

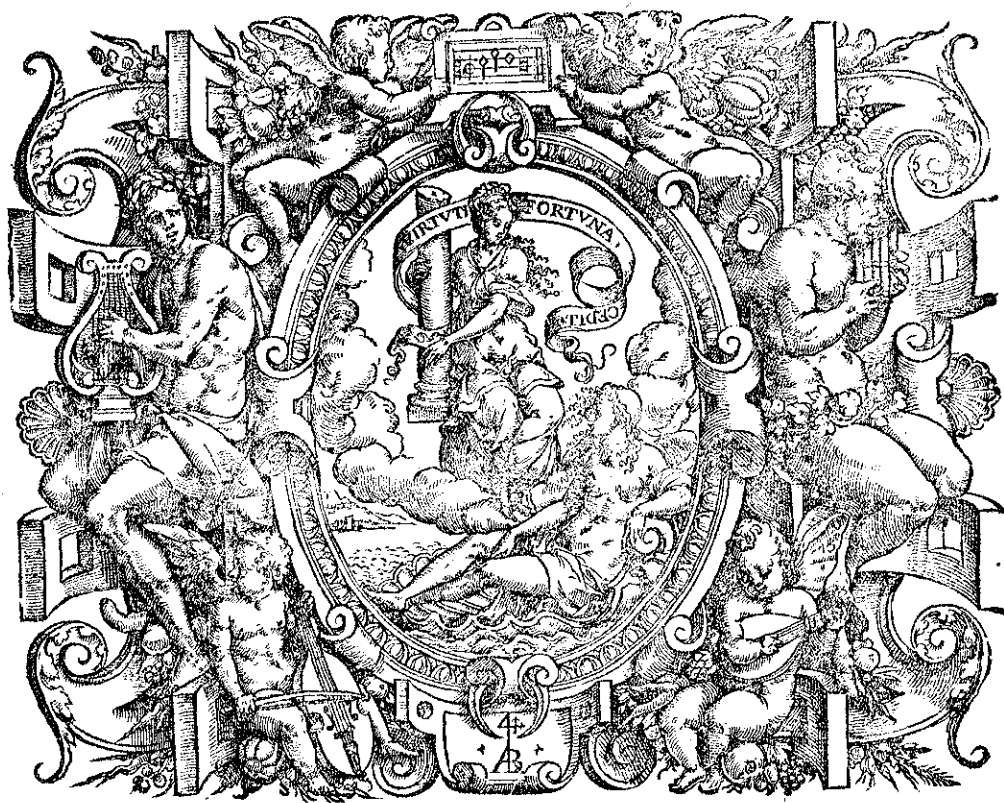
ARMIDE.

TRAGÉDIE

MISE

EN MUSIQUE,

PAR MONSIEUR DE LULLY, ESCUTER, 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,
ruë Saint Jean de Beauvais, au Mont-Parnasse.

ET SE VEND

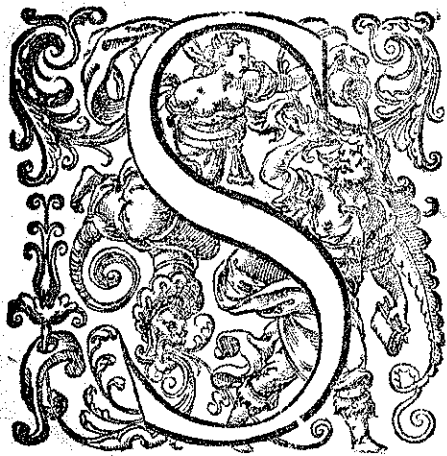
A la Porte de l'Académie Royale de Musique ruë Saint Honoré.

M. DC. LXXXVI.

AVEC PRIVILEGE DE SA MAJESTE.



A U R O Y .



SIRE,

De toutes les Tragedies que j'ay mises en Musique voicy celle dont le Public a tesmoigné estre le plus satisfait: C'est un Spectacle où l'on court en foule, & jusqu'icy on n'en a point veu qui ait receu plus d'aplaudissements; cependant, c'est de tous les Ouvrages que j'ay faits celuy que j'estime le moins heureux, puisqu'il n'a pas encore eû l'avantage de paroistre devant VOSTRE MAJESTE'. Vos Ordres, SIRE, m'ont engagé d'y travailler avec soin & avec empressement: Vn mal dangereux dont j'ay esté surpris n'a pas esté capable d'interrompre mon travail, & le desir ardent que j'avois de l'achever dans le temps que VOSTRE MAJESTE' le souhaittoit, m'a fait oublier le peril où j'estois exposé, & m'a touché plus vivement que les plus violentes douleurs que j'ay souffertes. Mais que me sert-il, SIRE, d'avoir fait tant d'efforts pour me haster de Vous offrir ces

nouveaux Concerts? VOSTRE MAJESTE' ne s'est pas trouvée en estat de les entendre, & Elle n'en a voulu prendre d'autre plaisir que celui de les faire servir au divertissement de ses Peuples. J'avoüray que les loüanges de tout Paris ne me suffisent pas; ce n'est qu'à Vous, SIRE, que je veux consacrer toutes les productions de mon genie; je ne puis aspirer à un moindre prix qu'à la gloire de Vous plaire, & sans l'approbation de VOSTRE MAJESTE', je compte pour rien celle de tout le reste du Monde. Permettez, SIRE, que dans l'impatience où je suis de vous offrir cet Opera, je vous le presente sur le papier en attendant qu'il me soit permis de vous le faire voir sur le Theatre, & souffrez que je me serve de cette occasion pour renouveler la protestation d'estre toute ma vie avec un zele tres ardent & un tres profond respect,

SIRE,

DE VOSTRE MAJESTE'.

Le tres-humble, tres-obeissant, &
tres-fidelle Serviteur & Sujet,
L V L L Y.



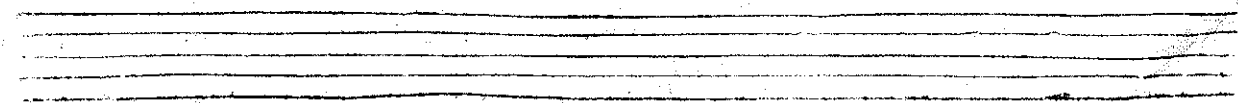
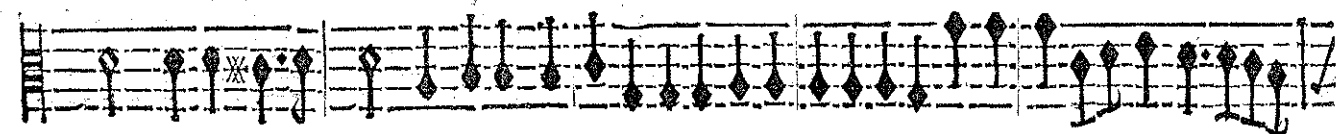
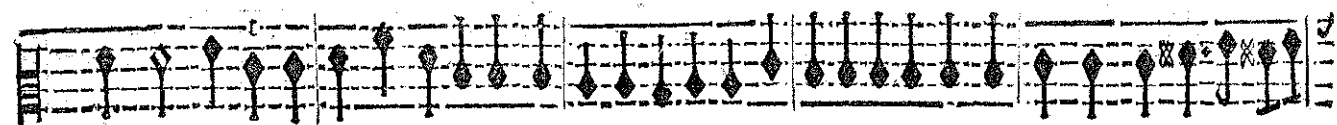
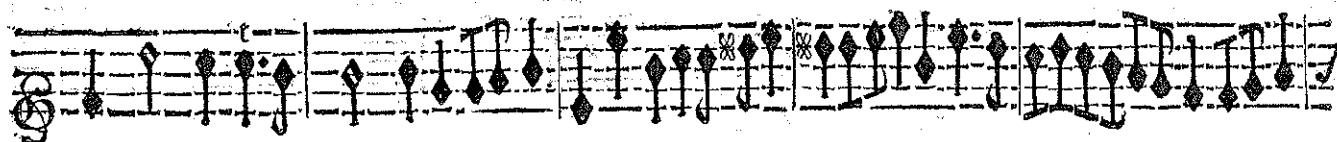
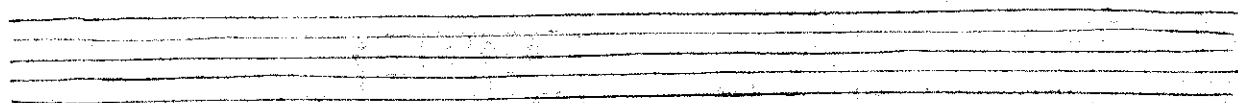
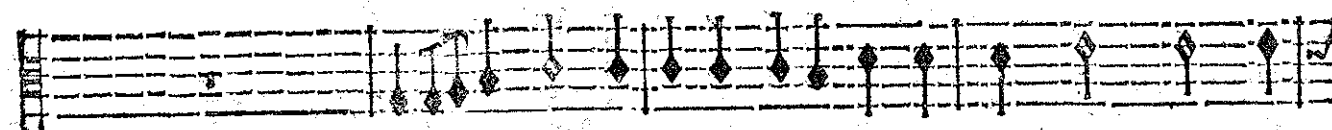
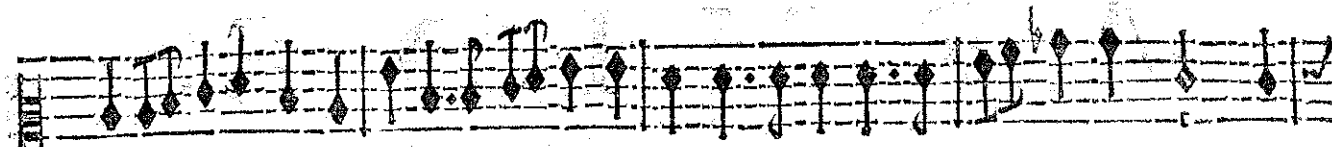
A R M I D E,

P R O L O G V E.

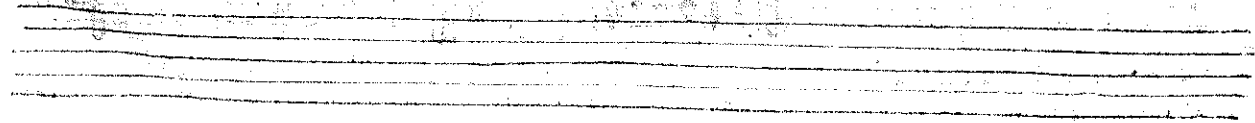
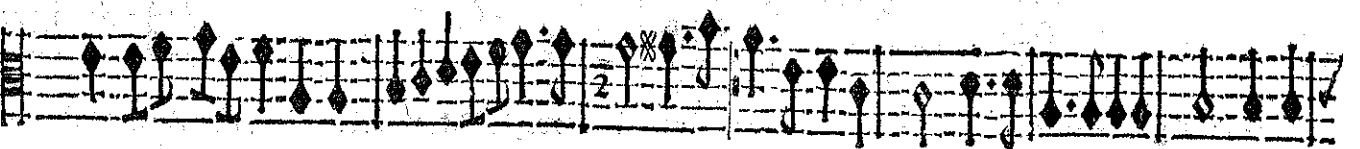
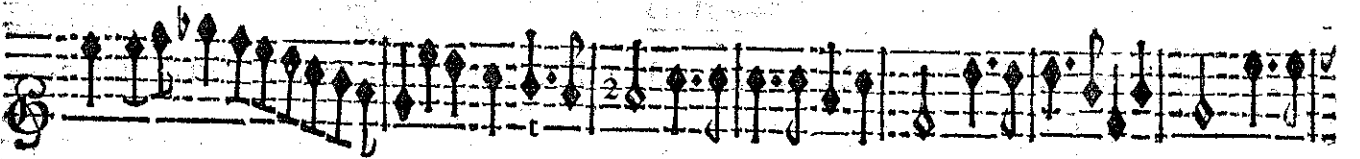
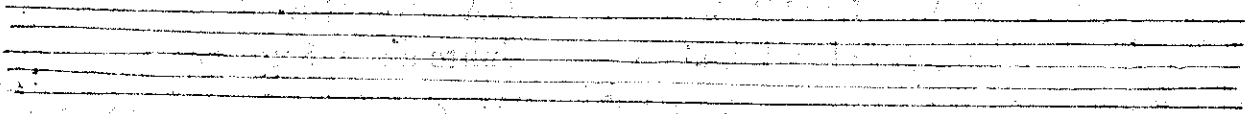
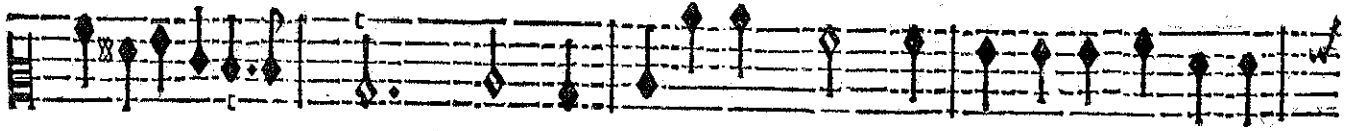
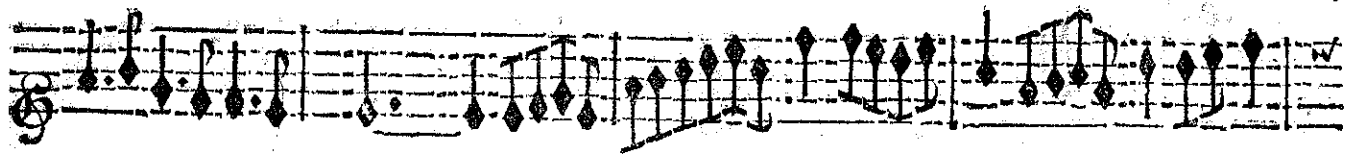
OUVERTURE.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



PROLOGUE.



ARMIDE, TRAGÉDIE.

Five staves of musical notation for a vocal line. The first staff begins with a treble clef and a 6/4 time signature. The music consists of a series of eighth and sixteenth notes, with repeat signs and first/second endings indicated by double bar lines and dots.

LA GLOIRE.
Suite de la Gloire.

LA SAGESSE.
Suite de la Sagesse.

Musical notation for the vocal line, labeled "LA GLOIRE." It features a treble clef and a 3/4 time signature, with a series of eighth notes.

Tout doit céder dans l'Univers A l'auguste Héros que j'ai- me. L'effort des Enne-

LA SAGESSE.

Musical notation for the vocal line, labeled "LA SAGESSE." It features a treble clef and a 3/4 time signature, with a series of eighth notes.

Musical notation for the basso continuo line, labeled "BASSE-CONTINUE." It features a bass clef and a 3/4 time signature, with various figures and accidentals.

Musical notation for the vocal line, with lyrics below. It features a treble clef and a 3/4 time signature, with a series of eighth notes.

mis, les glaces des Hyvers, Les Rochers, les Fleuves, les Mers, Rien n'arreste l'ardeur de

Musical notation for the basso continuo line, featuring a bass clef and a 3/4 time signature, with various figures and accidentals.

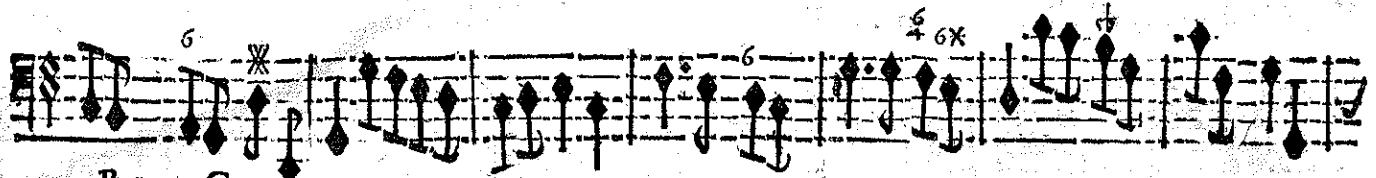
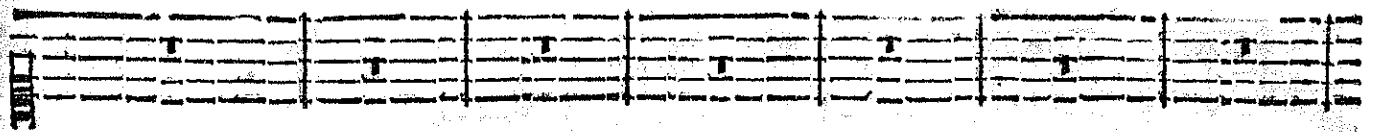
Musical notation for the basso continuo line, featuring a bass clef and a 3/4 time signature, with various figures and accidentals.

BASSE-CONTINUE.

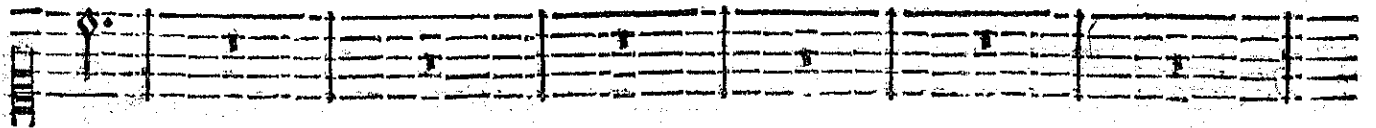
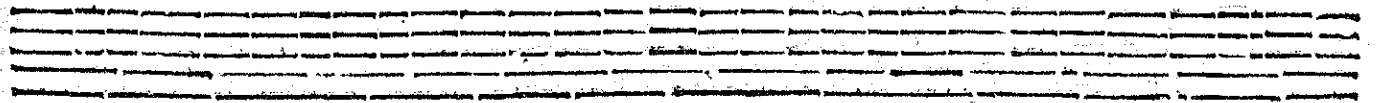
PROLOGUE.



fa valeur extrême. Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai-



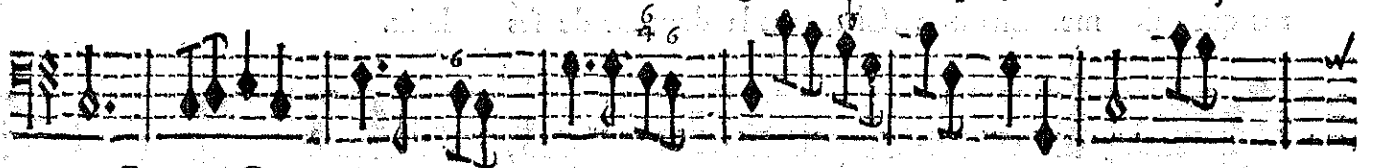
BASSE-CONTINUE.



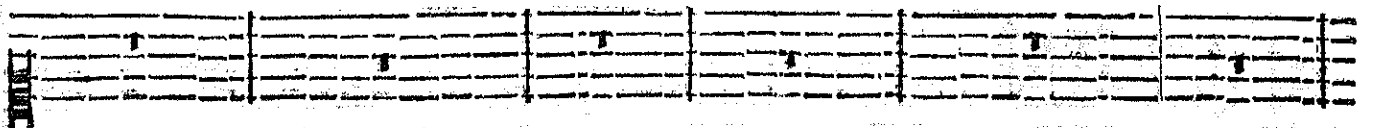
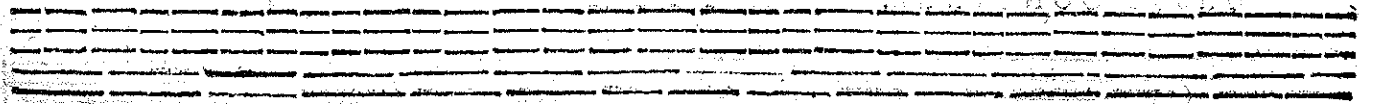
me.



Tout doit ceder dans l'Univers A l'au- guste He- ros que j'ai- me. Il sçait



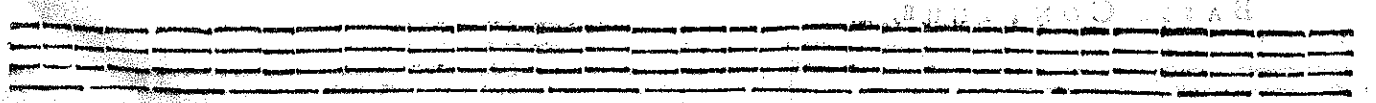
BASSE-CONTINUE.



l'art de tenir tous les Monstres aux fers: Il est Maître absolu de cent Peuples di- vers, Et plus



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

Musical staff with notes and rests.

Tout doit ceder dans l'Uni- vers A l'au- guste He-

Musical staff with notes and rests.

Maitre encor de luy- mesme. Tout doit ceder dans l'Uni- vers A l'au- guste He-

Musical staff for Basse-Continue with figured bass notation: 6x, 4, 3, 6x, 6, 6, 4 6x, 6.

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and rests.

ros que j'ai- me.

Chan- tons, Chan-

Musical staff with notes and rests.

ros que j'ai- me. *vite* Chantons, Chantons la douceur de ses Loix.

Musical staff for Basse-Continue with figured bass notation: vite, 4, 2, 6, 6x.

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and rests.

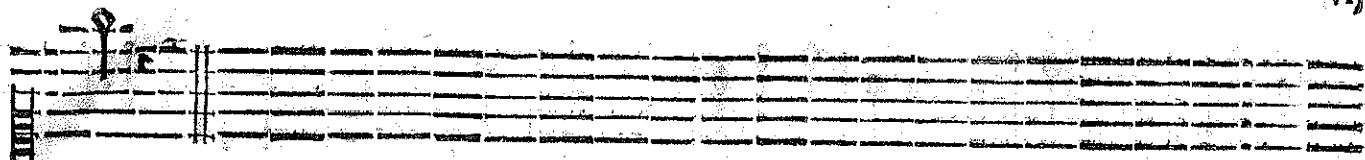
rons ses glo- rieux Ex-

Musical staff with notes and rests.

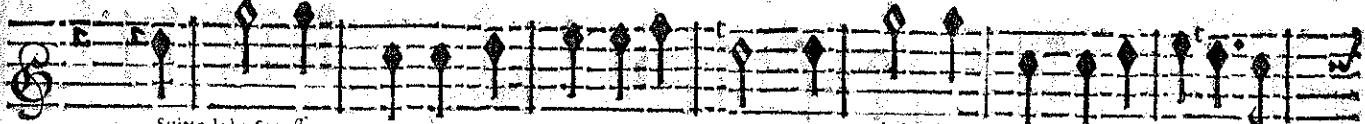
Musical staff for Basse-Continue with figured bass notation: 6x, *

BASSE-CONTINUE.

Empty musical staff.



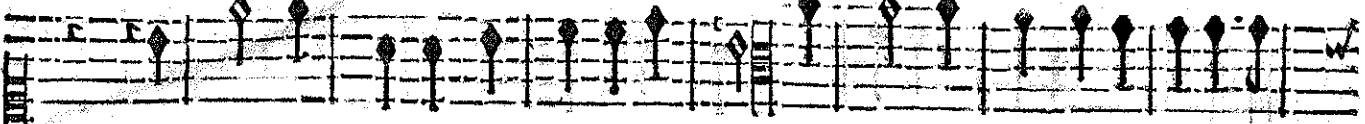
ploits. *Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-*



Suite de la Sageffe.

Suite de la Gloire.

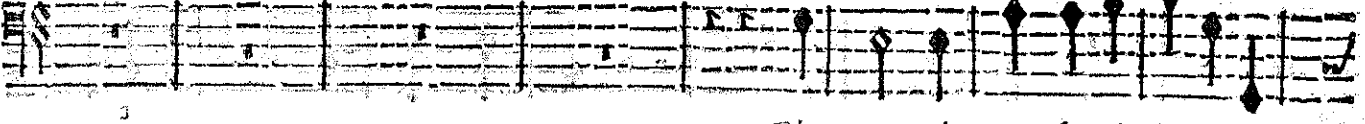
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



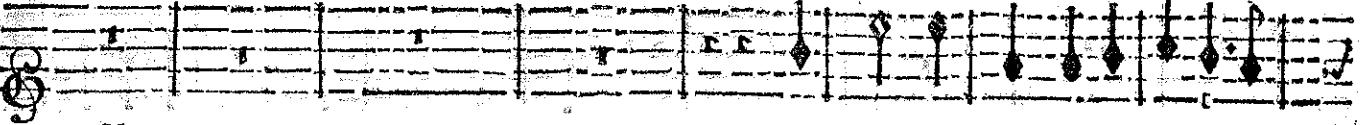
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



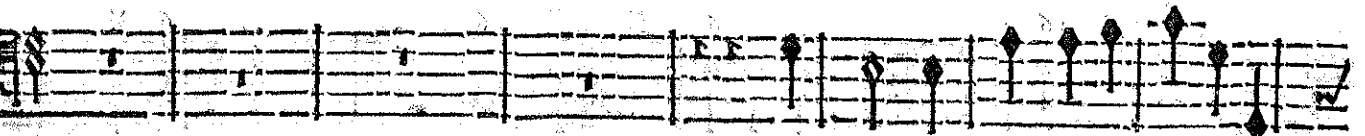
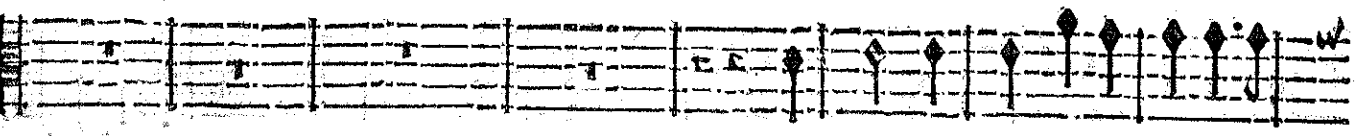
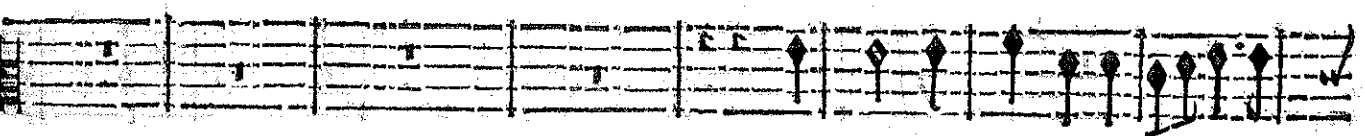
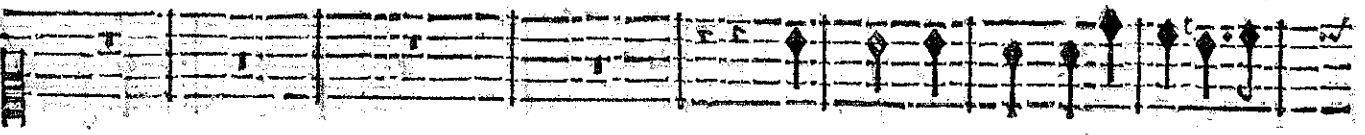
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



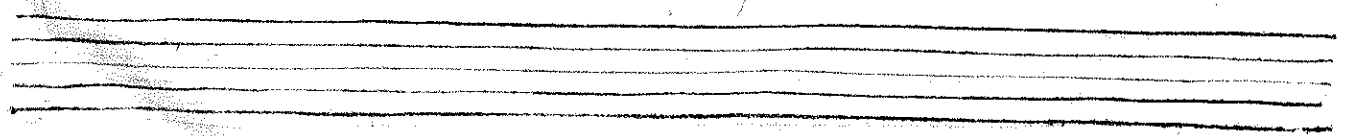
Chantons, chantons ses glorieux ex-

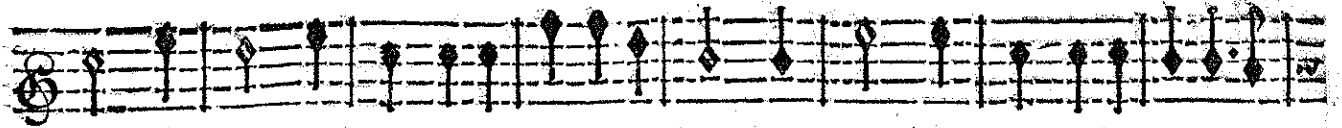


VIOLONS.



BASSE-CONTINUE.





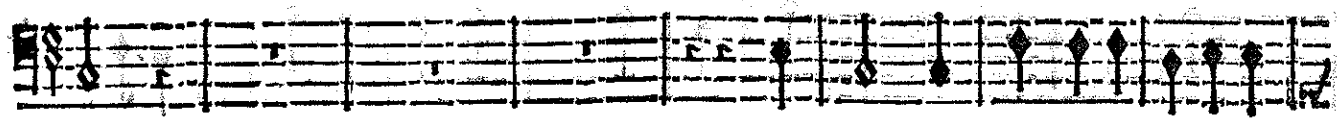
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



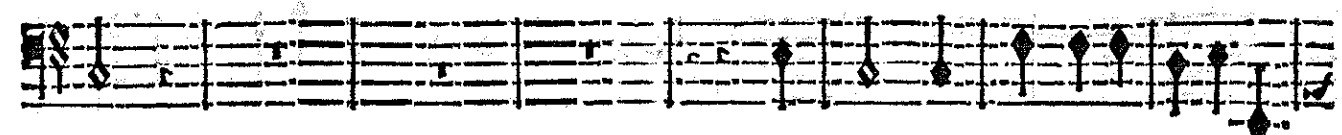
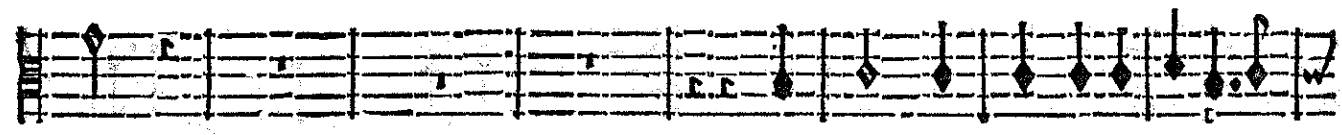
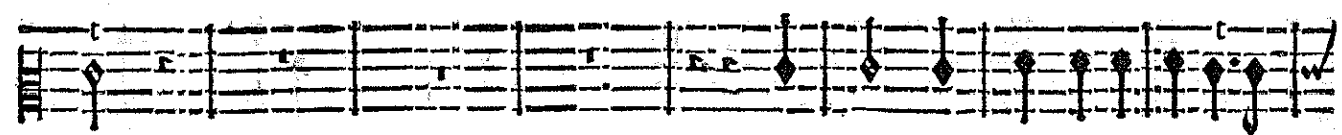
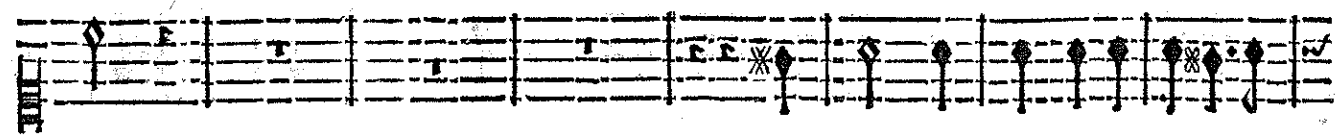
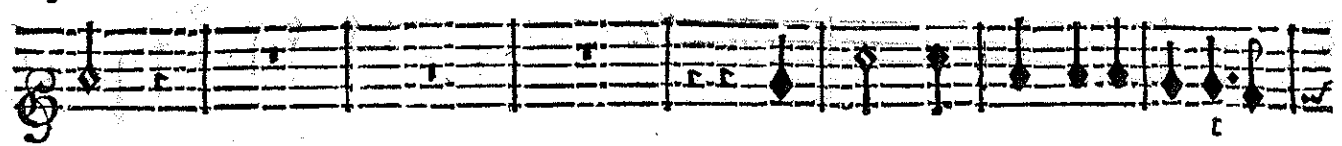
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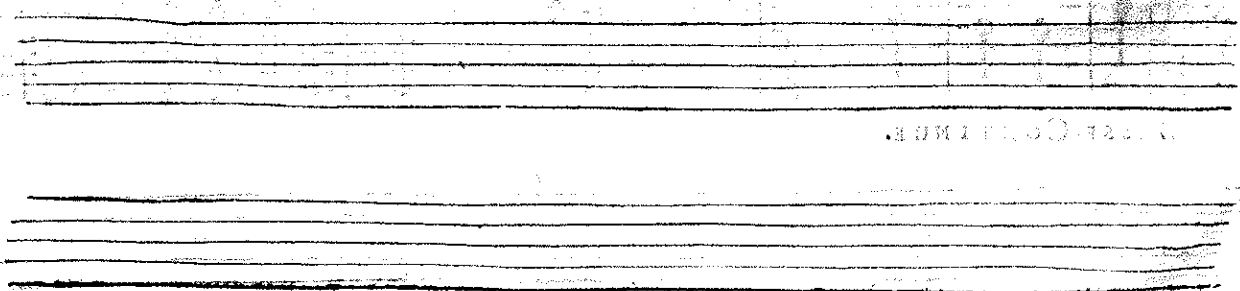
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



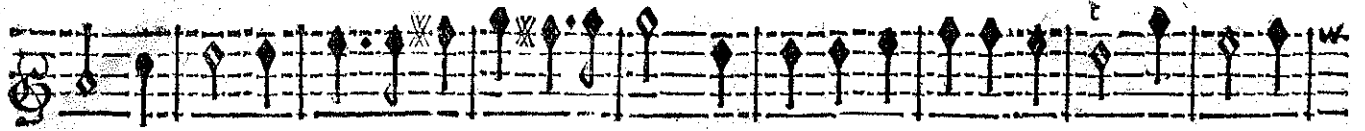
ploits. Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux ex-



BASSE-CONTINUE.



PROLOGUE.



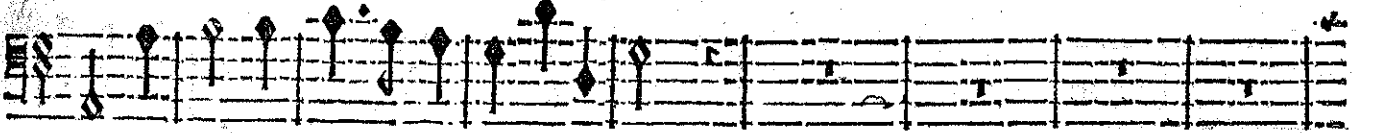
ploits. Chantés, Chantons ses glorieux Exploits. Chantons la douceur de ses loix. Chantés Chan-



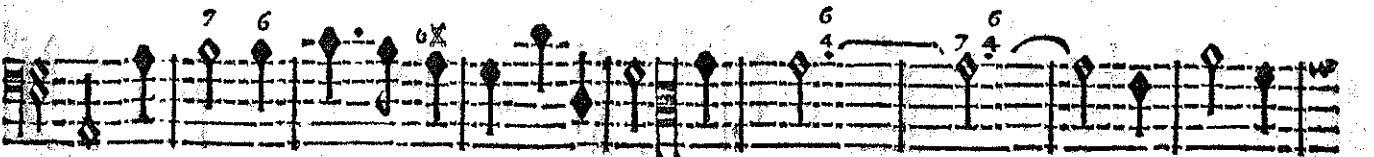
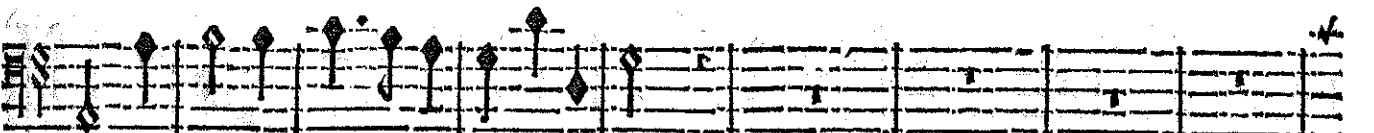
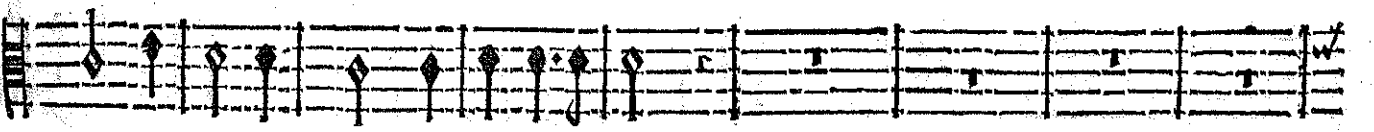
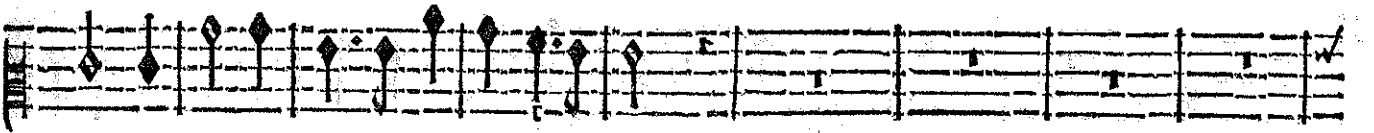
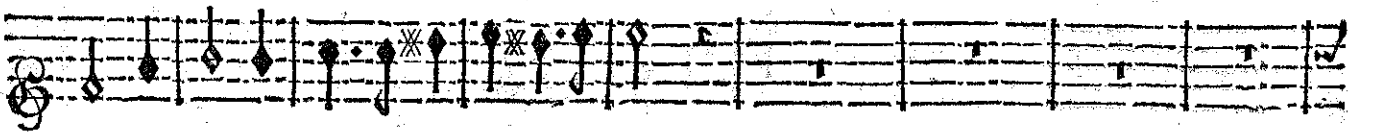
ploits. Chantés, Chantons ses glorieux Exploits. Chantons la douceur de ses loix. Chantés, Chan-



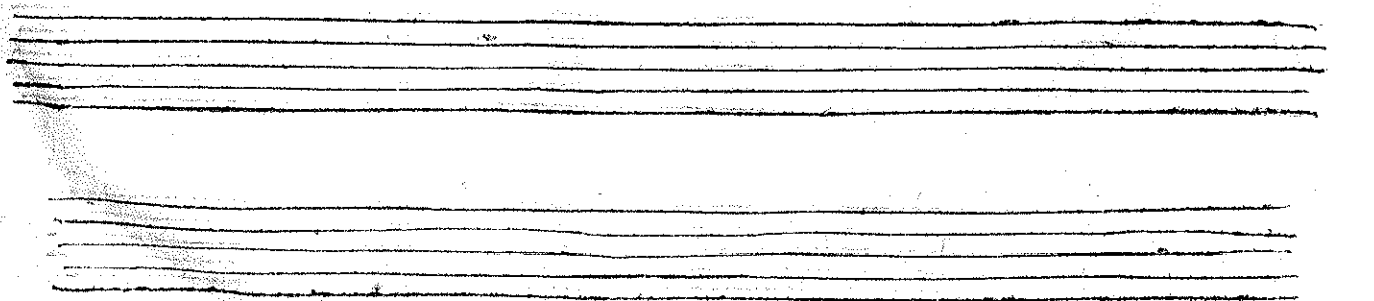
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BASSE-CONTINUE.



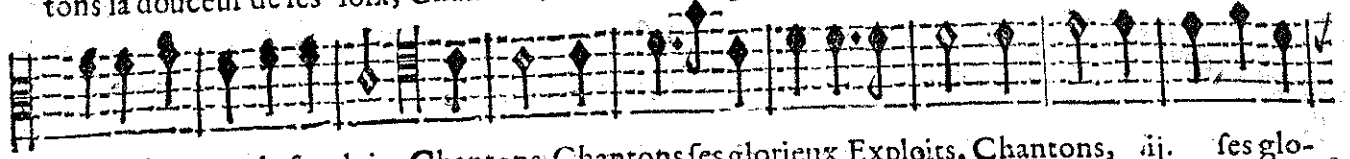
ARMIDE TRAGÉDIE.



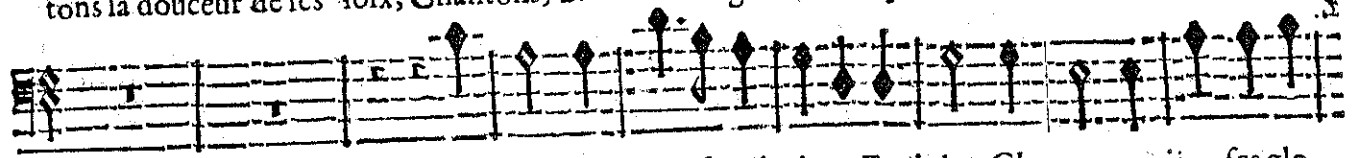
tons la douceur de ses loix, Chantons, Chantons ses glorieux Exploits. Chantons, ij. ses glo-



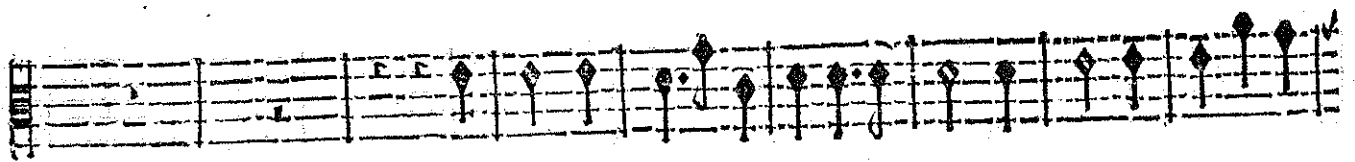
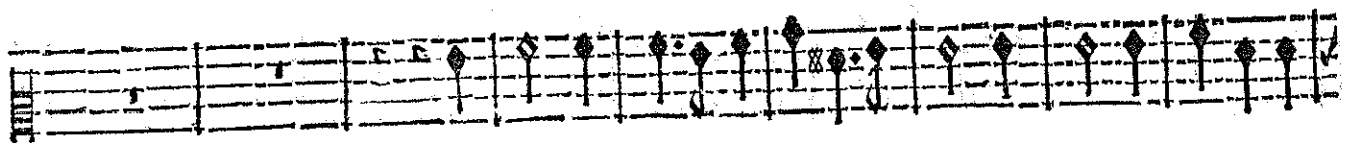
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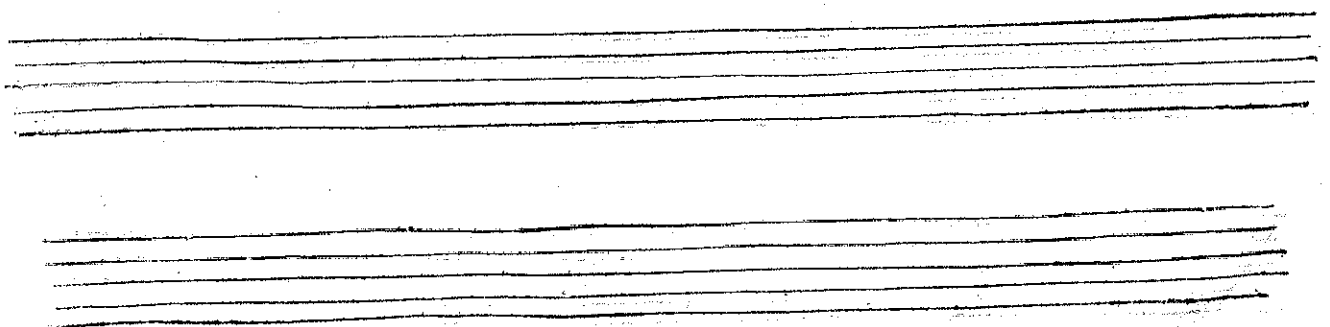


Chantons, Chantons ses glorieux Exploits. Chantons, ij. ses glo-



BASSE-CONTINUE.

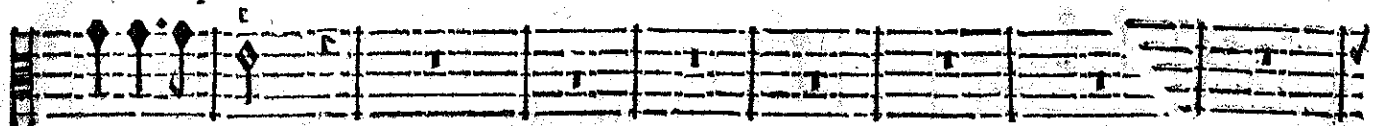
CHANTONS SES GLORIEUX EXPLOITS.



PROLOGUE.



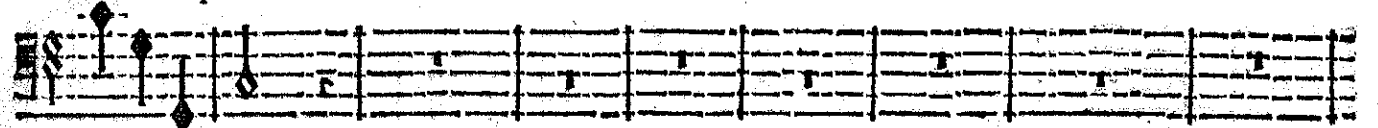
rieux Exploits.



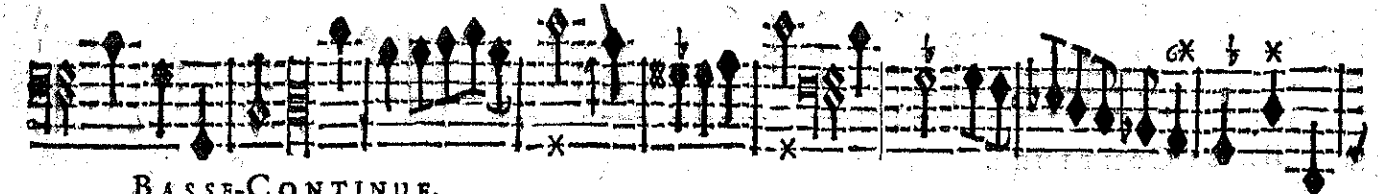
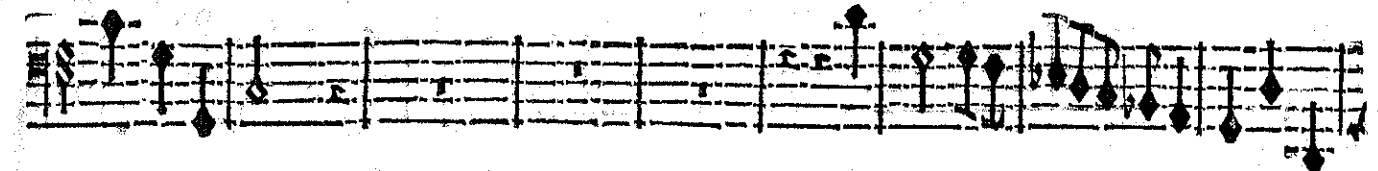
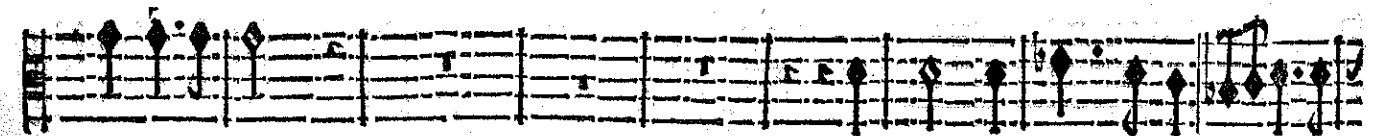
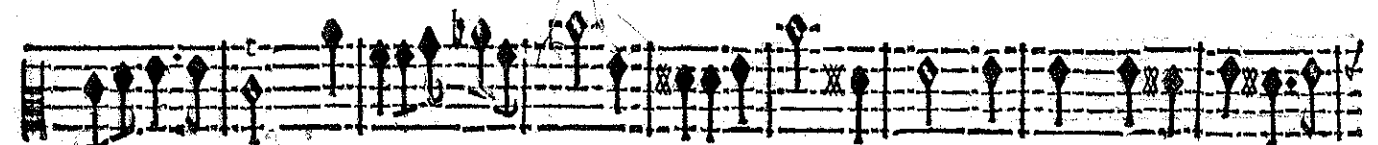
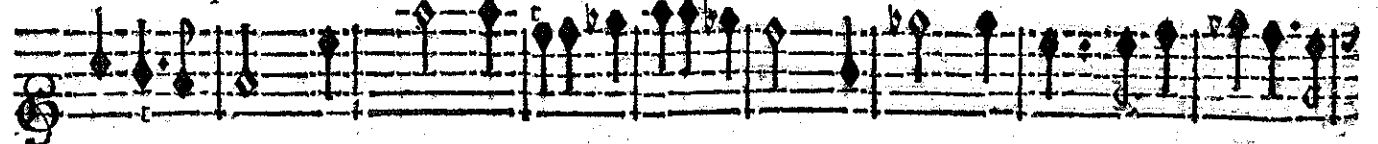
rieux Exploits .



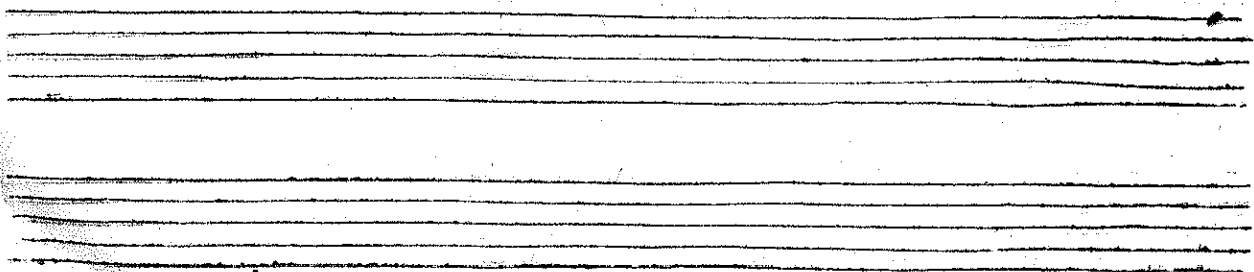
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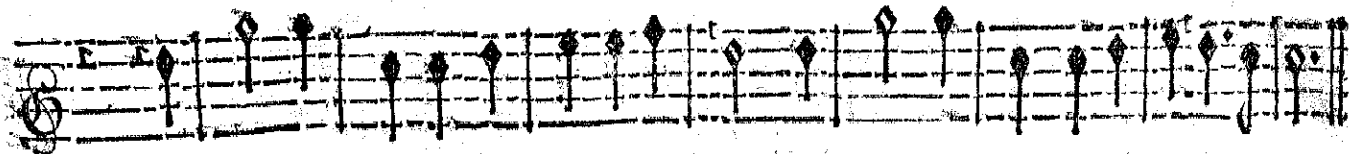
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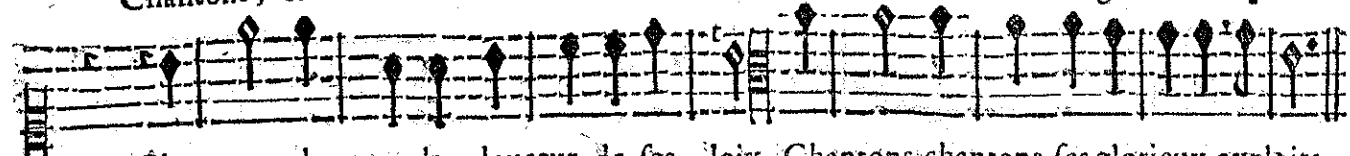
BASSE-CONTINUE.



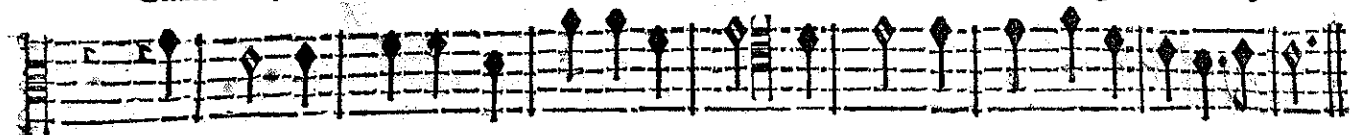
ARMIDE, TRAGÉDIE.



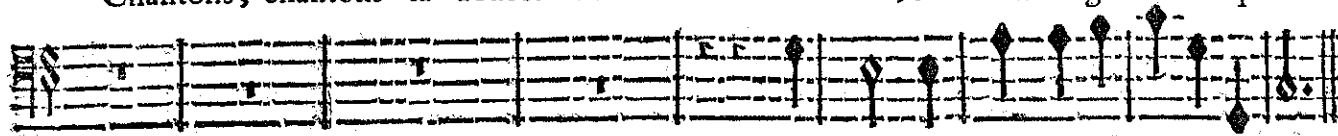
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



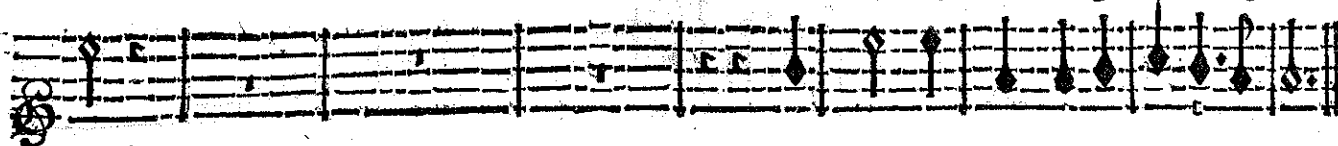
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



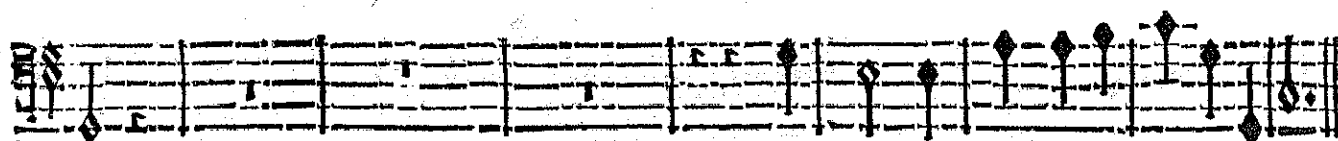
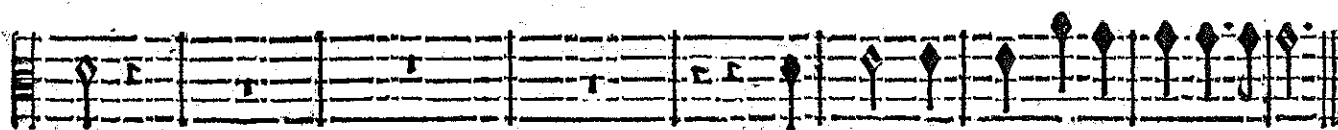
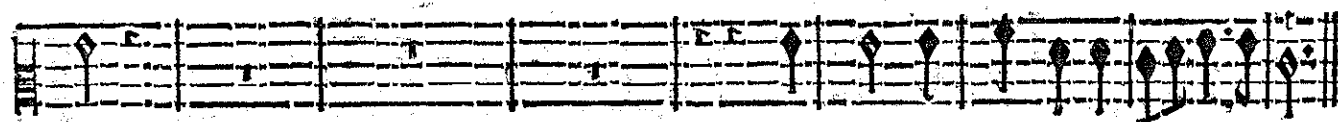
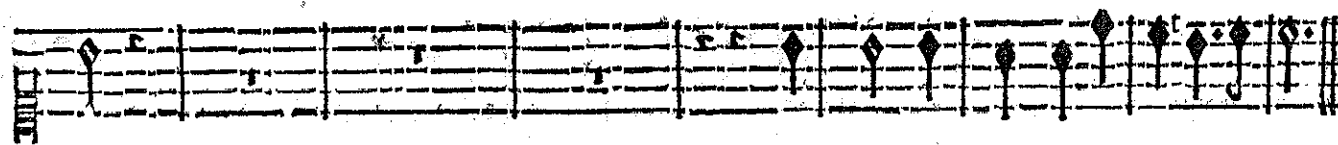
Chantons, chantons la douceur de ses loix. Chantons, chantons ses glorieux exploits.



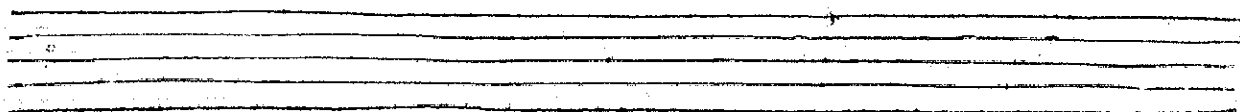
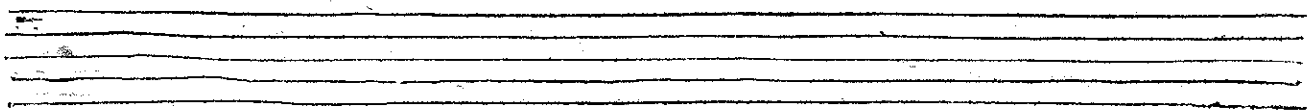
Chantons, chantons ses glorieux exploits.



VIOLONS.



BASSE-CONTINUE.



PROLOGUE.

la Gloire.
D'une esgale tendresse, Nous aimons le mesme Vainqueur.

la Sageffe.
D'une esgale tendresse, Nous aimons le mesme Vainqueur. Fiere Gloire, c'est

C'est vous, douce Sageffe, C'est vous qui partagez avec moy son grand

BASSE-CONTINUE.

vous. C'est vous qui partagez avec moy son grand

cœur. C'est vous, c'est vous qui partagez avec moy son grand cœur. Je l'emportoais sur vous

cœur. C'est vous qui partagez avec moy son grand cœur.

BASSE-CONTINUE.

tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en se-

tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en se-

tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en se-

BASSE-CONTINUE.

tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en se-

tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en se-

tant qu'à duré la guerre; Mais dans la paix vous l'emportez sur moy. Vous reglez en se-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

copie par M. de la Roche

First musical staff with notes and a clef. It contains the beginning of a melodic line.

cretavec ce sage Roy Le destin de toute la terre.

Second musical staff with notes and a clef, continuing the melodic line.

La Victoirea suivy ce He-

Third musical staff with notes and a clef, including some figured bass notation (6, 6, 6, 4, 2, 5, 3).

BASSE-CONTINUE.

Fourth musical staff with notes and a clef, continuing the bass line.

Fifth musical staff with notes and a clef, including some figured bass notation (6, 6, 6, 6X).

ros en tous lieux; Mais pour montrer son amour pour la Gloire, Il se fert encor

Sixth musical staff with notes and a clef, including some figured bass notation (6, 6, 6, 6X, 7, 5b).

BASSE-CONTINUE.

Seventh musical staff with notes and a clef, continuing the bass line.

Eighth musical staff with notes and a clef, including some figured bass notation (6, 6, 6, 4, 2, 5b).

mieux De la paix que de la victoire. Au milieu du repos qu'il assure aux Hu-

Ninth musical staff with notes and a clef, including some figured bass notation (6, 6, 6, 4, 2, 5b).

BASSE-CONTINUE.

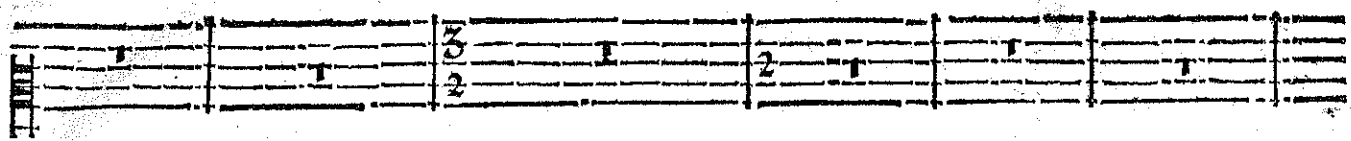
Tenth musical staff with notes and a clef, including some figured bass notation (6, 76, 6).

Eleventh musical staff with notes and a clef, including some figured bass notation (6, 76, 6).

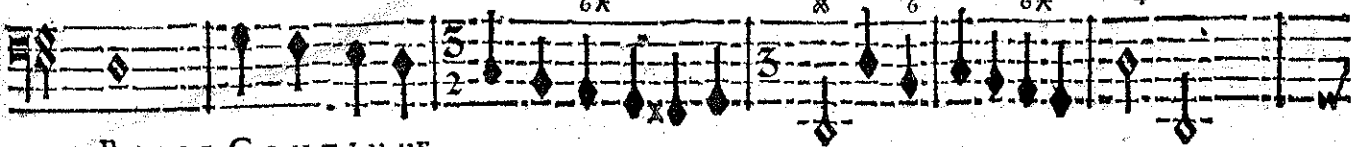
mans, Il fait tomber sous ses puissan-tes mains Un Monstre qu'on a creté si longtëps invin-

Twelfth musical staff with notes and a clef, including some figured bass notation (6, 76, 6).

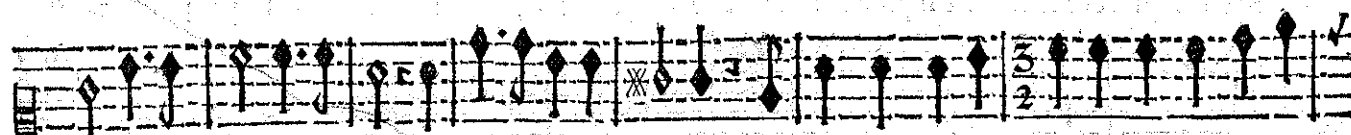
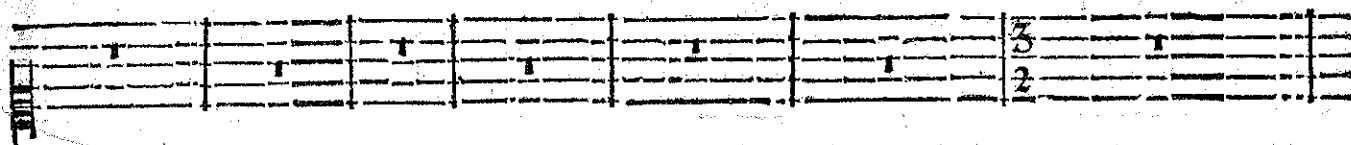
BASSE-CONTINUE.



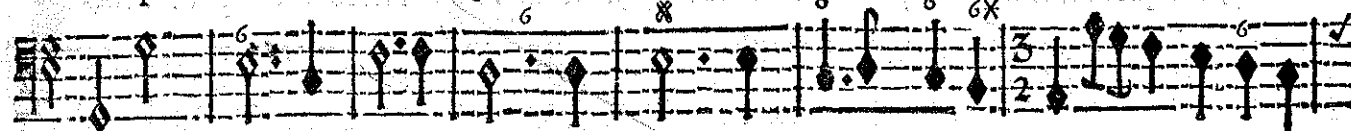
cible : On voit dans ses tra- vaux combien il est fen- sible Pour vostre immortelle Beau-



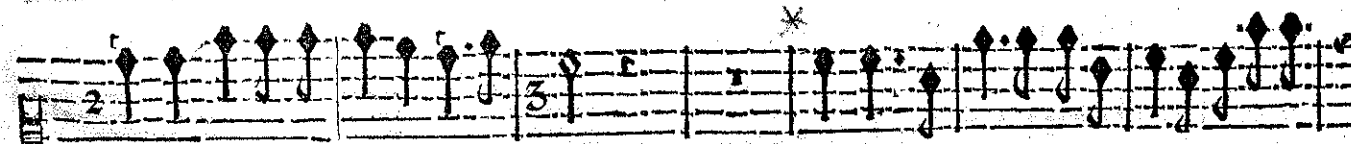
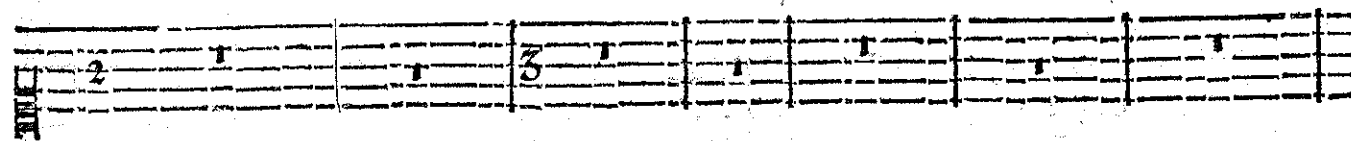
BASSE-CONTINUE.



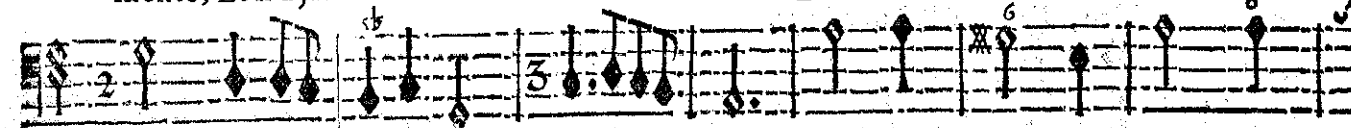
té. Il previent vos desirs, il passe vostre attente, L'amour dont il vous aime incessamment s'aug-



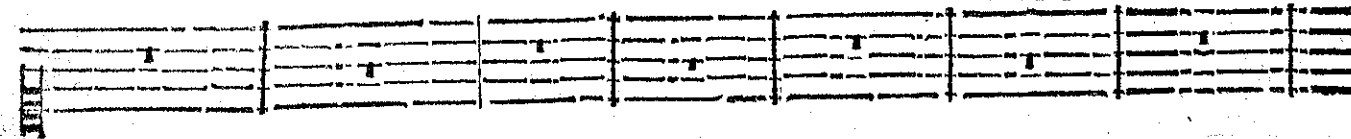
BASSE-CONTINUE.



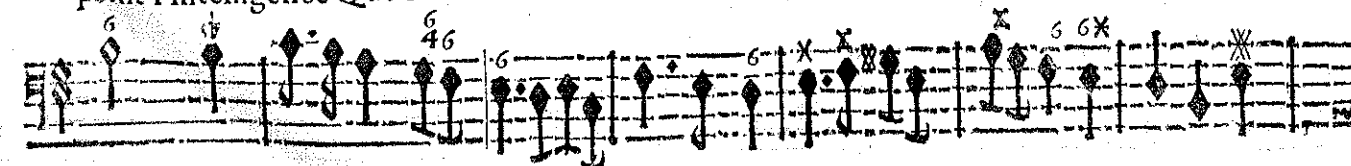
mente, Et n'a jamais tant esclaté. Qu'un vain desir de preference, N'altere



BASSE-CONTINUE.



point l'intelligence Que ce Heros entre nous veut former : Dispu- tons seulement à qui



BASSE-CONTINUE.

ACTE TROISIEME.

Disputons seulement à qui sçait mieux l'aimer. Dès qu'on le voit pa-

sçait mieux l'aimer. Disputons seulement à qui sçait mieux l'aimer. Dès qu'on le voit pa-

raistre; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-

BASSE-CONTINUE.

raistre; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-

raistre; De quel cœur n'est-t'il point le Maître? Qu'il est doux de suivre ses pas! Peut-

on le connaître, Et ne l'aimer pas.

BASSE-CONTINUE.

on le connaître, Et ne l'aimer pas.

on le connaître, Et ne l'aimer pas.

on le connaître, Et ne l'aimer pas.

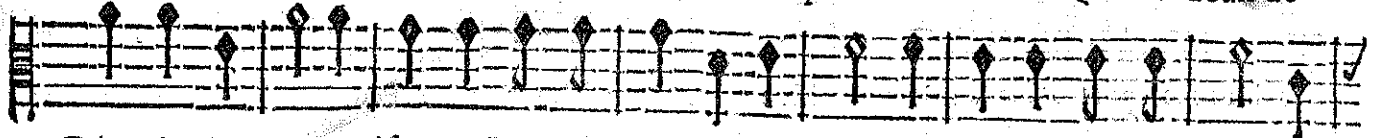
BASSE-CONTINUE.

PROLOGUE.

CHOEUR.



Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



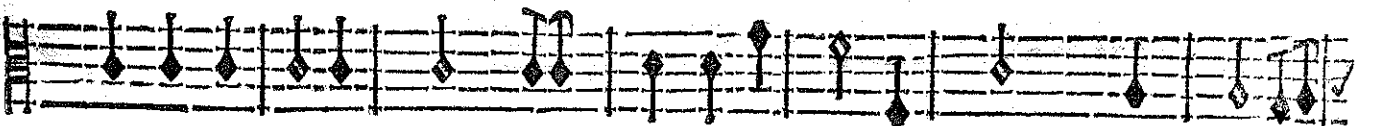
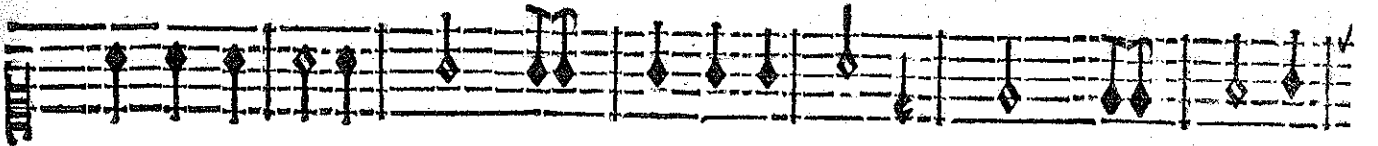
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



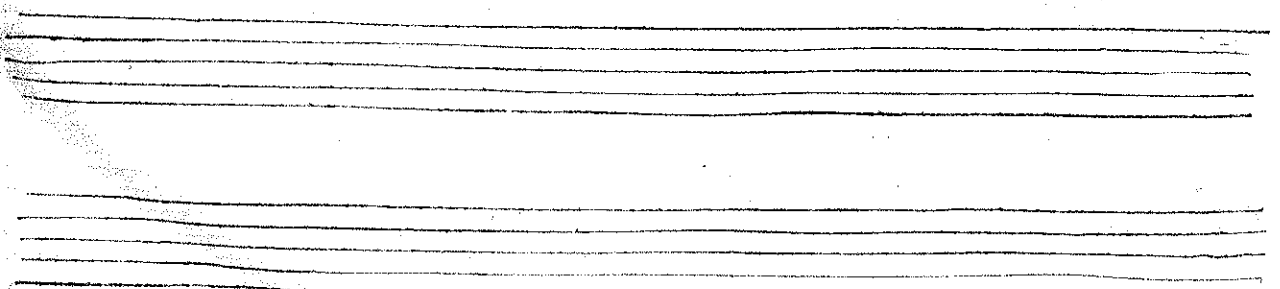
Dés qu'on le voit paraître, De quel cœur n'est-t'il point le Maître? Qu'il est doux de



VIOLONS.



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas!

Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

suivre ses pas! Peut-on le connaitre Et ne l'aimer pas? Peut-on le connaitre Et

BASSE-CONTINUE.

ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-

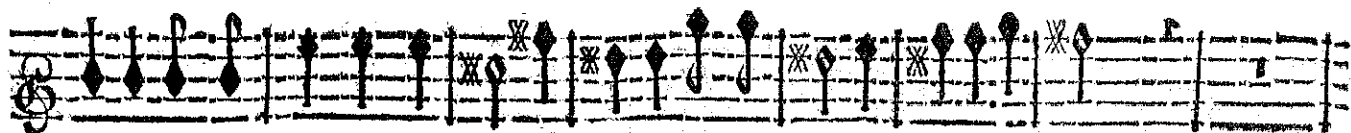
ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-

ne l'aimer pas? Peut-on le connaître Et ne l'aimer pas? Dès qu'on le voit pa-

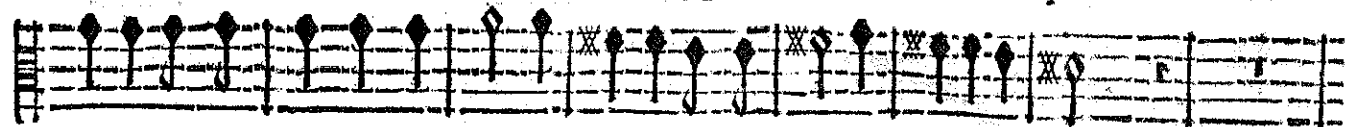
ne l'aimer pas? Dès qu'on le voit pa-

BASSE-CONTINUE.

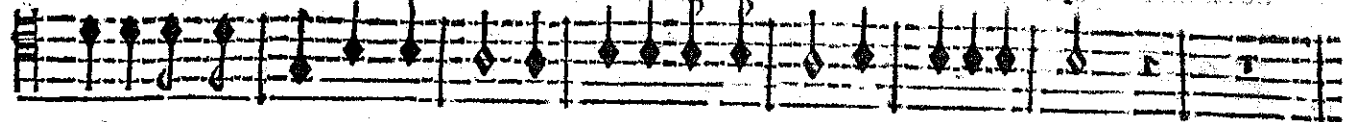
ARMIDE; TRAGEDIE.



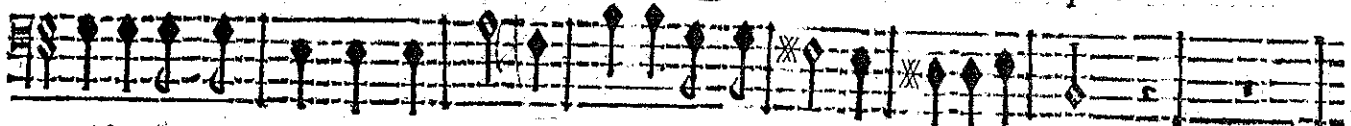
raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



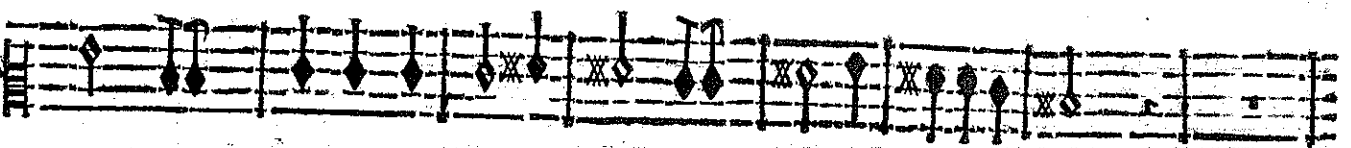
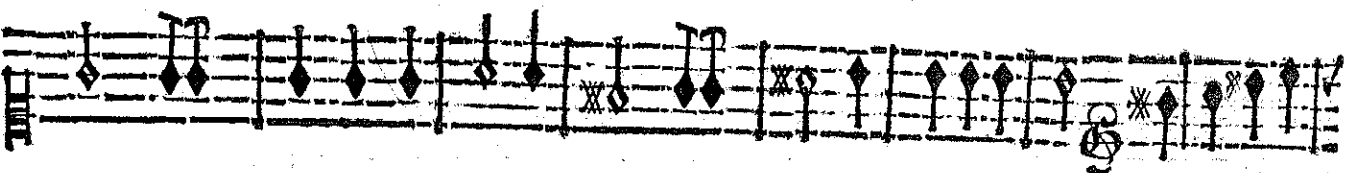
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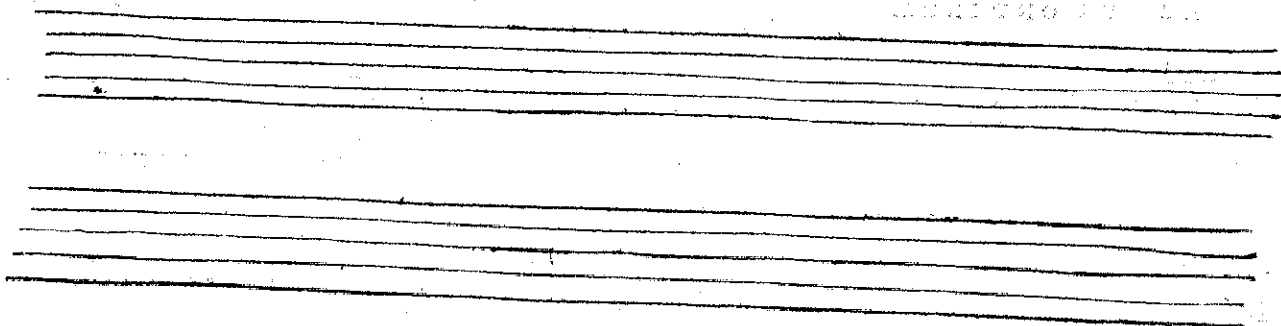
raistre, De quel cœur n'est-t'il point leMaistre? Qu'il est doux de suivre ses pas!



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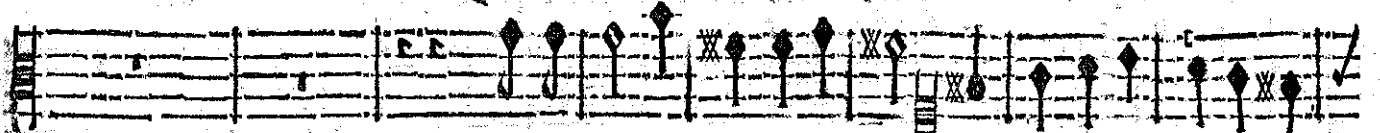
BASSE-CONTINUE.



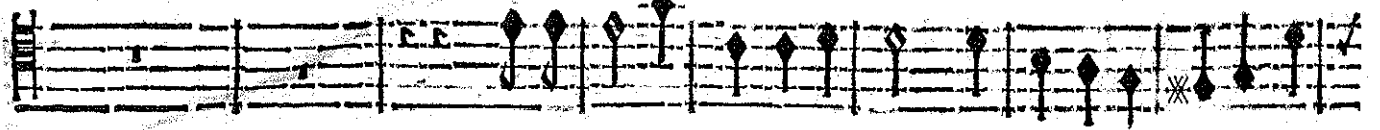
PROLOGUE



Qu'il est doux de suivre ses pas. Peut-on le connaître Et



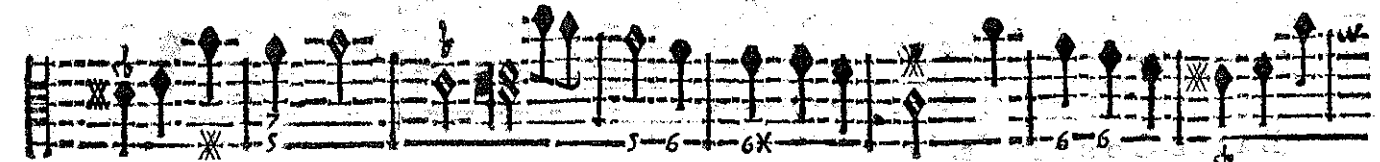
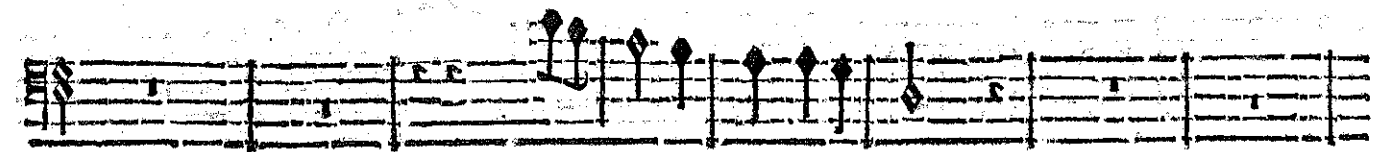
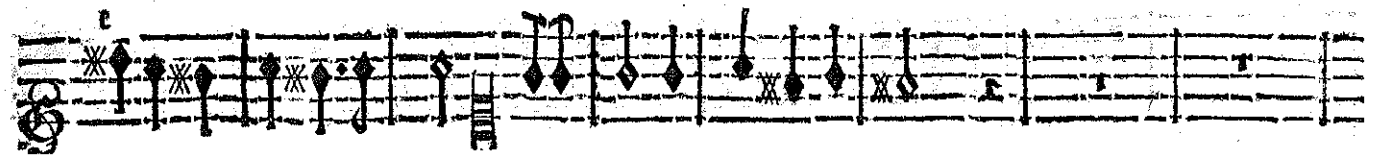
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



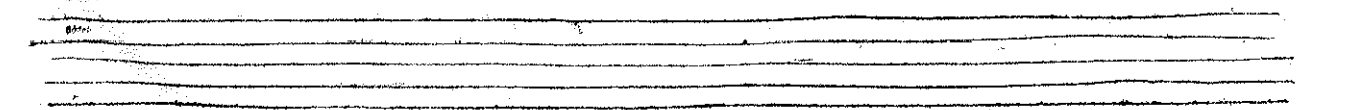
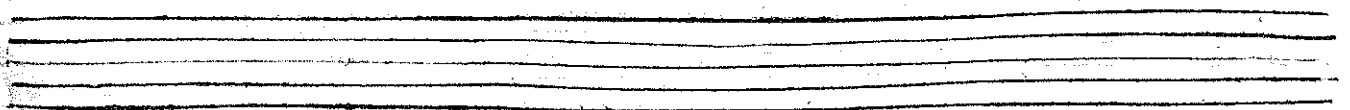
Qu'il est doux de suivre ses pas. Peut-on le connaître Et



Qu'il est doux de suivre ses pas.



BASSE-CONTINUE.



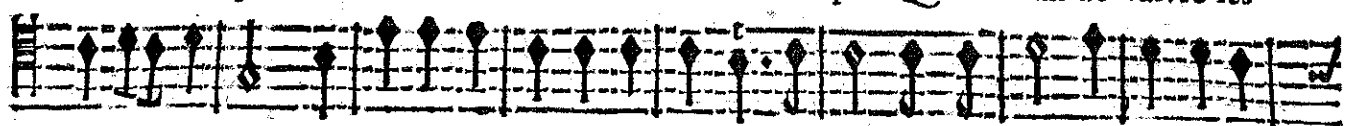
ARMIDE, TRAGEDIE.



ne l'aimer pas! Peut-on le connaitre Et ne l'aymer pas? Qu'il est doux de suivre ses



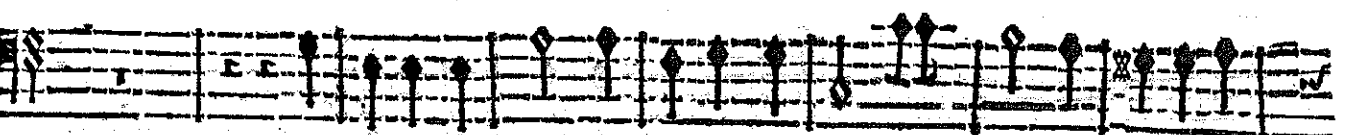
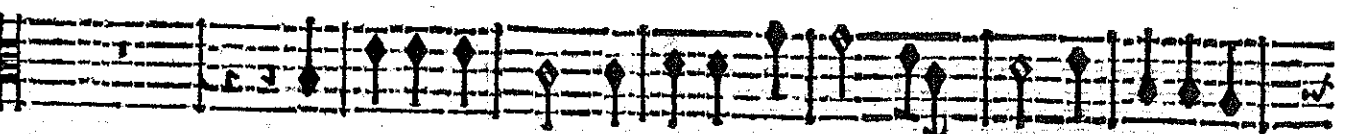
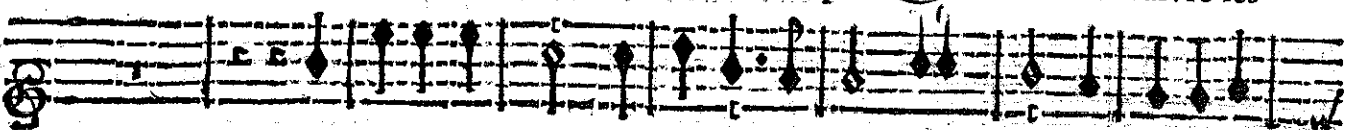
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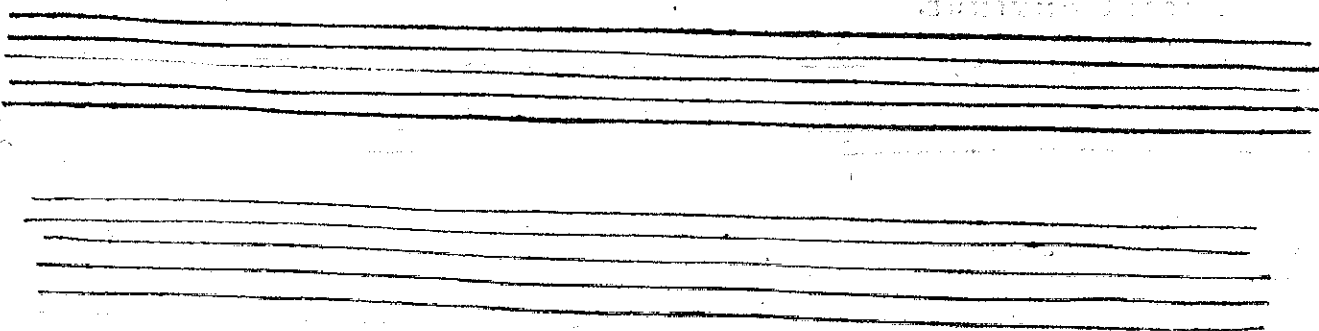
ne l'ai-mer pas! Peut-on le connaitre Et ne l'aimer pas? Qu'il est doux de suivre ses

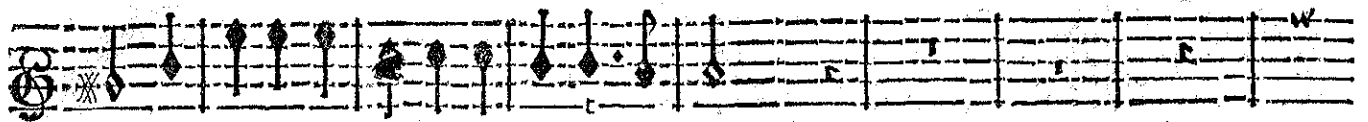


Peut-on le connaitre Et ne l'ai-mer pas? Qu'il est doux de suivre ses



BASSE-CONTINUE.





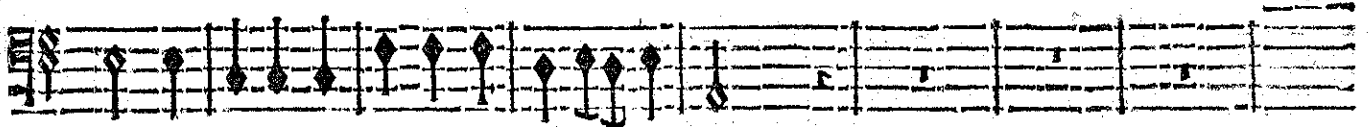
pas? Peut-on le connoître Et ne l'aimer pas?



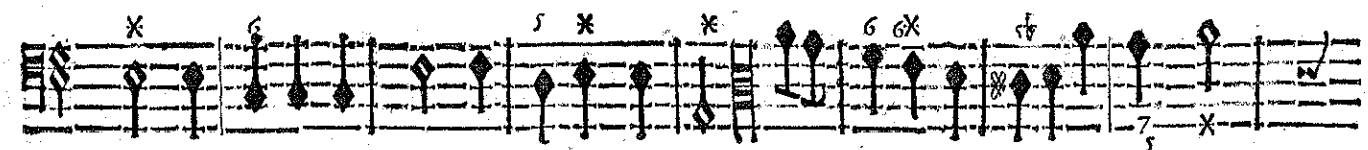
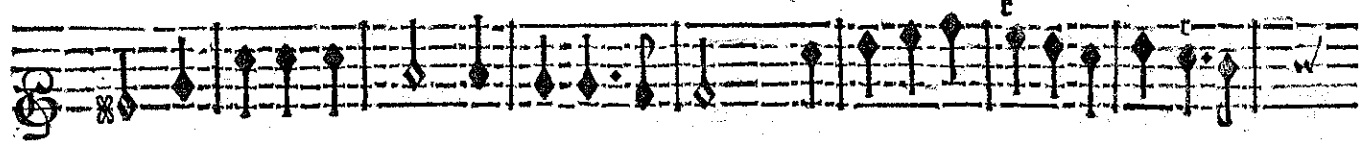
pas? Peut-on le connoître Et ne l'aimer pas?



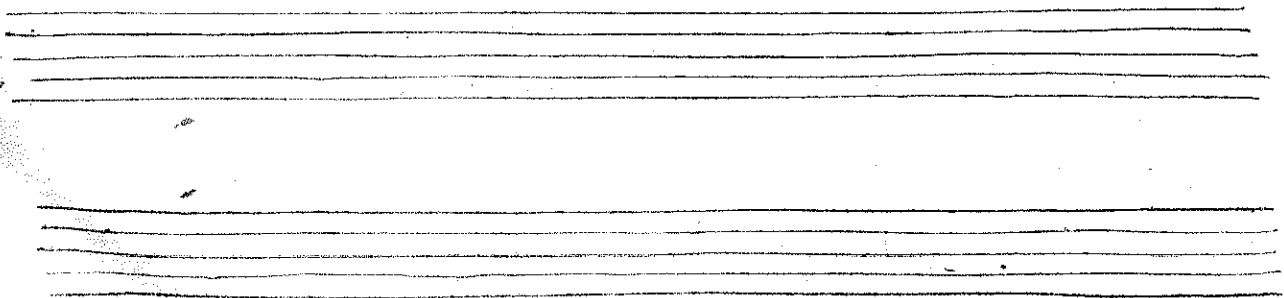
pas? Peut-on le connoître Et ne l'aimer pas?



pas, Peut-on le connoître Et ne l'ai-mer pas?



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'aimer pas? Peut-

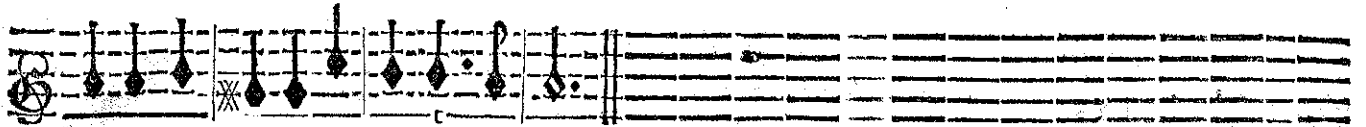
Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'aimer pas? Peut-

Qu'il est doux de suivre ses pas! Peut-on le connoître Et ne l'ai-mer pas? Peut-

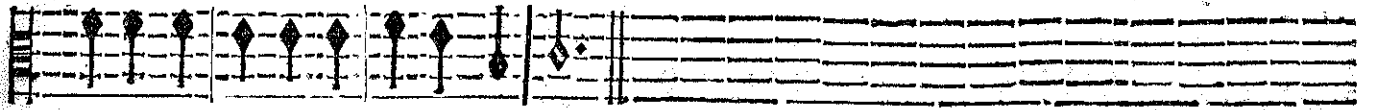
Qu'il est doux de suivre ses pas!

Peut-

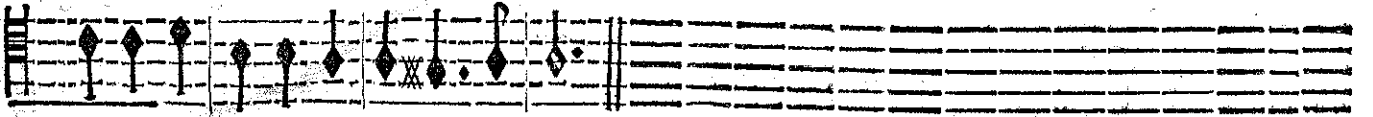
BASSE-CONTINUE.



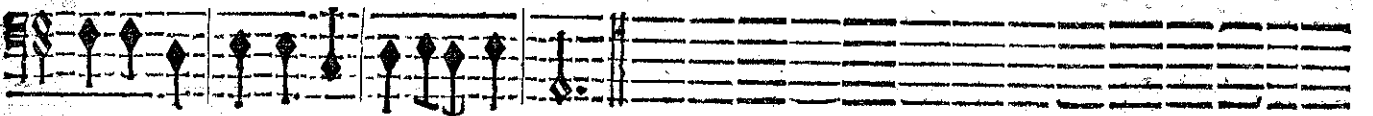
on le connoître Et ne l'aimer pas ?



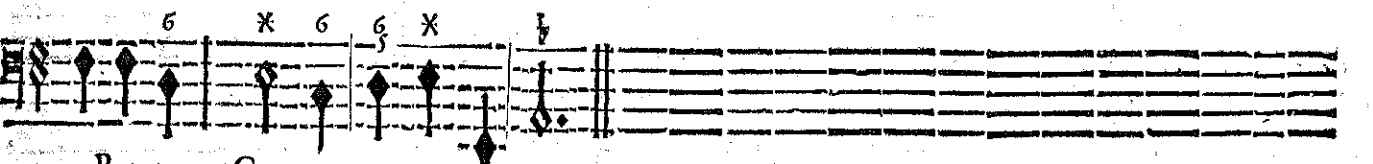
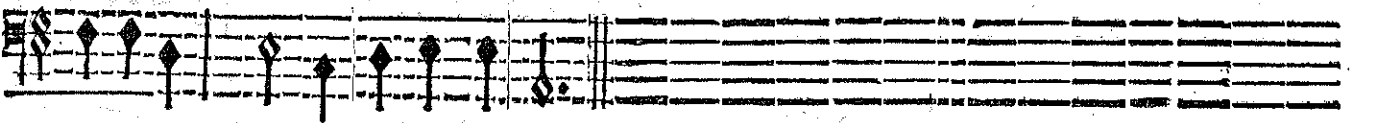
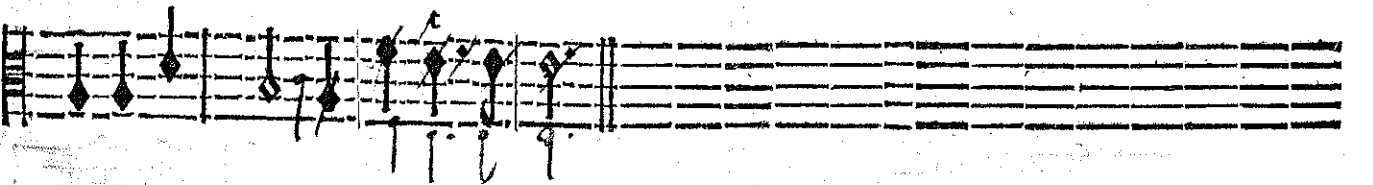
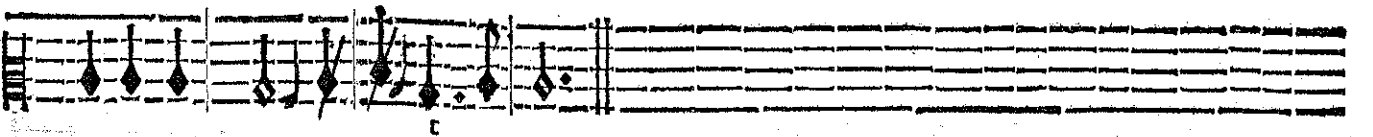
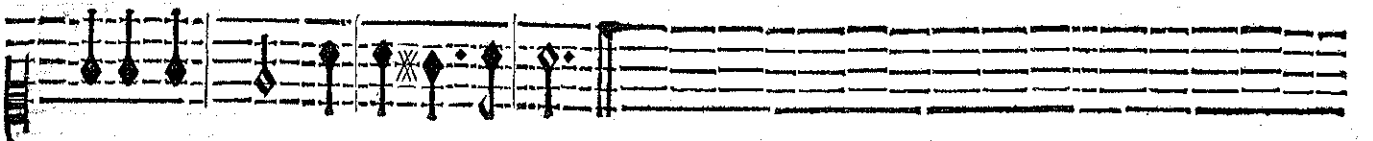
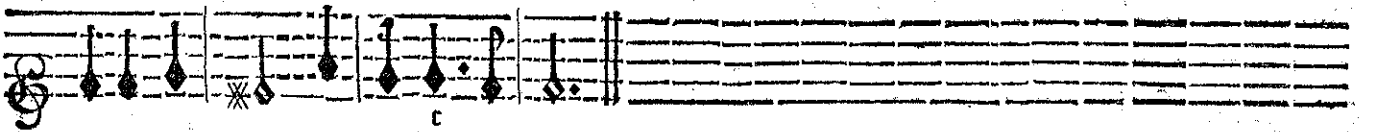
on le connoître Et ne l'aimer pas ?



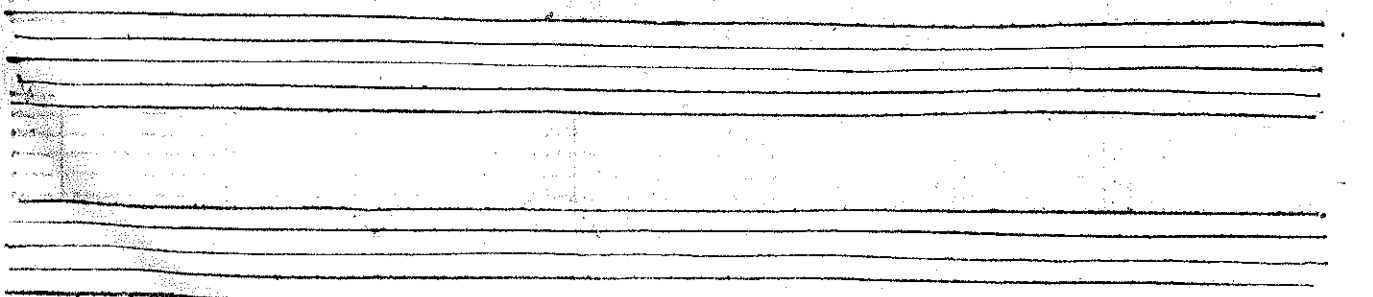
on le connoître Et ne l'aimer pas ?



on le connoître Et ne l'ai-mer pas ?



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

xxvj

ENTRÉE.

FLUTES.

FLUTES.

FLUTES.

FLUTES.

FLUTES.

FLUTES.

FLUTES.

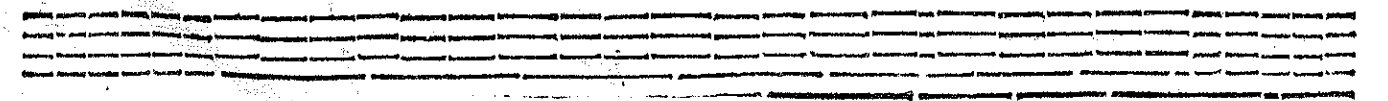
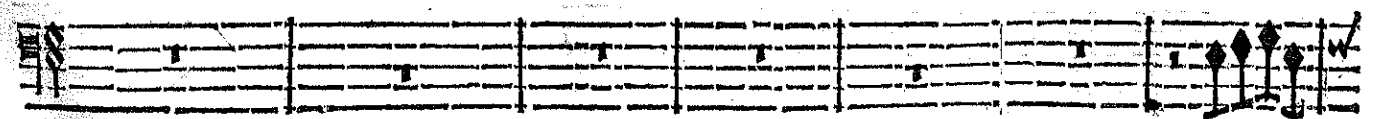
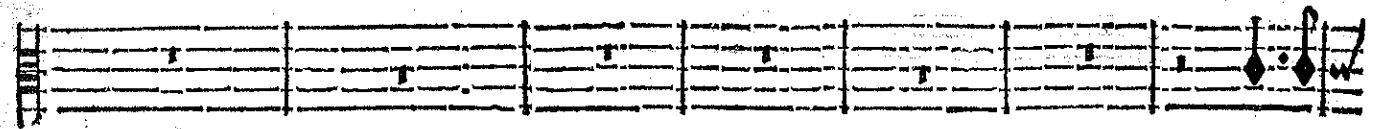
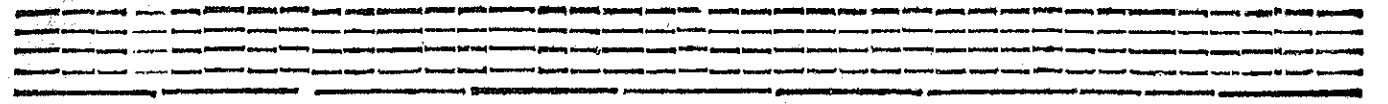
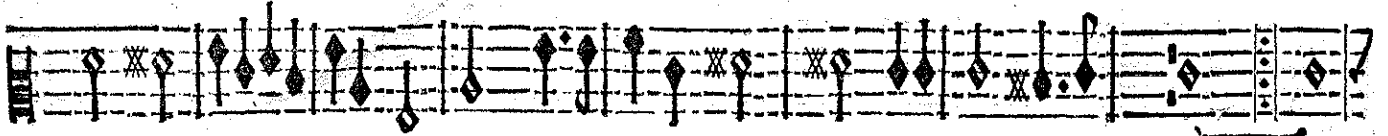
FLUTES.

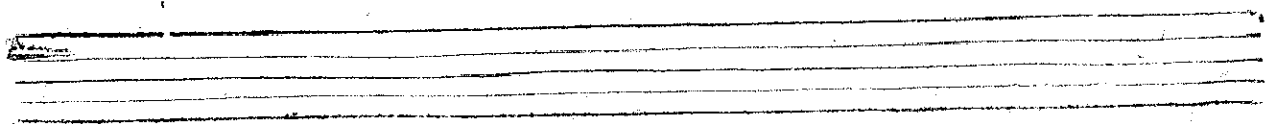
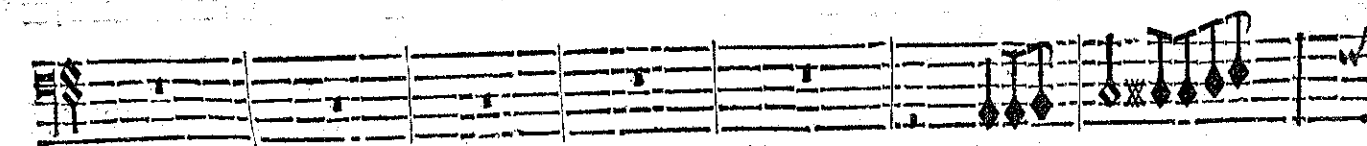
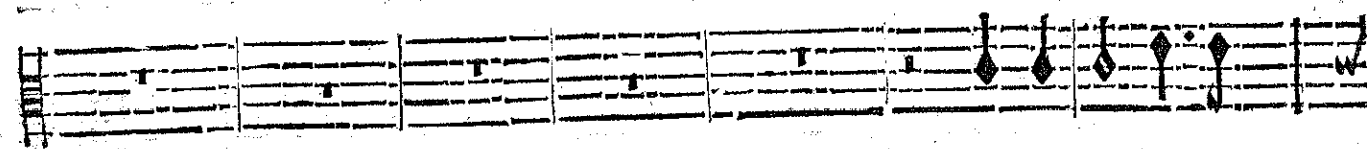
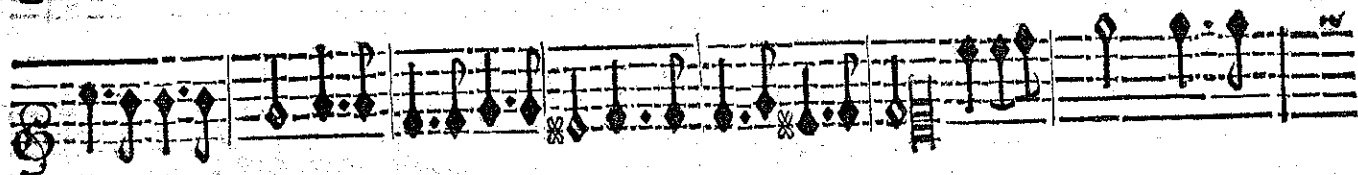
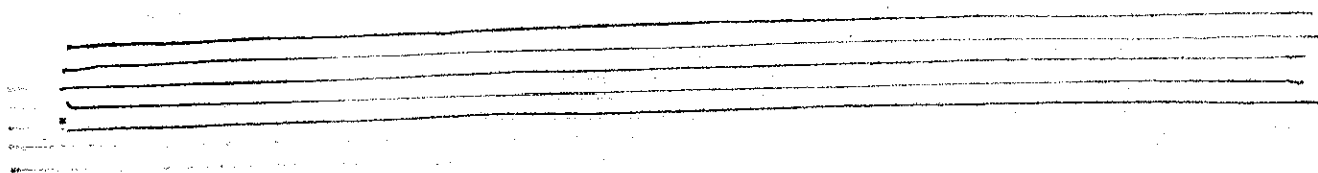
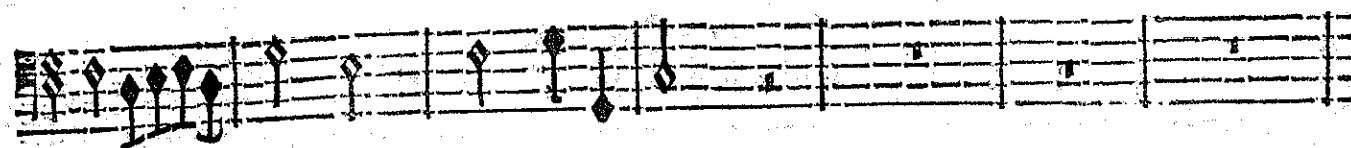
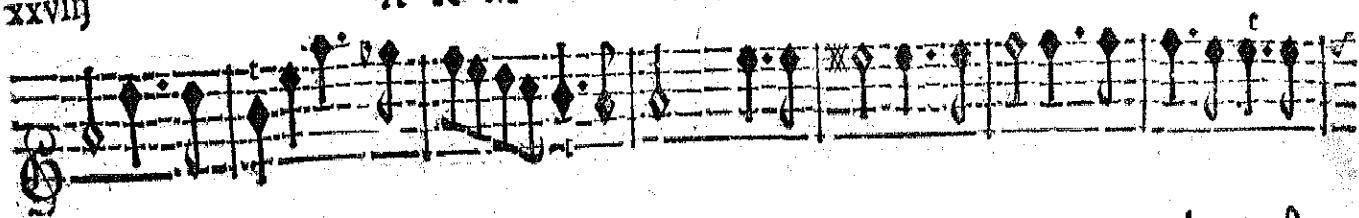
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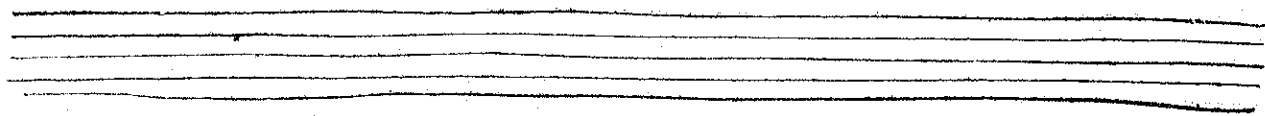
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P R O L O G U E

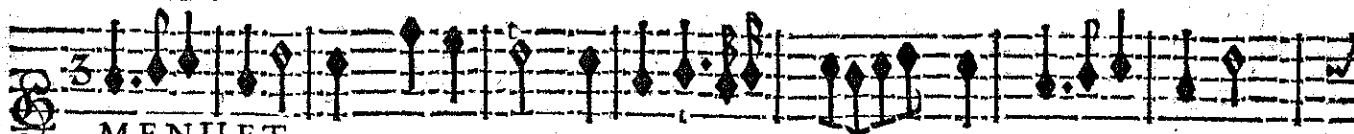




PROLOGUE.

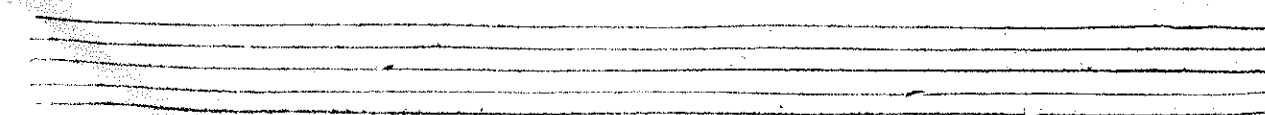
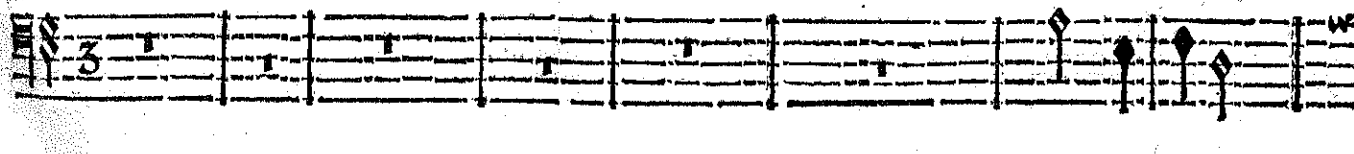
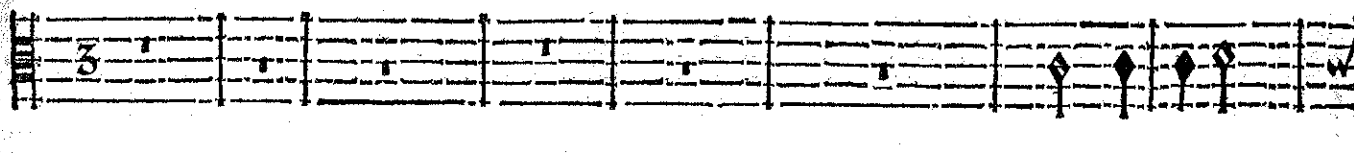
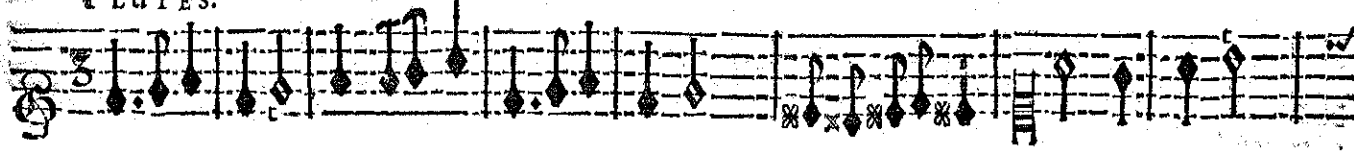


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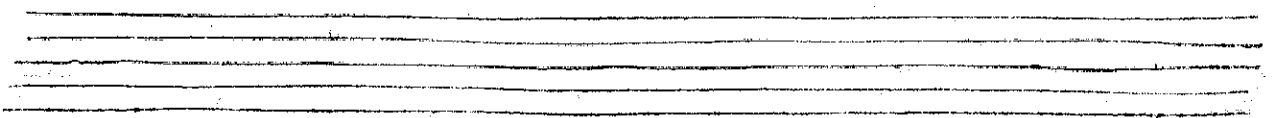
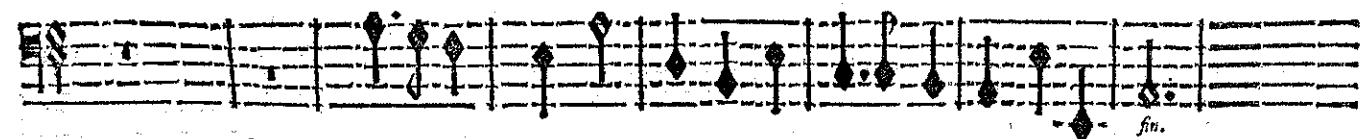
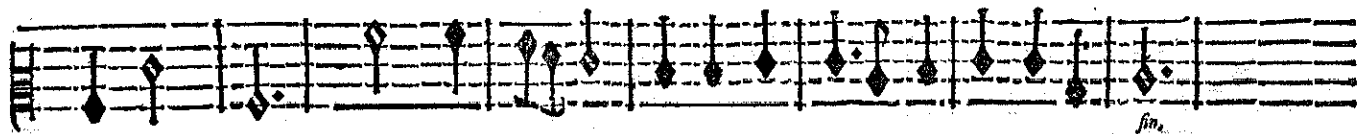
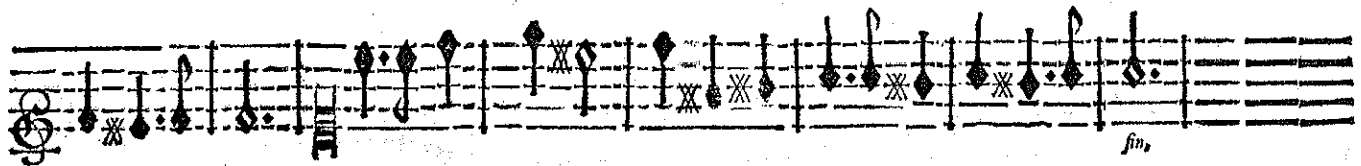
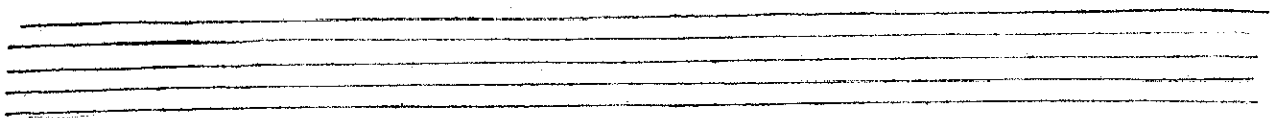
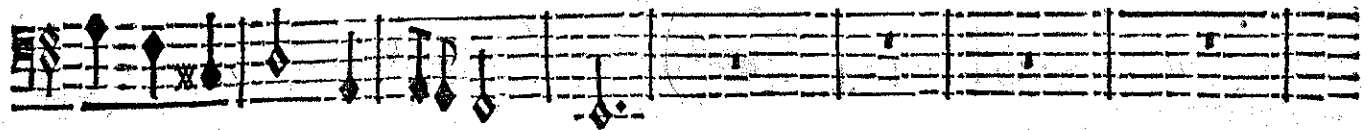
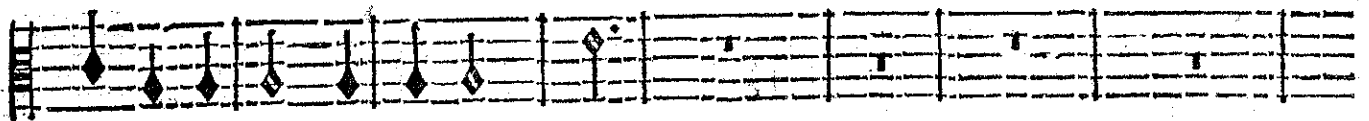
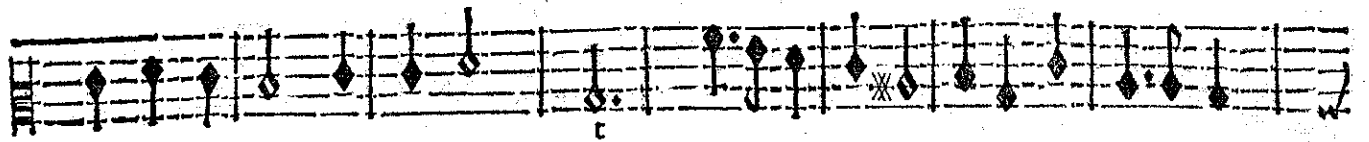


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FLUTES.

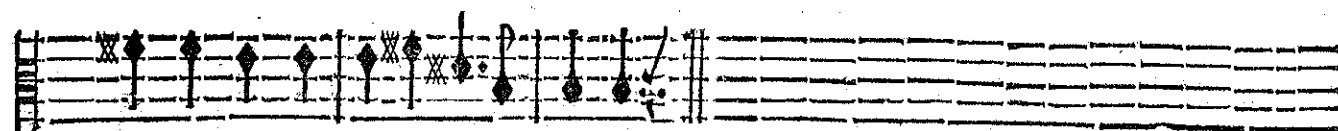
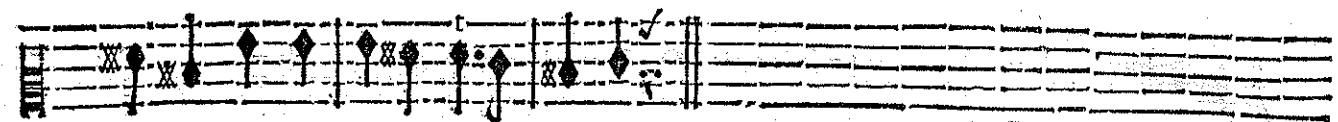
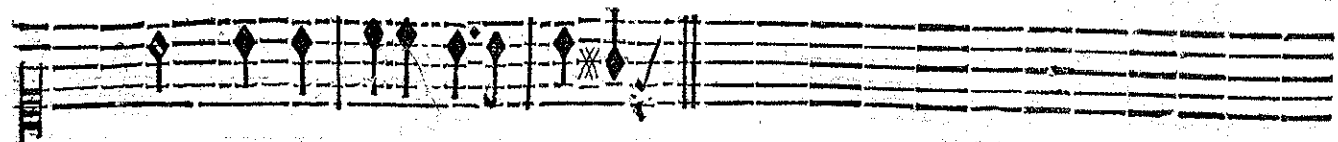
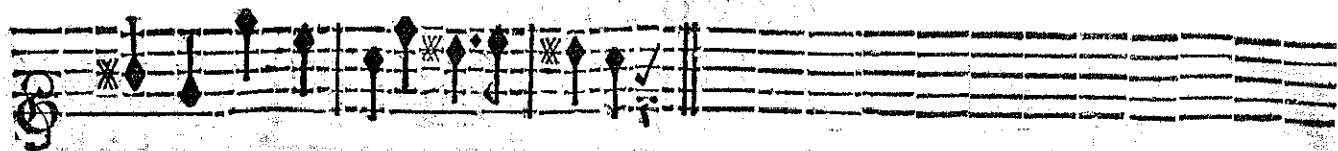


ARMIDE, TRAGEDIE.



GAVOTTE.

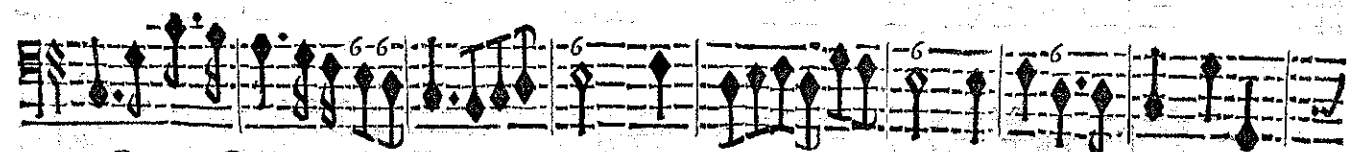
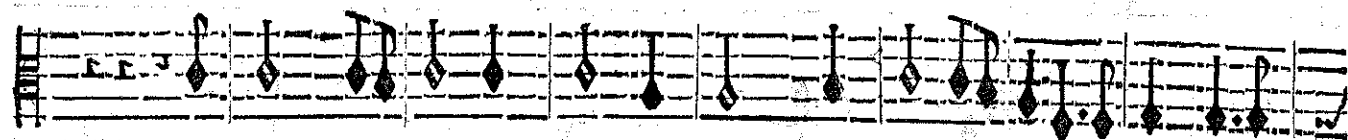
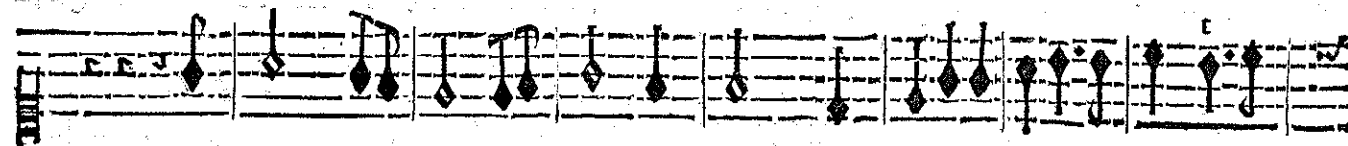
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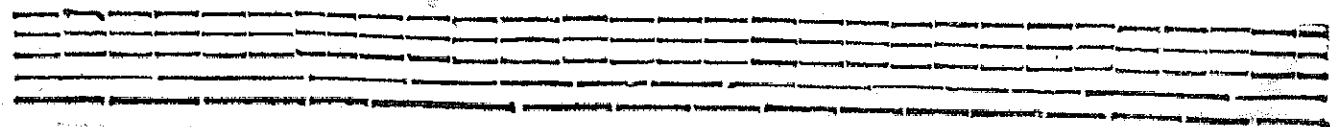
Fin de l'Entrée.



PRELUDE.



BASSE CONTINUE.



LA GLOIRE.

LA SAGESSE.

Suivons nostre Heros, que rié ne nous se- pare. Il nous invite aux Jeux qu'ó luy pré-

BASSE-CONTINUE.

pare: Nous y verrons Renaud malgré la volupté; Suivre un conseil fi- dele &c.

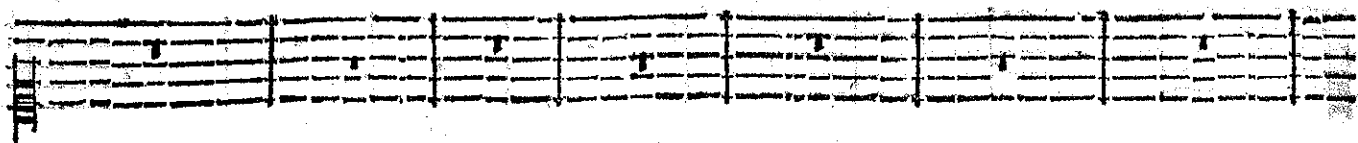
BASSE-CONTINUE.

sage, Nous le verrons for- tir du Pa- lais enchan- té, Où par l'amour d'Ar-

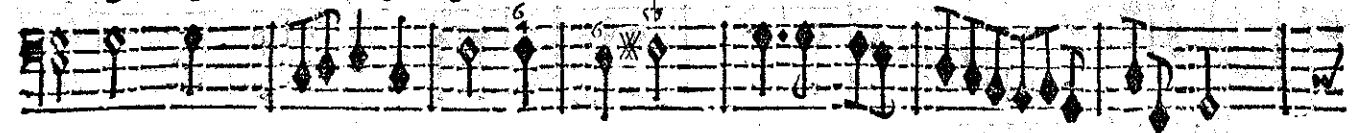
BASSE-CONTINUE

mide il estoit arresté, Et voler où la gloire appelle son cou-

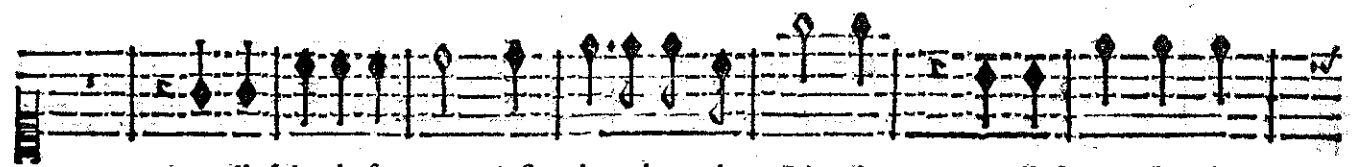
BASSE-CONTINUE.



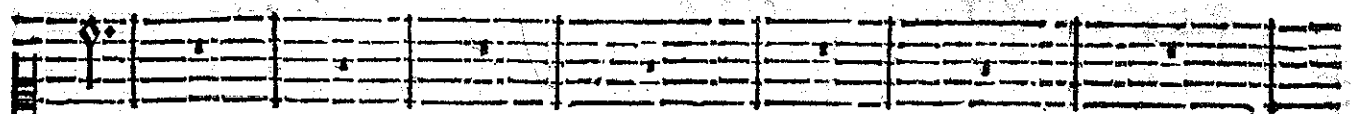
rage, Le grand Roy qui partage Entre nous les desirs Aime à nous voir mesme dans ses Plai-



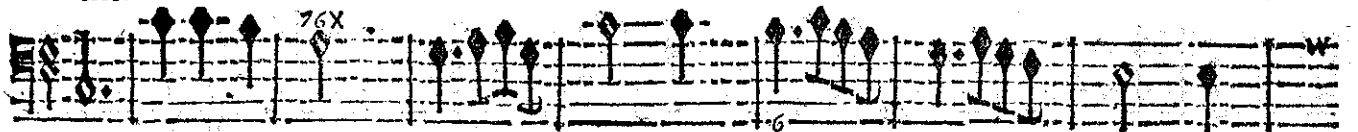
BASSE-CONTINUE.



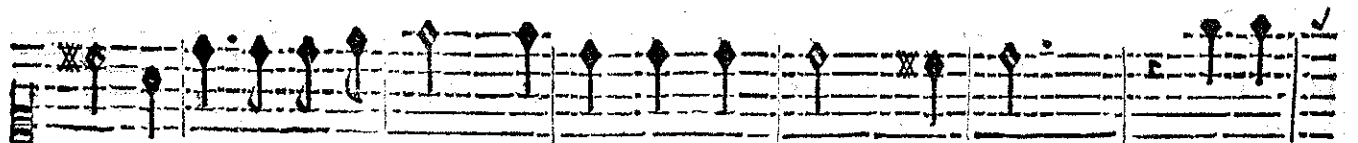
Que l'esclat de son nom s'estende au-bout du Monde, Que l'es-clat de son



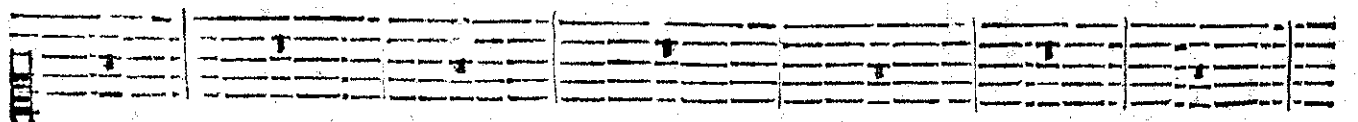
firs.



BASSE-CONTINUE.



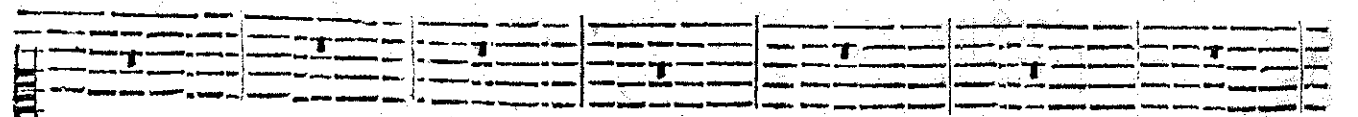
nom s'estende au bout du monde, Réünif- fons nos voix, Que cha-



BASSE-CONTINUE.



cun nous ref- ponde, Que chacun nous ref- ponde, Réünif- fons nos

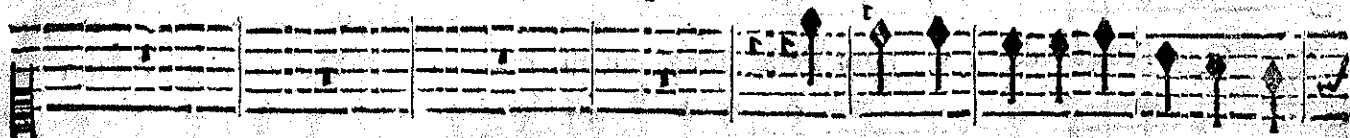


BASSE-CONTINUE.

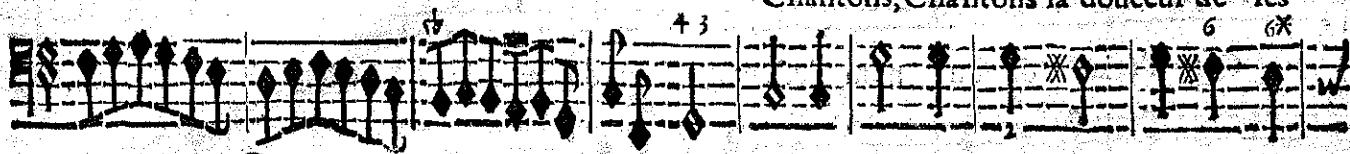
PROLOGUE.



voix. Que chacun nous respon- de.



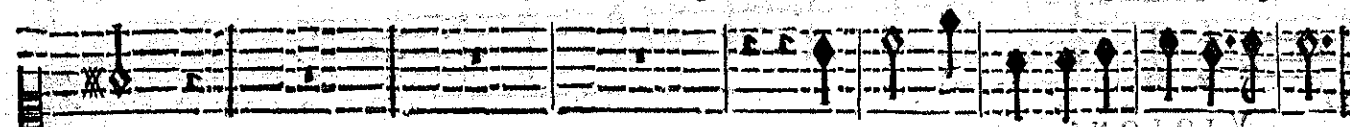
Chantons, Chantons la douceur de les



BASSE-CONTINUE.



Chantons, Chantons ses glorieux Exploits, Chantons, Chantons ses glorieux Exploits.

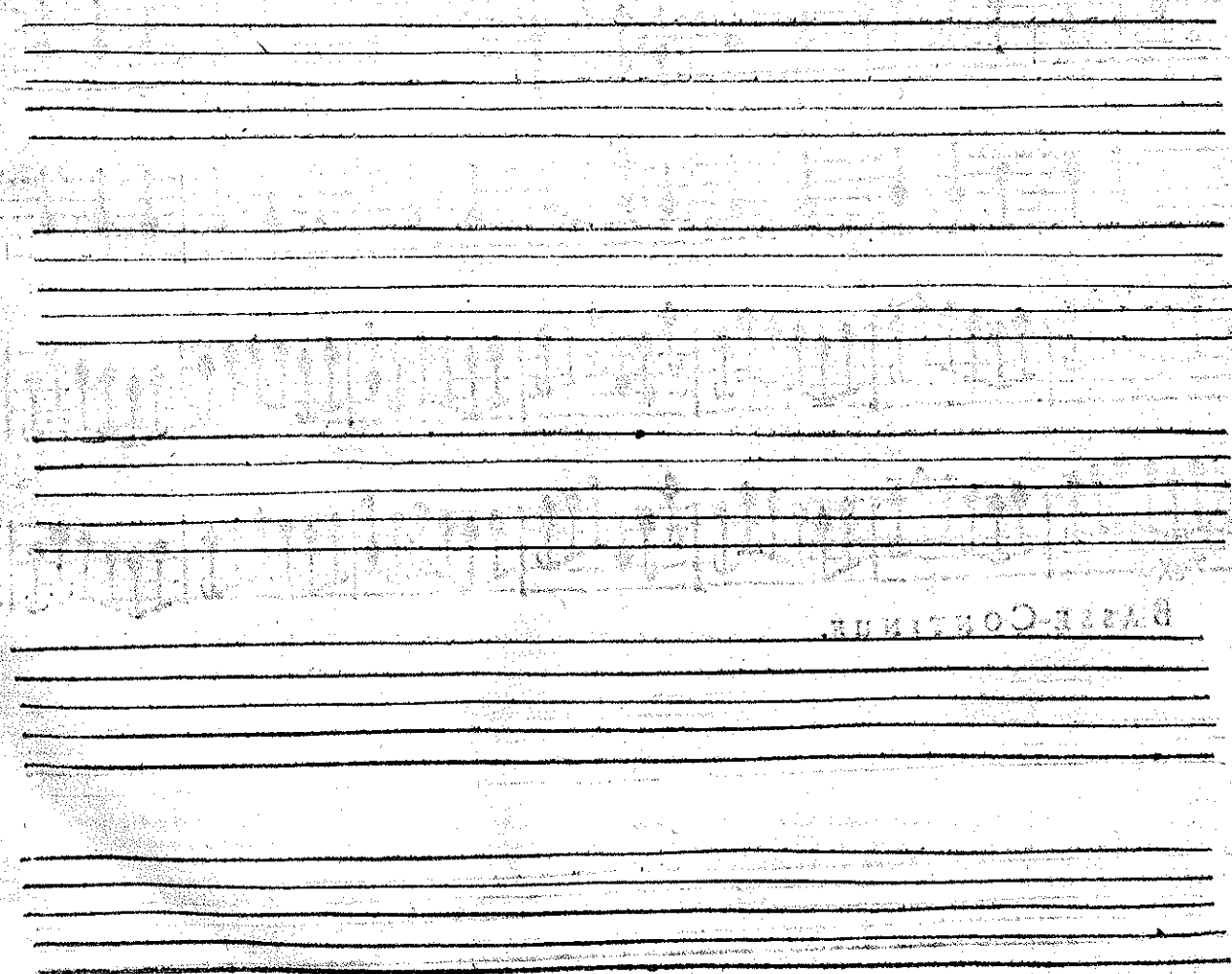


loix.

Chantons, Chantons la douceur de ses loix.



BASSE-CONTINUE.



BASSE-CONTINUE.

CHOEUR.

First musical staff for the chorus, featuring a treble clef and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then descending through B4, A4, G4, F4, E4, D4, C4, and B3.

Que l'éclat de son nom s'estende au bout du monde; Que l'éclat de son

Second musical staff for the chorus, featuring a treble clef and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then descending through B4, A4, G4, F4, E4, D4, C4, and B3.

Que l'éclat de son nom s'estende au bout du monde; Que l'éclat de son

Third musical staff for the chorus, featuring a treble clef and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then descending through B4, A4, G4, F4, E4, D4, C4, and B3.

Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

Fourth musical staff for the chorus, featuring a treble clef and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then descending through B4, A4, G4, F4, E4, D4, C4, and B3.

Que l'éclat de son nom s'estende au bout du monde, Que l'éclat de son

Fifth musical staff for the chorus, featuring a treble clef and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then descending through B4, A4, G4, F4, E4, D4, C4, and B3.

VIOLONS.

First musical staff for the violins, featuring a treble clef and a common time signature. The accompaniment consists of a steady eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.

Second musical staff for the violins, featuring a treble clef and a common time signature. The accompaniment consists of a steady eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.

Third musical staff for the violins, featuring a treble clef and a common time signature. The accompaniment consists of a steady eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.

Fourth musical staff for the violins, featuring a treble clef and a common time signature. The accompaniment consists of a steady eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.

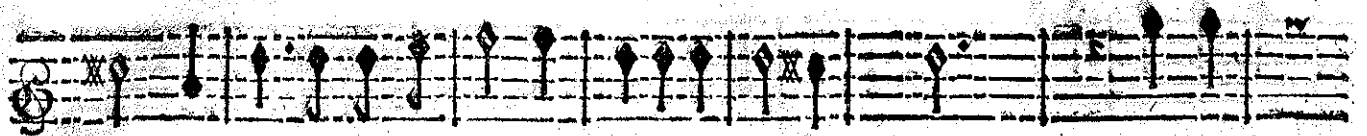
Fifth musical staff for the violins, featuring a treble clef and a common time signature. The accompaniment consists of a steady eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.

Sixth musical staff for the violins, featuring a treble clef and a common time signature. The accompaniment consists of a steady eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3.

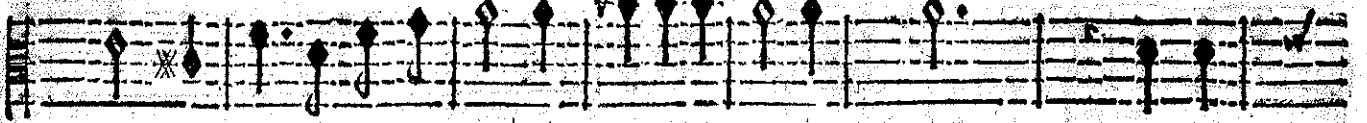
BASSE-CONTINUE.

Five empty musical staves for the basso continuo part, consisting of five horizontal lines without any notes or clefs.

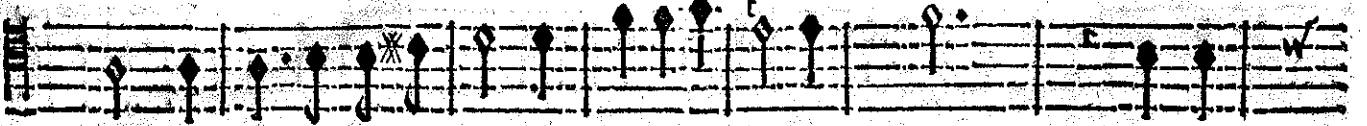
PROLOGUE.



nom s'étende au bout du monde; Réunissons nos voix, Que cha-



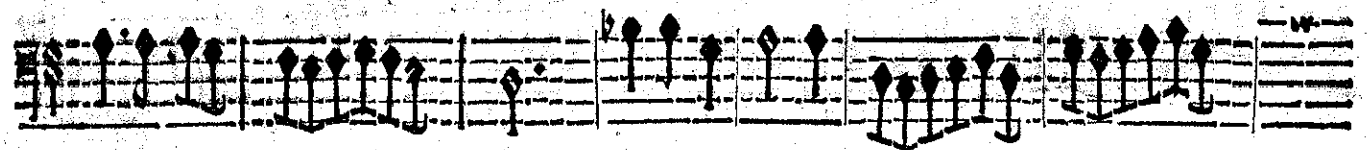
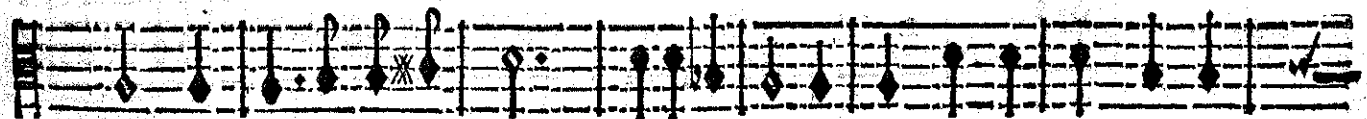
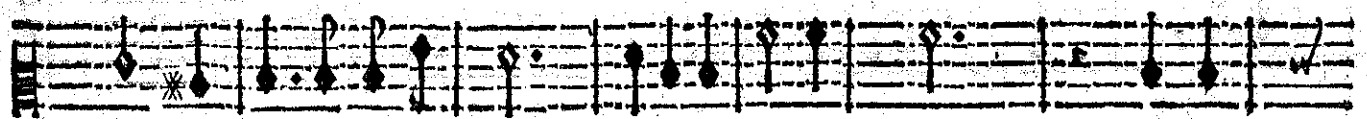
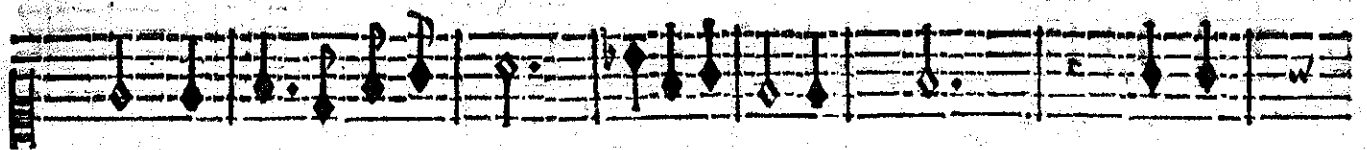
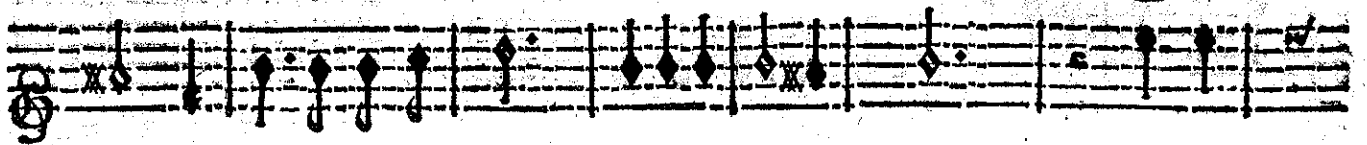
nom s'étende au bout du monde; Réunissons nos voix, Que cha-



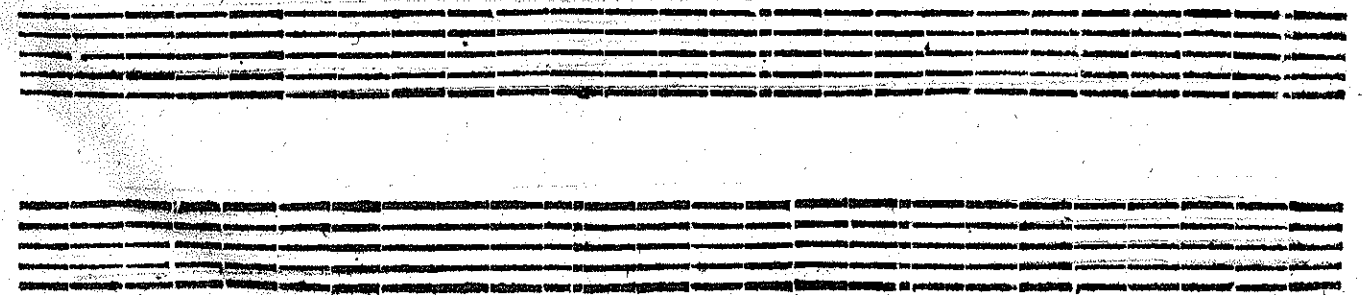
nom s'étende au bout du monde; Réunissons nos voix, Que cha-

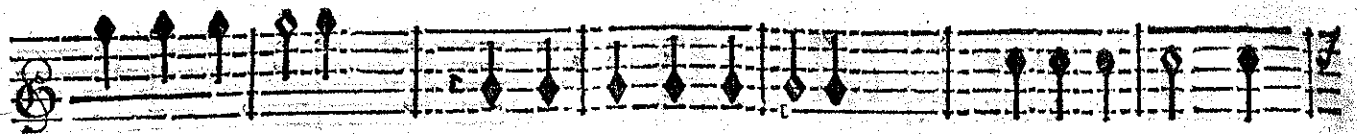


nom s'étende au bout du monde, Réunissons nos voix, Que chacun Que cha-



BASSE-CONTINUE.





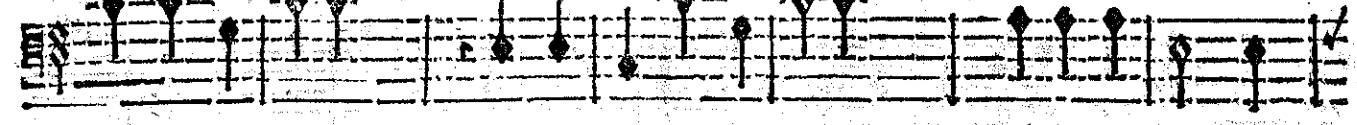
cun nous responde. Que chacun nous responde. Reüniffons nos



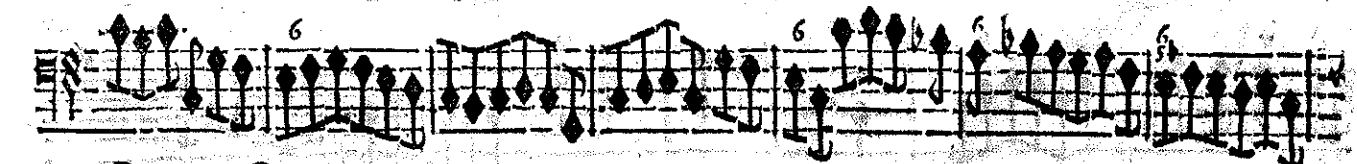
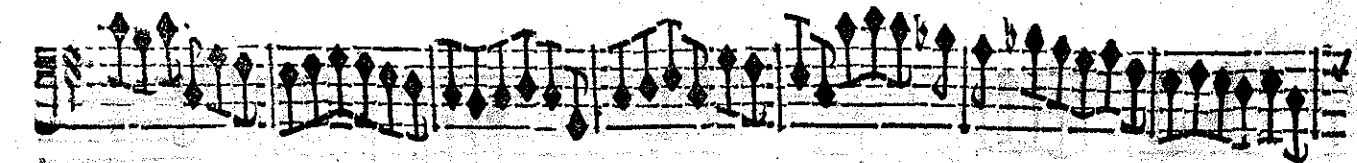
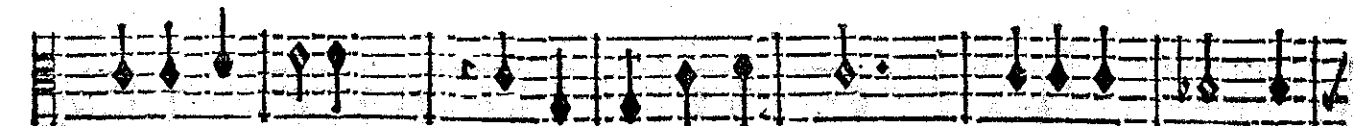
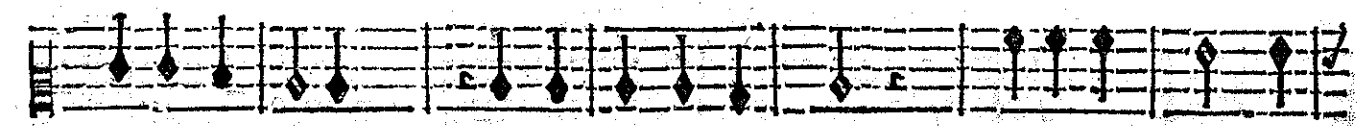
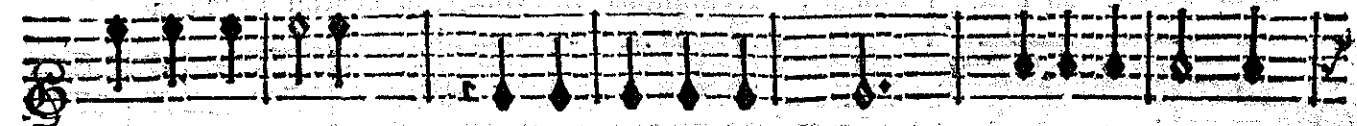
cun nous responde. Que chacun nous responde. Reüniffons nos



cun nous responde. Que chacun nous responde. Reüniffons nos

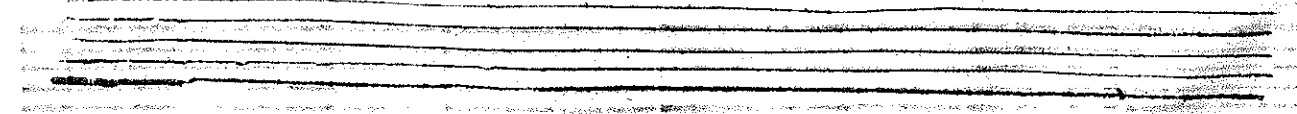
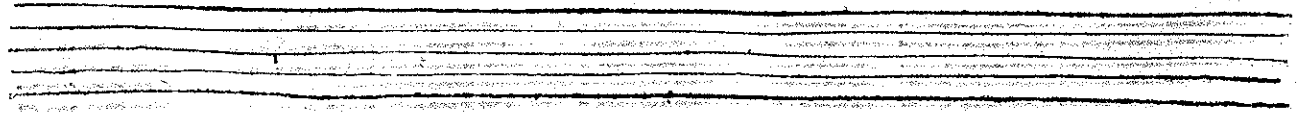


cun nous responde. Que chacun nous responde. Reüniffons nos



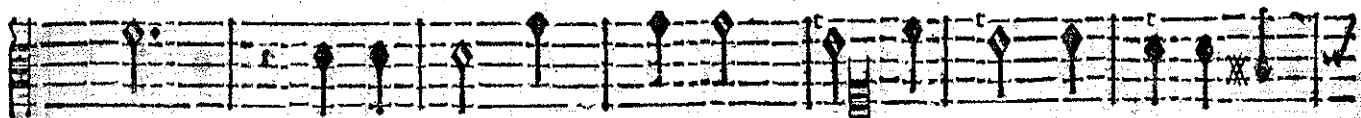
BASSE-CONTINUE.

ИЗДАНИЕ 1834





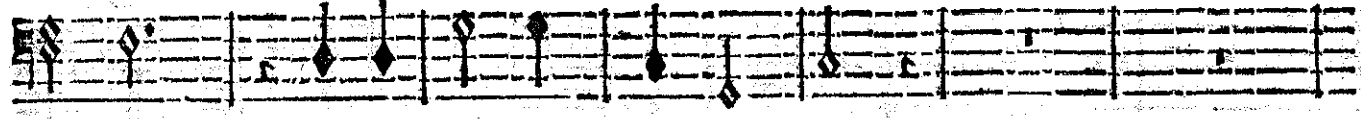
voix. Que chacun nous respon- de. Chantons, chantons la dou-



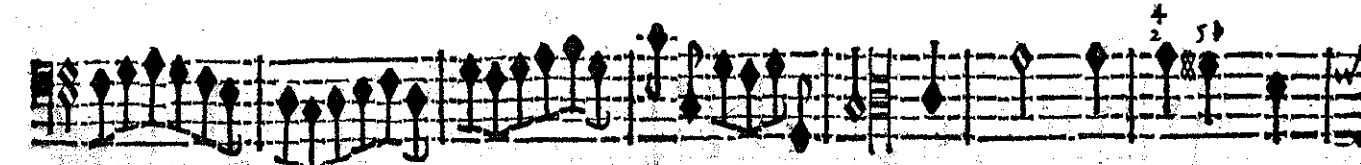
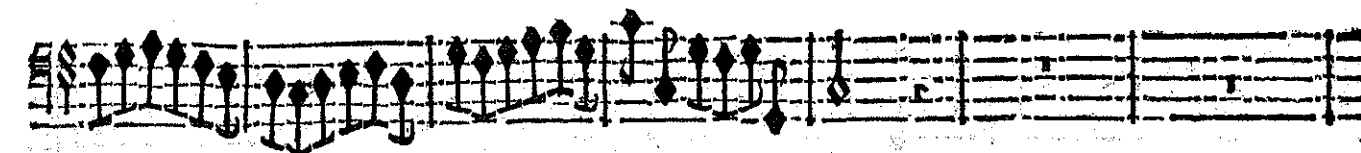
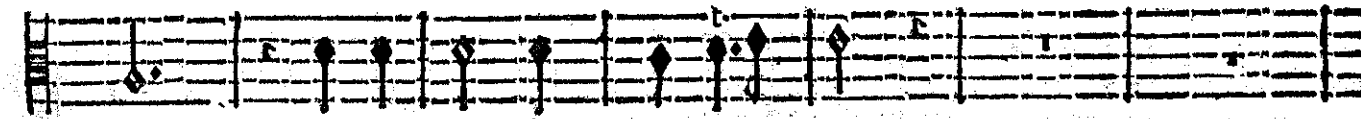
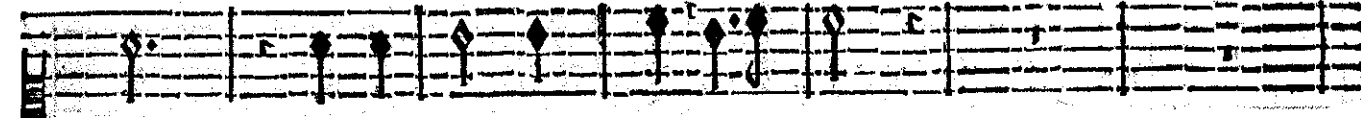
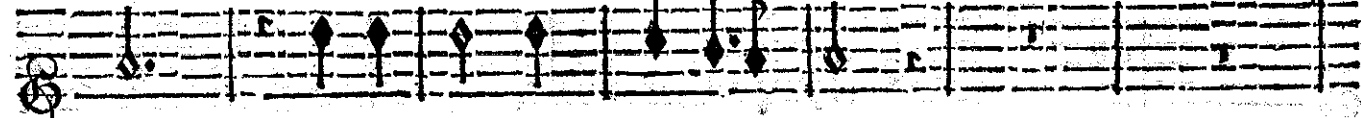
voix. Que chacun nous respon- de. Chantons, chantons la dou-



voix. Que chacun nous respon- de. Chantons, chantons la dou-

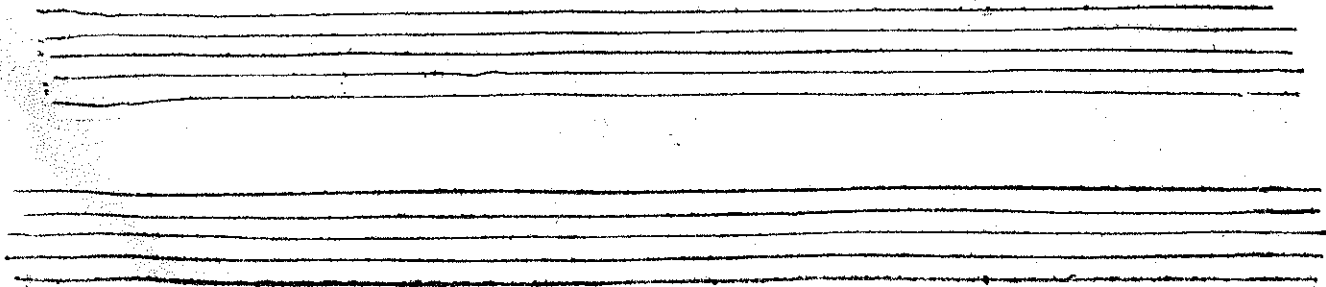


voix. Que chacun nous respon- de.



BASSE-CONTINUE.

CHANTONS, CHANTONS LA DOU-



ARMIDE TRAGEDIE.

ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-

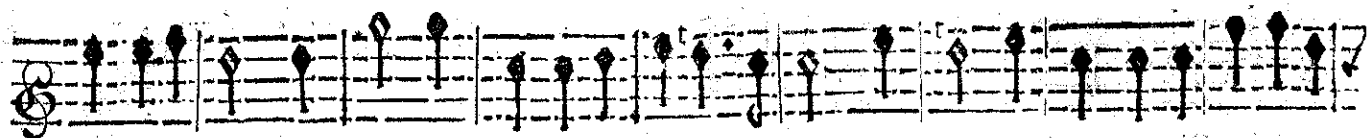
ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-

ceur de ses loix, Chantons, chantons ses glorieux exploits. Chantons, chantons la dou-

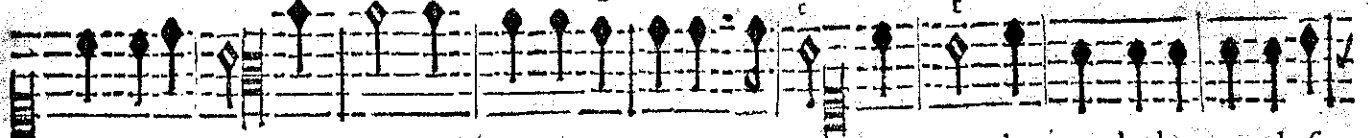
Chantons, chantons ses glorieux exploits.

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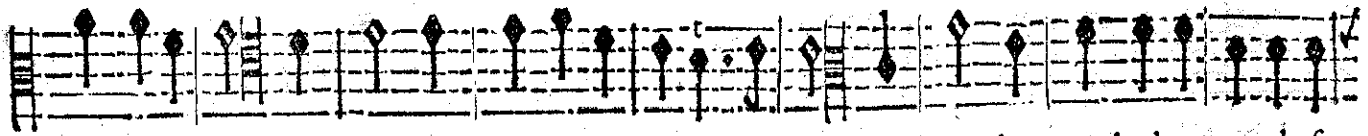
BASSE-CONTINUE.



ceur de ses loix , Chantons, chantons ses glorieux exploits. Chantons, chantons la douceur de ses



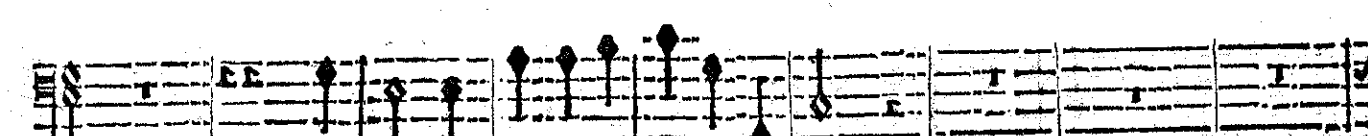
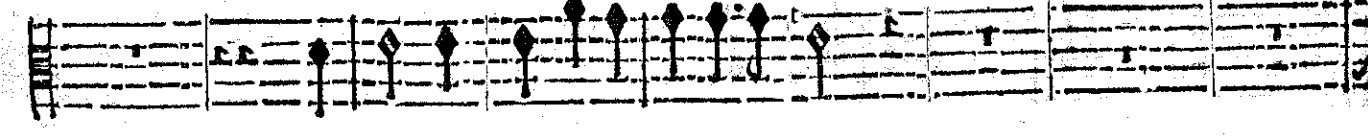
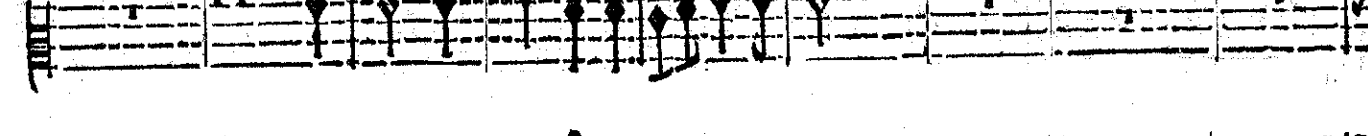
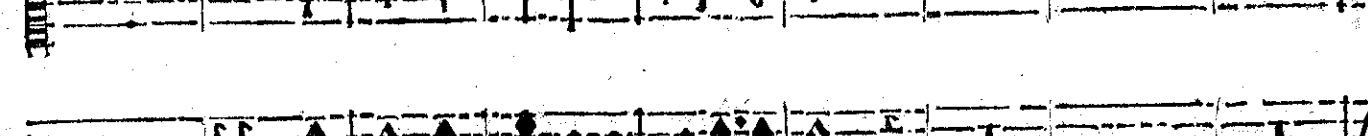
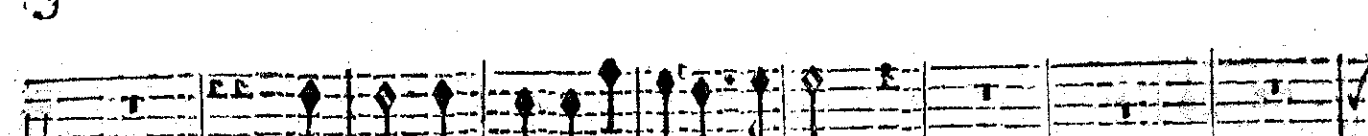
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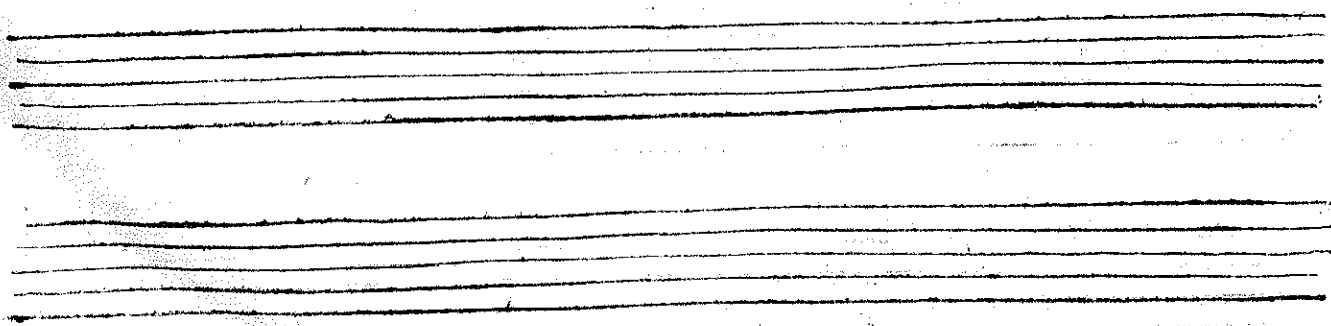


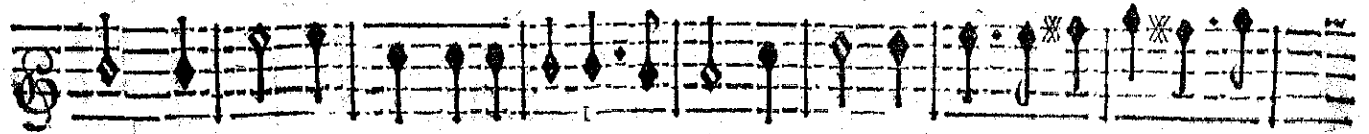
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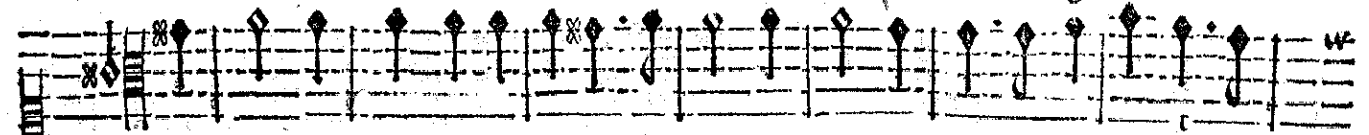
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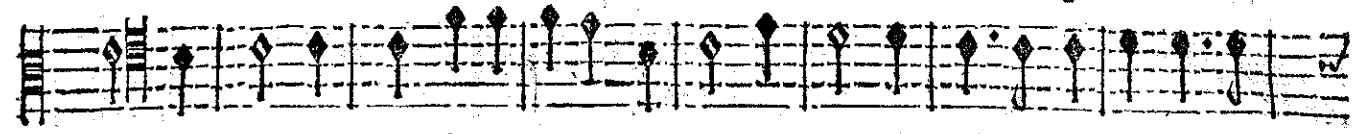




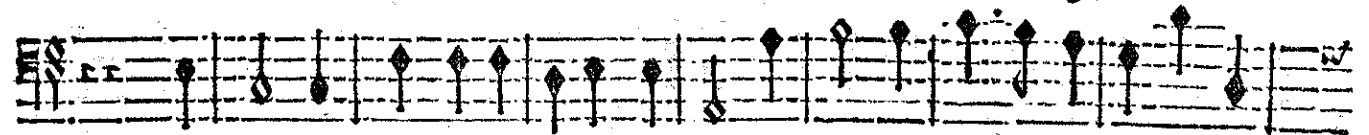
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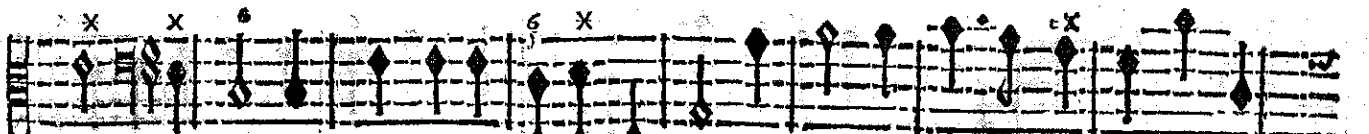
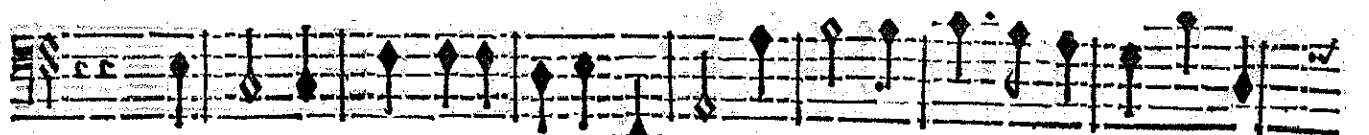
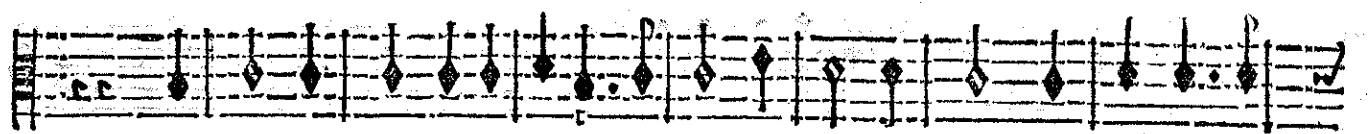
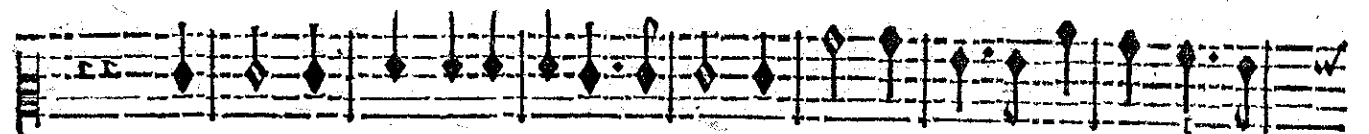
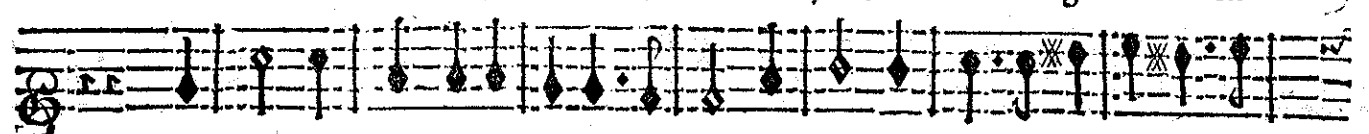
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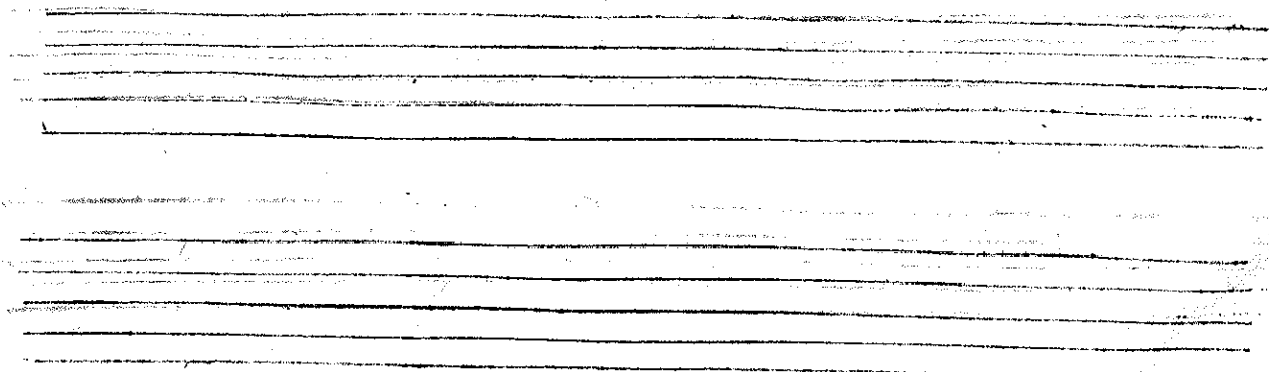
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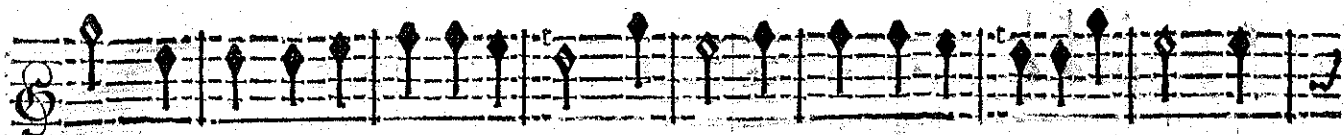


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BASSE-CONTINUE.





