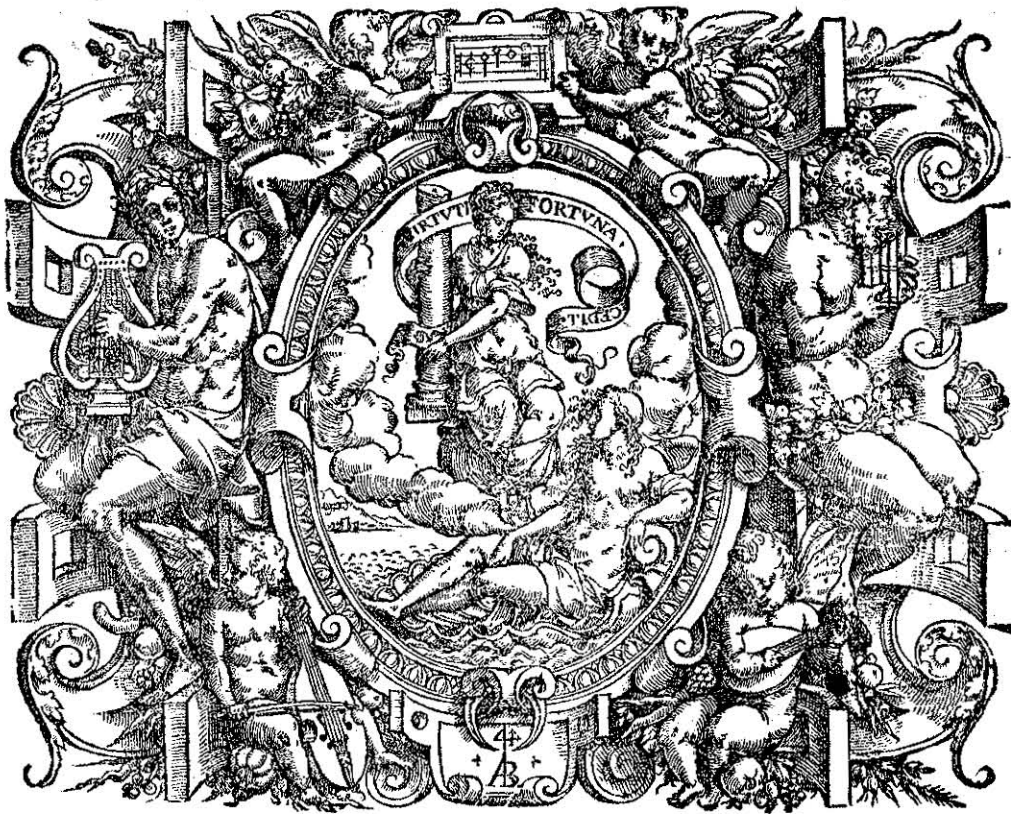


AMADIS.

TRAGÉDIE

EN MUSIQUE.

*Par Monsieur de Lully, Escuyer, 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,
rue Saint Jean de Beauvais, au Mont-Parnasse.

ET SE VEND

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

M. DC. LXXXIV.

AVEC PRIVILEGE DE SA MAJESTE.





A U R O Y .



I R E ,

Je satisfais moins aujourd'hui à l'engagement indispensable où je suis, de présenter tous mes Ouvrages à VOSTRE MAIESTE, qu'au plaisir que je sens de luy offrir un Opera, dont Elle a bien voulu choisir Elle-mesme le sujet: J'applaudis avec ioye au choix de V. M. Et le nom d'AMADIS, m'inspira une nouvelle ardeur. Dès qu'il a falu faire paroistre un Heros d'une nation, à la gloire & au divertissement de laquelle j'ay

consacré toutes mes veilles, ie me suis plus senty d'entouziisme & de fureur divine, qu'il ne s'en eslevoit autrefois des tripieds d'Apollon, & que ie n'en ay senty pour les Heros de la Fable & de la Grece que i'ay mis sur le Theatre. Ce seroit icy, dans le stile ordinaire des Epistres dedicatoires, un endroit pour louer V. M. Sans affectation, en monstrant simplement que les actions les plus extraordinaires du Roman d'AMADIS, ne sont que les plus ordinaires de vostre Histoire. Mais, SIRE, quelque loüange que ie puisse vous donner, elle seroit autant au dessous de V. M. qu'au dessus de moy: Ainsi i'aime mieux employer les momens qui me restent, à méditer de nouveaux suiets de Spectacles & de Divertissemens; où pour délasser l'esprit de V. M. appliqué sans relâche au gouvernement & au bonheur de toute l'Europe, ou du moins pour faire gouster à vos Suiets la douceur de vostre domination, & le bonheur de vivre dans ces siecles fortunez, où la politesse & la perfection des Arts marquent si bien la grandeur & la superiorité de vostre Empire. Veüille le Ciel, pour la felicité du monde entier, en estendre la durée bien loing dans les siecles à venir. Ce sont les vœux les plus ardens de celui qui est avec un tres-profond respect,

SIRE,

De VOSTRE MAIESTE.

Le tres-humble, tres-obeissant
& tres-fidele Serviteur & Sujet,
JEAN-BAPTISTE DE LULLY.

AVROY.

DU premier *AMADIS* je vous offre l'image.
Il fut doux, gracieux, vaillant, de haut corsage.
I'y trouverois vostre air à tout considerer,
Si quelque chose à vous se pouvoit comparer.
La Victoire pour luy sceut étendre ses aisles.
Mars le fit triompher de tous ses concurrens :
Passa-til à l'Amour, il eût le Cœur des Belles.
Vous vous reconnoissez à ces traits differens.
Nul n'a porté si haut cette double Conqueste.
Les deux moities du Monde ont sceu vous couronner ;
Et les Myrtes qu'Amour vous a fait moissonner
Sont tels que Iupiter en auroit ceint sa teste.
Tout est en vous enchantement.
Plus d'un illustre événement
Rendra chez nos Neveux vostre Histoire incroyable.
Vos beaux faits ont par tout tellement éclaté
Que vous nous reduisez à prendre dans la Fable
L'exemple de la verité.

Voilà, *SIRE*, sur vous quelles sont mes pensées.
Pour vous plaire, *Vranie en Vers* les a tracées.
Quant à moy dont les chants vous attiroient jadis ;
Je dois à Vostre choix ce sujet d'Amadis.
Je vous dois son succès, car j'aurois peine à dire
Entre Vous & Phœbus lequel des deux m'inspire.
Je ne puis pour m'en ressentir
Qu'employer à vous divertir
Mes soins, mon art, & mon génie,
Et tous les momens de ma vie.
Veüillent dans ce projet m'assister les neuf Sœurs !
Je le trouve assez beau pour donner de l'envie
Aux Chantres dont l'Olimpe admire les douceurs.



A M A D I S,

P R O L O G U E.

OUVERTURE.

VIOLONS.

PROLOGUE.

Musical staff for Violons, first system. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

VIOLONS.

Musical staff for Violons, second system. It continues the melodic line from the first system, featuring similar rhythmic patterns and dynamic markings.

Musical staff for Violons, third system. The music continues with a mix of eighth and sixteenth notes, maintaining the overall texture.

Musical staff for Violons, fourth system. This system shows a continuation of the rhythmic and melodic motifs established in the previous systems.

Musical staff for Violons, fifth system. The notation includes various rhythmic values and dynamic markings, typical of a 19th-century orchestral score.

An empty musical staff, likely representing a section where the instrument is silent or a placeholder for another part.

Musical staff for Violons, sixth system. It begins with a treble clef and a key signature of one flat. The music is characterized by a steady eighth-note pattern.

VIOLONS.

Musical staff for Violons, seventh system. The music continues with a consistent rhythmic and melodic flow.

Musical staff for Violons, eighth system. This system features a continuation of the eighth-note texture with some melodic variation.

Musical staff for Violons, ninth system. The notation includes various rhythmic values and dynamic markings, typical of a 19th-century orchestral score.

Musical staff for Violons, tenth system. The music concludes with a final cadence, marked by a double bar line and a fermata.

An empty musical staff, likely representing a section where the instrument is silent or a placeholder for another part.

PROLOGUE.

Musical staff for Violins, first system. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, forming a rhythmic pattern. The staff ends with a fermata.

VIOLONS.

Musical staff for Violins, second system. Continuation of the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, third system. Continuation of the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, fourth system. Continuation of the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, fifth system. Continuation of the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Two empty musical staves, likely for other instruments or a second part of the violin section.

Musical staff for Violins, sixth system. It begins with a treble clef and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, forming a rhythmic pattern. The staff ends with a fermata.

VIOLONS.

Musical staff for Violins, seventh system. Continuation of the sixth system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, eighth system. Continuation of the sixth system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, ninth system. Continuation of the sixth system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, tenth system. Continuation of the sixth system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Two empty musical staves, likely for other instruments or a second part of the violin section.

Violons. First system of music for the Violins, featuring a melodic line with various ornaments and dynamics.

VIOLONS.

Violons. Second system of music for the Violins.

Violons. Third system of music for the Violins.

Violons. Fourth system of music for the Violins.

Violons. Fifth system of music for the Violins.

Two empty musical staves.

VRGANDE.

Organe. First system of music for the Organ, featuring a simple melodic line.

Ah! j'en-

Violons. Sixth system of music for the Violins, marked with a cross (X).

X VIOLONS.

Violons. Seventh system of music for the Violins, marked with a cross (X).

Violons. Eighth system of music for the Violins, marked with a cross (X).

Violons. Ninth system of music for the Violins, marked with a cross (X).

ALQVIF.

AlqVif. First system of music for the AlqVif, featuring a simple melodic line.

Ah! j'en-

Basse-Continue. First system of music for the Basse-Continue, featuring a complex rhythmic pattern with fingerings (6, 7, 6, 7, 4) and accents (X).

BASSE-CONTINUE.

P R O L O G U E

tends un bruit qui nous presse De nous rassem- bler tous. Le charme cesse

tends un bruit qui nous presse De nous rassembler tous. Le charme cesse

BASSE-CONTINUE.

éveillons nous.

éveillons-

éveillons-nous.

éveillons-

BASSE-CONTINUE.

PROLOGUE

CHOEUR.

First vocal staff with lyrics: nous. Le charme cesse

Second vocal staff with lyrics: Le charme cesse

Third vocal staff with lyrics: Le charme cesse

Fourth vocal staff with lyrics: nous. Le charme cesse

VIOLONS.

BASSE-CONTINUE.



Eveilleons-nous.

Le charme cesse



Eveilleons-nous.

Le charme cesse



Eveilleons-nous.

Le charme cesse

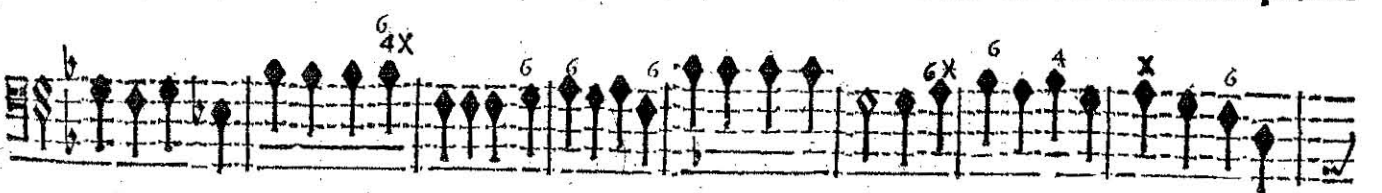
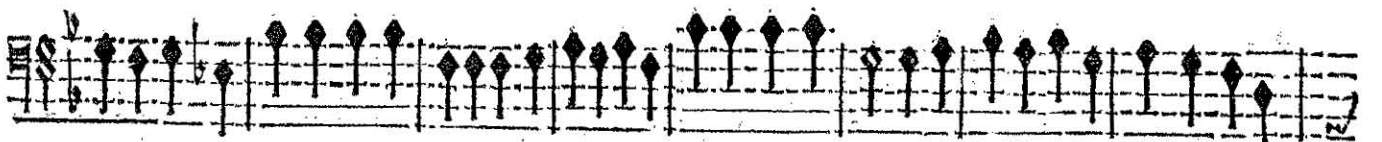


* Eveilleons-nous.

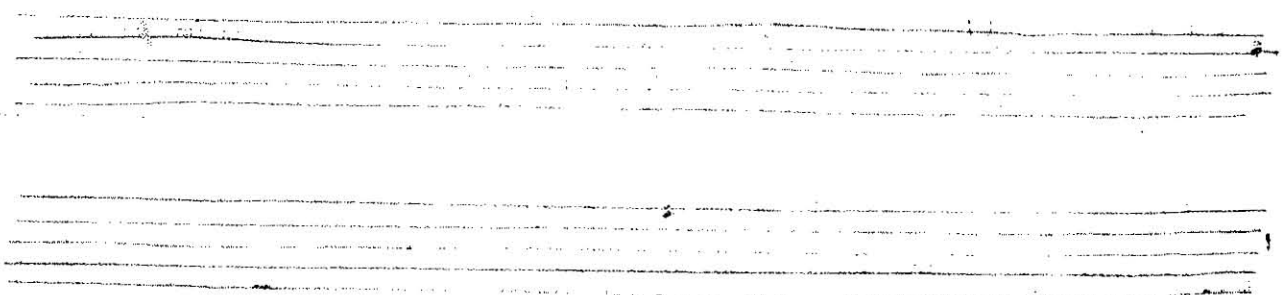
Le charme cesse



VIOLONS.



BASSE-CONTINUE.



PROLOGUE,

Eveil- lons-nous.

Eveillons-nous.

Eveillons- nous.

Eveillons-nous.

Eveillons- nous.

Eveillons nous.

Eveillons- nous.

Eveillons nous.

V I O L O N S .

BASSE-CONTINUE.

Andante
Esprits empressez à nous plaire, Vous qui veillez icy pour nostre seureté, Vostre

Allegro
Esprits empressez à nous plaire, Vous qui veillez icy pour nostre seureté, Vostre

BASSE-CONTINUE.

soin n'est plus necessaire Vous pouvez desormais partir en liber- té. Que le Ciel an-

soin n'est plus necessaire Vous pouvez desormais partir en liber- té.

BASSE-CONTINUE.

nonce à la Terre, Que le Ciel annonce à la Terre La fin de cet enchantement, Brillâts Es-

Que le Ciel Que le Ciel annonce à la Terre La fin de cet enchantement, Brillâts Es-

BASSE-CONTINUE.

BASSE-CONTINUE.

clairs, bruyât Tónerre, Brillâts Esclairs, bruyât Tónerre, Marquez avec esclat ce bié-heureux momét.

clairs, bruyât Tónerre, Brillâts Esclairs, bruyât Tónerre, Marquez avec esclat ce bié-heureux momét.

BASSE-CONTINUE.

PROLOGUE

CHOEUR.

First musical staff for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Que le Ciel annonce à la Terre La fin de cet enchantement, Brillants Esclairs, bruyant Ton-

Second musical staff for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Que le Ciel annonce à la Terre La fin de cet enchantement, Brillants Esclairs, bruyant Ton-

Third musical staff for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Que le Ciel annonce à la Terre La fin de cet enchantement, Brillants Esclairs, bruyant Ton-

Fourth musical staff for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Que le Ciel annonce à la Terre La fin de cet enchantement, Brillants Esclairs, bruyant Ton-

Fifth musical staff for the chorus, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

VIOLONS.

First musical staff for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Second musical staff for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

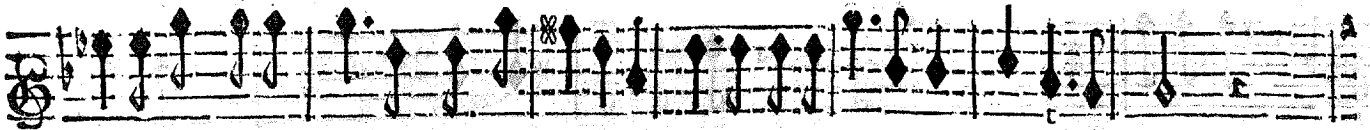
Third musical staff for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Fourth musical staff for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Fifth musical staff for the violins, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some notes marked with '6' and '4x'.

BASSE-CONTINUE.

Empty musical staves for the basso continuo, consisting of two systems of five-line staves.



nerre, Brilláts Esclairs, bruyát Tõnerre, Marquez avec esclat ce biẽ-heureux moment.



nerre, Brilláts Esclairs, bruyát Tõnerre, Marquez avec esclat ce biẽ-heureux moment.



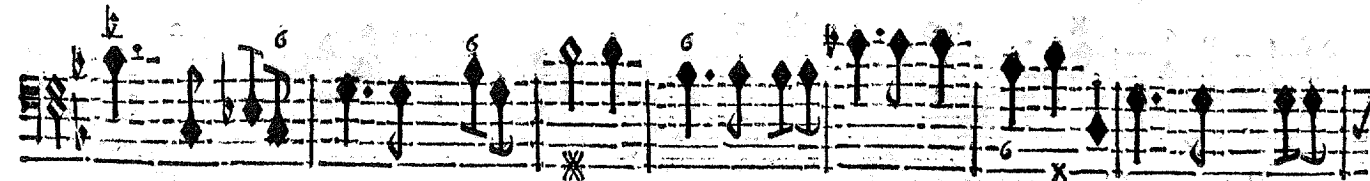
nerre, Brilláts Esclairs, bruyát Tõnerre, Marquez avec esclat ce biẽ-heureux moment.



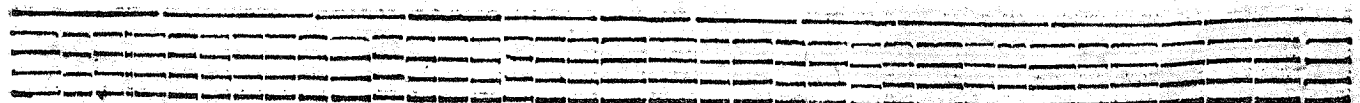
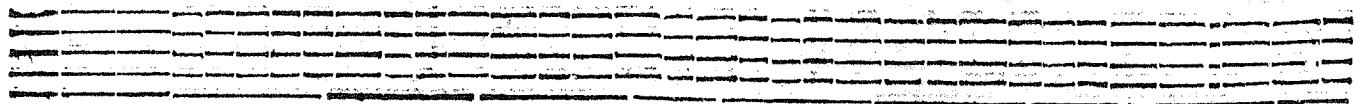
nerre, Brilláts Esclairs, bruyát Tõnerre, Marquez avec esclat ce biẽ-heureux moment.



VIOLONS.



BASSE-CONTINUE.

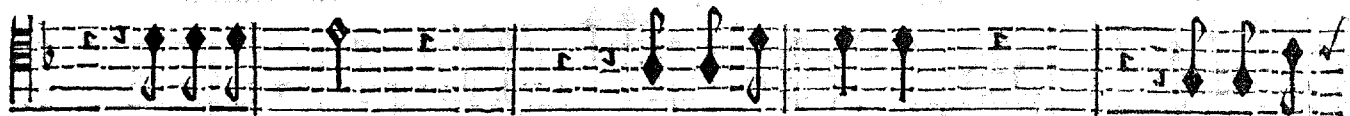




Brillants Es- clairs, bruyant Tonnerre, bruyant Ton-



Brillants Es- clairs, bruyant Tonnerre, bruyant Ton-



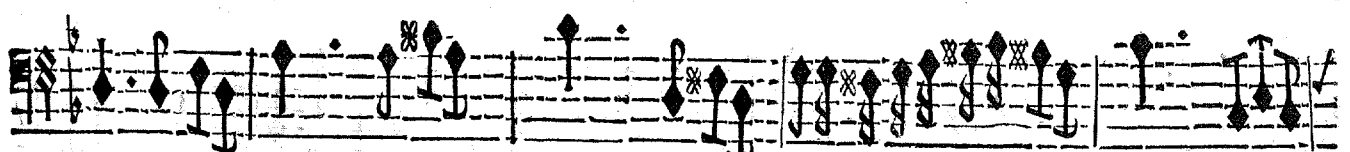
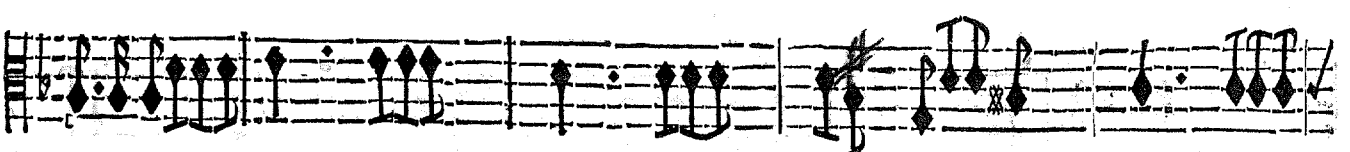
Brillants Es- clairs, bruyant Tonnerre, bruyant Ton-



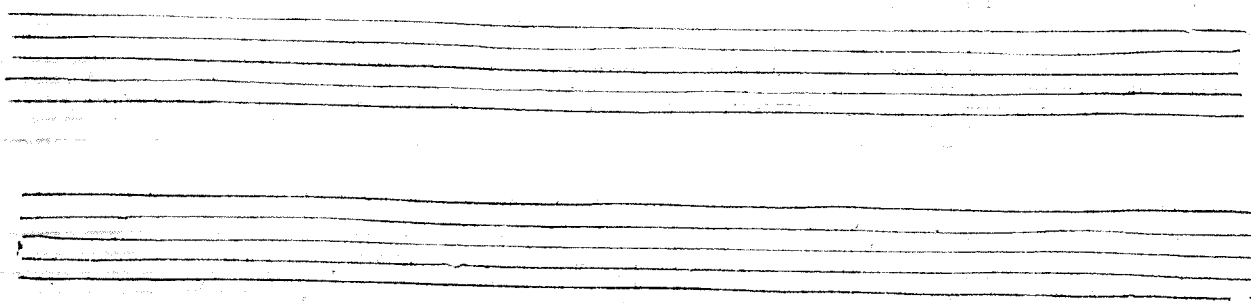
Brillants Es- clairs, bruyant Tonnerre, bruyant Ton-



VIOLONS.



BASSE-CONTINUE.



A musical staff in G major, 3/4 time, containing the first line of the Prologue. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

nerre. Marquez avec éclat ce bien-heureux moment.

Brillants Ef-

A musical staff in G major, 3/4 time, containing the second line of the Prologue. It begins with an alto clef and a key signature of one sharp (F#).

nerre. Marquez avec éclat ce bien-heureux moment.

Brillants Ef-

A musical staff in G major, 3/4 time, containing the third line of the Prologue. It begins with a tenor clef and a key signature of one sharp (F#).

nerre. Marquez avec éclat ce bien-heureux moment.

Brillants Ef-

A musical staff in G major, 3/4 time, containing the fourth line of the Prologue. It begins with a bass clef and a key signature of one sharp (F#).

nerre. Marquez avec éclat ce bien-heureux moment.

Brillants Ef-

A musical staff in G major, 3/4 time, containing the fifth line of the Prologue. It begins with a treble clef and a key signature of one sharp (F#). The melody continues with more complex rhythmic patterns.

A musical staff in G major, 3/4 time, containing the sixth line of the Prologue. It begins with an alto clef and a key signature of one sharp (F#).

A musical staff in G major, 3/4 time, containing the seventh line of the Prologue. It begins with a tenor clef and a key signature of one sharp (F#).

A musical staff in G major, 3/4 time, containing the eighth line of the Prologue. It begins with a bass clef and a key signature of one sharp (F#).

A musical staff in G major, 3/4 time, containing the ninth line of the Prologue. It begins with a treble clef and a key signature of one sharp (F#).

A musical staff in G major, 3/4 time, containing the tenth line of the Prologue. It begins with a bass clef and a key signature of one sharp (F#). The line ends with a fermata over a final chord.

BASSE-CONTINUE.

Five empty musical staves, likely intended for the Basse-Continue part of the Prologue.

P R O L O G U E.

clairs, bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.

clairs, bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.

clairs, bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.

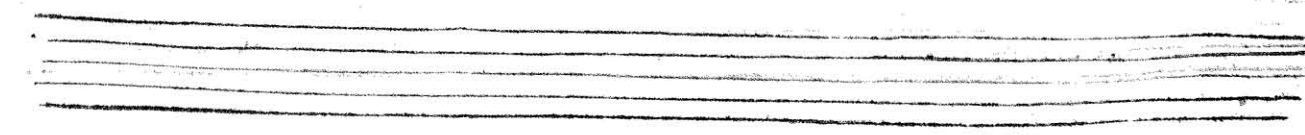
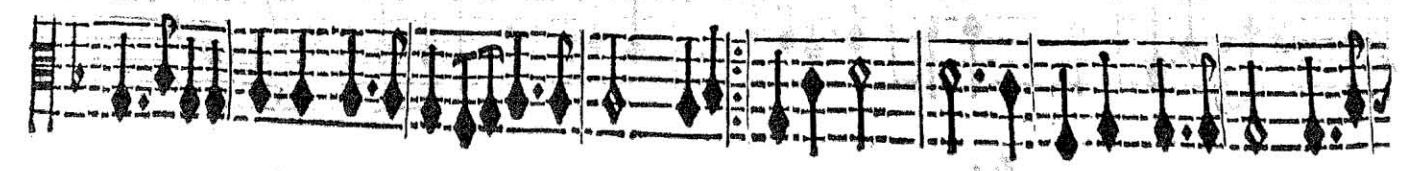
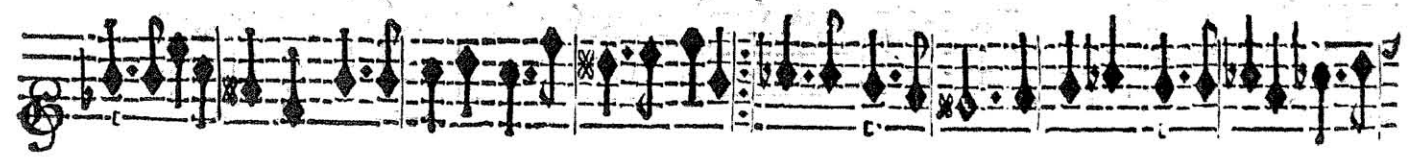
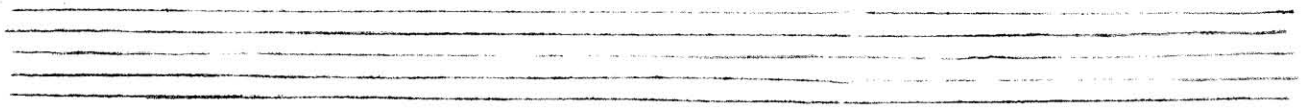
clairs, bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.

V I O L O N S.

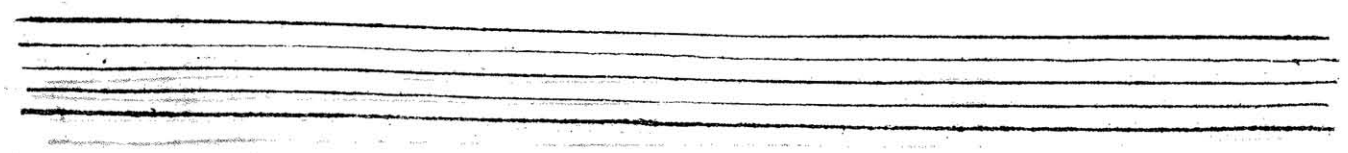
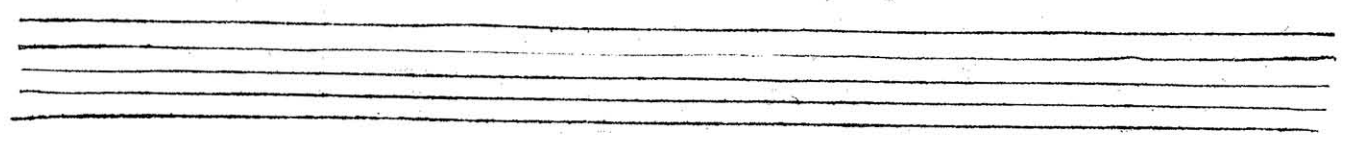
B A S S E - C O N T I N U E.

P R O L O G U E .

P R E M I E R A I R .



P R O L O G U E



PROLOGUE.

SECOND AIR.

Gay.

A musical staff in treble clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals. A fermata is placed over the final note of the staff.

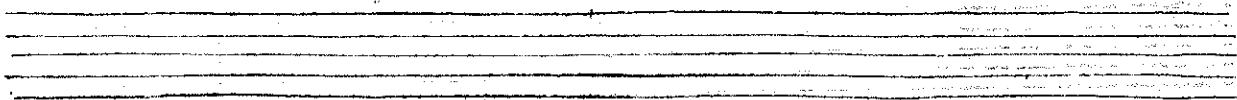
GIGUE.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.



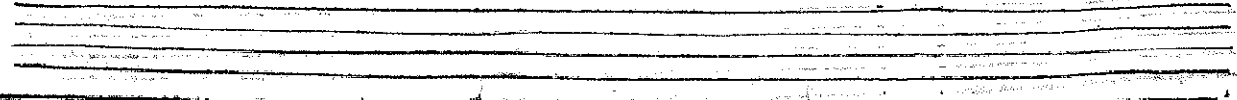
A musical staff in treble clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes, including quarter and eighth notes, with some accidentals.



PROLOGUE,

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

VIOLONS.

A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

An empty musical staff with a treble clef.

A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

VIOLONS.

A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

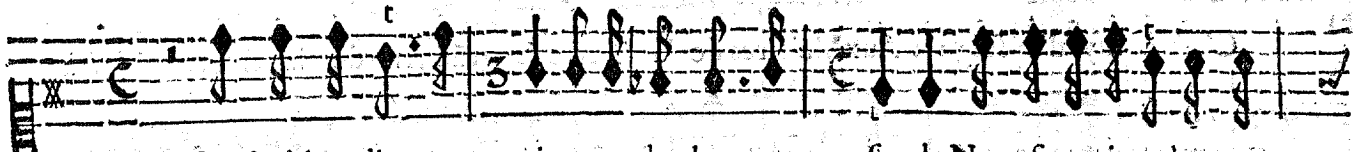
A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

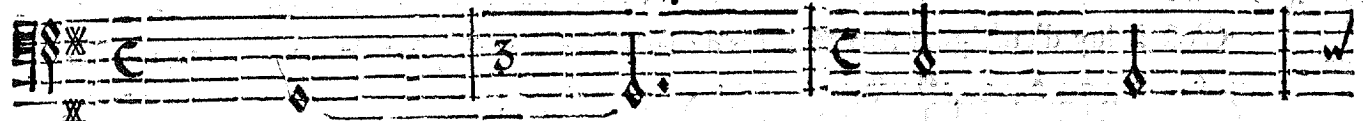
A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

An empty musical staff with a treble clef.

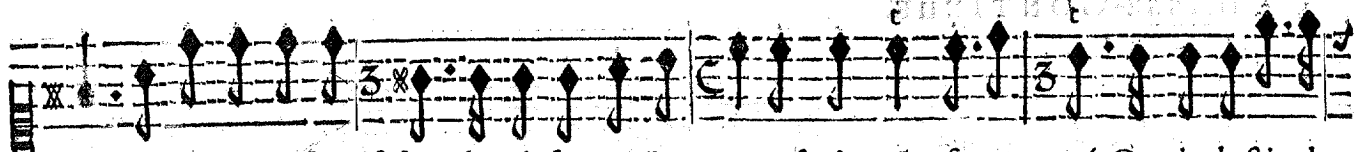
URGANDE.



