



QUATRIÈME ENTRÉE. L'ITALIE.

Le Théâtre représente une Salle magnifique,
préparée pour un Bal.



SCENE PREMIERE.

OCTAVIO, OLIMPIA.

Lentement.

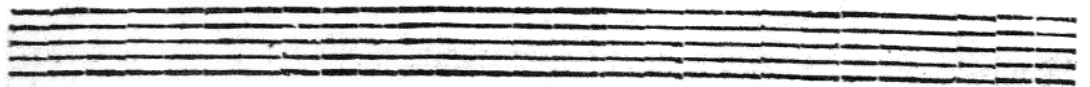
VIOLONS.

BASSE-CONTINUE.

Q 9



System 1: Five staves of musical notation. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The system contains various rhythmic figures and melodic lines. The bottom staff includes fingerings: 6, 6, 6, 6, 6, 6, 7, 4, 3.



Two empty musical staves, one above the other.



System 2: Five staves of musical notation. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The system contains various rhythmic figures and melodic lines. The bottom staff includes fingerings: 6, 6, 6x, *, 6, 6, 4, 3x.



Two empty musical staves, one above the other.

QUATRIEME ENTREE, SCENE I.

OCTAVIO.

AIR.

NE verray- je jamais le jour, Où je seray content de l'ardeur de votre a-

BASSE-CONTINUE.

me ? Ingratte, Vous brûlez d'une trop foi- ble flâme, Vous offenez & l'Amant & l'A-

mour. Ne verray- je jamais le jour, Où je seray content de l'ardeur de votre a-

OLIMPIA.

me ? DE quel reproche encor venez-vous m'allarmer ? Vos soupçons plus long-

temps ne peuvent se con- traindre : Que fert, In- grat, de vous ai- mer ? Vous ne cessez

OCTAVIO. AIR.

point de vous plain- dre. JE ne me plaindrois pas, Si vous m'ai-

micz, comme il faut que l'on ai- me, A suivre sans cesse vos pas, Je trou-ve une dou-

ceur extrê- me: Tous les autres plaisirs sont pour moy sans appas; Du bonheur de vous

voir, je fais mon bien suprê- me: Helas! si vous m'ai- micz de même, Je ne

me plaindrois pas. Mais, que vous êtes loin de lardeur qui m'enflâme!

Mon bonheur ne fait pas le plus doux de vos soins; Et de tous les plaisirs que

OLIMPIA.

peut goûter vôte a- me: Mon amour est celuy qui la touche le moins. JE con-

nois ce qui vous ir- rite , Vous souffrez à re- gret, que je vienne en ces lieux, Et le spe-

OCTAVIO. AIR.

acle où l'on m'invite Offense peut être vos yeux ? C'Est le fujet de mes justes al-

larmes, Vous reconnoissez mal ma foy : foy : Je renonce à tout pour vos char-

mes, Et vous ne quittez rien pour moy. Je renonce à tout pour vos char- mes, Et vous ne

OLIMPIA. AIR.

quittez rien pour moy. SOrtez de l'amoureux Empire, Ou devenez plus tran-

quile en aimant : mant : Un cœur qui s'allarme aisément, N'est point heu-

reux, quand il fou-pi- re: Pour moy, l'amour est un plaisir char- mant; Pour vous,

c'est un marti- re. Pour moy, l'amour est un plaisir char- mant; Pour vous,

OCTAVIO.

c'est un marti- re. AH! ne murmurez point de mes transports ja- lous;

L'excès de mon amour fait celuy de mes crain- tes: Tout ce qui s'approche de

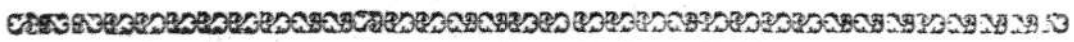
vous Porte à mon cœur de sensibles at- teintes, Que ne sommes-nous seuls en des

lieux retirez! Je cesse- rois peut être de me plaindre; Plus vos attrait y se-

roient ignorez, Moins j'aurois de Rivaux à crain- dre. Plus vos attrait y feroient igno-

rez, Moins j'aurois de Rivaux à crain- dre. On vient: Songez dumoins que je

fuis près de vous, Et ménagez un cœur jaloux.



SCENE II.

OCTAVIO, OLIMPIA, Une Troupe de Masques Galants
& Comiques entrent sur la Scene.

MARCHE DES MASQUES.

VIOLONS:

BASSE-CONTINUE.

Reprise.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is an alto clef. The third and fourth staves are bass clefs. The fifth staff is a keyboard part with a grand staff (treble and bass clefs). The music is a continuous piece with various rhythmic patterns and ornaments. There are several 'x' marks above the staves, likely indicating fingerings or specific performance techniques. The system concludes with a double bar line.

The second system of the musical score consists of five staves, similar in layout to the first system. It continues the musical piece with various rhythmic patterns and ornaments. There are several 'x' marks above the staves. The system concludes with a double bar line.

QUATRIÈME ENTREE, SCENE II

CHOEUR.