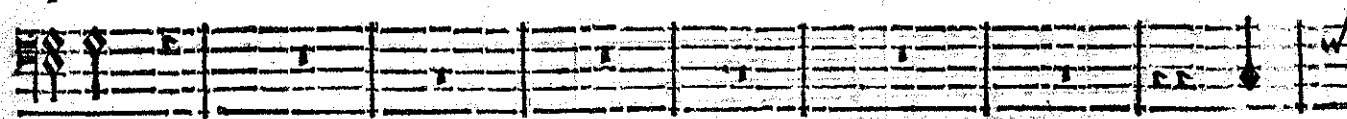
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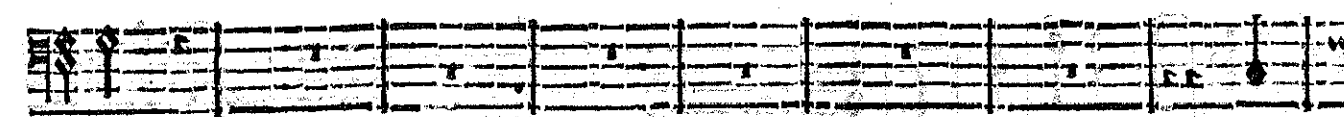
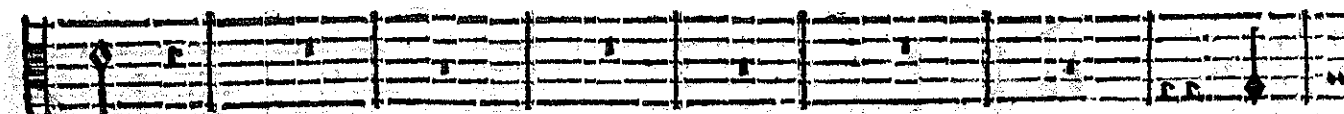
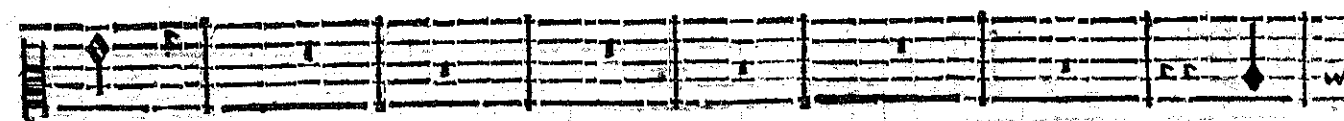
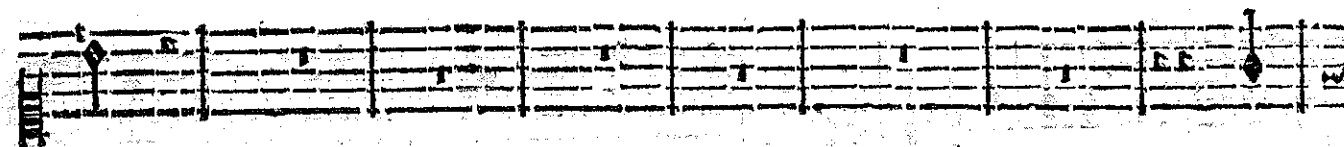
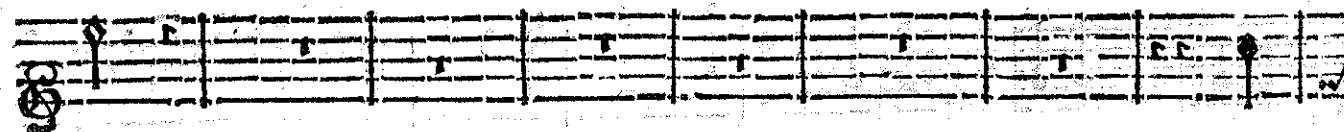
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ploits. Chantons, Chantons, chantons la douceur de ses loix, Chan-

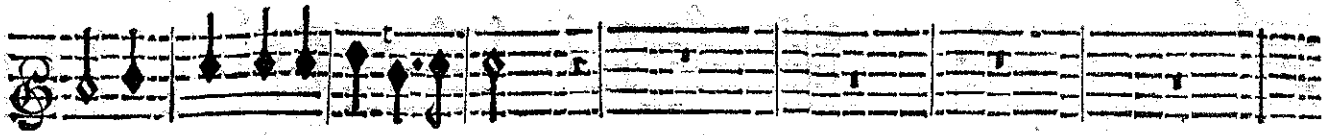


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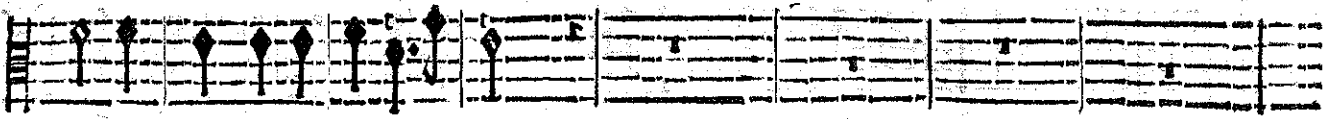


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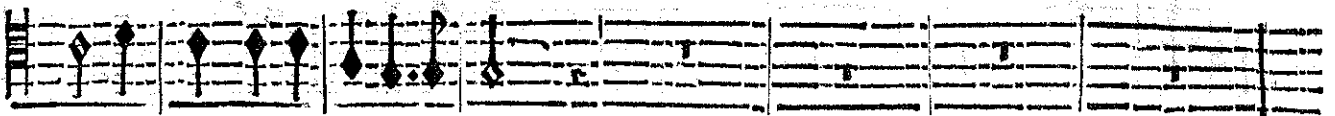
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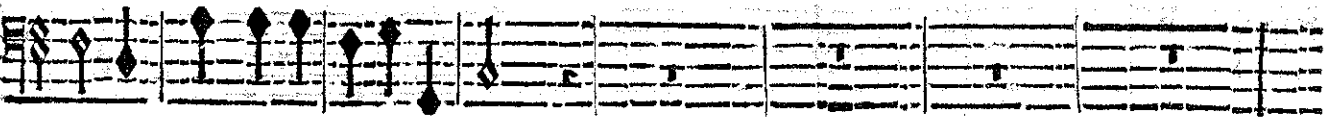
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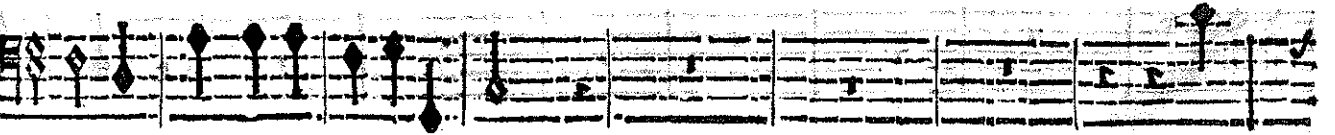
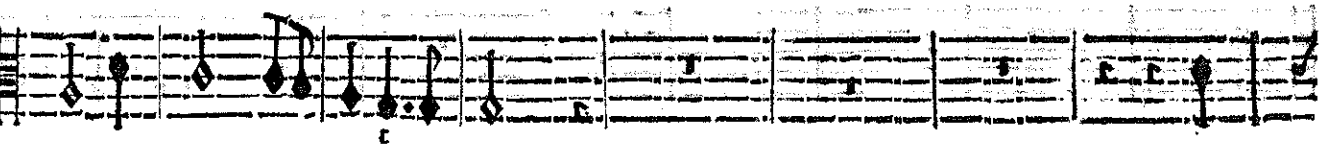
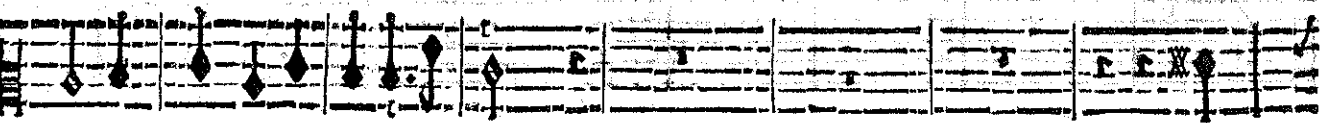
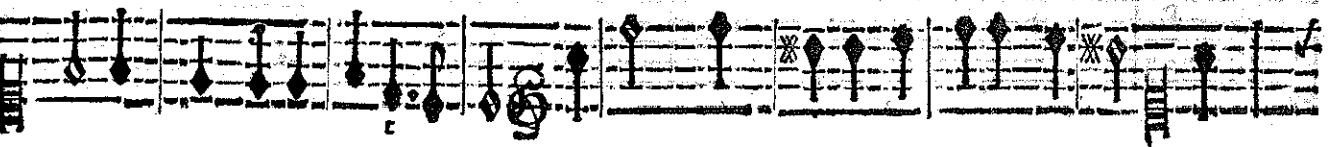
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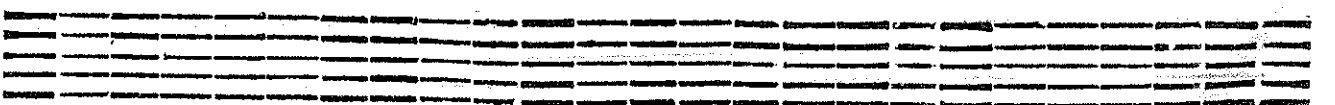
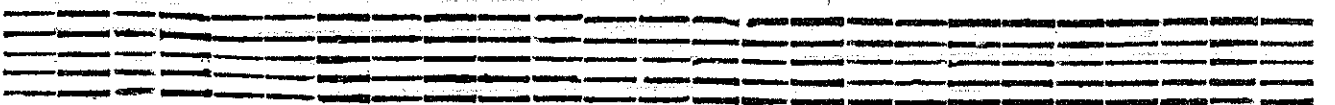
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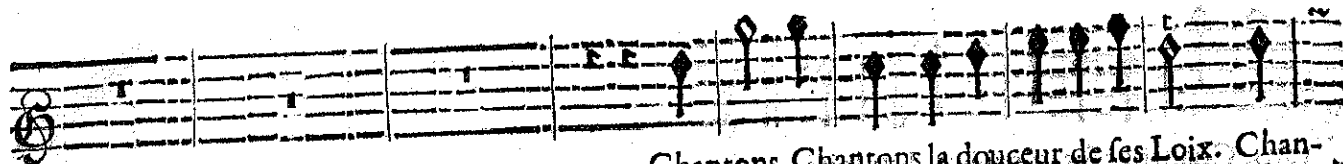


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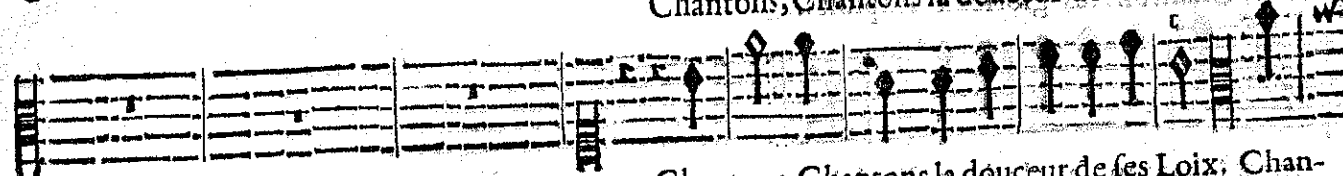


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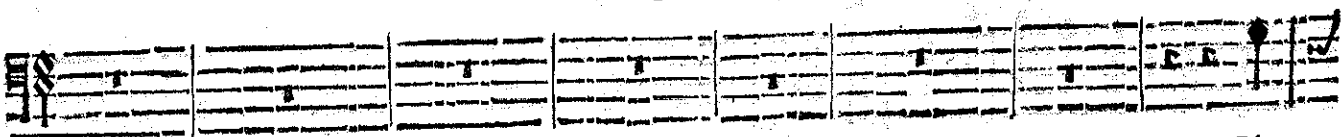
Chantons, Chantons la douceur de ses Loix. Chan-



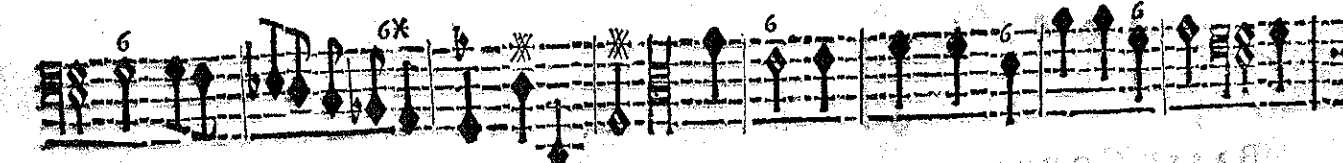
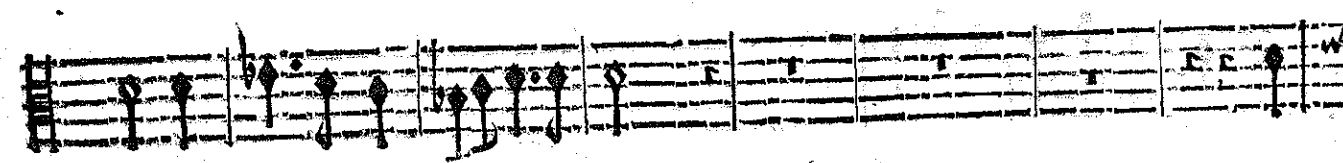
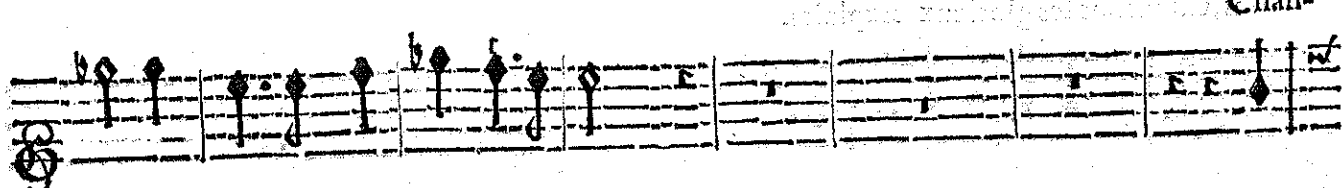
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Chantons, Chantons la douceur de ses Loix. Chan-

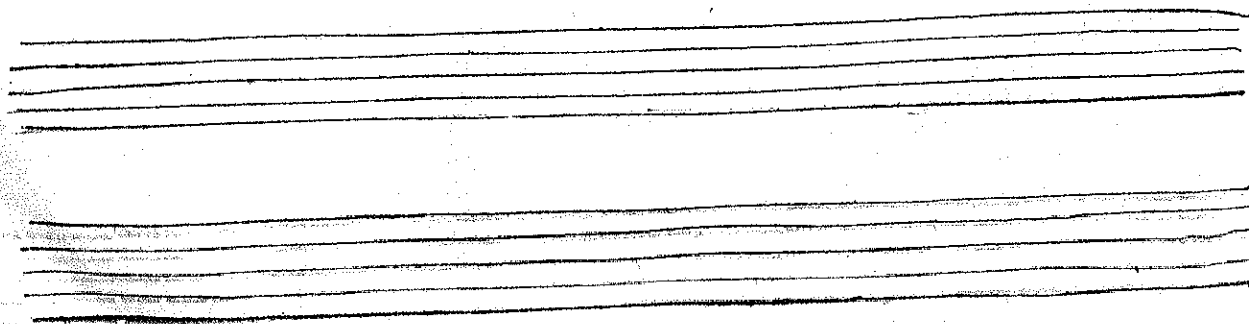


Chan-



BASSE-CONTINUE.

BASSE-CONTINUE.



A musical staff with a treble clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

tons, Chantons ses glorieux Exploits.

A musical staff with an alto clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

tons, Chantons ses glorieux Exploits.

A musical staff with an alto clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

tons, Chantons ses glorieux Exploits.

A musical staff with an alto clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

tons, Chantons ses glorieux Exploits.

A musical staff with a treble clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

A musical staff with an alto clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

A musical staff with an alto clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

A musical staff with an alto clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

A musical staff with an alto clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

A musical staff with an alto clef. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. There is a 'c' above the staff and a double bar line at the end.

BASSE CONTINUE.

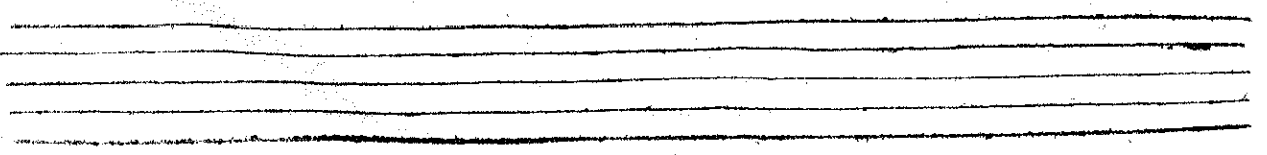
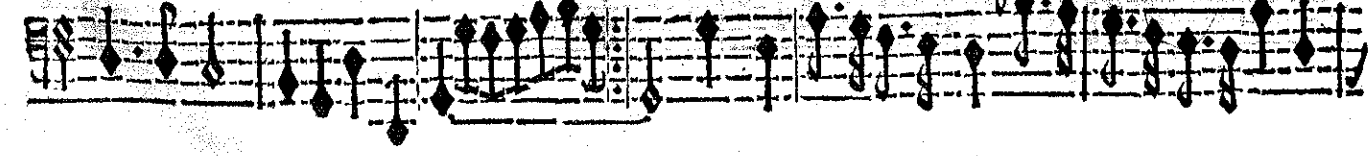
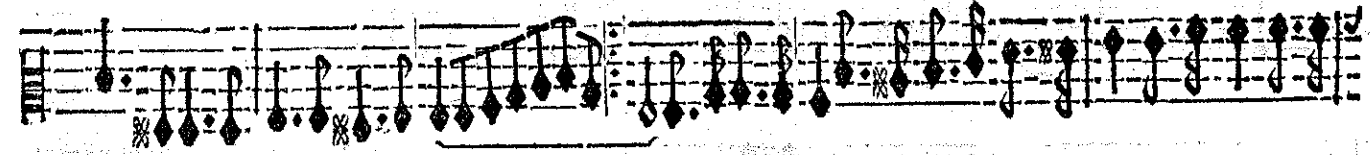
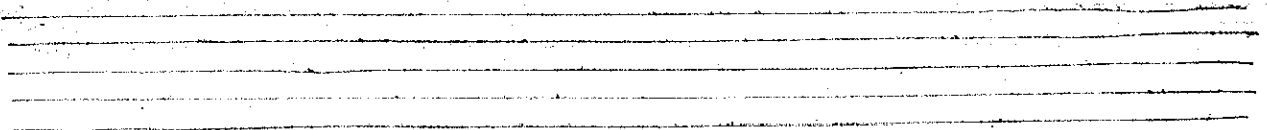
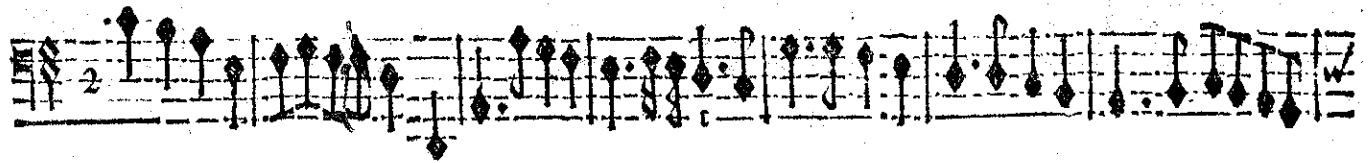
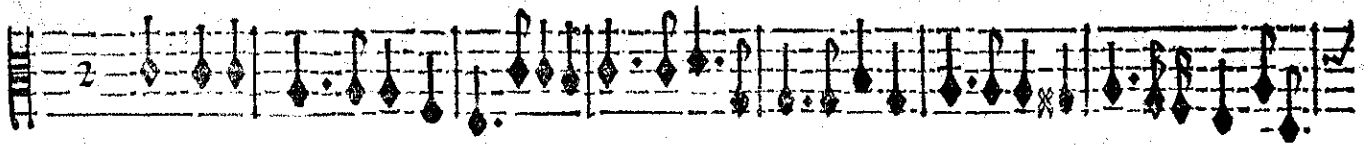
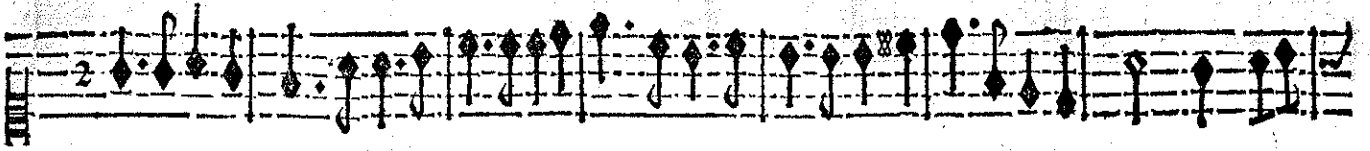
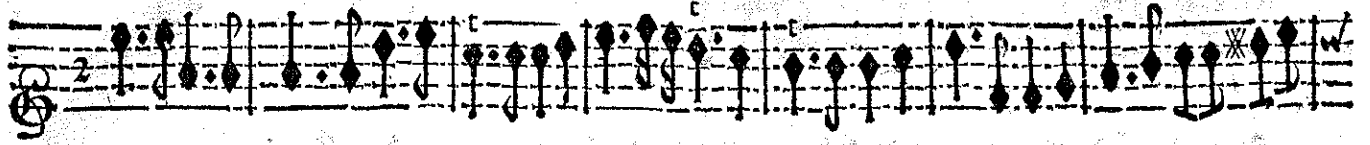
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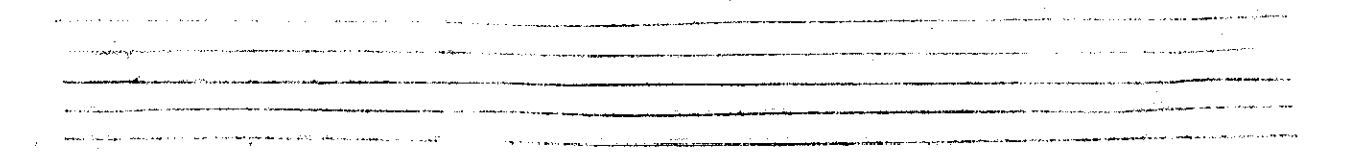
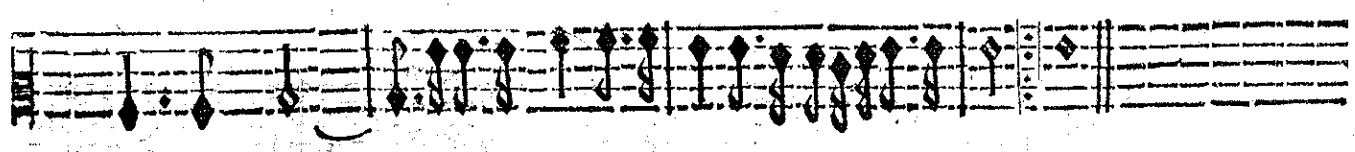
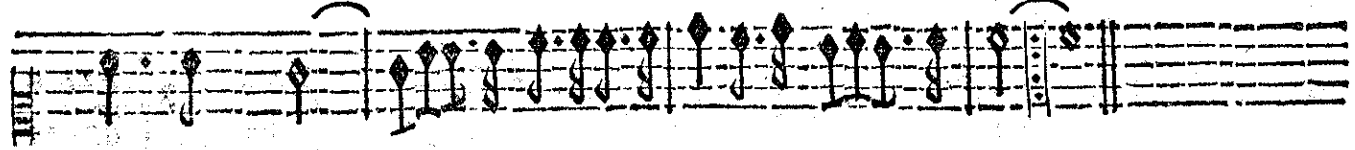
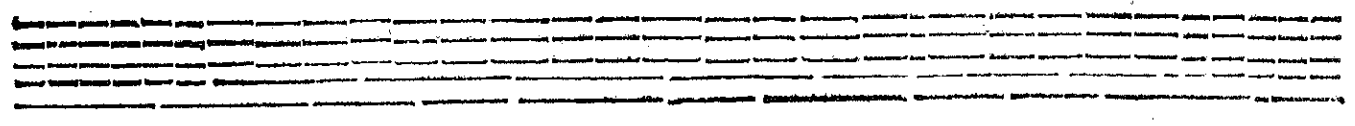
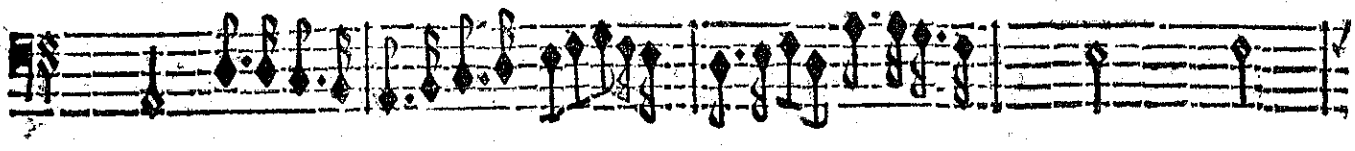
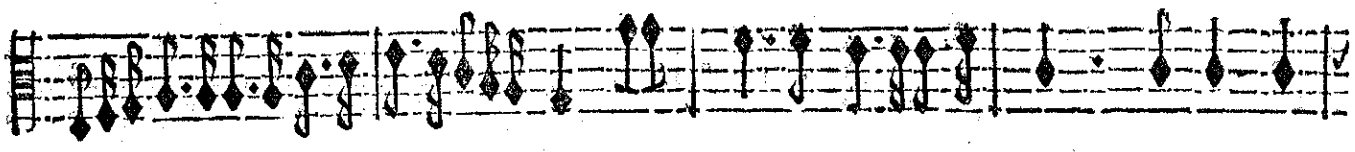
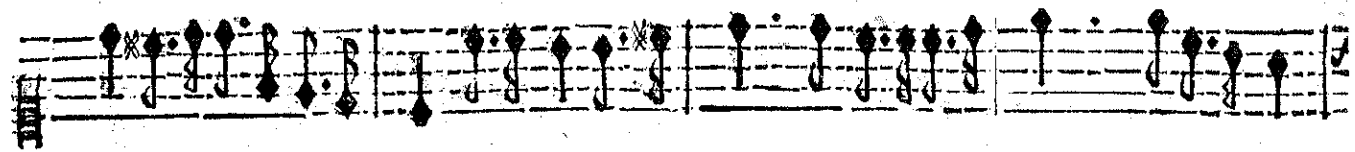
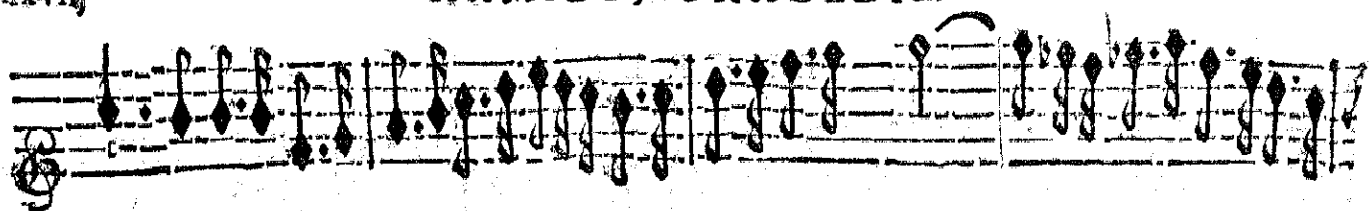
An empty musical staff with five lines.

An empty musical staff with five lines.

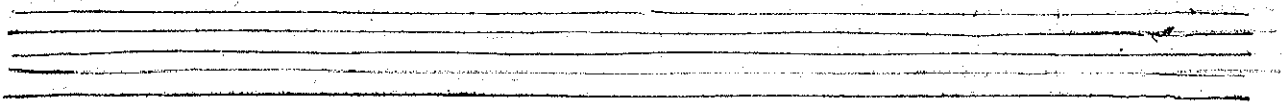
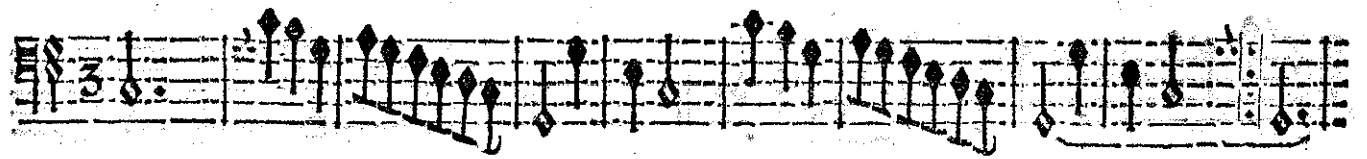
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E N T R E E.

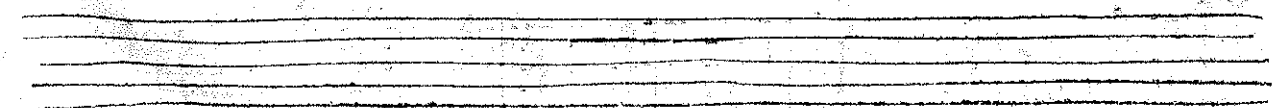
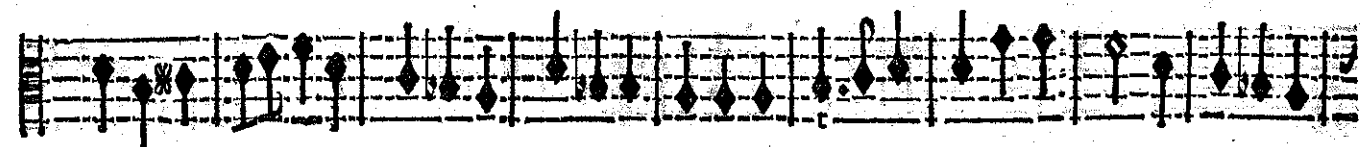
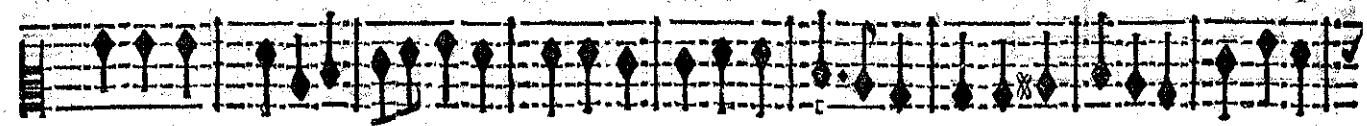
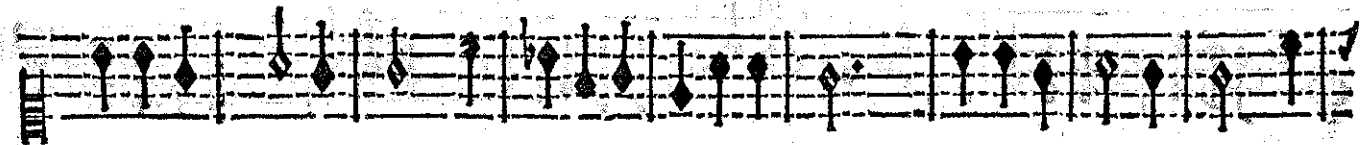




PROLOGUE

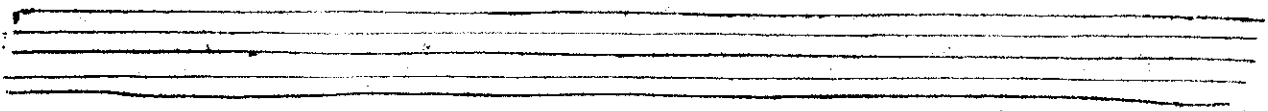


TRUMPET



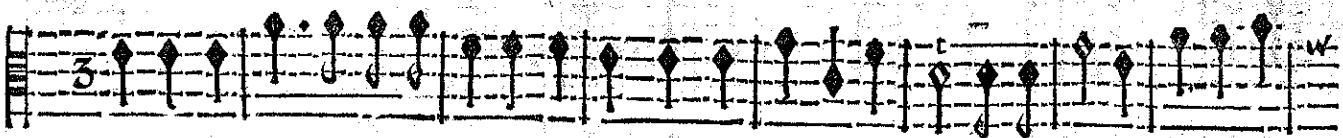
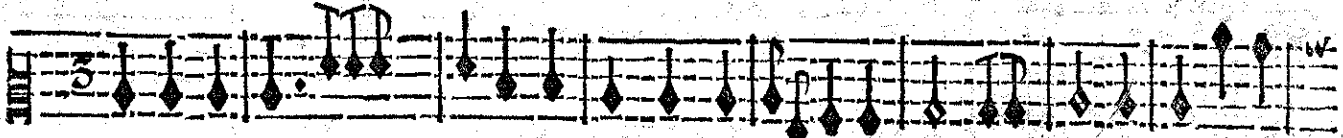
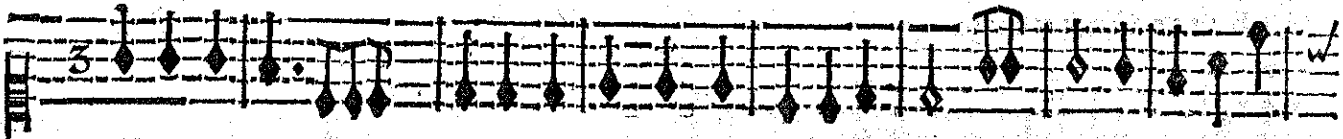
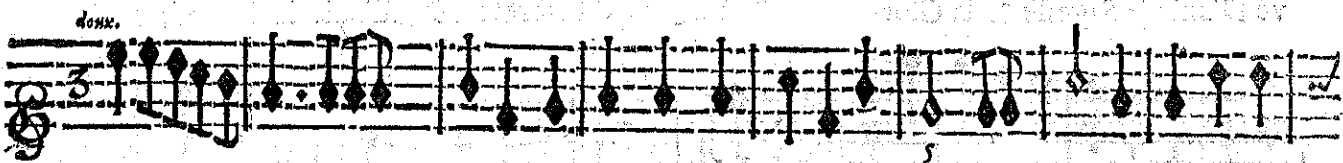
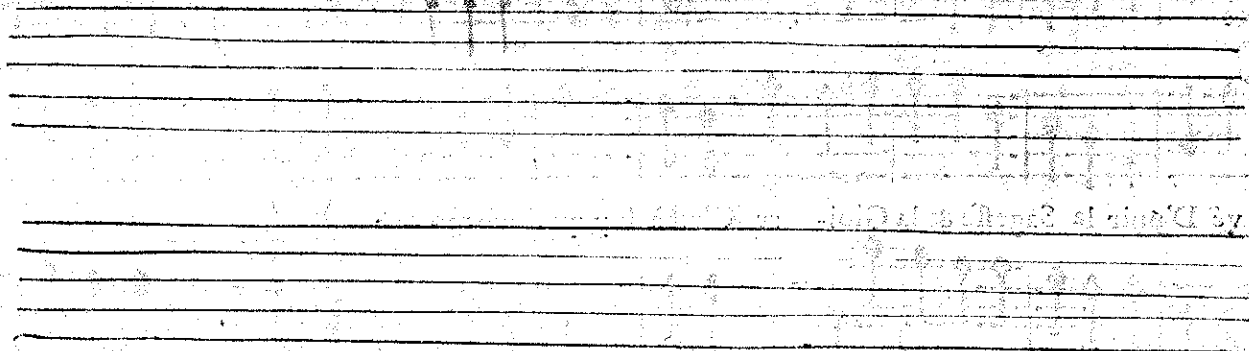
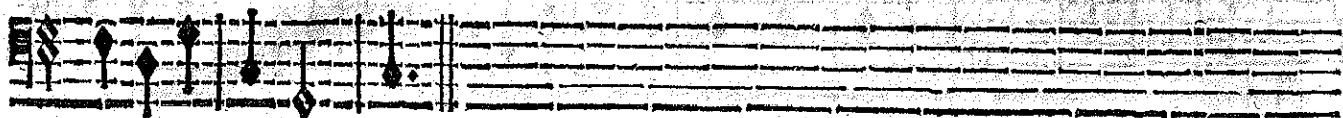
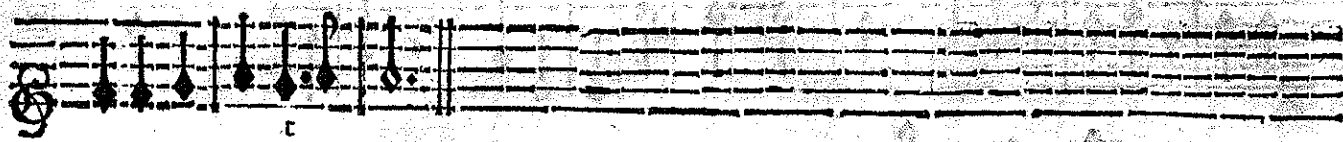
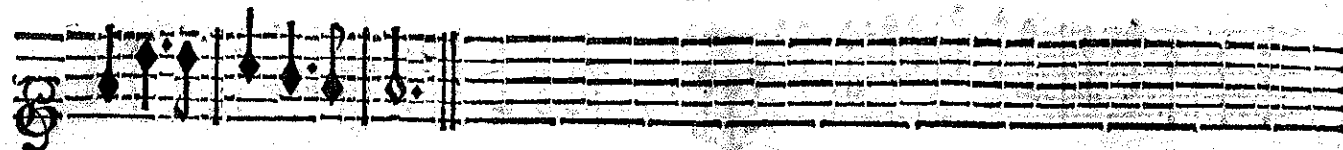
ARMIDE, TRAGÉDIE.

A musical score consisting of five staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and bar lines, with some measures containing repeat signs. The subsequent staves continue the musical line with similar notation.

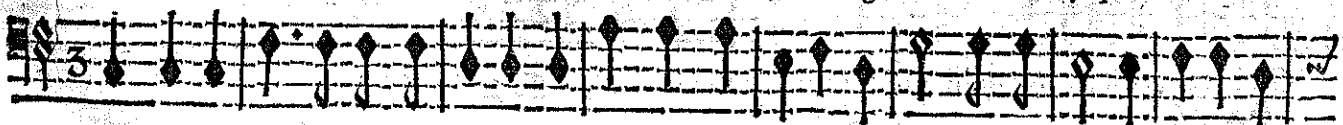


MENUET.

A musical score for six staves, labeled "HAUTBOIS." at the beginning of the first staff. The music is in 3/4 time, as indicated by the time signature. The notation is dense, featuring many sixteenth and thirty-second notes. The first staff starts with a treble clef and a key signature of one flat. The subsequent staves continue the piece with similar notation.



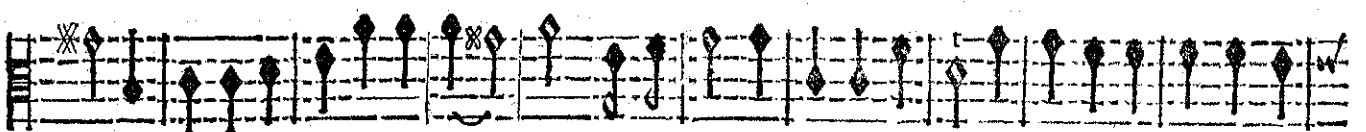
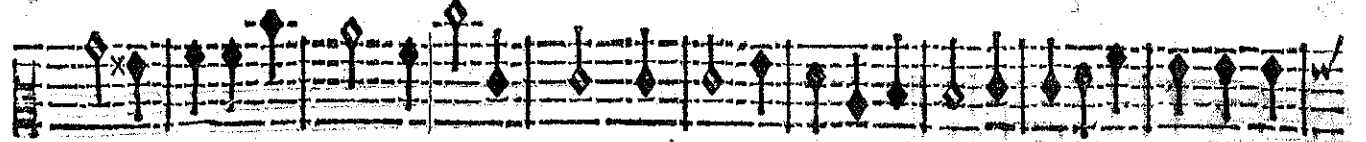
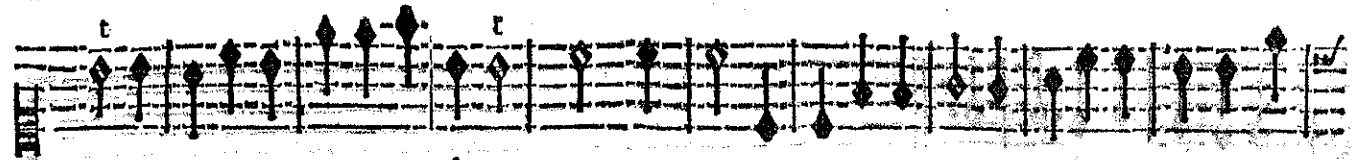
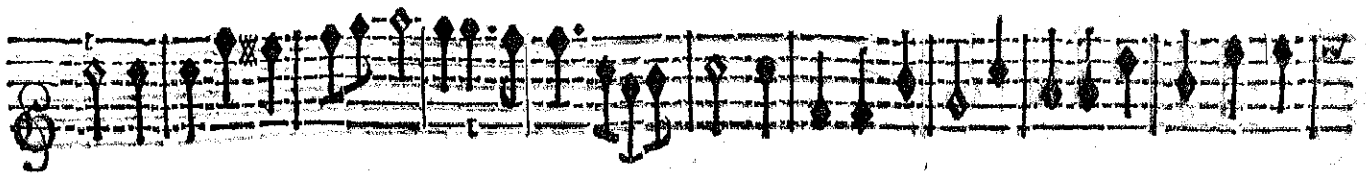
Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



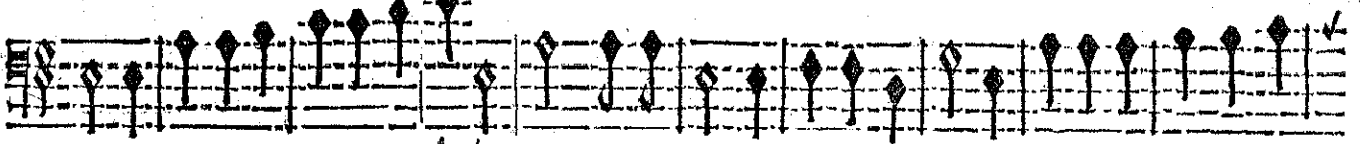
Que dans le Temple de Memoire son nom soit pour jamais gravé, C'est à luy qu'il est refer-



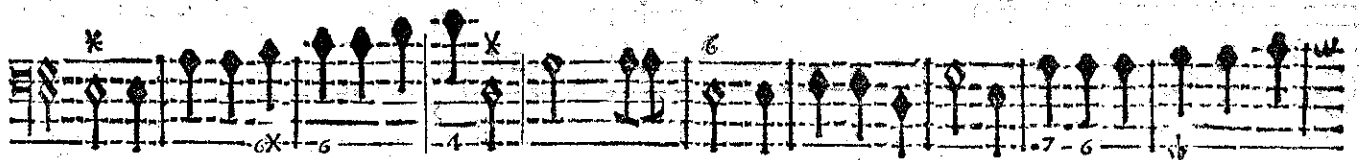
BASSE-CONTINUE.



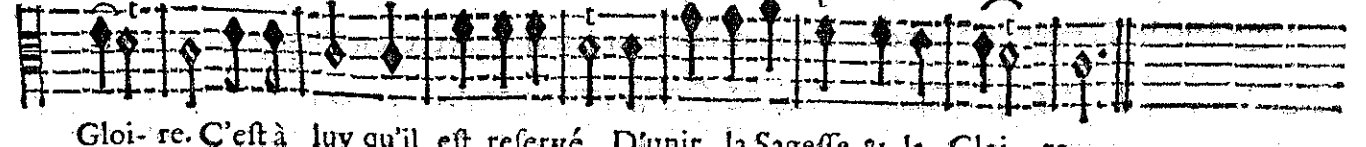
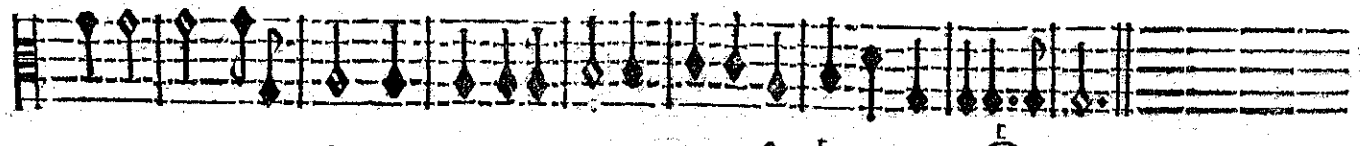
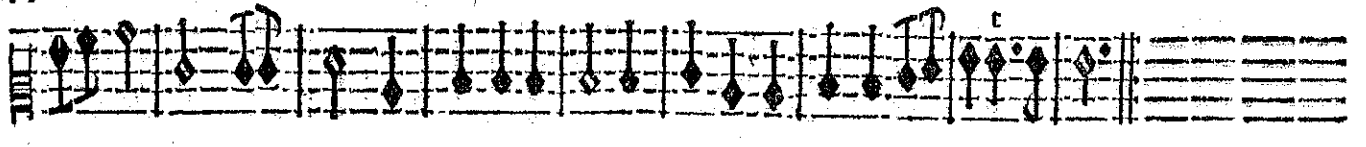
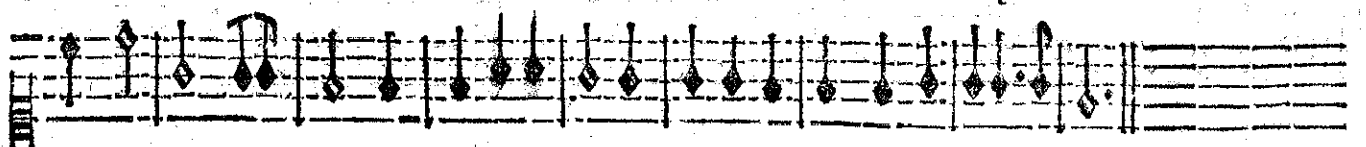
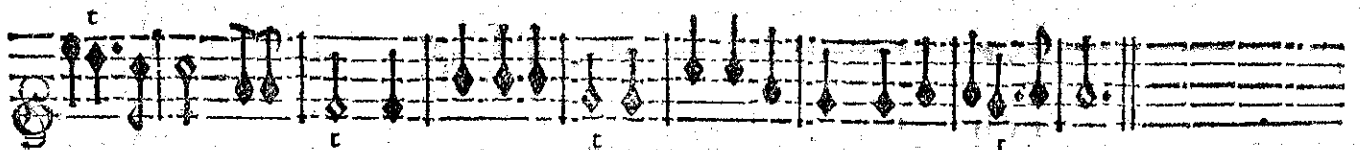
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



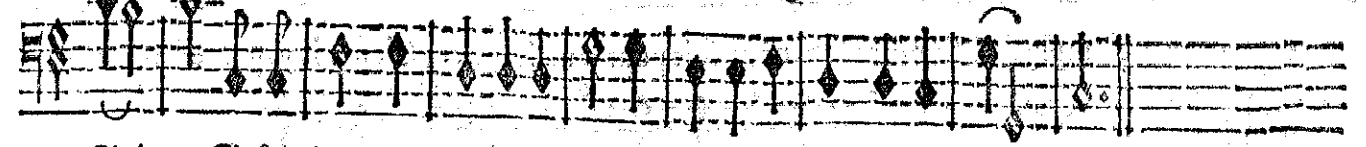
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé d'unir la Sageffe & la



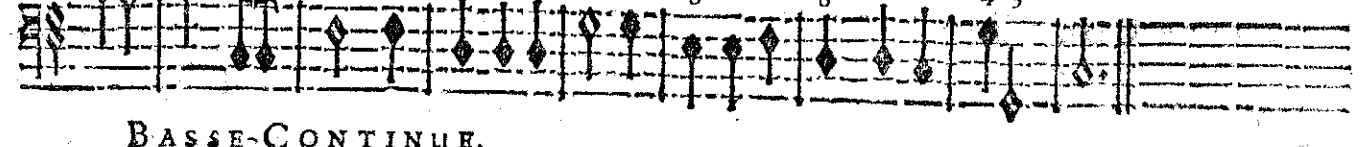
BASSE-CONTINUE.



Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.

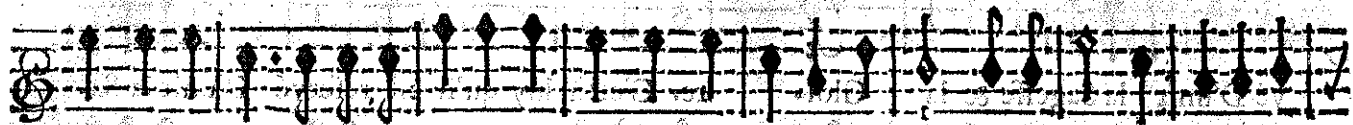


Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la Gloi- re.



BASSE-CONTINUE.

CHOEURS.



Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



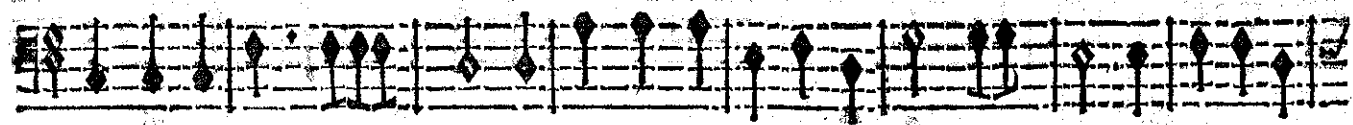
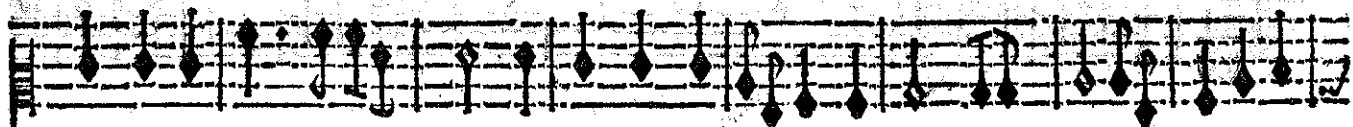
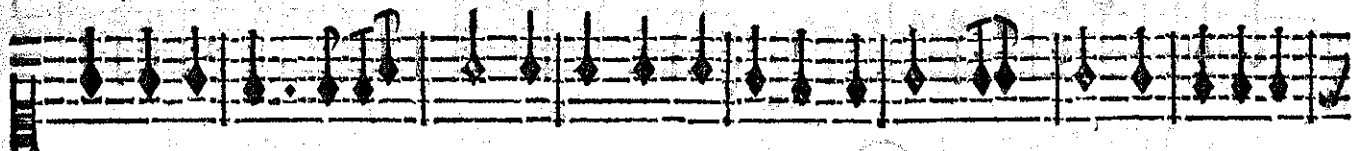
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



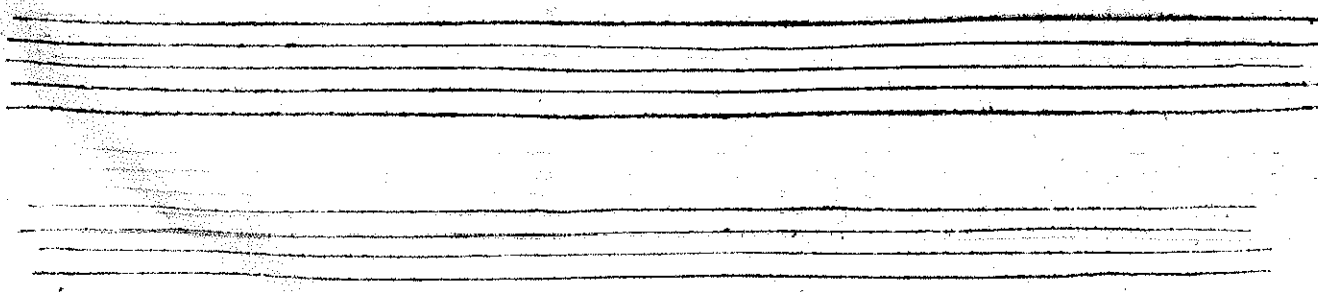
Que dans le Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-

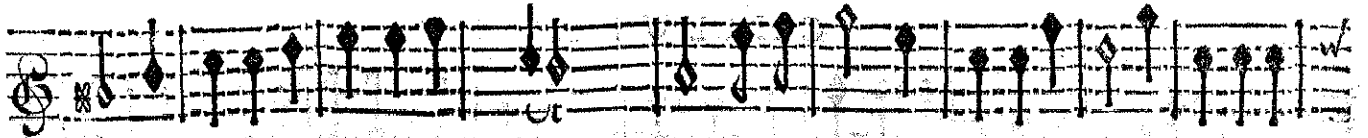


VIOLONS.



BASSE-CONTINUE.

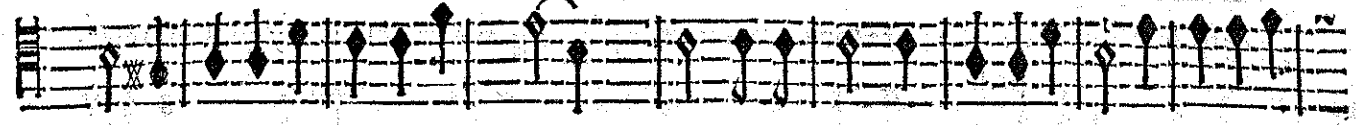




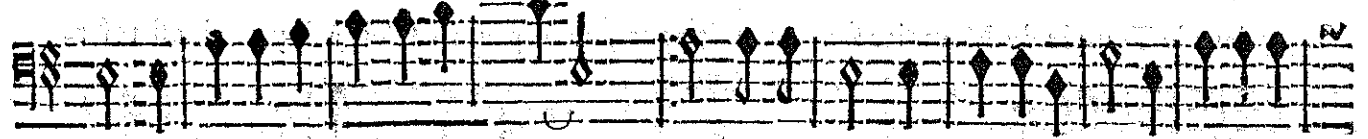
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sa-



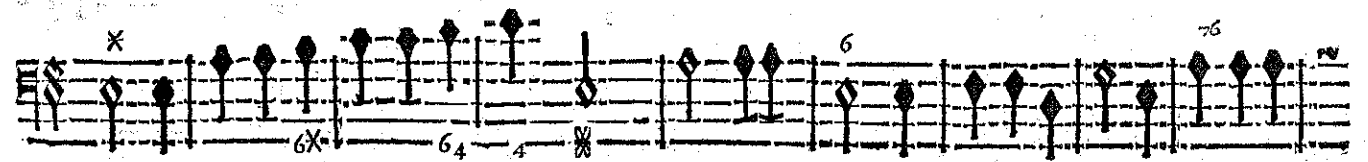
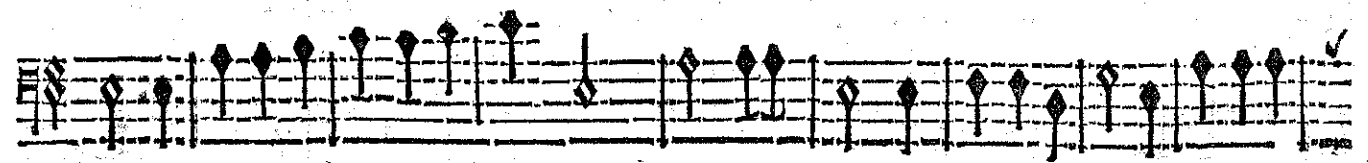
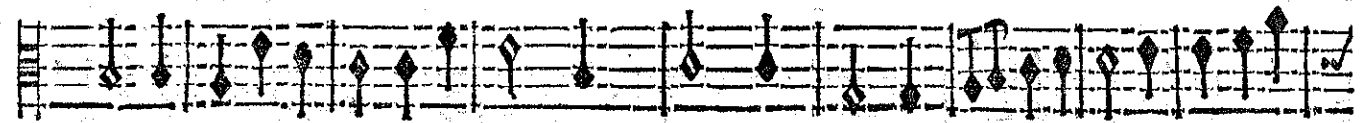
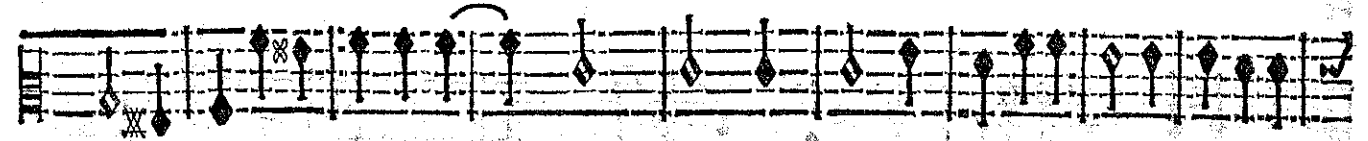
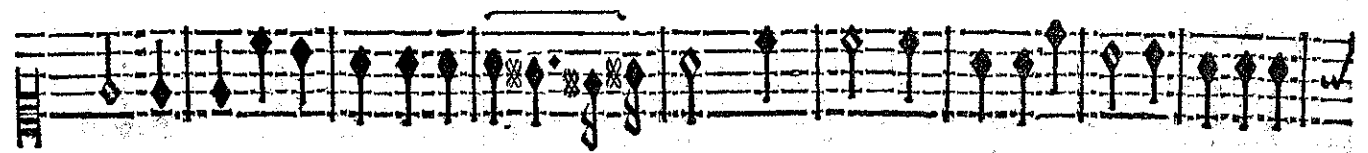
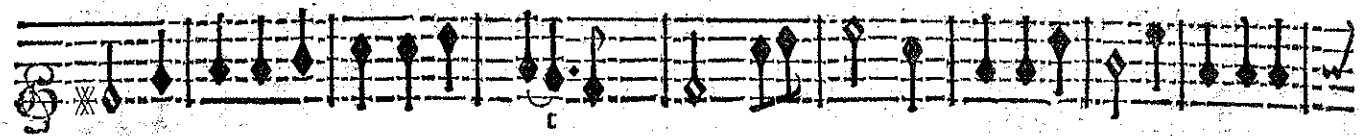
vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est refervé D'unir la Sa-



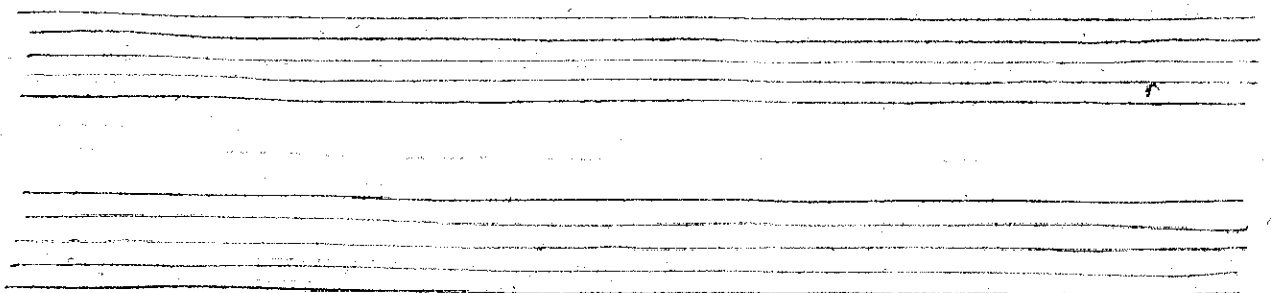
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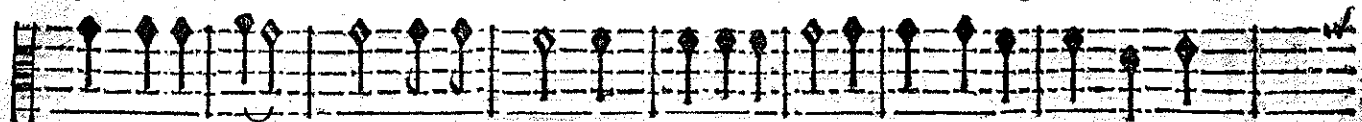
BASSE-CONTINUE.



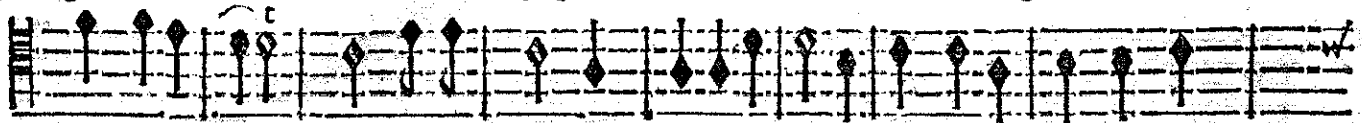
PROLOGUE



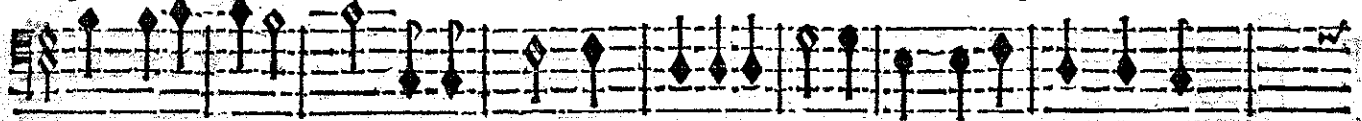
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



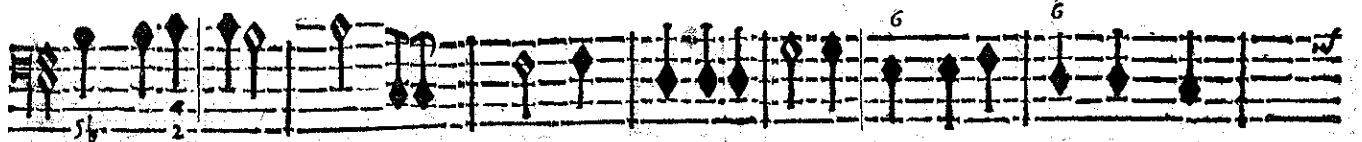
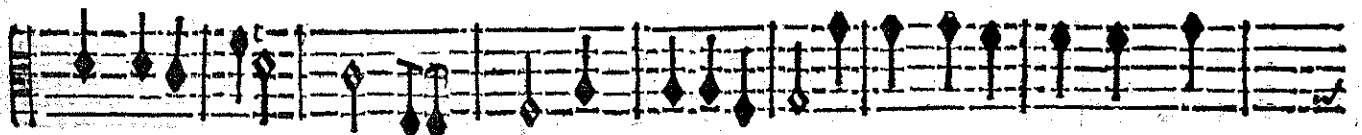
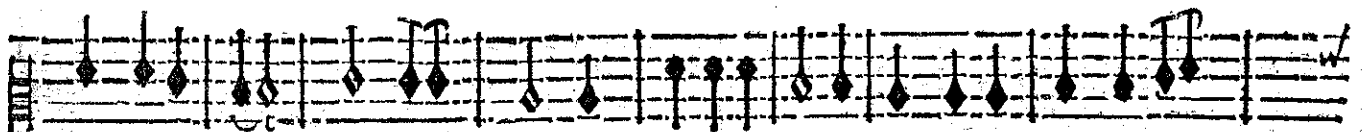
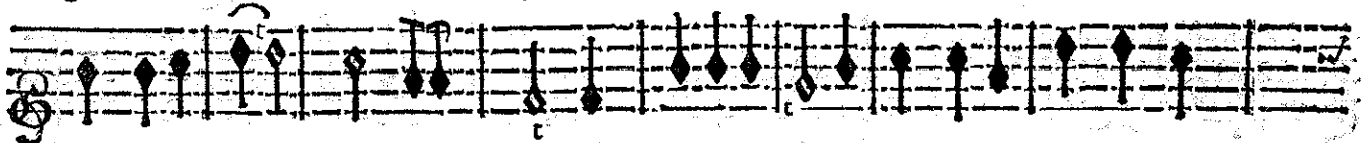
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



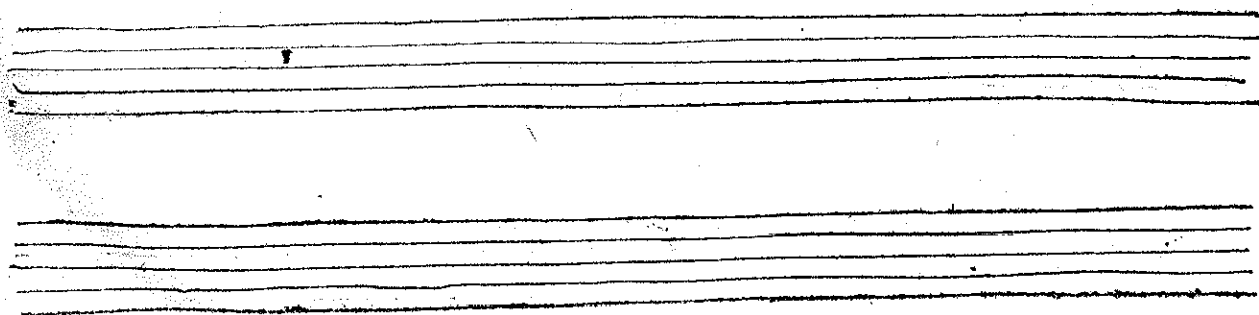
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



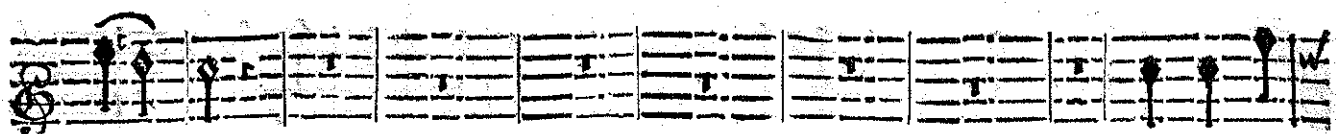
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la



BASSE CONTINUE.

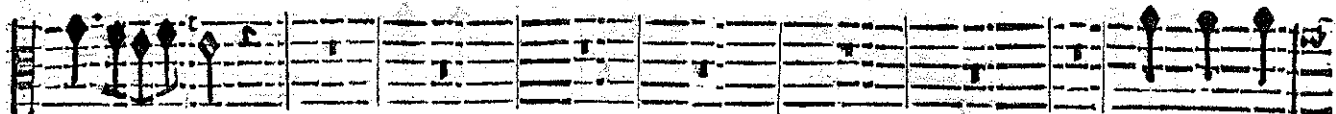


ARMIDE, TRAGEDIE.



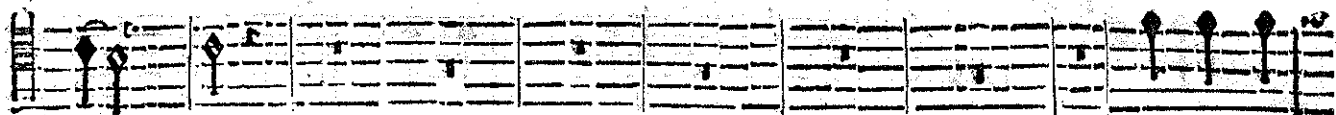
Gloi- re.

Que dans le



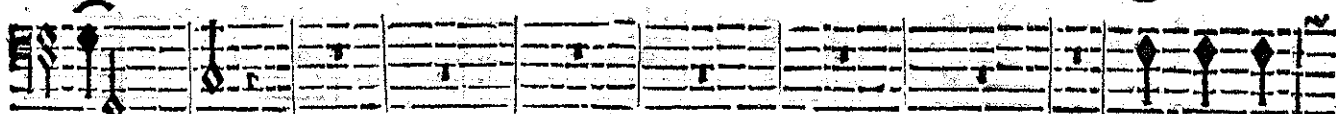
Gloi- re.

Que dans le



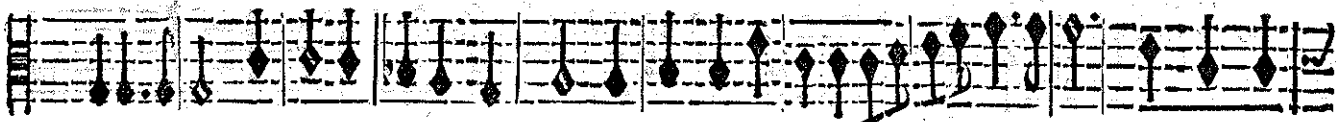
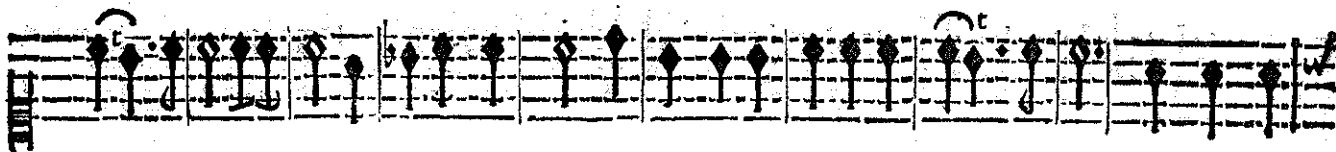
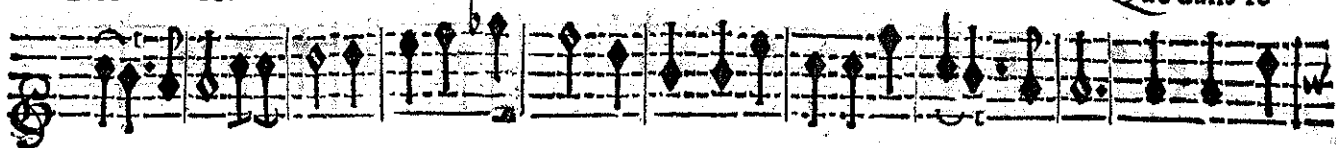
Gloi- re.

Que dans le

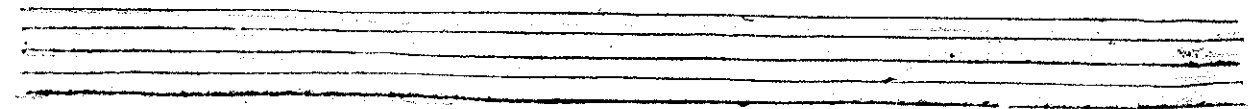
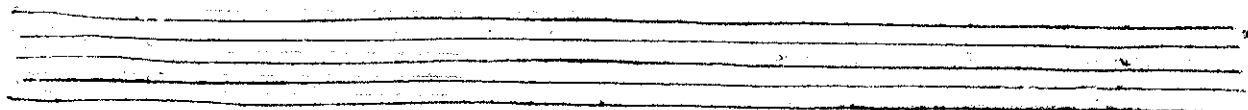


Gloi- re.

Que dans le



BASSE-CONTINUE.





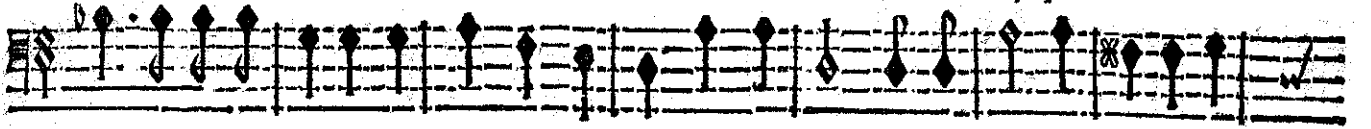
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



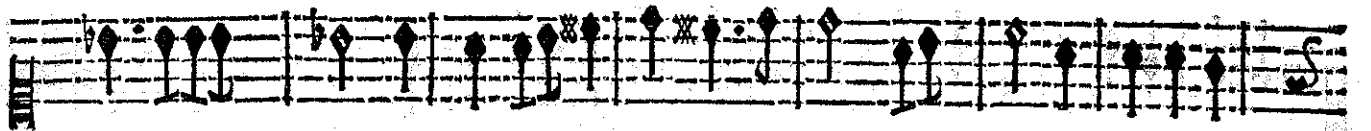
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il estoit re-



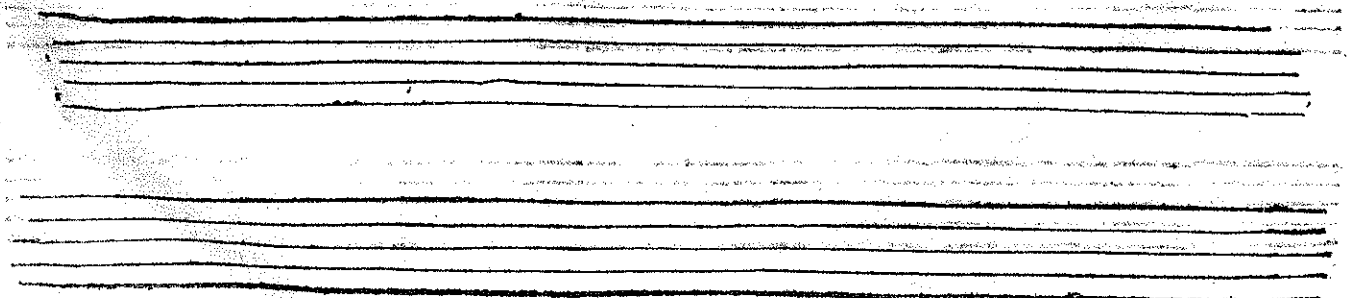
Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



Temple de Memoire son nom soit pour jamais gravé; C'est à luy qu'il est refer-



BASSE-CONTINUE



vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-

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vé D'unir la Sageffe & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sa-

x 6x 6 3x 7 6

BASSE-CONTINUE.

SEMITONE

gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

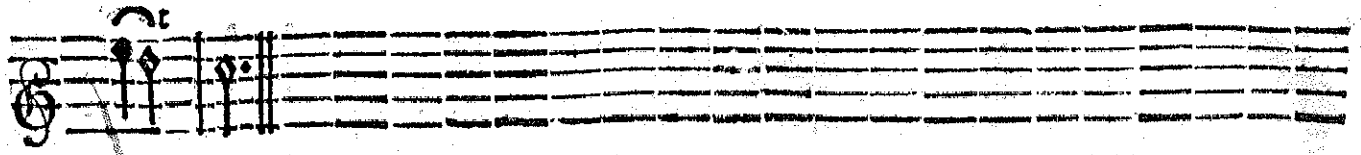
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

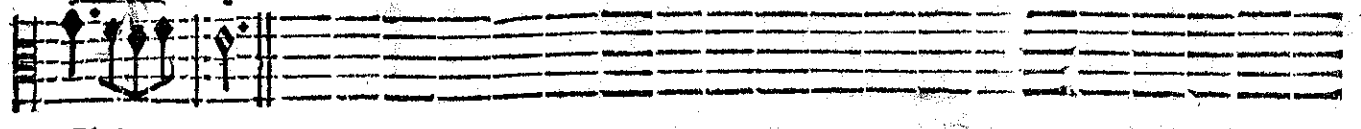
gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

gesse & la Gloi- re. C'est à luy qu'il est reservé D'unir la Sageffe & la

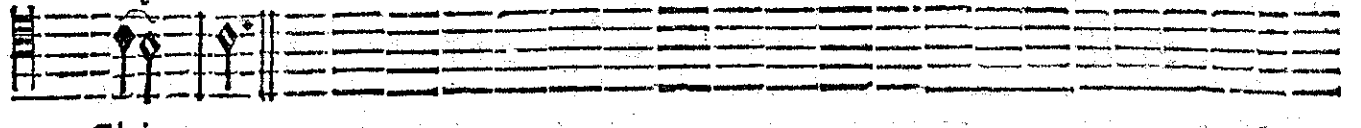
BASSE-CONTINUE.



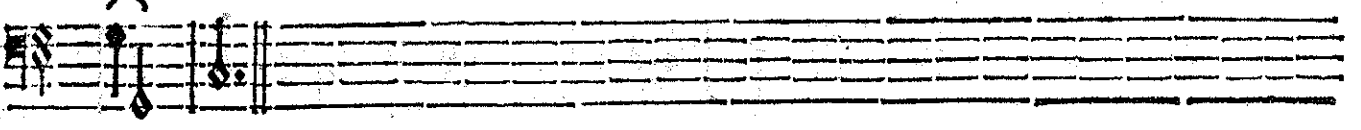
Gloi- re.



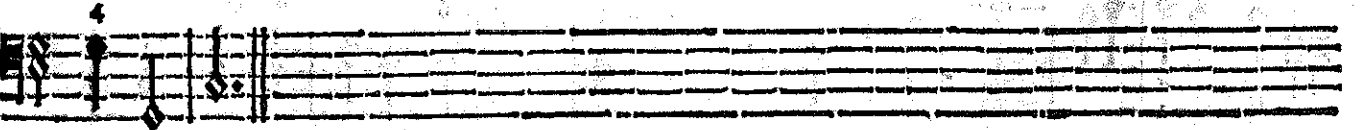
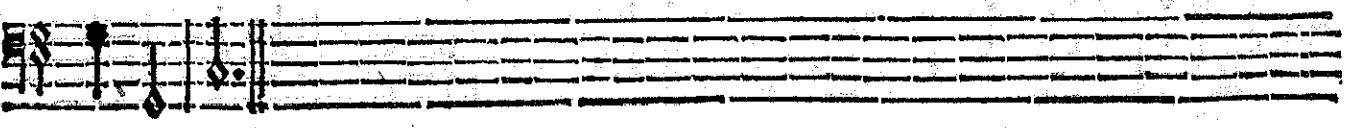
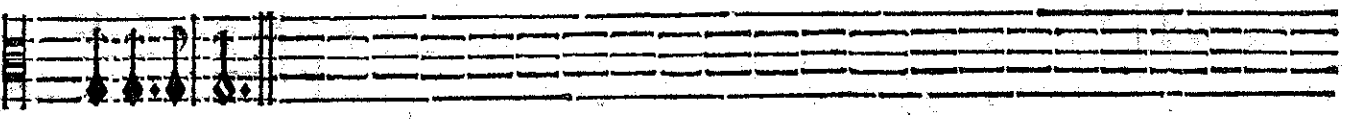
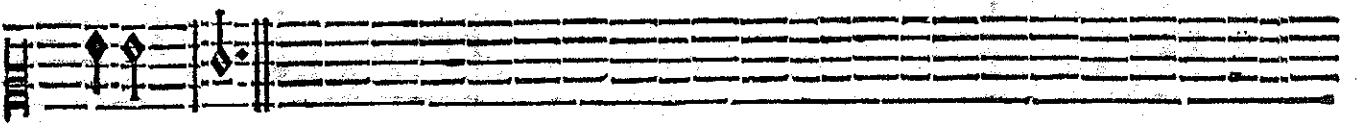
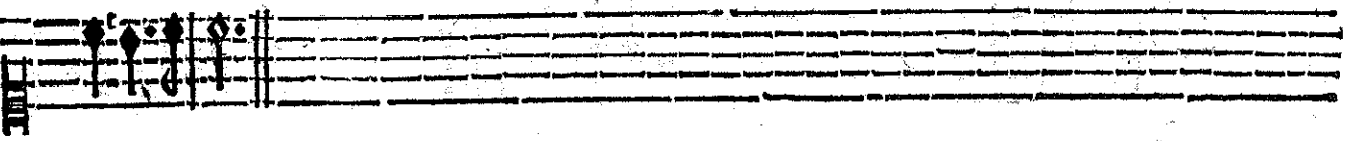
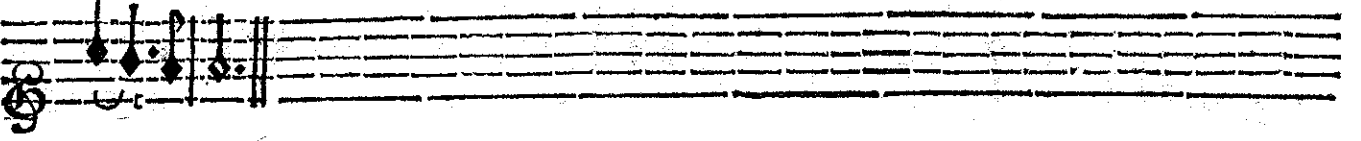
Gloi- re.



Gloi- re.



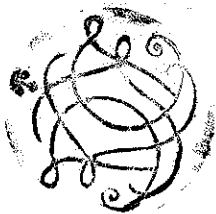
Gloi- re.



BASSE-CONTINUE.

BASSE-CONTINUE.

FIN DU PROLOGUE.





ARMIDE

TRAGÉDIE.

ACTE PREMIER.

SCÈNE PREMIÈRE.

ARMIDE, PHÉNICE, SIDONIE.

rit.

RITOURNELLE.

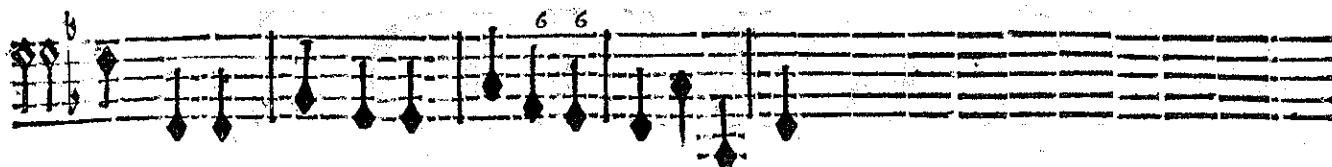
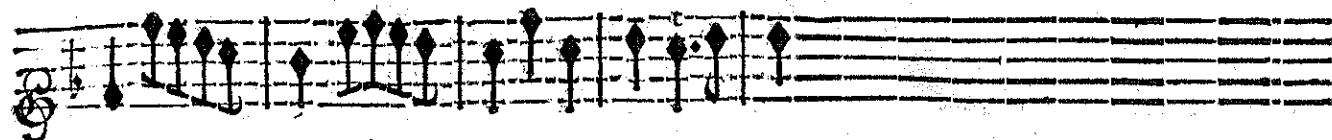
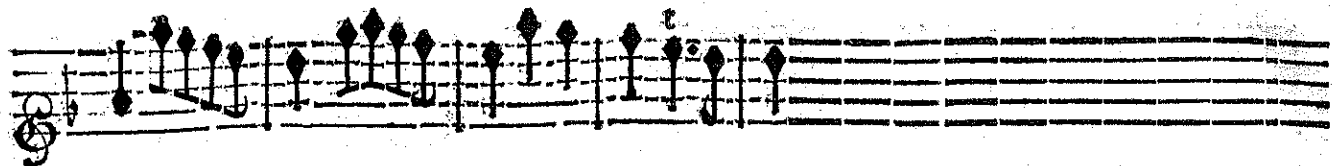
rit.

rit.

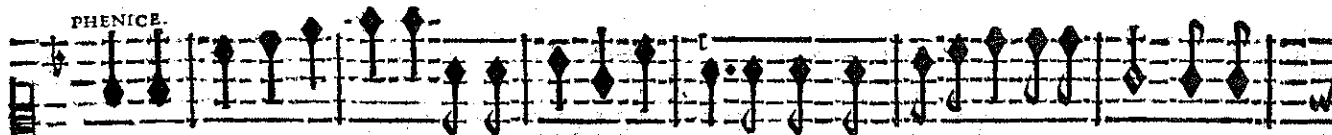
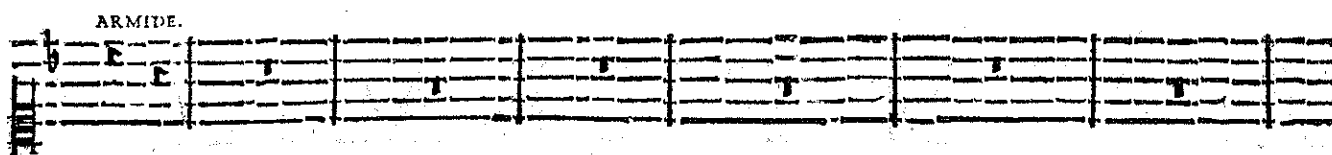
BASSE-CONTINUE.

BASSE-CONTINUE.

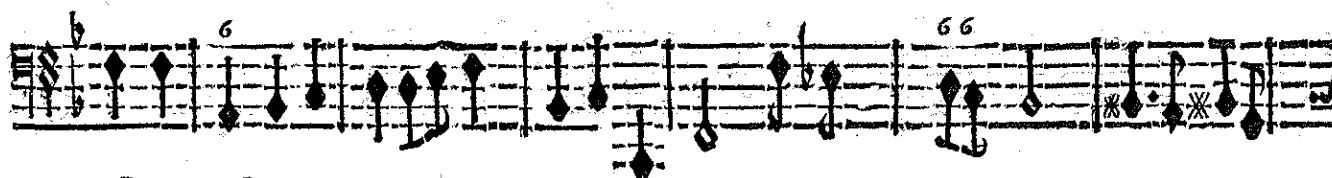
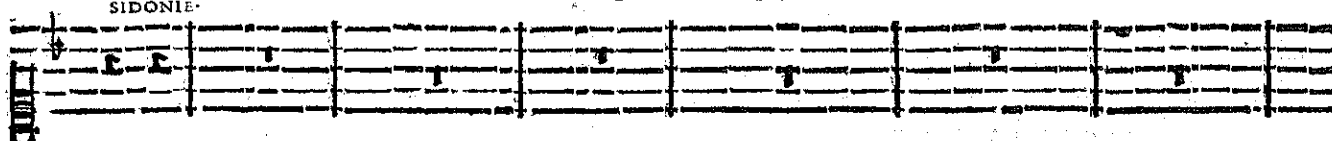
ARMIDE, TRAGÉDIE:



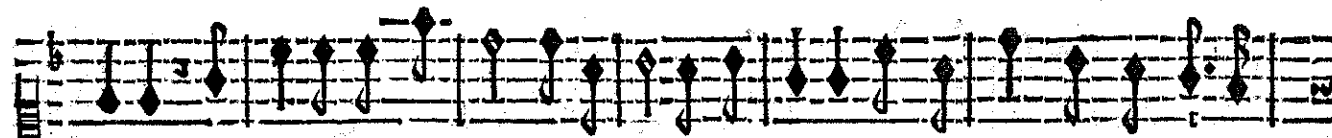
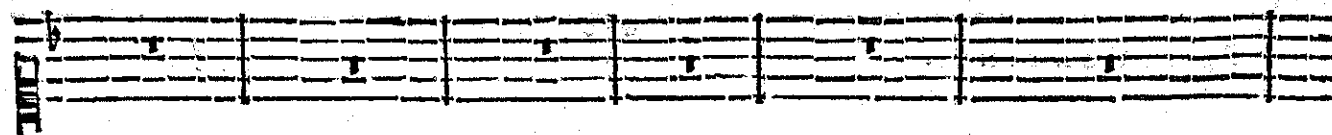
BASSE-CONTINUE.



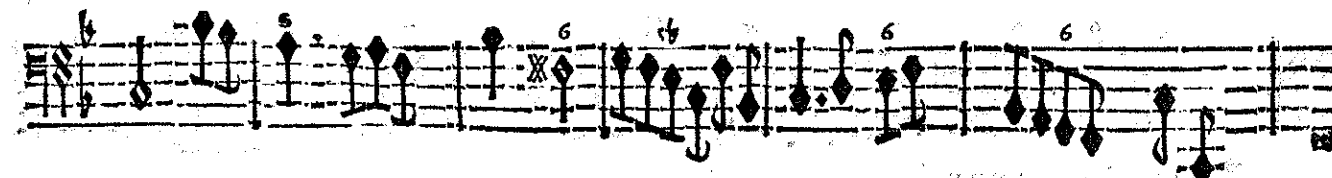
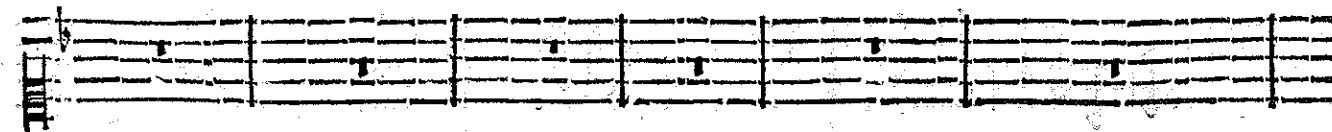
Dans un jour de triomphe, au milieu des plaisirs, Qui peut vous inspirer une sombre tri-



BASSE-CONTINUE.

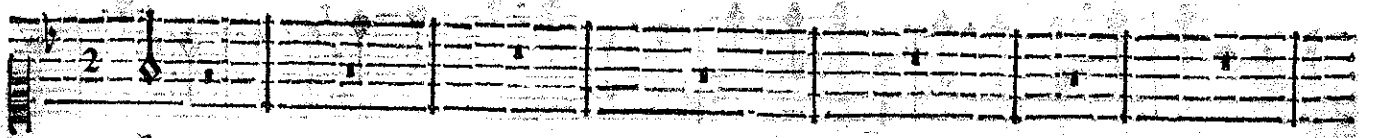
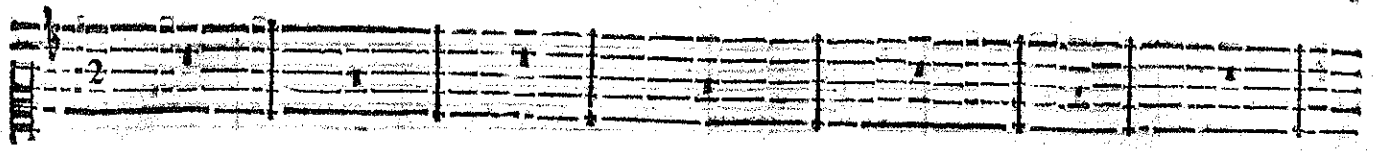


stesse? La gloire, la grandeur, la beauté, la jeunesse, Tous les biens comblent vos de-



BASSE-CONTINUE.

ACTE PREMIER



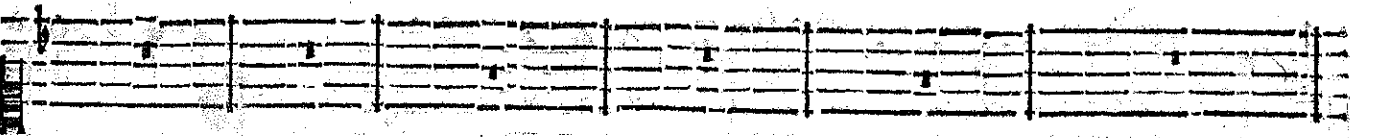
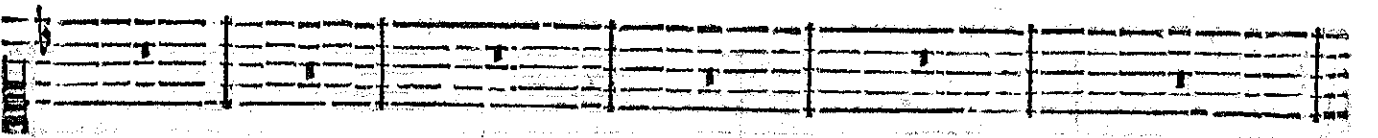
And.



Vous allumez une fatale flame Que vous ne ressentez jamais. Vous allu-



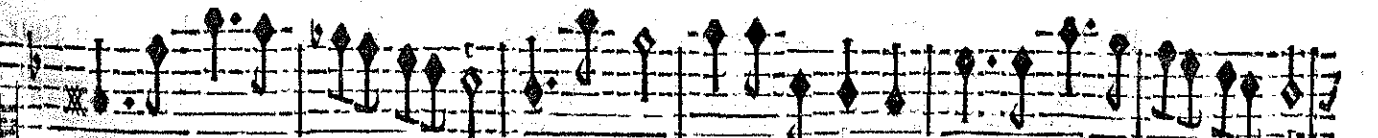
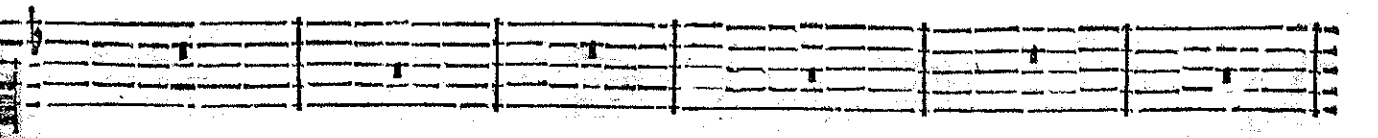
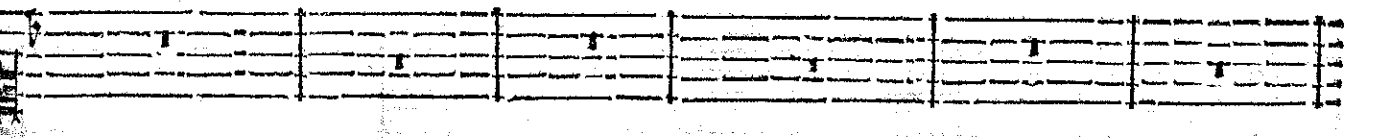
BASSE-CONTINUE.



mez une fatale flame Que vous ne ressentez jamais; L'Amour n'ose troubler la



BASSE-CONTINUE.



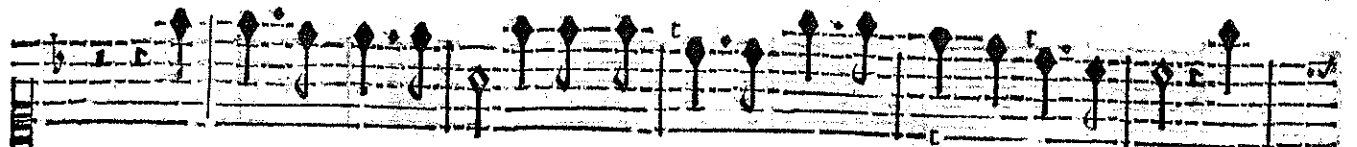
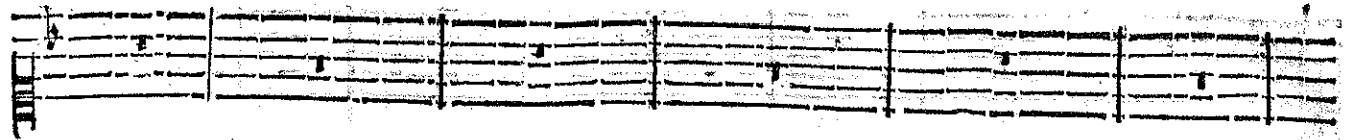
paix Qui regne dans vostre ame. L'Amour n'ose troubler la paix Qui regne dans vostre a-



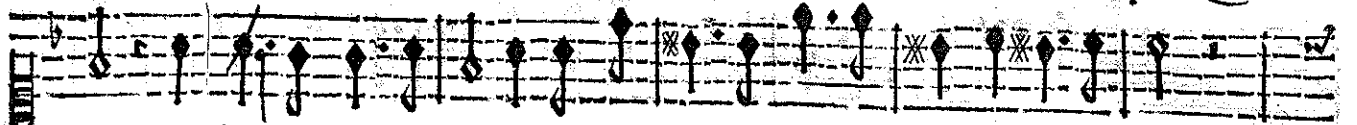
BASSE-CONTINUE.

Aij

ARMIDE TRAGEDIE.



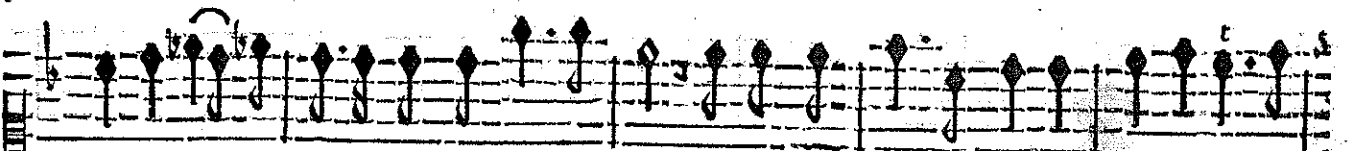
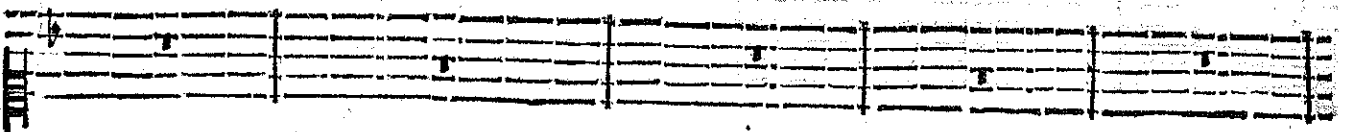
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas? Quel



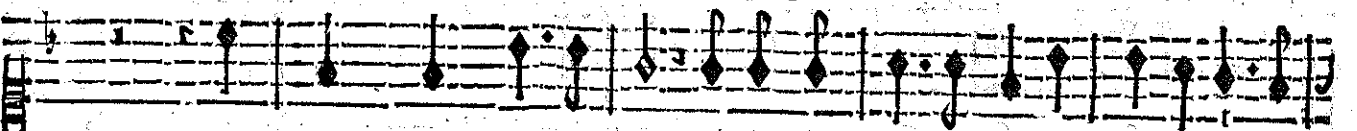
me. Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes pas?



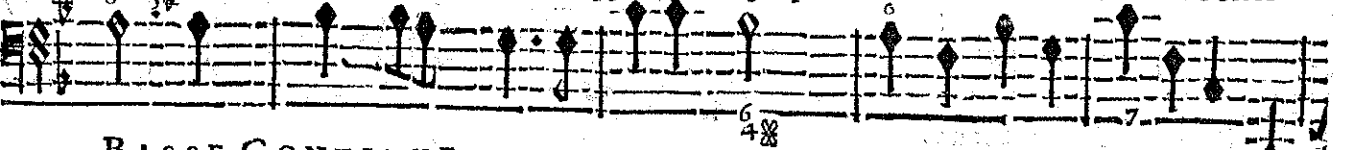
BASSE-CONTINUE-



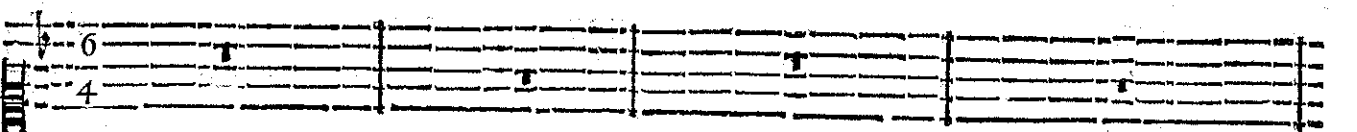
fort à plus d'appas Et qui peut estre heureux, Et qui peut estre heureux si vous ne l'estes



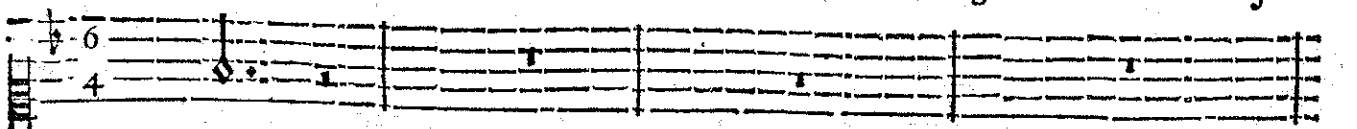
Quel fort à plus d'appas Et qui peut estre heureux si vous ne l'estes



BASSE-CONTINUE.



pas? Si la guerre aujourd'huy fait craindre ses ravages, C'est au bords du Jour.

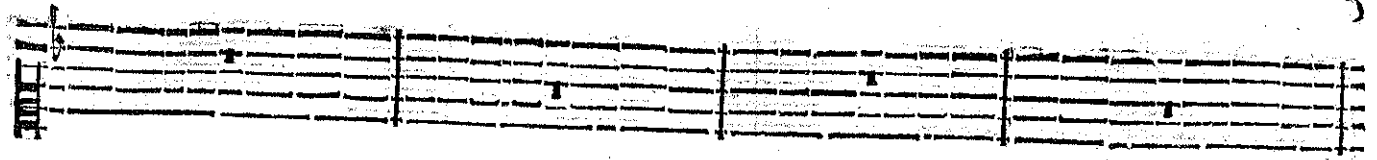


pas?



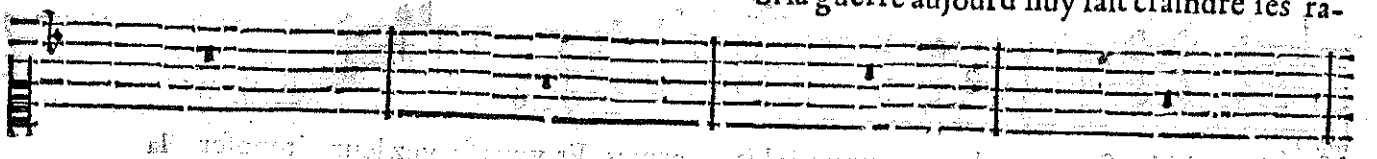
BASSE-CONTINUE.

ACTE PREMIER

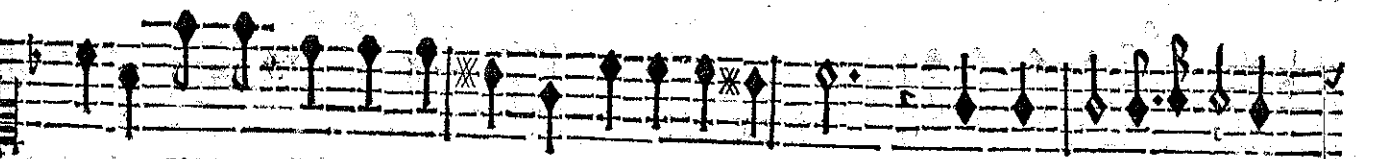
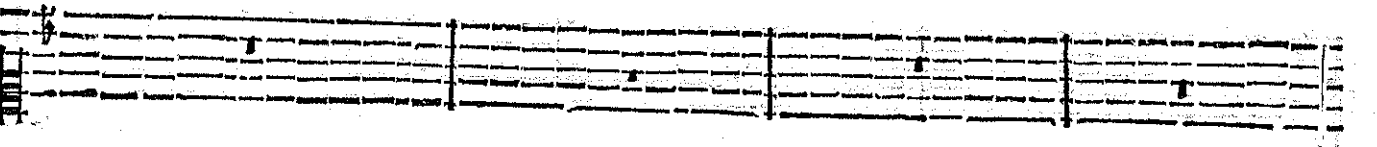


dain qu'ils doivent s'ar- ster.

Si la guerre aujourd'huy fait craindre ses ra-

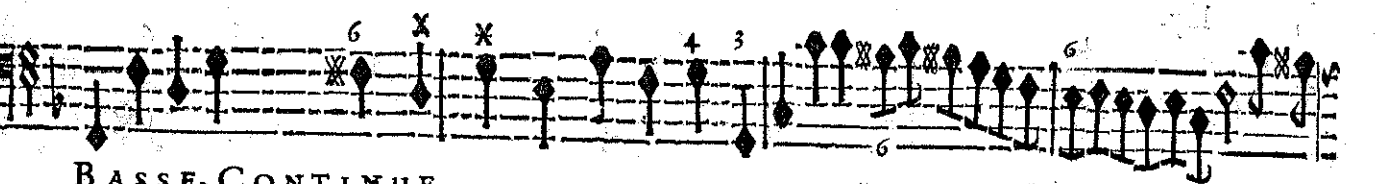
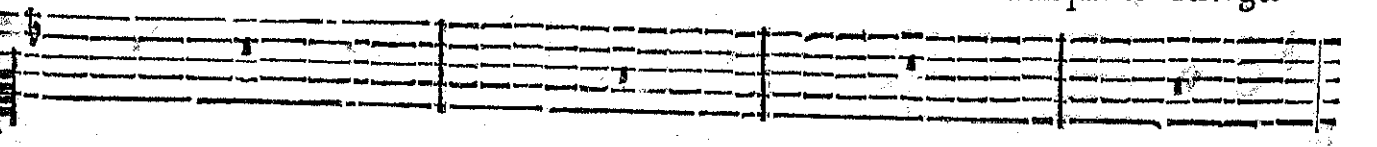


BASSE-CONTINUE.

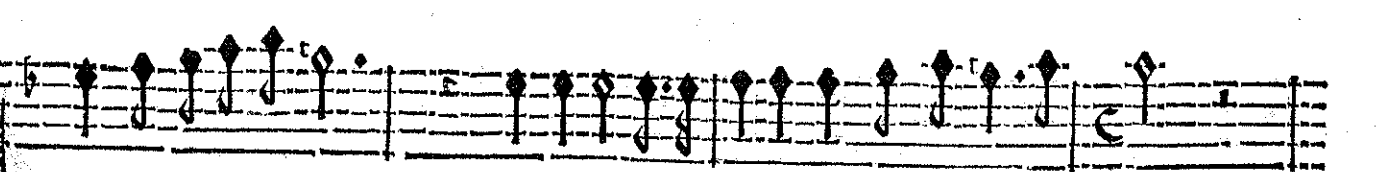
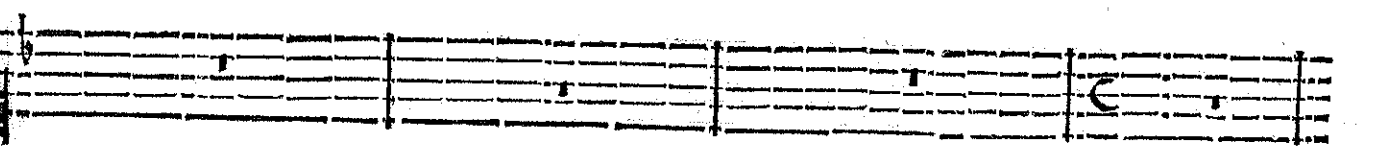


vages, C'est au bords du Jourdain qu'ils doivent s'arrester :

Nos tranquilles Rivages

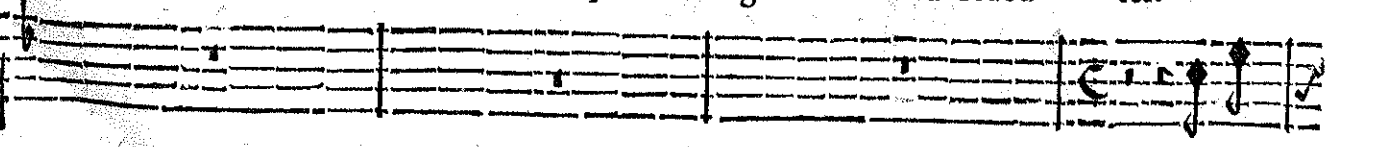


BASSE-CONTINUE.



n'ont rien à redouter.

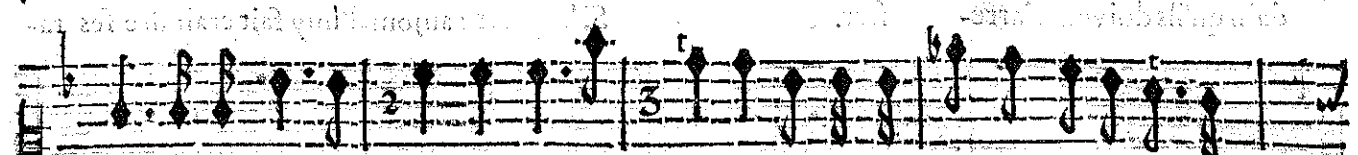
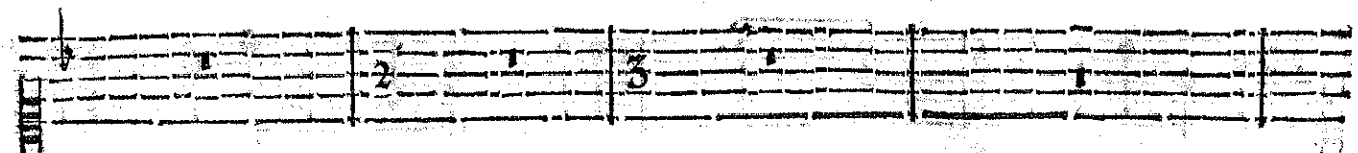
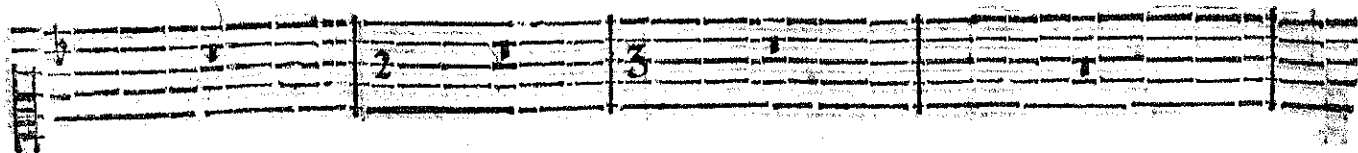
Nos tranquilles Rivages n'ont rien à redou- ter.



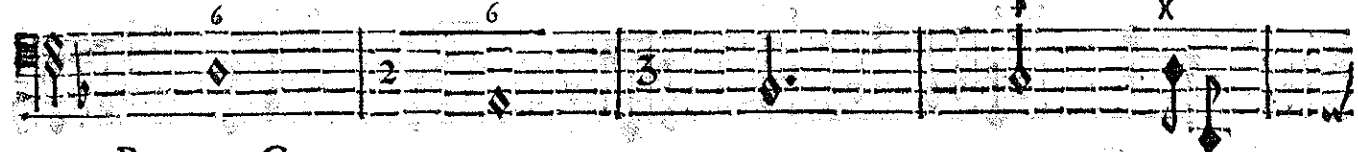
BASSE-CONTINUE.

Les En-

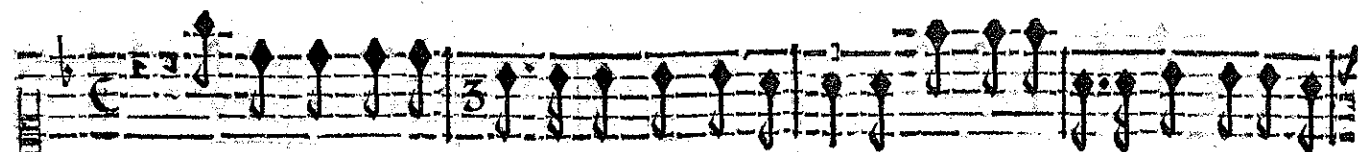
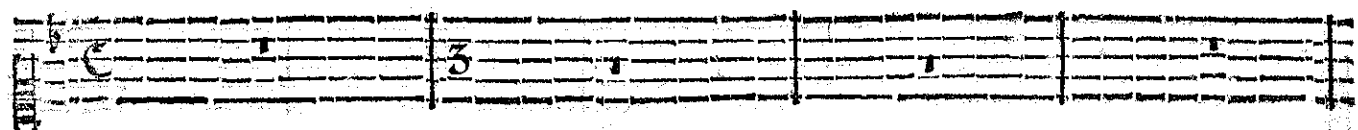
ARMIDE TRAGÉDIE.



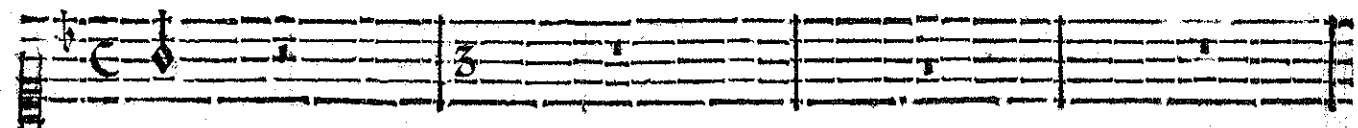
fers, s'il le faut, prendront pour nous les armes, Et vous sçavez leur imposer la



BASSE-CONTINUE.



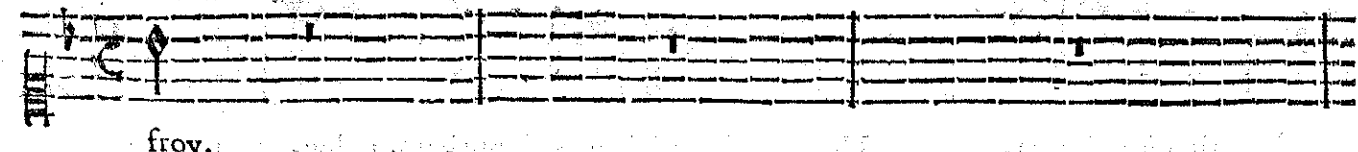
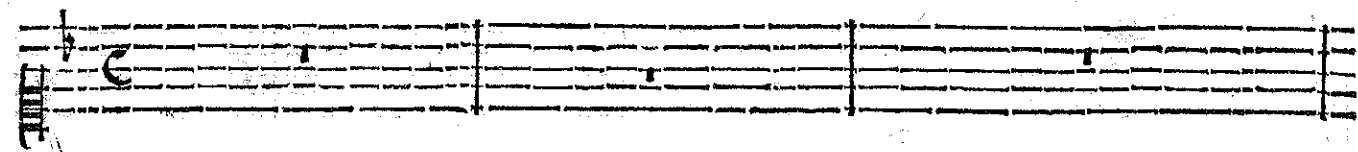
Vos yeux n'ont eu be- soin que de leurs propres charmes Pour affoiblir le Camp de Gode-



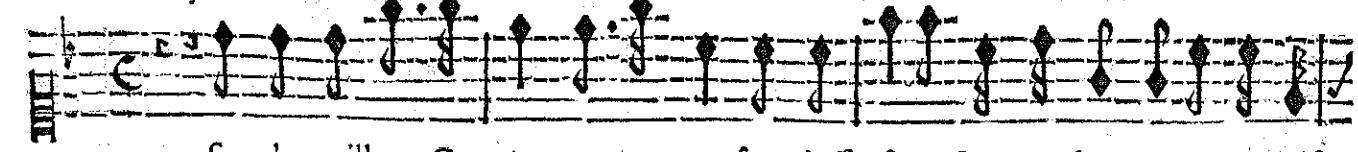
loy.



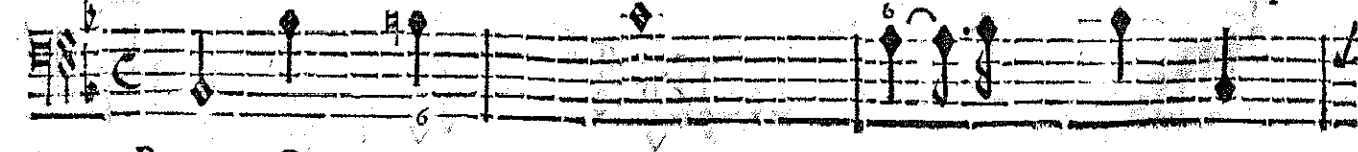
BASSE-CONTINUE.



froy.

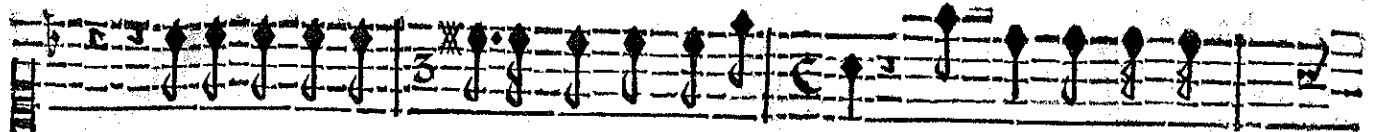


Ses plus vaillants Guerriers contre vous sans deffense Sont tombez en vostre puis-

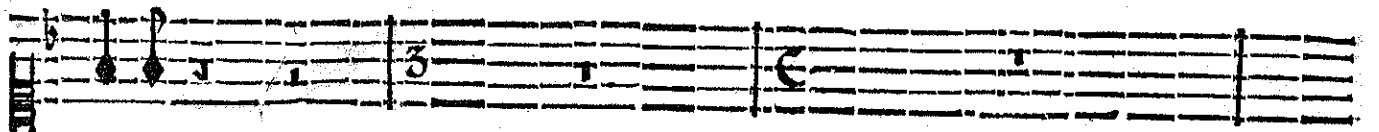
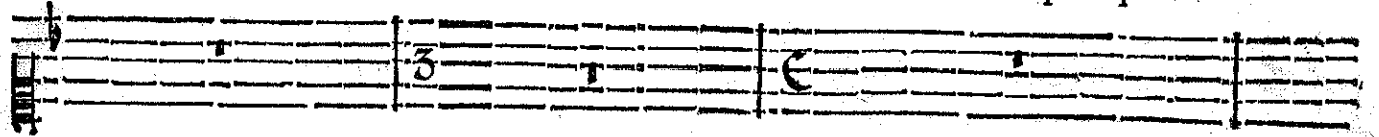


BASSE-CONTINUE.

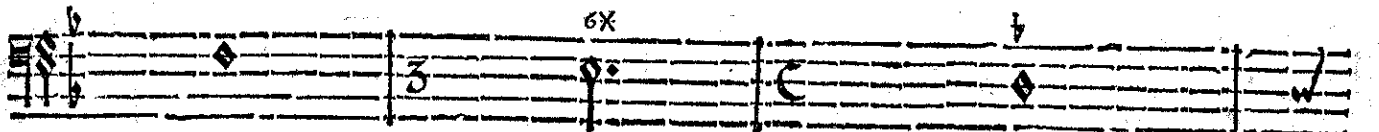
ACTE PREMIER: 7



Je ne triomphe pas du plus vaillant de tous, Renaud, pour qui ma



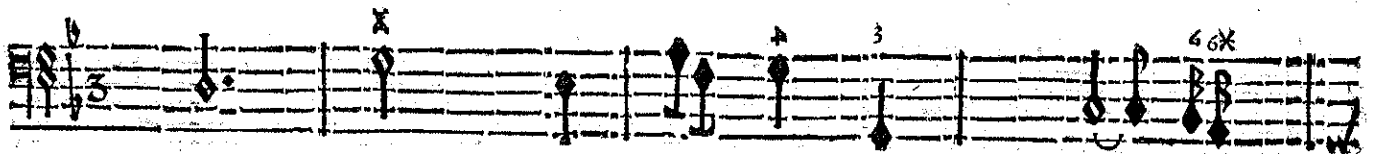
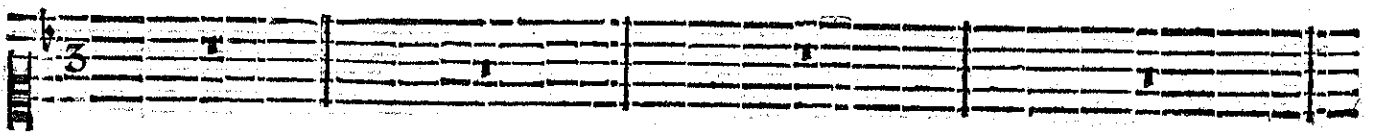
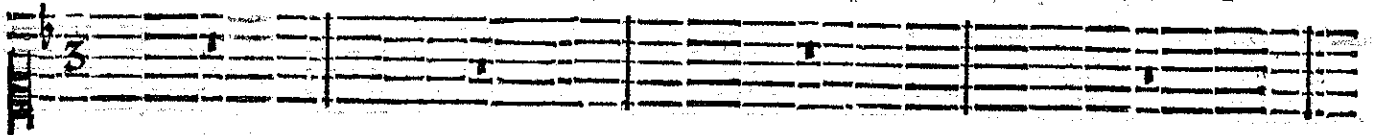
fance.



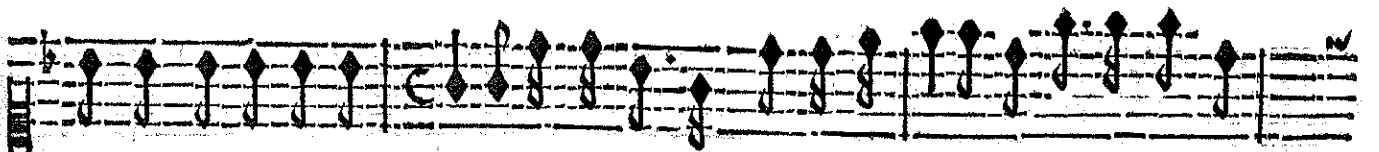
BASSE-CONTINUE.



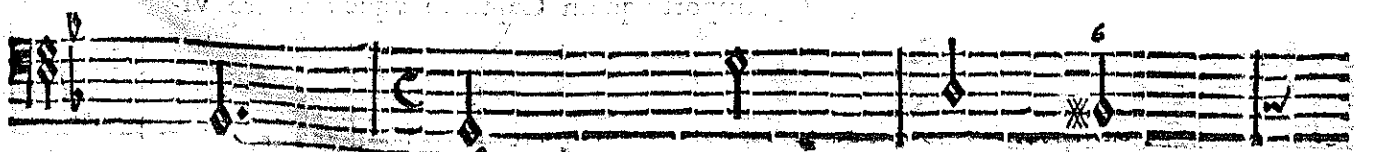
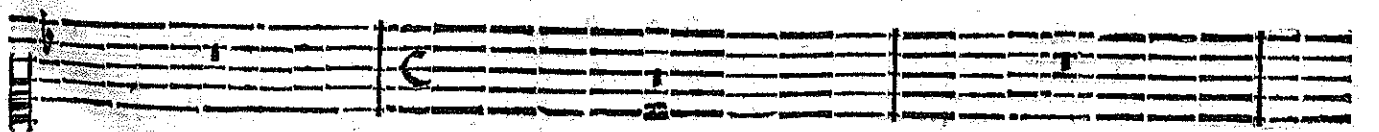
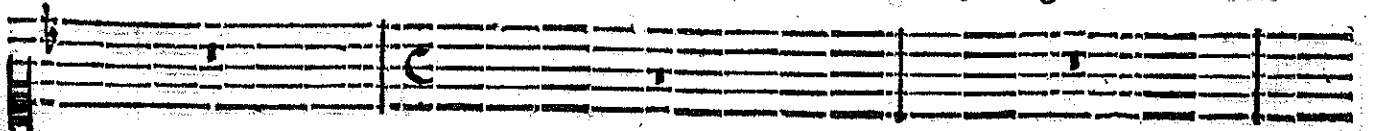
haine à tant de violence, L'Indomptable Renaud échape à mon couroux. Tout le Camp enne-



BASSE-CONTINUE.



my pour moy devient sensible, Et luy feul, toujours invincible, Fit gloire de me



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

voir d'un œil indifférent. Il est dans l'âge aimable ou sans effort on

BASSE-CONTINUE.

aime; Non, je ne puis manquer sans un dépit extrême La conquête d'un

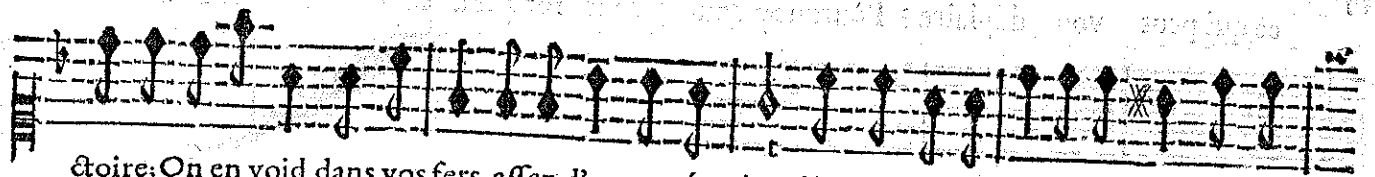
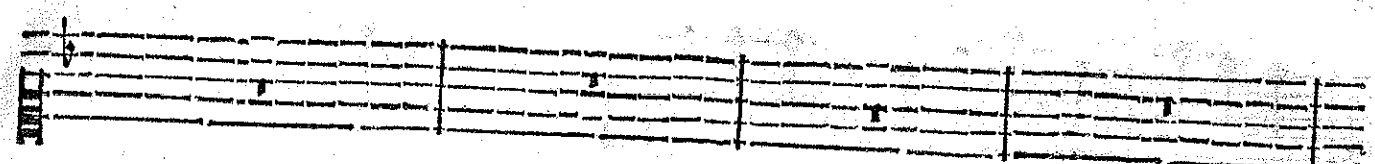
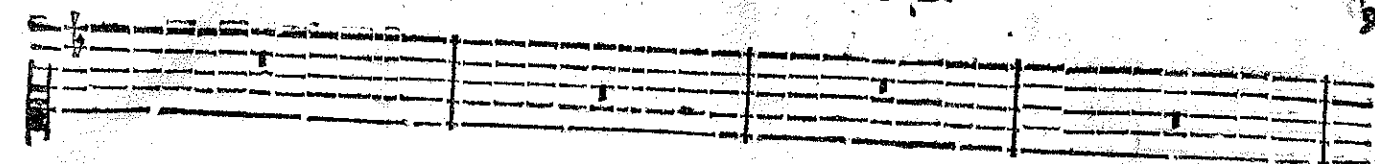
BASSE-CONTINUE.

cœur si superbe & si grand.

Qu'importe qu'un Captif manque à votre vi-

BASSE-CONTINUE.

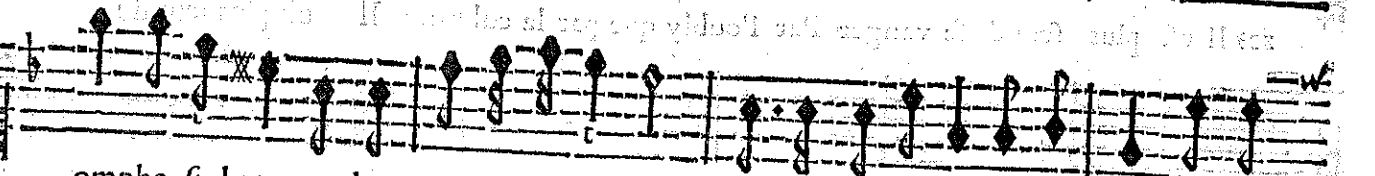
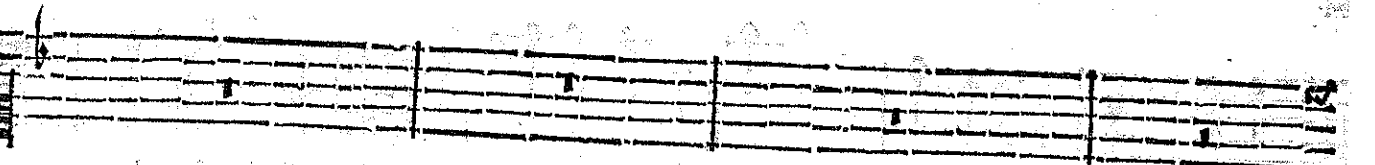
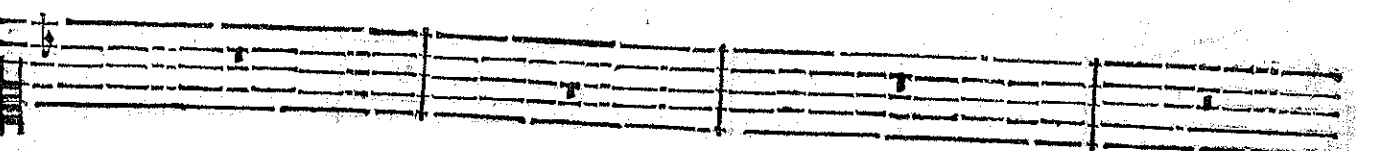
PREMIER ACTE.



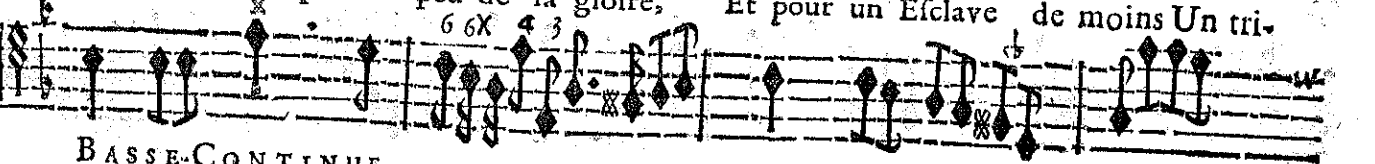
toire; On en void dans vos fers assez d'autres témoins, Et pour un Esclave de moins Un tri-



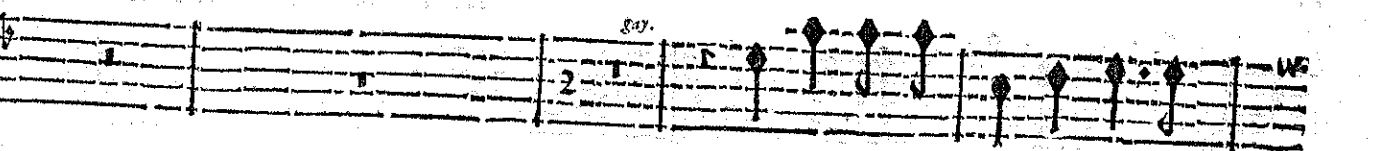
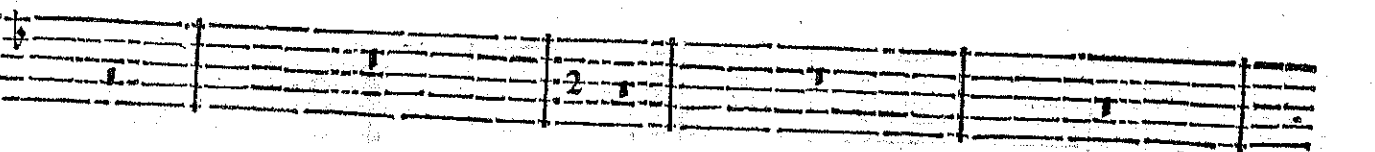
BASSE-CONTINUE.



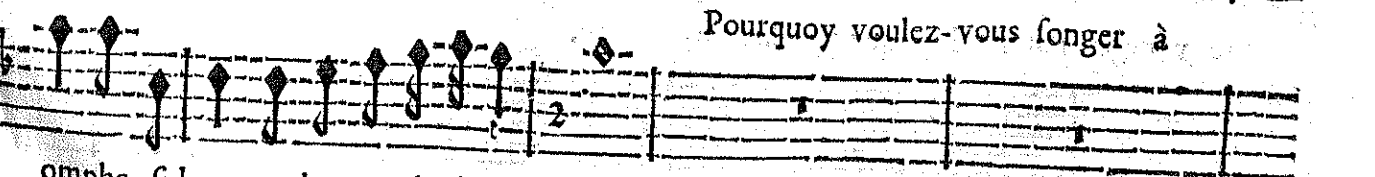
omphe si beau perdra peu de sa gloire, Et pour un Esclave de moins Un tri-



BASSE-CONTINUE.



Pourquoy voulez-vous songer à

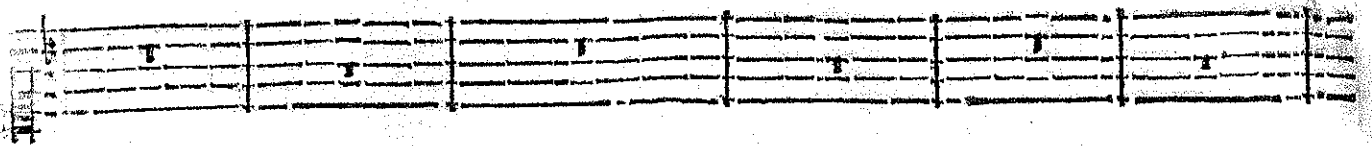


omphe si beau perdra peu de sa gloi- re.

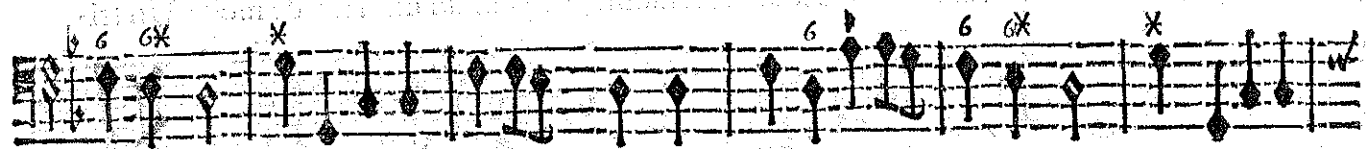
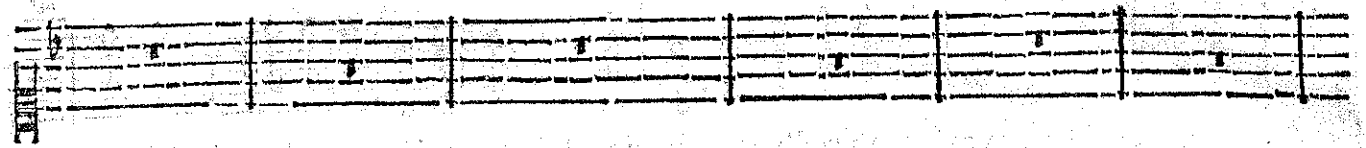


BASSE-CONTINUE.

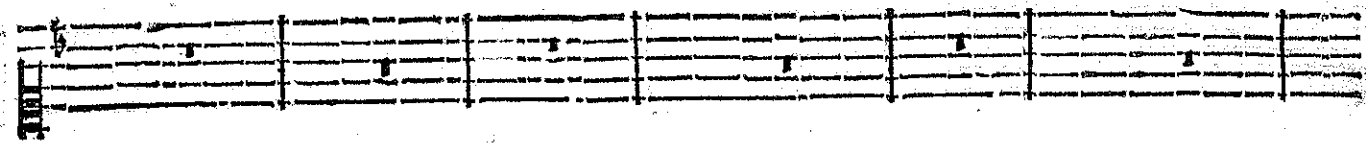
ARMIDE TRAGEDIE.



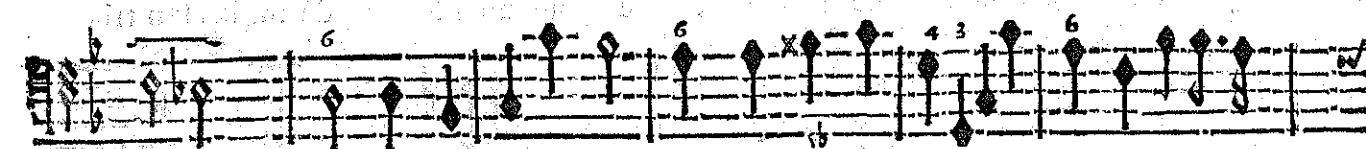
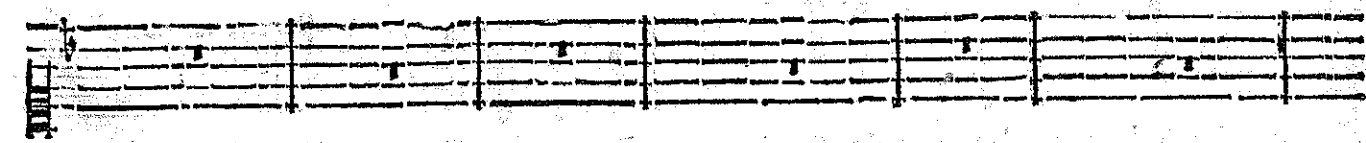
ce qui peut vous déplaire ? Pourquoi voulez-vous songer à ce qui peut vous déplai-



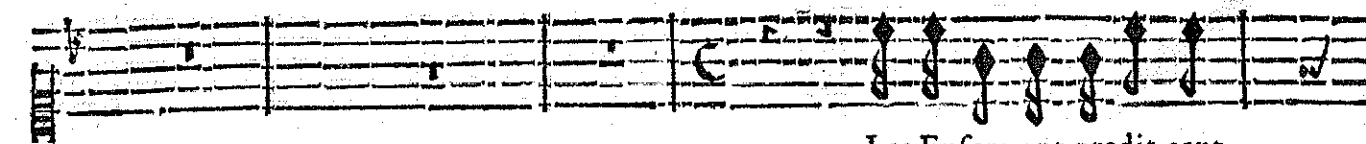
BASSE-CONTINUE.



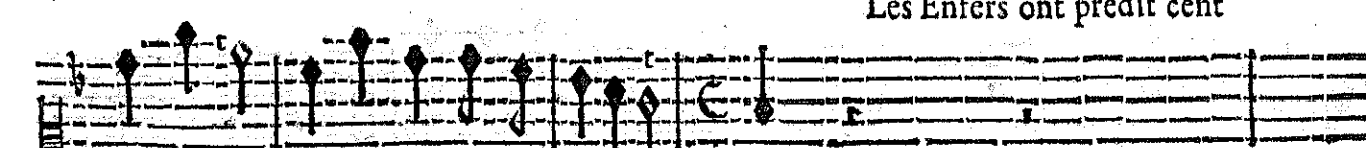
re: Il est plus seur de se vanger Par l'oubly que par la colere. Il est plus seur de



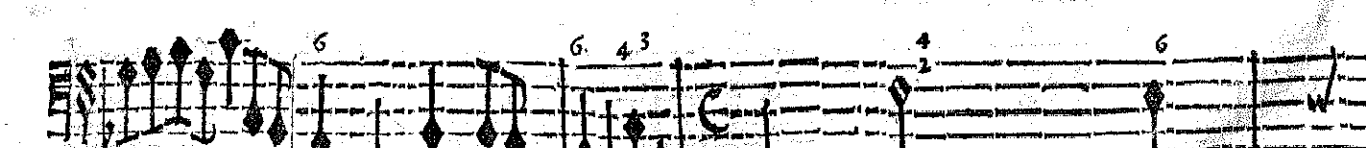
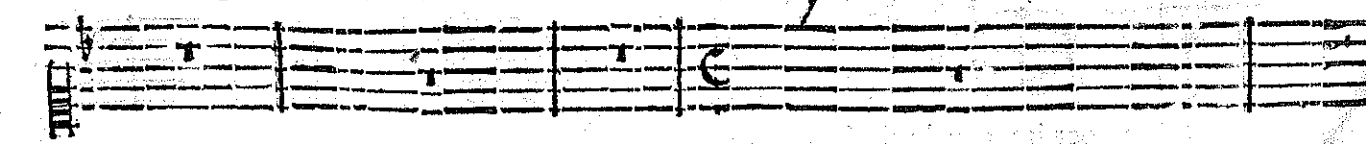
BASSE-CONTINUE.



Les Enfers ont predict cent



se vanger Par l'oubly que par la cole- re.

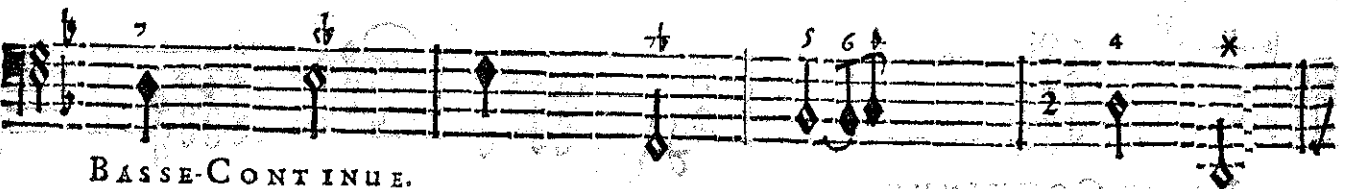
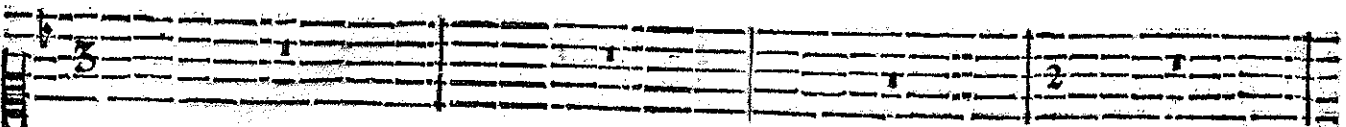
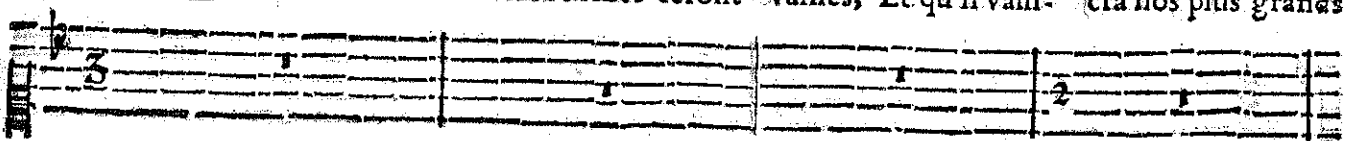


BASSE-CONTINUE.

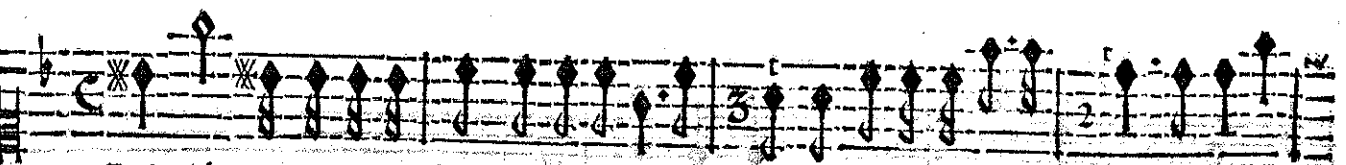
ACTE PREMIER:



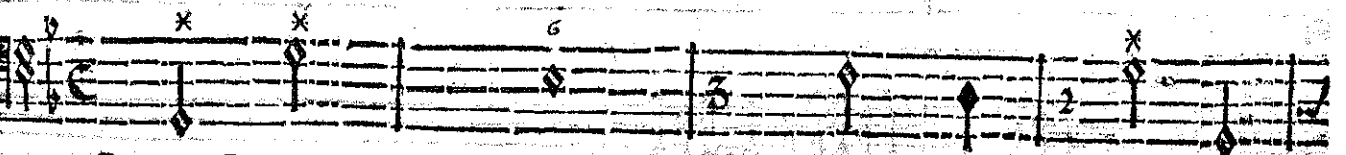
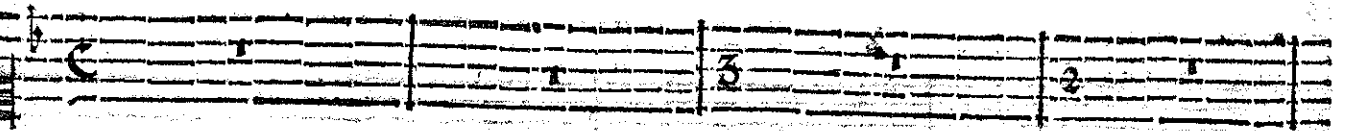
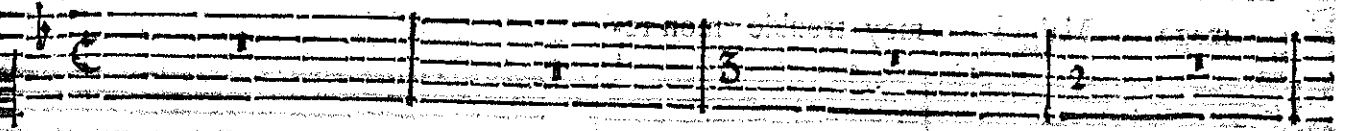
fois Que contre ce Guerrier nos armes feront vaines, Et qu'il vain- cra nos plus grands



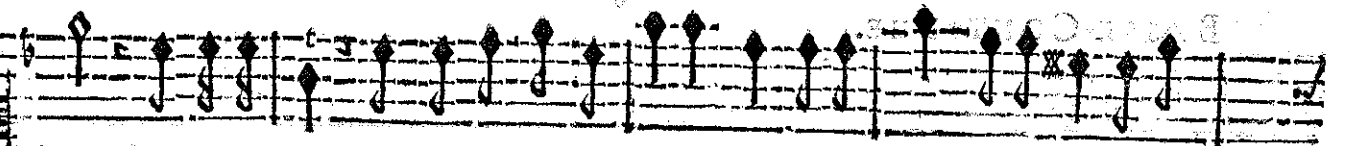
BASSE-CONTINUE.



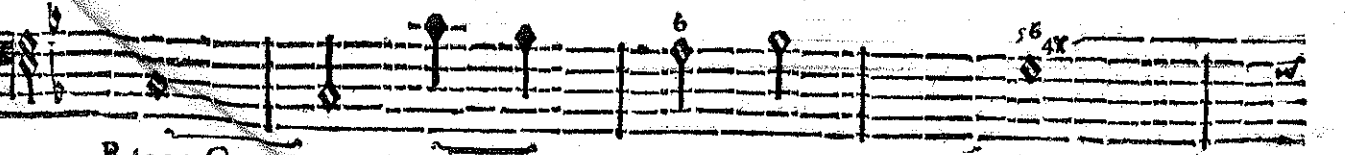
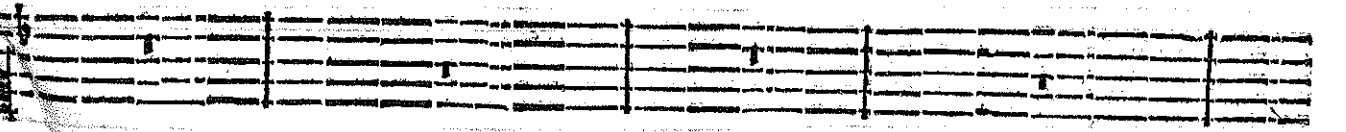
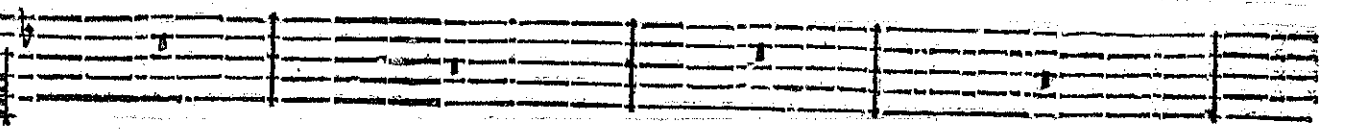
Rois. Ah! qu'il me feroit doux de l'accabler de chaines, Et d'arrester le cours de ses ex



BASSE-CONTINUE.

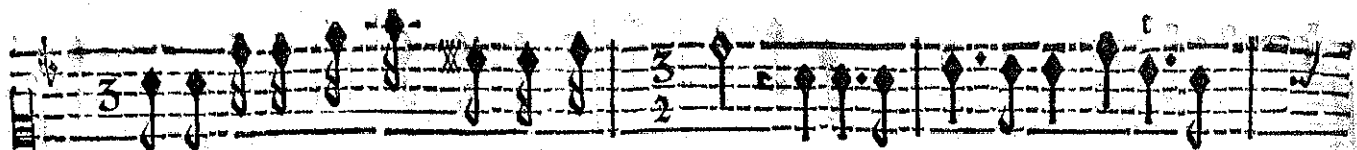


ploits! Que je le hay! que son mépris m'outrage! Qu'il sera fier d'éviter l'escla-

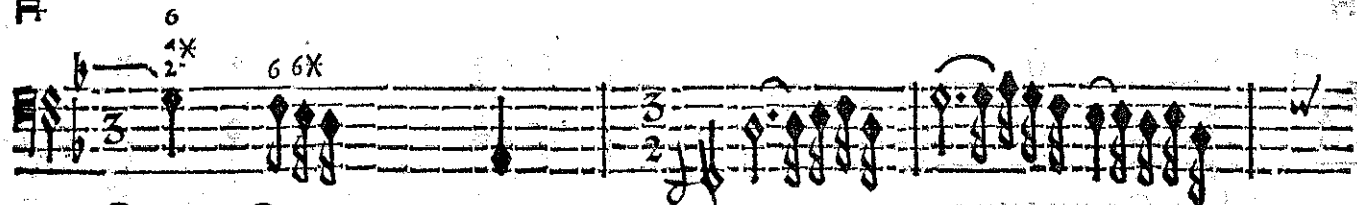
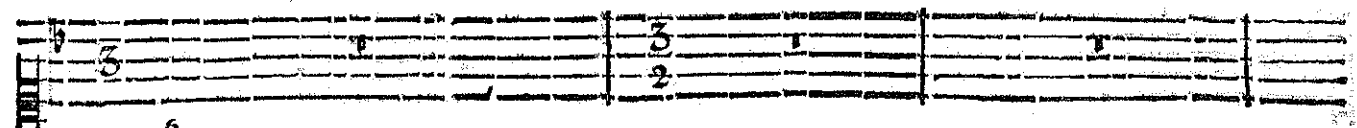
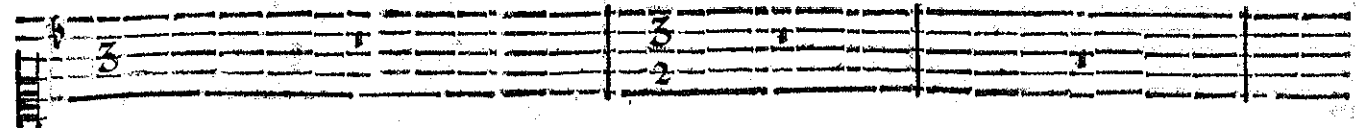


BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



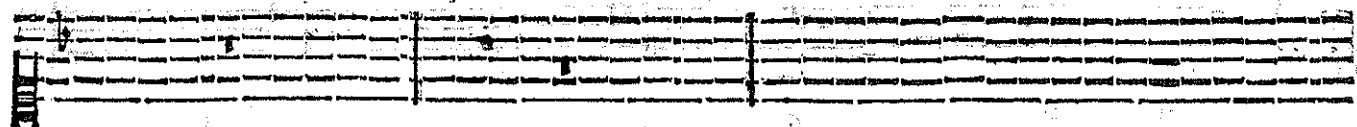
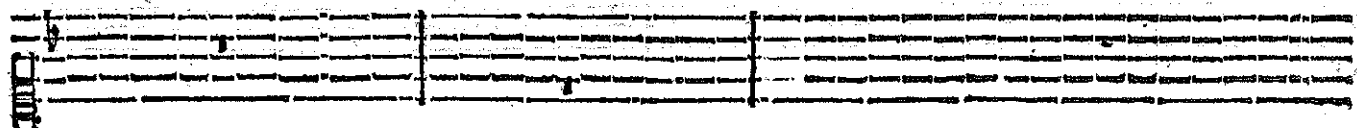
vage Où je tiens tant d'autres He- ros. Incessamment son imporune i-



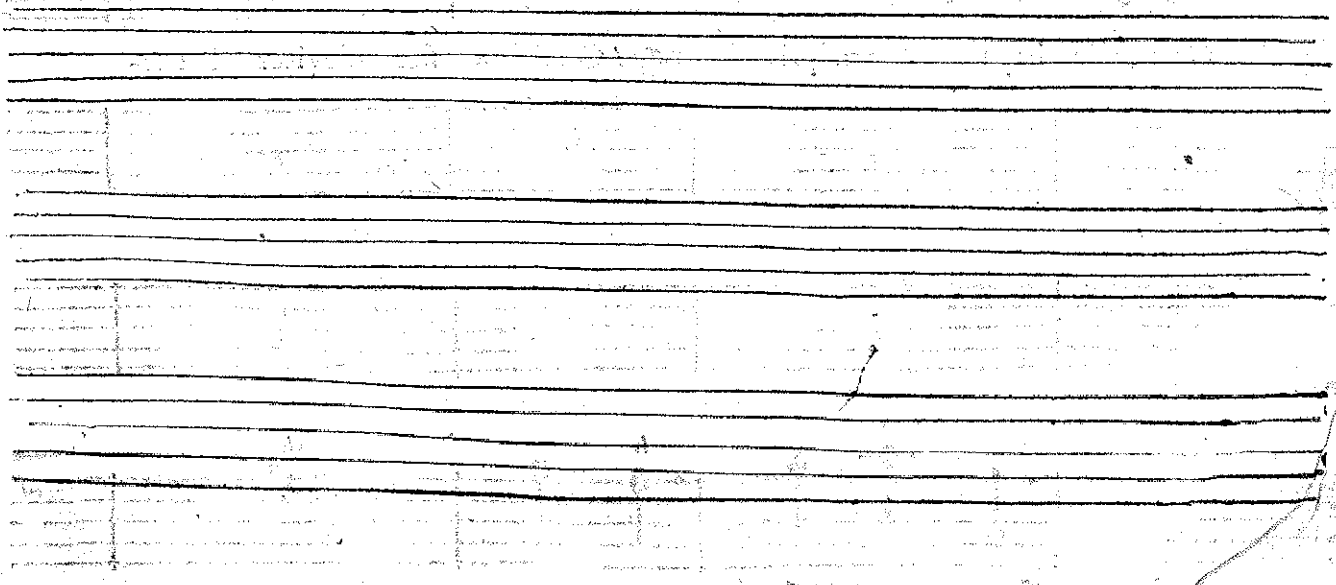
BASSE-CONTINUE.



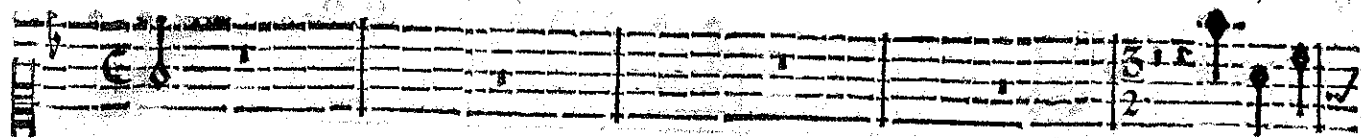
mage Malgré moy trouble mon re-



BASSE-CONTINUE.

