

# Rameau



LES FESTES d'HÈBE  
1739  
OPÉRA BALLET



# LES FESTES D'HÉBÉ

OU

## LES TALENTS LYRIQUES

DE RAMEAU

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### INTRODUCTION

Au XVIII<sup>e</sup> siècle, les ouvrages représentés à l'Académie royale de musique étaient divisés en deux genres bien distincts.

D'abord la tragédie lyrique, dont le sujet était presque toujours emprunté à la mythologie et aux temps héroïques, dont la pompeuse majesté se trouvait rehaussée encore davantage par le luxe de la mise en scène et l'essence divine, ou tout au moins royale, des personnages évoqués.

Dans la tragédie, on devait voir figurer, inmanquablement, une scène des Enfers, au III<sup>e</sup> ou au IV<sup>e</sup> acte; et les Divinités de l'Olympe ne pouvaient faire autrement que descendre sur la terre au V<sup>e</sup> acte et constituer, au dénouement, le *Deus ex machina*.

Voilà le premier degré des ouvrages de l'Académie, ce que nous appellerions aujourd'hui « le grand Opéra. »

Il y avait une seconde espèce d'ouvrages formant un second degré, inférieur à l'autre. On le nommait tout simplement le *ballet*, bien qu'il y eût, comme dans la tragédie, des récitatifs, des airs, des chœurs et de la danse.

Seulement ces ballets ne formaient pas ordinairement une pièce en trois ou cinq actes. C'était, comme nous l'avons déjà dit pour l'*Europe galante*, une sorte de « spectacle coupé », sous un titre générique, ou réunissant dans un même cadre plusieurs sujets en un acte, n'ayant aucun lien entre eux qu'un

prologue, souvent, et toujours la connexité d'un titre qui reliait les divers sujets. C'était tantôt les *Amours*. . . qui devenaient les *Amours des Dieux*, les *Amours des Déesses*, les *Amours de Mars et de Vénus*, les *Amours de Protée*, de *Momus*, etc.

Puis, on avait les *Festes*. . . les *Festes vénitiennes, Nouvelles, Grecques et romaines, d'Euterpe, d'Hébé, de Thalie, de Flore*, etc., etc.

L'ouvrage, que précède cette introduction, appartient au second genre, et bien qu'il soit ainsi, par le fait, « un opéra de demi-caractère, » il est, à notre avis, une des plus intéressantes productions de Rameau.

Le sujet, il est vrai, a ôté à la musique du maître l'accent dramatique qui nous semble être, nous l'avons déjà dit dans l'introduction de *Castor et Pollux*, la qualité maîtresse du génie de Rameau ; mais il règne, malgré cela, dans l'œuvre entière un charme pénétrant, une grâce exquise qui en font, suivant nous, une partition de premier ordre.

Le prologue, surtout, est ravissant d'un bout à l'autre ; les airs sont écrits pour des virtuoses ; nous le reconnaissons, ils sont difficiles à chanter ; il faut, pour bien les interpréter, une agilité vocale qui exige des cantatrices habiles ; mais aussi quel succès obtiendrait-on si l'on offrait au public moderne, qui les ignore, une bonne exécution de l'ariette d'Hébé, par exemple, ou du duode celle-ci avec l'Amour, tous les deux dans le prologue !

Les airs d'Alcée et d'Hymas — première entrée — seraient aussi appelés à produire un très grand effet, ainsi que les deux chœurs (page 21 et 88). Quant aux airs à danser, il faudrait les citer tous. Il y en a quelques-uns qui sont restés célèbres, entre autres le rigaudon en *mi mineur* de la troisième entrée.

Le « poème » des *Festes d'Hébé* fut donné à Rameau par un amateur de ses amis, Gautier de Mondorge, trésorier de la Chambre aux Deniers. Il paraît que cet estimable financier ne put pas se tirer à son honneur de la confection d'une œuvre dramatique, pourtant bien naïve, — il eut besoin d'être secouru par des auteurs de profession, dont le nom n'est pas parvenu jusqu'à nous.

La pièce nous semble ridicule, malgré les efforts combinés des collabo-

rateurs connus et inconnus. Nos pères ne pensaient pas comme nous.

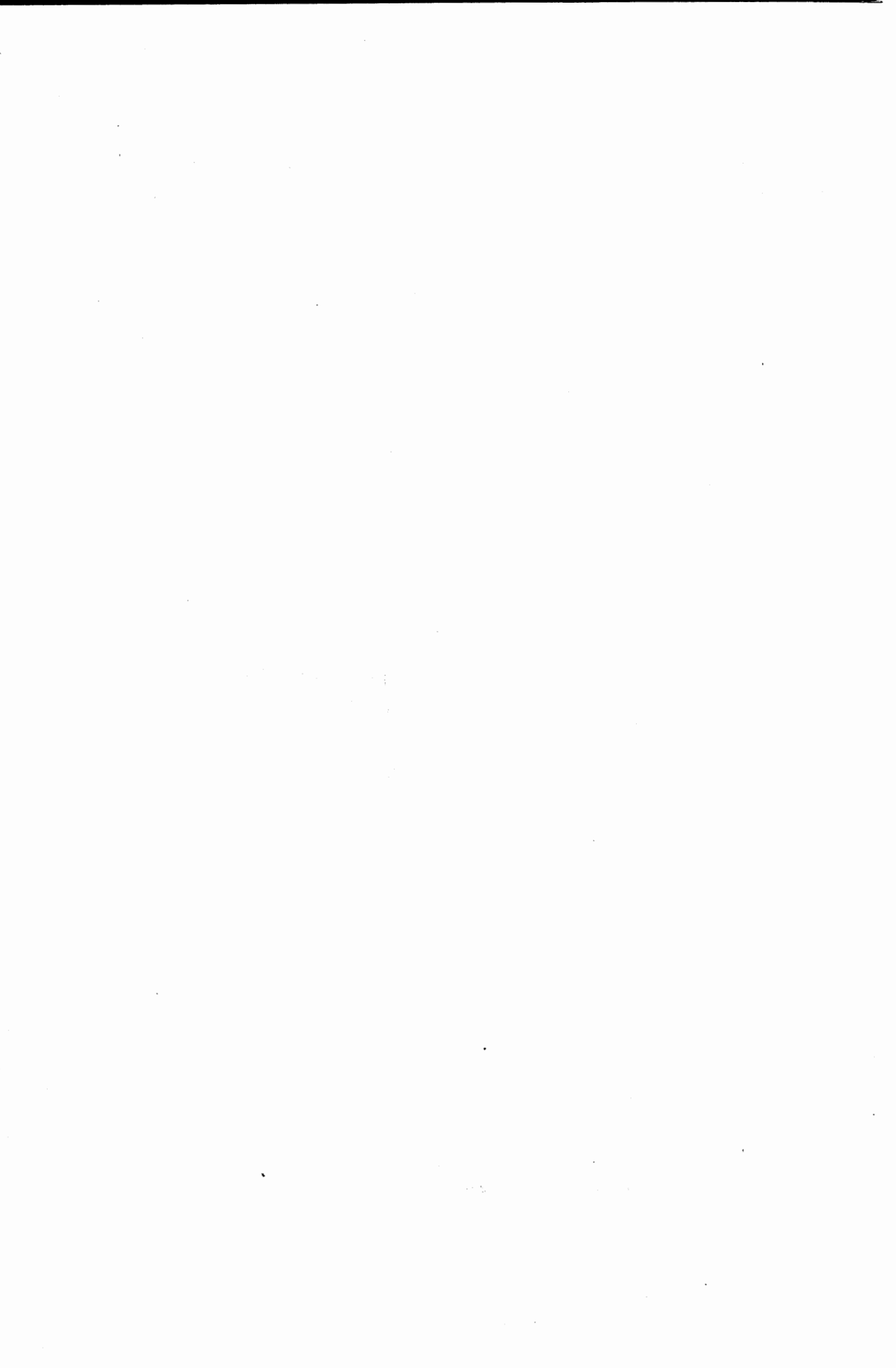
Pour en être bien convaincu, il suffit de lire l'article que le *Mercur*e de France consacre à l'œuvre de Mondorge et de Rameau :

« Ce très joli *ballet* a reçu les « *applaudissemens* » qu'il mérite. L'auteur des paroles n'a pas une moindre part au succès et aux « *applaudissemens* » que le musicien ; l'heureuse invention des sujets, les tableaux agréables et « *riants* » qu'ils présentent, la disposition *adroite* des scènes et des « *divertissemens* » sont l'ouvrage d'une main habile, et mettent dans le jour le plus avantageux les beautés de musique dont ce ballet est plein ; les sujets sont *neufs*, agréables, « *galans, intéressans,* » même de l'espèce d'intérêt qui est propre à un ballet ; au reste, ce ne sont point ici des éloges que nous donnons aux paroles de ce ballet, ce sont les suffrages du public que nous avons recueillis et que nous rapportons en fidèles historiens. A l'égard de la musique, il suffira de dire que ce n'est pas un des moindres ouvrages de M. Rameau pour faire présumer qu'elle est admirable, et elle l'est en effet ; c'est peut-être celui de ses ouvrages qui est le plus également soutenu. »

« L'auteur » du *Mercur*e a complètement raison pour la partition ; mais, pour la pièce, il a devancé son siècle ; il a fait évidemment de « la réclame » pour un ami.

Les *Festes d'Hébé* sont restées plus de trente ans au répertoire. La dernière reprise porte la date du 6 juillet 1770. Ces chiffres-là en disent assez.

THÉODORE DE LAJARTE.



# LES FESTES D'HÉBÉ

OU LES

## TALENTS LYRIQUES

OPÉRA-BALLET EN TROIS ENTRÉES ET PROLOGUE

MUSIQUE DE RAMEAU

Paroles de GAUTHIER DE MONDORGE et Autres

ACTEURS DE LA CRÉATION :

### PROLOGUE.

L'AMOUR. . . . .	Les Demoiselles. . .	BOURBONNOIS
HÉBÉ. . . . .	—	FEL
MOMUS. . . . .	Le Sieur. . .	CUVILLIER

CHOEURS: *les Ris, les Jeux, thessaliens.*

### PREMIÈRE ENTRÉE. — LA POÉSIE.

SAPHO, Lesbienne célèbre par ses vers . . . . .	Les Demoiselles. . .	ÈREMANS
UNE JEUNE ESCLAVE, représentant une Nyade	—	FEL
THÉLÈME, favori du roi (Haute-contre) . . . . .	Les Sieurs. . .	JELYOTTE
ALCÉE, Poète, aimé de Sapho (Basse) . . . . .	—	ALBERT
HYMAS, Roi de Lesbos (Basse). . . . .	—	DUN

CHOEURS DE MARINIERS.

### SECONDE ENTRÉE. — LA MUSIQUE.

IPHISE, Princesse du sang de Lycurgue . . . . .	La Demoiselle. . .	PELISSIER
TIRTÉE, fameux chef des Lacédémoniens, dont l'art était connu pour exciter le courage des soldats, par le secours de la musique . . . . .	Le Sieur. . .	LEPAGE

### TROISIÈME ENTRÉE. — LA DANSE.

ÉGLÉ, Bergère . . . . .	La Demoiselle. . .	MARIETTE
MERCURE (Haute-contre) . . . . .	Les Sieurs. . .	JELYOTTE
EURILAS (Basse) . . . . .	—	DUN

CHOEURS DE BERGERS ET DE BERGÈRES.

# LES FESTES D'HÉBÉ

OU LES

## TALENTS LYRIQUES

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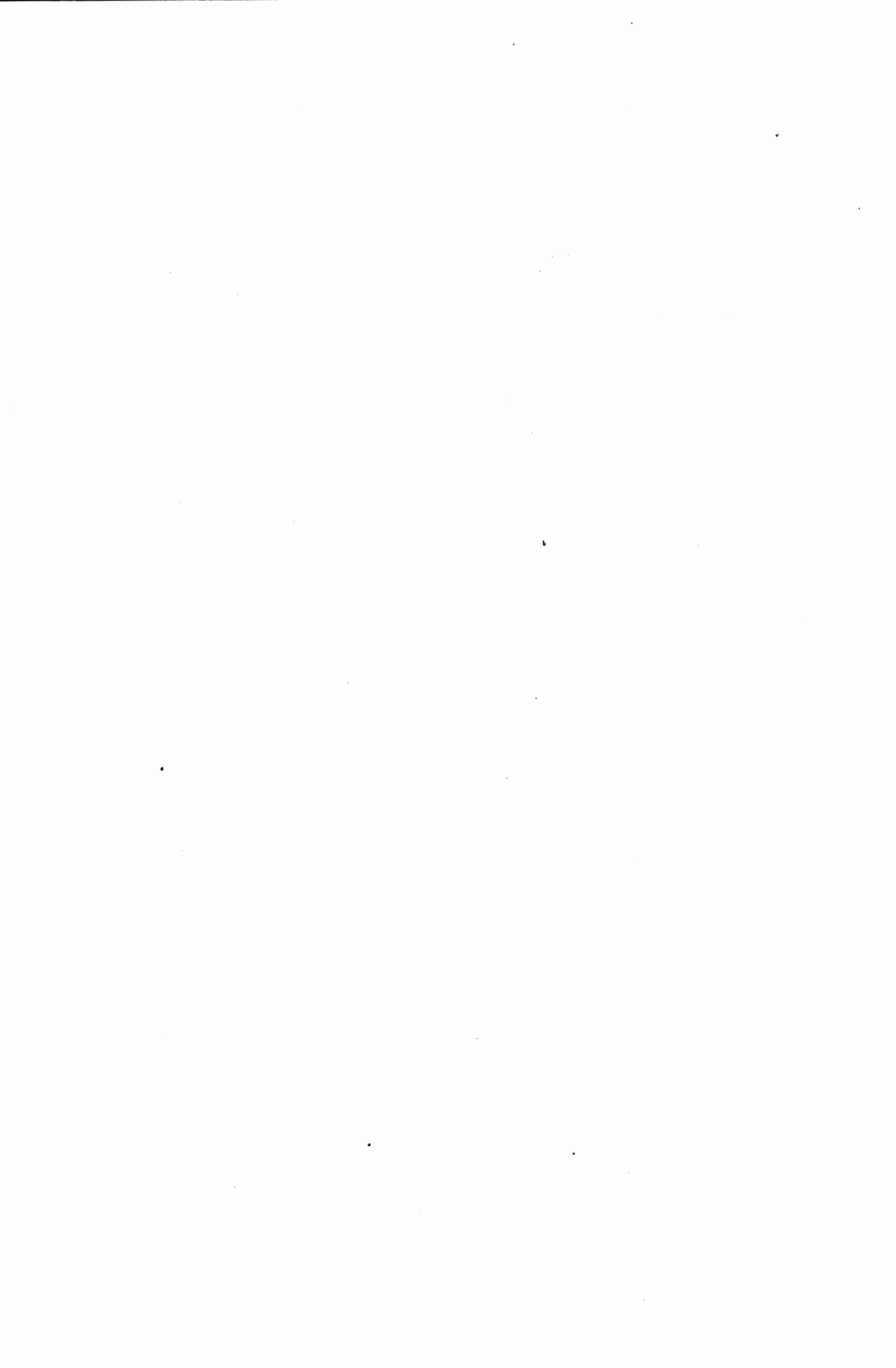
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# LES FESTES D'HÉBÉ

OUVERTURE.

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PIANO.

fort.

The first system of the piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'PIANO' and the dynamics 'fort.'.

The second system continues the descending eighth-note pattern in the right hand, with the left hand accompaniment. The music maintains a steady, rhythmic flow.

The third system features a more complex texture. The right hand has a melodic line with some grace notes, while the left hand continues with chords. A triplet of eighth notes is marked in the right hand.

The fourth system shows a continuation of the melodic and harmonic development. It includes a triplet in the right hand and a section marked 'Ped' (pedal) in the left hand, with two star symbols indicating specific pedal points.

The fifth system concludes the introduction with a series of sixteenth-note runs in the right hand. It features first and second endings, marked '1.' and '2.', leading to a final cadence.

N.B. Dans la crainte que les symphonistes peu habiles de son époque ne pussent exécuter le *tremolo*, Rameau avait eu le soin de mettre la curieuse note suivante: «on ne joue que les blanches et les noires si l'on veut».

Vite.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 3/4. The upper staff begins with a series of eighth notes, followed by a melodic line with some slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a melodic line with a prominent slur and a fermata over a chord. The lower staff continues with a rhythmic accompaniment of chords and eighth notes.

The third system shows the melodic line in the upper staff moving through various intervals, with some slurs. The lower staff accompaniment consists of chords and eighth notes.

The fourth system features a melodic line in the upper staff with a slur and a fermata. The lower staff accompaniment includes chords and eighth notes.

The fifth and final system on the page shows the melodic line in the upper staff with a slur and a fermata. The lower staff accompaniment includes chords and eighth notes.

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note, followed by a series of chords. The bass clef staff contains a bass line with a half note, a quarter note, and a half note, followed by a series of chords. A dynamic marking *f* is present in the fifth measure.

Second system of musical notation. The treble clef staff features a complex melodic line with many sixteenth notes and slurs. The bass clef staff contains a bass line with chords and a few moving notes.

Third system of musical notation. The treble clef staff has a melodic line with slurs and a few notes. The bass clef staff contains a bass line with chords and a few moving notes.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and a few notes. The bass clef staff contains a bass line with chords and a few moving notes.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a few notes. The bass clef staff contains a bass line with chords and a few moving notes. A dynamic marking *doux.* is present in the third measure.

First system of a piano score. The right hand features a complex rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the third measure.

Second system of the piano score. The right hand has a melodic line with a long slur over the final two measures. The left hand continues with a rhythmic accompaniment.

Third system of the piano score. The right hand shows a melodic phrase with some grace notes. The left hand provides a simple harmonic accompaniment.

Fourth system of the piano score. The right hand has a more active melodic line with eighth-note runs. The left hand accompaniment is also more rhythmic.

Fifth system of the piano score. The right hand continues with a melodic line, and the left hand accompaniment remains consistent with the previous systems.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, followed by a phrase with a slur and a fermata. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes and a phrase with a slur. The lower staff continues the bass line with chords and single notes.

The third system of musical notation consists of two staves. The upper staff features a melodic line with eighth notes and a phrase with a slur. The lower staff continues the bass line with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and a phrase with a slur. The lower staff continues the bass line with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and a phrase with a slur. The lower staff continues the bass line with chords and single notes.

## PROLOGUE.

Le théâtre représente une campagne riante On découvre le mont Olympe dans l'enfoncement.

## SCÈNE I.

HÉBÉ ET MOMUS.

Très vif.

HÉBÉ.

Non! ne suivez point mes pas Non! ne suivez point mes

MOMUS.

Non! je ne vous quit-te

PIANO.

H.

pas Je hais, je fuis, je dé-tes-te, Je

M.

pas Je hais, je hais je fuis je dé-tes-te,

hais, je fuis, Je dé-tes-te tou-te la trou-pe cé-les-te,

M.

Sans vous Je dé-tes-te tou-te la trou-pe cé-les-te,



H. Je hais, je fuis je dé - tes - te tou - te la

M. sans vous — je dé - tes - - - - te tou - te la

H. trou - pe cé - les - te. Non, ne suivez point mes

M. trou - pe ce - les - te. Non, non! non non non —

H. pas Non, ne suivez point mes pas non, non, non,

M. je ne vous quitte pas Non non —

H. non, Non ne suivez point mes pas non

M. je ne vous quitte pas je ne vous quit - te pas non

H. non non Non ne suivez point mes

M. non non Non je ne vous quit te

Lentement.

H. pas.

M. pas. Vous m'é - vi - tez en vain Je vous suivray sans

M



ces - se Rien ne peut sépa - rer Mo - mus de la Jeu - nes - se.

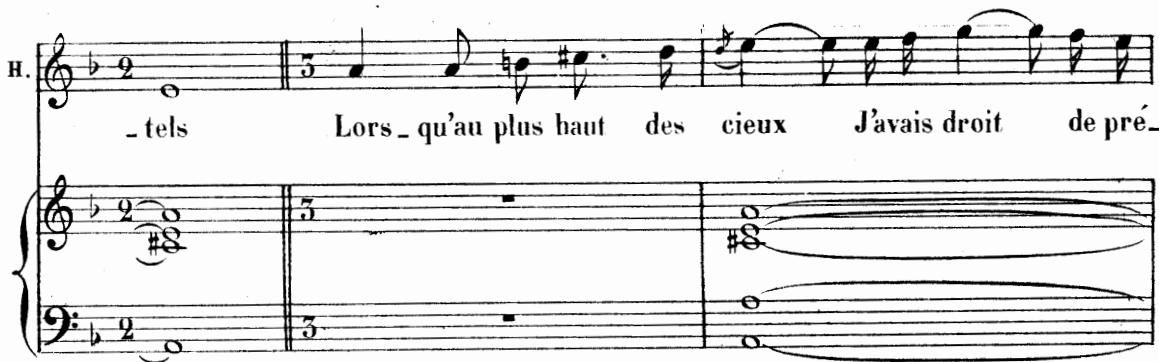
HEBÉ.