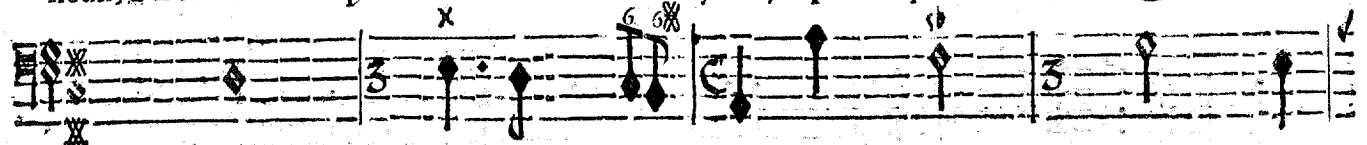
Lorsqu'Amadis pe- rit une douleur pro- fonde Nous fit retirer dans ces



BASSE-CONTINUE.



lieux, Un charme assoupif- fant devoit fermer nos yeux jusqu'au tēps fortu- né Que le destin du



BASSE-CONTINUE.

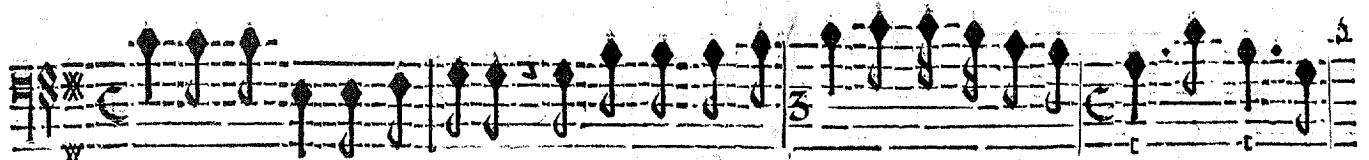


Monde Dēpendroit d'un Heros encor plus glorieux.

ALQVE.
Ce Heros triom-



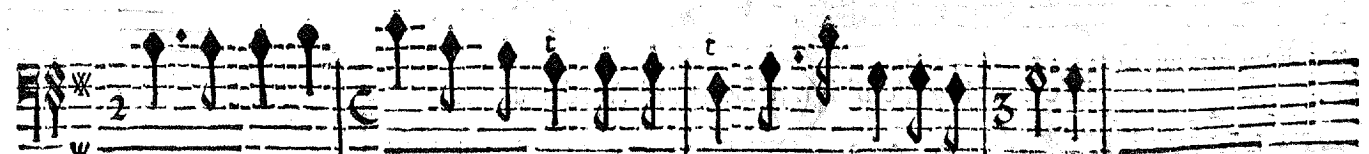
BASSE-CONTINUE.



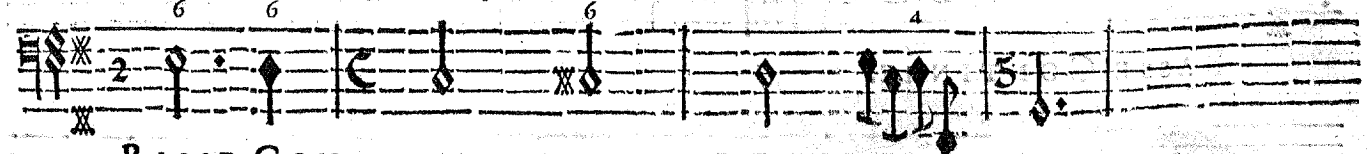
phant veut que tout soit traquille. En vain mille envieux s'armēt de toutes parts, D'un mot, d'un



BASSE-CONTINUE.



seul de ses re- gards Il sçait rendre à son gré leur fureur inu- tile.



BASSE-CONTINUE.

P R O L O G U E.

VRGANDE.

C'est à luy d'enfeigner AuxMaistres de la Terre Le grād Art de la Guerre, C'est à

C'est à luy d'enfeigner AuxMaistres de la Terre Le grād Art de la Guerre, C'est à

BASSE-CONTINUE.

luy d'enfeigner Le grād Art de re- gner. C'est à luy d'enfeigner Le grand

luy d'enfeigner Le grād Art de regner. C'est à luy d'enfeigner Le grād Art de re- gner.

BASSE-CONTINUE.

BASSE-CONTINUE.

Art de regner. C'est à luy d'enfeigner Le grand Art de regner.

C'est à luy d'enfeigner Le grand Art de regner.

BASSE-CONTINUE.

PROLOGUE.

VIOLONS.

The first system of music for Violons, starting with a treble clef and a key signature of one flat. It contains several measures of music with various note values and rests.

The second system of music for Violons, continuing the piece with similar rhythmic patterns.

The third system of music for Violons.

The fourth system of music for Violons.

The fifth system of music for Violons.

An empty musical staff consisting of five lines.

The sixth system of music for Violons, featuring a double bar line and repeat signs.

The seventh system of music for Violons.

The eighth system of music for Violons.

The ninth system of music for Violons.

The tenth system of music for Violons.

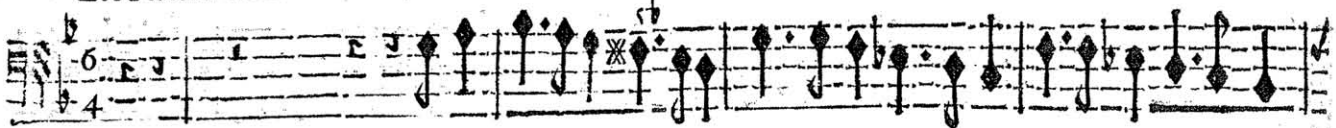
An empty musical staff consisting of five lines.

PROLOGUE.

Une des Suivantes d'Urgande.



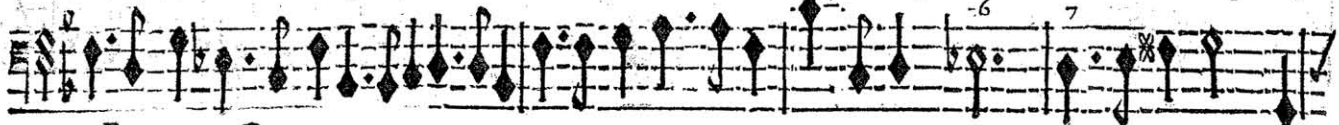
Les Plaisirs nous suivront de formais; Nous allons voir nos desirs satisfaits. Vivons sans al-



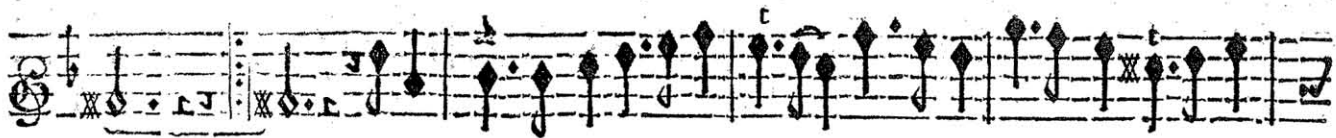
BASSE-CONTINUE.



larmes, Vivons tous en paix. Revenez, reprenez te^o vos charmes, Jeux innocens, revenez pour ja-



BASSE-CONTINUE.



mais. mais. Il est temps que l'Aurore vermeille Cede au Soleil qui marche sur ses



BASSE-CONTINUE.



pas; Tout brille icy bas Il est temps que chacun se reveille; L'amour ne dort pas, Tout sent ses ap-



BASSE-CONTINUE.



pas. L'aimable Zephire Pour Flore soupire; Dás un si beau jour, Tout parle d'amour. L'aimable Ze-



BASSE-CONTINUE.



phire Pour Flore soupire; Dans un si beau jour, Tout parle d'amour. Il est. mour.



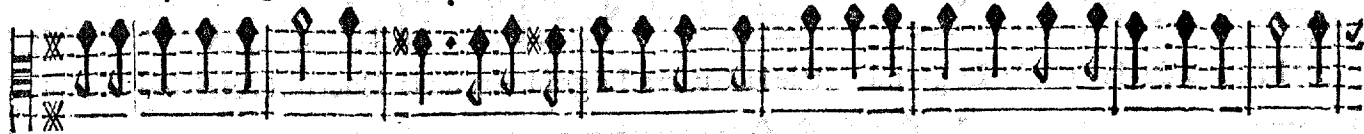
BASSE-CONTINUE.



LE CHOEUR.



C'est à luy d'ẽfeigner Aux Maistres de la Terre Le grãd Art de la Guerre. C'est à luy d'ẽfeigner Aux



C'est à luy d'ẽfeigner Aux Maistres de la Terre Le grãd Art de la Guerre. C'est à luy d'ẽfeigner Aux



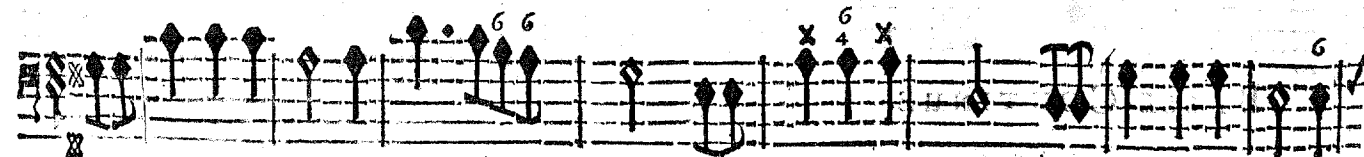
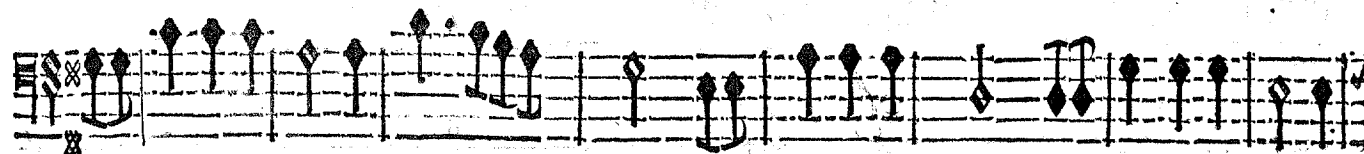
C'est à luy d'ẽfeigner Aux Maistres de la Terre Le grãd Art de la Guerre. C'est à luy d'ẽfeigner Aux



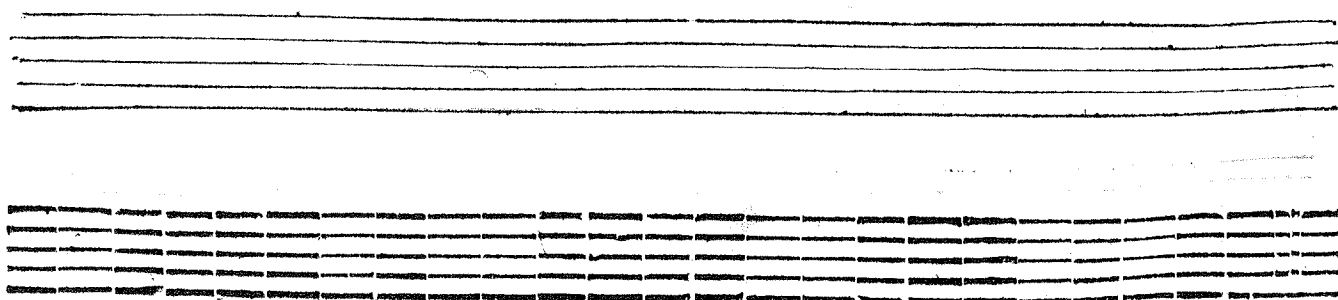
C'est à luy d'ẽfeigner Aux Maistres de la Terre Le grãd Art de la Guerre. C'est à luy d'ẽfeigner Aux



VIOLONS.



BASSE-CONTINUE.



Maistres de la Terre Le grand Art de la Guerre. Le grád Art de la Guerre. C'est à luy d'enfei-

Mistres de la Terre Le grand Art de la Guerre. Le grád Art de la Guerre. C'est à luy d'enfei-

Maistres de la Terre Le grand Art de la Guerre. Le grád Art de la Guerre. C'est à luy d'enfei-

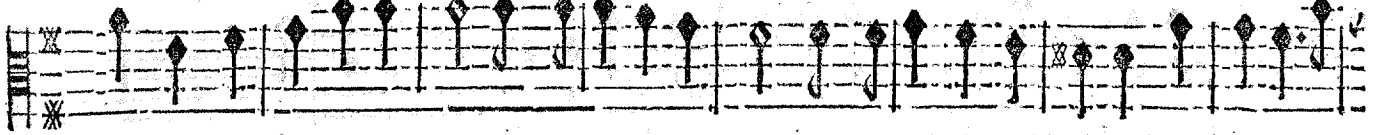
Maistres de la Terre Le grand Art de la Guerre. Le grád Art de la Guerre. C'est à luy d'enfei-

VIOLONS.

BASSE-CONTINUE.



gner Le grand Art de regner. C'est à luy d'enfeigner Le grād Art de regner. Le grand Art de re-



gner Le grand Art de regner. C'est à luy d'enfeigner Le grād Art de regner. Le grand Art de re-



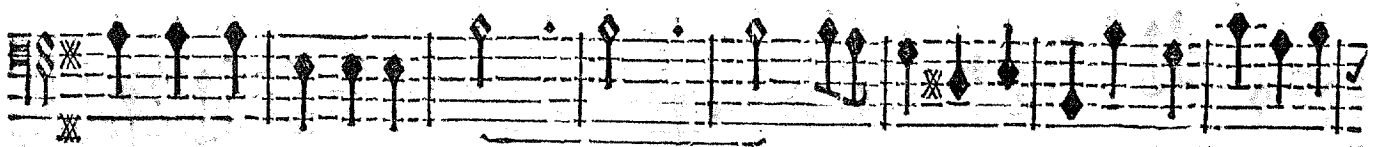
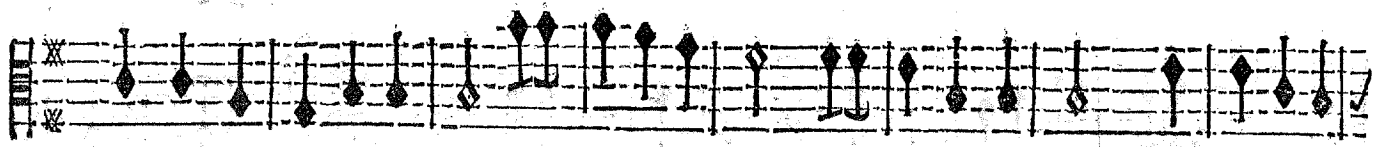
gner C'est à luy d'enfeigner Le grād Art de regner. C'est à luy d'enfei-



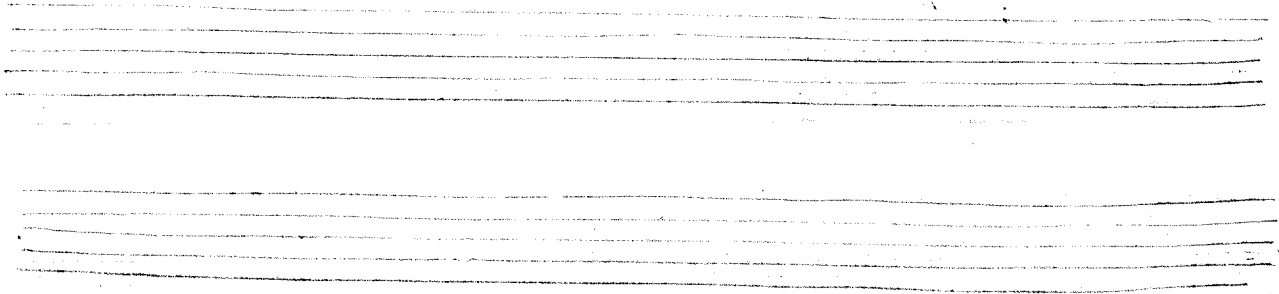
gner Le grand Art de regner. C'est à luy d'enfeigner Le grād Art de re-



VIOLONS.



BASSE-CONTINUE:



PROLOGUE.

gner. C'est à luy d'enfeigner C'est à luy d'enfeigner Le grād Art de re-

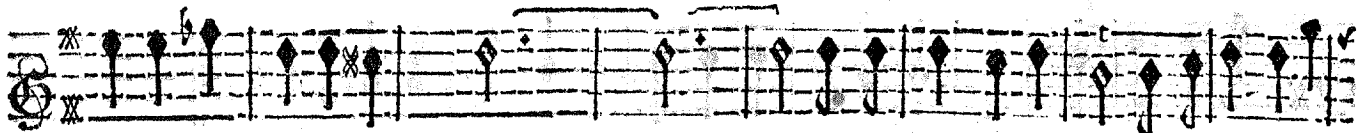
gner. C'est à luy d'enfeigner C'est à luy d'enfeigner Le grand Art de regner.

gner Le grand Art de regner. Le grand Art de regner. C'est à luy d'enfeigner Le grand Art de ré-

gner. C'est à luy d'enfeigner Le grād Art de regner. C'est à luy d'enfei-

VIOLONS.

BASSE-CONTINUE.



gner. Le grand Art de regner. C'est à luy d'enseigner Le grand Art de re-



C'est à luy d'enseigner Le grand Art de regner. C'est à luy d'enseigner Le grand Art de re-



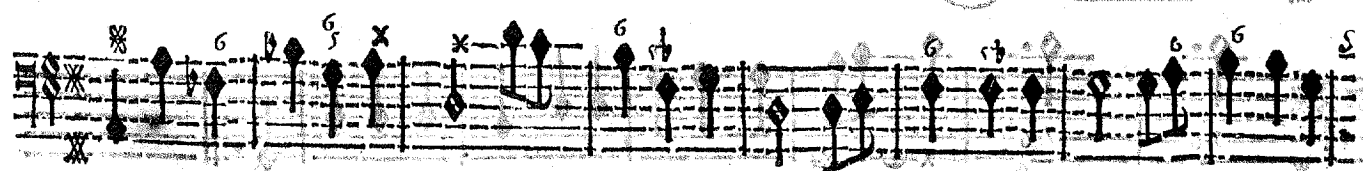
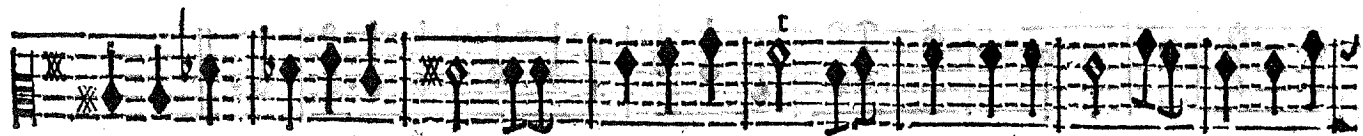
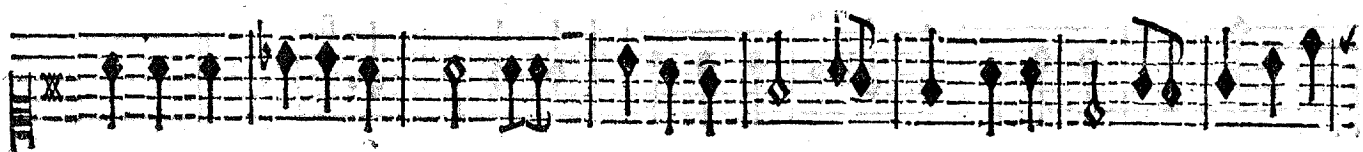
gner Le grand Art de regner. C'est à luy d'enseigner Le grand Art de regner. C'est à luy d'ensei-



gner Le grand Art de regner. C'est à luy d'enseigner C'est à luy d'enseigne Le grand Art de re-



VIOLONS.

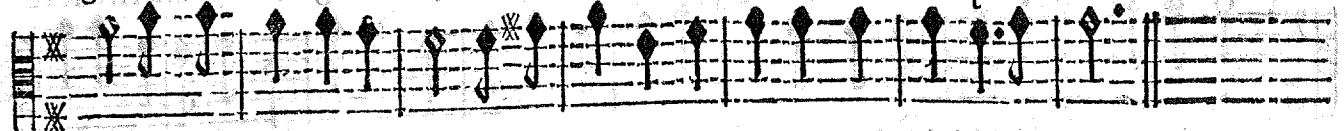


BASSE-CONTINUE.

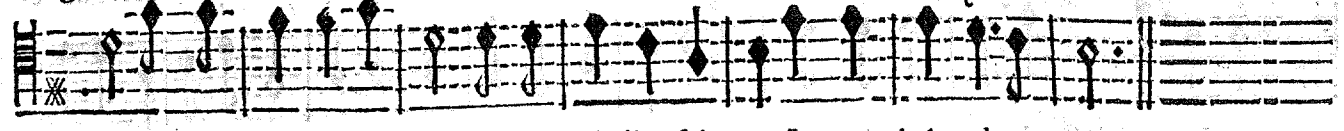
BASSE-CONTINUE.



gner C'est à luy d'enfeigner Le grand Art de regner Le grand Art de regner.



gner. C'est à luy d'enfeigner Le grand Art de regner. Le grand Art de regner.



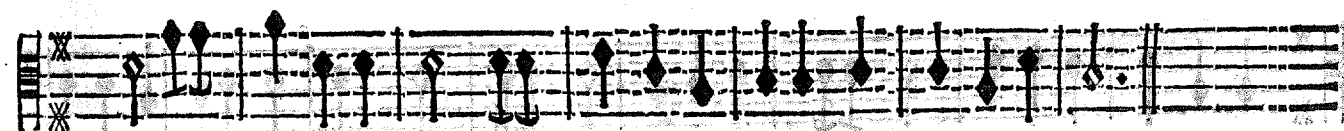
gner. Le grand Art de regner. C'est à luy d'enfeigner. Le grand Art de regner.



gner. C'est à luy d'enfeigner Le grand Art de regner.

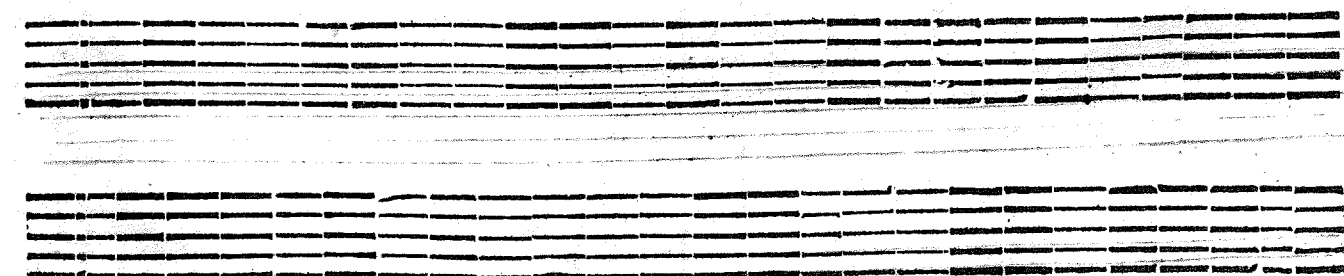


V I O L O N S .



BASSE-CONTINUE.

BASSE-CONTINUE



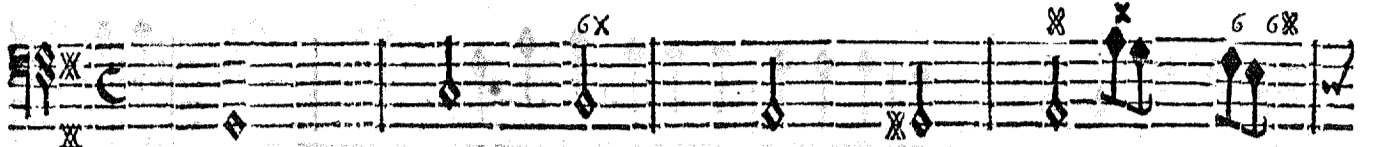
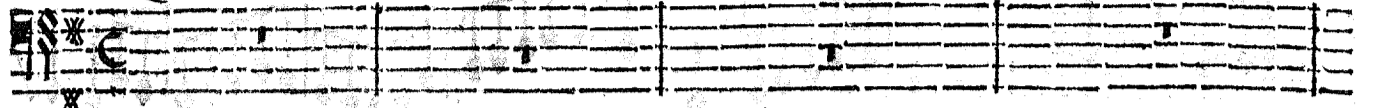
PROLOGUE.

VRGANDE.

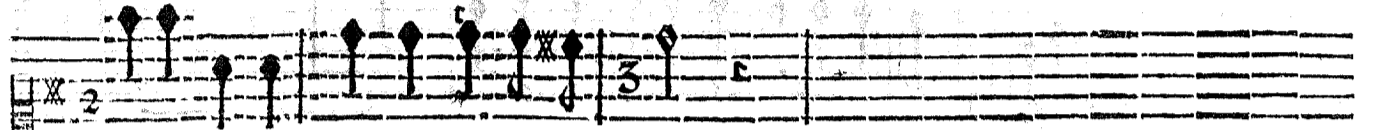


Retirons Amadis de la Nuit éternelle. Le Ciel nous le permet, un Sort nouveau l'ap-

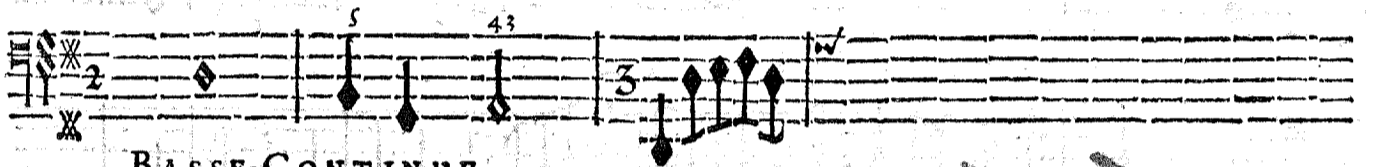
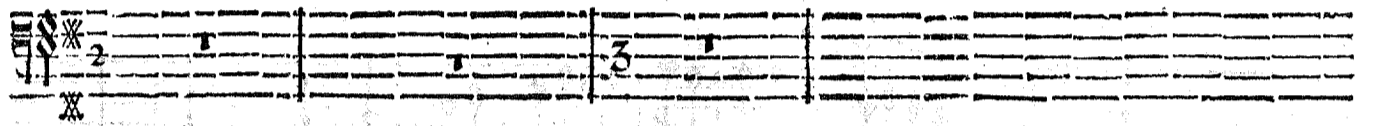
ALQUIE.



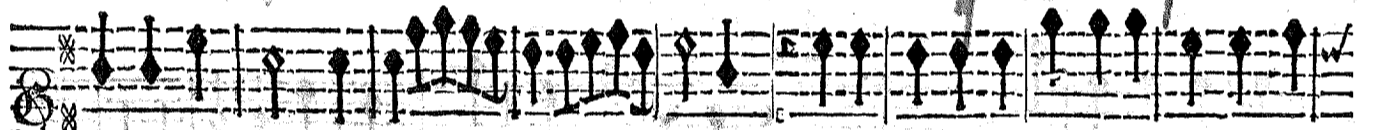
BASSE-CONTINUE.



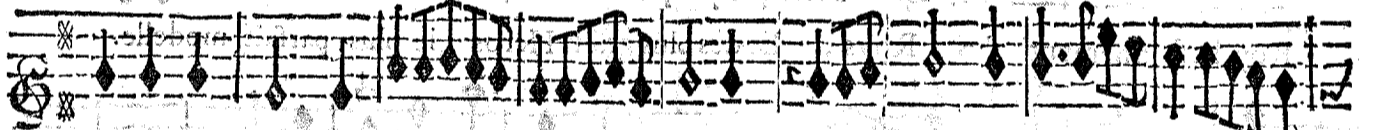
pelle Où son Sang regnoit autre- fois.



BASSE-CONTINUE.



VIOLON.



Nous ne sçaurions choisir de Demeure plus belle. Allons estre tesmoins de la gloire immor-



BASSE-CONTINUE.



VIOLON.



tel le D'un Roy l'Estonnement des Roys, Et des plus grands Heros le plus



P R O L O G U E

parfait modele. Allons estre tesmoins de la gloire immortel- le D'un

BASSE-CONTINUE.

Roy l'estonnement des Roys, Et des plus grâds Heros le plus parfait modele.

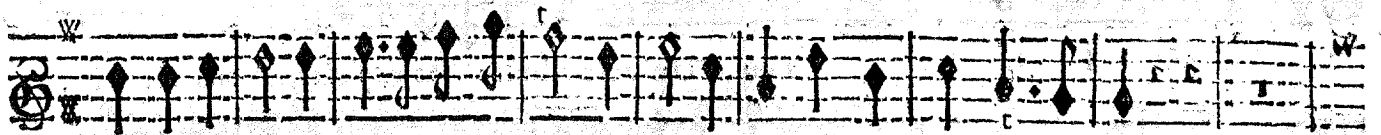
BASSE-CONTINUE.

VIRGIANDE

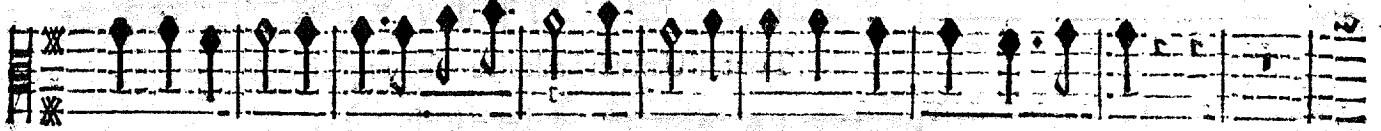
Tout l'Univers admire ses exploits; Allons, allons vivre heureux sous ses Loix

BASSE-CONTINUE.

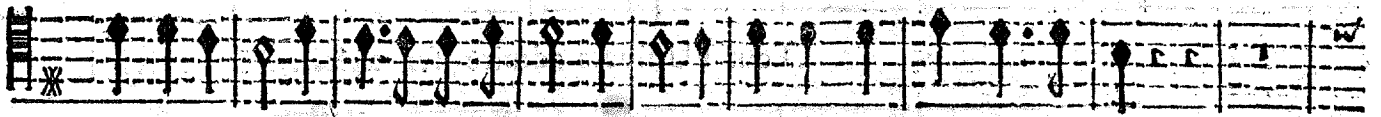
LES CHOEURS.



Tout l'Univers admire ses exploits, Allons, allons vivre heureux sous ses Loix.



Tout l'Univers admire ses exploits; Allons, allons vivre heureux sous ses loix.



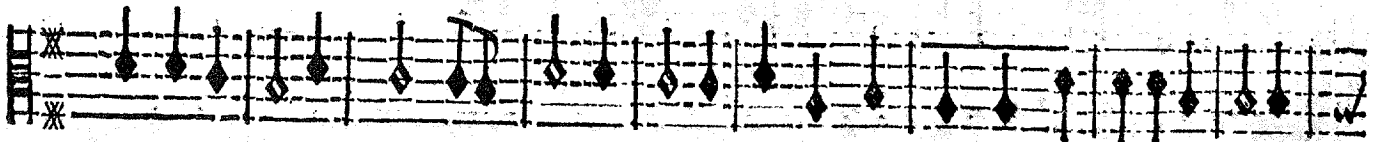
Tout l'Univers admire ses exploits, Allons, allons vivre heureux sous ses Loix.



