

BALLE T DU TEMPLE DE LA PAIX.

Dansé devant Sa Majesté à Fontainebleau.

MIS EN MUSIQUE

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



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique;
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. LXXXV.

AVEC PRIVILEGE DE SA MAJESTE.

BALLET

DU TEMPLE

DE LA PAIX

Par M. de La Motte

MISE EN MUSIQUE

PAR M. DE LA MOTTE



1735

chez M. de La Motte

à Paris

chez M. de La Motte

chez M. de La Motte

chez M. de La Motte



A U R O Y .



S I R E ,

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

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

S I R E ;

DE VOSTRE MAJESTE',

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



BALLET

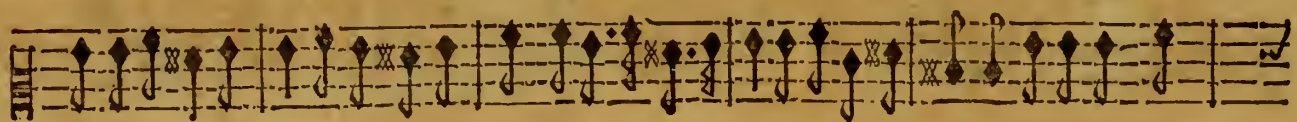
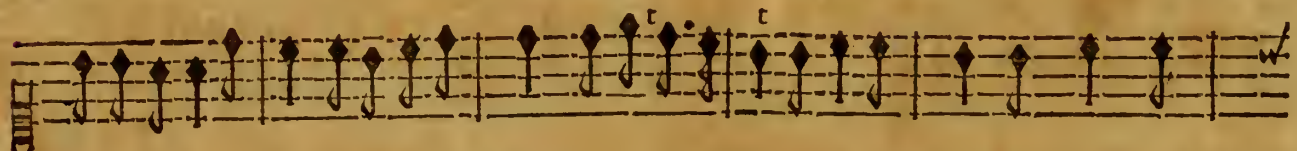
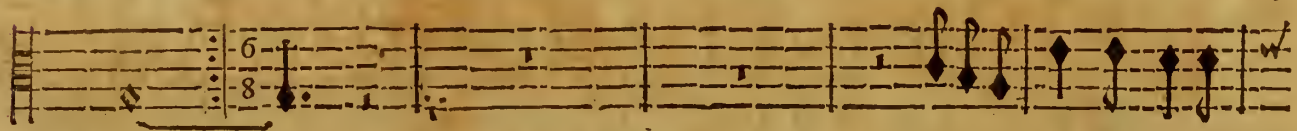
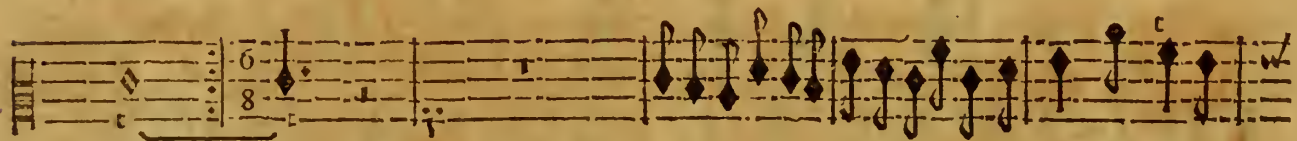
DU TEMPLE DE LA PAIX.

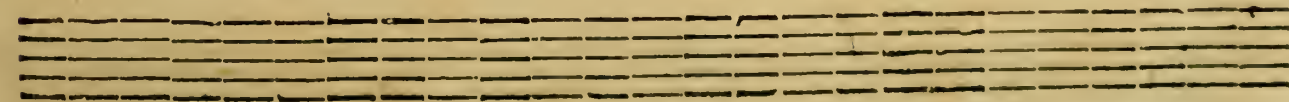
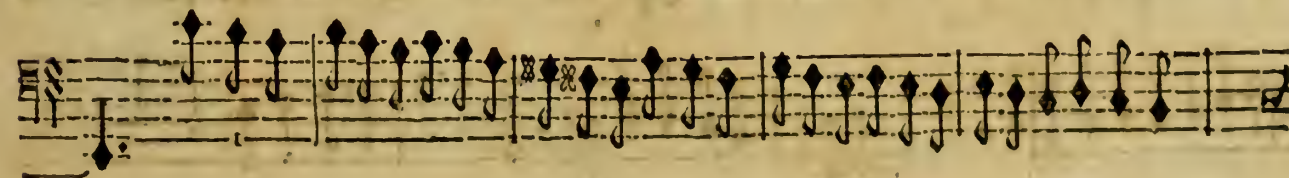
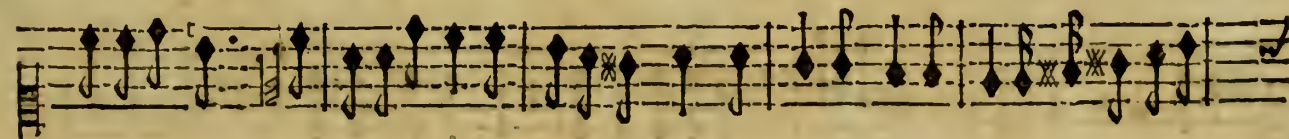
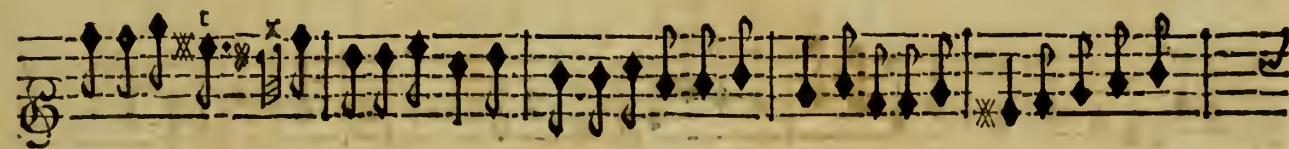
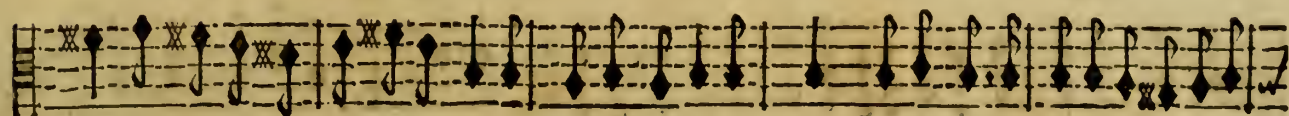
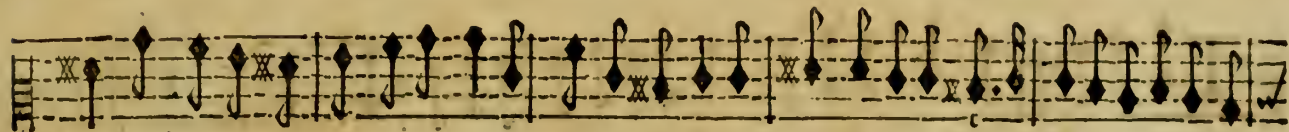
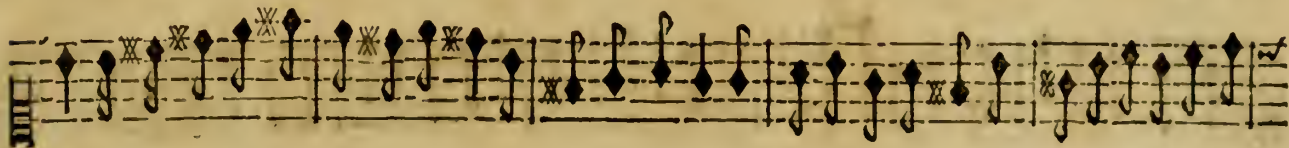
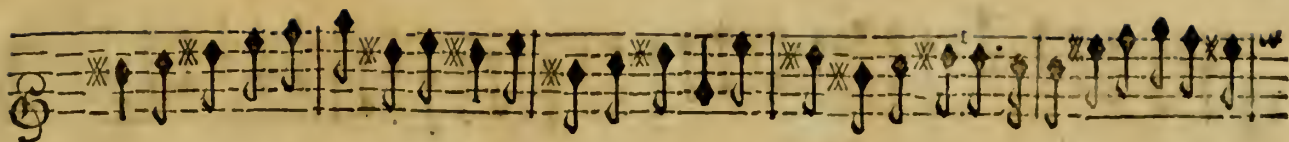
PROLOGUE.

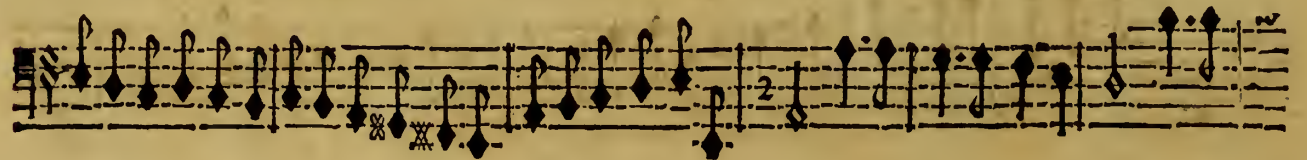
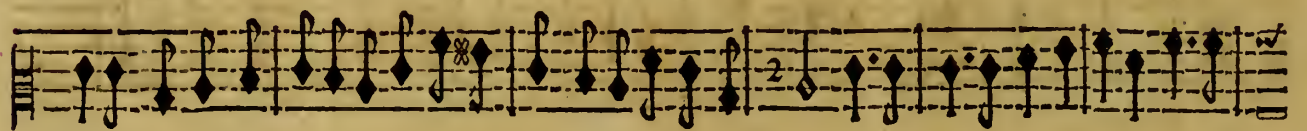
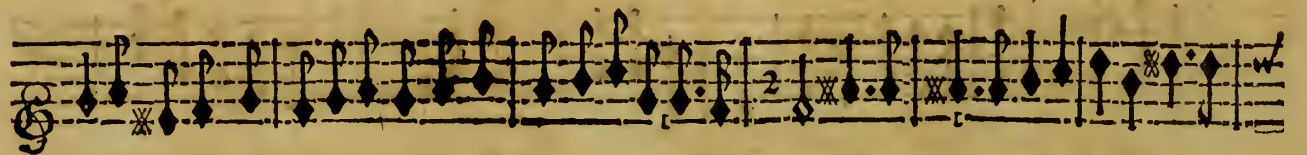
OUVERTURE.

The musical score for the Overture consists of ten staves. The first staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. The third and fourth staves are alto clefs. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh and eighth staves are alto clefs. The ninth and tenth staves are bass clefs. The music is written in a style typical of 18th-century French ballet music, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. There are also some asterisks and other symbols used as performance instructions.

BALLET







DU TEMPLE DE LA PAIX.

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

CLIMENE.

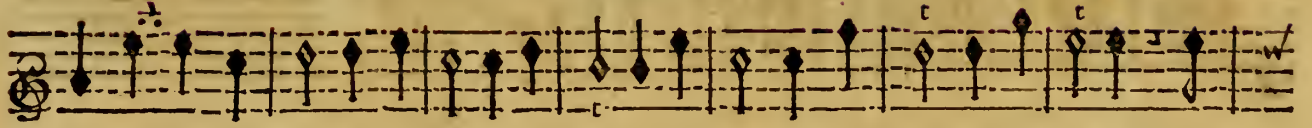
Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle. Mes-

BASSE-CONTINUE.

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

BASSE-CONTINUE.

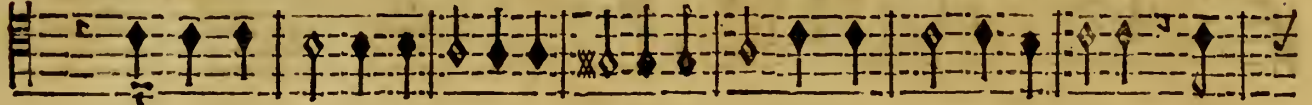
BALLET
CHOEURS.



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



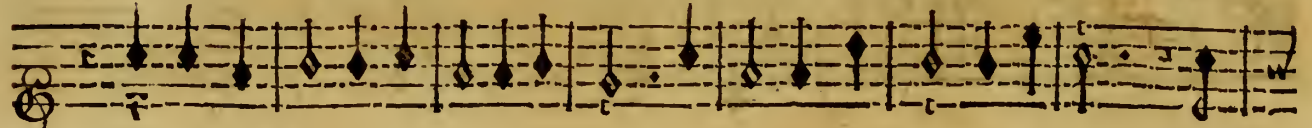
Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle, Mes-



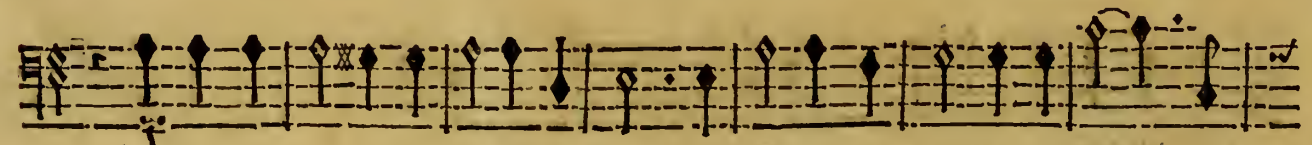
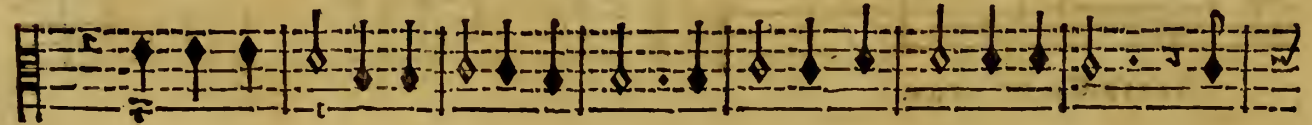
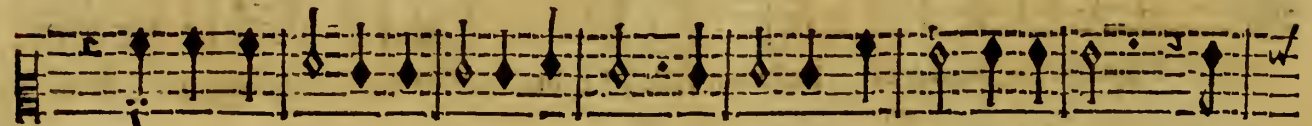
Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle, Mes-



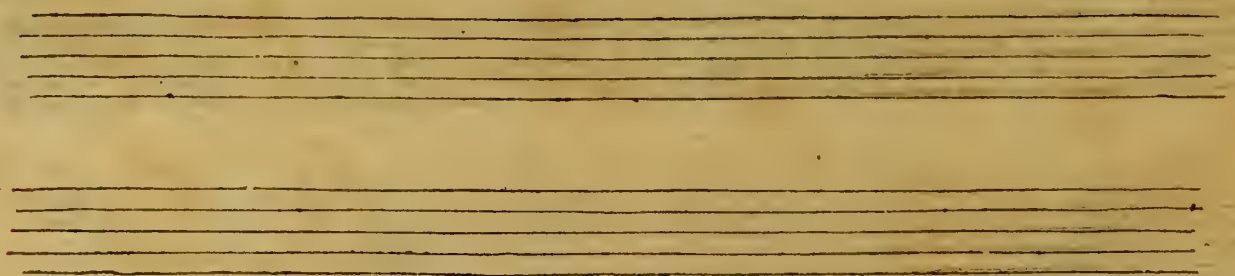
Preparons-nous pour la Feste nouvelle, Le bruit des Concerts nous appelle, Mes-



VIOLONS.



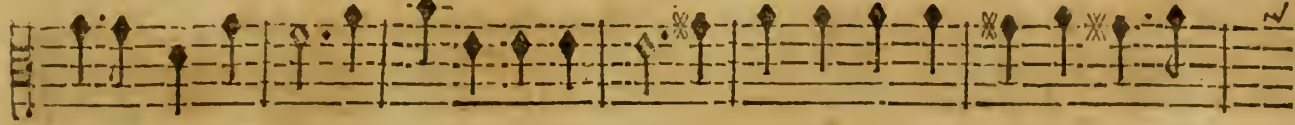
BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.



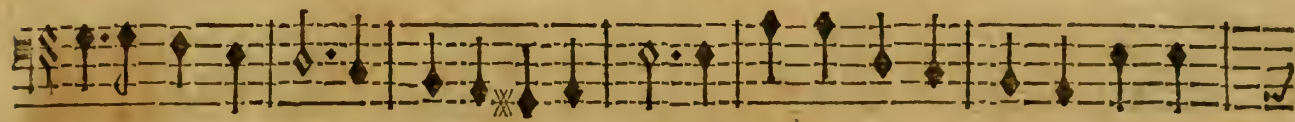
lons, Mefflons nos voix au fon des Chalumeaux. Danfons, Danfons à l'ombre des Or-



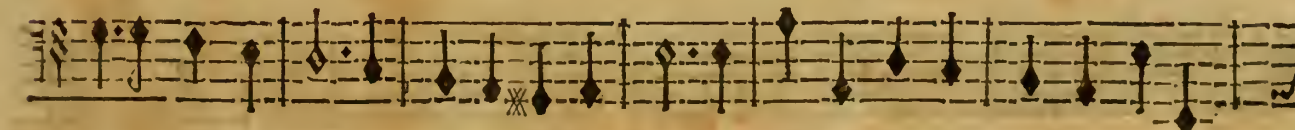
lons, Mefflons nos voix au fon des Chalumeaux. Danfons, Danfons à l'ombre des Or-



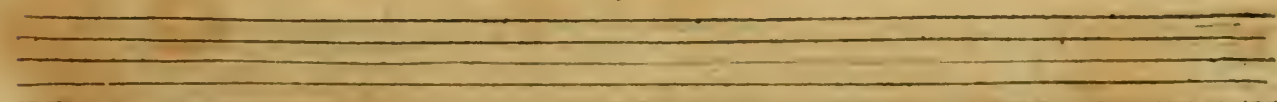
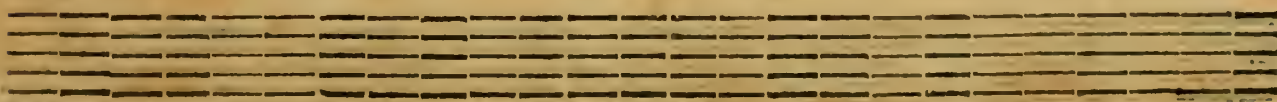
lons, Mefflons nos voix au fon des Chalumeaux. Danfons, Danfons à l'ombre des Or-



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



BASSE-CONTINUE.



fin.

meaux.

fin.
meaux.

fin.
meaux.
fin.

meaux.

fin.

HAUTBOIS.

fin.

HAUTBOIS.

fin.

fin.

fin.

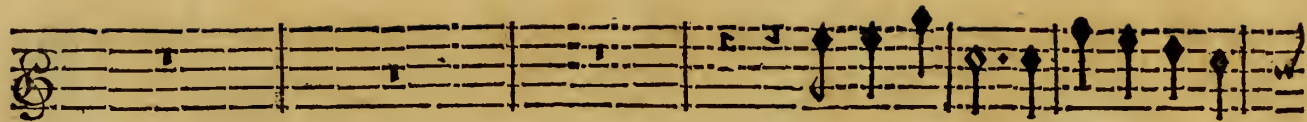
fin.

BASSE-CONTINUE.

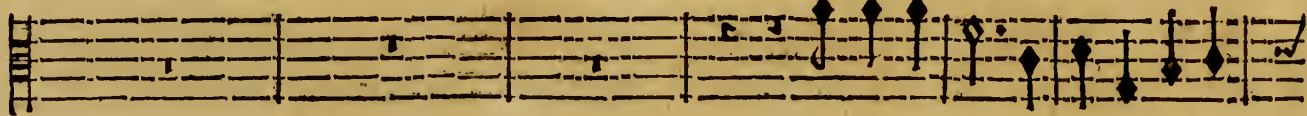
DU TEMPLE DE LA PAIX.

The musical score consists of 14 staves. The first four staves are simple, each containing a single note per measure. The fifth and sixth staves feature more complex notation with eighth and sixteenth notes, some with ornaments. The seventh and eighth staves return to simple notation. The ninth staff is labeled 'BASSE-CONTINUE.' and contains notes with various ornaments and symbols. The final three staves are empty.

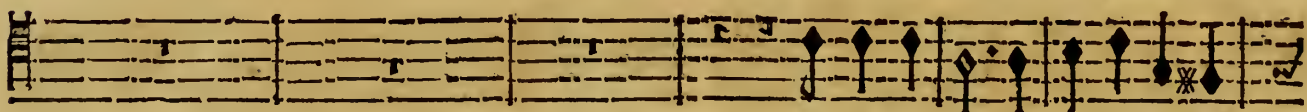
BASSE-CONTINUE.



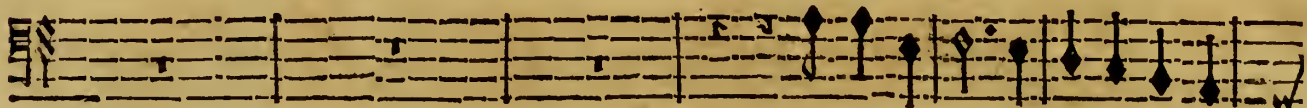
Meslons nos voix au son des chalu-



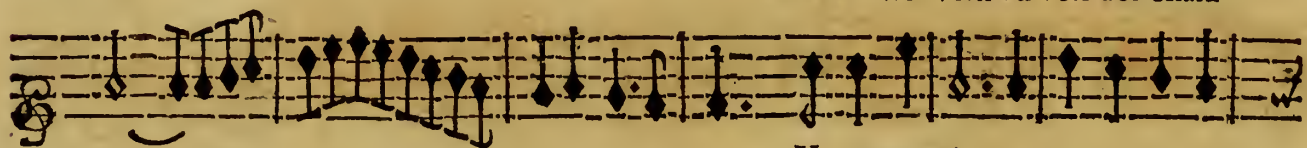
Meslons nos voix au son des chalu-



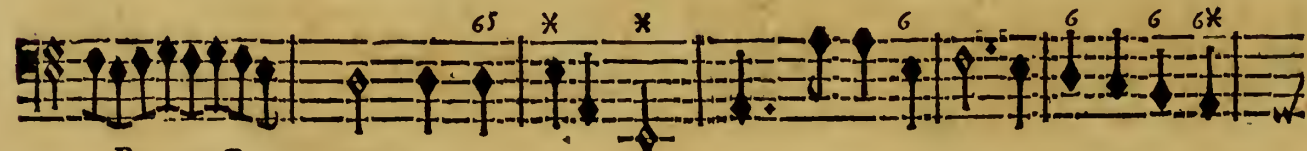
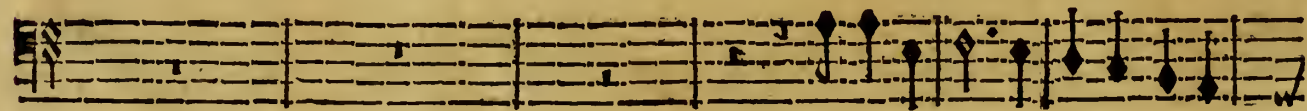
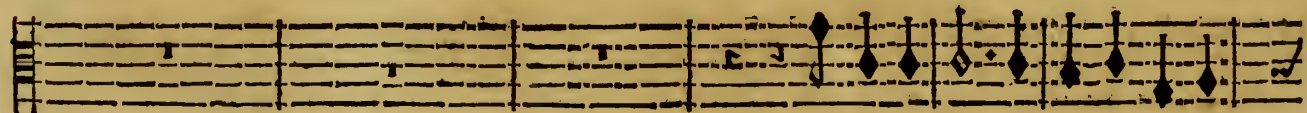
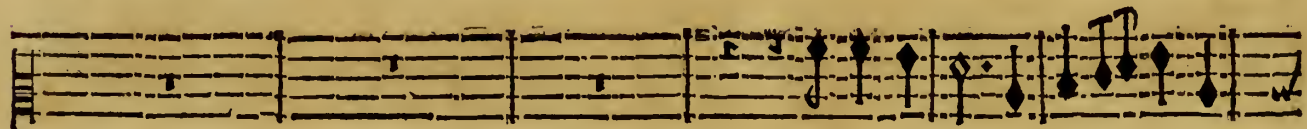
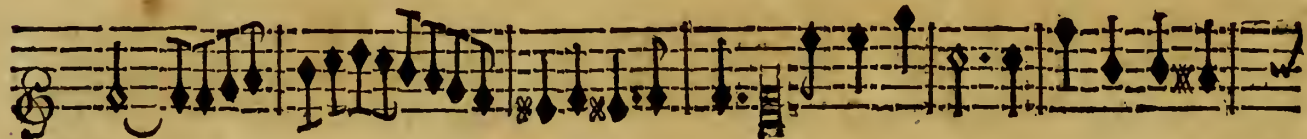
Meslons nos voix au son des chalu-



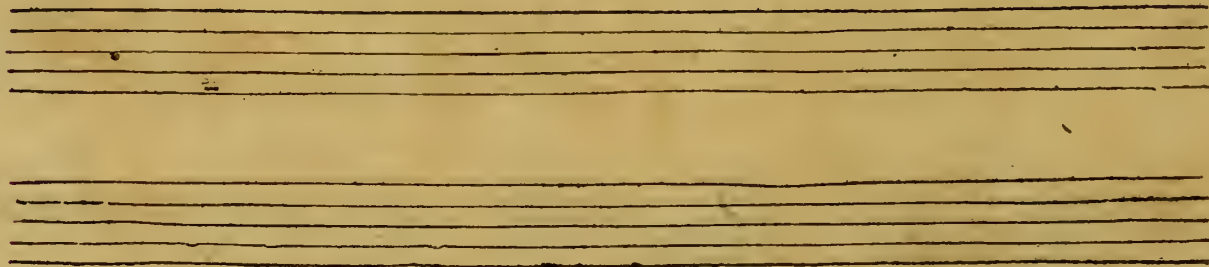
Meslons nos voix au son des chalu-



VIOLONS.

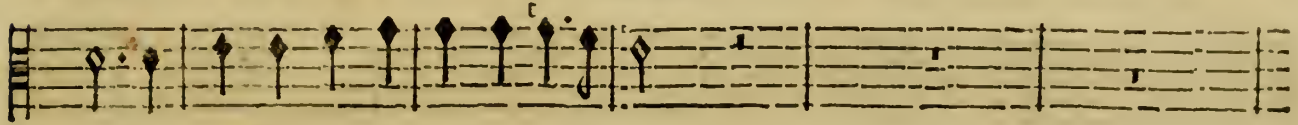


BASSE-CONTINUE.

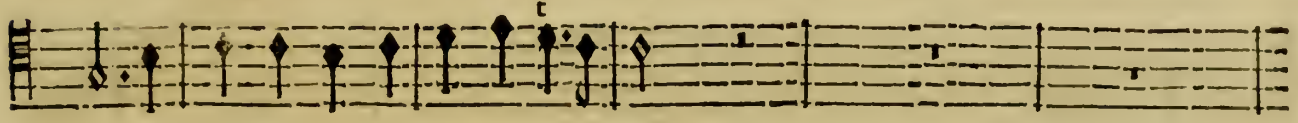




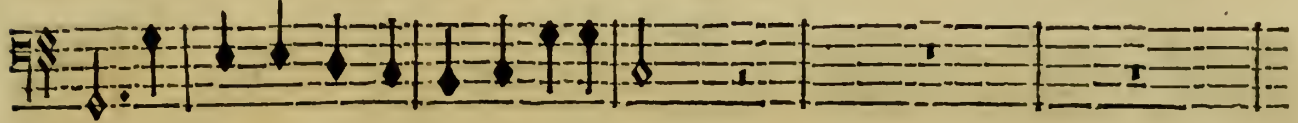
meaux, Danfons, Danfons à l'ombre des Ormeaux.



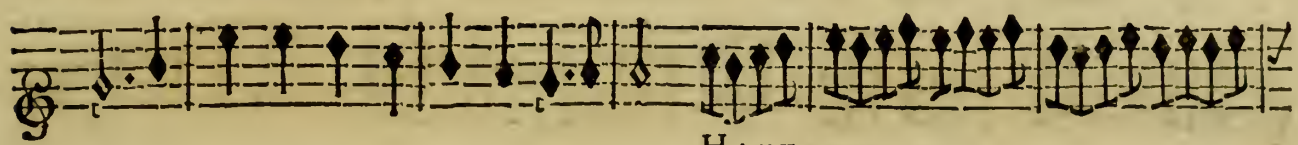
meaux, Danfons, Danfons à l'ombre des Ormeaux.



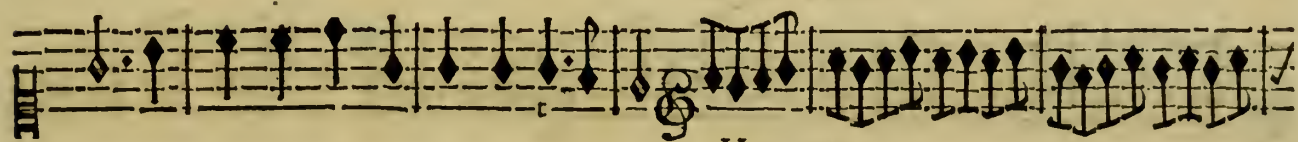
meaux, Danfons, Danfons à l'Ombre des Ormeaux.



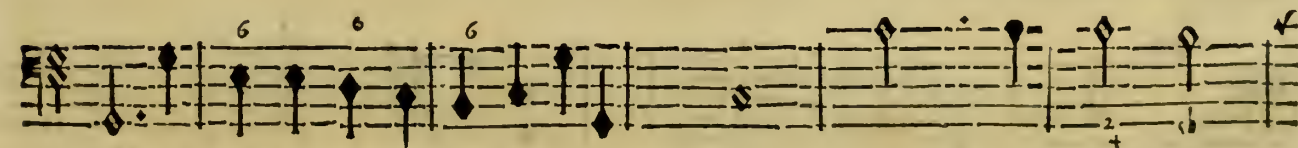
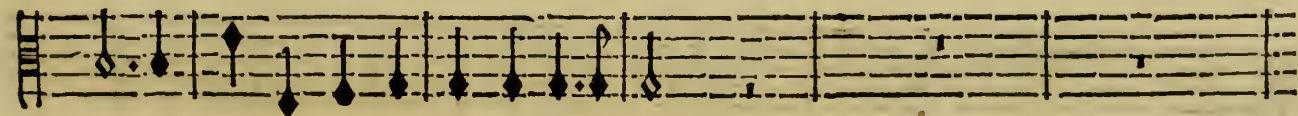
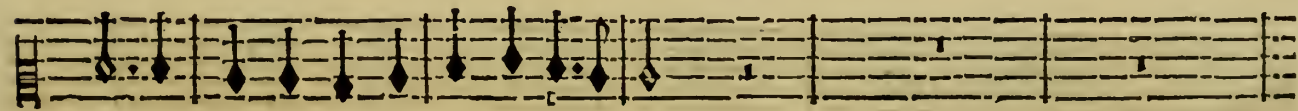
meaux, Danfons, Danfons à l'ombre des Ormeaux.



H A U T B O I S .



H A U T B O I S .



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

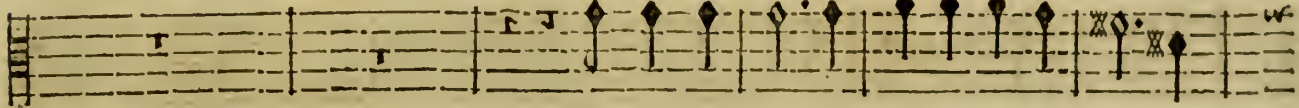
The musical score consists of 13 staves. The first four staves contain simple rhythmic patterns with single notes and rests. The fifth and sixth staves feature more complex rhythmic patterns with eighth and sixteenth notes, and some notes have diamond-shaped ornaments. The seventh through tenth staves return to simple rhythmic patterns. The eleventh and twelfth staves contain notes with diamond-shaped ornaments, and the thirteenth staff concludes with a final note and a fermata.

BASSE-CONTINUE.

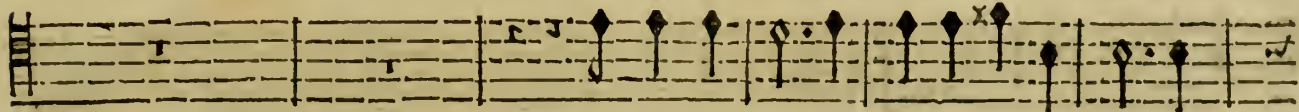
Two sets of empty musical staves, each consisting of five lines, provided for the Basse-Continue section.



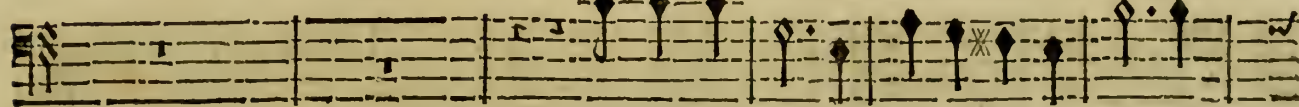
Meflons nos voix au fon des Chalumeaux, Dan-



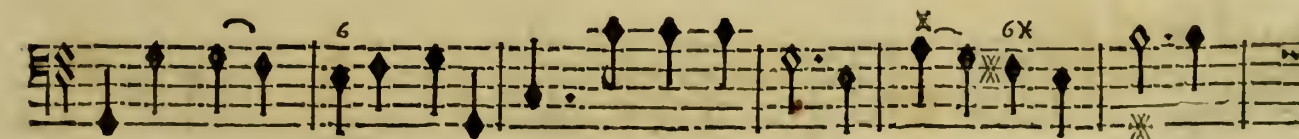
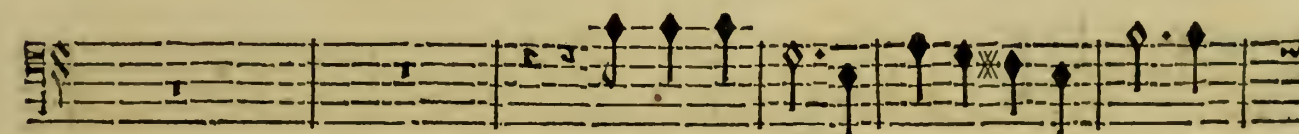
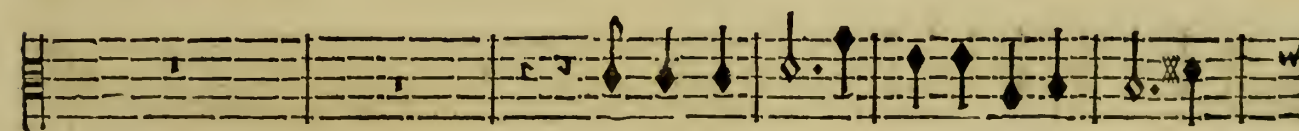
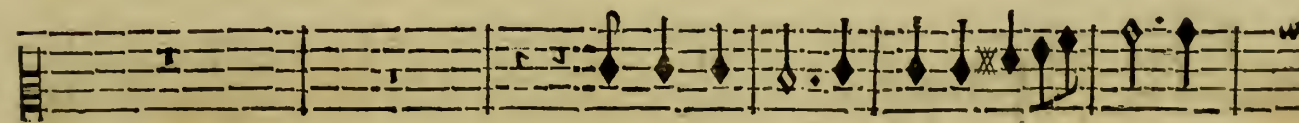
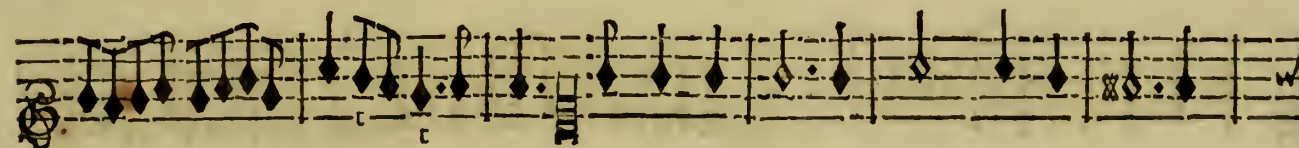
Meflons nos voix au fon des Chalumeaux, Dan-



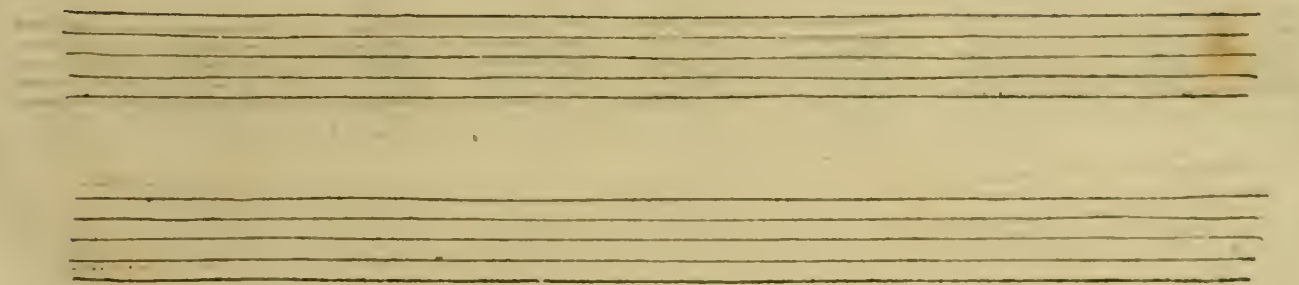
Meflons nos voix au fon des Chalumeaux, Dan-



Meflons nos voix au fon des Chalumeaux, Dan-

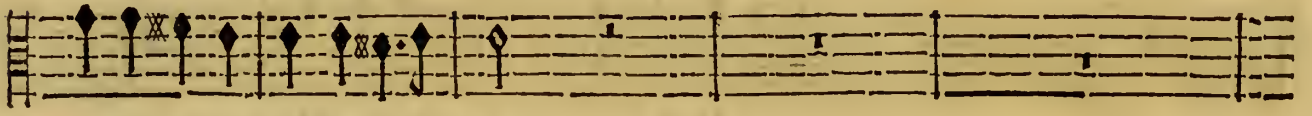


BASSE-CONTINUE.

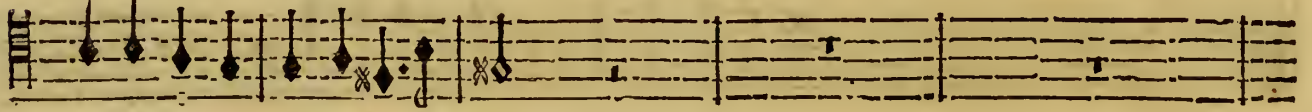




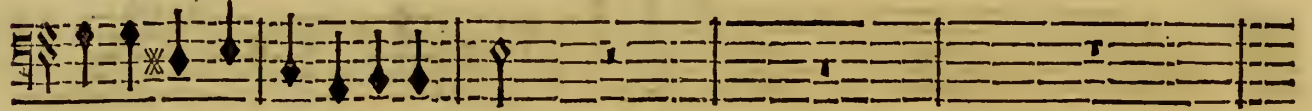
sons, Dansons à l'ombre des Ormeaux.



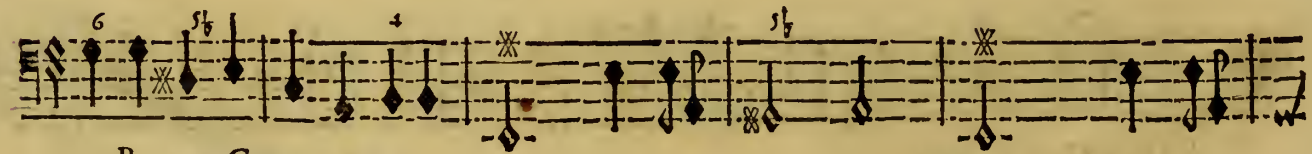
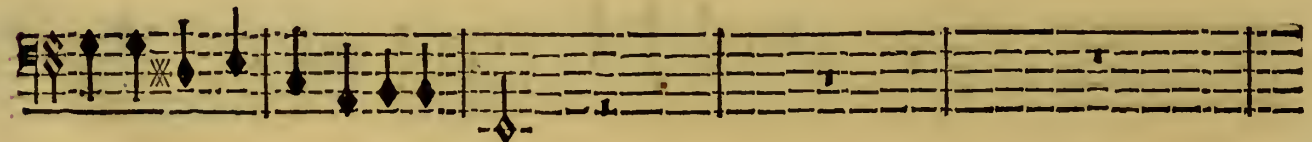
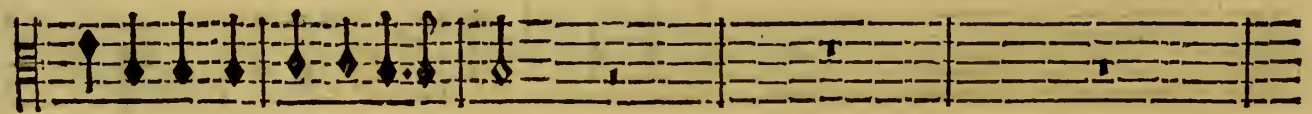
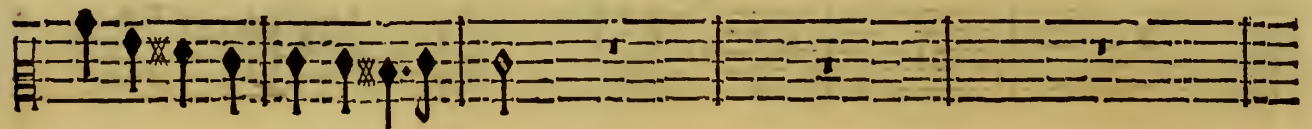
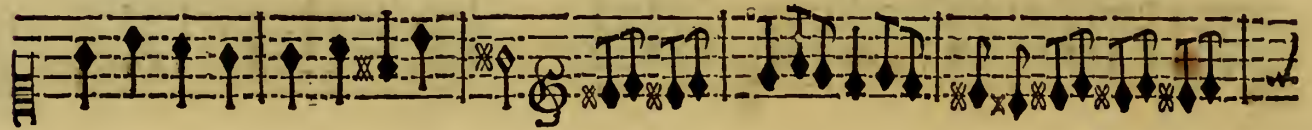
sons, Dansons à l'ombre des Ormeaux.



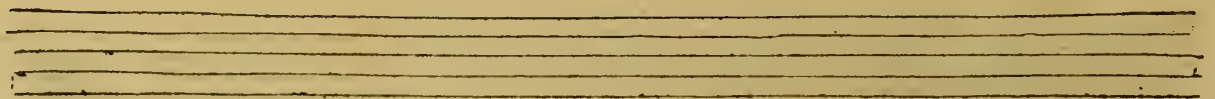
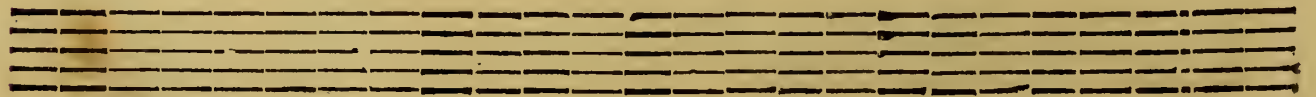
sons, Dansons à l'ombre des Ormeaux.



sons, Dansons à l'ombre des Ormeaux.



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

The musical score consists of ten staves. The first four staves contain simple harmonic accompaniment with single notes and rests. The fifth and sixth staves feature a more complex texture with sixteenth-note runs and chords. The seventh, eighth, and ninth staves return to simple harmonic accompaniment. The tenth staff is the Basse-Continue part, which includes figured bass notation with figures such as ♯, x, 5, 6, x, x, and ♯.

BASSE-CONTINUE.

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

Two sets of empty musical staves, one consisting of five staves and the other of three staves, located at the bottom of the page.

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

Fin du Chœur.

BASSE-CONTINUE.

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

BASSE-CONTINUE.

Paix qu'on doit à ce Heros. Les ros.

BASSE-CONTINUE.

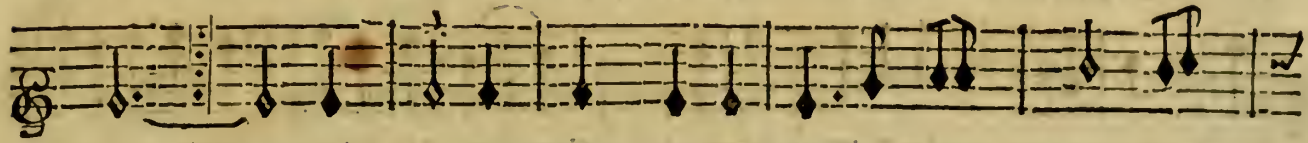
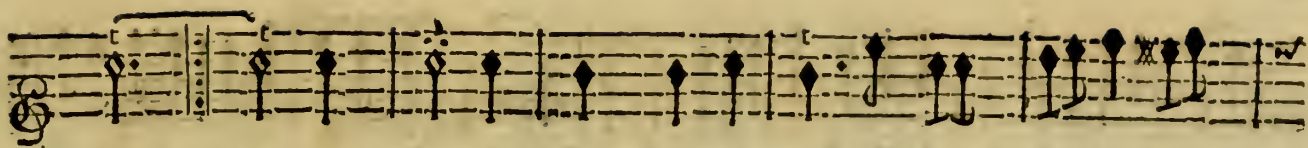
Flutes.

Flutes.

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

BASSE-CONTINUE.

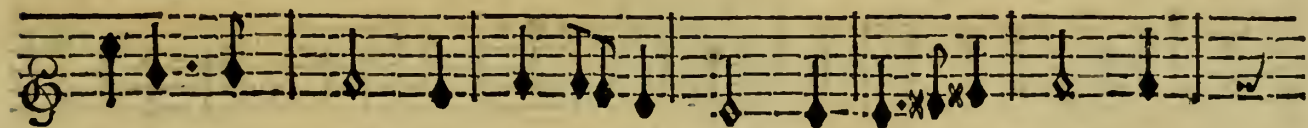
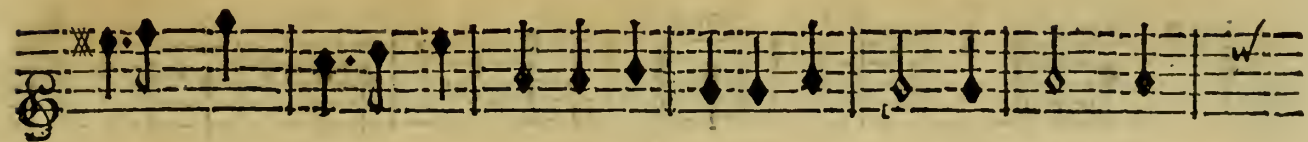
DU TEMPLE DE LA PAIX!



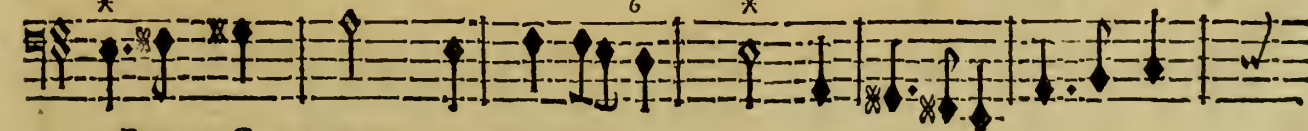
preste. preste. Cent Peuples de divers Climats Viendront entendre nos Mu-



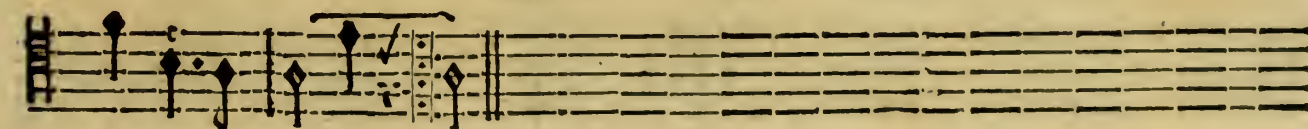
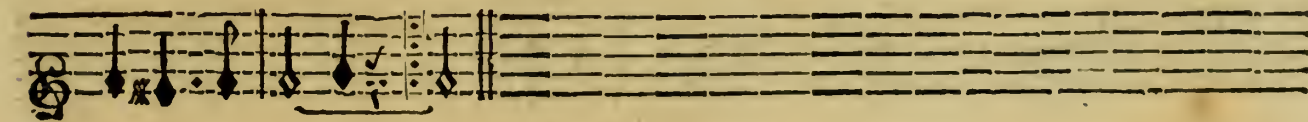
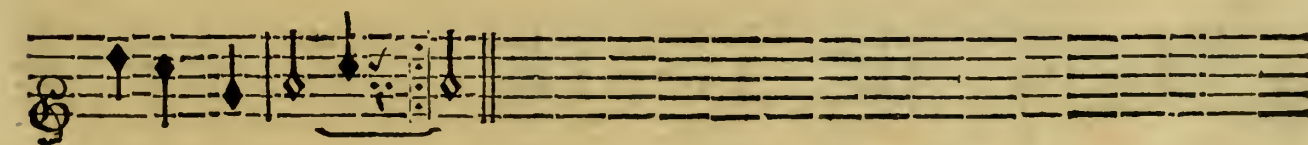
BASSE-CONTINUE,



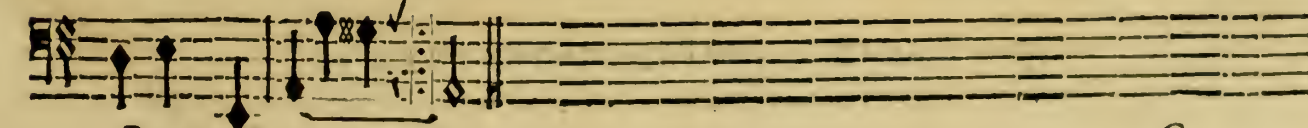
settes, Et chanter avec nous dans ces belles Retraites La Paix & ses



BASSE-CONTINUE.



charmants appas. Cent pas.



BASSE-CONTINUE.

Soprano staff with lyrics: Sans crainte dans nos prairies Laissons nos moutons paissants; sants; Les animaux cruels & ravif-

PREMIERE REPRISE.

Alto staff with lyrics: Sans crainte dans nos prairies Laissons nos moutons paissants; sants; Les animaux cruels & ravif-

PREMIERE REPRISE.

Basso Continuo staff with figured bass notation: 6 X X 6 6 6 6 6 4 6 6 X 6 6

PREMIERE REPRISE.

BASSE-CONTINUE.

Empty musical staves for the basso continuo.

Soprano staff with lyrics: sants Sont loin de nos Bergeries : Dans ces beaux lieux nos soins les pl^o pressants Sont de jou-

SECONDE REPRISE.

Alto staff with lyrics: sants Sont loin de nos Bergeries : Dans ces beaux lieux nos soins les pl^o pressants Sont de jou-

SECONDE REPRISE.

Basso Continuo staff with figured bass notation: 6 6 6 7 6 6 6 X 6 6 X 6 6 X

SECONDE REPRISE.

BASSE-CONTINUE.

Empty musical staves for the basso continuo.

Soprano staff with lyrics: ir des plaisirs innocents. cents. cents.

1. repr. 2. repr.

Alto staff with lyrics: ir des plaisirs innocents. cents. cents.

1. repr. 2. repr.

Basso Continuo staff with figured bass notation: 6 X 4 3

1. repr. 2. repr.

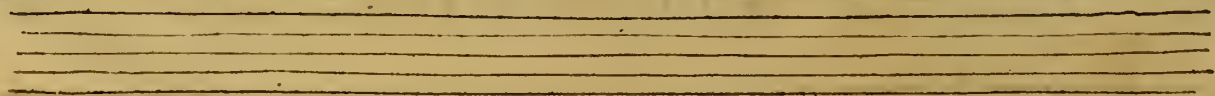
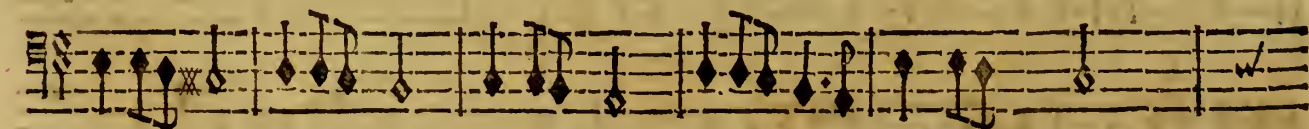
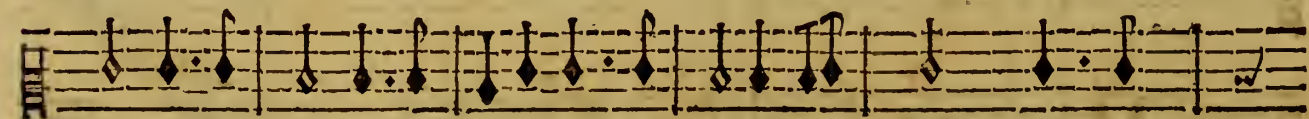
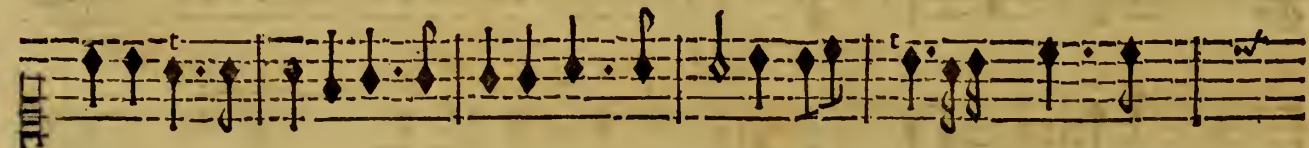
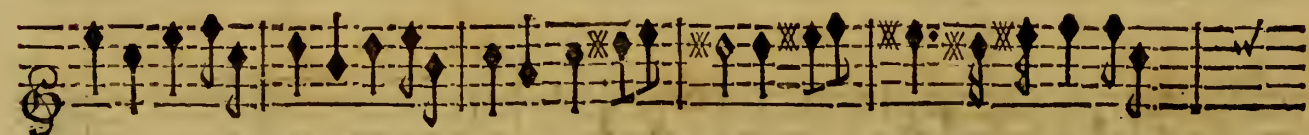
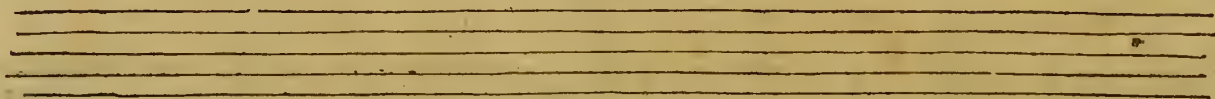
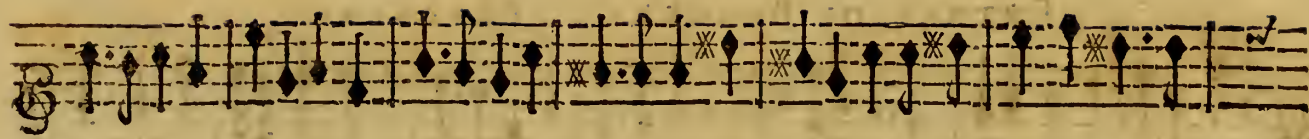
BASSE-CONTINUE.

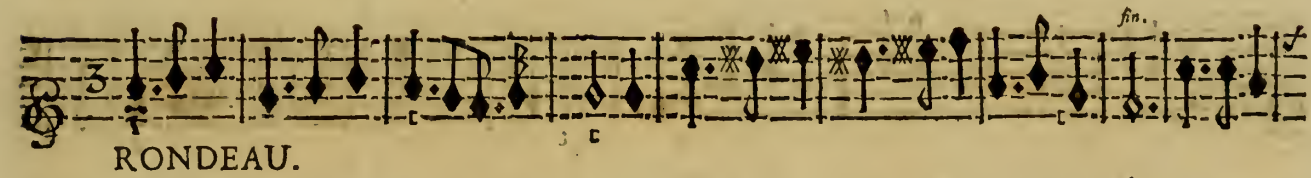
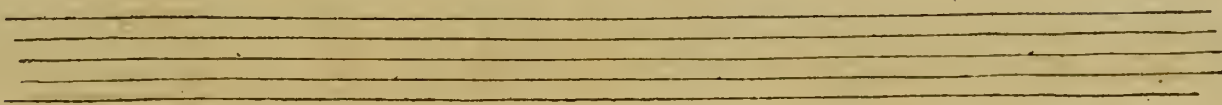
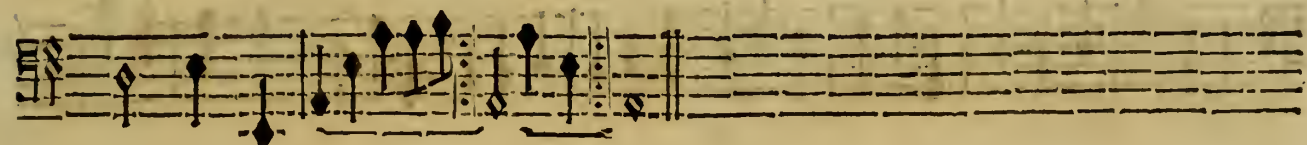
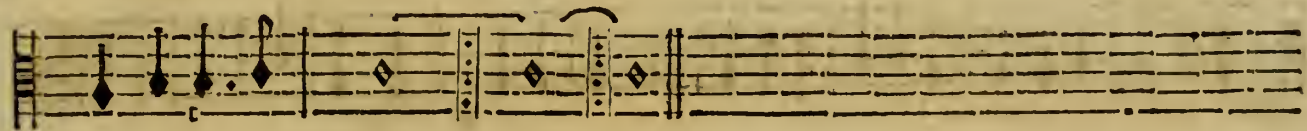
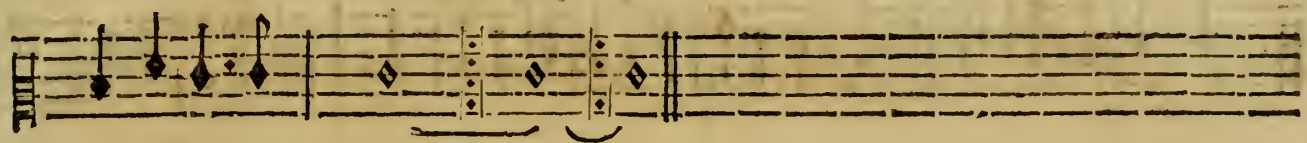
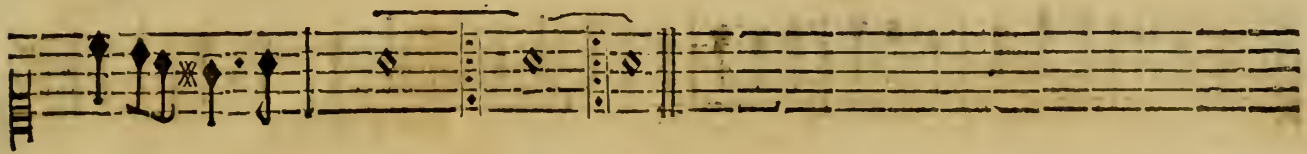
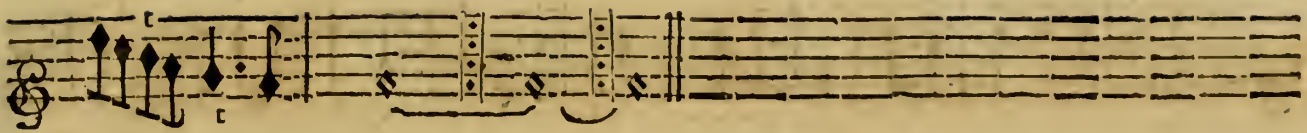
On reprend le Recit & le Chœur Preparons-nous, &c. page 5.

DU TEMPLE DE LA PAIX.

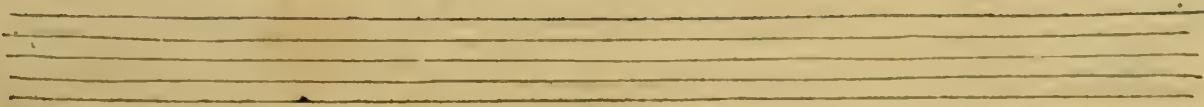
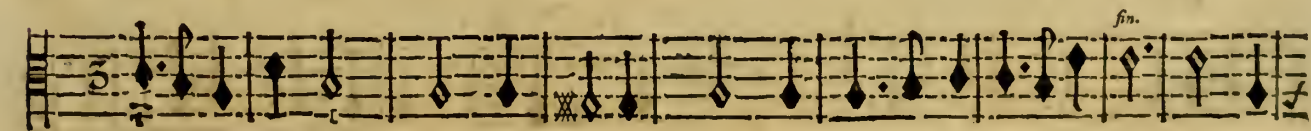
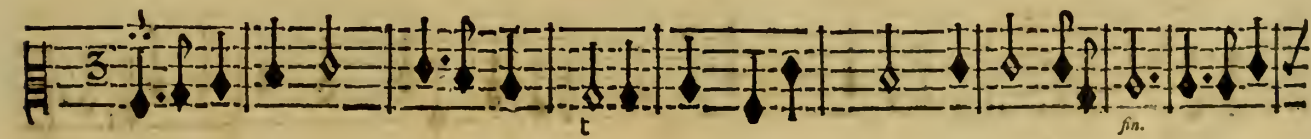
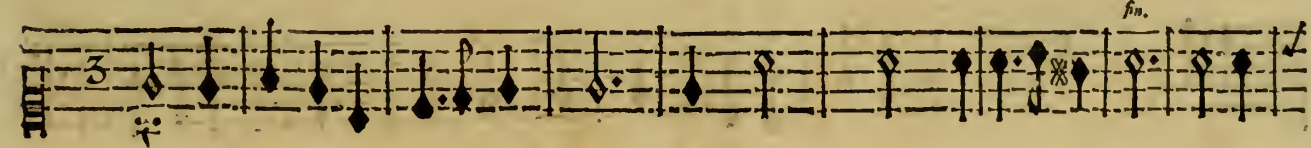
ENTRÉE DE BERGERS ET BERGERES.

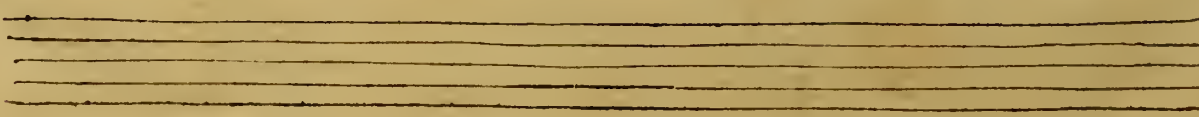
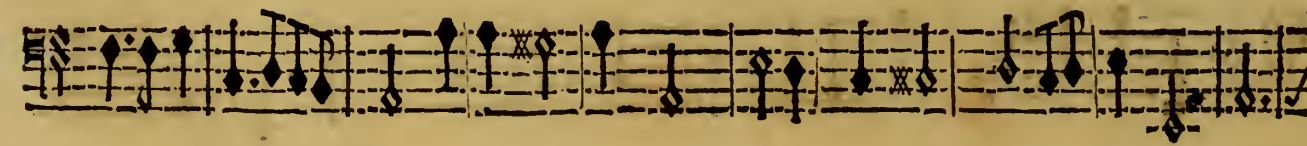
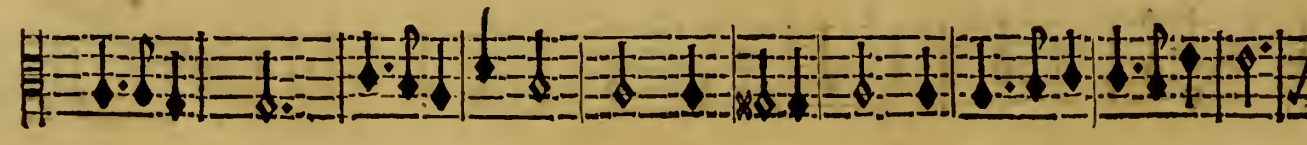
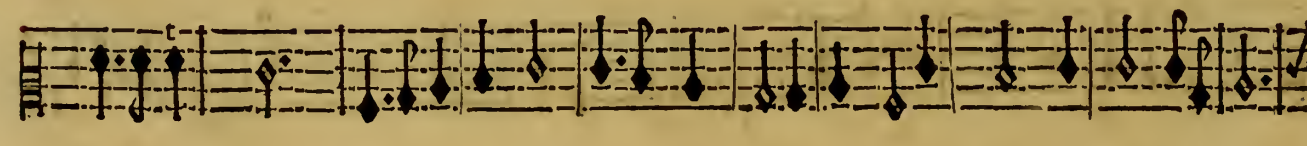
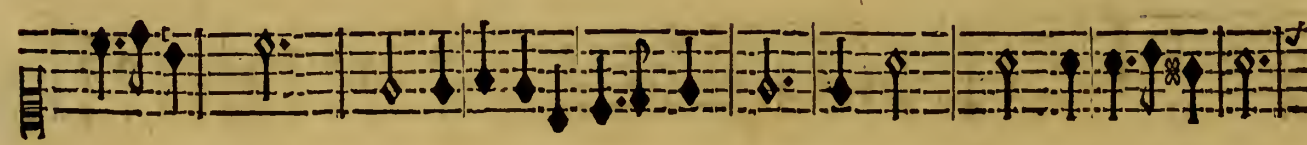
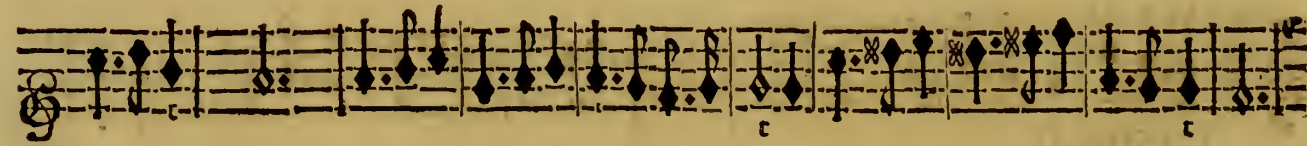
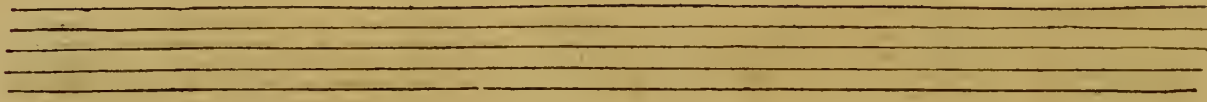
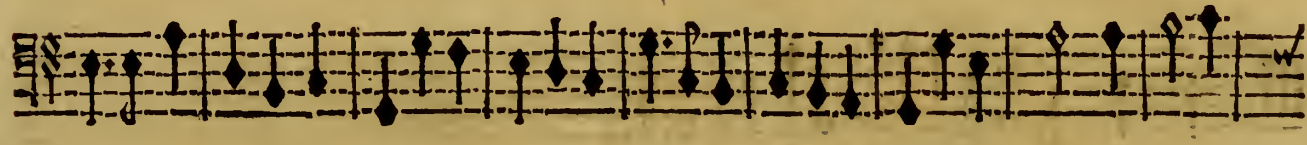
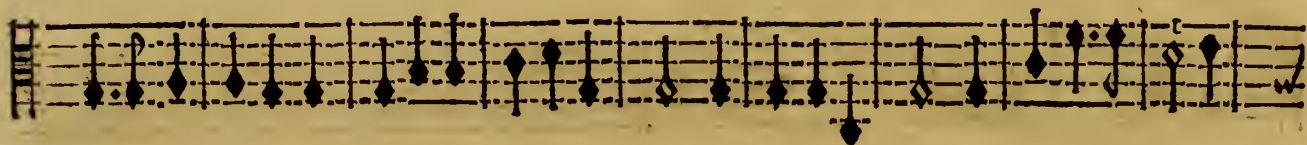
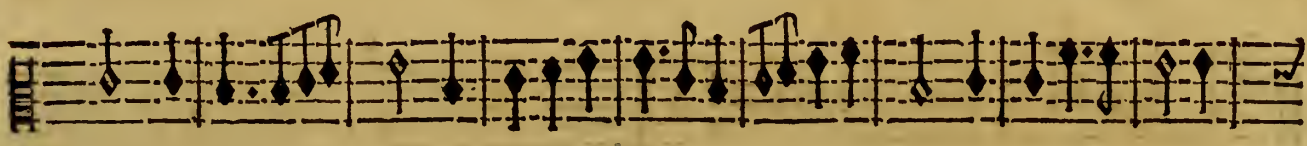
The musical score consists of eight systems of staves. The first system includes a vocal line (treble clef) and a keyboard accompaniment (treble and bass clefs). The second system continues the keyboard accompaniment. The third system is a single treble clef staff. The fourth system is a single treble clef staff. The fifth system is a single treble clef staff. The sixth system includes a vocal line (treble clef) and a keyboard accompaniment (treble and bass clefs). The seventh system continues the keyboard accompaniment. The eighth system is a single treble clef staff. The score is written in a style characteristic of 18th-century French music, with a focus on melodic lines and harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The piece concludes with a double bar line and repeat signs.

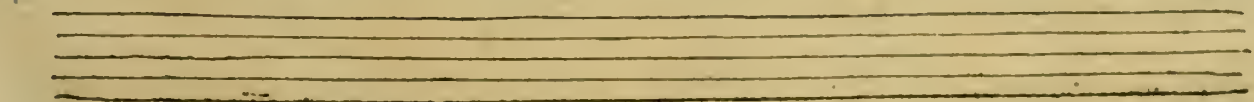
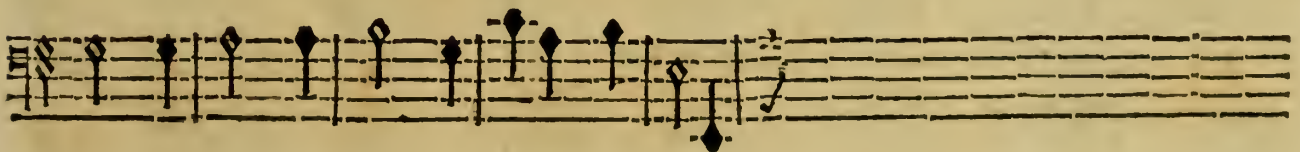
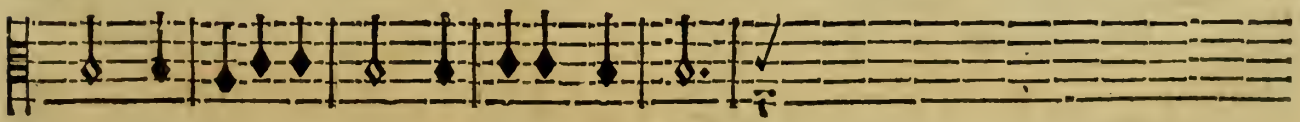
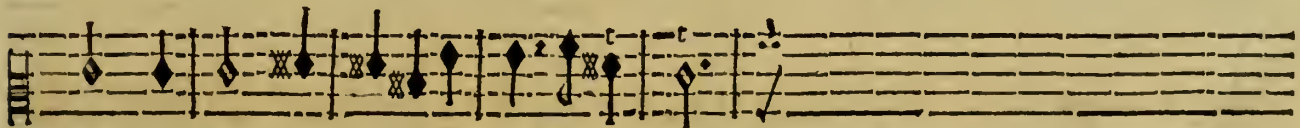
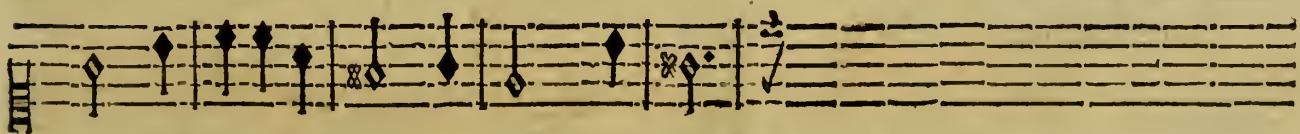
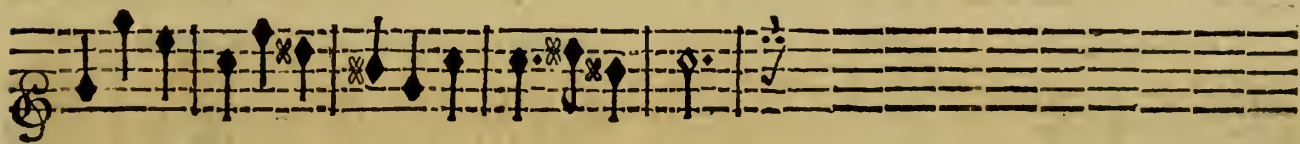
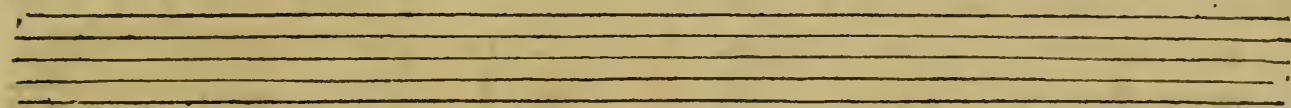
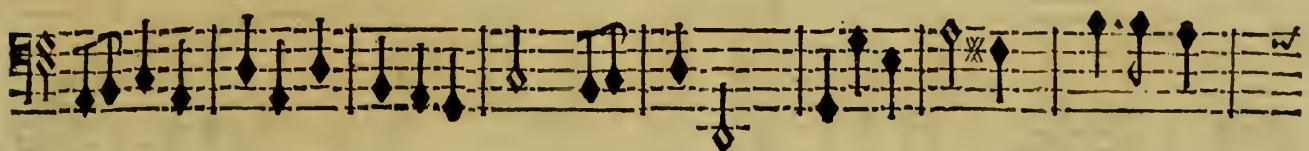
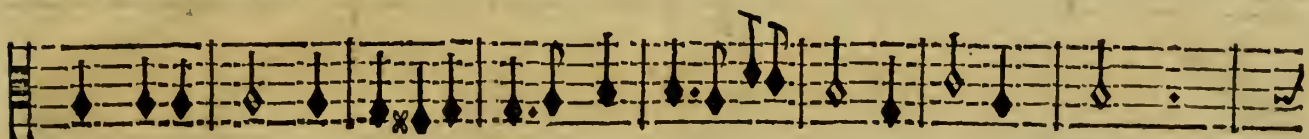
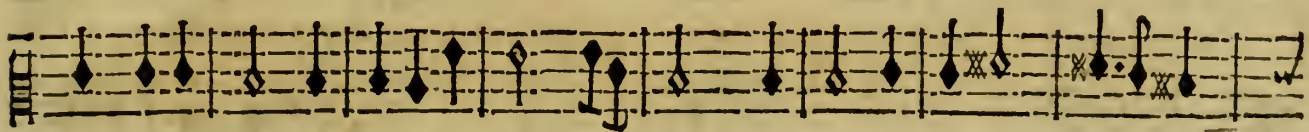
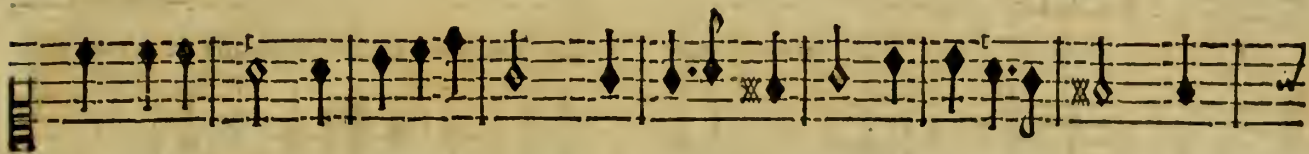
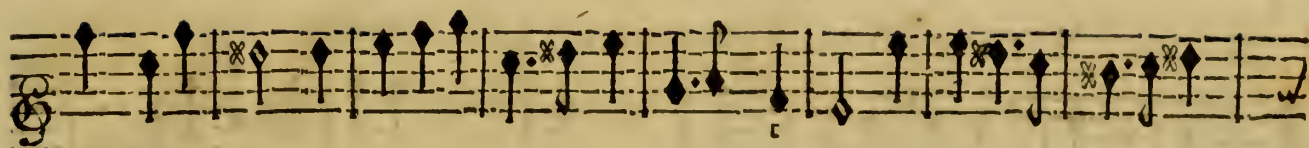




RONDEAU.

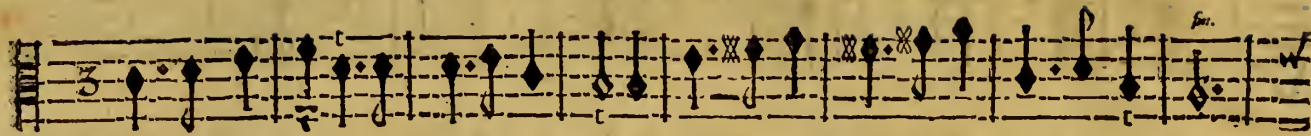






BALLET

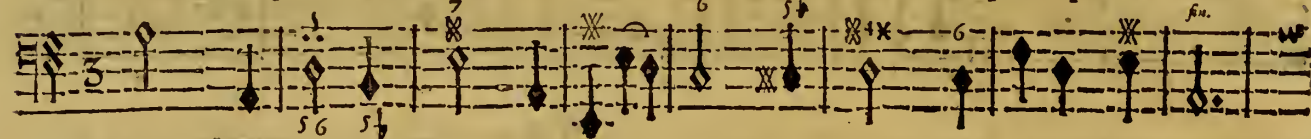
DEUX BERGERS.



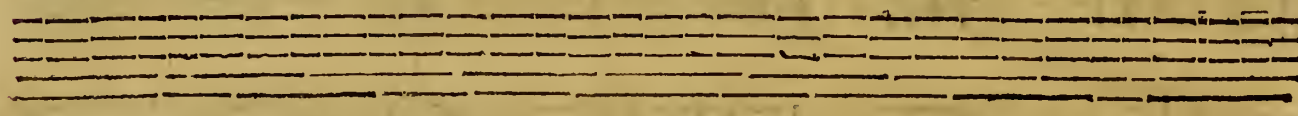
Charmant repos d'une vie innocente, Nostre bonheur ne despend que de vous.



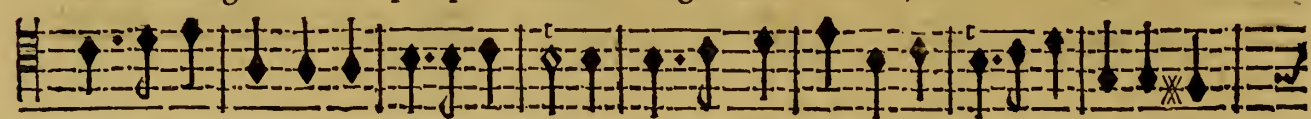
Charmant repos d'une vie innocente, Nostre bonheur ne despend que de vous.



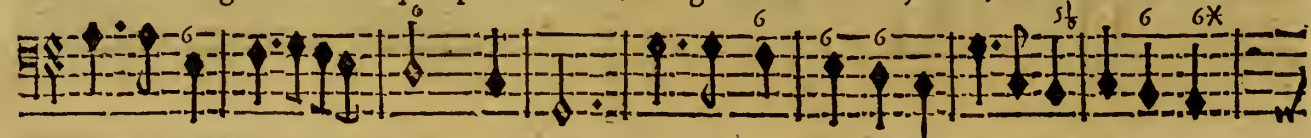
BASSE-CONTINUE.



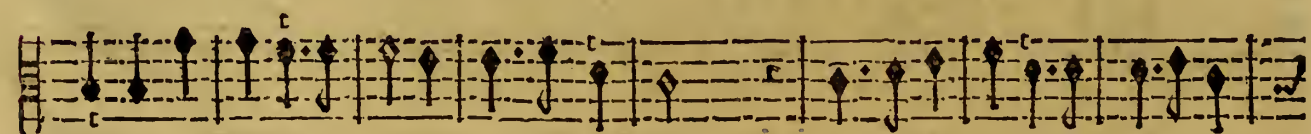
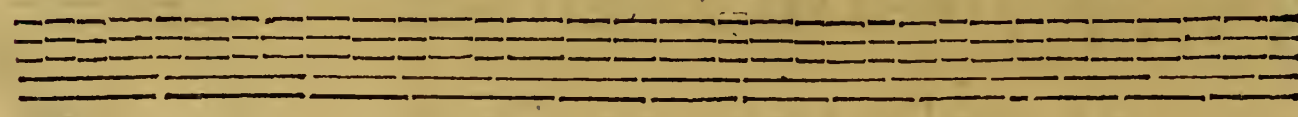
Le noir chagrin fuit la pompe esclatante, La grandeur fait des jaloux, La Fortune est chan-



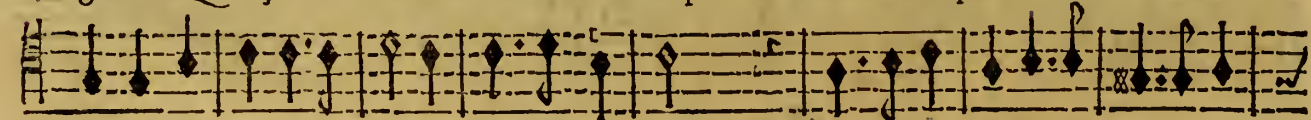
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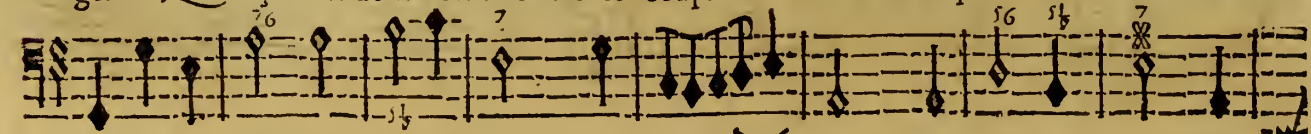
BASSE-CONTINUE.



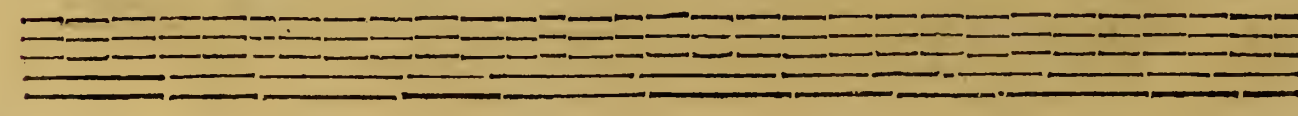
geante, Qui reçoit ses dons doit craindre ses coups. Charmant repos d'une vie inno-



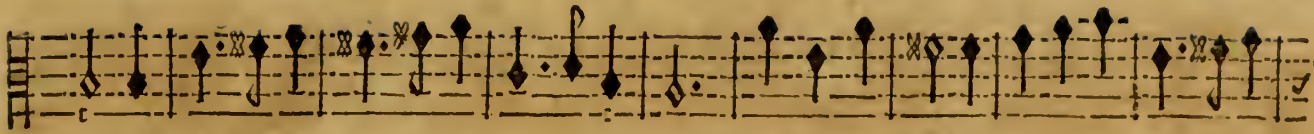
geante, Qui reçoit ses dons doit craindre ses coups. Charmant repos d'une vie inno-



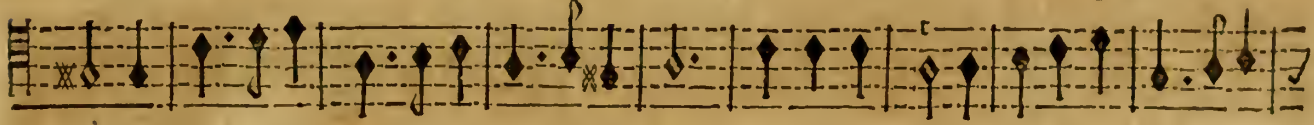
BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.



centé, Nostre bonheur ne despend que de vous. Tout nous enchante, Les vrais plaisirs ne sont



centé, Nostre bonheur ne despend que de vous. Tout nous enchante, Les vrais plaisirs ne sont



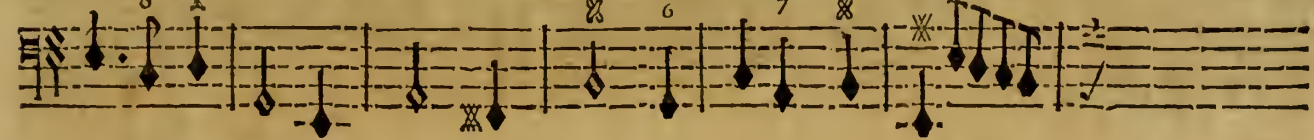
BASSE-CONTINUE.