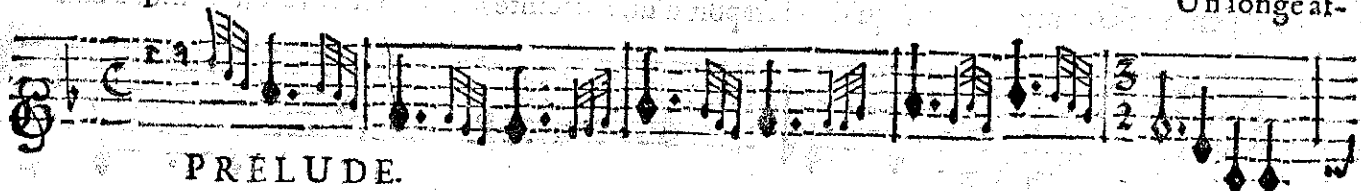


ACTE PREMIER

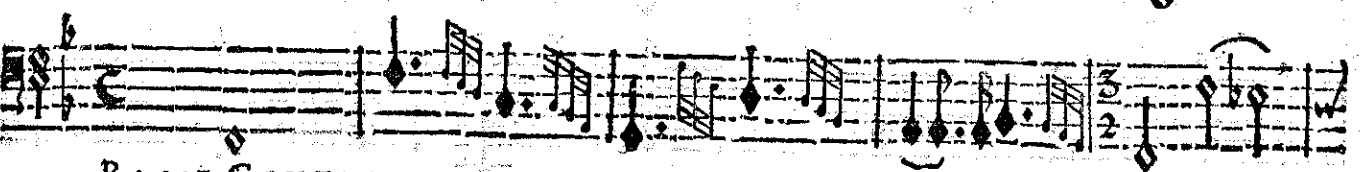
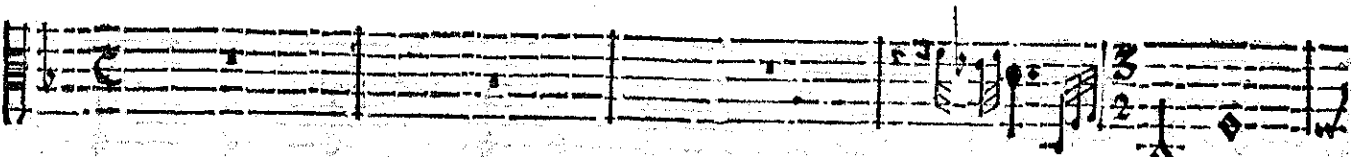
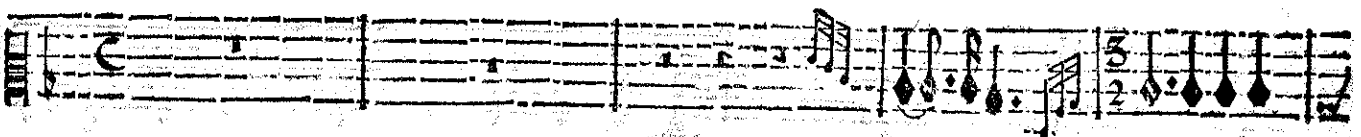
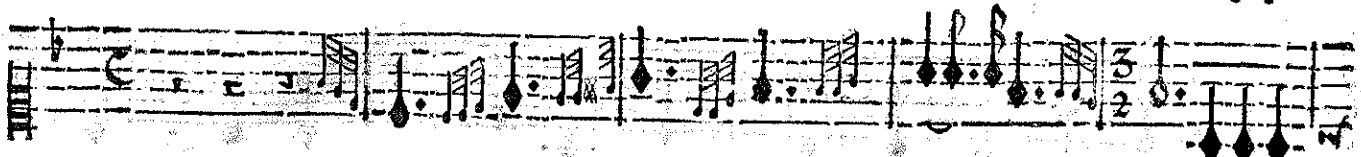


pos.

Un songe af-



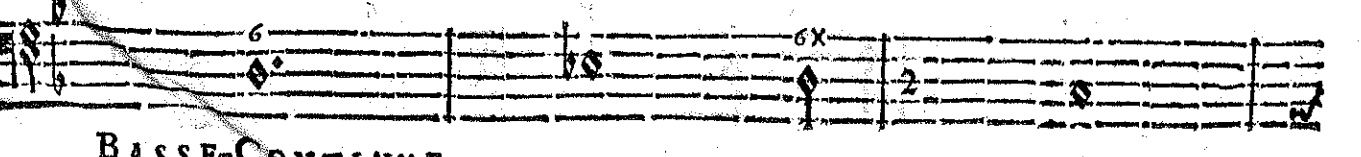
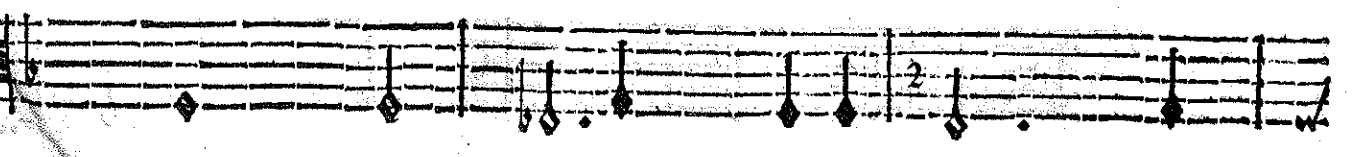
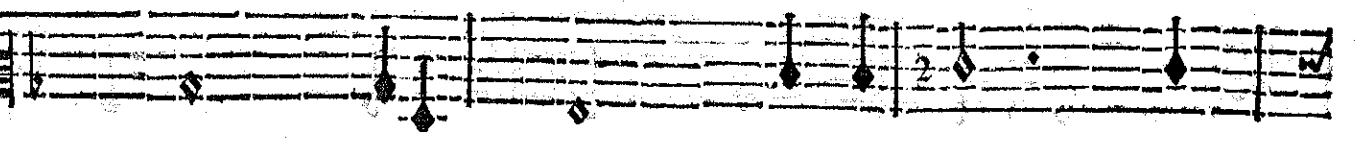
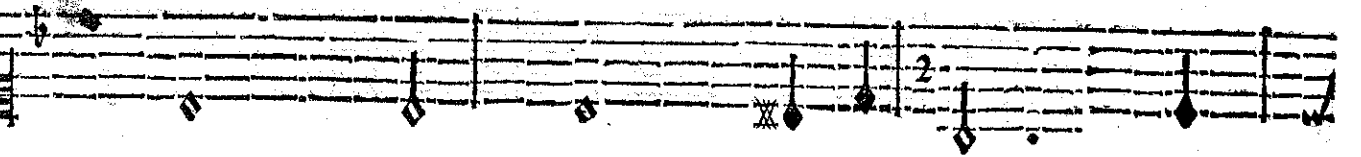
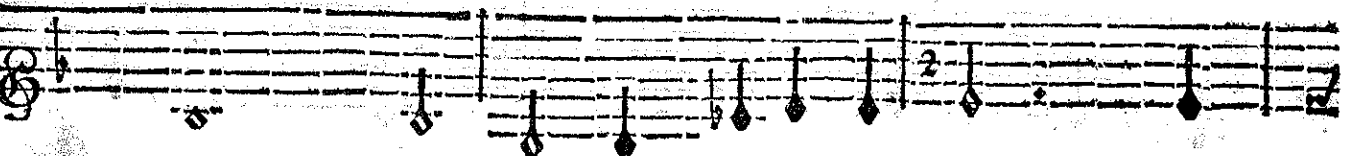
PRELUDE.



BASSE-CONTINUE.

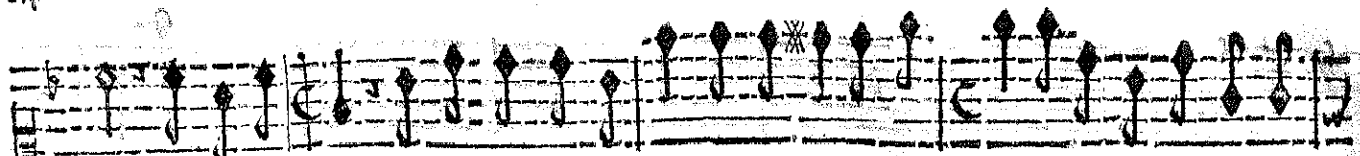


freux m'inspire une fureur nouvelle Contre ce funeste Enne- my: J'ay creu le

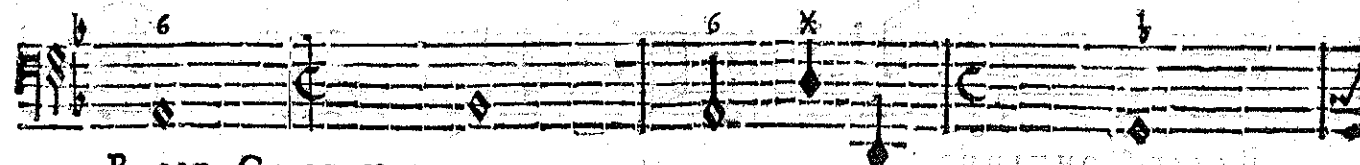
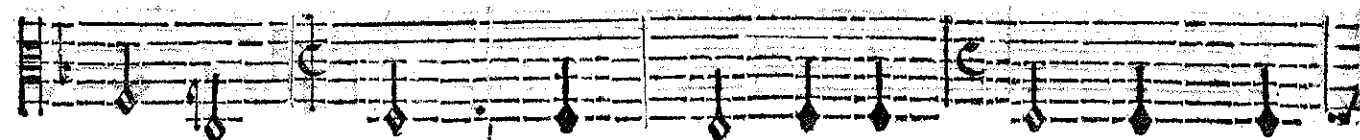
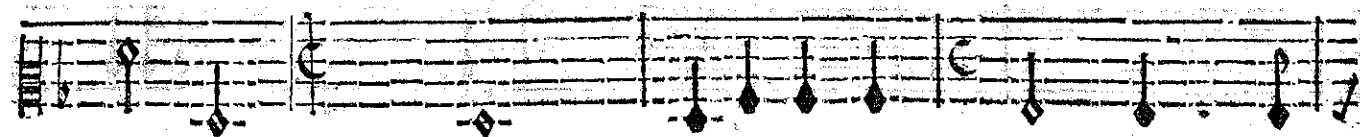
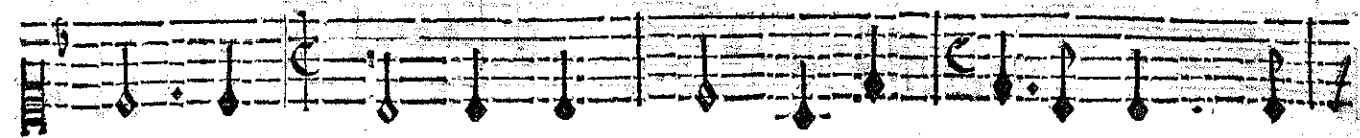
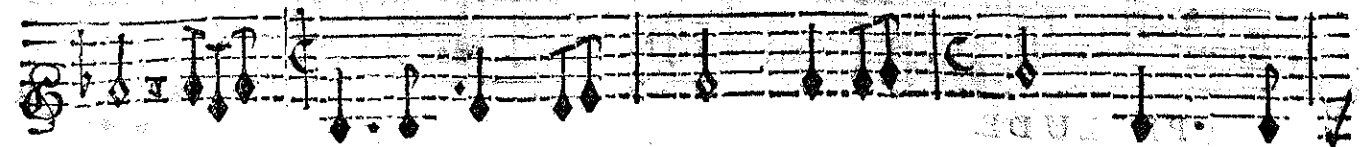


BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



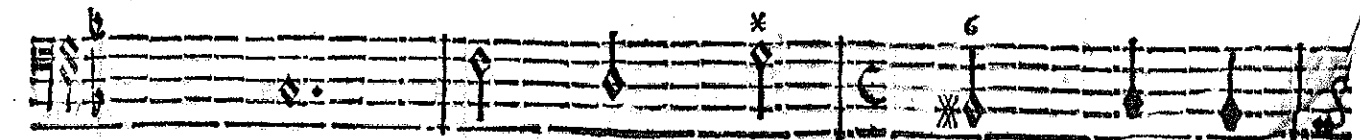
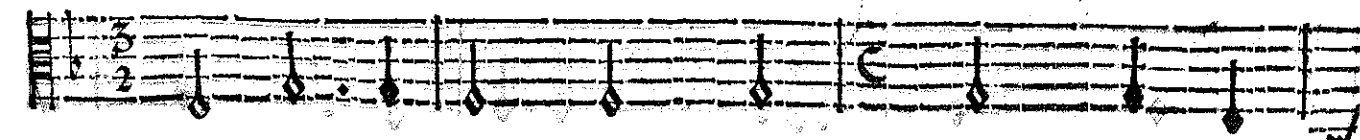
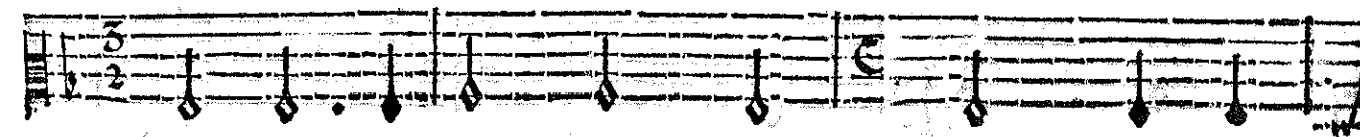
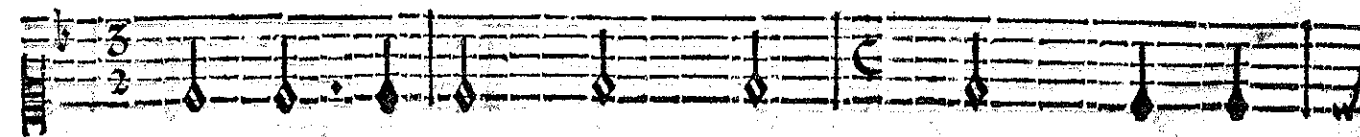
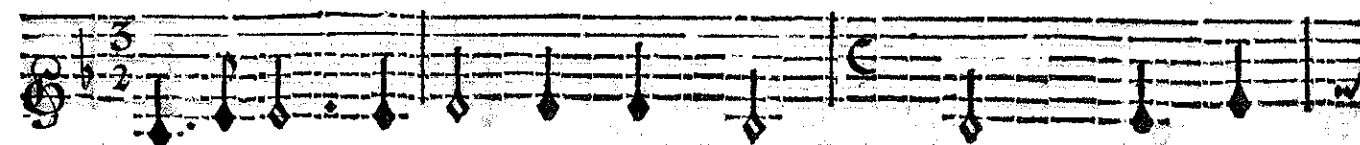
voir, j'en ay fre- my: J'ay crû qu'il me frapoit d'une atteinte mor- telle. Je suis tombée aux



BASSE-CONTINUE.

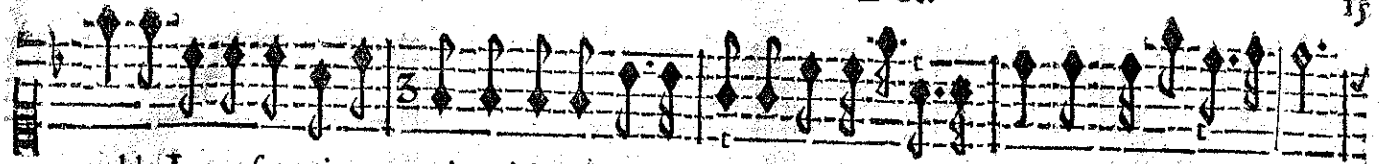


pieds de ce cruel vainqueur; Rië ne fléchissoit sa ri- gueur, Et par un charme inconce-

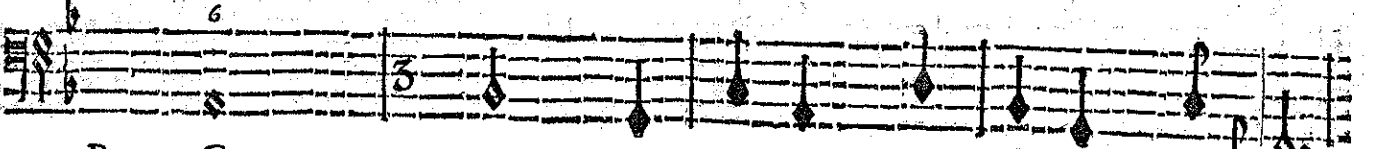
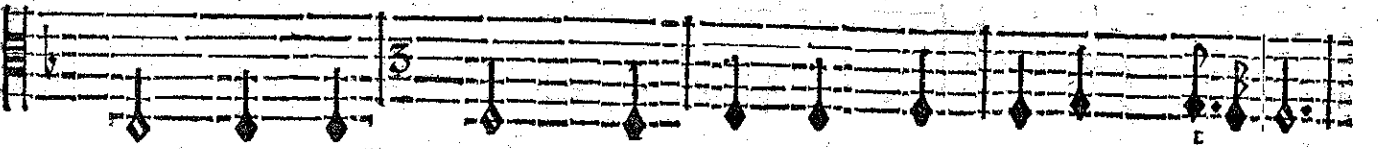
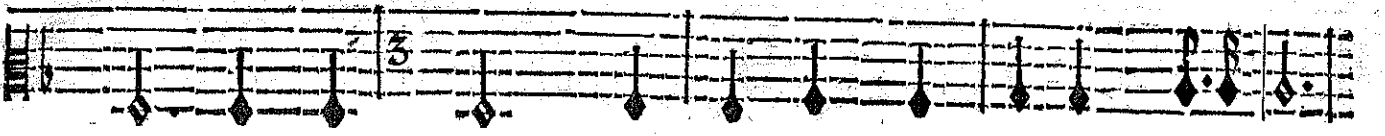
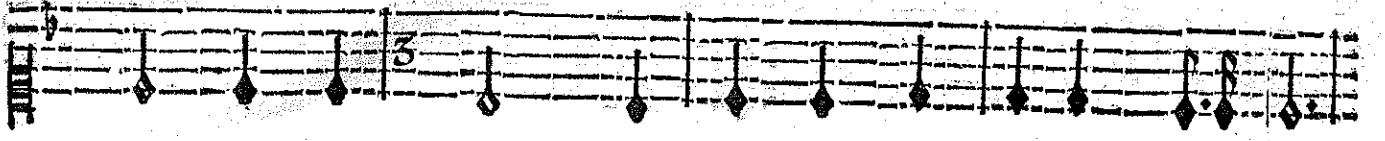


BASSE-CONTINUE,

ACTE PREMIER.



vable Je me sentoïis con-trainte à le trouver aimable D'as le fatal momét qu'il me perçoit le cœur.

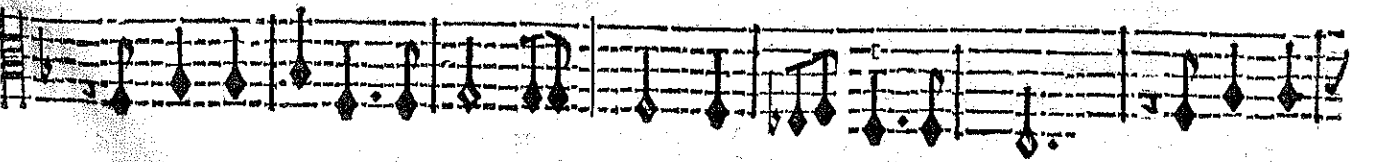
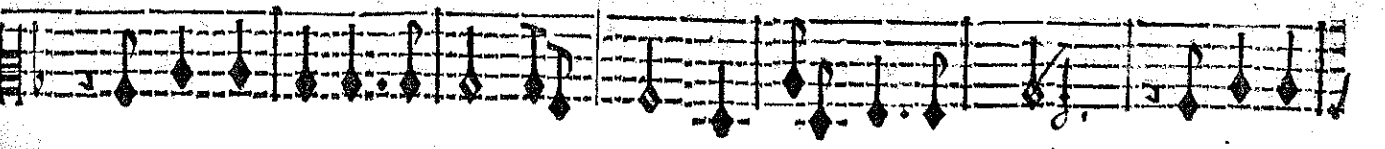
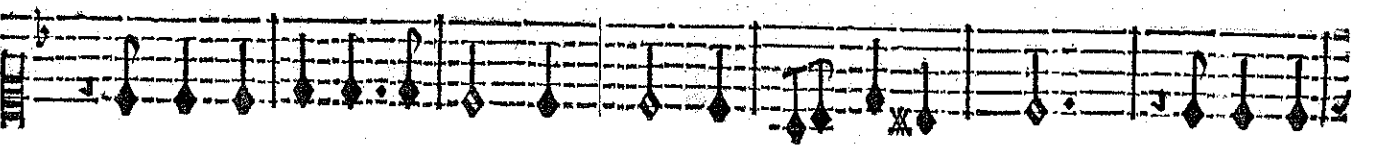


BASSE-CONTINUE.

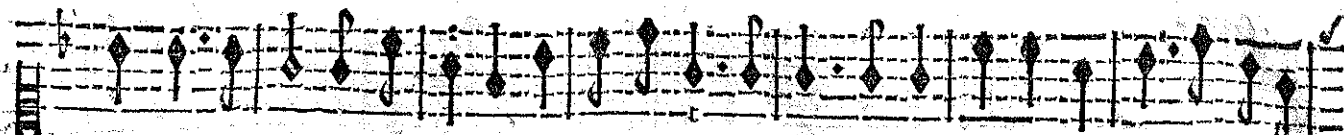


SIDONIE.

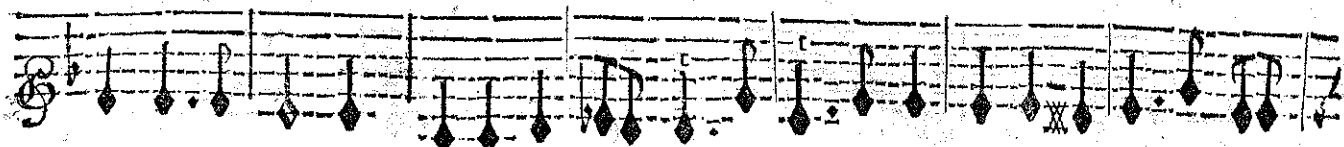
Vous troublez-vous d'une image legere Que le sommeil pro- duit ? Vous troublez-



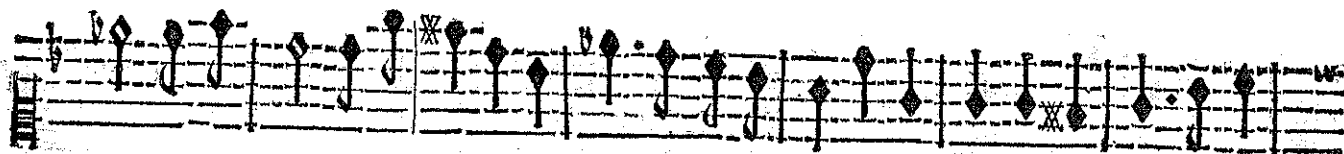
BASSE-CONTINUE.



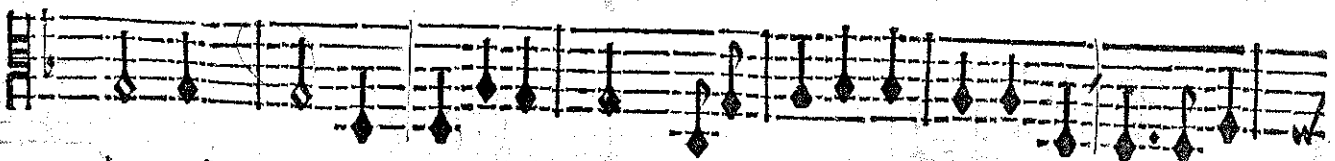
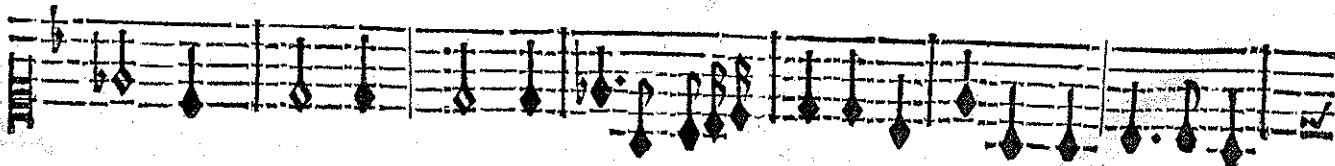
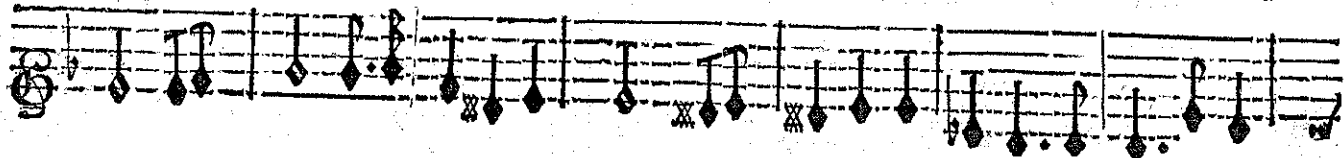
vous d'une image legere Que le sommeil produit? Le beau jour qui vo' luit Doit diffi-



BASSE-CONTINUE.



per cette vaine Chimere Ainsi qu'il a détruit les ombres de la nuit. Le beau



BASSE-CONTINUE.

ACTE PREMIER

jour qui vous luit Doit dissiper cette vaine chimere Ainsi qu'il a de

BASSE-CONTINUE.

truit Les ombres de la Nuit.

BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

SCENE II.

HIDRAOT, suite d'Hidraot, ARMIDE, PHENICE, SIDONIE.

ARMIDE.

HIDRAOT.

Ar- mide, que le sang qui m'unit avec

PRELUDE.

vous Me rend sensible aux soins que l'on prend pour vous plaire! Que votre triomphe m'est

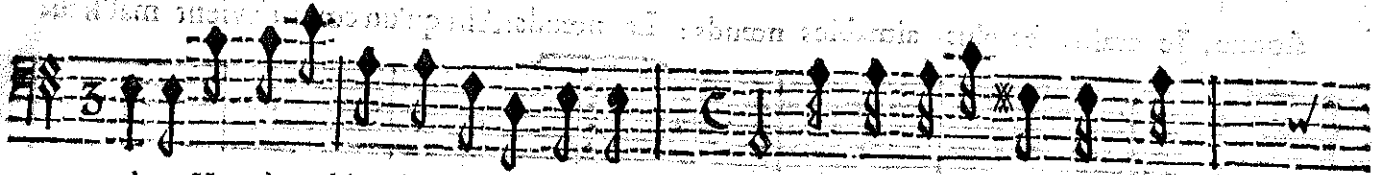
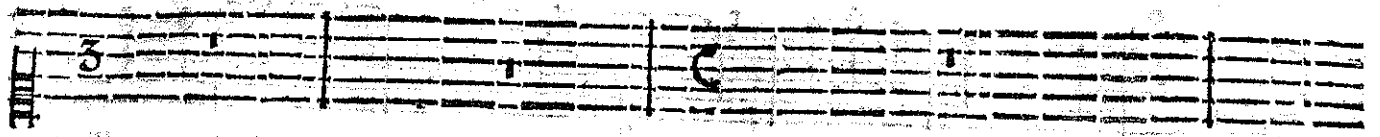
BASSE-CONTINUE.

doux! Que j'aime à voir briller le beau jour qui l'é- claire! Jen'aurois plus de vœux à faire ,

BASSE-CONTINUE.

Si vous choisissiez un Espoux. Je voy de prés la Mort qui me menace, Et bientôt l'age qui me

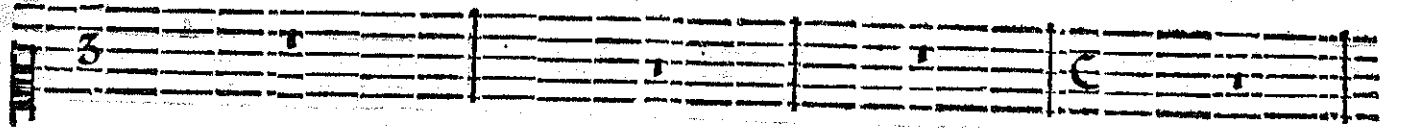
BASSE-CONTINUE.



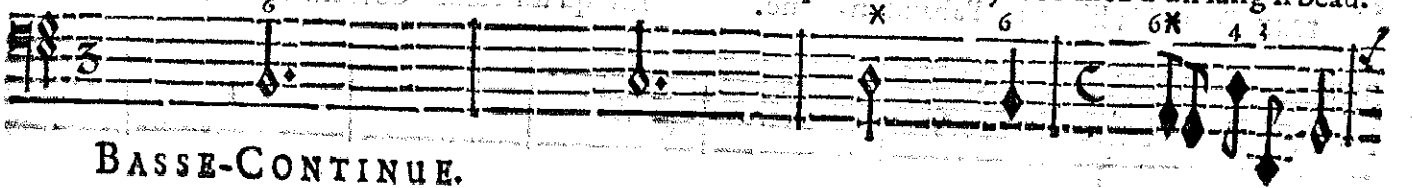
glace Va m'accabler de son pesent far- deau. C'est le dernier bien ou jas-



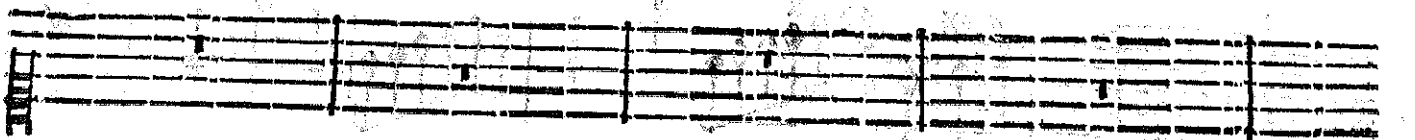
BASSE-CONTINUE.



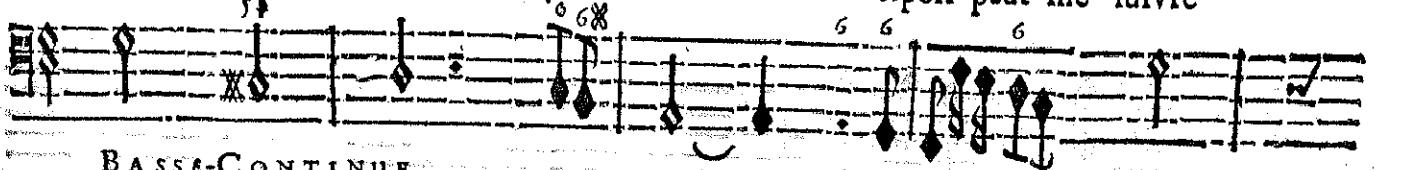
pire Que de voir vostre Himen promette à cét Empire Des Roys for mez d'un sang si beau.



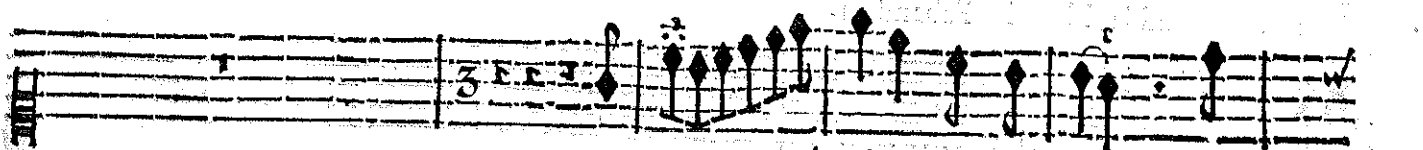
BASSE-CONTINUE.



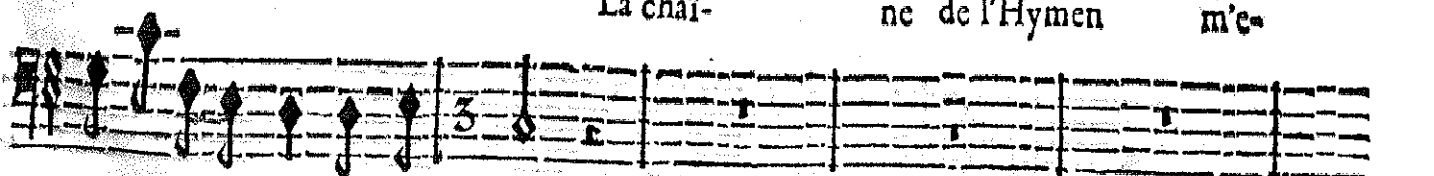
Sans me plaindre du fort je cefferay de vivre Si ce doux espoir peut me suivre



BASSE-CONTINUE.



La chaî- ne de l'Hymen m'e-

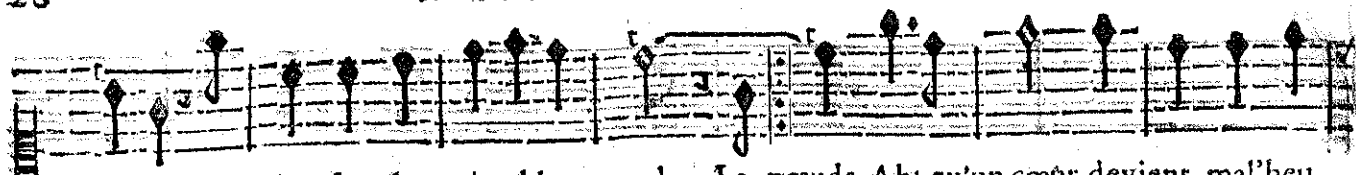


Dans l'affreuse nuit du Tom- beau.

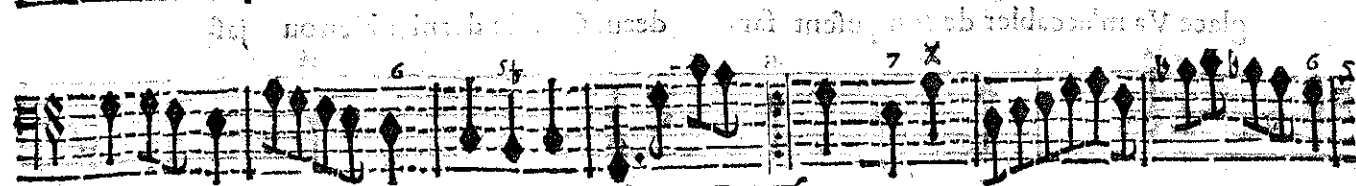
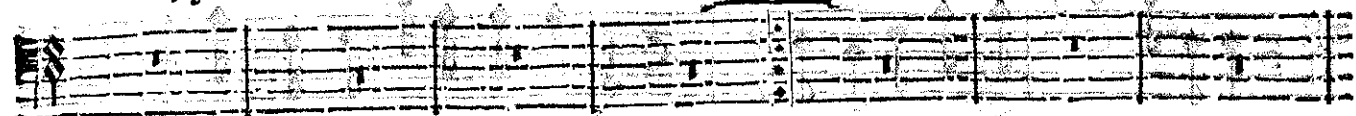


BASSE-CONTINUE.

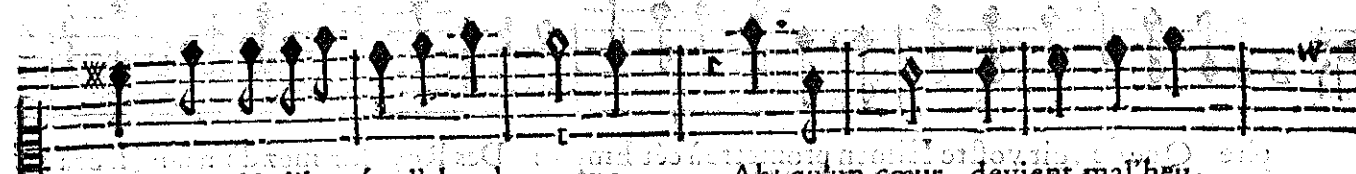
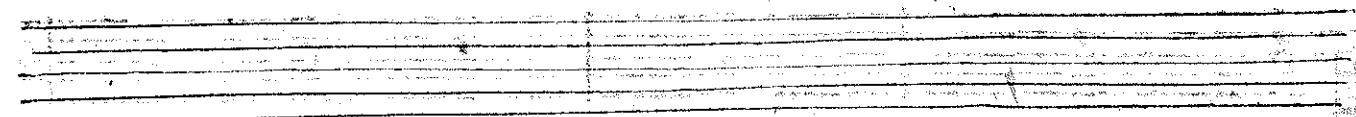
ARMIDE TRAGÉDIE.



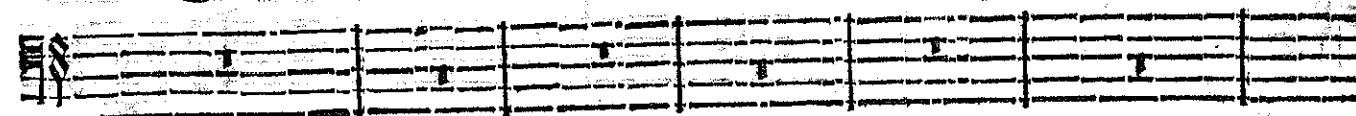
stonne, Je crains les plus aimables nœuds: La-nœuds: Ah! qu'un cœur devient mal'heu-



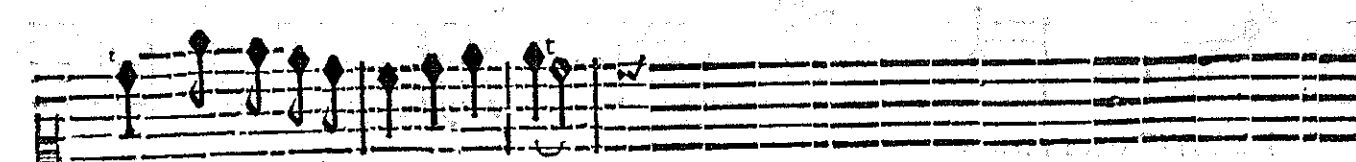
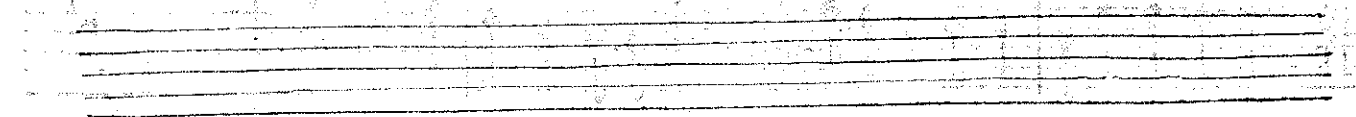
BASSE-CONTINUE.



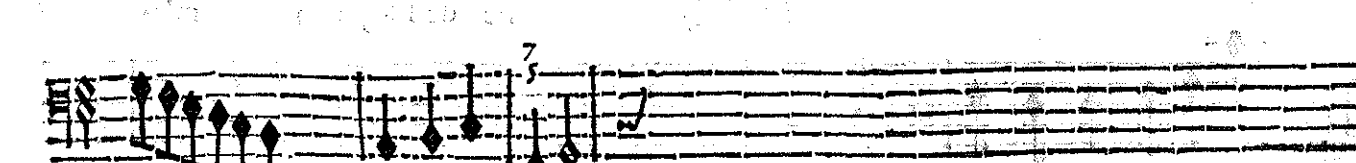
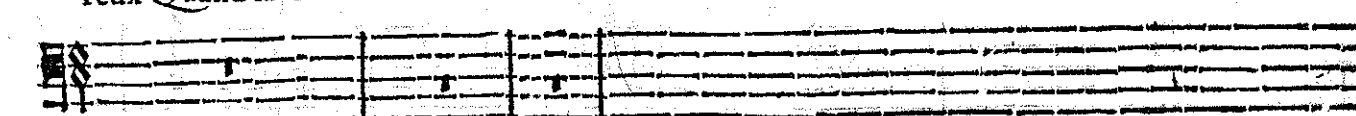
reux Quand la liberté l'abandon- ne. Ah! qu'un cœur devient mal'heu-



BASSE-CONTINUE.



reux Quand la liberté l'abandon-



BASSE-CONTINUE.

nc. VIOLON.

VIOLON.

Pour vous, quâd il vo^s plaist, tout l'Enfer est armé : Vous estes plus sçavante en mon

BASSE-CONTINUE.

art que moy-mesme, De grâds Roys à vos pieds mettent leur Diadème; Qui vo^s void un mo-

BASSE-CONTINUE.

ment est pour jamais charmé; Pouvez-vous mieux goster vostre bonheur exttême Qu'a-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

vec un Espoux que l'on ayme, Et qui soit digne d'estre aymé? Pouvez-vous mieux goû-

BASSE-CONTINUE.

ter vostre bon-heur extrême Qu'avec un Espoux que l'on ayme, Et qui soit digne

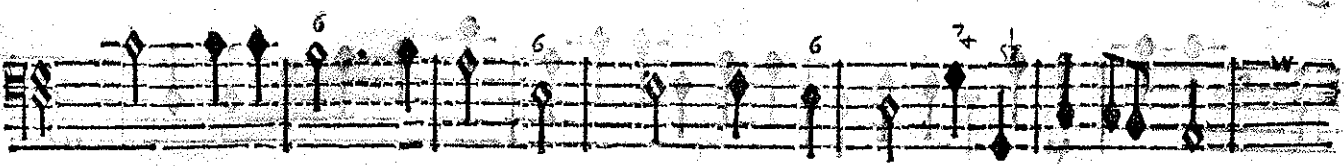
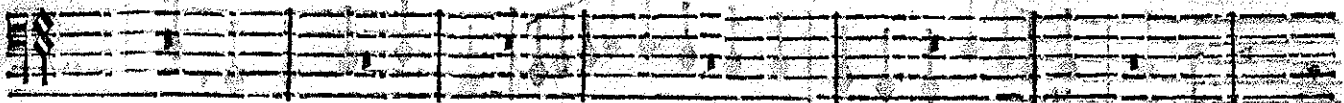
BASSE-CONTINUE.

d'estre ai- mé.

BASSE-CONTINUE.



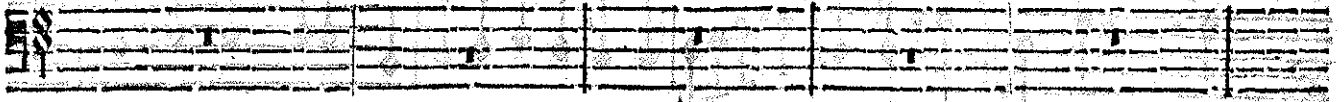
Contre mes ennemis à mon gré je déchaîne Le noir Empire des Enfers, L'Amour



BASSE-CONTINUE.



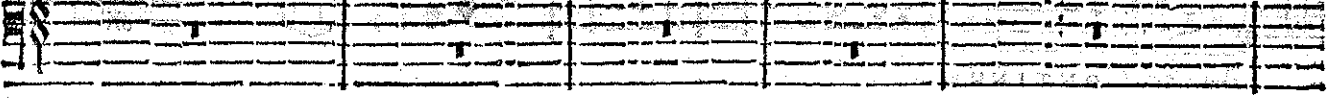
met des Rois dans mes fers, Je suis de mille Amants Maistresse souveraine, Mais je



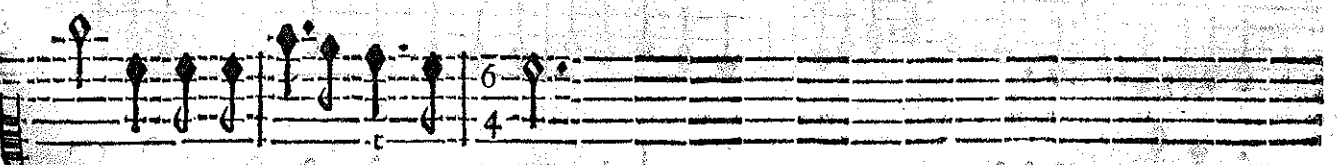
BASSE-CONTINUE.



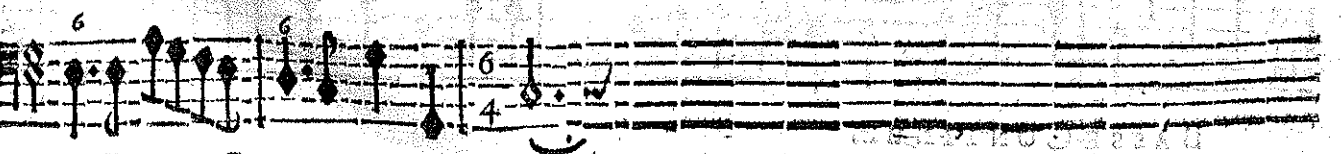
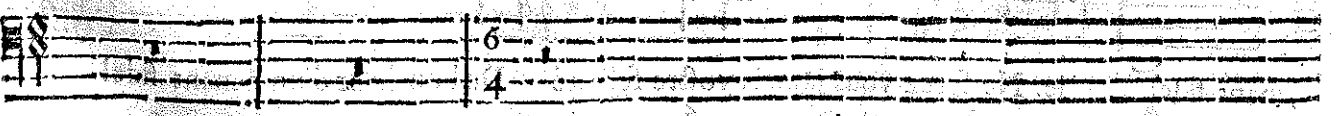
faits mon pl^o grand bon-heur D'estre maistresse de mô cœur. Mais je faits mon plus grad bon-



BASSE-CONTINUE.

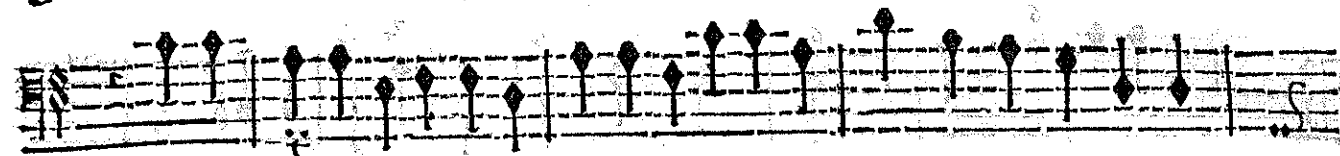
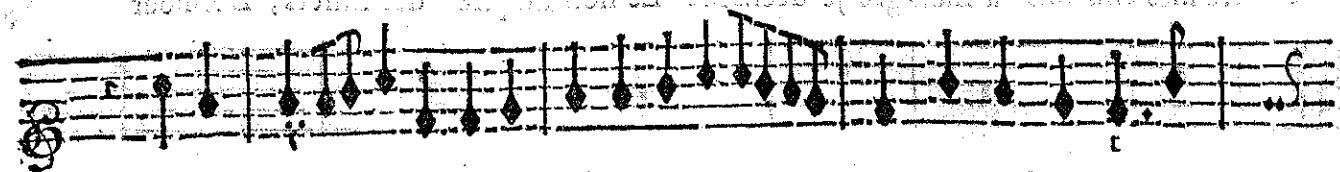


heur D'estre maistresse de mon cœur.



BASSE-CONTINUE.

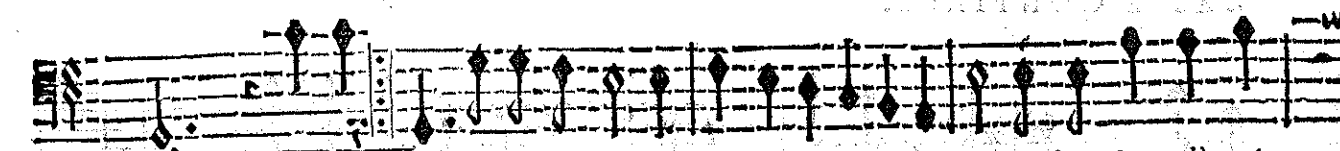
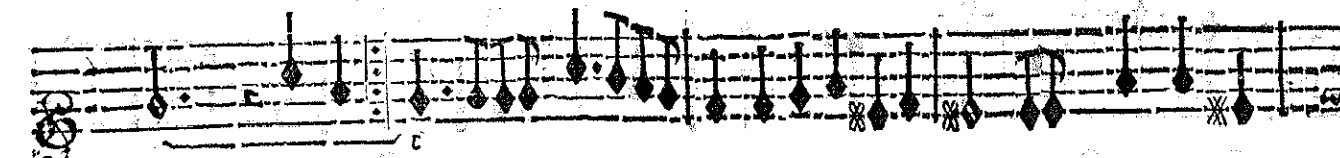
ARMIDE, TRAGÉDIE.



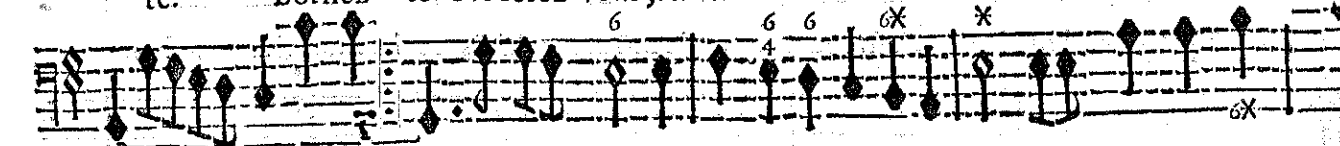
Bornez-vous vos desirs à la gloire cruelle Des maux que fait vostre beau-



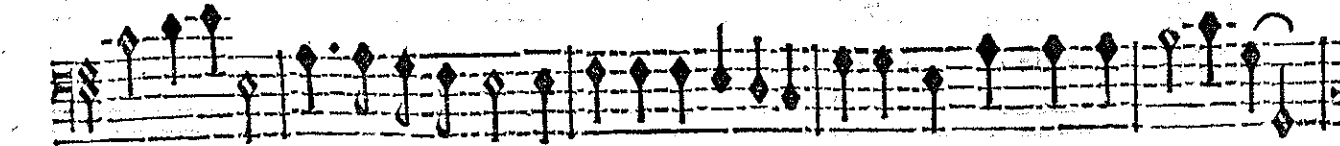
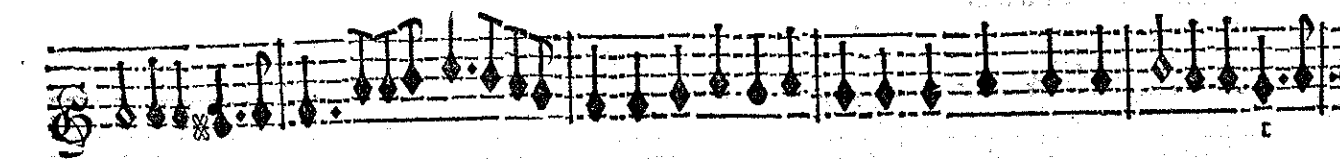
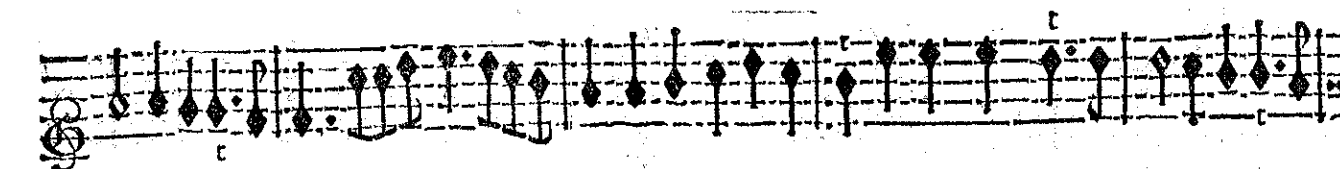
BASSE-CONTINUE.



té. Bornez-té. Ne ferez-vous jamais vostre félicité Du bon-heur d'un A-



BASSE-CONTINUE.

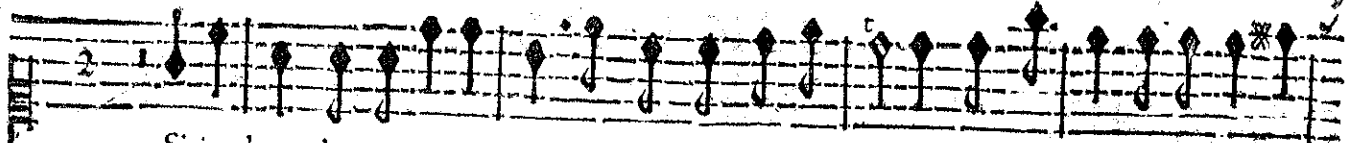


mant fidel- le. Ne ferez-vous jamais vostre félicité Du bon-heur d'un Amant fidel-

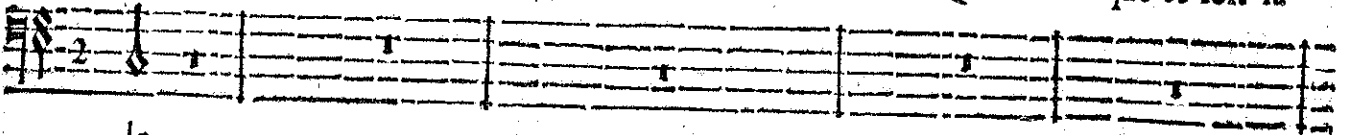


BASSE-CONTINUE.

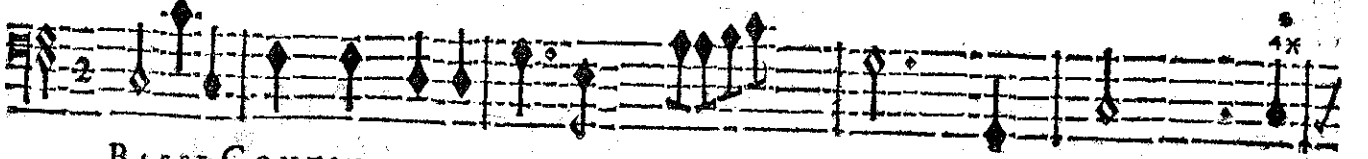
ACTE PREMIER.



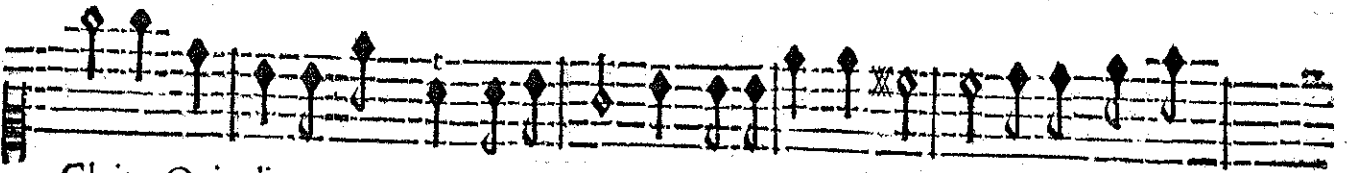
Si je doy m'engager un jour, Au moins vous devez croire Qu'il faudra que ce soit la



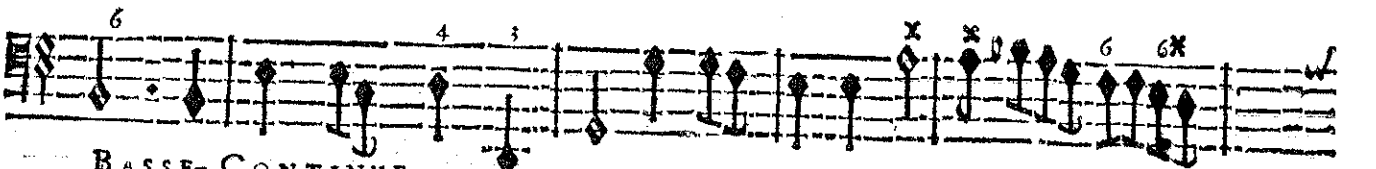
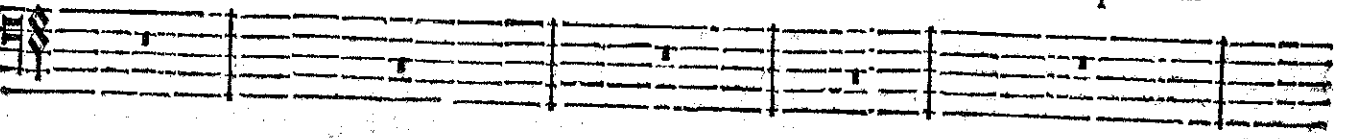
le.



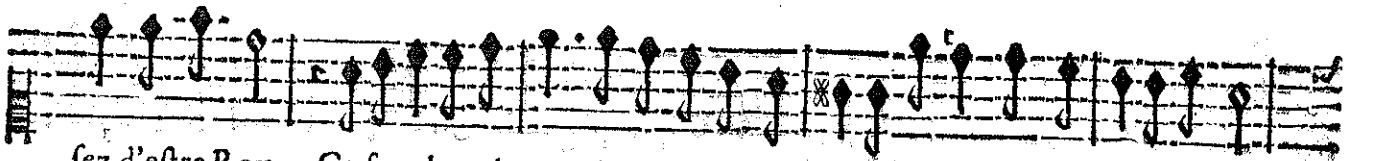
BASSE-CONTINUE.



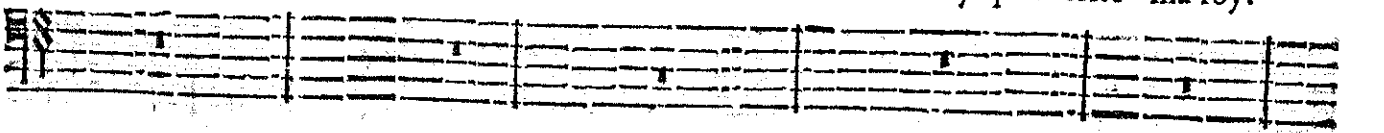
Gloire Qui livre mon cœur à l'Amour. Pour devenir mon Maistre Ce n'est point af-



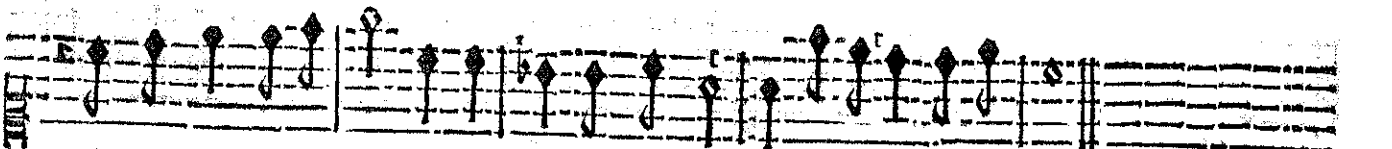
BASSE-CONTINUE.



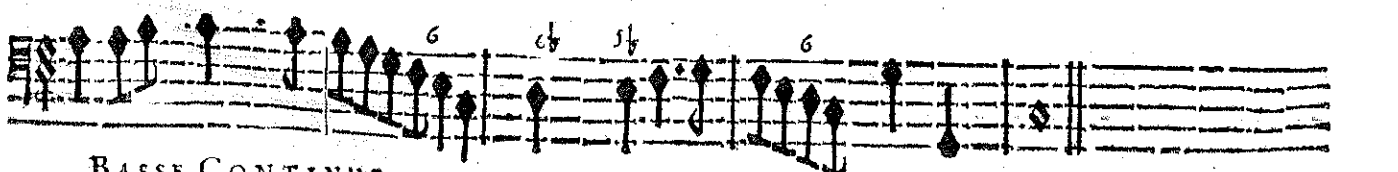
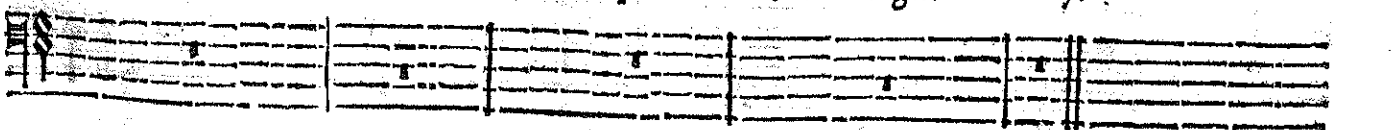
fez d'estre Roy. Ce fera la valeur qui me fera connoistre Celuy qui merite ma foy.



BASSE-CONTINUE.



Le Vainqueur de Renaud, si quelqu'un le peut estre, Sera digne de moy.



BASSE-CONTINUE.

D

ARMIDE, TRAGEDIE.

SCENE III.

2

VIOLONS.

This is the first system of music for the Violons. It consists of a single staff with a treble clef and a '2' time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes.

This is the second system of music for the Violons, continuing the rhythmic pattern from the first system.

This is the third system of music for the Violons.

This is the fourth system of music for the Violons.

This is the fifth system of music for the Violons.

Two empty musical staves.

This is the sixth system of music for the Violons.

This is the seventh system of music for the Violons.

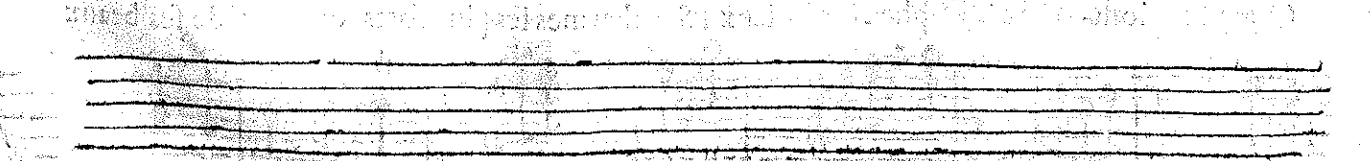
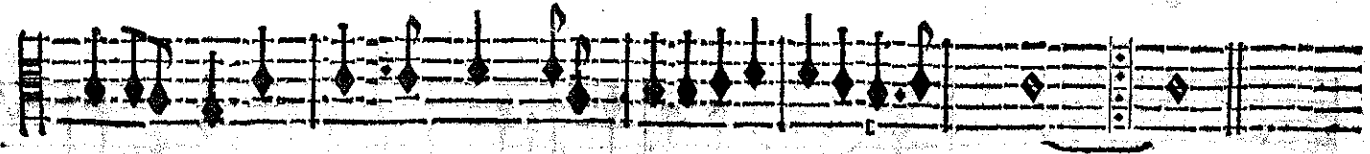
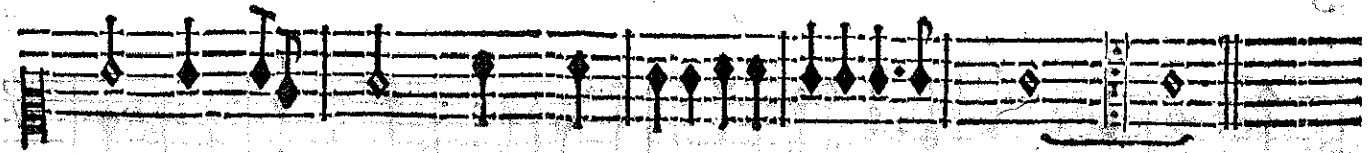
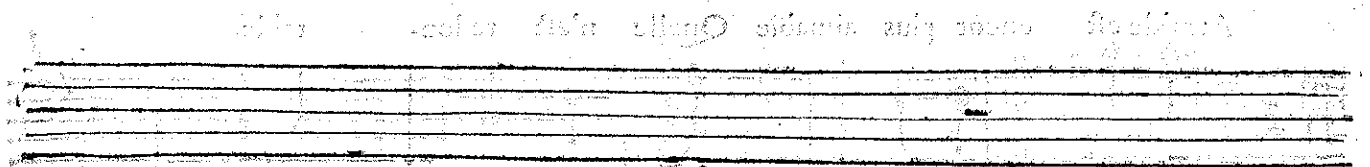
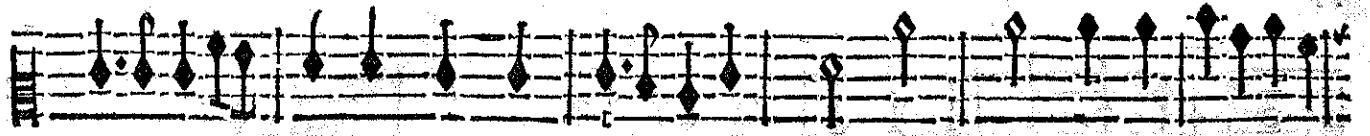
This is the eighth system of music for the Violons.

This is the ninth system of music for the Violons.

This is the tenth system of music for the Violons.

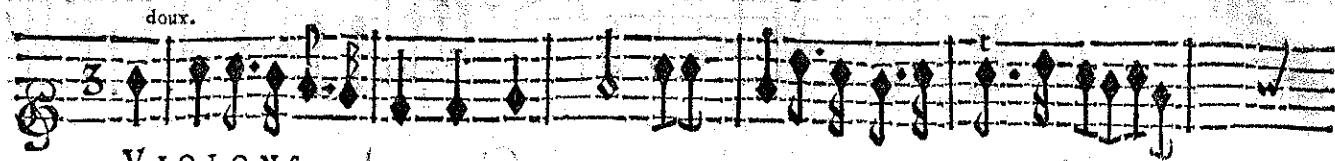
Two empty musical staves.

ACTE PREMIER.



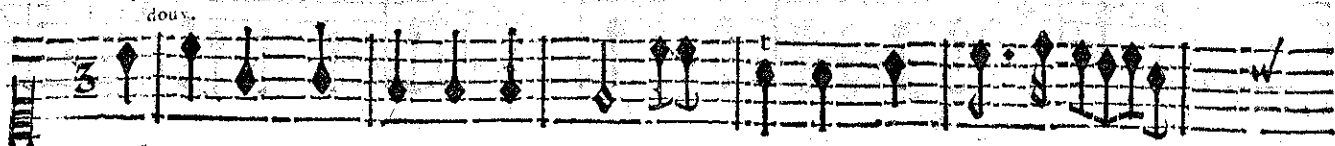
ARMIDE TRAGEDIE,
HIDRAOT.

doux.



VIOLONS.

doux.



doux.



doux.



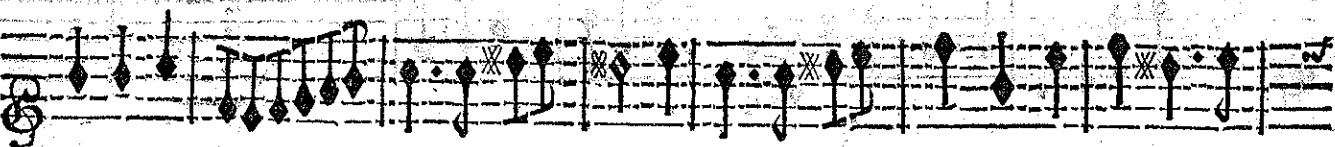
doux.



Armide est encor plus aimable Quelle n'est redou- table.



BASSE-CONTINUE.

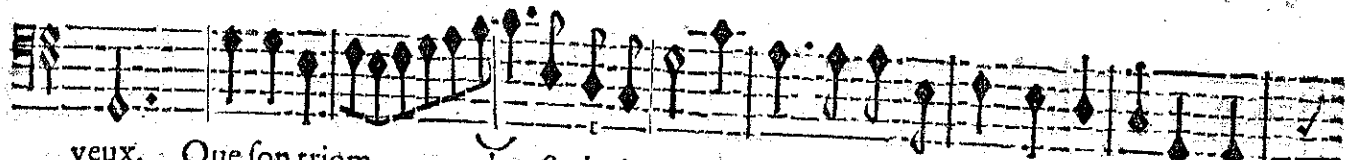
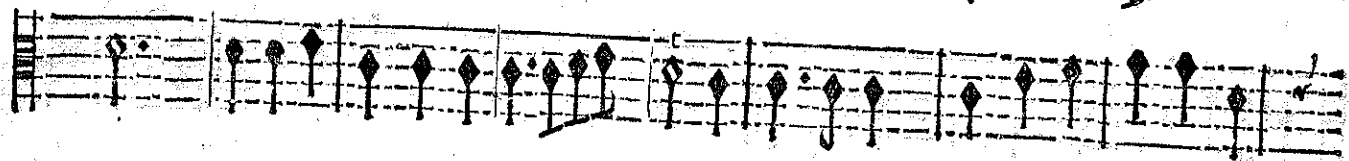
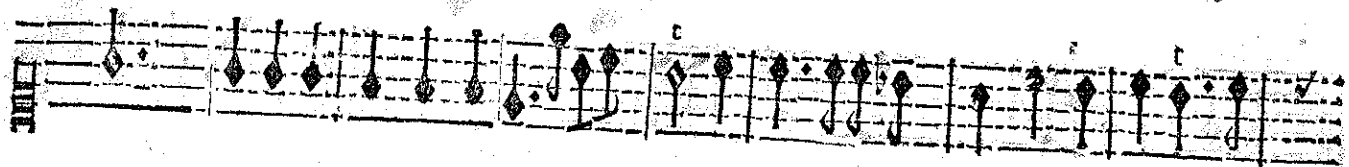


Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux



BASSE-CONTINUE.

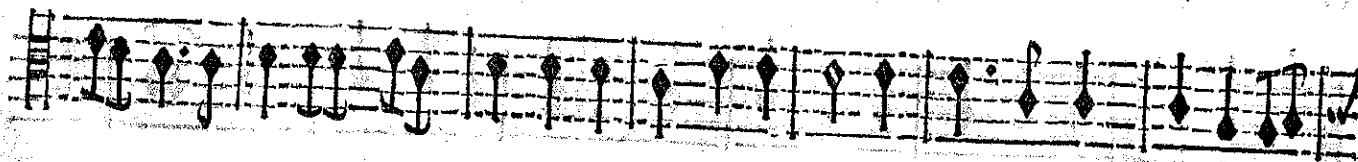
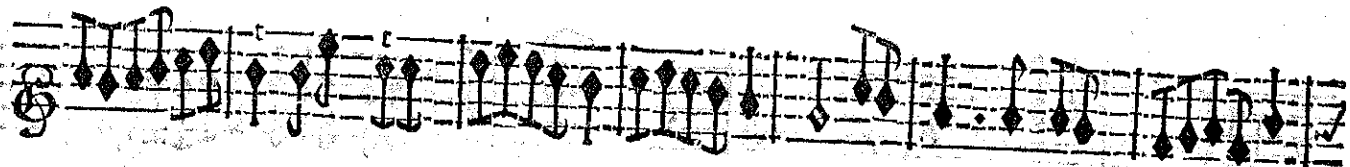
ACTE PREMIER.



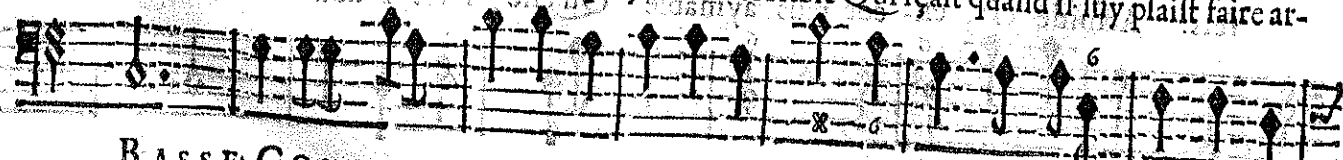
yeux. Que son triom- phe est glorieux! Ses charmes les pl^s forts s^ont ceux de ses beaux



BASSE-CONTINUE.



yeux. Elle n'a pas besoin d'employer l'art terrible Qui fait quand il luy plaist faire ar-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

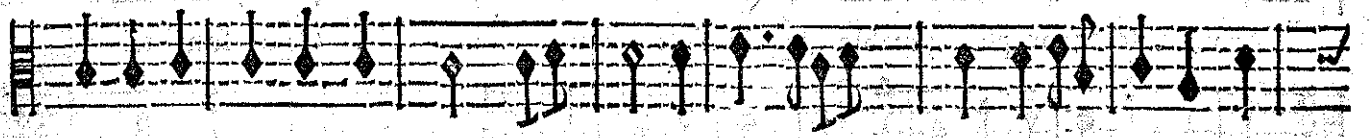
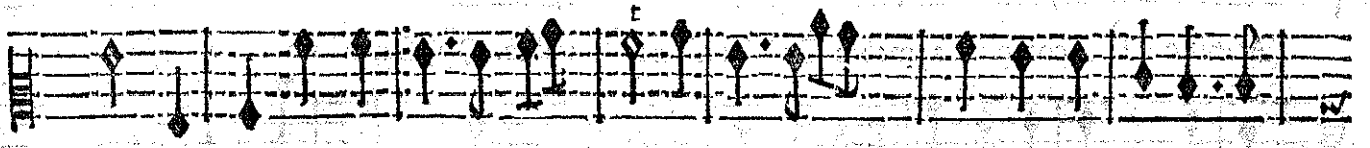
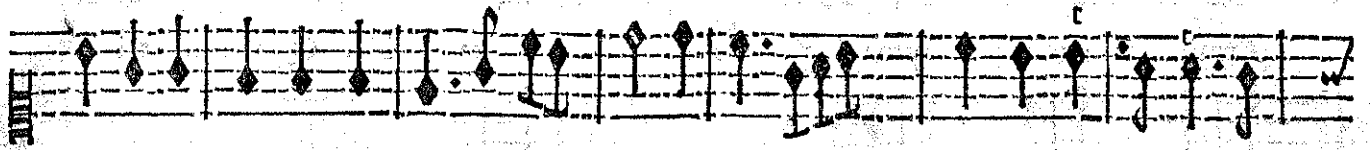
mer les Enfers; Sa beauté trouve tout possible, Nos plu^r fiers Ennemis gemissent dans les

BASSE-CONTINUE.

fers. Armide est en-cor plus aymable Qu'elle n'est redou-ta-ble.

BASSE-CONTINUE.

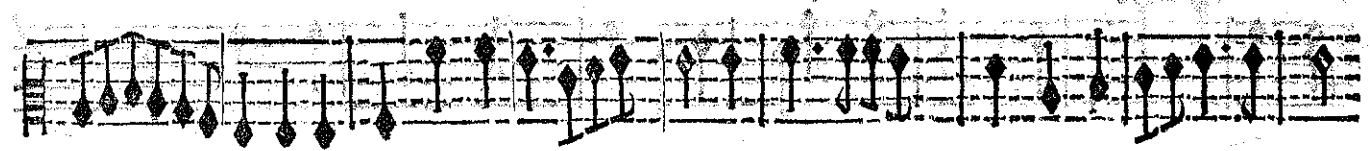
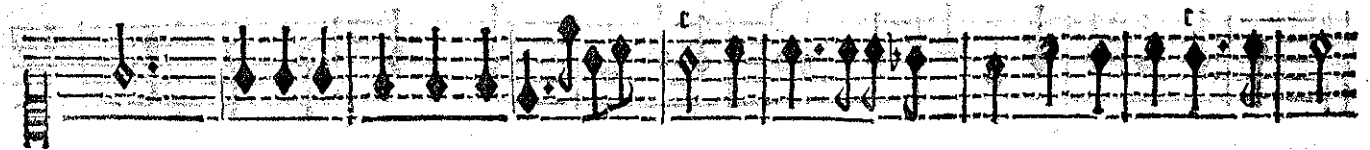
BASSE-CONTINUE



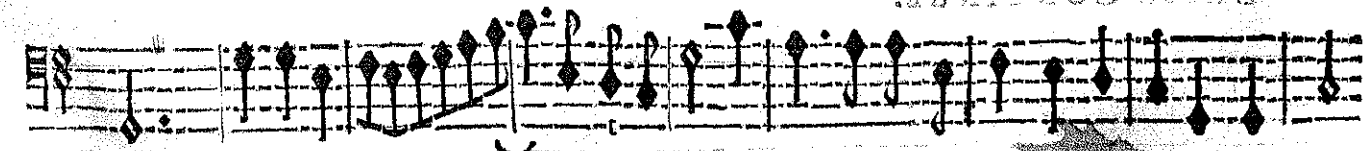
Que son triom- phe est glorieux ! Ses charmes les plus forts sont ceux de ses beaux



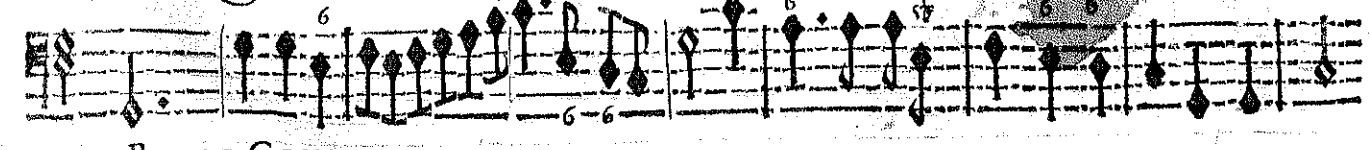
BASSE-CONTINUE.



BASSE-CONTINUE.



yeux. Que son triom- phe est glorieux ! Ses charmes les pl^o forts sont ceux de ses beaux yeux



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

CHOEURS.

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redoutable. Que son triomphe est glori-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

Armide est encor plus aymable Qu'elle n'est redou- ta- ble. Que son tri-

BASSE-CONTINUE.

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux

omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

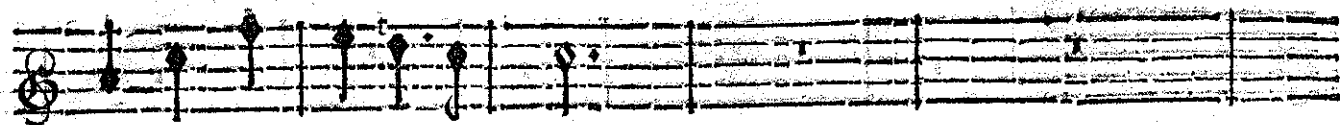
yeux. Que son triom- phe est glorieux, Ses charmes les plus

yeux. Que son triomphe est glorieux, Que son triomphe est glorieux, Ses charmes les plus

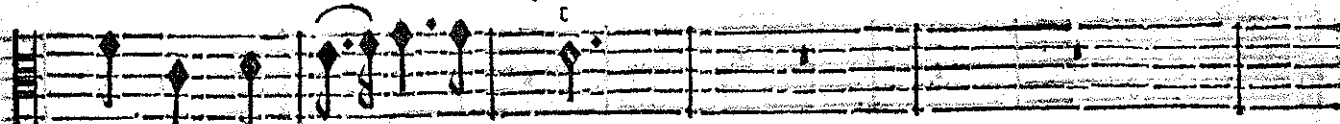
yeux. Que son triomphe est glorieux, est glorieux, Ses charmes les plus

yeux. Que son triom- phe est glorieux, Ses charmes les plus

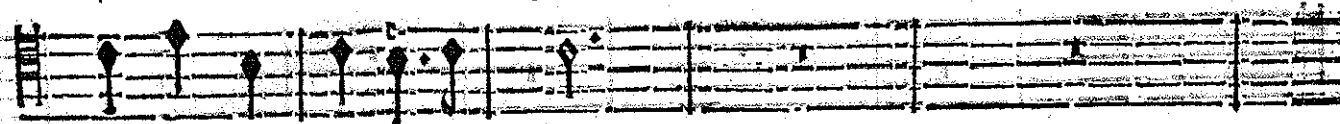
BASSE CONTINUE.



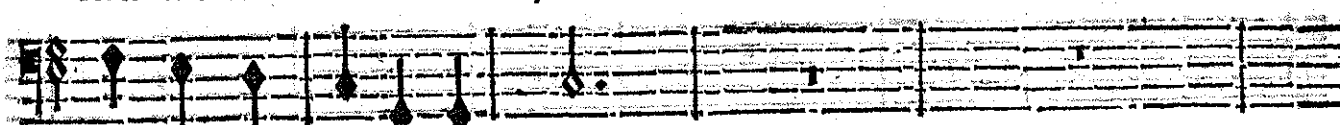
forts sont ceux de ses beaux yeux.



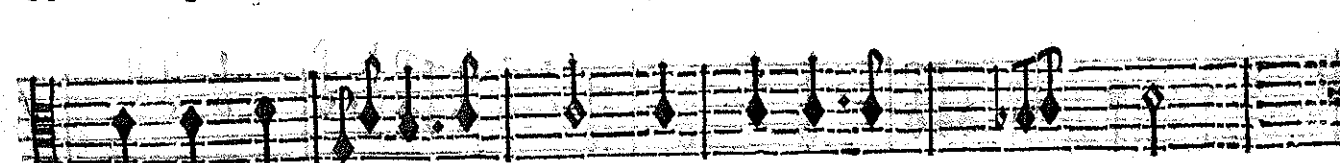
forts sont ceux de ses beaux yeux.



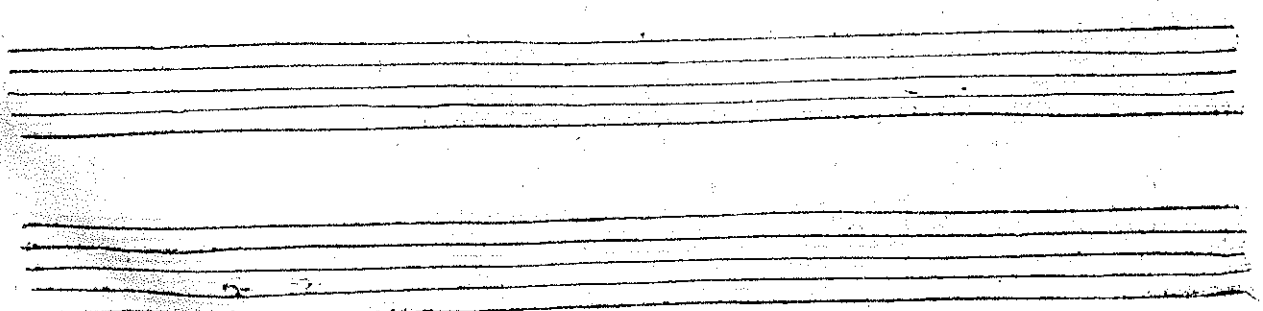
forts sont ceux de ses beaux yeux.



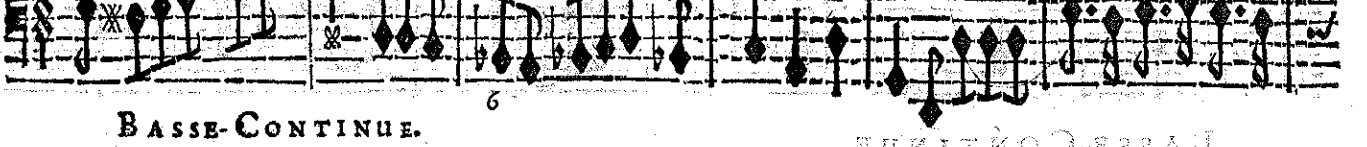
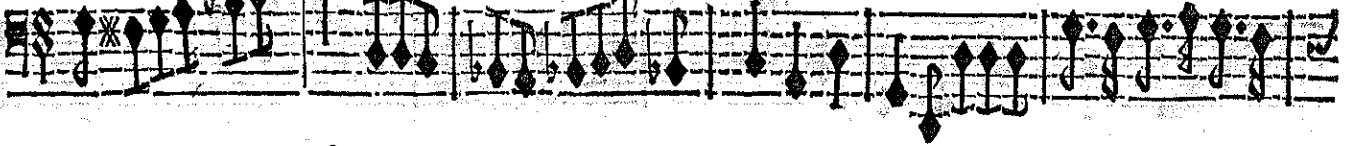
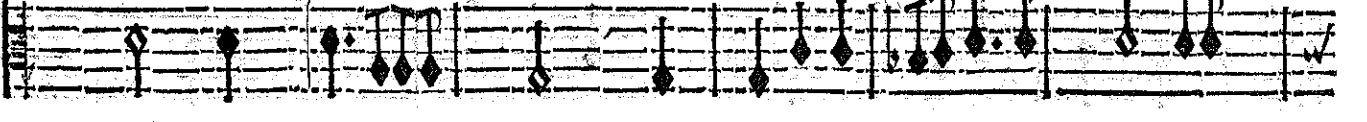
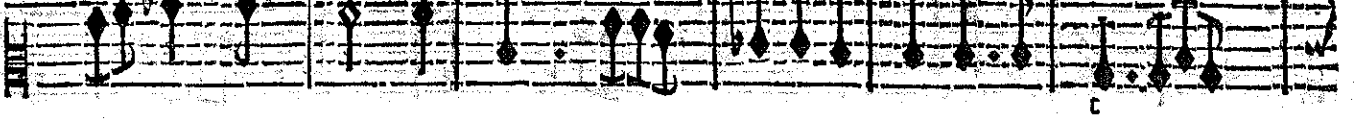
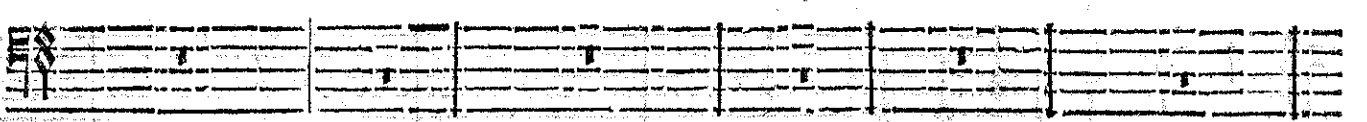
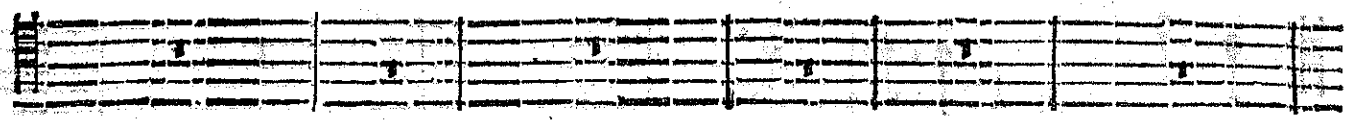
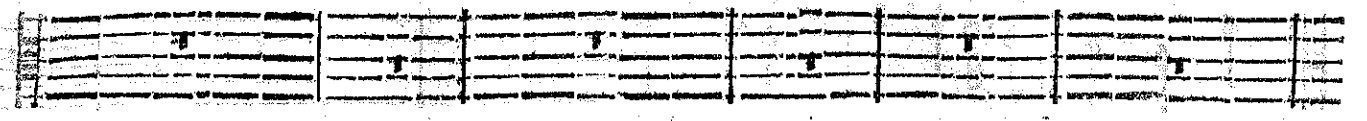
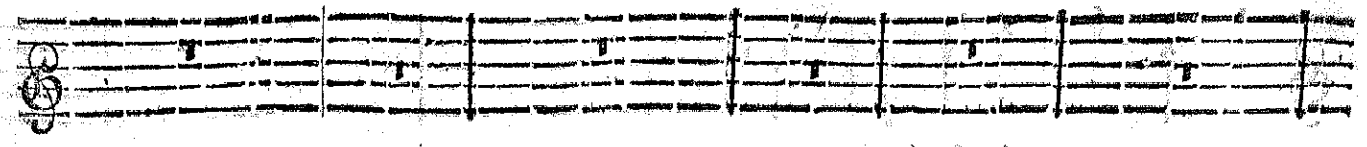
forts sont ceux de ses beaux yeux.



BASSE-CONTINUE.

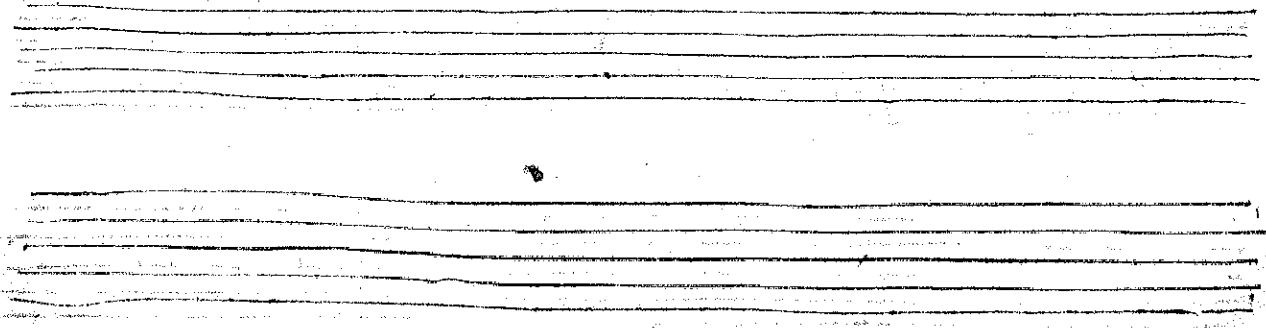


ARMIDE TRAGEDIE



BASSE-CONTINUE.

БАСИ-КОНТИНЕ



First musical staff with notes and rests.

Ar-

Second musical staff with notes and rests.

Ar-

Third musical staff with notes and rests.

Ar-

Fourth musical staff with notes and rests.

Ar-

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.

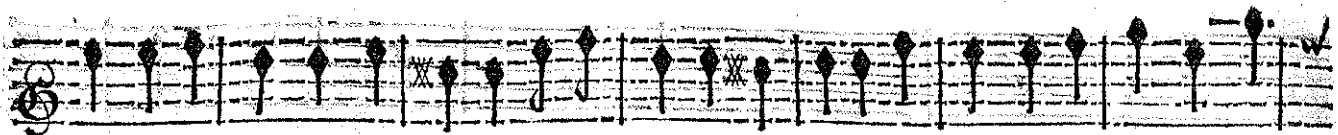
Ninth musical staff with notes and rests.

Tenth musical staff with notes and rests.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page.

ARMIDE, TRAGÉDIE.



mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



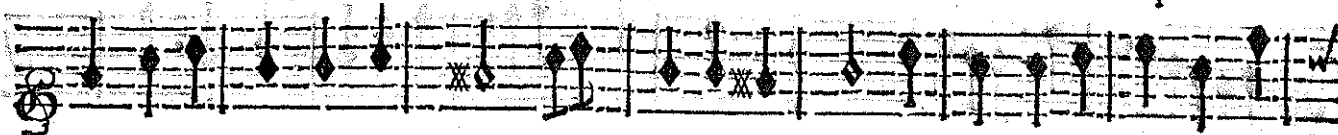
mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



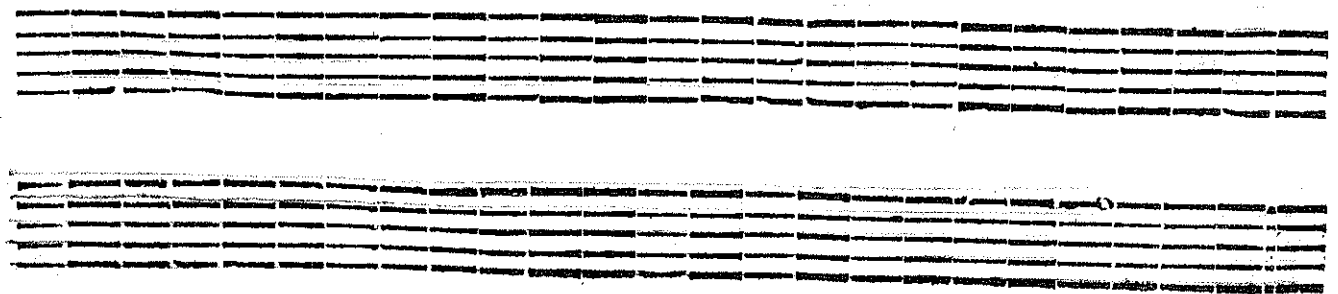
mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



mide est encor plus aimable Quelle n'est redoutable. Armide est encor plus ai-



BASSE-CONTINUE.



mable Qu'elle n'est redou- table. Que son triom- phe est glori-
mable Qu'elle n'est redou- table. Que son triom- phe est glori-
mable Qu'elle n'est redou- ta- ble. Que son triom-
mable Qu'elle n'est redou- ta- ble. Que son triom-

BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

euX! Que son triom- phe est glorieux! Que son triomphe est glorieux! Que son tri-
euX! Que son triom- phe est glorieux! Que son triom- phe est glori-
phe est glorieux! Que son triom- phe est glorieux! Que son triomphe est glori-
phe est glorieux! Que son triom- phe est glorieux! Que son triom-

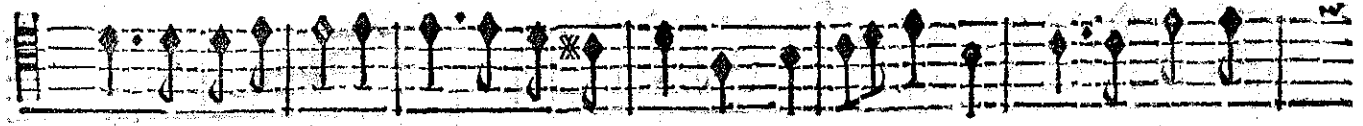
BASSE-CONTINUE.



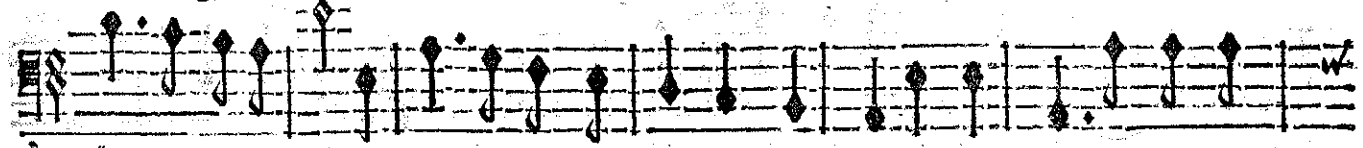
omphe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



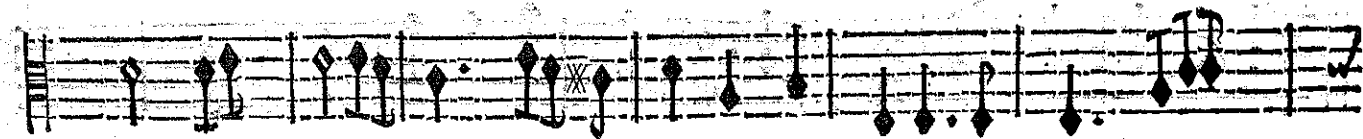
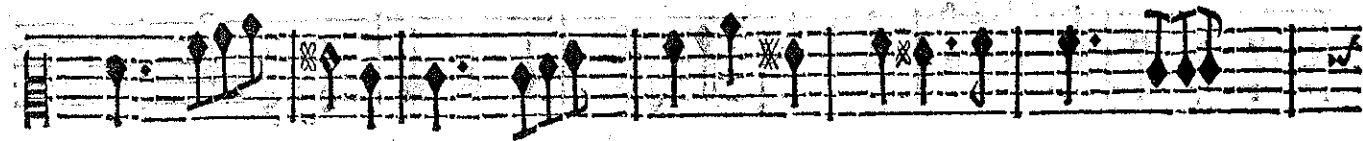
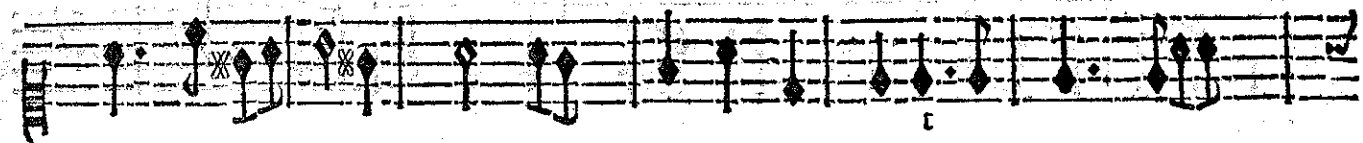
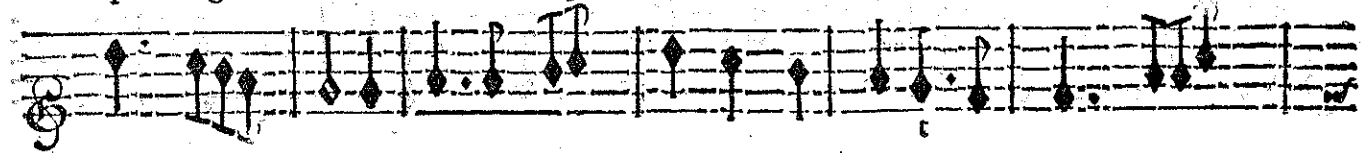
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



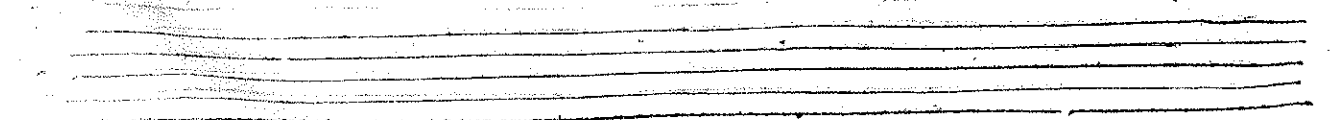
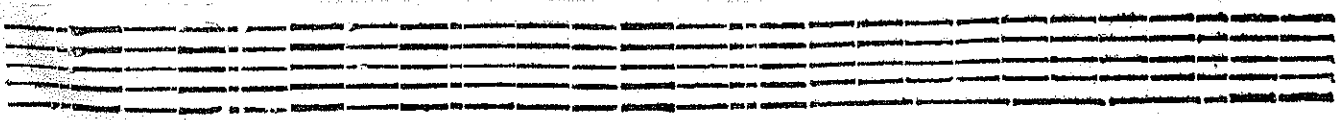
eux! est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux. Que son tri-



BASSE CONTINUE.



ARMIDE, TRAGÉDIE.

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

eux, Que son triomphe est glorieux Ses charmes les plus forts sont ceux de ses beaux

omphe est glorieux, est glorieux, Ses charmes les plus forts sont ceux de ses beaux

om- phe est glorieux, Ses charmes les plus forts sont ceux de ses beaux

BASSE-CONTINUE.



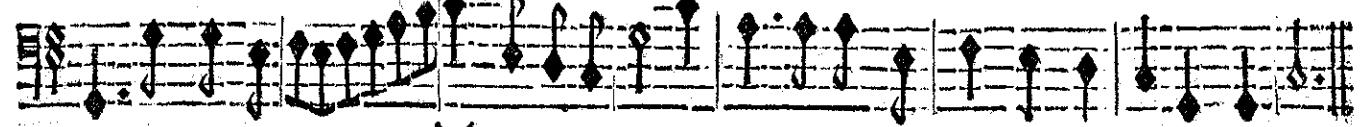
yeux. Que son triom- phe est glorieux! Ses charmes les plus forts sont ceux de ses beaux yeux.



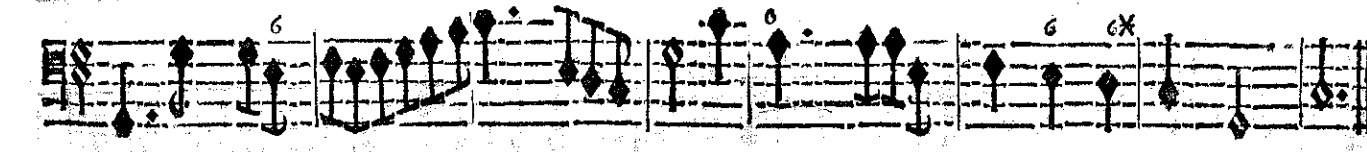
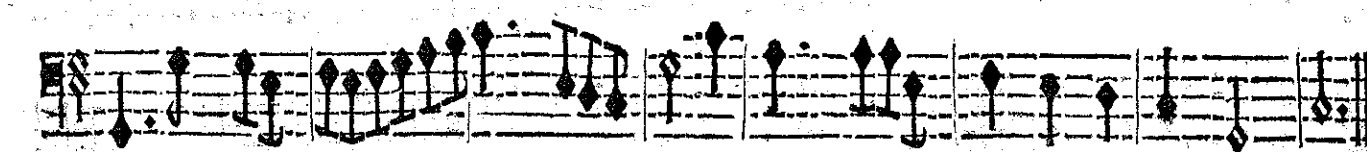
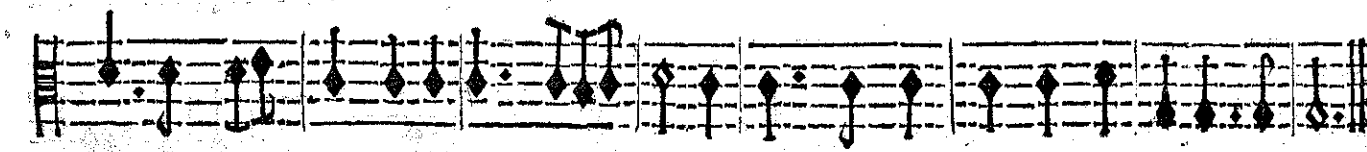
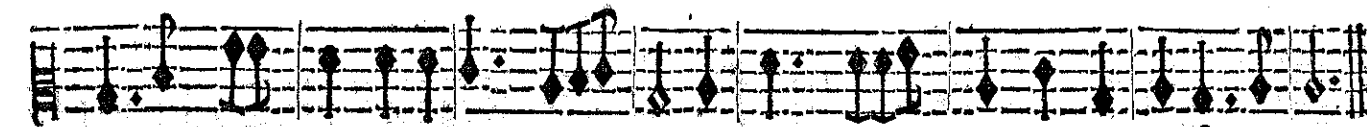
yeux. Que son triomphe est glorieux! est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.



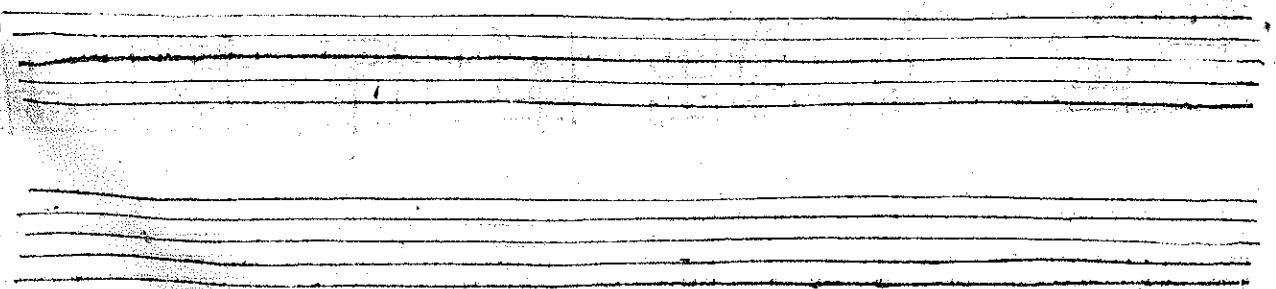
yeux. Que son triomphe est glorieux! est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.



yeux. Que son triom- phe est glorieux! Ses charmes les pl^o forts sont ceux de ses beaux yeux.



BASSE-CONTINUE.



1^{re} Sarabande

ARMIDE, TRAGEDIE

On joue le Rondeau deux fois.

Musical staff 1: Treble clef, 3/4 time signature, first line of the Rondeau melody.

RONDEAU.

Musical staff 2: Bass clef, 3/4 time signature, second line of the Rondeau melody.

Musical staff 3: Bass clef, 3/4 time signature, third line of the Rondeau melody.

Musical staff 4: Bass clef, 3/4 time signature, fourth line of the Rondeau melody.

Musical staff 5: Bass clef, 3/4 time signature, fifth line of the Rondeau melody.

Two empty musical staves.

Musical staff 6: Treble clef, 3/4 time signature, sixth line of the Rondeau melody.

Musical staff 7: Bass clef, 3/4 time signature, seventh line of the Rondeau melody.

Musical staff 8: Bass clef, 3/4 time signature, eighth line of the Rondeau melody.

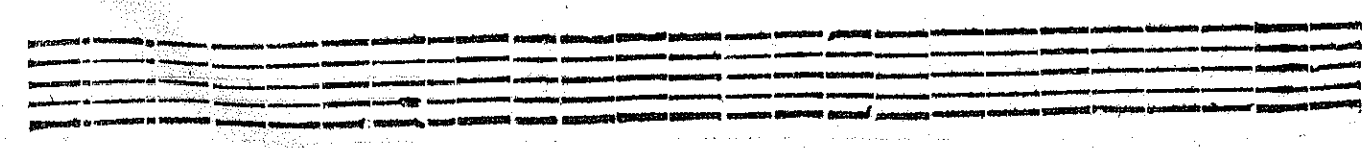
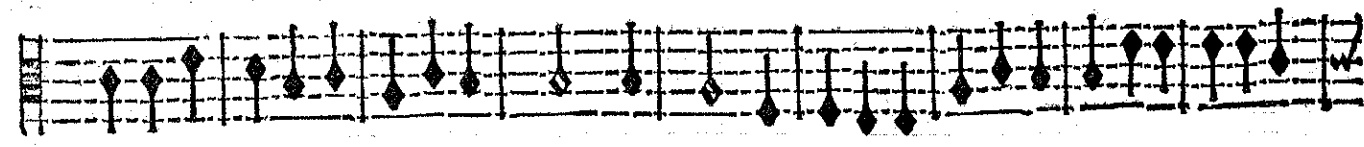
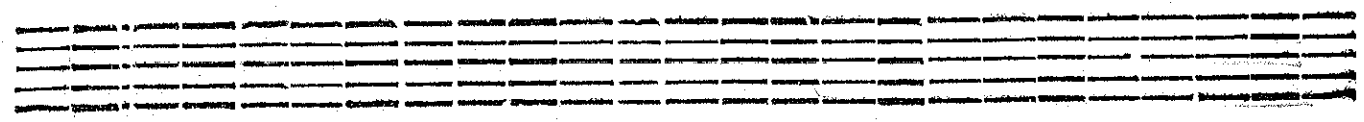
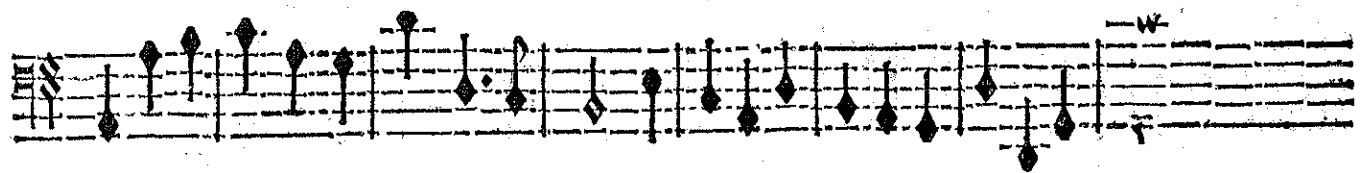
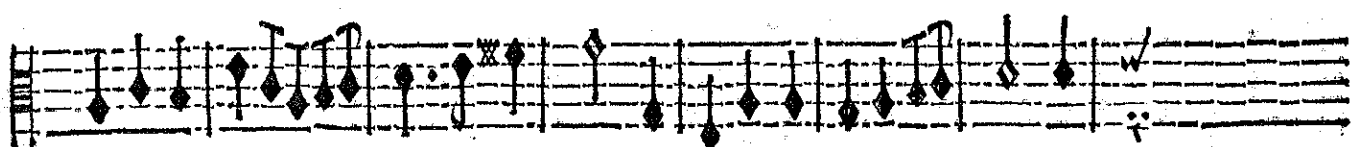
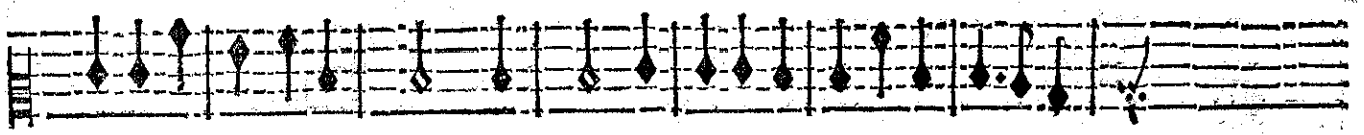
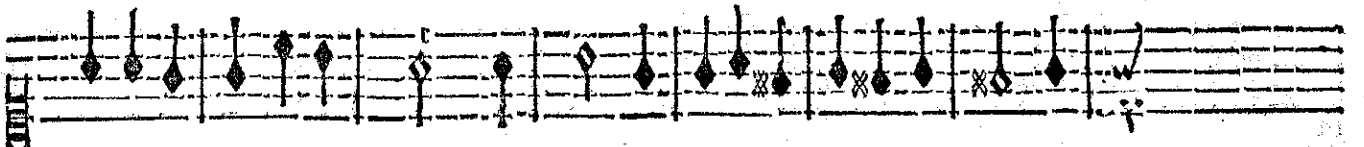
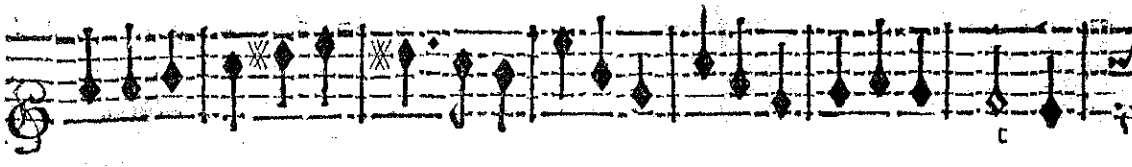
Musical staff 9: Bass clef, 3/4 time signature, ninth line of the Rondeau melody.

Musical staff 10: Bass clef, 3/4 time signature, tenth line of the Rondeau melody.

Two empty musical staves.

ACTE PREMIER

On reprend le Rondeau deux fois, & on prend ce qui suit.



ARMIDE, TRAGEDIE

On reprend en-
core deux fois le
Rondeau.

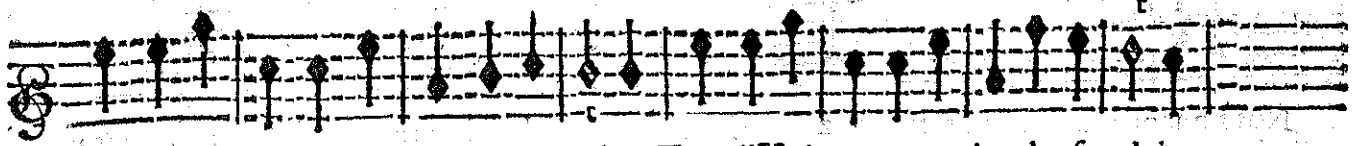
PHENICE.

Suivous Armide, & chantons sa Victoire, Tout l'Univers retentit de sa gloire.

BASSE-CONTINUE.

ACTE PREMIER.

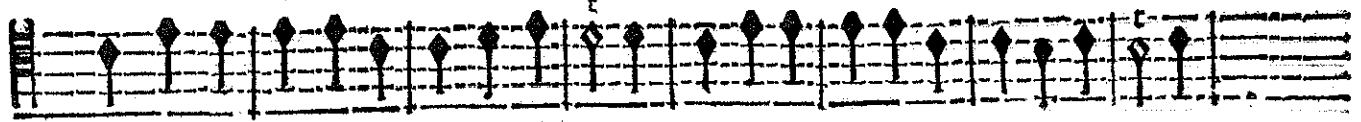
CHOEURS EN RONDEAU.



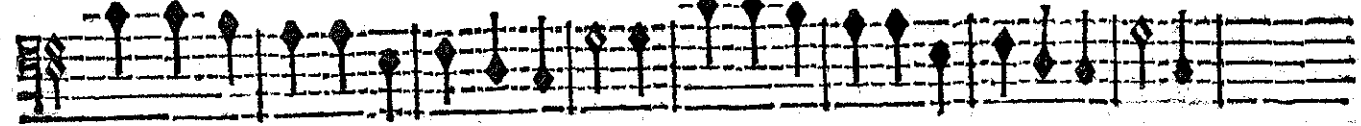
Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



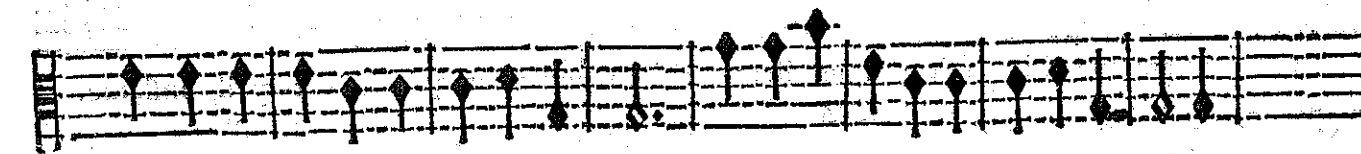
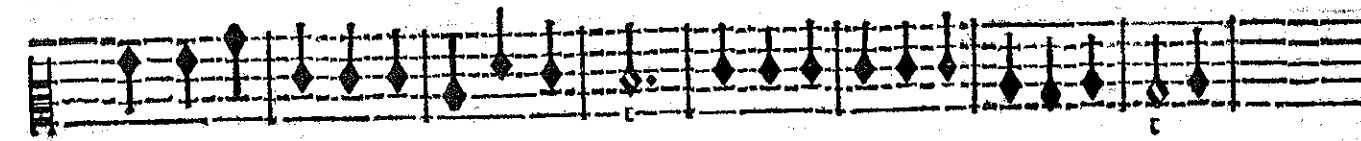
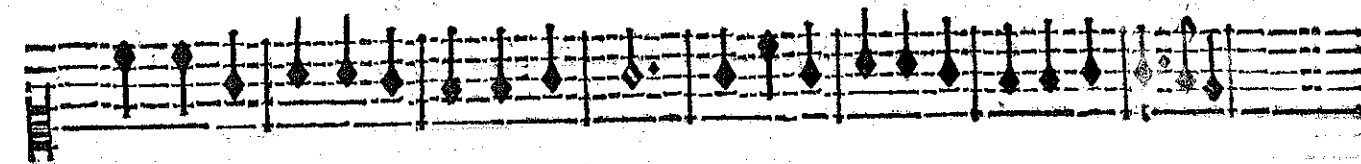
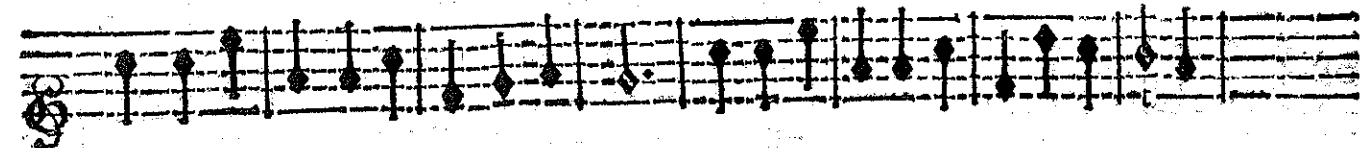
Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



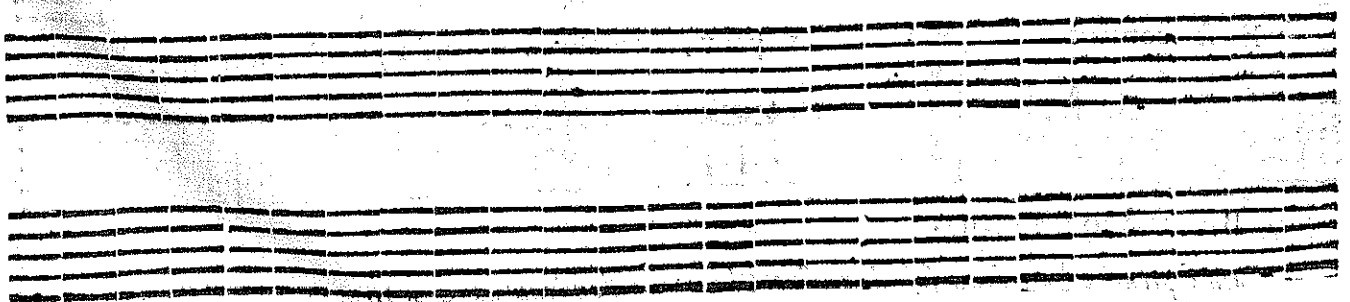
Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.



Suivons Armide, & chantons la Victoire, Tout l'Univers retentit de sa gloire.

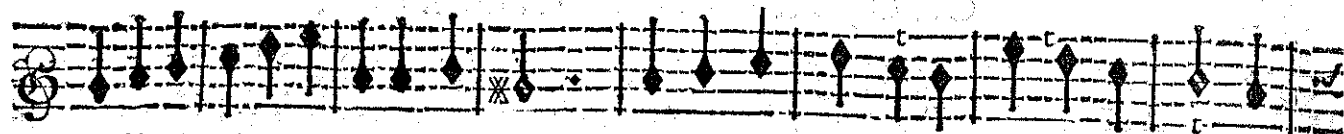


BASSE-CONTINUE.

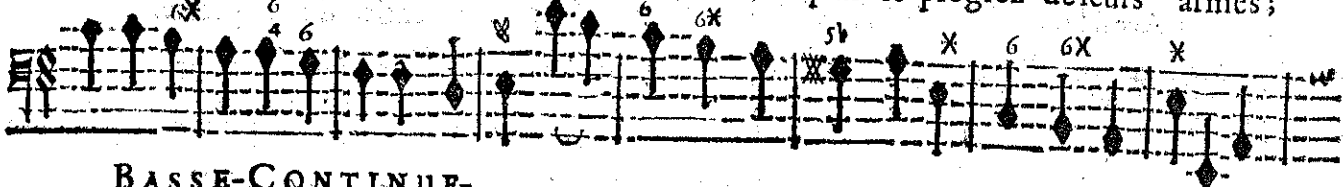


ARMIDE, TRAGEDIE!

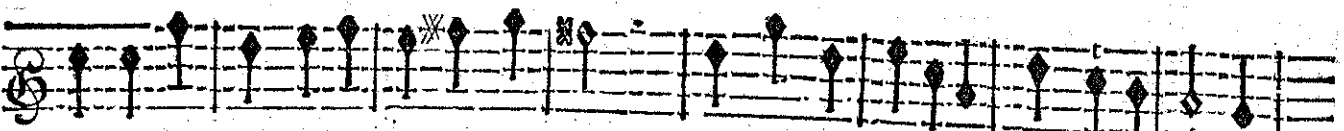
PHENICE.



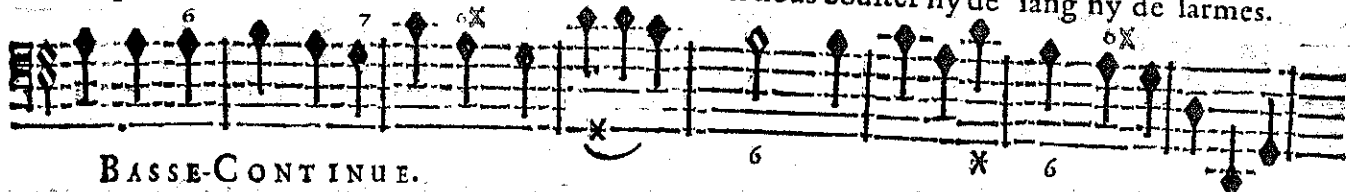
Nos Ennemis affoiblis & troublez N'estendront plus le progres de leurs armes;



BASSE-CONTINUE-



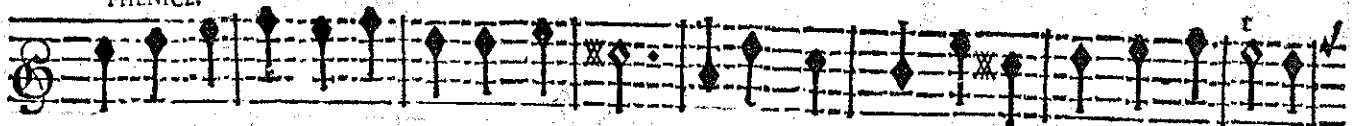
Ah/ quel bonheur / nos desirs sont comblez Sans nous coufter ny de sang ny de larmes.



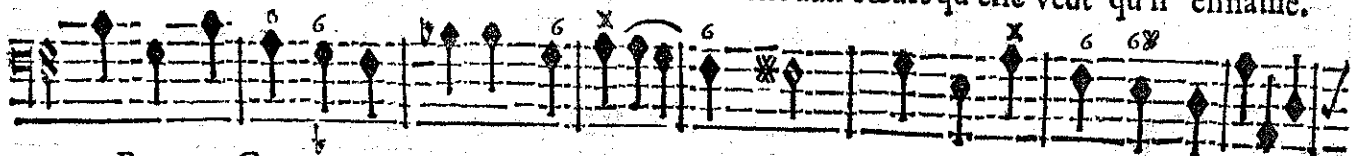
BASSE-CONTINUE.

On reprend deux fois le Chœur du Rondeau page 47.

PHENICE.



L'ardent amour qui la fait en tous lieux S'attache aux cœurs qu'elle veut qu'il enflame.



BASSE-CONTINUE.



Il est content de regner dans ses yeux, Et n'ose encor passer jusqu'en son ame.



BASSE-CONTINUE.

On reprend encore deux fois le mesme Chœur du Rondeau page 47.

Et l'on joue la Premiere Sarabande page 44. Et ensuite la Sarabande en bé mol page 49.

ACTE PREMIER.

SARABANDE.

On joue toujours le Rondeau deux fois.

RONDEAU.

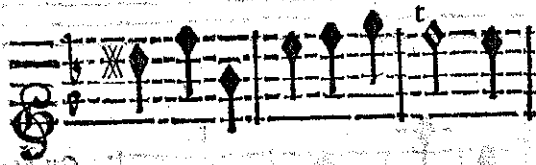
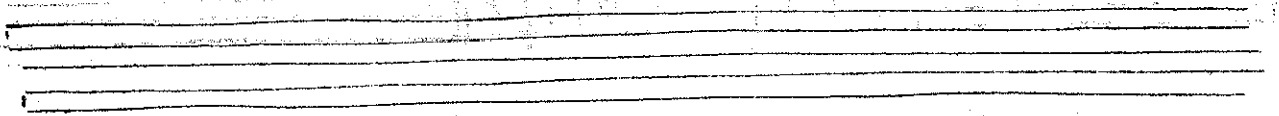
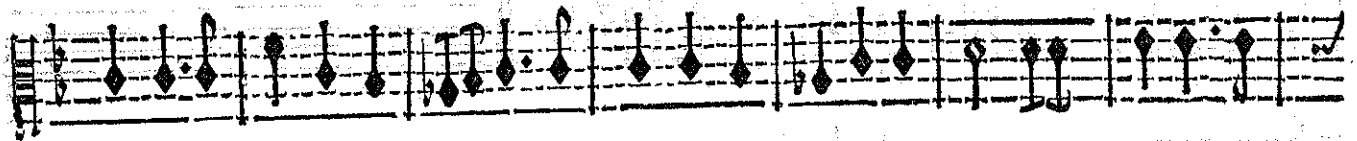
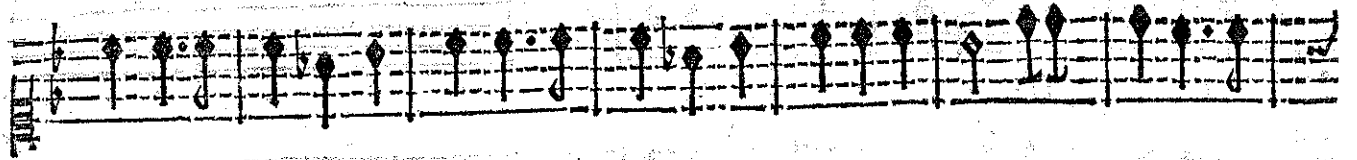
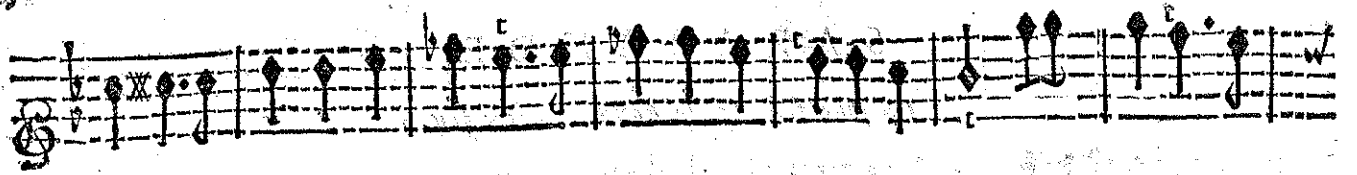
The first Rondeau section consists of five staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The subsequent four staves are in bass clef. The music is written in a simple, rhythmic style characteristic of a sarabande.

Two empty musical staves, likely representing a section of the score that is not present in this specific edition or is a placeholder.

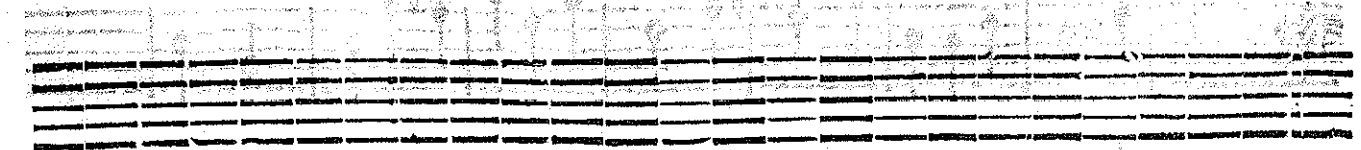
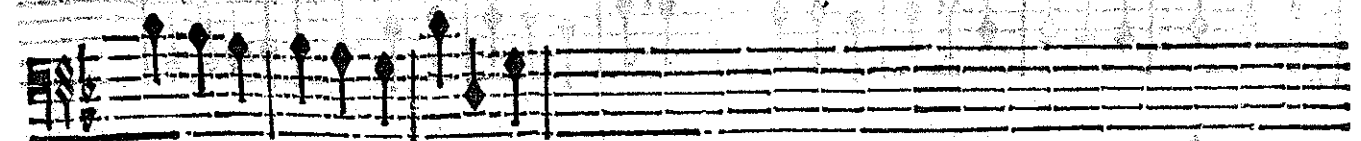
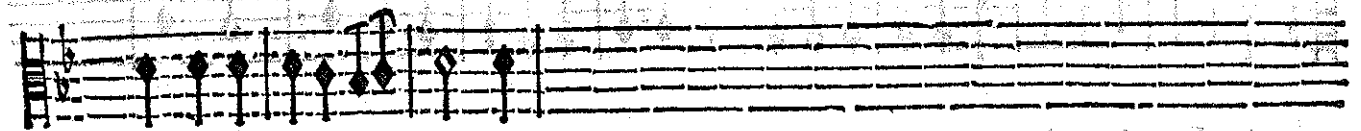
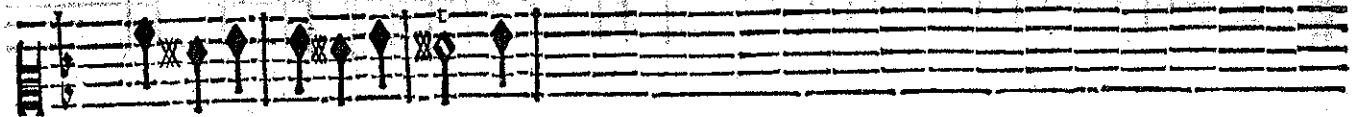
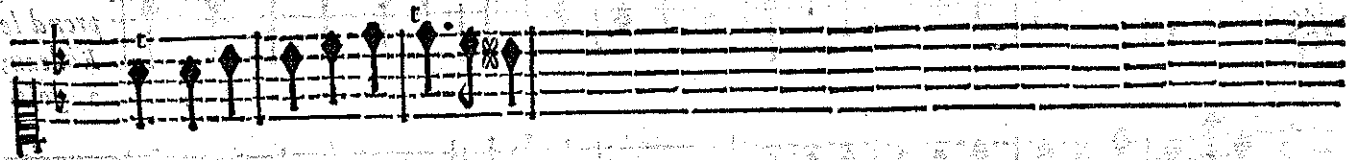
On reprend le Rondeau 2. fois.

The second Rondeau 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 identical to the first Rondeau section.

ARMIDE, TRAGÉDIE.



On reprend encore le Rondeau deux fois, puis on chante ce qui suit.



SODONIE.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.

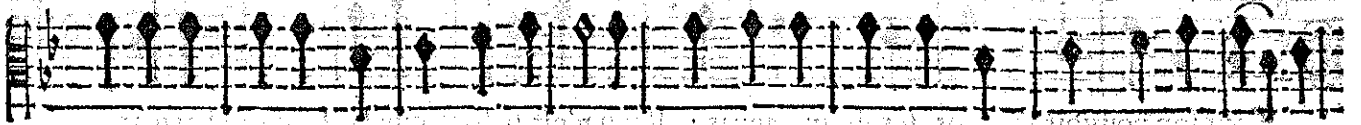


BASSE-CONTINUE.

CHOEUR EN RONDEAU.



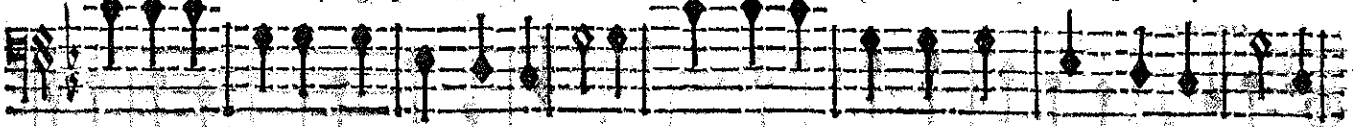
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



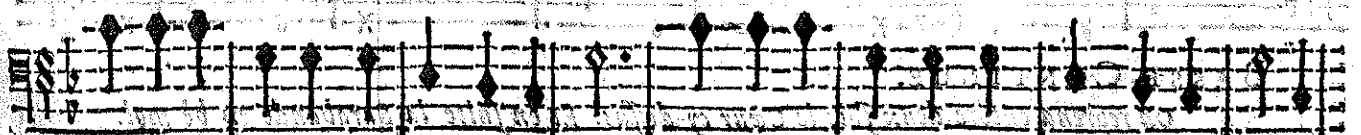
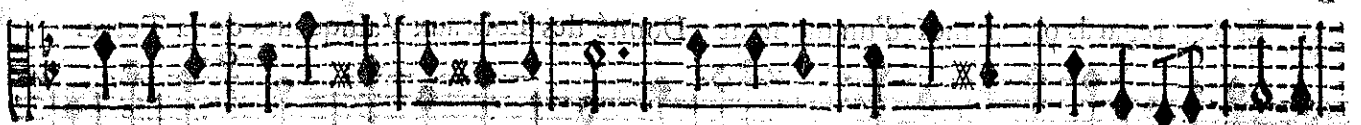
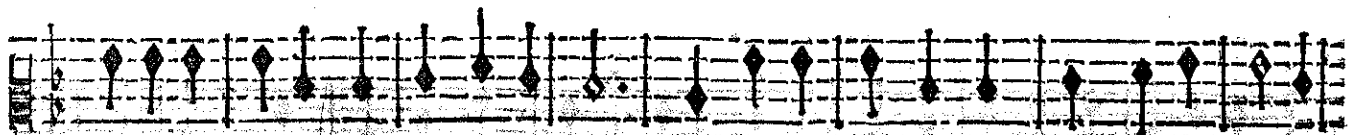
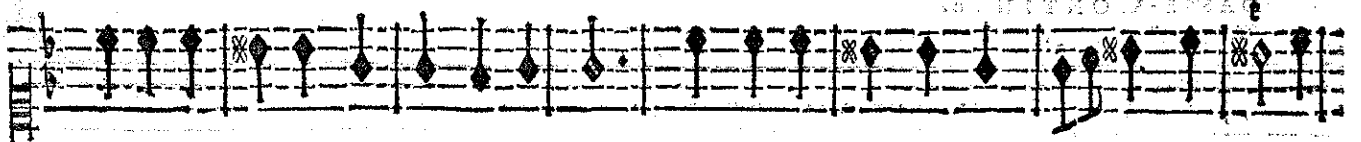
Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



Que la douceur d'un triomphe est extrême Quand on n'en doit tout l'honneur qu'à foy même.



VIOLONS.



BASSE-CONTINUE.

Gij

ARMIDE TRAGÉDIE.

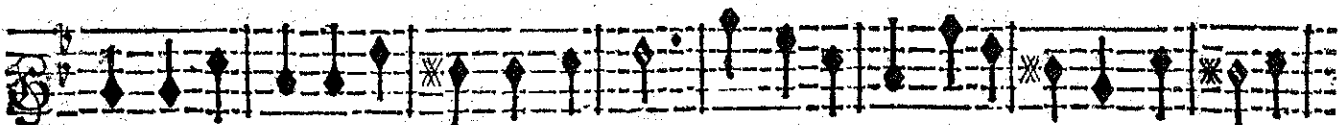
SIDONIE.



Nous n'avons point fait armer nos foldats : Sans leur fecours Armide eft triomphante.



BASSE-CONTINUE.



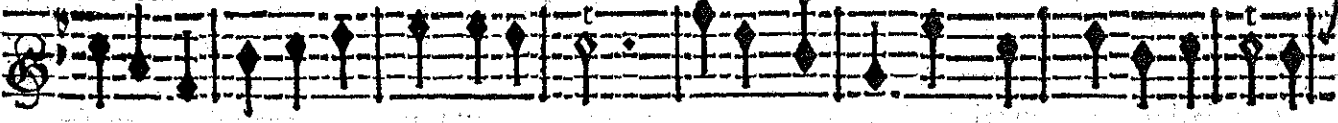
Tout fon pouvoir eft dans fes doux appas ; Rien n'eft fi fort que la beauté charmante.



BASSE-CONTINUE.

On reprend deux fois le Chœur en Rondeau cy-deffus page 51.

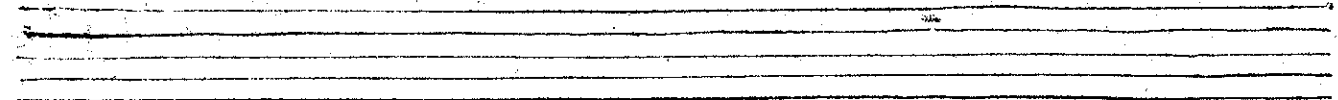
SIDONIE.



La Belle Armide a fceu vaincre aifément De fiers Guerriers plus craints que le Tonnerre ,



BASSE-CONTINUE.

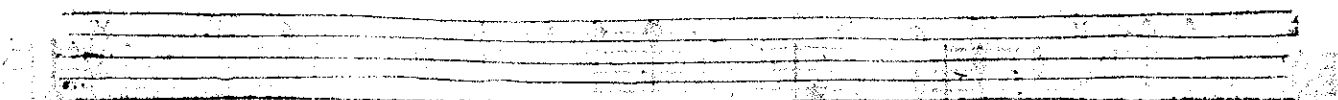


Et fes regards ont en moïts d'un moment Donné des Loix aux Vainqueurs de la Terre.



BASSE-CONTINUE.

On reprend encore deux fois le Cœur cy-deffus. Et en fuite la Sarabande en bè mol.

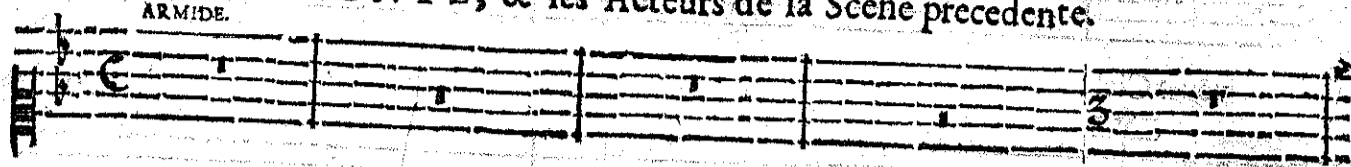


ACTE PREMIER

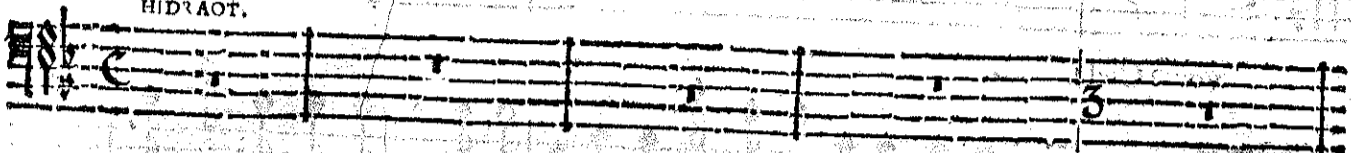
SCENE IV.

ARONTE, & les Acteurs de la Scene precedente.

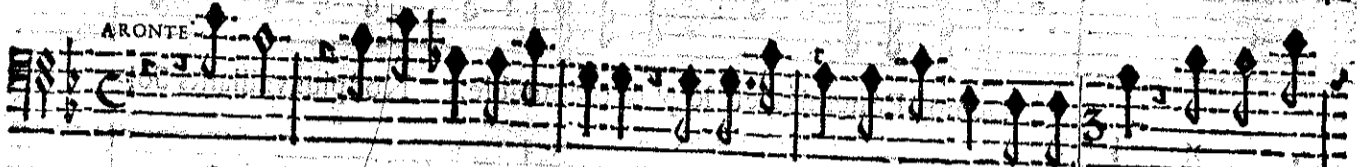
ARMIDE.



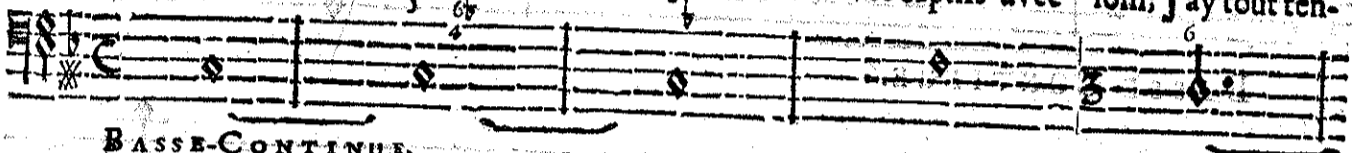
HIDRAOT.



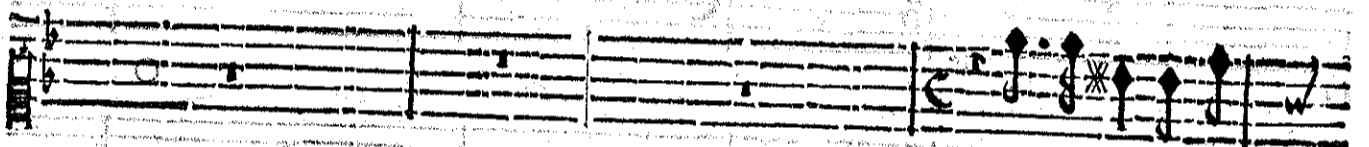
ARONTE



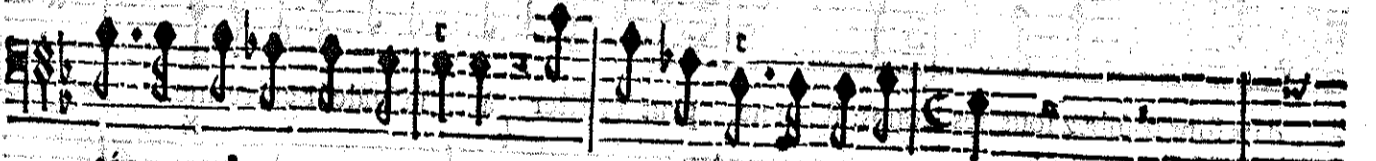
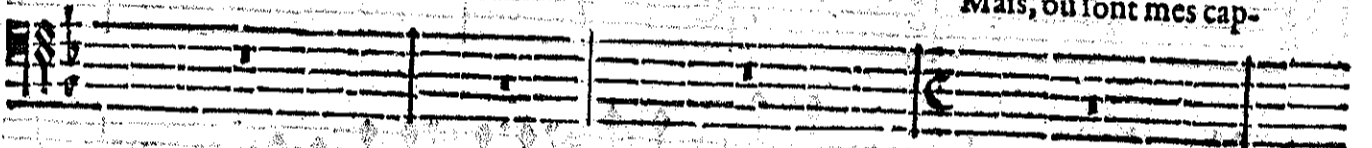
O Ciel! ô disgrâce cruelle! Je conduisois vos captifs avec soin; J'ay tout ten-



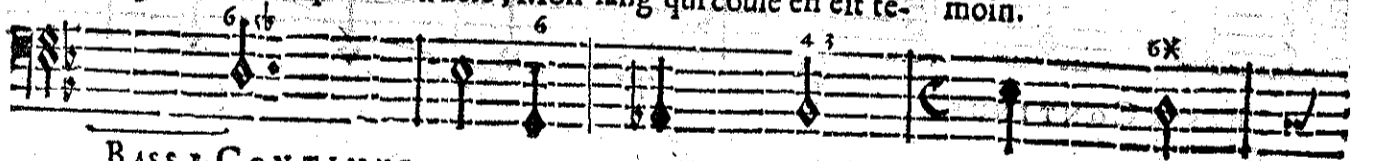
BASSE-CONTINUE.



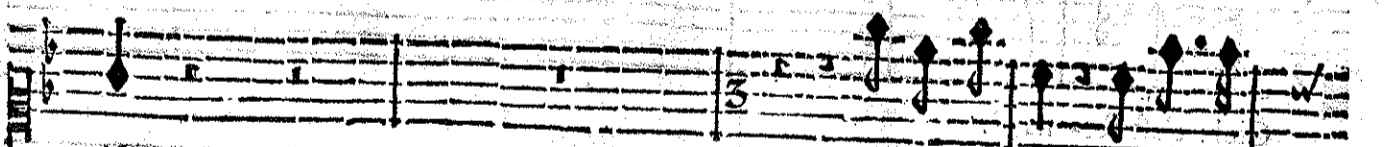
Mais, où font mes cap-



té pour vo' marquer mon zele, Mon sang qui coule en est te- moin.

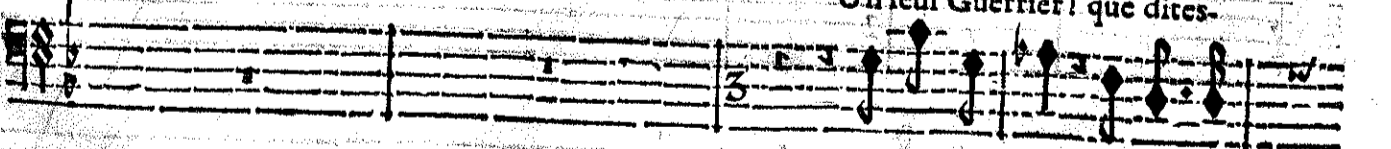


BASSE-CONTINUE.

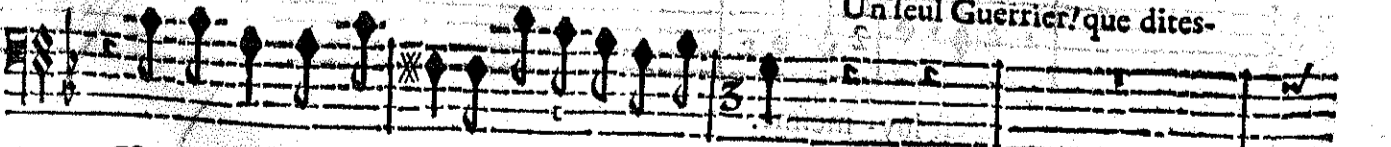


tifs?

Un seul Guerrier! que dites-



Un seul Guerrier! que dites-



Un Guerrier indomptable Les a délivrez tous.



BASSE-CONTINUE.

ARMIDE TRAGÉDIE.

SCÈNE IV

vous? Ciel!

vous? Ciel!

De nos Ennemis c'est le plus redoutable. Nos plus vaillants Sol-

BASSE-CONTINUE.

dats sont tombez sous ses coups: Rien ne peut resister a sa valeur extreme.

BASSE CONTINUE.

Ciel! c'est Re-naud.

C'est luy-mesme.

BASSE-CONTINUE.

ACTE PREMIER:

vif.

Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

HIBR AOT.

Poursuivons Poursuivons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

vif.

BASSE-CONTINUE.

chape pas A nostre vengeance, Poursuivõs jusqu'au trépas L'Ennemy L'Ennemy qui no^e offence,

chape pas A nostre vengeance; Poursuivons .ij. jusqu'au trépas L'Ennemy qui no^e offence

BASSE-CONTINUE.

Qu'il n'échape pas A nostre vengeance; Poursuivõs .ij. jusqu'au trépas; L'Ennemy qui no^e of-

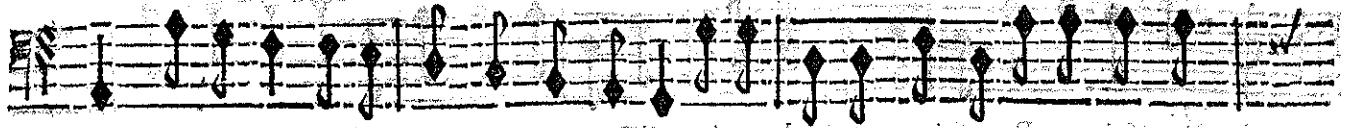
Qu'il n'échape pas A nostre végeâce; Qu'il n'échape pas Qu'il n'échape pas A nostre vengeance-

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



fence. Pourfuijons, Pourfuijons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é-

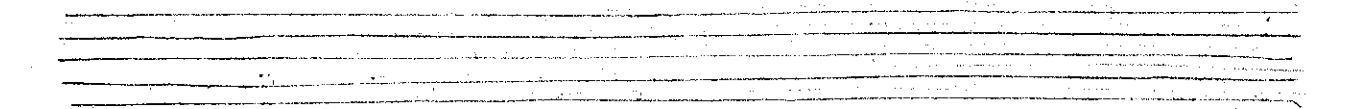


ce. Pourfuijons, Pourfuijons jusqu'au trépas l'Ennemy qui nous offence; Qu'il n'é



BASSE-CONTINUE.

BASSE-CONTINUE.



chape pas, Qu'il n'échape pas A nostre vengeance-

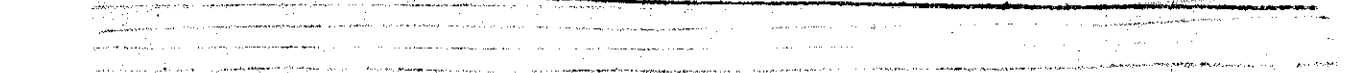
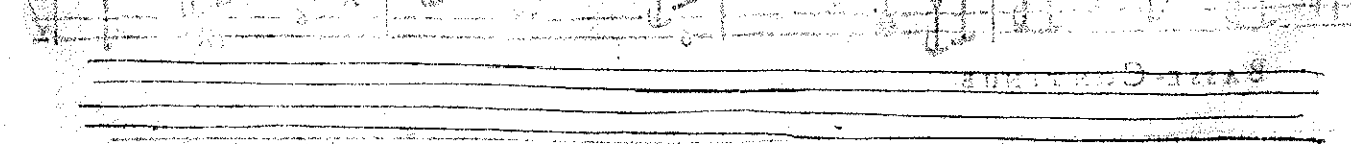
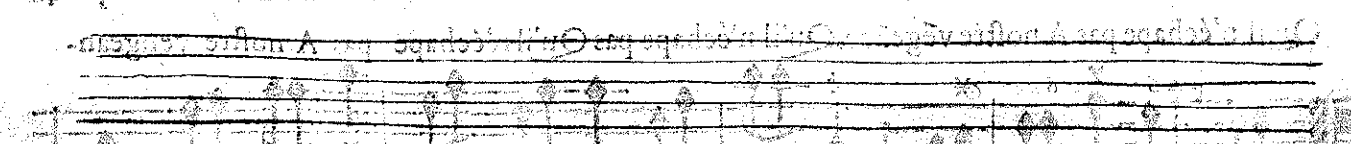
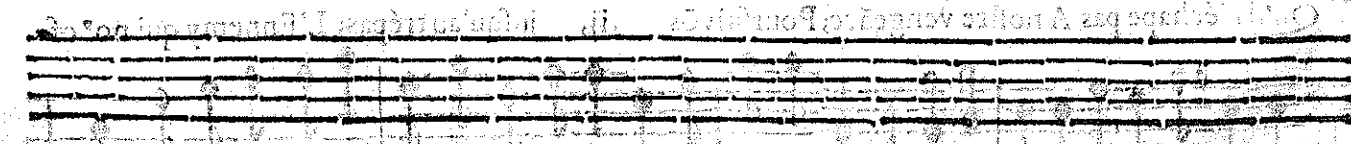
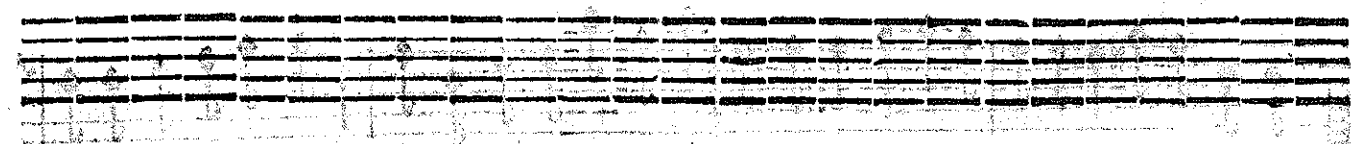


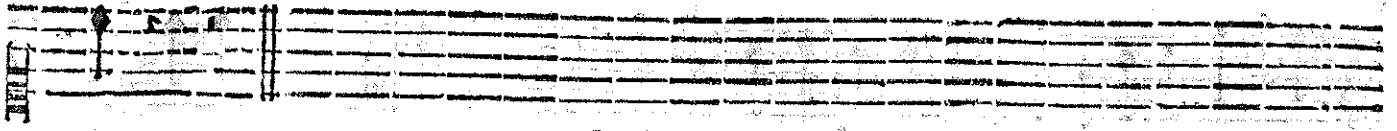
chape pas, Qu'il n'échape pas A nostre vengeance-



BASSE-CONTINUE.

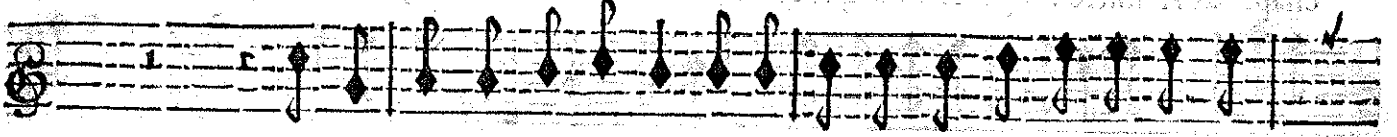
BASSE-CONTINUE.





ce.

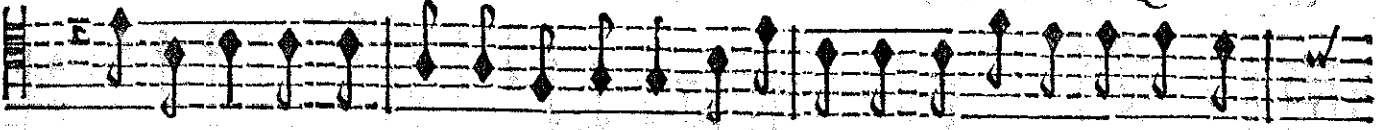
CHOEURS.



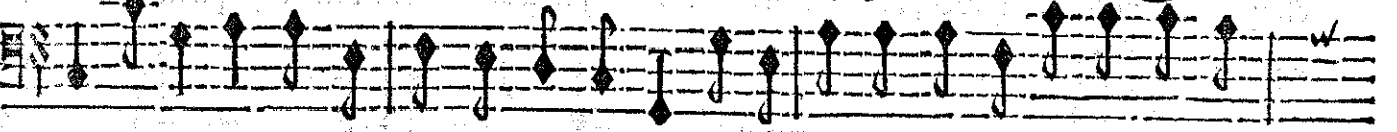
Poursuivons jusqu'au trépas L'Ennemy qui nous offence. Qu'il n'é-



Poursuivons Poursuivons jusqu'au trépas L'Ennemy qui nous offence, Qu'il n'é-



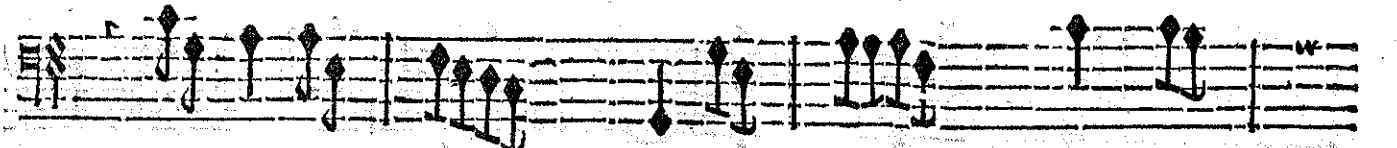
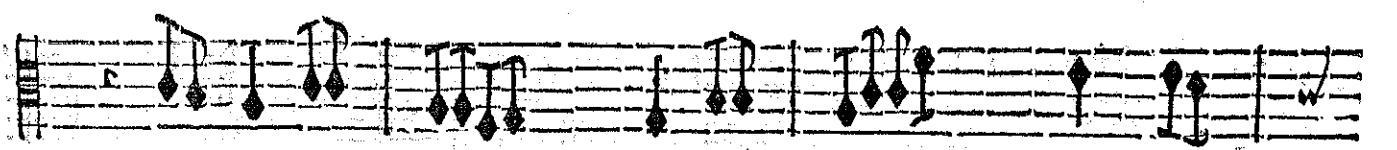
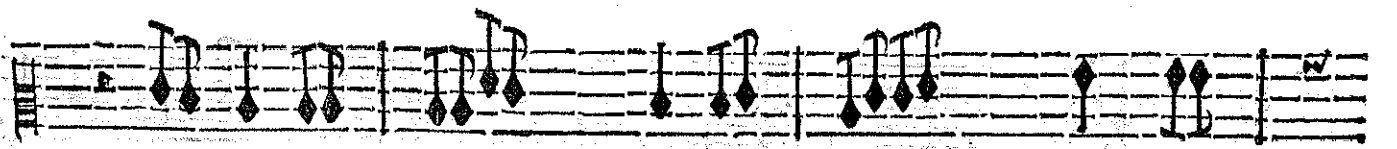
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



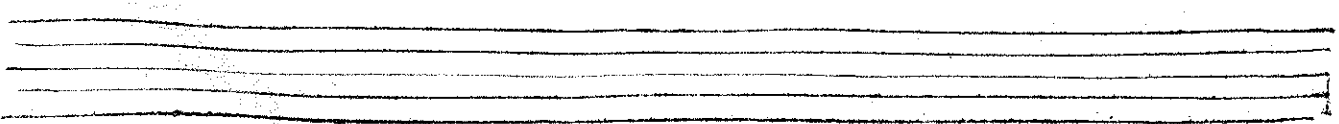
Poursuivons Poursuivons jusqu'au trépas, L'Ennemy qui nous offence, Qu'il n'é-



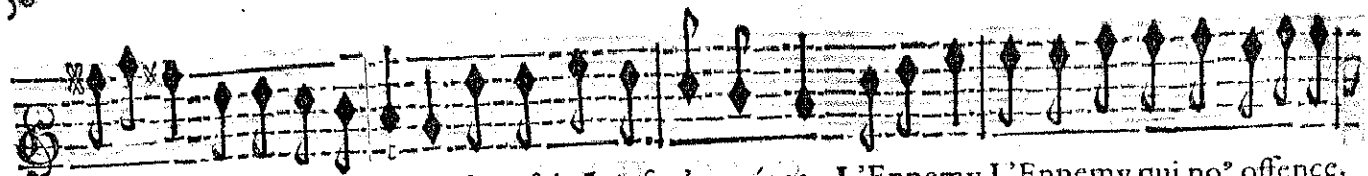
VIOLONS.



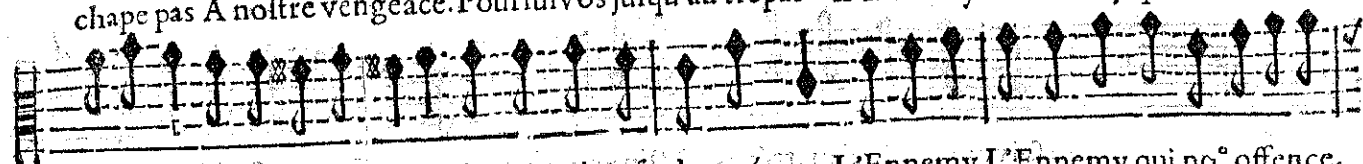
BASSE-CONTINUE.



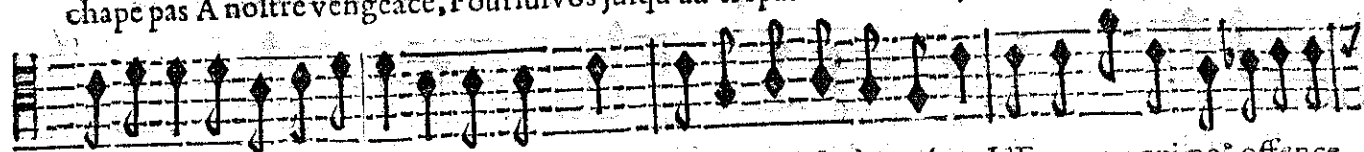
ARMIDE TRAGÉDIE.



chape pas A nostre vengeance. Pourfuivôs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.



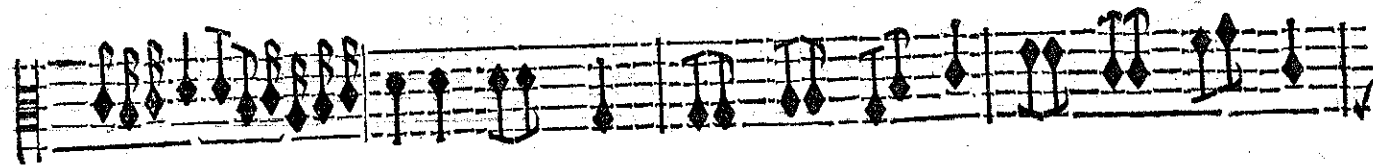
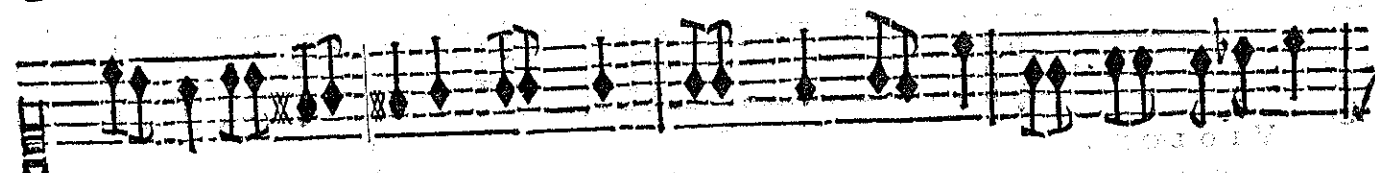
chape pas A nostre vengeance, Pourfuivôs jusqu'au trépas L'Ennemy L'Ennemy qui no' offence.



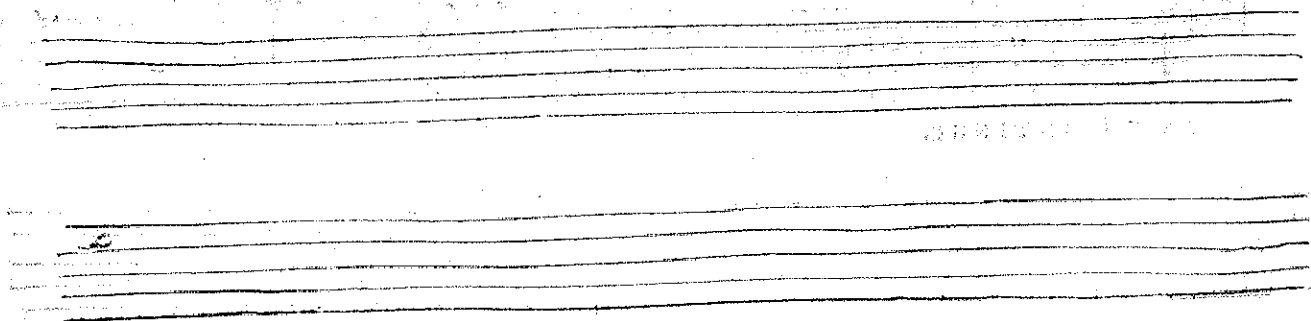
chape pas A nostre vengeance, Pourfuivons .ij. jusqu'au trépas L'Ennemy qui no' offence.

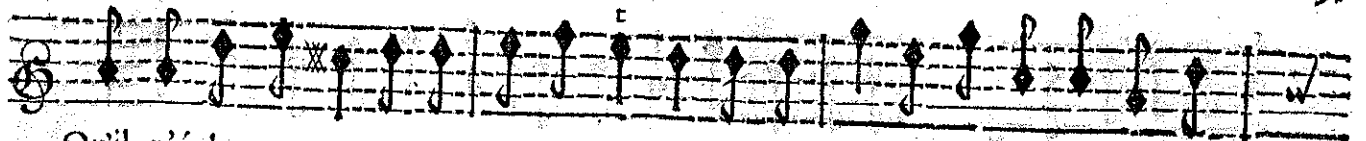


chape pas A nostre vengeance, Poufuivons .ij. jusqu'au trépas l'Ennemy qui no' offence.



BASSE-CONTINUE.





