

# CINQUIEME ENTREE. LA TURQUIE.

Le Théâtre représente les Jardins du Serail  
du Grand Seigneur, & dans le fond,  
l'Appartement des Sultanes.

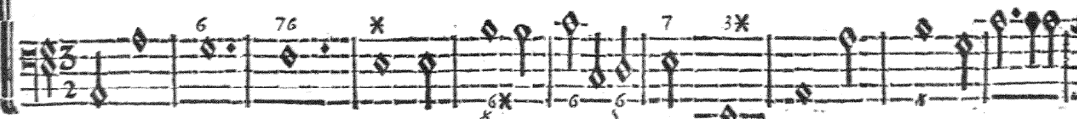
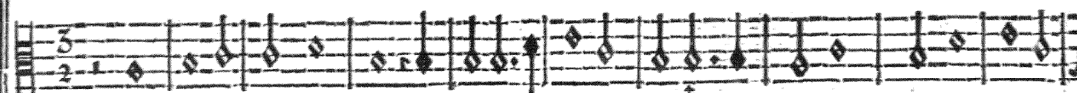
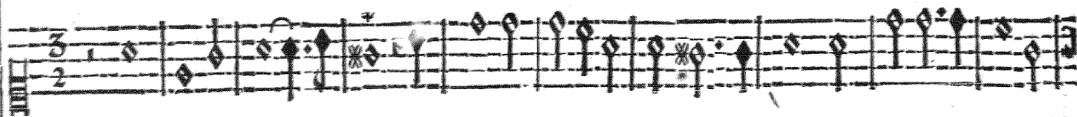
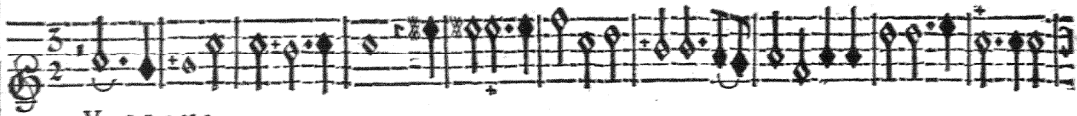
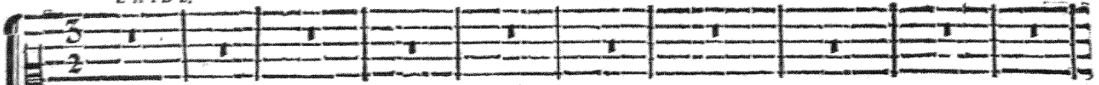


## SCENE PREMIERE.

Z A I D E.

P R E L U D E.

Z A I D E.



BASSE-CONTINUE.



Musical score system 1, consisting of six staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are for a violin and viola. The fourth and fifth staves are for a cello and double bass. The bottom staff is a figured bass line with figures: 76, 7 7 4 3, 7 6, and asterisks. The music features various rhythmic patterns and ornaments.



Musical score system 2, consisting of six staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are for a violin and viola. The fourth and fifth staves are for a cello and double bass. The bottom staff is a figured bass line with figures: 6, 6, 4, 3, 6, 7, 4, and asterisks. The music continues with similar rhythmic and melodic motifs.

CINQUIÈME ENTREE, SCENE I.

AIR.

MES Yeux, ne pourrez-vous ja- mais Forcer mon vainqueur à se ren-

*Deux.*

This system contains the first six staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment, marked 'Deux.'. The remaining four staves are also piano accompaniment. The bottom staff includes fingering numbers: 6, 7, 6, x, 6, 6, 6, 6, 4, 3x.

dre; Faut-il, avec un cœur si ten- dre, Avoir de si foi- bles at- traits? Mes

*Ggg*

This system contains the second six staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The remaining four staves are also piano accompaniment. The bottom staff includes fingering numbers: 6, 6, 6, 7, 4, 3.

Yeux, ne pouvez- vous jamais Forcer mon vainqueur à se rendre.

*Forc.*

6 7-6\* 3/4 6 6 3/4 6

Au moment de mon esclavage, Quand on me condui-

*Doux.*

*Doux.*

5 4\* 7 6 5 4 3\*

fit dans ce riche Palais, Il parut à mes yeux l'Antre le plus fau- vage, Je le fis reten-

The first system of the musical score consists of a vocal line and four instrumental staves. The vocal line is written in a treble clef with a common time signature (C). The lyrics are: "fit dans ce riche Palais, Il parut à mes yeux l'Antre le plus fau- vage, Je le fis reten-". The instrumental staves include a bass line and three other staves, likely for harpsichord or lute. The music is in a major key and features a variety of rhythmic patterns, including eighth and sixteenth notes.

tir de mes tri- stes re- grets, Je me fis un image af- freu- se Du Souve-

The second system of the musical score continues the vocal line and instrumental accompaniment. The lyrics are: "tir de mes tri- stes re- grets, Je me fis un image af- freu- se Du Souve-". The vocal line is written in a treble clef with a common time signature (C). The instrumental staves include a bass line and three other staves, likely for harpsichord or lute. The music is in a major key and features a variety of rhythmic patterns, including eighth and sixteenth notes.

rain que j'adore aujourd'huy, Mais, sa présence, en- fin dissipa mon en- nuy, Et je me trou-

This system contains a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics "rain que j'adore aujourd'huy, Mais, sa présence, en- fin dissipa mon en- nuy, Et je me trou-". The piano accompaniment consists of four staves with various rhythmic patterns and dynamics.

vay trop heu- reu- se D'être captive auprès de luy.

*Fort.*

This system contains a vocal line and four piano accompaniment staves. The vocal line begins with the lyrics "vay trop heu- reu- se D'être captive auprès de luy." The piano accompaniment includes a *Fort.* dynamic marking and various rhythmic patterns. The system concludes with a double bar line and a key signature change to one sharp.

Les Beautez dont il est le maitre, Par son ordre bientôt s'assemblent dans ces lieux,

*Doce.*

This system contains a vocal line and five instrumental staves. The vocal line begins with the lyrics "Les Beautez dont il est le maitre, Par son ordre bientôt s'assemblent dans ces lieux,". The instrumental staves provide accompaniment, with the second staff marked "Doce." (soft).