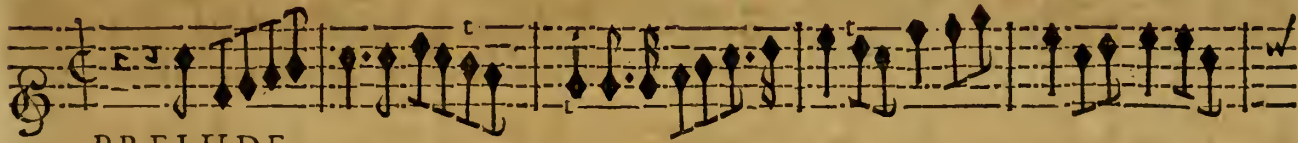
faits que pour nous, Nostre ame est contente, Quel bien est plus doux.



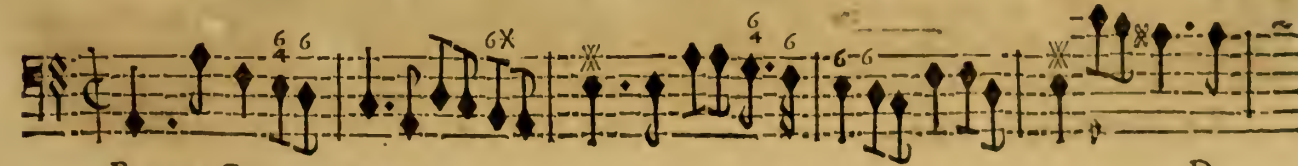
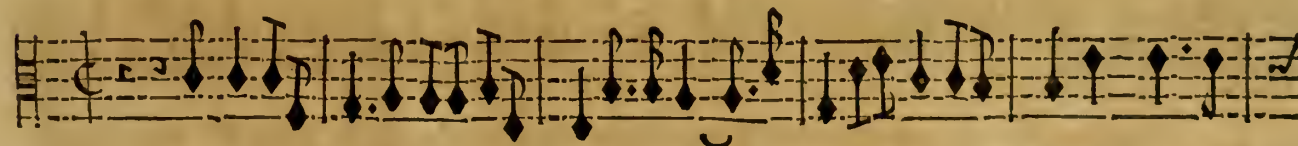
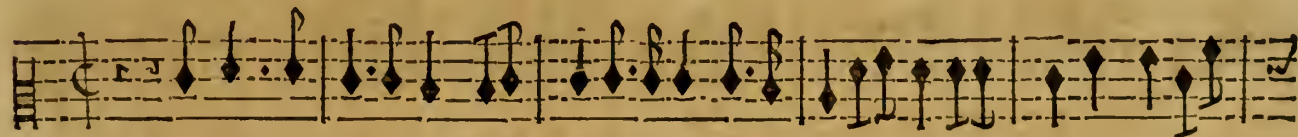
faits que pour nous, Nostre ame est contente, Quel bien est plus doux.



BASSE-CONTINUE.



PRELUDE.



BASSE-CONTINUE.

D

The first system of the musical score consists of five staves. The top staff is in treble clef, and the four staves below it are in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'c' and 'p'. The music is written in a historical style, likely from the 17th or 18th century.

BASSE-CONTINUE.

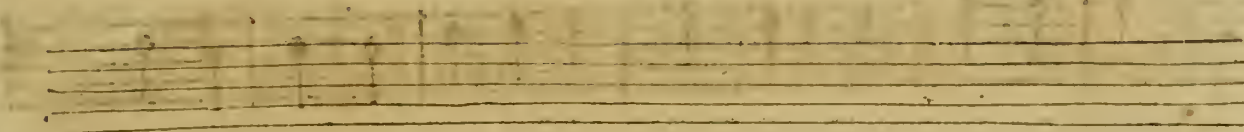
The second system of the musical score also consists of five staves, with the top staff in treble clef and the four below in bass clef. This system continues the musical piece with similar notation and includes markings such as 'c', '6', and '6x'. The bottom staff of this system contains some numerical figures (5, 1, 7) which may be figured bass notation.

BASSE-CONTINUE.

ALCIPE.

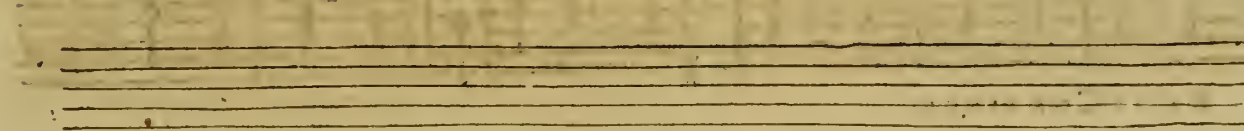
Le Prince qui poursuit avec un soin extrême Les Hostes furieux des Forests d'al-

BASSE-CONTINUE.



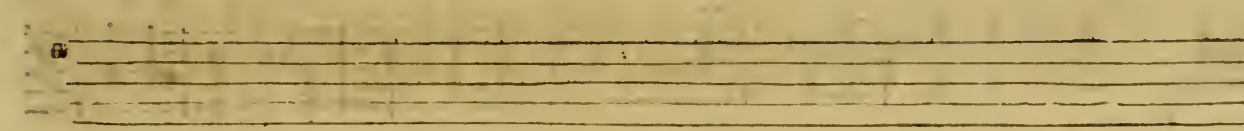
tour, Aime assez nos Concerts pour les offrir luy- même, Au grand Roy dont il tient le jour. Le

BASSE-CONTINUE.



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

BASSE-CONTINUE.



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

BASSE-CONTINUE.



doux.

VIOLONS.

doux.

doux.

doux.

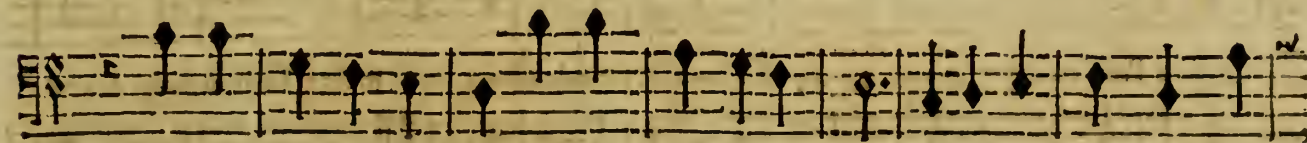
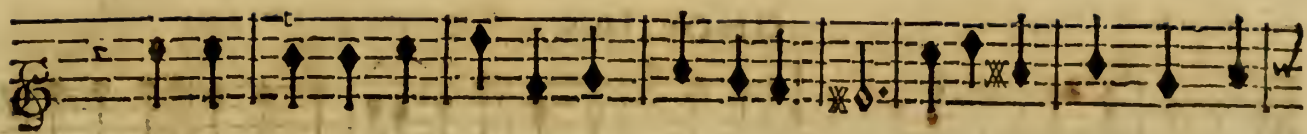
AMYNTAS.

Que ce Roy vainqueur à de gloire, Le fort du Monde est en fes

BASSE-CONTINUE.

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

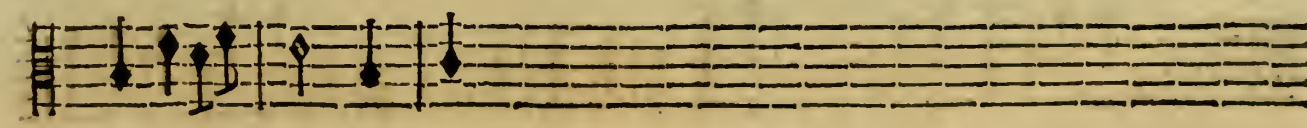
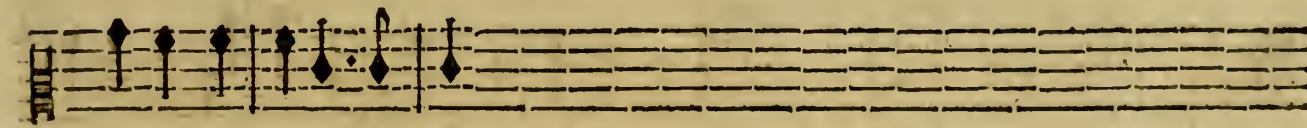
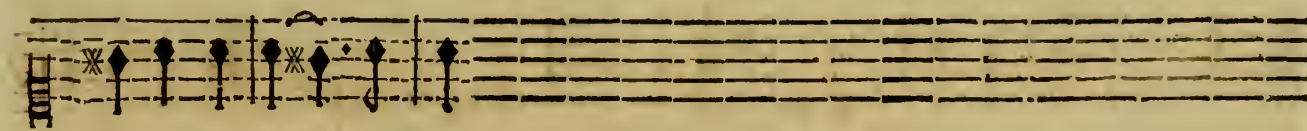
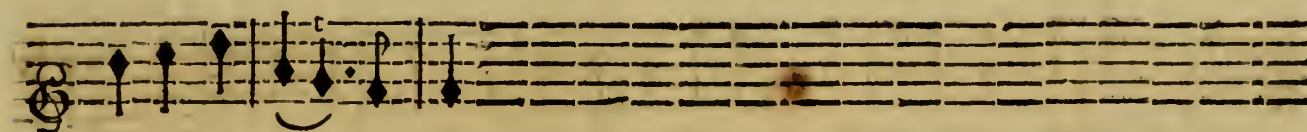
BASSE-CONTINUE.



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



BASSE-CONTINUE.



de sa victoi- re.



BASSE-CONTINUE.

CHOEURS.

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

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

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

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

VIOLONS.

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

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

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

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

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

BASSE-CONTINUUM.

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

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

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

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

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

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

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

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

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

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

BASSE-CONTINUE.

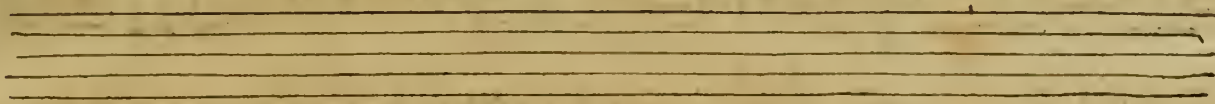
UN BERGER



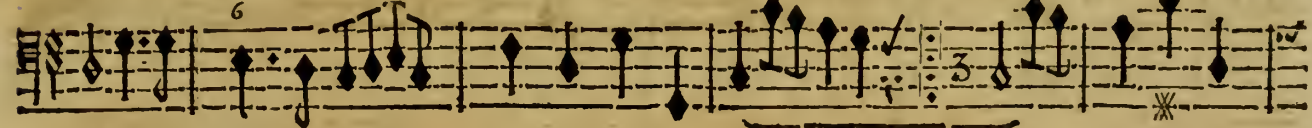
La gloire luy suffit, ses vœux sont satisfaits. Il est content d'humilier l'au-



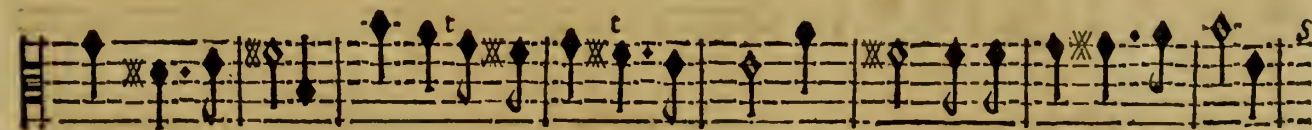
BASSE-CONTINUE.



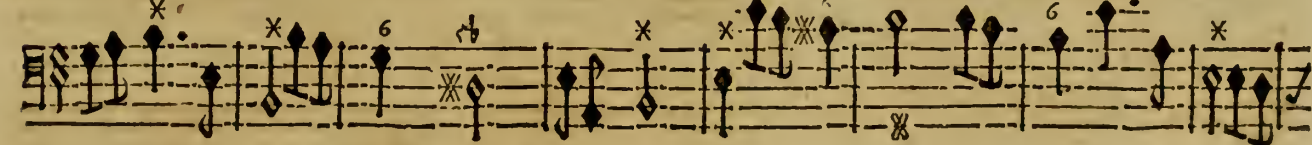
dace Et d'en- chaîner la Guer- re pour jamais. La mais. Les seuls Enne-



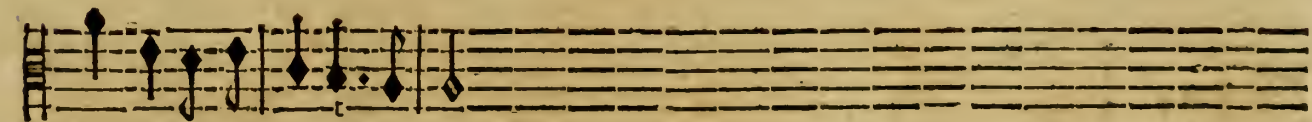
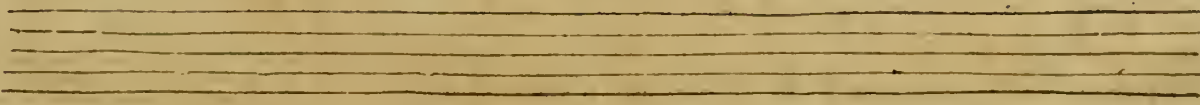
BASSE-CONTINUE.



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



BASSE-CONTINUE.



Sont les Ennemis de la Paix.



BASSE-CONTINUE.

F

The first system of music consists of five staves. The top staff is a treble clef with a common time signature. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet, with a C-clef. The fourth and fifth staves are for a bass instrument, likely a lute or theorbo, with a C-clef. The notation includes various note values, rests, and ornaments (marked with an asterisk). There are also some numerical figures like '6' and '5b' above the notes.

BASSE-CONTINUE.

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

The second system of music consists of five staves. The top staff is a treble clef with a common time signature. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet, with a C-clef. The fourth and fifth staves are for a bass instrument, likely a lute or theorbo, with a C-clef. The notation includes various note values, rests, and ornaments (marked with an asterisk). There are also some numerical figures like '6' and '6b' above the notes.

BASSE-CONTINUE.

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

DU TEMPLE DE LA PAIX.

AMARANTE.

Musical notation for the first system, vocal line, in treble clef with a common time signature. The melody consists of eighth and sixteenth notes.

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

Musical notation for the first system, basso continuo line, in bass clef with a common time signature. It features a complex rhythmic pattern with many sixteenth notes and rests.

BASSE-CONTINUE.

Two empty musical staves, one in treble clef and one in bass clef, positioned below the first system.

Musical notation for the second system, vocal line, in treble clef with a common time signature. The melody continues with eighth and sixteenth notes.

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

Musical notation for the second system, basso continuo line, in bass clef with a common time signature. It continues the complex rhythmic pattern.

BASSE-CONTINUE.

Two empty musical staves, one in treble clef and one in bass clef, positioned below the second system.

Musical notation for the third system, vocal line, in treble clef with a common time signature. The melody continues with eighth and sixteenth notes.

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

Musical notation for the third system, basso continuo line, in bass clef with a common time signature. It continues the complex rhythmic pattern.

BASSE-CONTINUE.

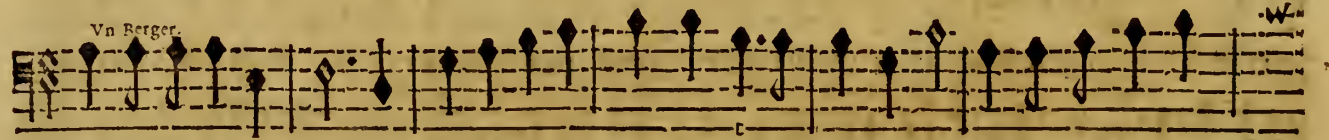
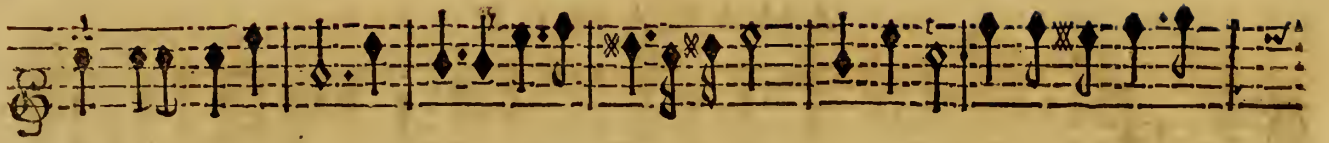
Two empty musical staves, one in treble clef and one in bass clef, positioned below the third system.

Musical notation for the fourth system, vocal line, in treble clef with a common time signature. The melody continues with eighth and sixteenth notes.

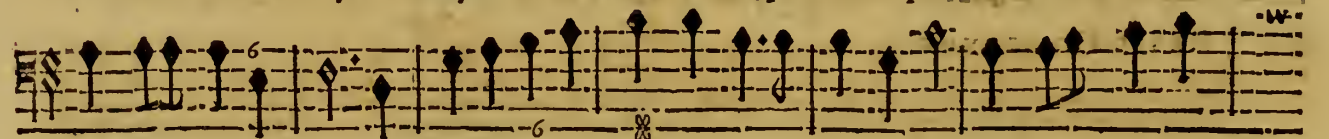
raist toujours tranquille.

Musical notation for the fourth system, basso continuo line, in bass clef with a common time signature. It continues the complex rhythmic pattern.

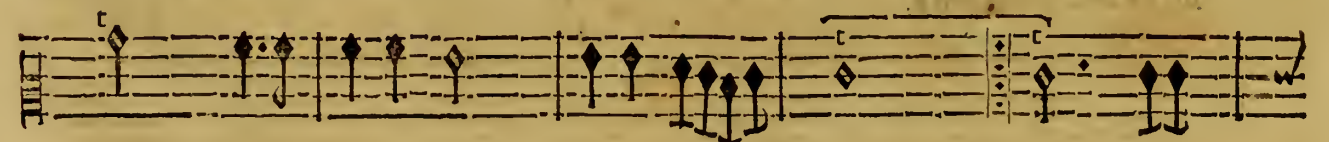
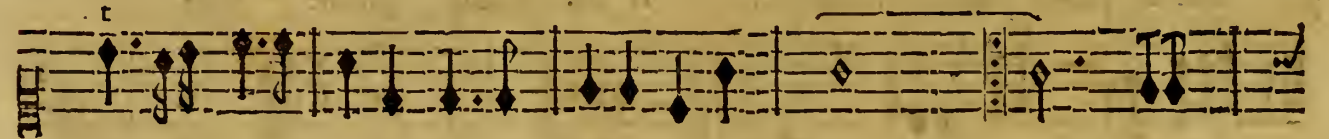
BASSE-CONTINUE.



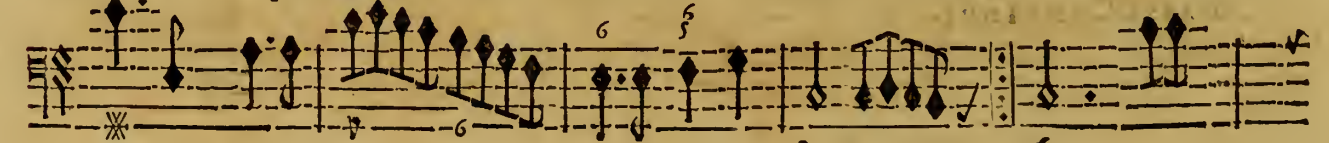
Entre les autres Roys ce Roy victorieux Est tel que l'on dépeint entre les autres



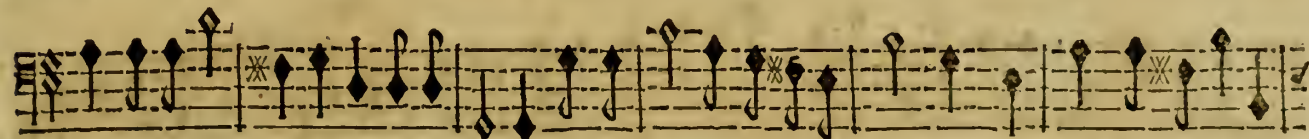
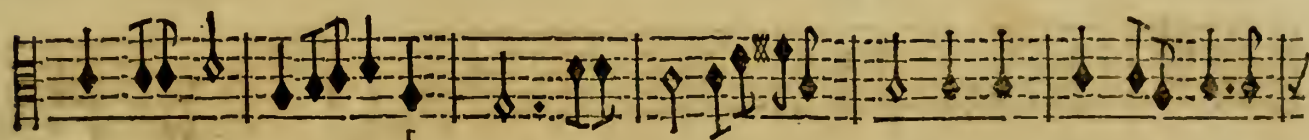
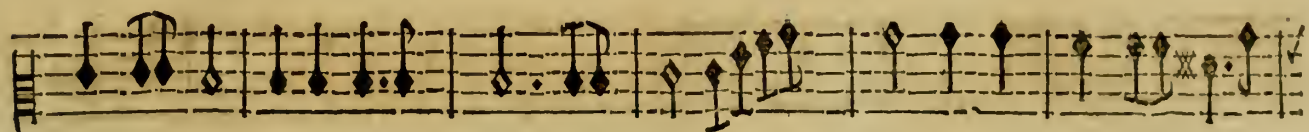
BASSE-CONTINUE.



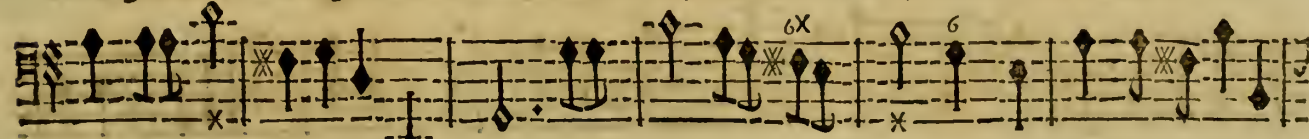
Dieux. Celuy qui lan- ce le Ton- nerre: nerre: C'est l'Au-



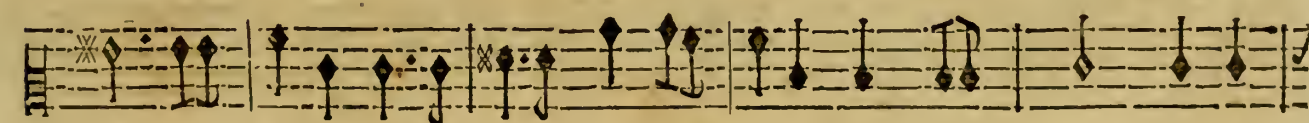
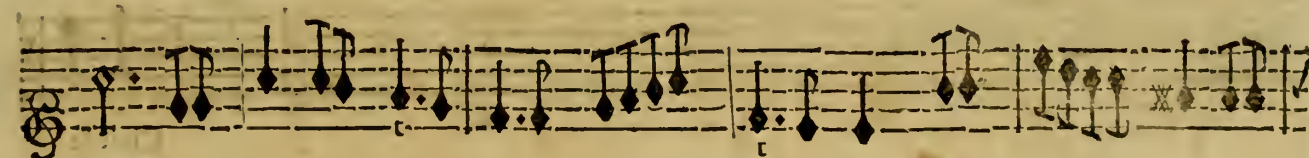
BASSE-CONTINUE.



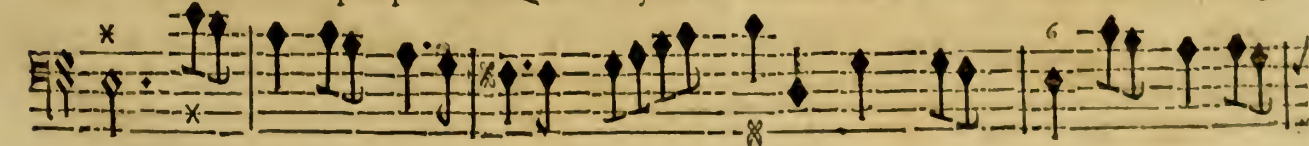
teur glorieux Du repos de la terre, C'est l'effroy des audacieux Qui voudroiet dechaîner la



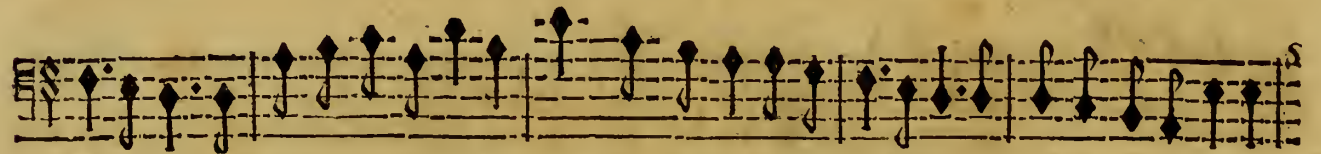
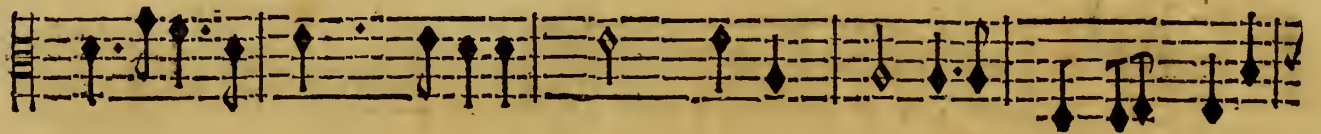
BASSE-CONTINUE.



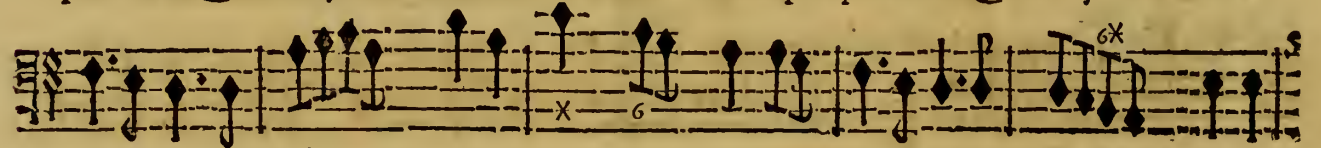
Guerre; C'est le don le plus precieux Que no⁹ ayons receu des Cicux. C'est le don, C'est le don le plus



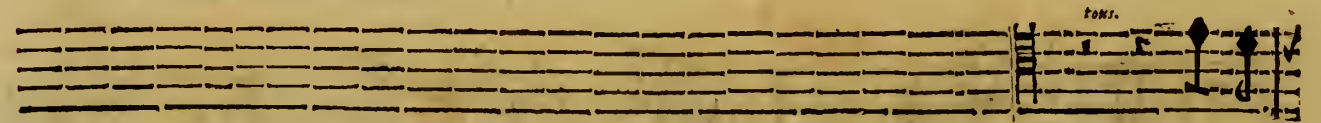
BASSE-CONTINUE.



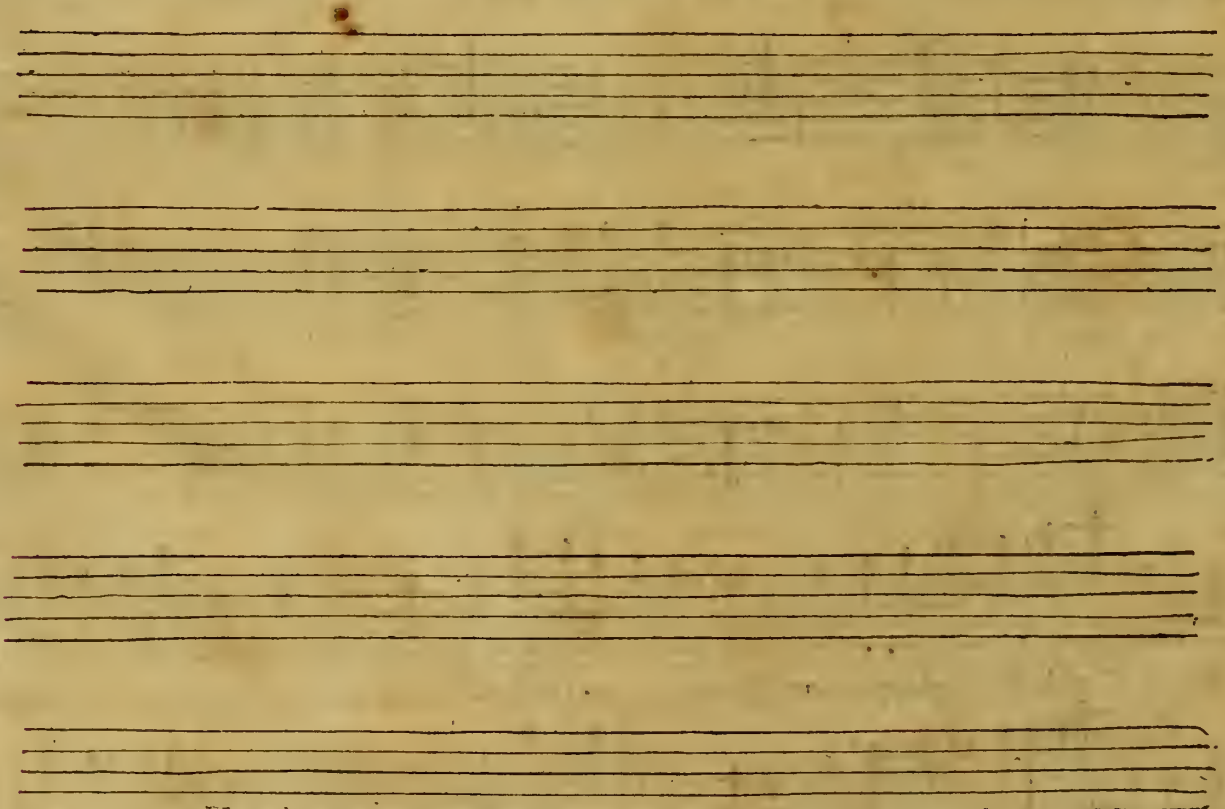
precieux Que nous ayons receu des Cieux. C'est le don le plus precieux Que no^e ayons receu des



BASSE-CONTINUE.

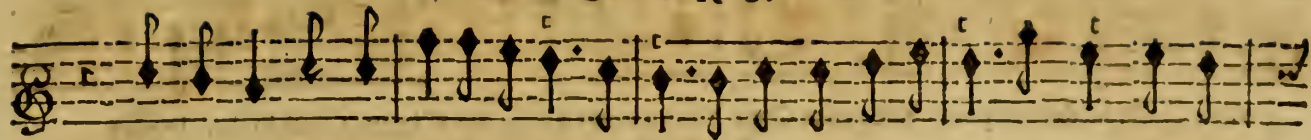


C'est le

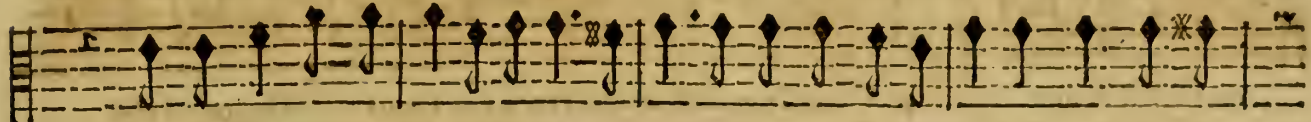


DU TEMPLE DE LA PAIX.

CHOEURS.



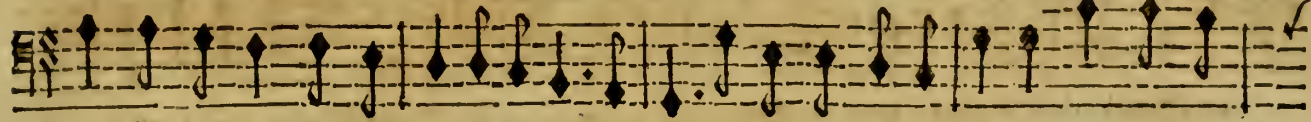
C'est le don, C'est le don le plus precieux, Que nous ayons receu des Cieux. C'est le



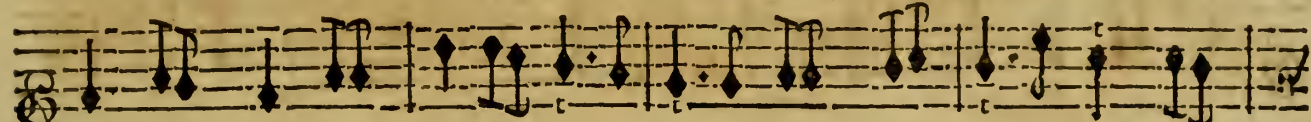
C'est le don, C'est le don le plus precieux, Que nous ayons receu des Cieux. C'est le



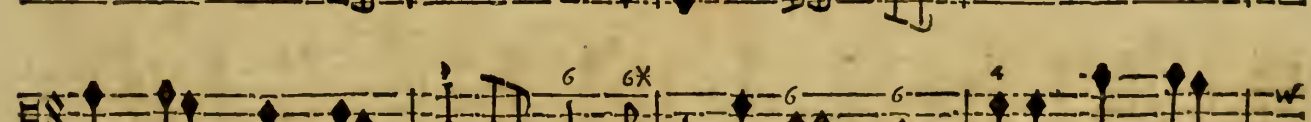
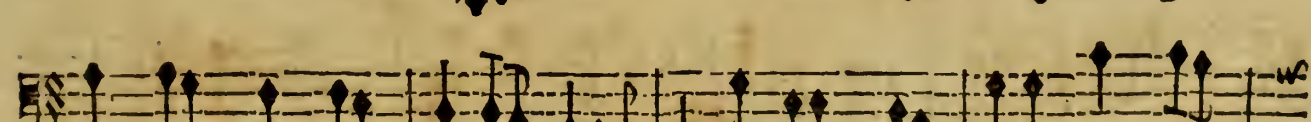
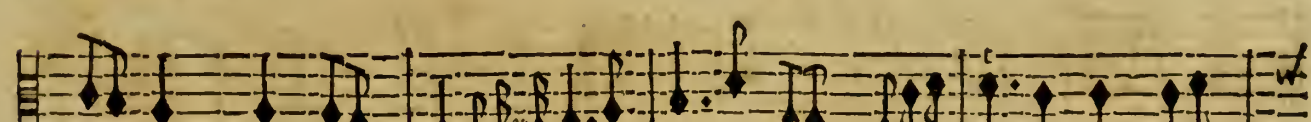
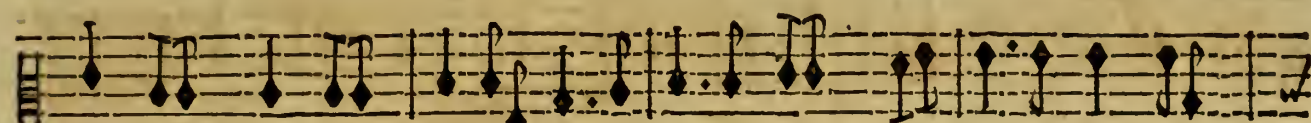
don le plus precieux, le plus precieux, Que nous ayons receu des Cieux. C'est le



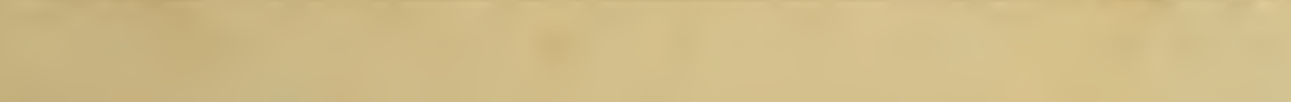
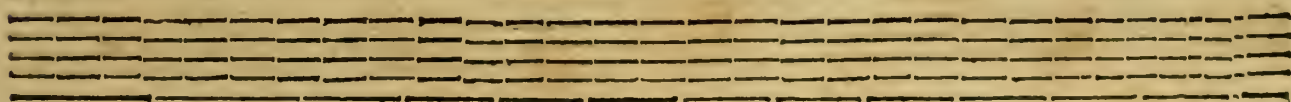
Cieux. C'est le don, C'est le don le plus precieux, Que nous ayons receu des Cieux. C'est le

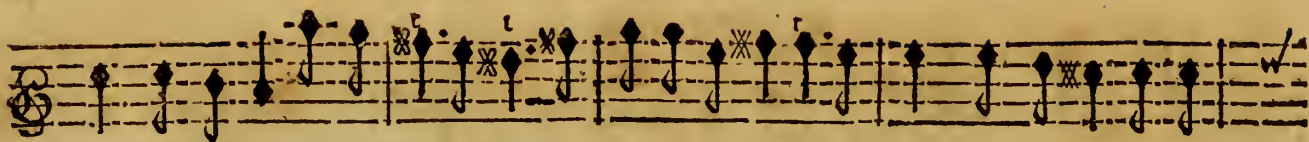


VIOLONS.

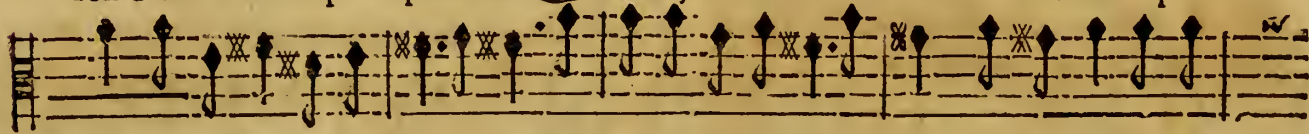


BASSE-CONTINUE.

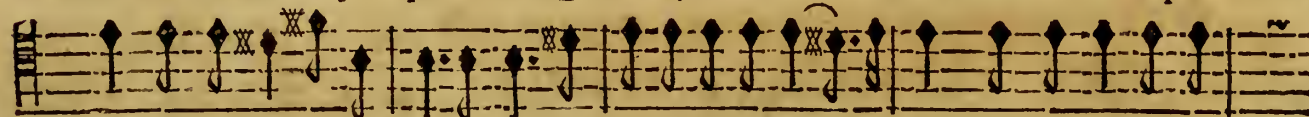




don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus



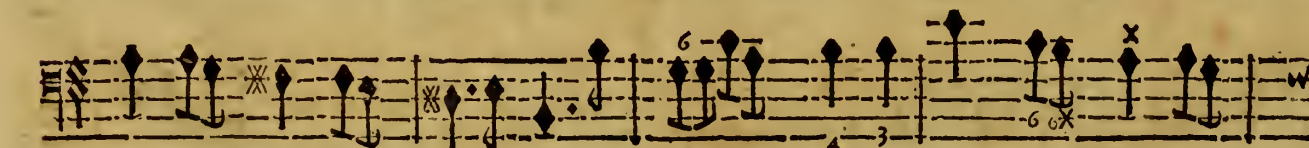
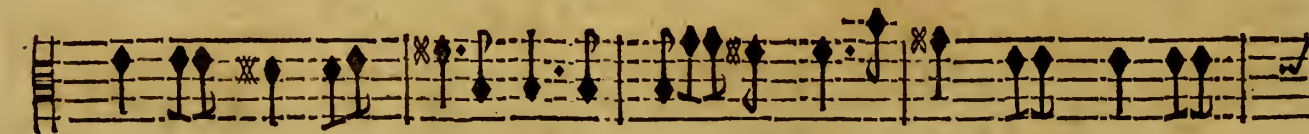
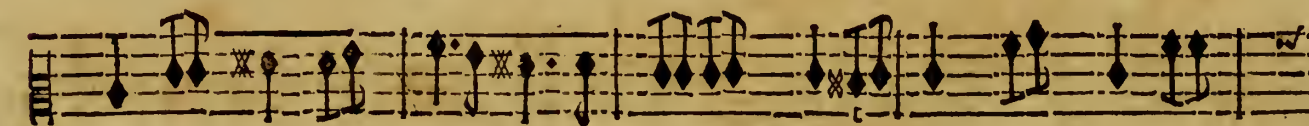
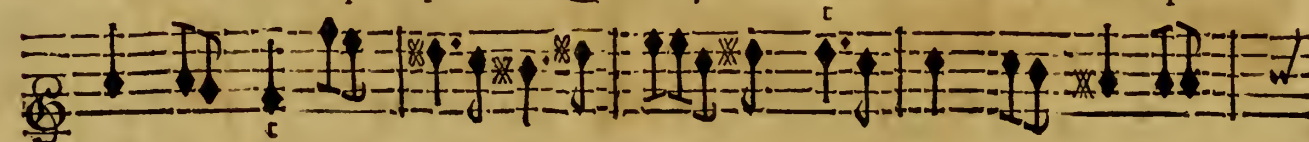
don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus



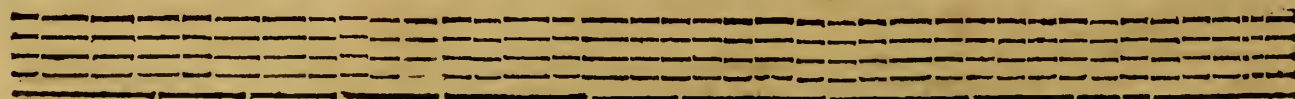
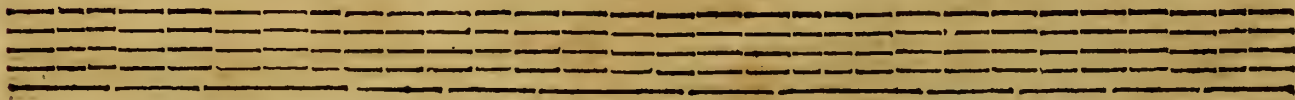
don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus

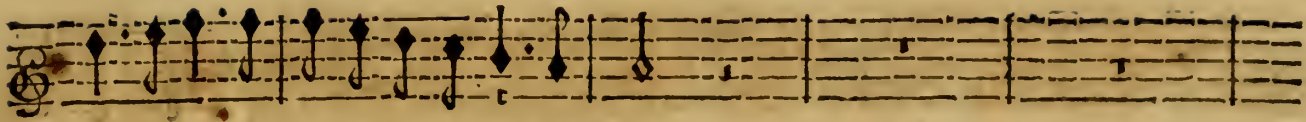


don C'est le don le plus precieux Que nous ayons receu des Cieux. C'est le don le plus

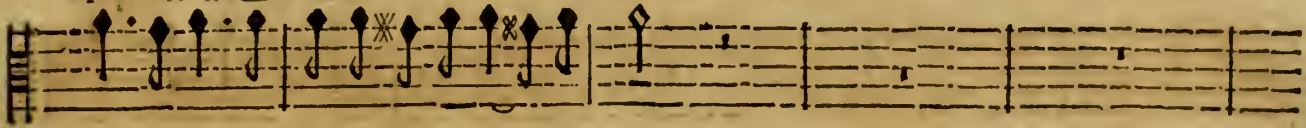


BASSE-CONTINUE.

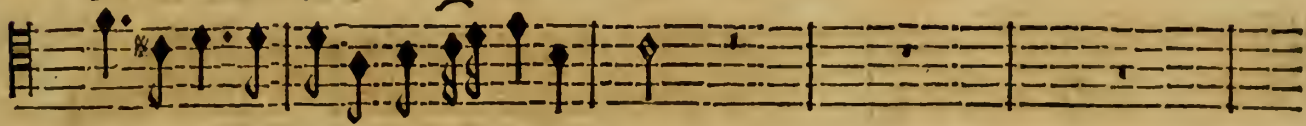




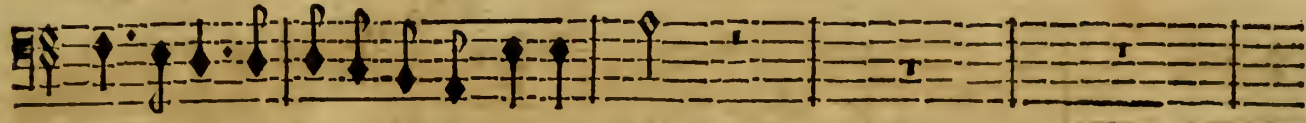
precieux Que nous ayons reçu des Cieux.



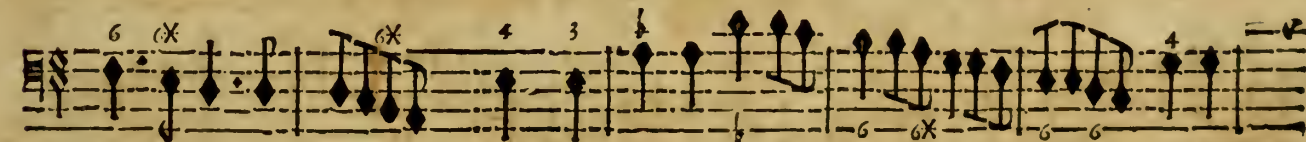
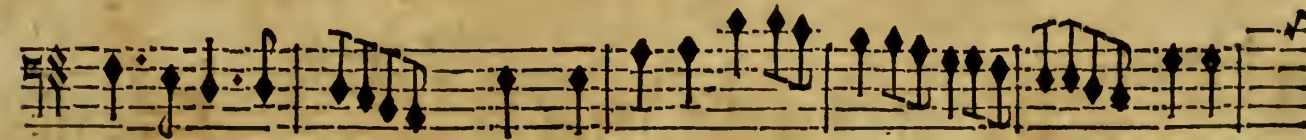
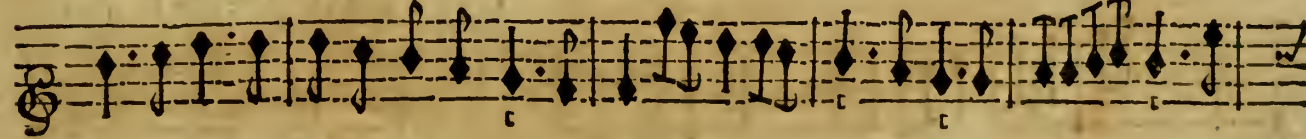
precieux. Que nous ayons reçu des Cieux.



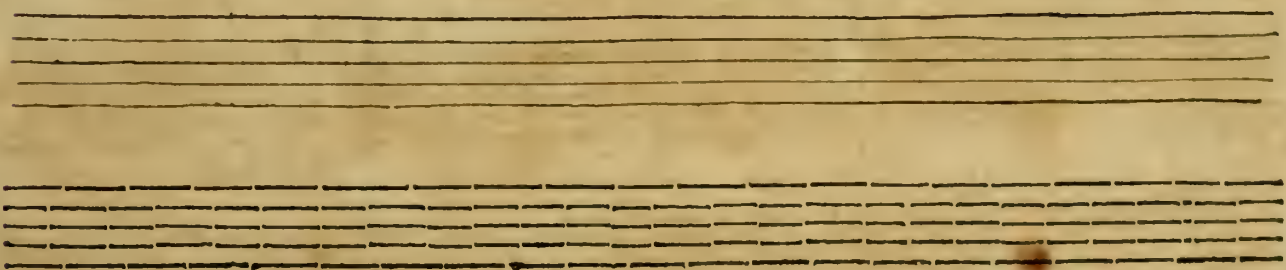
precieux Que nous ayons re-çu des Cieux.



precieux Que nous ayons reçu des Cieux.



BASSE-CONTINUE.



C'est le don le plus

C'est le don le plus

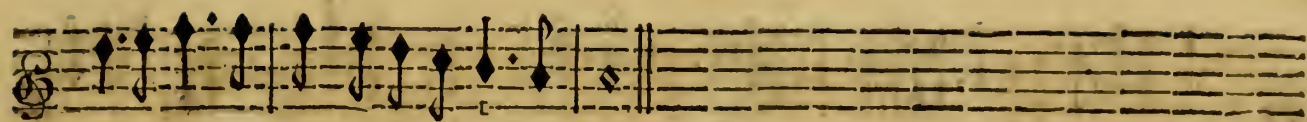
C'est le don le plus

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

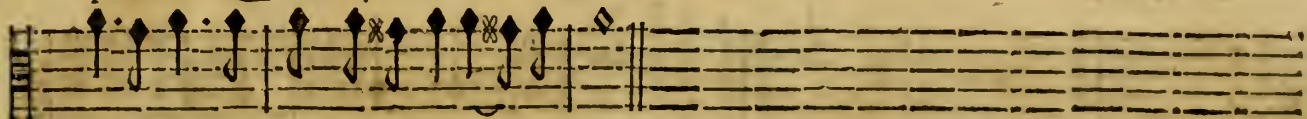
BASSE-CONTINUE.

Detailed description: This block contains the main musical score for a ballet. It consists of ten staves of music. The first four staves are vocal lines, each with the lyrics 'C'est le don le plus' written below. The fifth staff begins with the lyrics 'C'est le don, C'est le don le plus'. The remaining six staves are instrumental parts, likely for a keyboard instrument like a harpsichord or spinet. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 's'. The piece concludes with a double bar line and a fermata.

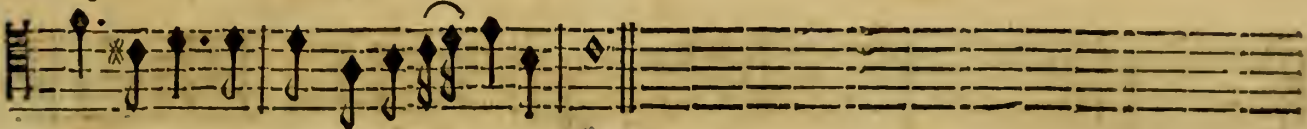
Detailed description: This block contains three empty musical staves, intended for the Basse-Continue (basso continuo) part. The staves are blank, with only the five-line structure visible.



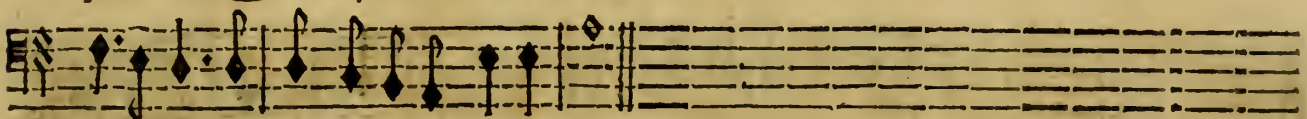
precieux Que nous ayons receu des Cieux.



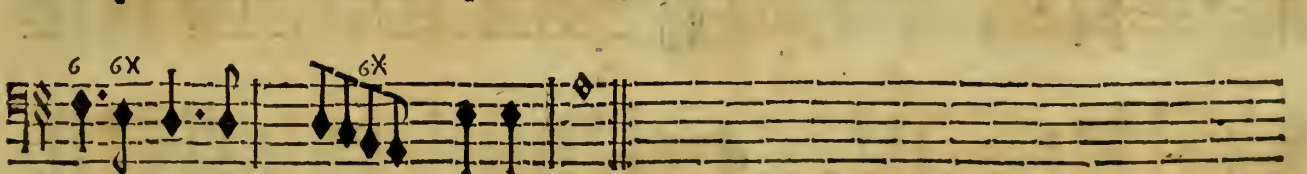
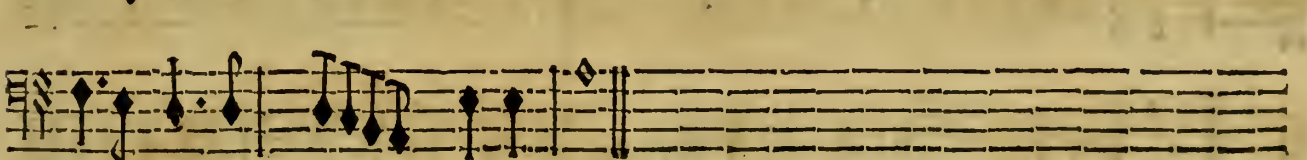
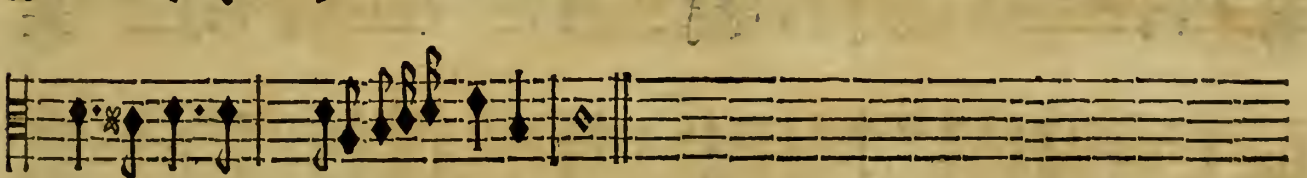
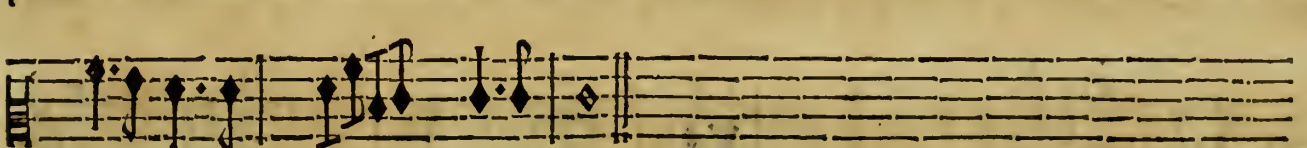
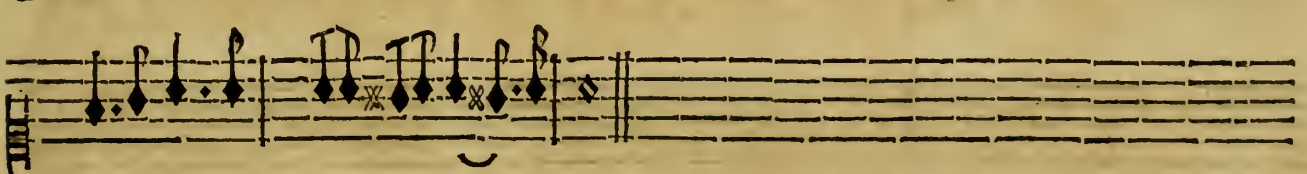
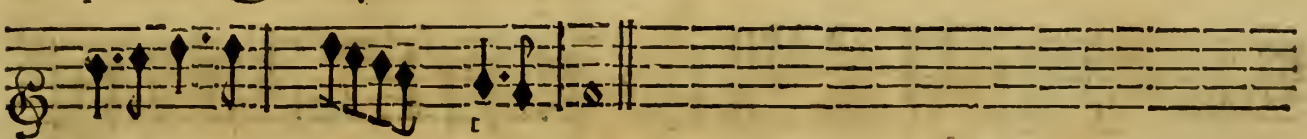
precieux Que nous ayons receu des Cieux.



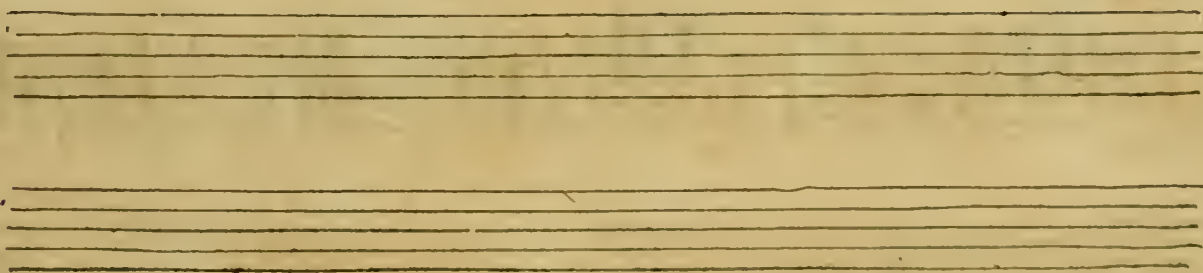
precieux Que nous ayons receu des Cieux.



precieux Que nous ayons receu des Cieux.



BASSE-CONTINUE.



6
8

GIGUE.

6
8

6
8

6
8

6
8

6
8

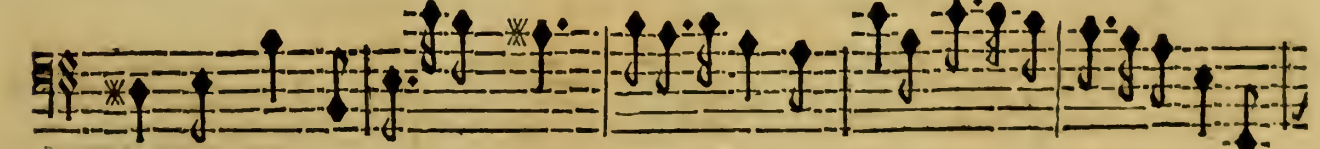
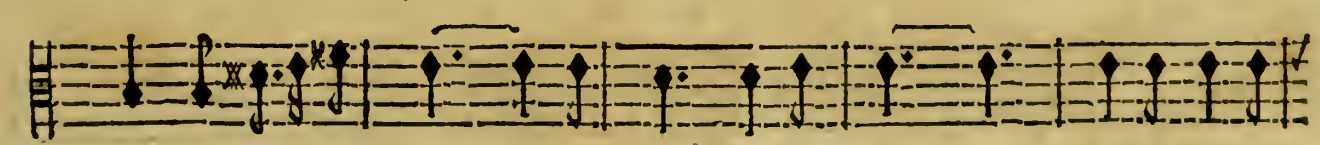
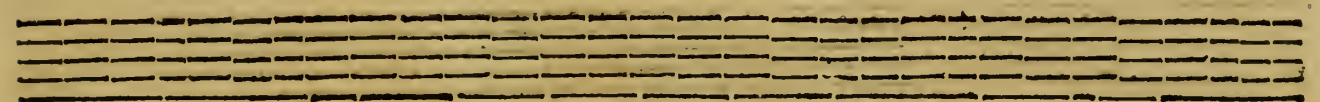
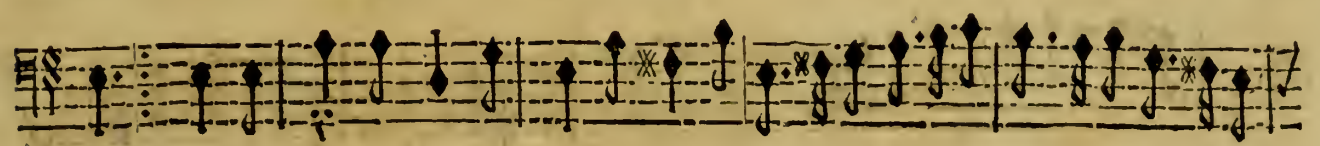
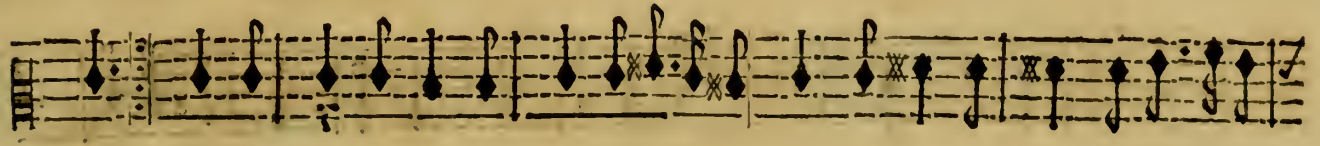
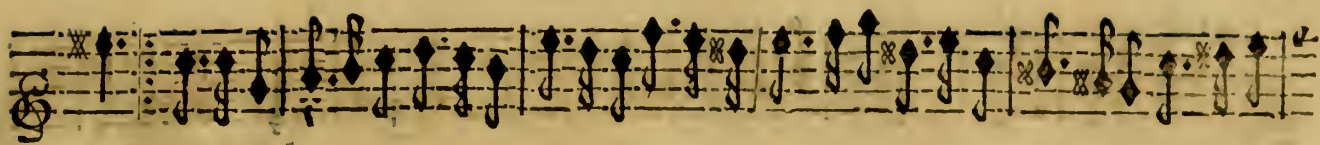
6
8

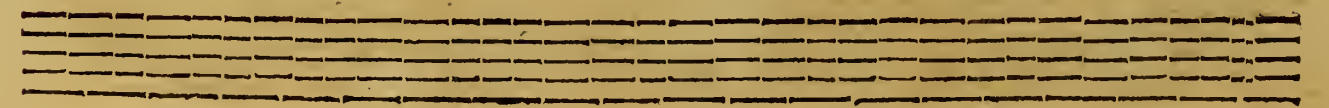
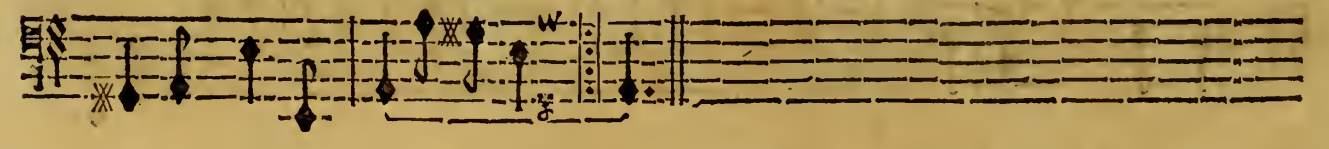
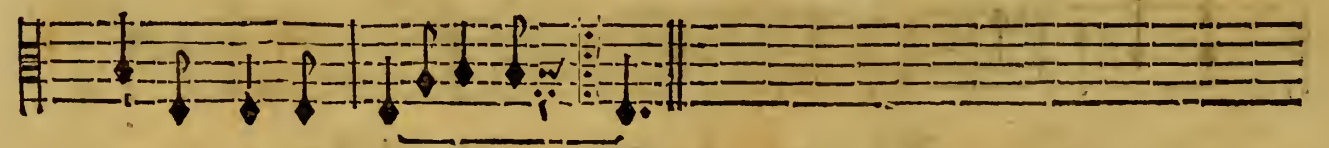
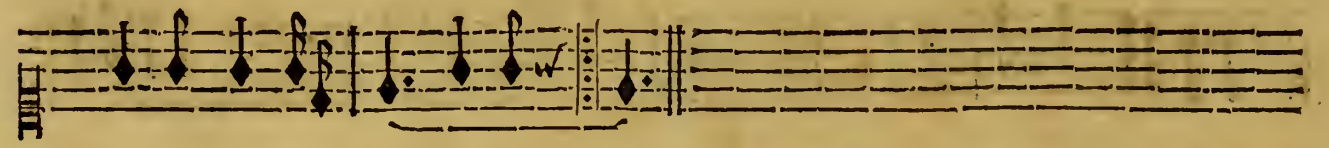
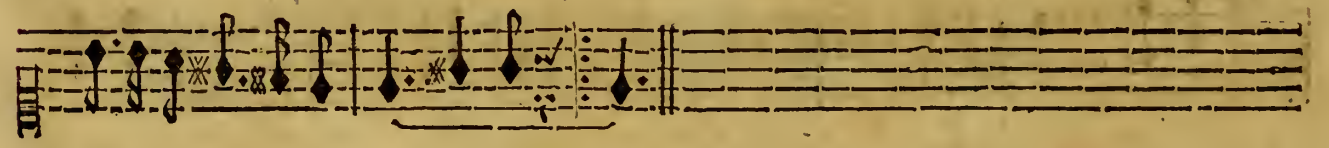
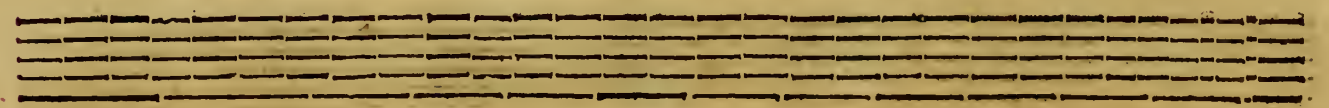
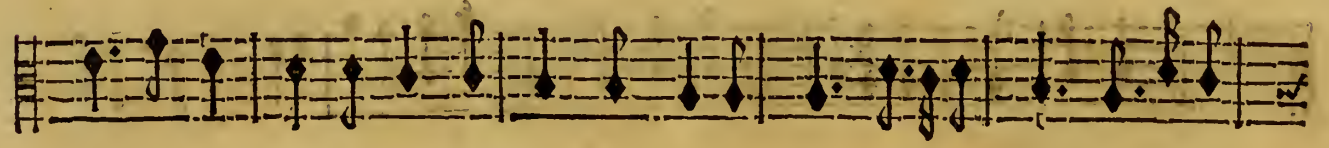
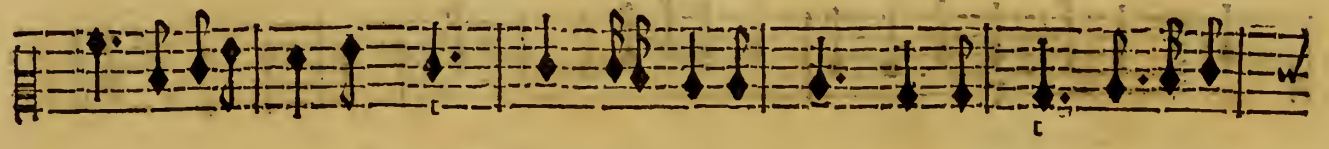
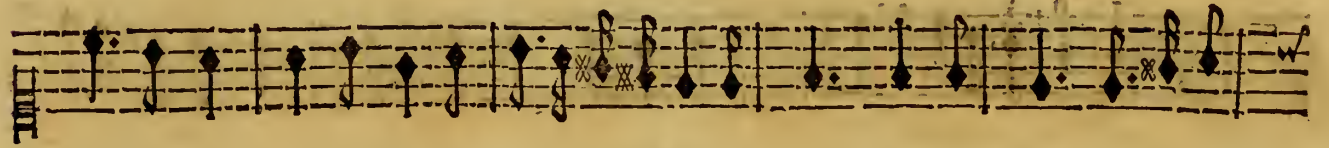
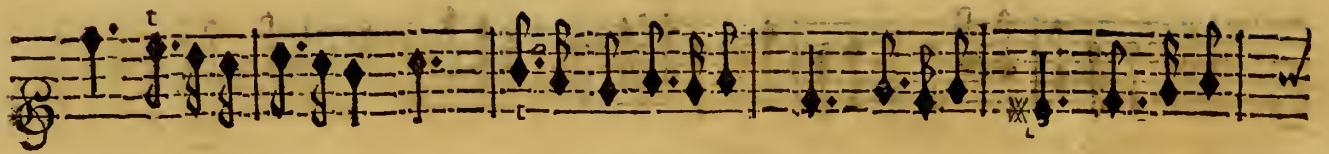
6
8

6
8

6
8

DU TEMPLE DE LA PAIX.





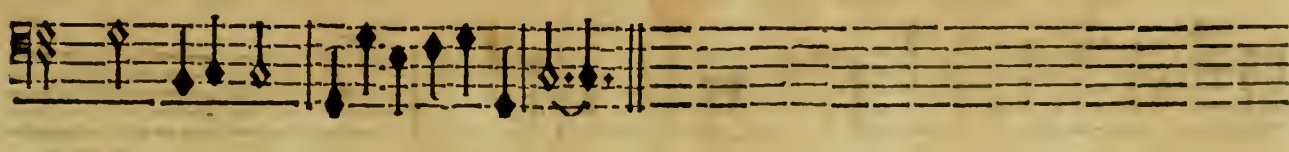
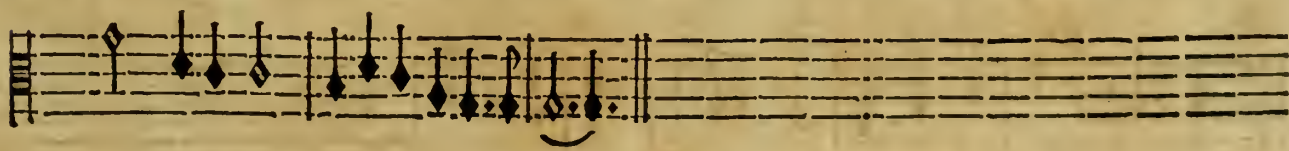
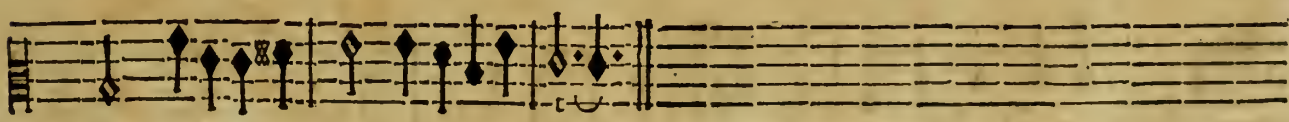
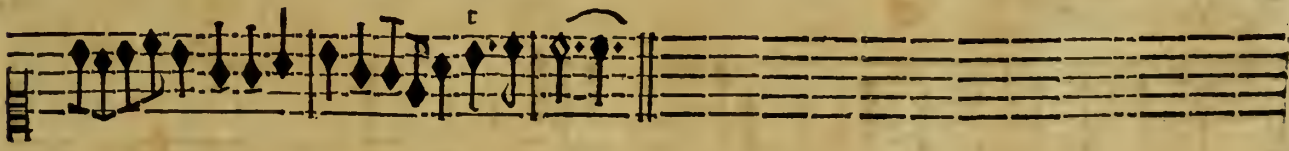
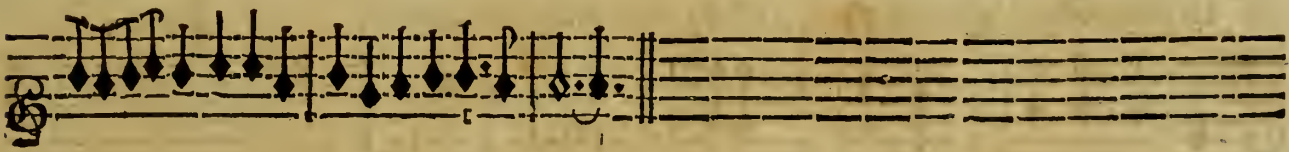
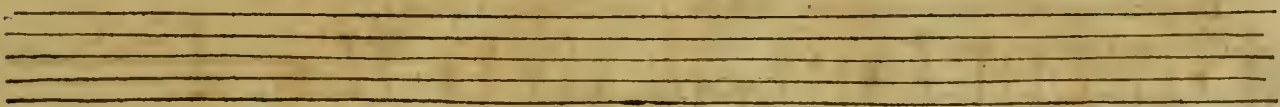
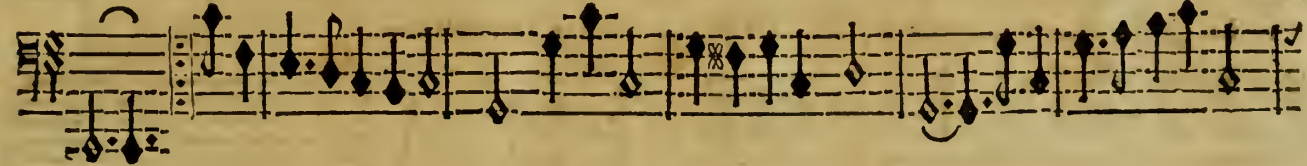
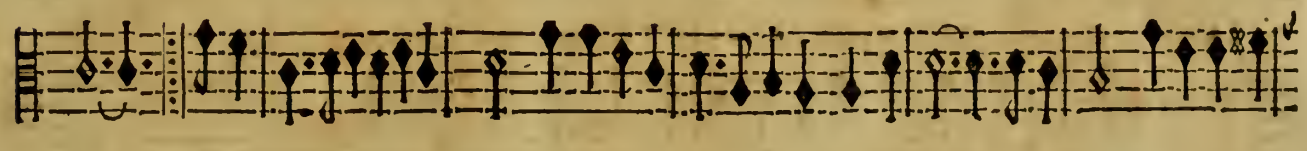
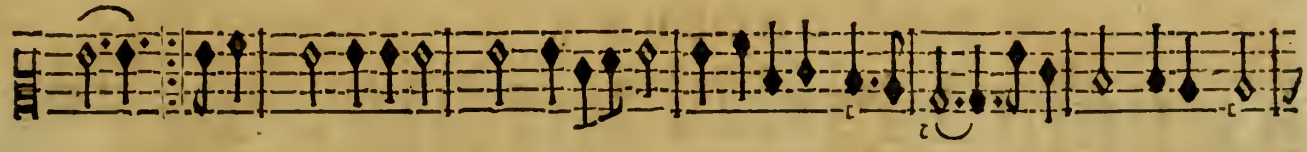
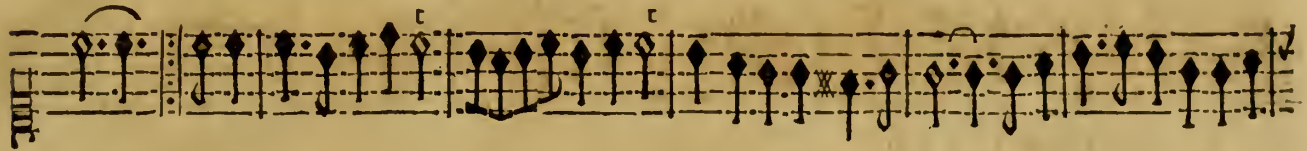
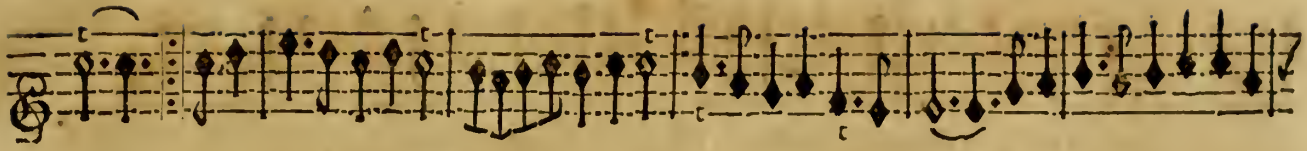
MENUET.

MA BALLETT

MENUET.

HAUTOIS.

HAUTOIS.



DAPHNIS.

A single musical staff for the character Daphnis, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various ornaments and trills.

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

A single musical staff for the Basse-Continue, featuring a bass clef and a 3/4 time signature. The accompaniment includes sixteenth-note patterns and rests.

BASSE-CONTINUE.

CHOEURS.

A single musical staff for the Choeurs, featuring a treble clef and a 3/4 time signature. The melody is similar to Daphnis's but with different ornamentation.

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

A second musical staff for the Choeurs, continuing the melody from the first staff.

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

A third musical staff for the Choeurs, continuing the melody.

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

A fourth musical staff for the Choeurs, continuing the melody.

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

A fifth musical staff for the Choeurs, continuing the melody.

VIOLONS.

The first musical staff for the Violons, featuring a treble clef and a 3/4 time signature. The melody is a simple eighth-note accompaniment.

The second musical staff for the Violons, continuing the accompaniment.

The third musical staff for the Violons, continuing the accompaniment.

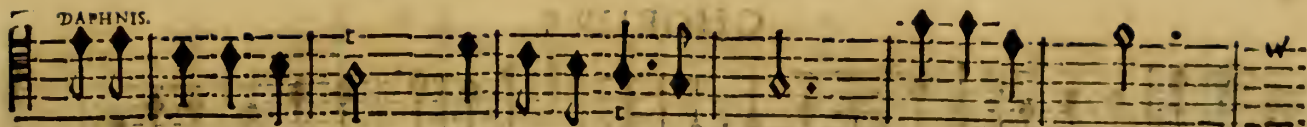
The fourth musical staff for the Violons, continuing the accompaniment.

The fifth musical staff for the Violons, continuing the accompaniment.

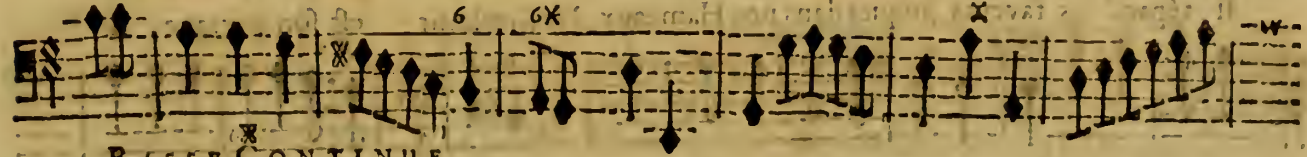
BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

DAPHNIS.



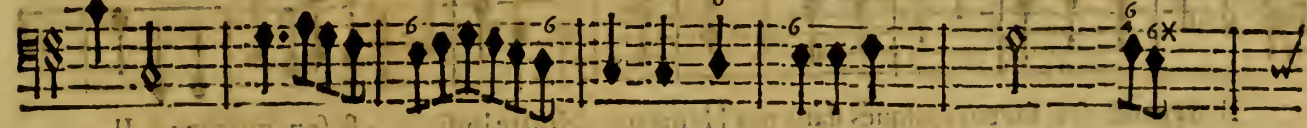
Il respand ses faveurs, jusques dans nos Ha- meaux. Nostre loï- fir



BASSE-CONTINUE.



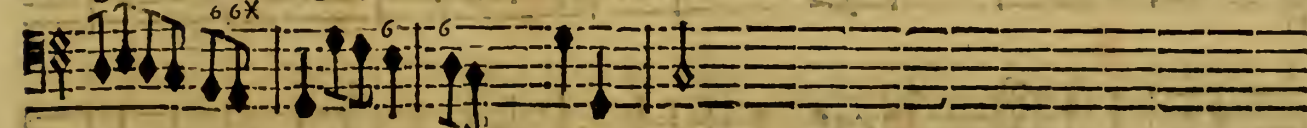
est son ou- vrage, Il conte pour ses jours les plus doux, les plus beaux, Ceux qu'il si-



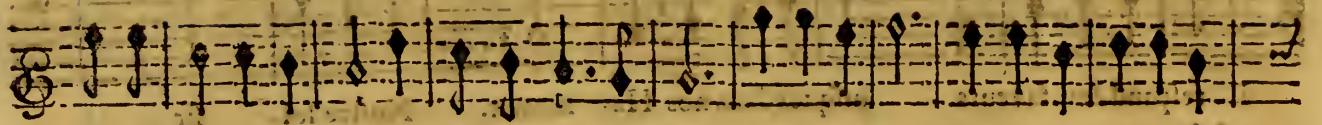
BASSE-CONTINUE.



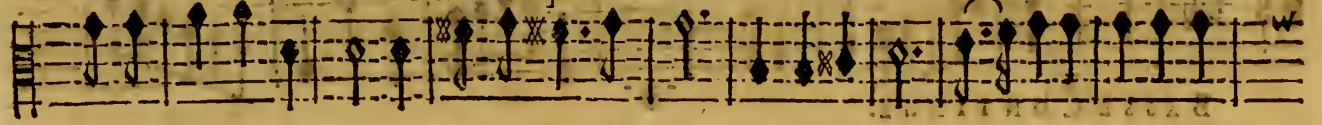
gnale davan- tage Par des bienfaits nouveaux.



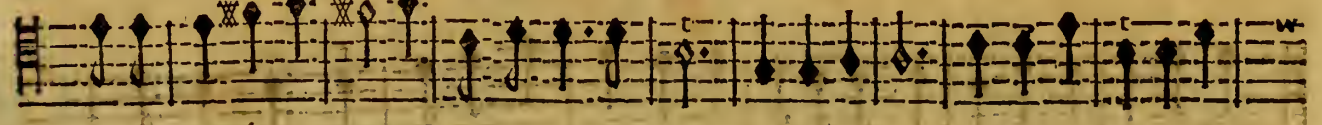
CHOEURS.