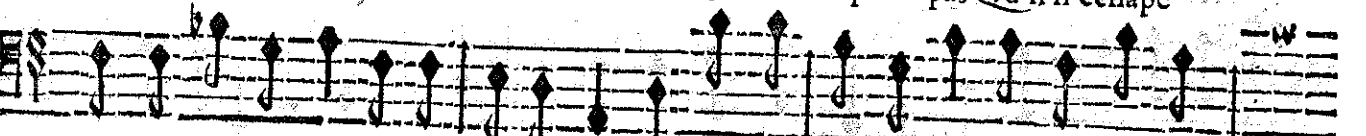
Qu'il n'échape pas A nostre vengeance, Pourfuiuons Pourfuiuons jusqu'au tré-



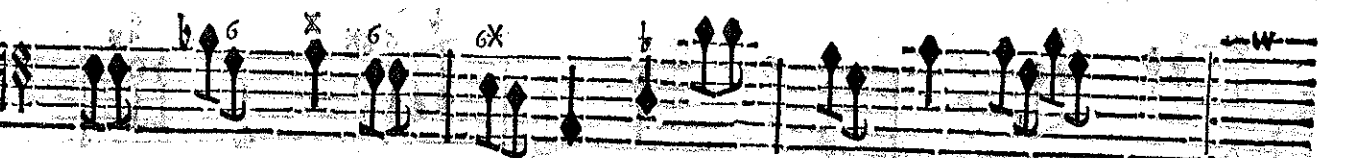
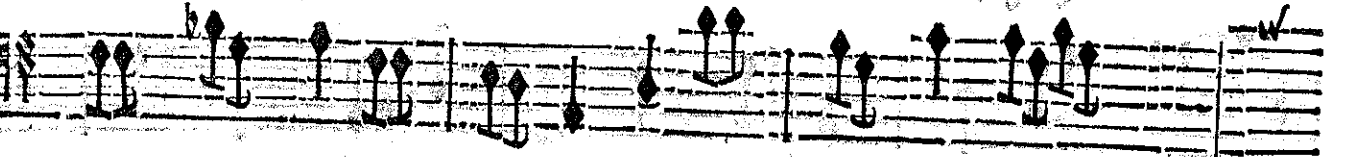
Qu'il n'échape pas A nostre vengeance, Pourfuiuons Pourfuiuons jusqu'au tré-



Qu'il n'échape pas A nostre vengeance, Qu'il n'échape pas Qu'il n'échape

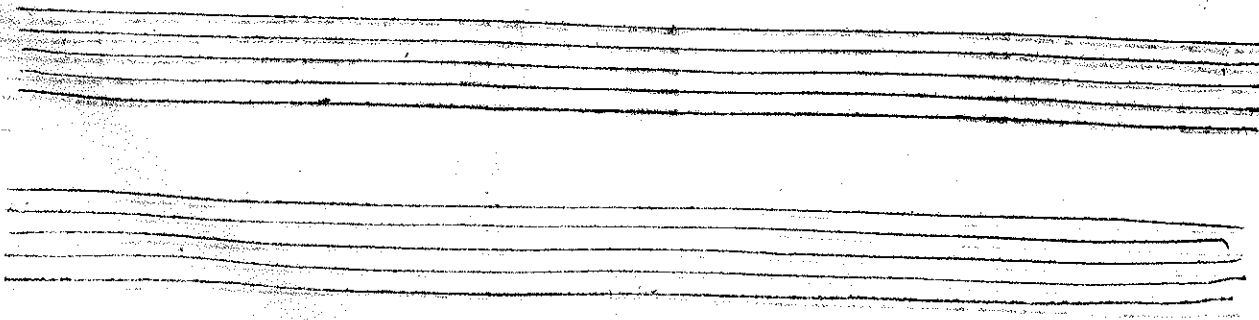


Qu'il n'échape pas A nostre vengeance, Qu'il n'échape pas Qu'il n'échape



BASSE-CONTINUE.

BASSE-CONTINUE



ARMIDE, TRAGEDIE

BASSE-CONTINUE.

BASSE-CONTINUE



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



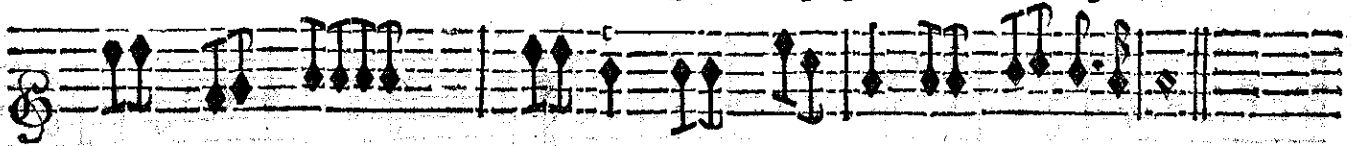
my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.

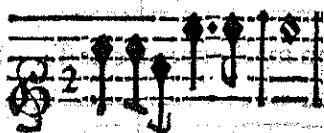


my qui nous offence Qu'il n'échape pas, Qu'il n'échape pas A nostre vengeance.



BASSE-CONTINUE.

ENTRE-ACTE.



page. 16.

FIN DU PREMIER ACTE.



ACTE SECOND.

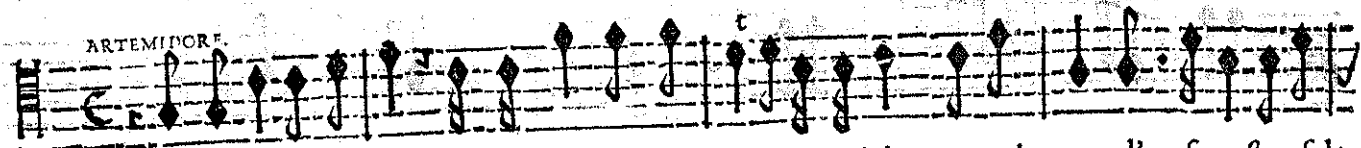
SCENE PREMIERE.

Le Theatre change & represente une Isle agreable.

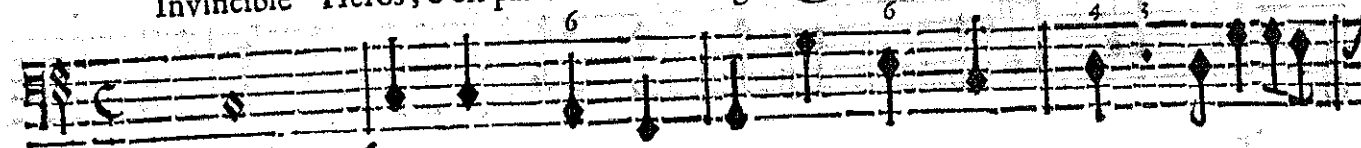
ARTEMIDORE, RENAUD.



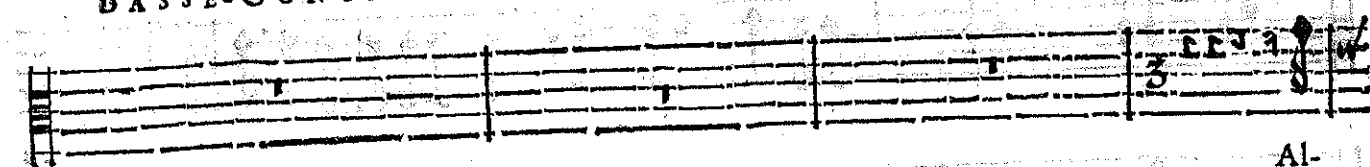
ARTEMIDORE.



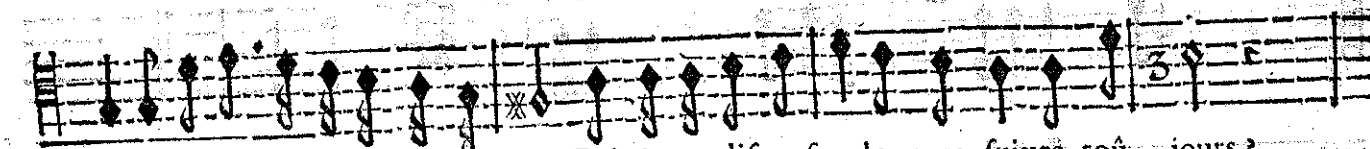
Invincible Heros, c'est par vostre courage Que j'échape aux rigueurs d'un funeste esclavage.



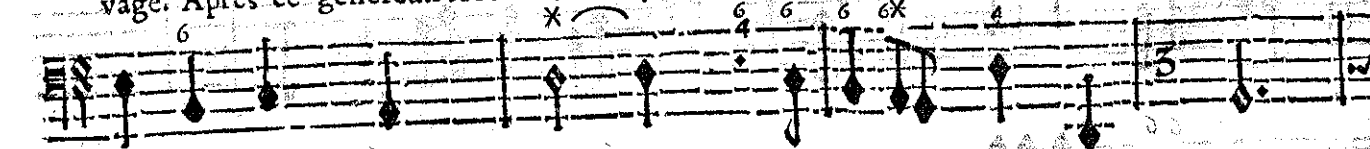
BASSE-CONTINUE.



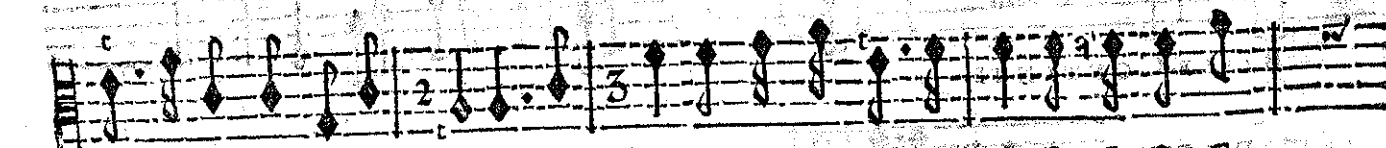
Al-



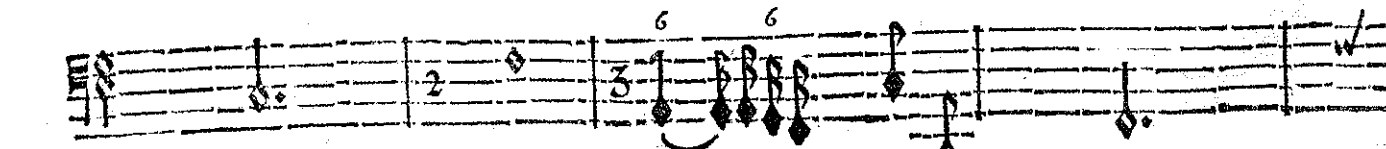
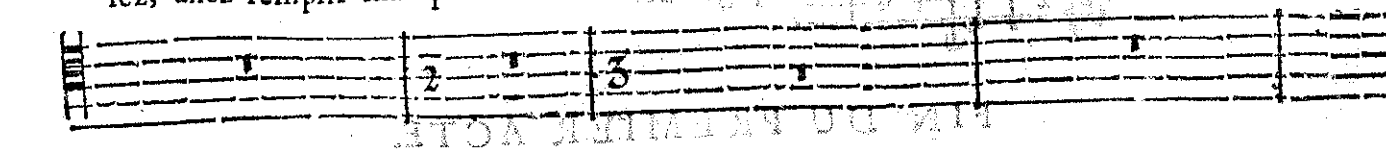
Aprés ce genereux secours, Puis-je me dispenser de vous suivre toujours?



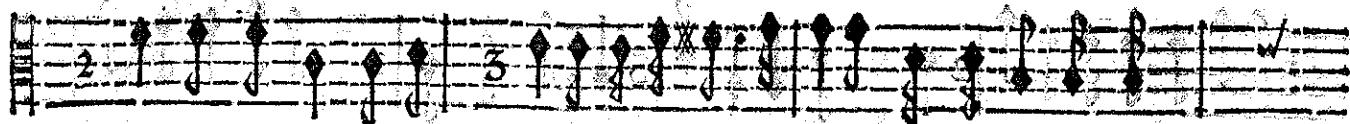
BASSE-CONTINUE.



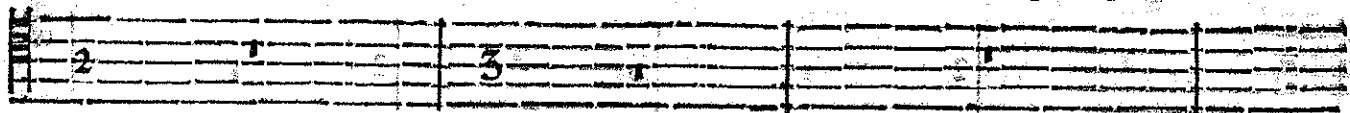
lez, allez remplir ma place Aux lieux d'où mon malheur me chasse. Le fier Ger-



BASSE-CONTINUE.



son mand m'a contraint a repu- nir Sa temeraire audace : D'une indigne honte

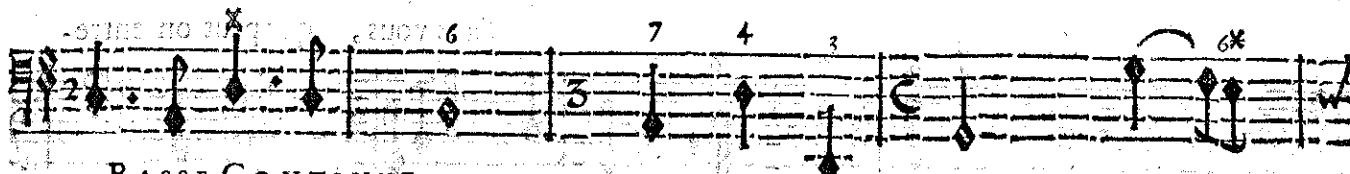
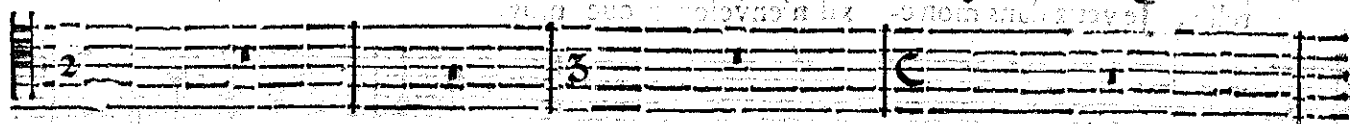


BASSE-CONTINUE.

BASSE-CONTINUE

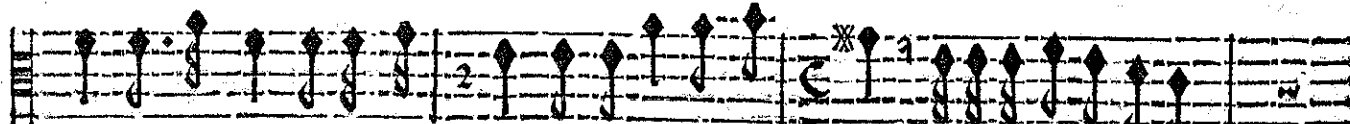


son Godefroy me menace Et de son Camp m'oblige à me bannir. Je m'en esloigne avec con-

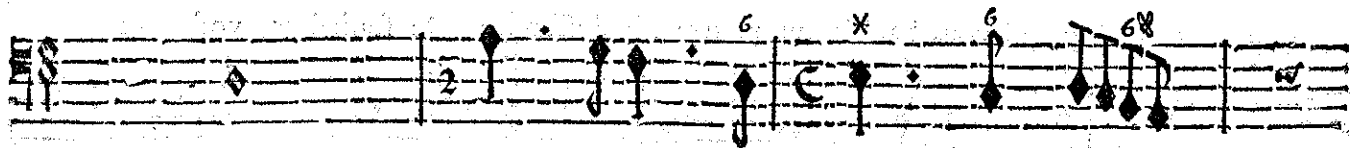
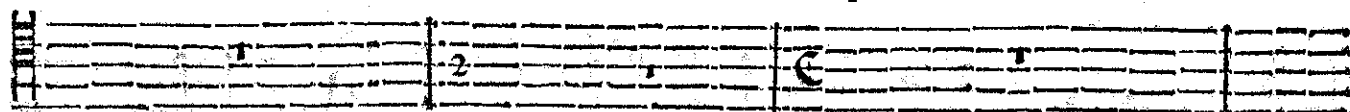


BASSE-CONTINUE.

BASSE-CONTINUE

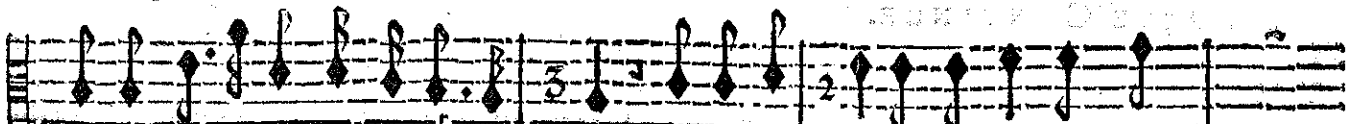


trainte. Heureux si j'avois pu consacrer mes exploits à délivrer la Cité

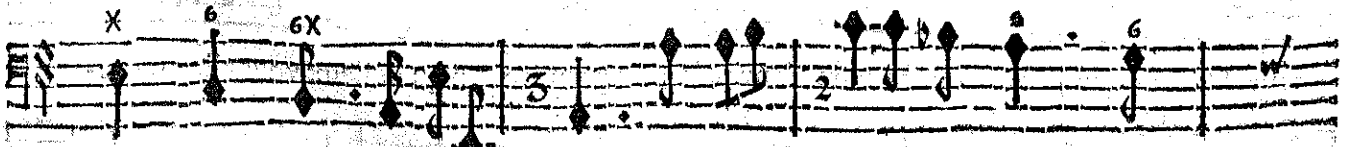
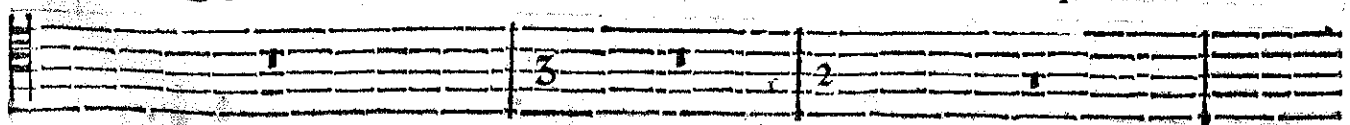


BASSE-CONTINUE-

BASSE-CONTINUE



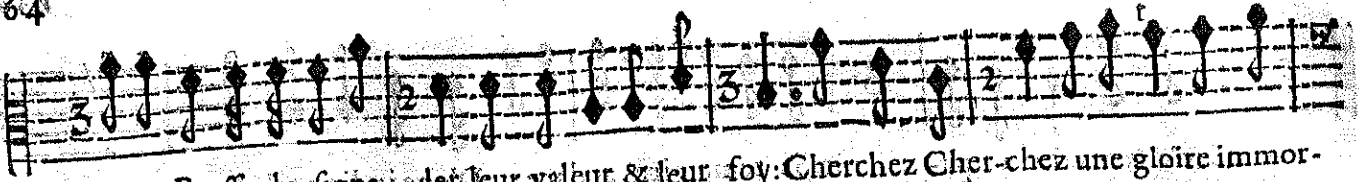
Sainte Qui gemit sous de dures loix : Suivez, suivez les Guerriers qu'un beau



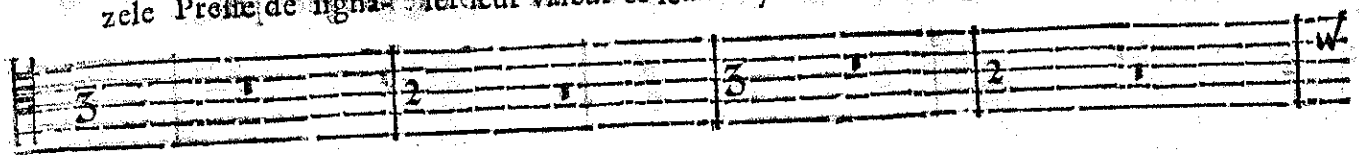
BASSE-CONTINUE.

BASSE-CONTINUE

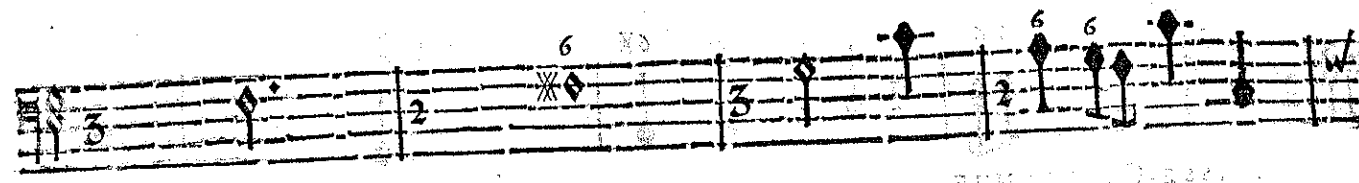
ARMIDE, TRAGÉDIE:



zele Presse de figurer leur valeur & leur foy: Cherchez Cherchez une gloire immor-

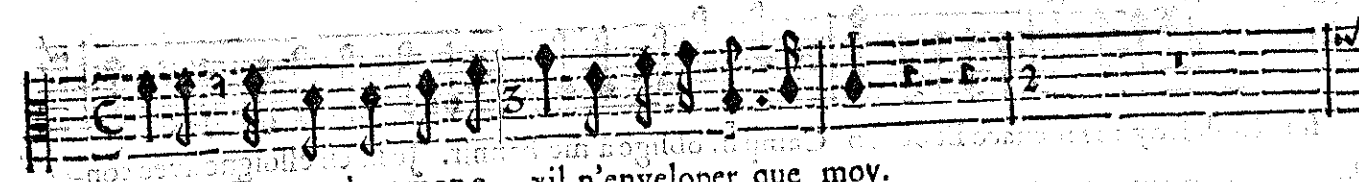


telle, Je veux dans mon exil n'envelopper que moy.

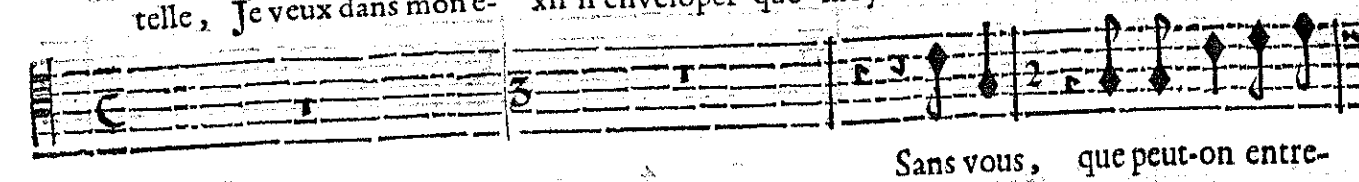


Sans vous, que peut-on entre-

BASSE-CONTINUE.

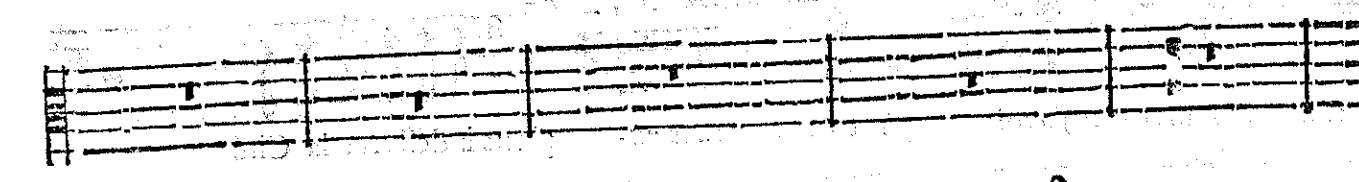


prendre? Celuy qui vous bannit ne pourra se deffendre De souhaiter vostre re-

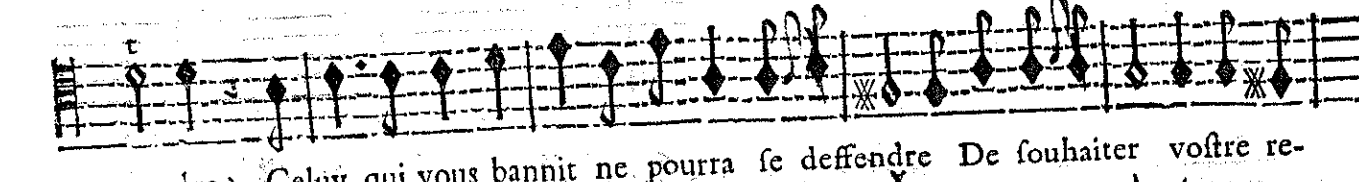


tour, S'il faut que je vous quitte au moins ne puis-je apprendre En quels lieux vous allez choi-

BASSE-CONTINUE.

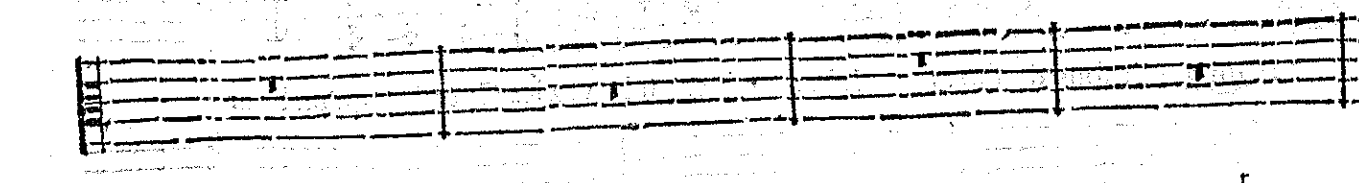


tour, S'il faut que je vous quitte au moins ne puis-je apprendre En quels lieux vous allez choi-

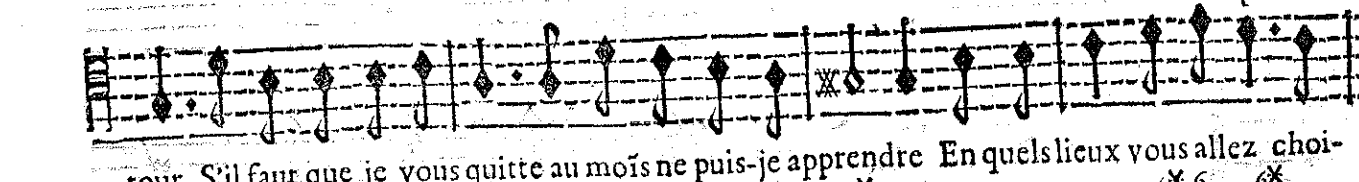


tour, S'il faut que je vous quitte au moins ne puis-je apprendre En quels lieux vous allez choi-

BASSE CONTINUE.



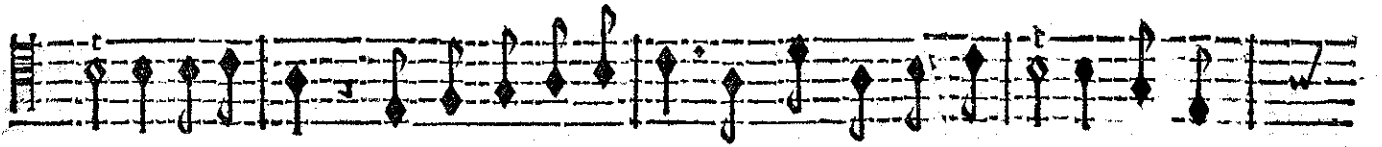
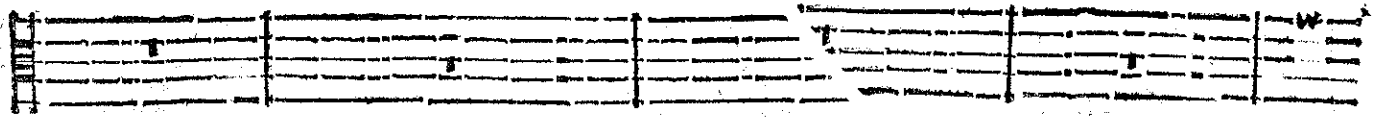
tour, S'il faut que je vous quitte au moins ne puis-je apprendre En quels lieux vous allez choi-



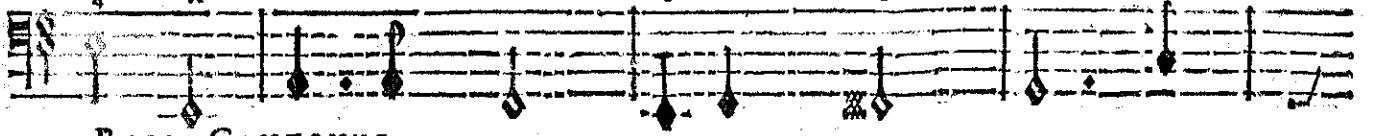
tour, S'il faut que je vous quitte au moins ne puis-je apprendre En quels lieux vous allez choi-

BASSE-CONTINUE.

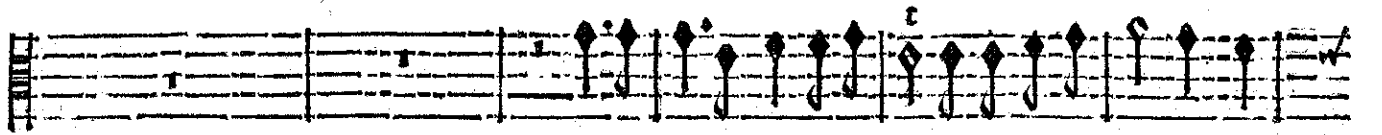
ACTE SECOND.



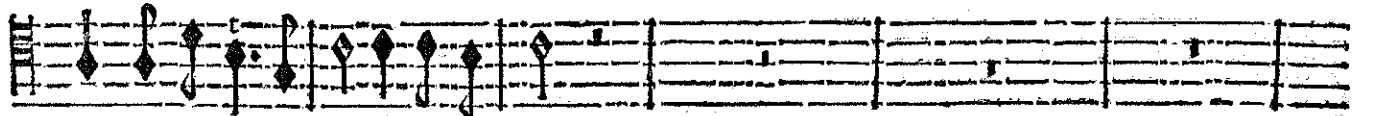
fir vostre sejour. S'il faut que je vous quitte au mois ne puis-je apprendre En quels



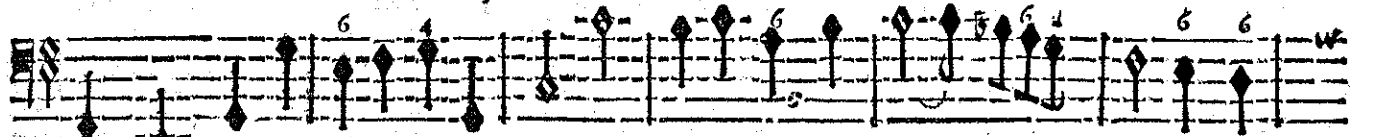
BASSE-CONTINUE.



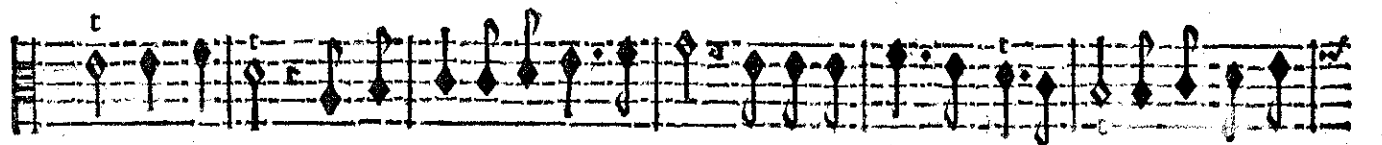
Le repos me fait violence. La seule Gloire a pour



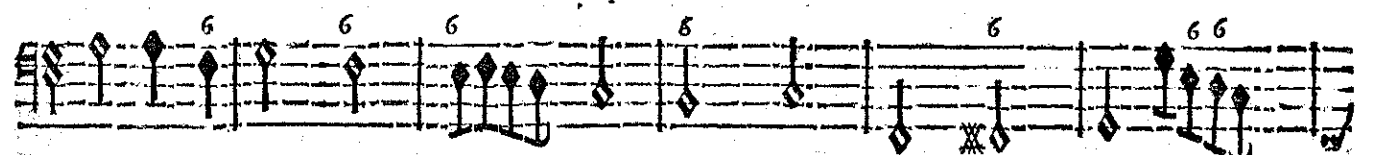
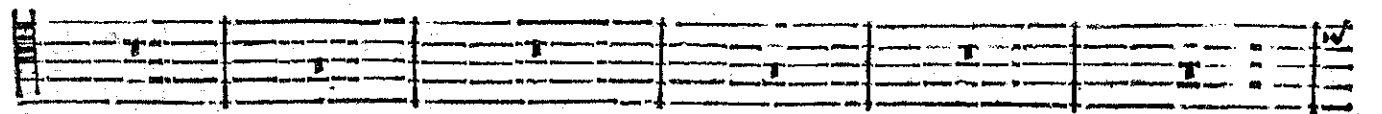
lieux vous allez choisir vostre sejour.



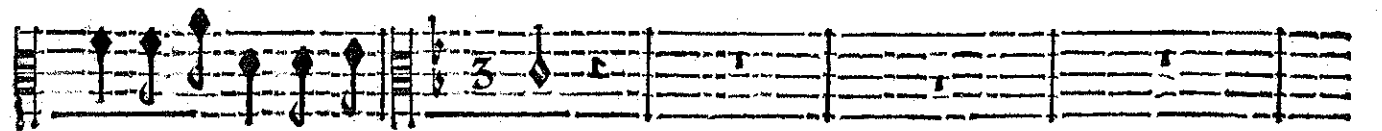
BASSE-CONTINUE.



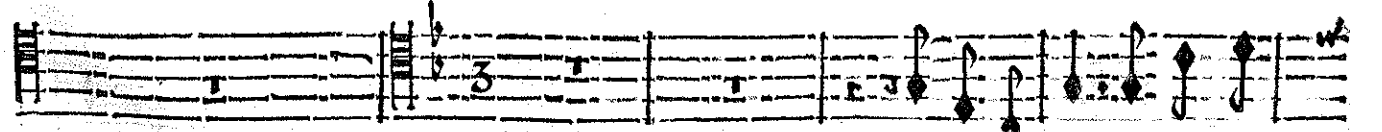
moy des appas. Je pretends adresser mes pas Où la Justice & l'Innocence Aurent be-



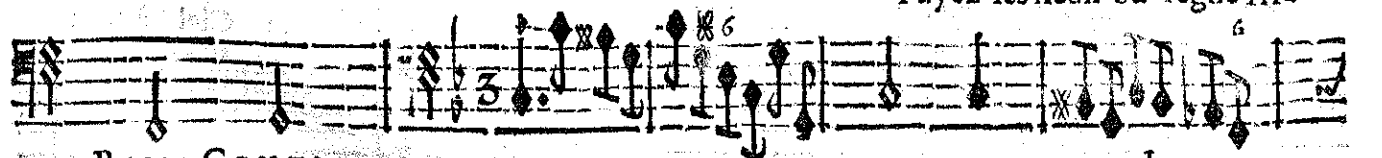
BASSE-CONTINUE.



soin du secours de mon bras.

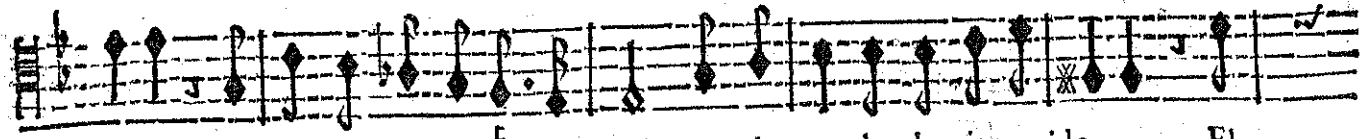
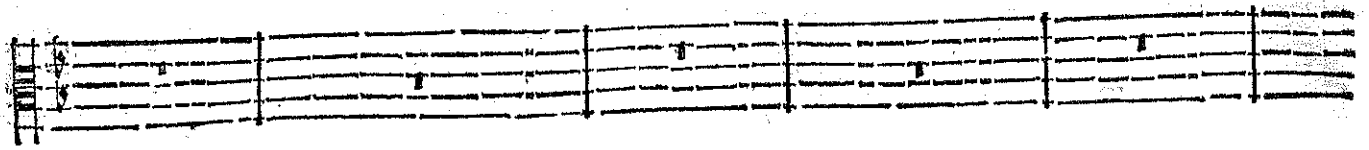


Fuyez les lieux où regne Ar-



BASSE-CONTINUE.

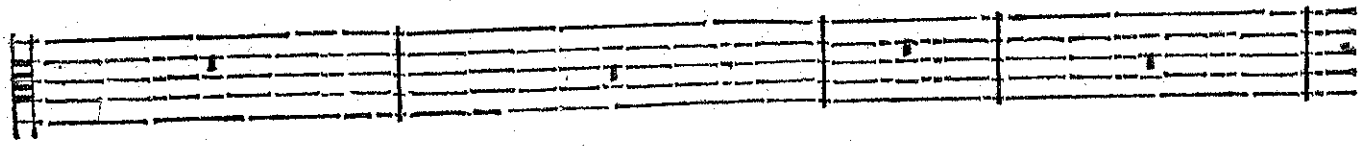
ARMIDE, TRAGÉDIE.



mide, Si vous cherchez à vivre heureux. Pour le cœur le plus intrepide, Elle



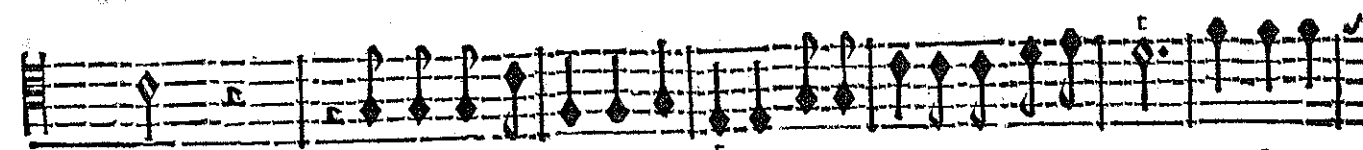
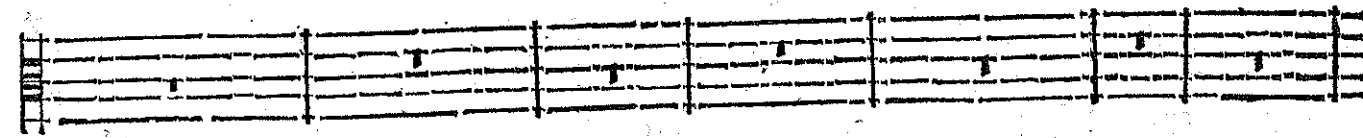
BASSE-CONTINUE.



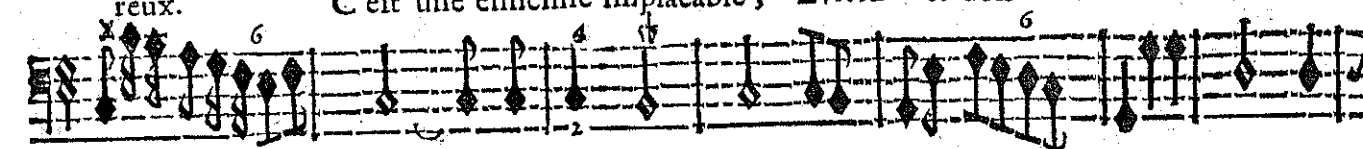
le a des charmes dangereux. Pour le cœur le plus intrepide, Elle a des charmes dange-



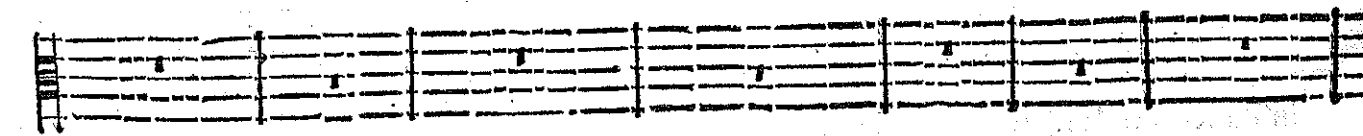
BASSE-CONTINUE.



reux. C'est une ennemie implacable, Evitez ses ressentiments. Puisse le



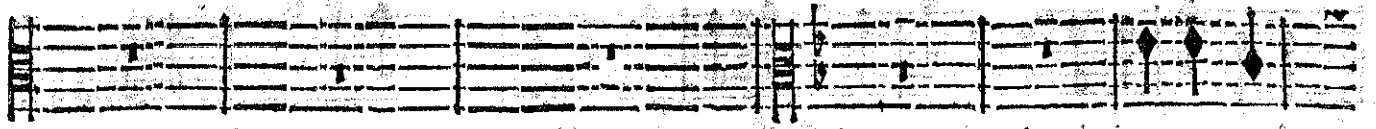
BASSE-CONTINUE.



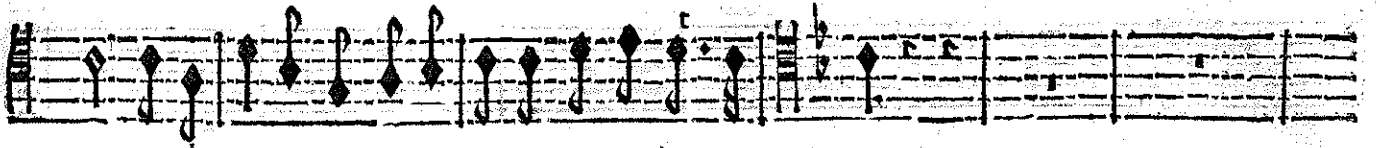
Ciel à mes vœux favorable Vous garantir de ses enchantements. Puisse le Ciel à mes



BASSE-CONTINUE.



Par une heu-



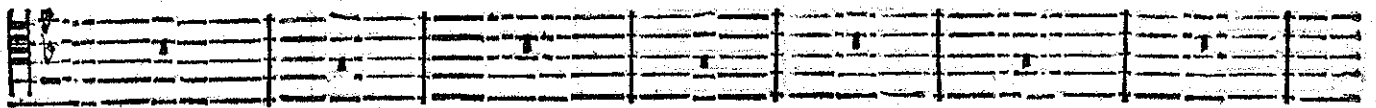
vœux favorable Vous garentir de ses enchante- ments.



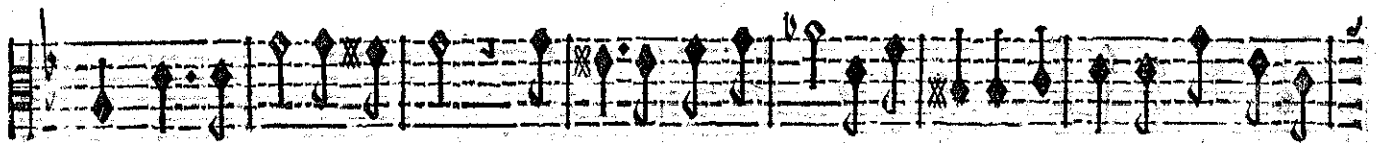
BASSE-CONTINUE.



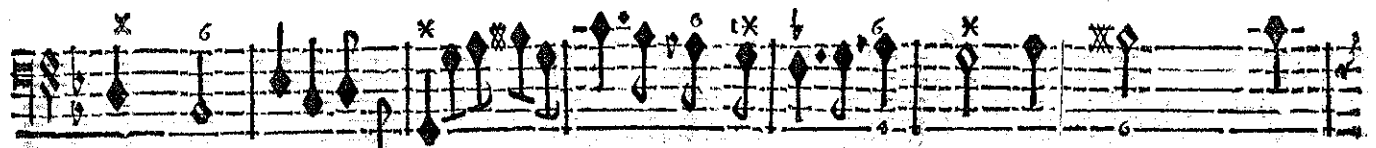
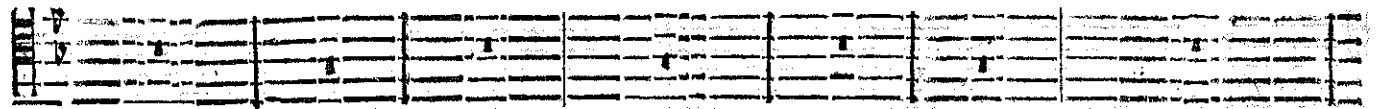
reuse indifference Mon cœur s'est déro- bé sans peine à sa puissance, Je la vis seule-



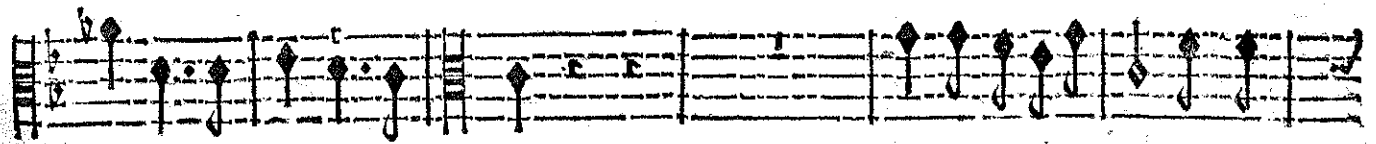
BASSE-CONTINUE.



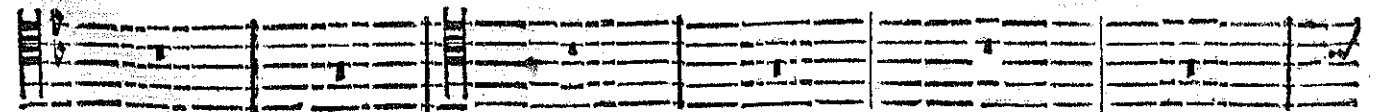
ment d'un regard curieux. Est-il plus mal-aisé d'éviter sa vengeance Que d'écha-



BASSE-CONTINUE.

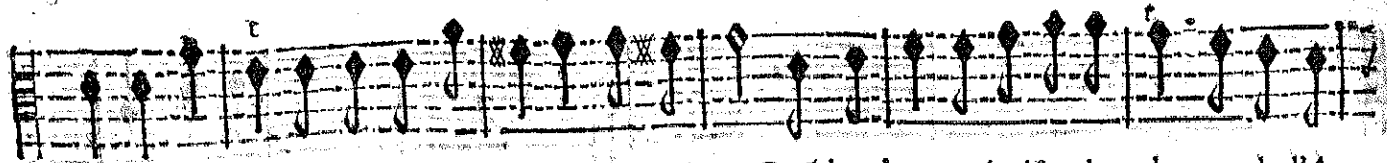


per au pouvoir de ses yeux? J'aime la liberté, Rien n'a

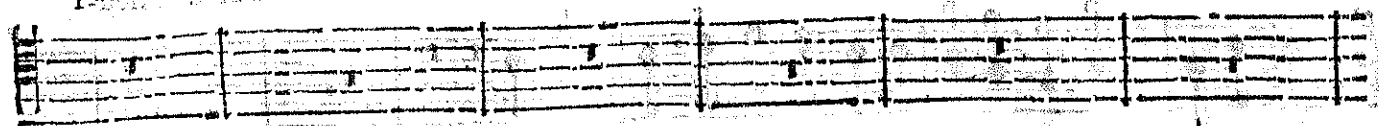


BASSE-CONTINUE.

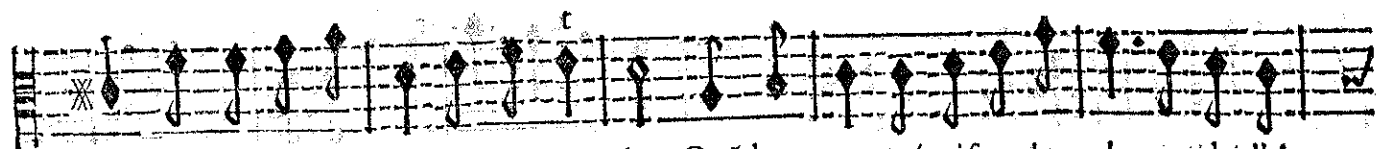
ARMIDE TRAGÉDIE.



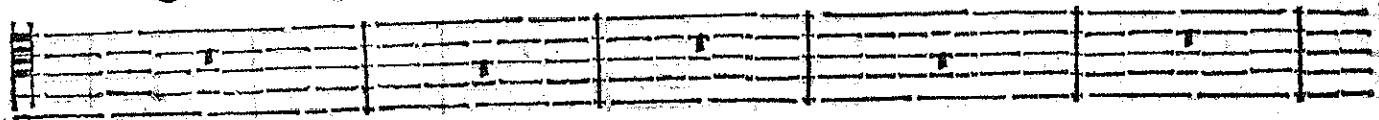
pû me contraindre A m'engager jusqu'à ce jour. Quand on peut mépriser le charme de l'A-



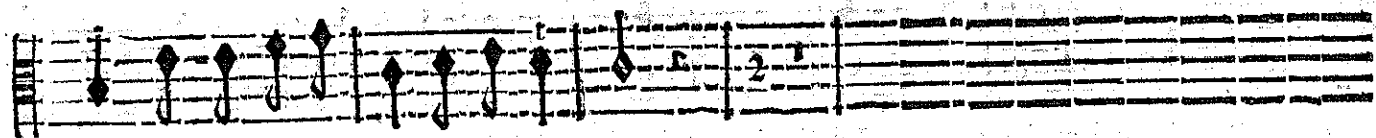
BASSE-CONTINUE.



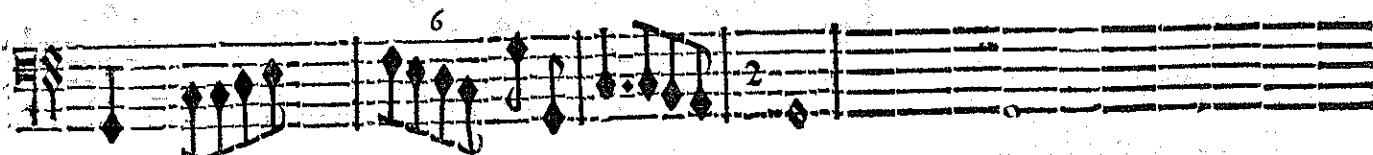
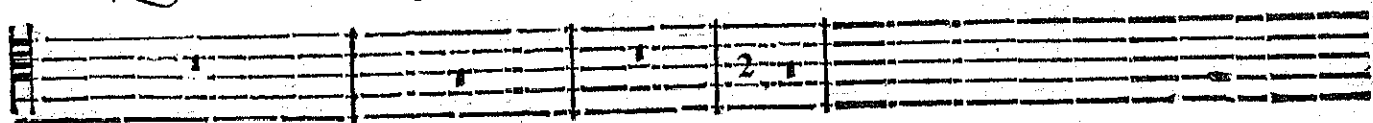
mour, Quels enchantemens peut-on craindre? Quand on peut mépriser le charme de l'A-



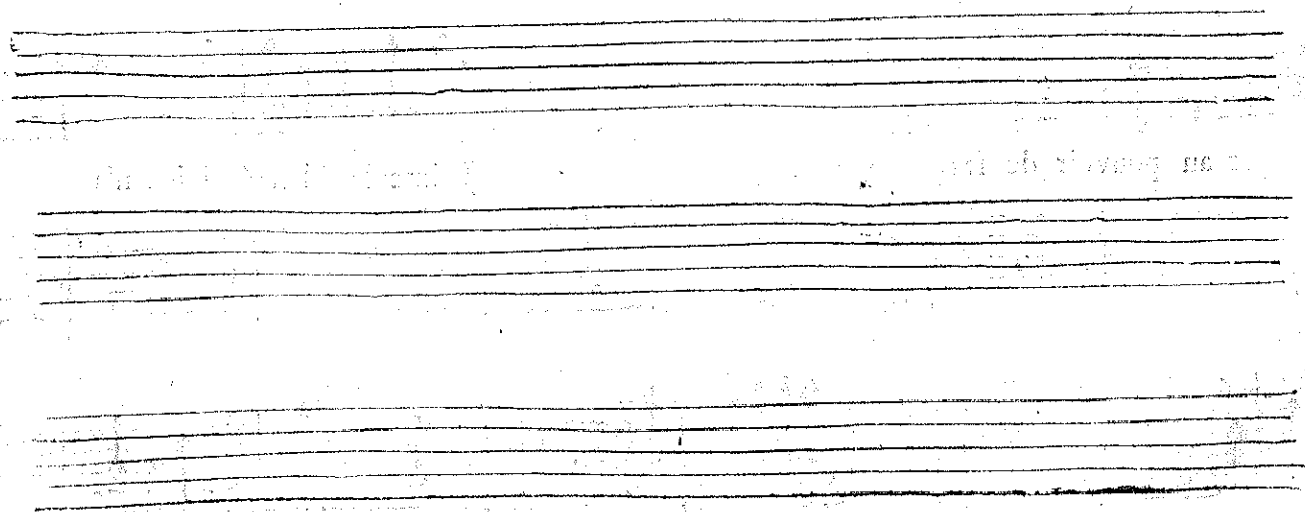
BASSE-CONTINUE-



mour, Quels enchantemens peut-on craindre?



BASSE-CONTINUE.



ACTE SECOND.

SCENE II.

HIDRAOT, ARMIDE.

ARMIDE.

Musical staff for ARMIDE, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The staff contains several measures of music, including a whole note and a half note.

PRELUDE.

Musical staff for PRELUDE, first system. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes.

Musical staff for PRELUDE, second system. It continues the melodic line from the first system.

Musical staff for PRELUDE, third system. It continues the melodic line from the first system.

Musical staff for PRELUDE, fourth system. It continues the melodic line from the first system.

HIDRAOT

Musical staff for HIDRAOT, first system. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The staff contains several measures of music, including a whole note and a half note.

Musical staff for HIDRAOT, second system. It continues the melodic line from the first system.

BASSE-CONTINUE.

Musical staff for BASSE-CONTINUE, first system. It begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The staff contains several measures of music, including a whole note and a half note.

Musical staff for BASSE-CONTINUE, second system. It continues the melodic line from the first system.

Musical staff for BASSE-CONTINUE, third system. It continues the melodic line from the first system.

Musical staff for BASSE-CONTINUE, fourth system. It continues the melodic line from the first system.

Musical staff for BASSE-CONTINUE, fifth system. It continues the melodic line from the first system.

Musical staff for BASSE-CONTINUE, sixth system. It continues the melodic line from the first system.

BASSE-CONTINUE.

Musical staff for BASSE-CONTINUE, seventh system. It continues the melodic line from the first system, ending with a double bar line.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. Below it are four staves of keyboard accompaniment, with the right hand on the top two staves and the left hand on the bottom two. The accompaniment features a complex texture with many sixteenth and thirty-second notes.

BASSE-CONTINUE.

The second system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, featuring a simple harmonic accompaniment.

The third system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat, marked with the instruction "doux." The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, also marked with "doux."

The fourth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat, marked with the instruction "doux." The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, also marked with "doux."

The fifth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat, marked with the instruction "doux." The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, also marked with "doux."

The sixth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat, marked with the instruction "doux." The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat, also marked with "doux."

The seventh system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat.

Arrestons-nous icy, c'est dans ce lieu fatal Que la fureur qui nous a-

6 76

The eighth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a keyboard accompaniment with a bass clef and a key signature of one flat.

BASSE-CONTINUE.

ACTE SECOND

Que l'Enfer aujour-

nime Ordonne à l'Empire infernal De conduire nostre victime.

BASSE-CONTINUE.

d'huy tarde à suivre nos loix!

vife PRELUDE.

Pour achever le charme il faut unir nos voix.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

This system contains the first five staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a basso continuo line with a bass clef. The third staff is a lute or guitar line with a treble clef and a key signature of one flat. The fourth and fifth staves are additional basso continuo lines with bass clefs. The word "vife" is written below the second and fourth staves.

BASSE-CONTINUE.

This system contains the next five staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a basso continuo line with a bass clef. The third staff is a lute or guitar line with a treble clef and a key signature of one flat. The fourth and fifth staves are additional basso continuo lines with bass clefs.

BASSE-CONTINUE.

ACTE SECOND.

Esprits de

BASSE-CONTINUE.

Esprits de haine & de rage, Demons, obeïſſez-nous. Esprits de haine & de

haine & de rage, Demons, obeïſſez-nous, Demons, Demons, obeïſſez-

BASSE-CONTINUE.

K

ARMIDE, TRAGEDIE.

rage. Demons, Demons, obeïſſez-nous, Demons, Demons, obeïſſez-

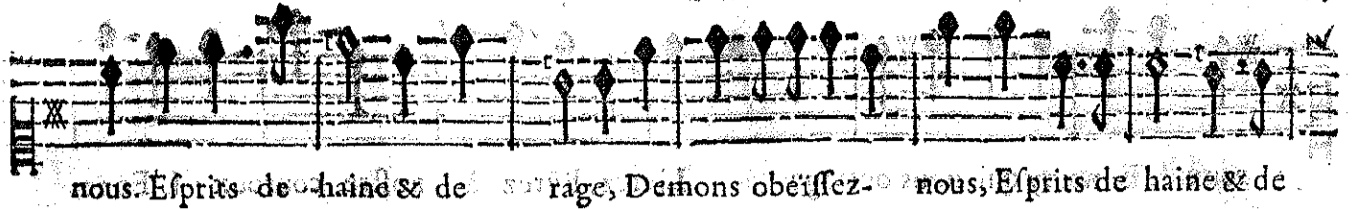
nous, Esprits de haine & de rage, Demons, Demons, obeïſſez-nous. obeïſſez-

BASSE-CONTINUE.

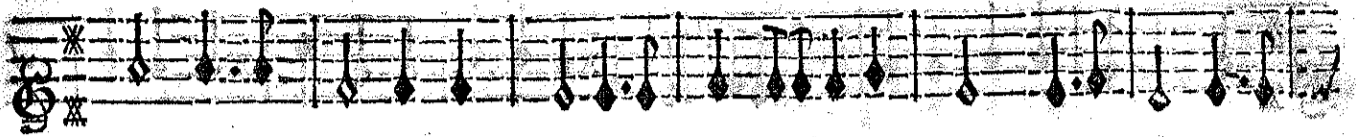
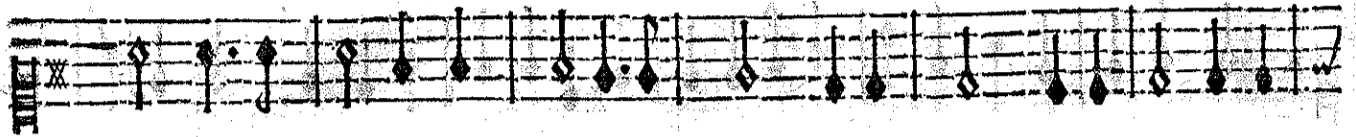
nous. Esprits de haine & de rage, Demons, obeïſſez-nous. Demons, obeïſſez-


nous. Esprits de haine & de rage. Demons, obeïſſez-nous. De-

BASSE-CONTINUE.



nous. Esprits de haine & de rage, Demons obeissez- nous, Esprits de haine & de

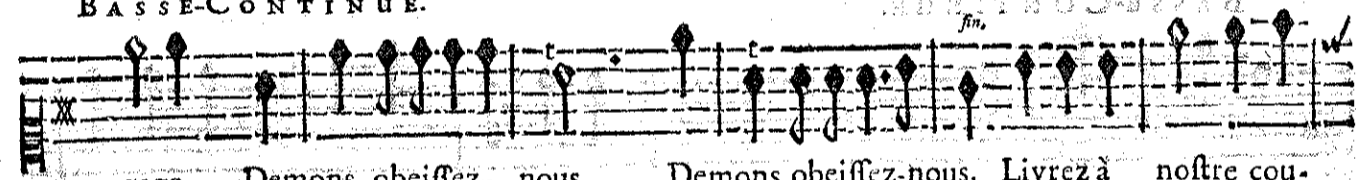





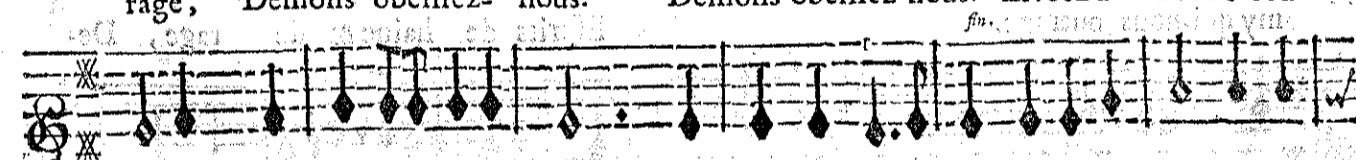
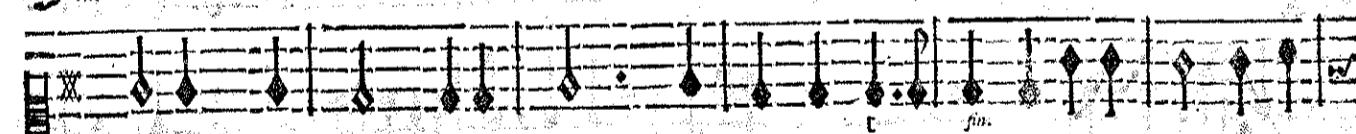
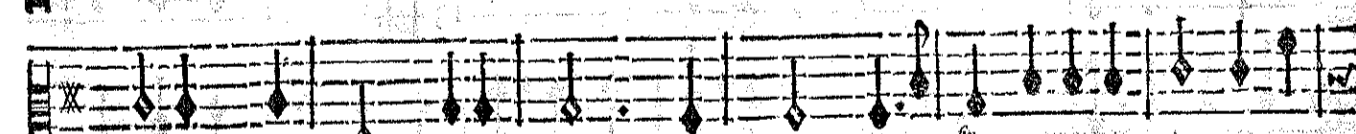
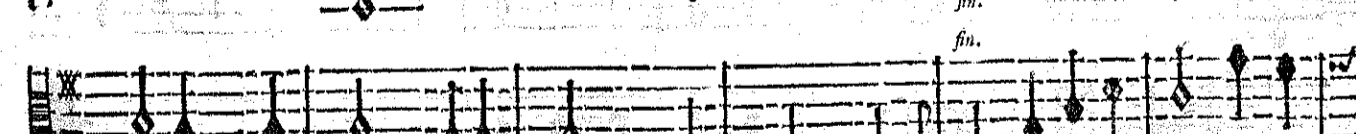
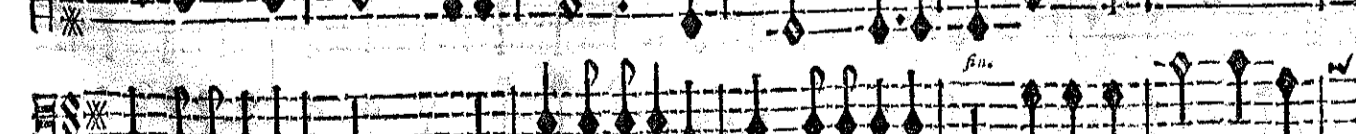
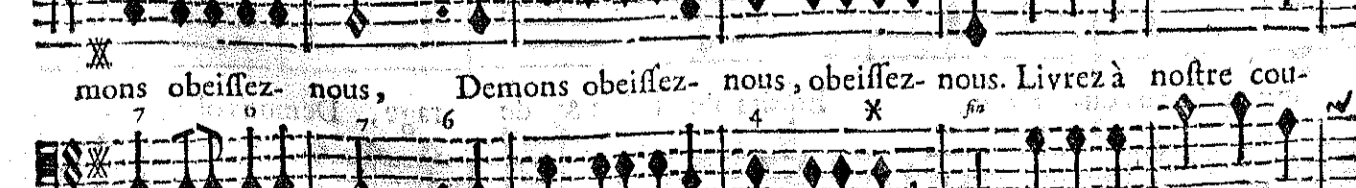


mons obeissez-nous, obeissez-nous. Esprits de haine & de rage, Demons, De- 6 7 6 7 6

BASSE-CONTINUE.



rage, Demons obeissez- nous. Demons obeissez-nous. Livrez à nostre cou- fin.

mons obeissez- nous, Demons obeissez- nous, obeissez- nous. Livrez à nostre cou- 7 6 7 6 4 x fin.

BASSE-CONTINUE.

roux L'Ennemy qui nous outrage. Livrez, livrez à nostre courroux L'Enne-

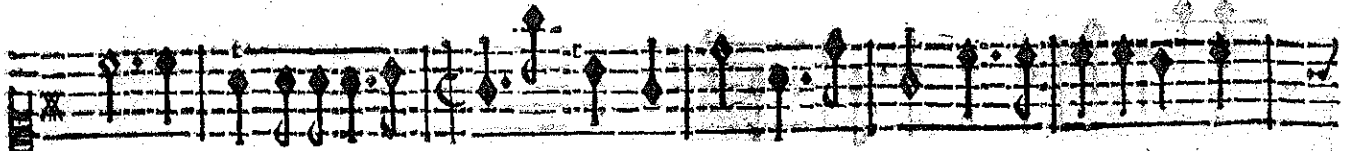
roux L'Ennemy qui nous outrage. Livrez à nostre courroux L'Enne-

BASSE-CONTINUE.

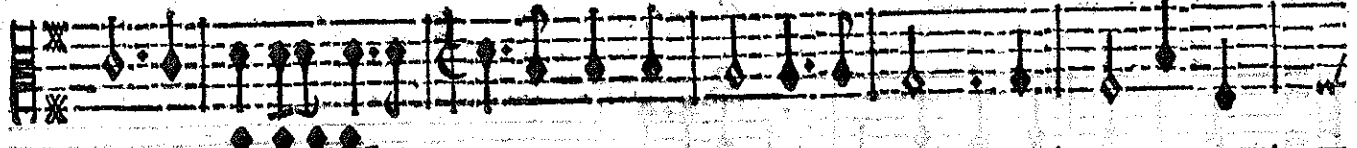
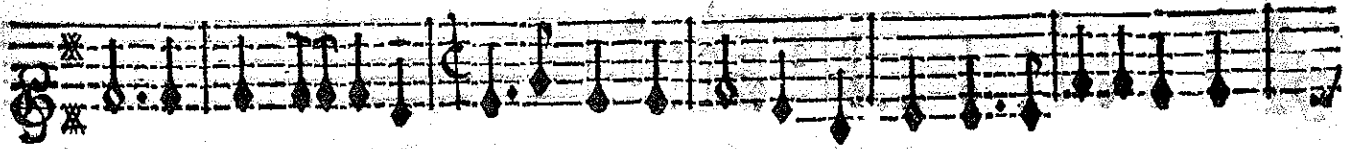
my qui nous outrage. Esprits de haine & de rage, De-

my qui nous outrage. Esprits de haine & de rage, Demons obeissez-

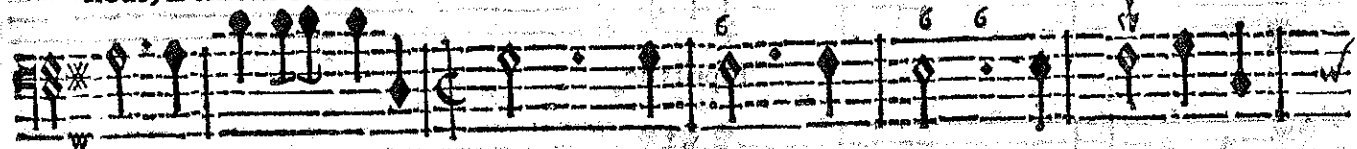
BASSE-CONTINUE.



mons, Demons obeissez- nous. Demons affreux cachez- vous Sous une agreable i-



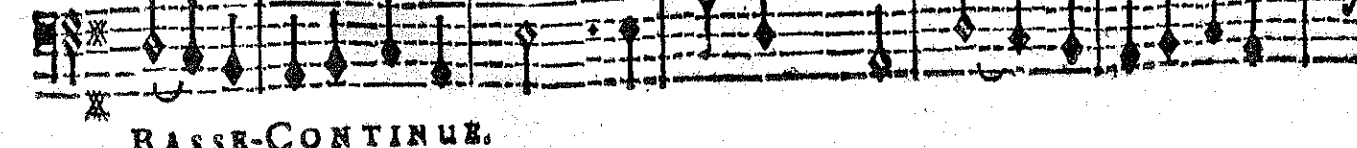
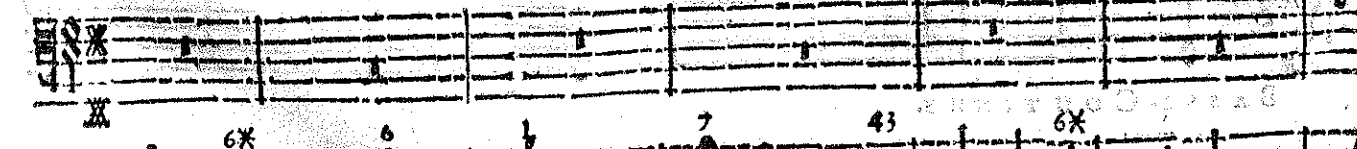
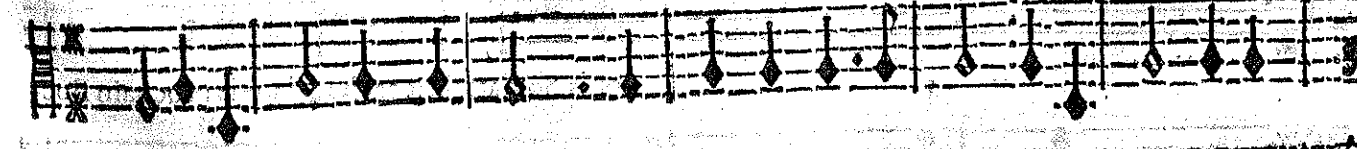
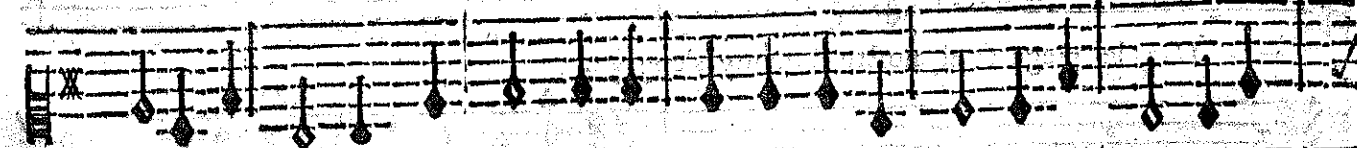
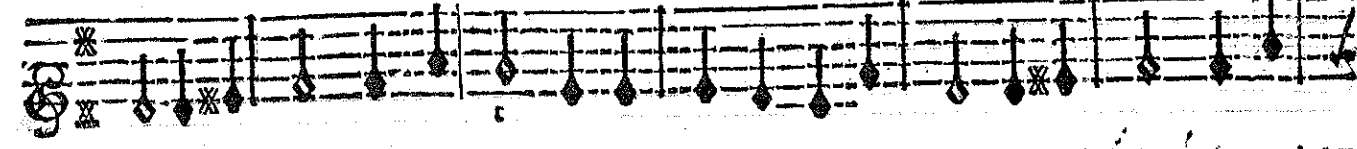
nous, Demons obeissez- nous.



BASSE-CONTINUE.

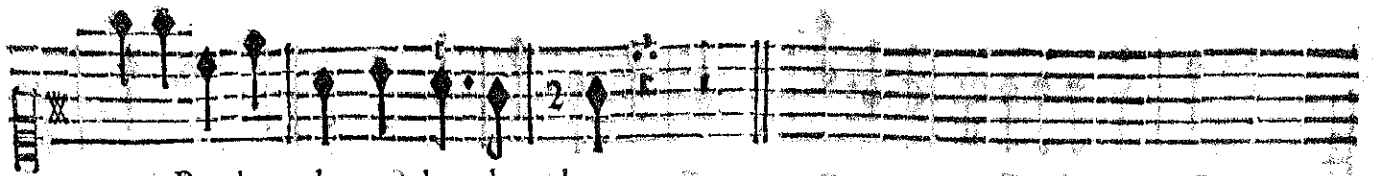


mage: Enchantez ce fier courage Par les charmes les plus doux. Enchantez ce fier cou-



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



rage Par les charmes les plus doux.



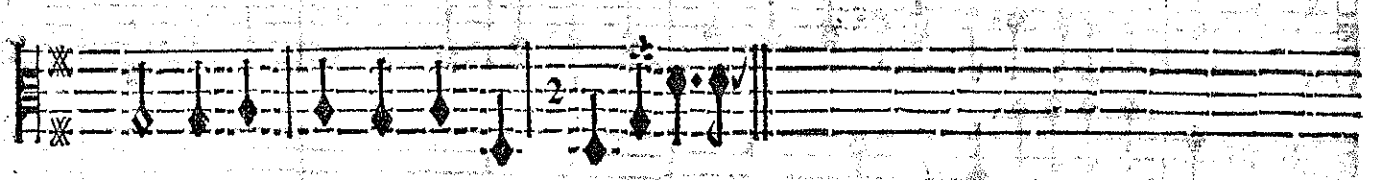
nous Devenons de l'ill...



nous Devenons de l'ill...



nous Devenons de l'ill...



nous Devenons de l'ill...



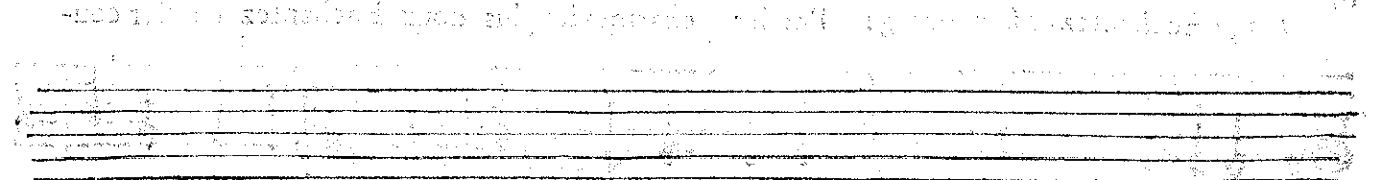
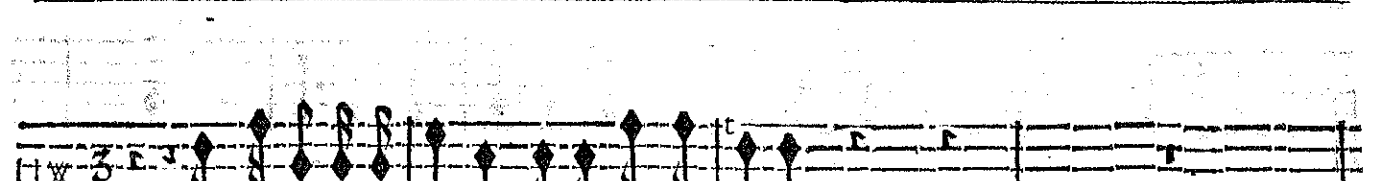
nous Devenons de l'ill...



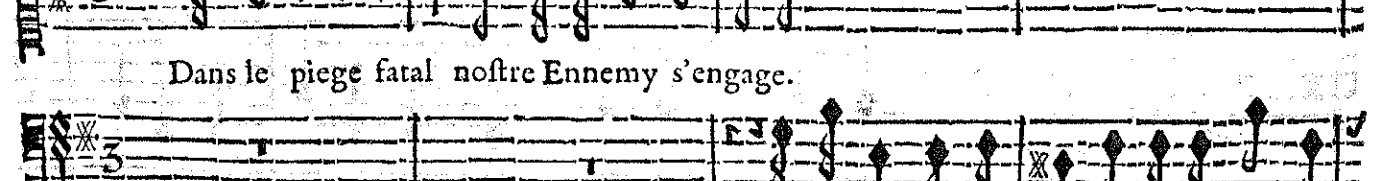
Esprits de

BASSE-CONTINUE.

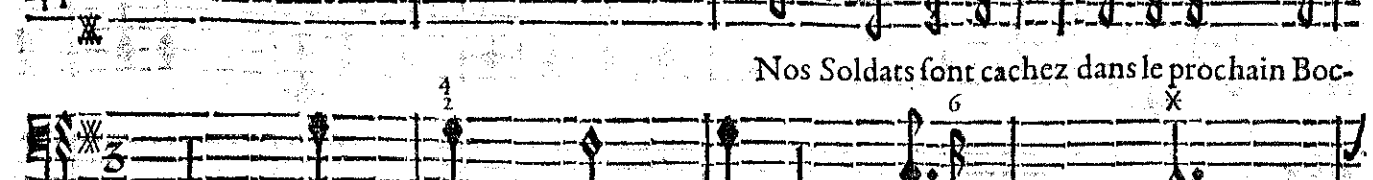
On reprend , Esprits de haine &c. page 73. jusques à ce mot fin. Puis on chante ce qui suit.

Dans le piege fatal nostre Ennemy s'engage.



Nos Soldats font cachez dans le prochain Boc-



Nos Soldats font cachez dans le prochain Boc-

BASSE-CONTINUE.

Cette victime est mon par-

cage; Il faut que sur Renaud ils viennent fondre tous.

BASSE-CONTINUE.

tage; Laissez-moy l'immoler, laissez-moy l'avantage De voir ce cœur su-

BASSE-CONTINUE.

perbe expirer de mes coups.

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE:
SCÈNE III.

Il faut jouer cecy avec des sourdines. RENAUD seul.

lentement
PRELUDE.

sourdines.

sourdines.

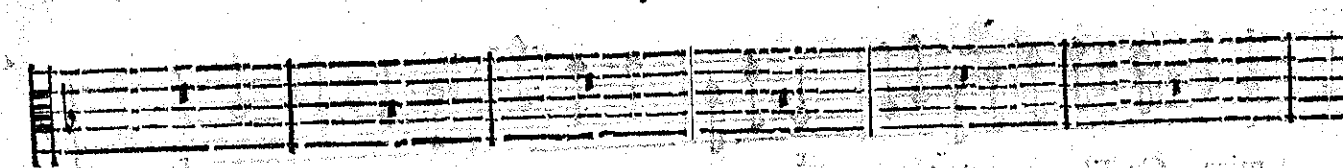
sourdines.

RENAUD.

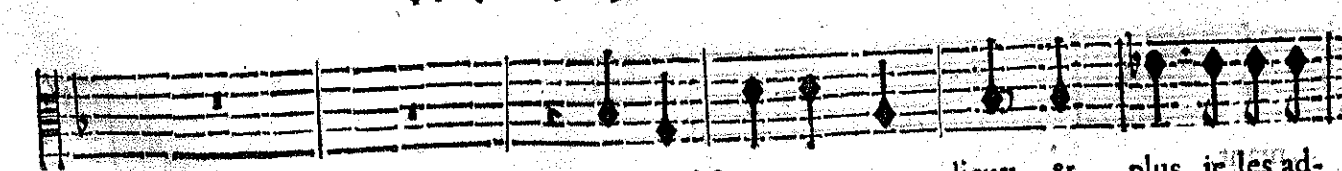
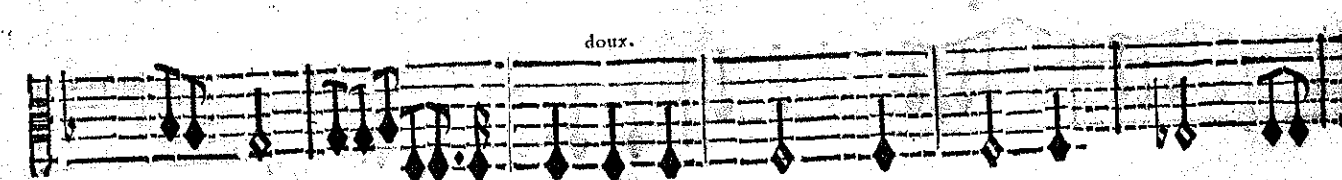
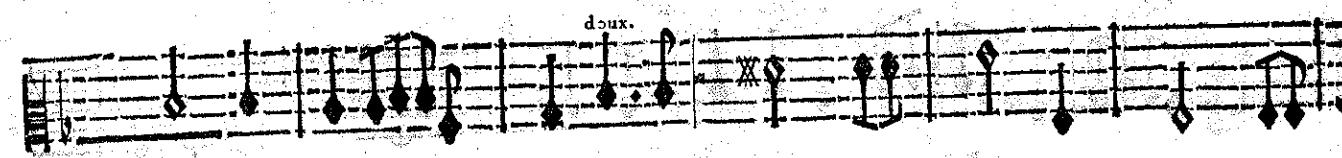
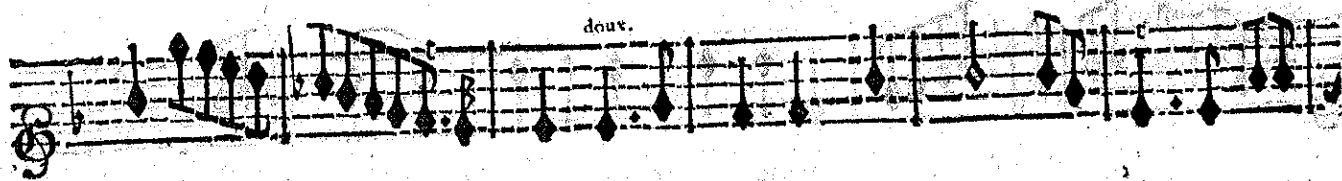
sourdines.

BASSE-CONTINUE.

BASSE-CONTINUE.



BASSE-CONTINUE.

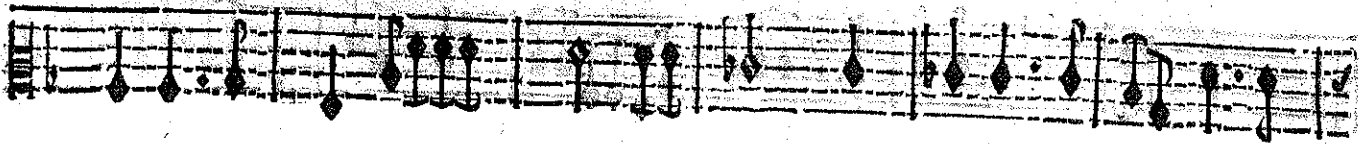


Plus j'observe ces lieux, & plus je les ad-



BASSE-CONTINUE.

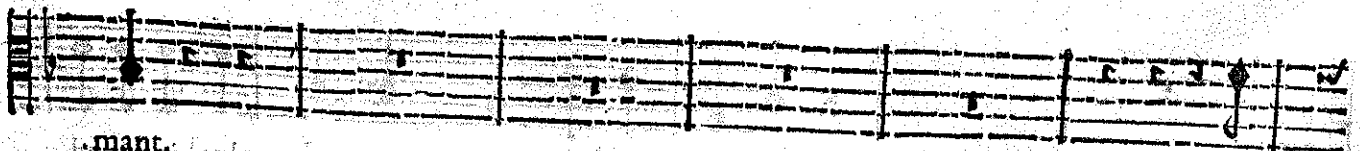
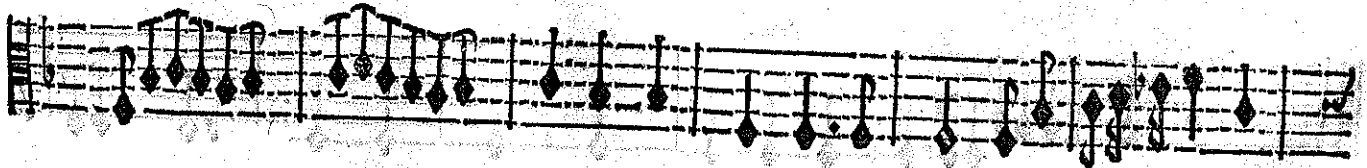
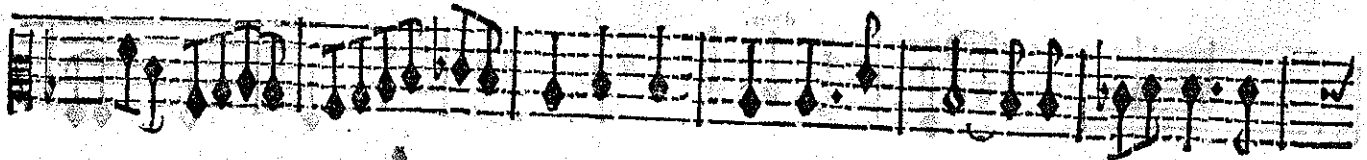
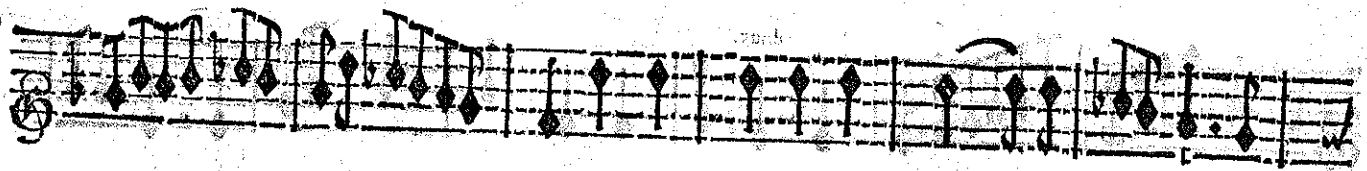
ARMIDE TRAGEDIE.



mire. Ce Fleuve coule lentement, Et s'éloigne à regret d'un séjour si char-



BASSE-CONTINUE.

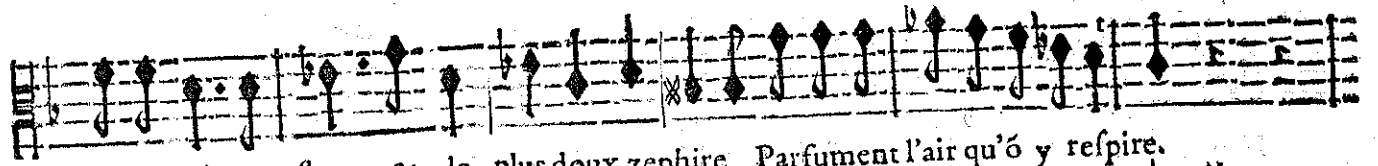
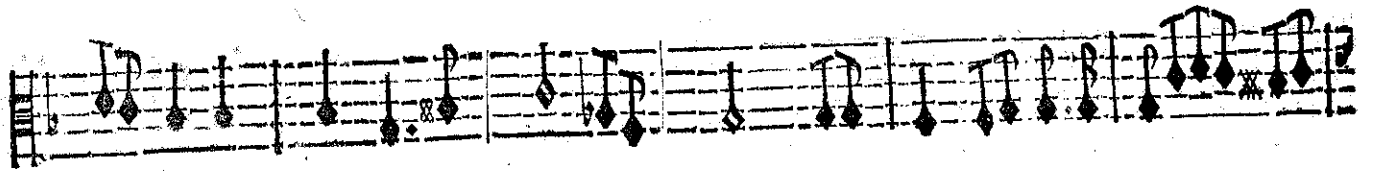
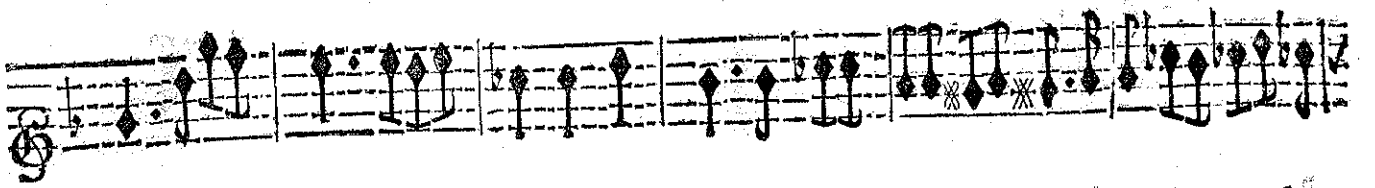


mant.

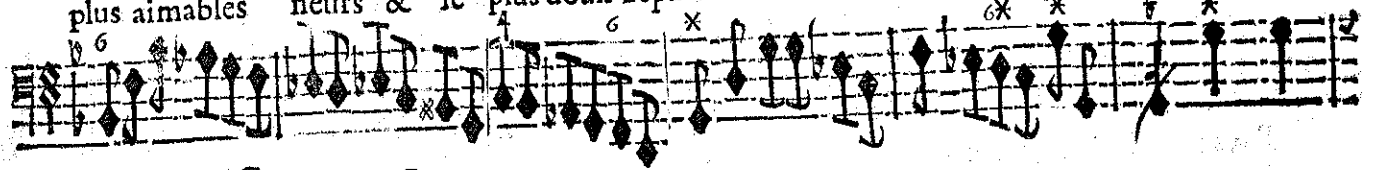
Les



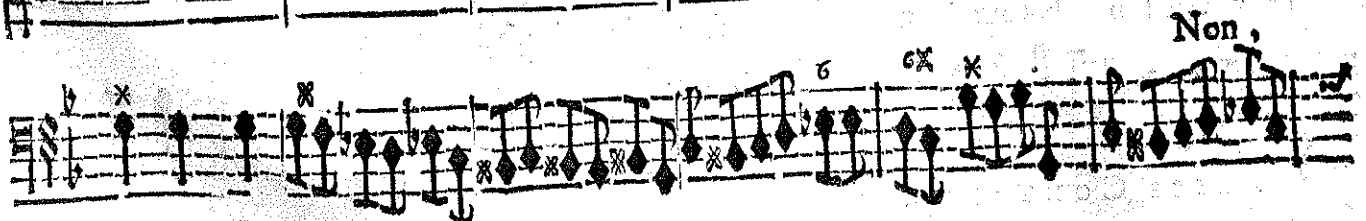
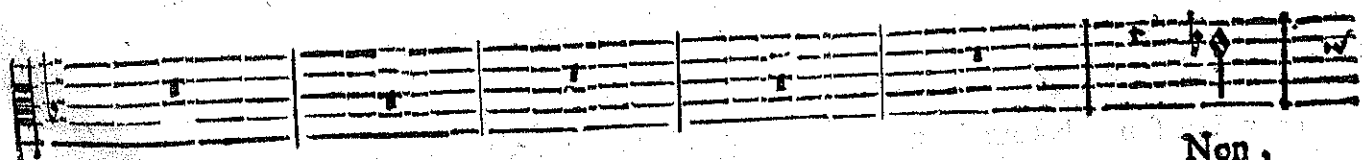
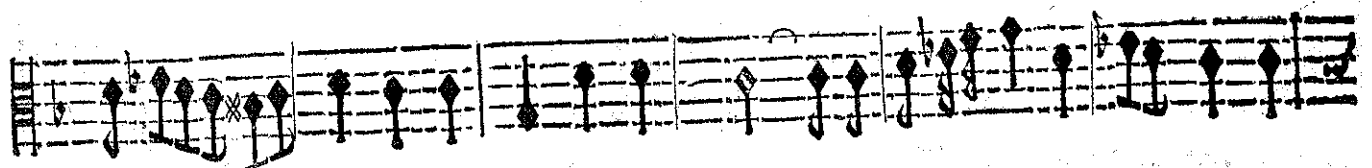
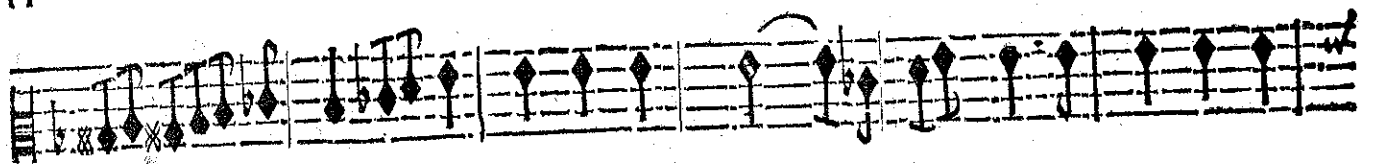
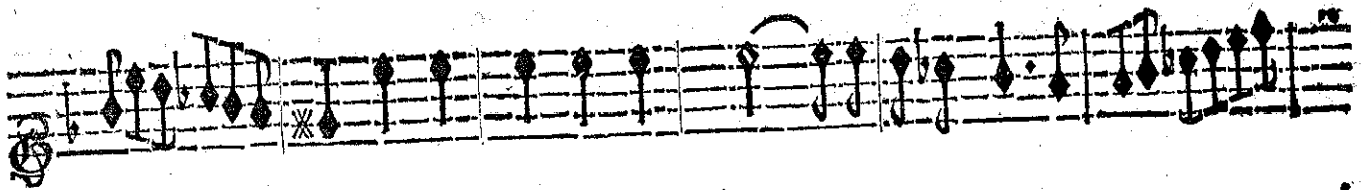
BASSE-CONTINUE.



plus aimables fleurs & le plus doux zephire Parfumant l'air qu'o y respire.



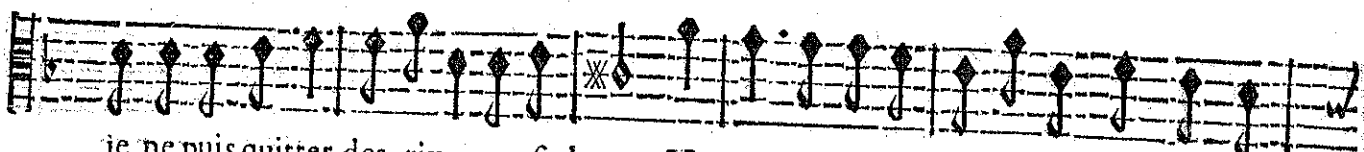
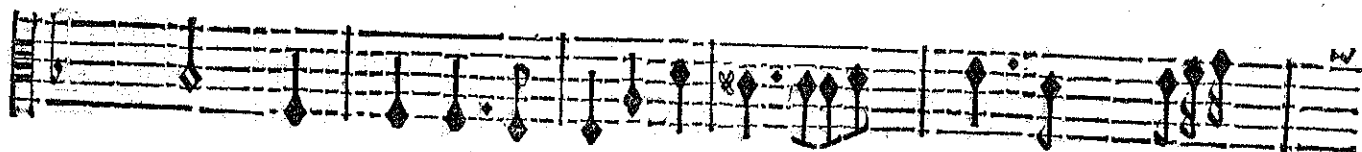
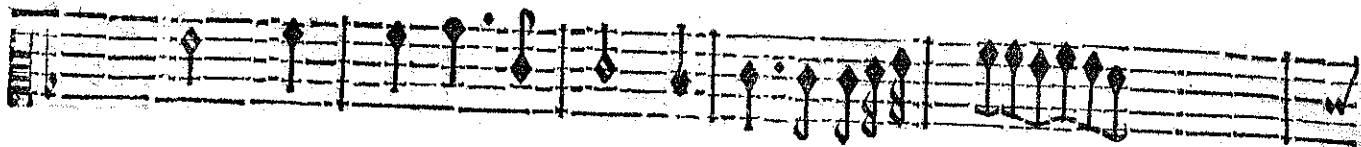
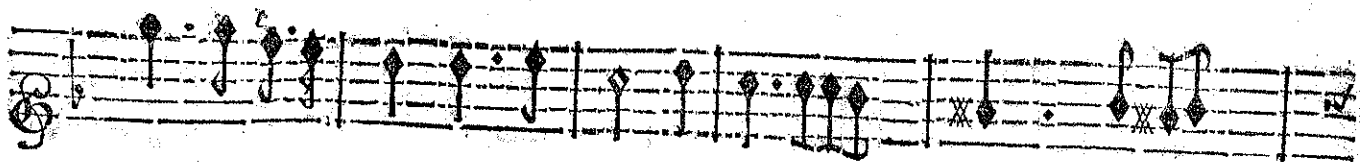
BASSE-CONTINUE.



Non,

BASSE-CONTINUE.

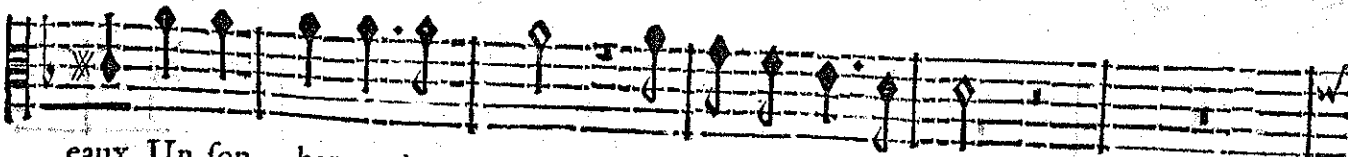
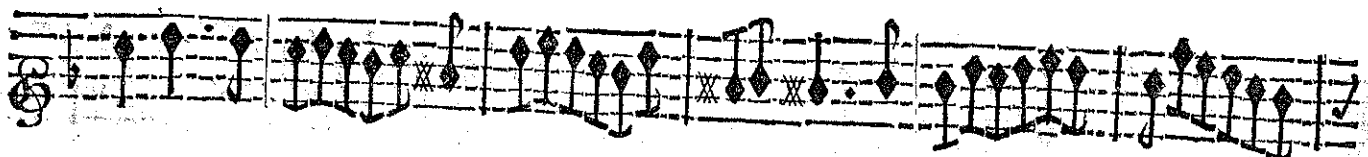
ARMIDE, TRAGEDIE.



je ne puis quitter des rivages si beaux. Un son harmonieux se melle au bruit des



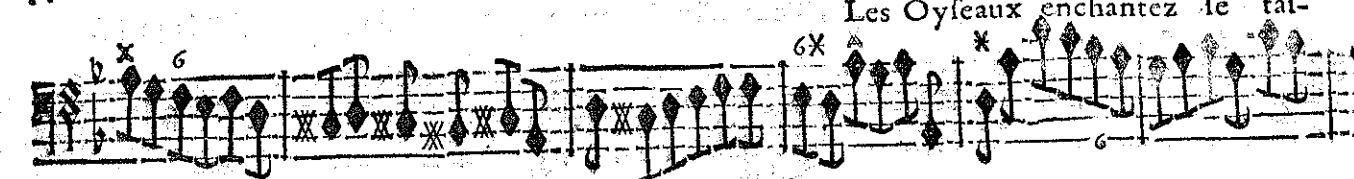
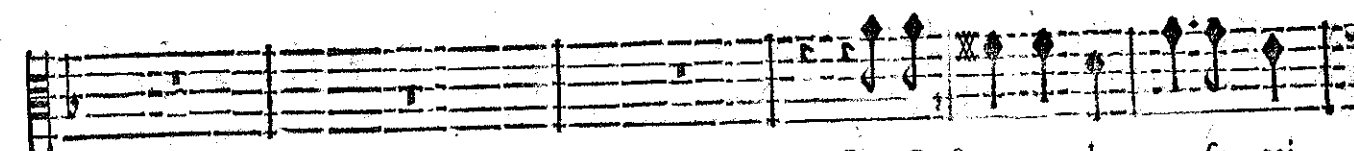
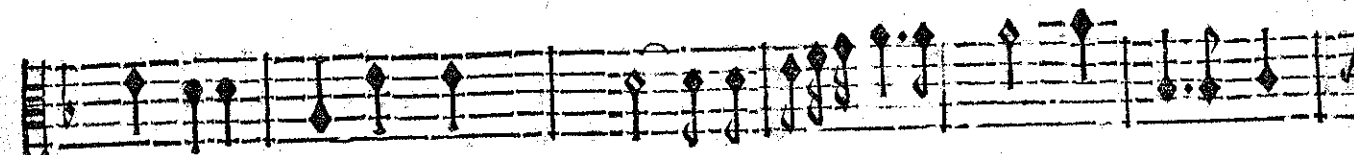
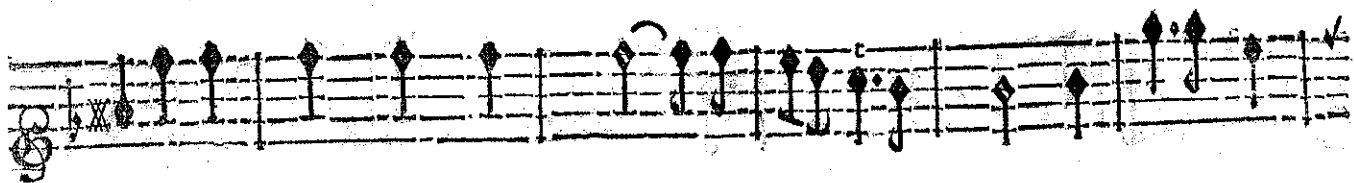
BASSE-CONTINUE.



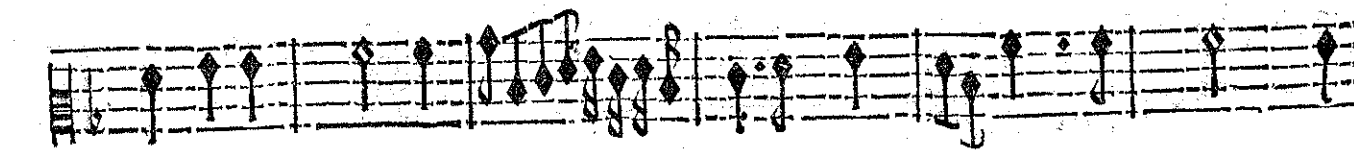
eaux. Un son harmonieux se melle au bruit des eaux.



BASSE-CONTINUE.



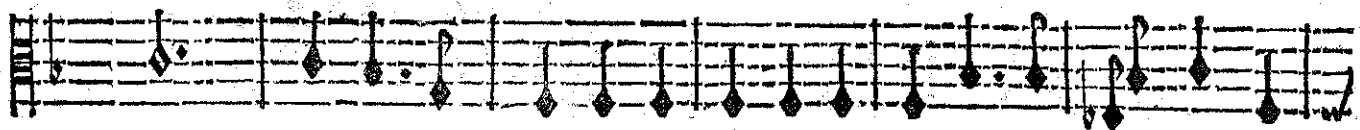
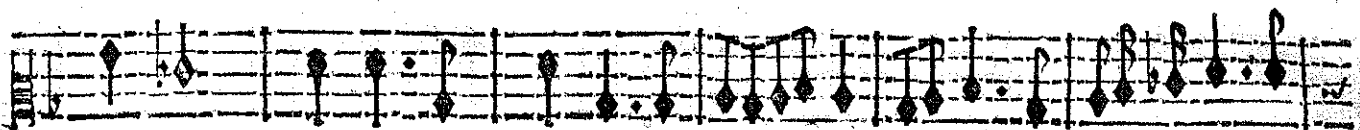
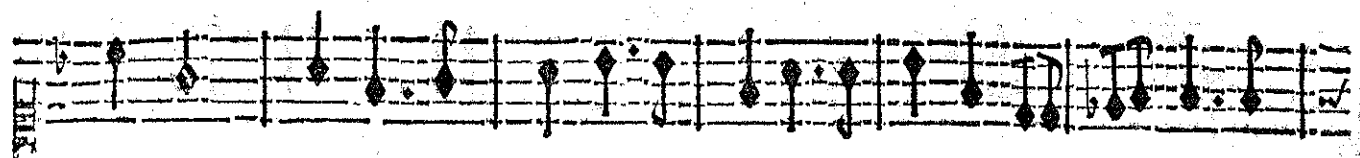
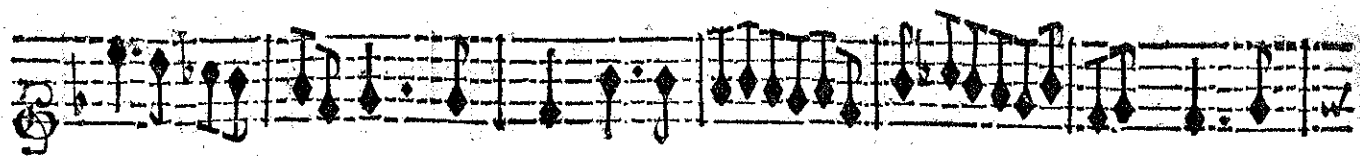
BASSE-CONTINUE.



sent pour l'entendre. Des charmes du sommeil j'ay peine à me deffendre. Ce ga-



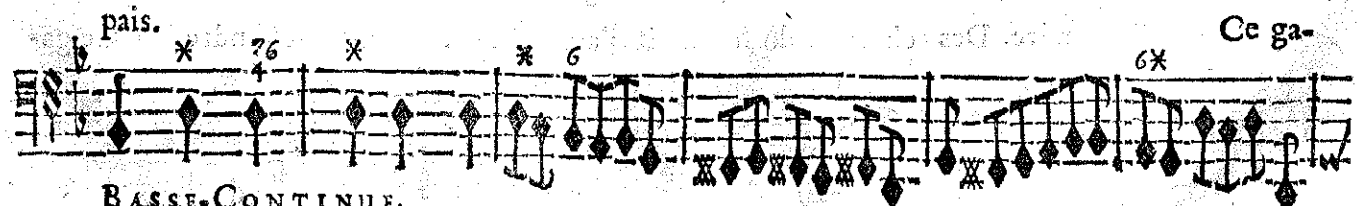
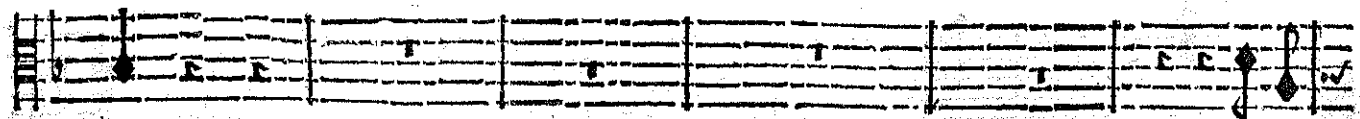
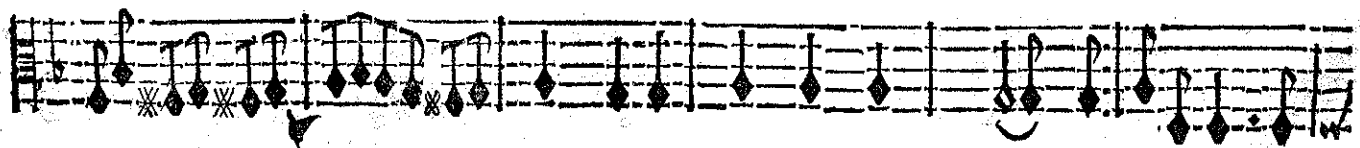
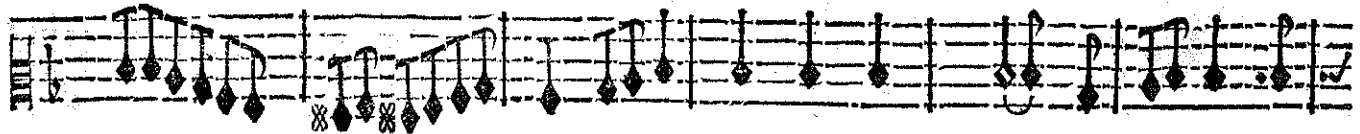
BASSE-CONTINUE.



zon, cét ombrage frais, Tout m'invite au repos sous ce feuillage es-



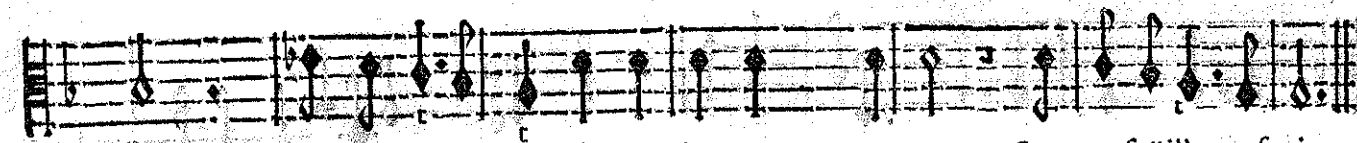
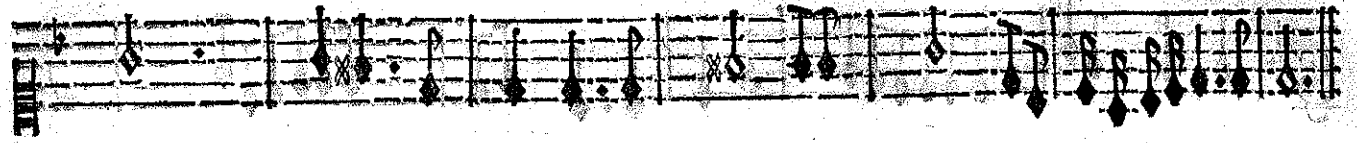
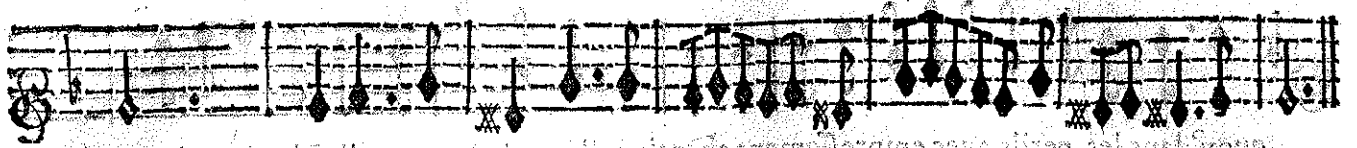
BASSE-CONTINUE.



BASSE-CONTINUE.

pais.

Ce ga-



zon, cét ombrage frais; Tout invite au repos Sous ce feuillage espais.



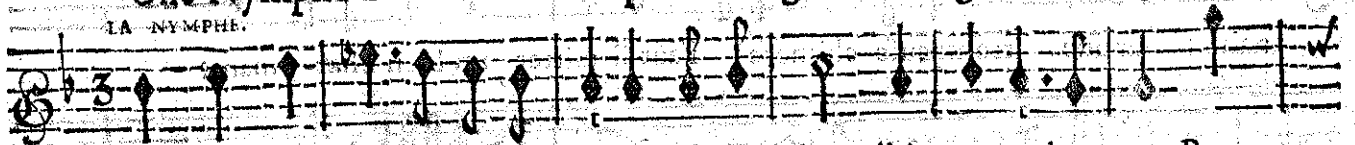
BASSE-CONTINUE.

On reprend le Prelude de la 3. Scene page 80. Et sur la dernière note du Prelude, l'on chante ce qui suit.

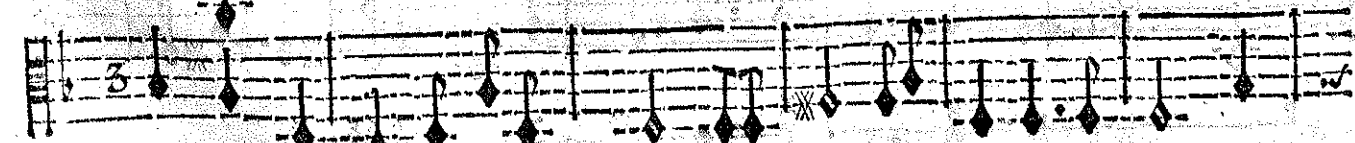
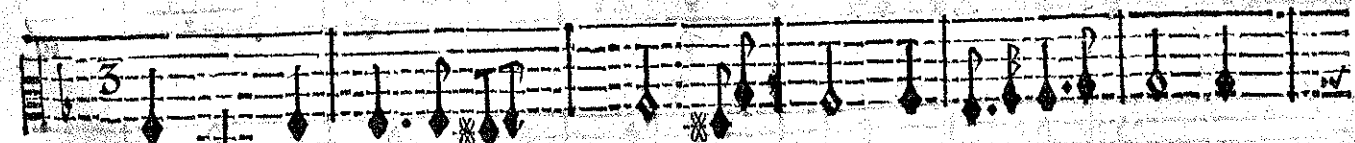
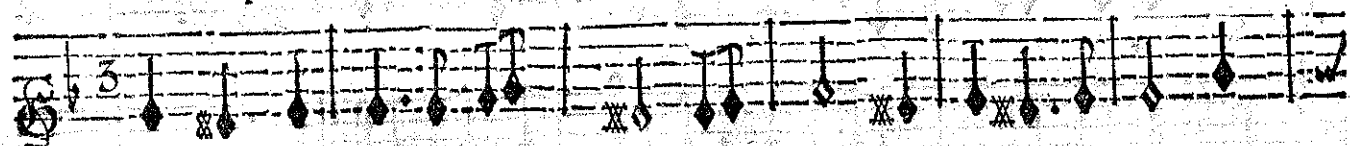
SCENE IV.

Une Nymphé des Eaux. Troupe de Bergers & Bergeres heroïques.

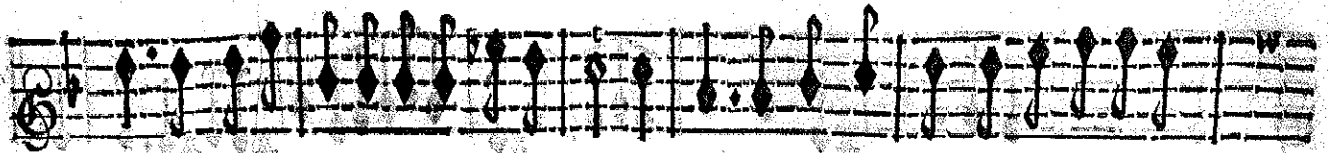
LA NYMPHE.



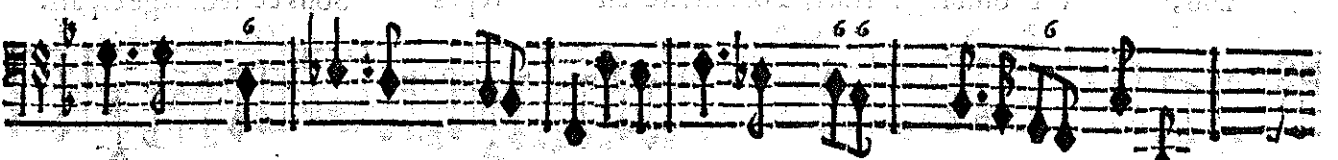
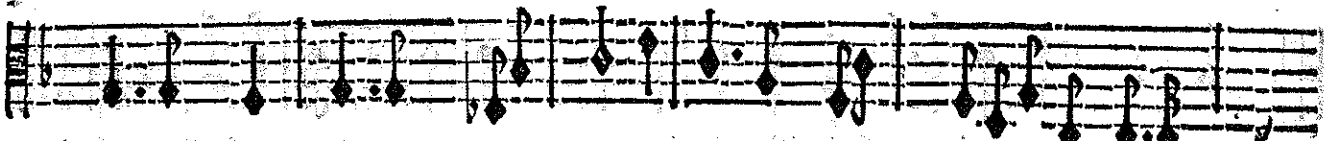
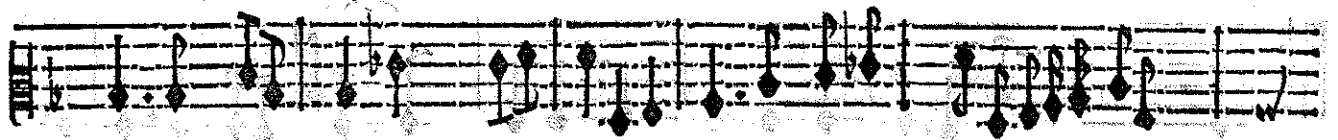
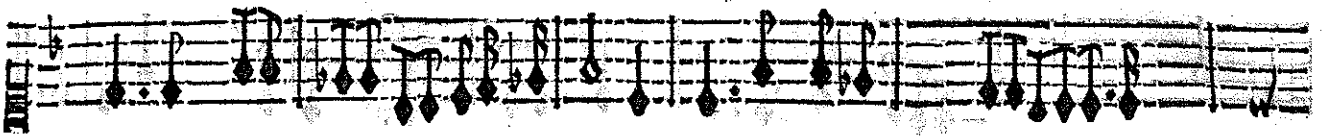
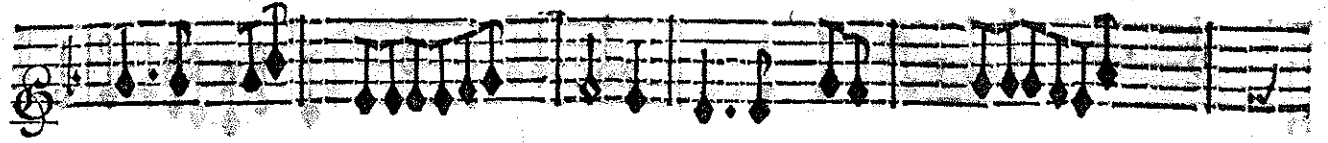
Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement! Pour-



BASSE-CONTINUE.



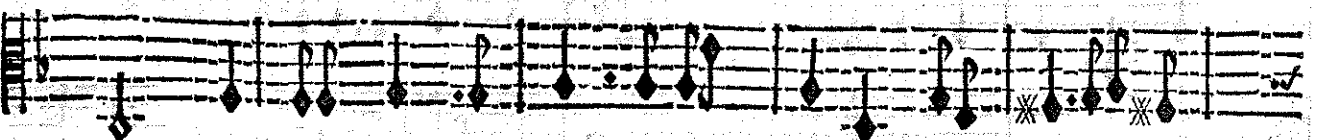
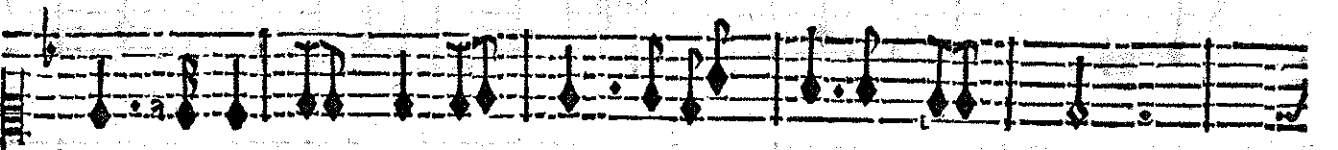
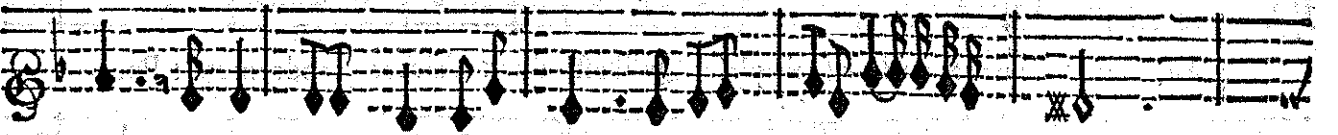
quoy dans les perils avec empressement chercher d'un vain honneur l'esclat imagi-



BASSE-CONTINUE.



naire? Pour une trompeuse chimere Faut-il quitter un bien char- mant?



BASSE-CONTINUE.

ACTE SECOND.

Au temps heureux ou l'on sçait plaire Qu'il est doux d'aimer tendrement!

BASSE-CONTINUE.

PRELUDE.

Sourdines.

Sourdines.

Sourdines.

BASSE-CONTINUE.

ARMIDE TRAGÉDIE

CHOEUR de Bergers & Bergeres heroïque.

Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-

Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-

Ah! quelle erreur! quelle folie! De ne pas jouir de la vie! Ah! quelle er-

BASSE-CONTINUE.

reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-

reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-

reur! quelle folie! De ne pas jouir de la vie! C'est aux Jeux, c'est aux A-

BASSE-CONTINUE.

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, c'est aux A-

mours Qu'il faut donner les beaux jours. C'est aux Jeux, C'est aux Jeux, c'est aux A-

BASSE-CONTINUE.

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux A-

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux

mours Qu'il faut donner les beaux jours. C'est aux Jeux, c'est aux Amours, C'est aux

BASSE-CONTINUE.

mours, c'est aux Amours Qu'il faut donner les beaux jours.

Jeux, c'est aux Amours Qu'il faut donner les beaux jours.

Jeux, c'est aux Amours Qu'il faut donner les beaux jours:

BASSE-CONTINUE.

PREMIER AIR.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

Sourdines.

ARMIDE, TRAGEDIE

Musical staff with treble clef, containing a series of notes and rests. A double bar line is present in the middle of the staff.

musique de la scène

Musical staff with bass clef, containing a series of notes and rests. A double bar line is present in the middle of the staff.

musique de la scène

Musical staff with bass clef, containing a series of notes and rests. A double bar line is present in the middle of the staff.

musique de la scène

Musical staff with bass clef, containing a series of notes and rests. A double bar line is present in the middle of the staff.

BASS-CONTINUUM

Musical staff with bass clef, containing a series of notes and rests. A double bar line is present in the middle of the staff.

musique de la scène

Two empty musical staves.

musique de la scène

Musical staff with treble clef, containing a series of notes and rests. A double bar line is present in the middle of the staff. The time signature is 6/4.

musique de la scène

Musical staff with bass clef, containing a series of notes and rests. A double bar line is present in the middle of the staff. The time signature is 6/4.

BASS-CONTINUUM

Musical staff with bass clef, containing a series of notes and rests. A double bar line is present in the middle of the staff. The time signature is 6/4.

Musical staff with bass clef, containing a series of notes and rests. A double bar line is present in the middle of the staff. The time signature is 6/4.

Musical staff with bass clef, containing a series of notes and rests. A double bar line is present in the middle of the staff. The time signature is 6/4.

Two empty musical staves.

SECOND AIR.

Mus. No. 135

Grave.
Sourdines.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a series of eighth and sixteenth notes, with some rests. The second staff is a lute or guitar accompaniment, starting with a C-clef and a common time signature, featuring a mix of eighth and sixteenth notes. The third and fourth staves are for a keyboard instrument, likely a harpsichord or spinet, with a C-clef and common time, showing a steady accompaniment of eighth notes. The fifth staff is a basso continuo line, starting with an F-clef and a common time signature, providing a harmonic foundation with a series of notes.

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

The second system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It continues the melodic line from the first system. The second staff is a lute or guitar accompaniment, starting with a C-clef and a common time signature. The third and fourth staves are for a keyboard instrument, with a C-clef and common time. The fifth staff is a basso continuo line, starting with an F-clef and a common time signature. The notation includes various note values, rests, and clefs.

BASSE-CONTINUE.

Two empty musical staves, consisting of five lines each, positioned at the bottom of the page.

The first section consists of five staves of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). The subsequent four staves are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are repeat signs at the end of the first and second staves.

UNE BEGÈRE HEROÏQUE.

The first staff of the second section is in treble clef, one flat key signature, and 6/4 time signature. It begins with a '6' above the staff and a '4' below it. The music consists of a series of eighth notes.

On s'estonneroit moins que la saison nouvelle Revint sans ramener les fleurs.

The second staff continues the melody in treble clef, one flat key signature, and 6/4 time signature. It starts with a '6' above and a '4' below the staff.

The third staff continues the melody in treble clef, one flat key signature, and 6/4 time signature. It starts with a '6' above and a '4' below the staff.

The fourth staff continues the melody in treble clef, one flat key signature, and 6/4 time signature. It starts with a '6' above and a '4' below the staff.

The fifth staff continues the melody in treble clef, one flat key signature, and 6/4 time signature. It starts with a '6' above and a '4' below the staff.

The sixth staff continues the melody in treble clef, one flat key signature, and 6/4 time signature. It starts with a '6' above and a '4' below the staff. There are 'x' marks above some notes in this staff.

BASSE-CONTINUE,

First musical staff with treble clef, containing notes and rests. A small 't' is written above the first measure.

& les zephirs, Ou s'estonneroit moins que la faison nouvelle Revinst sans rame-

Second musical staff with treble clef, continuing the melody.

Third musical staff with bass clef, continuing the accompaniment.

Fourth musical staff with bass clef, continuing the accompaniment.

Fifth musical staff with bass clef, continuing the accompaniment.

Sixth musical staff with bass clef, continuing the accompaniment. It includes figured bass notation: D, 4, 6, 6, X, X, 6, 6.

BASSE-CONTINUE.

UNE REÇUE HÉROÏQUE

Seventh musical staff with treble clef, containing notes and rests. Some notes have asterisks above them.

nér les fleurs & les zephirs; Que de voir de nos ans la faison la plus belle Sans l'a-

Eighth musical staff with treble clef, continuing the melody.

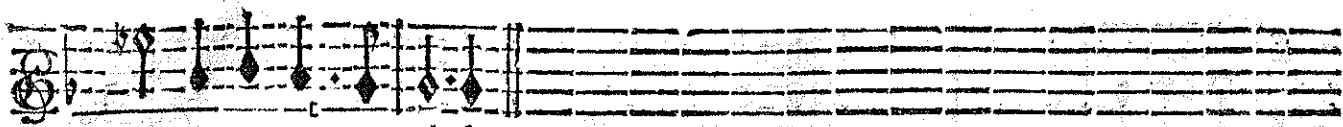
Ninth musical staff with bass clef, continuing the accompaniment.

Tenth musical staff with bass clef, continuing the accompaniment.

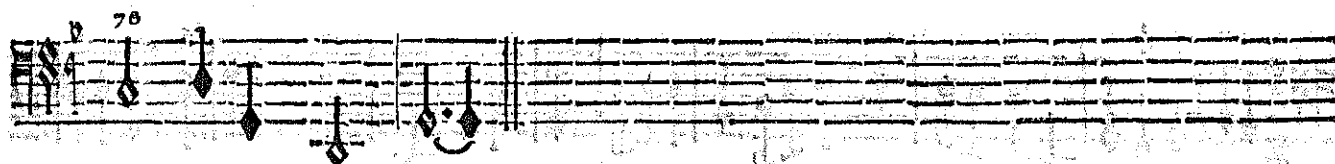
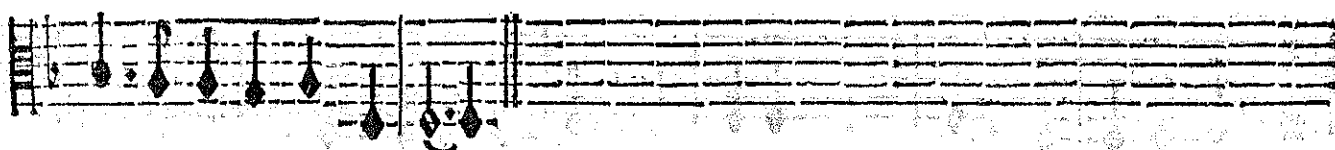
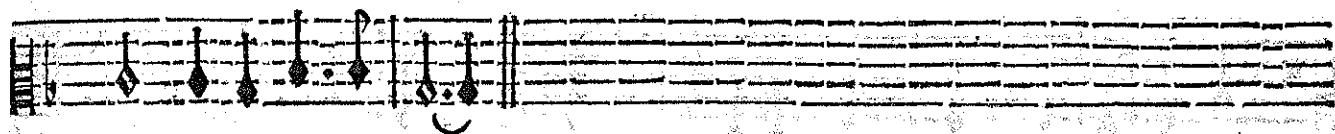
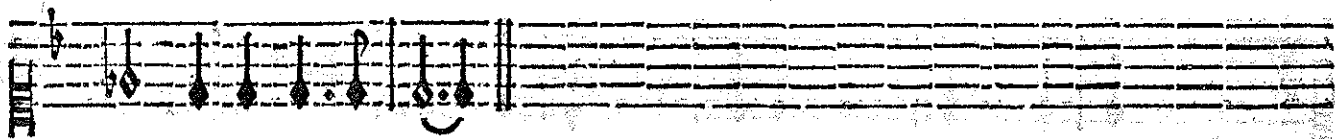
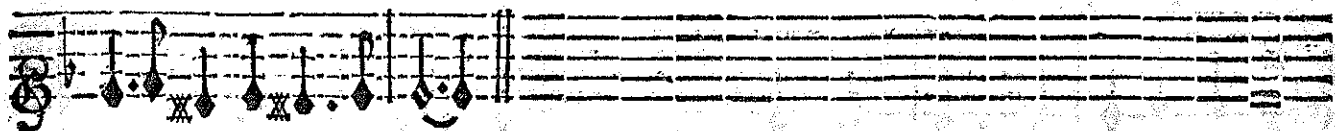
Eleventh musical staff with bass clef, continuing the accompaniment.

Twelfth musical staff with bass clef, continuing the accompaniment. It includes figured bass notation: 6, 6, 4, 3, X, X, 6, 6X, 4, X, X, 6X, X, X.

BASSE-CONTINUE.

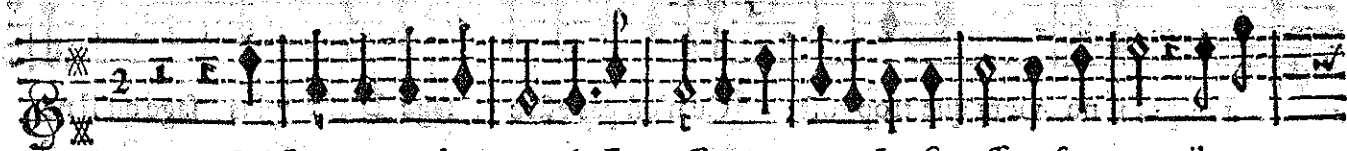


mour & sans les plaisirs.

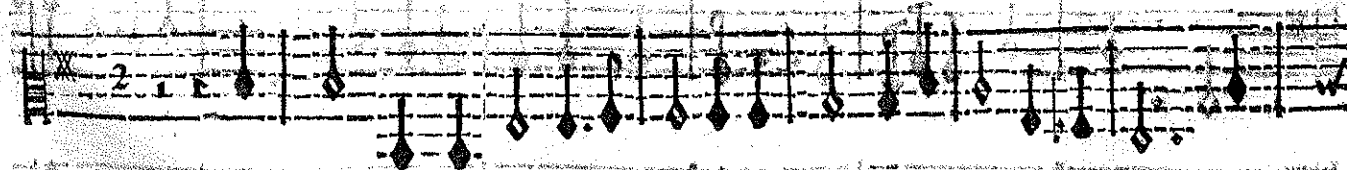
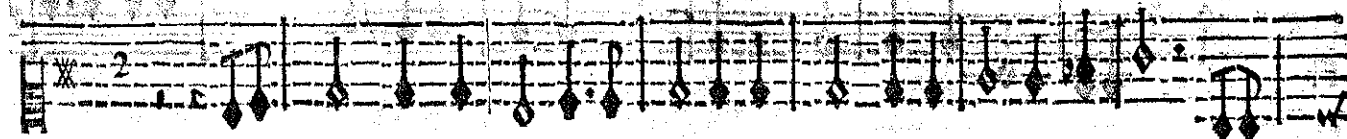


On reprend le second Air en bé mol page 93. & après le premier en bé quatre ; puis la Bergère chante ce qui suit sur la finale de l'air.

LA BERGÈRE.



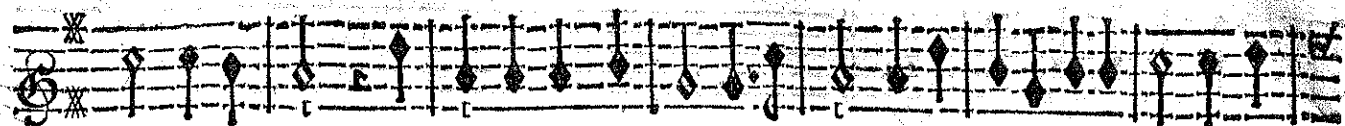
Laiſſons au tendre amour la Jeuneſſe en partage, La Sageſſe a ſon temps il ne



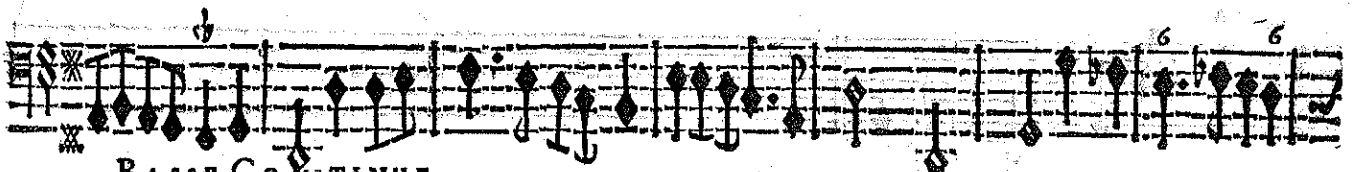
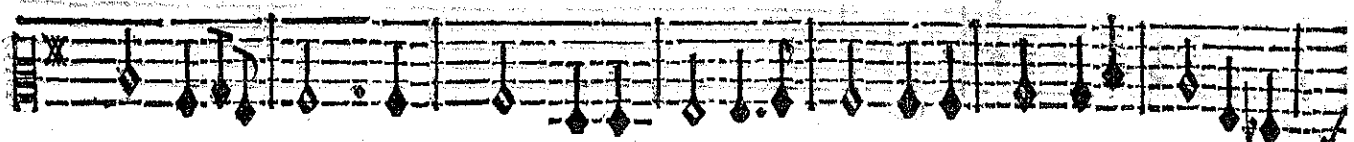
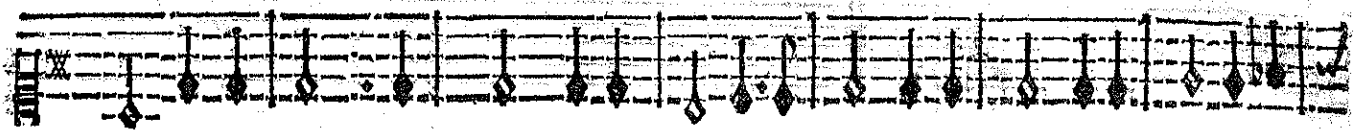
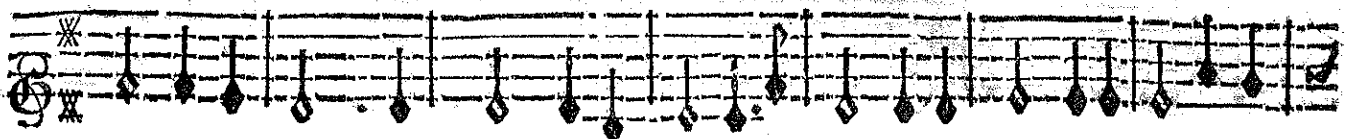
BASSE-CONTINUE.

N

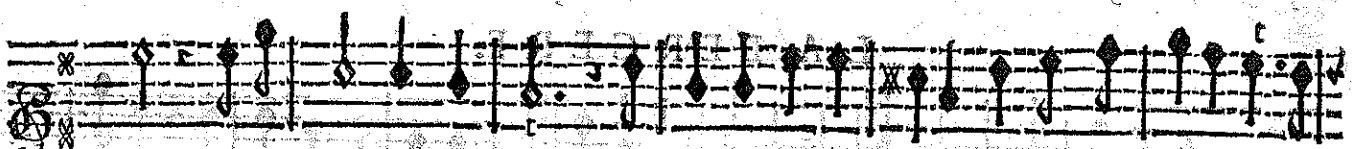
ARMIDE, TRAGÉDIE.



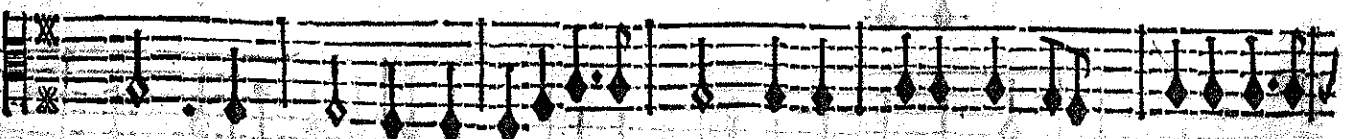
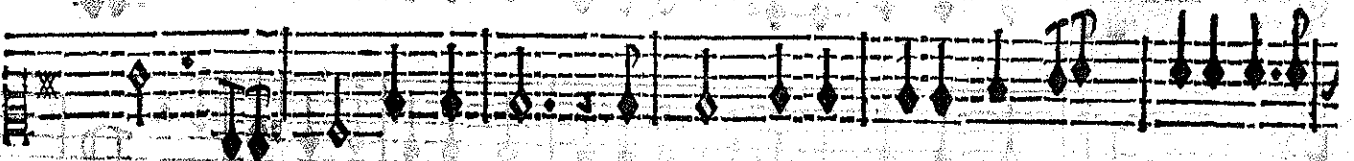
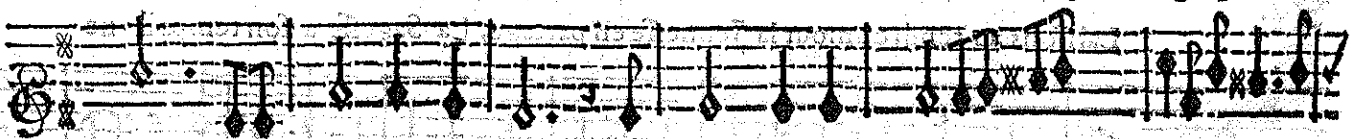
vient que trop tost, Laissons au tendre amour la Jeunesse en partage, La sagesse à son



BASSE-CONTINUE.



temps, il ne vient que trop tost: Ce n'est pas estre sage D'estre plus sage qu'il ne

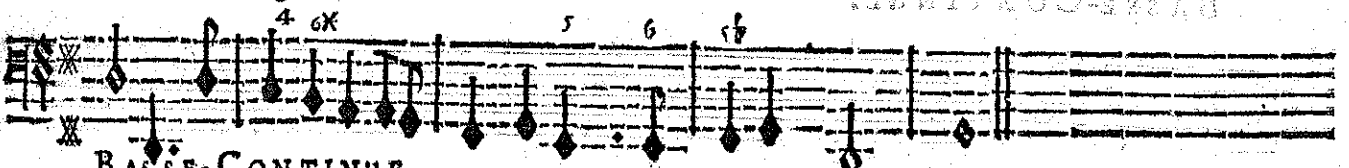
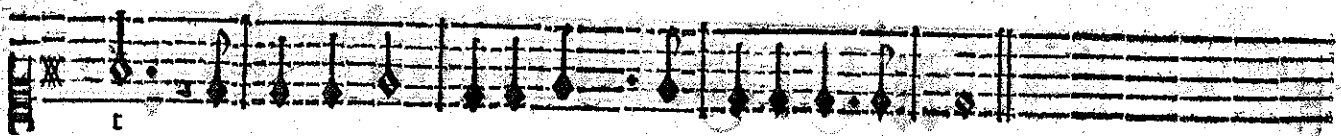
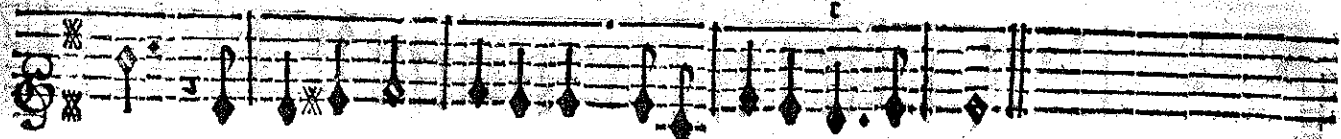


BASSE-CONTINUE.

ACTE SECONDA



faut. Ce n'est pas estre sage D'estre plus sage qu'il ne faut.



BASSE-CONTINUE.

On reprend le petit Chœur Ah ! quelle erreur ! &c. page 90.



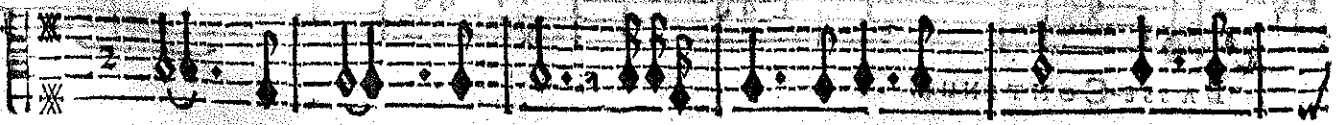
Fiu du Chœur.

SCENE V.

ARMIDE, RENAUD endormy.



VIOLONS.



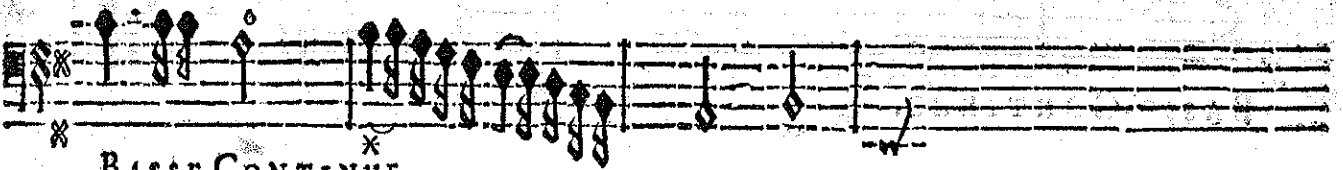
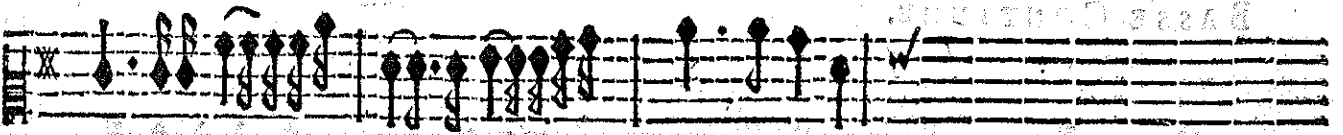
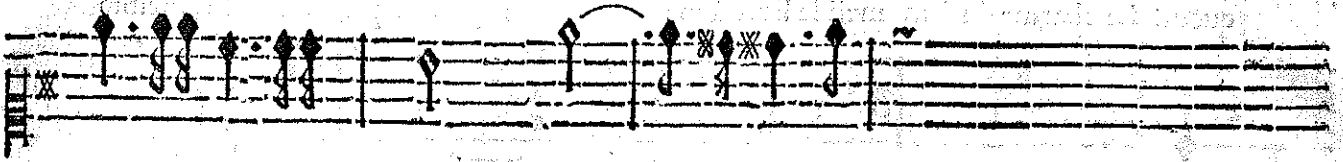
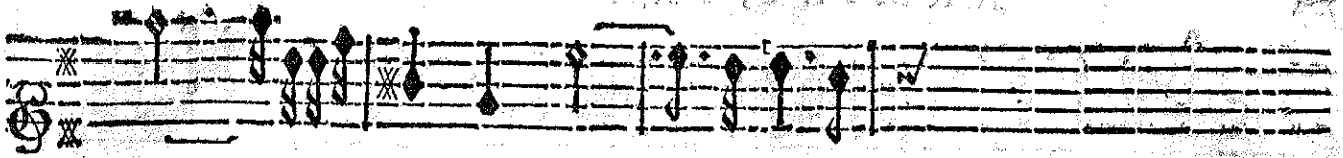
BASSE-CONTINUE.

ARMIDE TRAGEDIE.

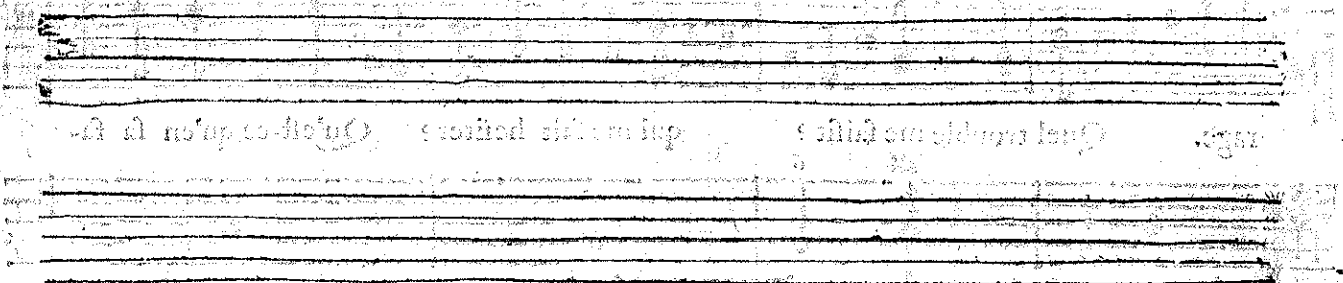
BASSE-CONTINUE.

BASSE-CONTINUE.

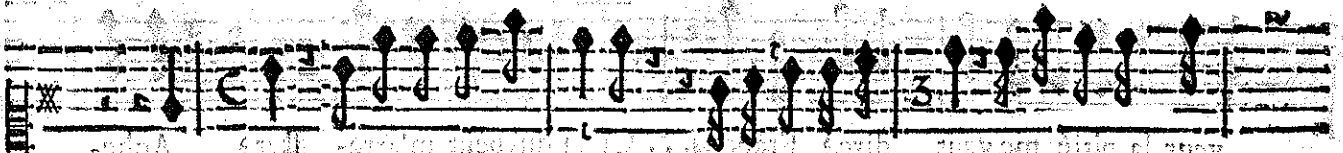
ACTE SECOND.



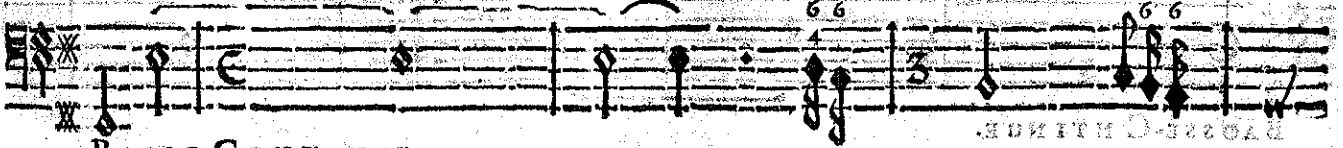
BASSE-CONTINUE.



ARMIDE:



En- fin il est en ma puissance, Ce fatal Ennemy, ce superbe Vain-



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE!

queur. Le charme du som-meil le livre à ma vengeance; Je vais percer son invincible

BASSE-CONTINUE.

coeur. Par luy tous mes captifs sont sortis d'esclavage; Qu'il éprouve toute ma

BASSE-CONTINUE.

rage. Quel trouble me faitit? qui me fait hesiter? Qu'est-ce qu'en la fa-

BASSE-CONTINUE.

veur la pitié me veut dire? Fraçons... Ciel! qui peut m'arre- ster? Ache-

BASSE-CONTINUE.

rons... je fremis! vangeons-nous... je sou- pire! Est-ce ainsi que je

BASSE-CONTINUE.

ACTE SECOND.

doy me vanger aujour- d' huy! Ma colere s'é- teint quand j'approche de luy. Plus je le

BASSE-CONTINUE.

voy; plus ma vengeance est vaine; Mon bras tremblant se refuse à ma haine. Ah!

BASSE-CONTINUE.

quelle cruauté de luy ravir le jour! A ce jeune Heros tout cede sur la

BASSE-CONTINUE.

Terre. Qui croiroit qu'il fust né seulement pour la Guerre? Il semble estre fait pour l'a-

BASSE-CONTINUE.

mour. Ne puis-je me vanger à moins qu'il ne pe- risse? Hé ne suffit-il

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

pas que l'amour le pu- nisse : Puisqu'il n'a pû trou- ver mes yeux assez char-

BASSE-CONTINUE.

mants, Qu'il m'aime au moins par mes enchanteméts, Que, s'il se peut, je le ha-

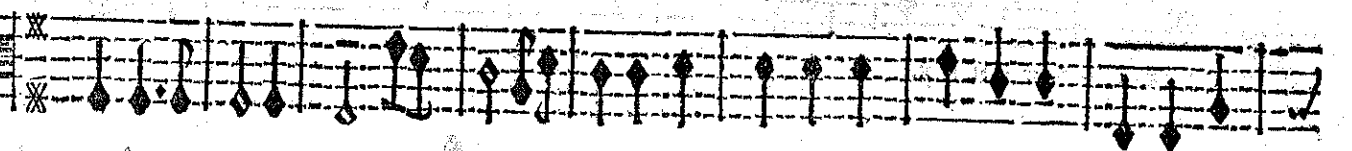
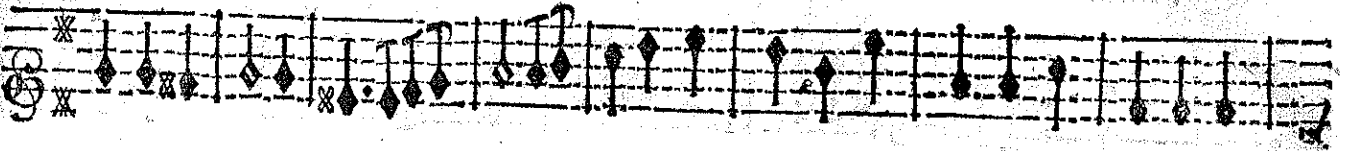
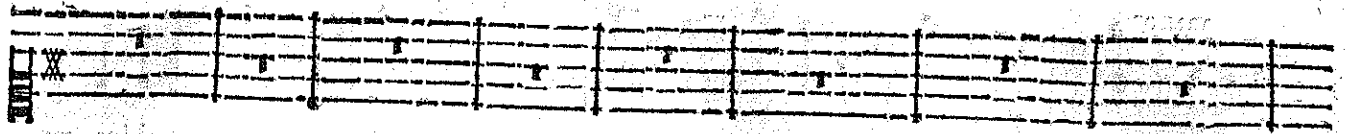
BASSE-CONTINUE.

iffe.

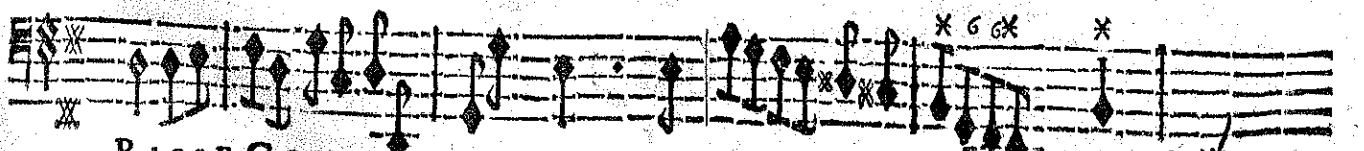
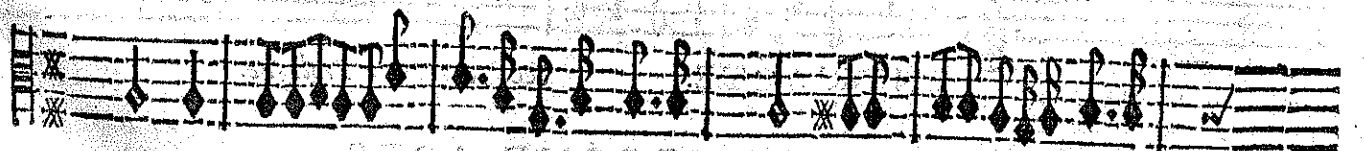
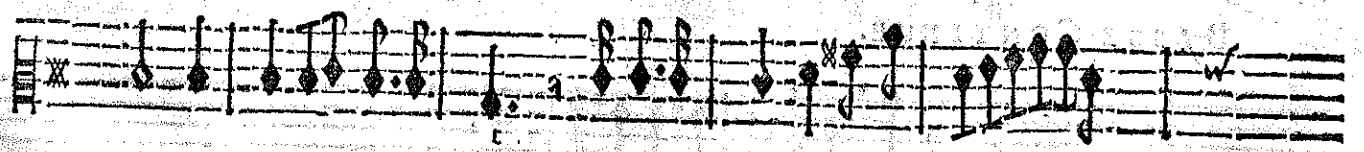
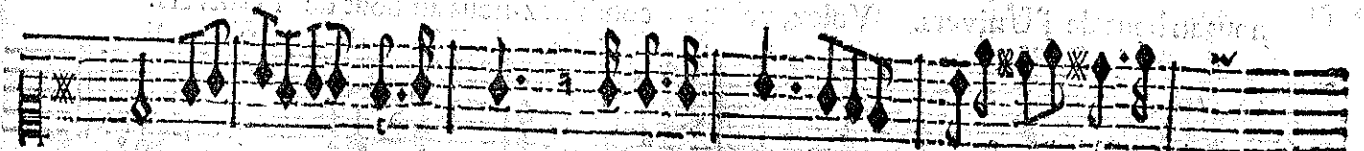
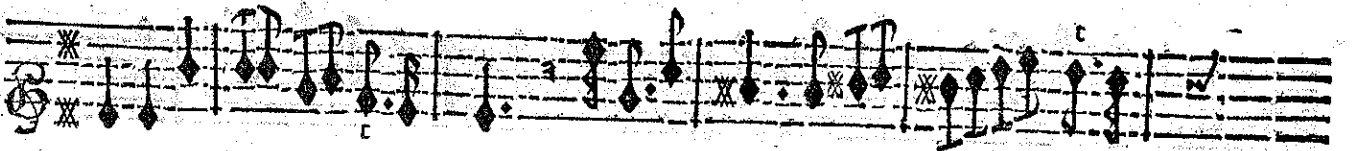
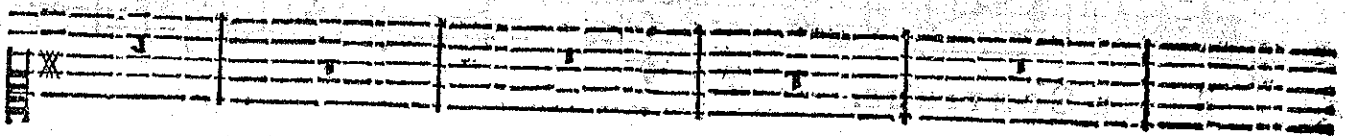
VIOLONS.

BASSE-CONTINUE.

ACTE SECOND.



BASSE-CONTINUE.



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

ARMIDE

Venez, venez seconder mes desirs, Demons, transformez-vous en d'aimables ze-

BASSE-CONTINUE.

phirs: Venez, ve-phirs: Je cede à ce vainqueur, la pitié me surmonte, Cachez ma foi-

BASSE-CONTINUE.

blesse & ma honte Dans les plus reculez deserts, Volez, volez, conduisez-

BASSE-CONTINUE.

nous au bout de l'Univers. Volez, volez, conduisez-nous au bout de l'Univers.

BASSE-CONTINUE.

ENTR'ACTE.

&c. comme au Prologue.

FIN DU SECOND ACTE.





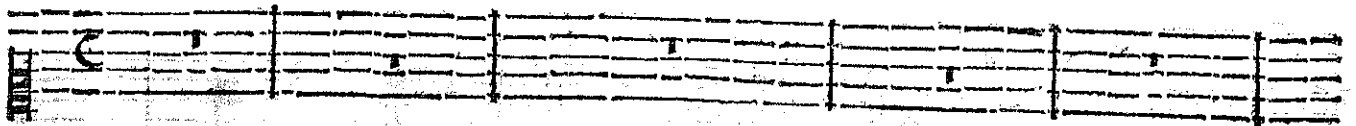
ACTE TROISIEME.

Le Theatre change & represente un Desert.

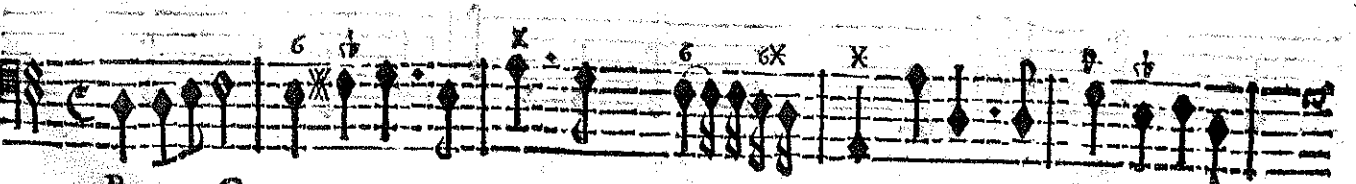
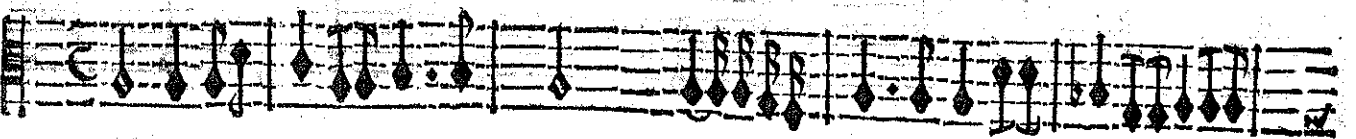
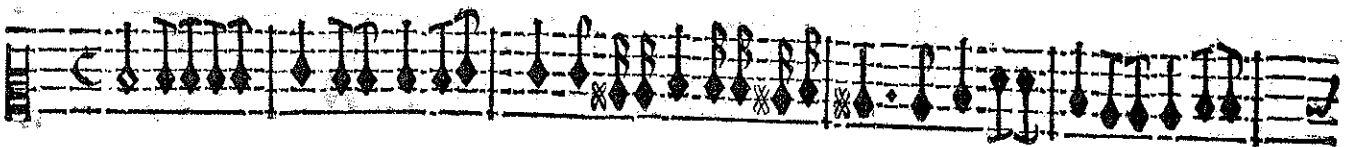
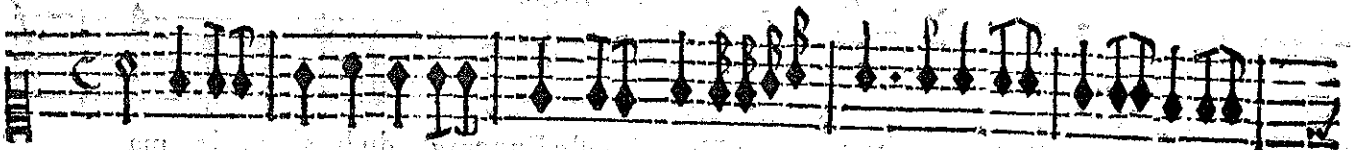
SCENE PREMIERE.

ARMIDE seule.

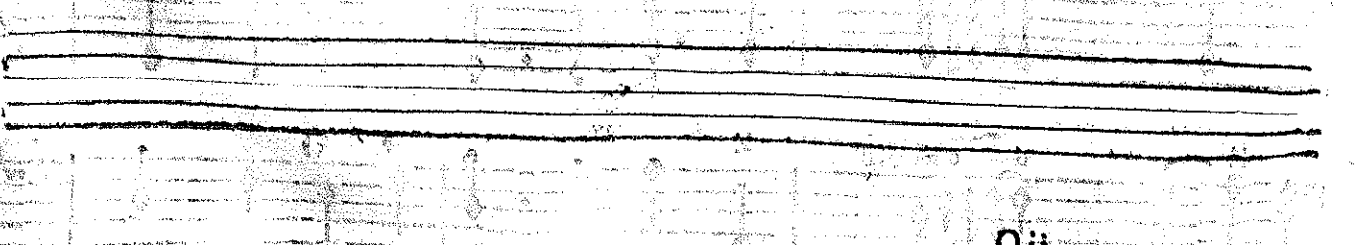
ARMIDE.



PRELUDE.



BASS-CONTINUO.



lij

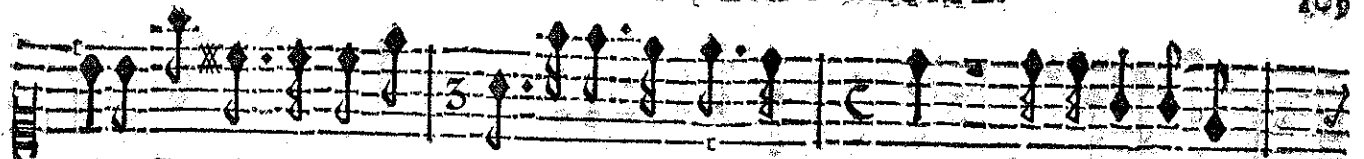
ARMIDE TRAGEDIE!

Ah! si la liberté me doit estre ra-

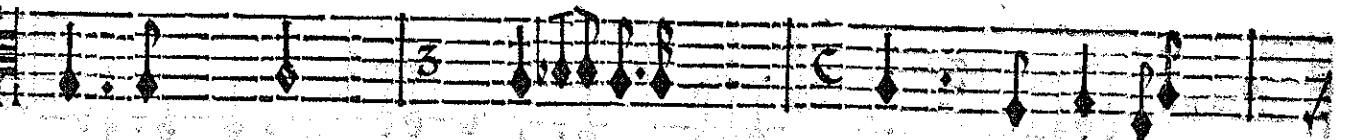
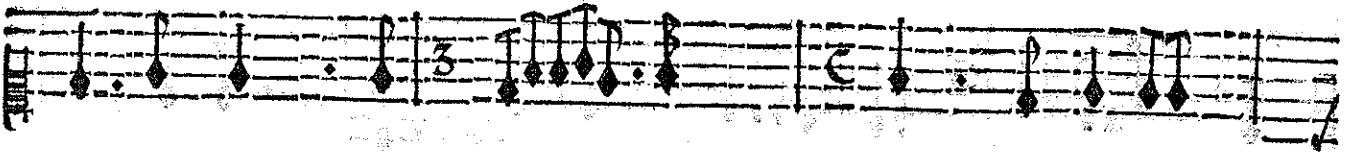
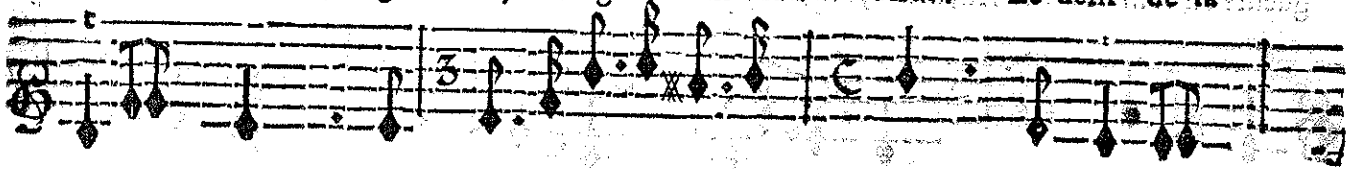
BASSE-CONTINUE.

vie, Est-ce à roy d'estre mon Vainqueur? Trop funeste Enemy du bonheur de ma

BASSE-CONTINUE.



