

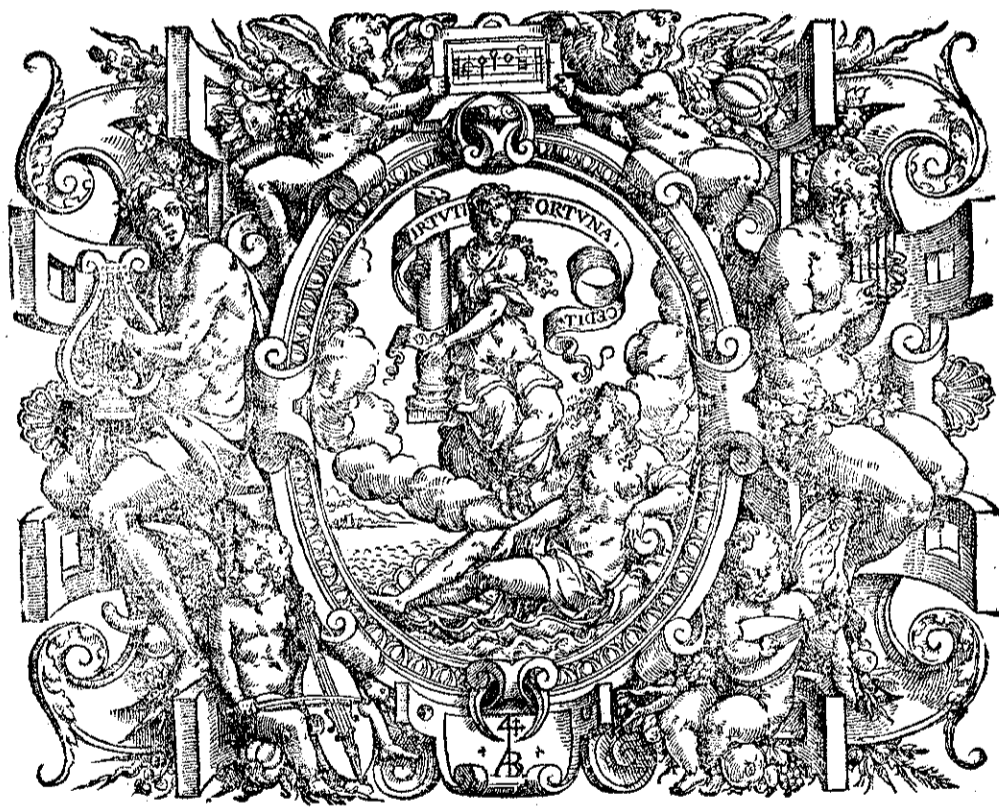
*Ballade de la Paix*

# BALLETT DU TEMPLE DE LA PAIX.

Dansé devant Sa Majesté à Fontainebleau.

## MIS EN MUSIQUE

PAR MONSIEUR DE LULLY, CONSEILLER  
Secrétaire du Roy, Maison, Couronne de France, & de ses Finances,  
& Sur-Intendant de la Musique de Sa Majesté.



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique;  
rué Saint Jean de Beauvais, au Mont-Parnasse.

ET SE VEND

A la Porte de l'Académie Royale de Musique rué Saint Honoré.

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M. DC. LXXXV.

AVEC PRIVILEGE DE SA MAJESTE.



# A U R O Y .



S I R E ,

De tous les Ouvrages que j'ay faits , & que j'ay eû l'honneur d'offrir à VOSTRE MAJESTÉ , voicy celuy qui luy appartient le plus legitimement. Ces nouveaux Concerts, S I R E , ne sont pas seulement à Vous comme une production d'un genie qui vous est entierement consacré, mais encore comme un Divertissement ordonné par un Prince animé de Vostre Sang Auguste, & qui dans un temps ou

le repos que Vous établissez luy oste les occasions de signaler sa Valeur, s'occupe à Vous preparer des Spectacles & des Festes qui vous delassent des soins que Vous prenez pour combler le bonheur de la France. La Paix que VOSTRE MAJESTE' a donnée si genereusement à ses Ennemis vaincus est le sujet de ce Ballet : Vos loüanges, SIRE, en forment la principale partie ; la joye que plusieurs Peuples differents y font esclatter, est causée par les biens dont ils vous sont redevables ; tout y parle de Vostre gloire ; tout y exprime la felicité de Vostre regne. Pouvois-je trouver rien de plus avantageux pour composer des Chants extraordinaires ? & n'est-ce pas à Vous-mesme que je doy tout ce qu'il y a d'agreable dans le present que je Vous fais. Je seray trop heureux si VOSTRE MAJESTE' ne le juge pas indigne de luy plaire, & si Elle le reçoit comme une nouvelle marque de la passion tres ardente & tres respectueuse avec laquelle je seray toute ma vie,

S I R E,

DE VOSTRE MAJESTE',

Le tres-humble, tres-obeissant, &  
tres-fidelle Serviteur & Sujet,  
LULLY.



# BALLET

## DU TEMPLE DE LA PAIX.

### PROLOGUE.

OUVERTURE.

The musical score consists of ten staves. The first staff is a treble clef with a 2/4 time signature. The following staves are in pairs, with the first of each pair being a treble clef and the second being a bass clef. The music is written in a style typical of 19th-century ballet scores, featuring various rhythmic patterns and dynamics.

BALLET

First musical staff, treble clef, 6/8 time signature. It begins with a key signature change to one flat (B-flat). The staff contains a sequence of eighth and sixteenth notes, with some notes marked with a 't' (trill) and an asterisk (\*).

Second musical staff, bass clef, 6/8 time signature. It continues the melodic line with eighth and sixteenth notes, including trills and asterisks.

Third musical staff, bass clef, 6/8 time signature. The notation continues with eighth and sixteenth notes and trills.

Fourth musical staff, bass clef, 6/8 time signature. The staff shows a continuation of the rhythmic pattern with eighth and sixteenth notes.

Fifth musical staff, bass clef, 6/8 time signature. The staff concludes the first system with eighth and sixteenth notes.

Two empty musical staves, one for treble clef and one for bass clef, positioned between the first and second systems.

Sixth musical staff, treble clef, 6/8 time signature. This staff begins the second system with eighth and sixteenth notes, featuring several asterisks.

Seventh musical staff, bass clef, 6/8 time signature. It continues the second system with eighth and sixteenth notes and trills.

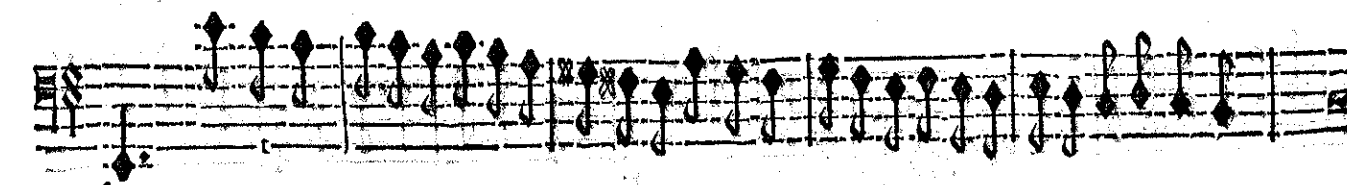
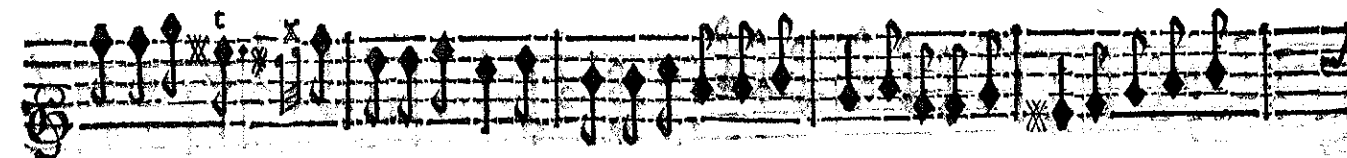
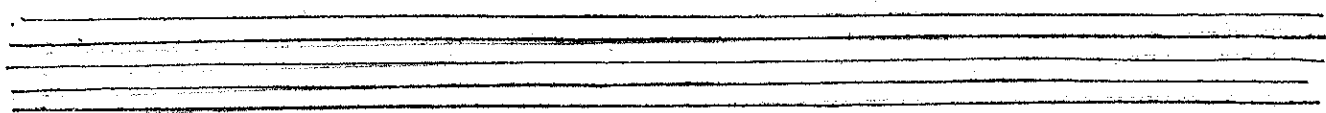
Eighth musical staff, bass clef, 6/8 time signature. The staff contains eighth and sixteenth notes with asterisks.

Ninth musical staff, bass clef, 6/8 time signature. The staff continues the melodic line with eighth and sixteenth notes.

Tenth musical staff, bass clef, 6/8 time signature. The staff concludes the second system with eighth and sixteenth notes.

Two empty musical staves, one for treble clef and one for bass clef, positioned at the bottom of the page.

DU TEMPLE DE LA PAIX.



DUET IN B A L L E T T O

First system of musical notation in treble clef, featuring a series of eighth and sixteenth notes with various accidentals.

Second system of musical notation in bass clef, continuing the melodic line with eighth and sixteenth notes.

Third system of musical notation in bass clef, showing a continuation of the rhythmic pattern.

Fourth system of musical notation in bass clef, with some notes marked with asterisks.

Fifth system of musical notation in bass clef, ending with a double bar line and a fermata.

Two empty musical staves.

Sixth system of musical notation in treble clef, starting with a double bar line and a fermata.

Seventh system of musical notation in bass clef, featuring a double bar line and a fermata.

Eighth system of musical notation in bass clef, with a double bar line and a fermata.

Ninth system of musical notation in bass clef, with a double bar line and a fermata.

Tenth system of musical notation in bass clef, with a double bar line and a fermata.

Two empty musical staves.

DU TEMPLE DE LA PAIX.

Five staves of musical notation, likely for instruments such as strings or woodwinds. Each staff contains a series of notes and rests, with some markings like 't' and 'w' above the notes. The notation is in a standard staff format with a treble clef.

Troupe de Nymphes, de Bergers & Bergeres qui font une Feste  
devant le Temple de la Paix.

CLIMENE.

A single musical staff for the vocal part of Climene, featuring a treble clef and a series of notes with lyrics underneath.

Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle. Mes-

A musical staff for the basso continuo part, featuring a bass clef and a series of notes with figured bass notation (numbers and symbols like 'x') underneath.

BASSE-CONTINUE.

A musical staff for the vocal part, featuring a treble clef and a series of notes with lyrics underneath.

lons, Meslons nos voix au son des Chalumeaux, Dansons, Dansons à l'ombre des Or-

A musical staff for the basso continuo part, featuring a bass clef and a series of notes with figured bass notation (numbers and symbols like 'x') underneath.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.



BALLET MARQUISE  
CHOEURS.

meaux. Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle, Mes-

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V I O L O N S.

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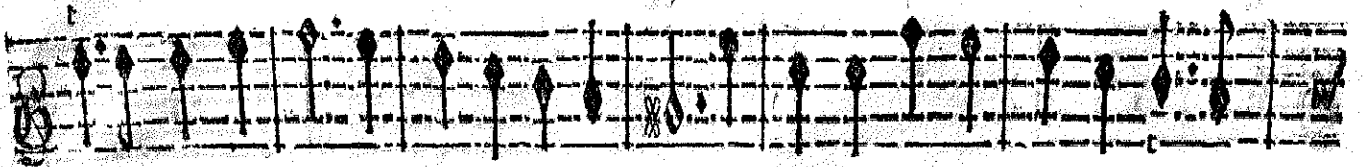
Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle, Mes-

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BASSE-CONTINUE.

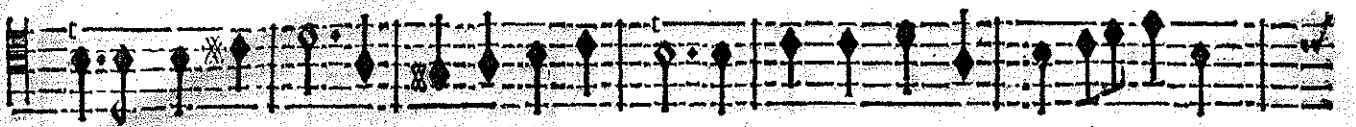
DU TEMPLE DE LA PAIX.



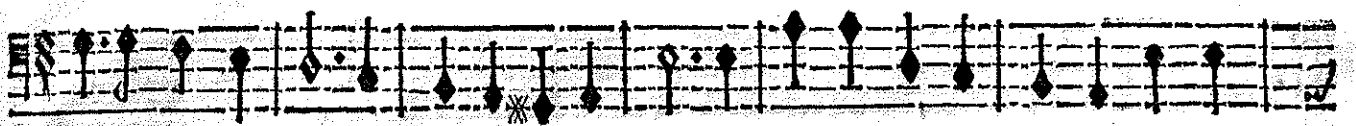
lons, Mefflons nos voix au son des Chalumeaux. Danfons, Danfons à l'ombre des Or-



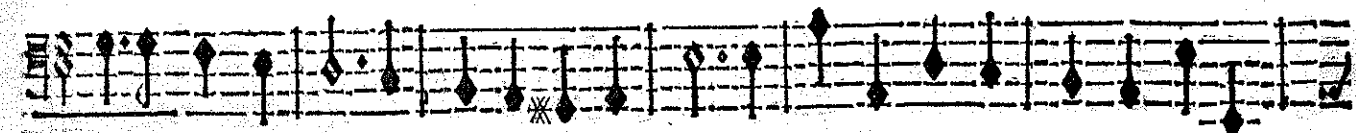
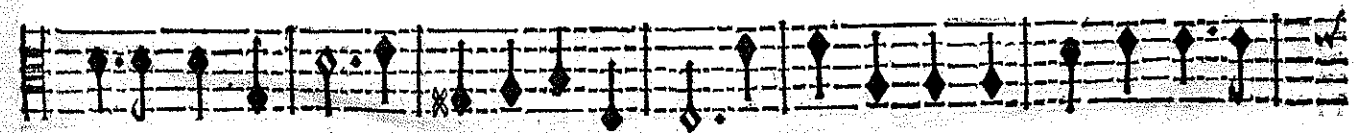
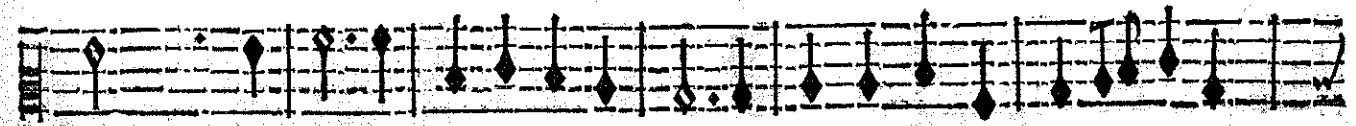
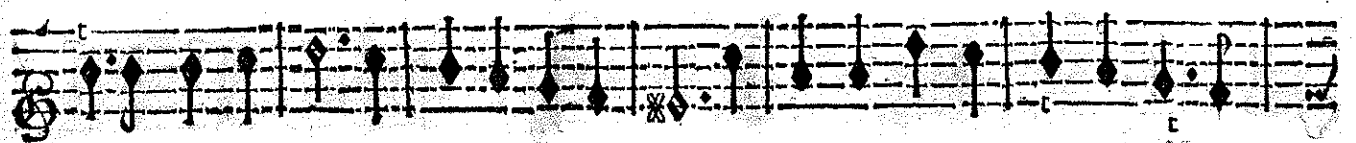
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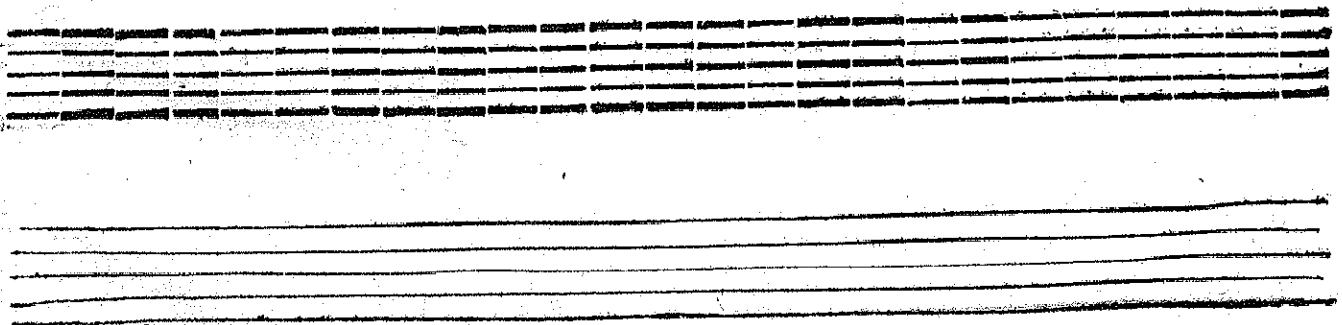
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lons, Mefflons nos voix au son des Chalumeaux. Danfons, Danfons à l'ombre des Or-



BASSE-CONTINUE.



# XI AB ALLE TRO

*fin.*

meaux.

*fin.*  
meaux.

*fin.*  
meaux.  
*fa.*

meaux,  
*fin.*

HAUTBOIS.

*fin.*

HAUTBOIS.

*fin.*

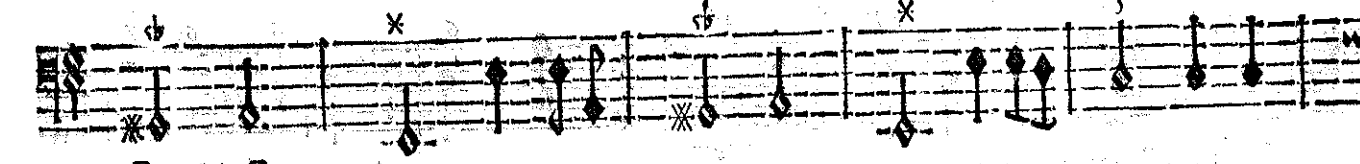
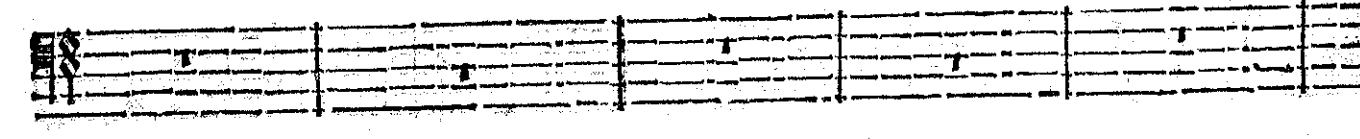
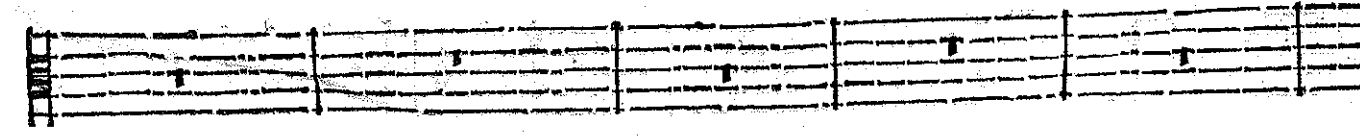
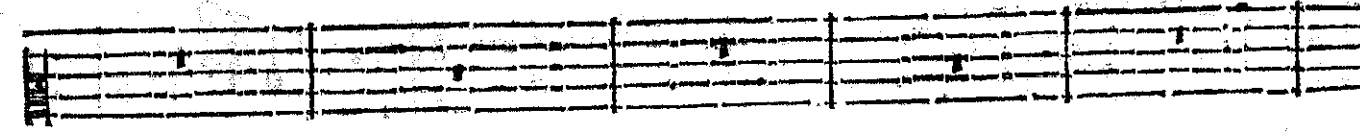
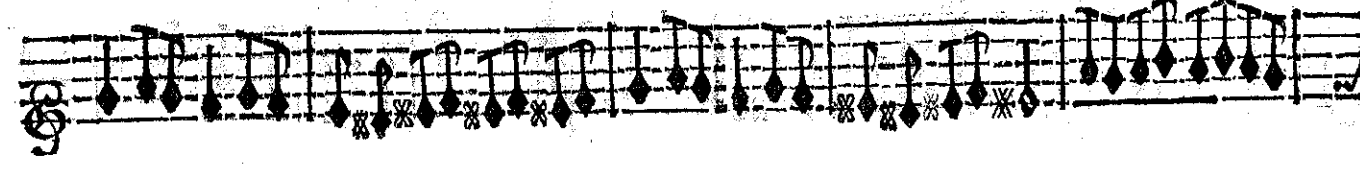
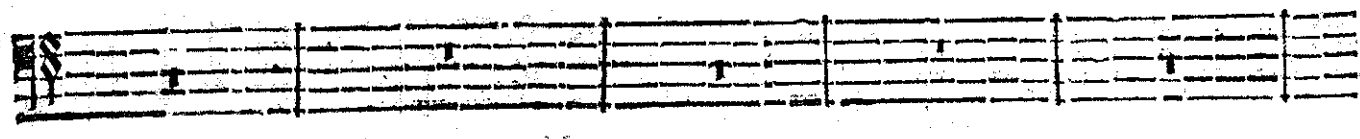
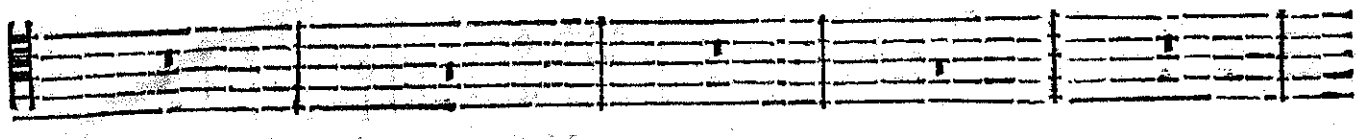
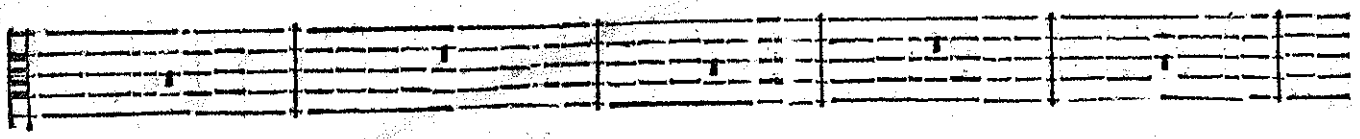
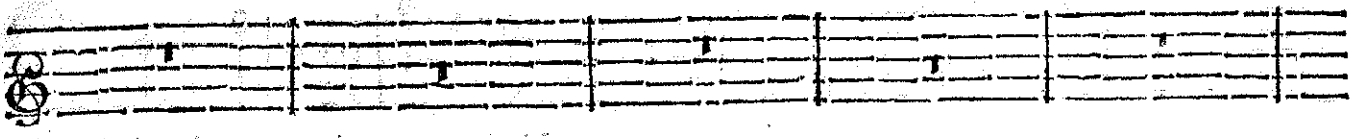
*fin.*

*fin.*

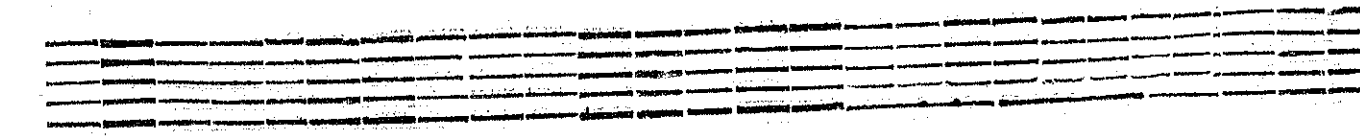
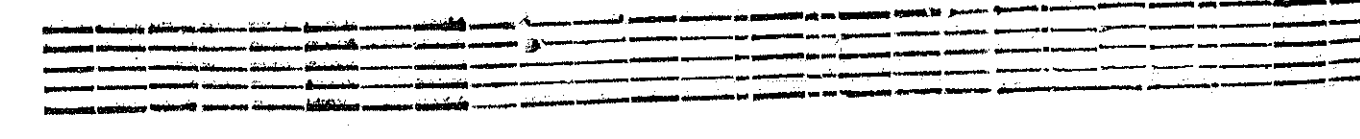
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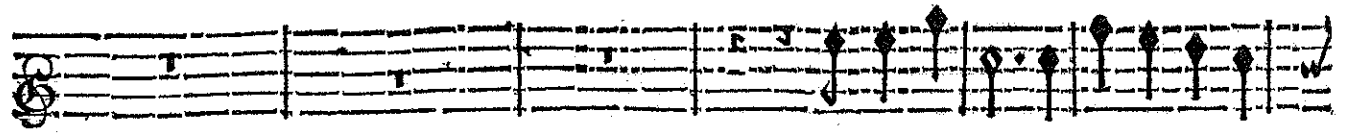
BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

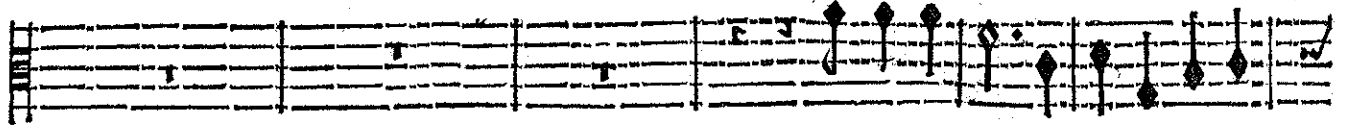


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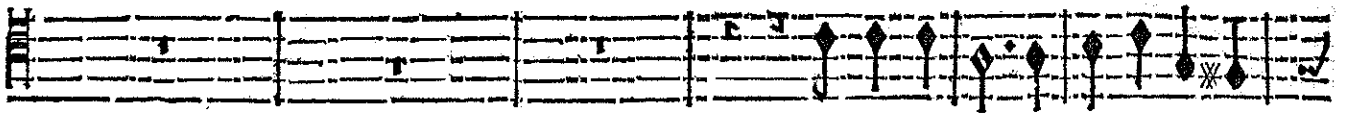




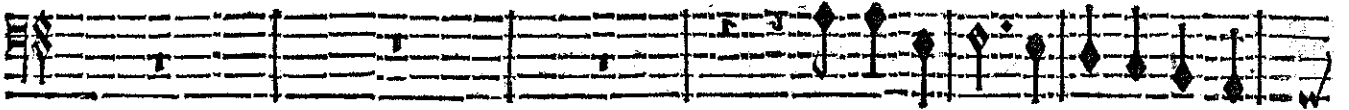
Meflons nos voix au fon des chalu-



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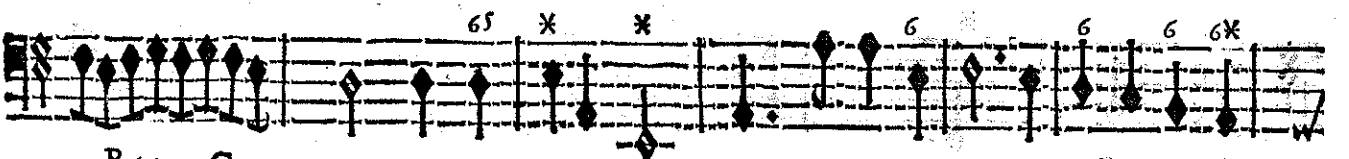
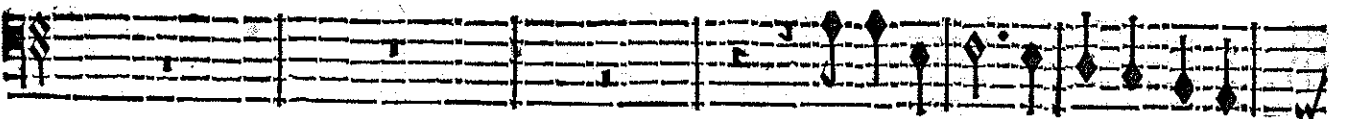
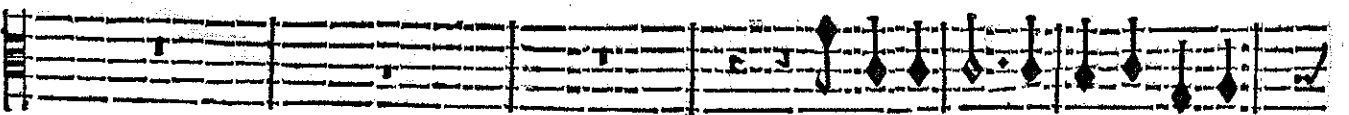
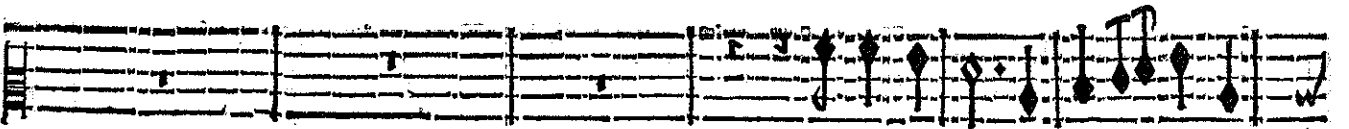
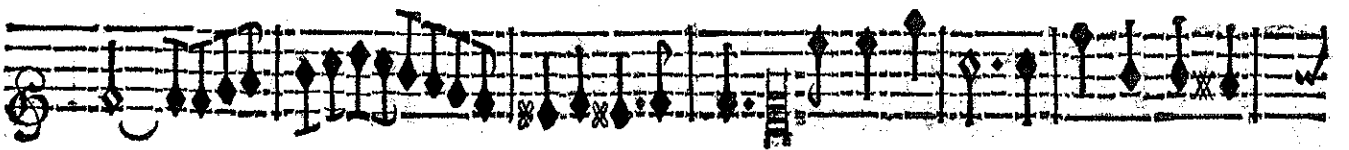
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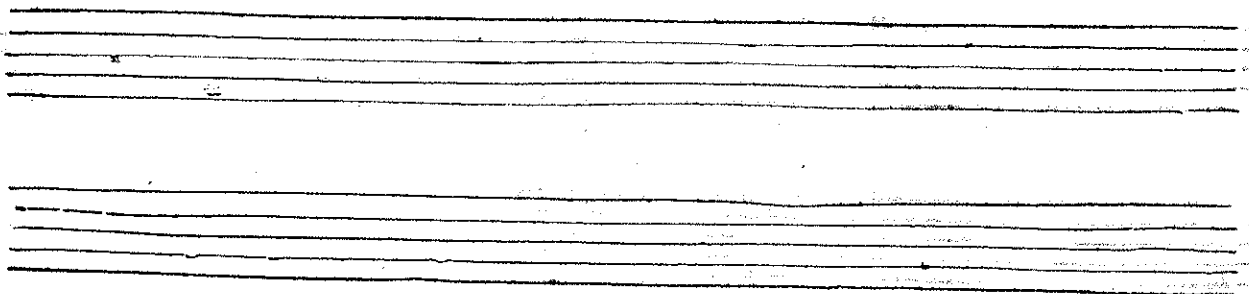
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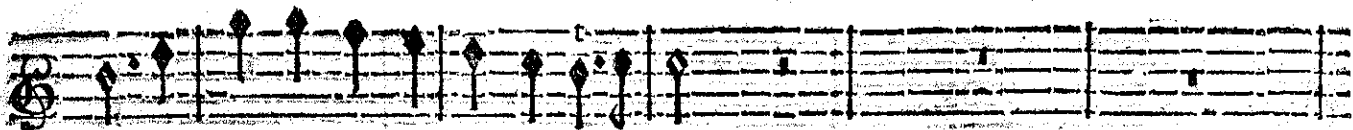


VIOLONS.

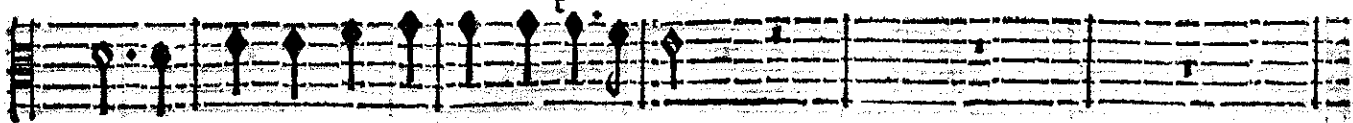


BASSE-CONTINUE.

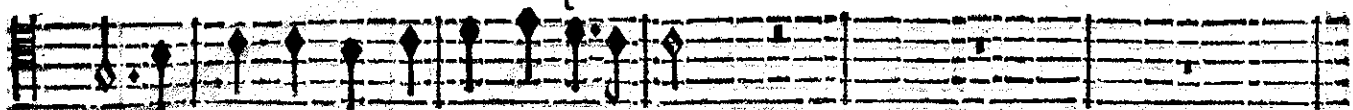




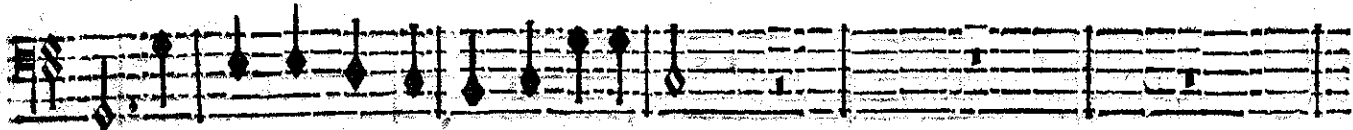
meaux, Dansons, Dansons à l'ombre des Ormeaux.



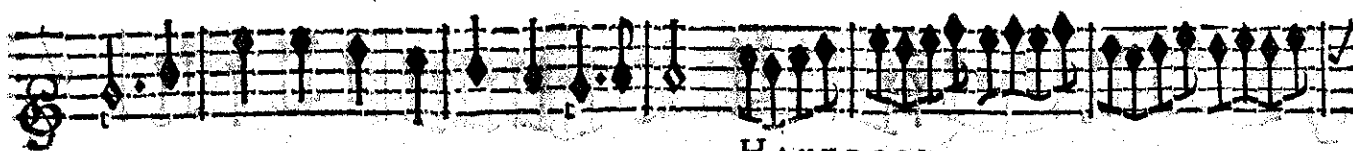
meaux, Dansons, Dansons à l'ombre des Ormeaux.



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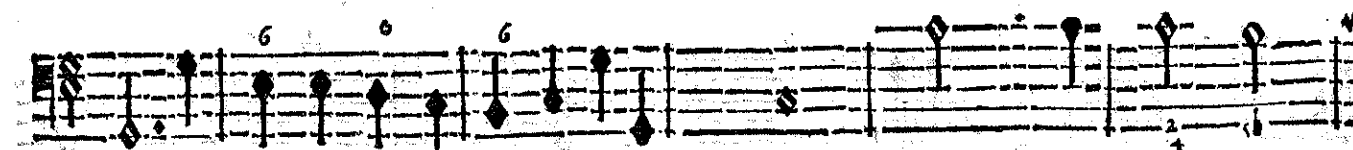
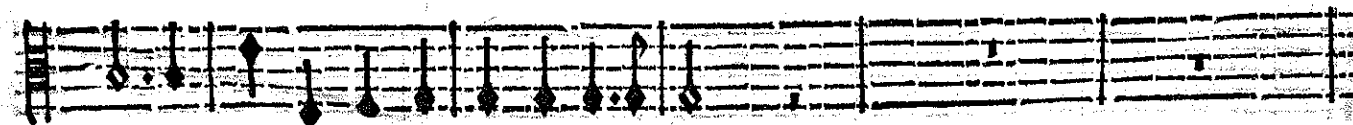
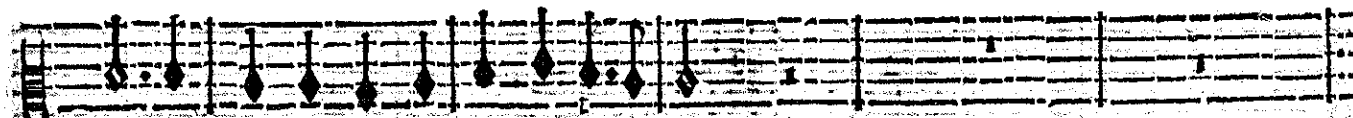
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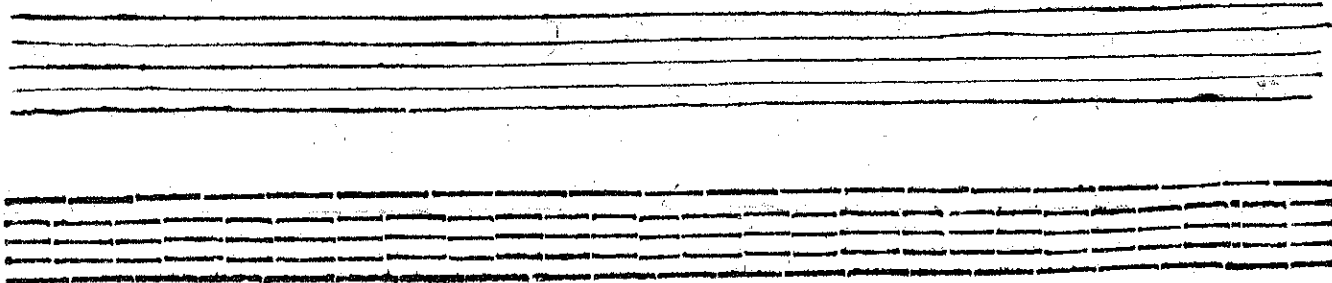
H A U T B O I S .



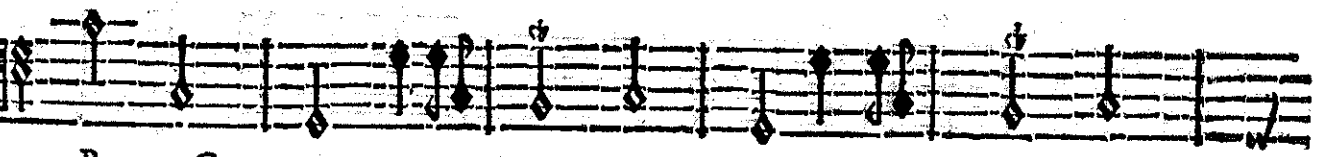
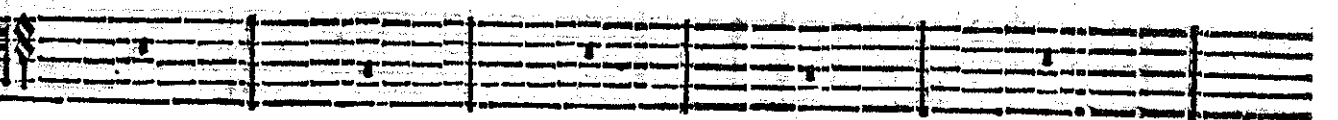
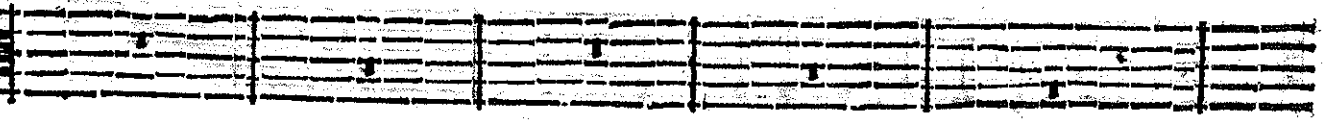
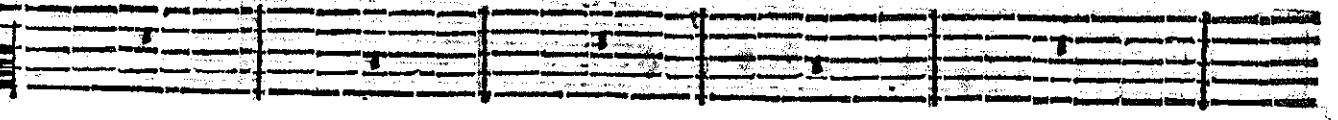
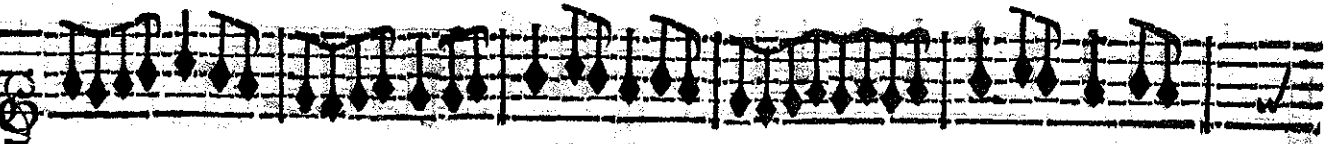
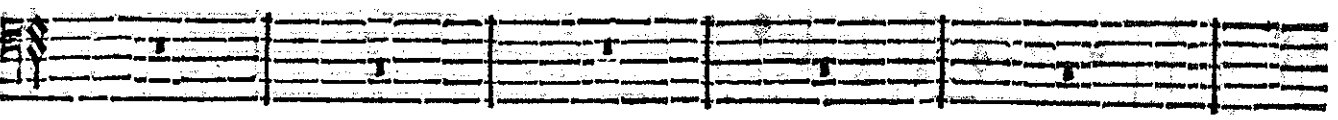
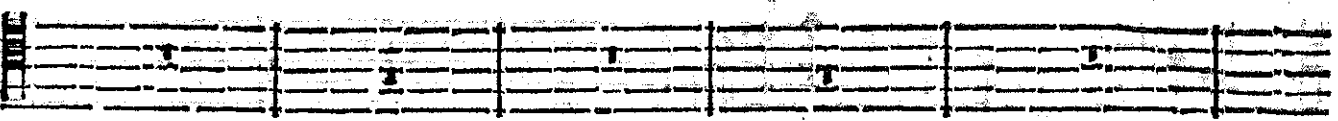
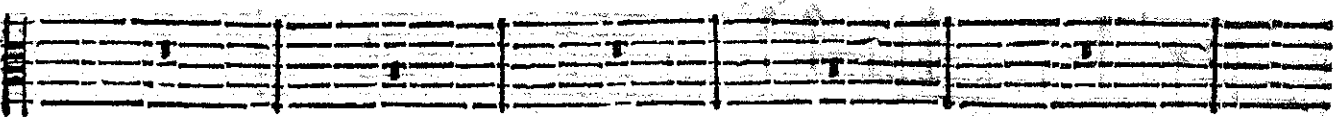
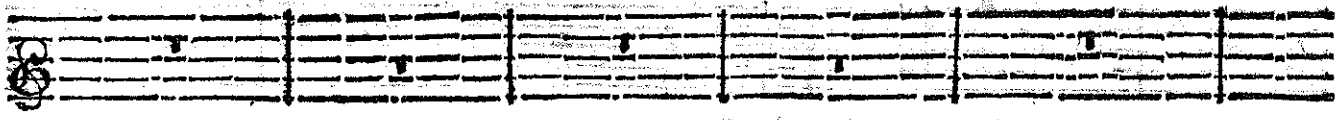
H A U T B O I S .



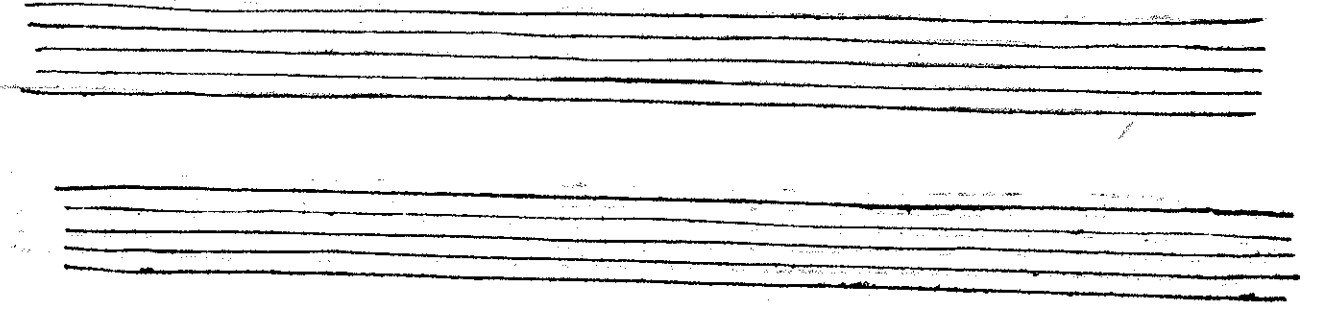
B A S S E - C O N T I N U E .

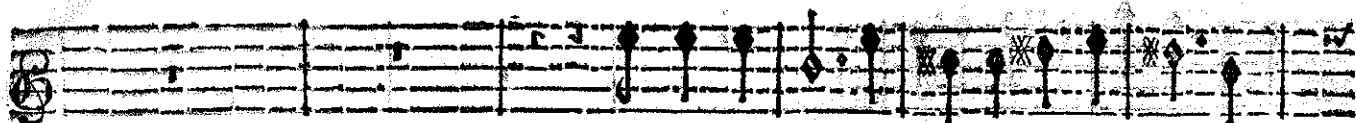


BALLET

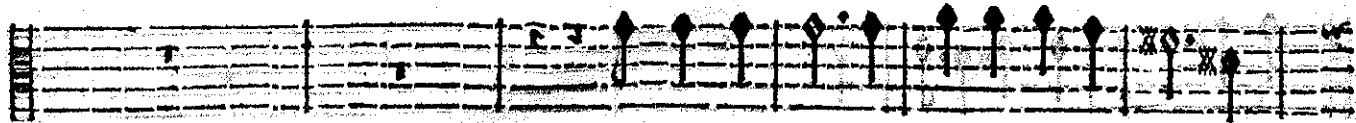


BASSE-CONTINUE.

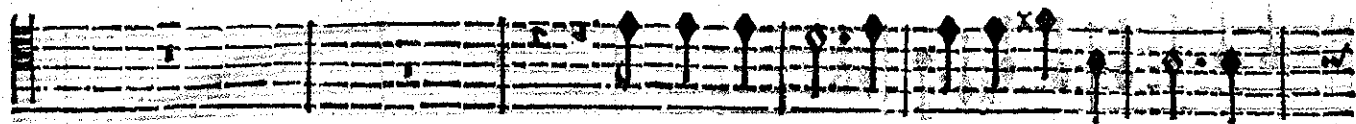




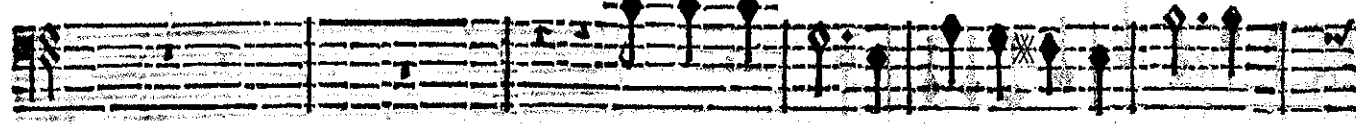
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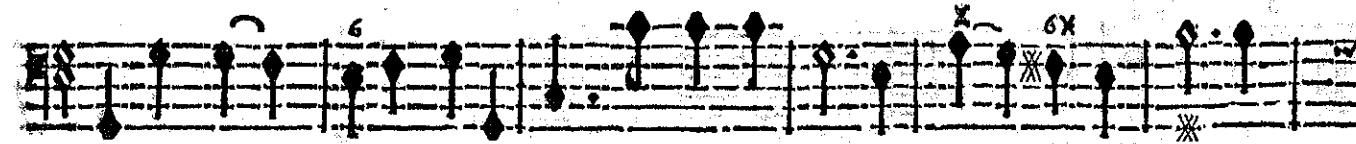
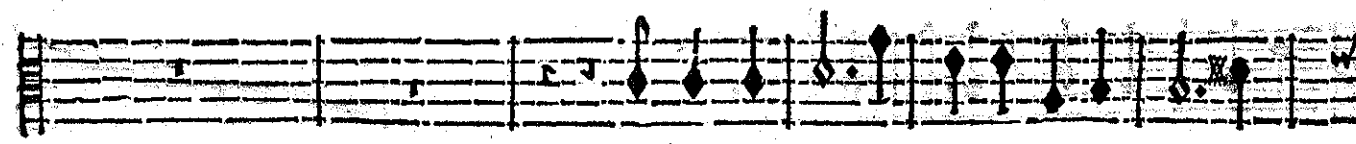
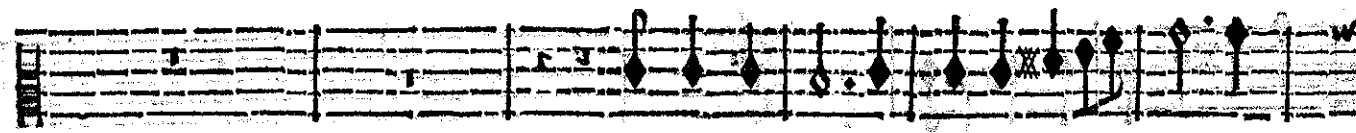
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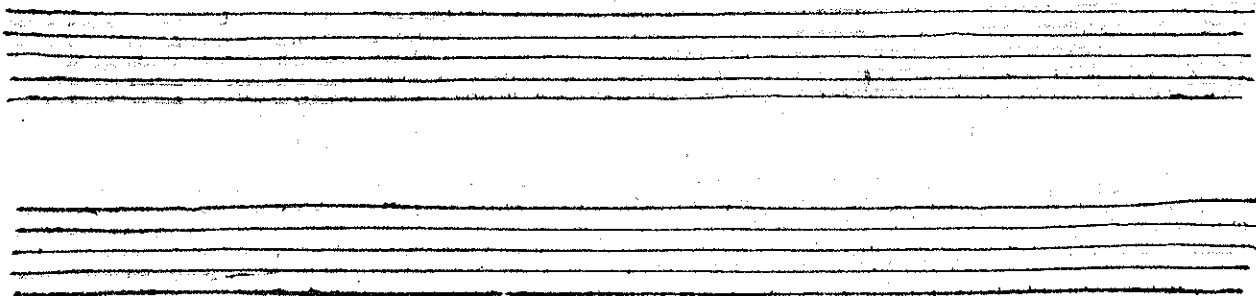
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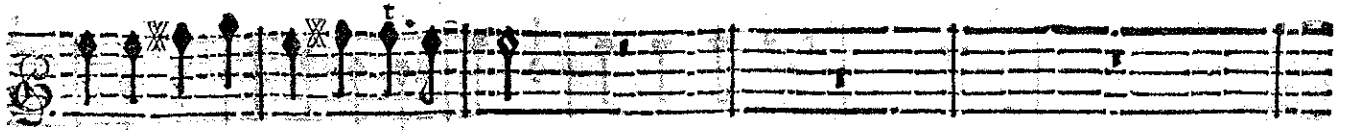


BASSE-CONTINUE.

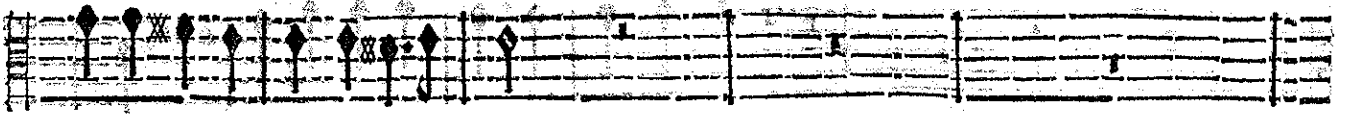




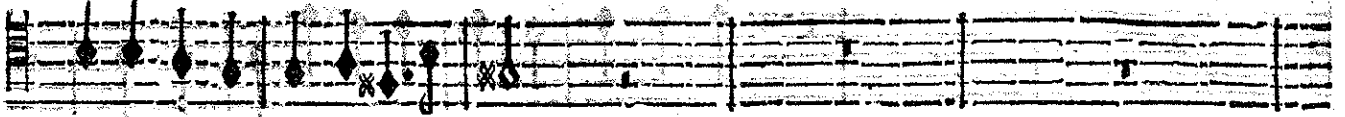
XI. BAILLE TROIST QU



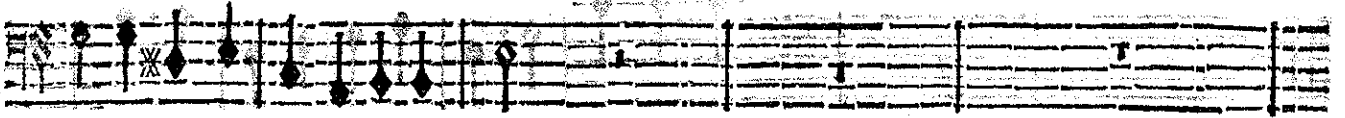
sons, Dansons à l'ombre des Ormeaux.



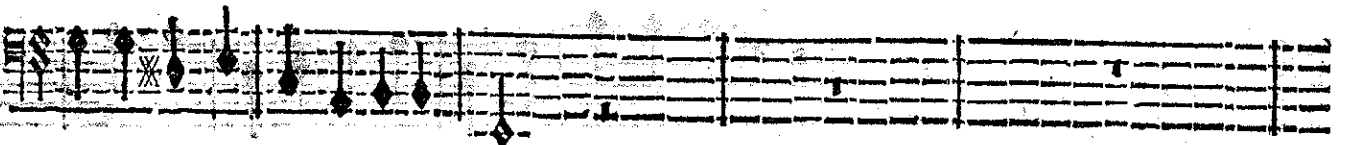
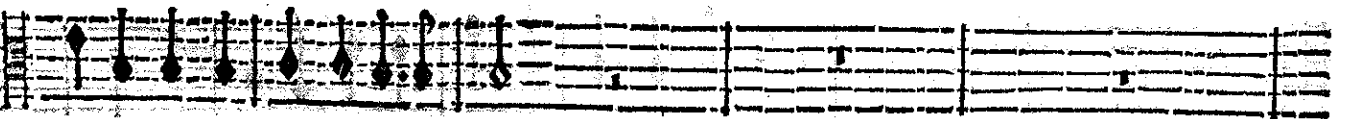
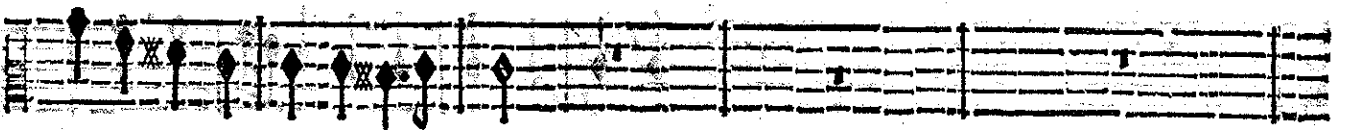
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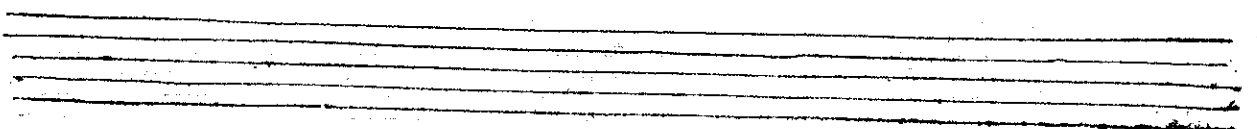
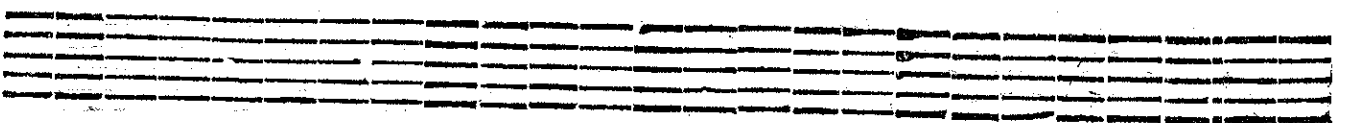
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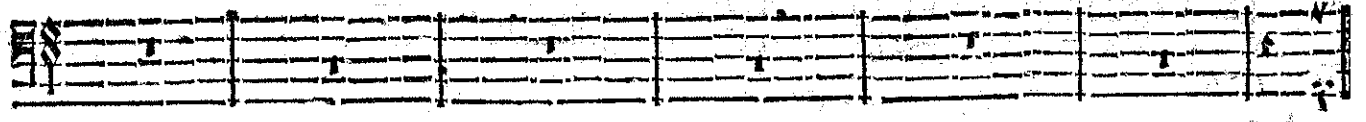
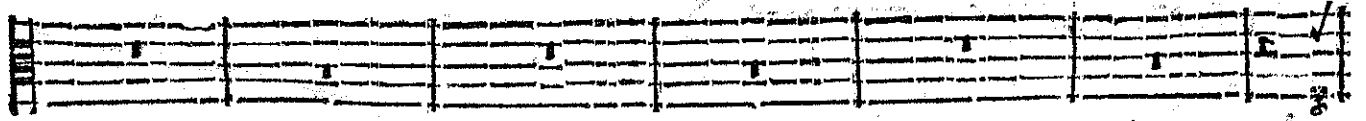
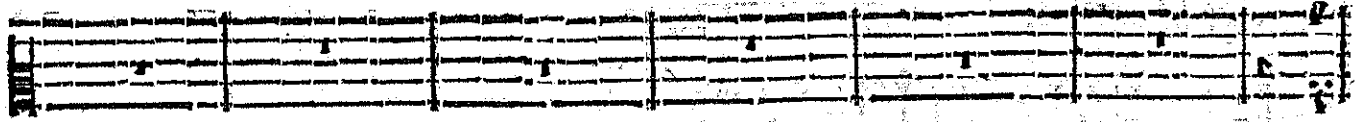
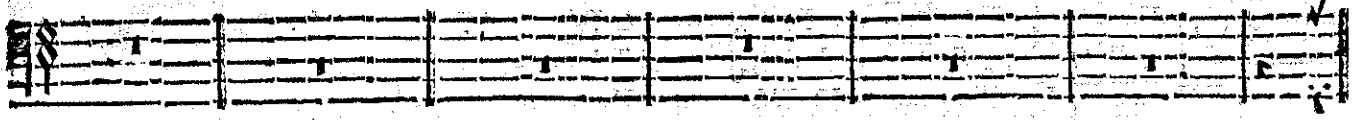
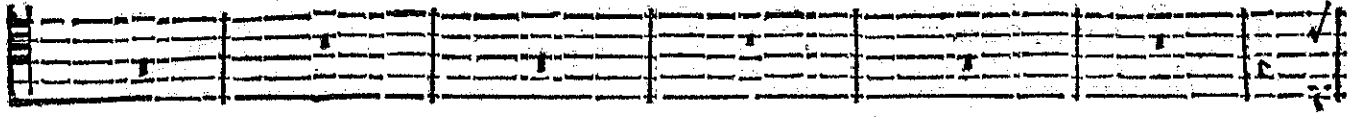
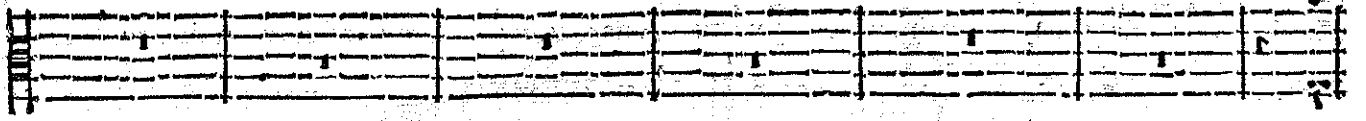
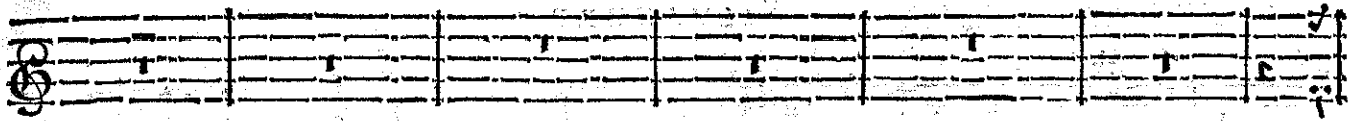
sons, Dansons à l'ombre des Ormeaux.



BASSE CONTINUE.

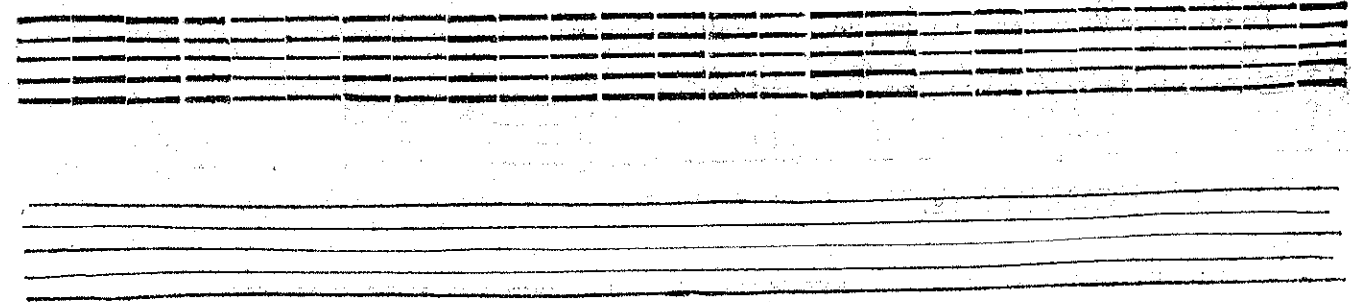


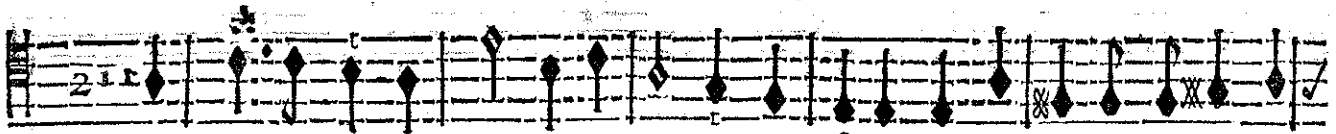
DU TEMPLE DE LA PAIX.



BASSE-CONTINUE.

*On reprend le Chœur Preparons-nous, &c. page 6.*



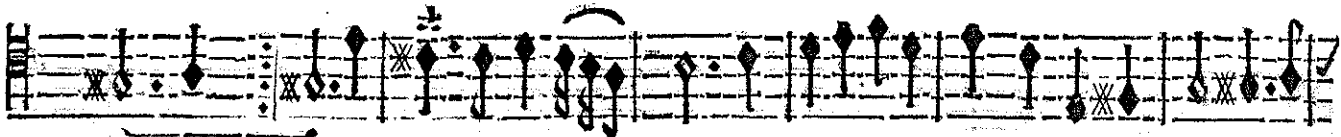


D'un Roy toujours vainqueur la vertu sans exemple Nous assure un heureux re-

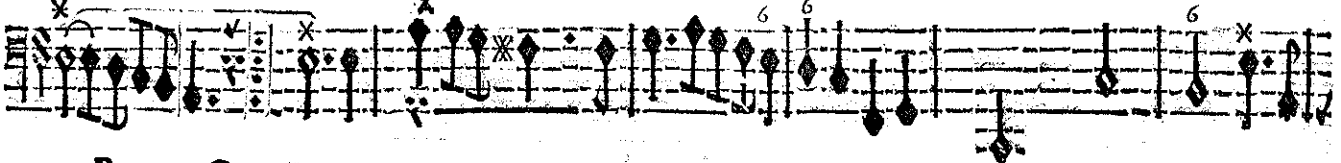


Fin du Chœur.

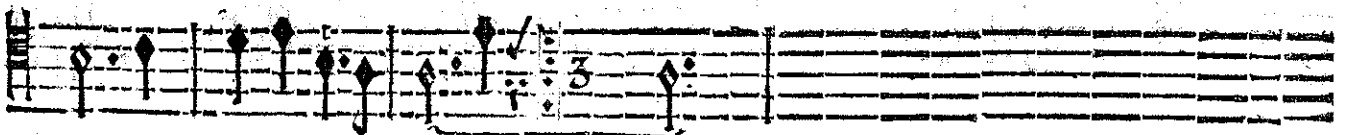
BASSE-CONTINUE.



pos. D'un pos. Les Nymphes de ces lieux ont eslevé ce Temple A l'honneur de la



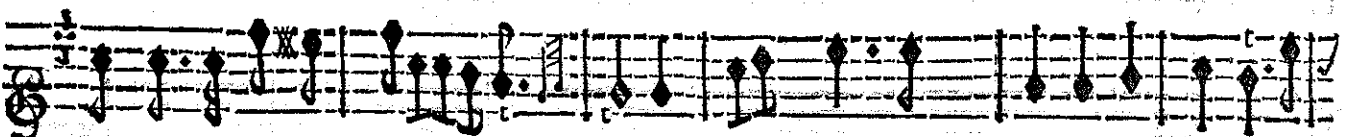
BASSE-CONTINUE.



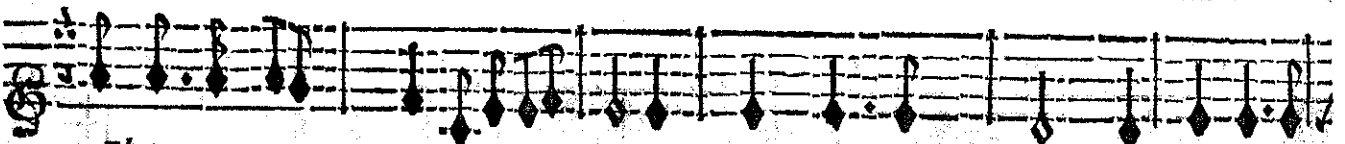
Paix qu'on doit à ce Heros. Les ros.



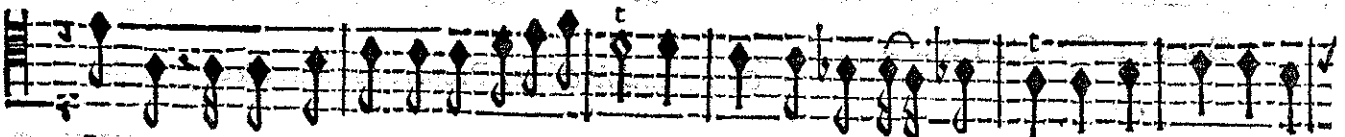
BASSE-CONTINUE.



Flutes.



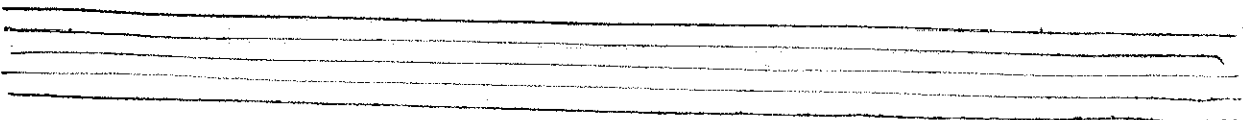
Flutes.

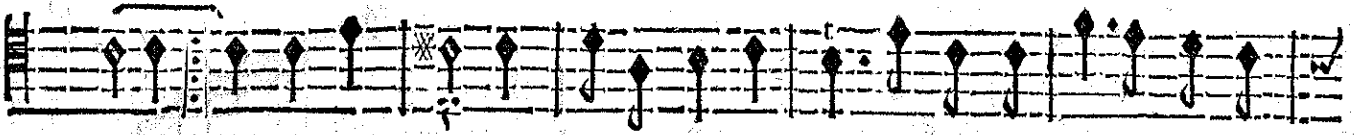
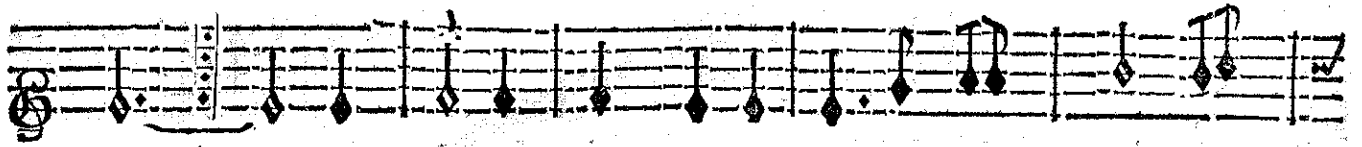
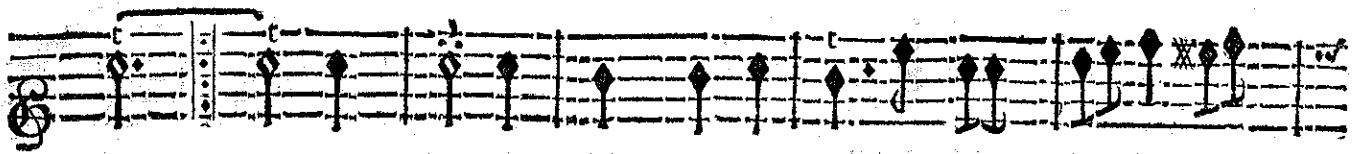


La prompte Renommée a publié la Feste Que dans ce Bois tranquille avec soin on ap-

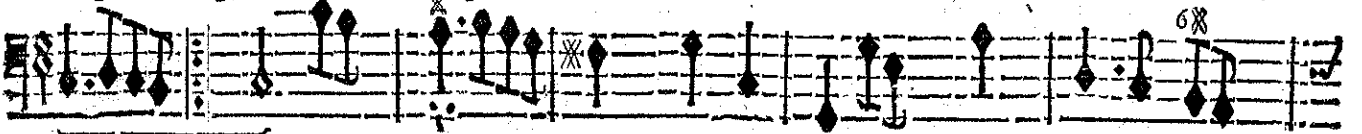


BASSE-CONTINUE.

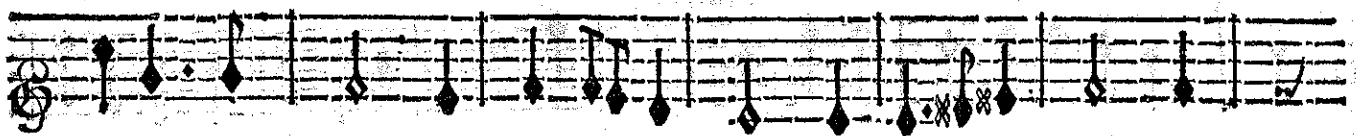




preste. preste. Cent Peuples de divers Climats Viendront entendre nos Mu-



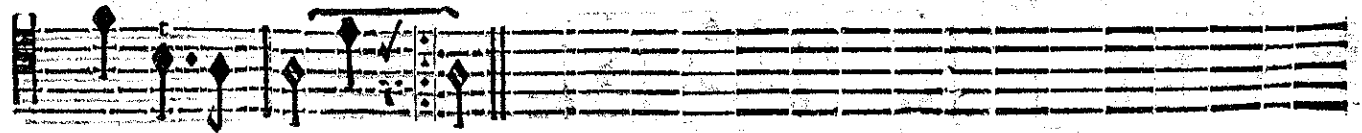
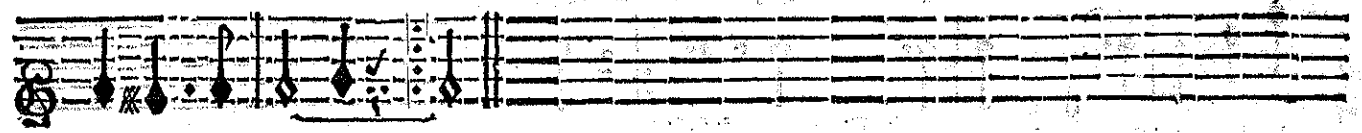
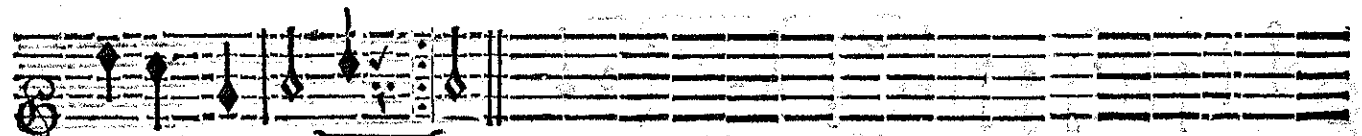
BASSE-CONTINUE.



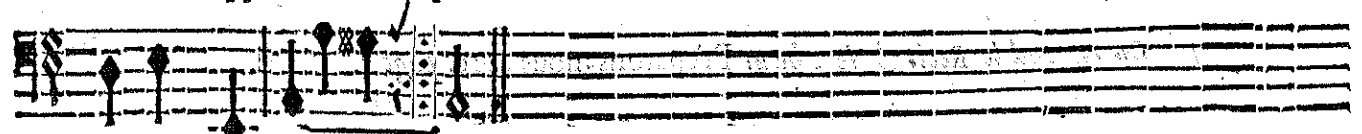
ettes, Et chanter avec nous dans ces belles Retraites La Paix & ses



BASSE-CONTINUE.



charmants appas. Cent pas.



BASSE-CONTINUE.

BALLET

SILENTE.

Premiere reprise.

Sans crainte dans nos prairies Laissons nos moutons paissants; sants; Les animaux cruels & ravif-

AMARANTE.

Premiere reprise.

Sans crainte dans nos prairies Laissons nos moutons paissants; sants; Les animaux cruels & ravif-

Premiere reprise.

BASSE-CONTINUE.

Seconde reprise.

sants Sont loin de nos Berge- ries : Dans ces beaux lieux nos soins les pl<sup>e</sup> pressants Sont de jou-

Seconde reprise.

sants Sont loin de nos Berge- ries : Dans ces beaux lieux nos soins les pl<sup>e</sup> pressants Sont de jou-

Seconde reprise.

BASSE-CONTINUE.

1. repr. 2. repr.

ir des plaisirs innocents. cents. cents.

1. repr. 2. repr.

ir des plaisirs innocents. cents. cents.

1. repr. 2. repr.

BASSE-CONTINUE.

On reprend le Recit & le Chœur Preparons-nous, &c. page 5.

DU TEMPLE DE LA PAIX.

ENTRÉE DE BERGERS ET BERGERES.

First system of musical notation in treble clef, 2/4 time signature. It begins with a treble clef and a '2' indicating the time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are two 'c' markings below the staff.

Second system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. There are two 'c' markings below the staff.

Third system of musical notation in treble clef, 2/4 time signature. It begins with a treble clef and a '2' indicating the time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Fourth system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Fifth system of musical notation in treble clef, 2/4 time signature. It begins with a treble clef and a '2' indicating the time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Sixth system of musical notation, consisting of an empty treble clef staff.

Seventh system of musical notation in treble clef, 2/4 time signature. It begins with a treble clef and a '2' indicating the time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

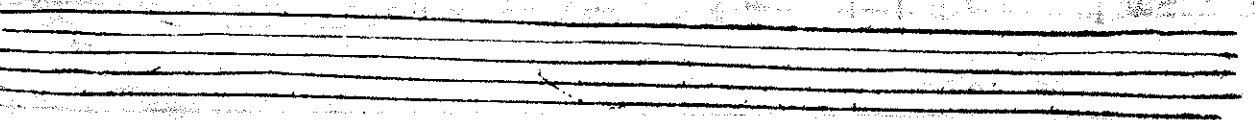
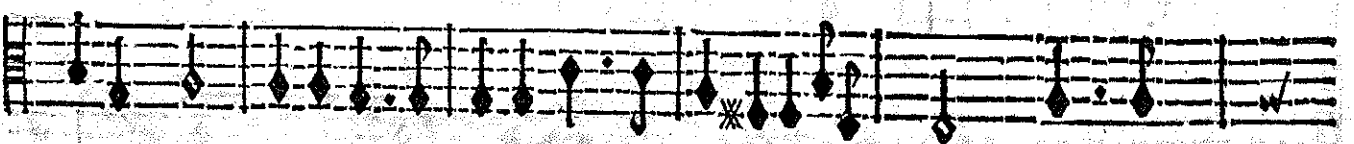
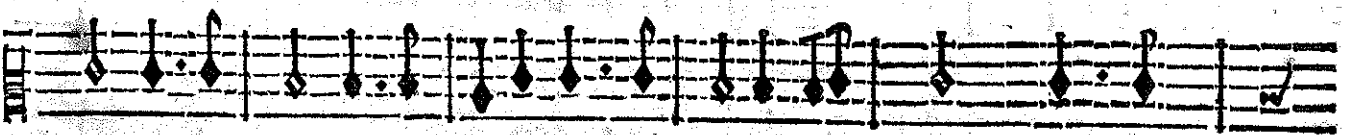
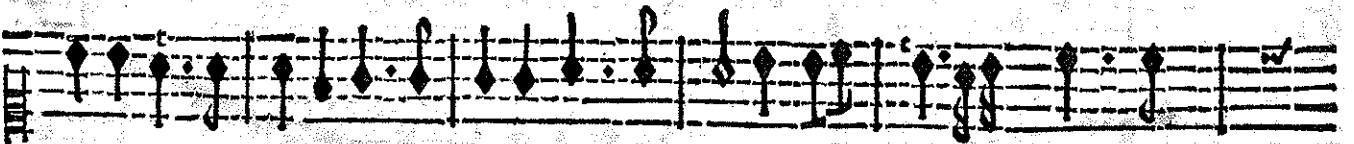
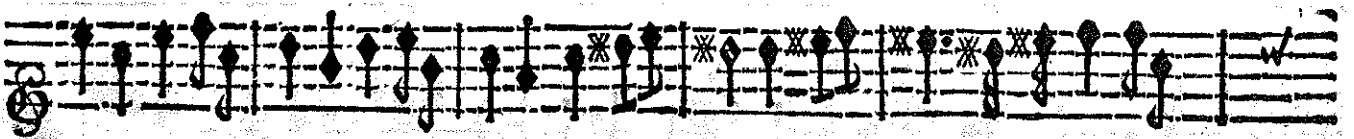
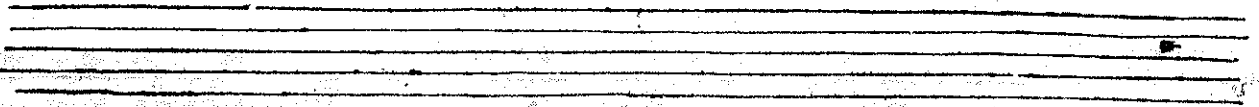
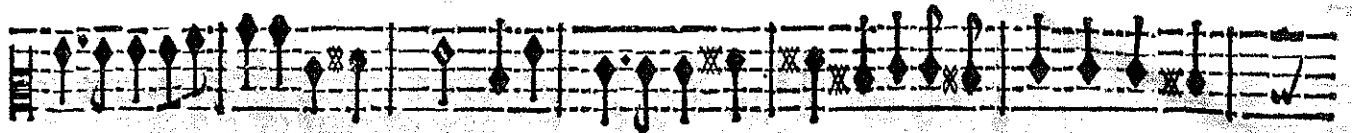
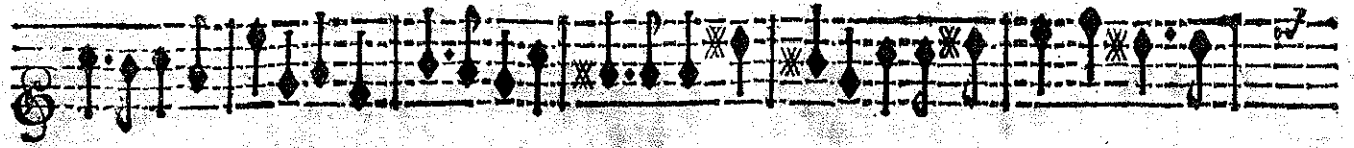
Eighth system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Ninth system of musical notation in treble clef, 2/4 time signature. It begins with a treble clef and a '2' indicating the time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Tenth system of musical notation in bass clef, 2/4 time signature. It begins with a bass clef and a '2' indicating the time signature. The notes are: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

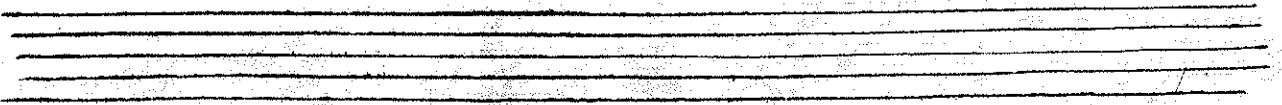
Eleventh system of musical notation in treble clef, 2/4 time signature. It begins with a treble clef and a '2' indicating the time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Twelfth system of musical notation, consisting of an empty treble clef staff.



DU TEMPLE DE LA PAIX.

The first section of the music consists of five staves. The first staff is in treble clef, and the second through fifth staves are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with multiple notes beamed together, and some measures with accidentals like sharps and naturals. The notation is clear and legible.



The first staff of the 'RONDEAU' section is in treble clef and 3/4 time. It begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The staff ends with a double bar line and a fermata.

RONDEAU.

The second staff of the 'RONDEAU' section is in bass clef. It continues the melodic line from the first staff, featuring similar rhythmic patterns and note values. It ends with a double bar line and a fermata.

The third staff of the 'RONDEAU' section is in bass clef. It continues the melodic line, maintaining the 3/4 time signature and key signature. It ends with a double bar line and a fermata.

The fourth staff of the 'RONDEAU' section is in bass clef. It continues the melodic line, featuring a variety of note values and rests. It ends with a double bar line and a fermata.

The fifth staff of the 'RONDEAU' section is in bass clef. It concludes the piece with a final melodic phrase, ending with a double bar line and a fermata.





# BALLET

First musical staff, treble clef, containing a sequence of notes and rests.

Second musical staff, bass clef, containing a sequence of notes and rests.

Third musical staff, bass clef, containing a sequence of notes and rests.

Fourth musical staff, bass clef, containing a sequence of notes and rests.

Fifth musical staff, bass clef, containing a sequence of notes and rests.

Sixth musical staff, empty.

Seventh musical staff, treble clef, containing a sequence of notes and rests.

Eighth musical staff, bass clef, containing a sequence of notes and rests.

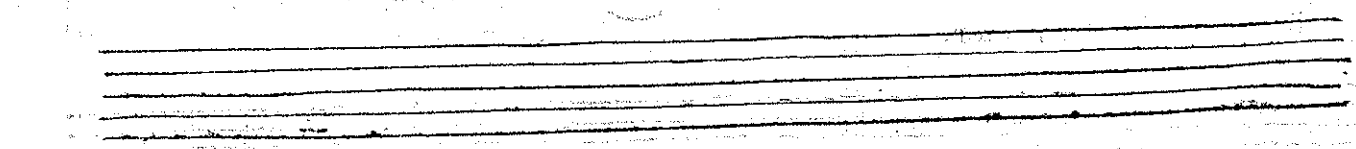
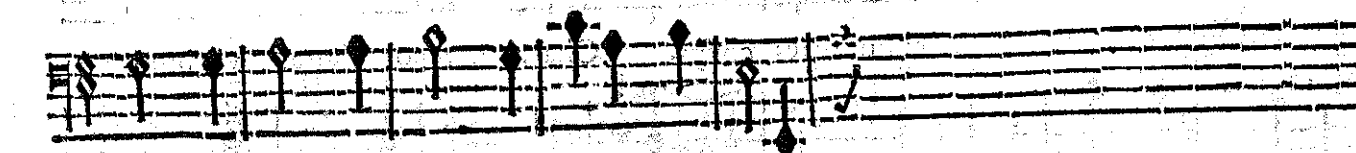
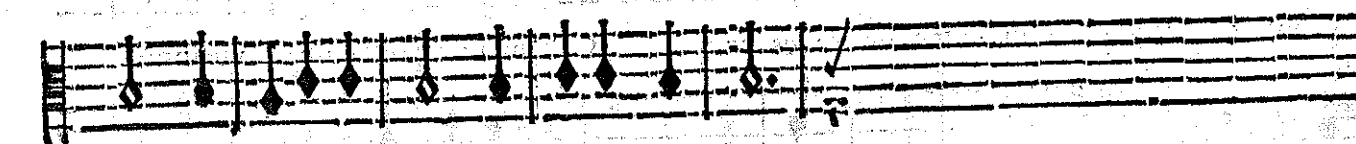
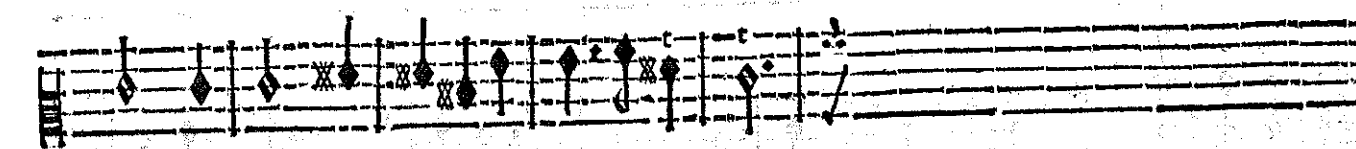
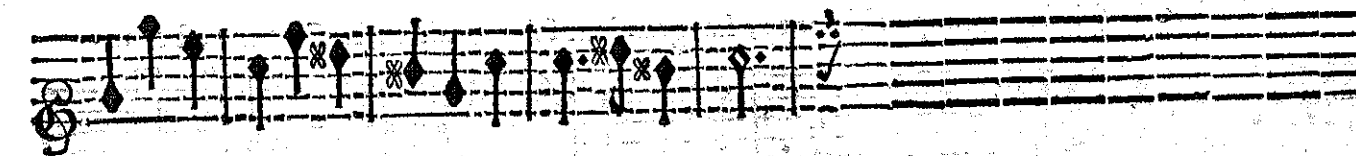
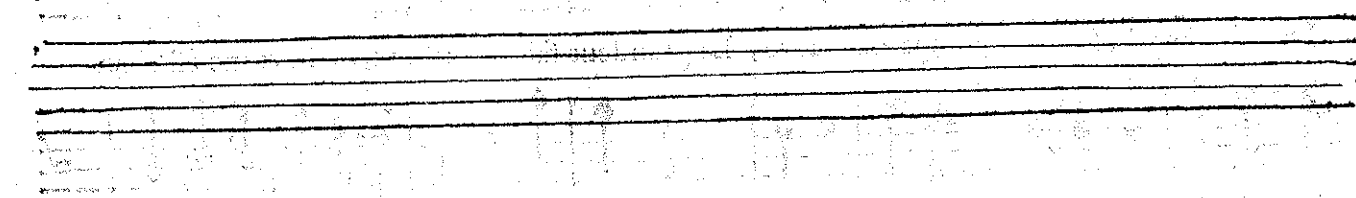
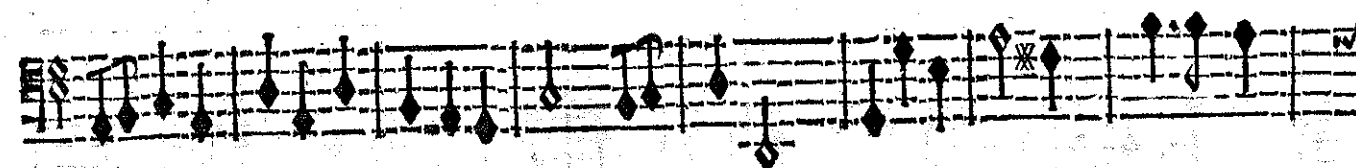
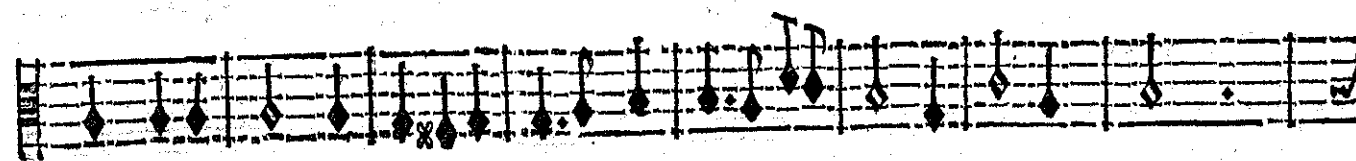
Ninth musical staff, bass clef, containing a sequence of notes and rests.

Tenth musical staff, bass clef, containing a sequence of notes and rests.

Eleventh musical staff, bass clef, containing a sequence of notes and rests.

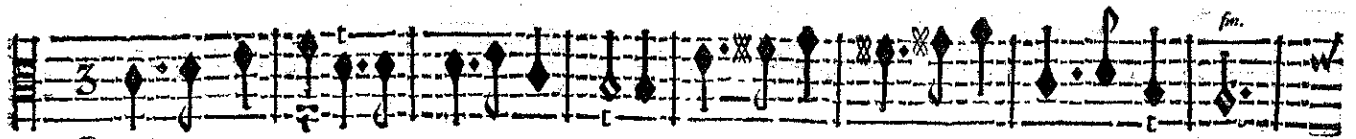
Twelfth musical staff, empty.

DU TEMPLE DE LA PAIX.



# BALLET

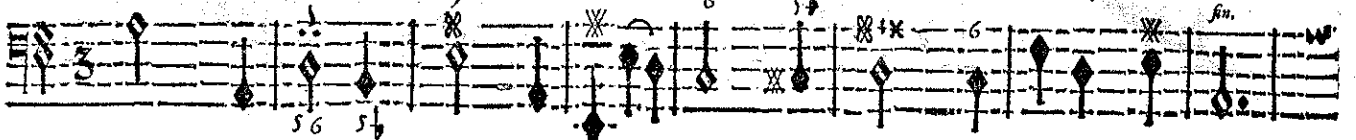
## DEUX BERGERS.



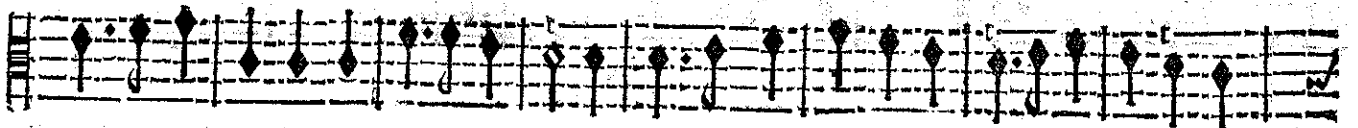
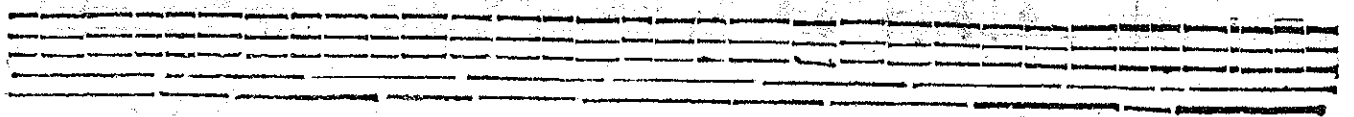
Charmant repos d'une vie innocente, Nostre bonheur ne despend que de vous.



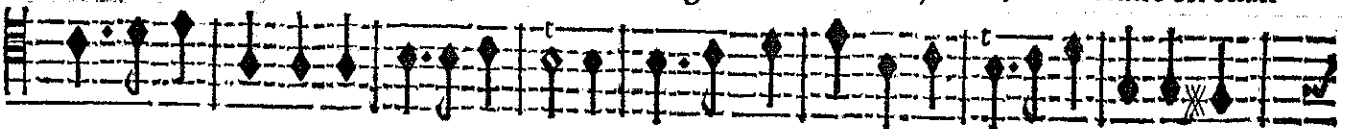
Charmant repos d'une vie innocente, Nostre bonheur ne despend que de vous.



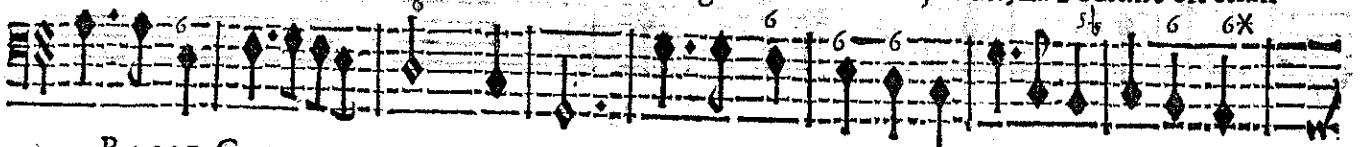
BASSE-CONTINUE.



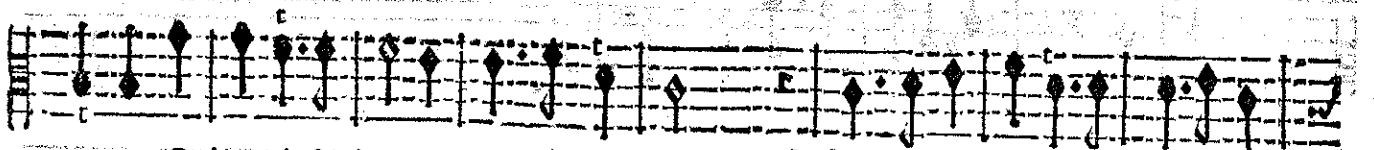
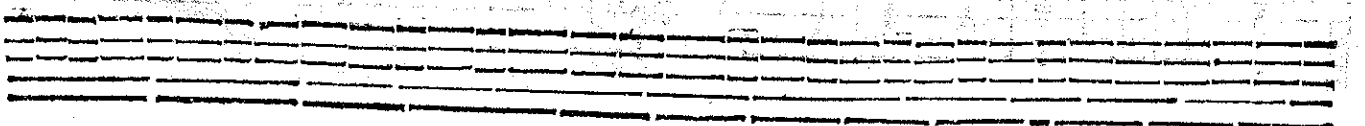
Le noir chagrin fuit la pompe esclatante, La grandeur fait des jaloux, La Fortune est chan-



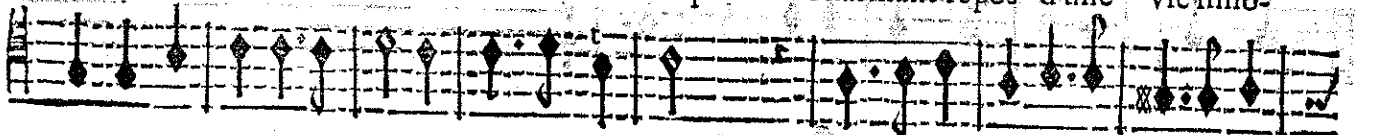
Le noir chagrin fuit la pompe esclatante, La grandeur fait des jaloux, La Fortune est chan-



BASSE-CONTINUE.



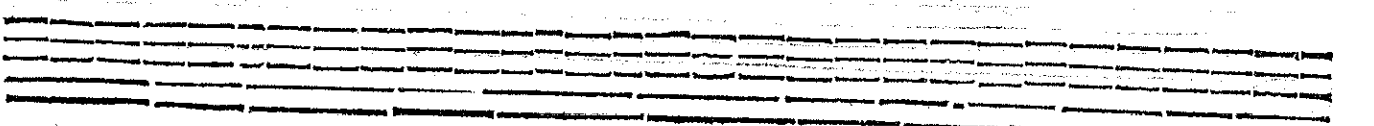
geante, Qui reçoit ses dons doit craindre ses coups. Charmant repos d'une vie inno-

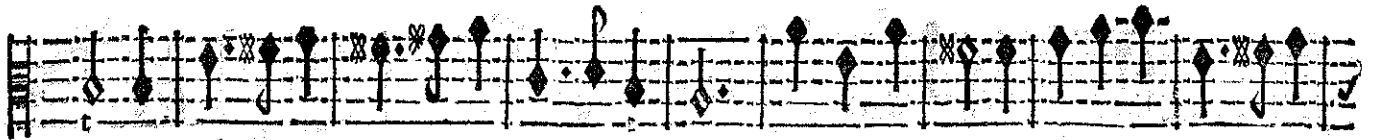


geante, Qui reçoit ses dons doit craindre ses coups. Charmant repos d'une vie inno-

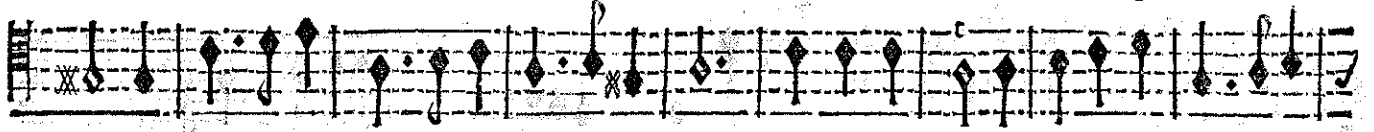


BASSE-CONTINUE.





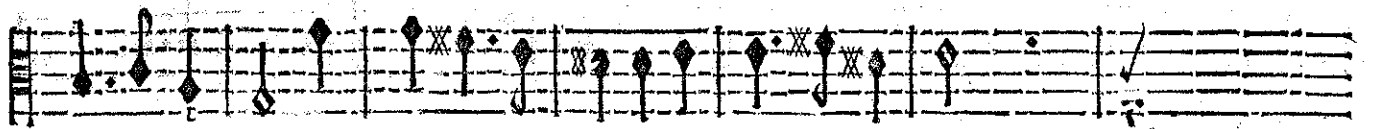
cente, Nostre bonheur ne despend que de vous. Tout nous enchante, Les vrais plaisirs ne font



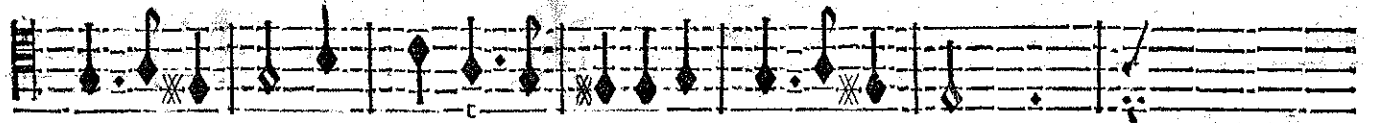
cente, Nostre bonheur ne despend que de vous. Tout nous enchante, Les vrais plaisirs ne font



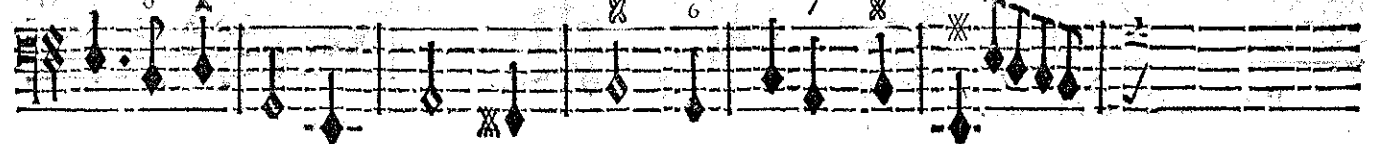
BASSE-CONTINUE.



faits que pour nous, Nostre ame est contente, Quel bien est plus doux.