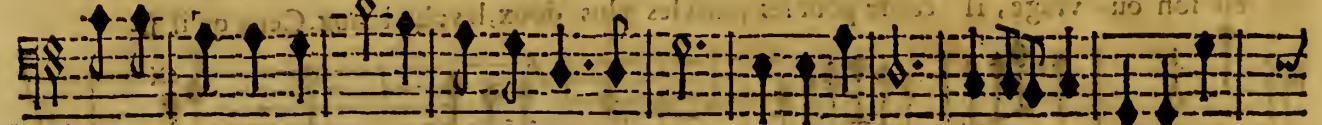
Il répand ses faveurs jusques dans nos Hameaux, Nostre loisir est son ouvrage, Il



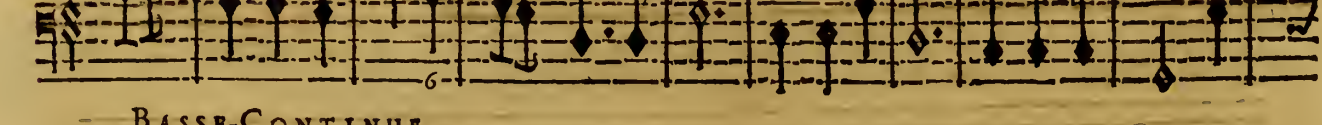
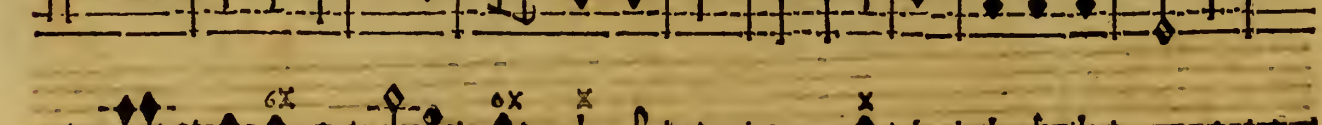
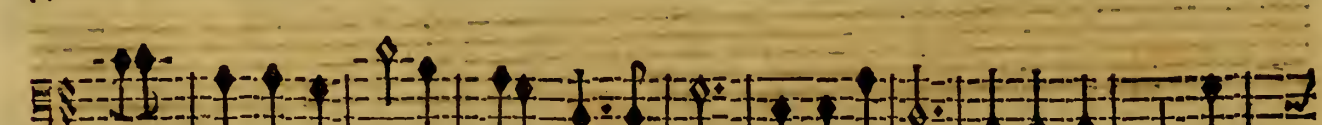
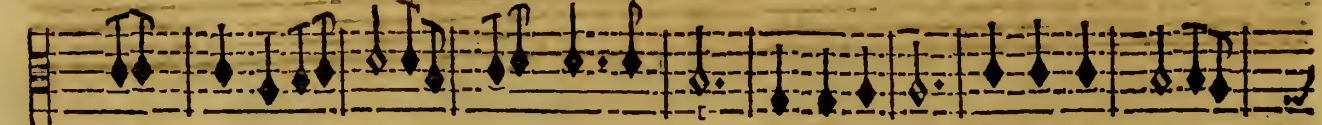
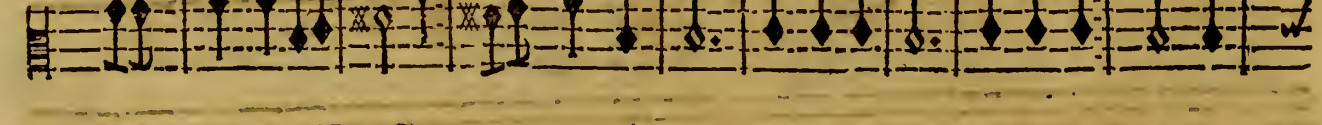
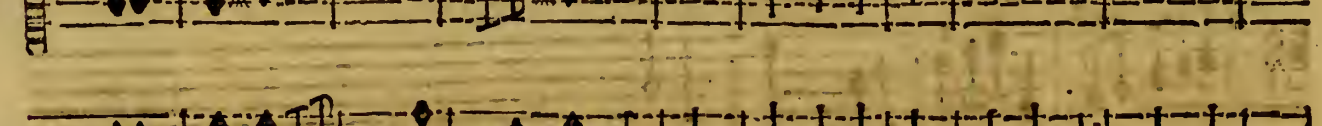
Il répand ses faveurs jusques dans nos Hameaux, Nostre loisir est son ouvrage, Il



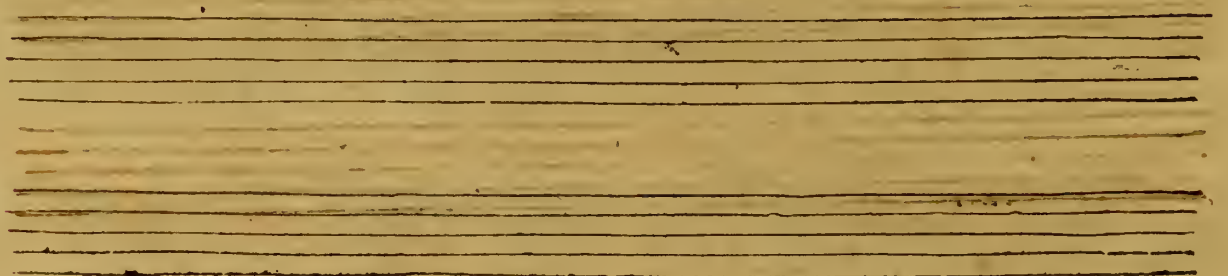
Il répand ses faveurs jusques dans nos Hameaux, Nostre loisir est son ouvrage, Il



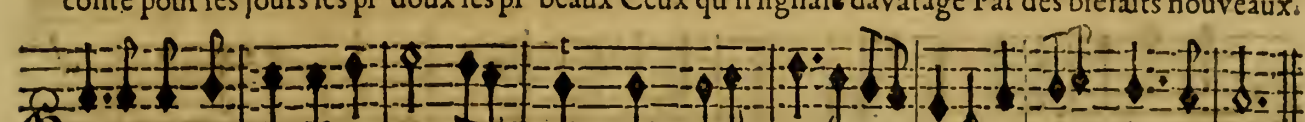
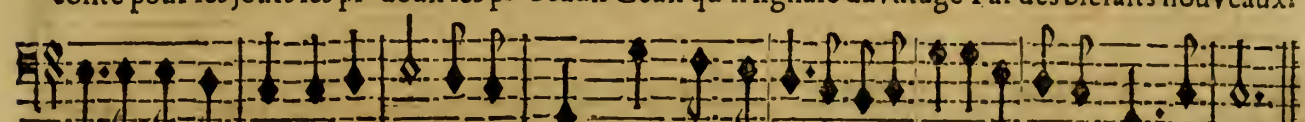
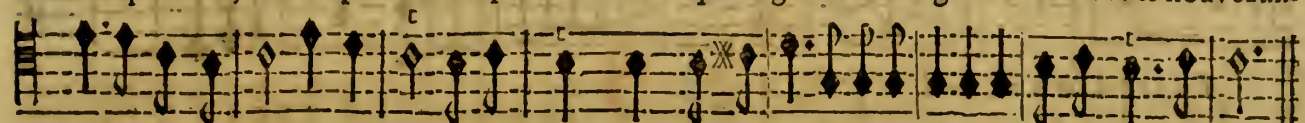
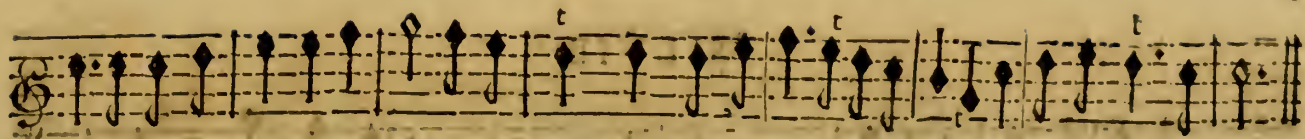
Il répand ses faveurs jusques dans nos Hameaux, Nostre loisir est son ouvrage, Il



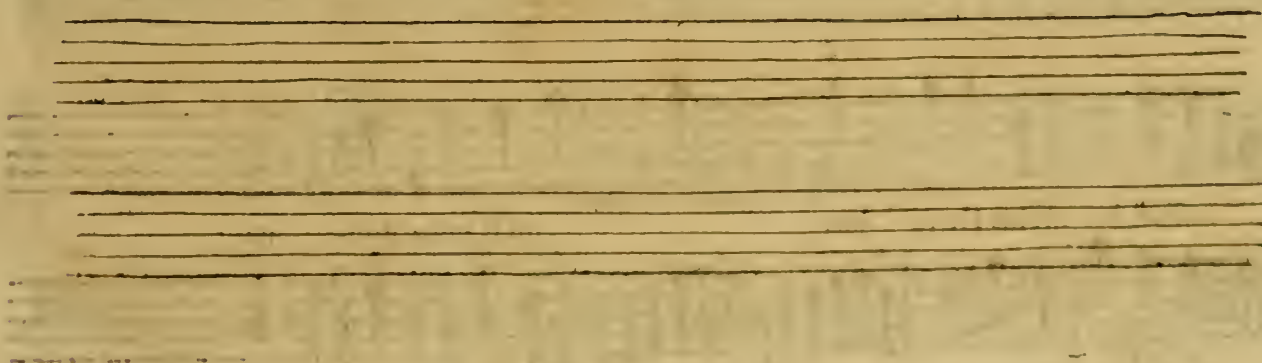
BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.



BASSE-CONTINUE.



SILVIE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

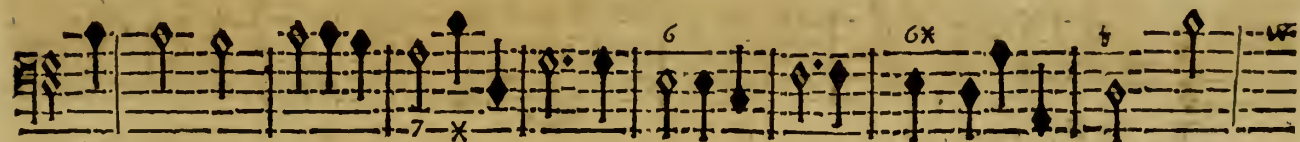
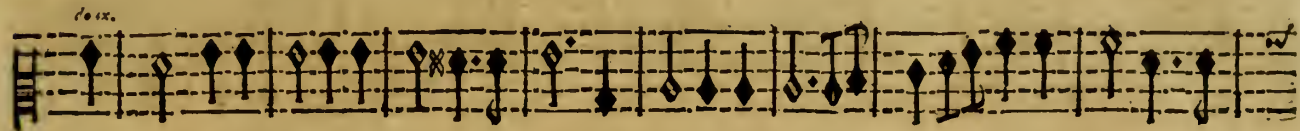
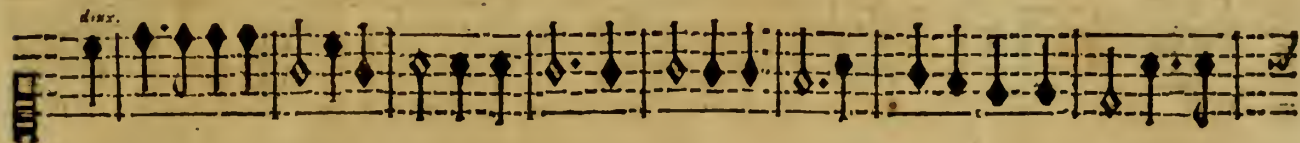
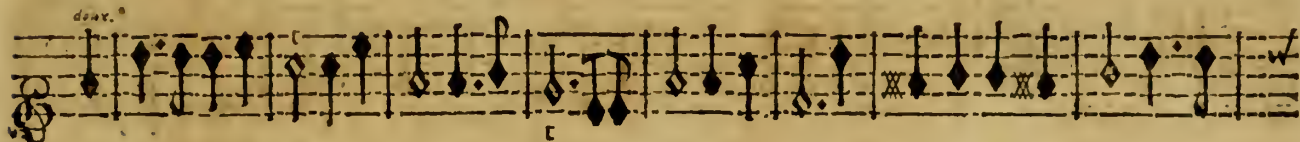
ressent le moins Du re- pos qu'il nous don- ne. C'est luy qui se

BASSE-CONTINUE.

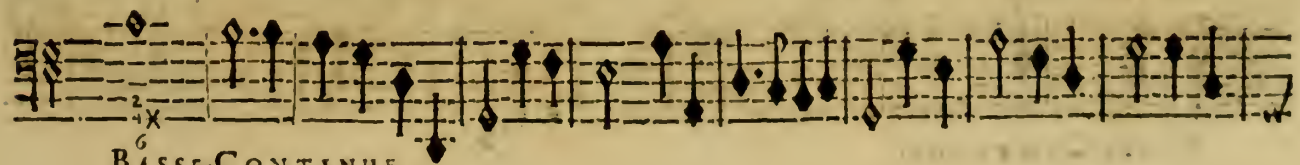
ressent le moins Dure- pos qu'il nous don- ne.

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.
CLIMENE.



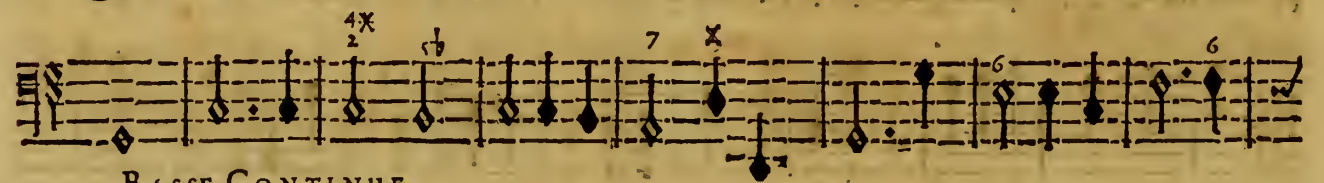
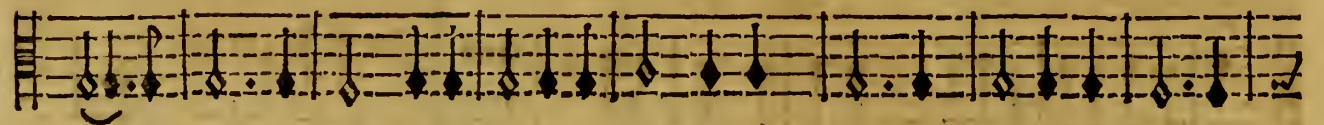
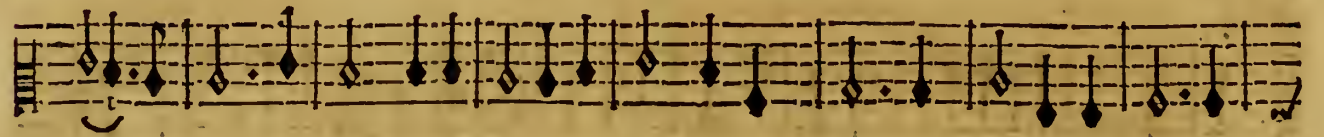
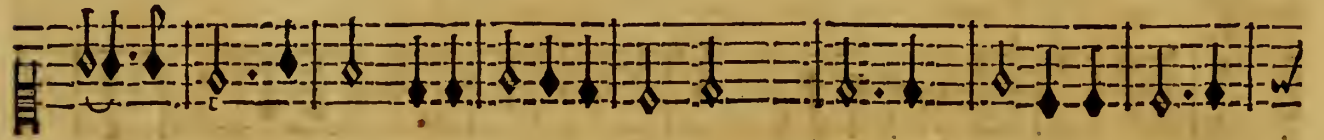
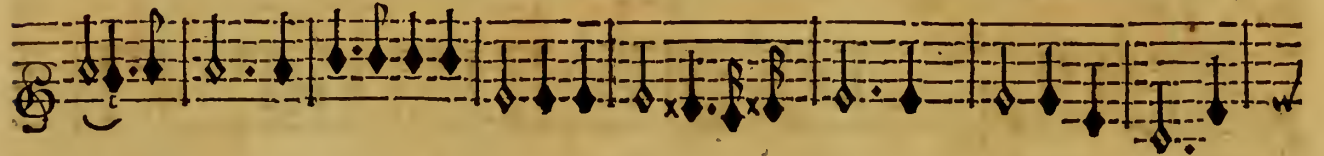
BASSE-CONTINUE.



BASSE-CONTINUE.



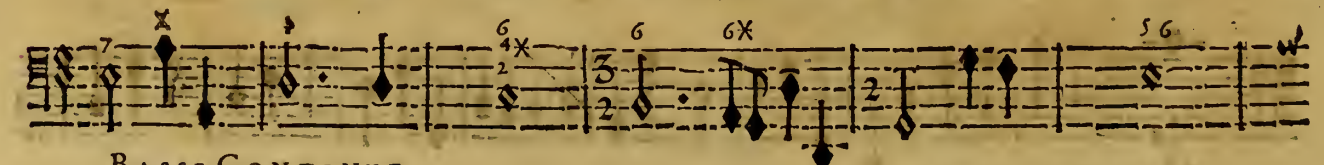
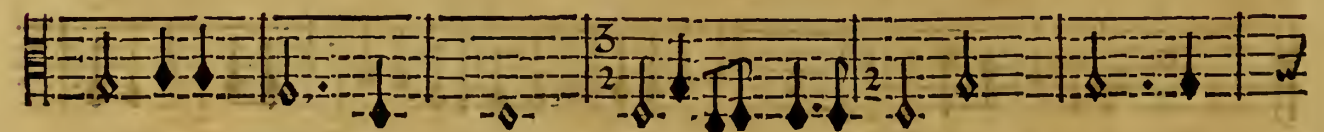
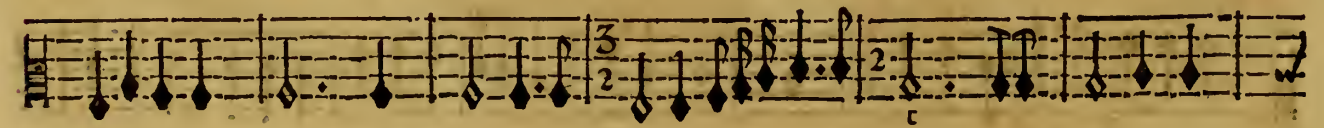
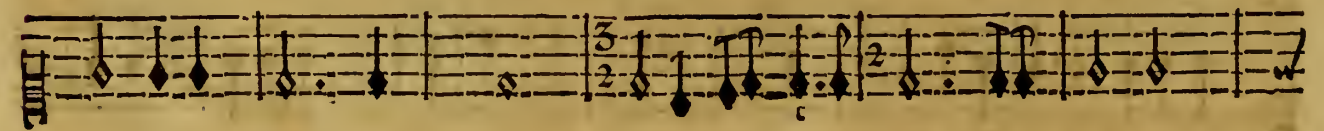
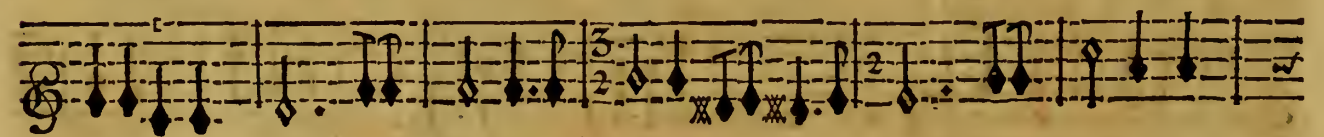
Sans cesse benissons ce Vainqueur genereux, Jouïffons sous les Loix d'un



BASSE-CONTINUE.



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



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

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

sez pour nous rendre heureux.

BASSE-CONTINUEL.

BALLETT

CHOEURS.

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

Musical staff with notes and clef.

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

Musical staff with notes and clef.

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

Musical staff with notes and clef.

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

Musical staff with notes and clef.

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

Musical staff with notes and clef.

VIOLONS.

Musical staff with notes and clef.

Musical staff with notes and clef.

Musical staff with notes and clef.

Musical staff with notes and clef.

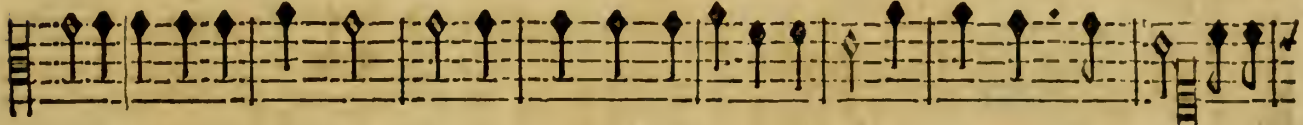
Musical staff with notes and clef.

BASSE-CONTINUE.

Empty musical staves for the Bass Continuo.



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



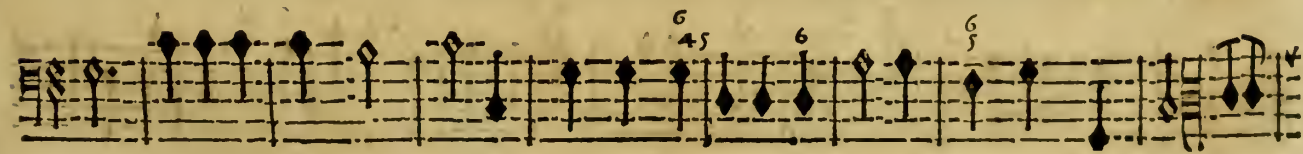
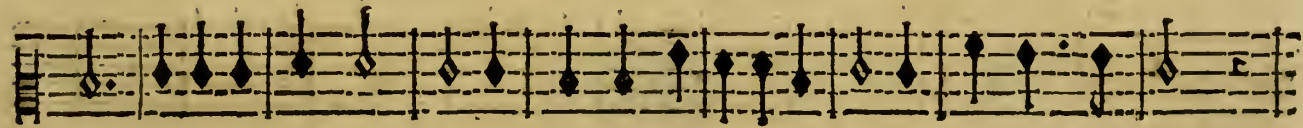
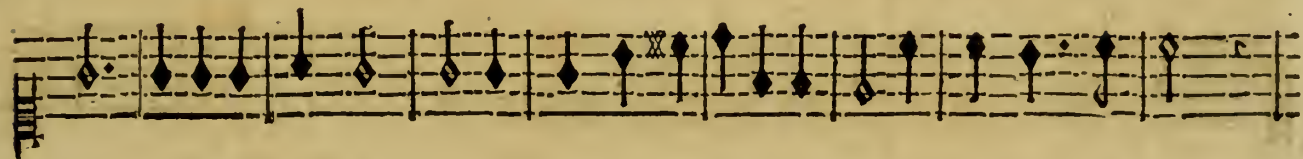
vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouis-



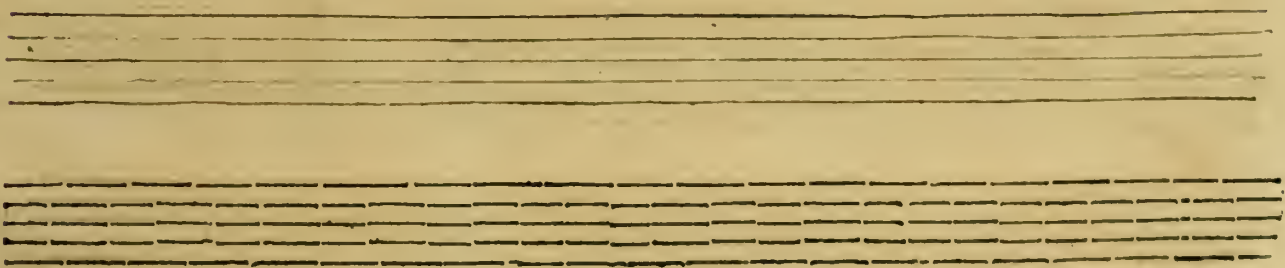
vie. Nous ne formons point d'autres vœux; C'est assez, c'est assez pour nous rendre heureux. Jouis-



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

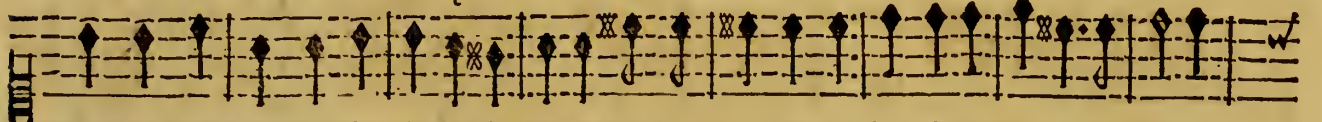


BASSE-CONTINUE.

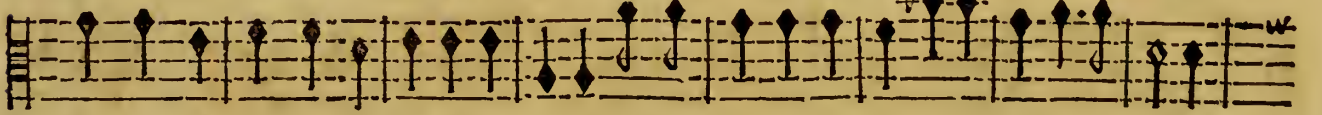




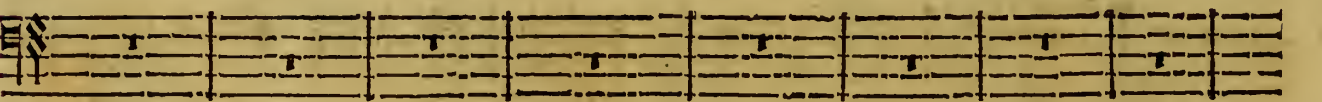
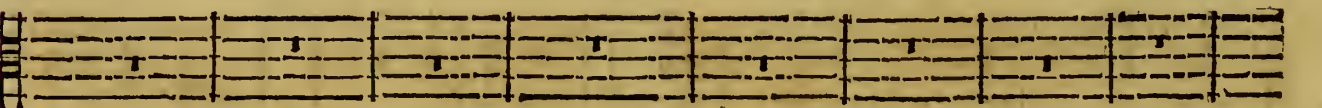
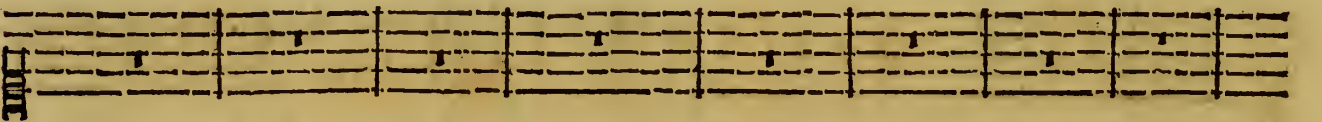
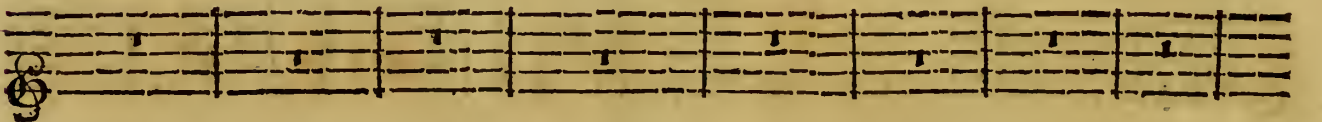
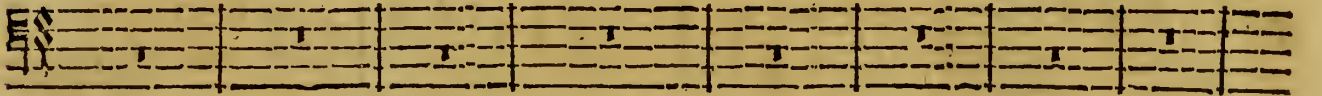
fons sous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,



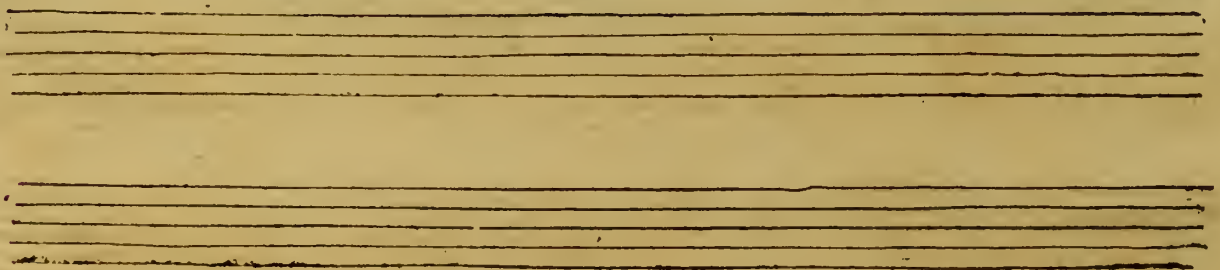
fons sous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,

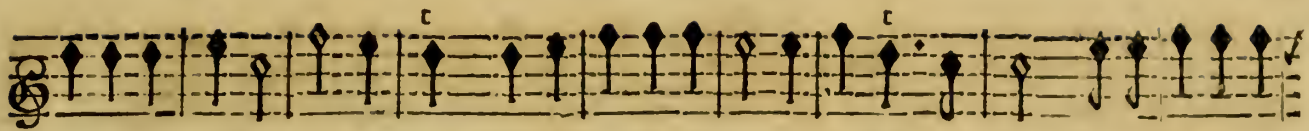


fons sous ses loix d'un fort digne d'envie, Que le Ciel prenne soin d'une si belle vie,



BASSE-CONTINUE.





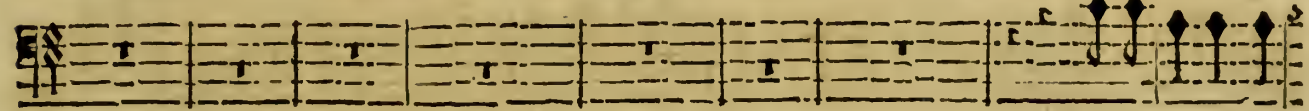
Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no' rēdre heureux. Jouiſſons ſous ſes



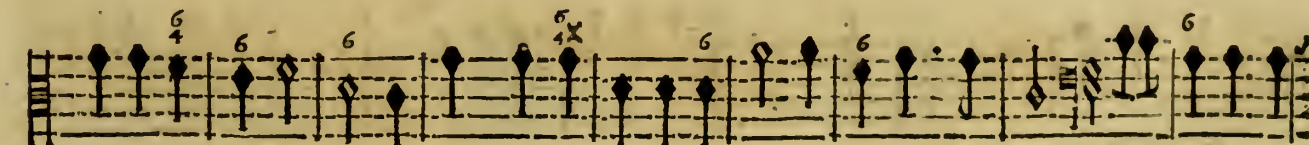
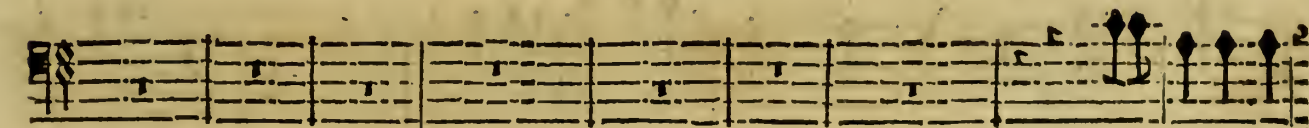
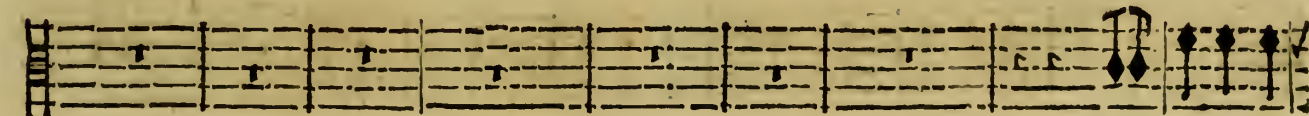
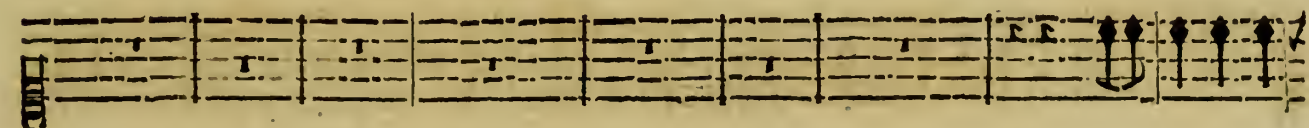
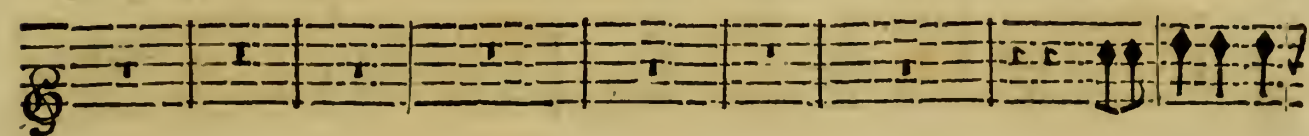
Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no' rēdre heureux. Jouiſſons ſous ſes



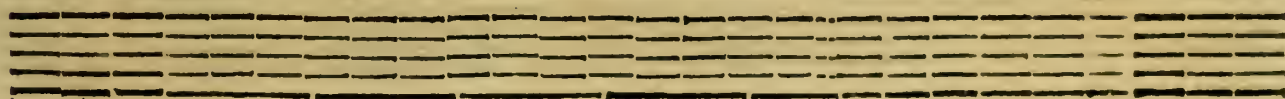
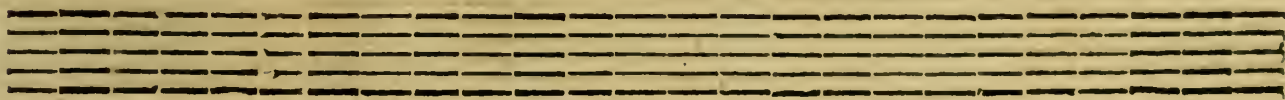
Nous ne formōs poit d'autres vœux; C'est assez, C'est assez pour no' rēdre heureux. Jouiſſons ſous ſes



Jouiſſons ſous ſes



BASSE-CONTINUE.



A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes, including a whole note, followed by eighth notes, and a final quarter note with a fermata.

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

A musical staff in treble clef with a key signature of one flat. It contains a series of notes, including a whole note, followed by eighth notes, and a final quarter note with a fermata.

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A musical staff in treble clef with a key signature of one flat. It contains a series of notes, including a whole note, followed by eighth notes, and a final quarter note with a fermata.

BASSE-CONTINUE.

An empty musical staff with a treble clef and a key signature of one flat.

An empty musical staff with a treble clef and a key signature of one flat.

A musical staff in treble clef with a key signature of one flat (B-flat). It contains a series of notes and rests, including a trill-like figure at the beginning and a fermata at the end.

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

A musical staff in treble clef with a key signature of one flat. It contains a series of notes and rests, including a trill-like figure at the beginning and a fermata at the end.

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

A musical staff in treble clef with a key signature of one flat. It contains a series of notes and rests, including a trill-like figure at the beginning and a fermata at the end.

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A musical staff in treble clef with a key signature of one flat. It contains a series of notes and rests, including a trill-like figure at the beginning and a fermata at the end.

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

A musical staff in treble clef with a key signature of one flat. It contains a series of notes and rests, including a trill-like figure at the beginning and a fermata at the end.

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A musical staff in treble clef with a key signature of one flat. It contains a series of notes and rests, including a trill-like figure at the beginning and a fermata at the end.

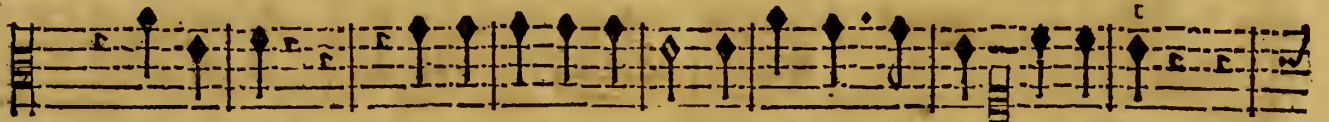
BASSE-CONTINUE.

An empty musical staff with five lines.

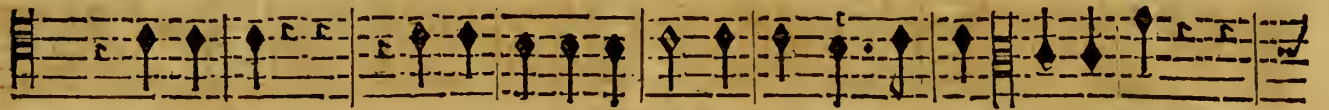
An empty musical staff with five lines.



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



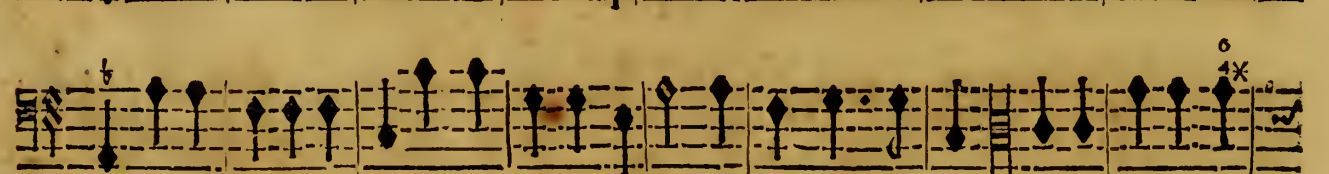
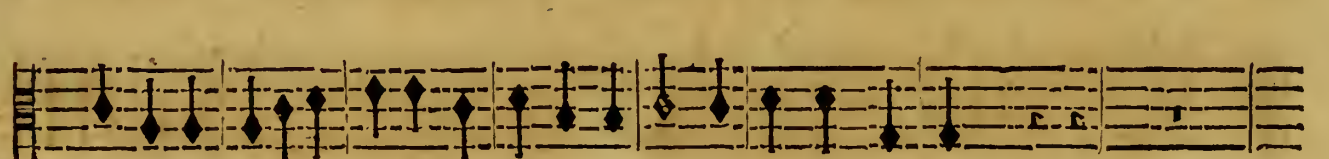
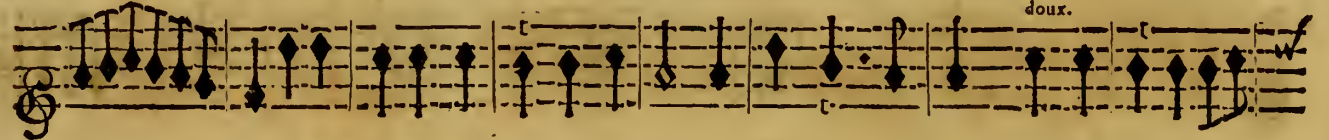
C'est assez , C'est assez, C'est assez pour no° rendre heureux. C'est assez ,



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



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



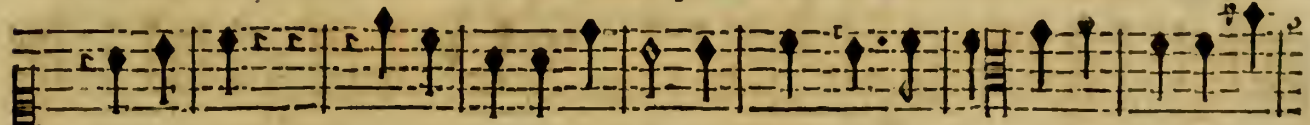
BASSE-CONTINUE.



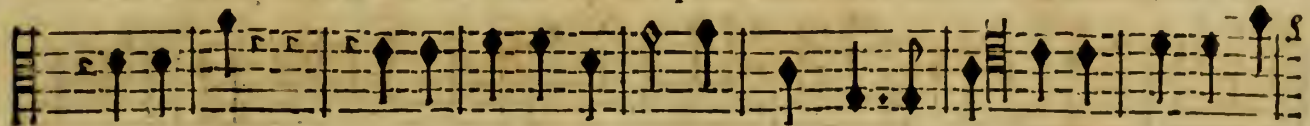
DU TEMPLE DE LA PAIX.



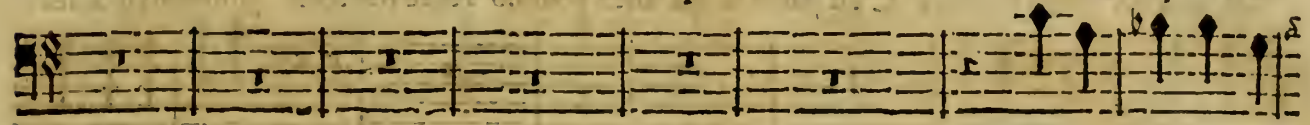
c'est assez, C'est assez, c'est assez pour nous rendre heureux. C'est assez, c'est af-



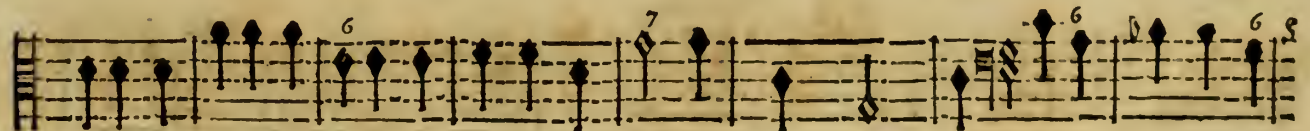
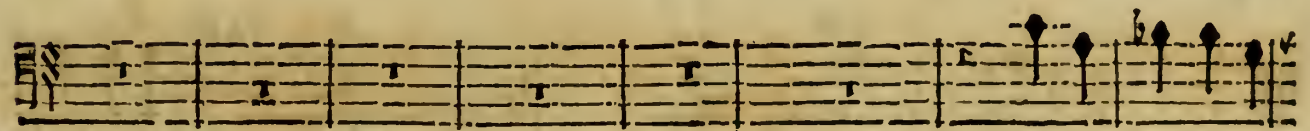
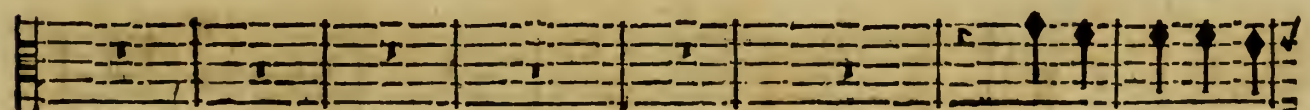
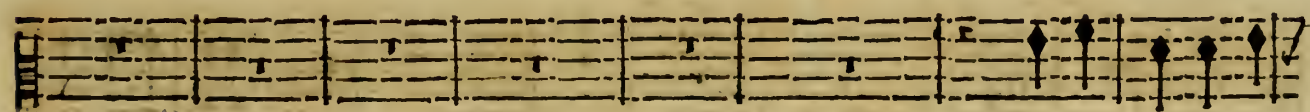
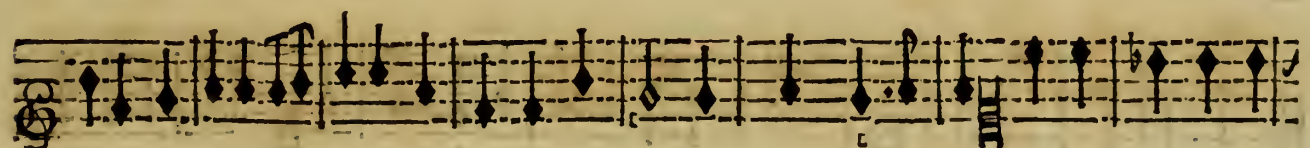
c'est assez, C'est assez, c'est assez pour nous rendre heureux. C'est assez, c'est af-



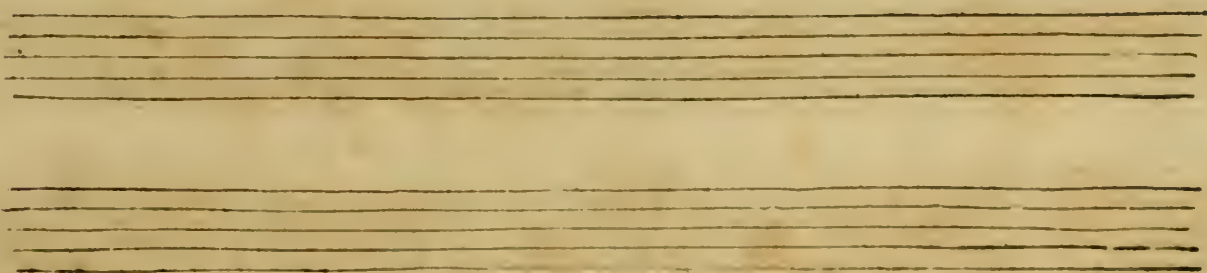
c'est assez, C'est assez, c'est assez pour nous rendre heureux. C'est assez, C'est af-

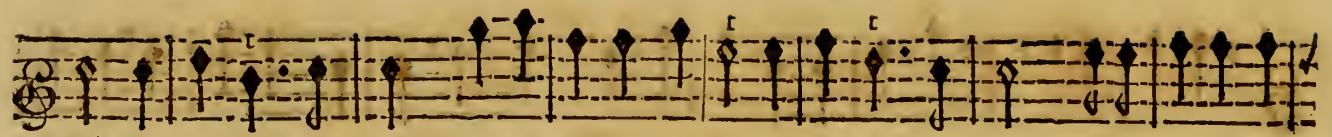


C'est assez, C'est af-

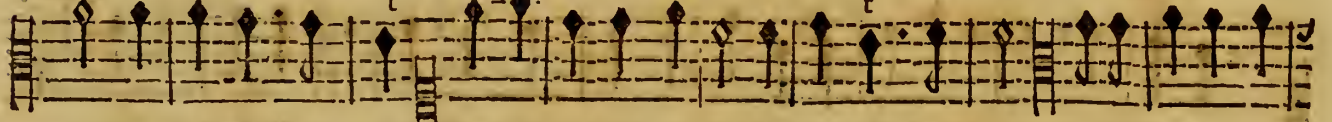


BASSE-CONTINUE.





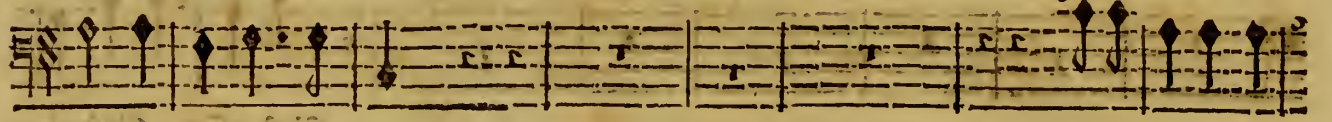
sez pour nous rendre heureux. C'est assez, C'est assez pour no' rendre heureux. Jouissons sous les



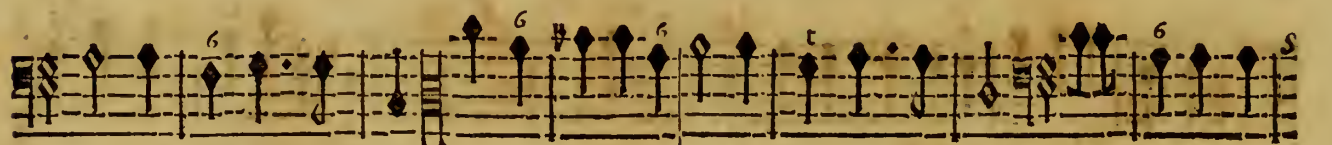
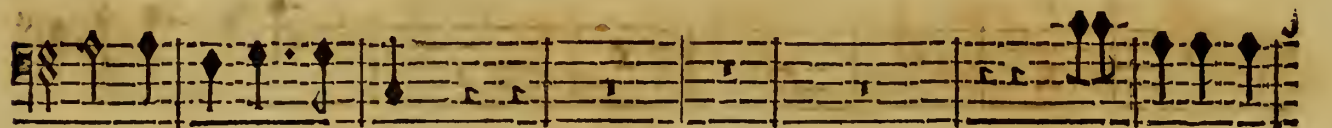
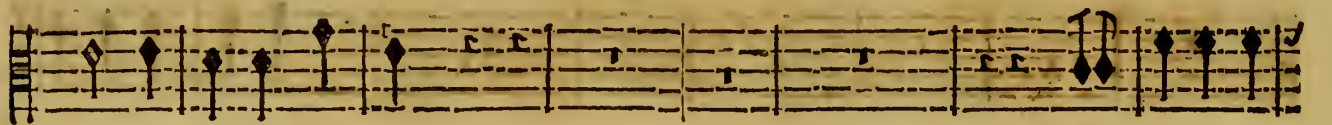
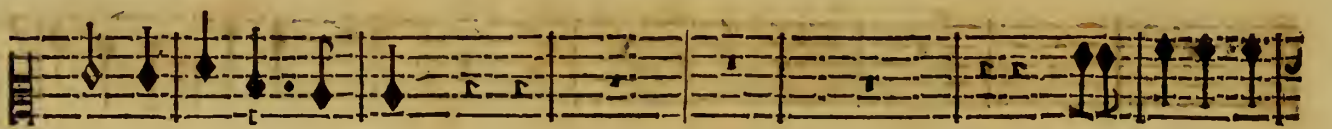
sez pour no' rendre heureux. C'est assez, C'est assez pour no' rendre heureux. Jouissons sous les



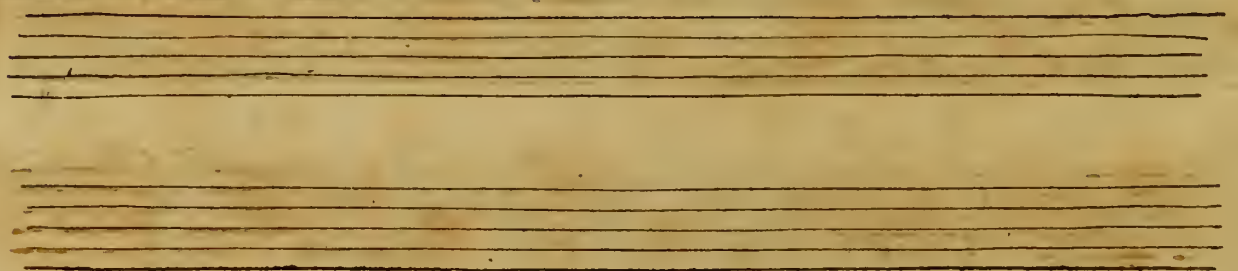
sez pour no' rendre heureux. C'est assez, C'est assez pour no' rendre heureux. Jouissons sous les



sez pour no' rendre heureux. Jouissons sous les



BASSE-CONTINUE.





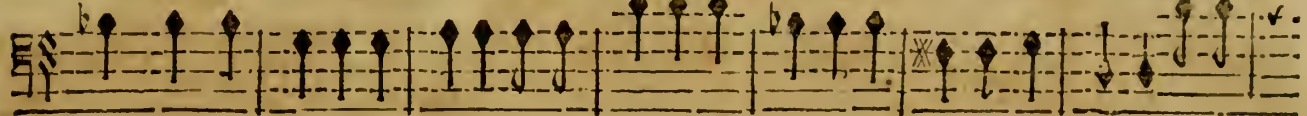
Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



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



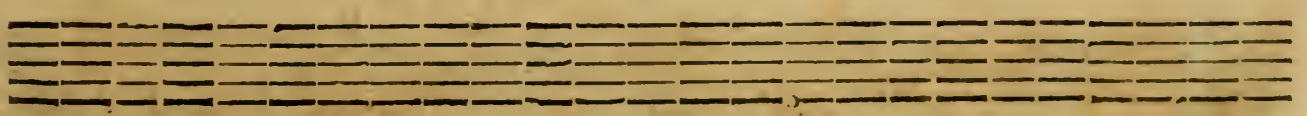
Loix d'un Sort digne d'envie, Que le Ciel prenne soin d'une si belle vie. Que le



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



BASSE-CONTINUE.



BALLE T

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

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

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

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

BASSE-CONTINUE.

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

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

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

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

doux.

doux.

BASSE-CONTINUE.

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

The musical score consists of eight staves. The first four staves are vocal parts, each with the lyrics: "sez pour nous rendre heureux. C'est assez, c'est assez pour nous rendre heureux." The fifth and sixth staves are for the basso continuo, with the word "BASSE-CONTINUE." written below the fifth staff. The seventh and eighth staves are also for the basso continuo. The music is written in a single system with a common time signature. The tempo/mood is marked "doux." (soft) above the first staff. There are various musical notations including notes, rests, and dynamic markings.

BASSE-CONTINUE.

On Reprend l'Ouverture, page 1.

Fin du Prologue.

BALLET
DAPHNIS, SILVANDRE, PHILENE.

PRELUDE.

SILVANDRE.

BASSE-CONTINUE.

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a key signature of one flat and a 3/4 time signature. The second staff is the piano accompaniment for the right hand, and the third and fourth staves are for the left hand. The fifth staff is a continuation of the left hand accompaniment.

BASSE-CONTINUE.

The second system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a key signature of one flat and a 3/4 time signature. The second staff is the piano accompaniment for the right hand, and the third, fourth, and fifth staves are for the left hand.

BASSE-CONTINUE.

K

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

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

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

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

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

Musical staff with bass clef, containing a series of eighth and sixteenth notes.

BASSE-CONTINUE.

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

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

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

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

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

SILVANDRE.

Trop heu-

Musical staff with bass clef, containing a series of eighth and sixteenth notes.

BASSE-CONTINUE.

DAPHNIS.

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

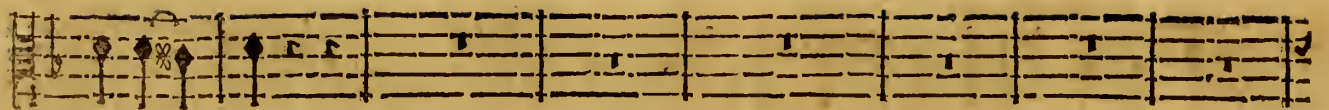
BASSE-CONTINUE.

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

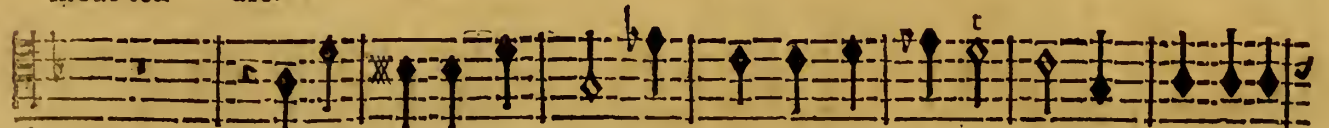
BASSE-CONTINUE.

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

reux, Malheureux un Amant fidel- le. Gardons-nous, Gardons-no' d'une a-
 delle. Trop heureux, Trop heureux un Amant fidel- le.



mour ten- dre.



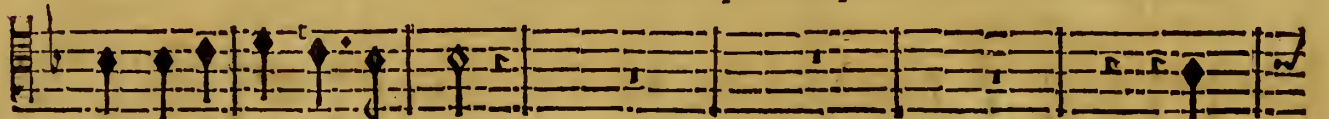
Est-il riende plus doux pourquoy nous en deffendre? Non, non il n'est



BASSE-CONTINUE.



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



point de plaisir plus charmant. Non,

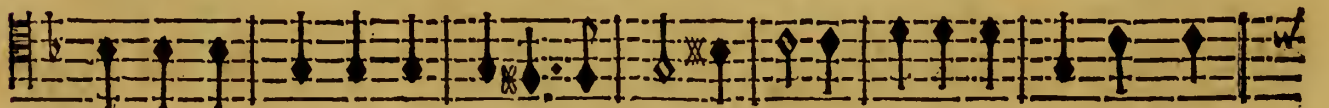
Non,



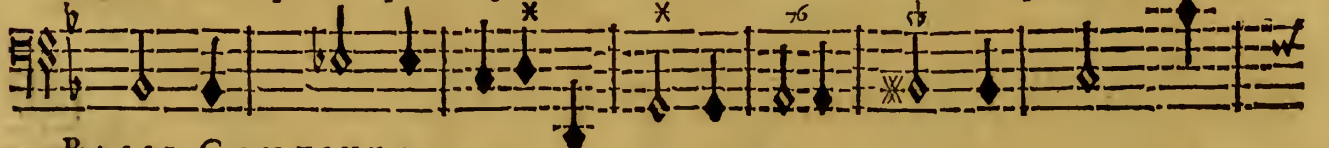
BASSE-CONTINUE.



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



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



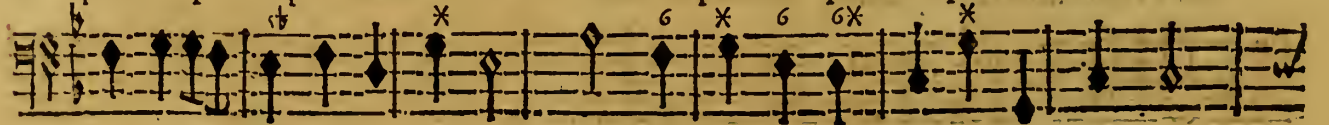
BASSE-CONTINUE.



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



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



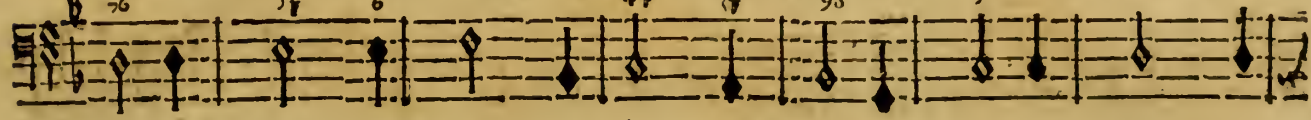
BASSE-CONTINUE.



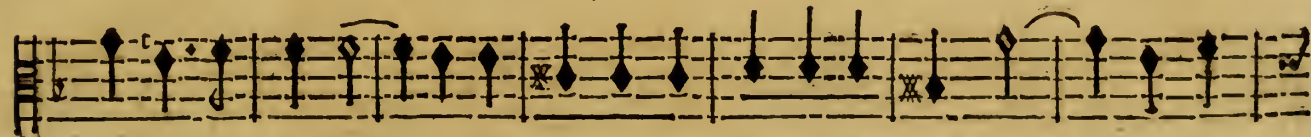
Non, non, non il n'est point de plus cruel tourment. Non, non il n'est point de plus



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



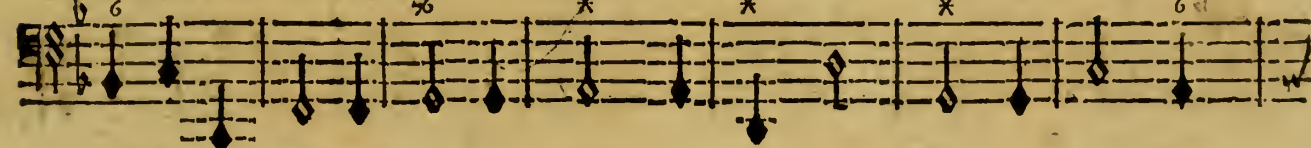
BASSE-CONTINUE.



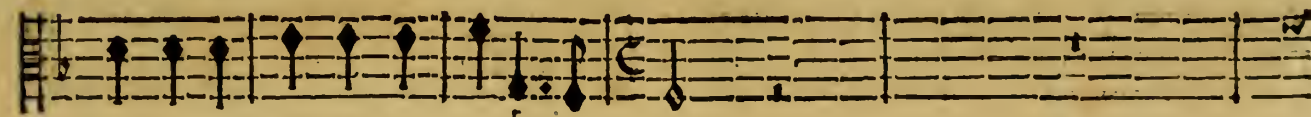
cruel tourment. Non il n'est point de plus cruel tourment. Non il n'est



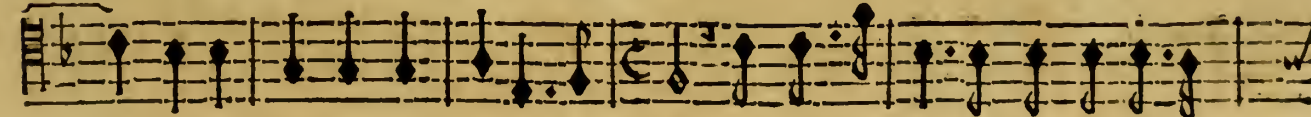
fir plus charmant. Non, non, non, non il n'est point de plaisir plus charmant. Non



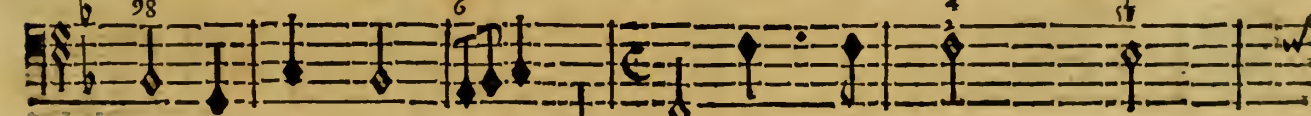
BASSE-CONTINUE.



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



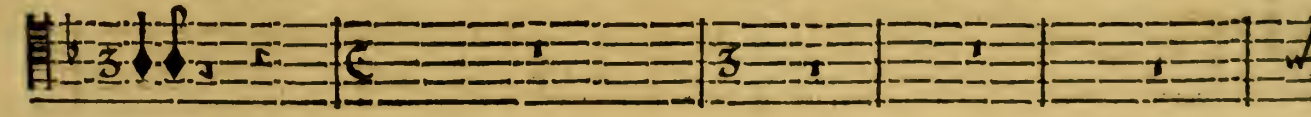
il n'est point de plaisir plus charmant. Pour nous juger veux-tu choisir Phi-



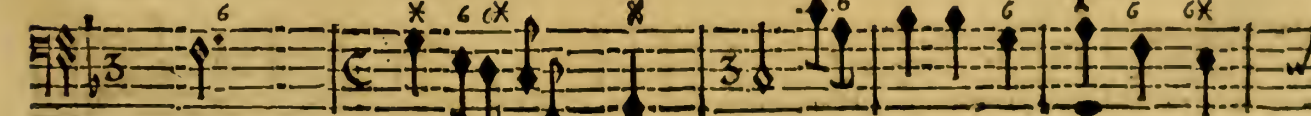
BASSE-CONTINUE.



J'en suis content on ne peut mieux choisir. Je soutiens que l'amour est tou-



lene?



BASSE-CONTINUE.

BALLET

jours une peine. Je soutiens que l'amour est tou-

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

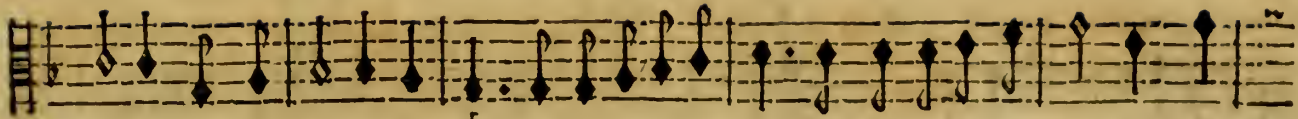
vere Que la vie à peu d'appas: pas: Les Plaisirs ne regnent guère Ou les amours ne sont

BASSE-CONTINUE.

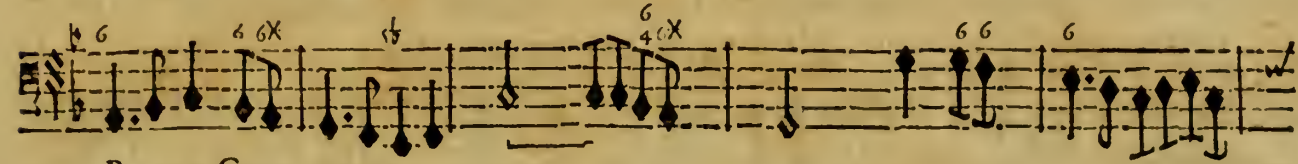
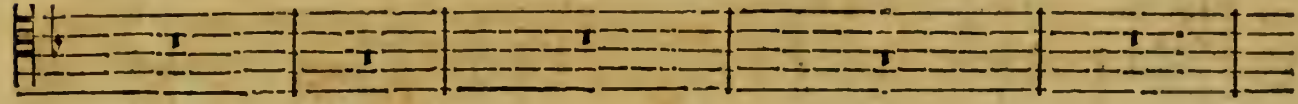
Dans les beaux jours le doux Ze-

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

BASSE-CONTINUE.



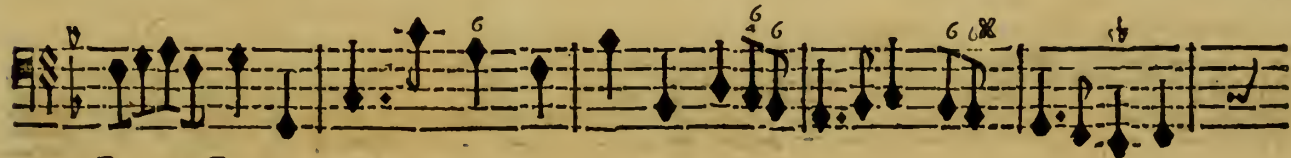
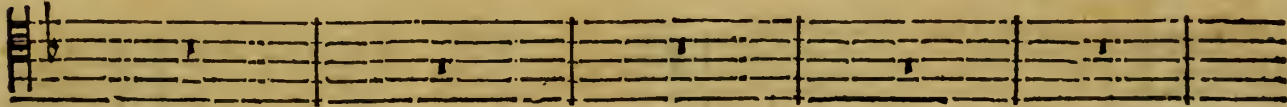
phire Fait moins naistre de fleurs, Que le cruel amour Dans son funeste empire Ne



BASSE-CONTINUE.



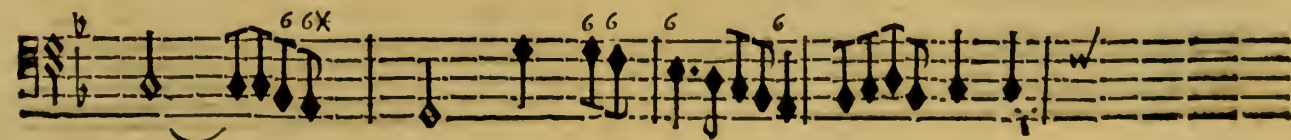
fait ver- ser de pleurs. Dans les beaux jours le doux Zephire Fait moins naistre de.



BASSE-CONTINUE.

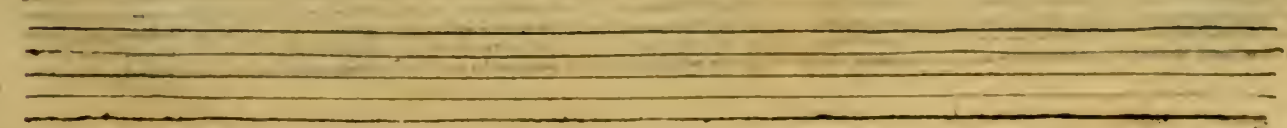


fleurs, Que le cruel amour dans son funeste empire Ne fait ver- ser de pleurs.



BASSE-CONTINUE.

On reprend le Prelude cy-devant page 72.



CHOEURS.

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

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

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

Malheureux, Malheureux, Malheureux un amant fi-

VIOLONS.

BASSE-CONTINUE.

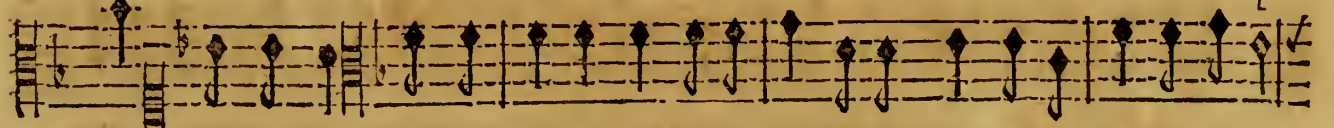
DU TEMPLE DE LA PAIX.

BASSE-CONTINUE.

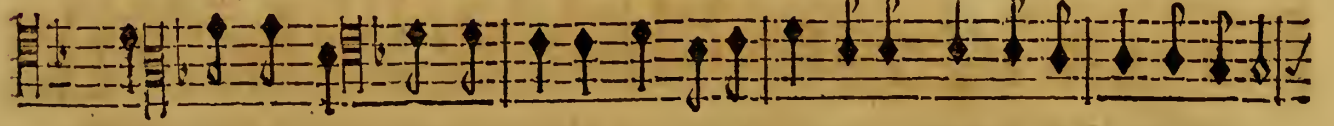
BALLET



reux, Trop heureux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-



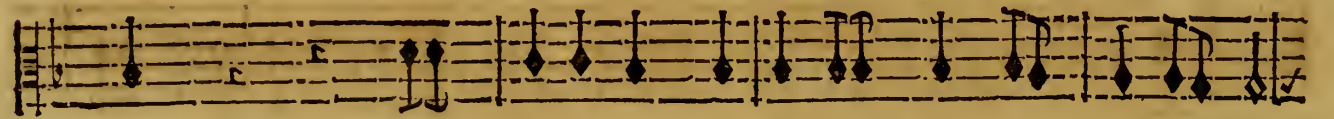
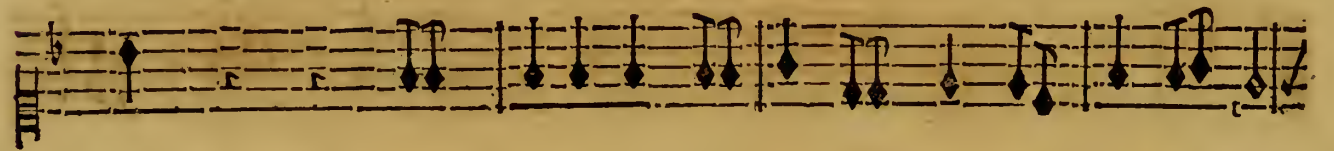
reux, Trop heureux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-



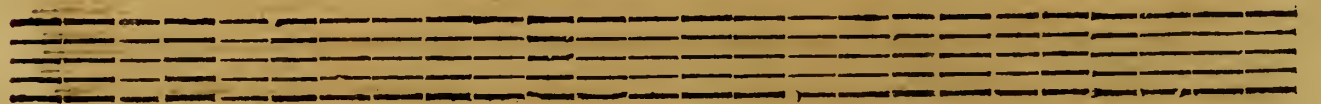
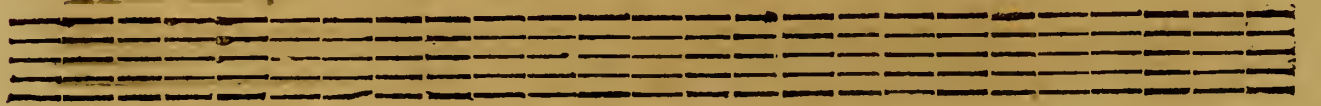
reux, Trop heureux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-



reux, Malheureux un cœur engagé dans les nœuds d'une amour eternal-

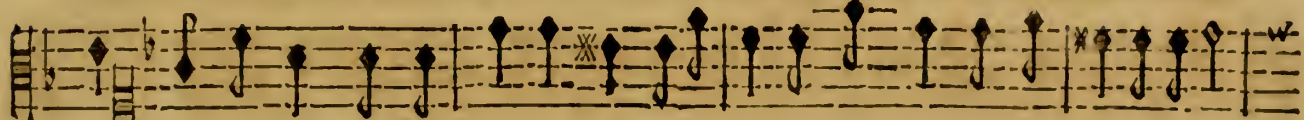


BASSE-CONTINUE.

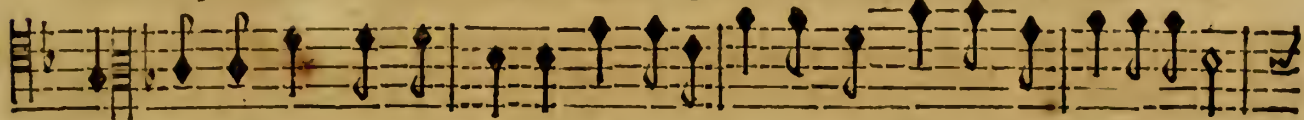




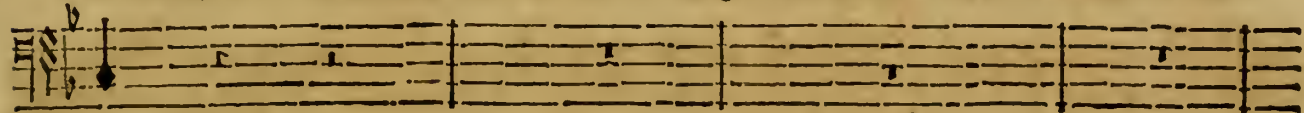
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



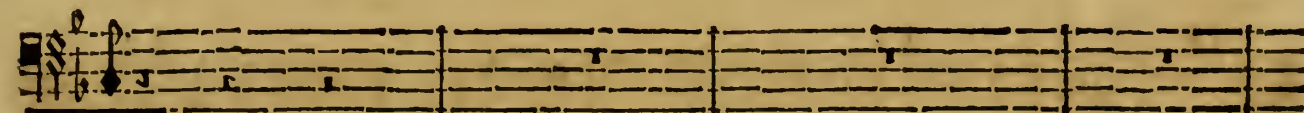
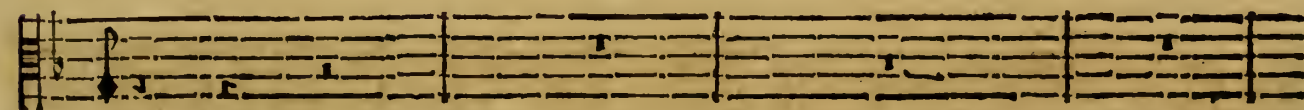
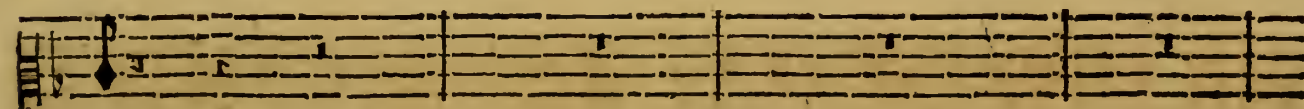
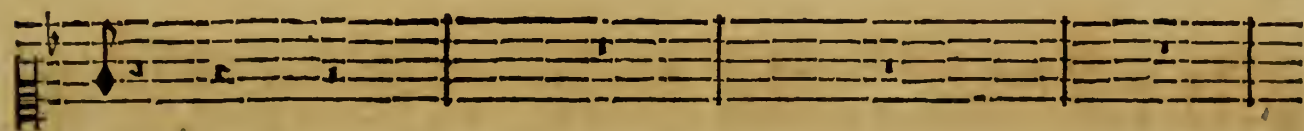
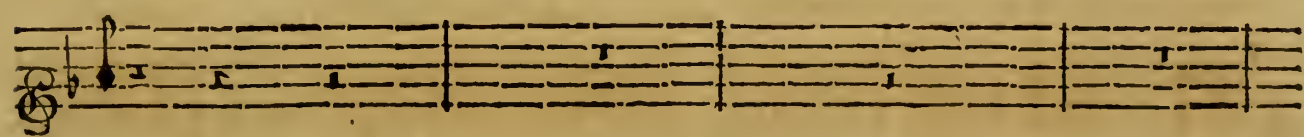
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-



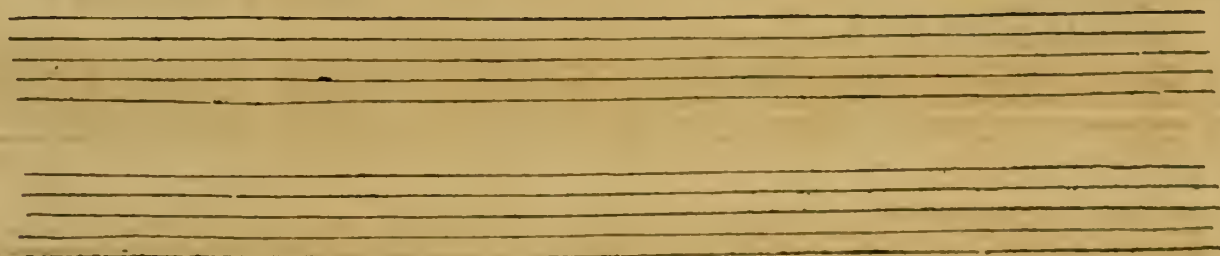
le. Trop heureux, Trop heureux un cœur engagé dans les nœuds d'une amour eternal-

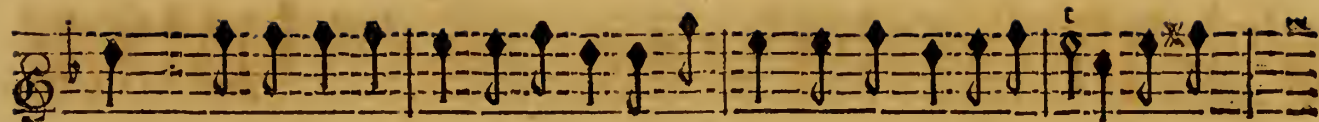


le.

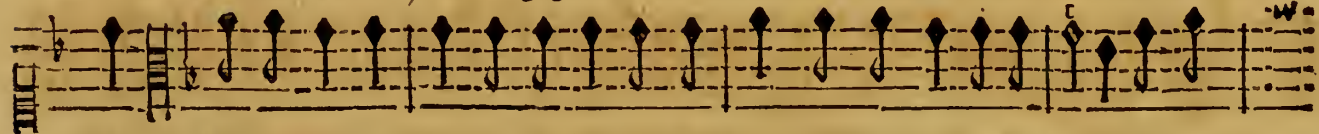


BASSE-CONTINUE.





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



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



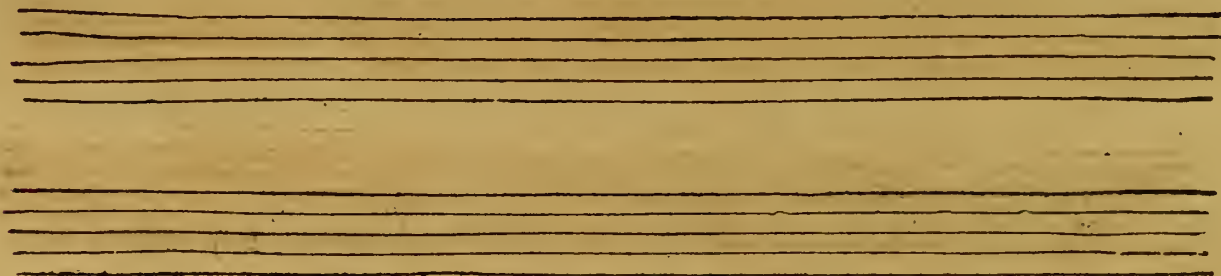
le. Malheureux un cœur engagé dans les nœuds d'une amour éternelle. Malheu-



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



BASSE-CONTINUE.

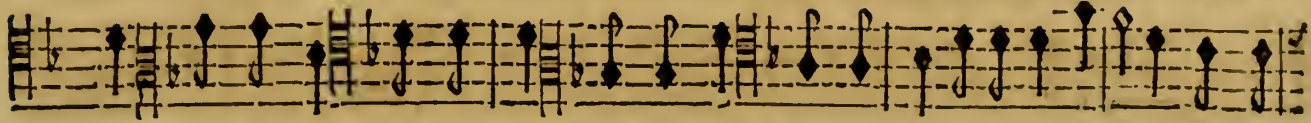




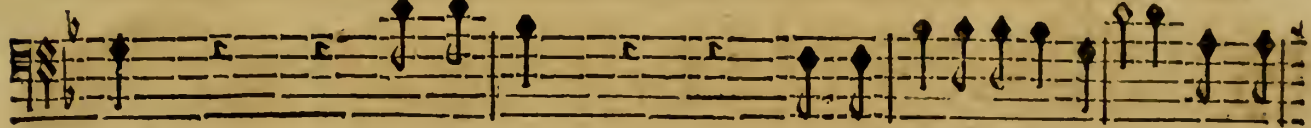
reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-



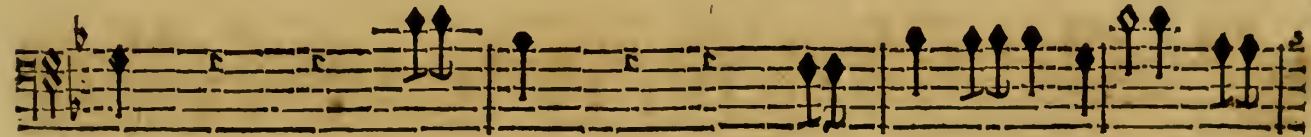
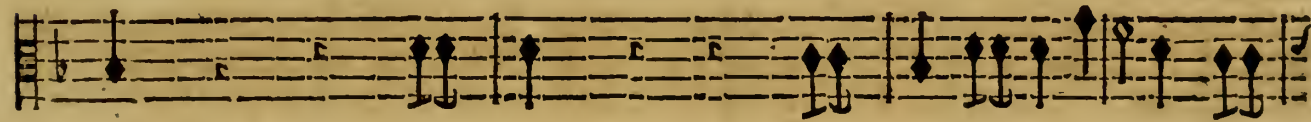
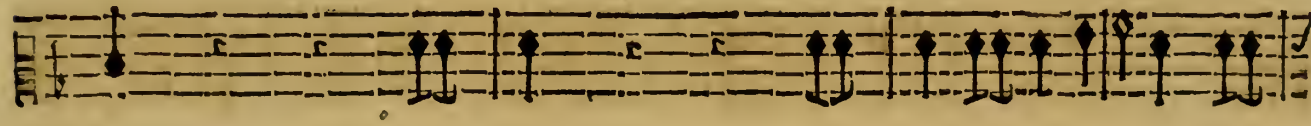
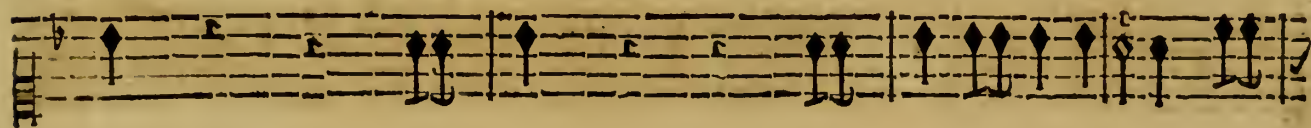
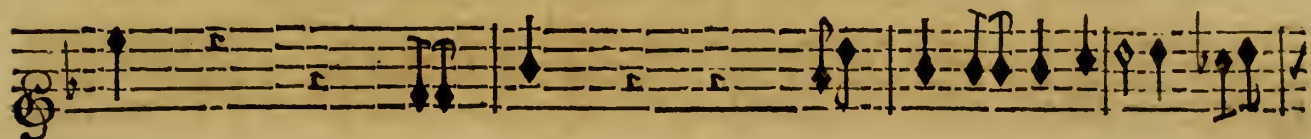
reux, Trop heureux, Malheureux, Trop heureux, Malheureux un Amant fidelle. Malheu-



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



reux, Malheureux, Malheureux un Amant fidelle, Malheu-



BASSE-CONTINUE.





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



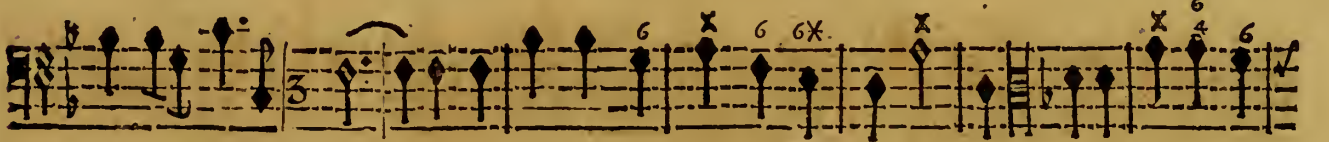
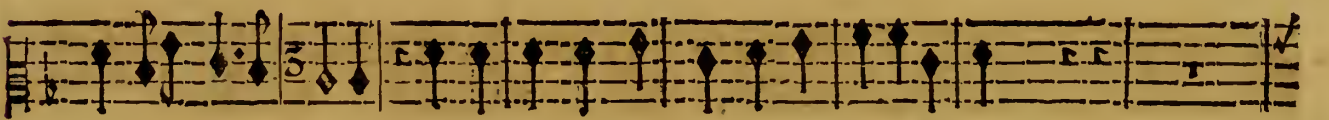
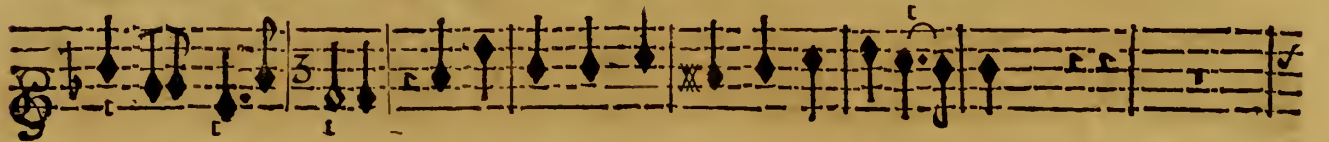
eux un amant fi- delle. Gardons-no°; Gardons-no° d'une amour ten- dre, Est-il rien de plus



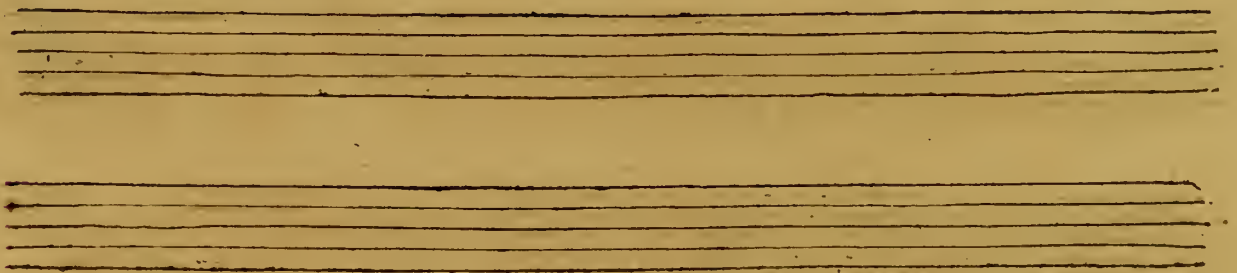
eux un amant fi- delle. Gardons-no°, Gardons-no° d'une amour ten- dre. Est-il rien de plus



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



BASSE-CONTINUE.