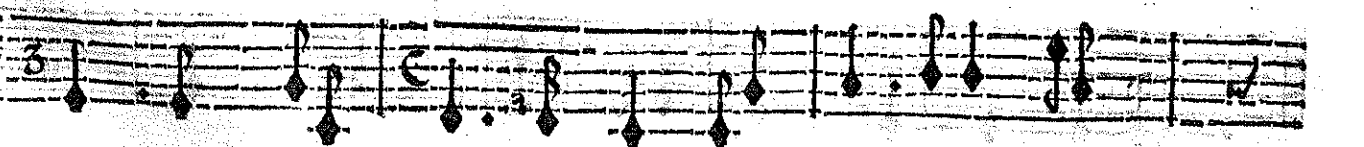
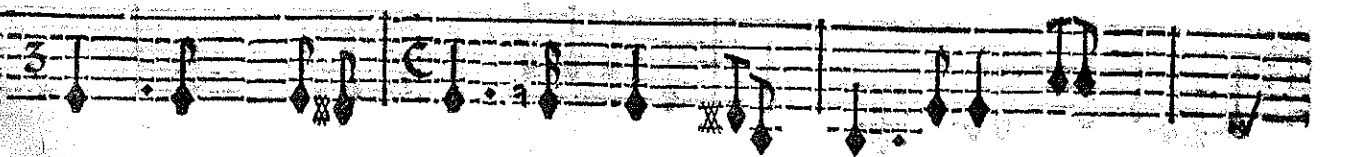
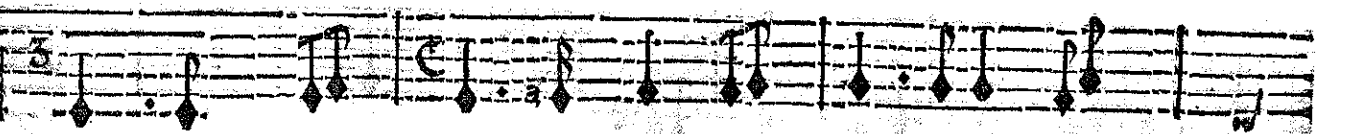
vie, Faut-il que malgré moy tu regne dans mon cœur. Le desir de ta



BASSE-CONTINUE.



mort fut ma plus chere en- vie; Comment as-tu changé ma colere en lan-



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

gueur? en vain de mille Amants je me voyois sui- vie, Aucun n'a fléchy ma rigueur. Se peut-

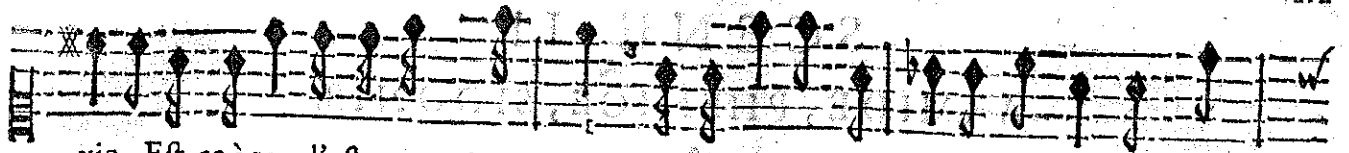
BASSE-CONTINUE.

il que Renaud tienne Armide asservie? Ah! si la liberté me doit estre ra-

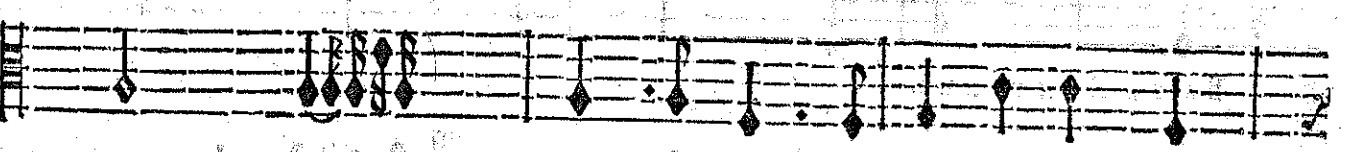
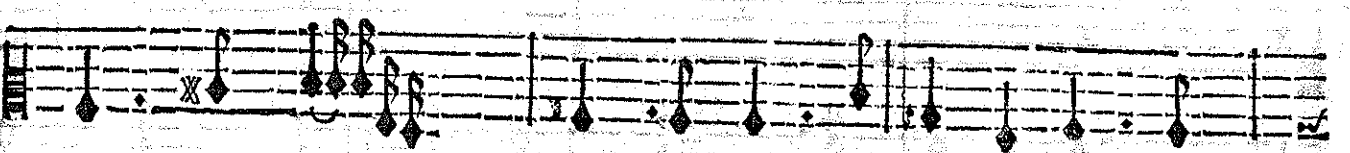
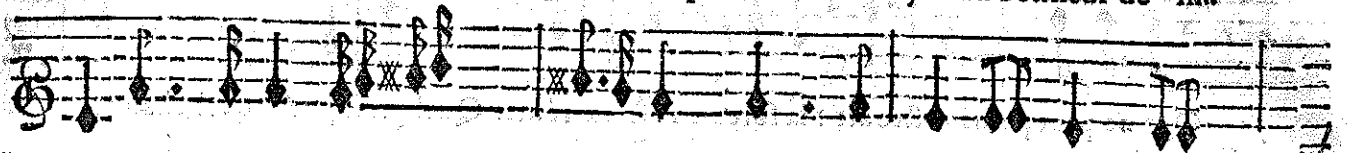
BASSE-CONTINUE.

BASSE-CONTINUE.

ACTE TROISIEME.



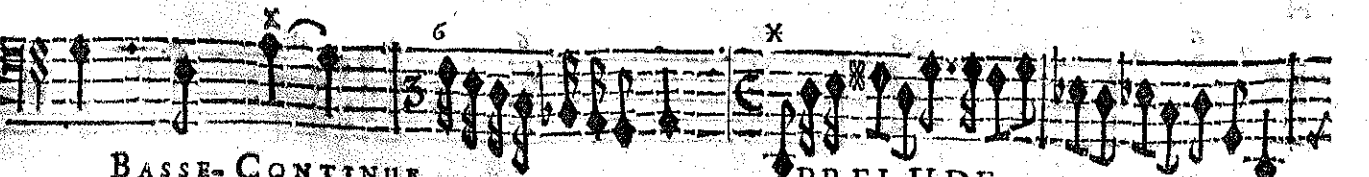
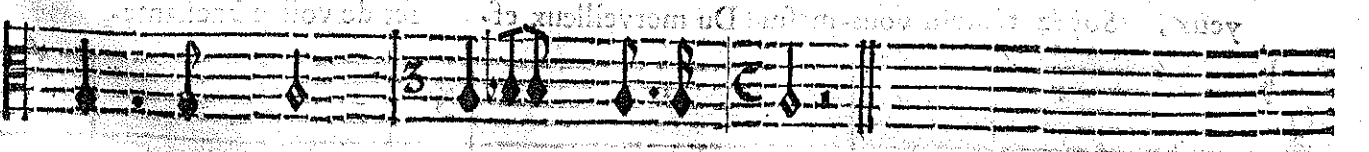
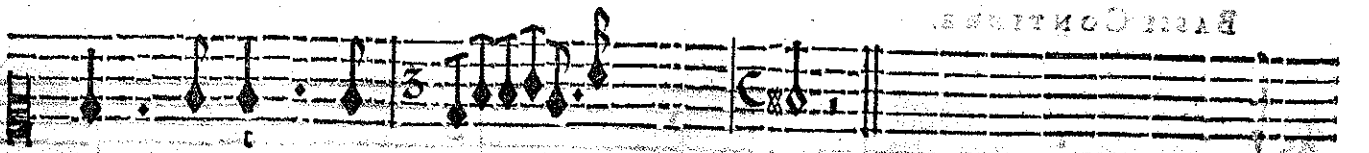
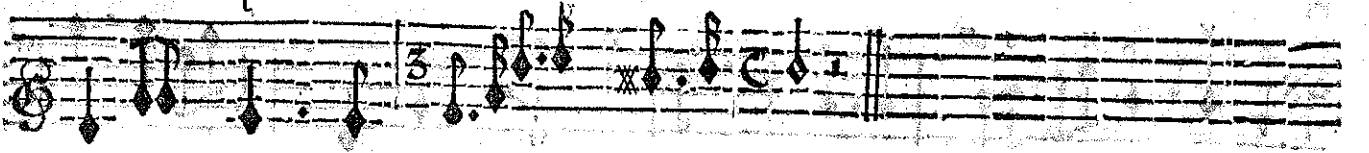
vie, Est-ce à toy d'estre mon Vainqueur? Trop funeste Enemy du bonheur de ma



BASSE-CONTINUE.



vie, Faut-il que malgré moy tu regnes dans mon cœur?



BASSE-CONTINUE.

PRELUDE.

ARMIDE TRAGEDIE SCENE II. ARMIDE, PHENICE, SIDONIB.

PHENICE.

Que ne peut point vostre art ? la force en est extrême. Quel prodige ! quel change-

SIDONIE.

ARMIDE.

BASSE-CONTINUE.

ment ! Renaud qui fut si fier, vous aime, On n'a jamais aimé si tendrement.

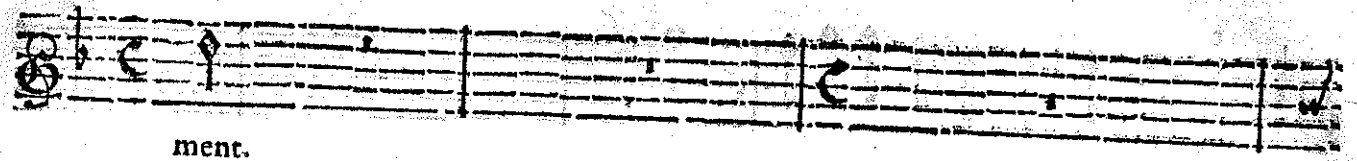
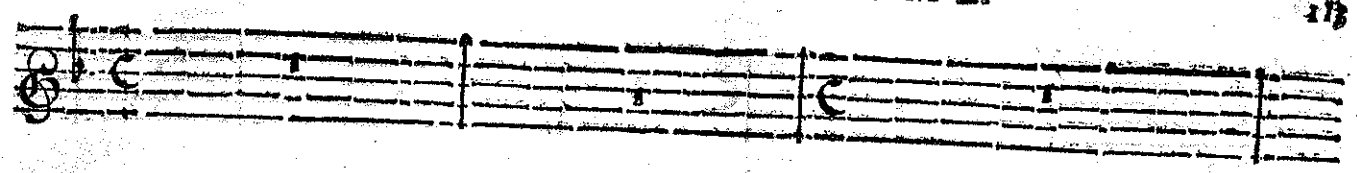
Montrez-vo^s à ses

BASSE-CONTINUE.

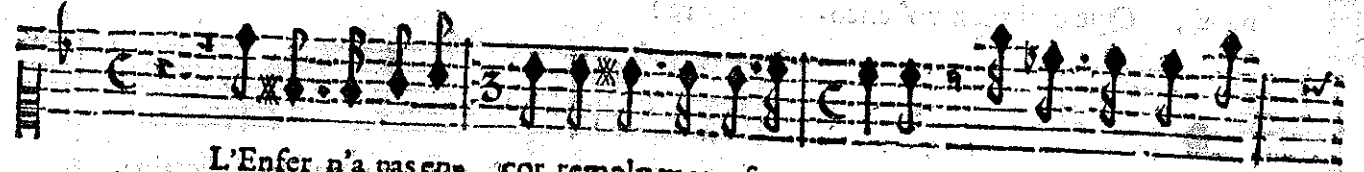
yeux, Soyez témoin vous-même Du merveilleux effet de vostre enchante-

BASSE-CONTINUE.

ACTE TROISIEME.

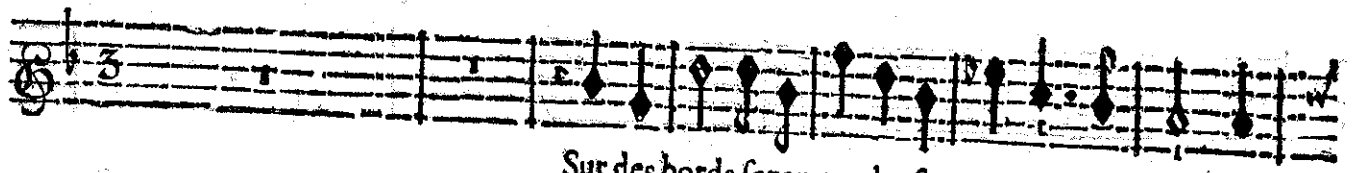
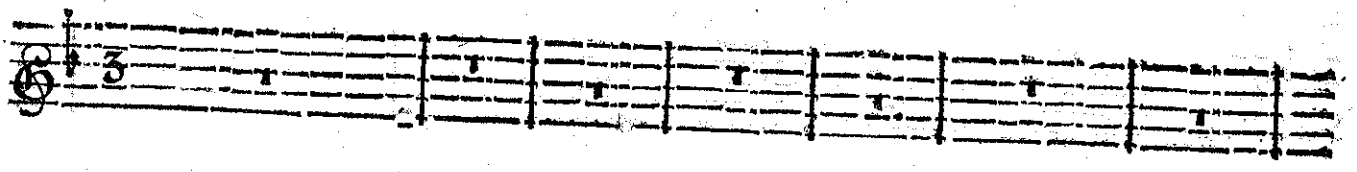


ment.

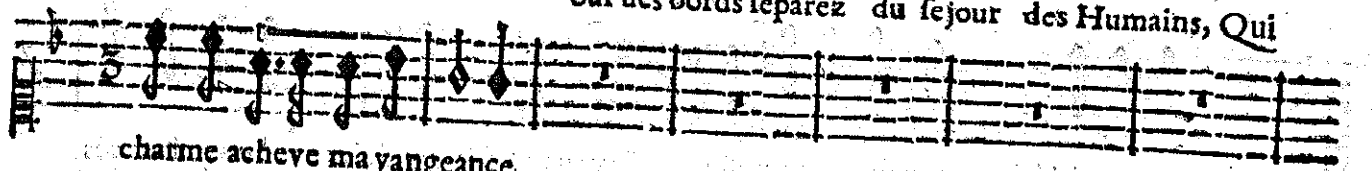


L'Enfer n'a pas en- cor rempli mon espe- rance, Il faut qu'un nouveau

BASSE-CONTINUE.

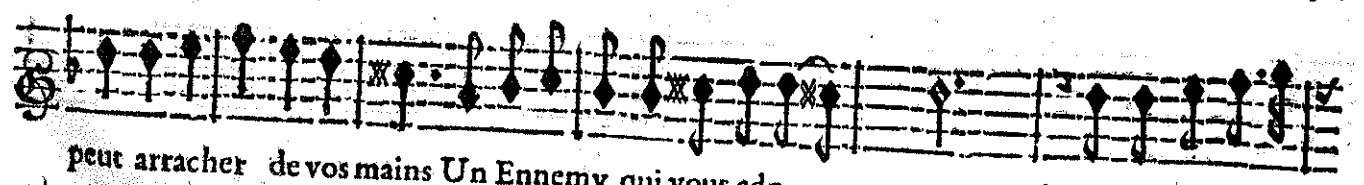
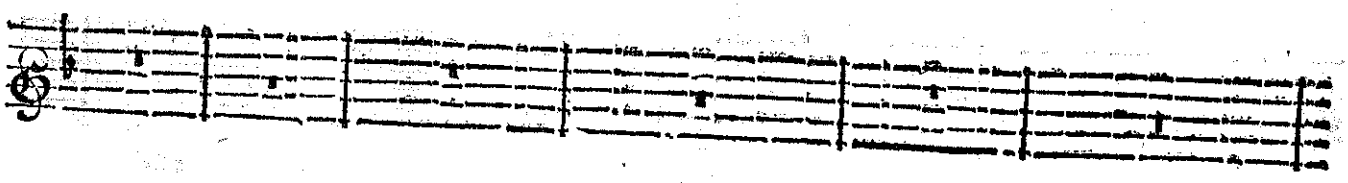


Sur des bords separez du sejour des Humains, Qui

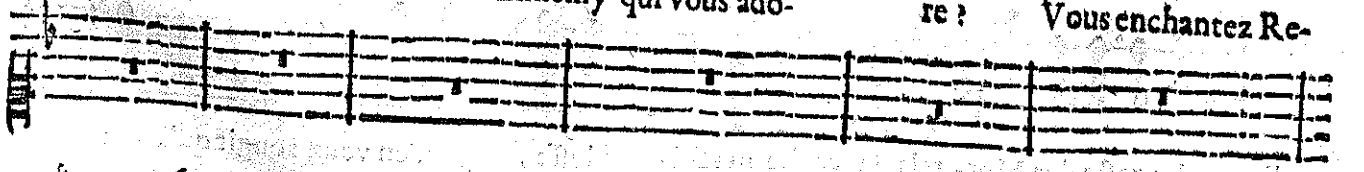


charme acheve ma vengeance.

BASSE-CONTINUE.

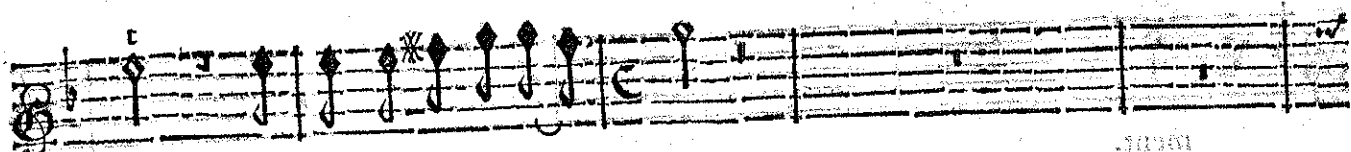
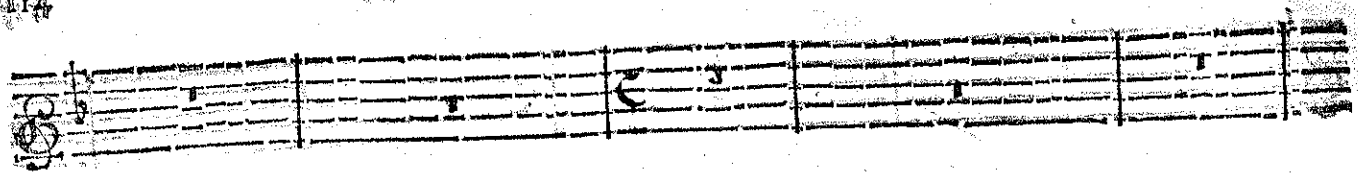


peut arracher de vos mains Un Ennemy qui vous ado- re? Vous enchantez Re-

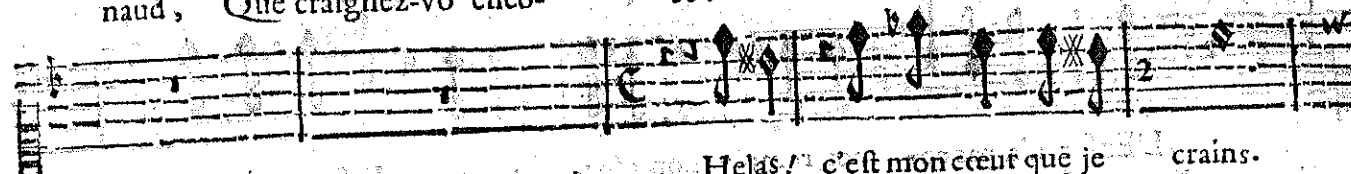


BASSE-CONTINUE.

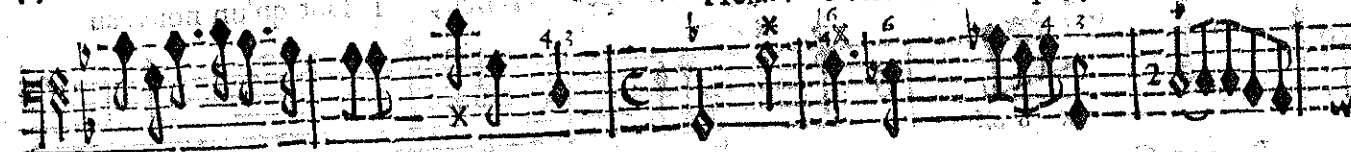
ARMIDE, TRAGÉDIE



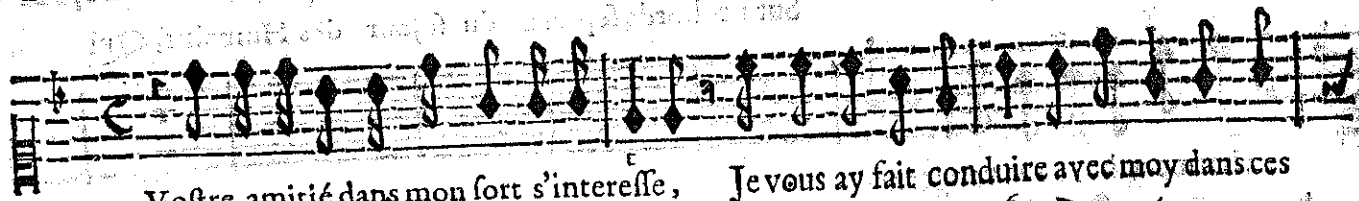
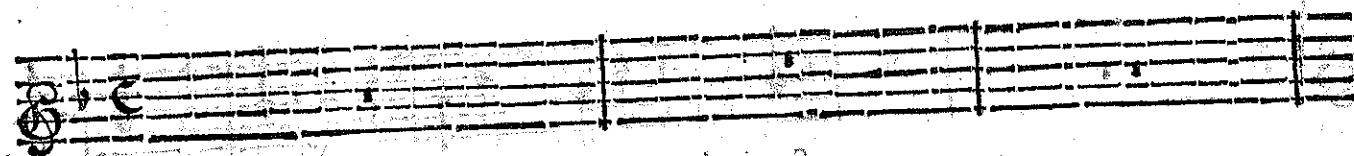
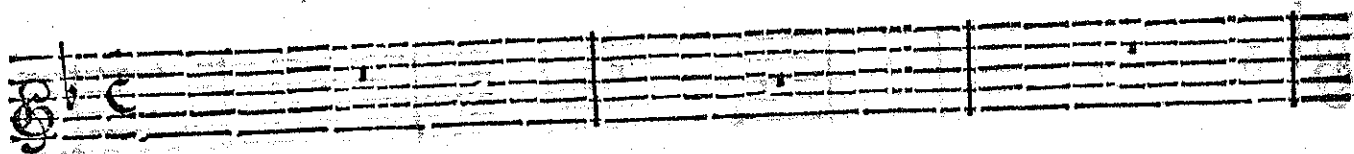
naud, Que craignez-vo' enco- re?



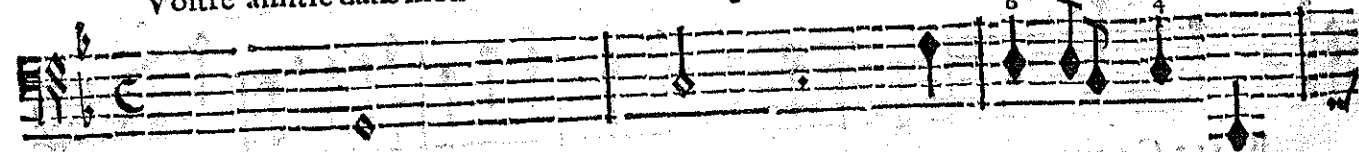
Helas! c'est mon cœur que je crains.



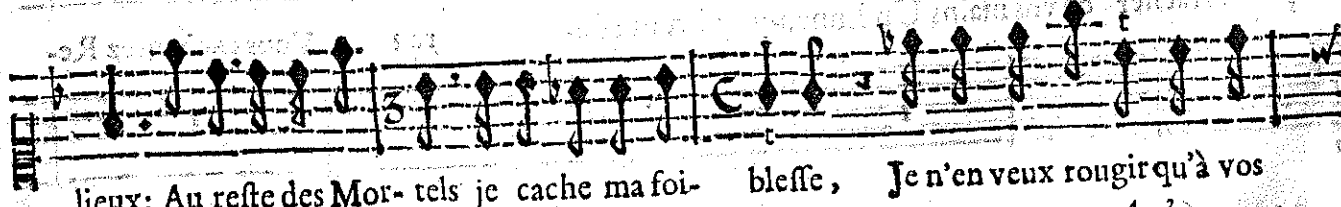
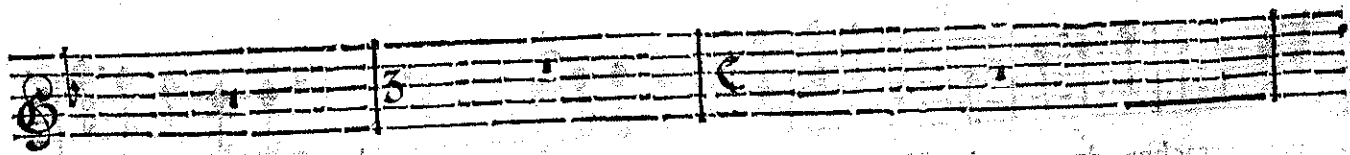
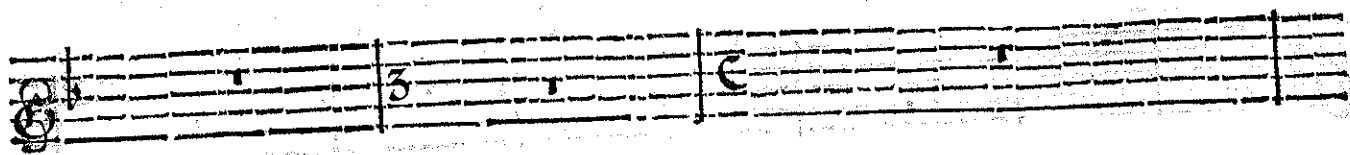
BASSE-CONTINUE.



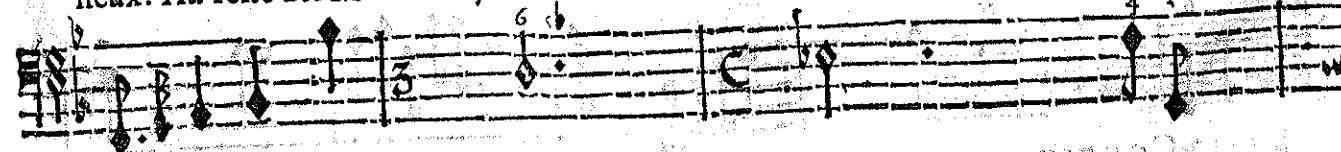
Votre amitié dans mon sort s'intéresse, Je vous ay fait conduire avec moy dans ces



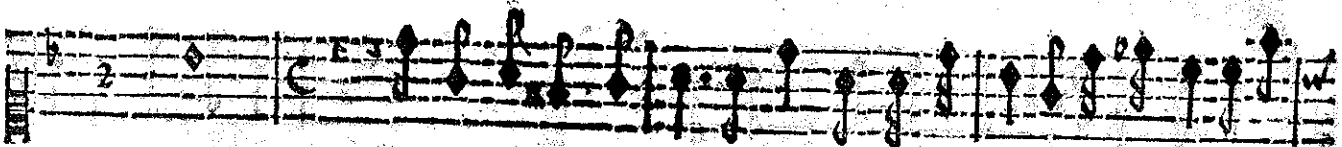
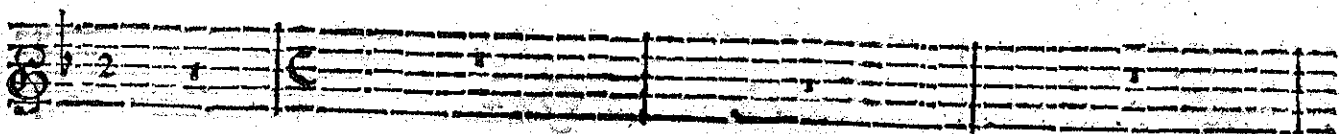
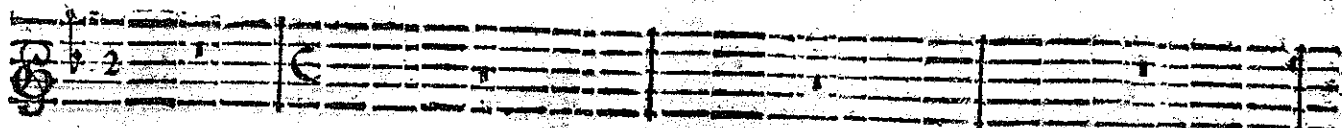
BASSE-CONTINUE.



lieux: Au reste des Mor- tels je cache ma foi- bleffe, Je n'en veux rougir qu'à vos

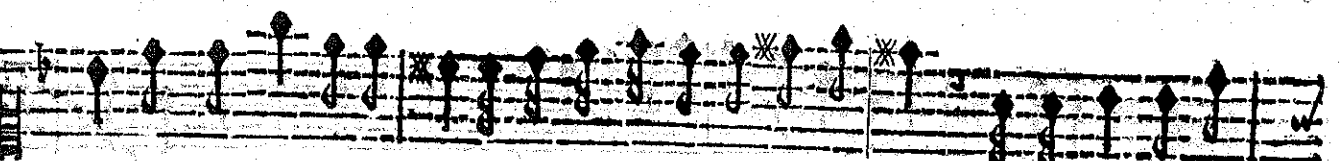
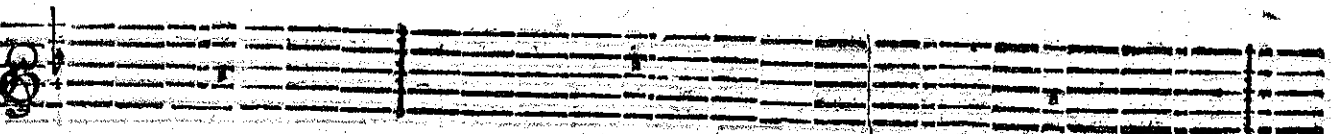
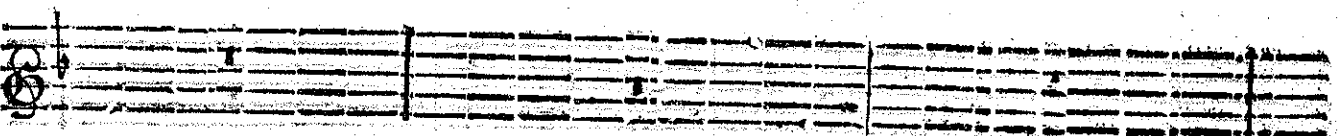


BASSE-CONTINUE.



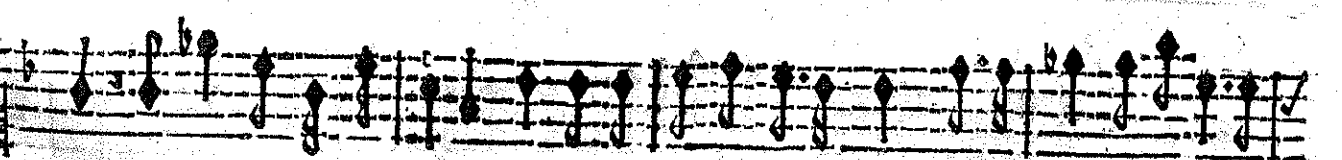
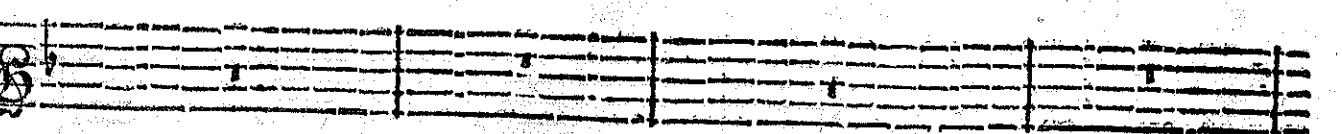
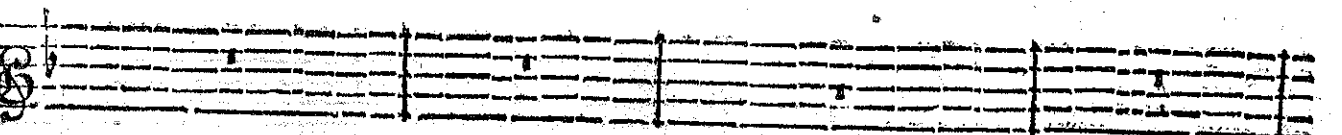
yeux. De mes pl^s doux regards Renaud seut se defendre, Je ne p^us enga

BASSE-CONTINUE.



ger ce cœur fier à se rendre; Il m'échapa malgré mes soins: Sous le nom du Dé-

BASSE-CONTINUE.



pit l'Amour vint me surprendre Lorsque je m'en gardois le moins. Sous le nom du Dépit l'A-

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

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mour vint me surprendre Lorsque je m'en gardois le moins. Plus Renaud m'aime-

BASSE-CONTINUE.

ra moins je seray tranquille; J'ay resolu de le hair. Plus Renaud m'aime-

BASSE-CONTINUE.

ra moins je seray tranquille; J'ay resolu de le hair. Je n'ay renté jamais rien de

BASSE-CONTINUE.

ACTE TROISIEME.

si difficile : Je crains que pour forcer mon cœur à m'obeir Tout mon art ne soit inu-

BASSE-CONTINUE.

tile. Je crains que pour forcer mon cœur à m'obeir Tout mon art ne soit inuti-

BASSE-CONTINUE.

Que vostre art seroit beau/qu'il seroit admiré! S'il sçavoit garentir des troubles de la

lc.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

vie. Que vostre art seroit beau:qu'il seroit admiré S'il sçavoit garentir des trou.

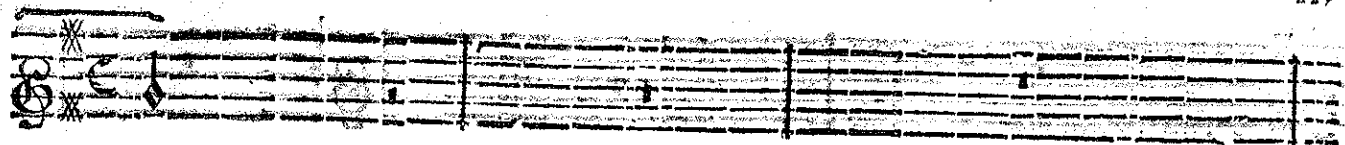
BASSE-CONTINUE.

bles de la vie. Heureux qui peut estre assure De disposer de son cœur à son gré; C'est un se-

BASSE-CONTINUE.

cret digne d'envie, Mais de tous les secrets c'est le plus ignoré. Heureux

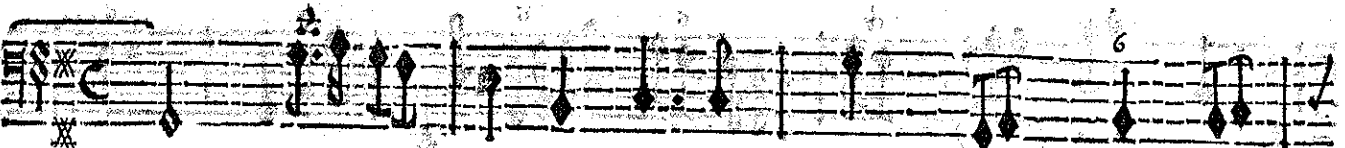
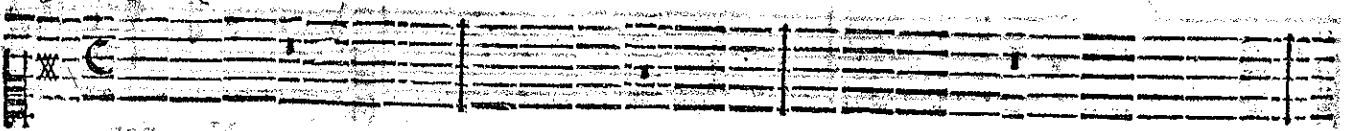
BASSE-CONTINUE.



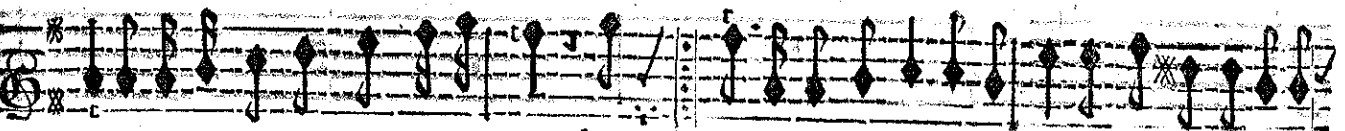
ré.



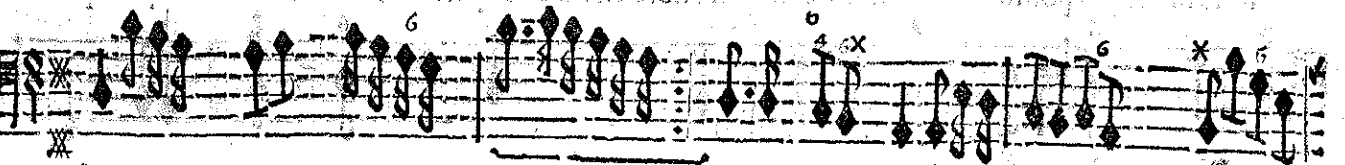
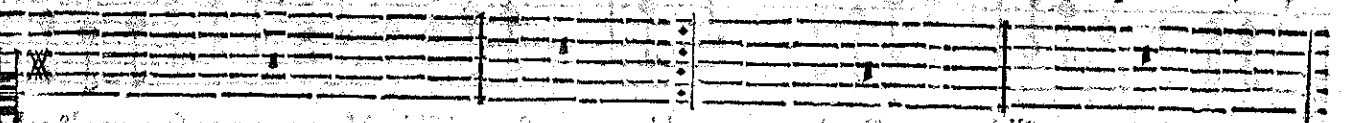
La Haine est affreuse & barbare, L'Amour contraint les cœurs dont il s'em-



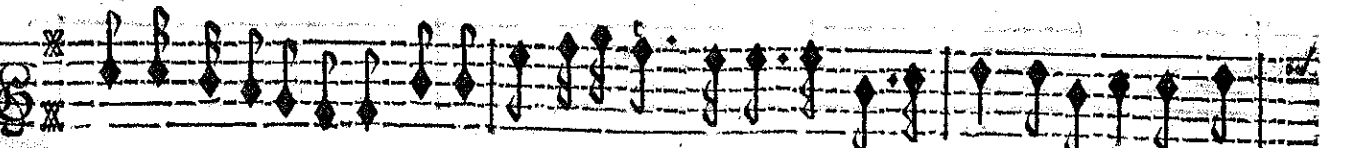
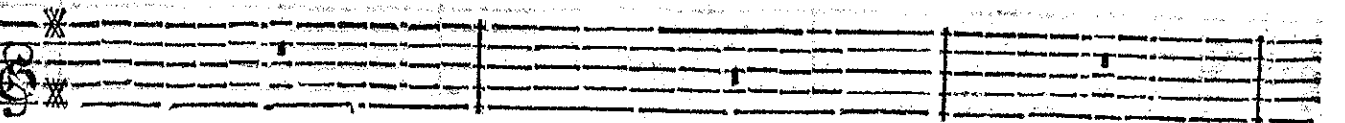
BASSE-CONTINUE.



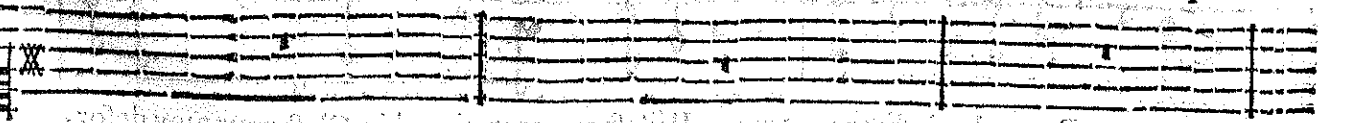
pare A souffrir des maux rigoureux. La reux. Si vostre fort est en vostre puissance, Faites



BASSE-CONTINUE.

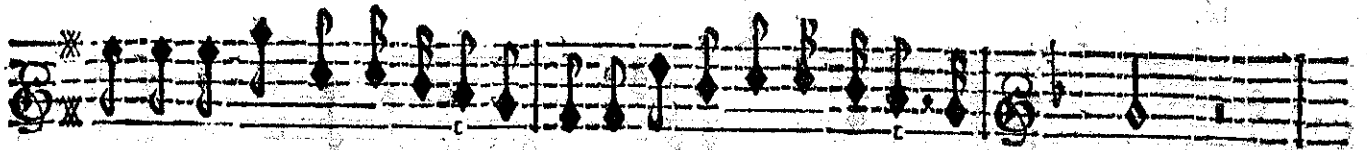
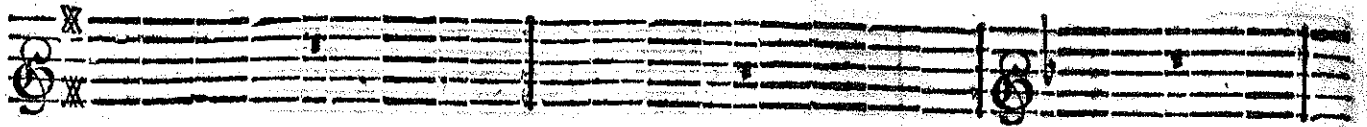


choix de l'Indifference Elle assure un repos heureux. Si vostre fort est en vostre puis-

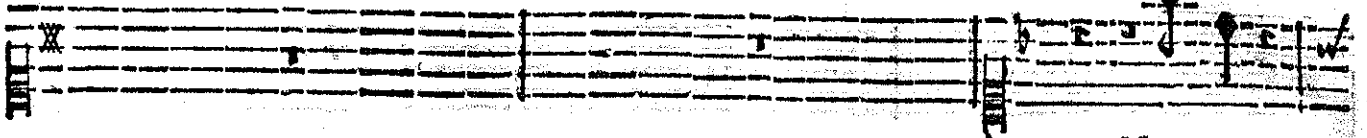


BASSE-CONTINUE.

ARMIDE. TRAGEDIE

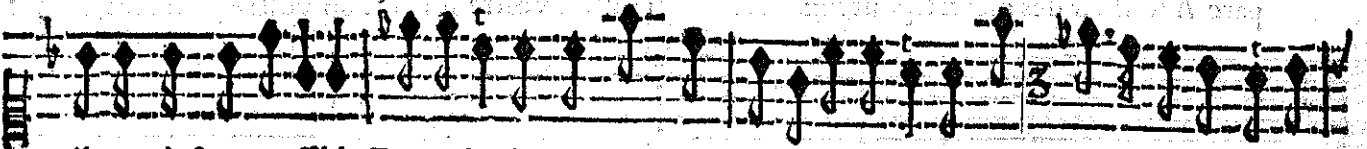
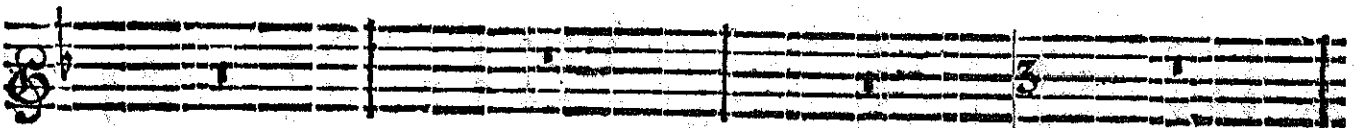
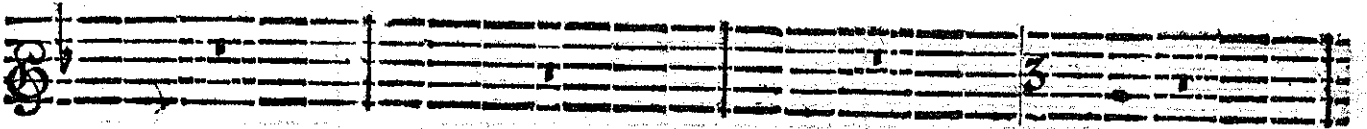


fance, Faites choix de l'Indifference, Elle assure un repos heu- reux.

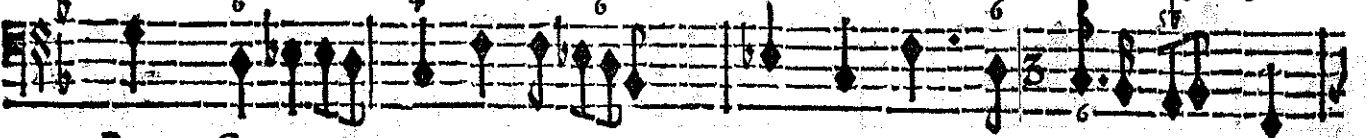


BASSE-CONTINUE.

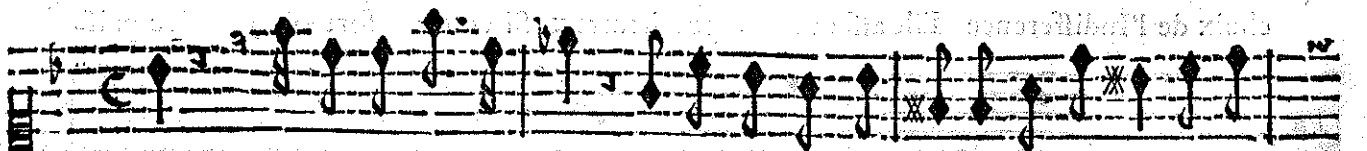
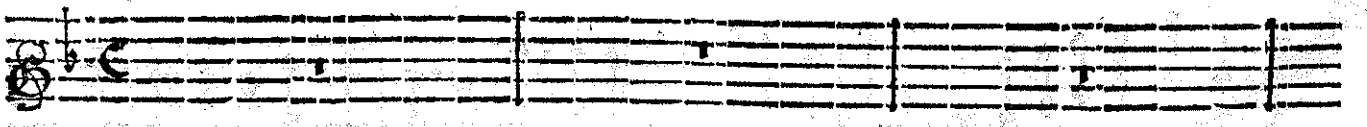
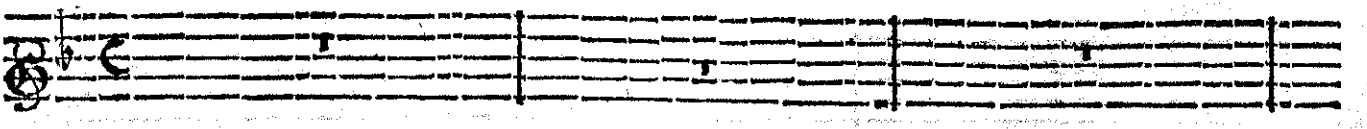
Non, non,



il ne m'est pas possible De passer de mon trouble en un estat paisible; Mon cœur ne se peut pl^s cal-



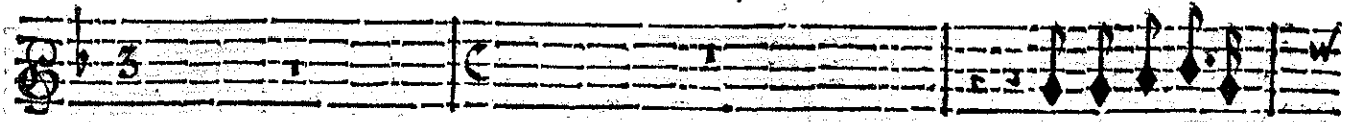
BASSE-CONTINUE.



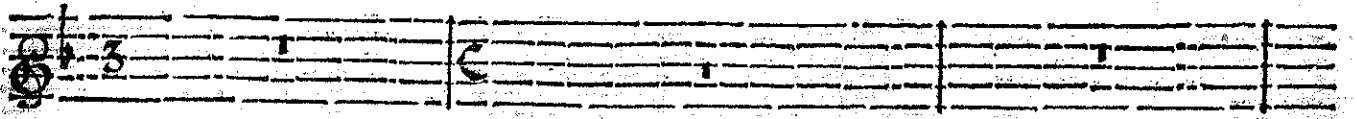
mer. Renaud m'offence trop, Il n'est que trop ai-mable, C'est pour moy defor-



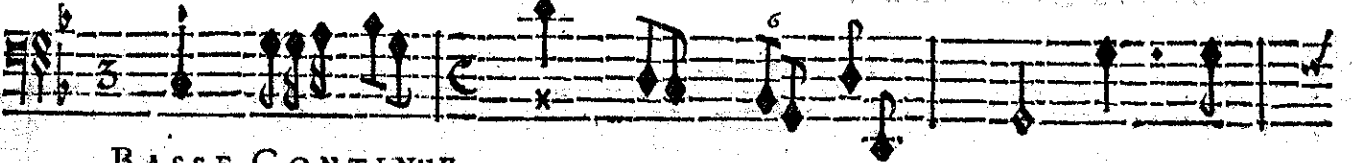
BASSE-CONTINUE.



Vous n'avez pu ha-



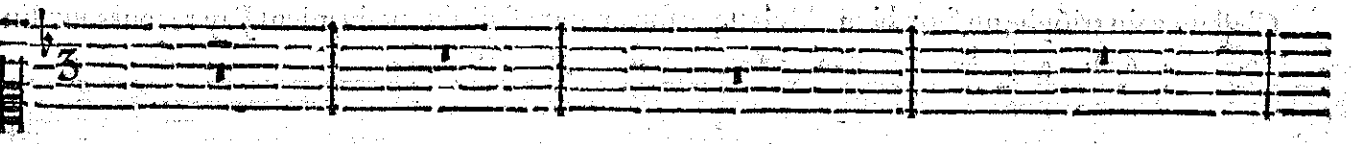
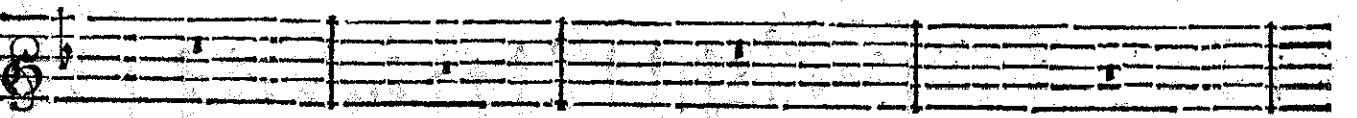
mais un choix indispen- fable De le haïr ou de l'aimer.



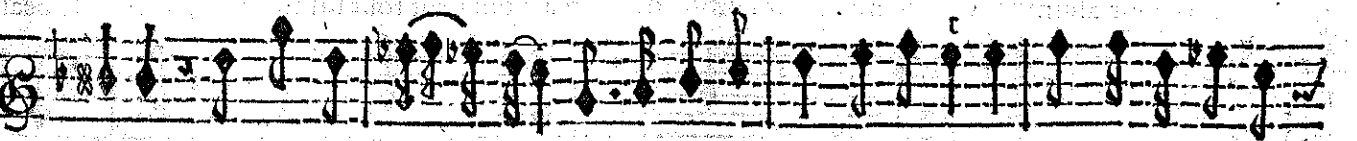
BASSE-CONTINUE.



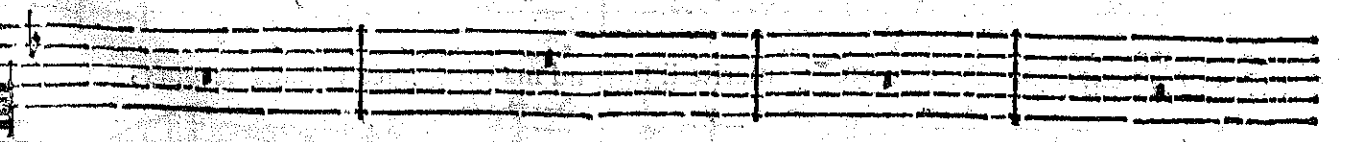
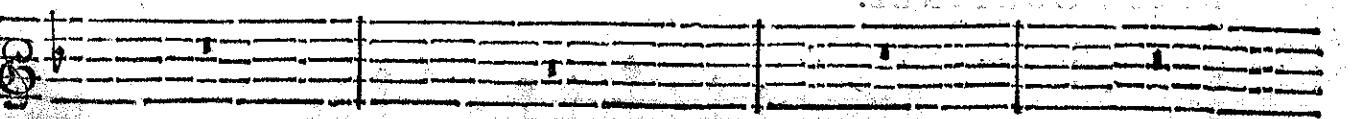
ir ce Heros invincible Lorsqu'il estoit le plus terrible De tous vos Ennemis. Il vous



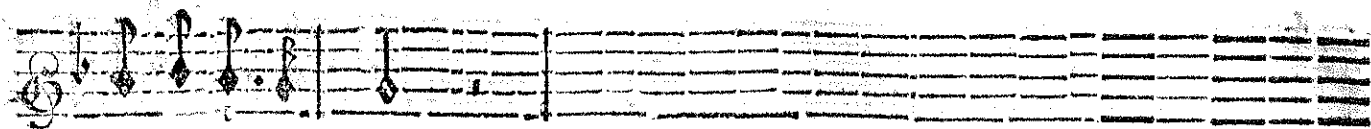
BASSE-CONTINUE.



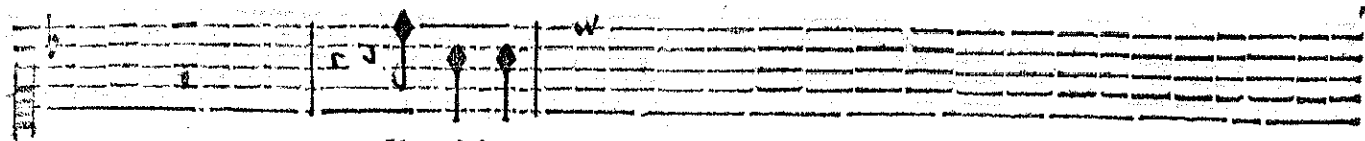
aime, l'Amour l'enchaî- ne; Garderiez-vous mieux vostre haine Contre un Amant si



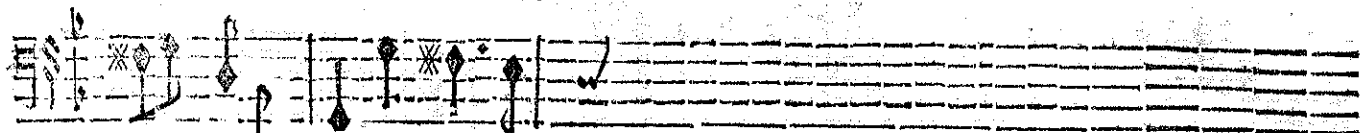
BASSE-CONTINUE.



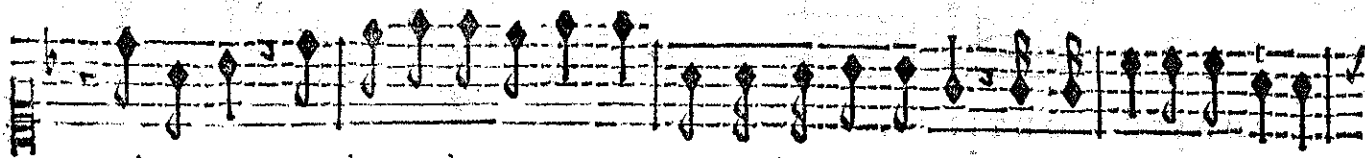
tendre & si sou- mis.



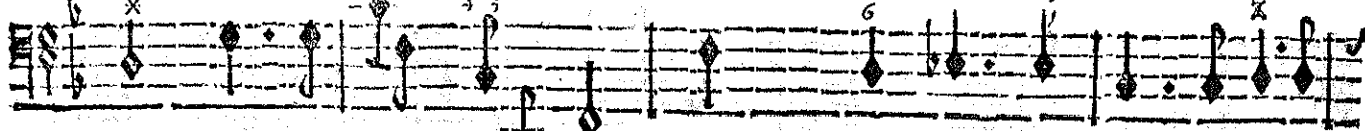
Il m'aime!



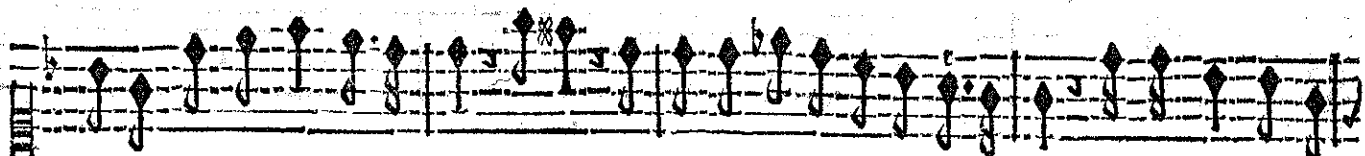
BASSE-CONTINUE.



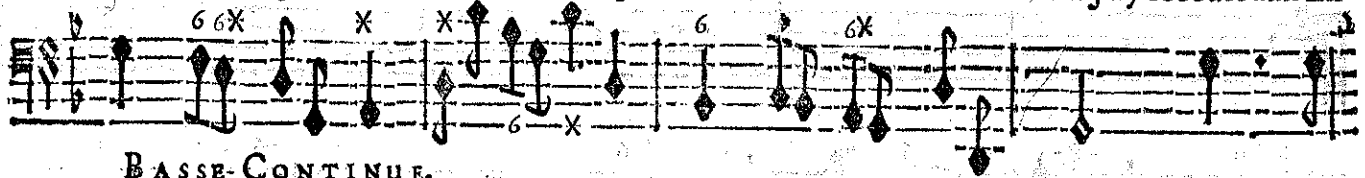
quel amour! ma honte s'en augmente! Dois-je estre aimée ainsi! Puis-je en estre contente?



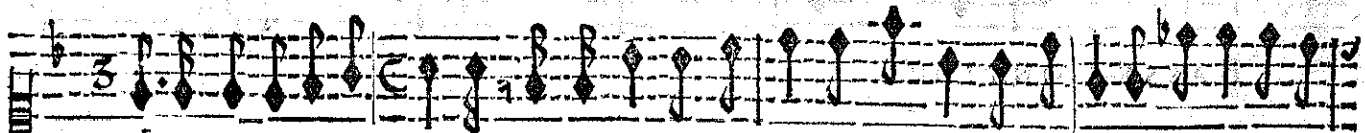
BASSE-CONTINUE.



C'est un vain triôphe un faux bien. Helas! que son amour est different du mien! J'ay recours aux En-



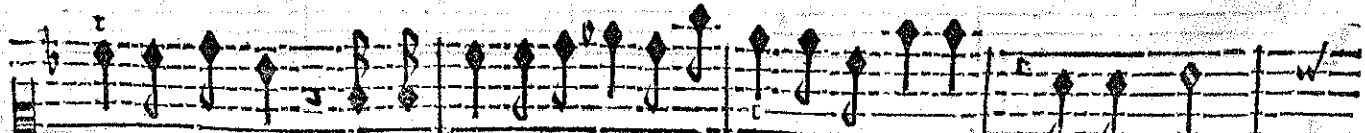
BASSE-CONTINUE.



fers pour allumer sa flame. C'est l'effort de mon art qui peut tout sur son ame; Ma foible beau-



BASSE-CONTINUE.



té n'y peut rien. Par son propre merite il suspend ma vengeance; Sans secours,



BASSE-CONTINUE.

Sans effort, même sans qu'il y pense, Il enchaîne mon cœur d'un trop charmant li-

BASSE-CONTINUE.

en. Hélas ! que mon amour est différent du sien ! Quelle vengeance ai-je à prétendre ? Si je le

BASSE-CONTINUE.

veux aimer toujours. Quoy ; ceder sans rien entreprendre ? Non, il faut appeler la

BASSE-CONTINUE.

Haine à mon se- cours. L'horreur de ces lieux soli-

BASSE-CONTINUE.

itaires Par mon art va se redou- bler. Destournez vos regards de mes affreux my-

BASSE-CONTINUE.

ARMIDE, TRAGEDIE

stères, Et sur tout empê- chez Renaud de me trou- bler.

BASSE-CONTINUE.

SCENE III.

ARMIDE seule.

vife.

vife.

vife.

PRELUDE.

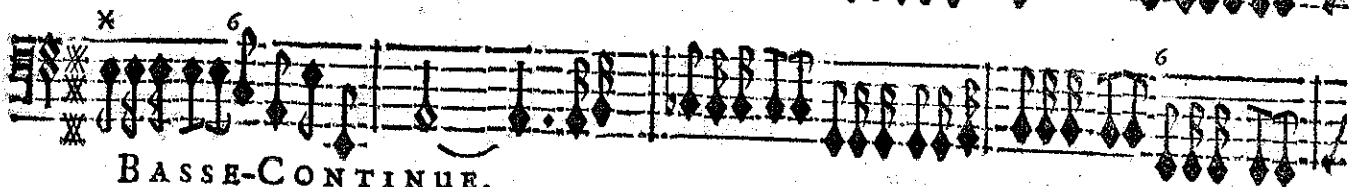
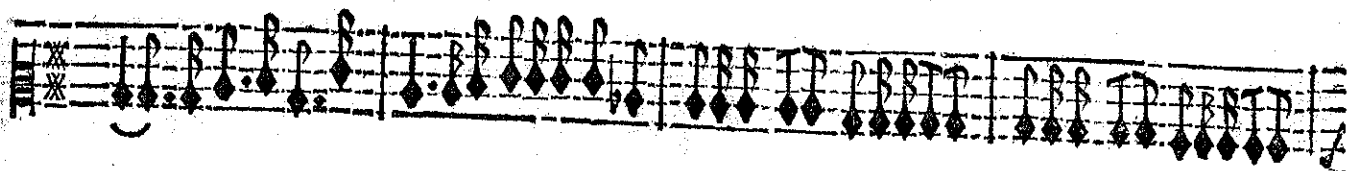
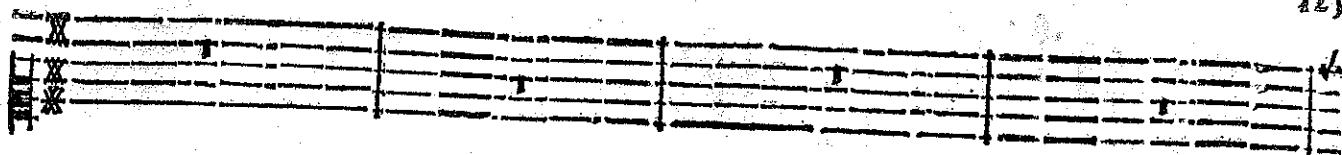
vife.

vife.

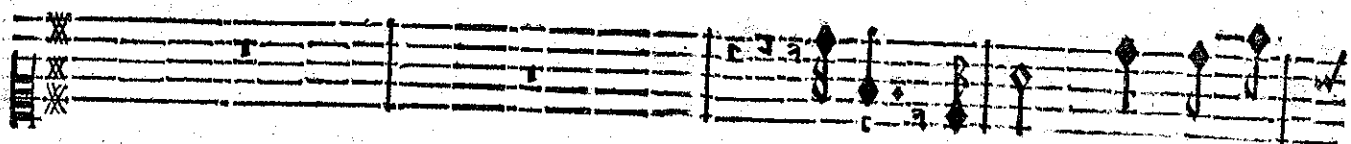
vife.

BASSE-CONTINUE.

ACTE TROISIEME.



BASSE-CONTINUE.



Venez, venez, Haine impla-

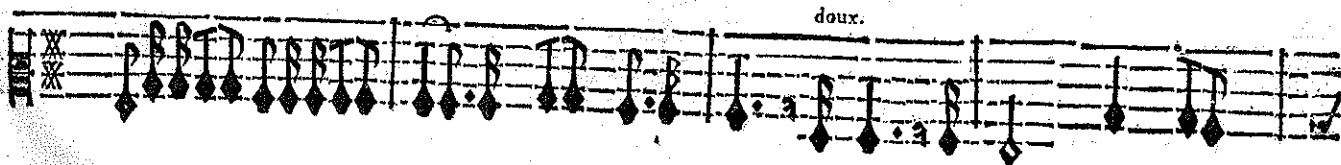
doux.



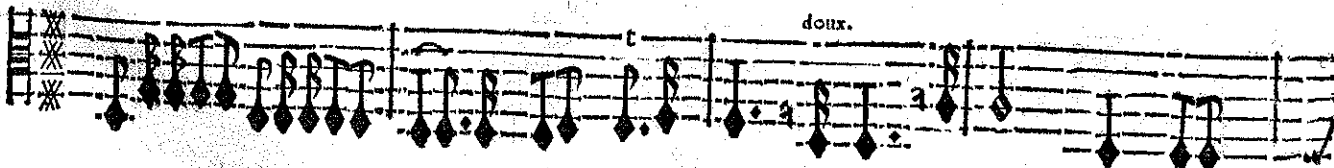
doux.



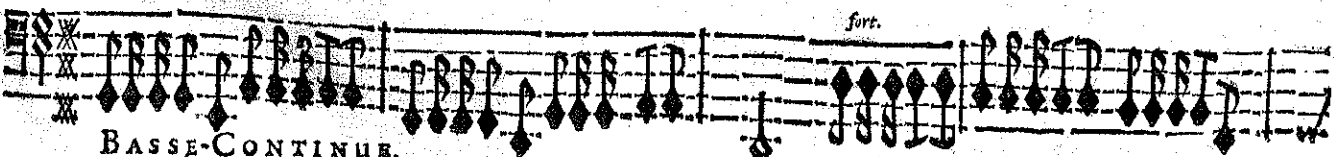
doux.



doux.



fort.



BASSE-CONTINUE.

ARMIDE TRAGEDIE.

cable, Sortez du Gouffre épouventable. Ou vous faites regner

BASSE-CONTINUE.

une éternelle horreur. Sauvez-moy de l'Amour, Rien n'est si redou-

BASSE-CONTINUE.

ACTE TROISIEME.

table: Contre un Ennemy trop aimable Rendez-moy mon couroux, rallu-

BASSE-CONTINUE.

mez ma fureur. Venez, venez, Haine impla-

BASSE-CONTINUE.

ARMIDE TRAGEDIE!

cable, Sortez du Gouffre épouventable. Ou vous faites regner

BASSE-CONTINUE.

une éternelle horreur.

BASSE-CONTINUE.

SCENE IV.

ARMIDE, LA HAINE, Suite de la Haine.

PRELUDE.

LA HAINE.

BASSE-CONTINUE.

BASSE-CONTINUE.

R

ARMIDE, TRAGÉDIE

doux.

doux.

doux.

doux.

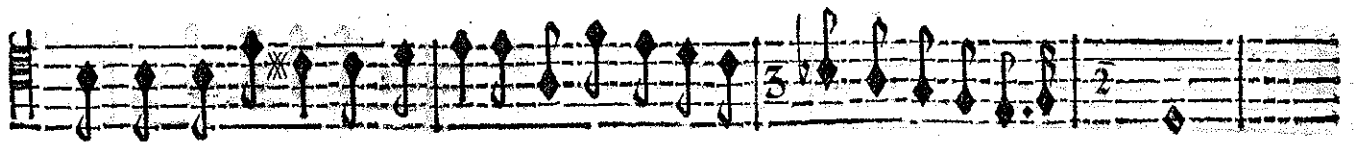
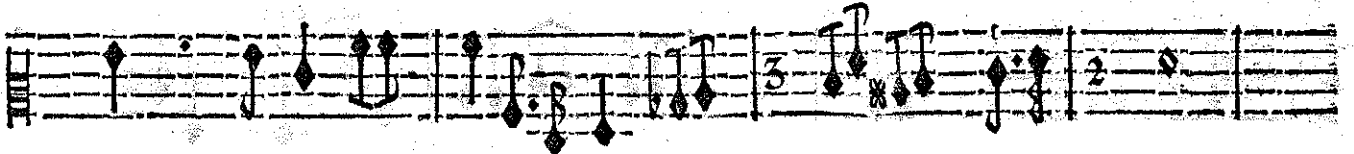
Je re- ponds à tes vœux, ta voix s'est fait entendre,

BASSE-CONTINUE.

Juques d'as le fonds des Enfers. Pour toy,

contrel' Amour, je vais tout entreprendre,

BASSE-CONTINUE.



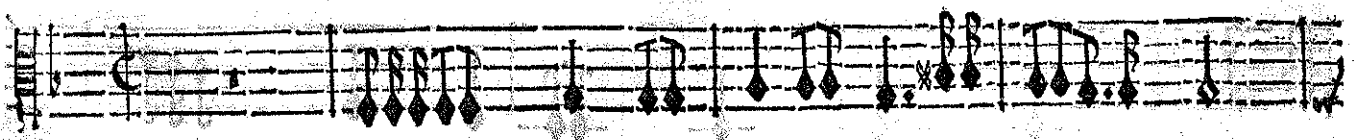
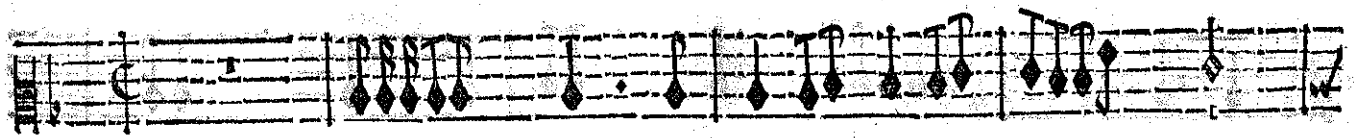
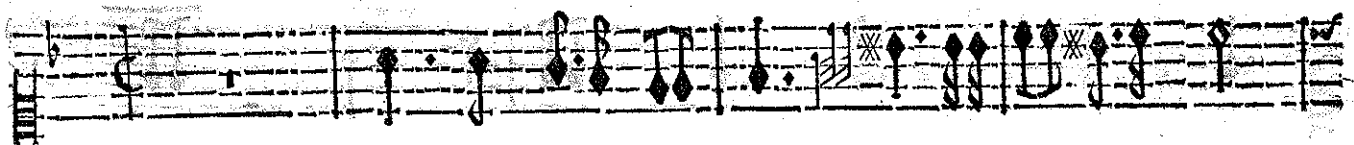
Et quand on veut bié s'en deffendre On peut se garen- tir de ses indignes fers.



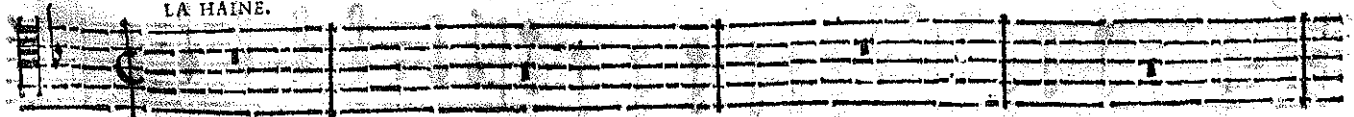
BASSE-CONTINUE.



PRELUDE.



LA HAINE.



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with treble clef, containing a series of notes and rests. The word "doux." is written above the staff.

Musical staff with bass clef, containing a series of notes and rests. The text "Plus on connoist l'A-" is written above the staff. Below the staff, the text "BASSE-CONTINUE." is printed.

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

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

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

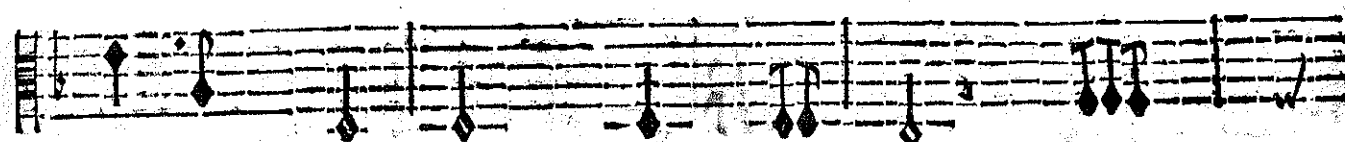
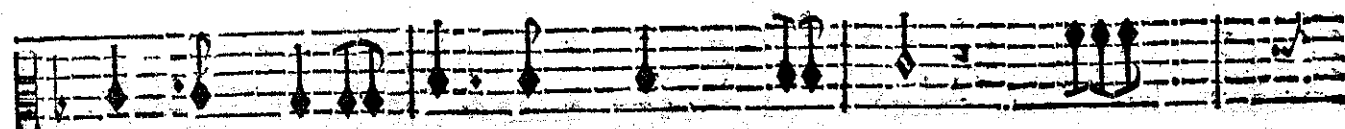
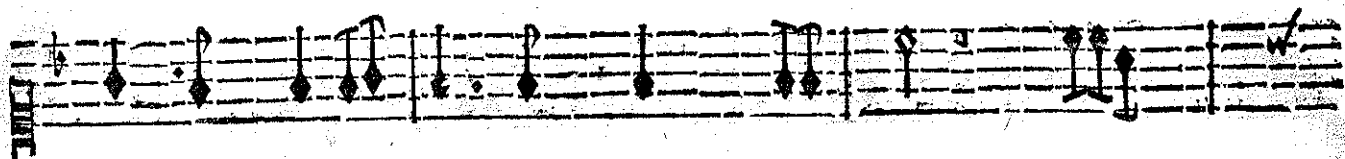
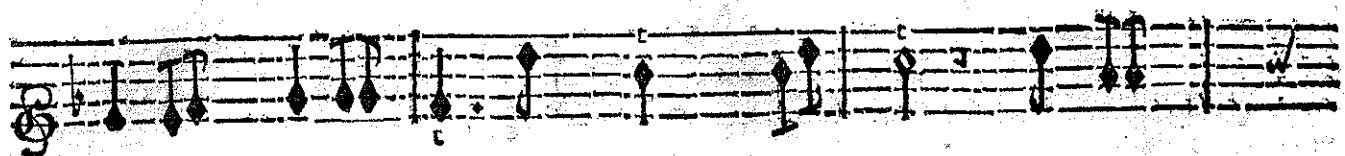
Musical staff with treble clef, containing a series of notes and rests.

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

mour , & plus on le deteste , Destruifons son pouvoir funeste. Plus on connoist l'A-

Musical staff with bass clef, containing a series of notes and rests. The text "Plus on connoist l'A-" is written above the staff. Below the staff, the text "BASSE-CONTINUE." is printed.

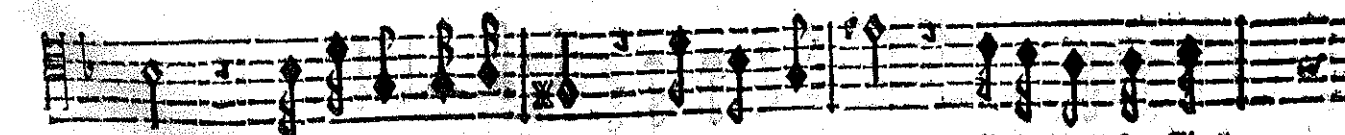
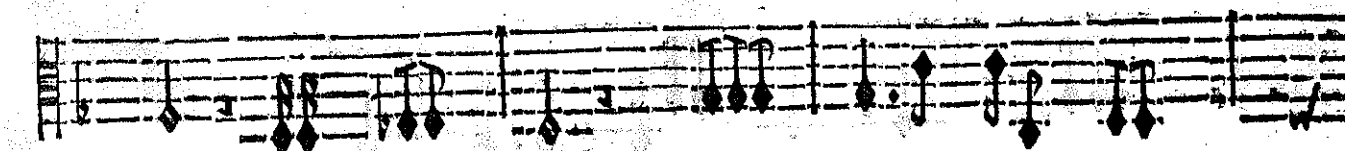
BASSE-CONTINUE.



mour & plus on le deteste : Détruifons fon pouvoir funeste. Rompons les



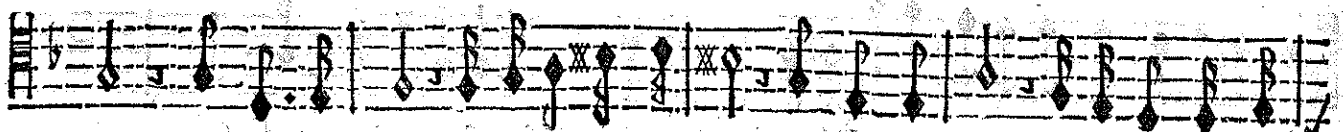
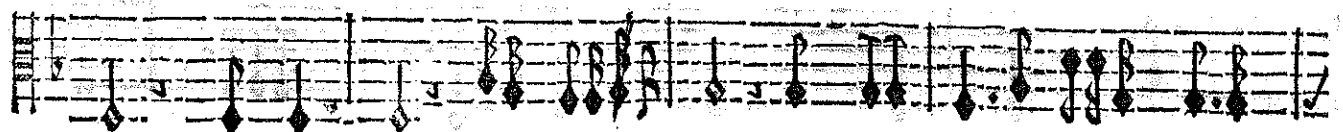
BASSE-CONTINUE.



neuds, Deschirons fon Bandeau; Brulons les traits, esteignons fon Flam-



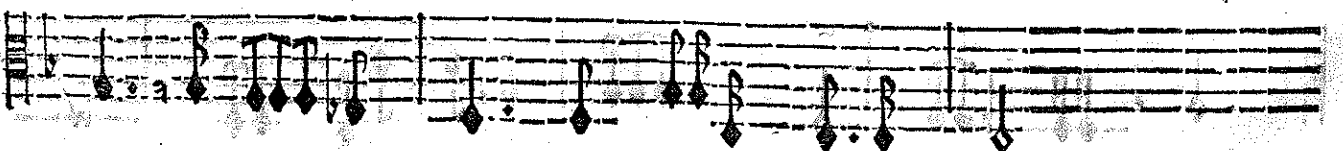
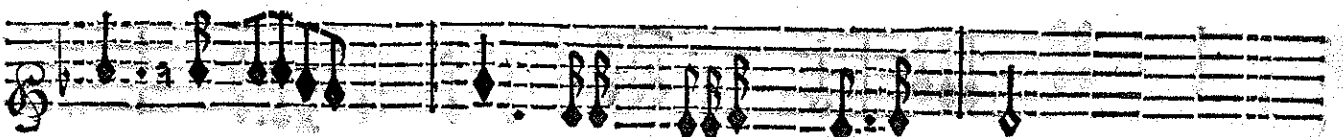
BASSE-CONTINUE.



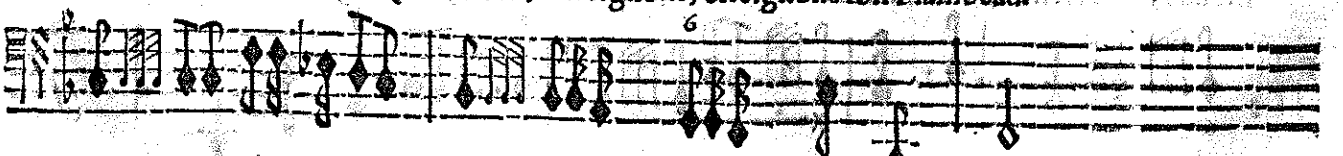
beau. Rompons les nœuds, Deschirons son Bandeau, Brûlons les traits, esteignons son Flam-



BASSE-CONTINUE.

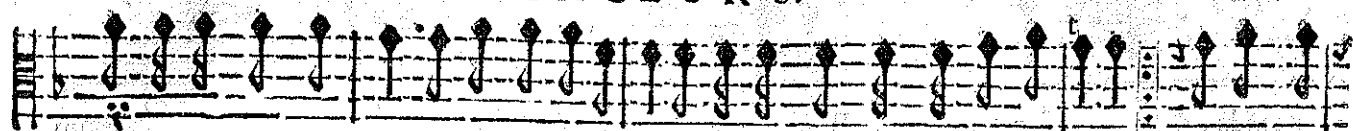


beau. Brûlons, Brûlons les traits, esteignons; esteignons son Flambeau.

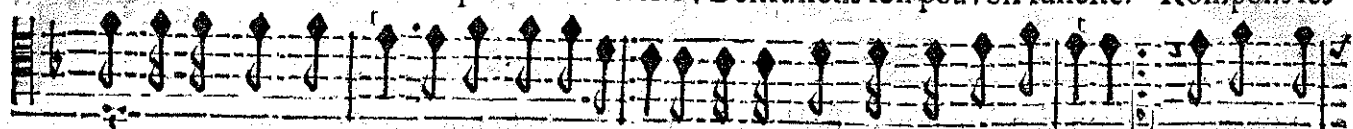


BASSE-CONTINUE.

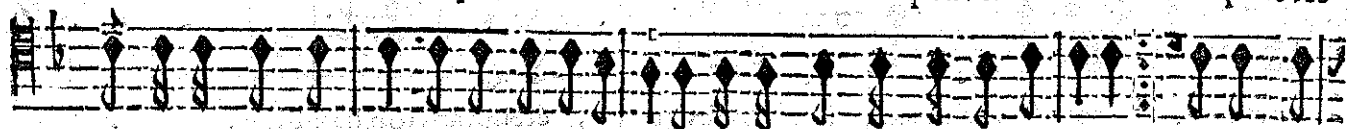
CHOEURS.



Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons les



Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons les



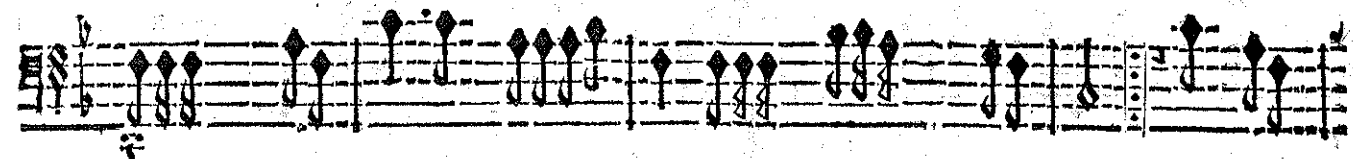
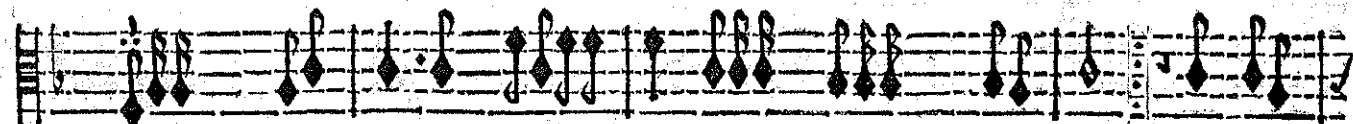
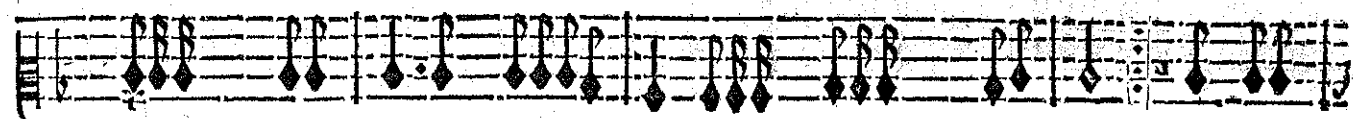
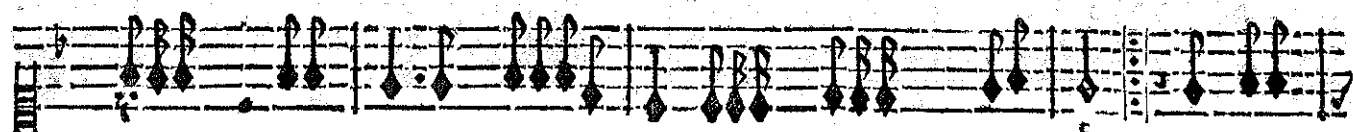
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons les



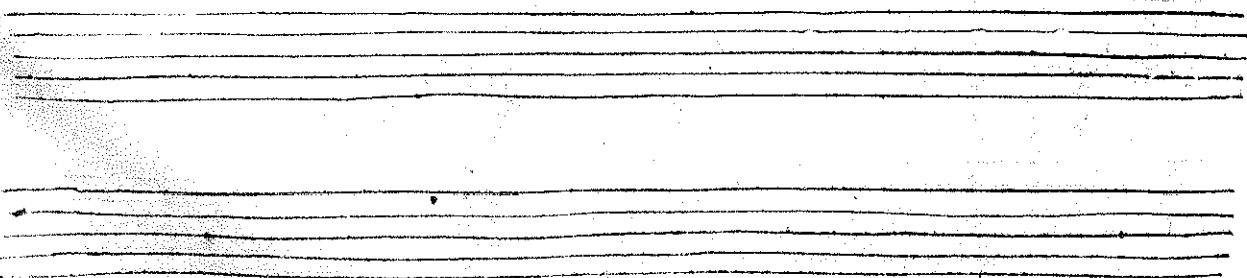
Plus on connoist l'amour & plus on le deteste : Destruisons son pouvoir funeste. Rompons les



VIOLONS.



BASSE-CONTINUE.

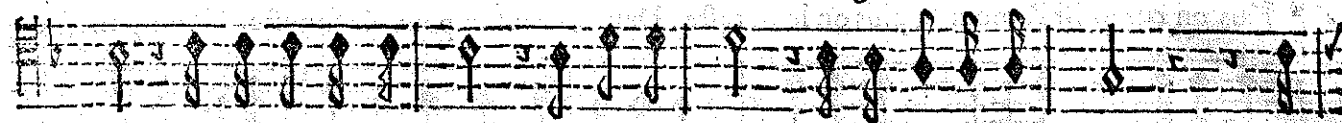




neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom.



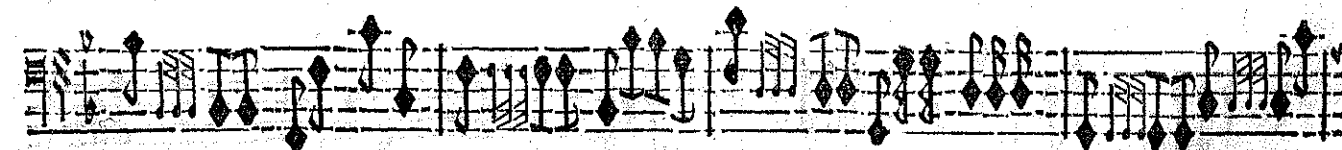
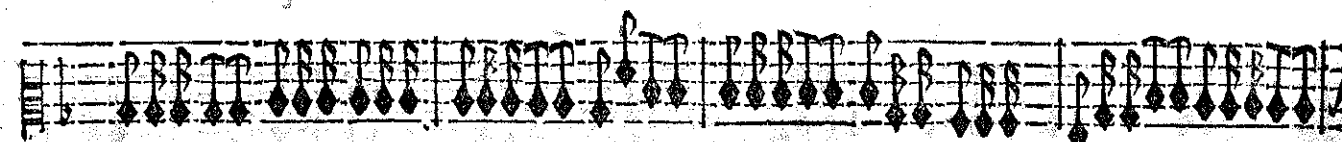
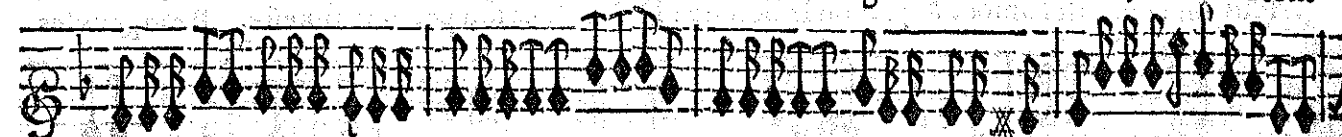
neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-



neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-

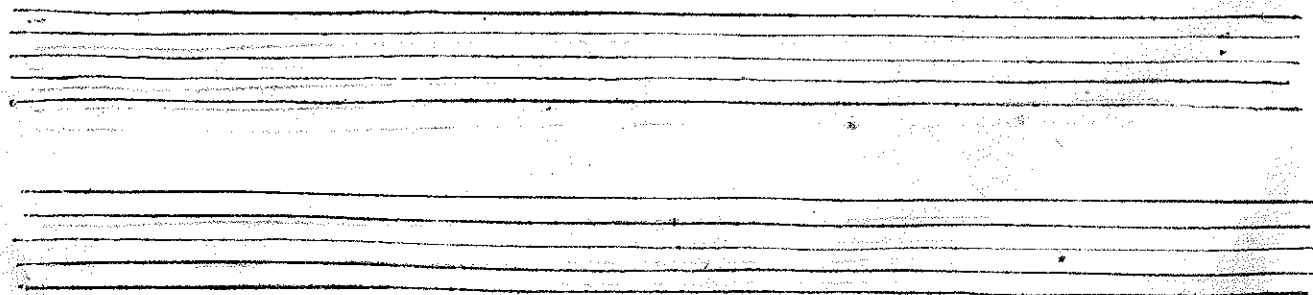


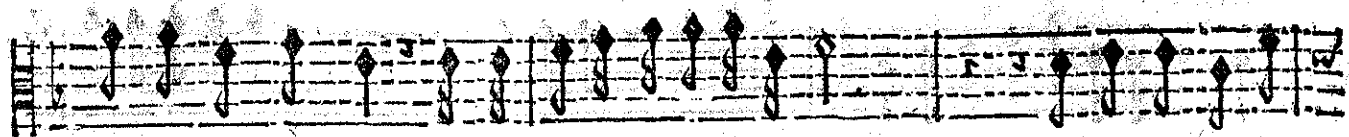
neuds, déchirons son bandeau, Brûlons ses traits, éteignons son flambeau, Rom-



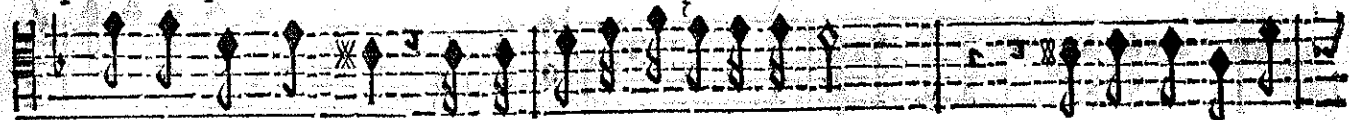
BASSE-CONTINUE.

Musical notation or publisher's mark.





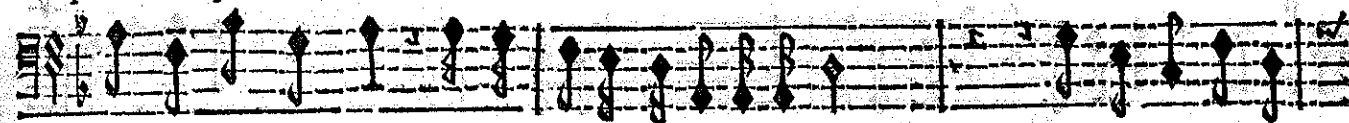
pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



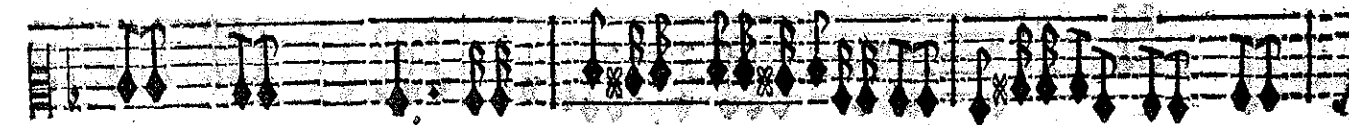
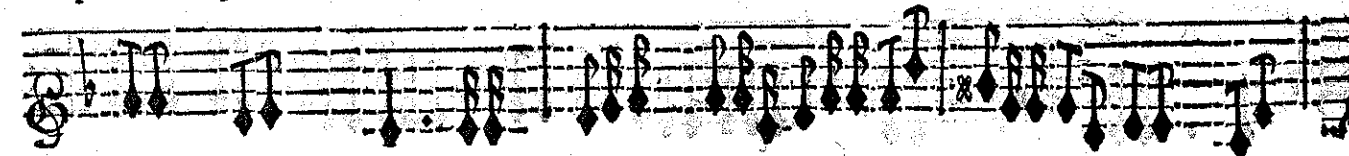
pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



pons, Rompons les nœuds, dechi-rons, déchirons son Bandeau. Brûlons, Brûlons les

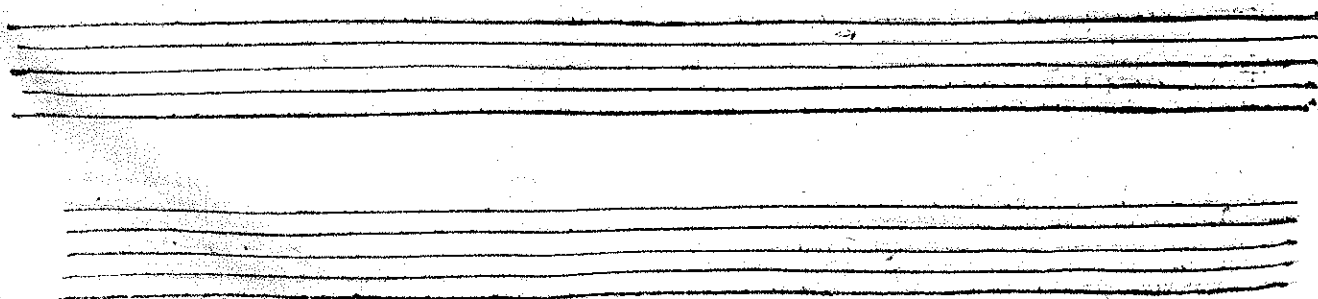


pons, Rompons les nœuds, déchi-rons, déchirons son Bandeau. Brûlons, Brûlons les



BASSE-CONTINUE.

BASSE-CONTINUE.



ARMIDE, TRAGÉDIE

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

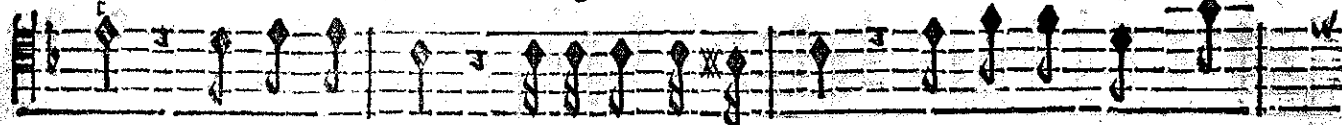
traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

traits, esteignons, esteignós son Flambeau. Rompons ses nœuds, déchirons son Ban-

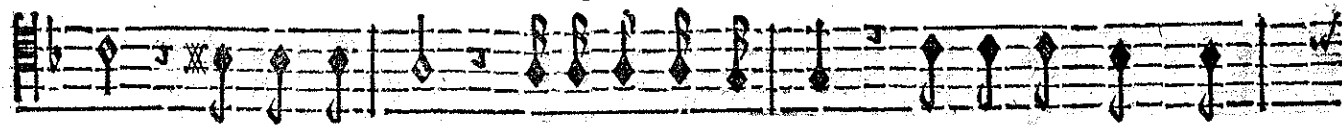
BASSE-CONTINUE.



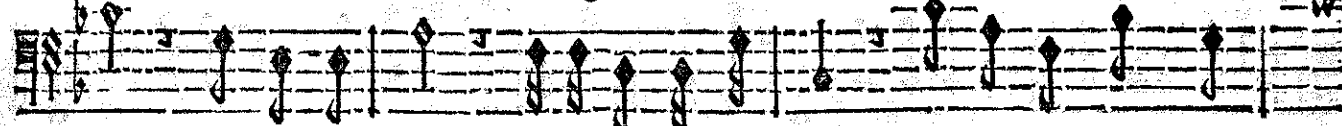
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



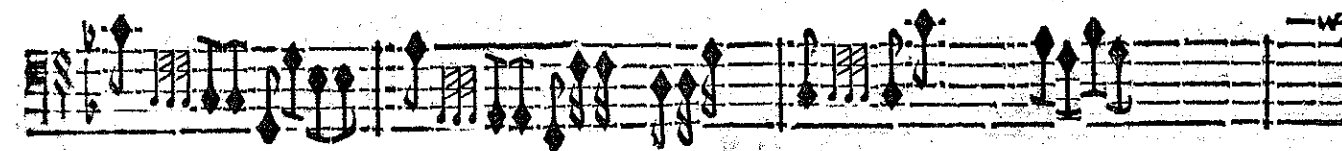
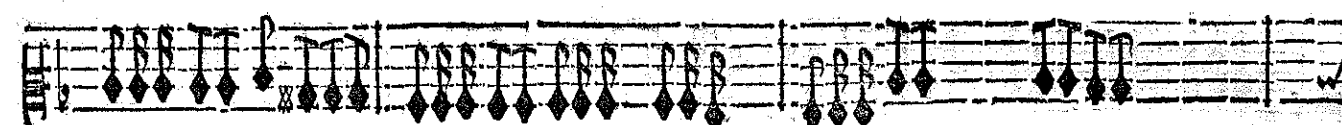
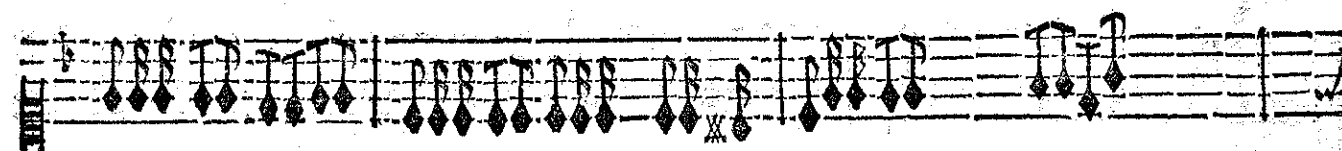
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



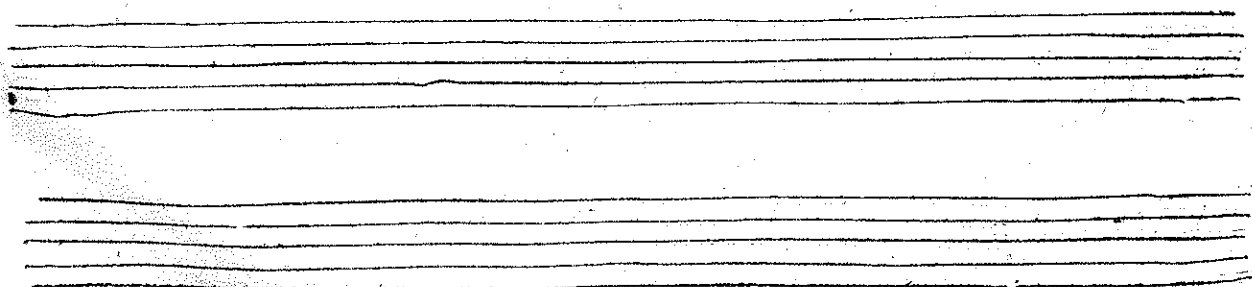
deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



deau, Brûlons ses traits, esteignons son Flambeau. Brûlons, Brûlons ses



BASSE-CONTINUE.



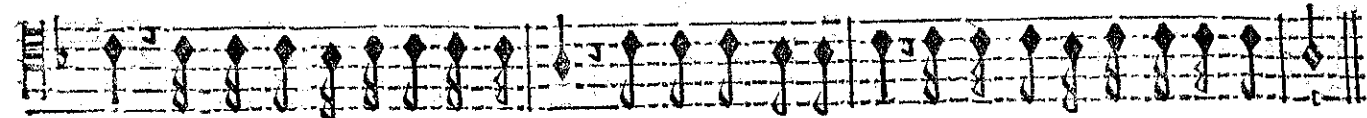
ARMIDE TRAGÉDIE:



traits, éteignons, ij. son flambeau, Brûlons, ij. ses traits, éteignons, ij. son flambeau.



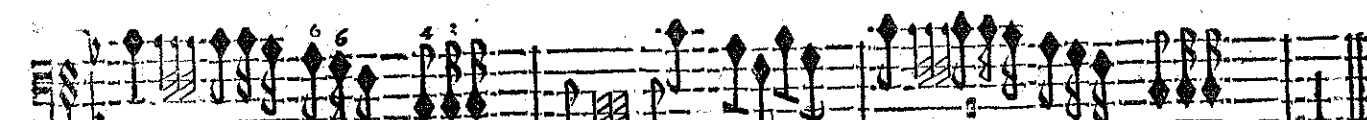
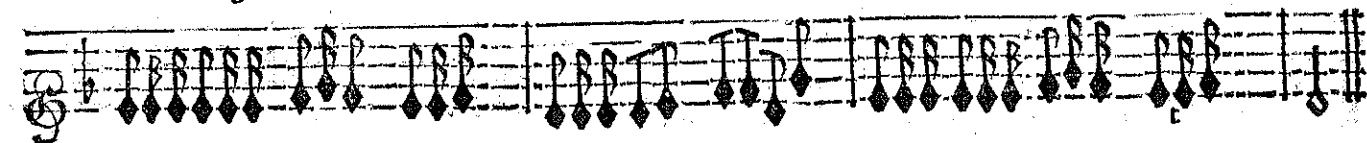
traits, éteignons, ij. son flambeau, Brûlons, ij. ses traits, éteignons, ij. son flambeau.



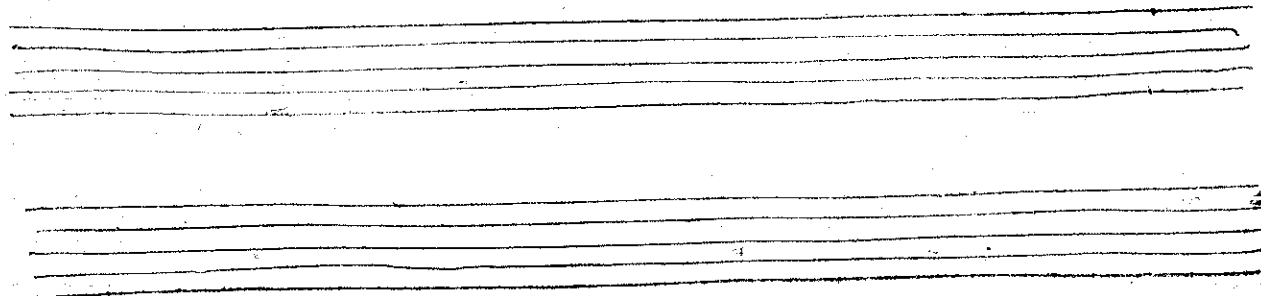
traits, éteignons, ij. son flambeau, Brûlons, ij. ses traits, éteignons, ij. son flambeau.



traits, éteignons, ij. son flambeau, Brûlons, ij. ses traits, éteignons, ij. son flambeau.



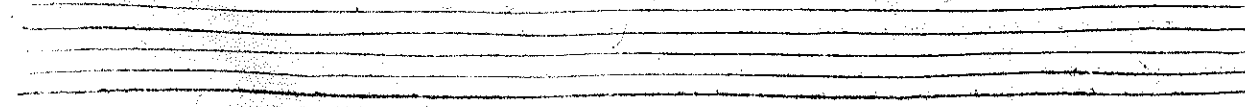
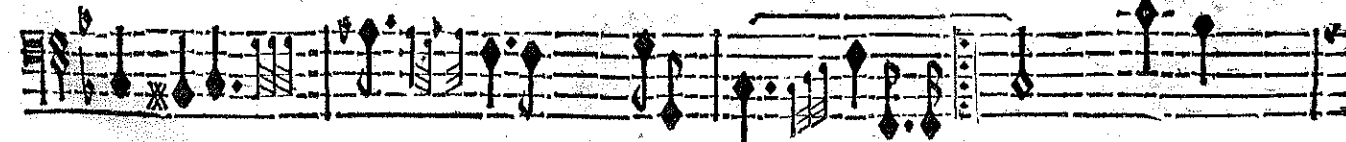
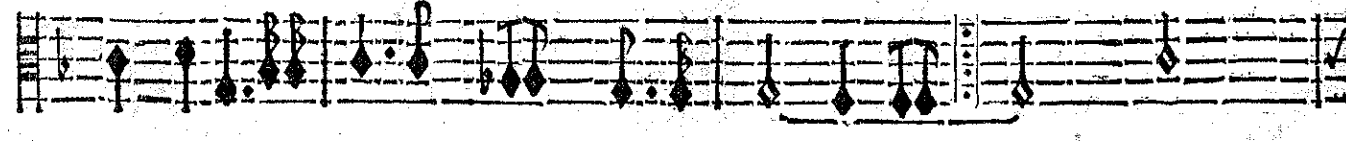
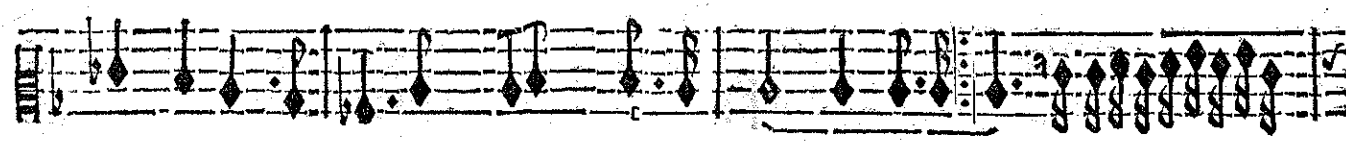
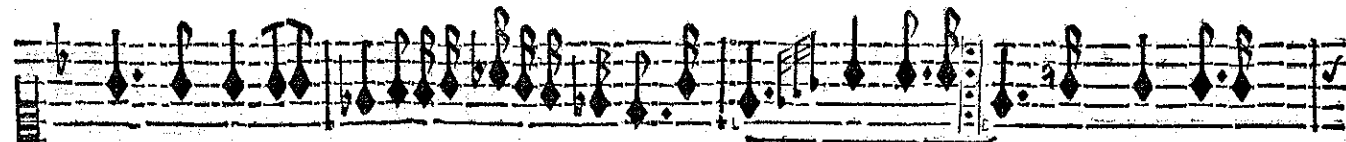
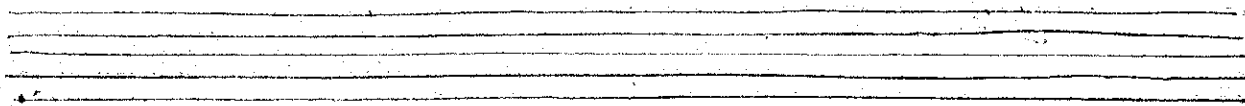
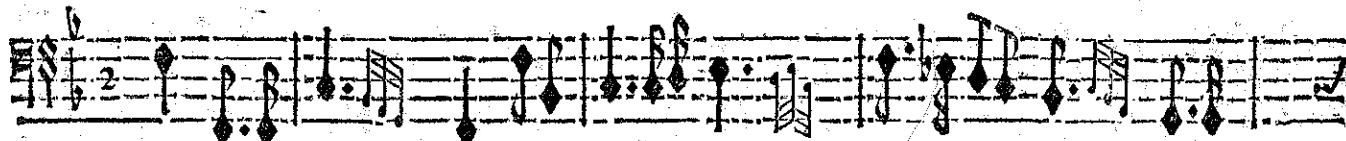
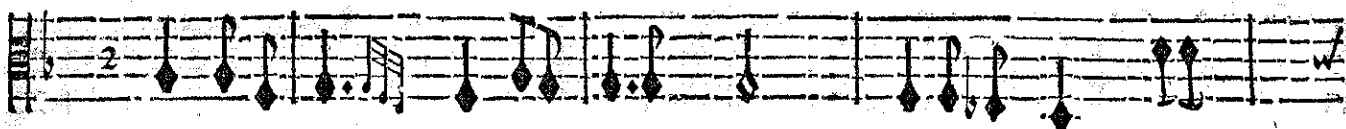
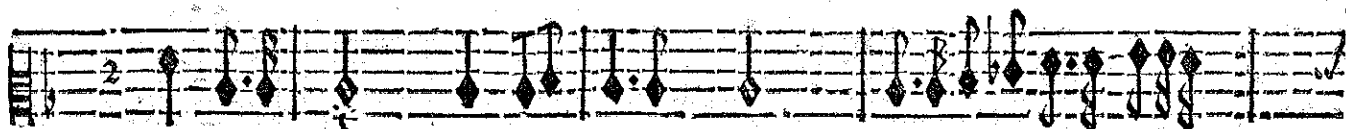
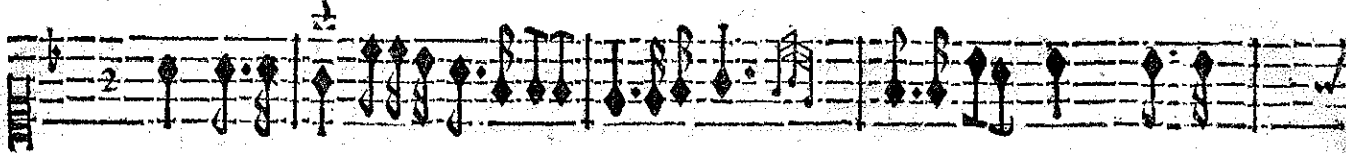
BASSE-CONTINUE.



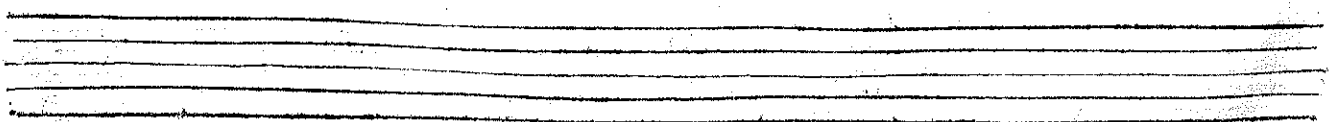
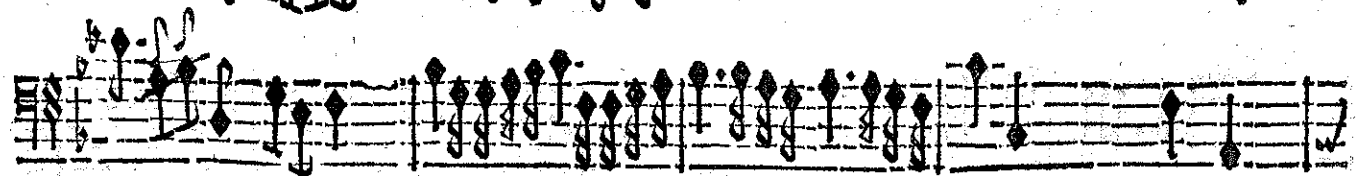
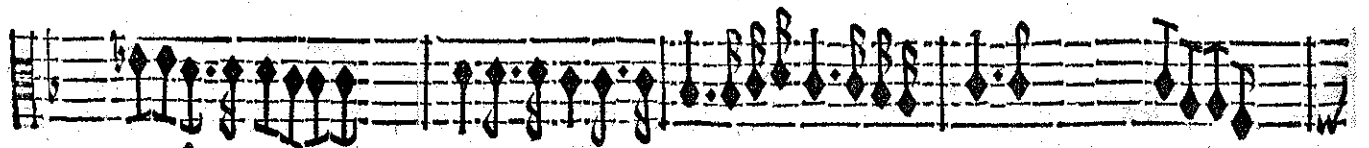
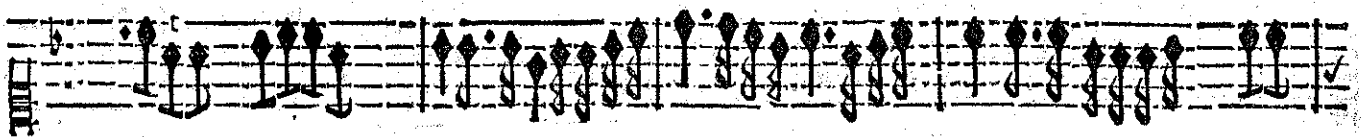
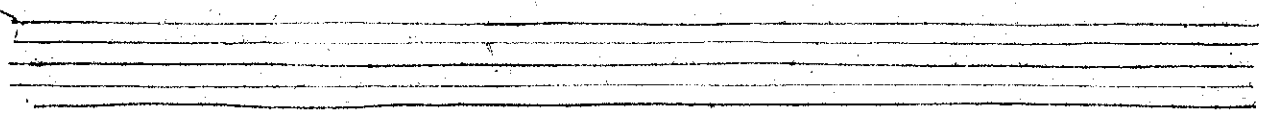
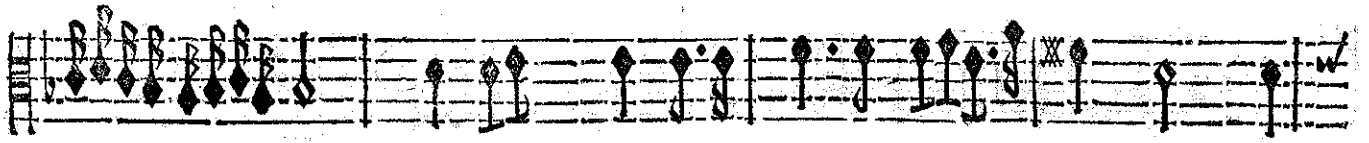
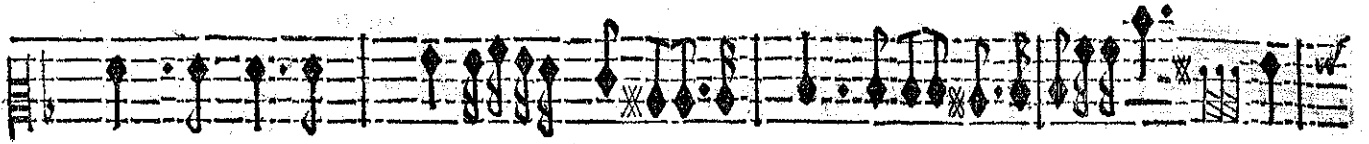
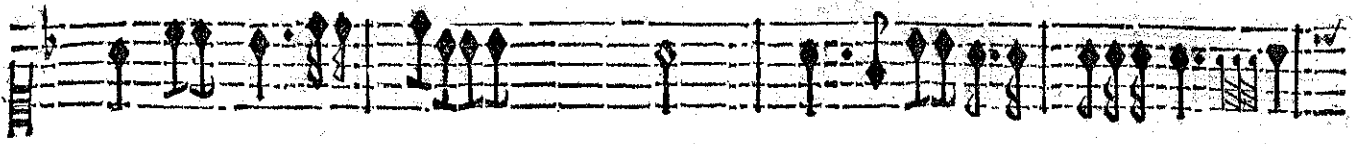
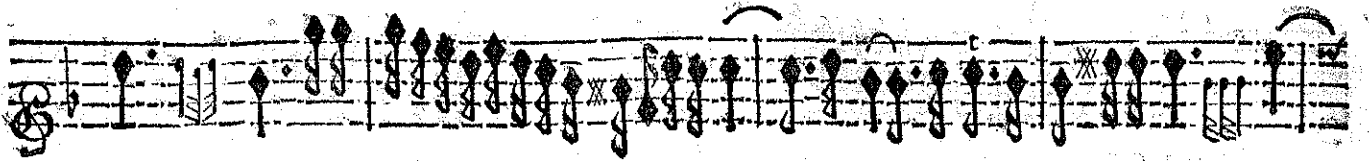
ACTE TROISIEME.

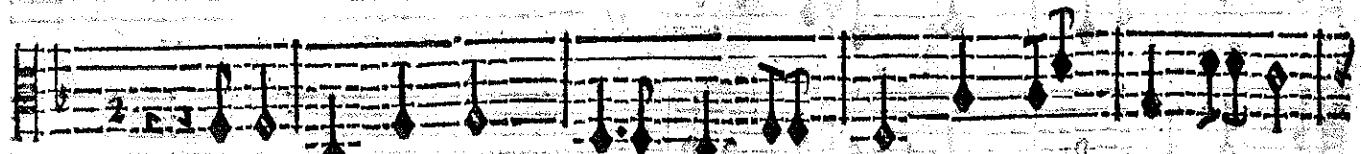
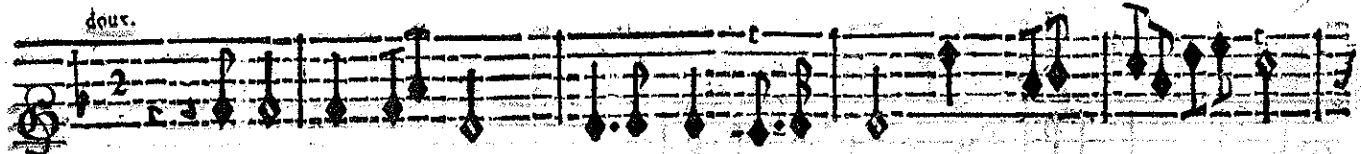
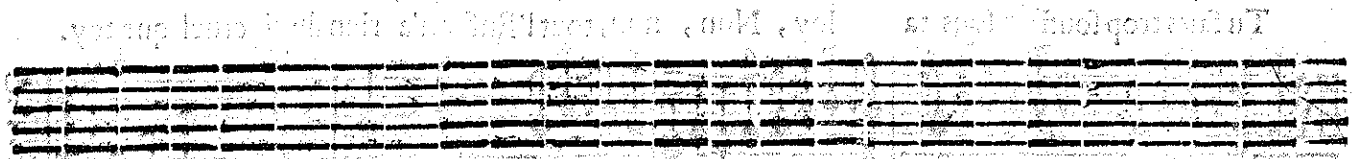
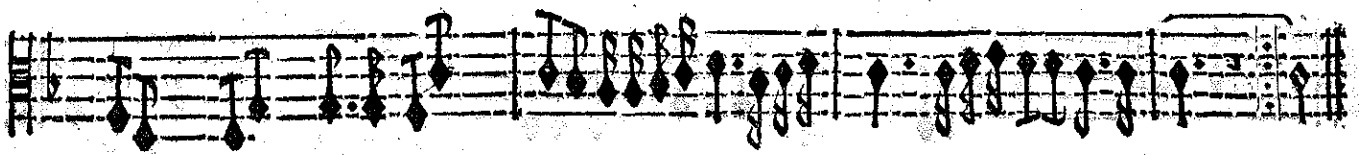
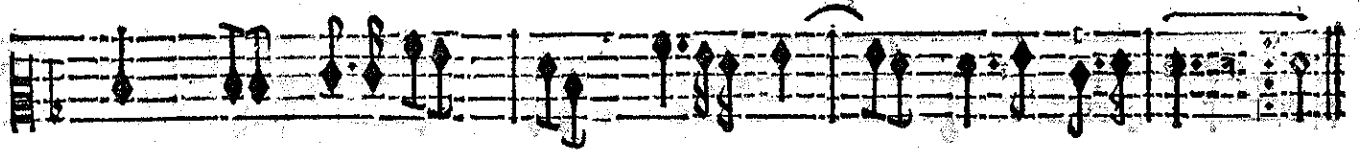
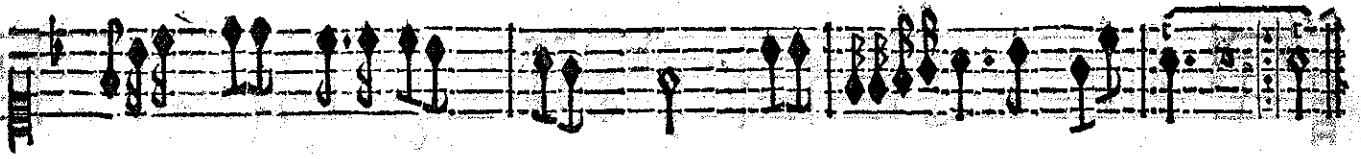


VIOLONS.

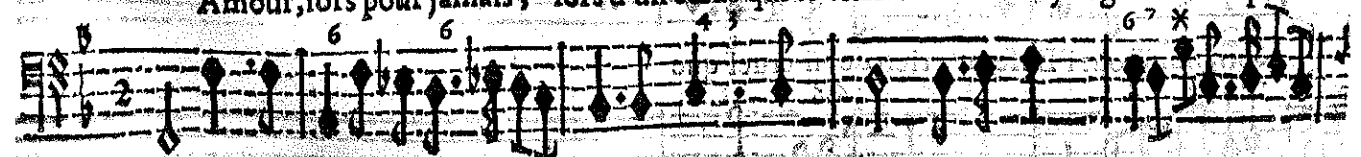


ARMIDE TRAGEDIE.

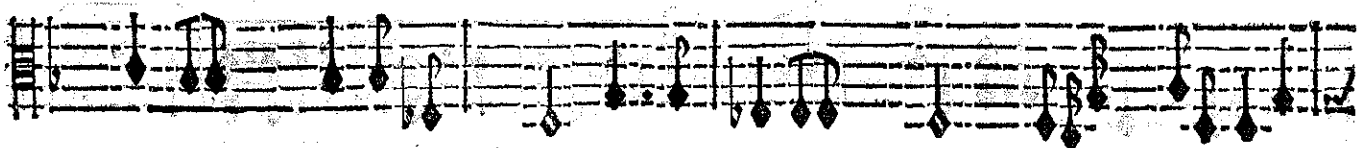
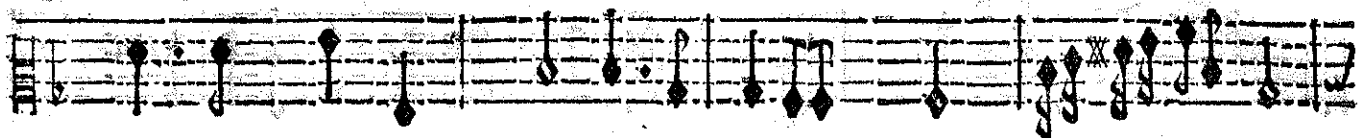
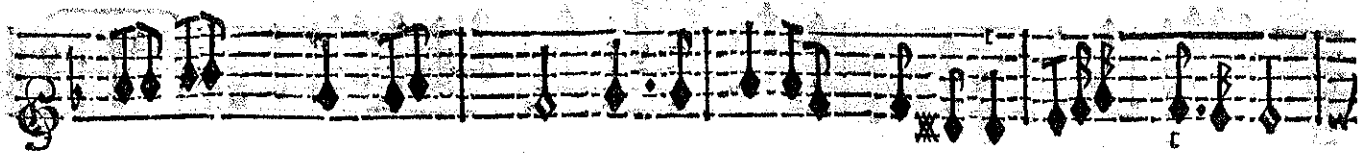




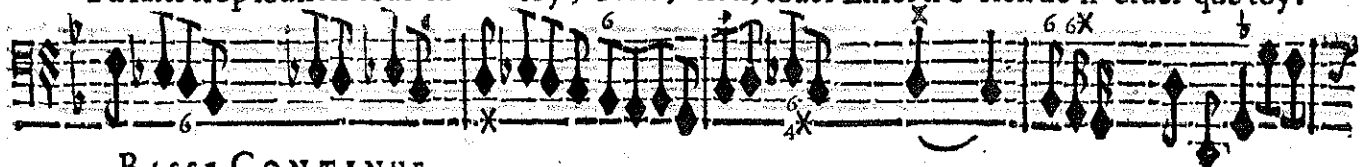
Amour, fors pour jamais, fors d'un cœur qui te chasse: Laisse-moy regner en ta place.



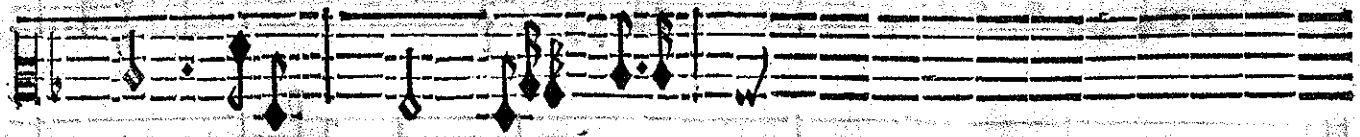
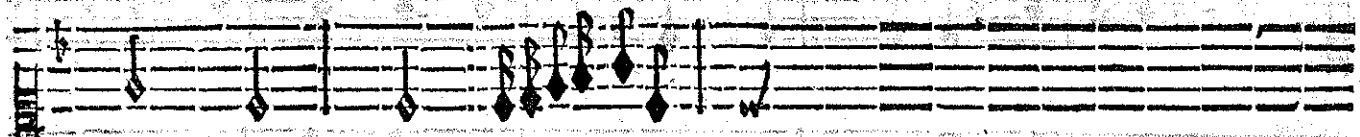
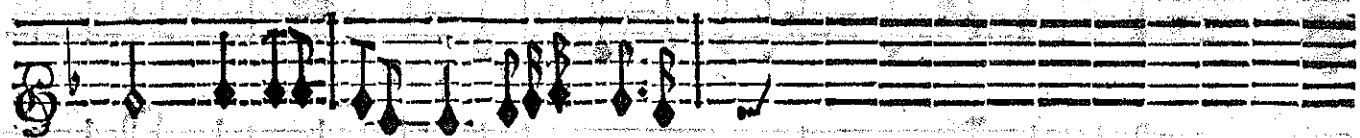
BASSE-CONTINUE.



Tu fais trop souffrir sous ta loy, Non, non, tout l'Enfer n'a rien de si cruel que toy.



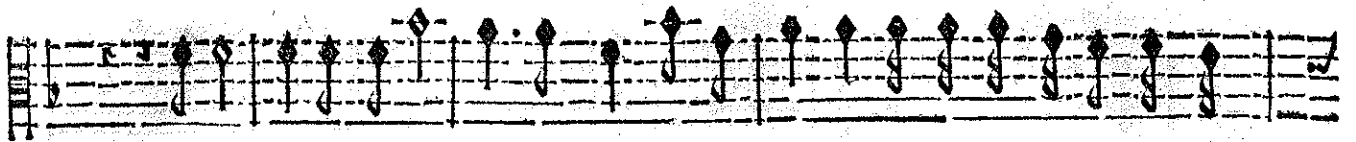
BASSE-CONTINUE.



Non, non, tout l'Enfer n'a rien de si cruel que



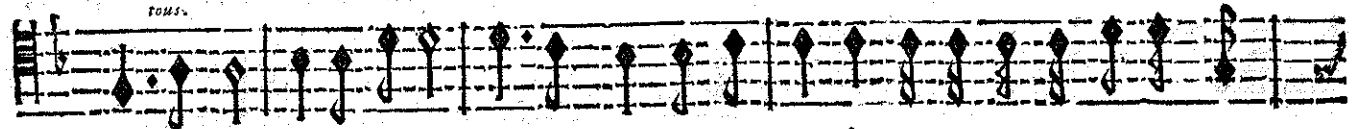
BASSE-CONTINUE.



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



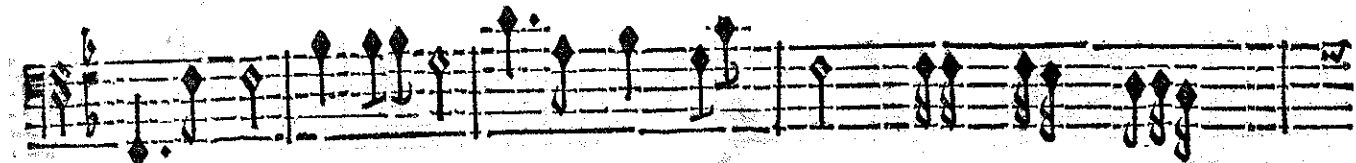
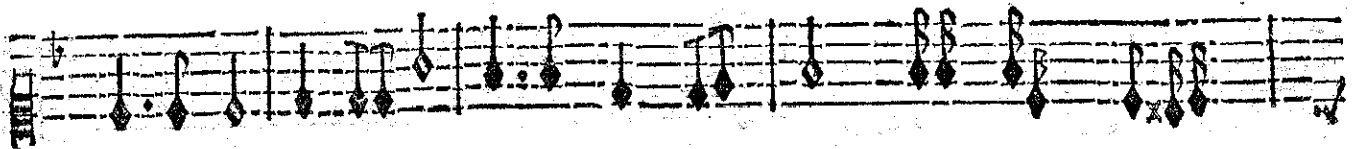
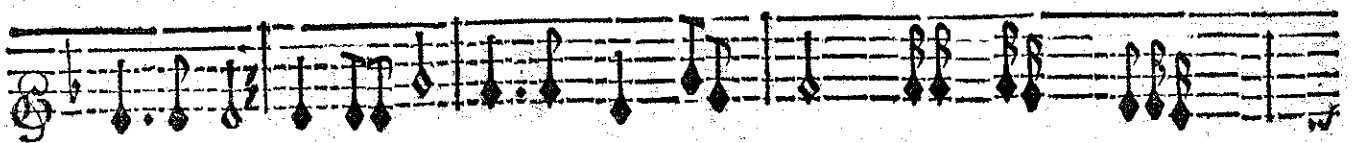
Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



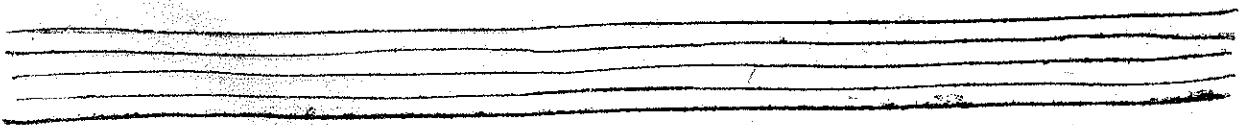
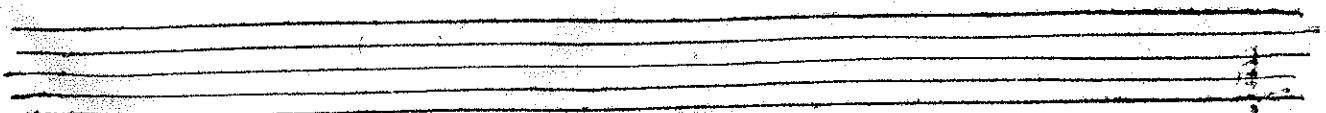
Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



Amour, fors pour jamais, fors d'un cœur qui te chasse: Que la Haine regne en ta



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

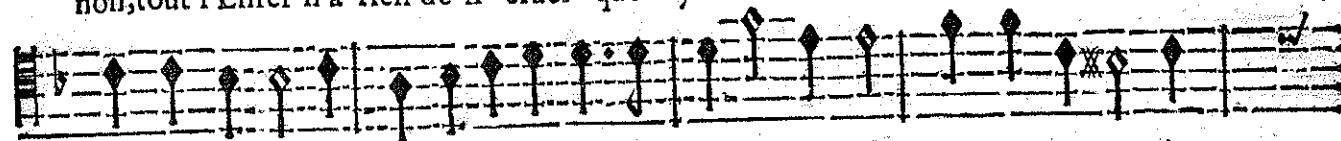
The musical score consists of ten staves. The first two staves are vocal lines with lyrics: "place. Que la Haine regne en ta place. Tu fais trop souffrir sous ta loy, Non, non, non,". The remaining eight staves are for the basso continuo. The score includes various musical notations such as clefs, time signatures (6/4 and 4/4), and dynamic markings like "vifc.". There are also some 'x' marks on the notes in the vocal and continuo parts.

BASSE-CONTINUE.

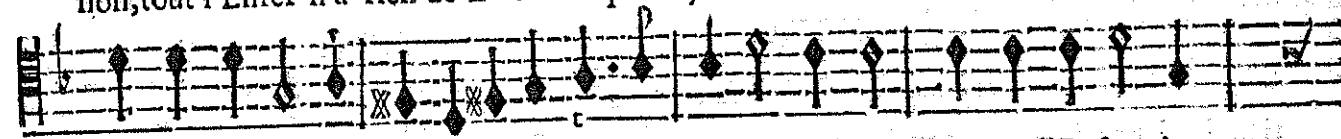
Five empty musical staves provided for the basso continuo part.



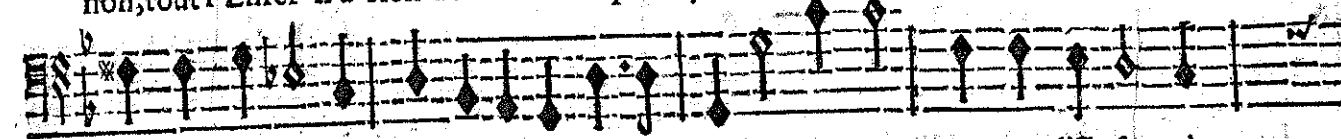
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



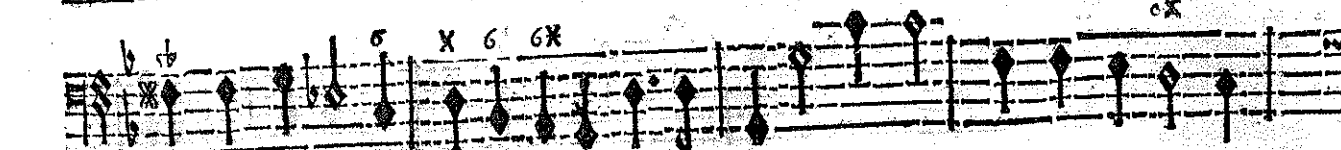
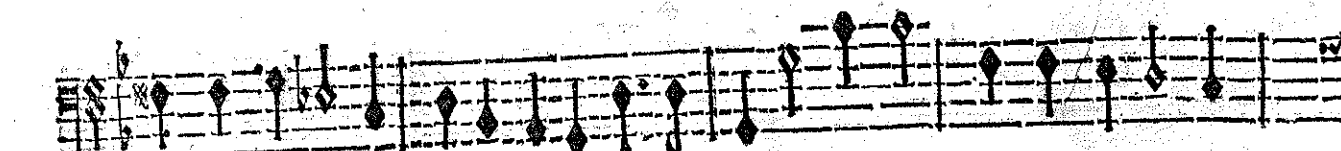
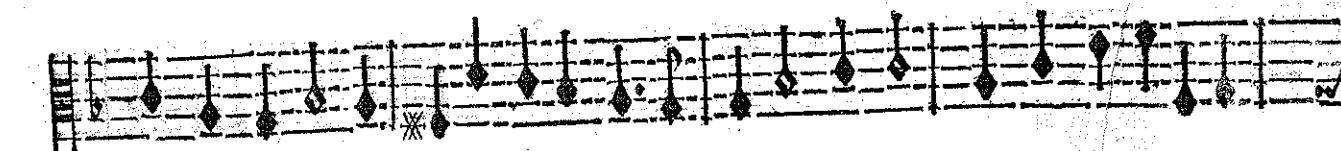
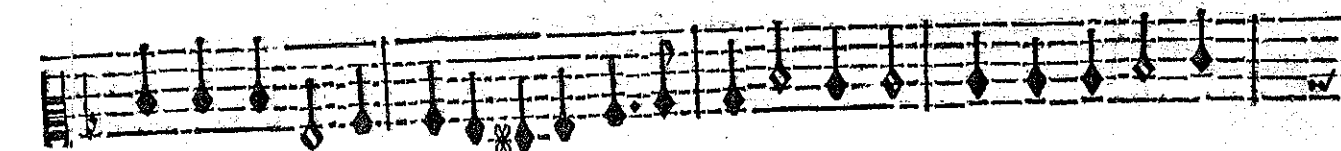
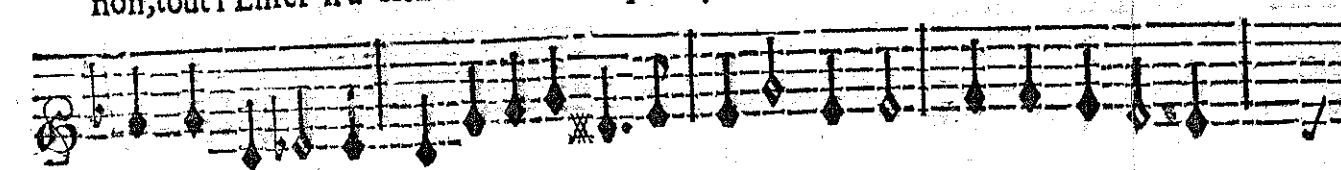
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a



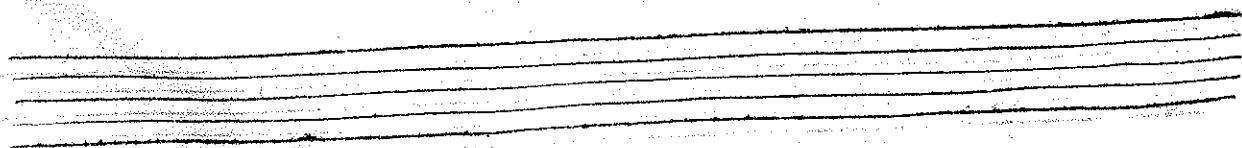
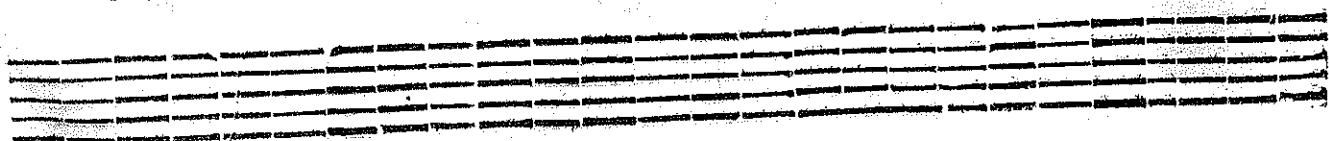
non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a

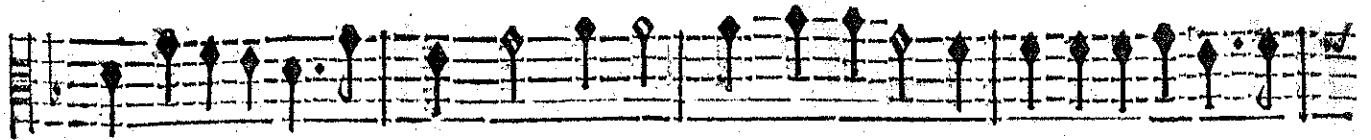


non,tout l'Enfer n'a rien de si cruel que toy. Non,non,non,non,tout l'Enfer n'a

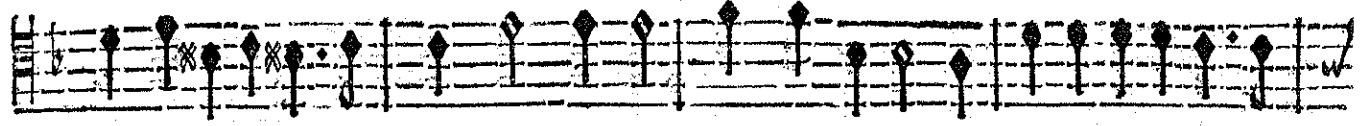


BASSE-CONTINUE.

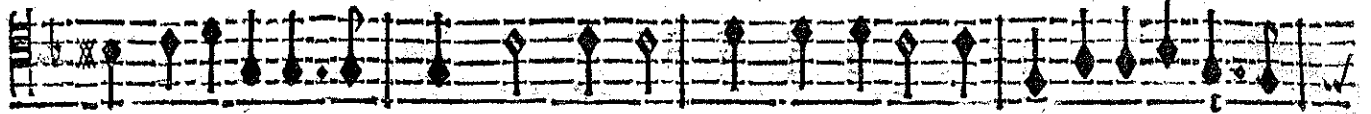




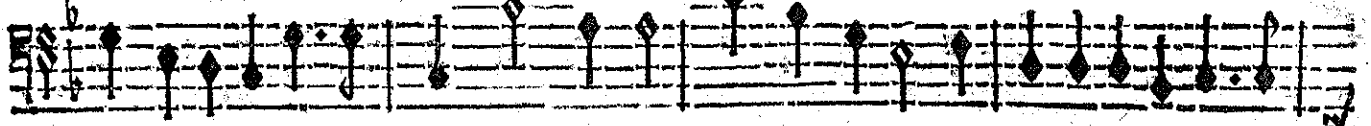
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



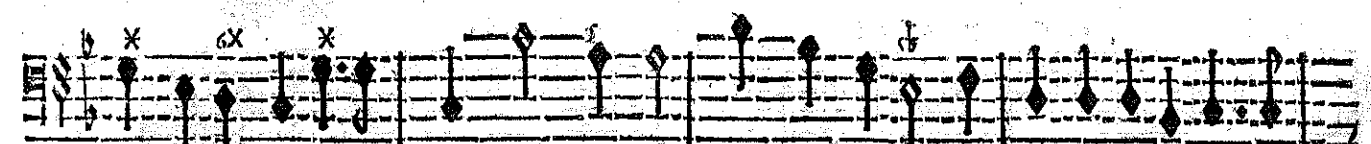
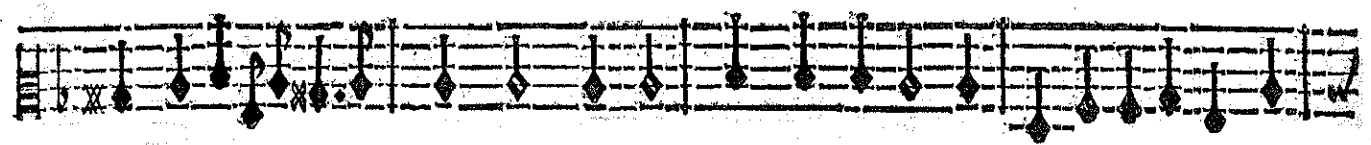
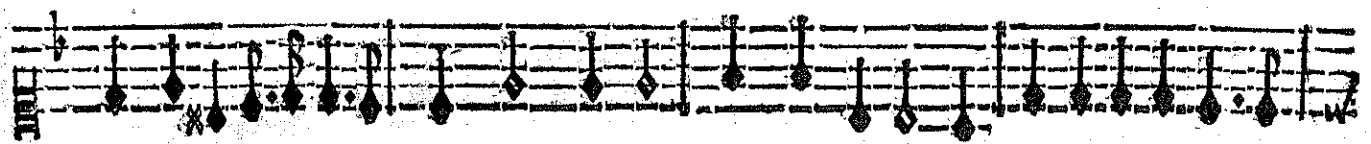
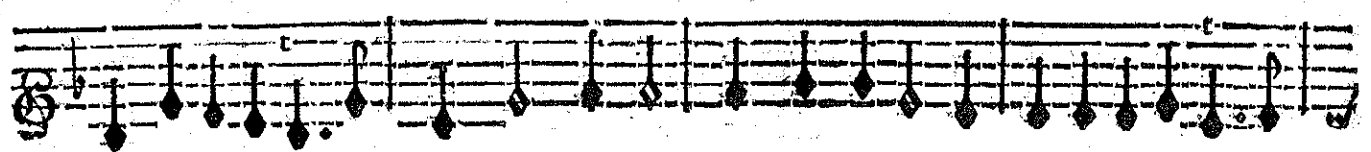
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



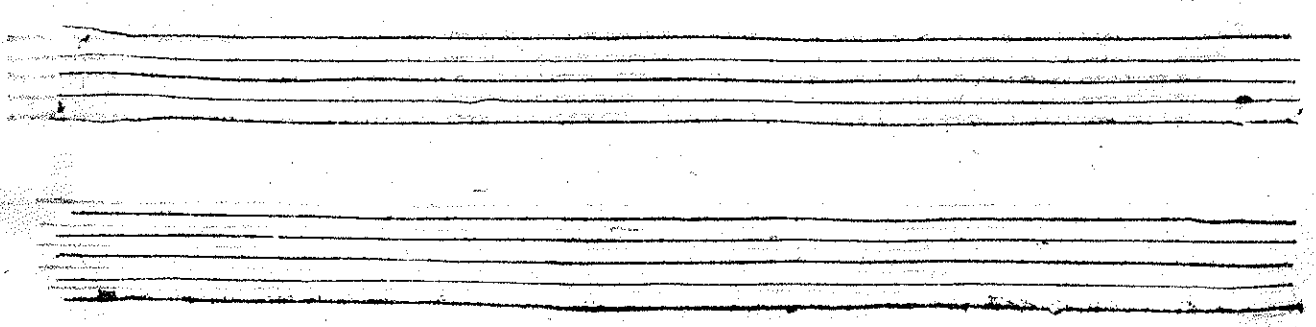
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



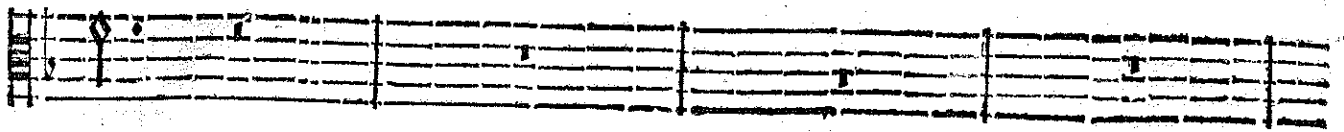
rien de si cruel que toy. Non, non, non, non, tout l'Enfer n'a rien de si cruel que



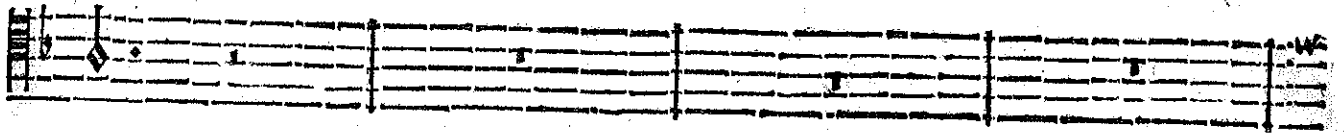
BASSE-CONTINUE.



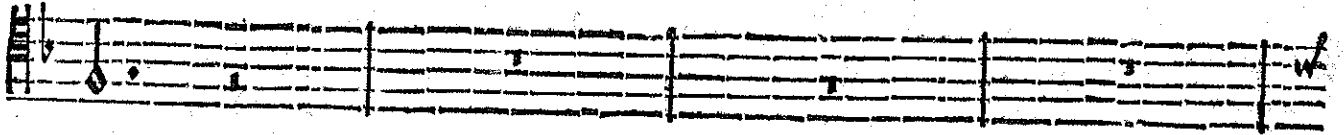
ACTE TROISIEME



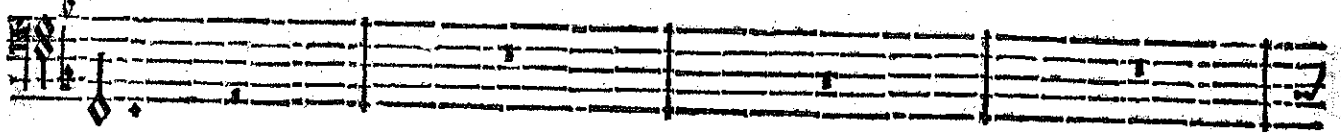
toy.



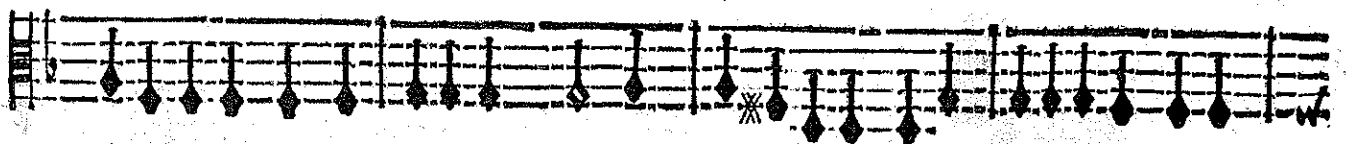
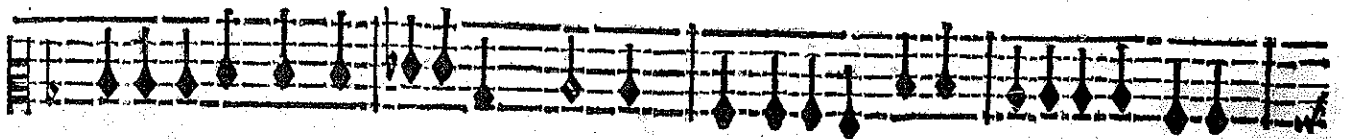
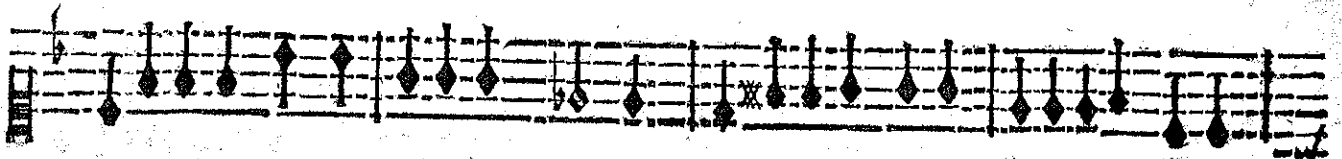
toy.



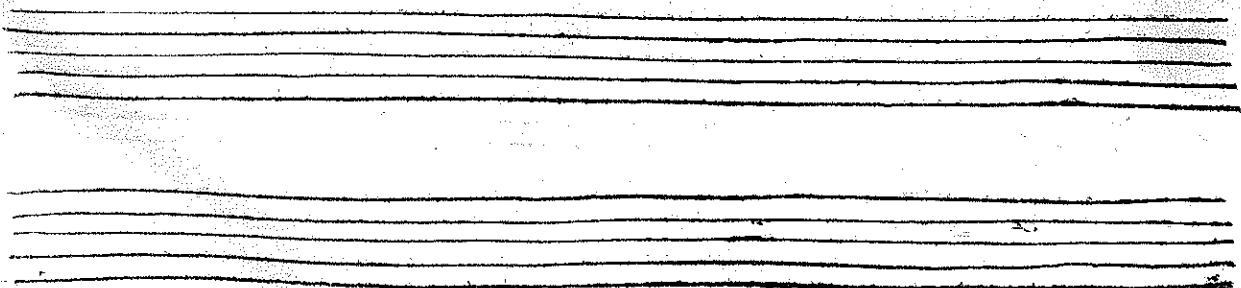
toy.

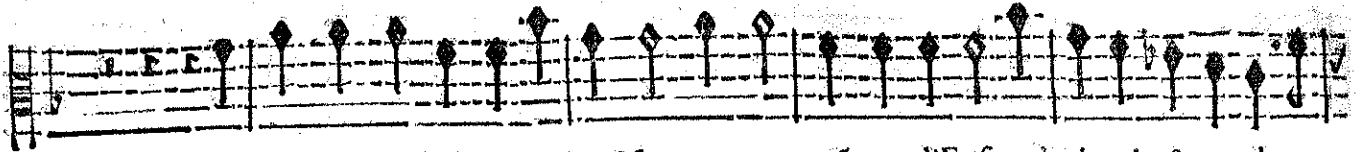


toy.

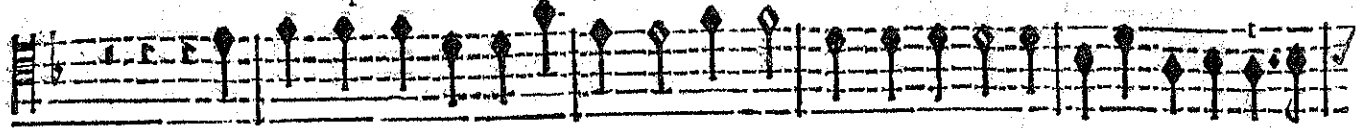


BASSE-CONTINUE.

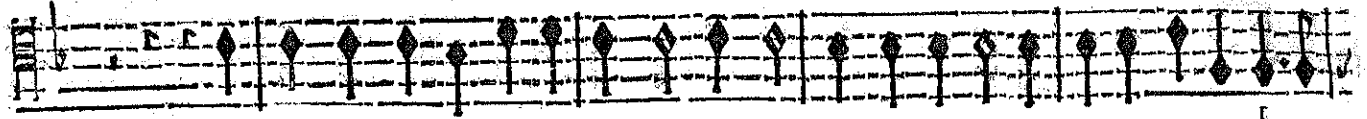




Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



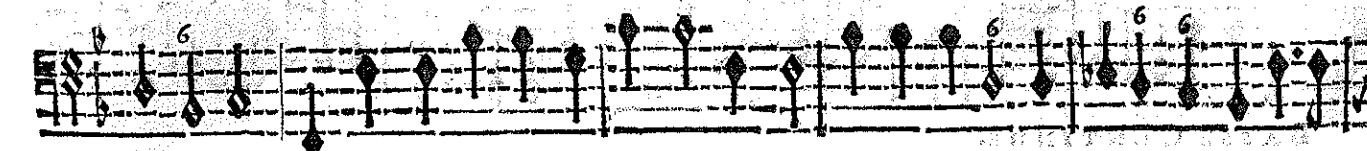
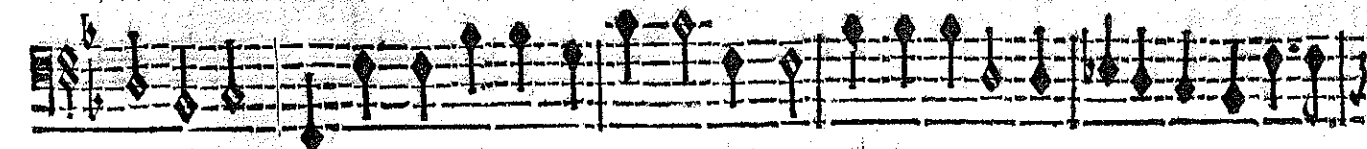
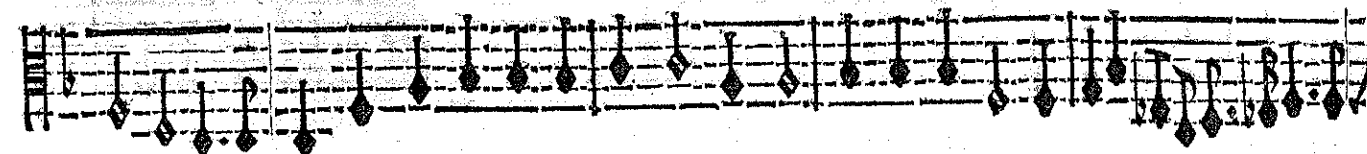
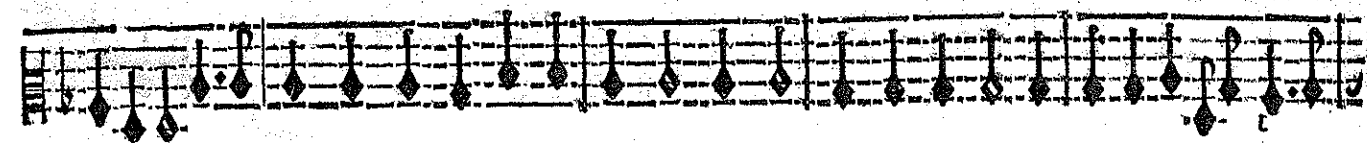
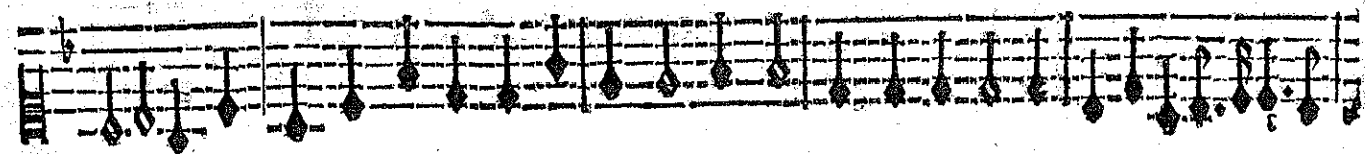
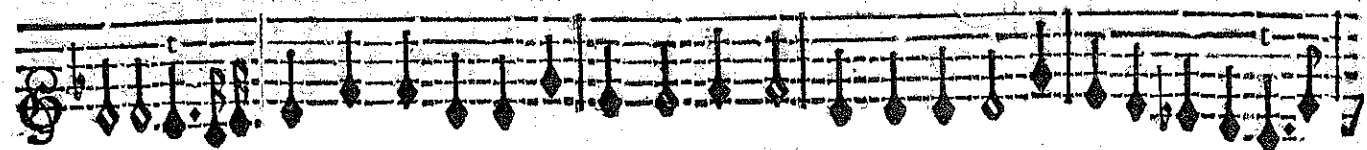
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



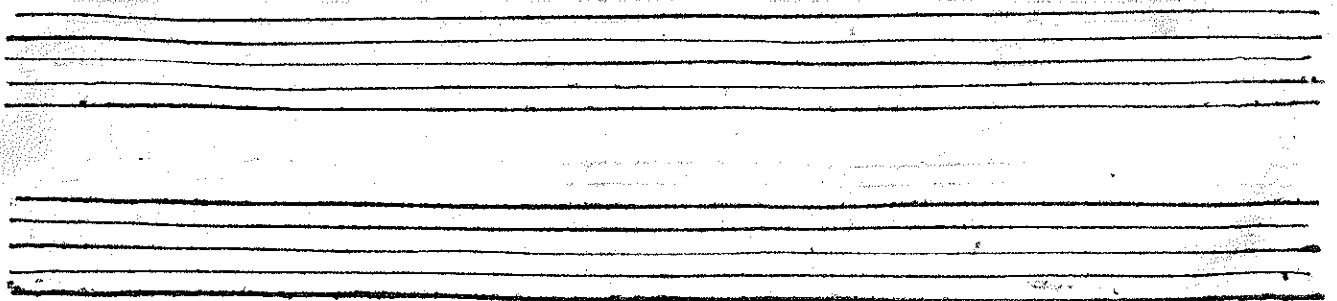
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



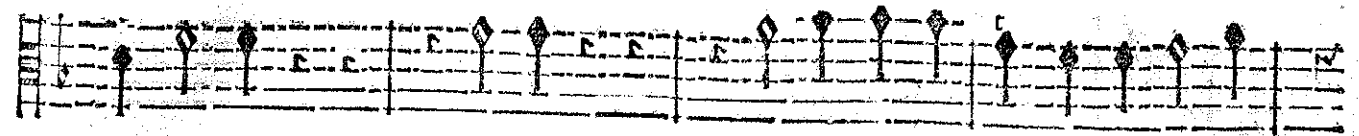
Tu fais trop souffrir sous ta loy. Non, non, non, nō, tout l'Enfer n'a rien de si cruel que



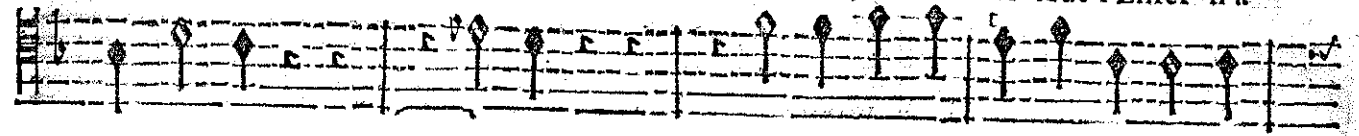
BASSE-CONTINUE.



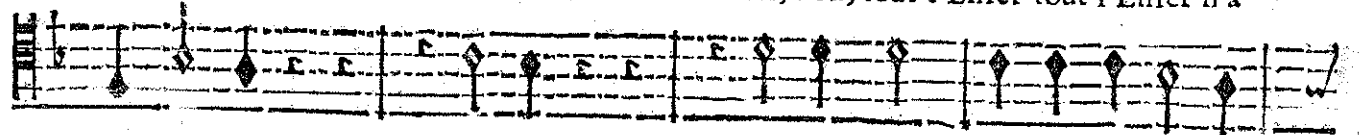
ACTE TROISIEME.