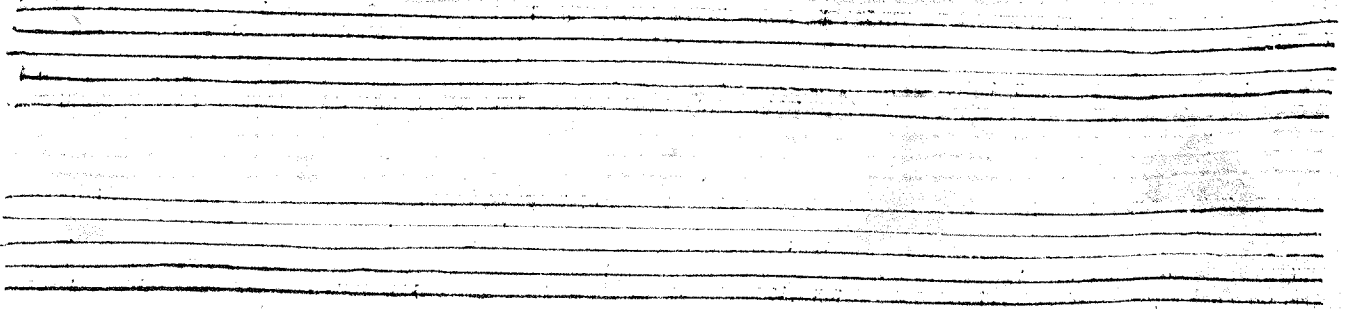
Tout l'Univers admire ses exploits, Allons, allons vivre heureux sous ses Loix.

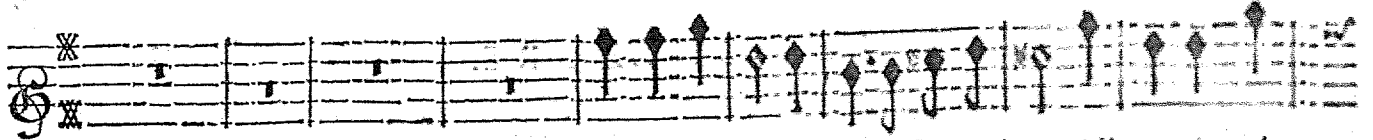


VIOLONS.

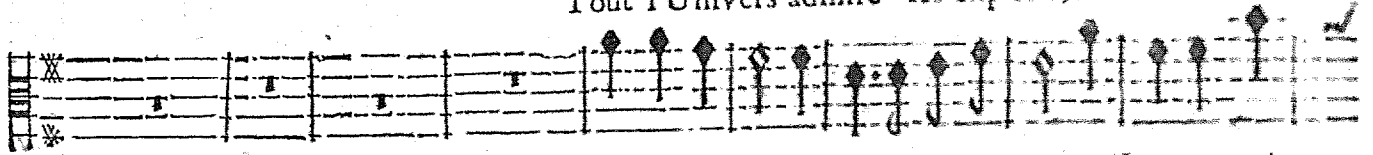


BASSE-CONTINUE.





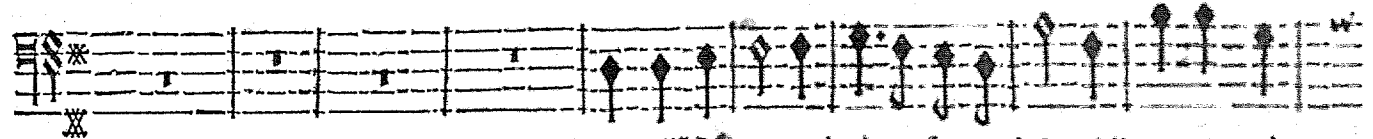
Tout l'Univers admire ses exploits, Allons vivre heu-



Tout l'Univers admire ses exploits, Allons vivre heu-



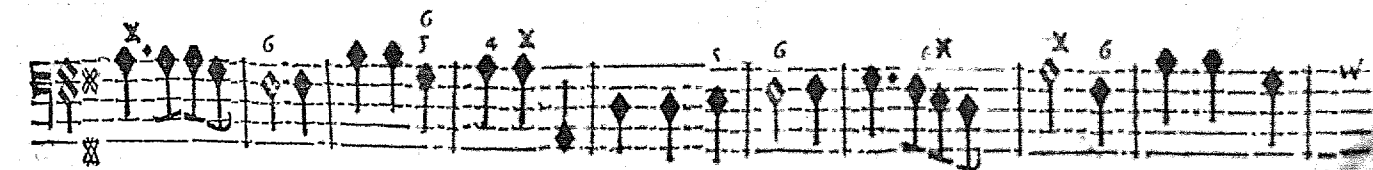
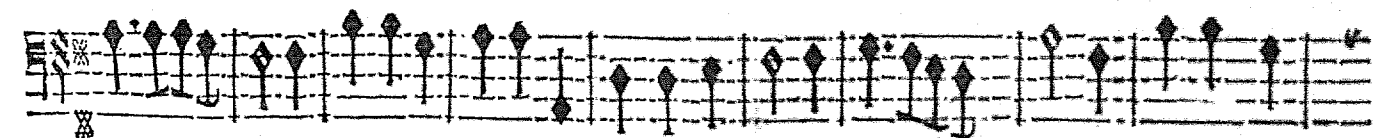
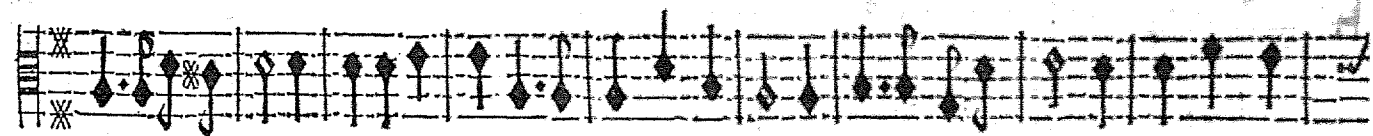
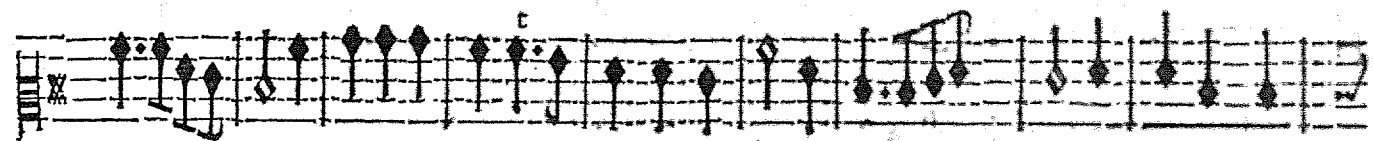
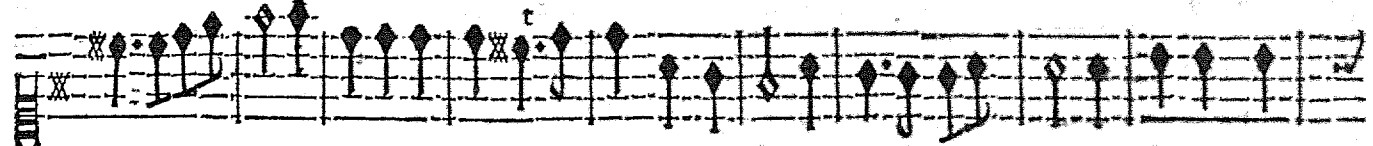
Tout l'Univers admire ses exploits, Allons vivre heu-



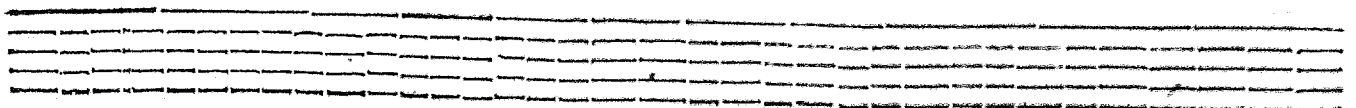
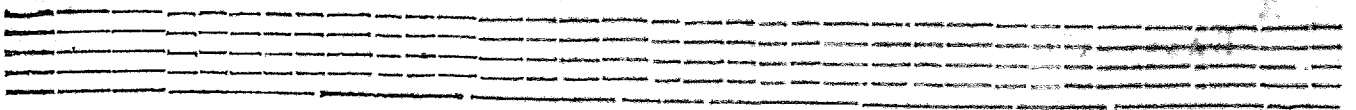
Tout l'Univers admite ses exploits, Allons vivre heu-



VIOLONS.



BASSE-CONTINUE.



PROLOGUE.

A single musical staff with a treble clef, containing a single note on the first line.

reux sous ses Loix.

A single musical staff with a treble clef, containing a single note on the first line.

reux sous ses Loix.

A single musical staff with a treble clef, containing a single note on the first line.

reux sous ses Loix.

A single musical staff with a treble clef, containing a single note on the first line.

reux sous ses Loix.

A musical staff with a treble clef, containing a series of notes, including a sixteenth-note run.

V I O L O N S .

A musical staff with a treble clef, containing a series of notes, including a sixteenth-note run.

A musical staff with a treble clef, containing a series of notes, including a sixteenth-note run.

A musical staff with a treble clef, containing a series of notes, including a sixteenth-note run.

A musical staff with a treble clef, containing a series of notes, including a sixteenth-note run.

A musical staff with a treble clef, containing a series of notes, including a sixteenth-note run.

BASSE-CONTINUE.

Five empty musical staves, likely for the basso continuo.

PROLOGUE.

Tout l'Univers admire ses exploits. Tout l'Uni-

Tout l'Univers admire ses exploits. Tout l'Uni-

Tout l'Univers admire ses exploits. Tout l'Uni-

Tout l'Univers admire ses exploits. Tout l'Uni-

Tout l'Univers admire ses exploits. Tout l'Uni-

VIOLONS.

BASSE-CONTINUE.

vers admire ses exploits,

Tout l'Univers admire ses exploits, Al-

vers admire ses exploits,

Tout l'Univers admire ses exploits, Al-

vers admire ses exploits,

Tout l'Univers admire ses exploits, Al-

vers admire ses exploits,

Tout l'Univers admire ses exploits, Al-

VIOLONS.

BASSE-CONTINUE.

PROLOGUE.

xxxvj

lons, allons vivre heureux sous ses Loix.

lons, allons vivre heureux sous ses Loix.

lons, allons vivre heureux sous ses Loix.

lons, allons vivre heureux sous ses Loix.

VIOLONS.

BASSE-CONTINUE.

BASSE-CONTINUE.

PROLOGUE.

Gay.
VIOLONS.

VIOLONS.

P R O L O G U E.

Musical staff for Violins, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of a series of eighth and sixteenth notes, some beamed together, with stems pointing downwards. The staff ends with a fermata.

VIOLONS.

Musical staff for Violins, second system. Continuation of the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, third system. Continuation of the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, fourth system. Continuation of the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, fifth system. Continuation of the first system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Empty musical staff consisting of five horizontal lines.

Musical staff for Violins, sixth system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of a series of eighth and sixteenth notes, some beamed together, with stems pointing downwards. The staff ends with a fermata.

VIOLONS.

Musical staff for Violins, seventh system. Continuation of the sixth system, featuring similar rhythmic patterns of eighth and sixteenth notes.

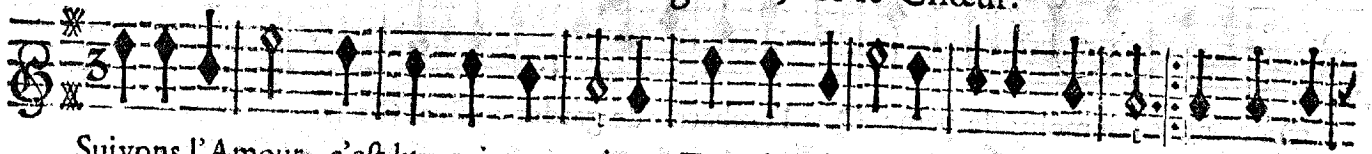
Musical staff for Violins, eighth system. Continuation of the sixth system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Musical staff for Violins, ninth system. Continuation of the sixth system, featuring similar rhythmic patterns of eighth and sixteenth notes.

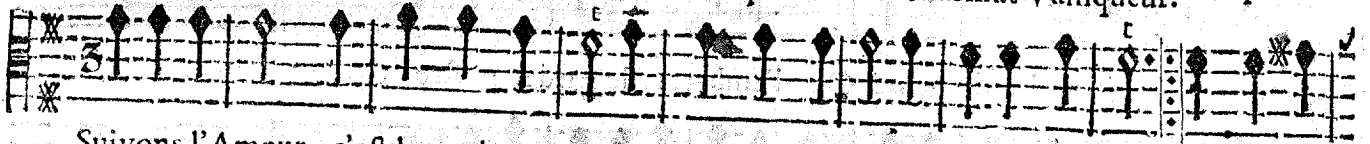
Musical staff for Violins, tenth system. Continuation of the sixth system, featuring similar rhythmic patterns of eighth and sixteenth notes.

Empty musical staff consisting of five horizontal lines.

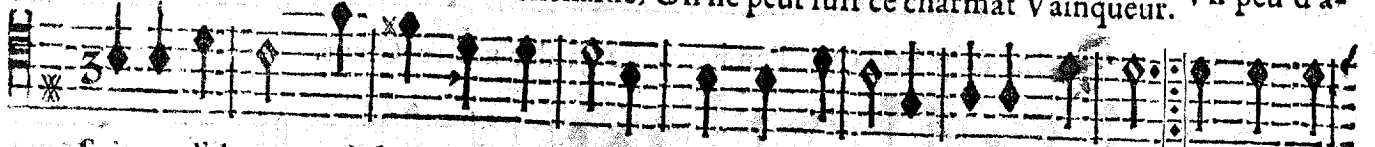
Une des Suivantes d'Urgande, & le Chœur.



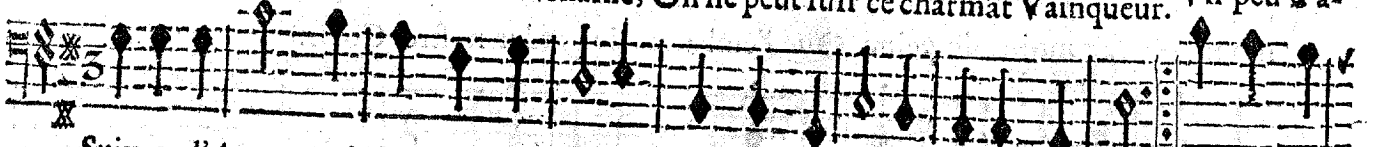
Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur.
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur. Vn peu d'a-



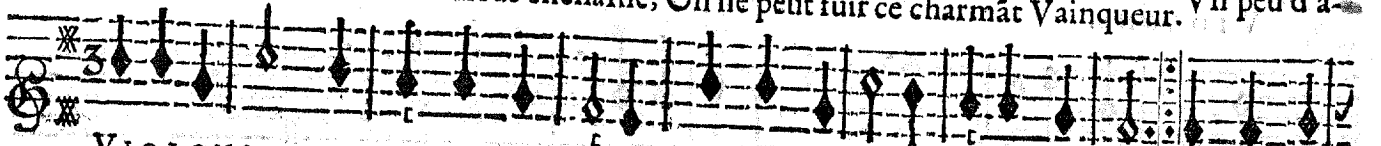
Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur.
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur. Vn peu d'a-



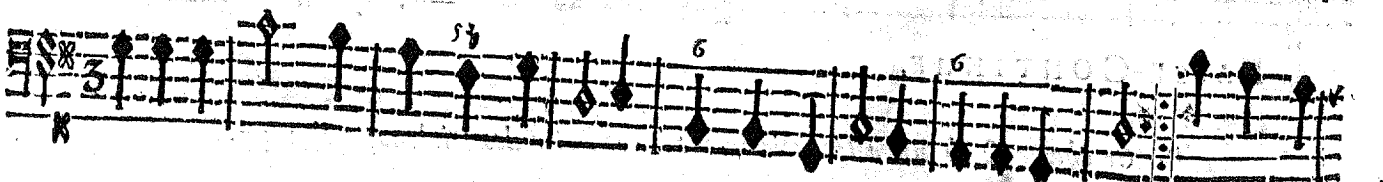
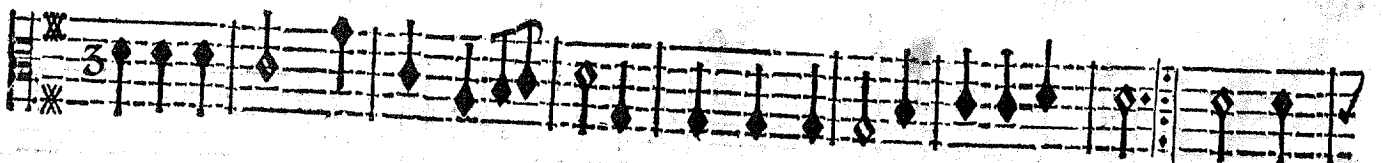
Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur.
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur. Vn peu d'a-



Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur.
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur. Vn peu d'a-



VIOLONS.



BASSE-CONTINUE.

PRÉLUDE.

lx

mour nous fait moins de peine Que l'embarras de garder nostre Cœur.

mour nous fait moins de peine Que l'embarras de garder nostre Cœur.

mour nous fait moins de peine Que l'embarras de garder nostre Cœur.

mour nous fait moins de peine Que l'embarras de garder nostre Cœur.

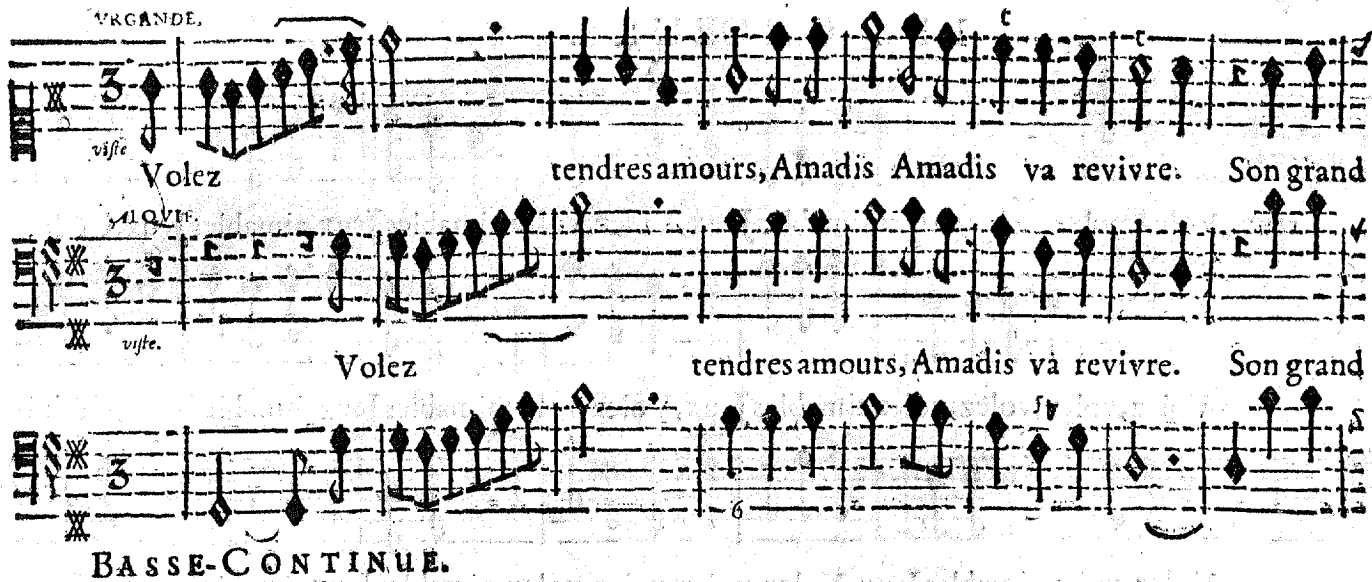
mour nous fait moins de peine Que l'embarras de garder nostre Cœur.

VIOLONS.

BASSE-CONTINUE.

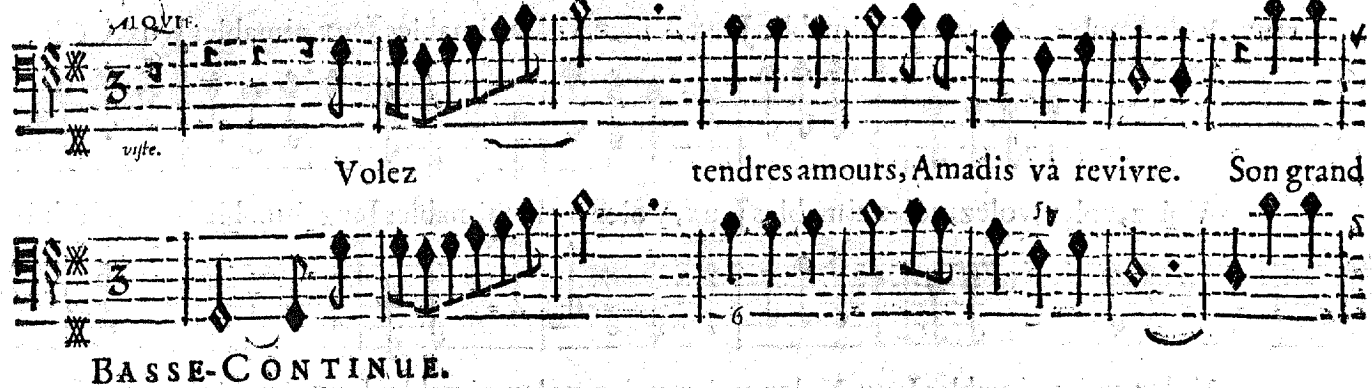
Ce chœur se chante alternativement avec l'Air des Violons. page 37.

ORGANDE.



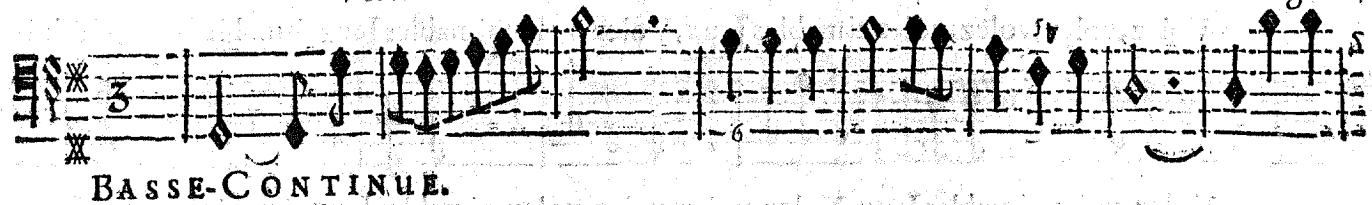
Volez tendres amours, Amadis Amadis va revivre. Son grand

VIOLIN.

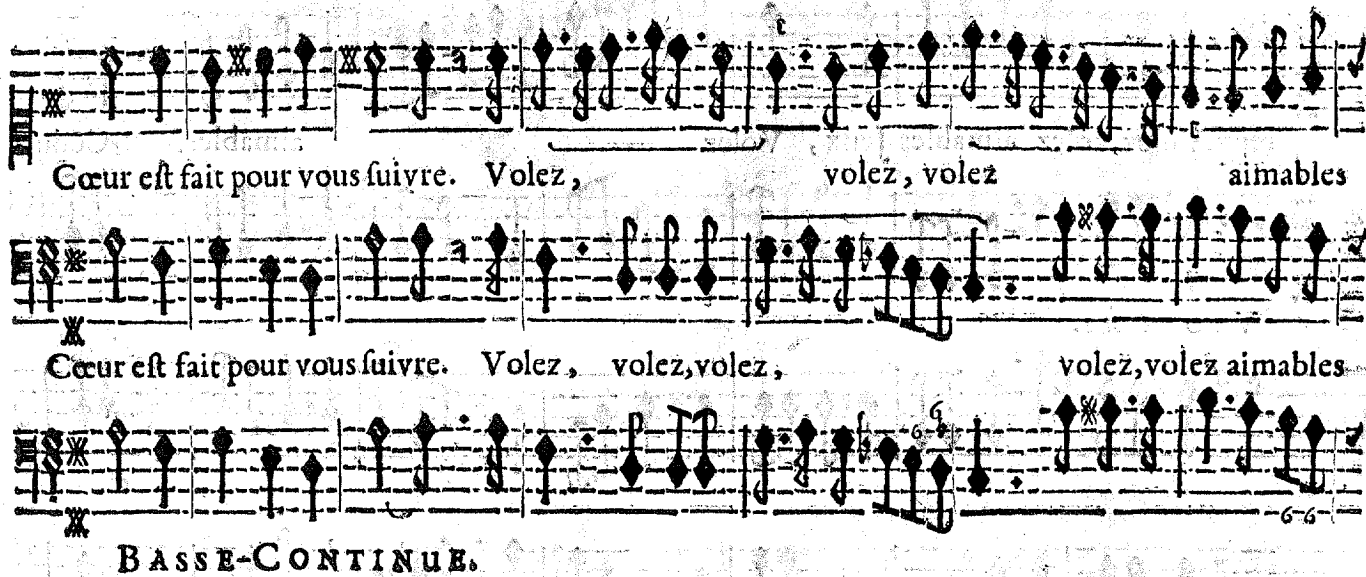


Volez tendres amours, Amadis va revivre. Son grand


BASSE-CONTINUE.




Volez tendres amours, Amadis va revivre. Son grand



Cœur est fait pour vous fuivre. Volez, volez, volez aimables



Cœur est fait pour vous fuivre. Volez, volez, volez aimables

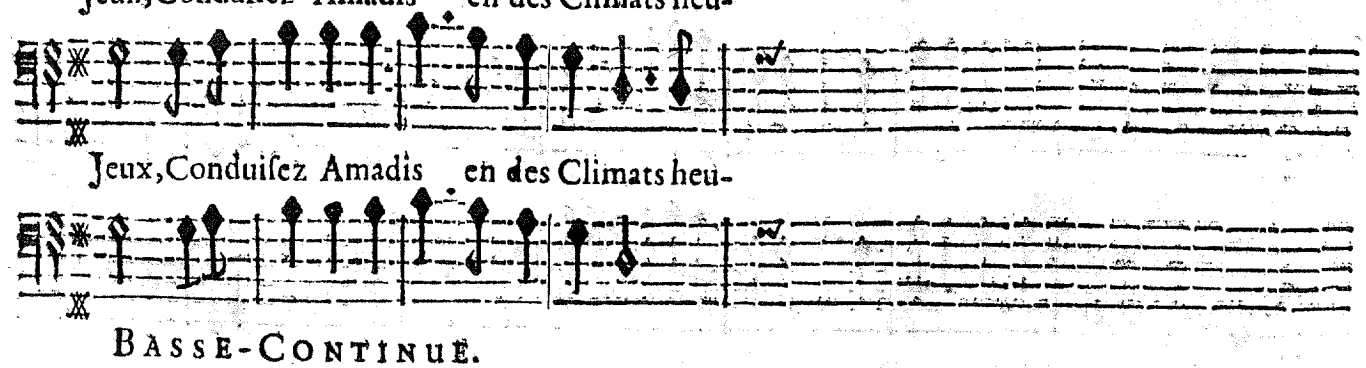


Cœur est fait pour vous fuivre. Volez, volez, volez aimables

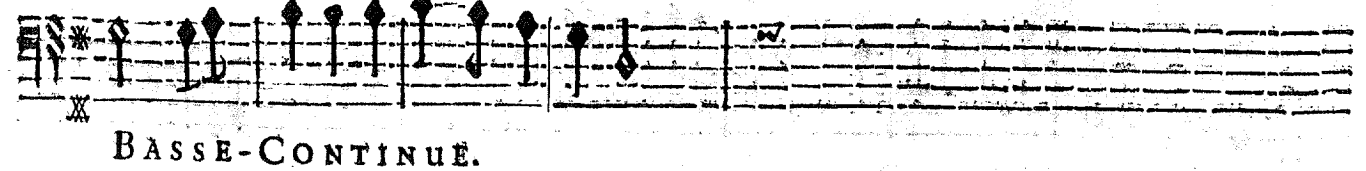
BASSE-CONTINUE.



Jeux, Conduisez Amadis en des Climats heu-

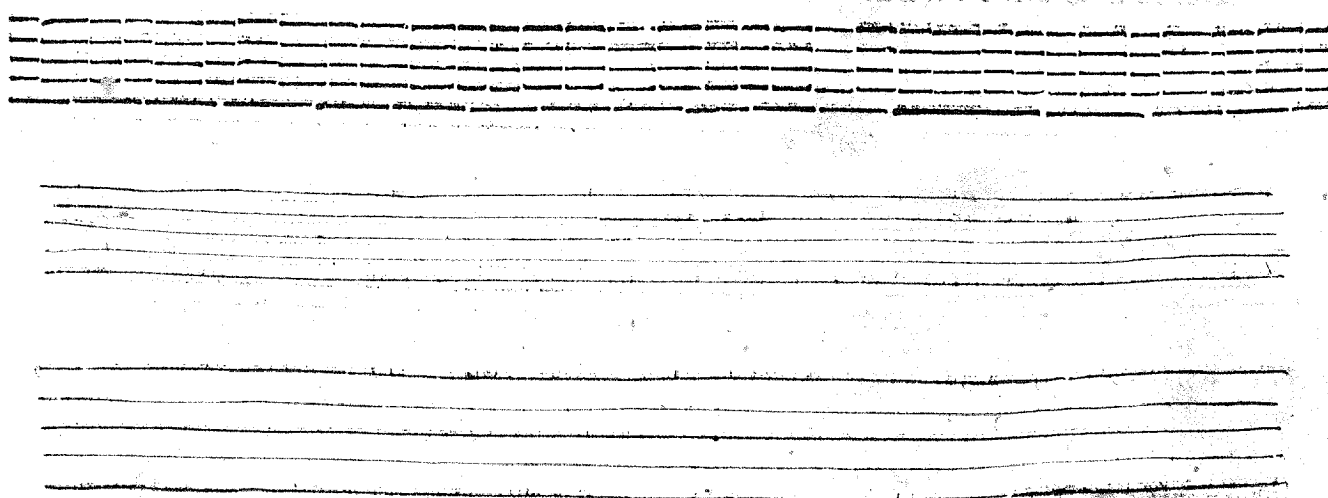


Jeux, Conduisez Amadis en des Climats heu-



Jeux, Conduisez Amadis en des Climats heu-

BASSE-CONTINUE.



PROLOGUE.

LES CHOEURS.

reux. Volez, volez, volez, volez aimables Jeux, Volez, volez aimables Jeux, aimables Jeux, C'odui-

Volez, volez, volez, volez aimables Jeux, Volez, volez aimables Jeux, aimables Jeux, C'odui-

Volez, volez aimables Jeux, Volez, volez, volez, volez aimables Jeux aimables Jeux, C'odui-

reux. Volez, volez aimables Jeux, Volez aimables Jeux, C'odui-

VIOLONS.

BASSE-CONTINUE.

sez Amadis en des Climats heureux. Volez, volez aimables Jeux, Volez, volez

sez Amadis en des Climats heureux. Volez, volez aimables Jeux, Volez, volez

sez Amadis en des Climats heureux. Volez, volez aimables Jeux, Volez, volez aimables

sez Amadis en des Climats heureux, Volez, volez aimables Jeux, Volez, vo-

VIOLONS.

BASSE-CONTINUE.

PROLOGUE,

aimables Jeux, Volez, volez aimables Jeux, Conduisez Amadis en des climats heureux.

aimables Jeux, Volez, volez aimables Jeux, Conduisez Amadis en des climats heureux.

Jeux, Volez, volez aimables Jeux, aimables Jeux, Conduisez Amadis en des climats heureux

lez aimables Jeux, Conduisez Amadis en des climats heureux.

VIOLONS.

BASSE-CONTINUE.

On reprend l'Ouverture page 1.

Fin du Prologue.





AMADIS,

TRAGÉDIE

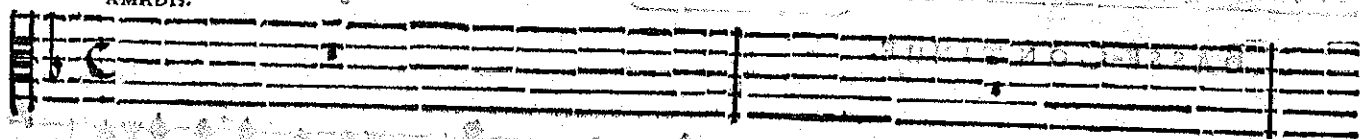


ACTE PREMIER.