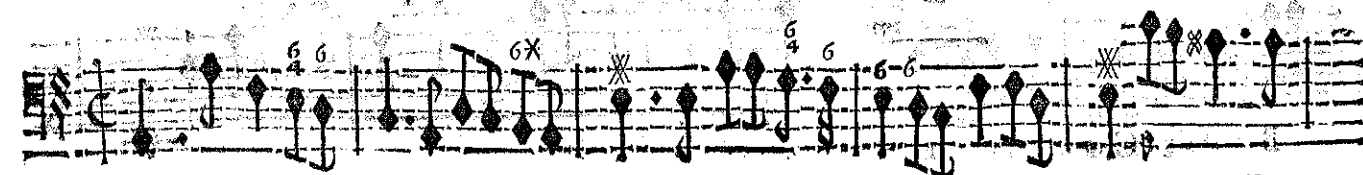
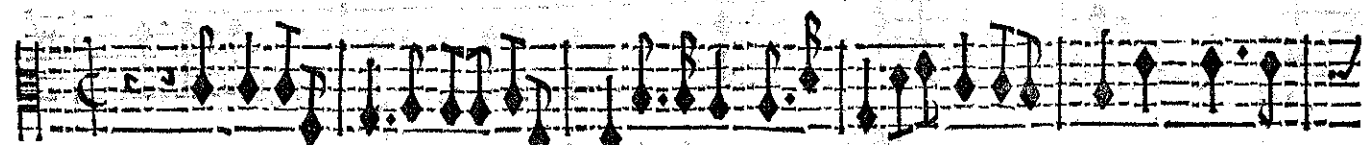
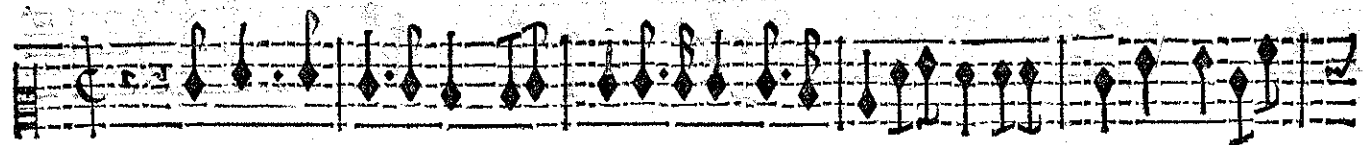
faits que pour nous, Nostre ame est contente, Quel bien est plus doux.



BASSE-CONTINUE.



PRELUDE.



BASSE-CONTINUE.

D

BALLET

First system of musical notation, treble clef, featuring a series of eighth and sixteenth notes with some rests.

Second system of musical notation, bass clef, continuing the melodic line with similar rhythmic patterns.

Third system of musical notation, bass clef, showing a continuation of the piece.

Fourth system of musical notation, bass clef, with various note values and rests.

Fifth system of musical notation, bass clef, featuring a mix of eighth and sixteenth notes.

Sixth system of musical notation, bass clef, including fingerings (6) and a trill-like figure (6X).

BASSE-CONTINUE.

Seventh system of musical notation, treble clef, with various note values and rests.

Eighth system of musical notation, bass clef, continuing the piece.

Ninth system of musical notation, bass clef, with various note values and rests.

Tenth system of musical notation, bass clef, featuring a mix of eighth and sixteenth notes.

Eleventh system of musical notation, bass clef, with various note values and rests.

Twelfth system of musical notation, bass clef, including fingerings (6) and a trill-like figure (6X).

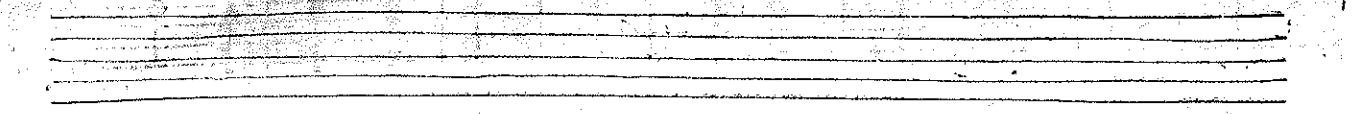
BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

ALCIPE.

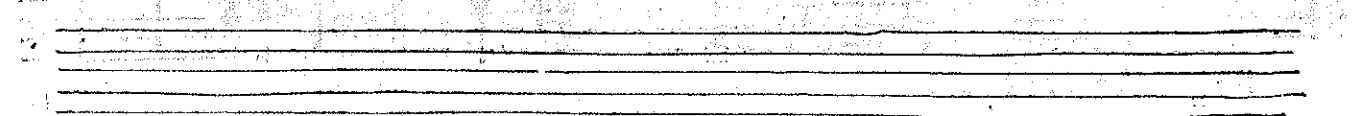
Le Prince qui poursuit avec un soin extrême Les Hostes furieux des Forests d'alen-

BASSE-CONTINUE.



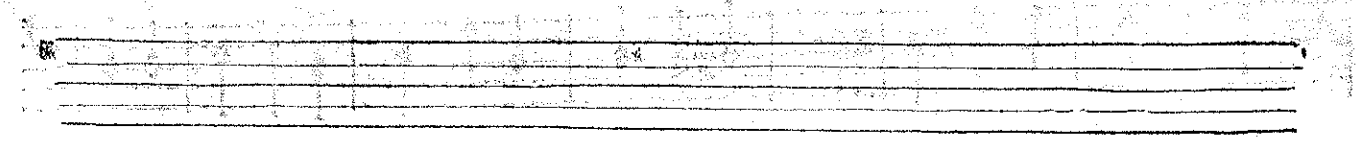
tour, Aime assez nos Concerts pour les offrir luy- même, Au grand Roy dont il tient le jour. Le

BASSE-CONTINUE.



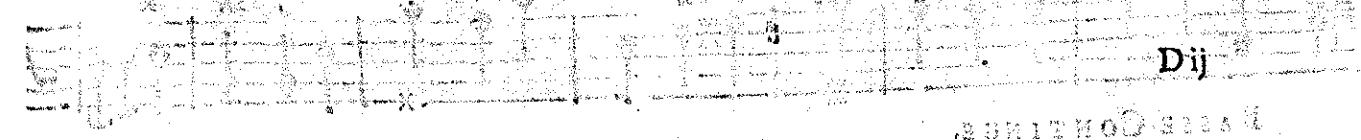
Prince qui poursuit avec un soin extrême Les Hostes furieux des Forests d'alentour, Aime af-

BASSE-CONTINUE.



sez nos Concerts pour les offrir luy-même Au grand Roy dont il tient le jour.

BASSE-CONTINUE.



Dij

BALLET

Violon I staff with notes and dynamics.

VIOLONS.

Violon II staff with notes and dynamics.

Violon III staff with notes and dynamics.

Violon IV staff with notes and dynamics.

AMYNTAS.

Soprano staff with notes and dynamics.

Que ce Roy vainqueur à de gloire, Le sort du Monde est en ses

Basso continuo staff with notes and dynamics.

BASSE-CONTINUE.

Violon I staff with notes and dynamics.

Violon II staff with notes and dynamics.

Violon III staff with notes and dynamics.

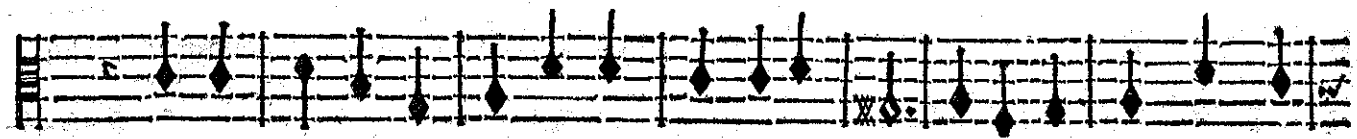
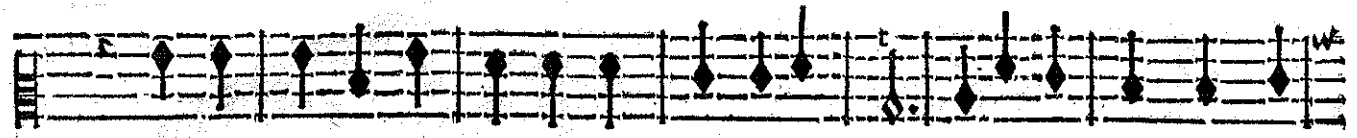
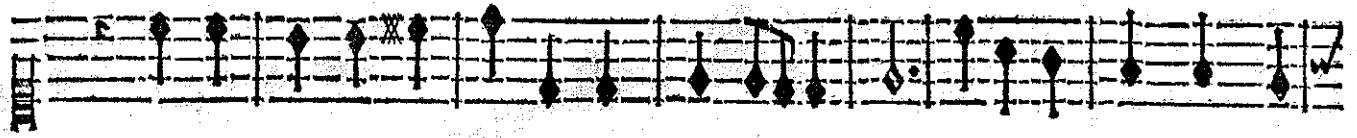
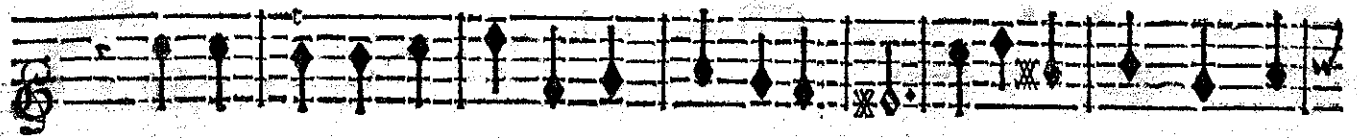
Violon IV staff with notes and dynamics.

Soprano staff with notes and dynamics.

mains. Le bonheur des humains Est le seul prix qu'il veut de la victoire.

Basso continuo staff with notes and dynamics.

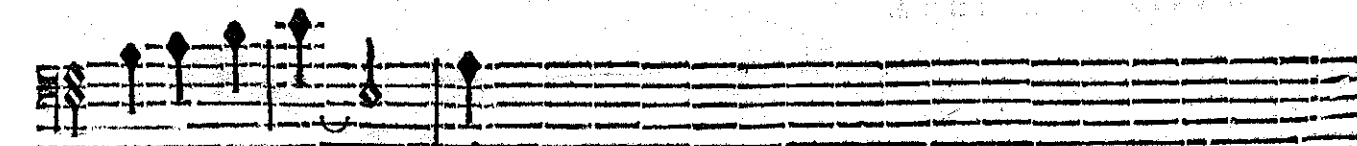
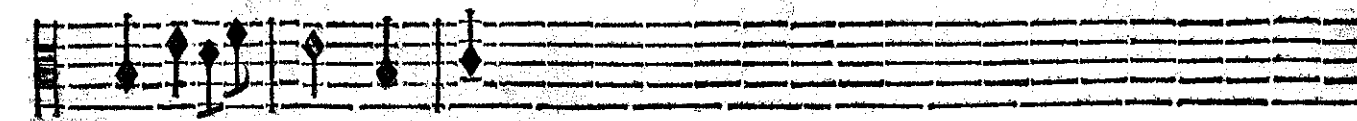
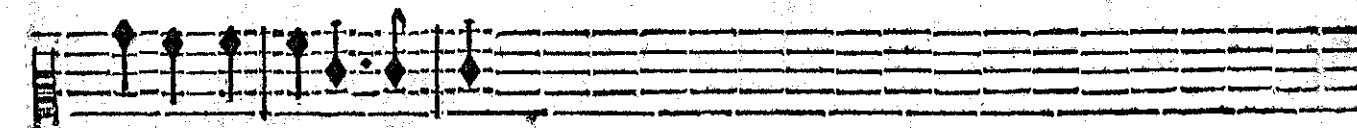
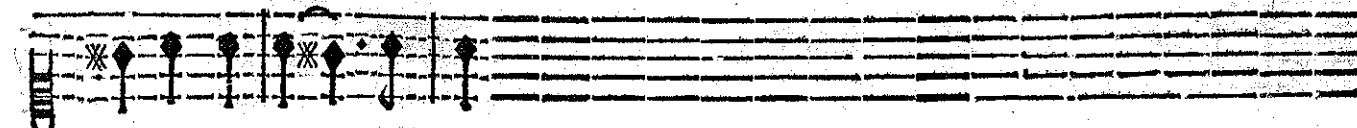
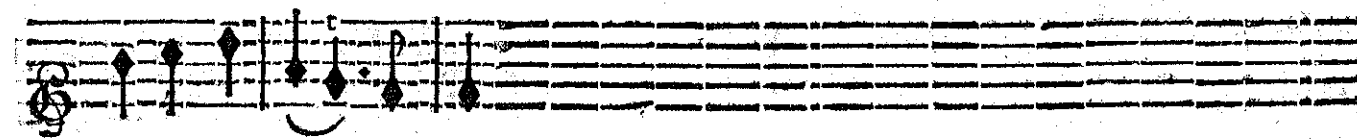
BASSE-CONTINUE.



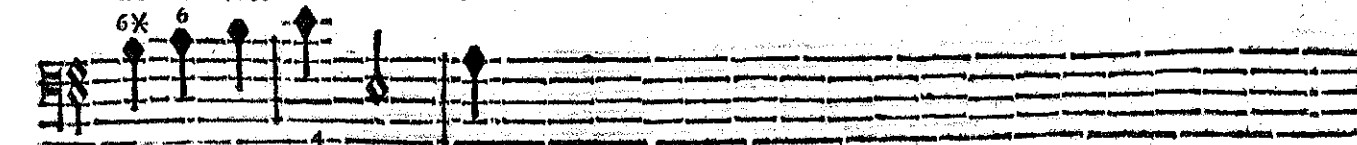
Le bonheur des humains, Le bonheur des humains Est le seul prix qu'il veut



BASSE-CONTINUE.



de la victoi- re.



BASSE-CONTINUE.

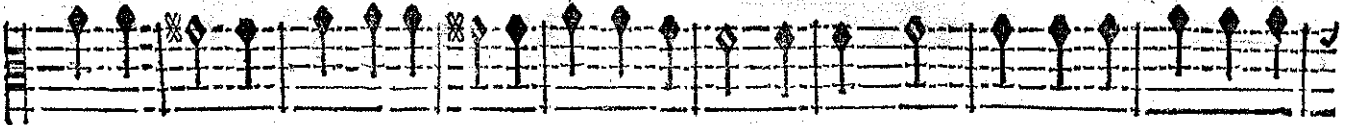


LE BALLET

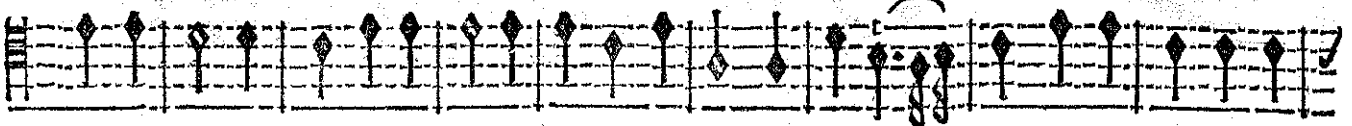
CHOEURS.



Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



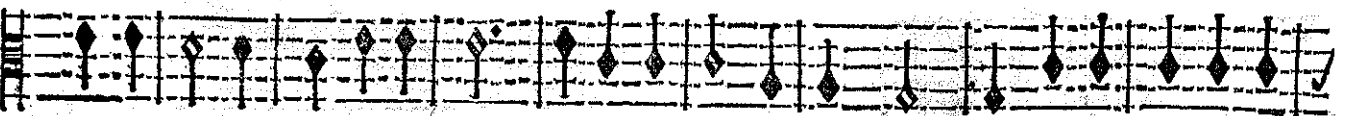
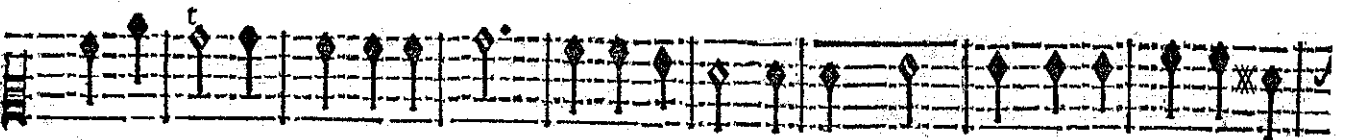
Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



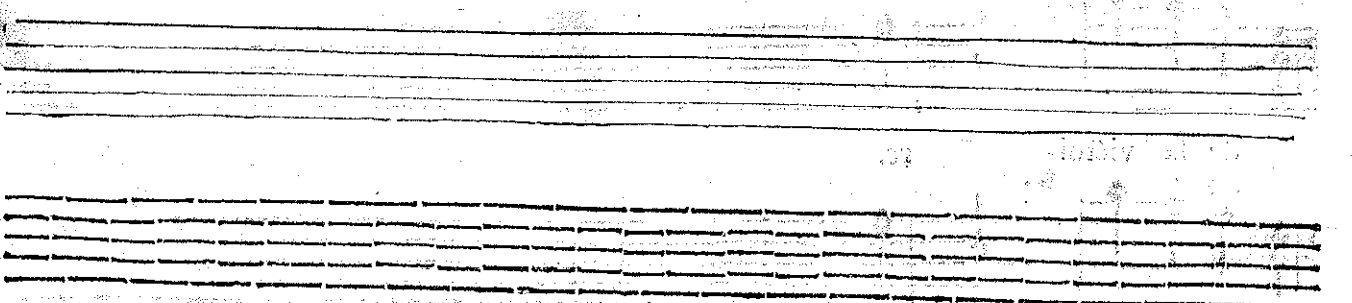
Que ce Roy vainqueur a de gloire! Le Sort du monde est en ses mains, Le bon-heur des hu-



VIOLONS.



BASSE-CONTINUE.

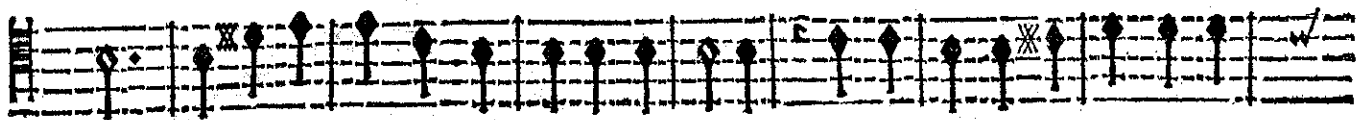




mains Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



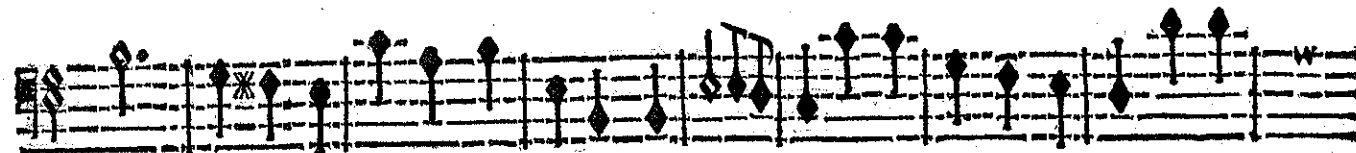
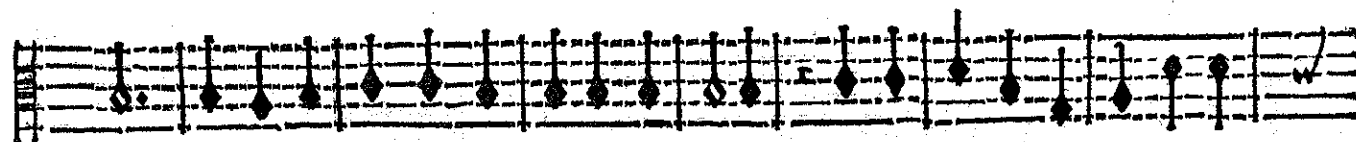
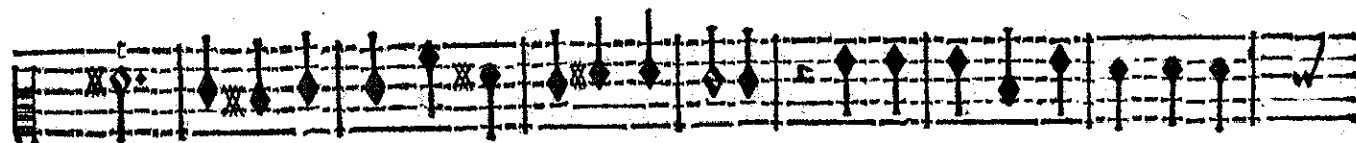
mains Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



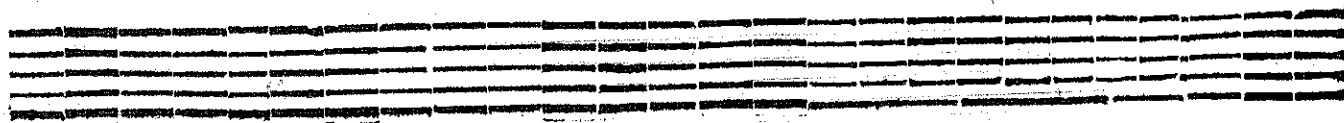
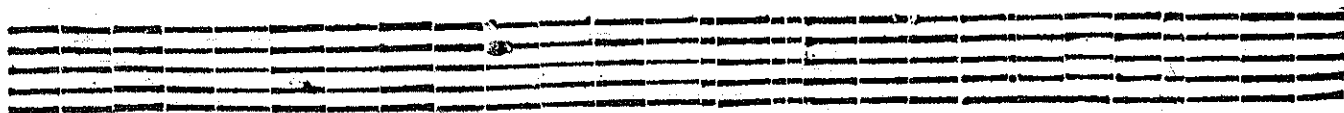
mains Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



mains Est le seul prix qu'il veut de sa victoire. Le bon-heur des humains Le bon-



BASSE-CONTINUE.



BALLET

A musical staff in treble clef with a 2/4 time signature. It contains a sequence of notes and rests, including some marked with an asterisk (\*). The staff ends with a double bar line and a repeat sign.

heur des humains Est le seul prix qu'il veut de sa victoi- re.

A musical staff in treble clef with a 2/4 time signature. It contains a sequence of notes and rests, including some marked with an asterisk (\*). The staff ends with a double bar line and a repeat sign.

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BASSE-CONTINUE.

AMSTERDAM

Four empty musical staves at the bottom of the page, intended for the basso continuo part.

UN BERGER



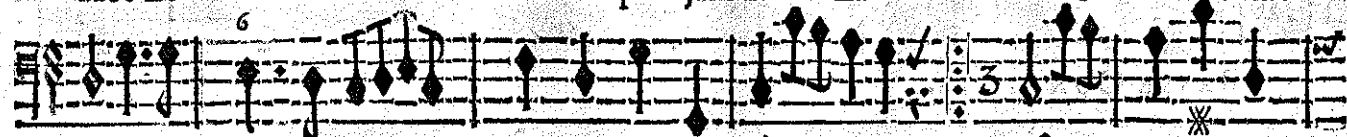
La gloire luy suffit, ses vœux sont satisfaits. Il est content d'humilier l'au-



BASSE-CONTINUE.



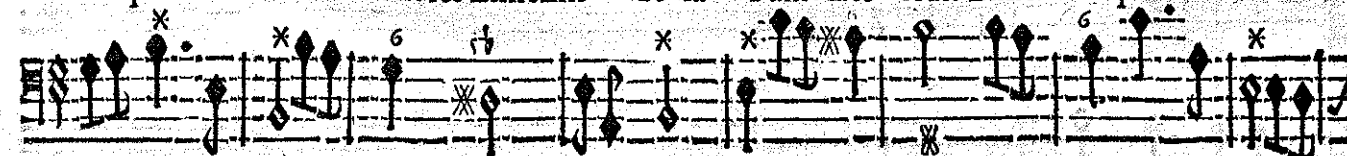
dace Et d'en-chaîner la Guer-re pour jamais. La mais. Les seuls Enne-



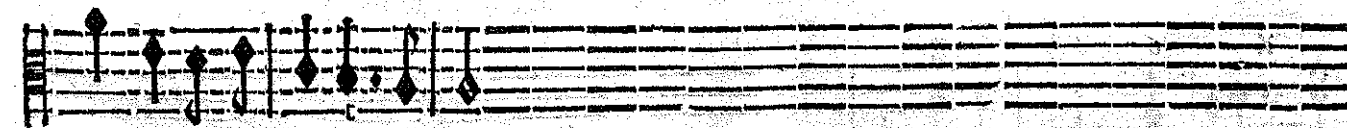
BASSE-CONTINUE.



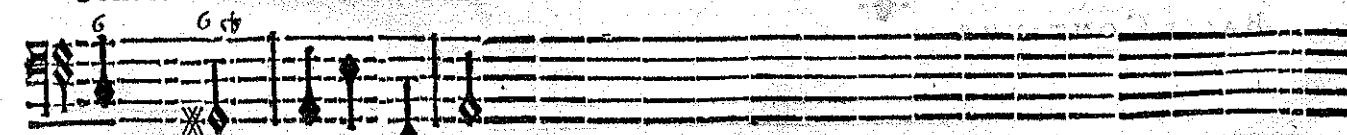
mis qu'il menace Sont les Ennemis de la Paix. Les seuls Ennemis qu'il menace



BASSE-CONTINUE.



Sont les Ennemis de la Paix.



BASSE-CONTINUE.

The first system of music consists of five staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music includes various rhythmic patterns and dynamic markings.

BASSE-CONTINUE.

Two empty musical staves, one above the other, with five lines each.

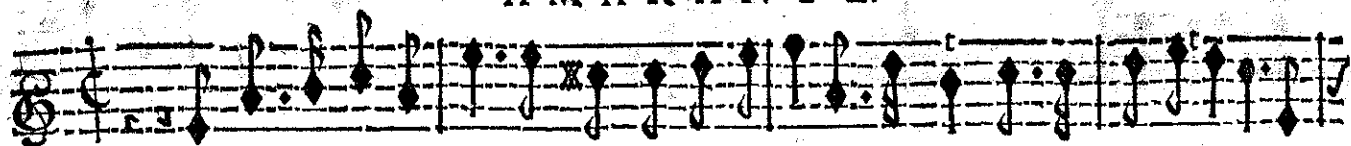
The second system of music consists of five staves. The top staff is in treble clef and contains a melodic line. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music includes various rhythmic patterns and dynamic markings.

BASSE-CONTINUE.

Two empty musical staves, one above the other, with five lines each.

DU TEMPLE DE LA PAIX.

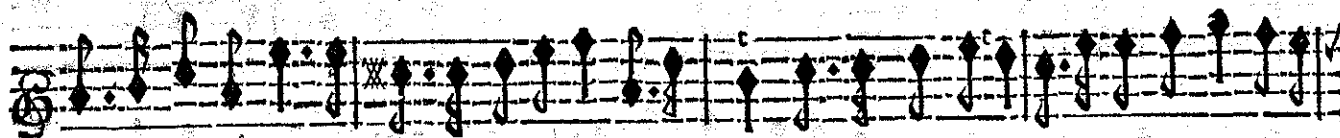
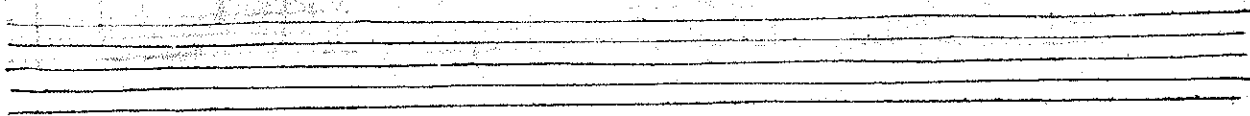
AMARANTE.



Pour rendre son Empire heureux & florissant Ses travaux trouvent tout facile. Pour



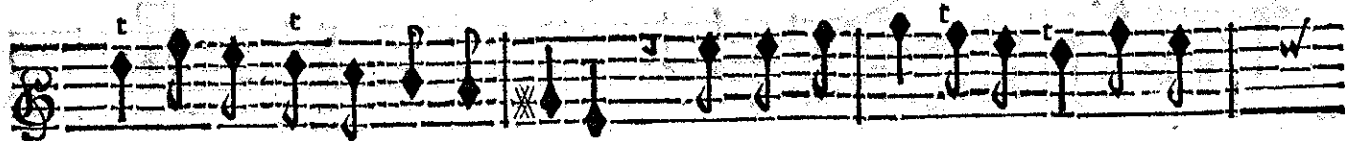
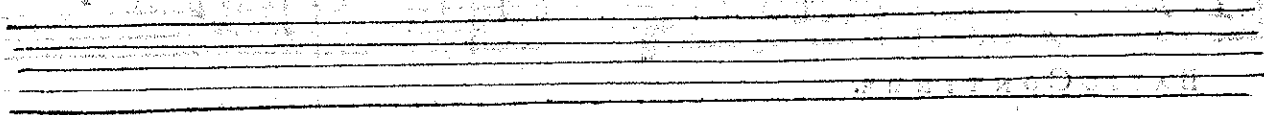
BASSE-CONTINUE.



rendre son Empire heureux & florissant Ses travaux trouvent tout facile. Il est toujours agif-



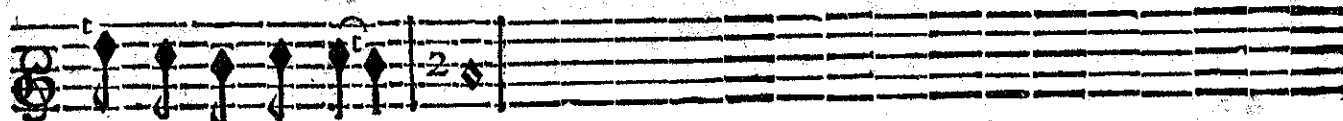
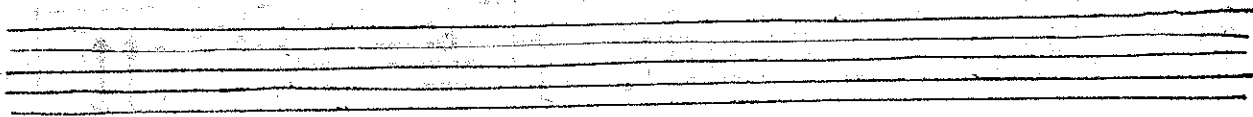
BASSE-CONTINUE.



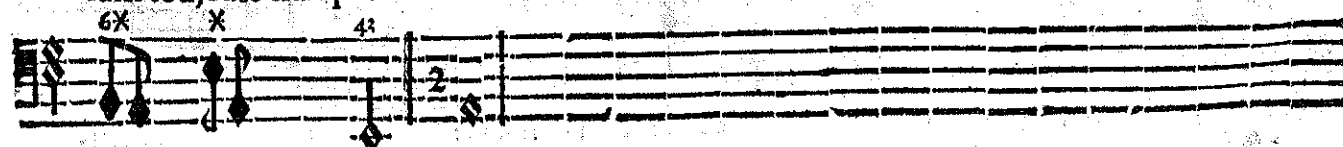
fant Et paraist toujours tranquille. Il est toujours agissant Et pa-



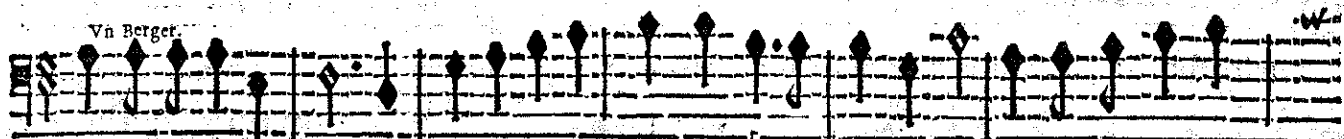
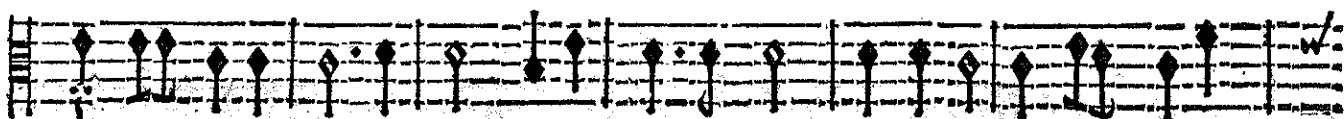
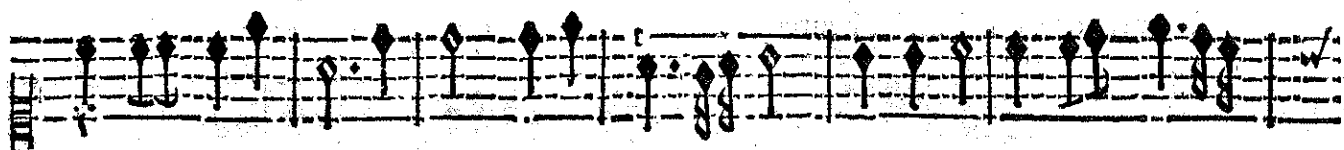
BASSE-CONTINUE.



raist toujours tranquil- le.



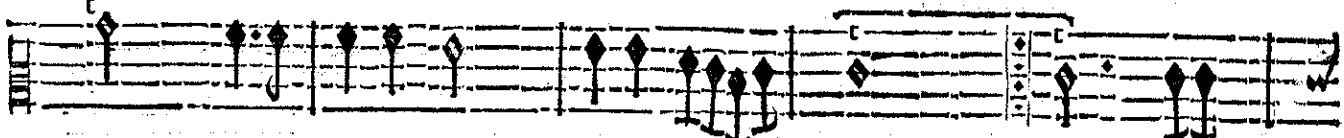
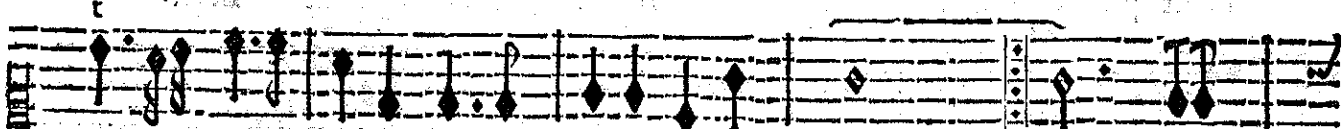
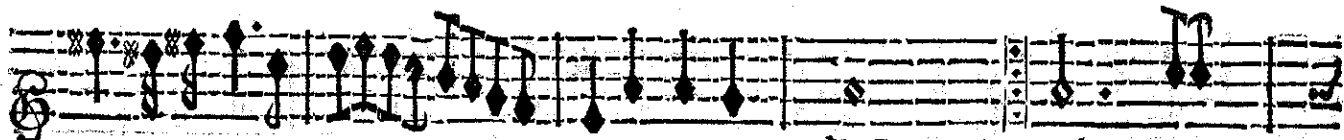
BASSE-CONTINUE.



Entre les autres Roys ce Roy victorieux Est tel que l'on dépeint entre les autres



BASSE-CONTINUE.

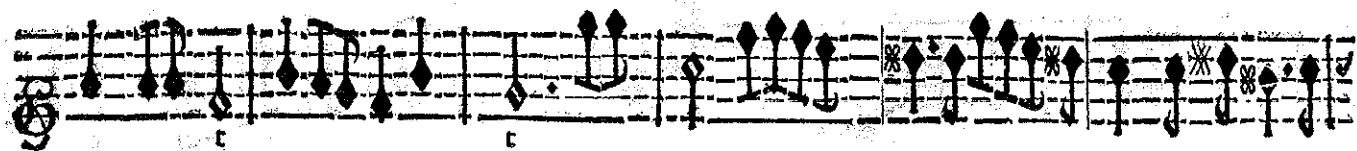


Dieux. Celuy qui lan- ce le Ton- nerre: nerre: C'est l'Au-



BASSE-CONTINUE.

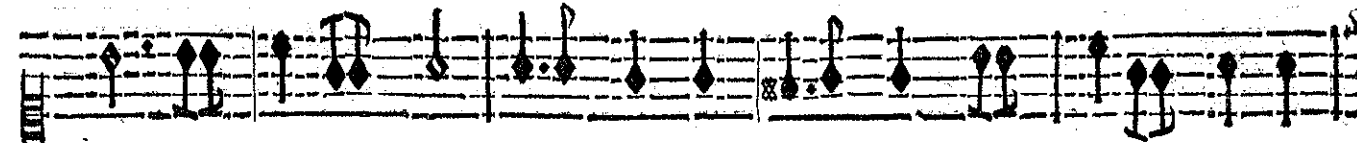
DU TEMPLE DE LA PAIX.



teur glorieux Du repos de la terre, C'est l'effroy des audacieux Qui voudroient dechaîner la



BASSE-CONTINUE.



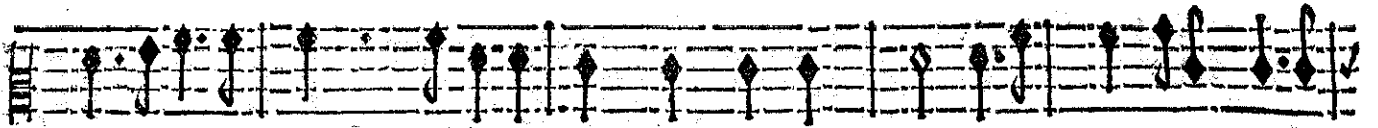
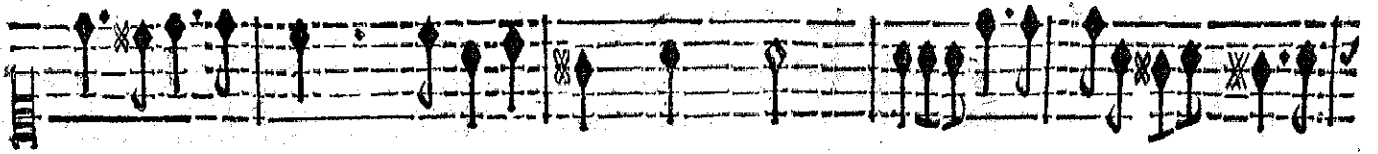
Guerre; C'est le don le plus precieux Que no<sup>s</sup> ayons reçu des Cieux. C'est le don, C'est le don le plus



BASSE-CONTINUE.



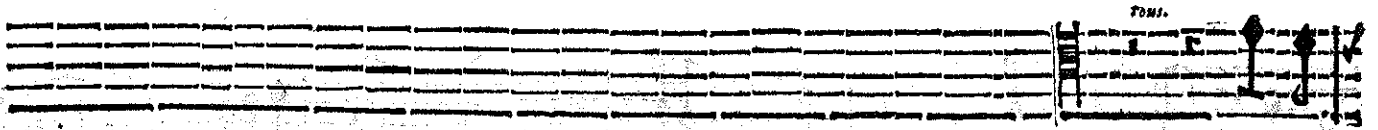
BALLET



precieux Que nous ayons receu des Cieux. C'est le don le plus precieux Que no' ayons receu des



BASSE-CONTINUE.



C'est le



DU TEMPLE DE LA PAIX.

CHOEURS.



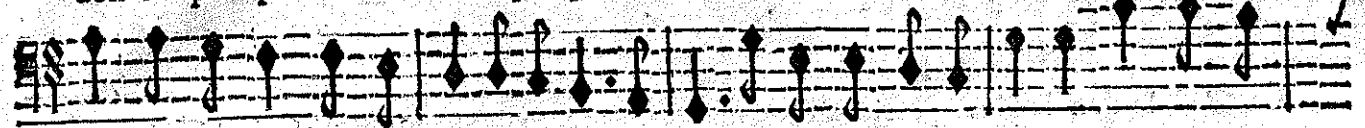
C'est le don, C'est le don le plus precieux, Que nous ayons receu des Cieux. C'est le



C'est le don, C'est le don le plus precieux, Que nous ayons receu des Cieux. C'est le



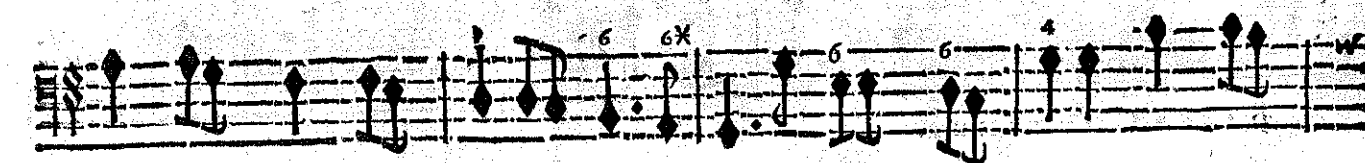
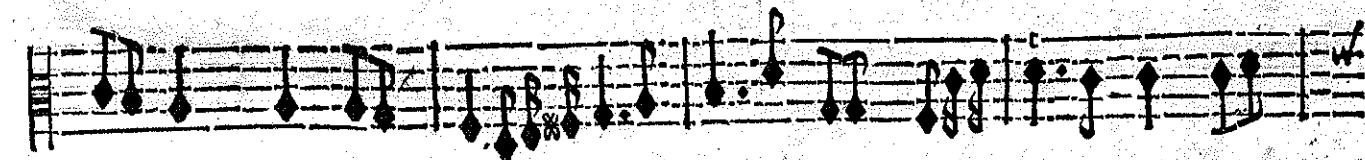
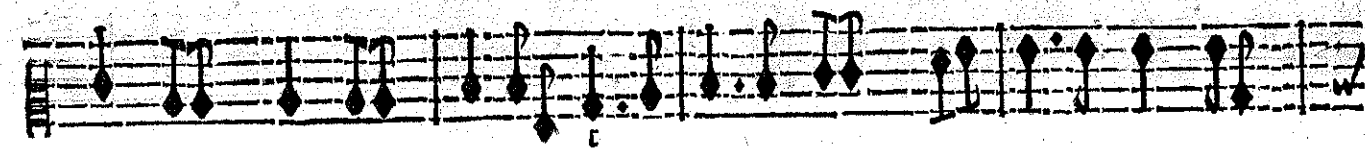
don le plus precieux, le plus precieux, Que nous ayons receu des Cieux. C'est le



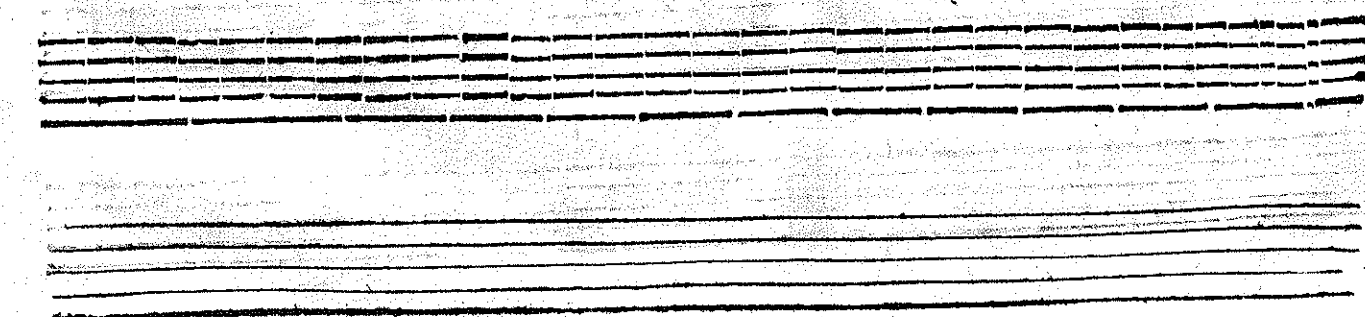
Cieux. C'est le don, C'est le don le plus precieux, Que nous ayons receu des Cieux. C'est le



VIOLONS.



BASSE-CONTINUE.



BALLETT

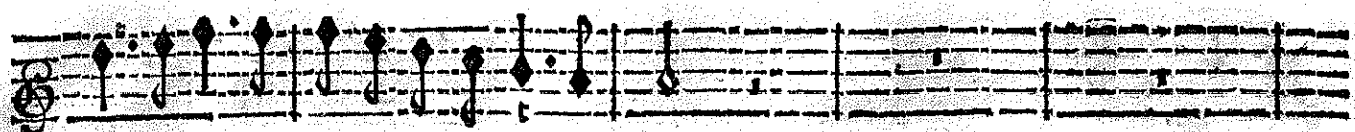
don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus

don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus

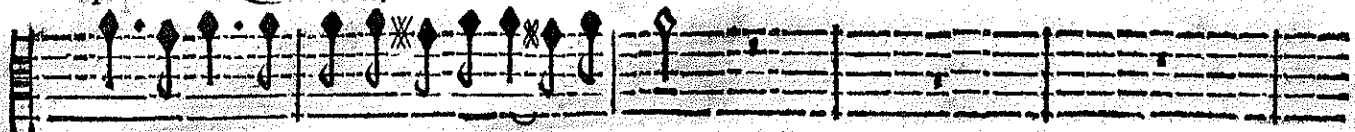
don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus

don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus

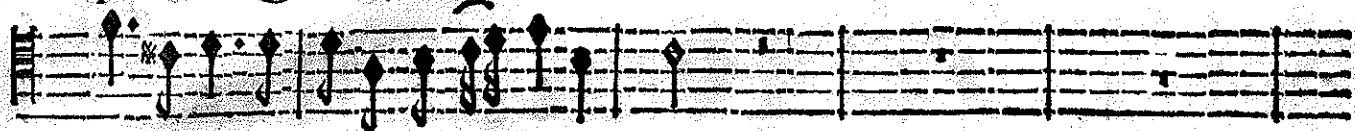
BASSE-CONTINUE.



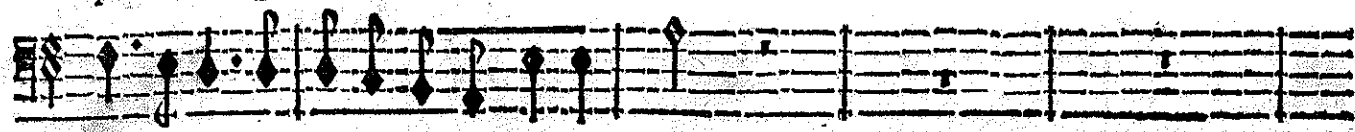
precieux Que nous ayons receu des Cieux.



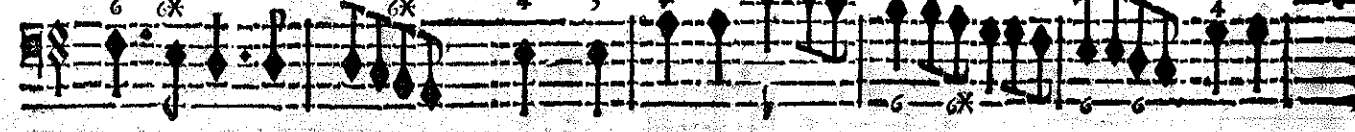
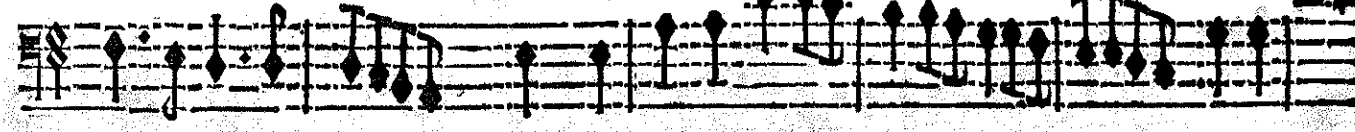
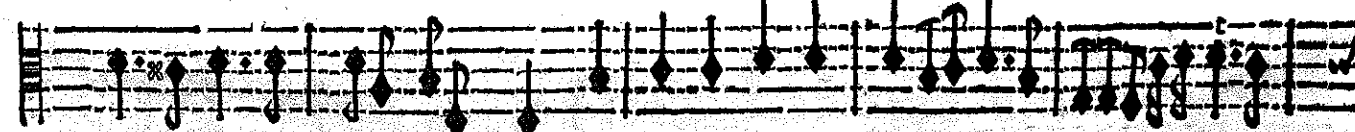
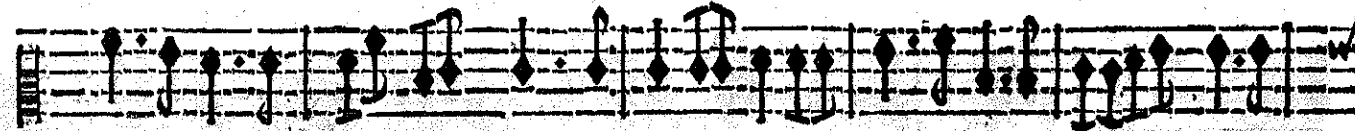
precieux. Que nous ayons receu des Cieux.



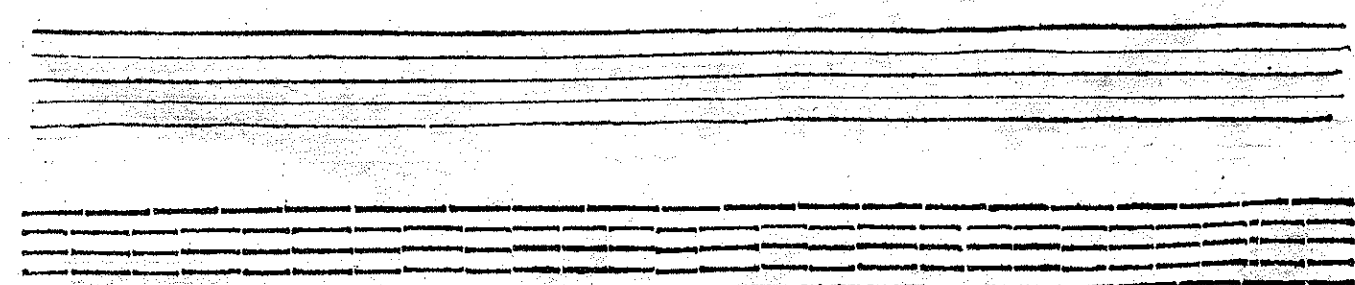
precieux Que nous ayons re- ceu des Cieux.



precieux Que nous ayons receu des Cieux.



BASSE-CONTINUE.



BALLET

First musical staff with notes and rests.

C'est le don le plus

Second musical staff with notes and rests.

C'est le don le plus

Third musical staff with notes and rests.

C'est le don le plus

Fourth musical staff with notes and rests.

C'est le don, C'est le don le plus

Fifth musical staff with notes and rests.

Sixth musical staff with notes and rests.

Seventh musical staff with notes and rests.

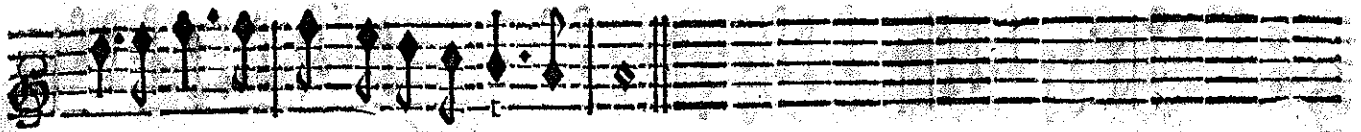
Eighth musical staff with notes and rests.

Ninth musical staff with notes and rests.

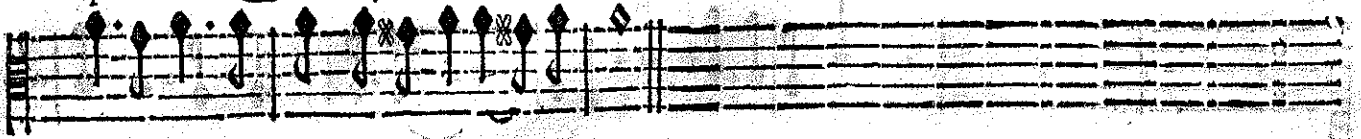
Tenth musical staff with notes and rests.

BASSE-CONTINUE.

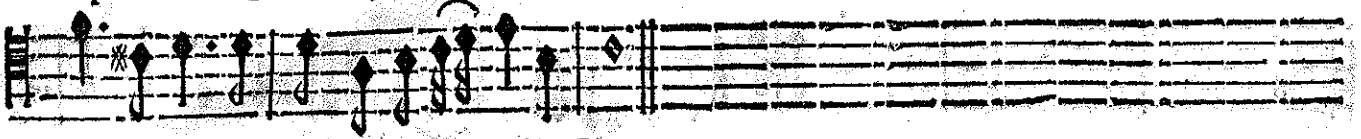
Four empty musical staves at the bottom of the page.



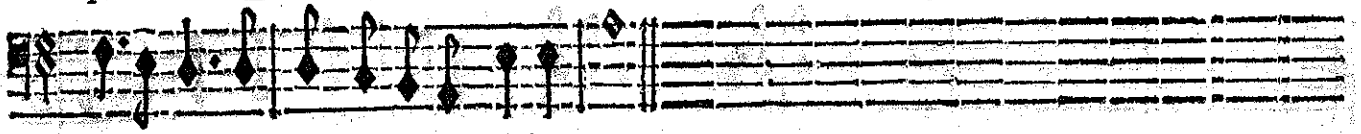
precieux Que nous ayons receu des Cieux.



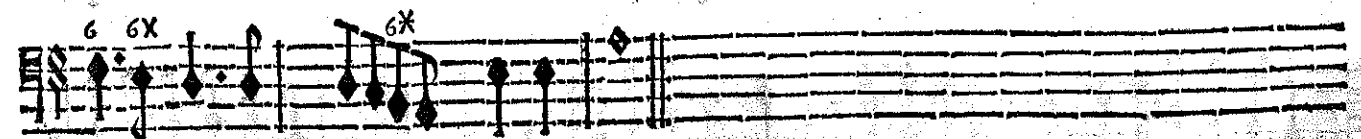
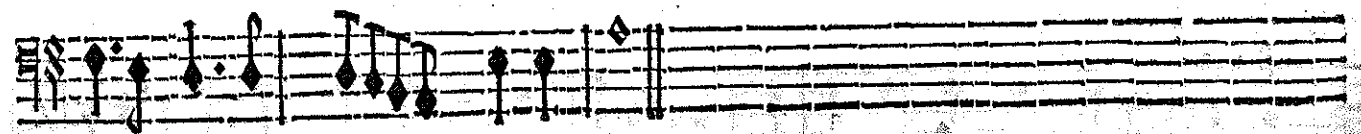
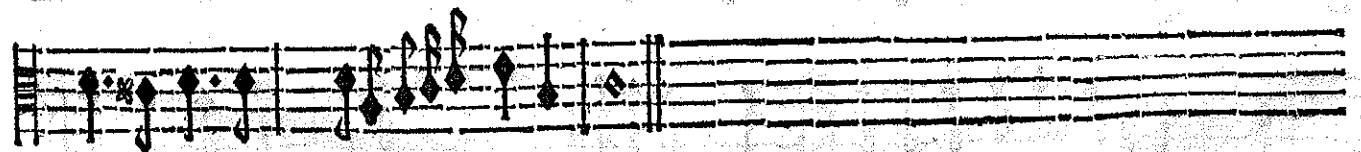
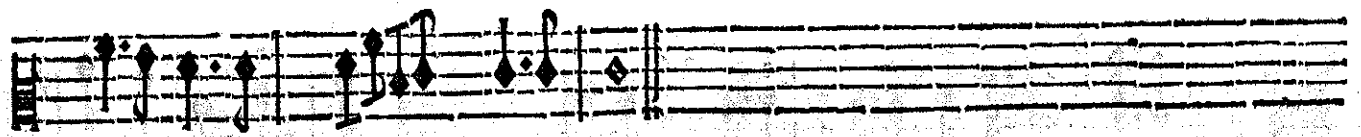
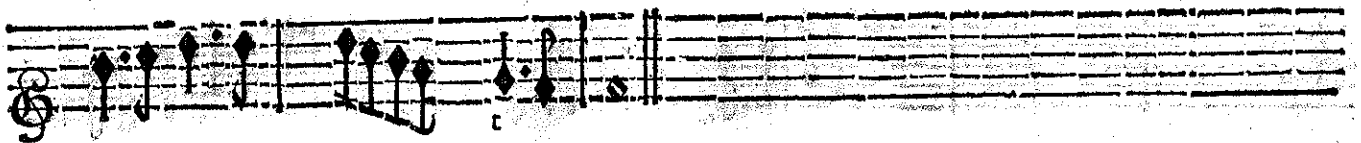
precieux Que nous ayons receu des Cieux.



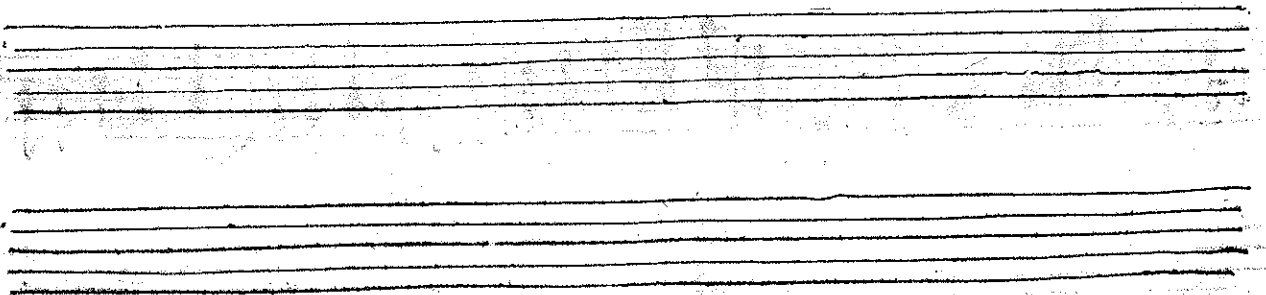
precieux Que nous ayons receu des Cieux.



precieux Que nous ayons receu des Cieux.



BASSE-CONTINUE.



MINI-BALLET

Musical staff 1: Treble clef, 6/8 time signature, melodic line with eighth and sixteenth notes.

GIGUE.

Musical staff 2: Bass clef, 6/8 time signature, accompaniment line with eighth notes.

Musical staff 3: Bass clef, 6/8 time signature, accompaniment line with eighth notes.

Musical staff 4: Bass clef, 6/8 time signature, accompaniment line with eighth notes.

Musical staff 5: Bass clef, 6/8 time signature, accompaniment line with eighth notes.

Musical staff 7: Treble clef, melodic line with eighth and sixteenth notes.

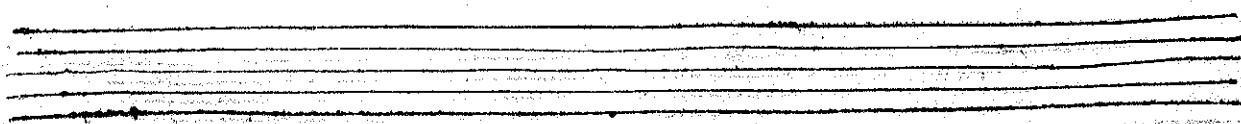
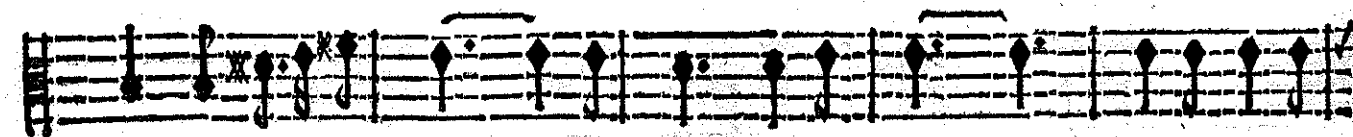
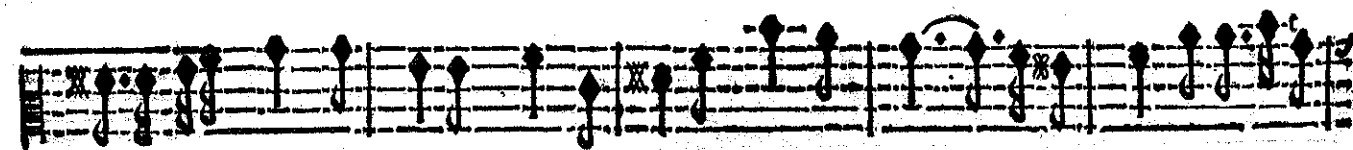
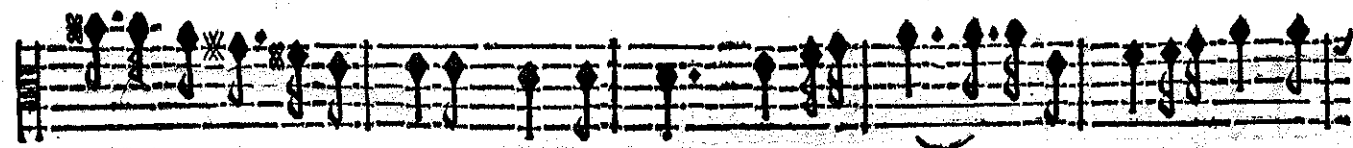
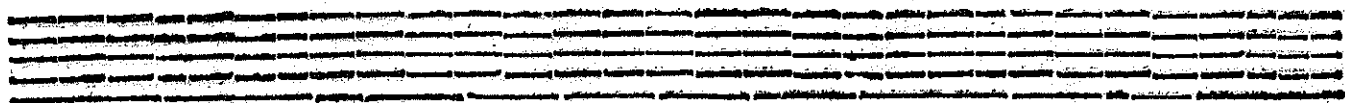
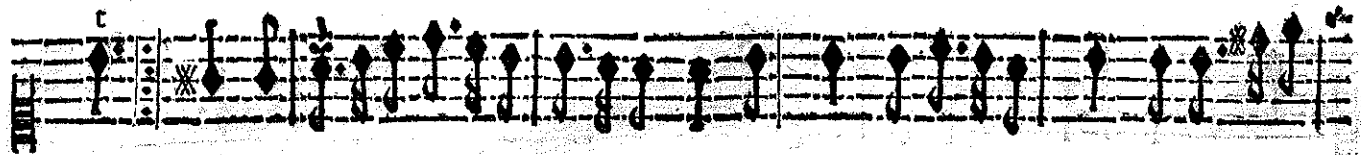
Musical staff 8: Bass clef, accompaniment line with eighth notes.

Musical staff 9: Bass clef, accompaniment line with eighth notes.

Musical staff 10: Bass clef, accompaniment line with eighth notes.

Musical staff 11: Bass clef, accompaniment line with eighth notes.

DU TEMPLE DE LA PAIX.





BALLET

This page contains a musical score for a ballet, consisting of ten systems of staves. The notation is primarily in treble clef, with some systems using bass clef. The music is written in a style characteristic of 19th-century ballet scores, featuring a variety of note values including eighth and sixteenth notes, as well as rests and accidentals. The first system begins with a treble clef and a key signature of one flat. The notation includes many beamed notes, suggesting a rhythmic and melodic flow. There are several asterisks (\*) and other markings throughout the score, possibly indicating specific performance instructions or editorial changes. The score concludes with a double bar line and repeat dots at the end of the tenth system.

MENUET.

BALLET

MENUET.

Musical staff 1: Treble clef, 3/4 time signature, first measure of the Minuet for Hautbois.

HAUTBOIS.

Musical staff 2: Treble clef, 3/4 time signature, second measure of the Minuet for Hautbois.

HAUTBOIS.

Musical staff 3: Treble clef, 3/4 time signature, third measure of the Minuet for Hautbois.

Musical staff 4: Treble clef, 3/4 time signature, fourth measure of the Minuet for Hautbois.

Musical staff 5: Treble clef, 3/4 time signature, fifth measure of the Minuet for Hautbois.

Musical staff 6: Treble clef, 3/4 time signature, sixth measure of the Minuet for Hautbois.

Musical staff 7: Treble clef, 6/4 time signature, seventh measure of the Minuet for Hautbois.

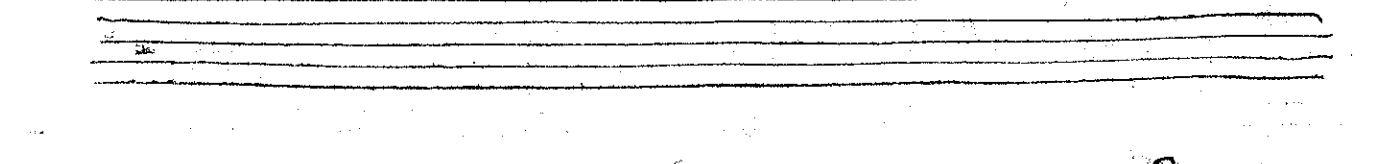
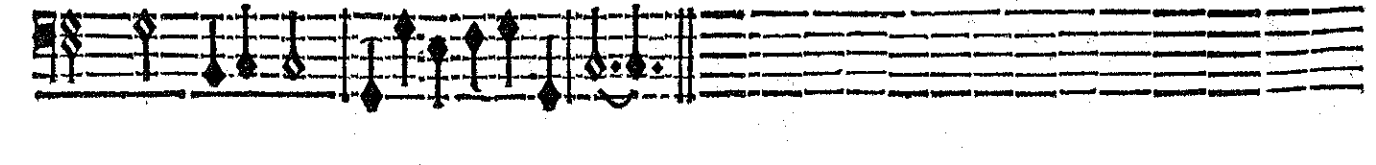
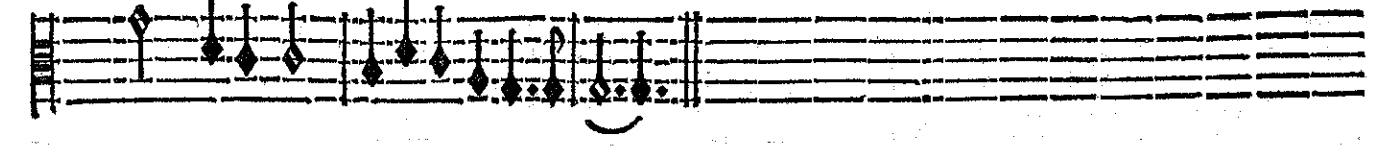
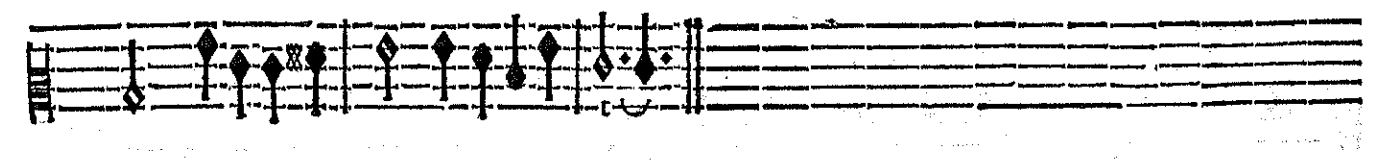
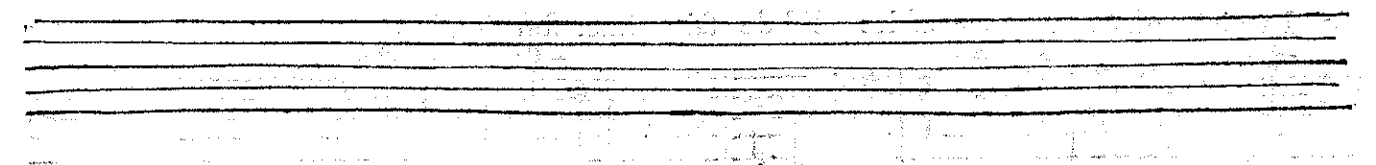
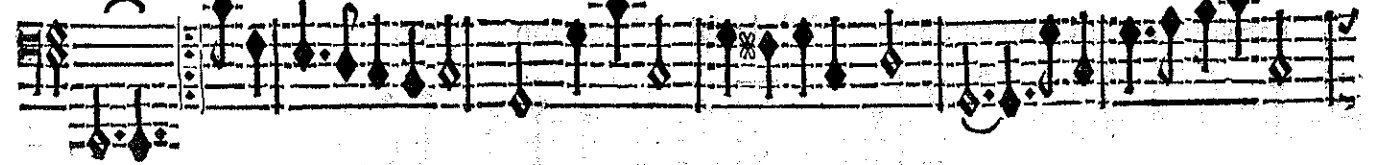
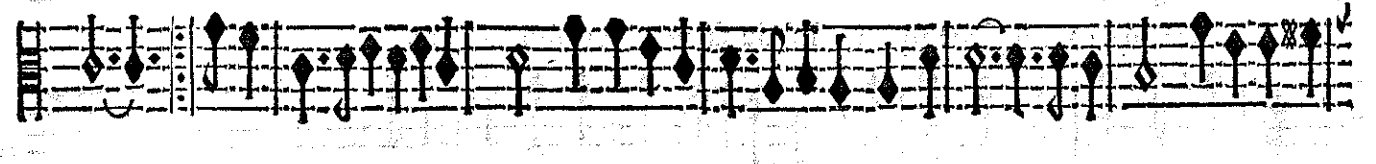
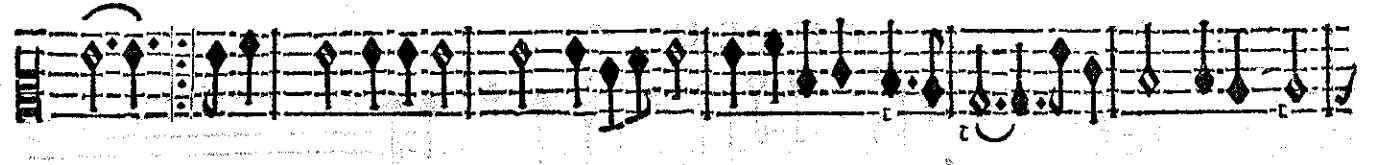
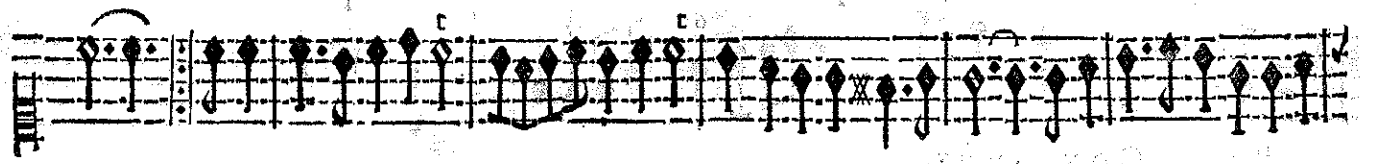
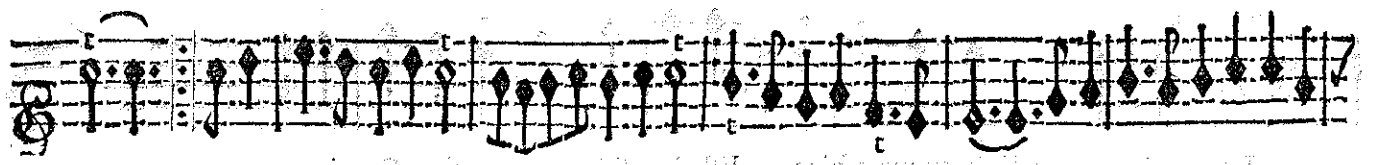
Musical staff 8: Treble clef, 6/4 time signature, eighth measure of the Minuet for Hautbois.

Musical staff 9: Treble clef, 6/4 time signature, ninth measure of the Minuet for Hautbois.

Musical staff 10: Treble clef, 6/4 time signature, tenth measure of the Minuet for Hautbois.

Musical staff 11: Treble clef, 6/4 time signature, eleventh measure of the Minuet for Hautbois.

Musical staff 12: Treble clef, 6/4 time signature, twelfth measure of the Minuet for Hautbois.



DAPHNIS.

La gloire où ce Vainqueur aspire Est de faire aimer son Empire.

BASSE-CONTINUE.

CHOEURS.

La gloire où ce Vainqueur aspire Est de faire aimer son Empire.

La gloire où ce Vainqueur aspire Est de faire aimer son Empire.

La gloire où ce Vainqueur aspire Est de faire aimer son Empire.

La gloire où ce Vainqueur aspire Est de faire aimer son Empire,

VIOLONS.

BASSE-CONTINUE.

# DU TEMPLE DE LA PAIX.

DAPHNIS.

Il respand ses faveurs jusques dans nos Ha-meaux. Nostre loi- fir

BASSE-CONTINUE.

est son ou- vrage, Il conte pour ses jours les plus doux, les plus beaux, Ceux qu'il si-

BASSE-CONTINUE.

gnale davan- tage Par des bienfaits nouveaux.

BALLETT  
DU  
CHOEURS.

BASSE-CONTINUE.

# DU TEMPLE DE LA PAIX.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

conte pour les jours les pl<sup>o</sup> doux les pl<sup>o</sup> beaux Ceux qu'il signale d'avantage Par des bienfaits nouveaux.

## BASSE-CONTINUE.



SILVIE.

On conteroit plustoft les Espics qu'on moissonne, Les Roses du Printemps & les

BASSE-CONTINUE.

Fruits de l'Automne Que les biens qu'on doit à ses Soins; Soins: C'est luy qui se

BASSE-CONTINUE.

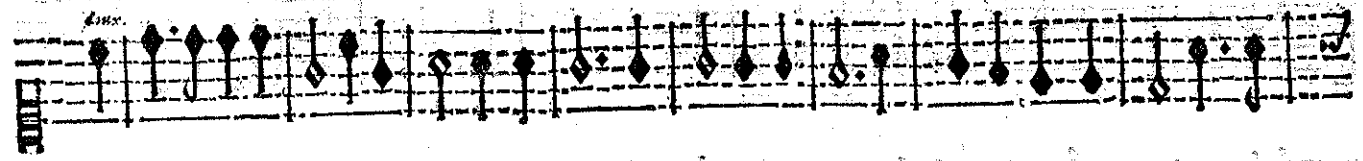
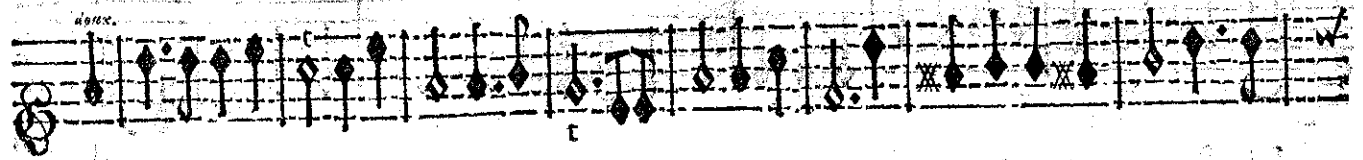
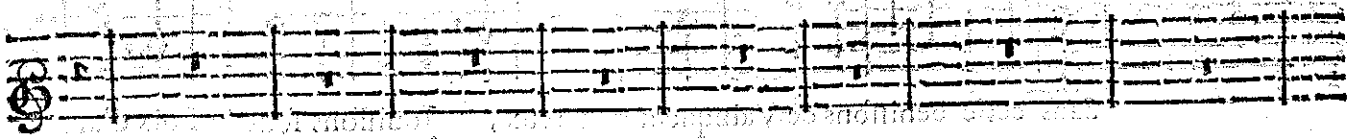
ressent le moins Du re- pos qu'il nous don- ne. C'est luy qui se

BASSE-CONTINUE.

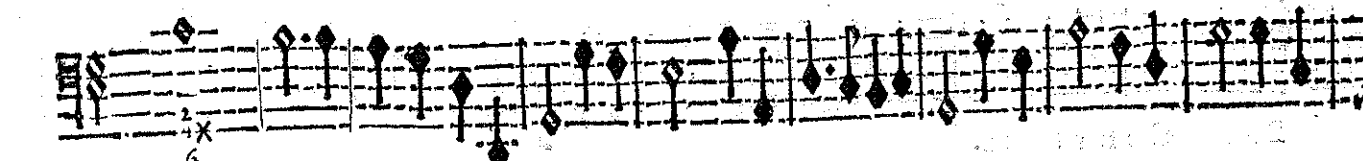
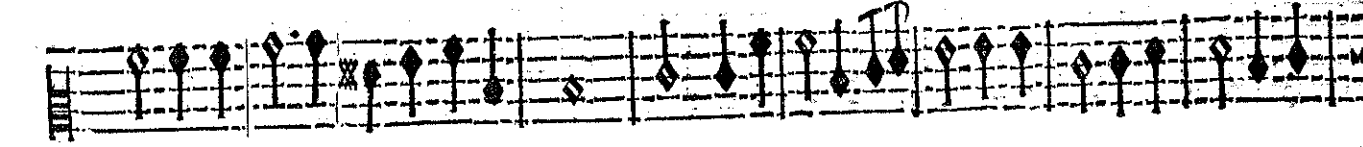
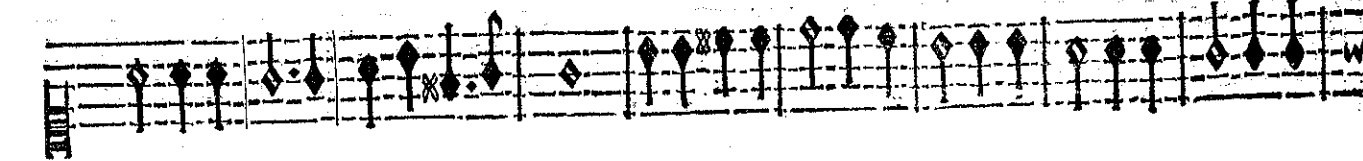
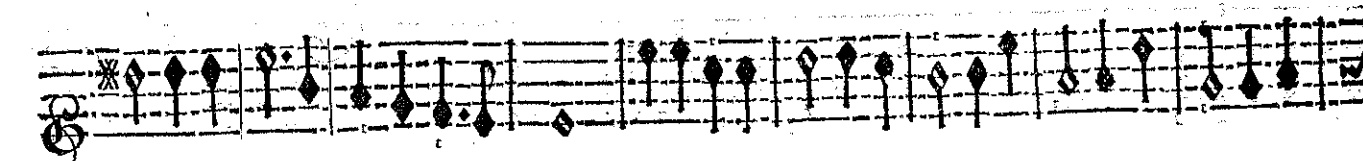
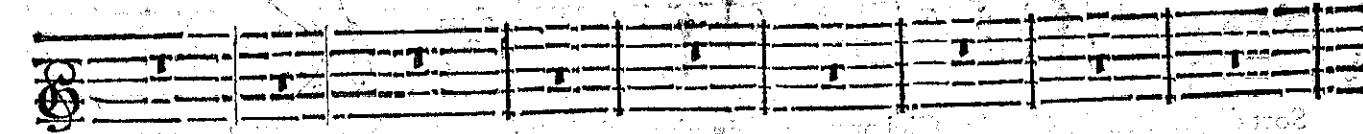
ressent le moins Dure- pos qu'il nous don- ne.

BASSE-CONTINUE.

CLIMENE.

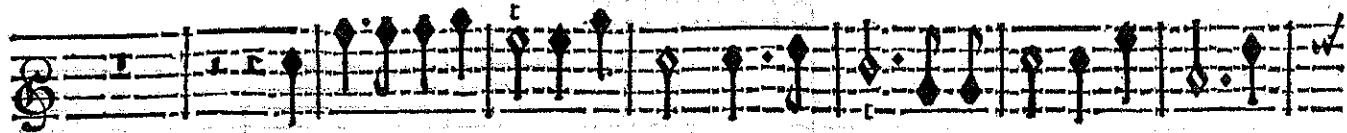


BASSE-CONTINUE.

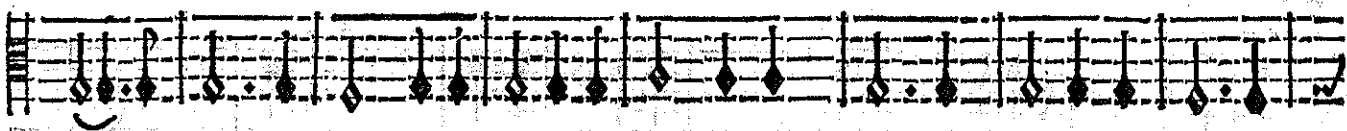
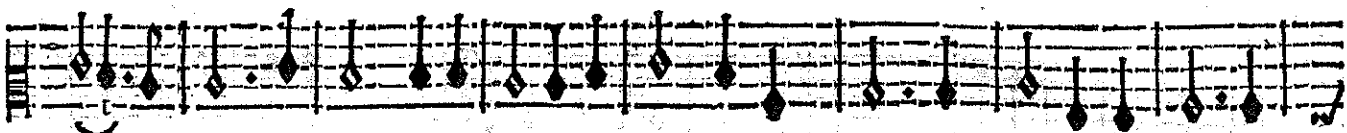
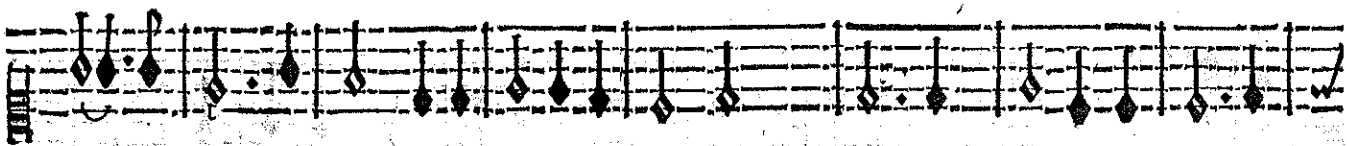
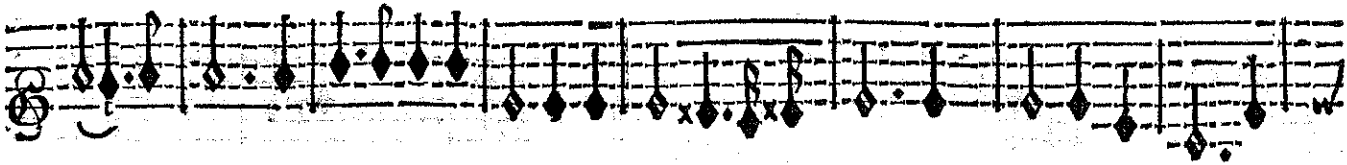


BASSE-CONTINUE.

BALLET



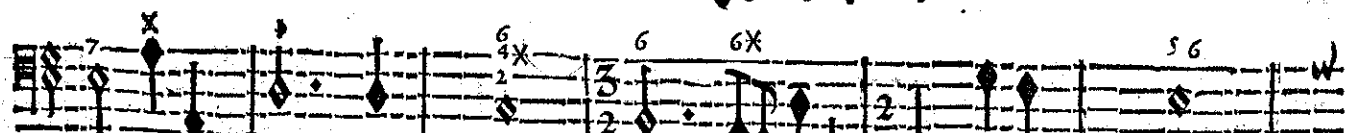
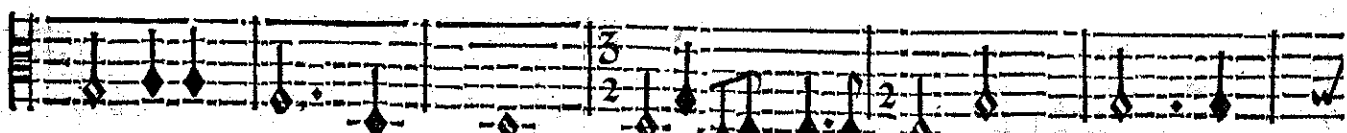
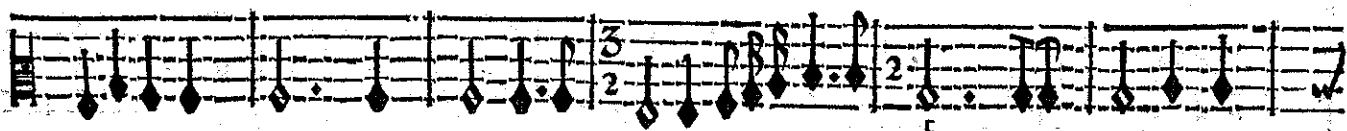
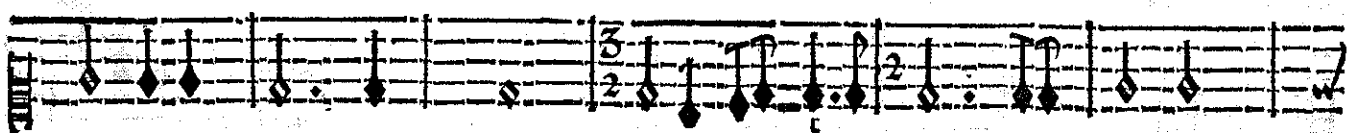
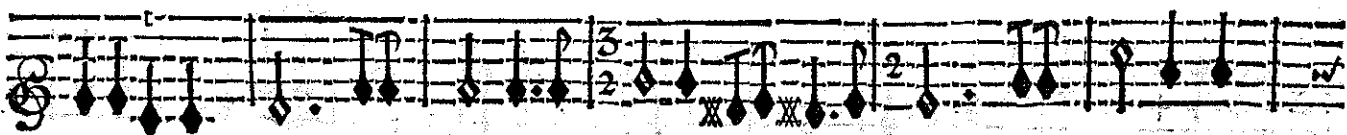
Sans cesse benissons ce Vainqueur genereux, Jouissons sous ses Loix d'un



BASSE-CONTINUE.



Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le Ciel prenne



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

soin d'une si belle vic. Nous ne formons point d'autres vœux; C'est assez, C'est af-

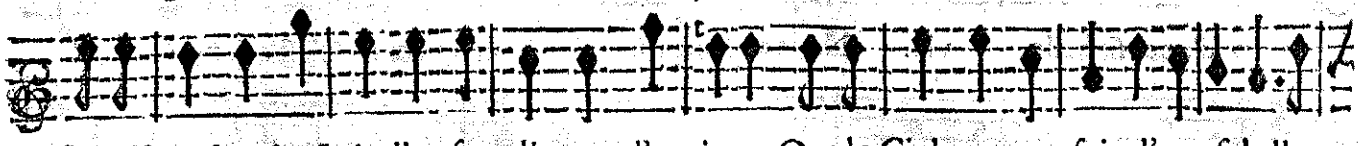
sez pour nous rendre heureux.

BASSE-CONTINUE.

# BALLET

## CHOEURS.

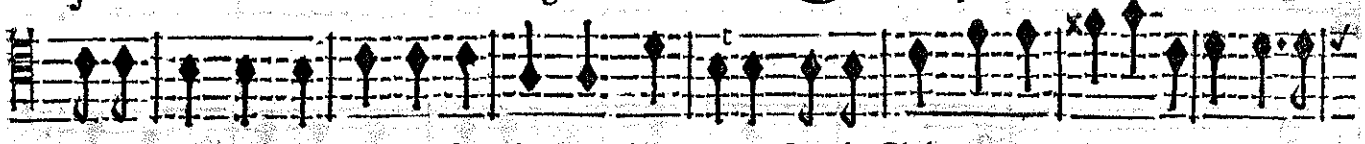
*Dans ce Chœur les Parties & les Violons jouent doucement dans les Triots.*



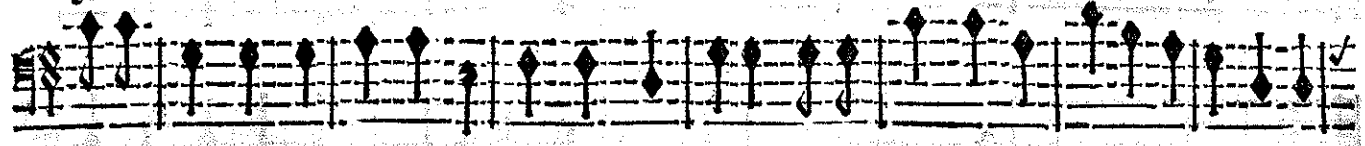
Jouïffons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



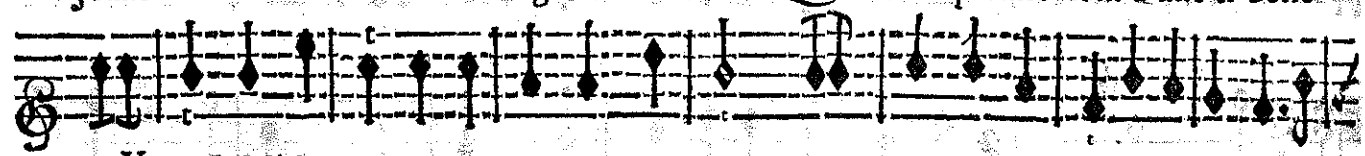
Jouïffons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



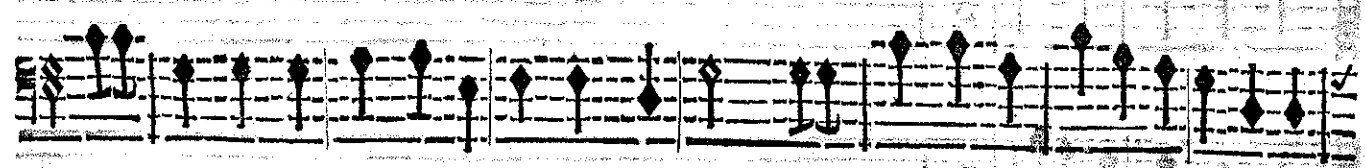
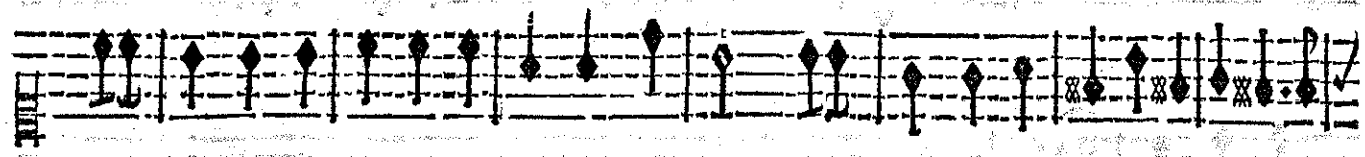
Jouïffons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle



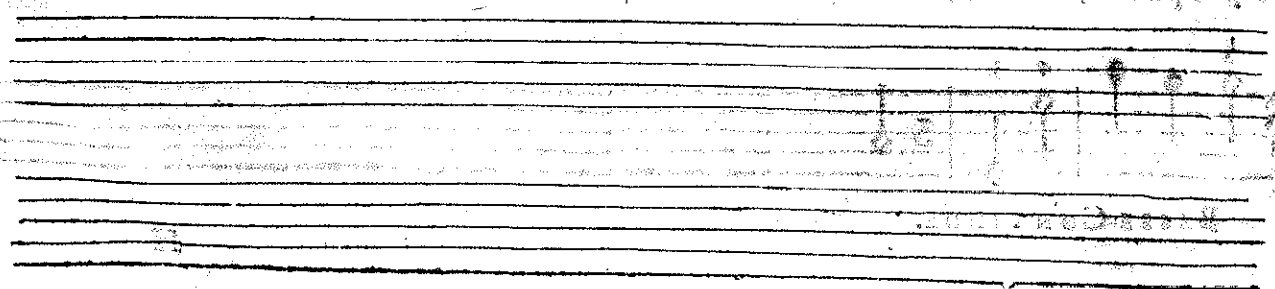
Jouïffons sous les Loix d'un fort digne d'envie. Que le Ciel prenne soin d'une si belle

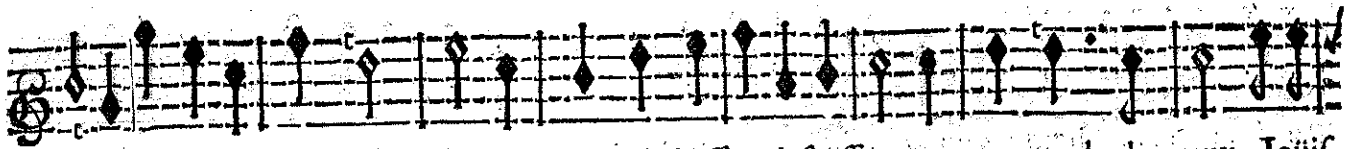


### VIOLONS.

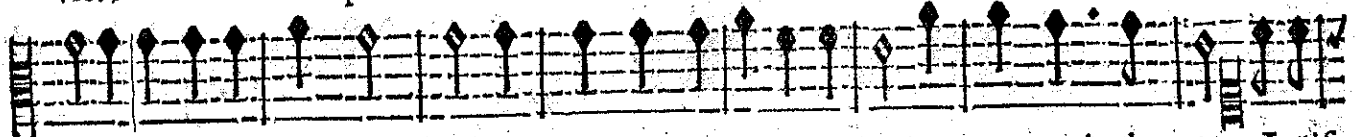


### BASSE-CONTINUE.





vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouif-



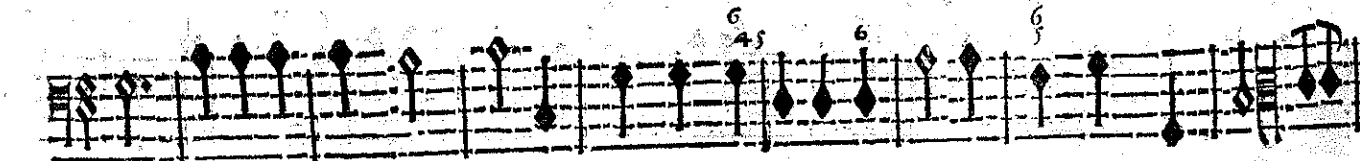
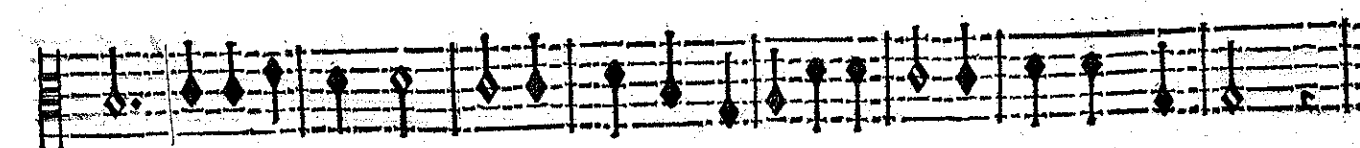
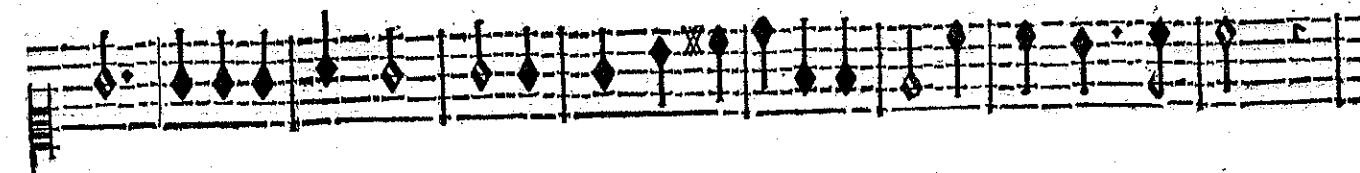
vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouif-



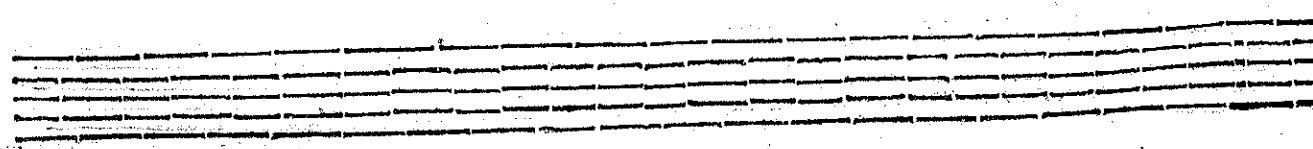
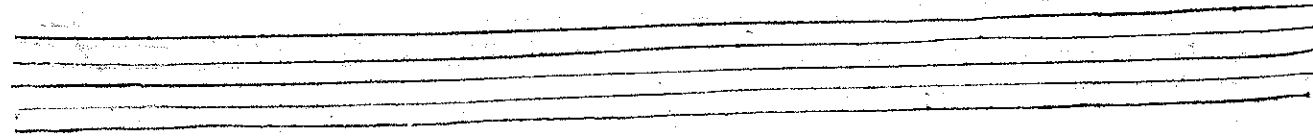
vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouif-



vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux.



BASSE-CONTINUE.



fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

fons fous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

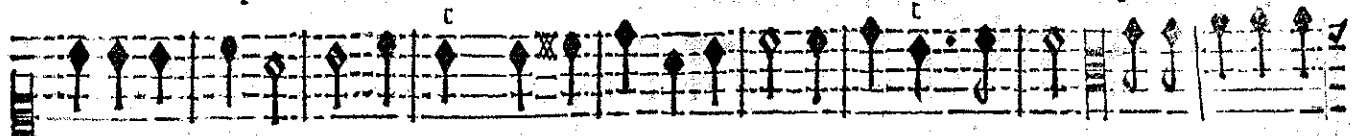
BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.



Musical staff with treble clef, containing a series of notes and rests. There are two 't' markings above the staff.

Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no<sup>r</sup> rēdre heureux. Jouiſſons ſous ſes



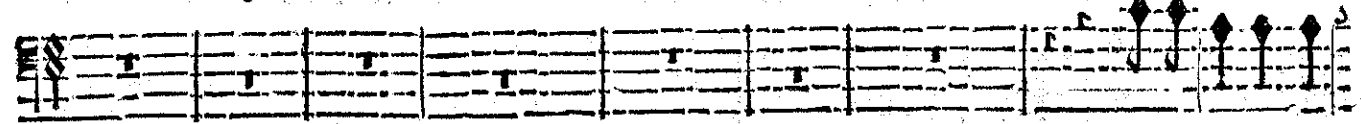
Musical staff with treble clef, continuing the melody. There are two 't' markings above the staff.

Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no<sup>r</sup> rēdre heureux. Jouiſſons ſous ſes



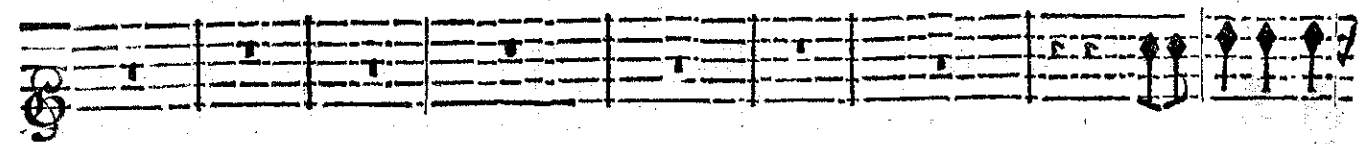
Musical staff with treble clef, continuing the melody.

Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no<sup>r</sup> rēdre heureux Jouiſſons ſous ſes

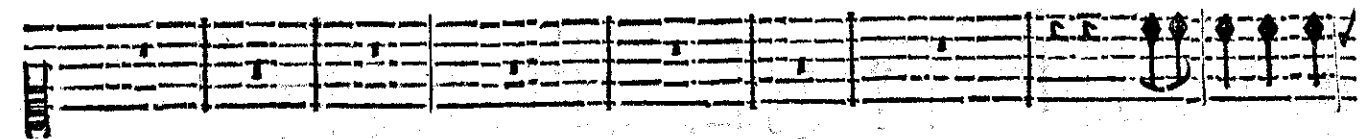


Musical staff with treble clef, continuing the melody.