Tendres Amants, rassemblés-no°, rassemblons-nous. Tendres A-

Tendres Amants, rassemblés-no°, rassemblons-nous. Tendres A-

Tendres Amants, rassemblés-no°, rassemblons-nous. Tendres A-

Tendres Amants, rassemblés-no°, rassemblons-nous. Tendres A-

Tendres Amants, rassemblés-no°, rassemblons-nous. Tendres A-

VIOLONS.

The musical score consists of ten staves. The first four staves are vocal lines, each with the lyrics: "mants, rassemblés-no°, rassemblés-no°. Pour les cœurs que l'Amour enchaîne, Quel séjour peut". The fifth staff is the beginning of the piano accompaniment. The sixth and seventh staves continue the piano accompaniment. The eighth staff is the final line of the piano accompaniment, featuring figured bass notation: "6 6 6x", "6x", "6x", "6x", "6", "6x-6", "6", "6x-6", "6", "6". The bottom three staves are empty.

QUATRIEME ENTREE, SCENE II.

estre plus doux? Tendres Amants, rassemblez-

estre plus doux? Tendres Amants, rassemblez-

estre plus doux? Tendres Amants, rassemblez-

estre plus doux? Tendres Amants, rassemblez-

The musical score consists of four vocal staves and a keyboard accompaniment staff. Each vocal staff begins with the lyrics "estre plus doux?" and "Tendres Amants, rassemblez-". The keyboard part features a complex rhythmic pattern with various note values and rests.

Three empty musical staves, likely for a second system of music.

nous, rassemblons-no⁹. Pour les cœurs que l'Amour enchaîne, Quel séjour peut être plus doux?

nous, rassemblons-no⁹. Pour les cœurs que l'Amour enchaîne, Quel séjour peut être plus doux?

nous, rassemblons-no⁹. Pour les cœurs que l'Amour enchaîne, Quel séjour peut être plus doux?

nous, rassemblons-no⁹. Pour les cœurs que l'Amour enchaîne, Quel séjour peut être plus doux?

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in an alto clef. The music is in a 3/4 time signature. The lyrics are repeated four times, corresponding to the four vocal phrases. The piano accompaniment features a steady eighth-note bass line and a more melodic right-hand part. There are some performance markings such as 'x' and '6' above certain notes.

Three empty musical staves, each consisting of five horizontal lines, arranged vertically. They are currently blank, with no notes or markings.

S'il se trouve i- cy des Ja- loux, L'Amour ne les a-
S'il se trouve i- cy des Ja- loux, L'Amour ne les a-
S'il se trouve i- cy des Ja- loux, L'Amour ne les a-
S'il se trouve i- cy des Ja- loux, L'Amour ne les a-

The musical score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are repeated for each voice part. The score includes various musical notations such as clefs, time signatures, and ornaments. The basso continuo line features figured bass notation with figures like 6, 6*, and 6.

Four empty musical staves, likely representing the continuation of the musical score or a section where the music is not present.

mene, Que pour les tromper tous.

mene, Que pour les tromper tous.

mene, Que pour les tromper tous.

mene, Que pour les tromper tous.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are repeated four times: "mene, Que pour les tromper tous." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. There are some markings like 'x' and '6' on the piano part, possibly indicating fingerings or specific performance instructions.

Three empty musical staves, each consisting of a five-line staff, are positioned at the bottom of the page. They are completely blank, with no notes or markings.

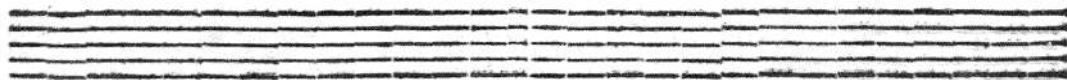
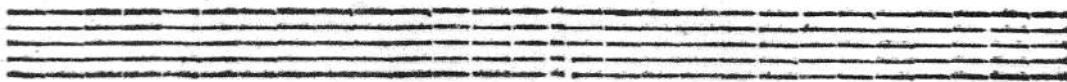
S'il se trouve i-cy des Jaloux, L'Amour ne les a-mene, Que pour les tromper tous.

S'il se trouve i-cy des Jaloux, L'Amour ne les a-mene, Que pour les tromper tous.

S'il se trouve i-cy des Jaloux, L'Amour ne les a-mene, Que pour les tromper tous.

S'il se trouve i-cy des Jaloux, L'Amour ne les a-mene, Que pour les tromper tous.

6 6 6 6 4 3



L'EUROPE GALANTE, BALLET.

This musical score consists of eight staves. The first four staves each begin with the lyrics "Tendres Amants, rassemblons-nous, rassemblons-nous: Pour les". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' and 'cresc.'. The fifth staff continues the musical notation without lyrics. The sixth and seventh staves also continue the notation. The eighth staff includes numerical figures like '6', '4', and '3' below the notes, possibly indicating fingerings or specific rhythmic values. The score is written in a historical style with a clear, legible font.