SCÈNE PREMIÈRE.

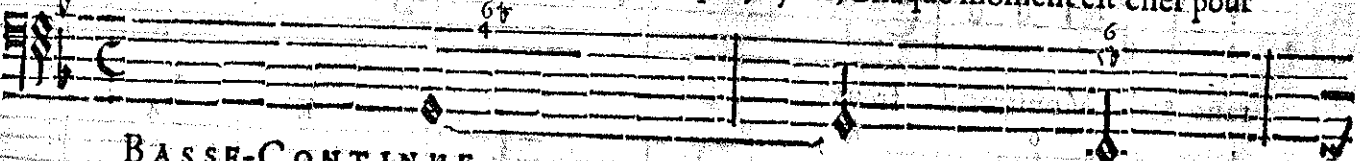
AMADIS, FLORESTAN.

AMADIS.

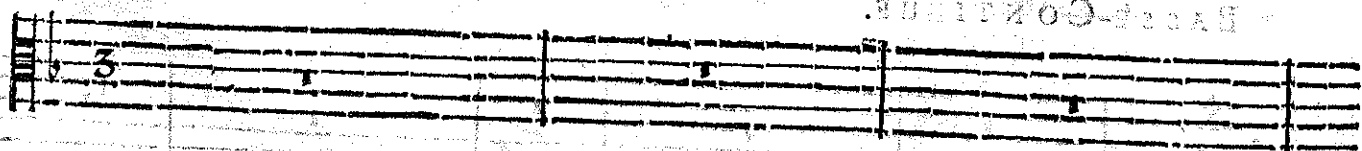


FLORESTAN.

Je reviens dans ces lieux pour y voir ce que j'aime, Chaque moment est cher pour



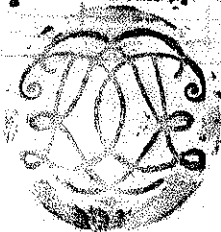
BASSE-CONTINUE.

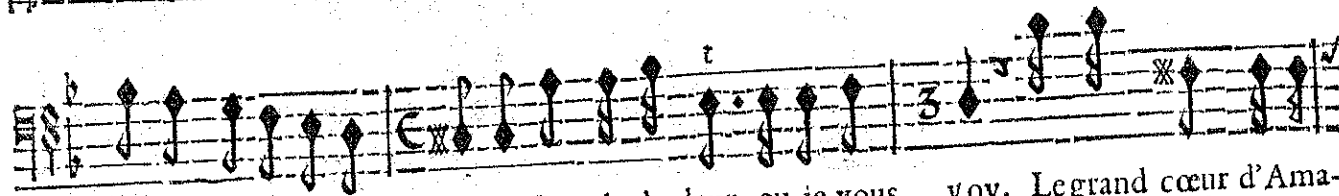
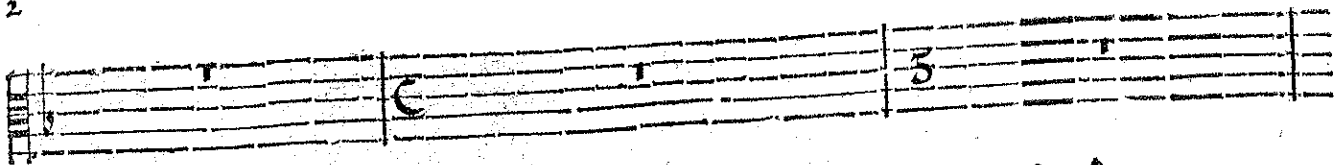


moy : Mais au sang qui nous joint je sçay ce que je doÿ ; Je ne puis vous quit-

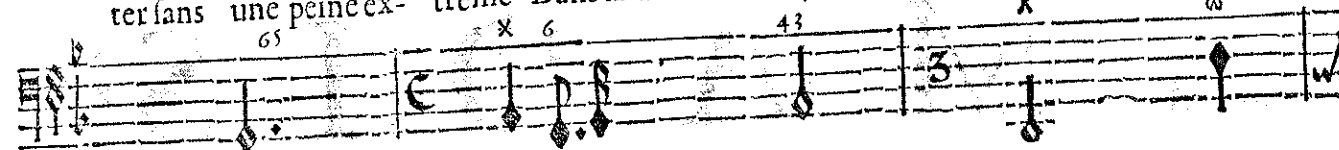


BASSE-CONTINUE.

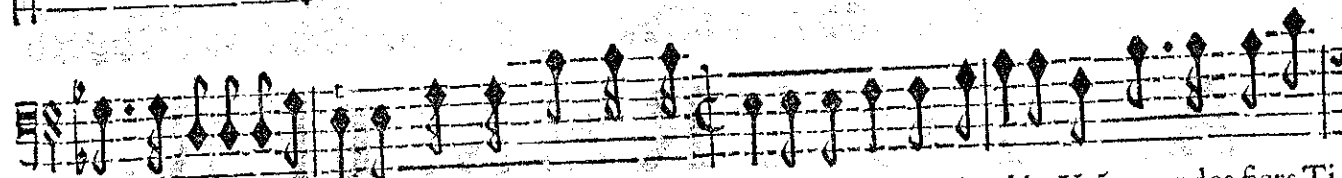
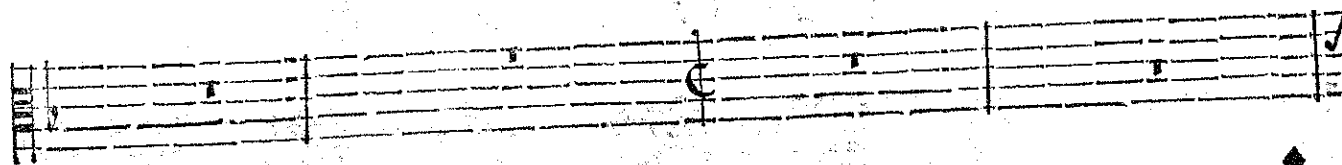




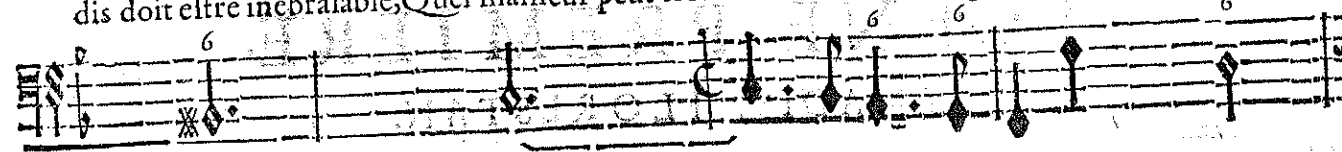
ter fans une peine ex- trême Dans la douleur ou je vous voy. Le grand cœur d'Ama-



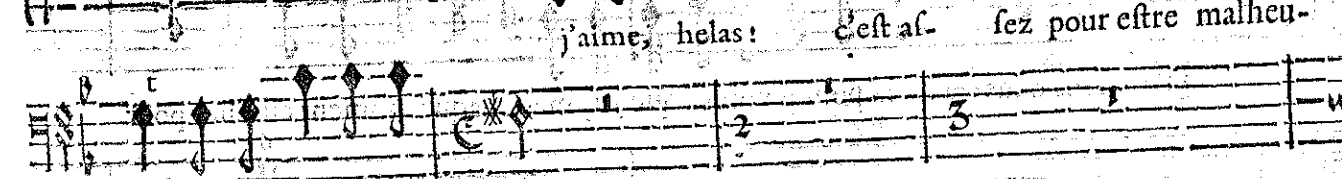
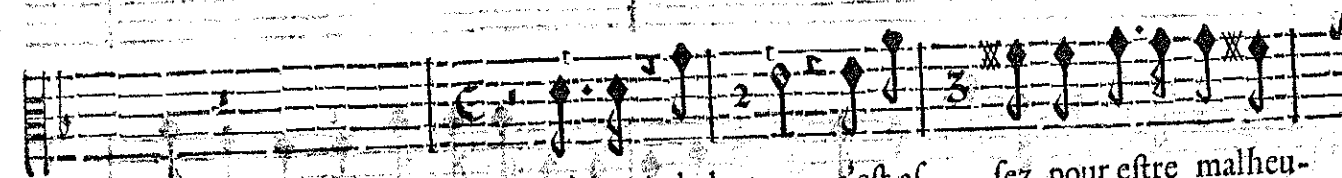
BASSE-CONTINUE.



dis doit estre inébrable, Quel malheur peut troubler un Heros indōptable, Vaïqueur des fiers Ti-



BASSE-CONTINUE.

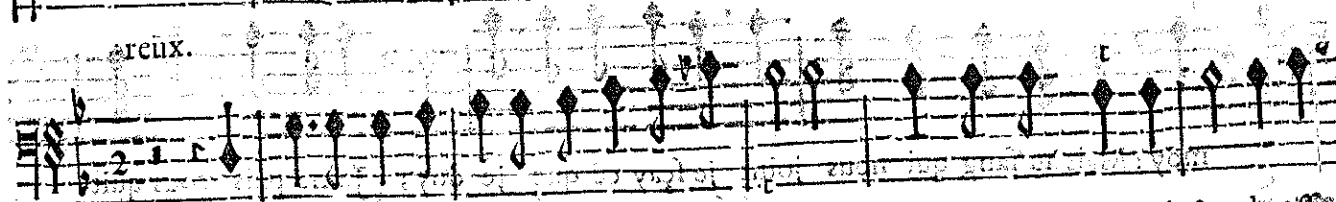
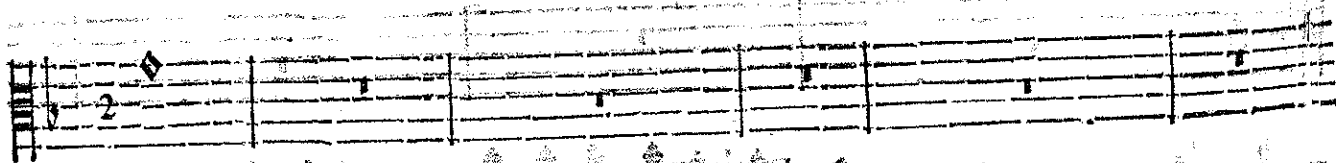


j'aime, hélas! C'est af- fez pour estre malheu-



rans, & des Monstres af- freux?

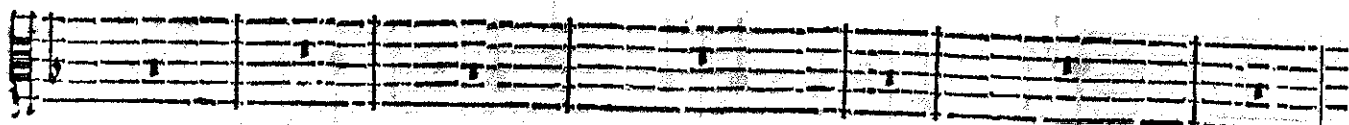
BASSE-CONTINUE.



Sans cesse, vous volez de Victoire en Victoire. Votre grand nom s'estend au



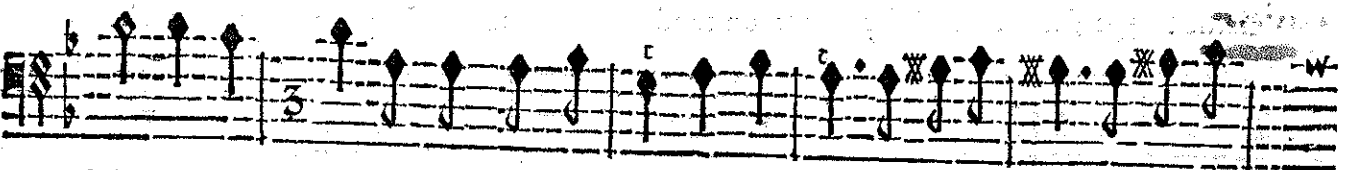
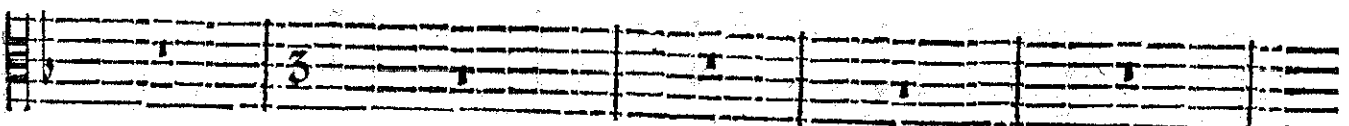
BASSE-CONTINUE.



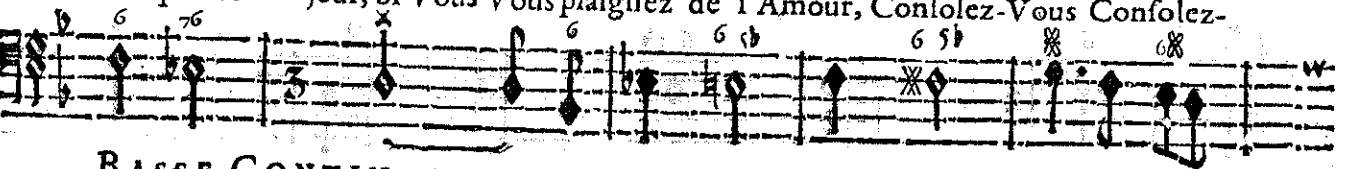
loin que le jour; Sans cesse vous volez de Victoire en Victoire, Vostre grád nom s'estéd auffi



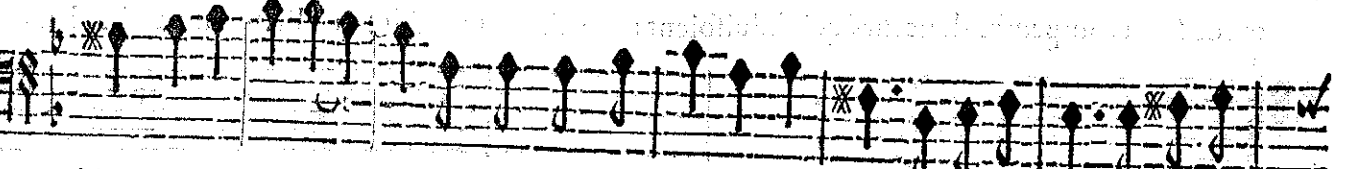
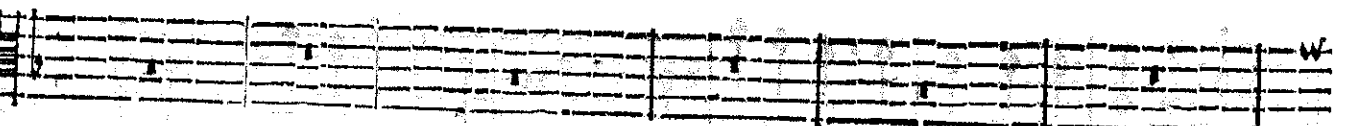
BASSE-CONTINUE.



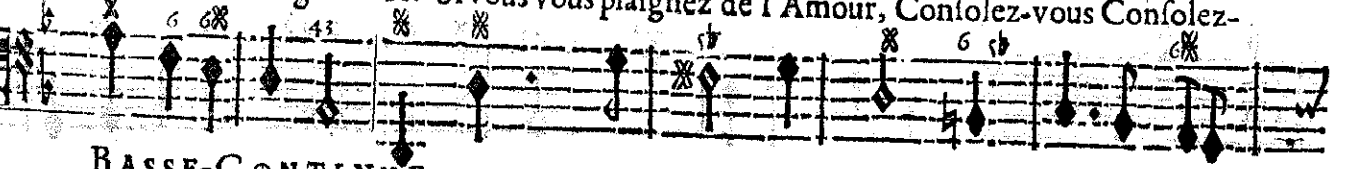
loin que le jour; Si Vous Vous plaignez de l'Amour, Confolez-Vous Confolez-



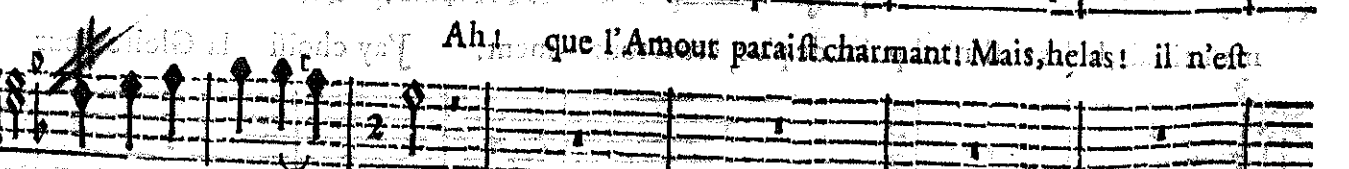
BASSE-CONTINUE.



Vous avec la gloi- re. Si vous vous plaignez de l'Amour, Confolez-vous Confolez-



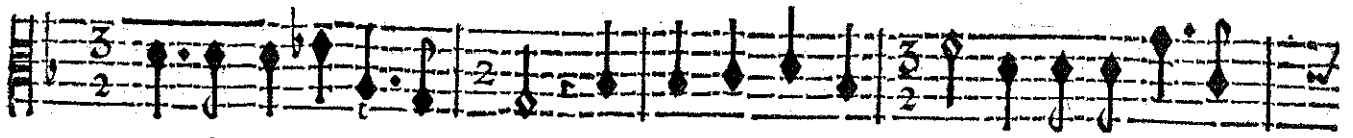
BASSE-CONTINUE.



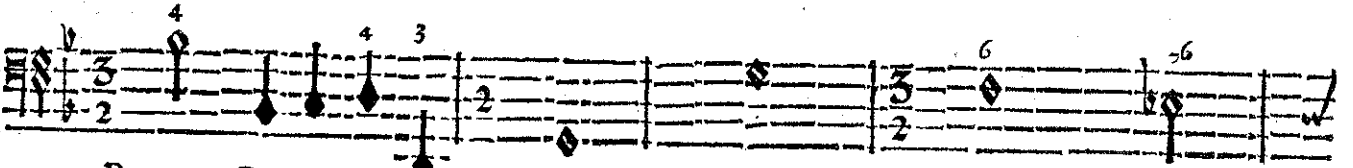
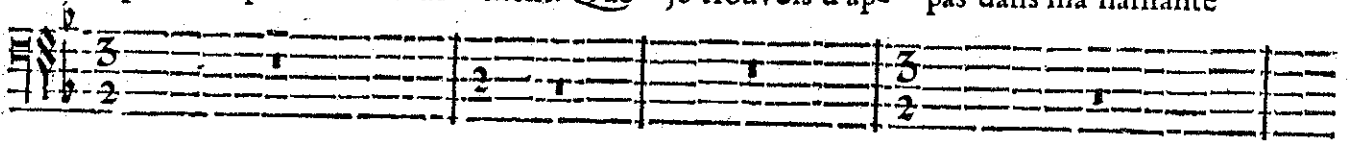
Ah! que l'Amour paraist charmant! Mais, hélas! il n'est



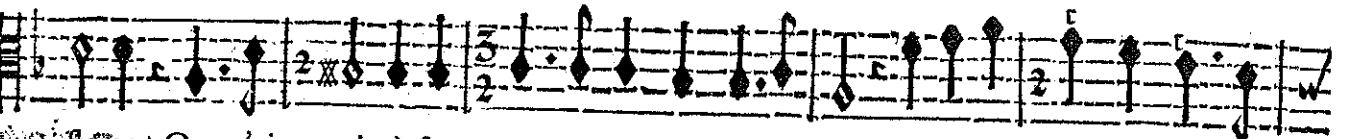
BASSE-CONTINUE.



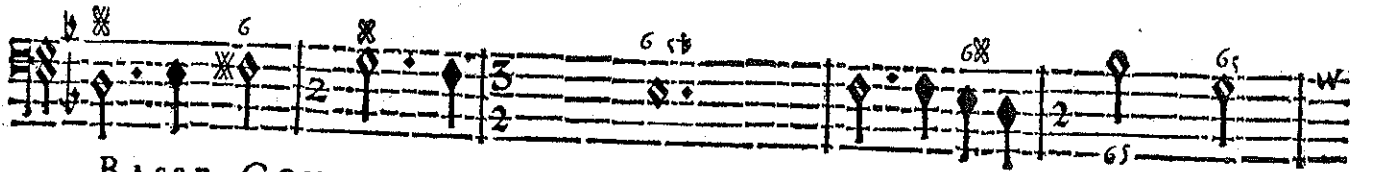
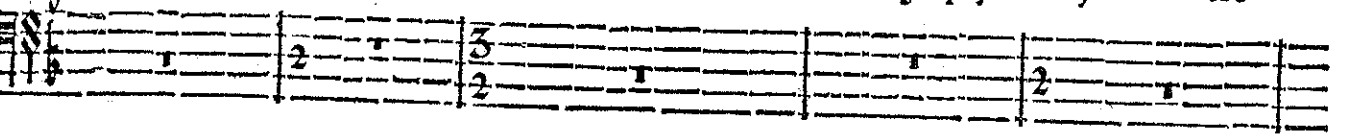
point de plus cruel tour- ment. Que je trouvois d'ap- pas dans ma naissante



BASSE-CONTINUE.



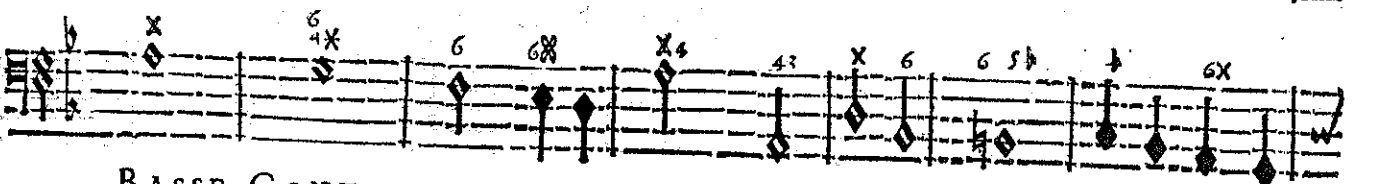
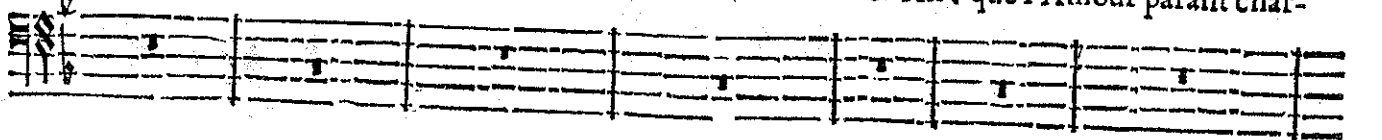
flame! Que j'ai- mois à for- mer un tendre engagement! Je paye- ray bien chere-



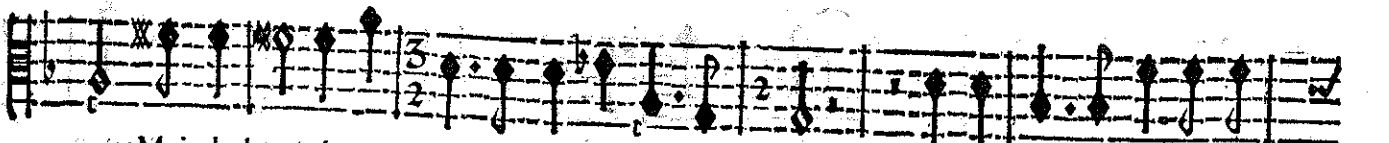
BASSE-CONTINUE.



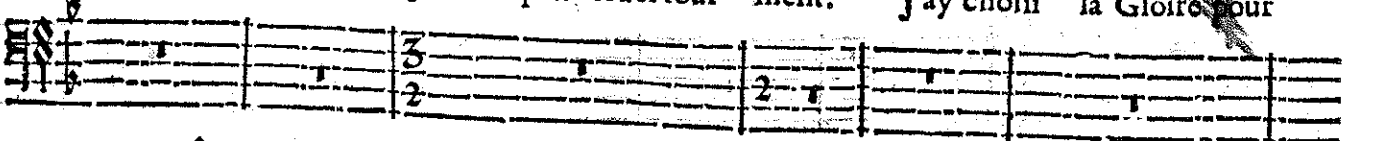
ment Les trompeuses douceurs qui seduisoient mon A- me. Ah! que l'Amour paraist char-



BASSE-CONTINUE.

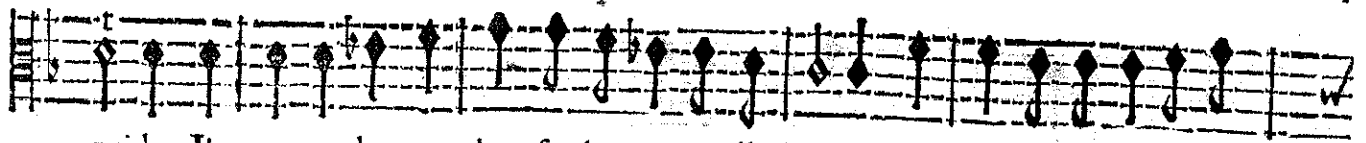


mant: Mais, hélas! il n'est point de plus cruel tour- ment. J'ay choisi la Gloire pour

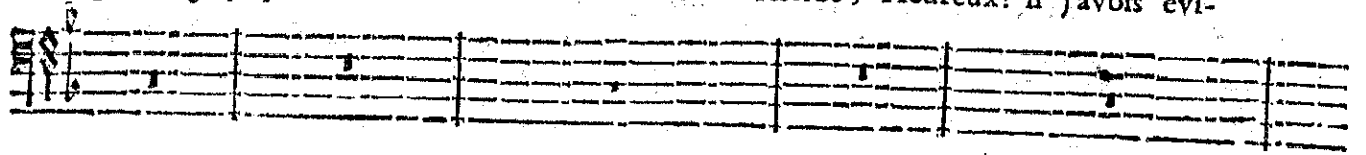


BASSE-CONTINUE.

TRAGÉDIE.



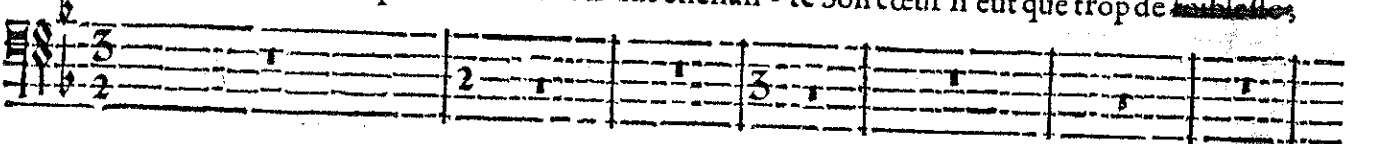
guide, J'ay pretendu marcher sur les traces d'Alcide, Heureux si j'avois évi-



BASSE-CONTINUE.



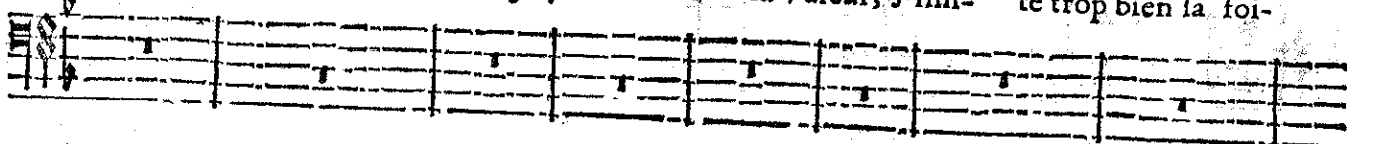
ré Le charme trop fatal dont il fut enchan-té Son cœur n'eut que trop de *pendrette* ~~faiblesse~~



BASSE-CONTINUE.



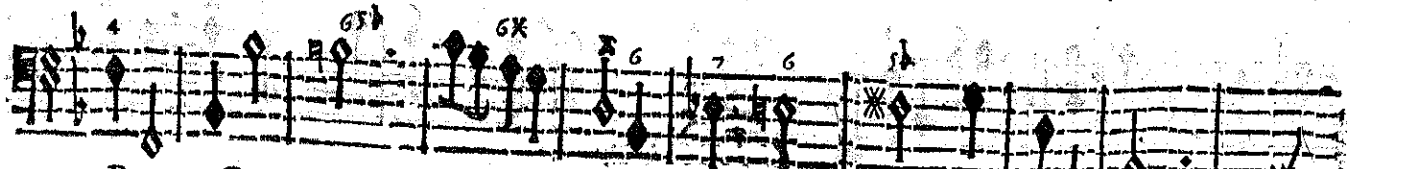
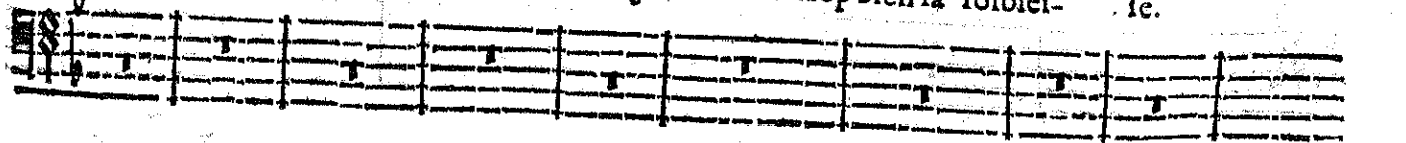
Je suis tombé dans son malheur; J'ay mal imité sa Valeur, J'imi- te trop bien sa foi-



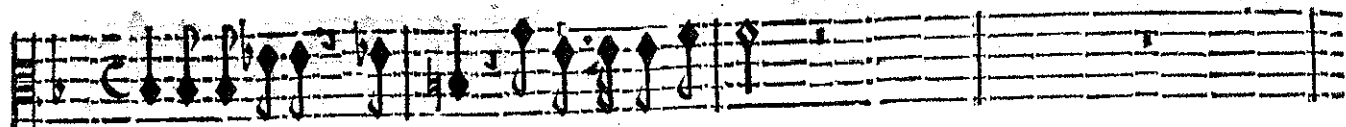
BASSE-CONTINUE.



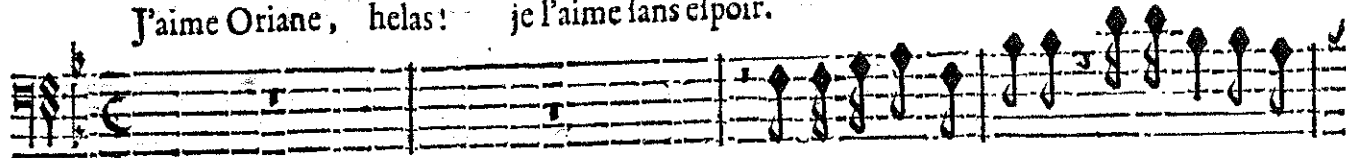
blef- se. J'ay mal imité sa Valeur, J'imi- te trop bien sa foiblef- se.



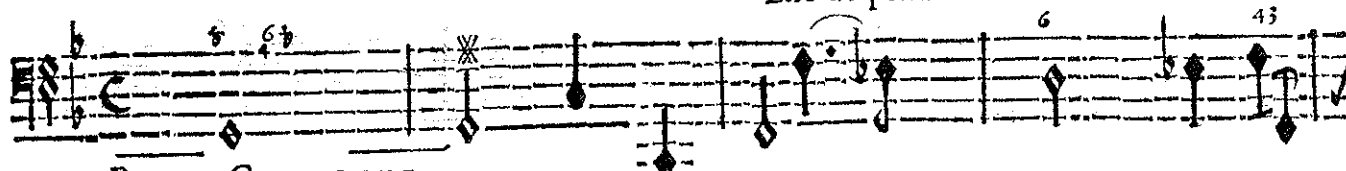
BASSE-CONTINUE.