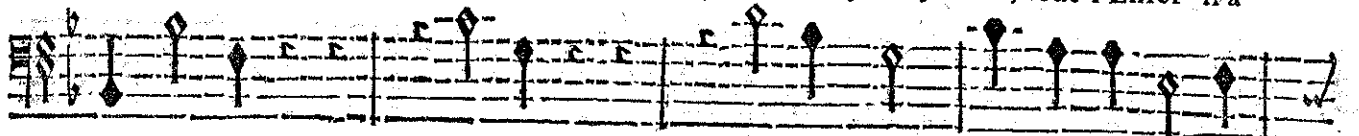
roy. Non, non, Non, non, Non, uon, tout l'Enfer tout l'Enfer n'a



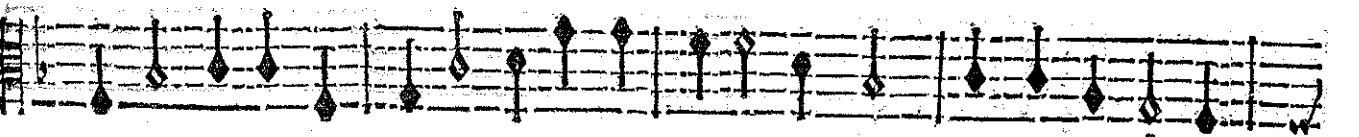
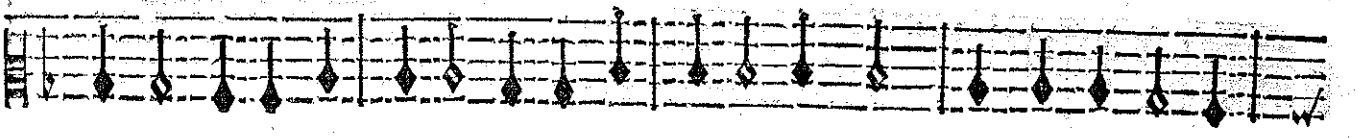
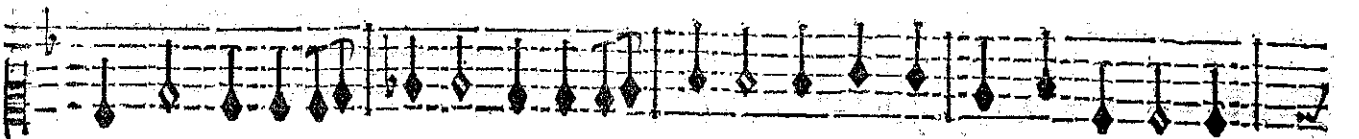
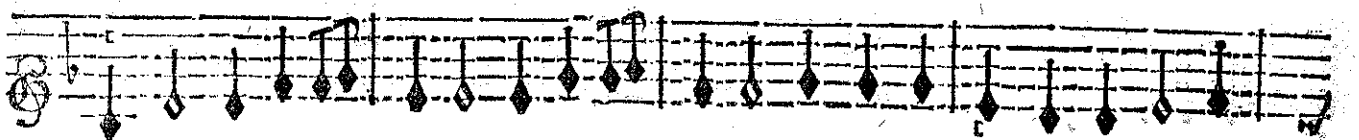
roy. Non, non, Non, non, Non, non, tout l'Enfer tout l'Enfer n'a



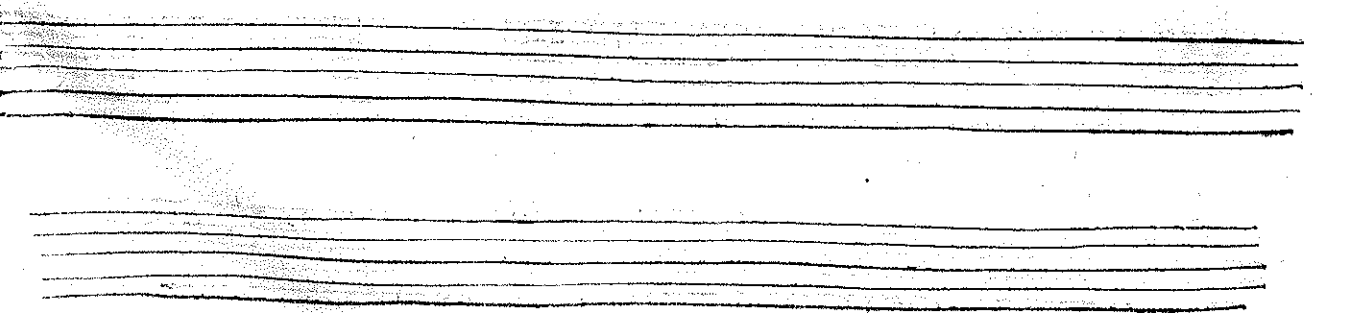
roy. Non, non, Non, non, Non, non, non, non, tout l'Enfer n'a



roy. Non, non, Non, non, Non, non, non, non, tout l'Enfer n'a



BASSE-CONTINUE.



ARMIDE TRAGEDIE.

rien de si cruel que toy.

rien de si cruel que toy.

rien de si cruel que toy.

rien de si cruel que toy.

BASSE-CONTINUE.

vifc.
6
4
AIR.

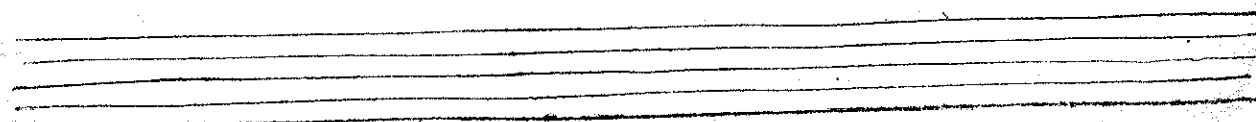
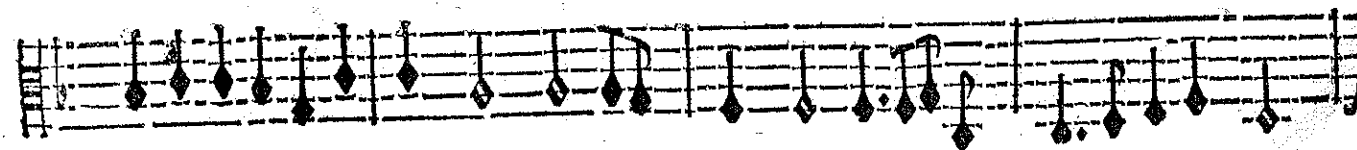
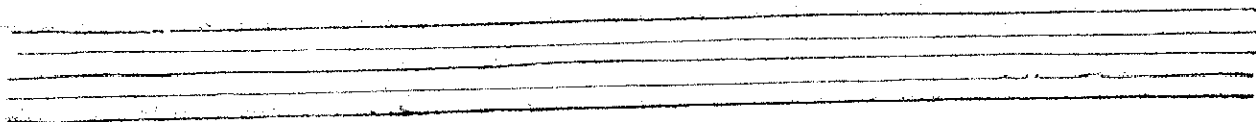
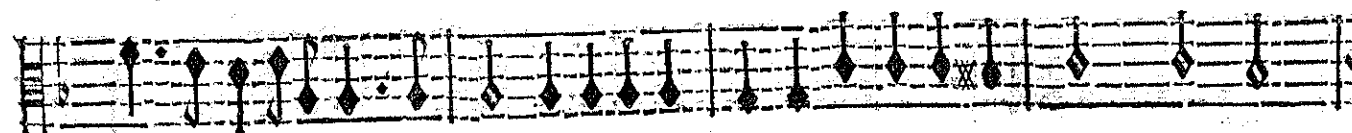
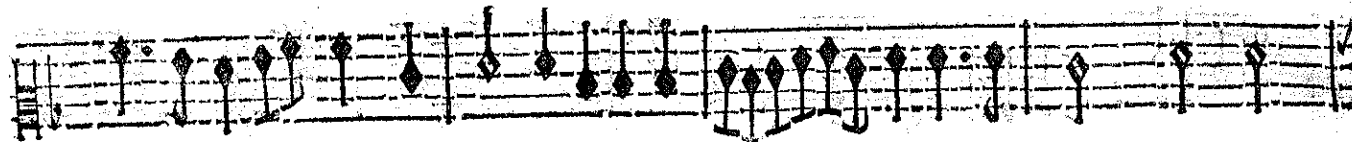
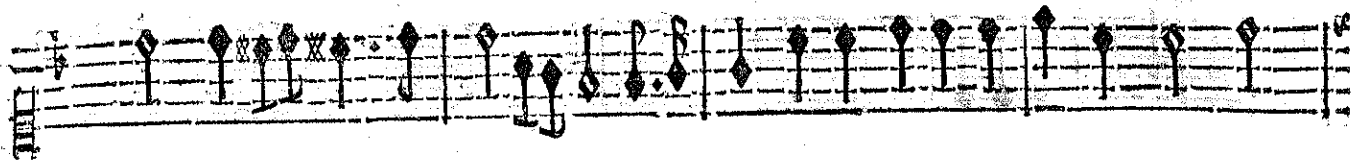
vifc.
6
4

vifc.
6
4

vifc.
6
4

vifc.
6
4

ARMIDE, TRAGEDIE.



ACTE TROISIEME

Fin de l'Ence.

ARMIDE.

doux.

Arreste, arreste affreuse Haine,

VIOLONS.

doux.

doux.

doux.

LA HAINE.

Sors, fors du fein d' Armide, Amour, brise ta chaîne.

BASSE-CONTINU

ARMIDE, TRAGEDIE

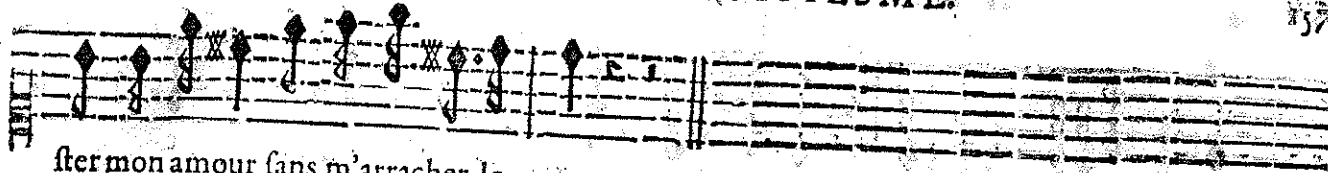
harmoni
Laisse-moy sous les Loix d'un si fameux Vainqueur. Laisse-moy, je renonce à ton secours hor-

BASSE-CONTINUE.

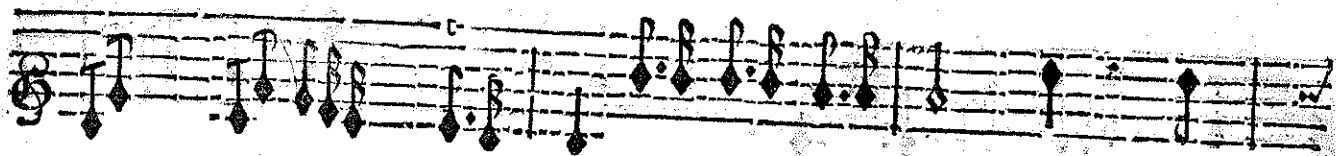
rible. Non, non, n'acheve pas, non, il n'est pas possible De m'o-

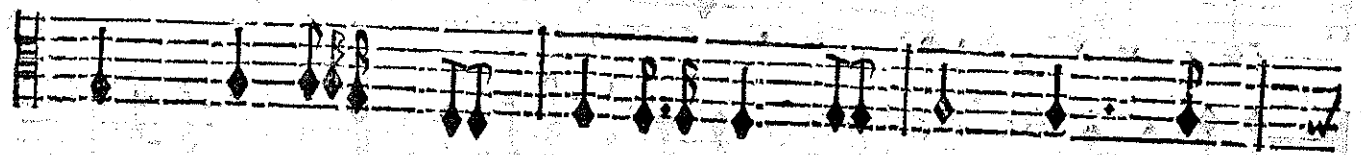
BASSE-CONTINUE.

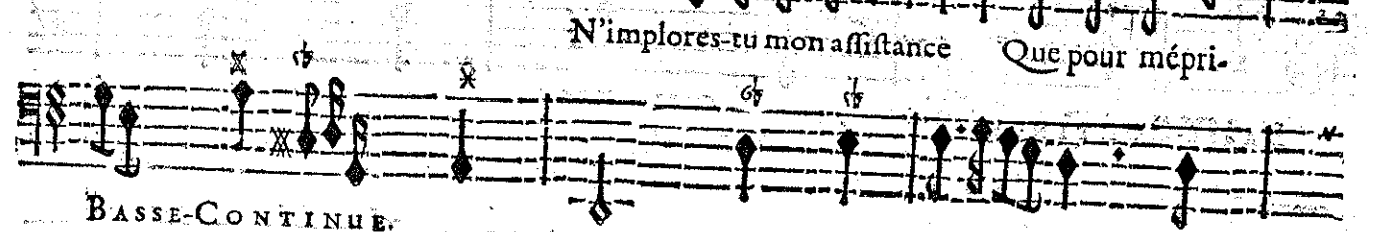
ACTE TROISIEME.



fer mon amour sans m'arracher le cœur.



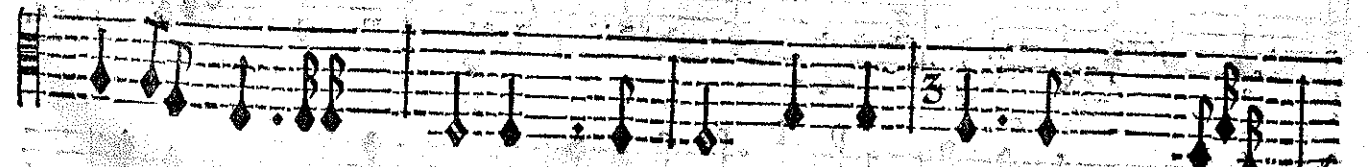



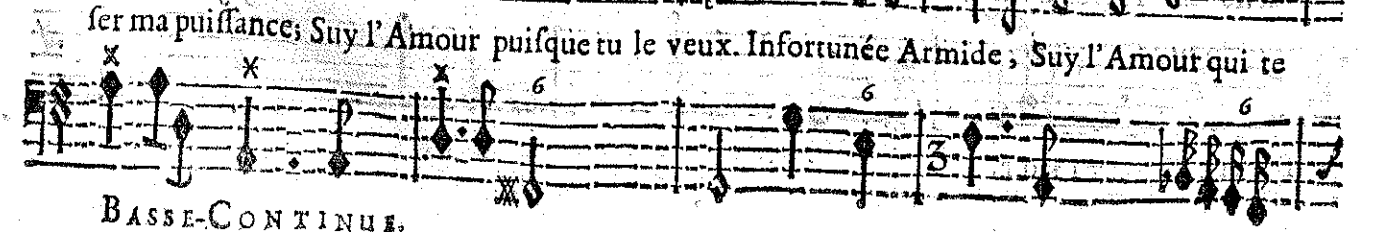


N'implores-tu mon assistance Que pour mépri-

BASSE-CONTINUE.

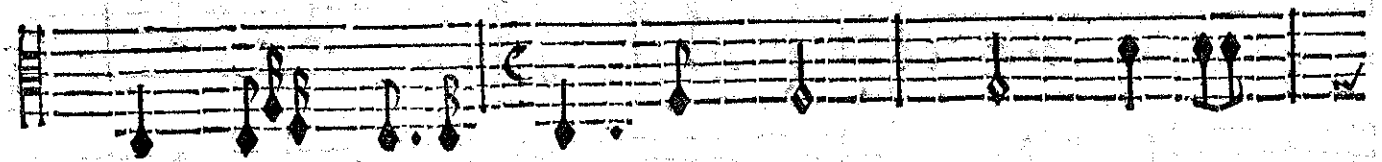
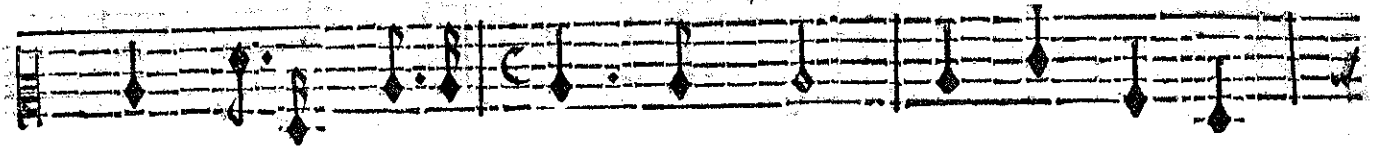
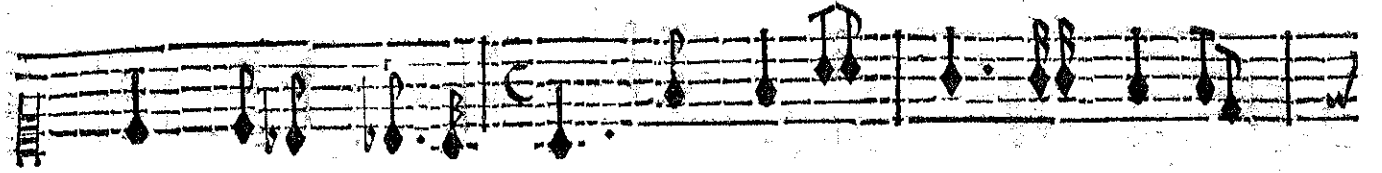
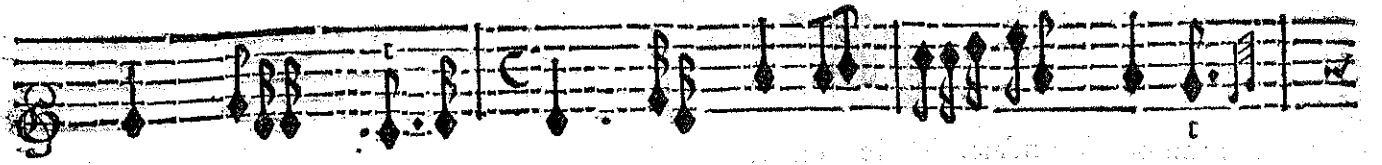


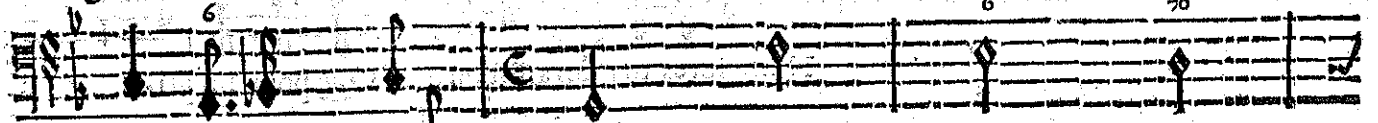


fer ma puissance; Suy l'Amour puisque tu le veux. Infortunée Armide, Suy l'Amour qui te

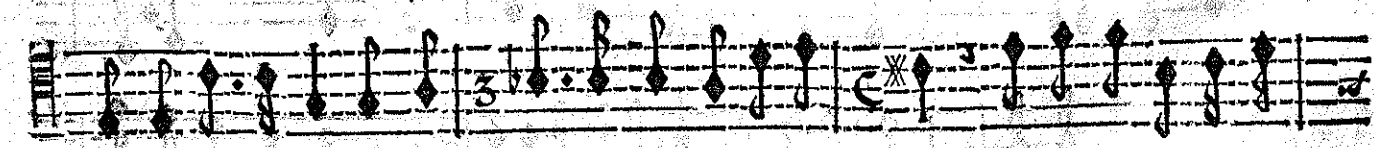
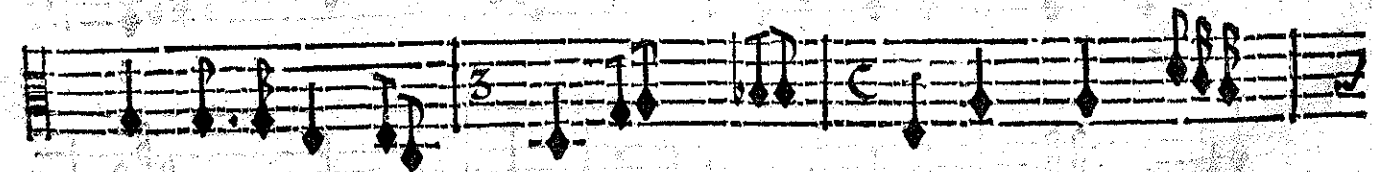
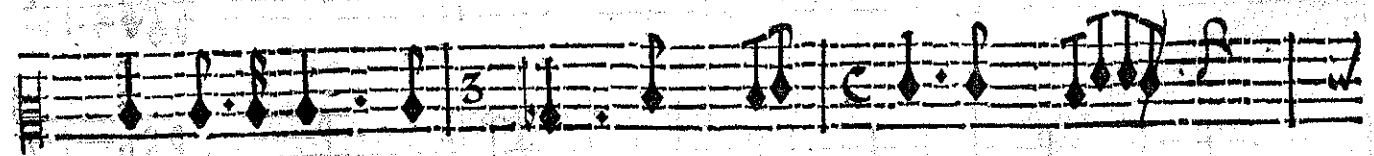
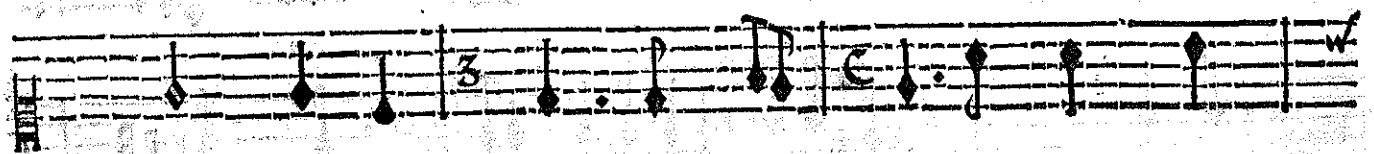
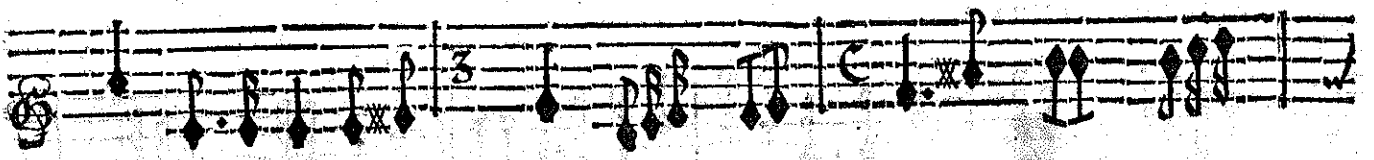
BASSE-CONTINUE.



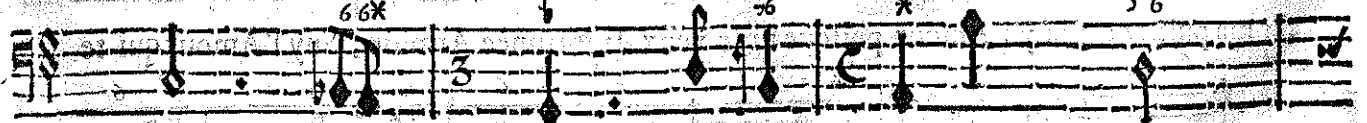
guide Dans un abysme af- freux. Sur ces bords écartez c'est en vain que tu



BASSE-CONTINUE.

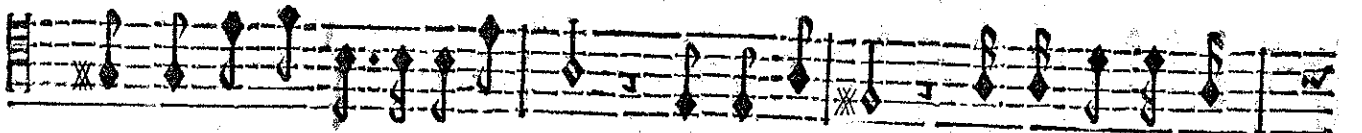
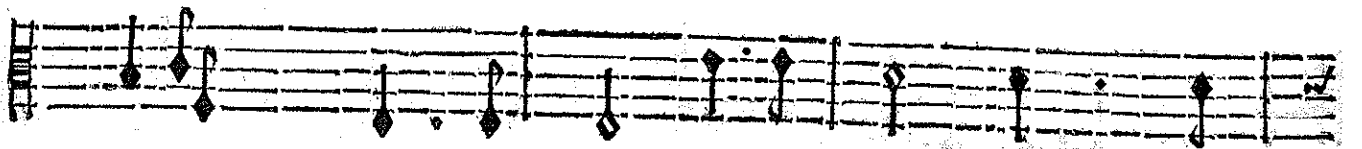
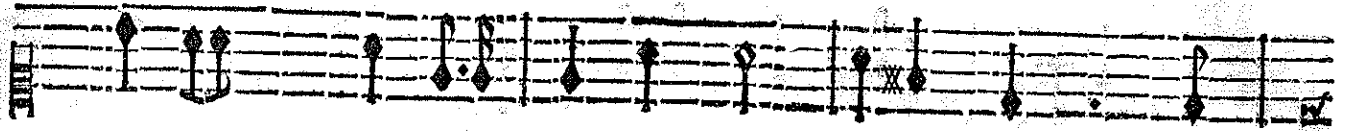
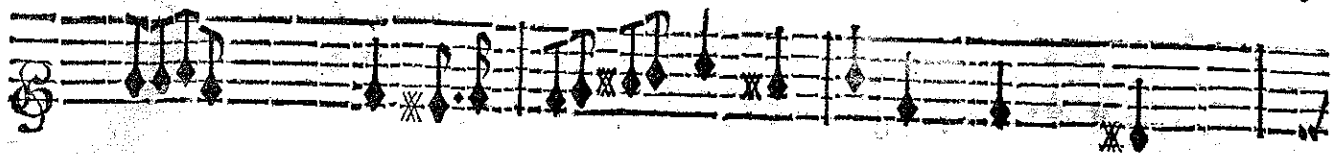


cache Le Héros dont ton cœur s'est trop laissé tou- cher. La Gloire à qui tu l'ar-



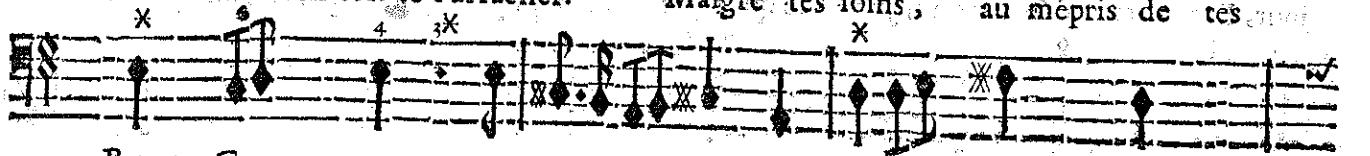
BASSE-CONTINUE.

ACTE TROISIEME.

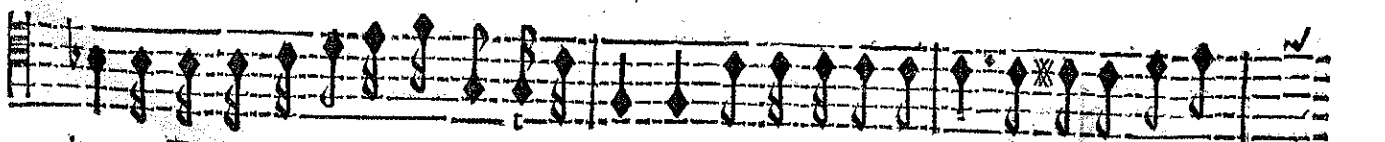
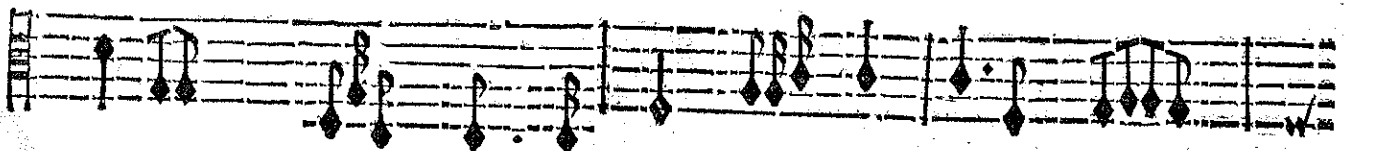
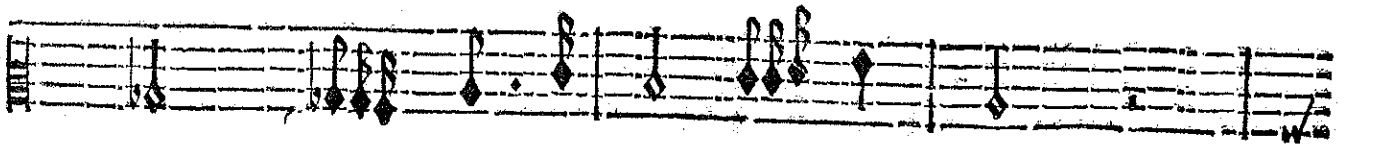
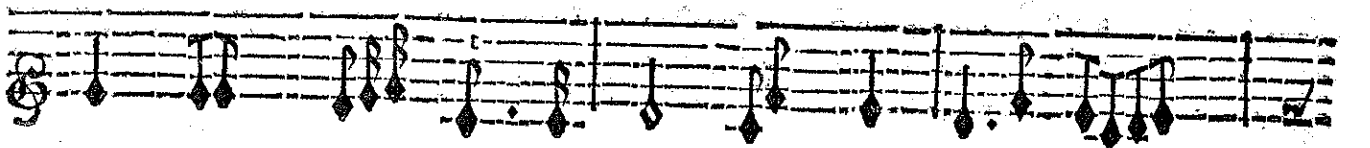


rache Doit bien-tost te l'arracher.

Malgré tes soins, au mépris de tes



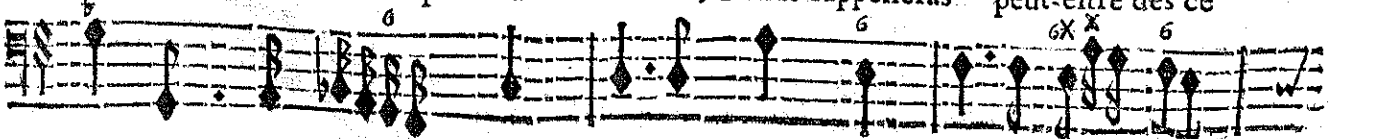
BASSE-CONTINUE.



larmes, Tu le verras échaper

à tes charmes, Tu me rappelleras

peut-être dès ce



BASSE-CONTINUE.

ARMIDE TRAGEDIE!

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following four staves are for the basso continuo, with a bass clef and figured bass notation. The music is in a 6/8 time signature.

jour, Et ton attente fera vaine, Je vais te quitter sans retour; Je ne puis te punir d'une plus rude

The second system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is for the basso continuo, with a bass clef and figured bass notation. The music is in a 6/8 time signature.

BASSE-CONTINUE.

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following four staves are for the basso continuo, with a bass clef and figured bass notation. The music is in a 6/8 time signature.

peine Que de t'abandonner pour jamais à l'A. mour.

The fourth system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is for the basso continuo, with a bass clef and figured bass notation. The music is in a 6/8 time signature.

BASSE-CONTINUE.

ENTR'ACTE. page 153

FIN DU TROISIEMESME ACTE.



ACTE QUATRIESME.

SCENE PREMIERE.

UBALDE, LE CHEVALLIER DANOIS.

vifto.

PRELUDE.

vifto.

vifto.

vifto.

vifto.

ARMIDE TRAGÉDIE!

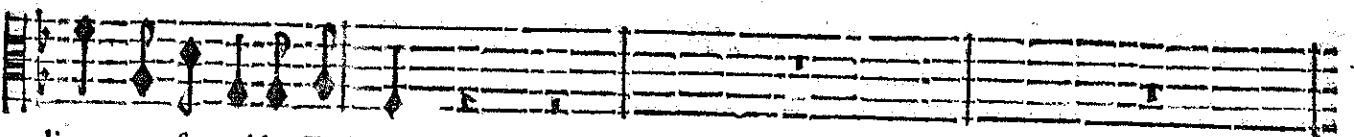
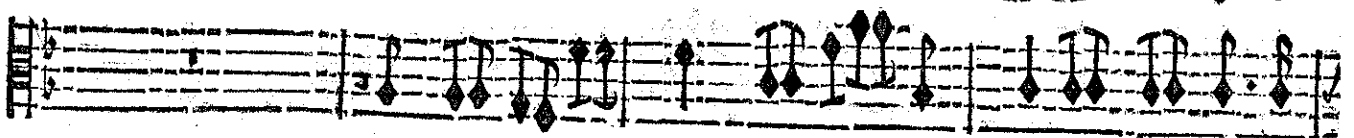
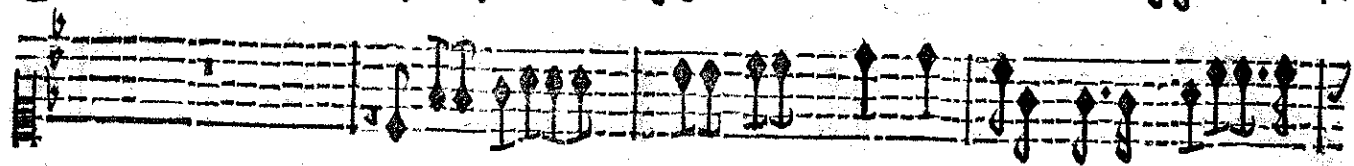
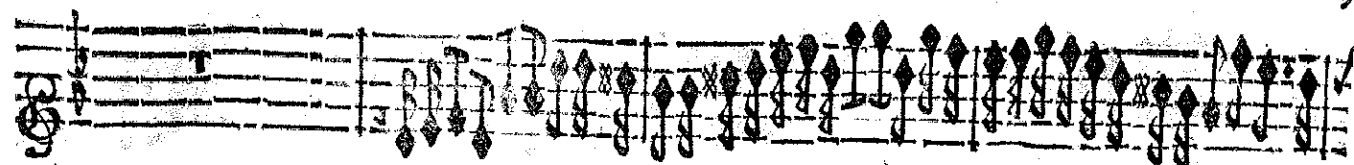
LE CHEVALLIER.

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces

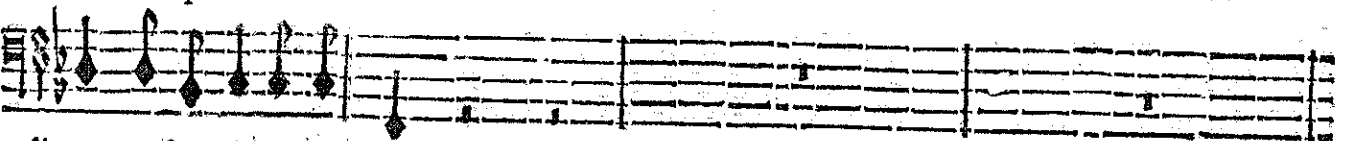
V BALDE.

Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces

BASSE-CONTINUE.



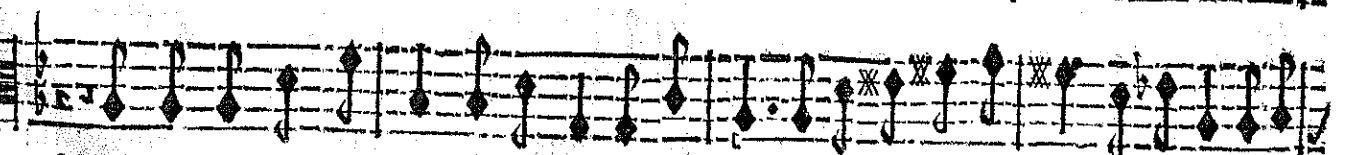
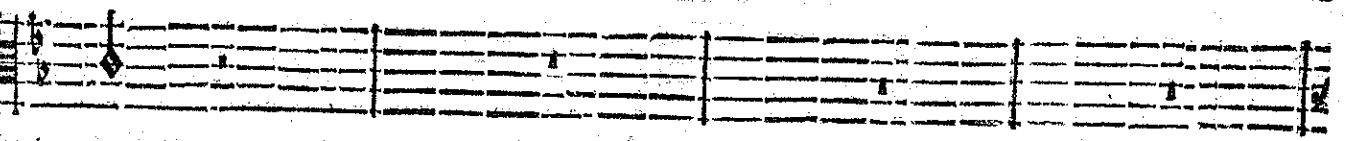
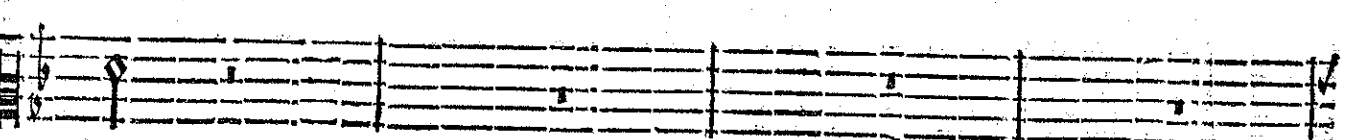
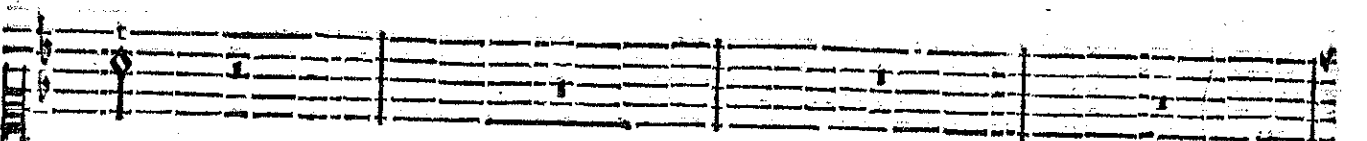
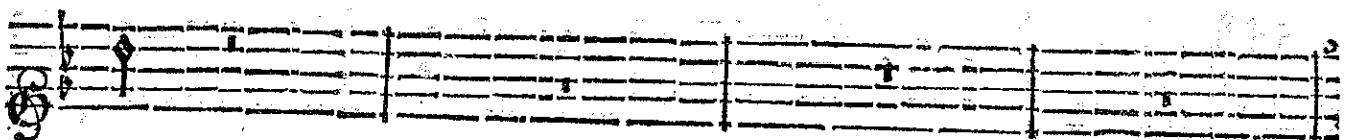
lieux transporté les Enfers



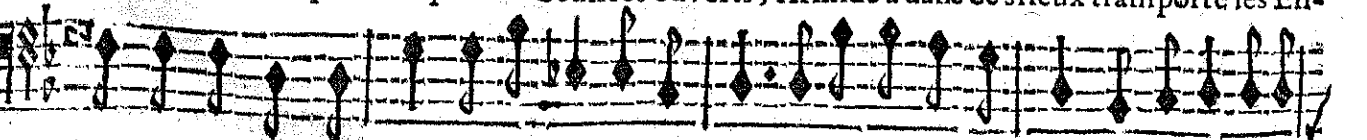
lieux transporté les Enfers.



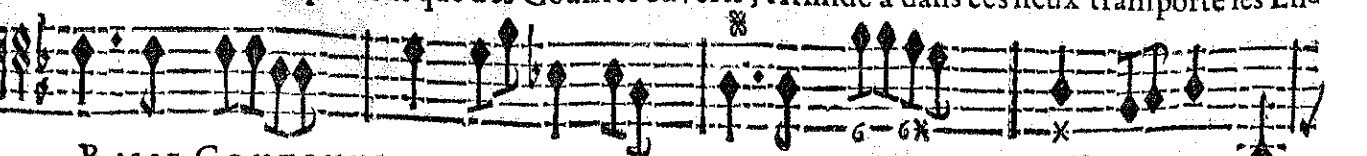
BASSE-CONTINUE.



Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ce lieux transporté les En-



Nous ne trouvons par tout que des Gouffres ouverts, Armide a dans ces lieux transporté les En-



BASSE-CONTINUE

ARMIDE, TRAGÉDIE.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a series of eighth and sixteenth notes, with some rests. Below it are three piano accompaniment staves, each with a different clef (treble, alto, and bass). The piano parts provide harmonic support with chords and moving lines.

fers.

The second system continues the musical piece. It begins with a piano accompaniment staff, followed by a vocal line. The piano part features a series of chords and moving lines. The vocal line has a melodic line with some rests. The system concludes with another piano accompaniment staff.

BASSE-CONTINUE.

The third system is labeled 'BASSE-CONTINUE.' and consists of five staves. The top staff is the basso continuo line, written in a treble clef. Below it are four piano accompaniment staves, each with a different clef. The music is primarily chordal in nature, typical of a basso continuo part.

Ah! que d'objets horribles! Que de mōstres terribles! Ah!

The fourth system features a vocal line with lyrics. The lyrics are: "Ah! que d'objets horribles! Que de mōstres terribles! Ah!". The music is written in a treble clef and consists of a series of eighth and sixteenth notes.

Ah! que d'objets horribles! Que de mōstres terribles! Que de mōstres ter-

The fifth system is a basso continuo line, written in a treble clef. It contains a series of chords and moving lines, with some accidentals and a '6x' marking.

BASSE-CONTINUE.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains several measures of music, including a melodic phrase with eighth and sixteenth notes. Below it are four staves of piano accompaniment, with the first two staves showing a complex rhythmic pattern of sixteenth and thirty-second notes, and the last two staves providing a more rhythmic accompaniment.

que d'objets horribles! Que de Mōstres, Que de Monstres ter-ribles!

The second system of the musical score consists of two staves. The top staff is a vocal line continuing the previous system, with lyrics underneath. The bottom staff is a piano accompaniment line with various musical notations, including accidentals and dynamic markings.

ribles! Ah! que d'objets horribles! Que de Monstres terribles!

The third system of the musical score consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The label "BASSE-CONTINUE." is printed below the piano staff.

BASSE-CONTINUE.

The fourth system of the musical score consists of six staves. The top staff is a vocal line. The remaining five staves are piano accompaniment. The system concludes with a fermata over the final note of the vocal line.

Ah!

The fifth system of the musical score consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The label "BASSE-CONTINUE." is printed below the piano staff.

Ah! que d'objets hor-

BASSE-CONTINUE.

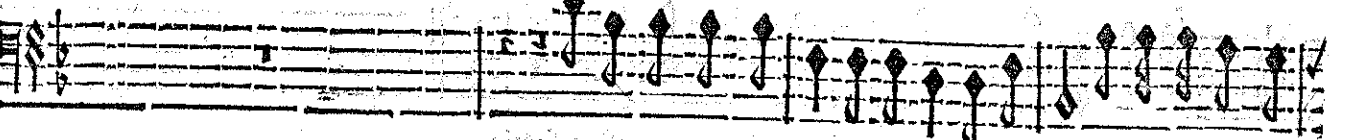
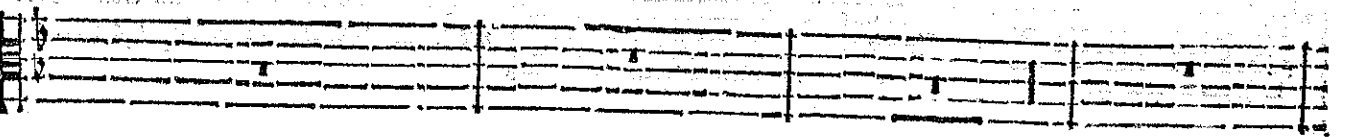
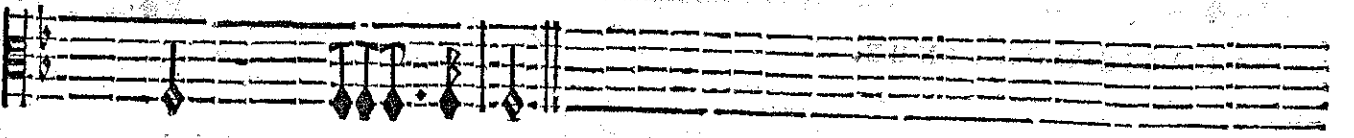
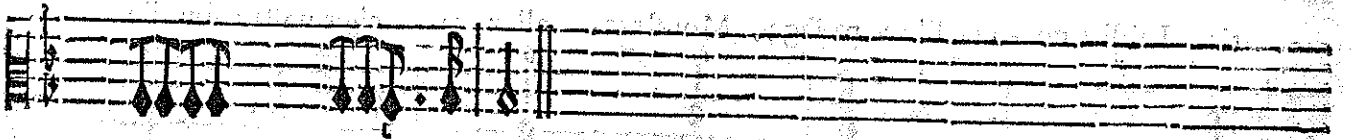
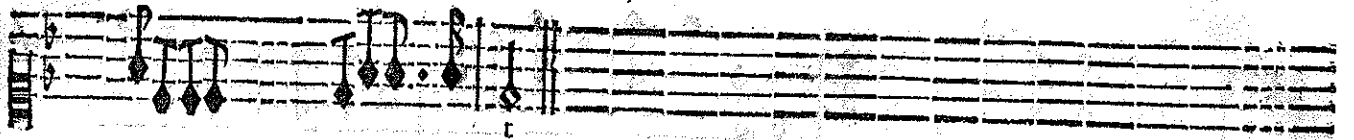
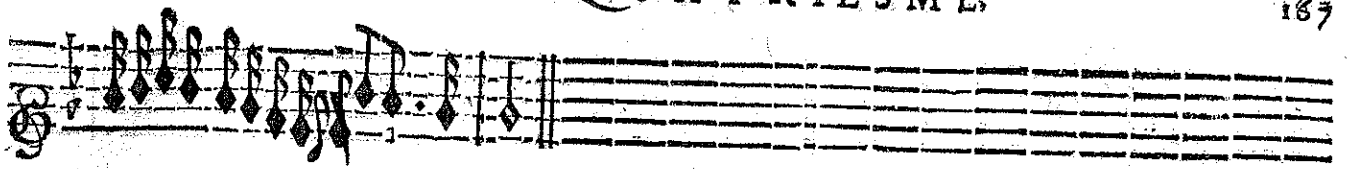
que d'objets horribles! Que de môstres! Que de môstres terribles!

ribles! Que de monstres terribles! Que de môstres terribles!

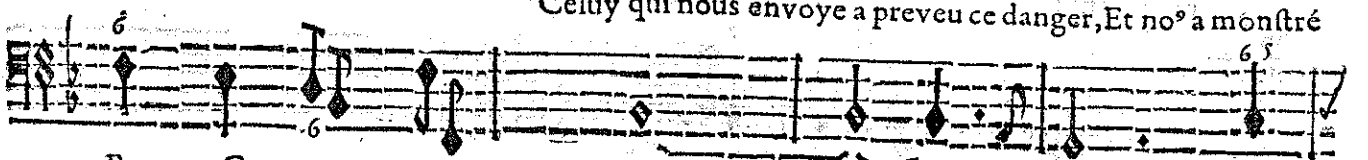
BASSE-CONTINUE.

BASSE-CONTINUE.

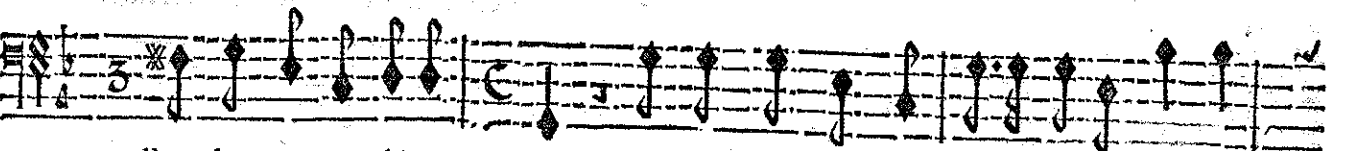
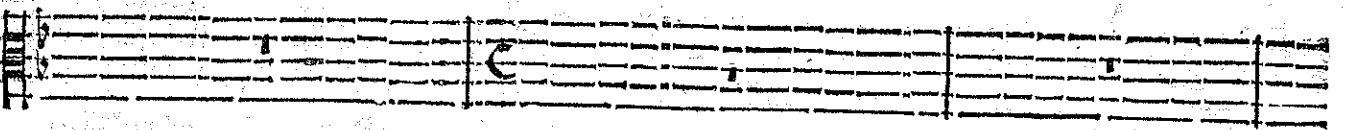
ACTE QUATRIÈME



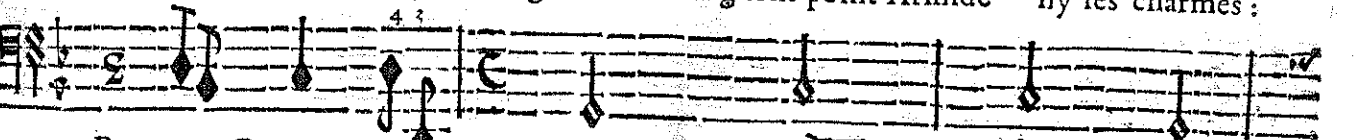
Celuy qui nous envoie a preveu ce danger, Et no^s a montré



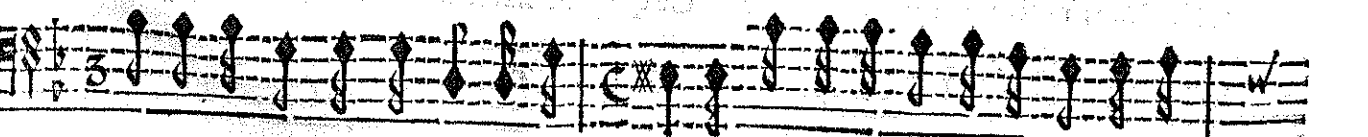
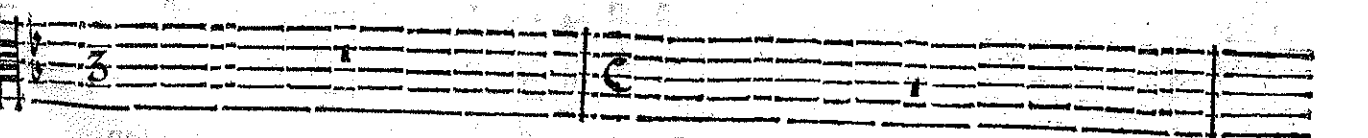
BASSE-CONTINUE.



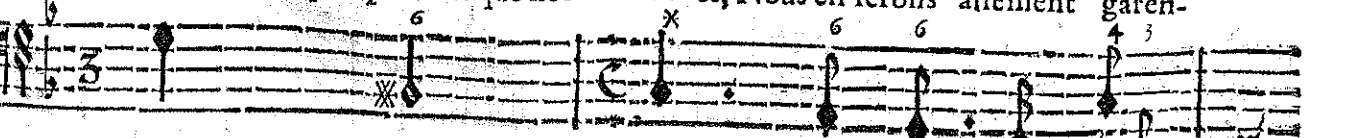
l'art de nous en déga- ger. Ne craignons point Armide ny ses charmes :



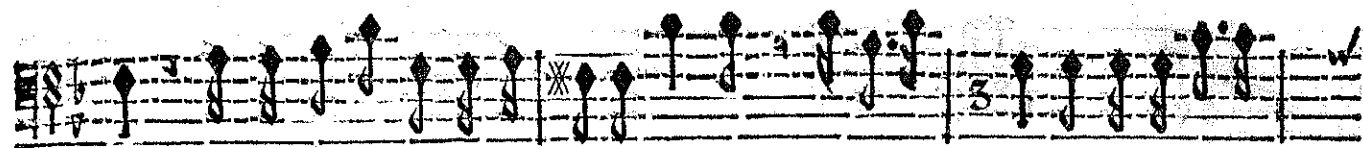
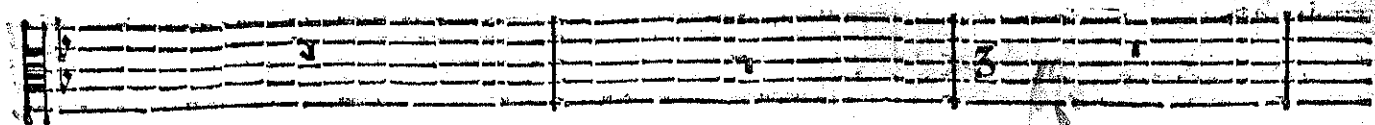
BASSE-CONTINUE.



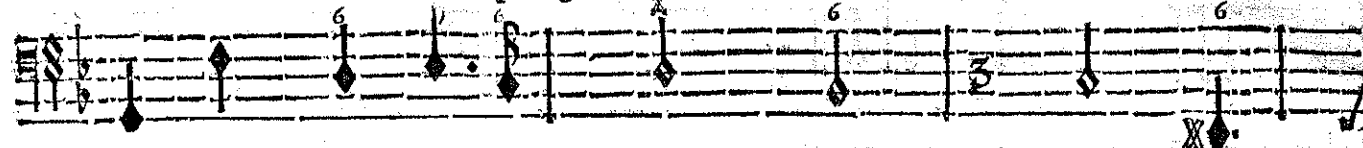
Par ce secours plus puissant que nos armes, Nous en ferons aisément garen-



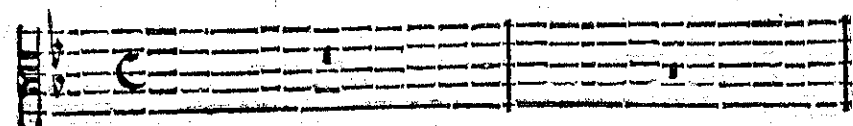
BASSE CONTINUE.



ris. Laissez-nous un libre passage, Monstres, allez ca- cher vostre inutile



BASSE-CONTINUE.



*On reprend le Prelude du Commence-
ment du Quatrième Acte page 161.*

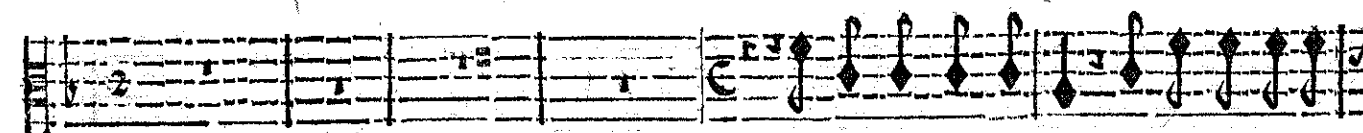
Indique le changement de lieu



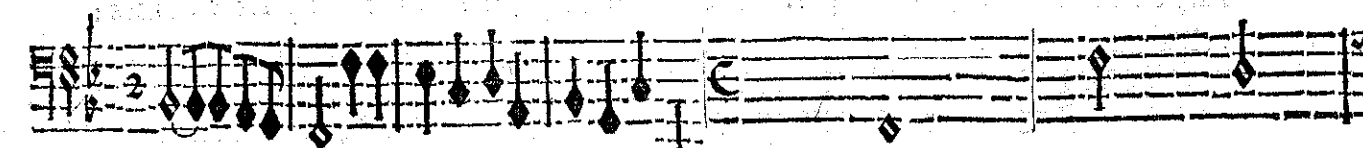
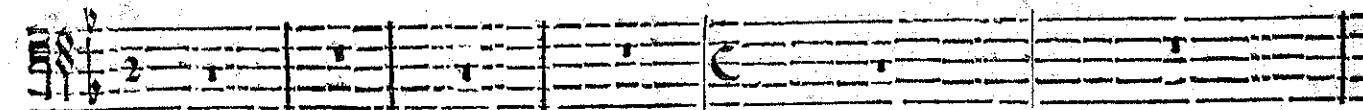
rage Dans les gouffres profonds dont vous estes fortis.



BASSE-CONTINUE.



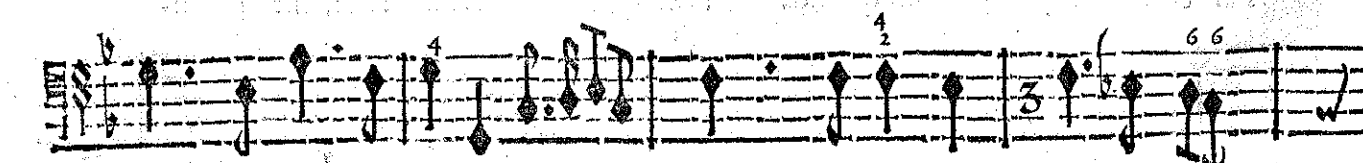
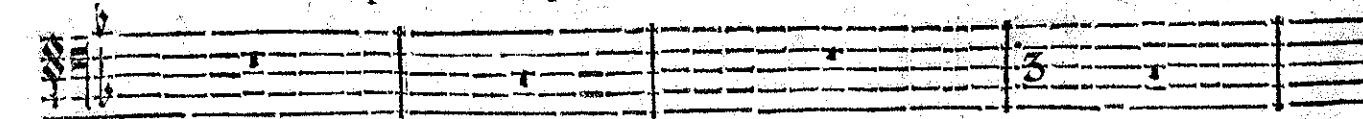
Allons chercher Renaud, le Ciel no^s favo-



BASSE-CONTINUE. PRELUDE.



rise Dans nostre penible entreprise Ce qui peut flater nos de- firs Doit à son



BASSE-CONTINUE.

tour tenter de nous sur- prendre. C'est de for- mais du charme des plaisirs Que nous au-

rons à nous deffendre. C'est de formais du charme des plaisirs Que nous aurons à nous deffen-

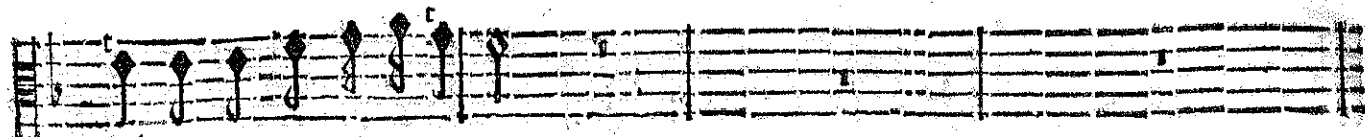
dre. Redoublons nos foins gardos-nous des perils agreables, des perils agre-

ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus

ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus

ables. Les enchantements les plus doux Sont les plus redoutables. les enchantements les plus

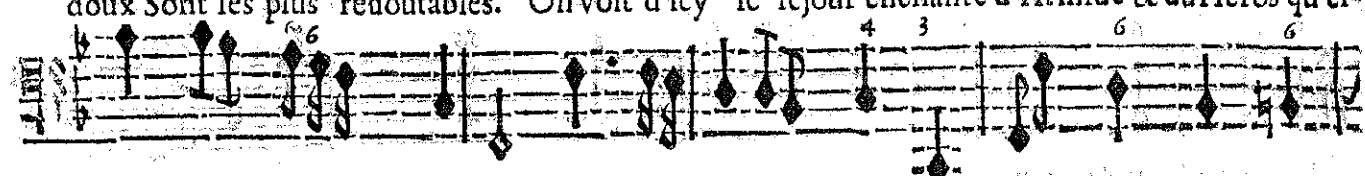
BASSE-CONTINUE.



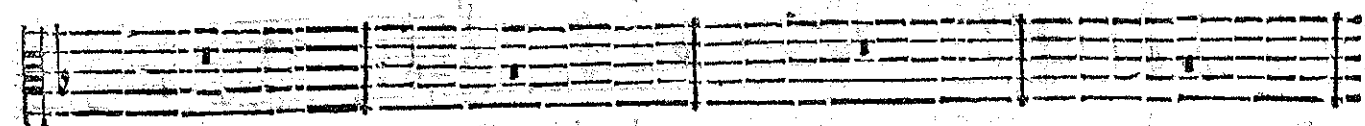
doux Sont les plus redoutables.



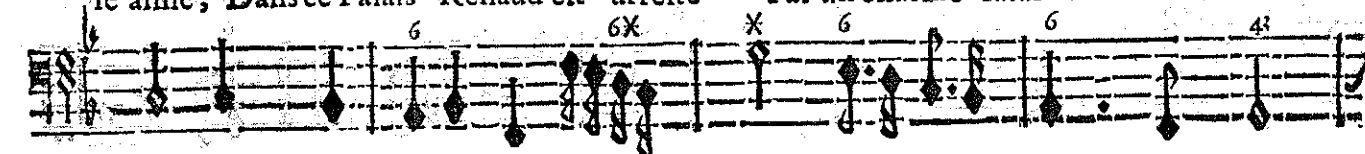
doux Sont les plus redoutables. On voit d'icy le fejour enchanté d'Armide & du Heros qu'el-



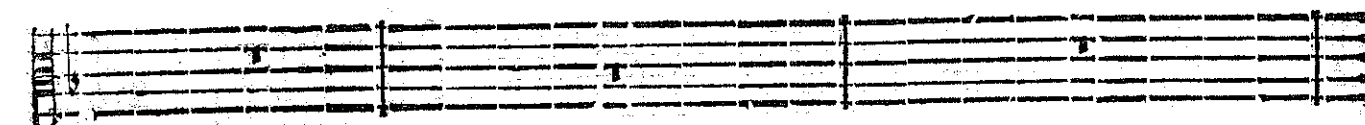
BASSE-CONTINUE.



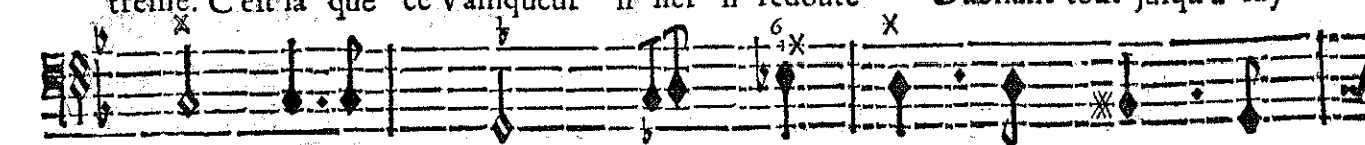
le aime, Dans ce Palais Renaud est arresté Par un charme fatal dont la force est ex-



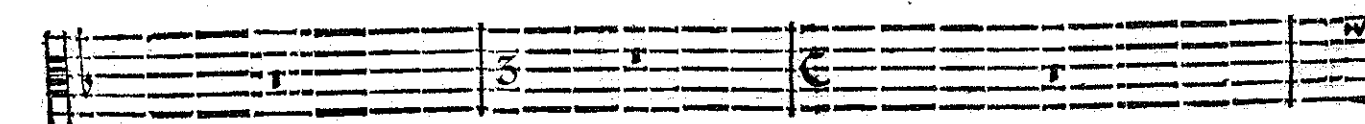
BASSE-CONTINUE.



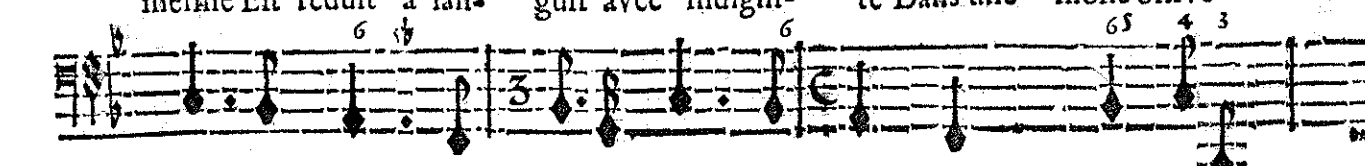
trême. C'est la que ce Vainqueur si fier si redouté Oubliant tout jusqu'à luy-



BASSE-CONTINUE.



mesme Est reduit à lan- guir avec indigni- té Dans une molle oisive-



BASSE-CONTINUE.

ACTE QUATRIÈME.

En vain tout l'Enfer s'intéresse

Dans l'amour qui fonde un cœur si glorieux

BASSE-CONTINUE.

eux: Si sur ce Bouclier Renaud tourne les yeux

Il rougira de sa foiblesse

BASSE-CONTINUE.

bleffe, Et nous l'engagerons à partir de ces lieux.

bleffe, Et nous l'engagerons à partir de ces lieux.

BASSE-CONTINUE.

A musical staff with a treble clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

AIR.

A musical staff with an alto clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

A musical staff with an alto clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

A musical staff with an alto clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

A musical staff with an alto clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

Two empty musical staves.

A musical staff with a treble clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

A musical staff with an alto clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

A musical staff with an alto clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

A musical staff with an alto clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

A musical staff with an alto clef and a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with stems pointing downwards. The staff ends with a double bar line and a repeat sign.

Two empty musical staves.

Five staves of musical notation, likely for a vocal line and a basso continuo line. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

SCENE II.

LUCINDE, UBALDE, ET LE CHEVALIER DANOIS.

LUCINDE.

Musical notation for the first line of the scene. It features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The lyrics are: "Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-". The music includes various note values and rests, with some notes marked with '6' or '6x'.

BASSE-CONTINUE.

Musical notation for the second line of the scene. It features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The lyrics are: "mour. Voicy l'heureux sejour Des Jeux & de l'Amour." The music includes various note values and rests, with some notes marked with '6'.

BASSE-CONTINUE.

CHOEUR.



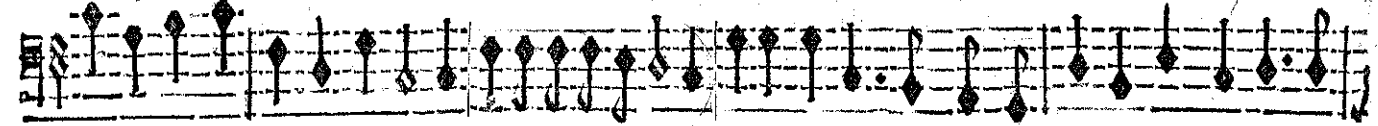
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



Voicy la charmante Retraite De la felicité par-faite: Voicy l'heureux sejour des Jeux & de l'A-



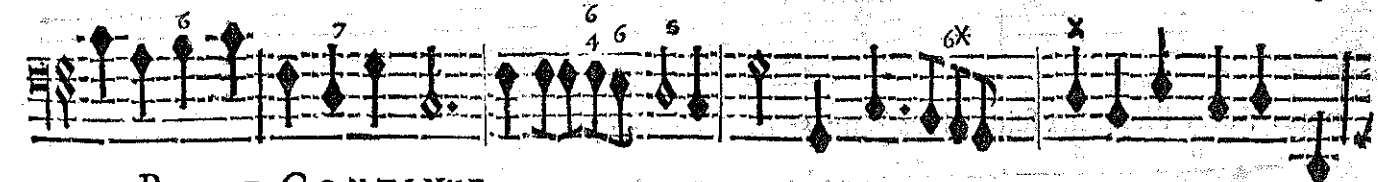
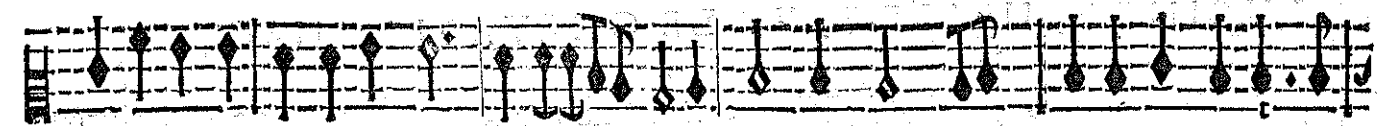
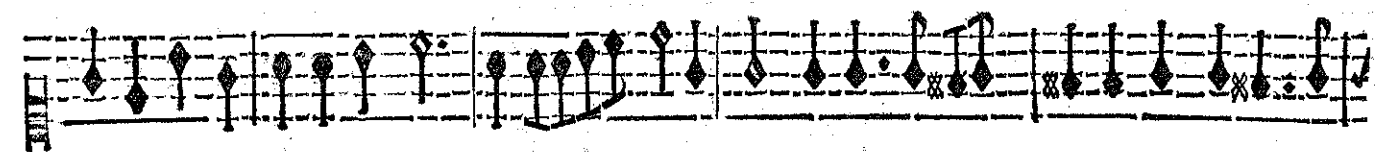
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



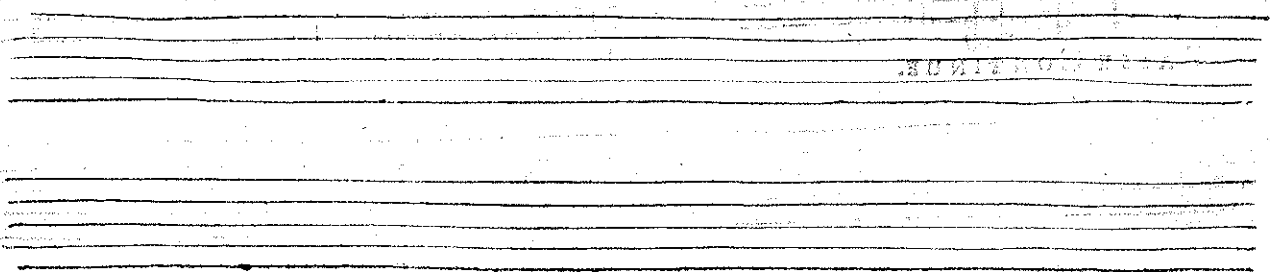
Voicy la charmante Retraite De la felicité parfaite: Voicy l'heureux sejour Des Jeux & de l'A-



VIOLONS.



BASSE-CONTINUE.



ACTE QUATRIESME.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

mour. Voicy l'heureux sejour Des Jeux & de l'Amour.

HAUTOIS.

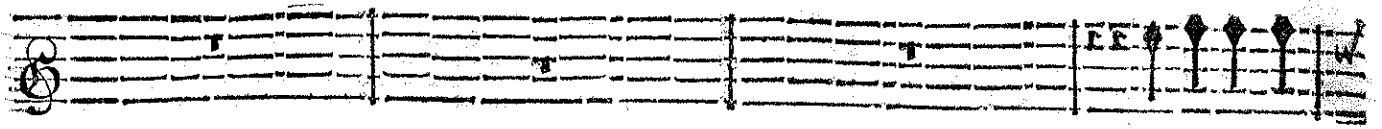
HAUTOIS.

BASSE-CONTINUE.

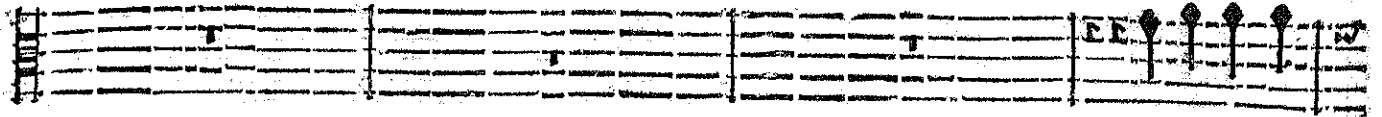
BASSE-CONTINUE.

BASSE-CONTINUE.

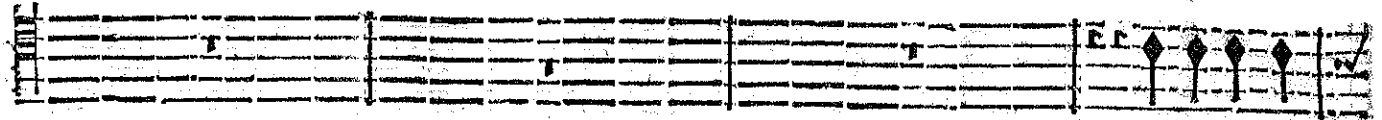
ARMIDE, TRAGEDIE.



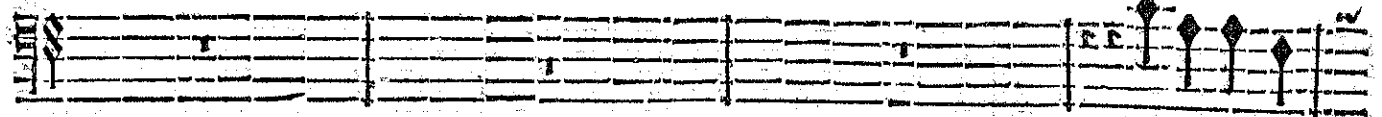
Voicy la char-



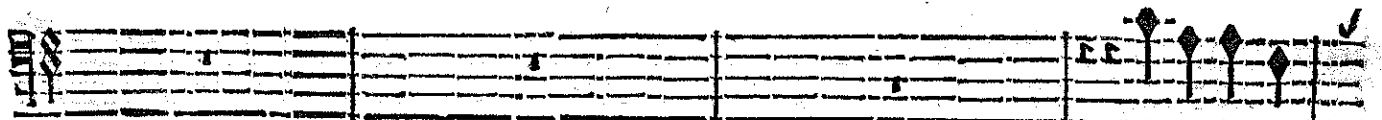
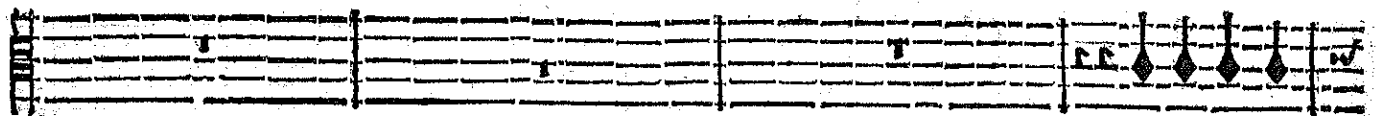
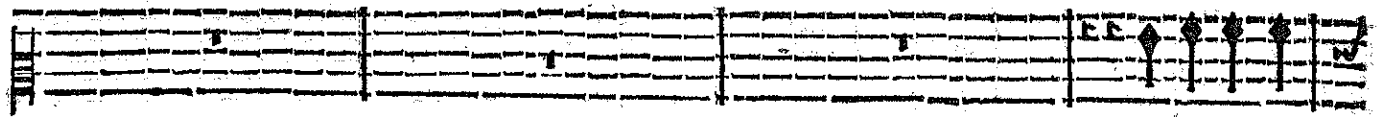
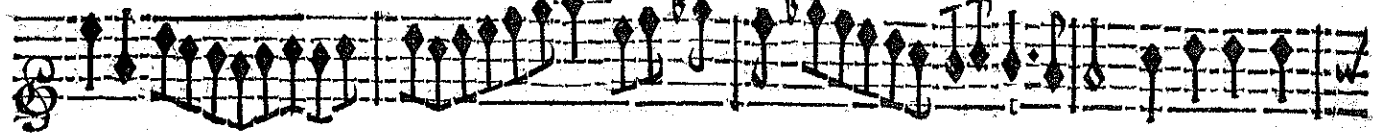
Voicy la char-



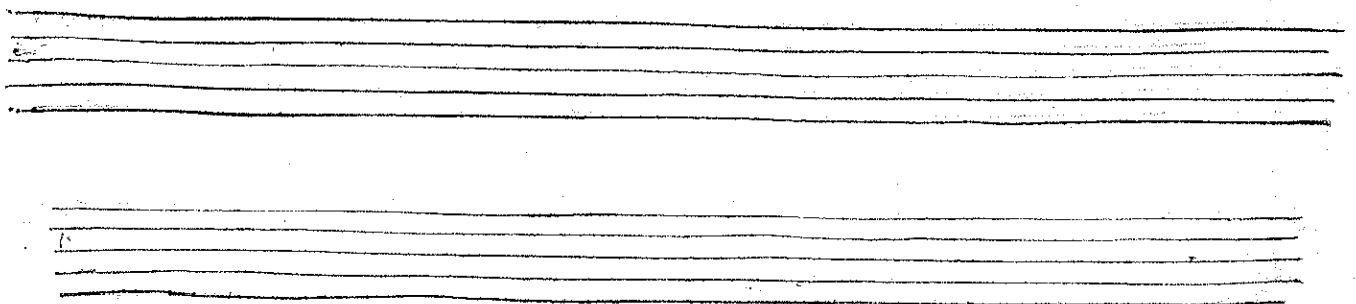
Voicy la char-



Voicy la char-



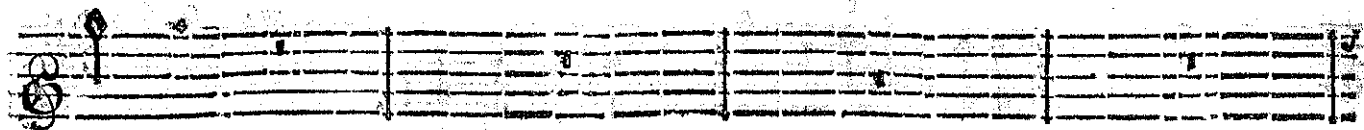
BASSE-CONTINUE.



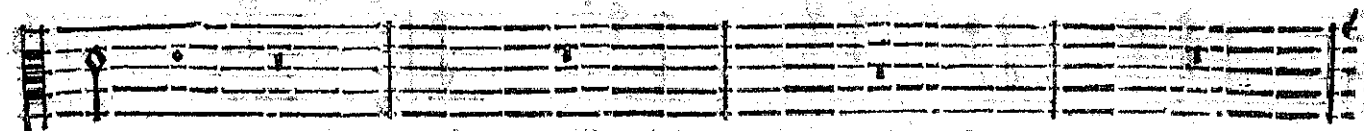
ACTE QUATRIÈME.

mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-
mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-
mante Retraite De la felicité parfaite; Voicy l'heureux sejour des jeux & de l'a-
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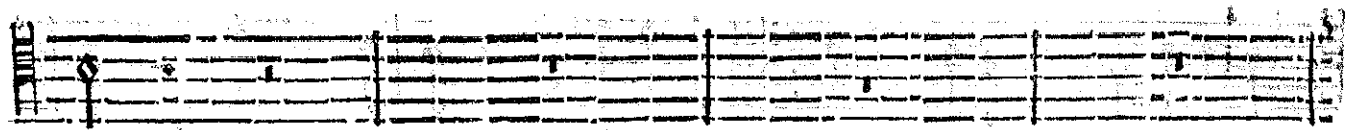
BASSE-CONTINUE.



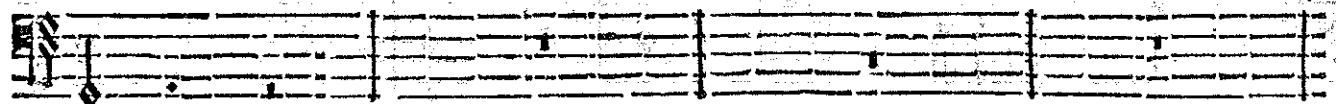
mour.



mour.



mour.



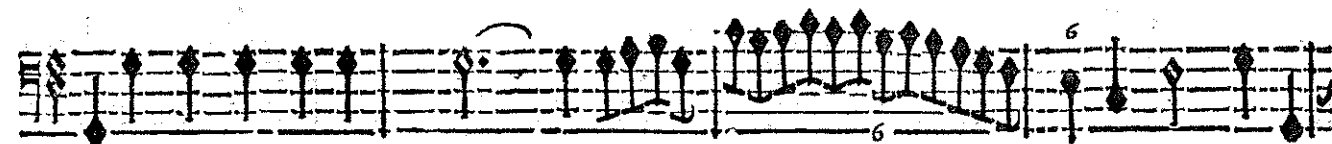
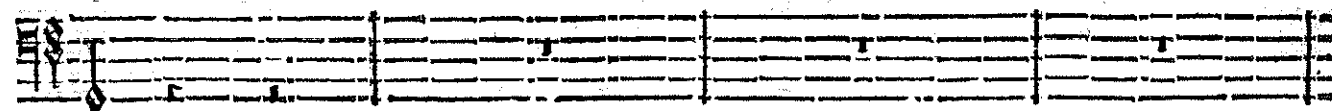
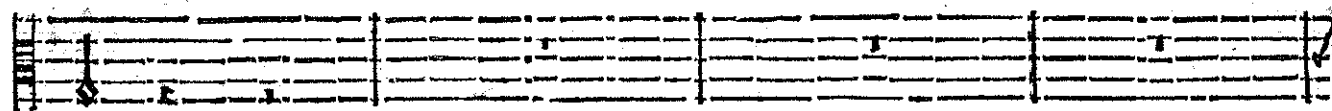
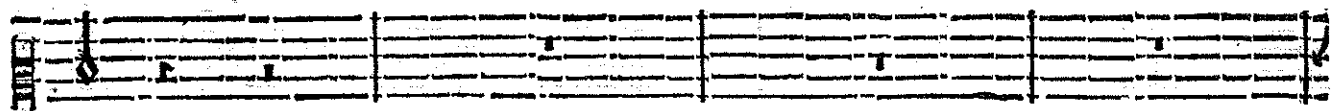
mour.



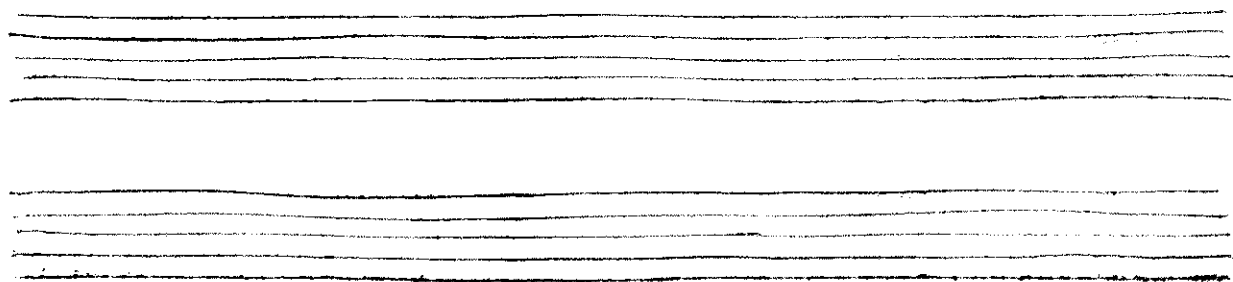
HAUTBOIS.

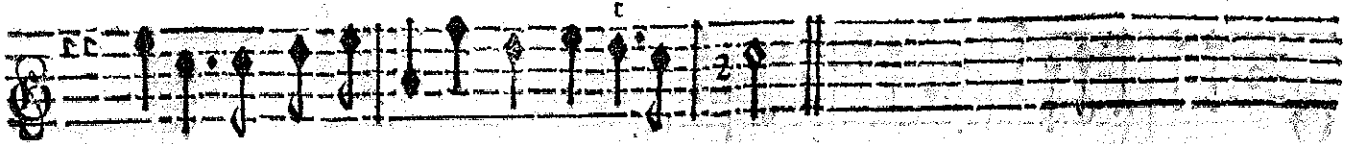


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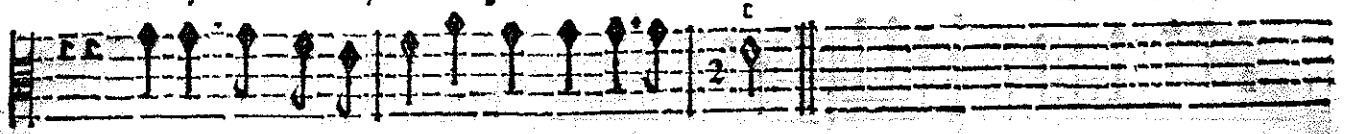


BASSE-CONTINUI.

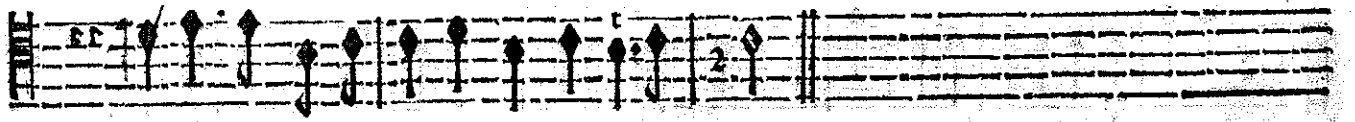




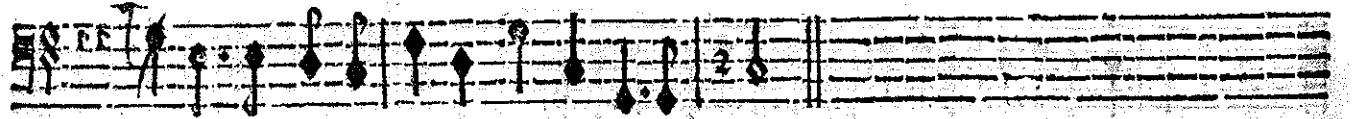
Voicy l'heureux sejour Des Jeux & de l'Amour.



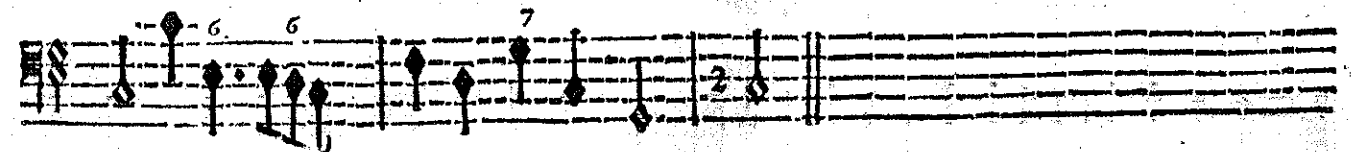
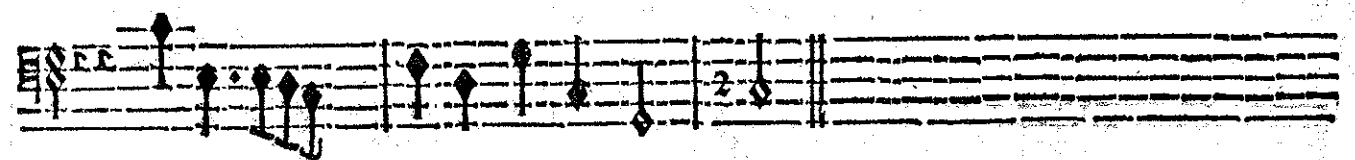
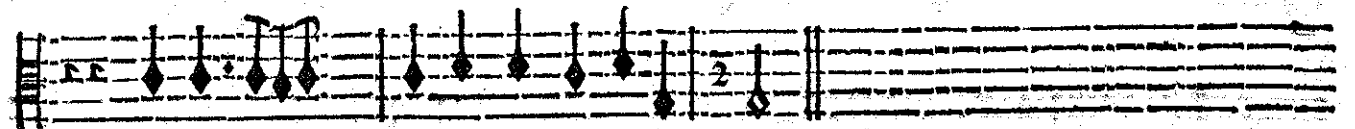
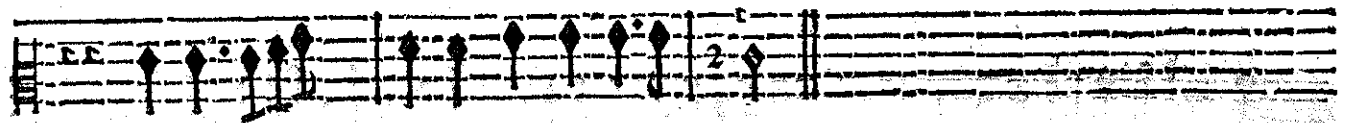
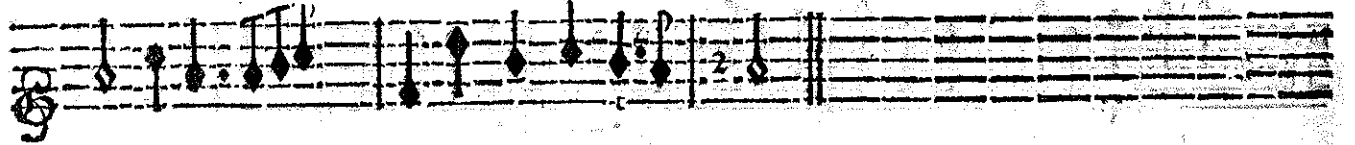
Voicy l'heureux sejour Des Jeux & de l'Amour.



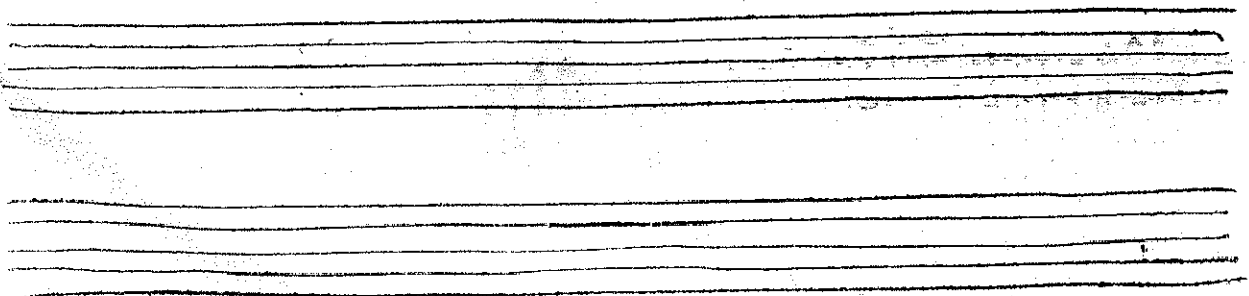
Voicy l'heureux sejour Des Jeux & de l'Amour.



Voicy l'heureux sejour Des Jeux & de l'Amour.



BASSE-CONTINUE.



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 mostly quarter notes and eighth notes, with some rests.

GAVOTE.

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 mostly quarter notes and eighth notes, with some rests.

Third 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 mostly quarter notes and eighth notes, with some rests.

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 mostly quarter notes and eighth notes, with some rests.

Fifth 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 mostly quarter notes and eighth notes, with some rests.

Six empty musical staves, likely for a second instrument or as a placeholder.

Sixth 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 mostly quarter notes and eighth notes, with some rests.

Seventh 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 mostly quarter notes and eighth notes, with some rests.

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 mostly quarter notes and eighth notes, with some rests.

Ninth 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 mostly quarter notes and eighth notes, with some rests.

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 mostly quarter notes and eighth notes, with some rests.

Six empty musical staves, likely for a second instrument or as a placeholder.

ACTE QUATRIESME.

Musical staff 1: Treble clef, 6/8 time signature, melodic line with various note values and rests.

CANARIES.

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

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

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

Musical staff 5: Bass clef, 9/8 time signature, accompaniment line with chords and single notes.

Empty musical staff.

Musical staff 6: Treble clef, melodic line with various note values and rests.

Musical staff 7: Bass clef, accompaniment line with chords and single notes.

Musical staff 8: Bass clef, accompaniment line with chords and single notes.

Musical staff 9: Bass clef, accompaniment line with chords and single notes.

Musical staff 10: Bass clef, accompaniment line with chords and single notes.

Empty musical staff.

ARMIDE, TRAGEDIE.

Musical staff 1: Treble clef, melodic line with eighth and sixteenth notes.

Musical staff 2: Treble clef, accompaniment line with eighth notes.

Musical staff 3: Treble clef, accompaniment line with eighth notes and some accidentals.

Musical staff 4: Treble clef, accompaniment line with eighth notes.

Musical staff 5: Bass clef, accompaniment line with eighth notes.

Empty musical staves.

Musical staff 6: Treble clef, melodic line with eighth notes.

Musical staff 7: Treble clef, accompaniment line with eighth notes.

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

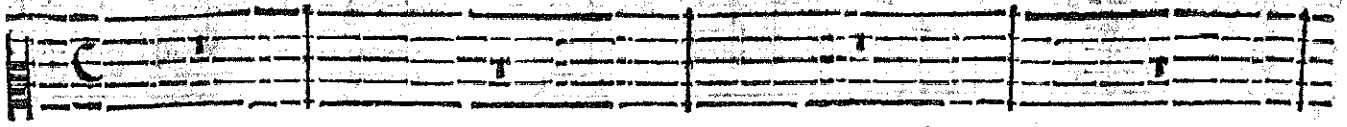
Musical staff 9: Treble clef, accompaniment line with eighth notes.

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

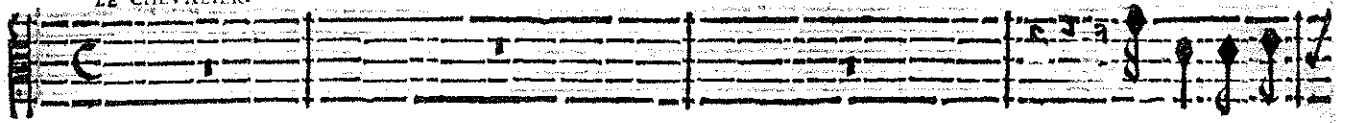
Empty musical staves.

ACTE QUATRIÈME

LUCINDE.



LE CHEVALIER.

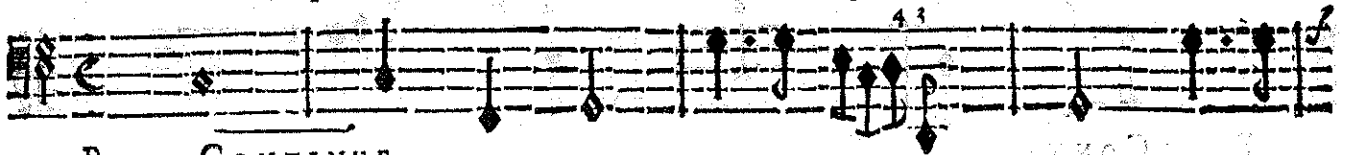


Je voy la Beau-

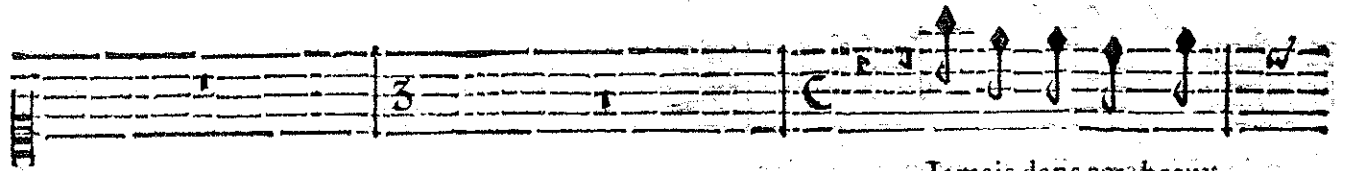


VBALDE.

Allons, qui vous retient encore? Allons, c'est trop vous arre- ster.



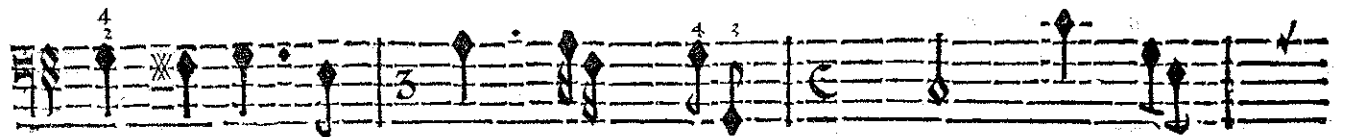
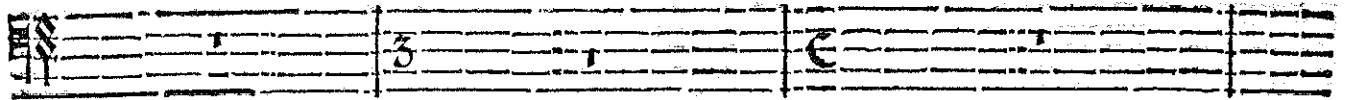
BASSE-CONTINUE.



Jamais dans ces beaux



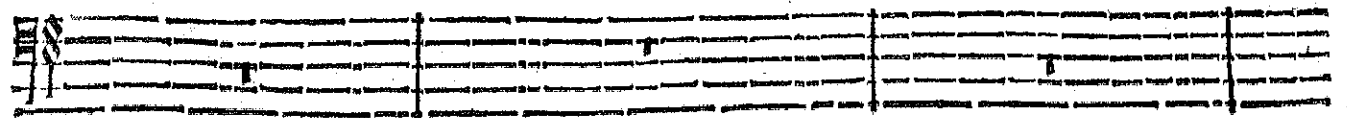
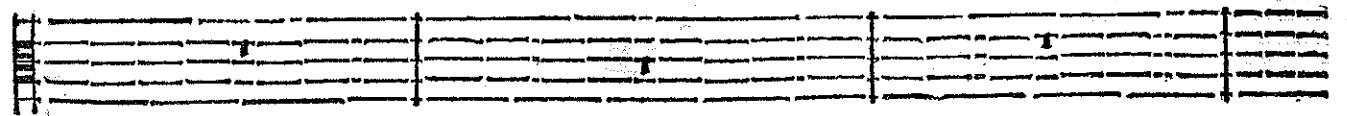
té que j'adore: C'est elle, je n'en puis dou- ter.



BASSE-CONTINUE.

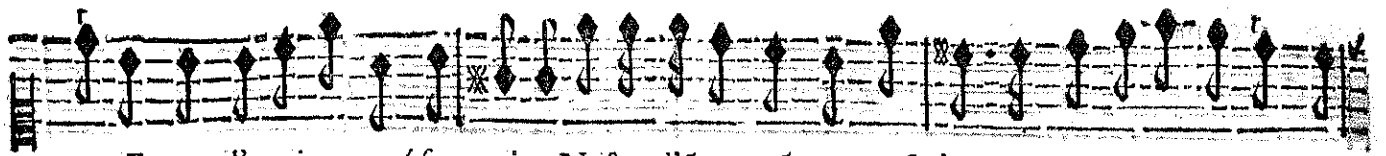


lieux nostre attente n'est vaine, Le bien que nous cherchons se vient offrir à

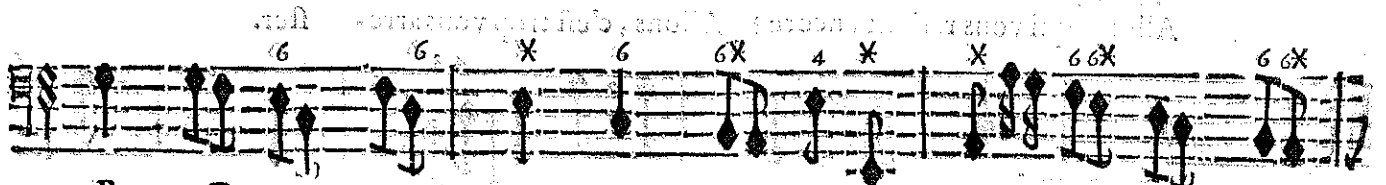
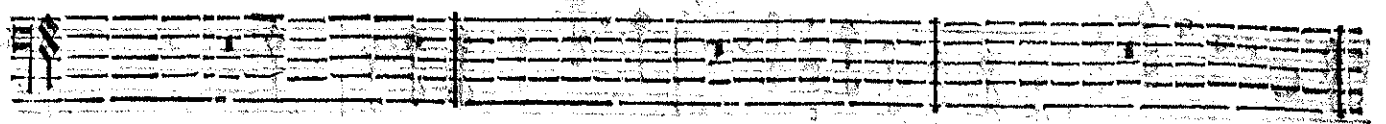
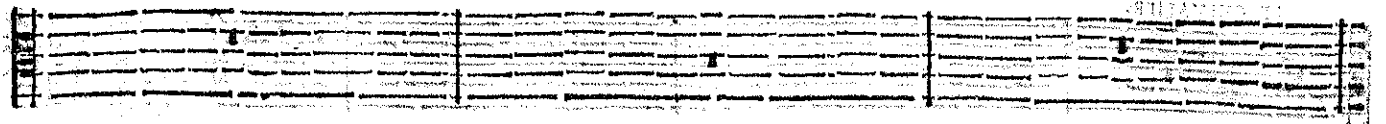


BASSE-CONTINUE.

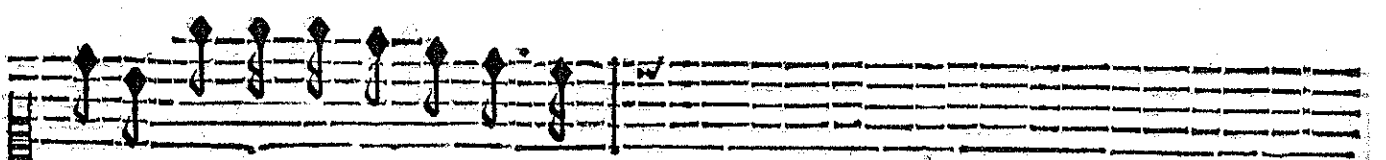
ARMIDE TRAGÉDIE.



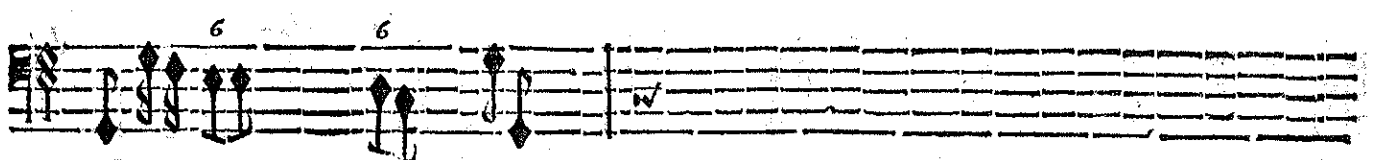
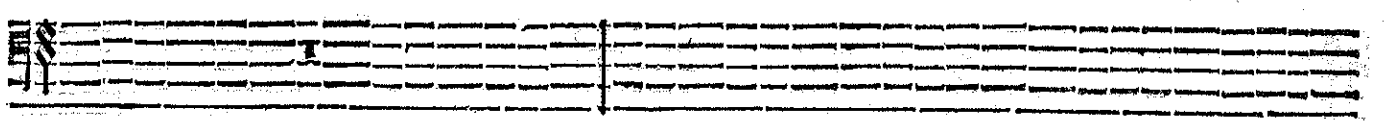
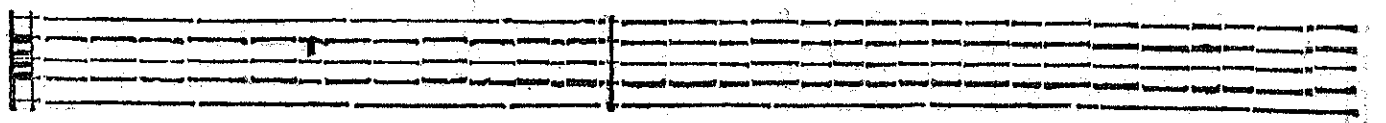
nous, Et pour l'avoir trouvé sans peine No⁹ ne l'e trouvós pas moins doux. Et pour l'avoir trouvé sans



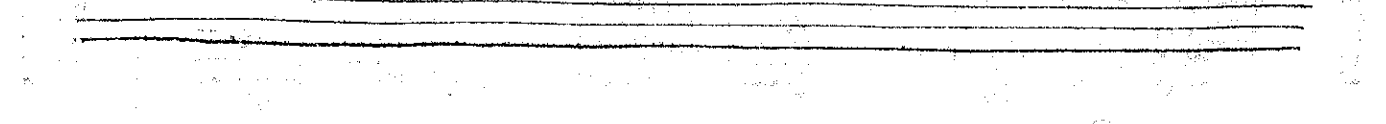
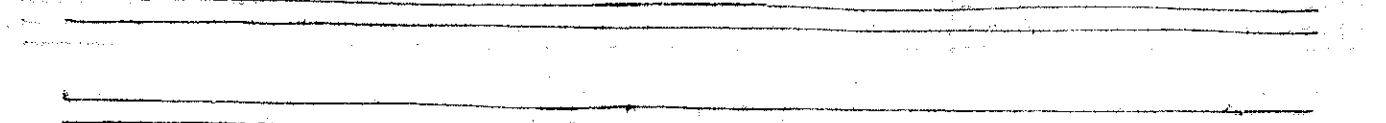
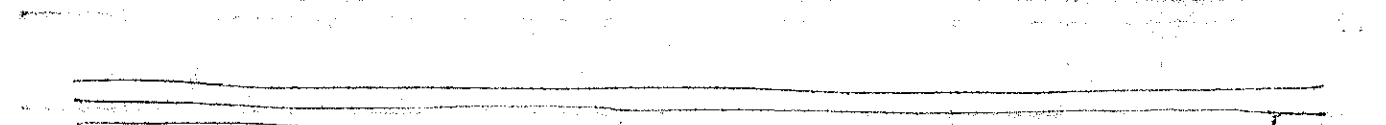
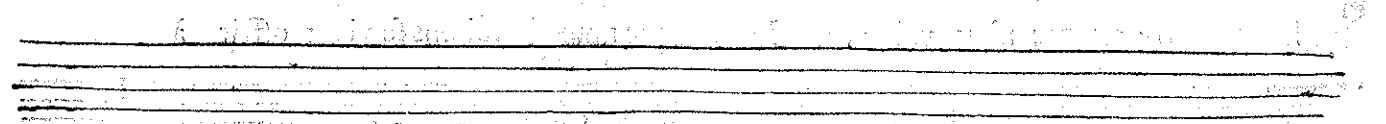
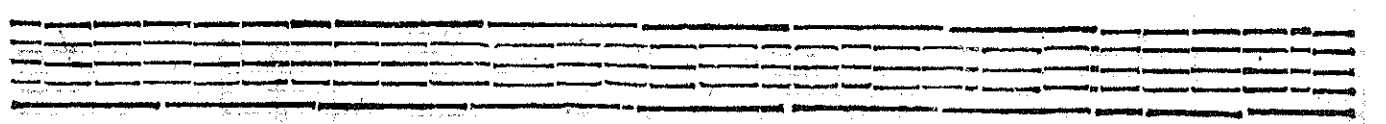
BASSE-CONTINUE.

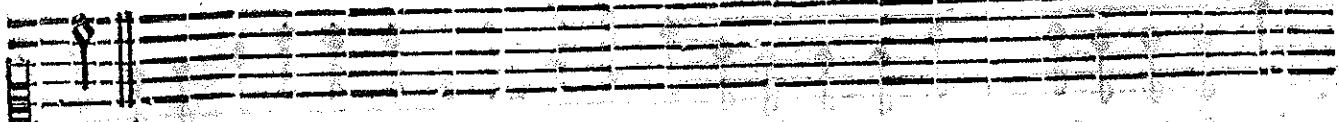


peine Nous ne l'en trouvós pas moins



BASSE-CONTINUE.



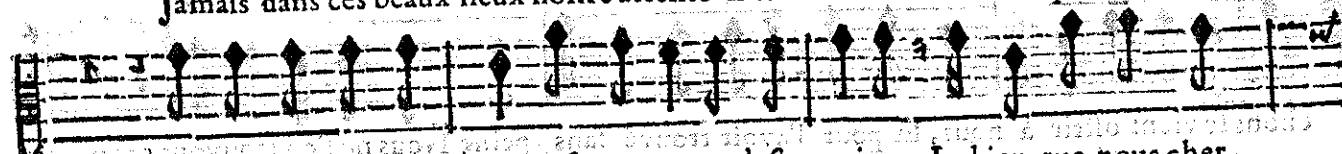


doux.

CHOEUR.



Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



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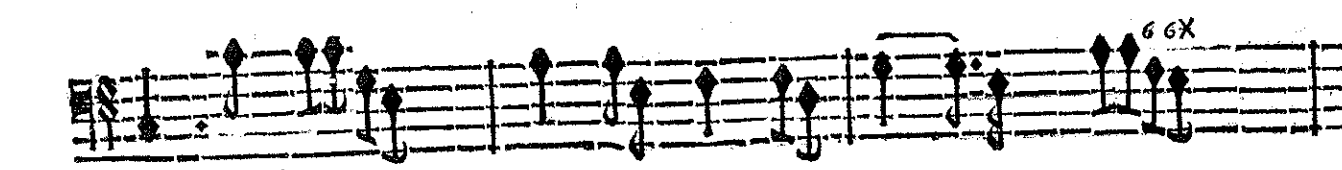
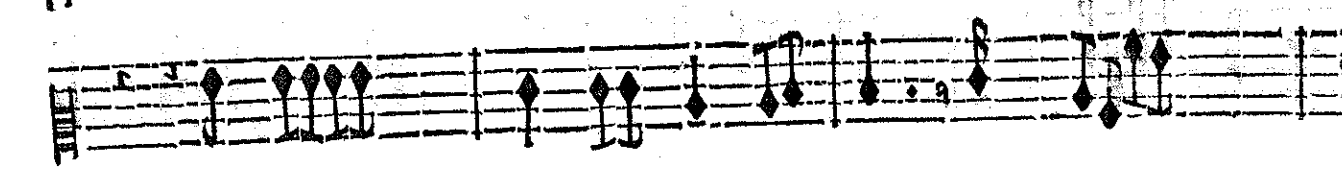
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



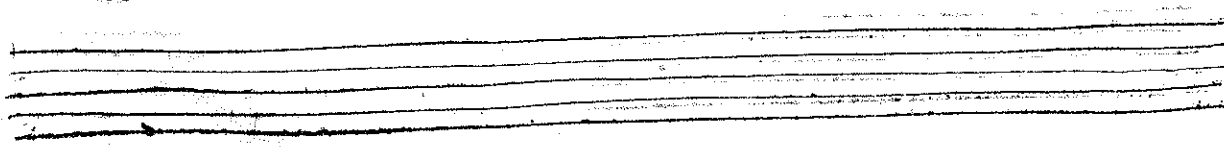
Jamais dans ces beaux lieux nostre attente n'est vaine Le bien que nous cher-



VIOLONS.



BASSE-CONTINUE.



chons se vient offrir à nous, Et pour l'avoir trouvé sans peine Nous ne l'en trouvons pas moins

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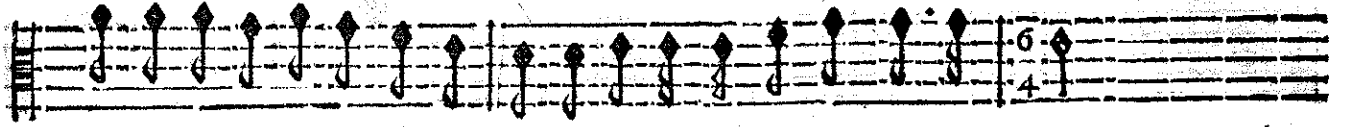
6x 6 6 x 6 6x x

BASSE-CONTINUE.

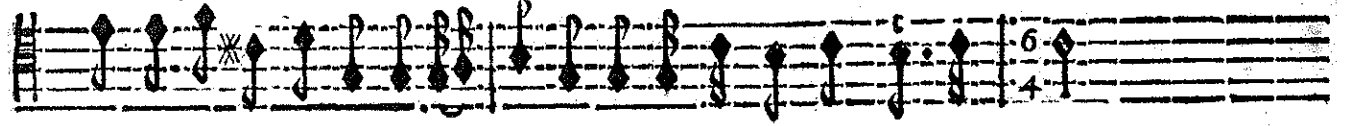
MUSIQUE DE LA BASSE-CONTINUE



doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



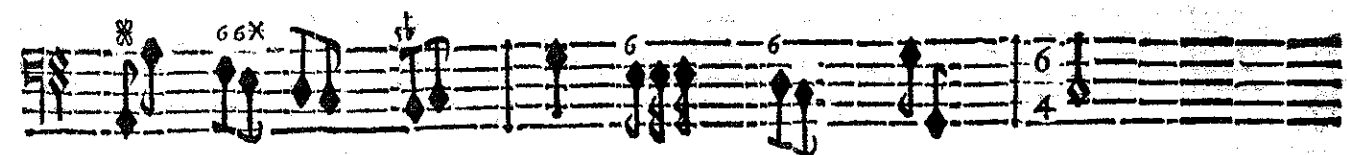
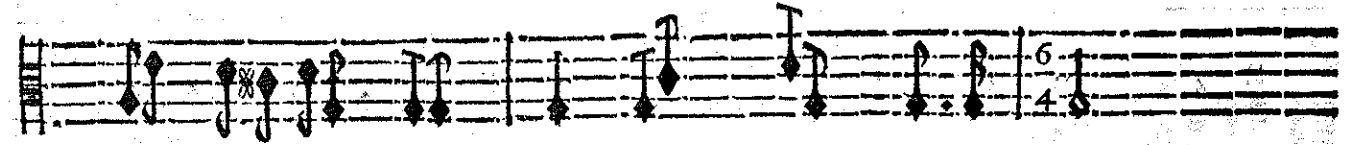
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



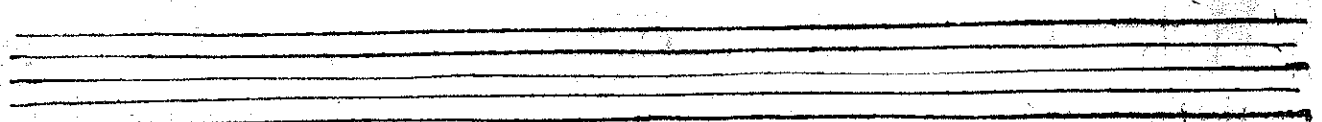
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



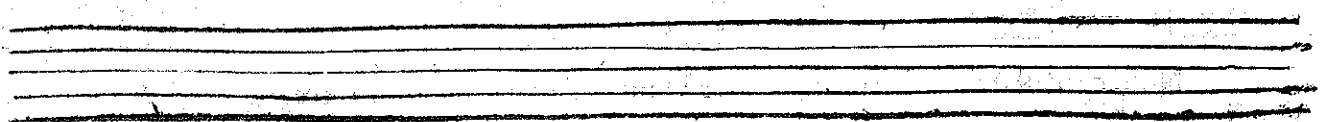
doux. Et pour l'avoir trouvé sans peine, Nous ne l'en trouvons pas moins doux.



BASSE-CONTINUE.



On reprend l'Air Voicy la charmante Retraite. page 173.



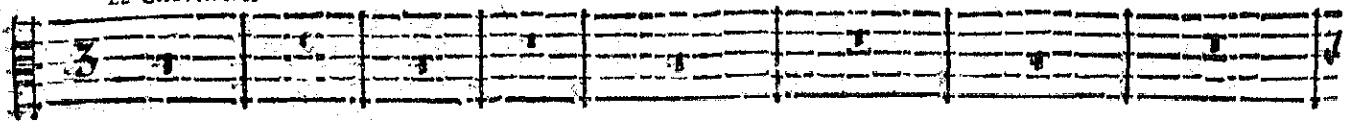
ARMIDE, TRAGÉDIE.

IVCINDE.

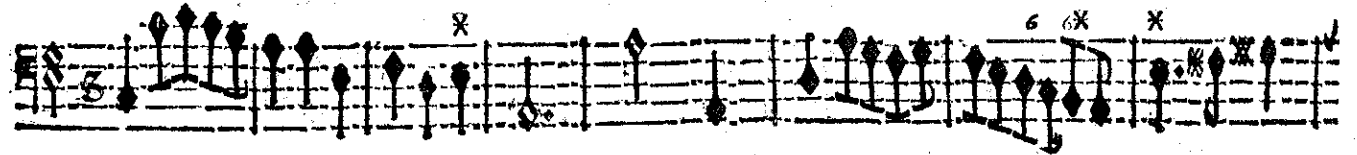
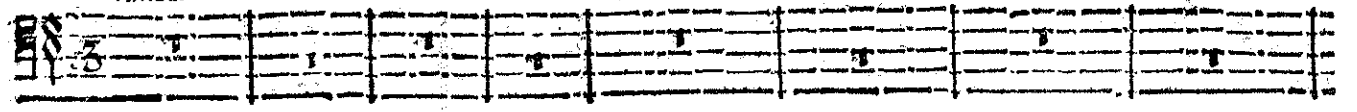


Enfin je voy l'Amant pour qui mon cœur soupire, Je re-

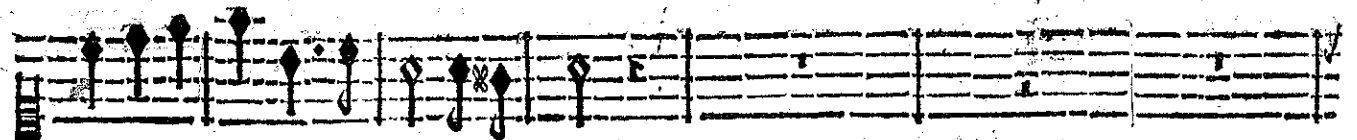
LE CHEVALIER.



VBALÉ.



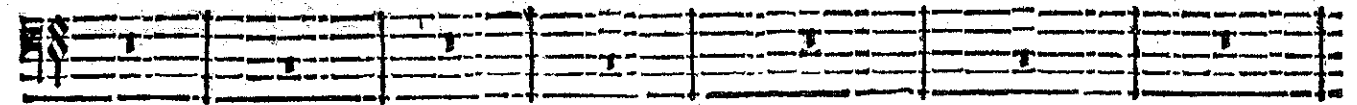
PRELUDE.



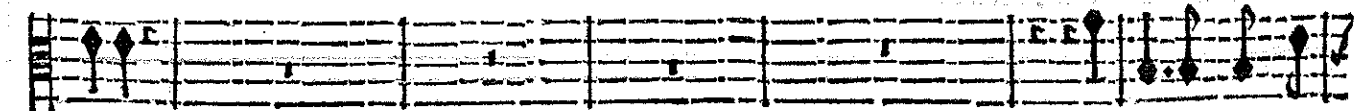
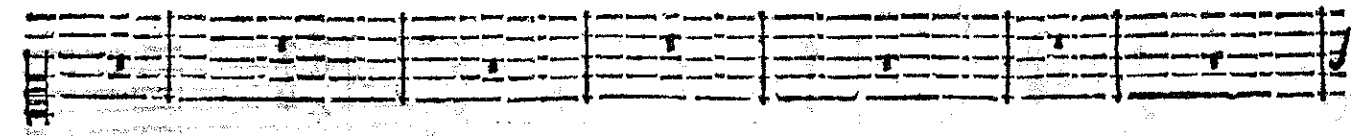
trouve le bien que j'ay tant souhaité.



Puis-je voir icy la Beauté qui m'a soumis à son Em-



BASSE-CONTINUE.



pire?

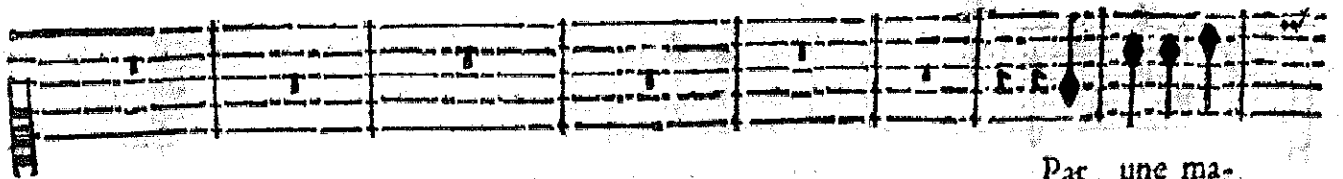
Si loin des bords gla-



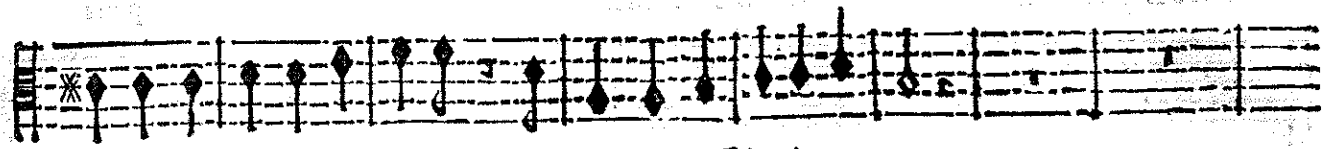
Non, ce n'est qu'un charmetrompeur Dont il faut garder vostre cœur.



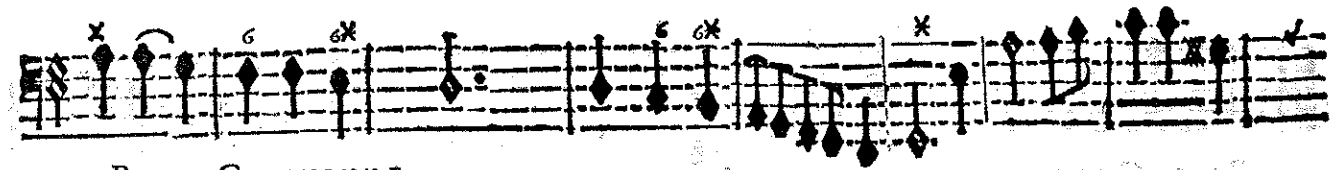
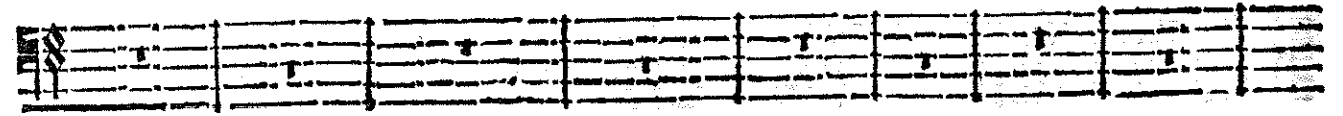
BASSE-CONTINUE.



Par une ma-



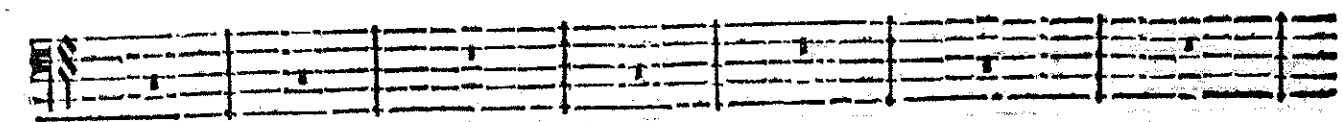
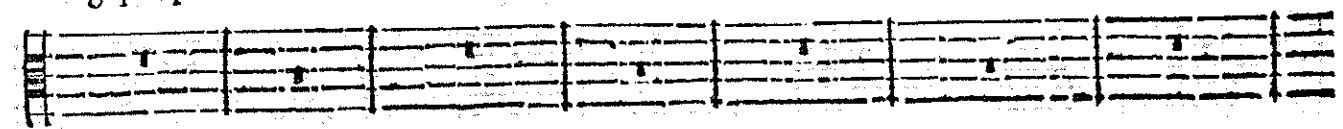
cez où vous pristes naissance, Qui peut vous offrir à mes yeux ?



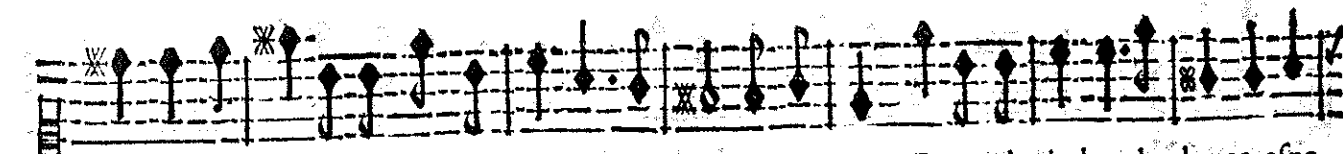
BASSE-CONTINUE.



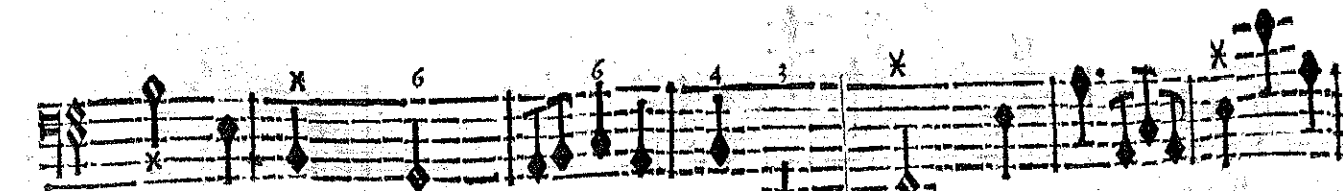
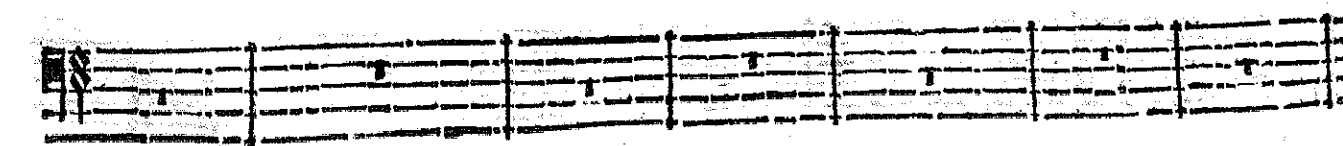
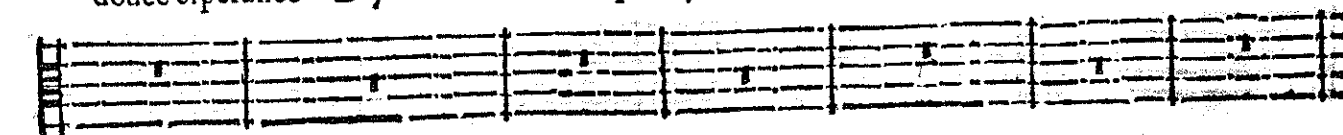
gique puissance Armide m'a conduite en ces aimables lieux, Et je vivois dans la



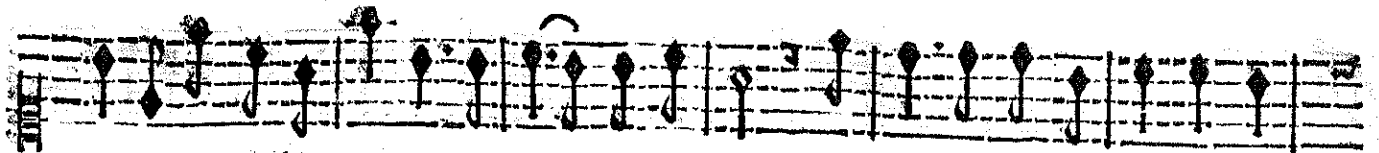
BASSE-CONTINUE.



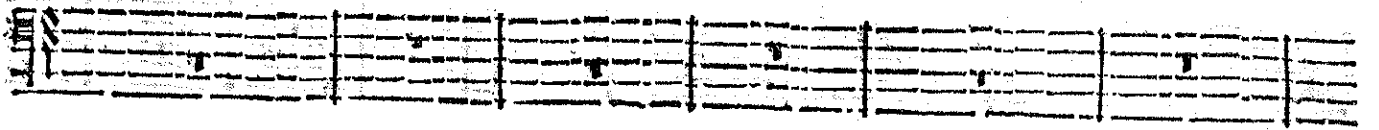
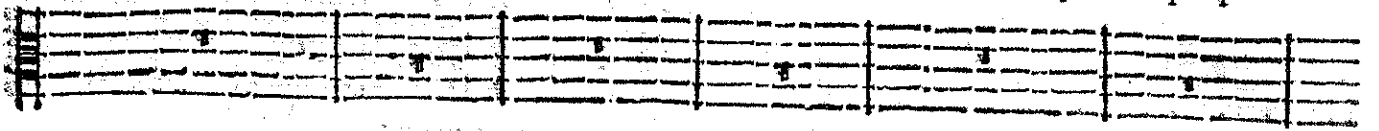
douce esperance D'y voir bien-tost ce que j'aime le mieux. Et je vivois dans la douce espe-



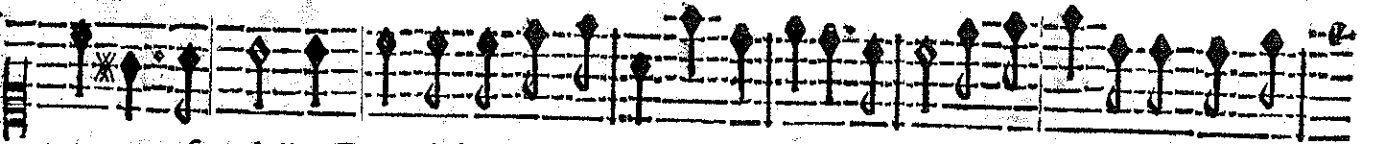
BASSE-CONTINUE.



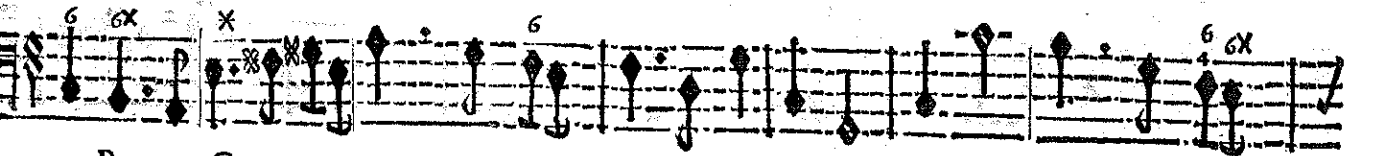
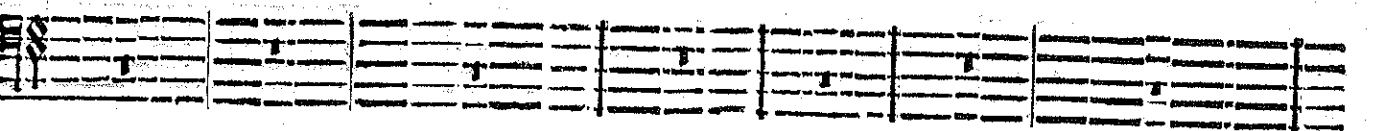
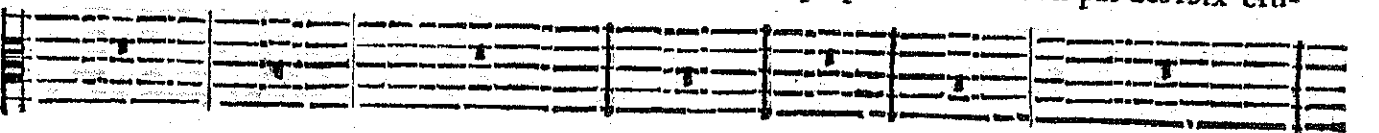
rance D'y voir bien-tost ce que j'ai- me le mieux. Gouffons les doux plaisirs que pour



BASSE-CONTINUE.



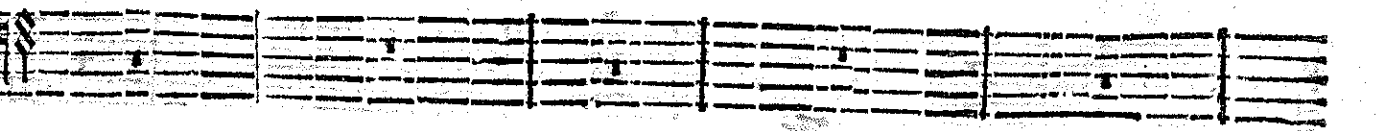
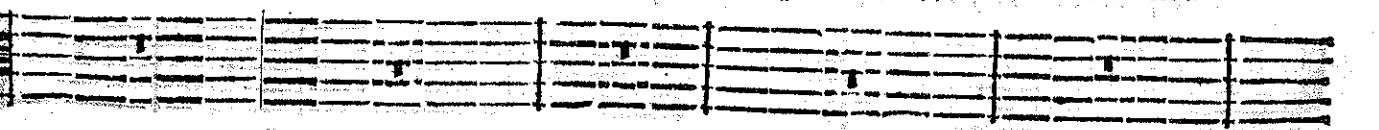
nos cœurs fi- delles Dans cét heureux sejour l'Amour a preparez. Le Devoir par des loix cru-



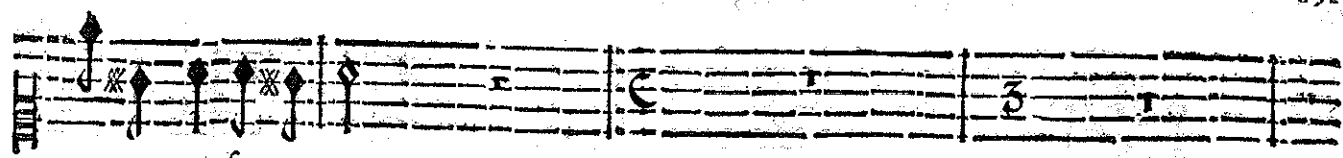
BASSE-CONTINUE.



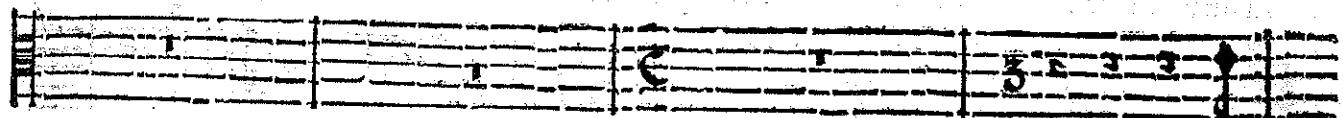
elles. Ne nous a que trop separez. Le Devoir par des loix cruelles Ne nous



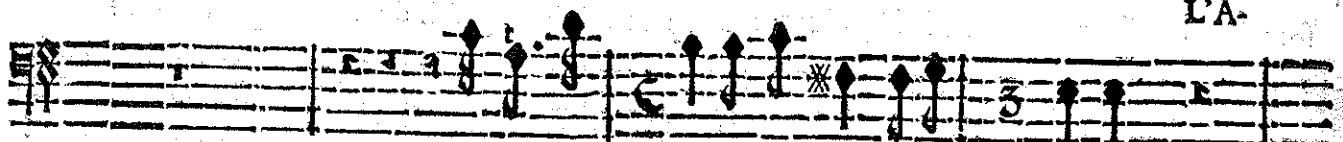
BASSE-CONTINUE.



a que trop separez.

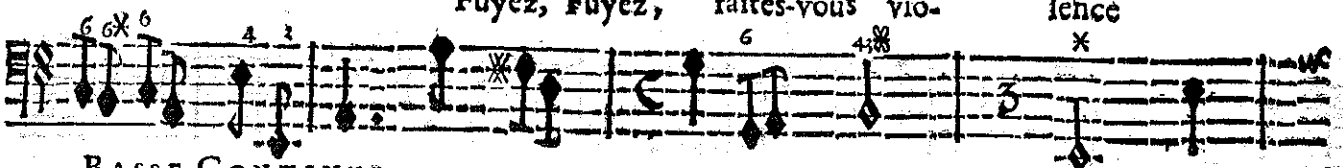


L'A-

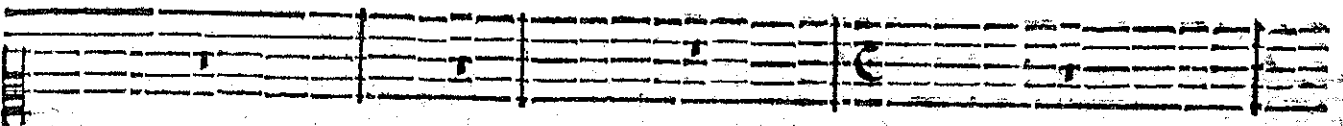


Fuyez, Fuyez, faites-vous vio-

lence



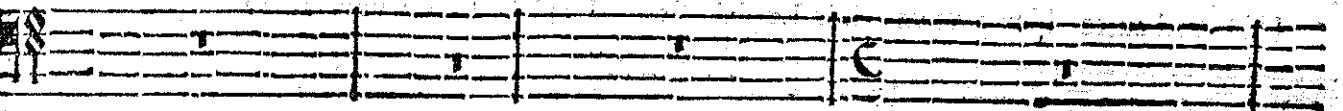
BASSE-CONTINUE.



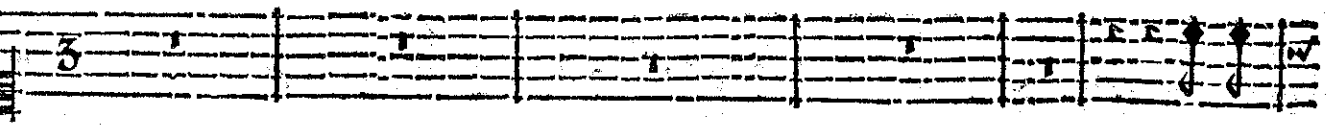
mou ne me le permet pas.

Contre de si charmants ap-

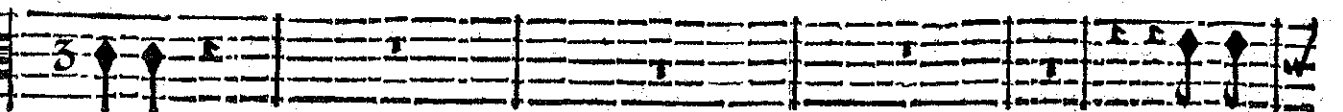
pas Mon cœur est sans def.



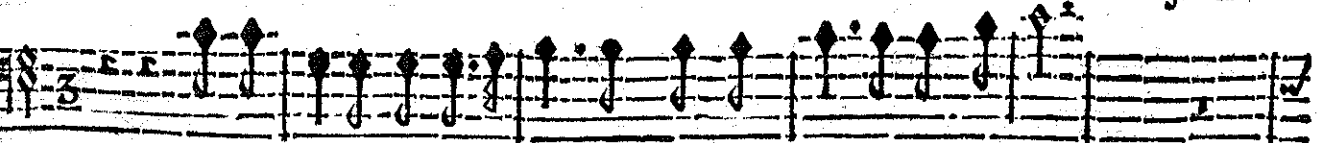
BASSE-CONTINUE.



Jouif.



fense.



Jouif.

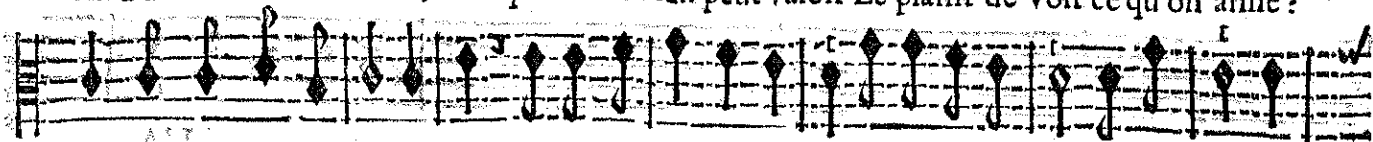
Est-ce la cette fermeté Dont vous vous estes tant vanté?



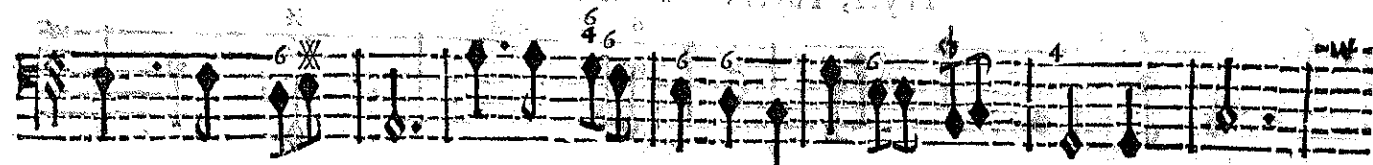
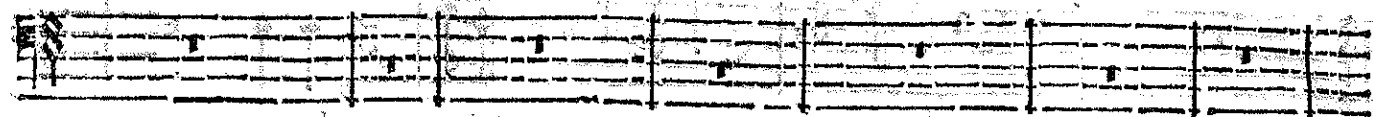
BASSE-CONTINUE.



sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



sons d'un bonheur extrême, Hé! quel autre bien peut valoir Le plaisir de voir ce qu'on aime?



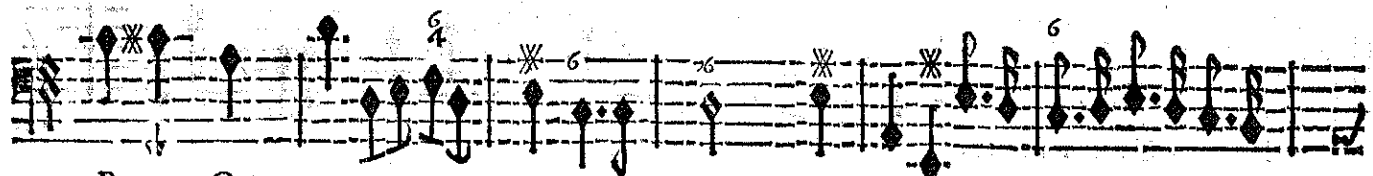
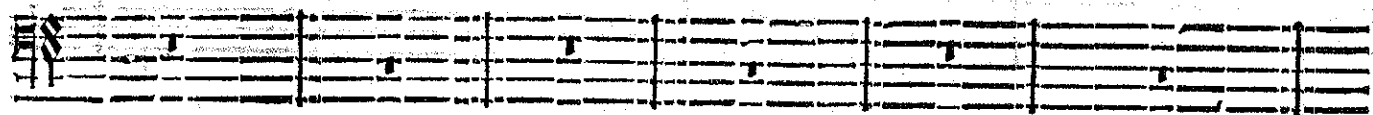
BASSE-CONTINUE.



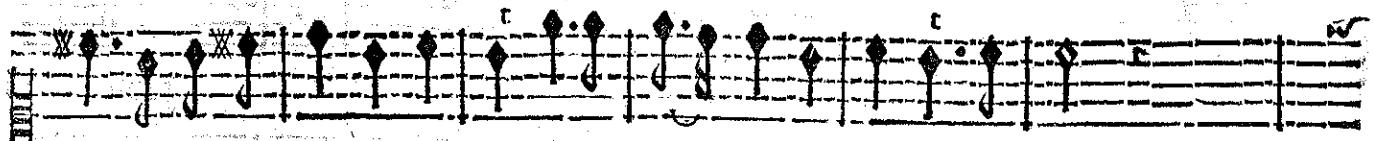
Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



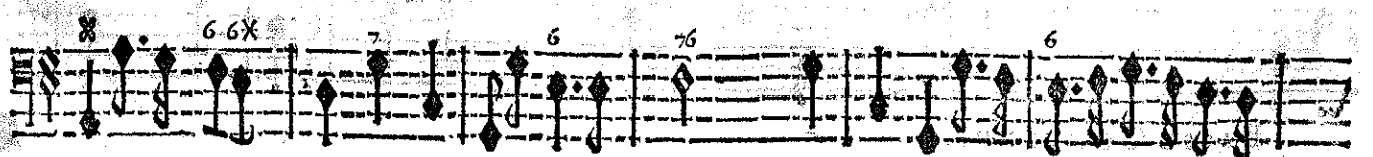
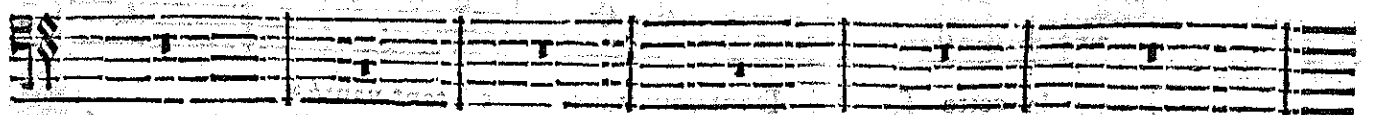
BASSE-CONTINUE.



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



Hé! quel autre bien peut valoir Le plaisir Le plaisir de vous voir?



BASSE-CONTINUE.

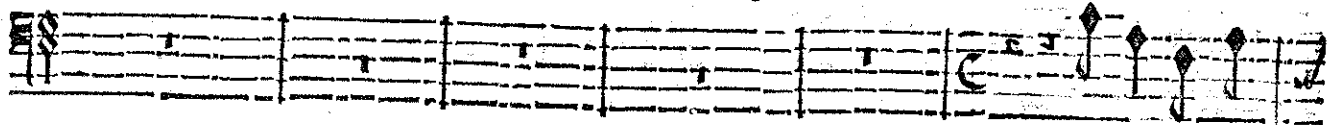
ACTE QUATRIÈME.



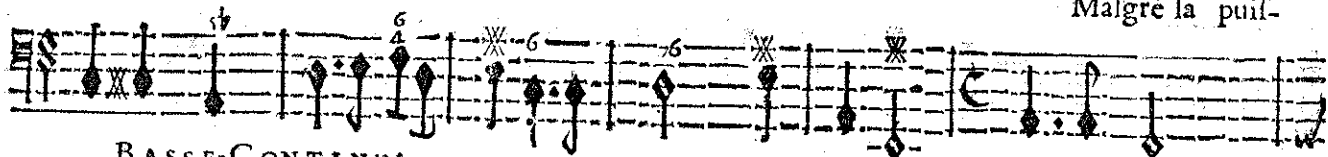
Hé! quel autre bien peut va- loir Le plai- sir Le plai- sir de vous voir?



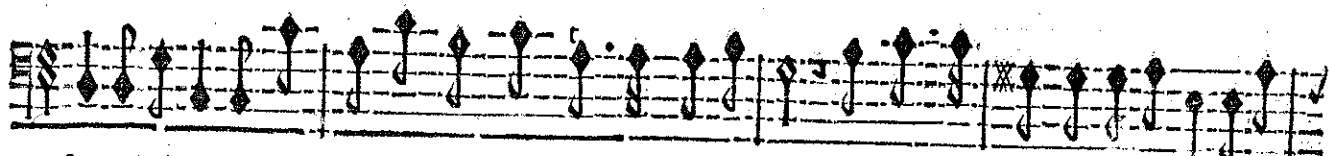
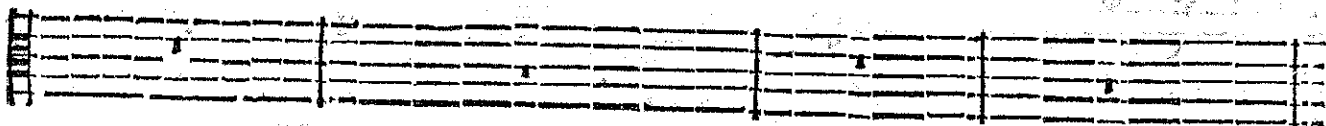
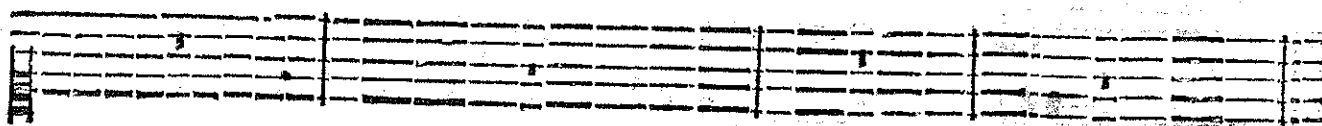
Hé! quel autre bien peut va- loir Le plai- sir Le plai- sir de vous voir?



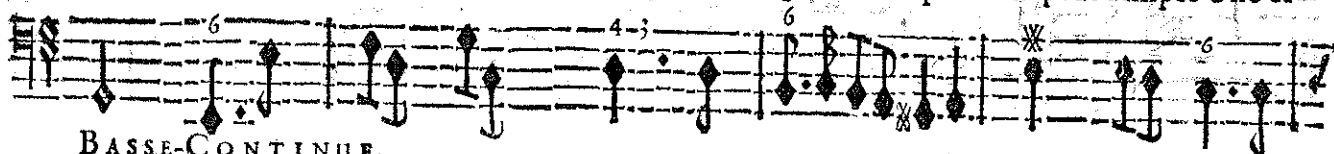
Malgré la puif-



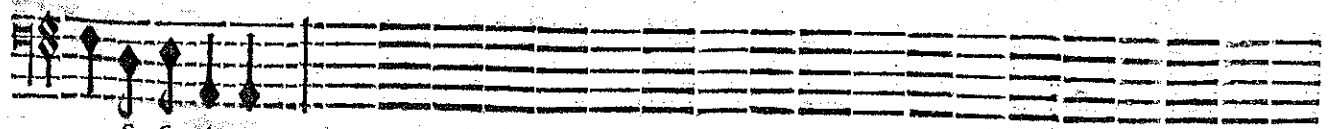
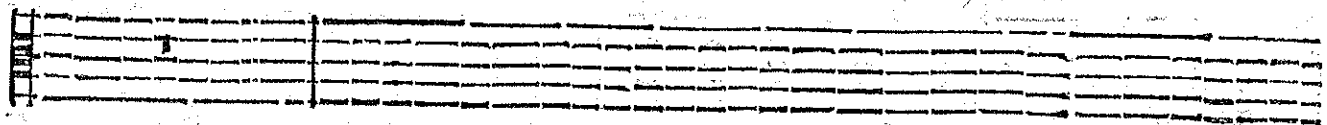
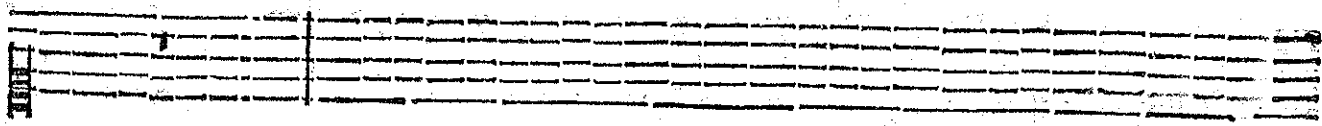
BASSE-CONTINUE.



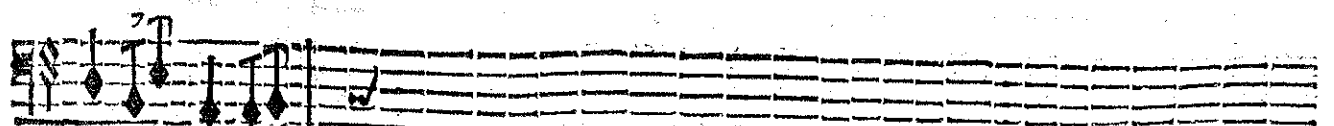
fance infernale, Malgré vous-mefme il faut vous détromper. Ce Sceptre d'or peut dissiper Une er-



BASSE-CONTINUE.



reur si fatale.



BASSE-CONTINUE.

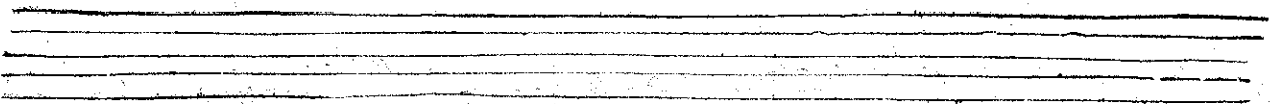
B b

SCENE III.

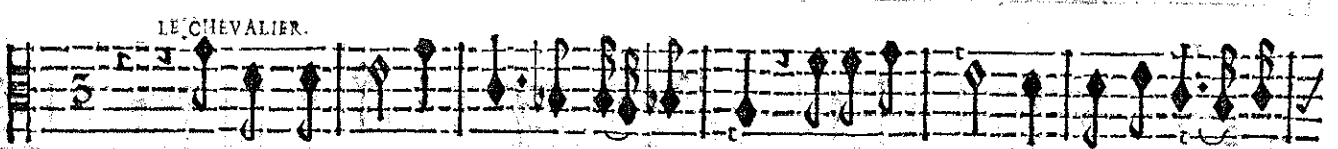
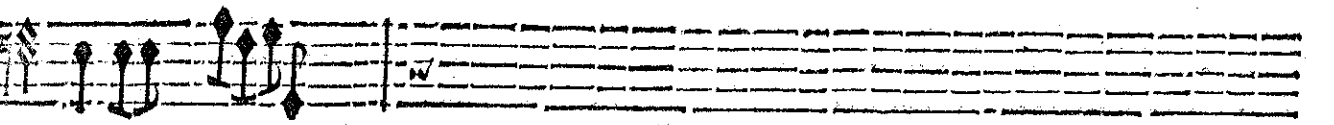
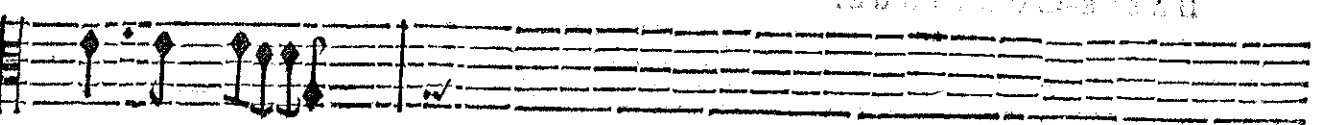
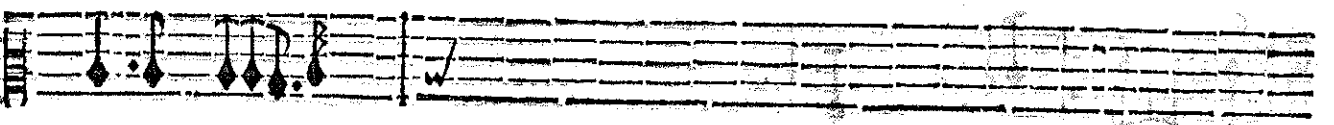
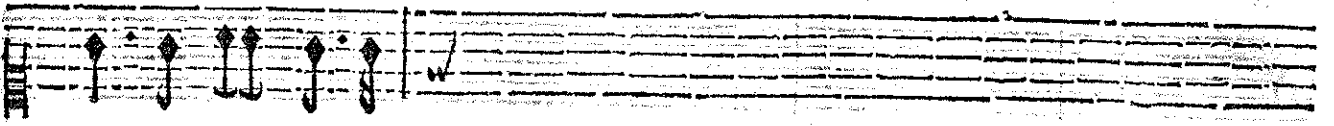
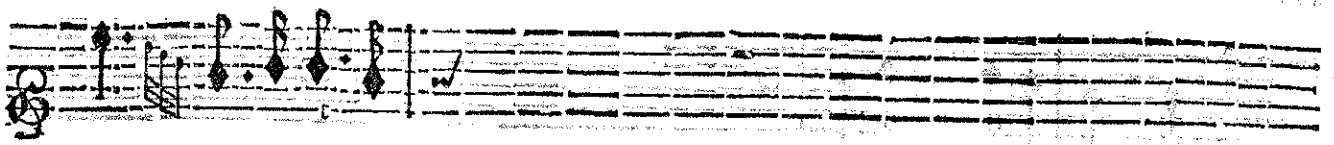
UBALDE, LE CHEVALLIER DANOIS.

vifte.

PRELUDE.



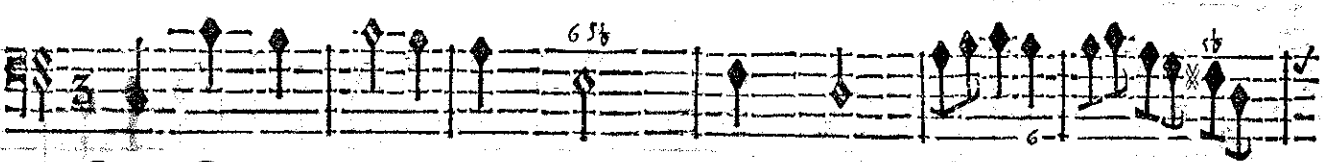
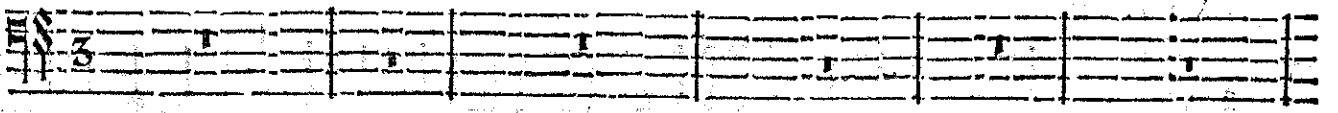
ACTE QUATRIÈME.



LE CHEVALIER.

Je tourne en vain les yeux de toutes parts Je ne voy plus cette Beauté si-

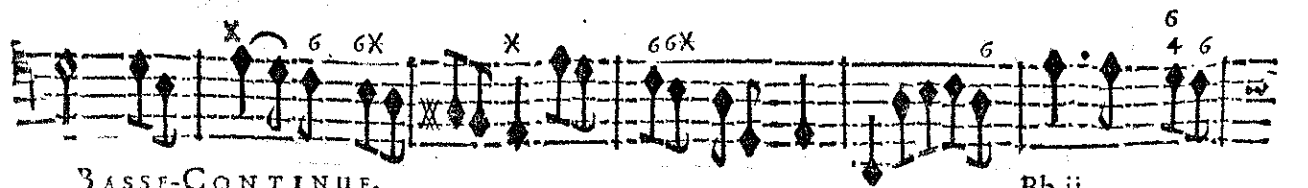
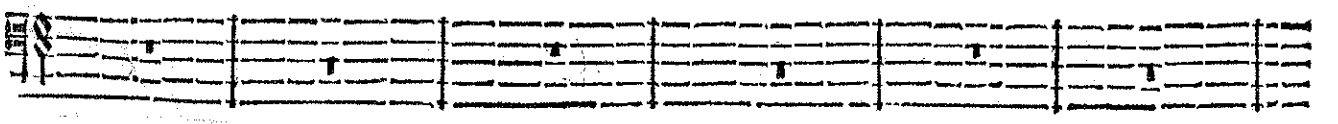
VBALDE.



BASSE-CONTINUE.



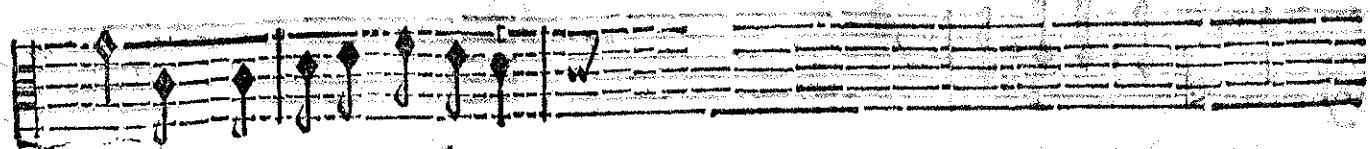
chere. Elle eschape à mes regards Comme une vapeur legere. Elle eschape à mes re-



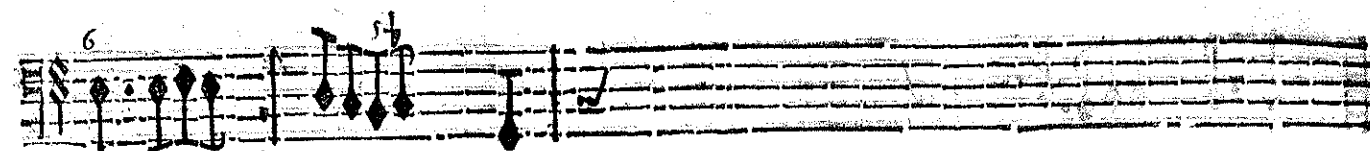
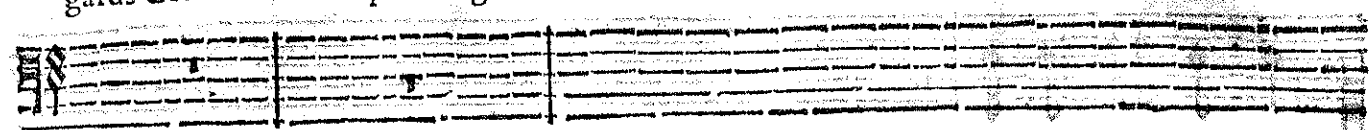
BASSE-CONTINUE.

Bb ij

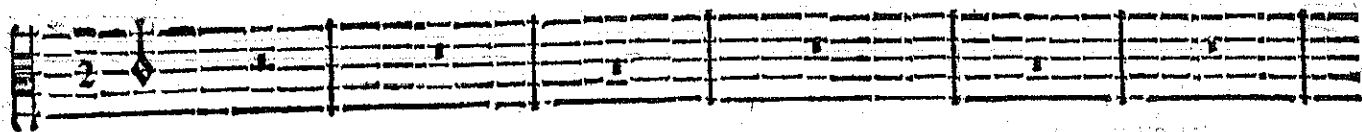
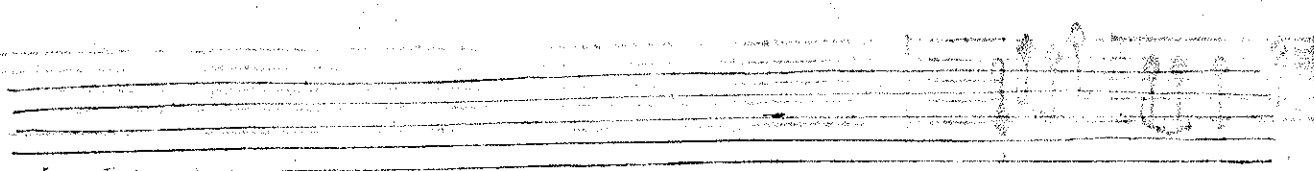
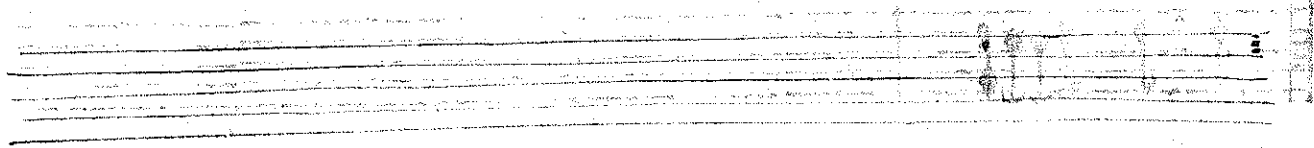
ARMIDE TRAGÉDIE.