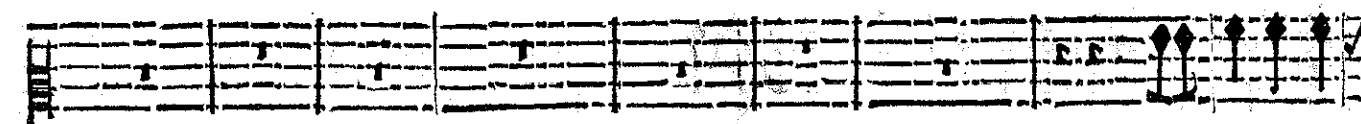
Jouiſſons ſous ſes



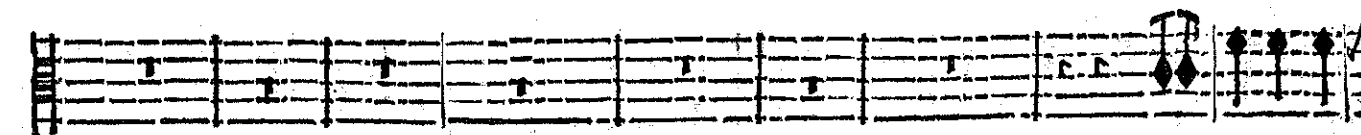
Musical staff with treble clef, continuing the melody.



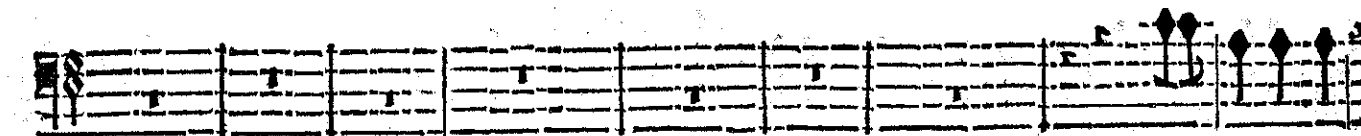
Musical staff with treble clef, continuing the melody.



Musical staff with treble clef, continuing the melody.



Musical staff with treble clef, continuing the melody.

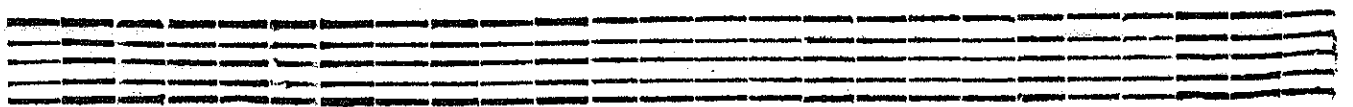


Musical staff with treble clef, continuing the melody.

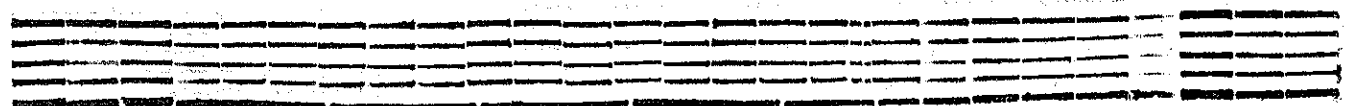


Musical staff with treble clef, continuing the melody. It includes several '6' markings above the notes.

BASSE-CONTINUE.



Empty musical staff.



Empty musical staff.



A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, including some marked with an asterisk (\*).

Loix d'un Sort digne d'envie, Que le Ciel prenne soïn d'une si belle vie. Que le

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, including some marked with an asterisk (\*).

Loix d'un Sort digne d'envie, Que le Ciel prenne soïn d'une si belle vie. Que le

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, including some marked with an asterisk (\*).

Loix d'un Sort digne d'envie, Que le Ciel prenne soïn d'une si belle vie. Que le

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, including some marked with an asterisk (\*).

Loix d'un Sort digne d'envie, Que le Ciel prenne soïn d'une si belle vie. Que le

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, including some marked with an asterisk (\*).

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A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, including some marked with an asterisk (\*).

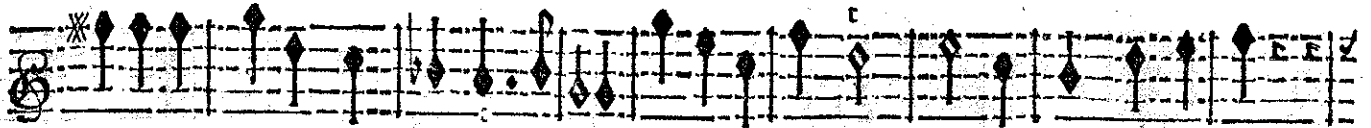
A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, including some marked with an asterisk (\*).

BASSE-CONTINUE.


REHINNOZ HOIA U

An empty musical staff with five lines.

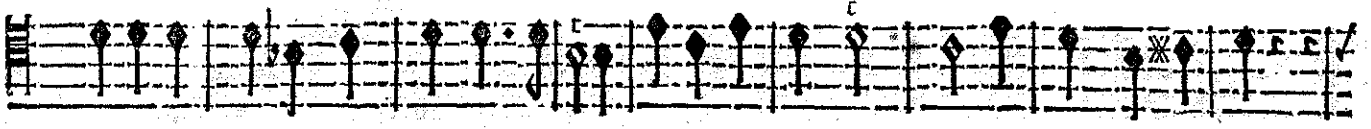
An empty musical staff with five lines.



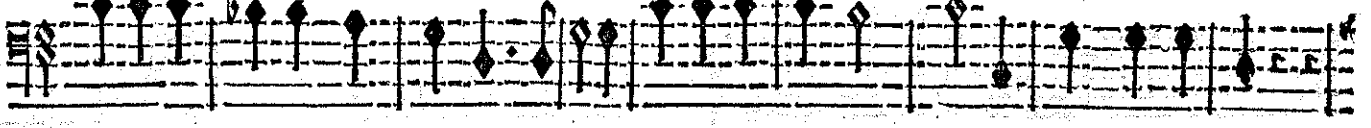
Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



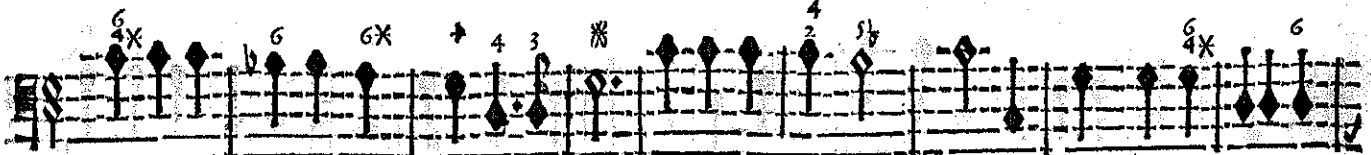
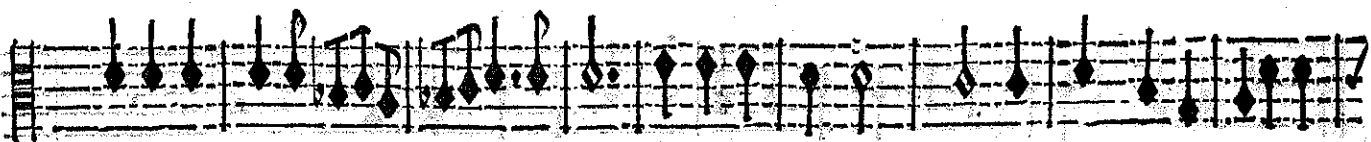
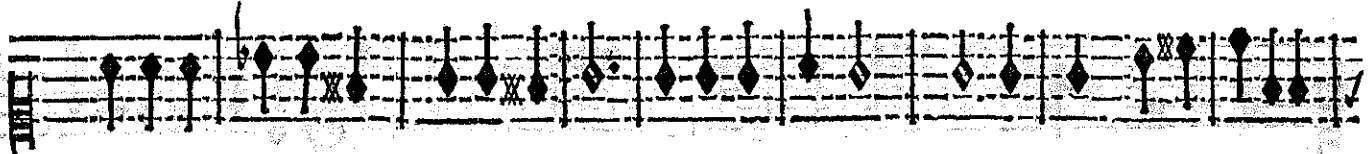
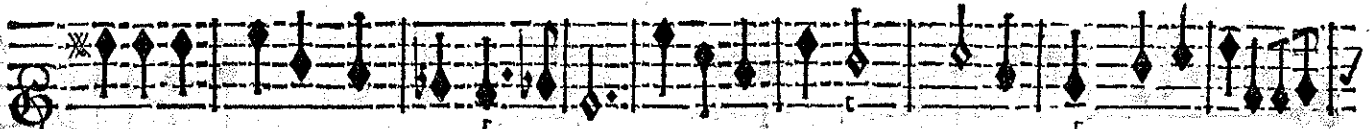
Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



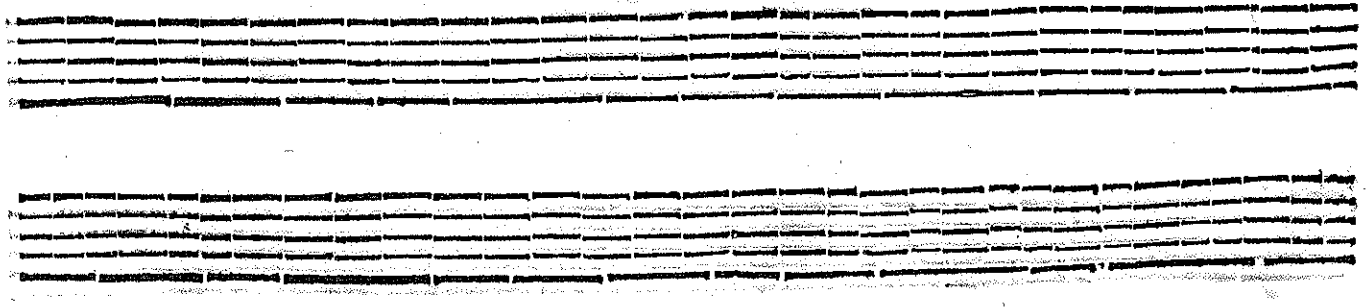
Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



Ciel prenne soin d'une si belle vie, Nous ne formos point d'autres vœux: C'est assez,



BASSE-CONTINUE.



BALLET

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes and rests, with some notes marked with a 't' above them.

C'est assez , C'est assez, C'est assez pour no° rendre heureux. C'est assez

A musical staff in treble clef, continuing the melody from the first staff.

C'est assez , C'est assez, C'est assez pour no° rendre heureux. C'est assez ,

A musical staff in treble clef, continuing the melody.

C'est assez , C'est assez, C'est assez pour no° rendre heureux. C'est assez ,

A musical staff in treble clef, continuing the melody.

C'est assez , C'est assez, C'est assez pour no° rendre heureux.

A musical staff in treble clef, continuing the melody. The word "doux." is written above the staff towards the end.

A musical staff in treble clef, continuing the melody. The word "doux." is written above the staff.

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

A musical staff in treble clef, continuing the melody.

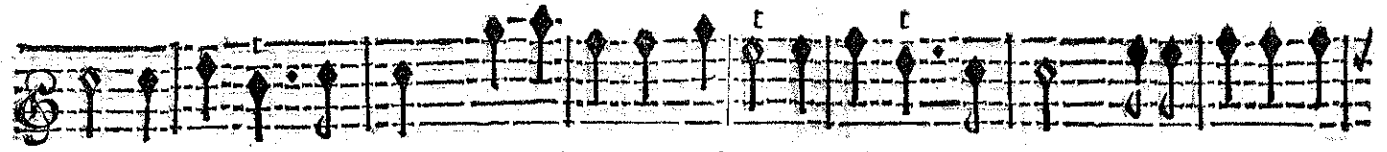
A musical staff in treble clef, continuing the melody. The number "6" and a cross symbol "X" are written above the final notes.

BASSE-CONTINUE.

Musical notation for the basso continuo part, including a clef and notes.

Several empty musical staves at the bottom of the page, likely for a basso continuo or other instruments.

BASSE-CONTINUE.



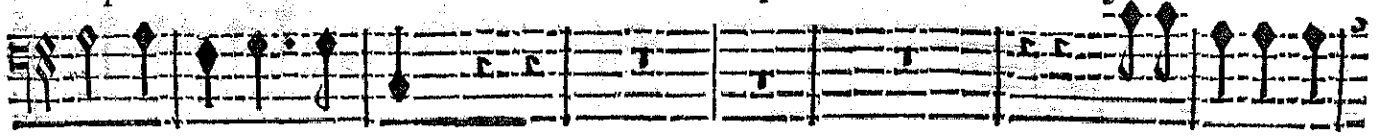
sez pour nous rendre heureux. C'est assez, C'est assez pour no° rēdre heureux. Jouiſſons sous ſes



sez pour no° rendre heureux. C'est assez, C'est assez pour no° rēdre heureux. Jouiſſons sous ſes

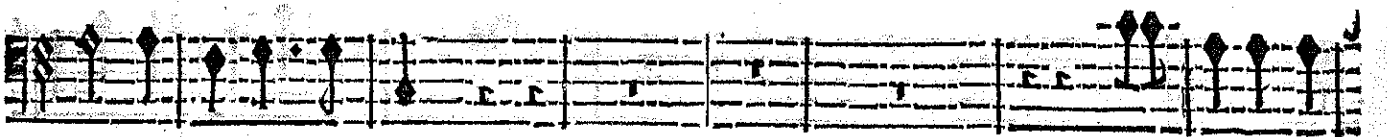
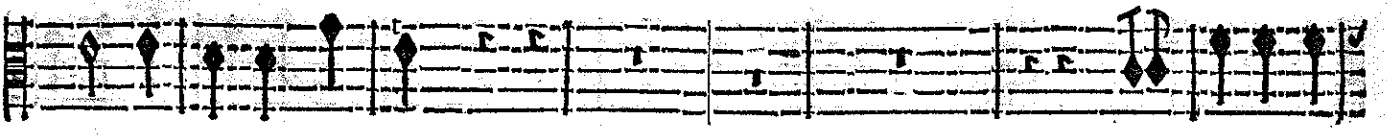
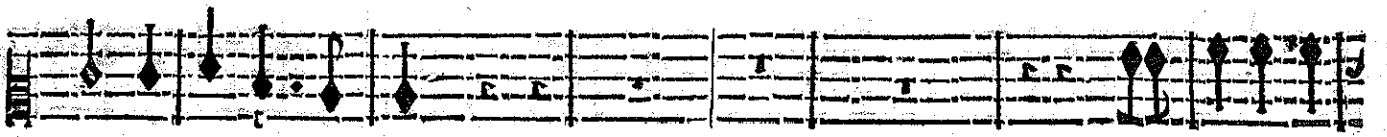
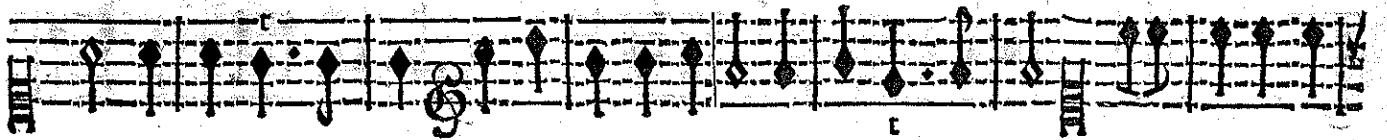
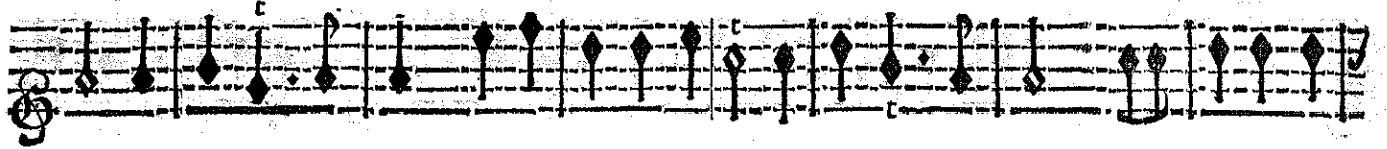


sez pour no° rēdre heureux. C'est assez, C'est assez pour no° rēdre heureux. Jouiſſons sous ſes



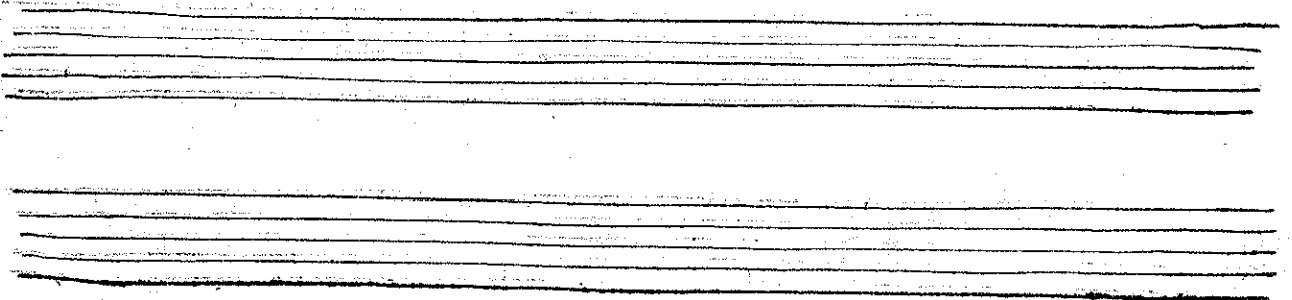
sez pour no° rēdre heureux.

Jouiſſons sous ſes



BASSE-CONTINUE.

COMPOSÉ PAR M. DE LA FAYE



DU TEMPLE DE LA PAIX.

Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le

Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le

Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le

Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le

BASSE-CONTINUE.

BALLET

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

Ciel prenne soin d'une fi belle vie, Nous ne formos point d'autres vœux: C'est assez,

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

Ciel prenne soin d'une fi belle vie, Nous ne formos point d'autres vœux: C'est assez,

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

Ciel prenne soin d'une fi belle vie, Nous ne formos point d'autres vœux: C'est assez,

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

Ciel prenne soin d'une fi belle vie, Nous ne formos point d'autres vœux: C'est assez,

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

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A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly quarter notes and eighth notes, with some beamed eighth notes. There are some markings above the staff, including a star-like symbol and a 'c'.

BASSE-CONTINUE.

Four empty musical staves, likely for the basso continuo part, with no notes or clefs visible.

DU TEMPLE DE LA PAIX.

C'est assez, C'est assez, C'est assez pour no° rendre heureux. C'est assez

C'est assez, C'est assez, C'est assez pour no° rendre heureux. C'est assez,

C'est assez, C'est assez, C'est assez pour no° rendre heureux. C'est assez,

C'est assez, C'est assez, C'est assez pour no° rendre heureux.

doux.

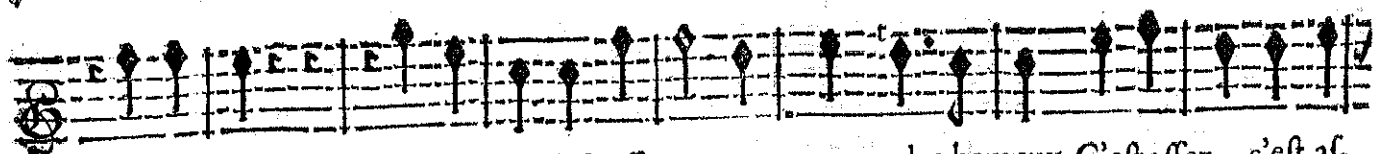
doux.

4x

BASSE-CONTINUE.



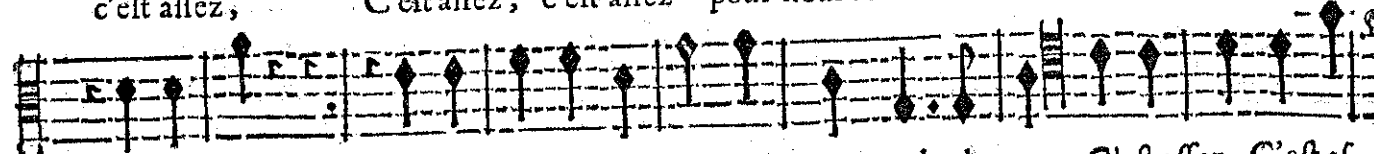
BALLET



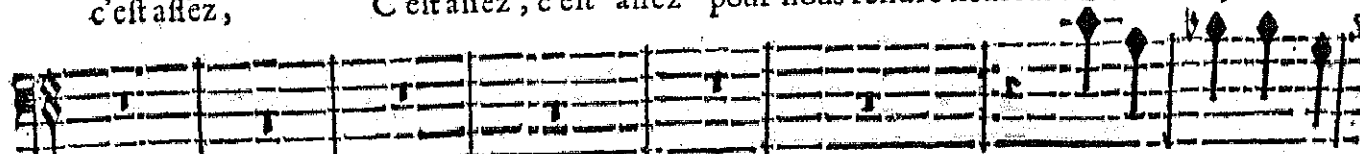
c'est assez, C'est assez, c'est assez pour nous rendre heureux. C'est assez, c'est af-



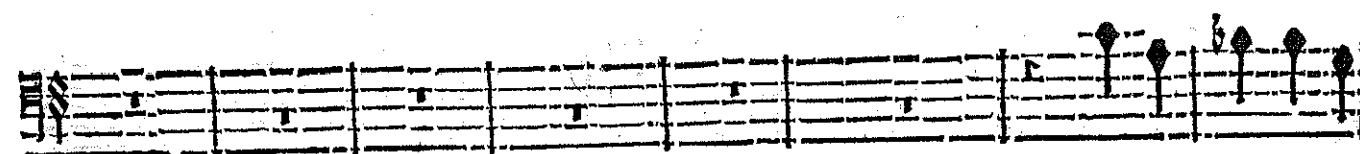
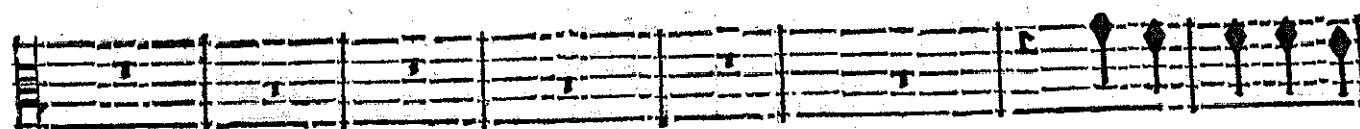
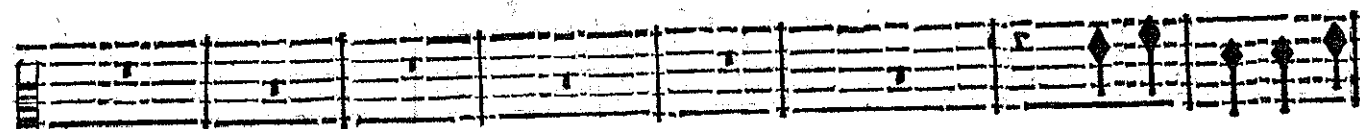
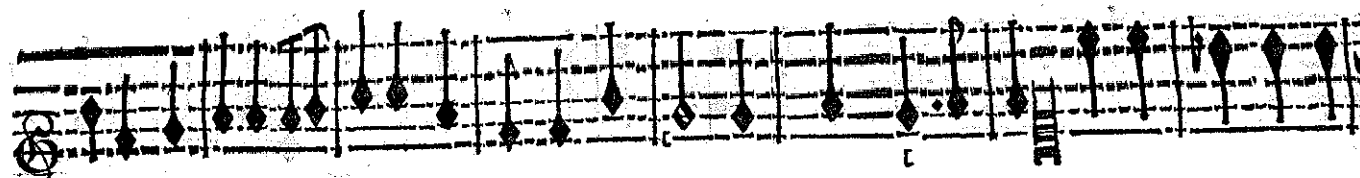
c'est assez, C'est assez, c'est assez pour nous rendre heureux. C'est assez, c'est af-



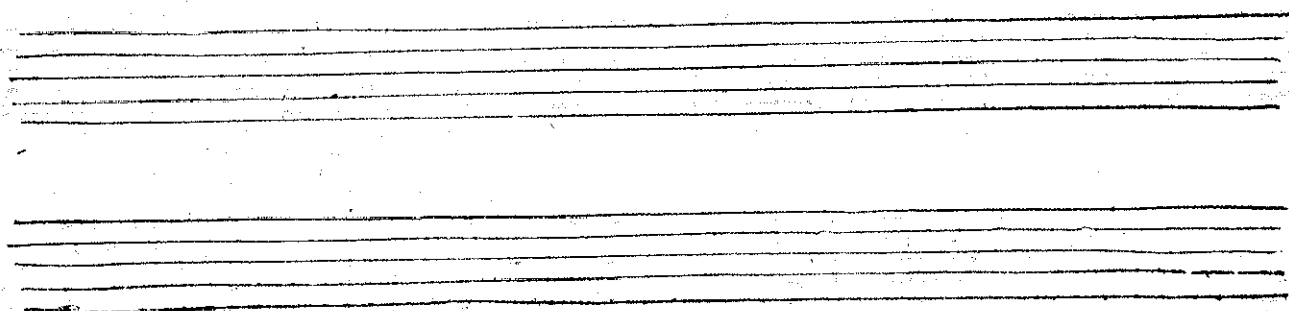
c'est assez, C'est assez, c'est assez pour nous rendre heureux. C'est assez, C'est af-



C'est assez, C'est af-



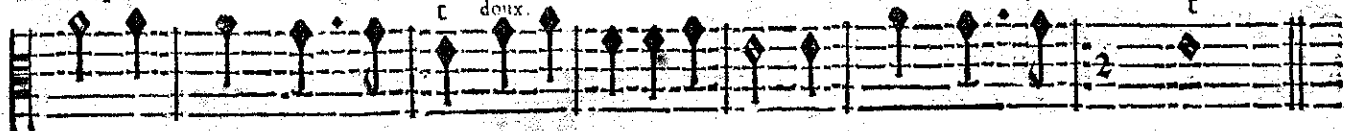
BASSE-CONTINUE.





Musical staff with notes and a 'doux.' marking above the staff.

sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



Musical staff with notes and a 'doux.' marking above the staff.

sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



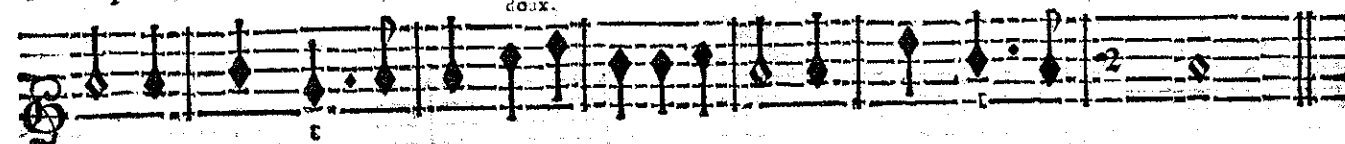
Musical staff with notes and a 'doux.' marking above the staff.

sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.




Musical staff with notes and a 'doux.' marking above the staff.

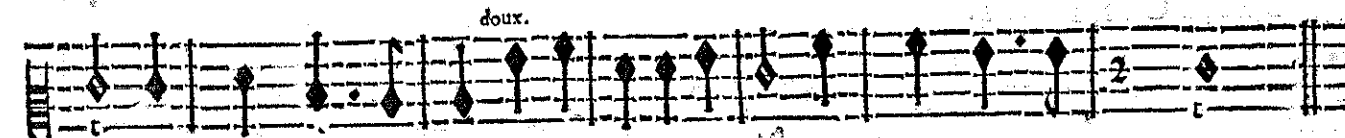
sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heu- reux.



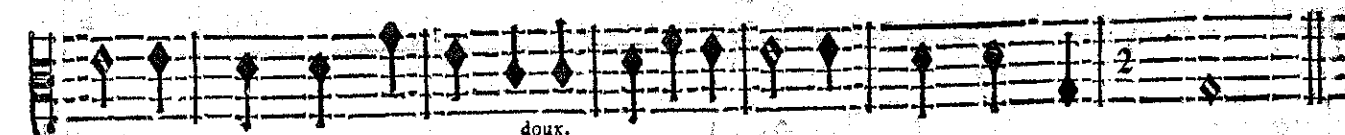
Musical staff with notes and a 'doux.' marking above the staff.



Musical staff with notes and a 'doux.' marking above the staff.



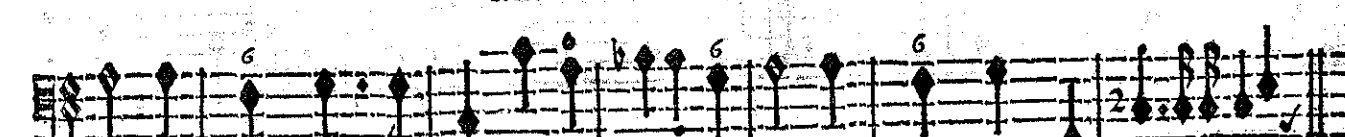
Musical staff with notes and a 'doux.' marking above the staff.



Musical staff with notes and a 'doux.' marking above the staff.



Musical staff with notes and a 'doux.' marking above the staff.



Musical staff with notes and a 'doux.' marking above the staff.

BASSE-CONTINUE.

*On Reprend l'Ouverture, page 1.*

Fin du Prologue.

BALLET  
DAPHNIS, SILVANDRE, PHILENE.

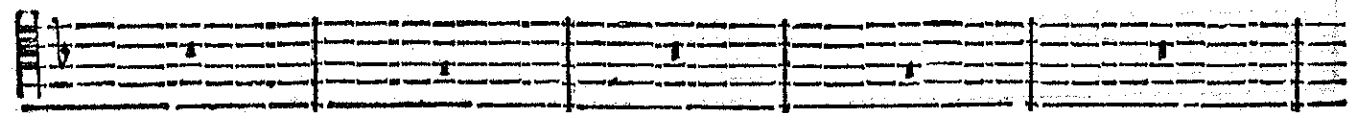
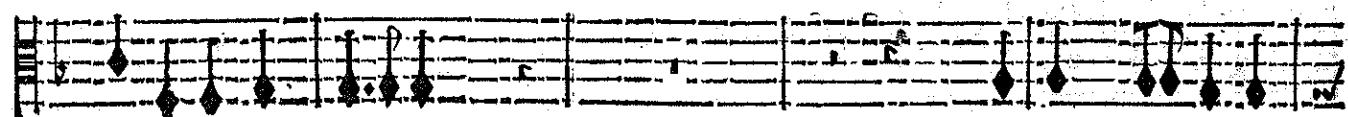
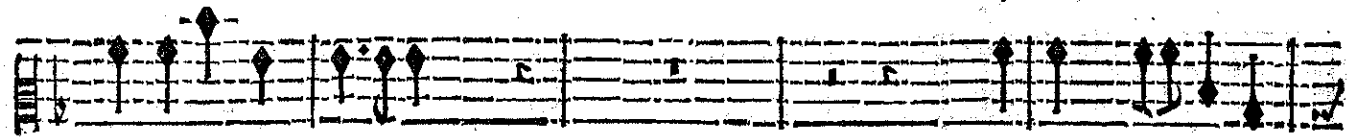
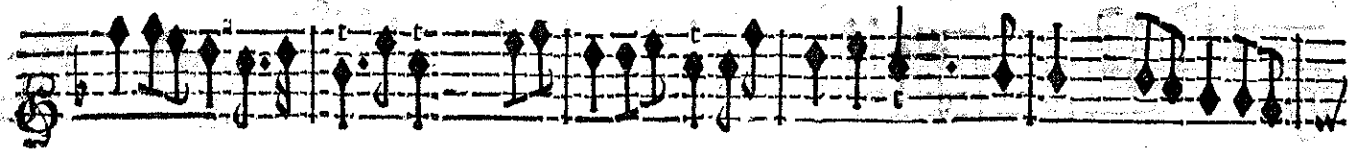
PRELUDE.

SILVANDRE.

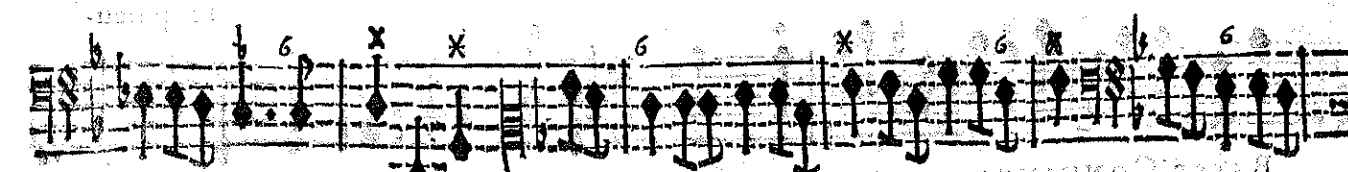
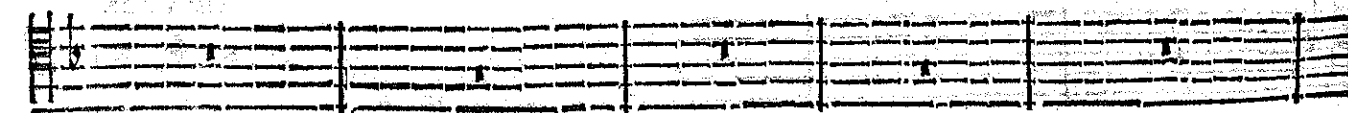
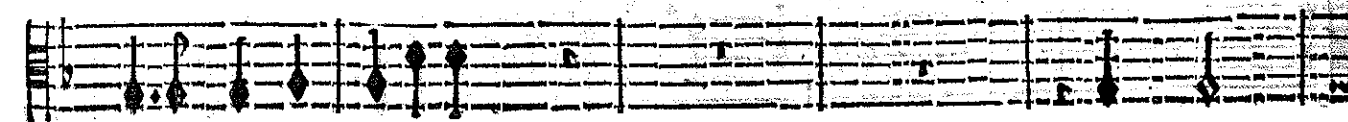
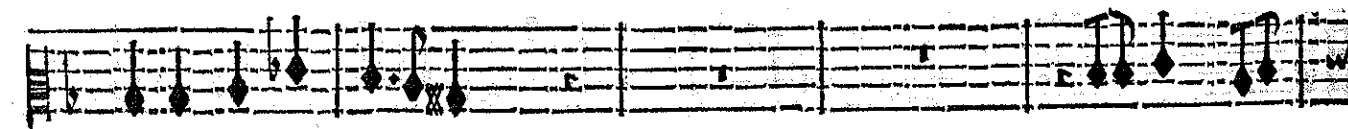
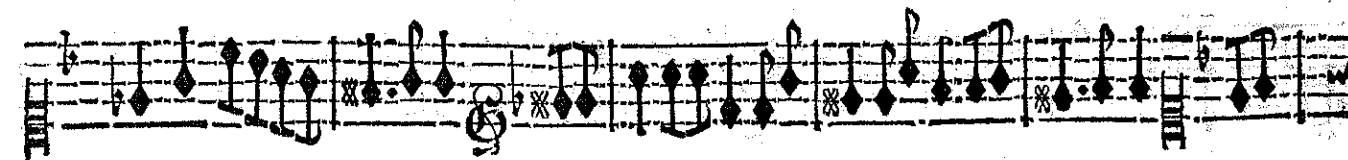
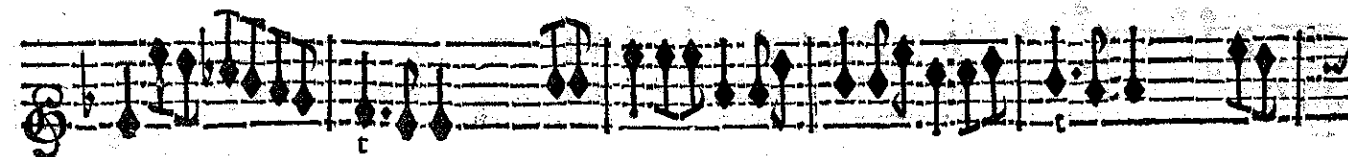
*derriere note de l'Ouverture.*

BASSE-CONTINUE.

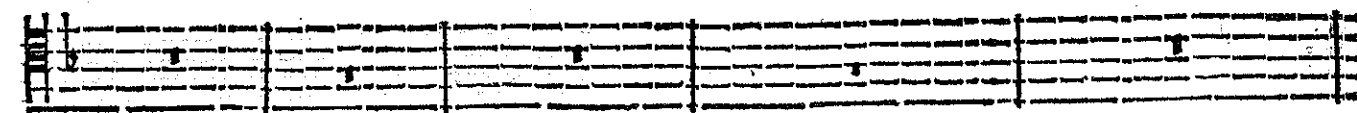
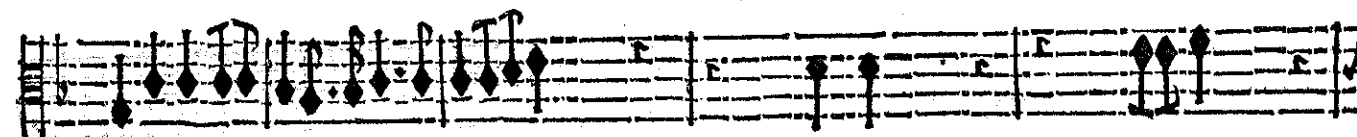
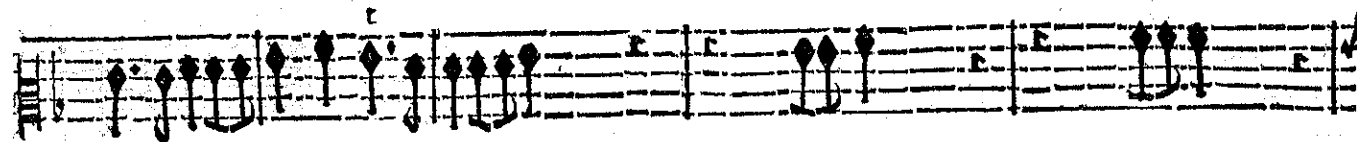
BASSE-CONTINUE.



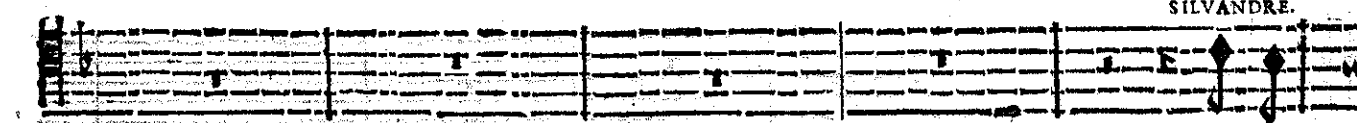
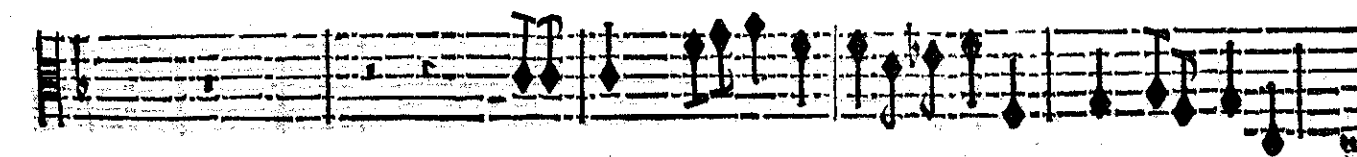
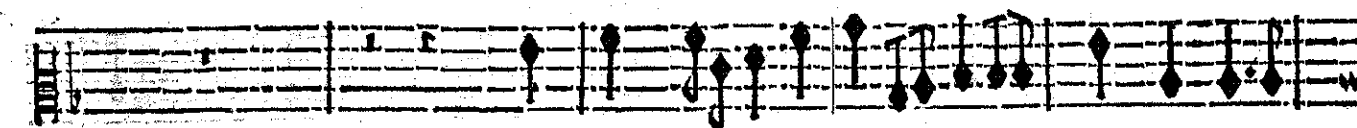
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



SILVANDRE.



Trop heu-

BASSE-CONTINUE.

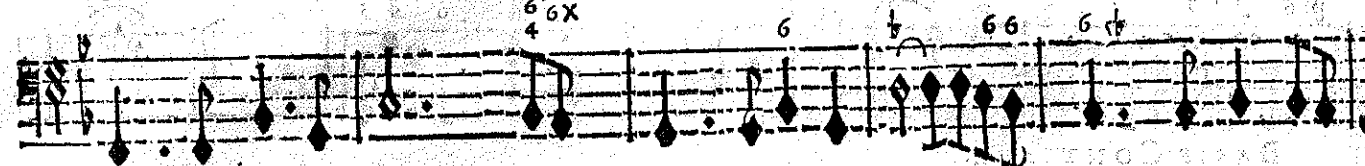
DAPHNIS.



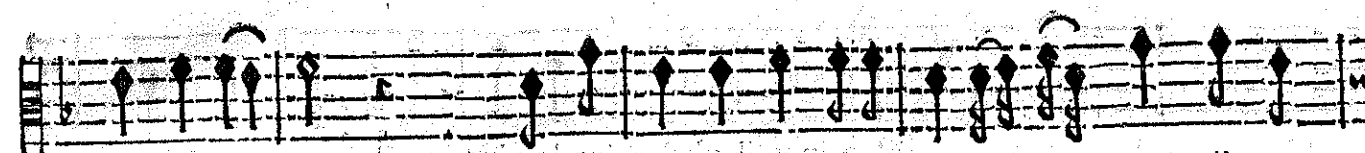
Malheureux, Malheureux un Amant fidelle, Malheureux, Malheureux un A-



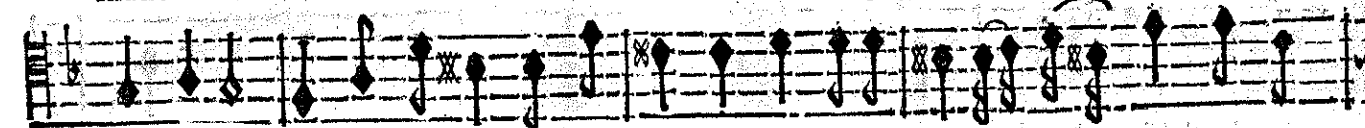
reux un Amant fidelle, Trop heureux un Amant fidelle, Trop heuteux ij. un A-



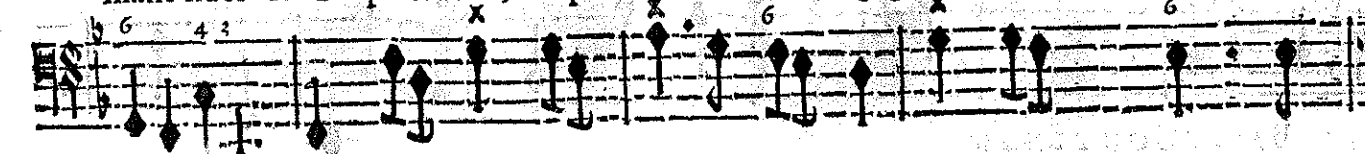
BASSE-CONTINUE.



mant fidel- le. Malheureux un cœur engagé dans les nœuds d'une a-



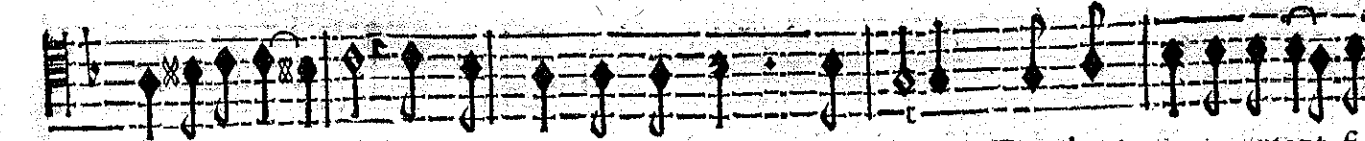
mant fidel- le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une a-



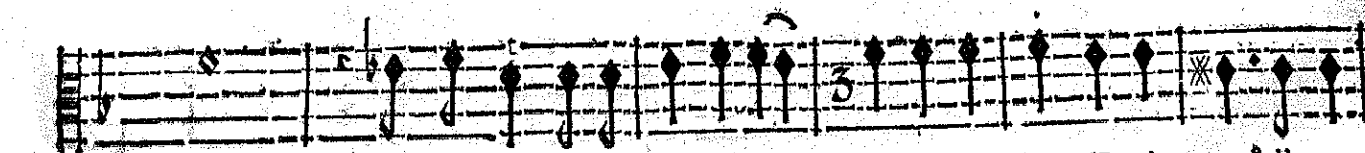
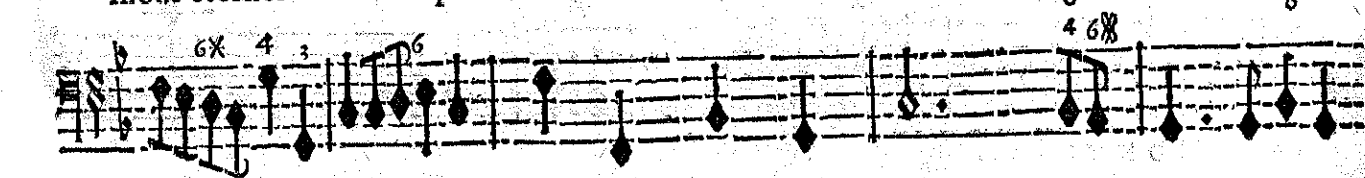
BASSE-CONTINUE.



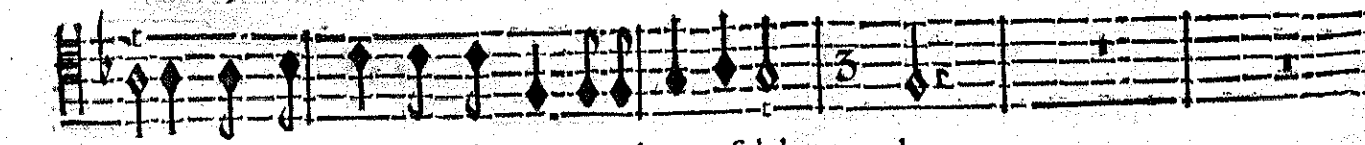
mour éternel- le. Malheureux, Malheureux un amant fidelle. Malheu-



mour éternel- le. Trop heureux un Amant fidelle. Trop heureux un amant fi-

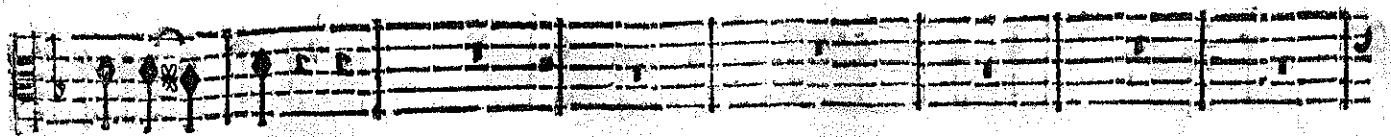


reux, Malheureux un Amant fidel- le. Gardons-nous, Gardons-no<sup>s</sup> d'une a-

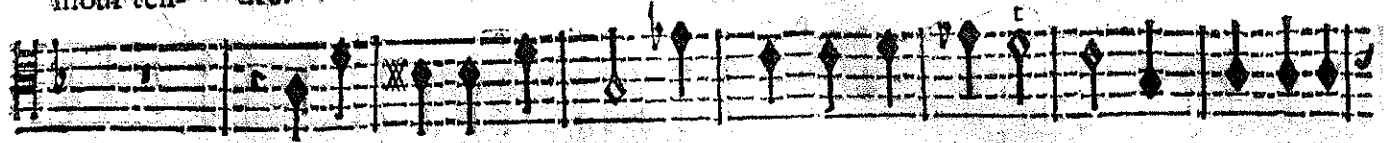


delle. Trop heureux, Trop heureux un Amant fidel- le.

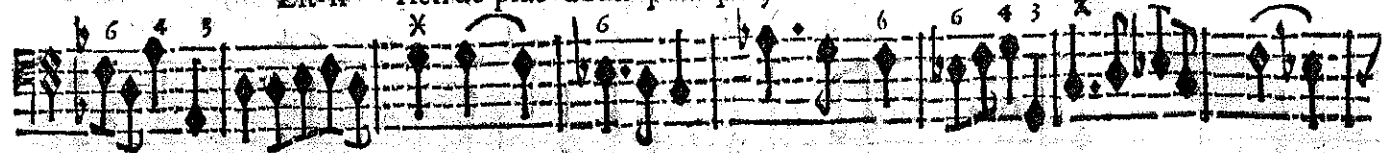




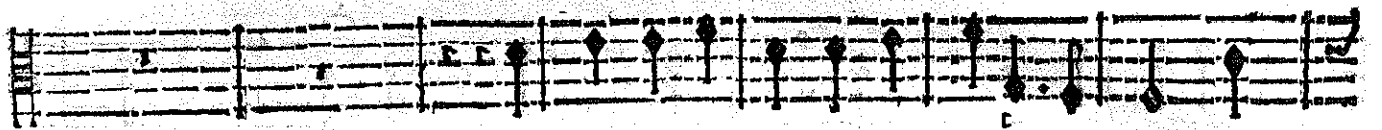
mour tendre.



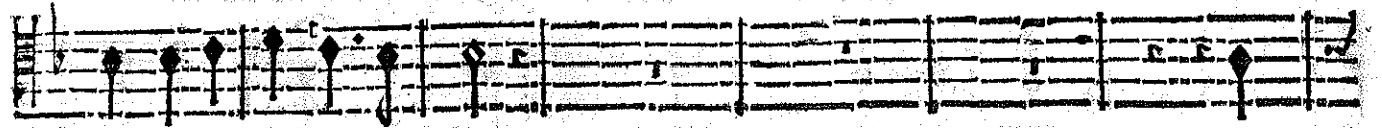
Est-il rien de plus doux pourquoi nous en deffendre? Non, non il n'est



BASSE-CONTINUE.

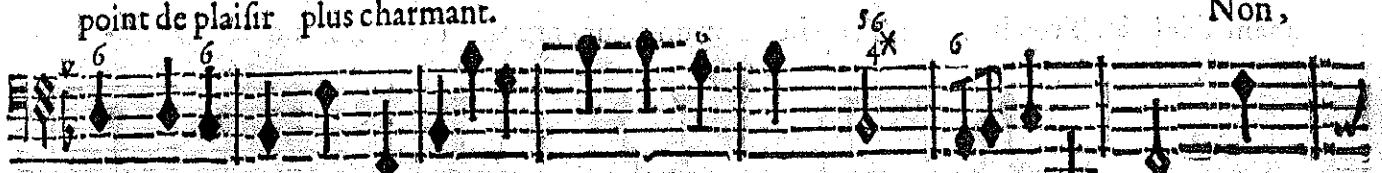


Non, non il n'est point de plus cruel tourment. Non,

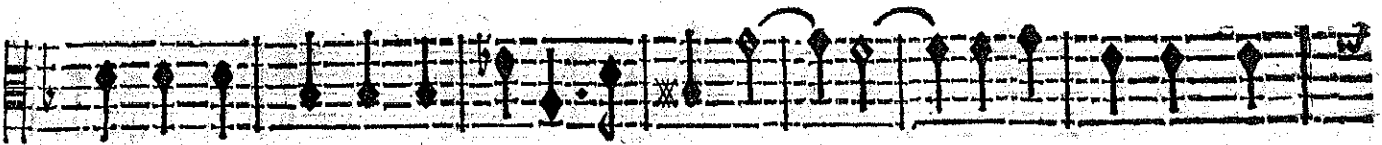


point de plaisir plus charmant.

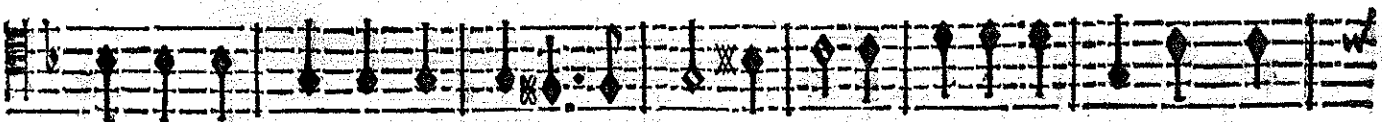
Non,



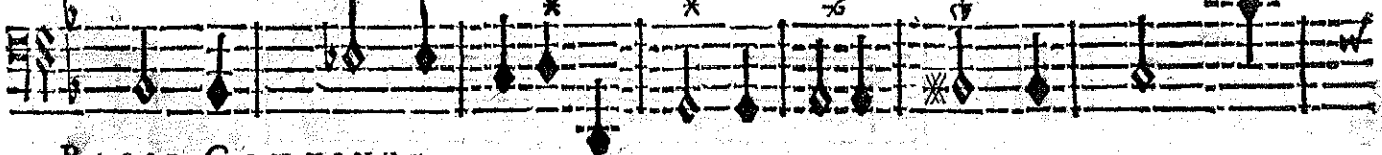
BASSE-CONTINUE.



non il n'est point de plus cruel tourment. Non, non il n'est point de plus



non il n'est point de plaisir plus charmant. Non, non, non, non il n'est point, il n'est



BASSE-CONTINUE.



cruel tourment. Non, non, non, non, il n'est point de plus cruel tourment. Non,



point de plaisir plus charmant. Non, non il n'est point de plaisir plus charmant. Non,



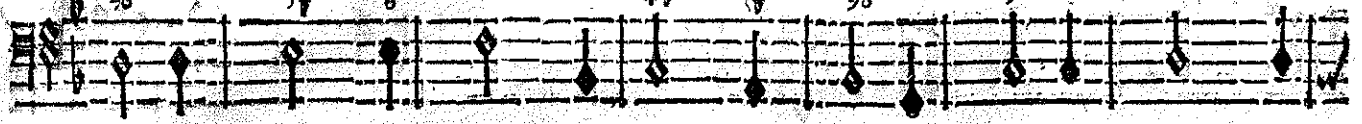
BASSE-CONTINUE.



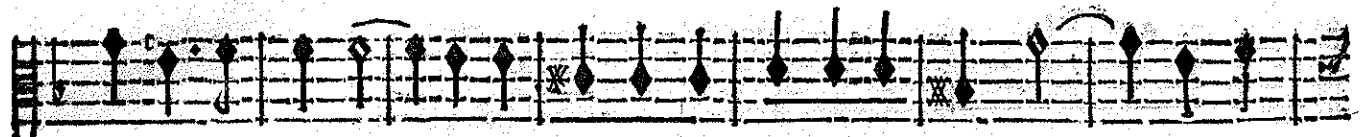
Non, non, non il n'est point de plus cruel tourment. Non, non il n'est point de plus



il n'est point de plaisir plus charmant. Non, non il n'est point de plai-



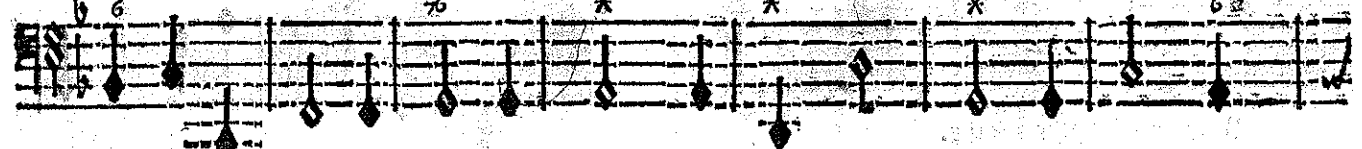
BASSE-CONTINUE.



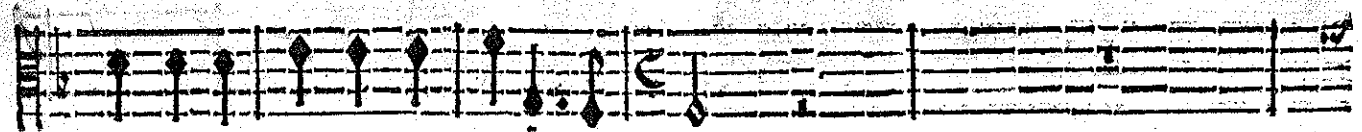
cruel tourment. Non il n'est point de plus cruel tourment. Non il n'est



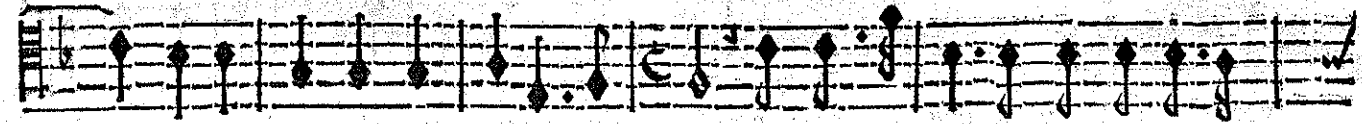
sir plus charmant. Non, non, non, non il n'est point de plaisir plus charmant. Non



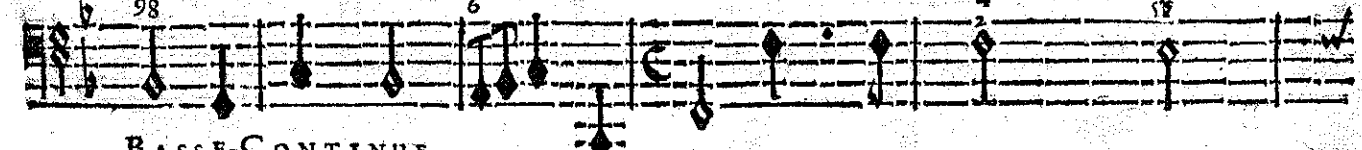
BASSE-CONTINUE.



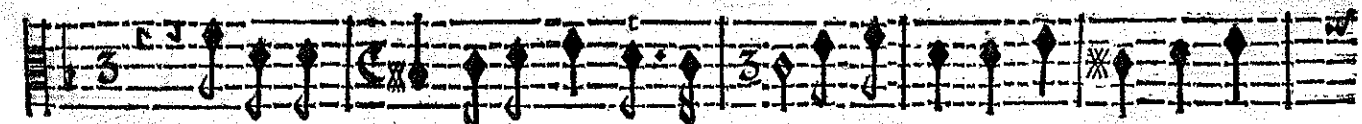
point, il n'est point de plus cruel tourment.



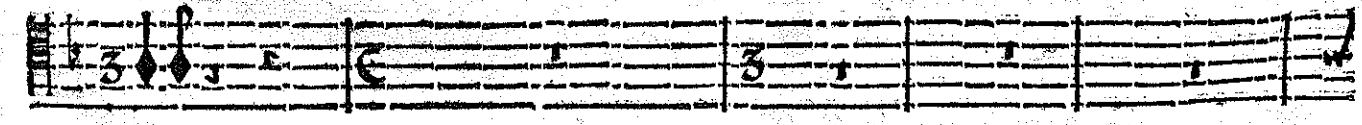
il n'est point de plaisir plus charmant. Pour nous juger veux-tu choisir Phi-



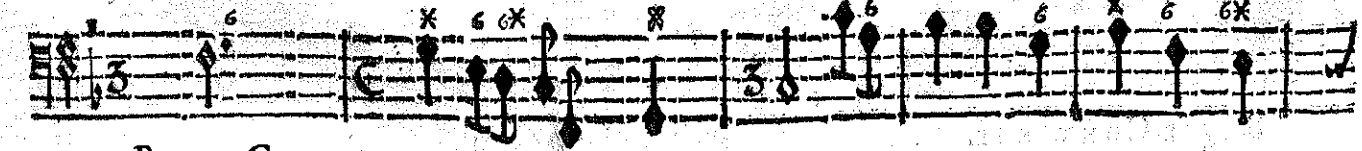
BASSE-CONTINUE.



J'en suis con- tent on ne peut mieux choi- sir. Je soutiens que l'amour est tou-

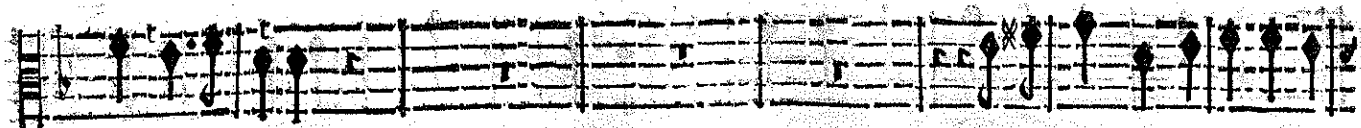


lenc!



BASSE-CONTINUE.



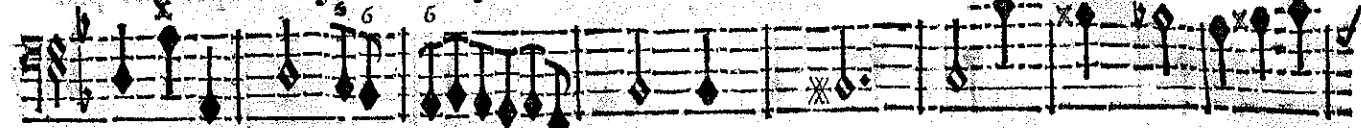


Jours une peine.

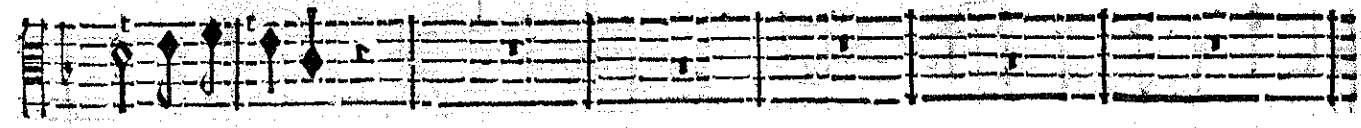
Je soutiens que l'amour est tou-



Je soutiens que l'amour n'est jamais sans plaisir.



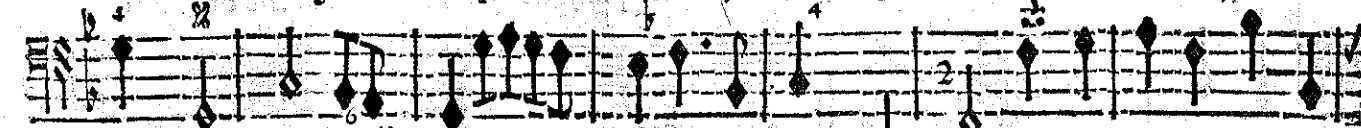
BASSE-CONTINUE.



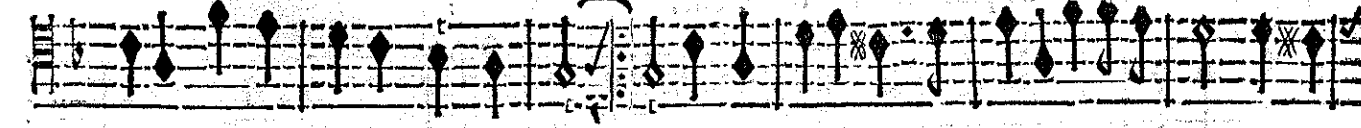
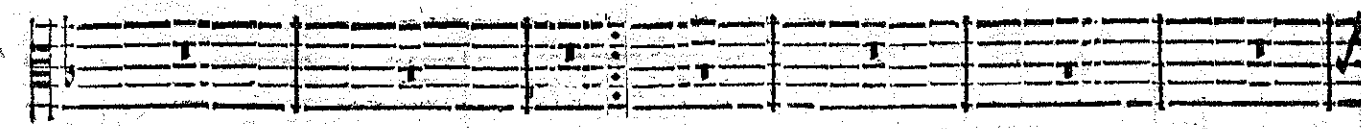
Jours une peine.



Je soutiens que l'amour n'est jamais sans plaisir. Pour un cœur toujours se-



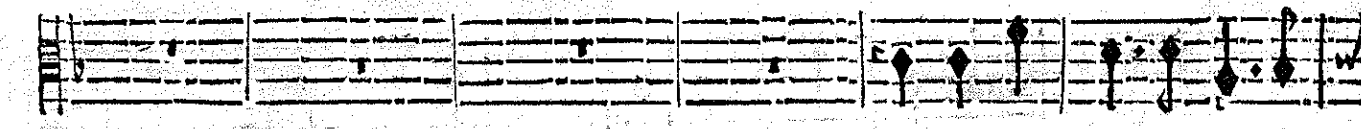
BASSE-CONTINUE.



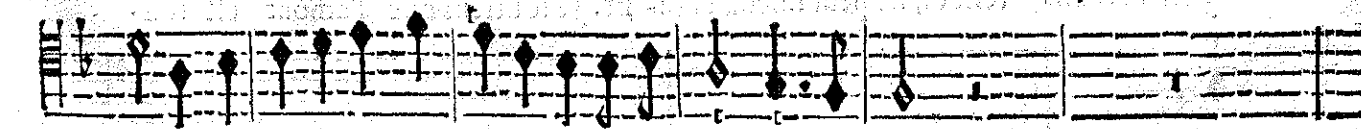
vere Que la vie à peu d'appas: pas: Les Plaisirs ne regnent guère Ou les amours ne sont



BASSE-CONTINUE.



Dans les beaux jours le doux Ze-



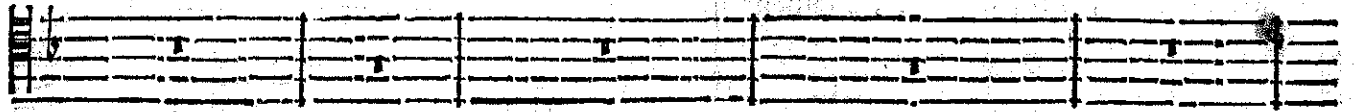
pas. Les Plaisirs ne regnent guère Ou les amours ne sont pas.



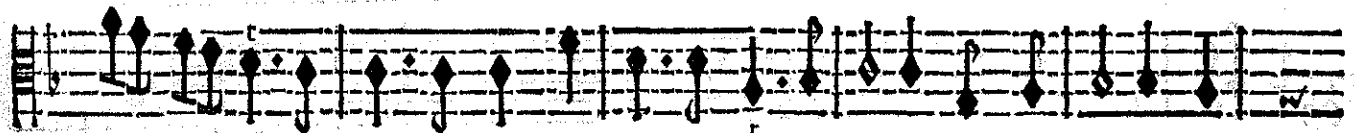
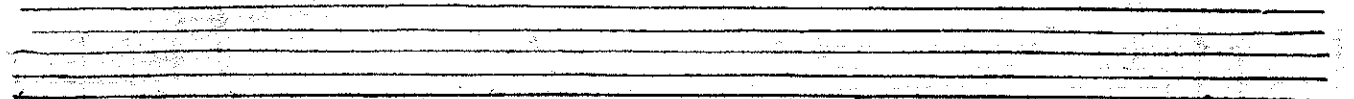
BASSE-CONTINUE.



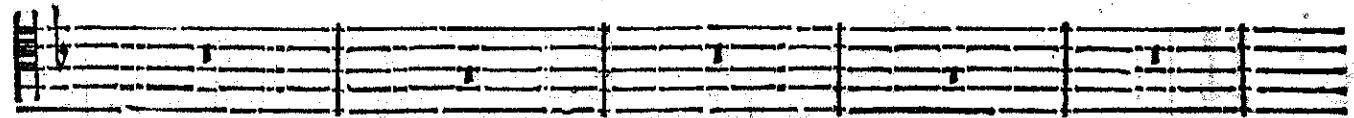
phire Fait moins naistre de fleurs, Que le cruel amour Dans son funeste empire Ne



BASSE-CONTINUE.



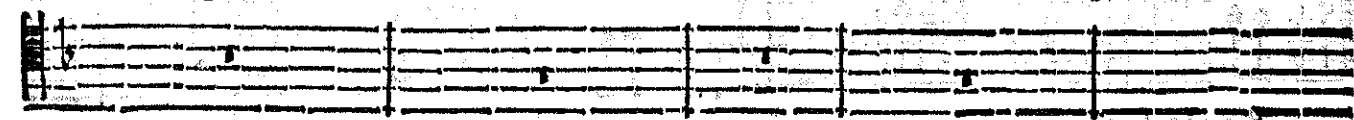
fait ver-fer de pleurs. Dans les beaux jours le doux Zephire Fait moins naistre de



BASSE-CONTINUE.



fleurs, Que le cruel amour dans son funeste empire Ne fait ver-fer de pleurs.

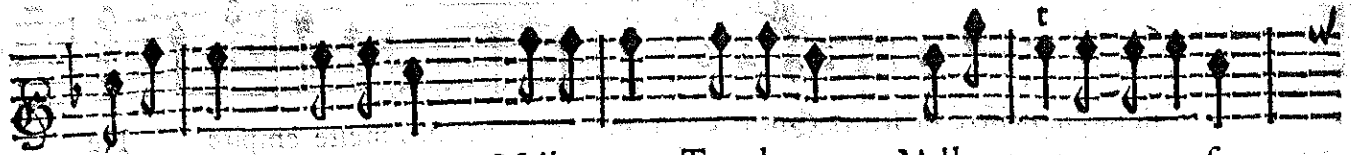


BASSE-CONTINUE.

*On reprend le Prelude cy-devant page 72.*



BALLET  
CHOEURS.



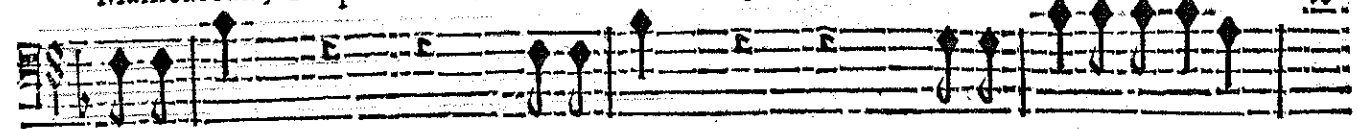
Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



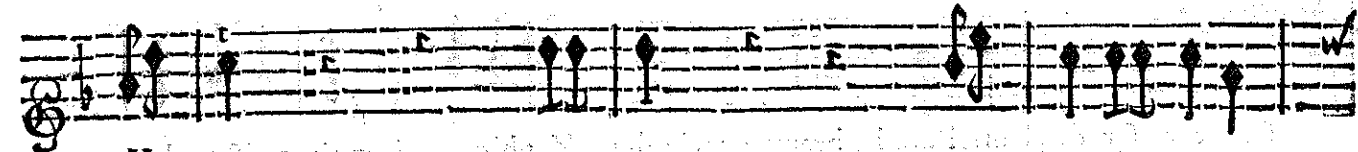
Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



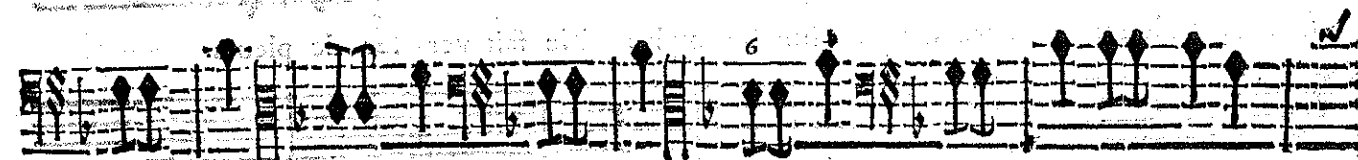
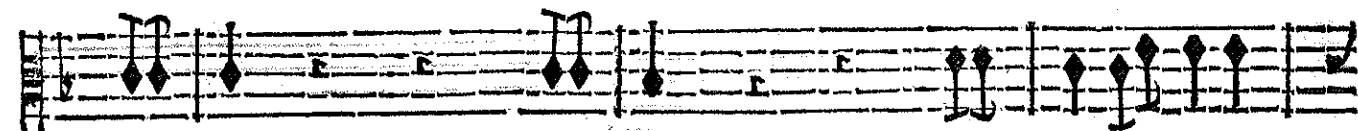
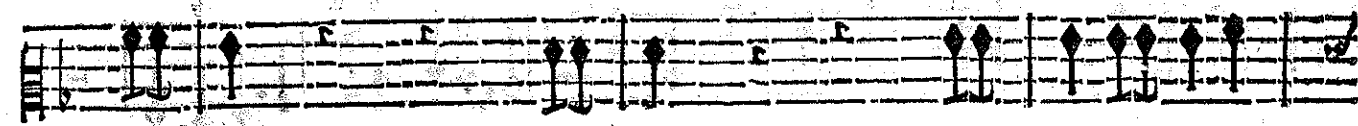
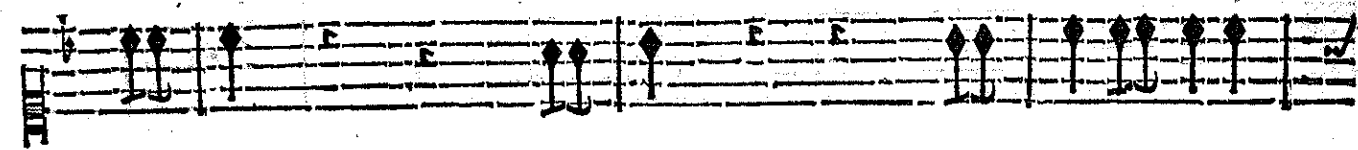
Malheureux, Trop heureux, Malheureux, Trop heureux, Malheureux un amant fi-



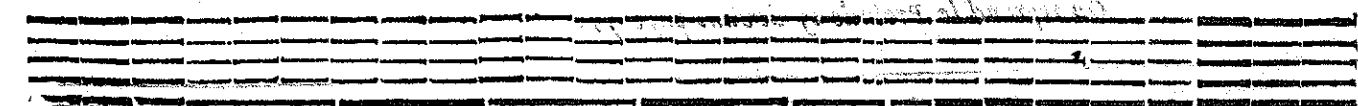
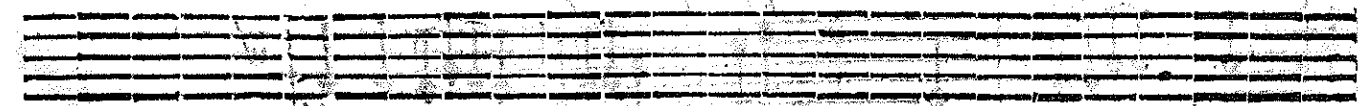
Malheureux, Malheureux, Malheureux un amant fi-



VIOLONS.



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-

delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-

delle. Trop heureux un amant fi- delle. Malheureux un amant fi- delle. Malheu-

delle. Malheureux un amant fi- delle. Malheu-

BASSE-CONTINUE.

# BALLET

Musical staff with lyrics: reux, Trop heureux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-

Musical staff with lyrics: reux, Trop heureux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-

Musical staff with lyrics: reux, Trop heureux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-

Musical staff with lyrics: reux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-

Musical staff with lyrics: reux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-

Musical staff

Musical staff

Musical staff

Musical staff

Musical staff

## BASSE-CONTINUE.

Empty musical staves for the Bass Continuo part.

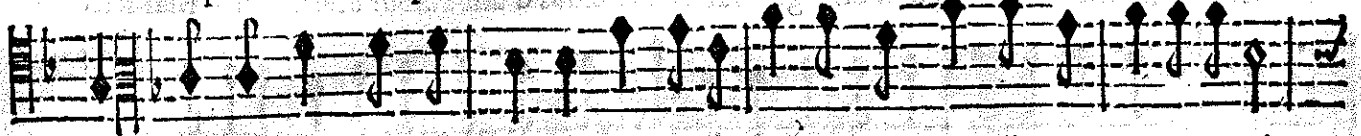
DU TEMPLE DE LA PAIX.



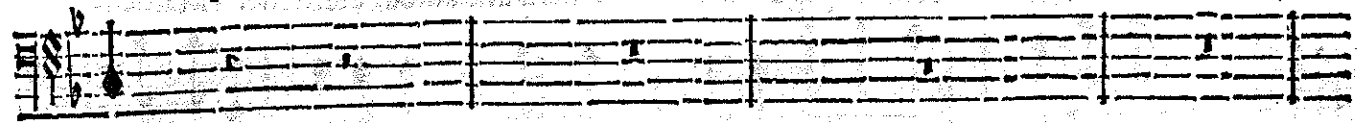
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



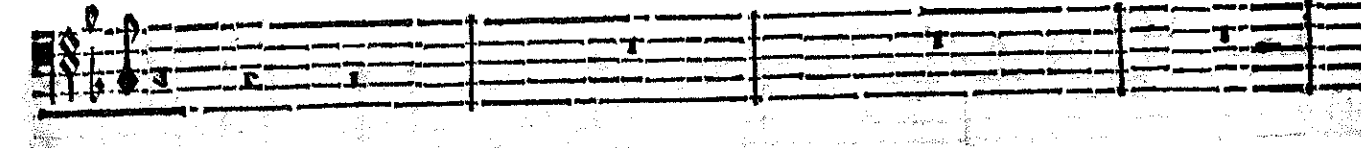
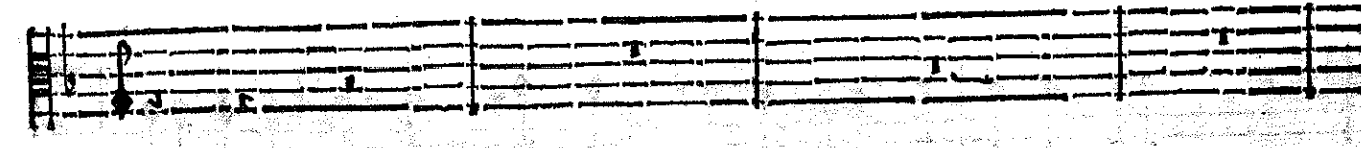
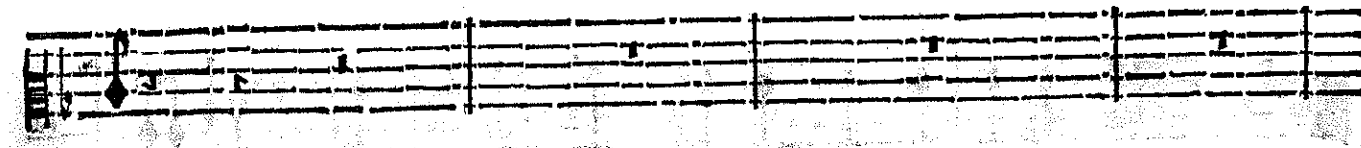
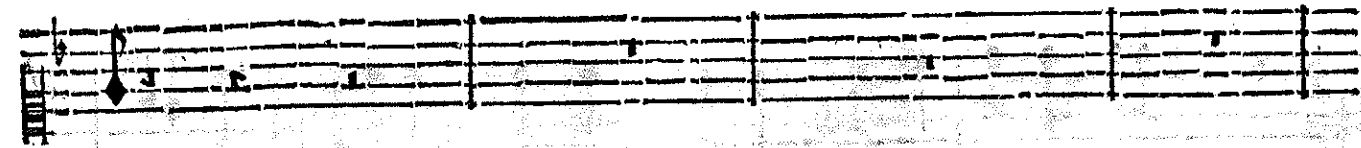
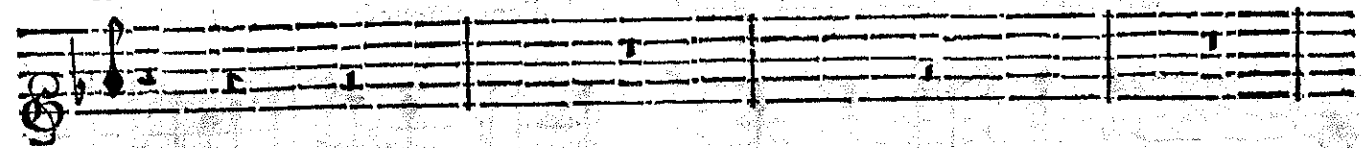
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



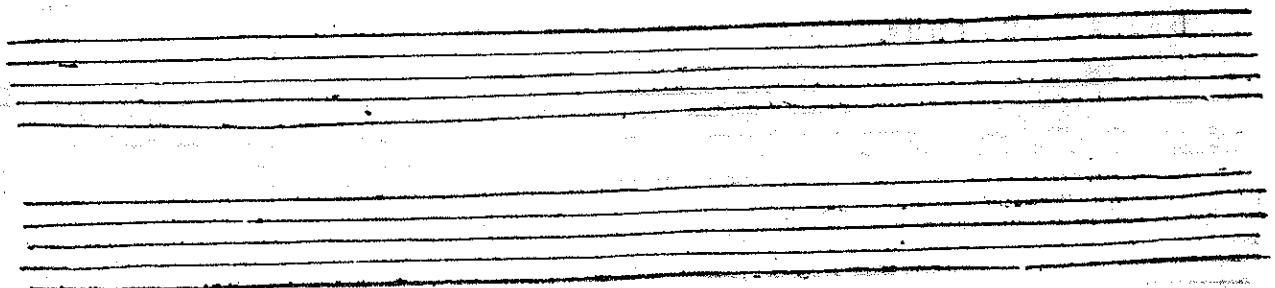
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



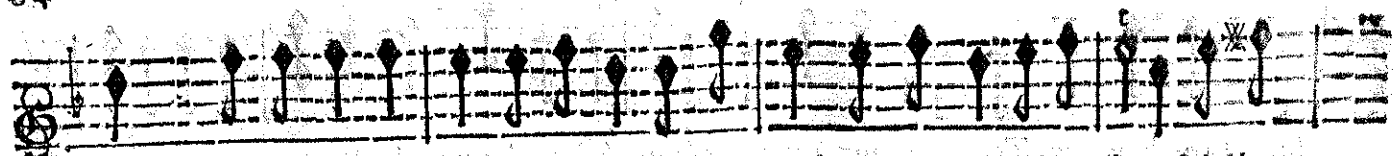
le.



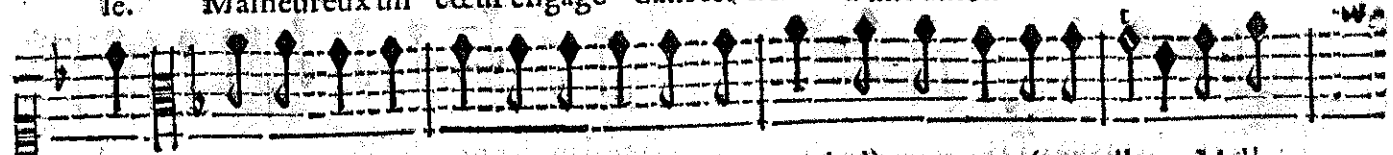
BASSE-CONTINUE.



BALLET



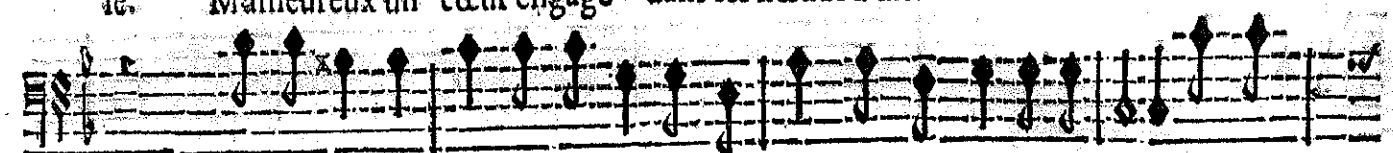
1c. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



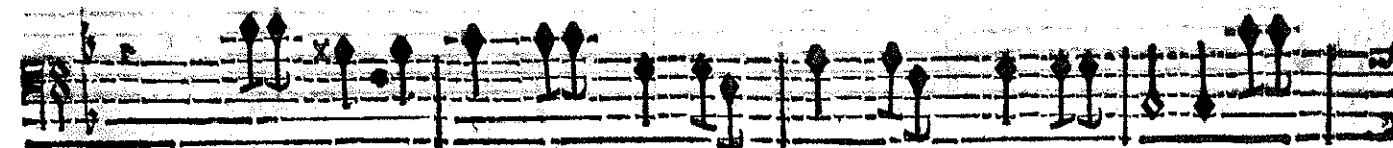
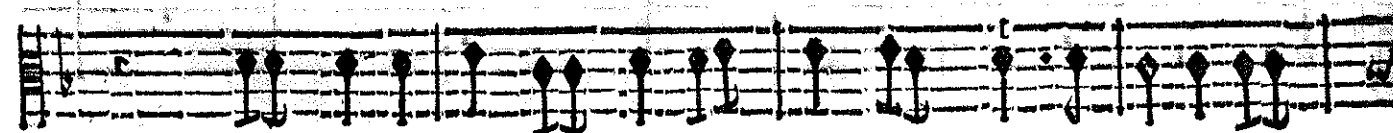
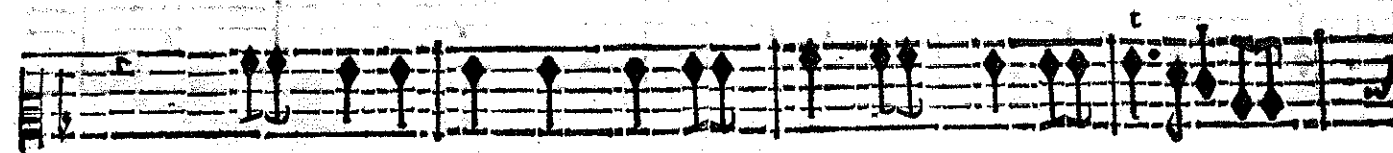
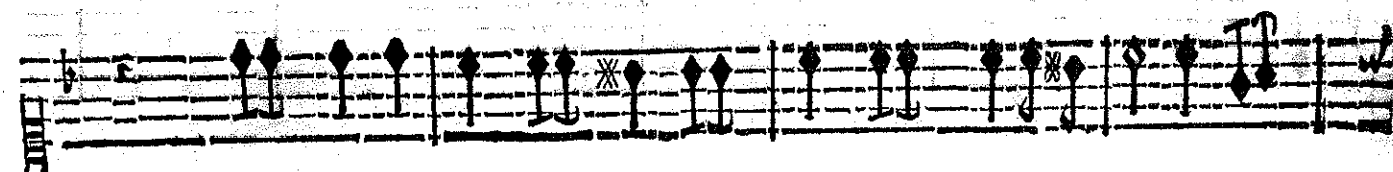
1c. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



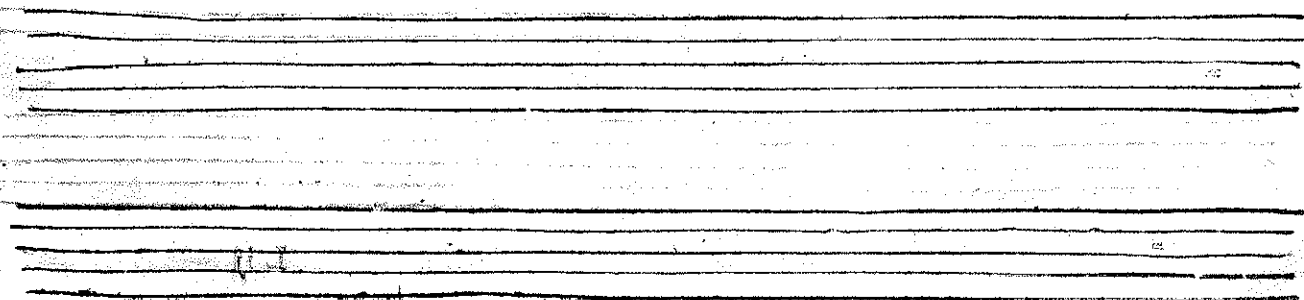
1c. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



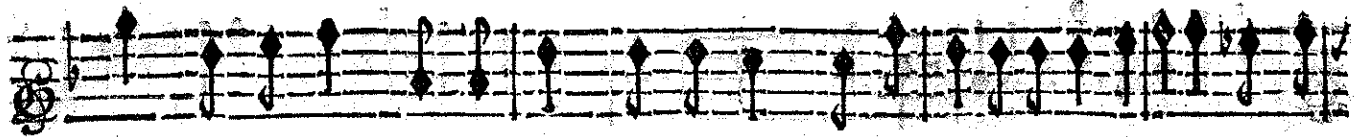
Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



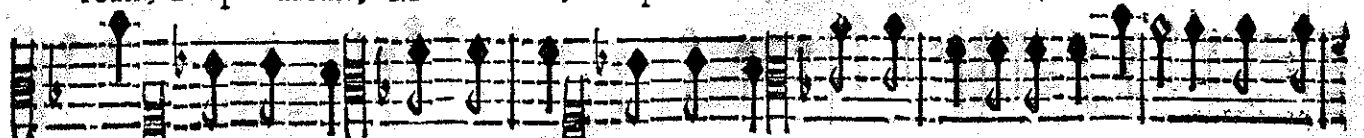
BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.



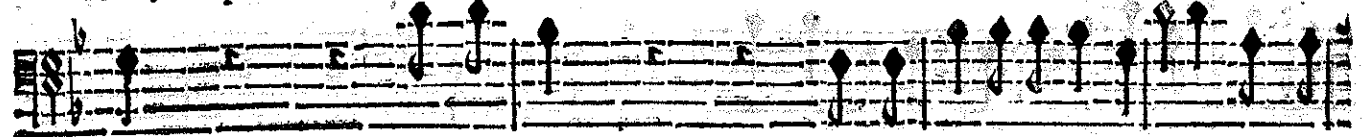
reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-



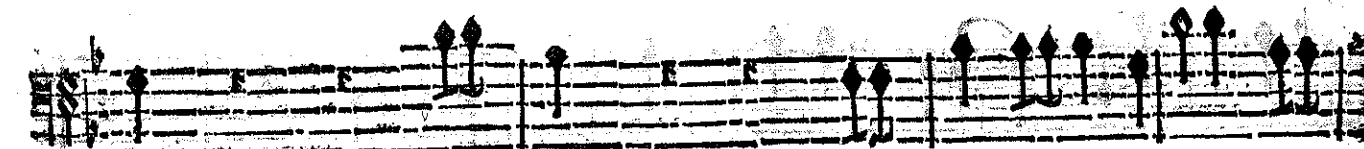
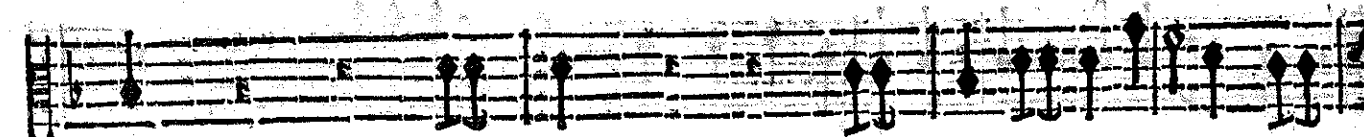
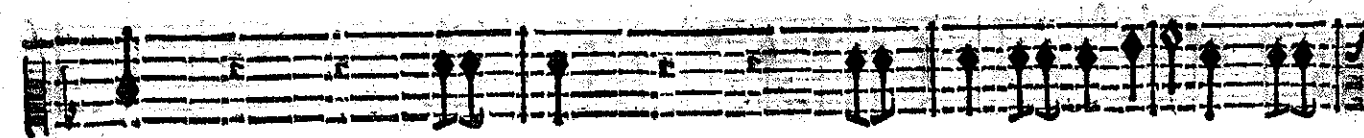
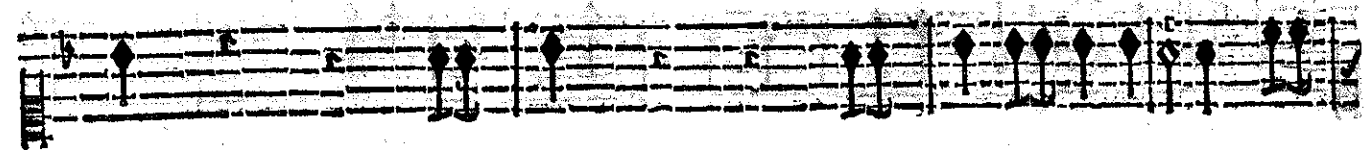
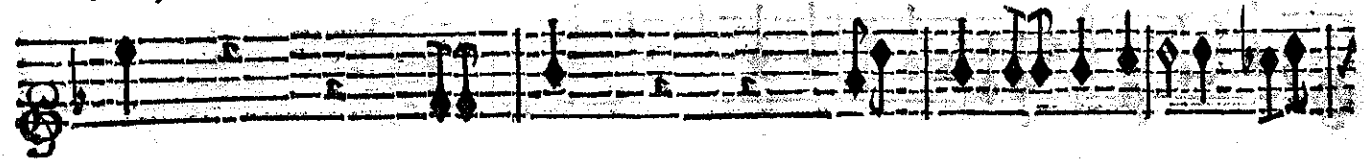
reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-



reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle, Malheu-

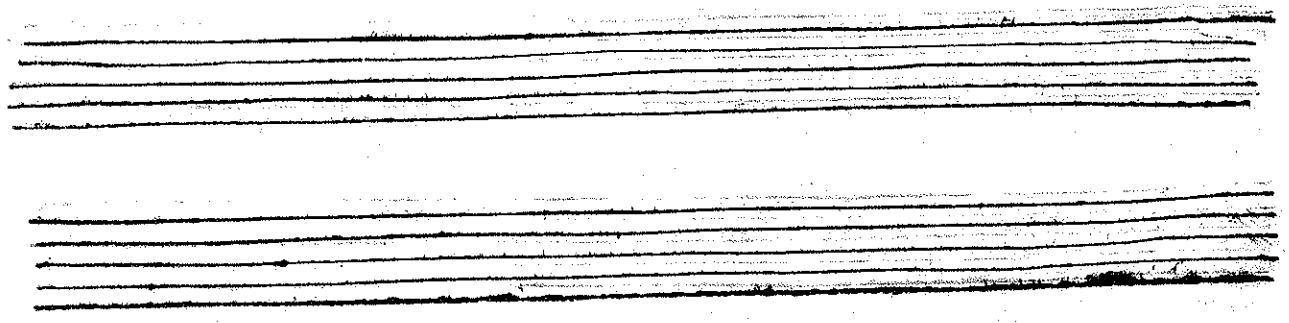


reux, Malheureux, Malheureux un Amant fidelle, Malheu-



BASSE-CONTINUE.

CHANTRO-CZAR





reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre. Est-il rien de plus

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre, Est-il rien de plus

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre. Est-il rien de plus

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

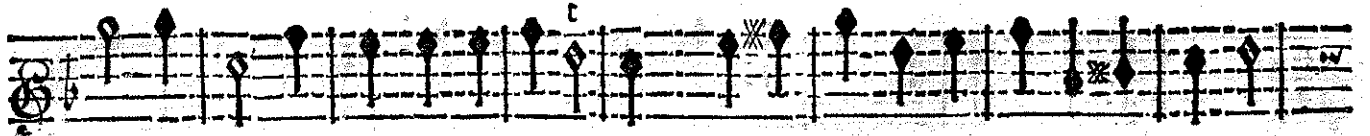
reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

reux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour tendre.

BASSE-CONTINUE.

БАС-КОНТИНУЭ



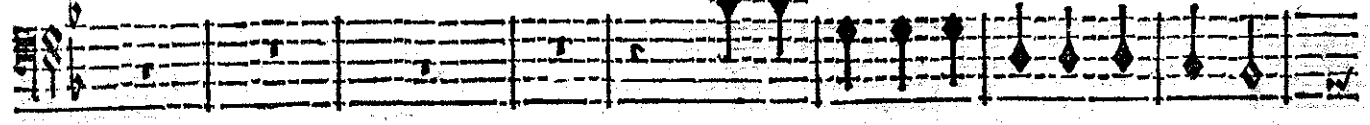
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-nous, Gardons-no°, d'une amour ten-



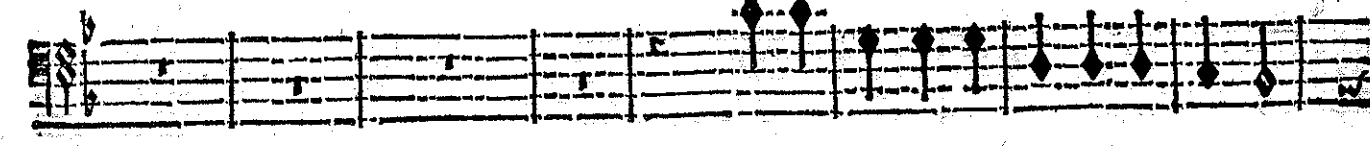
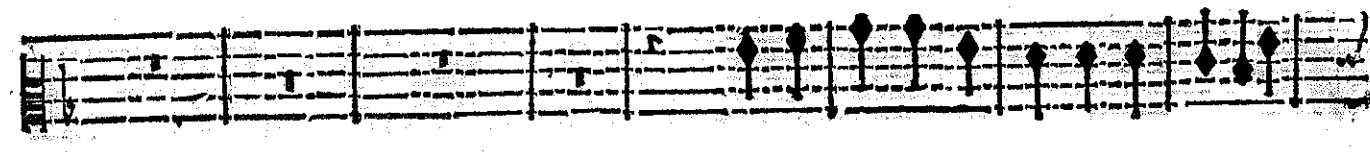
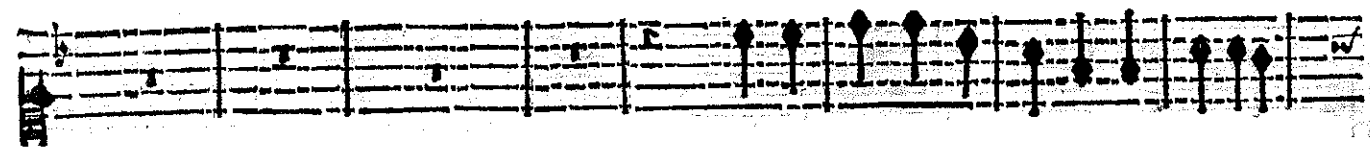
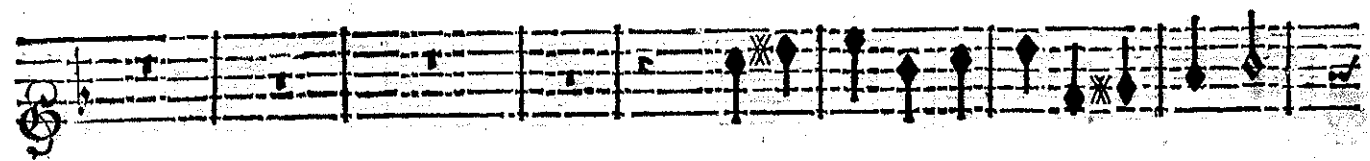
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-no°; Gardons-no° d'une amour ten-



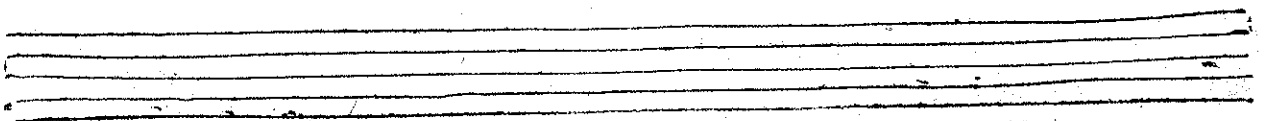
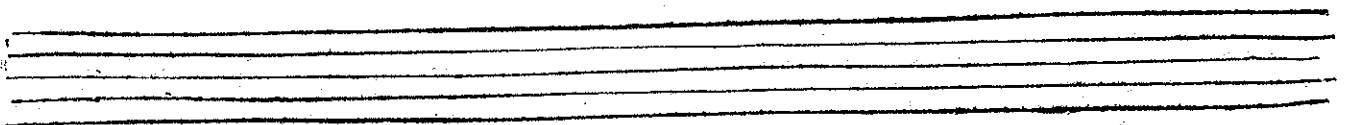
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-nous, Gardons-no° d'une amour ten-



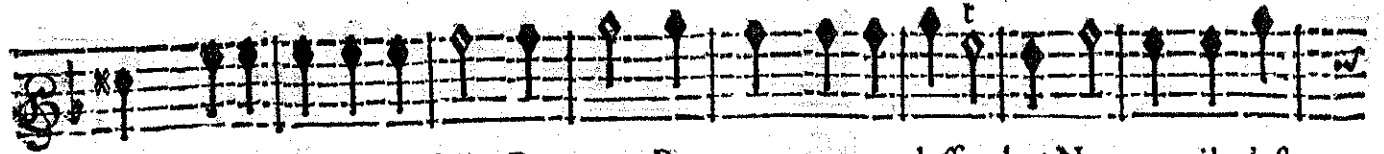
Gardons-nous, Gardons-no° d'une amour ten-



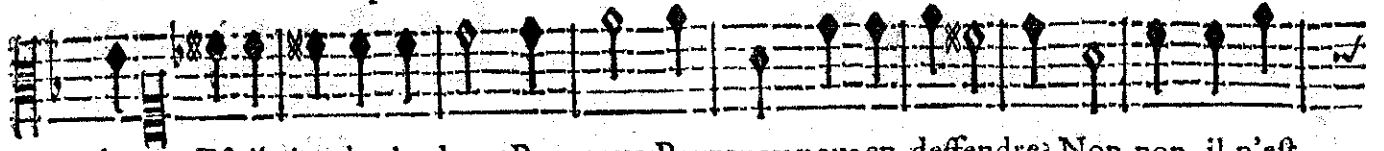
BASSE-CONTINUE.



