

CINQUIÈME ENTREE. LA TURQUIE.

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



SCENE PREMIERE.

Z A I D E.

P R E L U D E.

Z A I D E.

The musical score consists of six staves. The first staff is for the vocal part, labeled 'Z A I D E.', and contains a simple melody with rests. The second staff is for the Violons, labeled 'V I O L O N S.', and features a more complex melodic line with various ornaments and dynamics. The third and fourth staves continue the instrumental texture. The fifth and sixth staves are for the Basse-Continue, labeled 'B A S S E - C O N T I N U E.', and include figured bass notation with numbers (6, 7, 6, 7, 6, 5) and asterisks (*, 3*) indicating specific fingerings or ornaments.

B A S S E - C O N T I N U E.



Musical score system 1, consisting of six staves. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The fifth and sixth staves are figured bass notation with figures: 76, 7 7 4 3, 7 6, and asterisks.



Musical score system 2, consisting of six staves. The top staff is a treble clef with a key signature of one flat. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The fifth and sixth staves are figured bass notation with figures: 6, 6, 4, 3, 6, 7, 4, and asterisks.

CINQUIÈME ENTREE, SCENE I.

AIR.

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

Doux.

The first system of the musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are written below the notes. The second staff is the piano accompaniment, starting with a bass clef. The third and fourth staves continue the piano accompaniment. The fifth staff is the piano accompaniment, and the sixth staff is the piano accompaniment, featuring figured bass notation (6, 7, 6, x, 6, 6, 6, 6, 4, 3x) below the notes.

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

The second system of the musical score consists of six staves. The top staff is the vocal line, continuing the lyrics. The second staff is the piano accompaniment. The third and fourth staves continue the piano accompaniment. The fifth staff is the piano accompaniment, and the sixth staff is the piano accompaniment, featuring figured bass notation (6, 6, 6, 7, 4, 3) below the notes. The system concludes with the dynamic marking *Ggg*.

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

For.

Detailed description: This system contains the first musical phrase. It consists of a vocal line on a single staff and a piano accompaniment on five staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment includes various rhythmic patterns and fingerings, with some notes marked with 'x' and '6'. A dynamic marking of 'For.' (Forzando) is placed below the piano staff.

Au moment de mon esclavage, Quand on me condui-

Doux.

Doux.

Detailed description: This system contains the second musical phrase. It consists of a vocal line on a single staff and a piano accompaniment on five staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment includes various rhythmic patterns and fingerings, with some notes marked with 'x' and '7'. A dynamic marking of 'Doux.' (Dolce) is placed below the piano staff in two locations.

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

The first system of the musical score consists of six staves. The top staff is the vocal line, with lyrics written below it. The bottom staff is the basso continuo line, with figured bass notation. The music is in common time (C) and features a variety of rhythmic values including eighth and sixteenth notes, as well as rests. There are some accidentals and ornaments marked with an asterisk (*) in the basso continuo line.

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

The second system of the musical score also consists of six staves. The top staff is the vocal line, with lyrics written below it. The bottom staff is the basso continuo line, with figured bass notation. The music continues in common time (C) and includes similar rhythmic patterns and ornaments as the first system.

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

This system contains six staves. The top staff is the vocal line with lyrics. The following five staves are for piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The system ends with a double bar line and repeat dots.

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

Fort.

This system contains six staves. The top staff is the vocal line with lyrics. The following five staves are for piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The system ends with a double bar line and repeat dots. The word "Fort." is written below the second staff.

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

Doce.

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

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

H h h

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

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

Bequars.

7 76 6 6 54

Detailed description: This system contains six staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are for a second instrument, likely a flute or violin. The fifth and sixth staves are for a third instrument, likely a cello or double bass. The music is in 3/4 time and features various rhythmic patterns and ornaments.

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

Detailed description: This system contains six staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are for a second instrument, likely a flute or violin. The fifth and sixth staves are for a third instrument, likely a cello or double bass. The music is in 3/4 time and features various rhythmic patterns and ornaments.