J'aime Oriane, hélas! je l'aime sans espoir.



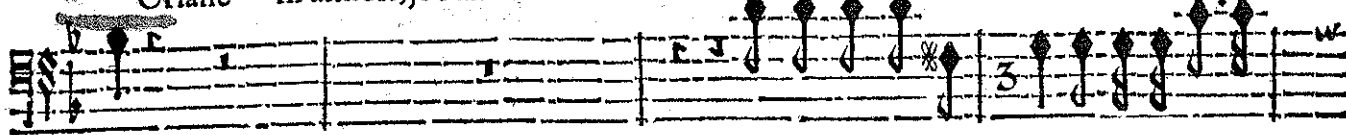
Elle descend d'un Pere? elle suit son de-



BASSE-CONTINUE.

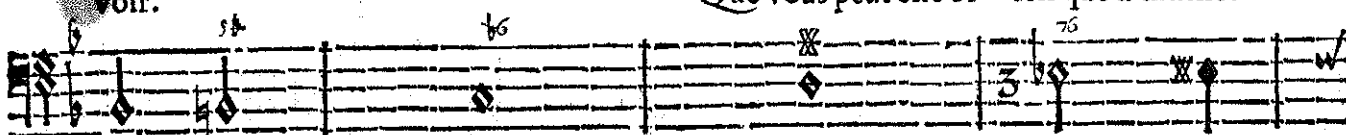


Oriane m'aimoit, je l'aimois sans allarmes.

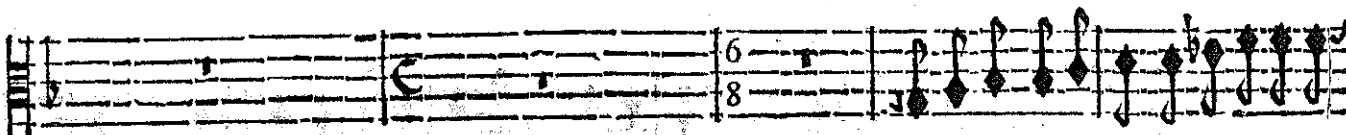


voir.

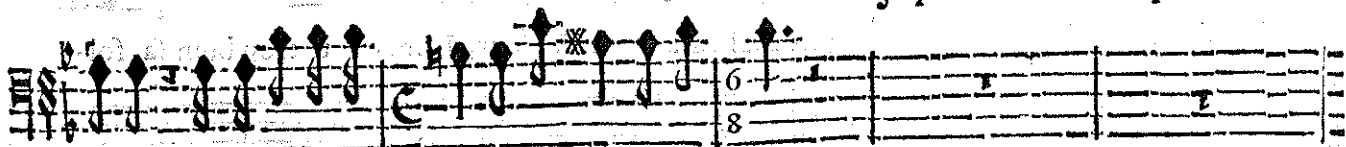
Que vous peut elle of- frir que d'inutiles



BASSE-CONTINUE.



Je pourrais l'obtenir par la force des



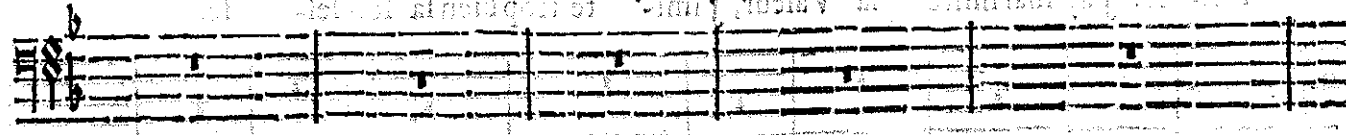
larmes? L'Empereur des Romains sur son Throsne l'attend.



BASSE-CONTINUE.



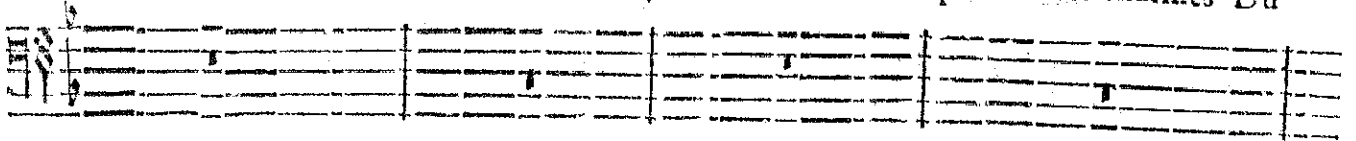
armes. Si son amour estoit constant. Et je croyois son cœur à l'espreuve des charmes Du



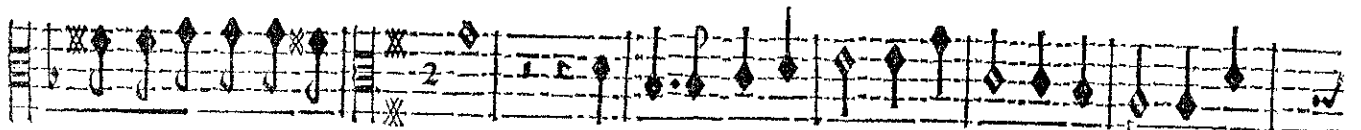
BASSE-CONTINUE.



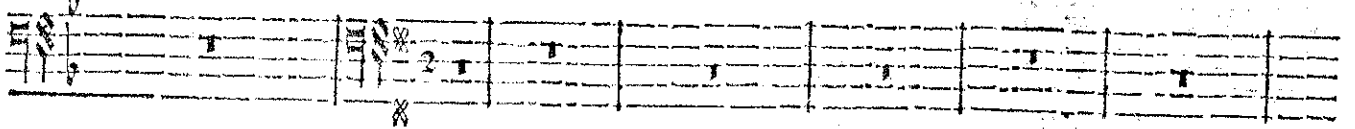
Throsne le plus esclatant. Et je croyois son cœur à l'espreuve des charmes Du



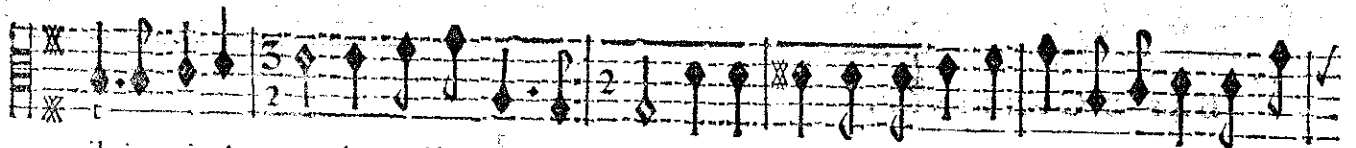
BASSE-CONTINUE.



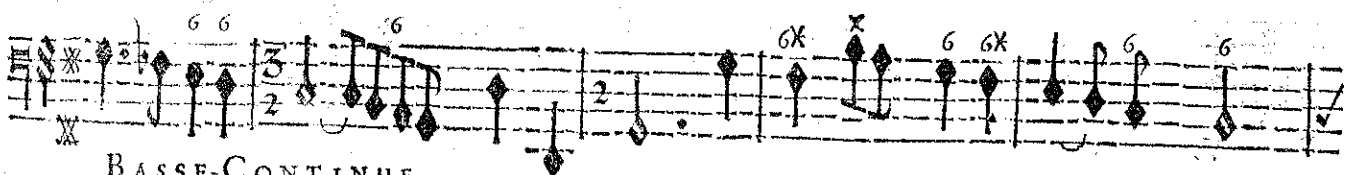
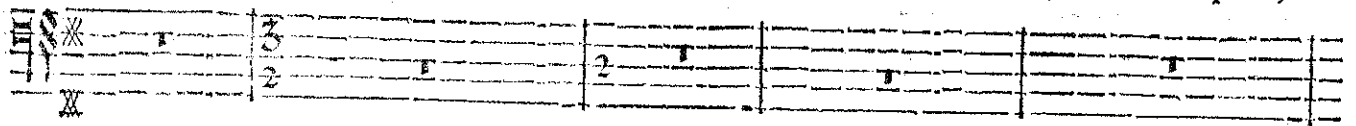
Throsne le plus éclatant, Fut-il jamais Amant plus fidele & plus tendre? Fut-



BASSE-CONTINUE.



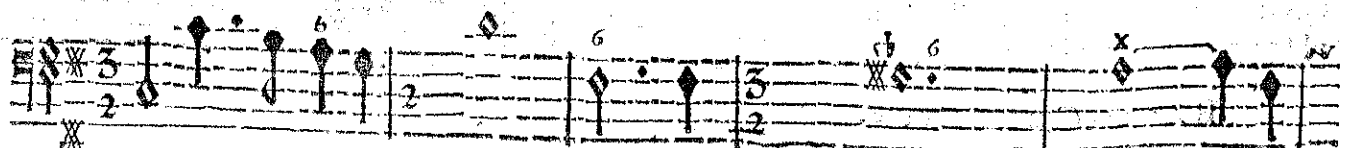
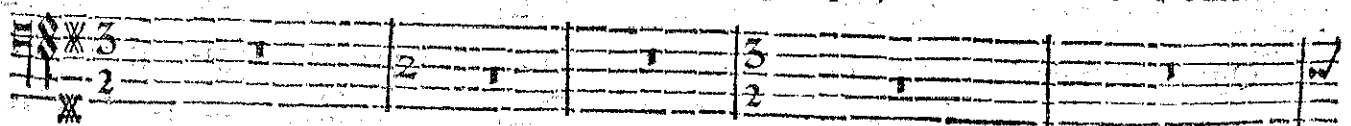
il jamais A-mant plus malheureux que moy? La Beauté dont je suis la loy Me bannit pour ja-



BASSE-CONTINUE.



mais sans me vouloir entendre: Helas! est-ce le prix que je devois attendre De mon a-



BASSE-CONTINUE.

Musical staff with notes and rests, including a '2' in the first measure.

mour & de ma foy? Fût-il jamais Amant plus fidelle & plus tendre? Fût-il jamais A-

Musical staff with notes and rests, including a '2' in the first measure.

Musical staff with notes and rests, including a '2' in the first measure and various fingerings like '4', '6', '7', '6'.

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and rests, including a '3' in the first measure.

mant plus malheureux que moy?

Musical staff with notes and rests, including a '3' in the first measure.

Musical staff with notes and rests, including a '3' in the first measure and a '6' above the staff.

BASSE-CONTINUE.

Empty musical staff.

Musical staff with notes and rests, including a '3' in the first measure.

VIOLONS.

Musical staff with notes and rests, including a '3' in the first measure.

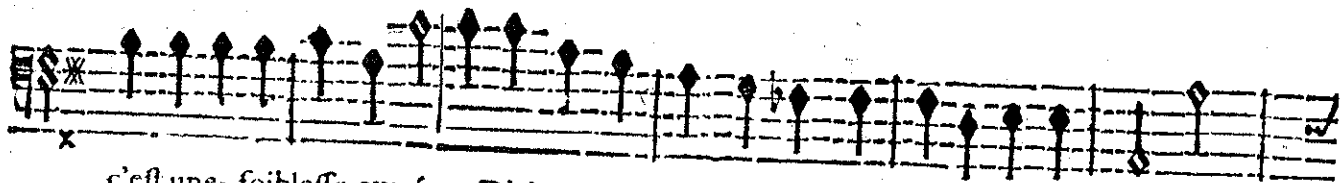
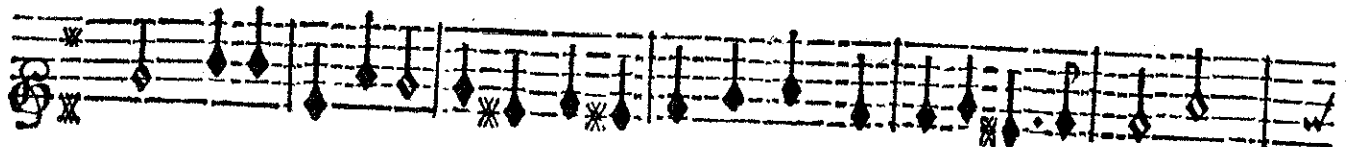
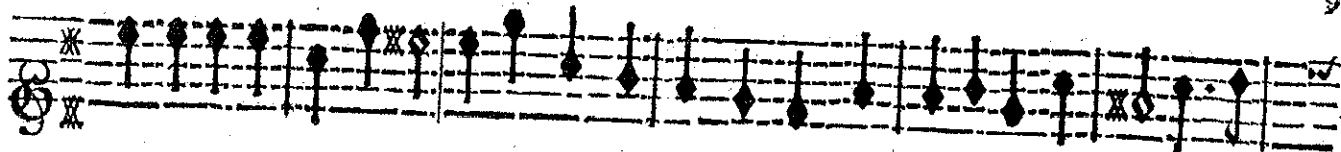
Musical staff with notes and rests, including a '3' in the first measure.

Quand on est aimé comme on aime, C'est une trahi- son que de se déga- ger; Mais

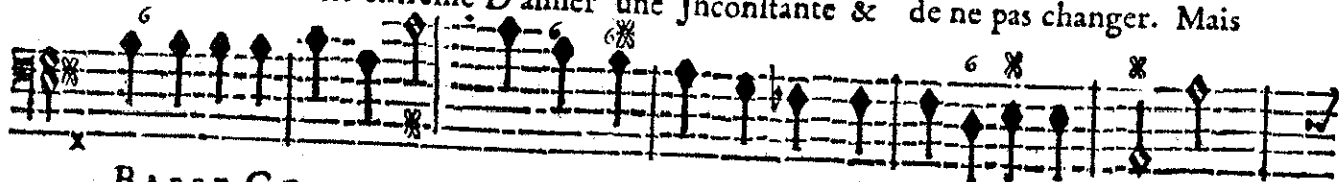
Musical staff with notes and rests, including a '3' in the first measure and various fingerings like '6', '6*', '5'.

BASSE-CONTINUE.

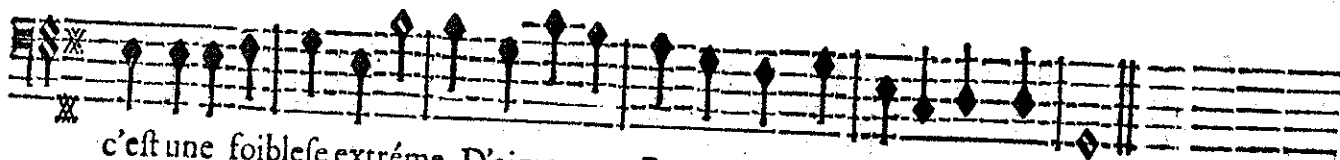
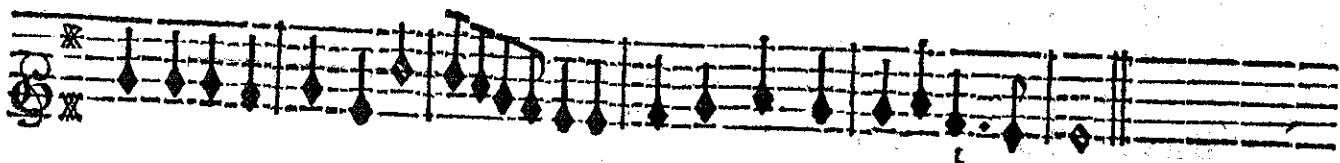
TRAGÉDIE



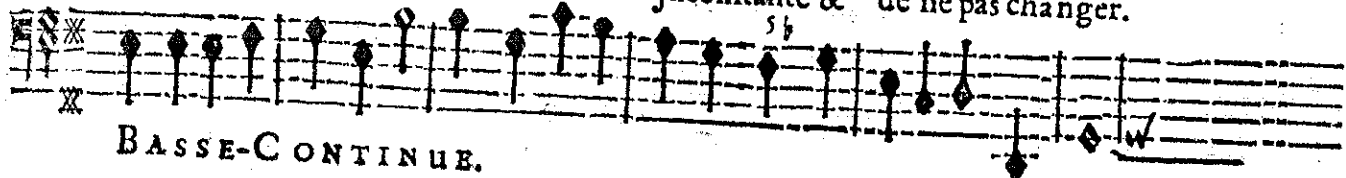
c'est une foiblesse extrême D'aimer une Inconstante & de ne pas changer. Mais



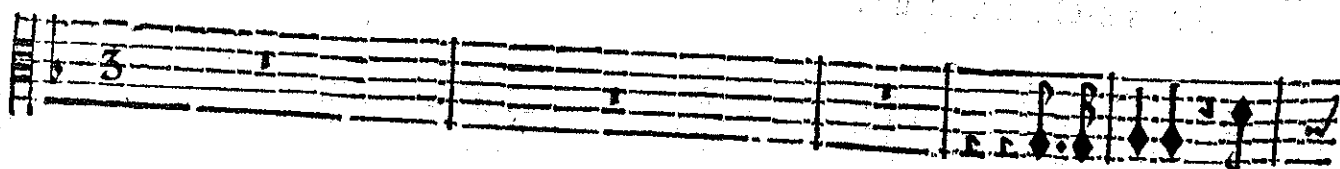
BASSE-CONTINUE.



c'est une foiblesse extrême D'aimer une Inconstante & de ne pas changer.



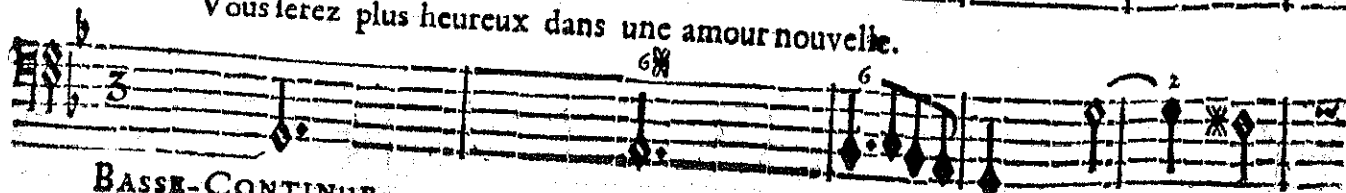
BASSE-CONTINUE.



Oriane, in-



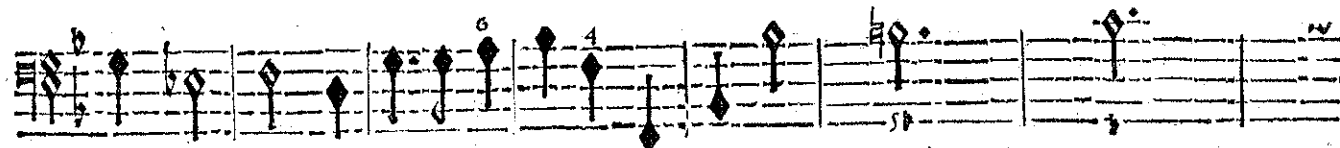
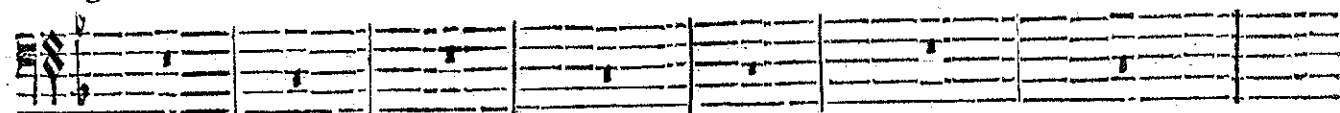
Vous serez plus heureux dans une amour nouvelle.



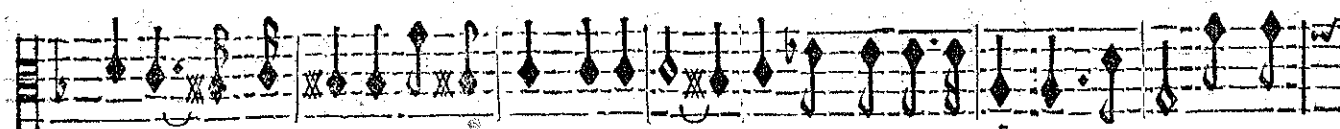
BASSE-CONTINUE.



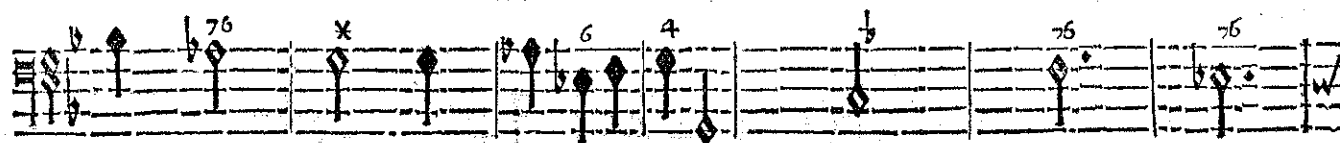
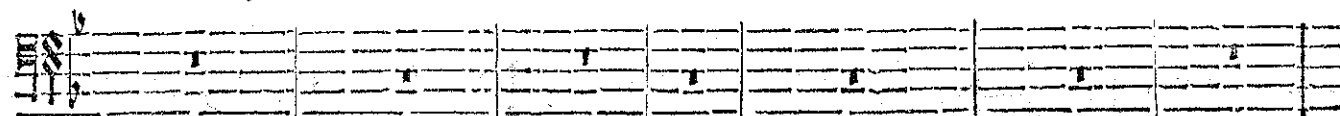
grate & cruelle M'accable de mortels ennuis: Mais j'ay juré de con-



BASSE-CONTINUE,



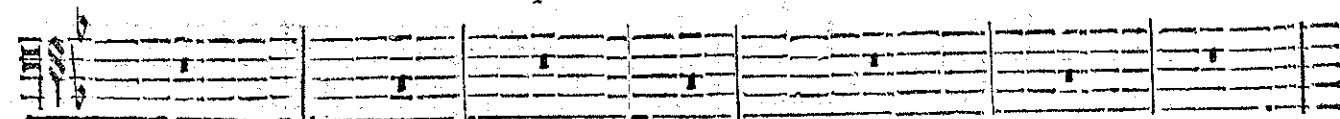
ferver pour elle Une amour éternel. le. Tout infortuné que je suis J'aime



BASSE-CONTINUE.



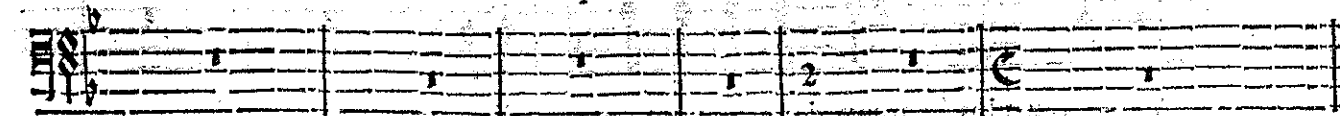
mieux e- stre encor mal'heureux qu'infide- le. Tout infortuné que je suis J'aime



BASSE-CONTINUE.



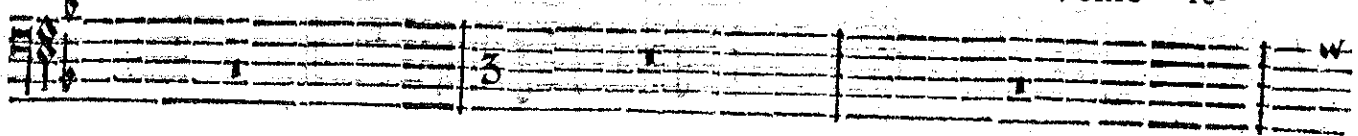
mieux e- stre encor mal'heureux qu'infidel- le. C'est trop vous arre-



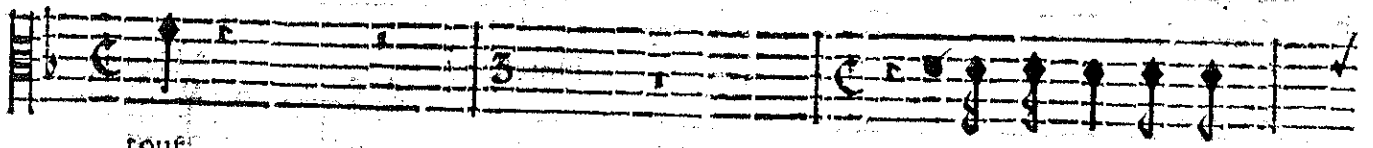
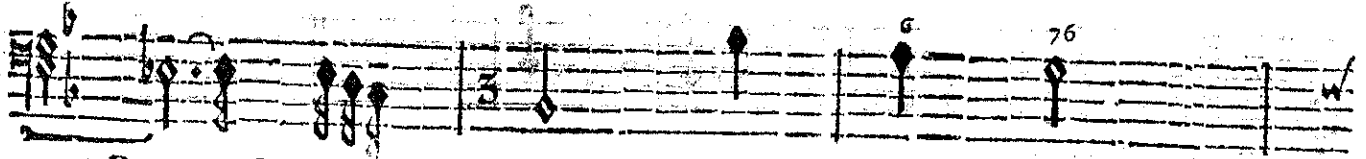
BASSE-CONTINUE.



ster, allez, suivez l'Amour. Corisande en ces lieux attend Vostre re-



BASSE-CONTINUE.

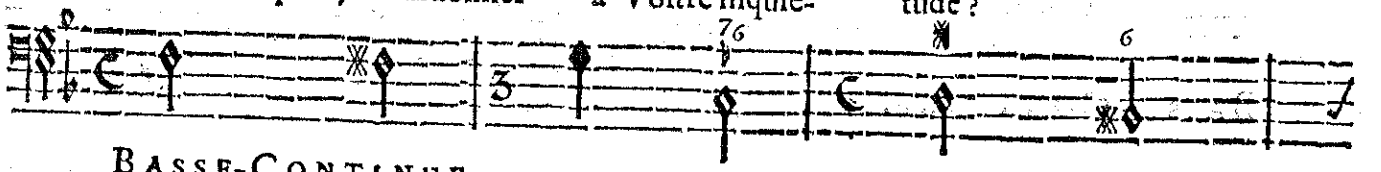


rouf:

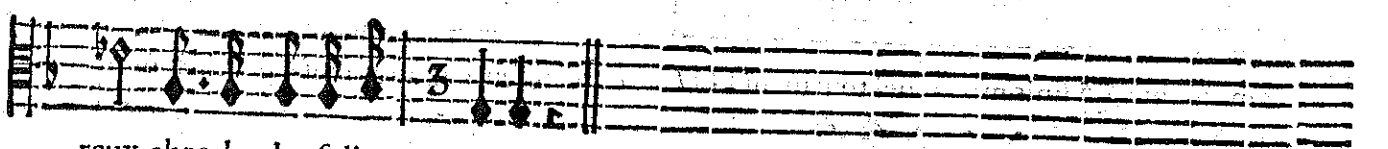
Un Amour mal'heu-



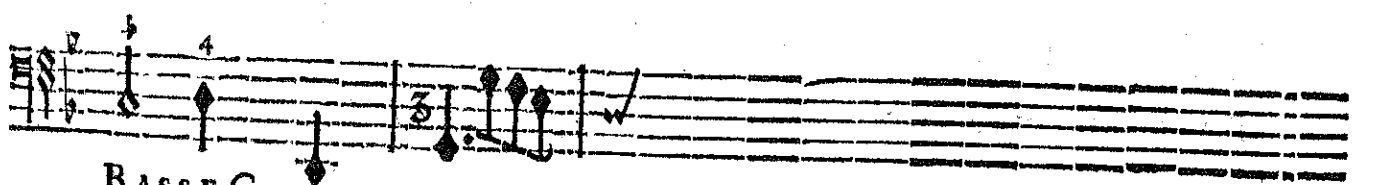
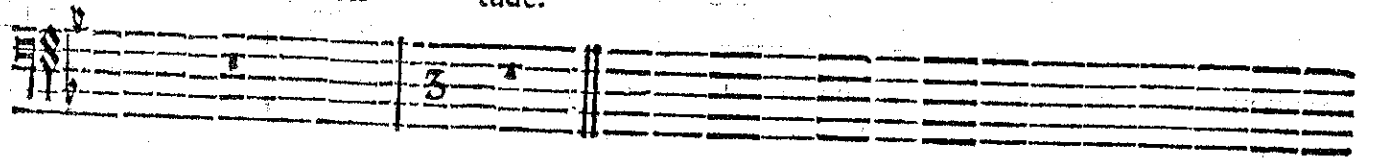
Vous puis-je abandonner à Vostre inquietude ?



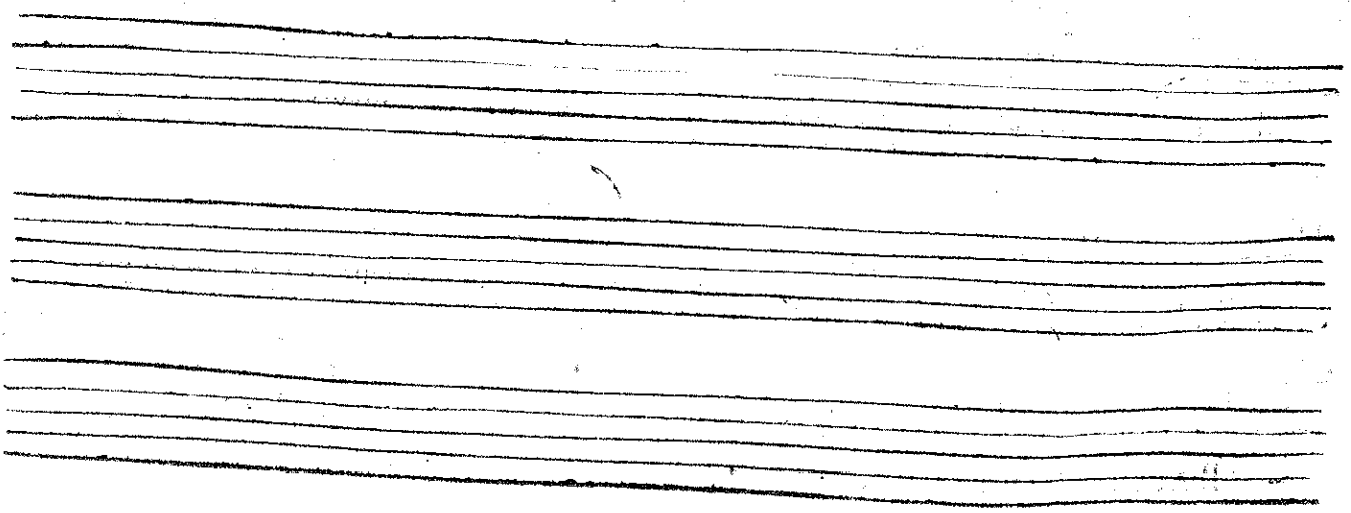
BASSE-CONTINUE.

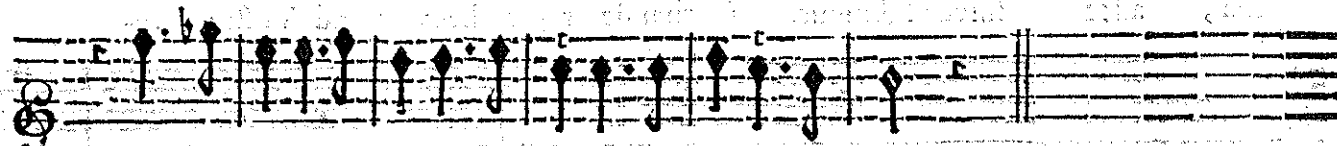


reux cherche la solitude.