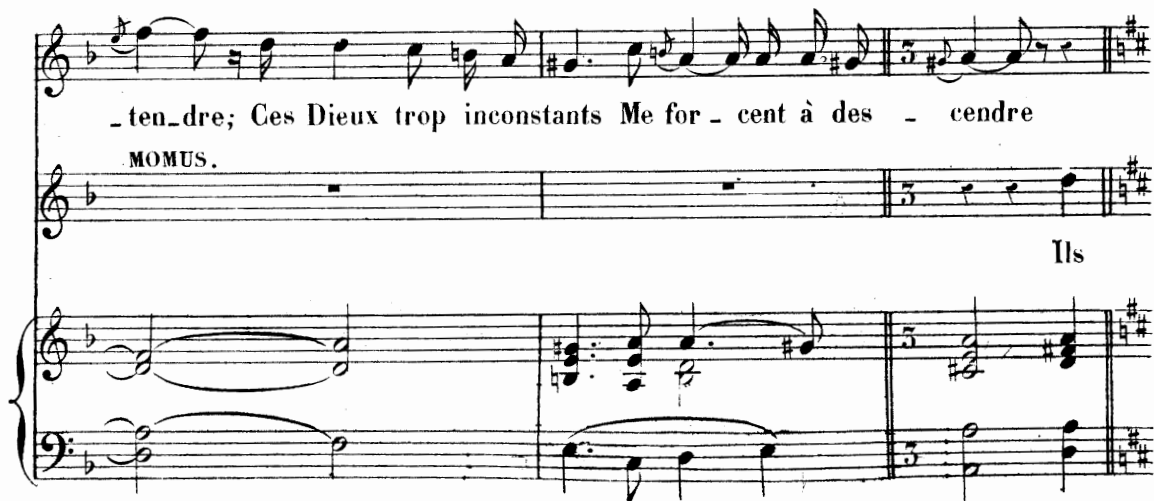
Les plus fiers immortels — Partageaient avec moy L'encens de leurs au -

*doux.*

H.



- tels Lors - qu'au plus haut des cieux J'avais droit de pré -



- ten - dre; Ces Dieux trop inconstants Me for - cent à des - cendre

MOMUS.

Ils

M.    
 font vo - tre bon - heur En vous é - loi - guant d'eux, Nous voy -

M.    
 - ons Jupiter luy - même, Abandon - ner le rang su - pré - me Et par -

M.    
 - my les mor - tels Chercher des jours heu - reux Nous voy -

M.    
 - ons Jupiter luy - mé - me Abandon - ner le rang su - pré - me Et par -

M.    
 - my les mor - tels Chercher des jours heu - reux.

SCÈNE II.

HÉBÉ, MOMUS, LES GRÂCES.

Rondeau gracieux.

Fl et V<sup>ns</sup>

PIANO.

doux.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 5/8 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

Fl et V<sup>ns</sup>

doux.

The second system of the piano accompaniment continues the musical texture from the first system, maintaining the same instrumental and dynamic characteristics.

The third system of the piano accompaniment concludes the instrumental part of this section on the page.

MOMUS.

Les Grâces dans ces lieux, Pour cal - mer vos a - lar - mes, Con

This section features a vocal line for Momus in the upper staff, with lyrics written below the notes. The piano accompaniment is shown in two staves below the vocal line, providing harmonic support for the singer.

M. HÉBÉ.

-dui - sent sur vos pas Le plus char - mant des Dieux. Entre leurs

H. mains je re - con - nais leurs ar - mes.

MOMUS.

A - mour vous cher - che, A -

M. - mour va re - non - cer aux Cieux.

Et et V<sup>ns</sup>

doux.

HÉBÉ.

Sé-dui - san - tes immortel -

H. -les, — Par vos fa - veurs toujours nou - vel - les Mil - le

M. Sé-dui - san - tes immortel - les, Par vos fa -


H. char - mes di - vers Mil - le char - mes di -

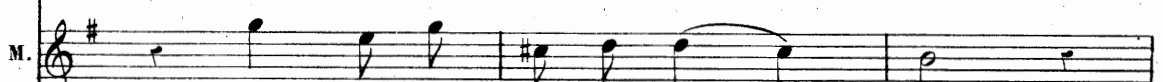
M. - veurs tou - jours nou - vel - les Mil - le char - mes di -


H.    
 - vers — A - ni - mez l'u - ni - vers Tout lan - gui -

M.    
 - vers — A - ni - mez l'u - ni - vers



H.    
 - rait — sans el - - les!

M.    
 Tout lan - gui - rait sans el - - les!


Et et V<sup>o</sup>s





SCÈNE III.

LES GRÂCES, MOMUS, L'AMOUR ET SA SUITE.

L'AMOUR.

Vé - nus près de l'ob - jet de la vi - ve ten -

PIANO.

ia.

-dres - se Soutient l'Em - pi - re de l'A - mour Et l'A - mour vient former la

HÉBÉ.

Je ne re -

ia.

cour De l'ai - ma - ble jeu - nes - se.

H. *-gret - te plus Le sé - jour du Tonner*

H. *- - re Je ne re - gret - te plus le sé - jour du Ton -*

H. *ner - re Les Grâ - ces, l'A - mour et Vé - nus*

*tr*

*textuel.*

H. *Ont leur em - pi - re sur la ter - - re Les Grâ - ces, l'A -*

*tr*

H. *mour et Vé - nus Ont leur em - pi - re - sur la*

H. *ter - re Je ne re - gret - te plus le sé - jour du Ton -*

*tr* Un peu gay. **TRIO.**  
- ner - - re.

Hb: Vns

**MOMUS.**  
Chéris - sez, chéris - sez le  
*doux.*

M.  *tr*  
 jour qui nous ras - sem - ble Jeu - nes - se, A -

M.   
 - mour, soyez tou-jours en - sem - ble Soy - ez toujours en -

M.   
 - sem - ble Jeu - nes - se, A - mour, soyez toujours en -

M.   
 - sem - ble Jeu - nes - se, A - mour, soyez toujours en -

HÉBÉ.  
Ché\_ris\_sons, ché\_rissons le jour qui nous ras\_

L'AMOUR.  
Ché\_ris\_sons, ché\_rissons le

MOMUS.  
-sem - ble Ché\_ris -

H.  
-sem - ble A\_mour, Amour, Soyons toujours en\_

I.A.  
jour qui nous ras - sem - - ble

M.  
- sons, chérissons le jour qui nous ras - sem - ble Jeu -

H.  
-sem - ble A\_mour, Soyons toujours en - sem - ble Soy\_

I.A.  
Soyons toujours en - sem - ble toujours en - sem - ble Soy\_

M.  
- nes - se Amour Soy\_ez toujours en - sem - ble Soy\_

H. *tr*  
 \_ons toujours en - sem - - ble A\_mour soyons toujours en\_

1<sup>a</sup>.  
 \_ons toujours en - sem - - ble Jeunesse A - mour soyons toujours en\_

M.  
 \_ons toujours en - sem - - ble

H. *tr*  
 - sem - - ble A\_mour, soyons toujours en - sem -

1<sup>a</sup>.  
 - sem - ble Jeu - nes - se A\_mour, soyons toujours en - sem -

M.  
 Soyez toujours en - sem - ble A\_mour, soyons toujours en - sem -

H. *tr*  
 - ble A - mour soyons toujours en sem - ble.

1<sup>a</sup>. *tr*  
 - ble Jeunes - se A - mour soyons toujours en sem - ble.

M.  
 - ble Jeunes - se A - mour soyons toujours en sem - ble.

SCÈNE IV.

HÉBÉ, L'AMOUR, CHŒUR DE THESSALIENS, SUITE DE L'AMOUR.

L'AMOUR.

PIANO.

E-coutez, ha-bi - tants de ces prochains bo -

- cages, Dans vos yeux, dans vos chants, Qu'Hébé reçoive vos homma - ges.

1<sup>rs</sup> Dessus (H.<sup>e</sup> contre)

2<sup>ds</sup> Dessus (H.<sup>e</sup> contre)

Ténors. (Taille)

Que jusqu'aux Cieux s'é - lè - vent nos ac - cords Et que du

Que jusqu'aux Cieux s'é - lè - vent nos ac - cords Et que du

Que jusqu'aux Cieux s'é - lè - vent nos ac - cords Et que du

Que jusqu'aux Cieux s'é - lè - vent nos ac - cords Et que du

fond de sa grotte pro - fon - de L'Echo ré - pon - de A nos trans-

fond de sa grotte pro - fon - de L'Echo ré - pon - de A nos trans-

fond de sa grotte pro - fon - de L'Echo ré - pon - de A nos trans-

fond de sa grotte pro - fon - de L'Echo ré - pon - de A nos trans-

- ports L'Echo ré - pon - - - - -

- ports L'Echo ré pon - - - - -

- ports L'Echo ré -

- ports L'Echo ré -

*V<sup>ns</sup> et Hb.*



de L'Echo ré-pon-de à nos transports

de L'Echo ré-pon-de à nos transports

de L'Echo ré-pon-de à nos transports

de L'Echo ré-pon-de à nos transports

Et que du fond de la grotte pro-fon-de

Et que du fond de la grotte pro-fon-de

Et que du fond de la grotte pro-fon-de

Et que du fond de la grotte pro-fon-de

Hb.  
p B<sup>ns</sup>

l'Echo ré - pon - de à nos transports

l'Echo ré - pon - de à nos transports

l'Echo ré - pon - de à nos transports

l'Echo ré - pon - de à nos transports

Hb. B<sup>ns</sup> Hb. B<sup>ns</sup>

Et que du fond de sa grotte pro - fon - de L'Echo ré-

Et que du fond de sa grotte pro - fon - de L'Echo ré-

Et que du fond de sa grotte pro - fon - de L'Echo ré-

Et que du fond de sa grotte pro - fon - de L'Echo ré-

- pon - de à nos trans - ports

- pon - de à nos trans - ports

- pon - de à nos trans - ports

- pon - de à nos trans - ports

Hautb:

É - cho ré - pon - de à nos trans - ports

É - cho ré - pon - de à nos trans - ports

É - cho ré - pon - de à nos trans - ports

É - cho ré - pon - de à nos trans - ports

Que jusqu'aux cieux s'e\_lè - vent nos ac - cords

Que jusqu'aux cieux s'e\_lè - vent nos ac - cords

Que jusqu'aux cieux s'e\_lè - vent nos ac - cords

Que jusqu'aux cieux s'e\_lè - vent nos ac - cords

*vp*

Et que du fond de sa grot\_te pro - fon -

Et que du fond de sa grot\_te pro - fon -

Et que du fond de sa grot\_te pro - fon -

Et que du fond de sa grot\_te pro - fon -

de É-cho ré - pon - de É-cho ré - pon - de

de

de

de

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "de É-cho ré - pon - de É-cho ré - pon - de". The second staff is a vocal line with the lyric "de". The third staff is a vocal line with the lyric "de". The fourth staff is a vocal line with the lyric "de". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

à nos trans - ports É-cho ré - pon - de É-cho re -

à nos trans - ports É-cho ré - pon - de É-cho ré -

à nos trans - ports É-cho ré - pon - de É-cho re -

à nos trans - ports É-cho ré - pon - de É-cho re -

Hautb.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho re -". The second staff is a vocal line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho ré -". The third staff is a vocal line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho re -". The fourth staff is a vocal line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho re -". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines. The word "Hautb." is written above the fifth staff.

-pon-de à nos trans-ports!

-pon-de à nos trans-ports!

-pon-de à nos trans-ports!

-pon-de à nos trans-ports!

*gay.*

This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "-pon-de à nos trans-ports!". The piano part includes a *gay.* marking.

*doux.*

This block shows the piano accompaniment for the second system. It includes a *doux.* marking.

*fort.* *doux.* *fort.*

This block shows the piano accompaniment for the third system, featuring dynamic markings of *fort.*, *doux.*, and *fort.*

*doux.* *f*

This block shows the piano accompaniment for the fourth system, featuring dynamic markings of *doux.* and *f*.

tr 1<sup>a</sup> 2<sup>a</sup>

doux

1<sup>a</sup> Bourrée 2<sup>a</sup>

The image displays a page of piano music, numbered 30. The music is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 3/4. The music is characterized by a mix of chords and melodic lines in both the treble and bass staves.

The first system begins with a *doux* dynamic marking. The second system features a *f* dynamic marking and includes a first ending bracket labeled "1<sup>a</sup>". The third system includes a second ending bracket labeled "2<sup>a</sup>". The fourth system features a *doux* dynamic marking and a *f* dynamic marking. The fifth system continues the melodic and harmonic development. The sixth system concludes with a first ending bracket labeled "1<sup>a</sup>" and a *p* dynamic marking.



ARIETTE

PRÉLUDE

Musical notation for the prelude, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#).

Piano accompaniment for the first system of the prelude.

HÉBÉ.

Ac\_cou - rez ri\_an - te jeu -

Musical notation for the first system of the vocal part and piano accompaniment.

\_nes - se, L'a - mour veut ré\_gner a\_vec nous Ac\_cou - rez ri\_an - te jeu -

Musical notation for the second system of the vocal part and piano accompaniment.

*doux*

H

\_ nes \_ se La \_ mour veut ré - gner

H

La \_ mour veut ré - gner

H

H

A - vec nous; La \_ mour veut ré - gner a - vec nous Ac - cou -

H *tr* *tr*  
 \_rez ri\_an - te jeu - nes - - se ac\_courez ac\_cou\_

H  
 \_rez L'a\_mour veut ré\_

H  
 \_guer A - vec

H  
 nous L'a\_mour veut ré\_guer

*fort.*

8

H *tr*  
A - vec

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a trill (tr) on a note, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more sparse bass line in the left hand.

H nous  
*fort*

The second system continues the musical score. The vocal line has a rest for the first measure, then begins with a series of eighth notes. The piano accompaniment is marked *fort* and features a more active eighth-note pattern in both hands.

This system shows the piano accompaniment for the third system, with both hands playing eighth-note patterns.

H FIN  
Fu\_yez tris - tes - se, fu\_yez ja - loux,

The fourth system includes the vocal line with the lyrics "Fu\_yez tris - tes - se, fu\_yez ja - loux," and the piano accompaniment. The vocal line has a fermata over the first measure and a trill over the second. The piano accompaniment features a sustained chord in the left hand.

H Fu\_yez tris - tes - se, fu\_yez ja loux; Ge

The fifth system continues the vocal line with the lyrics "Fu\_yez tris - tes - se, fu\_yez ja loux; Ge" and the piano accompaniment. The vocal line has a fermata over the first measure and a trill over the second. The piano accompaniment features a sustained chord in the left hand.

H  
n'est ja-mais pour vous que ce Dieu s'in\_té - res - se Ce

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and contains the lyrics "n'est ja-mais pour vous que ce Dieu s'in\_té - res - se Ce". The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line in the left hand.

H  
n'est ja - mais pour vous que ce Dieu s'in - té -

The second system continues the vocal line with the lyrics "n'est ja - mais pour vous que ce Dieu s'in - té -". The piano accompaniment continues with similar harmonic support.

H  
- res se Ac\_cou\_

The third system includes the lyrics "- res se Ac\_cou\_". It features a piano forte section in the piano accompaniment, marked with the word "fort". The system concludes with a repeat sign and a fermata.

ou reprend la bourrée

L'AMOUR.  
Qu'a\_vec l'a - mour Hé - bé soit par - tout sou\_ve\_

The fourth system begins with the section title "L'AMOUR." and a 3/4 time signature. The vocal line contains the lyrics "Qu'a\_vec l'a - mour Hé - bé soit par - tout sou\_ve\_". The piano accompaniment is more active, with a rhythmic pattern in the right hand and a steady bass line in the left hand.

Fi - xons no - tre sé - jour aux plus heu - reux cli - mats

- rai - ne

Vo - lons vo -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs).

DUO. Plus gay.

Fi - xons no - tre sé -

- lons sur les bords de la Sei - ne Fi - xons no - tre sé -

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are piano accompaniment, with a grand staff.

- jour aux plus heu - reux cli - mats Fi - xons no - tre sé - jour aux

- jour aux plus heu - reux cli - mats Fi - xons no - tre sé - jour aux

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are piano accompaniment, with a grand staff.

plus heu\_reux cli - mats Fi - xons no\_tre sé - jour aux plus heu\_reux cli -

plus heu\_reux cli - mats Fi - xons no\_tre sé - jour aux plus heu\_reux cli -

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in G major and contain the lyrics: "plus heu\_reux cli - mats Fi - xons no\_tre sé - jour aux plus heu\_reux cli -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

-mats

-mats Sur ces bords j'as - sem - ble pour plai - re Les

The second system continues the vocal lines and piano accompaniment. The vocal lines are in G major and contain the lyrics: "-mats Sur ces bords j'as - sem - ble pour plai - re Les". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

bel - les dont mon art aug - men\_te les ap - pas Sur ces

The third system continues the vocal lines and piano accompaniment. The vocal lines are in G major and contain the lyrics: "bel - les dont mon art aug - men\_te les ap - pas Sur ces". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

pas C'est tou - jours sur leurs pas que je cher - che les jeux é\_chap -

The fourth system continues the vocal lines and piano accompaniment. The vocal lines are in G major and contain the lyrics: "pas C'est tou - jours sur leurs pas que je cher - che les jeux é\_chap -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Fi - xons no - tre sé - jour aux  
 - pés de Cy - thè - re Fi - xons no - tre sé - jour aux

plus heu - reux cli - mats Fi - xons no - tre sé - jour aux plus heu - reux cli -  
 plus heu - reux cli - mats Fi - xons no - tre sé - jour aux plus heu - reux cli -

- mats Fi - xons no - tre sé - jour aux plus heu - reux cli - mats.  
 - mats Fi - xons no - tre sé - jour aux plus heu - reux cli - mats.



ARIETTE

L'AMOUR

The first system of the musical score consists of two staves. The upper staff is for the voice, marked 'L'AMOUR', and the lower staff is for the piano accompaniment, marked 'PIANO'. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest, followed by a melodic phrase starting on a dotted quarter note. The lyrics 'Vo - - - le zé -' are written below the vocal staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and rests in the left hand. The word 'doux.' is written below the piano staff.

The second system continues the musical score. The vocal line has a long note followed by a melodic phrase. The lyrics '- phi - - re, Hé - bé - tap - pel - - - le;' are written below. The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and chords in the left hand.

The third system of the musical score shows the vocal line with a melodic phrase. The lyrics 'Vo - - - le! a - mène i - ci ta' are written below. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

The fourth system of the musical score shows the vocal line with a melodic phrase. The lyrics 'cour. Vo - - - le,' are written below. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. The dynamic marking 'f' is present at the beginning of the piano part, and 'doux.' appears later. A fingering '5' is indicated above the final note of the vocal line.

vo - - - le, vo

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics "vo - - - le, vo" are written below the vocal line.

- - - le zé - phi - - - re, Hé - bé - t'ap - pel

Second system of the musical score. The vocal line continues with the lyrics "le zé - phi - - - re, Hé - bé - t'ap - pel". The piano accompaniment features a dynamic marking of *f* (forte) in the bass line.

- - - le Hé - bé - t'ap - pel - - - le.

Lent. *f*

Third system of the musical score. The vocal line concludes with the lyrics "le Hé - bé - t'ap - pel - - - le.". The piano accompaniment includes a tempo marking of *Lent.* (Lento) and a dynamic marking of *f* (forte).

1<sup>o</sup> tempo.

Fourth system of the musical score, which is a piano solo section. It is marked with a tempo change to *1<sup>o</sup> tempo.* (first tempo).

Vo

Fifth system of the musical score, which is a vocal solo section. It is marked with a vocal line starting with "Vo".

PA

le, Hébé t'ap - pel - le

PA

Vo le, Hébé t'ap - pel

PA

- le Hébé t'ap - pel - le.

PA

Un peu moins vite.  
Transpor - tons la jeune immor-

Un peu moins vite. *p*

- tel - le Dans le plus ai - ma - ble sé - jour; Il

textuel.

va ré\_u\_nir au\_p\_rès d'él - le La vo\_lup\_té — Les grâ\_ces et l'a\_

textuel.

\_mour; Il va ré\_u\_nir au\_p\_rès d'él - le La vo\_lup -

- té Les grâ - ces et l'a - mour.

*f*

1A

Vo - le zé - phi - -

1A

-re, Hé-bé t'ap-pel - - le Vo - -

1A

le! a - mè-ne i-ci ta cour.

1A

Vo - - le Hé-bé t'ap-

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: - pel - - le Hé bé t'ap - - - - -

Second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: - le Hé-bé t'ap - pel - - - le - - - Fl: V<sup>e</sup> 8<sup>va</sup> bassa. Zéphire

Third system of the musical score. It features a piano accompaniment. The lyrics are: arrive en dansant.

Fourth system of the musical score. It features a piano accompaniment. The lyrics are: Flûtes en tenus. *vis*

Fifth system of the musical score. It features a piano accompaniment. The lyrics are: *p* *pp*

AIR POUR ZÉPHIRE ET LES GRÂCES.

PIANO.

Flûtes et Violons.  
*doux.*



Fl.



Fl: 3



Fl:



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many beamed eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains a simpler accompaniment of chords and single notes.

The second system continues the piece. The upper staff shows a continuation of the intricate melodic patterns with various articulations. The lower staff provides harmonic support with block chords and moving bass lines.

The third system features a more active bass line in the lower staff, with eighth-note patterns that complement the melodic activity in the upper staff.

The fourth system shows a change in texture. The upper staff has a more spacious feel with fewer notes, while the lower staff has a more active, rhythmic accompaniment.

The fifth and final system on the page. The upper staff concludes with a few final notes, while the lower staff has a more active accompaniment, possibly leading into the next page.



DUO.

HÉBÉ

Vo - lons sur les bords de la

PIANO

Detailed description: This system contains the first vocal line for Hébé and the piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment consists of two staves: the right hand has a series of chords and dyads, while the left hand has a simple bass line.

II

Sei - ne Par des con -

Detailed description: This system contains the second vocal line for Hébé and the piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. The piano accompaniment continues with chords and dyads, including a dynamic marking of *f* (forte).

II

-certs mé - lo - di - eux A - ni - mons les plai - sirs A - ni -

Detailed description: This system contains the third vocal line for Hébé and the piano accompaniment. The vocal line features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment provides harmonic support with chords and dyads.

II

-mons les plai - sirs qui rè - gnent dans ces

Detailed description: This system contains the fourth vocal line for Hébé and the piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment continues with chords and dyads.

H lieux A - ni - mons les plai - sirs qui re - gnent dans ces

H lieux Vo - lons Sur les

FA Vo - lons Sur les

H bords de la Sei - ne Vo - lons

FA bords de la Sei - ne Vo - lons

H — Sur les bords de la Sei - ne.