Three sets of empty musical staves, each consisting of five lines, are arranged vertically at the bottom of the page. These staves are completely blank and do not contain any musical notation.



cœurs que l'Amour enchaîne , Quel séjour peut- être plus doux ?



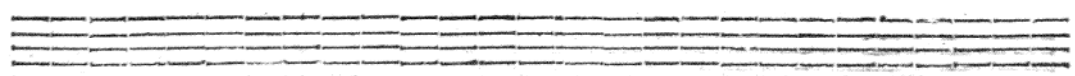
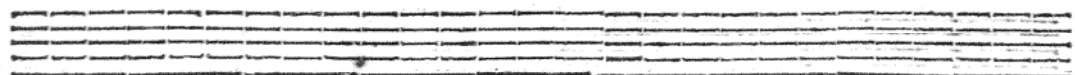
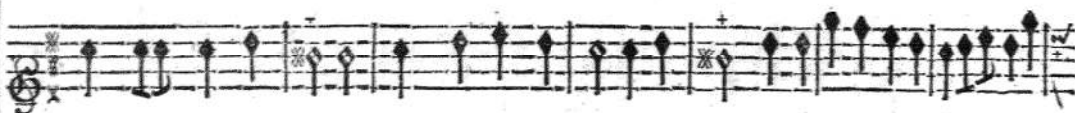
cœurs que l'Amour enchaîne , Quel séjour peut- être plus doux ?



cœurs que l'Amour enchaîne , Quel séjour peut- être plus doux ?



cœurs que l'Amour enchaîne , Quel séjour peut- être plus doux ?



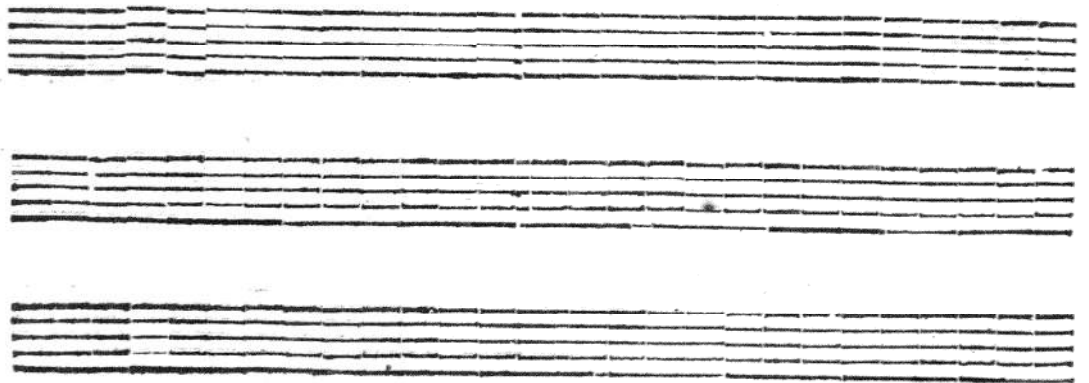
S'il se trouve i- cy des Jaloux, L'Amour ne les a- mene, Que pour les tromper tous.

S'il se trouve icy des Jaloux, L'Amour ne les a- mene, Que pour les tromper tous.

S'il se trouve i- cy des Jaloux, L'Amour ne les a- mene, Que pour les tromper tous.

S'il se trouve i- cy des Jaloux, L'Amour ne les a- mene, Que pour les tromper tous.

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef with a key signature of one flat. The lyrics are repeated three times, corresponding to the three vocal parts. The piano accompaniment includes various musical notations such as notes, rests, and fingerings (e.g., 6, 4, 5).



S'il se trouve icy des Jaloux, L'Amour ne les amene, Que pour les tromper tous.

S'il se trouve icy des Jaloux, L'Amour ne les amene, Que pour les tromper tous.

S'il se trouve icy des Jaloux, L'Amour ne les amene, Que pour les tromper tous.

S'il se trouve icy des Jaloux, L'Amour ne les amene, Que pour les tromper tous.

The musical score consists of a vocal line and a basso continuo line. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are printed below the vocal line. The basso continuo line is written in a bass clef with a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are repeated four times, each corresponding to a vocal phrase.

Four empty musical staves are shown at the bottom of the page, arranged in two pairs. Each staff consists of five horizontal lines.

L'EUROPE GALANTE, BALLET.
AIR POUR LES MASQUES.

The first system of the musical score consists of five staves. The top four staves are for the strings (Violin I, Violin II, Viola, and Cello/Double Bass), each with a treble clef and a 12/8 time signature. The fifth staff is for the basso continuo, featuring a bass clef and figured bass notation. The notation includes various rhythmic values, accidentals, and performance markings such as asterisks and slurs. The text "BASSE-CONTINUE." is printed below the fifth staff.

BASSE-CONTINUE.

The second system of the musical score also consists of five staves, following the same layout as the first system. It includes staves for Violin I, Violin II, Viola, Cello/Double Bass, and basso continuo. The notation continues with similar rhythmic and melodic patterns, including figured bass notation and performance markings. The text "BASSE-CONTINUE." is not explicitly repeated but is implied by the staff layout.