Amour, Amour, fay-luy connoître Le cœur qui le merite mieux. Amour,

*H h h*

This system continues the musical score with a vocal line and five instrumental staves. The vocal line begins with the lyrics "Amour, Amour, fay-luy connoître Le cœur qui le merite mieux. Amour,". The instrumental staves provide accompaniment, with the bottom staff marked "H h h".

Amour, fay- luy connoître Le cœur qui le merite mieux. Mais, c'est luy que je

Bequars.

7 76 6 6 54

vois, gardons-nous de paroître, Il n'est pas temps encor de m'offrir à ses yeux.

1 2 6 5 4



SCENE II.

ZULIMAN, ROXANE.

RITOURNELLE.

*Vivace.*

VIOLONS.

BASSE-CONTINUE.

This system contains the first three staves of the musical score. The top staff is for Violins, the middle for a second Violin part, and the bottom for Basse-Continue. The music is in 2/4 time and begins with a treble clef and a key signature of two flats. The Basse-Continue staff includes figured bass notation with figures such as 6, 7, and 6.

This system contains the next three staves of the musical score, continuing the instrumental piece. The notation and instrumentation remain consistent with the first system.

This system contains the next three staves of the musical score. The Basse-Continue staff includes figured bass notation with figures such as 6, 7, and 6.

This system contains the final three staves of the musical score on this page. The Basse-Continue staff includes figured bass notation with figures such as 6, 7, and 7.

ROXANE.

Quoy ! par d'autres appas, votre ame est enflâmée ? Mes soupirs désormais vont être super-

flus : Ah ! pourquoy m'avez-vous aimée ? Ou pourquoy ne m'aimez-vous plus ? Ah ! pour-

quoy m'avez-vous aimé c, Ou pour- quoy ne m'aimez-vous plus ? Ou pour-

quoy ne m'aimez vous plus ?

A I R.

VIOLONS.

ZULIMAN.  
J'ene romprois pas nôtre chaîne, Si vous sçaviez m'y retenir :            nir :

Mon cœur s'accorde fans peine, A qui sçait mieux l'obtenir ; Mon cœur s'accorde fans peine,

A qui sçait mieux l'obtenir.

ROXANE.

Que vôtre inconstance est cruelle ? Helas ! vous m'ôtez vôtre cœur, Et mal-

BASSE-CONTINUE.

gré toute ma dou- leur, Je n'ose vous trai- ter d'Ingrat & d'Infi- delle ; Je

vois avec horreur mépriser mes appas, Je fens les plus vives allarmes; Mais, le respect me

force à murmurer tout bas; Et me fait dévorer mes soupirs & mes larmes.

VIOLONS.

ZULIMAN.

Vous meritez un sort plus doux, Et mon cœur à regret se détache du vôtre: La pi-

tié parle encor pour vo<sup>s</sup>; Mais l'amour parle pour une autre. La pitié parle encor pour

vous, Mais l'amour parle pour une au- tre. C'En est d'oc fait, Seigneur, mes beaux

ROXANE

jours sont pas- sez. J'En'oubli-rai ja- mais que vous me fîtes chere.

ZULIMAN.

Vous ne m'aimez plus, c'est assez, Tout le reste me defespere; Que ne puis-je oublier

ROXANE.

que je vous ay sçu plaire, Je ne fentirois pas que vous me trahif- sez. ON ap-

ZULIMAN.

proche, cessez une plainte trop vaine. Celles qu'icy mon ordre ameine, Vont par leurs

jeux répondre à mes desirs. Dissimulez votre peine, Et respectez mes plai-

ROXANE, à part.

sirs. Voyons du moins l'Objet de ses nouveaux desirs, Sçachons à qui je dois ma haine.



# SCENE III.

ZULIMAN, ROXANE, ZAYDE & les autres Sultanes.

PASSACAILLE.

VIOLONS.

CINQUIEME ENTREE, SCENE III.

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The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is an alto clef with a key signature of one flat, containing a bass line with eighth notes and some rests. The third staff is a tenor clef with a key signature of one flat, containing a bass line with eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes and some rests. There are some markings like '6' and '7' under the notes, and '76x' at the end of the system.

A set of five empty musical staves, likely a placeholder for a second system of music.

The second system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is an alto clef with a key signature of one flat, containing a bass line with eighth notes and some rests. The third staff is a tenor clef with a key signature of one flat, containing a bass line with eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing a bass line with eighth notes and some rests. There are some markings like '6', '4', '6', '7', '6', '4', '6' under the notes.

A set of five empty musical staves, likely a placeholder for a second system of music.

К к к

L'EUROPE GALANTE, BALLET,

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are for a keyboard instrument, with a treble clef and a key signature of one sharp. The fourth and fifth staves are for a keyboard instrument, with a bass clef and a key signature of one sharp. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are some markings above the notes, possibly indicating fingerings or ornaments.

A set of five empty musical staves, consisting of a grand staff (treble and bass clefs) and three individual staves.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. The second and third staves are for a keyboard instrument, with a treble clef and a key signature of one sharp. The fourth and fifth staves are for a keyboard instrument, with a bass clef and a key signature of one sharp. The music continues with similar notation to the first system, including various note values and rests. There are some markings below the notes, possibly indicating fingerings or ornaments.

A set of five empty musical staves, consisting of a grand staff (treble and bass clefs) and three individual staves.



FLUTES.  
FLUTES.  
Deux.  
VIOLONS.

This section of the score contains six staves. The first two staves are for Flutes, with the second staff specifically labeled 'Deux'. The next three staves are for Violons. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and dynamic markings.

Tous.

This section of the score contains six staves. The music continues with rhythmic patterns, including some sixteenth-note runs. The bottom staff features numerical markings '6', '7', and '6' above certain notes, likely indicating fingerings or specific performance techniques.

L'EUROPE GALANTE, BALLET,

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a sixteenth-note figure with a '6' above it. The system concludes with a double bar line.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), marked with the tempo instruction 'Doux.' The second staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a sixteenth-note figure with a '6' above it. The system concludes with a double bar line.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned at the bottom of the page.

CINQUIEME ENTREE, SCENE III

A musical score for five instruments, likely strings and woodwinds. The notation is arranged in five staves. The first four staves contain melodic lines with various note values and rests. The fifth staff contains a bass line with some 'x' marks above it, possibly indicating fingerings or specific techniques. The music is written in a common time signature.

