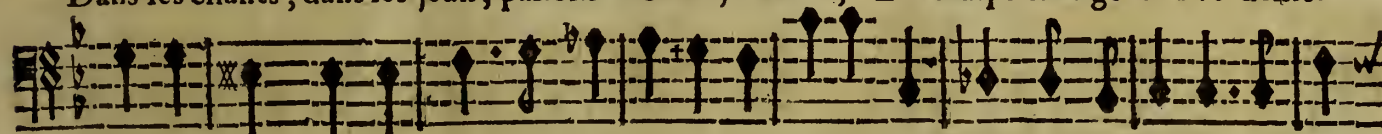
Dans les jeux, dans les chants, passons nôtre jeunesse, Le temps changera nos desirs;



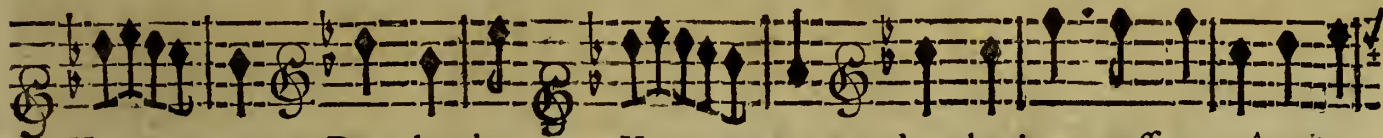
Dans les jeux, dans les chants, passons nôtre jeunesse, Le temps changera nos desirs;



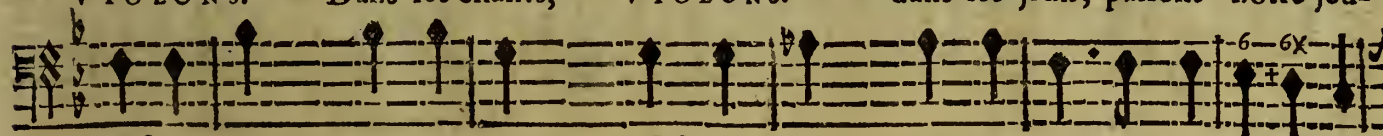
Dans les chants, dans les jeux, passons nôtre jeunesse, Le temps changera nos desirs.



Dans les chants, dans les jeux, passons nôtre jeunesse, Le temps changera nos desirs.



VIOLONS. Dans les chants, VIOLONS. dans les jeux, passons nôtre jeu-

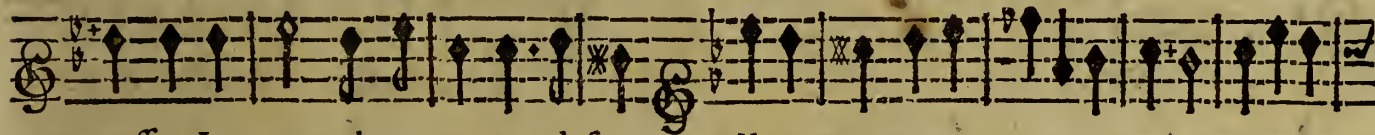


B.C.

Dans les chants,

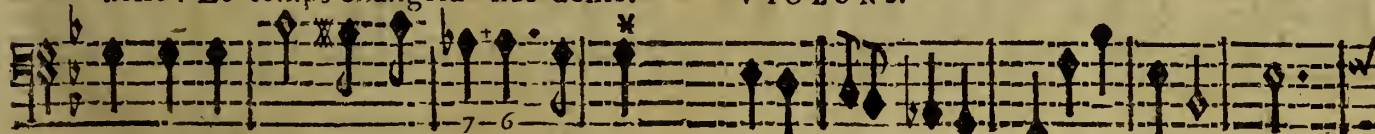
B.C.

dans les jeux, passons nôtre jeu-



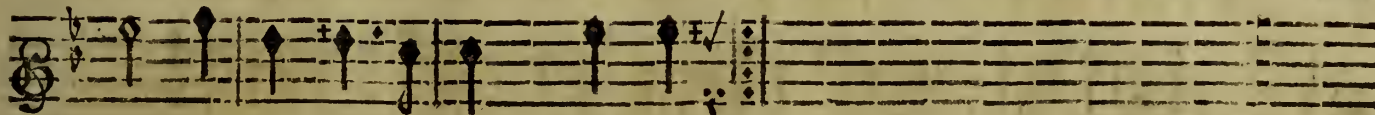
nesse, Le temps changera nos desirs.

VIOLONS.

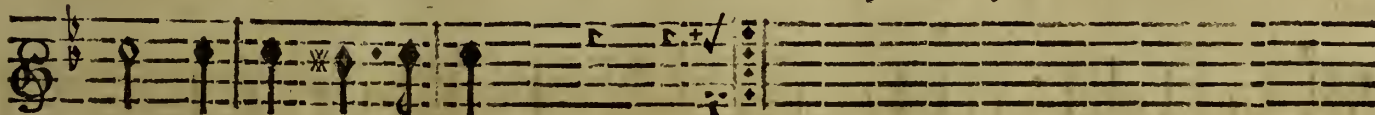


nesse, Le temps changera nos desirs.

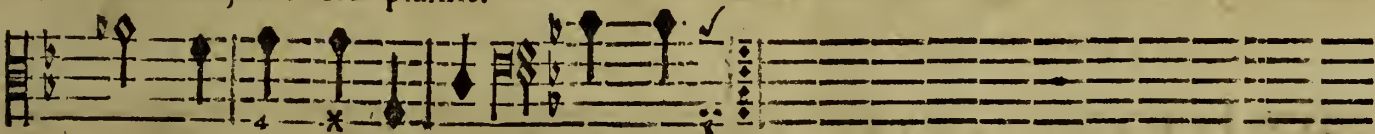
BASSE-CONTINUE.



tons toujours les plaisirs. Dans les chants, &c page 120. jusques au mot fin.



tons toujours les plaisirs.



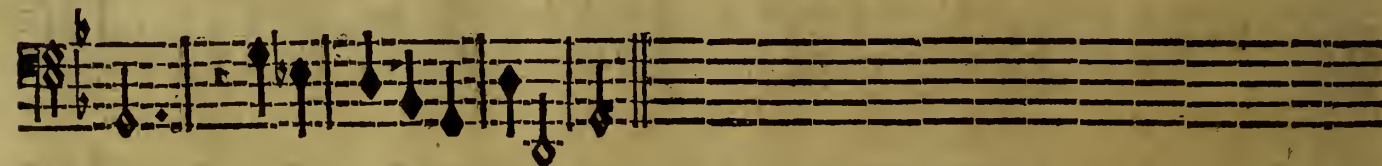
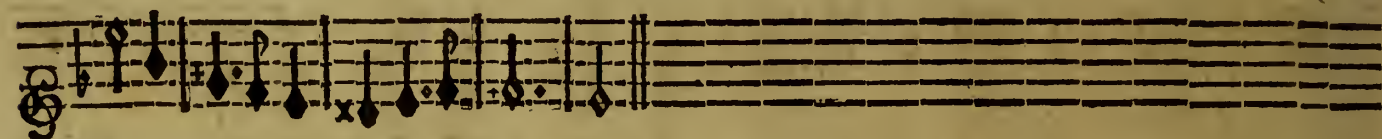
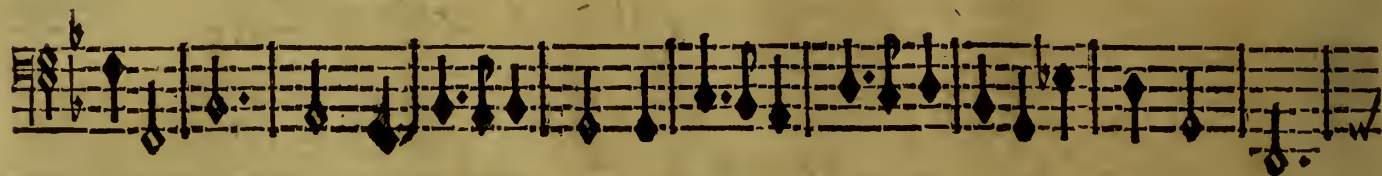
tons toujours les plaisirs. Dans les, &c.

De la Naissance de Venus.



AIR.





FIN DE LA QUATRIÈME ENTRE'E.





CINQUIÈME ENTREE.

CARISELLI.

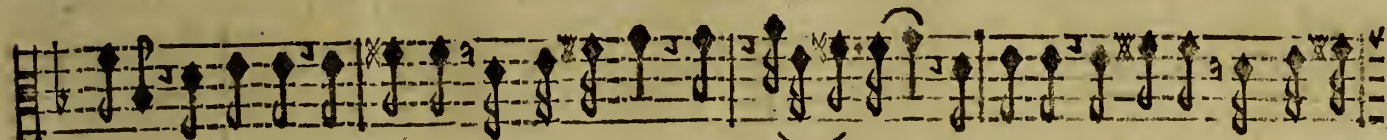
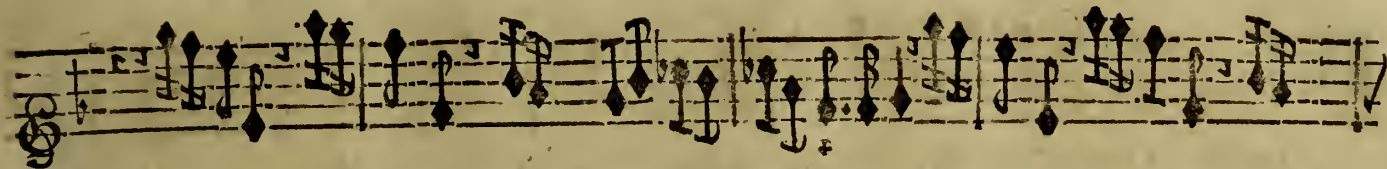
SCENE PREMIERE.

CARISELLI seul.

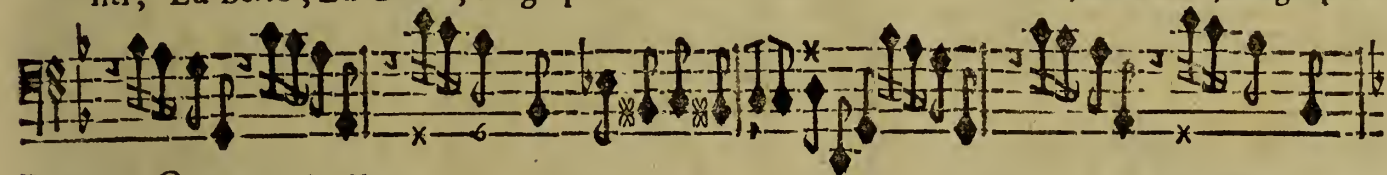


SYMPHONIE.

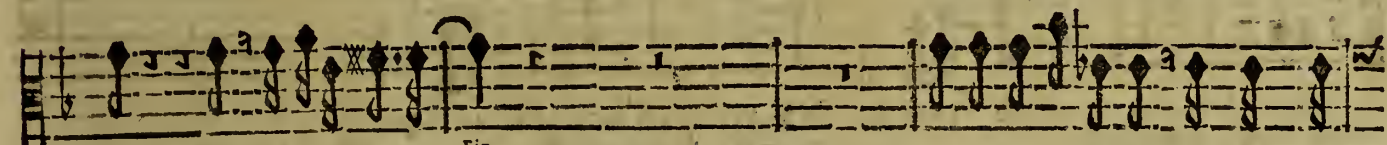
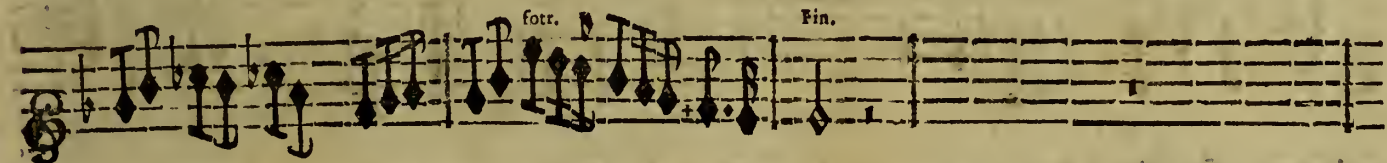




liti, Ed Bello, Ed Bello, tra gli più Be be bel- li. Ed Bello, Ed Bello, tra gli più

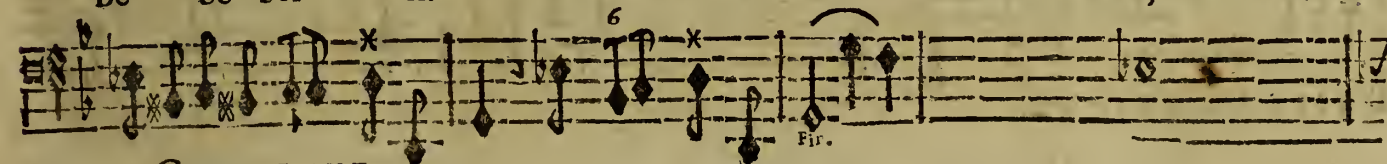


BASSE-CONTINUE.



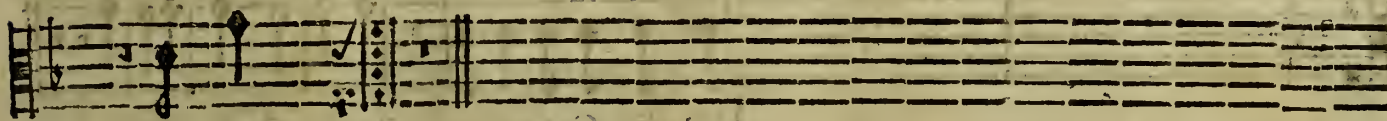
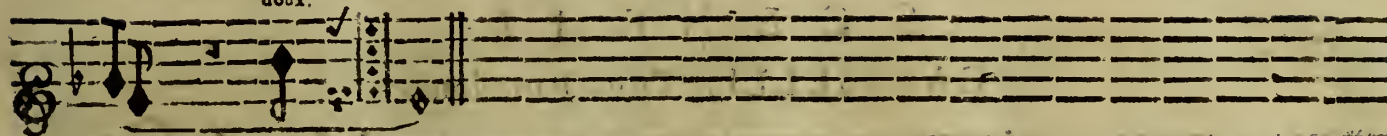
Be be bel- li.

La nemica forte, Mi fece A-



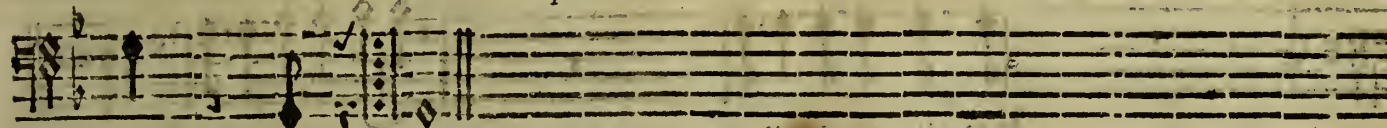
BASSE-CONTINUE.

doux.



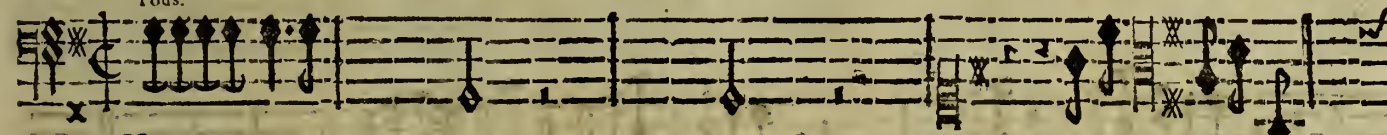
Perche.

Da Capo.

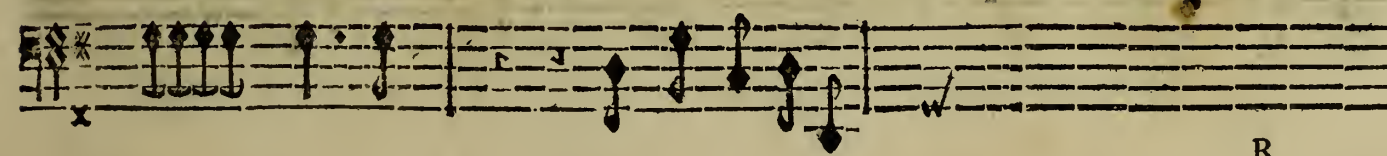


VIOLONS.

Tous.



VIOLONS.



132 FRAGMENTS DE MR. DE LULLY, BALLETT.

Reprise.

Allegrezza, Alle- grez- za! Quanto vivra, Quanto

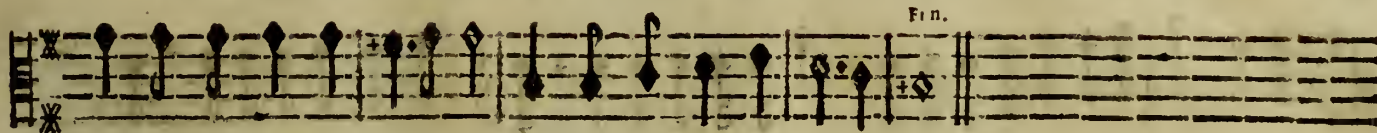
Allegrezza, Allegrezza, Alle- grez- za! Quanto vivra,

Allegrezza, Allegrezza, Allegrezza, Allegrezza! Quanto vivra, Quanto vivra,

vivra, Questo gui- don In fanita, Questo guidon, Questo guidon,

Quanto vivra, Questo guidon In fanita, Questo guidon, Questo guidon,

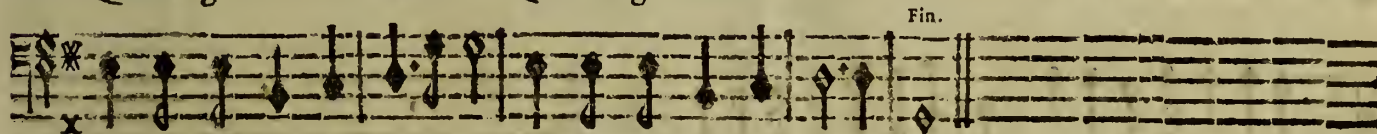
Quanto vivra, Questo guidon In fanita, Questo guidon, Questo guidon,



Questo guidon In fanita. Questo guidon In fanita.

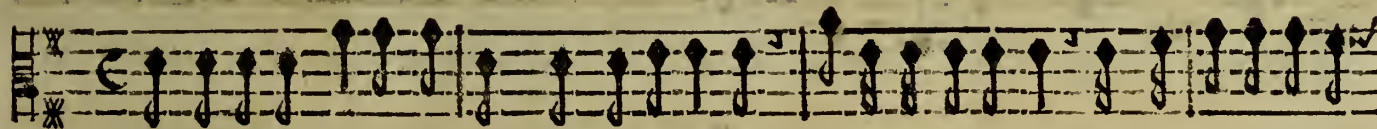


Questo guidon In fanita. Questo guidon In fanita.

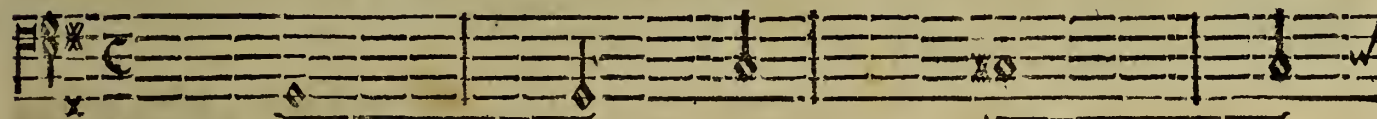


Questo guidon In fanita. Questo guidon In fanita.

CARISELLI.



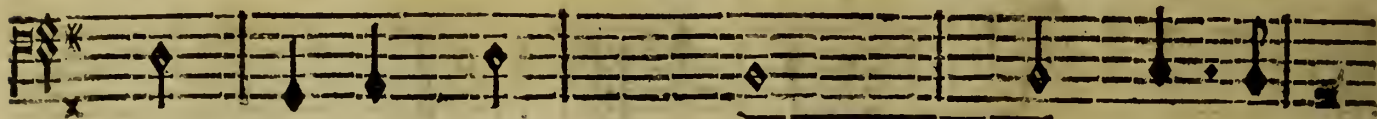
La belta ch'adoro, Mi trova'un poco brutto, Fate mi se si può, La più bella crea-



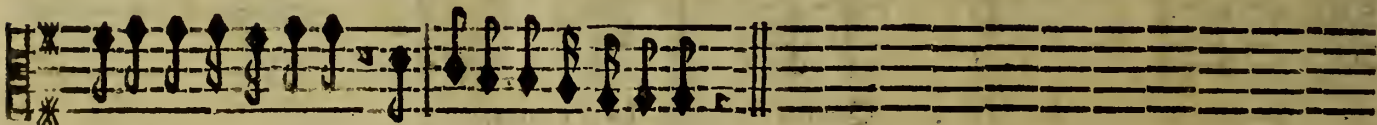
BASSE-CONTINUE.



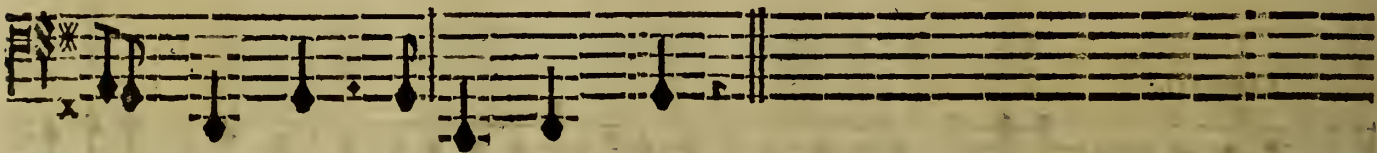
tura, Chi sia nella natura! Fate mi se si può, La più bella creatura, Che



BASSE CONTINUE.



sia nella natura! Che sia nella natura!



SCENE III.

CARISELLI, LES TROIS PANTALONS, DEUX SCARAMOUCHES portant la Barette.

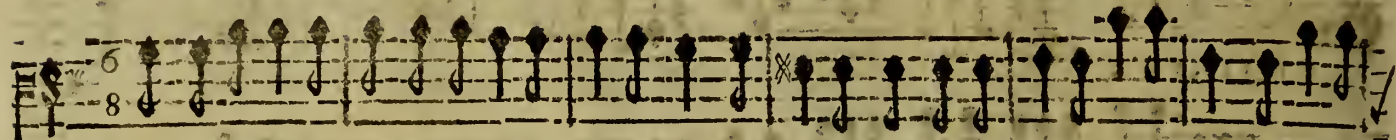
Notes égales.

VIOLONS.

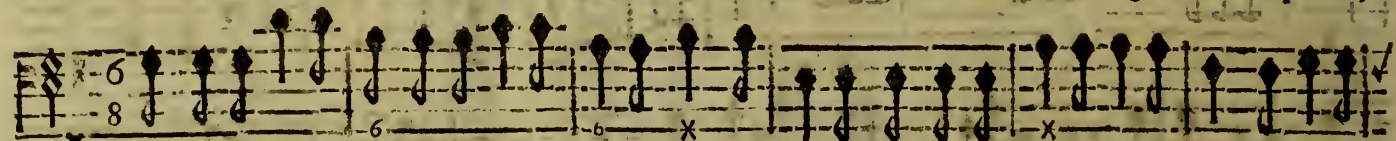
The musical score consists of six staves of music for violins. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including asterisks (*) and 'x', which likely indicate accents or specific performance instructions. The score is written in a historical style, with a key signature of one sharp (F#) and a time signature of 6/8. The music is organized into measures by vertical bar lines, and the piece concludes with a double bar line and repeat dots.



D'alla baretta, D'alla baretta, Ogni cosa aspetta, D'alla baretta, Ogni cosa aspetta,



D'alla baretta, D'alla baretta, Ogni cosa aspetta, D'alla baretta, Ogni cosa aspetta,



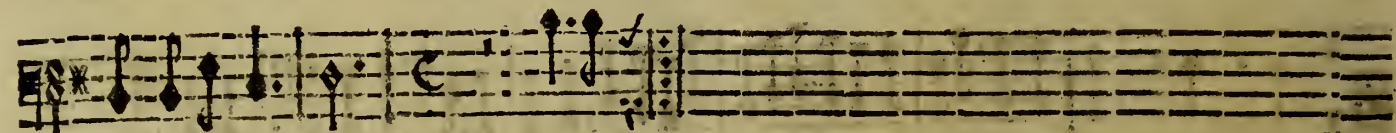
D'alla baretta, D'alla baretta, Ogni cosa aspetta, D'alla baretta, Ogni cosa aspetta,

Reprise.



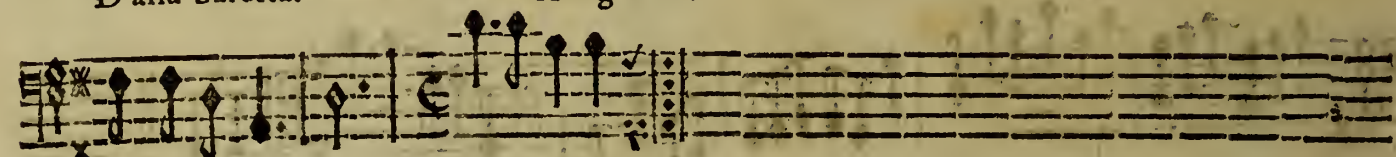
D'alla baretta.

Allegrezza, page 132. jusques au mot fin.



D'alla baretta.

Allegrezza.