QUATRIEME ENTREE, SCENE II.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are alto clefs. The fourth staff is a bass clef. The fifth staff is a bass clef with a double bar line and a repeat sign. The notation includes various note values, rests, and fingerings (e.g., 6, 5, 7, 6, 5).

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are alto clefs. The fourth staff is a bass clef. The fifth staff is a bass clef with a double bar line and a repeat sign. The notation includes various note values, rests, and fingerings (e.g., 6, 5, 7, 6, 5).

x x

L'EUROPE GALANTE, BALLET,
AIR ITALIEN.

forte

UNE FEMME DU BAL.

AD un cuore, Ad un cuore tutto geloso, Deve' amor negar pie-
UN bel viso, Un bel viso tutto vizzoso, Merta'un lacci di leal-

BASSO-CONTINUO.

forte. *dolce.*

ra. Deve' amor negar pieta. Deve'a-
ra. Merta'un lacci di lealta. Merta'un

forte.

mor negar pieta. negar pieta.
lac-ci, Merta'un lacci di lealta.

ne. *forte.* *dolce.*

La sua face Ch'aletta'è piace, Vuol dolcezza, Vuol dolcezza non crudel-
Che Cupido, Quel Numo infido. Abor-risce, Abor-risce la feri-

fine. 6 6 6 6

ta. non cruel- ta. La sua
ta. la feri- ta. Che Cu-

face, Ch'alletta' è piace, Vuol dolcez-za, Vuol dolcez-za, Vuol dolcezza, non cruel-
pido, Quel Nume infido, Abor-rif- ce, Abor-rif- ce, Abor- rifce, la feri-

ta. nò, nò, nò, nò, non cruel- ta. non cruel- ta.
ta. la fa- ri- ta, la fe- ri- ta, la feri- ta.

Ad un cuore. *Da Capo, al fine.*
Un bel viso.

Sens des Paroles de cet Air.
Sur les Jaloux, l'Amour épuisé
Ses plus redoutables rigueurs:
Il veut qu'on engage les cœurs,
Et défend qu'on les tyrannise.

Belles, prenez de douces chaînes,
Tout doit répondre à vos desirs;
Le Dieu d'amour garde ses peines,
Pour qui troublera vos plaisirs.

Sur les Jaloux, &c.

On reprend l'Air des Masques, ensuite l'on chante le second Couplet, Un bel viso, &c.

RONDEAU.

Musical score for the first system. It consists of five staves. The top staff is labeled "Tous." and contains a melodic line with various note values and rests. The second and third staves are for a keyboard instrument, showing chordal accompaniment. The fourth and fifth staves are for the "BASSE-CONTINUE." (bass continuo), featuring a rhythmic pattern of sixteenth and thirty-second notes, with numerous fingerings indicated by numbers 6, 8, and x. The key signature has one sharp (F#) and the time signature is 3/4.

Two empty musical staves, likely for a second system of instruments.

Musical score for the second system. It consists of five staves. The top staff is labeled "FIN." and contains a melodic line ending with a fermata. The second and third staves are for a keyboard instrument. The fourth and fifth staves are for the "BASSE-CONTINUE.", with fingerings indicated by numbers 6, 8, and x. The key signature has one sharp (F#) and the time signature is 3/4.

Two empty musical staves, likely for a second system of instruments.

QUATRIÈME ENTREE, SCENE II.

Premier Couplet.

Musical score for the first couplet, featuring three staves for woodwinds. The top staff is labeled "HAUTBOIS.", the middle staff is labeled "HAUTBOIS.", and the bottom staff is labeled "BASSONS." Each staff contains a line of music with notes, rests, and dynamic markings.

Musical score for the first couplet, featuring three staves for woodwinds. The top staff is labeled "HAUTBOIS.", the middle staff is labeled "HAUTBOIS.", and the bottom staff is labeled "BASSONS." Each staff contains a line of music with notes, rests, and dynamic markings. The text "On reprend le Rondeau." is written between the middle and bottom staves.

Deuxième Couplet.

Musical score for the second couplet, featuring three staves for woodwinds. The top staff is labeled "HAUTBOIS.", the middle staff is labeled "HAUTBOIS.", and the bottom staff is labeled "BASSONS." Each staff contains a line of music with notes, rests, and dynamic markings.

Musical score for the second couplet, featuring three staves for woodwinds. The top staff is labeled "HAUTBOIS.", the middle staff is labeled "HAUTBOIS.", and the bottom staff is labeled "BASSONS." Each staff contains a line of music with notes, rests, and dynamic markings. The text "On reprend le Rondeau." is written between the middle and bottom staves.