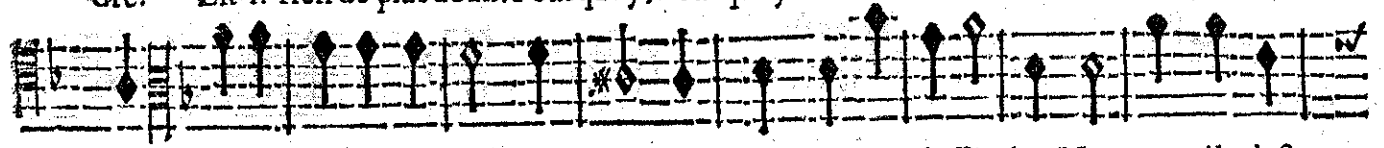
# BALLET



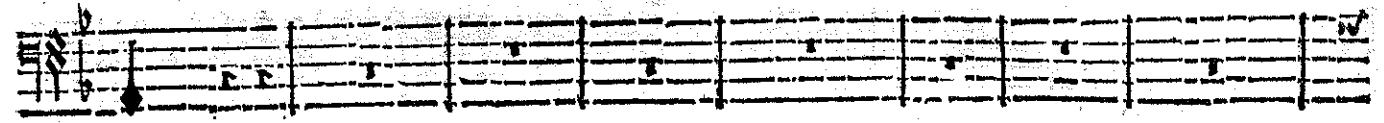
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



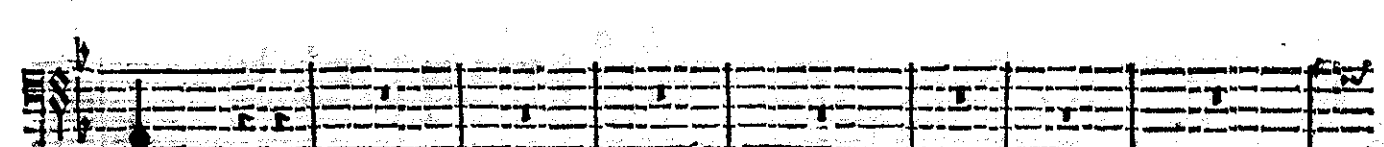
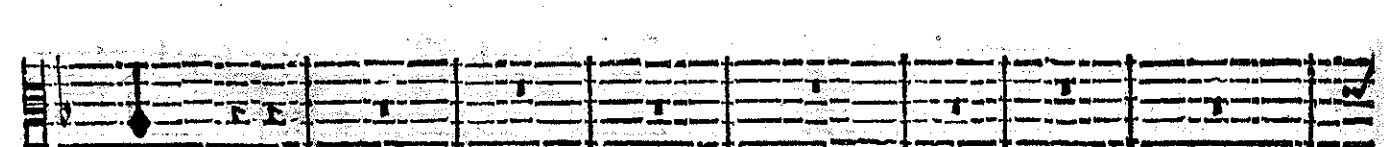
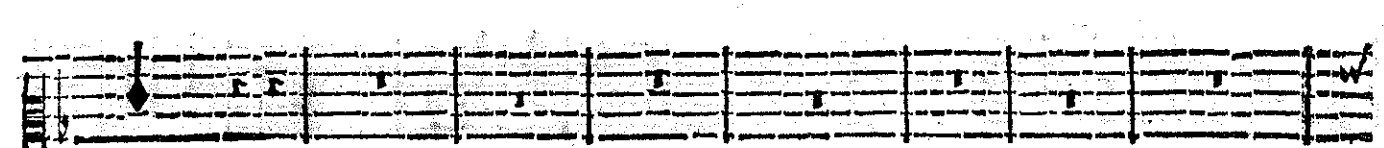
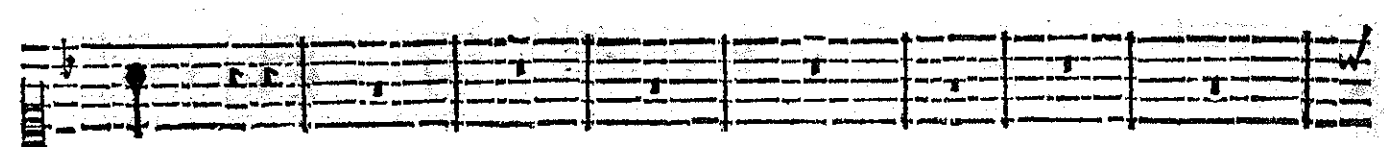
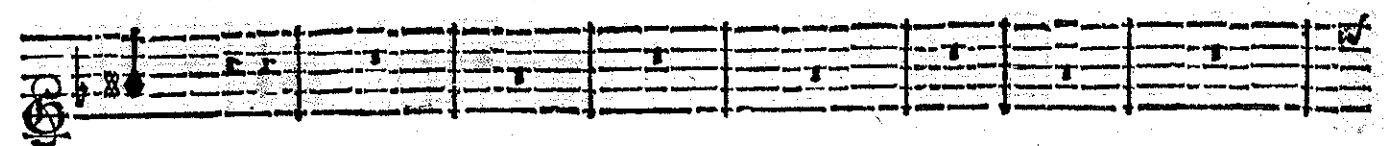
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



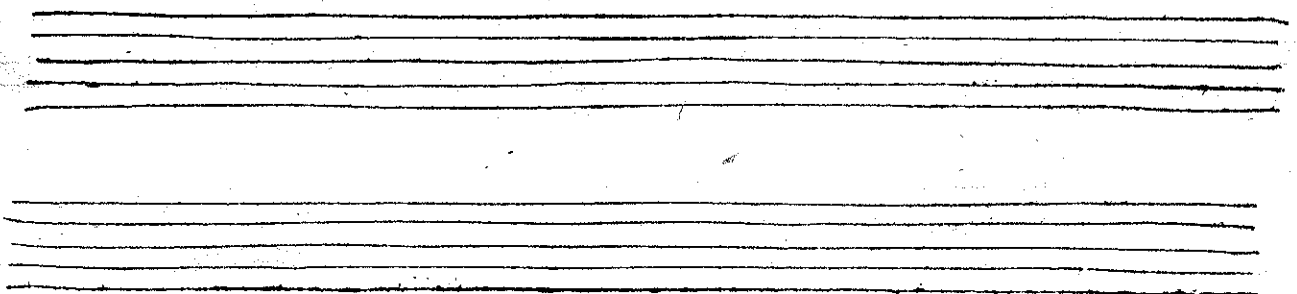
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



dre.

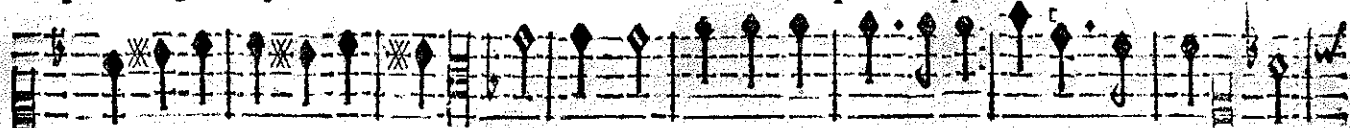


BASSI-CONTINUE.

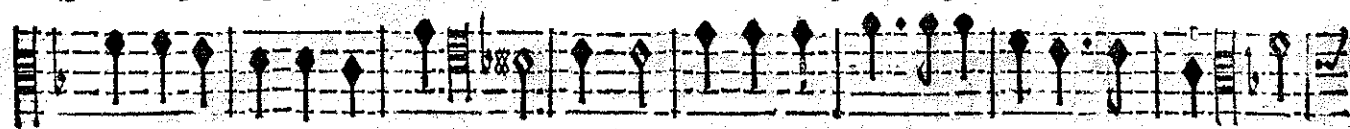




point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,



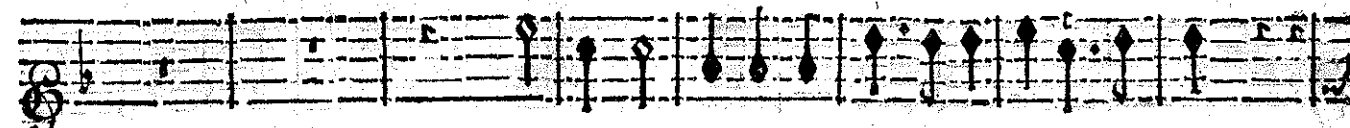
point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,



point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non,

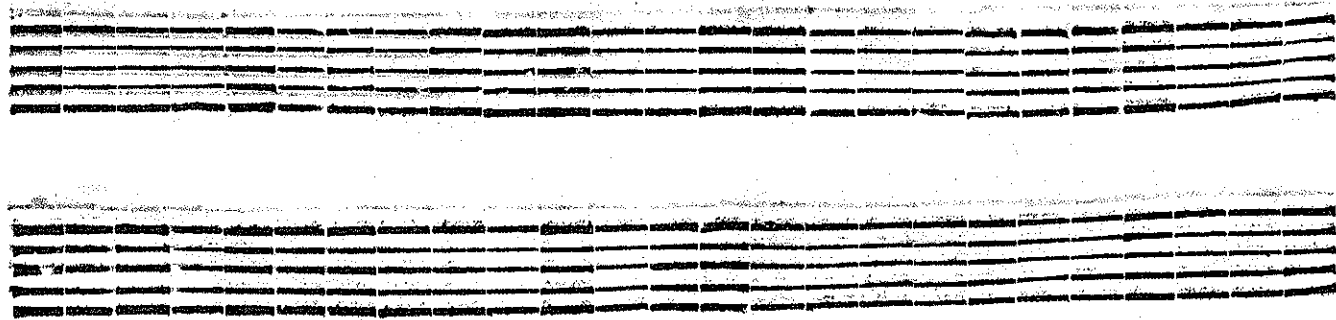


Non, non, non, non, il n'est point de plus cruel tourment.



BASSE-CONTINUE.

LEUKING & CO. PARIS



BALLET MATIN

non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus

non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus

non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus

Non, non, non, non, il n'est point de plus

BASSE-CONTINUE.

BASSE-CONTINUE



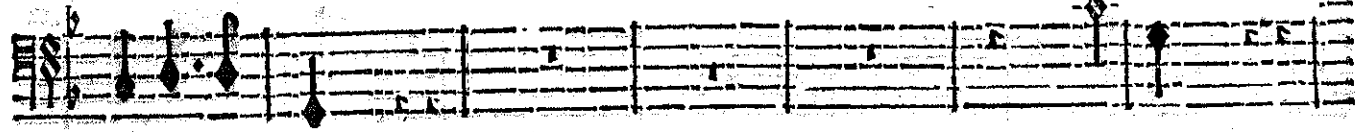
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



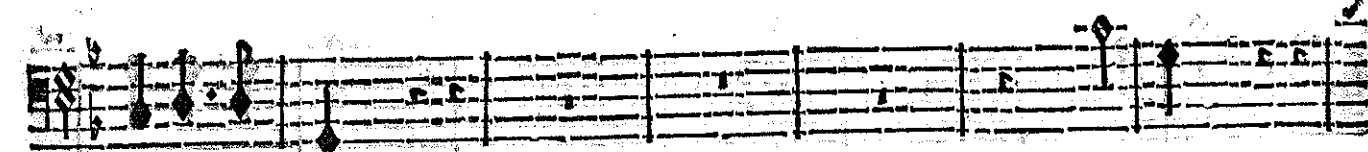
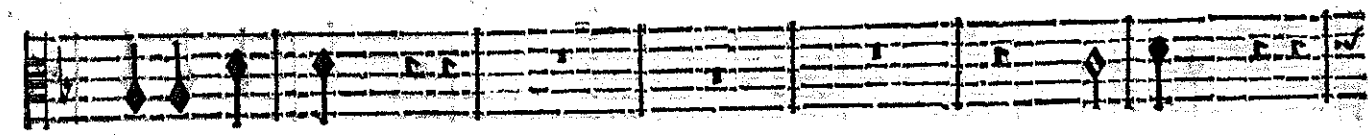
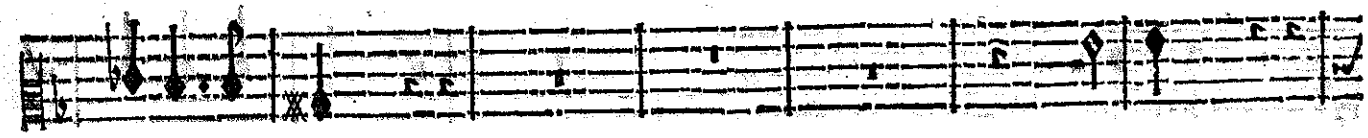
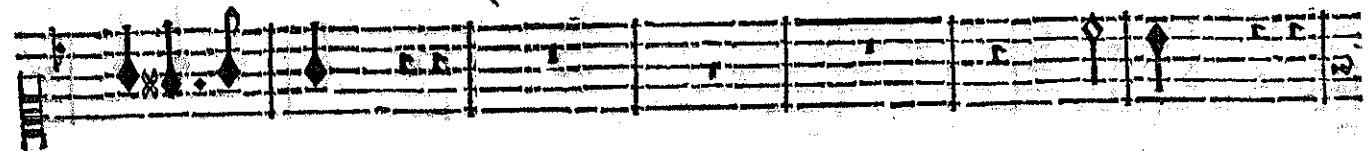
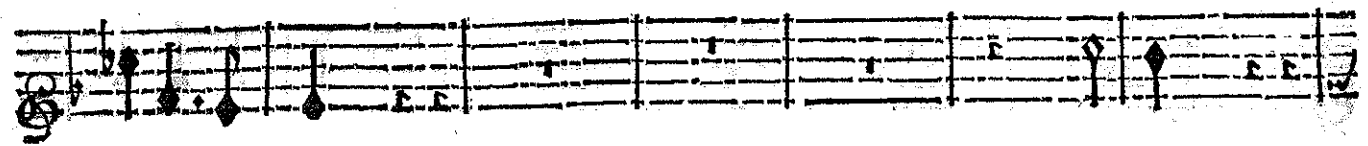
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



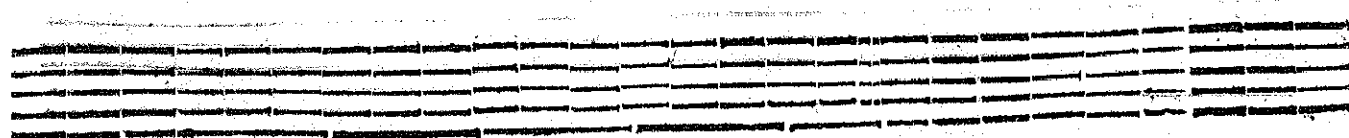
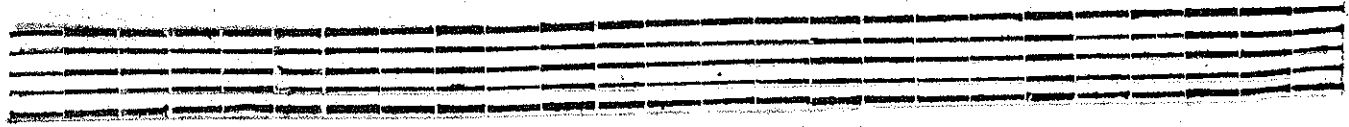
cruel tourment. Non, non, il n'est point de plaisir plus charmant. Non, non, non,



cruel tourment. Non, non,



BASSE-CONTINUE.



BALLET

Non, non,

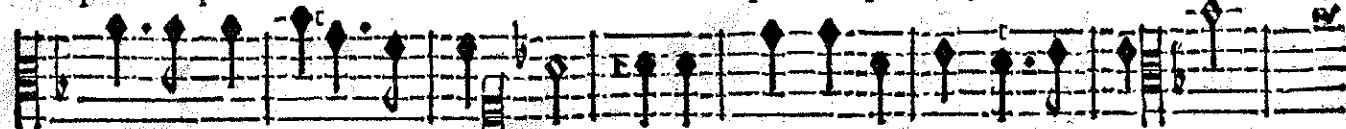
Non, non, il n'est

BASSE-CONTINUE.

АНТИКОРДА



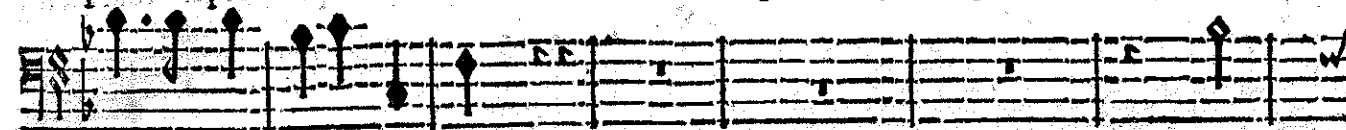
point de plus cruel tourment. Non il n'est point de plaisir plus charmant. Non,



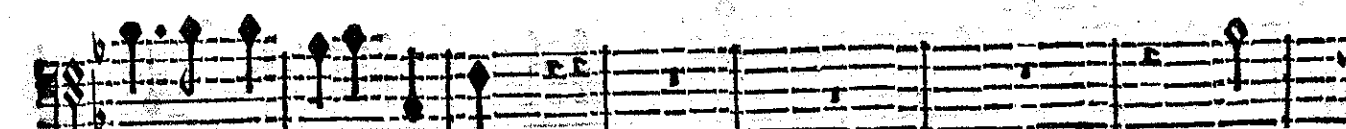
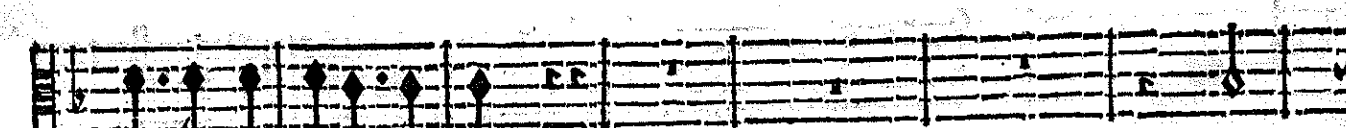
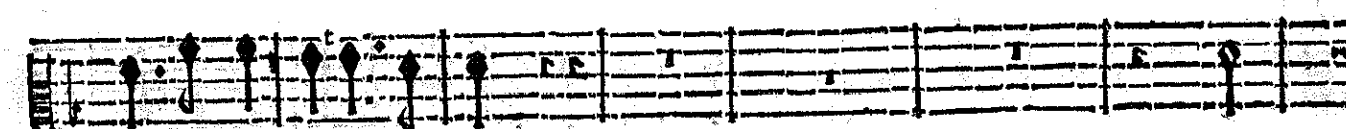
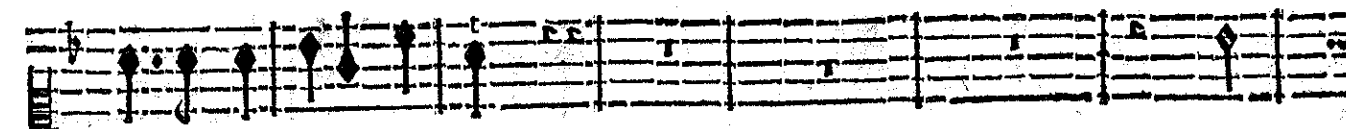
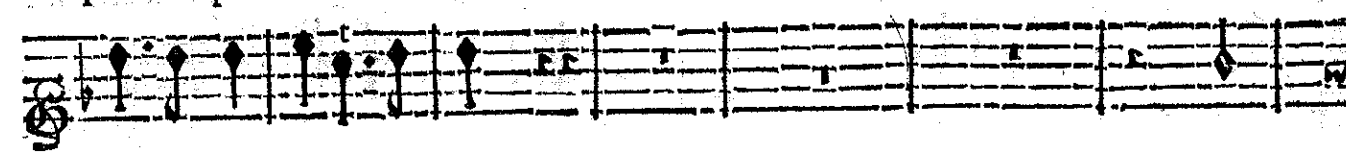
point de plus cruel tourment. Non il n'est point de plaisir plus charmant. Non,



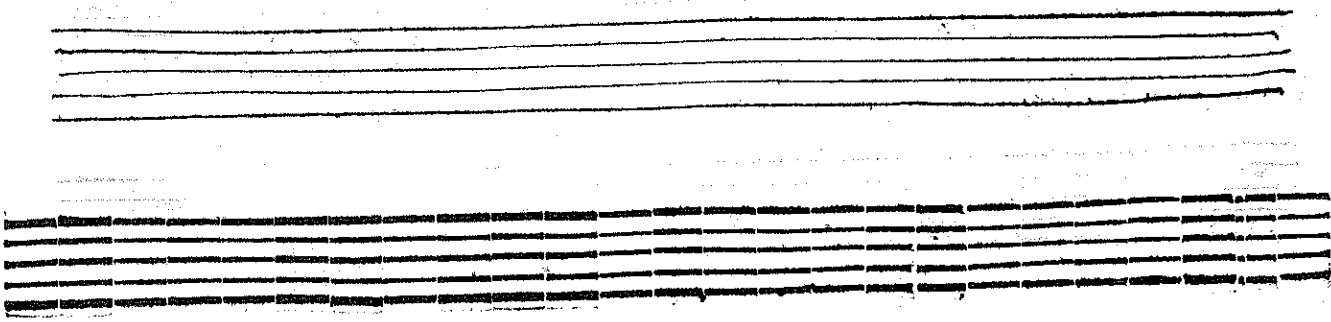
point de plus cruel tourment. Non, n' il n'est point de plaisir plus charmant. Non,



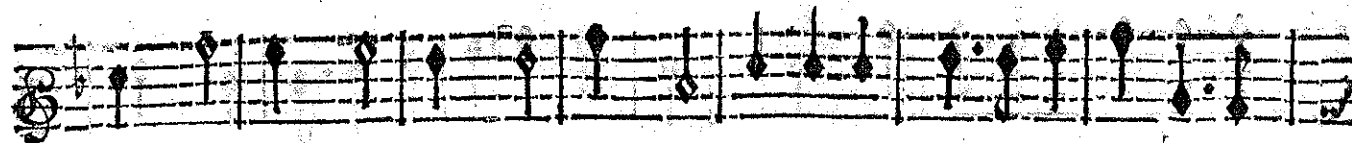
point de plus cruel tourment. Non,



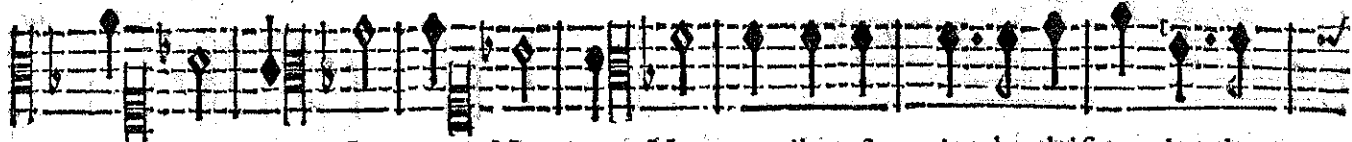
BASSE-CONTINUE.



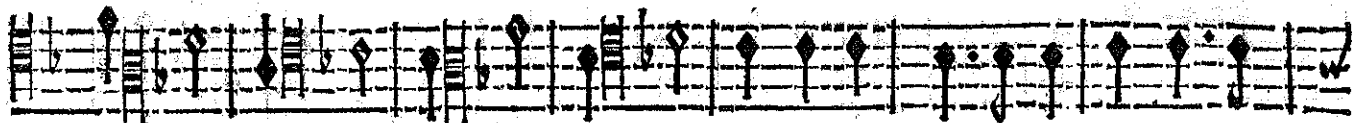




non, Non, non, Non, non, Non, non, Non, non il n'est point de plaisir plus charmant.



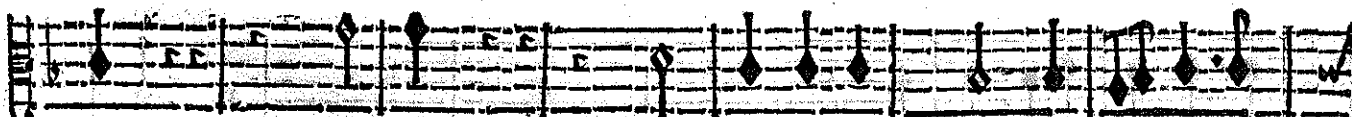
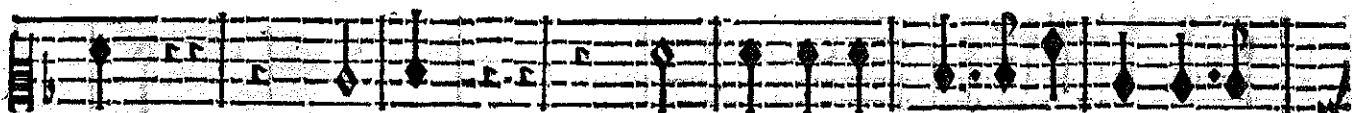
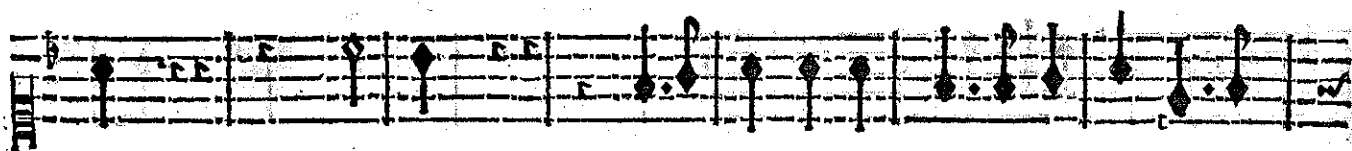
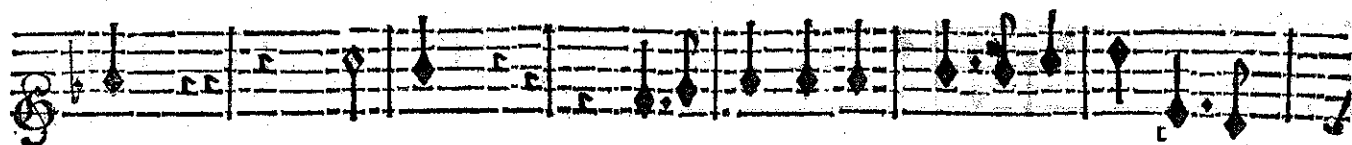
non, Non, non, Non, non, Non, non, Non, non il n'est point de plaisir plus charmant.



non, Non, non, Non, non, Non, non, Non, non il n'est point de plus cruel tourment.

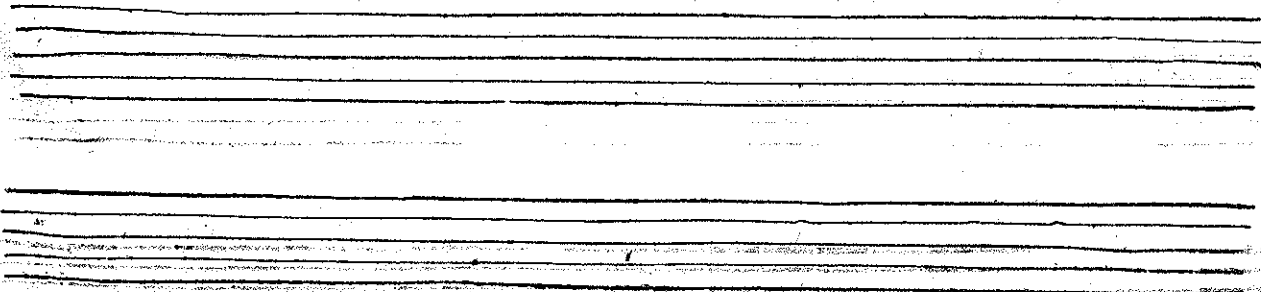


non, Non, non, Non, non, Non, non, Non, non il n'est point de plus cruel tourment.



BASSE-CONTINUE.

MINI BALLETT



DU TEMPLE DE LA PAIX.

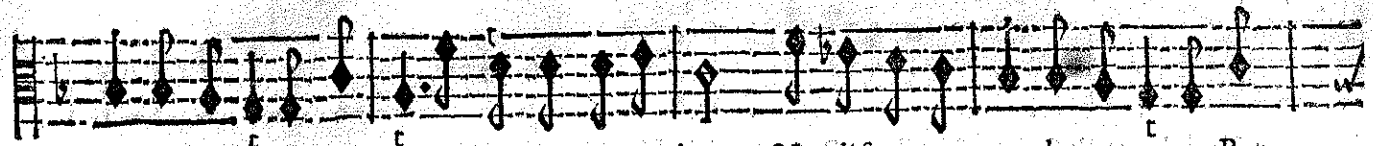
PHILENE.



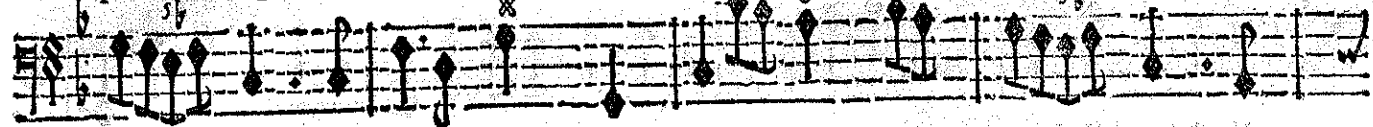
LA Paix regne dans ce Bocage, Et sans cesse à nos Jeux elle doit présider. Ne disputez



BASSE-CONTINUE.



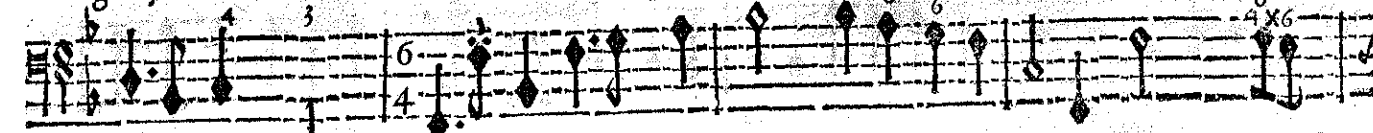
pas davantage, Bergers, il faut vous accorder. Ne disputez pas davantage, Ber-



BASSE-CONTINUE.



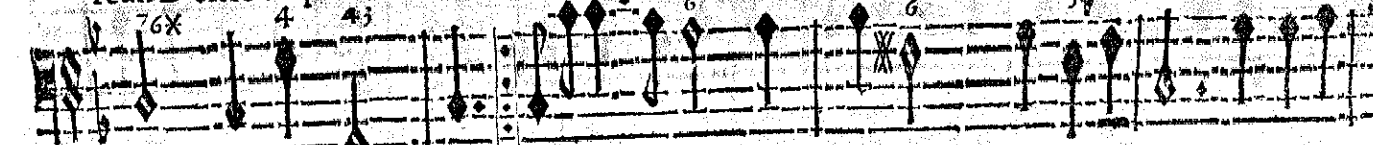
gers, il faut vous accor- der. Il est doux d'estre amant d'une Bergere aimable, Mais il est dange-



BASSE-CONTINUE.



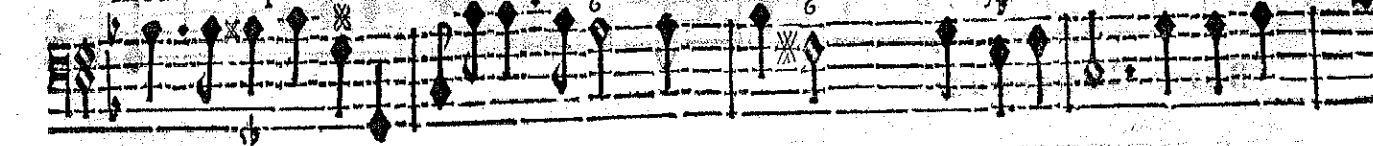
reux D'estre trop amou- reux : reux : L'excez d'amour rend un cœur miserable, Un peu d'a-



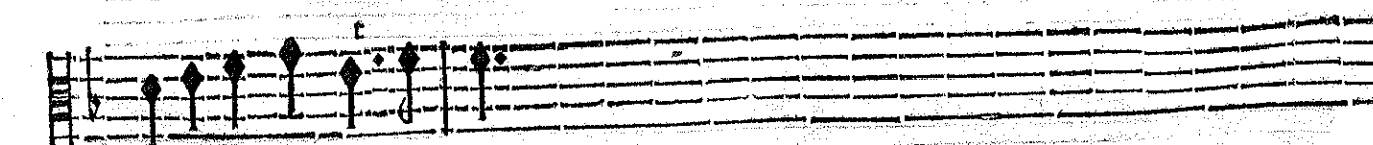
BASSE-CONTINUE.



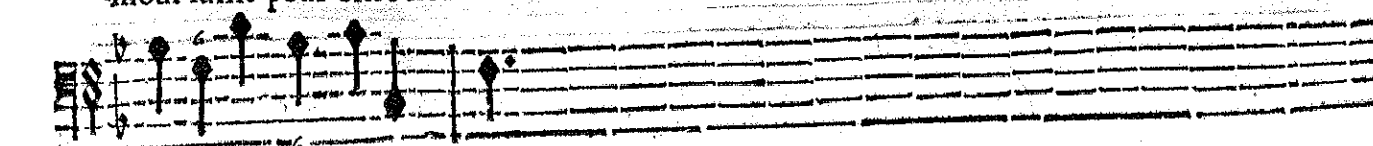
mour suffit pour estre heureux. L'excez d'amour rend un cœur miserable, Un peu d'a-



BASSE-CONTINUE.



mour suffit pour estre heureux.



BASSE-CONTINUE.

# BALLET

## CHOEURS.

Il est doux d'estre amant d'une Bergere aimable, Mais il est dangereux D'estre trop amou-

Il est doux d'estre amant d'une Bergere aimable, Mais il est dangereux D'estre trop amou-

Il est doux d'estre amant d'une Bergere aimable, Mais il est dangereux D'estre trop amou-

Il est doux d'estre amant d'une Bergere aimable, Mais il est dangereux D'estre trop amou-

### VIOLONS.

### BASSE-CONTINUE.

reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-

reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-

reux: reux: L'excez d'amour rend un cœur miserable, Un peu d'a-

reux: reux: L'excez d'amour rend un cœur, rend un cœur miserable, Un peu d'a-

BASSE-CONTINUE.

BALLETT

mour suffit pour estre heureux. L'excez d'amour rend un cœur mise-

mour suffit pour estre heureux. L'excez d'amour rend un cœur mise-

mour suffit pour estre heureux. L'excez d'amour rend un cœur mise-

mour suffit pour estre heureux. L'excez d'amour rend un cœur, rend un cœur mise-

BASSE-CONTINUE.

rable, Un peu d'amour suffit pour estre heu- reux,

rable, Un peu d'amour suffit pour estre heu- reux.

rable, Un peu d'amour suffit pour estre heu- reux.

rable, Un peu d'amour suffit pour estre heu- reux.

BASSE-CONTINUE.

XIAT BIAUL LETMET UU  
ENTREE DES BASQUES.

First musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Second musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Third musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Fourth musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Fifth musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Sixth musical staff, empty.

Seventh musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Eighth musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Ninth musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

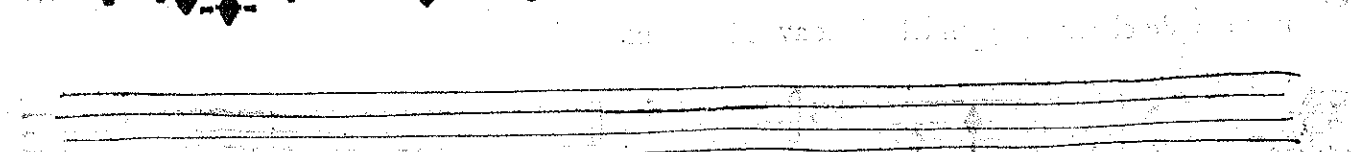
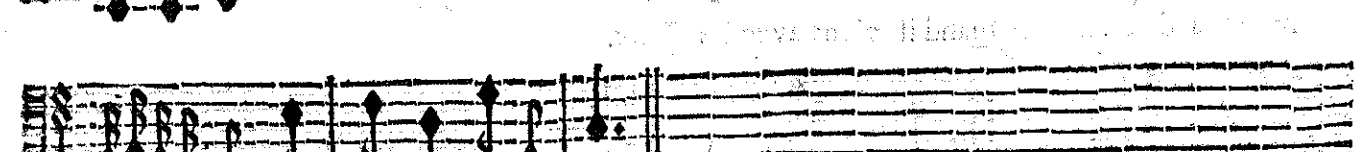
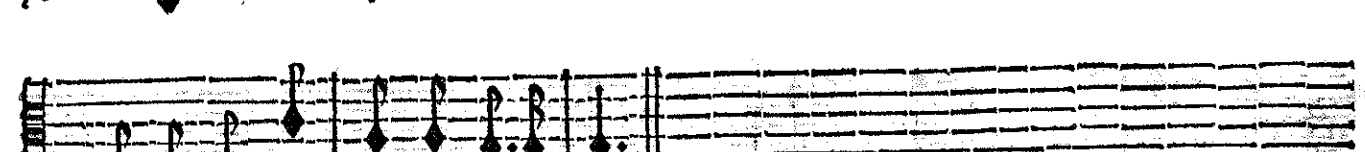
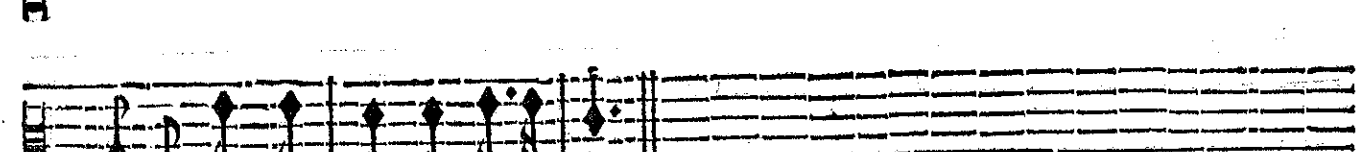
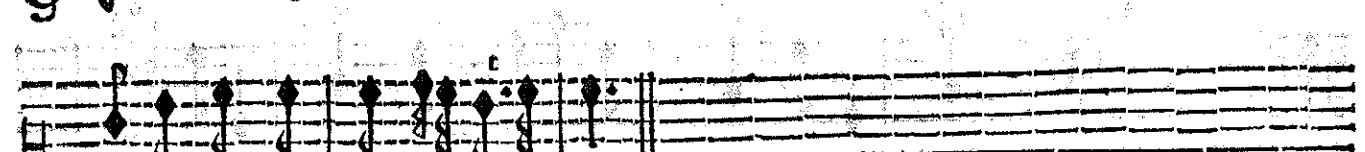
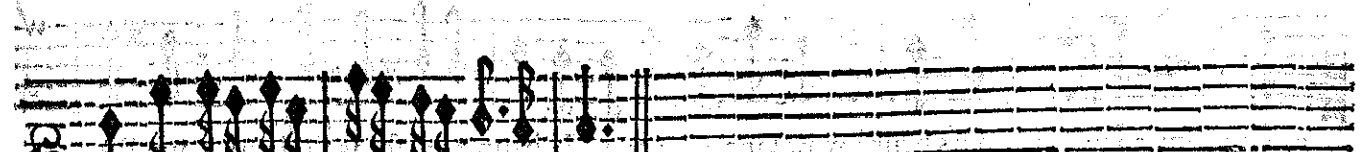
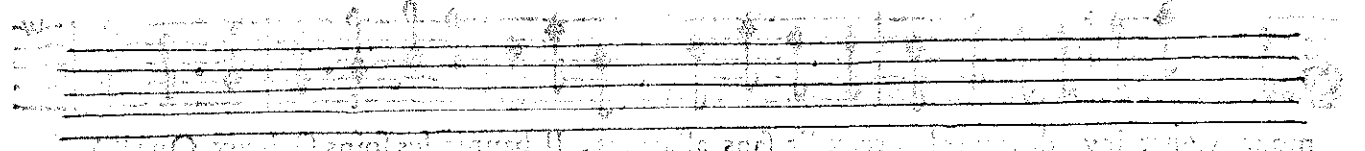
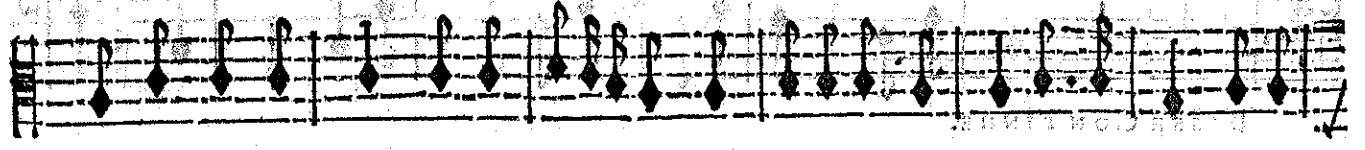
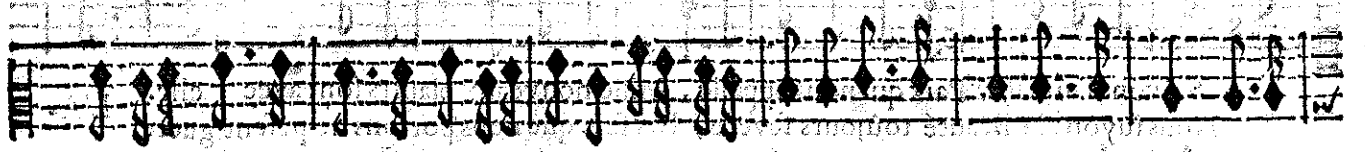
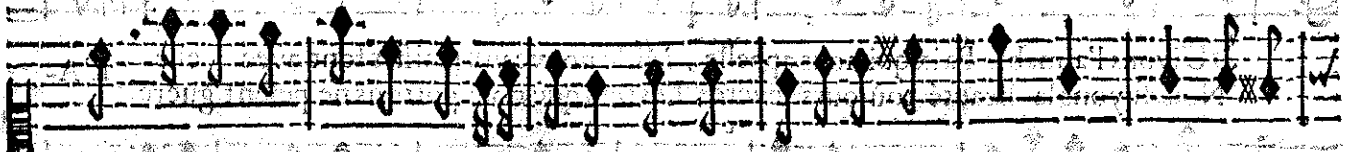
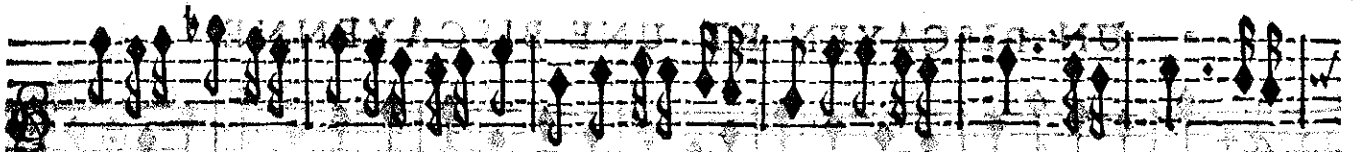
Tenth musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Eleventh musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Twelfth musical staff, treble clef, 4/8 time signature, featuring a series of eighth notes.

Thirteenth musical staff, empty.

DU TEMPLE DE LA PAIX.





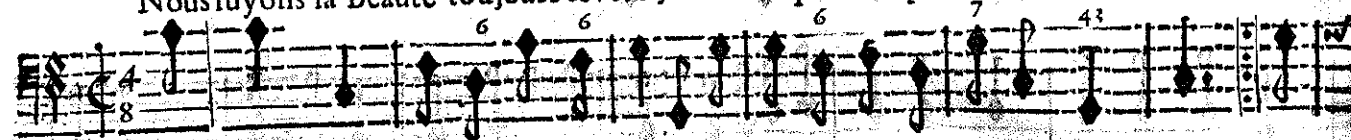
UN BISCAYEN ET UNE BISCAYENNE.



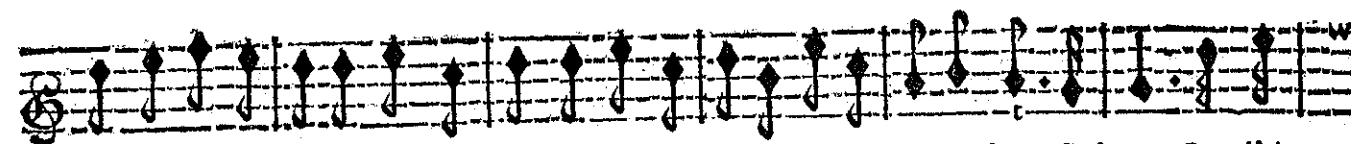
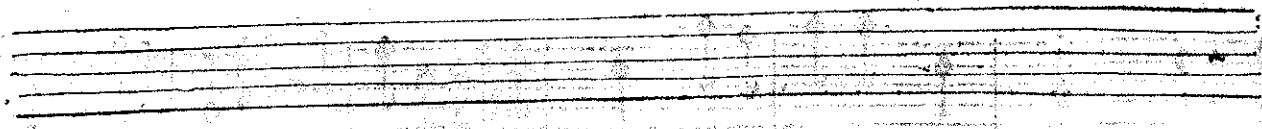
Suivons l'aimable Paix qui nous appelle, Mille nouveaux plaisirs sont avec elle. L'A-  
Nous fuyons la Beauté toujours severe, Les fers que nous portons ne pesent guere.



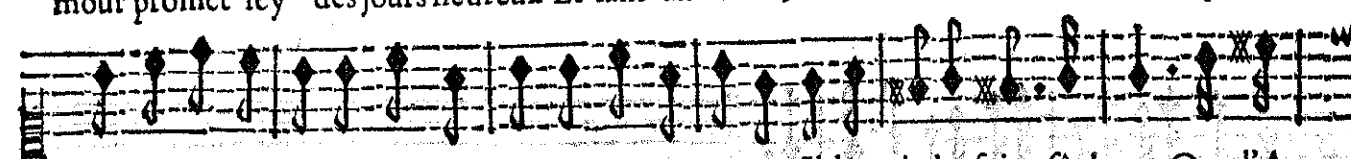
Suivons l'aimable Paix qui nous appelle, Mille nouveaux plaisirs sont avec elle. L'A-  
Nous fuyons la Beauté toujours severe, Les fers que nous portons ne pesent guere.



BASSE-CONTINUE.



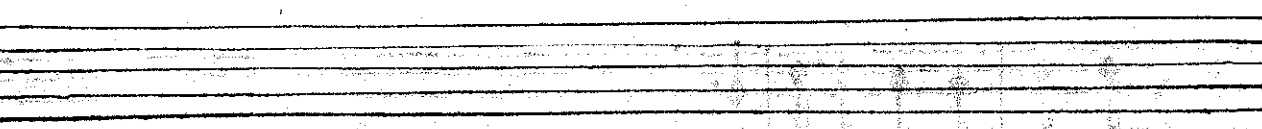
mour promet icy des jours heureux Et sans allarmes, Il bannit les soins facheux. Que l'A-



mour promet icy des jours heureux Et sans allarmes, Il bannit les soins facheux. Que l'A-



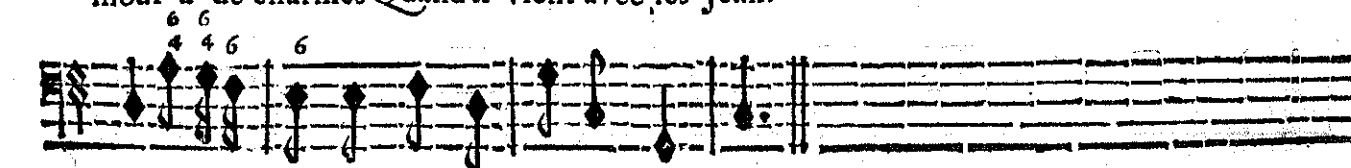
BASSE-CONTINUE.



mour a de charmes Quand il vient avec les Jeux.



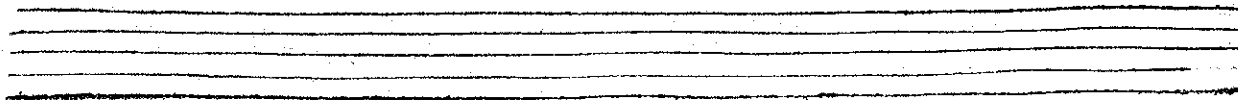
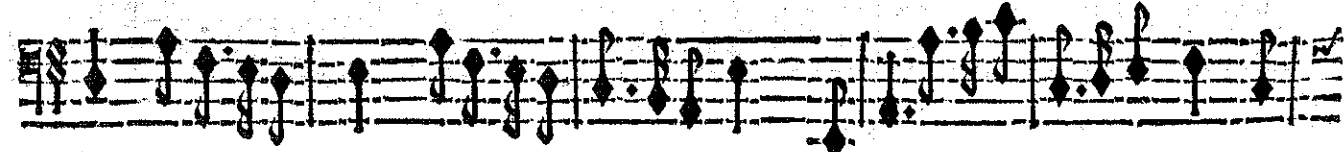
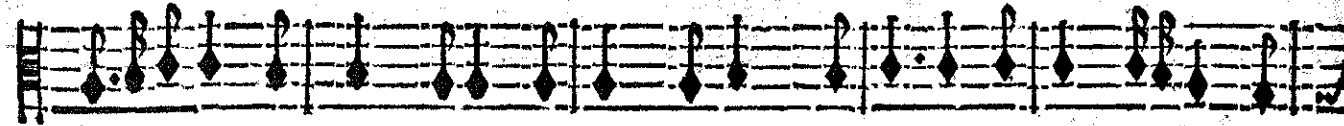
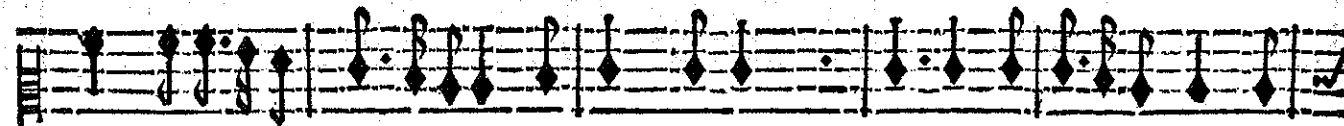
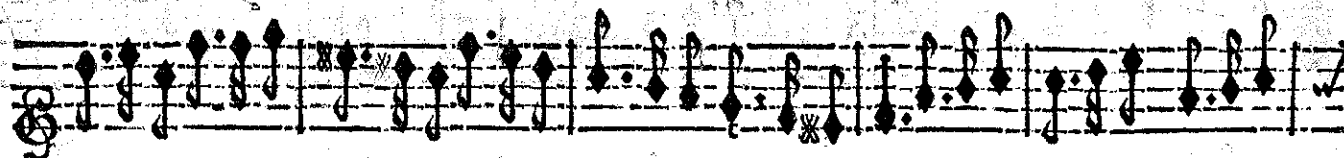
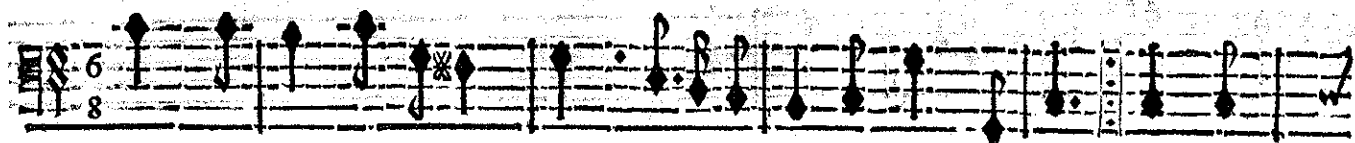
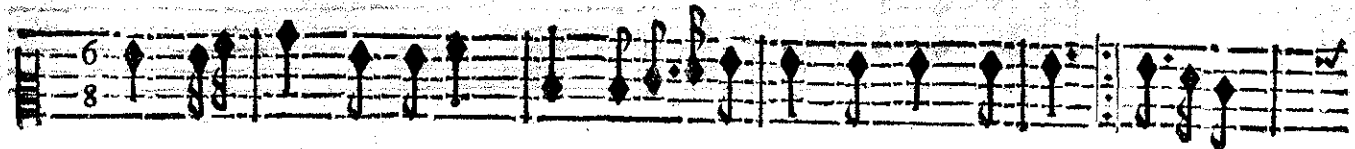
mour a de charmes Quand il vient avec les Jeux.



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

CANARIES.

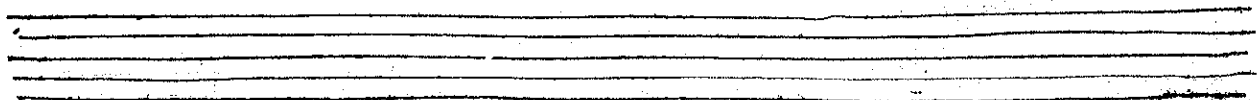


BALLET DU TEMPLE D'APOLLON

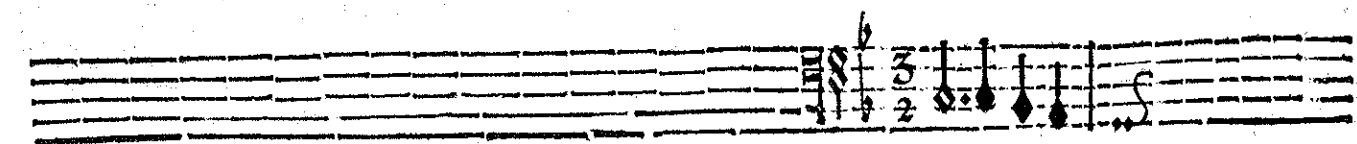
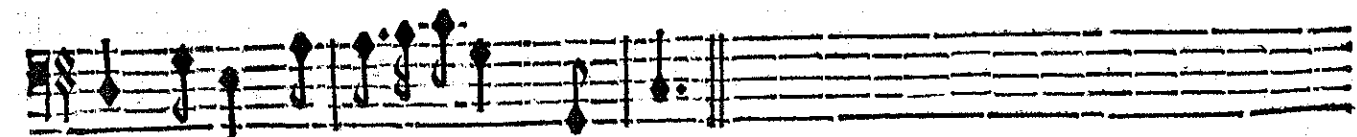
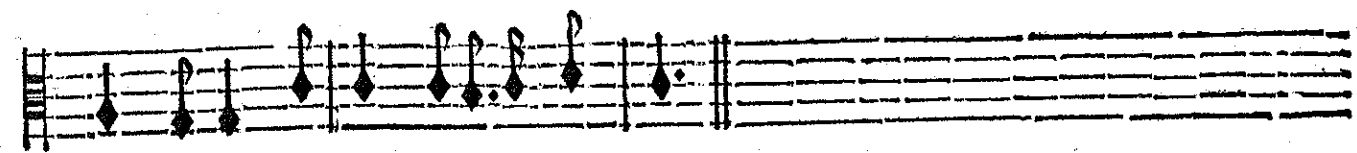
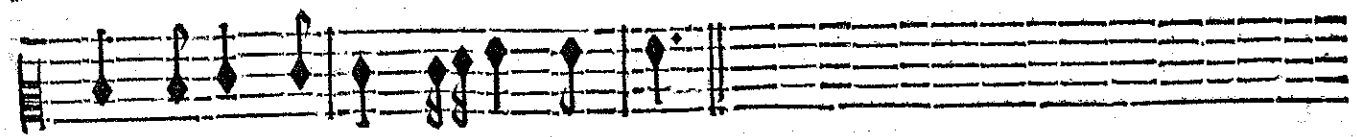
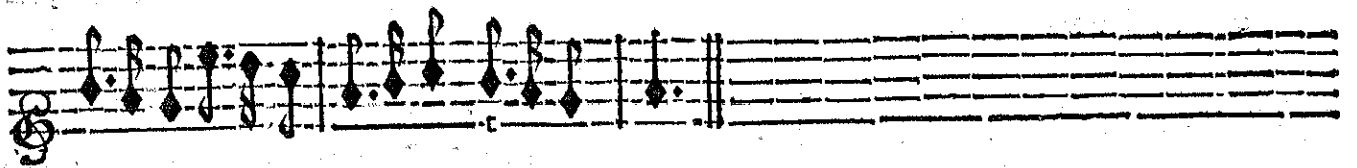
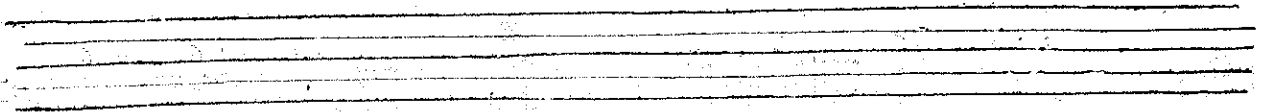
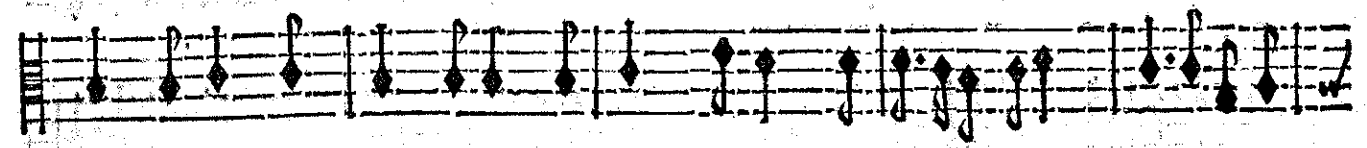
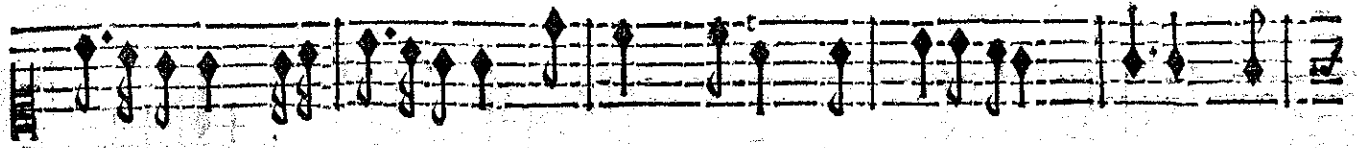
The first section of the score consists of five staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The subsequent four staves are in bass clef. The music is written in a style typical of 19th-century ballet scores, featuring eighth and sixteenth notes, rests, and repeat signs.

CANARIES.

The 'CANARIES' section consists of five staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The subsequent four staves are in bass clef. The music is characterized by a light, rhythmic melody with frequent eighth and sixteenth notes, typical of a canary dance. Each staff begins with a '6' and an '8' above the staff line, indicating the sixth and eighth fingers of the hand.



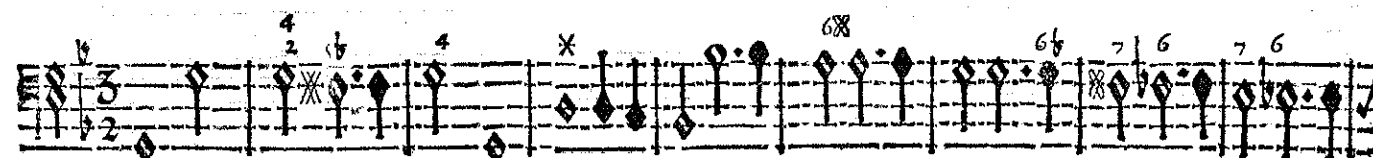
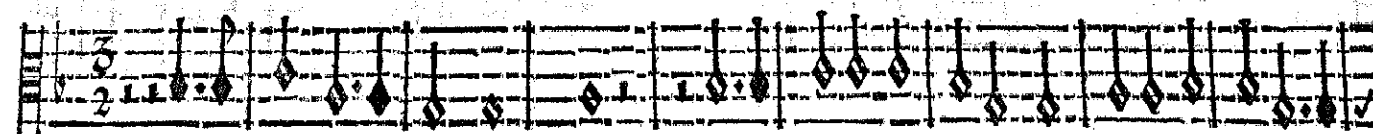
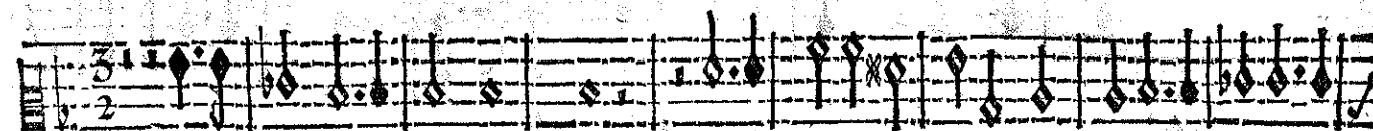
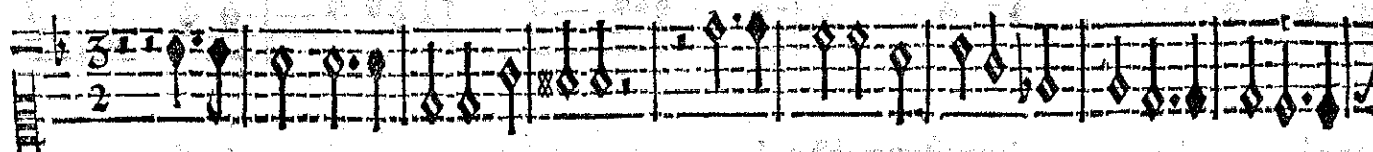
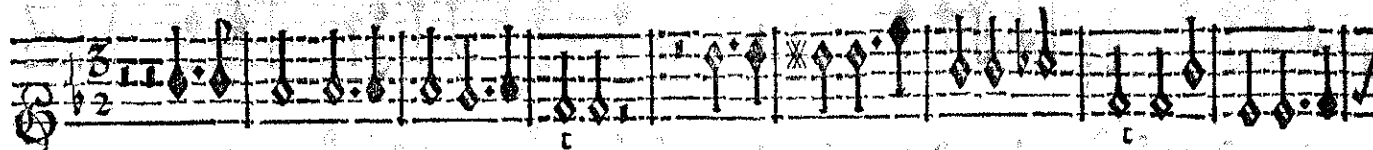
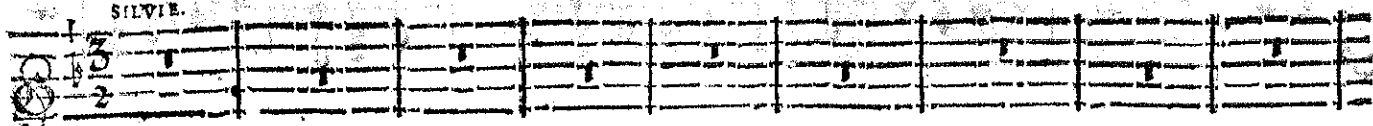
DU TEMPLE DE LA PAIX.



Fin de l'Entrée.

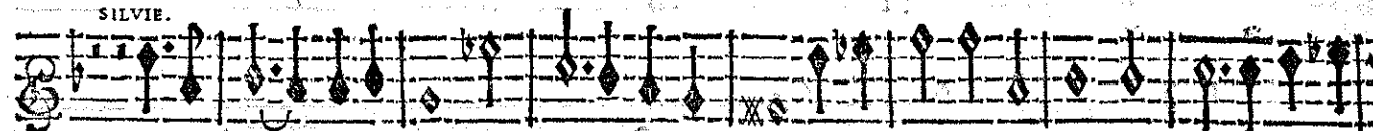
# BALLET DAPHNIS, SILVIE.

SILVIE.

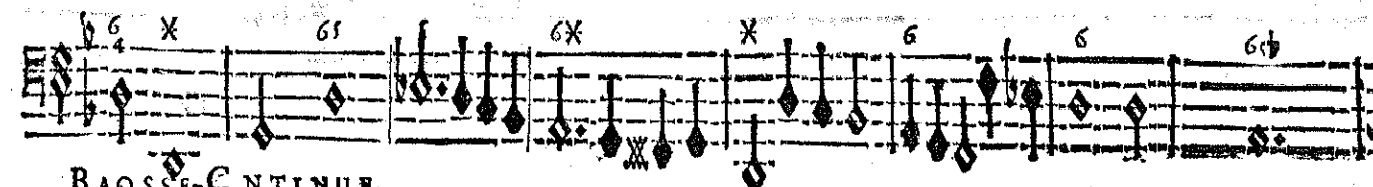
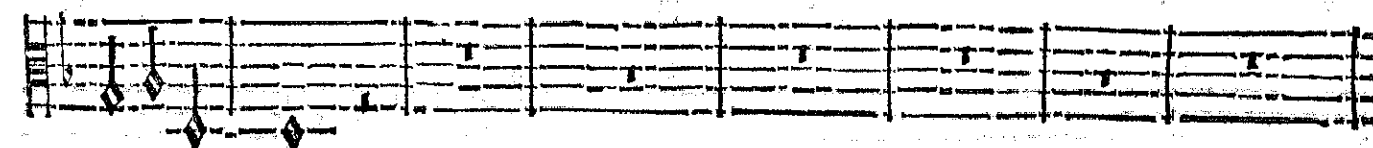
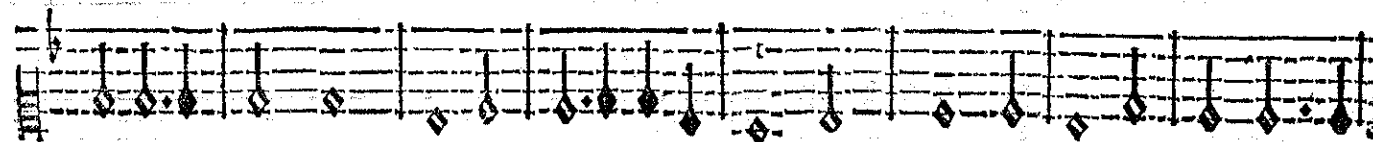


BASSE-CONTINUE.

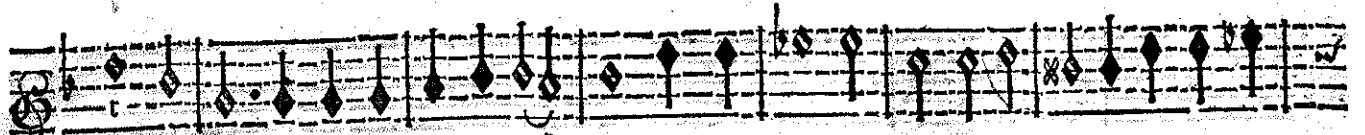
SILVIE.



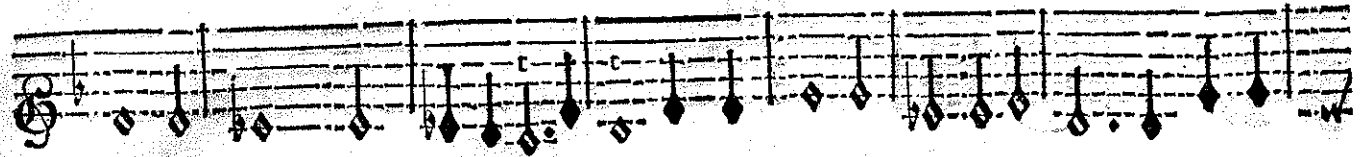
Qu'êtes vous devenu doux calme de mes sens? Mille troubles secrets sans cesse renaif-



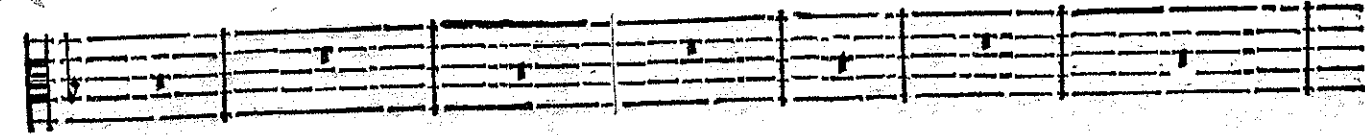
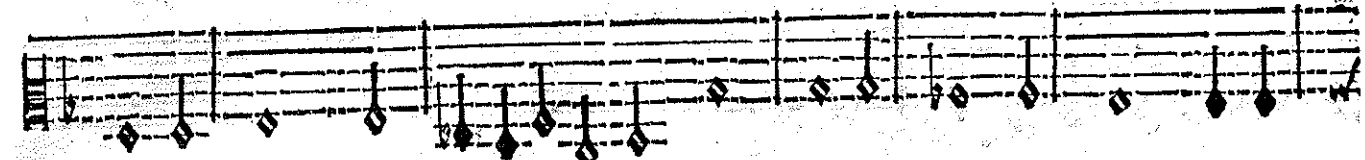
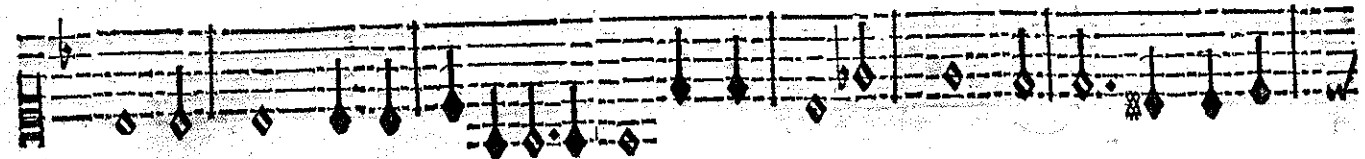
BASSE-CONTINUE.



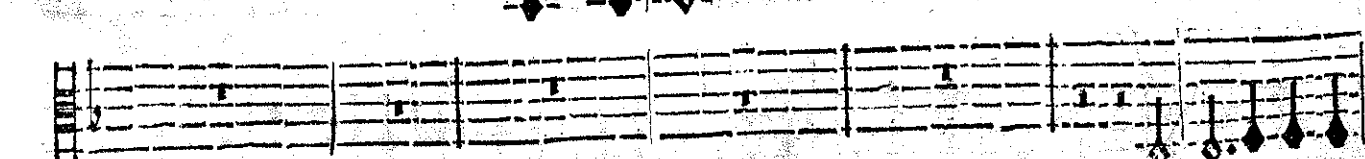
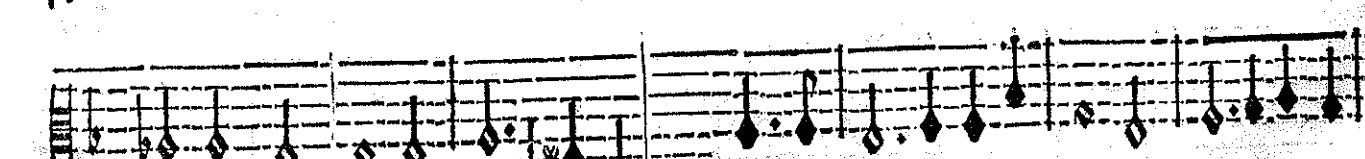
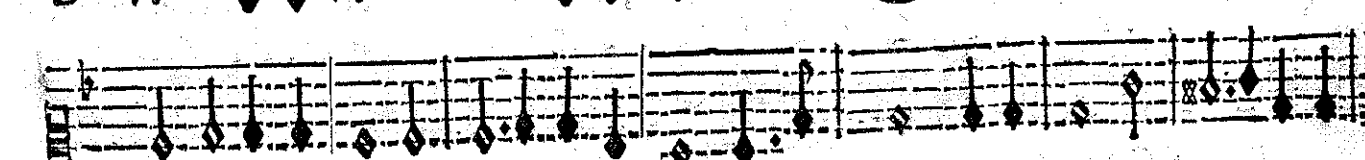
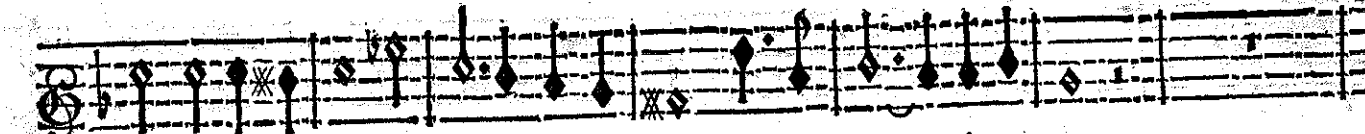
fant M'agitent dans ce lieu paifi- ble? Trop heureux un cœur insensible A qui l'a-



mour est inconnu! Doux calme de mes sens Qu'estes-vous devenu?

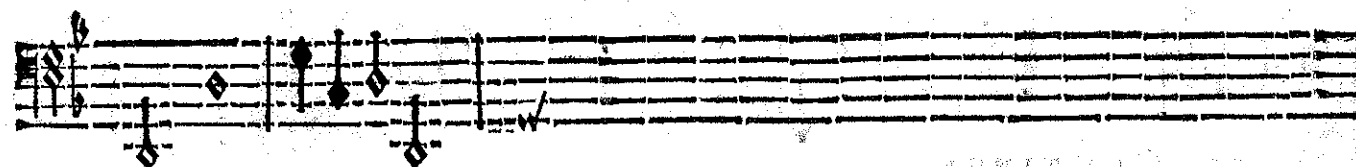
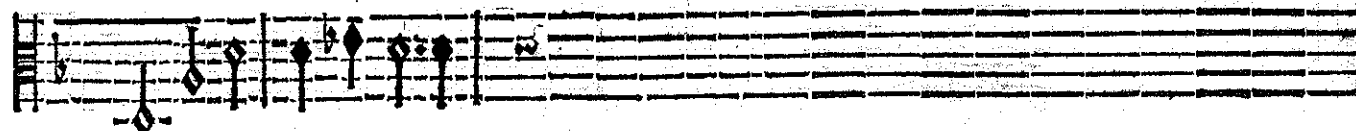
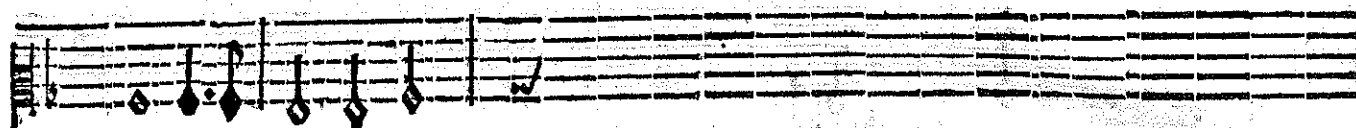
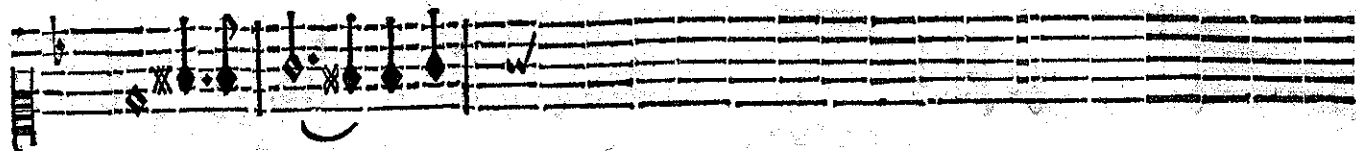
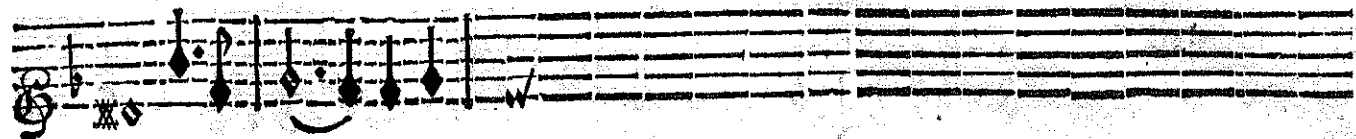
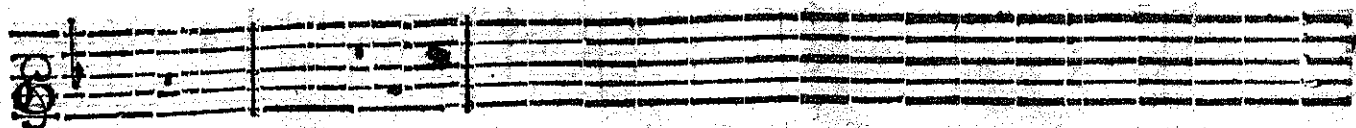


BASSE-CONTINUE.



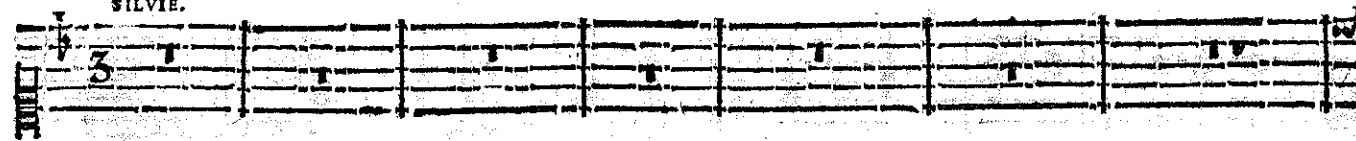
BASSE-CONTINUE.

Oij

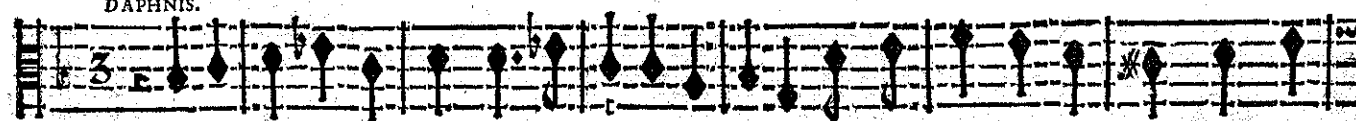


BASSE-CONTINUE.

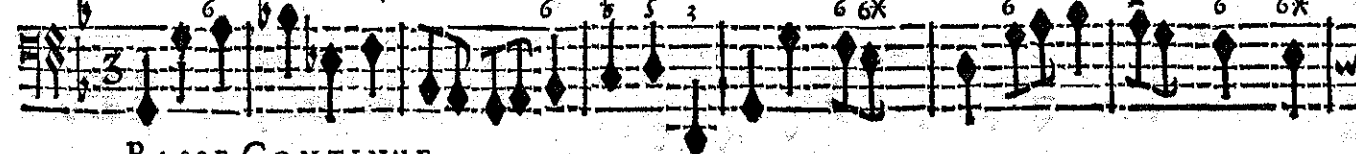
SILVIE.



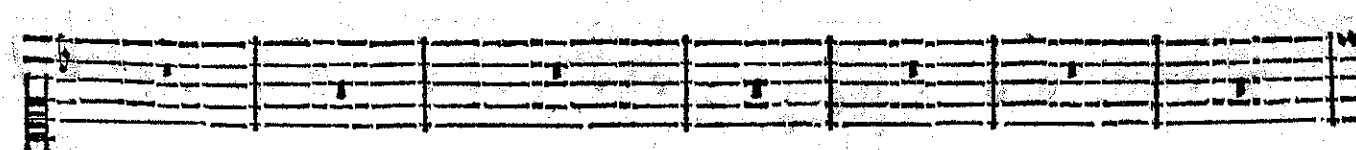
DAPHNIS.



Je te suivray toujours, trop aimable Silvie, Tes beaux yeux sur mon cœur N'ont que



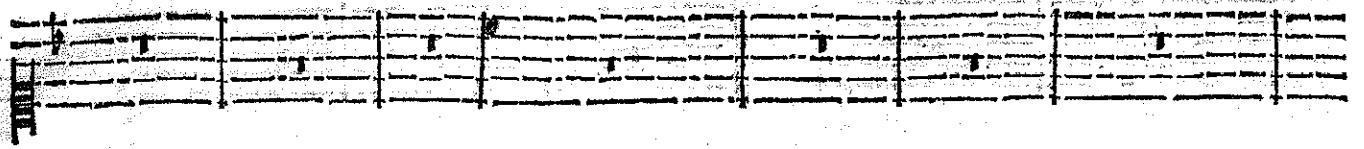
BASSE-CONTINUE.



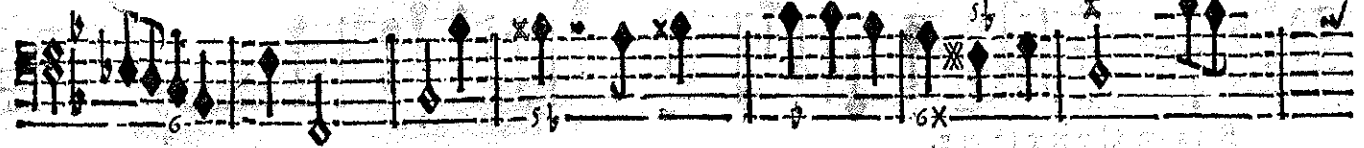
trop de pou- voir. Quand il m'en cousteroit le repos de ma vie, Je ne puis trop pa-



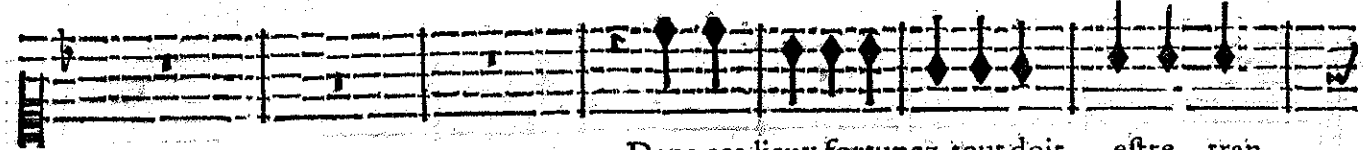
BASSE-CONTINUE.



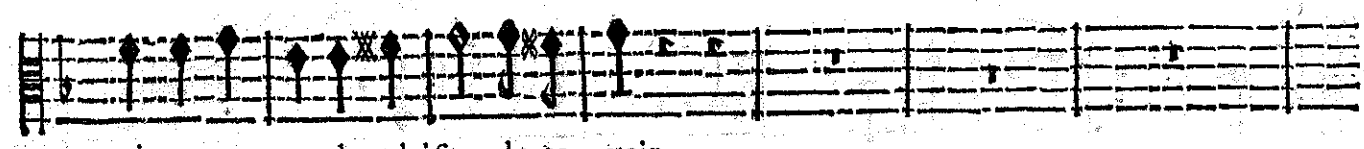
yer le plaisir de te voir. Quand il m'en cousteroit le repos de ma vie, Je ne



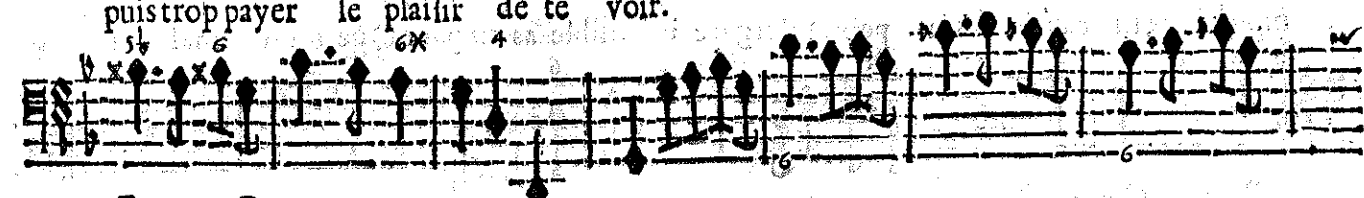
BASSE-CONTINUE.



Dans ces lieux fortunez tout doit estre tran-



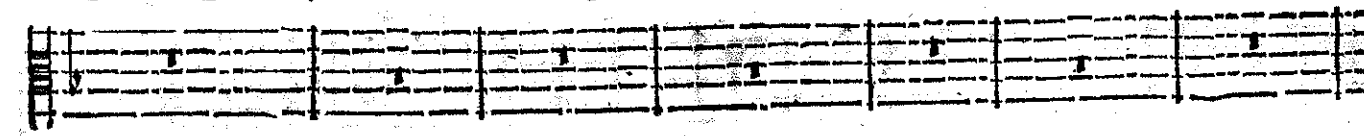
puistrop payer le plaisir de te voir.



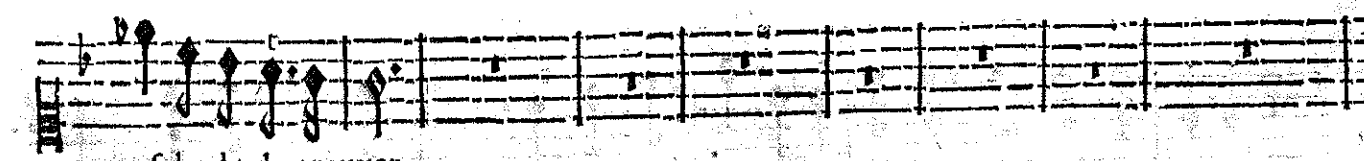
BASSE-CONTINUE.



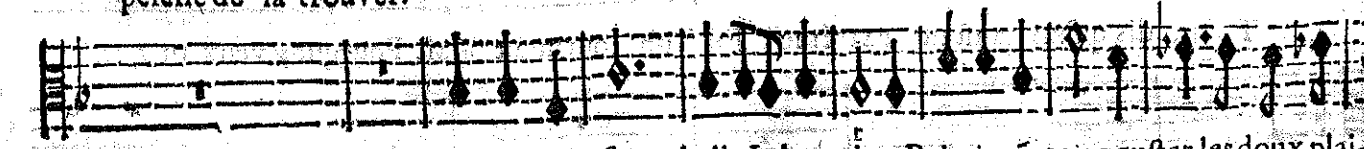
quille, Que ne m'y laisse-tu refver ? Je cherche en vain la Paix, mon soin est inutile, Tu m'em-



BASSE-CONTINUE.



pefche de la trouver.

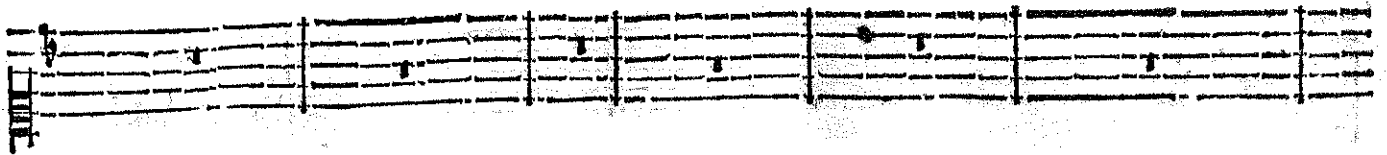


Tu veux me fuir, belle Inhumaine, Puis-je sàs toy gouster les doux plai-

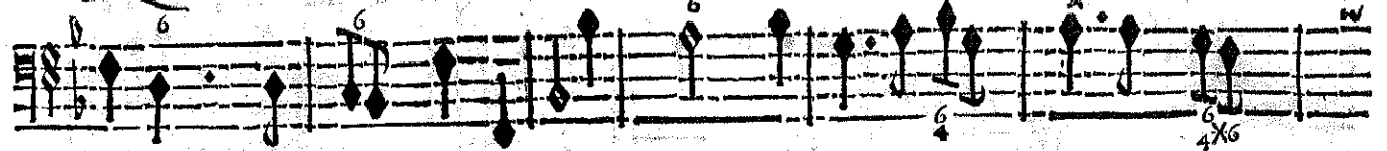


BASSE-CONTINUE.

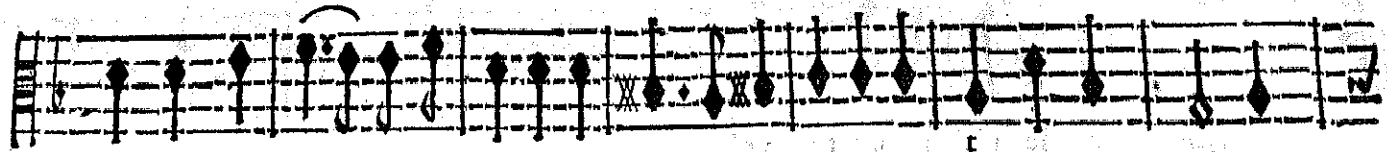
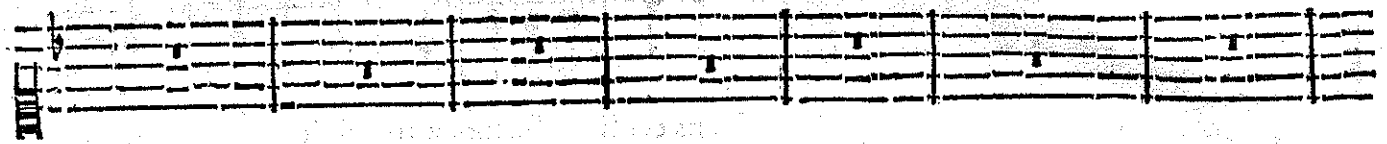




sirs Qu'une charmante Paix ramene? Crains-tu d'entendre les soupirs D'entendre a-



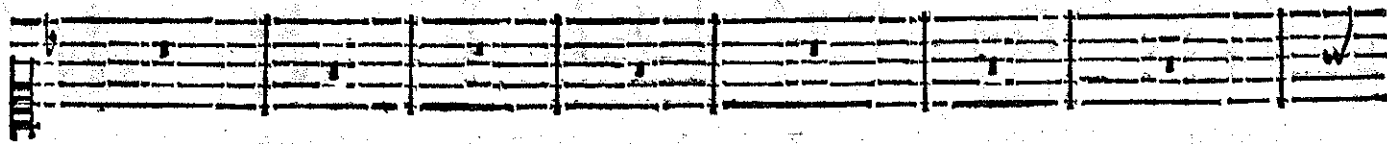
BASSE-CONTINUE.



mour-dont tu cau- ses la peine? Bergere insensible as-tu peur Que mon mal ne



BASSE-CONTINUE.



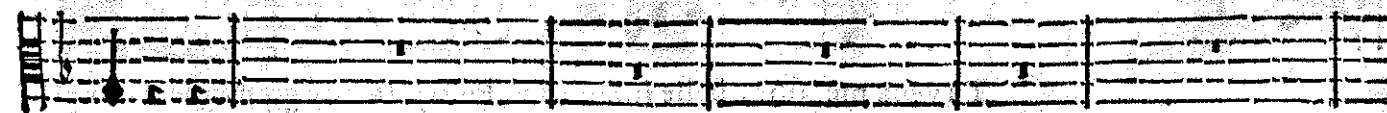
touche ton cœur? Bergere insensible as-tu peur Que mon mal ne touche ton



BASSE-CONTINUE.



Tu me dis qu'une amour extrême Est un tourment fatal. Pourquoi veux-tu que



cœur.

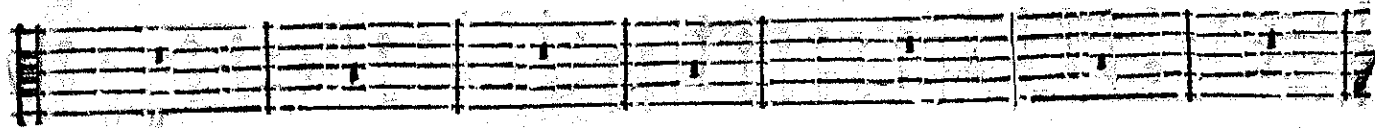


BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.



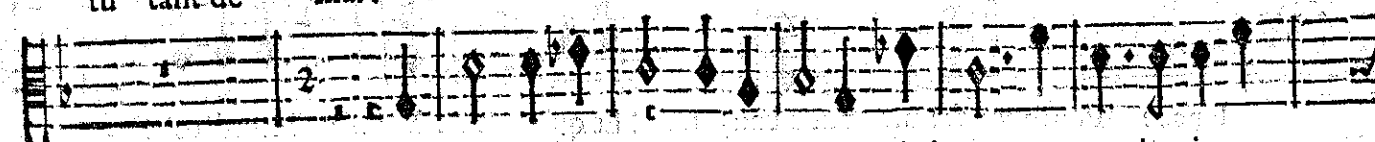
j'aime? Pourquoi me veux tu tant de mal? Pourquoi veux tu que j'aime? Pourquoi me veux-



BASSE-CONTINUE.



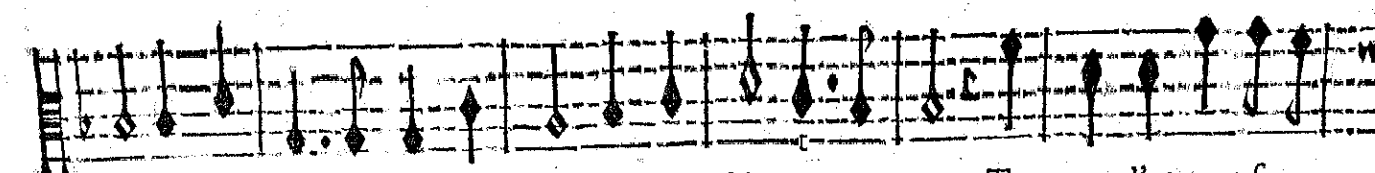
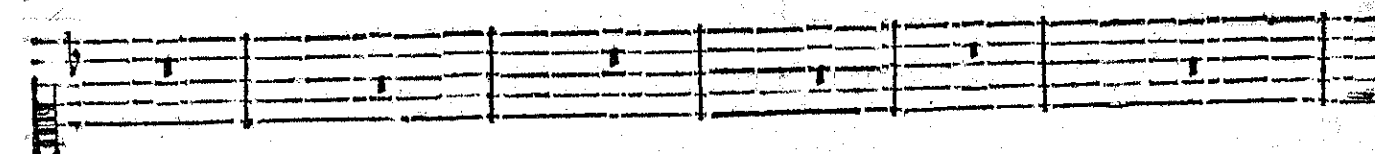
tu tant de mal:



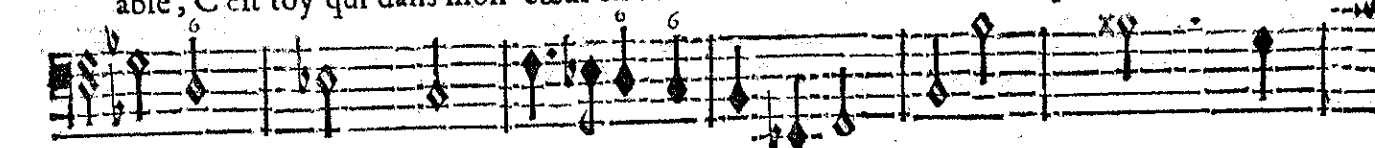
L'Amour de luy mesme est aymable, C'est toy Begere impitoy-



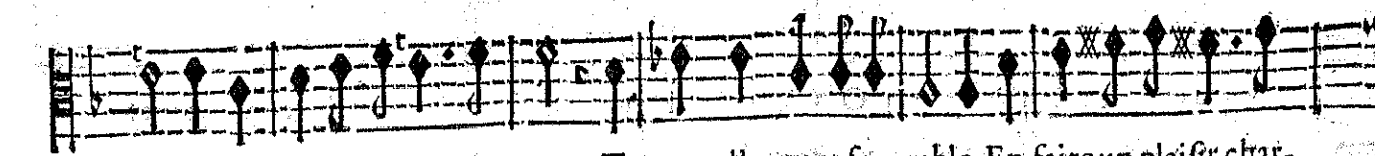
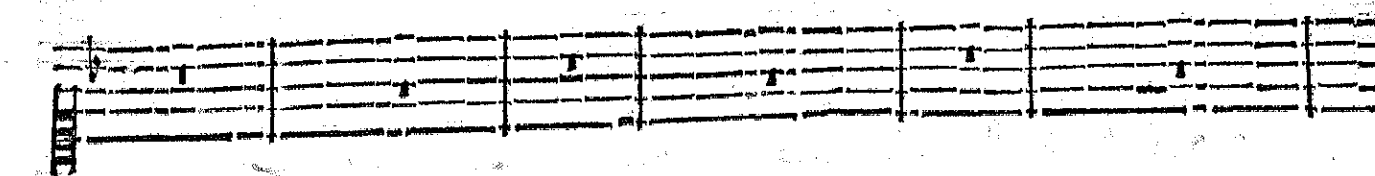
BASSE-CONTINUE.



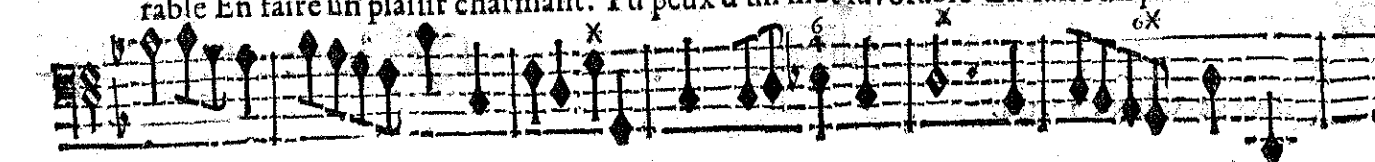
able, C'est toy qui dans mon cœur en veux faire un tourment. Tu peux d'un mot favo-



BASSE-CONTINUE.