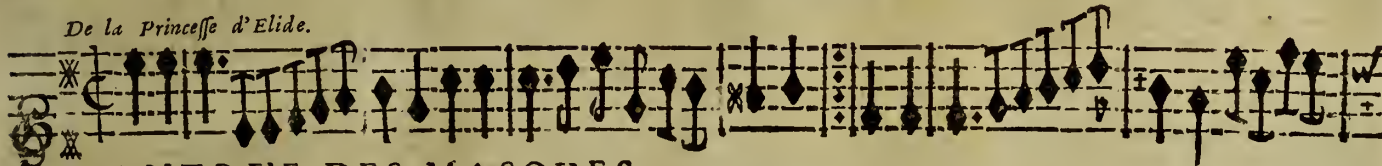


D'alla baretta.

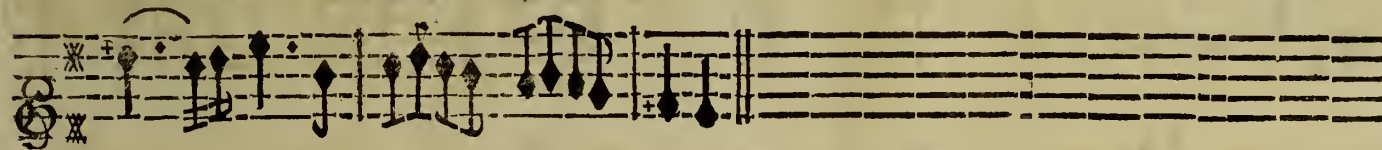
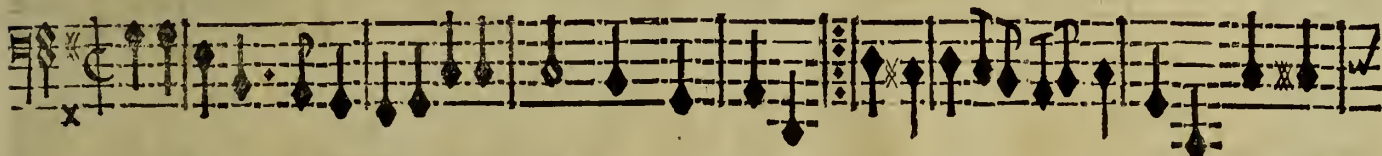
Allegrezza.

RAFRINA, GASBINI, TROUPE DE MASQUES, & les mêmes Acteurs de la Scene precedente.

De la Princesse d'Elide.



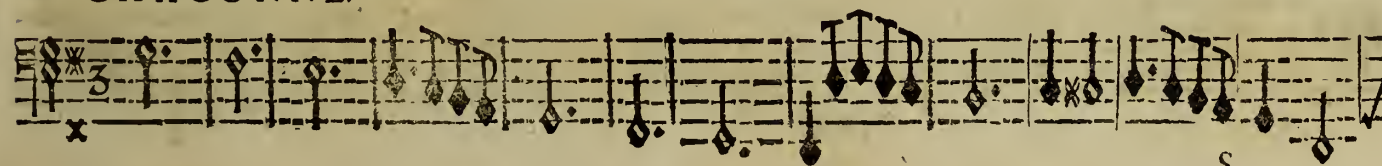
ENTREE DES MASQUES.



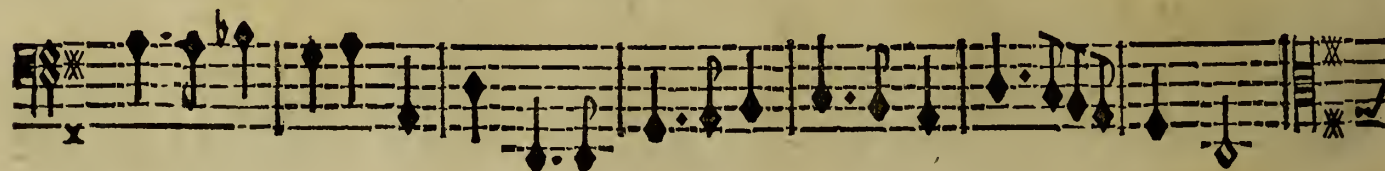
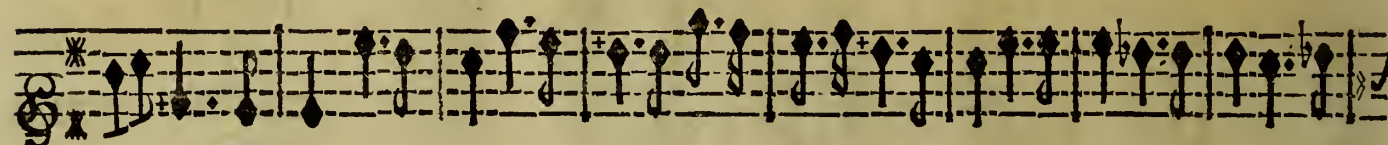
De L'Amour Medecin.



CHACONNE.



138 FRAGMENTS DE MR. DE LULLY, BALLET.



TRIO.

Tous.



HAUT-BOIS.



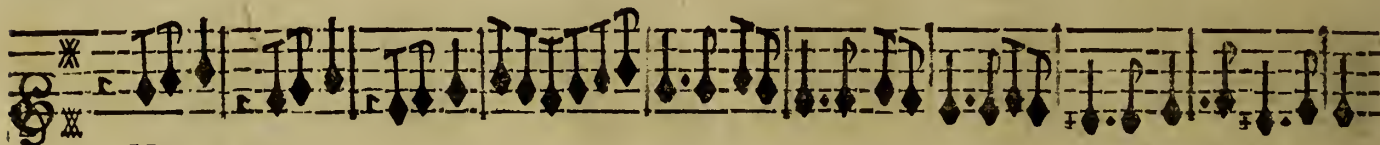
HAUT-BOIS.



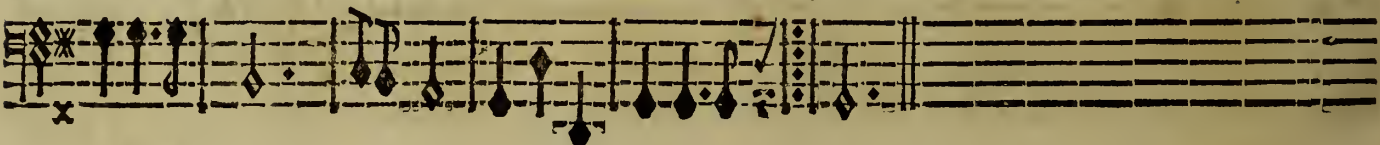
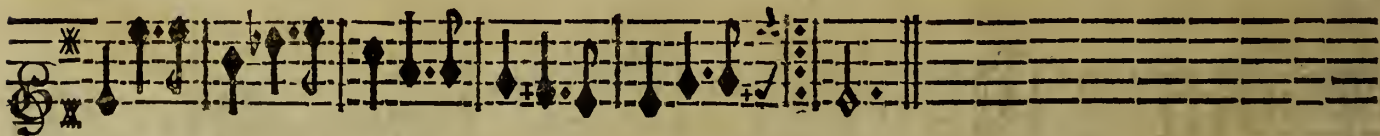
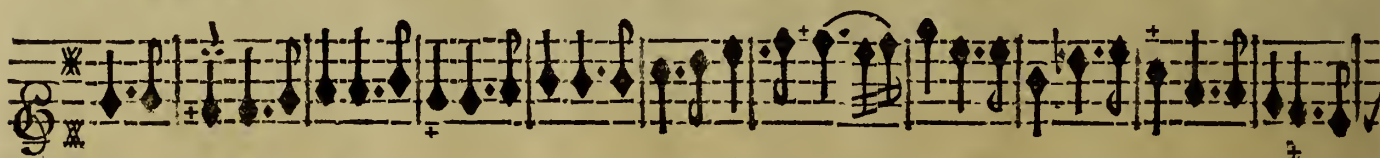
TRIO.



HAUT-BOIS.



HAUT-BOIS.

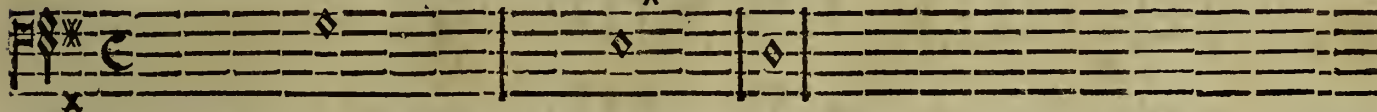


CARISELLI.



Bella Ingrata, Bella Ingrata, pietra.

7 6x

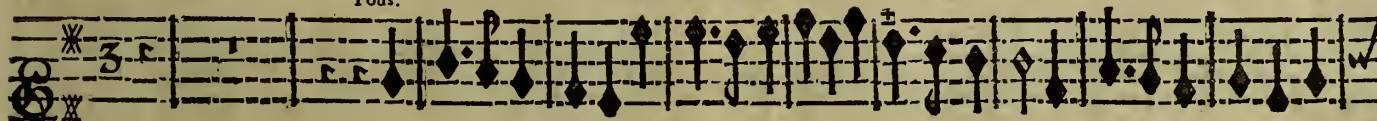


BASSE-CONTINUE.

Gasbini ne chante avec Rafrina que la seconde fois.

AIR ITALIEN.

Tous.



RITORNELLA.

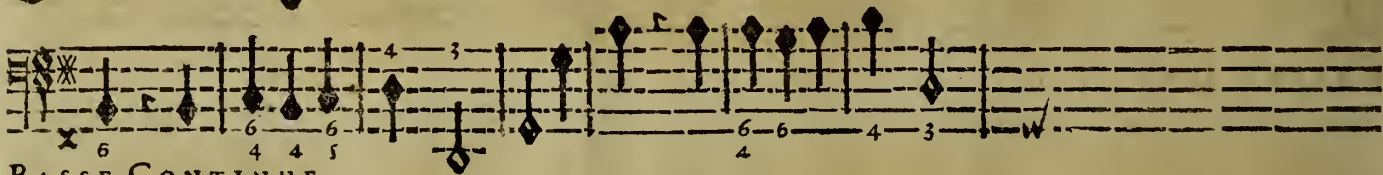
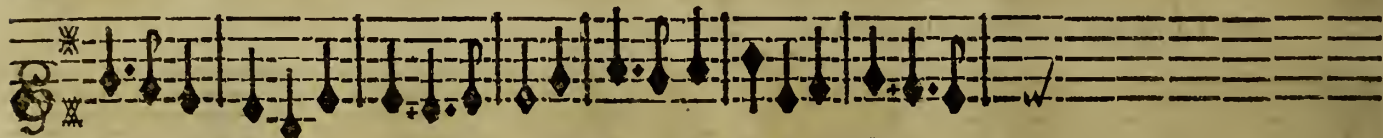
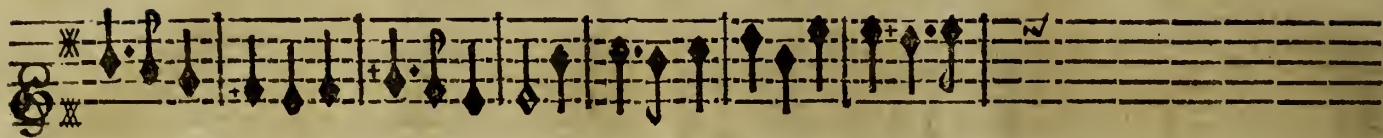


RITORNELLA.

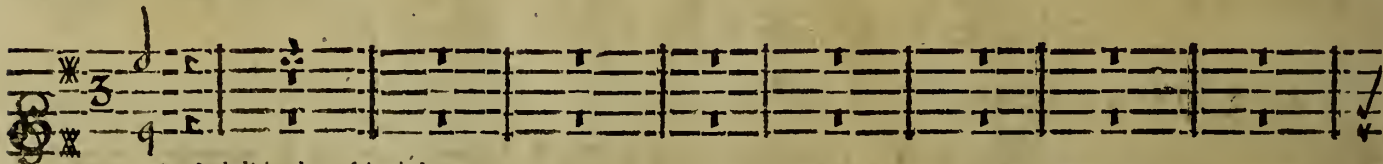
Tous.



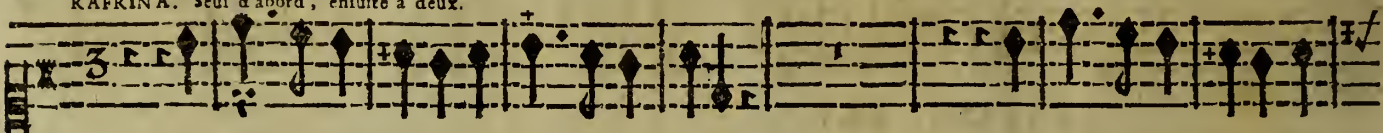
BASSE-CONTINUE.



BASSE-CONTINUE.



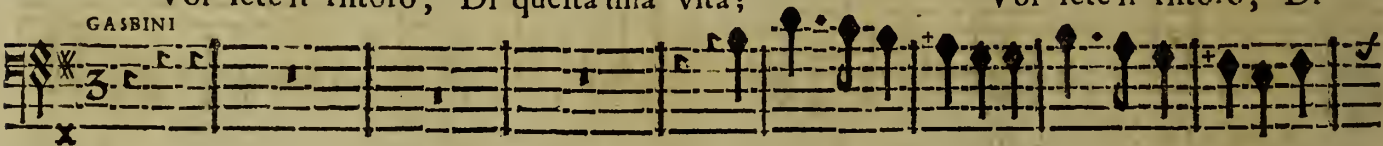
RAFRINA. Seul d'abord, ensuite à deux.



Voi fete il ristoro, Di questa mia vita;

Voi fete il ristoro, Di

GASBINI



Voi fete il ristoro, Voi fete il ristoro, Di



BASSE-CONTINUE.

Musical staff with treble clef, key signature of one sharp (F#), and dynamic markings: forte, piano, d.

Musical staff with treble clef, key signature of one sharp (F#), and dynamic markings: forte, d.

Musical staff with alto clef, key signature of one sharp (F#), and various dynamic markings.

questa mia vita; De l'alma gradita, Mio caro tesoro !

Voi sete il ristoro, Di

Musical staff with alto clef, key signature of one sharp (F#), and various dynamic markings.

questa mia vita;

Voi sete il ristoro, Di

Musical staff with alto clef, key signature of one sharp (F#), and various dynamic markings.

BASSE-CONTINUE.

Empty musical staff for the Bass Continuo.

144 FRAGMENTS DE MR. DE LULLY, BALLETT.

questa mia vita; De l'alma gradita, Mio caro tesoro!

Voi fete il ri-

questa mia vita; De l'alma gradita, Mio caro tesoro!

Voi fete il ri-

BASSE-CONTINUE.

storo, Di questa mia vita; De l'alma gradita, Mio caro tesoro!

Mio

storo, Di questa mia vita; De l'alma gradita, Mio caro tesoro!

Mio

BASSE-CONTINUE.

forte. d.

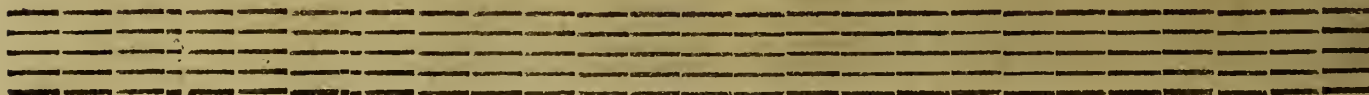
forte. d.

ca- ro, Mio caro tesoro! Mio ca- ro te-

ca- ro, Mio caro tesoro! caro, caro, Mio ca- ro te-

6

BASSE-CONTINUE



forte. forte.

forte. forte.

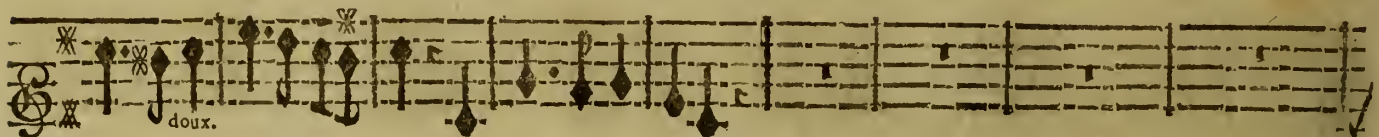
fo- ro!

Voi sete lo core, Di questo mio petto,

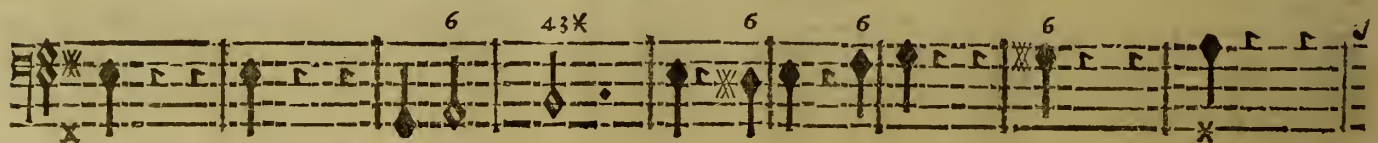
fo- ro!

forte. 43 6 6

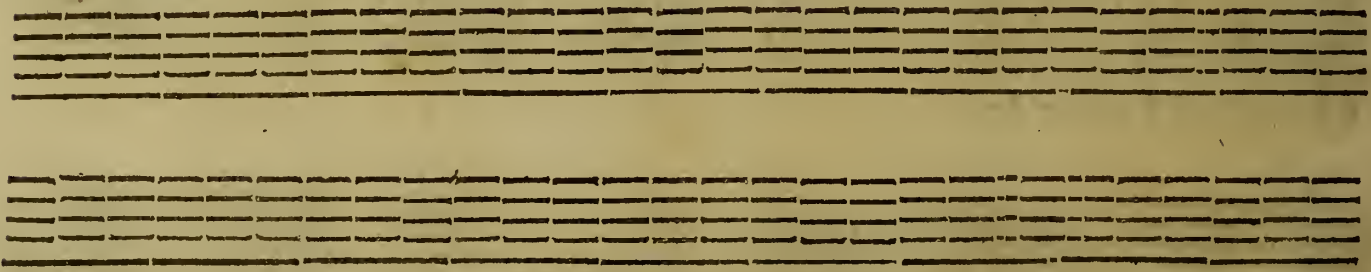
BASSE-CONTINUE.

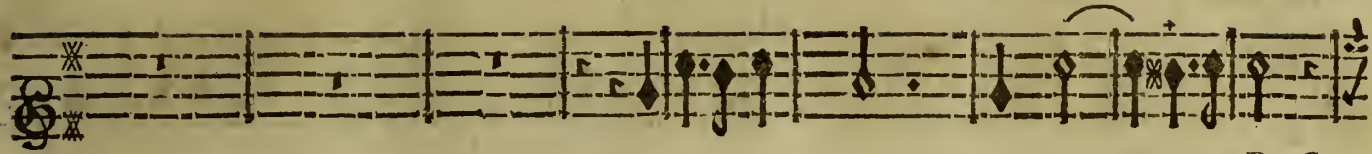
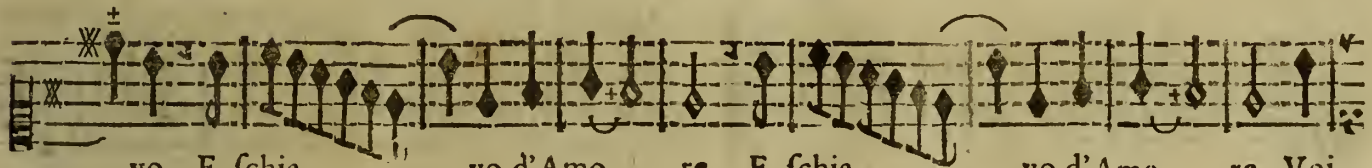


Che fatto sogetto, E schiavo d'Amo- re. E schia-

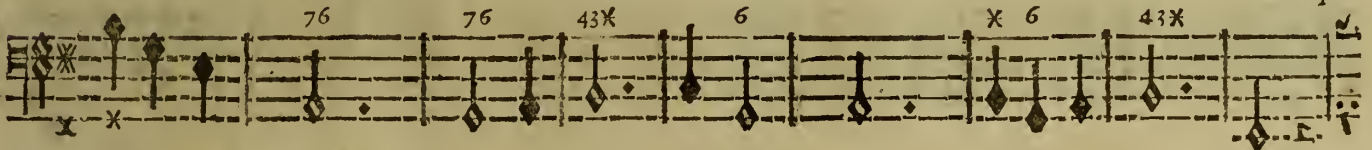


BASSE-CONTINUE.

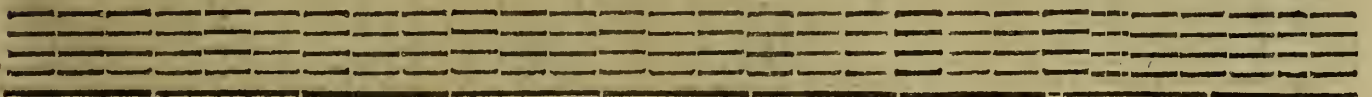


*Da Capo.**Da Capo.*

vo, E schia- vo d'Amo- re. E schia- vo d'Amo- re. Voi

Da Capo.

BASSE-CONTINUE.

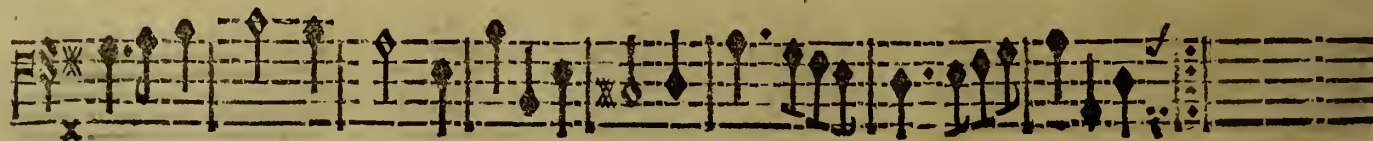
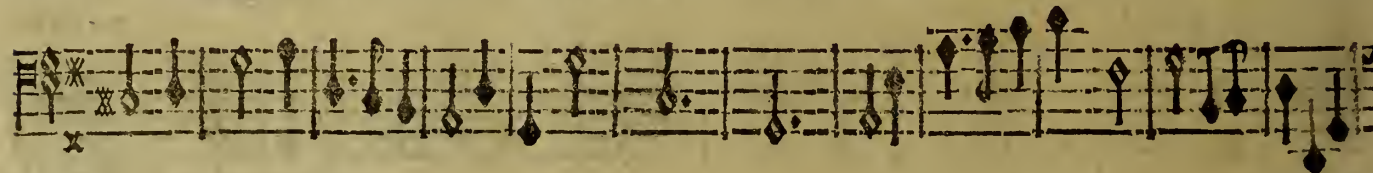
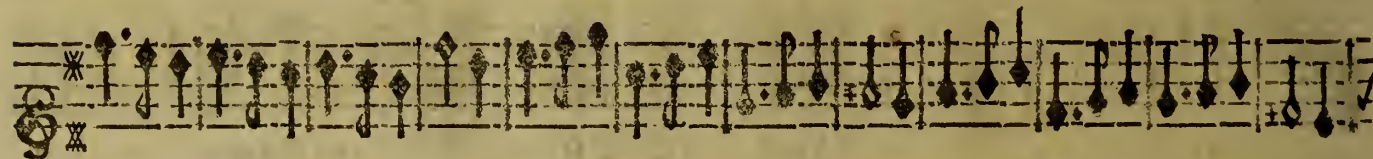


150 FRAGMENTS DE MR. DELULLY, BALLET.

Du Ballet des Muses.

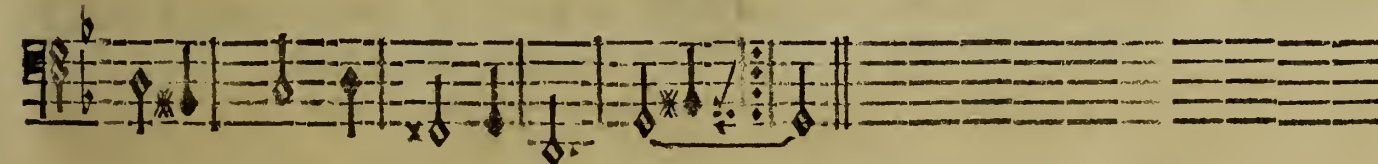
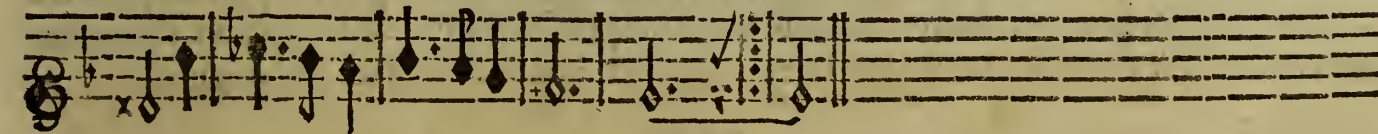
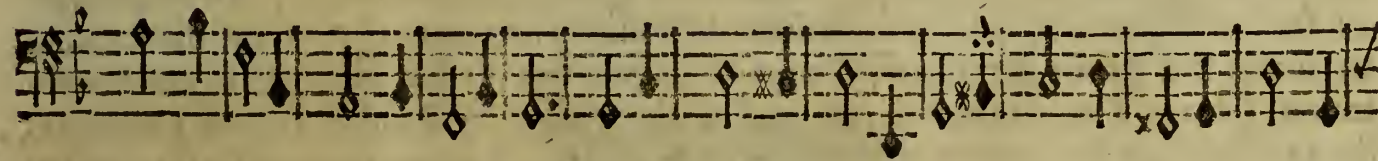
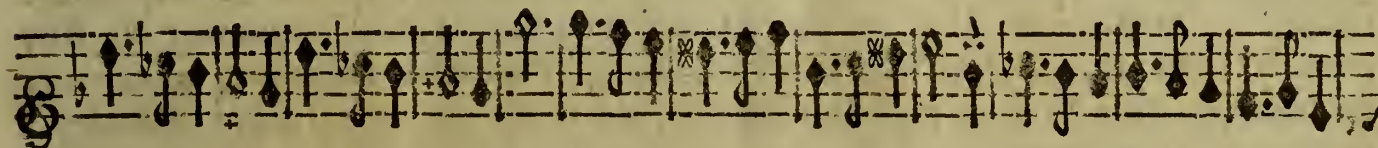
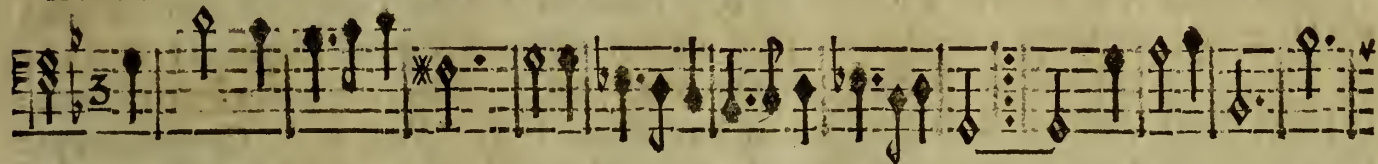


CANARIES.