SCENE II.

ZULIMAN, ROXANE.

RITOURNELLE.

Vivace.

VIOLONS,

BASSE-CONTINUE.

This system contains the first three staves of the musical score. The top staff is for Violins, the middle for a second Violin part, and the bottom for Basse-Continue. The music is in 2/4 time and begins with a 'Vivace' tempo marking. The Basse-Continue part includes figured bass notation with numbers 6, 7, and 6.

This system contains the next three staves of the musical score. It continues the instrumental parts for Violins and Basse-Continue. The Basse-Continue part includes figured bass notation with numbers 6 and 7.

This system contains the next three staves of the musical score. It continues the instrumental parts for Violins and Basse-Continue. The Basse-Continue part includes figured bass notation with numbers 6, 7, and 6.

This system contains the final three staves of the musical score on this page. It concludes the instrumental parts for Violins and Basse-Continue. The Basse-Continue part includes figured bass notation with numbers 6, 7, and 7.

ROXANE.

Quoy ! par d'autres appas, votre ame est enflamée ? Mes sôûpirs déformais vont être super-

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

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

quoy ne m'aimez vous plus ?

A I R.

VIOLONS.

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

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

A qui sçait mieux l'obte- nir.

ROXANE.

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

BASSE-CONTINUE.

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

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

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

VIOLONS.

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

tié parle encor pour vo^s; Mais l'amour parle pour une autre. La pitié parle encor pour

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

ZULIMAN.

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

ROXANE.

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

ZULIMAN.

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

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

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

ROXANE, à part.

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

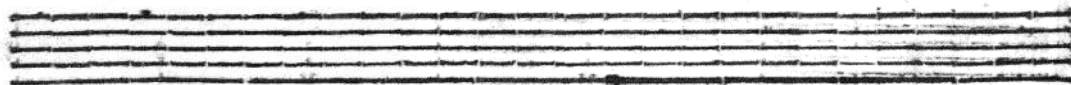


SCENE III.

ZULIMAN, ROXANE, ZAYDE & les autres Sultanes.

PASSACAILLE.

VIOLONS.



L'EUROPE GALANTE, BALLET,

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values including eighth and sixteenth notes. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet, with a treble and bass clef. The fourth and fifth staves are for a string instrument, likely a violin or viola, with a treble and bass clef. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

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

The second system of the musical score consists of five staves, similar in layout to the first system. It continues the musical composition with a treble clef staff at the top and four bass clef staves below. The notation includes various musical symbols such as slurs, accents, and dynamic markings, and concludes with a double bar line.

A set of five empty musical staves, consisting of a treble clef staff and four bass clef staves, positioned at the bottom of the page.

FLUTES.
FLUTES.
Deux.
VIOLONS.

This section of the score contains five staves. The first two staves are for Flutes, with the second staff specifically marked 'Deux'. The third staff is for Violons. The fourth and fifth staves are empty, indicating that the instruments are silent for the remainder of this section.

Tous.

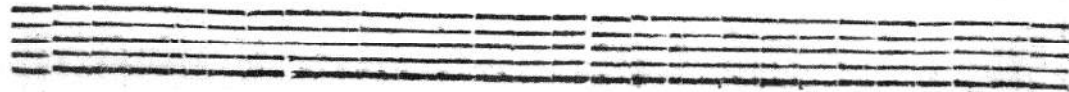
This section of the score contains five staves. The first staff is for 'Tous' (all instruments). The second and third staves are for Flutes. The fourth and fifth staves are for Violons. The fifth staff includes fingerings 6, 7, and 6.

L'EUROPE GALANTE, BALLET,

The first system of music consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The second and third staves are in alto clef and contain accompaniment. The fourth staff is in bass clef and contains a lower accompaniment line. The fifth staff is in bass clef and contains a more active accompaniment line, including a sixteenth-note figure marked with a '6' above it.