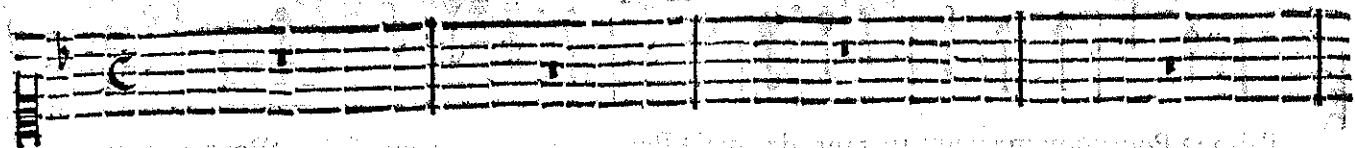


able En faire un plaisir charmant. Tu peux d'un mot favorable En faire un plaisir char-

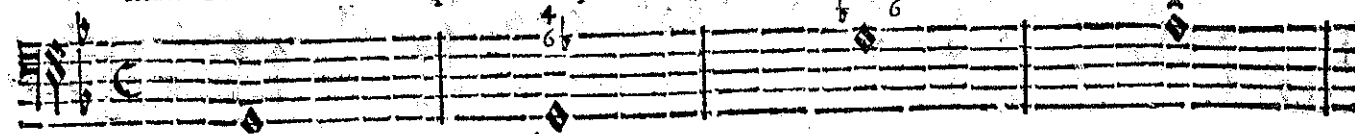


BASSE-CONTINUE.

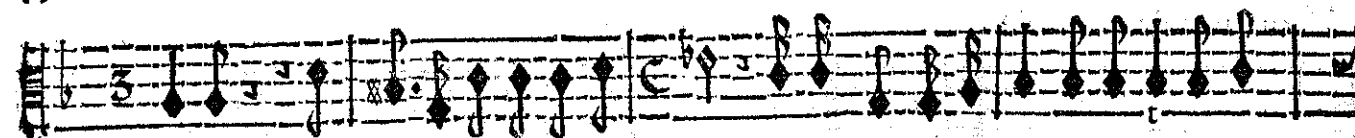
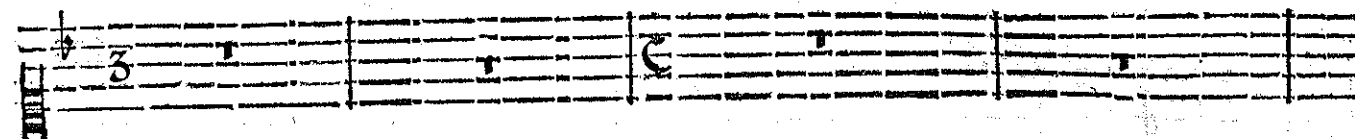
# ATA BALLET LIGANT DU



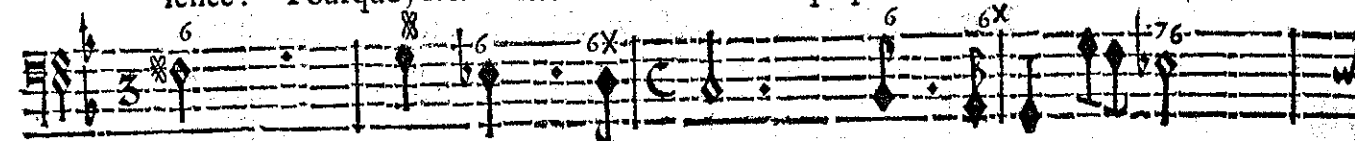
mant. Ne te rendras tu point à ma perseverance? Tu ne me réponds pas? que me dit ton fi-



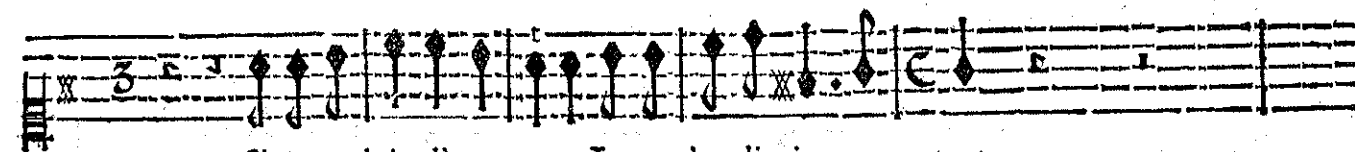
BASSE-CONTINUE.



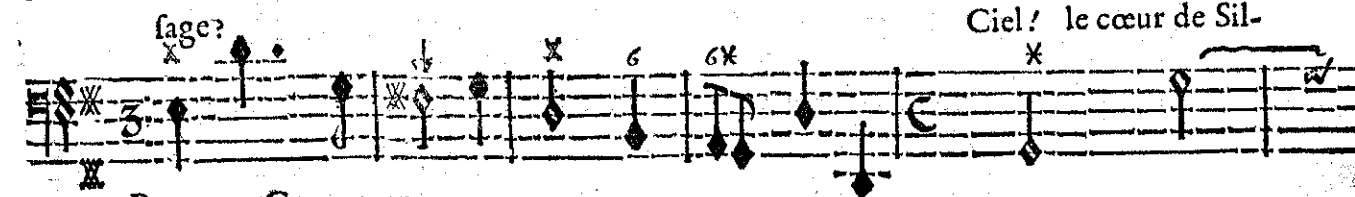
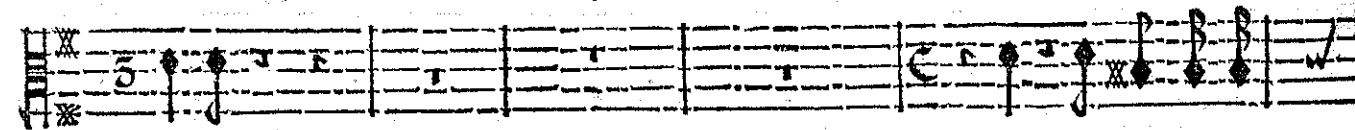
lence? Pourquoi fremir en m'escou- tant? Et qui peut de la voix t'interdire l'u-



BASSE-CONTINUE.



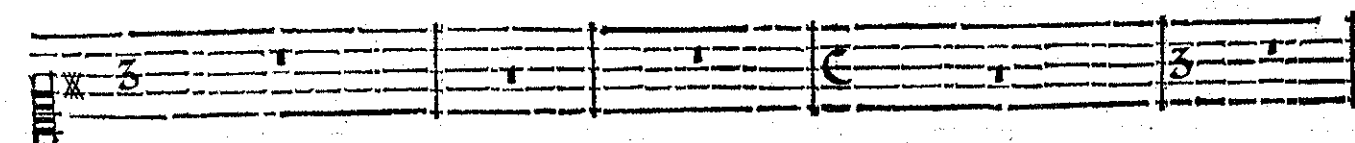
Si je parlois d'avantage Je ne t'en dirois pas tant.



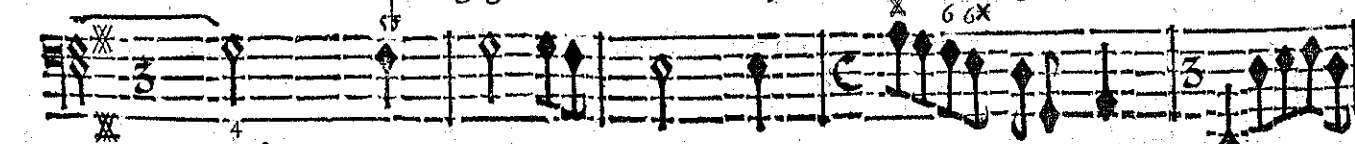
fage?

Ciel! le cœur de Sil-

BASSE-CONTINUE.



vie avec le mien s'engage! O Ciel! fut-il ja- mais un Berger plus con- tent?



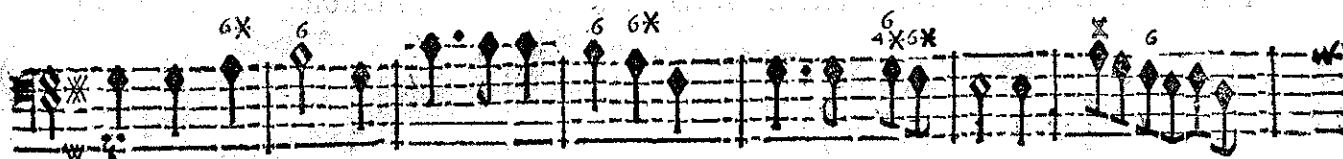
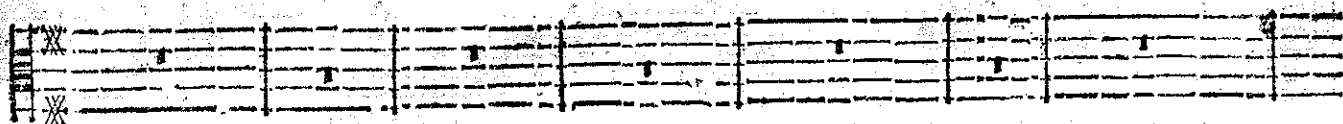
BASSE-CONTINUE.

# DU TEMPLE DE LA PAIX.

113



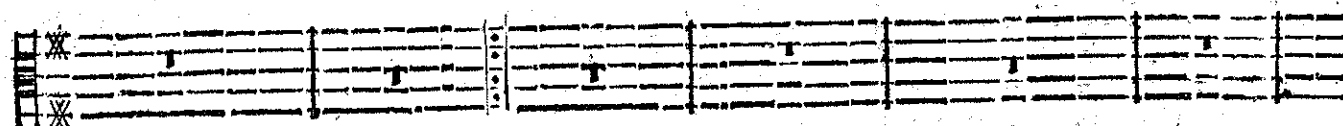
Ne m'offre point ton cœur, si tu ne me promets Qu'il portera tou- jours une



BASSE-CONTINUE.



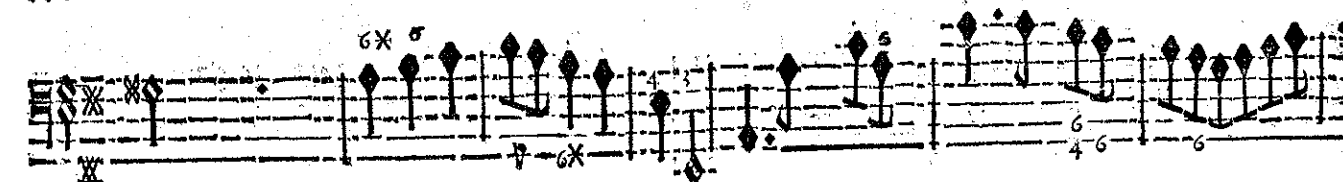
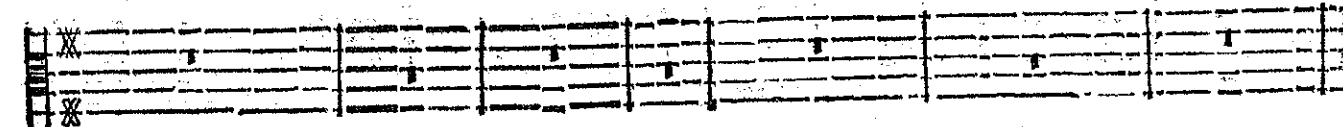
chaî-ne si bel- le: bel- le: Il vaudroit mieux n'aimer ja- mais,



BASSE-CONTINUE.



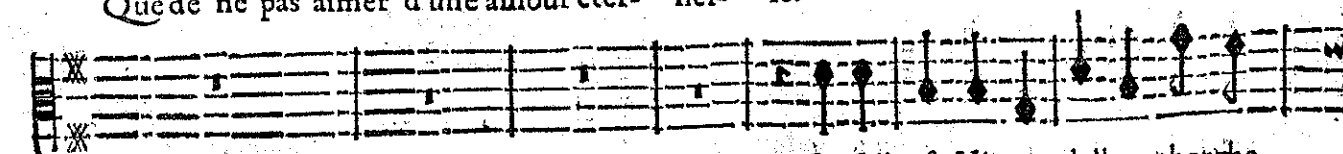
Que de ne pas aimer d'une amour éter- nel- le. Il vaudroit mieux n'aimer jamais,



BASSE-CONTINUE.



Que de ne pas aimer d'une amour éter- nel- le.

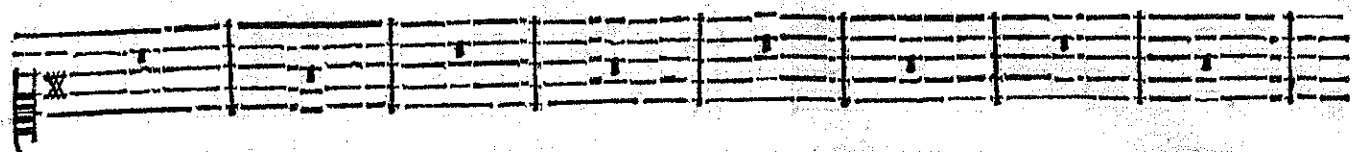


La frileuse Hiron- delle cherche-



BASSE-CONTINUE.

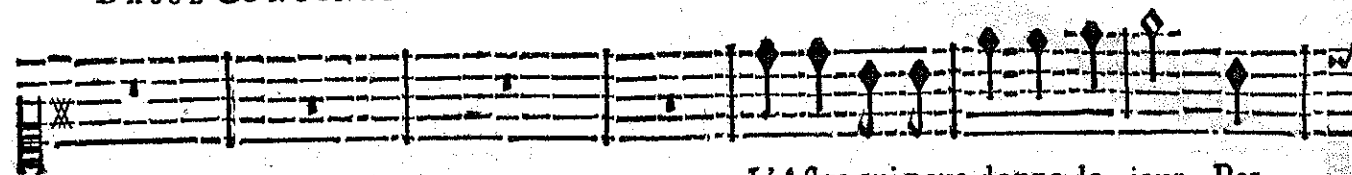
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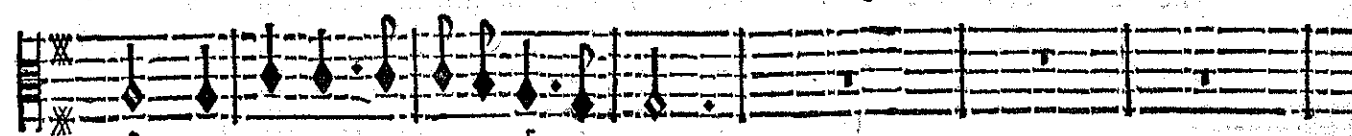
ra les frimats & craindra le retour De la Saison nouvelle, Plustost que je fois infi-



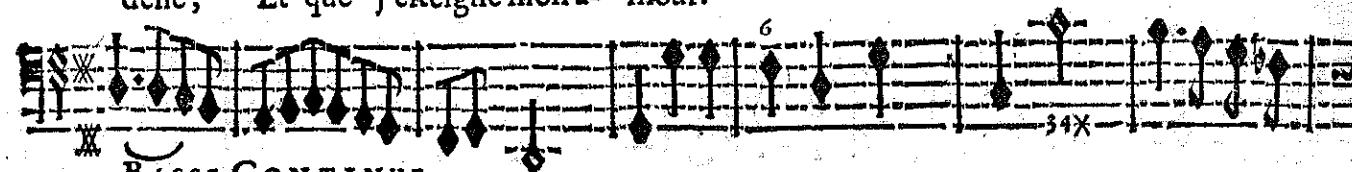
BASSE-CONTINUE.



L'Astre qui nous donne le jour Per-



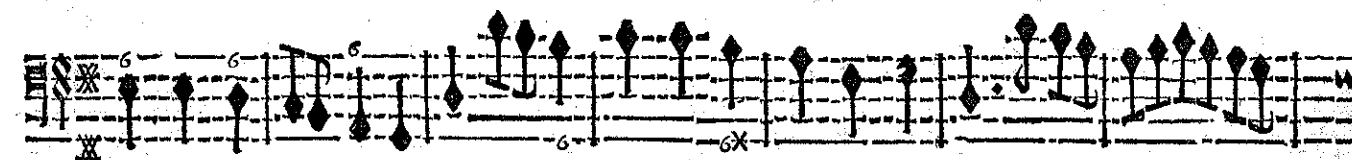
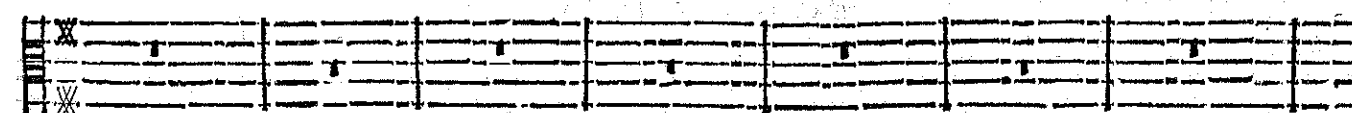
delle, Et que j'esteigne mon a- mour.



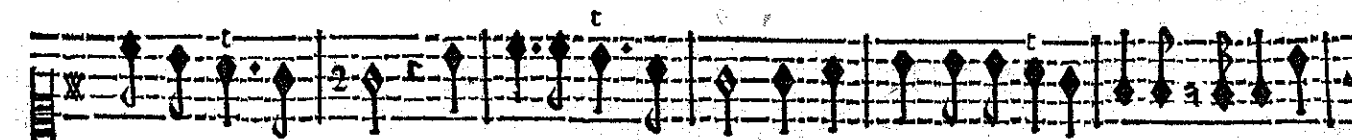
BASSE-CONTINUE.



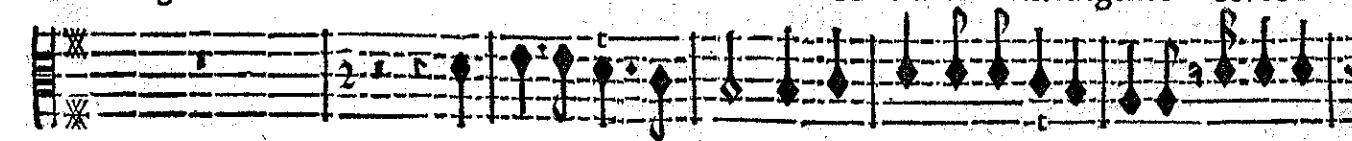
dra sa lumiere immor-telle, Plustost que je fois infi- delle, Et que j'e-



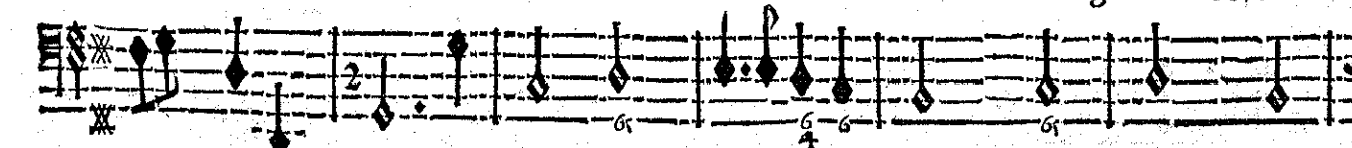
BASSE-CONTINUE.



steigne mon amour. Heureux les tendres cœurs où l'Amour est d'intelligence Avec la



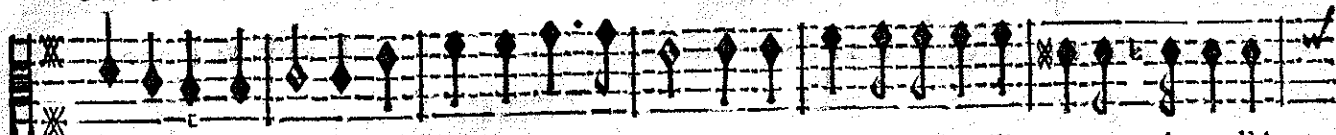
Heureux les tendres cœurs où l'Amour est d'intelligence Avec la



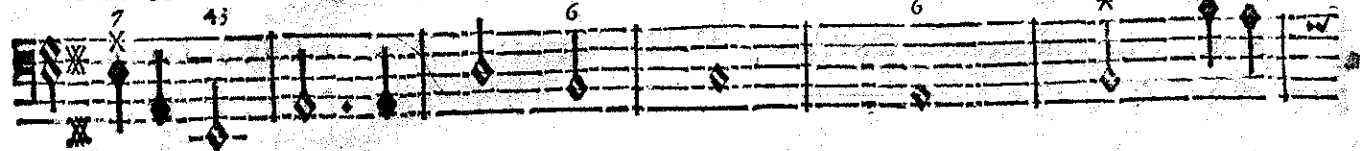
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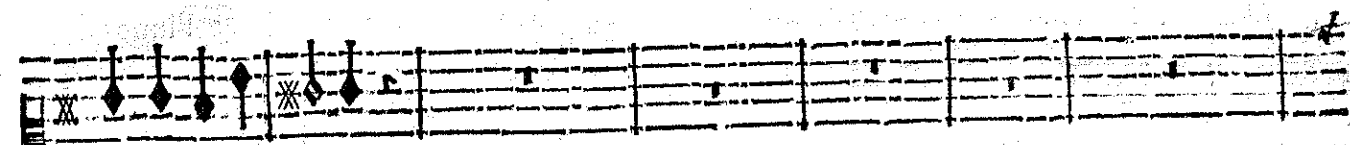
Paix & l'innocence: Heureux les tendres cœurs Où l'Amour est d'intelligence Avec l'A-



Paix & l'innocence: Heureux les tendres cœurs Où l'Amour est d'intelligence Avec l'A-



BASSE-CONTINUE.



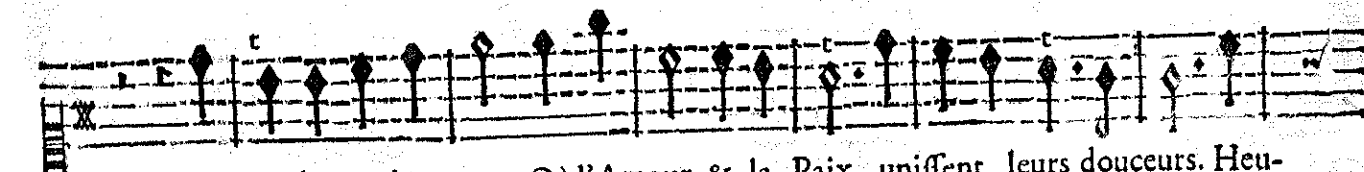
Paix & l'innocence.



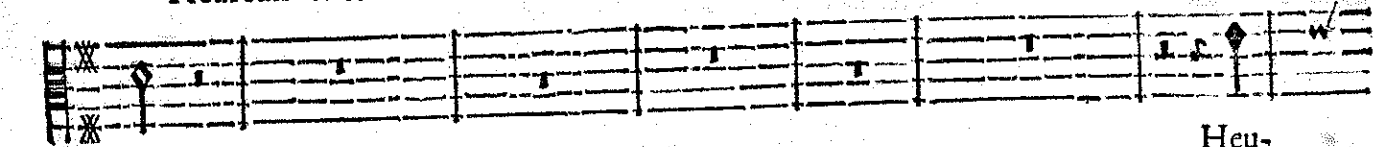
Paix & l'innocence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs dou-



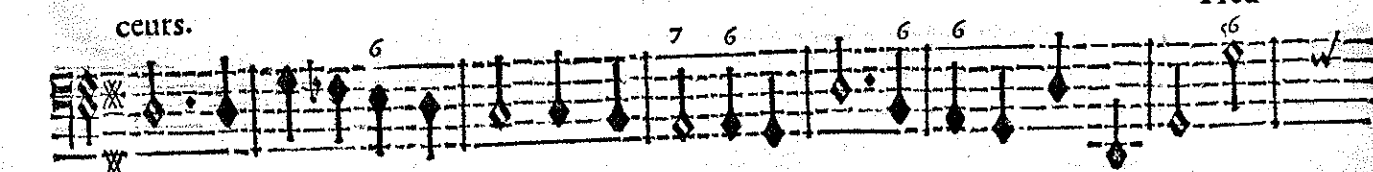
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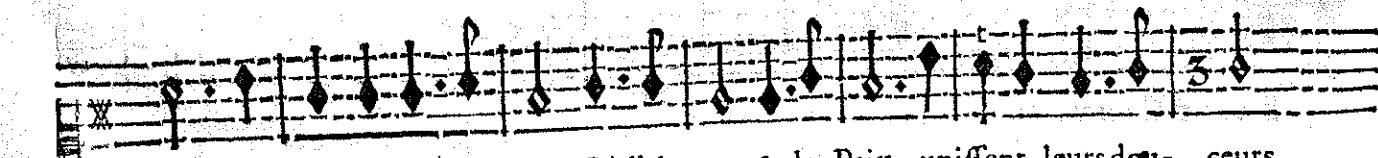
Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-



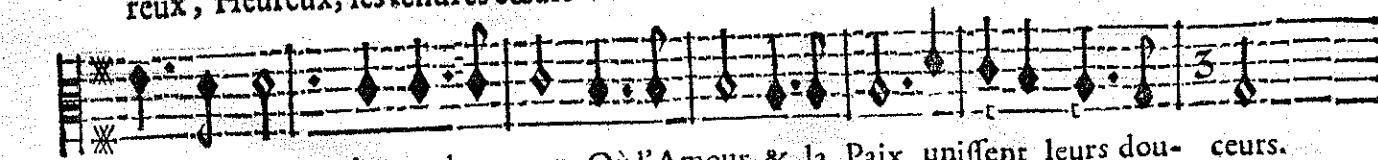
ceurs.



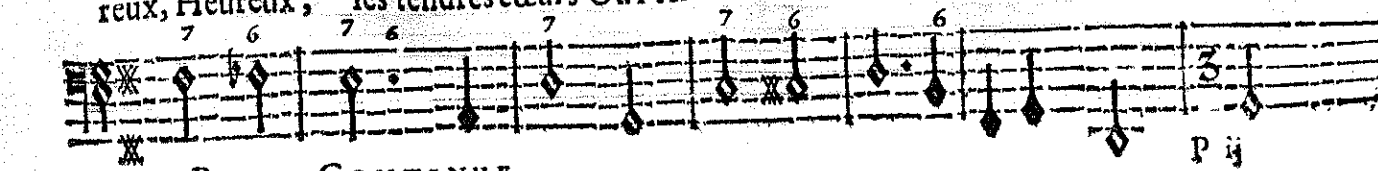
BASSE-CONTINUE.



reux, Heureux, les tendres cœurs Où l'Amour & la Paix unissent leurs dou- ceurs



reux, Heureux, les tendres cœurs Où l'Amour & la Paix unissent leurs dou- ceurs.

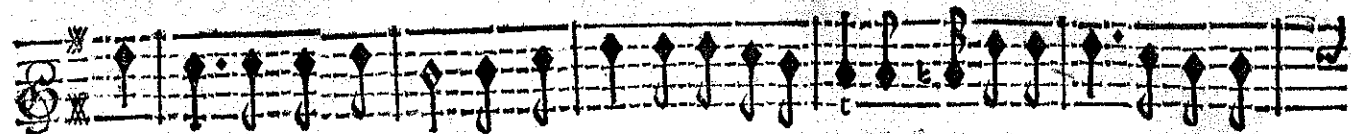


BASSE-CONTINUE.

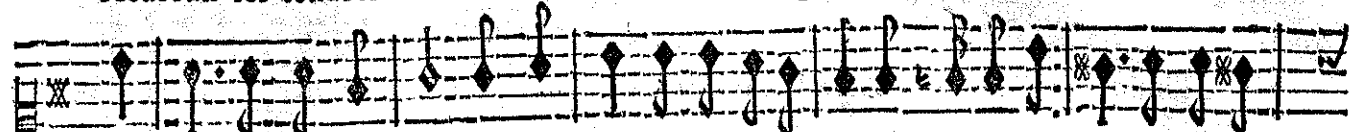
Pij

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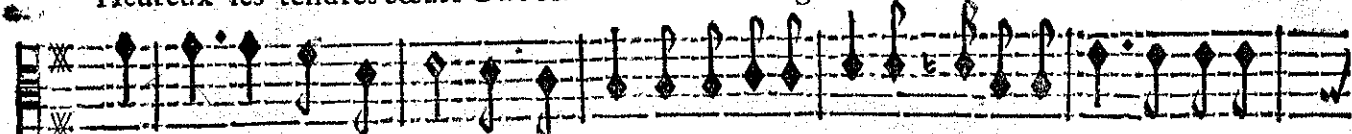
CHOEURS.



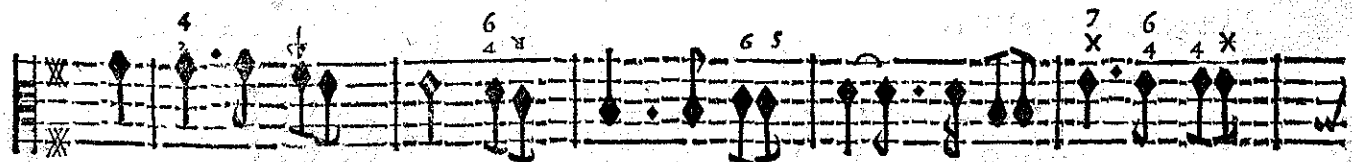
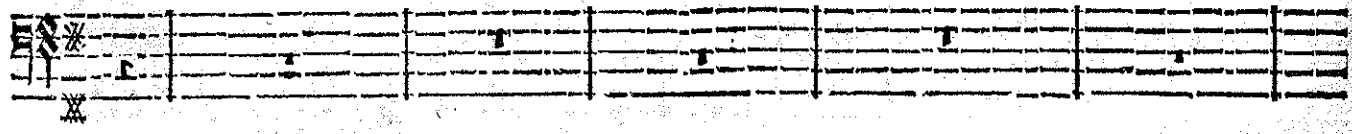
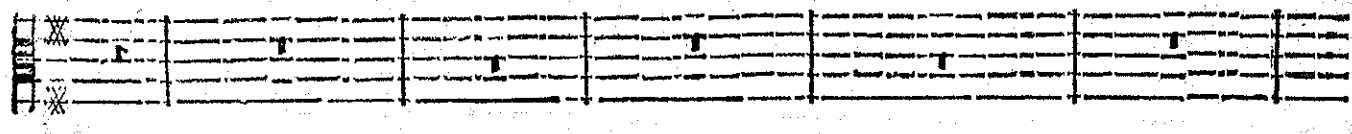
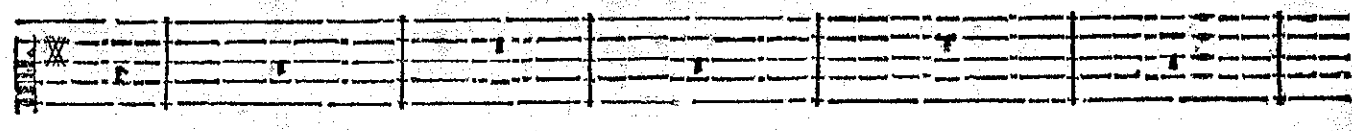
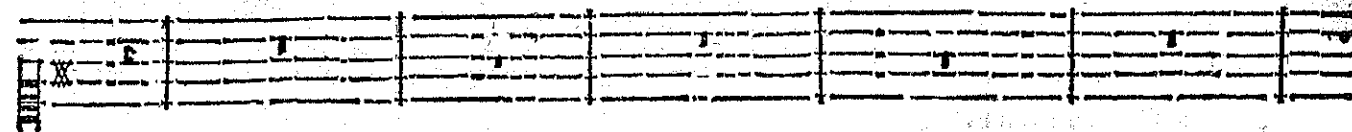
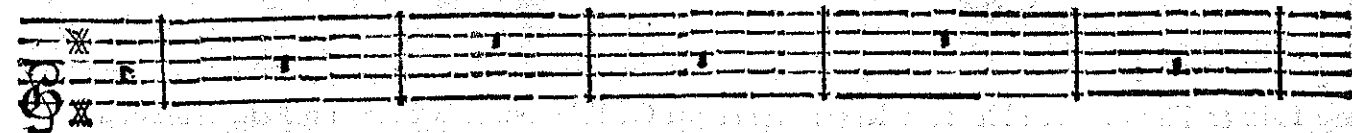
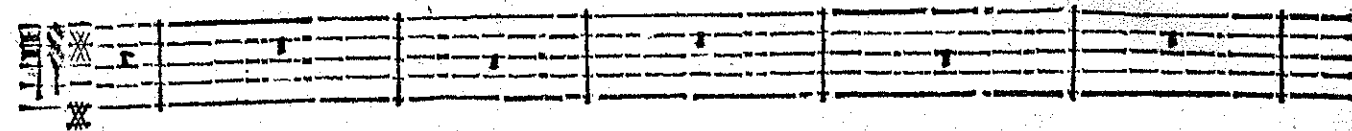
Heureux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'inno-



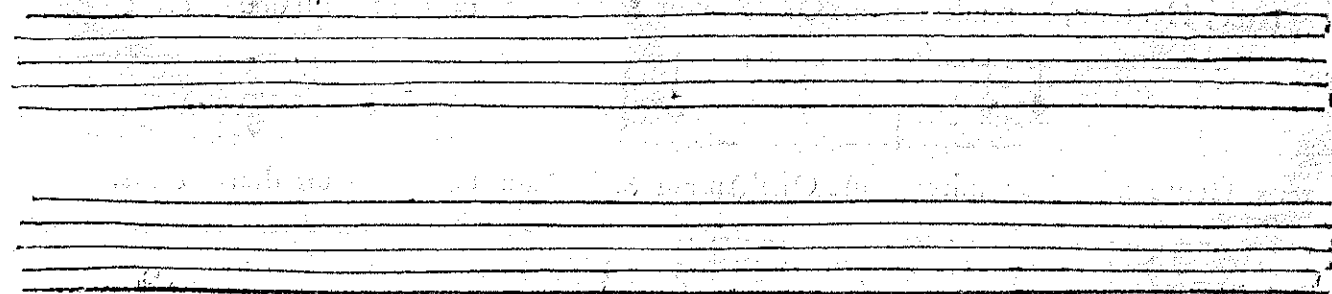
Heureux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'inno-

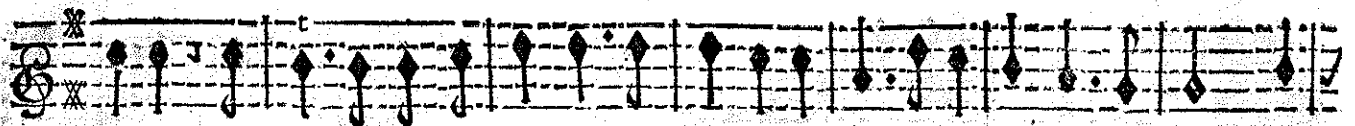


Heureux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'inno-

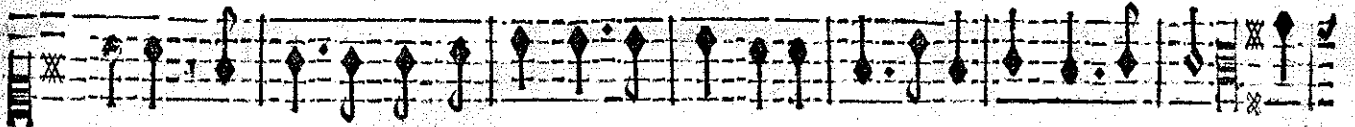


BASSE-CONTINUE.

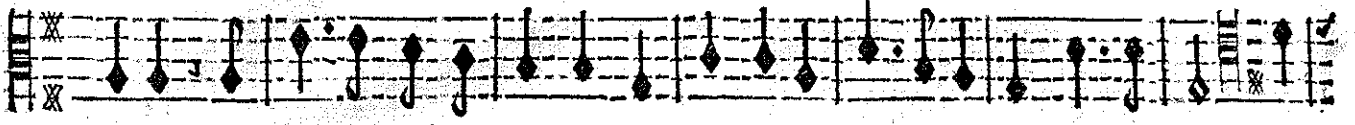




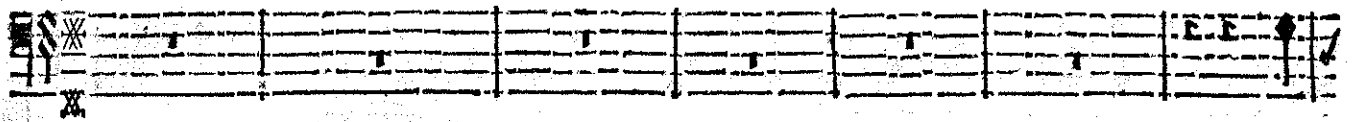
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-



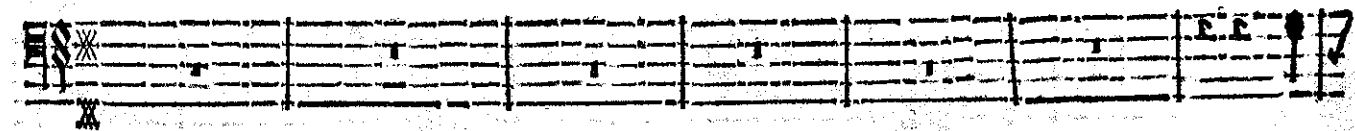
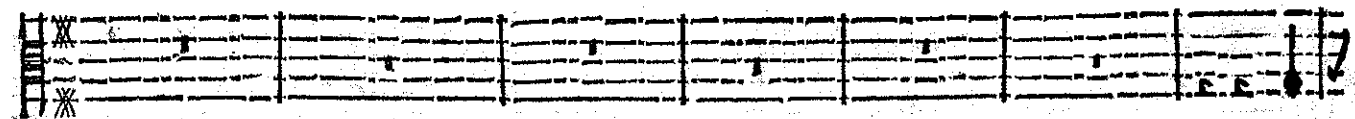
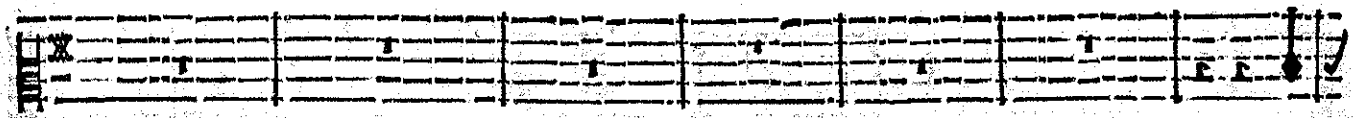
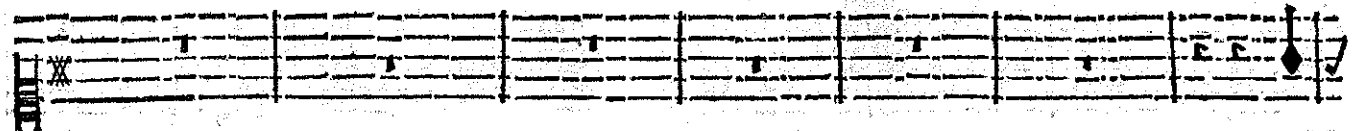
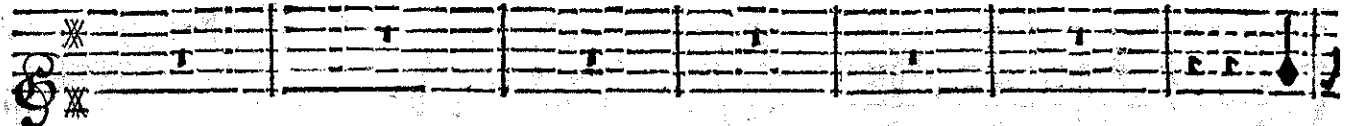
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-



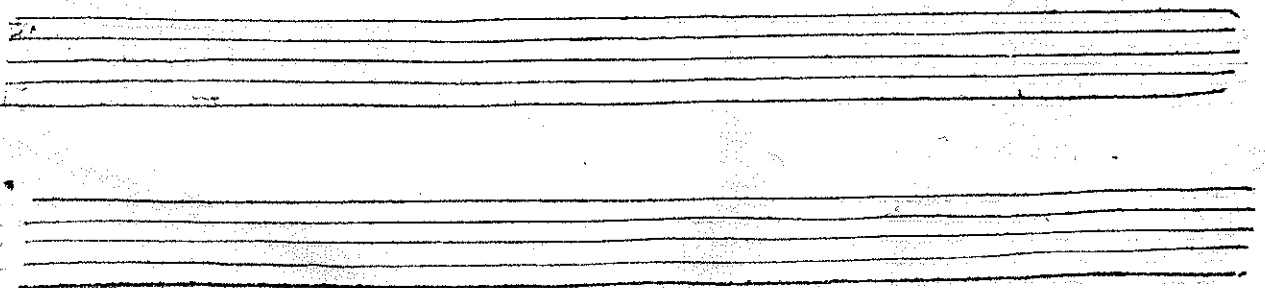
cence: Heureux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heu-



Heu-



BASSE-CONTINUE.





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reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-

reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-

reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-

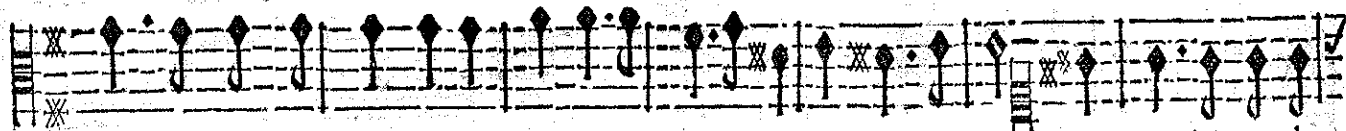
reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-

VIOLONS.

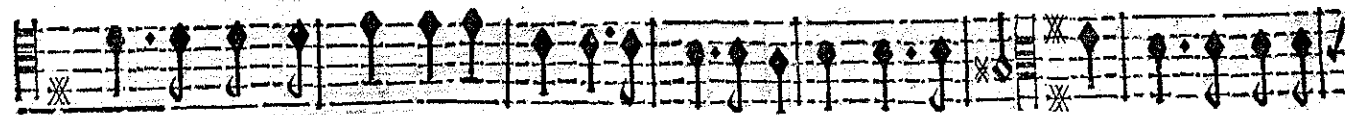
BASSE-CONTINUE.



reux les ten-dres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



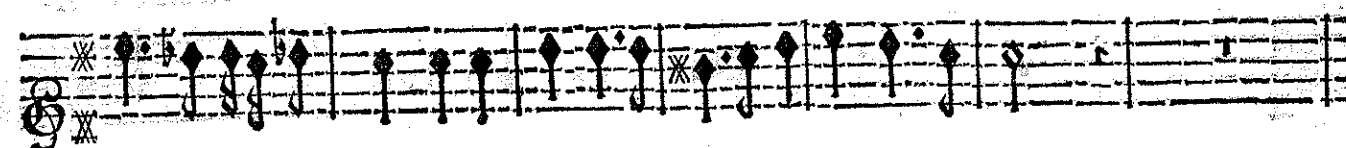
reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



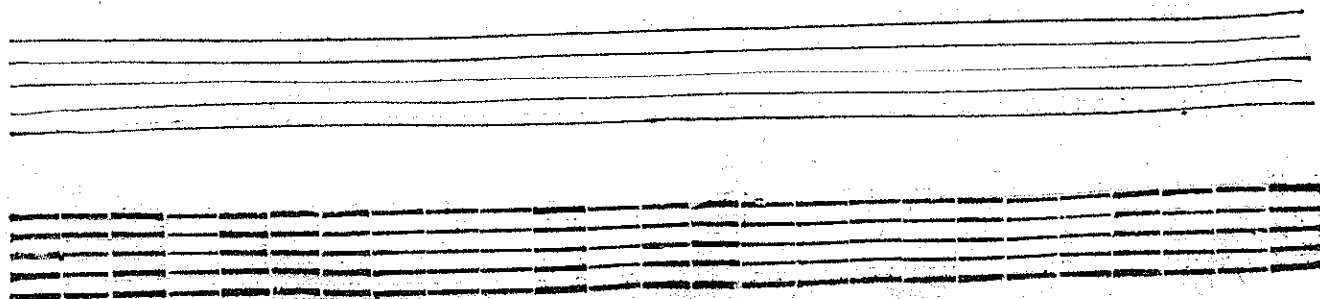
reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs.



BASSE-CONTINUE.



cœurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-

cœurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-

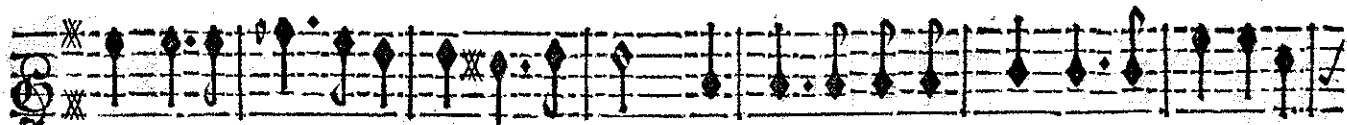
cœurs, Où l'Amour & la paix unissent leurs douceurs. Heureux les tendres cœurs Où l'A-

Heureux les tendres cœurs Où l'A-

Heureux les tendres cœurs Où l'A-

6 6 \* 6 6X 4 \* b 6 4X 6


BASSE-CONTINUE.



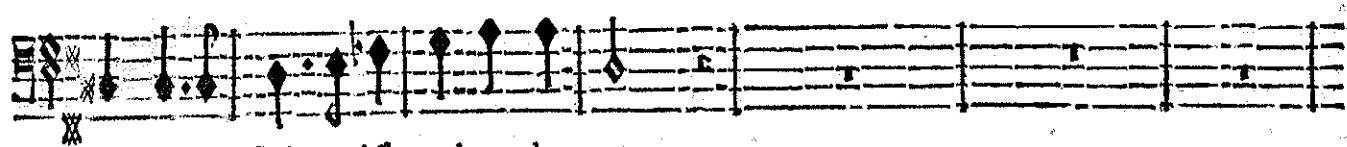
mour & la Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la



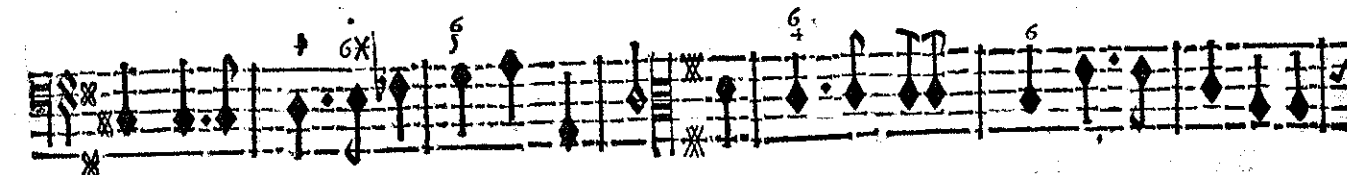
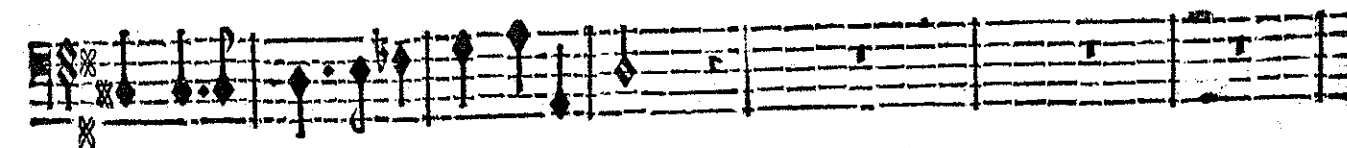
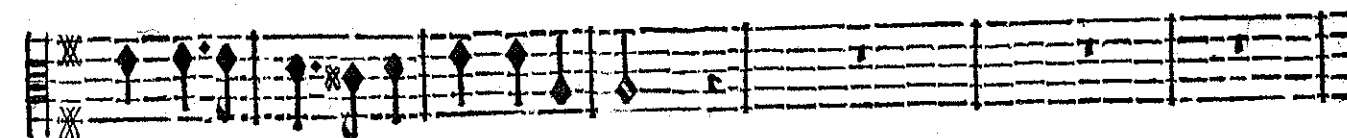
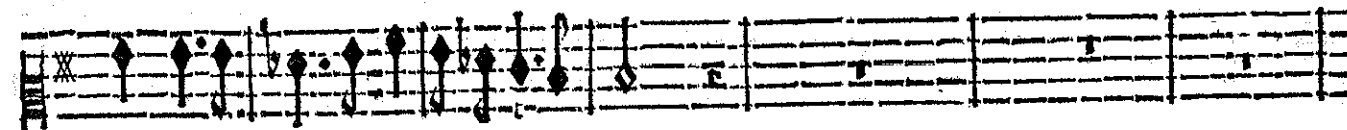
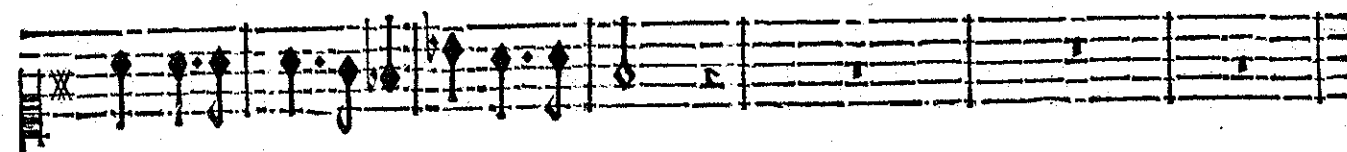
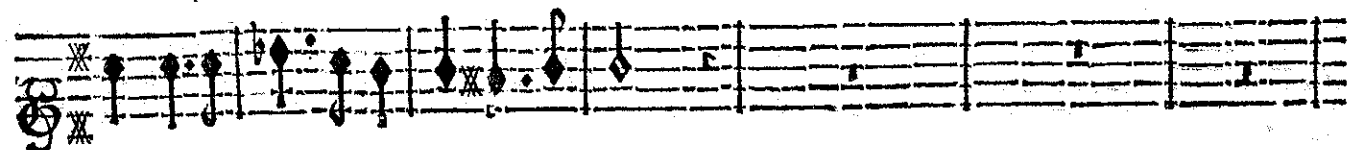
mour & la Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la



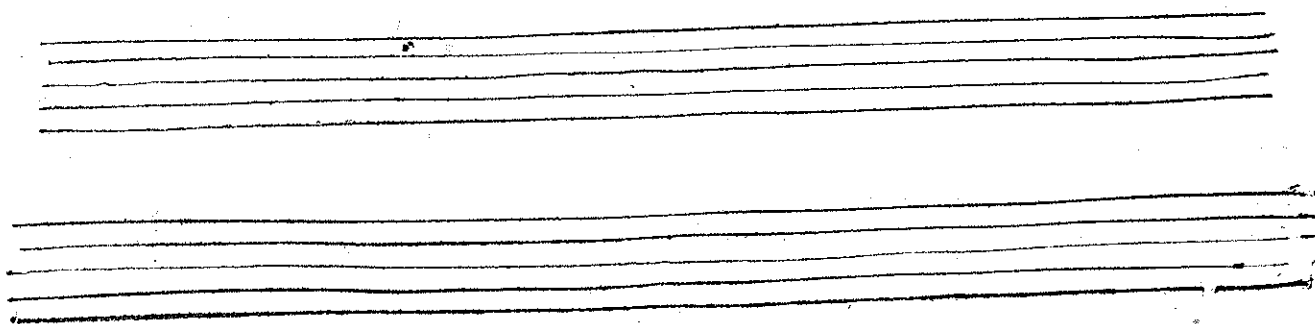
mour & la Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la



mour & la Paix unissent leurs douceurs.



BASSE-CONTINUE.



Paix unissent leurs douceurs. Heureux, Heureux les tendres cœurs Où l'Amour & la

Paix unissent leurs douceurs. Heureux les tendres cœurs, les tendres cœurs Où l'Amour & la

Paix unissent leurs douceurs. Heureux, Heureux les tendres cœurs Ou l'Amour & la

Heureux les tendres cœurs les tendres cœurs Où l'Amour & la

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-

Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-

Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-

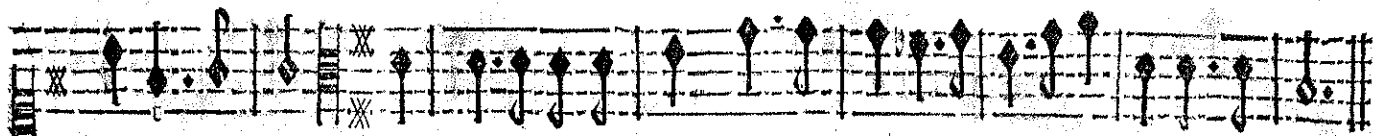
Paix unissent leurs douceurs.

BASSE-CONTINUE.

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sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



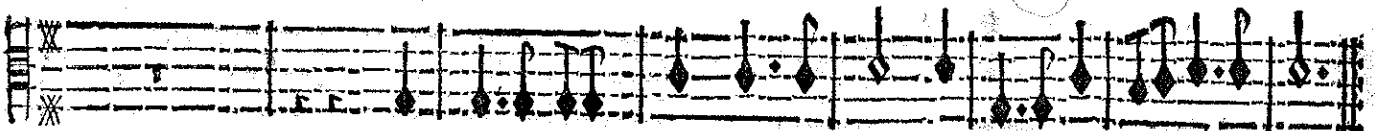
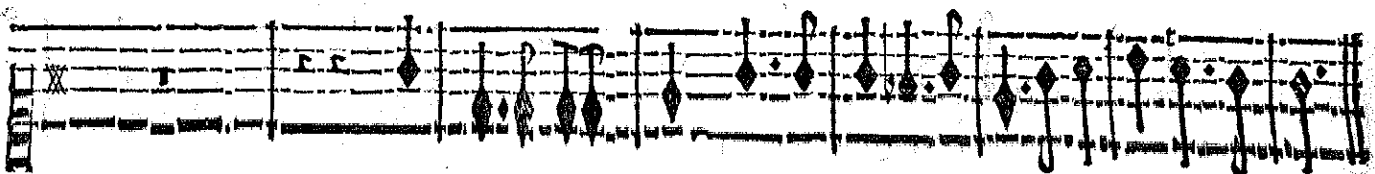
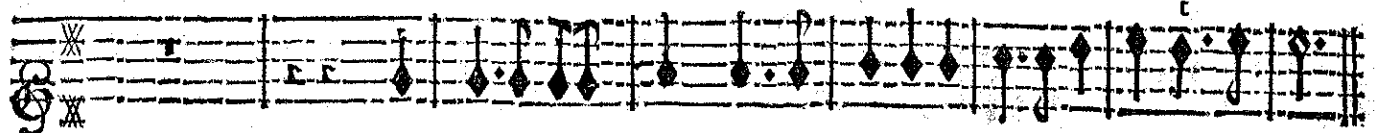
sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



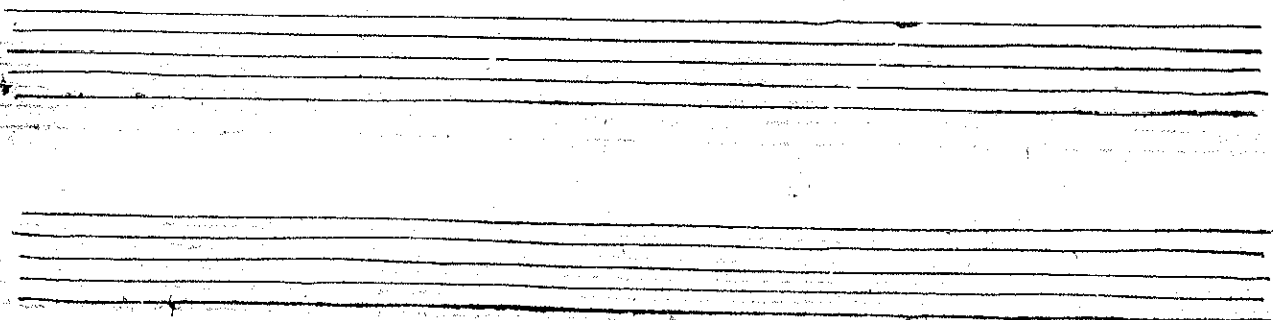
sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

ENTRÉE DE BRETONS ET BRETONNES.

Musical staff 1: Treble clef, 3/8 time signature, first line of music.

PASSEPIED.

Musical staff 2: Bass clef, 3/8 time signature, second line of music.

Musical staff 3: Bass clef, 3/8 time signature, third line of music.

Musical staff 4: Bass clef, 3/8 time signature, fourth line of music.

Musical staff 5: Bass clef, 3/8 time signature, fifth line of music.

Two empty musical staves.

Musical staff 6: Treble clef, 3/8 time signature, sixth line of music.

Musical staff 7: Bass clef, 3/8 time signature, seventh line of music.

Musical staff 8: Bass clef, 3/8 time signature, eighth line of music.

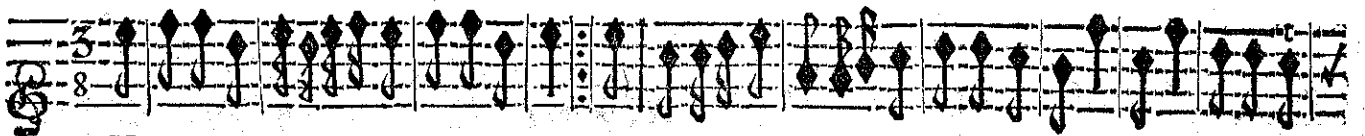
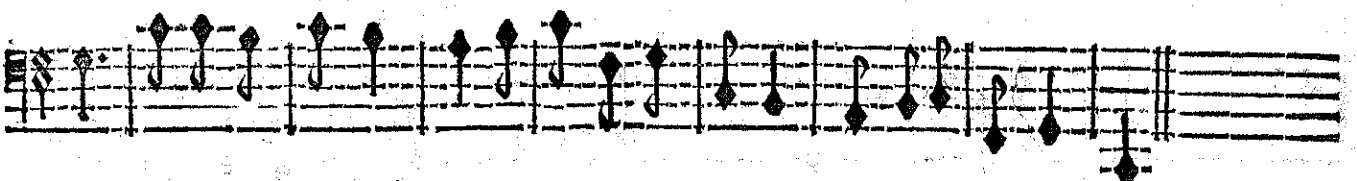
Musical staff 9: Bass clef, 3/8 time signature, ninth line of music.

Musical staff 10: Bass clef, 3/8 time signature, tenth line of music.

Two empty musical staves.



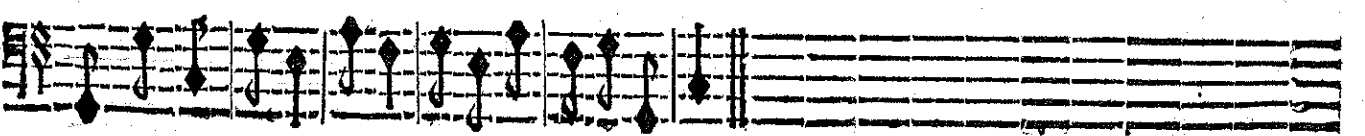
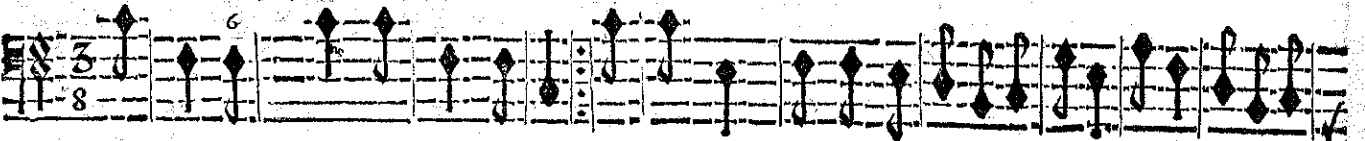
XI BALLETTIMET 30



HAUTBOIS.

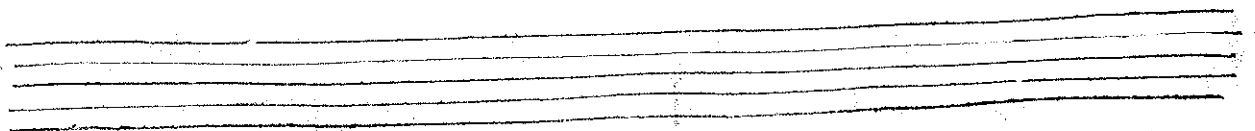
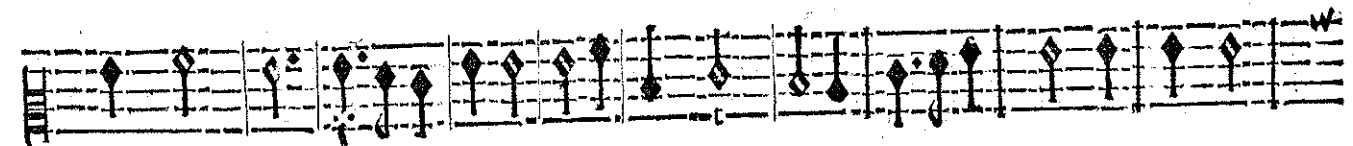
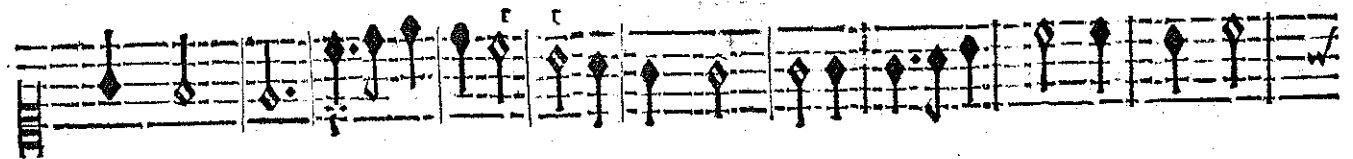
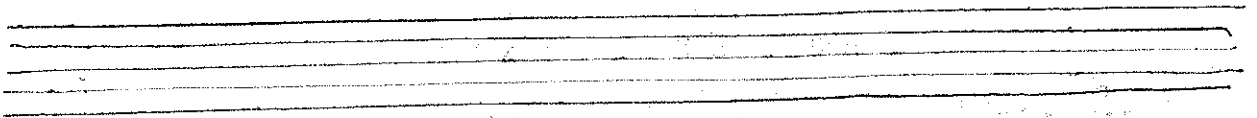
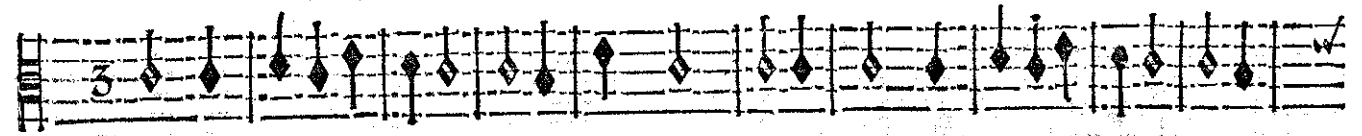
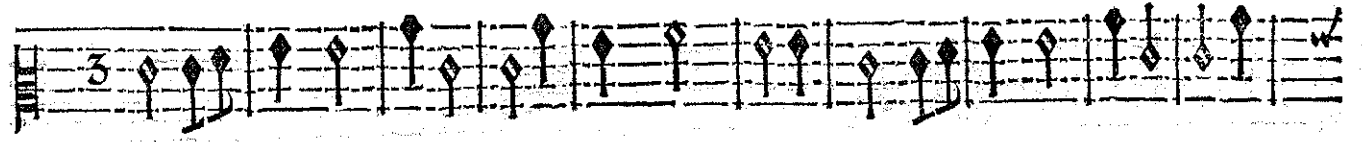


HAUTBOIS.





MENUET.



Five staves of musical notation, likely for different instruments or voices, showing a sequence of notes and rests.

DEUX BRETONNES.

First staff of musical notation for the vocal line, featuring a treble clef and a 3/4 time signature.

LA Paix revient dans cét azile, Rien n'est si doux que ses attraits; N'aimons ja-  
 Heureux un cœur doux & paisible, Tous les desirs sont satis- faits:

Second staff of musical notation for the vocal line, continuing the melody.

La Paix revient dans cét azile, Rien n'est si doux que ses attraits; N'aimons ja-  
 Heureux un cœur doux & paisible, Tous les desirs sont satis- faits?

Third staff of musical notation, labeled 'BASSE-CONTINUE', showing a bass line with figured bass notation.

BASSE-CONTINUE.

Fourth staff of musical notation for the vocal line, starting with a treble clef and a 3/4 time signature.

mais il est trop difficile D'unir toujours l'Amour avec la Paix.

Fifth staff of musical notation for the vocal line, continuing the melody.

mais il est trop difficile D'unir toujours l'Amour avec la Paix.

Sixth staff of musical notation, labeled 'BASSE-CONTINUE', showing a bass line with figured bass notation.

BASSE-CONTINUE.

Fin de l'Entrée.

SILVANDRE, CLIMENE, & SILVIE.

Musical staff for Hautbois, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes.

HAUTBOIS.  
MENUET.

Musical staff for Hautbois, continuing the melody from the previous staff.

HAUTBOIS.

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The accompaniment includes sixteenth and thirty-second notes.

BASSE-CONTINUE.

Musical staff for Basse-Continue, continuing the accompaniment.

Musical staff for Basse-Continue, continuing the accompaniment.

Musical staff for Basse-Continue, continuing the accompaniment.

BASSE-CONTINUE.

Musical staff for Climene, featuring a soprano clef and a key signature of one flat. The melody is sparse, with long rests.

CLIMENE.

Musical staff for Silvandre, featuring a soprano clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

SILVANDRE.

Je ne voy dans vos yeux qu'une colere extreme, O Ciel! quel change-

Musical staff for Basse-Continue, accompanying the vocal line. It includes numerical figures like 4, 6, and 7.

BASSE-CONTINUE.

Musical staff for Basse-Continue, continuing the accompaniment.

Allez, laif.


Musical staff for Basse-Continue, continuing the accompaniment.

ment! Vous m'aviez tant promis de m'aimer constamment, Est-ce ainsi que l'on aime?

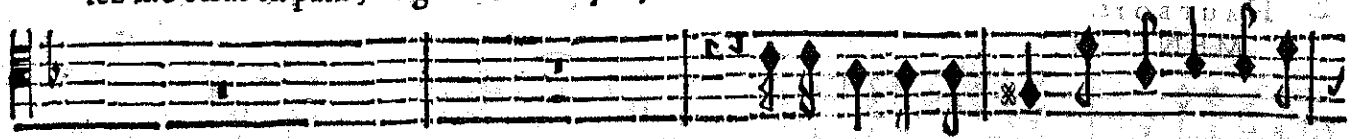
Musical staff for Basse-Continue, continuing the accompaniment. It includes numerical figures like 6, 6x, and 6.

BASSE-CONTINUE.

R



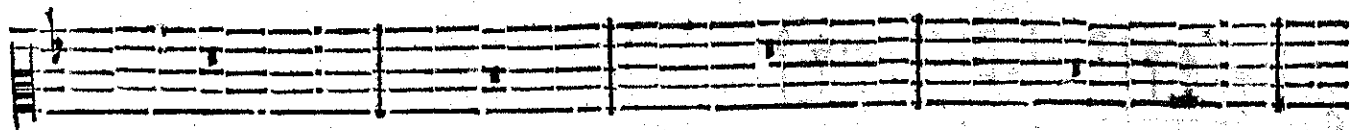
sez mon cœur en paix, Ingrat ne me voyez ja- mais.



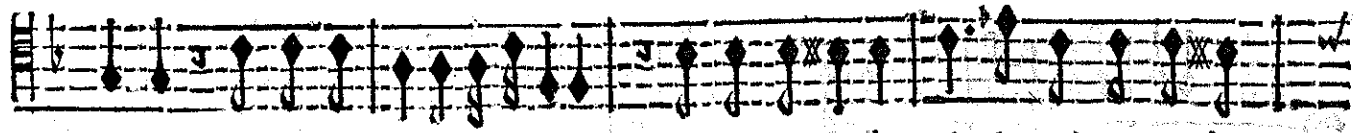
Je vivrais sans vous voir! Quel supplice est plus



rude? Vous m'accusez d'ingratitude? Apprenez moy du moins les crimes que j'ay



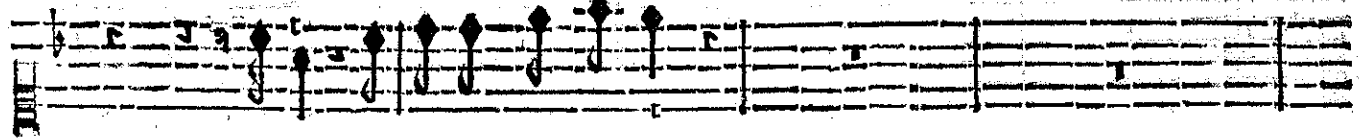
Allez, laissez mon cœur en paix.



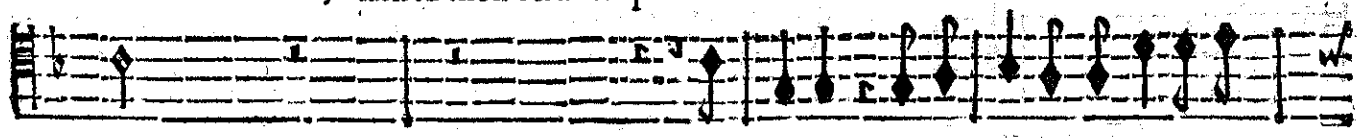
faits. Cli- mene j'ay promis de vous estre fi-



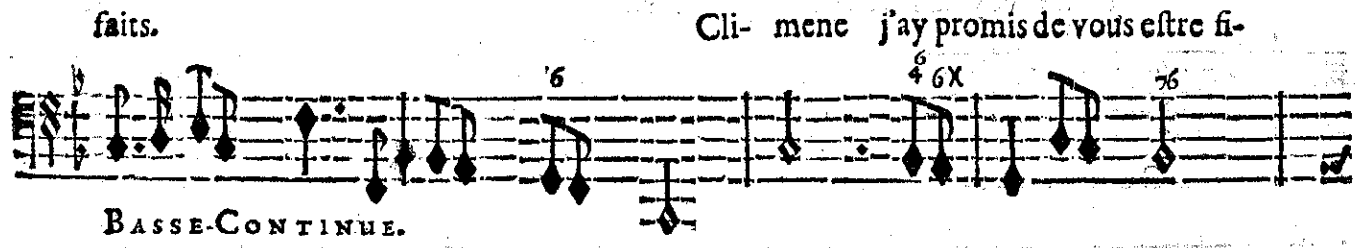
delle, Suffiez vous cent fois plus cruelle; De nouveau je vous le promets.



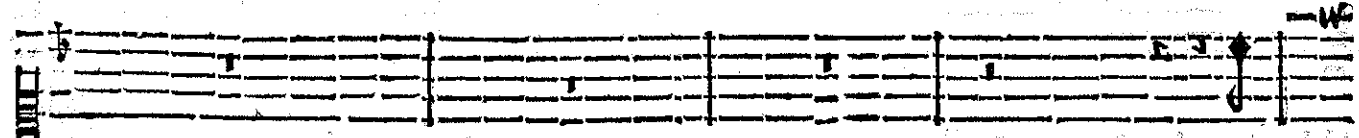
delle, Suffiez vous cent fois plus cruelle; De nouveau je vous le promets.



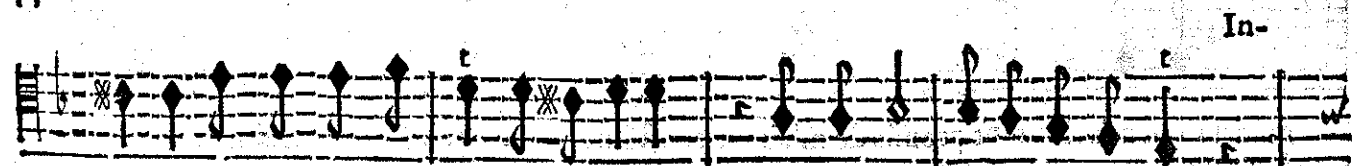
delle, Suffiez vous cent fois plus cruelle; De nouveau je vous le promets.



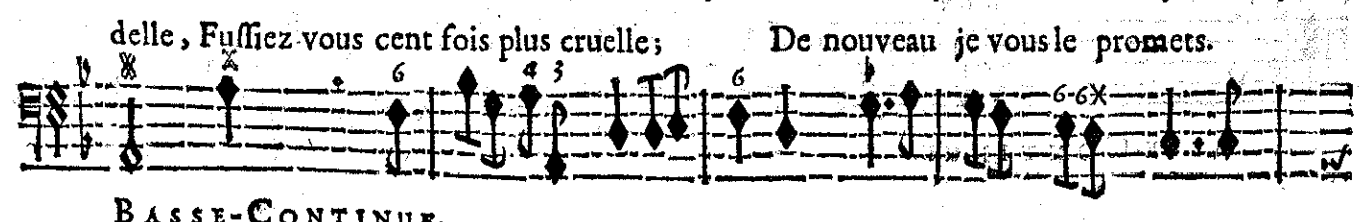
delle, Suffiez vous cent fois plus cruelle; De nouveau je vous le promets.



delle, Suffiez vous cent fois plus cruelle; De nouveau je vous le promets.



delle, Suffiez vous cent fois plus cruelle; De nouveau je vous le promets.



delle, Suffiez vous cent fois plus cruelle; De nouveau je vous le promets.



delle, Suffiez vous cent fois plus cruelle; De nouveau je vous le promets.

grat, ne me voyez ja- mais.

Je pourrais estre ingrat? & vous le pourriez croire? Que deviét cét a-

BASSE-CONTINUE.

N'en rappelez pas la memoire, Non, vostre trahison n'en ferait que plus

mour si doux, si plein d'attraits?

BASSE-CONTINUE.

noire. Allez, laissez mon cœur en paix, Ingrat, ne me voyez jamais.

BASSE-CONTINUE.

PRELUDE.

BASSE-CONTINUE.

BALLET

SELVAGE - arceffant Climeine.  
Quoy, ne veux-tu pas voir une feste si belle?

Climeine m'aban- donne à ma douleur mor-  
5 6b 6c \* 4 3

BASSE-CONTINUE.

Quels differents peuvent naistre entre vous? L'amour unit vos cœurs de ses nœuds les plus

telle.

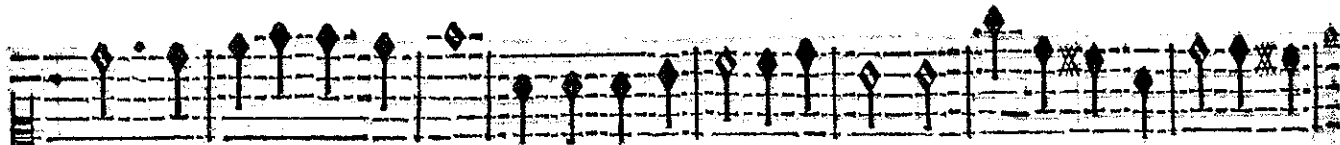
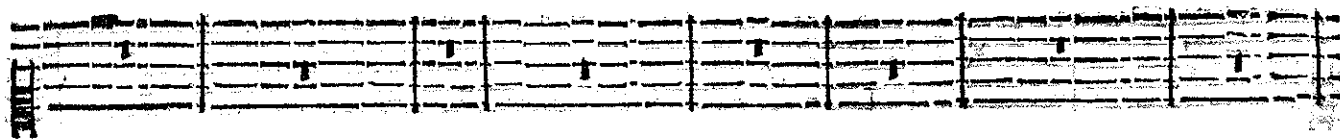
\* 6 6 6 6

BASSE-CONTINUE.

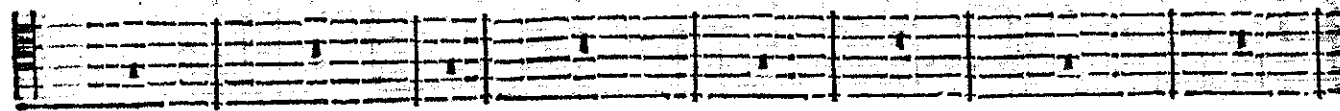
doux, La Paix descend du Ciel pour bannir les allarmes, Et fait en cent cli-

6 6 6 6

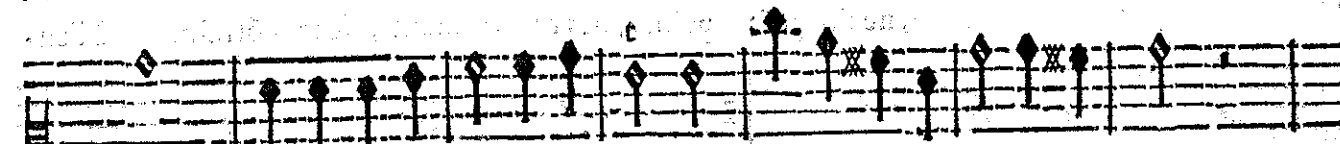
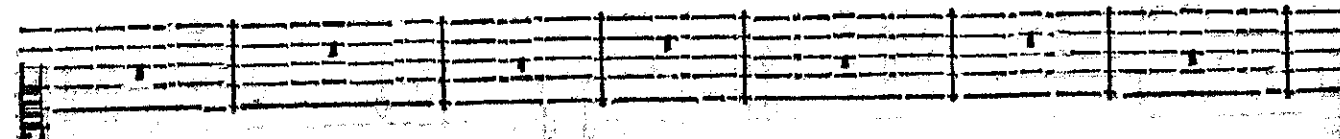
BASSE-CONTINUE.



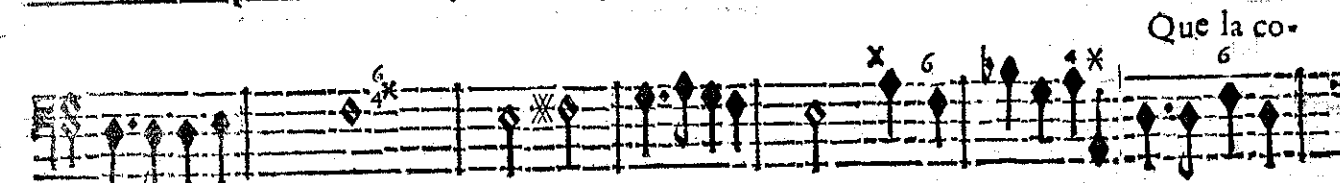
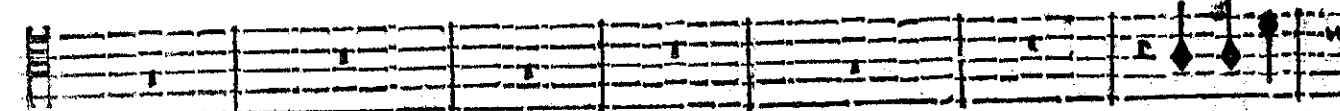
mats regner un calme heureux; Ne peut-elle estendre ses charmes Jusques dans l'empire amou-



BASSE-CONTINUE.

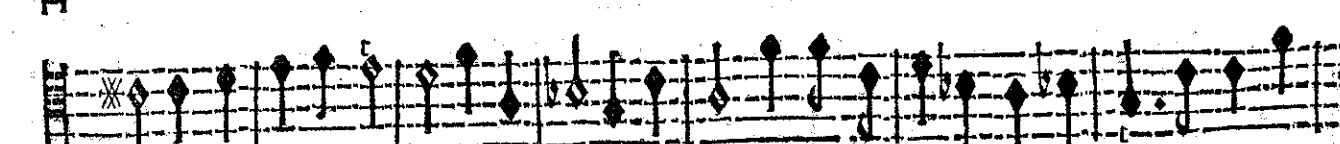
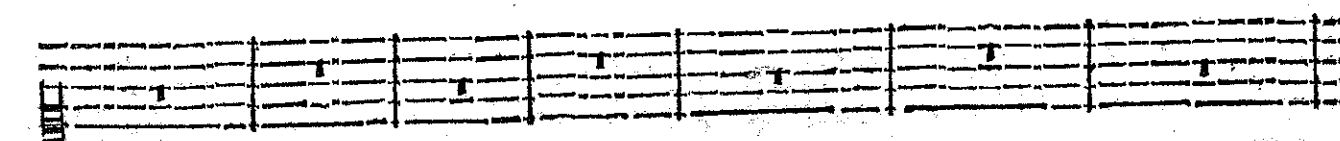
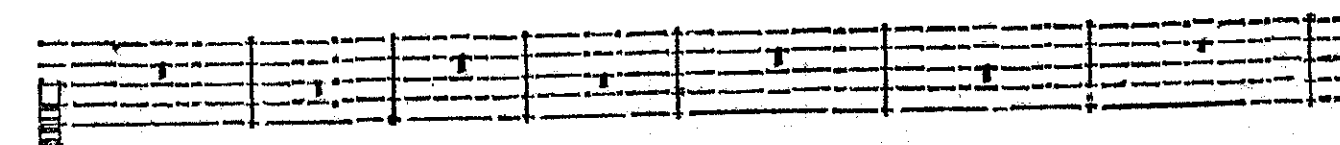


reux? Ne peut-elle estendre ses charmes Jusques dans l'empire amoureux?

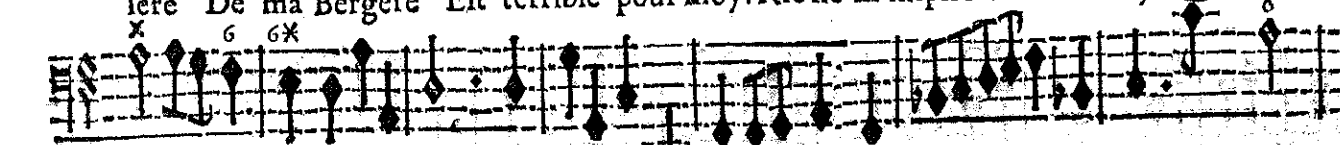


Que la co-

BASSE-CONTINUE.

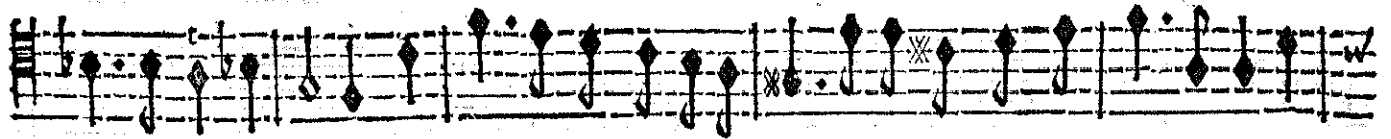
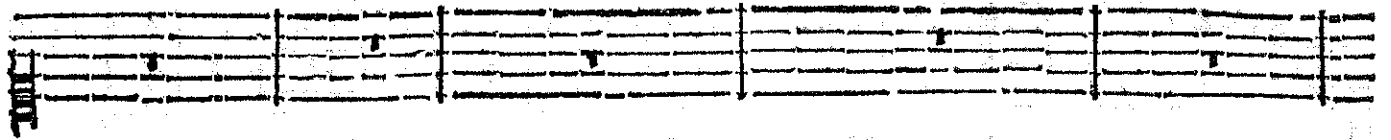
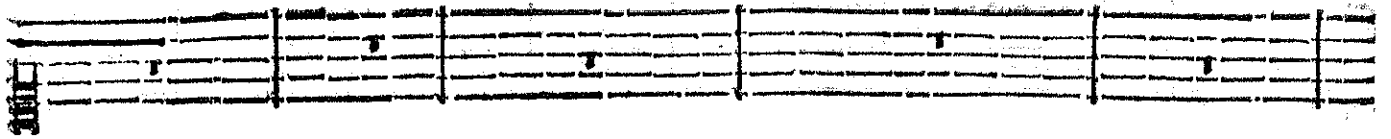


lere De ma Bergere Est terrible pour moy/Riè ne m'inspire tant d'effroy Que le mal-

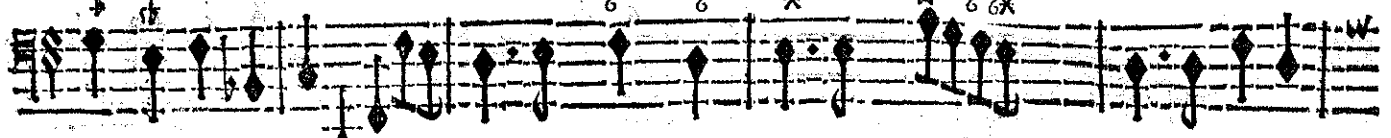


BASSE-CONTINUE.





heur de luy déplaire. La Foudre preste à m'accabler Me feroit moins trembler Que la co-

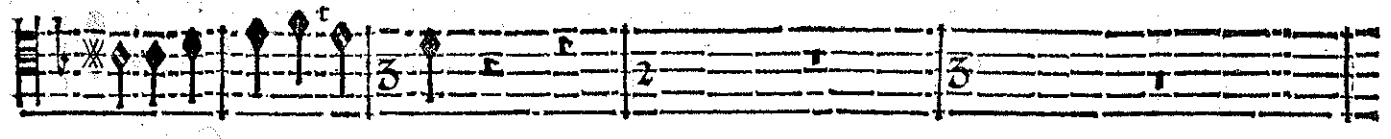
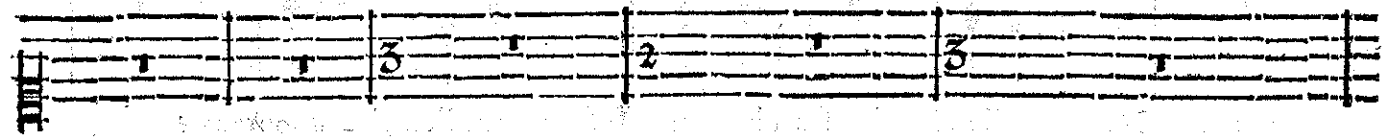


BASSE-CONTINUE.

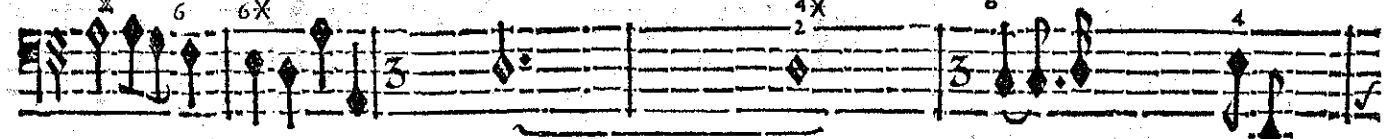
Climène parlante à Silvie.



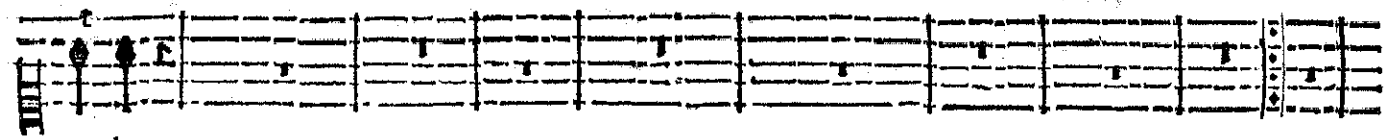
Non, ne t'oppose point à mes ressentiments, Ne me cōtraints pas à l'en-



lere De ma Berge- re.



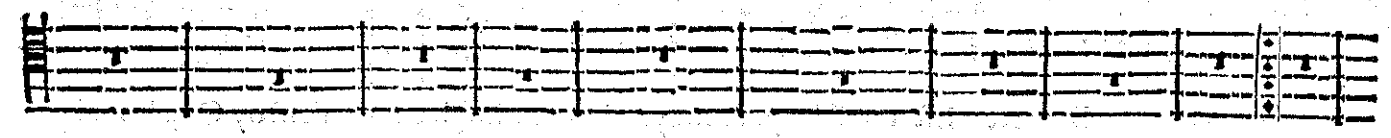
BASSE-CONTINUE.



tendre.

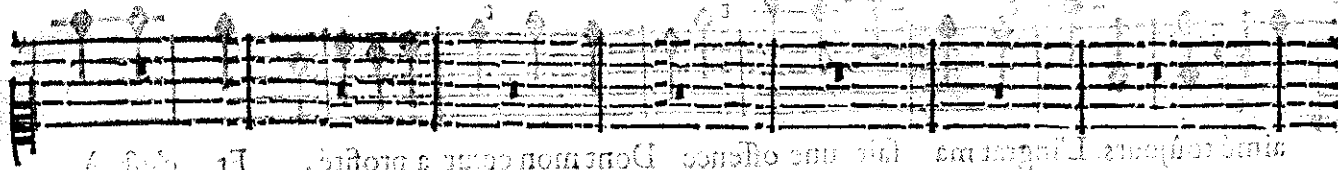


Lors qu'un amour fidelle & tendre Vous doit donner des jours charmants, mants,

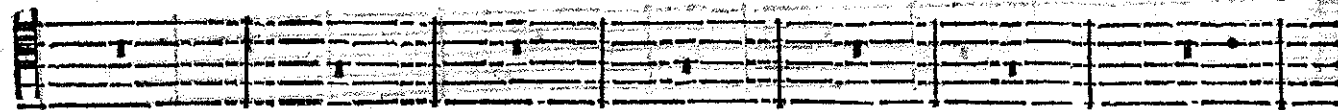


BASSE-CONTINUE.

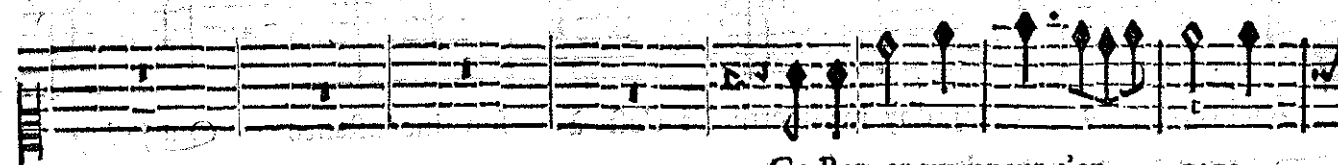
D U T E M P L E D E L A P A I X .



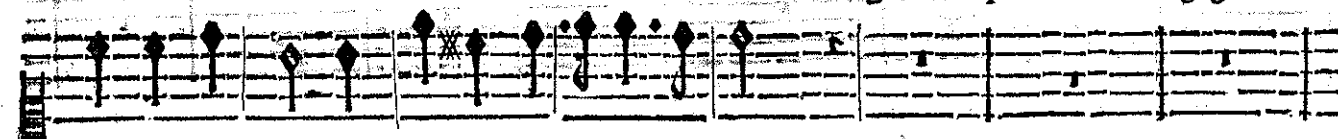
Quel plaisir pouvez-vous prendre A vous faire des tourments? Quel plaisir



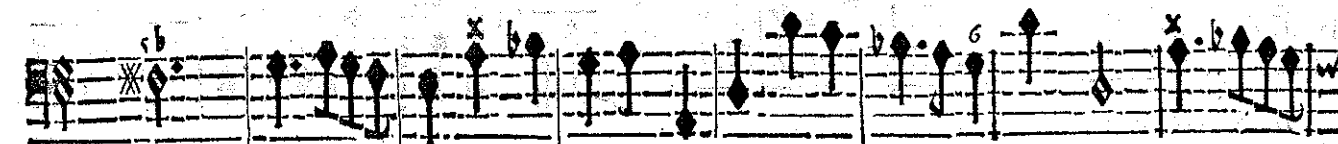
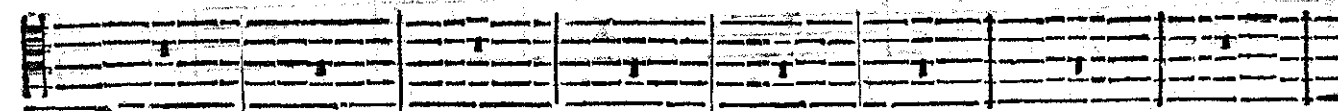
BASSE-CONTINUE.



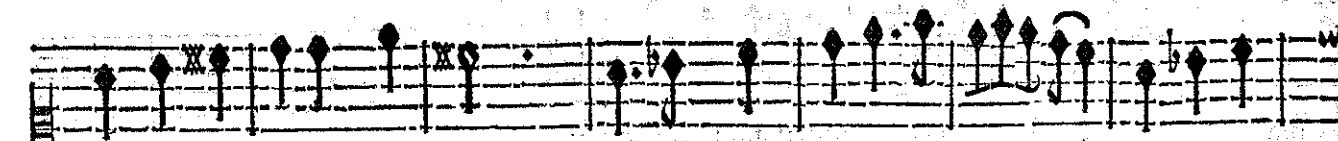
Ce Berger trompeur s'en-gage



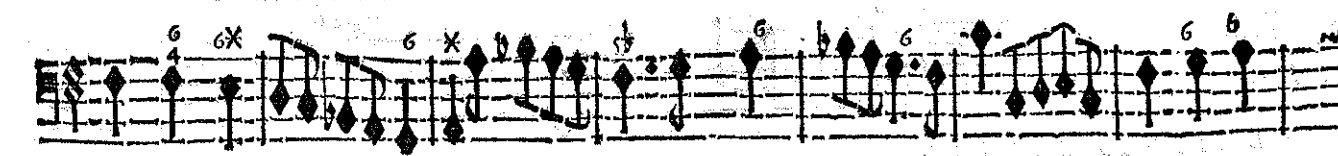
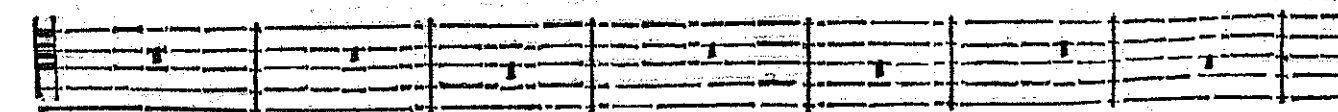
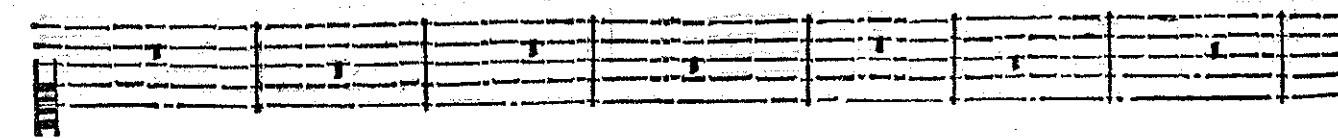
pouvez-vous prendre A vous faire des tourments?



BASSE-CONTINUE.



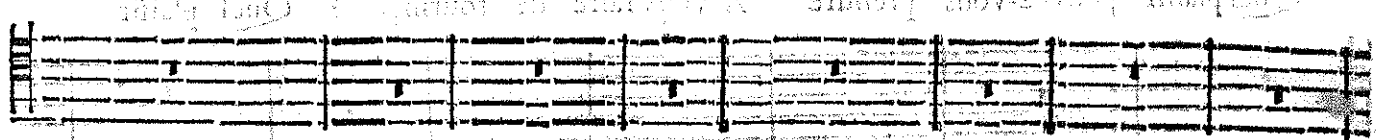
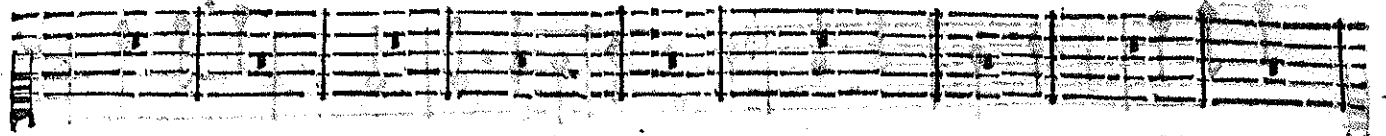
Dans de nouvelles amours: S'il n'eust point esté volage Je l'aurois



BASSE-CONTINUE.



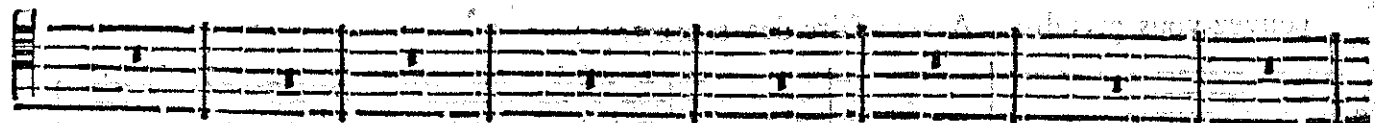
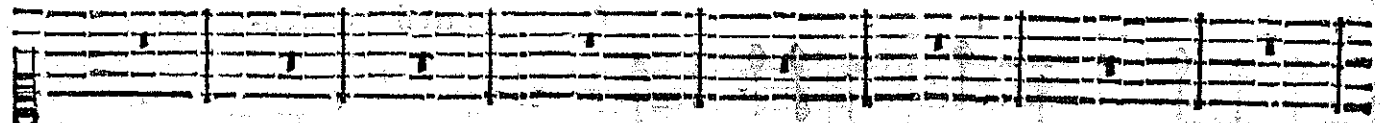
aimé toujours. L'ingrat ma fait une offence Dont mon cœur a profité, Et c'est à



BASSE-CONTINUE.



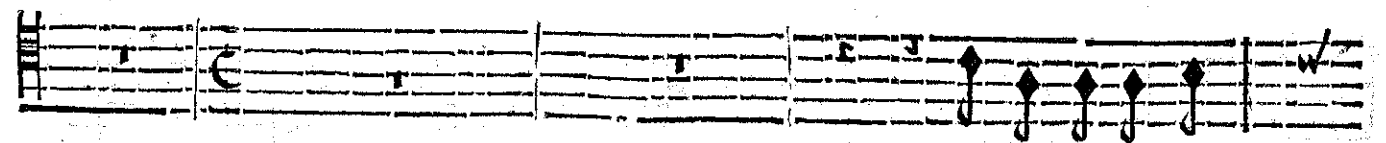
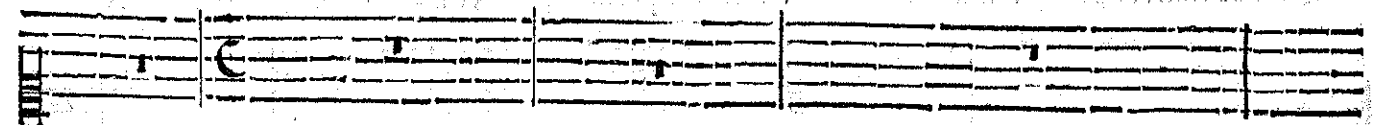
son inconstance Que je doy ma liberté. Et c'est à son inconstance Que je doy



BASSE-CONTINUE.



ma liber- té. Pour espouser Cephise il devient infidelle.