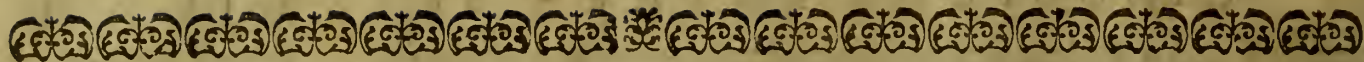


AIR DES SCARAMOUCHES.



On reprend la fin du Trio Allegrezza, jusqu'au mot fin.

FIN DE LA DERNIERE ENTREE.



EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzieme jour du mois de May, l'An de Grace mil six cent soixante & treize, Signées LOUIS; Et plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune: Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 8. Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de tous Auteurs: Faisant défenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeissance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoûtée comme à l'Original.



LA SERENADE
VENITIENNE,
ENTRÉE

AJOUTÉE AUX FRAGMENTS,

Par Monsieur CAMPA.

REPRÉSENTÉE PAR L'ACADEMIE ROYALE DE MUSIQUE,

En Janvier 1703.



A P A R I S,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
rue Saint Jean de Beauvais, au Mont-Parnasse.

M. D C C I I I.

Avec Privilège de Sa Majesté.

Handwritten text at the top of the page, possibly a title or header.

Second line of handwritten text.

Third line of handwritten text.

Fourth line of handwritten text.

Fifth line of handwritten text.

Sixth line of handwritten text.

Seventh line of handwritten text.

Eighth line of handwritten text.

Ninth line of handwritten text.

Tenth line of handwritten text.

Eleventh line of handwritten text.

Twelfth line of handwritten text.



T A B L E

A I R S A J O U E R .

R itournelle en Trio.	page	8
Prelude.		18
Sinfonia.		30
La Bastonade.		39
Air des Scaramouches.		40
La Saltarella.		44
La Forlana.		56
Petite Ritournelle.		59



A I R S A C H A N T E R.

A Mour impitoyable. <i>Recit de Basse. & la suite.</i>	page 1
Argus avoit des yeux plus ouverts que les vôtres.	24
D'où peuvent naître ces allarmes? <i>Recit de Basse.</i>	14
Insensibles Beutez.	58
Pour les cœurs sans desirs. <i>Double.</i>	59
La liberté. <i>Duo.</i>	22
La nuit a déployé ses voiles. <i>Recit de Basse.</i>	26
Rien ne s'oppose à nos desirs. <i>Duo.</i>	43
Un jeune cœur est irrité.	18
Vous qui condamnez ma methode. <i>Recit de Basse.</i>	20
Vous voulez qu'avec vous, un triste Hymen m'engage.	13

A I R S I T A L I E N S.

D'un gelofo cuore. <i>duo. Avec Accompagnements.</i>	31
Pargo leti faretrati. <i>Avec Accompagnements.</i>	46

F I N.

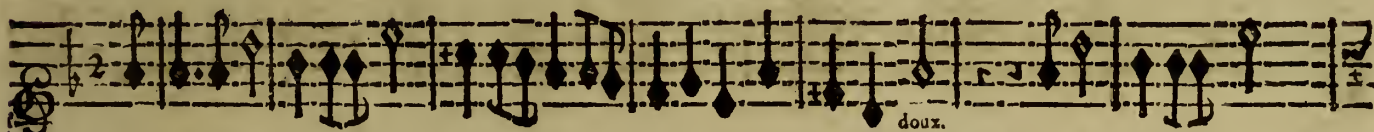


L A S E R E N A D E V E N I T I E N N E.

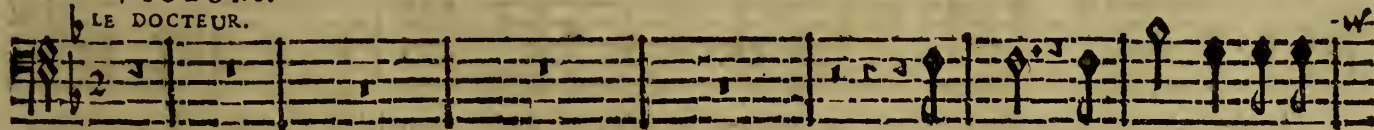
Entrée ajoutée aux Fragments, Par Monsieur Campra, représentée en Janvier 1703.

Le Théâtre représente une Place publique, où est la Maison du Docteur.

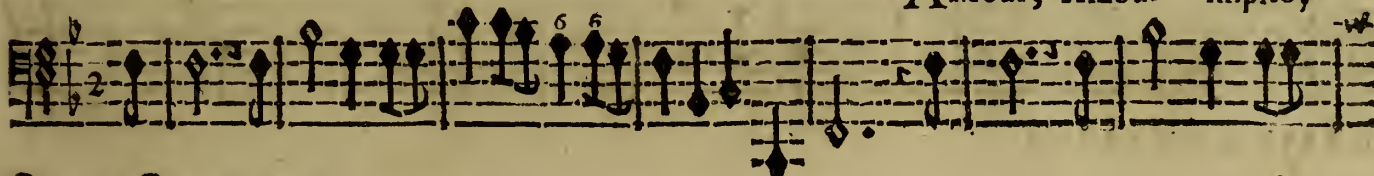
S C E N E I. L E D O C T E U R seul.



VIOLONS.
LE DOCTEUR.



A Mour, Amour impitoy-



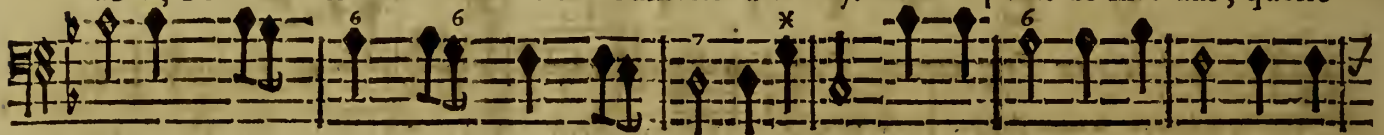
BASSE-CONTINUE.

A

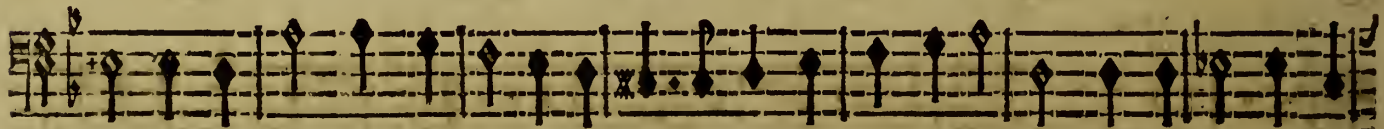
LA SERENADE VENITIENNE;



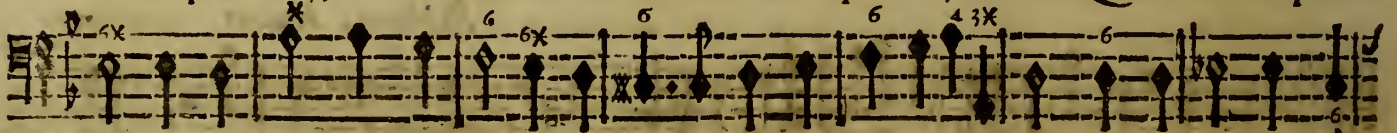
able, Tous les cœurs doivent-ils se soumettre à ta loy? Sous le poids de mes ans, quelle



BASSE-CONTINUE.



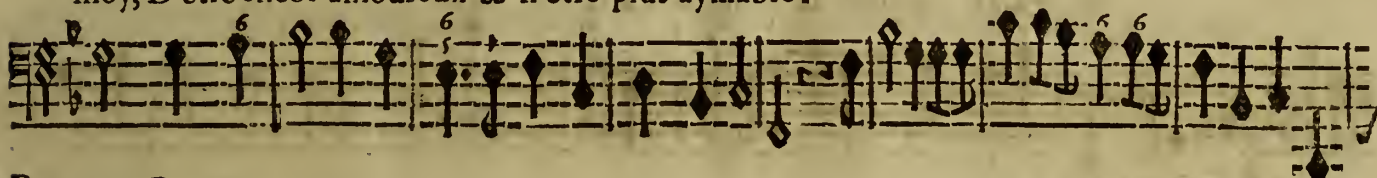
honte pour moy, D'être encor amoureux & n'être plus aymable! Quelle honte pour



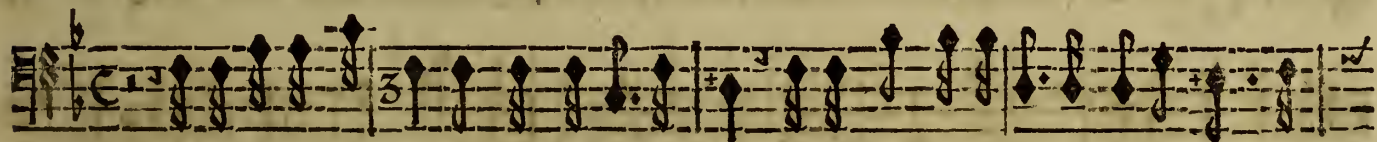
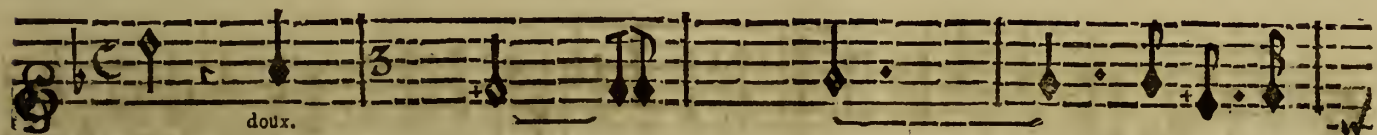
BASSE-CONTINUE.



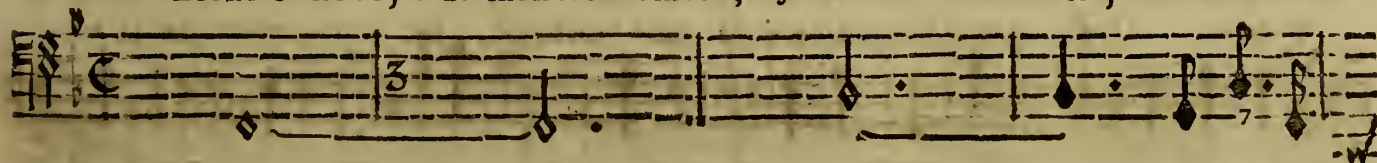
moi, D'être encor amoureux & n'être plus aymable!



BASSE-CONTINUE.



Leonore est l'objet de mon fatal amour, Je la tiens enfermée & je la cache au



BASSE-CONTINUE.

LA SERENADE, VENITIENNE,

Musical notation for the first system, treble clef, common time signature. The melody consists of a series of eighth and sixteenth notes.

Musical notation for the second system, alto clef, common time signature. The melody continues with a 'Gay.' marking above the staff.

jour. Une Fille est toujours volage, Si, contre son penchant, son cœur n'est rete-

Musical notation for the third system, alto clef, common time signature. This system includes figured bass notation (6, 6, 6, 6, 6, 6) below the staff.

BASSE CONTINUE.

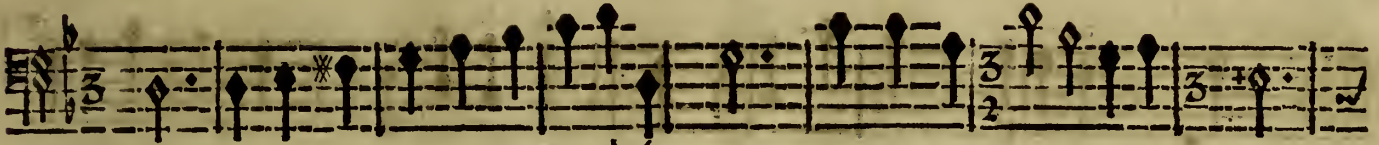
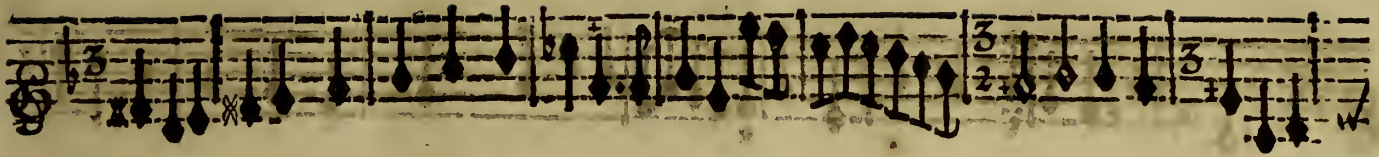
Musical notation for the fourth system, treble clef, common time signature. The melody continues with a 3/2 time signature change at the end.

Musical notation for the fifth system, alto clef, common time signature. The melody continues with a 3/2 time signature change at the end.

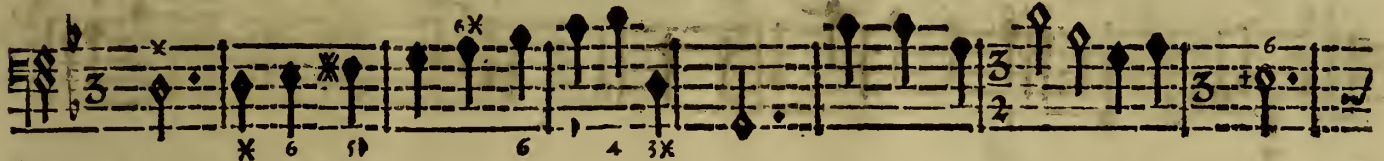
nu: Une nu: Toujours prête à faire naufrage, Le vain secours de sa ver-

Musical notation for the sixth system, alto clef, common time signature. This system includes figured bass notation (6, 6, 6, 6, 6, 6) below the staff.

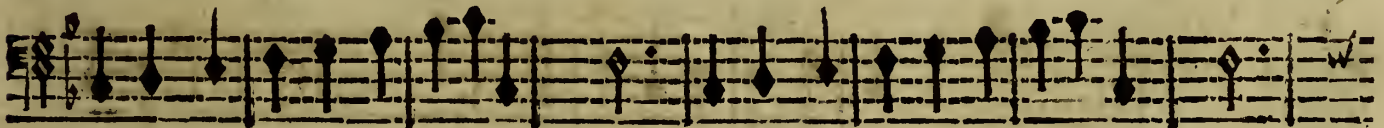
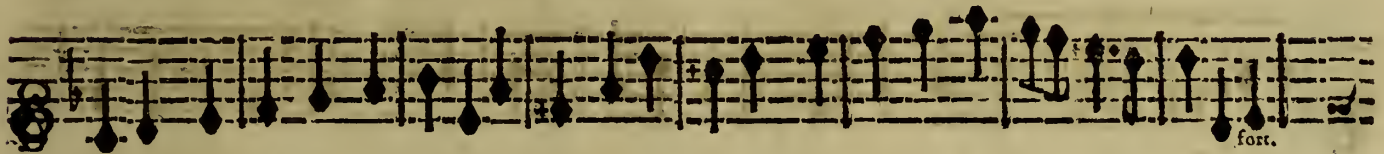
BASSE-CONTINUE.



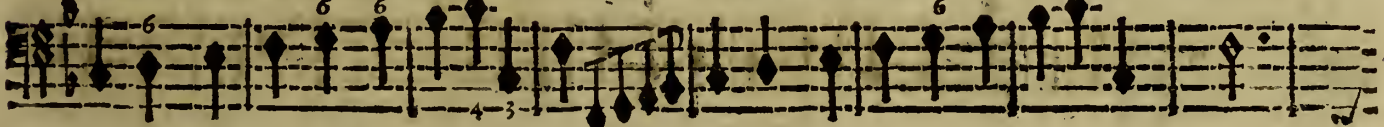
tu, La deffend mal contre l'ora- ge. Le vain secours de sa ver- tu,



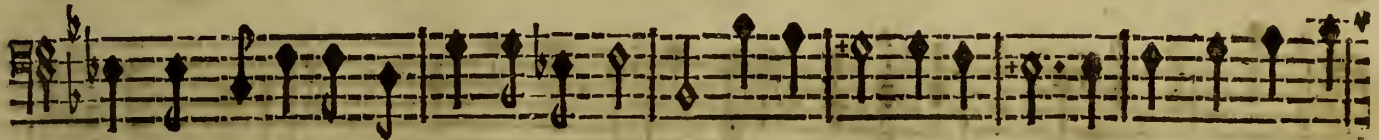
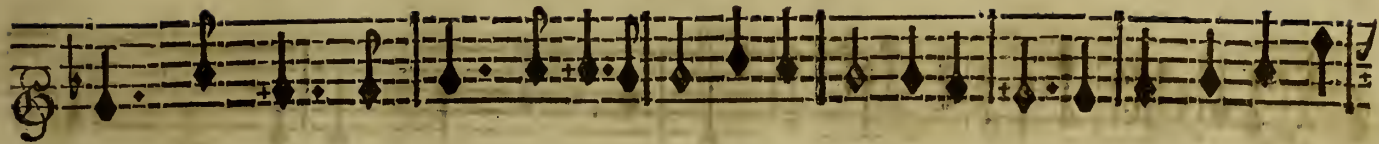
BASSE-CONTINUE.



La deffend mal contre l'ora- ge. La deffend mal contre l'ora- ge.



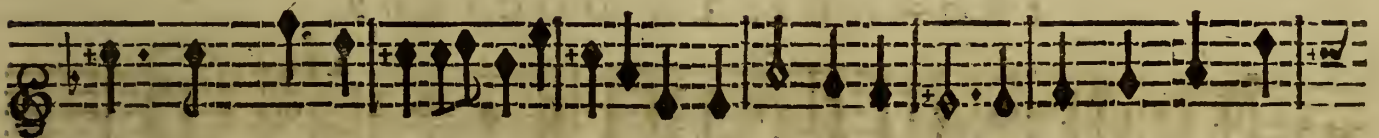
BASSE-CONTINUE.



dra tout possible à l'ardeur qui me presse, Il n'est point en amour des charmes plus puif-



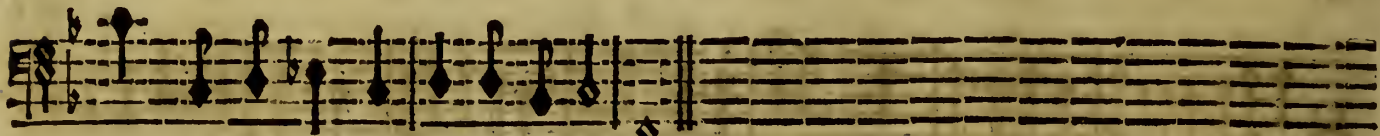
BASSE-CONTINUE.



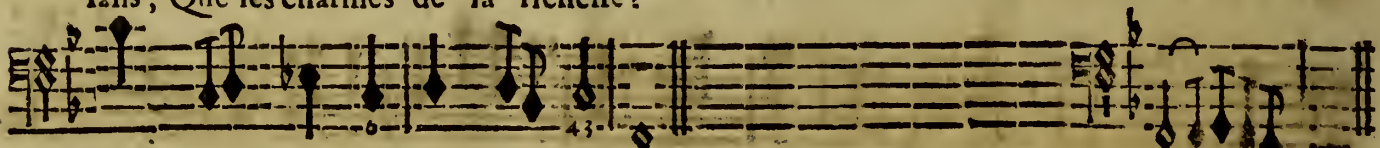
sans, Que les charmes de la richesse? Il n'est point en amour de charmes plus puif-



BASSE-CONTINUE.



sans, Que les charmes de la richesse?



BASSE-CONTINUE.

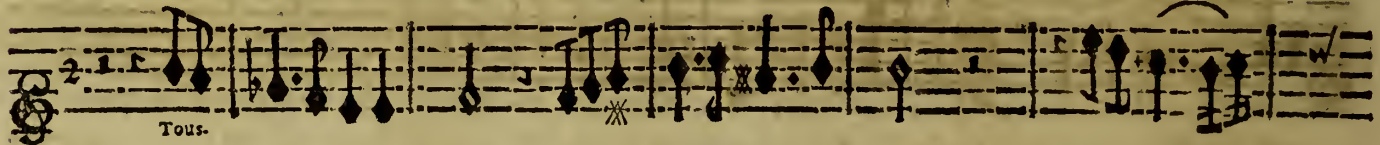
PRELUDE.

SCENE I.

LEONORE, LE DOCTEUR.



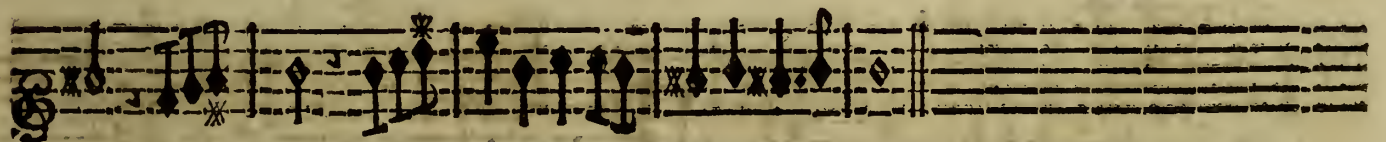
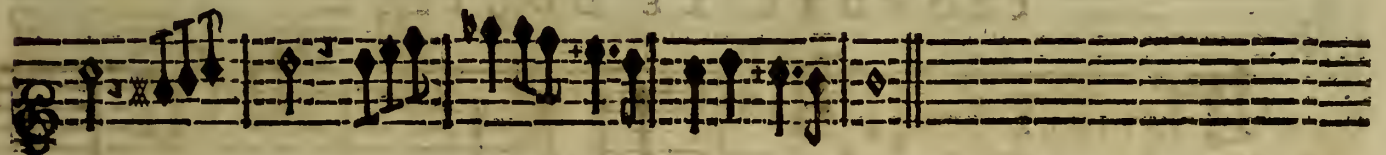
Tous.
RITOURNELLE.



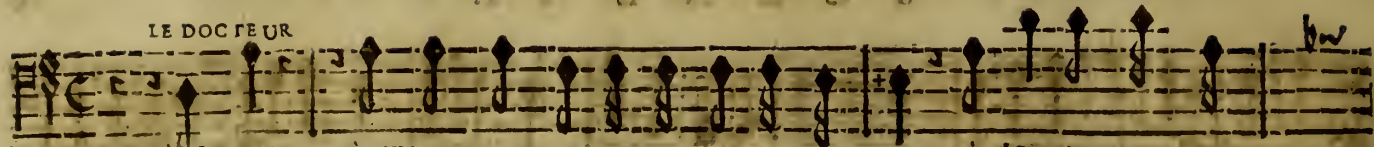
Tous.



Tous.



LA SERENADE VENITIENNE,

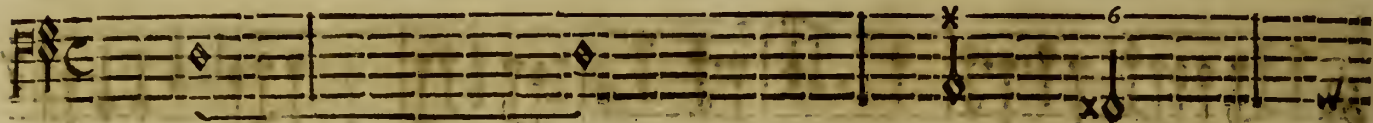


V^à LEONORE.

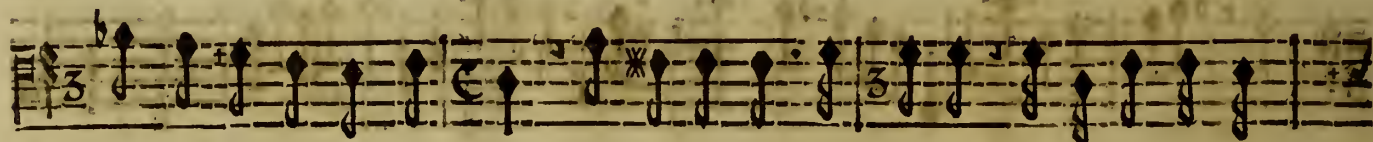
à part.

à LEONORE.

enez, je vais sçavoir les secrets de son cœur. Voyez ce que pour



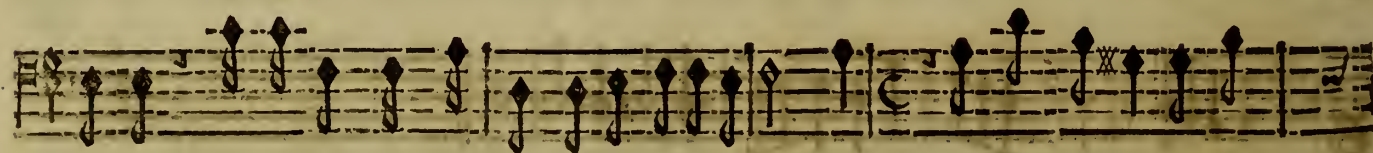
BASSE-CONTINUE.