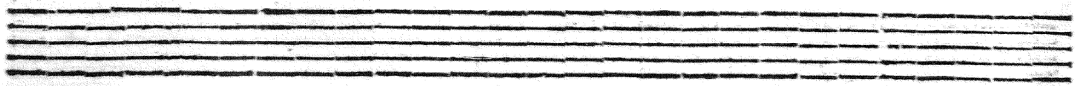
An empty musical staff consisting of five horizontal lines.

A musical score for Flutes and Violins. The notation is arranged in five staves. The first staff is labeled 'FLUTES.' and 'Tous.' (Tutti). The second staff is labeled 'FLUTES.' and 'Doux.' (Dolce). The third staff is labeled 'VIOLONS.' (Violins). The fourth and fifth staves contain additional musical notation for the instruments. The music is written in a common time signature.

An empty musical staff consisting of five horizontal lines.

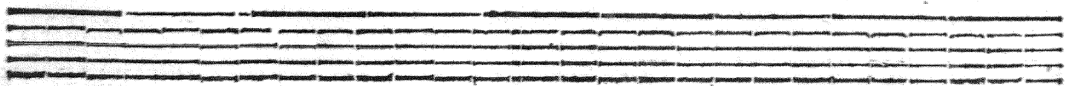
FLUTES.  
FLUTES.  
doux.  
VIOLONS.

This block contains the first system of musical notation. It features five staves. The top two staves are for Flutes, with the label 'FLUTES.' appearing above each. The third staff is for Violins, with the label 'doux. VIOLONS.' appearing below it. The bottom two staves are empty. The notation includes various rhythmic values, accidentals, and dynamic markings.



TOUTS.

This block contains the second system of musical notation. It features five staves. The top three staves are for Tutti, with the label 'TOUTS.' appearing above the first staff. The bottom two staves are empty. The notation includes various rhythmic values, accidentals, and dynamic markings.



CINQUIEME ENTREE, SCENE III.



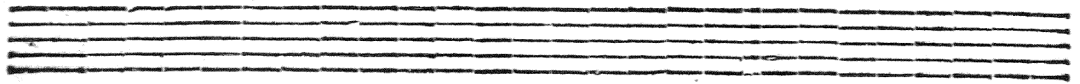
Musical score system 1, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The music is written in a style characteristic of 18th-century French opera. The system concludes with a double bar line and a repeat sign.



Musical score system 2, consisting of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The music continues from the previous system. The system concludes with a double bar line and a repeat sign.




The first system of music consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef. The third and fourth staves are also bass clefs. The fifth staff is a bass clef with figured bass notation, including figures such as 6, 6x, 6, 6, x, 6, 6, and 6x. The music is a dance piece with a lively, rhythmic character.



Four empty musical staves, likely representing a continuation of the piece or a separate section.



The second system of music consists of five staves, similar in layout to the first system. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef. The third and fourth staves are also bass clefs. The fifth staff is a bass clef with figured bass notation, including figures such as 6, 6, 8, 6, 6, and 6x. The music continues with a similar rhythmic and melodic style.



Four empty musical staves, likely representing a continuation of the piece or a separate section.

The first system consists of five staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The subsequent four staves are in bass clef. The music is a continuous instrumental piece with various rhythmic patterns and dynamics.

A I R.

*Zayde, alternativement avec les autres Sultanes.*

ZAYDE.

The second system features a vocal line and instrumental accompaniment. The vocal line is in treble clef with a 3/4 time signature and a key signature of one sharp. The lyrics are: "Que l'Amour dans nos cœurs, Fasse naître Mille ardeurs Pour nôtre auguste Maître;". Below the vocal line are staves for Flutes and Violons. The Flutes part is marked "Doux." and the Violons part is in bass clef. The music is in 3/4 time and one sharp key signature.

Que nos ten- dres sôûpirs Prévienêt ses desirs. Que nos ten- dres sôûpirs Prévienêt ses desirs.

The third system continues the vocal and instrumental music. It features a vocal line in treble clef and instrumental staves for Flutes and Violons in bass clef. The lyrics are: "Que nos ten- dres sôûpirs Prévienêt ses desirs. Que nos ten- dres sôûpirs Prévienêt ses desirs." The music maintains the 3/4 time signature and one sharp key signature.

M m m

## LES SULTANES.

Que l'Amour dans nos cœurs, Fasse naître Mille ardeurs Pour nôtre auguste Maître ;  
 Que l'Amour dans nos cœurs, Fasse naître Mille ardeurs Pour nôtre auguste Maître ;

FLUTES.

Fort.

VIOLONS.

Que nos ten-dres soupirs Préviennent ses desirs, Que nos ten-dres soupirs Préviennent ses desirs.  
 Que nos tendres soupirs Préviennent ses desirs, Que nos tendres soupirs Préviennent ses desirs.

FLUTES.

VIOLONS.

ZAYDE.

Dans ces lieux, tout doit le satisfaire ; Pour ce charmant Vainqueur, laissons-nous enflâmer ; Atten-

FLUTES.

Doux.

VIOLONS.



CINQUIEME ENTREE, SCENE III

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dans le bonheur de luy plaire, En jouissant toujours du plaisir de l'aimer. Atten- mer.  
 dans le bonheur de luy plaire, En jouissant toujours du plaisir de l'aimer. Atten- mer.

LES SULTANES.

Dans ces lieux tout doit le satisfaire; Pour ce charmant vainqueur, laissons-nous enflâ-  
 Dans ces lieux tout doit le satisfaire; Pour ce charmant Vainqueur, laissons-nous enflâ-

FLUTES.

Forc.

VIOLONS.

mer; Attendôz le bonheur de luy plaire, En jouissant toujôurs du plaisir de l'aimer. Atten- mer.  
 mer; Attendôz le bonheur de luy plaire, En jouissant toujôurs du plaisir de l'aimer. Atten- mer.

FLUTES.

VIOLONS.

PRELUDE.

ZULIMAN, à ZAYDE,

A I R.

Vous brillez seule en ces Retraites, Vous effacez tous les autres appas :

BASSE-CONTINUE.