Mon Pere avoit def-



BASSE-CONTINUE.

The first system consists of two staves. The top staff is a vocal line with a treble clef, containing four measures of music with notes and rests. The bottom staff is a basso continuo line with a bass clef, also containing four measures of music with notes and rests.

sein de m'unir avec elle; Mais son deffein fatal change en cét heureux jour, Deformais nostre Hy-

The second system consists of two staves. The top staff is a vocal line with a treble clef, containing four measures of music with notes and rests. The bottom staff is a basso continuo line with a bass clef, containing four measures of music with notes and rests. Fingerings like '6', '76', and '6X' are indicated above the notes.

BASSE-CONTINUE.

The third system consists of two staves. The top staff is a vocal line with a treble clef, containing four measures of music with notes and rests. The bottom staff is a basso continuo line with a bass clef, containing four measures of music with notes and rests.

men est son unique envie. Je perdrois plustost la vie Que de trahir nostre a-

The fourth system consists of two staves. The top staff is a vocal line with a treble clef, containing four measures of music with notes and rests. The bottom staff is a basso continuo line with a bass clef, containing four measures of music with notes and rests. Fingerings like '6', '6', '76', and '6X' are indicated above the notes.

Un doux calme suc-

The fifth system consists of two staves. The top staff is a vocal line with a treble clef, containing four measures of music with notes and rests. The bottom staff is a basso continuo line with a bass clef, containing four measures of music with notes and rests.

La colere qui te possede Doit finir avec ton er- reur.

The sixth system consists of two staves. The top staff is a vocal line with a treble clef, containing four measures of music with notes and rests. The bottom staff is a basso continuo line with a bass clef, containing four measures of music with notes and rests. Fingerings like '6', '4', and '6' are indicated above the notes.

mour.

BASSE-CONTINUE.

S

# BALLET

cede au trouble de mon cœur.

Aimez de formais sans craintes, Vivez exempts de soup-

BASSE-CONTINUE.

çons, Ai- çons, Et changez vos tristes plaintes En d'agréables chansons. Et chan-

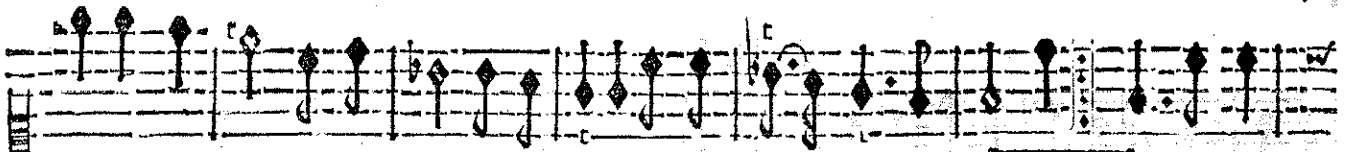
BASSE-CONTINUE.

Ainsi qu'après l'Orage, Le ce-

gez vos tristes plaintes En d'agréables chansons. Ainsi qu'après l'Orage, Le ce-

Ainsi qu'après l'Orage, Le ce-

BASSE-CONTINUE.



leste Flambeau Sort du sombre Nuage, Et n'en est que plus beau; Ain-beau; Apres



leste Flambeau Sort du sombre Nuage, Et n'en est que plus beau; Ain-beau; Apres



leste Flambeau Sort du sombre Nuage, Et n'en est que plus beau; Ain-beau; Apres



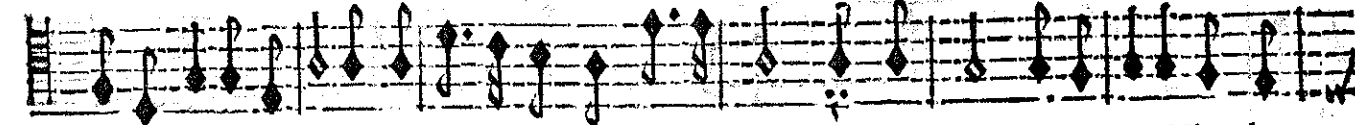
BASSE-CONTINUE.



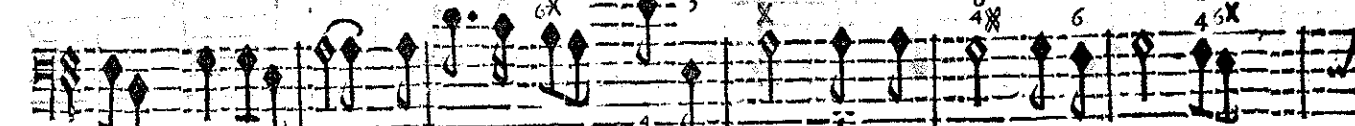
la tempeste cruelle Qu'excitent les soupçons jaloux, L'Amour tendre & fidelle N'en de-



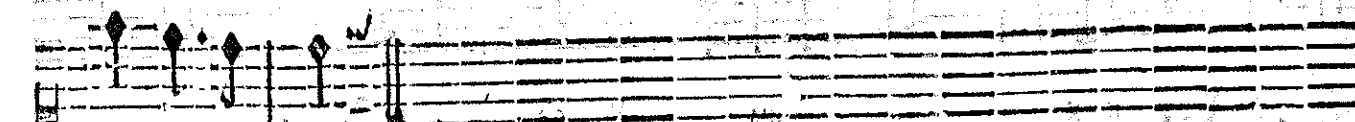
la tempeste cruelle Qu'excitent les soupçons jaloux, L'Amour tendre & fidelle N'en de-



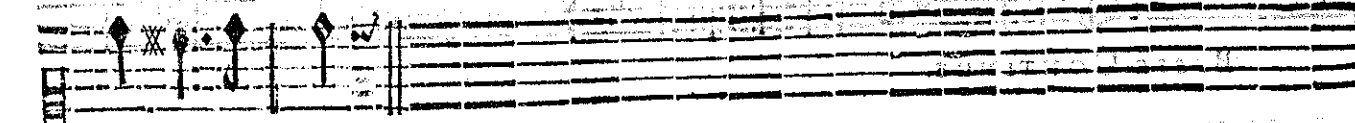
la tempeste cruelle Qu'excitent les soupçons jaloux, L'Amour tendre & fidelle N'en de-



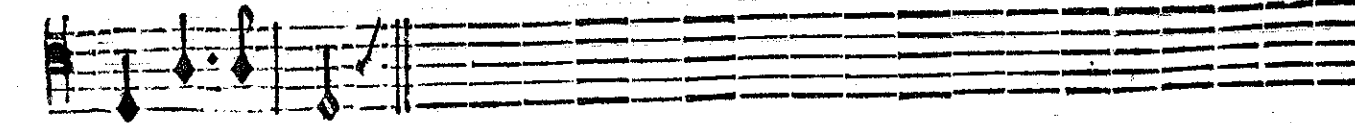
BASSE-CONTINUE.



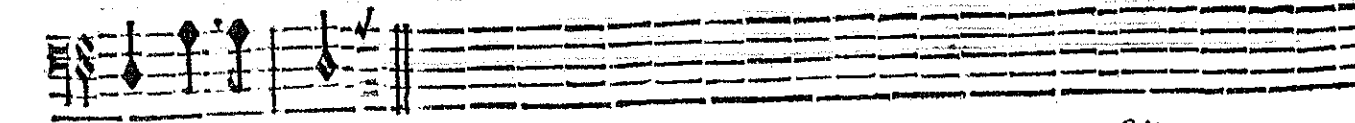
vient que plus doux.



vient que plus doux.



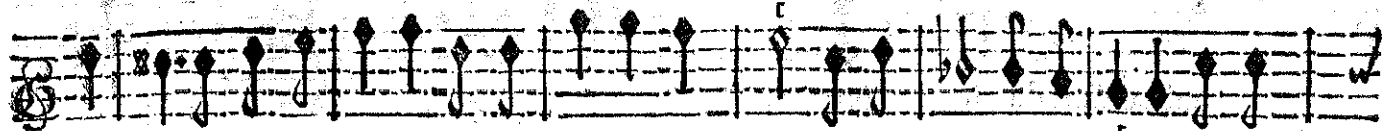
vient que plus doux.



BASSE-CONTINUE.

BALLET

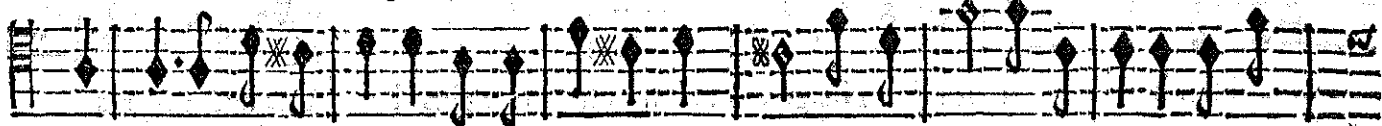
CHOEURS.



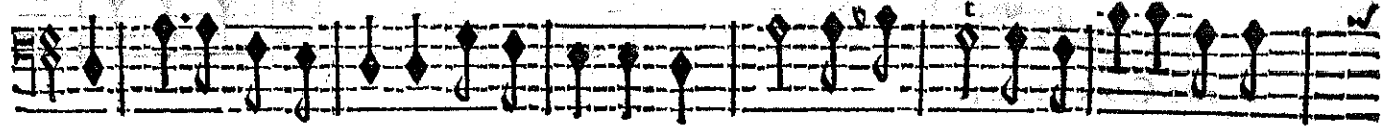
Ainsi qu'apres l'o- rage, Le ce- leste Flambeau Sort du sombre nuage, Et n'en



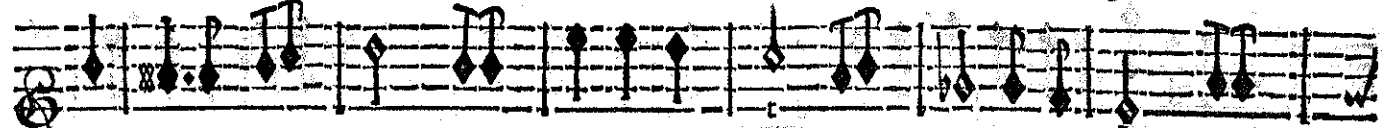
Ainsi qu'apres l'o- rage, Le ce- leste Flambeau Sort du sombre nuage, Et n'en



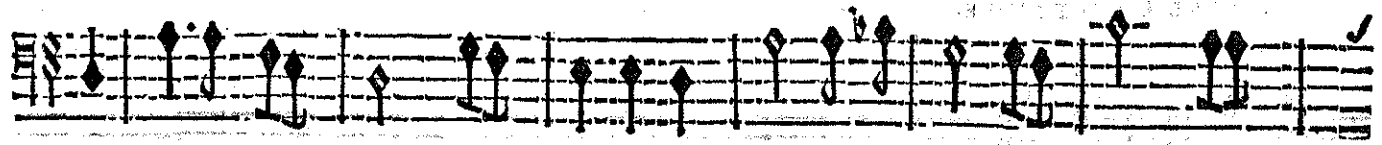
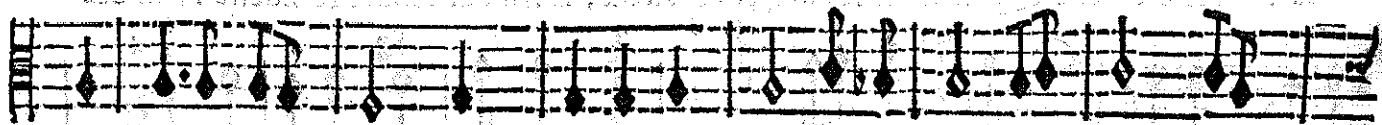
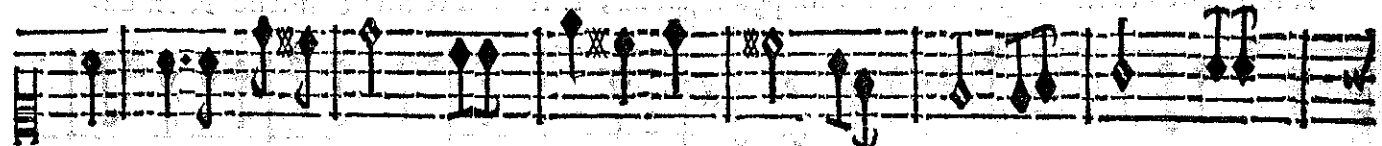
Ainsi qu'apres l'o- rage, Le ce- leste Flambeau Sort du sombre nuage, Et n'en



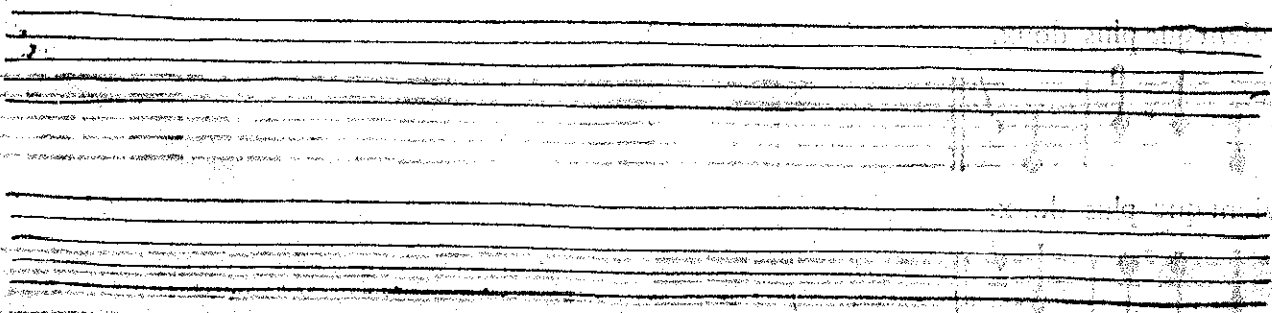
Ainsi qu'apres l'o- rage, Le ce- leste Flambeau Sort du sombre nuage, Et n'en

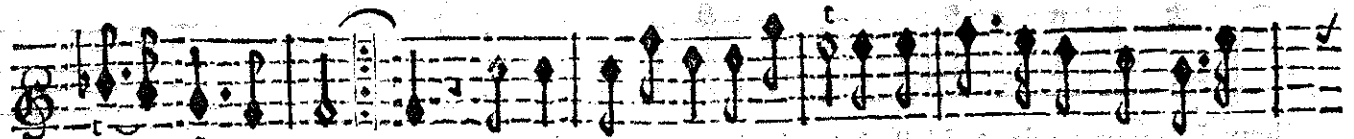


VIOLONS.

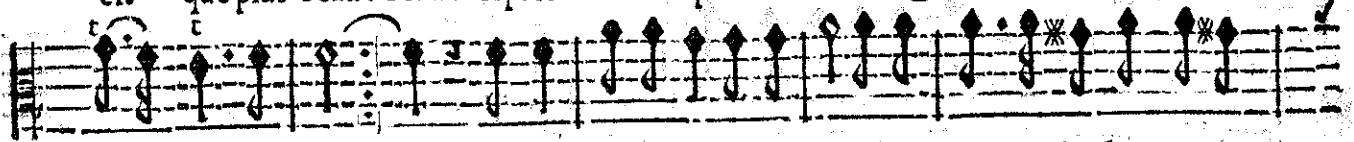


BASSE-CONTINUE.

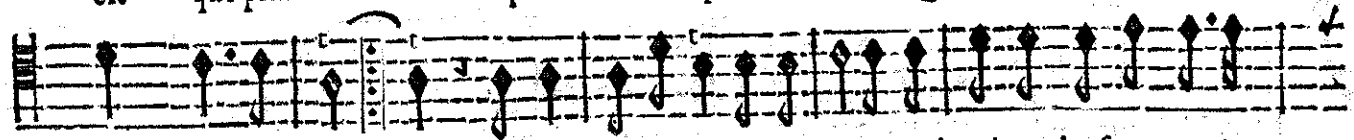




est que plus beau : beau : Apres la Tempeste cruelle Qu'excitent les soupçons ja-



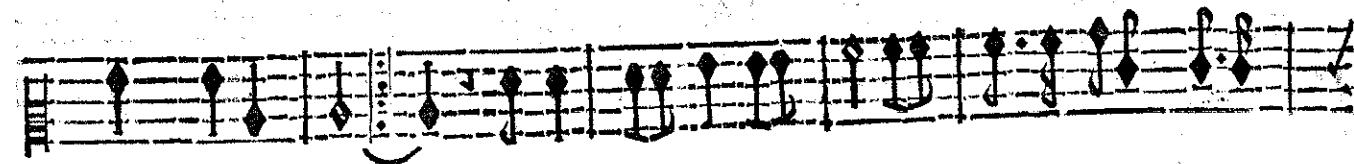
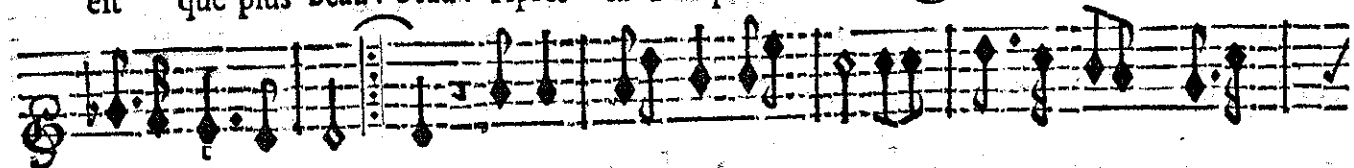
est que plus beau : beau : Apres la Tempeste cruelle Qu'excitent les soupçons ja-



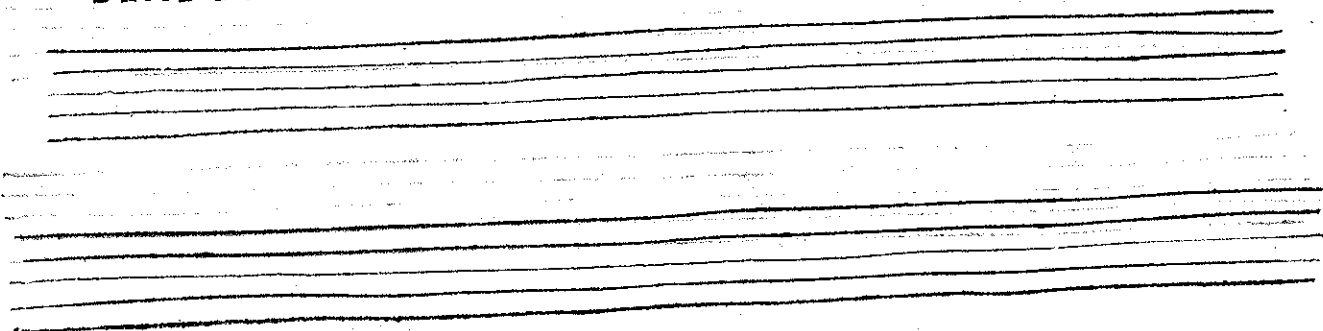
est que plus beau : beau : Apres la Tempeste cruelle Qu'excitent les soupçons ja-



est que plus beau : beau : Apres la Tempeste cruelle Qu'excitent les soupçons ja-



BASSE-CONTINUE.







loux. L'amour tendre & fidelle N'en devient que plus doux.



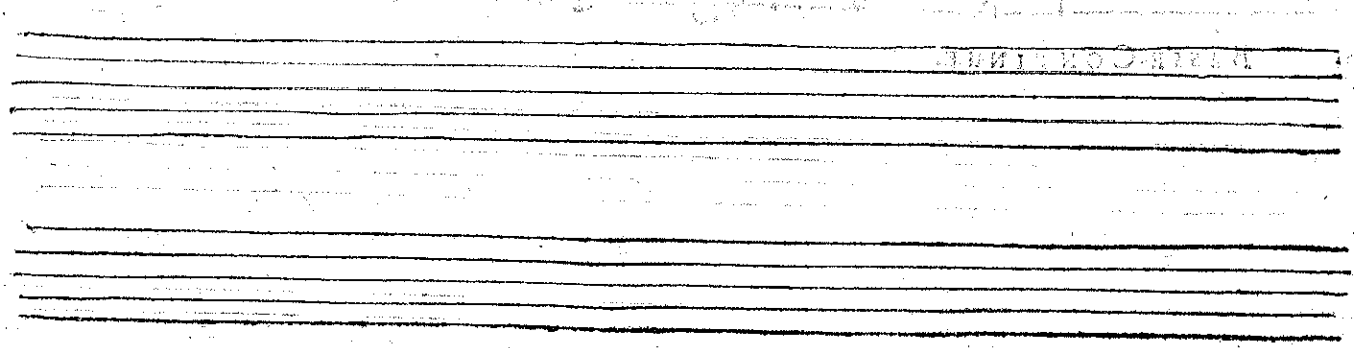
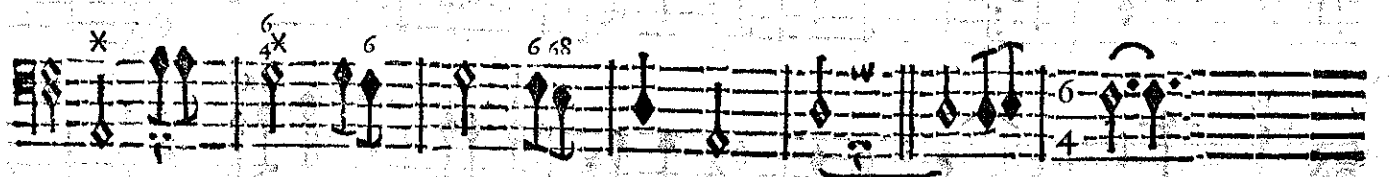
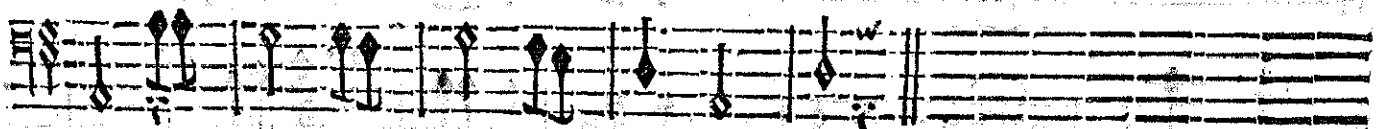
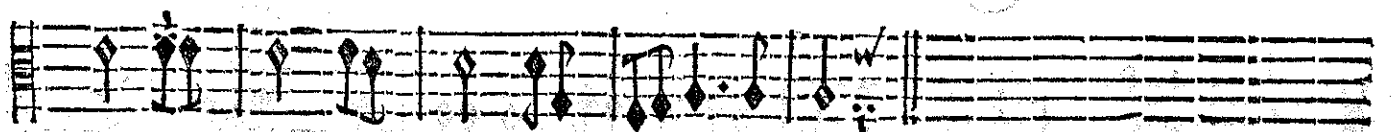
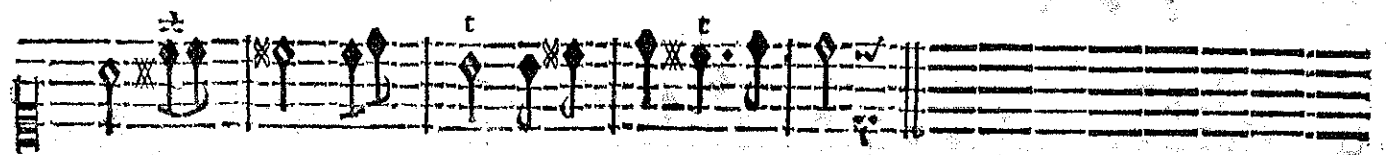
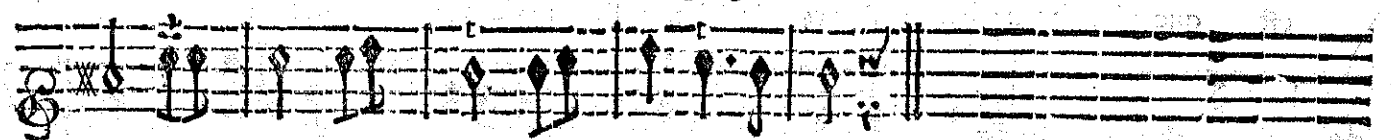
loux. L'Amour tendre & fidelle N'en devient que plus doux.



loux. L'amour tendre & fidelle N'en devient que plus doux.



loux. L'amour tendre & fidelle N'en devient que plus doux.



ENTRÉE DES SAUVAGES DE L'AMÉRIQUE.

Musical staff 1: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata and the word 'fin.' above the staff.

RONDEAU.

Musical staff 2: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata and the word 'fin.' above the staff.

Musical staff 3: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata and the word 'fin.' above the staff.

Musical staff 4: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata and the word 'fin.' above the staff.

Musical staff 5: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata and the word 'fin.' above the staff.

Empty musical staff 6: A set of five horizontal lines without any notes or clefs.

Musical staff 7: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata.

Musical staff 8: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata.

Musical staff 9: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata.

Musical staff 10: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata.

Musical staff 11: Treble clef, 6/4 time signature, key signature of one flat. The staff contains a sequence of notes and rests, ending with a fermata.

Empty musical staff 12: A set of five horizontal lines without any notes or clefs.

# BALLET

The first system of the score consists of five staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings. The subsequent staves continue the melodic and harmonic development of the piece.

A set of three empty musical staves, consisting of three parallel horizontal lines, intended for additional musical notation.

The second system of the score consists of five staves of musical notation. Each staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation continues with rhythmic patterns and melodic lines, ending with double bar lines and repeat signs.

A set of three empty musical staves, consisting of three parallel horizontal lines, intended for additional musical notation.

Musical staff 1: Treble clef, 2/4 time signature, 'doux.' marking.

Musical staff 2: Bass clef, 2/4 time signature, 'doux.' marking.

Musical staff 3: Bass clef, 2/4 time signature, 'doux.' marking.

Musical staff 4: Bass clef, 2/4 time signature, 'doux.' marking.

Musical staff 5: Bass clef, 2/4 time signature, 'doux.' marking.

Nous avons traversé le voste sein de l'Onde, Pour venir rendre hommage au

Musical staff 6: Bass clef, 2/4 time signature, 'doux.' marking, includes lyrics.

BASSE-CONTINUE.

Musical staff 7: Treble clef, 2/4 time signature.

Musical staff 8: Bass clef, 2/4 time signature.

Musical staff 9: Bass clef, 2/4 time signature.

Musical staff 10: Bass clef, 2/4 time signature.

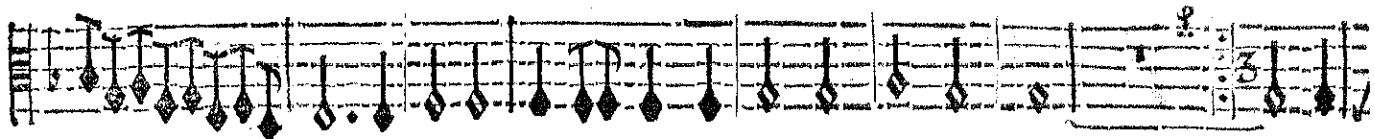
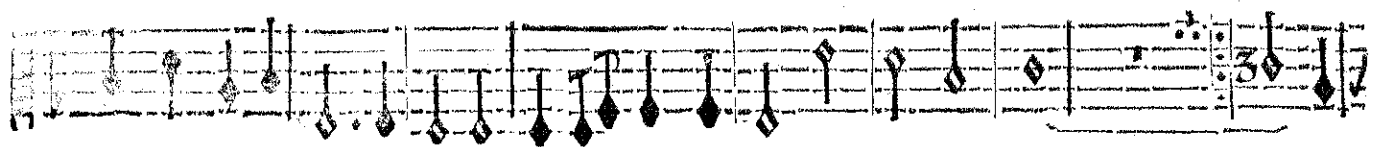
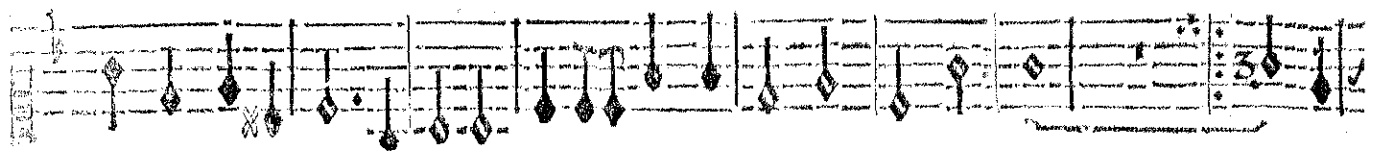
Musical staff 11: Bass clef, 2/4 time signature.

plus puissant des Roys: Il prefere au bonheur d'estre Vainqueur du Monde La gloire de te-

Musical staff 12: Bass clef, 2/4 time signature, includes lyrics.

BASSE-CONTINUE.

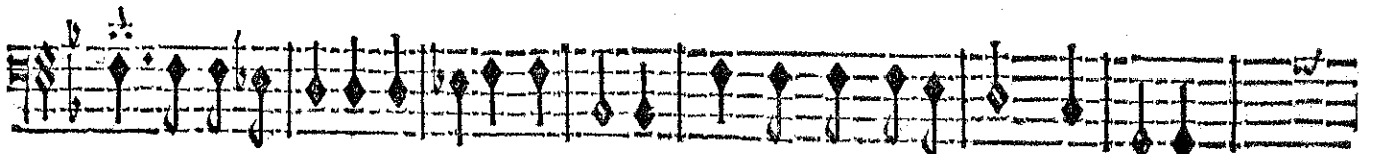
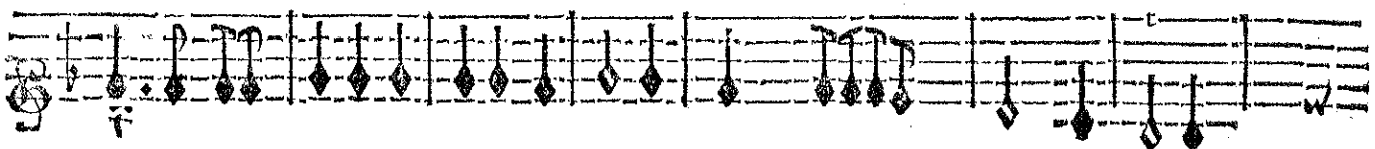
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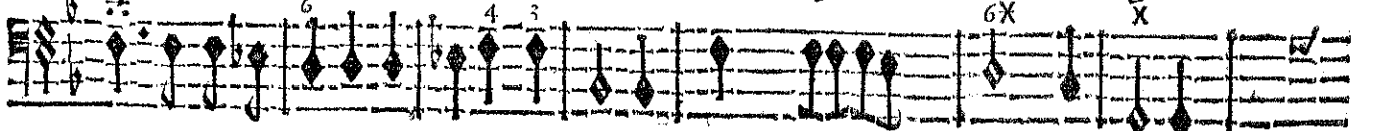
nir dans une Paix profonde Ses Ennemis vaincus cent & cent fois. fois. Son



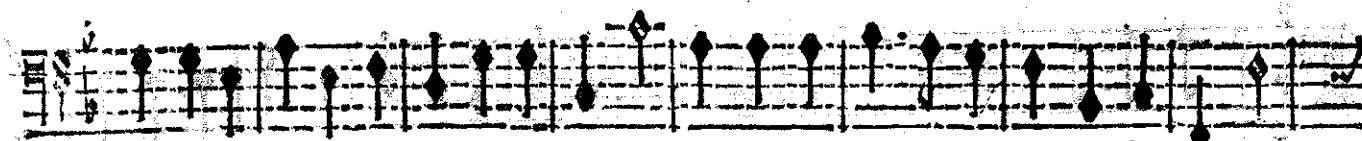
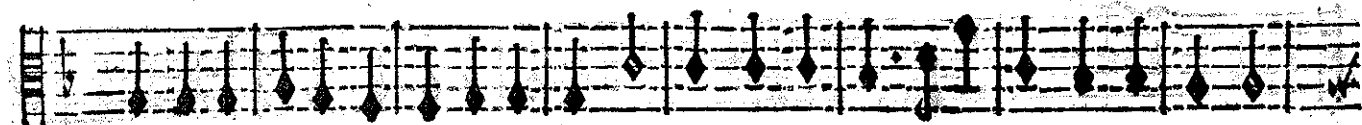
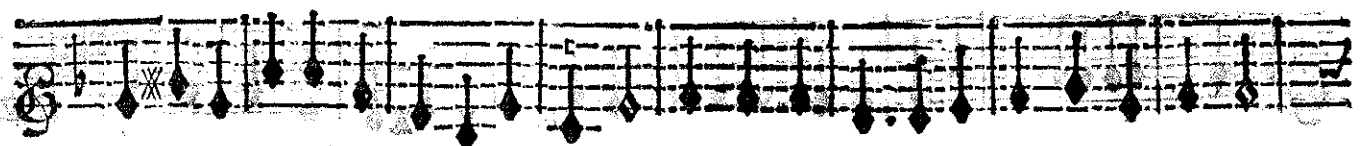
BASSE-CONTINUE.



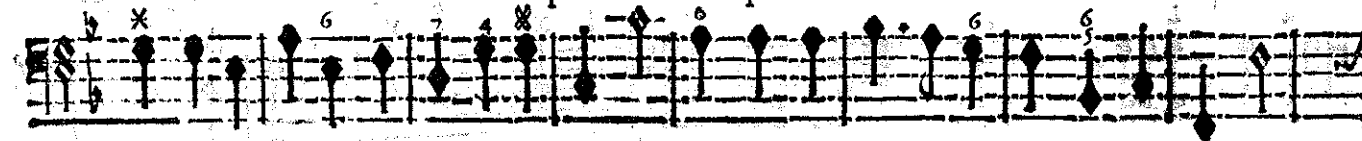
Nom est reveré des Nations sauvages. Jusqu'aux plus reculez Rivages



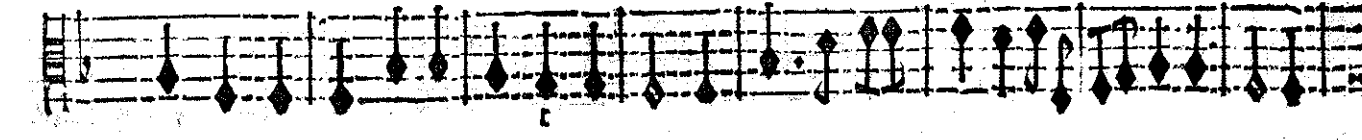
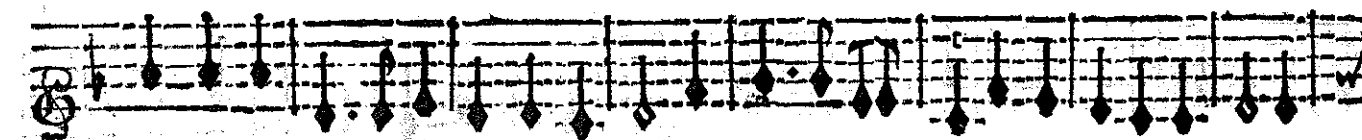
BASSE-CONTINUE.



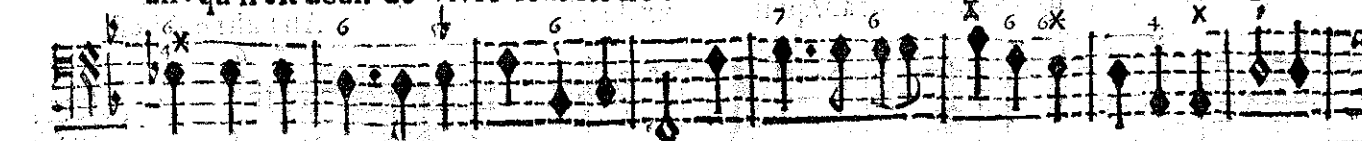
Tout retentit du bruit de ses Exploits; Ah! ah! qu'il est doux de vivre sous ses Loix. Ah!



BASSE-CONTINUE.



ah! qu'il est doux de vivre sous ses Loix. Son nom est reveré des Nations sauvages.



BASSE-CONTINUE.

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes. There are two 'X' marks above the staff in the eighth measure.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes.

Jusqu'aux plus reculez Rivages, Tout retentit du bruit de ses Exploits. Ah! ah! qu'il est

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes. There are '6' and 'X' markings above the staff.

BASSE-CONTINUE.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes. There are 'X' marks above the staff.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes.

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes.

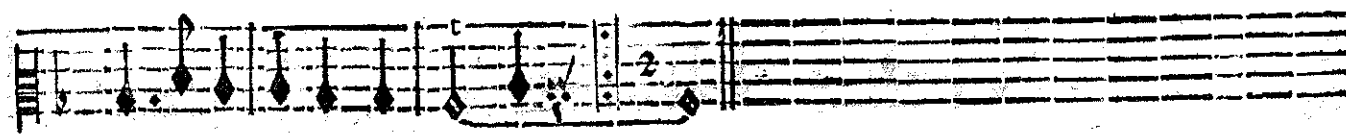
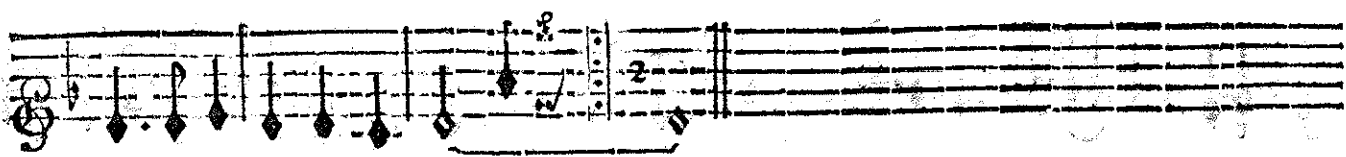
A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes.

A musical staff in treble clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes.

doux de vivre sous ses Loix. Ah! ah! qu'il est doux de vivre sous ses Loix. Ah! ah! qu'il est

A musical staff in bass clef with a key signature of one flat. It contains a sequence of notes, including a triplet of eighth notes in the first measure, followed by various eighth and sixteenth notes. There are '6' and 'X' markings above the staff.

BASSE-CONTINUE.



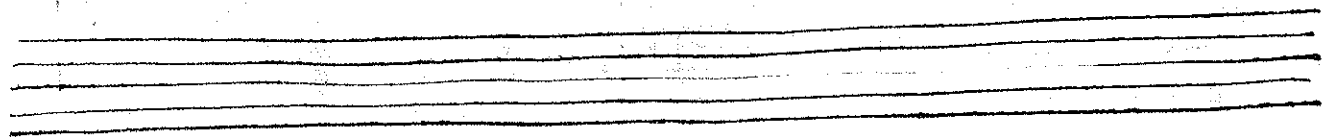
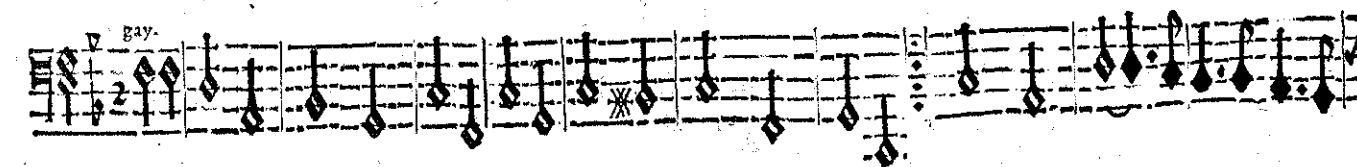
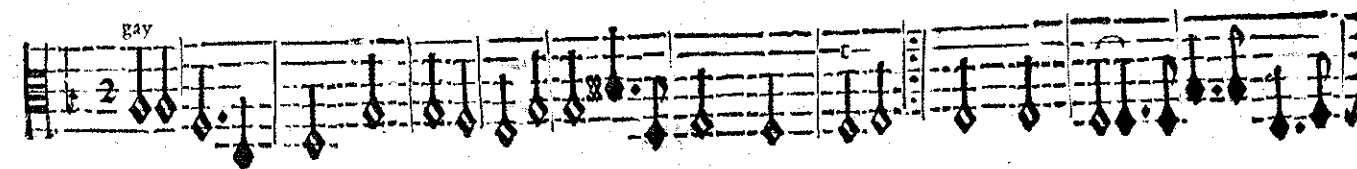
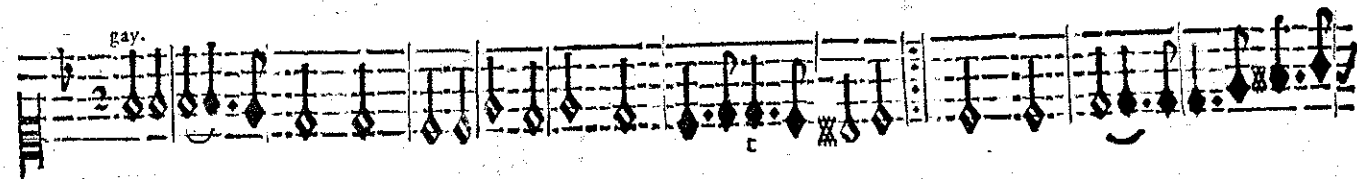
doux de vivre sous ses Loix. Son Loix.



BASSE-CONTINUE.

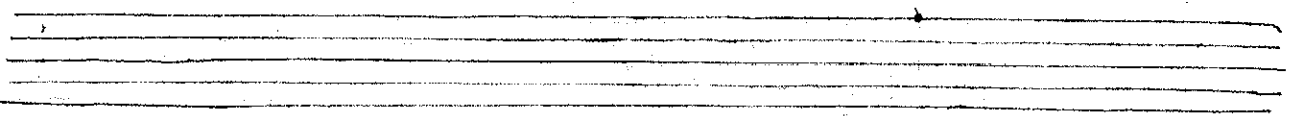
Toutes les Basses reprennent le Chœur Son nom est reveré. page

SECOND AIR DES AMERIQUAINS.





Five staves of musical notation for instruments. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The staves are arranged vertically, with the top staff starting with a treble clef and a common time signature.



CHOEUR DES AMERIQUAINS.

Five staves of musical notation for instruments, each labeled "Instruments." below the staff. The notation is similar to the first section, with various rhythmic patterns and melodic lines. Each staff begins with a treble clef and a common time signature.

DANS ces lieux il faut que tout ressenté Les douceurs d'une Paix si charmante.  
 L'heureux sort qu'un doux repos prépare, Doit charmer le cœur le plus barbare.

A single staff of musical notation for the Bass Continuo. The notation includes various rhythmic values and rests, with some notes marked with an asterisk (\*). The staff begins with a treble clef and a common time signature.

BASSE-CONTINUE.

Les Amants sont les seuls deormais Que l'on doit entendre icy se plaindre: Sans l'A-

BASSE-CONTINUE.

mour & sans ses traits Tout seroit en Paix On n'auroit plus rien à craindre.

BASSE-CONTINUE.

PRELUDE.  
BASSE-CONTINUE.

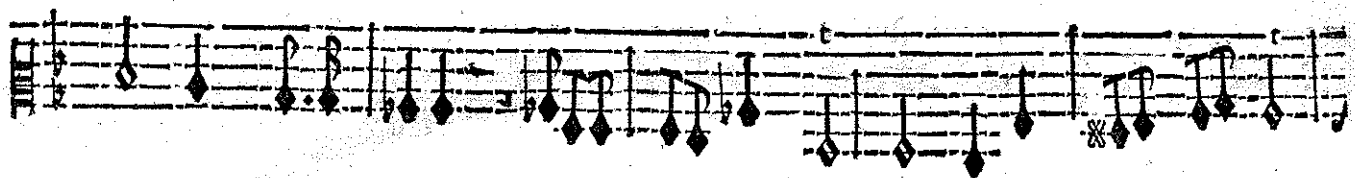
LICIDAS, ALCIPE, AMARYLLIS.

PRELUDE.

LICIDAS.

BASSE-CONTINUE.

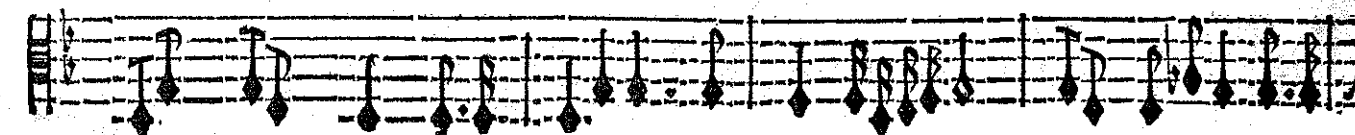
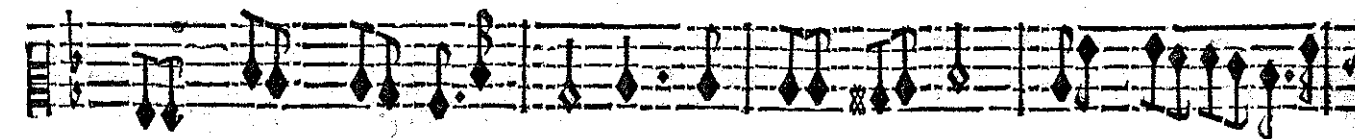
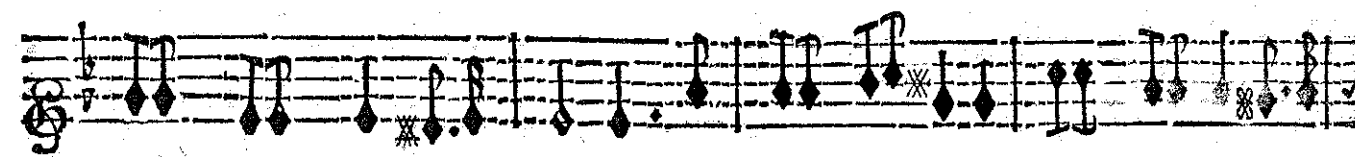
BASSE-CONTINUE.



Paix qui dans ces Retraites      Etablissez vostre séjour: Ah! Ah! vos douceurs ne sôt pas faites

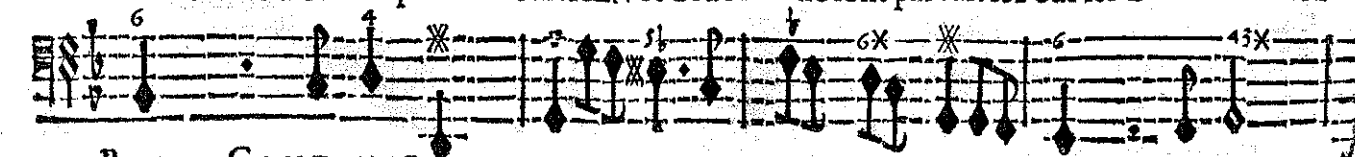


BASSE-CONTINUE.



Pour les Cœurs troublez par l'Amour! Ah! (vos douceurs ne sont pas faites) Pour les Cœurs troublez

par l'A.

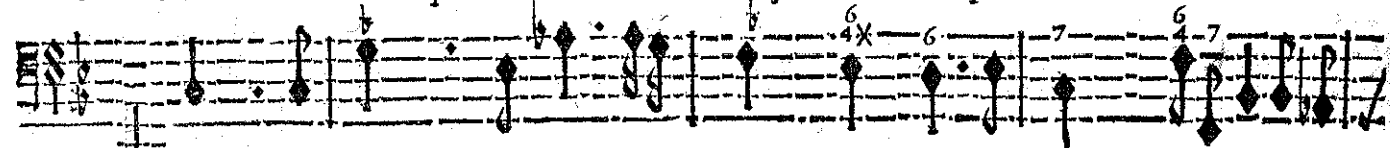


BASSE-CONTINUE.

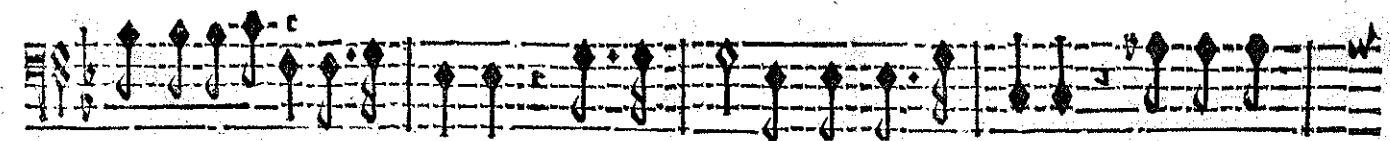
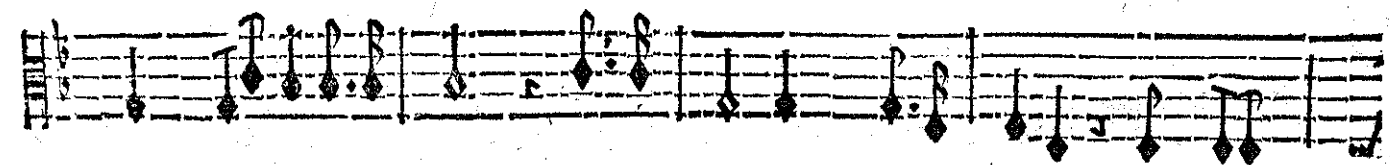
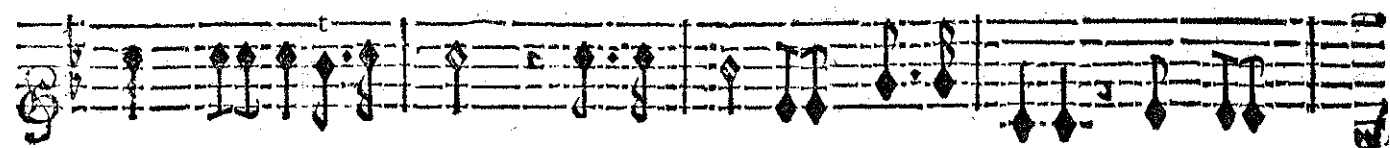
BALLET



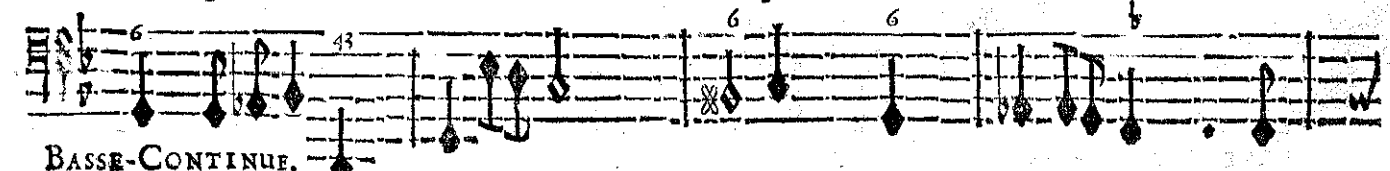
mour! Toute charmante que vous estes, Vous ne sçauriez calmer par vostre heureux retour



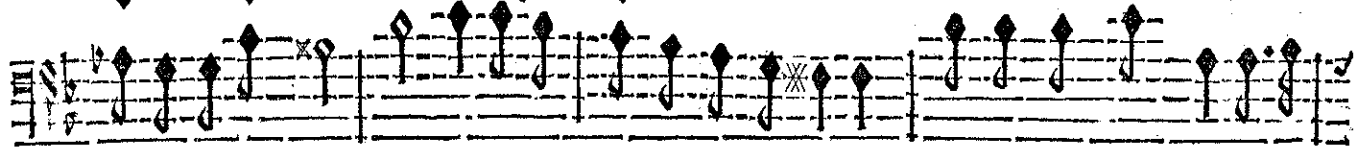
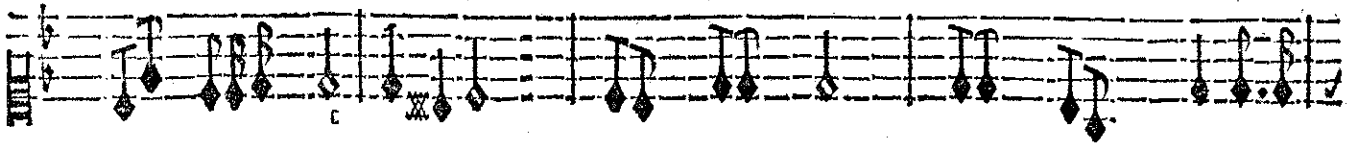
BASSE-CONTINUEL.



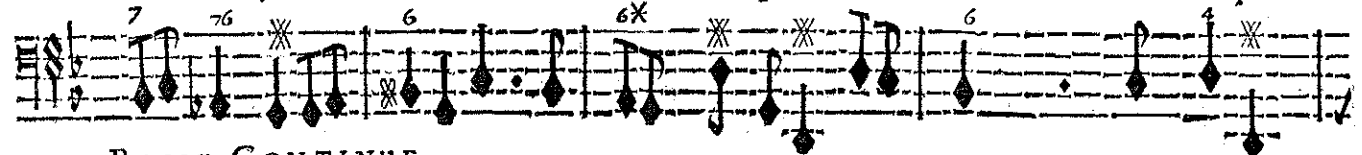
Mes inquietudes se- cretes. Douce Paix qui dans ces Re- traites Establi-



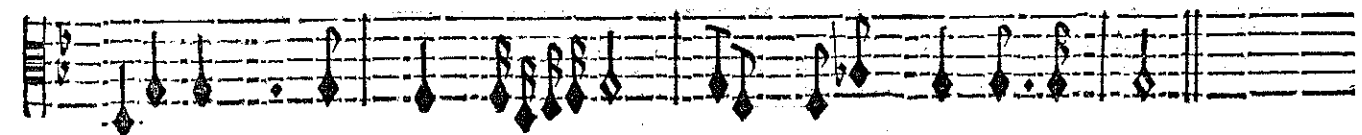
BASSE-CONTINUEL.



sez votre séjour, Ah! Ah! vos douceurs ne sont pas faites Pour les Cœurs troublez par l'A-



BASSE-CONTINUE.

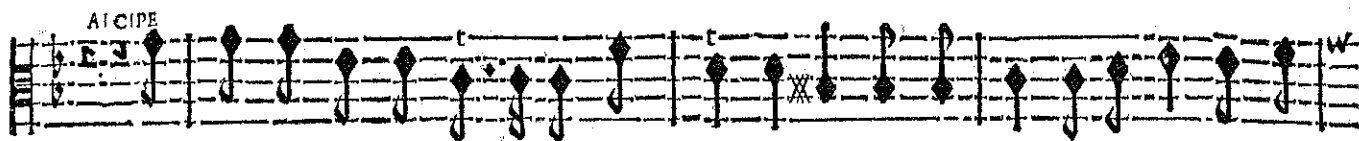
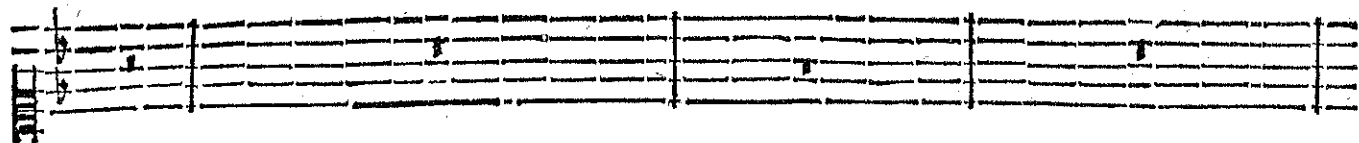


mour. Ah! vos douceurs ne sont pas faites Pour les Cœurs troublez par l'A- mour.

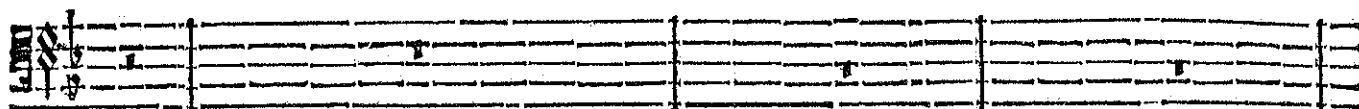


BASSE-CONTINUE.

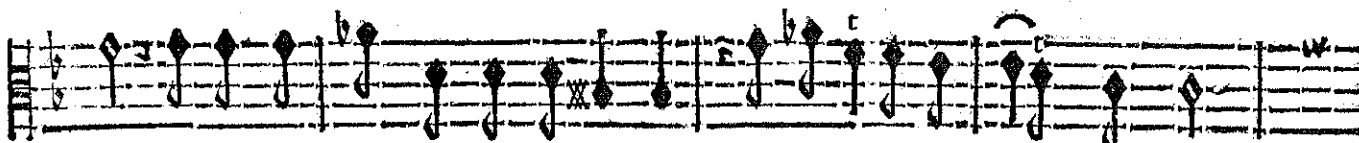
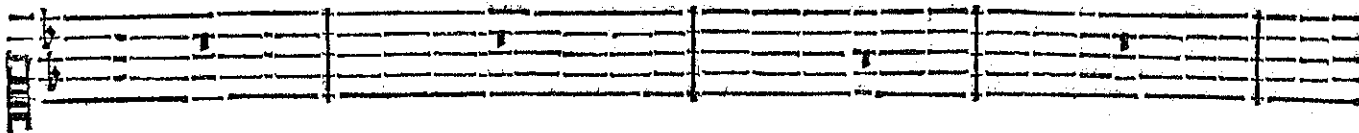
V ij



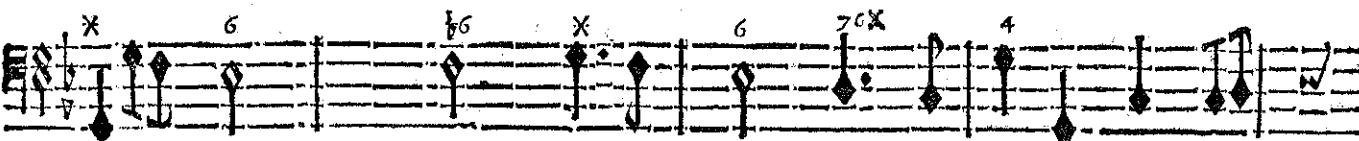
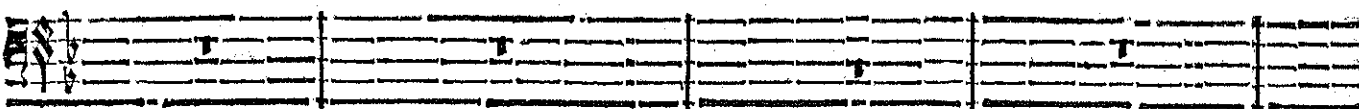
Te plaindras-tu toujours de l'amour tendre Qui me contraint de te suivre en tous



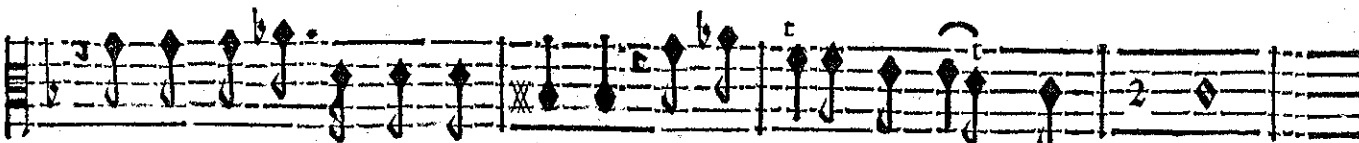
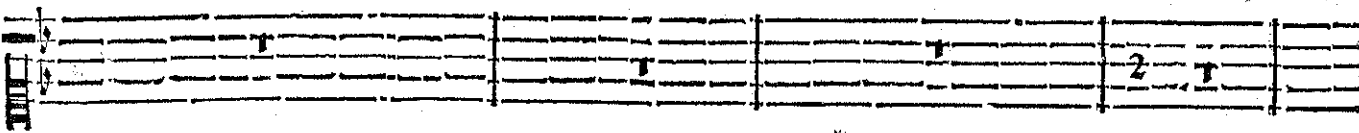
BASSE-CONTINUE.



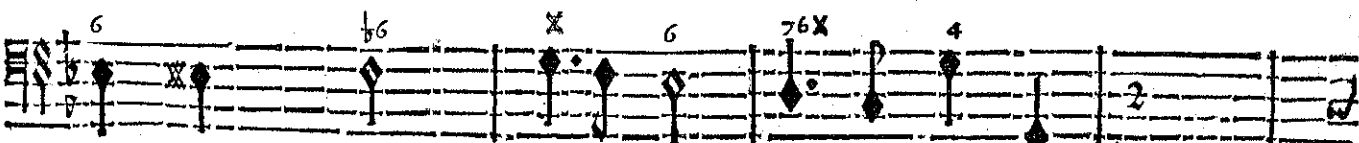
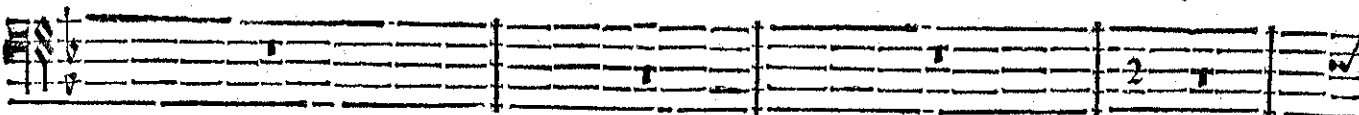
lieux? Est-ce à mon cœur qu'il t'en faut prendre? N'en accuse que tes beaux yeux.



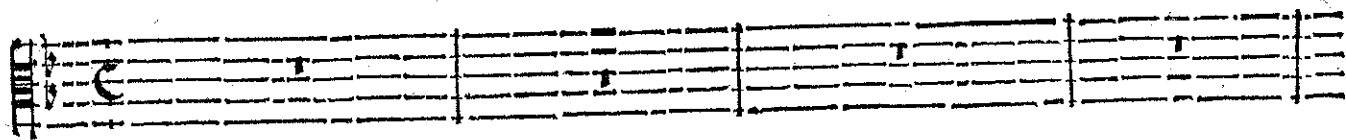
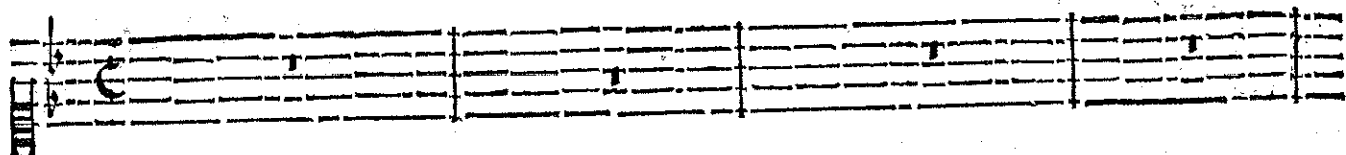
BASSE-CONTINUE.



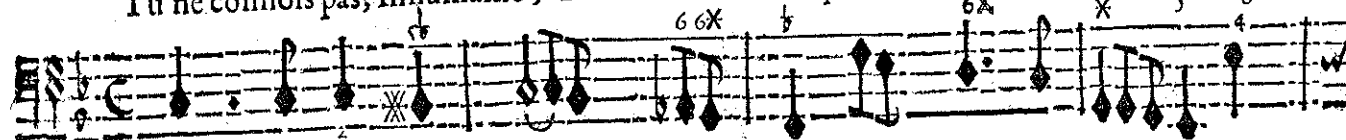
Est-ce à mon cœur qu'il t'en faut prendre? N'en accuse que tes beaux yeux.



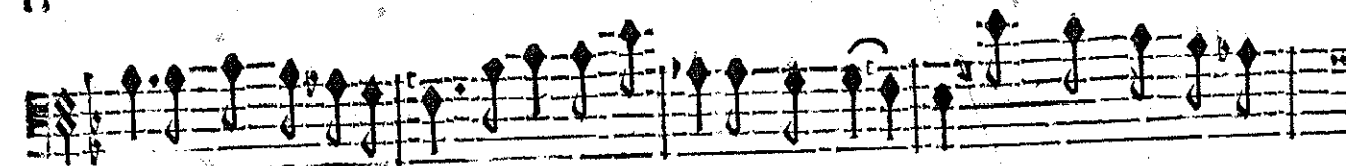
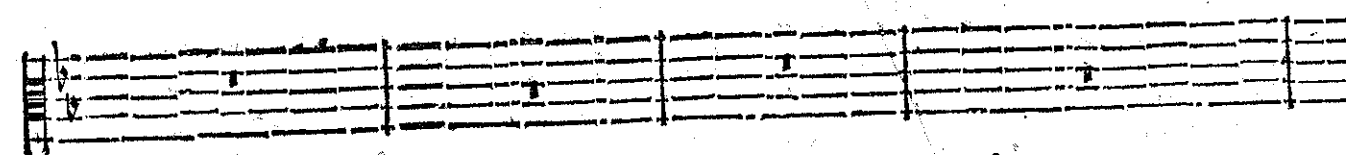
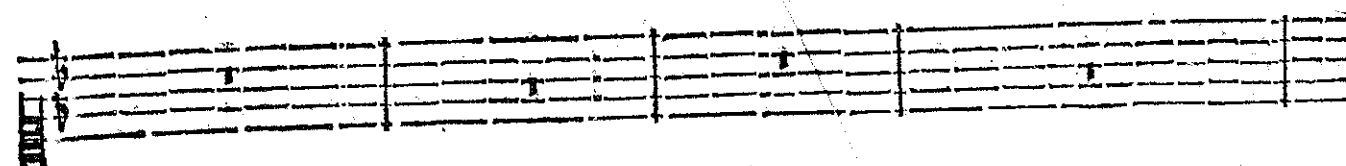
BASSE-CONTINUE.



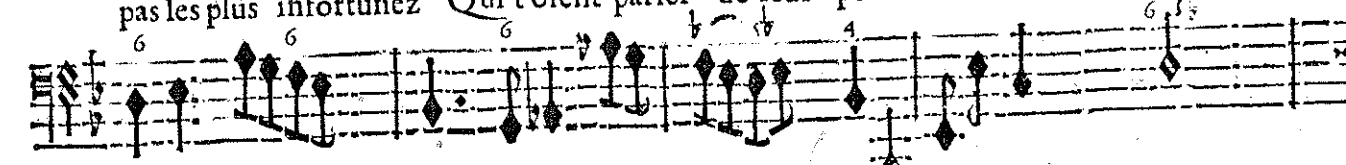
Tu ne connois pas, Inhumaine, Tous les Amants que tu tiens enchaînez : Ce ne sont



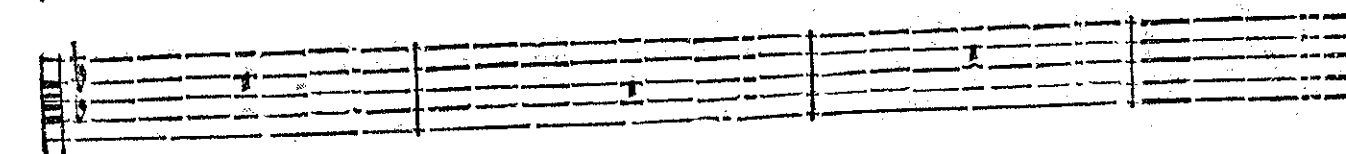
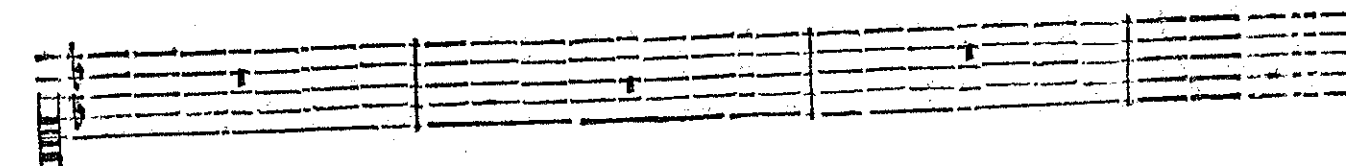
BASSE-CONTINUE.



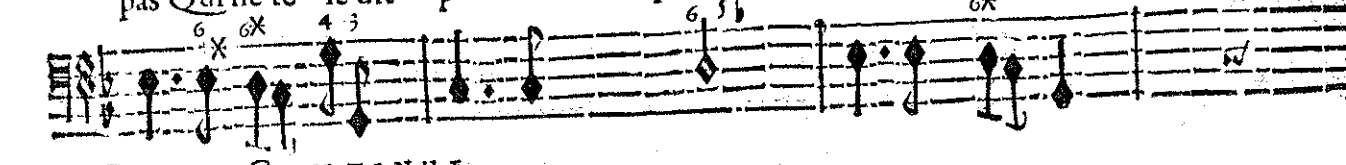
pas les plus infortunez Qui t'osent parler de leur peine. Tel meurt pour tes ap-



BASSE-CONTINUE.



pas Qui ne te le dit pas. Tel meurt pour tes appas Qui ne te le dit



BASSE-CONTINUE.



Delivrez-vous d'une chaî- ne Qui ne peut vous causer que d'eternels tour-

BASSE-CONTINUE.

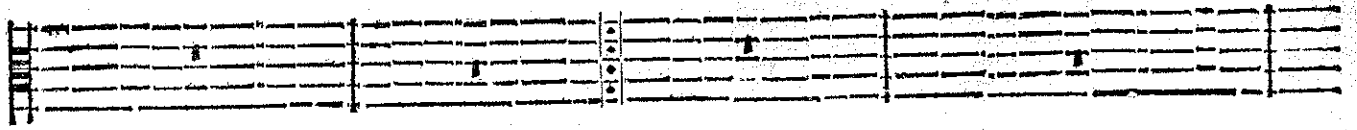
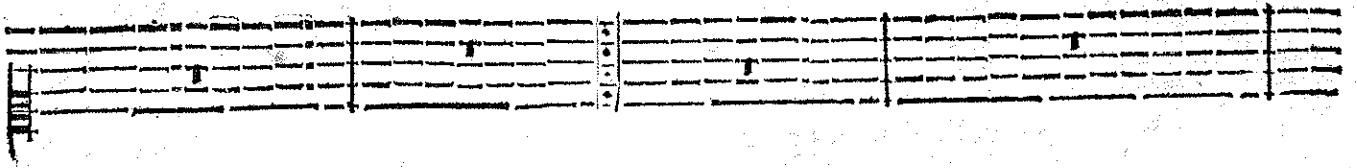
ments. ments. Je vous ay dit cent fois que je hay les Amants, Pourquoi cherchez-vous ma

BASSE-CONTINUE.

haine? Pourquoi cherchez-vous ma hai- ne?

Si les Bergers que tu rends amoureux Sont cer-

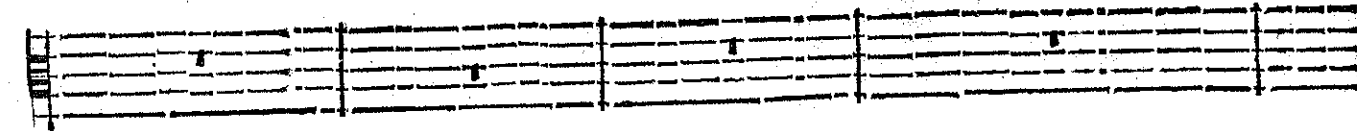
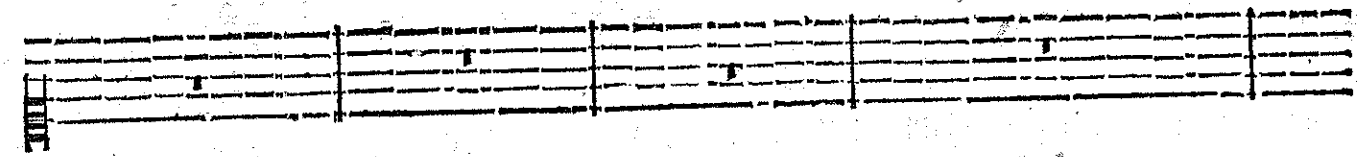
BASSE-CONTINUE.



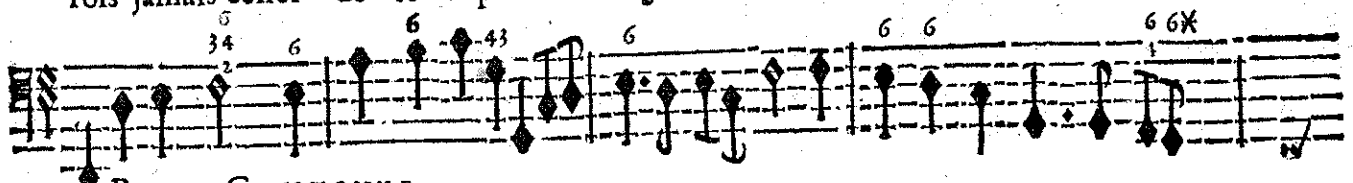
tains d'attirer ta haine & ta colere: Je suis seur d'estre malheureux, Je ne pour-



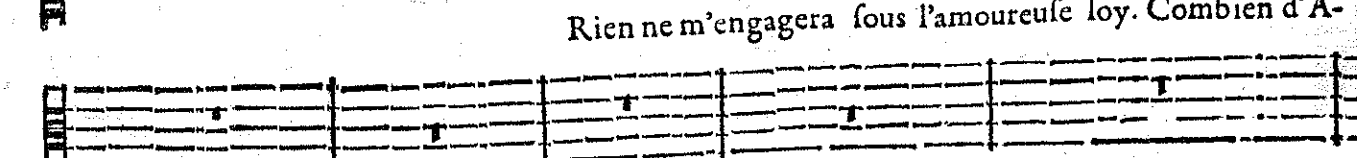
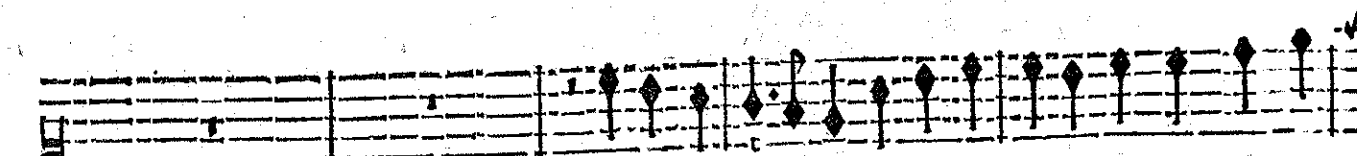
BASSE-CONTINUE.



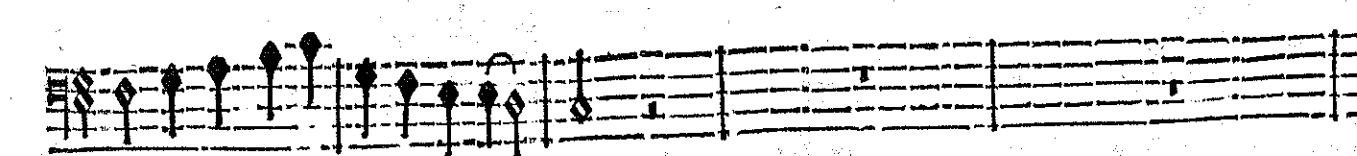
rois jamais cesser de te déplaire. Je suis seur d'estre malheureux, Je ne pour-



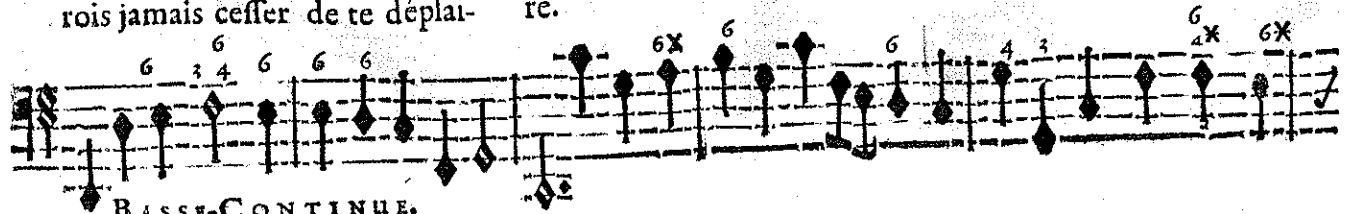
BASSE-CONTINUE.



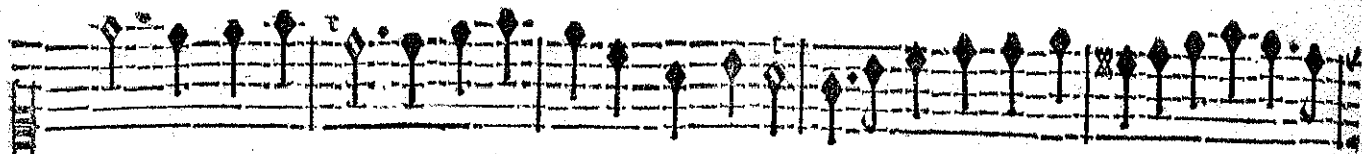
Rien ne m'engagera sous l'amoureuse loy. Combien d'A-



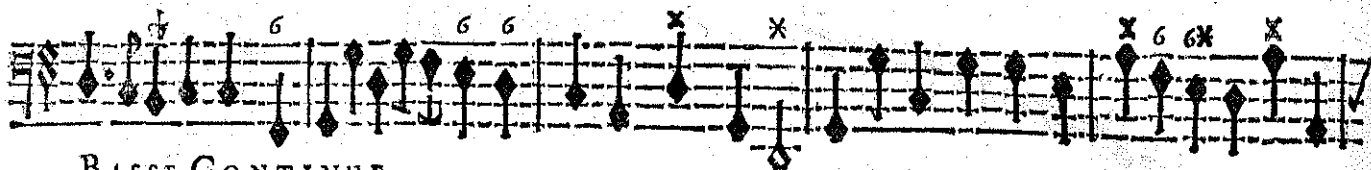
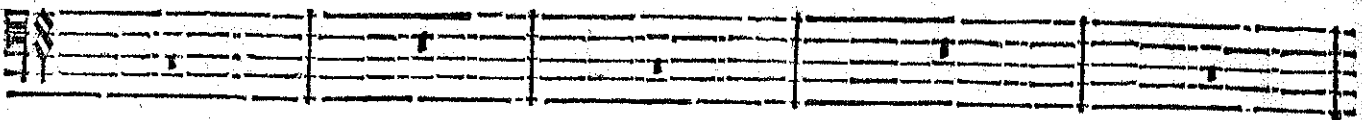
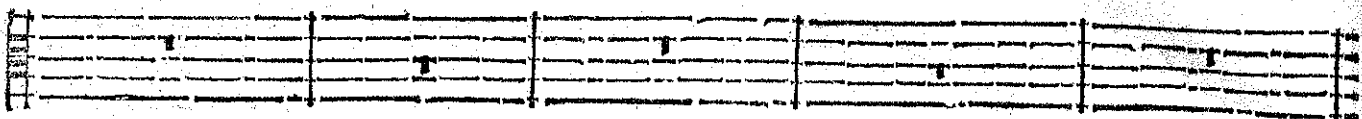
rois jamais cesser de te déplai- re.



BASSE-CONTINUE.



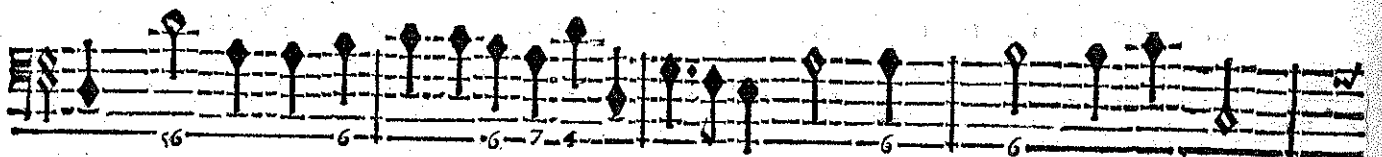
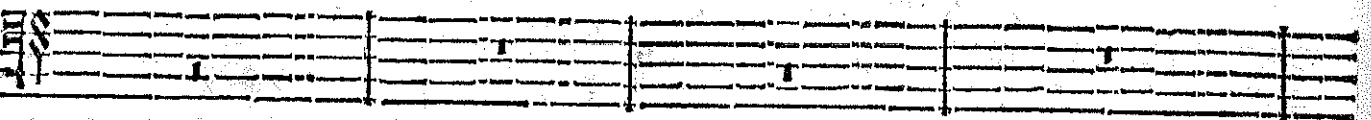
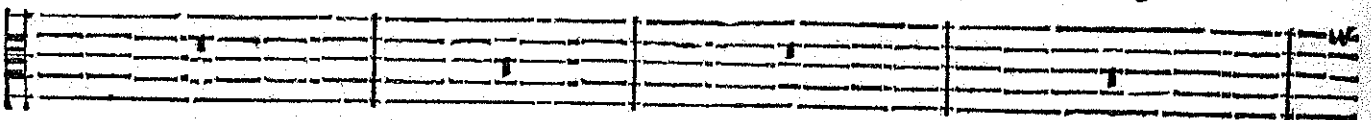
mants manqué de foy, Et n'en font pas de grâds scrupules, On s'expose en aimât à de mortels dan-



BASSE-CONTINUE.



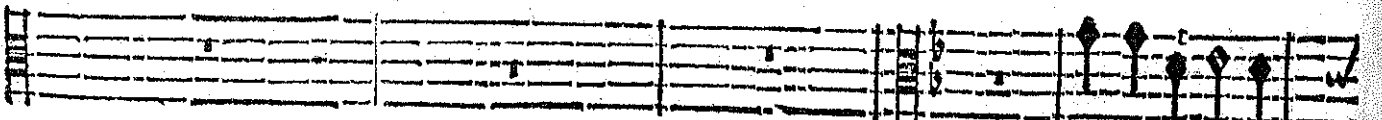
gers. On ne trouve que trop d'infidelles Bergers; Malheur, Malheur, aux Bergeres cre-



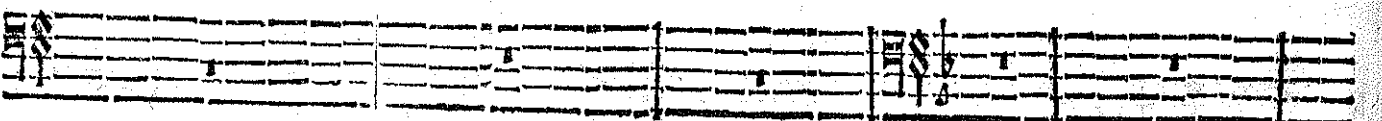
BASSE-CONTINUE.



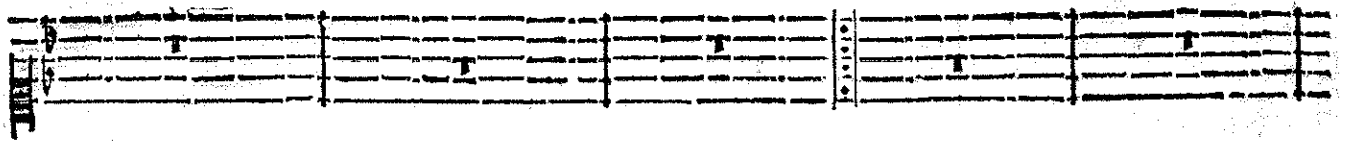
dules. Malheur, aux Bergeres credu- les.



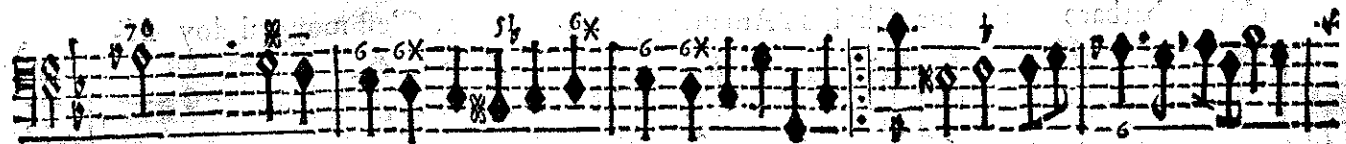
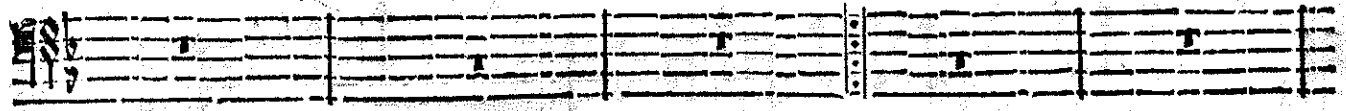
Devien sensible à



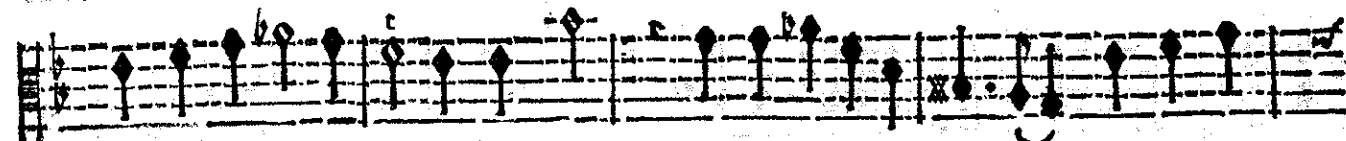
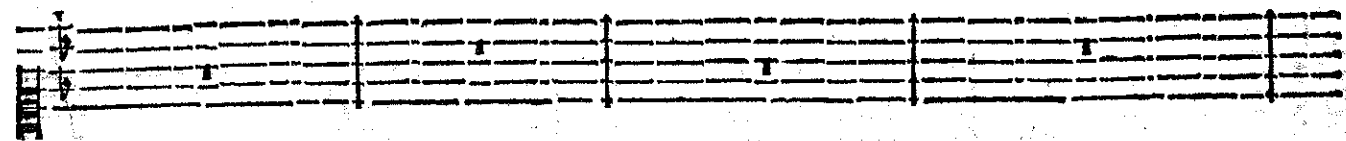
BASSE-CONTINUE.



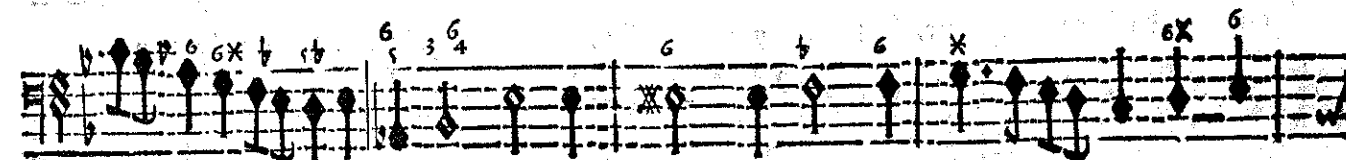
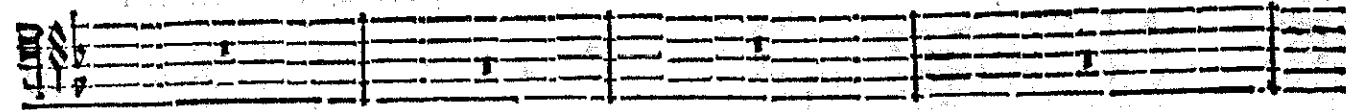
ma langueur Je t'aimeray d'une amour éternelle. Ah! Ah! Ber- gere cruelle,



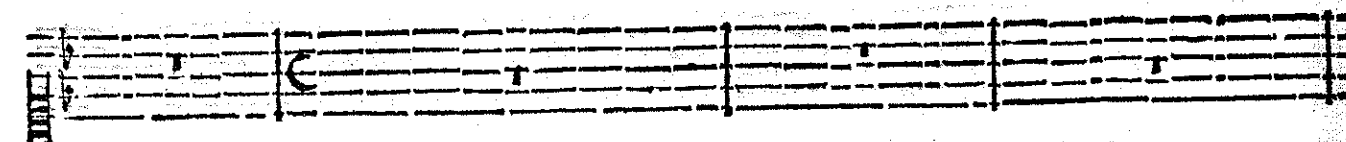
BASSE-CONTINUE.



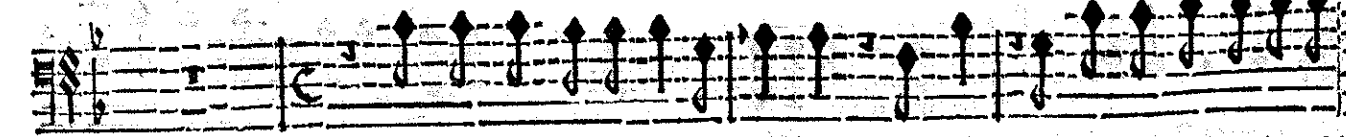
Pour qui veux-tu garder ton cœur? Ah! ah! Bergere cruelle, Pour qui veux-



BASSE-CONTINUE.



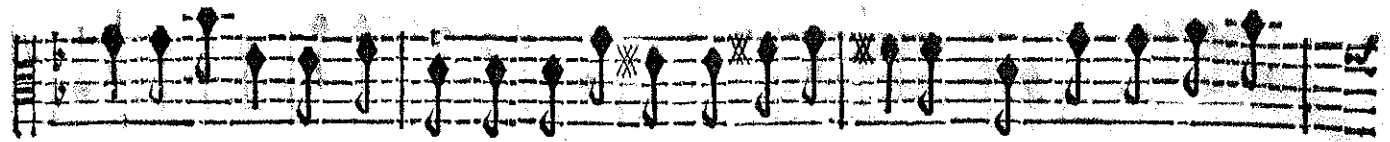
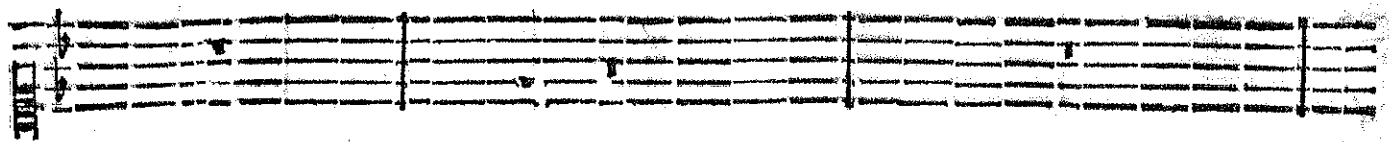
tu garder ton cœur? Choisis l'Amant le plus fidelle, C'est moy, C'est moy, C'est moy qui doy fé-



Choisis l'Amant le plus fidelle, C'est moy, C'est moy, .ij. qui doy fé-



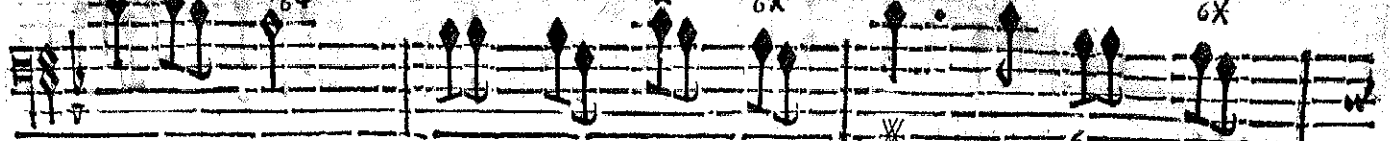
BASSE-CONTINUE.



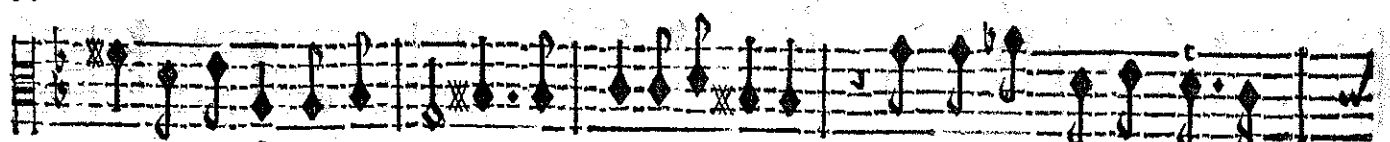
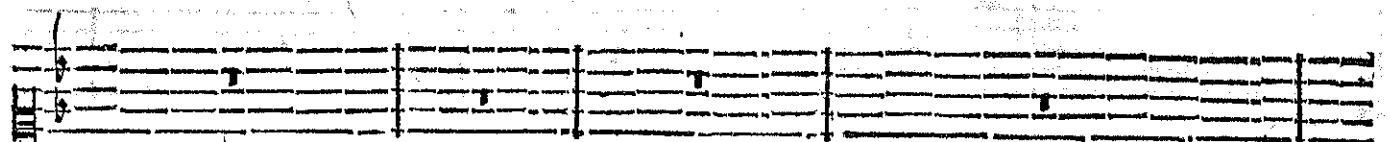
chir ta barbare rigueur. Choisis l'Amant le plus fi- delle, C'est moy qui doy fé-



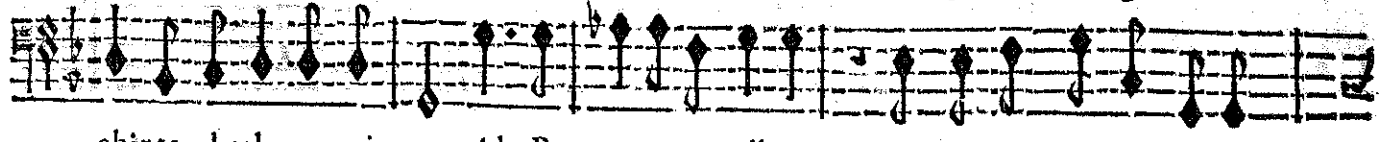
chir ta barbare rigueur. Choisis l'Amant le plus fi- delle, C'est moy qui doy fé-



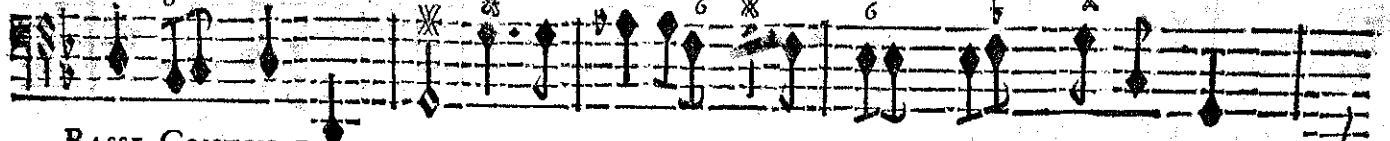
BASSE-CONTINUE.



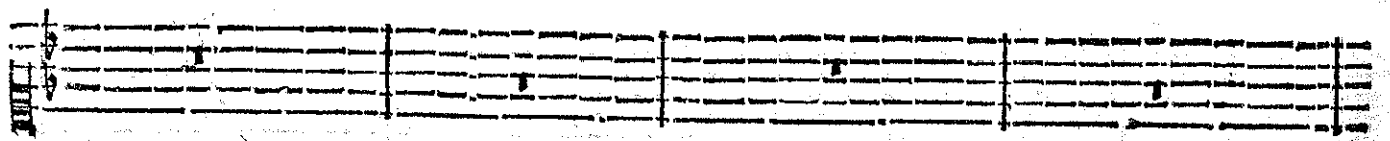
chir ta barbare rigueur. Ah! Ber- gere cruelle, Pour qui veux-tu garder ton



chir ta barbare rigueur. Ah! Ber- gere cruelle, Pour qui veux-tu garderton



BASSE-CONTINUE.



cœur? Ah! Bergere cruelle, Pour qui, Pour qui veux-tu garder ton cœur? Pour qui veux-tu gar-



cœur? Pour qui, Pour qui veux-tu garder ton cœur? Ah! Bergere cruelle, Pour qui veux-tu gar-



BASSE-CONTINUE.

Je garde mon

der ton cœur? Ah! Bergere cruelle, Pour qui veux-tu garder ton cœur?

der ton cœur? Ah! Bergere cruelle, Pour qui veux-tu garder ton cœur?

cœur pour moy-mesme, Il ne fera point agit-té. Quel bien vaut la douceur extrême

BASSE-CONTINUE.

cœur pour moy-mesme, Il ne fera point agit-té. Quel bien vaut la douceur extrême

BASSE-CONTINUE.

D'une heureuse tranquillité? Quel bien vaut la douceur extrême D'une heu-

BASSE-CONTINUE.

rien - se tranquille - té

Dégageons-nous, s'il est possible, Cessons, Cessons d'aimer une insen-

Dégageons-nous, s'il est possible, Cessons, Cessons d'ai-

BASSE-CONTINUE.

fible. Dégageons-nous, s'il est possible, Cessons d'aimer une insensible. Cessons, Cef-

mer une insensible Dégageons-nous, Dégageons-nous, s'il est possible, Cessons, Cef-

BASSE-CONTINUE.

N'aimons que la liberté, Rien n'a tant de charmes.

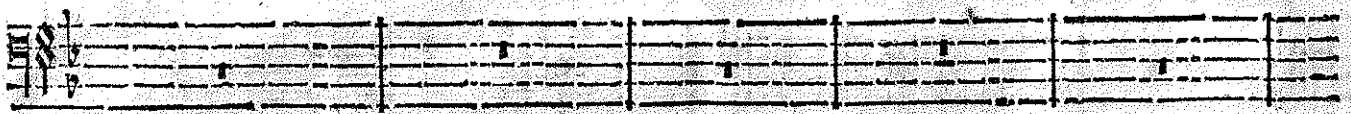
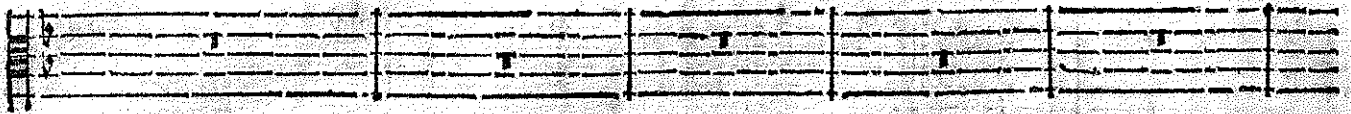
sons d'aimer une insensi- ble.

sons d'aimer une insensi- ble.

BASSE-CONTINUE.