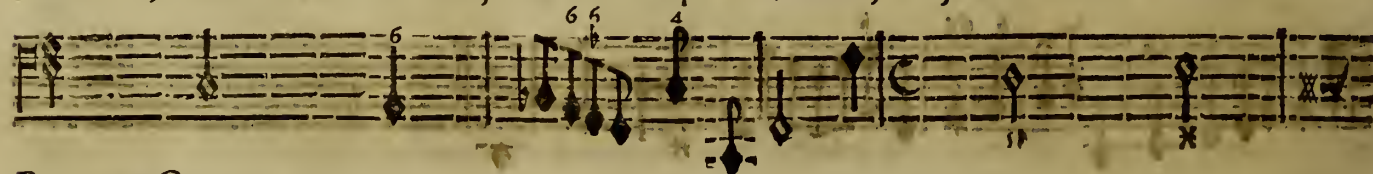
vous, va faire mon ar- deur. Vous êtes mon es- clave, Une Loy souve-



BASSE-CONTINUE.



raine, Condamnoit tous vos jours à la captivité; Mais, je veux briser vôtre



BASSE-CONTINUE.

LEONORE.
chaîne, Et je vous rends la liberté. La liberté! Dieux! quel bonheur ex-

BASSE-CONTINUE.

trême! Puis-je trop reconnoître un don si préci- eux; Ma liberté! que je vous

BASSE-CONTINUE.

LE DOCTEUR à part. Je ne me trompois pas, nous plaifons à fes yeux. Je veux faire encor

BASSE-CONTINUE.

LA SERENADE VENITIENNE,

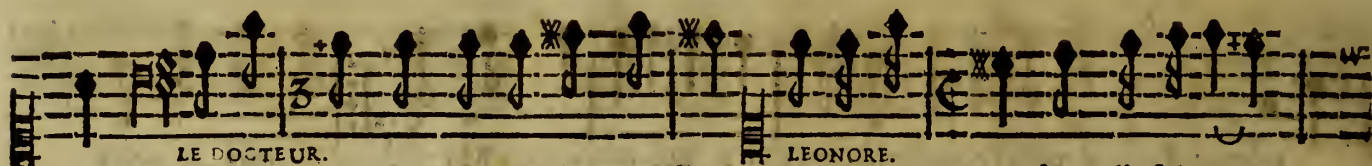


plus, & l'Amour qui m'en- gage, M'oblige à devenir aujourd'huy vôtre Epoux. Mon E-

LEONORE.



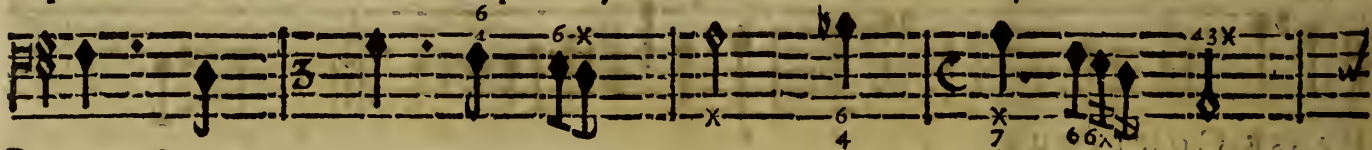
BASSE-CONTINUE.



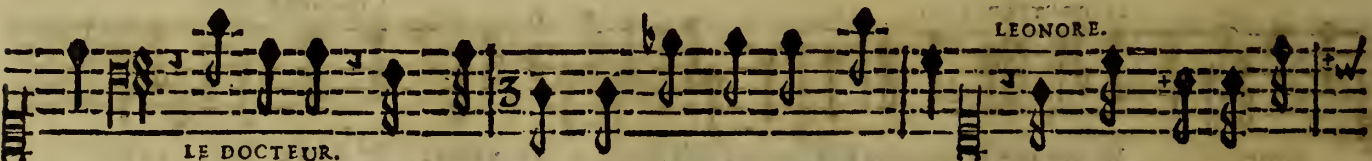
poux. Vôtre fort vous en paroît plus doux? Remettez- moy dans l'esclava-

LE DOCTEUR.

LEONORE.



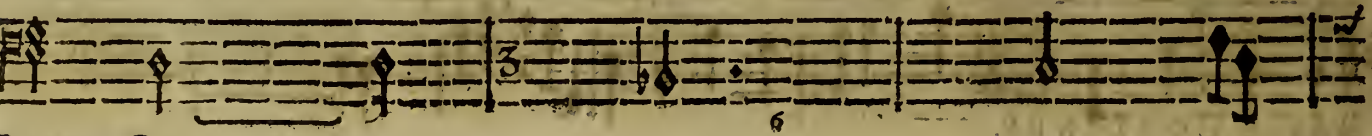
BASSE-CONTINUE.



ge. Ingratte, c'est donc là, le fruit de mes bien faits. Vos bien faits à ce

LEONORE.

LE DOCTEUR.



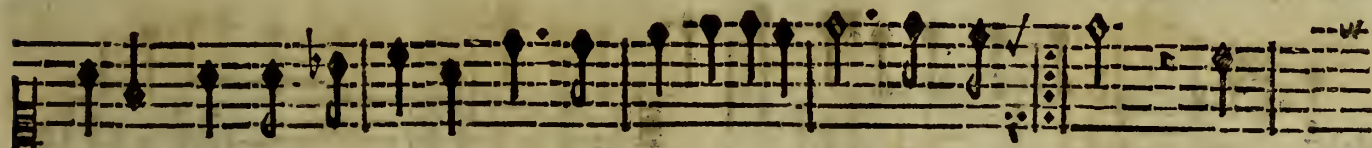
BASSE-CONTINUE.



prix n'ont point pour moy d'attraits. *AIR.* Vous voulez qu'avec vous un triste Hymen m'en-



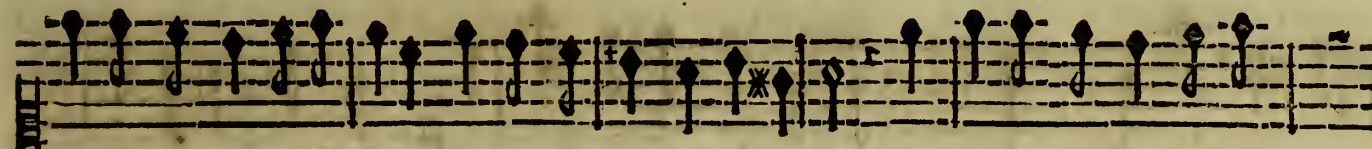
BASSE-CONTINUE.



gage, Du plus cruel effroy mon cœur est agité: Vous vou- ré: Me



BASSE-CONTINUE.

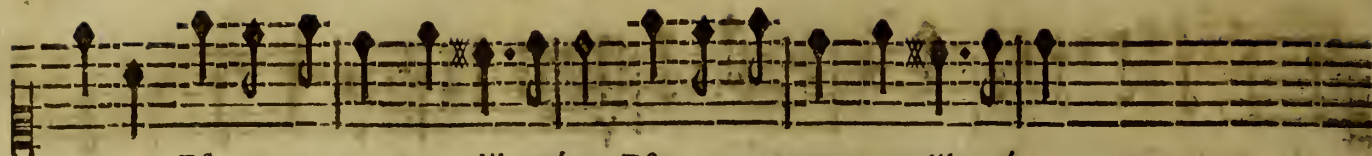


faire changer d'esclavage, Est-ce me mettre en liberté? Me faire changer d'escla-

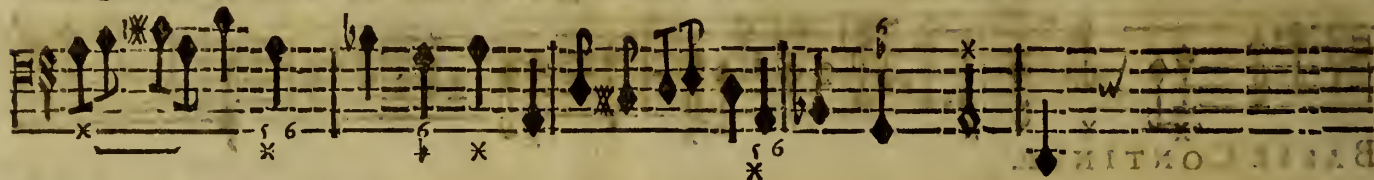


BASSE-CONTINUE.

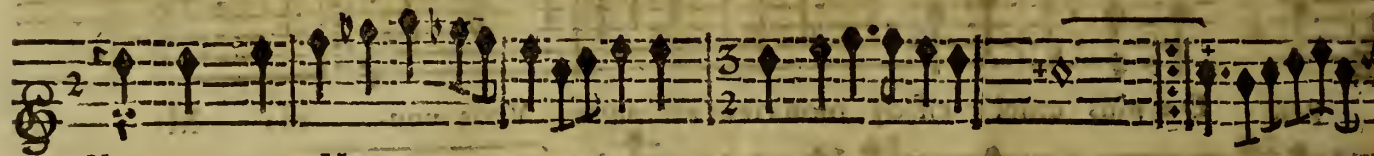
LA SERENADE VENITIENNE,



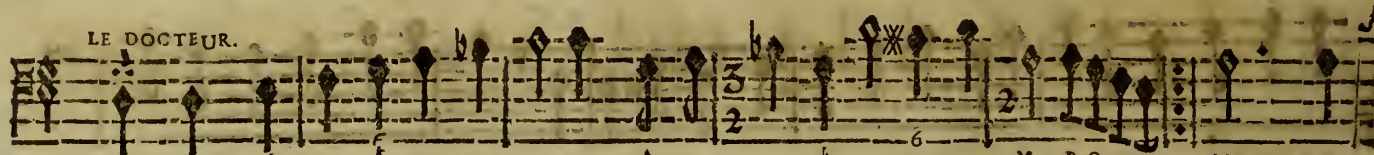
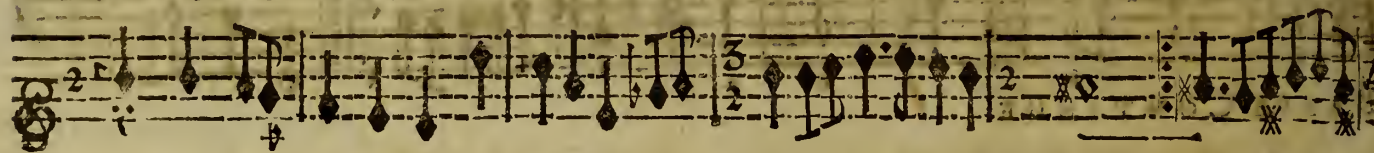
vage, Est-ce me mettre en liberté? Est-ce me mettre en liberté?



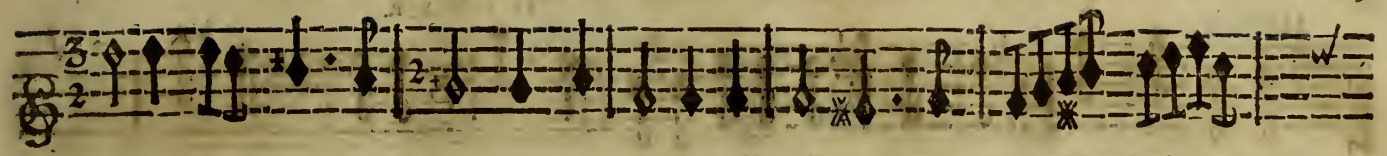
BASSE-CONTINUE.



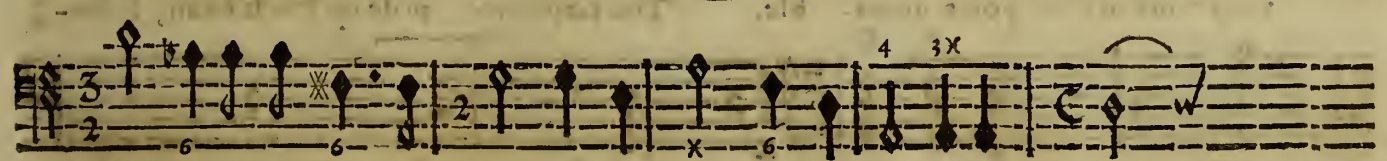
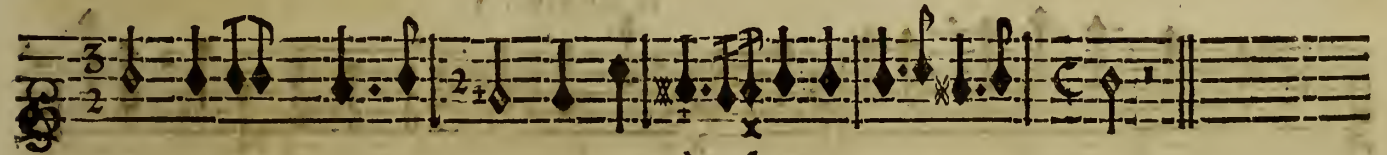
VIOLONS ET HAUT-BOIS.



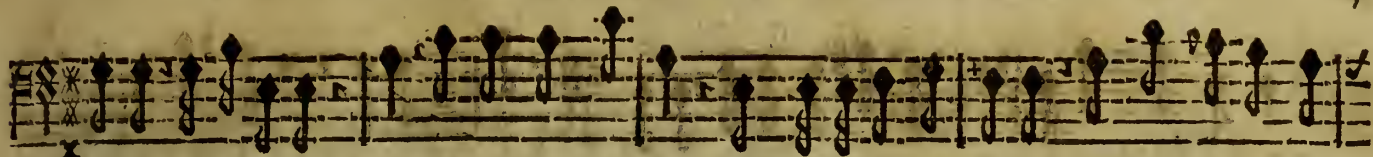
D'où peuvent naître ces allarmes? Devenez sensible à mes feux: feux: L'Hy-



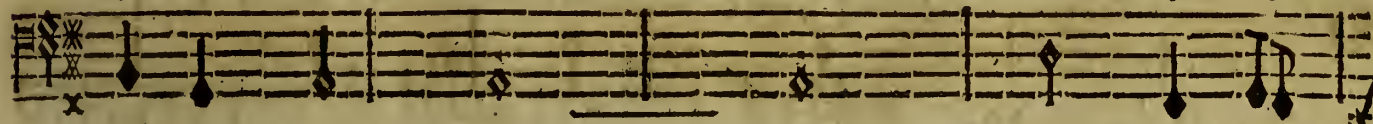
men offre toujours des charmes, Avec un Epoux a-moureux. L'Hy-



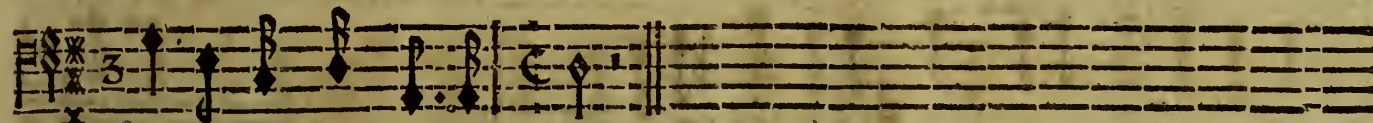
men offre toujours des charmes, Avec un Epoux amou reux.



fible, Inhumaine, Va, rentre dans tes fers, Pour meriter ta haine, Je veux te tourmen-



BASSE-CONTINUE.



ter jusques dans le tom- beau.



BASSE-CONTINUE.

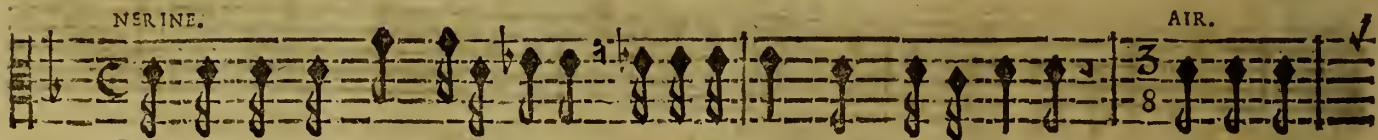
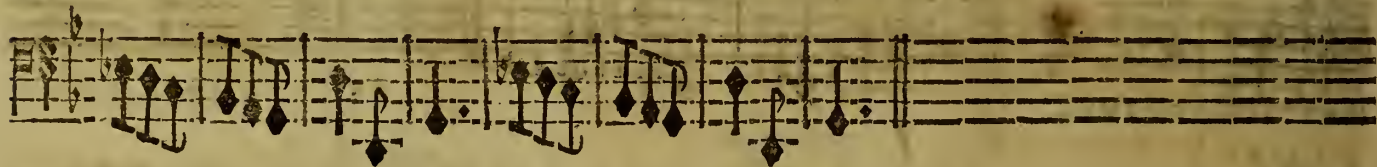
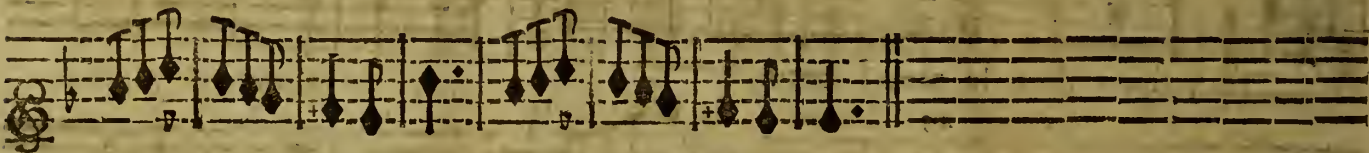
PRELUDE.

SCENE III.

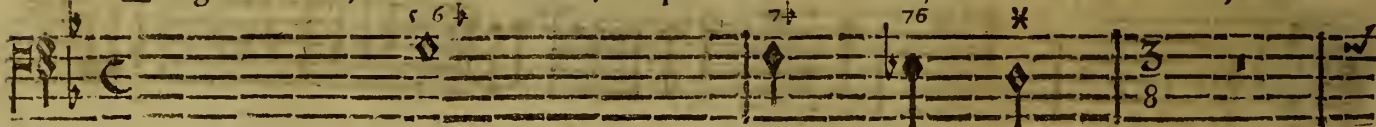
NERINE, LE DOCTEUR.



VIOLONS.



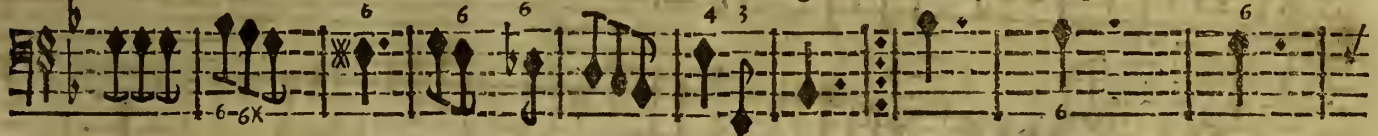
NERINE. EN gênant toujous une Belle, Esperez-vous estre aymé d'elle? Un jeune



BASSE CONTINUE.



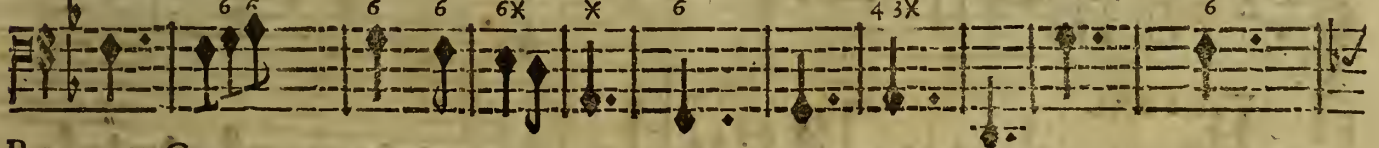
cœur est irri-té, Par la contrainte & l'esclavage: Un Oyseau que l'on tient en



BASSE-CONTINUE.



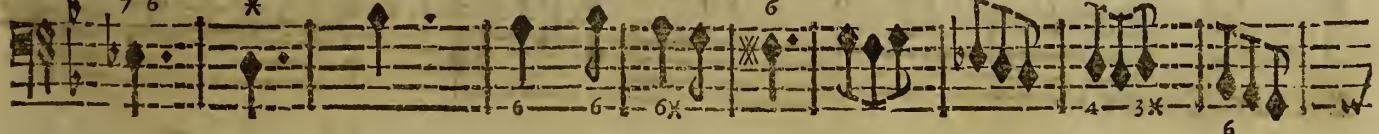
cage, Cherche toujours la liberté, la liberté, la liberté. Un Oyseau que l'on



BASSE-CONTINUE.



tient en cage, Cherche toujours la liberté, la liber-té, la liberté,

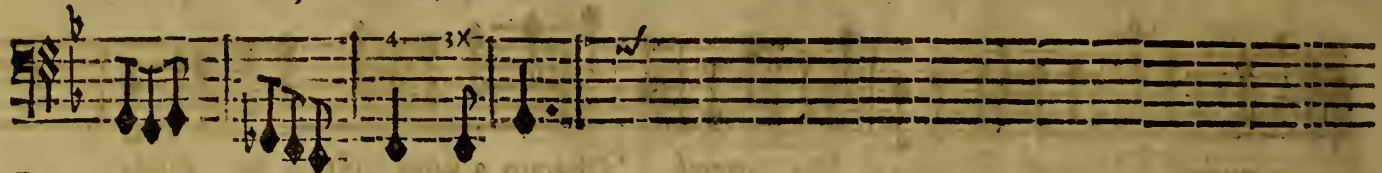


BASSE-CONTINUE.

LA SERENADE VENITIENNE,



la liber- té, la liberté.



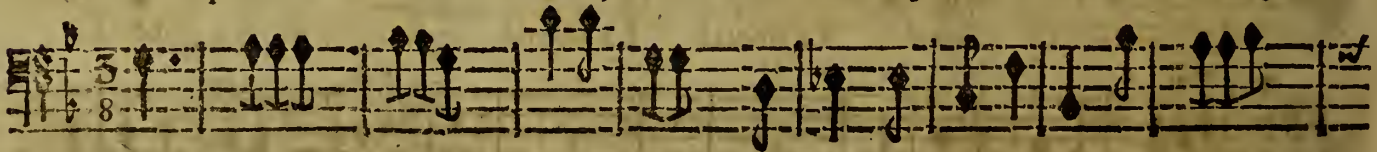
BASSE-CONTINUE.



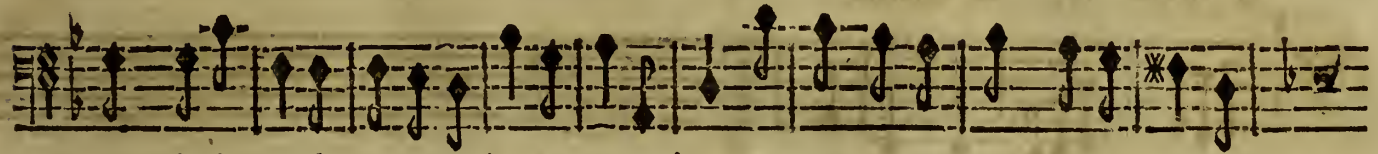
VIOLONS.



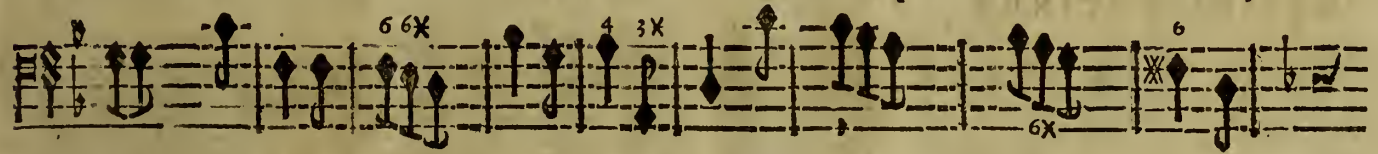
Vous, qui condamnez ma methode, Vous faites voir trop de bonté, Chacun a pour



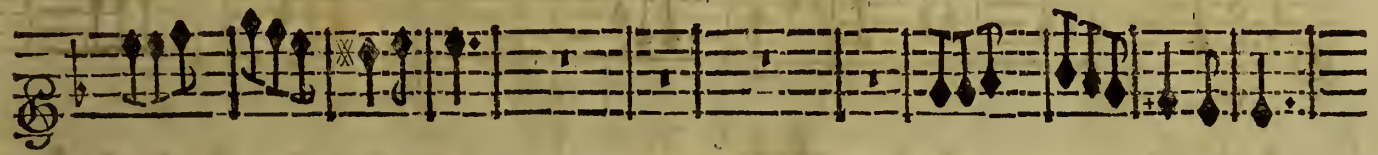
BASSE-CONTINUE.



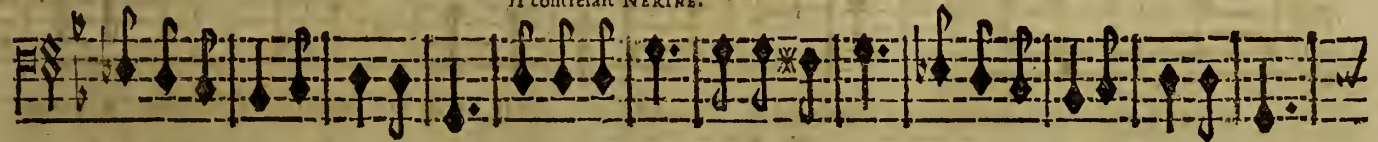
vivre à sa mode, La liberté. La liberté. Chacun a pour vivre à sa mode,



BASSE CONTINUE.