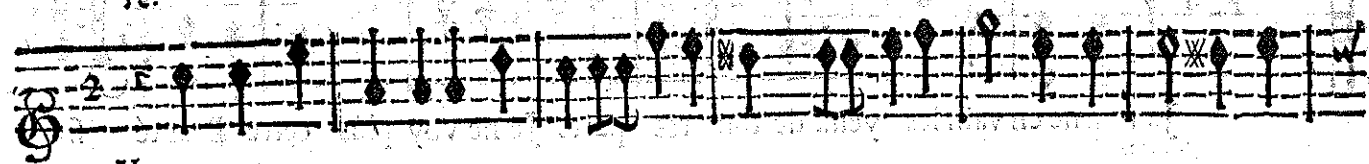
gards Comme une vapeur lege-



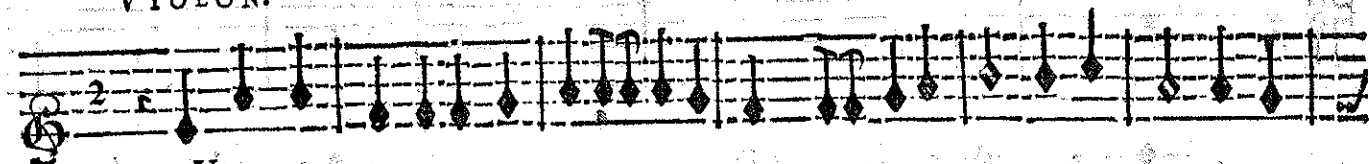
BASSE-CONTINUE.



re.



VIOLON.



VIOLON.

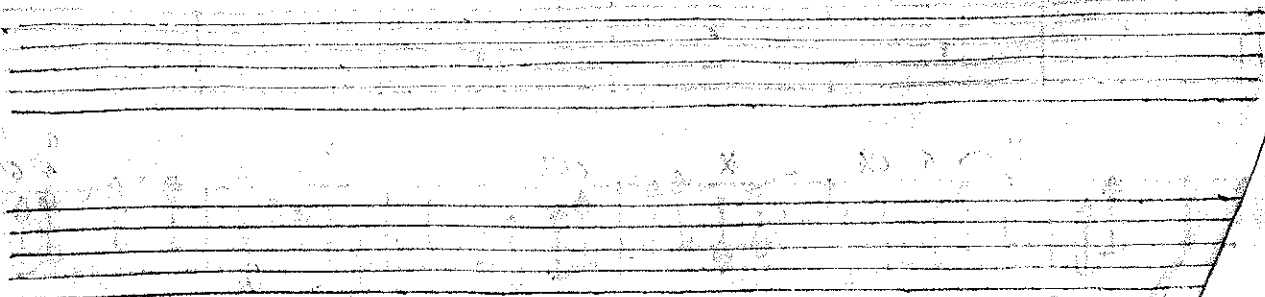


Ce que l'Amour a de charmant

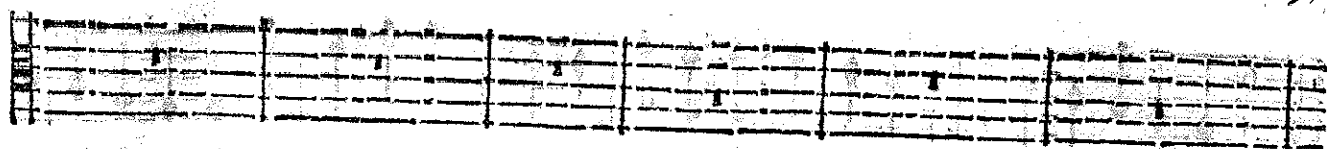
N'est qu'une illusion qui ne laisse apres



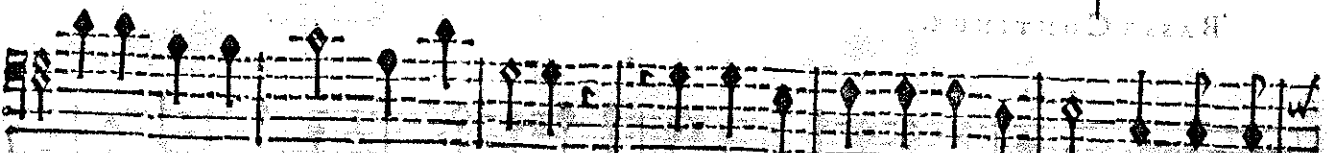
BASSE-CONTINUE.



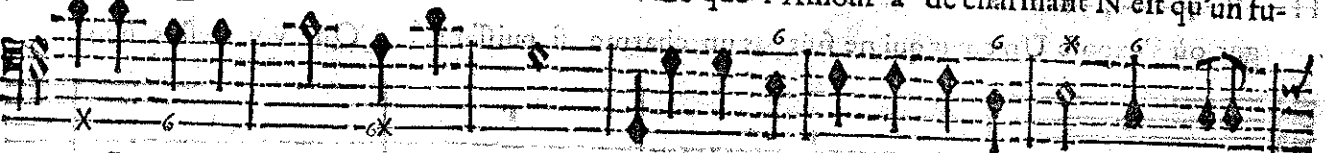
ACTE QUATRIESME.



roy le danger d'... U... rognab el yoy



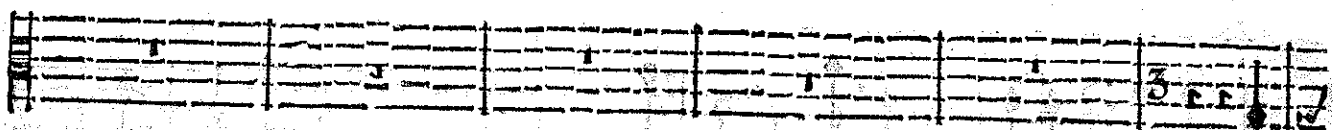
elle Qu'une honte eter-nelle. Ce que l'Amour a de charmant N'est qu'un fu-



BASSE-CONTINUE.



BASSE-CONTINUE.



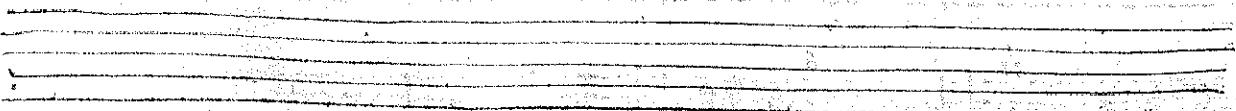
Je



neste enchantement. Ce que l'amour a de charmât N'est qu'un funeste enchante- ment.

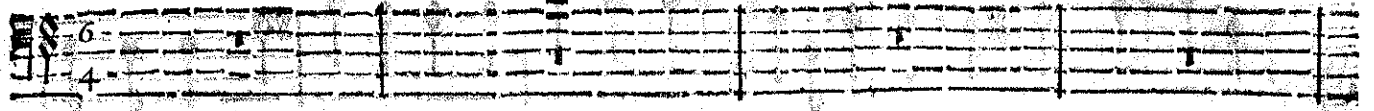


BASSE-CONTINUE.

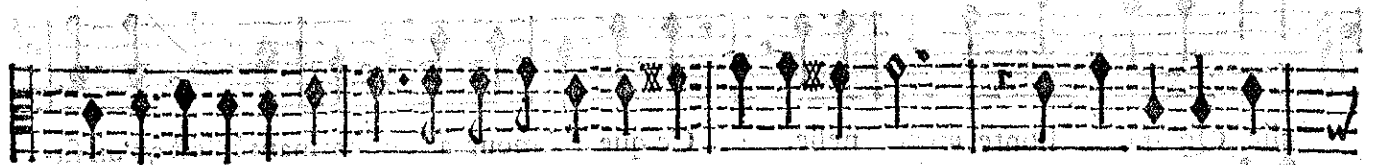




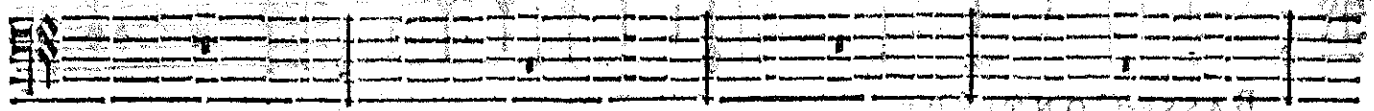
voy le danger où s'expose Un cœur qui ne fuit pas un charme si puissant. Je voy le dan-



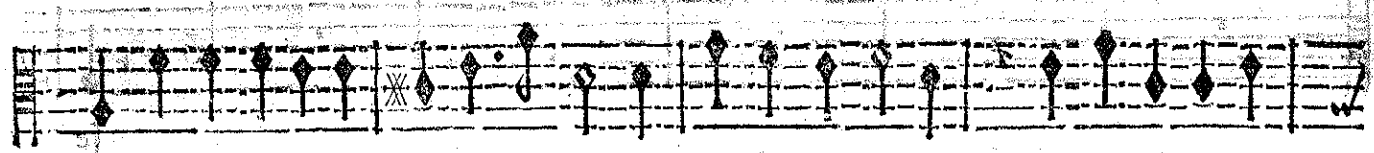
BASSE CONTINUE.



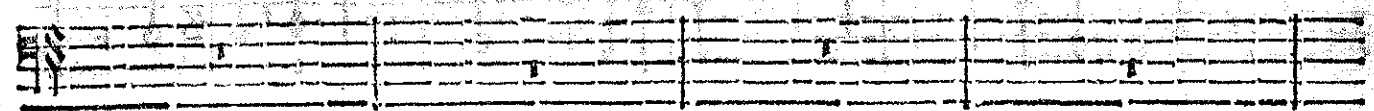
ger où s'expose Un cœur qui ne fuit pas un charme si puissant. Que vous estes heu-



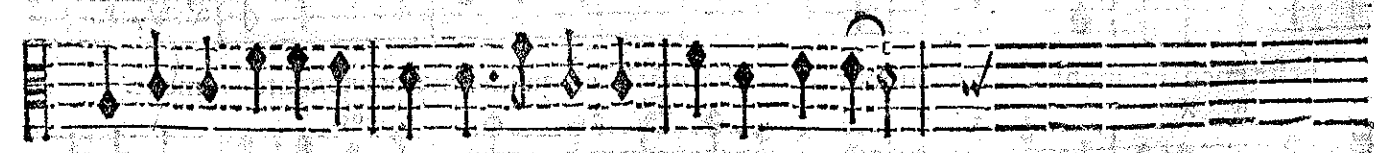
BASSE-CONTINUE.



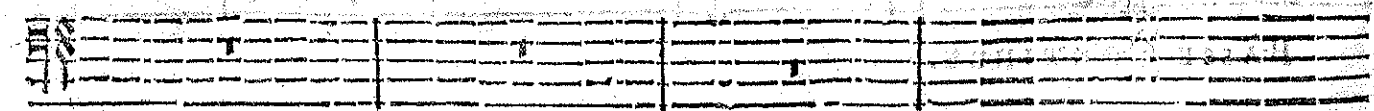
reux si vous estes exempt Des foibleffes que l'amour cause! Que vous estes heu-



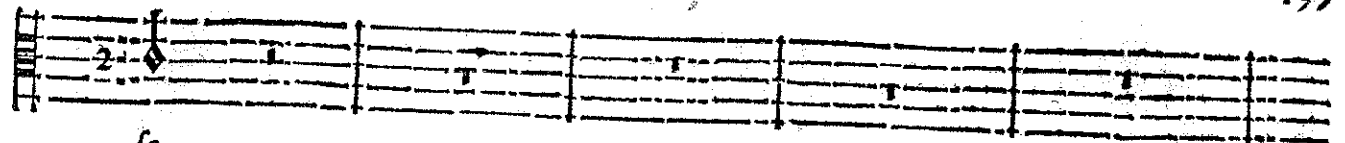
BASSE-CONTINUE.



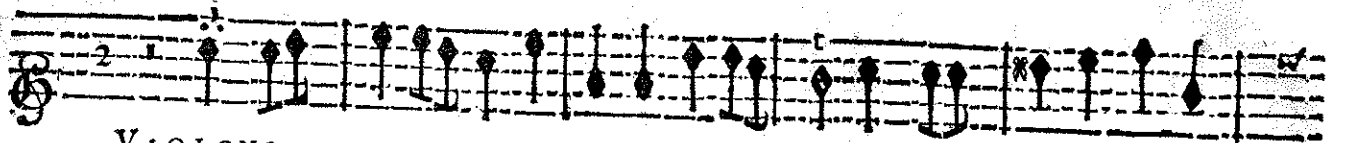
reux si vous estes exempt Des foibleffes que l'amour cau-



BASSE-CONTINUE.



fc.



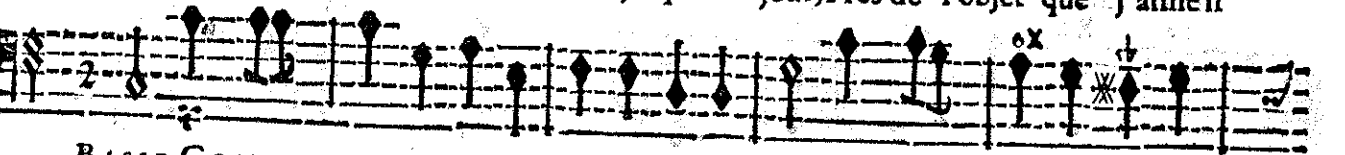
VIOLONS.



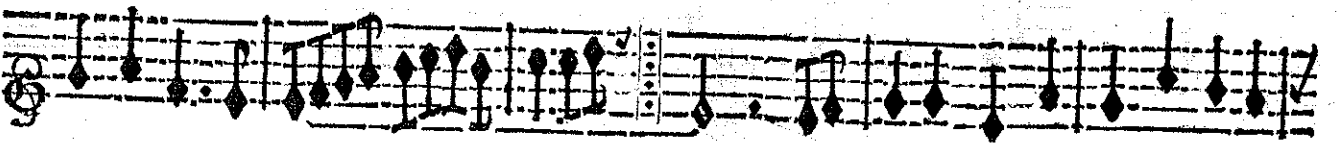
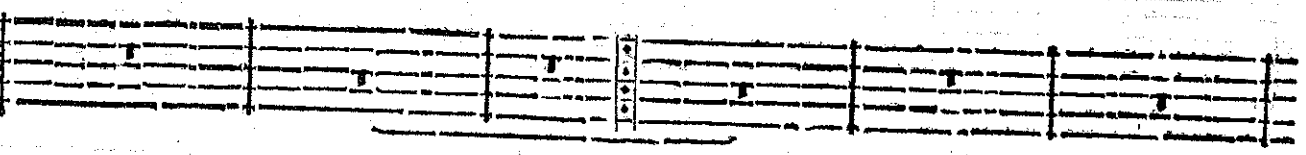
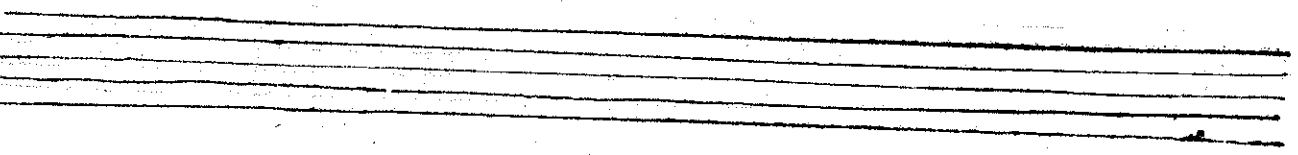
VIOLONS.



Non, je n'ay point gardé mon cœur jusqu'à ce jour, Prés de l'objet que j'aime il



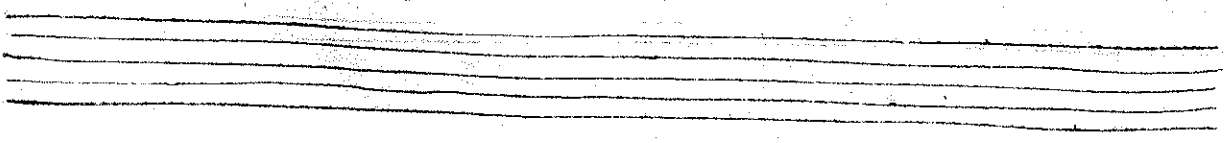
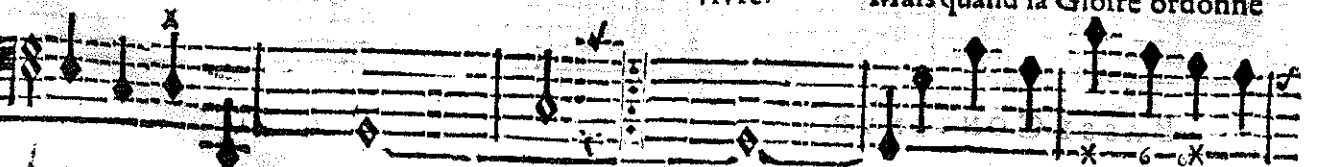
BASSE-CONTINUE.



m'estoit doux de vivre.

vivre.

Mais quand la Gloire ordonne



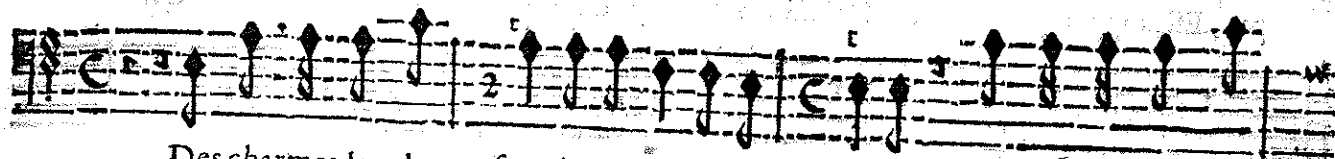
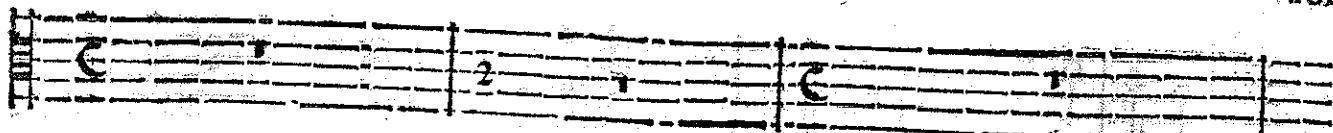
de la fuyvre Il faut laisser gemir l'Amour. Mais quand la Gloire ordonne de la

BASSE-CONTINUE.

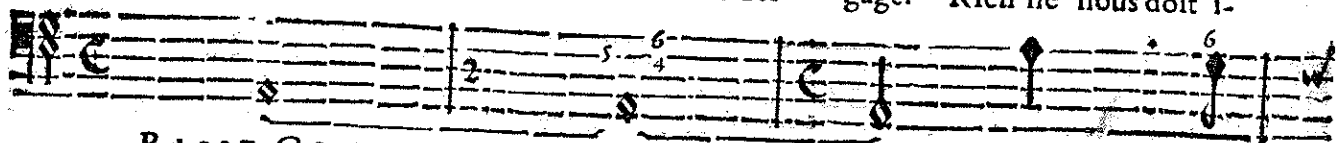
fuyvre Il faut laisser gemir l'Amour.

BASSE-CONTINUE.

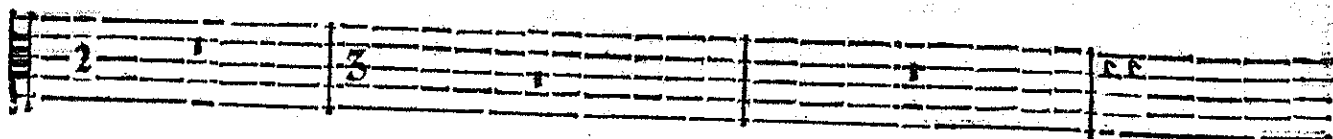
ACTE QUATRIESME.



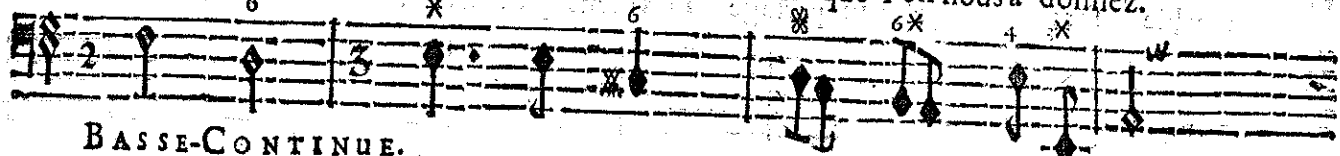
Des charmes les plus forts la raison me des- gage. Rien ne nous doit i-



BASSE-CONTINUE.



cy retenir davan- tage, Profitons des conseils que l'on nous a donnez.

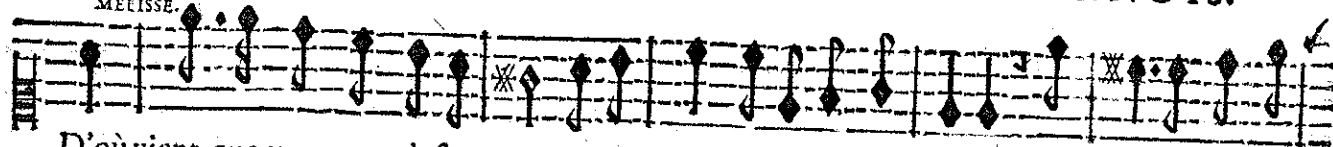


BASSE-CONTINUE.

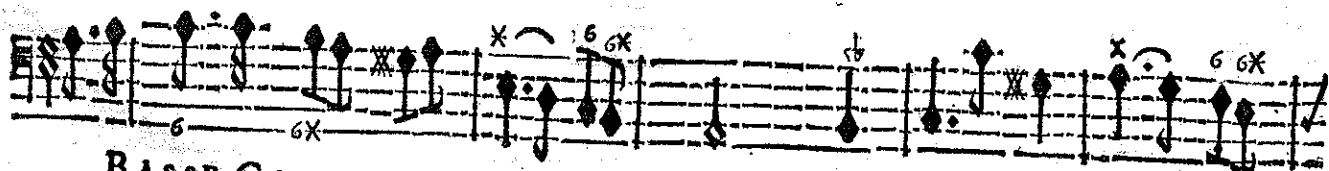
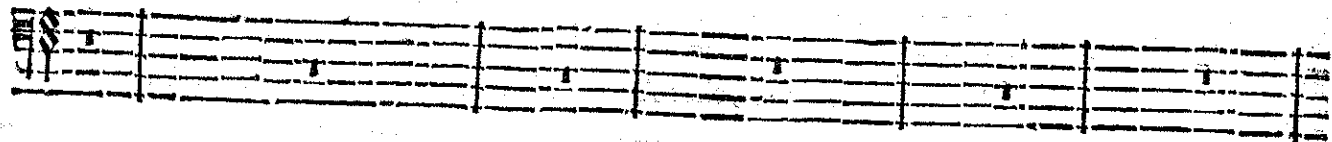
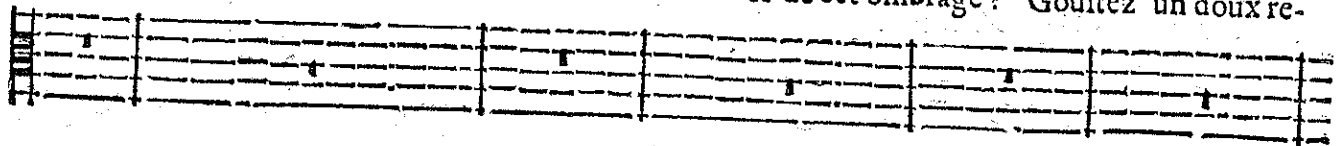
SCENE IV.

MELISSE, UBALDE, ET LE CHEVALIER DANOIS.

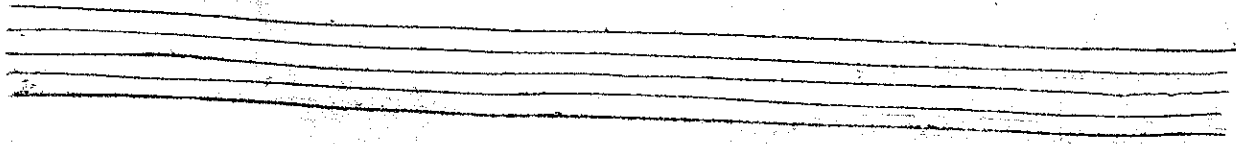
MELISSE.



D'où vient que vous vous destournez De ces Eaux & de cét ombrage? Goustez un doux re-



BASSE-CONTINUE.



ARMIDE TRAGÉDIE.

pas, Estrangers fortunez, Delaissez-vous icy d'un penible voyage. Un

BASSE-CONTINUE.

favorable fort vous appelle au partage Des biens qui vous sont desti- nez.

BASSE-CONTINUE.

Est-ce vous, cher Amant, Est-ce vous que je voy. Au rap-

vous charmant Melisse;

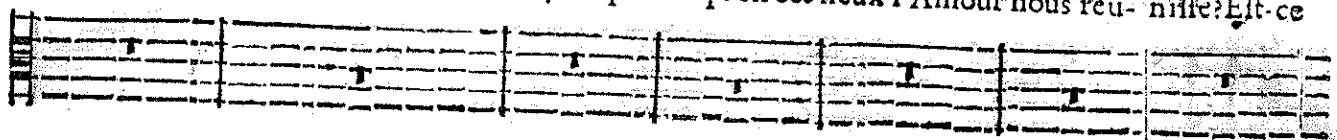
Au rap-

BASSE-CONTINUE.

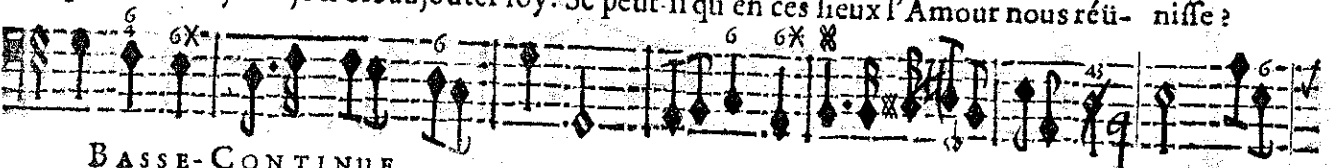
ACTE QUATRIESME.



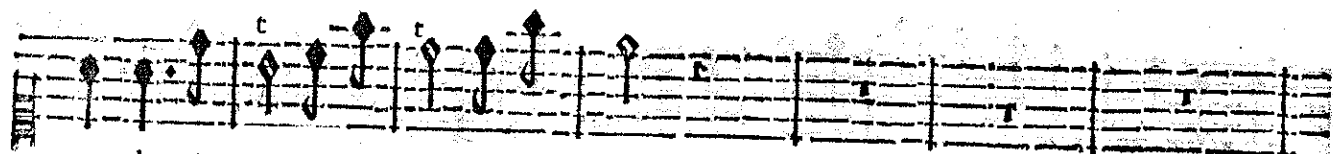
port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse? Est-ce



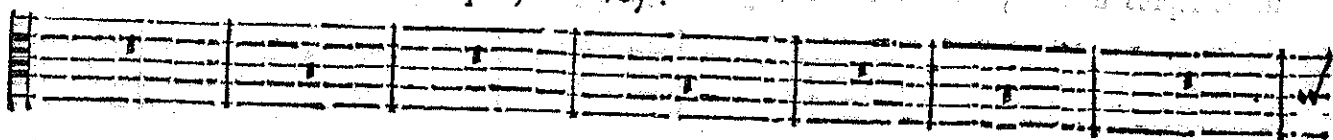
port de mes yeux je n'ose adjoûter foy. Se peut-il qu'en ces lieux l'Amour nous réu- nisse?



BASSE-CONTINUE.



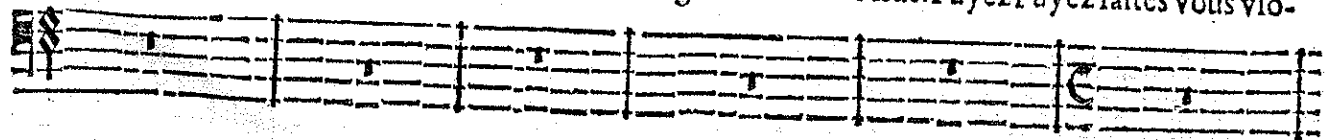
vous cher Amant, Est-ce vous que je voy?



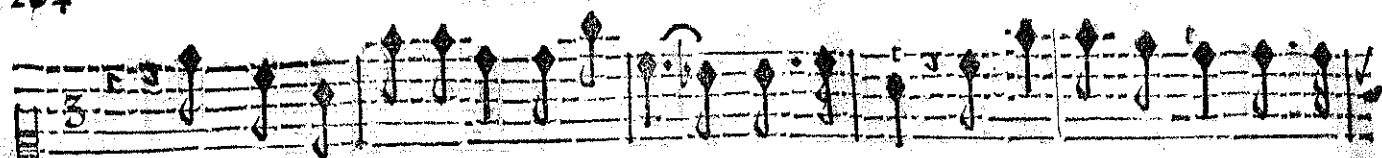
Est-ce vous charmante Me- lisse?



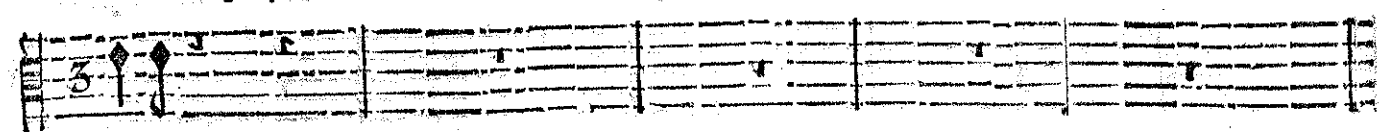
Non, ce n'est qu'un charme trôpeur, Dont il faut garder vostre cœur. Fuyez Fuyez faites vous vio-



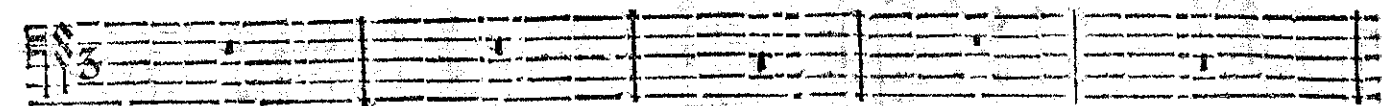
BASSE-CONTINUE.



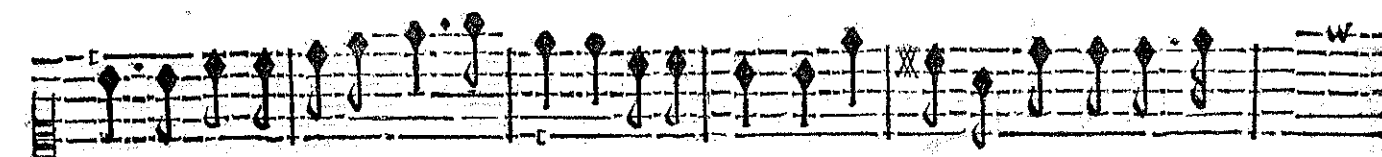
Pourquoy faut-il encor m'arracher mon Amant? Faut-il ne nous voir qu'un mo-



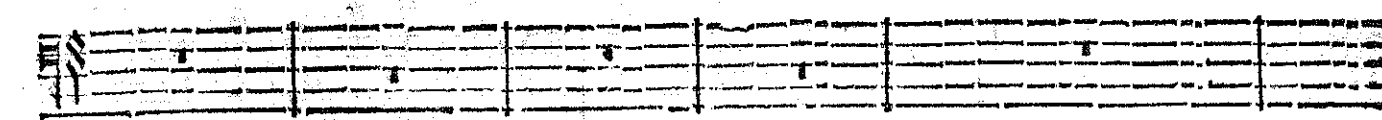
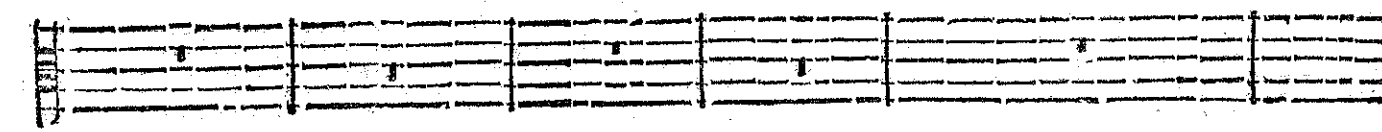
lence.



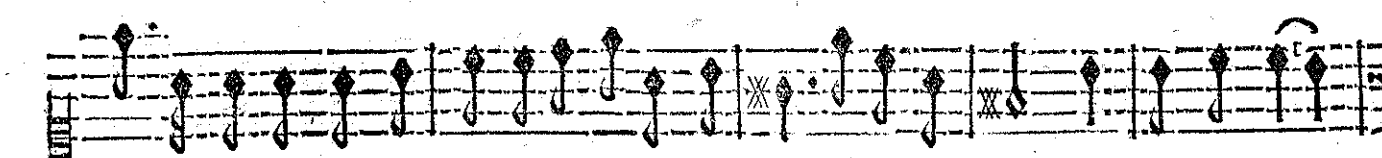
BASSE-CONTINUE.



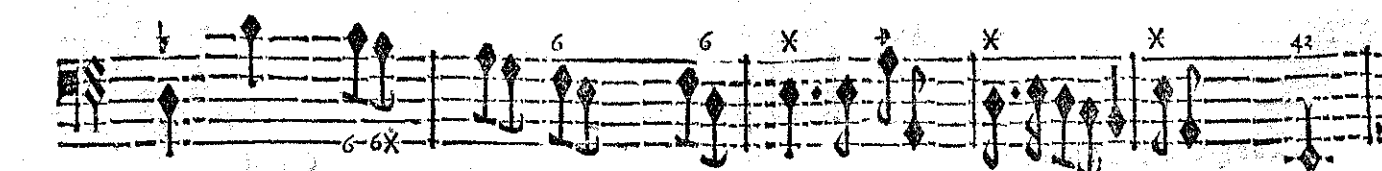
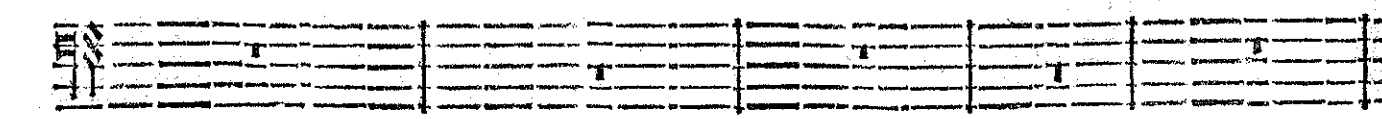
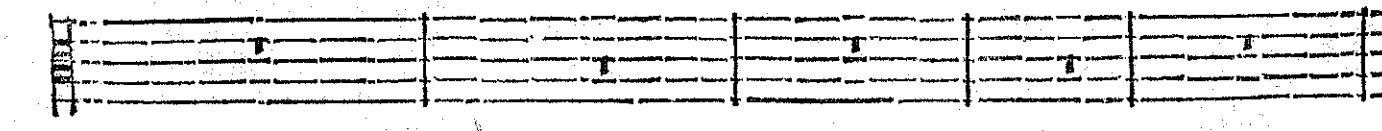
ment Apres une si longue absence? Je ne puis consentir à vostre esloigne-



BASSE-CONTINUE.



ment. Je n'ay que trop souffert un si cruel tourment, & je mourray s'il recommen-

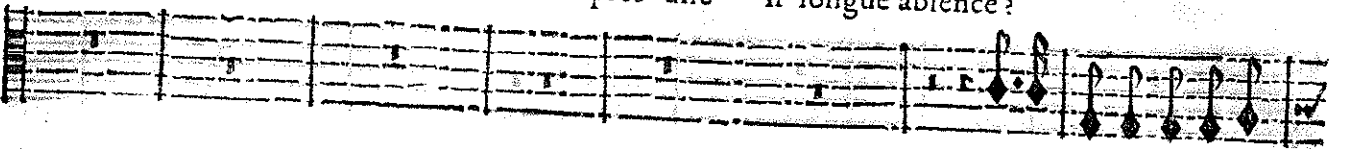


BASSE-CONTINUE.

ACTE QUATRIESME.



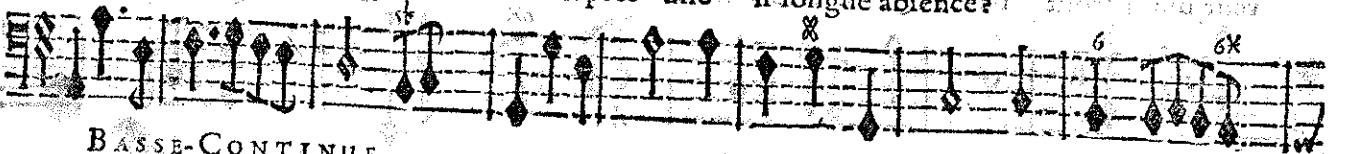
ce. Faut-il ne nous voir qu'un moment Après une si longue absence ?



Est-ce là cette ferme-

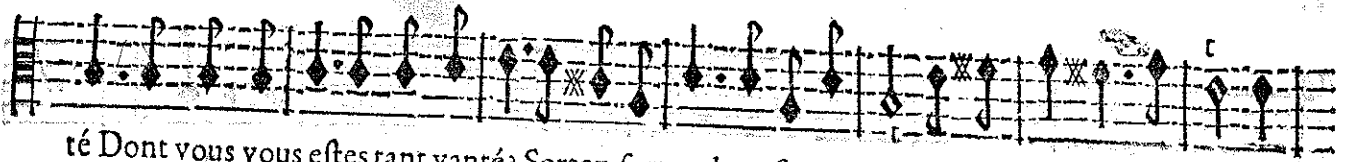
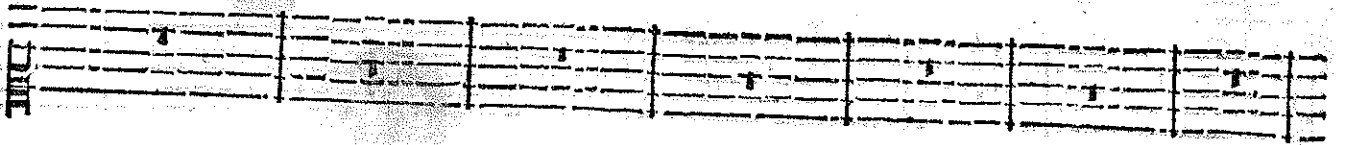


Faut-il ne no^o voir qu'un moment Après une si longue absence ?

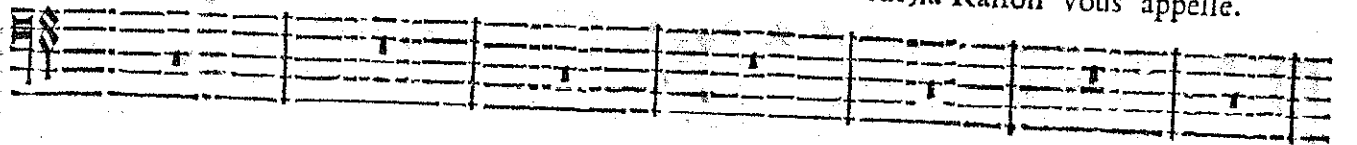


BASSE-CONTINUE.

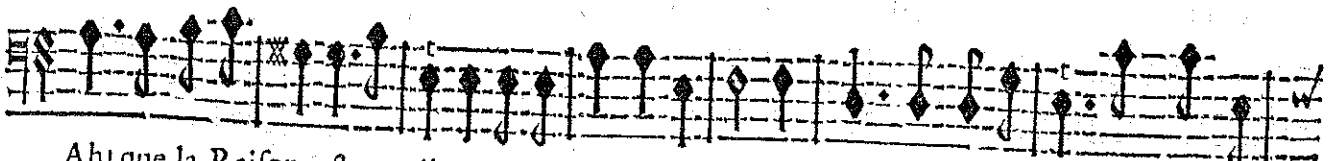
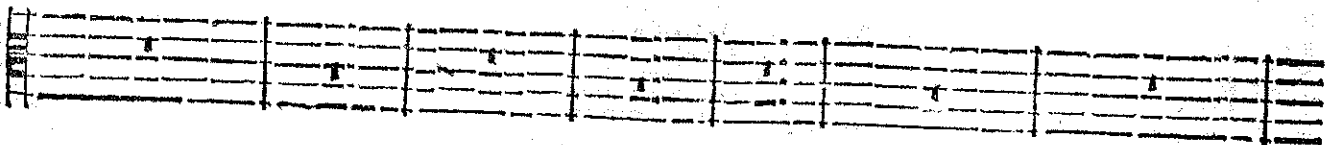
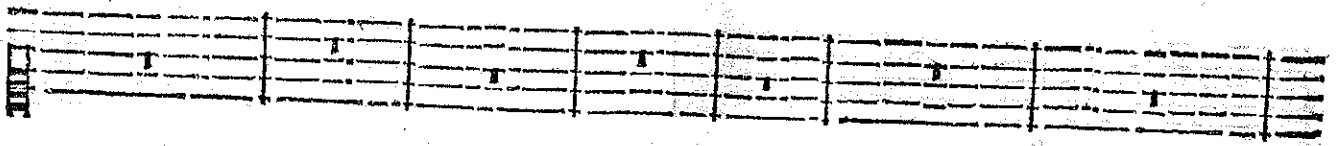
BASSE-CONTINUE.



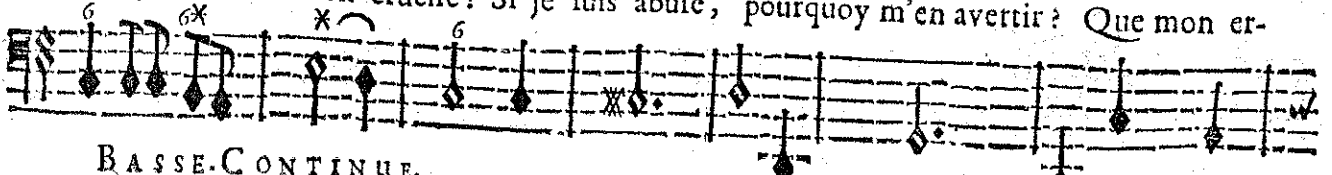
té Dont vous vous estes tant vanté? Sortez, sortez de vostre erreur, la Raison vous appelle.



BASSE-CONTINUE.

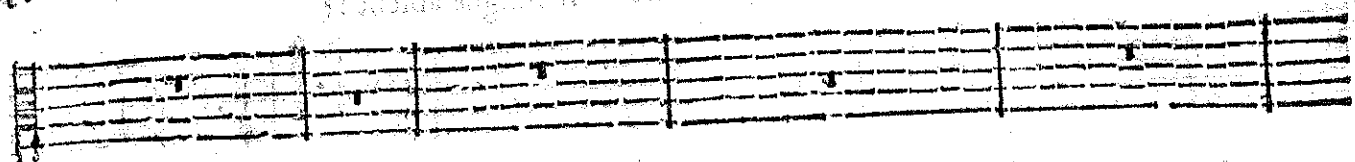
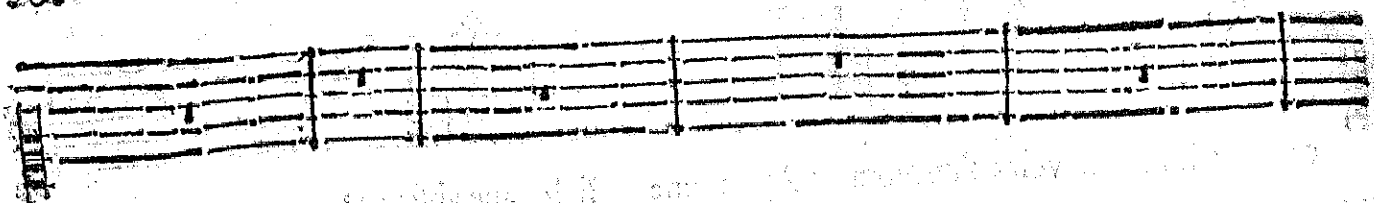


Ah! que la Raison est cruelle! Si je suis abusé, pourquoy m'en avertir? Que mon er-

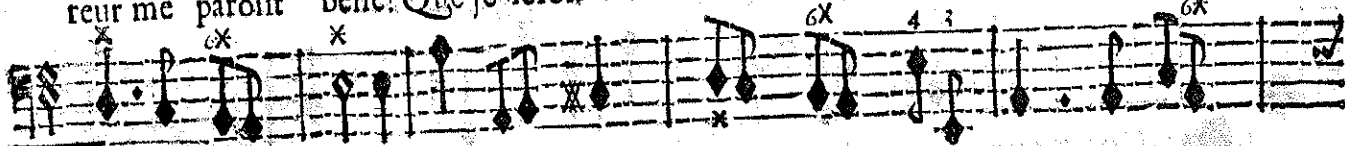


BASSE-CONTINUE.

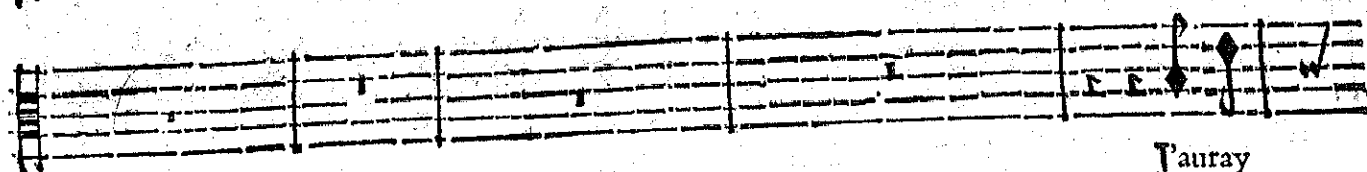
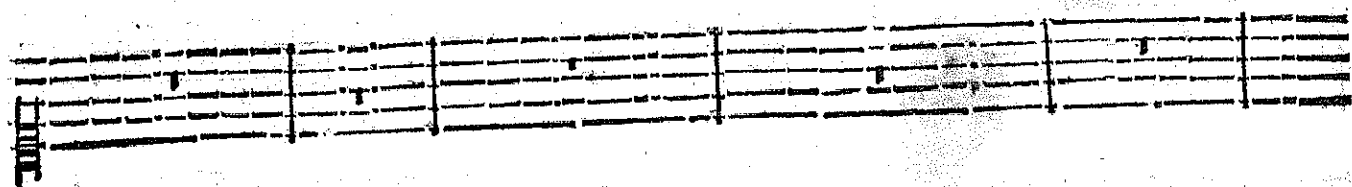
ARMIDE, TRAGÉDIE.



reur me paroist belle! Que je serois heureux de n'en jamais sortir! Que mon er-



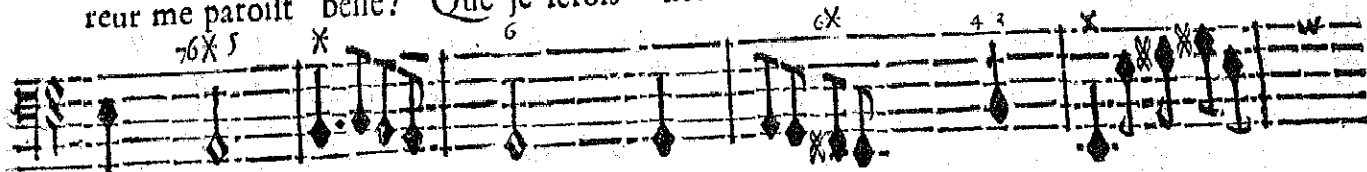
BASSE-CONTINUE.



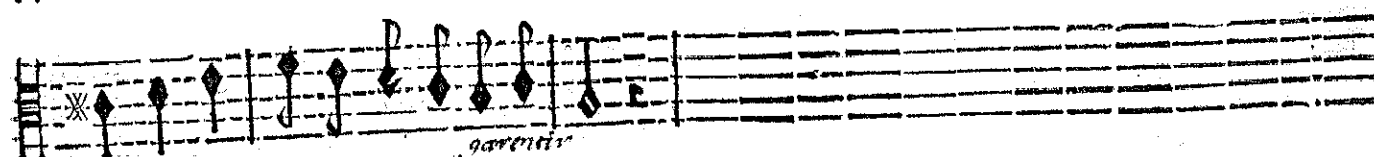
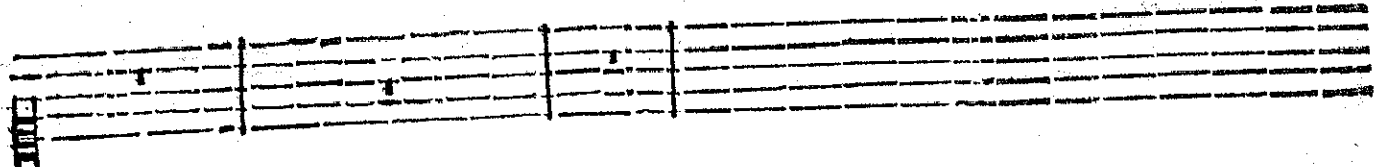
Jauray



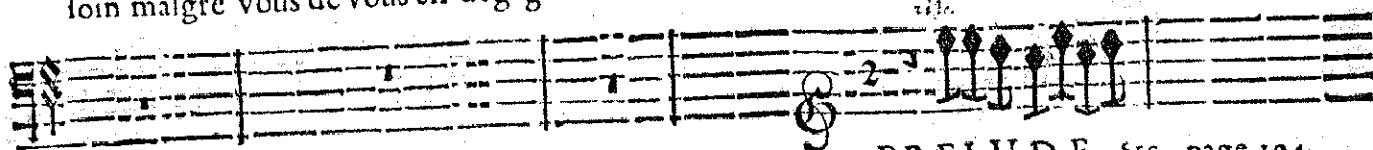
reur me paroist belle! Que je serois heureux de n'en jamais sortir!



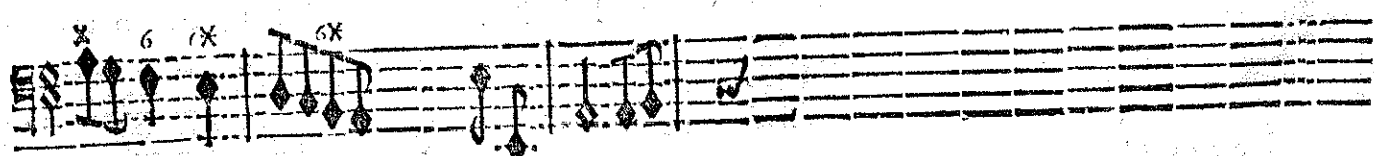
BASSE-CONTINUE.



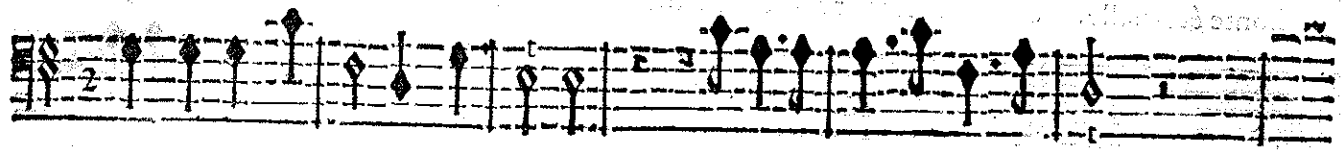
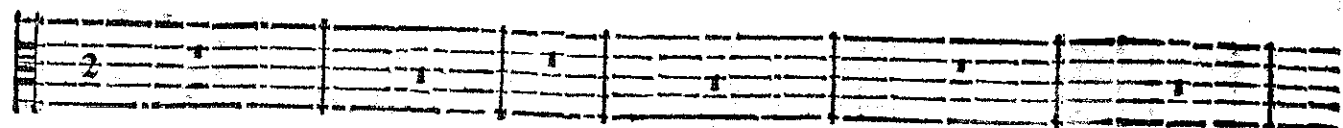
soin malgré vous de vous en dégager.



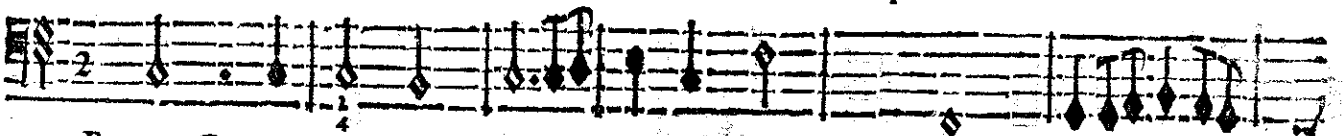
PRELUDE. &c. page 194.



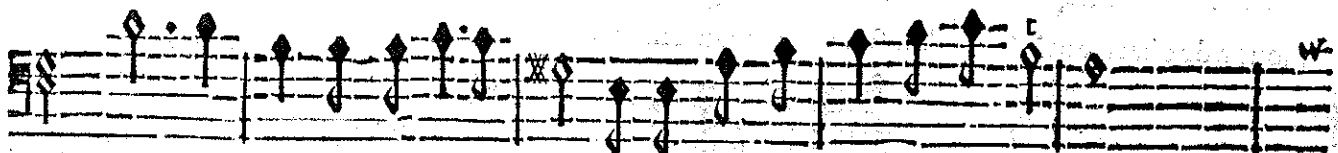
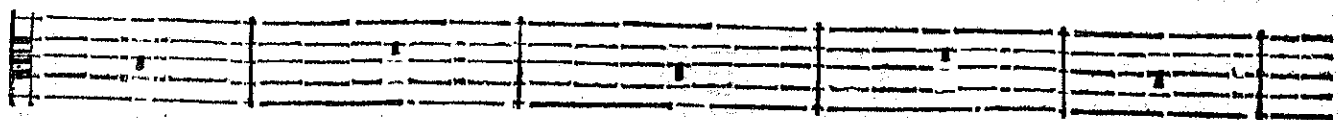
BASSE-CONTINUE.



Que devient l'objet qui m'enflame? Melisse dispaeroist soudain!



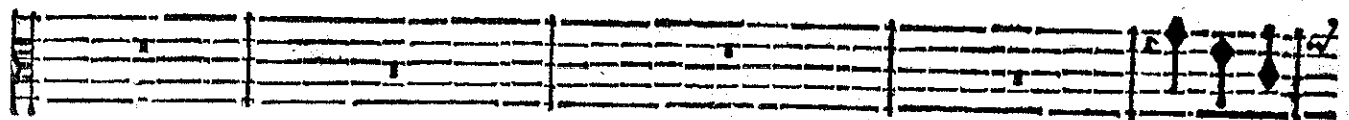
BASSE-CONTINUE.



Ciel! faut-t'il Qu'un fantosme vain Cause tant de trouble à mon ame?



BASSE-CONTINUE.



Ce que l'a-



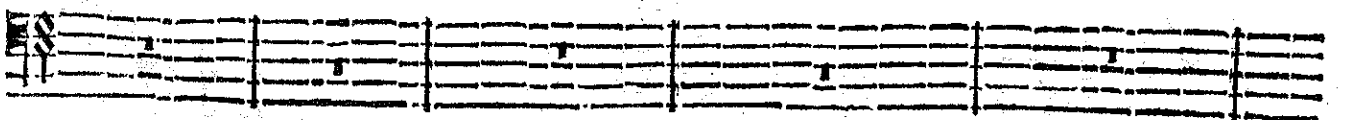
Ciel! faut-t'il qu'un fantosme vain Cause tant de trouble à mon ame?



BASSE-CONTINUE.



mour a de charmant N'est qu'une illusion qui ne laisse apres elle Qu'une



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

honte éternelle. Ce que l'Amour a de charmant N'est qu'un funeste enchantement. Ce que l'A-

Ce que l'A-

BASSE-CONTINUE.

mour a de charmant N'est qu'un funeste enchantement.

mour a de charmant N'est qu'un funeste enchantement. D'une nouvelle erreur songeôs à nous def-

BASSE-CONTINUE

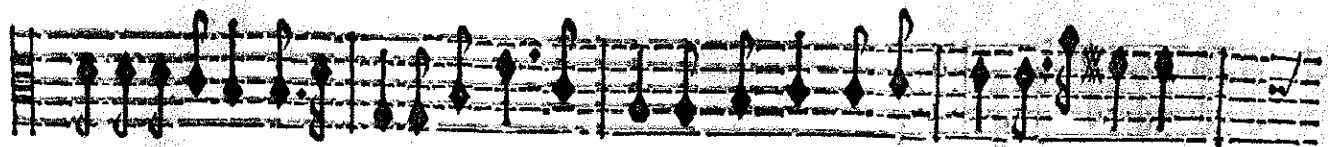
fendre, Evitons de trompeurs attrait, Ne nous destournons pas du chemin qu'il faut

BASSE-CONTINUE.

Fuyons les douceurs dangereuses

prendre pour arriver à ce Pa- lais. Fuyons Fuyons les douceurs les douceurs dange-

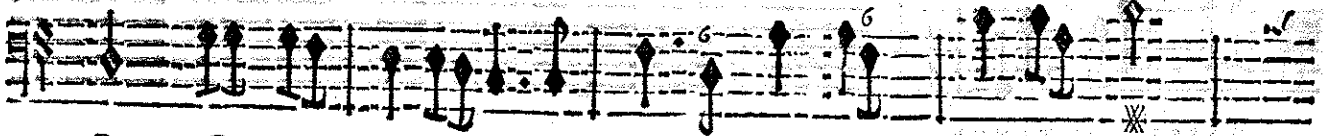
BASSE-CONTINUE.



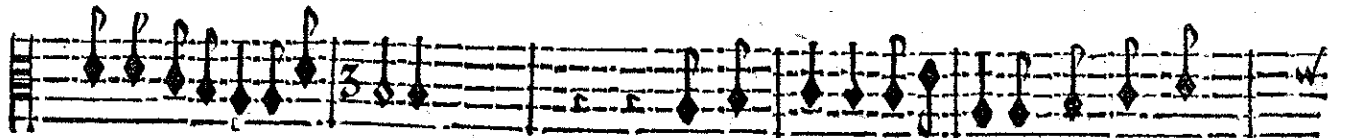
Des illusions amoureuses: Fuyons Fuyons les douceurs les douceurs dangereuses



reuses Des illusions amoureuses; Fuyons Fuyons les douceurs dangereuses



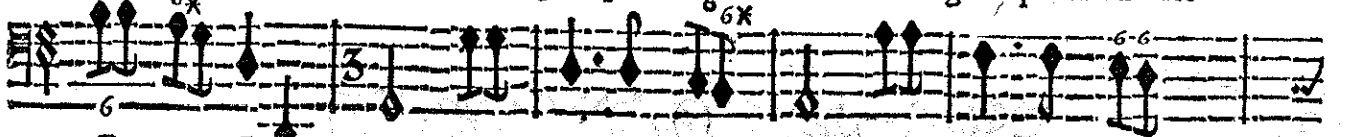
BASSE-CONTINUE.



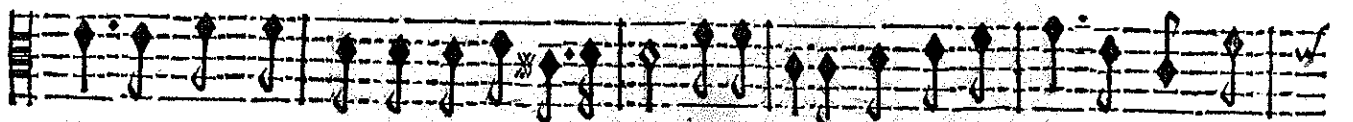
Des illusions amoureuses: On s'égare, on s'égare quand on les



Des illusions amoureuses: On s'égare quand on les fuit; On s'égare quand on les



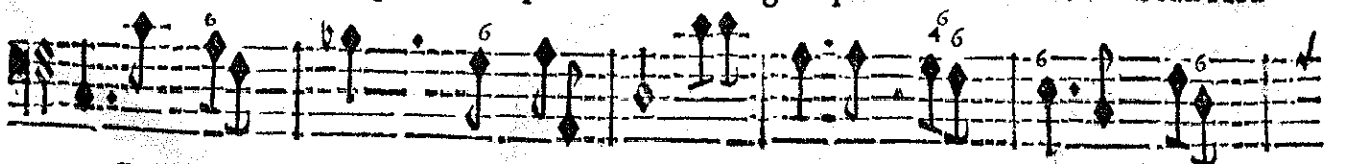
BASSE-CONTINUE.



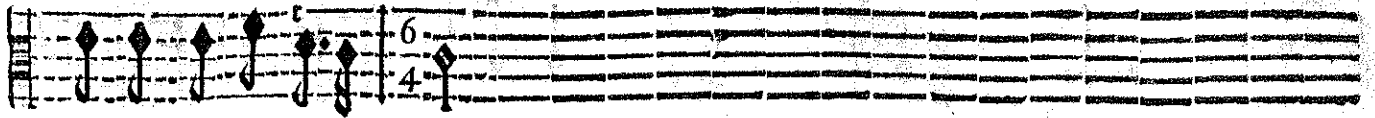
fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-



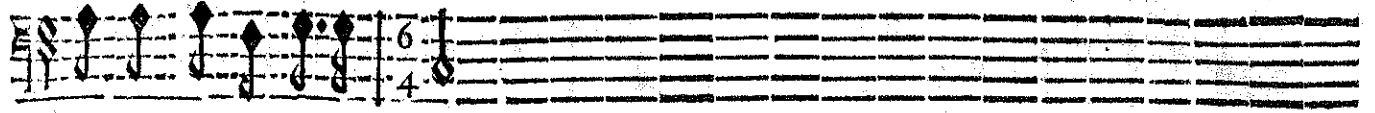
fuit; Heureux Heureux qui n'en est pas seduit! On s'égare quand on les fuit; Heureux Heu-



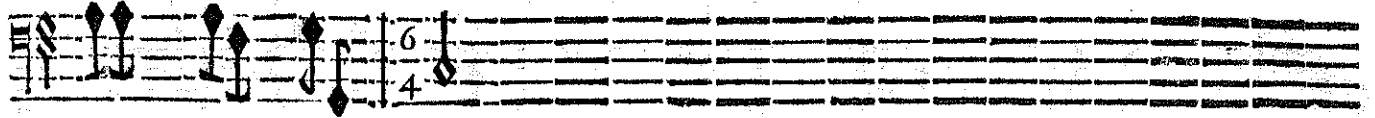
BASSE-CONTINUE.



reux qui n'en est pas seduit!



reux qui n'en est pas seduit!



BASSE-CONTINUE.



ENTR'ACTE page 172.

FIN DU QUATRIESME ACTE.





ACTE CINQUIESME.

Le Theatre change & represente le Palais enchanté d'Armide.

SCENE PREMIERE.

RENAUD, ARMIDE.

SONS.

RITOURNELLE.

SONS.

BASSE-CONTINUE.

BASSE-CONTINUE.

ARMIDE.

J'ay besoin des Enfers, je vay les consulter; Mon

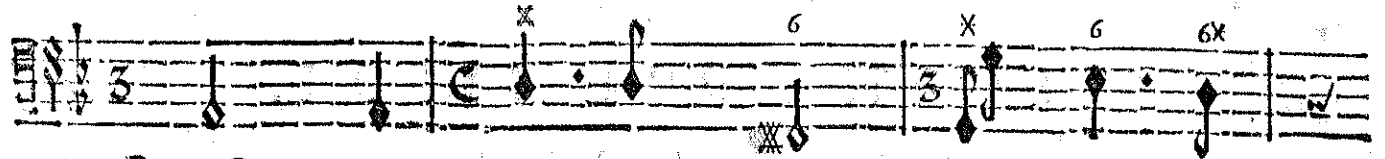
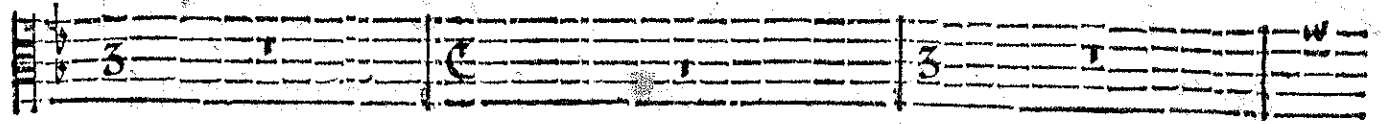
RENAUD.

Armide, vous m'allez quitter!

BASSE-CONTINUE.



art veut de la soli- tude; L'amour que j'ay pour vous cause l'inquie-

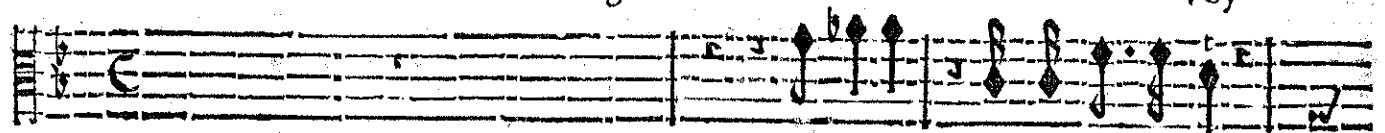


BASSE-CONTINUE.

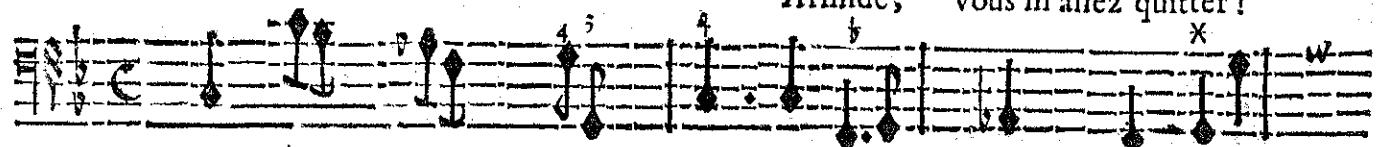


tude Dont mon cœur se sent agiter.

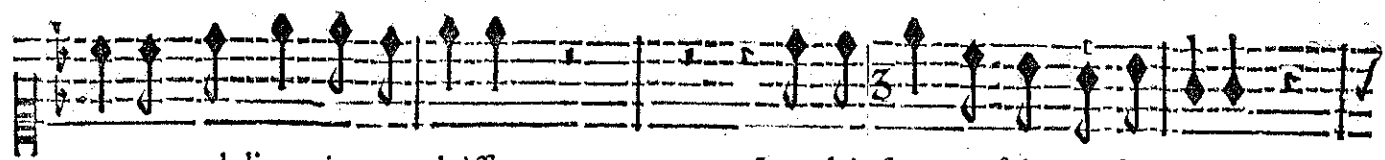
Voy-



Armide, vous m'allez quitter!

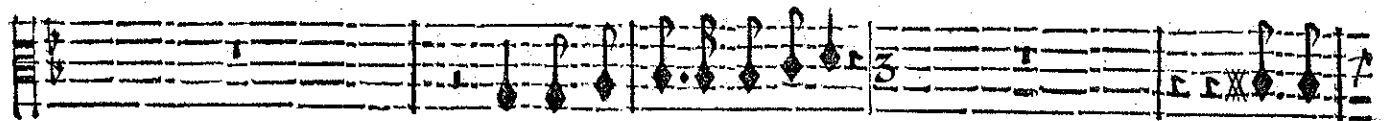


BASSE-CONTINUE.



ez en quels lieux je vous laisse.

Les plai-firs vous suivront sans cesse.



Puis-je rien voir que vos appas?

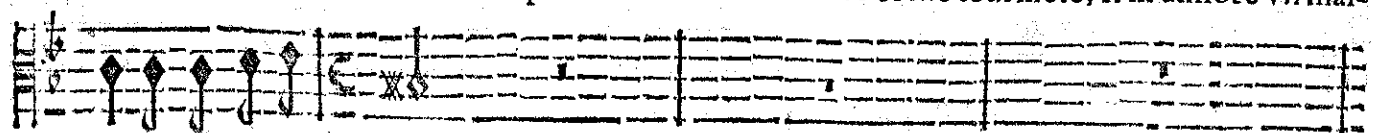
En est-



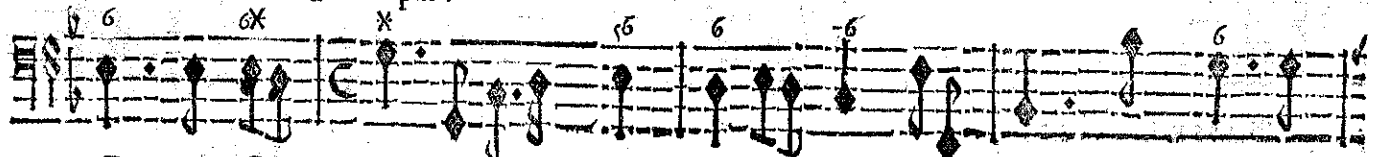
BASSE-CONTINUE.



Un noir pressentiment me trouble & me tourmente, Il m'annonce vn mal-



il où vous n'estes pas?

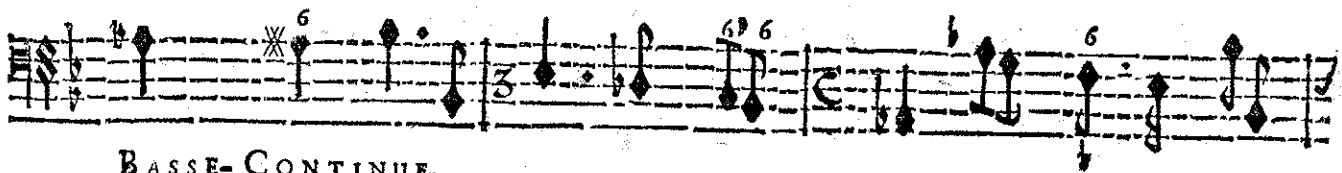
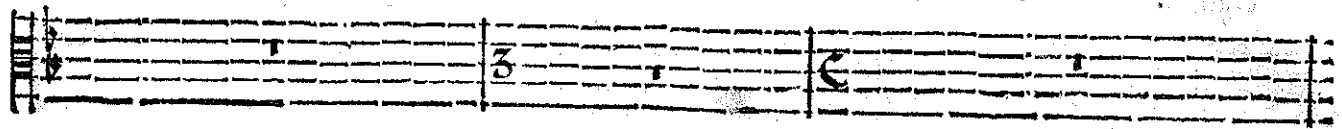


BASSE-CONTINUE.

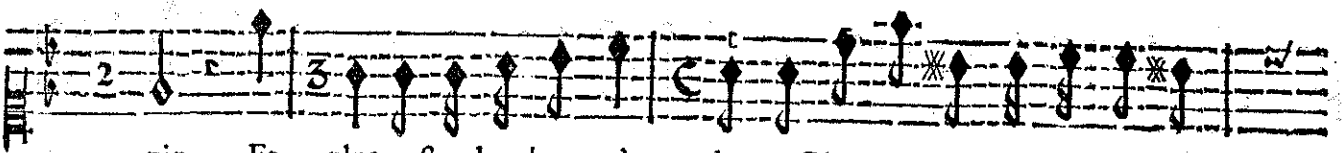
ACTE CINQUIESME.



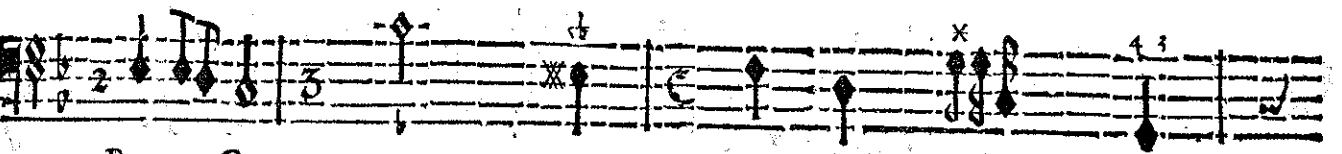
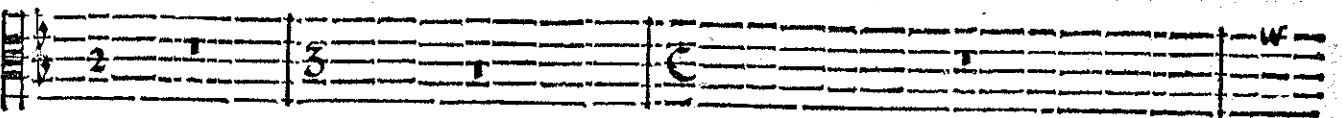
heur que je veux prevenir ; Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



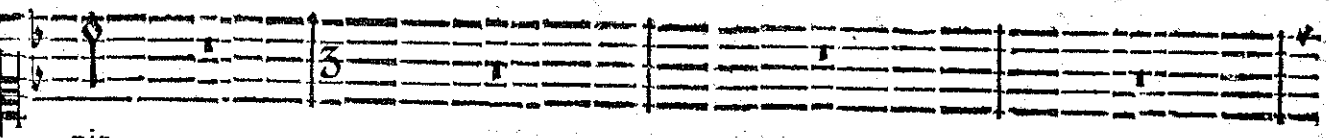
BASSE-CONTINUE.



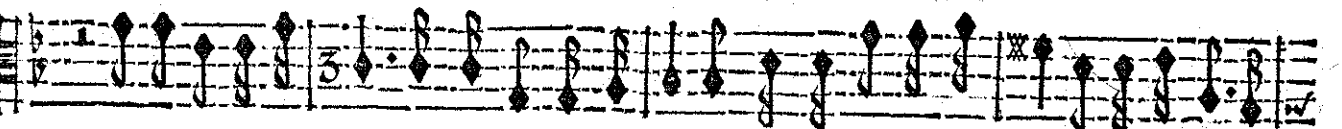
nir. Et plus nostre bonheur m'en- chante, Plus je crains de le voir fi-



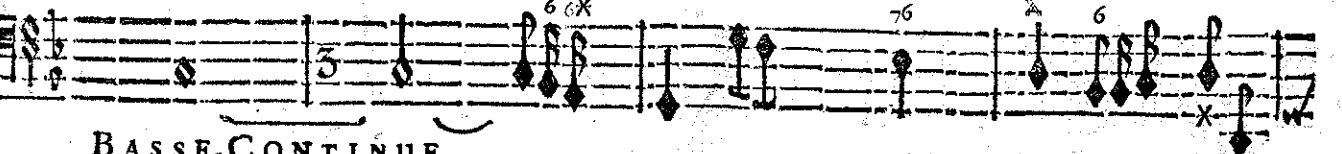
BASSE-CONTINUE.



nir.



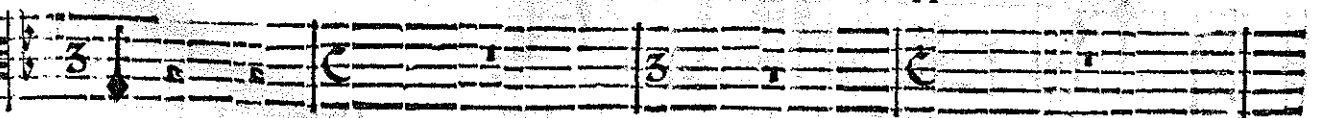
D'une vaine ter- reur pouvez-vous estre atteinte, Vo' qui faites trembler le tenebreux se-



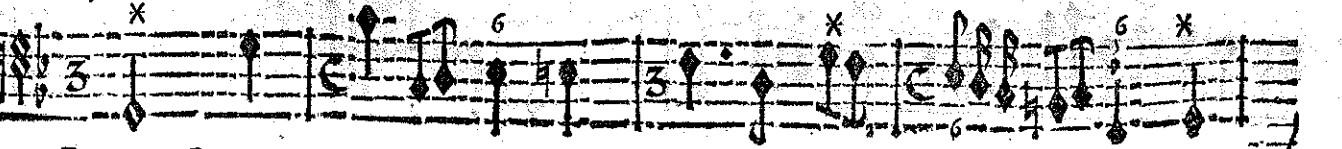
BASSE-CONTINUE.



Vous m'appre- nez à connoistre l'A- mour, L'Amour m'apprend à connoistre la

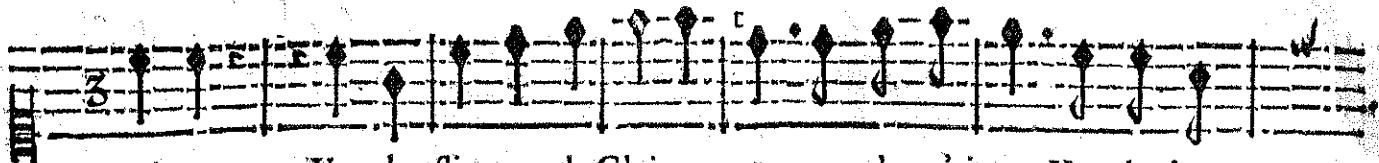


jour ?

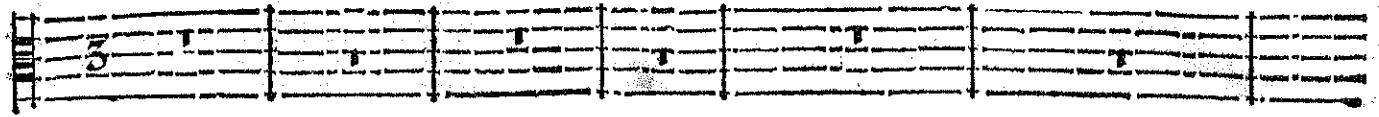


BASSE-CONTINUE.

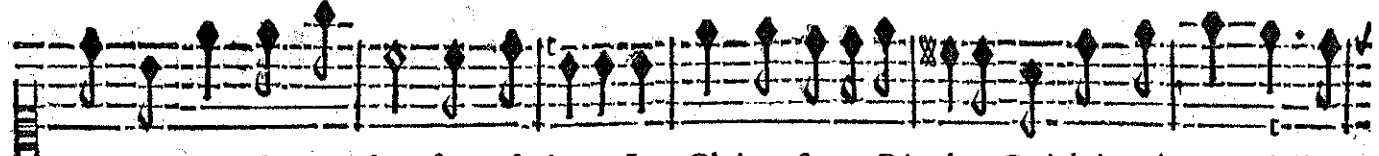
ARMIDE, TRAGÉDIE.



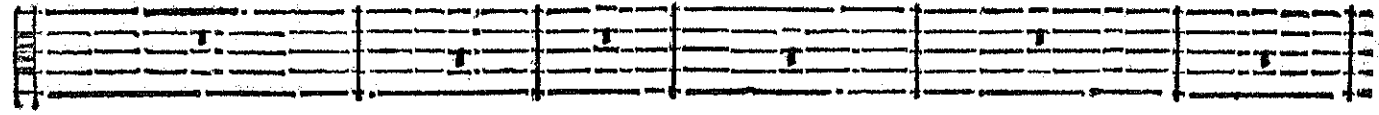
crainte. Vous bruliez pour la Gloire avant que de m'aimer, Vous la cher-



BASSE-CONTINUE.



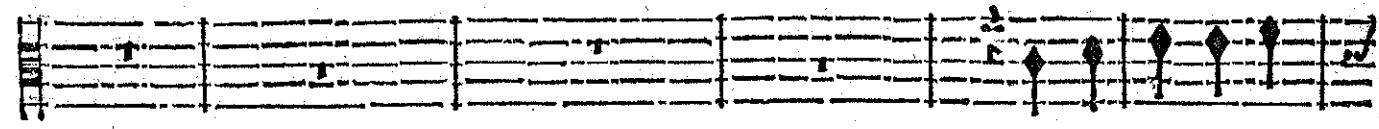
chiez part tout d'une ardeur sans esgale: La Gloire est une Rivale Qui doit toujourns m'allar-



BASSE-CONTINUE.

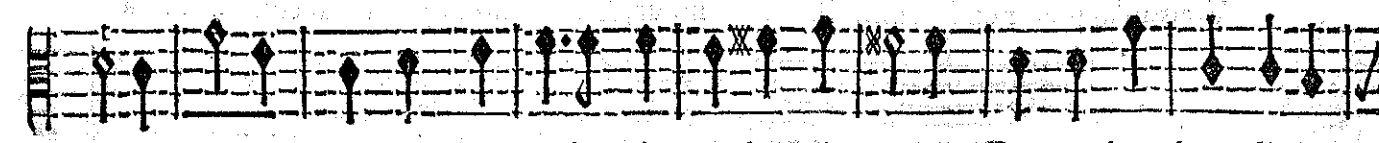
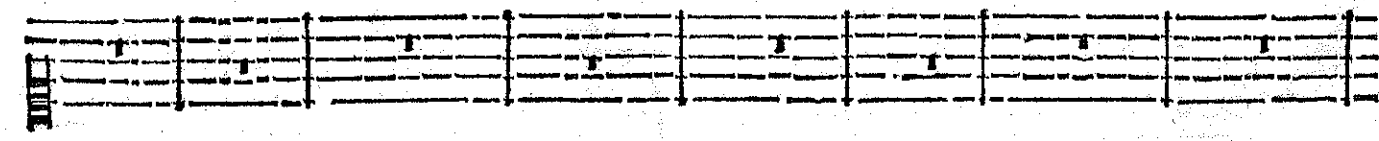


mer. La Gloire est une Rivale Qui doit toujourns m'allarmer.



Que j'estois infen-

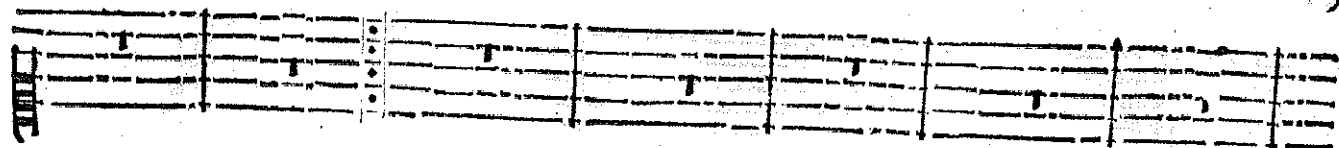
BASSE-CONTINUE.



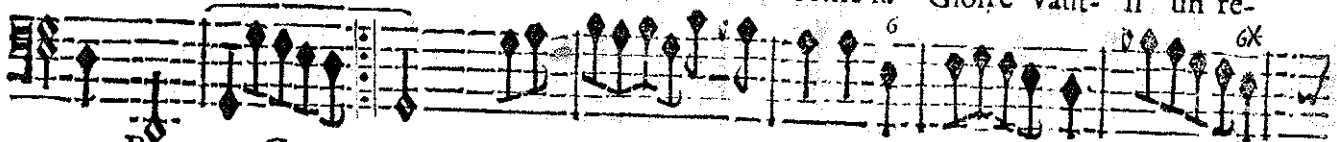
sé de croire Qu'un vain Laurier donné par la Victoire, De tous les biens fût le



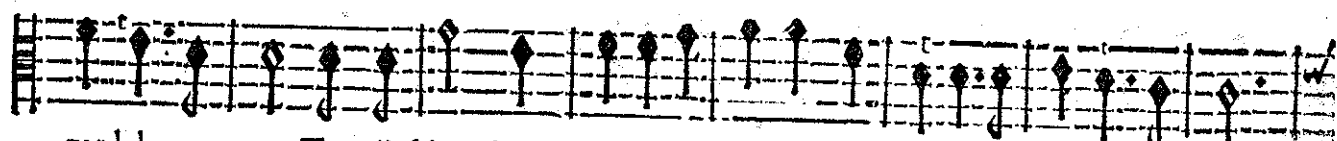
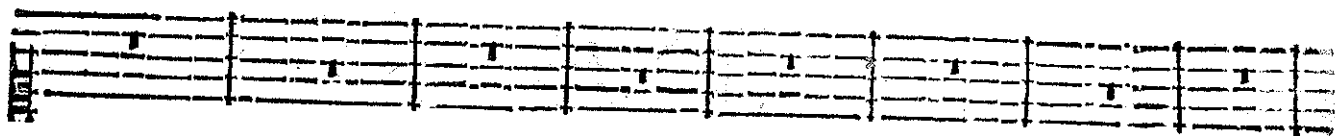
BASSE-CONTINUE.



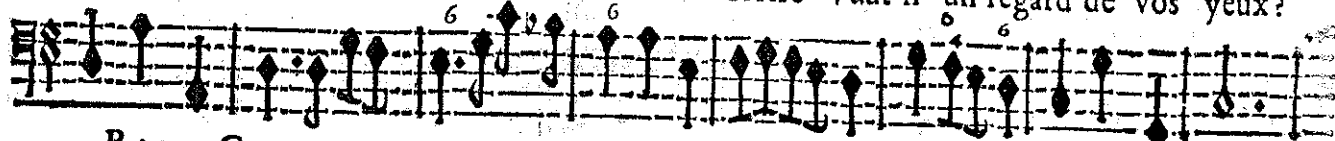
plus precieux! cieux! Tout l'Esclat dont brille la Gloire vaut-il un re-



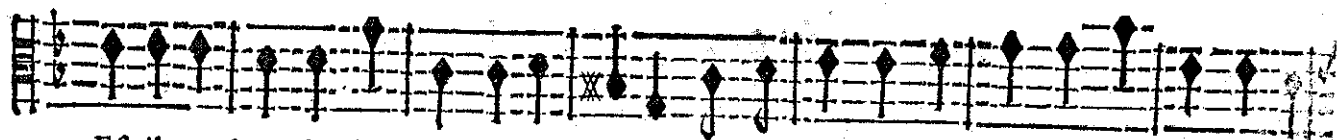
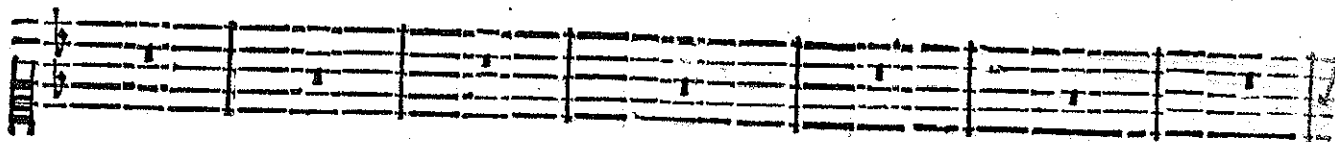
BASSE-CONTINUE.



gard de vos yeux? Tout l'esclat dont brille la Gloire Vaut-il un regard de vos yeux?



BASSE-CONTINUE.



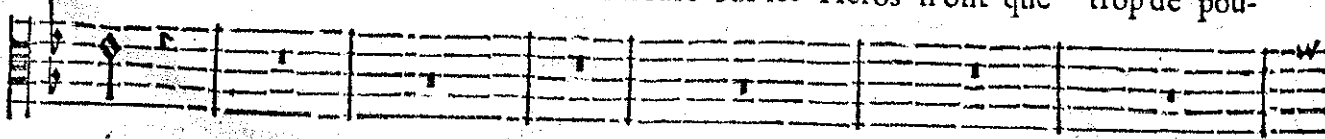
Est-il un bien si charmant & si rare Que celui dont l'Amour veut combler mon es-



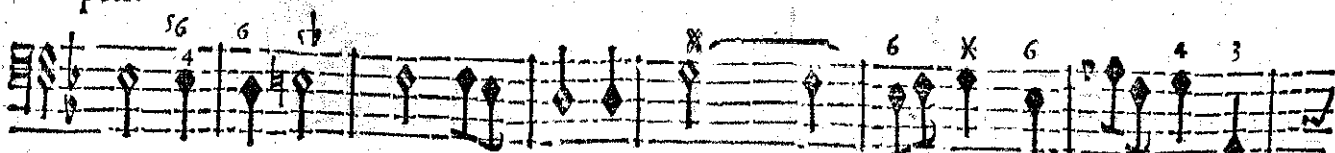
BASSE-CONTINUE.



La severe Raifon & le Devoir barbare Sur les Heros n'ont que trop de pou-

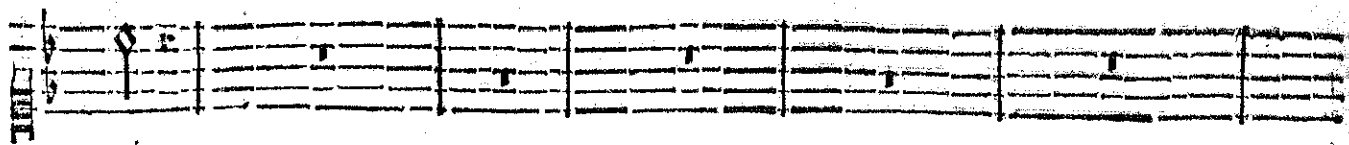


voir.



BASSE-CONTINUE.

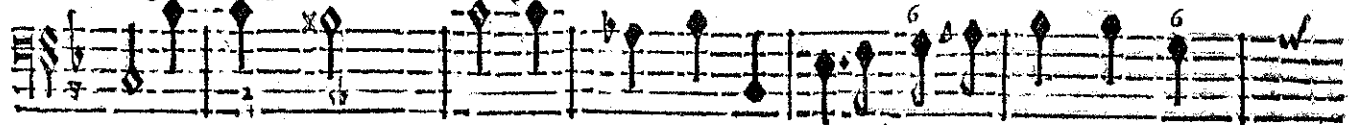
ARMIDE TRAGÉDIE.



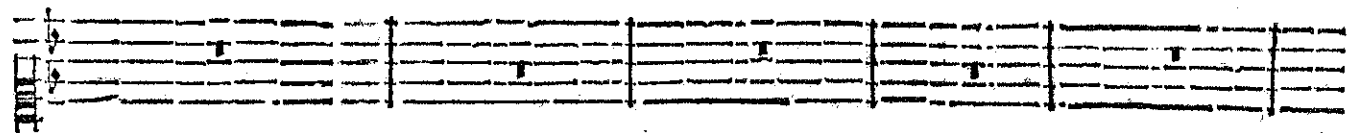
voir.



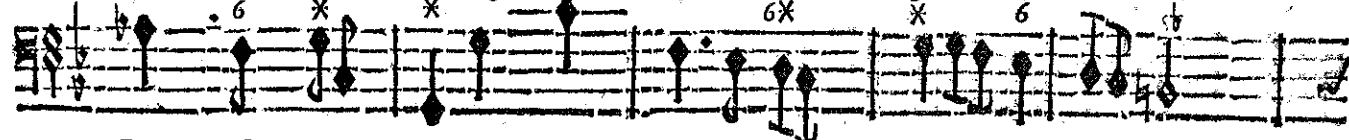
J'en suis plus amoureux plus la raison m'éclaire : Vous aimer, belle Ar.



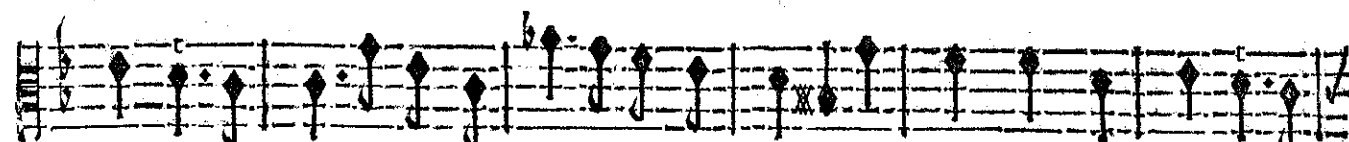
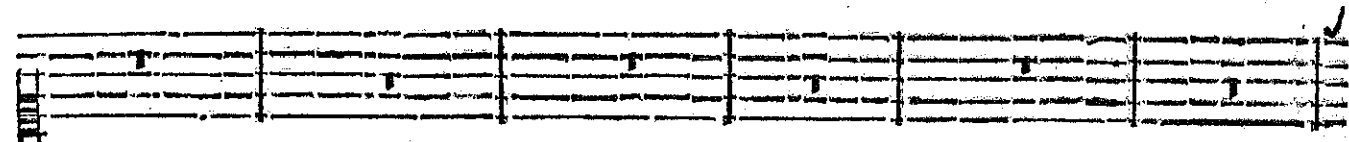
BASSE CONTINUE.



mide, est mon premier devoir, Je fais ma gloire de vous plaire, Et tout mon bon-



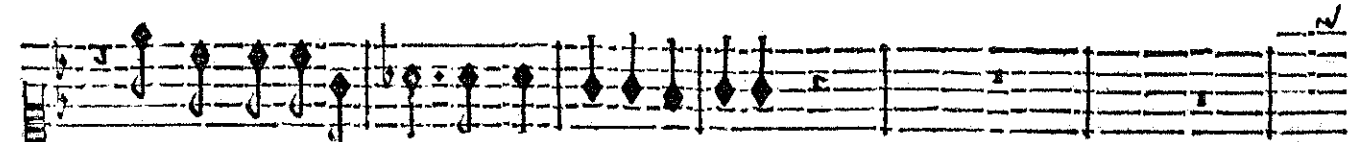
BASSE-CONTINUE.



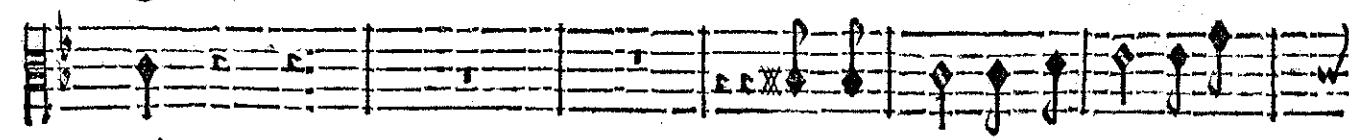
heur de vous voir. Je fais ma gloire de vous plaire, Et tout mon bonheur de vous



BASSE-CONTINUE.

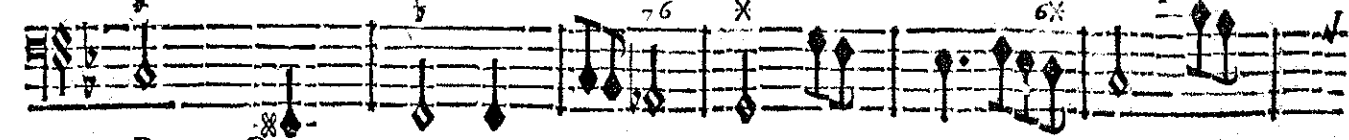


Que sous d'aimables loix mon ame est asservie !



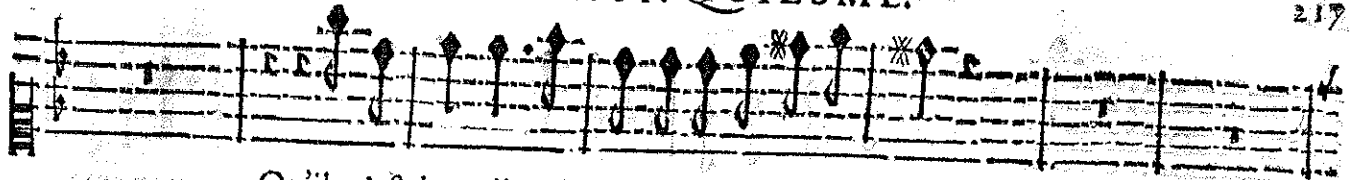
voir.

Qu'il m'est doux de vous voir parta-

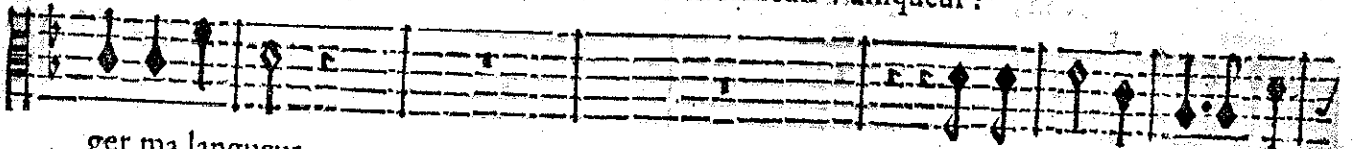


BASSE-CONTINUE.

ACTE CINQUIESME.

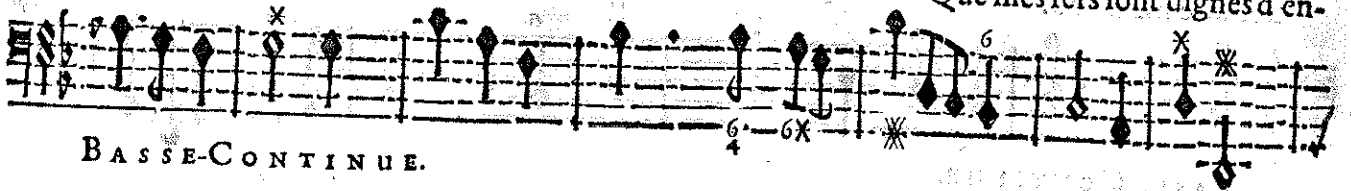


Qu'il m'est doux d'enchaîner un si fameux Vainqueur !

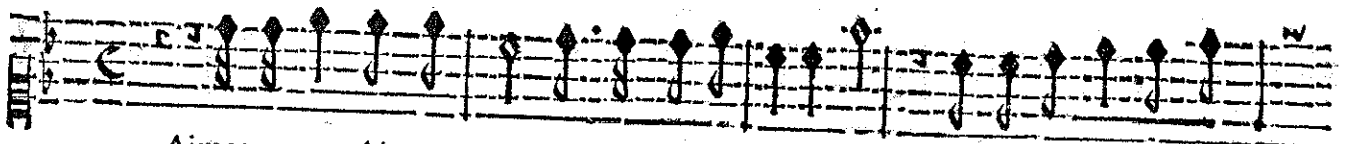


ger ma langueur.

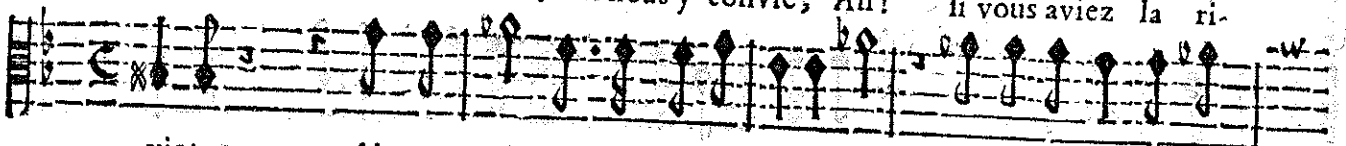
Que mes fers sont dignes d'en-



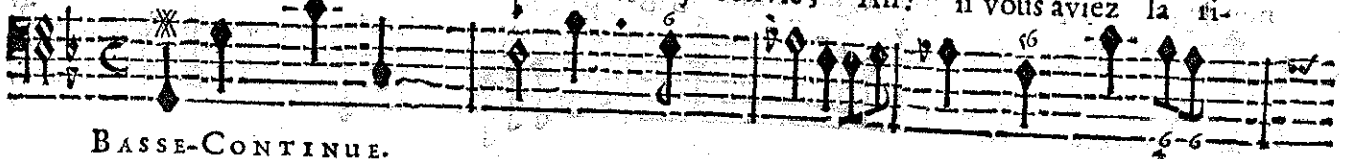
BASSE-CONTINUE.



Aimons-nous, Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-



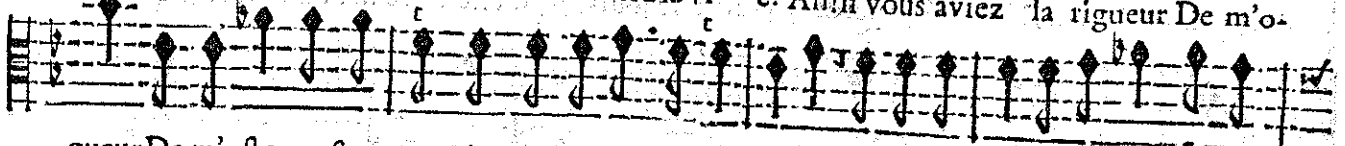
vies Aimons-nous, tout nous y convie, Ah! si vous aviez la ri-



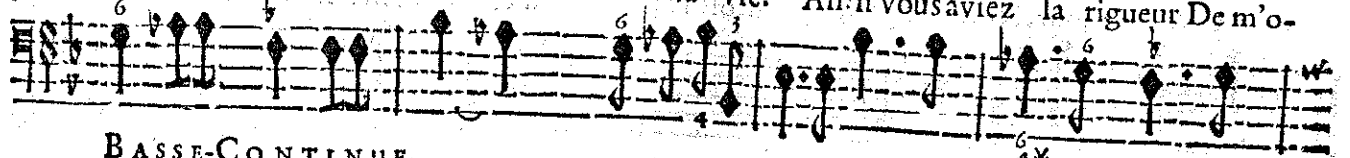
BASSE-CONTINUE.



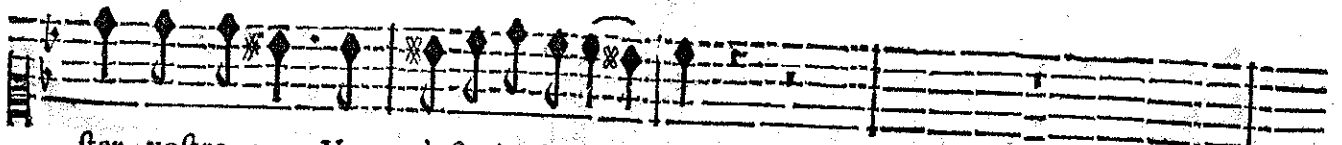
gueur De m'oster votre cœur Vous m'osteriez la vi- e. Ah! si vous aviez la rigueur De m'o-



gueur De m'oster votre cœur Vous m'osteriez la vie. Ah! si vous aviez la rigueur De m'o-



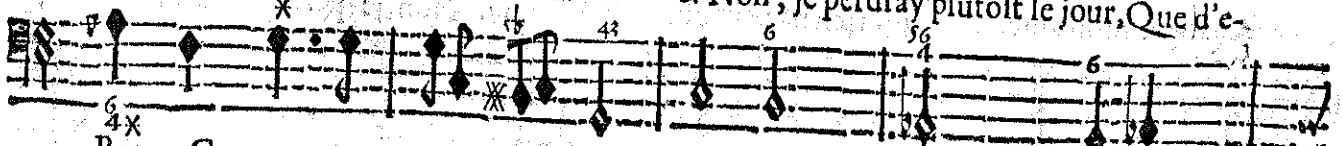
BASSE-CONTINUE.



ster votre cœur Vous m'osteriez la vi- e.



ster votre cœur Vous m'osteriez la vi- e. Non, je perdray plutôt le jour, Que d'e-



BASSE-CONTINUE.

Ee

ARMIDE, TRAGEDIE.

Non, rien ne peut changer mon ame. Non, non, rien ne peut chäger mon ame.

steindre ma flâme. Non,

Non, je per-

BASSE-CONTINUE.

Non, je per-

non, je perdray plutôt le jour, Que de me dégager d'un si charmant amour. Non, non, je per-

dray plutôt le jour, Non, non, je perdray plutôt le jour Que d'esteindre ma flâme. Non, non, rien ne

BASSE-CONTINUE.

dray plutôt le jour, Non, je perdray plutôt le jour Que d'esteindre ma flâme, Non, non, rien ne

peut changer mon ame. Non, non, rien ne peut chäger mon ame. Non, non, je perdray plutôt le jour,

peut changer mon ame. Non, non, rien ne peut chäger mon ame. Non, je perdray plutôt le jour,

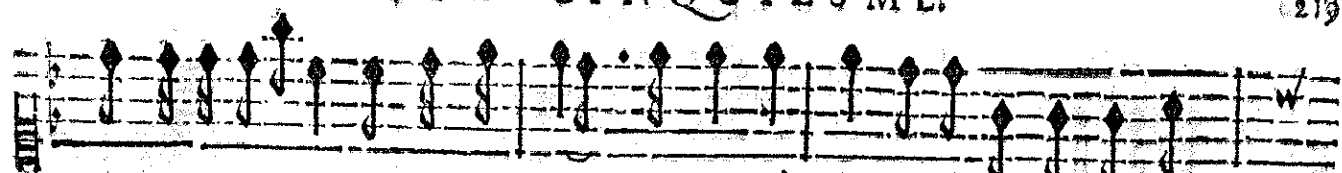
BASSE-CONTINUE.

peut changer mon ame. Non, non, rien ne peut chäger mon ame. Non, je perdray plutôt le jour,

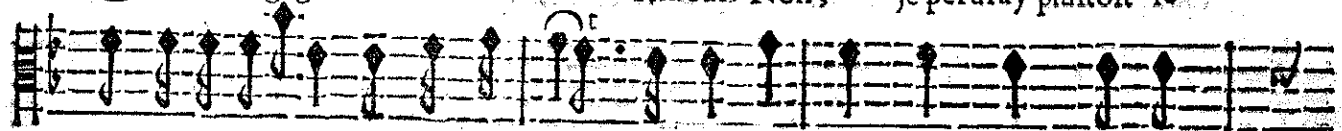
peut changer mon ame. Non, non, rien ne peut chäger mon ame. Non, je perdray plutôt le jour,

BASSE-CONTINUE.

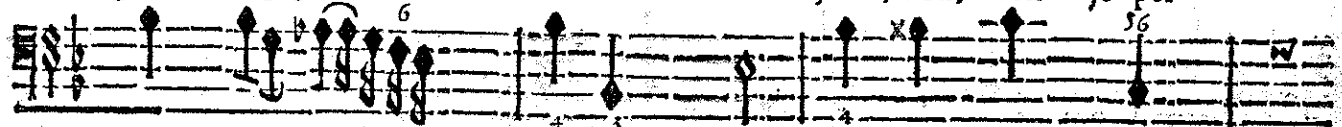
ACTE CINQUIESME.



Que de me dégager d'un si charmant Amour. Non, je perdray plustost le



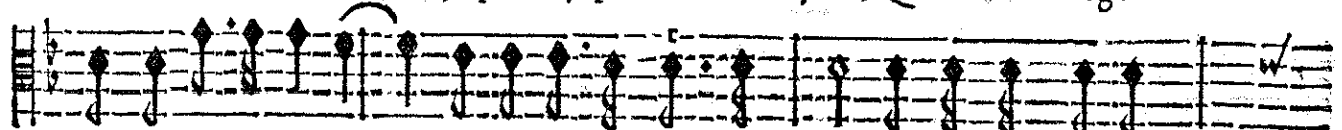
Que de me dégager d'un si charmant Amour. Non, non, non, non je per-



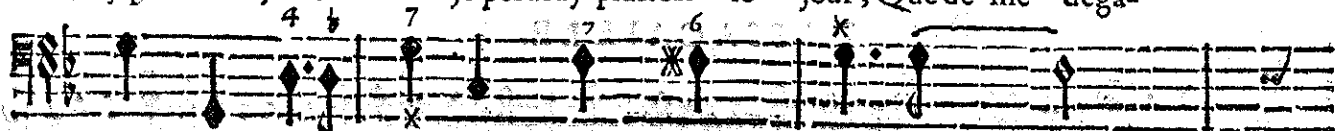
BASSE-CONTINUE.



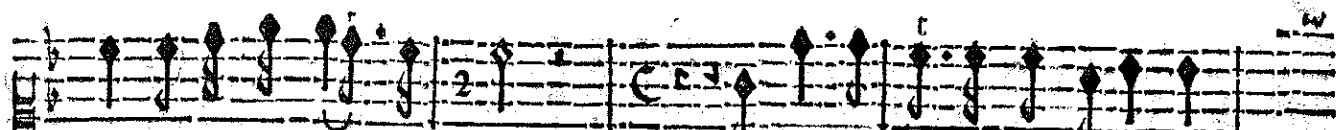
jour, Non, non, non, non je perdray plustost le jour, Que de me déga-



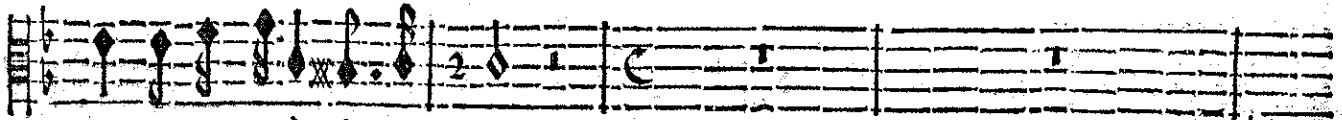
dray plustost le jour, Non je perdray plustost le jour, Que de me déga-



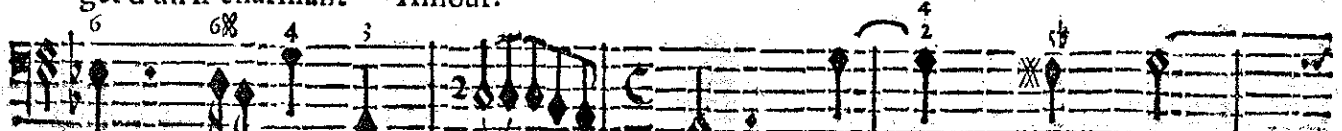
BASSE-CONTINUE.



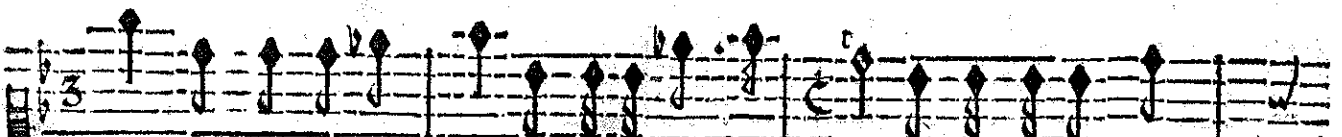
ger d'un si charmant A- mour. Tesmoins de nostre amour extrême,



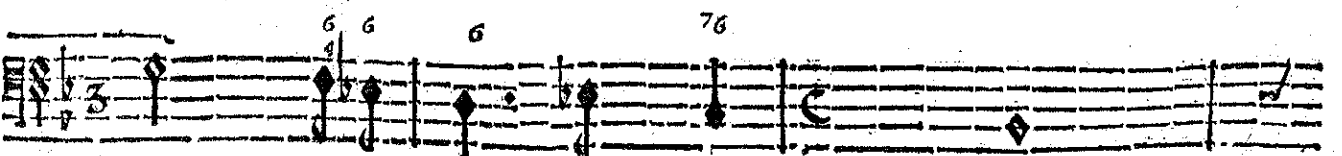
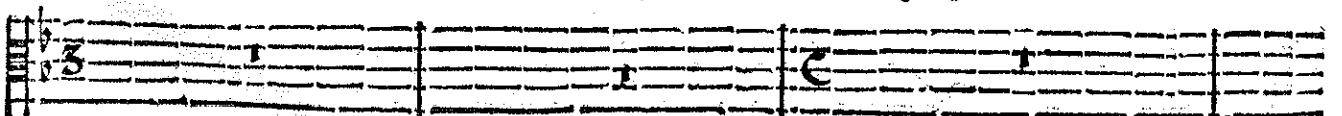
ger d'un si charmant Amour.



BASSE-CONTINUE.



Vous, qui suivez mes loix dans ce sejour heu- reux Jusques à mon re-



BASSE-CONTINUE.

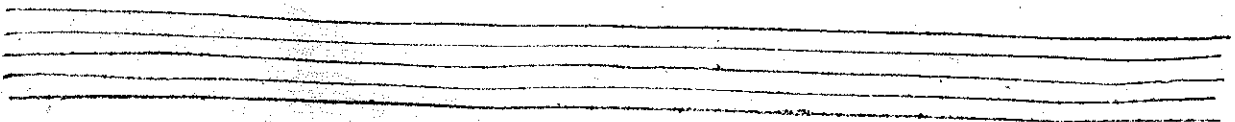
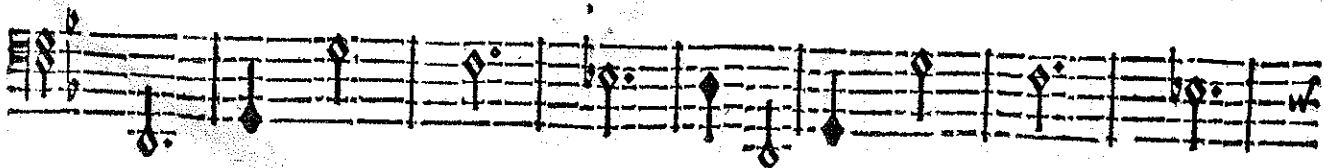
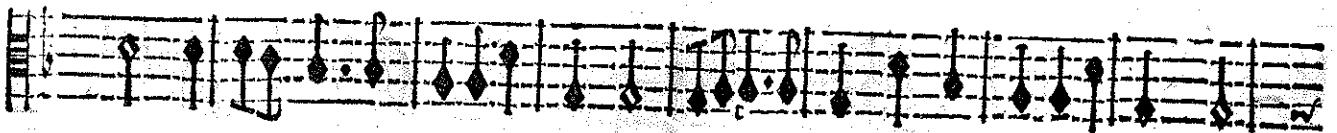
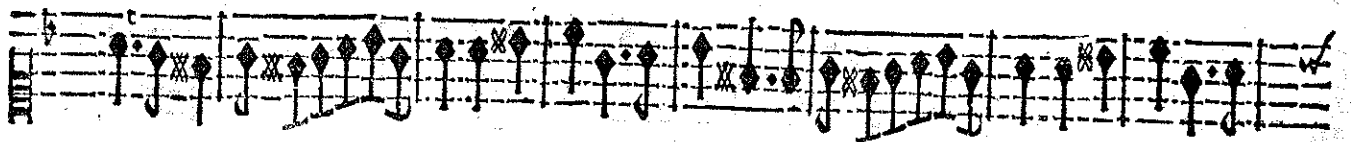
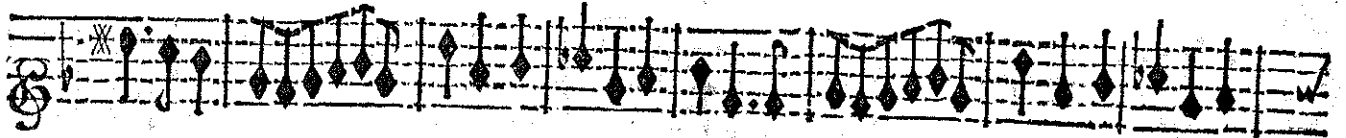
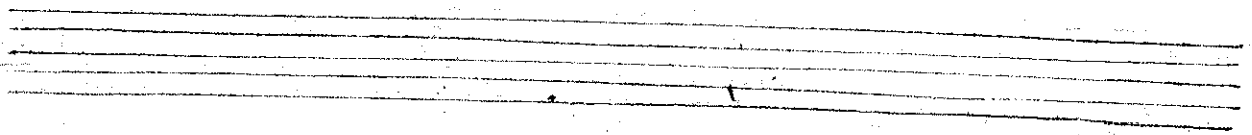
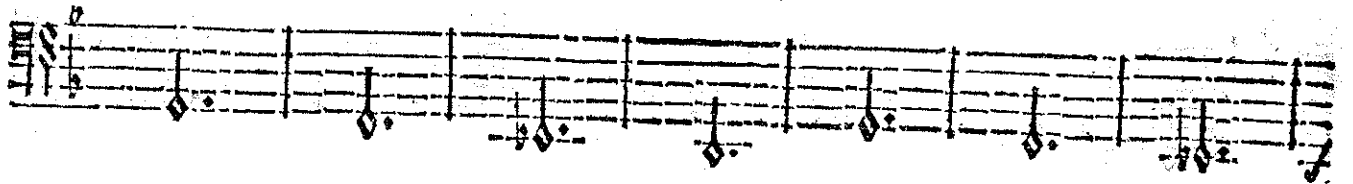
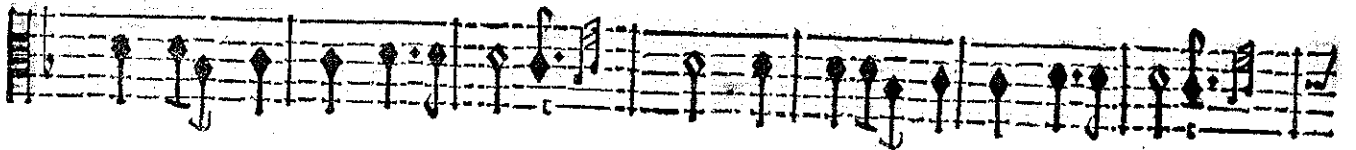
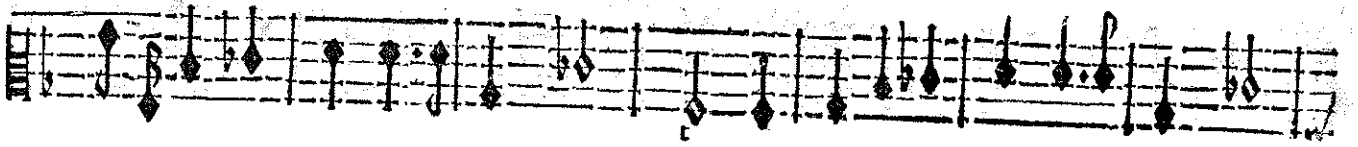
tout par d'agreables jeux; Occupez le Heros que j'aime.

BASSE-CONTINUE.

PASSACAILLE.

BASSE-CONTINUE.

ACTE CINQUIESME.



ARMIDE, TRAGEDIE.

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

FLUTES.

Second musical staff with treble clef, containing notes and rests, with some notes marked with an 'x'.

FLUTES.

Third musical staff with treble clef, containing notes and rests.

Fourth musical staff with treble clef, containing notes and rests.

Fifth musical staff with treble clef, containing notes and rests.

Two empty musical staves.

Sixth musical staff with treble clef, containing notes and rests, with the word "TOUT." written above the staff.

Seventh musical staff with treble clef, containing notes and rests.

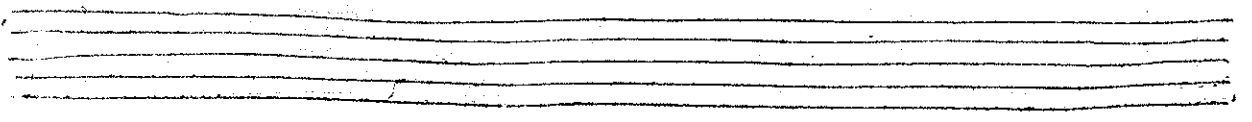
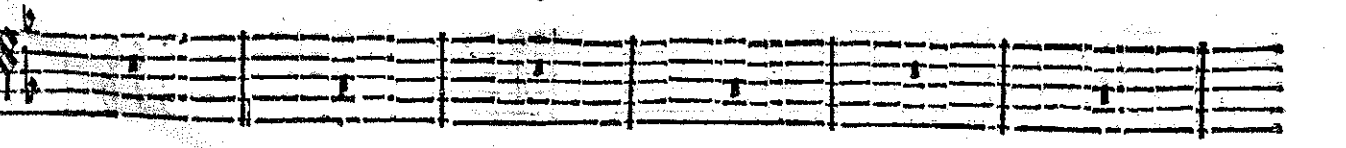
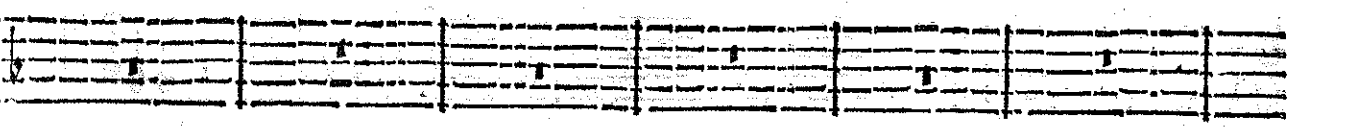
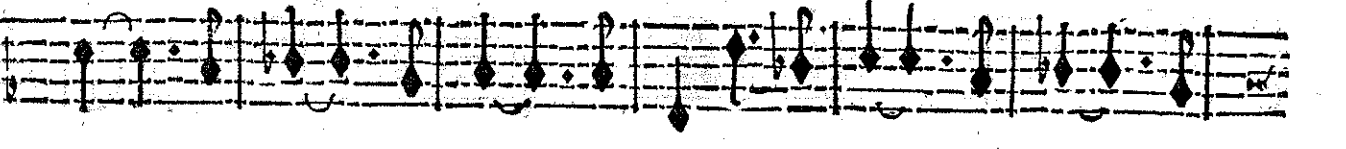
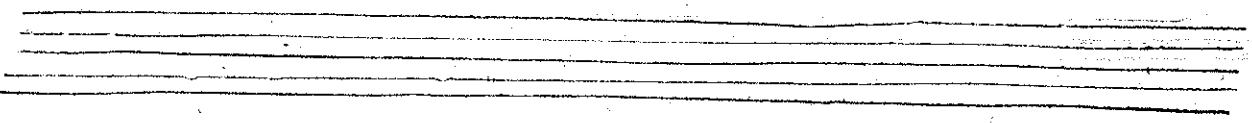
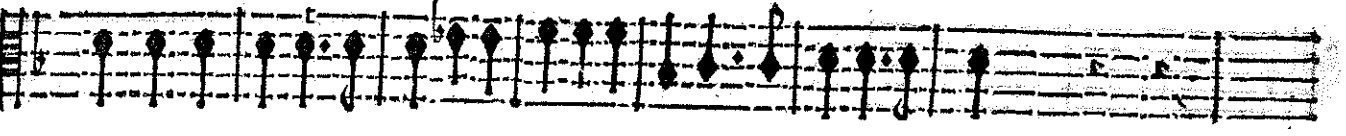
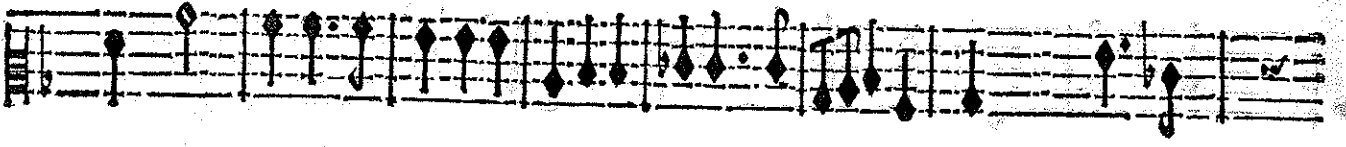
Eighth musical staff with treble clef, containing notes and rests.

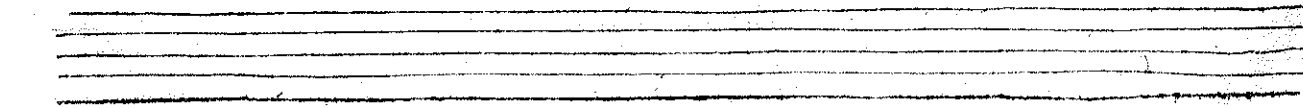
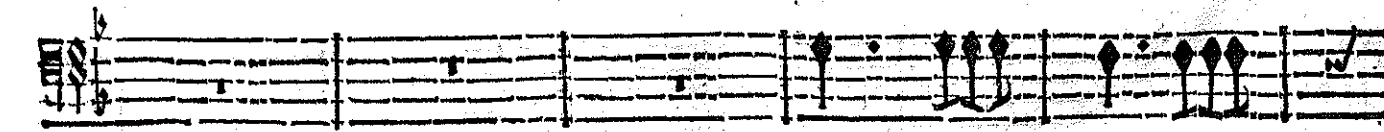
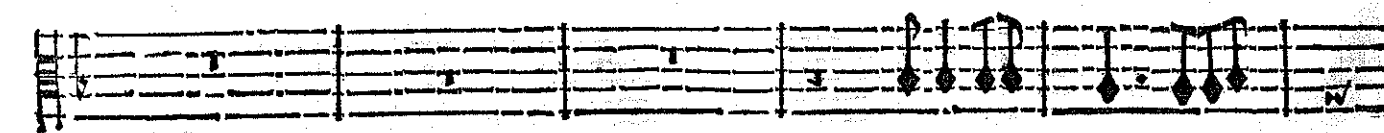
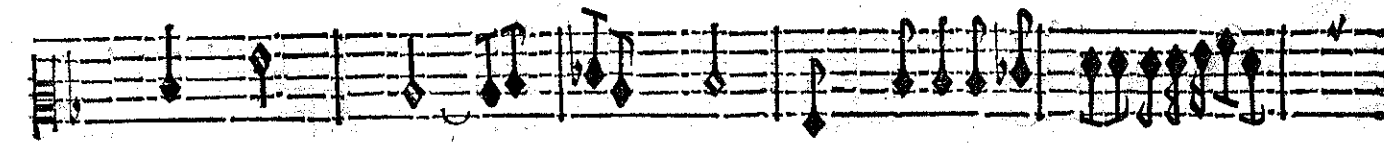
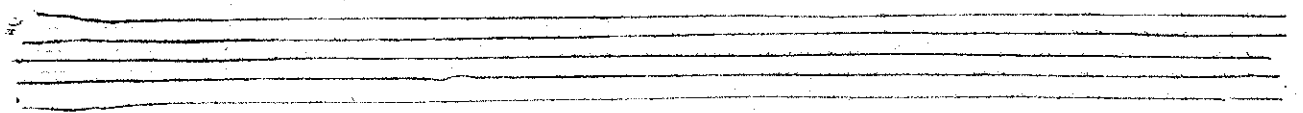
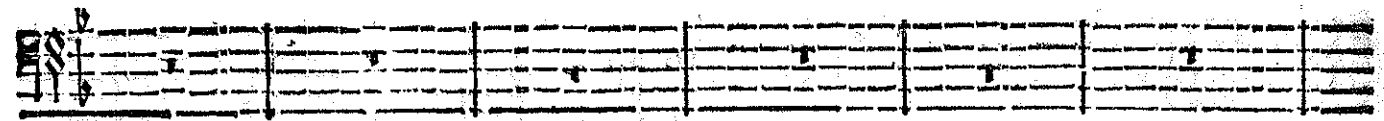
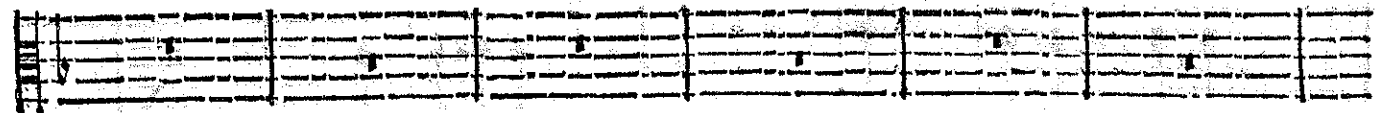
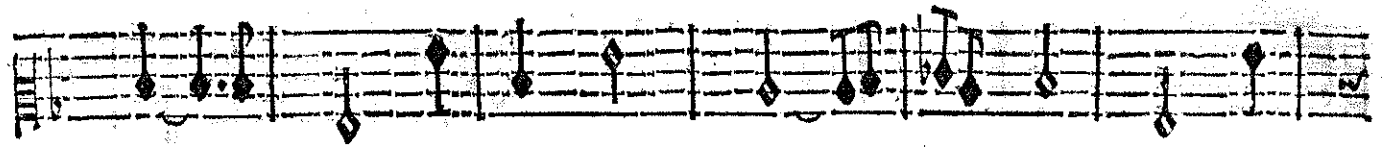
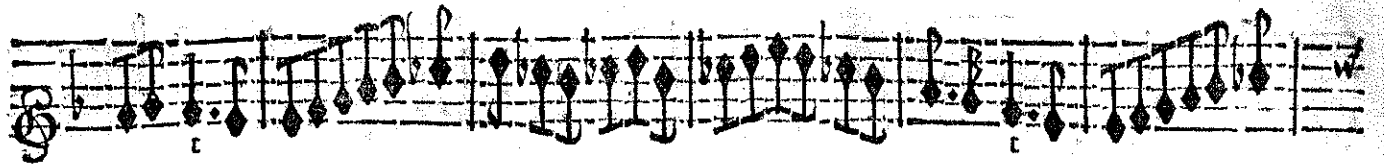
Ninth musical staff with treble clef, containing notes and rests.

Tenth musical staff with treble clef, containing notes and rests.

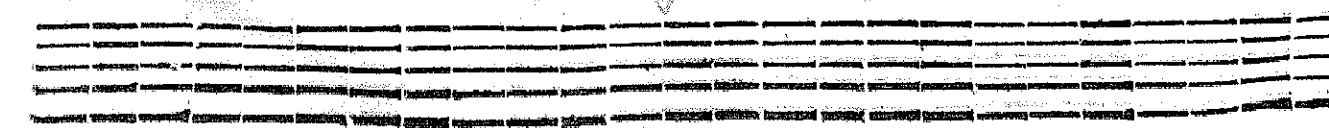
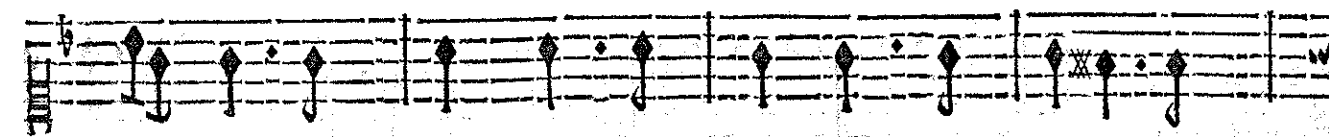
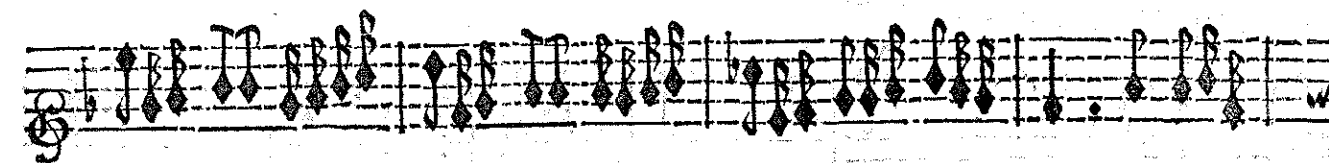
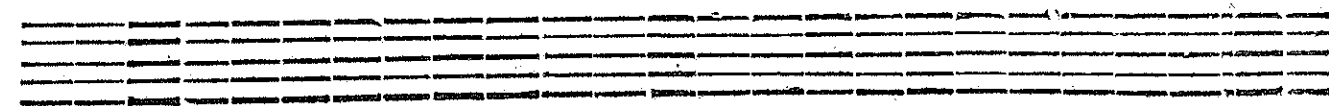
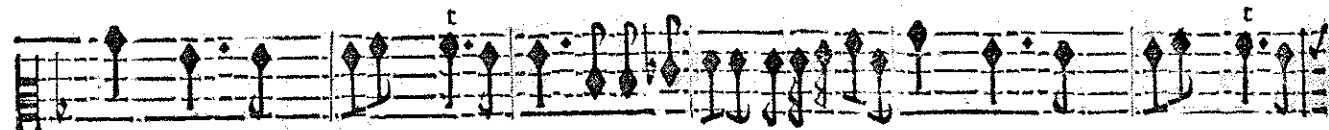
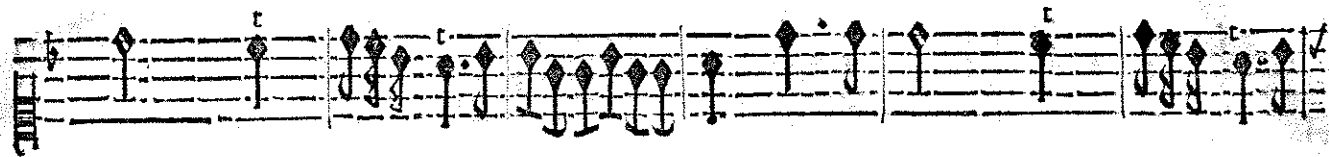
Two empty musical staves.

ACTE CINQUIESME

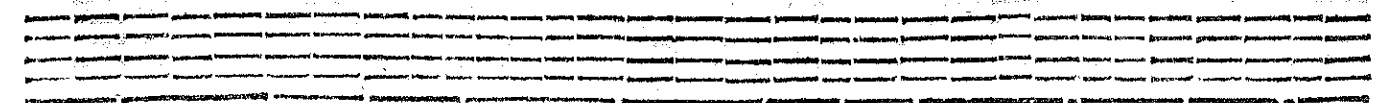
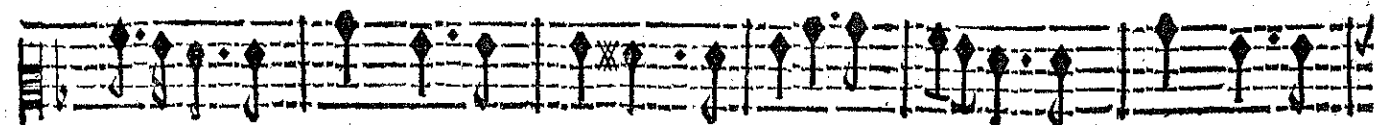
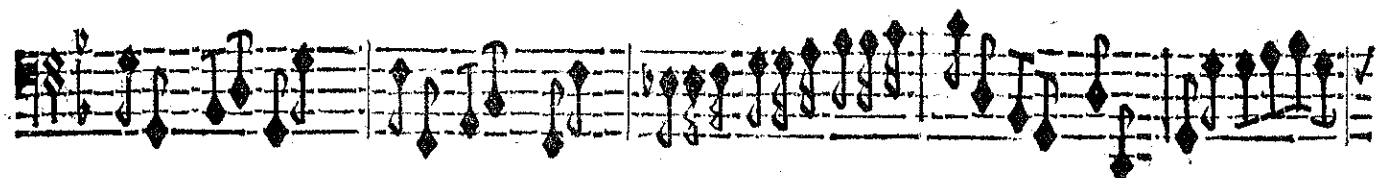
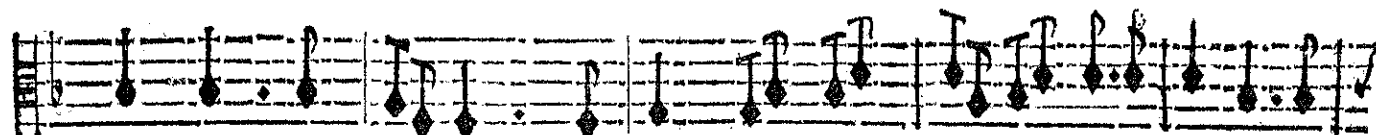
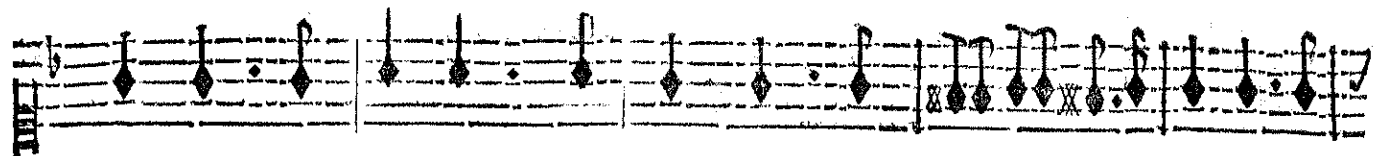
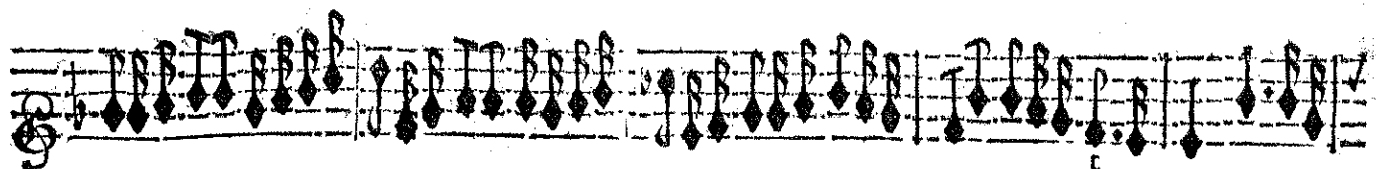


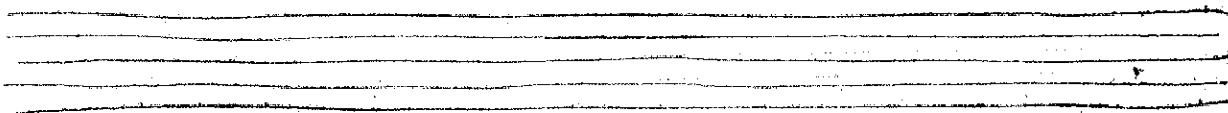
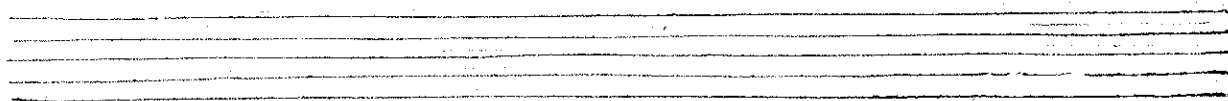
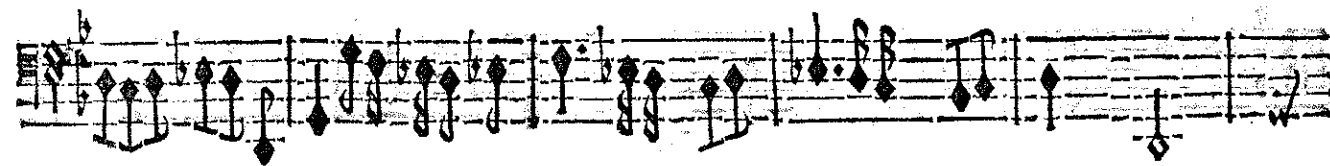
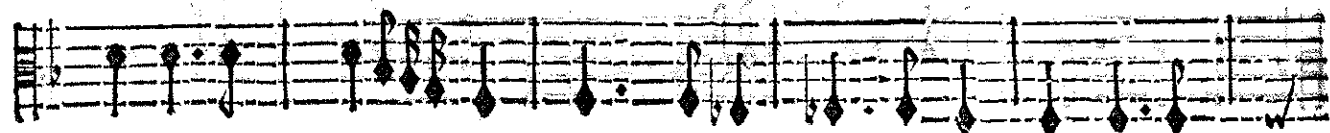


ACTE CINQUIESME.

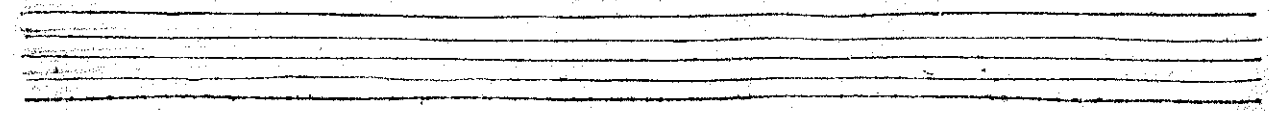
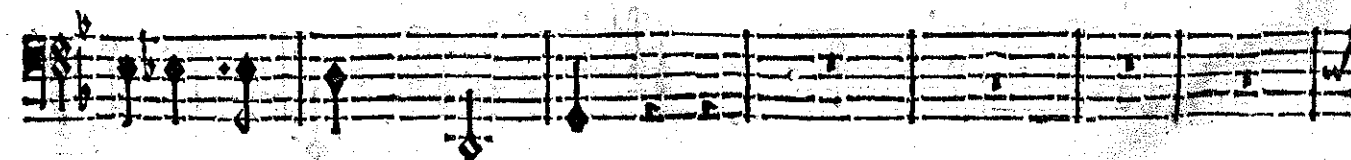
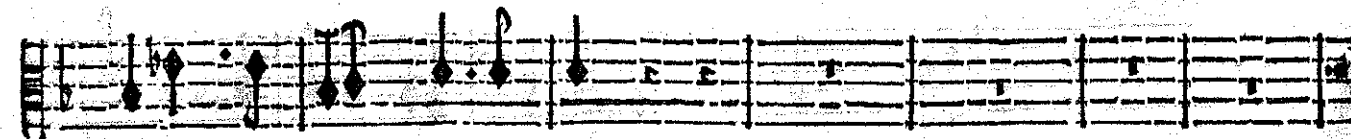
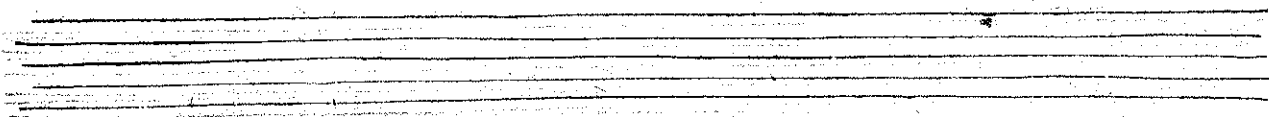
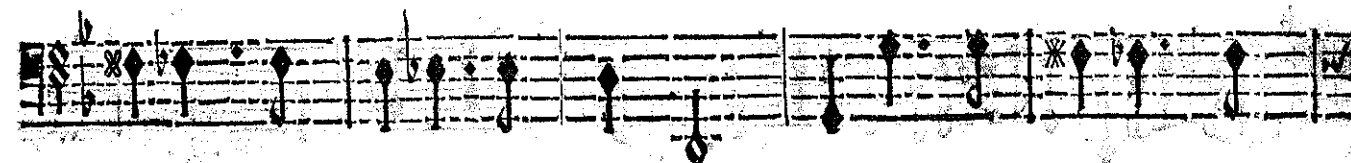
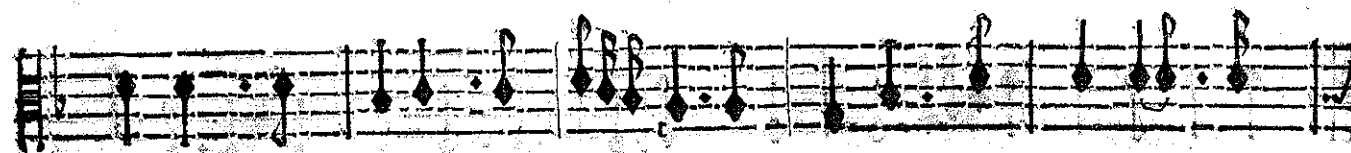
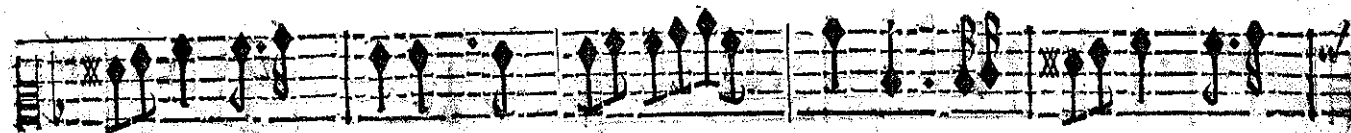
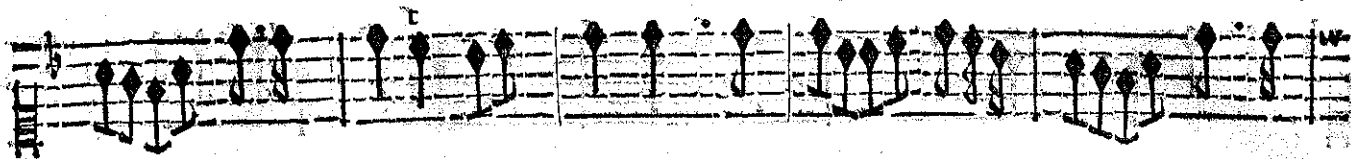
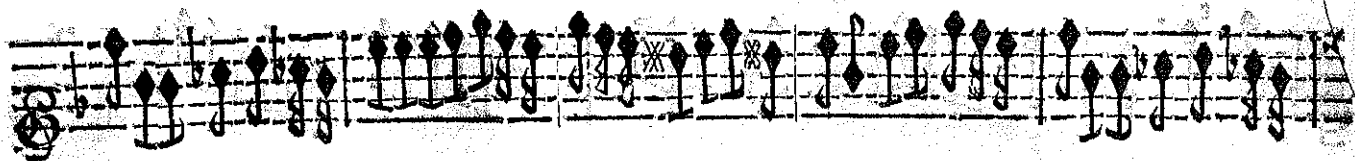


ARMIDE TRAGEDIE.

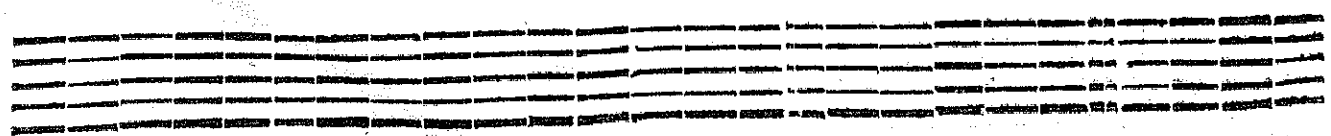
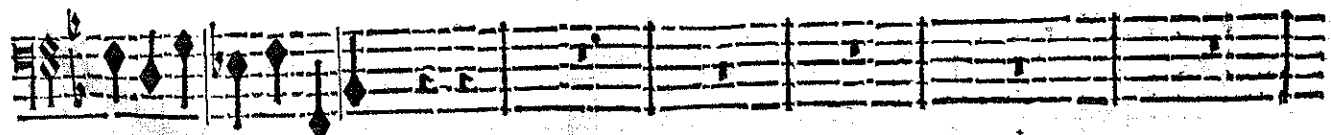
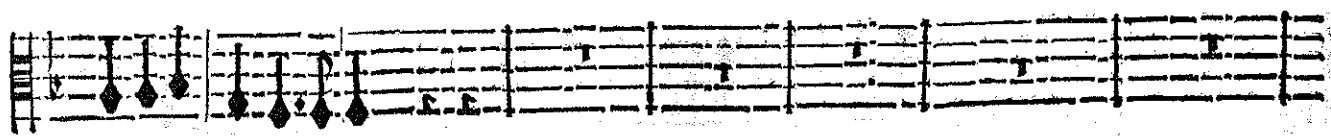
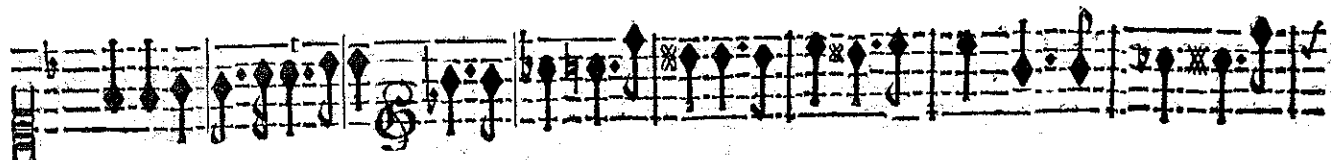
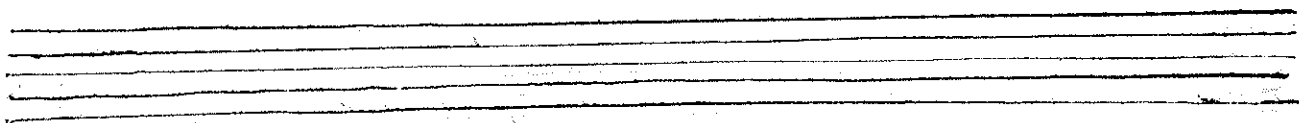
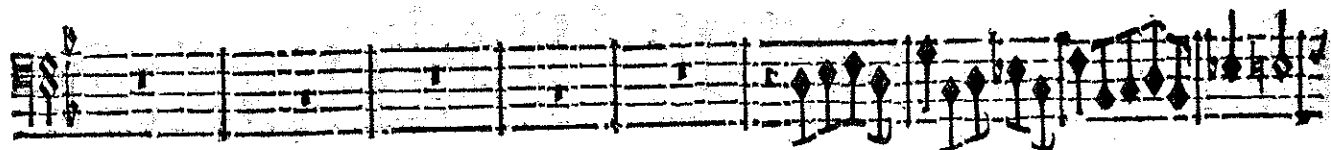
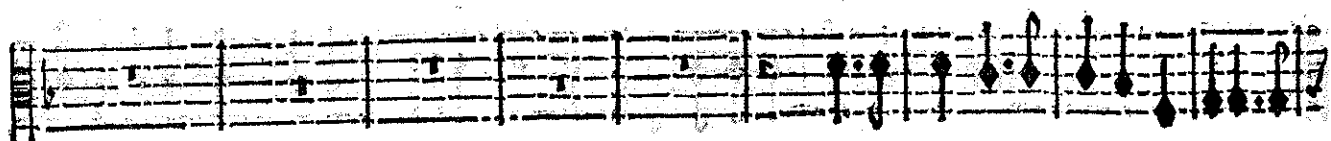
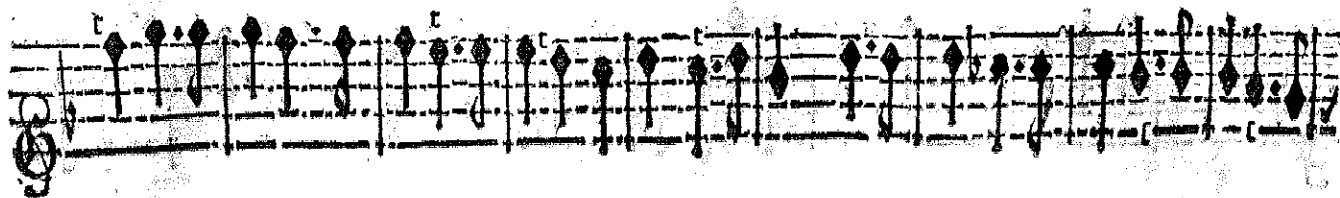




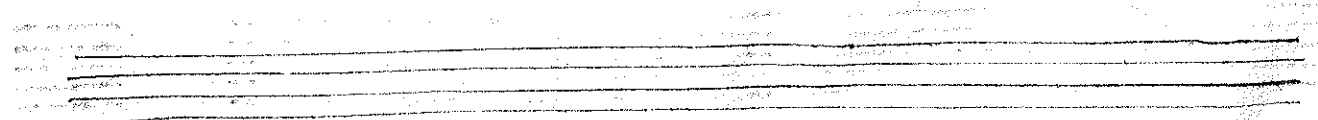
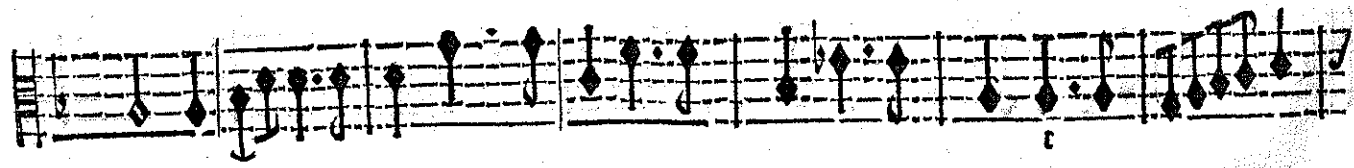
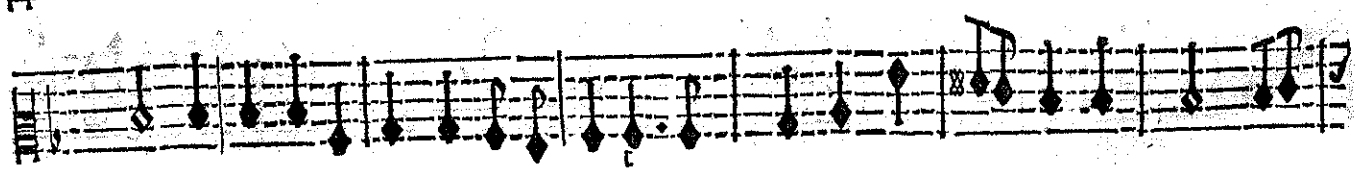
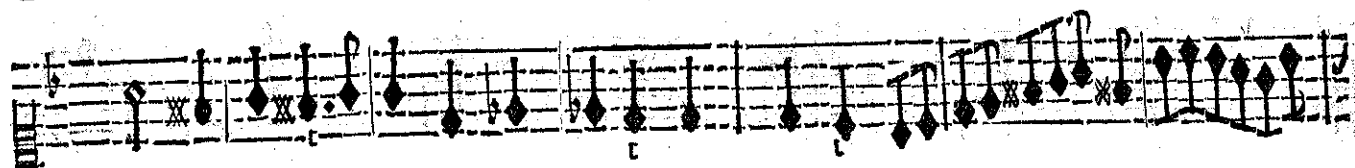
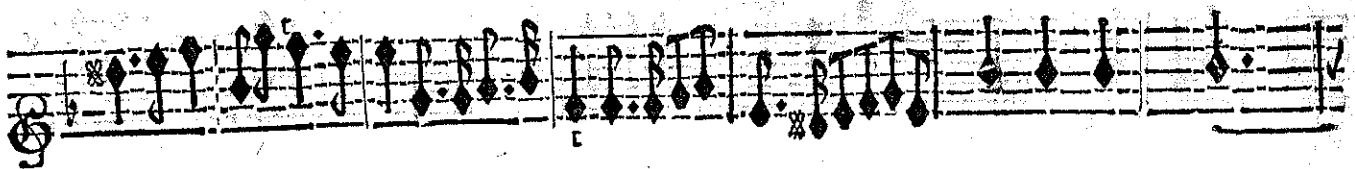
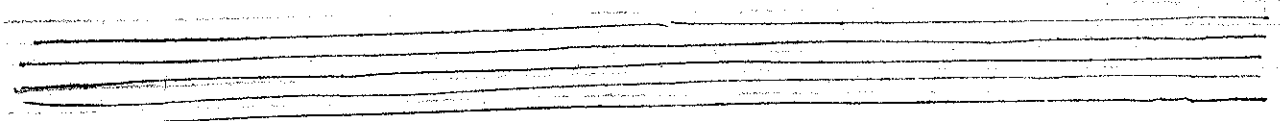
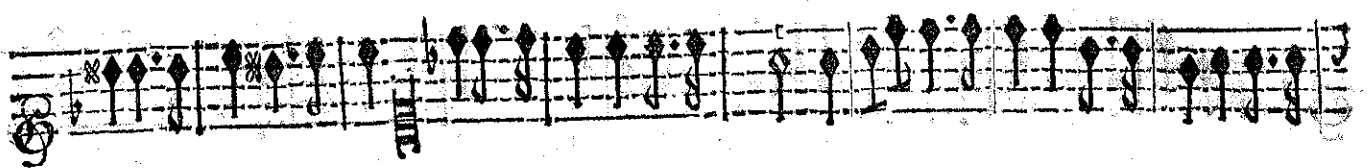
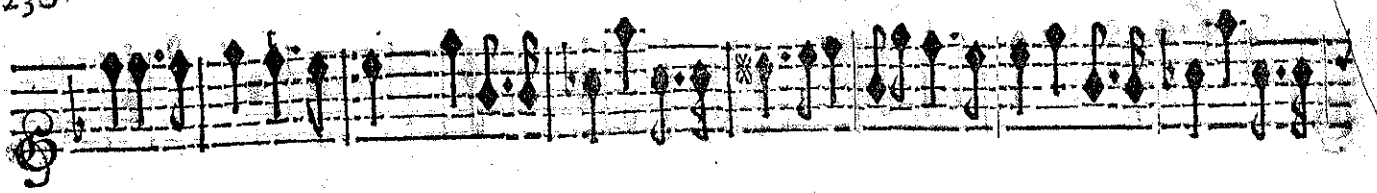
ARMIDE, TRAGÉDIE.



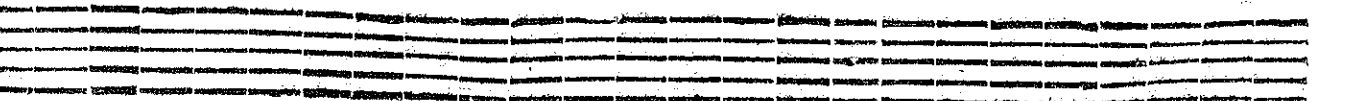
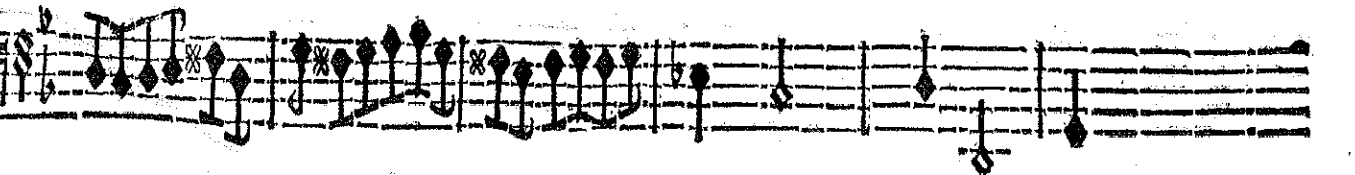
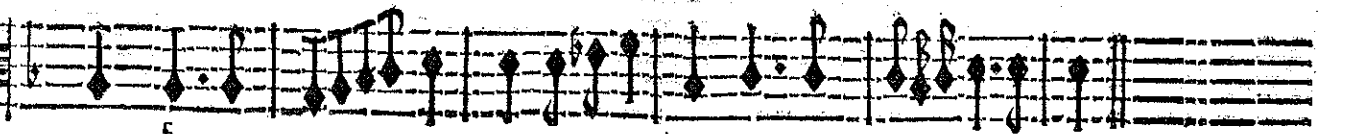
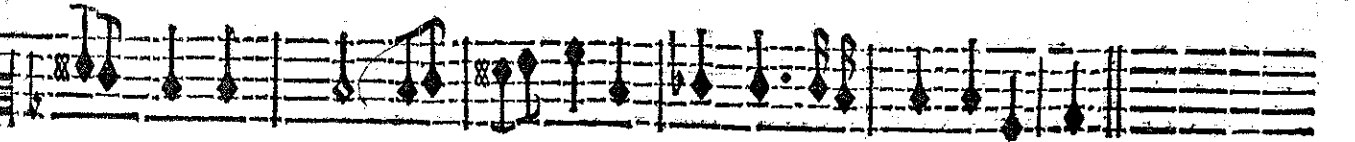
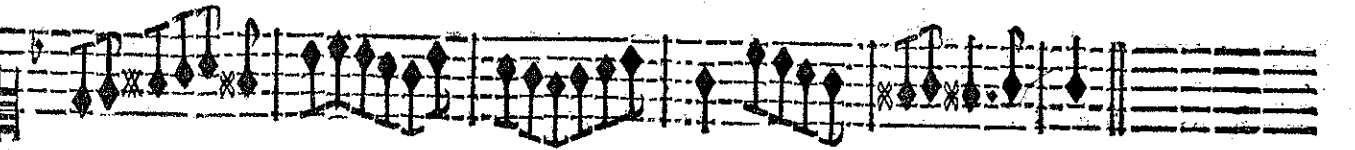
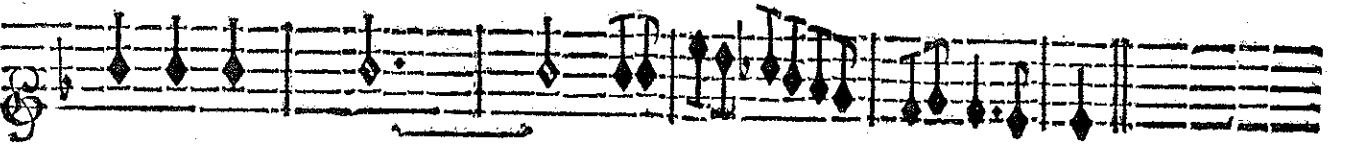
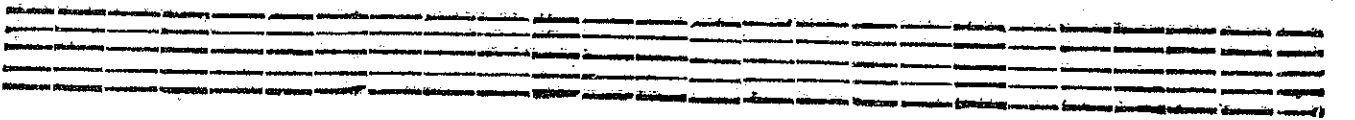
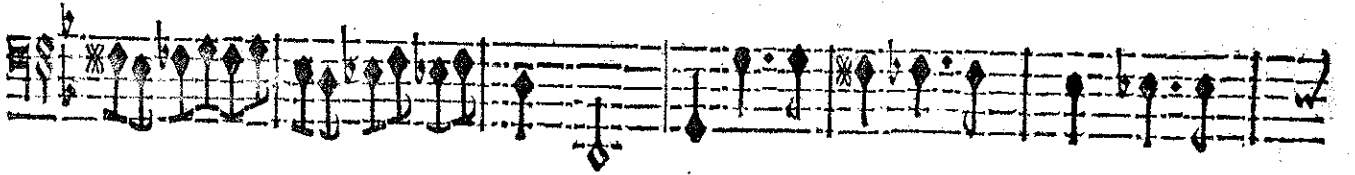
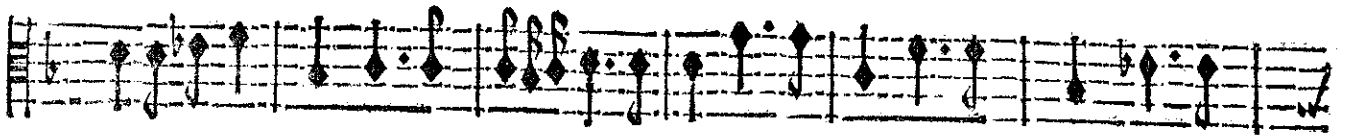
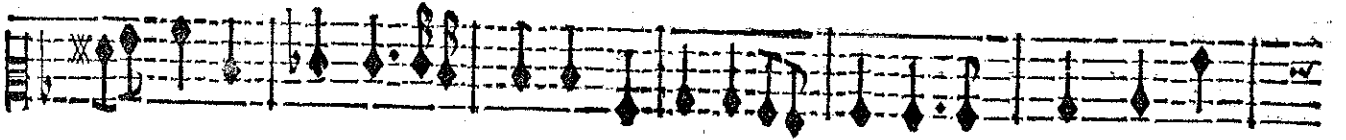
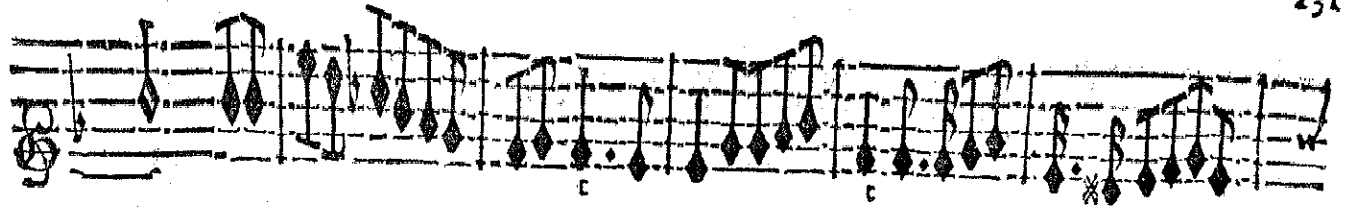
ACTE CINQUIÈME.