FA — Sur les bords de la Sei - ne. Que Po - lym -

PA

-nie Avec ses sœurs, des ta - lents qu'on ché - rit Sur la ly - ri - que

PA

scè - ne Fas - se tri - om - pher les dou - ceurs Fas - se tri - om -

H

Vo - lons Sur les

PA

-pher les dou - ceurs, Vo - lons Sur les

H

bords de la Sei - ne Vo - lons Sur les

PA

bords de la Sei - ne Vo - lons Sur les

H  
bords de la Sei - ne

FA  
bords de la Sei - ne La jeu - nes - se et les ris

FA  
Ont des attraits bril - lants Mais la vic - toi - re est in - cer - tai - ne

FA  
Sans l'heu - reux se - cours des ta - lents Mais la vic - toi - re est in - cer -

FA  
- tai - ne Sans l'heu - reux se - cours des ta -

H Vo - lons

l'A - lents Vo - lons

H — Sur les bords de la Sei - ne Vo - lons

l'A — Sur les bords de la Sei - ne Vo - lons

H Sur les bords de la Sei - <sup>tr</sup>

l'A Sur les bords de la Sei -

## CHOEUR.

HEBE.  
-ne.

L'AMOUR.  
-ne.

1<sup>er</sup> DESSUS.  
Vo - lez

2<sup>e</sup> DESSUS.  
Haute contre.  
Vo - lez zéphirs vo - lez Vo - lez zéphirs vo -

TÉNOR.  
Taille.  
Vo - lez zéphirs vo - lez Vo - lez zéphirs

BASSE.  
Vo - lez zéphirs vo -

PIANO.

zé - phirs Tout vous em - pres - se trans - por -

-lez Vo - lez Tout vous em - pres - se Trans - por -

Tout vous em - pres - se Trans - por -

-lez Tout vous em - pres - se Trans - por -

-tez la jeu - nes - se Au sé - jour des plai - sirs Transpor - tez la jeu -

-tez la jeu - nes - se Au sé - jour des plai - sirs

-tez la jeu - nes - se Au sé - jour des plai - sirs

-tez la jeu - nes - se Au sé - jour des plai - sirs

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

-nes - - - - se Au sé - jour des plai -

Transpor - tez la jeu - nes - se Au sé - jour des plai -

Transpor - tez la jeu - nes - se Au sé - jour des plai -

Transpor - tez la jeu - nes - se Au sé - jour des plai -

The second system continues the vocal and piano parts. It includes a piano accompaniment with triplets in the right hand. The lyrics are: -nes - - - - se Au sé - jour des plai -; Transpor - tez la jeu - nes - se Au sé - jour des plai -; Transpor - tez la jeu - nes - se Au sé - jour des plai -; Transpor - tez la jeu - nes - se Au sé - jour des plai -.

- sirs Vo - lez  
 - sirs Vo - lez zé -  
 - sirs Vo - lez zé -  
 - sirs Vo - lez zé -

Vo - lez zé - phirs Vo - lez vo -  
 - phirs Vo - lez zé - phirs Vo - lez vo -  
 - phirs Vo - lez zé - phirs Vo - lez vo -  
 - phirs Vo - lez zé - phirs



Four vocal staves and a piano accompaniment. The lyrics are:   
\_lez Vo\_lez vo\_ lez Tout vous em\_   
\_lez Vo\_lez vo\_ lez Tout vous em\_   
\_lez Vo\_lez vo\_ lez Tout vous em\_   
Tout vous em\_   
The piano accompaniment includes triplets in the right hand.

Four vocal staves and a piano accompaniment. The lyrics are:   
\_pres - - se Vo\_ lez   
\_pres - se Vo\_ lez   
\_pres - se Vo\_ lez tout vous em\_   
\_pres - se   
The piano accompaniment features chords and melodic lines in both hands.

Vo - lez

Vo - lez

-pres - se Vo - lez

Vo - lez

The first system consists of four staves. The top staff is a vocal line with the lyrics "Vo - lez". The second staff is another vocal line with "Vo - lez". The third staff is a vocal line with "-pres - se" and "Vo - lez". The fourth staff is a bass line with "Vo - lez". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs).

Tout vous em - pres - se *tr* Transpor - tez la jeu - nes - se Au sé - jour des plai -

Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -

Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -

Tout vous em - pres - se

The second system consists of four staves. The top staff is a vocal line with the lyrics "Tout vous em - pres - se *tr* Transpor - tez la jeu - nes - se Au sé - jour des plai -". The second staff is another vocal line with "Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -". The third staff is a vocal line with "Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -". The fourth staff is a bass line with "Tout vous em - pres - se". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs).

- sirs Transpor\_tez la jeu\_ nesse Au sé\_ jour des Plai\_sirs.

- sirs Transpor\_tez la jeu\_ nesse Au sé\_ jour des Plai\_sirs.

- sirs Transpor\_tez la jeu\_ nesse Au sé\_ jour des Plai\_sirs.

Vo\_ lez

Vo\_ lez zéphirs vo\_

Vo\_ lez zéphirs vo\_

zé - phirs Tout vous em -  
 - lez vo - lez zéphirs vo - lez vo - lez Tout vous em -  
 - lez vo - lez zéphirs Tout vous em -  
 vo - lez zéphirs vo - lez Tout vous em -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

- pres - se Transpor - tez la jeu - nes - se Au sé - jour des Plai -  
 - pres - se Transpor - tez la jeu - nes - se Au sé - jour des Plai -  
 - pres - se Transpor - tez la jeu - nes - se Au sé - jour des Plai -  
 - pres - se Transpor - tez la jeu - nes - se Au sé - jour des Plai -

The second system continues the musical piece with four vocal staves and piano accompaniment. The vocal lines are identical to the first system. The piano accompaniment includes a trill (tr) in the first measure of the vocal line and a fermata (f.) in the bass line of the piano part.

-sirs Vo - lez  
 -sirs Vo - lez vo -  
 -sirs Vo - lez vo -  
 -sirs vo -

This system contains four vocal staves and a piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The vocal parts are in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "-sirs Vo - lez" for the first three staves, and "-sirs vo -" for the fourth staff. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

— Vo - lez tout vous em - pres - se  
 - lez Vo - lez tout vous em - pres - se  
 - lez Vo - lez tout vous em - pres - se  
 - lez Tout vous em - pres - se

This system contains four vocal staves and a piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The vocal parts are in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "— Vo - lez tout vous em - pres - se" for the first staff, "- lez Vo - lez tout vous em - pres - se" for the second and third staves, and "- lez Tout vous em - pres - se" for the fourth staff. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Transpor - tez la jeu - nes - se Au sé - jour des Plai -

Transpor - tez la jeu - nes - se Au sé - jour des Plai -

Transpor - tez la jeu - nes - se Au sé - jour des Plai -

Transpor - tez la jeu - nes - se Au sé - jour des Plai -

- sirs Transpor - tez la jeu - nes - se Au sé -

- sirs Transpor - tez la jeu - nes - se Au sé -

- sirs Transpor - tez la jeu - nes - se Au sé -

- sirs Transpor - tez la jeu - nes - se Au sé -

- jour des Plai - sirs      Transpor - tez la jeu -

- jour des Plai - sirs      Transpor - tez la jeu -

- jour des Plai - sirs      Transpor - tez la jeu -

- jour des Plai - sirs      Transpor - tez la jeu -

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets in the right hand.

- nes                      se      Au sé - jour des Plai - sirs.

- nes                      se      Au sé - jour des Plai - sirs.

- nes                      se      Au sé - jour des Plai - sirs.

- nes                      se      Au sé - jour des Plai - sirs.

The second system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics from the first system. The piano accompaniment includes triplets and sustained chords in the bass line.

## PREMIÈRE ENTRÉE

## LA POÉSIE

Le théâtre représente un bosquet dans le fond duquel on distingue des portiques de verdure.

## SCÈNE I.

SAPHO.

## RITOURNELLE.

PIANO.

*doux.* Fl.  
V<sup>rs</sup>

SAPHO.

Bois ché-ri — des A-mours que vous étiez char-mant,



s

Quand vos re - trai - tes som - bres ras - sem - blaient sous leurs

The first system of the musical score consists of a vocal line (soprano) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Quand vos re - trai - tes som - bres ras - sem - blaient sous leurs". The piano accompaniment is written for both the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support.

s

om\_bres Et les Plai - sirs et mon a - mant! Que vous é - tiez char -

The second system continues the musical score. The vocal line has the lyrics "om\_bres Et les Plai - sirs et mon a - mant! Que vous é - tiez char -". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

s

- mant Quand vos retrai\_tes som - bres ras - sem blaient sous leurs

The third system of the musical score features the vocal line with the lyrics "- mant Quand vos retrai\_tes som - bres ras - sem blaient sous leurs". The piano accompaniment continues to provide a steady accompaniment for the vocal line.

s

om\_bres Et les Plai - sirs et mon a - mant!

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics "om\_bres Et les Plai - sirs et mon a - mant!". The piano accompaniment ends with a final cadence, marked with a double bar line and a common time signature.

s

Bois ché-ri des A-mours que vous ê-tes char-mant!

s

Sou-ve-nir trop flat-

s

-teur é-loignez-vous de moy; Aux in-jus-tes ri-gueurs d'un ex-il effroy-

s

-a-ble Le Roy con-damne Al-cée et l'ar-rêt qui m'ac-

s

-ca-ble, Nous sépare au mo-ment qu'il me donnait sa foy Je cache en vain mes

s

feux Ils ir\_ri\_tent Thé - lè-me et je connais sa tra-hi -

s

- son, Sa fa\_veur près du Roy con\_fir - me mon soup -

s

- çon, Oui Thé - lè - me ja - loux, mais je le vois luy -

s

- mê - me, Qu'il ex\_cite en mon cœur de haine et de cour -

s

- roux!

## SCÈNE II.

SAPHO, THÉLÈME.

(à part)

THÉLÈME. Ces - sez de m'a - gi - ter, vains remords tai - sez -

PIANO.

SAPHO. (à part)

Son trou - ble le tra -

T vous L'A - mour me jus - ti - fi - e

S - hit je vois sa per - fi - di - e

T Tan - dis qu'Ilimas a - vec sa

T  
 cour Par la chasse en - trai - né, dans la fo - rêt sé -

T  
 - ga - re; De la cour et d'Ili - mas, Sa - pho je me sé -

T  
 - pa - re, Tout entraî - ne Thé - lème en cet heu - reux sé - jour

## AIR TENDRE.

T  
 Quand Sa - pho vient se ren - dre Dans un bois é - car -

T  
 - té Vient el - le s'applau - dir d'a - voir sa li - ber -

T  
 - té Ou goû - ter en se - cret les dou - ceurs - d'un cœur

T  
 ten - dre Vient - el - le s'applau - dir d'a - voir sa li - ber -

SAPHO.  
 Sans

T  
 - té Ou goû - ter en se - cret les dou - ceurs d'un cœur ten - dre

## AIR UN PEU GAY.

s

ces - se les oi - seaux font reten - tir les airs Dans cet a - si - le so - li -

s

- tai - re Sans ces - se les oi - seaux font re - ten - tir les airs Dans cet a -

s

Gracieusement.

- si - le so - li - tai - re Com - me leurs chants et ma

s

voix et mes - vers Cé - lè - brent l'A - mour et sa mè -

S  
 - re ô Dieux!

THÉL.  
 Quittez un vain dé - tour, Al - cé\_e Al -

S  
 Non, non, c'est sans ai - mer que je chan - te l'A -

T  
 - cée a su vous plai\_re

S  
 - mour, Je le fais, si j'ai - mais en fe - rais - je mys - tè - re?



AIR GRACIEUX.

THÉL.

En s'en - flammant pour vous Un a - mant mal - heu - reux doit

T

crain - dre Les plus fu - nes - tes coups, Mon cœur ne sent que

T

trop com - bien on est à plain - dre, En s'enflammant pour vous, En

SAPHO.

Récit.

(à part)

Quoi mes fai - bles at - traits ah! per - fi - de Thé -

s'enflam - mant pour vous

Récit.

S  
- lè - me

T  
Mon trouble ex - trè - me Mes trans - ports, vos ap - pas,

T  
Tout ne vous dit-il pas Sa - pho que je vous ai -

S  
Eh! bien! si vous m'ai - mez j'ex - i - ge que du Roi Vos soins ob - tiennent u - ne

T  
- me

S  
grâ - ce Dans les bois d'a - len - tour Il va sui - vre la

S  
chasse Dois-je espé-rer?... Conduisez-le, Thé-

T  
Par - lez, vous pouvez tout sur moy.

S  
-lème, en ce sé-jour cham - pê - tre Où les jeux pré-pa -

S  
rés... Allez, si je l'obtiens de

T  
Il va bientôt pa - raî-tre Mais sur mes feux

S  
vous, Le bonheur que j'at - tends me semblera plus doux.

## SCÈNE III.

SAPHO, ALCÉE.

SAPHO.

Con - train - te trop cru - el - le! Dieux! que vois-je? Al -

PIANO.

S

- cée? Al - cée est - il re - bel - le?

ALCÉE

On me con - dam - ne en

A

vain par d'o - di - eu - ses lois, Et ce n'est que de

## SAPHO.

A

Non,  
vous Sa - pho, que j'en re - çois Pro - non - chez...

s

le Dieu qui nous ras - semble Nous ac - cor - de - ra son ap -

s

- pui Mais ap - pre - nez tous les cri - mes en -

s

- sem - ble, C'est un ri - val ja - loux qui vous perd au - jour -

S  
- d'huy, Thé - lè - me

A  
Con - tre moy Thé - lè - me se dé -

S  
C'est un ri-val ja - lous qui vous perd au-jour - d'huy

A  
- cla-re!

Air très vif.

ALCÉE.

Par les hor - reurs du noir Tar - ta - re

A

Que l'Amour ou-tra - gé Soit van - gé Que l'Amour ou-tra -

A

- gé Soit van - gé Par les hor - reurs du noir Tar - ta -

A

- re Que l'Amour ou-tra - gé Soit van - gé Que l'Amour ou-tra -

A

- gé Soit van - gé Que les tour - ments qu'on y pré -

A

- pa - re, Pour les cœurs cri - mi - nels Soient en -

A

- cor plus cru - els! Pour les cœurs cri - mi -

A

- nels Soient en - cor plus cru - els

A

Par les hor - reurs du noir Tar - ta - re

A

Que l'Amour ou - tra - gé Soit van - gé Que l'Amour ou - tra -



A

- gé Soit van - gé Par les hor - reurs du noir Tar -

A

- ta - - - re Que l'Amour ou - tra -

A

- gé Soit van - gé Que l'A - mour ou - tra - gé Soit van -

A

- gé! En vain con - tre Thé -

SAPHO.

Lent.

s

- lè - me, Vous ex - ci - tez des Dieux la van - gean - ce su -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (S) and features a melodic line with eighth and quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a harmonic accompaniment with sustained chords and moving bass lines.

s

- prê - me; Ces - sez de l'im - plo - rer ces - sez. Thé -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a fermata over the word 'Thé'. The piano accompaniment features a more active bass line with eighth notes and sustained chords.

s

- lè me vous tra - hit, il m'ai - me, Mon

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a fermata over the word 'Mon'. The piano accompaniment features a more active bass line with eighth notes and sustained chords.

s

cœur vous van - ge as - sez Le per - fi - de sé -

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes a fermata over the word 'sé'. The piano accompaniment features a more active bass line with eighth notes and sustained chords.

s  
\_duit par des pro\_mes\_ses vai - nes, Conduit i - cy le

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/8 time and features a melodic line with eighth and sixteenth notes. The piano accompaniment is in 3/8 time and features a bass line with eighth notes and a treble line with chords and eighth notes.

s  
Roy; je l'attends; et je veux par mon art, par mes

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/8 time and features a melodic line with eighth and sixteenth notes. The piano accompaniment is in 3/8 time and features a bass line with eighth notes and a treble line with chords and eighth notes.

s  
vers Que tous sen - te les pei\_nes Des amants mal-heu -

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/8 time and features a melodic line with eighth and sixteenth notes. The piano accompaniment is in 3/8 time and features a bass line with eighth notes and a treble line with chords and eighth notes.

s  
\_reux. L'amour va triom - pher, il ordon\_ne mes jeux.

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in 3/8 time and features a melodic line with eighth and sixteenth notes. The piano accompaniment is in 3/8 time and features a bass line with eighth notes and a treble line with chords and eighth notes.

## DUO.

S  
Dieu des vers à ton tour Viens se\_con\_der l'a -

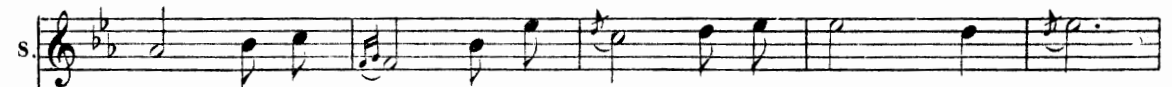
A  
Dieu des vers, à ton tour Viens se\_con\_der l'a -

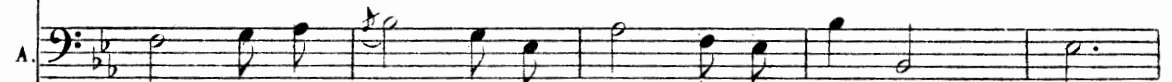
S  
-mour, Lan - - - - -


A  
-mour, Lan - - - - -

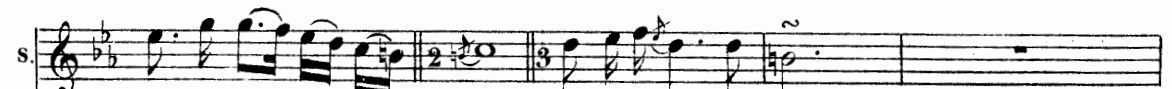
S  
- - - - - ce tes feux, ré\_u -

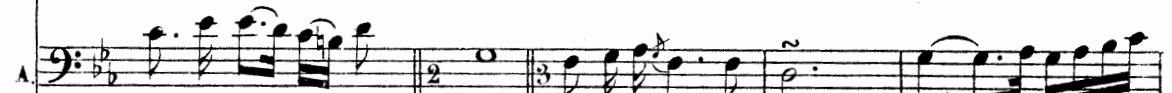
A  
- - - - - ce tes feux, ré\_u -


S.    
 \_nis en ce jour Tes ac - cents et tes char - - mes.

A.    
 \_nis en ce jour Tes ac - cents et tes char - - mes.



S.    
 Dieu des vers à ton tour Viens seconder l'a\_mour

A.    
 Dieu des vers à ton tour Viens seconder l'a\_mour Lan - - -



S.    
 Lan - - - ce te feux, ré\_u - nis en ce jour Ton pou\_

A.    
 - - - ce te feux, ré\_u - nis en ce jour Ton pou\_



S.   
 \_voir et ses ar - mes Lan - - -

A.   
 \_voir et ses ar - mes Lan - - -

S.   
 - ce, lan - ce, lan - ce les.

A.   
 - ce, lan - ce, lan - ce les

S.   
 feux, ré\_u - nis - en ce jour Ton pou\_voir et ses ar - mes.

A.   
 feux, ré\_u - nis - en ce jour Ton pou\_voir et ses ar - mes.

Vous et Hbois

Cors. 3

s.

Le bruit des cors annonce Hy-

s.

- mas ... Ea-mour va tri-om - pher; ne vous é-loignez

s.

pas

## SCÈNE IV

SAPHO, THÉLÈME, HYMAS ET SA SUITE

SAPHO.

Votre augus - te pré - sen - ce, Seigneur, comble nos

PIANO.

s.

voeux, Je ne dé - si - re rien Si ma re - con - nais -

s.

AIR.

- san - ce E - clate aujourd'hui dans mes jeux.

HYMAS.

On doit vo -



H 

-ler quand Sapho nous ap - pel - - le Les Mu - ses et les

H 

arts se plai - sent au près d'el - le; J'aime à la

H 

voir par - ta - ger a - vec eux U - ne gloire immor - tel - -

H 

-le On doit vo - ler Quand Sa - pho nous ap - pel - - le.

## SCÈNE V

PLUSIEURS ESCLAVES DE SAPHO JOUANT DIFFÉRENTS RÔLES DANS LE DIVERTISSEMENT ET LES ACTEURS PRÉCÉDENTS.

Le font du théâtre s'ouvre pour laisser voir à travers des portiques de verdure un lointain frappé de lumière; le point de vue est terminé par le cours d'un fleuve et l'on aperçoit sur le devant de la décoration une nyade couchée sur son urne.

## CHŒUR DES MARINIERS

*tres gai.*

PIANO

The first system of piano accompaniment for the Chœur des Mariniers. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music is marked 'tres gai.' and 'PIANO'. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of piano accompaniment. It continues the musical texture from the first system, with similar rhythmic patterns and harmonic support for the vocalists.

The third system of piano accompaniment, maintaining the lively and cheerful character of the piece.

1<sup>er</sup> DESSUS.

The first vocal line for the soprano part. The lyrics are: "Dansons tous dansons chan\_tons Profi\_tons des plus doux mo\_".

2<sup>e</sup> DESSUS. (Haute Contre)

The second vocal line for the soprano part. The lyrics are: "Dansons tous dansons chan\_tons Profi\_tons des plus doux mo\_".

TÉNOR. (Taille)

The vocal line for the tenor part. The lyrics are: "Dansons tous dansons chan\_tons Profi\_tons des plus doux mo\_".

BASSE.

The vocal line for the bass part. The lyrics are: "Dansons tous dansons chan\_tons Profi\_tons des plus doux mo\_".

Dansons tous dansons chan\_tons

Profi\_tons des plus doux mo\_

The final system of piano accompaniment, concluding the piece with a strong harmonic foundation.