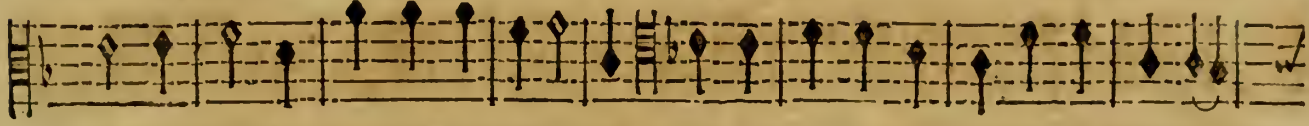




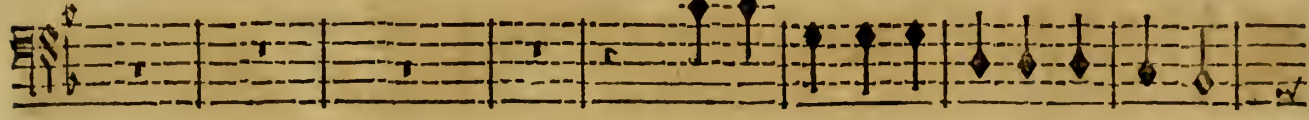
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-nous, Gardons-no°, d'une amour ten-



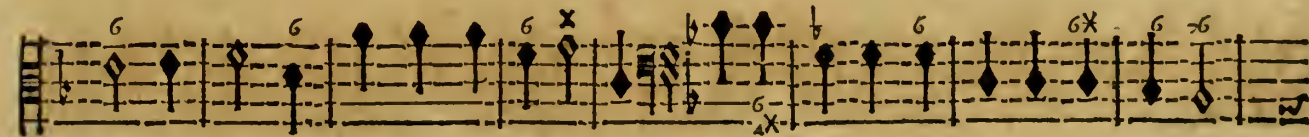
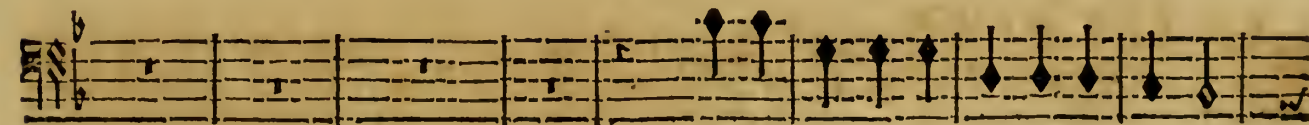
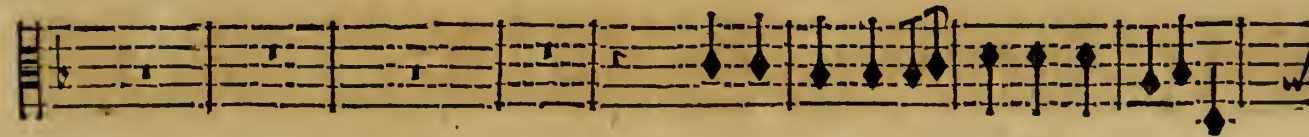
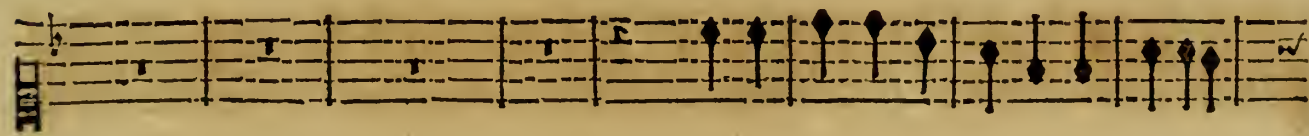
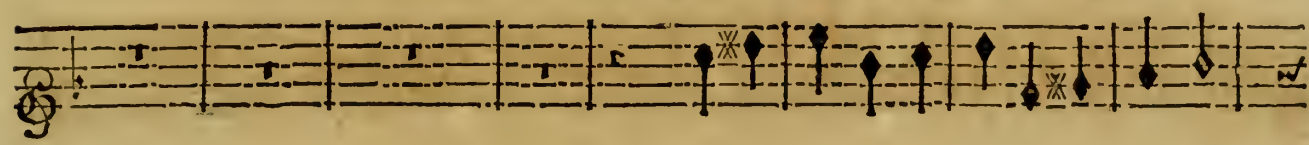
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-no°; Gardons-no° d'une amour ten-



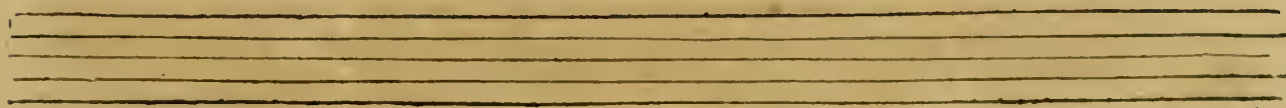
doux? Pourquoi, Pourquoi no° en deffendre? Gardons-nous, Gardons-no° d'une amour ten-



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



BASSE-CONTINUE.

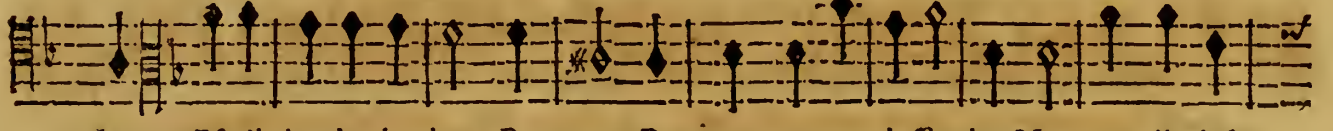




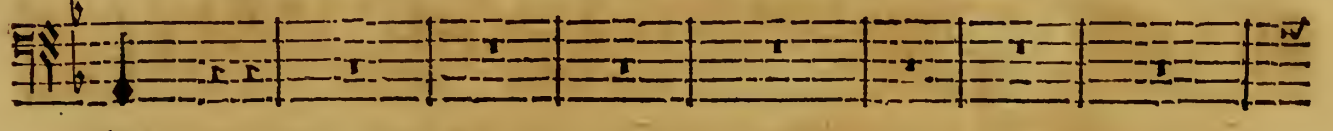
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



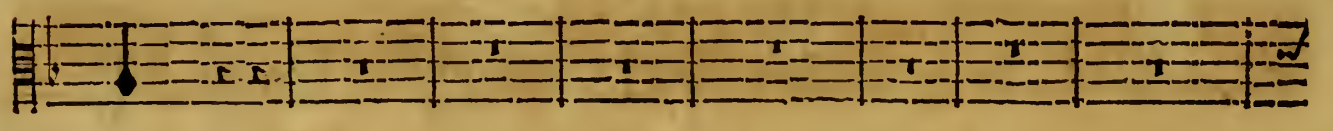
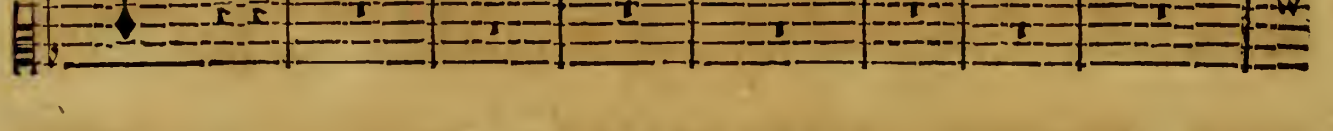
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est



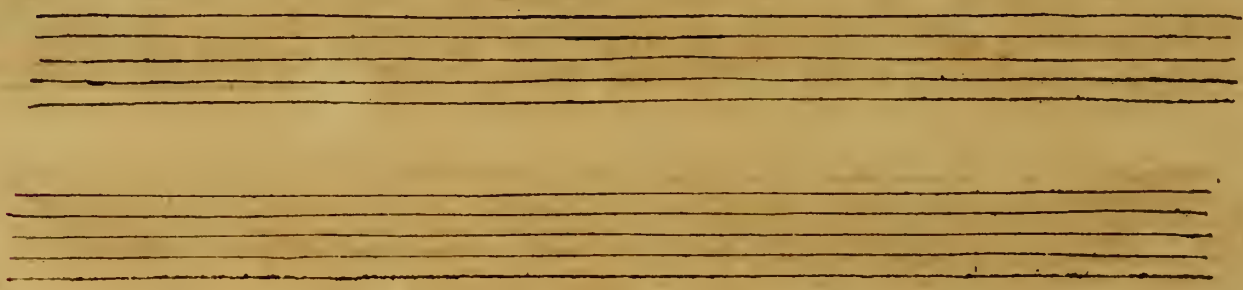
dre. Est-il rien de plus doux? Pourquoi, Pourquoi nous en deffendre? Non, non, il n'est

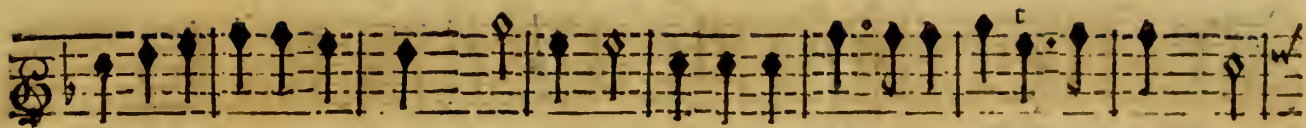


dre.

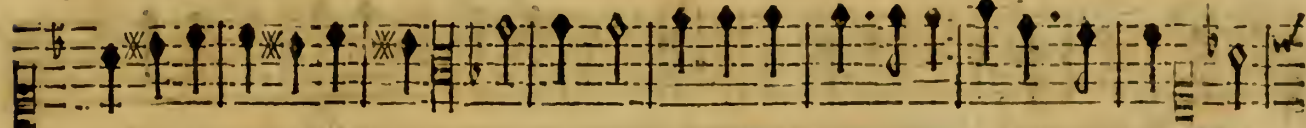


BASSI-CONTINUE.

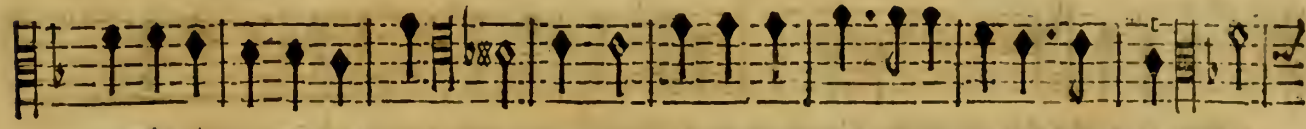




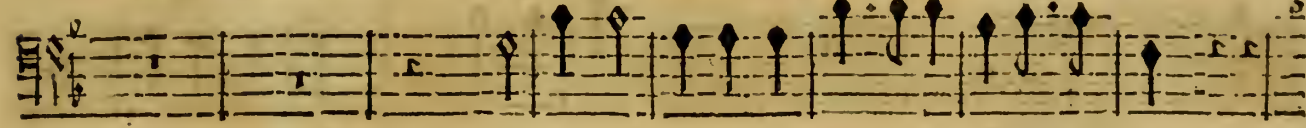
point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment Non ,



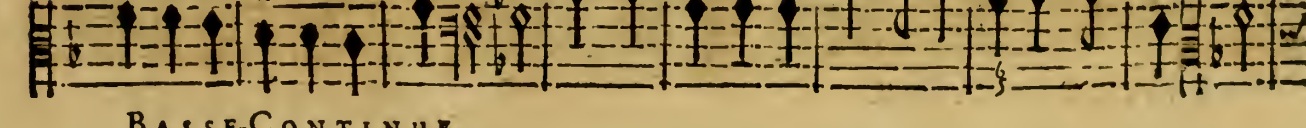
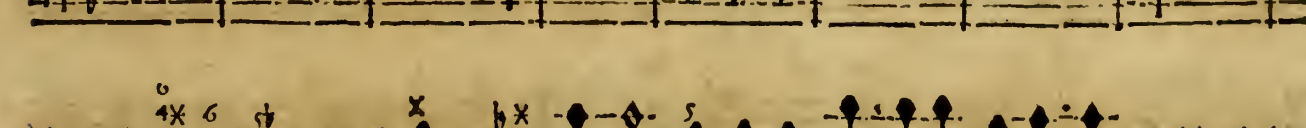
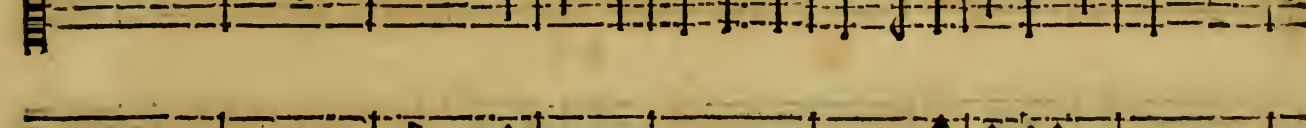
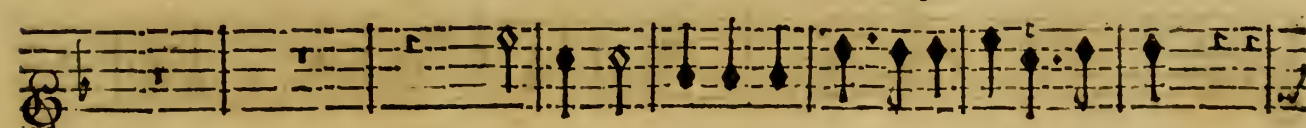
point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non ,



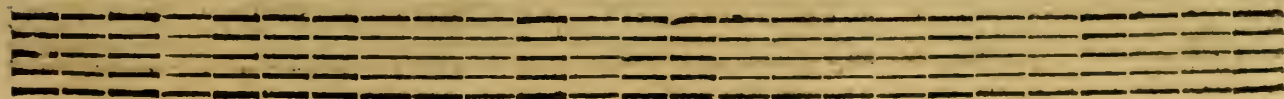
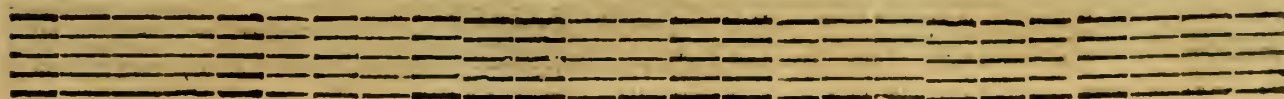
point de plaisir plus charmant. Non, non, non, non, il n'est point de plus cruel tourment. Non ,



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

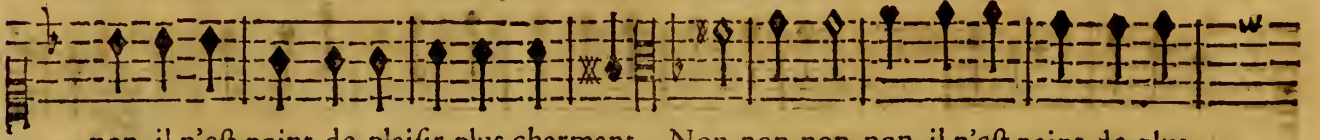


BASSE-CONTINUE.





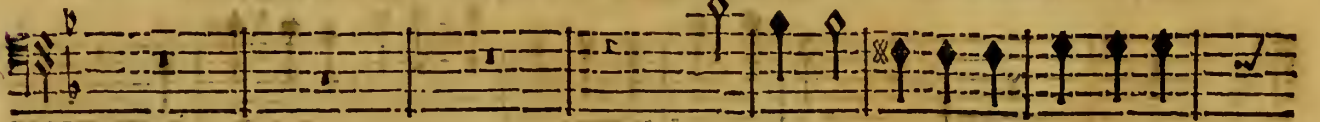
non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus



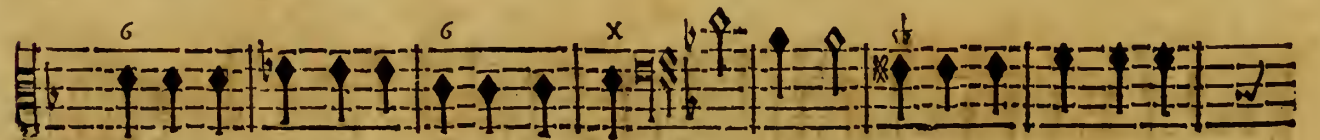
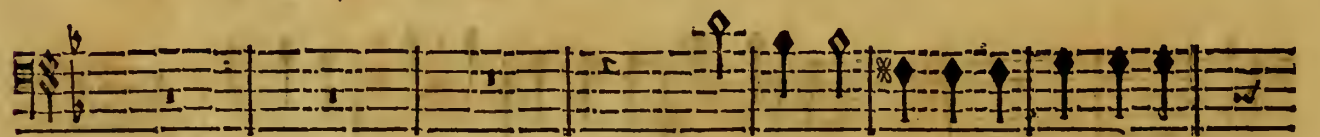
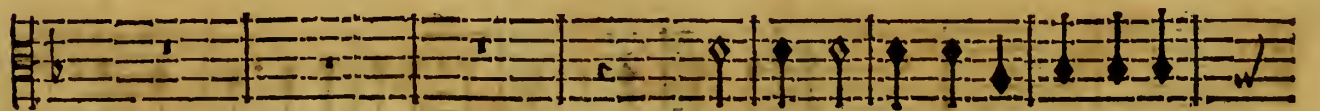
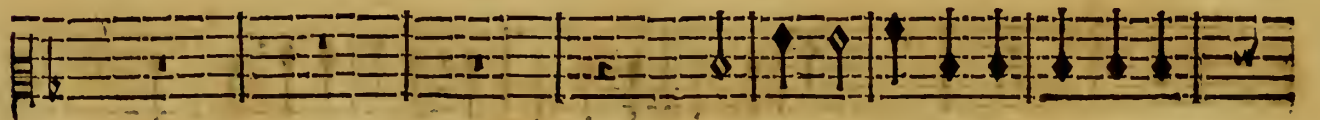
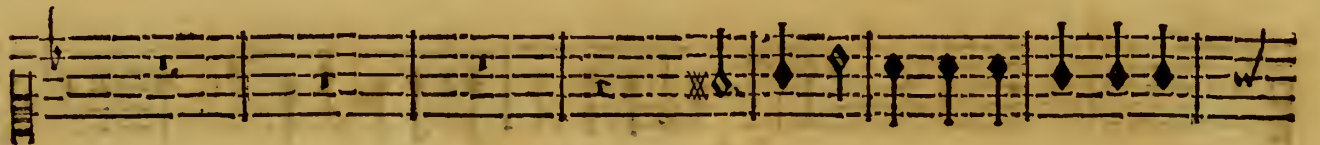
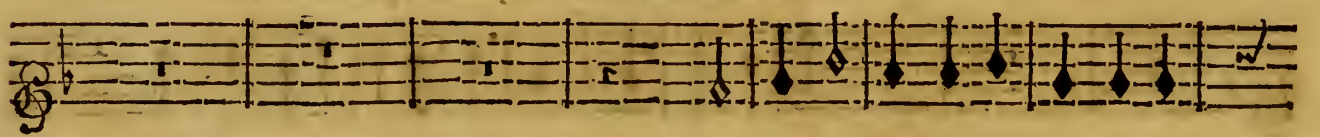
non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus



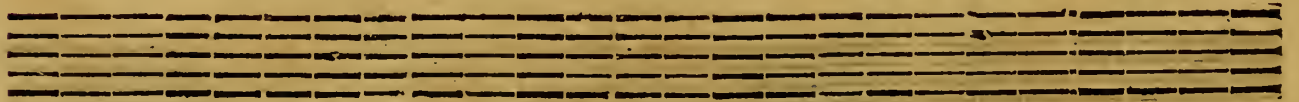
non, il n'est point de plaisir plus charmant. Non, non, non, non, il n'est point de plus

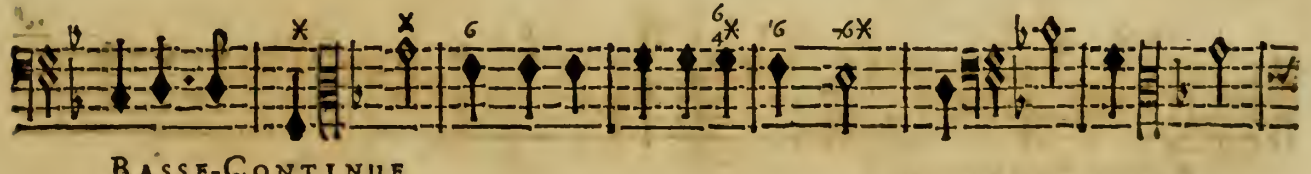
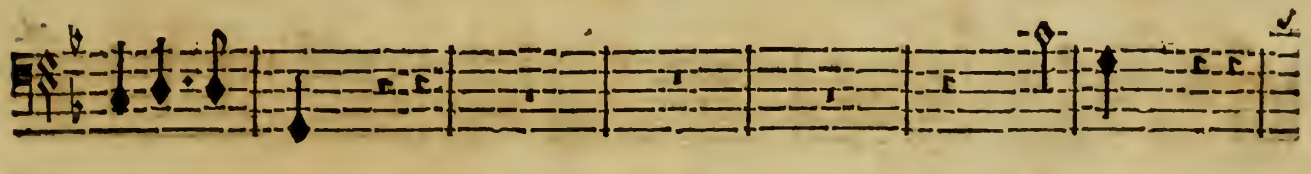
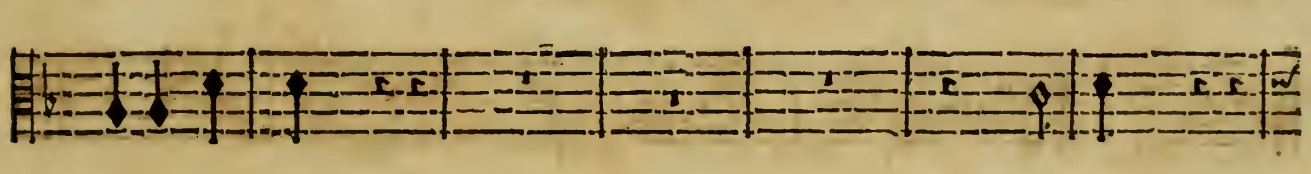
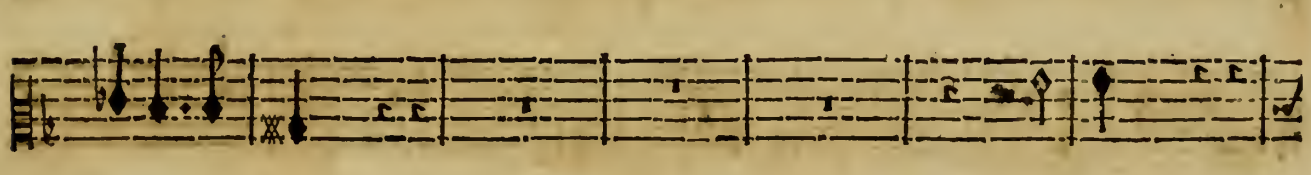
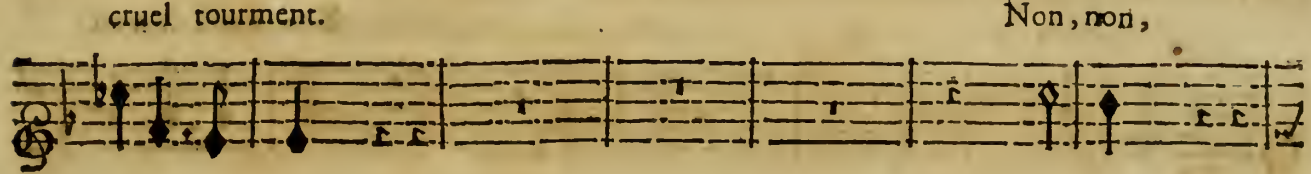
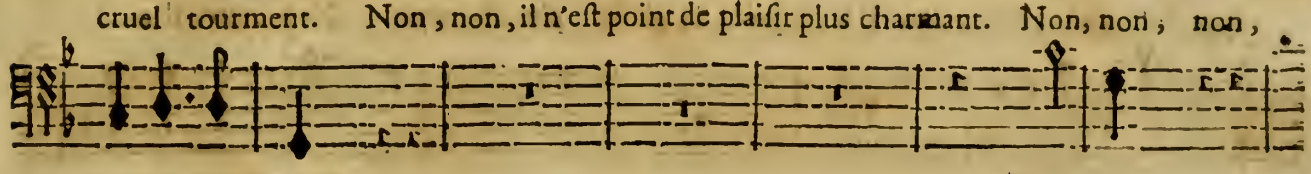
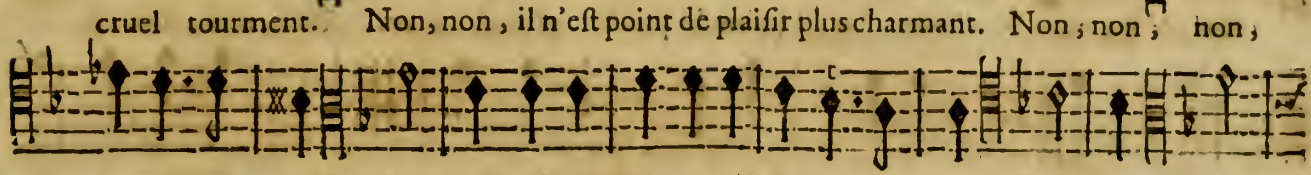
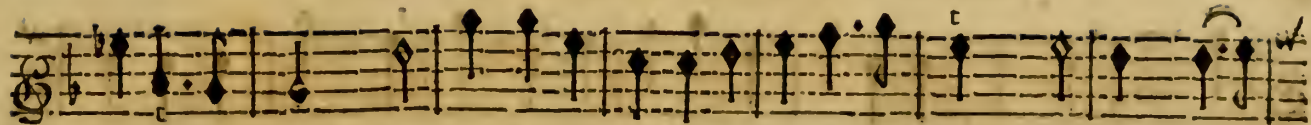


Non, non, non, non, il n'est point de plus

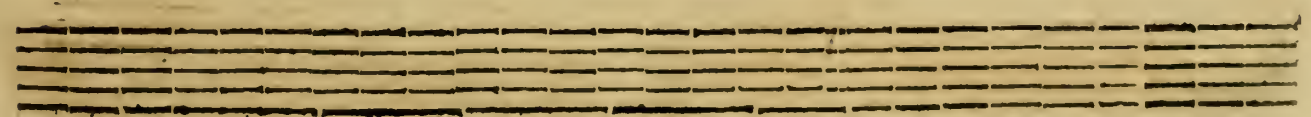
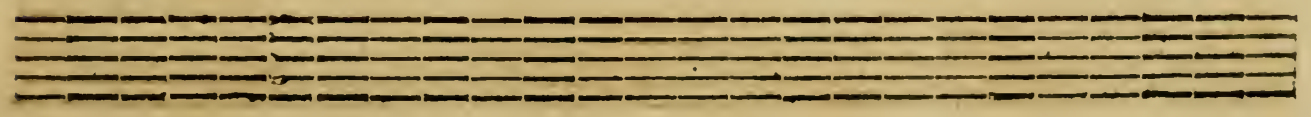


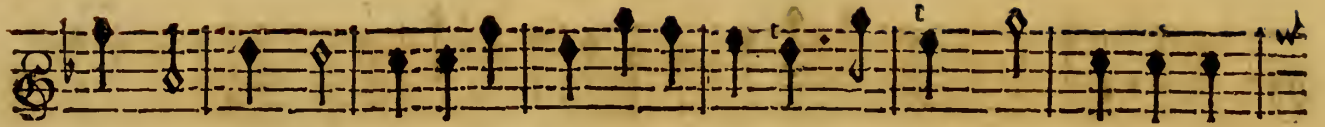
BASSE-CONTINUE.





BASSE-CONTINUE.





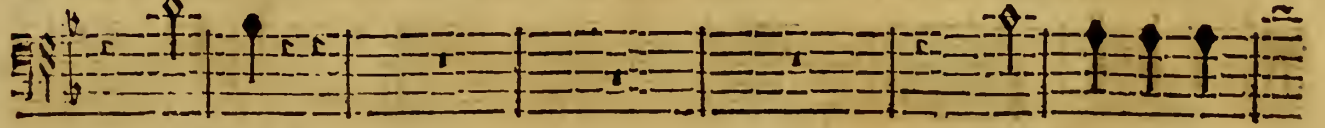
non, Non, non, Non, non il n'est point de plaisir plus charmant. Non, non, il n'est



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

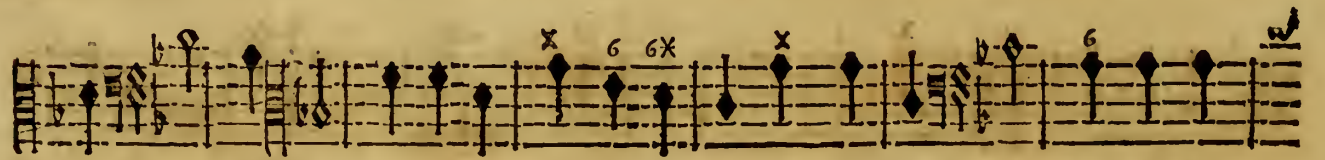
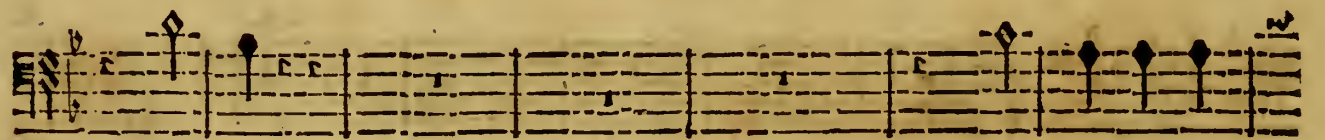
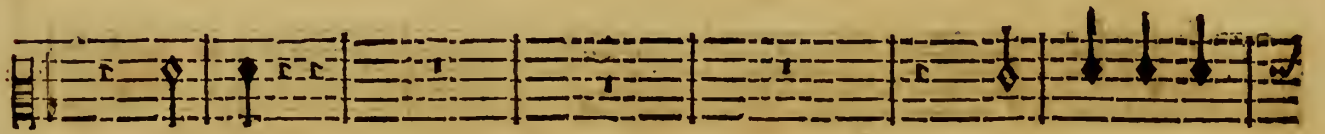
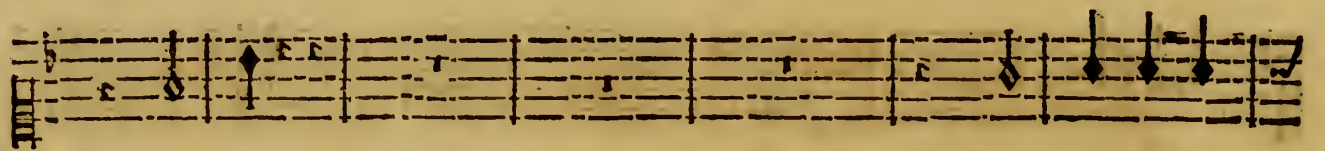
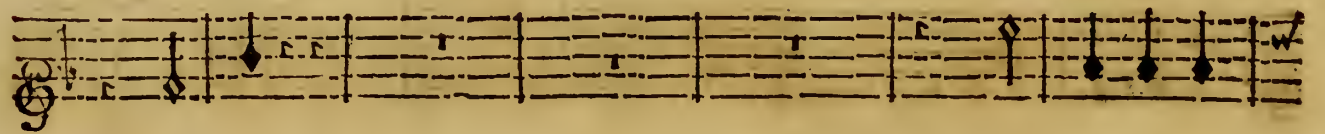


non, Non, non, Non, non il n'est point de plaisir plus charmant. Non, non, il n'est

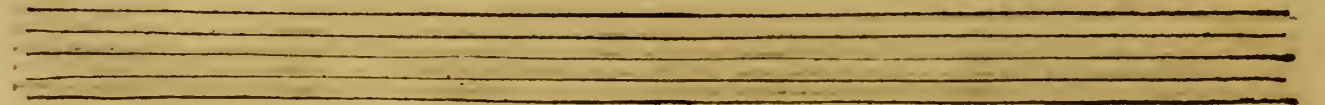


Non, non,

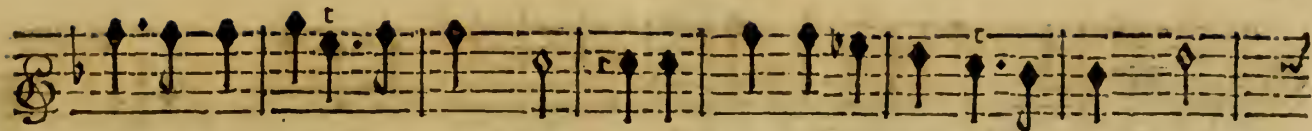
Non, non, il n'est



BASSE-CONTINUE.



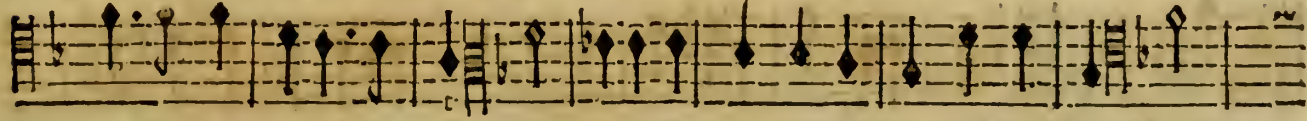
DU TEMPLE DE LA PAIX.



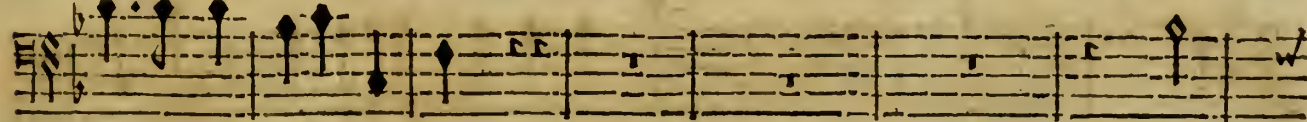
point de plus cruel tourment. Non il n'est point de plaisir plus charmant. Non,



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

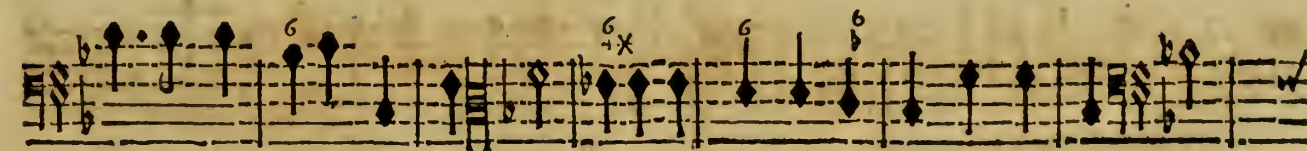
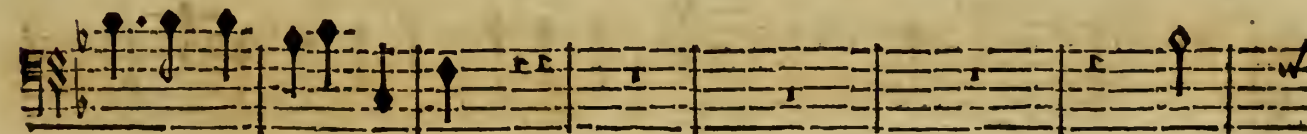
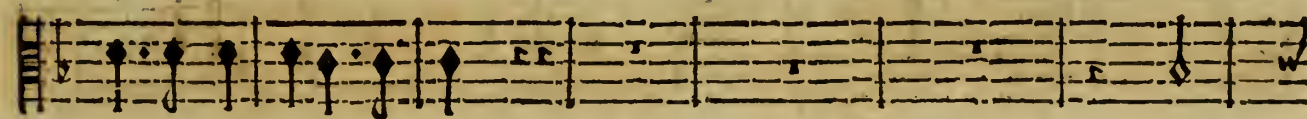
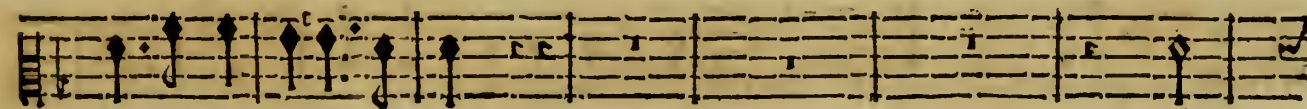
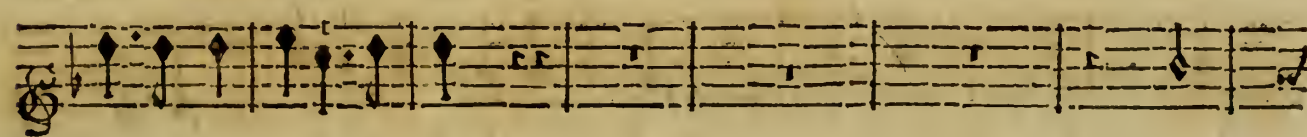


point de plus cruel tourment. Non, n' il n'est point de plaisir plus charmant. Non,

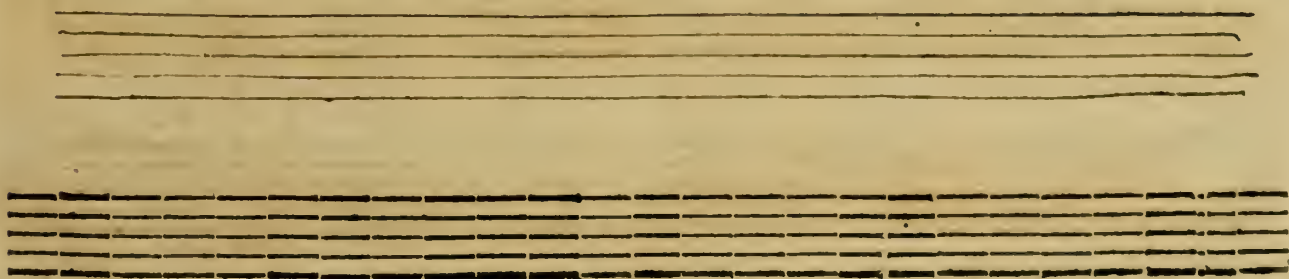


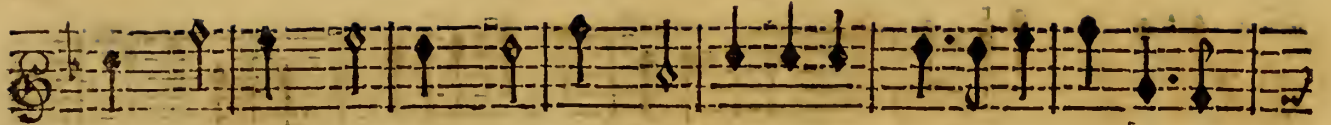
point de plus cruel tourment.

Non,

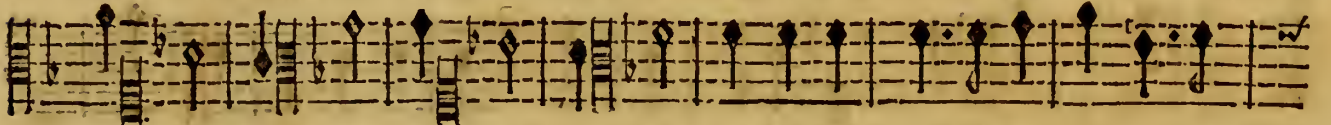


BASSE-CONTINUE.

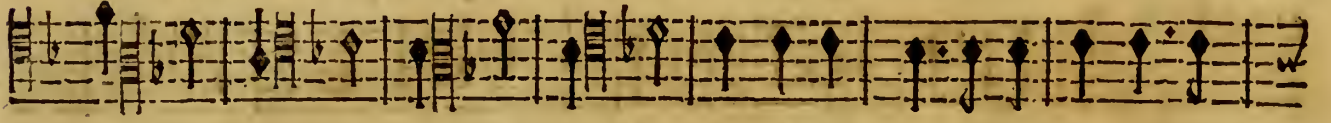




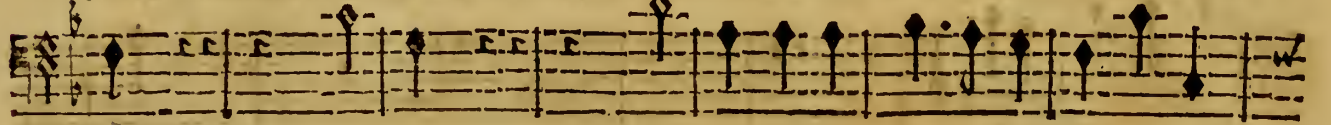
non, Non, non, Non, non, Non, non, Non, non il n'est point de plaisir plus charmant.



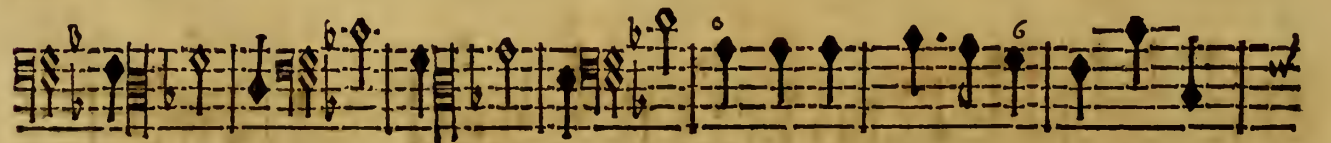
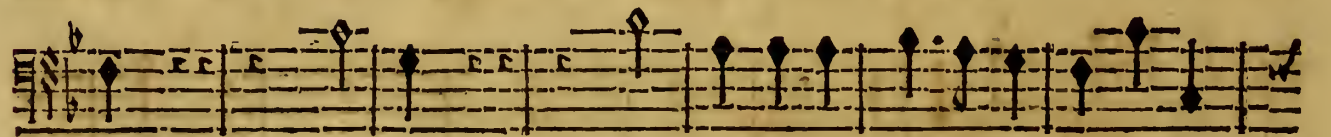
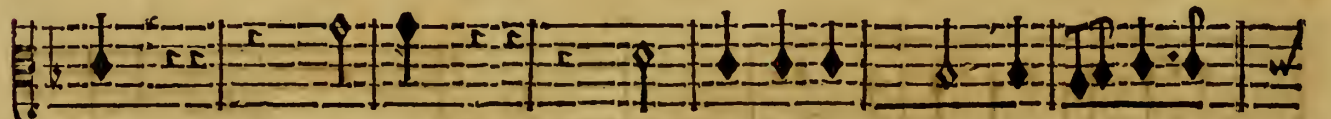
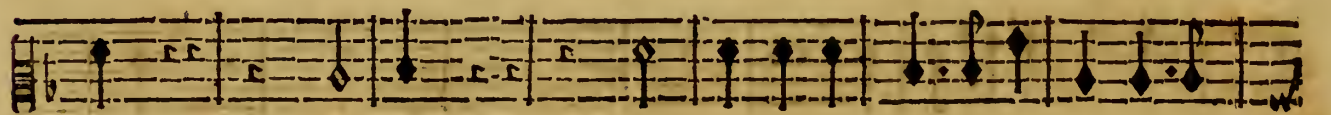
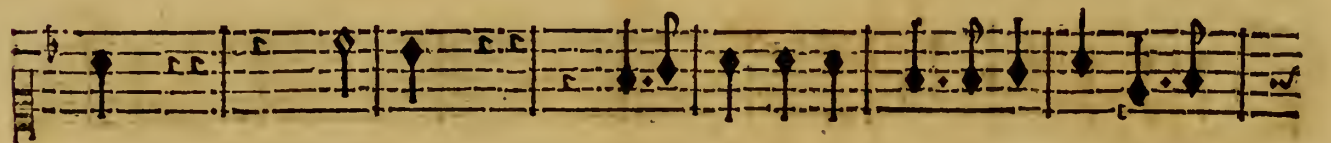
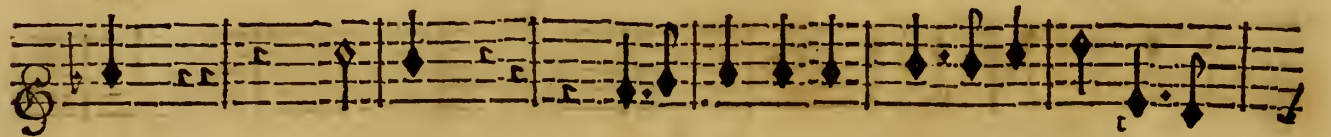
non, Non, non, Non, non, Non, non, Non, non il n'est point de plaisir plus charmant.



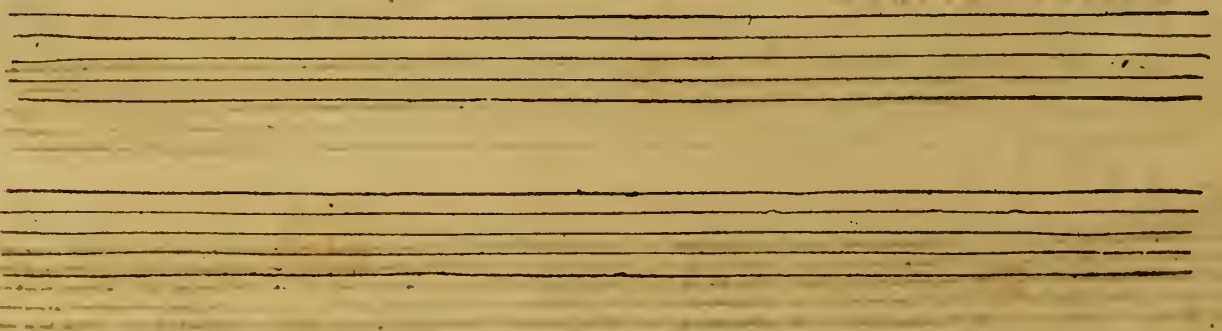
non, Non, non, Non, non, Non, non, Non, non il n'est point de plus cruel tourment.



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



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

PHILENE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

mour suffit pour estre heureux.

BASSE-CONTINUE.

BALLET
CHOEURS.

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

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

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

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

VIOLONS.

BASSE-CONTINUE.

BASSE-CONTINUE.



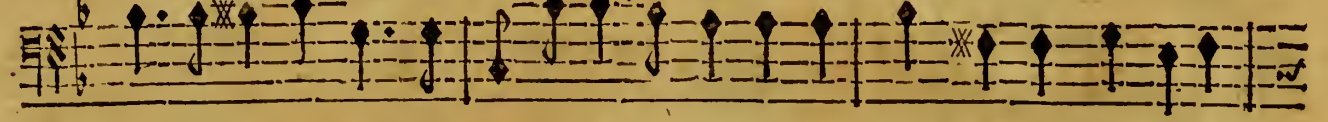
mour suffit pour estre heureux. L'excez d'amour rend un cœur mise-



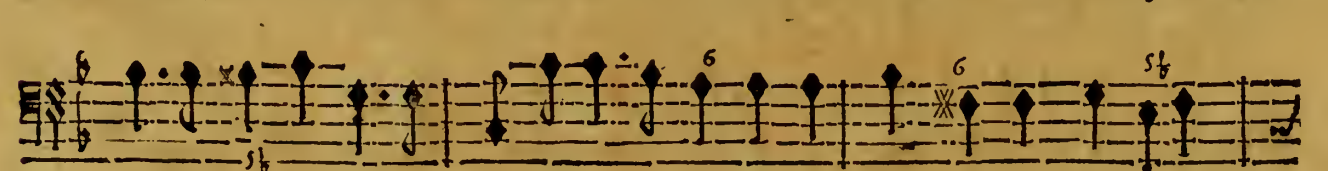
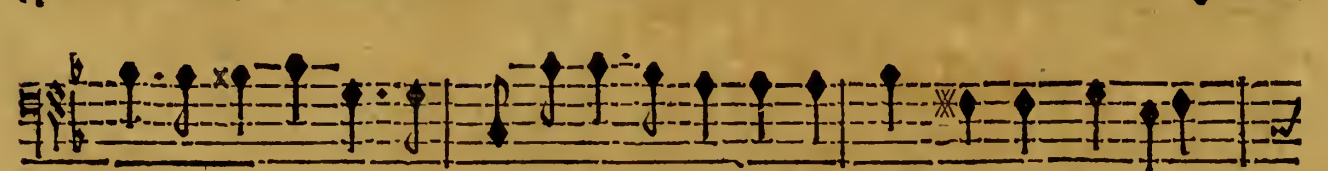
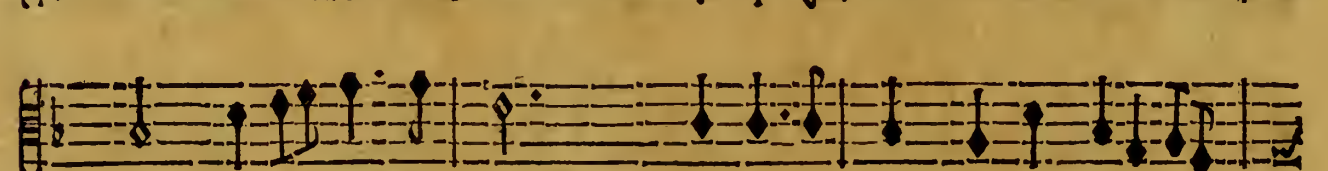
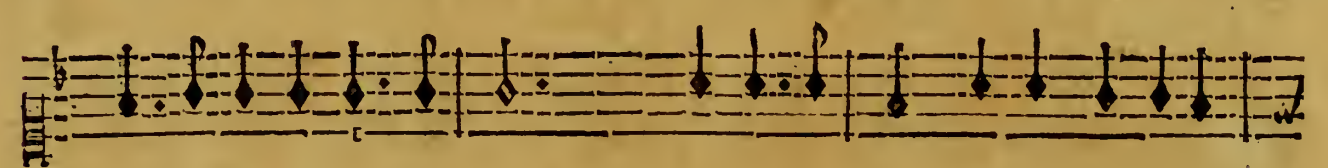
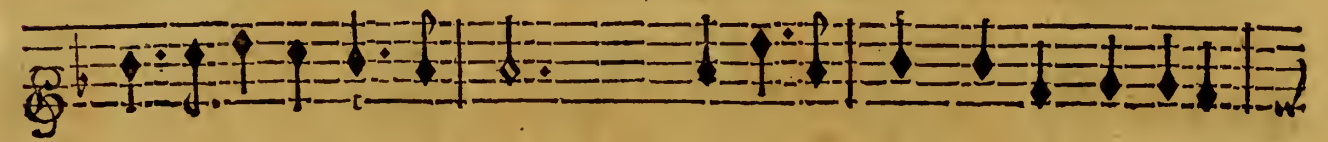
mour suffit pour estre heureux. L'excez d'amour rend un cœur mise-



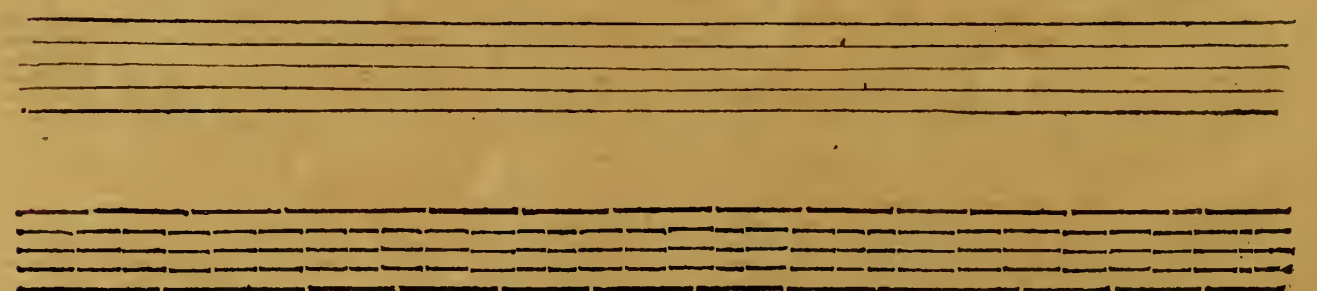
mour suffit pour estre heureux. L'excez d'amour rend un cœur mise-

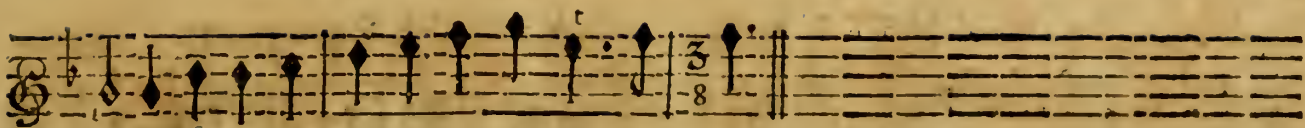


mour suffit pour estre heureux. L'excez d'amour rend un cœur, rend un cœur mise-

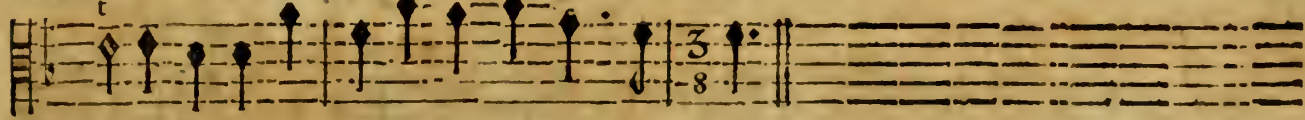


BASSE-CONTINUE.

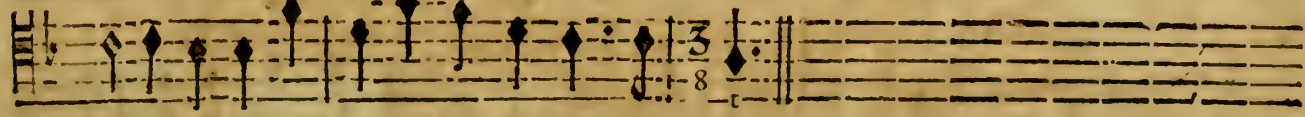




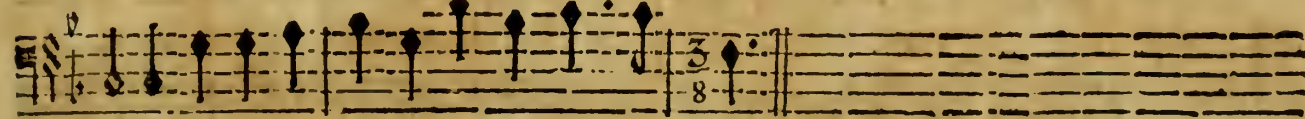
nable, Un peu d'amour suffit pour estre heu- reux.



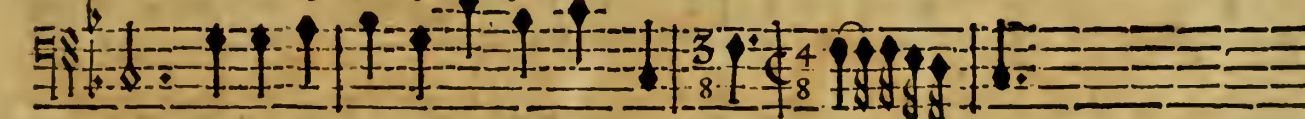
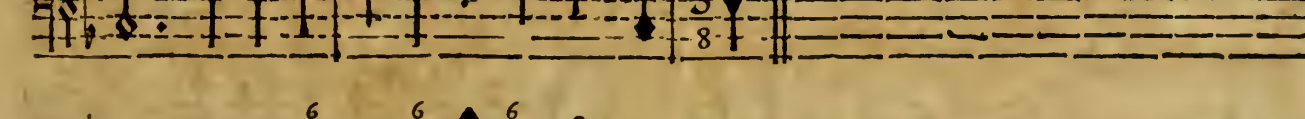
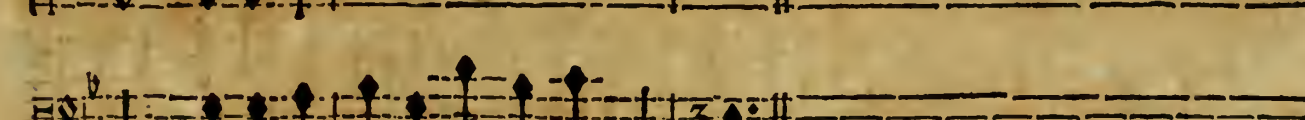
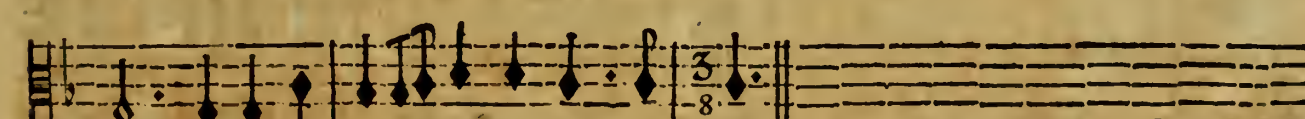
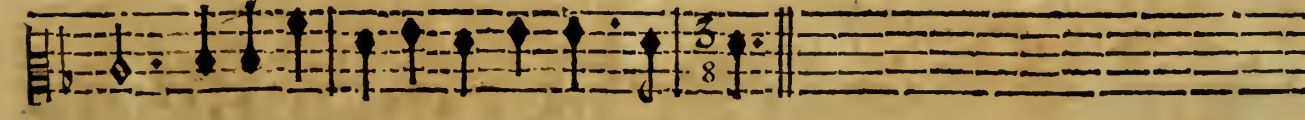
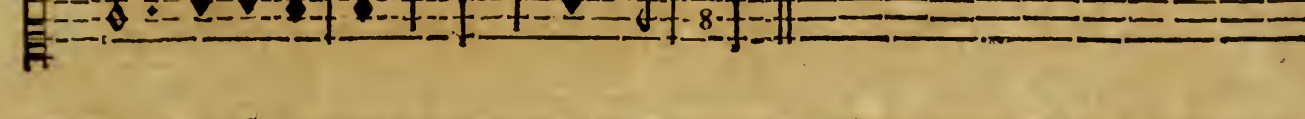
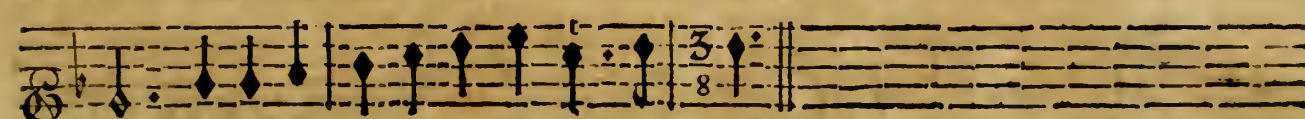
nable, Un peu d'amour suffit pour estre heu- reux.



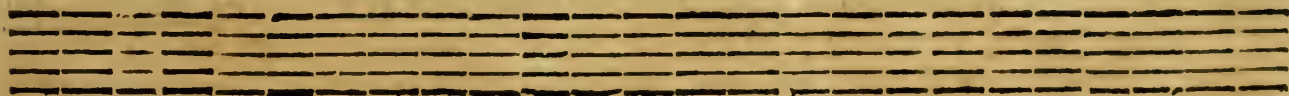
nable, Un peu d'amour suffit pour estre heu- reux.



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

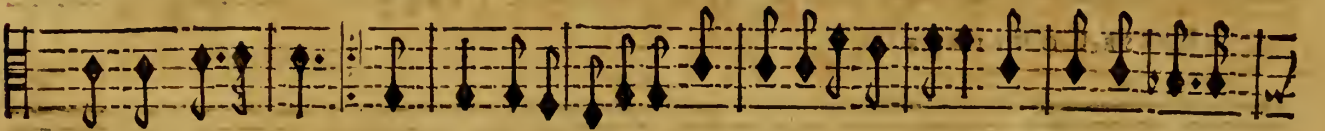
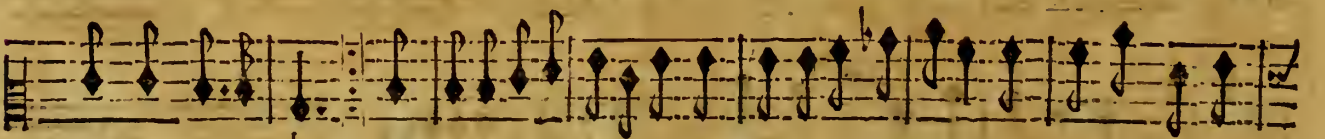
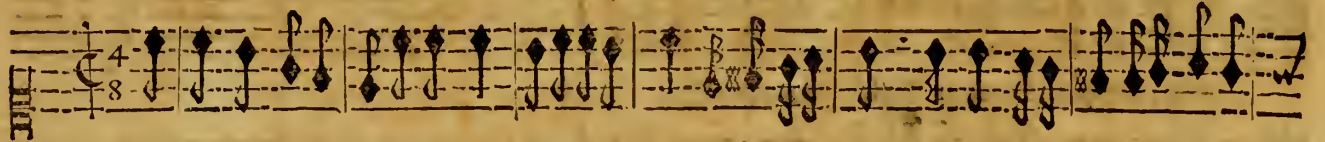


BASSE-CONTINUE.

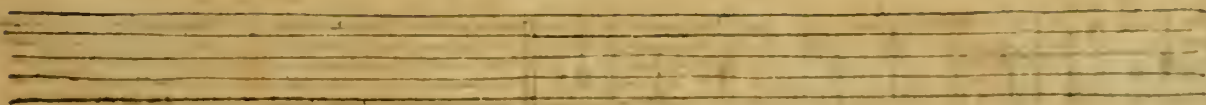
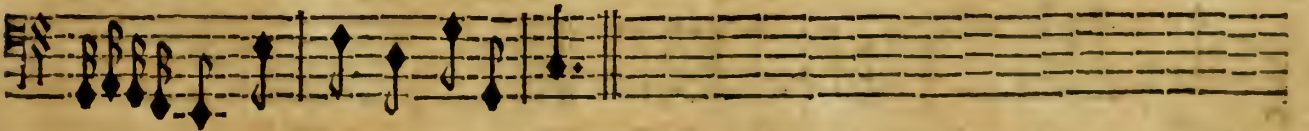
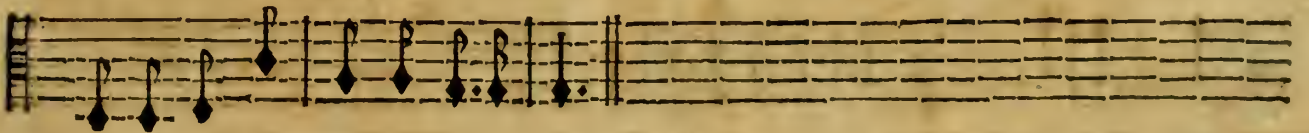
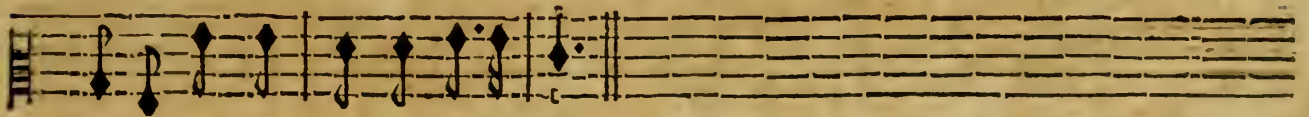
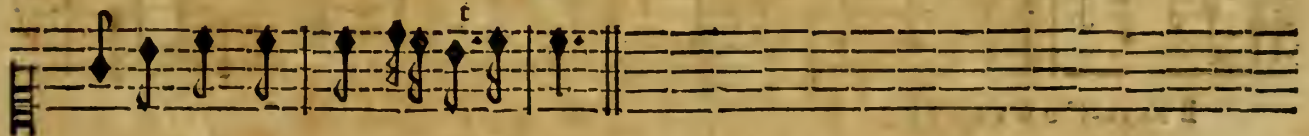
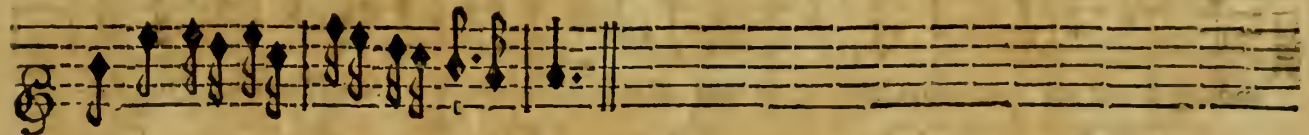
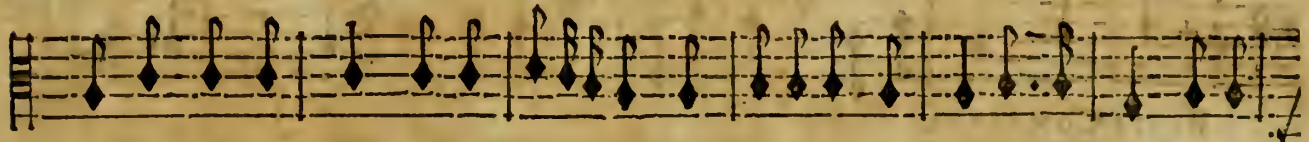
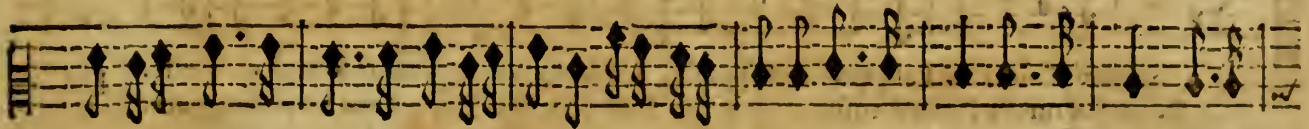
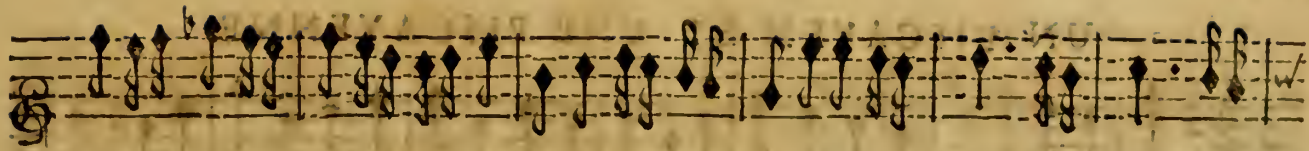


N ij

BALLET
ENTRÉE DES BASQUES.



DU TEMPLE DE LA PAIX.



UN BISCAYEN ET UNE BISCAYENNE.

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

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

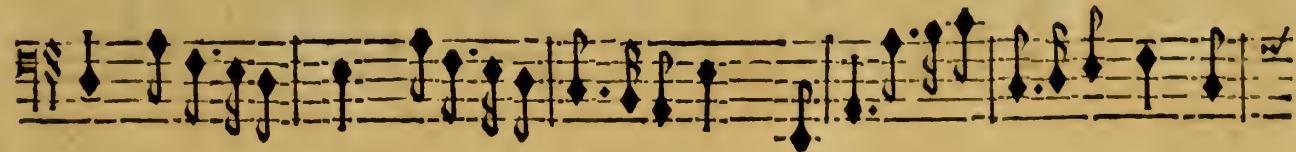
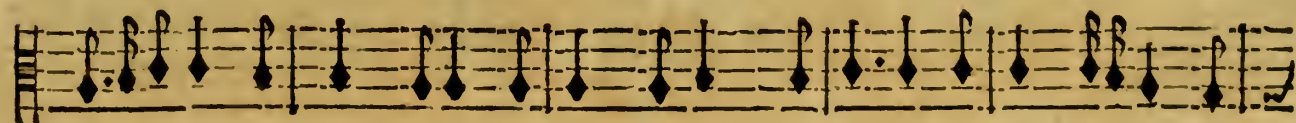
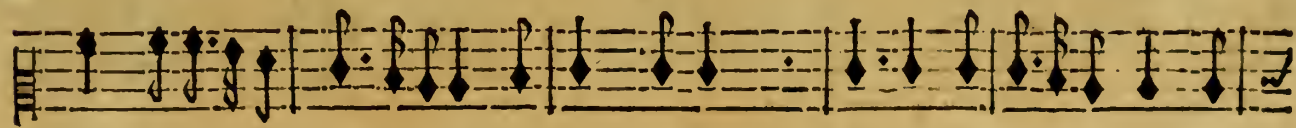
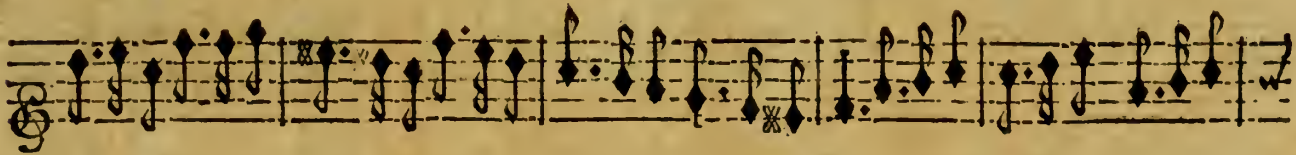
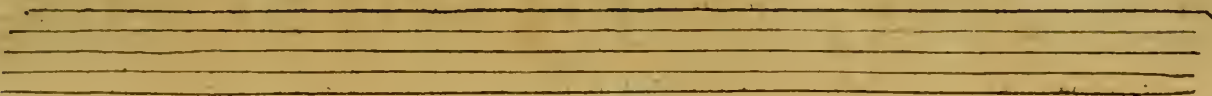
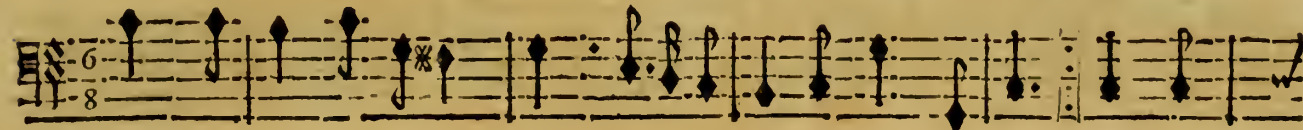
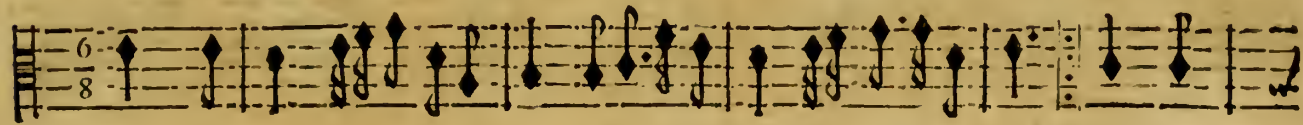
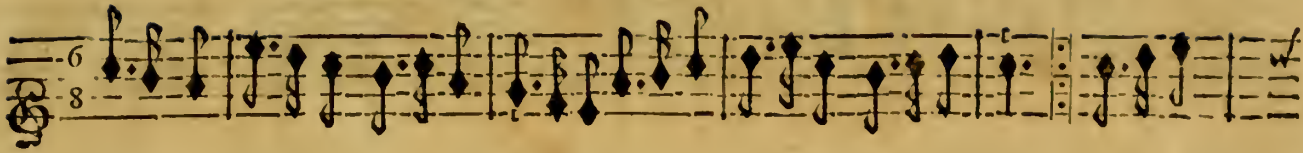
mour a de charmes Quand il vient avec les Jeux.

mour a de charmes Quand il vient avec les Jeux.

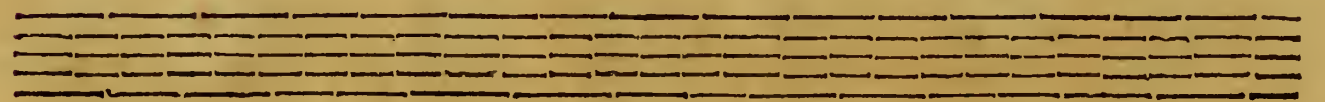
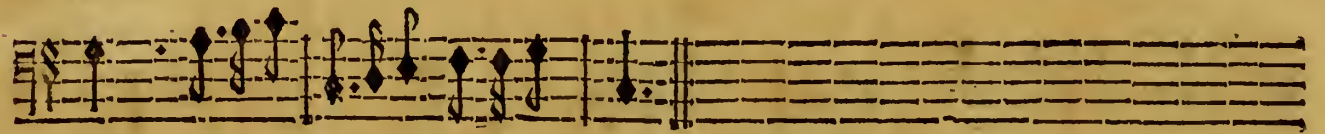
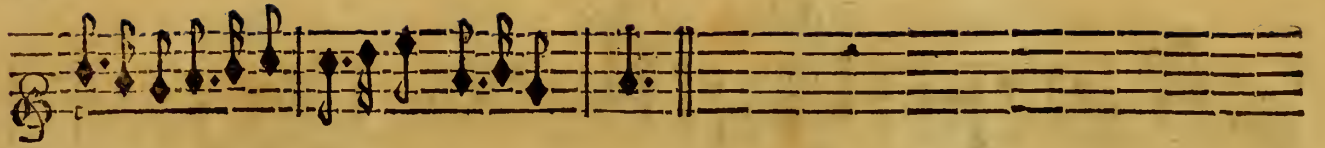
BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

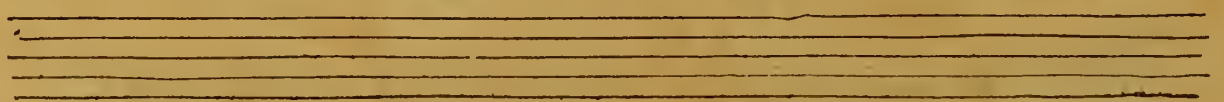
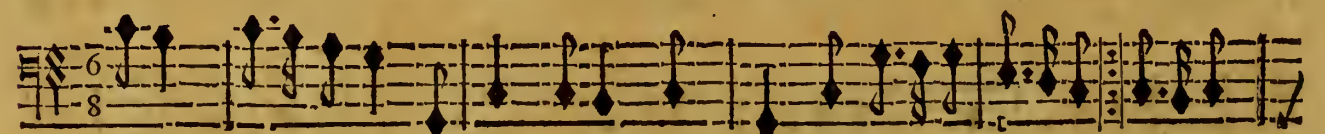
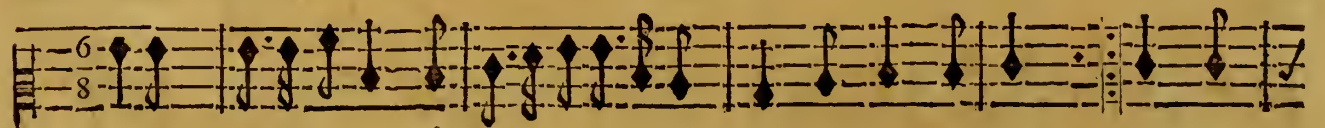
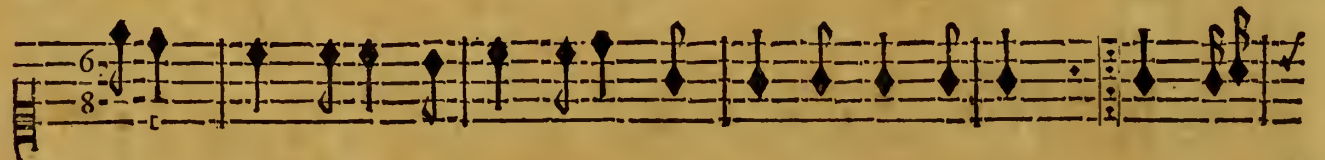
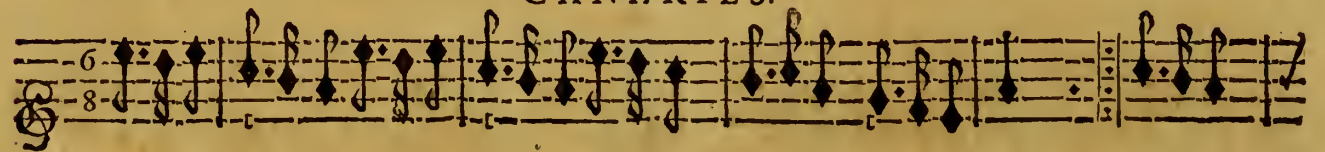
CANARIES.

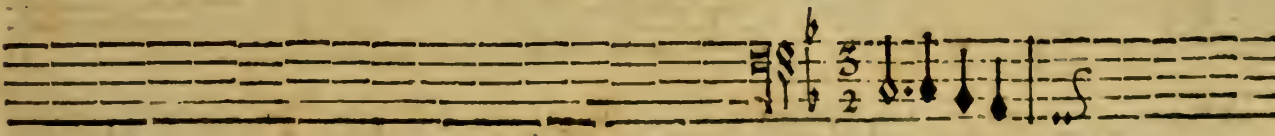
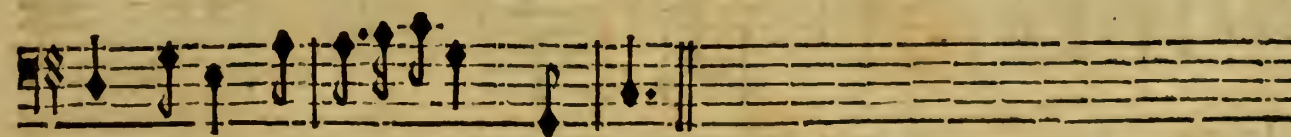
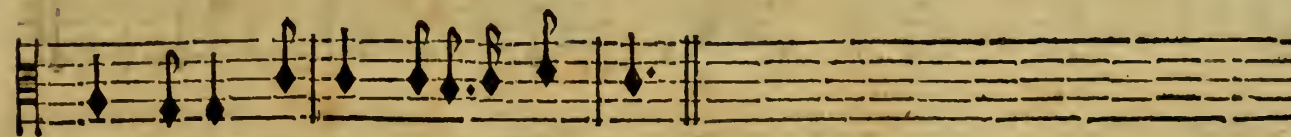
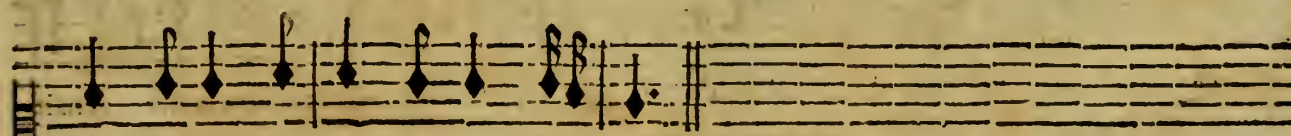
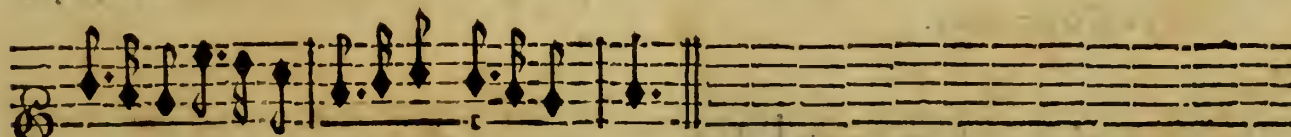
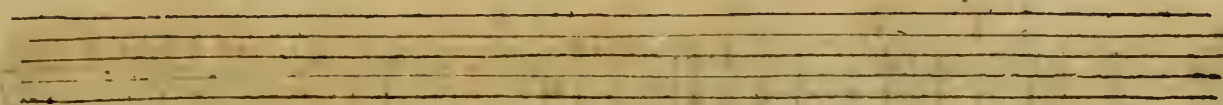
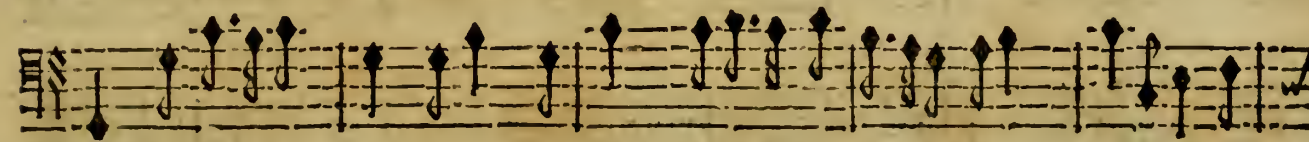
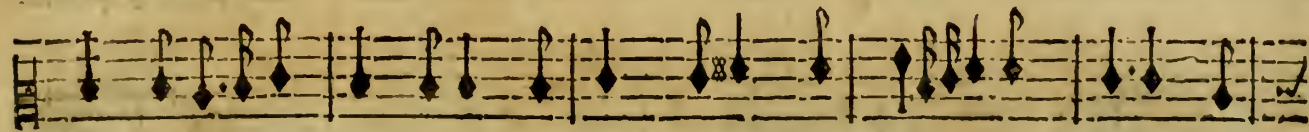


BALLET



GANARIES.





Fin de l'Entrée.

o

BALLET
DAPHNIS, SILVIE.

SILVIE.

BASSE-CONTINUE.

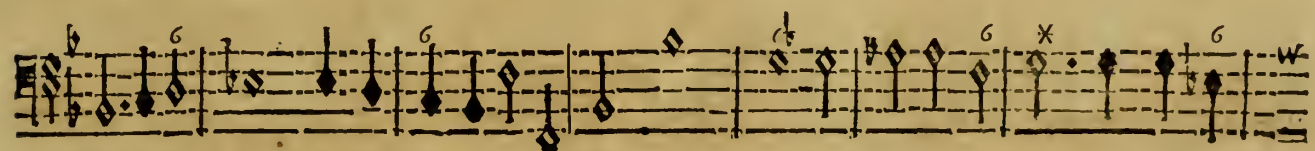
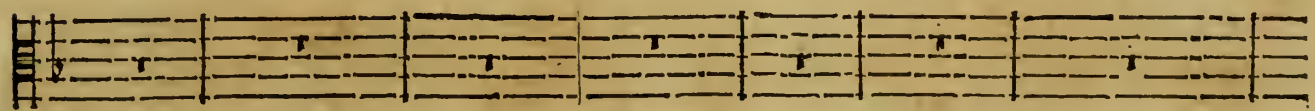
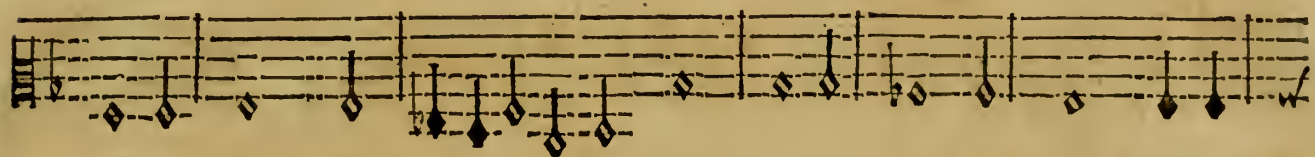
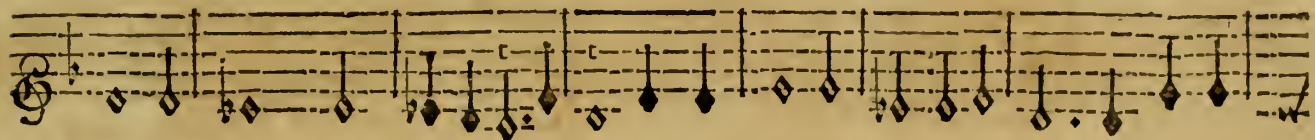
SILVIE.

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

BASSE-CONTINUE.