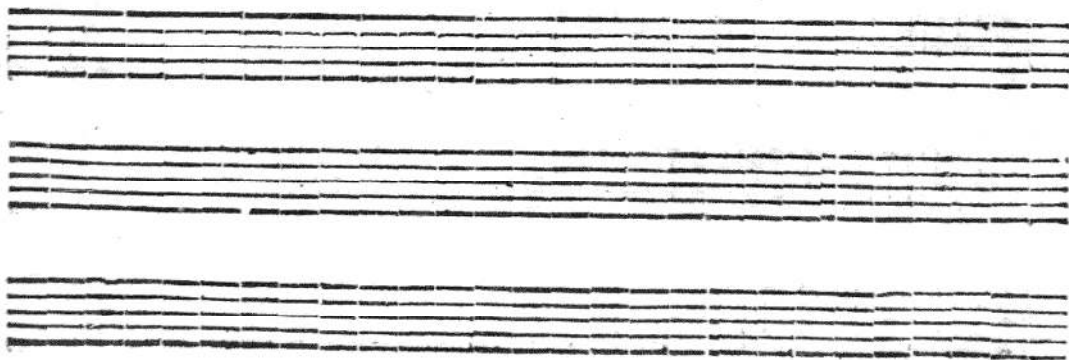
Une Venitienne déguisée, alternativement avec le Chœur.

Formons d'aimables jeux, laissons no° enflamer, Formons d'aimables jeux, laissons no° enfla-

Formons d'aimables jeux, laissons no° enflamer, Formons d'aimables jeux, laissons no° enfla-

Formons d'aimables jeux, laissons no° enflamer, Formons d'aimables jeux, laissons no° enfla-

Formons d'aimables jeux, laissons no° enflamer, Formons d'aimables jeux, laissons no° enfla-



mer; Il n'est permis icy que de rire & d'aimer. Il n'est permis icy que de rire & d'aimer.

mer; Il n'est permis icy que de rire & d'aimer. Il n'est permis icy que de rire & d'aimer.

mer; Il n'est permis icy que de rire & d'aimer. Il n'est permis icy que de rire & d'aimer.

mer; Il n'est permis icy que de rire & d'aimer. Il n'est permis icy que de rire & d'aimer.

LA VENITIENNE.

BAnissons de ces lieux l'importune raison, Elle vaut moins qu'une aimable foli- e :

Un doux excès sied bien dans la jeune saison ; Pour être heureux, Il faut qu'û cœur s'oubli- e.

L E C H O E U R.

On peut se servir de celui-cy en trio, ou bien retourner cy-devant, page 178.

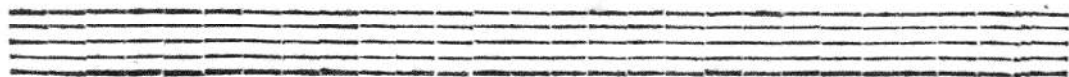
FOrmons d'aimables jeux, laissons nous enflamer, Formons d'aimables jeux, laissons no' enfla-

FOrmons d'aimables jeux, laissons-nous enflamer, Formons d'aimables jeux, laissons-nous enfla-

BASSE-CONTINUE.

mer; Il n'est permis icy que de rire & d'aimer. Il n'est permis icy que de rire & d'aimer.

mer; Il n'est permis icy que de rire & d'aimer. Il n'est permis icy que de rire & d'aimer.



LA VENITIENNE.

Rendez-vous, jeunes Cœurs, cédez à vos desirs, Tout vous inspire un tendre badina- ge:

Ne preferez jamais la sagesse aux plaisirs; Il vaut bien mieux être heureux, qu'être fa- ge.

LE CHOEUR.

On peut se servir de celui-cy en trio, ou bien retourner cy-devant, page 178.

Formons d'aimables jeux, laissons-nous enflamer, Formons d'aimables jeux, laissons no^e enfla-

Formons d'aimables jeux, laissons-nous enflamer, Formons d'aimables jeux, laissons-nous enfla-

BASSE-CONTINUE.

mer; Il n'est permis icy que de rire & d'aimer. Il n'est permis icy que de rire & d'aimer.

mer; Il n'est permis icy que de rire & d'aimer. Il n'est permis icy que de rire & d'aimer.

L'EUROPE GALANTE, BALLEET.

SECONDE CHACONNE.

RONDEAU.

Tous.

The first system of the musical score consists of five staves. The top staff is a treble clef with a 3/4 time signature. The second and third staves are for a keyboard instrument, with the left hand on the bottom staff and the right hand on the top staff. The fourth staff is a bass clef. The fifth staff contains figured bass notation with numbers 6, 7, 6, X, X, 6, 7, 6, X, 6, X, 6, 7, 6, X, 6. The music is a Rondeau in 3/4 time, marked 'Tous'.

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

The second system of the musical score consists of five staves. The top staff is a treble clef. The second and third staves are for a keyboard instrument. The fourth staff is a bass clef. The fifth staff contains figured bass notation with numbers 5, X, 6, X, 6, X, 6, 5, X, 6, X, 6, 5, X, 6, X, 6, 5, X. The music continues the Rondeau.

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

QUATRIÈME ENTRÉE, SCÈNE II.

Premier Couplet.