BASSE-CONTINUE.





RITOURNELLE.



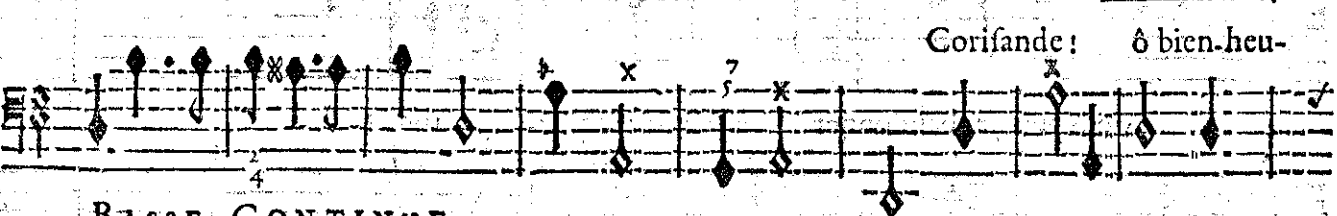
RITOURNELLE.
CORISANDE.



FLORESTAN.

Florestan!

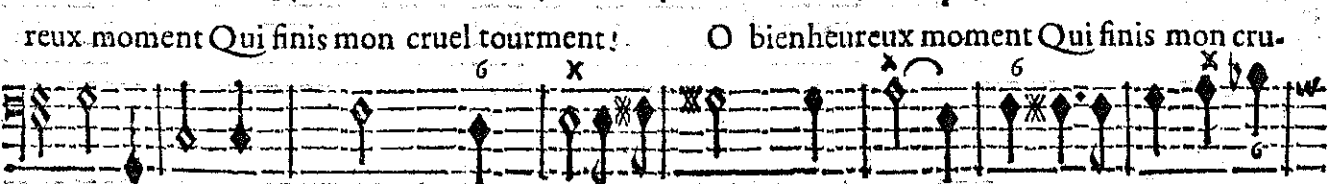
ô bien heu-



BASSE-CONTINUE.



reux moment Qui finis mon cruel tourment ! O ! ô bienheureux moment Qui finis mon cru-

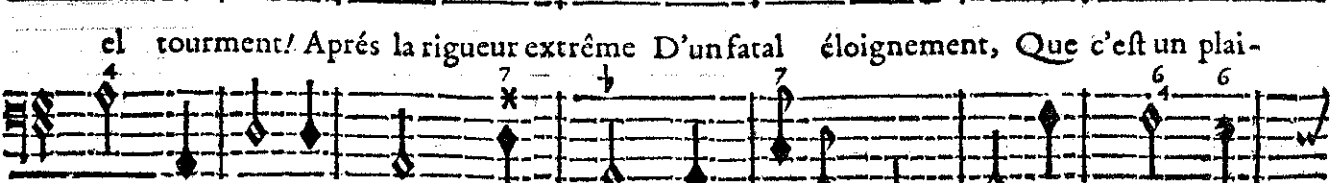


reux moment Qui finis mon cruel tourment ! O bienheureux moment Qui finis mon cru-

BASSE-CONTINUE.



el tourment ! Après la rigueur extrême D'un fatal éloignement, Que c'est un plai-



el tourment ! Après la rigueur extrême D'un fatal éloignement, Que c'est un plai-

BASSE-CONTINUE.

TRAGÉDIE.

fir charmant De revoir ce que l'on ai- me! Que c'est un plaisir charmant De re-

fir charmât De revoir ce que l'on ai- me! Que c'est un plaisir charmant De revoir De re-

voir ce que l'on ai- me! Que c'est un plaisir charmant De revoir De revoir ce que

BASSE-CONTINUE.

voir ce que l'on ai- me! Que c'est un plaisir charmant De revoir De revoir ce que

voir ce que l'on ai- me! Que c'est un plaisir charmant De revoir ce que

l'on ai- me! Il faut unir vostre cœur & le mien D'un eternel li- en.

BASSE-CONTINUE.

l'on ai- me! Il faut unir vostre cœur & le mien D'un eternel li- en.

gner aux lieux où je commande.

Aimons-no^s, belle Corisande, Et contons la Grâce pour rien Vous

BASSE-CONTINUE.

Aimons-no^s, belle Corisande, Et contons la Grâce pour rien Vous

Aimons-no^s, belle Corisande, Et contons la Grâce pour rien Vous

Aimons-no^s, belle Corisande, Et contons la Grâce pour rien Vous

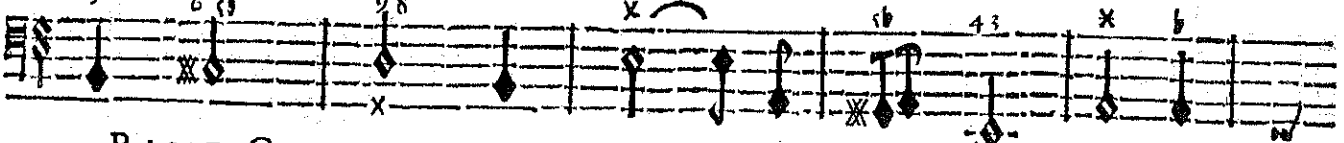
BASSE-CONTINUE.



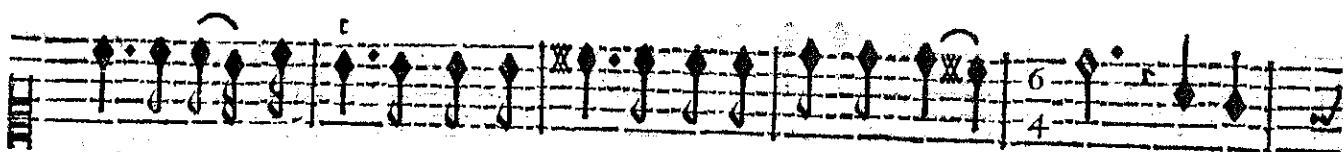
Vous estes le seul bien que mon amour deman- de. Vous



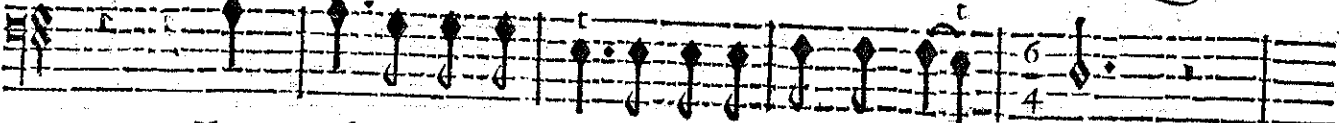
estes le seul bien que mon amour que mon amour deman- de.



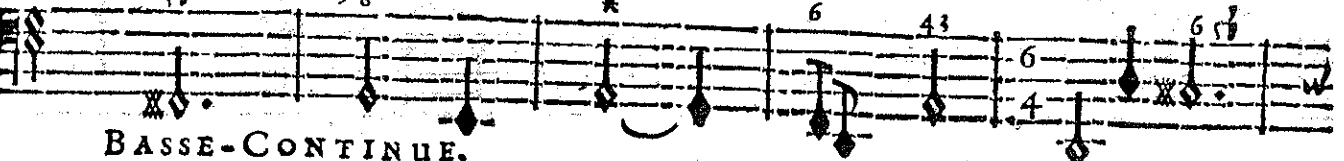
BASSE-CONTINUE.



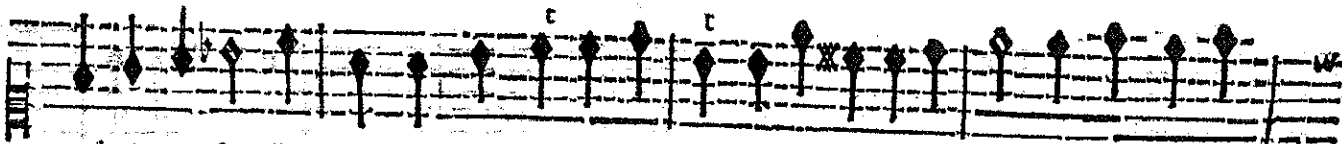
estes le seul bien que mon amour que mon amour deman- de. Que ne



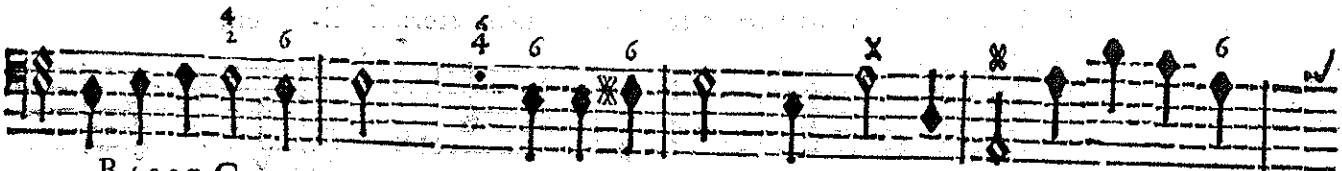
Vous estes le seul bien que mon amour deman- de.



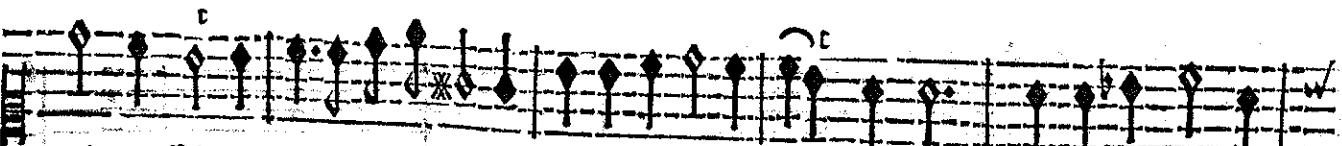
BASSE-CONTINUE,



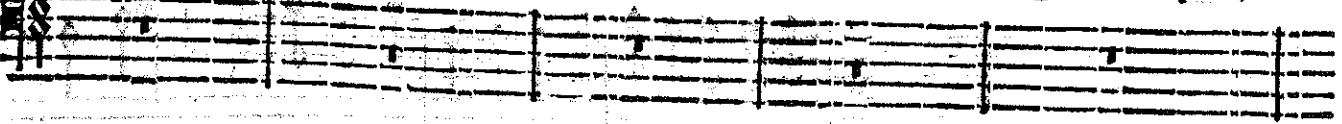
puis-je arrester l'ardeur, Qui vous porte à chercher les perils de la Guerre ! Que ne vous



BASSE-CONTINUE.



puis-je offrir l'Empire de la Terre, Avec l'Empire de mon cœur ! Que ne vous puis-je of-



BASSE-CONTINUE.

frir l'Empire de la Terre Avec l'Empire de mon cœur!

Trop heureux que l'amour avec

6 6X 6 6 4 2 6

BASSE-CONTINUE.

moy vous engage, Trop heureux Trop heureux de porter vos fers. J'estime plus cent fois un si

doux esclavage, Que l'Empire de l'Univers. J'estime plus cent fois un si doux esclavage

6 5 6 4 6 6X 6

BASSE-CONTINUE.

doux esclavage, Que l'Empire de l'Univers. J'estime plus cent fois un si doux esclavage

Si votre cœur eust esté moins sensible Au tédre A-

6 5 6 6X 6 6X 6 5

BASSE-CONTINUE.

vage, Que l'Empire de l'Univers.

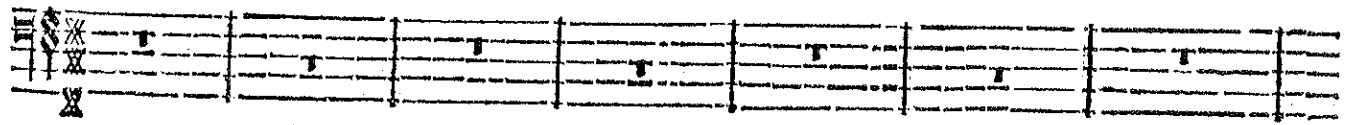
Si votre cœur eust esté moins sensible Au tédre A-

6 6 6 5 6

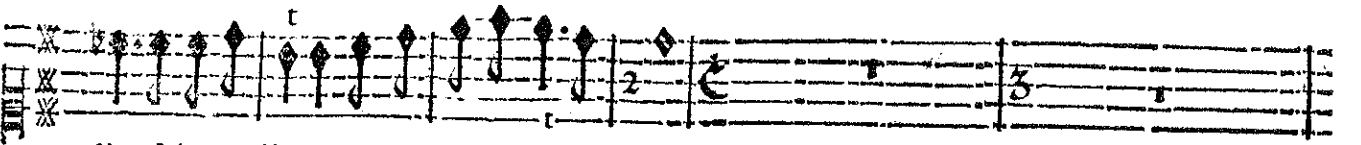
BASSE-CONTINUE.



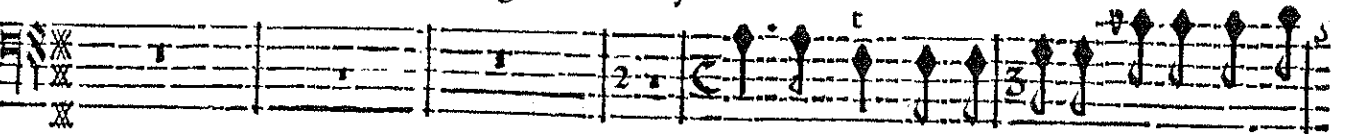
mour qui me tient sous la Loy. Vous eust-il esté possible De vous éloigner de moy? Vous eust-



BASSE-CONTINUE.

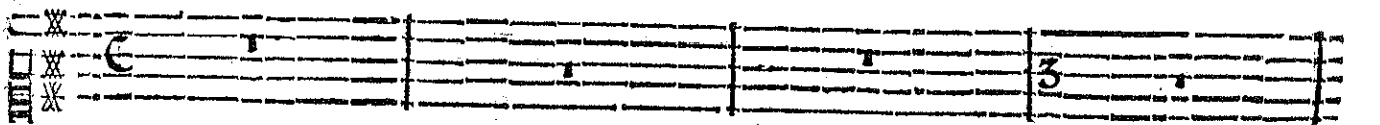


il esté possible De vous éloigner de moy?

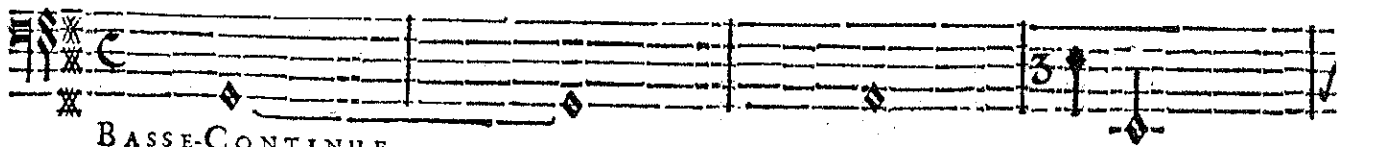


Fils d'un Roy dont lenõ par tout s'est fait con-

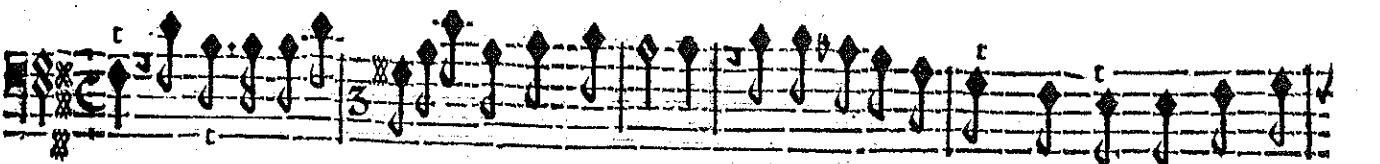
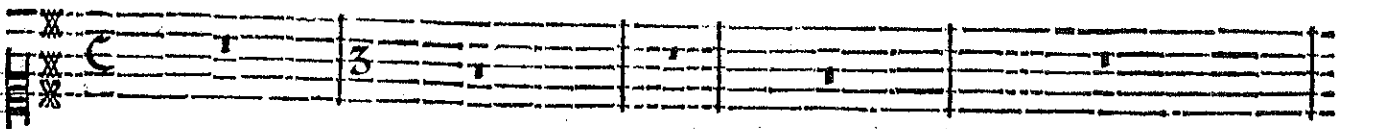
BASSE-CONTINUE.



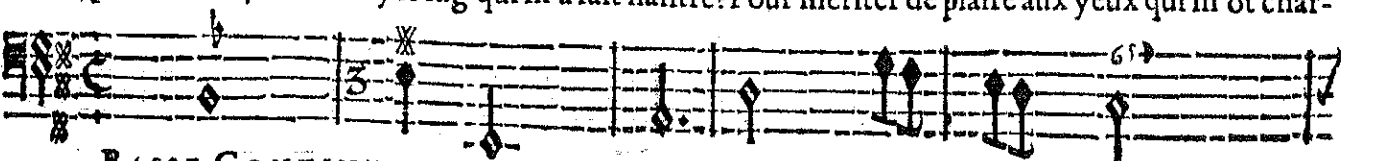
naître, Et Frere d'Amadis le plus grand des Heros; Pouvois-je demeurer dans un honteux re-



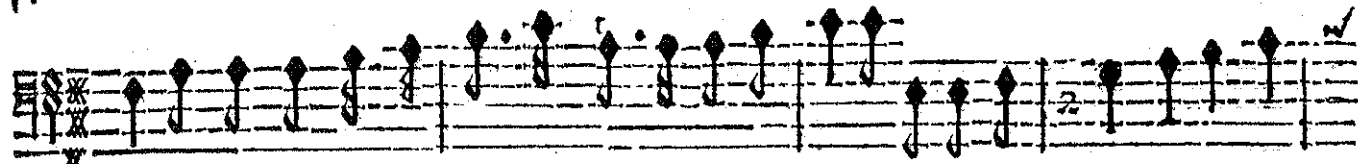
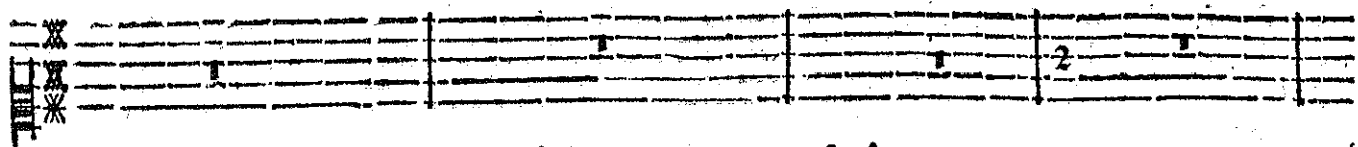
BASSE-CONTINUE.



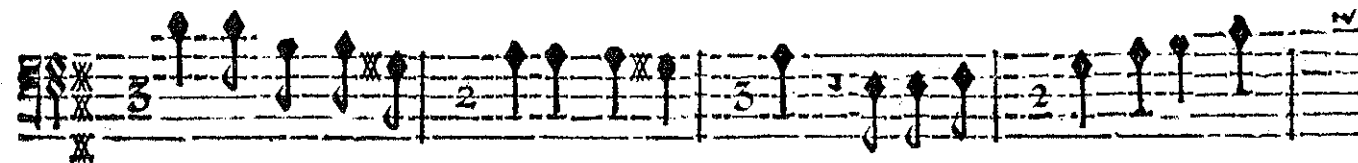
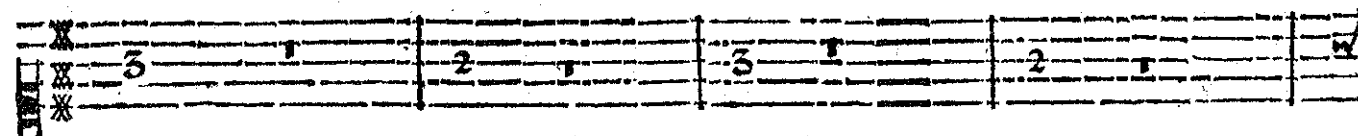
pos? Aurois-je dementy le sãg qui m'a fait naître? Pour meriter de plaire aux yeux qui m'õt char-



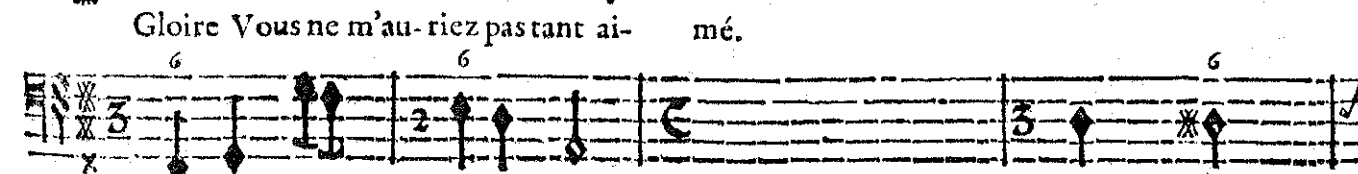
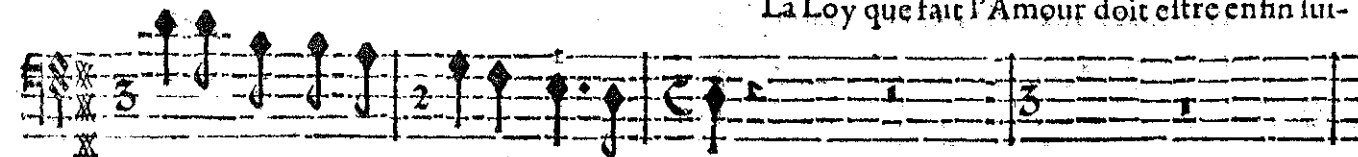
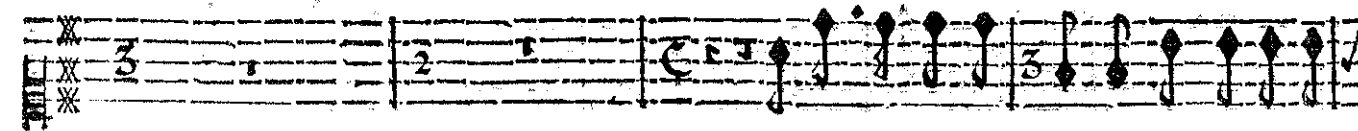
BASSE-CONTINUE.



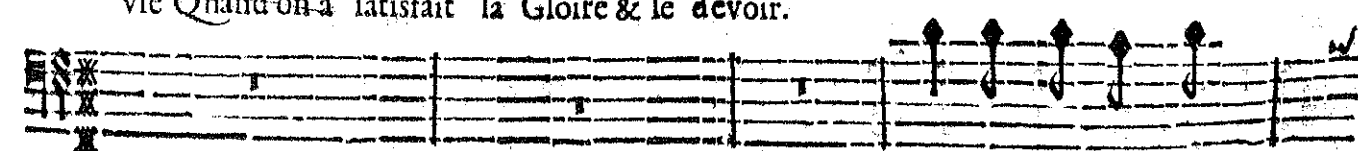
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

C'est ma plus chere envie De vous ai- mer toute ma vie; C'est mon plus doux es-

vie De vous aimer toute ma vie; C'est mon pl^o doux espoir De vous ai-

BASSE-CONTINUE.

poir De vous aimer & de vous voir; C'est ma plus chere envie De vous aimer De vous ai-

mer, De vous aimer & de vous voir; C'est ma pl^o chere envie De vous ai-

BASSE-CONTINUE.

mer-toute ma vie; C'est mon plus doux es- poir De vous ai- mer & de vous ai-

mer De vous aimer toute ma vie; C'est m^o pl^o doux es- poir de vous ai-

BASSE-CONTINUE.

mer & de vous voir; C'est m^o pl^o doux espoir de vo^o aimer & de vo^o voir.

mer & de vo^o voir; C'est m^o pl^o doux espoir De vous aimer De vo^o aimer & de vo^o voir.

BASSE-CONTINUE.

SCÈNE III.

ORIANE, FLORESTAN, CORISANDE.

ORIANE.

Ah! qu'il est beau d'ai-

CORISANDE.

Je revoy Florestan, je le revoy fi- delle.

FLORESTAN.

BASSE-CONTINUE.

mer d'une Amour éter- nelle!

C'est envain qu' Amadis vous aime constammét, Et vo^o l'avez ban-

BASSE-CONTINUE.

Non ne deffendez- point un si volage A-

ny par une loy cru- elle.

BASSE-CONTINUE.

mant. Sa premiere Amour est finie; Il adore Briolanie; Le confi-

BASSE-CONTINUE.

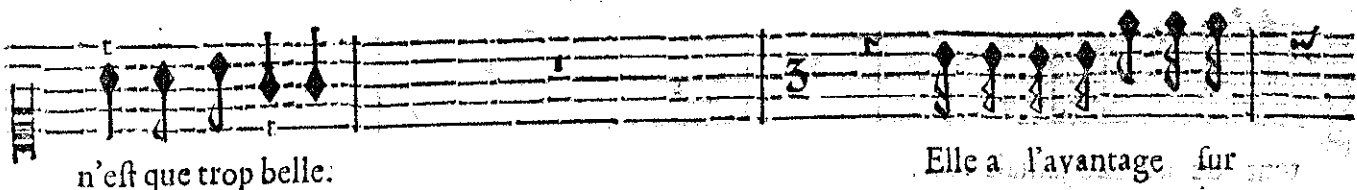
dent de sa nouvelle ardeur N'a que trop bie sceu m'en instruire : Il n'est plus permis. à mon

BASSE-CONTINUE.

ceur De se laisser seduire. Ma Rivale

Se peut-il qu'Amadis vous ait manqué de foy?

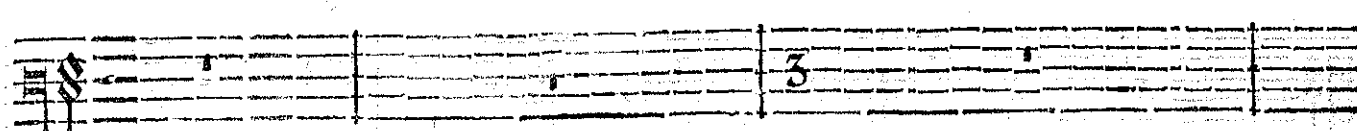
BASSE-CONTINUE.



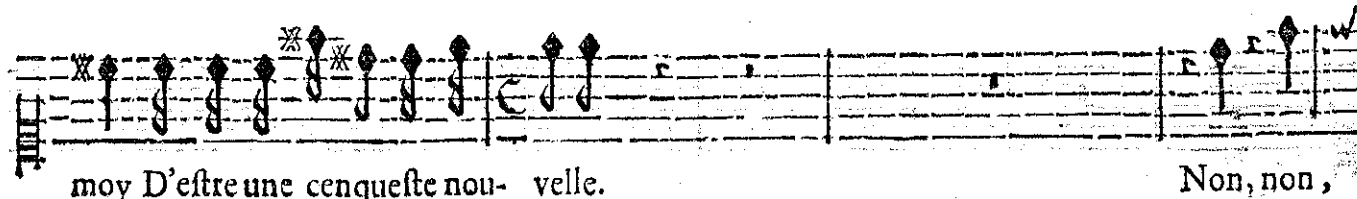
n'est que trop belle: Elle a l'avantage sur



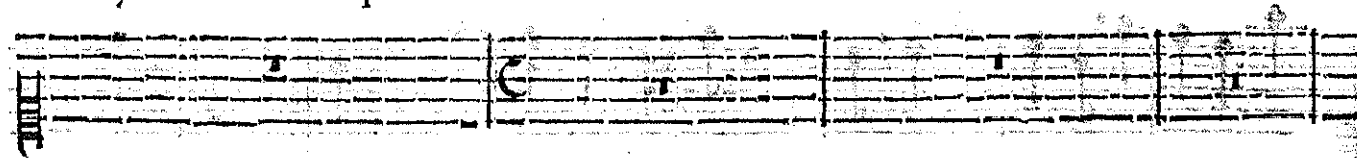
Estes-vous moins aimable quelle?



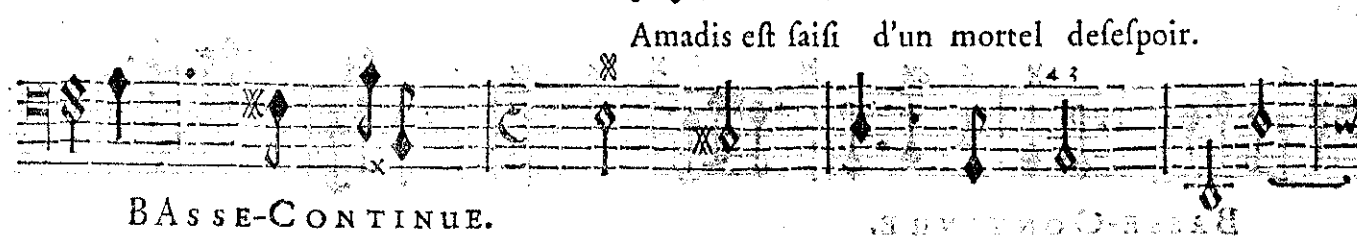

BASSE-CONTINUE.



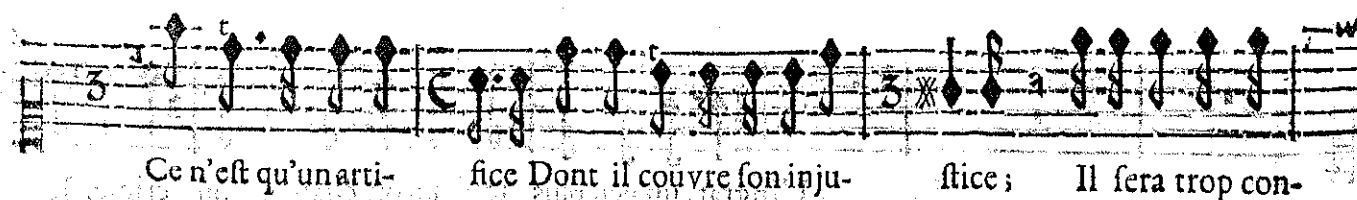
moy D'estre une cenqueste nouvelle. Non, non,



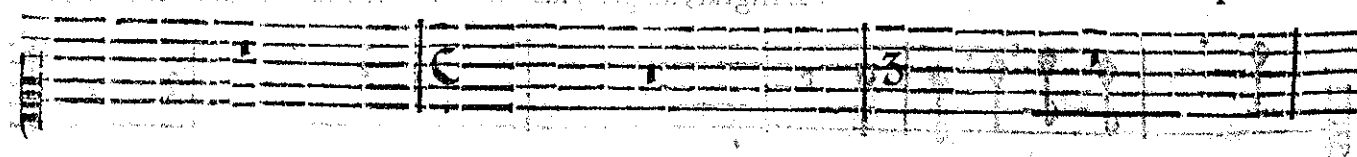
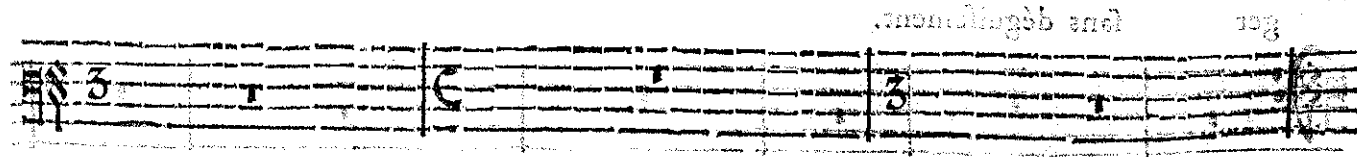

Amadis est faisi d'un mortel defespoir.



BASSE-CONTINUE.