Vous brillez... pas: L'Amour ne se plaît qu'où vous êtes, Il languit, Il lan-

guit où vous n'êtes pas. L'A- pas. Mon cœur ne sent que trop le plaisir que vous

ZAYDE. ZULIMAN.  
fai-tes. Quoy? Seigneur! C'Est de vous que je me sens épris: Depuis le

jour que je vous vis, Mon cœur, belle Zayde, en secret vous adore.

ZAYDE. ZULIMAN.  
HElas! s'il estoit vray, vous me l'aurez pris. Non, & c'est un se-



cret, que je tairois en- core, Si vos ten- dres regards ne me l'avoient surpris.

## A I R.



VIOLONS.

J'Esperois affranchir mon ame Du peril d'engager sa foy; l'espe-

BASSE-CONTINUE.



foy; Et je ne voulois pas me permettre une flâme, Qui prit trop d'empire sur

moy. Et je ne voulois pas me permettre une flame, Qui prit trop d'empire sur moy.

RECITATIF.

J'ay longtemps differé de vous rendre les armes : Pour éviter d'éternel-les

BASSE-CONTINUE.

mours, Des Beautez de ces lieux j'empruntois le secours ; Mais , vous triompez de leurs

Vite. ROXANE.

charmes, Et je vous aime enfin, pour vous aimer toujours. AH! c'en est

Elle tire son poignard, pour en frapper ZAYDE. ZULIMAN.

trop, je cède à cet outrage : Verfons le fang que demande ma rage. Ciel! que

CINQUIEME ENTREE, SCENE III

Il attache le poignard.

ROXANE.

vois-jet Quelle - fureur ! Malheu- reufe , qu'ofes-tu faire? JE vou-

lois la punir d'avoir trop fçu te plaire, Et de m'avoir ravi ton cœur; Le defef-

poir dont je fuis ani- mée, S'enflâme encor par tes discours ; Tu luy jures, Cru-

el, les plus tendres a- mours, Tu l'aimes cent fois plus que tu ne m'as ai- mée.

Quand tu formas les nœuds que tu romps pour ja- mais, J'éprouvay ta fierté jusques dans ta ten-

dresse ; Helas ! c'est avec d'autres traits Que l'amour aujourd'huy te

bleffé, Devant ses yeux ton orgueil cesse; J'ay voulu vanger mes at-

ZULIMAN.

traits, Et te punir de ta foiblesse. Quoy! ne crain-tu pas que la mort Soit le

ROXANE.

prix de ton infolence? J'en'ay pû remplir ma vengeance; Ce regret seul fans

IZAYDE.

toy, peut terminer mon sort. Mais, toy, Rivale trop cruelle, Pren ce

fer infidelle à mon juste couroux, Portes-en à mon cœur une atteinte mortelle,

ZULIMAN.

Tu m'as déjà porté de plus sensibles coups. Qu'on l'ôte de mes yeux, & qu'on s'affure d'elle.

SCENE IV.

ZULIMAN, ZAYDE, & les autres SULTANES.

A I R.

ZAYDE

AU nom de nos ten-dres ardeurs, Oubliez la jalouse ra-

ge; Ne vous vangez de ses fureurs, Qu'en m'aimant davanta- ge. Ne vous van-

ZULIMAN. A I R.

gez de ses fureurs, Qu'en m'ai-mant davanta- ge. Je suis épris de vos at-

traits Autant qu'on le peut être; Mon feu ne sçauroit croître, Ny s'affoiblir ja-

mais: Mon feu ne sçauroit croître, Ny s'affoiblir jamais.

ENSEMBLE.

FAYDE.

Livrons nos cœurs à la tendresse, Ne formons que d'heureux desirs, Livrons nos

ZULIMAN.

Livrons nos cœurs à la tendresse, Ne formons que d'heureux desirs; Livrons nos

BASSE-CONTINUE.

cœurs à la tendresse, Ne formons que d'heureux desirs; Aimons-

cœurs à la tendresse, Ne formons que d'heureux desirs; Aimons-nous, Aimons-

nous fans cesse, Comptons nos jours par nos plaisirs. Aimons-nous, Aimons-nous fans

nous fans cesse, Comptons nos jours par nos plaisirs. Aimons-nous, Aimons-nous fans

cesse, Comptons nos jours par nos plaisirs. Comptons nos jours par nos plaisirs.


cesse, Comptons nos jours par nos plaisirs. Comptons nos jours par nos plaisirs.



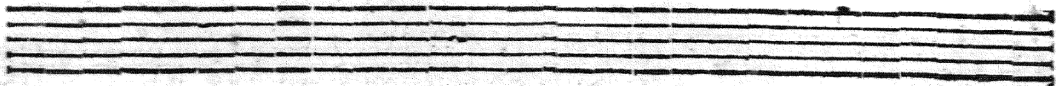
ZULIMAN.



Que tout signale i- cy nos ardeurs mutu- elles, Qu'on offre à nos re- gards les



Fêtes les plus belles.



*Sans des Paroles franques, du Divertissement qui suit.*

Vive le Souverain qui nous donne des Loix ;  
Chantons, chantons, répetons mille fois,  
Vive le Souverain, qui nous donne des Loix ;

Qu'il ignore à jamais les peines,  
Qu'il éprouve mille douceurs,  
Qu'il brille autant que les fleurs,  
Qu'il dure autant que les chefnes.

Qu'il réünisse en luy, la force & le courage ;  
Que ses voisins jaloux,  
Craignent plus son courroux,  
Que nos fruits ne craignent l'orage.

Qu'audevant de ses vœux les cœurs viennent s'offrir ;  
Que pour son bonheur, tout conspire ;  
Et que le Ciel fasse toujours fleurir,  
Et ses Jardins, & son Empire.





SCENE V.

ZULIMAN, ZAYDE, & les autres SULTANES.

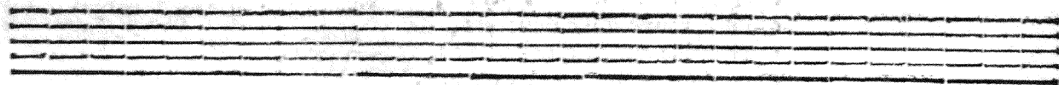
Les Bostangis ou Jardiniers du Grand Seigneur, forment plusieurs Jeux, suivant leur caractère.

MARCHE DES BOSTANGIS.