Musical score for the first couplet. It consists of three staves. The top two staves are labeled "FLUTES." and contain melodic lines with various ornaments and slurs. The bottom staff is labeled "BASSE-CONTINUE." and contains a bass line with figured bass notation, including figures such as 6 6 6, x, 6 6, x, 6, and 6-6. The music is in a common time signature.

Musical score for the first couplet, continuing from the previous block. It consists of three staves. The top staff is labeled "TOUS" and contains a melodic line. Below it, the text "On reprend le Rondeau." is written. The bottom two staves contain accompaniment with figured bass notation, including figures like 6 6 x, 6 6 x, and 6. The music continues in common time.

Deuxième Couplet.

Musical score for the second couplet. It consists of three staves. The top two staves are labeled "FLUTES." and contain melodic lines with various ornaments and slurs. The bottom staff is labeled "BASSE-CONTINUE." and contains a bass line with figured bass notation, including figures such as 6 6 x, 7 6, 6, 6 x 6, and 6. The music is in a common time signature.

Musical score for the second couplet, continuing from the previous block. It consists of three staves. The top staff is labeled "TOUS." and contains a melodic line. Below it, the text "On reprend le Rondeau" is written. The bottom two staves contain accompaniment with figured bass notation, including figures like 6 and 6. The music continues in common time.

L'EUROPE GALANTE, BALLET,

A I R.

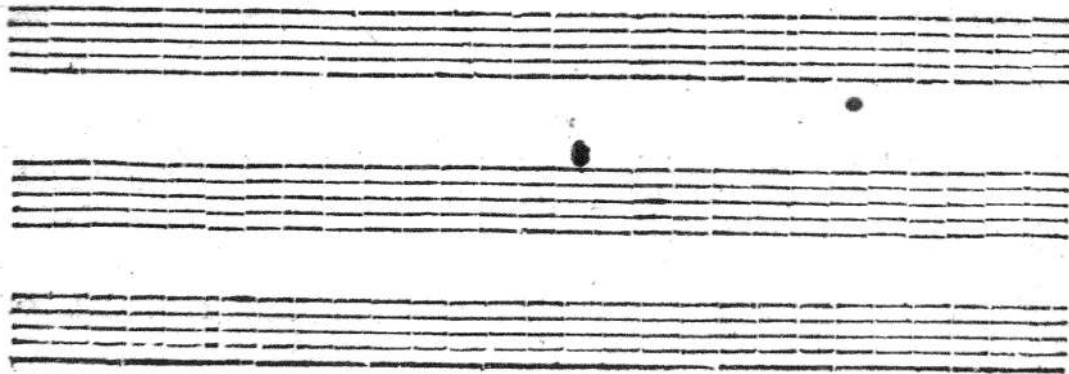
Une autre Venitienne déguisée, alternativement avec le Chant.

Livrons-nous aux plaisirs, il n'est rien de plus doux; Livrons-nous aux plaisirs,
 Livrons-nous aux plaisirs, il n'est rien de plus doux; Livrons-nous aux plaisirs,
 Livrons-nous aux plaisirs, il n'est rien de plus doux; Livrons-nous aux plaisirs,
 Livrons-nous aux plaisirs, il n'est rien de plus doux; Livrons-nous aux plaisirs,

VIOLONS.

VIOLONS.

BASSE-CONTINUE.



il n'est rien de plus doux; Pour qui feroient-ils faits, si ce n'étoit pour nous?

il n'est rien de plus doux; Pour qui feroient-ils faits, si ce n'étoit pour nous?

il n'est rien de plus doux; Pour qui feroient-ils faits, si ce n'étoit pour nous?

il n'est rien de plus doux; Pour qui feroient-ils faits, si ce n'étoit pour nous?

6 6x x 6 x 6x 6 6 x

FIN.

Pour qui feroient-ils faits, si ce n'estoit pour nous ?

Pour qui feroient-ils faits, si ce n'estoit pour nous ?

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FIN.

LA VENITIENNE.

Mille Amours déguiféz dans ce charmant séjour, Combient nos cœurs d'une douceur extrê-

me; Si quelqu'un en ces lieux, est entré fans amour, Ne craignōs pas qu'il en forte de mê- me.

Le Chœur, Livrons-nous.

LA VENITIENNE.

L'Amour, jeunes Beutez, accom- paigne vos pas; Pour tout soumettre, il vous prête ses

ar- mes: C'est vainement qu'aux yeux vous cachez mille appas, A tous les cœurs il ré-

vele ses char- mes. *Le Chœur, Livrons-nous, &c.*

*Pendant la Fête, un des Masques danse avec OLIMPIA, & fait remarquer beaucoup d'em-
pressément pour elle. Quand le Bal finit, OCTAVIO suit ce Masque qui laisse OLIMPIA surprise
de se trouver sans luy.*

A I R.

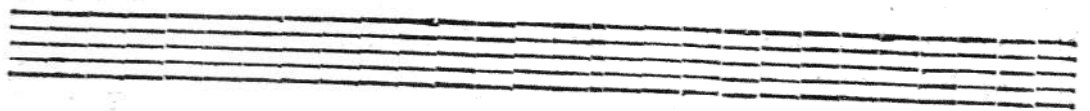
Gay.