Ce n'est qu'un arti- fice Dont il couvre son inju- stice; Il fera trop con-

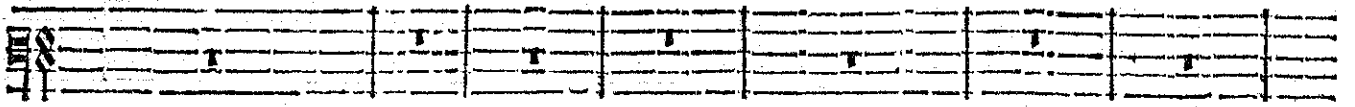

BASSE-CONTINUE.



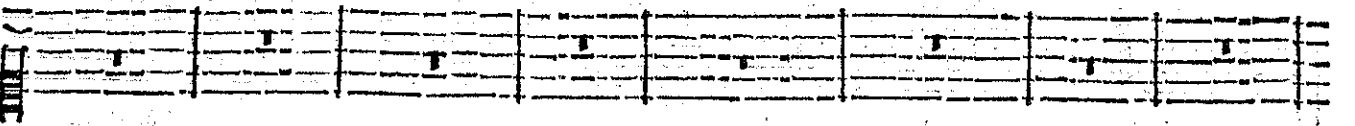
tent de ne me jamais voir.



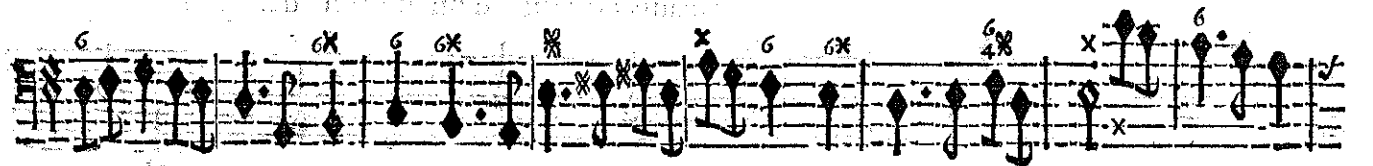
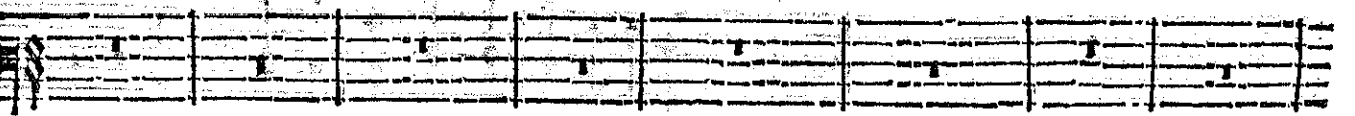
L'injustice seroit estrange Devou-



BASSE-CONTINUE.



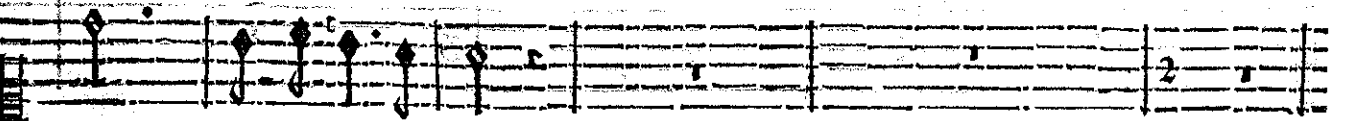
loir adjouster la feinte au changement. Du moins un grád cœur quád il change, Doit chan-



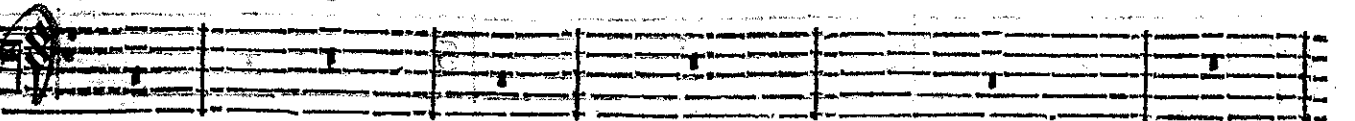
BASSE-CONTINUE.



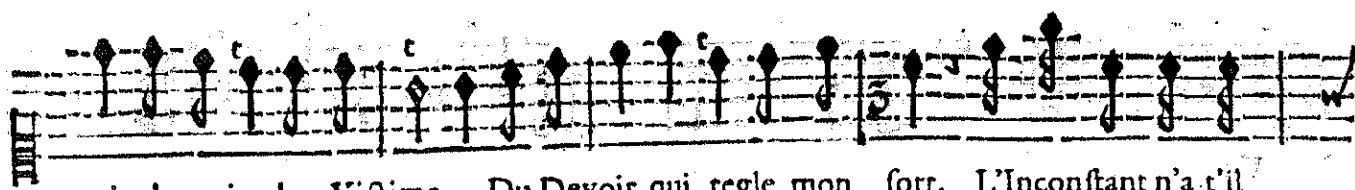
ger sans déguisement. L'Ingrat, un peu plus tard auroit changé son crime. Je



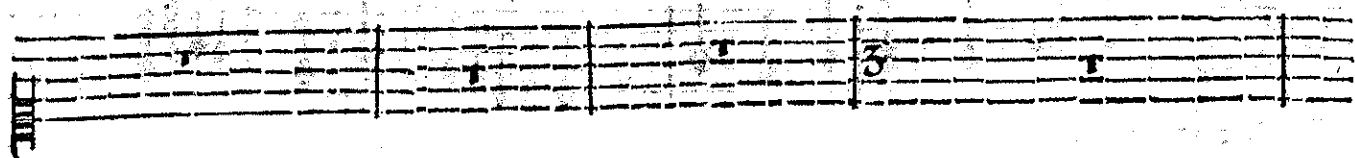
ger sans déguisement.



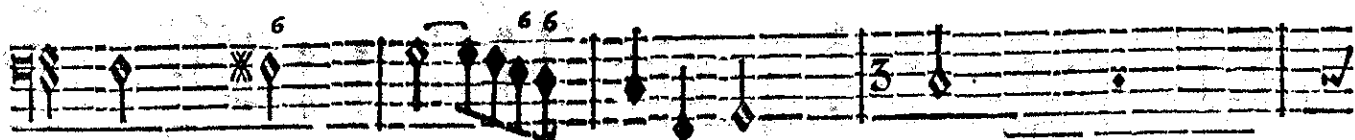
BASSE-CONTINUE.



vais devenir la Victime, Du Devoir qui regle mon sort. L'Inconstant n'a t'il



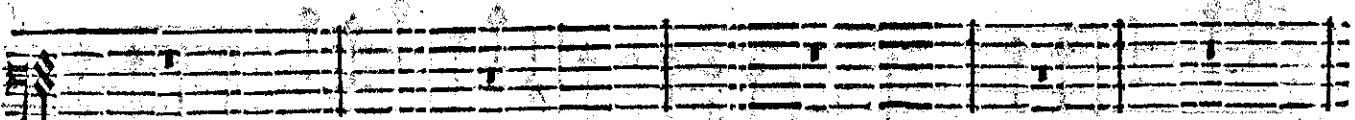
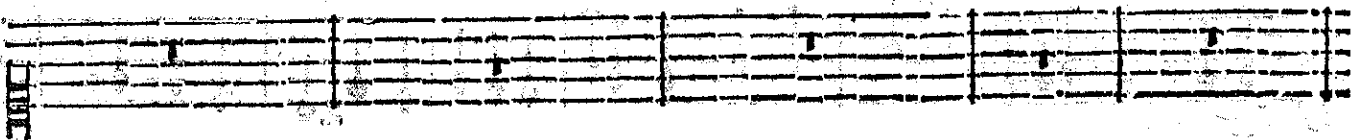
pu se faire un peu d'effort? De luy-mesme bien-tost son cœur alloit despendre. Eh! que n'attendoit-



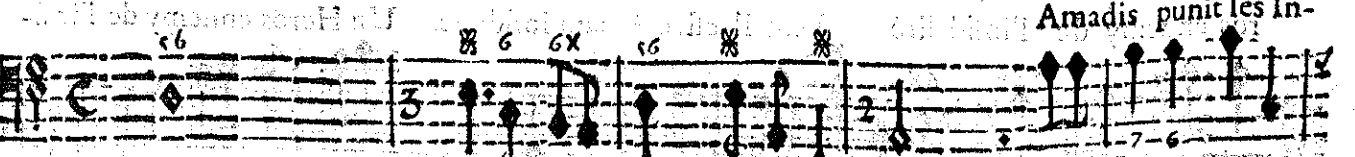
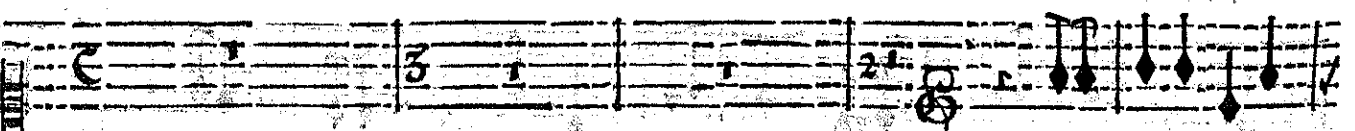
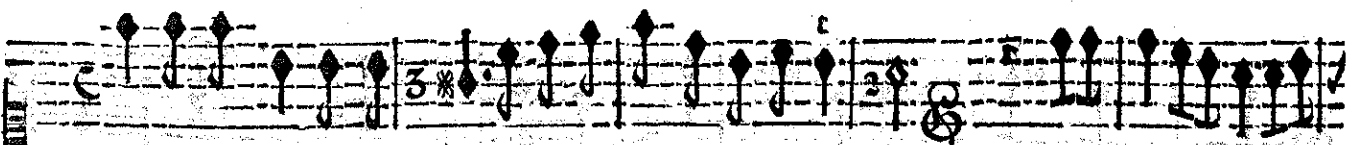
BASSE-CONTINUE.



BASSE-CONTINUE.



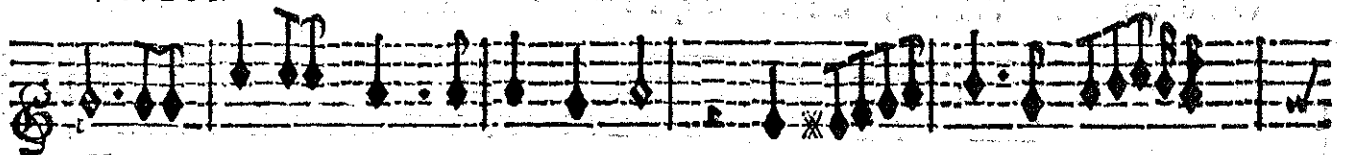
BASSE-CONTINUE.



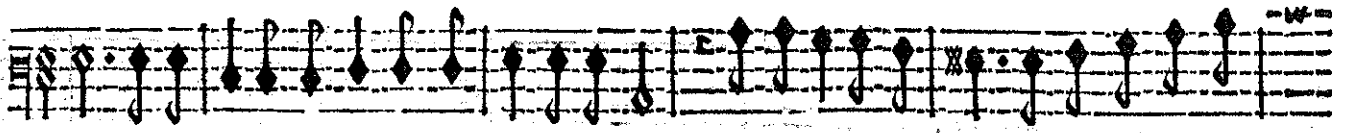
Amadis punit les In-



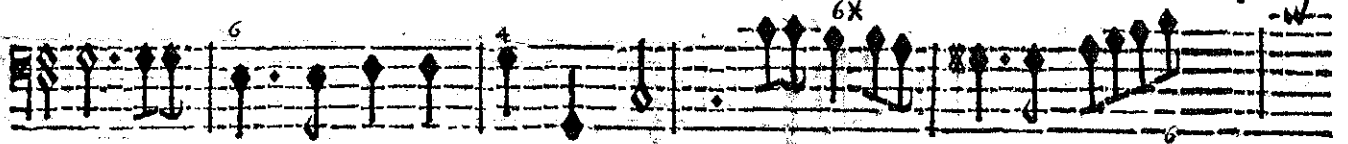
VIOLON.



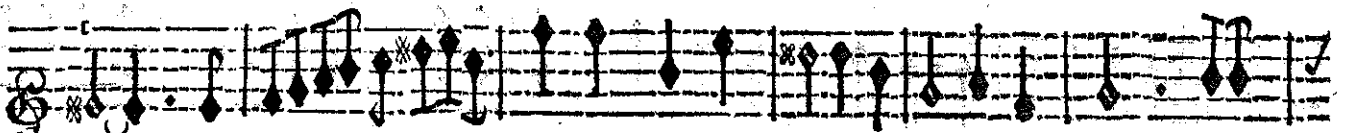
VIOLON.



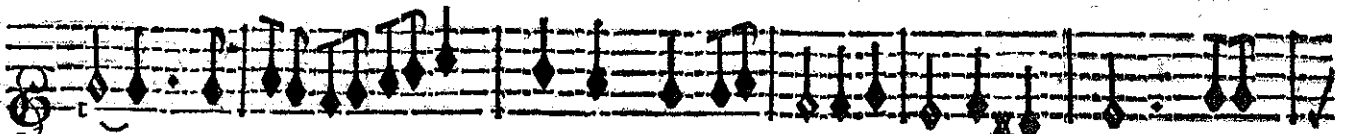
grats, L'innocence opprimée a recours à son bras. La Justice trop foible à son secours l'ap-



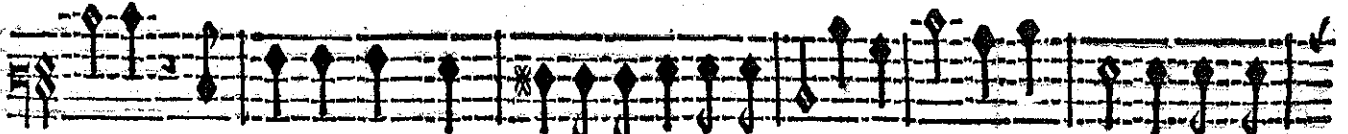
BASSE-CONTINUE.



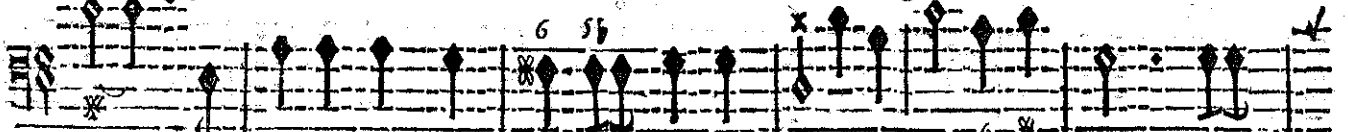
VIOLON.



VIOLON.



pelle, Jamais tant de Vertu n'a si bien merité Une gloire immortelle: Un He-



BASSE-CONTINUE.



VIOLON.



VIOLON.



ros ennemy de l'infidelité Peut-il estre Amant infidelle. Un Heros ennemy de l'inf-



BASSE-CONTINUE.

VIOLONS. L'Éclat de tant de gloire avoit jusqu'à ce

delité Peut il estre Amant infi- delle?

76 59 4 6 4x

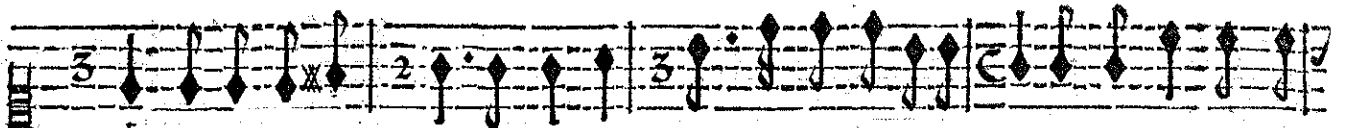
BASSE-CONTINUE.

jour Eblouy mon ame credule. Ah! les plus grands Heros ne font pas grand scru-

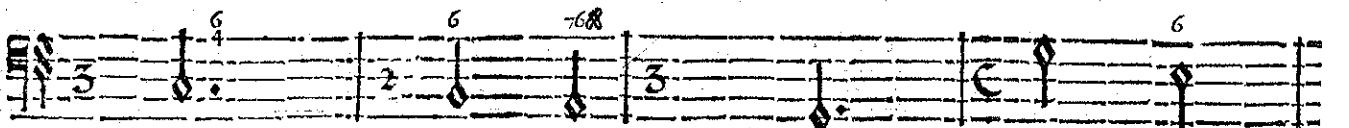
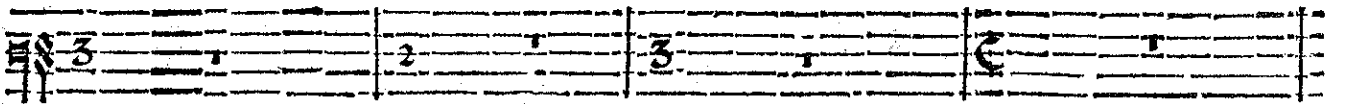
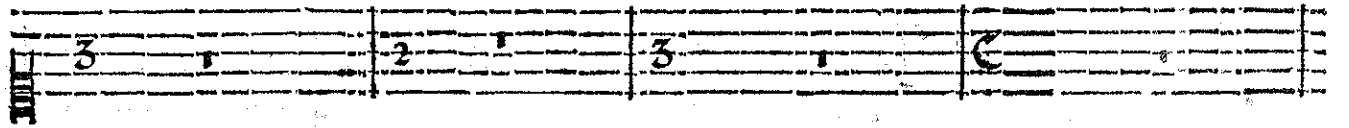
BASSE-CONTINUE.

plé D'une infidelité d'a- mour. Pourquoi me plaindre d'une of-

BASSE-CONTINUE.



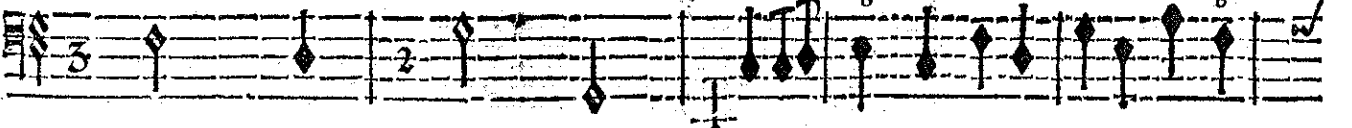
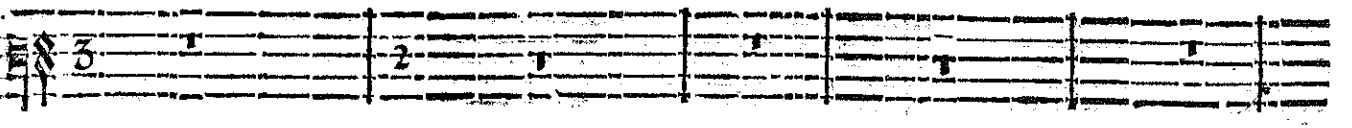
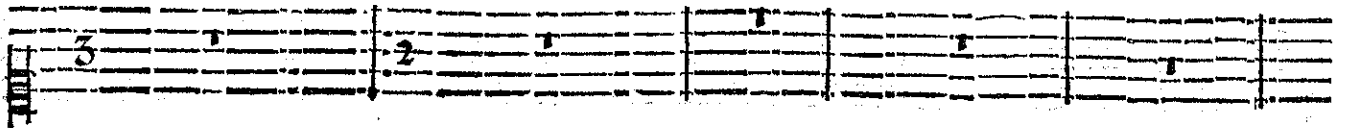
fense Qui met mon cœur en mon pou- voir? Que je profite mal d'une heureuse Incon-



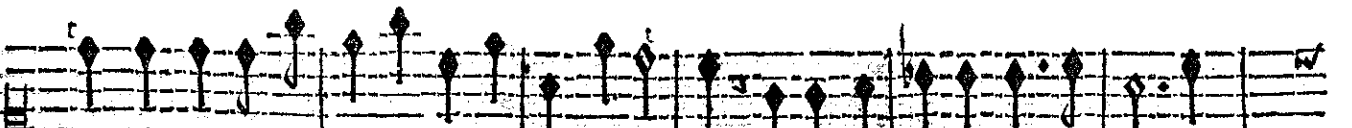
BASSE-CONTINUE.



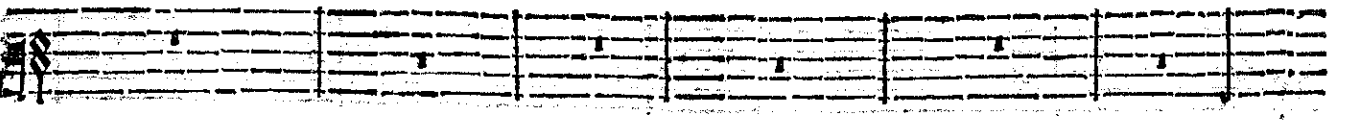
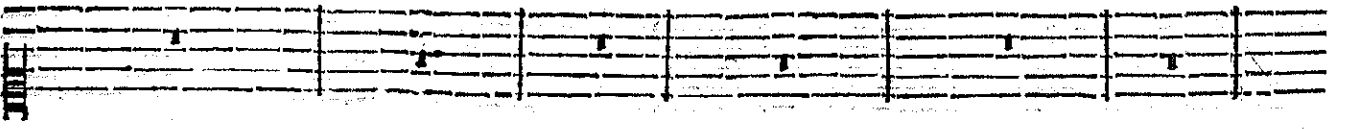
stance Qui m'aide à fuivre mon devoir! Juste Depit, brifez brifez ma



BASSE-CONTINUE.



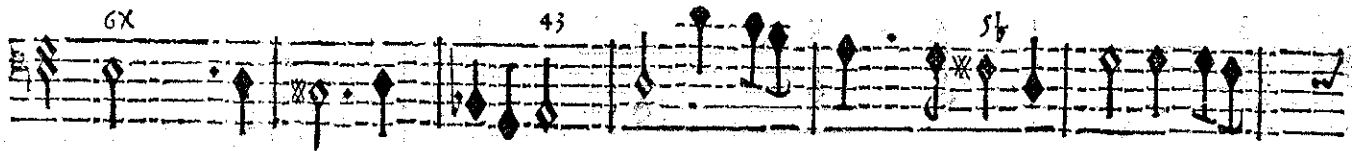
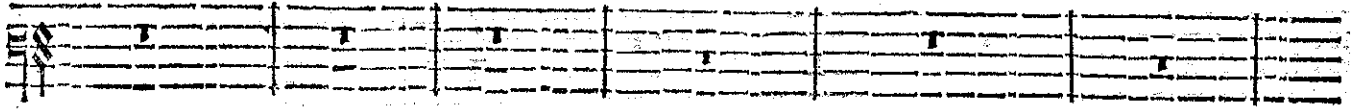
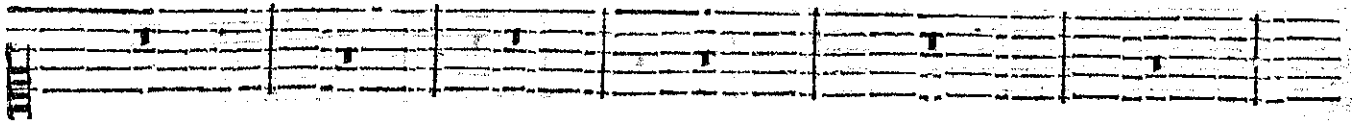
chaîne. Juste Depit, brifez brifez ma chaîne. J'allois finir mes tristes jours, Plu-



BASSE-CONTINUE,



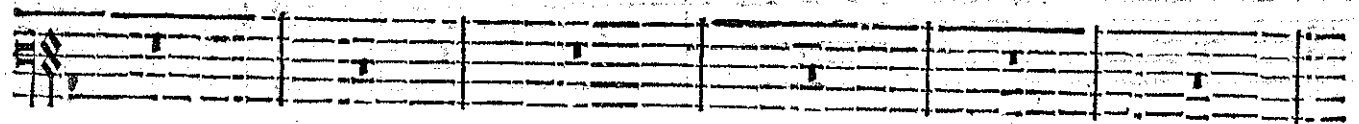
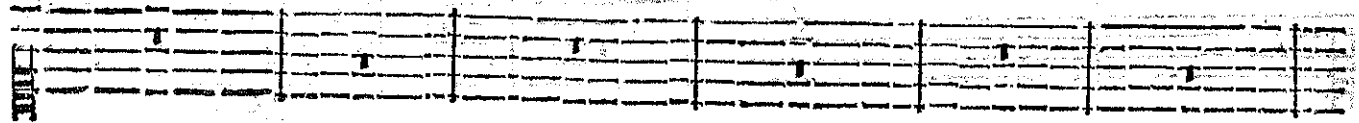
Istost que de trahir de si belles amours; Amadis les trahit sans peine.



BASSE-CONTINUE.



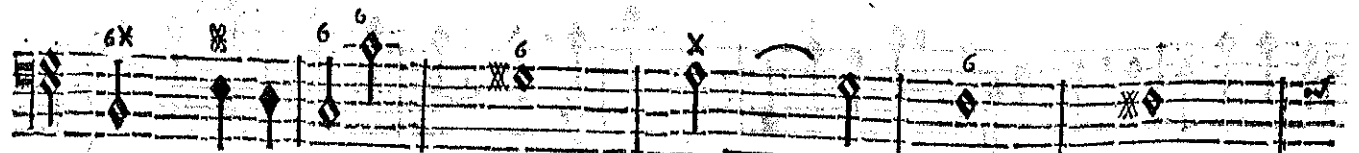
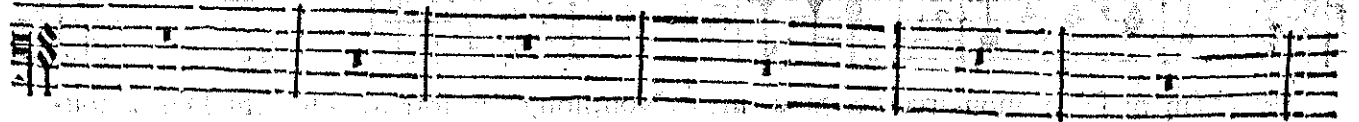
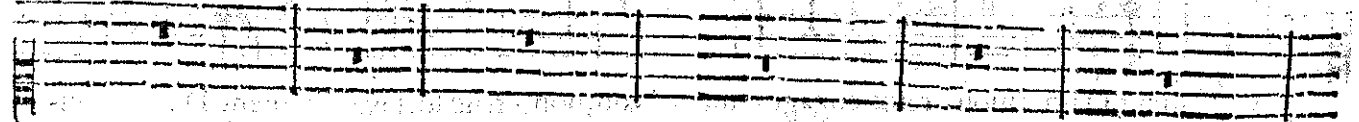
Juste Depit, brifez brifez ma chaisne. Juste Depit, brifez brifez ma chaisne, C'est à Vous



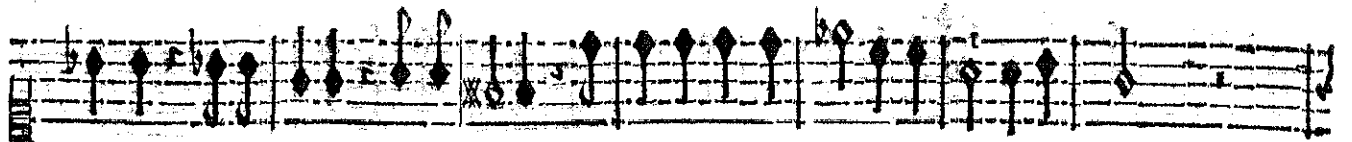
BASSE-CONTINUE.



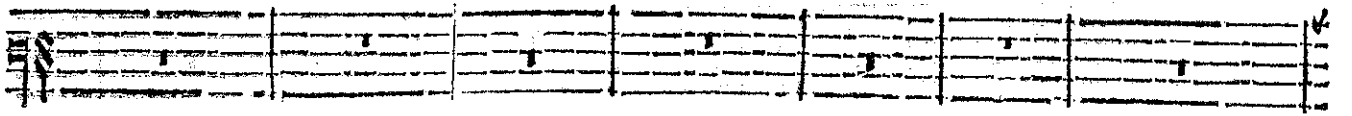
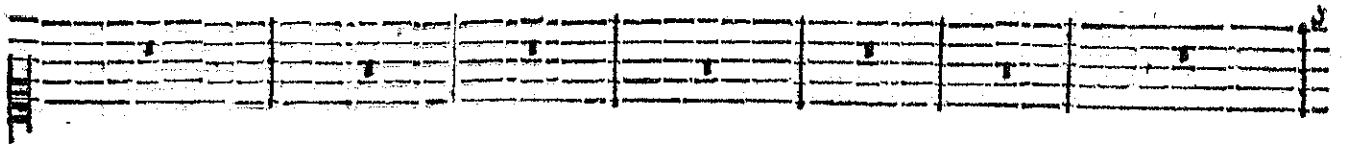
seul que j'ay recours. Helas! vous m'agitez d'une colere vaine. Que je me sens trem-



BASSE-CONTINUE.



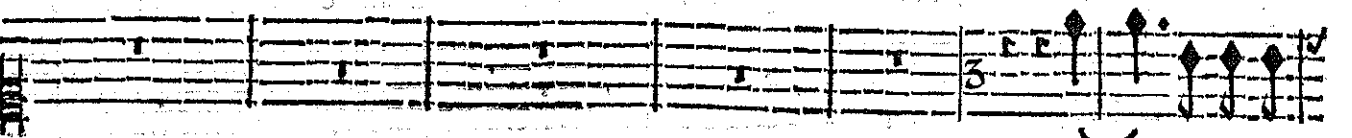
blante, inquiète, incertaine : Que je suis foible encor avec vostre secours !



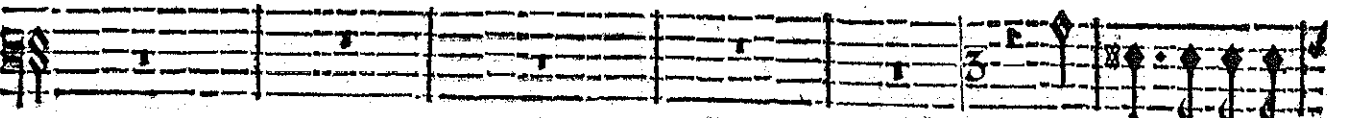
BASSE-CONTINUE.



Juste dépit, brisez brisez ma chaîne, Juste dépit, brisez brisez ma chaîne.