The second system of music consists of five staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a 'Doux.' marking. The second staff is in alto clef and contains accompaniment. The third staff is in alto clef and contains accompaniment. The fourth staff is in bass clef and contains a lower accompaniment line. The fifth staff is in bass clef and contains a more active accompaniment line, including a '7' above a note and a '6-7-6' figure at the end.



CINQUIEME ENTREE, SCENE III

A musical score for five instruments, likely strings and woodwinds. The score consists of five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is written in a common time signature. The fifth staff includes performance markings such as 'x' and '6'.

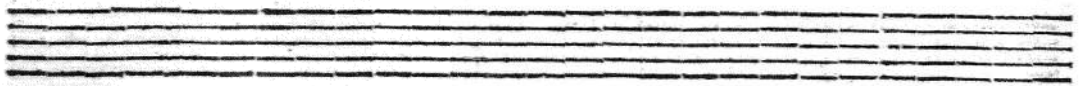
Two empty musical staves, one in treble clef and one in bass clef.

A musical score for Flutes and Violins. The score consists of five staves. The first staff is labeled 'FLUTES.' and 'Tous.' The second staff is labeled 'FLUTES.' The third staff is labeled 'Doux.' and 'VIOLONS.' The fourth and fifth staves are for the Violins. The music is written in a common time signature.

Two empty musical staves, one in treble clef and one in bass clef.

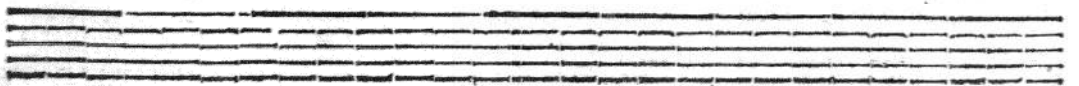
FLUTES.
FLUTES.
doux.
VIOLONS.

This section of the score contains five staves. The first two staves are for Flutes, the third for Violins (marked 'doux'), and the fourth and fifth are for other instruments. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and dynamic markings.



TOUTS.

This section of the score contains five staves. The first three staves are for woodwinds (labeled 'TOUTS'), and the fourth and fifth are for strings. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and dynamic markings. At the bottom of the fifth staff, there are markings: $\frac{6}{3}$, 76, and $\frac{6}{3}$.



CINQUIEME ENTREE, SCENE III.



The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line. The third and fourth staves are also bass clefs with a key signature of one sharp (F#) and a common time signature (C), containing bass lines. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line with some markings like '7 6x' and '6x' below it. Below the fifth staff are two empty staves.



The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line. The third and fourth staves are also bass clefs with a key signature of one sharp (F#) and a common time signature (C), containing bass lines. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), containing a bass line with some markings like '6x' below it. Below the fifth staff are two empty staves.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef. The third staff is a tenor clef. The fourth staff is an alto clef. The fifth staff is a bass clef. The music is written in a style characteristic of 18th-century French ballet music, featuring a mix of eighth and sixteenth notes, often with grace notes. There are some markings above the notes, possibly indicating fingerings or ornaments.

Five empty musical staves, corresponding to the staves in the first system above.

The second system of the musical score consists of five staves, similar in layout to the first system. It continues the musical piece with similar notation and clefs. The bottom staff of this system includes some numerical markings below the notes, such as '6', '6x', and '6', which likely refer to fingerings or specific performance techniques.

Five empty musical staves, corresponding to the staves in the second system above.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are for woodwinds, likely flutes and oboes, with treble clefs and a key signature of one flat. The fourth and fifth staves are for strings, with bass clefs and a key signature of one flat. The music is in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines.

A I R.

Zayde, alternativement avec les autres Sultanes.

ZAYDE.

The second system of the musical score features a vocal line and instrumental accompaniment. The vocal line is on a treble clef staff with a key signature of one flat. The instrumental parts are on two staves below, with treble clefs and a key signature of one flat. The music is in a 3/4 time signature and includes the following lyrics:

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

FLUTES.
Doux.