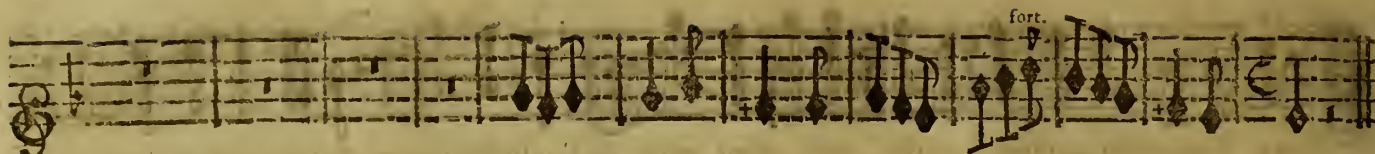
Il contrefait NERINE.



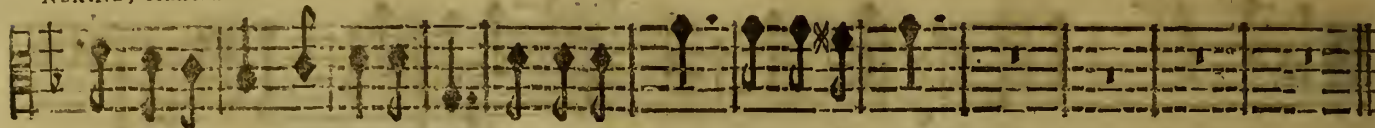
La liberté. La liberté. La liberté. La liberté. La liberté. La liberté.



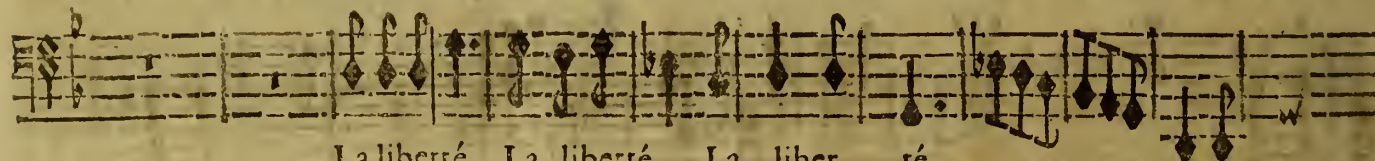
BASSE CONTINUE.



NERINE, contrefaisant le Docteur.

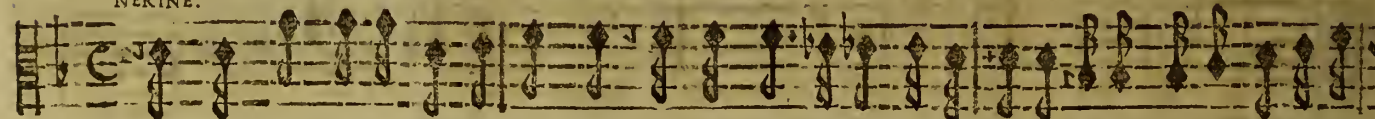
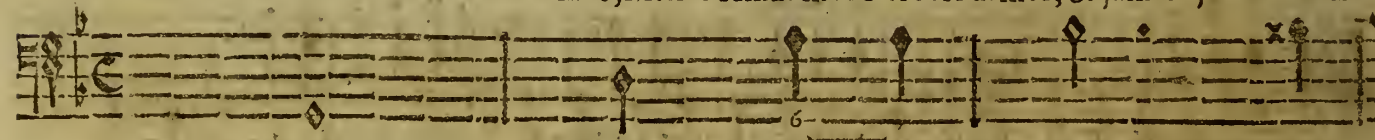


La liberté. La liberté. La liber- té. La liber- té.

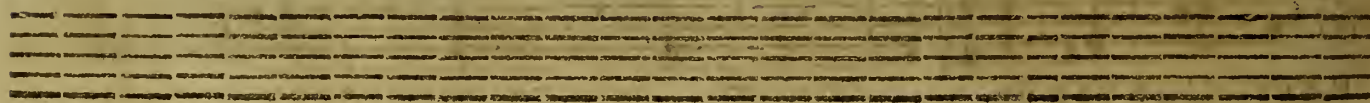


La liberté. La liberté. La liber- té.

NERINE.

G ace au Ciel no⁹ avôs des charmes, Milles Amâs me rêdêt les armes, Si jamais j'avois un E-

BASSE-CONTINUE.

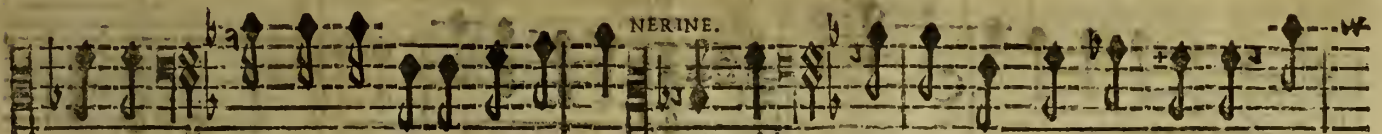




poux, Et qu'il fut comme vous se- vere; Pour punir ses transports jaloux, Je çais, ce que j'aurois à



BASSE-CONTINUE.

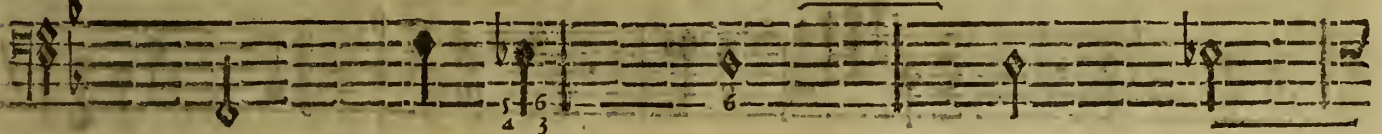


NERINE.

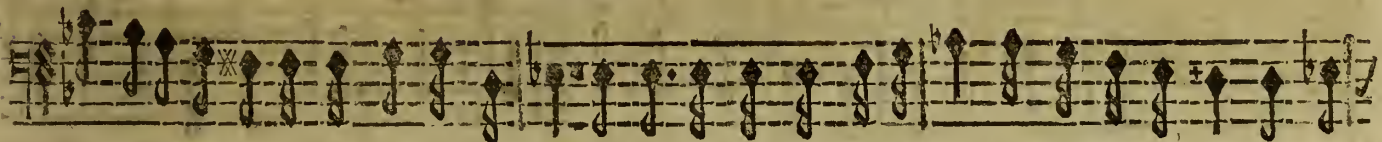
LE DOCTEUR.

LE DOCTEUR.

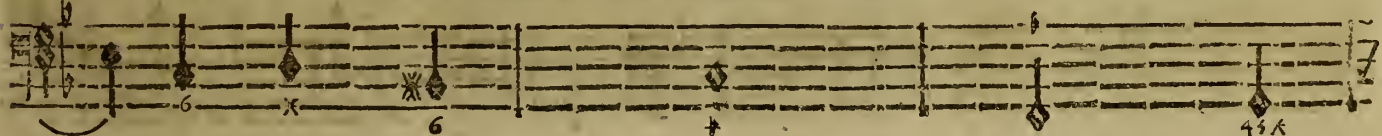
faire. Et qui seroit jaloux de vous? De moy! L'Amour vous fit pour plaire, Si



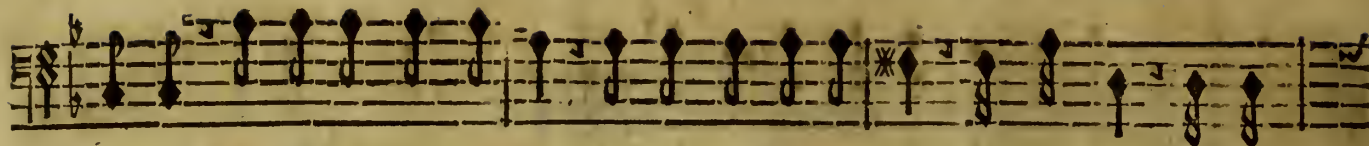
BASSE-CONTINUE.



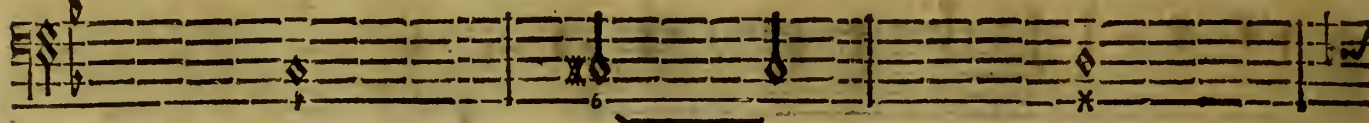
contre les rivaux on pretend vous garder, Celuy qui doit vous posseder, N'aura pas un jour peu d'af-



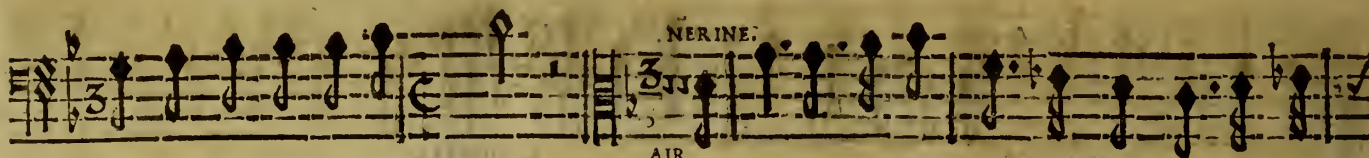
BASSE-CONTINUE.



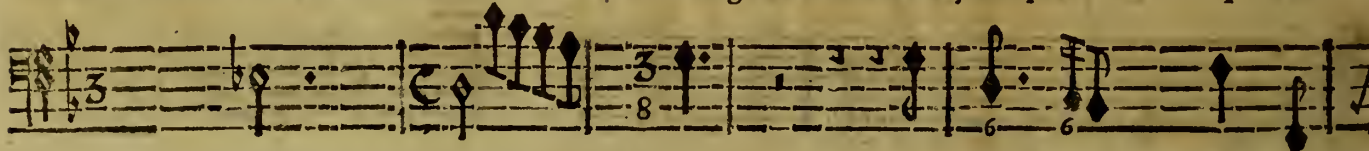
faire, Gardez vos beaux avis & nous laissez en paix, j'ay des yeux & je



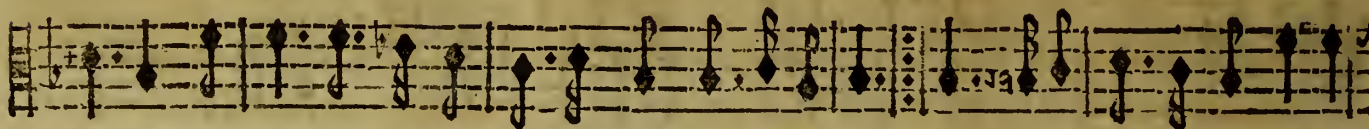
BASSE-CONTINUE.



veux veiller sur ses at- traits. Argus avoit des yeux plus ouverts que les



BASSE-CONTINUE.



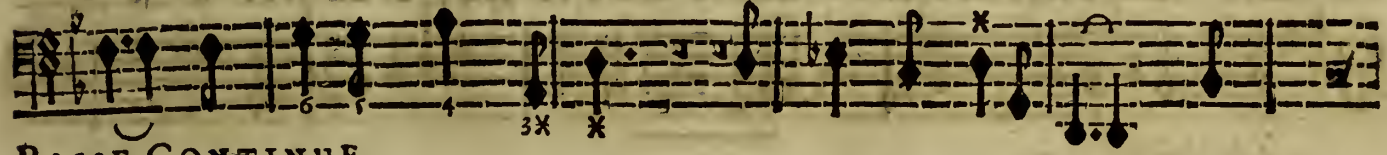
vôtres, Ses soins contre l'Amour furent tous superflus: flus: Un Epoux qui devient ar-



BASSE-CONTINUE.



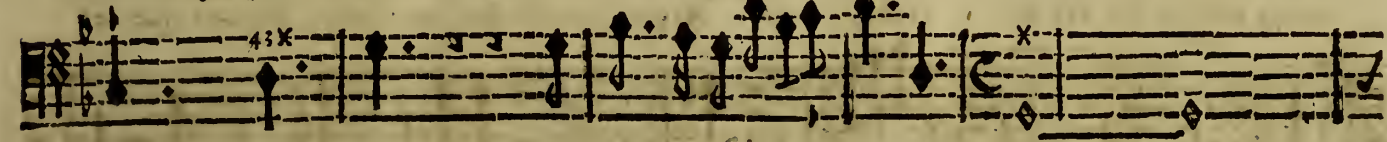
gus, Est plutôt trompé que les autres. Un Epoux qui devient argus, Est plû-



BASSE-CONTINUE.



tôt trompé que les autres, Est plutôt trompé que les autres. Eraste est son Ri-



BASSE-CONTINUE.



val, que mon fort seroit doux, Si je pouvois ayder à tromper ce jaloux !



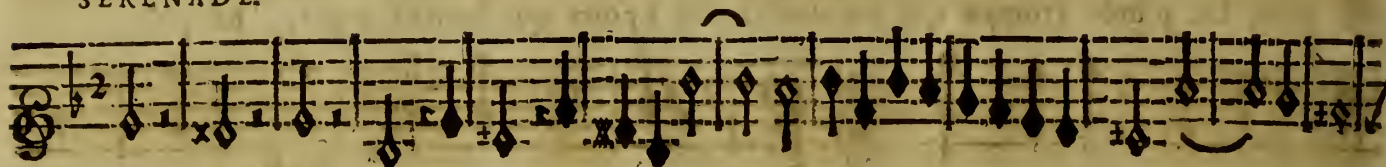
BASSE-CONTINUE.

LA SERENADE VENITIENNE;

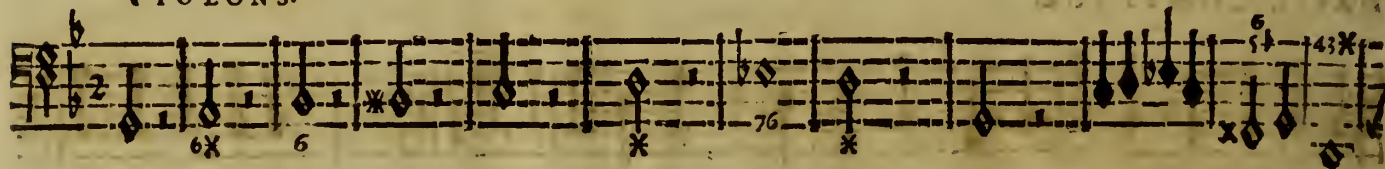
SCENE I V.

ERASTE, Troupe de Scaramouches & de Pantalons, fuite D'ERASTE.

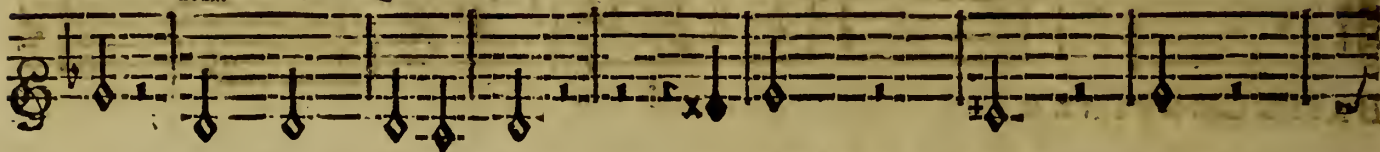
SERENADE.



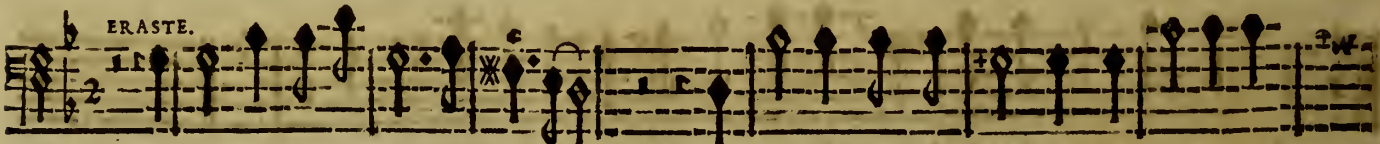
VIOLONS.



doux.



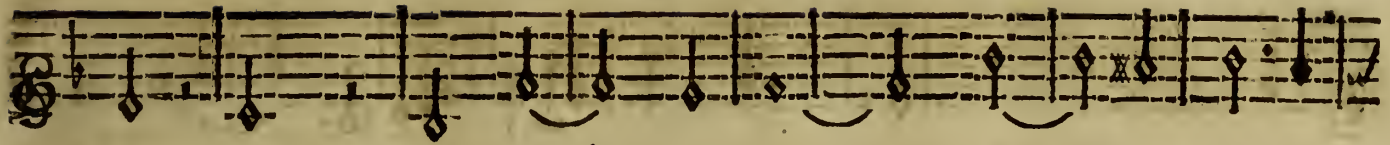
ERASTE.



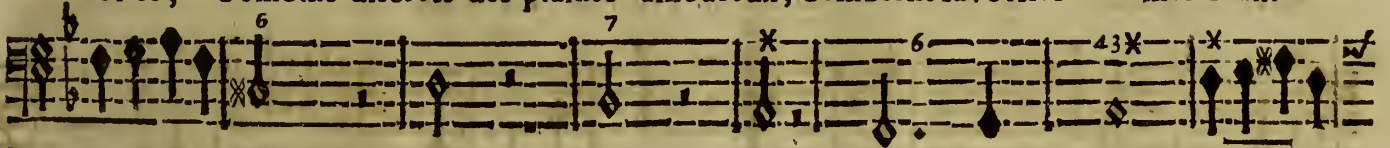
LA nuit a. deployé ses voiles, Déjà de routes parts les brillantes é-



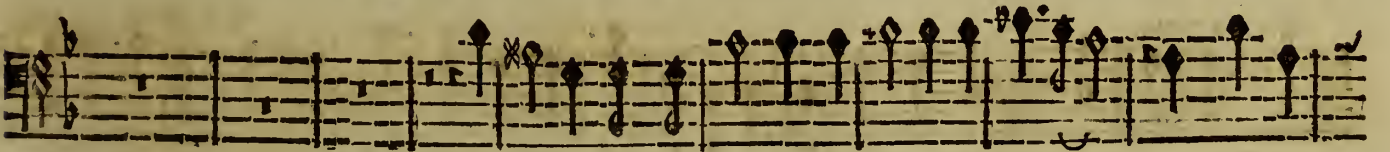
BASSE-CONTINUE.



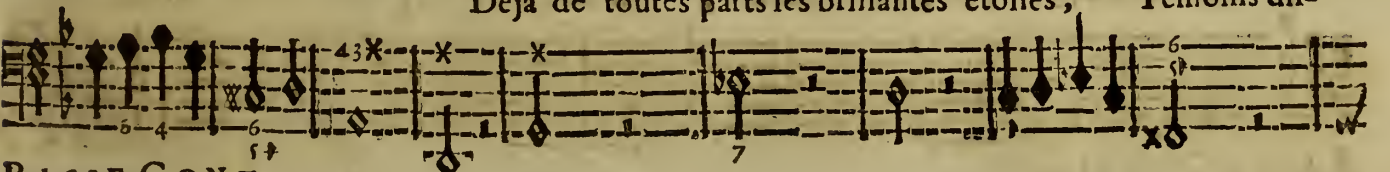
toiles, Témoins discrets des plaisirs amoureux, Semblent favoriser mes feux.



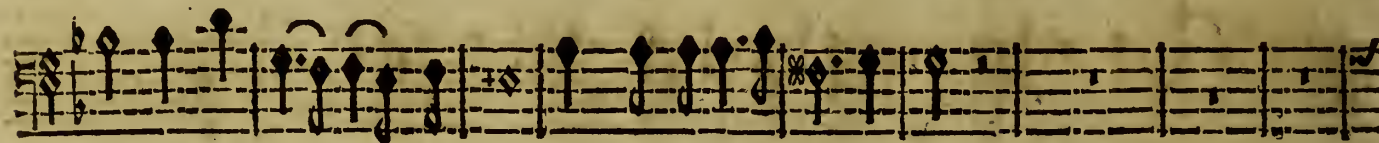
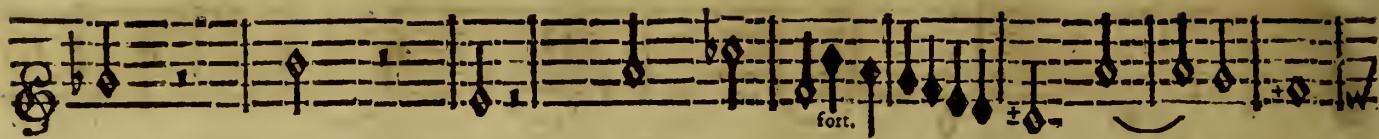
BASSE-CONTINUE.



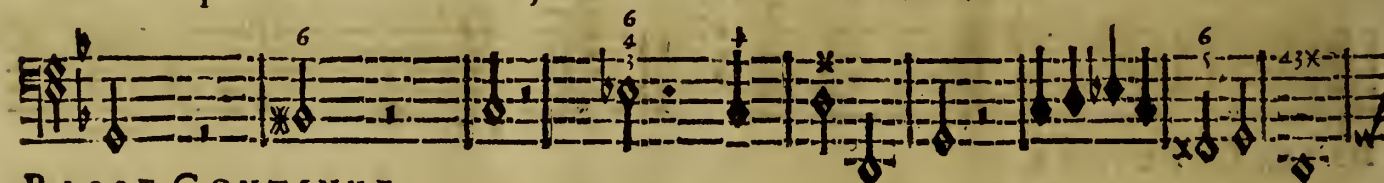
Déjà de toutes parts les brillantes étoiles, Témoins dis-



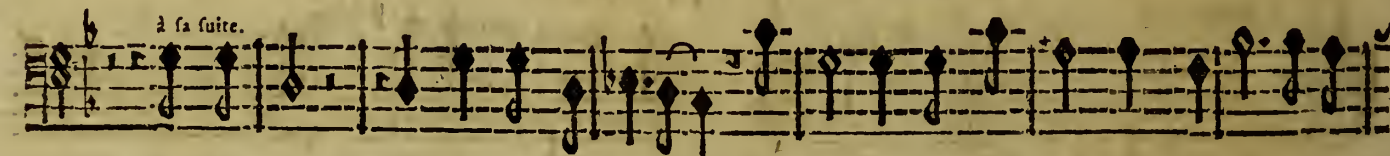
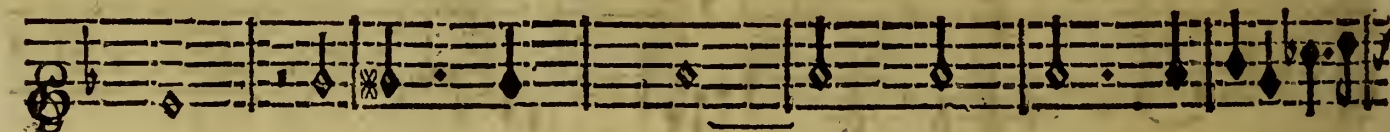
BASSE-CONTINUE.



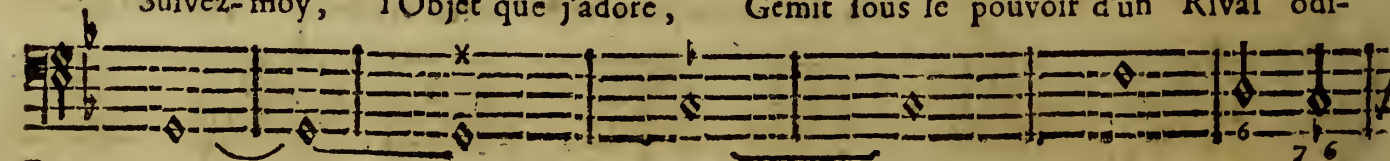
crets des plaisirs amoureux, Semblent favoriser mes feux.



BASSE-CONTINUE.



Suivez-moy, l'Objet que j'adore, Gemit sous le pouvoir d'un Rival odi-



BASSE-CONTINUE.

Musical staff with treble clef, containing a series of notes and rests. A *fort.* marking is present at the end of the staff.

Musical staff with bass clef, containing a series of notes and rests.

eux ; Avant le retour de l'Aurore, Il faut l'arracher de ces lieux.

Musical staff with bass clef, containing notes and rests. It includes fingerings (6, 7, 4, 3) and ornament symbols (*).

BASSE-CONTINUE.

Musical staff with treble clef, containing notes and rests. It includes a first finger marking (1) and an ornament symbol (*).

Musical staff with bass clef, containing notes and rests. It includes a first finger marking (1) and an ornament symbol (*).

Musical staff with treble clef, containing notes and rests.

Musical staff with bass clef, containing notes and rests. It includes an ornament symbol (*).