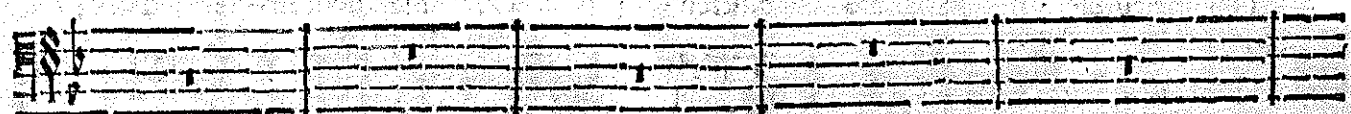
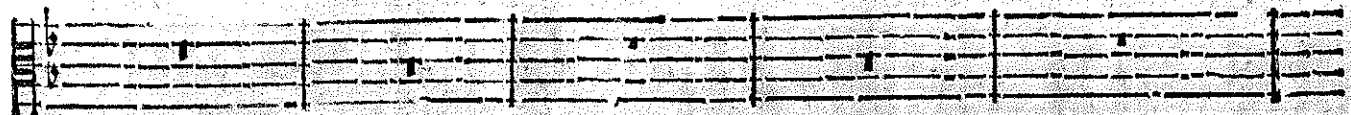
N'aimons que la liberté, Rien n'a tant de charmes. L'Amour couste trop de



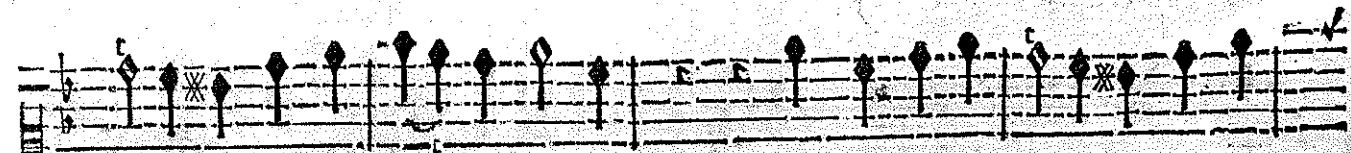
BASSE-CONTINUE.



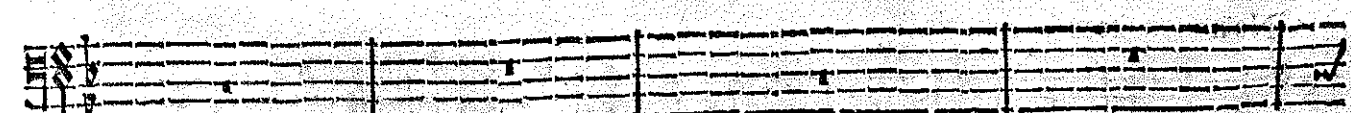
larmes, Sa plus douce felicité N'est jamais exempte d'allarmes. N'aimons que la



BASSE-CONTINUE.



liberté, Rien n'a tant de charmes. N'aimons que la liberté, Rien n'a



BASSE-CONTINUE.



tant de char- mes. O! o bien-heureuse Paix! Rendez mon cœur tranquille;

O! o bien-heureuse Paix! Rendez mon cœur tranquille,

O! o bien-heureuse Paix! Rendez mon cœur tranquille,

BASSE-CONTINUE.

O bien heureuse Paix! O! O! O bien heureuse Paix!

O bien heureuse Paix! Ne nous quittez jamais. O! bien heureuse Paix!

O bien heureuse Paix! Ne nous quittez jamais! O! O bien heureuse Paix!

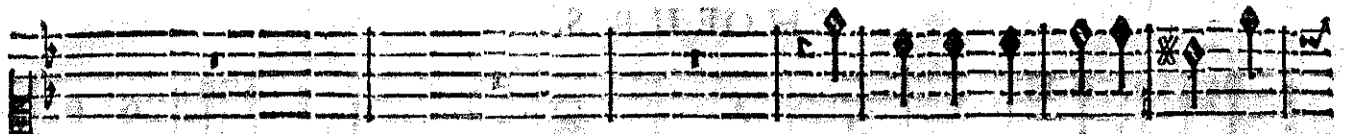
BASSE-CONTINUE.

Ne nous quittez jamais.

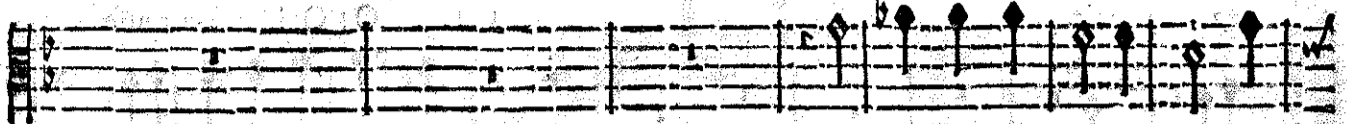
Ne nous quittez jamais.

Ne nous quittez jamais. Sans vous le plus grand bien est un bien inutile,

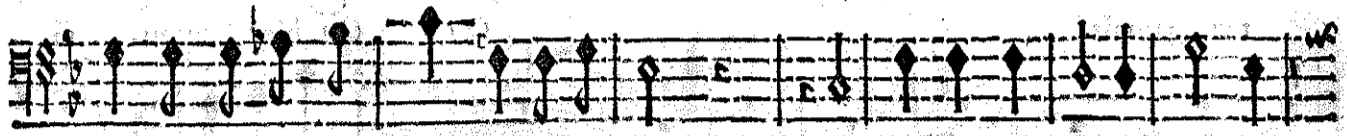
BASSE-CONTINUE.



O! o bien heureuse Paix! Ren-

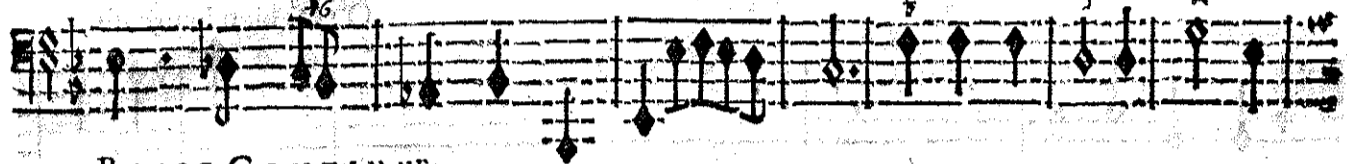


O! o bien heureuse Paix! Ren-



Tous les Plaisirs sans vous sont imparfaits.

O! o bien heureuse Paix! Ren-



BASSE-CONTINUE.

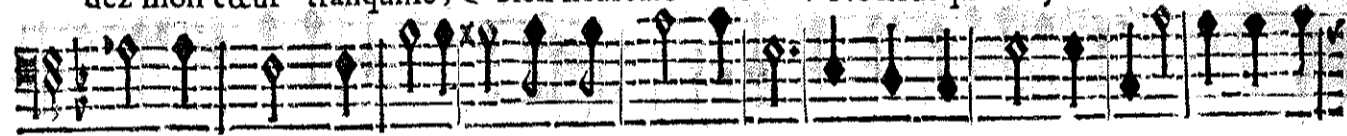


dez mon cœur tranquille; O bien heureuse Paix!

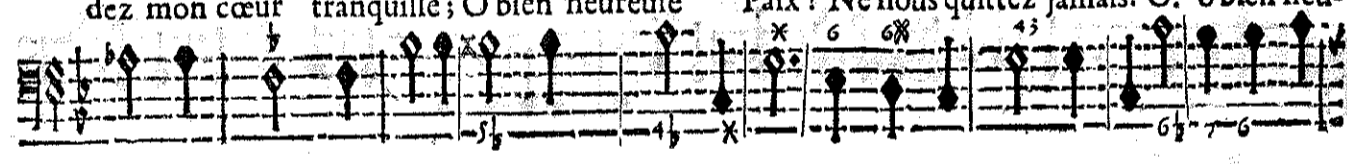
O! O! o bien heu-



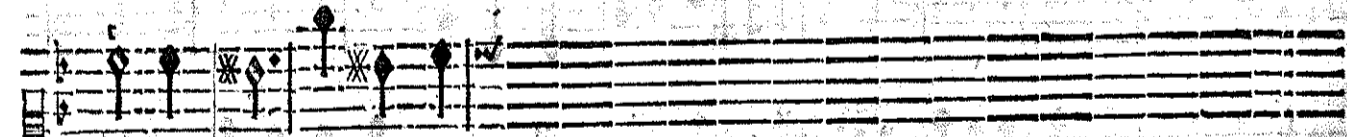
dez mon cœur tranquille; O bien heureuse Paix! Ne nous quittez jamais. O! bien heu-



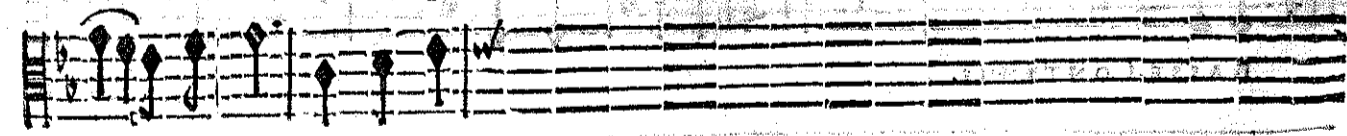
dez mon cœur tranquille; O bien heureuse Paix! Ne nous quittez jamais. O! o bien heu-



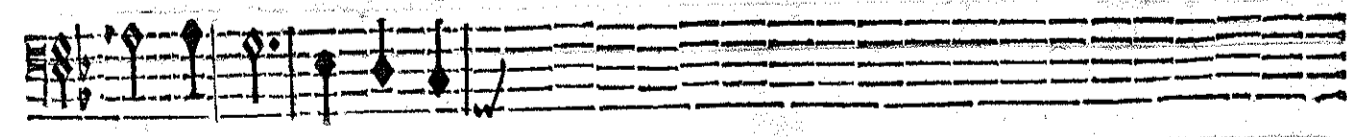
BASSE-CONTINUE.



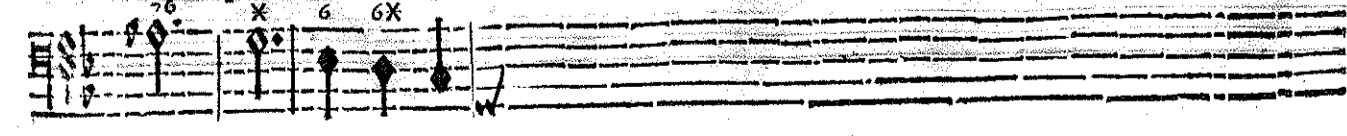
reuse Paix! Ne nous quit-



reu- se Paix! Ne nous quit-



reuse paix! Ne nous quit-



BASSE-CONTINUE.

# BALLET

## CHOEURS.

tez jamais.

O! O! O! bien heureuse

tez jamais.

O! O! bien heureuse

tez jamais.

O! O! bien heureuse

4 76 X 6 6X 45

### BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

Paix, Ne nous quittez jamais. O! O! bien heureuse Paix, O! bien-heu- reuse

Paix, Ne nous quittez jamais. O! O! bien heureuse Paix, O! bien-heu- reuse

Paix, Ne nous quittez jamais. O! bien-heureuse Paix, Ne no<sup>s</sup> quittez, Ne no<sup>s</sup> quittez ja-

Paix, Ne nous quittez jamais. O! O! bien-heureuse Paix, O! O! bien-heu- reuse

BASSE-CONTINUE.

BALLET

First musical staff with notes and rests, including a fermata over the final measure.

Paix, Ne no<sup>o</sup> quittez jamais. Ne nous quittez jamais. O! bien-heureuse Paix, O!

Second musical staff with notes and rests, including a fermata over the final measure.

Paix, Ne no<sup>o</sup> quittez jamais. O! bien-heureuse Paix, O! biē heureuse Paix, Ne no<sup>o</sup> quit-

Third musical staff with notes and rests, including a fermata over the final measure.

mais. O! bien-heureuse Paix, Ne no<sup>o</sup> quittez jamais. Ne nous quittez jamais. O! bien-heu-

Fourth musical staff with notes and rests, including a fermata over the final measure.

Paix, Ne no<sup>o</sup> quittez jamais. O! bien-heureuse Paix, Ne nous quittez jamais. O!

Fifth musical staff with notes and rests, including a fermata over the final measure.

Sixth musical staff with notes and rests, including a fermata over the final measure.

Seventh musical staff with notes and rests, including a fermata over the final measure.

Eighth musical staff with notes and rests, including a fermata over the final measure.

Ninth musical staff with notes and rests, including a fermata over the final measure.

Tenth musical staff with notes and rests, including a fermata over the final measure.

BASSE-CONTINUE.

Four empty musical staves for the basso continuo part.



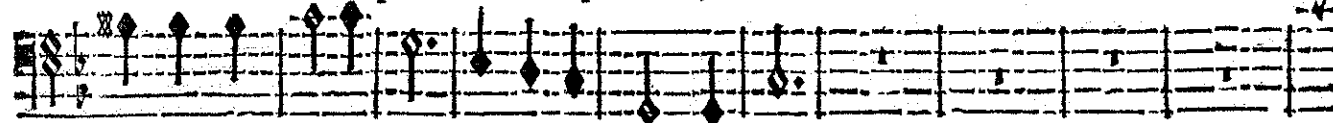
bien-heureuse Paix! Ne nous quittez jamais.



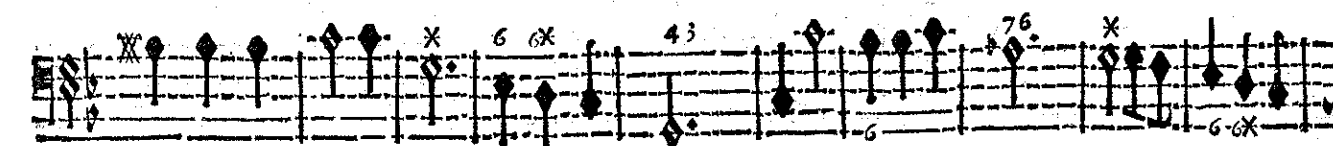
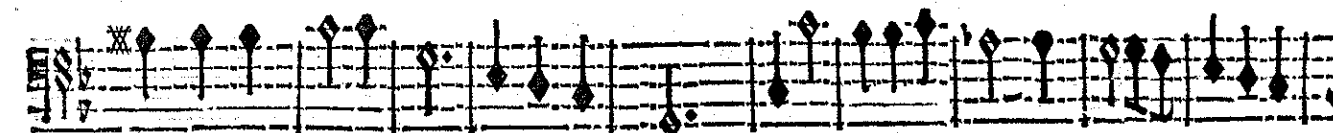
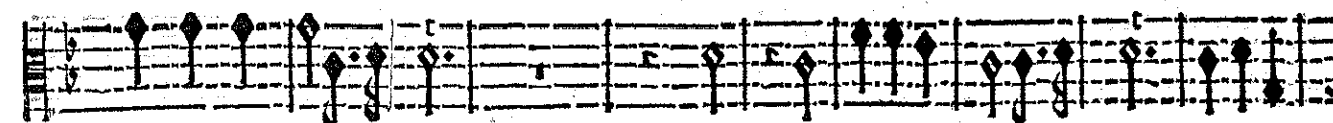
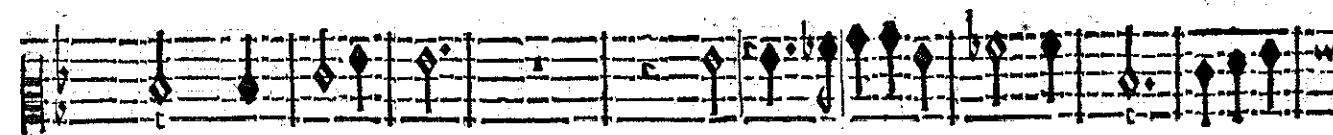
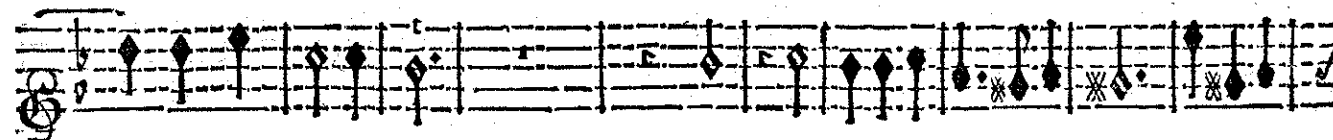
tez jamais. Ne nous quittez jamais.



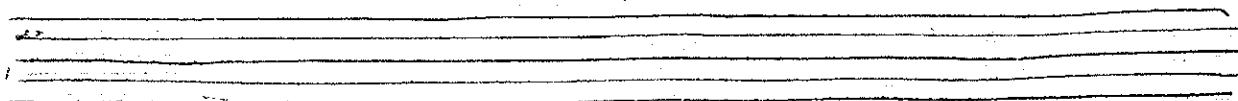
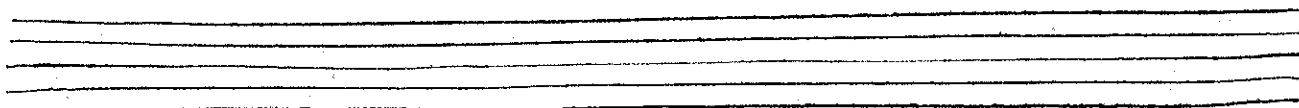
reuse, bienheureuse paix! Ne nous quittez jamais.



O bien-heureuse paix! Ne nous quittez jamais.



BASSE-CONTINUE.



BALLET

A musical staff in G major, 2/4 time, containing the first line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

O! O! O bien heureuse Paix! Ne nous quittez ja- mais.

A musical staff in G major, 2/4 time, containing the second line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

O! O! bien heureu- fe Paix! Ne nous quittez ja- mais.

A musical staff in G major, 2/4 time, containing the third line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

O! O! bien heureuse Paix! Ne nous quittez ja- mais.

A musical staff in G major, 2/4 time, containing the fourth line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

O! O bien heureuse Paix! Ne nous quittez ja- mais.

A musical staff in G major, 2/4 time, containing the fifth line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in G major, 2/4 time, containing the sixth line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in G major, 2/4 time, containing the seventh line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in G major, 2/4 time, containing the eighth line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in G major, 2/4 time, containing the ninth line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical staff in G major, 2/4 time, containing the tenth line of the vocal melody. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

BASSE-CONTINUE.

Four empty musical staves for the basso continuo, arranged vertically. Each staff has a five-line structure and a common time signature (C).

V N A F R I Q V A I N.

PRELUDE.

L'AFRIQUAIN.

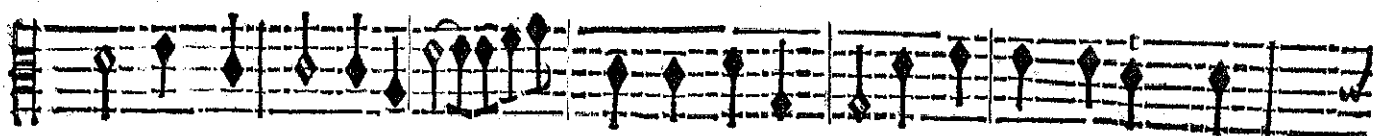
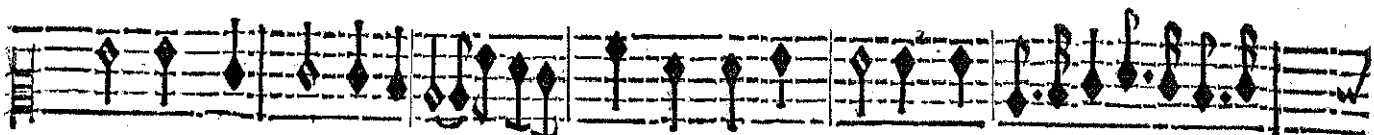
BASSE-CONTINUE.

Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-

BASSE-CONTINUE.



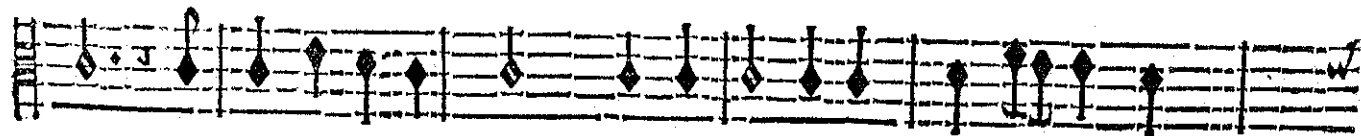
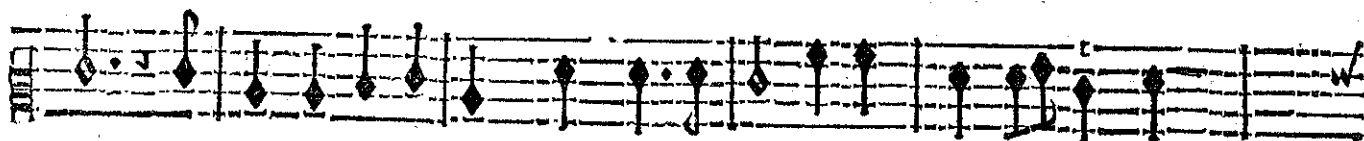
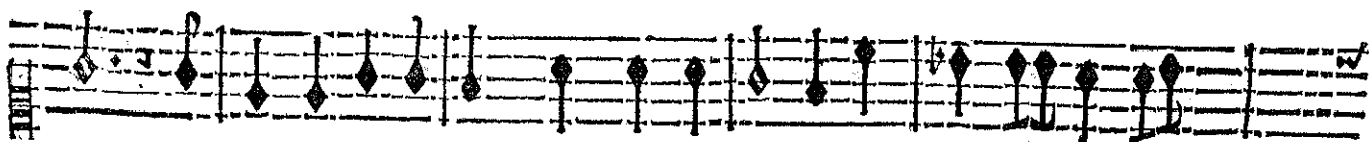
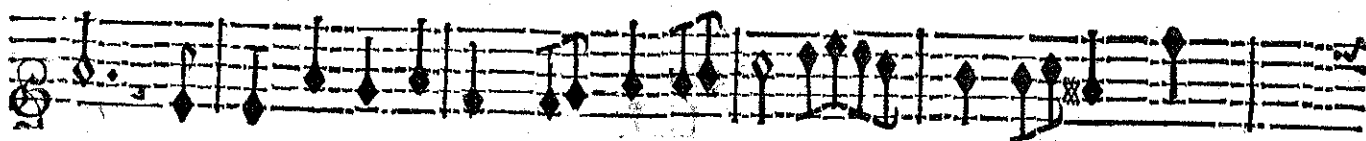
BALLET



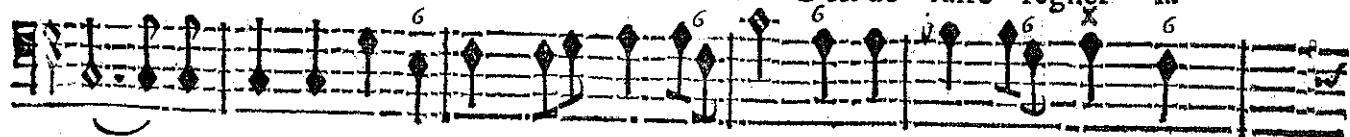
mé! Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-



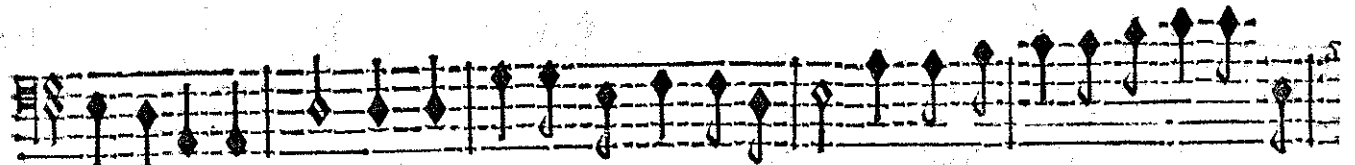
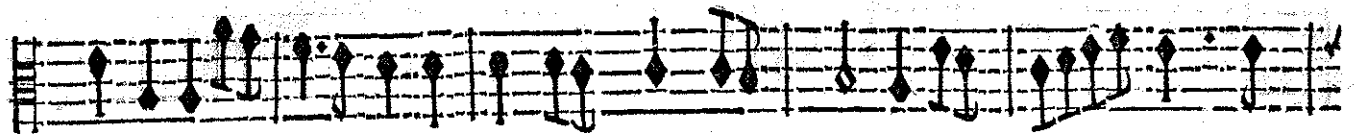
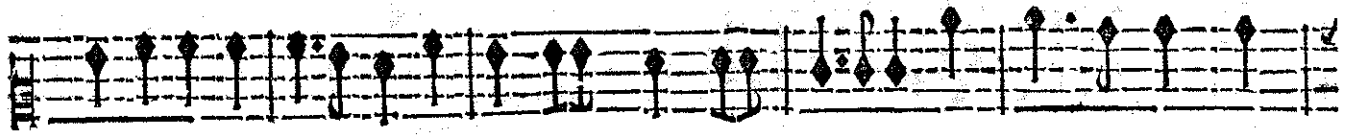
BASSE-CONTINUE.



mé! Le plus ardent desir dont il est animé C'est de faire regner la



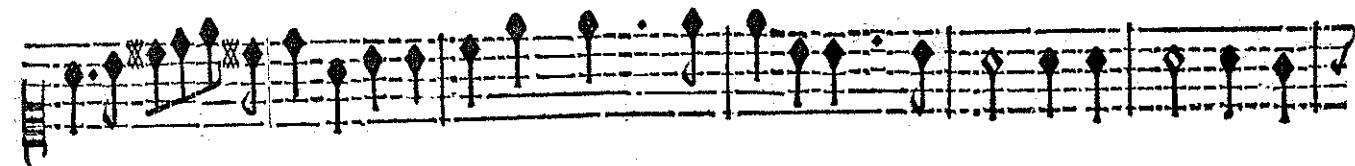
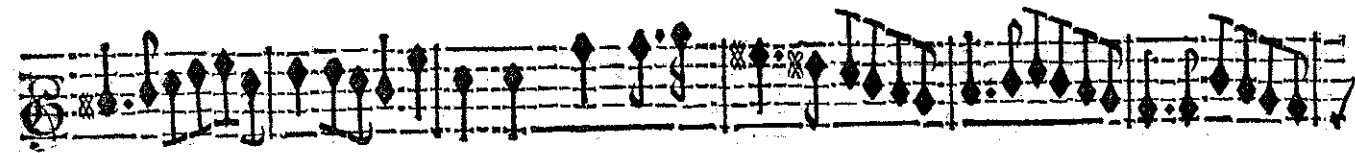
BASSE-CONTINUE.



Paix & l'Abondance. Quel Peuple n'est point allarmé Quand ce Heros fait tonner sa van.



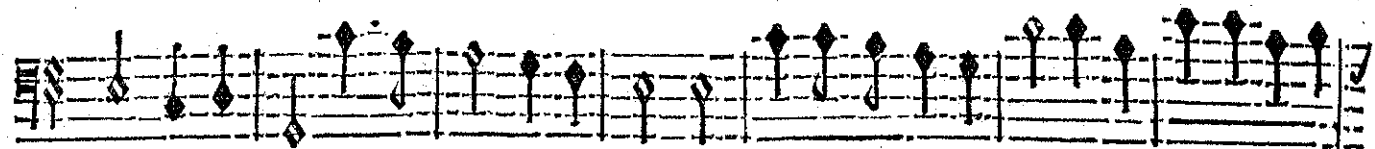
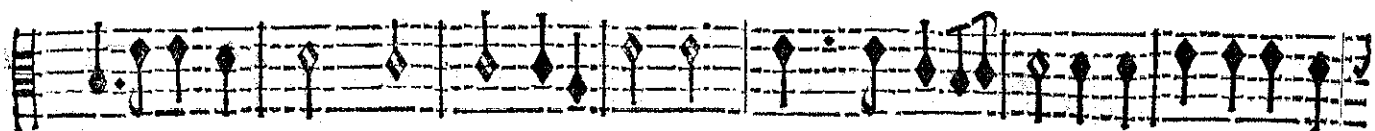
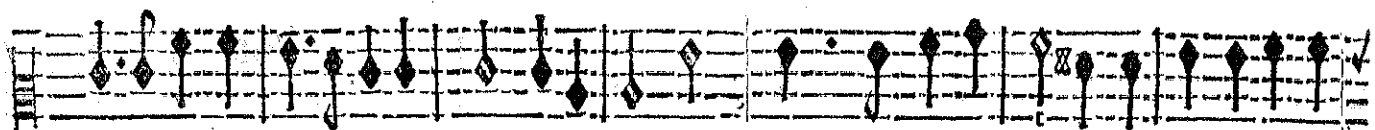
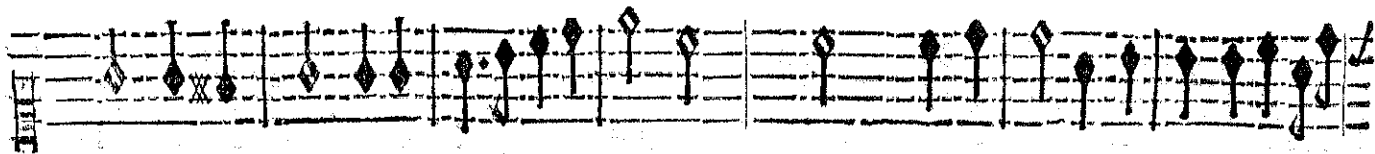
BASSE-CONTINUE.



geance: Malheur à qui s'expose à la Fou-dre qu'il lance. Qu'il est doux de voir quand il est



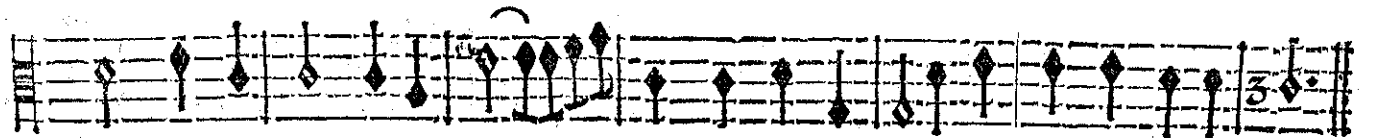
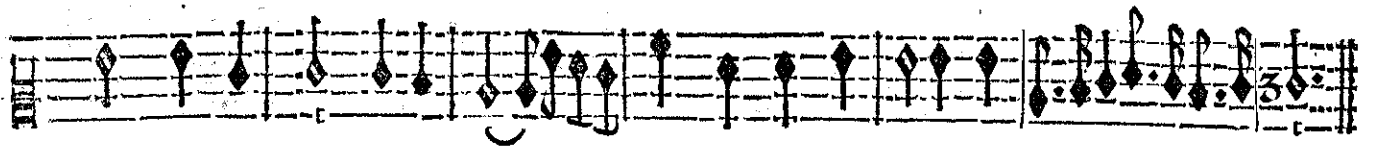
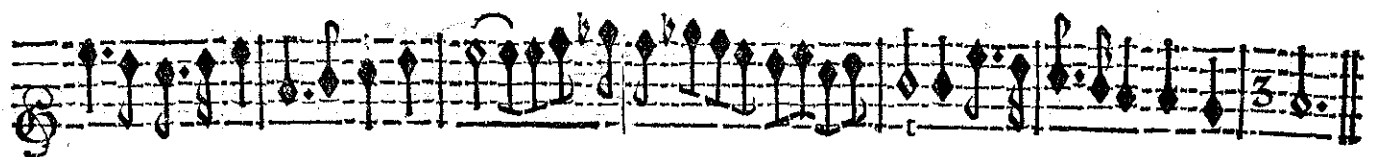
BA SSE-CONTINUE.



est desarmé? Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-



BASSE-CONTINUE.



mé? Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom- mé!



BASSE-CONTINUE.

CHOEURS.

Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-

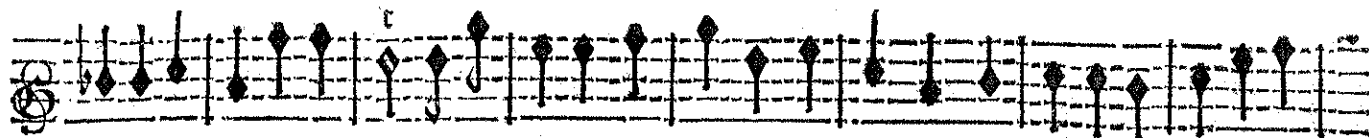
Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-

Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-

Chantons tous fa Valeur triomphante, Chantons tous fa Vertu bien-faisante, Il sou-

VIOLONS.

BASSE-CONTINUE.



met à ses loix ses plus fiers Ennemis, Il prend soin du bon-heur de ceux qu'il a soûmis. Il prend



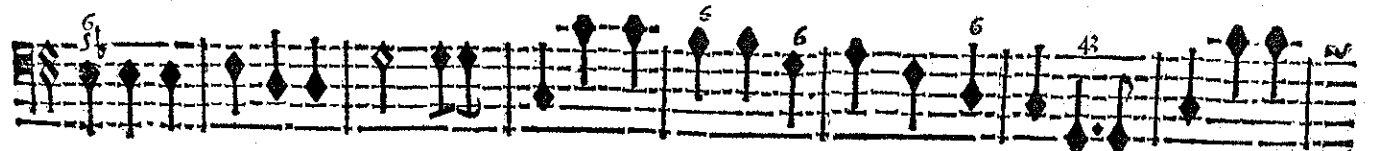
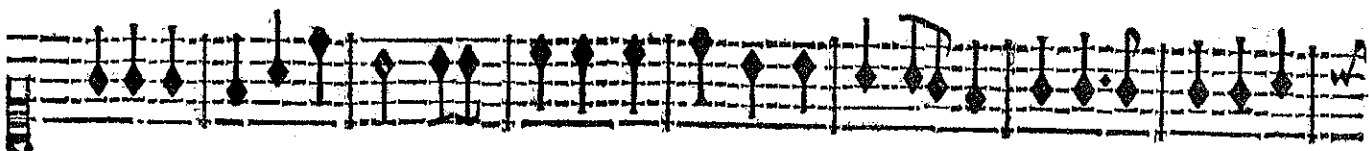
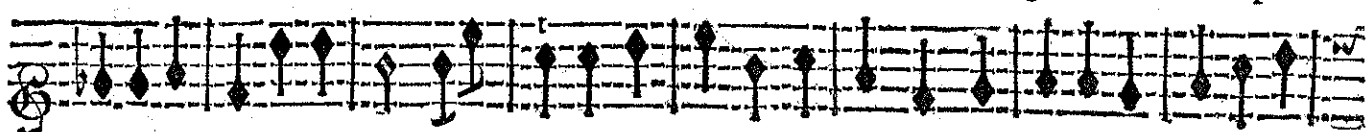
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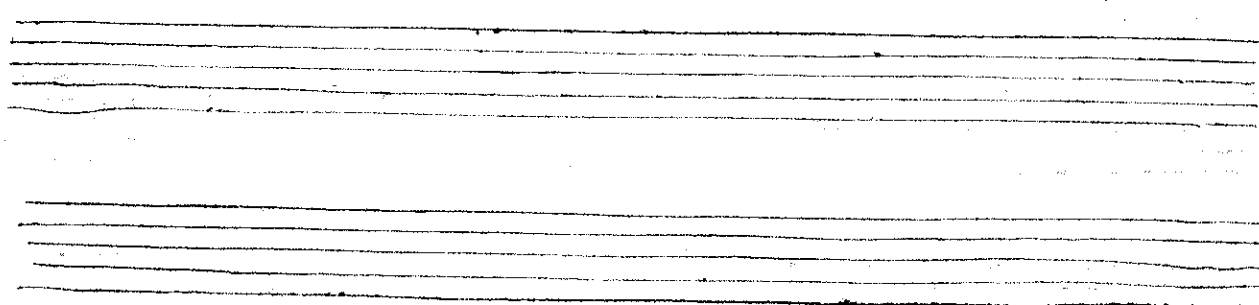
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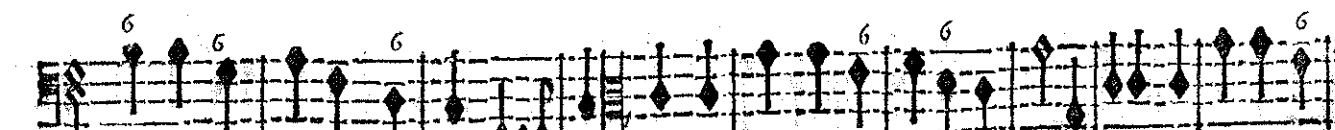
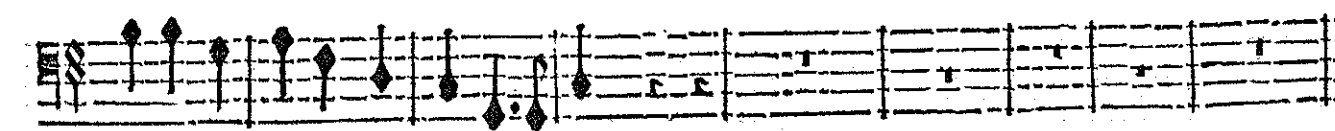
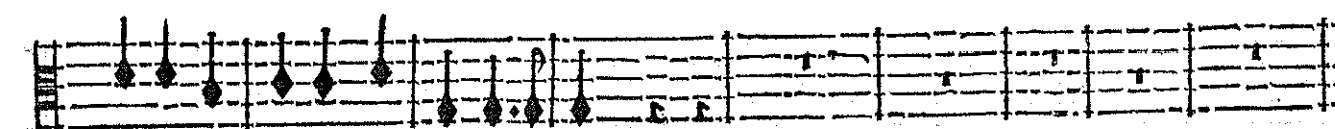
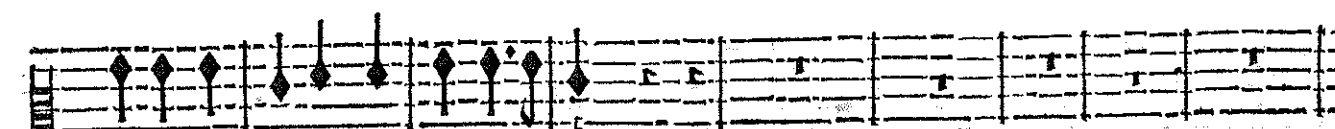
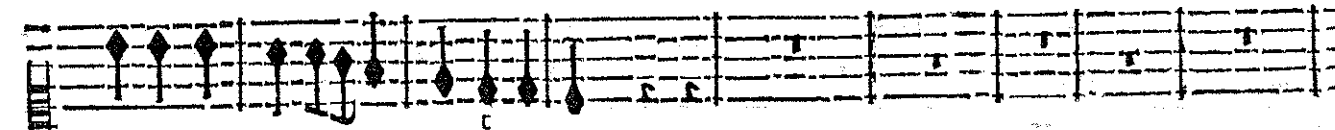
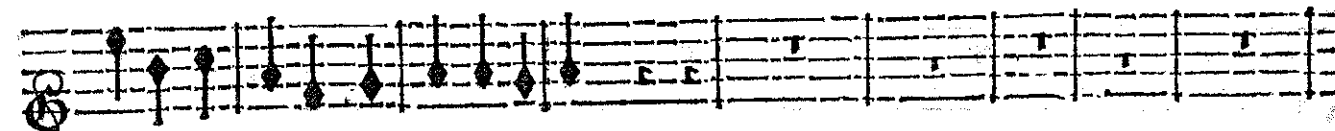
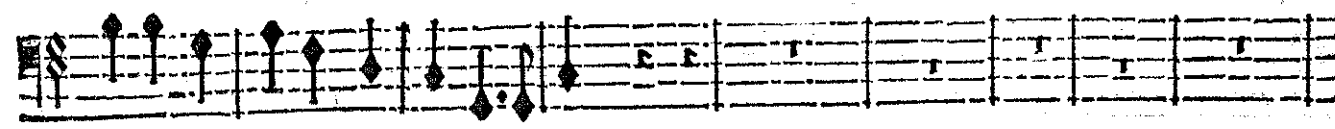
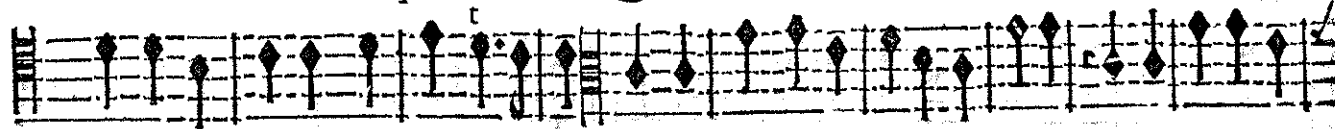


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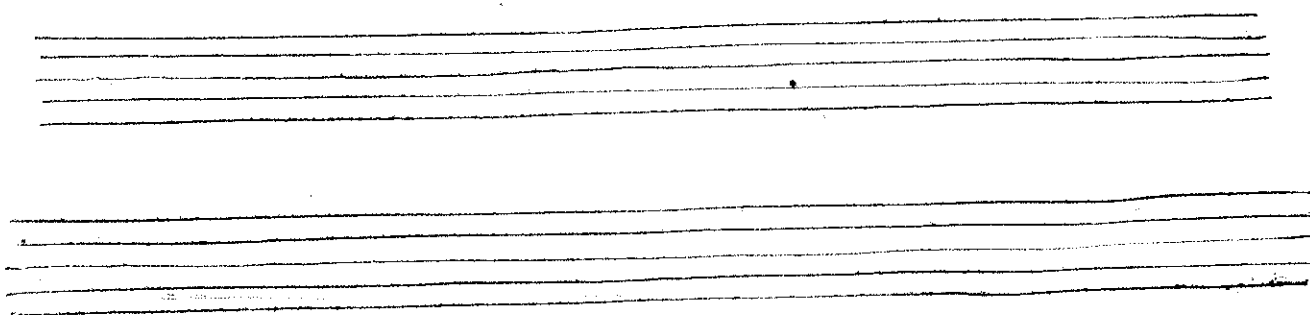


BASSE-CONTINUE.





BASSE-CONTINUE.



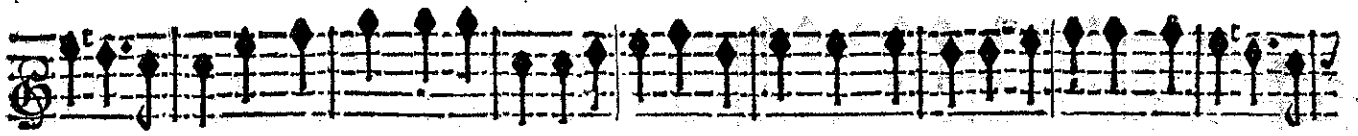
BALLET

pos qu'il no<sup>o</sup> donne, Que cēt Peuples divers cōblez de ses bienfaits Prennēt part avec no<sup>o</sup> aux plai-

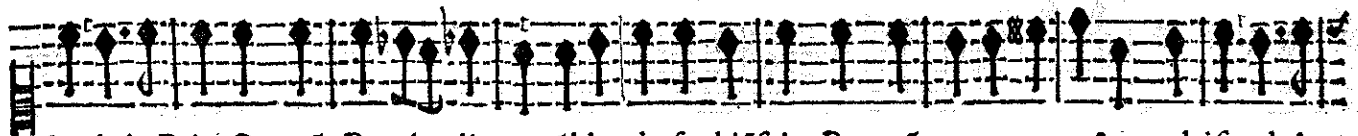
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BASSE-CONTINUE.



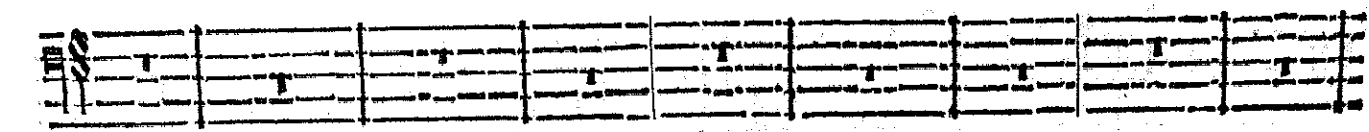
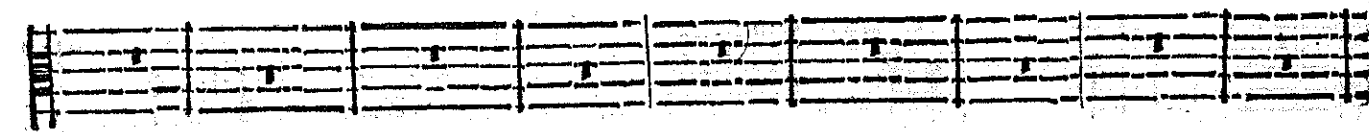
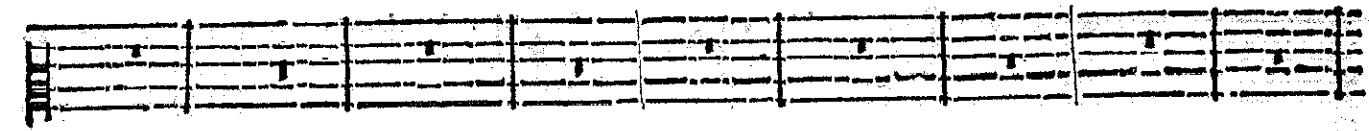
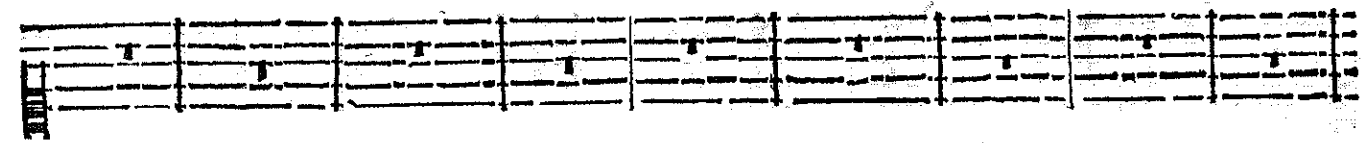
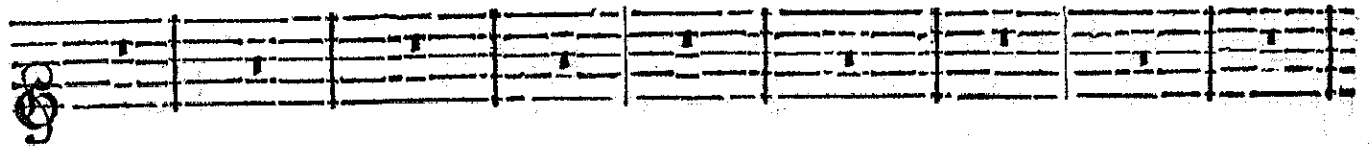
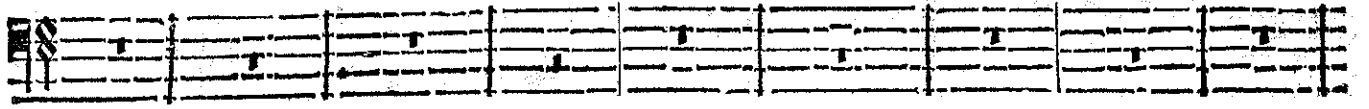
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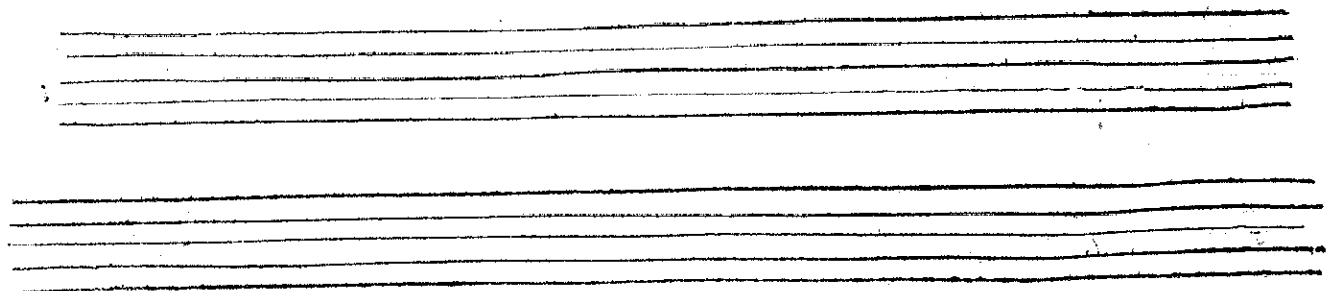
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firs de la Paix. Que cēt Peuples divers cōblez de ses biēfaits Prennēt part avec no° aux plaisirs de la



BASSE-CONTINUE.





Paix. Que la gloire à jamais le couronne. Jouissons du repos qu'il nous donne. Que cent

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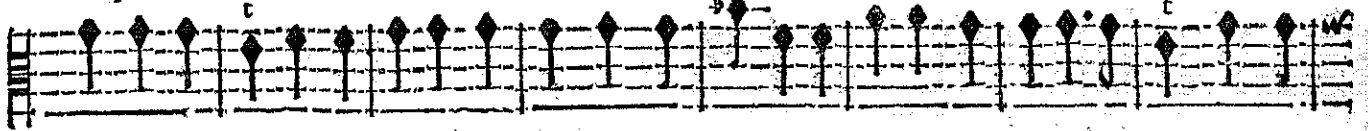
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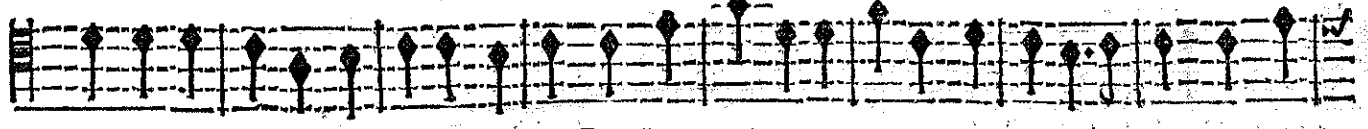
BASSE-CONTINUE.



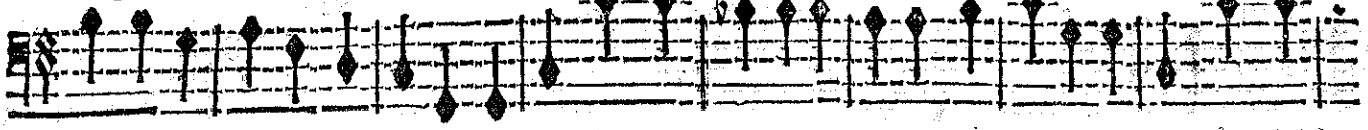
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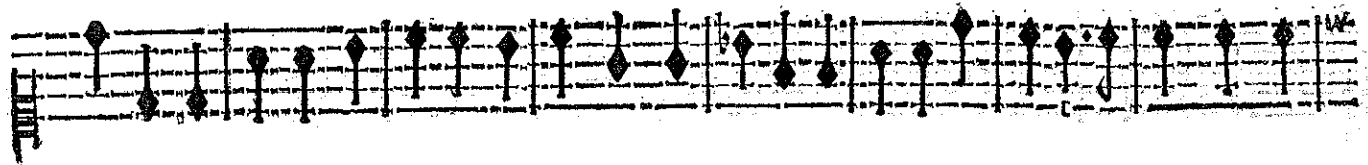
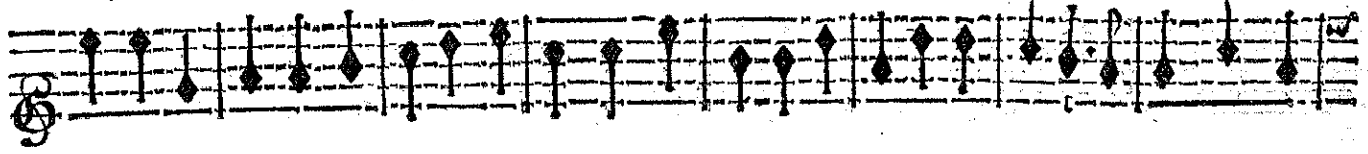
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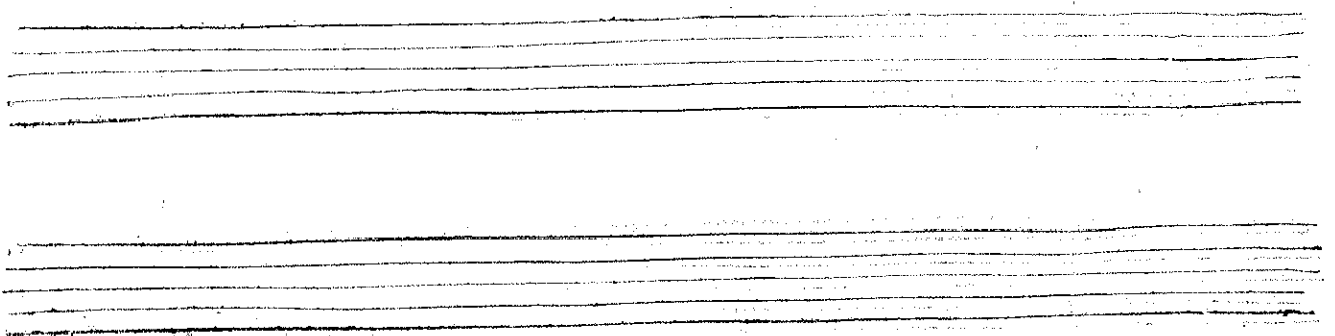
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Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



BASSE-CONTINUE.



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Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Gardons-

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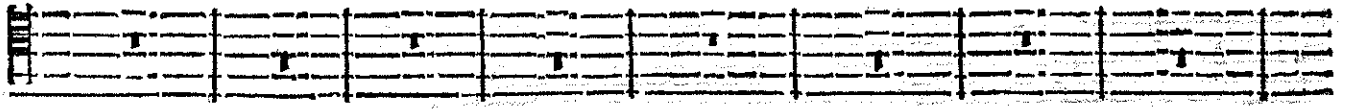
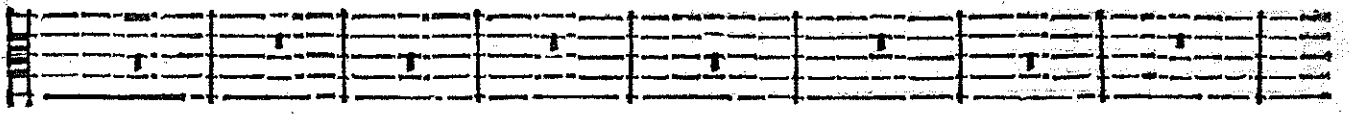
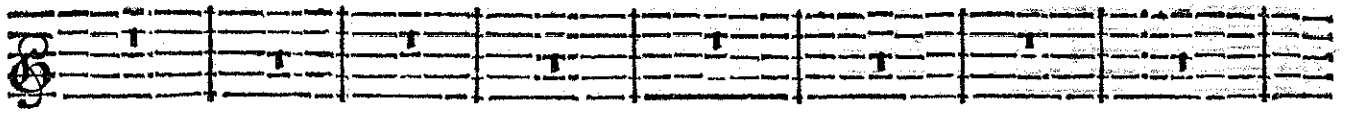
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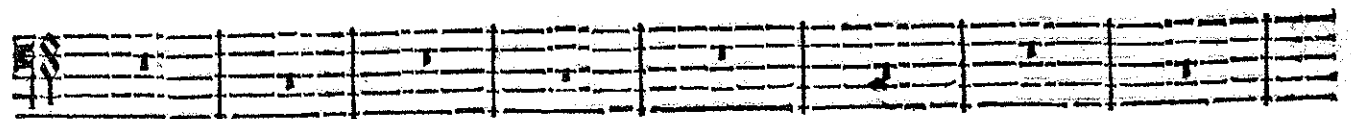
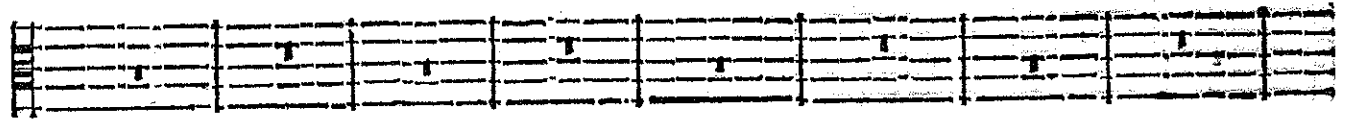
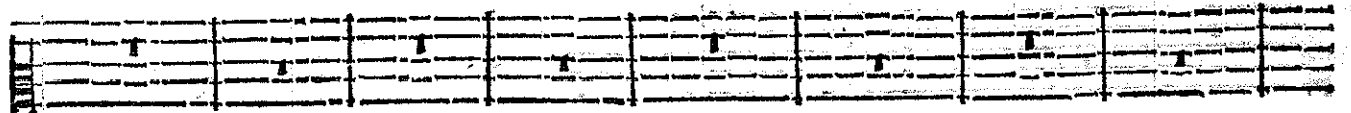
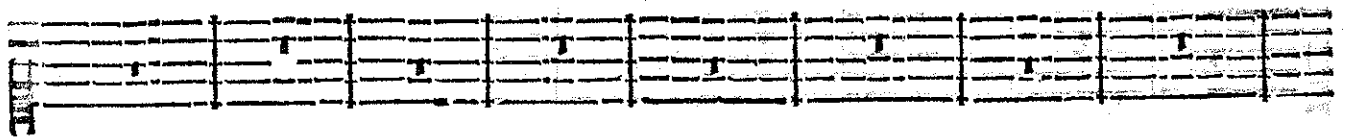
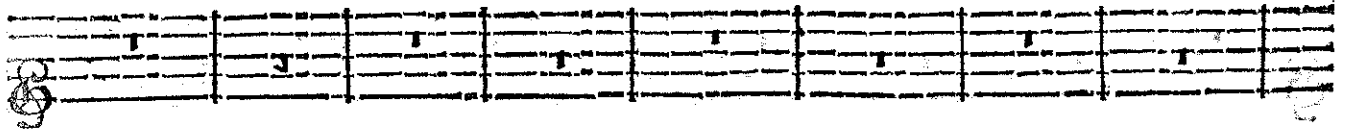
Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Gardons-

BASSE-CONTINUE.

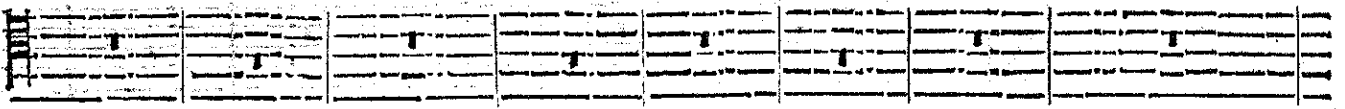
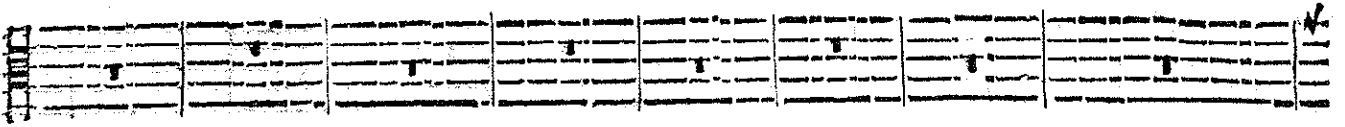
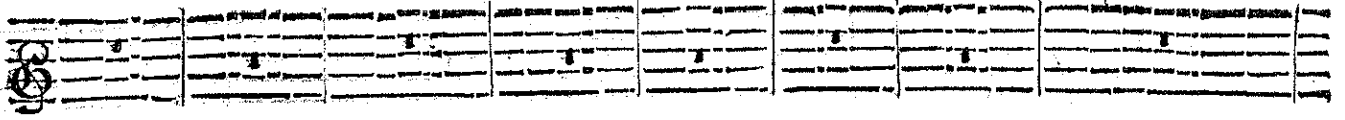
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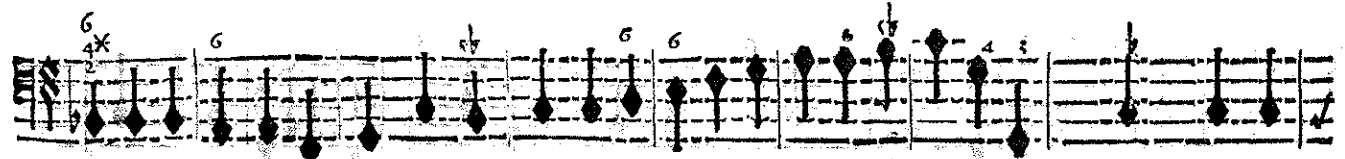
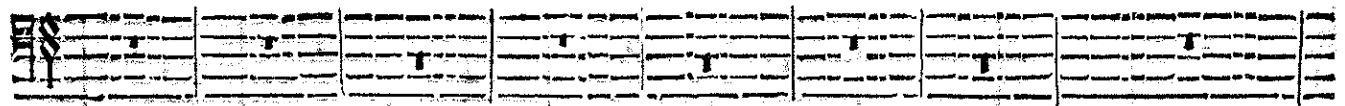
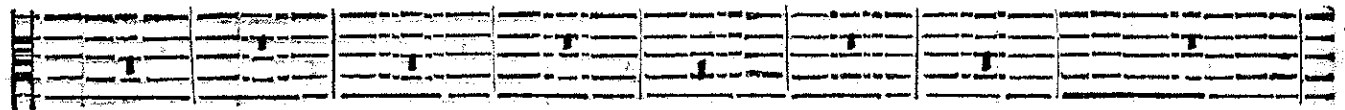
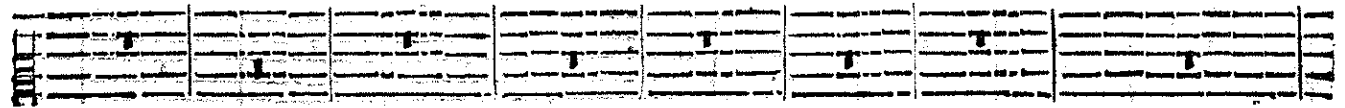
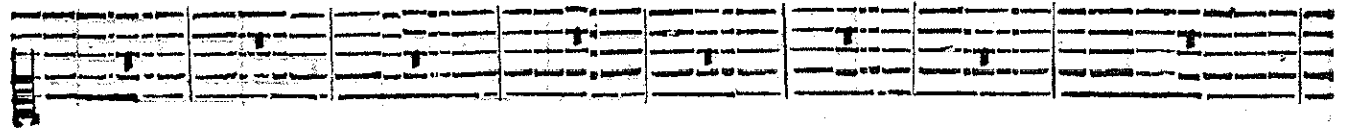
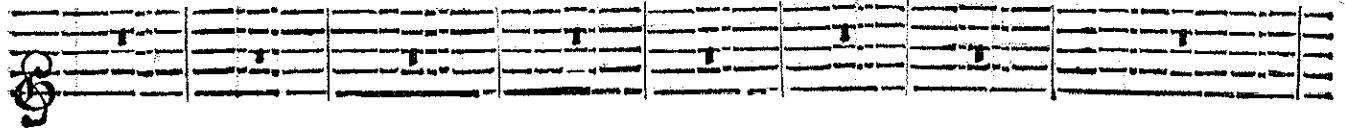
nous d'attirer sa colere, Ne songeons deormais qu'à luy plaire; Son ton-



BASSE-CONTINUE.

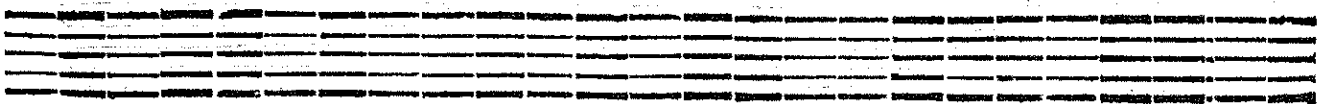
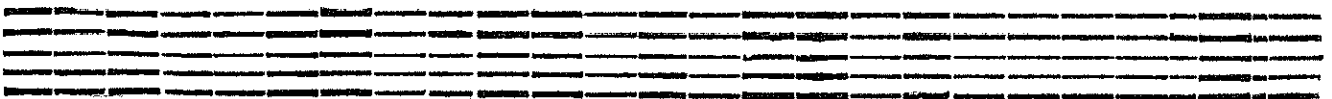


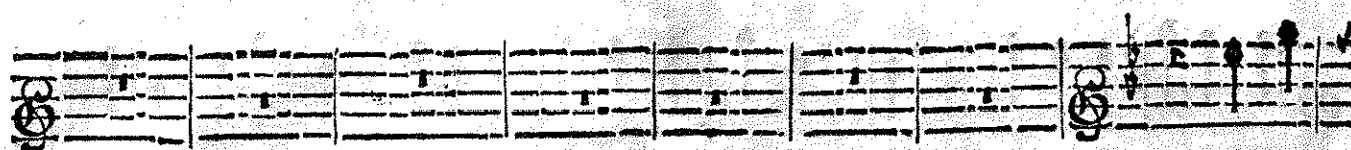
nerre a laissé sur les bords Affriquains Un exemple terrible au reste des hu- mains. Son ton-



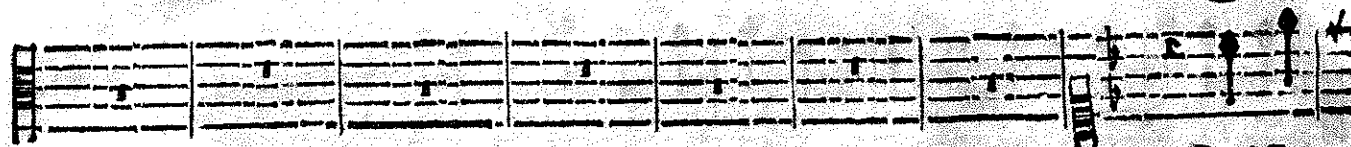
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Handwritten text or signature.

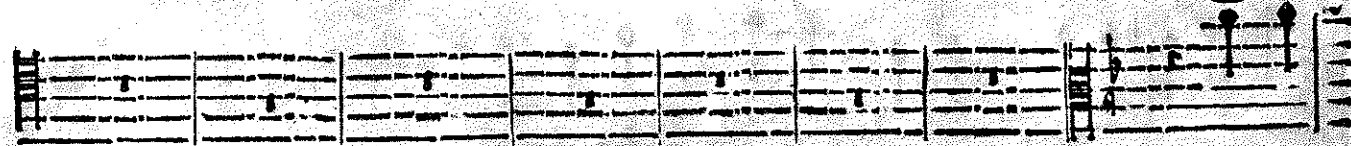




Quel Em-



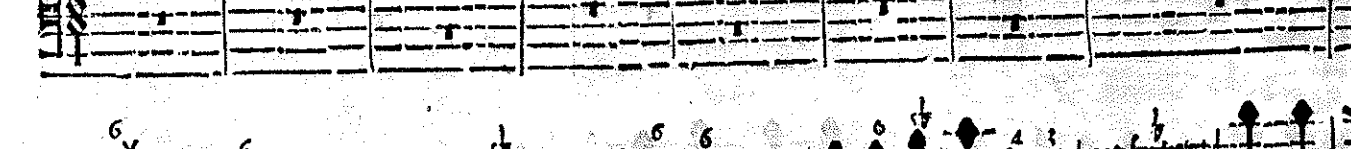
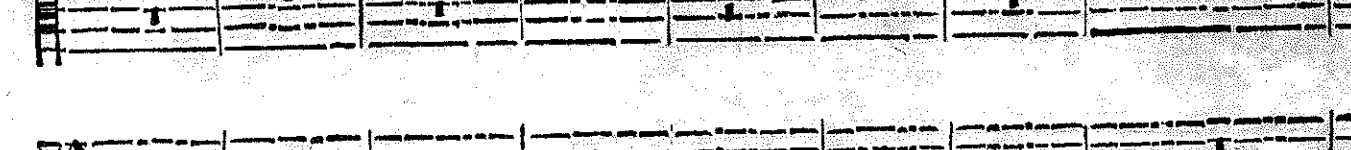
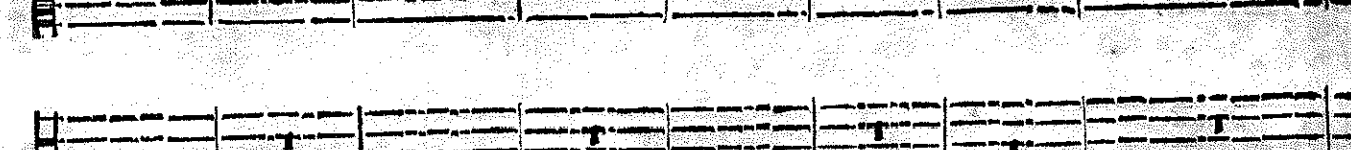
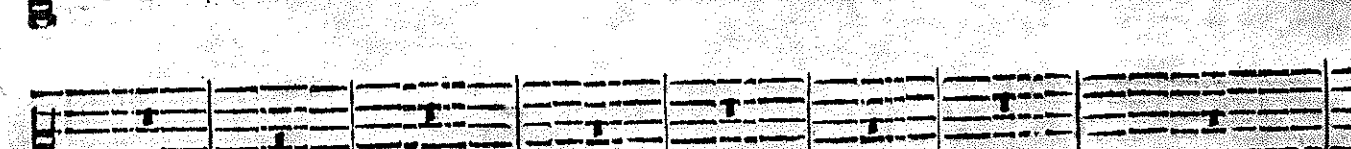
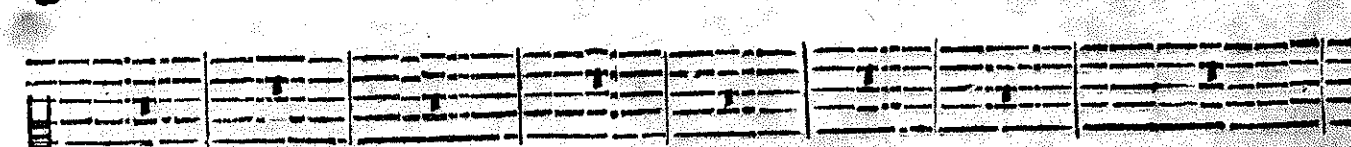
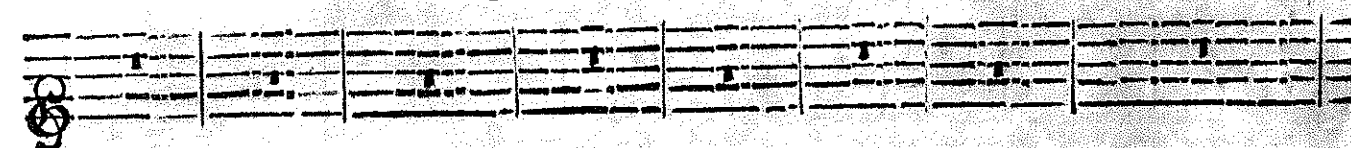
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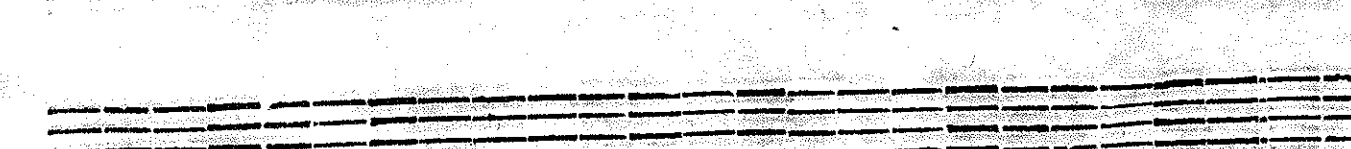
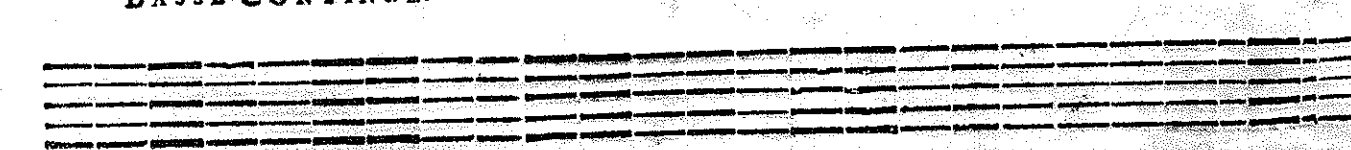
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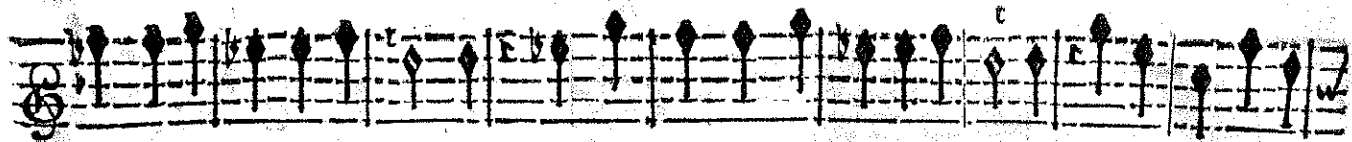


nerre a laissé sur les bords Affriquains Un exemple terrible au reste des hu- mains.

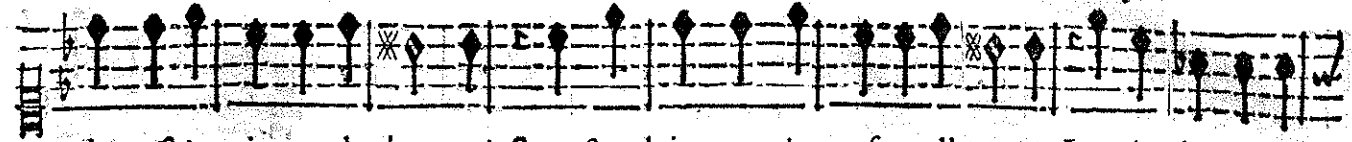


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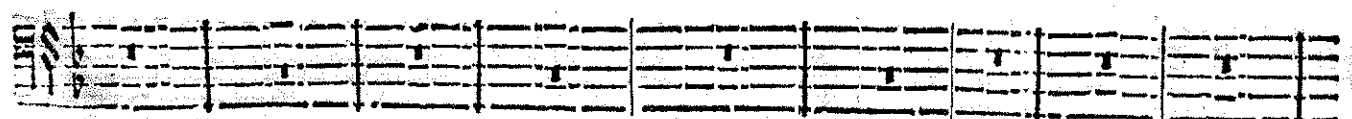
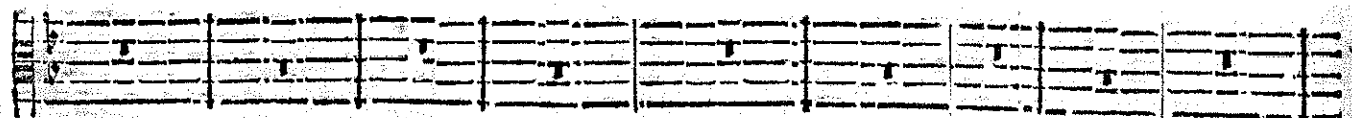
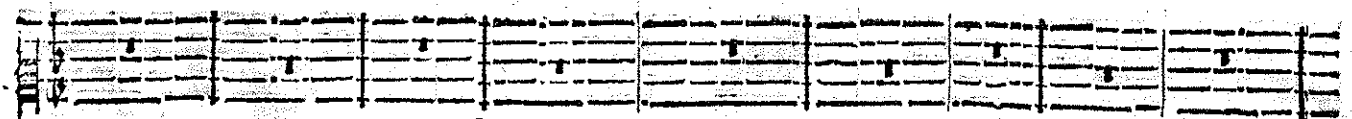
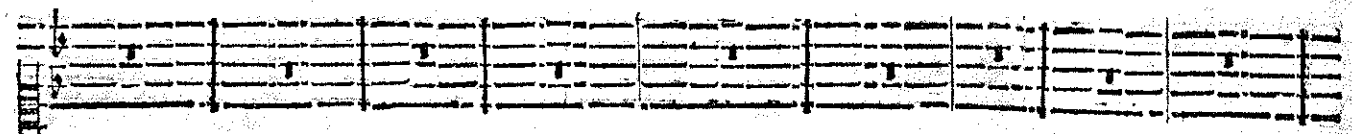
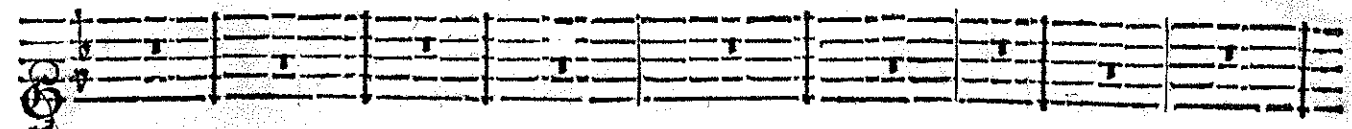
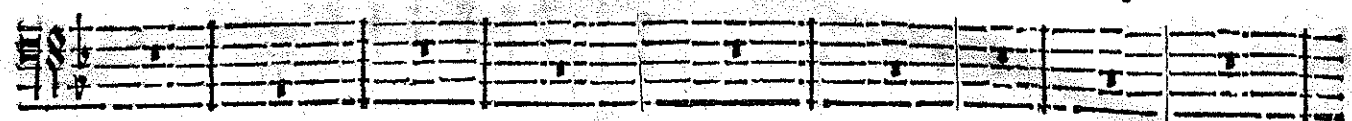
pire eust jamais tant de charmes! Sous fes loix nous vivons fans allarmes. Les plus doux de fes



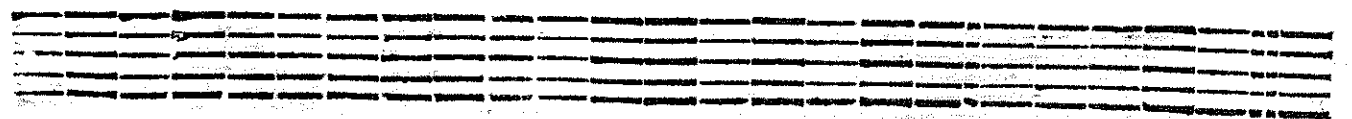
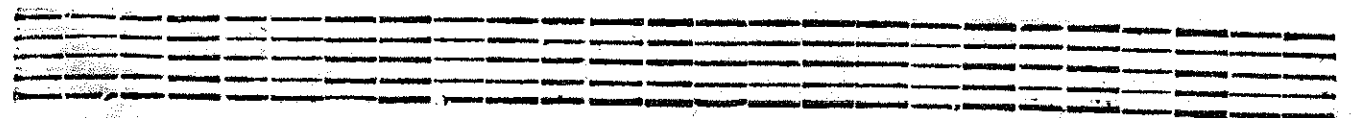
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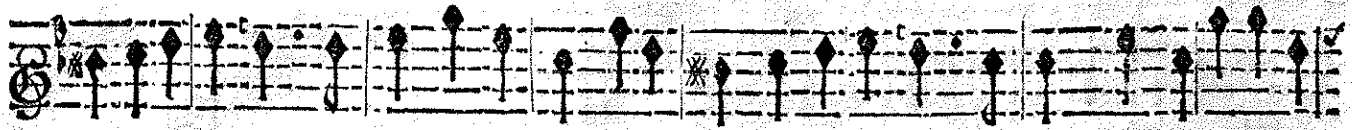


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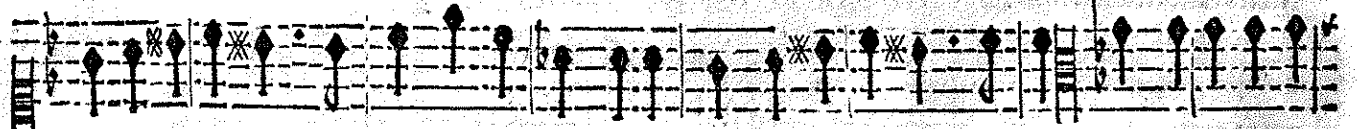


BASSE-CONTINUE.





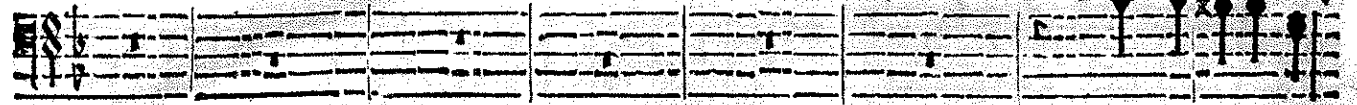
vœux Sôt de no° rêdre heureux. Les pl° doux de ses vœux Sôt de no° rêdre heureux quel empire eût ja-



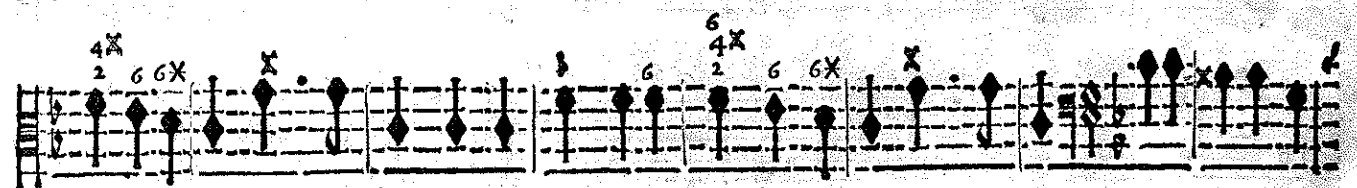
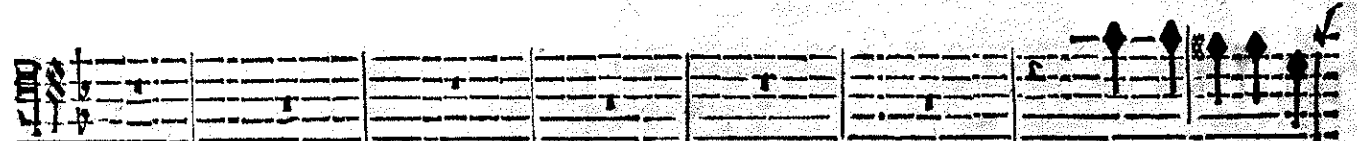
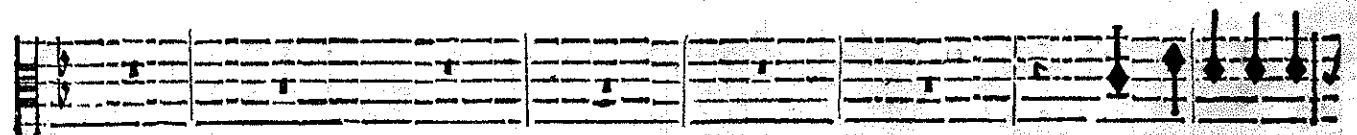
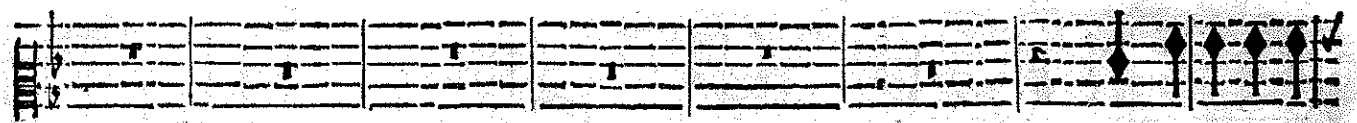
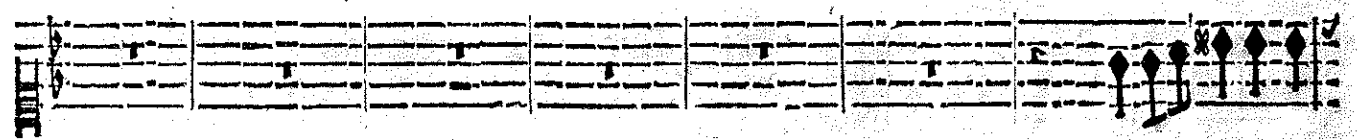
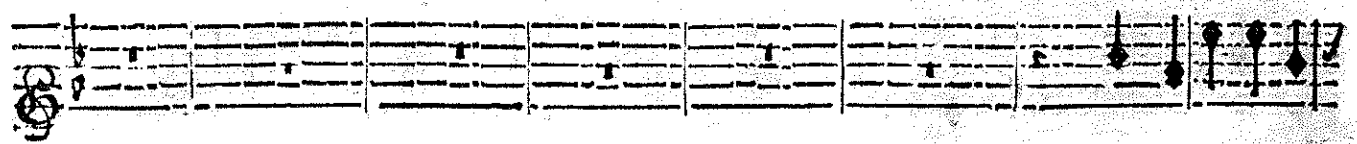
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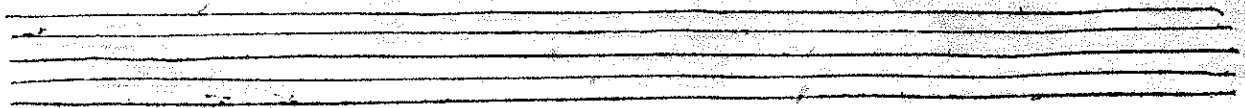
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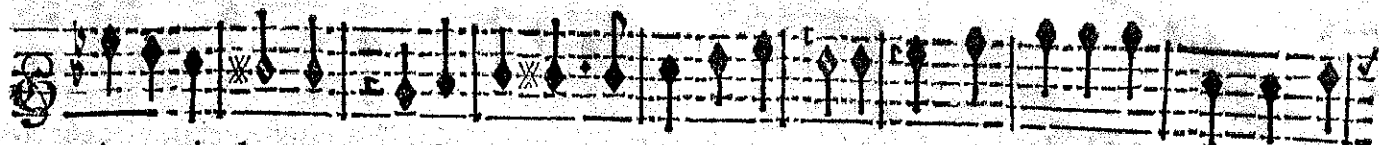
Quel Empire eût ja-



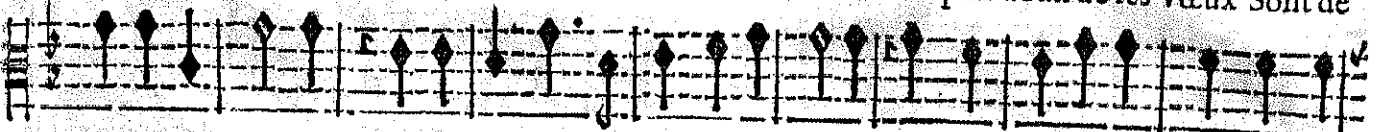
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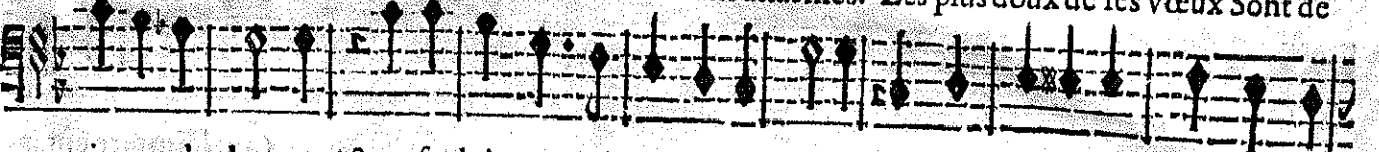
mais tant de charmes ! Sous fes loix nous vivons fans allarmes. Les plus doux de fes vœux Sont de



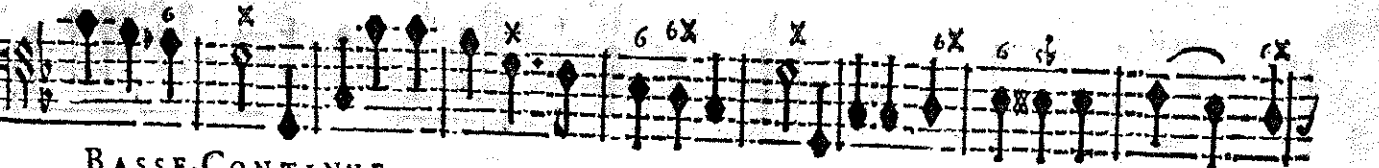
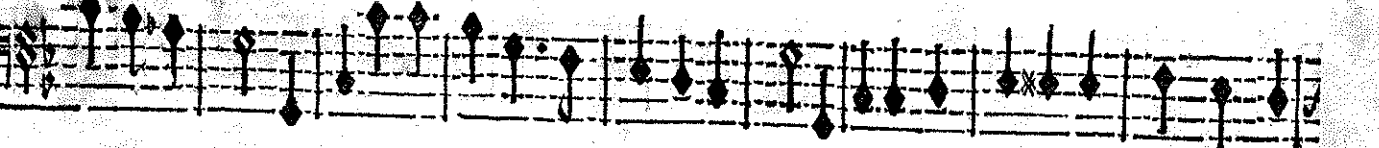
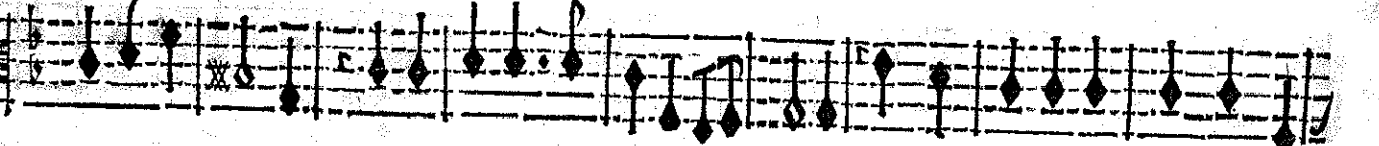
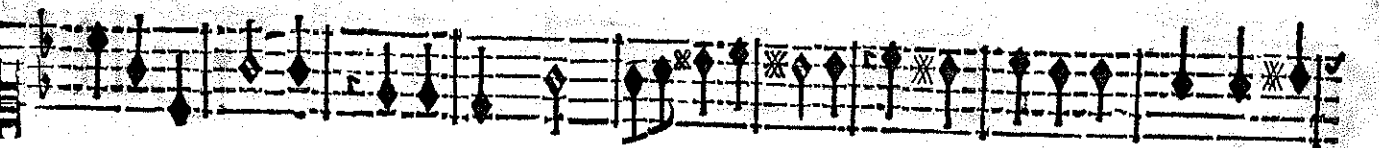
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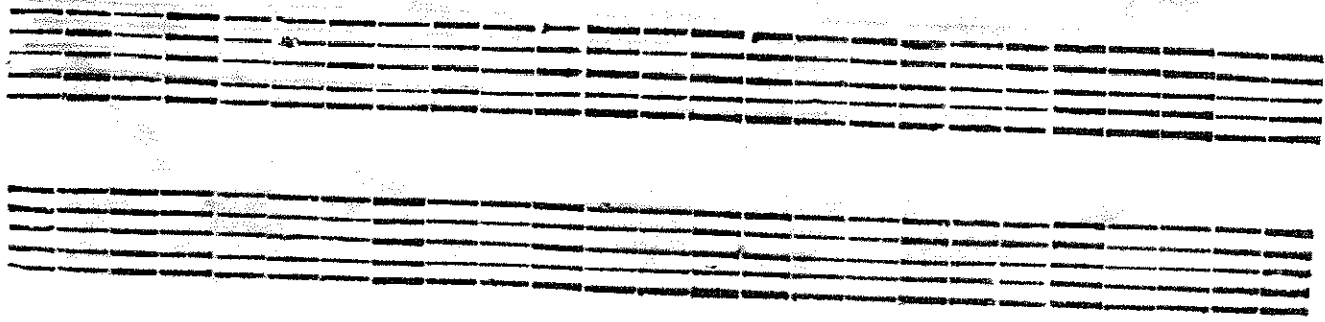
mais tant de charmes ! Sous fes loix nous vivons fans allarmes. Les plus doux de fes vœux Sont de

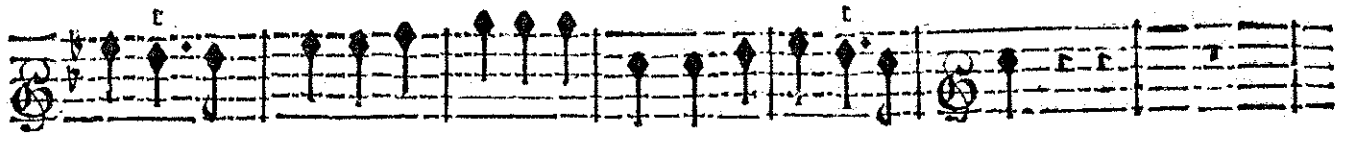


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BASSE-CONTINUE.

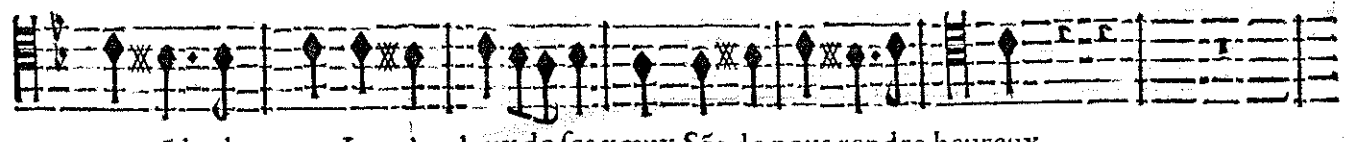




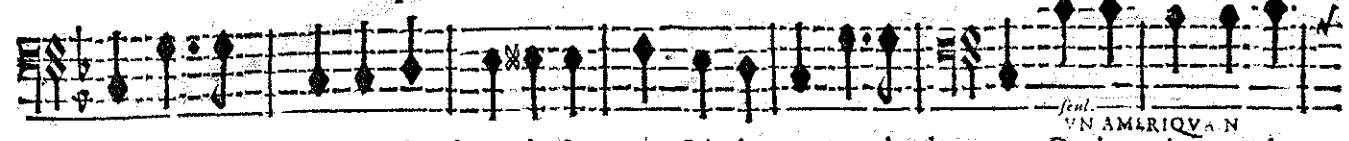
nous rēdre heureux. Les plus doux de ses vœux Sōt de nous rendre heureux.



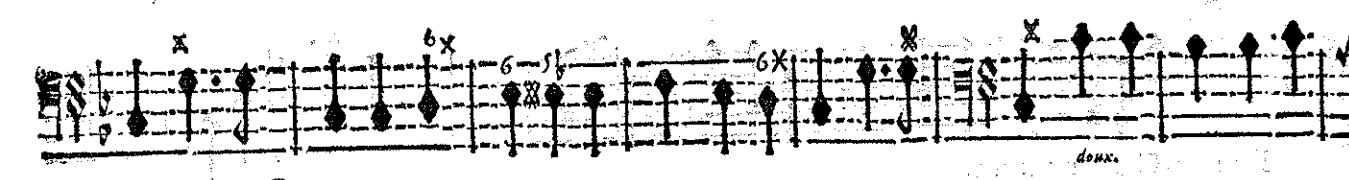
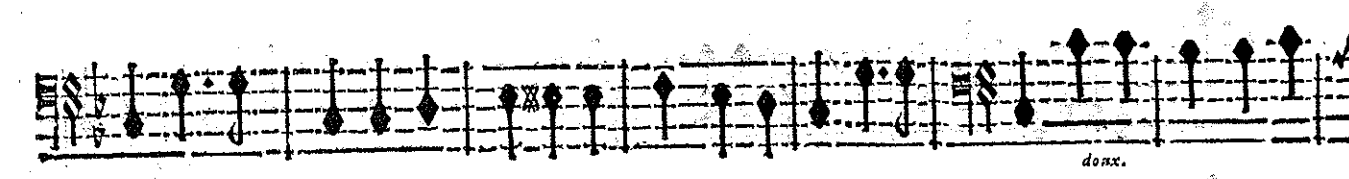
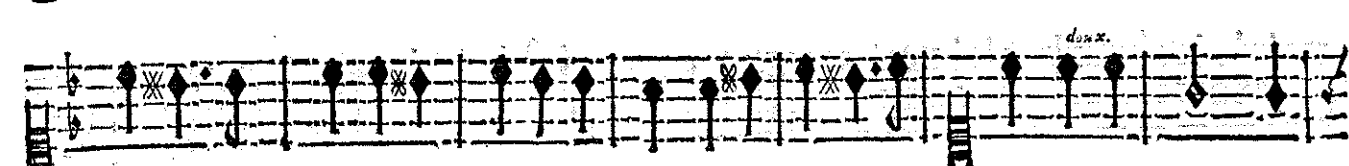
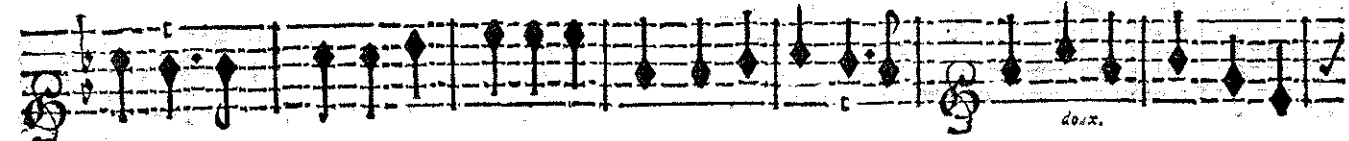
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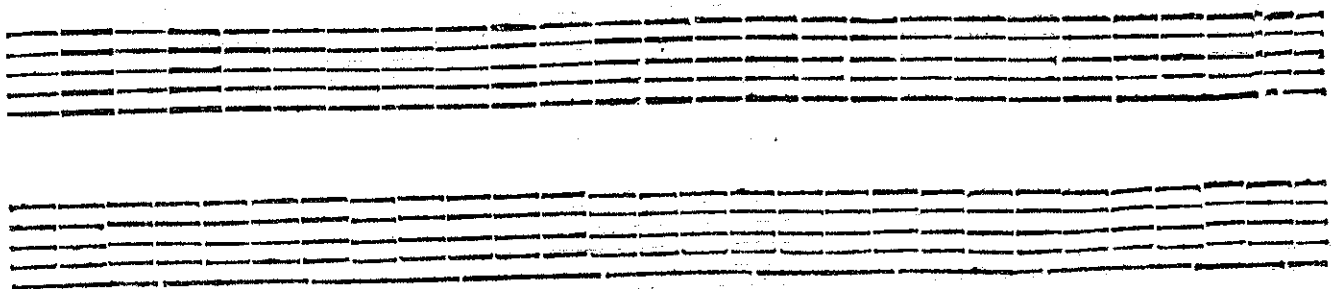
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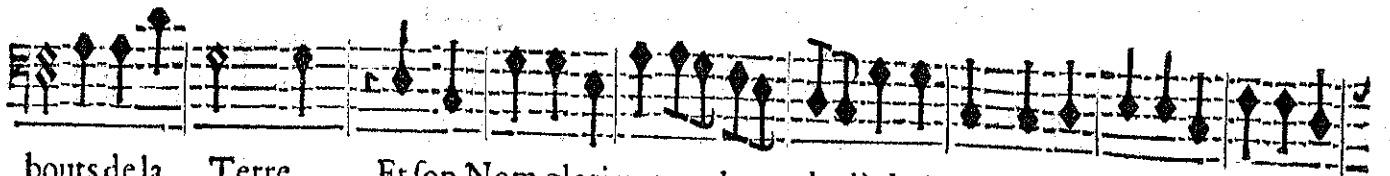
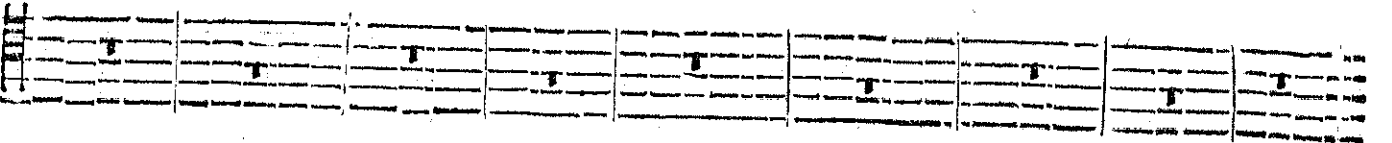
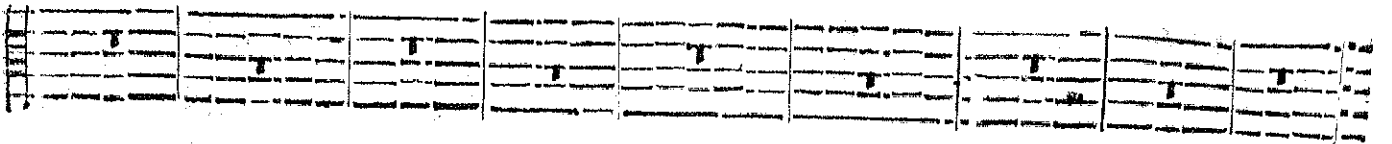
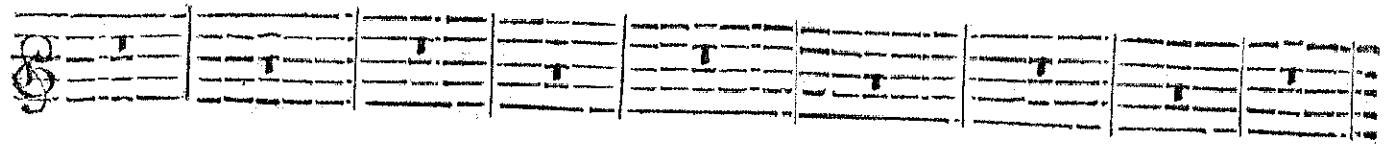
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BASSE-CONTINUÛ.