VIOLONS.

BASSE-CONTINUE.

Detailed description: This block contains the first system of the musical score. It features five staves. The top four staves are for Violins, with the label 'VIOLONS.' centered below the first staff. The bottom staff is for Bass Continuo, with the label 'BASSE-CONTINUE.' centered below it. The music is in common time (C) and G major. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have alto clefs. The fourth staff has a tenor clef. The fifth staff has a bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, typical of a march.



Detailed description: This block contains the second system of the musical score, consisting of five staves. The notation continues from the first system, maintaining the same instrumental parts and key signature. The music features similar rhythmic patterns and melodic lines.

GINQUIEME ENTREE, SCENE V.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes various note values, rests, and dynamic markings such as 'x' and '6'. There are also some asterisks and other symbols scattered throughout the notation.

A set of five empty musical staves, likely intended for a second system of music.

The second system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music includes various note values, rests, and dynamic markings such as 'x' and '6'. There are also some asterisks and other symbols scattered throughout the notation.

A set of five empty musical staves, likely intended for a third system of music.

PPP

LEUROPE GALANTE, BALLETT,

A I R.

*Le Chef des Bostangis, à qui le Chœur répond.*

*Grave.*

*Doux.*  
**VIOLONS.**

LE BOSTANGI.

B-C. **V** Ivir, Vivir, gran Sultana, Vivir, Vivir gran Sultana.

**CHOEUR.**

**V** Ivir, Vivir, gran Sul- tana, Vivir, Vivir, gran Sultana.

**V** Ivir, Vivir, gran Sul- tana, Vivir, Vivir, gran Sultana.

**V** Ivir, Vivir, gran Sul- tana, Vivir, Vivir gran Sultana.

**V** Ivir, Vivir, gran Sul- tana, Vivir, Vivir, gran Sultana.

**VIOLONS.**

AIR.

*Doux.* *Fort.* *Doux.* *Fort.* *Doux.* *Fort.*

VIOLONS.

LE BOSTANGI.

Unir, Unir li cantara, Mille volte exclamara, Unir, Unir li cantara,

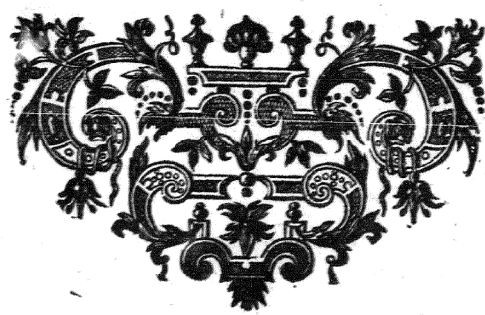
BASSE-CONTINUE.

*Doux.* *Fort.* *Doux.* *Fort.* *Doux.* *Fort.*

Unir, Unir li cantara, Mille volte exclamara. Unir, Unir li cantara,

LEUROPE GALANTE, BALLETT.

Musical score for 'LEUROPE GALANTE, BALLETT.' consisting of six staves. The first staff includes dynamic markings: *L'UOZZ*, *Fort.*, *L'UOZZ*, and *Fort.*. The lyrics *Mille volte exclamara. Mille volte exclamara.* are positioned between the fifth and sixth staves. The sixth staff contains numerical figures *6* and *5* below the notes. Below the sixth staff are two sets of empty musical staves.



Am CHOEUR,

CINQUIEME ENTREE, SCENE V.

LE CHOEUR.

UNir, unir li cantara , Mille volte exclamara, Unir, unir li cantata , U-  
UNir, unir li cantara , Mille volte exclamara. Unir, unir li cantara, U-  
UNir, unir li cantara , Mille volte exclamara. Unir, unir li cantara. U-  
UNir, unir li cantara, Mille volte exclamara. Unir, unir li cantara, U-

VIOLONS.

BASSE-CONTINUE.

nir, unir li cantara, Mille volte excla-mara. Unir, unir li cantara, U-

nir, unir li cantara, Mille volte excla- mara, Unir, unir li cantara, U-

nir, unir li cantara, Mille volte excla- mara. Unir, unir li cantara, U-

nir, unir li cantara, Mille volte excla- mara, Unir, unir li cantara, U-

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves, with the right hand in the upper staff and the left hand in the lower staff. The music is in a 3/4 time signature. The lyrics are repeated three times, each time with a slight variation in the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The score ends with a double bar line and a repeat sign.

Three empty musical staves, each consisting of five lines, arranged vertically. They are currently blank, suggesting they are intended for additional musical notation or are part of a larger score.



nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-

nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-

nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-

nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are repeated four times. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. The score includes various musical notations such as notes, rests, and ornaments. At the bottom of the score, there are several empty staves.

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

nir, unir li cantara, Mille volte exclamara, Mille volte exclamara.

nir, unir li cantara, Mille volte exclamara, Mille volte exclamara.

nir, unir li cantara, Mille volte exclamara, Mille volte exclamara.

LE BOSTANGI

nir, unir li cantara, Mille volte exclamara, Mille volte exclamara. Vir...

doux

6 7 6 6 6 4 3 6 4 3 6 4 3

*Le Bostangi Bacchi repete Vivir, & le Chœur aussi. Ensuite on reprend la Marche, page 253.*

A I R.

Le BOSTANGI, alternativement avec le CHOEUR.

*Doux.*  
LE BOSTANGI.  
Bello como star un flor, Durar quanto far arbor, Durar quanto far ar-

BASSE-CONTINUE.

bor. A l'Enemigos fu sciabo- la, Como à frutas Tempe- sta. A l'Ene-

migos fu sciabo- la, A l'Ene- migos fu sciabo- la, Como à frutas Tempe-

sta. Como à frutas Tempe- sta.

LE CHOEUR.

Bello como star un flor, Durar quanto far arbor. Durar quanto far arbor.

Bello como star un flor, Durar quanto far arbor. Durar quanto far arbor.

Bello como star un flor, Durar quanto far arbor. Durar quanto far arbor.

Bello como star un flor, Durar quanto far arbor. Durar quanto far arbor.

VIOLONS.

*Allegro.*

LE BOSTANGL

LA Ruciada matu- tina, Far florir su Jar- dina, Favor cele- sta Coprir,

Coprir su Turban- ta, Favor cele- sta, Coprir, Coprir su Turban-

*Fort.*

ta. Coprir, Coprir su Turban- ta. *Tournez vite S. V. P. pour le CHOEUR.*

L E C H O E U R.