ARMIDE TRAGEDIE.



ACTE CINQUIESME:



ARMIDE, TRAGEDIE.

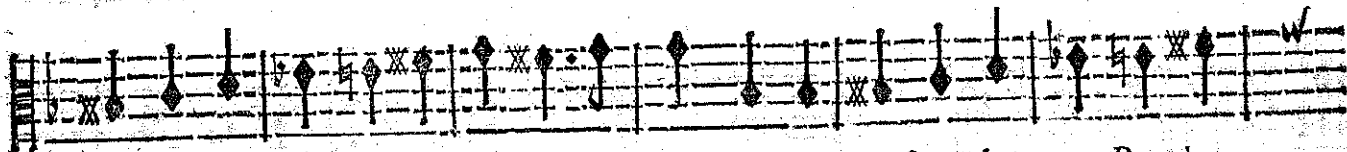
UN AMANT FORTUNE.



Les plaisirs ont choisi pour azile Ce séjour agreable & tranquile; Que ces



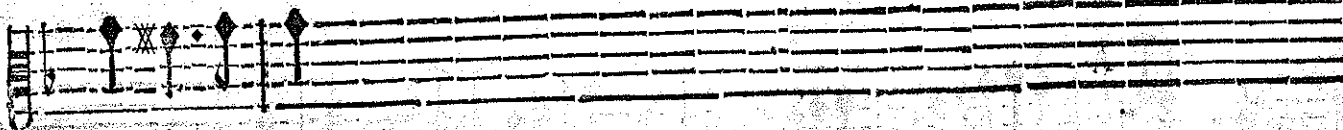
BASSE-CONTINUE.



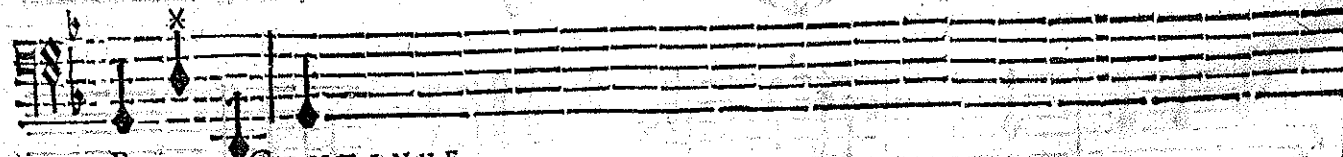
lieux sont charmants Pour les heureux Amants! Que ces lieux sont charmants Pour les



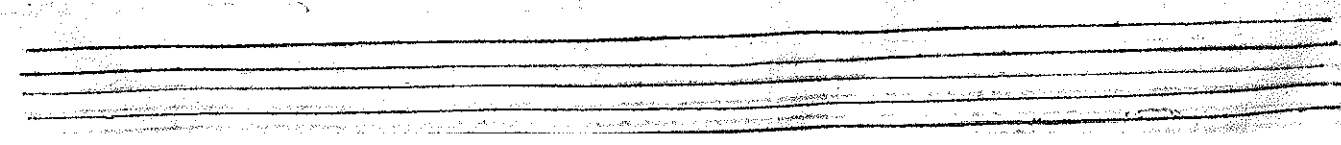
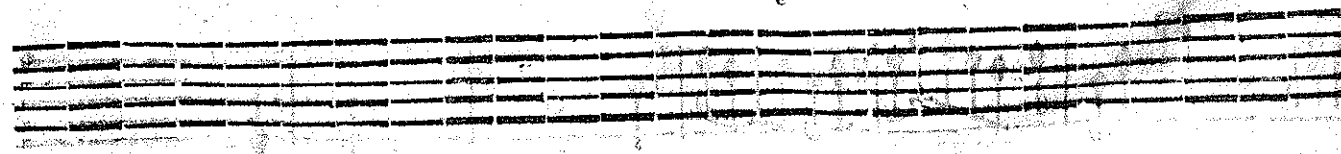
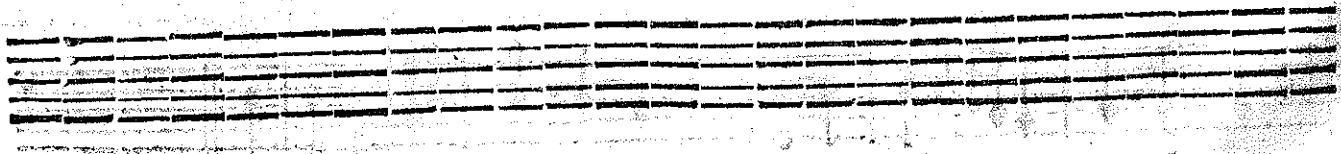
BASSE-CONTINUE.

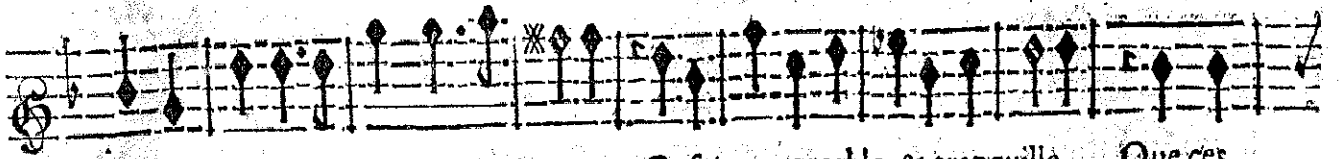


heureux Amants!

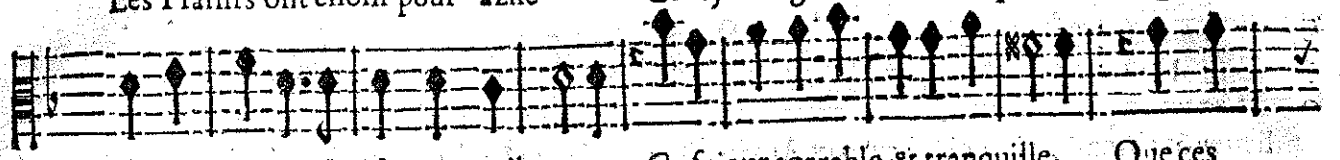


BASSE-CONTINUE.

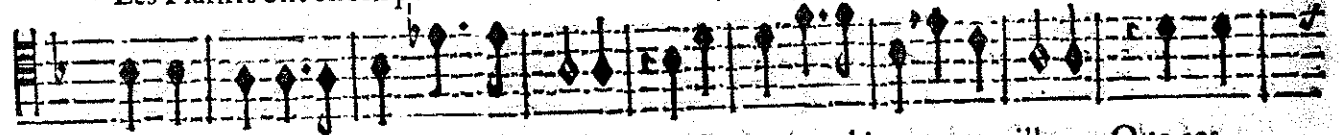




Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



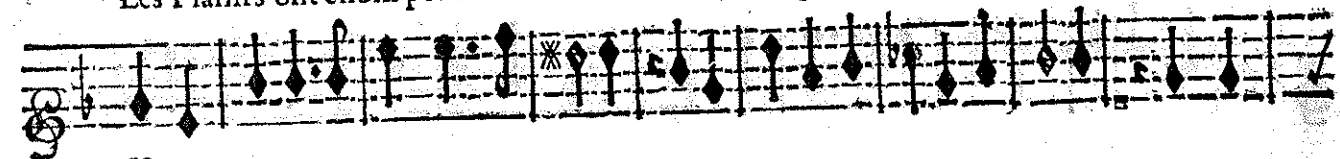
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



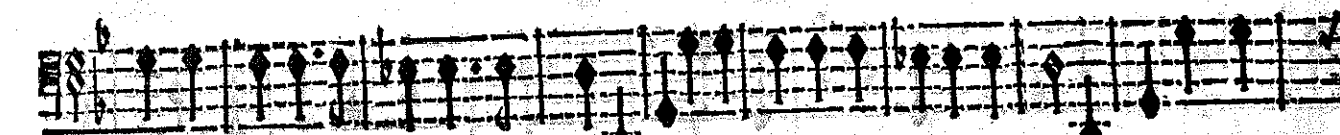
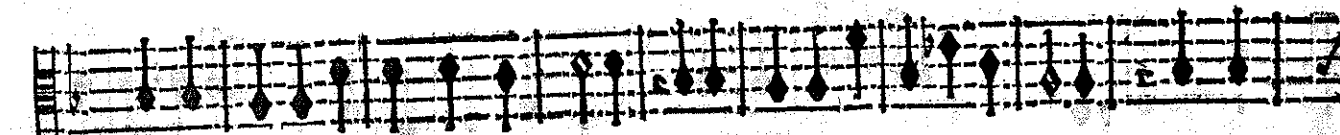
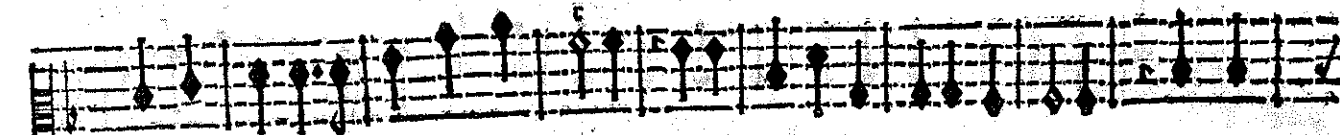
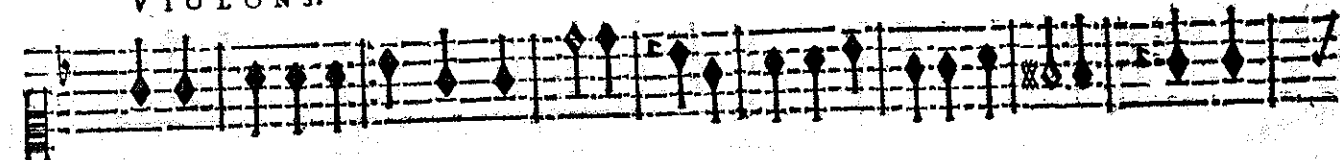
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



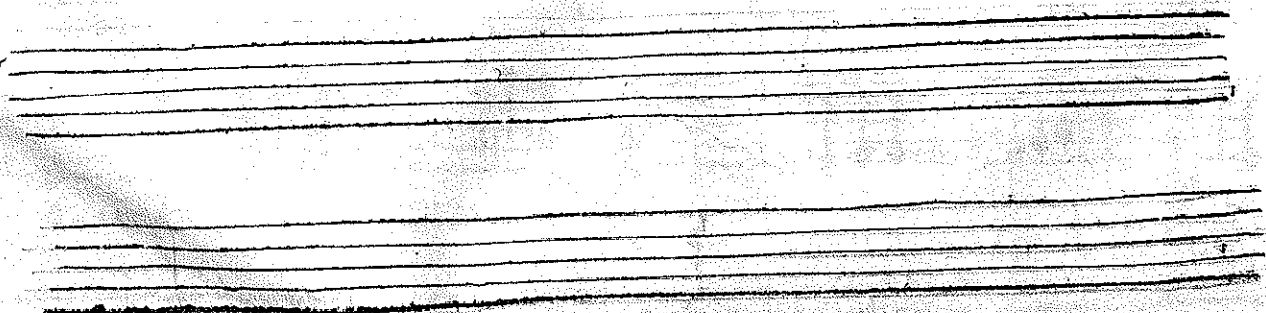
Les Plaisirs ont choisi pour azile Ce sejour agreable & tranquille. Que ces



VIOLONS.



BASSE-CONTINUE.



ARMIDE, TRAGÉDIE.

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

lieux sôt charmâts, Pour les heureux Amâts! Que ces lieux sôt charmâts, Pour les heureux Amâts!

BASSI-CONTINUE.

PAR M. DE LA FAYE

ACTE CINQUIESME!

FLUTES.

First system of musical notation for Flutes, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains six measures of music with various note values and rests.

FLUTES.

Second system of musical notation for Flutes, continuing the piece with six measures of music.

BASSE-CONTINUE.

First system of musical notation for Bass-Continue, featuring a bass clef and a 3/4 time signature. The staff contains six measures of music with rests and notes.

BASSE-CONTINUE.

Second system of musical notation for Bass-Continue, continuing the piece with six measures of music.

BASSE-CONTINUE.

Third system of musical notation for Bass-Continue, featuring six measures of music with some notes marked with 'x' and '4'.

BASSE-CONTINUE.

TRIO-SCÈNE

Empty musical staff.

FLUTES.

Third system of musical notation for Flutes, featuring six measures of music with some notes marked with 'x'.

FLUTES.

Fourth system of musical notation for Flutes, featuring six measures of music.

BASSE-CONTINUE.

Third system of musical notation for Bass-Continue, featuring six measures of music.

BASSE-CONTINUE.

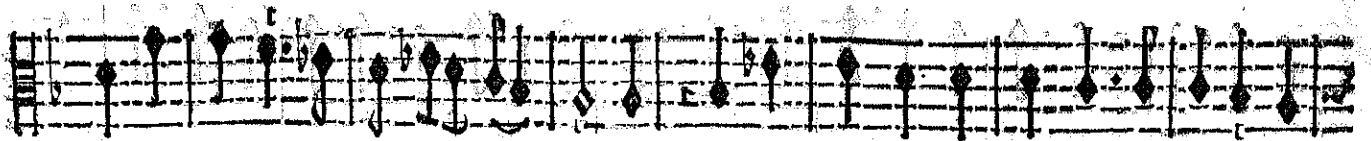
Fourth system of musical notation for Bass-Continue, featuring six measures of music.

BASSE-CONTINUE.

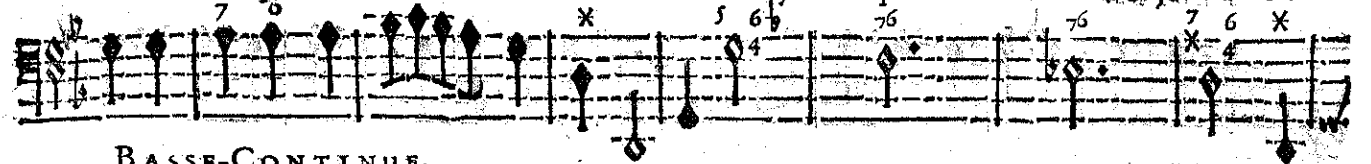
Fifth system of musical notation for Bass-Continue, featuring six measures of music with some notes marked with 'x' and '4'.

BASSE-CONTINUE.

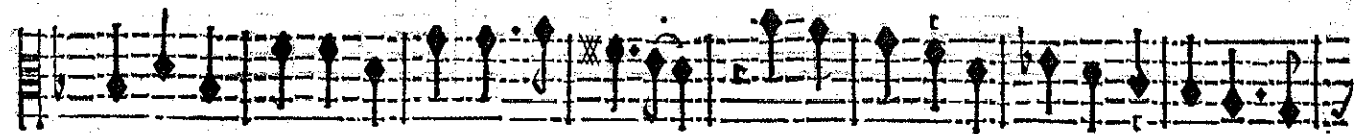
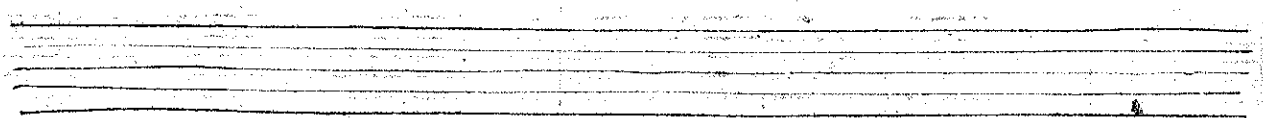
Empty musical staff.



C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-



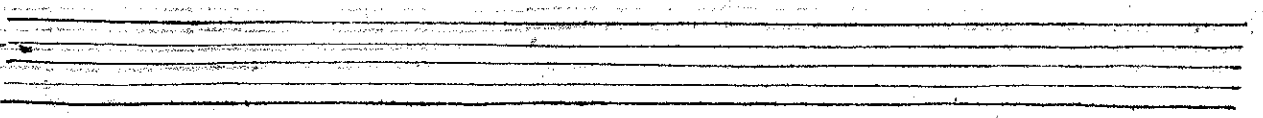
BASSE-CONTINUE.



tend. Si l'amour ne cauoit que des peines, Les oyseaux amoureux ne chanteroient pas



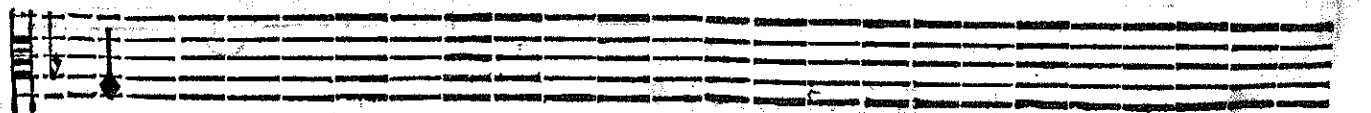
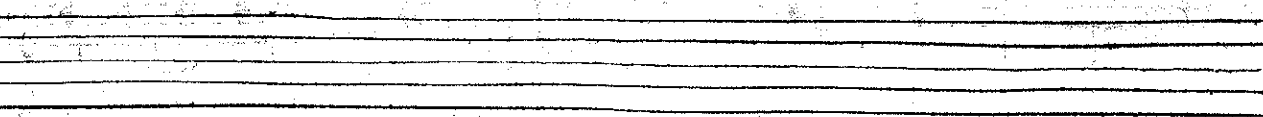
BASSE-CONTINUE.



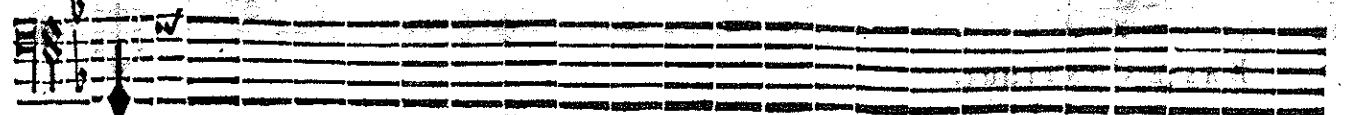
tant. Si l'amour ne cauoit que des peines, Les oyseaux amoureux ne chanteroient pas



BASSE-CONTINUE.



tant.



CHOEUR.

C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

C'est l'amour qui retient dans ses chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

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C'est l'amour qui retient dans les chaînes Mille oyseaux qu'en nos bois nuit & jour on en-

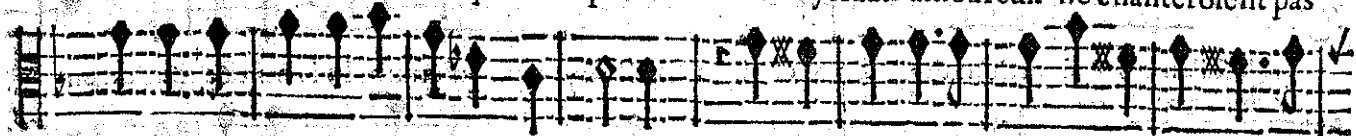
VIOLONS.

BASSE-CONTINUE.

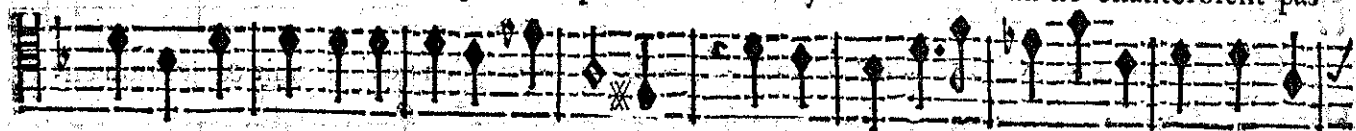
ARMIDE TRAGÉDIE.



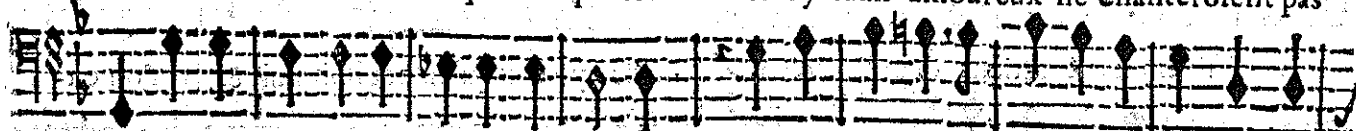
tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



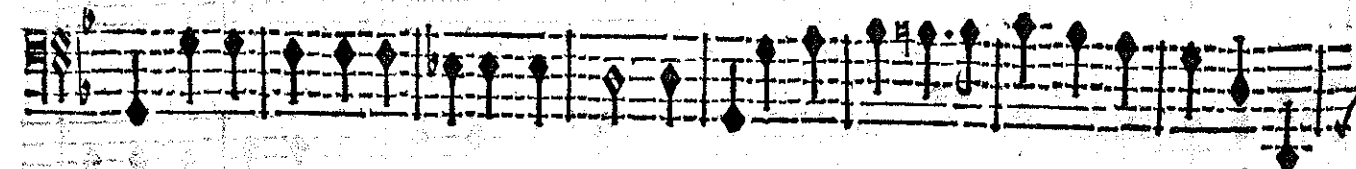
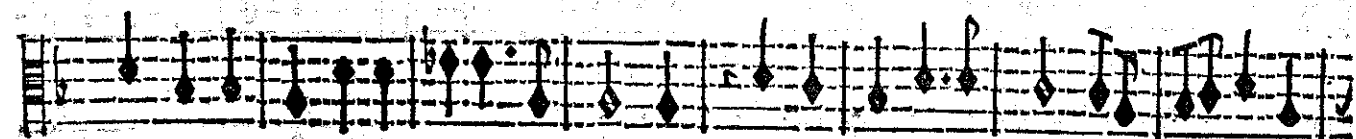
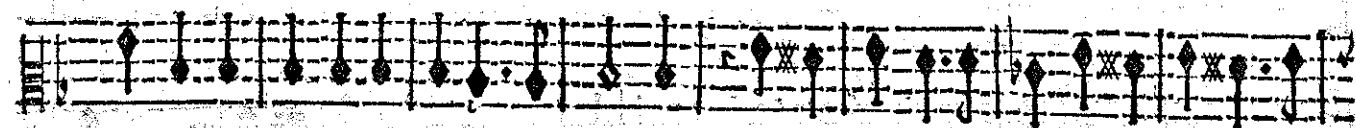
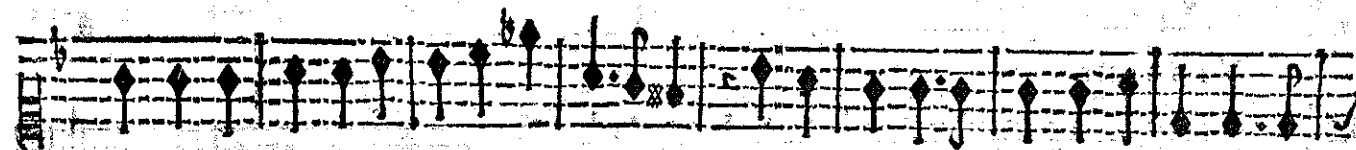
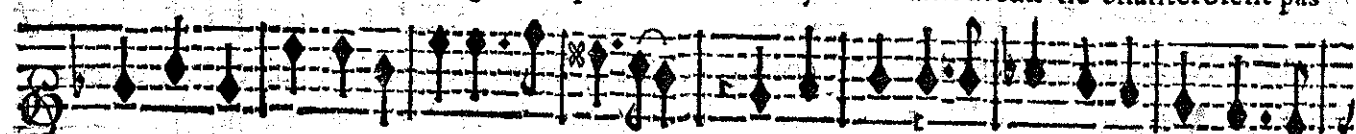
tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



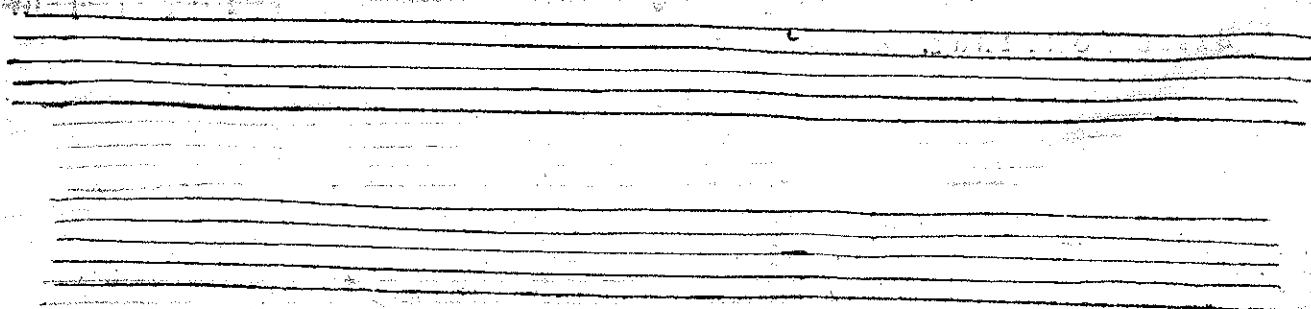
tend. Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



tend, Si l'amour ne caufoit que des peines Les oyseaux amoureux ne chanteroient pas



BASSE CONTINUE.



ARMIDE, TRAGEDIE.

FLUTES.

FLUTES.

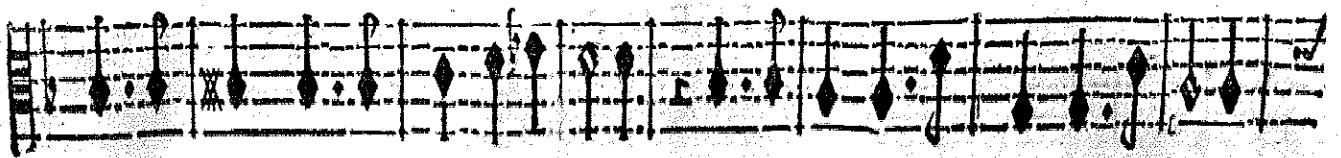
BASSE-CONTINUE.

BASSE-CONTINUE.

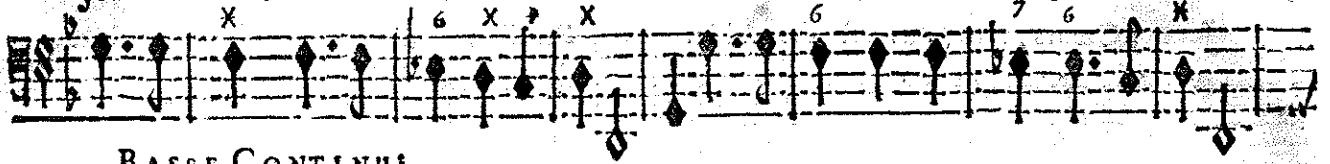
BASSES.

BASSE-CONTINUE.

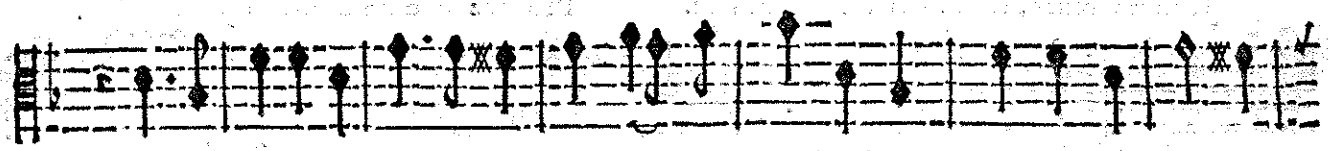
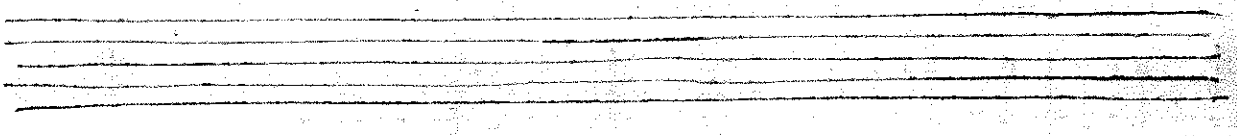
BASSE-CONTINUE.



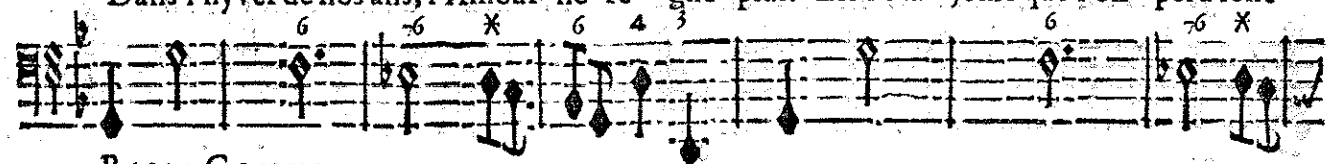
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



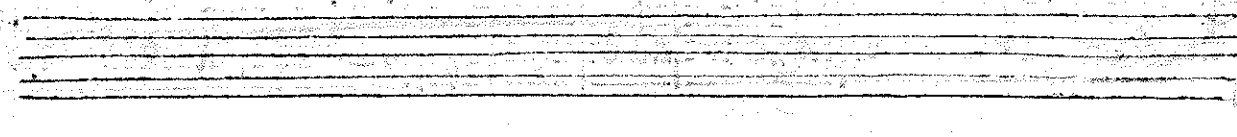
BASSE-CONTINUE.



Dans l'hiver de nos ans, l'Amour ne re-gne plus. Les beaux jours que l'on perd font



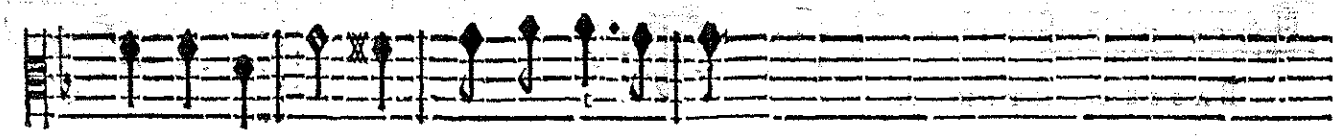
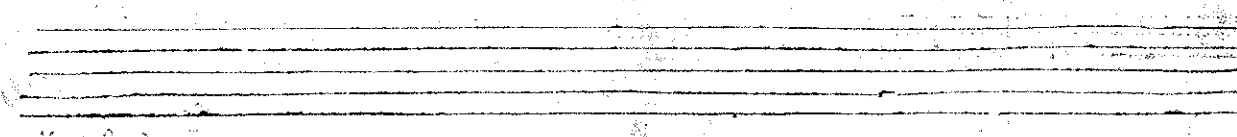
BASSE-CONTINUE.



pour jamais perdus. Dans l'hiver de nos ans, l'Amour ne re-gne plus. Les beaux



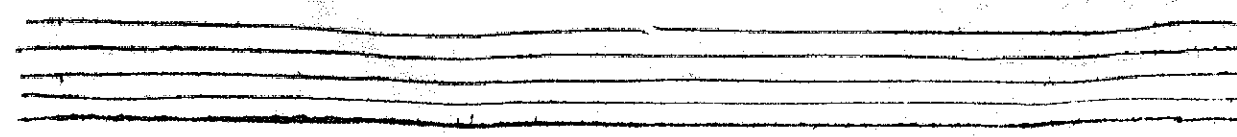
BASSE-CONTINUE.



jours que l'on perd font pour jamais perdus.



BASSE-CONTINUE.

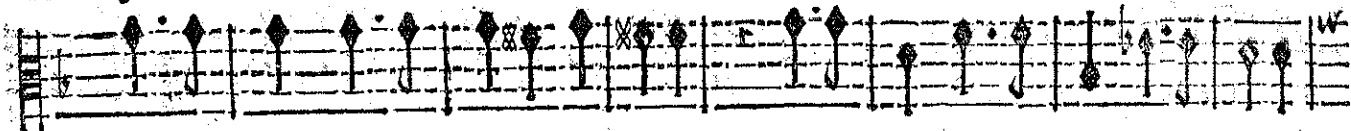


ARMIDE, TRAGÉDIE.

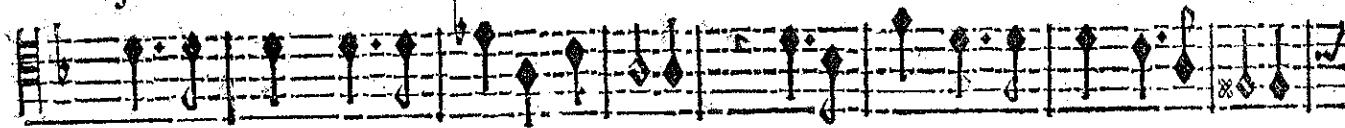
CHOEUR.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



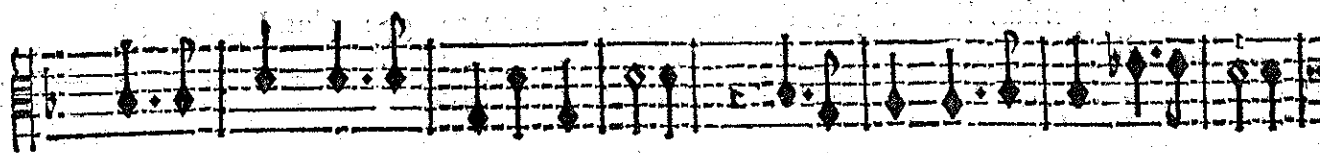
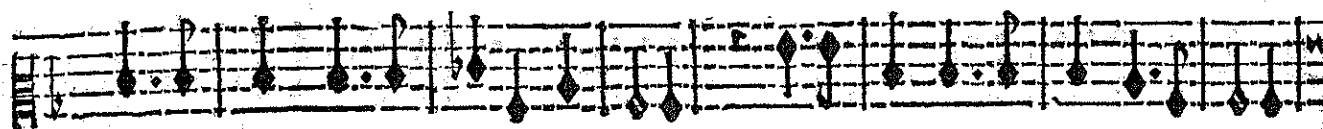
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



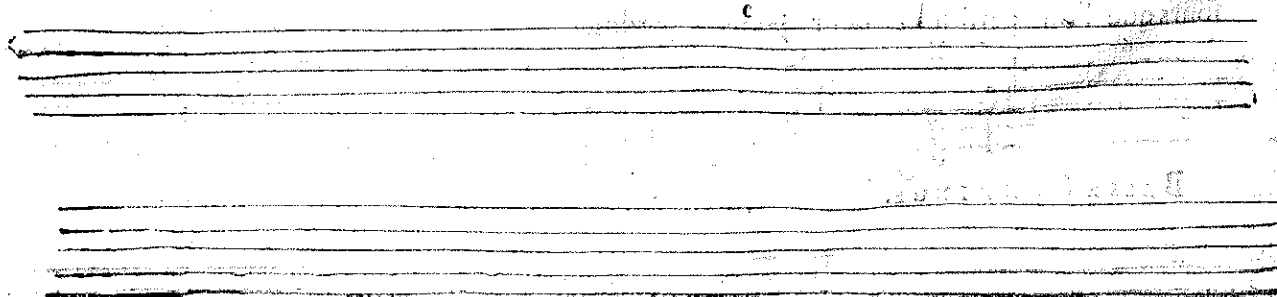
Jeunes Cœurs, tout vous est favorable. Profitez d'un bonheur peu durable.



VIOLONS.



BASSE-CONTINUE.



Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on perd sont pour

VIOLONS.

BASSE-CONTINUE.

ja- mais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

jamais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

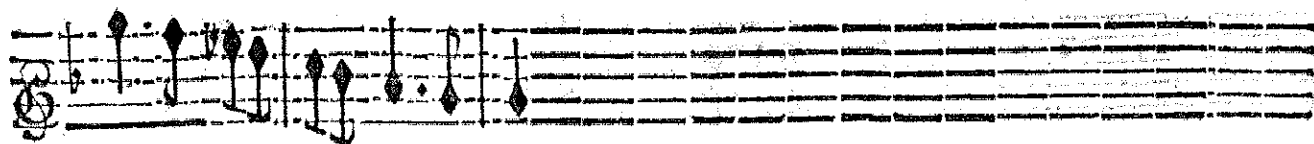
jamais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

jamais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

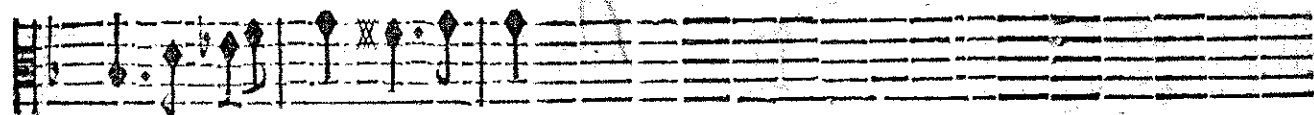
jamais per- dus. Dans l'hyver de nos ans l'amour ne regne plus, Les beaux jours que l'on

BASSE CONTINUE.

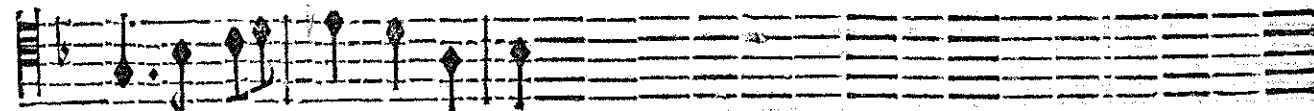
BASSE CONTINUE.



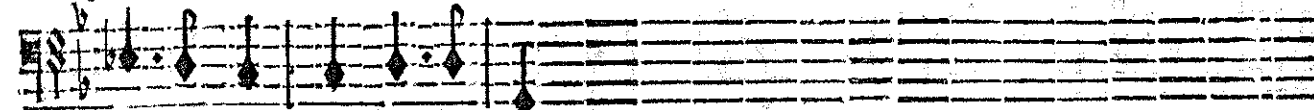
perd font pour ja- mais perdus.



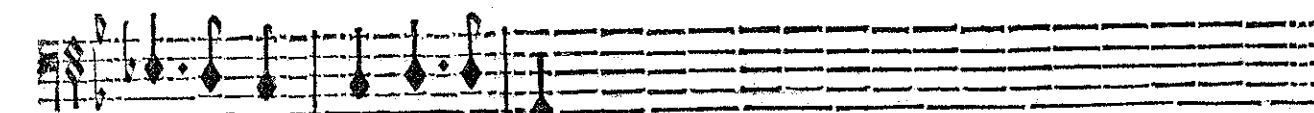
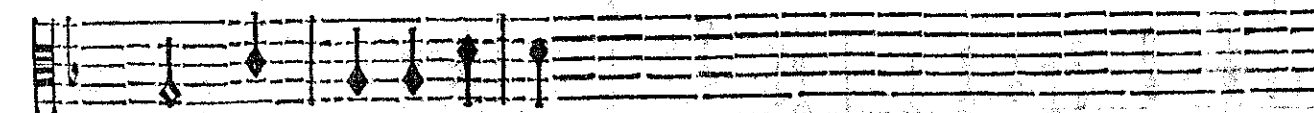
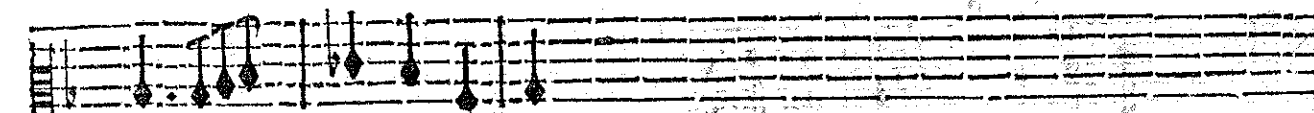
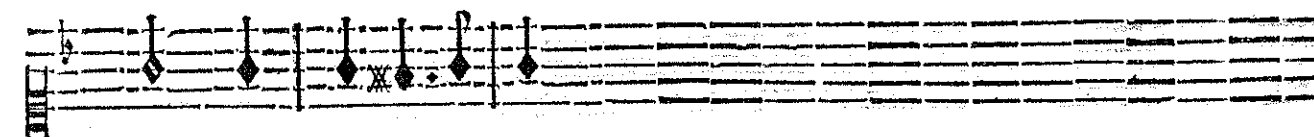
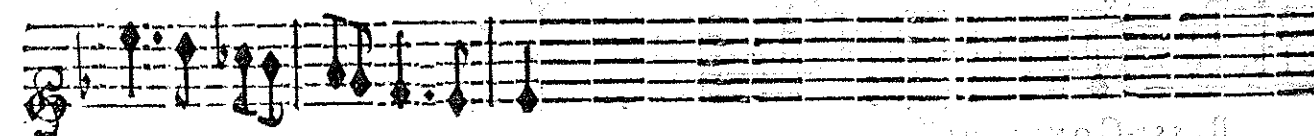
perd font pour jamais perdus.



perd font pour jamais perdus.

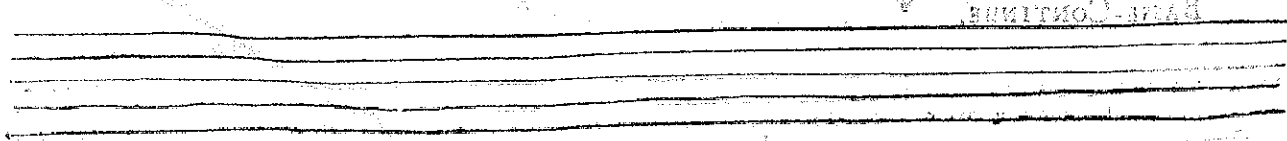


perd font pour jamais perdus.



BASSE-CONTINUE.

On reprend le premier Recit & le premier couplet du Chœur de la Passacaille page 233. jusques à ce mot fin. puis on joue la Passacaille de violons page 220. & on reprend encore le premier Recit & le premier couplet du Chœur.



ARMIDE, TRAGEDIE.

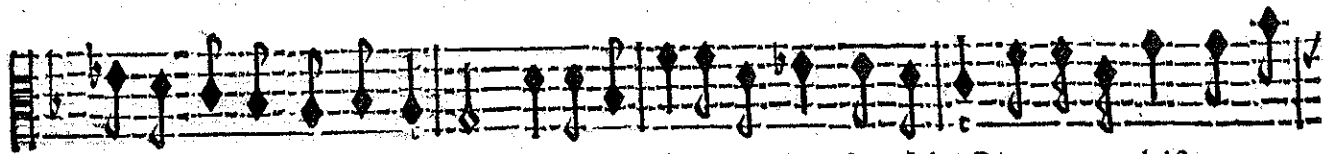
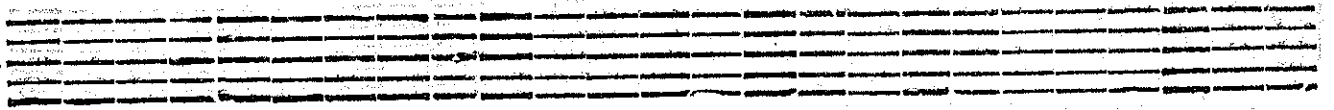
RENAVD.



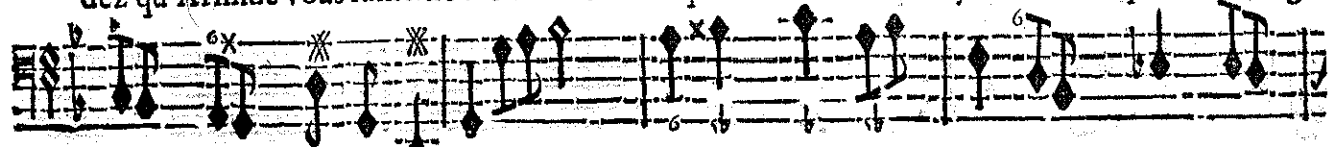
Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



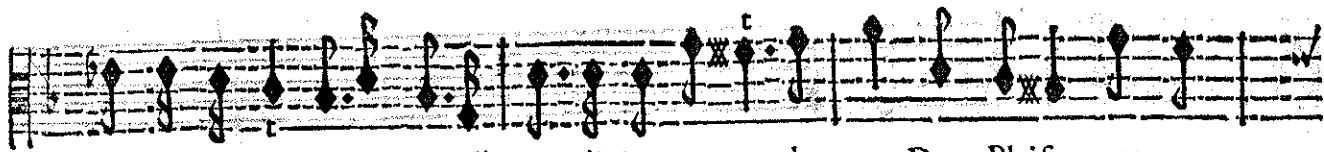
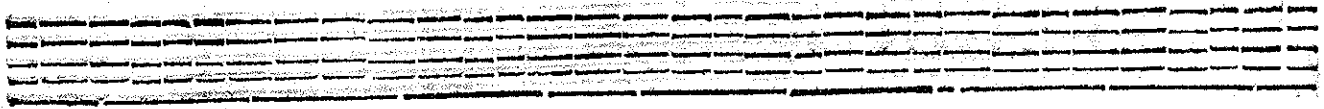
BASSE-CONTINUE.



dez qu' Armide vous rameine : Sans la Beauté qui me tient sous la loy Rien ne me plaist tout aug-



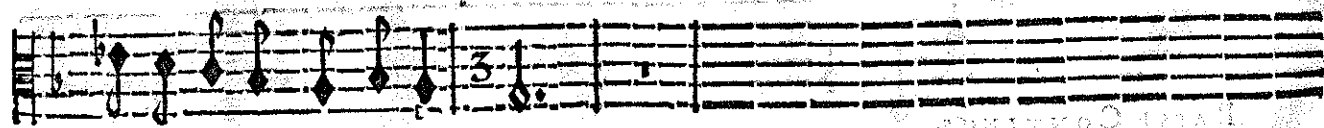
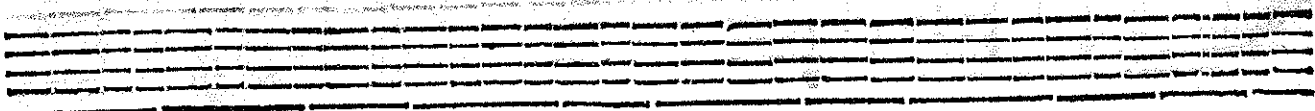
BASSE-CONTINUE.



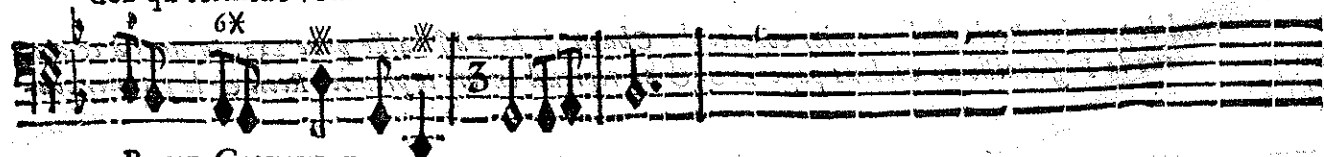
mente ma peine. Allez, allez, éloignez- vous de moy Doux Plaisirs, atten-



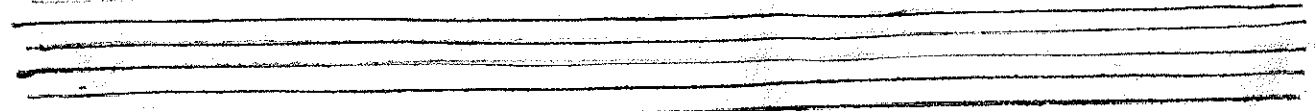
BASSE-CONTINUE.



dez qu' Armide vous ramei- ne.



BASSE-CONTINUE.



SCENE III.

RENAUD, UBALDE, LE CHEVALLIER DANOIS.

ton.

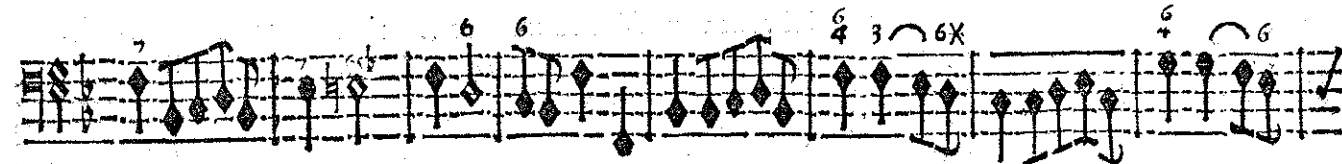
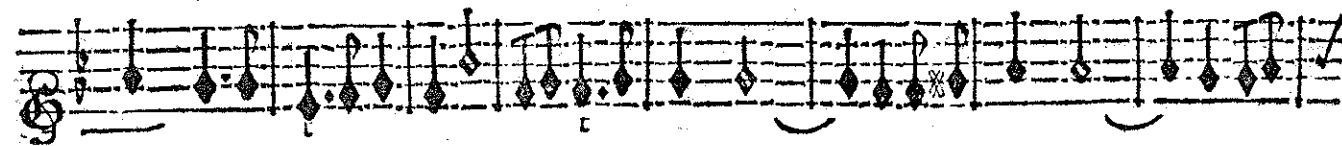
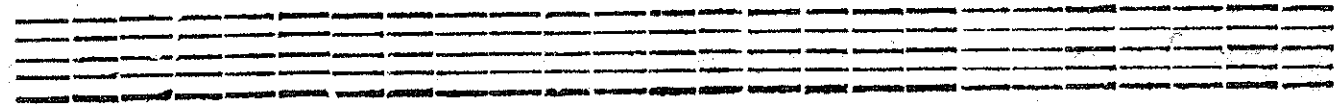


PRELUDE.

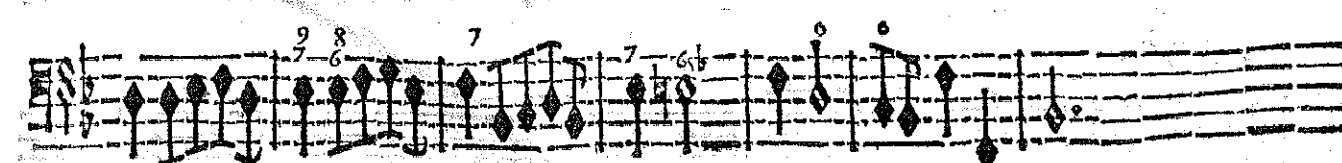
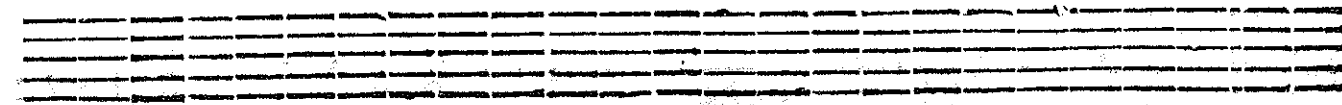
ton.



BASSE-CONTINUE.



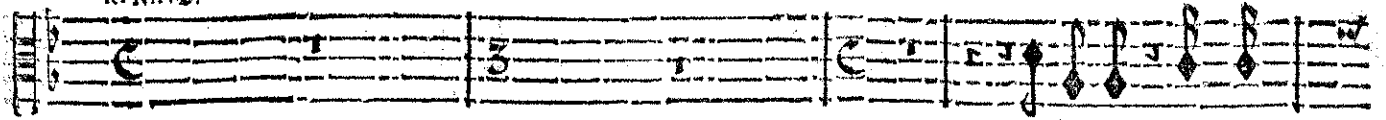
BASSE-CONTINUE.



BASSE-CONTINUE.

ARMIDE, TRAGEDIE.

RFNAVD.



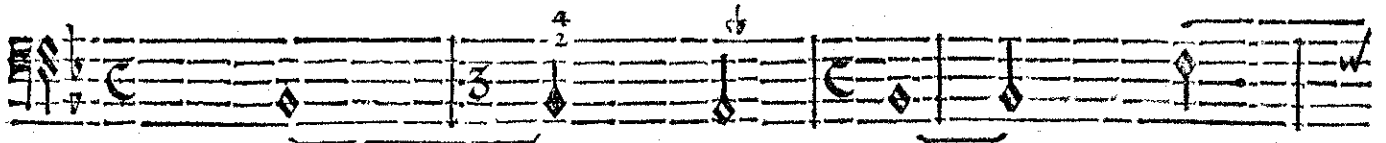
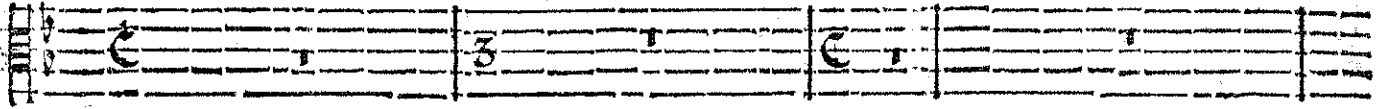
Que vois-je ? quel ef-

YBALDE.

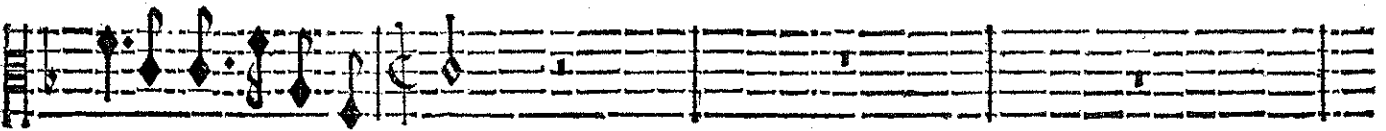


Il est seul; profi- tons d'un temps si preci- eux.

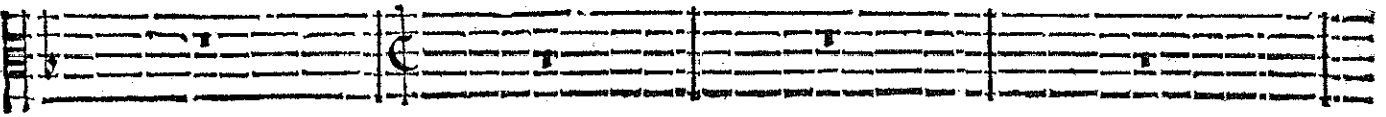
LE CHEVALIER.



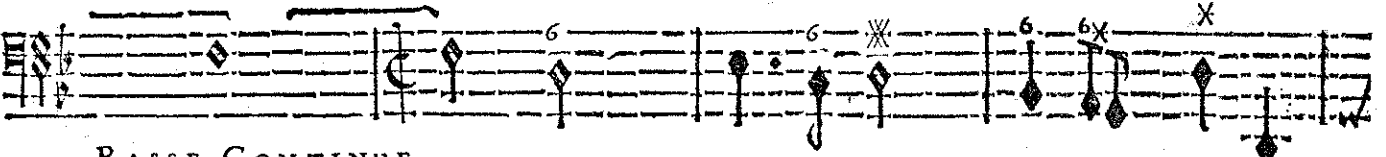
BASSE-CONTINUE.



clat me vient fraper les yeux ?



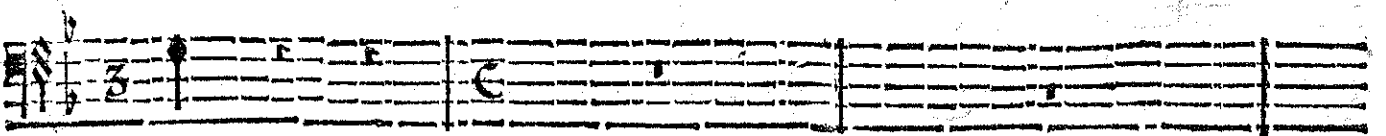
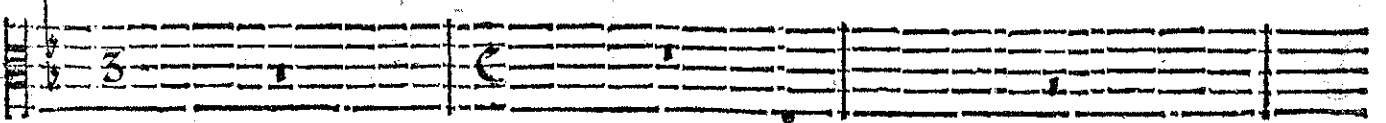
Le Ciel veut vous faire connoître L'erreur dont vos sens font se-



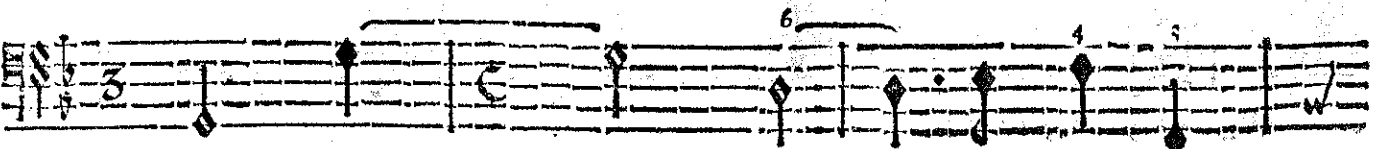
BASSE-CONTINUE.



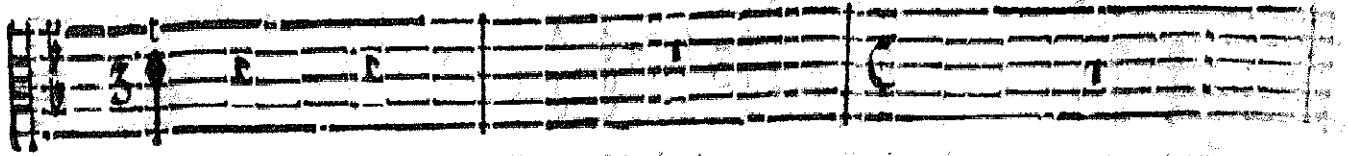
Ciel ! quelle honte de paraître Dans l'indigne estat où je



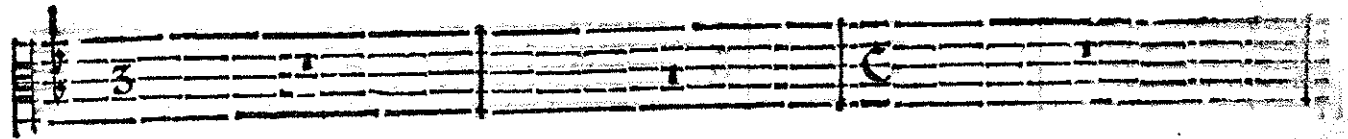
duits.



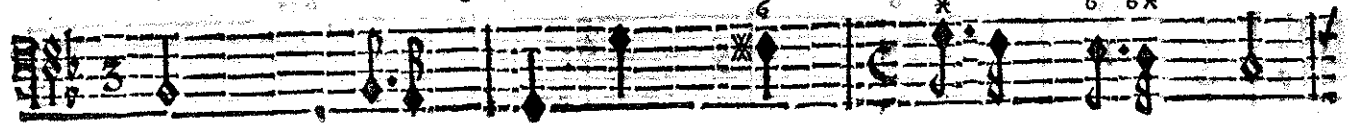
BASSE-CONTINUE.



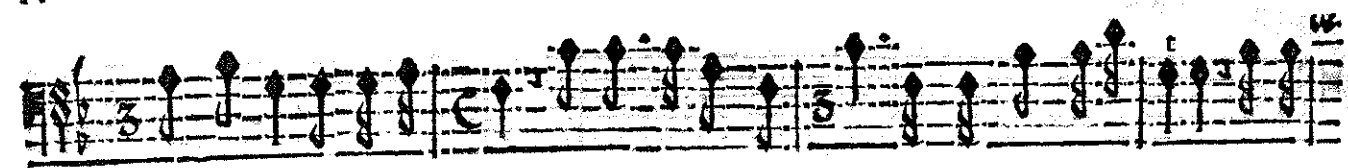
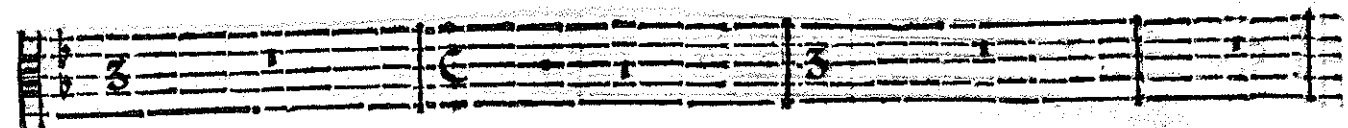
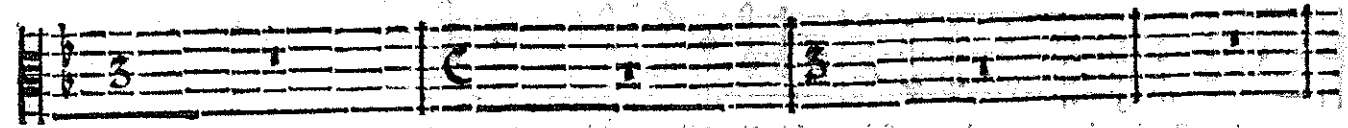
lais :



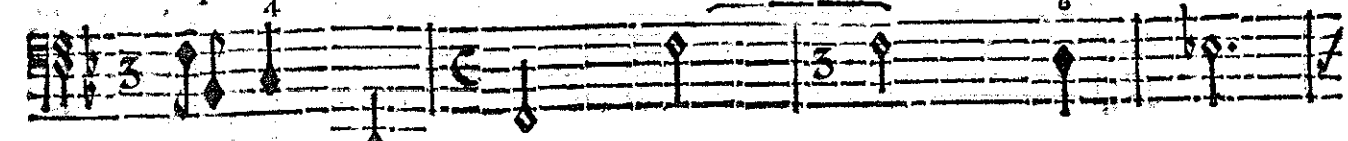
Notre General vous r'apelle; La Victoire vous garde une Palme immortelle. Tout



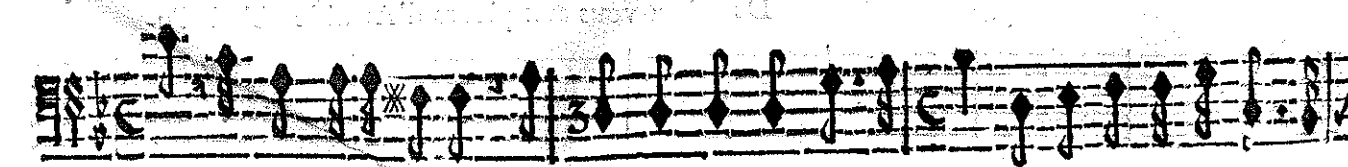
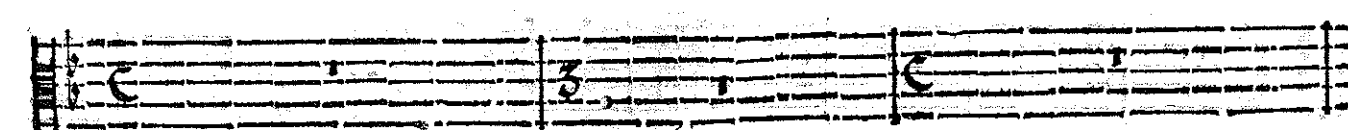
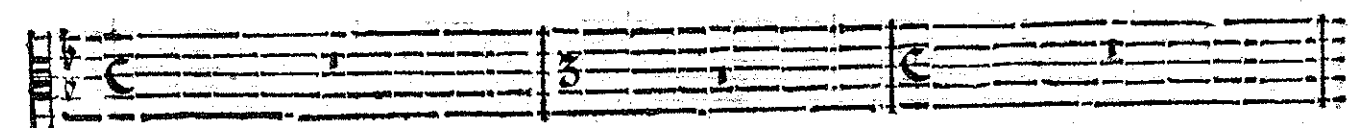
BASSE-CONTINUE.



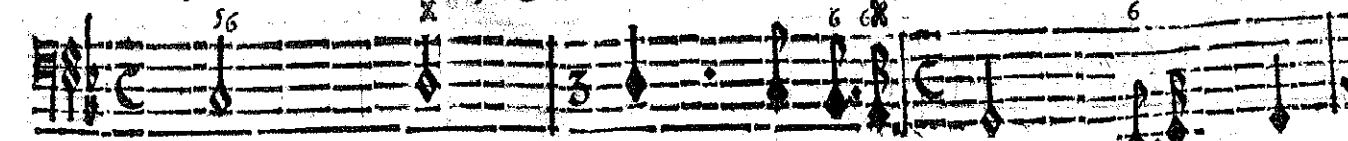
doit presser vostre re- tour. Decent divers Climats chacun court à la Guerre; Renaud



BASSE-CONTINUE.

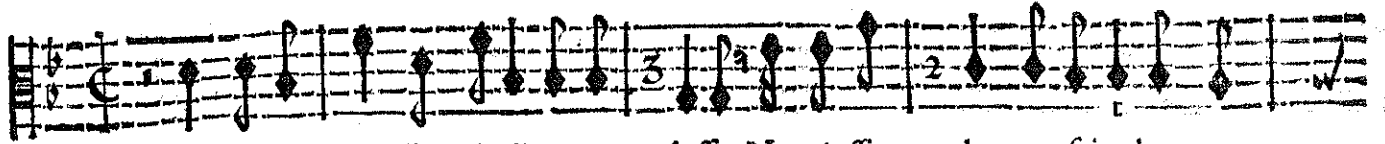


seul, au bout de la Terre, Caché dans un charmant sejour, Veut-t'il fuivre un hôteux A-

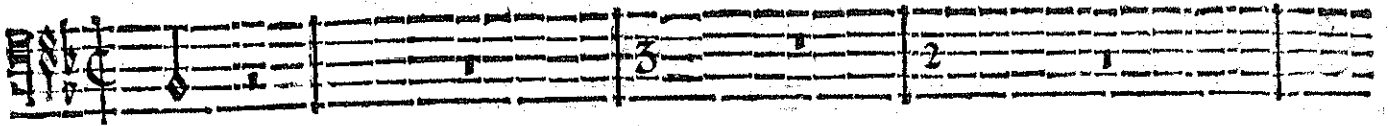
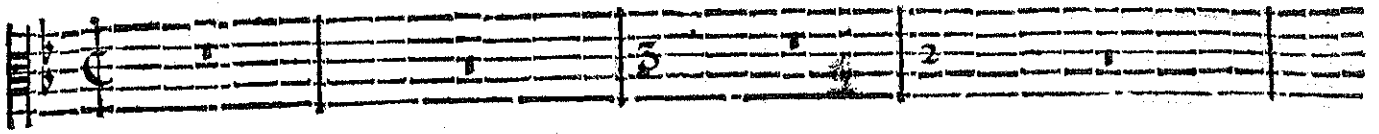


BASSE-CONTINUE.

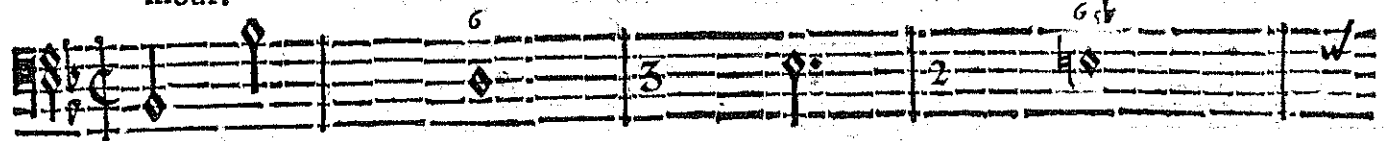
ARMIDE TRAGEDIE.



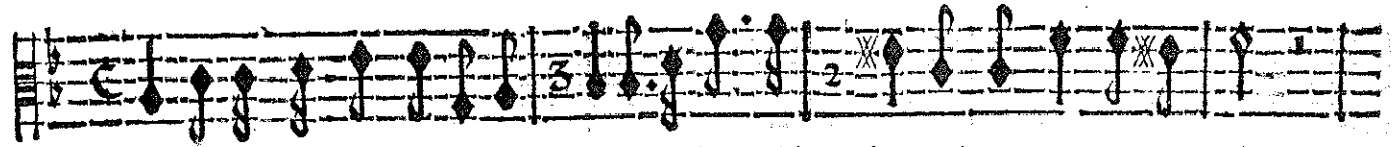
Vains Ornaments d'une indigne mo-
leffe, Nem'offrez plus vos frivoles at-



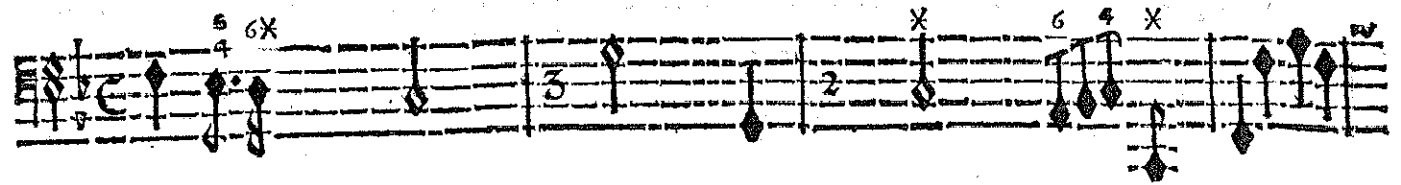
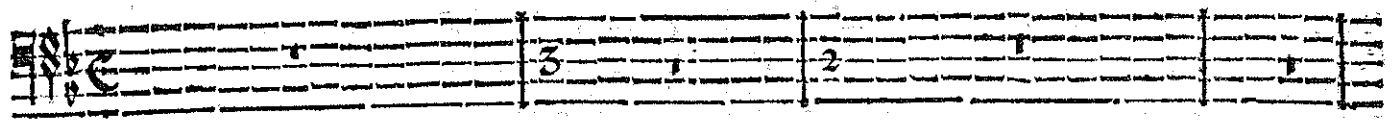
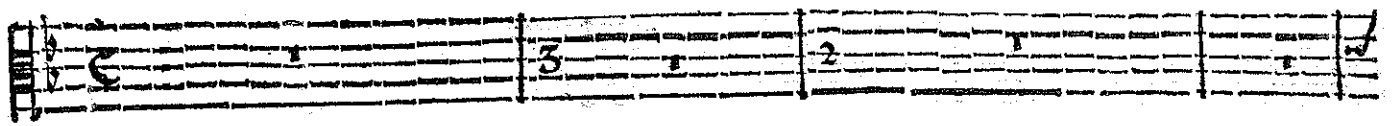
mour.



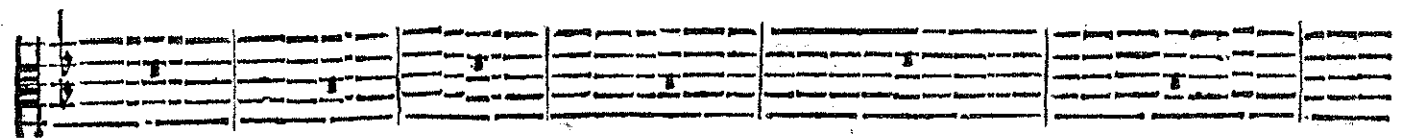
BASSE-CONTINUE.



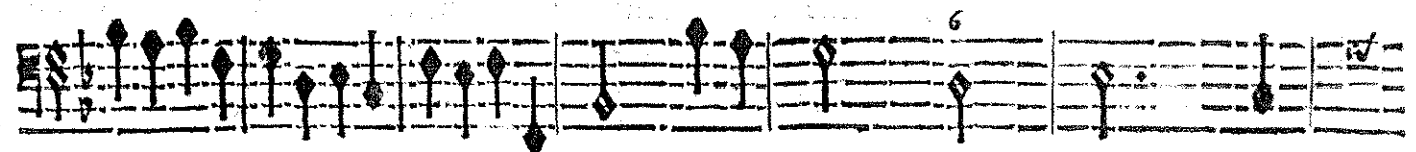
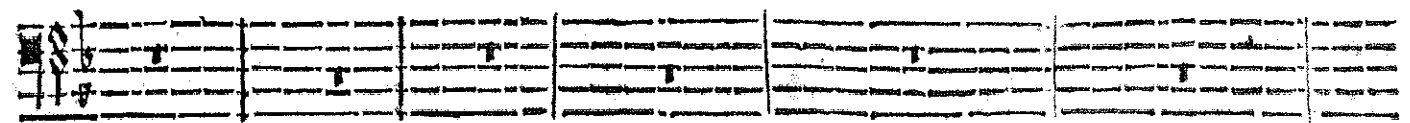
traits: Restes honteux de ma foi-
bleffe, Allez, Al- lez, quittez-moy pour jamais.



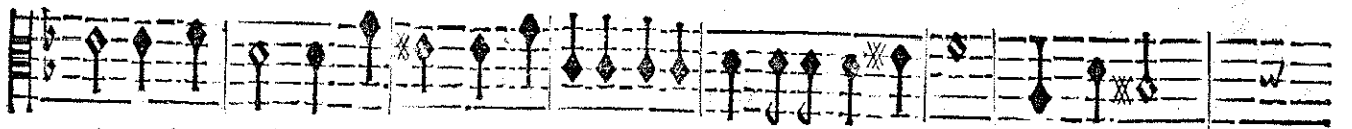
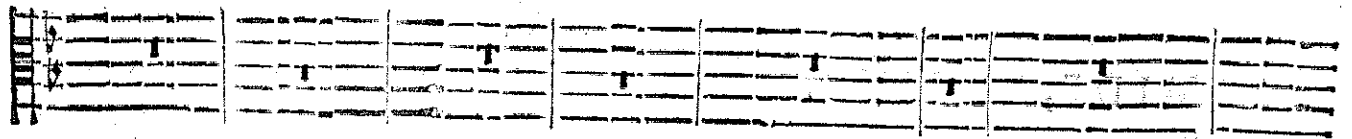
BASSE-CONTINUE.



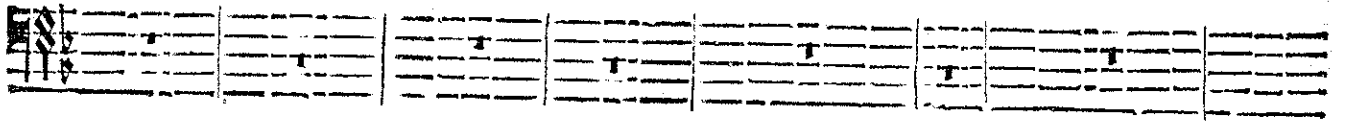
Defrobez-vous aux pleurs d'Armide C'est l'u-



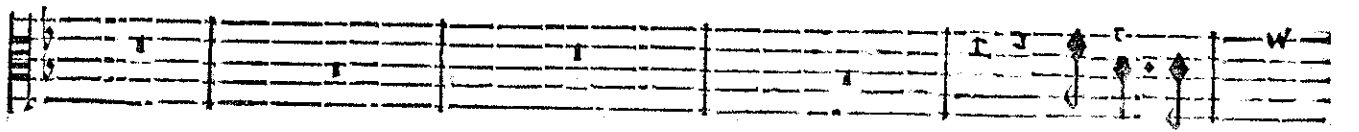
BASSE-CONTINUE.



nique danger dont vostre ame intrepide A besoin de se garantir Dans ces lieux



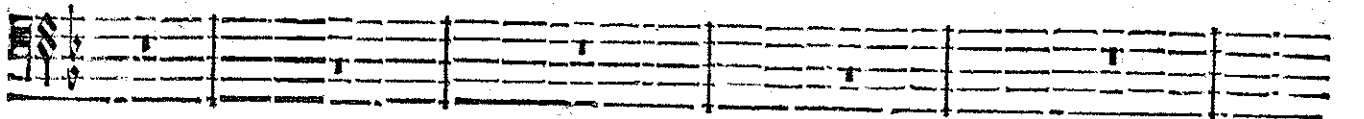
BASSE-CONTINUE.



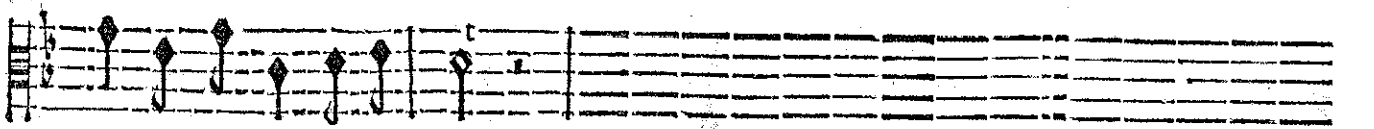
Allons , al-



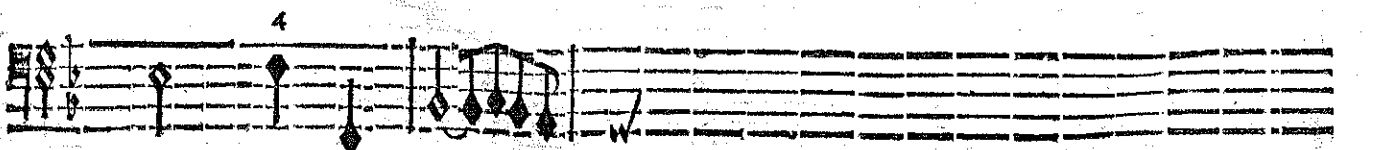
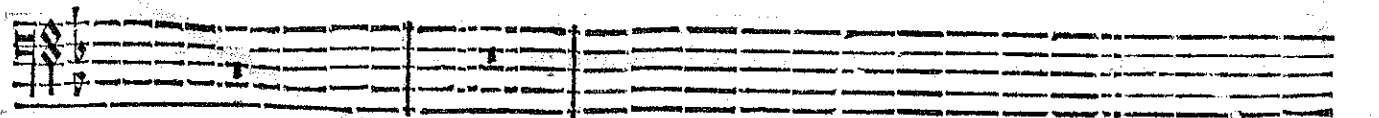
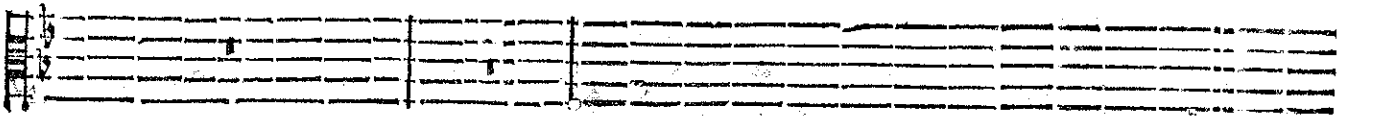
enchantez la Volupté prefide Vous n'en sçauriez trop tost sortir.



BASSE-CONTINUE.



lons , hastons-nous de par- tir.



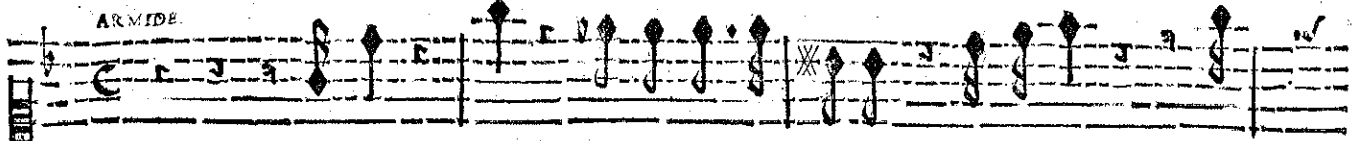
BASSE-CONTINUE.

ARMIDE, TRAGEDIE!

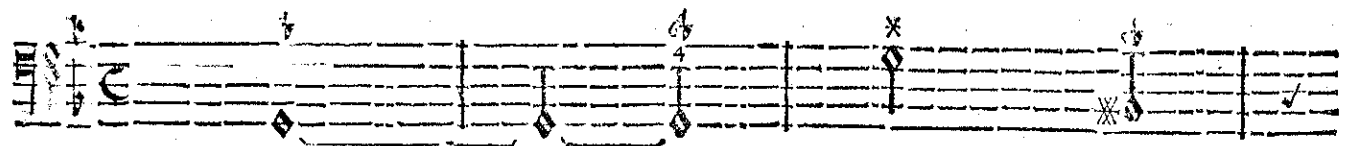
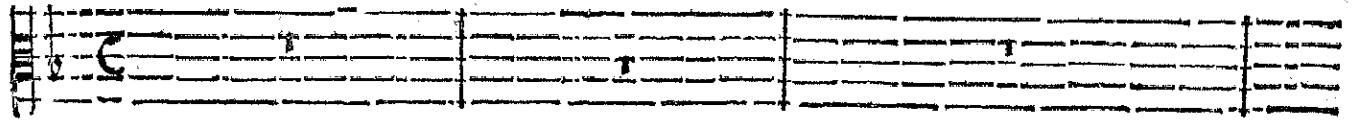
SCENE IV.

ARMIDE, RENAUD, UBALDE, LE CHEVALIER DANOIS.

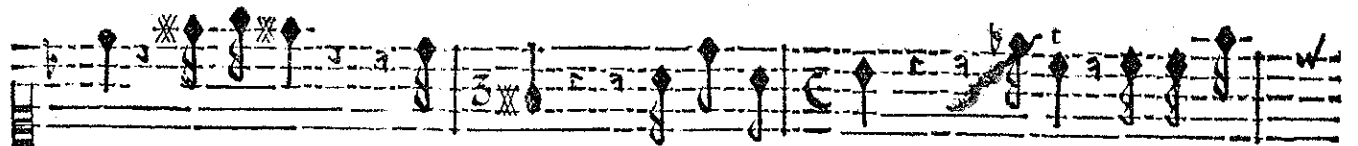
ARMIDE



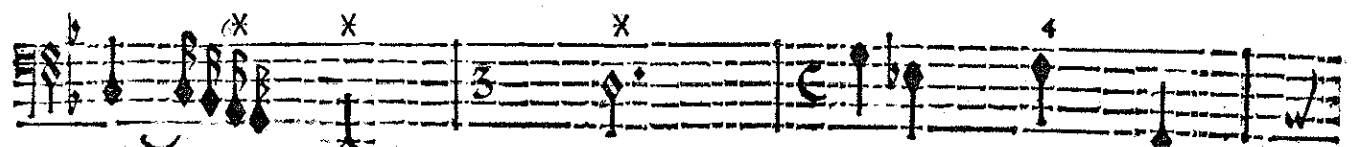
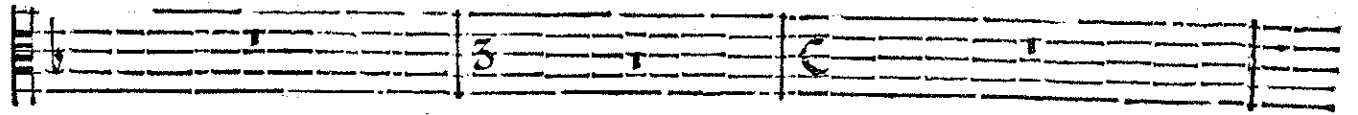
Renaud? Ciel! ô mortelle peine! Vous partez? Re-



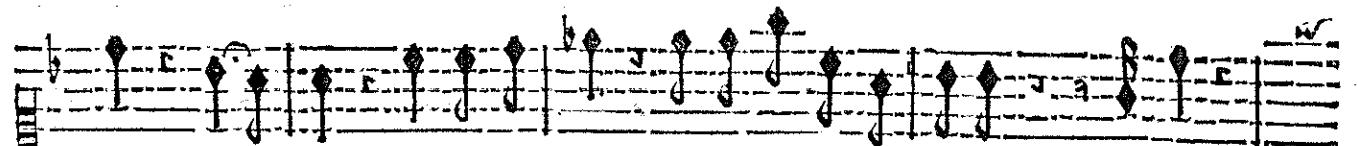
BASSE-CONTINUE.



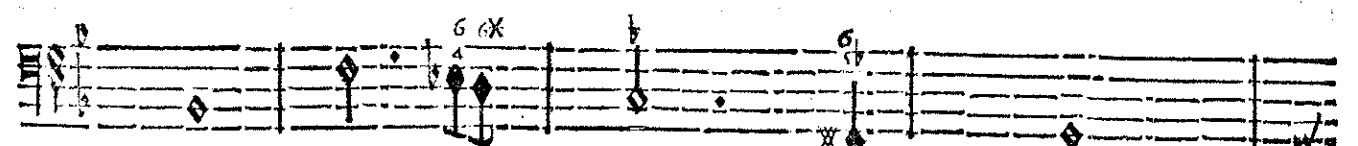
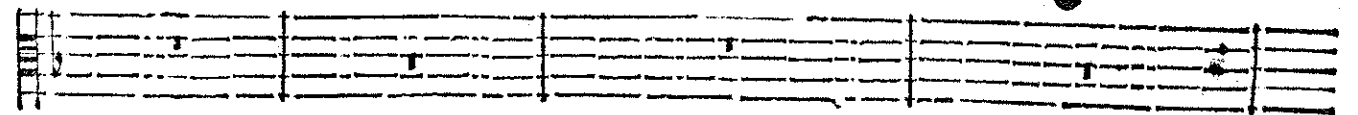
naud! vous partez? De- mons, suivez ses pas, volez, & l'arre-



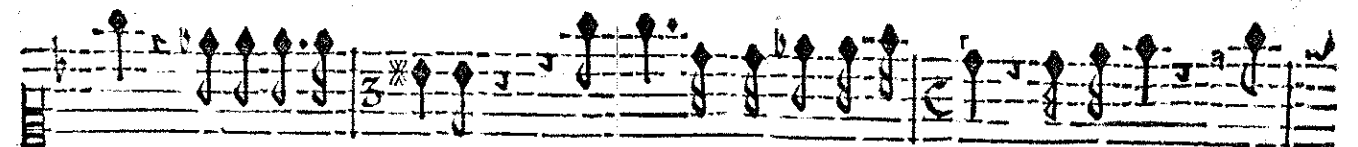
BASSE-CONTINUE.



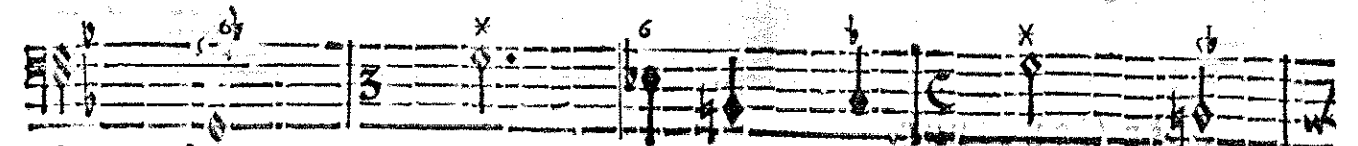
stez; He- las! tout me trahit, & ma puissance est vaine. Renaud!



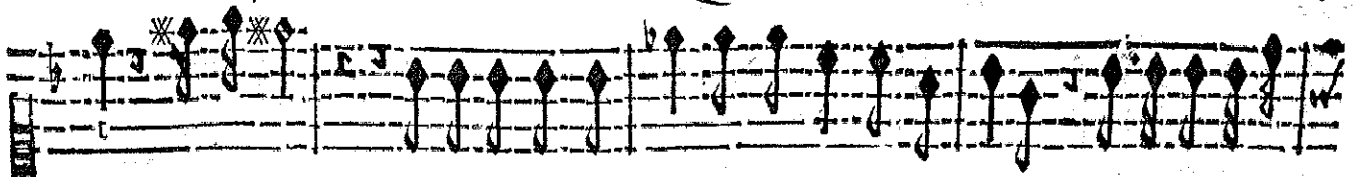
BASSE-CONTINUE.



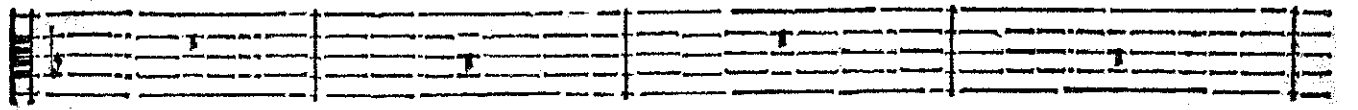
Ciel! ô mortelle peine! Mes cris ne sont pas écou- tez! Vous partez, Re-



BASSE-CONTINUE.



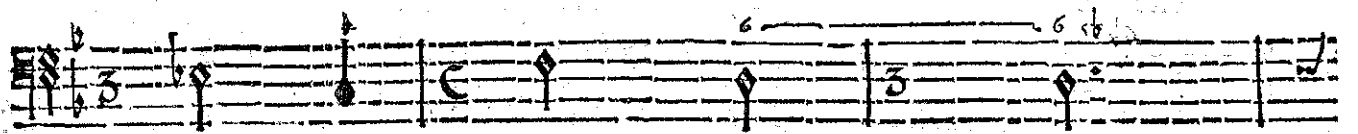
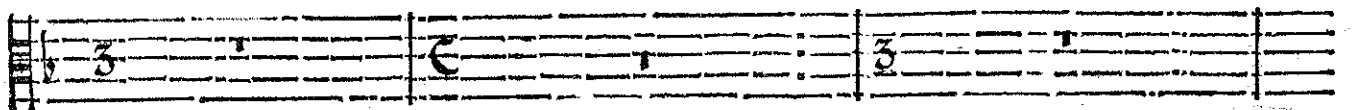
naud : vous partez ? Si je ne vous vois plus croyez-vous que je vive ? Ay-je pû meri-



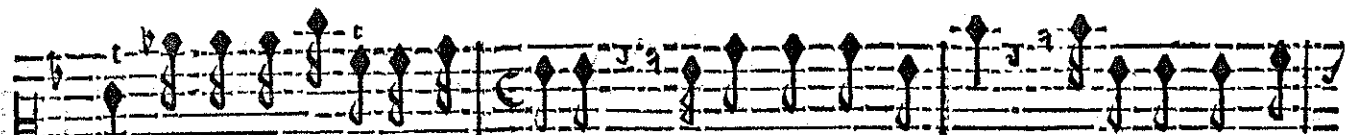
BASSE-CONTINUE.



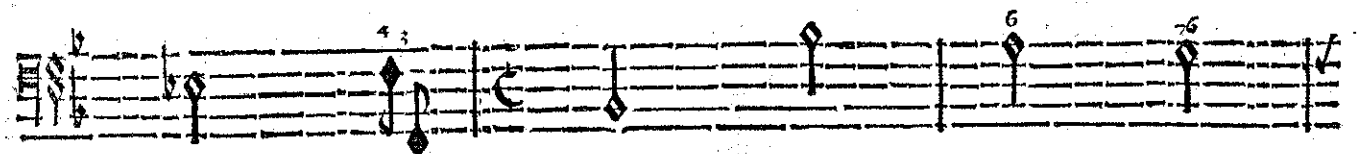
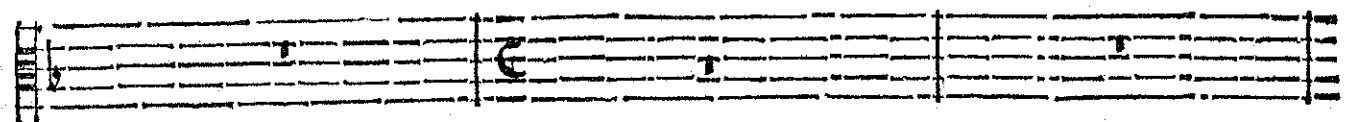
ter un si cruel tour- ment ? Du moins, comme Enne- my, si ce n'est comme A-



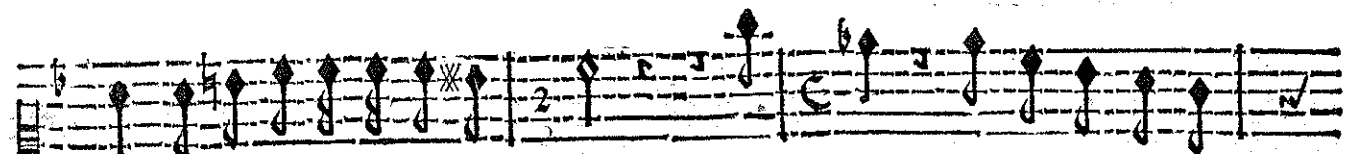
BASSE-CONTINUE.



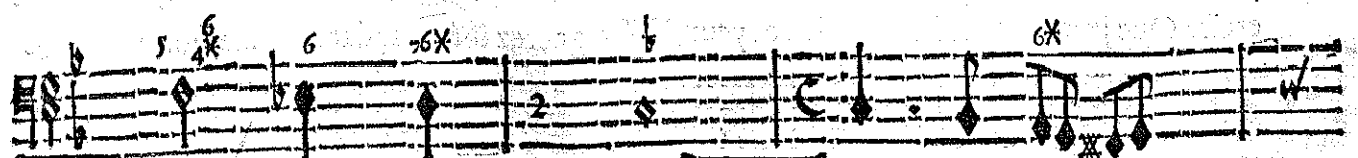
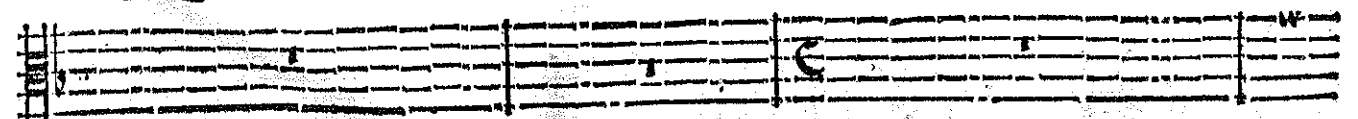
mant, Emmenez Armide cap- tive. J'iray dans les combats, J'iray m'offrir aux



BASSE-CONTINUE.



cups Qui seront destinez pour vous. Re- naud, pourveu que je vous

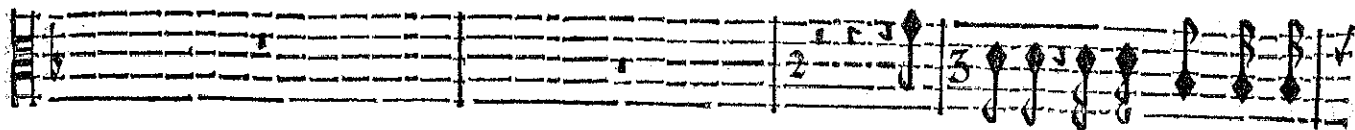


BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



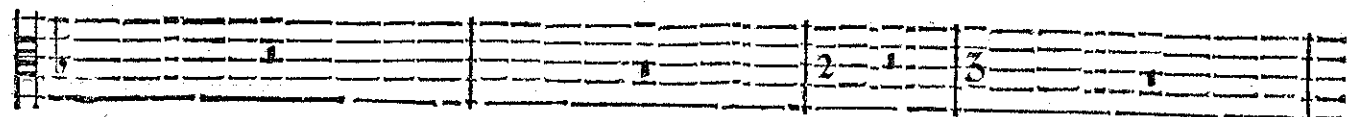
suiue Le fort le plus affreux me paroitra trop doux.



Ar- mide, Il est temps que j'é-



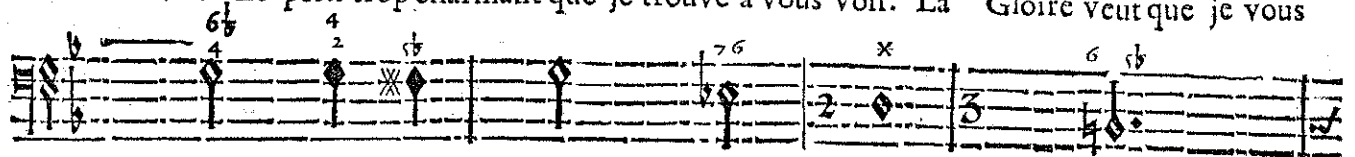
BASSE-CONTINUE.



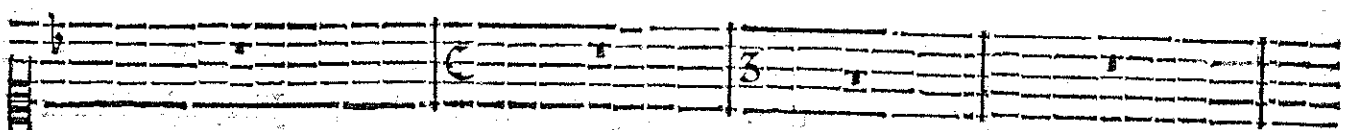
vite Le peril trop charmant que je trouve à vous voir. La Gloire veut que je vous



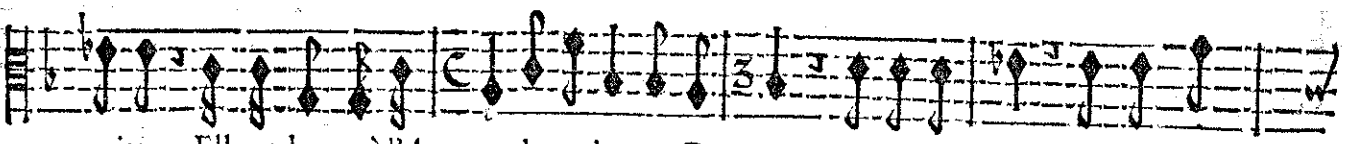
BASSE-CONTINUE.



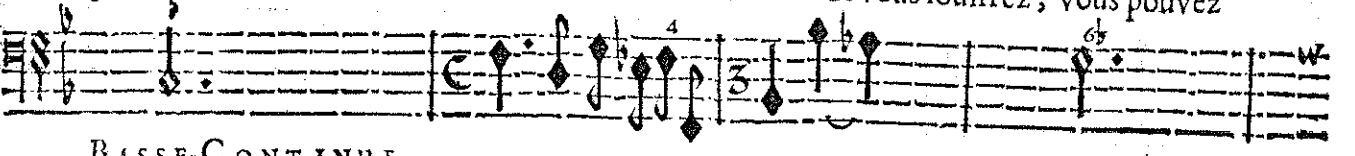
BASSE-CONTINUE.



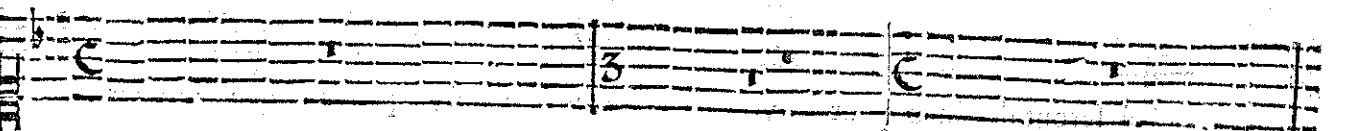
BASSE-CONTINUE.



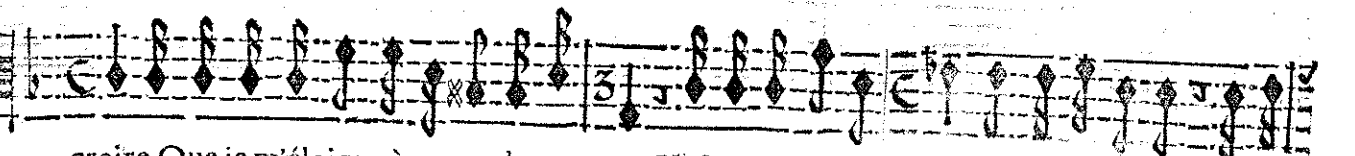
BASSE-CONTINUE.



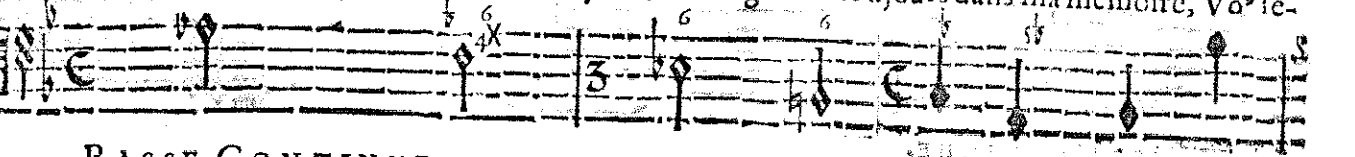
BASSE-CONTINUE.



BASSE-CONTINUE.



croire Que je m'éloigne à regret de vos yeux, Vo° regnerez toujours dans ma memoire, Vo° se-



BASSE-CONTINUE.

Non, jamais de l'A-

rez après la Gloire Ce que j'aimeraï le mieux.

BASSE-CONTINUE.

mour tu n'as senty le charme, Tu te plais à cau- ser de funestes mal-

BASSE-CONTINUE.

heurs. Tu m'entends soupi- rer, tu vois couler mes pleurs, Sans me rendre un sou-

BASSE-CONTINUE.

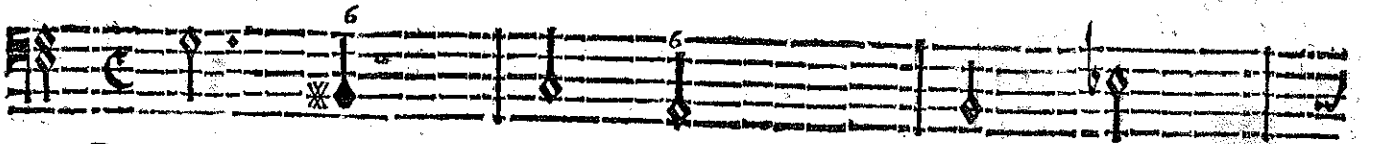
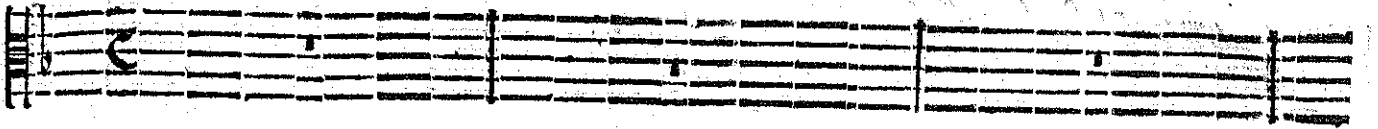
pir, sans verser une larme. Par les nœuds les plus doux je te conjure en

BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.



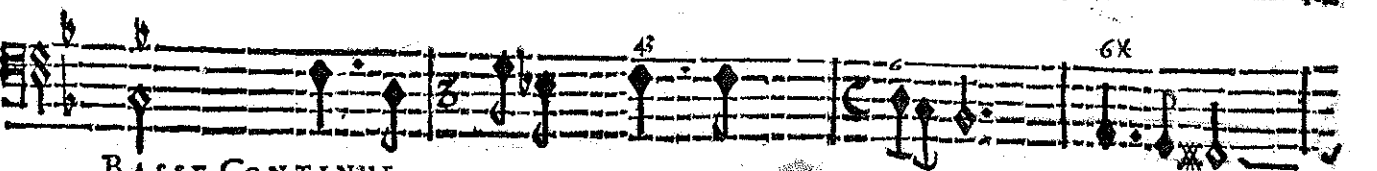
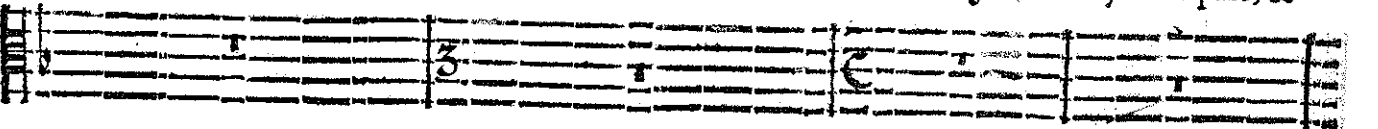
vain; Tu fais un fier Devoir, tu veux qu'il nous se- pare: Non, non, ton



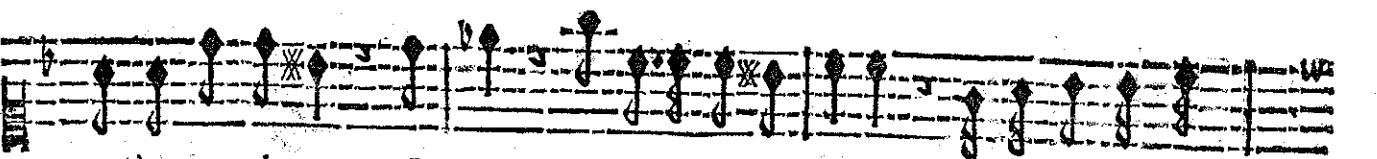
BASSE-CONTINUE.



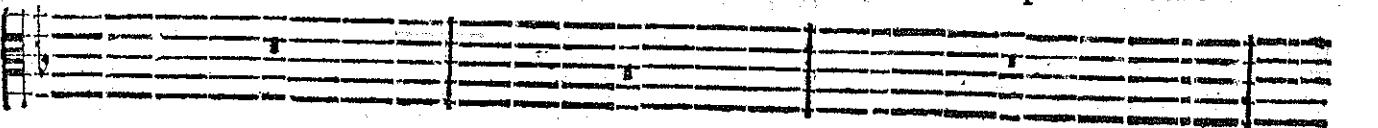
cœur n'a rien d'humain, Le cœur d'un Tigre est moins bar- bare. Je mourray si tu pars, &



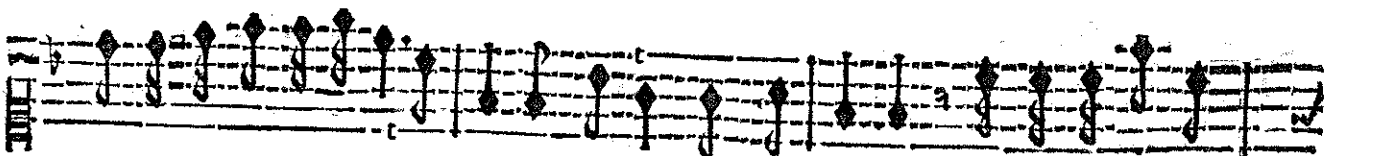
BASSE-CONTINUE.



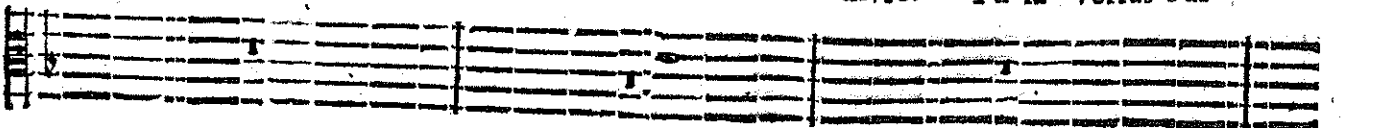
tu n'en peux douter, Ingrat, sans toy je ne puis vivre. Mais après mon tré-



BASSE-CONTINUE.



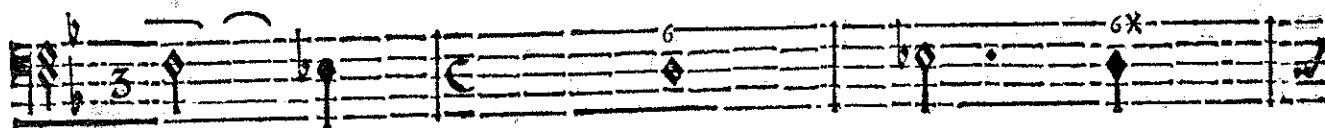
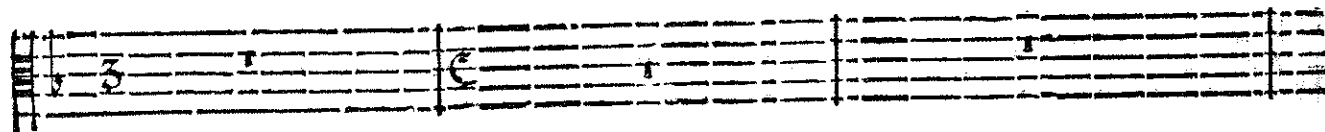
pas ne crois pas éviter Mon Ombre obstinée à te suivre. Tu la verras s'ar-



BASSE-CONTINUE.



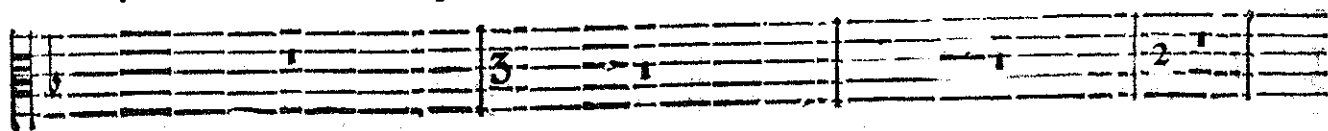
mer contre ton cœur sans foy, Tu la trouveras inflexible. Comme tu l'as esté pour



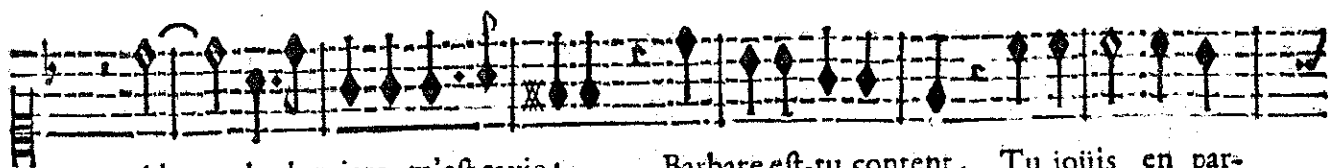
BASSE-CONTINUE.



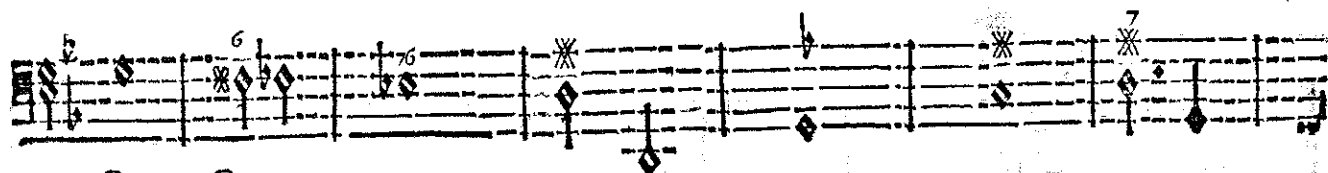
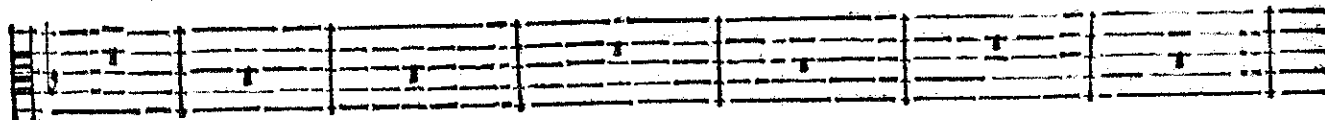
moy, Et sa fureur s'il est possible Egalera l'amour dont j'ay brûlé pour toy.



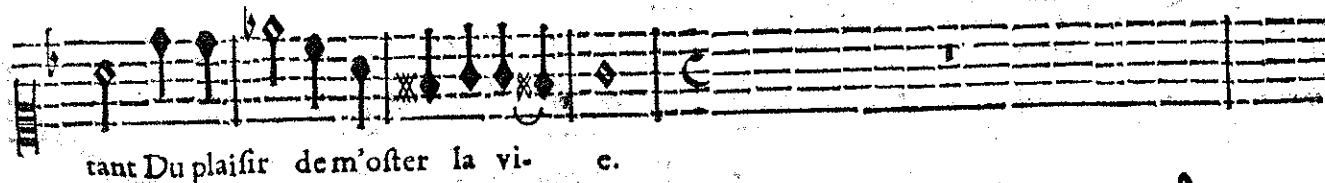
BASSE-CONTINUE



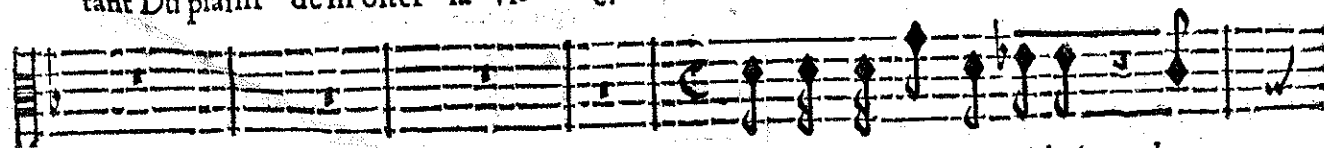
Ah! la lumiere m'est ravie! Barbare est-tu content, Tu jouis en par-



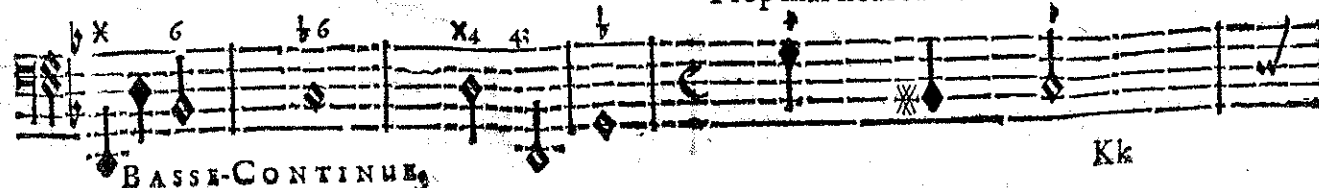
BASSE CONTINUE.



tant Du plaisir dem'oster la vi- c.

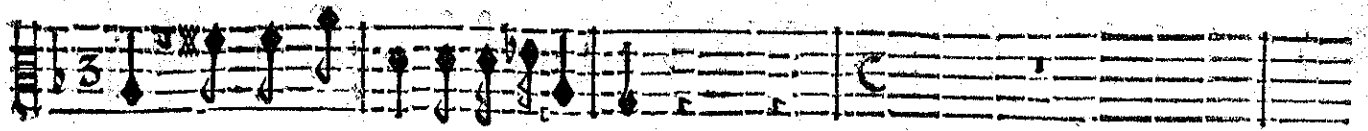


Trop mal'heureuse Armide! he-



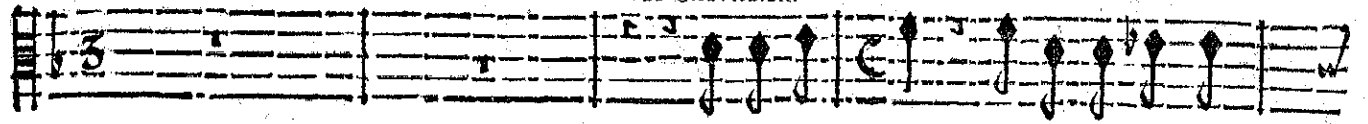
BASSE-CONTINUE,

Kk



Mas ! Que ton destin est déplorable.

LE CHEVALIER.

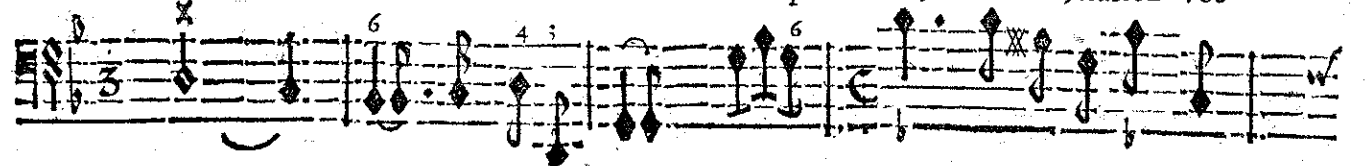


Il faut par-tir, hastez, hastez-vos

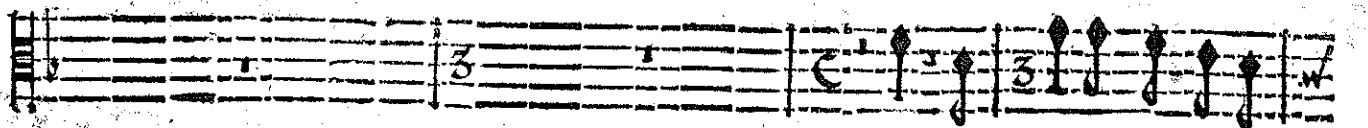
VBALDE.



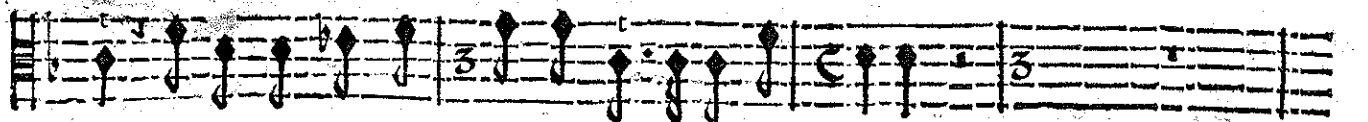
Il faut par-tir, hastez, hastez vos



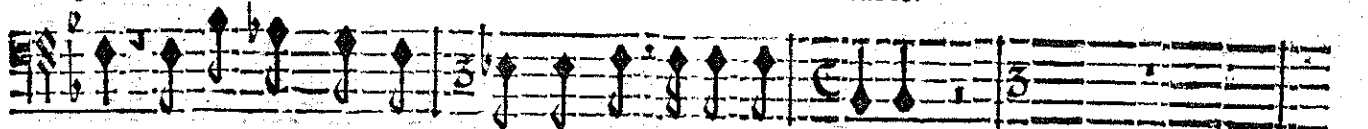
BASSE-CONTINUE.



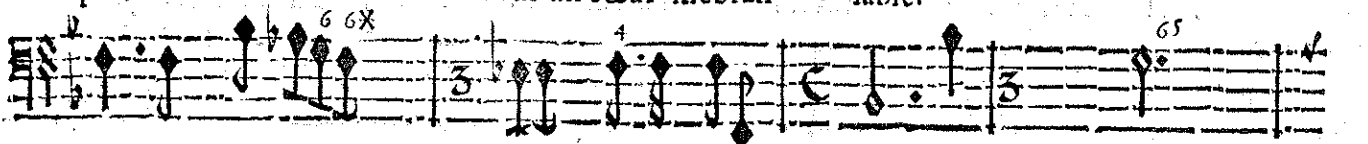
Non, la Gloire n'ordonne



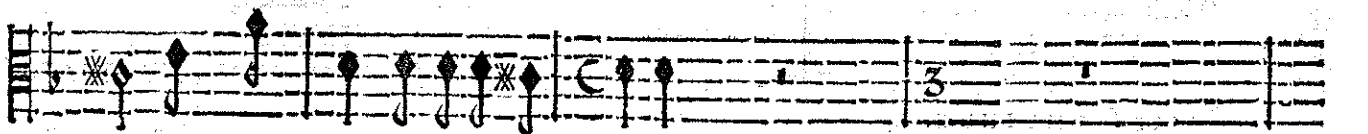
pas, La Gloire attend de vous un cœur inébran-lable.



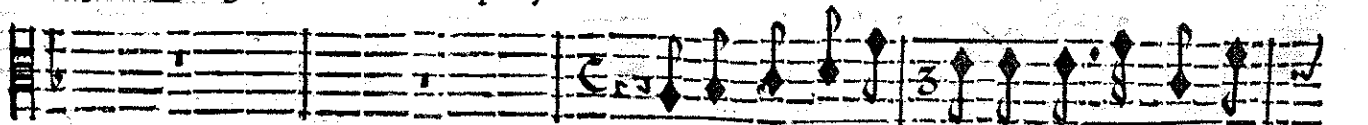
pas, La Gloire attend de vous un cœur inébran-lable.



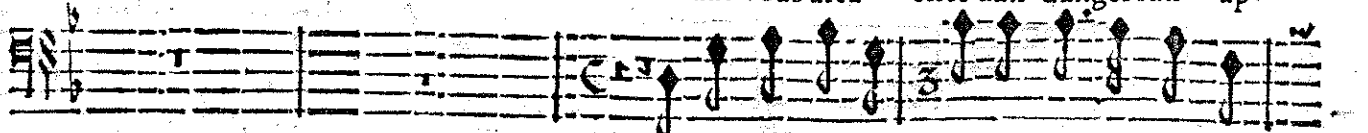
BASSE-CONTINUE.



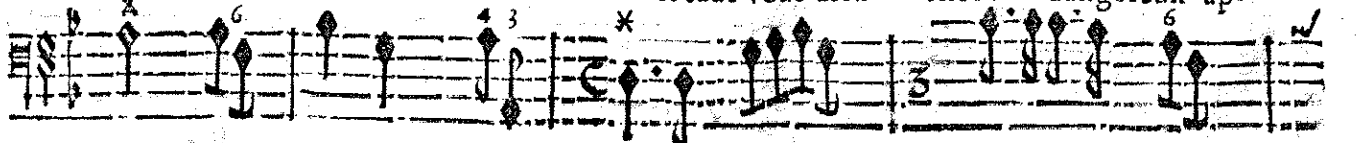
pas Qu'un grand Cœur soit impitoy-able.



Il faut vous arra-cher aux dangereux ap-



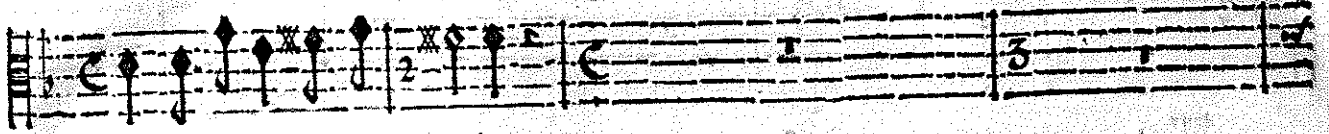
Il faut vous arra-cher aux dangereux ap-



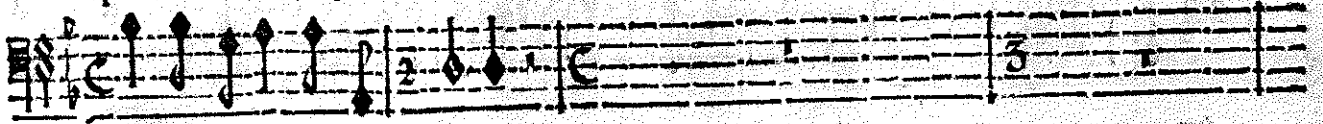
BASSE-CONTINUE.



Trop malheureux se Armide ! he- las ! Que ton de-



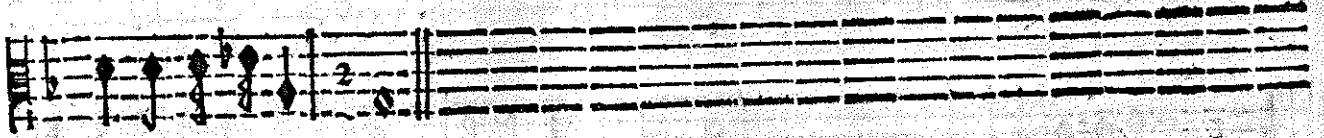
pas d'un objet trop ai- mable.



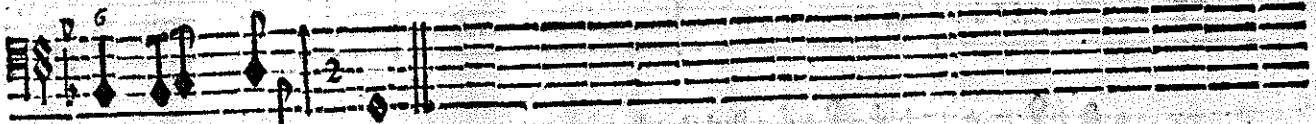
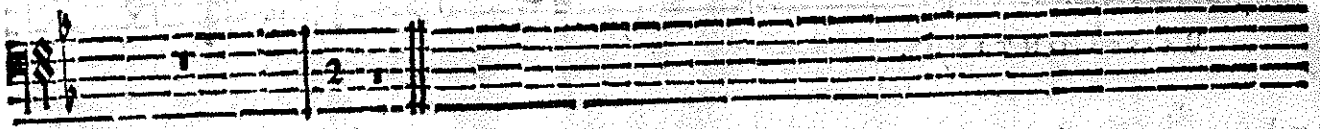
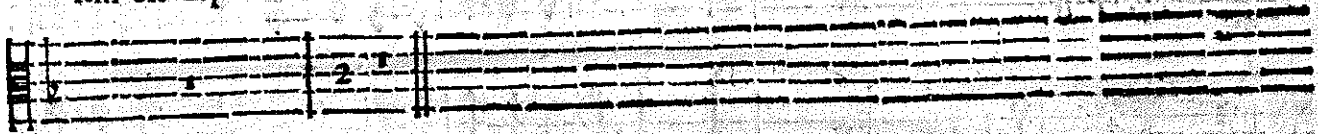
pas d'un objet trop ai- mable.



BASSE-CONTINUE.



fin est deplora- ble.



BASSE-CONTINUE.



ARMIDE, TRAGEDIE.

SCENE V.

ARMIDE seule.

Musical staff with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a series of chords and rests, likely representing the beginning of the scene.

Musical staff for the vocal line, starting with the instruction "doux". It features a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written in a simple, lyrical style.

Musical staff for the vocal line, continuing the melody from the previous staff. It includes a treble clef, a key signature of one flat, and a 2/4 time signature.

Musical staff for the vocal line, continuing the melody. It includes a treble clef, a key signature of one flat, and a 2/4 time signature.

Musical staff for the vocal line, continuing the melody. It includes a treble clef, a key signature of one flat, and a 2/4 time signature.

Musical staff for the vocal line, continuing the melody. It includes a treble clef, a key signature of one flat, and a 2/4 time signature.

BASSE-CONTINUE.

Musical staff for the basso continuo line, showing a sequence of chords and rests. It includes a bass clef, a key signature of one flat, and a 2/4 time signature.

Musical staff for the basso continuo line, continuing the sequence of chords. It includes a bass clef, a key signature of one flat, and a 2/4 time signature.

Musical staff for the basso continuo line, continuing the sequence of chords. It includes a bass clef, a key signature of one flat, and a 2/4 time signature.

Musical staff for the basso continuo line, continuing the sequence of chords. It includes a bass clef, a key signature of one flat, and a 2/4 time signature.

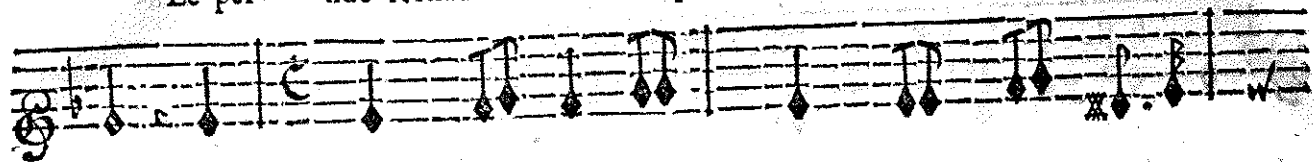
Musical staff for the basso continuo line, continuing the sequence of chords. It includes a bass clef, a key signature of one flat, and a 2/4 time signature.

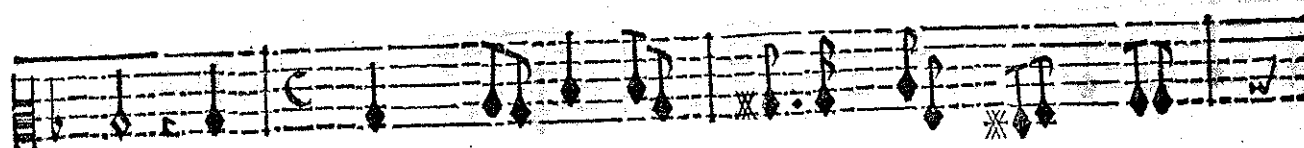
Musical staff for the basso continuo line, continuing the sequence of chords. It includes a bass clef, a key signature of one flat, and a 2/4 time signature.

BASSE-CONTINUE.



Le per- fide Renaud me fuit, Tout perfide qu'il est mon lâche cœur le



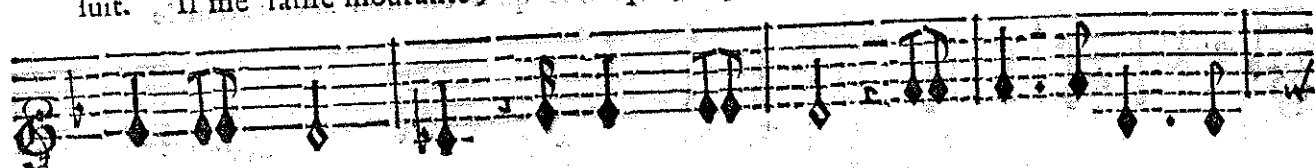
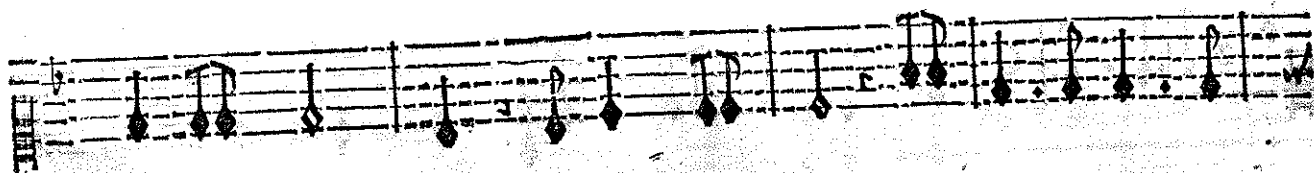




BASSE-CONTINUE.



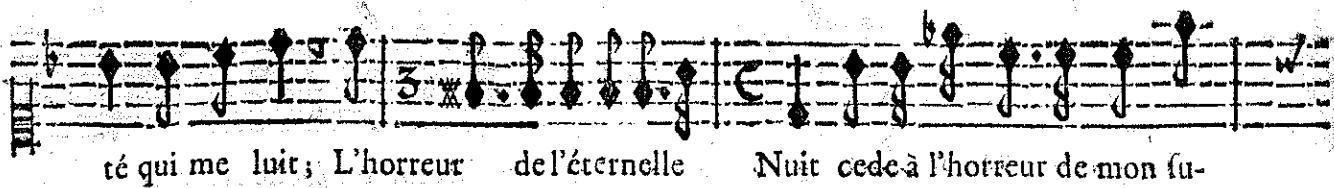
fuit. Il me laisse mourante, Il veut que je perisse. A regret je revoiy la clar-

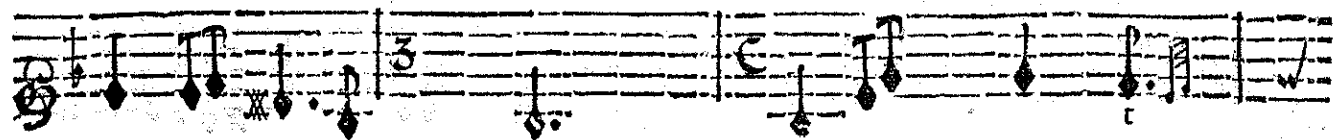
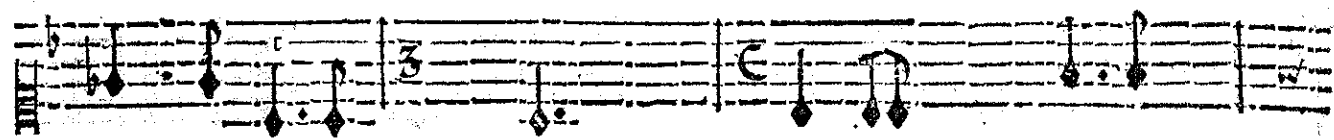
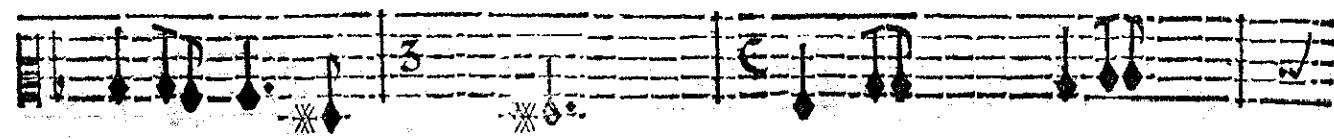
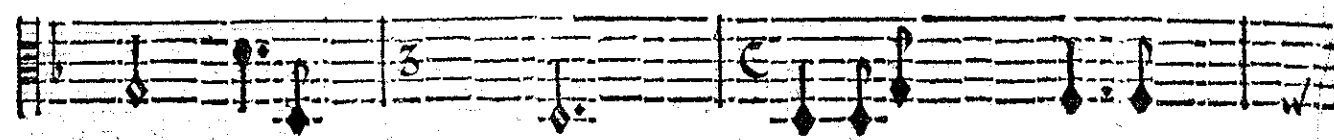
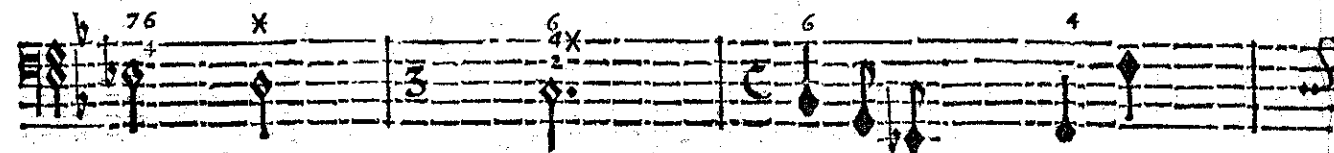



BASSE-CONTINUE

ARMIDE TRAGÉDIE.



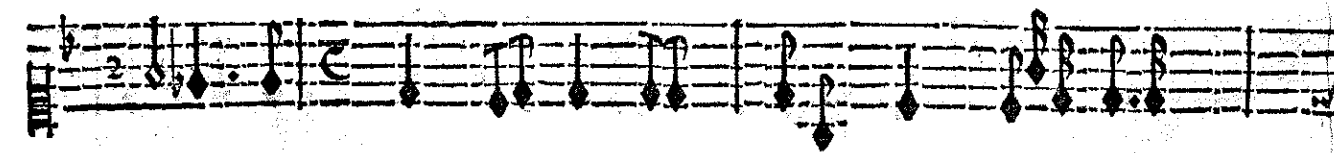
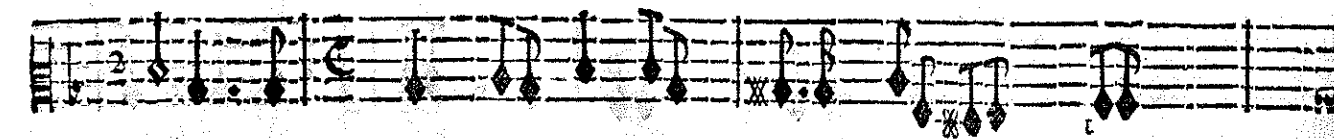
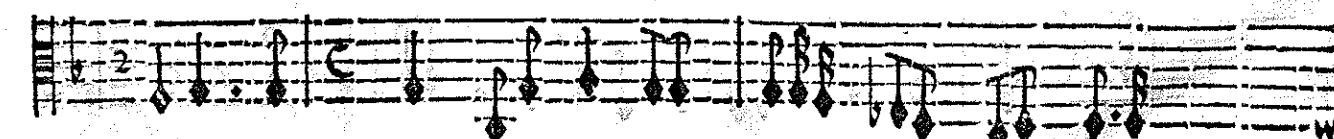
té qui me luit; L'horreur del'éternelle Nuit cede à l'horreur de mon fu-

BASSE-CONTINUE.



plice. Le per- fide Renaud me fuit, Tout perfide qu'il est mon lasche cœur le


BASSE-CONTINUE.

ACTE CINQUIESME.

Quand le Barbare estoit en ma puis

Suit.

BASSE-CONTINUE.

fance, Que n'ay-je crû la Haine & la Vengeance: Que n'ay-je suivy leurs transf-

BASSE-CONTINUE.

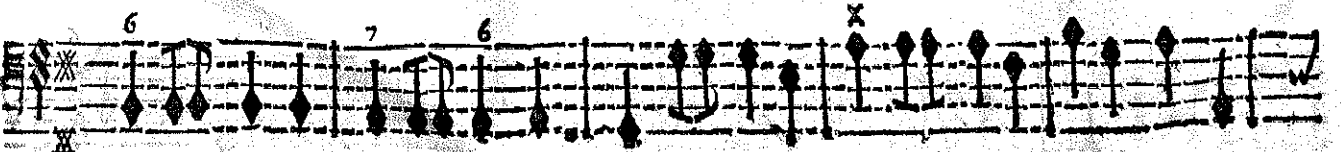
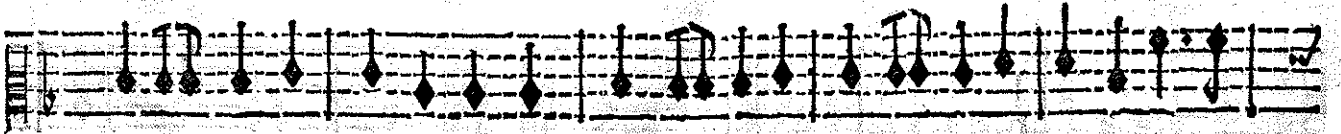
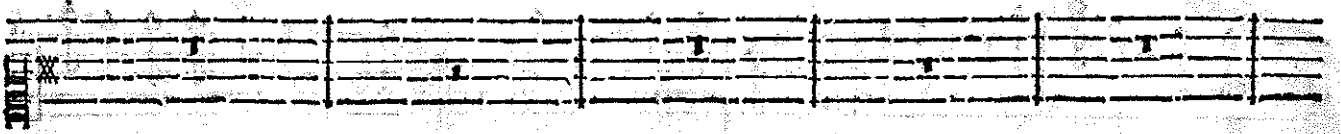
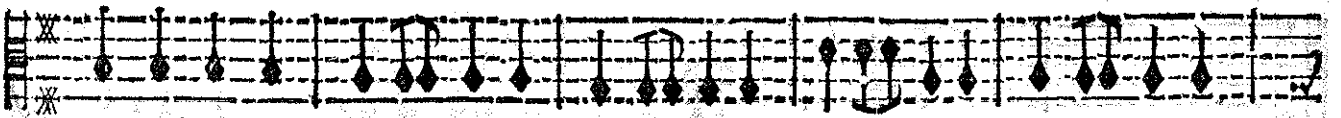
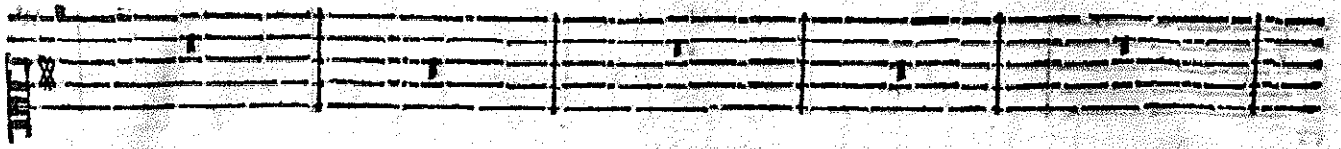
ARMIDE, TRAGÉDIE.

ports! Il m'eschape, Il s'esloigne, Il va quitter ces Bords, Il brave l'Enfer & ma

BASSE-CONTINUE.

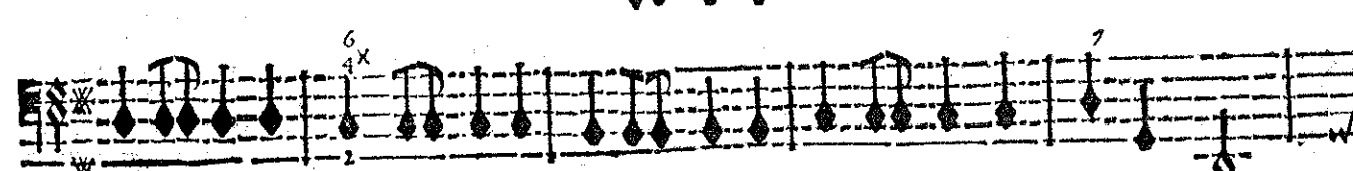
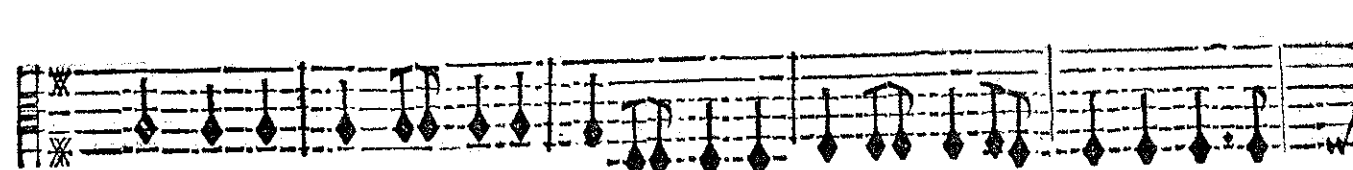
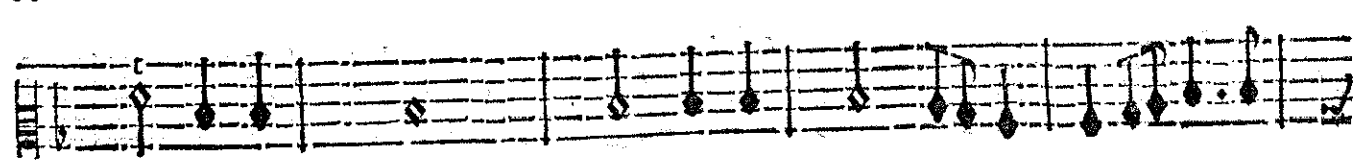
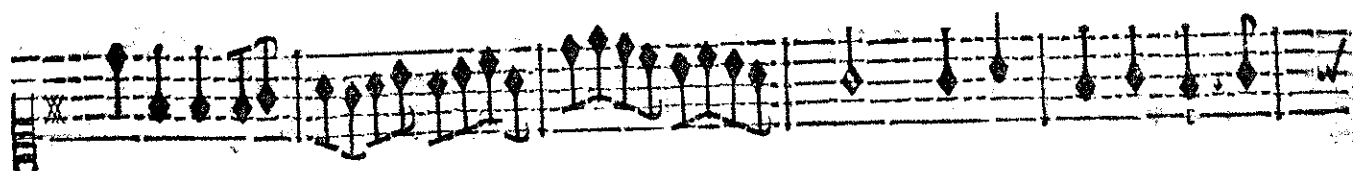
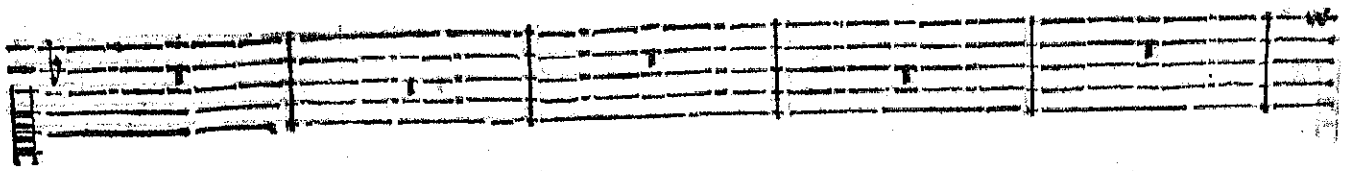
Rage; Il est déjà près du Rivage, Je fais pour m'y traîner d'inutiles efforts.

BASSE-CONTINUE.

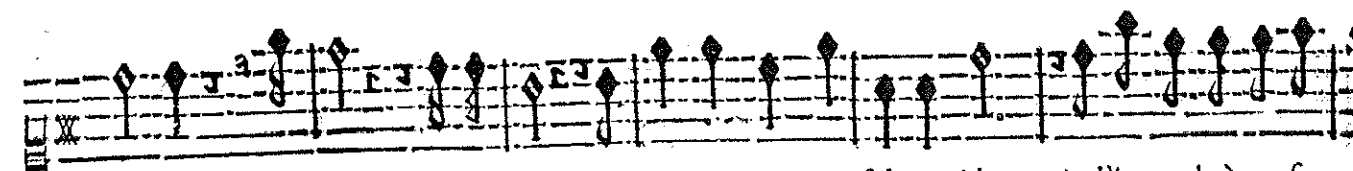


BASSE-CONTINUE.

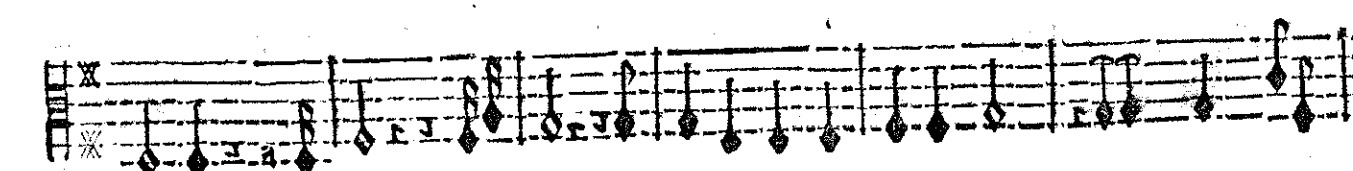
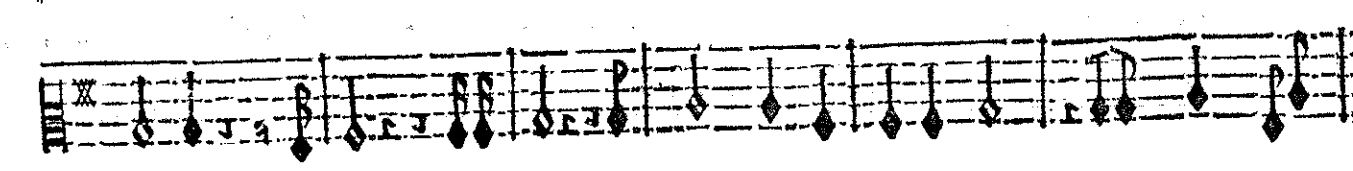
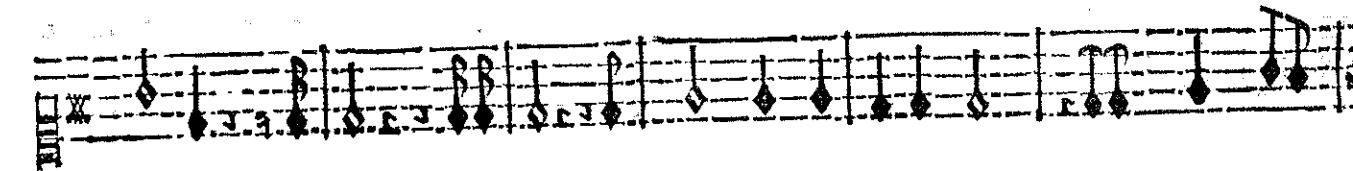
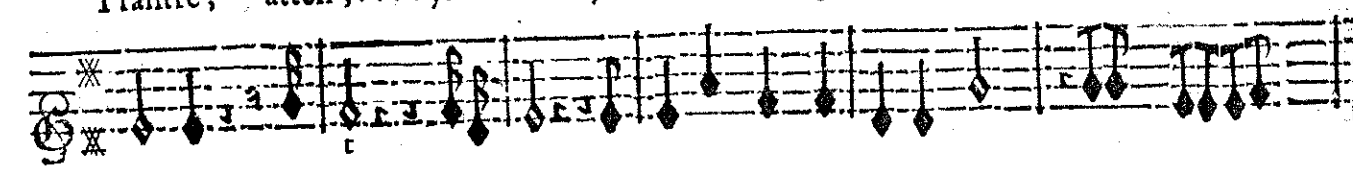
ARMIDE, TRAGEDIA



BASSE-CONTINUE.



Traître, atten, . . . je le tien . . . je tien son cœur perfide. Ah! je l'imvole à ma fu-

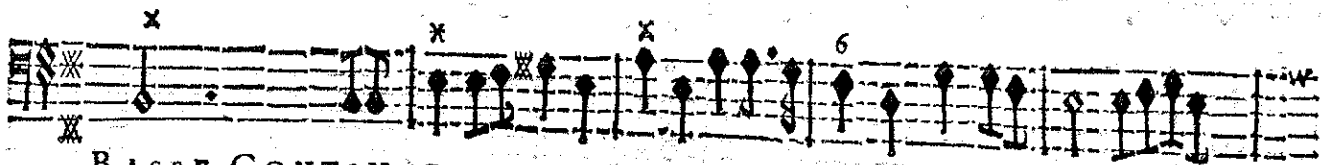
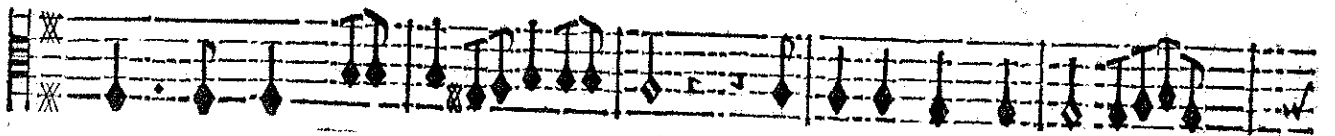
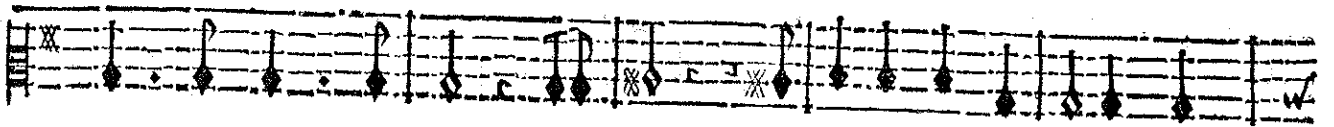
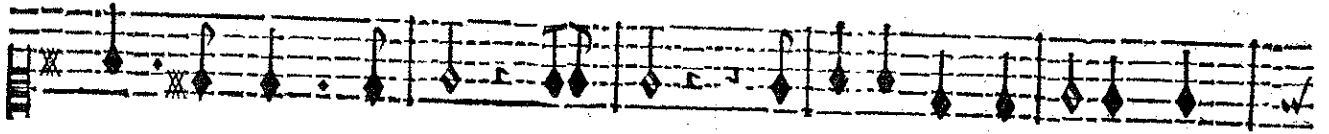
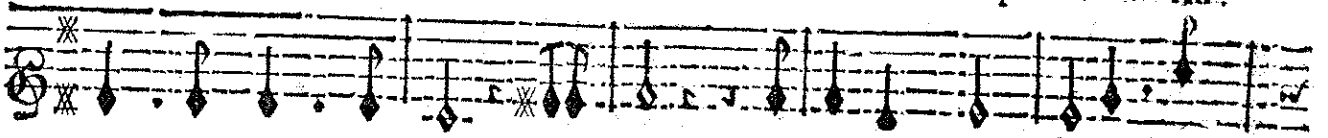


BASSE-CONTINUE.

ACTE CINQUIESME.



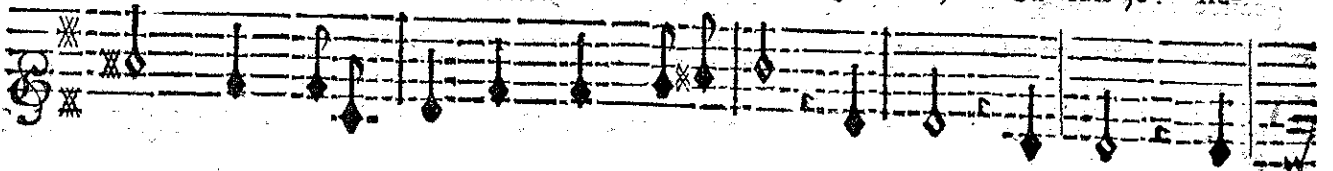
reur. je l'immole à ma fureur. Je le tiens. je tiens son cœur perfide. Ah!



BASSE-CONTINUE.



je l'immole à ma fureur. je l'immole à ma fureur. Que dis-je? où suis-je? he-



BASSE-CONTINUE.

ARMIDE, TRAGÉDIE

las! Infortunée Armide! Où t'emporte une aveugle erreur? L'espoir de la ven-

BASSE-CONTINUE.

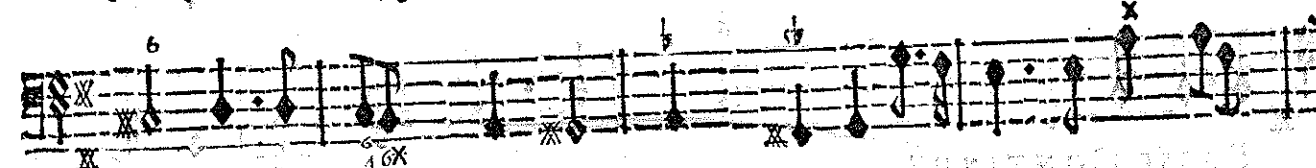
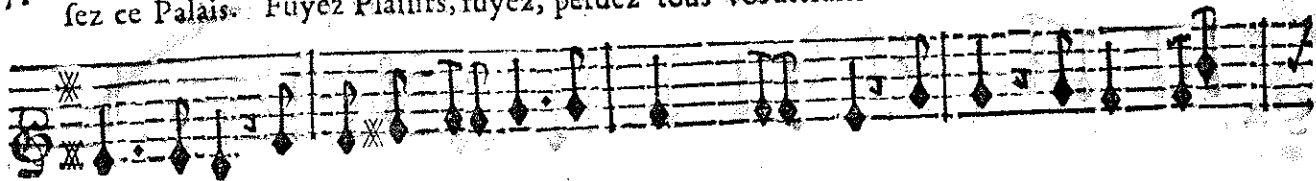
geance est le seul qui me reste. Fuyez plaisirs, fuyez, perdez tous vos attraits. Demons détrui-

BASSE-CONTINUE.

ACTE CINQUIESME.



sez ce Palais. Fuyez Plaisirs, fuyez, perdez tous vos attraits. Demons, Demons, destrui-



BASSE-CONTINUE.



sez, détruisez ce Palais. L'espoir de la vengeance est le seul qui me reste. Partons, & s'il se



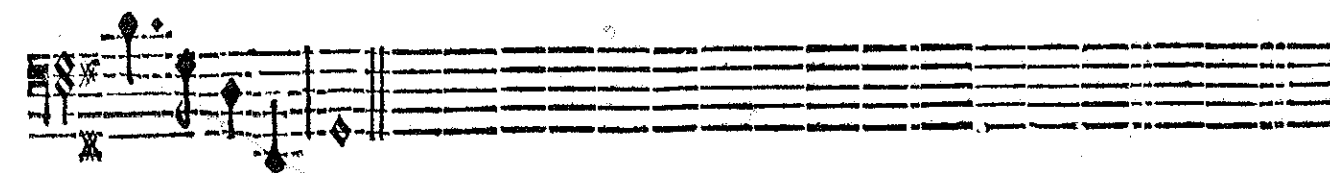
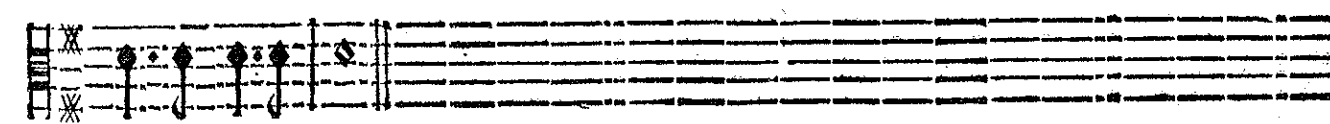
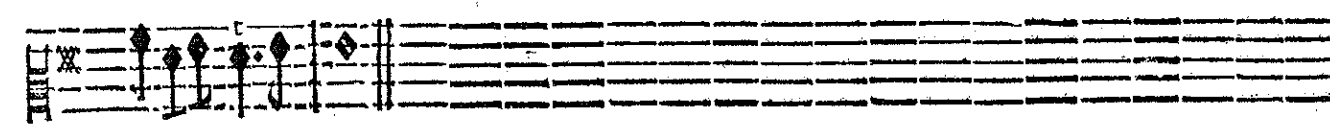
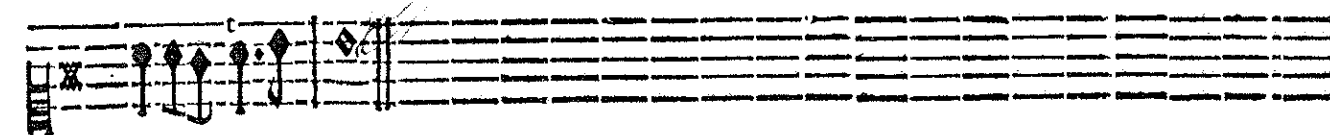
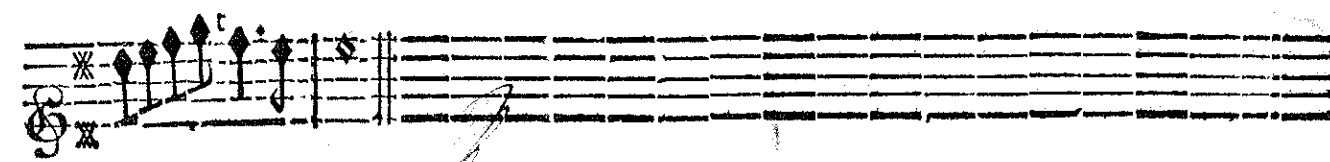
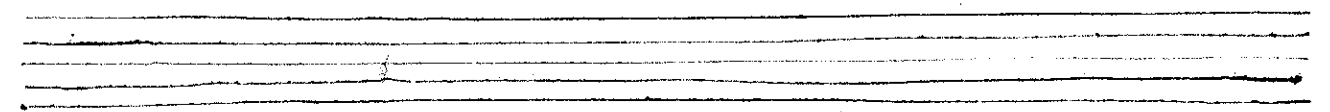
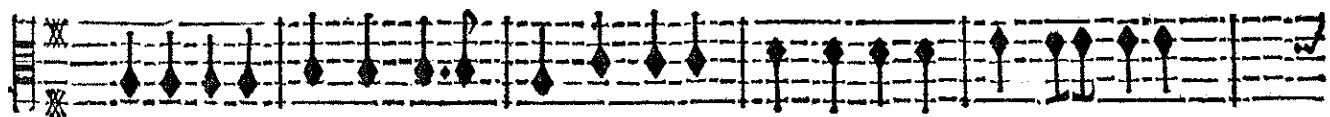
BASSE-CONTINUE.

ARMIDE, TRAGÉDIE.

peut que mon amour funeste Demeure ensevely dans ces lieux pour jamais.

BASSE-CONTINUE.

On reprend le Prelude cy-devant page 247. & on le jouë tres wiste, & après on prend celuy qui suit.



BASSE-CONTINUE.

FIN DU CINQUIESME ET DERNIER ACTE.

Madame de Besseville

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