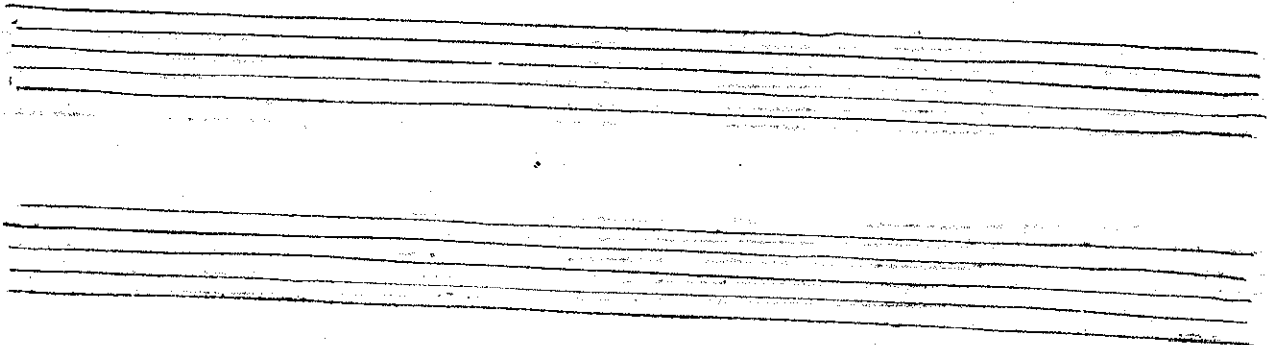
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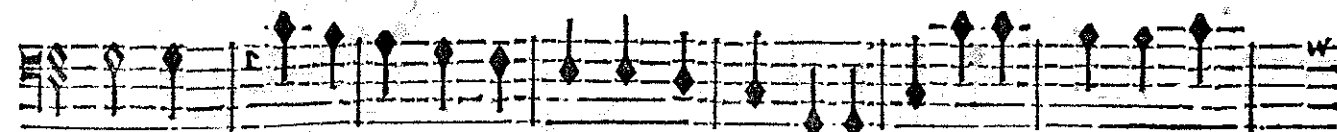
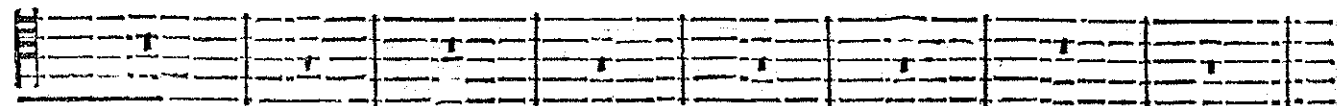
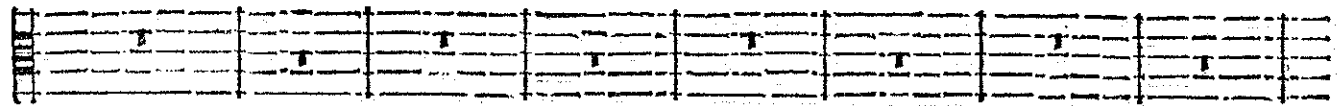
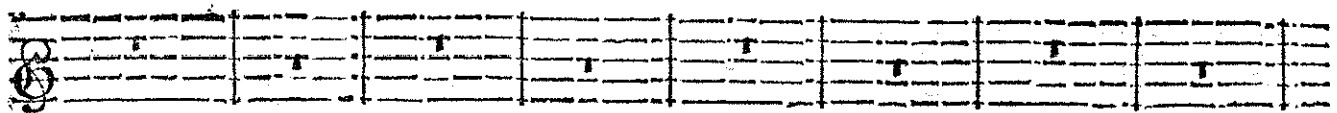


bouts de la Terre, Et son Nom glorieux vo- le au de- là des Mers; Il cōtraint le Demon de la

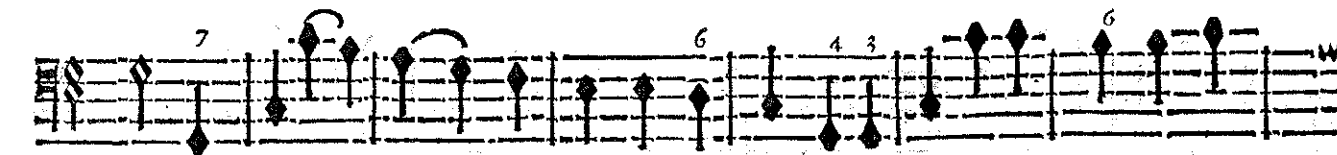
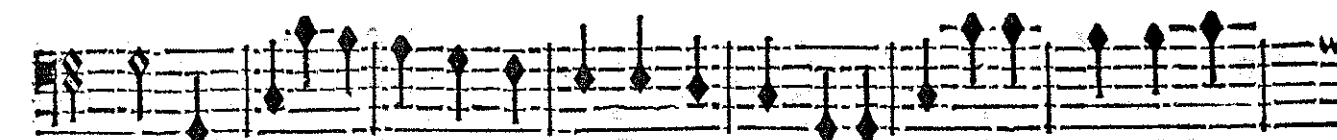
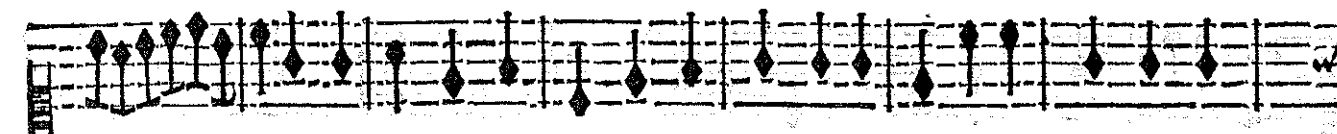
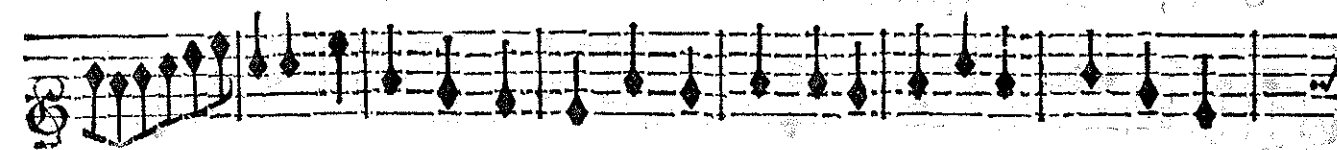


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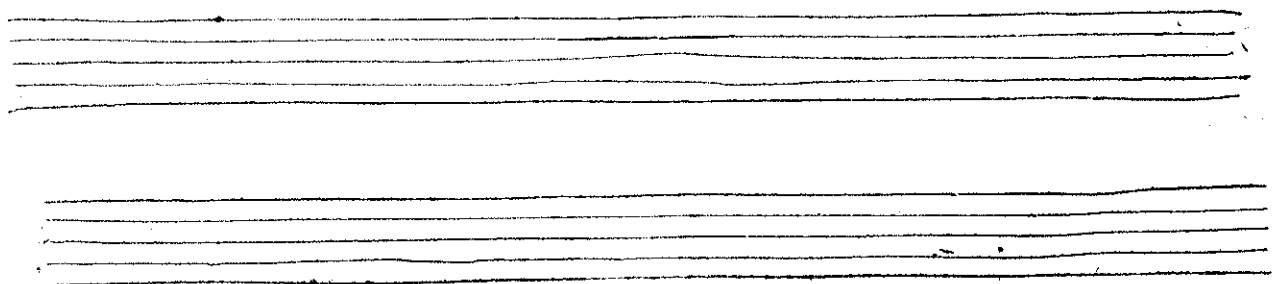


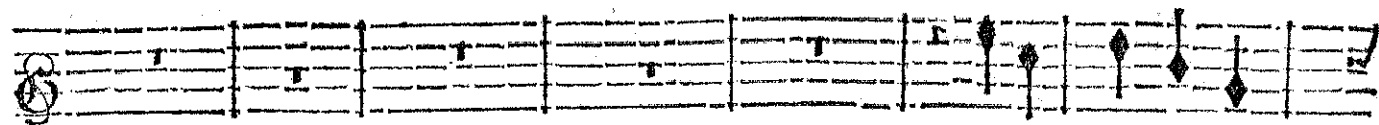


Guerre, A rentrer pour jamais dans le fond des Enfers. On le craint aux deux

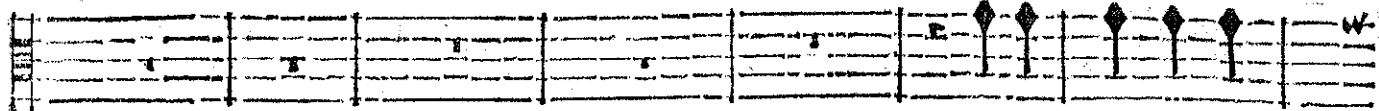


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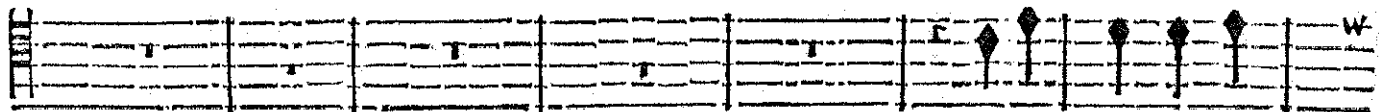




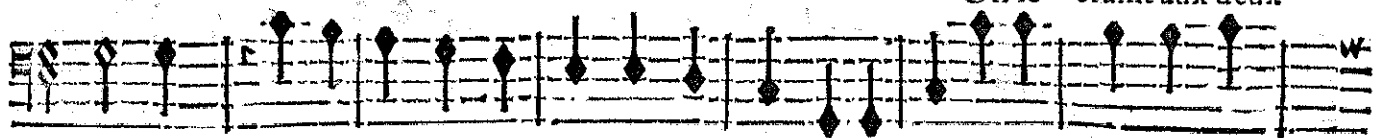
On le craint aux deux



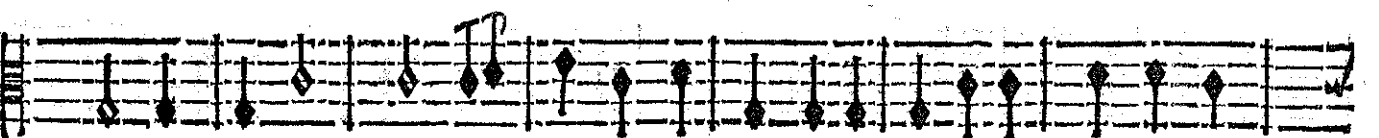
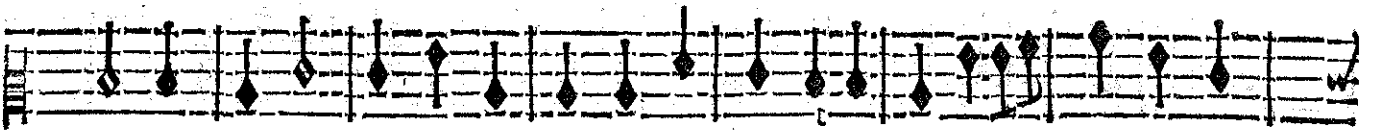
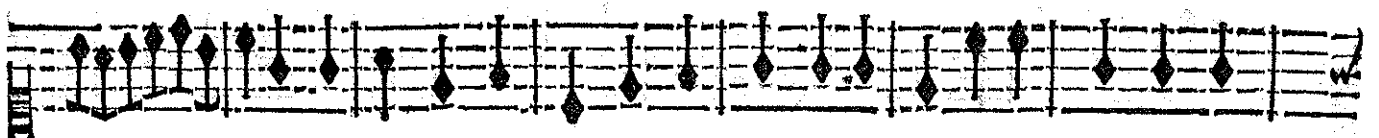
On le craint aux deux



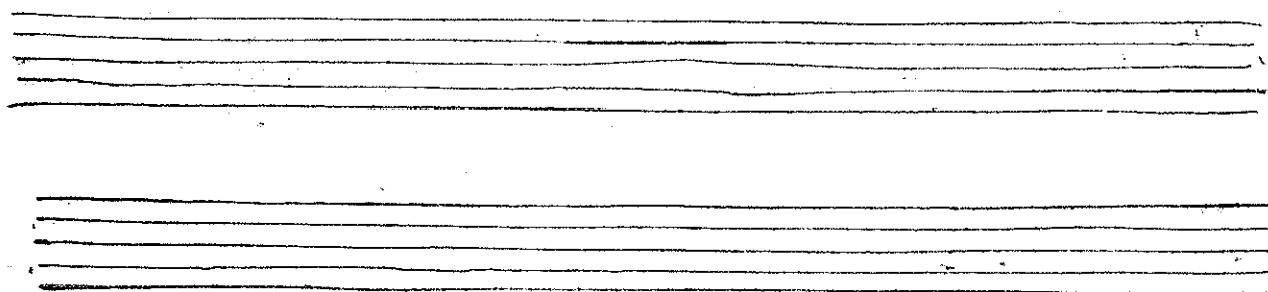
On le craint aux deux



Guerre, A rentrer pour jamais dans le fond des Enfers. On le craint aux deux

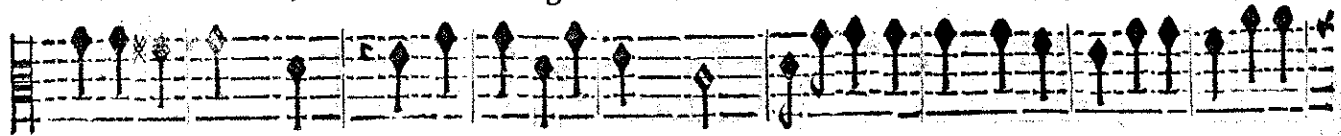


BASSE-CONTINUE.

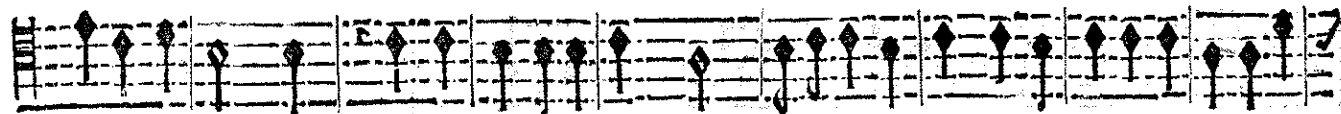




bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demó de la



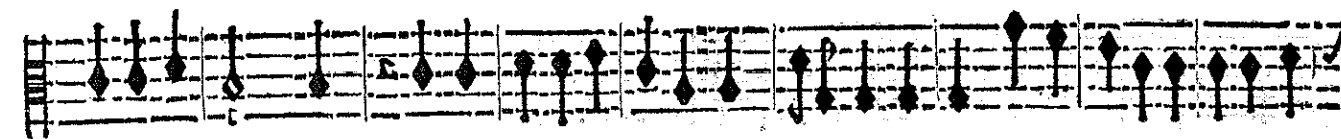
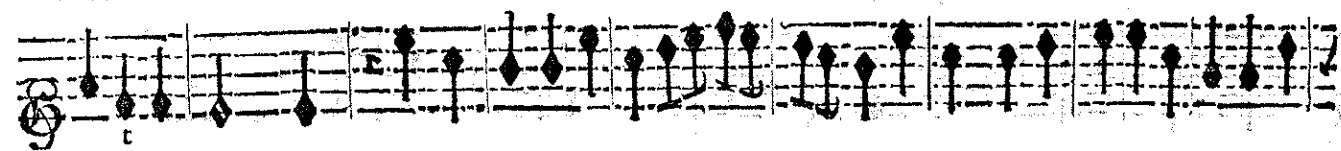
bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demó de la



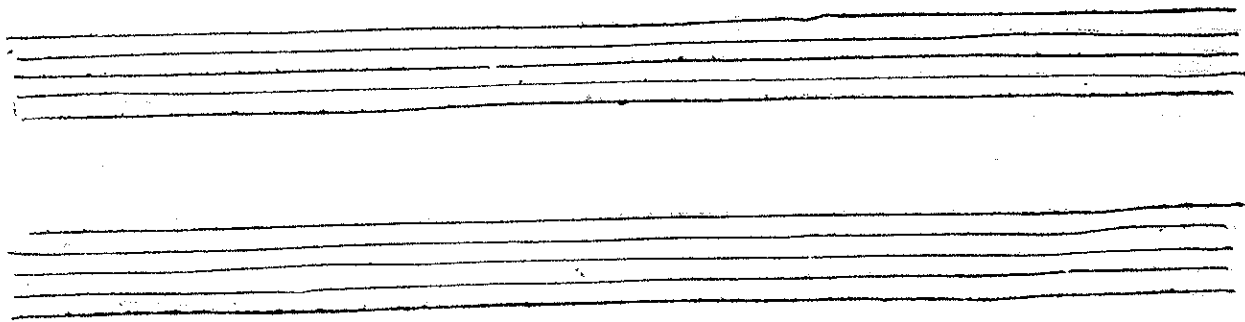
bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demó de la

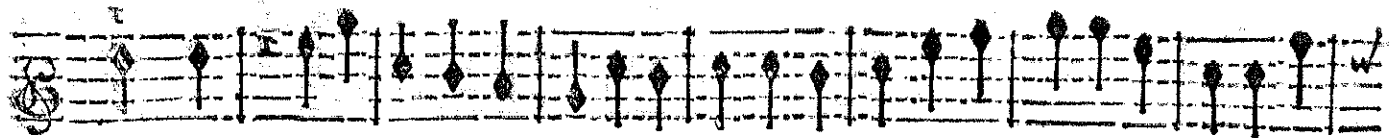


bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demon de la

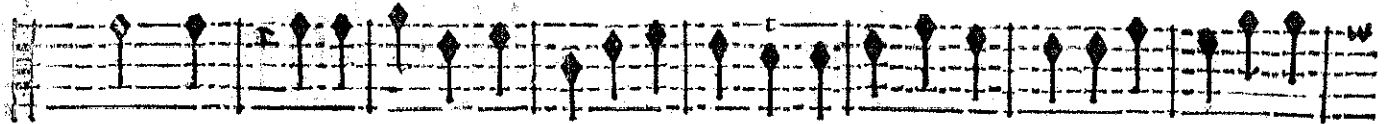


BASSE-CONTINUE.

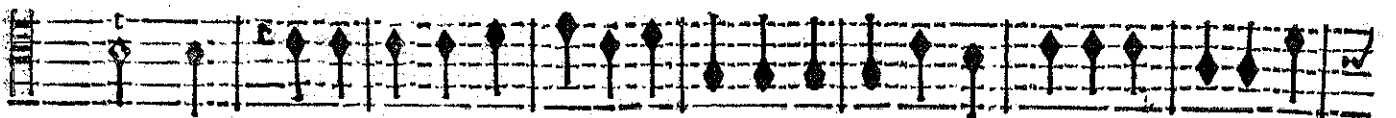




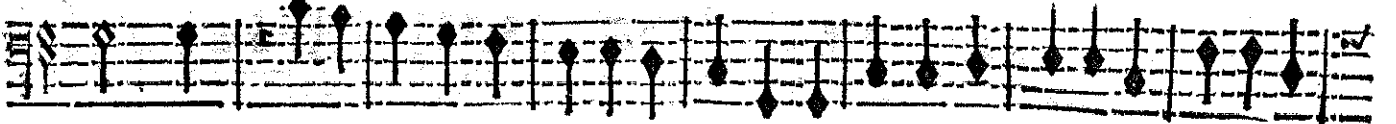
Guerre, A rentrer pour jamais dans le fond des Enfers. Il contraint le Demon de la



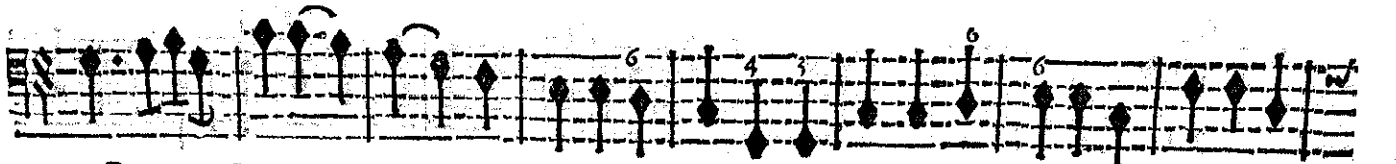
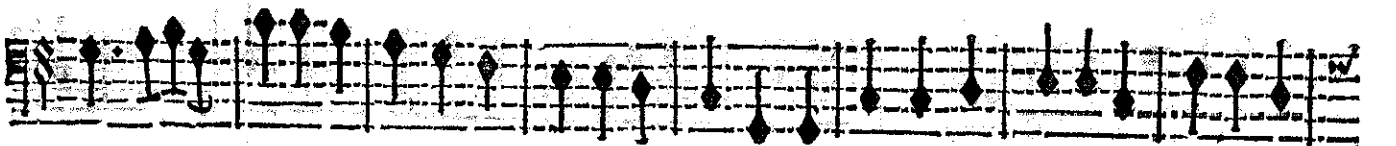
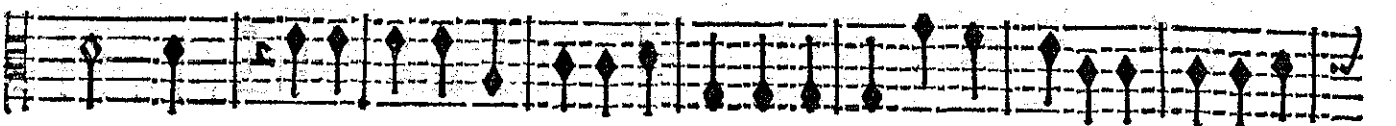
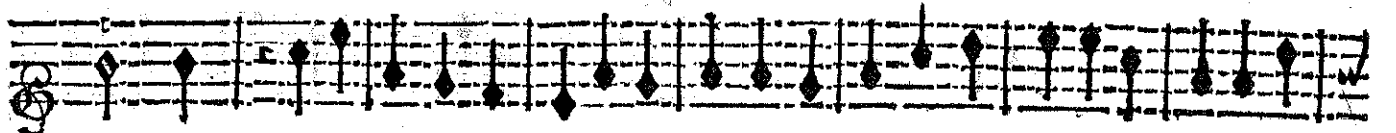
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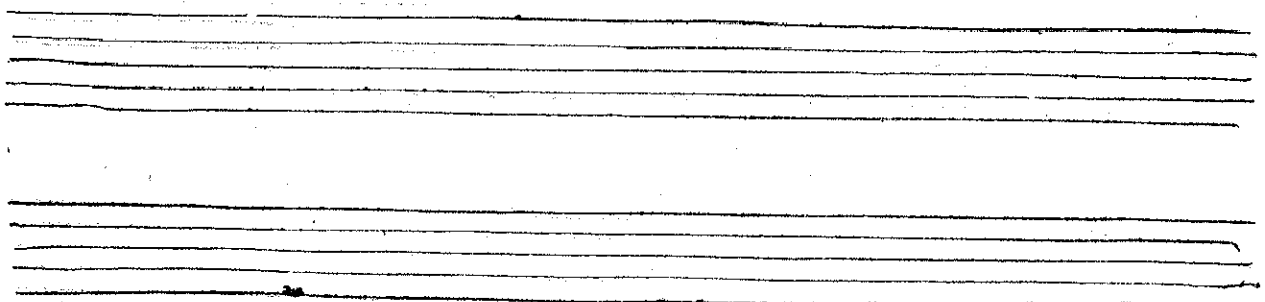
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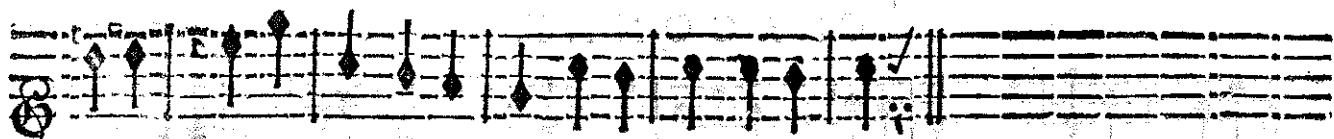


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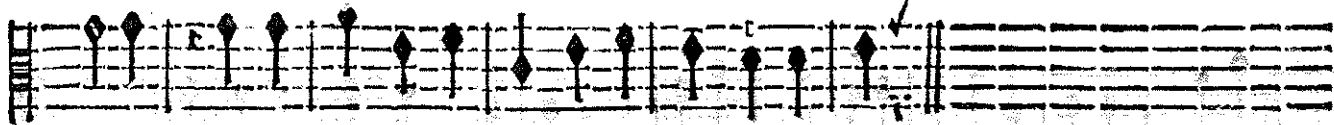


BASSE-CONTINUE.

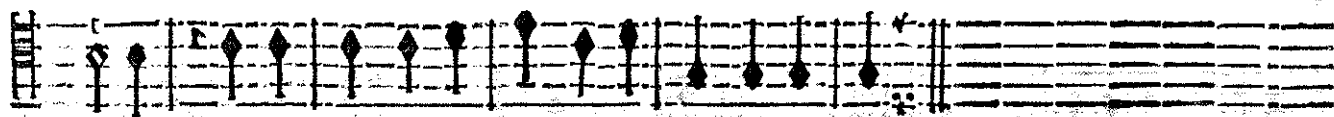




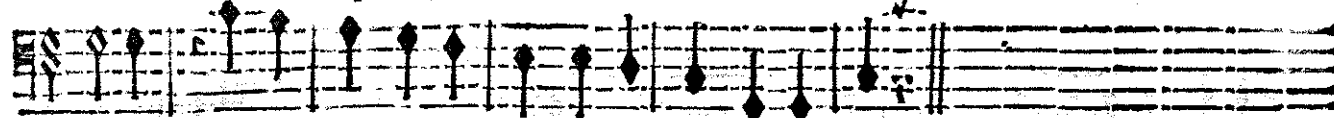
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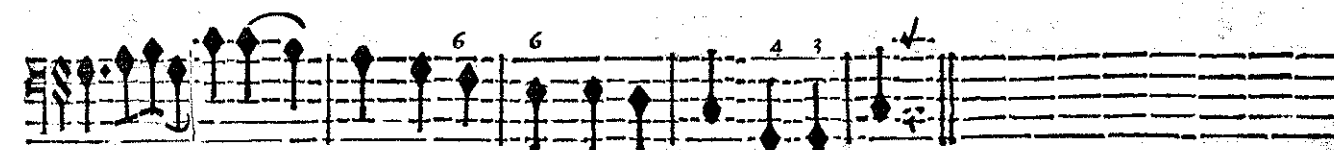
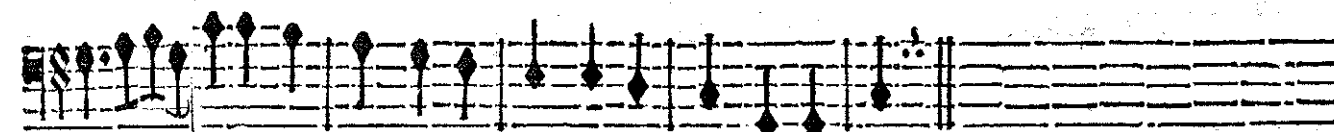
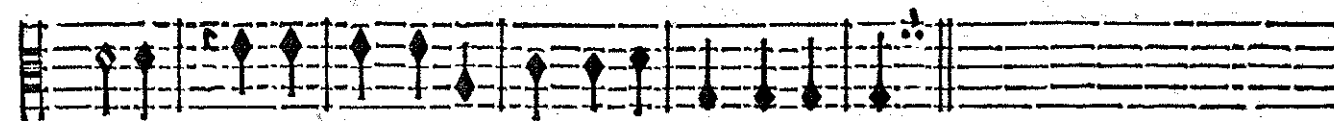
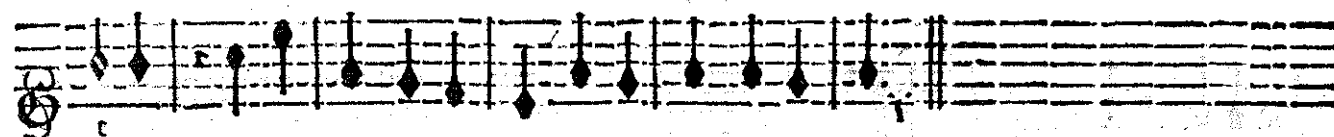
Guerre, A rentrer pour jamais dans le fond des Enfers.



Guerre, A rentrer pour jamais dans le fond des Enfers.



Guerre, A rentrer pour jamais dans le fond des Enfers.



BASSE-CONTINUE.

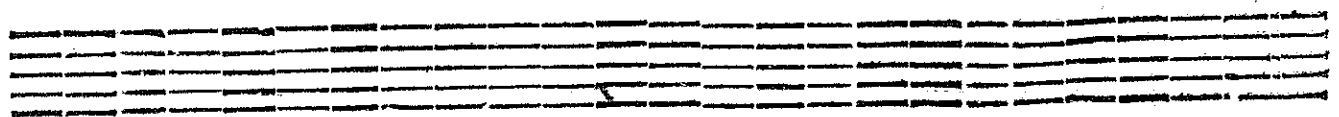
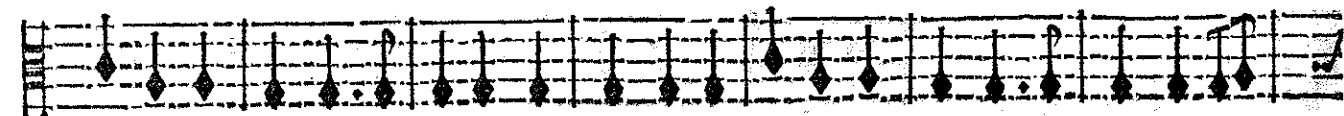
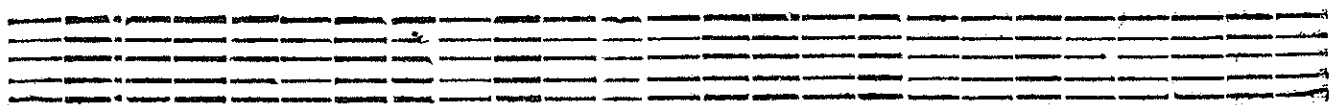
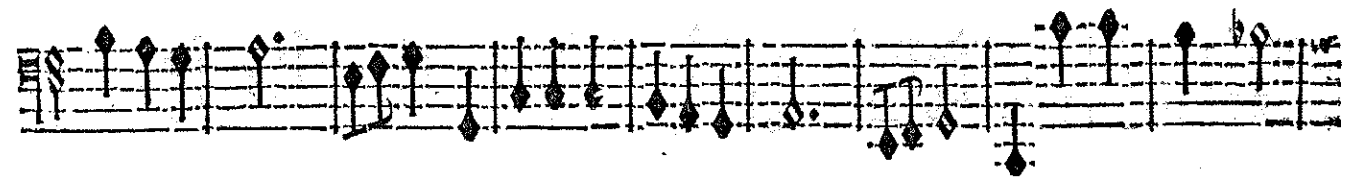
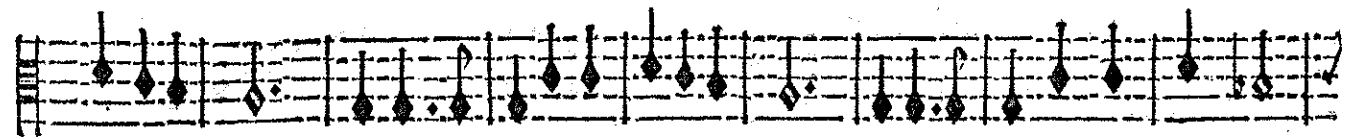
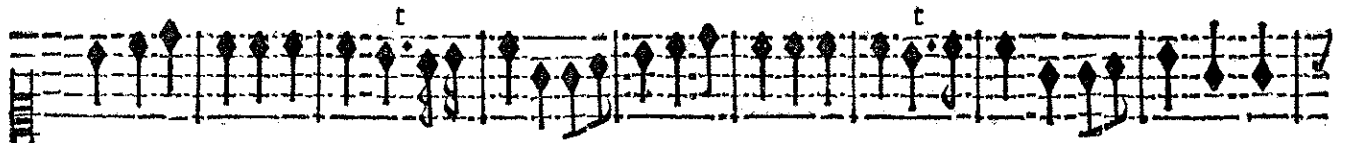
*On recommence le Chœur, Chantons tous sa Valeur triomphante, page 177. jusques à ce mot fin. Et en suite l'on prend la Chaconne.*



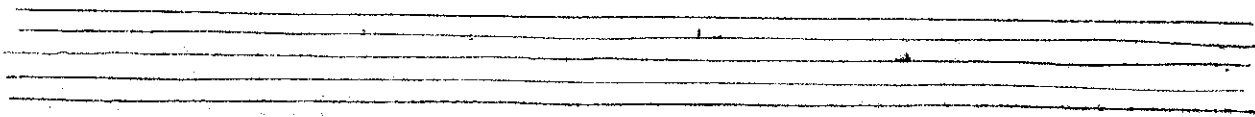
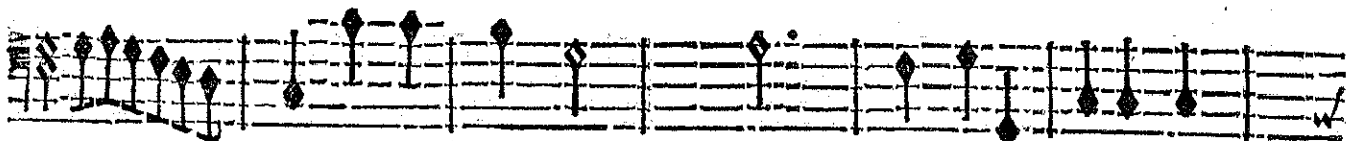
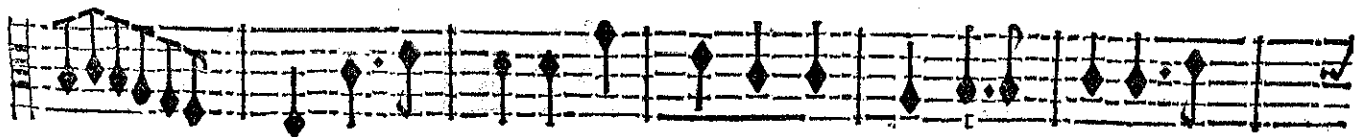
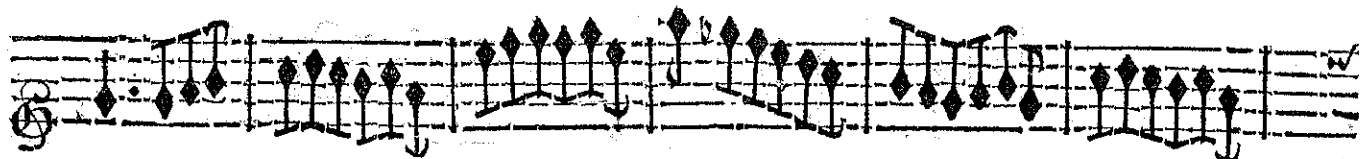
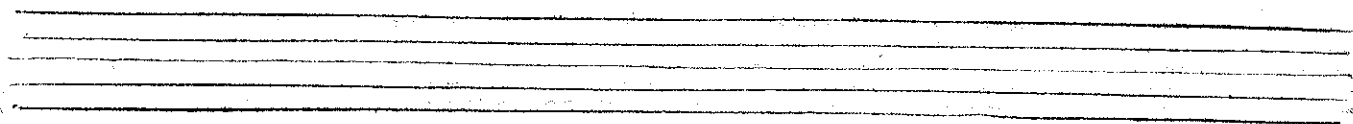
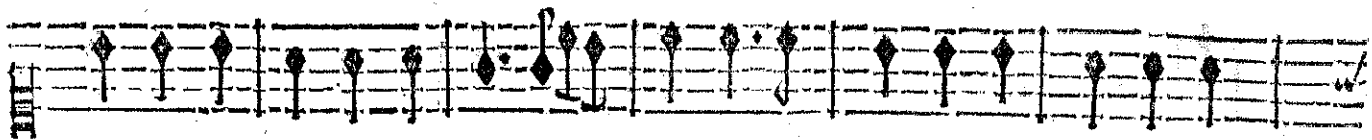
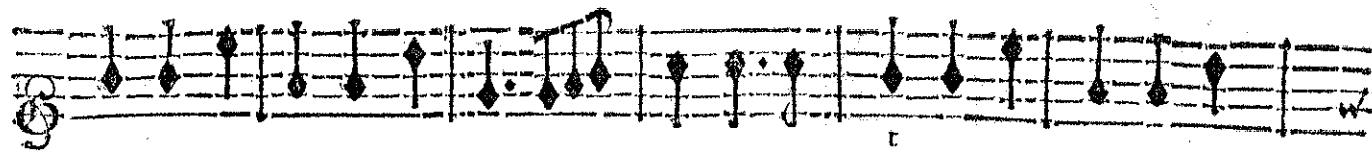
BALLET  
CHACONNE

This musical score is for a piece titled "Ballet Chaconne". It consists of 12 staves of music, arranged in a system of six pairs. The first staff is in treble clef, and the subsequent pairs are in bass clef. The time signature is 3/4. The music is characterized by a steady, rhythmic pattern of eighth notes, often with a dotted eighth note followed by a sixteenth note. There are some rests and occasional accents throughout the piece. The notation is clear and legible, typical of a printed musical score.

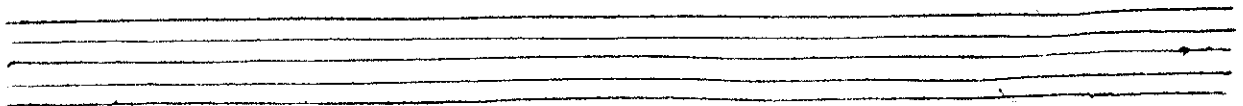
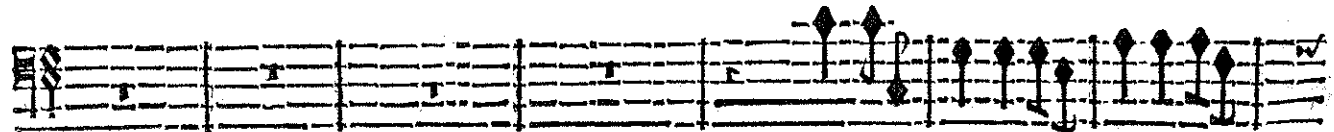
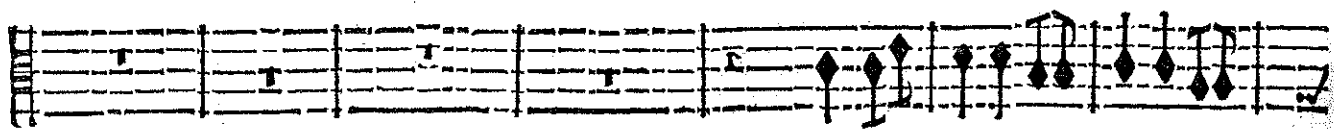
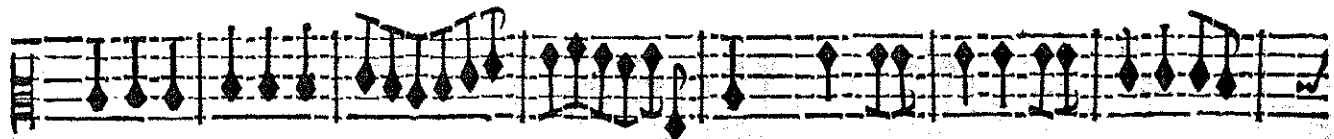
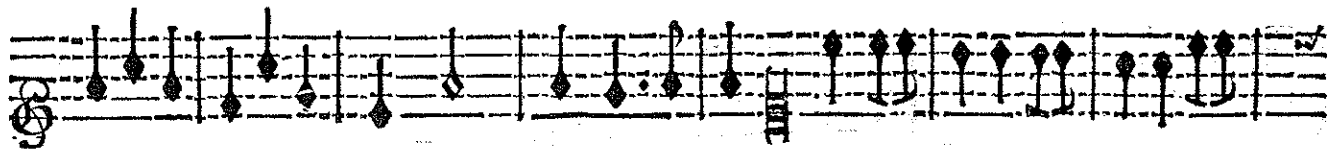
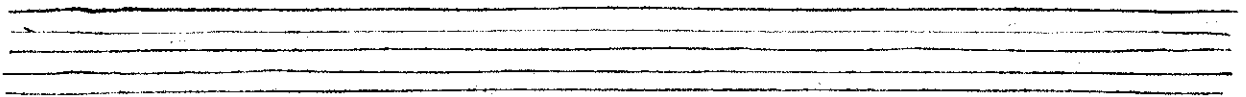
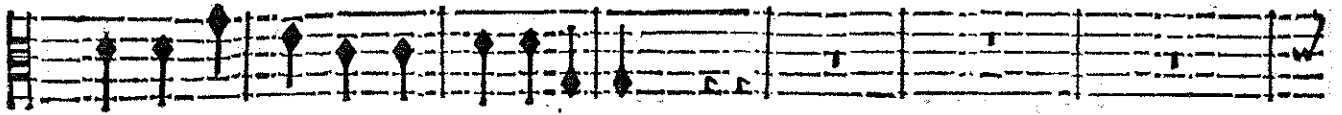
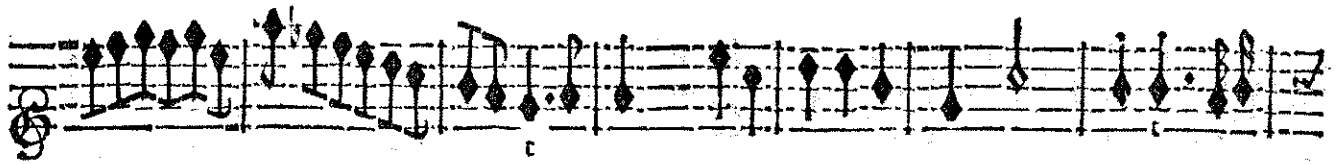
DU TEMPLE DE LA PAIX.



B A L L E T

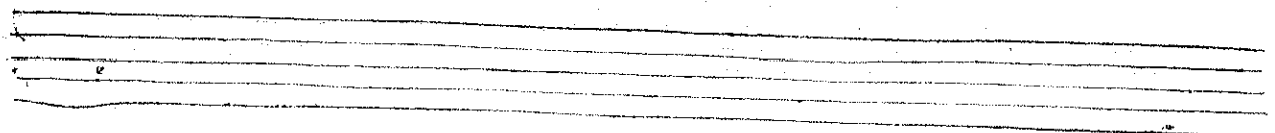


DU TEMPLE DE LA PAIX.

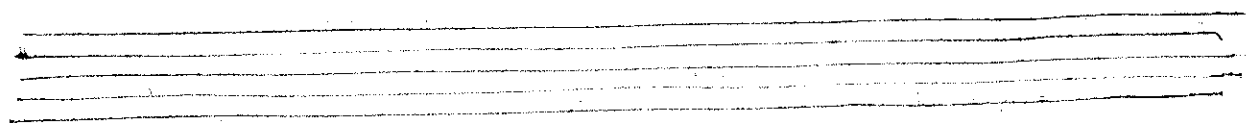
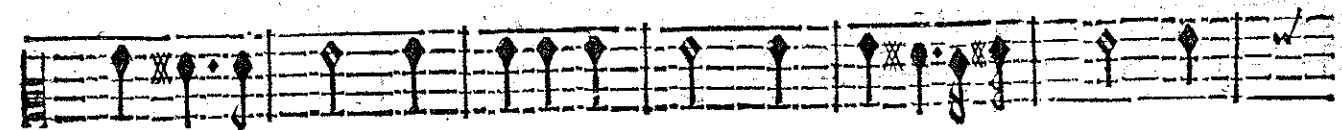
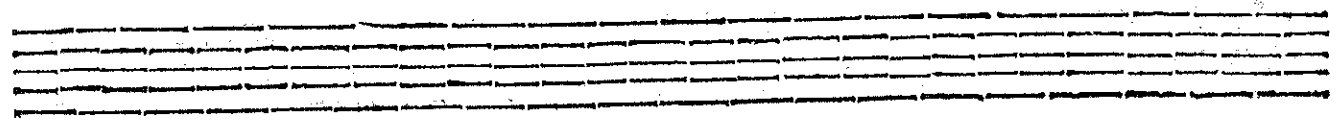
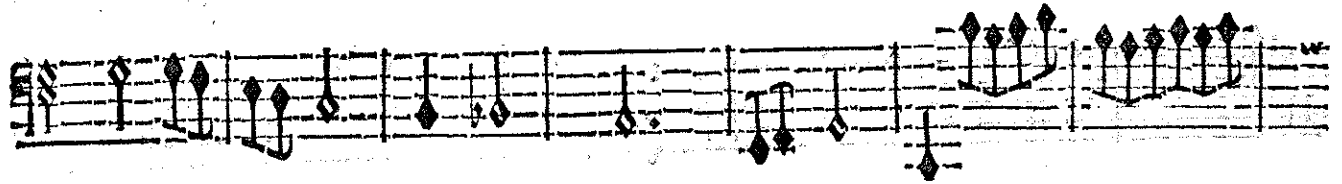
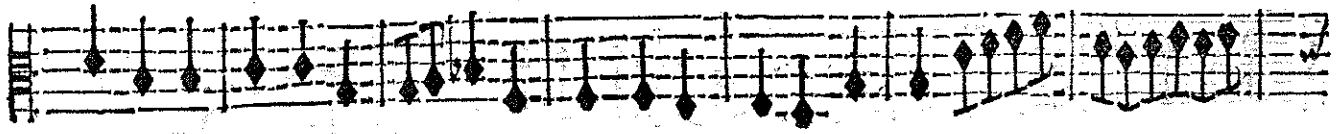
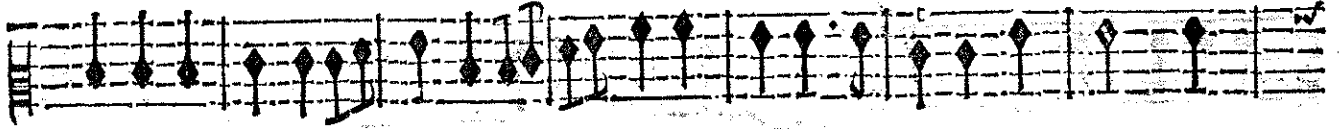
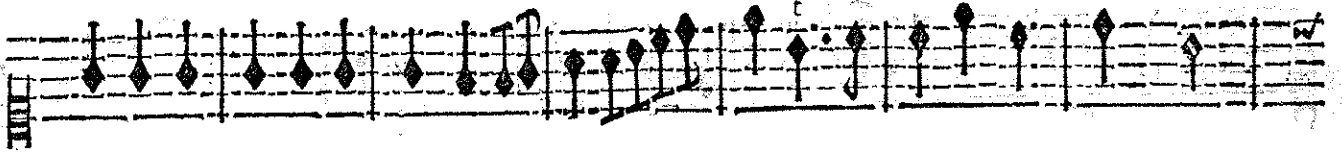


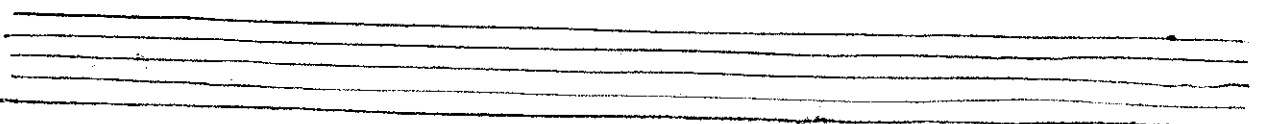
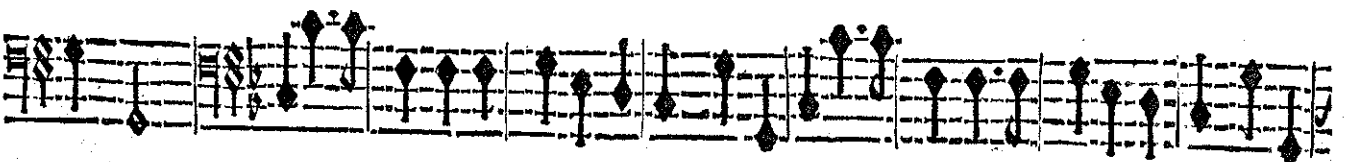
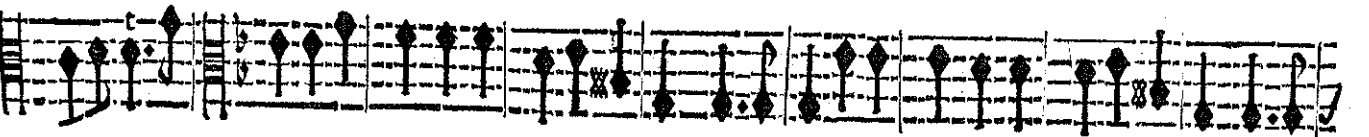
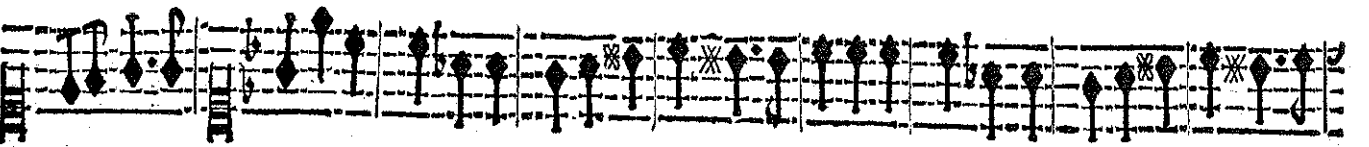
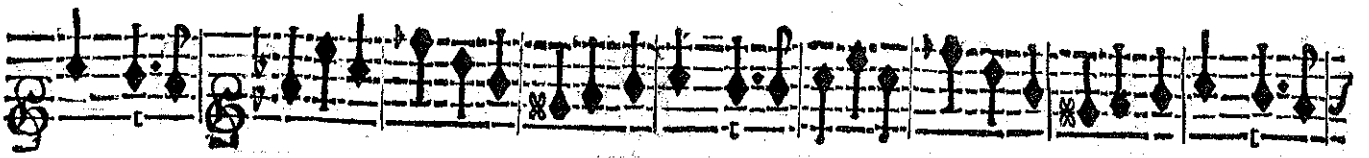
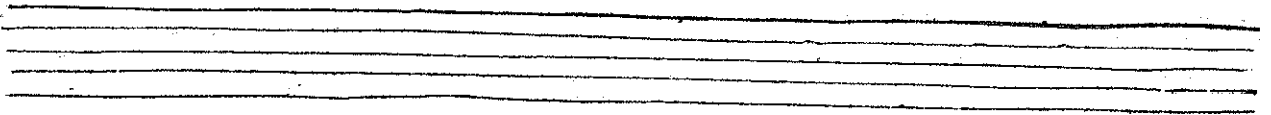
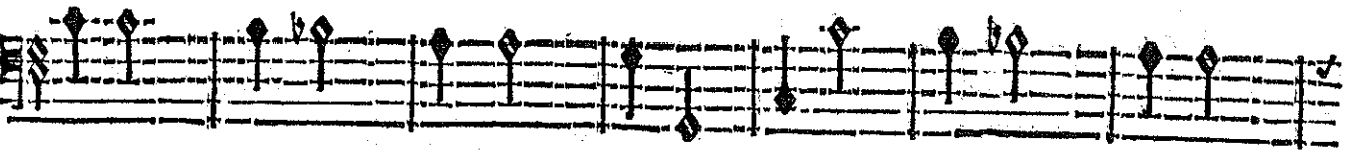
WALZETT

This musical score is for a waltz, titled "WALZETT". It consists of 11 staves of music. The first staff is in treble clef. The second and third staves are in bass clef. The fourth and fifth staves are in treble clef. The sixth and seventh staves are in bass clef. The eighth and ninth staves are in treble clef. The tenth and eleventh staves are in bass clef. 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. There are several dynamic markings, such as "c" (crescendo) and "f" (forte), throughout the piece. The notation includes stems, beams, and various note heads, with some notes having flags or beams. The overall style is characteristic of 19th-century waltz music.



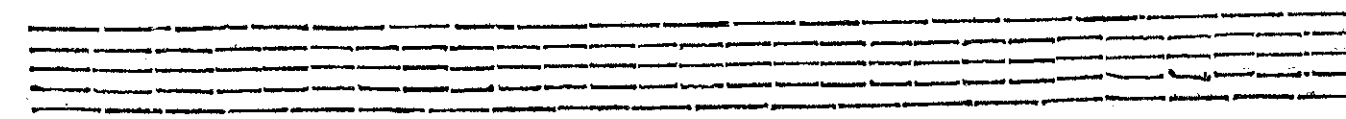
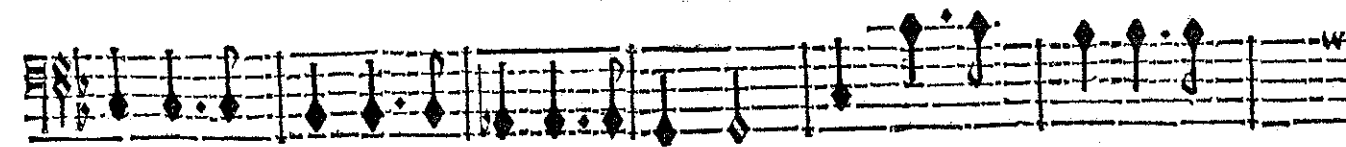
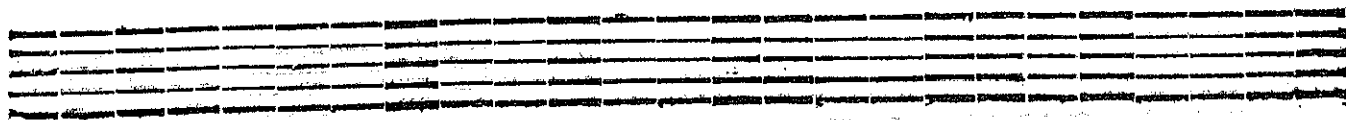
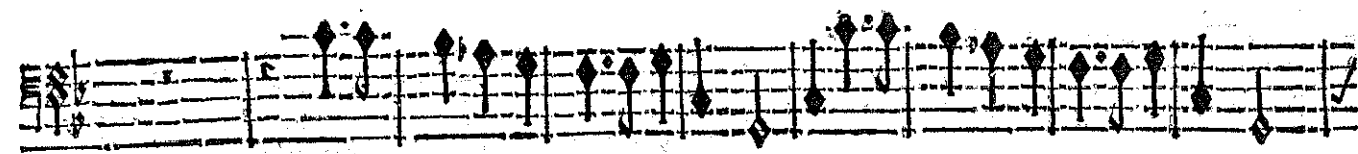
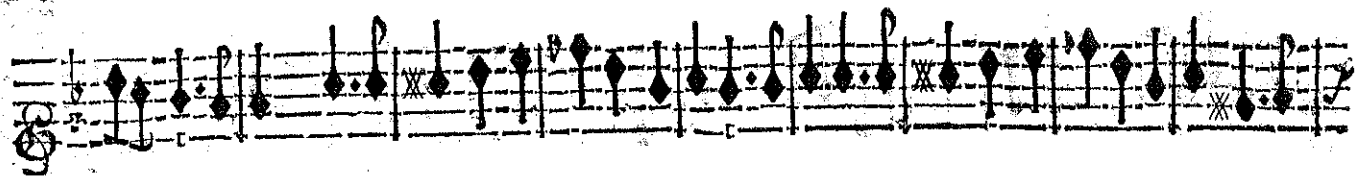
D U T E M P L E D E L A P A I X .



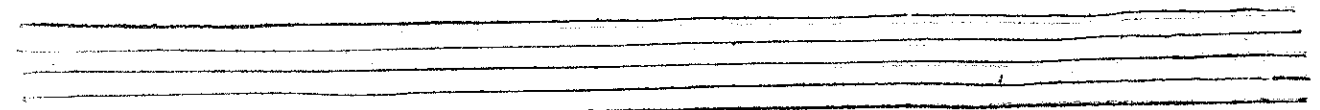
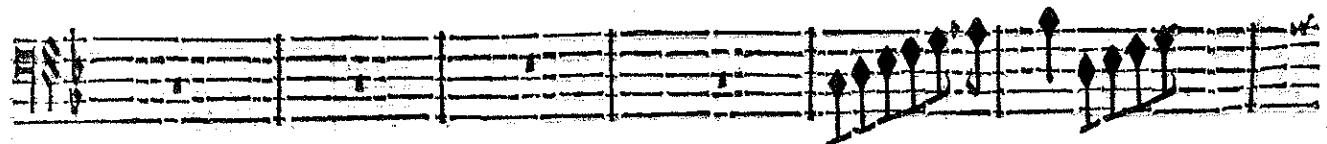
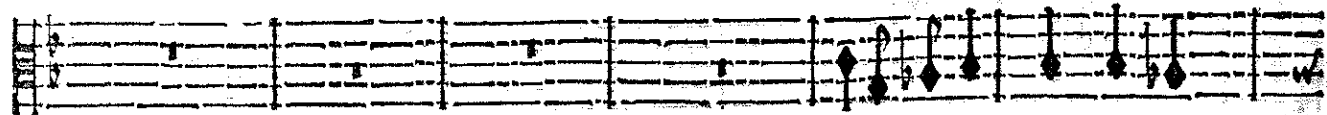
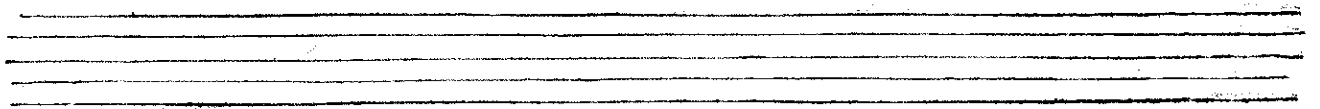
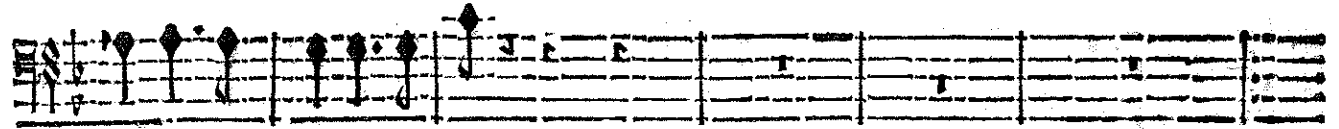
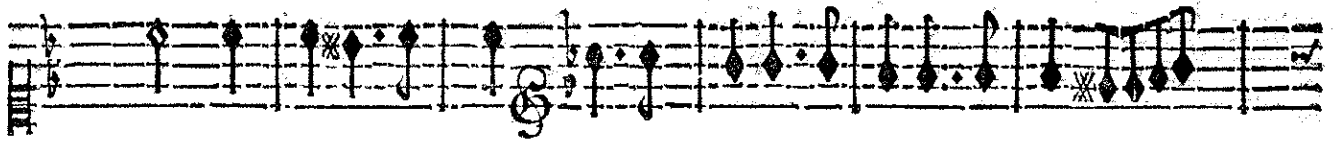
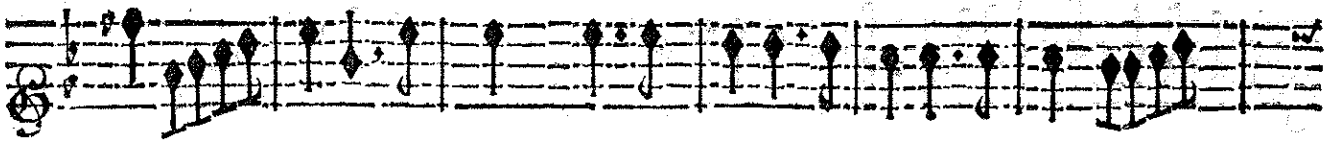


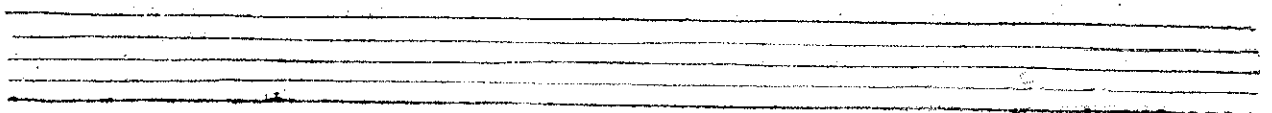
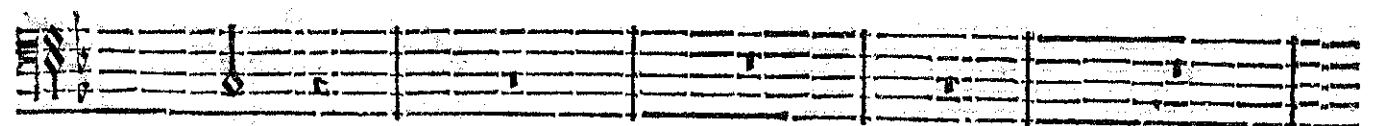
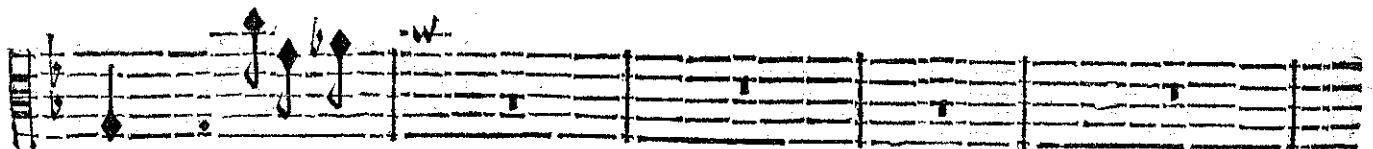
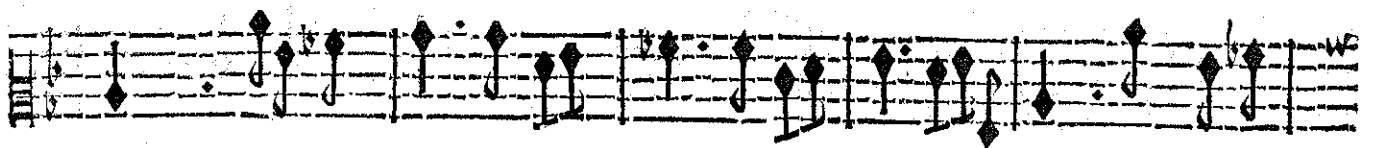
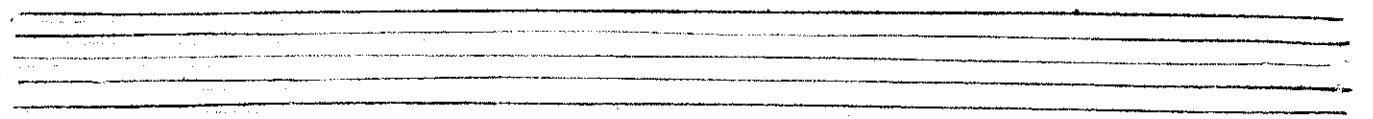
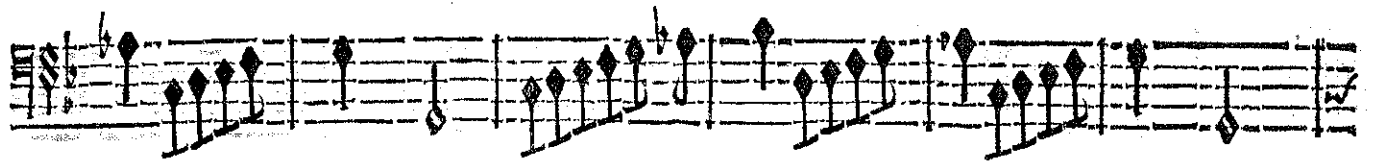
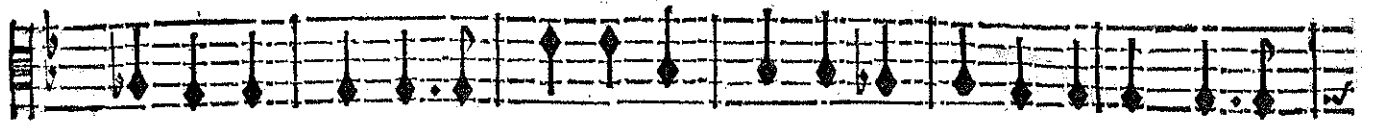
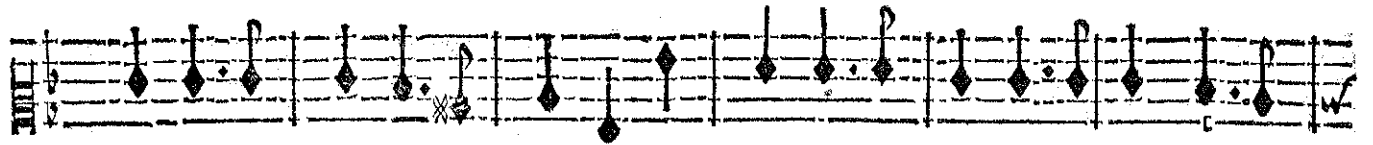


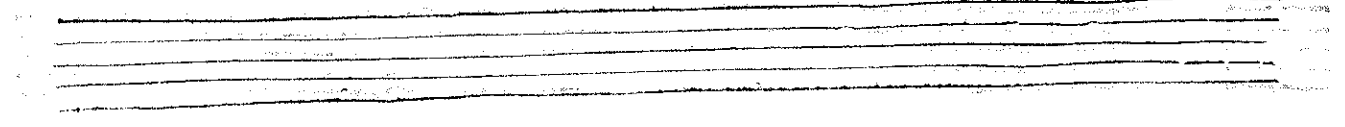
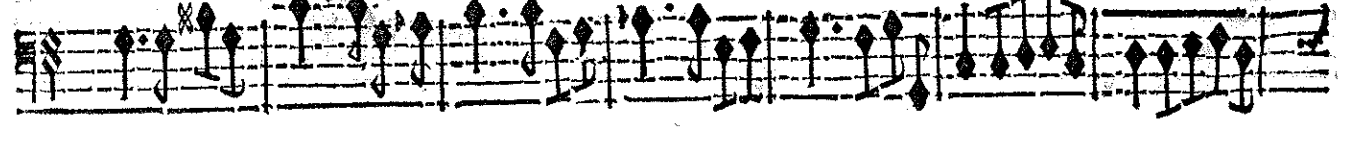
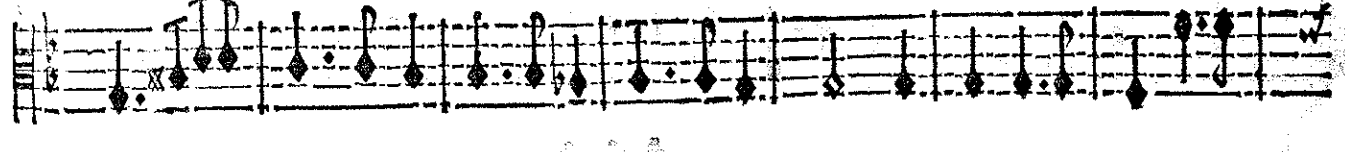
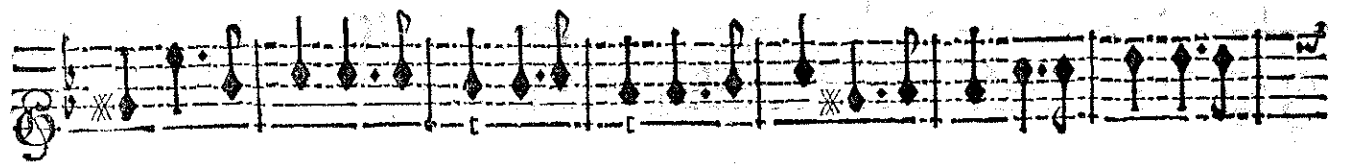
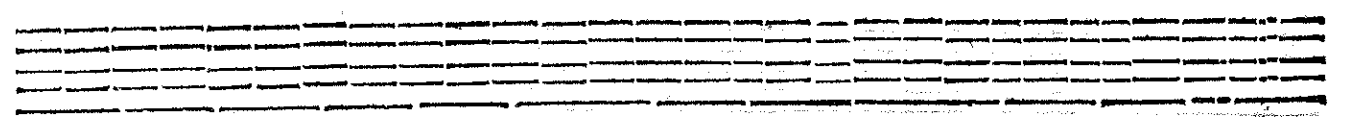
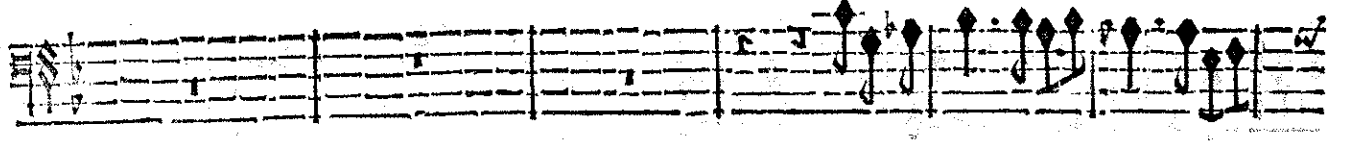
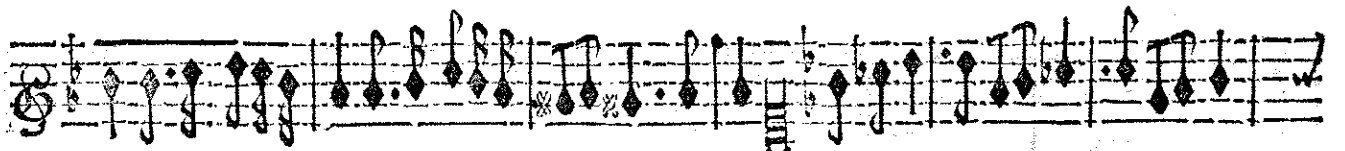




DU TEMPLE DE LA PAIX. 1



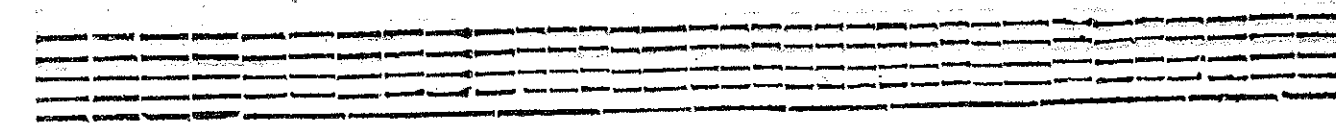
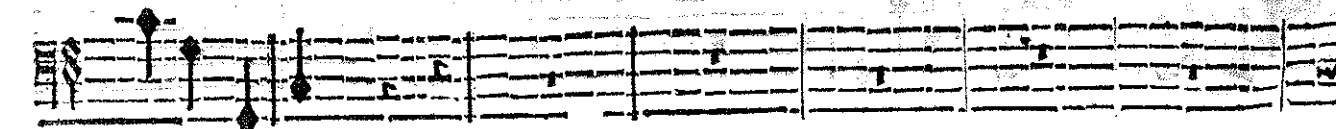
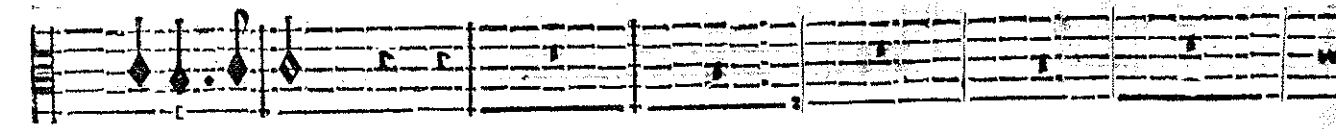
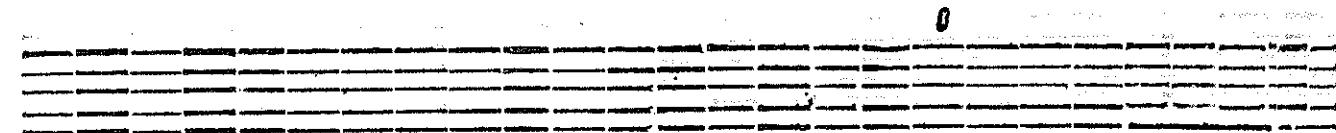
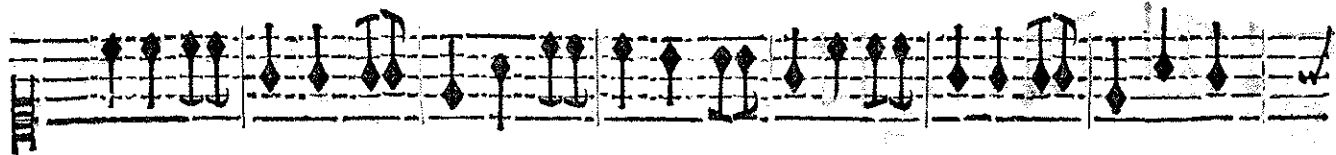
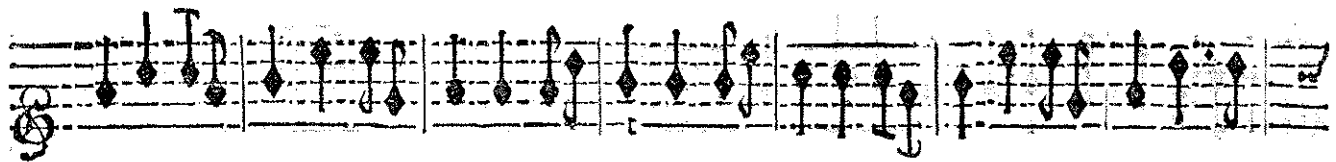


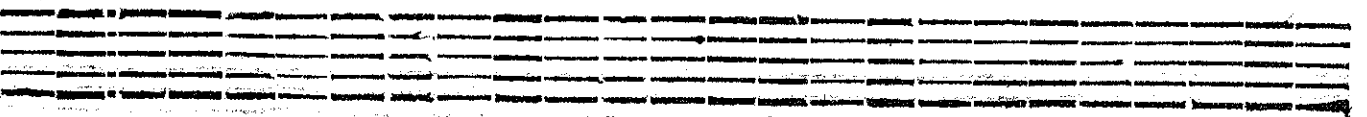
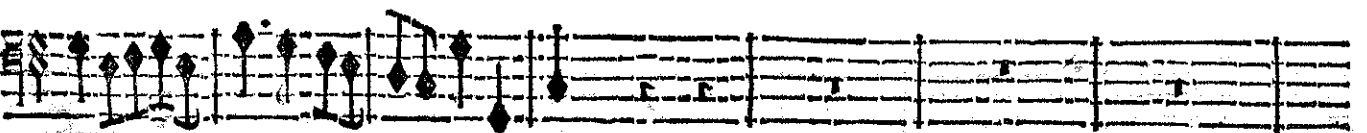
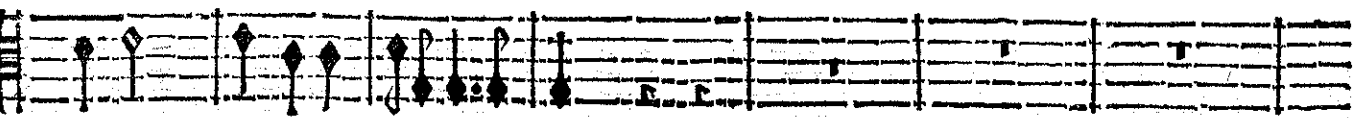
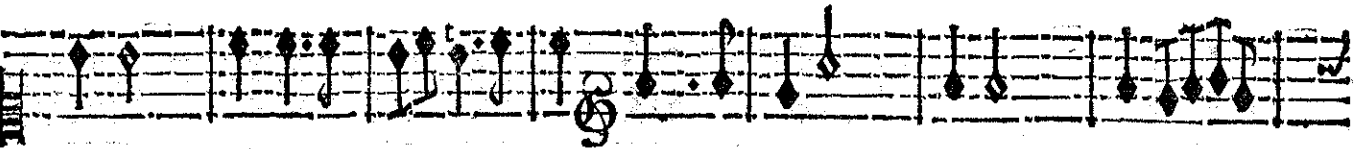
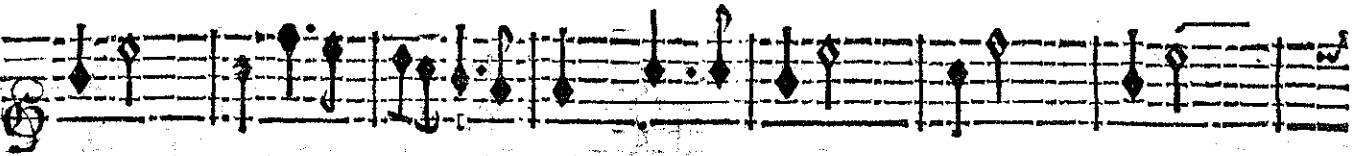
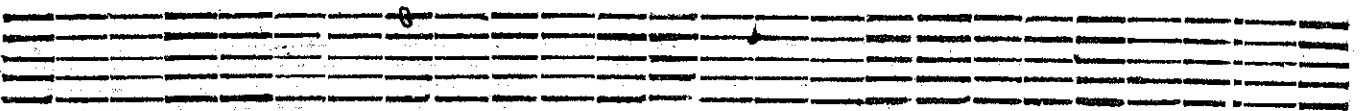
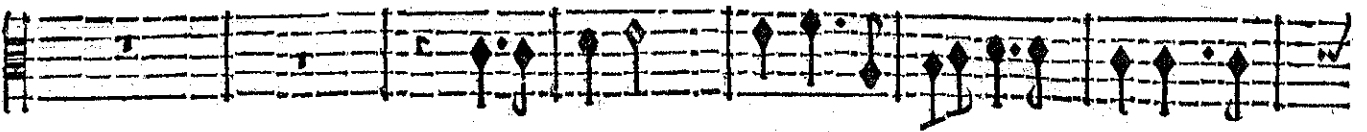
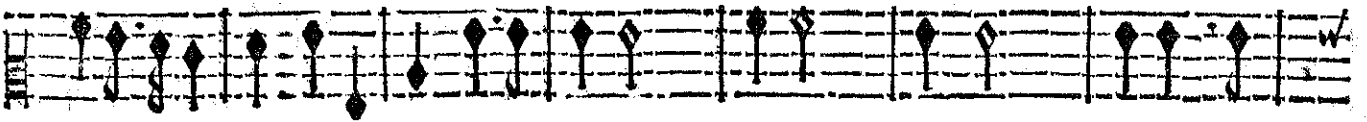


BALLET

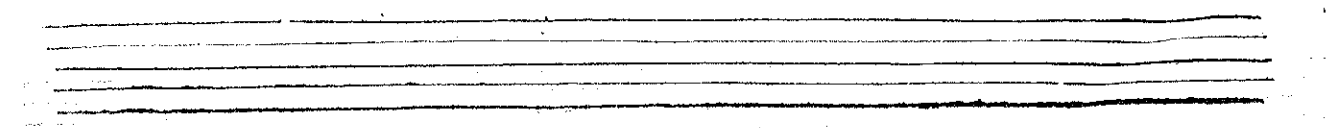
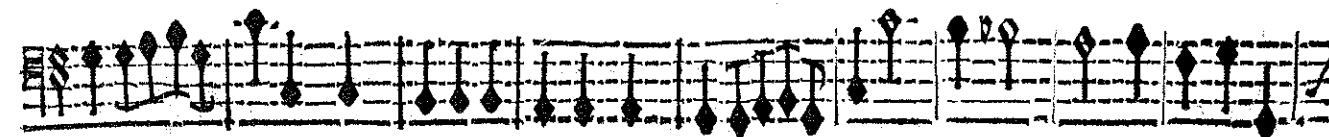
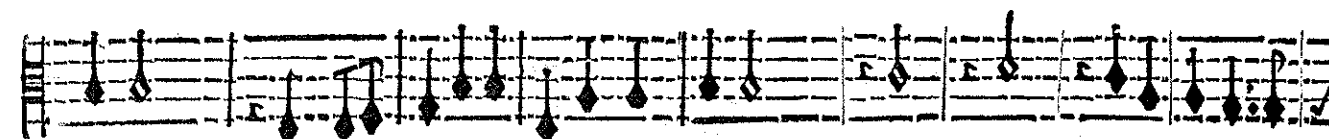
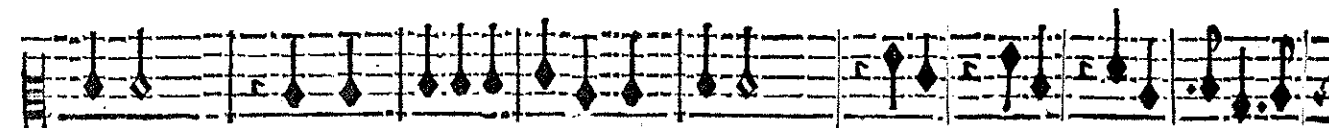
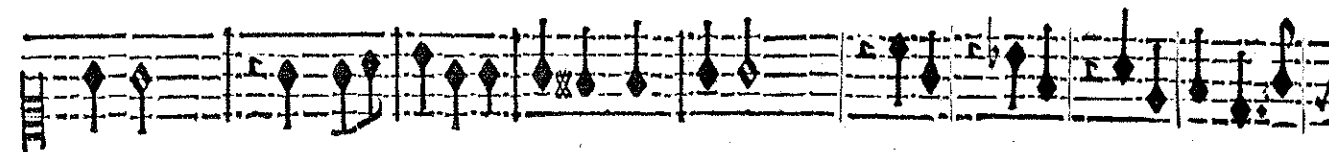
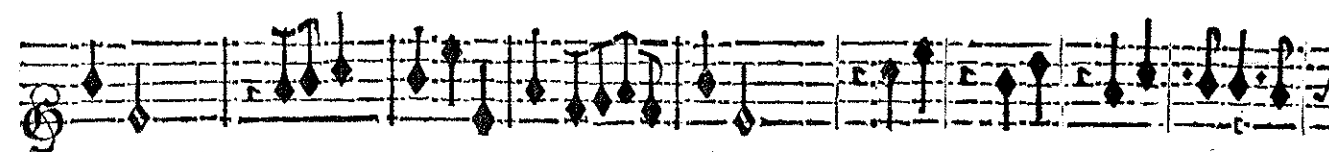
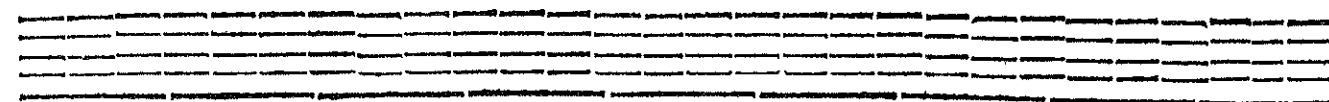
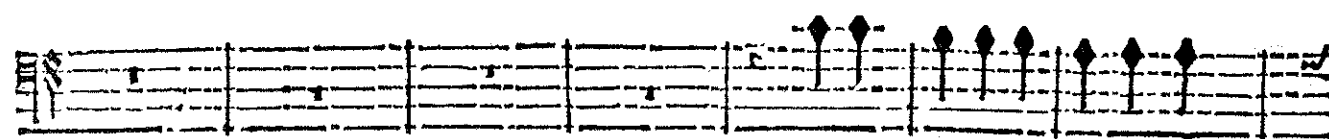
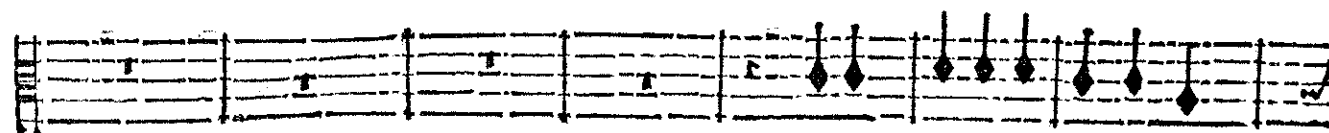
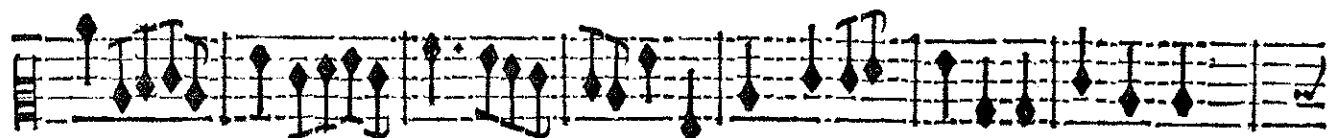
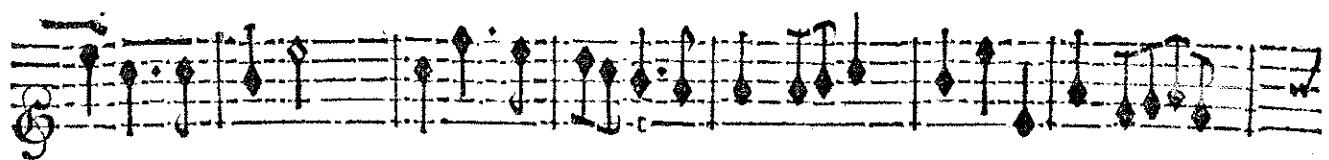
This page contains a musical score for a ballet, consisting of ten staves of music. The notation is primarily in treble clef with a key signature of one flat (B-flat). The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with slurs and accents. The first five staves contain the main melodic and harmonic material, while the last five staves appear to be a continuation or a variation of the same material, with some staves showing repeated rhythmic figures. The notation includes various note values, rests, and dynamic markings, typical of a ballet score. The overall style is that of a classical ballet score, likely from the late 19th or early 20th century.

DU TEMPLE DE LA PAIX.



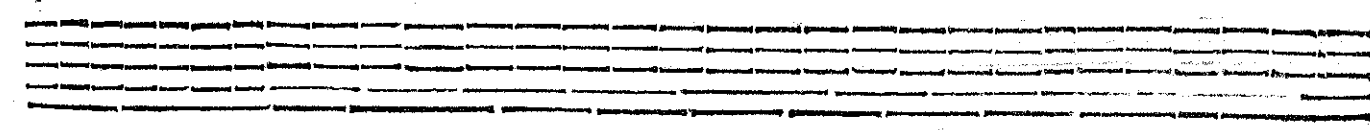
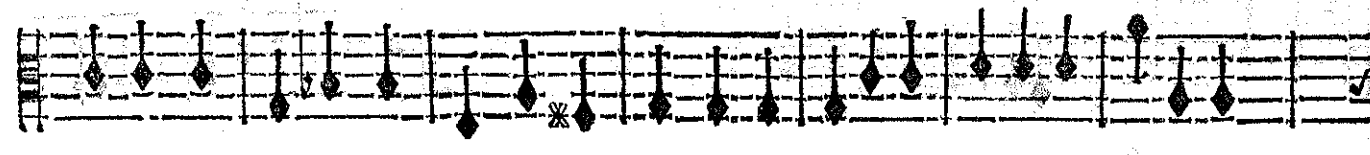
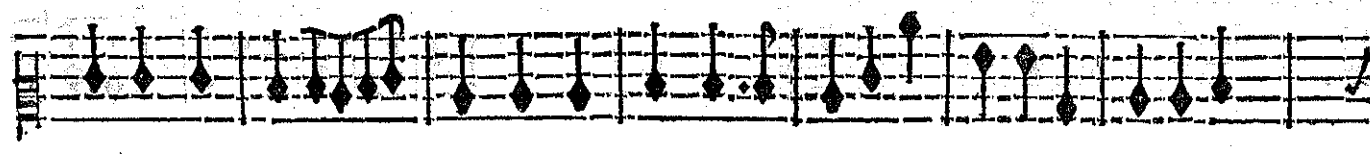
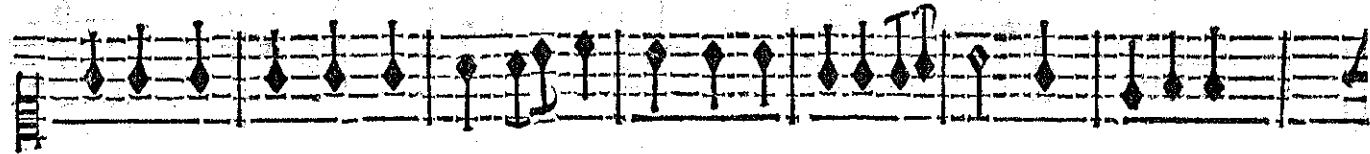
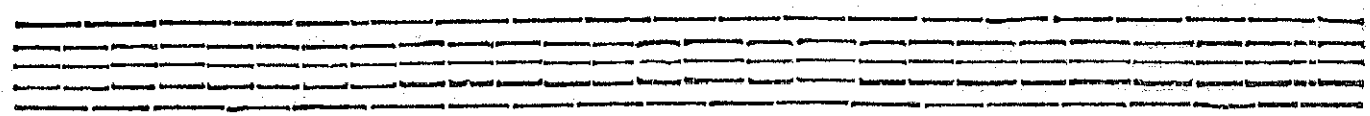
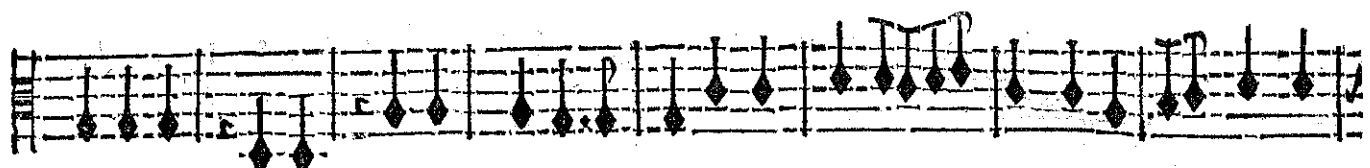
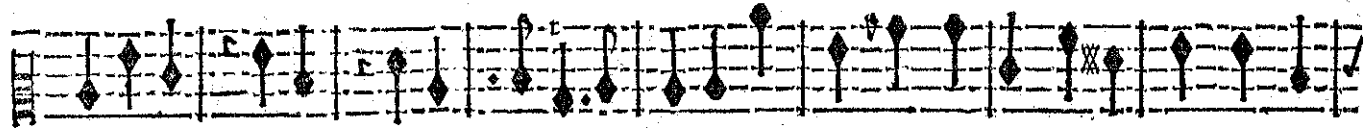
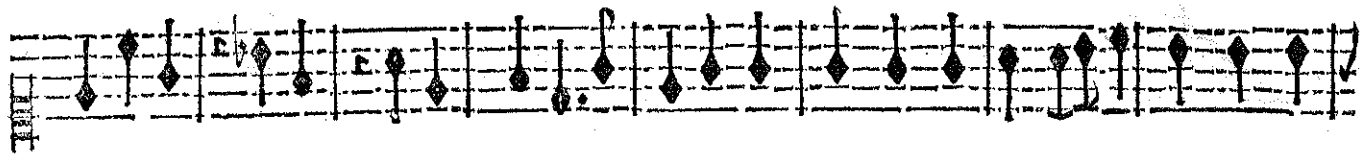
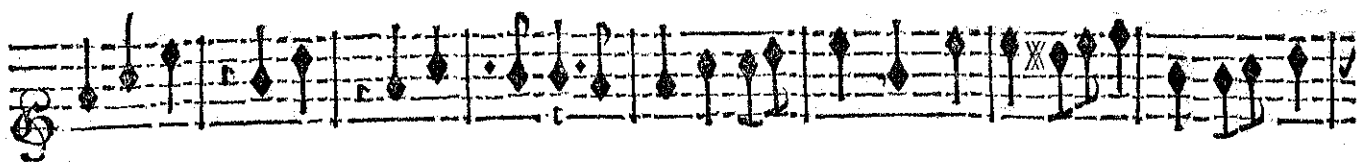


DU TEMPLE DE LA PAIX.

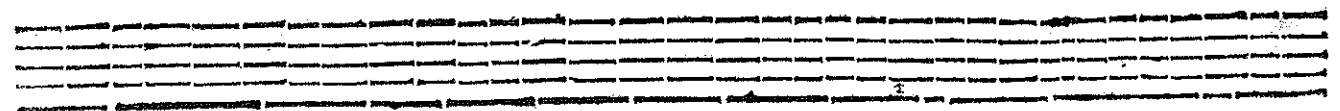
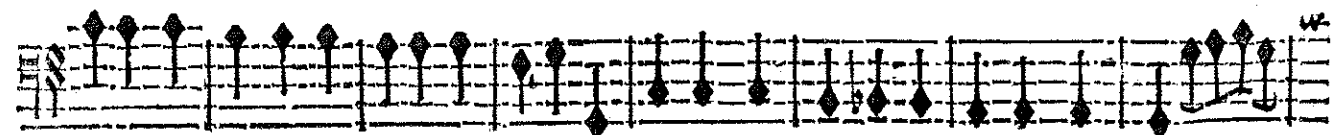
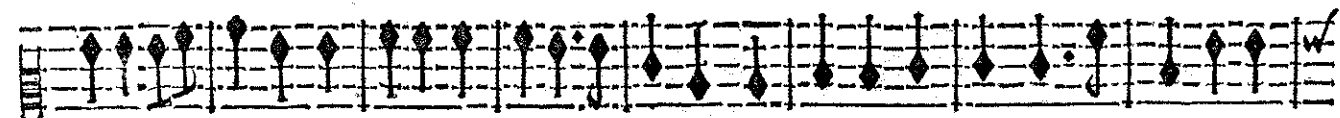
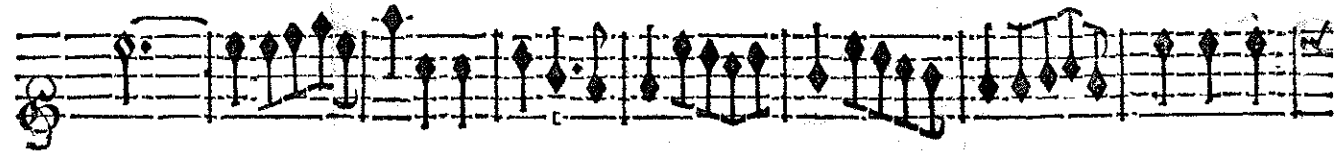
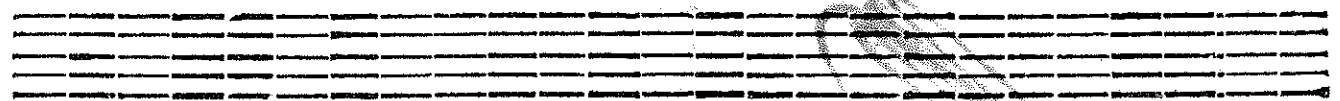
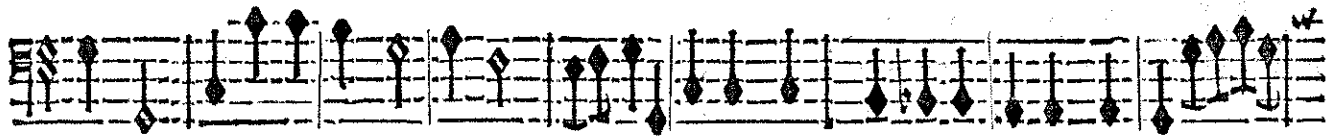
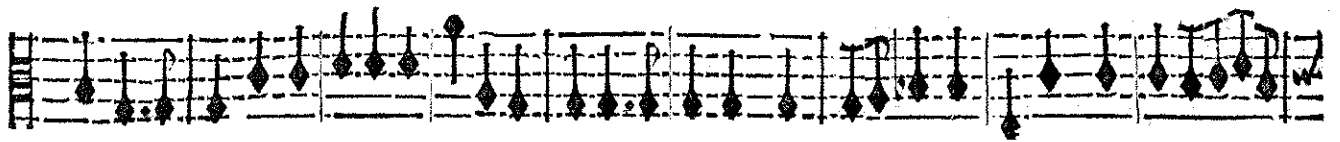




BALLET



DU TEMPLE DE LA PAIX.





*On reprend les Chœurs, de la Chaconne Chantons tous la Valeur triomphante, page 177. pour finir.*

FIN.