F Avor cele- sta Coprir, coprir su Turbanta. Coprir, Coprir su Turbantã.

F Avor cele- sta, Coprir, coprir su Turban- ta. Coprir, Coprir su Turbanta.

F Avor cele- sta, Coprir, coprir su Turbanta. Coprir, Coprir su Turbantã.

F Avor cele- sta, Coprir, coprir, su Turbanta. Coprir, Coprir su Turbanta.

VIOLONS.

76

PREMIER AIR, POUR LES BOSTANGIS.

6/4

CINQUIEME ENTREE, SCENE V.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second and third staves are alto clefs, likely for violins and violas, with similar melodic lines. The fourth staff is a bass clef, likely for cellos and double basses, with a similar melodic line. The fifth staff is a grand staff (treble and bass clefs) for the keyboard, with a '4 3x' marking above the first measure and '6-6' markings below the last two measures.

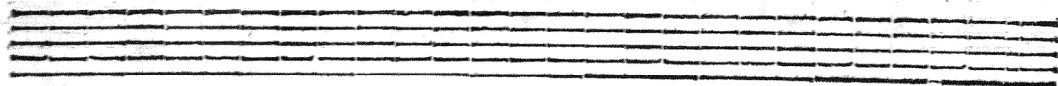
A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the first and second systems of music.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second and third staves are alto clefs, likely for violins and violas, with similar melodic lines. The fourth staff is a bass clef, likely for cellos and double basses, with a similar melodic line. The fifth staff is a grand staff (treble and bass clefs) for the keyboard, with '6x' and '4 3x' markings below the first two measures and '6-6' markings below the last two measures.

A set of five empty musical staves, consisting of two treble clef staves and three bass clef staves, positioned between the second and third systems of music.

LEUROPE GALANTE, BALLET.  
DEUXIEME AIR, POUR LES MESMES.

VIOLONS.





CINQUIEME ENTREE, SCENE V.

The first system of the musical score consists of five staves. From top to bottom, they are: a treble clef staff with a soprano line; a treble clef staff with a violin line; a treble clef staff with a viola line; a treble clef staff with a flute line; and a bass clef staff with a basso continuo line. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

A set of five empty musical staves, consisting of five horizontal lines each, positioned between the first and second systems of the score.

The second system of the musical score consists of five staves. From top to bottom, they are: a treble clef staff with a soprano line; a treble clef staff with a violin line; a treble clef staff with a viola line; a treble clef staff with a flute line; and a bass clef staff with a basso continuo line. The music continues with similar rhythmic patterns and includes some trills and grace notes. The system concludes with a double bar line.

A set of five empty musical staves, consisting of five horizontal lines each, positioned at the bottom of the page.

A I R.

*Le Bofangi, alternativement avec le Chœur.*

*Doux.*  
**VIOLONS.**  
 LE BOSTANGL.

Star contento, Star, potente, Del mondo ftar l'amor, ô lo fpavento.

**BASSE-CONTINUE.**

L E C H O E U R.

**VIOLONS.**

Star contento, Star potente, Del mondo ftar l'amor, ô lo fpavento.

Star contento, Star potente, Del mondo ftar l'amor, ô lo fpavento.

Star contento, Star potente, Del mondo ftar l'amor, ô lo fpavento.

Star contento, Star potente, Del mondo ftar l'amor, ô lo fpavento.

**VIOLONS.**

**BASSE-CONTINUE.**

FIN.

Musical staff for Violons, showing a melodic line with various notes and rests.

VIOLONS.

LEBOSTANGI

Musical staff for LeBostangi, showing a melodic line with various notes and rests.

EN Regnar, En amar, Far tributir l'Occidento l'Oriento. En Regnar, En amar, Sempre sen-

Musical staff for Basse-Continue, showing a bass line with various notes and rests.

BASSE-CONTINUE.

Musical staff for Basse-Continue, showing a bass line with various notes and rests.

Musical staff for Basse-Continue, showing a bass line with various notes and rests.

tir Plazer senfa tormento, Dir è far, O disfar Subito, subito Sù lò momento.

Musical staff for Basse-Continue, showing a bass line with various notes and rests.

On reprend le second Air, page 254. & le Bostangi recommence Star Contento, page 256. tout de suite jusqu'au mot Fin.

Toutes les Basses.

Musical staff for Basses, showing a bass line with various notes and rests.

EN Regnar, En amar, Far tributir l'Occidento, l'Oriento.

Musical staff for Violons, showing a melodic line with various notes and rests.

VIOLONS.

Musical staff for Violons, showing a melodic line with various notes and rests.

Musical staff for Violons, showing a melodic line with various notes and rests.

Musical staff for Violons, showing a melodic line with various notes and rests.

T. S. V. P. pour le Chant.

Musical staff for Violons, showing a melodic line with various notes and rests.

LE CHOEUR.

EN Regnar, en amar, Sempre sentir Plazer senza tormento.

EN Regnar, en amar, Sempre sentir Plazer senza tormento.

EN Regnar, en amar, Sempre sentir Plazer senza tormento.

EN Regnar, en amar, Sempre sentir Plazer senza tormento.

VIOLONS.

BASSE-CONTINUE.

Doux.

LE BOSTANGI.

DIr é far, O disfar, Subito, subito Sì lò momento. Star contento *page 156.*  
*jusqu'au mot Fin.*



SCENE SIXIÈME, ET DERNIERE.

VENUS, LA DISCORDE, & les ACTEURS de la Scene précédente.

LA DISCORDE

C'En est fait, Déesse inhu-  
Doux

VIOLONS.

PRÉLUDE. BASSE-CONTINUE.

main, Laisse-moy fuir de ce fatal sé- jour; Tu n'as que trop joty de ma cruelle

L'EUROPE GALANTE, BALLET.

peine, O Ciel! tout echape à ma haine, Et tout cède à l'Amour.

This system contains the first five staves of music. The top staff is the vocal line, starting with the lyrics "peine, O Ciel! tout echape à ma haine, Et tout cède à l'Amour." The accompaniment consists of four staves: two for the right hand and two for the left hand, showing a variety of rhythmic patterns and melodic lines.