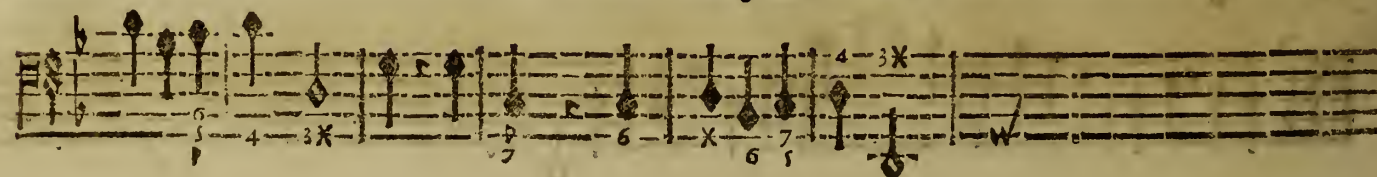
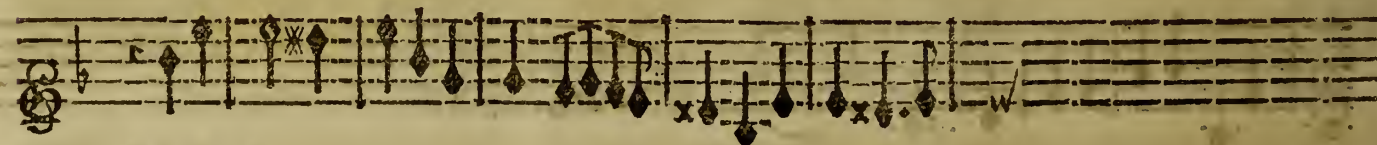
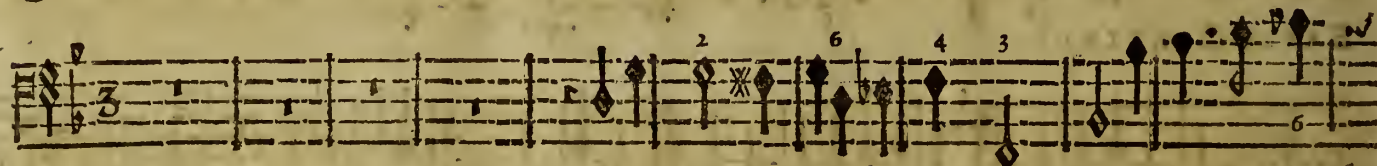
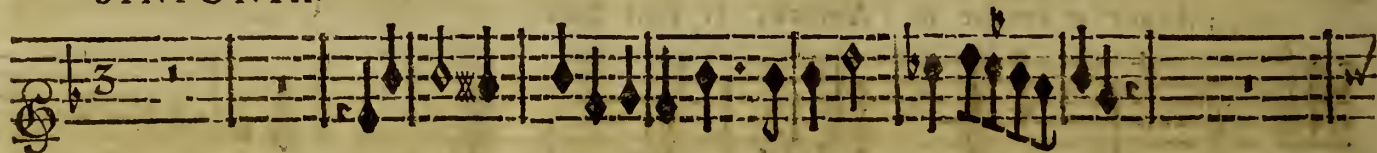
LA SERENADE VENITIENNE;

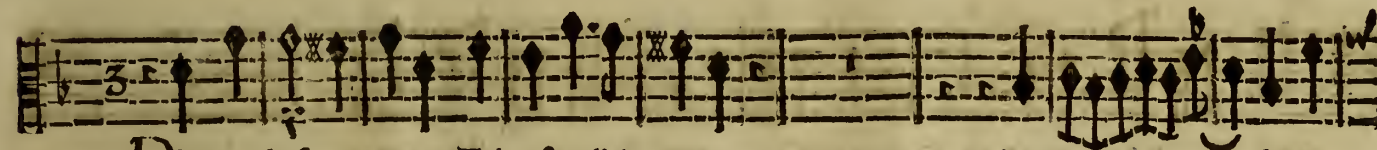
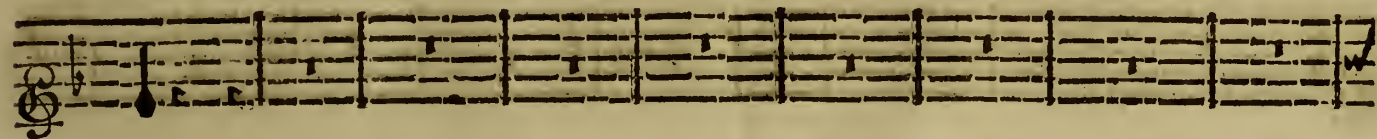
Erasfe donne une Lettre a un de sa Suite qui escalade la Maison du Docteur, avec les Scaramouches pour enlever Leonore; Cependant Erasfe & un autre de sa Suite, chantent le Duo qui suit.

D U O.



SINFONIA.

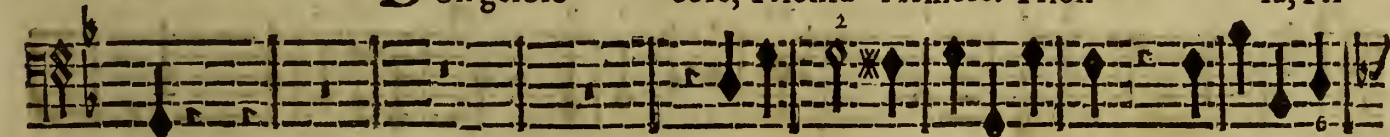




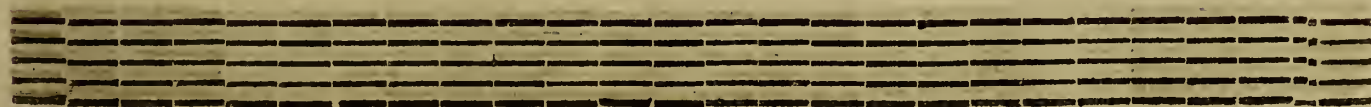
D'Un geloso core, Trionfa l'Amore. Trion- fa, Tri-



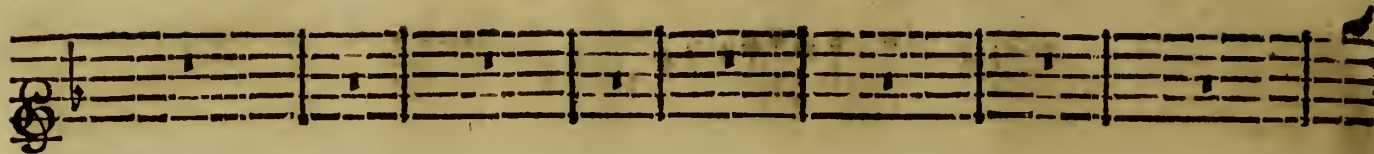
D'Un geloso core, Trionfa l'Amore. Trion- fa, Tri-



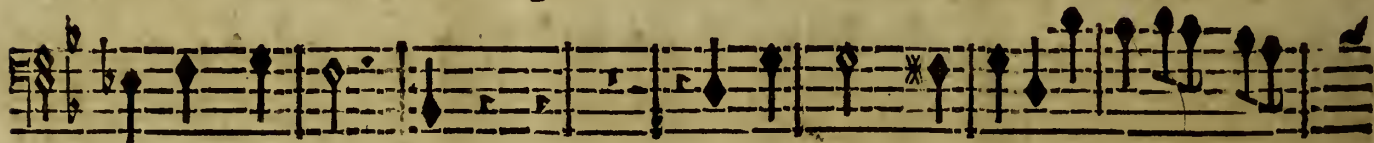
BASSE-CONTINUE.



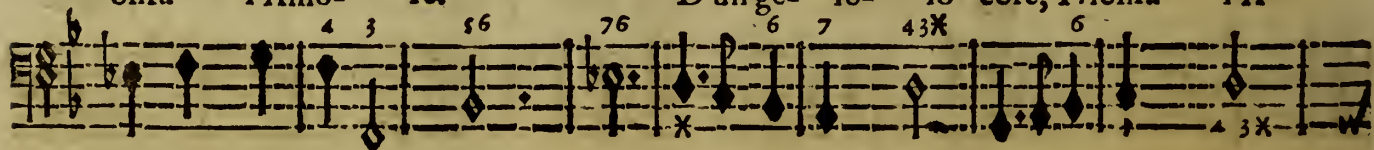
LA SERENADE VENITIENNE;



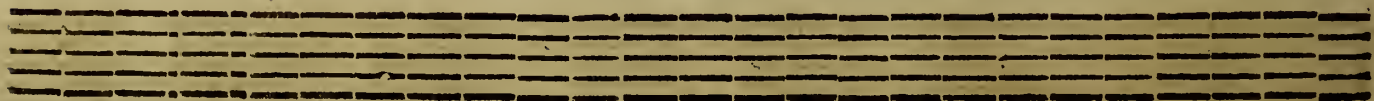
on- fa l'A- mo- re. D'un geloso core, Trionfa l'A- more.

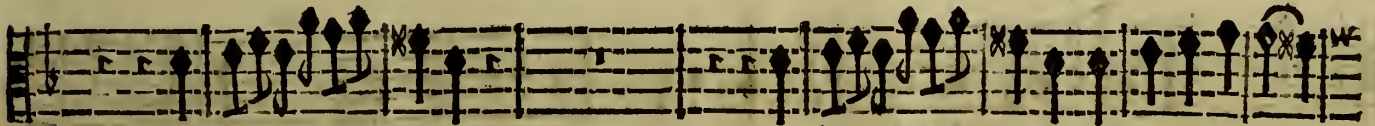


onfa l'Amo- re. D'un ge- lo- so core, Trionfa l'A-



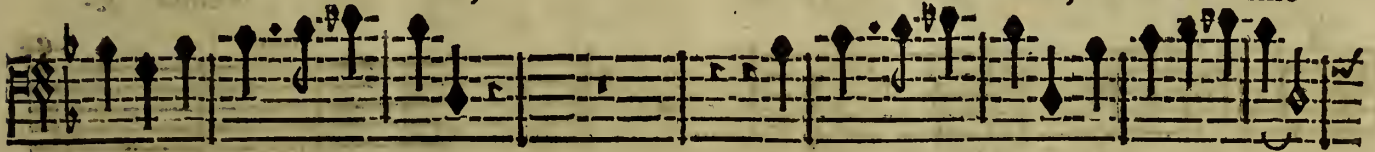
BASSE-CONTINUE.





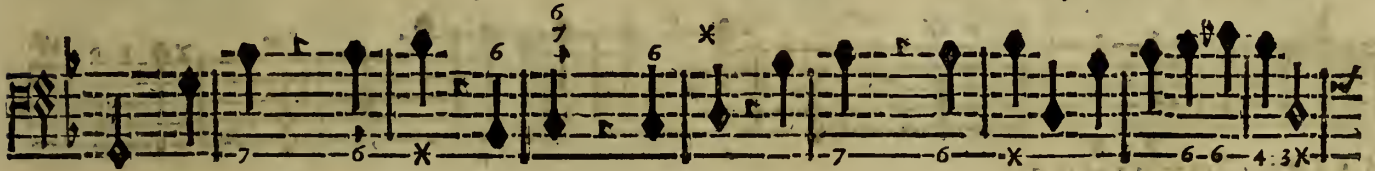
Trion- fa,

Trion- fa, Trionfa l'Amo-

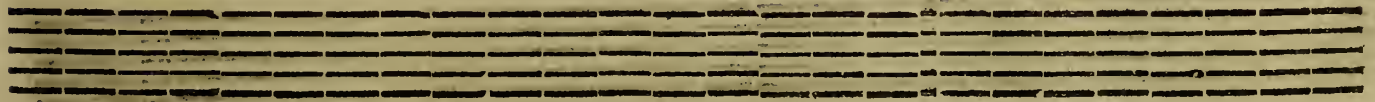


more. Trion- fa,

Trion- fa, Trionfa l'Amo-



BASSE-CONTINUE.



LA SERENADE VENITIEUNE;

Musical staff with treble clef, key signature of one flat, and dynamic markings "Piano." and "forte." The staff contains a series of notes with various articulations, including asterisks and slurs. It ends with the word "Fine." written above the staff.

Musical staff with treble clef, key signature of one flat, and dynamic marking "piano." The staff contains a series of notes with various articulations, including slurs and accents. It ends with the word "Fine:" written above the staff.

Musical staff with treble clef, key signature of one flat, and dynamic marking "piano." The staff contains a series of notes with various articulations, including slurs and accents. It ends with the word "Fine:" written above the staff.

re. Tri- on- fa l'A- mo- re.

Venite A-

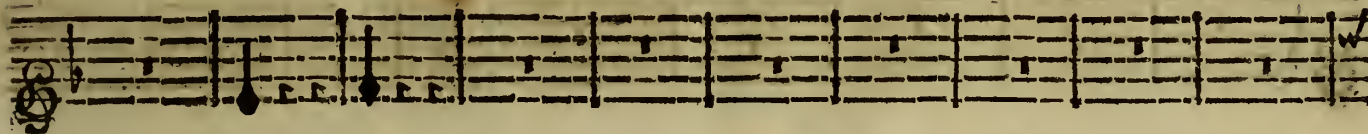
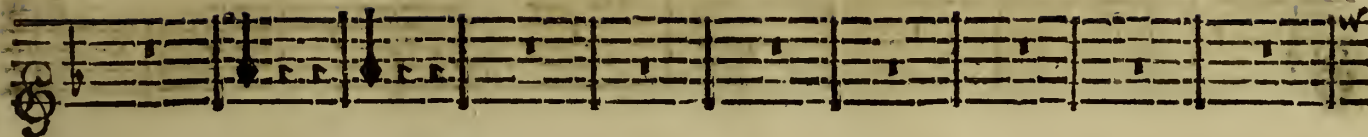
Musical staff with treble clef, key signature of one flat, and dynamic marking "piano." The staff contains a series of notes with various articulations, including slurs and accents. It ends with the word "Fine:" written above the staff.

re. Tri- on- fa l'A- mo- re.

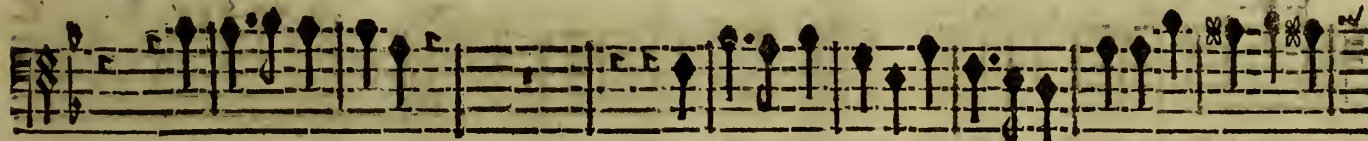
Musical staff with treble clef, key signature of one flat, and dynamic marking "piano." The staff contains a series of notes with various articulations, including slurs and accents. It ends with the word "Fine:" written above the staff.

BASSE-CONTINUE.

Five empty musical staves, likely intended for the Bass Continuo part of the piece.



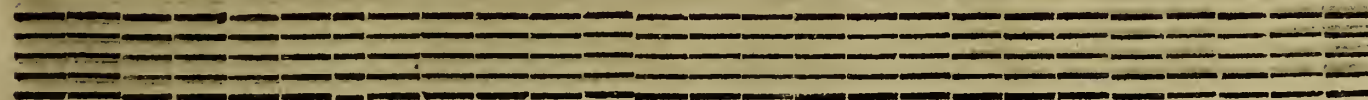
manti, Amanti venite. venite, venite. A le nostre

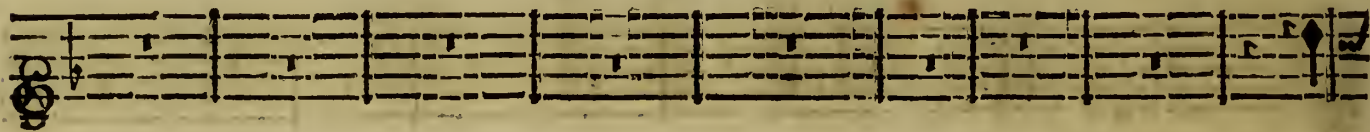
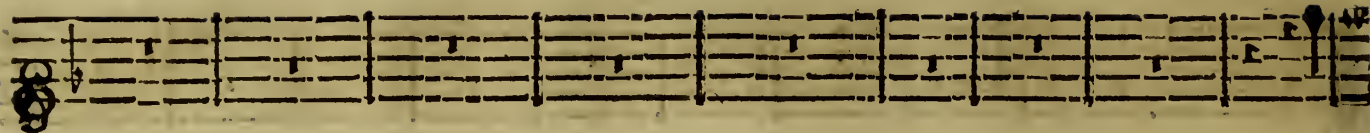


Venite, venite. Amanti venite, venite, venite. A le nostre



BASSE-CONTINUE.

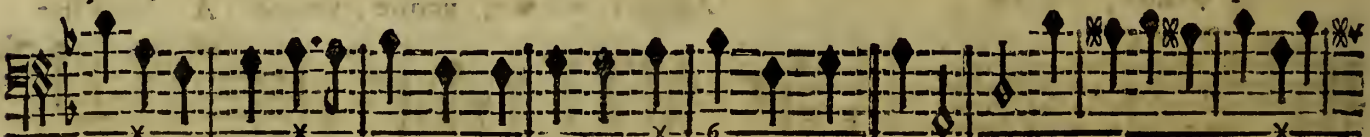




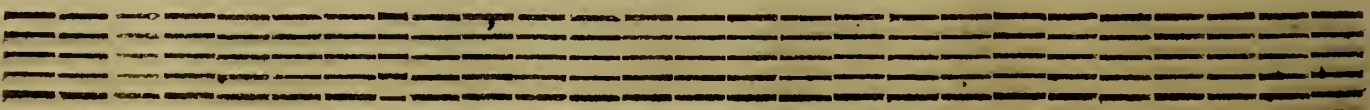
pene, D'Amorosi Mirthi, Porta- te co- ro- ne. A le nostre pene.



pene, D'Amorosi Mirthi, Portate, Portate coro- ne. A le nostre pene.



BASSE CONTINUE.



piano.

piano.

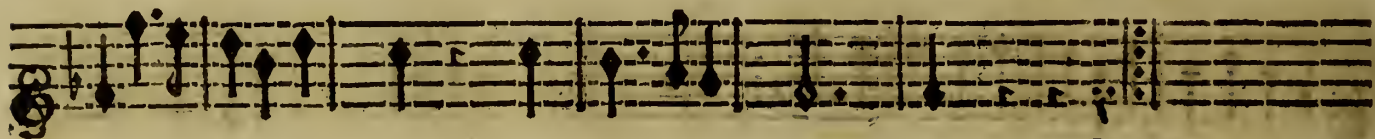
A le nostre pene. D'Amorosi Mirthi, Portate te co-

A le nostre pene. D'Amorosi Mirthi, Portate, Portate co-

* * * 3 5 * 3 6

BASSE-CONTINUE.

LA SERENADE VENITIENNE,

*Da Capo.**Da Capo.*ro- ne. Porta- te coro- ne. D'un ge- *Da Capo.*ro- ne. Porta- te coro- ne. *Da Capo.*

BASSE-CONTINUE.

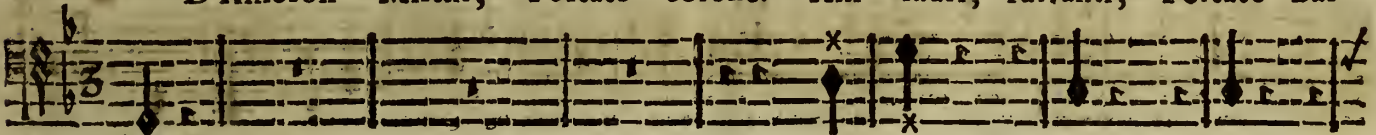
Da Capo.

SCENE V.
LE DOCTEUR sur son Balcon.

39



D'Amorosi Mirthi, Portate corone. Ahi ladri, furfanti, Portate Bas-



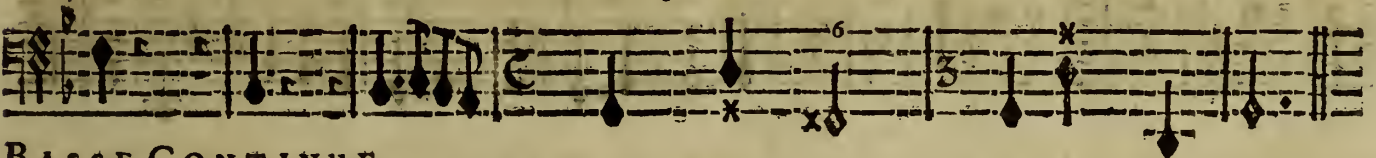
Fin du Duo.

BASSE-CONTINUE.

apercevant LEONORE avec ERASTE.



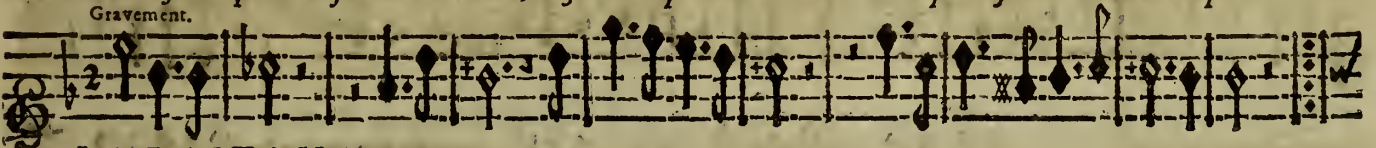
toni. Portate Bastoni. O desespoir fatal! Leonore avec mon Rival.



BASSE-CONTINUE.

Le Docteur descend pour renfermer Leonore, il est arrêté par les Scaramouches qui luy donnent des coups de Bâtons.

Gravement.



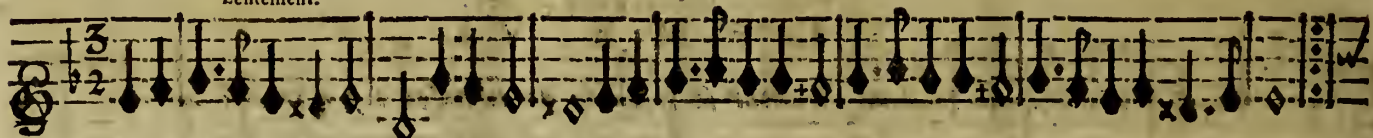
LA BASTONADE.



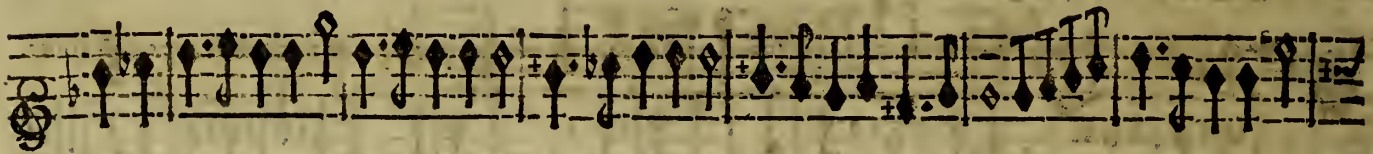
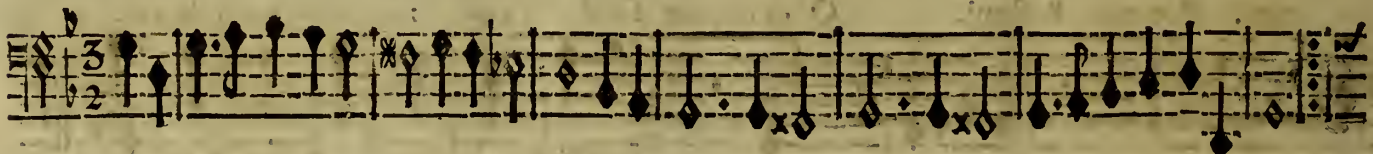
LA SERENADE VENITIENNE;



Lentement.



AIR DES SCARAMOUCHES.



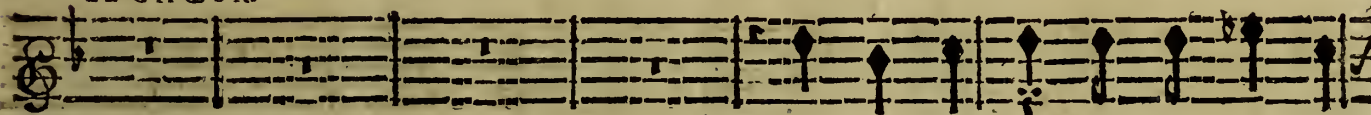


S C E N E V I.

LES VOISINS du Docteur viennent se réjouir, de ce qu'on luy a enlevé Leonore.

LEONORE ET ERASTE.

LE CHŒUR.

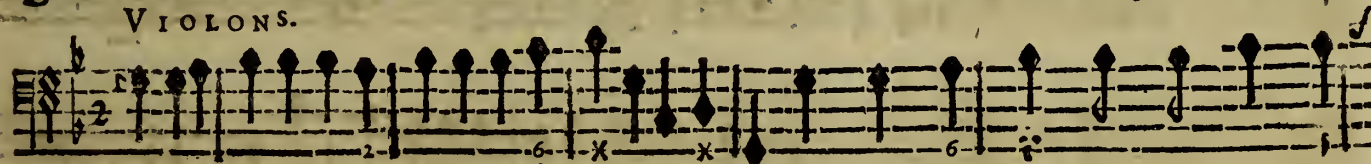


Chantons, chantons, chantons tous, chan-

Gay.



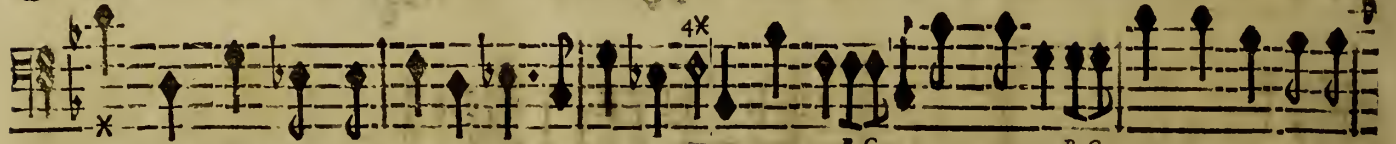
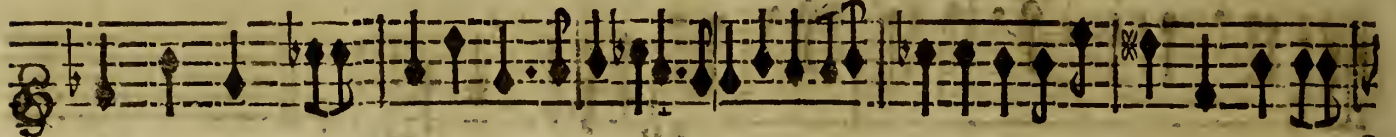
VIOLONS.