- ments des moments char - mants pour d'heureux a - mants — Dansous tous dansons chan -  
 - ments des moments char - mants pour d'heureux a - mants — Dansous tous dansons chan -  
 - ments des moments char - mants pour d'heureux a - mants — Dansous tous dansons chan -  
 - ments des moments char - mants pour d'heureux a - mants — Dansous tous dansons chan -

- tons Profi - tons des plus doux mo - ments des moments char - mants pour d'heureux a -  
 - tons Profi - tons des plus doux mo - ments des moments char - mants pour d'heureux a -  
 - tons Profi - tons des plus doux mo - ments des moments char - mants pour d'heureux a -  
 - tons Profi - tons des plus doux mo - ments des moments char - mants pour d'heureux a -

- mants Les lan - gueurs, les lar - mes, Les  
- mants Les lan - gueurs, les lar - mes, Les  
- mants  
- mants

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with the lyric "- mants". The fourth staff is a bass line with the lyric "- mants". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a brace on the left.

soins, les sou\_pirs, Les a - lar - mes Ne trou\_blent  
soins, les sou\_pirs, Les a - lar - mes Ne trou\_blent

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with the lyric "- mes Ne trou\_blent". The fourth staff is a bass line with the lyric "- mes Ne trou\_blent". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a brace on the left.

point nos — plai\_sirs Dansons tous dan\_sons chan\_

point nos plai\_sirs Dansons tous dan\_sons chan\_

Dansons tous dan\_sons chan\_

Dansons tous dan\_sons chan\_

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The fifth staff is a grand staff (treble and bass clef) with piano accompaniment. The music is in a minor key and 4/4 time.

\_tons Pro\_fi\_ tons des plus doux mo\_ ments Des moments char\_

\_tons Pro\_fi\_ tons des plus doux mo\_ ments Des moments char\_

\_tons Pro\_fi\_ tons des plus doux mo\_ ments Des moments char\_

\_tons Pro\_fi\_ tons des plus doux mo\_ ments Des moments char\_

The second system consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The fifth staff is a grand staff (treble and bass clef) with piano accompaniment. The music continues in the same key and time signature.

\_mants pour d'heureux a\_mants — Dansons tous dansons chan\_tons Profi\_  
 \_mants pour d'heureux a\_mants — Dansons tous dansons chan\_tons Profi\_  
 \_mants pour d'heureux a\_mants — Dansons tous dansons chan\_tons Profi\_  
 \_mants pour d'heureux a\_mants — Dansons tous dansons chan\_tons Profi\_

\_tons des plus doux mo\_ments, Des moments charmants Pour d'heureux amants  
 \_tons des plus doux moments, Des moments charmants Pour d'heureux amants  
 \_tons des plus doux moments, Des moments charmants Pour d'heureux amants  
 \_tons des plus doux moments, Des moments charmants Pour d'heureux amants

1<sup>er</sup> Tambourin

The first system of the 1<sup>er</sup> Tambourin part consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It features a rhythmic pattern of eighth notes with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes.

The second system continues the 1<sup>er</sup> Tambourin part. It includes first and second endings, indicated by brackets and the markings "1<sup>o</sup>" and "2<sup>o</sup>". The notation follows the same rhythmic and harmonic patterns as the first system.

The third system of the 1<sup>er</sup> Tambourin part continues the rhythmic and harmonic progression. It features similar eighth-note patterns in the upper staff and accompaniment in the lower staff.

The fourth system of the 1<sup>er</sup> Tambourin part includes a trill (tr) in the upper staff. It also features first and second endings, marked "1<sup>o</sup>" and "2<sup>o</sup>". The key signature changes to two flats (Bb, Eb) at the end of the system.

2<sup>e</sup> Tambourin

The first system of the 2<sup>e</sup> Tambourin part consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It features a rhythmic pattern of eighth notes with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system of the 2<sup>e</sup> Tambourin part includes first and second endings, indicated by brackets and the markings "1<sup>o</sup>" and "2<sup>o</sup>". The notation follows the same rhythmic and harmonic patterns as the first system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of several measures with complex chordal textures and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features similar complex textures and melodic lines in both hands.

Third system of musical notation, including first and second endings. The first ending is marked with a bracket and '1°', and the second ending is marked with a bracket and '2°'. The music concludes with a double bar line.

Fourth system of musical notation, continuing the piece with complex textures and melodic lines in both hands.

Fifth system of musical notation, including first and second endings. The first ending is marked with a bracket and '1°', and the second ending is marked with a bracket and '2°'. The music concludes with a double bar line.

Sixth system of musical notation, concluding the piece. It features complex textures and melodic lines in both hands, ending with a trill (tr) and a final double bar line.



Dansons tous dansons chan-tous Profi-tons des plus doux mo -

Dansons tous dansons chan-tous Profi-tons des plus doux mo -

Dansons tous dansons chan-tous Profi-tons des plus doux mo -

Dansons tous dansons chan-tous Profi-tons des plus doux mo -

-ments Des moments char-mants Pour d'heureux a-mants Chan-tons dansons tous

-ments Des moments char-mants Pour d'heureux a-mants Chan-tons dansons tous

-ments Des moments char-mants Pour d'heureux a-mants Chan-tons dansons tous

-ments Des moments char-mants Pour d'heureux a-mants Chan-tons dansons

Chantons chan\_tons dansons tous \_\_\_\_\_ Profi\_tons des plus doux mo -

Chantons chan\_tons \_\_\_\_\_ dan\_sous Profi\_tons des plus doux mo -

Chantons chan\_tons \_\_\_\_\_ Chan\_tons dansons tous Dan -

tous \_\_\_\_\_ Chan\_tons \_\_\_\_\_ Chantons dansons tous

The first system consists of five staves. The top four staves are vocal lines in G major (one flat). The first staff has lyrics: "Chantons chan\_tons dansons tous \_\_\_\_\_ Profi\_tons des plus doux mo -". The second staff has lyrics: "Chantons chan\_tons \_\_\_\_\_ dan\_sous Profi\_tons des plus doux mo -". The third staff has lyrics: "Chantons chan\_tons \_\_\_\_\_ Chan\_tons dansons tous Dan -". The fourth staff has lyrics: "tous \_\_\_\_\_ Chan\_tons \_\_\_\_\_ Chantons dansons tous". The fifth staff is a grand staff for piano accompaniment.

- ments Des moments char - mants qui sont faits pour nous \_\_\_\_\_ Dansous

- ments Des moments char - mants qui sont faits pour nous \_\_\_\_\_ Chan -

\_ sons Chantons chan -

Chan - tons chan -

The second system consists of five staves. The top four staves are vocal lines in G major. The first staff has lyrics: "- ments Des moments char - mants qui sont faits pour nous \_\_\_\_\_ Dansous". The second staff has lyrics: "- ments Des moments char - mants qui sont faits pour nous \_\_\_\_\_ Chan -". The third staff has lyrics: "\_ sons Chantons chan -". The fourth staff has lyrics: "Chan - tons chan -". The fifth staff is a grand staff for piano accompaniment.

\_tons char\_tons dansons tous Pro\_fi\_tons des plus doux mo\_  
 \_tons dan\_sons tous Pro\_fi\_tons des plus doux mo\_  
 \_tons dan\_sons tous Pro\_fi\_tons des plus doux mo\_  
 \_tons dan\_sons tous Pro\_fi\_tons des plus doux mo\_

\_ments Des moment char\_mants qui sont faits pour nous Dansons  
 \_ments Des moment char\_mants qui sont faits pour nous Dansons  
 \_ments Des moment char\_mants qui sont faits pour nous Dansons  
 \_ments Des moment char\_mants qui sont faits pour nous Dansons

tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_

tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_

tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_

tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_

\_mants Pour d'heureux a\_mants Dansons tous dansons chan\_tons Pro\_fi\_

\_mants Pour d'heureux a\_mants Dansons tous dansons chan\_tons Pro\_fi\_

\_mants Pour d'heureux a\_mants Dansons tous dansons chan\_tons Pro\_fi\_

\_mants Pour d'heureux a\_mants Dansons tous dansons chan\_tons Pro\_fi\_

\_tons des plus doux mo - ments Des moments char - mants Pour d'heureux A - mants  
 \_tons des plus doux mo\_ments Des moments char - mants Pour d'heureux A - mants  
 \_tons des plus doux mo\_ments Des moments char - mants Pour d'heureux A - mants  
 \_tons des plus doux mo\_ments Des moments char - mants Pour d'heureux A - mants

## Une NAYADE.

Mor - tels que le plaisir a - mè - ne, Fu - yez ces tristes  
 bords; vos chants, Vos doux transports, tout in - vi - te ma pei -

N  
\_ne, Fuyez fuyez ces tristes bords. Le ruisseau que j'ai\_

Les Mariniers se retirent. *f* *p*

N  
\_mais in - fi - dè - le et par - ju - re Mé - pri - se mes sou -

N  
\_pirs Il détour - ne son cours il détour - ne son cours.

Fl. et P<sup>le</sup> Fl.  
TOUS.

1<sup>r</sup> DESSUS

Ciel! ô Ciel! le fleuve a - gite son

2<sup>e</sup> DESSUS (Haute Contre)

Ciel! le fleuve a -

TÉNOR (Taille)

Ciel! ô ciel! le fleuve a -

BASSE

Ciel! ô ciel! le fleuve a -

Ciel! ô ciel! le fleuve a -

on - de Il nous me - nace il gronde, Il nous me -

- gi - te son on - de Il nous me - nace Il nous me -

- gi - te son on - de Il nous me - nace Il nous me -

- gi - te son on - de Il nous me - nace Il nous me -

\_nace il gron - de Pré - ve - nons  
 \_nace il gron - de Pré - ve - nons  
 \_nace il gron - de Pré - ve - nons  
 \_nace il gron - de

son courroux  
 son courroux pour le cal - mer  
 son courroux Courons, cou - rons empres - sons  
 Courons, cou -



Courons, cou\_rons em - pres - sons - nous, Prève -

em - pres - sons - nous, Prève -

nous courons, cou\_rons em - pres - sons - nous, Prève -

\_rons em - pres - sons - nous,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

\_nons son cour\_roux Prève\_nons son cour\_roux

\_nons son cour\_roux Prève\_nons son cour\_roux

\_nons son cour\_roux Prève\_nons son cour\_roux

The second system continues the vocal and piano parts. The vocal lines repeat the phrase "\_nons son cour\_roux Prève\_nons son cour\_roux". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line.

Courons, cou\_rons em - pres - sons - nous

Courons, cou\_rons em - pres - sons - nous

Courons, cou\_rons em - pres - sons - nous

Courons, cou\_rons em - pres - sons - nous

The piano accompaniment consists of two staves (treble and bass clef) with a continuous eighth-note arpeggiated pattern in both hands.

Prève\_nons son cour\_roux - - - - - préve\_ -

Prève\_nons son cour\_roux - - - - - préve\_ -

Prève\_nons son cour\_roux - - - - - préve\_ -

Prève\_nons son cour\_roux - - - - - préve\_ -

The piano accompaniment continues with the same eighth-note arpeggiated pattern as in the first system.

\_nons son cour\_roux Ciel! ô  
 \_nons son cour\_roux  
 \_nons son cour\_roux  
 \_nons son cour\_roux

Ciel! le fleuve a - gite te son on - - -  
 Ciel! le fleuve a - gi - te son  
 Ciel! ô Ciel! le fleuve a - gi - te son  
 Ciel! ô Ciel! le fleuve a - gi - te son

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a flowing, arpeggiated texture in the right hand and a more rhythmic, chordal texture in the left hand. The lyrics are in French and describe a scene with a river and a sky.

de Il nous me na ce il gronde Il nous me nace il  
 on de Il nous me nace Il nous me nace il  
 on de Il nous me nace Il nous me nace il  
 on de Il nous me nace Il nous me nace il

gron de Pré ve nous son cour  
 gron de Pré ve nous son cour  
 gron de Pré ve nous son cour  
 gron de

\_roux \_\_\_\_\_ Courons, cou-  
 \_roux Pour le cal \_ mer \_\_\_\_\_  
 \_roux \_\_\_\_\_ Courons, cou\_rons empres \_ sons nous Courons, cou-  
 \_\_\_\_\_ Courons, cou\_rons \_\_\_\_\_

The first system consists of four staves. The top two staves are vocal lines in G major (one treble clef, one alto clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The lyrics are: "\_roux \_\_\_\_\_ Courons, cou-", "\_roux Pour le cal \_ mer \_\_\_\_\_", "\_roux \_\_\_\_\_ Courons, cou\_rons empres \_ sons nous Courons, cou-", and "\_\_\_\_\_ Courons, cou\_rons \_\_\_\_\_".

\_rons em - pres - sons - nous  
 \_\_\_\_\_ em - pres - sons - nous  
 \_rons em - pres - sons - nous  
 \_\_\_\_\_ em - pres - sons - nous

The second system consists of four staves. The top two staves are vocal lines in G major (one treble clef, one alto clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The lyrics are: "\_rons em - pres - sons - nous", "\_\_\_\_\_ em - pres - sons - nous", "\_rons em - pres - sons - nous", and "\_\_\_\_\_ em - pres - sons - nous".

Pour le cal - mer                      Courons, cou - rons em -  
 Pour le cal - mer                      Courons, cou - rons em -  
 Pour le cal - mer                      Courons, cou - rons em -  
 Pour le cal - mer                      Courons, cou - rons em -

-pres - sons nous                      Pour le cal -  
 -pres - sons nous                      Pour le cal -  
 -pres - sons nous                      Pour le cal -  
 -pres - sons nous                      Pour le cal -

-mer courons, cou\_rons em - pres - sons

-mer courons, cou\_rons em - pres - sons

-mer courons, cou\_rons em - pres - sons

-mer courons, cou\_rons em - pres - sons

nous

nous

nous

nous

## Le FLEUVE sortant de Ponde.

Mor - tels, ras - su - rez - vous; Ah! Nym - phe, de vos

plain - tes Quels cœurs ne seraient pé - né - trés? Je viens cal - mer vos

craintes; Vous reverrez l'A - mant — que vous pleu - rez Vous venez près de

## La NAY.

Trop fla - teu - se promes -  
vous Augmen - ter sa tendresse - se



1<sup>re</sup> N  
- se

2<sup>e</sup> F  
Le cours im\_pé\_tu\_eux De mon on - de ra

1<sup>re</sup> F  
- pide A de ce Dieu la pen - te qui le

La NAY.

1<sup>re</sup> N  
Hé - las! dans mon

2<sup>e</sup> F  
gui\_de Mais j'y - gno-rai vos feux.

1<sup>re</sup> N  
cœur tout t'ap - pel - le; Il est cons - tant ren - dez-le

la  
N

mo\_y — Je l'aime \_rais — en — cor, S'il eut manqué de foy Ju —

la  
N

—gez de mon ar\_ deur, Quand je le sais fi — de — le Jugez, ju\_gez —

la  
N

— de mon ar\_ deur Quand je le sais fi — de — le

*p*

Le FLEUVE  
AIR

Re\_ ve \_ nez tendre A \_ mants Re\_ ve \_ nez, re \_ ve \_

le  
F

\_ nez em \_ bel \_ lis \_ sez ces lieux; L'A \_ mour vous y pro \_

II

\_met le sort le plus heu\_reux Re\_ve\_nez, re\_ve\_

II

\_nez em\_bellissez ces lieux L'a\_mour\_vous y pro\_

II

\_met le sort le plus heu\_reux L'a\_

II

\_mour vous y pro\_met le sort le plus heu\_reux.

1<sup>ERS</sup> DESSUS

Re-ve - nez, tendre a - mant, Re-ve - nez, re-ve - nez,

2<sup>ES</sup> DESSUS  
(Haute contre)

Re-ve - nez tendre a - mant re-ve - nez

TÉNORS  
(Taille)

Re-ve - nez tendre a - mant re-ve - nez

BASSES

Re-ve - nez tendre a - mant re-ve - nez

PIANO

Em - bel - lis - sez ces lieux L'a - mour — vous y pro met le

Em - bel - lis - sez ces lieux L'a - mour — vous y pr met le

Em - bel - lis - sez ces lieux L'a - mour — vous y pro met le

L'a - mour — vous y pro met le

PIANO

\* Pendant le chœur qui répète les deux derniers vers, on voit avancer, au fond du théâtre, une toile d'argent qui imite le cours d'un ruisseau, et bientôt le Dieu de ce ruisseau paraît sur son onde.

sort — le plus heu — reux. Em — bel — lis — sez ces lieux Re — ve —

sort — le plus heu — reux. Em — bel — lis — sez ces lieux Re — ve —

sort — le plus heu — reux. Em — bel — lis — sez ces lieux Re — ve —

sort — le plus heu — reux. Re — ve —

*doux*

— nez — re — ve — nez Em — bel — lis — sez ces lieux I' A —

— nez — re — ve — nez Em — bel — lis — sez ces lieux I' A —

— nez — re — ve — nez Em — bel — lis — sez ces lieux I' A —

— nez — re — ve — nez Em — bel — lis — sez ces lieux I' A —

*doux*

-mour— vous y pro—met Le sort— le plus heu—reux L'a—  
 -mour— vous y pro—met Le sort— le plus heu—reux L'a—  
 -mour— vous y pro—met Le sort— le plus heu—reux L'a—  
 L'a—

The first system consists of four staves. The top three staves are vocal lines in a soprano, alto, and tenor/bass register, respectively. They all sing the lyrics: "-mour— vous y pro—met Le sort— le plus heu—reux L'a—". The bottom staff is a piano accompaniment in bass clef, providing harmonic support. The music is in a minor key and 4/4 time.

-mour— vous y pro—met Le sort— le plus heu—reux.  
 -mour— vous y pro—met Le sort— le plus heu—reux.  
 -mour— vous y pro—met Le sort— le plus heu—reux.  
 -mour— vous y pro—met Le sort— le plus heu—reux.  
 -mour— vous y pro—met Le sort— le plus heu—reux.

The second system consists of five staves. The top four staves are vocal lines in soprano, alto, tenor, and bass registers, respectively. They all sing the lyrics: "-mour— vous y pro—met Le sort— le plus heu—reux.". The bottom staff is a piano accompaniment in bass clef. The music concludes with a double bar line. The piano part includes a dynamic marking of *f* (forte) in the second measure of the bottom staff.

## DUO

LA NAYADE



LE RUISSEAU



cède à la dou\_ceur ex - trê - me De re - trou - ver — l'ob\_jet qu'on

cède à la dou\_ceur ex - trê - me De re - trou - ver — l'ob\_jet qu'on



ai - me De re - trou - ver l'ob - jet qu'on ai - -

ai - mé De - re - trou - ver l'ob - jet qu'on ai - -



La N.   
 - me J'ay vu — troubler mes eaux Des

Le R.   
 - me J'ay vu — troubler mes eaux — Des pleurs des

La N.   
 pleurs que j'ay ver\_sés! Per\_dons le sou\_ve\_nir de nos tour\_

Le R.   
 pleurs que j'ay ver\_sés! Per\_dons le sou\_ve\_nir de nos tour\_

La N.   
 - ments — pas\_sés Je vous re\_

Le R.   
 - ments — pas\_sés Je vous re\_



La N.  
- vois, je — vous re - vois; Tout cède à la dou\_ceur ex -

Le R.  
- vois, je — vous re - vois; Tout cède à la dou\_ceur ex -

La N.  
- trê - me De re - trou - ver — l'ob - jet qu'on ai - me

Le R.  
- trê - me De re - trou - ver — l'ob - jet qu'on ai - me

La N.  
De re - trou - ver l'ob - jet qu'on ai - me.

Le R.  
De re - trou - ver l'ob - jet qu'on ai - me.

## SCÈNE VI.

SAPHO THELÈME HYMAS.

HYMAS.

Mon cœur est enchan-té des ten-dres senti-

-ments Que dans vos jeux on voit pa-raî-tre. Heureux heu-

-reux qui peut être le maître De terminer les maux de deux parfaits a-

SAPHO.

(Aux trois esclaves)

La liberté que Sapho veut vous rendre Sera le prix des

- mants.

S  
soins que vous ve- nez de pren- dre Al- lez, je vous la

S  
doy.. Soyez heureux, et plus heureux que moy..

H  
Au bonheur de Sa ..

S  
Un ar- rêt ri- gou-

H  
-pho qui peut ê- tre con- trai- re?

S  
- reux; Sans mé- ri- ter vo- tre co- lè- re, Al- cée est mé- na-

S  
 cé du sort le plus af - freux. Qu'en son e - xil, je puisse au moins le

S  
 sui - vre Hé - las! sans lui je ne puis

THELÈME.  
 O Dieux!

HYMAS.  
 Al - cé - e

S  
 vi - vre

HYMAS.  
 A vos di - vins ta - lents il de - vra son re -

## SCÈNE VII.

SAPHO, ALCÉE, HYMAS.

SAPHO.

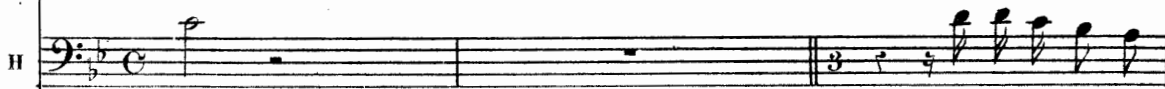


Ve- nez Al - cée —

ALCÉE.

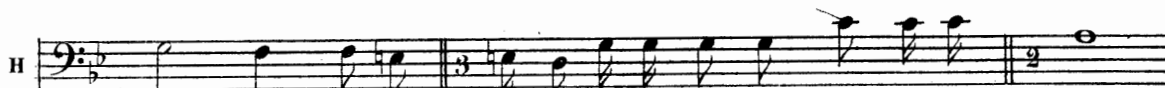
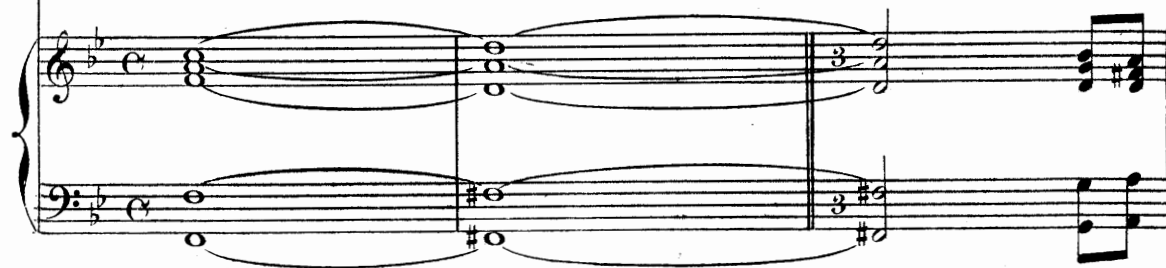


O transport qui m'a - ni - me!