Vite.

J'excitois vainement le Dépit & la Rage, La

*Fort.* *Doux.*

*Fort.*

This system contains the next five staves of music. The top staff is the vocal line with the lyrics "J'excitois vainement le Dépit & la Rage, La". The tempo marking "Vite." is placed above the first staff. The first two staves of the piano accompaniment include dynamic markings: "Fort." (forte) and "Doux." (dolce). The bottom staff of the piano accompaniment features a complex rhythmic pattern with fingerings indicated by numbers 1-3, 4-3, 6, 7, and 8.

force de l'Amour en brilloit davantage; Fuyons, Fuyons de l'Univers, Fuyons, Fuy-

The first system of music consists of six staves. The top staff is a vocal line with lyrics. Below it are five instrumental staves, likely for a string ensemble or keyboard. The music is in a minor key and common time. The vocal line begins with a melodic phrase that repeats the word 'Fuyons'.

ons de l'Univers, Allons du moins regner dans les Enfers. Fuyons, Fuyons de l'Uni-

The second system of music also consists of six staves. The top staff is a vocal line with lyrics. Below it are five instrumental staves. The music continues from the first system. The vocal line has a more complex melodic line with some grace notes. The instrumental parts provide harmonic support.

Vuu

vers, Fuyons, Fuyons de l'Univers, Allons dumoins regner dans les Enfers.

Fort.

This system contains the first six staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are for a second instrument, likely a flute or violin. The fifth and sixth staves are for a third instrument, likely a cello or double bass. The music is in a minor key and features a driving rhythm.

VENUS.

LA Discorde à l'Amour, cède en-

Doux.

This system contains the next six staves of music. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are for a second instrument. The fifth and sixth staves are for a third instrument. The music is in a minor key and features a more melodic and expressive style compared to the first system.



CINQUIÈME ENTRÉE, SCÈNE VI.

263

fin la victoi- re. Vous, Jeux char-mants, tendres Plai- firs, Volez

The first system of the musical score consists of six staves. The top staff is the vocal line, with lyrics written below it. The remaining five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves. The music is in a major key and 3/4 time. The vocal line begins with a melodic phrase that descends and then rises again. The piano accompaniment provides a rhythmic and harmonic foundation with various textures, including sixteenth-note patterns and sustained chords.

de toutes parts, pour servir ses desirs; Allez accroître encor son Em-

The second system of the musical score also consists of six staves. The top staff is the vocal line, with lyrics written below it. The remaining five staves are for piano accompaniment. The music continues from the first system. The vocal line has a more active, rhythmic quality in this section. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs and chords marked with asterisks (\*). The system concludes with a double bar line.

pire & fa gloi- re. Volez de toutes

This system contains the first six staves of music. The top staff is the vocal line with lyrics. The second staff is the treble clef piano accompaniment. The third and fourth staves are the right and left hand parts of the harpsichord. The fifth and sixth staves are the bass and tenor parts of the basso continuo. The music is in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines.

parts, pour servir ses desirs; Allez accroître encor son Empire & fa gloi-

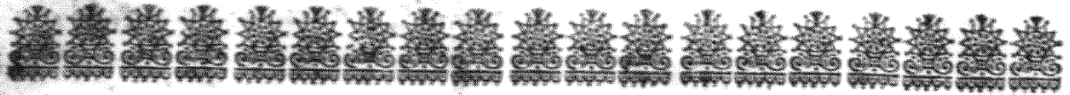
This system contains the next six staves of music. The top staff is the vocal line with lyrics. The second staff is the treble clef piano accompaniment. The third and fourth staves are the right and left hand parts of the harpsichord. The fifth and sixth staves are the bass and tenor parts of the basso continuo. The music continues with similar instrumental textures and vocal melody.

The first system of the musical score consists of five staves. The top staff is a grand staff with a treble clef and a key signature of one flat. Below it are four staves, likely for piano accompaniment, with various clefs and musical notations. The first staff of this system has a dynamic marking 'rc.' (ritardando). The fifth staff has a dynamic marking 'Fort.' (forte) and includes fingerings (6, 6-6, 6) and asterisks (\*) above certain notes.

The second system of the musical score also consists of five staves, continuing the composition from the first system. It features similar musical notations, including treble and bass clefs, notes, rests, and dynamic markings. The notation is dense with many sixteenth and thirty-second notes.

FIN DE LA CINQUIEME ET DERNIERE ENTREE.


Xxx



# T A B L E.

## A I R S A J O Û E R.

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

 <b>U</b> VERTURE, Prélude, pour Venus, Premier Air, pour les Plaisirs, Premier <i>Menuset</i> , Deuxième <i>Menuset</i> , Gavotte, Prélude, pour la Discorde, Loure, 2 <sup>me</sup> . Air pour les Ris & les Plaisirs, Canaris,	en-G Re Sol, Tierce mineure.	Page 1
	en-G Re Sol, Tierce majeure.	6
	en-G Re Sol, Tierce mineure.	22
	en-G Re Sol, Tierce mineure.	25
	en-G Re Sol, Tierce majeure.	26
	en-G Re Sol, Tierce mineure.	28
	en-D La Re, Tierce majeure.	29
	en-D La Re, Tierce mineure.	51
	en-D La Re, Tierce mineure.	54

### D E U X I E M E E N T R E E.

Prélude pour Cephise,	en E-Si-Mi, Tierce mineure.	73
Marche pour les Bergers,	en-G Re Sol, Tierce majeure.	78
Premier Air, pour les Bergers,	en-G Re Sol, Tierce mineure.	89
Deuxième Air, pour les mêmes,	en-G Re Sol, Tierce mineure.	91
Premier Rigaudon,	en-G Re Sol, Tierce mineure.	93
Deuxième Rigaudon,	en-G Re Sol, Tierce mineure.	94
Premier Passepied,	en-G Re Sol, Tierce majeure.	95
Deuxième Passepied,	en-G Re Sol, Tierce majeure.	97

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

Prélude, pour Dom Pedro,	en-C Sol Ut, Tierce mineure.	109
Prélude, pour Dom Carlos,	en-G Re Sol, Tierce mineure.	120
Premier Air, pour les Espagnols,	en-G Re Sol, Tierce mineure.	125
Deuxième Air, pour les mêmes,	en-B Fa Si, Tierce majeure.	130
Sarabande,	en-B Fa Si, Tierce majeure.	151