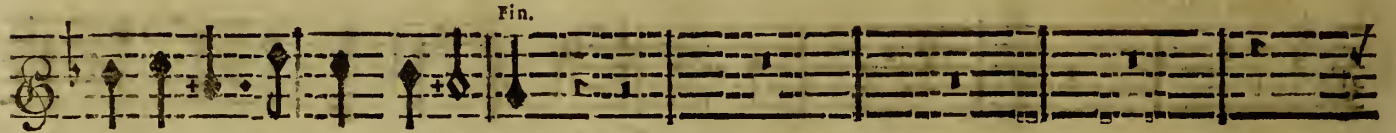
Chantons, chantons, chantons tous, chan-



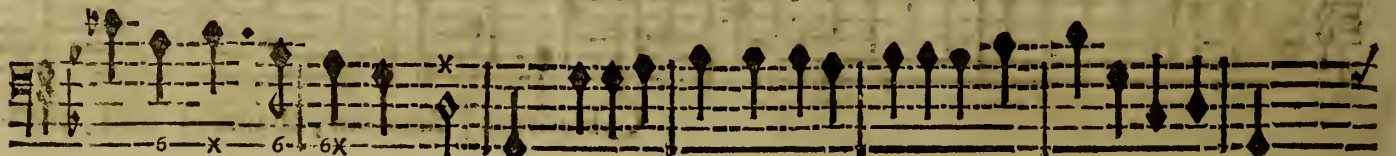
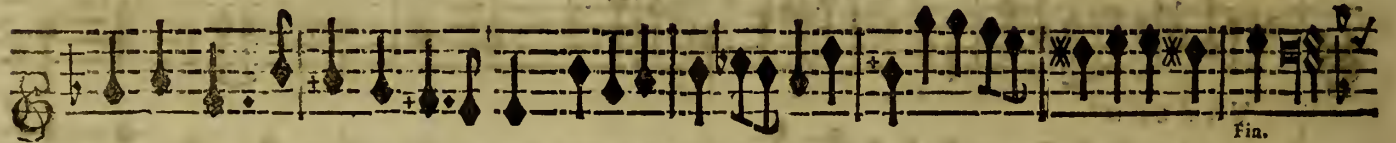
tons, chantons d'un jaloux la honte & la défaite, Chantons, chantons tous, chantons d'un ja-



tons, chantons d'un jaloux la honte & la défaite. Châtôs, chantons tous, chantons d'un ja-



loux la honte & la défaite.



loux la honte & la défai- te.

LEONORE.

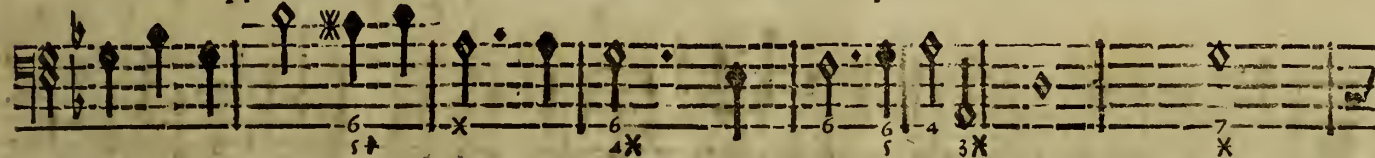


Rien ne s'oppose à nos desirs, Goûtons une douceur parfaite, Ses soins & ses tour-



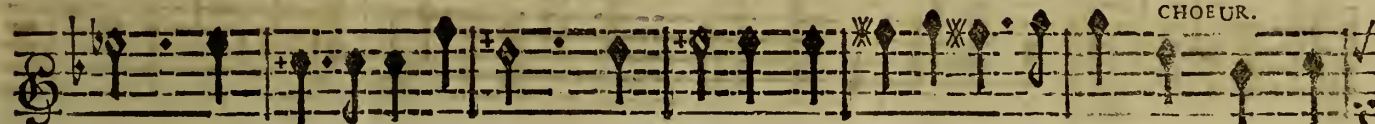
ERASTE.

Rien ne s'oppose à nos desirs, Goûtons une douceur parfaite, Ses soins, Ses



BASSE-CONTINUE.

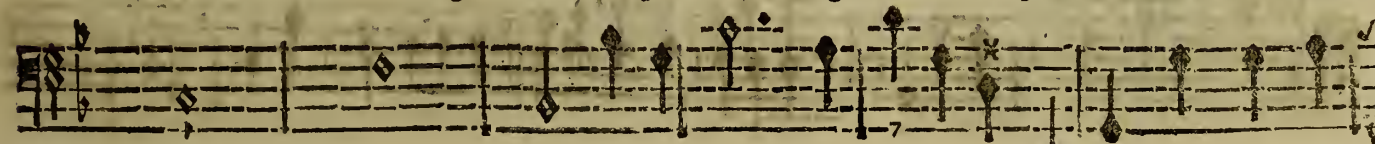
CHOEUR.



mens augmentent nos plaisirs, augmentent, augmentent nos plaisirs Chantons, chan-
jusqu'au mot fin.



soins, & ses tourmens augmentent nos plaisirs, augmentent nos plaisirs. Chantons, chan-

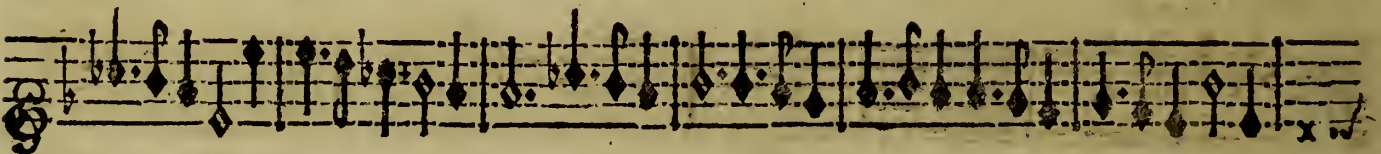
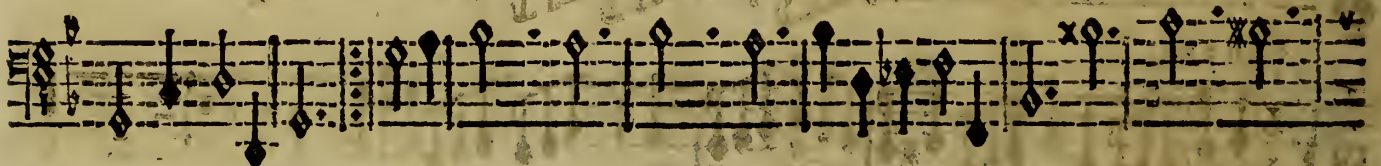
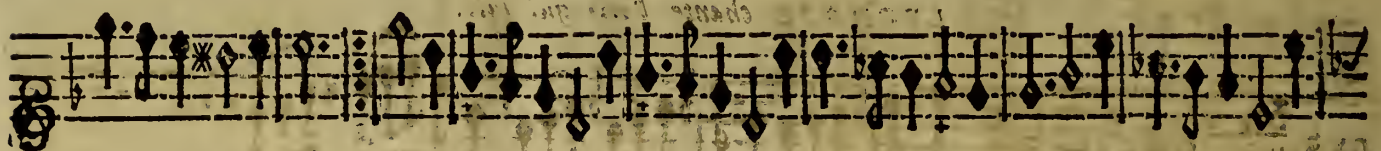


BASSE-CONTINUE.

F ij



LA SALTARELLA.



Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a series of notes, some with 'x' marks above them, and rests. The notation is dense and appears to be a rhythmic accompaniment.

LEONORE chante l'Air qui suit.

Musical staff for Flutes. It begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). The staff contains a melodic line with various note values and rests.

FLUTES.

Musical staff for Violins. It begins with a treble clef, a 3/8 time signature, and a key signature of one flat. The staff contains a melodic line with various note values and rests.

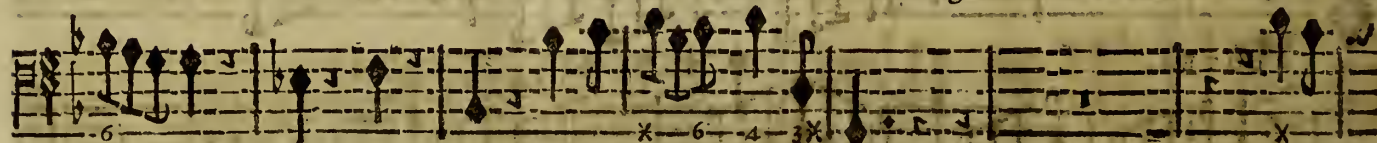
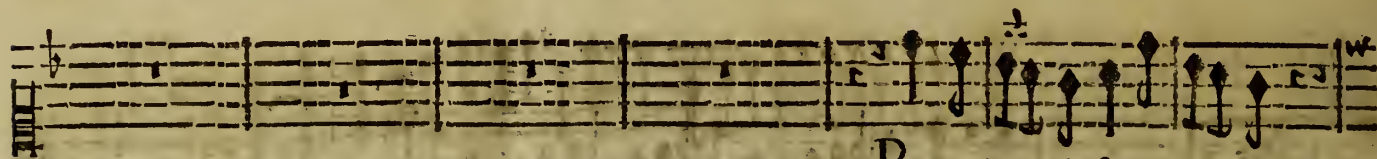
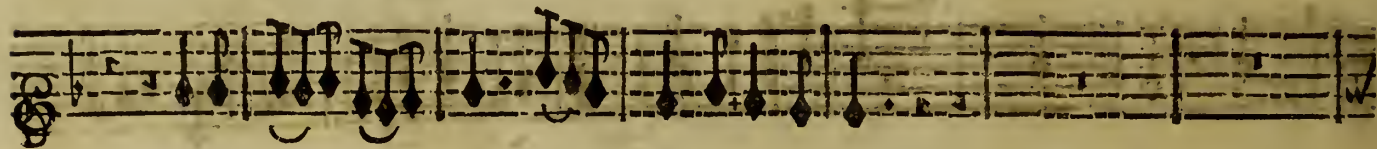
VIOLONS.

Musical staff for Bass Continuo. It begins with a bass clef, a 3/8 time signature, and a key signature of one flat. The staff contains a rhythmic accompaniment with various note values and rests.

Continuation of the Bass Continuo staff. It shows further rhythmic accompaniment with various note values and rests.

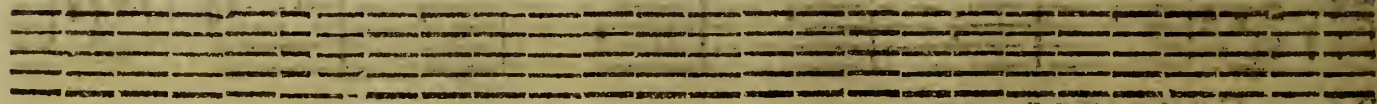
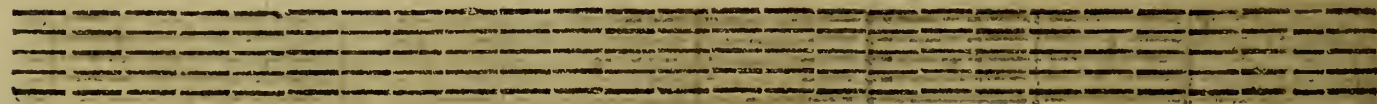
BASSE-CONTINUE.

LA SERENADE VENITIENNE,



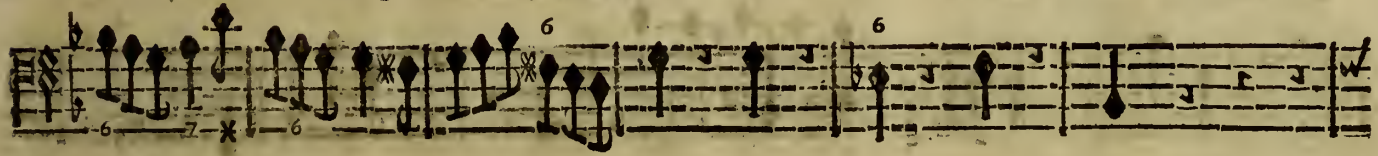
Pa-gole- ti faretra- ti,

BASSE CONTINUE.

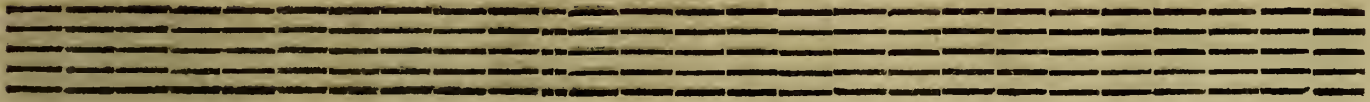




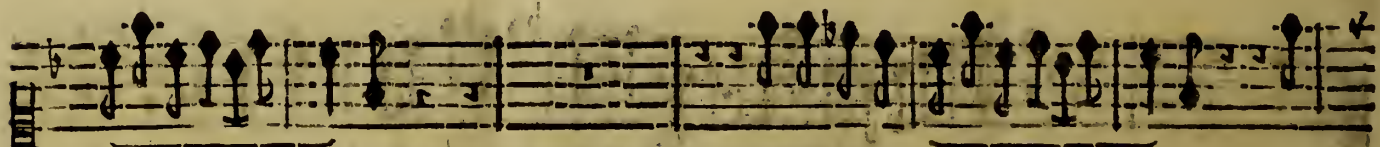
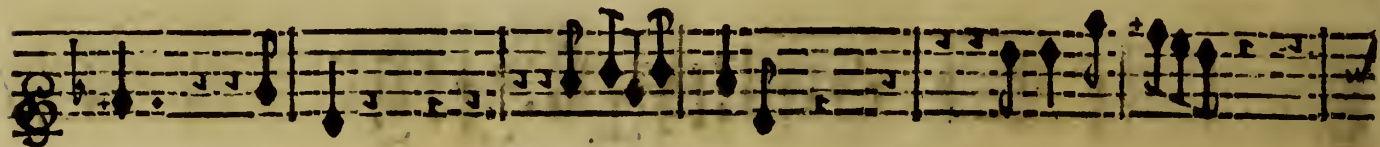
Pargole- ti faretra- ti, Che di cuo- ri pre- de fate: Venite, vo-



BASSE-CONTINUE.



LA SERENADE VENITIENNE;



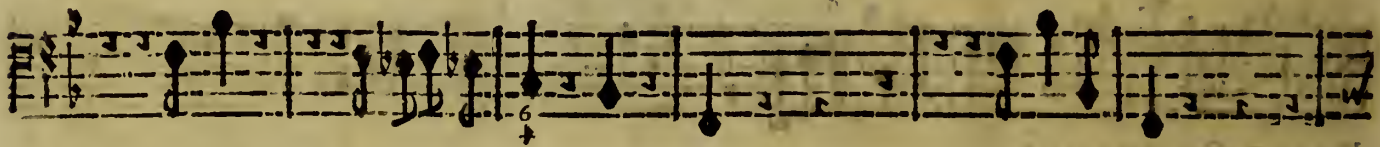
la-

te.

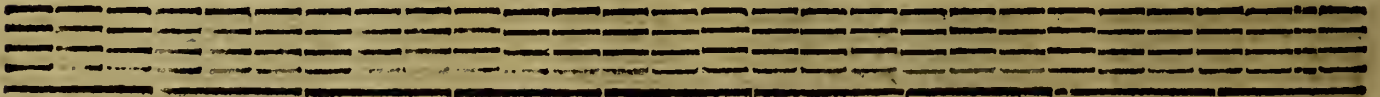
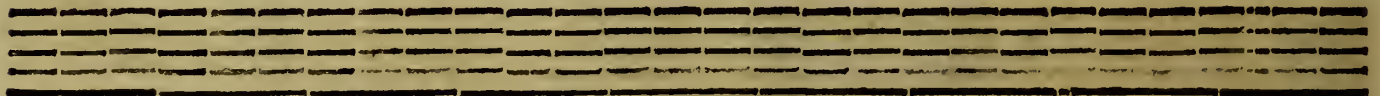
Venite, vola-

te,

vo-



BASSE-CONTINUE.



Musical staff with notes and rests. A '6-4' figure is present below the first few notes. The word 'forte.' is written below the staff towards the end.

Musical staff with notes and rests. The word 'forte.' is written below the staff.

Musical staff with notes and rests. The word 'la-' is written below the first few notes, and 'te.' is written below the staff towards the end.

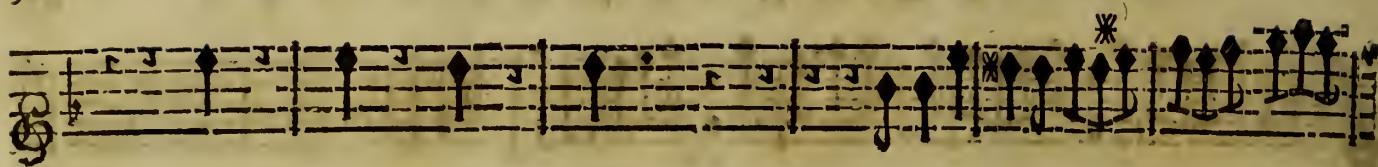
Pargo le- ti fare-

Musical staff with notes and rests. '6-4' figures are present below the staff at several points.

BASSE-CONTINUE.

Empty musical staff.

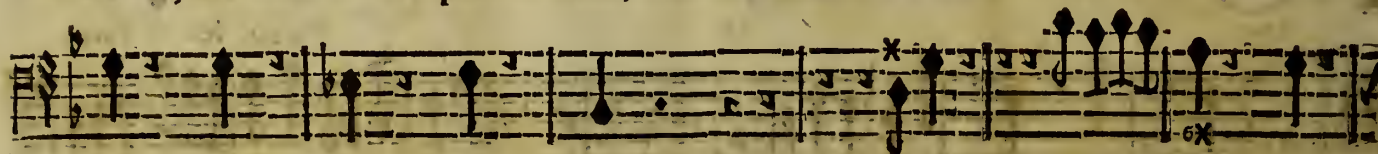
Empty musical staff.



doux.

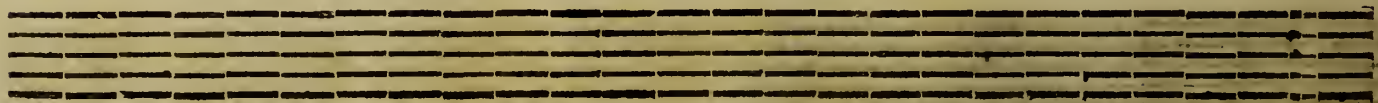


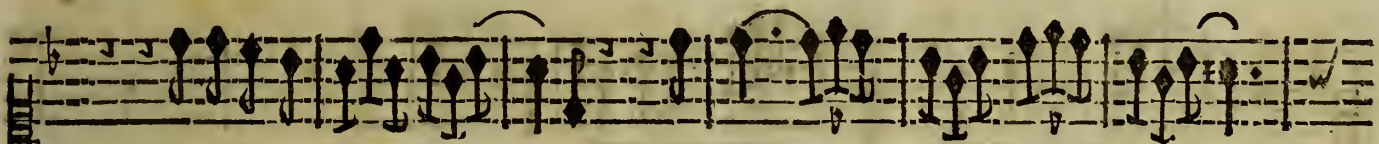
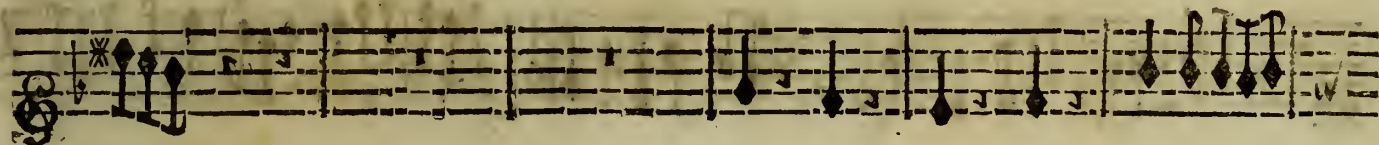
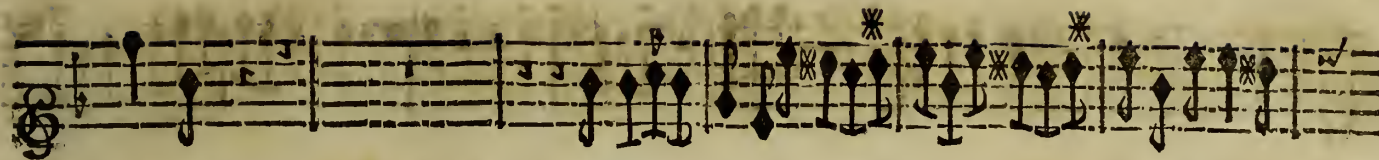
tra-te, Che di cuo-ri pre-de fate, Venite vola-te.



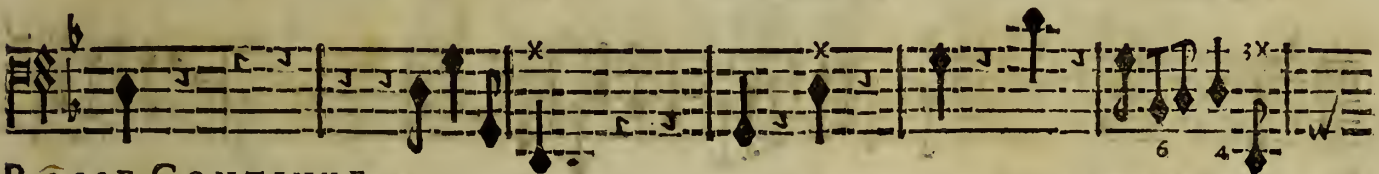
BASSE-CONTINUE.

BASSE-CONTINUE.

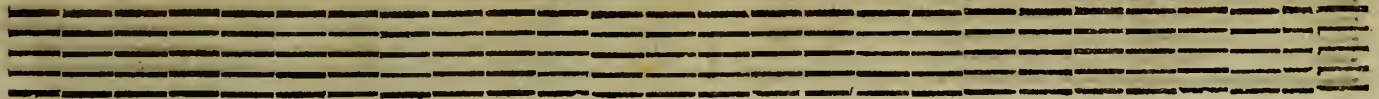




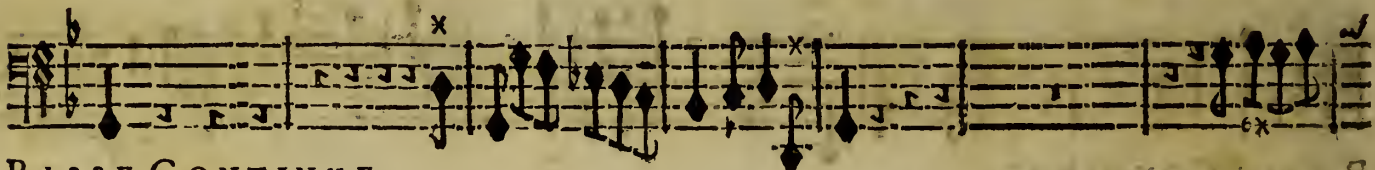
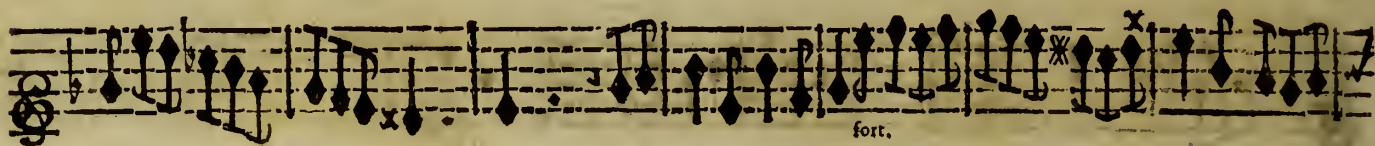
Venite vola- te, vola-



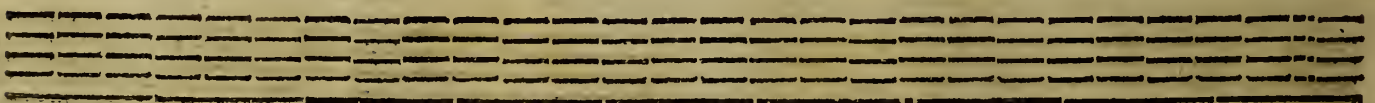
BASSE-CONTINUE.



LA SERENADE VENITIEENNE;



BASSE-CONTINUE.



Fine.

forte.

Fine.

forte.

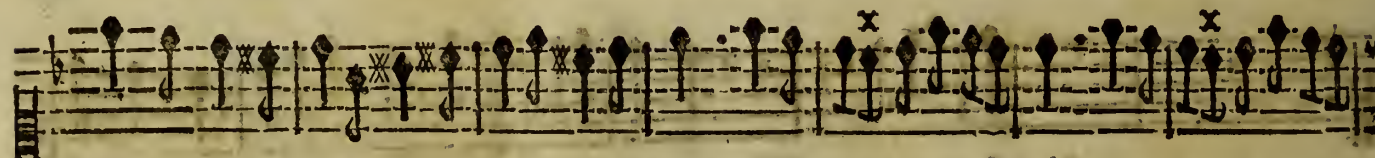
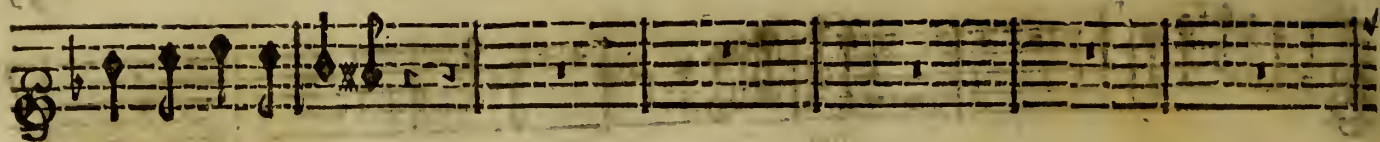
Non fugi- te , Non fugi- te , Non, non fugite più. Nel mio

Fine.