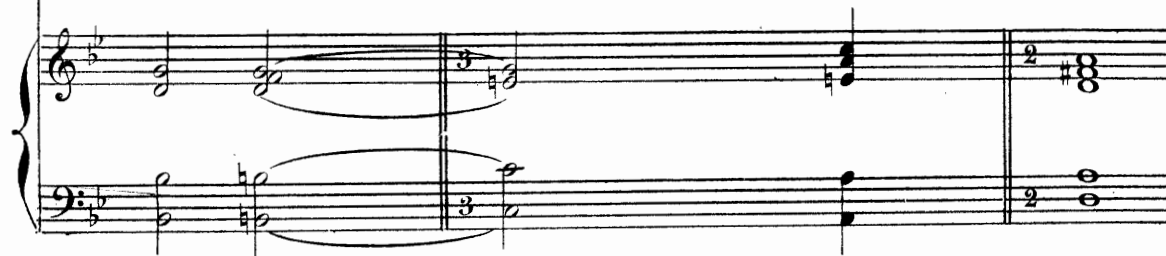


- tour

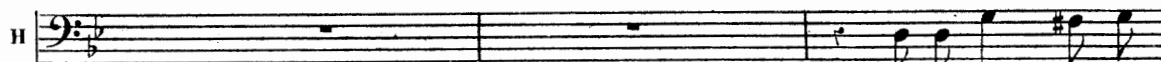
Je ne vois plus en



vous que le seul cri-me De m'avoir ca - ché votre a - mour.



AIR.



sans vitesse.

Cé-lé-bre z le pcu-



II

- voir d'une Mu-se tou - chan - te Vous qui formiez i -

II

- cy les concerts les plus doux; Ve - nez, trou - pe ri -

H

- an - te Venez, ve - nez — rassemblez-vous.

II

Vous qui formez i - cy les concerts les plus doux; Venez

*doux*

troupe ri - an - te Venez rassemblez-vous Ve - nez ve -

- nez ras - semblez-vous.

DUO.  
ALCÉE. Vif.

Chantez Sa - pho, chantez sa gloi -

Chantez Sa -

*doux*

- re Chan - tez sa

- pho, chantez sa gloi - re Chan - tez sa

A  
gloi - re; Que son tri - omphé et que son

H  
gloi - re; Que son tri - omphé et que son

*f* *doux*

A  
nom Gravés au tem - ple de Mé - moi - re, Soient - cé - lé -

H  
nom Gravés au tem - ple de Mé - moi - re, Soient - cé - lé -

A  
- brés dans le sa - cré val - lon.

H  
- brés dans le sa - cré val - lon.

*f*

Chantez Sa - pho, chantez sa

*doux*



A    
 Gloi - - - - -

II    
 Chan - tez Sa - pho, chan - tez sa gloi - -



A    
 - - - - - re Chantez sa gloi -

II    
 - - - - - re Chantez sa gloi -



A    
 - re Chantez chan - tez sa gloi - re.

II    
 - re Chantez sa gloi - re.




2<sup>me</sup> DIVERTISSEMENT.

CHŒUR

Chantons Sa-pho, chantons sa gloi - - re chantons sa -

Chantons Sa-pho, chantons sa

Chantons Sa-pho, chantons sa

Chantons Sa-pho, chantons sa

gloi - re Chantons Sa - pho... chan - tons... sa gloi -

gloi - re Chantons Sa - pho, chantons chan - tons... sa gloi -

gloi - re Chantons Sa - pho, chantons chan - tons... sa gloi -

gloi - re Chantons Sa - pho, chantons chan - tons... sa gloi -

\_re Que son tri - om - phe et que son nom Gravés au Temple de Mé -  
 \_re Que son tri - om - phe et que son nom Gravés au Temple de Mé -  
 \_re Que son tri - omphet et que son nom Gravés au Temple de Mé -  
 \_re Que son tri - omphet et que son nom Gravés au Temple de Mé -

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a G major key and 4/4 time. The lyrics are: "\_re Que son tri - om - phe et que son nom Gravés au Temple de Mé -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

\_moi - re Soient cé - lé -  
 \_moi - re Soient cé - lé -  
 \_moi - re Soient cé - lé -  
 \_moi - re Soient cé - lé -

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a G major key and 4/4 time. The lyrics are: "\_moi - re Soient cé - lé -". The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

\_brés dans le sacré val - lon.

\_brés dans le sacré val - lon.

\_brés dans le sacré val - lon.

\_brés dans le sacré val - lon.

*f*

## TRIO.

Chan\_tons Sa\_pho, Chantons Sa\_

Chan\_tons Sa\_pho, Chantons Sa\_

Chantons Sa\_

Violoncelles.

gloi - re Chantons sa gloi -

gloi

-pho, Chan\_tons sa gloi

This system contains three vocal staves and a piano accompaniment. The first vocal staff has the lyrics "gloi - re Chantons sa gloi -". The second vocal staff has the lyrics "gloi". The third vocal staff has the lyrics "-pho, Chan\_tons sa gloi". The piano accompaniment consists of a grand staff with treble and bass clefs.

Haute Contre.

-re Chantons sa gloi - re Chan\_tons sa

-re Chantons sa gloi -

- re Chantons sa gloi -

This system contains three vocal staves and a piano accompaniment. The first vocal staff is labeled "Haute Contre." and has the lyrics "-re Chantons sa gloi - re Chan\_tons sa". The second vocal staff has the lyrics "-re Chantons sa gloi -". The third vocal staff has the lyrics "- re Chantons sa gloi -". The piano accompaniment consists of a grand staff with treble and bass clefs.

Hautbois.

Tous.

Alto.

This system contains piano accompaniment for various instruments. The top staff is labeled "Hautbois." and contains a melodic line. The bottom staff is labeled "Tous." and contains a bass line. The middle staff is labeled "Alto." and contains a melodic line. The piano accompaniment consists of a grand staff with treble and bass clefs.

TOUS.

gloi - re Chan - tons sa gloi - re Chan - tons chan\_

gloi - re Chan - tons sa gloi - re Chan - tons chan\_

gloi - re Chan - tons sa gloi - re Chan - tons chan\_

Chantons Sa - pho Chan - tons sa gloi - re

*f*

\_ tons Chan - tons Chantons sa gloi -

\_ tons Chan - tons Chantons sa gloi -

\_ tons Chan - tons Chantons sa gloi -

Chan - tons Sa -

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#). The first vocal line includes a trill (tr) over a note. The lyrics are:

- re.  
 - re.  
 - re  
 -pho Chan - tons sa gloi - re.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#). The lyrics are:

Chan\_tons sa gloi -  
 Chan\_tons sa gloi -  
 Chan\_tons sa gloi -  
 Chan\_tons Sa - pho Chantons sa gloi -  
 Chan\_tons Sa - pho Chantons sa gloi -

re Chantons sa gloi - re

re Chantons sa gloi - re

re Chantons sa gloi - re

re Chantons sa gloi - re

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a G major key and 4/4 time. The lyrics are: "re Chantons sa gloi - re". The piano accompaniment features a steady bass line and chords in the right hand.

Chan - tons - sa gloi - re.

Chan - tons sa gloi - re.

Chan - tons sa gloi - re.

Chan - tons sa gloi - re.

The second system continues the vocal and piano parts. The lyrics are: "Chan - tons - sa gloi - re.", "Chan - tons sa gloi - re.", "Chan - tons sa gloi - re.", and "Chan - tons sa gloi - re.". The piano accompaniment includes a more active right hand with eighth-note patterns.



1<sup>r</sup> TAMBOURIN.  
Violons et Hautbois.

Basson.

2<sup>d</sup> TAMBOURIN.  
Violons et Hautbois.

*doux.*

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns and some triplets, while the left hand provides a steady bass line with chords and single notes.

Second system of piano accompaniment. The right hand continues with a melodic line, incorporating some chords and eighth-note runs. The left hand maintains a consistent bass line.

Third system of piano accompaniment. The right hand has a melodic line with some chromaticism. The left hand includes the instruction *doux.* and a section labeled *Basson.* with a key signature change to one sharp.

Fourth system of piano accompaniment. The right hand features a melodic line with eighth-note patterns. The left hand continues with a bass line, ending with a double bar line and a 3/8 time signature.

SAPHO.

Vocal line and piano accompaniment for the first vocal system. The vocal line is in 3/8 time and includes the lyrics: Sans ces - se les oi - seaux font re - ten - tir Des

Vocal line and piano accompaniment for the second vocal system. The vocal line includes the lyrics: airs Dans cet a - zy - le so - li - tai - re Sans - tai - re. The system is divided into two parts, labeled 1<sup>o</sup> and 2<sup>o</sup>.

Comme leurs chants et ma voix et mes vers Cé-

-le - brent l' A - mour et sa mè - re.

On reprend le 2<sup>d</sup> Tambourin  
et ensuite le premier.

ARIETTE VIVE.

## SCÈNE II.

IPHISE, TIRTÉE.

TIRTÉE

Prin - ces - se, du Destin craignez moins le cour.

PIANO

*f* Toutes les basses et bassons.

T

-roux Je vais, en ma fa - veur, faire ex - pli - quer l'o -

T

- ra - cle, De nos guer - riers je conduirai les coups Quand les Dieux ont pa -

T

- ru déclarés contre nous, Leur voix à votre a - mant oppo - sait un obs -

I

- ta\_elle Pour le ren\_dre di - gne de vous Non, à de vains ef\_

I

- forts votre amour vous en - ga\_ge Spar - te n'a plus sa premiè - re ver\_

I

- tu Sous le poids des re - vers son peuple est abat - tu

TIRTEE.

Je saurai par mon

T

art ra\_ni\_mer son cou - ra - - - ge.

ge Cause trop de frayeurs

This system contains the first two staves of music. The vocal line (top staff) begins with a long note on 'ge' followed by the lyrics 'Cause trop de frayeurs'. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

sur ce ri - va - ge.

This system contains the next two staves. The vocal line continues with 'sur ce ri - va - ge.' The piano accompaniment includes a section with a forte dynamic marking (**f**) and a fermata over a chord.

This system is a piano solo section consisting of two staves. It features a complex texture with rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand.

Fuis,

This system contains two staves. The vocal line has a long rest followed by the word 'Fuis,'. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand.

porte ail leurs tes fu reurs Fuis, porte ail

Violons seuls.

This system contains the final two staves. The vocal line concludes with 'porte ail leurs tes fu reurs Fuis, porte ail'. The piano accompaniment ends with a melodic flourish in the right hand. The instruction 'Violons seuls.' is written in the bottom left corner.

leurs tes fu - reurs Fier A - qui - lon, ton

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "leurs tes fu - reurs Fier A - qui - lon, ton". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simple bass line in the left hand. A fermata is placed over the final note of the vocal line.

bruit ton hor - ri - ble ra - va

The second system continues the musical score. The vocal line has the lyrics "bruit ton hor - ri - ble ra - va". The piano accompaniment continues with a similar rhythmic pattern. A fermata is placed over the final note of the vocal line.

ge Cau - se trop de frayeurs

The third system of the musical score features the vocal line with the lyrics "ge Cau - se trop de frayeurs". The piano accompaniment continues with a similar rhythmic pattern. A fermata is placed over the final note of the vocal line.

sur ce ri - va ge.

The fourth system of the musical score features the vocal line with the lyrics "sur ce ri - va ge.". The piano accompaniment continues with a similar rhythmic pattern. A trill (tr) is indicated above the final note of the vocal line. The piano accompaniment includes a dynamic marking of *f* (forte).

Ton hor - ri - ble ra - va

The fifth and final system of the musical score features the vocal line with the lyrics "Ton hor - ri - ble ra - va". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

Second system of musical notation. The vocal line continues with the lyrics "ge Cau-se trop de fray-". The piano accompaniment continues with the same rhythmic pattern. The key signature remains G major.

Third system of musical notation. The vocal line continues with the lyrics "-eurs Sur ce ri - va - ge.". The piano accompaniment continues with the same rhythmic pattern. The key signature remains G major.

Fourth system of musical notation. This system shows only the piano accompaniment. The right hand features a melodic line with slurs, and the left hand provides a steady bass line. A forte (*f*) dynamic marking is present at the beginning. The key signature remains G major.

Fifth system of musical notation. This system shows only the piano accompaniment, continuing the melodic and bass lines from the previous system. The key signature remains G major.



Un peu lent.

Fuis,      lais - se nous goût - ter   a - près l'o - ra - ge

H. D'un calme heu-reux les tran-quil - les dou - ceurs Laisse nous goût-ter après l'o-

*doux.*

H. -ra - ge   D'un calme heu - reux

H. d'un cal - me heu-reux      les tran-quil - les dou - ceurs.

D.C.      \*

GAVOTTE GRACIEUSE.

Flûtes et Violons.

The first system of music consists of two staves. The treble staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). It contains a series of chords and eighth-note patterns. The bass staff begins with a bass clef and contains a simple accompaniment of eighth notes.

Textuel.

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A first ending bracket labeled "1°" spans the final two measures of the system.

2°

The third system continues the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A second ending bracket labeled "2°" spans the first two measures of the system.

Textuel.

The fourth system continues the piece. It features a treble staff with a melodic line and a bass staff with accompaniment.

1°

2°

The fifth system concludes the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A first ending bracket labeled "1°" spans the first two measures, and a second ending bracket labeled "2°" spans the final two measures.

s  
Un jour pas - sé dans les tour - ments Pa - rait aux vrais a -

s  
- mants — Aussi long que la vi - e Un jour pas -

1<sup>a</sup>

s  
- e. Mais — il est des mo - ments Dieux! — quels mo -

- ments! où l'on ou - bli - e Les jours pas - sés dans les tour - ments.

1<sup>er</sup> RIGAUDON.

H<sup>b</sup>  
V<sup>us</sup>

1<sup>a</sup> 2<sup>a</sup>

*doux.*

1<sup>a</sup> 2<sup>a</sup>

2<sup>e</sup> RIGAUDON.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a series of chords, followed by a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, providing a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff features more complex rhythmic patterns, including sixteenth-note runs. A first ending bracket labeled '1<sup>a</sup>' is placed over the final two measures of this system. The lower staff continues with a steady accompaniment.

The third system begins with a second ending bracket labeled '2<sup>a</sup>' over the first two measures. The upper staff continues with intricate melodic lines, while the lower staff maintains the accompaniment. The system concludes with a final chord in the upper staff.

The fourth system contains two ending brackets. The first is labeled '1<sup>a</sup>' and the second is labeled '2<sup>a</sup>'. The upper staff shows a melodic line that changes between these endings. The lower staff continues with the accompaniment. The system ends with a double bar line and a key signature change to one flat (F).

The fifth system is the final one on the page. The upper staff continues with melodic development in the new key signature of one flat. The lower staff provides the final accompaniment. The piece concludes with a final chord in the upper staff.

First system of piano accompaniment. The right hand features a complex melodic line with many beamed sixteenth notes and some triplets. The left hand provides a steady bass line with quarter and eighth notes.

Second system of piano accompaniment. The right hand continues with intricate sixteenth-note patterns. The left hand maintains a consistent rhythmic accompaniment.

Third system of piano accompaniment. The right hand's melody becomes more fluid with some longer note values. The left hand continues with a steady accompaniment.

Fourth system of piano accompaniment. The right hand features a series of sixteenth-note runs. The left hand provides a solid harmonic foundation.

SAPHO.

Dieu char\_mant Dieu qui nous bles\_se, Lan - - -

ALCÉE.

Dieu char\_mant Dieu qui nous bles\_se, Lan - - ce

Fifth system of piano accompaniment. The right hand has a more active melodic line. The left hand continues with a steady accompaniment.

T  
ce lan - - - ce tes

A  
lan - ce lan - - ce lan - - ce tes

T  
traits Dieu charmant, Dieu qui nous bles-se, Lan - -

A  
traits Dieu charmant, Dieu qui nous bles-se, Lan - ce

T  
- ce lan - - - ce tes

A  
lan - ce lan - - ce lan - - ce tes

T  
 traits Sur nos cœurs rè - gne sans ces - se rè -

A  
 traits Sur nos cœurs rè - gne sans ces - se rè -

F  
 - gne - Lan - ce, Dieu pleindat - traits, Lance tes traits Dieu char.

A  
 - gne - Lan - ce lan - ce tes traits

Dieu char.

CHŒUR.

Dieu char.

Dieu char.



Soprano: - mant Dieu qui nous bles - se Lan - ce lan -

Alto: - mant Dieu qui nous bles - se Lan - ce lan -

Tenor: - mant Dieu qui nous bles - se Lan - ce lan - ce

Bass: - mant Dieu qui nous bles - se Lan - ce lan - ce

Piano: - ce tes traits Dieu char-

Soprano: lan - ce lan - ce lan - ce tes traits Dieu char-

Alto: lan - ce lan - ce tes traits Dieu char-

Tenor: Lan - ce lan - ce tes traits

S

- mant, Dieu qui nous bles - se, Lan - - - ce lan -

- mant, Dieu qui nous bles - se, Lan - - - ce lan -

- mant, Dieu qui nous bles - se, Lan - ce lan - ce

- mant, Dieu qui nous bles - se, Lan - ce lan - ce

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

S

ce tes traits Dieu char-

ce tes traits Dieu char-

lan - ce lan - ce lan - ce tes traits Dieu char-

lan - ce lan - ce tes traits Dieu char-

Lan - ce lan - ce tes traits

The piano accompaniment continues with a grand staff, including a dynamic marking of *ff* (fortissimo) in the final measure.

cœurs rè-gne sans ces - se rè - - gne

cœurs rè-gne sans ces - se rè - - gne

cœurs rè-gne sans ces - se rè - - gne

cœurs rè-gne sans ces - se rè - - gne Lan -

rè - - gne

*p* *f*

Lan - ce lan - ce tes traits

Lan - ce Dieu plein d'at - traits Lan - ce tes traits

Lan - ce lan - ce tes traits

- ce Dieu plein d'at - traits Lan - ce lan - ce tes traits

Lan - ce lan - ce tes traits

*p* *p*

## DEUXIÈME ENTRÉE NOUVELLE.

LA MUSIQUE

Le théâtre représente le péristyle d'un temple

## SCÈNE I.

IPHISE seule

## Prélude.

PIANO. *p*

The first system of the prelude consists of two staves. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a simple harmonic accompaniment. The music is marked with a piano (*p*) dynamic.

The second system continues the prelude with more complex chordal textures in the treble and a steady bass line. The time signature remains 3/4.

The third system introduces a more active treble staff with sixteenth-note patterns, while the bass staff continues with a simple accompaniment.

The fourth system concludes the prelude with a final cadence in the treble and a simple bass line. The piece ends with a double bar line.

Cette Entrée est appelée NOUVELLE dans la partition, elle a été refaite par Rameau après la 1<sup>re</sup> Représentation. T. M

AIR.  
IPHISE.

Dieux! qui me con - dam - nez                    aux plus vi - ves a -

I - lar - mes            Ne cal - me - rez - vous point            votre in -

I - jus - te ri - gueur?                                    Quel plai - sir prenez -

I vous à voir cou - ler - - mes lar - - mes.

I

L'Hy-men allait en - fin par des nœuds pleins de

I

char - mes Cou - ron - ner le choix de mon cœur, Un o - ra - cle fa -

I

- tal s'oppose à mon bon - heur Con - tre nos en - ne - mis Il faut pren - dre les

I

ar - mes, Le ciel veut que ma main soit le prix - du vain - queur.

I

Dieux! qui me condam - nez aux plus vi - ves a - lar - mes

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a treble clef, and the piano accompaniment is in a grand staff with treble and bass clefs. The time signature is 3/4. The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with half notes in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

I

Ne cal - me - rez vous point votre in - jus - te ri - gueur?

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and half notes in the left hand. The dynamic marking *f* remains.

I

Quel plai - sir prenez - vous à voir cou - ler mes

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and half notes in the left hand. The dynamic marking *f* remains.

i

lar - mes.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and half notes in the left hand. The dynamic marking *f* remains.

## SCÈNE II.

IPHISE, TIRTÉE.

**TIRTÉE**

Prin - ces - se, du Destin craignez moins le cour.

**PIANO**

*f* Toutes les basses et bassons.

**T**

-roux Je vais, en ma fa - veur, faire ex - pli - quer l'o -

**T**

- ra - cle, De nos guer - riers je conduirai les coups Quand les Dieux ont pa -

**T**

- ru déclarés contre nous, Leur voix à votre a - mant oppo - sait un obs -



1

- ta\_ cle Pour le ren\_dre di - gne de vous Non, à de vains ef\_

1

- forts votre amour vous en - ga\_ ge Spar - te n'a plus sa premiè - re ver\_

1

- tu Sous le poids des re - vers son peuple est abat - tu

TIRTÉE.

Je saurai par mon

T

art ra\_ni\_mer son cou - ra - - - ge.

T

Vous m'a\_vez vu cal - mer les cris — sé - di - ti -

T

- eux Qu'é-le-vait un peu-ple re - bel-le, Par mes ac - cords har-mo-ni-

T

- eux J'a-pai - say, j'enchâ - nay sa fureur cri-mi - nel-le Le suc-cès de mes

T

chants est plus sur, en ce jour, A-pol-lon seul, a - lors a-vait monté ma

T

ly - re, Si leur charme est si fort lors-qu'A-pol-lon m'ins -

T

- pi - re Que ne pourront - ils pas, ins - pi - rés par l'A -

T

- mour De cet air enchan - teur re - connais - sez l'em -

T

*Lent.*

- pi - re Peuples, rassemblez - vous, accourez à ma

T

voix.  
*gracieu.x.*

Une douce symphonie attire le peuple

## SCÈNE III.

IPHISE, TIRTÉE, LE PEUPLE.