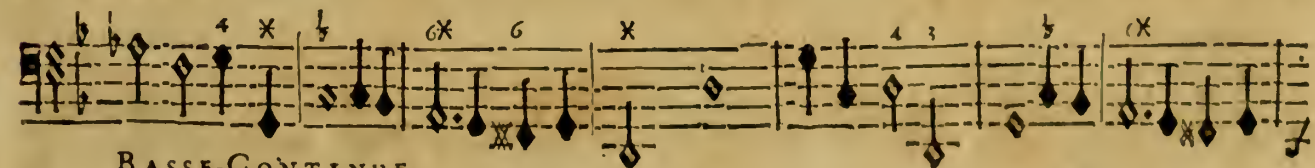
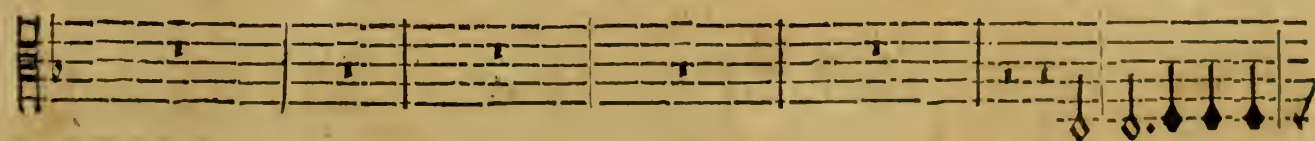
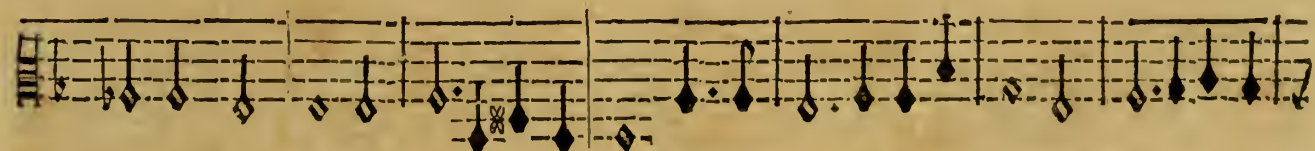
fant M'agitent dans ce lieu paifi- ble? Tropheux un cœur insensible A qui l'a-



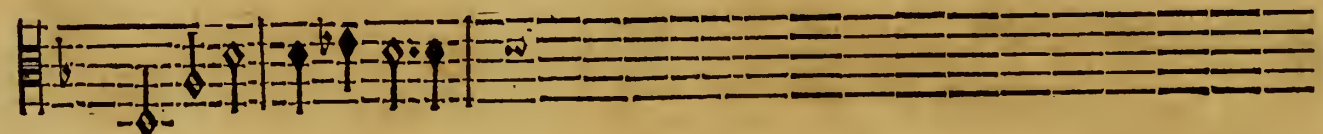
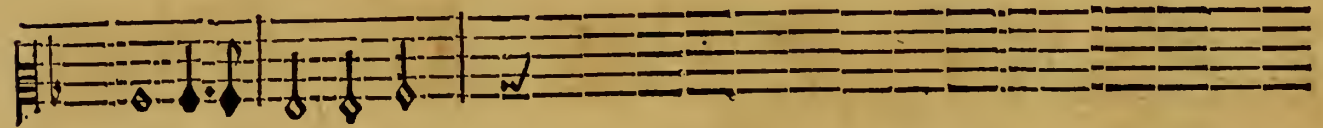
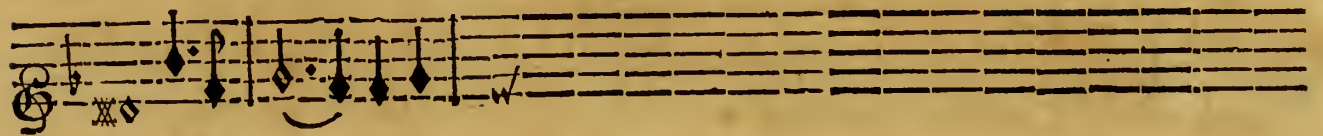
BASSE-CONTINUE.



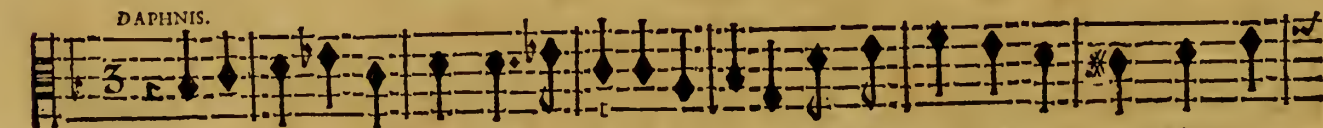
mour est inconnu! Doux calme de mes sens Qu'estes-vous devenu?



BASSE-CONTINUE.

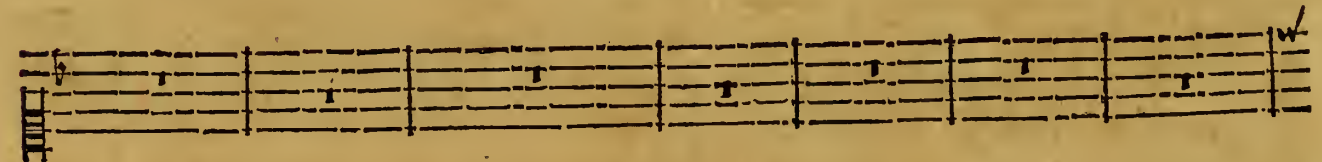


BASSE-CONTINUE.



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

BASSE-CONTINUE.



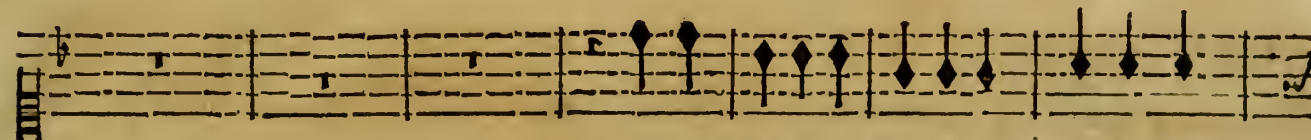
trop de pou- voir. Quand il m'en cousteroit le repos de ma vie, Je ne puis trop pa-

BASSE-CONTINUE.



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

BASSE-CONTINUE.



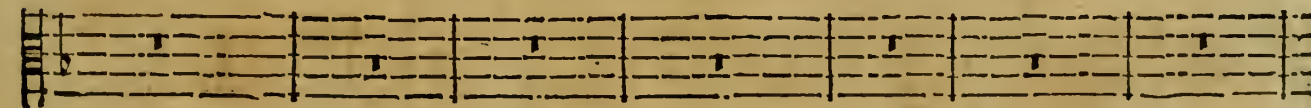
Dans ces lieux fortunez tout doit estre tran-

puistrop payer le plaisir de te voir.

BASSE-CONTINUE.

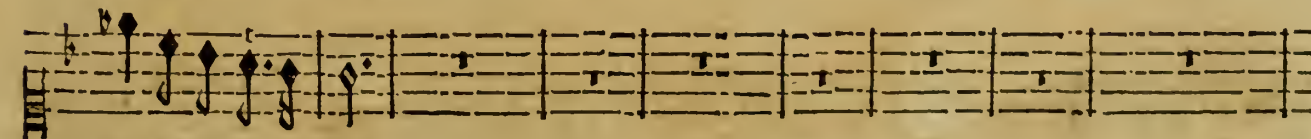


quille, Que ne m'y laisse-tu refver? Je cherche en vain la Paix, mon soyn est inu- tile, Tu m'em-

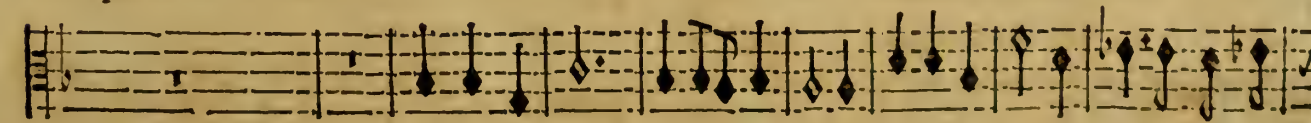


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BASSE-CONTINUE.



pesche de la trouver.

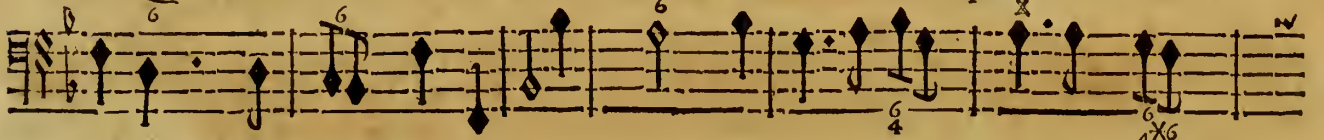


Tu veux me fuir, belle Inhumaine, Puis-je sãs toy gouster les doux plai-

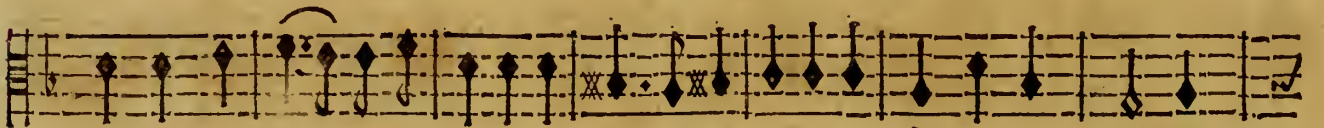
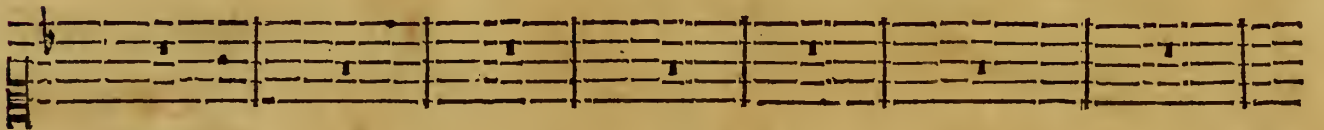
BASSE-CONTINUE.



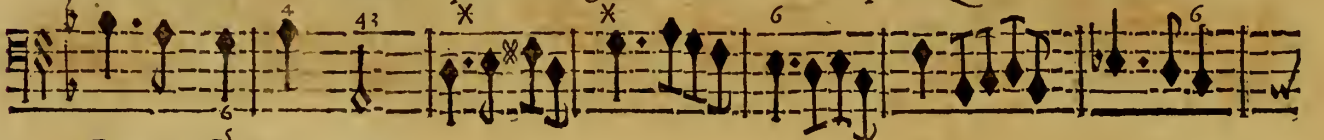
firs Qu'une charmante Paix rameine? Crains-tu d'entendre les soupirs D'un tendre a-



BASSE-CONTINUE.



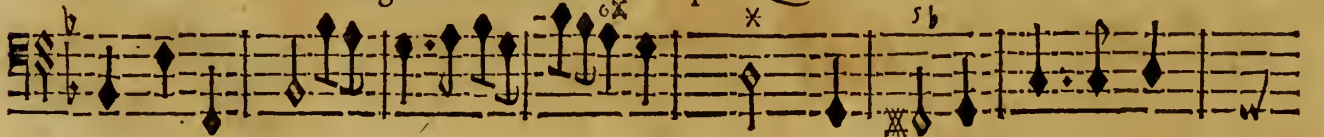
mour dont tu cau- ses la peine? Bergere insensible as-tu peur Que mon mal ne



BASSE-CONTINUE.



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



BASSE-CONTINUE.



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



cœur.



BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

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

BASSE-CONTINUE.

tu tant de mal?

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

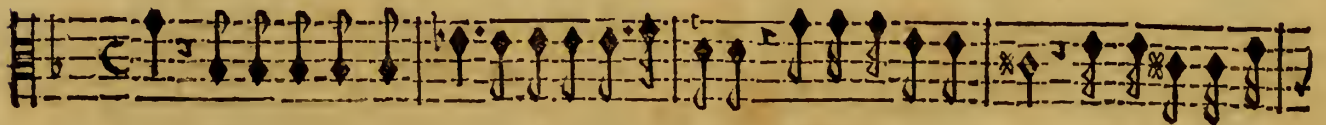
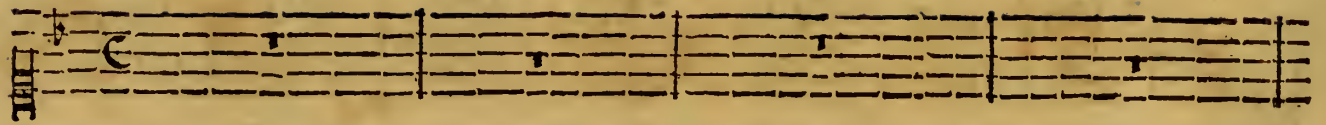
BASSE-CONTINUE.

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

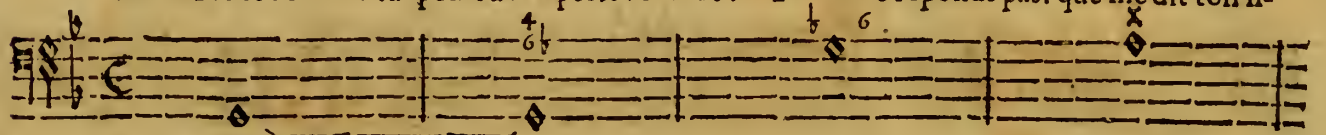
BASSE-CONTINUE.

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

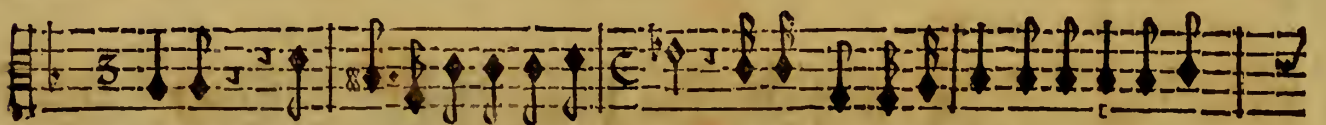
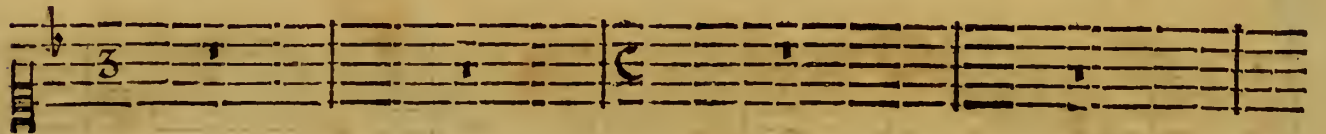
BASSE-CONTINUE.



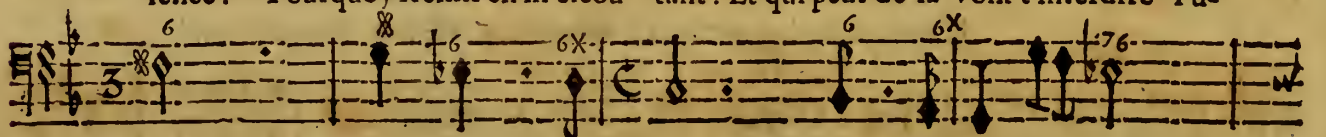
mant. Ne te rendras tu point à ma perseverance? Tu ne me réponds pas? que me dit ton si-



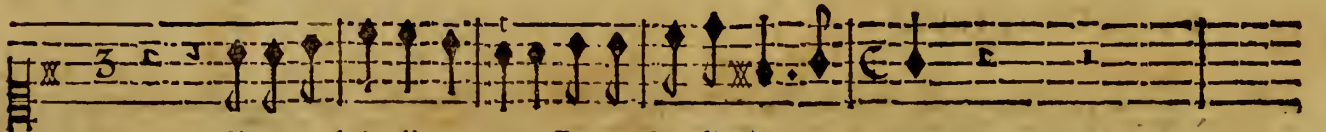
BASSE-CONTINUE.



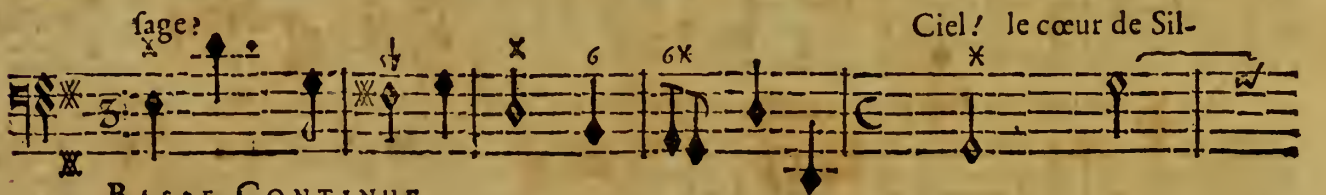
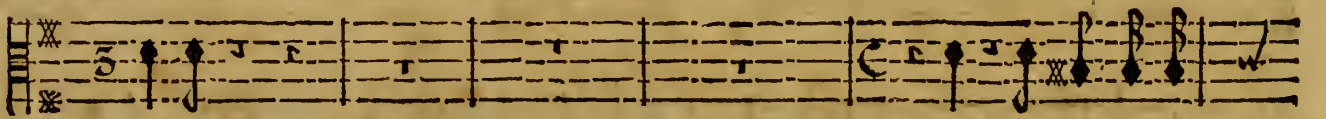
lence? Pourquoi fremit en m'escou- tant? Et qui peut de la voix t'interdire l'u-



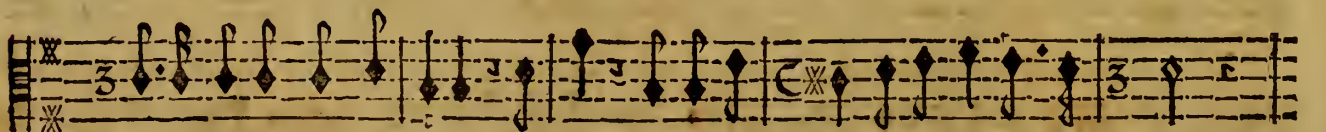
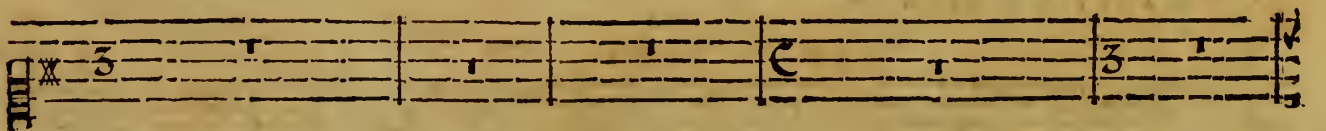
BASSE-CONTINUE.



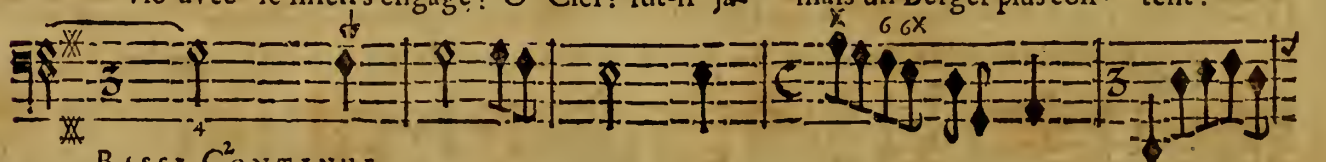
Si je parlois d'avantage Je ne t'en dirois pas tant.



BASSE-CONTINUE.



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



BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

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

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

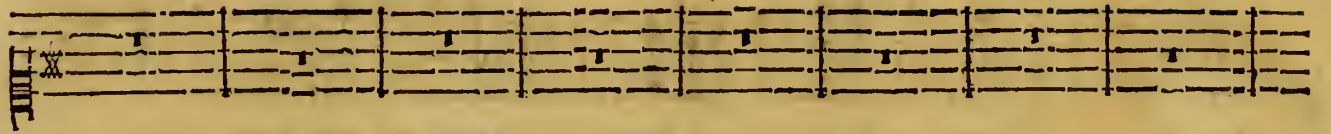
BASSE-CONTINUE.

La frileuse Hiron- delle cherche-

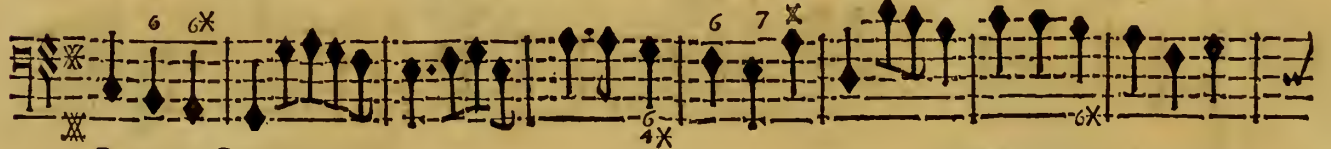
La frileuse Hiron- delle cherche-

BASSE-CONTINUE.

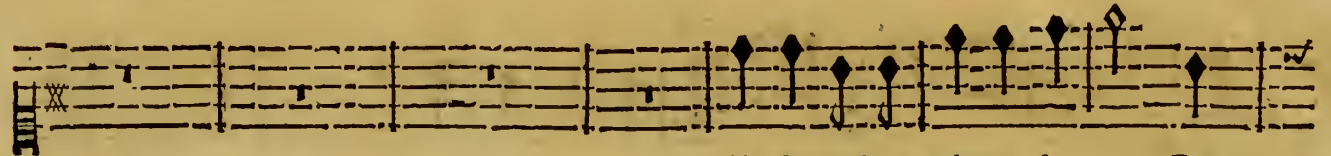
P



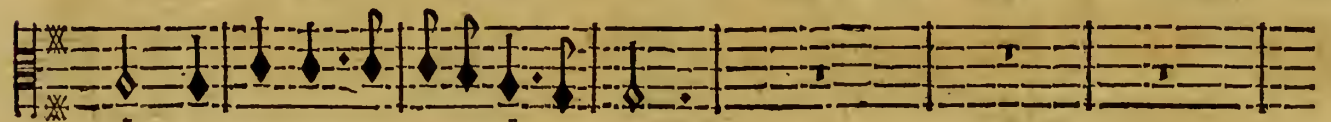
ra les frimats & craindra le retour De la Saison nouvelle, Plustost que je fois infi-



BASSE-CONTINUE.



L'Astre qui nous donne le jour Per-



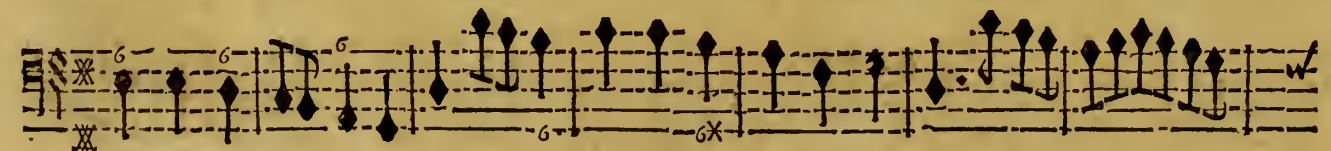
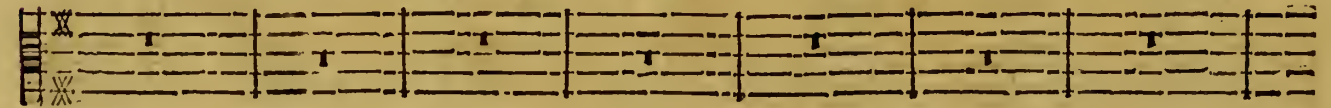
delle, Et que j'esteigne mon a- mour.



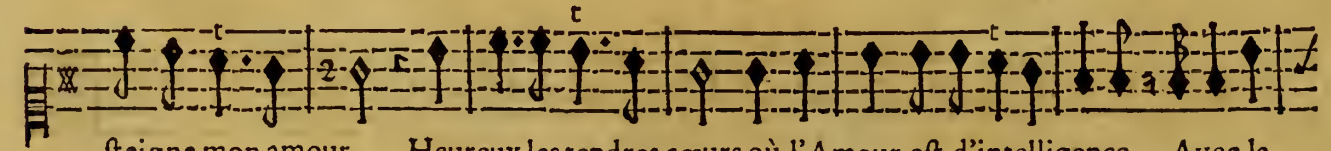
BASSE-CONTINUE.



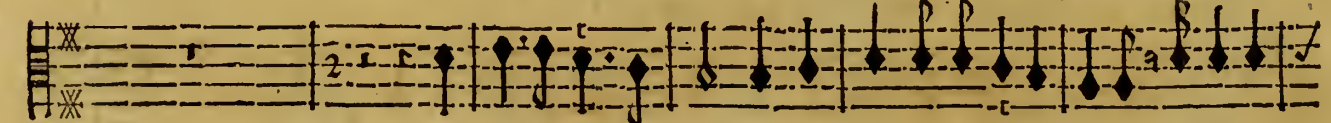
dra fa lumiere immor-telle, Plustost que je fois infi- delle, Et que j'e-



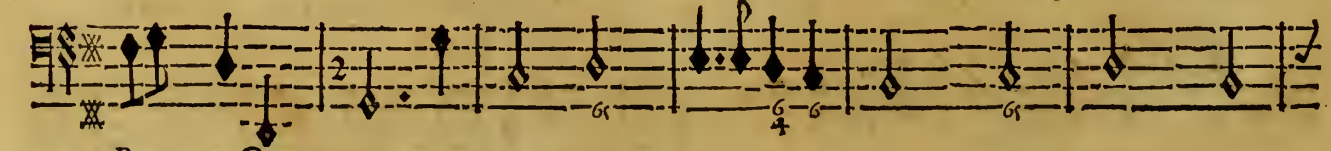
BASSE-CONTINUE.



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



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



BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

Paix & l'innocence.

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

BASSE-CONTINUE.

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

ceurs.

Heu-

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

P ij

CHOEURS.

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

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

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

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

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

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

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

Heu-

BASSE-CONTINUE.

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

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

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

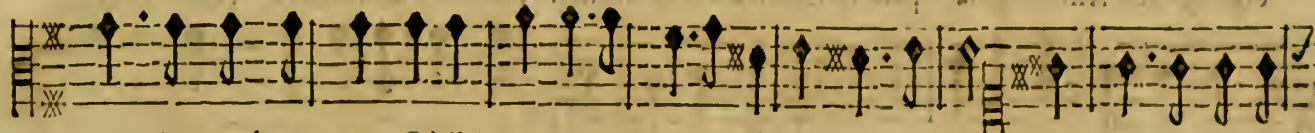
reux les tendres cœurs Où l'Amour est d'intelligence Avec la Paix & l'Innocence: Heu-

VIOLONS.

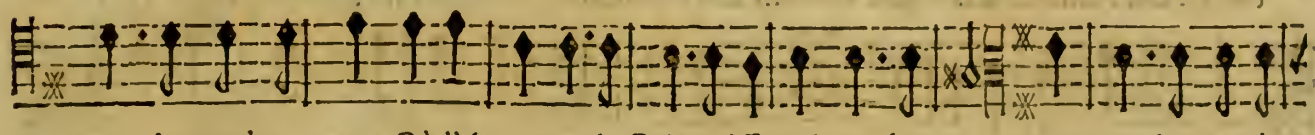
BASSE-CONTINUE.



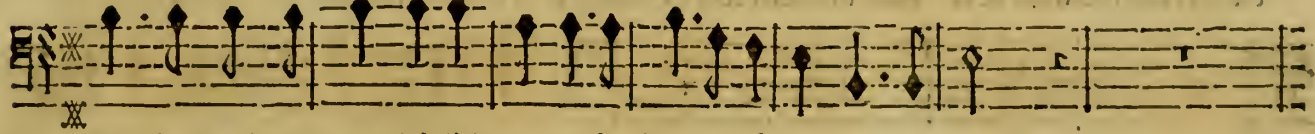
reux les ten-dres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



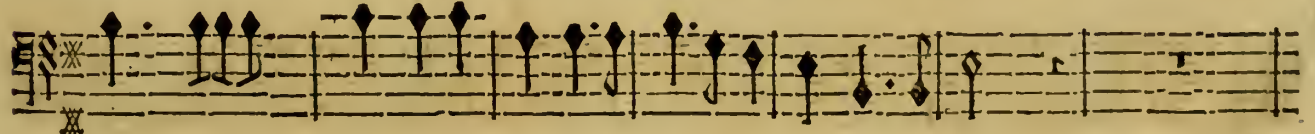
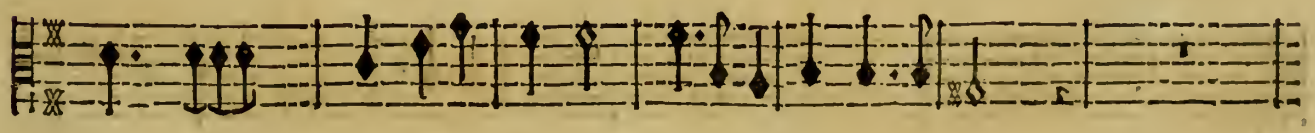
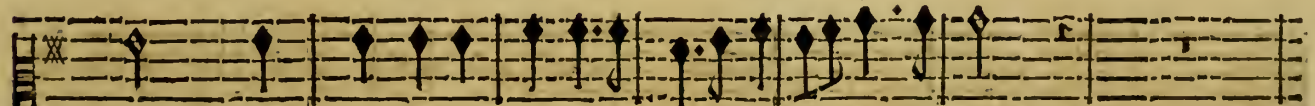
reux les tendres cœurs Où l'Amour & la Paix unissent leurs douceurs. Heureux les tendres



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



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



BASSE-CONTINUE.



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

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

Second musical staff, treble clef, continuing the melody.

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

Third musical staff, treble clef, continuing the melody.

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

Fourth musical staff, treble clef, continuing the melody.

Heureux les tendres cœurs Où l'A-

Fifth musical staff, treble clef, continuing the melody.

Sixth musical staff, treble clef, continuing the melody.

Seventh musical staff, treble clef, continuing the melody.

Eighth musical staff, treble clef, continuing the melody.

Ninth musical staff, treble clef, continuing the melody.

Tenth musical staff, treble clef, continuing the melody. Includes figures like '6', '6x', '4', and '4x' above the notes.

BASSE-CONTINUE.

Two sets of empty musical staves for the basso continuo part.

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

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

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

mour & la Paix unissent leurs douceurs.

BASSE-CONTINUE.

e

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

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

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

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

BASSE-CONTINUE.

DU TEMPLE DE LA PAIX.

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

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

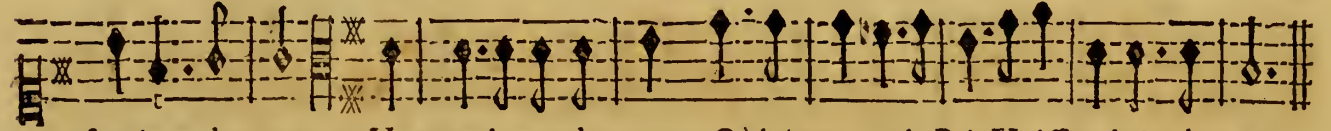
Paix unissent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix unif-

Paix unissent leurs douceurs.

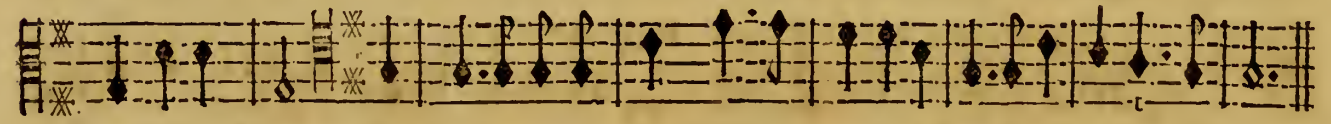
BASSE-CONTINUE.



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



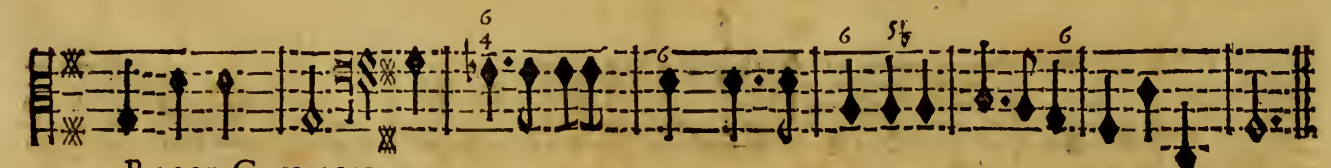
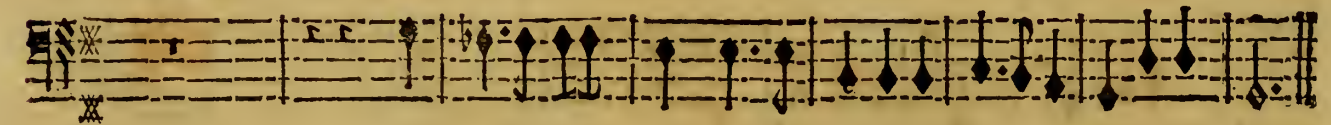
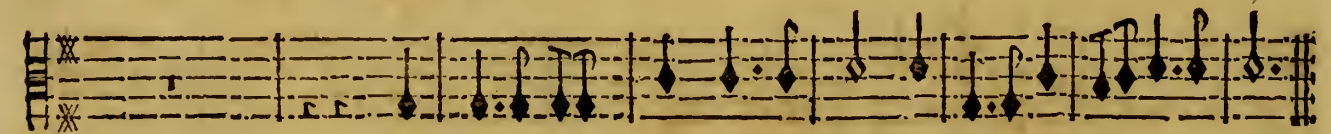
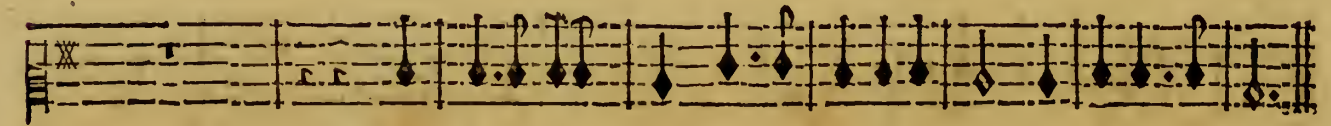
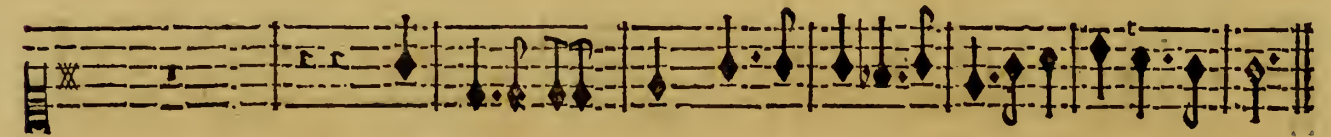
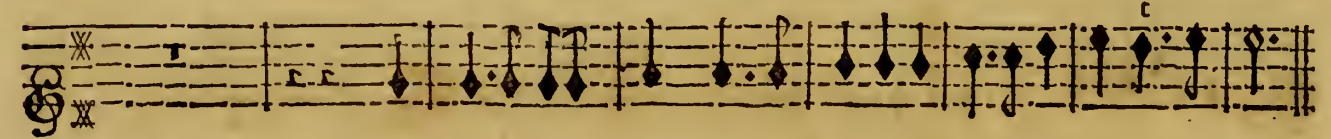
sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



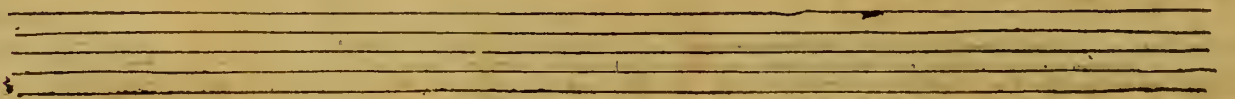
sent leurs douceurs. Heureux les tendres cœurs Où l'Amour & la Paix Unissent leurs douceurs.



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



BASSE-CONTINUE.



DU TEMPLE DE LA PAIX.

ENTRÉE DE BRETONS ET BRETONNES.

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

PASSEPIED.

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

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

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

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

Empty musical staff.

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

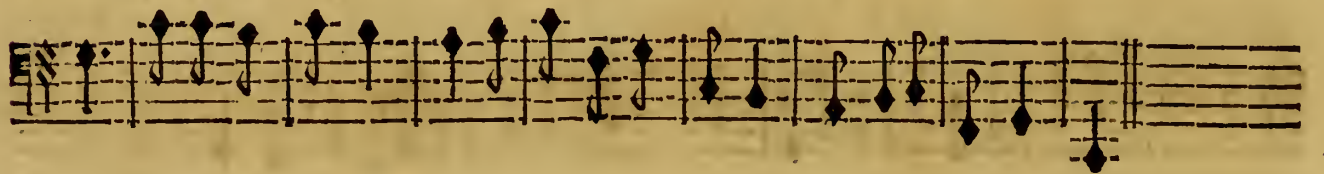
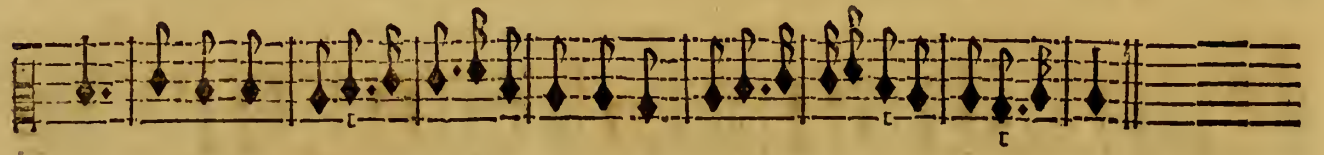
Musical staff 7: Treble clef, 3/8 time signature, seventh line of music.

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

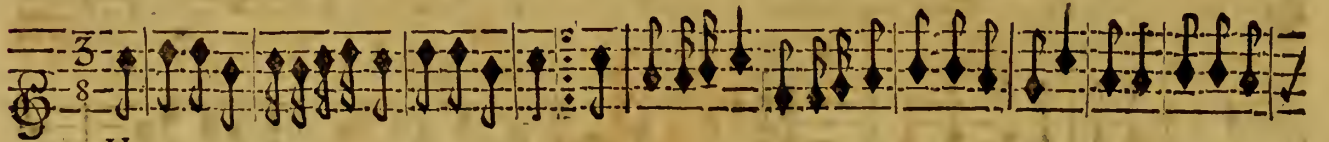
Musical staff 9: Treble clef, 3/8 time signature, ninth line of music.

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

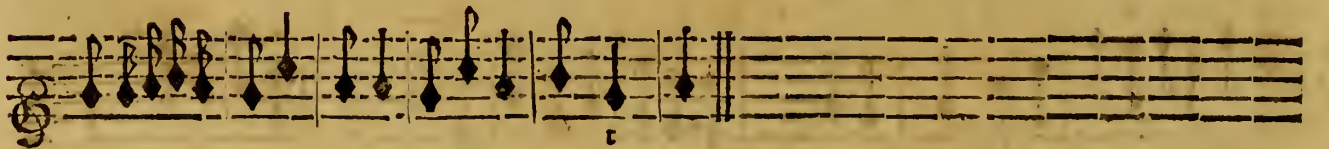
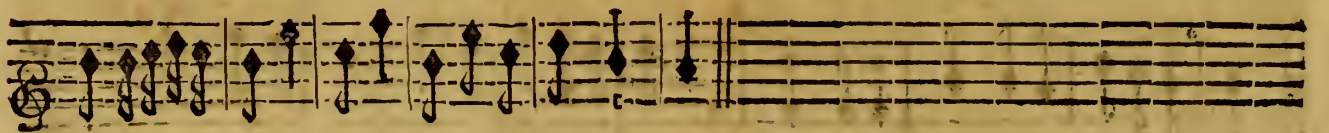
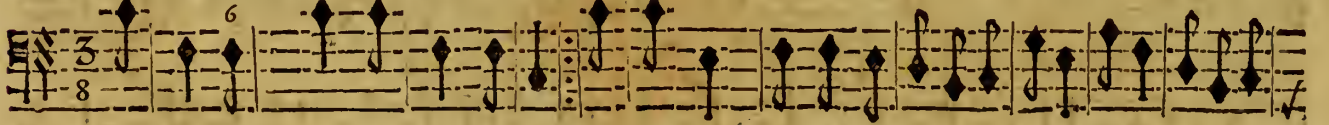
Empty musical staff.



HAUTBOIS.



HAUTBOIS.



DU TEMPLE DE LA PAIX.

Musical staff 1: Treble clef, 3/4 time signature, first measure of the minuet. The notation begins with a treble clef, a 3/4 time signature, and a common time signature 'C' above the staff. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4.

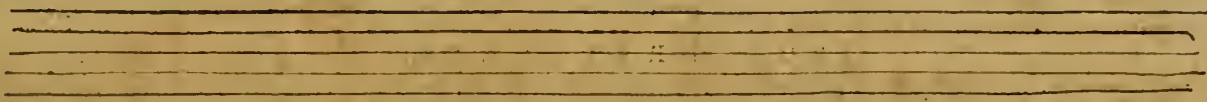
MENUET.

Musical staff 2: Treble clef, 3/4 time signature, second measure of the minuet. The notation continues with a quarter note C5, a quarter note B4, and a quarter note A4.

Musical staff 3: Treble clef, 3/4 time signature, third measure of the minuet. The notation continues with a quarter note G4, a quarter note F4, and a quarter note E4.

Musical staff 4: Treble clef, 3/4 time signature, fourth measure of the minuet. The notation continues with a quarter note D4, a quarter note C4, and a quarter note B3.

Musical staff 5: Treble clef, 3/4 time signature, fifth measure of the minuet. The notation continues with a quarter note A3, a quarter note G3, and a quarter note F3.



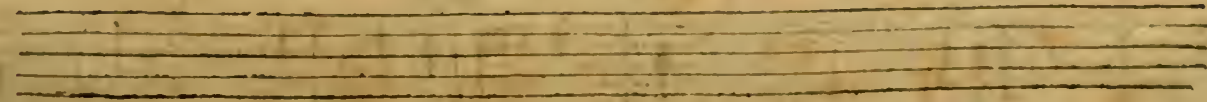
Musical staff 6: Treble clef, 3/4 time signature, sixth measure of the minuet. The notation continues with a quarter note E4, a quarter note D4, and a quarter note C4.

Musical staff 7: Treble clef, 3/4 time signature, seventh measure of the minuet. The notation continues with a quarter note B3, a quarter note A3, and a quarter note G3.

Musical staff 8: Treble clef, 3/4 time signature, eighth measure of the minuet. The notation continues with a quarter note F3, a quarter note E3, and a quarter note D3.

Musical staff 9: Treble clef, 3/4 time signature, ninth measure of the minuet. The notation continues with a quarter note C4, a quarter note B3, and a quarter note A3.

Musical staff 10: Treble clef, 3/4 time signature, tenth measure of the minuet. The notation continues with a quarter note G3, a quarter note F3, and a quarter note E3.



BALLET

DEUX BRETONNES,

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

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

BASSE-CONTINUE.

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

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

BASSE-CONTINUE.

Fin de l'Entrée.

SILVANDRE, CLIMENE, & SILVIE.

HAUTBOIS.
MENUET.

HAUTBOIS.

BASSE-CONTINUE.

BASSE-CONTINUE.

CLIMENE.

SILVANDRE.

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

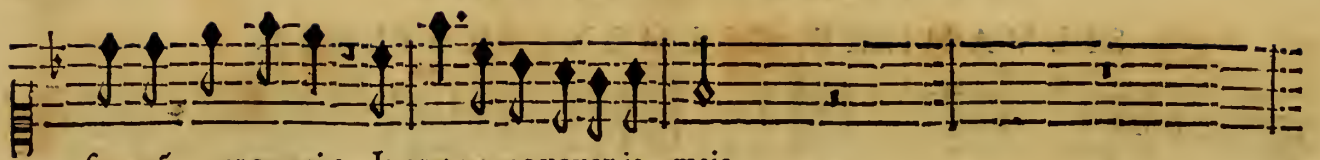
BASSE-CONTINUE.

Allez, laif.

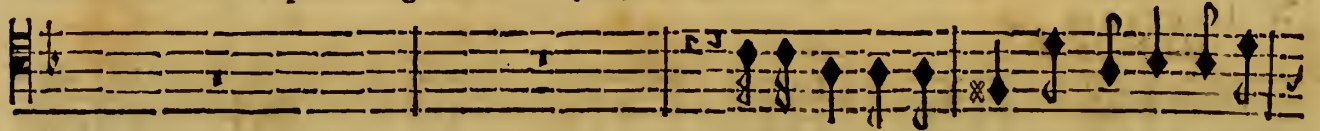
ment! Vous m'aviez tant promis de m'aimer constamment, Est-ce ainsi que l'on aime ?

BASSE-CONTINUE.

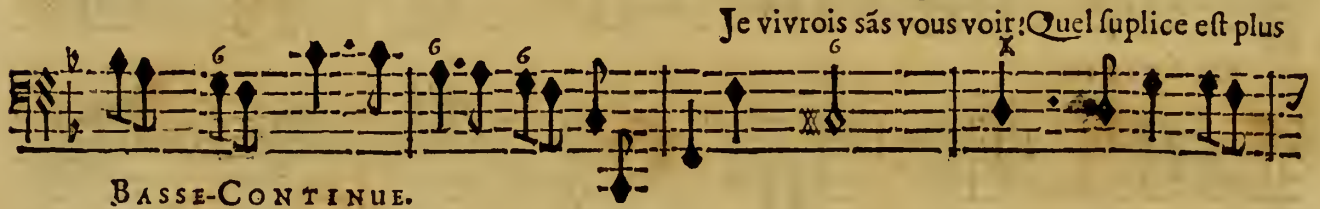
R



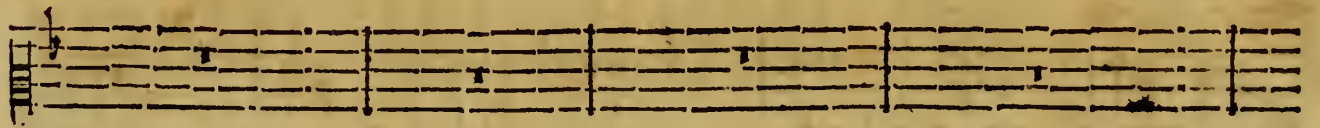
sez mō cœur en paix, Ingrat ne me voyez ja- mais.



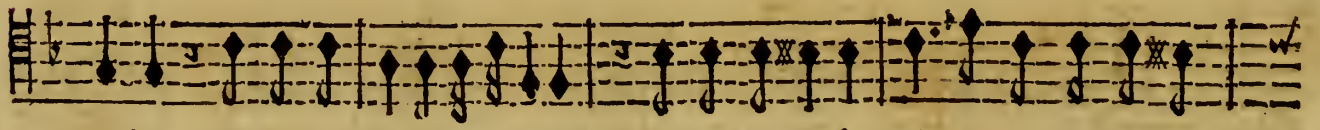
Je vivrois sās vous voir! Quel suplice est plus



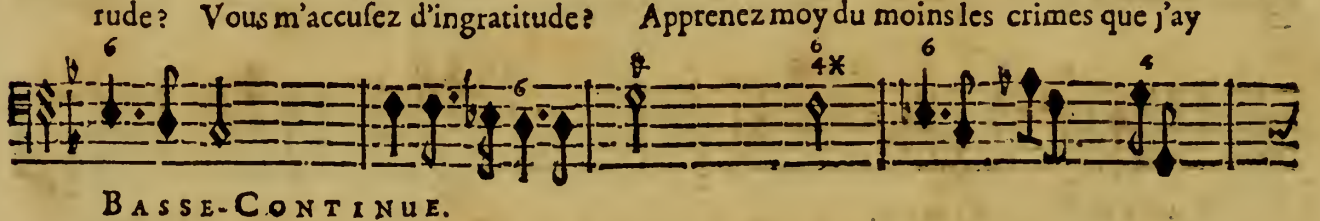
rude? Vous m'accusez d'ingratitude? Apprenez moy du moins les crimes que j'ay



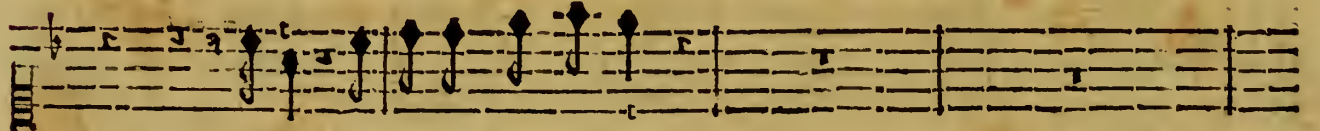
Allez, laissez mon cœur en paix.



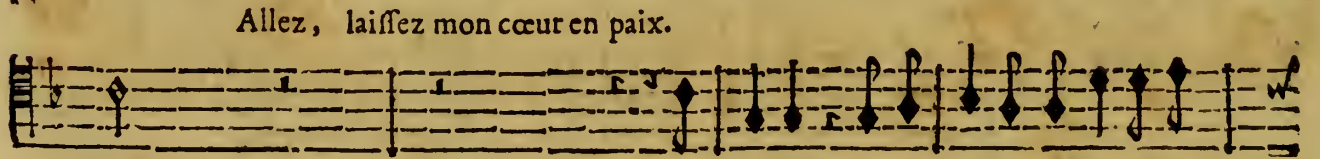
faits. Cli- mence j'ay promis de vous estre fi-



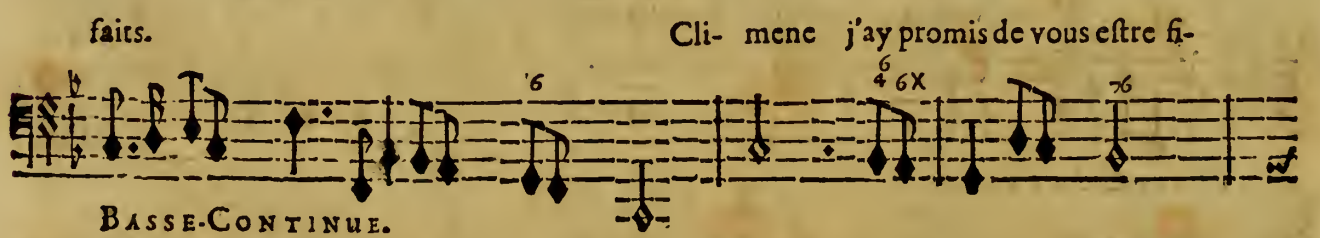
delle, Fussiez vous cent fois plus cruelle; De nouveau je vous le promets.



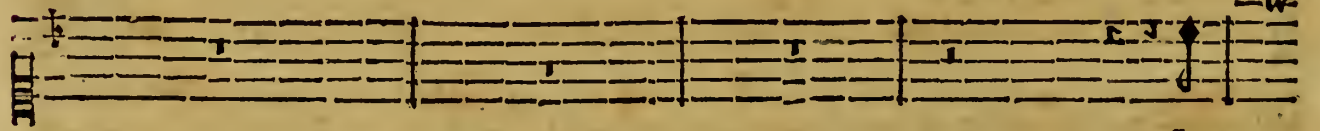
delle, Fussiez vous cent fois plus cruelle; De nouveau je vous le promets.



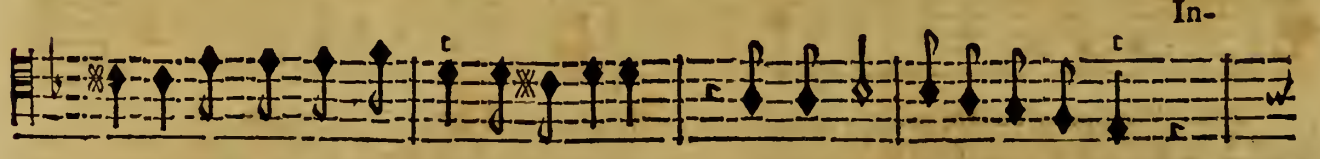
delle, Fussiez vous cent fois plus cruelle; De nouveau je vous le promets.



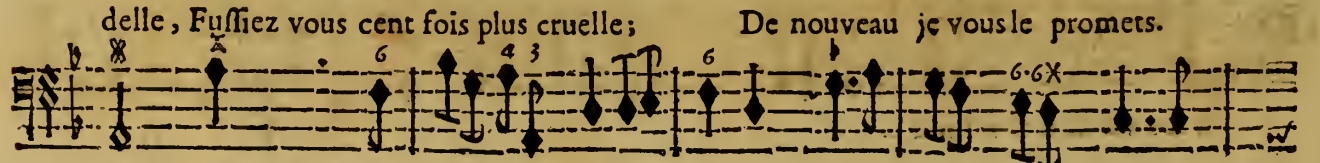
delle, Fussiez vous cent fois plus cruelle; De nouveau je vous le promets.



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



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



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

BASSE-CONTINUE.

grat, ne me voyez ja- mais.

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

BASSE-CONTINUE.

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

mour si doux, si plein d'attraits?

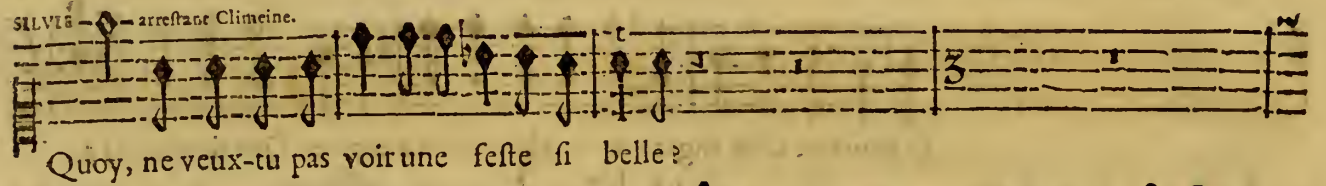
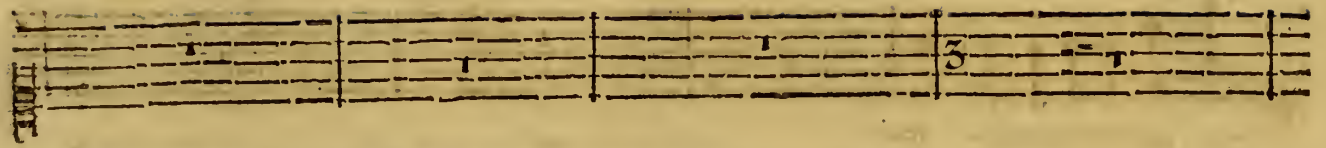
BASSE-CONTINUE.

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

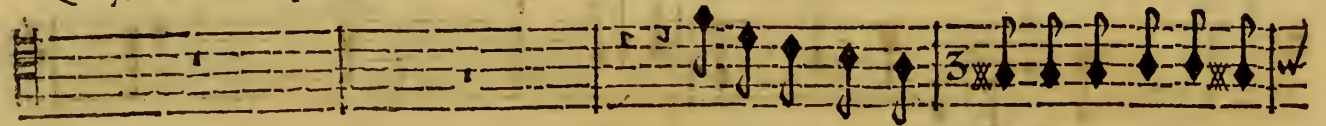
BASSE-CONTINUE.

PRELUDE.

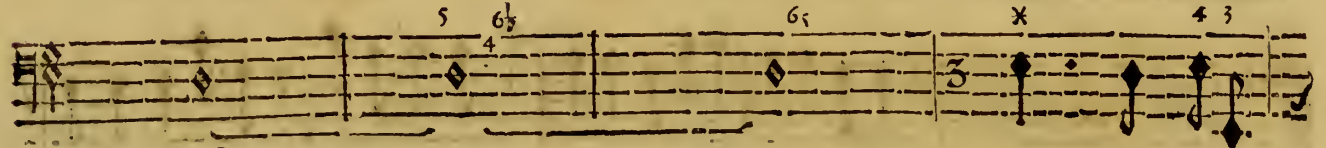
BASSE-CONTINUE.



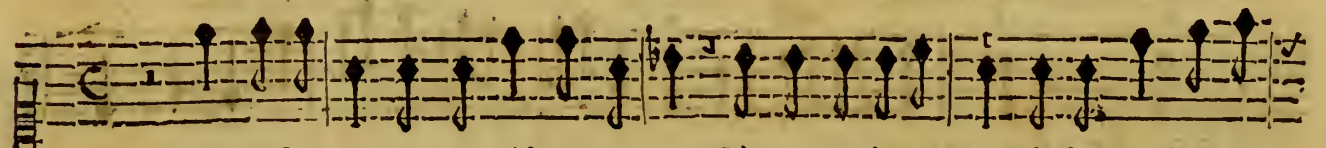
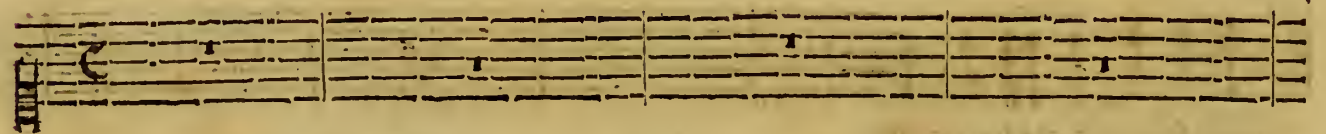
Quoy, ne veux-tu pas voir une feste si belle?



Climeine m'aban- donne à ma douleur mor-



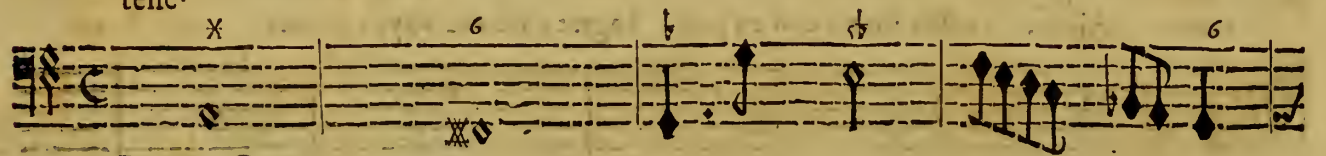
BASSE-CONTINUE.



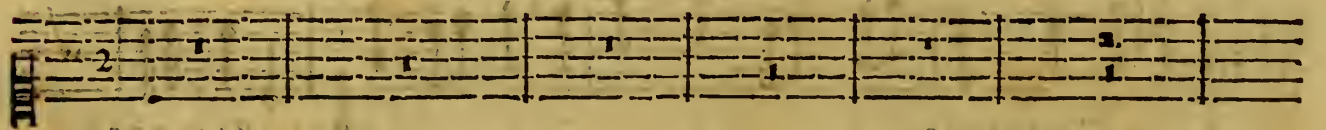
Quels differents peuvent naistre entre vous? L'amour unit vos cœurs de ses nœuds les plus



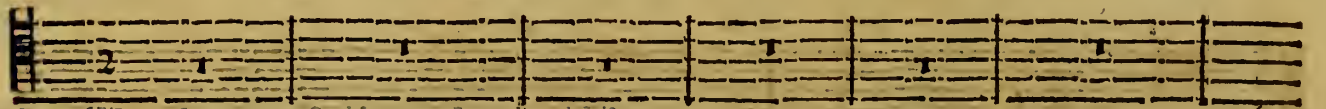
telle.



BASSE CONTINUE.



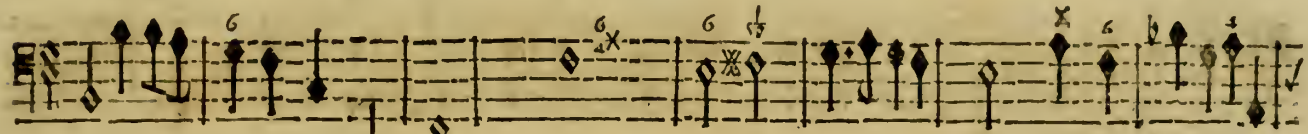
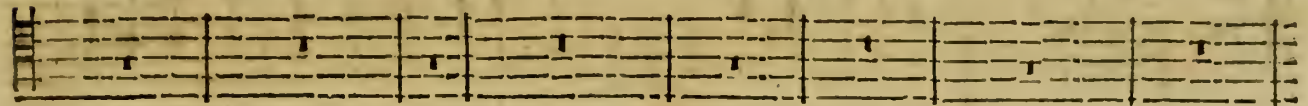
doux, La Paix descend du Ciel pour bannir les allarmes, Et fait en cent cli-



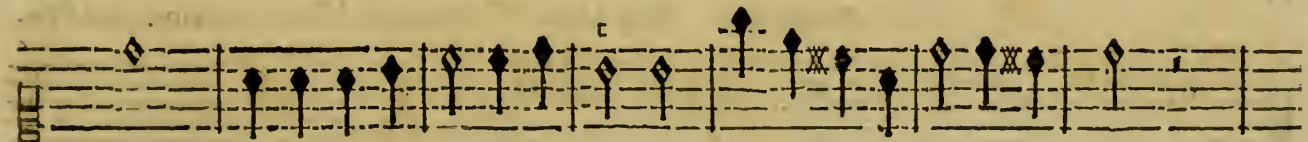
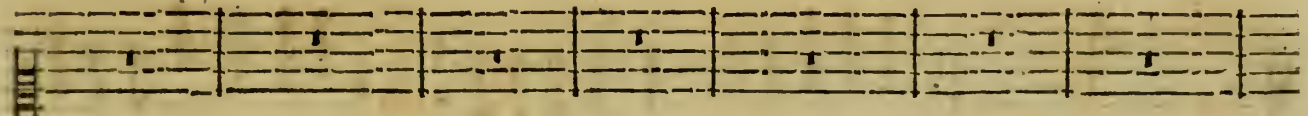
BASSE-CONTINUE.



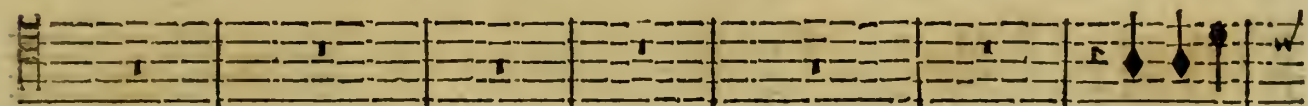
mats regner un calme heureux; Ne peut-elle estendre ses charmes Jusques dans l'empire amou-



BASSE-CONTINUE.

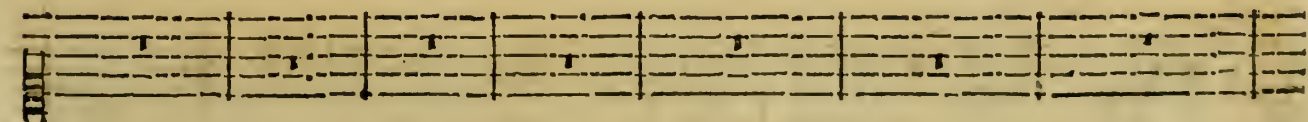


reux? Ne peut-elle estendre ses charmes Jusques dans l'empire amoureux?

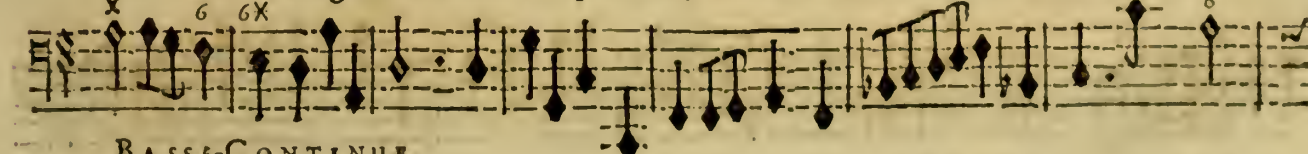


Que la co-

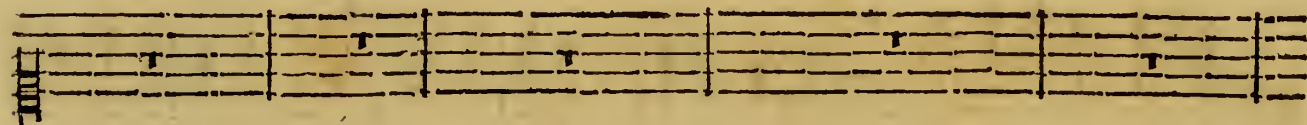
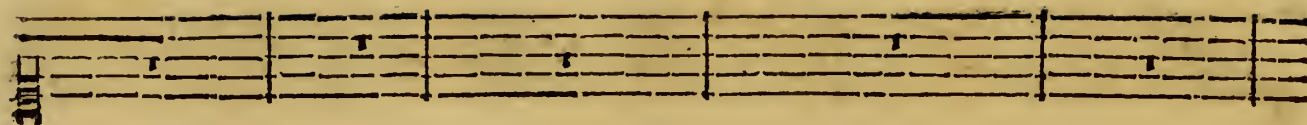
BASSE-CONTINUE.



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



BASSE-CONTINUE.

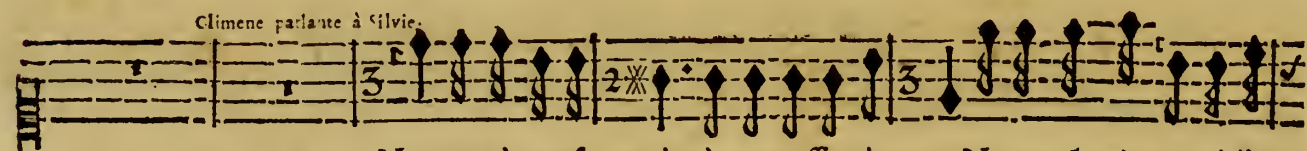


heur de luy déplaire. La Foudre preste à m'accabler Me feroit moins trembler Que la co-

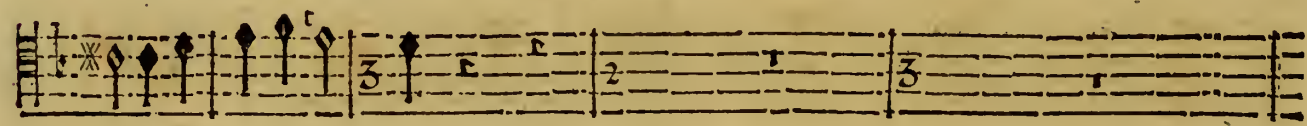
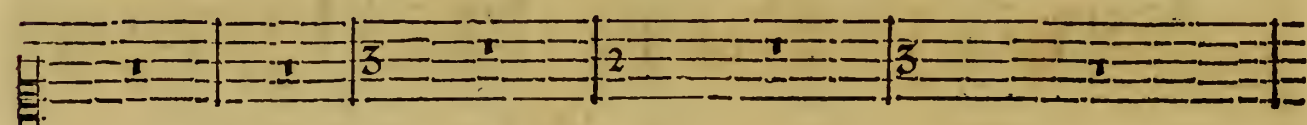


BASSE-CONTINUE.

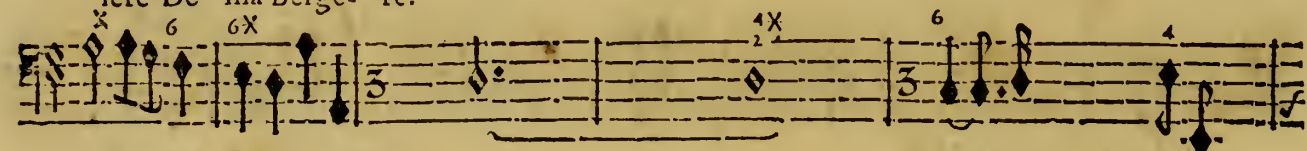
Climene parlante à silvie.



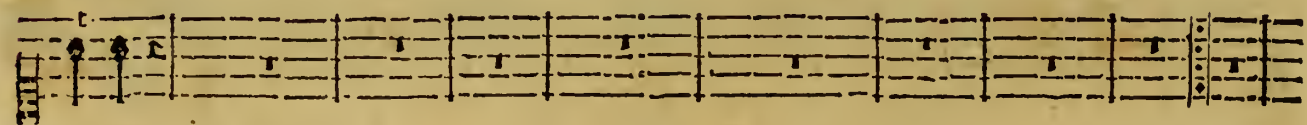
Non, ne t'oppose point à mes ressentiments, Ne me cōtraints pas à l'en-



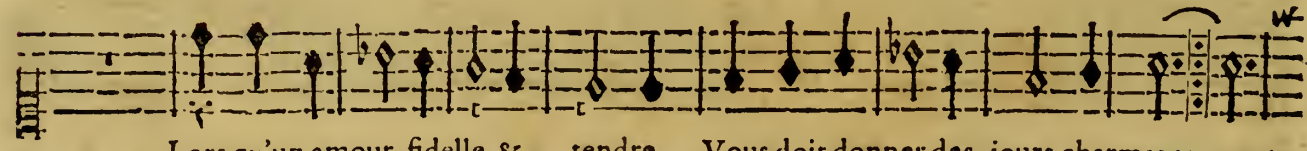
lere De ma Berge- re.



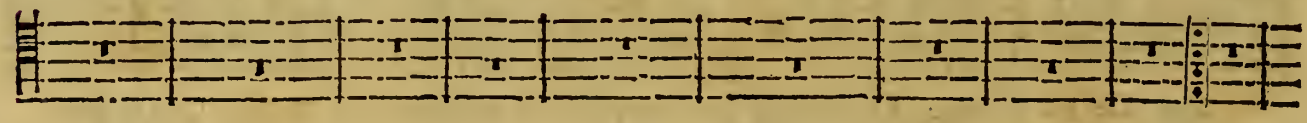
BASSE-CONTINUE.



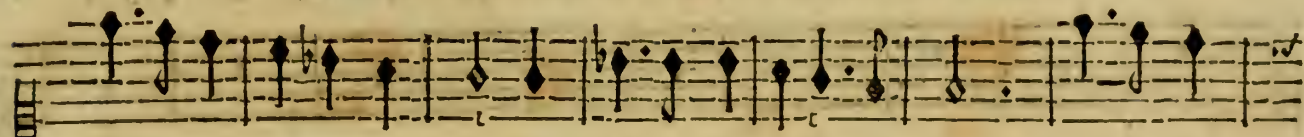
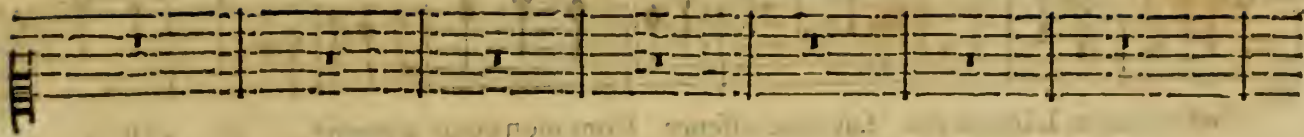
tendre.



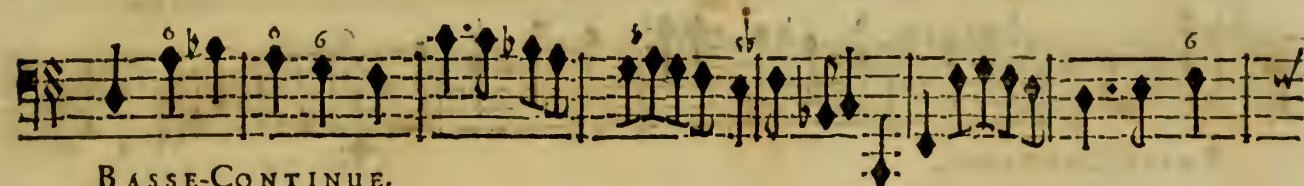
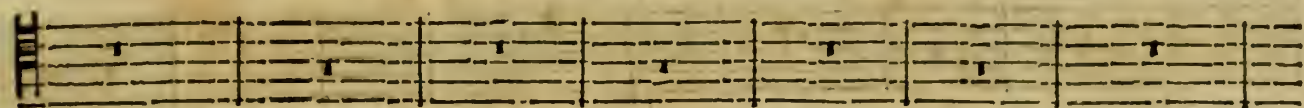
Lors qu'un amour fidelle & tendre Vous doit donner des jours charmants, mants,



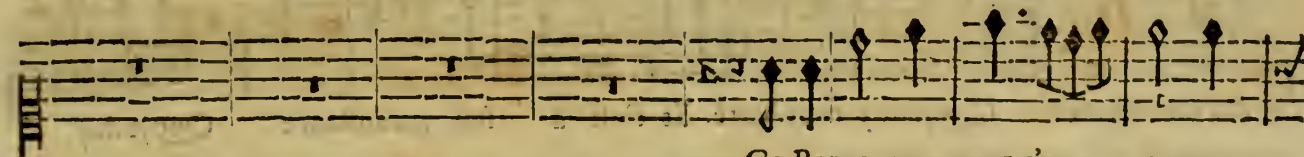
BASSE-CONTINUE.



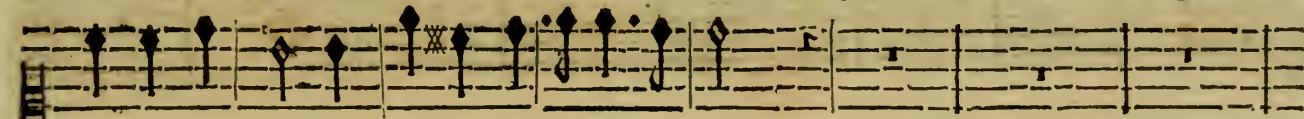
Quel plaisir pouvez-vous prendre A vous faire des tourments? Quel plaisir



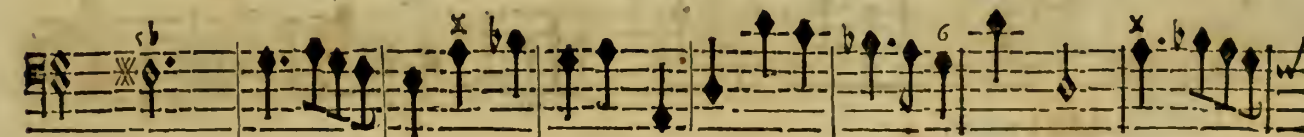
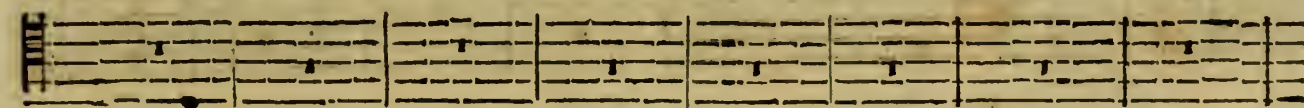
BASSE-CONTINUE.



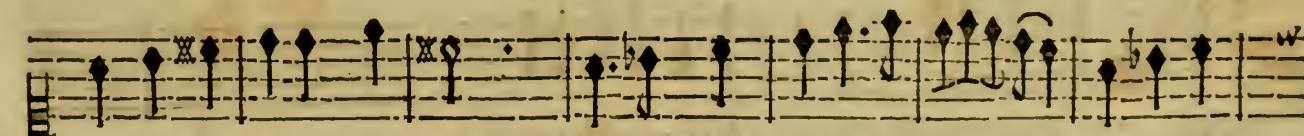
Ce Berger trompeur s'en- gage



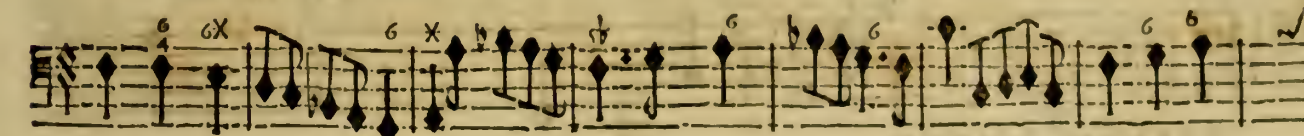
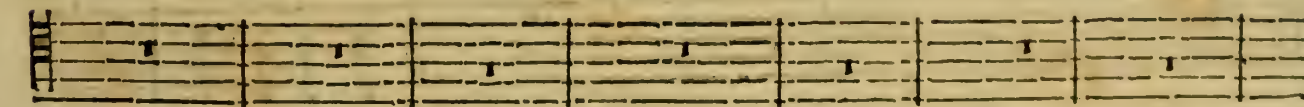
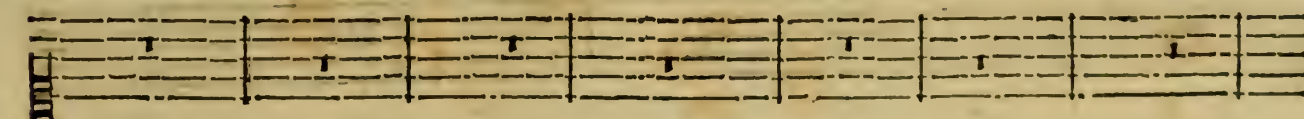
pouvez-vous prendre A vous faire des tourments?



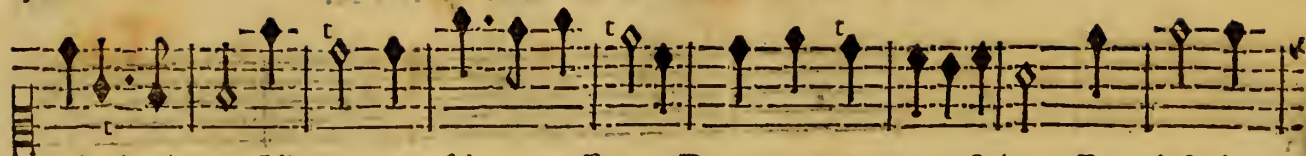
BASSE-CONTINUE.



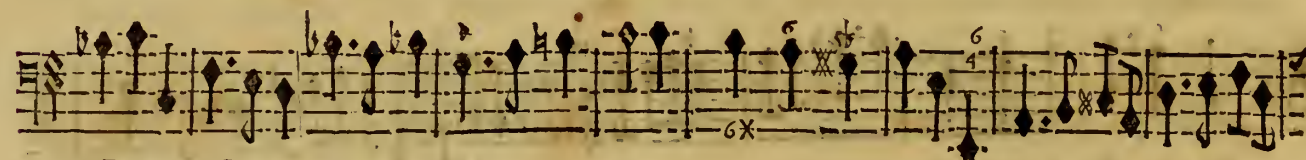
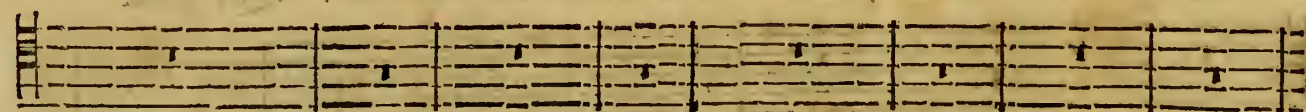
Dans de nouvelles amours: S'il n'eust point esté vola- ge Je l'aurois



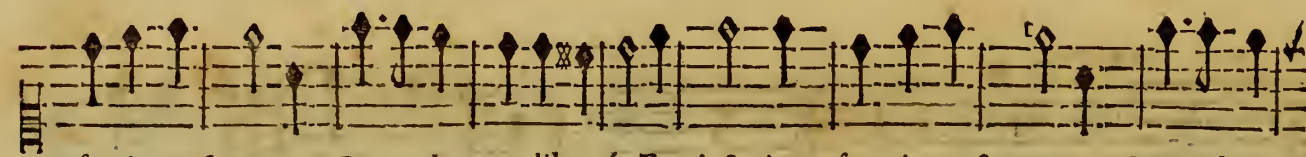
BASSE-CONTINUE.



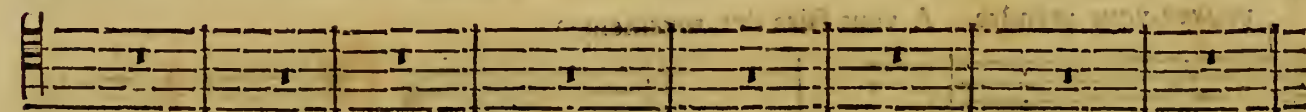
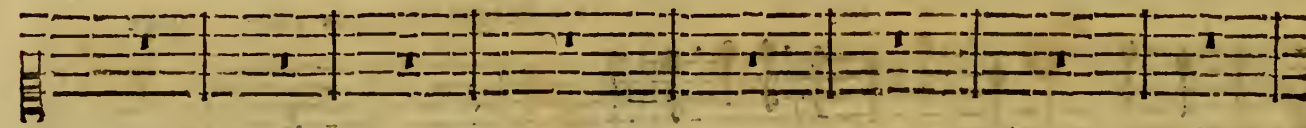
aimé toujours. L'ingrat ma fait une offence Dont mon cœur a profité, Et c'est à



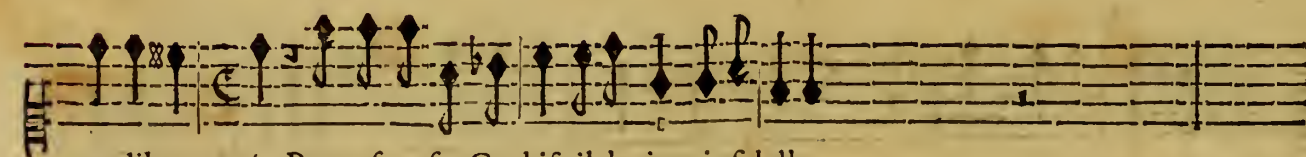
BASSE-CONTINUE.



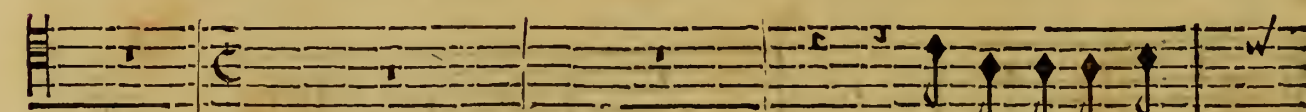
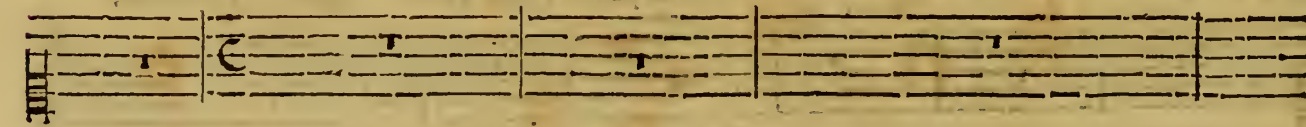
son inconstance Que je doy ma liberté. Et c'est à son inconstance Que je doy



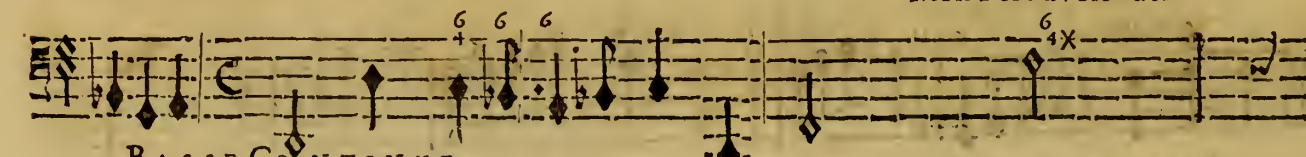
BASSE-CONTINUE.



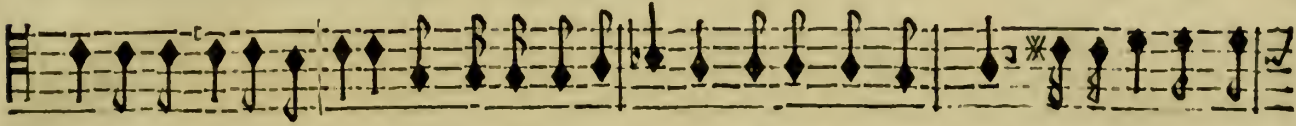
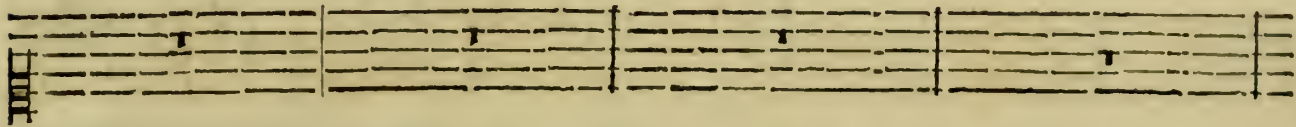
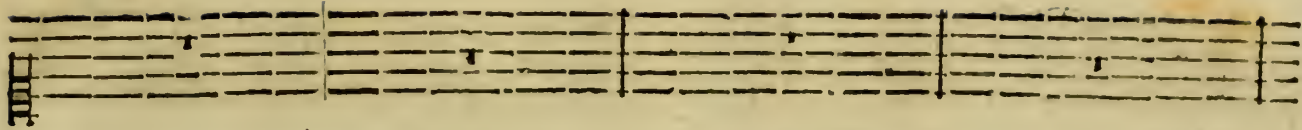
ma liber- té. Pour espouser Cephise il devient infidelle.