VIOLONS.

The third system of the musical score features a vocal line and instrumental accompaniment. The vocal line is on a treble clef staff with a key signature of one flat. The instrumental parts are on two staves below, with treble clefs and a key signature of one flat. The music is in a 3/4 time signature and includes the following lyrics:

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

M m m

LES SULTANES.

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

FLUTES.

Fort.

VIOLONS.

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

FLUTES.

VIOLONS.

ZAYDE.

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

FLUTES.

Doux.

VIOLONS.

CINQUIEME ENTREE, SCENE III

331

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

LES SULTANES.

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

FLUTES.

Forc.

VIOLONS.

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

FLUTES.

VIOLONS.

PRELUDE.

ZULIMAN, à ZAYDE.

A I R.

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

BASSE-CONTINUE.

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

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

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

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

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

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

A I R.

VIOLONS.

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

BASSE-CONTINUE.

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

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

RECITATIF.

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

BASSE-CONTINUE.

mours, Des Beautz de ces lieux j'empruntois le secours ; Mais , vous triomphez de leurs

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

Vltz. ROXANE.

Elle tire son poignard , pour en frapper Z A Y D E.

ZULIMAN.

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

CINQUIEME ENTREE, SCENE III

Il attache le poignard.

ROXANE.

vois-jet Quelle fureur : Malheureuse, qu'oses-tu faire? JE vou-

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

poir dont je suis animée, S'enflâme encor par tes discours; Tu luy jures, Cru-

el, les plus tendres amours, Tu l'aimes cent fois plus que tu ne m'as aimée.

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

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

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

ZULIMAN.

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

6 6 43

ROXANE.

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

IZAYDE.

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

56 76 6

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

6

ZULIMAN.

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

6 4 6

SCENE IV.

ZULIMAN, ZAYDE, & les autres SULTANES.

A I R.

ZAYDE

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

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

ZULIMAN. A I R.

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

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

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

O o o

ENSEMBLE.

HAUTE.

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

ZULIMAN.

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

BASSE-CONTINUE.

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

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

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

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

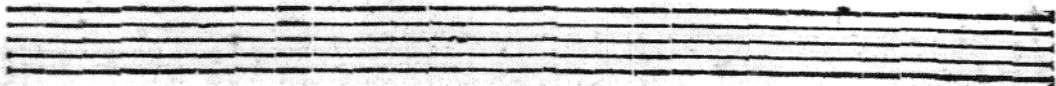
cesse, Comptons nos jours par nos plaisirs. Comptons nos jours par nos plaisirs.

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

ZULIMAN.

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

Fêtes les plus belles.



Sans des Paroles franques, du Divertissement qui suit.

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

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

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

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





SCENE V.

ZULIMAN, ZAYDE, & les autres SULTANES.

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

MARCHE DES BOSTANGIS.

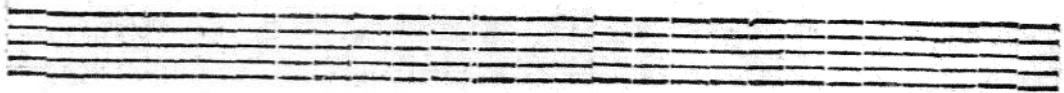
VIOLONS.

BASSE-CONTINUE.

GINQUIEME ENTREE, SCENE V.



The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The second staff is a bass clef with a similar melodic line. The third and fourth staves are for a keyboard instrument, showing chordal accompaniment with various figures and rests. The fifth staff is a bass clef with a more complex rhythmic accompaniment, including sixteenth and thirty-second notes, and some rests. There are some markings like 'x' and '6' on the fifth staff.



A set of five empty musical staves, likely representing a section of the score that is not present in this image or is a placeholder.



The second system of music also consists of five staves, following the same layout as the first system. It contains a similar melodic and accompaniment structure. The notation includes various note values, rests, and dynamic markings. There are some markings like 'x' and '6' on the fifth staff.