TIRTÉE.

Cé - lé - brons ces hé - ros d'é - ter -

PIANO.

*p* *B<sup>n</sup>*

T

- nel - le mé - moi - re qui fon - dè - rent ces murs, qui dic -

T

- tè - rent nos loix!

*f*

T

Di - gnes en - fans d'Al -

T

- ci - de, on les vit autre - fois Hé - ritiers de son sceptre et ri - vaux de sa

T

gloi - re Domp - ter les na - ti - ons, bra - ver l'orgueil des

T

Dieux.

*f* Cé - lé - brons ces hé - ros dè ter - nel - le mé -

*f* Cé - lé - brons ces hé - ros dè ter - nel - le mé -

*f* Cé - lé - brons ces hé - ros dè ter - nel - le mé -

*f* Cé - lé - brons ces hé - ros dè ter - nel - le mé -

*fort.*

- moi - re Qui fon - dè - rent ces murs qui dic - tè - rent nos loix Qui fon -  
 - moi - re Qui fon - dè - rent ces murs Qui fon -  
 - moi - re Qui fon - dè - rent ces murs qui fon - dèrent qui fon -  
 - moi - re Qui fon - dè - rent ces murs qui dic - tè - rent nos

Textuel.

- dè - rent ces murs qui dic - tè - rent nos loix  
 - dè - rent ces murs qui dic - tè - rent nos loix  
 - dè - rent ces murs qui dic - tè - rent nos loix  
 loix qui dic - tè - rent nos loix

gracieux.  
f

Textuel.

TIRTÉE

Dè ces hé -

T  
- ros vous te - nez la lu - miè - re Montrez -  
Vite.  
f

T  
- vous di - gnes d'eux Par votre ar -  
mf  
B!

T  
- deur guer - riè - re Mais d'un  
Lent.  
Lent.  
f  
Fl.soli.

T  
là - che som - meil vos sens sont en i - vrés Fl.  
p

Vite.  
f

T

De su\_

T

- per - bes vain - queurs vont de - ve - nir vos maî - tres

T

Eux qui, sous vos an - cê - tres, Au - raient por - té les fers qu'ils vous

T

ont pré - pa - rés.

Très vite et fort.



T

E - veil - le - toy é - veil - le -

T

- toy vole à la gloi - re

T

Peu - - ple, tes en - ne - mis sont aux

T

pieds de tes murs Bel -

T

- lo - ne sur tes pas va fi - xer la vic - toi

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a treble clef sign above it, indicating a tenor part. The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "- lo - ne sur tes pas va fi - xer la vic - toi".

T

- - - - -

This system contains the second vocal line and piano accompaniment. The vocal line continues with a long note. The piano accompaniment features a more active bass line with eighth notes. The lyrics are: "- - - - -".

T

- - - re va fi - xer la vic - toi

*à demi doux et un peu piqué*

This system contains the third vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "re va fi - xer la vic - toi". The piano accompaniment includes a dynamic marking: "*à demi doux et un peu piqué*".

T

- - - re

*fort.*

This system contains the fourth vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "re". The piano accompaniment features a dynamic marking: "*fort.*".

T

Cours au com\_bat, tes coups sont sûrs, Cours au com\_bat tes coups sont

Lent. Vite.

sûrs E\_xeille - toy vole à la gloi - - -

Lent.

*f*

Lent.

- - re E\_xeille - toy vole à la gloi - - -

Lent.

T

T

1<sup>re</sup> TÉNOR.

Mar - chons — com - man - dez nous — Nous al - lons

2<sup>d</sup> TÉNOR.

Mar - chons — com - man - dez nous — Nous al - lons

BASSE.

Mar - chons — com - man - dez nous — Nous al - lons

tous tri - om - pher a - vec vous Mar - chons, — comman - dez

tous tri - om - pher a - vec vous Mar - chons, — comman - dez

tous tri - om - pher a - vec vous Mar -

nous Mar - chons — comman\_dez nous Mar -

nous Mar - chons — comman\_dez nous Mar -

\_chons Mar - chons — comman\_dez nous Mar -

\_chons mar - chons — comman\_dez - nous

\_chons mar - chons — comman\_dez - nous

\_chons mar - chons — comman\_dez - nous — Nous al\_lons

Mar - chons — nous al\_lons tous tri - om -

Mar - chons — nous al\_lons tous tri - om -

tous tri - om - pher a - vec vous — nous al\_lons tous tri - om -

1<sup>er</sup> DESSUS.

2<sup>d</sup> DESSUS.

Quelle gloi\_ - - re pour

Quelle gloi\_ - - re pour

-pher a\_ - vec vous

Mar\_

-pher a\_ - vec vous

Mar\_

-pher a\_ - vec vous

nous\_ Ils veulent tous tri\_ om\_ - pher a\_ - vec vous\_ Ils veulent

nous\_ Ils veulent tous tri\_ om\_ - pher a\_ - vec vous\_ Ils veulent

- chons\_ commandez nous Mar\_ chons\_ commandez vous\_ Ils veulent

- chons\_ commandez nous Mar\_ chons\_ commandez vous\_ Ils veulent

IPHISE.

tous tri\_om\_pher a\_vec vous Quelle gloi -

TIRTEE.

tous tri\_om\_pher a\_vec vous Quelle gloi -

tous tri\_om\_pher a\_vec vous

tous tri\_om\_pher a\_vec vous

I

- re pour nous! — Ils veulent tous tri\_om\_pher a\_vec vous

T

- re pour vous! — Vous al\_lez, tous tri\_om\_pher a\_vec nous

TIRT.

Que la vic\_toire a de

T  
 char - mes Elle a volé a - près nous el\_le  
 Mar - chons, commandez-nous,  
 Mar - chons, commandez-nous,  
 Mar - chons, commandez-nous, Mar -

The first system of the musical score consists of five staves. The top staff is a vocal line for Tenor (T) in G major, with lyrics 'char - mes Elle a volé a - près nous el\_le'. Below it are three more vocal staves, each with the lyrics 'Mar - chons, commandez-nous,'. The bottom staff is a piano accompaniment in G major, marked with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

T  
 vo - le, el\_le  
 Mar - chons, comman\_dez - nous  
 Mar - chons, mar - chons comman\_dez - nous  
 - chons mar - chons, mar - chons comman\_dez - nous

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The top vocal staff (T) has lyrics 'vo - le, el\_le'. The second and third vocal staves have lyrics 'Mar - chons, comman\_dez - nous' and 'Mar - chons, mar - chons comman\_dez - nous' respectively. The fourth vocal staff has lyrics '- chons mar - chons, mar - chons comman\_dez - nous'. The piano accompaniment at the bottom is marked with a piano (*p*) dynamic and continues the rhythmic pattern from the first system.



T vo \_\_\_\_\_ le a \_ près nous Aux ar \_ mes! aux

This system contains a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

IPHISE.

T ar \_ \_ \_ \_ \_ mes

Cou \_

Courons aux ar \_ \_ \_ \_ \_ mes Cou \_

Courons aux ar\_mes, courons tous aux ar \_ mes Cou \_

Courons aux ar\_mes, courons tous aux ar \_ mes Cou \_

This system contains multiple vocal lines and piano accompaniment. The key signature remains two sharps. The vocal lines are arranged in a staggered fashion, with the top line starting with a rest and the bottom line starting with a note. The piano accompaniment continues with a similar rhythmic pattern, including some chordal textures.

I  
 \_rez, courez tous aux ar - mes

T  
 Aux ar - mes, aux

\_rons, courons tous aux ar - mes

\_rons, courons tous aux ar - mes

\_rons, courons tous aux ar - mes

I  
 Que la vic -

T  
 ar - mes Que la vic -

Cou\_rons aux ar\_mes, cou\_rons tous aux ar - mes

Cou\_rons aux ar\_mes, cou\_rons tous aux ar - mes

Cou\_rons aux ar\_mes, cou\_rons tous aux ar - mes

I  
\_toire a des char\_ \_mes

T  
\_toire a des char\_ \_mes

Cou\_rons aux ar\_ \_

Cou\_rons aux ar\_mes cou\_rons aux ar\_ \_

Cou\_rons aux ar\_mes cou\_rons aux ar\_ \_

Courez, cou\_ rez cou\_ rez tous aux ar\_ mes Quelle gloi\_ re pour

\_mes\_ Cou\_rons, courons tous aux ar\_ mes Mar\_ chons\_ commandez

\_mes\_ Cou\_rons, courons tous aux ar\_ mes

nous quel le gloi - re pour nous — Ils veulent tous tri - om -  
 nous mar - chons, — commandez - nous — Nous voulons tous tri - om -

TIR.

Te lec - tés immo - lé — par un peu - ple re -  
 - pher a - vec vous  
 - pher a - vec vous

— bel - le Du fond de son tom - beau pour le venger t'ap -

T

- pel - - - - - le

1<sup>r</sup>. TÉNOR.

Mar - chons - - - - - comman - dez - nous

2<sup>d</sup>. TÉNOR.

Mar - chons - - - - - comman - dez - nous

RASSE.

Mar - chons - - - - - comman - dez - nous

T

Te - lec - tés im - mo - lé - - - - -

Mar - chons, com - man - dez - nous

Mar - chons, com - man - dez - nous

Mar - chons, com - man - dez - nous

Nous allons tous tri - om - pher a - vec

Nous allons tous tri - om - pher a - vec

Nous allons tous tri - om - pher a - vec

IPHIL.

Que la vic - toire a de char -

VOUS

VOUS

VOUS

1

\_mes  
DESSUS.

TÉNORS.

BASSES.

Courez aux armes courez tous aux

Courons aux ar - mes

ar - mes

aux ar - mes aux Courons aux armes courons tous aux

ar - mes Que la vic - toire a de char - mes Courez aux

\_mes Courons aux

Courons aux

ar - mes Courons aux

ar\_mes cou\_rez tous aux ar\_mes

ar\_ \_ \_ \_ \_ mes\_ \_ \_ \_ \_ Que la vic\_ toire a de

ar\_mes courons tous aux ar\_mes Que la vic\_ toire a de

ar\_mes courons tous aux ar\_mes

Cou\_rez aux ar\_mes cou\_rez tous aux ar\_mes Cou\_rez aux

char\_ \_ \_ \_ \_ \_ mes Courons aux

char\_ \_ \_ \_ \_ \_ mes Courons aux

Courons aux



ar - mes,

ar - mes courons tous aux ar - mes,

ar - mes courons tous aux ar - mes,

ar - mes courons tous aux ar - mes,

Tirée met l'épée

à la main et marche à la tête des guerriers qui sortent en désordre.

## SCÈNE IV

IPHISE seule

IPHISE.

PIANO.

Veil\_

1

\_lez sur ces guer\_riers, jus \_ tes Dieux que j'im\_plo \_ re, Proté \_

*f* *p*

1

\_gez, Dieux puis\_sants un hé \_ ros — que j'a \_ do \_ re. Pro\_té \_

1

\_gez Dieux puis\_sants un hé \_ ros — que j'a \_ do \_ \_ re Vous cau\_

⊗ Les notes retardées, bien qu'elles soient frappées à la basse, sont textuelles.

I. 
  
-sez tous les maux Que j'é - prou - ve en ce jour Vous voulez que l'hy -

I. 
  
-men ait l'a - veu de la gloi - re; Commandez donc à la vic -

I. 
  
- toi - re De pren - dre l'a - veu de l'Amour Veil -

I. 
  
-lez sur ces guer - riers, jus - tes Dieux — que j'im - plo - re, Proté -

*f* *doux.*

1.  *gez, Dieux puissants, un hé - ros — que j'a - do - re Proté - gez, Dieux puis -*

1.  *- sants, un hé - ros que j'a - do - - re. Le temple*

1.  *s'ou - vre: on vient au Dieu de l'Harmoni - e Présen -*

1.  *- ter des vœux — solen - nels; Por - tons aux pieds de ses au -*

1.  *- tels le trou ble dé - vo - rant dont mon â - me est sai - si - e.*

SCÈNE V.  
SARABANDE.

PIANO.

The image displays a musical score for a piece titled "SCÈNE V. SARABANDE." on page 187. The score is written for piano and consists of six systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The first system is marked "PIANO." and begins with a treble staff containing a melodic line with eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The subsequent systems continue the piece, featuring various rhythmic patterns and melodic developments in both hands. The notation includes slurs, ties, and dynamic markings. The piece concludes with a final cadence in the sixth system.

I.

Dieu tout puis sant dai - gue écouter nos vœux Dai -

2<sup>d</sup> V.<sup>on</sup>

I.

- gue écouter nos vœux

CHOEUR DE FEMMES DE SPARTE. PETIT CHOEUR.

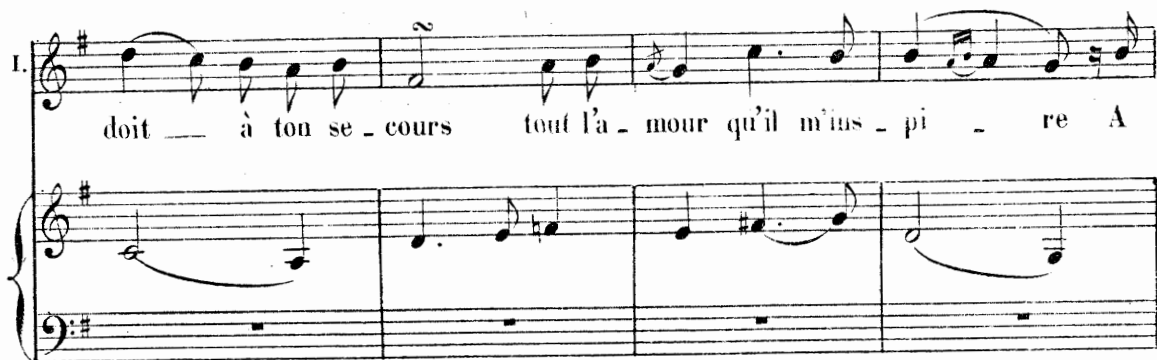
Dieu tout puis - sant dai -

- gue écouter nos vœux Dai - gue écouter nos vœux

IPH:

Fais triom-pher l'a - mant pour qui mon cœur sou - pi - re Il

1<sup>rs</sup> V<sup>os</sup> seuls, doux.

I. 

doit — à ton se — cours tout l'a — mour qu'il m'ins — pi — re A

I. 

chè — ve de nous ren — dre heu — reux

Dieu tout puis — sant dai —

*Fl:*  
1<sup>re</sup> Vn (On danse.)  
2<sup>d</sup> Vn H<sup>te</sup> contc.



— gne écouter nos — vœux En toi tout l'u — nivers a — do — re



Le — plus fa — vo — ra — ble des Dieux Un seul — de tes re —

(Textuel)

-gards suf - fit — pour faire é - clo - re Tout ce que la na -

IPHISE.

Dieu tout puissant dai -

- tu - re A de plus préci - eux

- gne é\_couter — nos vœux Dai - gne é\_cou - ter nos vœux .

Dai - gne é\_cou - ter nos vœux .



PIANO.  *doux.*

Vivement.

PRÉLUDE.

V<sup>o</sup> Tromp; Hb:

Musical score for the Prelude. The top staff is for Trumpet and Horn (V<sup>o</sup> Tromp; Hb) in G major, 5/4 time. The bottom staff is the piano accompaniment. The tempo is marked 'Vivement'.

IPHISE.

Qu'en\_tends - je! quels cris d'aLlé -

Musical score for Iphise's first vocal line. The top staff is the vocal line in G major, 5/4 time. The bottom staff is the piano accompaniment.

Musical score for Iphise's second vocal line. The top staff is the vocal line in G major, 5/4 time. The bottom staff is the piano accompaniment. The lyrics are: -gres\_se De l'espoir le plus doux ils flattent ma ten - dres - -

Chœur derrière le théâtre.

Ténors. (1<sup>re</sup> contre et Taille)

Cé - lé - brons le vain - queur Chan - tons empressons - nous; Favo -

Basses.

Cé - lé - brons le vain - queur Chan - tons empressons - nous; Favo -

Musical score for the Chorus. The top staff is for Tenors (1<sup>re</sup> contre and Taille) in G major, 5/4 time. The middle staff is for Basses in G major, 5/4 time. The bottom staff is the piano accompaniment. The lyrics are: Cé - lé - brons le vain - queur Chan - tons empressons - nous; Favo -

-ri d'Apol - lon fa - vo - ri de Bel - lo - ne La gloi - re le cou -  
 -ri d'Apol - lon fa - vo - ri de Bel - lo - ne La gloi - re le cou -

-ron - - ne Et l'A - mour lui ré - serve un prix  
 -ron - - ne Et l'A - mour lui ré - serve un prix

en - cor plus doux.  
 en - cor plus doux.

Tromp. V<sup>us</sup>  
 gay:

avec tromp.

sans tromp.

avec tromp.

IPHISE.

O jours heu -

- reux gloi - re char - man - te Qui couronne à la fois l'amant et le vain -

- queur!

TERTÉE.

Non, ce n'est pas son é - clat qui m'en -

- chante Non ce n'est que le prix - qu'elle assure à mon cœur.

I. U\_nissons-nous d'u-ne chai - ne éter - nel - le Il n'est

T. U\_nissons-nous d'u-ne chai - ne éter - nel - le Il n'est

Textuel.

I. point de plus ten - dre ar - deur; Qu'il n'en soit point de

T. point de plus ten - dre ar - deur; Qu'il n'en soit point de

I. plus fi\_dè - - le Il n'est point de plus ten - dre ardeur

T. plus fi\_dè - - le Il n'est point de plus ten - dre ardeur

Lent.

I  
Qu'il n'en soit point de plus fi - dè - le Qu'il n'en soit point

T.  
Qu'il n'en soit point de plus fi - dè - le Qu'il n'en soit point

I  
de plus fi - dè - - le.

T.  
de plus fi - dè - - le.

TIRTEE.

Ecla - tan - te trom - pette annon - cez no - tre gloi -

T.  
- re Son - nez - publi - ez la vic - toi - -

T. *re* Son - nez son - nez

Tromp: Hb; Vns

T. publi - ez la vic - toi - - re

Timb.

1<sup>rs</sup> Dessus.  
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - -

2<sup>ds</sup> Dessus.  
(H<sup>te</sup> contre)  
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - re Son -

Ténors.  
(Taille)  
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - -

Basses.  
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - -

-re Son - nez publi - ez la vic - toi - -

nez publi - ez la vic - toi - -

-re Son - nez publi - ez la vic - toi - -

-re Son - nez publi - ez la vic - toi - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The lyrics are: "-re Son - nez publi - ez la vic - toi - -", "nez publi - ez la vic - toi - -", "-re Son - nez publi - ez la vic - toi - -", and "-re Son - nez publi - ez la vic - toi - -".

- re Sou - nez

- re Son - nez

- re Son - nez

- re Son - nez Son -

H<sup>c</sup> contre. Tromp: Hb:

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands. The lyrics are: "- re Sou - nez", "- re Son - nez", "- re Son - nez", and "- re Son - nez Son -". The piano part includes the instruction "H<sup>c</sup> contre. Tromp: Hb:".



son - nez publi - ez la vic -

son - nez publi - ez la vic -

son - nez publi - ez la vic -

- nez son - nez publi - ez la vic -

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics underneath. The lyrics are: "son - nez publi - ez la vic -". The bottom two staves are piano accompaniment. The music is in a key with two sharps (F# and C#) and a common time signature. The vocal lines feature a mix of quarter and eighth notes, often with slurs. The piano accompaniment includes chords and moving lines in both hands.

- toi - re

- toi - re Son -

- toi - re Son -

- toi - re Son -

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with lyrics underneath. The lyrics are: "- toi - re", "- toi - re Son -", "- toi - re Son -", and "- toi - re Son -". The bottom two staves are piano accompaniment. The music continues in the same key and time signature as the first system. The vocal lines are simpler, mostly consisting of quarter notes. The piano accompaniment features chords and some melodic movement.

son - nez. \_\_\_\_\_ son -

- nez. \_\_\_\_\_ son - nez \_\_\_\_\_

- nez. \_\_\_\_\_ son - nez \_\_\_\_\_

- nez \_\_\_\_\_ son - nez \_\_\_\_\_ son -

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "son - nez. \_\_\_\_\_ son -", "- nez. \_\_\_\_\_ son - nez \_\_\_\_\_", "- nez. \_\_\_\_\_ son - nez \_\_\_\_\_", and "- nez \_\_\_\_\_ son - nez \_\_\_\_\_ son -".

- nez \_\_\_\_\_ Publi - ez la vic - toi - re

\_\_\_\_\_ Publi - ez la vic - toi - re *tr*

\_\_\_\_\_ Publi - ez la vic - toi - re

\_\_\_\_\_ Publi - ez la vic - toi - re

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "- nez \_\_\_\_\_ Publi - ez la vic - toi - re", "\_\_\_\_\_ Publi - ez la vic - toi - re *tr*", "\_\_\_\_\_ Publi - ez la vic - toi - re", and "\_\_\_\_\_ Publi - ez la vic - toi - re".

AIR VIF.

The first system of musical notation for 'AIR VIF.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a repeat sign. The upper staff features a melodic line with a trill-like passage marked 'Haut.' (Allegretto). The lower staff provides a rhythmic accompaniment with a bass line marked 'Bon' (Basso).

The second system continues the piece. The upper staff has a melodic line with a trill-like passage marked 'Haut.' (Allegretto). The lower staff provides a rhythmic accompaniment with a bass line marked 'Bon' (Basso).

The third system continues the piece. The upper staff has a melodic line with a trill-like passage marked 'Haut.' (Allegretto). The lower staff provides a rhythmic accompaniment with a bass line marked 'Bon' (Basso).