RITOURNELLE.

Mairie de TOULOUSE
2^{me} Division
COMPTABILITÉ



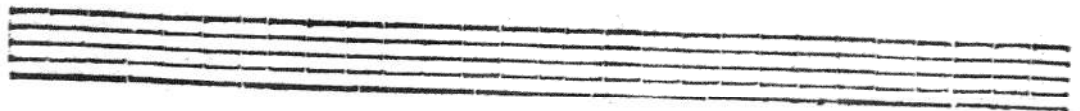
Musical score system 1, consisting of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a grand staff (treble and bass clefs). The third and fourth staves are grand staves. The bottom staff is a grand staff with figured bass notation below it, including figures such as 6, 7, 6, 5, 4, 6, 6, 6.



Five empty musical staves, likely representing a continuation of the score or a placeholder.



Musical score system 2, consisting of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a grand staff. The third and fourth staves are grand staves. The bottom staff is a grand staff with figured bass notation below it, including figures such as 6, 6, 6.



Five empty musical staves, likely representing a continuation of the score or a placeholder.

QUATRIÈME ENTREE, SCENE II

Allégro.

UNE FEMME DU BAL.

Si scherzi, si rida, Si scherzi, si rida, Si scher-

VIOLNI.

zi, si ri- da, Si pensi' à goder. Si pensi' à goder. Si

BASSO-CONTINUO.

fcher- si, si ri- da, Si pensi' à goder. Si

pensi' à goder. Si scher- zi, si

ri- da, Si penfi' à goder, Si penfi' à goder. Si penfi' à go-

forte. *dolce.*

der. Si penfi' à goder.

forte.

Gia sotto le piume, D'a-

FINE.

ligero Nume, Per noi si matura, Per noi, Per noi si ma-

dolce.

tura La- cerbo piacer. La- cerbo piacer. Si scherzi.

Forte. **DA CAPO.**

Sens des Paroles de cet Air.

Rions & folâtrons , ne songeons qu'aux plaisirs ;
 L'Amour sous ses aîles ,
 Au gré de nos desirs ,
 Meurit mille douceurs nouvelles.

LA FORLANA.

Tous.

Tous.

Musical score for strings and woodwinds. It consists of six staves. The top two staves are for Violins I and II, the next two for Violins III and IV, and the bottom staff is for the Cello and Double Bass. The notation includes various rhythmic values, accidentals, and fingerings (6 6, 6 6, 6 7).

Musical score for woodwinds and basses. It consists of six staves. The top two staves are for Flutes, labeled "HAUTBOIS." and "Tous." The next two staves are for Clarinets, also labeled "HAUTBOIS." and "Tous." The bottom staff is for Basses, labeled "BASSONS." and "Tous." The notation includes various rhythmic values, accidentals, and fingerings (6, 7 6*, 6, 7 6*).

Musical staff for Hautbois and Tous. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff, and "Tous." is positioned to the right.

Musical staff for Hautbois and Tous. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff, and "Tous." is positioned to the right.

Musical staff for Hautbois and Tous. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff, and "Tous." is positioned to the right.

Musical staff for Hautbois and Tous. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff, and "Tous." is positioned to the right.

Musical staff for Hautbois and Tous. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff, and "Tous." is positioned to the right.

Musical staff for Bassons and Tous. The staff contains a melodic line with eighth and sixteenth notes, including sixteenth-note triplets marked with a "6". The label "BASSONS." is centered below the staff, and "Tous." is positioned to the right.

Musical staff for Hautbois. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS:" is centered below the staff.

Musical staff for Hautbois. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff.

Musical staff for Hautbois. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff.

Musical staff for Hautbois. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff.

Musical staff for Hautbois. The staff contains a melodic line with eighth and sixteenth notes. The label "HAUTBOIS." is centered below the staff.

Musical staff for Bassons. The staff contains a melodic line with eighth and sixteenth notes, including sixteenth-note triplets marked with a "6-7". The label "BASSONS." is centered below the staff.

Ccc

This section of the musical score consists of six staves. The first two staves are for vocal parts, both labeled "Tous." and marked with an "x" below the staff. The remaining four staves are for instrumental parts, including a keyboard instrument (likely harpsichord or spinet) and a bass instrument (likely cello or double bass). The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Tous.

MENUET.

This section of the musical score consists of six staves. The first two staves are for vocal parts, both labeled "Tous." and marked with an "x" below the staff. The remaining four staves are for instrumental parts, including a keyboard instrument and a bass instrument. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The section concludes with a double bar line and repeat dots.

This musical score page contains two systems of music for woodwinds and basses. Each system consists of six staves. The top two staves are for Hautbois (Flutes), and the bottom two are for Bassons (Bassoons). The middle two staves are for other woodwinds, likely Clarinettes and Fagots. The notation includes various note values, rests, and dynamic markings. The word 'Tous.' is written below the Hautbois and Bassons staves in both systems, indicating that all instruments in that section play together. The first system has a '6' marking above the Bassons staff, and the second system has '6' markings above the Bassons staff at two different points.