A set of five empty musical staves, similar to the first system.

PPP

Le Chef des Bostangis, à qui le Chœur répond.

Grave.

Doux.
VIOLONS.

LE BOSTANGI.

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

C H O E U R.

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

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

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

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

VIOLONS.

AIR.

Doux. Fort. Doux. Fort. Doux. Fort.

VIOLONS.

LE BOSTANGI.

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

BASSE-CONTINUE.

Doux. Fort. Doux. Fort. Doux. Fort.

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

Doux. Fort. Doux. Fort. Doux. Fort.

Musical score for 'LEUROPE GALANTE, BALLETT.' consisting of six staves. The first staff includes dynamic markings: *LUZZ.*, *Forc.*, *Doce.*, and *Forc.*. The fifth staff contains the lyrics: "Mille volte exclamara. Mille volte exclamara." The sixth staff includes fingerings: 5 and 6. Below the sixth staff are two empty staves.



CINQUIEME ENTREE, SCENE V.

LE CHOEUR.

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

VIOLONS.

VIOLONS.
BASSE-CONTINUE.

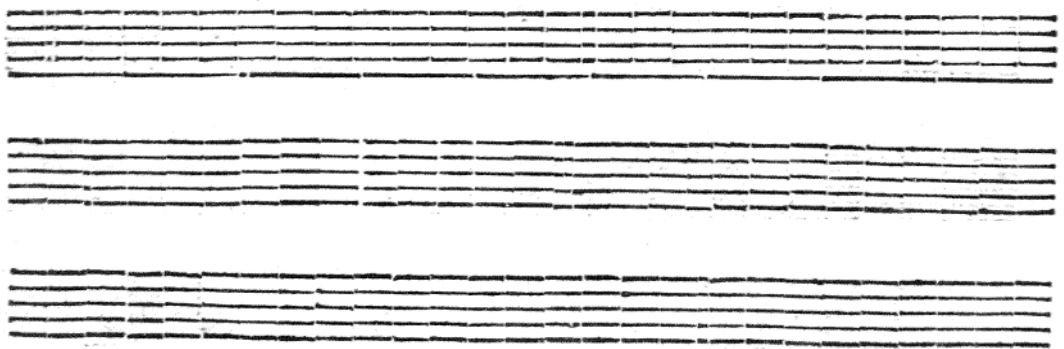
nir, unir li cantara, Mille volte excla-mara. Unir, unir li cantara, U-

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

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

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

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are repeated four times, each corresponding to a vocal phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including sixteenth notes and rests. The score is divided into measures by vertical bar lines, and there are repeat signs at the end of each vocal phrase.



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

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

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

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

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "nir, unir li cantara, Mille volte exclamara, Unir, unir li cantara, U-". The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The piece concludes with a double bar line and a repeat sign.

Three empty musical staves, each consisting of five horizontal lines, arranged vertically. They are currently blank.

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

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

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

LE BOSTANGI.

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

6 7 6# 6 4 3 6 4 3 6

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

A I R.

Le BOSTANGI, alternativement avec le CHOEUR.

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

BASSE-CONTINUE.

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

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

sta. Como à frutas Tempe- sta.

LE CHOEUR.

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

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

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

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

VIOLONS.

The musical score consists of five systems. The first four systems are vocal staves for the chorus, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated for each system. The fifth system is for violins, with a treble clef and a key signature of one sharp. It features a melodic line with some slurs and accents. Below the violin staff are three empty staves, likely for other instruments or a basso continuo.

Allegro.

LE BOSTANGL

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

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

Fort.

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

L E C H O E U R.

Favor cele- sta Coprir, coprir su Turbanta. Coprir, Coprir su Turbanta.

Favor cele- sta, Coprir, coprir su Turban- ta. Coprir, Coprir su Turbanta.

Favor cele- sta, Coprir, coprir su Turbanta. Coprir, Coprir su Turbanta.