The fourth system continues the piece. The upper staff has a melodic line with a trill-like passage marked 'Haut.' (Allegretto). The lower staff provides a rhythmic accompaniment with a bass line marked 'Bon' (Basso). There are first and second endings marked '1<sup>a</sup>' and '2<sup>a</sup>' above the staff.

The fifth system continues the piece. The upper staff has a melodic line with a trill-like passage marked 'Haut.' (Allegretto). The lower staff provides a rhythmic accompaniment with a bass line marked 'Bon' (Basso).

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment. It includes a section for a Trompe (trumpet) in the right hand, indicated by the label "Tromp:". The piano accompaniment continues with similar rhythmic patterns.

Third system of piano accompaniment. The right hand has a more active melodic line with eighth notes, and the left hand continues with a supporting bass line.

IPHISE.  
ARIETTE.

Vocal line and piano accompaniment for the first part of the 'IPHISE. ARIETTE.' section. The vocal line is in a 3/4 time signature. The lyrics are: Ré - gnez, vol - ti - gez Ris — et Jeux; Vol - ti -

Vocal line and piano accompaniment for the second part of the 'IPHISE. ARIETTE.' section. The vocal line continues with the lyrics: -gez Ris et Jeux. Ré -

-gnez vol-ti-gez Ré\_

-gnez

*pp*

Vol-ti-gez Vol-ti-gez, Ris et Jeux, Ré\_

-gnez ré-gnez. Vol-ti-gez Ris et

Jeux. Par mil - le nouveaux charmes Bannis - sez de ces

lieux les cru - el - les al - lar - mes

Bannis - sez de ces lieux les cru - el - les al -

- lar - mes Ré - guez vol - ti - gez

Ré - guez

Ré - gnez

Haut.

Vol - ti - gez

tr

3

ff

Vol - ti - gez Ris et Jeux, Ré -

3

p

tr

- gnez, ré - gnez, Vol - ti - gez

3

3

Ris et Jeux.

tr

1<sup>er</sup> MENUET.

Tromp: Haut. V<sup>on</sup>

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with the word "Timb:" written below the staff. A dynamic marking of *p* (piano) is placed in the third measure of the upper staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, with the word "Haut." written above the first measure and "von" above the third measure. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with the word "doux." written above the second measure and "ff" (fortissimo) written above the fourth measure.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, with the word "von" written above the second measure. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with the word "B<sup>us</sup>" written above the second measure.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, with the word "Haut." written above the second measure. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, with a trill marking "tr" written above the fourth measure. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords. A dynamic marking of *f* (forte) is placed in the first measure of the upper staff.



2<sup>e</sup> MENUET.

Haut.

B<sup>ns</sup>

Tous.

Haut.

B<sup>ns</sup>

*f*

*p*

Tous.

*f*

*p*

Ou reprend  
le  
1<sup>er</sup> Menuet.

## AIR TENDRE. IPHISE.

Char - mes de ma

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The vocal line begins with a rest, followed by the lyrics 'Char - mes de ma'.

flam - me cons - tan - te Pas - sez dans cet heu - reux sé -

The second system continues the vocal line with the lyrics 'flam - me cons - tan - te Pas - sez dans cet heu - reux sé -'. The piano accompaniment provides harmonic support with chords and melodic fragments.

- jour Char - mes de ma flam - me cons - tan - te Pas - sez dans

The third system continues the vocal line with the lyrics '- jour Char - mes de ma flam - me cons - tan - te Pas - sez dans'. The piano accompaniment continues with a steady accompaniment.

cet heu - reux sé - jour. Qu'i - cy tout ins - pi - re et res - sen - te Les

The fourth system continues the vocal line with the lyrics 'cet heu - reux sé - jour. Qu'i - cy tout ins - pi - re et res - sen - te Les'. The piano accompaniment features some chordal textures.

traits, les trans - ports de l'a - mour Qu'i - cy tout ins - pi - re et res -

The fifth system concludes the vocal line with the lyrics 'traits, les trans - ports de l'a - mour Qu'i - cy tout ins - pi - re et res -'. The piano accompaniment ends with a final chord.

- sen - te Les traits, les trans - ports de l'a - mour

This block contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "- sen - te Les traits, les trans - ports de l'a - mour". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a 2/4 time signature. The music features a mix of eighth and sixteenth notes in the vocal line and chords and simple rhythmic patterns in the piano accompaniment.

1<sup>er</sup> RIGAUDON.

This block shows the beginning of the first Rigaudon section. It features a piano accompaniment in two staves (treble and bass) with a key signature of one sharp and a 2/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a Rigaudon. There are repeat signs and first/second endings indicated by brackets and numbers 1<sup>a</sup> and 2<sup>a</sup>.

This block continues the piano accompaniment for the first Rigaudon section. It maintains the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The music concludes with a final cadence.

This block shows the first ending of the second Rigaudon section. It features a piano accompaniment in two staves with a key signature of one sharp and a 2/4 time signature. The music includes a first ending bracket labeled "1<sup>a</sup>" and a second ending bracket labeled "2<sup>a</sup>".

This block continues the piano accompaniment for the second Rigaudon section, showing the second ending. It features a piano accompaniment in two staves with a key signature of one sharp and a 2/4 time signature. The music concludes with a final cadence.

This block shows the first ending of the second Rigaudon section, repeated. It features a piano accompaniment in two staves with a key signature of one sharp and a 2/4 time signature. The music includes a first ending bracket labeled "1<sup>a</sup>" and a second ending bracket labeled "2<sup>a</sup>".

2<sup>e</sup> RIGAUDON.

Hautbois.  
Bassons.  
Basses.

**CHACONE.** *Vivement.*  
*à demi jeu.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure contains a complex melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *p* (piano) is present in the second measure. The system concludes with a repeat sign.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat. A dynamic marking of *f* (forte) is present in the second measure. The system concludes with a repeat sign.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat. A dynamic marking of *p* (piano) is present in the second measure. The system concludes with a repeat sign.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat. A dynamic marking of *f* (forte) is present in the first measure. The system concludes with a repeat sign.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat. A dynamic marking of *p* (piano) is present in the second measure. The system concludes with a repeat sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 2/4 time signature. It begins with a treble clef and a key signature change to one sharp (F#). The notation includes various chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various chords and melodic lines in both hands.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various chords and melodic lines in both hands.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various chords and melodic lines in both hands.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various chords and melodic lines in both hands, ending with a double bar line and a key signature change to one sharp (F#).

MAJEUR.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *f*. The bass clef staff contains a bass line with quarter and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the bass line with quarter and eighth notes.

Third system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes. The bass clef staff continues the bass line with quarter and eighth notes.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth and sixteenth notes. The bass clef staff continues the bass line with quarter and eighth notes.

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *p* and contains a melodic line with eighth and sixteenth notes. The bass clef staff begins with a dynamic marking of *f* and contains a bass line with quarter and eighth notes.



First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with quarter and eighth notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the first measure. The treble clef part continues with a melodic line, while the bass clef part provides harmonic support with chords and moving lines.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the first measure. The melody in the treble clef is more active, with frequent sixteenth-note patterns. The bass clef part continues with a steady accompaniment.

Fourth system of musical notation, showing a dynamic marking of *f* (forte) in the first measure. A notable feature is a long, sweeping melodic line in the treble clef that spans across the end of the system, marked with a slur.

Fifth system of musical notation, concluding the page with a dynamic marking of *p* (piano) in the second measure. The treble clef part features a series of chords, and the bass clef part has a more rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music consists of chords in the treble and a simple bass line.

Second system of musical notation, continuing the piece with similar chordal textures in the treble and a steady bass line.

Third system of musical notation, showing more complex chordal structures and some melodic lines in the treble.

Fourth system of musical notation, marked with a forte *f* dynamic. It features a more active bass line and intricate treble patterns.

Fifth system of musical notation, concluding the page with a final cadence in the treble and a simple bass line.

# TROISIÈME ENTRÉE.

## LA DANSE.

Le théâtre représente un bocage, la perspective est terminée par un hameau.

### SCÈNE I

MERCURE.

Ritournelle gaie.

PIANO.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a treble and bass staff. The melody is lively and rhythmic, featuring eighth and sixteenth notes. The bass line provides a steady accompaniment with quarter and eighth notes. The piece concludes with a final cadence in the fourth system.

Piano accompaniment for the first system of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Piano accompaniment for the second system of music. The right hand continues the melodic line, and the left hand has a more active bass line with sixteenth notes.

Piano accompaniment for the third system of music. The right hand has a melodic line with a trill (tr) at the end, and the left hand has a bass line with some rests.

MERCURE.

Musical score for the character MERCURE. The vocal line begins with the lyrics "Que de plai-". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some rests.

Musical score for the character MERCURE. The vocal line continues with the lyrics "- sirs l' A-mour m' ap - prê - te! Le plus ai - mable ob-". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

M. *-jet — doit è - tre la con - quête qu'il me pro - met dans ce ha -*

The first system consists of a vocal line (M.) and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M. *-meau; Mais pour jou - ir — d'un tri - om - phe plus beau, Mer -*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment uses longer note values and rests in the right hand, with a consistent bass line.

M. *-cu - re comme un Dieu Ne veut point y pa - rai -*

The third system features a vocal line with trills (tr) on the notes G4 and C5. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

M. *-tre.... On ap - proche; é - vi - tons de me fai - re con -*

The fourth system shows a change in the piano accompaniment, with a new bass line and chords in the right hand. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

## SCENE II.

MERCURE, EURILAS.

MERCURE.

-nai - tre

EURILAS.

A - mants, vou - lez - vous qu'u - ne bel - le Des

PIANO.

E.

feux dont vous bru - lez Soit é - pri - se à son tour Dé - gui -

E.

-sez dé - gui - sez près d'el - le l'ex - cès — de votre a - mour. A -

*AIR. léger.*

E.  *ma*nts vou-lez - vous qu' u - ne bel - le Des feux - dont vous bru-

E.  -lez Soit é - pri - se à son tour, Dé - gui -

E.  -sez dégui - sez près d'el - le L' ex - cès — de votre a - mour Dé - gui -

E.  -sez dé - gui - sez près d'el - le L' ex - cès — de votre a -

SCÈNE III.

MERCURE (sans caducée) EURILAS.

MERCURE.  Le ha-meau se pré-

EURILAS.  -mour.

PIANO. 

M.  -pare à cé-lé-brer des jeux D'où nais-sent ses trans-



M.  -ports.

E.  C'est dans ce jour heu-reux qu'Eglé doit accor-der la faveur que j'es-

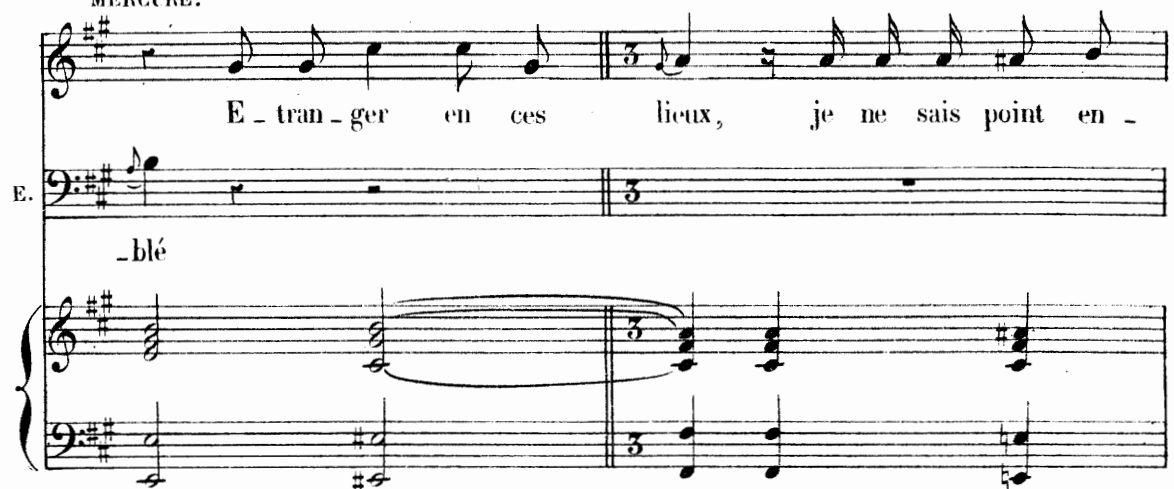




E.  *p*  
 -pè - re; Aux autels de l'Hy - men el - le por - te ses voeux.

E.  *p*  
 C'est pour le choix qu'elle va fai - re Qu'on voit, par les plai - sirs, le Hameau rassem -

## MERCURE.

 *p*  
 E - tran - ger en ces lieux, je ne sais point en -  
 -blé

M.  *p*  
 -co - re Quels sont et les des - seins et les ap - pas d'E - glé  
 E.  *p*  
 De

E. Part — de Terpsi — co — re E — glé nous en — sei — gna les

Plus vite.

E. lois. Un a — zi — le char — mant ré — vé — ré dans ces

Plus vite.

E. bois Voit of — frir cha — que jour, au le — ver de l'Au —

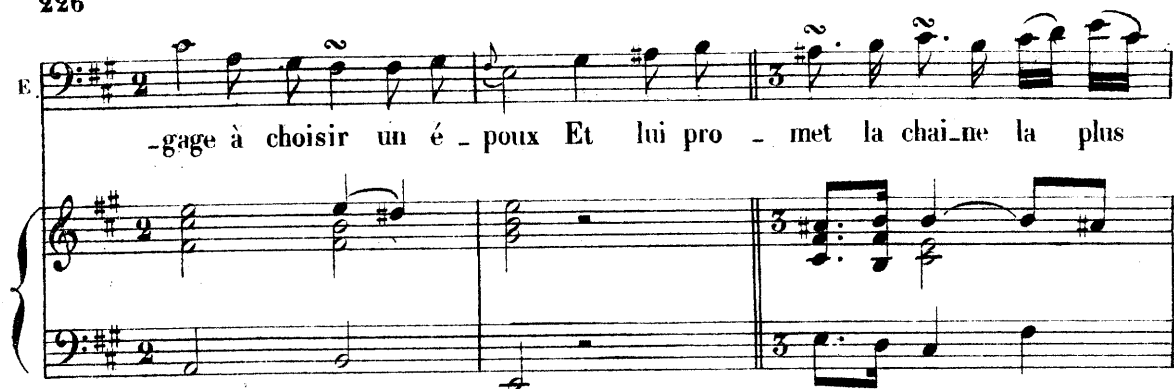
E. — ro — re, Des jeux — qu'E glé con — duit au son de nos haut —

E.  *bois; Un a - zi - le char - mant ré - vé - ré dans ces*

E.  *bois Voit of - frir chaque jour au le - ver de l'au -*

E.  *-ro - re, Des jeux — qu' Eglé con - duit Au son de nos haut -*

E.  *-bois. Pour prix de ses soins; de son zè - le Terpsicho - re l'en -*

E. 

-gage à choisir un é - poux Et lui pro - met la chai - ne la plus

## MERCURE.



Et ce choix glo - ri - eux doit se fi - xer sur vous?

E. 

bel - le Eglé de son ar -

E. 

-deur me fait en - cor mys - tè - re; Mais je vois mes ri - vaux trop empressés à

E. 

plai - re, Soupi - rer et gé - mir dans leurs fers — malheu -

E. *reux* J'ai-me, sans me plain-dre com-me eux. A -

AIR. léger.

E. -mants, vou-lez - vous qu' u - ne bel - le Des feux dont vous bru-

E. -lez Soit é - pri - se à son tour Dé-gui - sez dé-guisez près

E. d'el - le L'ex - cès — de votre a - mour. A - mants, vou-lez -

E. 

-vous qu'au ne bel le Des feux dont vous bru lez Soit é -

E. 

-pri se à son tour, Dégui sez dégui sez près d'el le L'ex -

E. 

-cès de votre a mour; Dégui sez dégui sez près d'el le L'ex -

MERCURE.

E. 

-cès de votre a mour; Non non, ce n'est qu'à vous qu'Eglé

M.

ren - dra les ar - mes Des feux si bien con -

M.

-duits se - ront récom - pen - sés.

Hautbois seul.

## EURILAS.

De sa dan - se el - le vient fai - re bril - ler les

E.

char - mes Et je crains de voir - trer les soins trop em - pres -

## SCÈNE IV.

EGLÉ, MERCURE, PALÉMON jouant du Hautbois.

EURILAS.

-sés!

(Eglé danse) Basson seul.

AIR. MERCURE.

Tu veux a - voir - la pré - fé - ren - ce, Bèr - ger, au son de ton haut -

-bois; Crois tu d'E - glé gui - der en - cor la dan - se

Non, non, non, c'est le son - de ma

voix, Non, non, non, non, c'est le son - de ma



voix. Grâ - ces, quit - tez Cy - thè - re, Ve - nez

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note followed by a series of eighth notes, ending with a trill (tr) on a quarter note. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment.

sur ce — ga - zon Pour dan - ser et pour

The second system continues the musical score. The vocal line has a trill (tr) on a quarter note. The piano accompaniment continues with eighth notes, and there are some chords in the bass line.

plai - re Ve - nez de la Ber - gè - re pren - dre le -

The third system continues the musical score. The vocal line has a trill (tr) on a quarter note. The piano accompaniment continues with eighth notes, and there are some chords in the bass line.

- con Tu veux a - voir — la pré - fé - ren - ce, Ber - ger, au son de ton haut -

The fourth system continues the musical score. The vocal line has a trill (tr) on a quarter note. The piano accompaniment continues with eighth notes, and there are some chords in the bass line.

- bois; Crois - tu d' E - glé gui - der en - cor la

The fifth system continues the musical score. The vocal line has a trill (tr) on a quarter note. The piano accompaniment continues with eighth notes, and there are some chords in the bass line.

M. dan - se Non, non, non, c'est le

M. son de ma voix; Non, non, non, non, c'est le

M. son de ma voix. Mais il fuit, il sou -

M. - pi - re; il bri - se son haut - bois; Ah si de son cour -

M. - roux E - glé ne fait que ri - re Que ce dé - pit me se - ra

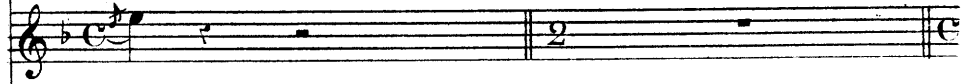
EGLÉ, MERCURE.

EGLÉ.



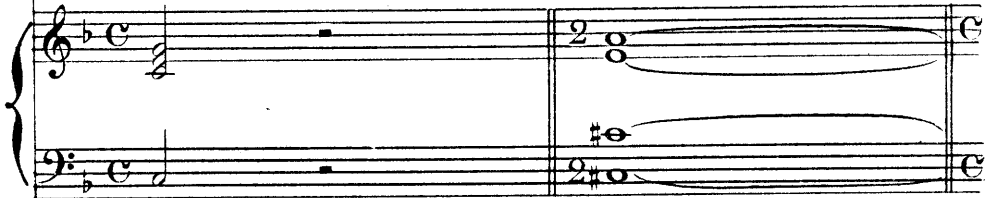
Par quel en - chan - te - ment me laissai - je sur -

MERCURE.



doux!

PIANO.

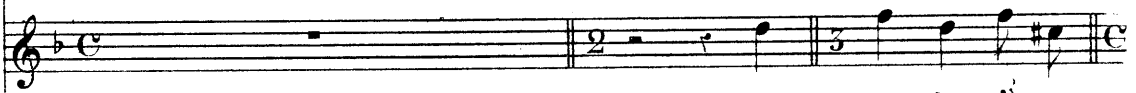


E



-prendre? Dieux! quel est ce ber - ger?

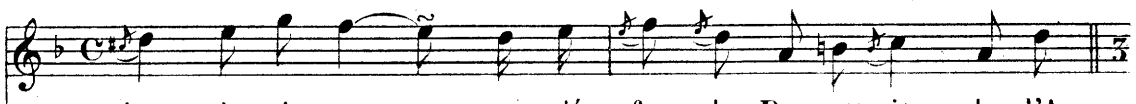
M



Mon cœur jusqu'à ce



M



jour A - vait su - se dé - fen - dre Des attraits de l'A -



M

-mour; Et j'es-pé - rais de ne jamais m'y ren - dre. J'ap -

AIR.

M

-prends à soupi - rer; E - glé, c'est dans vos jeux, C'est par vous que je

M

sais - qu'il faut en - fin qu'on ai - me Je ne sais en ai - mant,

M

si l'on peut être heureux; L'appren - drai - je de mê - me? Je ne

sais en ai - mant, si l'on peut être heu - reux; L'appren -

EGLÉ. (a part)  
 Que lui dirai-je, hé -  
 - drai - - je de mê - - me

E  
 - las! tous mes sens sont trou - blés  
 MERC.  
 Vous ne répondez point? par - lez...

## EGLÉ.

## AIR.

U - ne ten - dre ber - gè - re Em - prun - te vai - ne -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). It features a melody with eighth and sixteenth notes, including trills and slurs. The piano accompaniment is in two staves (treble and bass clefs) and provides harmonic support with chords and a steady bass line.

\_ment Un lan - ga - ge sé - vè - re; U - ne ten - dre ber - gè - re Em -

The second system continues the vocal melody and piano accompaniment. The vocal line includes a trill and a slur over a phrase. The piano accompaniment maintains the harmonic structure with various chord voicings.

\_prun - te vai - ne - ment Un lan - ga - ge sé - vè - re La

The third system shows the vocal line with a trill and a slur. The piano accompaniment continues with harmonic support, including some chordal textures.

fein - te se dé - ment Quand l'a - mant sait luy plai - -

The fourth system concludes the piece. The vocal line features a trill and a slur. The piano accompaniment includes a prominent bass line with eighth notes and chords.

E

-re; La fei - te se dé - ment, Quand l'a - mant sait luy

E

plai - re Quand l'a - mant sait lui plai - - - re.

MERC.