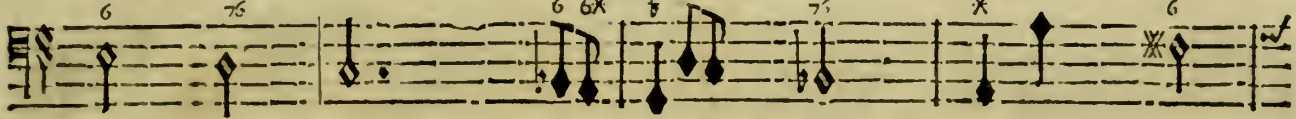
Mon Pere avoit des-



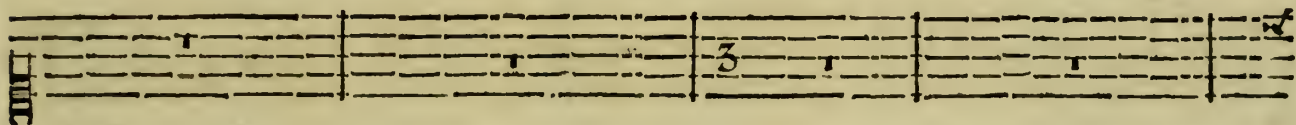
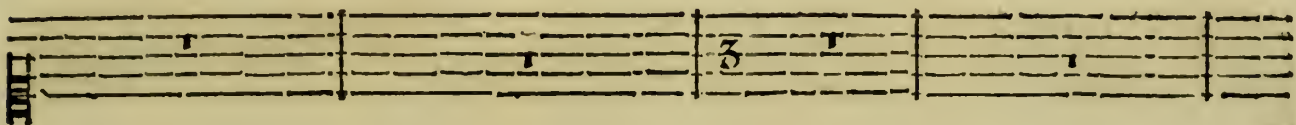
BASSE-CONTINUE.



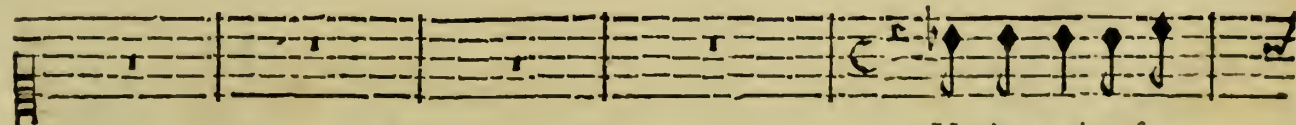
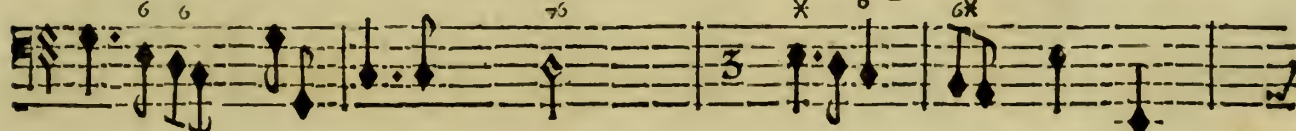
sein de m'unir avec elle; Mais son dessein fatal change en cét heureux jour, Deformais nostre Hy-



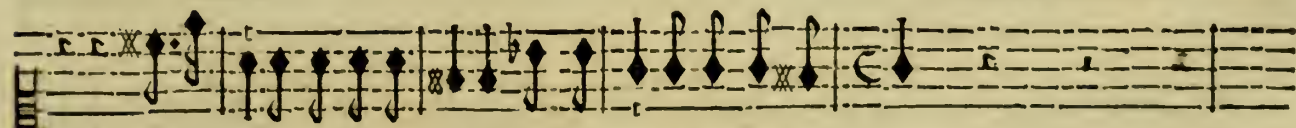
BASSE-CONTINUE.



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



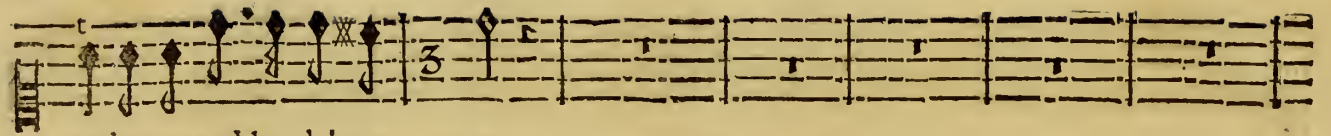
Un doux calme suc-



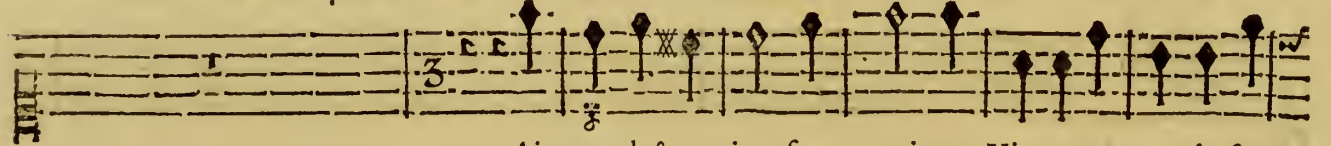
La colere qui te possede Doit finir avec ton er- reur.



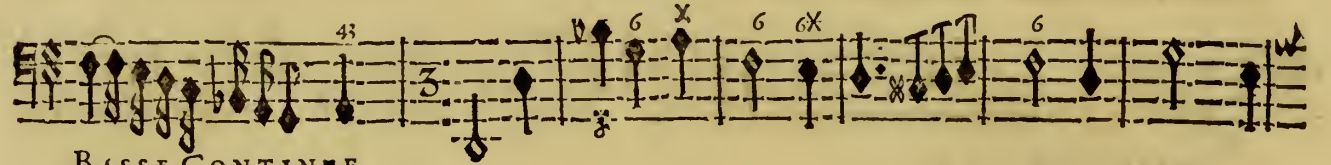
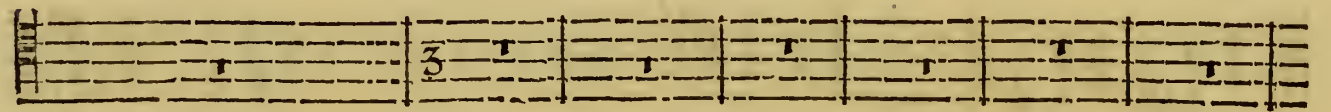
BASSE-CONTINUE.



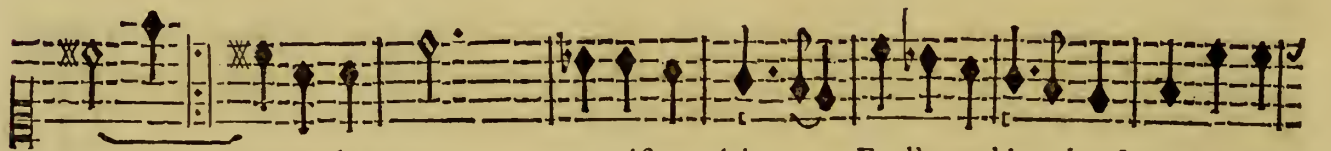
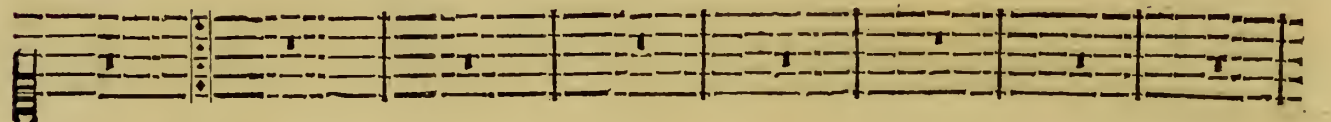
cede au trouble de mon cœur.



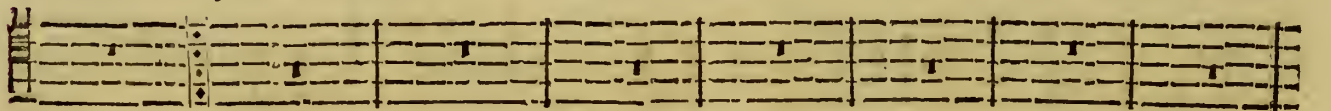
Aimez de formais sans craintes, Vivez exempts de soup-



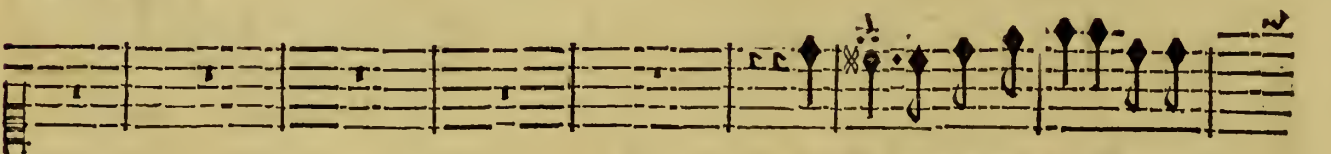
BASSE-CONTINUE.



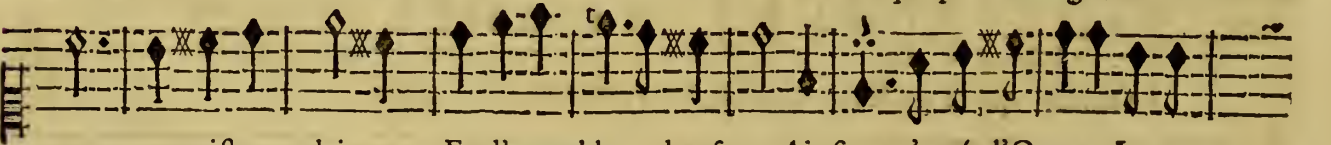
çons, Aï- çons, Et changez vos tristes plaintes En d'agréables chansons. Et chan-



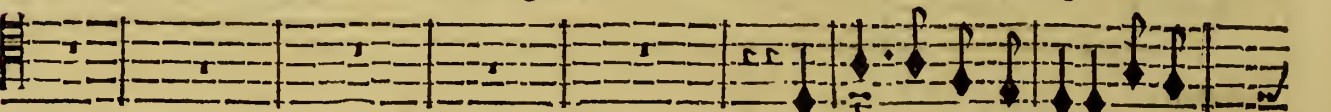
BASSE-CONTINUE.



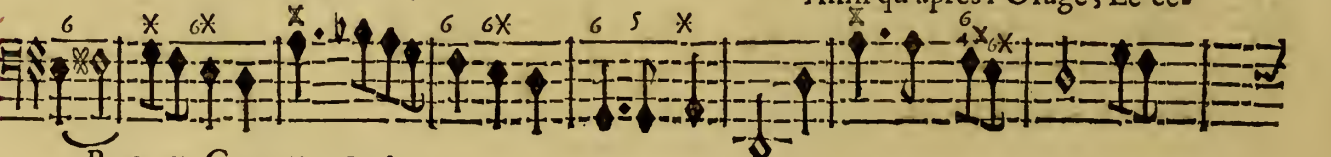
Ainsi qu'après l'Orage, Le ce-



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



Ainsi qu'après l'Orage, Le ce-



BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

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

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

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

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

BASSE-CONTINUE.

vient que plus doux.

vient que plus doux.

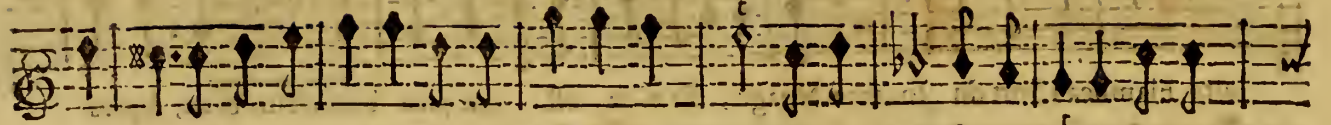
vient que plus doux.

vient que plus doux.

BASSE-CONTINUE.

Sij

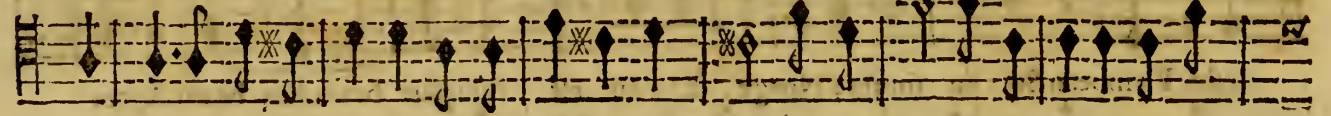
CHOEURS.



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



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



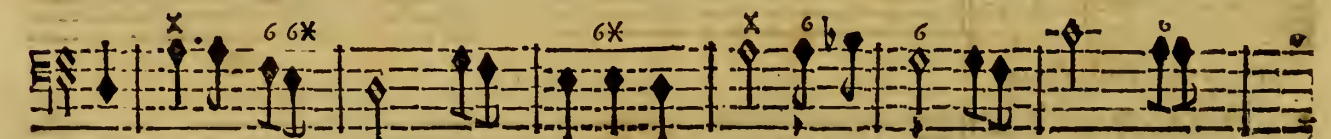
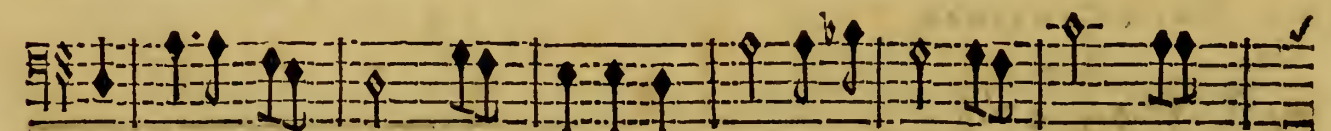
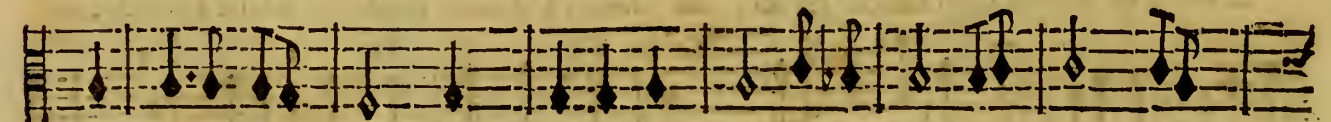
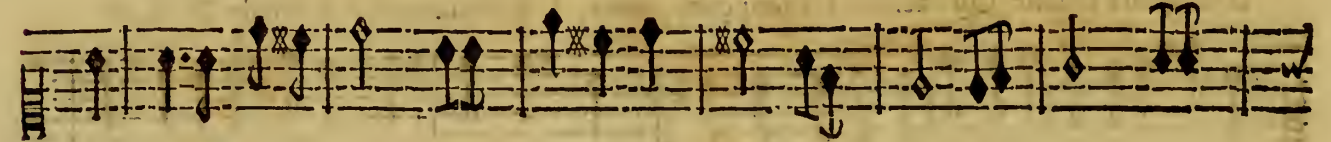
Ainsi qu'apres l'o- rage, Le ce- leste Flambeau Sort du sombre nuage, Et n'en



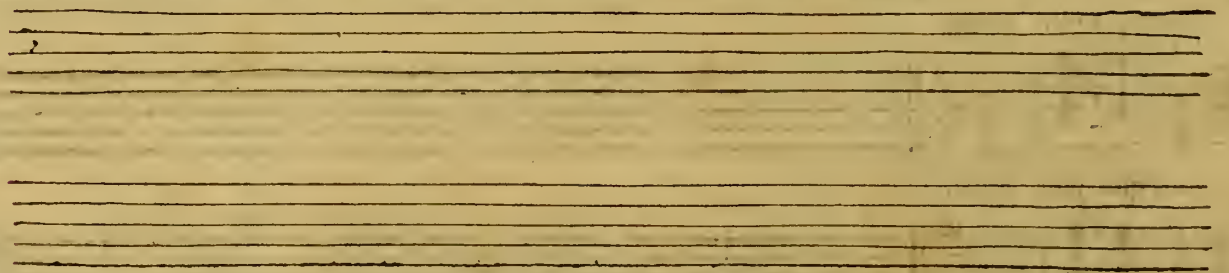
Ainsi qu'apres l'o- rage, Le ce- leste Flambeau Sort du sombre nuage, Et n'en



VIOLONS.



BASSE-CONTINUE.



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

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

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

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

BASSE-CONTINUE.

XII BALLET MET UG

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

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

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

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

ENTRÉE DES SAUVAGES DE L'AMÉRIQUE.

First system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata and the word *fin.*

RONDEAU.

Second system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata and the word *fin.*

Third system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata and the word *fin.*

Fourth system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata and the word *fin.*

Fifth system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata and the word *fin.*

Two empty musical staves.

Sixth system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata.

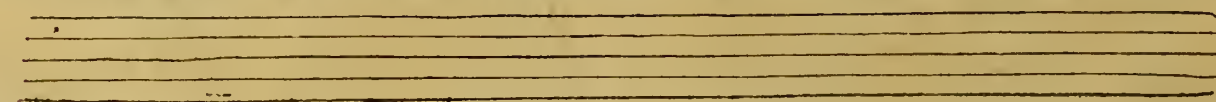
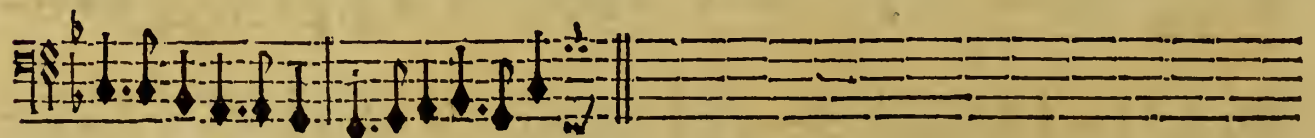
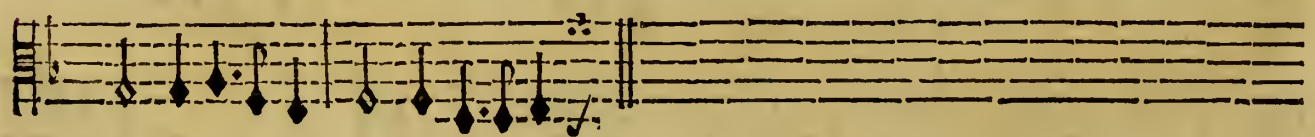
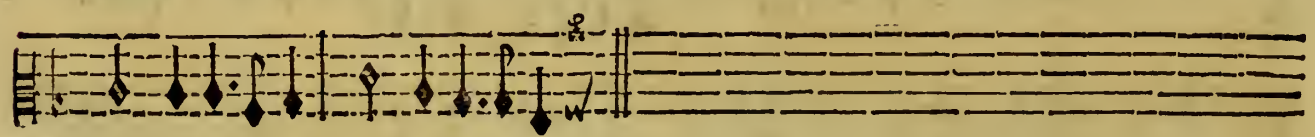
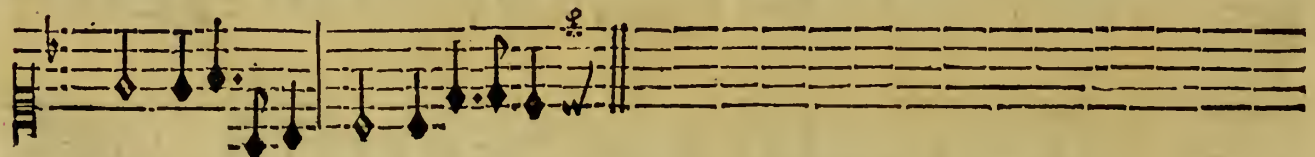
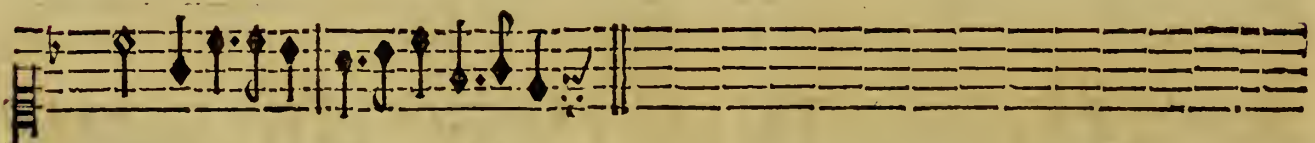
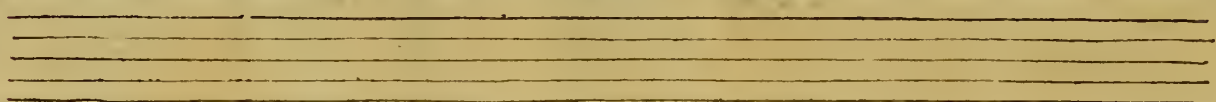
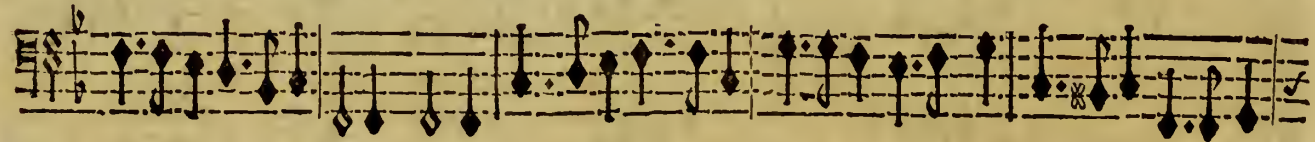
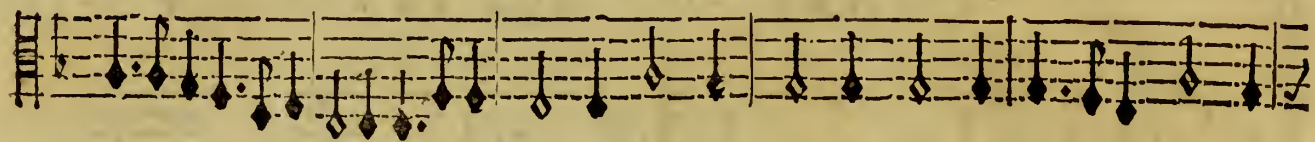
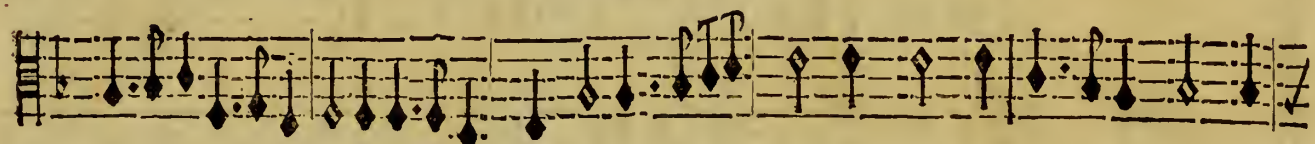
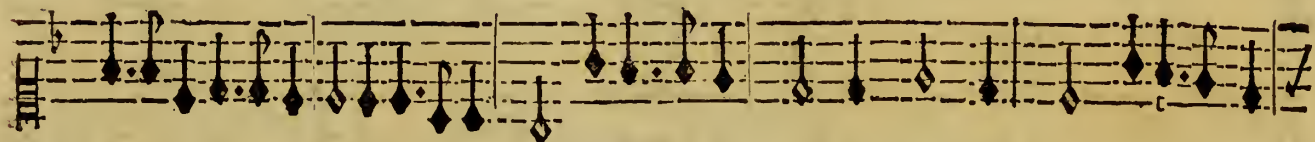
Seventh system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata.

Eighth system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata.

Ninth system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata.

Tenth system of musical notation, treble clef, 6/4 time signature. The staff contains a sequence of notes and rests, ending with a fermata.

Two empty musical staves.



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

Musical staff with treble clef, 2/4 time signature, and 'doux.' marking.

Musical staff with bass clef, 2/4 time signature, and 'doux.' marking.

Musical staff with bass clef, 2/4 time signature, and 'doux.' marking.

Musical staff with bass clef, 2/4 time signature, and 'doux.' marking.

Musical staff with bass clef, 2/4 time signature, and 'doux.' marking.

Nous avons traversé le voae seinde l'Onde, Pour venir rendre hommage au

Musical staff with bass clef, 2/4 time signature, and 'doux.' marking.

BASSE-CONTINUE.

Musical staff with treble clef, 2/4 time signature.

Musical staff with bass clef, 2/4 time signature.

Musical staff with bass clef, 2/4 time signature.

Musical staff with bass clef, 2/4 time signature.

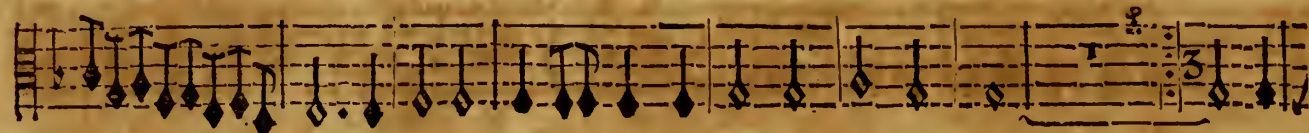
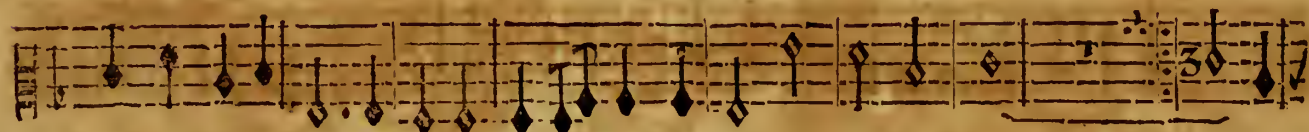
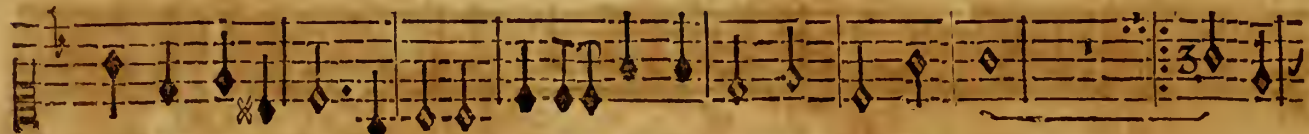
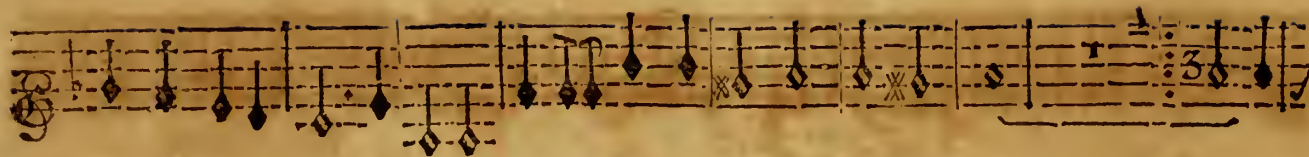
Musical staff with bass clef, 2/4 time signature.

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

Musical staff with bass clef, 2/4 time signature.

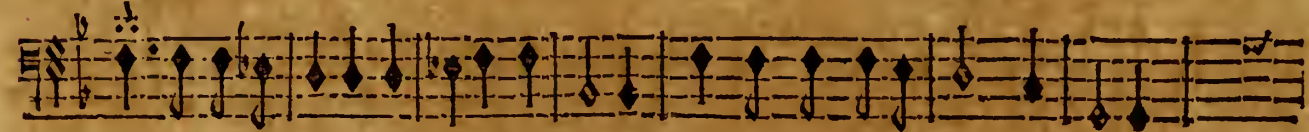
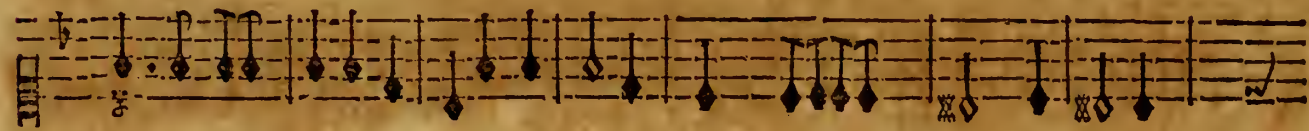
BASSE-CONTINUE.

T



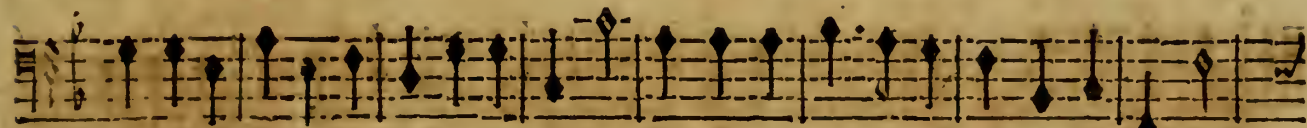
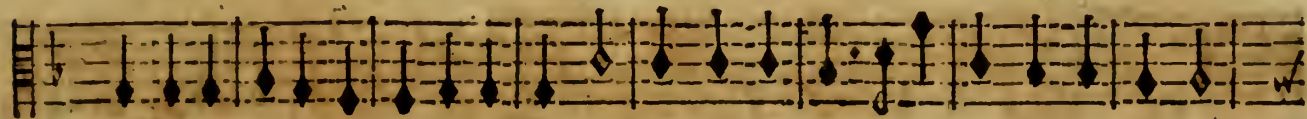
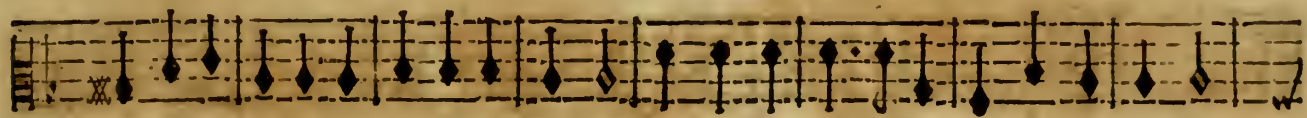
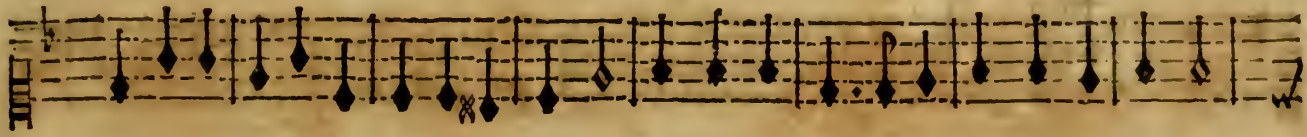
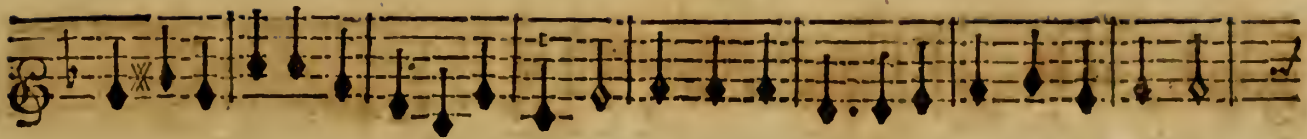
mir dans une Paix profonde Ses Ennemis vaincus cent & cent fois. fois. Son

BASSE-CONTINUE.

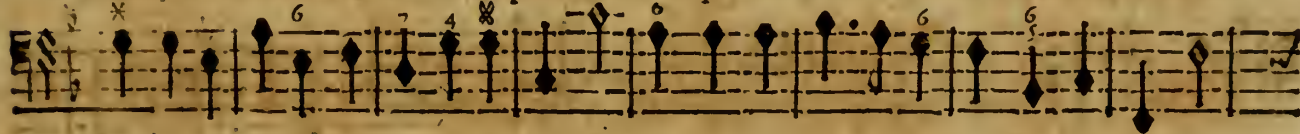


Nom est reveré des Nations sauvages. Jusqu'aux plus reculez Rivages

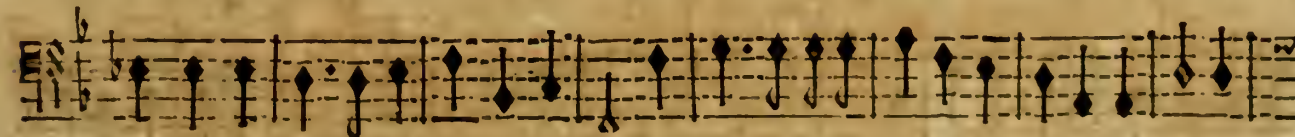
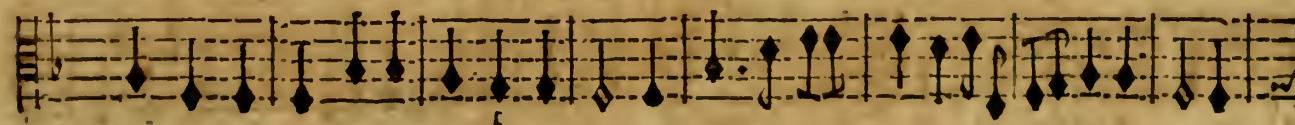
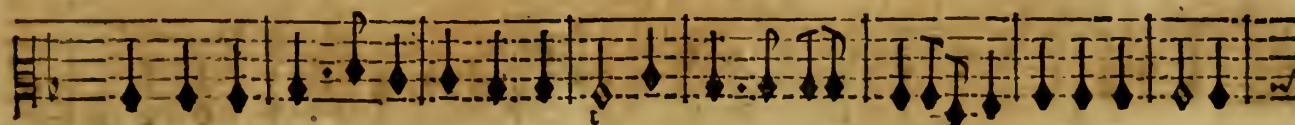
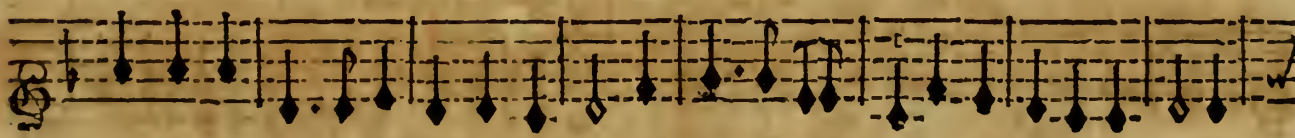
BASSE-CONTINUE.



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



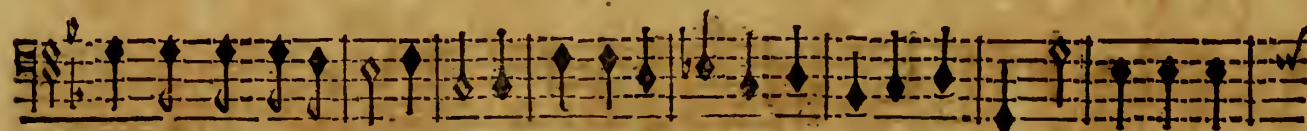
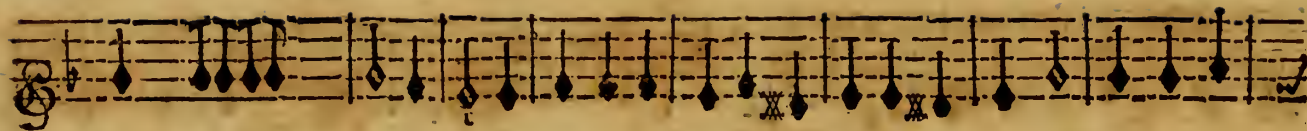
BASSE-CONTINUE.



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



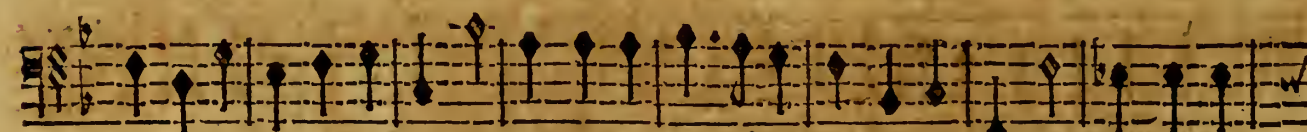
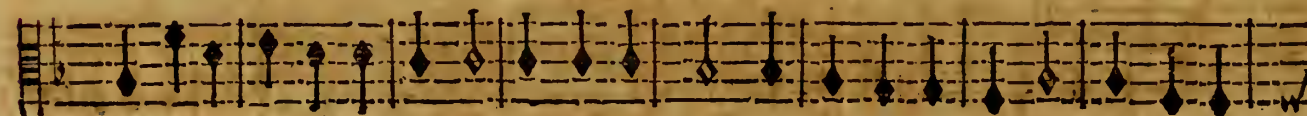
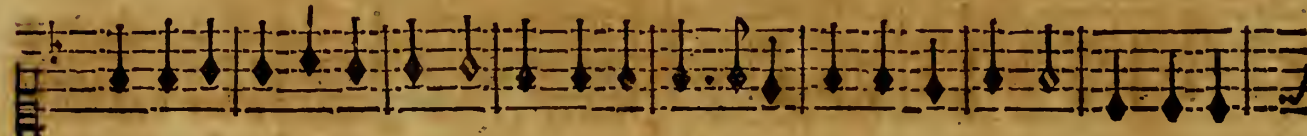
BASSE-CONTINUE.



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



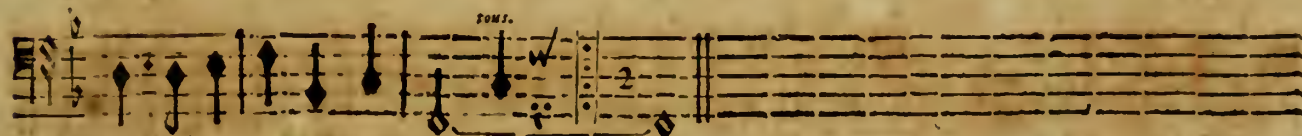
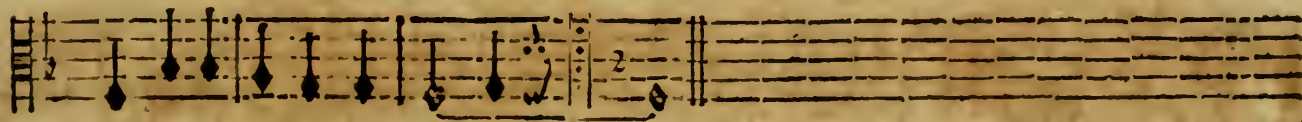
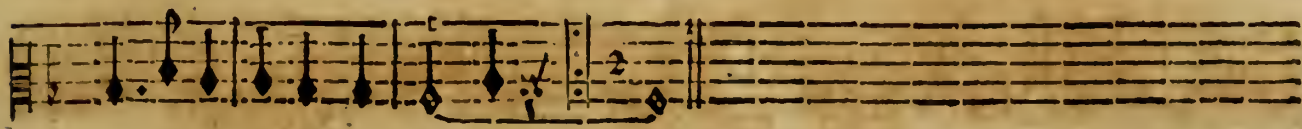
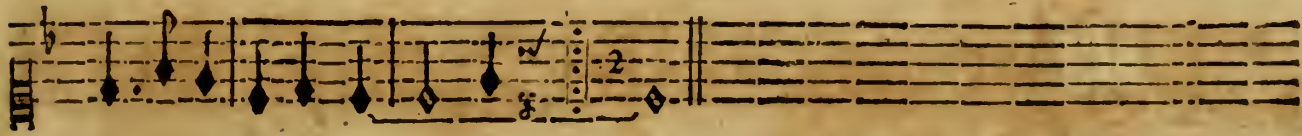
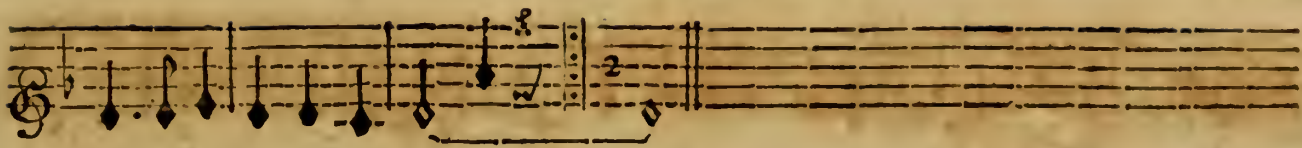
BASSE-CONTINUE.



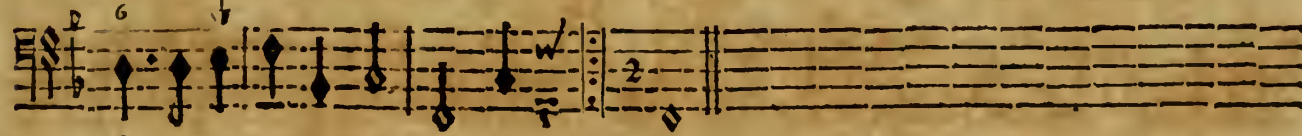
doux de vivre sous ses Loix. Ah! ah! qu'il est doux de vivre sous ses Loix. Ah! ah! qu'il est



BASSE-CONTINUE.



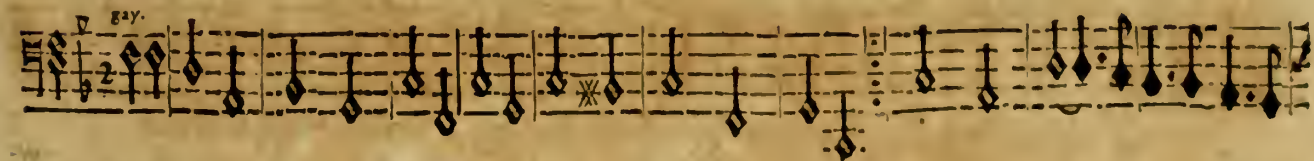
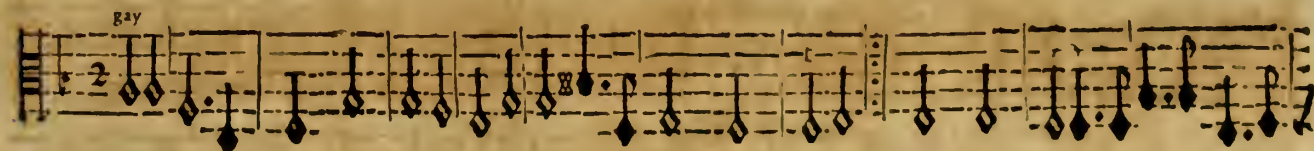
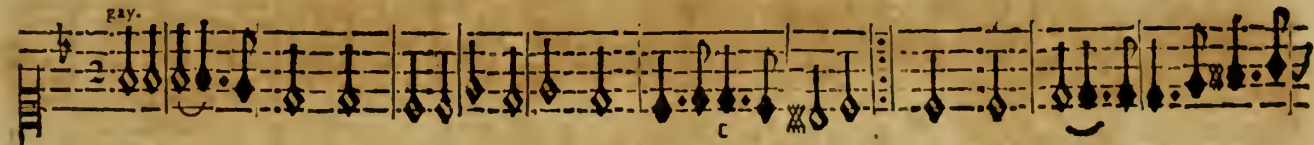
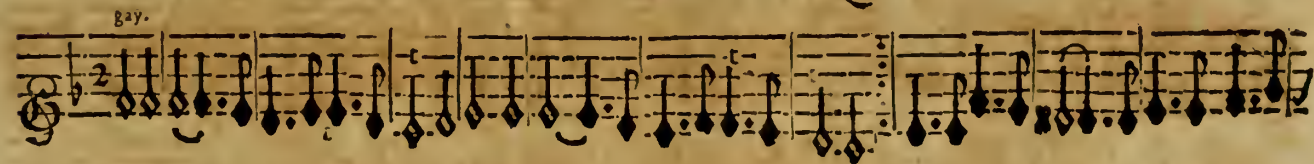
doux de vivre sous ses Loix. Son Loix.



BASSE-CONTINUE.

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

SECOND AIR DES AMERIQUAINS.



Five staves of musical notation, likely for a ballet piece. The notation includes various rhythmic patterns, ornaments, and rests, typical of 18th-century dance music. The staves are arranged vertically, with the first staff at the top and the fifth at the bottom. The notation is in a single system, with each staff containing a line of music.

CHOEUR DES AMERIQUAINS.

Five staves of musical notation for the "Choeur des Américains". Each staff is labeled "Instruments." below it. The notation is in a single system, with each staff containing a line of music. The music features a variety of rhythmic patterns and ornaments, typical of 18th-century dance music.

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

A single staff of musical notation for the Basse-Continue. The notation is in a single system, with the staff containing a line of music. The music features a variety of rhythmic patterns and ornaments, typical of 18th-century dance music.

BASSE-CONTINUE.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The subsequent four staves are bass clefs. The music is written in a style typical of 18th-century French lute tablature, with notes placed on the lines of the staff to indicate fret positions.

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

A single staff of music in bass clef, corresponding to the lyrics above. It contains several measures of music with some notes marked with 'x' and '6'.

BASSE-CONTINUE.

The second system of music consists of five staves, similar in format to the first system, with a treble clef top staff and four bass clef staves below it.

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

A single staff of music in bass clef, corresponding to the lyrics above. It contains several measures of music with some notes marked with 'x' and '6'.

BASSE-CONTINUE.

A single staff of music in bass clef, corresponding to the lyrics above. It contains several measures of music with some notes marked with 'x' and '6'.

PRFLUDE.
BASSE-CONTINUE.

BALLET

LICIDAS, ALCIPE, AMARYLLIS.

PRELUDE.

LICIDAS.

BASSE-CONTINUE.

doux.

doux.

doux.

doux.

Douce

BASSE-CONTINUE.

The first system of music consists of two staves. The upper staff is a vocal line in G major, featuring a melody with eighth and sixteenth notes. The lower staff is the basso continuo line, providing harmonic support with chords and single notes.

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

The basso continuo notation for the first system, showing figured bass with numbers (6, 6, 7, 7, 6, 6, 6*) and various ornaments (asterisks) above the notes.

BASSE-CONTINUE.

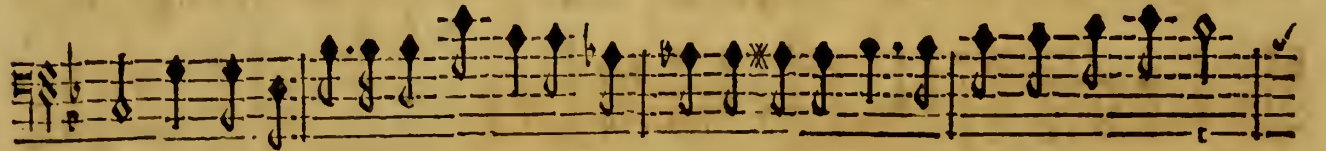
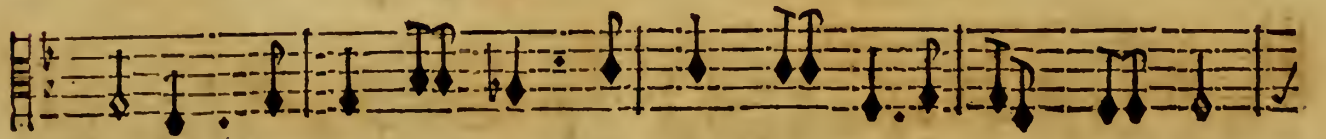
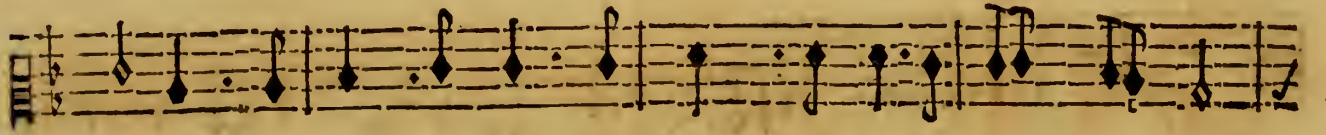
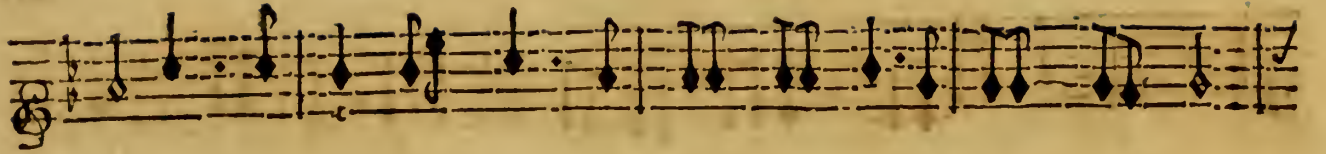
The second system of music, continuing the vocal and basso continuo parts. The vocal line continues with similar rhythmic patterns, and the basso continuo line provides accompaniment with figured bass and ornaments.

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

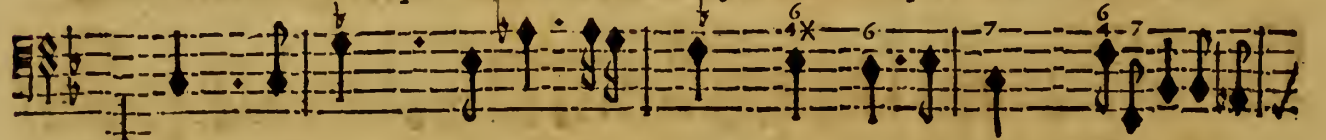
par l'A

The basso continuo notation for the second system, including figured bass (6, 4, 6, 6, 6, 6, 6, 6) and ornaments (asterisks) above the notes.

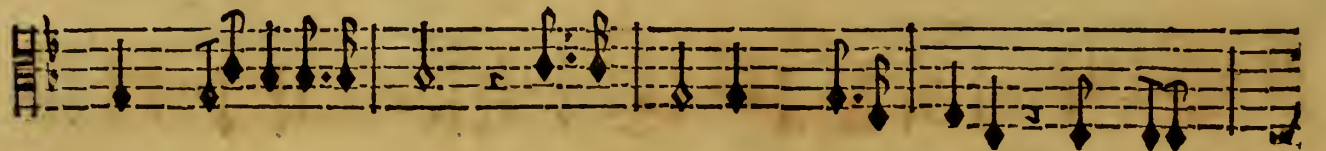
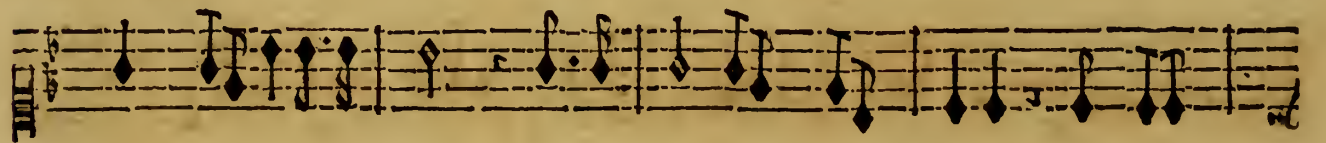
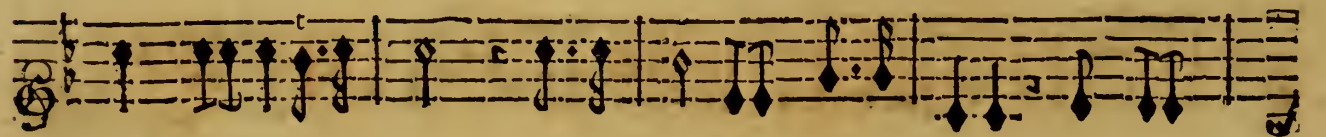
BASSE-CONTINUE.



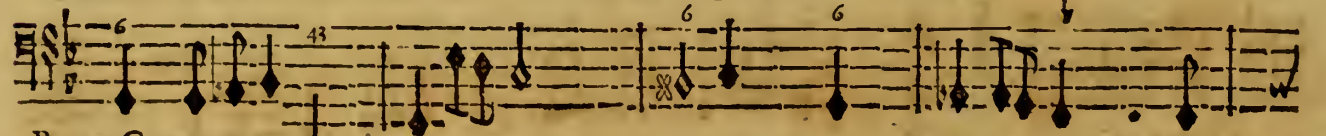
mour! Toute charmante que vous estes, Vous ne sçauriez calmer par vostre heureux retour



BASSE-CONTINUE.



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



BASSE-CONTINUE.

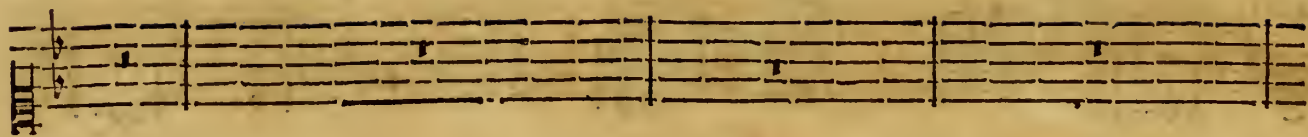
sez vostre sejour, Ah! Ah! vos douceurs ne sont pas faites Pour les Cœurs troublez par l'A-

BASSE-CONTINUE.

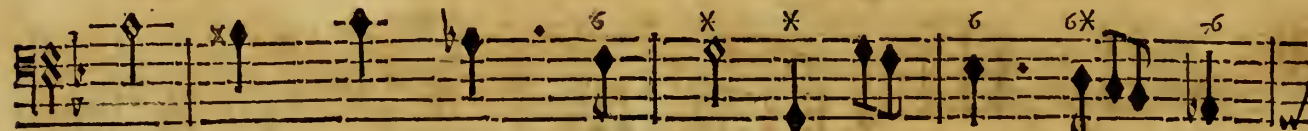
mour. Ah! vos douceurs ne sont pas faites Pour les Cœurs troublez par l'A- mour.

BASSE-CONTINUE.

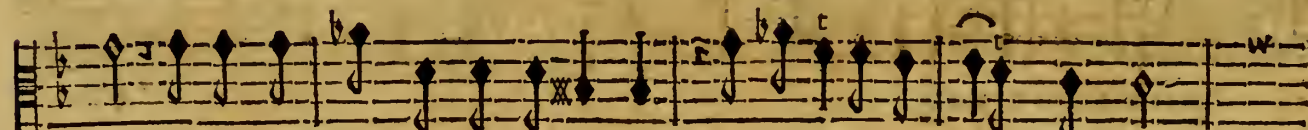
V ij



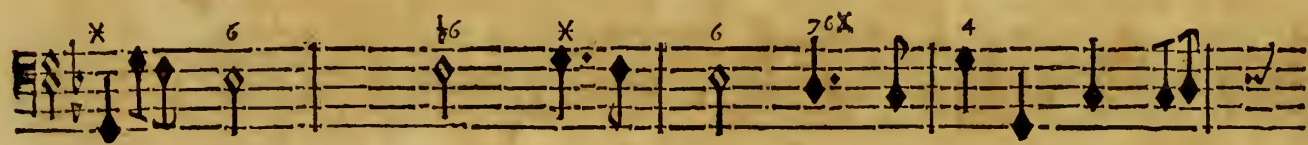
Te plaindras-tu toujours de l'amour tendre Qui me contraint de te suivre en tous



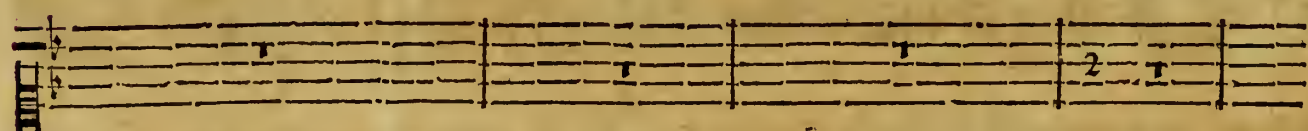
BASSE-CONTINUE.



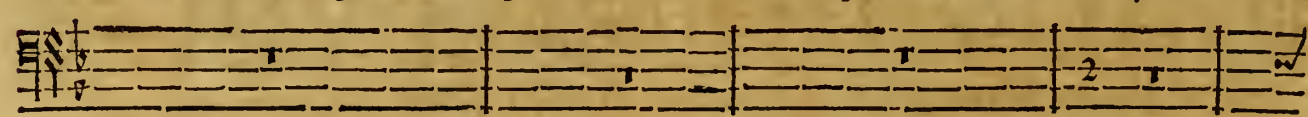
lieux? Est-ce à mon cœur qu'il t'en faut prendre? N'en accuse que tes beaux yeux.



BASSE-CONTINUE.



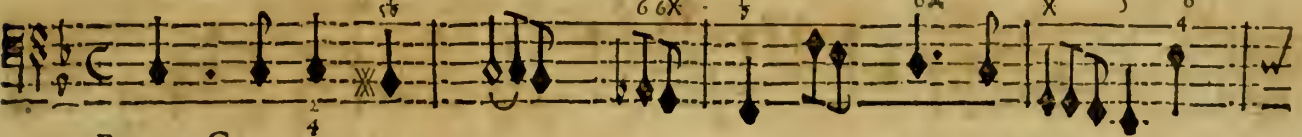
Est ce à mon cœur qu'il t'en faut prendre? N'en accuse que tes beaux yeux.



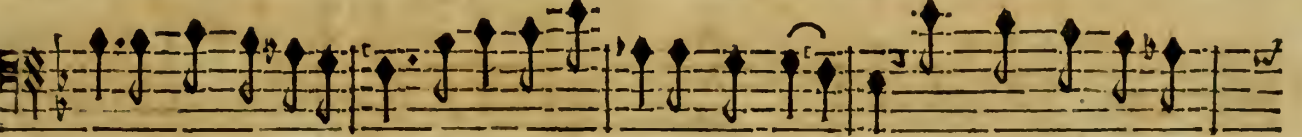
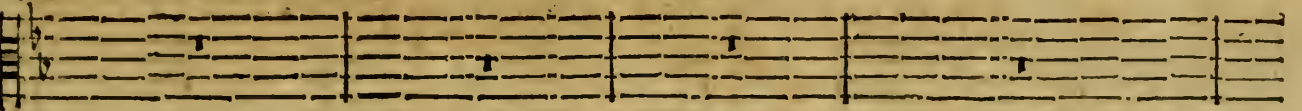
BASSE-CONTINUE.



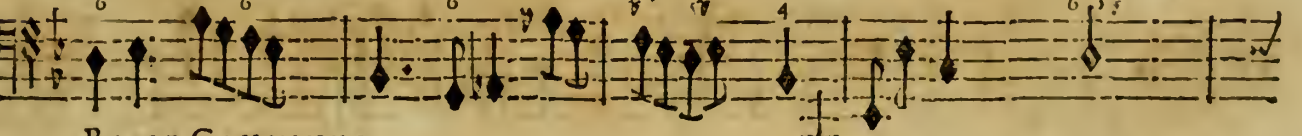
Tu ne connois pas, Inhumaine, Tous les Amants que tu tiens enchaînez : Ce ne sont



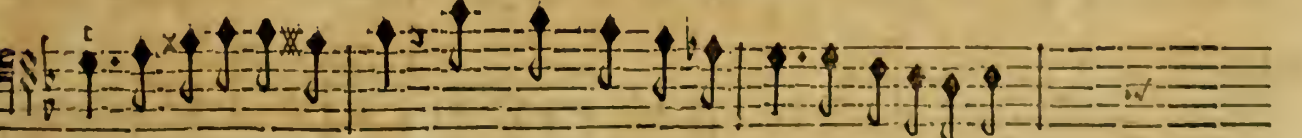
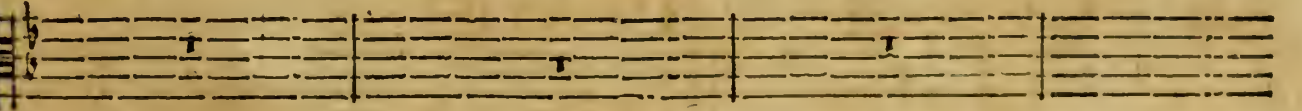
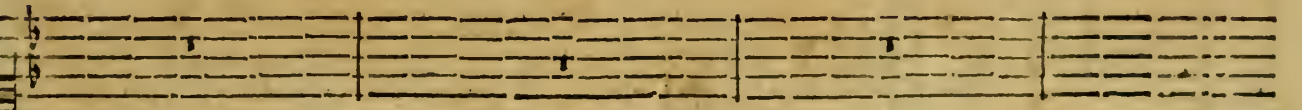
BASSE-CONTINUE.



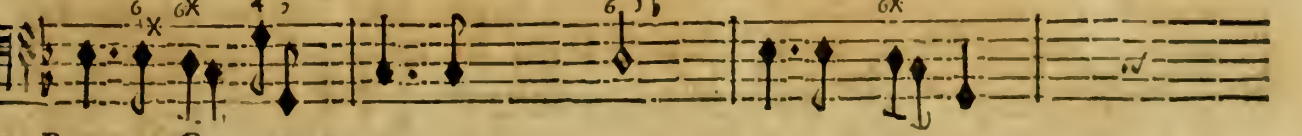
pas les plus infortunez Qui t'osent parler de leur peine. Tel meurt pour tes ap-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

haine? Pourquoi cherchez-vous ma hai- ne ?

Si les Bergers que tu rends amoureux Sont cer-

BASSE-CONTINUE.

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

BASSE-CONTINUE.

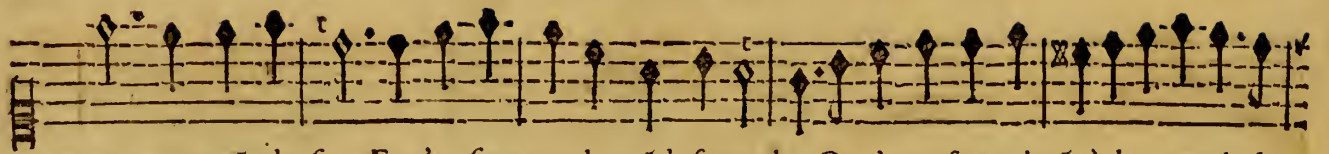
rois jamais cesser de te déplaire. Je suis seur d'estre malheureux, Je ne pour-

BASSE-CONTINUE.

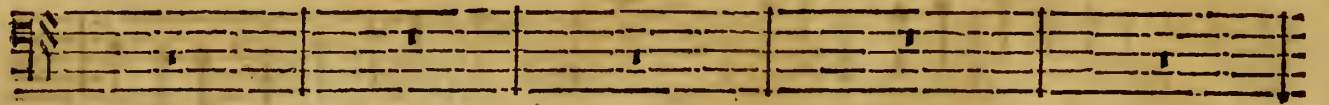
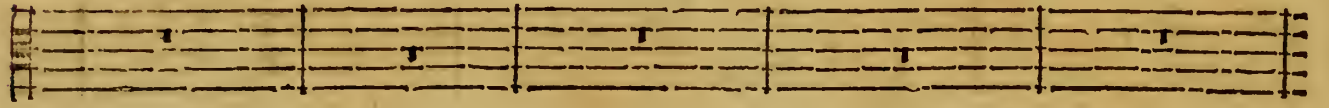
Rien ne m'engagera sous l'amoureuse loy. Combien d'A-

rois jamais cesser de te déplai- re.

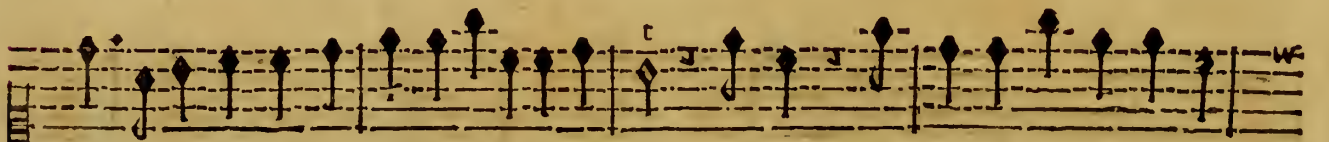
BASSE-CONTINUE.



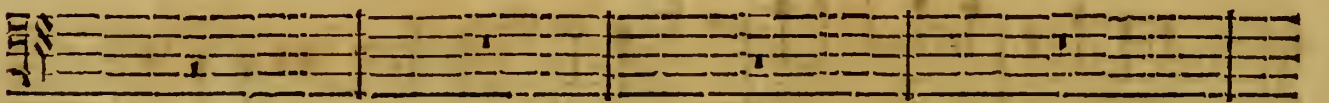
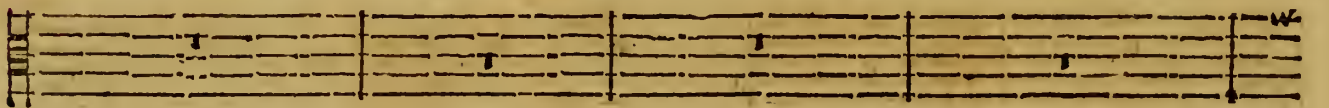
mants-manquēt de foy, Et n'en font pas de grāds scrupules, On s'expose en aimāt à de mortels dan-



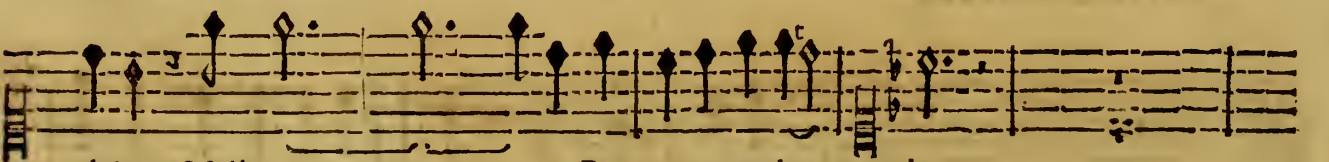
BASSE-CONTINUE.



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



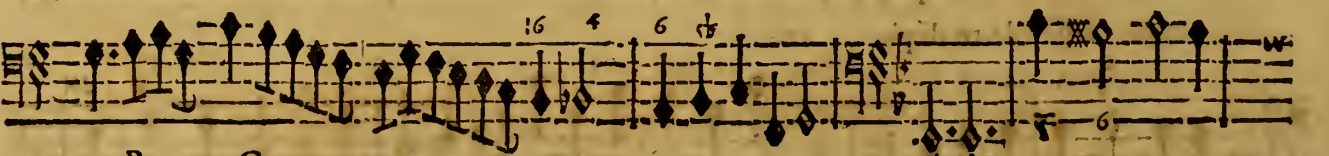
BASSE-CONTINUE.



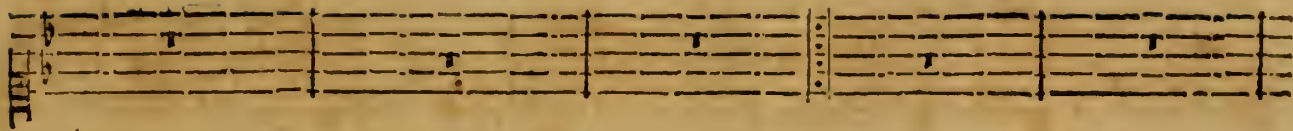
dules. Malheur, aux Bergeres credu- les.



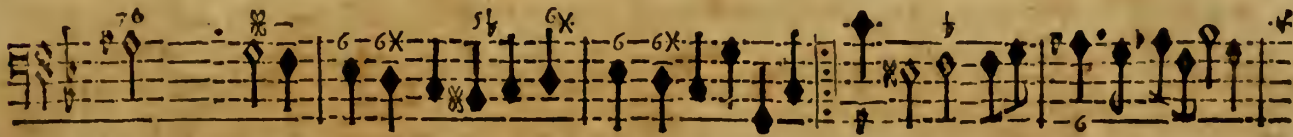
Devien sensible à



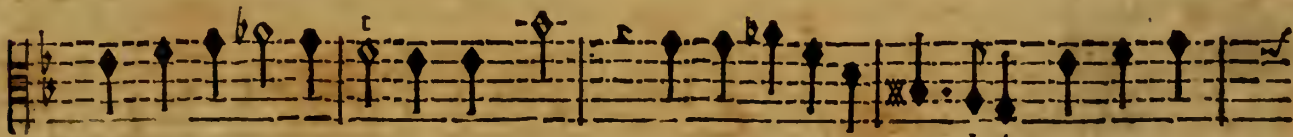
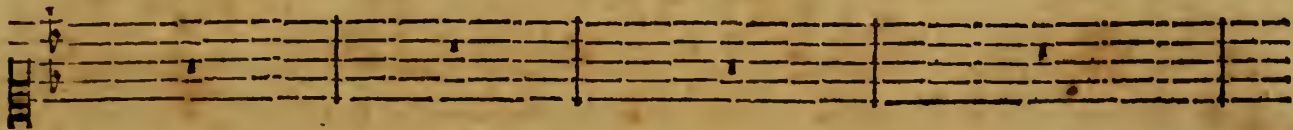
BASSE-CONTINUE.



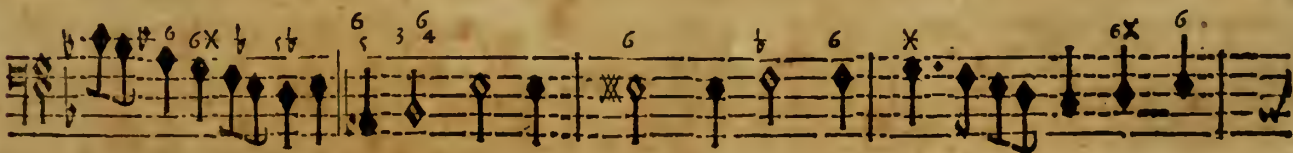
ma langueur Je t'aimeray d'une amour éternelle. Ah! Ah! Ber- gere cruelle,



BASSE-CONTINUE.



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



BASSE CONTINUE.



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

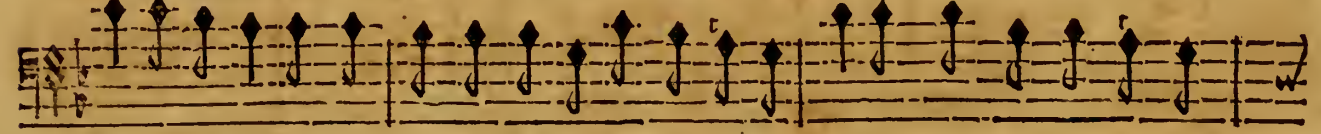


Choisis l'Amant le plus fidelle, C'est moy, C'est moy, .ij. qui doy flé-

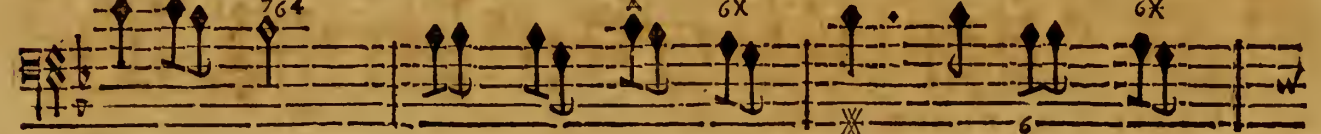
BASSE-CONTINUE.



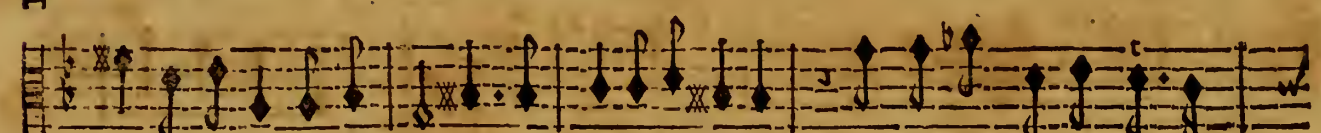
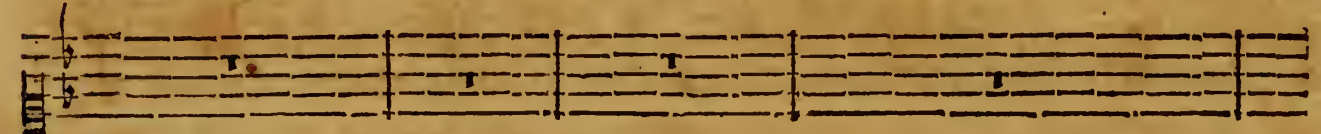
chir ta barbare rigueur. Choisis l'Amant le plus fi- delle, C'est moy qui doy flé-



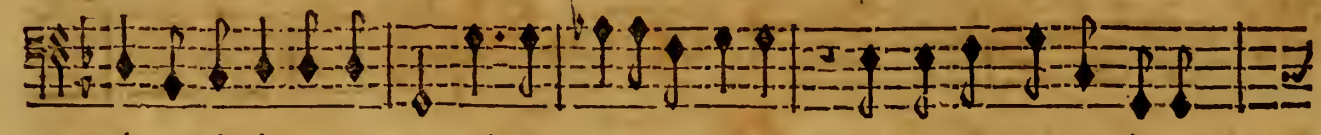
chir ta barbare rigueur. Choisis l'Amant le plus fi- delle, C'est moy qui doy flé-



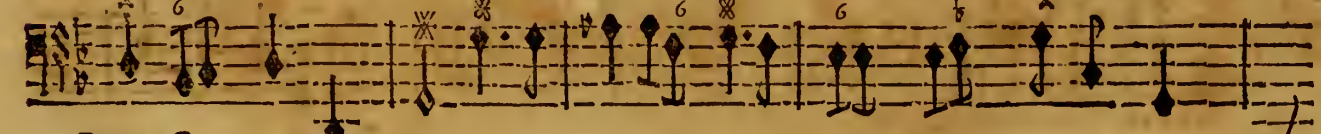
BASSE-CONTINUE.



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



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



BASSE-CONTINUE.



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



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



BASSE-CONTINUE.

Je garde mon

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

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

X ii

re- se tranquille- té

Dégageons-no°, s'il est possible, Cessons, Cessons d'aimer une infen-

Dégageons-no°, s'il est possible, Cessons, Cessons d'ai-

BASSE-CONTINUE.

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

mer une infensible Dégageons-nous, Dégageons-no°, s'il est possible, Cessons, Cef-

BASSE-CONTINUE.

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

fons d'aimer une infensi- ble.

fons d'aimer une infensi- ble.

BASSE-CONTINUE.



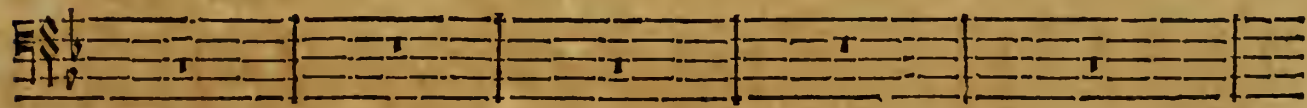
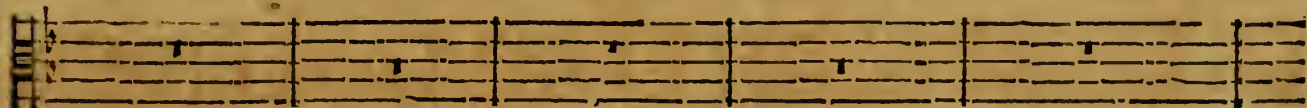
N'aimons que la liberté, Rien n'a tant de char- mes. L'Amour couste trop de



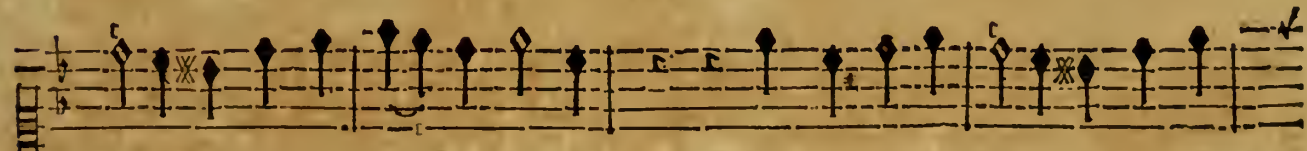
BASSE-CONTINUE.



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



BASSE-CONTINUE.



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



BASSE-CONTINUE.

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

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

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

BASSE-CONTINUE.

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

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

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

BASSE-CONTINUE.

Ne nous quittez jamais.

Ne nous quittez jamais.

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

BASSE-CONTINUE.

O! o bien heureuse Paix! Ren-

O! o bien heureuse Paix! Ren-

Tous les Plaisirs sans vous sont imparfaits.

O! o bien heureuse Paix! Ren-

BASSE-CONTINUE.

dez mon cœur tranquille; O bien heureuse Paix! O! O! o bien heu-

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

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

BASSE-CONTINUE.

reuse Paix! Ne nous quit-

ren- se Paix! Ne nous quit-

reuse paix! Ne nous quit-

BASSE-CONTINUE.

BALLET
CHOEURS.

tez jamais. O! O! bien heureufe

tez jamais. O! O! bien heureufe

O! O! bien heureufe

O! O! bien heureufe

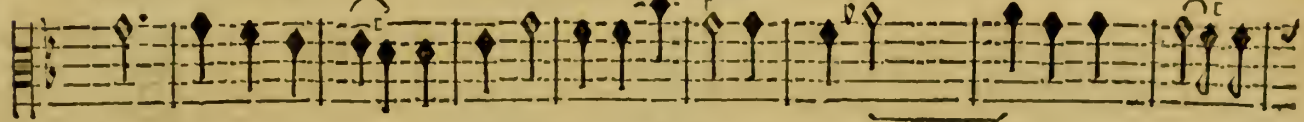
tez jamais. O! O! bien heureufe

4 3 7^b X 6 6^X 4^s

BASSE-CONTINUE.



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



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



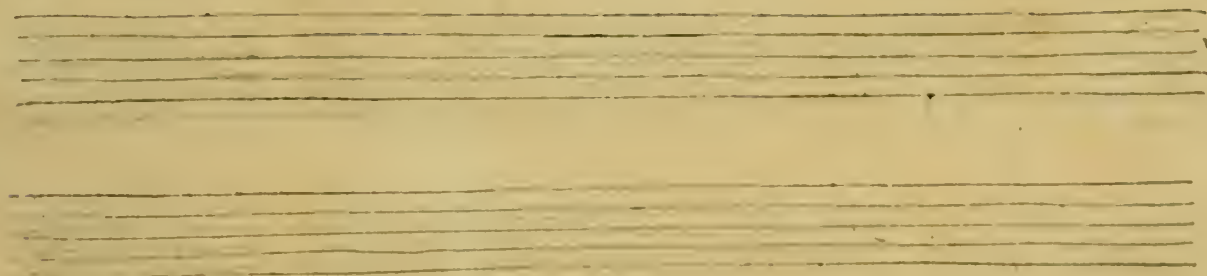
.Paix, Ne nous quittez jamais. O! bien-heureuse Paix, Ne no^s quittez, Ne no^s quittez ja-



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

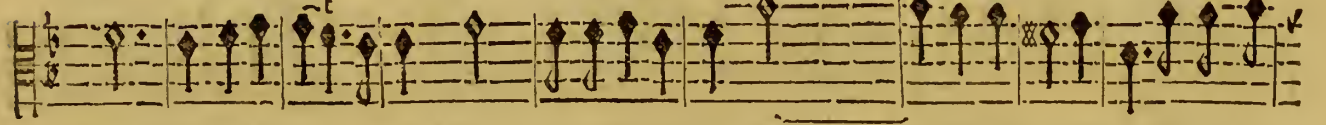


BASSE-CONTINUE.

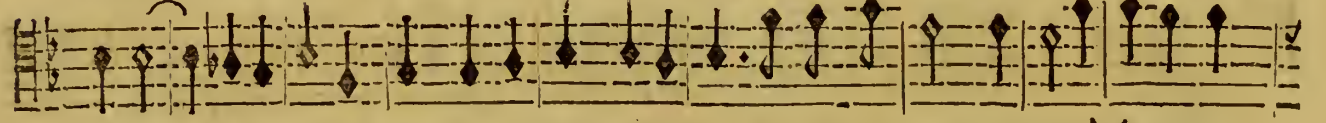




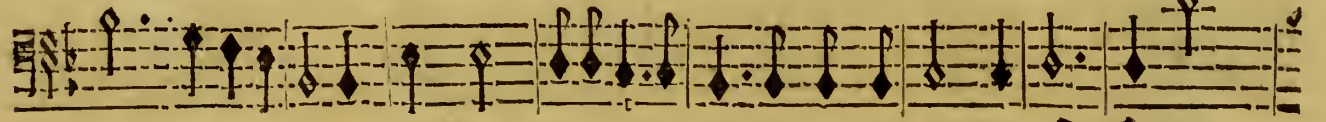
Paix, Ne no° quittez jamais. Ne nous quittez jamais. O ! bien-heureufe Paix, O!



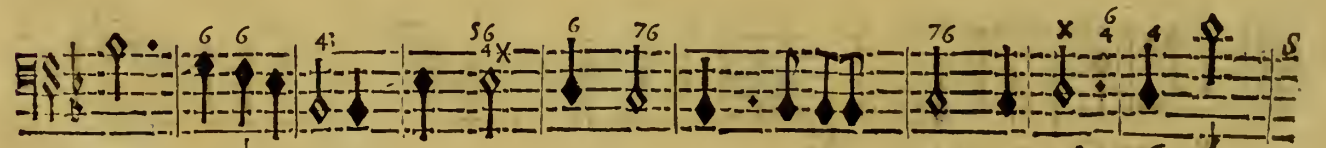
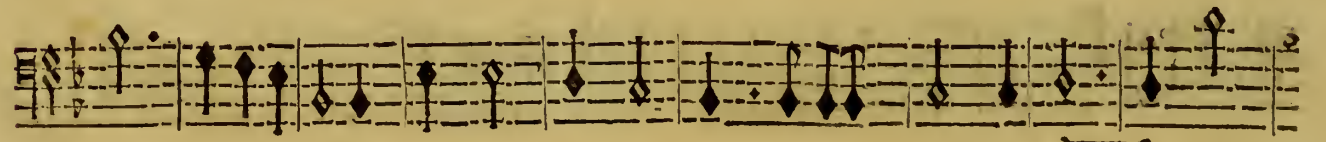
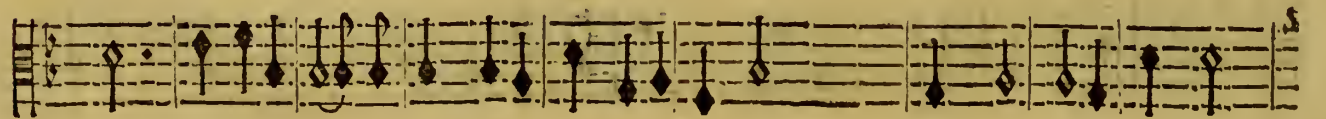
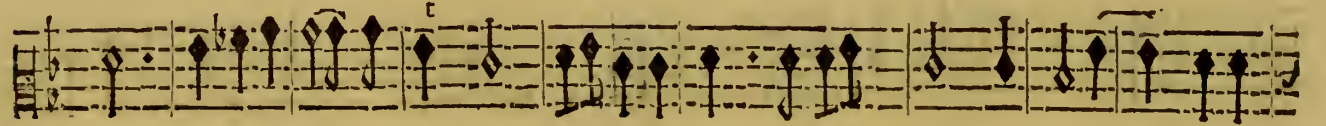
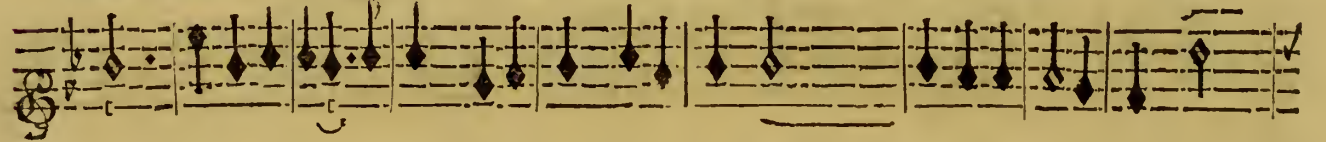
Paix, Ne no° quittez jamais. O ! bien-heureufe Paix, O ! biē heureufe Paix, Ne no° quit-



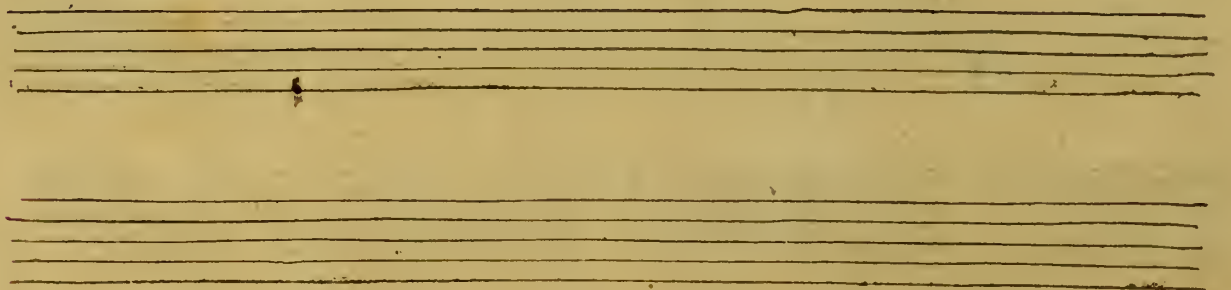
mais. O ! bien-heureufe Paix, Ne no° quittez jamais. Ne nous quittez jamais. O ! bien-heu-



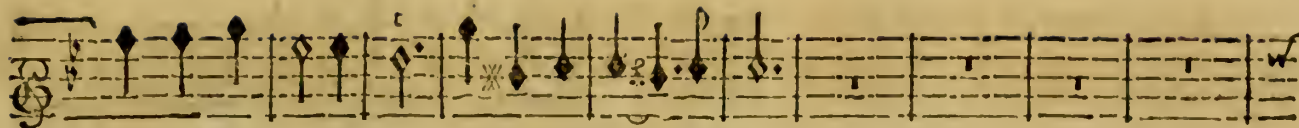
Paix, Ne no° quittez jamais. O ! bien-heureufe Paix, Ne nous quittez jamais. O !