Favor cele- sta, Coprir, coprir, su Turbanta. Coprir, Coprir su Turbanta.

VIOLONS.

PREMIER AIR, POUR LES BOSTANGIS.

CINQUIEME ENTREE, SCENE V.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The second and third staves are alto clefs, and the fourth and fifth staves are bass clefs. The music includes various rhythmic patterns and rests. A dynamic marking of $4 \text{ } \text{mf}$ is present above the fifth staff. The system concludes with a double bar line and a repeat sign.

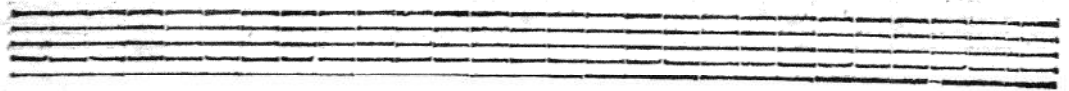
A set of five empty musical staves, consisting of five horizontal lines each, positioned between the first and second systems of music.

The second system of the musical score consists of five staves, continuing the musical notation from the first system. It features similar rhythmic and melodic patterns. A dynamic marking of $6 \text{ } \text{mf}$ is visible above the fifth staff. The system concludes with a double bar line and a repeat sign.

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

L'EUROPE GALANTE, BALLET.
DEUXIÈME AIR, POUR LES MESMES.

VIOLONS.



CINQUIEME ENTREE, SCENE V.

The first system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a single system with various note values and rests.

A set of five empty musical staves, likely representing a continuation of the score or a placeholder for another system.

The second system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a single system with various note values and rests.

A set of five empty musical staves, likely representing a continuation of the score or a placeholder for another system.

A I R.

Le Bofangi, alternativement avec le Chœur.

Doux.
VIOLONS.
 LE BOSTANGL.

Star contento, Star, potente, Del mondo star l'amor, ô lo spavento.

BASSE-CONTINUE.

L E C H O E U R.

VIOLONS.

Star contento, Star potente, Del mondo star l'amor, ô lo spavento.

Star contento, Star potente, Del mondo star l'amor, ô lo spavento.

Star contento, Star potente, Del mondo star l'amor, ô lo spavento.

Star contento, Star potente, Del mondo star l'amor, ô lo spavento.

VIOLONS.

BASSE-CONTINUE.

FIN.

VIOLONS.

LEBOSTANGI

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

BASSE-CONTINUE.

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

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

Toutes les Basses.

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

VIOLONS.

T. S. V. P. pour le Chœur.

LE CHOEUR.

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

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

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

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

VIOLONS.

BASSE-CONTINUE.
Doux.

LE BOSTANGI.

Dir é far, O disfar, Subito, subito Sì lò momento. Star contento



SCENE SIXIÈME, ET DERNIERE.

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

LA DISCORDE

C'En est fait, Déesse inhu-
Doux

VIOLENS.

PRELUDE. BASSE-CONTINUE.

Detailed description: This system contains the beginning of the musical piece. It features a vocal line at the top with the lyrics 'C'En est fait, Déesse inhu-' and 'Doux' below it. Below the vocal line are five staves of instrumental accompaniment. The first staff is labeled 'VIOLENS.' and the second staff is labeled 'PRELUDE. BASSE-CONTINUE.'. The music is in common time (C) and begins with a series of notes on a single staff, followed by a more complex arrangement of staves.

maine, Laisse-moy fuir de ce fatal fé- jour; Tu n'as que trop jotté de ma cruelle

Detailed description: This system continues the musical piece. It features a vocal line at the top with the lyrics 'maine, Laisse-moy fuir de ce fatal fé- jour; Tu n'as que trop jotté de ma cruelle'. Below the vocal line are five staves of instrumental accompaniment. The music continues with various rhythmic patterns and melodic lines across the staves.

L'EUROPE GALANTE, BALLET.