Maitre des

M

cieux, vos grandeurs ne sont rien, Le cœur d'Eglé lui seul est le souverain

M

bien. Vous méritez des vœux plus éclatants en -

M

-co - re; Re\_connais\_ssez Mer - cure épris de vos at -

M

- traits; Ils sont pour vous les feux les plus par - faits; Mer -

EGLÉ.

AIR.

Mon cœur a ses trans -

M

-cu - re vous a - do - re.

E

ports Recon\_nait un pouvoir su - prême Mon cœur a ses trans -



E

-ports Recon\_nait un pou\_voir su \_prê\_me Hé \_ las! \_ pour les ca\_

E

\_cher j'ai fait de vains ef \_ forts Hé \_ \_ las! hé \_ \_

E

\_las! \_ pour les ca\_cher \_ j'ai fait de vains ef \_ forts.

MERC.

Eh! c'est ain \_

E

Il veut qu'on ai \_ me constam \_

M

\_si \_ qu'Amour veut que l'on ai\_me.

E  
\_ment

M  
Je de\_viens pour E - glé le plus fi\_dèle a -

E  
Eh! c'est ain - si qu'Amour veut que l'on ai\_me...

M  
\_mant Non! \_\_\_\_\_

M  
non, je n'aime\_ ray que vous Mon bon\_ heur dépendra du

E  
Non non je n'aime\_rai que

M  
vô - tre Non non je n'aime\_rai que

E  
vous non non je n'aime - rai que

M  
vous non non je n'aime - rai que

E  
vous. Mon bon\_heur dépendra du vô - tre Ah! Ah!

M  
vous. Mon bon\_heur dépendra du vô - tre Ah! Ah!

E  
que notre sort se\_ra doux De vi - vre l'un pour

M  
que notre sort se\_ra doux De vi - vre l'un pour

E  
l'au - tre non... non... je n'aime -

M  
l'au - tre non... non... je n'aime -

E  
-rai... que vous non... non... je n'aime -

M  
-rai... que vous non... non... je n'aime -

E  
-rai... que vous.

M  
-rai... que vous.

Musettes et Hautbois.

E  
M

Non!

On vient, et vous allez déclarer votre é - poux

E

Une Bergère.

non, je n'aimeray que vous. L'Amour

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce

jour il t'im - plo - re L'Amour règne en ces

la B.

bois; Hy - men, c'est par nos voix Qu'en ce jour il l'im -

la B.

-plo - - re

L'Amour règne en ces bois; Hy - men,

L'Amour règne en ces bois; Hy - men,

L'Amour règne en ces bois; Hy - men,

L'Amour règne en ces bois; Hy - men,

c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour

c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour

c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour

c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour". The piano part features a steady accompaniment with chords and moving lines in both hands.

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -". The piano accompaniment continues with a similar rhythmic and harmonic pattern.

4

Confonds si bien ton em - pire et le sien, Que sans  
 - plo - - re  
 - plo - - re  
 - plo - - re  
 plo - - re

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics '- plo - - re'. The fifth staff is a piano accompaniment with a treble and bass clef.

5

cesse on i - gno - - re Qui des deux sait ren - dre plus heu - reux  
 L'Amour  
 L'Amour  
 L'Amour  
 L'Amour

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics 'L'Amour'. The fifth staff is a piano accompaniment with a treble and bass clef.



règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

-plo - - re; L'Amour règne en ces bois; Hy - men

-plo - - re; L'Amour règne en ces bois; Hy - men

-plo - - re; L'A Hy - men

-plo - - re; L'Amour règne en ces bois; Hy - men

c'est par nos voix Hy-men, C'est par nos voix Qu'en ce

c'est par nos voix Hy-men, C'est par nos voix Qu'en ce

c'est par nos voix Hy-men, C'est par nos voix Qu'en ce

c'est par nos voix Hy-men, C'est par nos voix Qu'en ce

jour il t'im-plo - re C'est par nos voix c'est par nos

jour il t'im - plo - re C'est par nos voix

jour il t'im - plo - re C'est par nos voix

jour il t'im - plo - re C'est par nos voix

voix Qu'en ce jour il t'implo - re.

C'est par nos voix Qu'en ce jour il t'implo - re.

C'est par nos voix Qu'en ce jour il t'implo - re.

C'est par nos voix Qu'en ce jour il t'implo - re.

**MUSETTE EN RONDEAU.**

**B<sup>PS</sup> Musettes.**

Haut: **MS**

## UNE BERGÈRE.

C'est pour l'a-mour que nos hameaux sont faits; Nos bergers sont toujours sin-

-cè-res Et l'on ne voit ja-mais d'in-fi-dè-les ber-gè-res; Quand un a-

-mant espère un doux re-tour Ce n'est point pour la gloi-re Qu'il ten-te la vic-

-toi- re, C'est pour l'a - mour, C'est pour l'a - mour.

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are written below the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

This system continues the piano accompaniment from the first system. It consists of two staves, treble and bass clef, with various rhythmic patterns and chordal textures.

This system continues the piano accompaniment. It features a mix of eighth and sixteenth notes in the right hand, with sustained chords and moving lines in the left hand.

This system continues the piano accompaniment. The right hand has a more active melodic line with slurs, while the left hand provides harmonic support with chords and single notes.

This system concludes the piano accompaniment on this page. It features a final melodic phrase in the right hand and a sustained chord in the left hand, ending with a fermata.

GAVOTTE EN RONDEAU

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The treble staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes with slurs, and some chords. The bass staff begins with a bass clef and contains mostly quarter and eighth notes, with some slurs.

The second system continues the piece. The treble staff shows a continuation of the melodic line with slurs and some chords. The bass staff continues with a steady accompaniment of quarter and eighth notes.

The third system shows further development of the melody in the treble staff, including some sixteenth-note passages. The bass staff maintains its accompaniment pattern.

The fourth system introduces some chordal textures in the treble staff, with groups of notes beamed together. The bass staff continues with its accompaniment.

The fifth system concludes the piece. The treble staff features some complex chordal figures and slurs. The bass staff ends with a few final notes. The system concludes with a double bar line and a repeat sign.

2<sup>e</sup> GAVOTTE EN RONDEAU.

textuel.

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes with slurs and ties. The word "textuel." is written in the left margin of the treble staff.

Haut

bas

The second system continues the musical notation with two staves. The word "Haut" is written above the treble staff and "bas" is written below the bass staff in the right margin.

The third system of musical notation consists of two staves, treble and bass clef, continuing the piece.

The fourth system of musical notation consists of two staves, treble and bass clef, continuing the piece.

The fifth system of musical notation consists of two staves, treble and bass clef, continuing the piece.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar notation.

## RIGAUDON.

Third system of musical notation, starting with the tempo marking "Vite." and a 2/4 time signature.

Fourth system of musical notation, including first and second endings.

Fifth system of musical notation, continuing the piece.

Sixth system of musical notation, concluding the piece with a first ending.



Pour un autre Eglé se dé - cla - re; Es-poir flat -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a common time signature. It begins with a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature, featuring sustained chords and a triplet of eighth notes in the bass line.

-teur Qu'êtes vous de-ve- nu? Mais que je suis ven -

The second system continues the musical score. The vocal line has a fermata over the first measure and then continues with eighth notes. The piano accompaniment features a melodic line in the treble clef and a bass line with eighth notes and a fermata.

- gé Par un choix si bi - zar - re De fal-loir à son

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment includes a 2/2 time signature change and a triplet of eighth notes in the bass line.

MERCURE  
cœur un ber-ger in-con - nu. Au choix d'E - glé ces-se de faire in -

The fourth system is marked 'MERCURE'. The vocal line has a fermata over the first measure. The piano accompaniment features a 2/2 time signature and a triplet of eighth notes in the bass line.

un Amour apporte le Caducée  
- ju - re Dans ce ber - ger reconnais-sez Mer - cu - re

The fifth system continues the musical score. The vocal line has a fermata over the first measure. The piano accompaniment features a 2/2 time signature and a triplet of eighth notes in the bass line.

*p*

Le char-mant art d'E - glé d'un Dieu même est vain - queur,

*p*

Le char-mant art d'E - glé d'un Dieu même est vain - queur,

*vns Haut:*

*M*

E -

Le char-mant art d'E - glé d'un Dieu mê-me est vain - queur.

Le char-mant art d'E - glé d'un Dieu mê-me est vain - queur.

Le char-mant art d'E - glé d'un Dieu mê-me est vain - queur.

*M*

- glé va fai - re mon bon - heur, E - glé, E - glé va

M

fai - re mon bon - heur . .

Le charmant art d'E - glé d'un Dieu même est vain -

Le charmant art d'E - glé d'un Dieu même est vain -

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with the lyrics 'fai - re mon bon - heur . .'. The second and third staves are vocal lines for two different voices, both starting with a treble clef and the same key signature and time signature. They both begin with the lyrics 'Le charmant art d'E - glé d'un Dieu même est vain -'. The fourth staff is a piano accompaniment line, starting with a bass clef and the same key signature and time signature. It provides harmonic support for the vocal lines.

- queur, Le charmant art d'E - glé d'un Dieu mê - me est vain - queur.

- queur, Le charmant art d'E - glé d'un Dieu mê - me est vain - queur.

Le charmant art d'E - glé d'un Dieu mê - me est vain - queur.

The second system of the musical score consists of four staves. The top staff is a vocal line starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It continues the lyrics from the first system with '- queur, Le charmant art d'E - glé d'un Dieu mê - me est vain - queur.'. The second and third staves are vocal lines for two different voices, both starting with a treble clef and the same key signature and time signature. They both continue the lyrics with '- queur, Le charmant art d'E - glé d'un Dieu mê - me est vain - queur.'. The fourth staff is a piano accompaniment line, starting with a bass clef and the same key signature and time signature. It provides harmonic support for the vocal lines.

le théâtre change et représente un Jardin Orné.

*gay*

M

Mais \_\_\_\_\_ par les

M

soins des plus ai - ma - bles dieux, De mil - le at - traits nou -

M

- veaux On voit bril - ler ces lieux \_\_\_\_\_

M

Ces sons an-non-cent Terpsi-cho-re; les Fau-nes, les Syl-

M

-vains em-pres-sés sur ses pas De la ber-gè-re que j'a-

M

-do-re Vien-nent cé-lé-brer les ap-pas.

# SCÈNE VI

ENTRÉE DE TERPSICHOË, DE SES NYMPHES, DES FAUNES ET SYLVAINS

PIANO.

*f* *tr*

1ª 2ª

1ª 2ª

*louré grave.*

Viol:

Musical score for Violin, marked *f*. The piece is in 3/4 time with a key signature of two sharps (D major). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a quarter rest, followed by a quarter note D5, then eighth notes E5, F5, and G5. The bass staff provides a harmonic accompaniment with a quarter note D4, followed by eighth notes E4, F4, and G4.

Petite Flûte.

Musical score for Petite Flûte. The piece is in 3/4 time with a key signature of two sharps (D major). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a series of eighth notes with slurs and accents, starting on D5 and moving up to G5. The bass staff provides a harmonic accompaniment with a quarter note D4, followed by eighth notes E4, F4, and G4.

Musical score for Petite Flûte. The piece is in 3/4 time with a key signature of two sharps (D major). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues with eighth notes, featuring slurs and accents. The bass staff provides a harmonic accompaniment with a quarter note D4, followed by eighth notes E4, F4, and G4.

Musical score for Petite Flûte. The piece is in 3/4 time with a key signature of two sharps (D major). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues with eighth notes, featuring slurs and accents. The bass staff provides a harmonic accompaniment with a quarter note D4, followed by eighth notes E4, F4, and G4.

Musical score for Petite Flûte. The piece is in 3/4 time with a key signature of two sharps (D major). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff continues with eighth notes, featuring slurs and accents. The bass staff provides a harmonic accompaniment with a quarter note D4, followed by eighth notes E4, F4, and G4.

First system of a piano score in D major. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines.

Second system of the piano score. The right hand continues with melodic phrases and slurs, and the left hand maintains the harmonic support with sustained notes and rhythmic patterns.

Third system of the piano score. The right hand shows more complex melodic figures with slurs, and the left hand features a more active bass line with eighth-note accompaniment.

Fourth system of the piano score. The right hand has melodic lines with slurs, and the left hand includes a prominent sustained chord in the bass.

Fifth system of the piano score. The right hand concludes with melodic phrases, including a trill (tr) in the final measure. The left hand provides a steady accompaniment.



First system of a piano score in D major. The right hand features a complex texture with multiple beamed sixteenth notes and chords, while the left hand provides a steady accompaniment of quarter notes and chords.

Second system of the piano score. The right hand continues with intricate sixteenth-note patterns, and the left hand maintains its accompaniment with some melodic movement.

Third system of the piano score. The right hand's texture remains dense with sixteenth notes, and the left hand's accompaniment becomes more rhythmic with eighth-note patterns.

Fourth system of the piano score. The right hand shows a change in texture with more sustained chords and fewer sixteenth notes, while the left hand continues with a steady accompaniment.

Fifth system of the piano score. The right hand features a trill (tr) and returns to a dense sixteenth-note texture. The left hand concludes with a sustained chord in the final measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a series of chords in the right hand, some with slurs, and a more active line in the left hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The right hand has a melodic line with slurs, while the left hand provides harmonic support with chords.

1<sup>er</sup> MENUET.

Fl. vus tr. gay.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music begins with a piano (*p*) dynamic. The right hand has a melodic line with trills (*tr*) and slurs. The left hand has a steady accompaniment. Dynamics include *p*, *tr*, and *f*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with a melodic line in the right hand and accompaniment in the left. A dynamic marking of *f* is present.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music features a strong dynamic marking of *sf* (sforzando) in the right hand, followed by a *p* (piano) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music concludes with a melodic line in the right hand and accompaniment in the left. A dynamic marking of *f* is present.

2<sup>e</sup> MENUET.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The word "doux." is written in the treble staff. The music begins with a half note chord in the treble and a half note in the bass. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a simple harmonic accompaniment with quarter and half notes.

The second system continues the piece. It features a repeat sign in the middle of the system. The treble staff has a melodic line with slurs and ties. The bass staff continues with a steady accompaniment. The system concludes with a final chord in the treble and a half note in the bass.

The third system shows the continuation of the melodic and harmonic lines. The treble staff has a triplet of eighth notes and a slur over a group of notes. The bass staff has a half note followed by quarter notes. The system ends with a half note chord in the treble and a half note in the bass.

The fourth system continues the composition. The word "doux." appears again in the treble staff. The treble staff has a melodic line with slurs and ties. The bass staff has a half note followed by quarter notes. The system ends with a half note chord in the treble and a half note in the bass.

The fifth system continues the piece. The treble staff has a melodic line with slurs and ties. The bass staff has a half note followed by quarter notes. The system ends with a half note chord in the treble and a half note in the bass.

The sixth and final system of the page. The treble staff has a melodic line with slurs and ties. The bass staff has a half note followed by quarter notes. The system ends with a half note chord in the treble and a half note in the bass.

Fl et V<sup>ns</sup> *tr*

*doux.* *f*

*f* Fl:

*très-fort*

*doux.*

MUSETTE EN RONDEAU.

*tendrement.*

First system of piano accompaniment, featuring treble and bass staves with a key signature of two sharps (F# and C#).

Second system of piano accompaniment, continuing the musical texture from the first system.

Third system of piano accompaniment, concluding the instrumental part of this page.

1<sup>rs</sup> et 2<sup>ds</sup> Dessus.  
(Haute contre)

Vocal line for the 1<sup>st</sup> and 2<sup>nd</sup> Soprano parts. The lyrics are: Sui - vez les loix qu'A -

Ténors.  
(Taille)

Vocal line for the Tenor parts. The lyrics are: Sui - vez les loix qu'A -

Basses.

Vocal line for the Bass parts. The lyrics are: Sui - vez les loix qu'A -

Fourth system of piano accompaniment, providing harmonic support for the vocalists.

\_mour vient vous dic\_ter lui - mê - me, Sui - vez les loix que  
 \_mour vient vous dic\_ter lui - mê - me, Sui - vez les loix que  
 \_mour vient vous dic\_ter lui - mê - me, Sui - vez les loix que

UNE BERGÈRE.

On fait un choix, on  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.

doux.

l.  
B.

aime et pour toujours on ai - me  
 Sui - vez — les loix que  
 Sui - vez — les loix que  
 Sui vez — les loix que

l.  
B.

*doux.*

*doux.*  
 L'A\_mour vous ap - pel - le, Ai -  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.

*doux.*



La  
B.

-mez soy\_ez fi - dè - le, l'A\_mour vous ap - pel - le Qu'il

La  
B.

est doux d'entendre sa voix! On fait un choix on aime et pour toujours on  
MERCURE.

J'ai fait un choix j'aime et c'est pour toujours que

La  
B.

ai - me Sui - vez les loix que nous chérissons dans nos bois.

M

jaime Sui - vez les loix que nous chérissons dans nos bois.

*f*

Sui -

*f*

Sui -

*f*

Sui -

-vez les loix qu'A - mour vient vous dic - ter lui mê - me Sui -

-vez les loix qu'A - mour vient vous dic - ter lui mê - me Sui -

-vez les loix qu'A - mour vient vous dic - ter lui mê - me Sui -

## UNE BERGÈRE.

No -

-vez les loix que nous chérissons dans nos bois.

-vez les loix que nous chérissons dans nos bois.

-vez les loix que nous chérissons dans nos bois.

-tre ardeur - tan - te Sans ces - se s'aug - men - te, Qu'i - ci chacun

MERCURE.

Qu'i - ci chacun

L.  
B. chan-te Mil - le et mil - le fois; On fait — un choix on

M.  
chan-te Mil - le et mil - le fois; On fait — un choix on

L.  
B. aime et pour toujours on aime Sui - vez — les loix que nous chérissons dans nos

M.  
aime et pour toujours on aime Sui - vez — les loix que nous chérissons dans nos

L.  
B. bois.

M.  
bois.

Sui - vez — les loix qu'A - mour vient vous dicter lui -

Sui - vez les loix qu'A - mour vient vous dicter lui -

Sui - vez — les loix qu'A - mour vient vous dicter lui -

mê - me, sui - vez les loix que nous chérissons dans nos bois

mê - me, sui - vez les loix que nous chérissons dans nos bois

mê - me, sui - vez les loix que nous chérissons dans nos bois

## MERCURE à TERPSICHOË.

E-glé me tient sous sa puis - san - ce, Du ne nymphe si

belle augmentez votre cour; Vous venez à ja - mais les Grâces et l'A -

-mour, par - tager ma reconnais - san - ce.

Terpsichore prend Eglé pour danser.

PIANO.

The musical score is written for piano in 3/8 time, with a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each (treble and bass clef). The first system is labeled 'PIANO.' and includes a 3/8 time signature. The melody in the treble clef is characterized by eighth-note patterns, often beamed in pairs. The bass clef accompaniment features chords and single notes, providing a steady harmonic foundation. The piece concludes with a final cadence in the fifth system.

tr

DEUXIEME PASSEPIED

1<sup>a</sup> 2<sup>a</sup>

doux.

First system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The music consists of two staves with various notes, rests, and slurs.

Second system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The music consists of two staves with various notes, rests, and slurs.

Third system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The music consists of two staves with various notes, rests, and slurs.

Fourth system of musical notation, featuring a treble and bass clef. The key signature changes to two sharps (F# and C#). The music consists of two staves with various notes, rests, and slurs.

Fifth system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The music consists of two staves with various notes, rests, and slurs.

Sixth system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The music consists of two staves with various notes, rests, and slurs.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note runs and a trill. The bass clef staff contains a harmonic accompaniment of chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble clef staff features a melodic line with a trill (tr) and eighth-note runs. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff shows a melodic line with eighth-note runs and a trill. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth-note runs and a trill. The bass clef staff provides harmonic accompaniment. The system concludes with a double bar line and a repeat sign.



TAMBOURIN EN RONDEAU.

The first system of music features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The treble staff begins with a series of eighth notes, followed by a repeat sign and a sequence of quarter notes. The bass staff starts with a whole note, followed by a series of eighth notes. A dynamic marking of *B<sup>ns</sup>* is present in the second measure of the treble staff.

The second system continues the piece with similar rhythmic patterns. The treble staff features eighth-note runs and quarter notes, while the bass staff provides a steady accompaniment with eighth notes.

The third system introduces first and second endings. The first ending is marked *1<sup>a</sup>* and the second ending is marked *2<sup>a</sup>*. Trills are indicated by *tr* above notes in the treble staff. The bass staff continues with eighth-note accompaniment.

The fourth system features more trills (*tr*) and a second ending (*2*) in the treble staff. The bass staff is characterized by a dense texture of sixteenth-note accompaniment.

The fifth system concludes the piece with trills (*tr*) and eighth-note patterns in the treble staff, and quarter-note accompaniment in the bass staff.

First system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure and a second ending bracket over the last two measures. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff features three trills, each marked with "tr". The bass clef staff includes a slur over the first two measures and a sharp sign (#) over the second measure.

Third system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff features a series of chords in the first two measures, followed by a moving line.

Fourth system of musical notation. The treble clef staff shows a continuous eighth-note melodic line. The bass clef staff consists of a series of chords, some with a sharp sign (#) over the second measure.

Fifth system of musical notation. The treble clef staff has a fermata over the first measure and a second ending bracket over the last two measures. The bass clef staff includes a "B<sup>os</sup>" marking in the first measure and a sharp sign (#) over the second measure.

First system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The treble staff contains a melodic line with trills (tr) and slurs. The bass staff contains a supporting line with slurs and a sharp sign (#) above a note in the final measure.

Second system of musical notation. The treble staff features a melodic line with multiple trills (tr) and slurs. The bass staff contains a supporting line with chords and slurs.

Third system of musical notation. The treble staff features a melodic line with trills (tr) and slurs. The bass staff contains a supporting line with chords and slurs.

Fourth system of musical notation. The treble staff features a melodic line with trills (tr) and slurs. The bass staff contains a supporting line with chords and slurs.

Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff contains a supporting line with slurs.