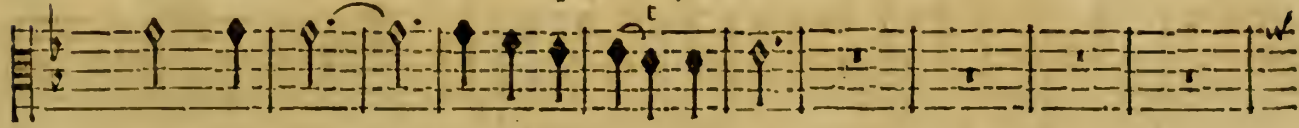
BASSE-CONTINUE.



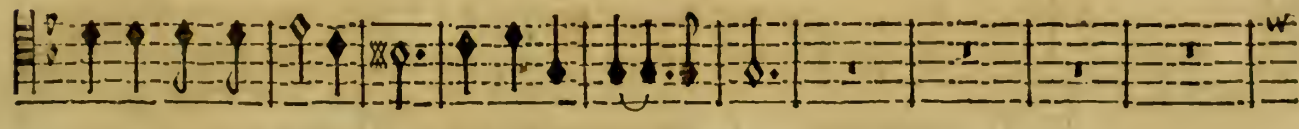
DU TEMPLE DE LA PAIX.



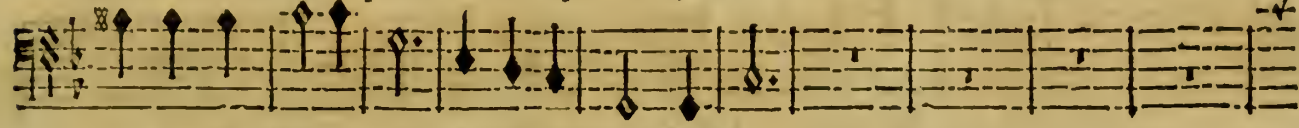
bien-heureuse Paix! Ne nous quittez jamais.



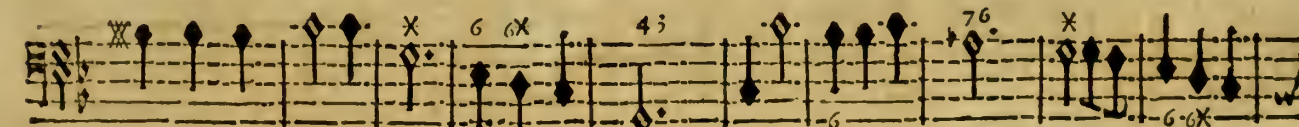
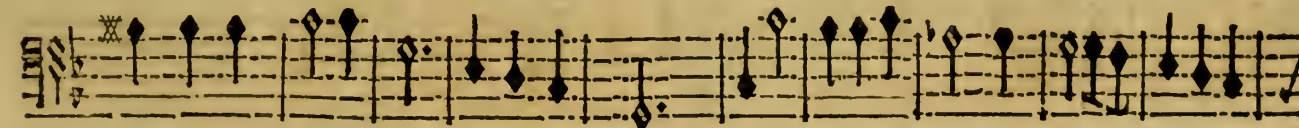
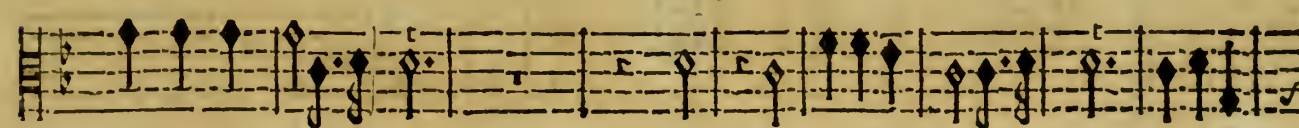
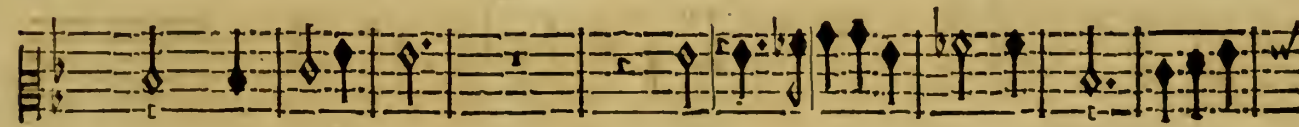
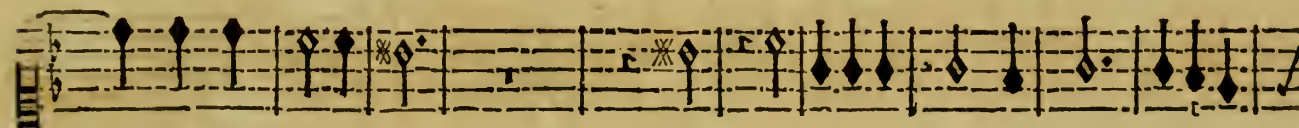
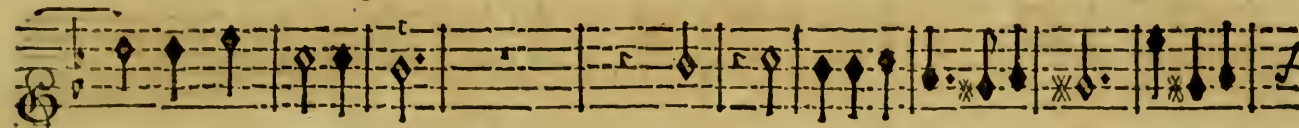
tez jamais. Ne nous quittez jamais.




reuse, bienheureuse paix! Ne nous quittez jamais.



O bien-heureuse paix! Ne nous quittez jamais.



BASSE-CONTINUE.



A musical staff in treble clef, 2/4 time signature, containing several measures of music with notes and rests.

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

A musical staff in treble clef, 2/4 time signature, containing several measures of music with notes and rests.

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

A musical staff in treble clef, 2/4 time signature, containing several measures of music with notes and rests.

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

A musical staff in treble clef, 2/4 time signature, containing several measures of music with notes and rests.

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A musical staff in treble clef, 2/4 time signature, containing several measures of music with notes and rests.

A musical staff in treble clef, 2/4 time signature, containing several measures of music with notes and rests.

BASSE-CONTINUE.

Four empty musical staves for the Basse-Continue part.

DU TEMPLE DE LA PAIX.

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

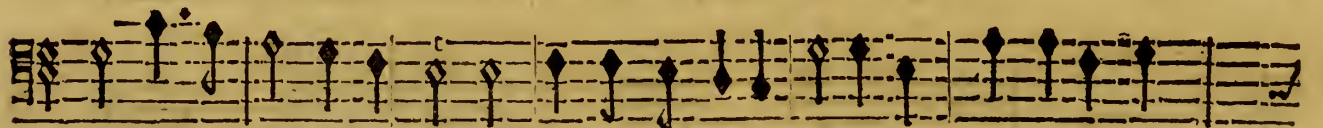
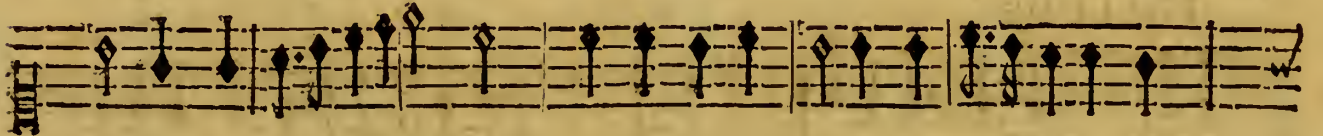
PRELUDE.

L'AFRIQUAIN.

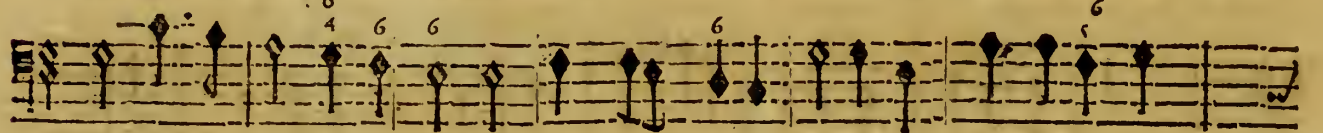
BASSE-CONTINUE.

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

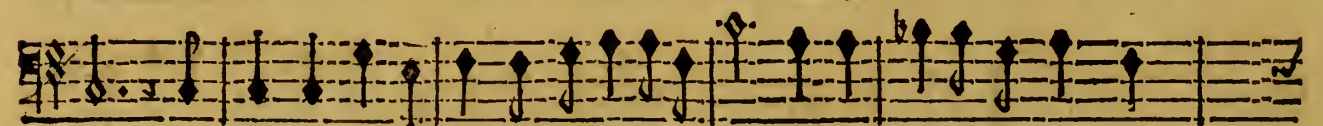
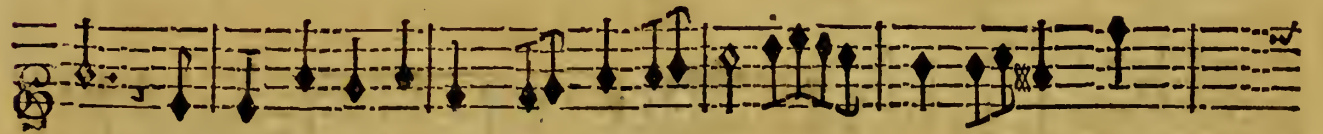
BASSE-CONTINUE.



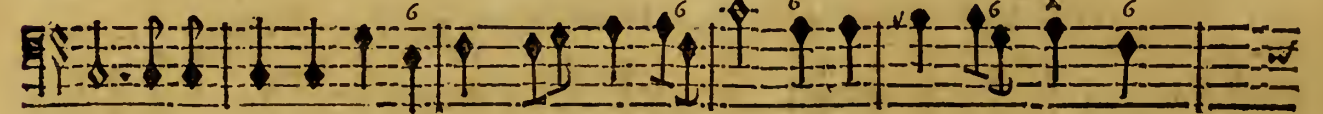
mé! Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom-



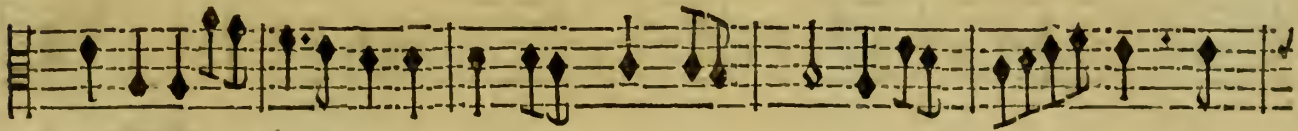
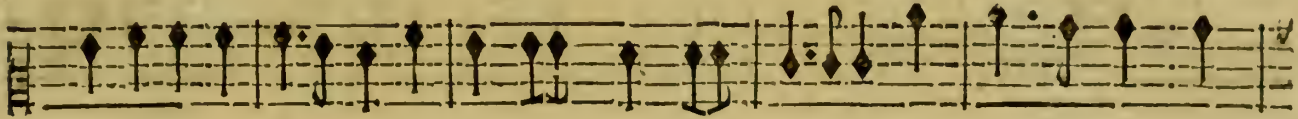
BASSE-CONTINUE.



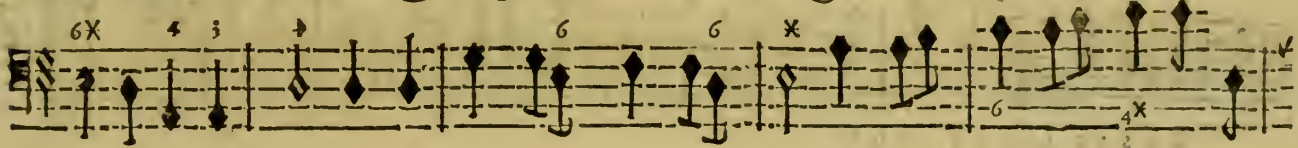
mé! Le plus ardent desir dont il est animé C'est de faire regner la



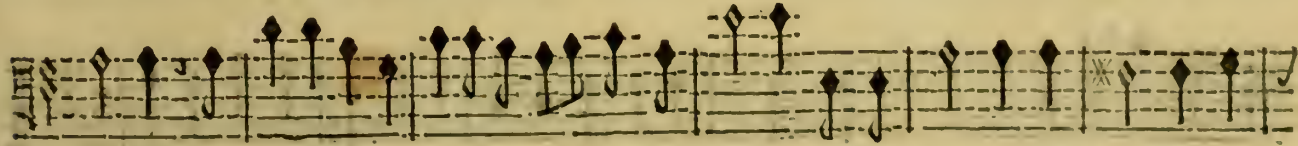
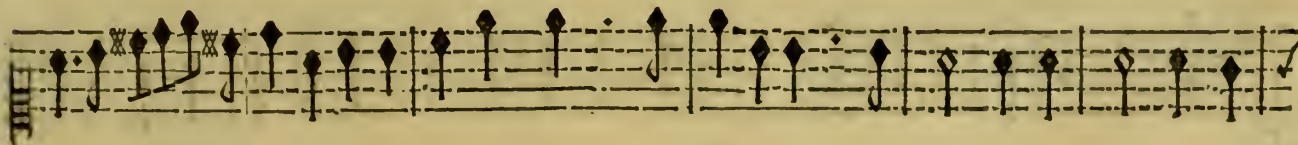
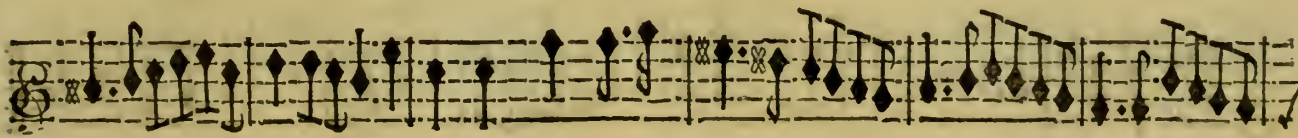
BASSE-CONTINUE.



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



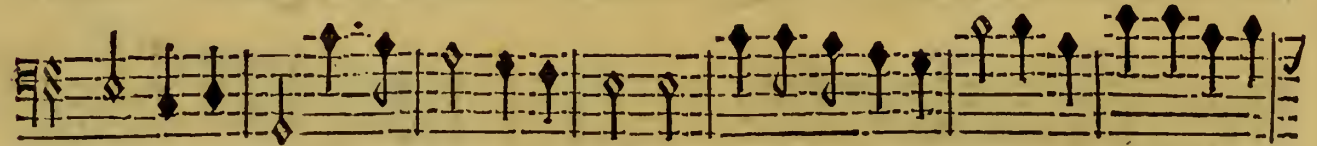
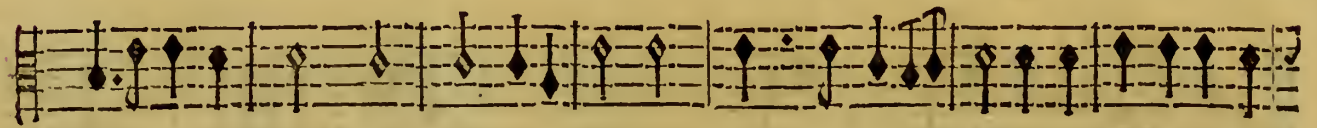
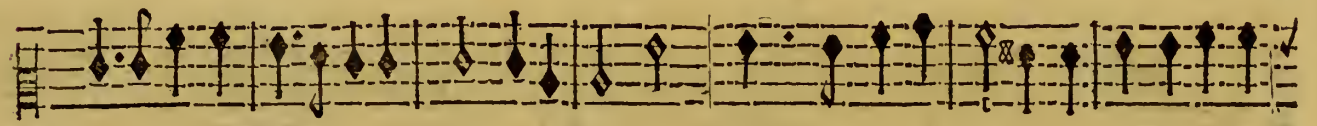
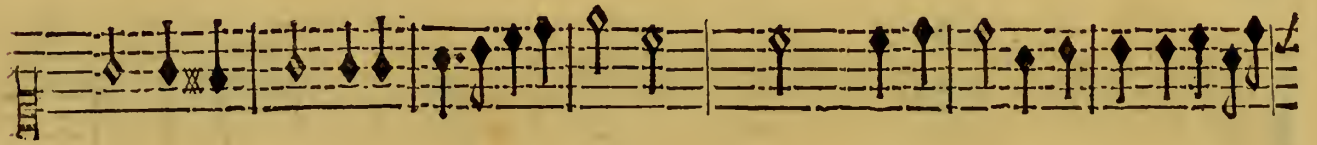
BASSE-CONTINUE.



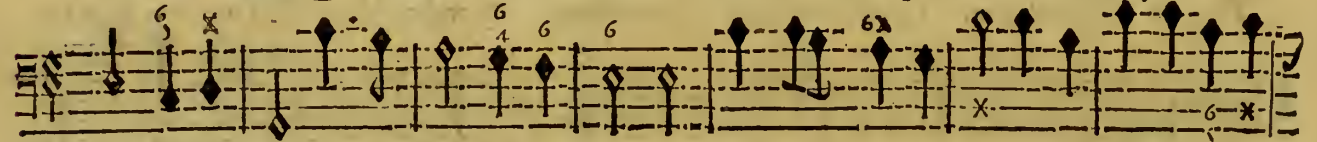
geance: Malheur à qui s'expose à la Fou-dre qu'il lance. Qu'il est doux de voir quand il est



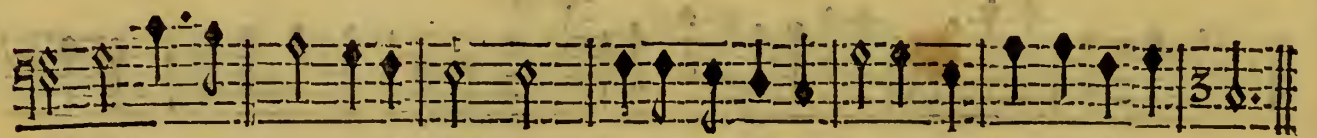
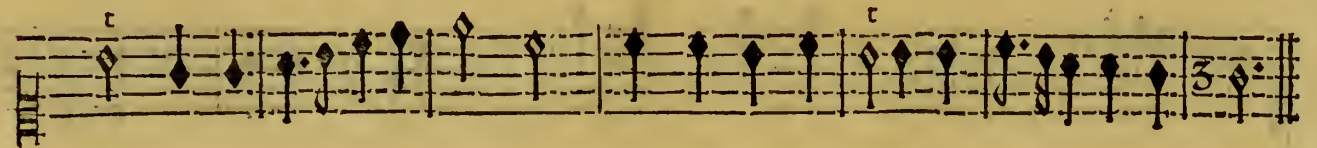
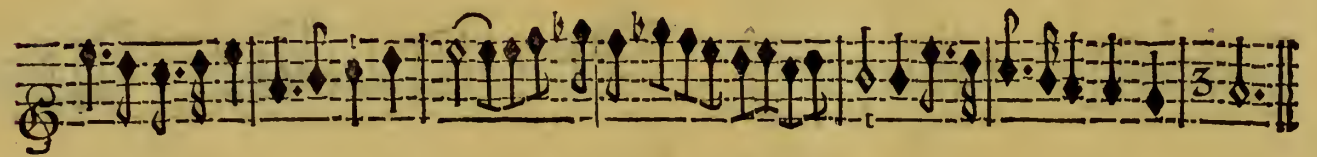
BASSE-CONTINUE.



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



BASSE-CONTINUE.



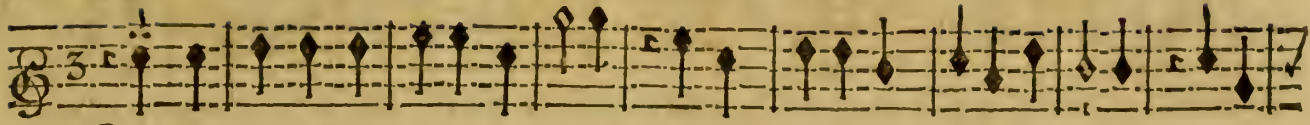
mé? Quel bonheur pour la France D'estre sous la puissance D'un Roy si renom- mé!



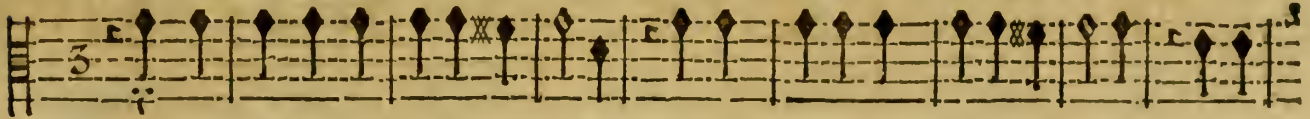
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FIN DE LA DANSE

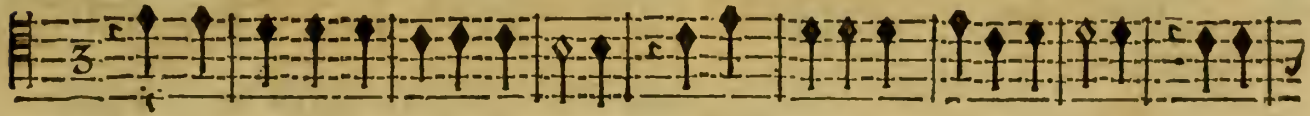
CHOEURS.



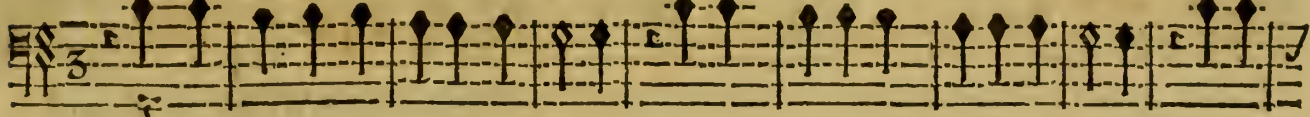
Chantons tous sa Valeur triomphante, Chantons tous sa Vertu bien-faisante, Il sou-



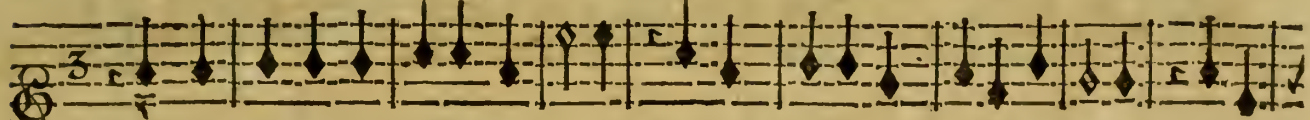
Chantons tous sa Valeur triomphante, Chantons tous sa Vertu bien-faisante, Il sou-



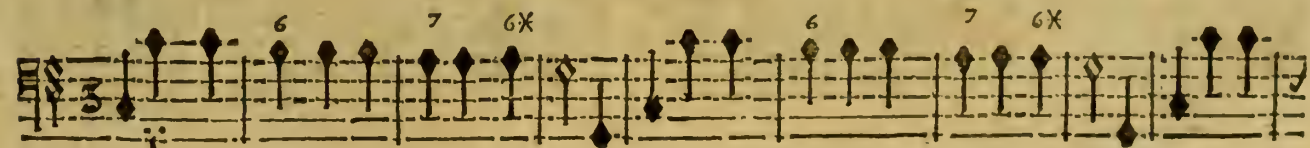
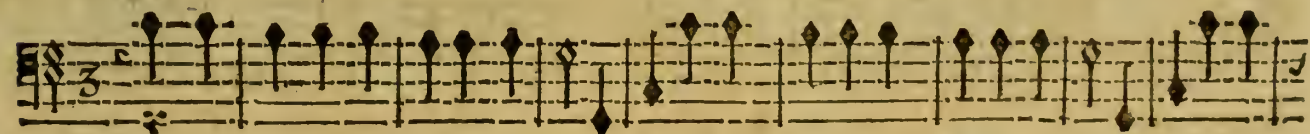
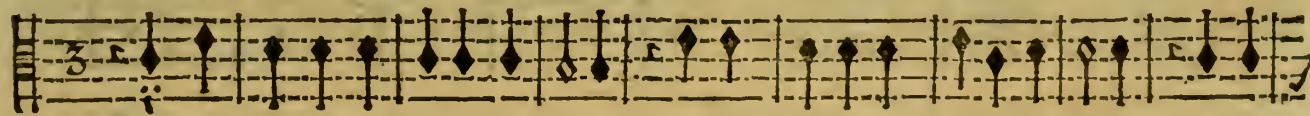
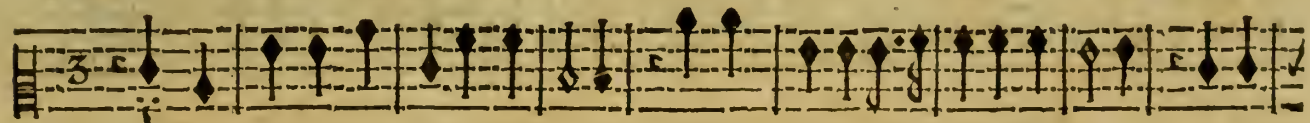
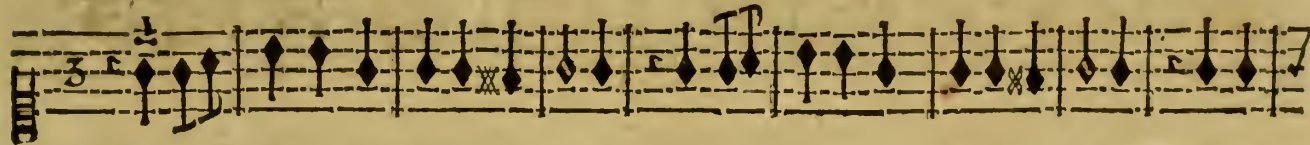
Chantons tous sa Valeur triomphante, Chantons tous sa Vertu bien-faisante, Il sou-



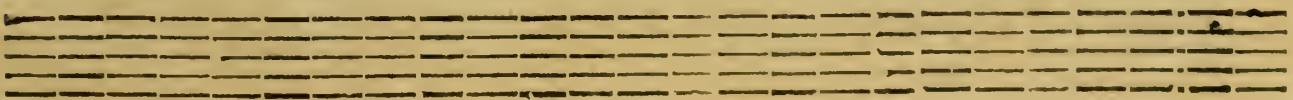
Chantons tous sa Valeur triomphante, Chantons tous sa Vertu bien-faisante, Il sou-



VIOLONS.



BASSE-CONTINUE.





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



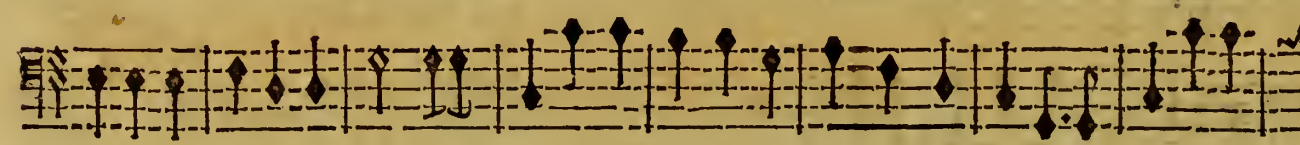
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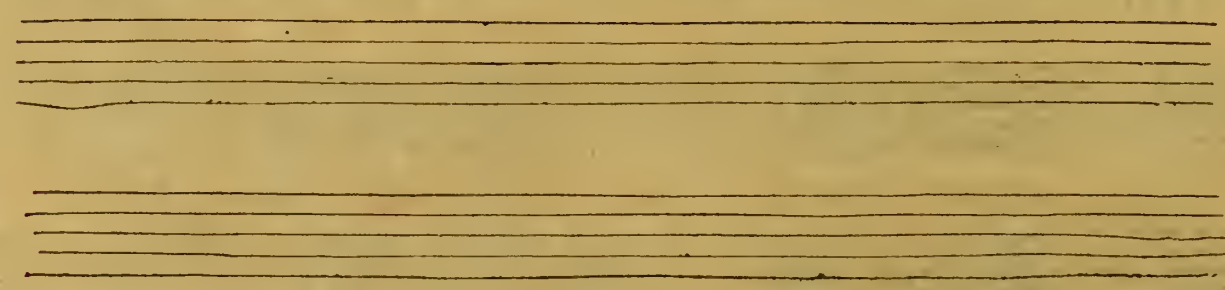
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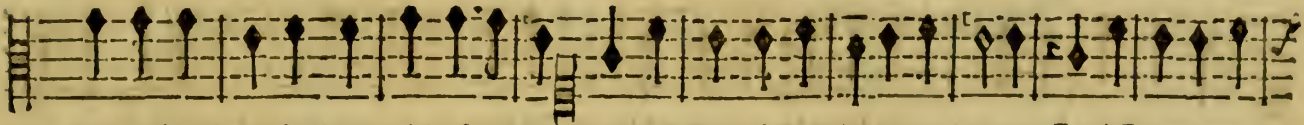


BASSE-CONTINUE.

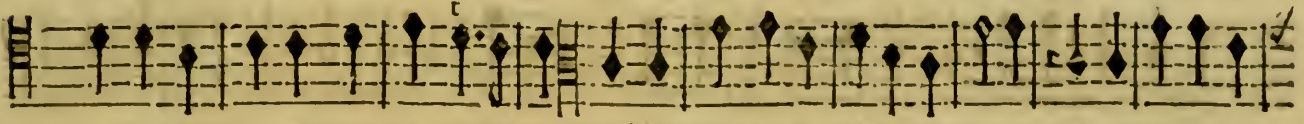




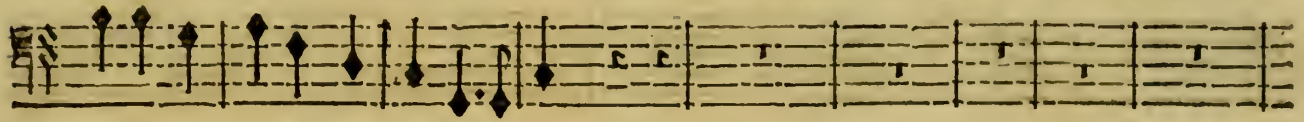
foin du bonheur de ceux qu'il a soumis. Que la Gloire à jamais le couronne: Jouïffons du re-



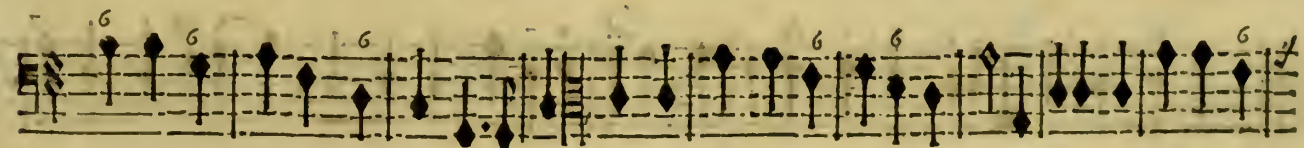
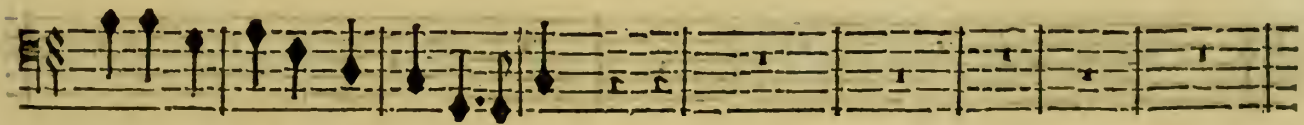
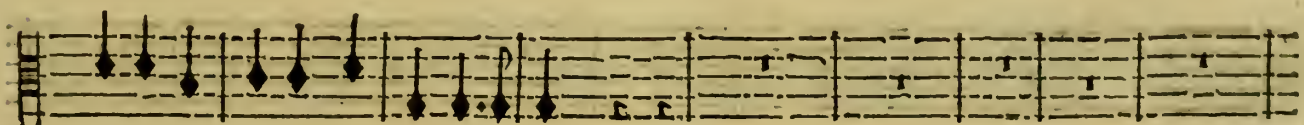
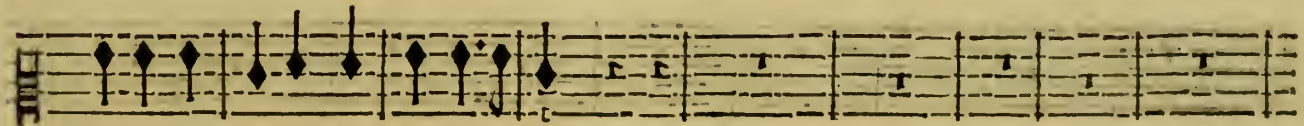
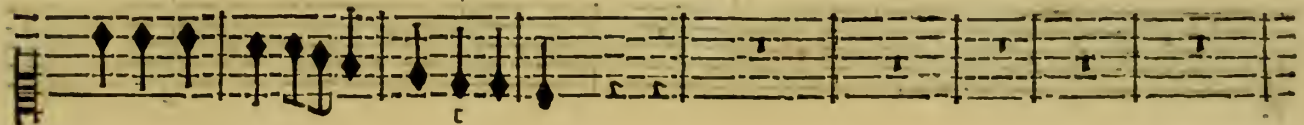
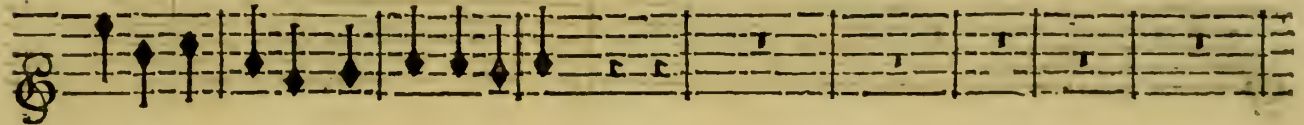
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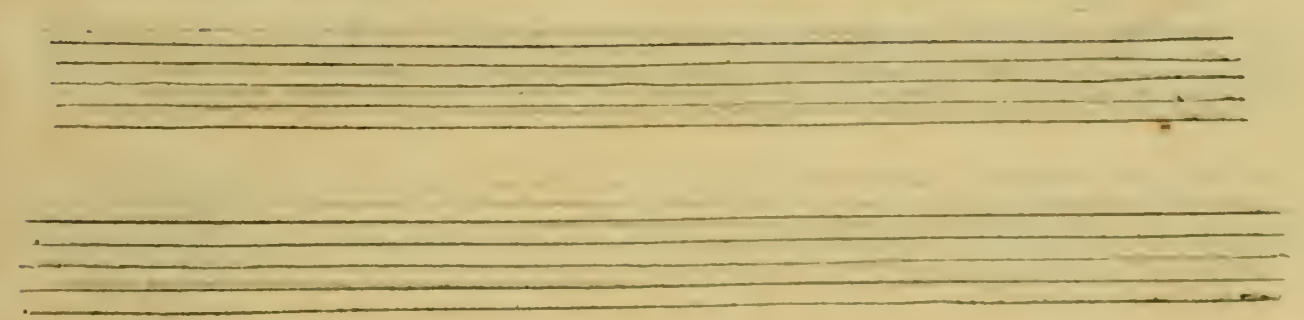
foin du bonheur de ceux qu'il a soumis. Que la Gloire à jamais le couronne: Jouïffons du re-



foin du bonheur de ceux qu'il a soumis.



BASSE-CONTINUE.

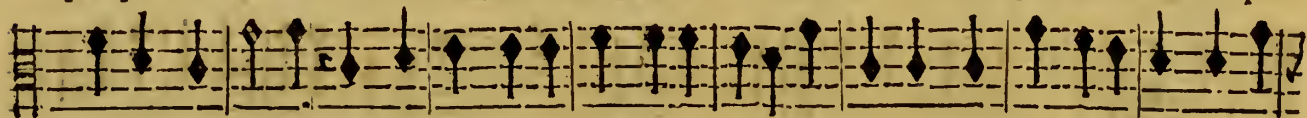




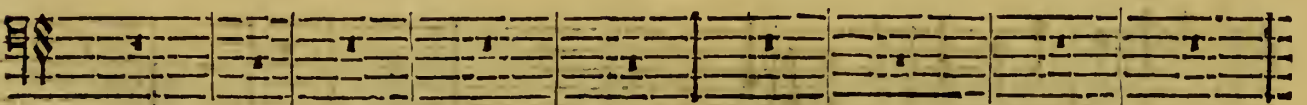
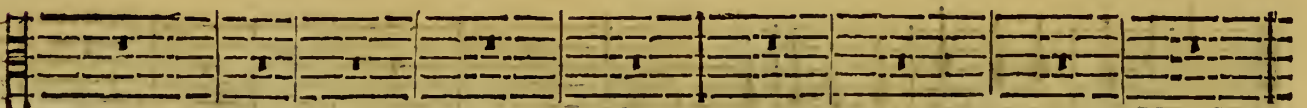
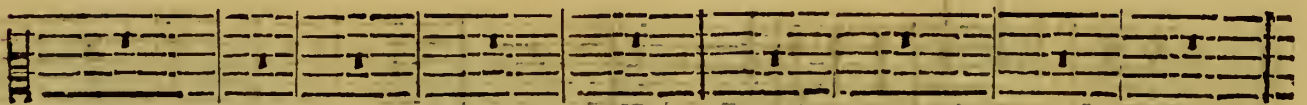
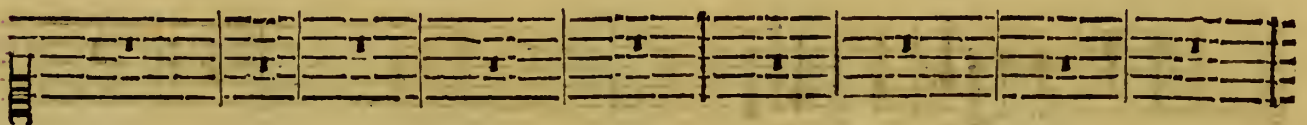
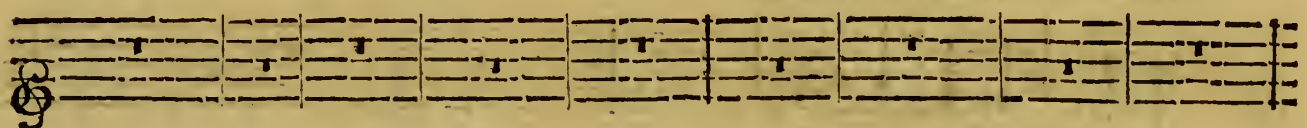
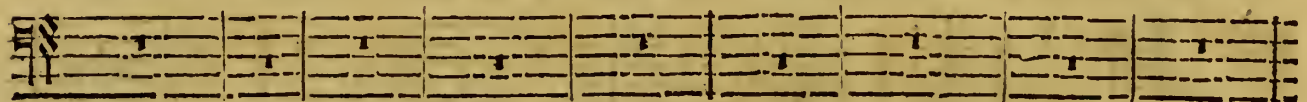
pos qu'il no^o donne, Que cēt Peuples divers cōblez de ses bienfaits Prennēt part avec no^o aux plai-



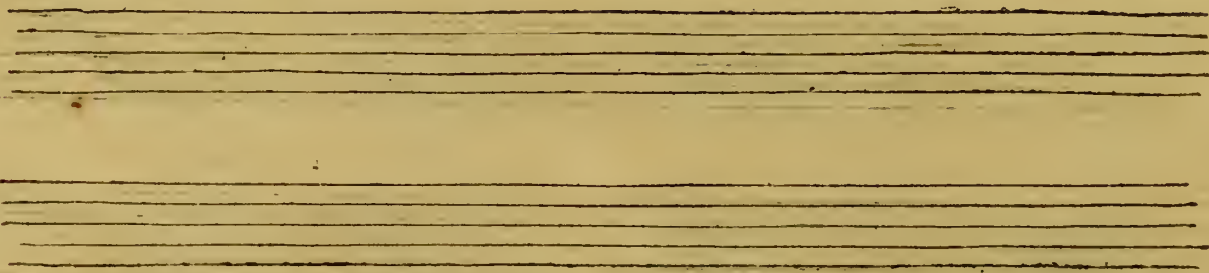
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BASSE-CONTINUE.

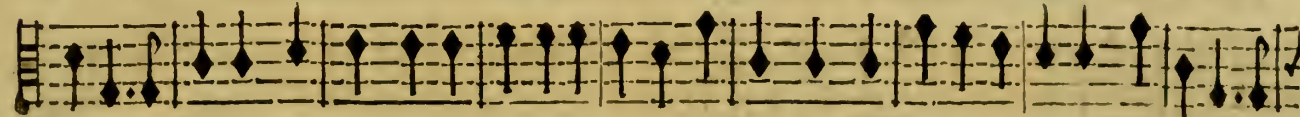




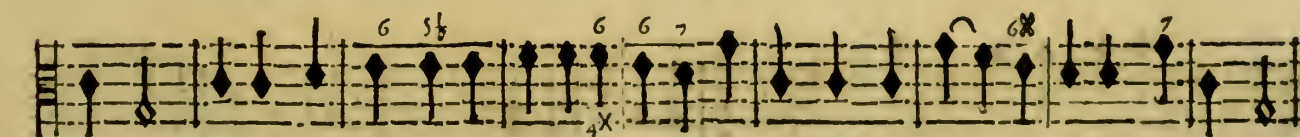
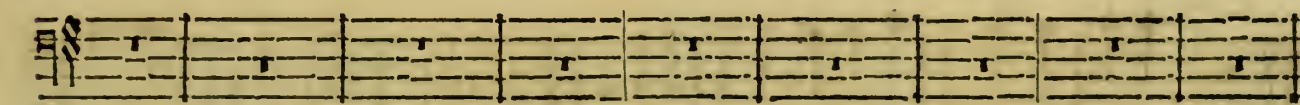
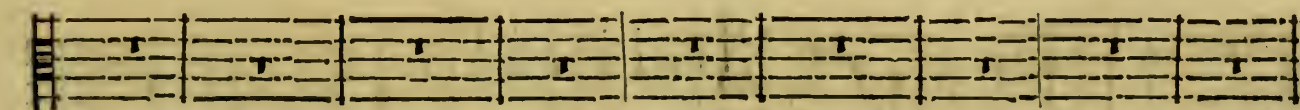
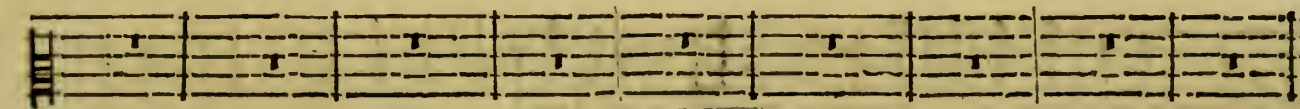
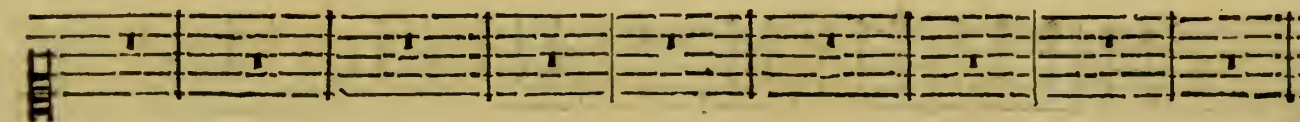
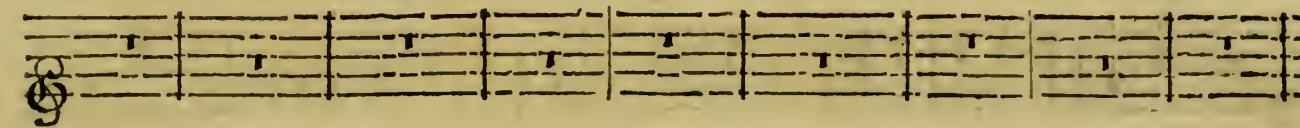
firs de la Paix. Que cēt Peuples divers cōblez de ses biéfais Prennēt part avec no° aux plaisirs de la



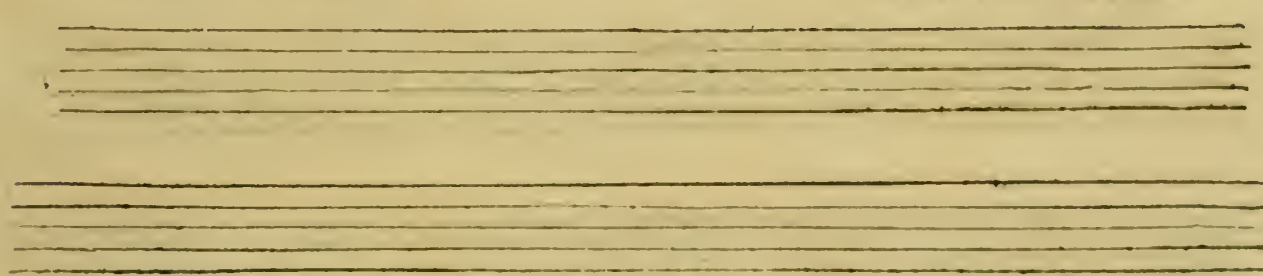
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BASSE-CONTINUE.



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

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BASSE-CONTINUE.



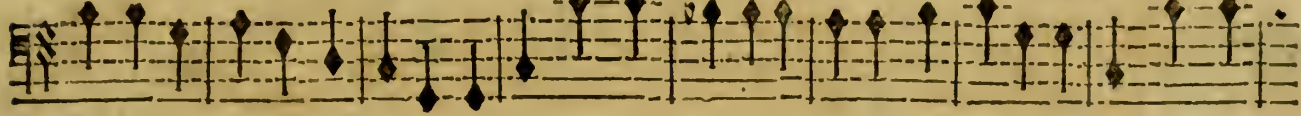
Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Que cent



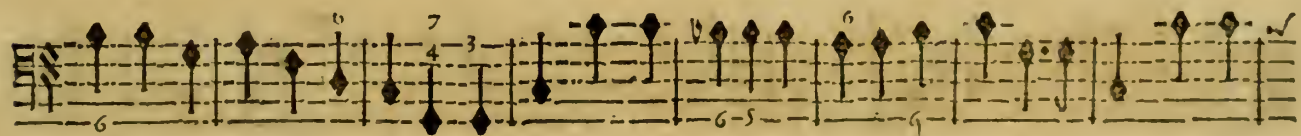
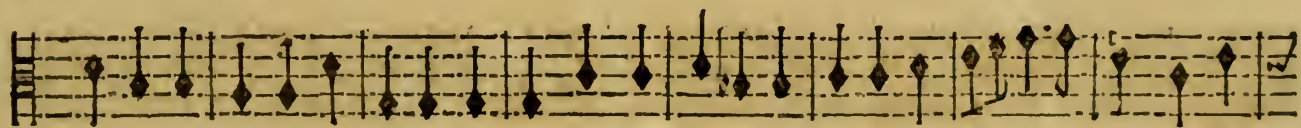
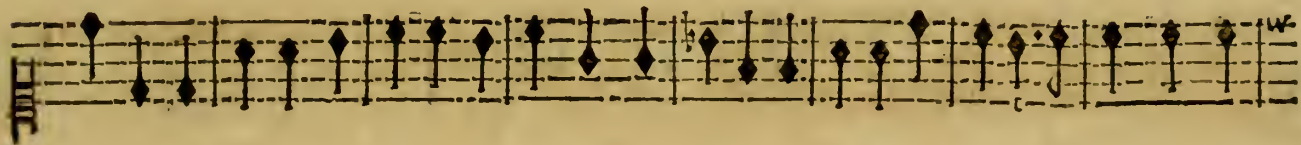
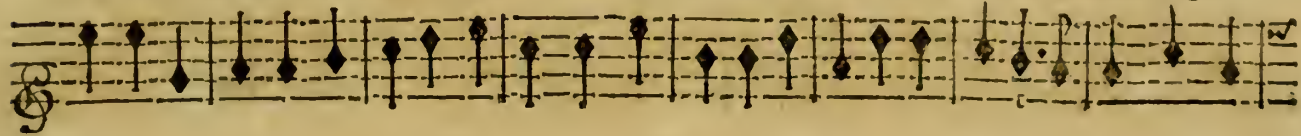
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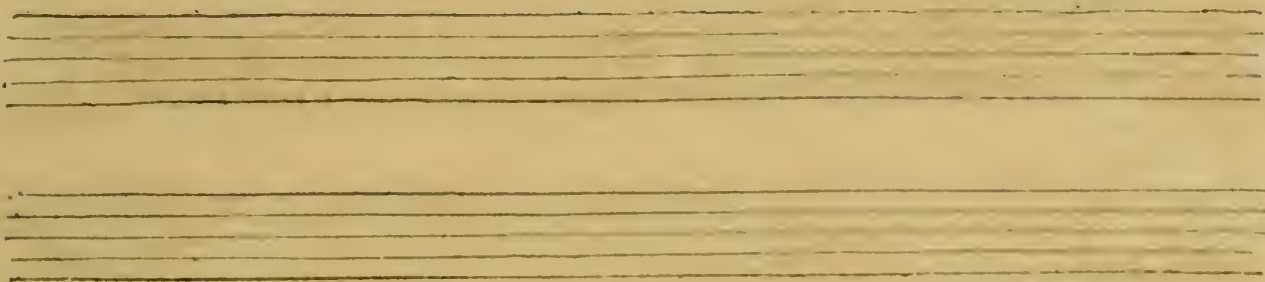
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BASSE-CONTINUÉ.



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

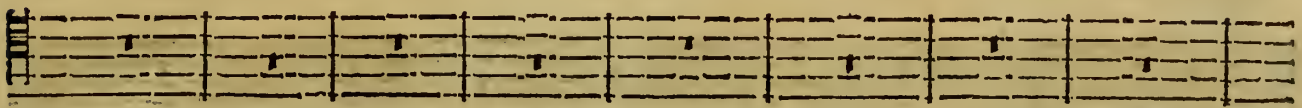
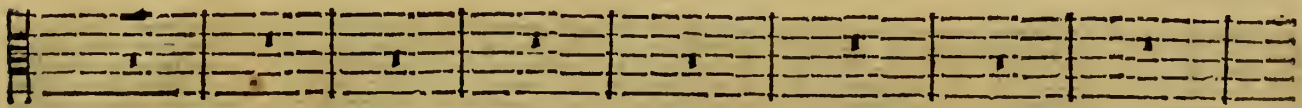
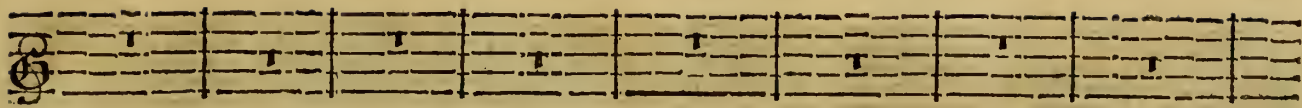
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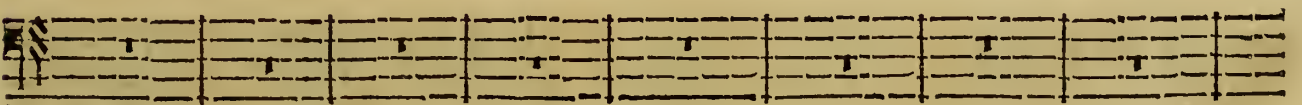
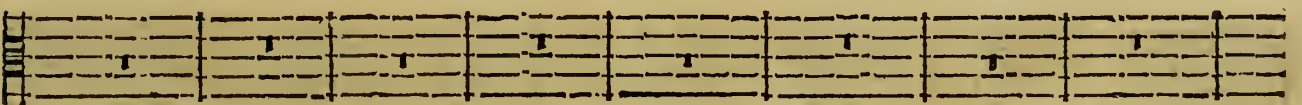
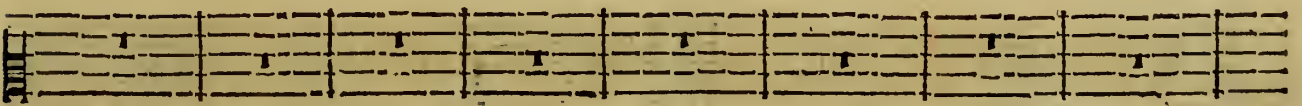
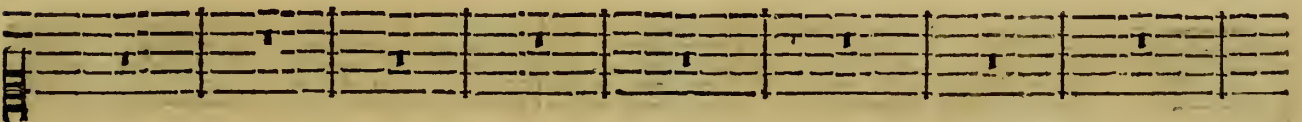
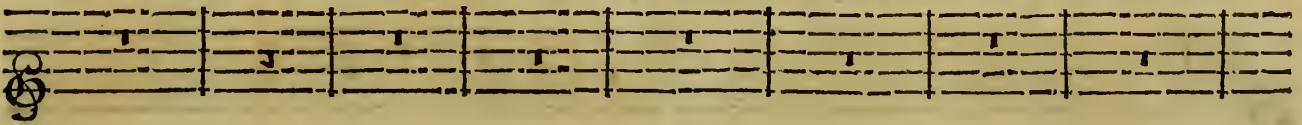
Peuples divers comblez de ses bienfaits Prennent part avec nous aux plaisirs de la Paix. Gardons-

VN. AFRIQUAIN.

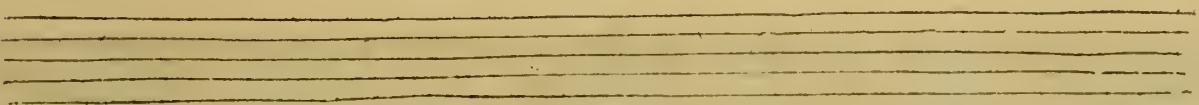
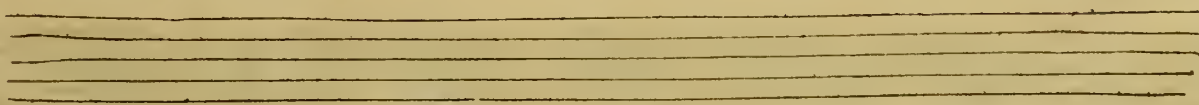
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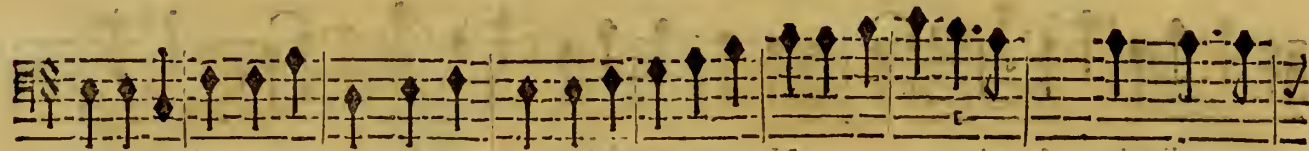
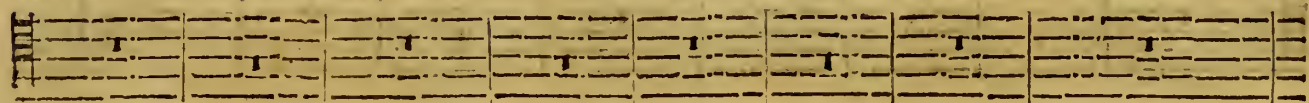
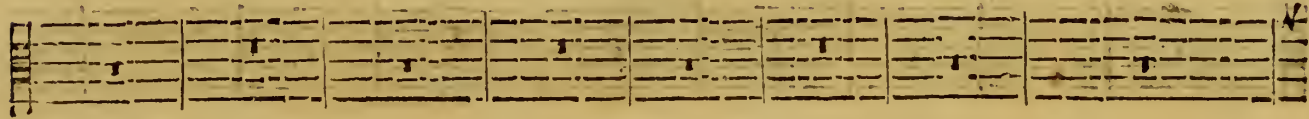
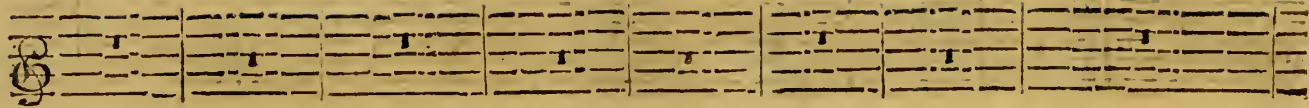


nous d'attirer sa colere, Ne fongons de formais qu'à luy plaire; Son ton-

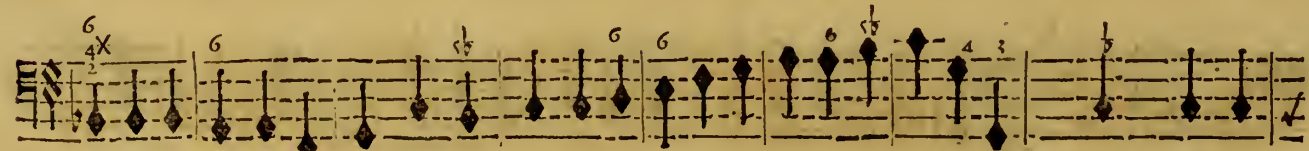
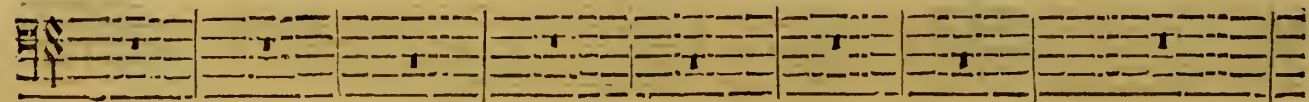
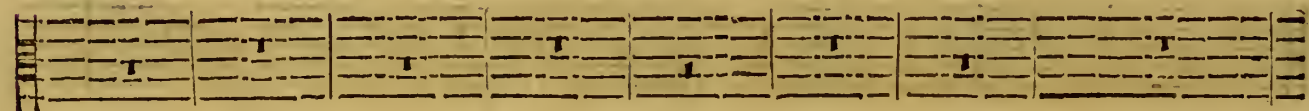
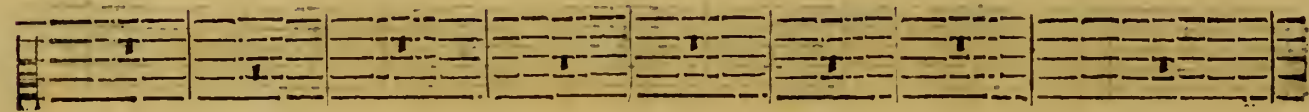
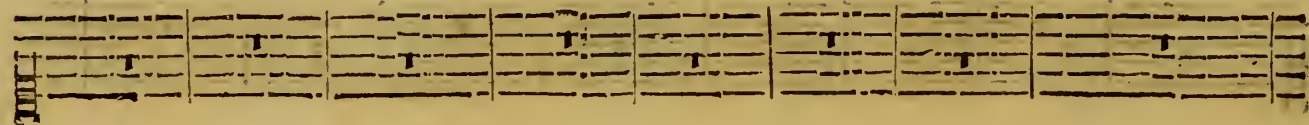
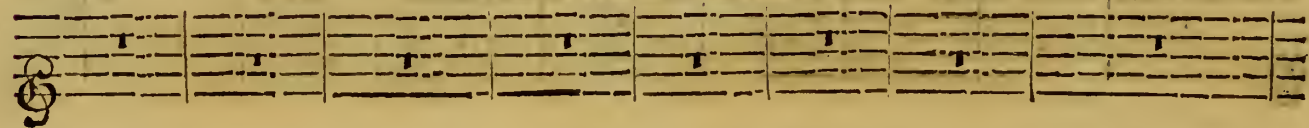


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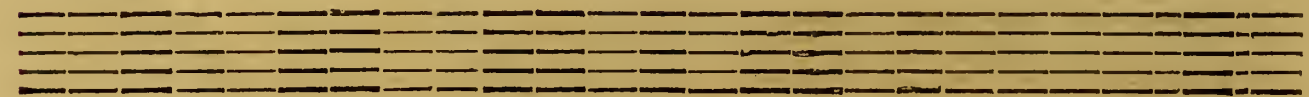


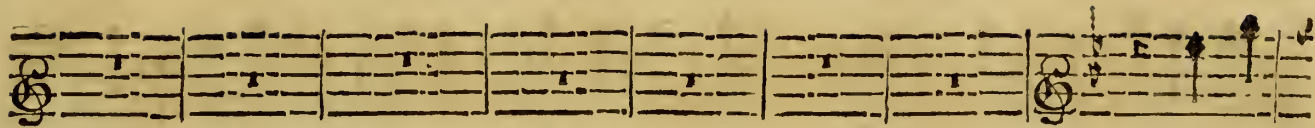


nerre a laissé sur les bords Affriquains Un exemple terrible au reste des hu- mains. Son ton-

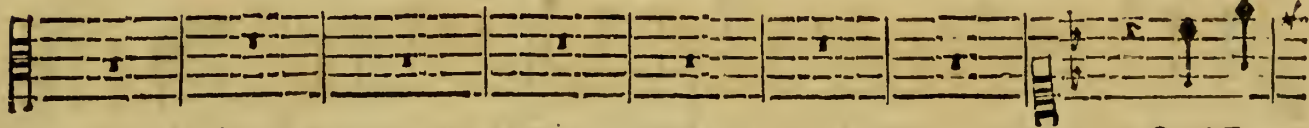


BASSE-CONTINUE.

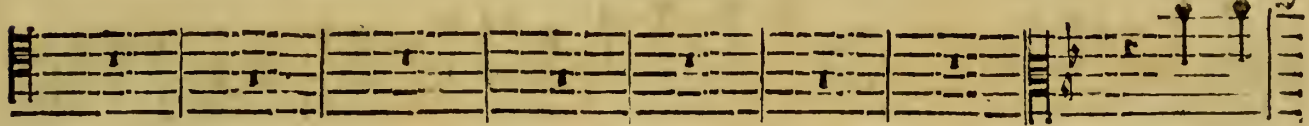




Quel Em-



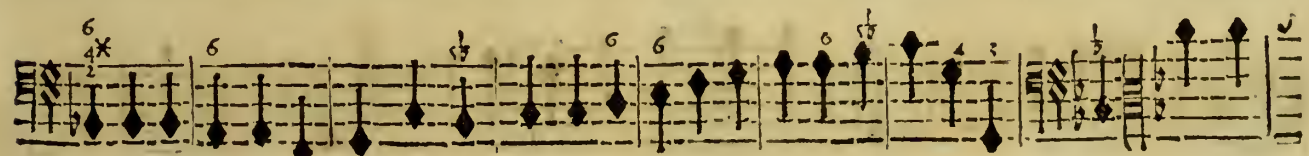
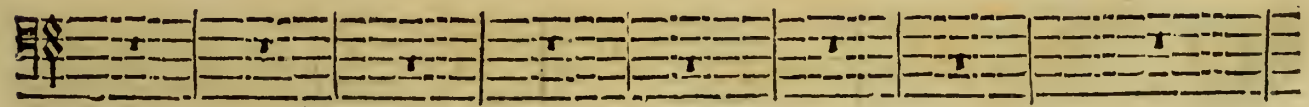
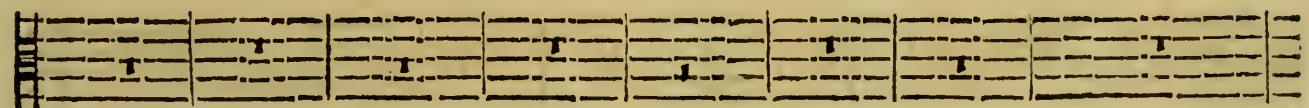
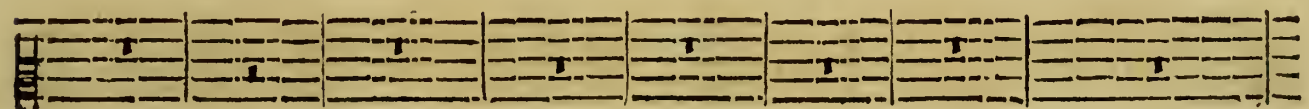
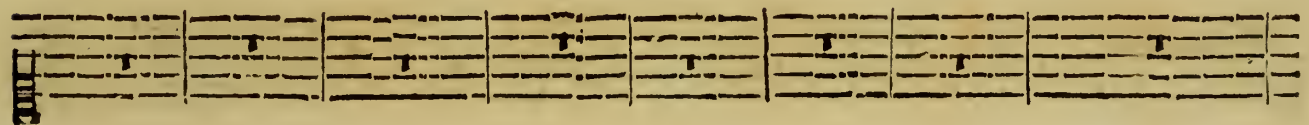
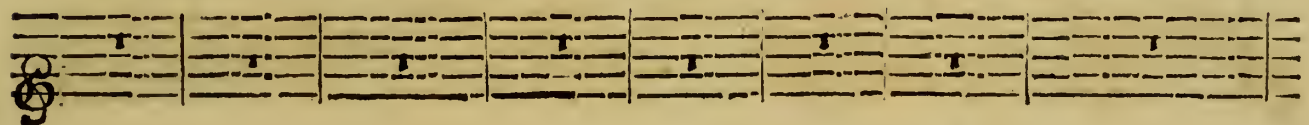
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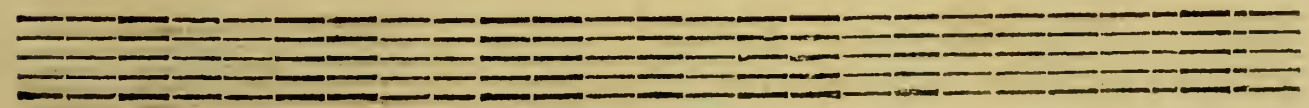
Quel Em-



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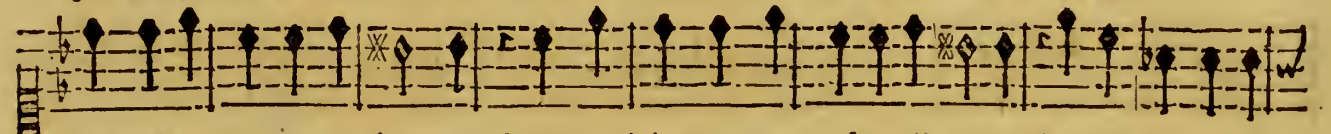


BASSE-CONTINUE.

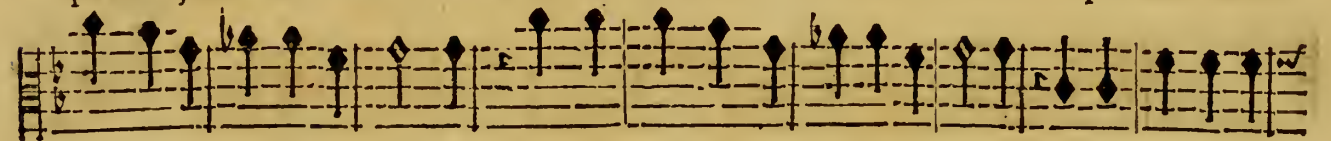




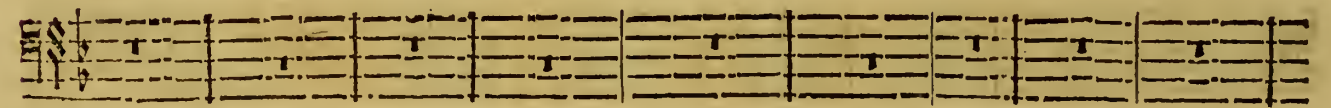
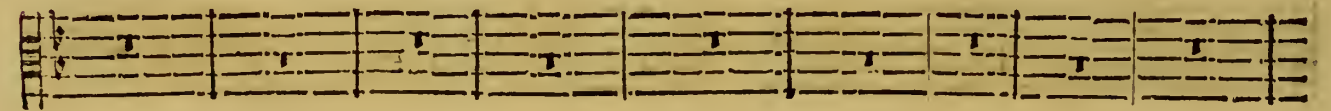
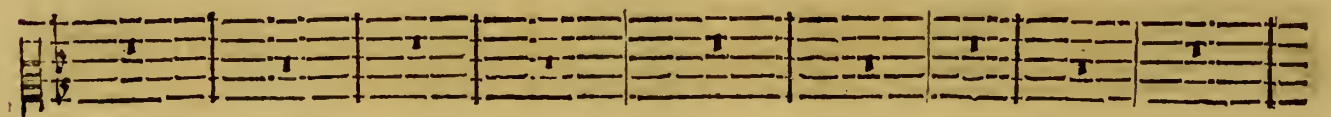
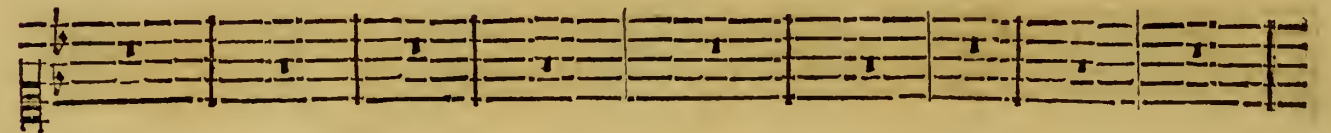
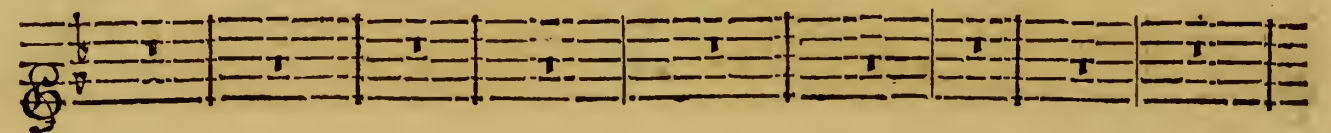
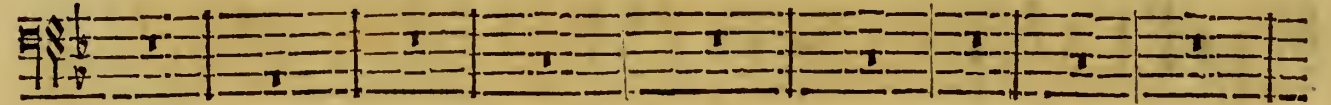
pire eust jamais tant de charmes! Sous fes loix nous vivons fans allarmes. Les plus doux de fes



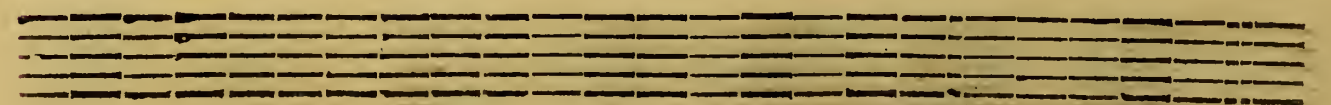
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BASSE-CONTINUE.



vœux Sôt de no^rêdre heureux. Les pl^d doux de ses vœux Sôt de no^rêdre heureux Quel empire eût ja-

vœux Sôt de no^rêdre heureux. Les pl^d doux de ses vœux Sôt de no^rêdre heureux. Quel empire eût ja-

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Quel Empire eût ja-

BASSE-CONTINUE.



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



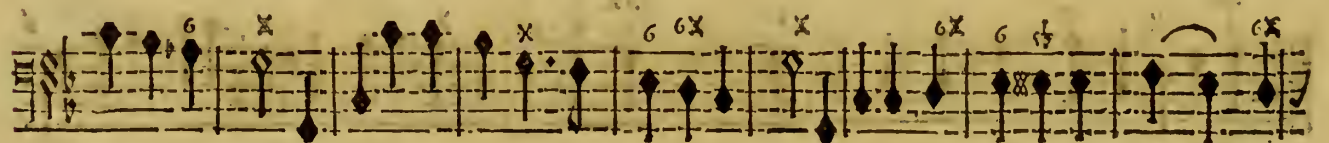
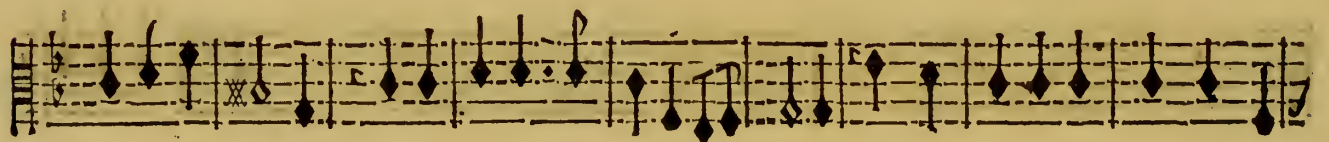
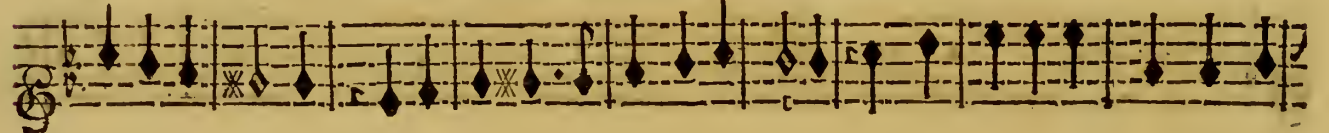
mais tant de charmes ! Sous ses loix nous vivons fans allarmes. Les plus doux de ses vœux Sont de



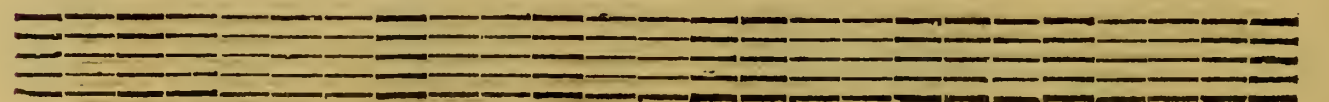
mais tant de charmes ! Sous ses loix nous vivons fans allarmes. Les plus doux de ses vœux Sont de



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



BASSE-CONTINUE.

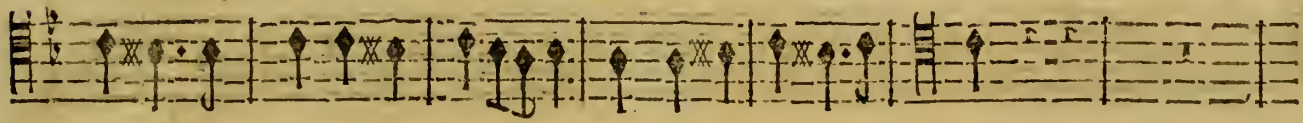




nous rēdre heureux. Les plus doux de ses vœux Sōt de nous rendre heureux.



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

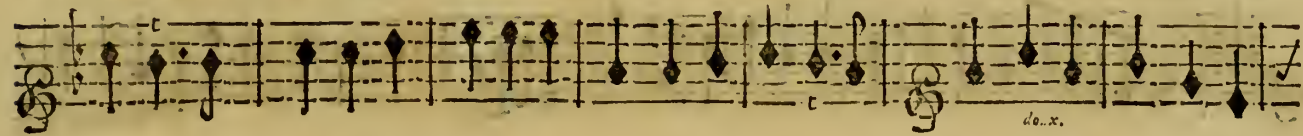


nous rēdre heureux. Les plus doux de ses vœux Sōt de nous rendre heureux.



scel.
UN AMERIQUEAN

nous rēdre heureux. Les plus doux de ses vœux Sōt de nous rendre heureux. On le craint aux deux



doux.



doux.



doux.



doux.

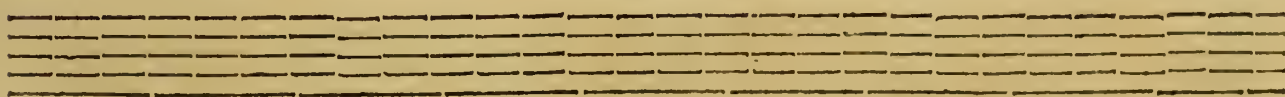
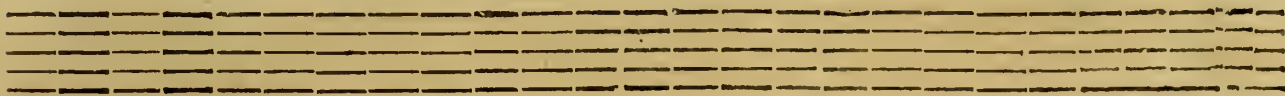


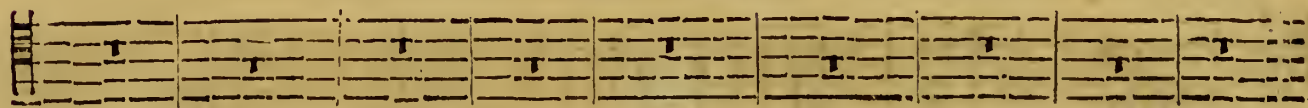
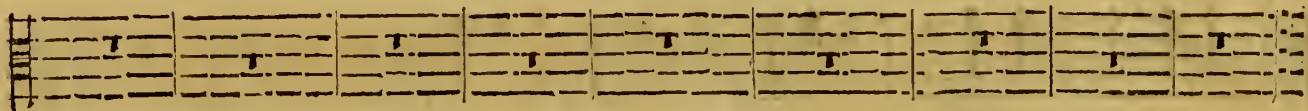
doux.



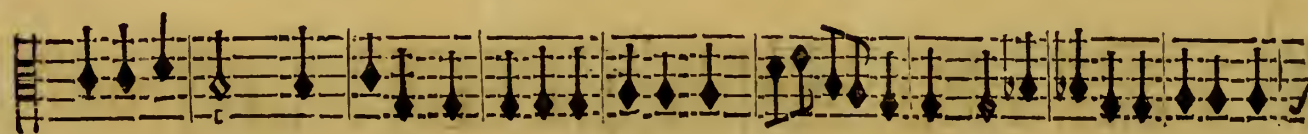
doux.

BASSE-CONTINUÉ.

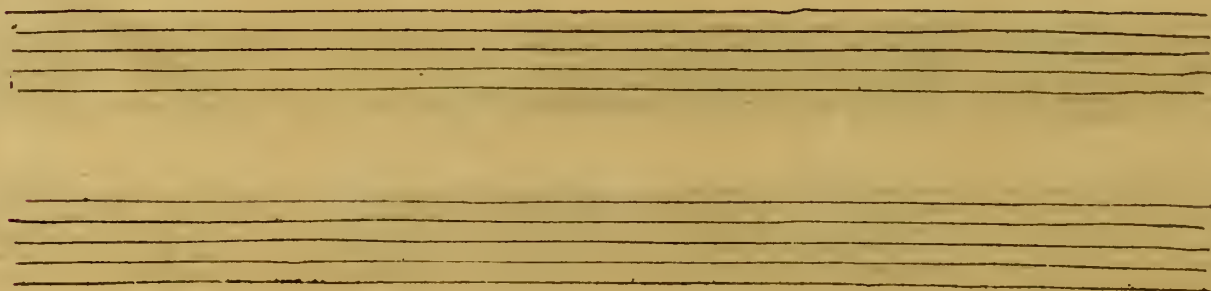


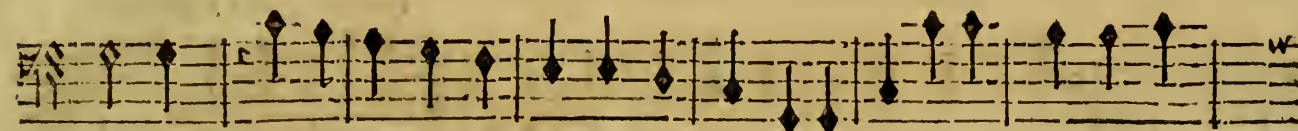


bouts de la Terre, Et son Nom glorieux vo- le au de- là des Mers; Il cōtraint le Demon de la

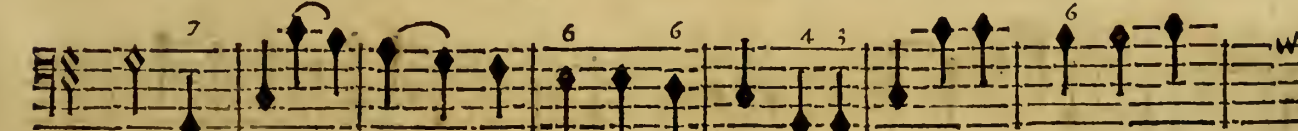
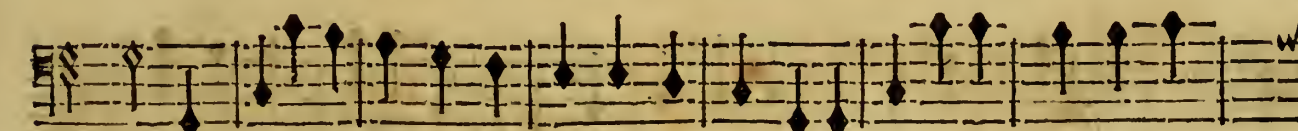
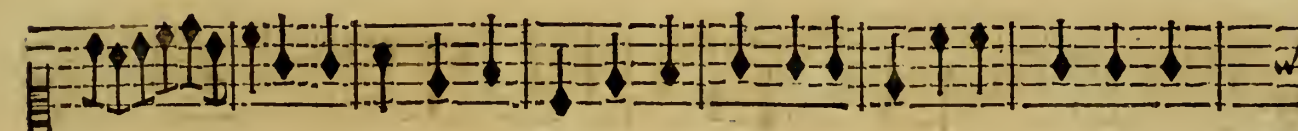
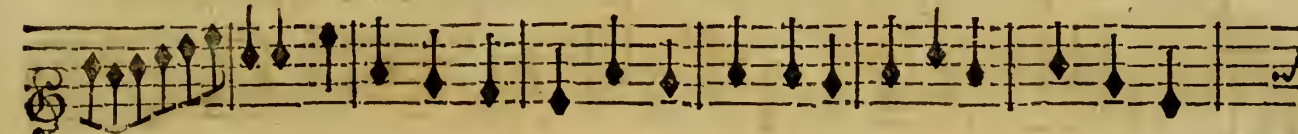


BASSE-CONTINUE.