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

The first system of music consists of a vocal line on a single staff and four piano accompaniment staves. The vocal line begins with the lyrics "peine, O Ciel! tout echape à ma haine, Et tout cède à l'Amour." The music is written in a common time signature (C) and features a variety of note values including eighth and sixteenth notes, as well as rests.

Vite.

J'excitois vainement le Dépit & la Rage, La

Fort. *Doux.*

Fort.

The second system of music consists of a vocal line on a single staff and five piano accompaniment staves. The vocal line begins with the lyrics "J'excitois vainement le Dépit & la Rage, La". The music is written in a common time signature (C) and includes dynamic markings: "Fort." (Fortissimo) and "Doux." (Dolce). The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingering numbers (1-7) and slurs.

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

The first system of music consists of a vocal line and four instrumental staves. The vocal line begins with the lyrics "force de l'Amour en brilloit davantage; Fuyons, Fuyons de l'Univers, Fuyons, Fuy-". The instrumental staves provide accompaniment for the vocal line.

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

The second system of music continues the vocal line and instrumental accompaniment. The vocal line begins with the lyrics "ons de l'Univers, Allons du moins regner dans les Enfers. Fuyons, Fuyons de l'Uni-". The instrumental staves provide accompaniment for the vocal line.

Vuu

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

Fort.

This system contains the first six staves of music. The top staff is the vocal line with lyrics. The piano accompaniment consists of five staves below it. The music is in a minor key and features a driving eighth-note accompaniment. The vocal line has a melodic contour that rises and then falls. The piano part includes various textures, including sixteenth-note runs and chords.

VENUS.

LA Discorde à l'Amour, cède en-

Doux.

This system contains the second six staves of music. The top staff is the vocal line with lyrics. The piano accompaniment consists of five staves below it. The music continues in the same style as the first system. The vocal line has a more melodic and softer character, reflecting the 'Doux' dynamic marking. The piano part features more flowing textures and includes some sixteenth-note passages.

CINQUIÈME ENTRÉE, SCÈNE VI.

263

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

This system contains the first six staves of the musical score. The top staff is the vocal line, and the remaining five staves are the piano accompaniment. The lyrics are: "fin la victoi- re. Vous, Jeux char-mants, tendres Plai- firs, Volez".

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

This system contains the second six staves of the musical score. The top staff is the vocal line, and the remaining five staves are the piano accompaniment. The lyrics are: "de toutes parts, pour servir ses desirs; Allez accroître encor son Em-".

pire & fa gloi- re. Volez de toutes

This system contains the first six staves of music. The top staff is the vocal line with lyrics. The second staff is the treble clef piano accompaniment. The third, fourth, and fifth staves are the right hand of the harpsichord. The sixth staff is the left hand of the harpsichord, featuring several sixteenth-note passages marked with '6' and '60'.

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

This system contains the next six staves of music. The top staff is the vocal line with lyrics. The second staff is the treble clef piano accompaniment. The third, fourth, and fifth staves are the right hand of the harpsichord. The sixth staff is the left hand of the harpsichord, featuring several sixteenth-note passages marked with '6' and '3'.

The first system of the musical score consists of five staves. The top staff is a grand staff with a treble clef and a key signature of one flat. Below it are four staves: a violin staff (treble clef), a viola staff (treble clef), a cello/bass staff (bass clef), and a piano staff (bass clef). The piano staff includes dynamic markings such as 'rc.' and 'Fort.', and contains complex fingering numbers like '6', '6-6', and '6-1'. There are also asterisks (*) above some notes in the piano part.

The second system of the musical score also consists of five staves, following the same layout as the first system. It continues the musical composition with various notes, rests, and dynamic markings. The piano staff includes markings such as '5' and '6' for fingering.

FIN DE LA CINQUIEME ET DERNIERE ENTREE.


Xxx



T A B L E.

A I R S A J O Û E R.