SCENE III.

OLIMPIA.

Qu'est devenu le Jaloux qui m'obsède ?

BASSE-CONTINUE.

Ciel! que est le su- jet de son éloignement? Auroit-il reconnu l'ardeur qui me pos-

se- de? Mes regards n'ont-ils pas découvert mon Amant?

A I R.

Peur-être de nos yeux la douce intelligence N'a pu garder le secret de nos

Doux

VIOLONS.

cœurs. Ces indiscrets témoins de nos ten-dres langueurs Ont enfin rompu le si- len-

ce. Ces indiscrets témoins de nos tendres langueurs Ont enfin rompu le fi-

len- ce. Ah ! faut-il qu'une injuste loy Destine à ce Jaloux le reste de ma

vie ! Les soins que son Ri- val a laissé voir pour moy, Me font redouter la fu-

rie ; Que je crains ! ...

Majeur.

SCENE IV.

OLIMPIA, OCTAVIO.

OLIMPIA.

OCTAVIO *reuvre en remettant son Paignard.*

Mais, que vois-je? ô Ciel! Cruel, quelle rage vous guide? De quels affreux tran-

BASSE-CONTINUE.

OCTAVIO.

sports éteincellent vos yeux? GE-my, pleure à ton tour, Per-fide;

OLIMPIA.

Va, cours de ton Amant recevoir les adieux, Il expire près de ces lieux Ciel!

Dux. *Olimpi. fousu'e.*

EH bien, Malheu-reux! en douteray-je encore? Sa douleur m'en dit

plus que je n'en veux sçavoir: Me voilà donc certain du feu qui la dévore; Cependant je n'ay

pû vanger mon déſespoir Sur celui que ſon cœur ad- re. En vain je l'ay fuiuy

ce trop heureux A- mant: Fatale Fête, Nuit trop ſombre, C'eſt vous, dont le tumulte &

à OLIMPIA.
l'om- bre Ont déro- bés ſes jours à mon reſſenti- ment. Tu reprends tes eſ-

à part.
prits, Cruelle, à ce lan- gage! Je ſuis le ſeul qui ſouffre icy. De tous ſes mouve-

ments je fens croire ma rage; Je voulois luy sur- prendre un secret qui m'outrage; Je

n'ay que trop bien réu- fi.

OLIMPIA.

A I R.

Vous voyez mon ardeur, il n'est plus temps de feindre, Mon secret se découvre à vos

BASSE-CONTINUE.

soupçons jaloux: Vous voy- - loux: C'est à l'Amour qu'il faut vous plain- dre, Je l'aurois écou-

té, s'il m'eût parlé pour vous. Je l'aurois écou- té, s'il m'eût parlé pour vous.

QUATRIEME ENTREE, SCENE IV.

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OCTAVIO.

Quoy, Per- fide, mes feux, le devoir, ma tendresse, Mes pleurs n'ont pu vous

attendrir? Ah! je veux désormais repa- rer ma foiblesse, Je mettray tous mes

soins à vous faire souf- frir: Puisque vous brûlez pour un autre, Mon Rival en per-

dra le jour, Ma fu- reur dans son sang éteindra son amour Et punira le vôtre.

OLIMPIA.

Cruel, cessez de m'allarmer, N'écoutez point une injuste colere: C'étoit à

OCTAVIO.

moy de vous aimer; Mais, c'étoit à vous de me plai- re. Ingratte, ce dif-

Ecc

OLIMPIA.

cours vient encor animer Mon desespoir & ma vengeance. Pour vous aider à les ca-

mer, Il faut fuir de votre présence.



SCENE V.

OCTAVIO.

Doux. Fort. Doux. Fort. Doux. Fort. Doux.
VIOLONS.

OCTAVIO.
 Quel outrage ! mon cœur ne peut le soutenir ; Elle me laisse, Elle

BA SSE-CONTINUE.

Fort. Doux.

rit de ma peine, Dieux! quand l'Hymen est prest à nous unir, La Perfide à ses

5^{es} 6 6 4 7^{es}

Fort. Doux.

Vite.

nœuds oppose une autre chaîne. Non, non, je ne puis luy pardon-

ner, Je me livre aux transports de ma fureur extrême, Je suivray les conseils quelle vient me don-

ner, Immolons mon Rival, son Amante & moy même. Ne vaudroit-il pas

mieux rompre un fatal li- en; Mais, le puis-je? Infen- sé, quel vain espoir me

flatte? Sans l'Objet de mes feux, je n'espere plus rien. C'est la feule ri-

Fort. Doux.

F t f

gueur qu'il faut que je combat-te: Allons tomber encor aux genoux de l'In-

gratte, Pour attendrir son cœur, ou pour percer le mien.

On reprend la Marche des Masques, page 159. pour finir l'Entrée.

FIN DE LA QUATRIÈME ENTRÉE.