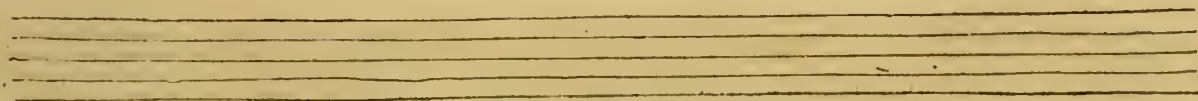
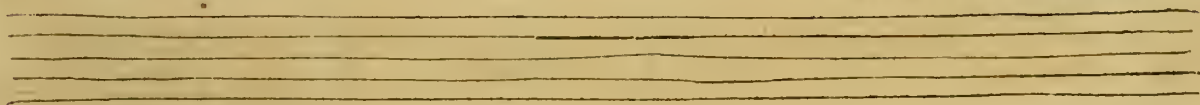




Guerre, A rentrer pour jamais dans le fond des Enfers. On le craint aux deux



BASSE-CONTINUE.



On le craint aux deux

On le craint aux deux

On le craint aux deux

On le craint aux deux

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

On le craint aux deux

On le craint aux deux

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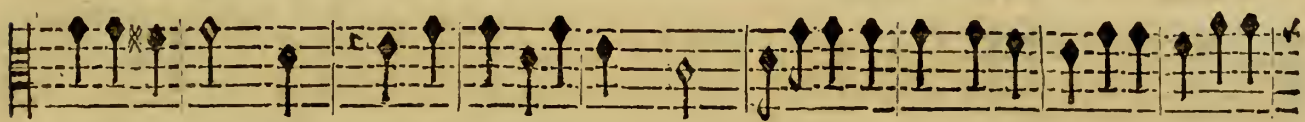
On le craint aux deux

BASSE-CONTINUE.

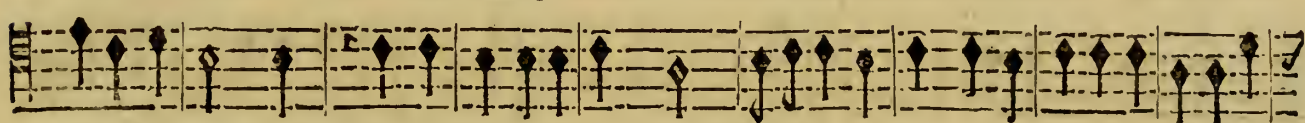
DU TEMPLE DE LA PAIX.



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



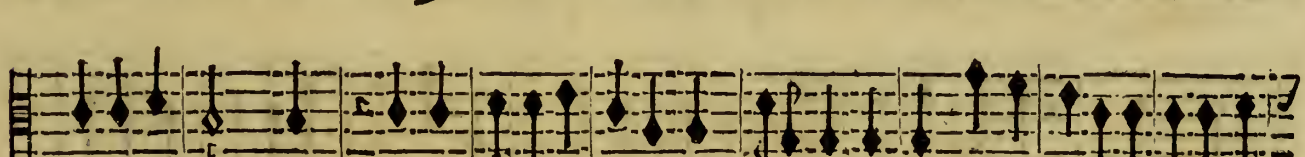
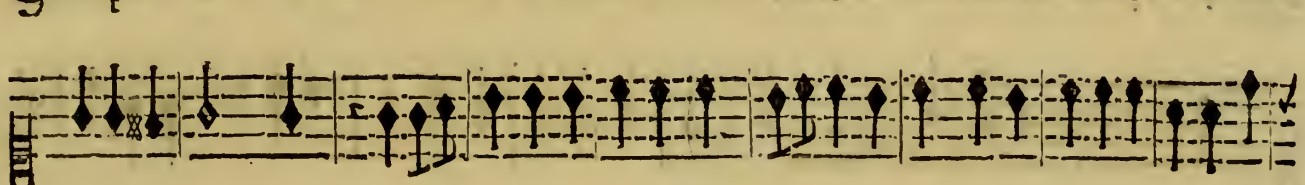
bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demó de la



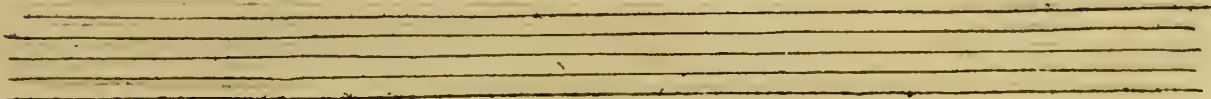
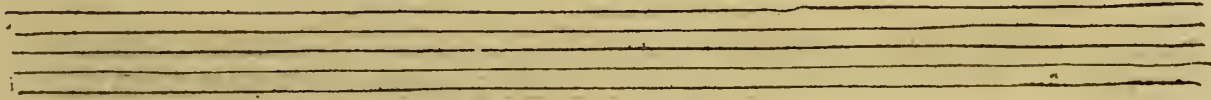
bouts de la Terre, Et son Nom glorieux vo-le au de-la des Mers; Il cōtraint le Demó de la



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BASSE-CONTINUE.

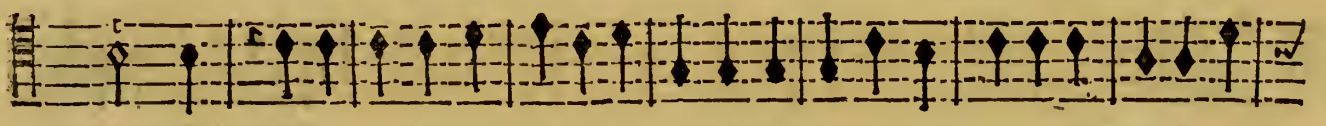




Guerre, A rentrer pour jamais dans le fond des Enfers. Il contraint le Demon de la



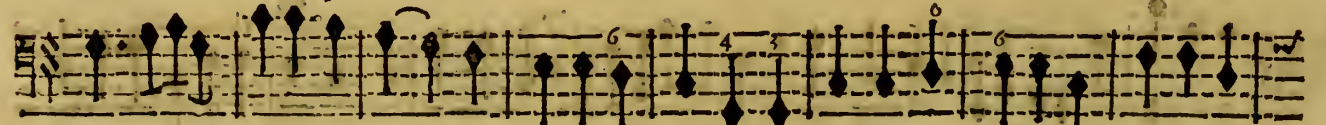
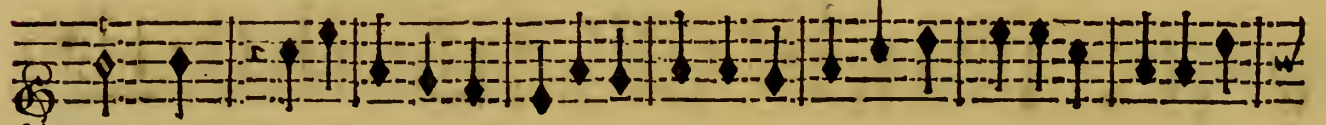
Guerre, A rentrer pour jamais dans le fond des Enfers. Il contraint le Demon de la



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

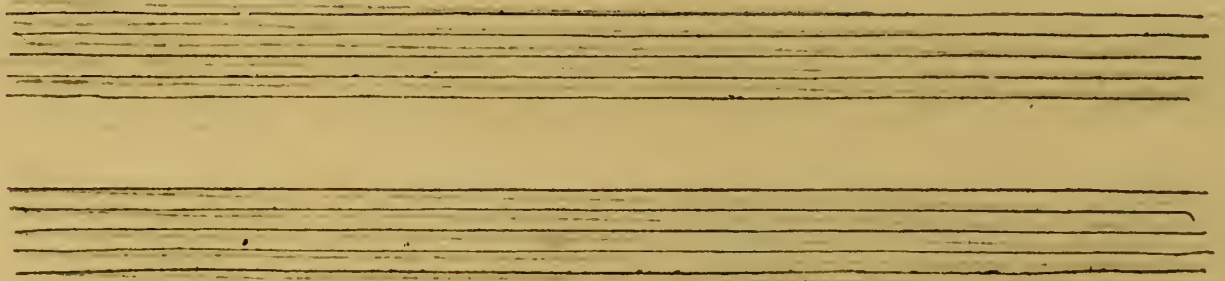


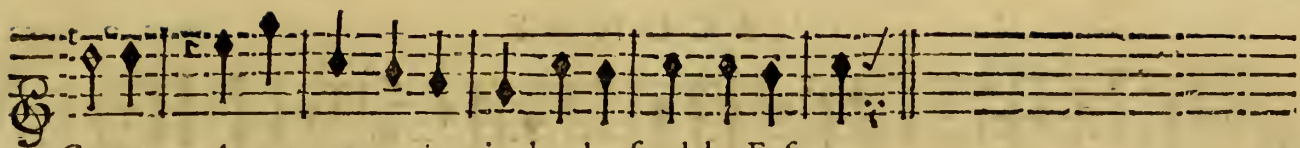
Guerre, A rentrer pour jamais dans le fond des Enfers. Il contraint le Demon de la



BASSE-CONTINUE.

BASSE-CONTINUE.

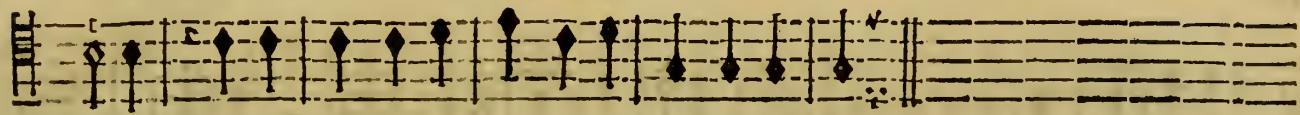




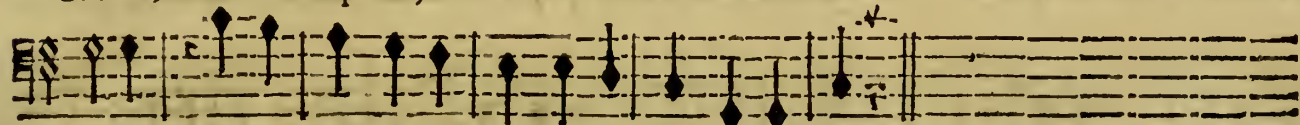
Guerre, A rentrer pour jamais dans le fond des Enfers.



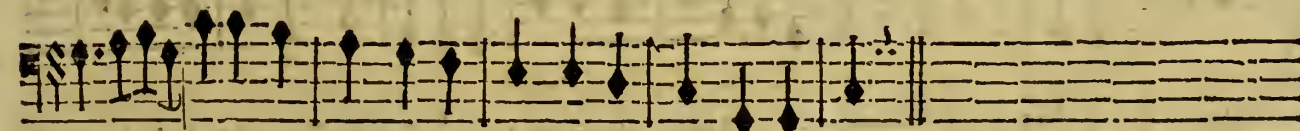
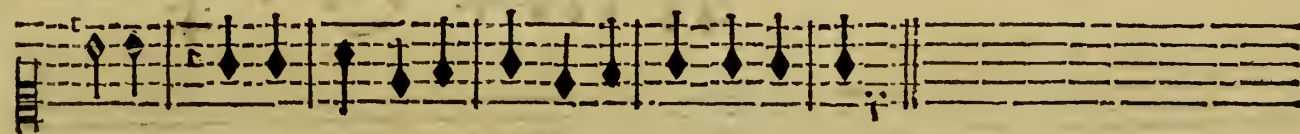
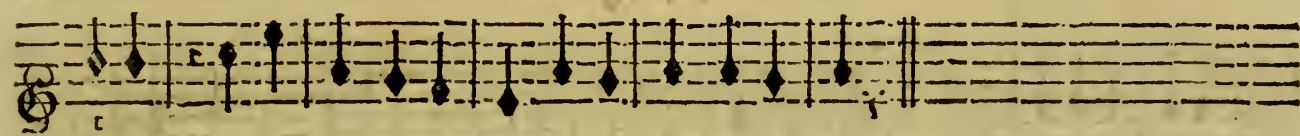
Guerre, A rentrer pour jamais dans le fond des Enfers.



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



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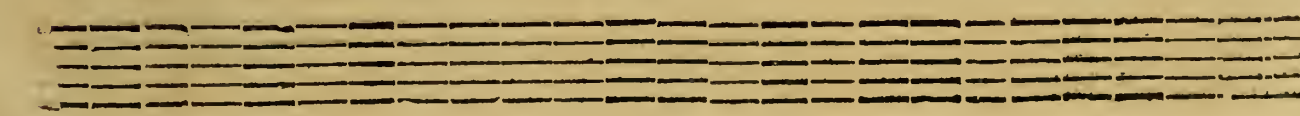
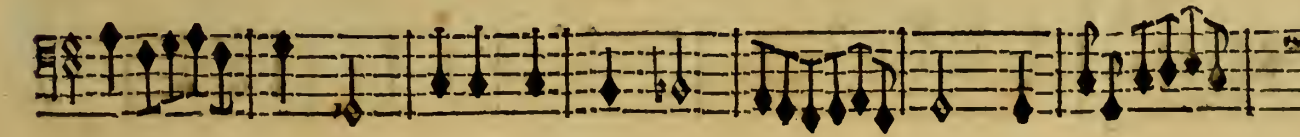
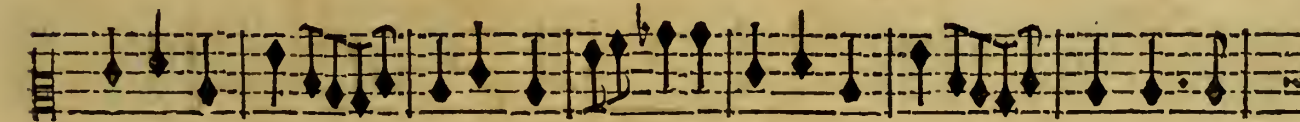
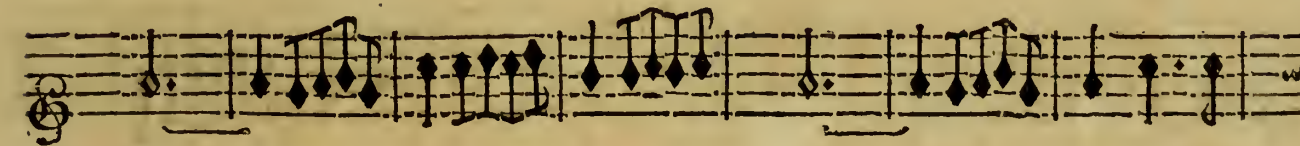
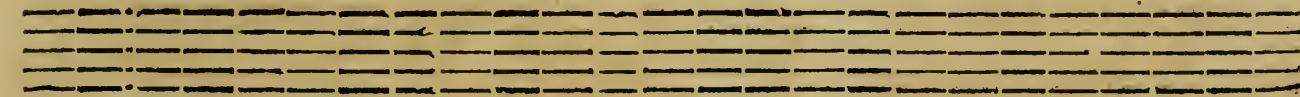
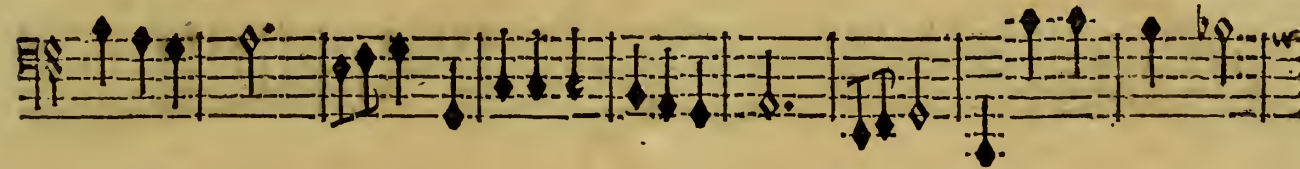
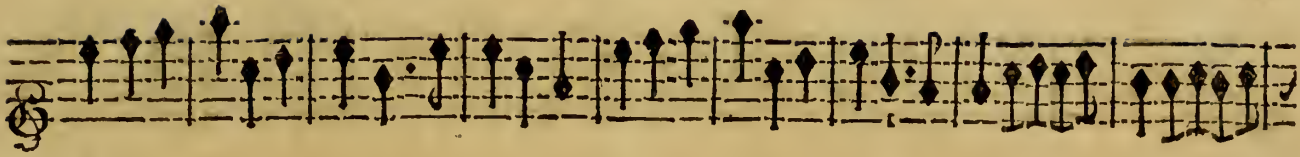
BASSE-CONTINUE.

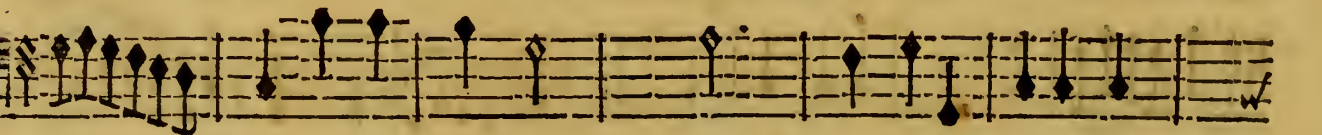
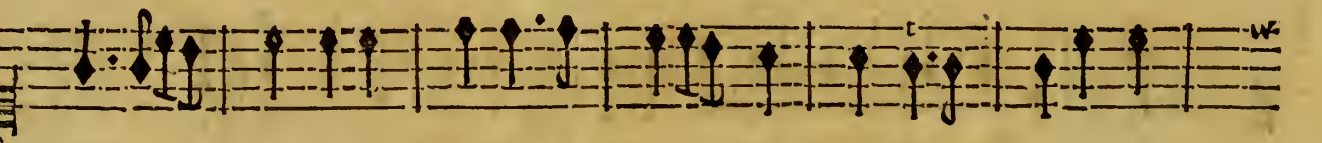
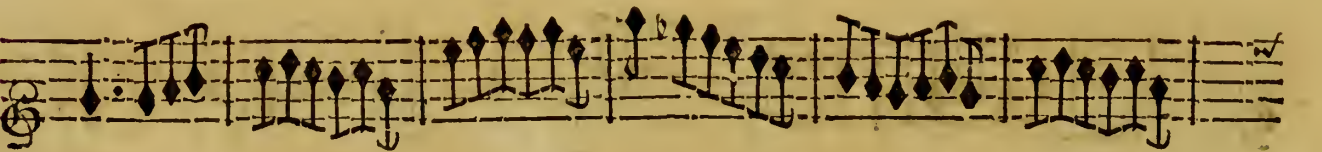
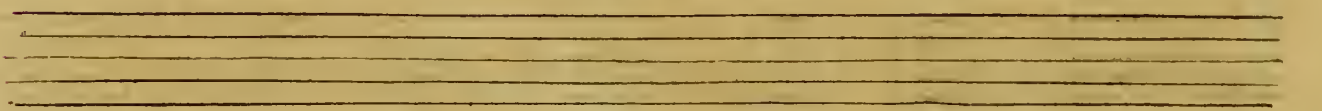
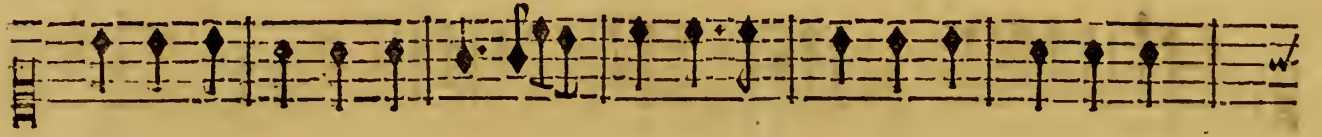
*On recommence le Chœur, Chantons tous sa Valeur triomphante, page 177. jusques à ce mot fin.
Et en suite l'on prend la Chaconne.*

BALLET
CHACONNE.

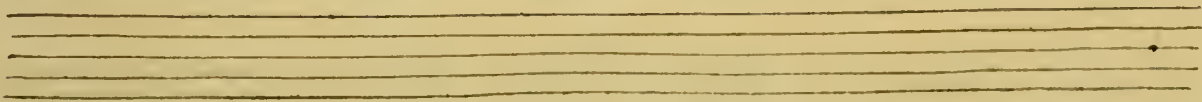
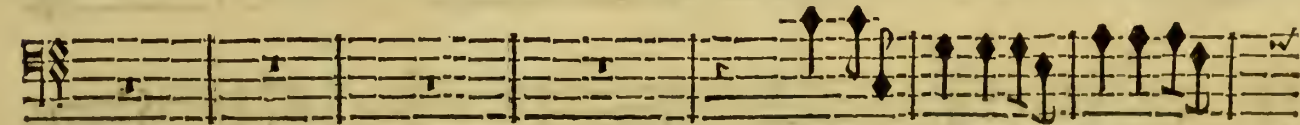
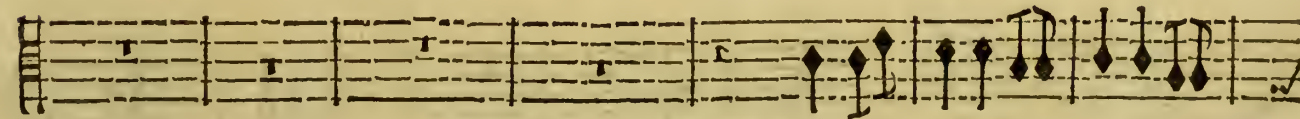
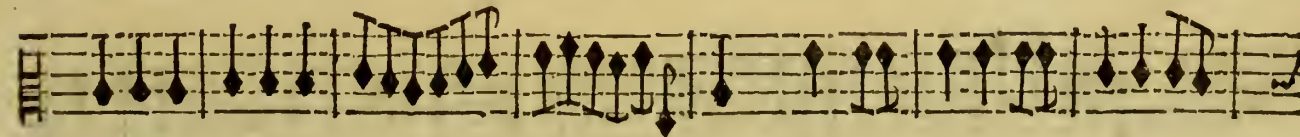
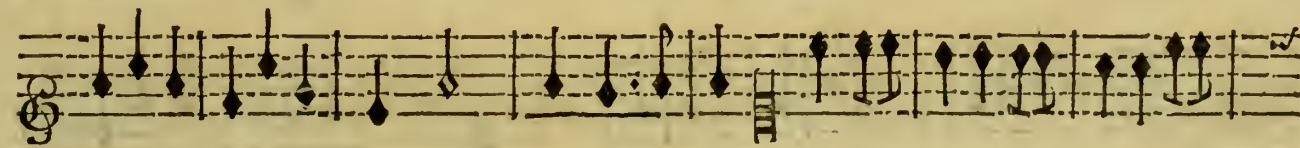
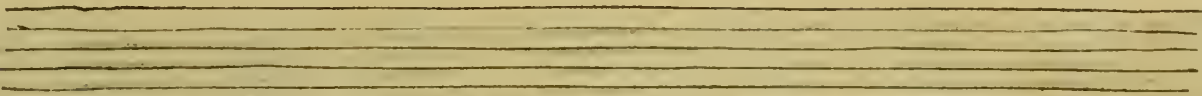
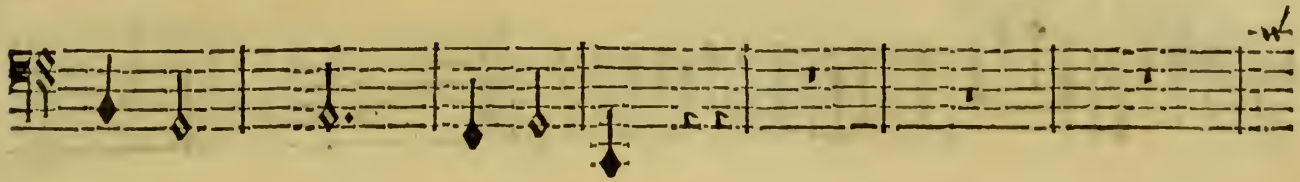
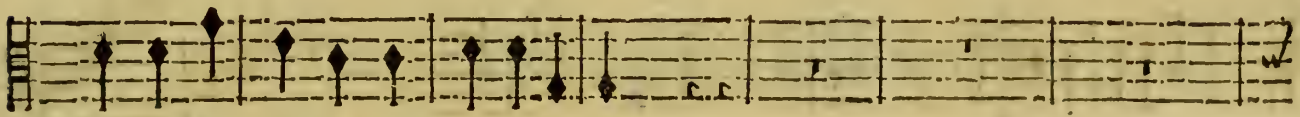
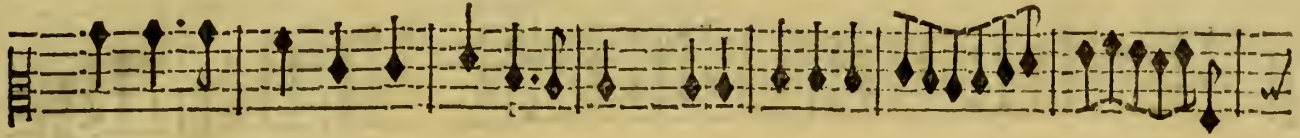
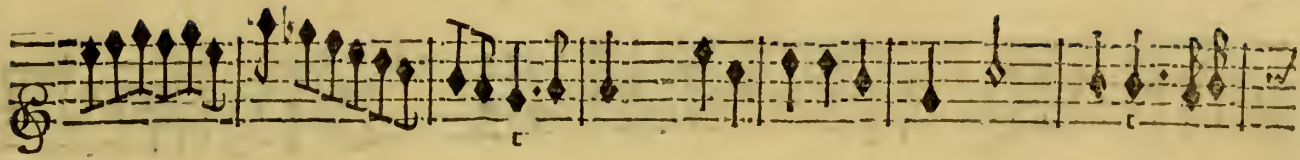
The musical score consists of ten systems of staves. The first system includes a treble clef staff and a bass clef staff, both in 3/4 time. The second system has a treble clef staff with a '3' above it, indicating a triplet. The third system has a bass clef staff with a '3' above it. The fourth system has a bass clef staff with a '3' above it. The fifth system has a bass clef staff with a '3' above it. The sixth system consists of two empty staves. The seventh system has a treble clef staff. The eighth system has a bass clef staff. The ninth system has a bass clef staff. The tenth system has a bass clef staff. The notation includes various note values, rests, and dynamic markings.

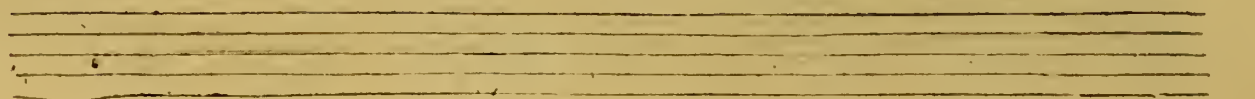
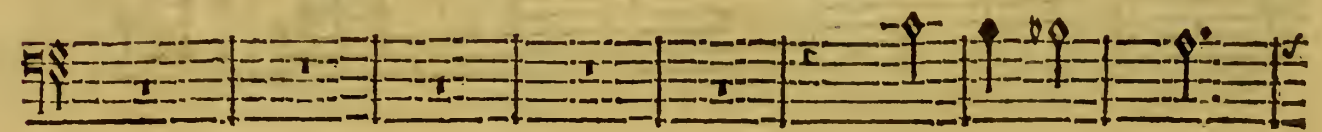
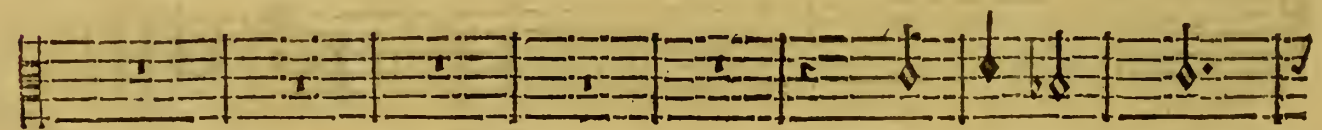
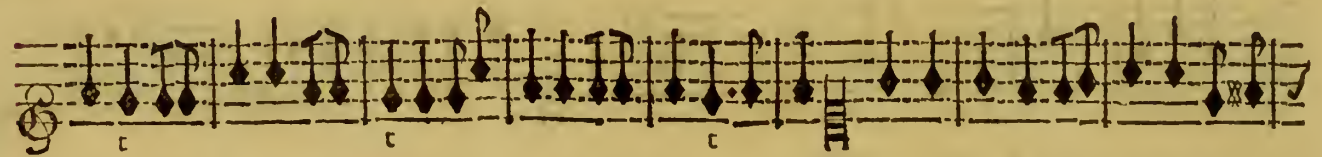
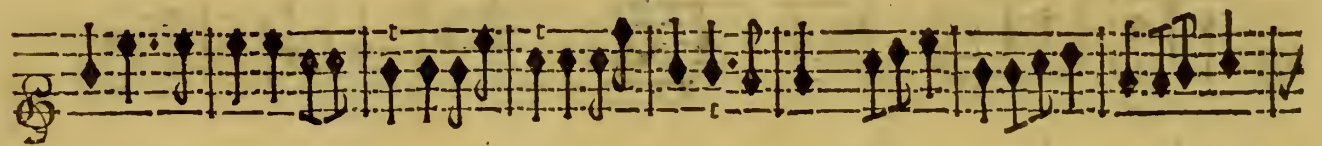
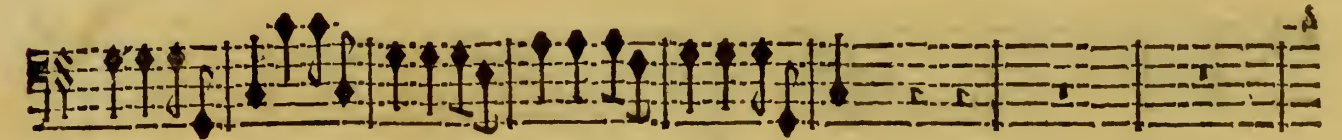
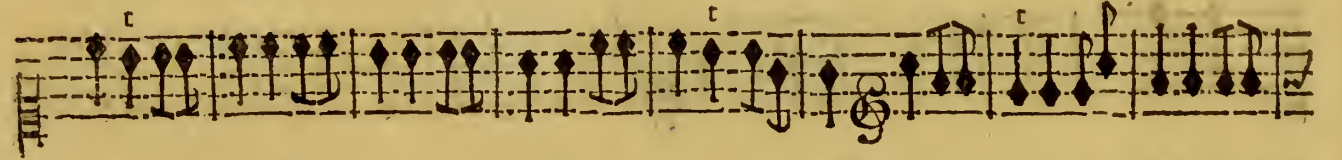
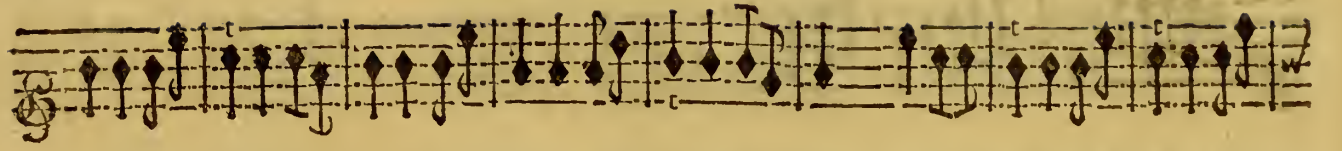
DU TEMPLE DE LA PAIX.

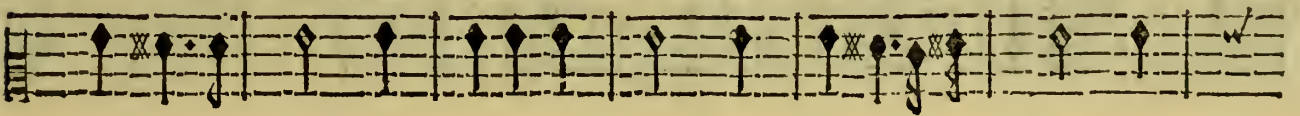
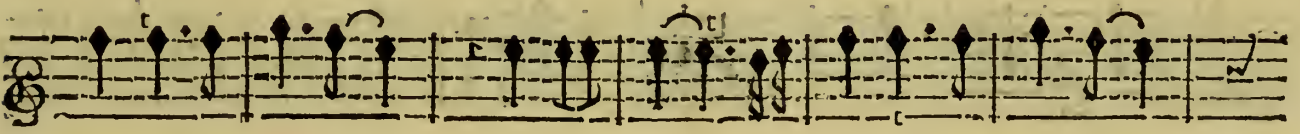
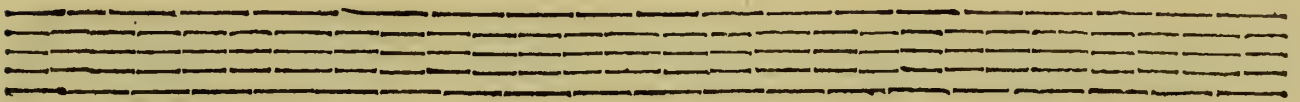
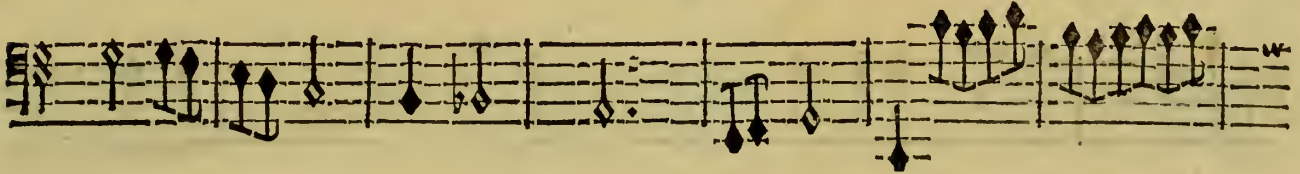
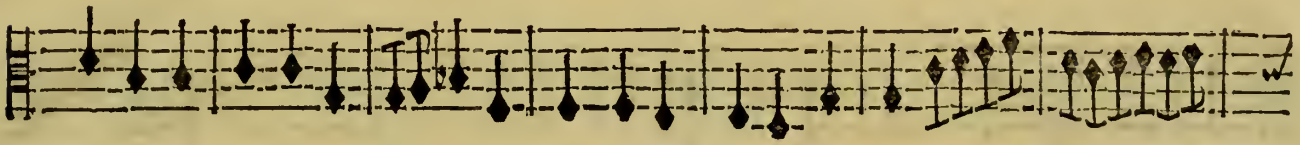


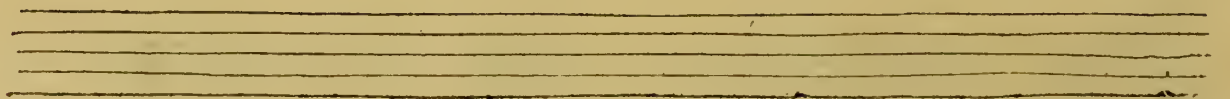
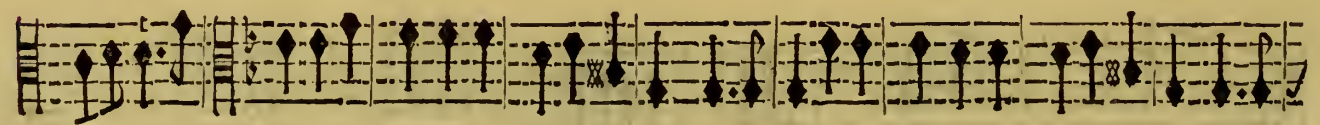
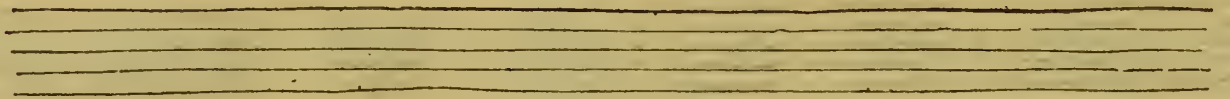
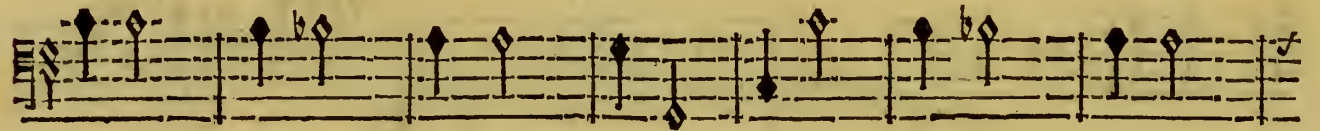
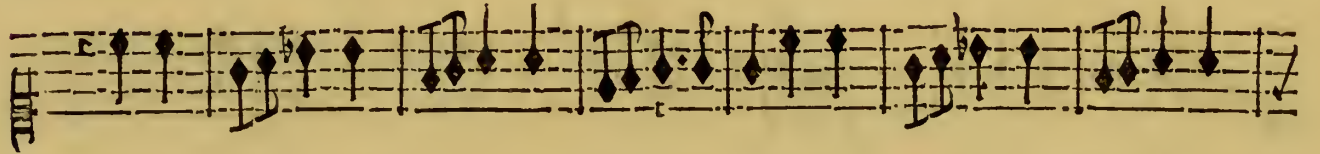
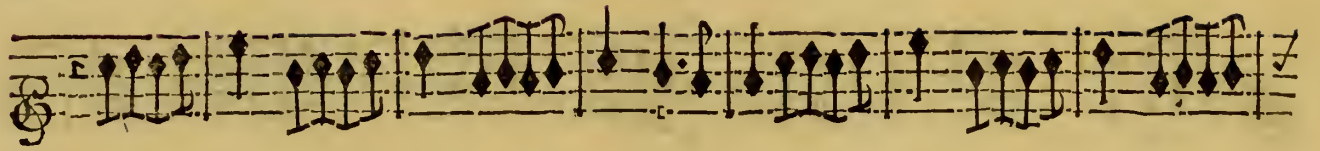


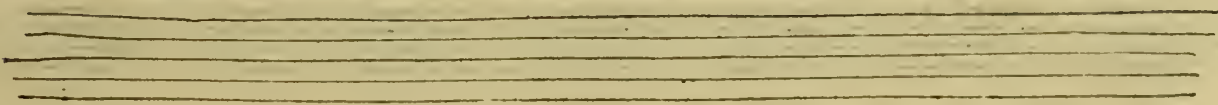
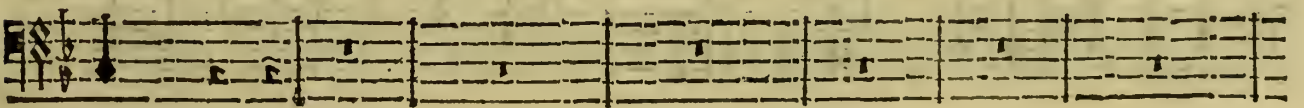
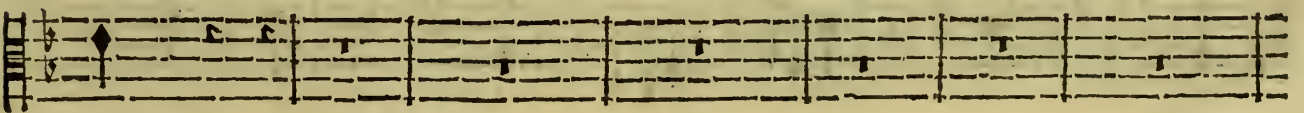
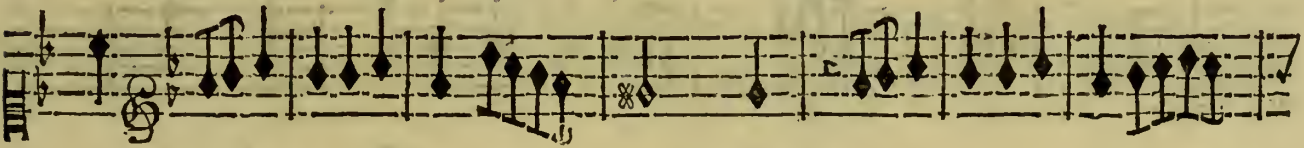
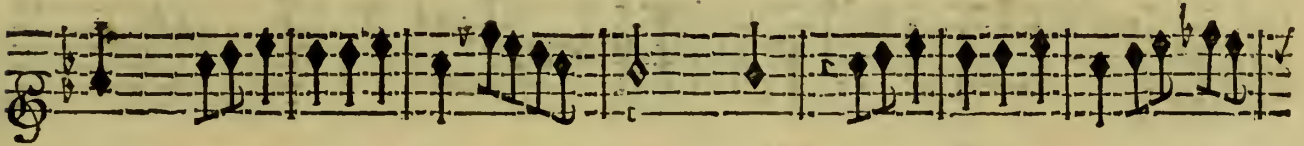
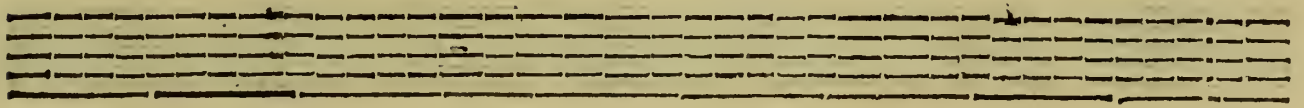
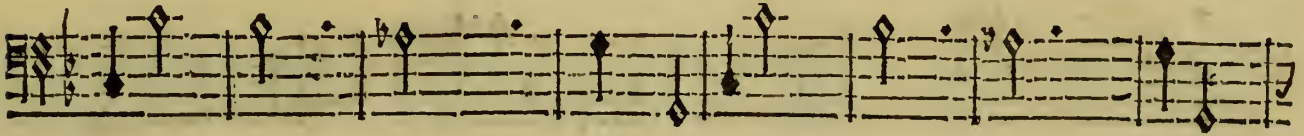
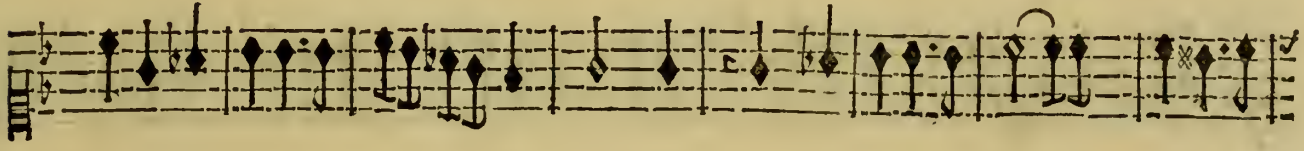
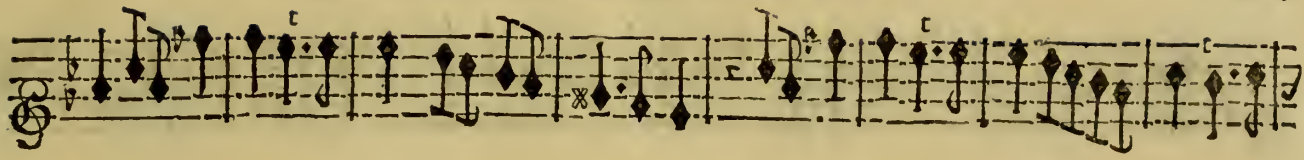
DU TEMPLE DE LA PAIX.

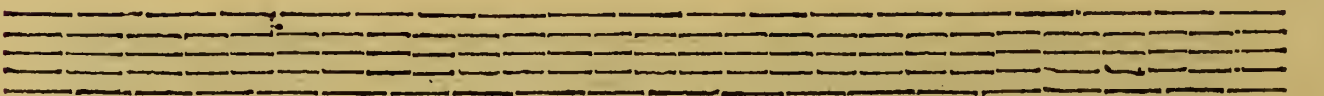
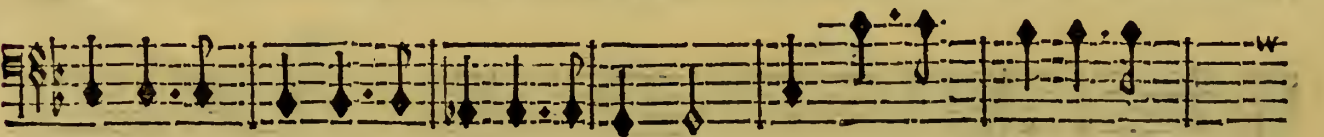
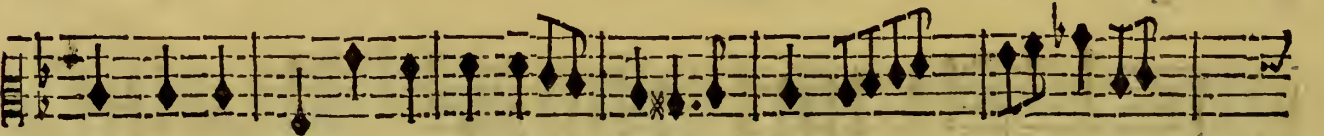
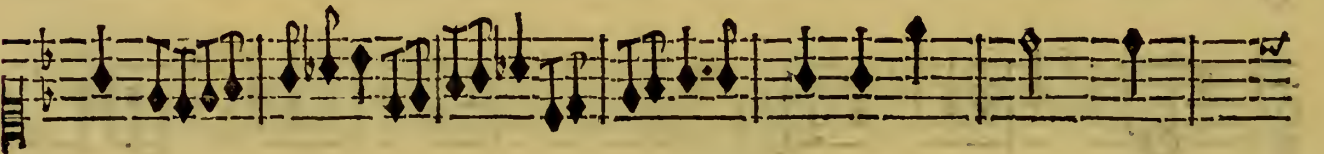
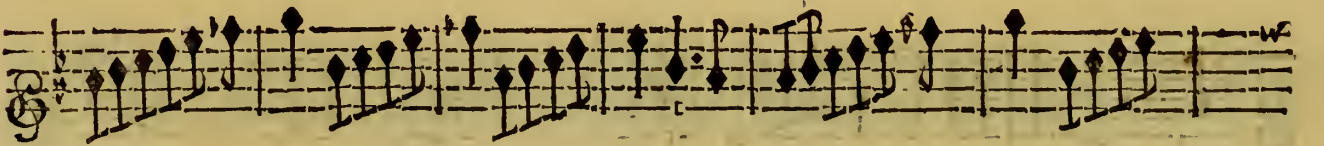
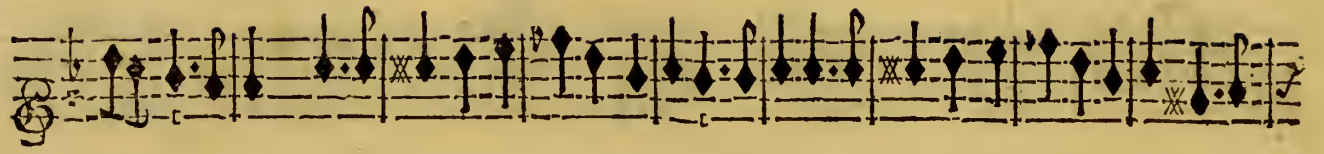


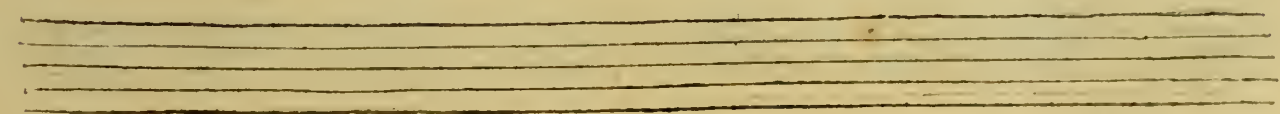
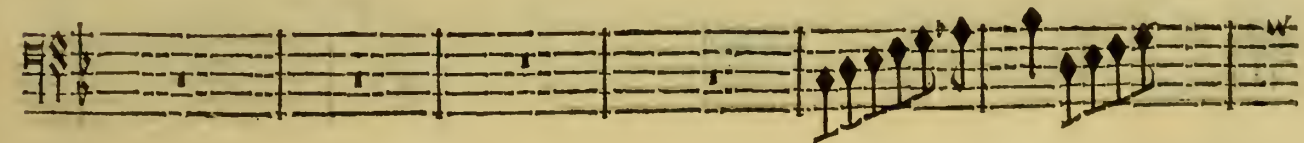
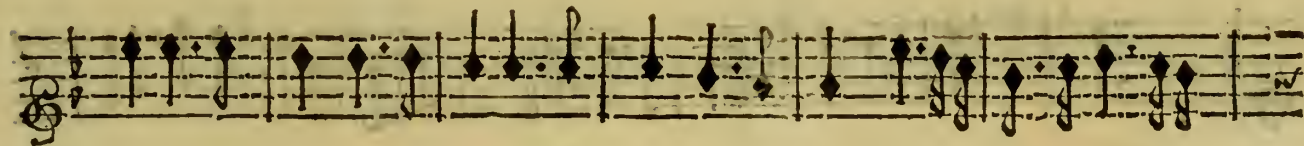
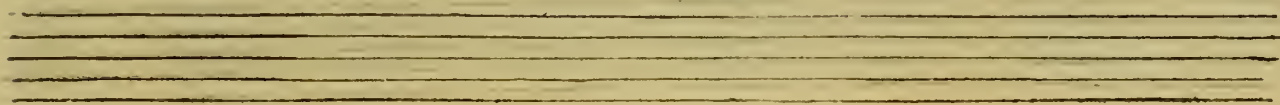
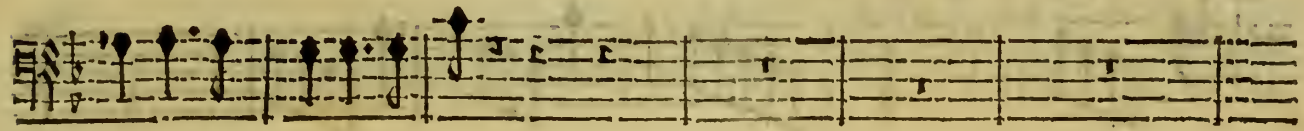
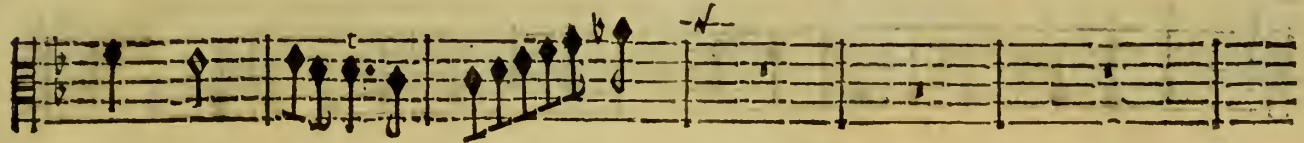
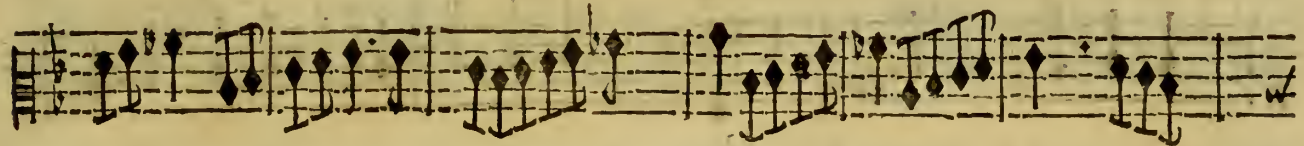


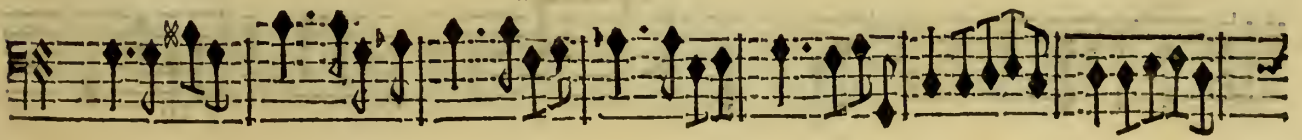
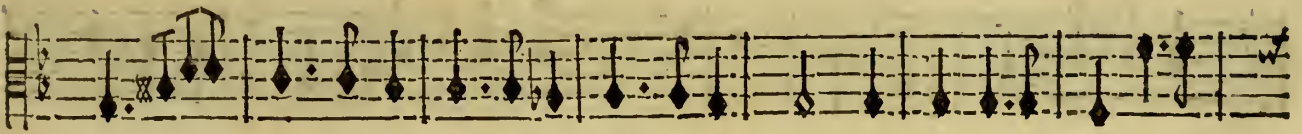
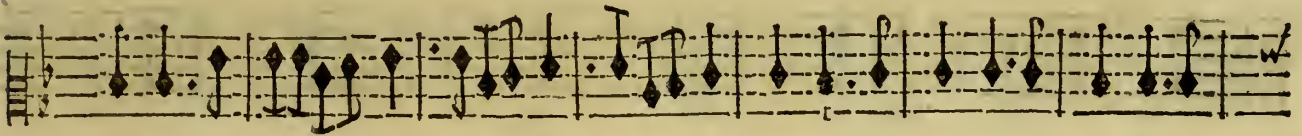
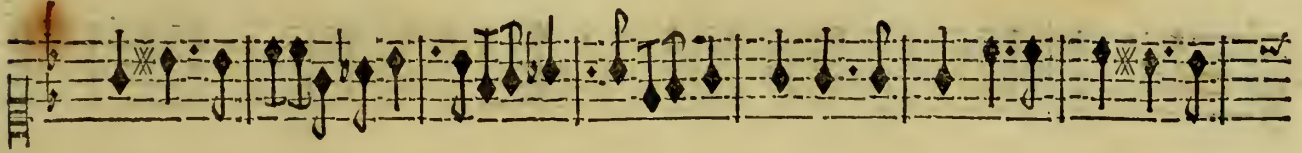
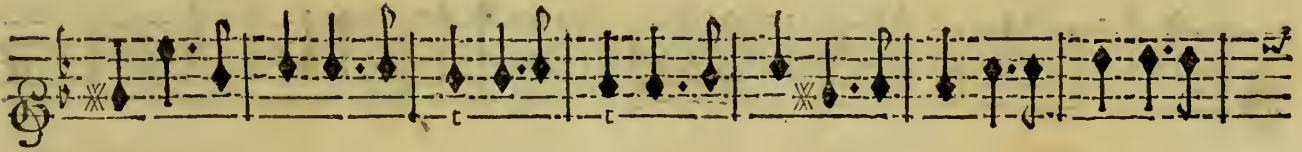
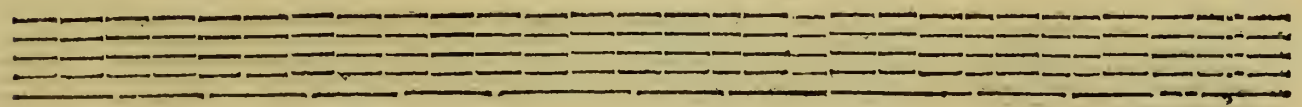
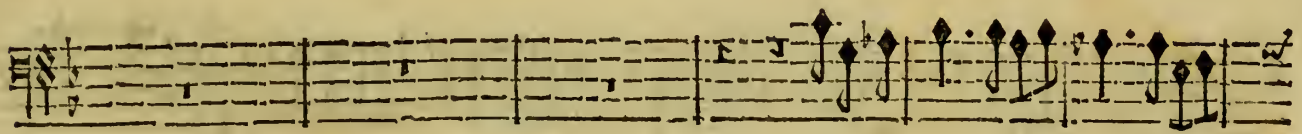
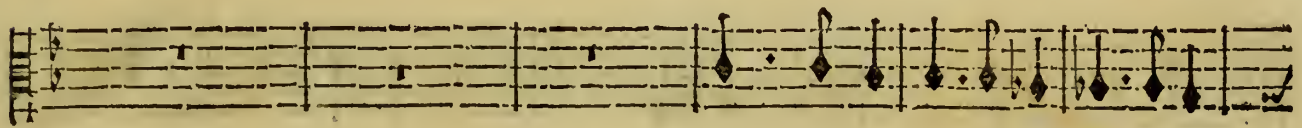
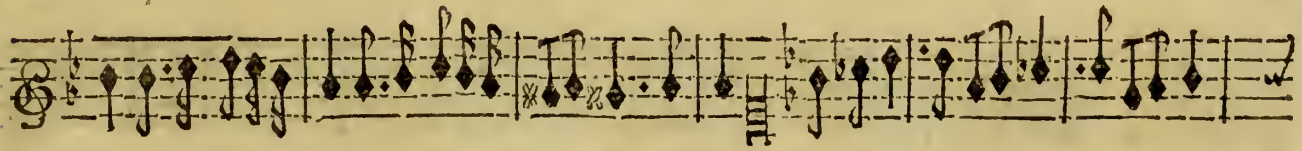
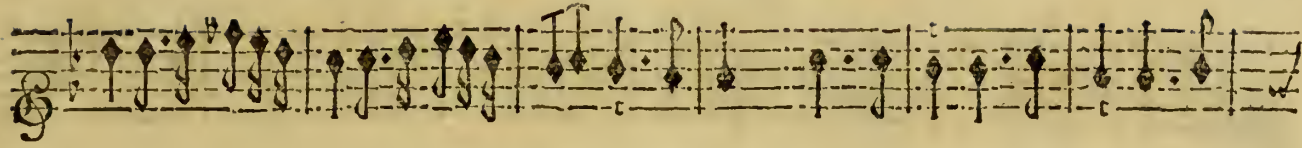


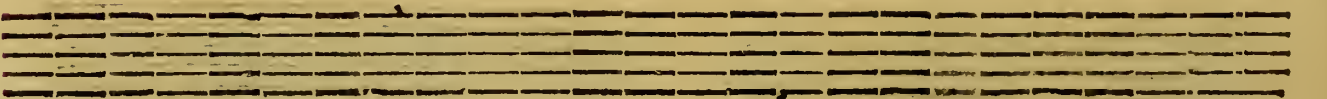
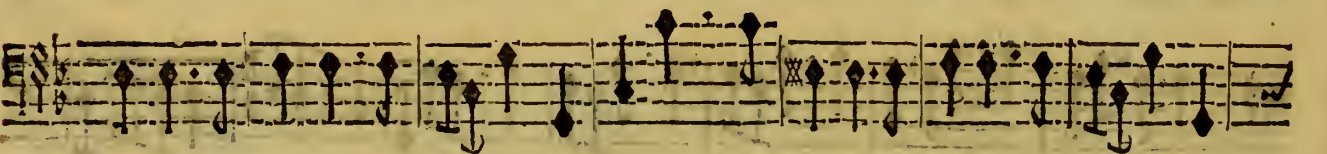
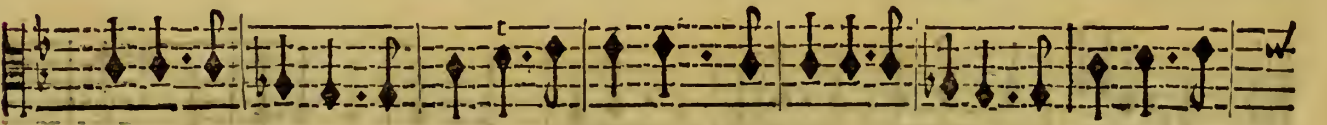
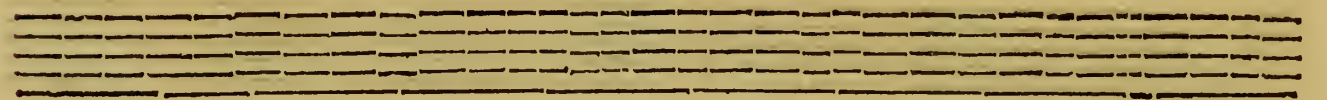
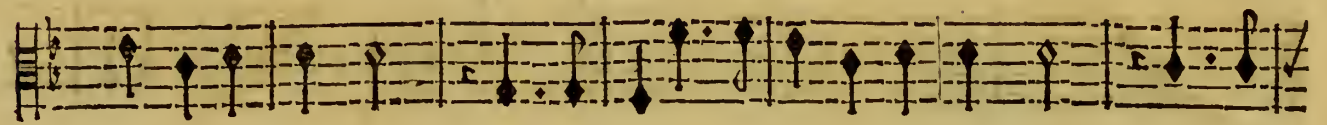
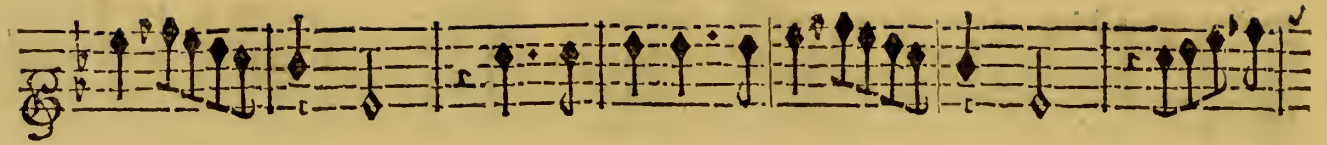


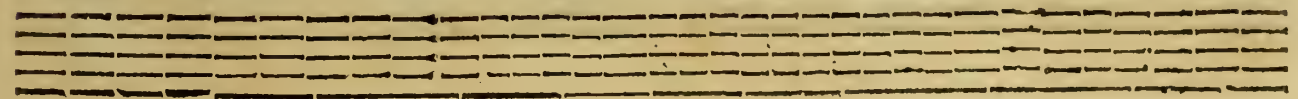
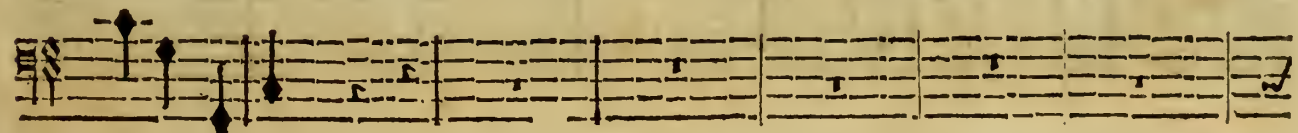
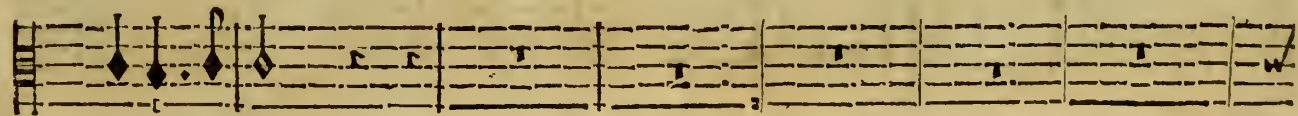
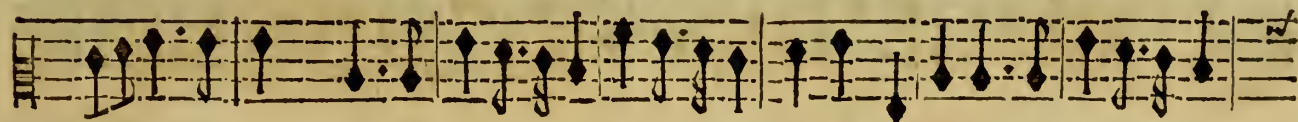
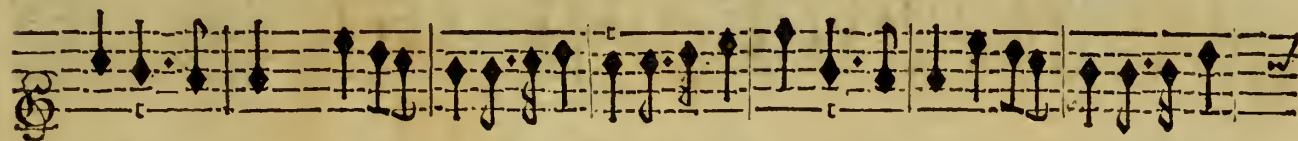
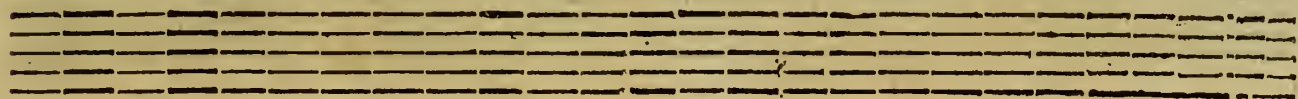
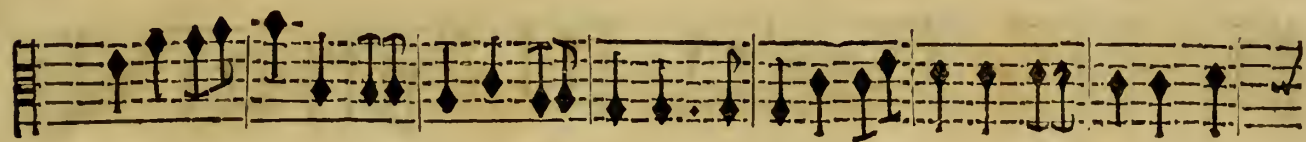


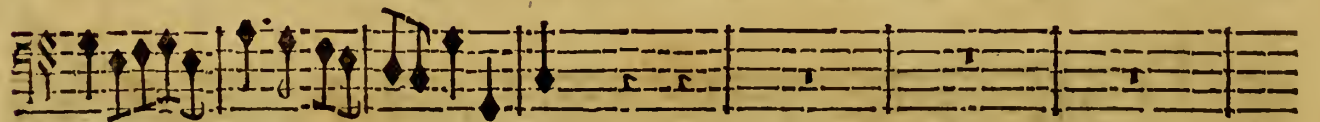
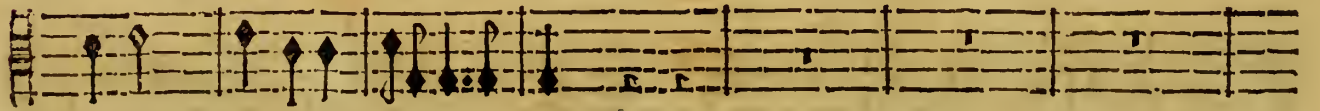
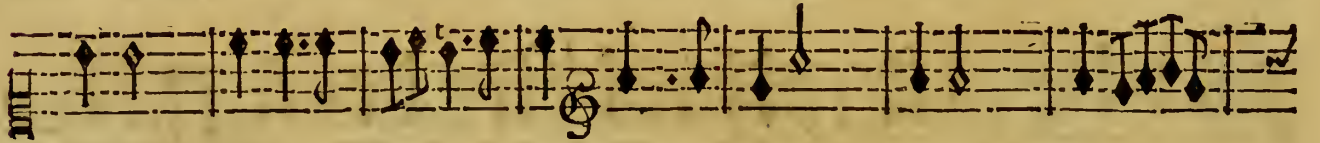
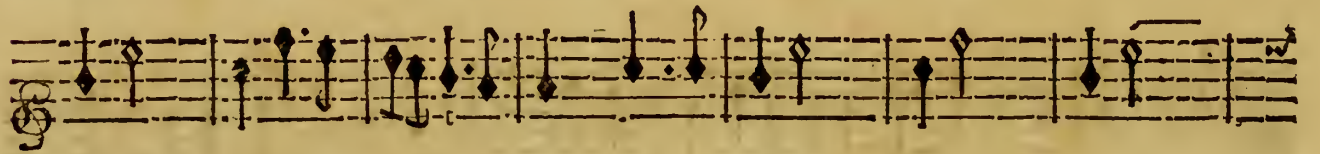
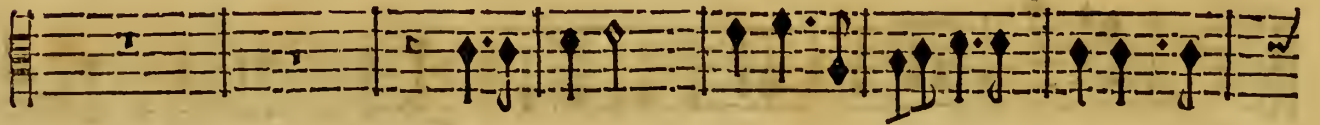
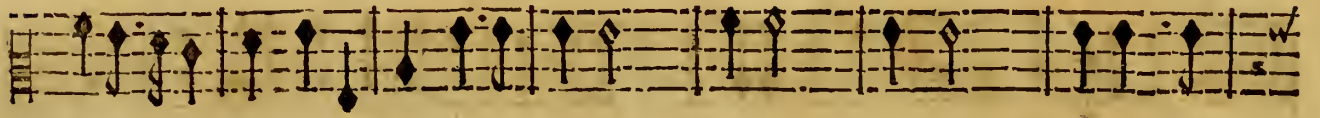
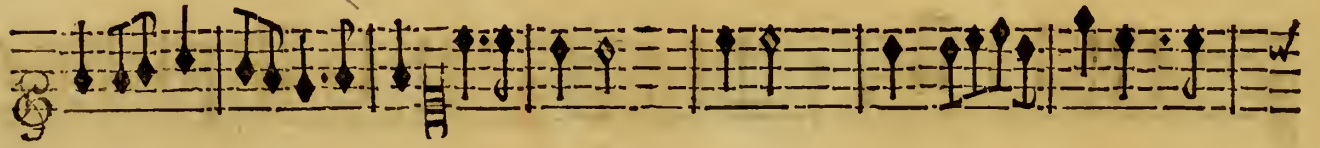


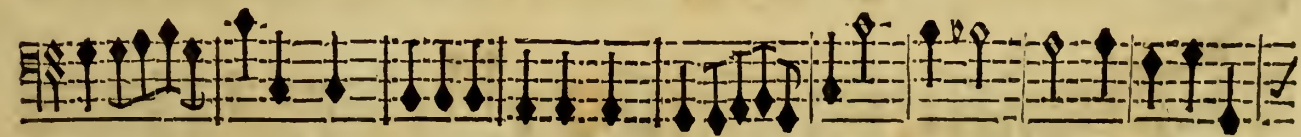
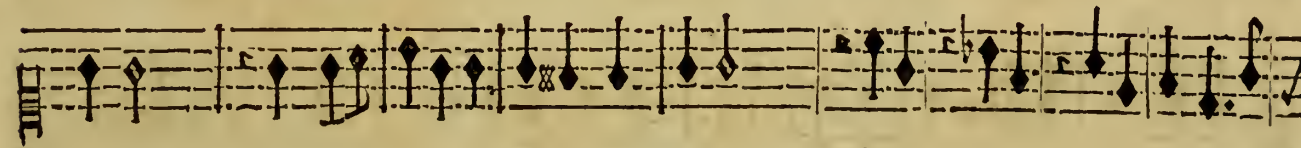
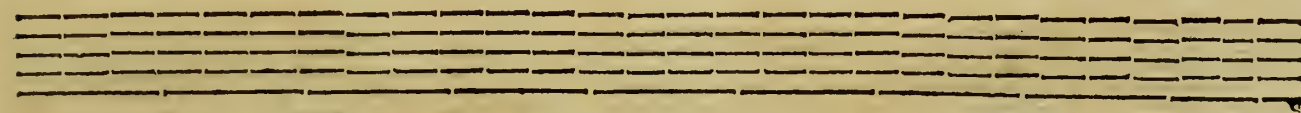
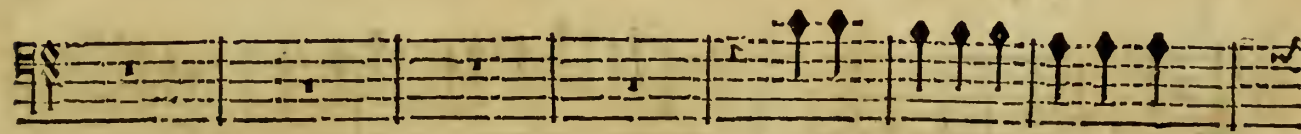
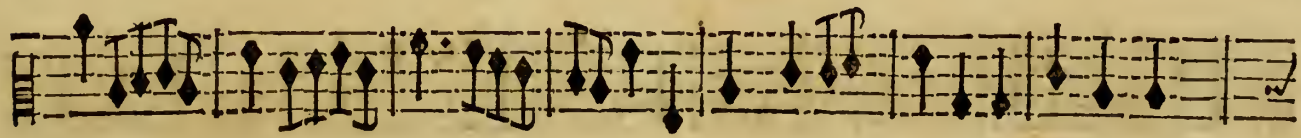
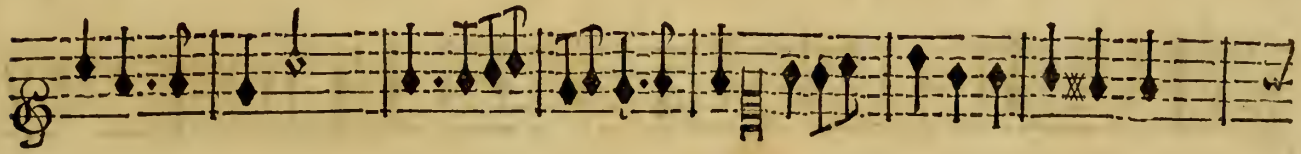
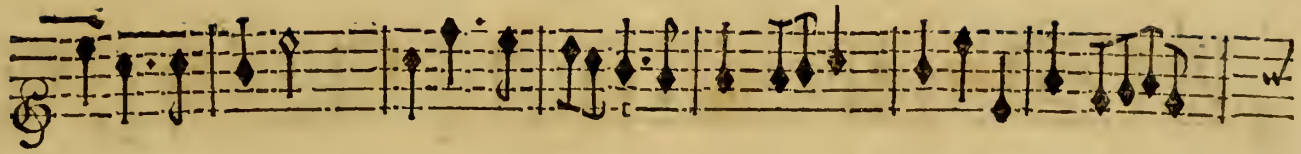


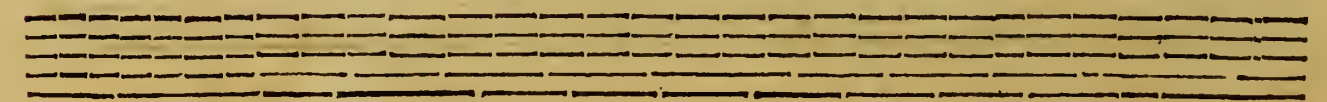
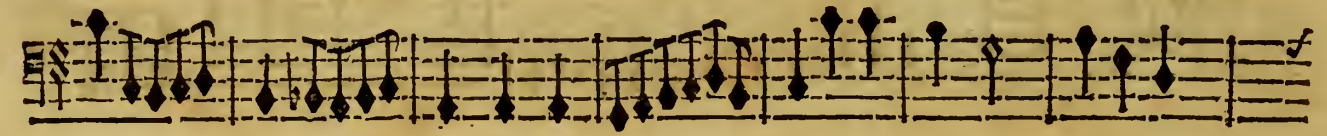
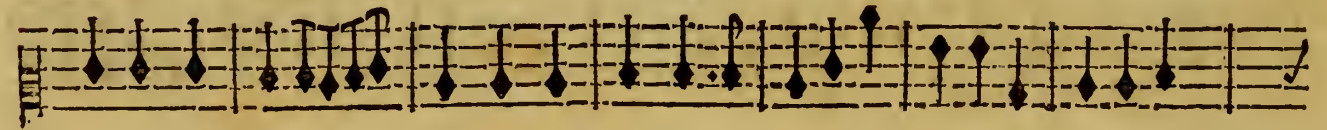
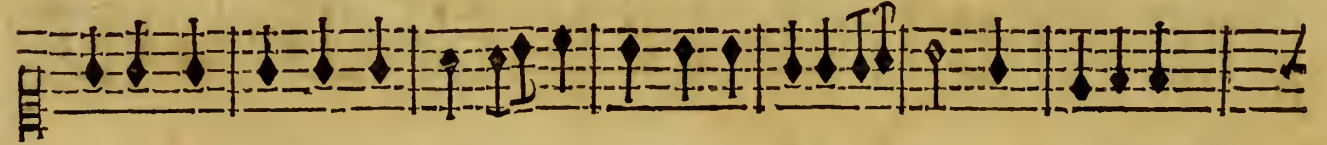
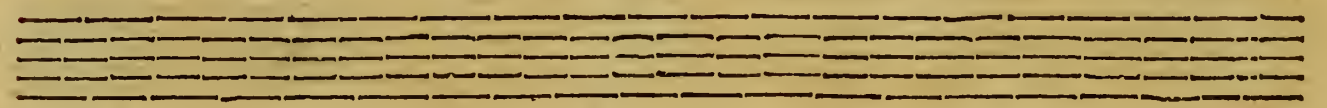
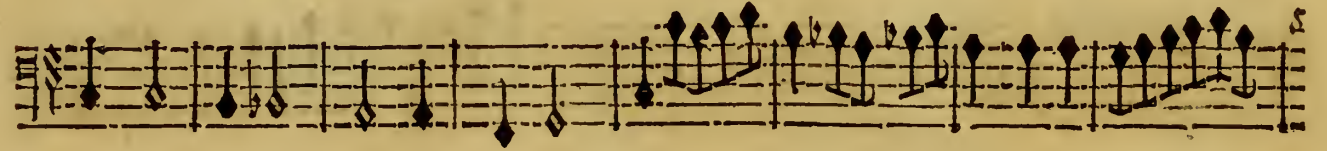
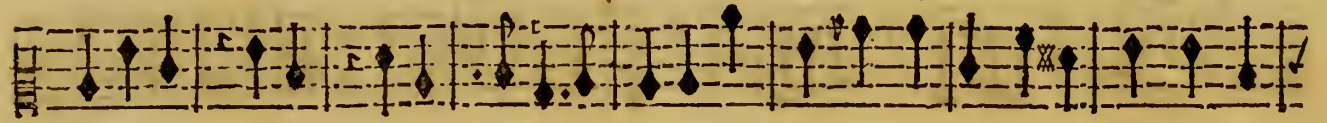
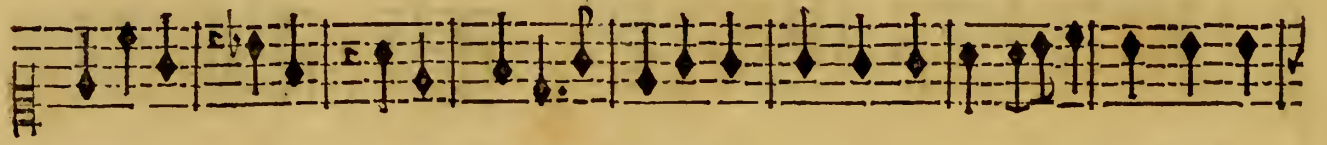
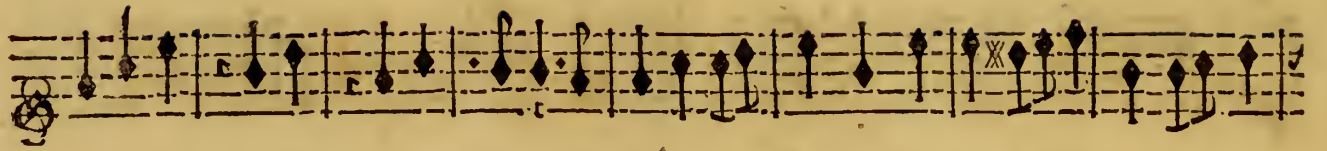


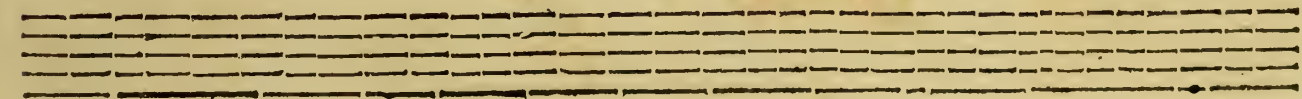
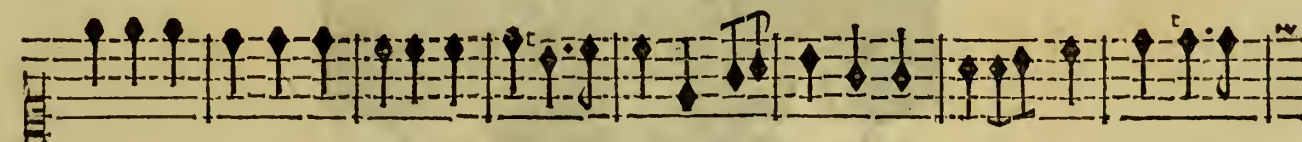
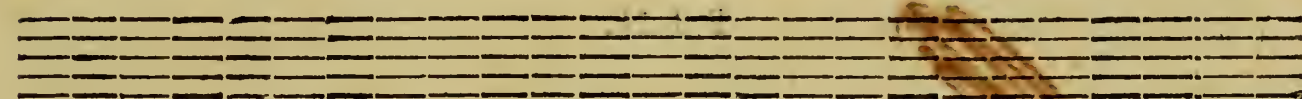
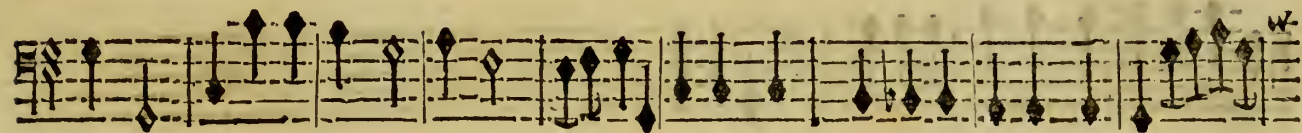
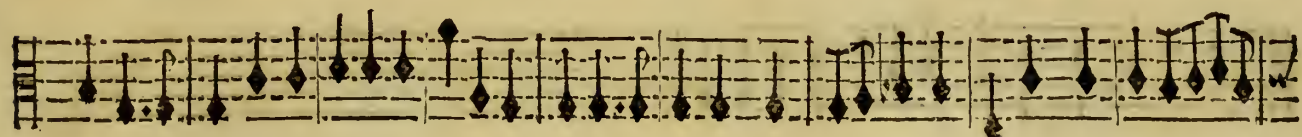
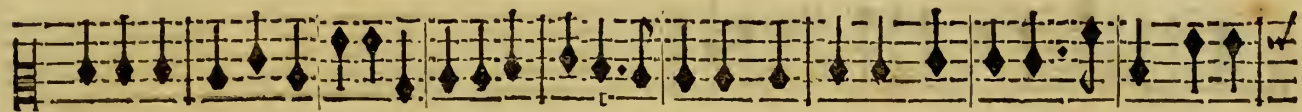
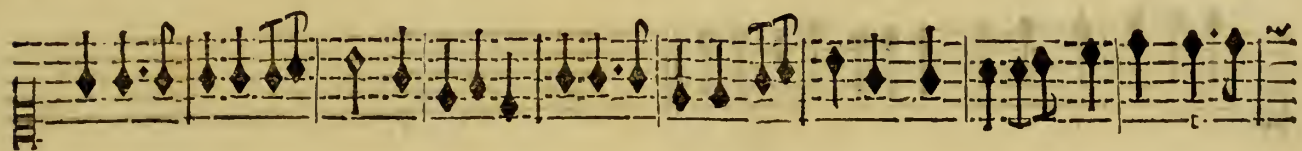














On reprend les Chœurs, de la Chaconne Chantons tous sa Valeur triomphante, page 177. pour finir.

F I N.