6 6 6 6 6x

BASSE-CONTINUE.

LA SERENADE VENITIENNE,

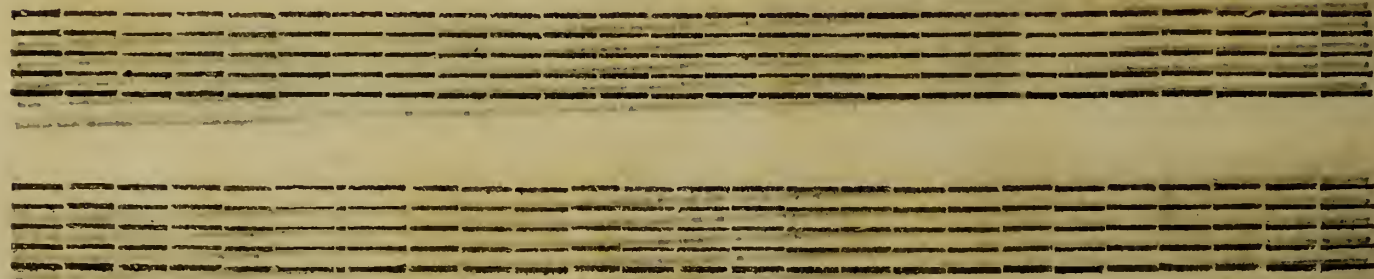


sen sempre portate, L'amorose servitu. L'amoro- se servi- tu. L'amoro- se servi-



BASSE-CONTINUE.

BASSE-CONTINUE



Musical staff with notes and rests. The marking "forte." is present below the staff.

Musical staff with notes and rests. The marking "forte." is present below the staff.

Musical staff with notes and rests. The marking "tu." is present below the staff.

sempre portate. Pargo, *Da Capo.*

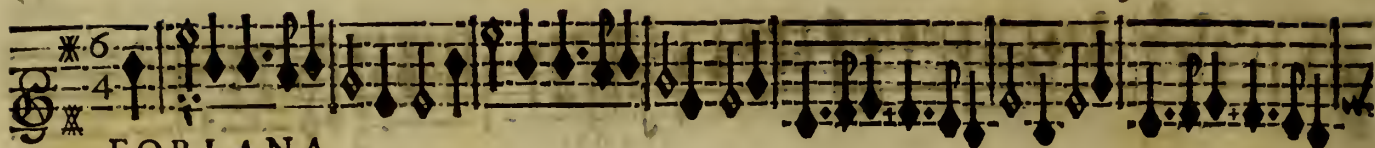
Musical staff with notes and rests. The marking "6 6x" is present above the staff.

BASSE-CONTINUB.

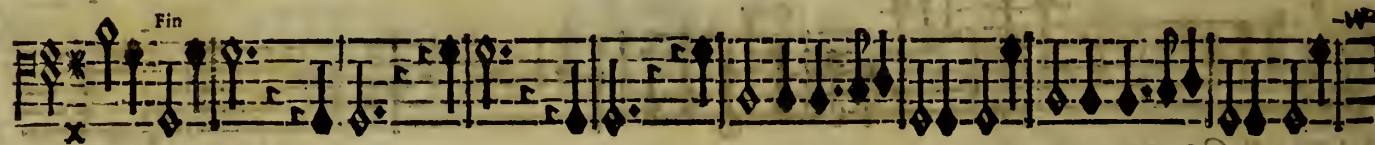
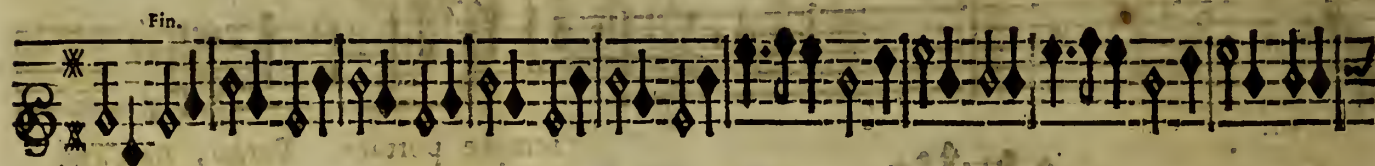
Empty musical staff.

Empty musical staff.

LA SENA DE VENITTIENNE,



FORLANA.





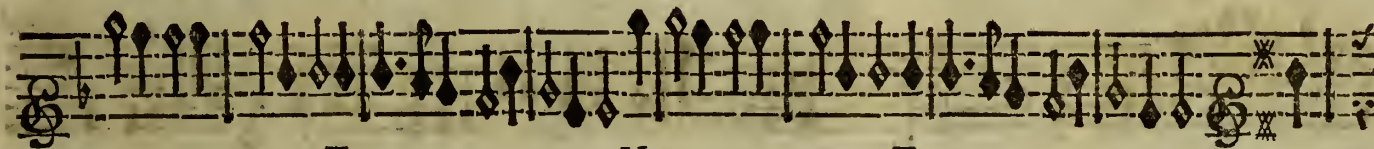
HAUT-BOIS. TOUS. HAUT-BOIS. TOUS. HAUT-B.



HAUT BOIS. HAUT-BOIS. HAUT-B.

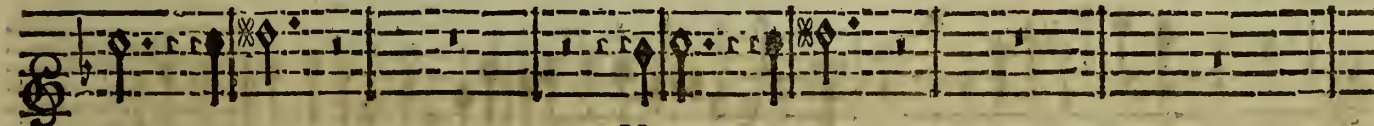


BASSONS. TOUS. BASSONS. TOUS. BASSONS.

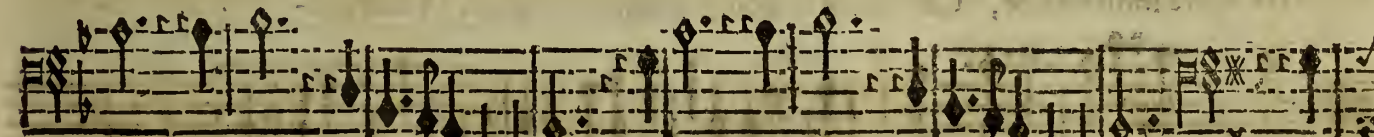


Tous. HAUT-BOIS. Tous.

jusques au mot fin.



HAUT-BOIS.

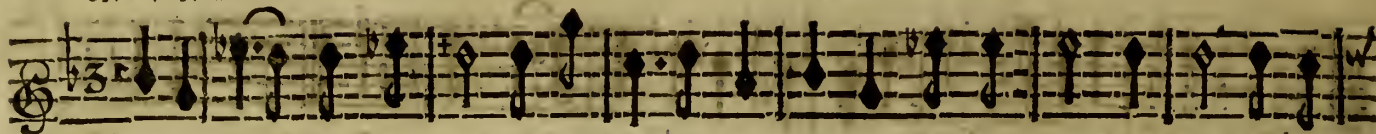


Tous. BASSONS. Tous.

H

LA SERENADE VENITIENNE;

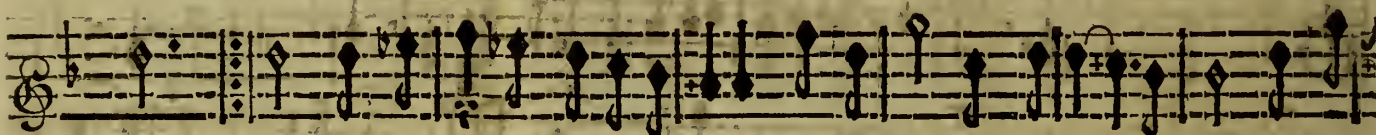
UNE VENITIENNE.



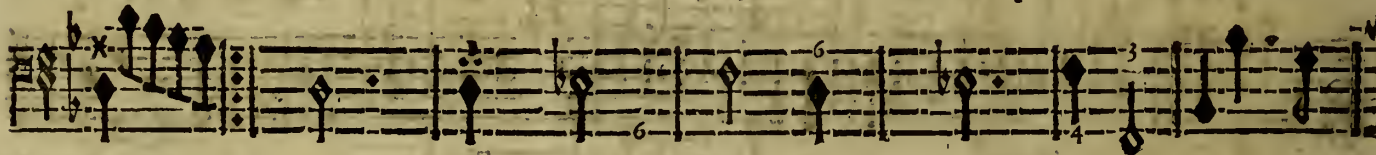
Insen- bles Beutez, redoutez la vengeance, De l'Amour que vous offen-



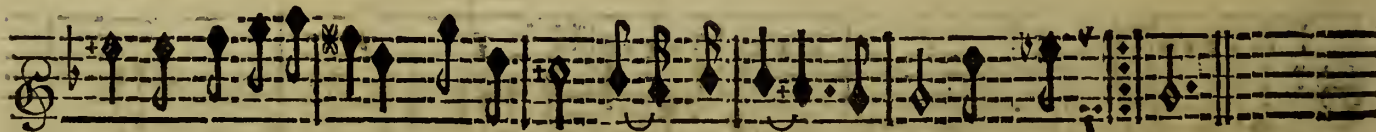
BASSE-CONTINUE.



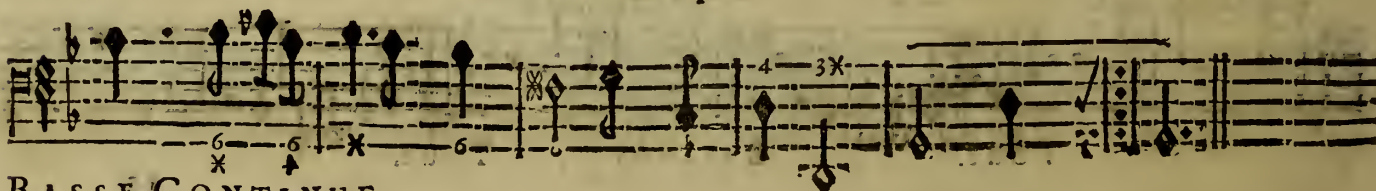
sez: sez: Vous laisser votre indifferance, Ce seroit vous punir assez, Vous laif-



BASSE-CONTINUE.



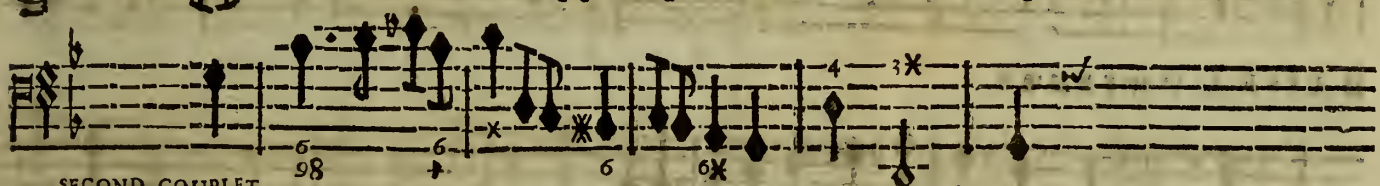
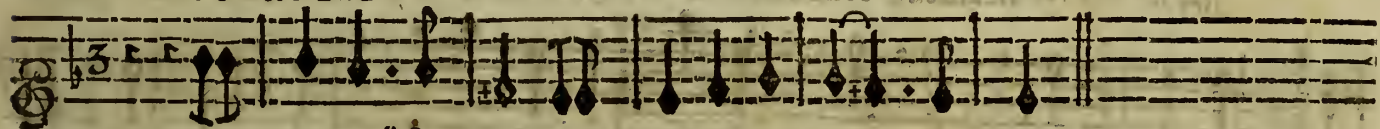
ser votre indifferance, Ce seroit vous punir assez. Vous laif- sez.



BASSE-CONTINUE.



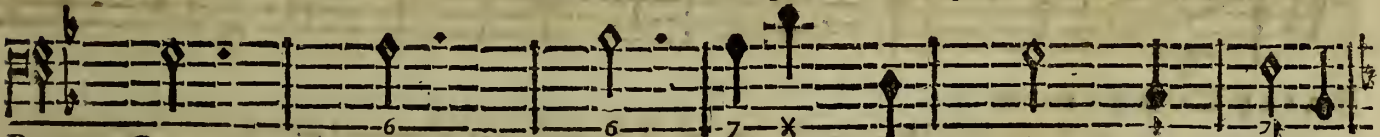
RITOURNELLE



SECOND COUPLET.



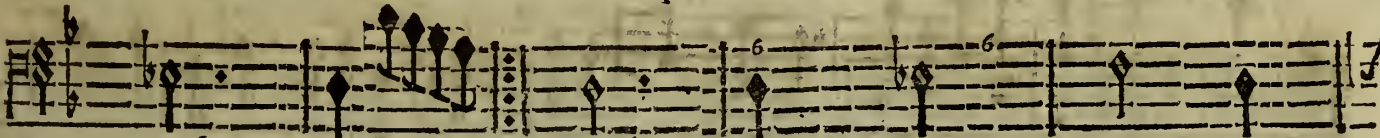
Pour les cœurs fans desirs il n'est rien que des pei- ncs, En amour tout



BASSE-CONTINUE.

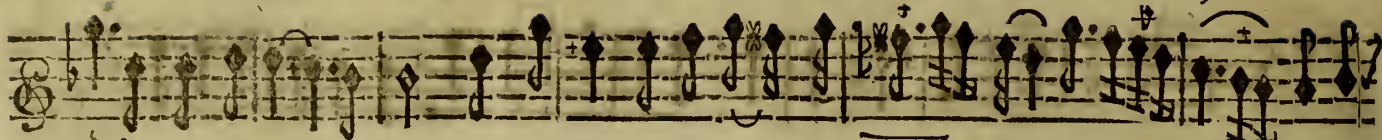


fait nous flat- ter: ter: Mais qui craint de si dou- ces chaînes, Est in-

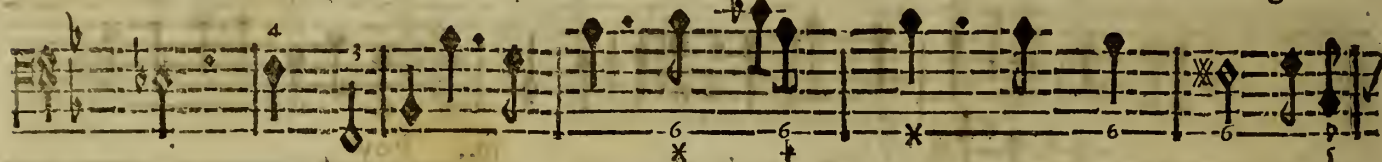


BASSE-CONTINUE.

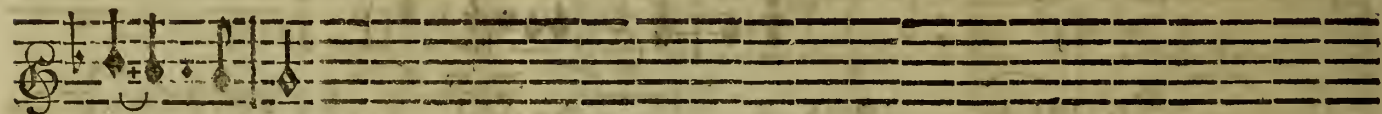
LA SERENADE VENITIENNE;



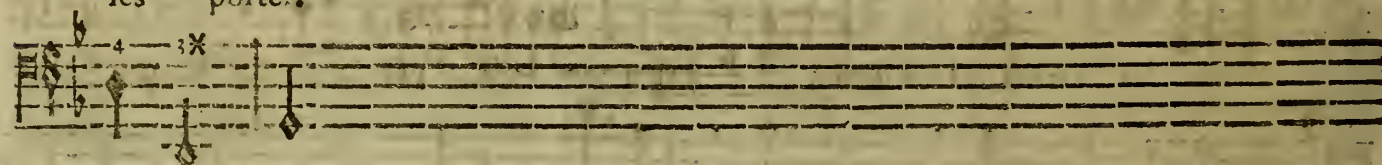
di- gne de les porter, Mais qui craint de si dou- ces chaî- nes, Est in- di- gne de



BASSE-CONTINUE.



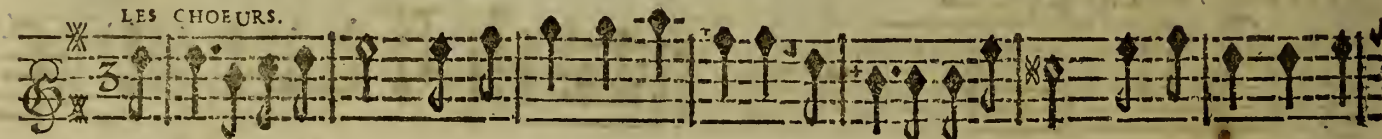
les porter.



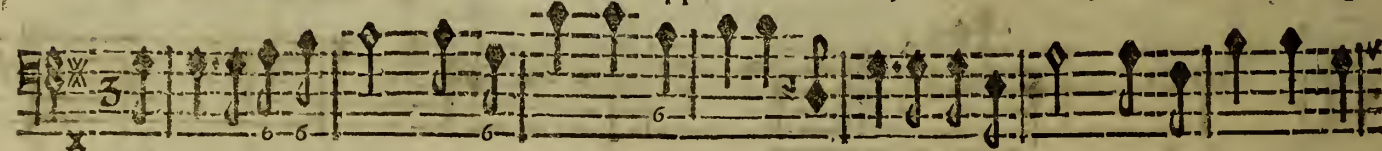
BASSE-CONTINUE.

On reprend La Ritournelle page 59. & en suite la Forlana page 56.

LES CHOEURS.



Venez, fidelles cœurs, Les Amours vo⁹ appellent ; Venez, fidelles cœurs, Les Amours vo⁹ ap-



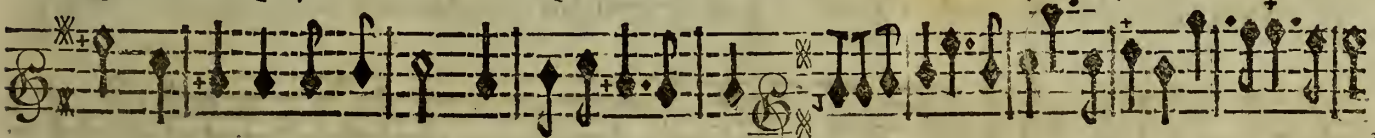
Venez, fidelles cœurs, Les Amours vo⁹ appellent ; Venez, fidelles cœurs, Les Amours vo⁹ ap-



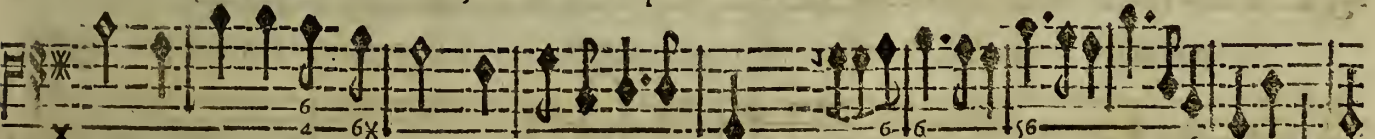
pel- lent; Que par mille douceurs, Vos feux se renouvel- lent : Fuyez, fuyez, tristes ja-



pellent ; Que par mille douceurs, Vos feux se renouvellent : Fuyez, fuyez, tristes ja-



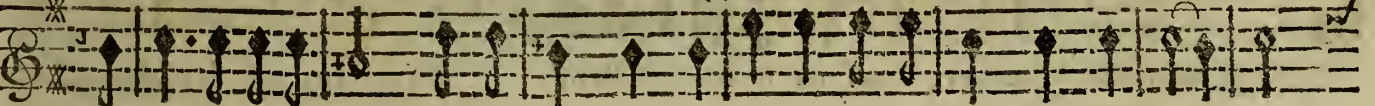
loix, Les peines, les tourmens, s'ôt reservez pour vous. VIOLONS.



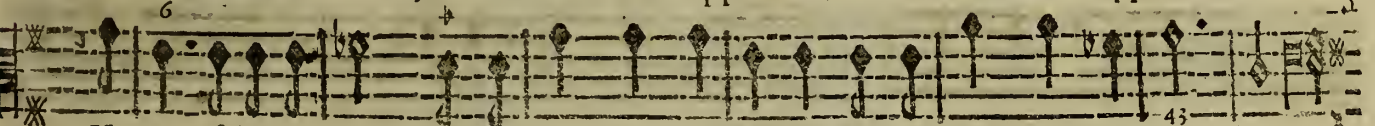
loix, Les peines, les tourmens, s'ôt reservez pour vous. B.C.



Venez, fidelles cœurs, Les Amours vous appellent; Les Amours vous appel- lent;

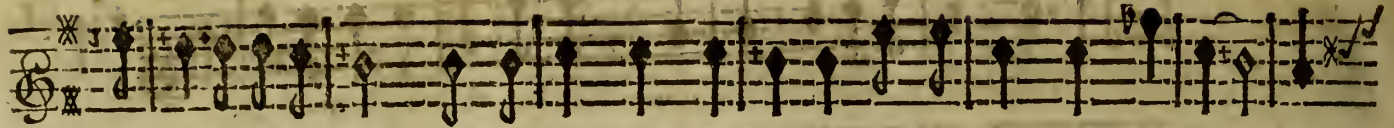


Venez, fidelles cœurs, Les Amours vous appellent; Les Amours vous appel- lent;

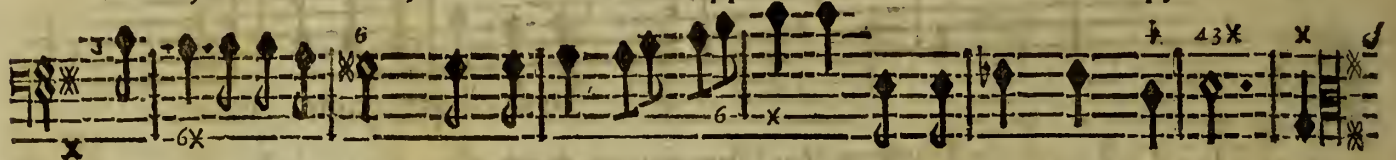


Venez, fidelles cœurs, Les Amours vous appellent; Les Amours vous appel- lent;

LA SERENADE VENITIENNE;



Venez, fidelles cœurs, Les Amours vous appellent; Les Amours vous appellent;



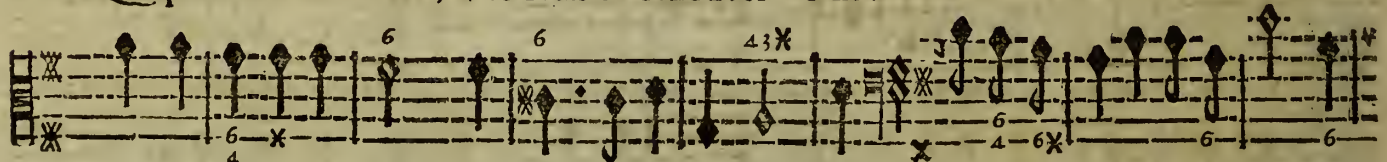
Venez, fidelles cœurs, Les Amours vous appellent; Les Amours vous appellent;



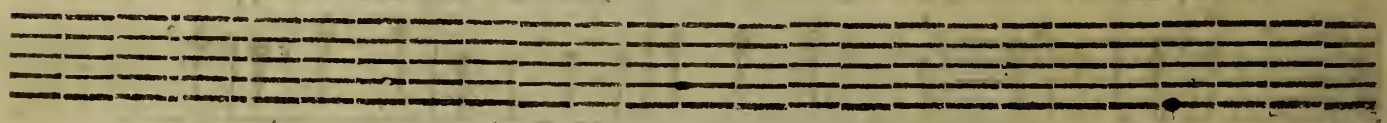
Que par mille douceurs, Vos feux se renouvellent: Fuyez, fuyez, tristes jaloux, Les



Que par mille douceurs, Vos feux se renouvellent:



Que par mille douceurs, Vos feux se renouvellent: Fuyez, fuyez, tristes jaloux, Les



S C E N E V I.

peines, les tourmens, sont reservez pour vous. Fuyez, fuyez, tristes jaloux. VIOLONS.

Fuyez, fuyez, tristes jaloux,

peines, les tourmens, sont reservez pour vous: Fuyez, fuyez, tristes jaloux, B-C.

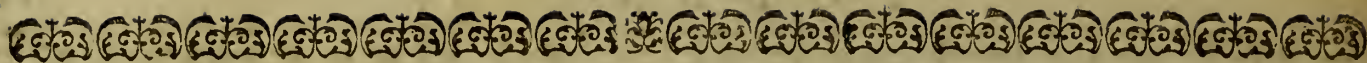
Fuyez, fuyez, tristes jaloux, Les peines, les tour-

Fuyez, fuyez, tristes jaloux, Les peines, les tour-

mens, sont reservez pour vous.

mens, sont reservez pour vous.

On reprend la Saltarella, page 44.



EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzieme jour du mois de May, l'An de Grace mil six cent soixante & treize, Signées L O U I S ; Et plus bas, Par le Roy, COLBERT ; Scellées du grand Sceau de cire jaune : Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 8. Aoust 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de tous Auteurs : Faisant défenses à routes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeïssance, nonobstant toutes Lettres à ce contraires ; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres : Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée commé à l'Original.