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

	UVERTURE,	en-G Re Sol, Tierce mineure.	Page 1
	Prélude, pour Venus,	en-G Re Sol, Tierce majeure.	6
	Premier Air, pour les Plaisirs,	en-G Re Sol, Tierce mineure.	22
	Premier Menuet,	en-G Re Sol, Tierce mineure.	25
	Deuxième Menuet,	en-G Re Sol, Tierce majeure.	26
	Gavotte,	en-G Re Sol, Tierce mineure.	28
	Prélude, pour la Discorde,	en-D La Re, Tierce majeure.	29
	Loure, 2 ^{me} . Air pour les Ris & les Plaisirs,	en-D La Re, Tierce mineure.	51
	Canaris,	en-D La Re, Tierce mineure.	54

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

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

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

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

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

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

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

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

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

	Page
A. A H ! c'en est trop , je cède à cet outrage, <i>Recit.</i>	243
Ah ! que l'Amour , & le 2 ^{me} Couplet.	53
Aimons dans la jeune Saison.	88
Aimez , belle Bergere.	80
Au nom de nos tendres ardeurs.	248
C. — C'est dans une tendresse extrême.	26
C'est le sujet de mes justes allarmes.	157
C'est Vulcain qui fait le Tonnerre.	21
F. — Faisons regner l'Amour , faisons briller ses charmes.	BASSE. 42
Formons d'aimables jeux , & la suite.	178
Frapez , ne vous lassez jamais.	8
J. I. — J'ay senti pour vous seule , une flâme parfaite.	BASSE. 101
Je ne me plaindrois pas.	155
Je ne romprois pas nôtre chaîne.	BASSE. 216
Je romps mes premiers nœuds.	BASSE. 70
Je suis épris de vos attraits.	BASSE. 249
Il recueille le fruit de tes noires fureurs.	36
L. — L'Amour en comblant nos desirs.	BASSE. 71
La nuit ramène en vain le repos dans le monde.	BASSE. 121
Livrons nos cœurs à la tendresse.	DUO. 138
Livrons-nous aux plaisirs , & la suite.	184
Lorsque Doris me parût belle.	BASSE. 99
Lucile est digne qu'on l'adore.	BASSE. 137
M. — Mes Yeux , ne pourrez-vous jamais , & la suite.	207
N. — Ne verray-je jamais le jour.	155
Nuit soyez fidelle.	133
P. — Paisibles Lieux , agreables Retraites.	73
Peut-être de nos yeux la douce intelligence.	196
Puisque Lucile est l'objet de ma flâme.	139
Q. — Que l'Amour dans ces lieux fasse naître , & la suite.	233
Quel funeste coup pour mon ame ! & la suite.	102
Que n'adressez-vous mieux un langage si tendre.	100
Que nôtre ardeur soit éternelle.	DUO. 138
S. — Sommeil , qui chaque nuit jouïssiez de ma Belle , & la suite.	109
Sortez de l'amooureux Empire.	157
Souffrez que l'Amour vous blesse , & le 2 ^{me} Couplet.	26
Soupirez , jeunes Cœurs.	88
Soupirons-tous.	93
Soyez constants dans vos amours.	152
T. — Tendres Amants , rassemblons-nous.	163
V. — Vous brillez seule en ces Retraites.	BASSE. 239
Vous meritez un sort plus doux ,	222
Vous ne paroissez point , ingrata Léonore , & la suite.	BASSE. 134
Vous voyez mon ardeur , il n'est plus temps de feindre.	200
Voyez à vos genoux cet Amant empressé.	RECIT DE BASSE. 98
<i>Air Espagnol.</i>	
El esperar en amor es merecer.	127
<i>Airs Italiens.</i>	
Ad un cuore tuto geloso , & le 2 ^{me} Couplet.	174
Si cherzi , si rida.	189
<i>Air de la Fête Turque.</i>	
Vivir gran Sultana , & la suite.	242

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

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



ATTRIBUTION DE LA CHARGE

de Seul Imprimeur du Roy pour la Musique.



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