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

Prélude, pour Octavio,	en-G Re Sol, Tierce mineure.	153
Marche, pour les Masques,	en-D La Re, Tierce majeure.	159
Air pour les mêmes,	en-D La Re, Tierce mineure.	172
Première Chaconne,	en-D La Re, Tierce majeure.	176
Deuxième Chaconne,	en-D La Re, Tierce mineure.	182
Prélude, pour l'Air Italien <i>si scherzi</i> ,	en-D La Re, Tierce majeure.	187
La Forlana,	en-D La Re, Tierce majeure.	191
Menuet,	en-D La Re, Tierce majeure.	194

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

Prélude, pour Zayde,	en-A Mi La, Tierce mineure.	207
Ritournelle, pour Zuliman,	en-A Mi La, Tierce mineure.	215
Passacaille,	en-A Mi La, Tierce majeure.	220
Marche des Bostangis,	en-A Mi La, Tierce majeure.	240
Premier Air pour les Bostangis,	en-A Mi La, Tierce majeure.	252
Deuxième Air, pour les mêmes,	en-A Mi La, Tierce majeure.	254

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

	Page
<b>A.</b> — <b>A</b> H ! c'en est trop , je cède à cet outrage, <i>Recit.</i> Ah ! que l'Amour , & le 2 <sup>me</sup> Couplet. Aimons dans la jeune Saison. Aimez , belle Bergere. Au nom de nos tendres ardeurs.	243 53 88 80 248
<b>C.</b> — C'est dans une tendresse extrême. C'est le fujet de mes justes allarmes. C'est Vulcain qui fait le Tonnerre.	26 157 21
<b>F.</b> — Faisons regner l'Amour , faisons briller ses charmes. Formons d'aimables jeux , & la suite. Frapez , ne vous laissez jamais.	BASSE. 42 178 8
<b>J. I.</b> — J'ay senti pour vous seule , une flâme parfaite. Je ne me plaindrois pas. Je ne romprois pas nôtre chaîne. Je romps mes premiers nœuds. Je suis épris de vos attraits. Il recueille le fruit de tes noires fureurs.	BASSE. 101 155 BASSE. 216 BASSE. 70 BASSE. 249 36
<b>L.</b> — L'Amour en comblant nos desirs. La nuit ramène en vain le repos dans le monde. Livrons nos cœurs à la tendresse. Livrons-nous aux plaisirs , & la suite. Lorsque Doris me parût belle. Lucile est digne qu'on l'adore.	BASSE. 71 BASSE. 121 DUO. 138 184 BASSE. 99 BASSE. 137
<b>M.</b> — Mes Yeux , ne pourrez-vous jamais , & la suite.	207
<b>N.</b> — Ne verray-je jamais le jour. Nuit foyez fidelle.	155 133
<b>P.</b> — Paisibles Lieux , agreables Retraites. Peut-être de nos yeux la douce intelligence. Puisque Lucile est l'objet de ma flâme.	73 196 139
<b>Q.</b> — Que l'Amour dans ces lieux fasse naître , & la suite. Quel funeste coup pour mon ame ! & la suite. Que n'adressez-vous mieux un langage si tendre. Que nôtre ardeur soit éternelle.	233 102 100 DUO. 138
<b>S.</b> — Sommeil , qui chaque nuit jouïssiez de ma Belle , & la suite. Sortez de l'amooureux Empire. Souffrez que l'Amour vous blesse , & le 2 <sup>me</sup> Couplet. Soupirez , jeunes Cœurs. Soupirons-tous. Soyez constants dans vos amours.	109 157 26 88 93 152
<b>T.</b> — Tendres Amants , rassemblons-nous.	163
<b>V.</b> — Vous brillez seule en ces Retraites. Vous meritez un sort plus doux , Vous ne paroissez point , ingrata Léonore , & la suite. Vous voyez mon ardeur , il n'est plus temps de feindre. Voyez à vos genoux cet Amant empressé.	BASSE. 239 222 BASSE. 134 200
<i>Air Espagnol.</i>	
El esperar en amor es merecer.	127
<i>Airs Italiens.</i>	
Ad un cuore tuto geloso , & le 2 <sup>me</sup> Couplet. Si cherzi , si rida.	174 189
<i>Air de la Fête Turque.</i>	
Vivir gran Sultana , & la suite.	242

Dans la longue espace de temps que cette Piece a été Representée , on y a adjoint plusieurs Airs Italiens qui se trouvent dans le Recueil des meilleurs Airs Italiens : ainsi il ne les faut point chercher dans la Table cy-dessus.

L'Ariette venez Regner &c. qu'on a chanté dans cette Reprise , a été composée par Monsieur Campra , pour être ajoutée à *Tibetis & Pello* : elle est imprimée en un seul Livre In-quarto , avec plusieurs autres Ariettes , faites pour le même sujet.



## ATTRIBUTION DE LA CHARGE

*de Seul Imprimeur du Roy pour la Musique.*



A R Lettres Patentes du Roy données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grace 1695. Signées, LOUIS: Et plus bas, Par le Roy, PHELYPEAUX; Scellées du grand Sceau de cire jaune; Confirmées par Lettres de Surannation, données à Marly le vingt-huitième jour de May mil sept cent quinze, Signées comme dessus: Toutes lesdites Lettres Verifiées & Registrées en Parlement le 7. Juin 1715. Il est permis (à J-B-Christophe Ballard, Seul Imprimeur du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté,) d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit, avec très-expresses inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs & Fondeurs de Caracteres, & autres personnes generalement quelconques, de Tailler, Fondre, ni contrefaire les Notes, Caracteres, Lettres grises, & autres choses inventées par ledit Ballard; ni d'entreprendre ou faire entreprendre ladite Impression de Musique, en aucun lieu de ce Royaume, Terres & Seigneuries de l'obéissance de Sa Majesté, nonobstant toutes Lettres à ce contraires, sans le congé & permission dudit Ballard; A peine de confiscation des Livres ou Exemplaires, Notes, Caracteres & autres Instruments servant au fait de ladite Impression de Musique, & 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 comme à l'Original.