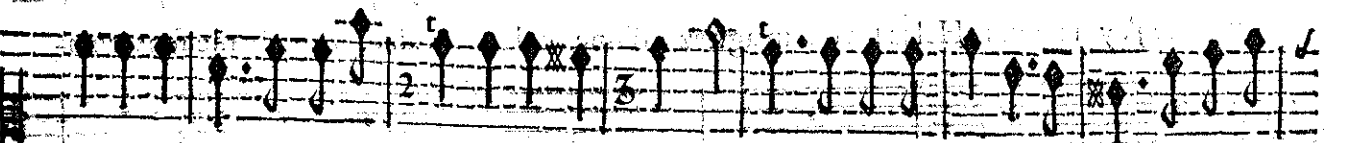
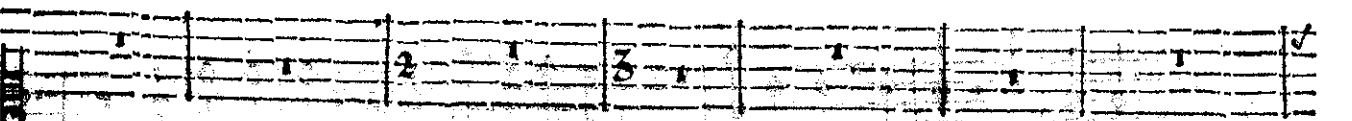
Non, on ne sort



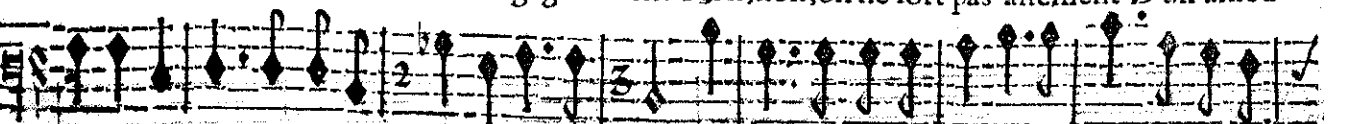
Non, non, on ne sort



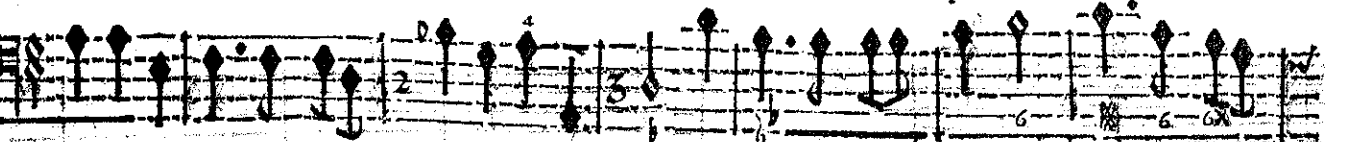
BASSE-CONTINUE.



pas aisément D'un amoureux engagement. Non, non, on ne sort pas aisément D'un amou-



pas aisément D'un amoureux engagement. Non, non, on ne sort pas aisément D'un amou-



BASSE-CONTINUE.

Malheureux qui s'engage Avec un cœur volage,

reux engage- ment.

reux engage- ment.

Trop heu-

BASSE-CONTINUE.

Trop heureux qui peut s'engager Pour ne jamais changer. Trop heureux qui peut s'enga-

Trop heureux qui peut s'engager Pour ne jamais changer. Trop heureux qui peut s'enga-

reux qui peut s'égager Pour ne jamais chan- ger. Trop heureux Trop heureux qui peut s'enga-

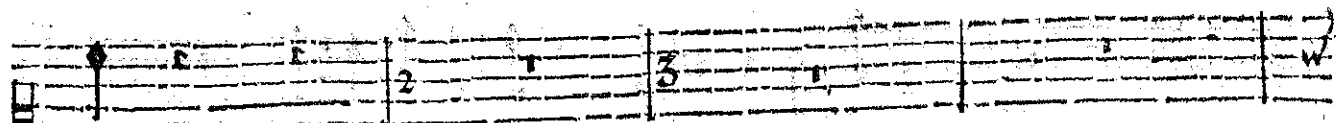
BASSE-CONTINUE.

ger Pour ne jamais changer. Trop heureux Trop heureux qui peut s'engager Pour ne jamais chā-

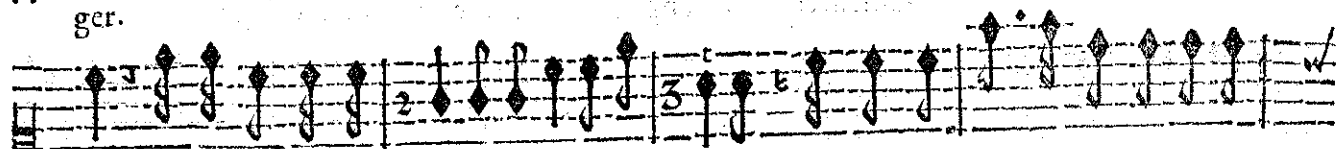
ger Pour ne jamais chāger. Trop heureux qui peut s'égager Pour ne jamais chāger. Pour ne jamais chā-

ger Pour ne jamais changer Trop heu- reux Trop heureux qui peut s'engager Pour ne jamais chā-

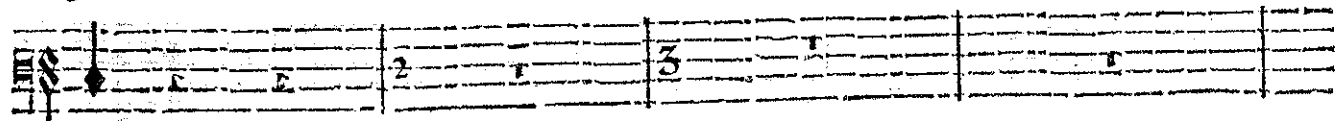
BASSE-CONTINUE.



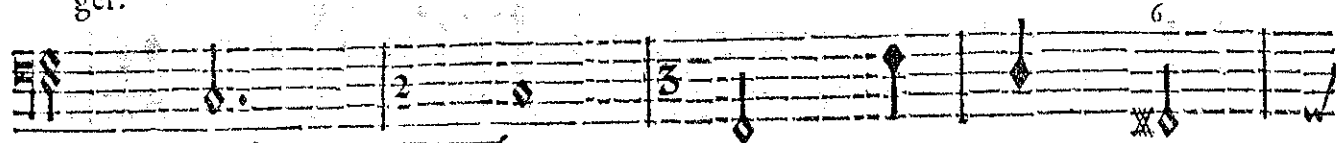
ger.



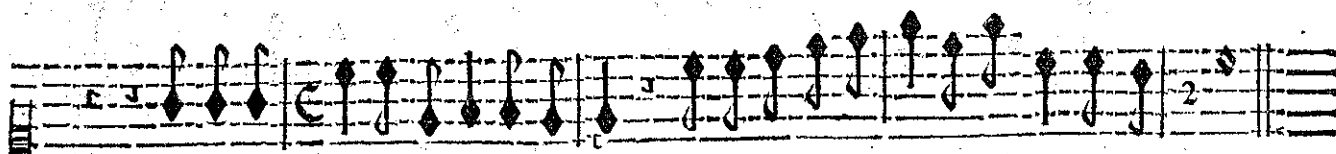
ger. Deux Partis vont i- cy disputer la vi- ctoire. Ces Jeux guerriers se font à vostre



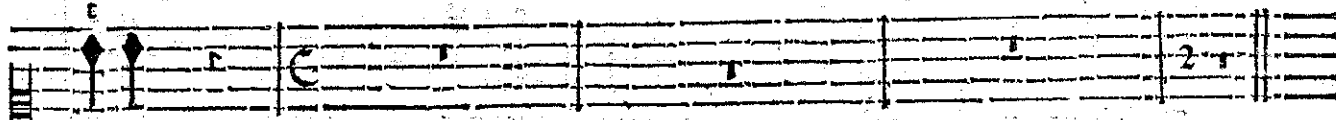
ger.



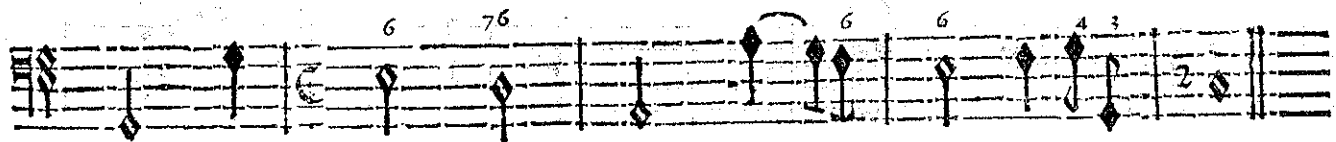
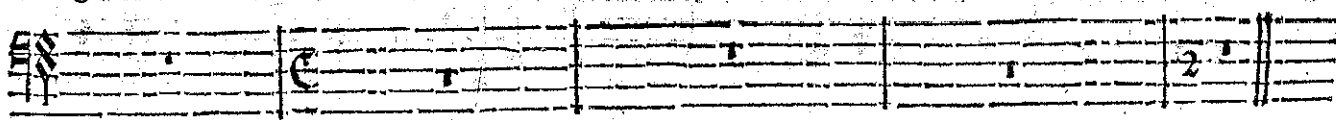
BASSE-CONTINUE.



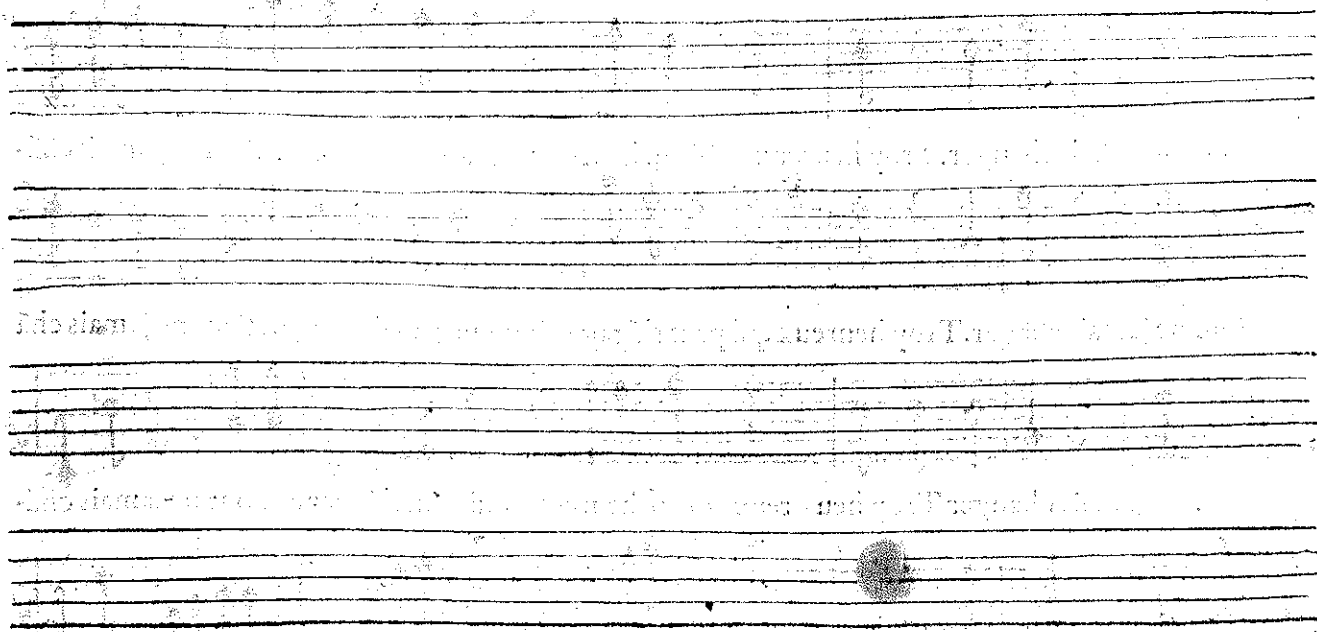
Que j'ay de peine à cacher mes ennuis. Ne m'abandonnez pas dās le trouble où je suis.



gloire.



BASSE-CONTINUE.



TRAGÉDIE.

MARCHE POUR LE COMBAT DE LA BARRIÈRE.

Musical staff for Trompettes (Trumpets). The staff is in 2/4 time and contains a melodic line with various rhythmic values and dynamics.

Musical staff for Trompettes (Trumpets). The staff continues the melodic line from the previous staff.

Musical staff for Trompettes (Trumpets). The staff continues the melodic line.

Musical staff for Trompettes (Trumpets). The staff continues the melodic line.

Musical staff for Trompettes (Trumpets). The staff continues the melodic line.

Musical staff for Trompettes (Trumpets). The staff continues the melodic line.

Musical staff for Violons (Violins). The staff begins with the dynamic marking *ff.* and the instrument name *Violons.* It contains a melodic line.

Musical staff for Violons (Violins). The staff continues the melodic line with the dynamic marking *ff.*

Musical staff for Violons (Violins). The staff continues the melodic line with the dynamic marking *ff.*

Musical staff for Violons (Violins). The staff continues the melodic line with the dynamic marking *ff.*

Musical staff for Violons (Violins). The staff continues the melodic line with the dynamic marking *ff.*

Musical staff for Violons (Violins). The staff continues the melodic line with the dynamic marking *ff.*

A M A D I S,

This page of musical notation, titled "A M A D I S," contains ten staves of music. The notation is dense and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The staves are arranged in a single column. The first staff begins with a treble clef and a key signature of one flat. The second and third staves use alto clefs. The fourth staff uses a tenor clef. The fifth staff uses a bass clef. The sixth staff uses a soprano clef. The seventh staff uses a tenor clef. The eighth staff uses a bass clef. The ninth staff uses a soprano clef. The tenth staff uses a bass clef. The notation includes various ornaments and dynamic markings, and the piece concludes with a double bar line and a repeat sign.

A M A D I S,
PREMIER AIR LES COMBATANS.

Musical staff for Trompettes, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

TROMPETTES.

Musical staff for Trompettes, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical staff for Trompettes, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical staff for Trompettes, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical staff for Tymbales, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

TYMBALES.

Musical staff for Tymbales, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical staff for Trompettes, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

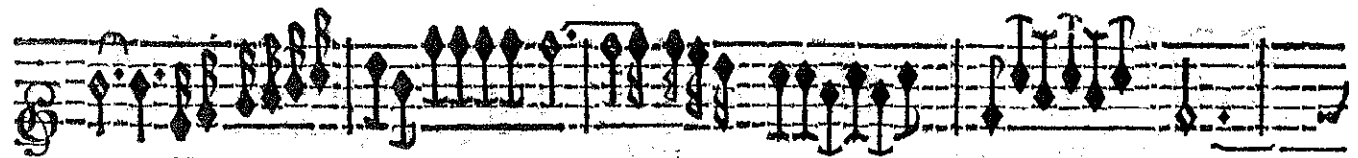
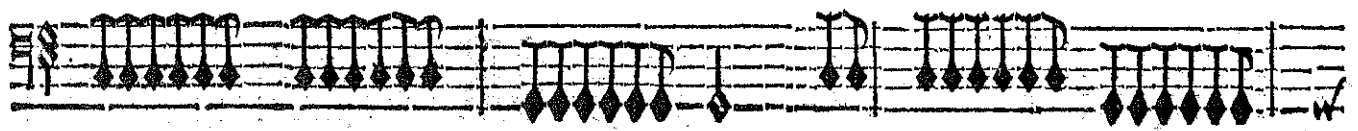
Musical staff for Trompettes, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical staff for Trompettes, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

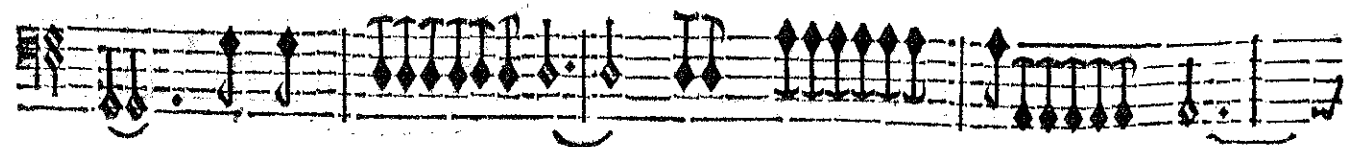
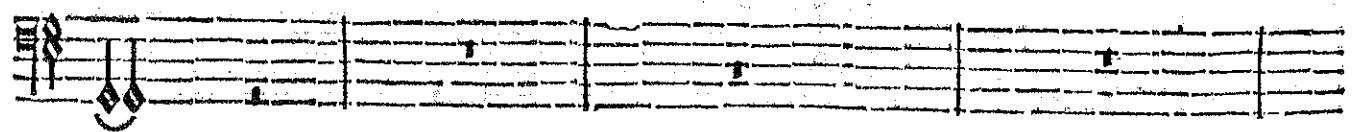
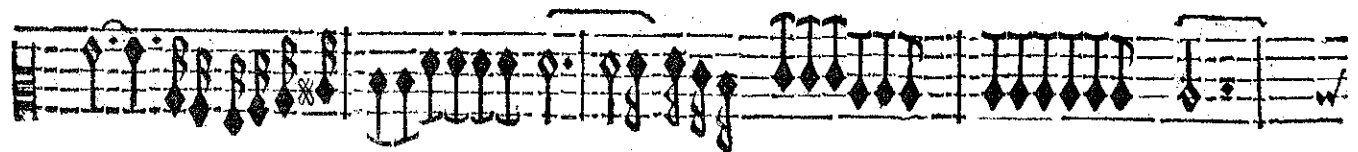
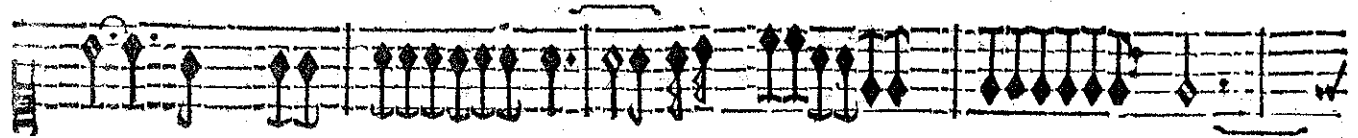
Musical staff for Trompettes, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

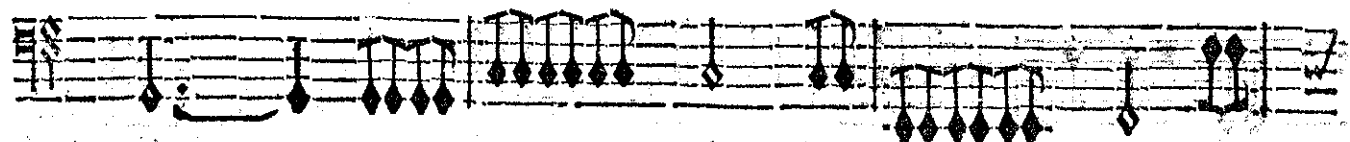
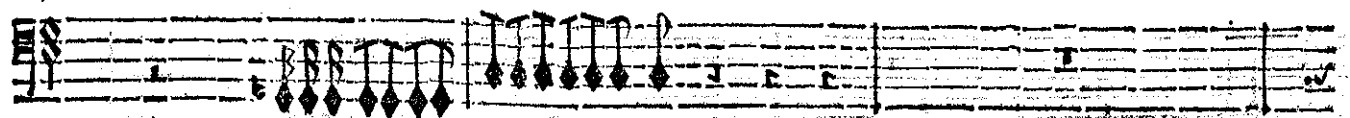
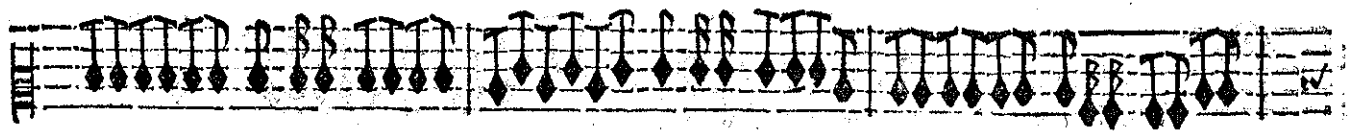
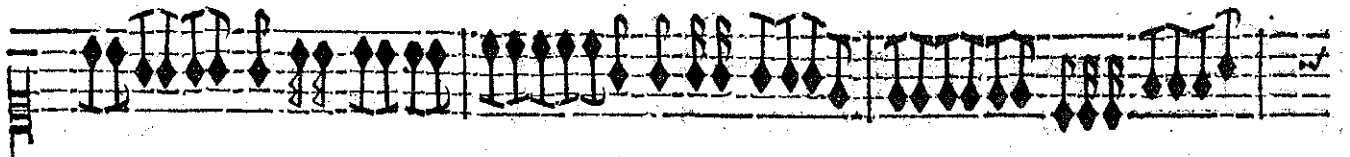
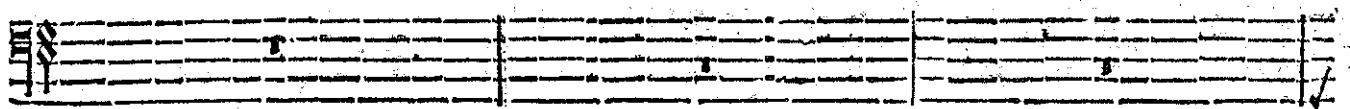
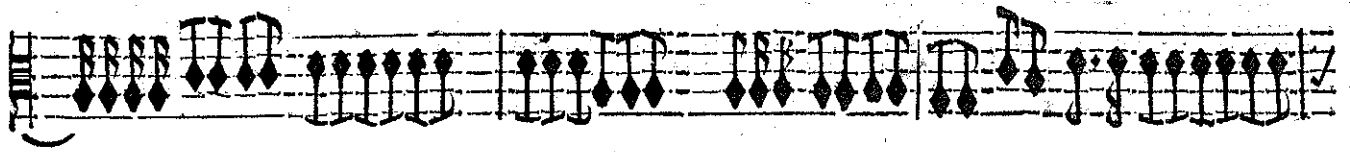
Musical staff for Tymbales, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical staff for Tymbales, 6/4 time signature. The staff contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests.



VIOLON.





Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

SECOND AIR

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes, featuring a treble clef and a series of notes and rests.

Musical staff with treble clef, showing a series of eighth notes in the first measure, followed by a double bar line and a whole note in the second measure.

Musical staff with bass clef, showing a series of eighth notes in the first measure, followed by a double bar line and a whole note in the second measure.

Musical staff with bass clef, showing a series of eighth notes in the first measure, followed by a double bar line and a whole note in the second measure.

Musical staff with bass clef, showing a series of eighth notes in the first measure, followed by a double bar line and a whole note in the second measure.

Musical staff with bass clef, showing a series of eighth notes in the first measure, followed by a double bar line and a whole note in the second measure.

Musical staff with bass clef, showing a series of eighth notes in the first measure, followed by a double bar line and a whole note in the second measure.

SECOND AIR.

Musical staff for Trompettes in 3/4 time, featuring a melodic line with eighth and quarter notes.

TROMPETTES.

Musical staff for Violons in 3/4 time, featuring a melodic line with eighth and quarter notes.

VIOLONS.

Musical staff for Violons in 3/4 time, featuring a melodic line with eighth and quarter notes.

Musical staff for Violons in 3/4 time, featuring a melodic line with eighth and quarter notes.

Musical staff for Tymbales in 3/4 time, featuring a rhythmic pattern of eighth notes.

TYMBALES.

Musical staff for Violons in 3/4 time, featuring a melodic line with eighth and quarter notes.

VIOLONS.

First musical staff for the Premier Dessus de Trompettes, featuring a treble clef and a series of notes with stems pointing downwards.

Premier Dessus de Trompettes.

Second musical staff for the Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Violons.

Third musical staff for the Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Fourth musical staff for the Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Fifth musical staff for the Tymbales, featuring a treble clef and a series of notes with stems pointing downwards.

Tymbales.

Sixth musical staff for the Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Violons.

Seventh musical staff for the Premier Dessus Trompettes, featuring a treble clef and a series of notes with stems pointing downwards.

Premier Dessus.

Trompettes.

Eighth musical staff for the Second Dessus Trompettes, featuring a treble clef and a series of notes with stems pointing downwards.

Second Dessus.

Trompettes.

Ninth musical staff for the Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Violons.

Tenth musical staff for the Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Eleventh musical staff for the Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Twelfth musical staff for the Tymbales, featuring a treble clef and a series of notes with stems pointing downwards.

Tymbales.

Thirteenth musical staff for the Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Violons.

A musical staff in treble clef with a 2/4 time signature. It contains a series of eighth and sixteenth notes, including a triplet of eighth notes. The staff ends with a double bar line.

Violons seuls.

A musical staff in treble clef, mostly empty with a few notes in the first measure, followed by a double bar line.

A musical staff in treble clef with a series of eighth and sixteenth notes, including a triplet of eighth notes. The staff ends with a double bar line.

A musical staff in treble clef with a series of eighth and sixteenth notes, including a triplet of eighth notes. The staff ends with a double bar line.

A musical staff in treble clef with a series of eighth and sixteenth notes, including a triplet of eighth notes. The staff ends with a double bar line.

A musical staff in treble clef, mostly empty with a few notes in the first measure, followed by a double bar line.

Tymbales.

A musical staff in treble clef with a series of eighth and sixteenth notes, including a triplet of eighth notes. The staff ends with a double bar line.

Violons.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

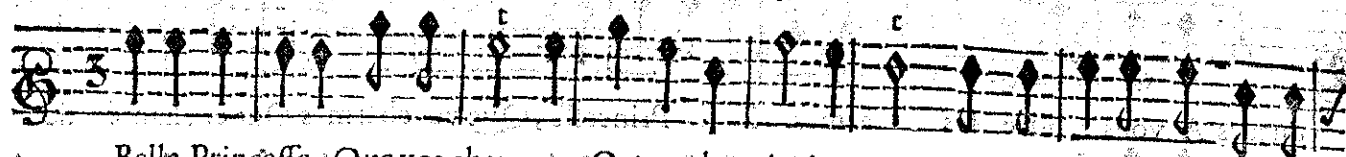
An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

TRAGÉDIE.

CHŒUR.



Belle Princesse, Que vos charmes Ont enchanté de cœurs: Vous forcez les plus fiers Vain-



Belle Princesse, Que vos charmes Ont enchanté de cœurs: Vous forcez les plus fiers Vain-



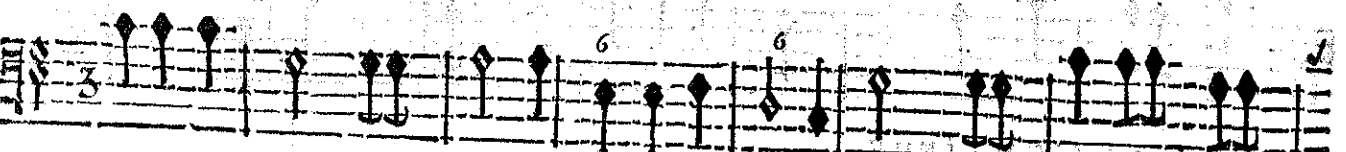
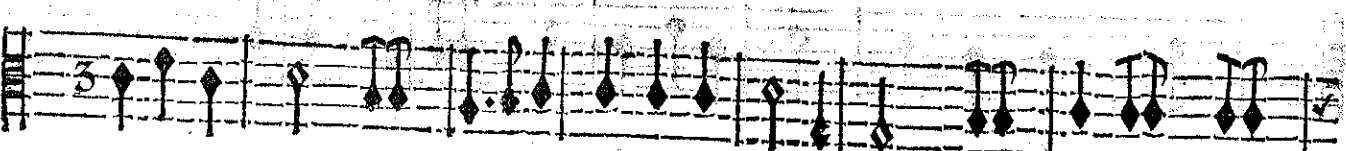
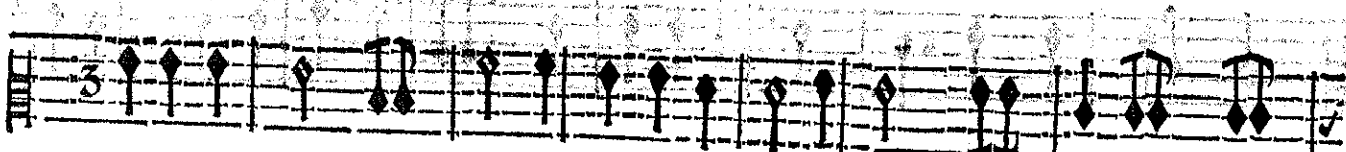
Belle Princesse, Que vos charmes Ont enchanté de cœurs: Vous forcez les plus fiers Vain-



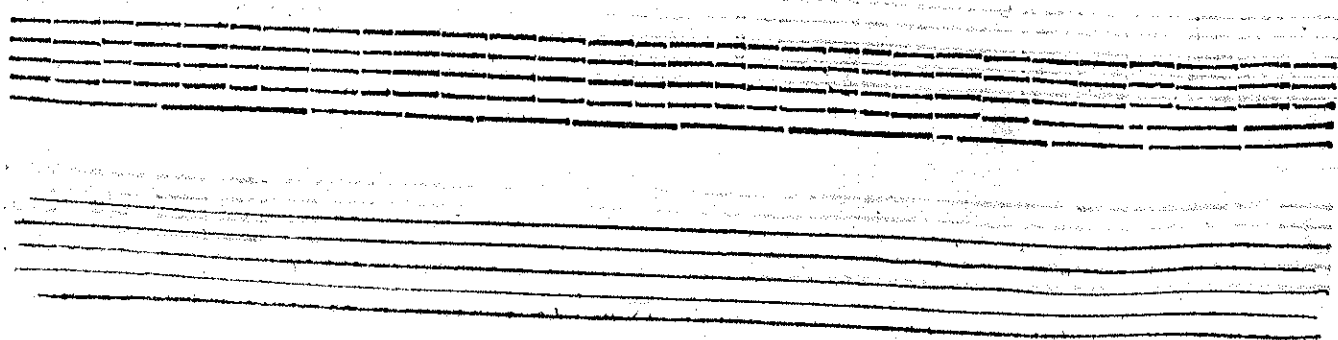
Belle Princesse, Que vos charmes Ont enchanté de cœurs: Vous forcez les plus fiers Vain-



VIOLONS.



BASSE-CONTINUE.



A M A D I S,

queurs A vous rendre les armes. Belle Princeffe, Que vos charmes Ont enchanté de

queurs A vous rendre les armes. Belle Princeffe, Que vos charmes Ont enchanté de

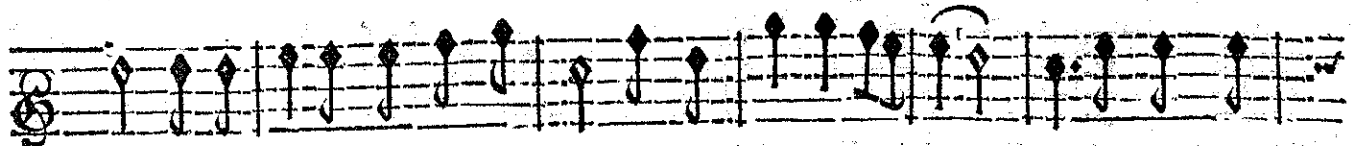
queurs A vous rendre les armes. Belle Princeffe, Que vos charmes Ont enchanté de

queurs A vous rendre les armes. Belle Princeffe, Que vos charmes Ont enchanté de

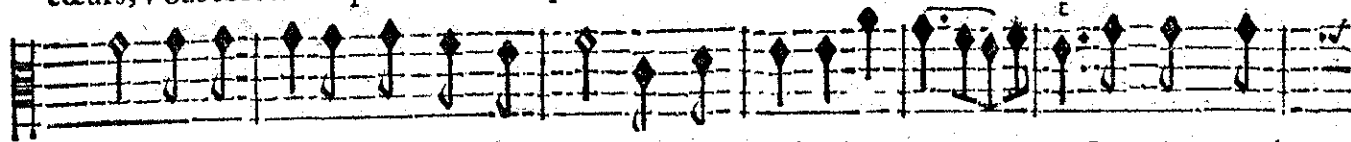
queurs A vous rendre les armes. Belle Princeffe, Que vos charmes Ont enchanté de

VIOLONS.

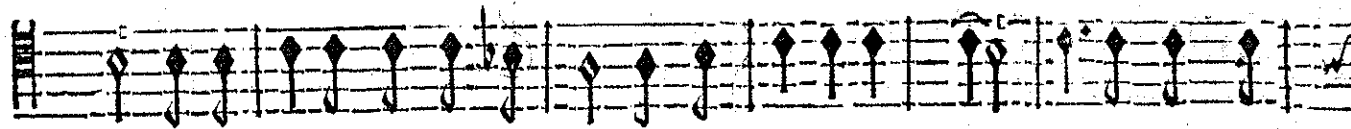
BASSE-CONTINUE.



cœurs, Vous forcez les plus fiers Vainqueurs A vous rendre les ar- mes. Les plus grands



cœurs, Vous forcez les plus fiers Vainqueurs A vous rendre les ar- mes. Les plus grands



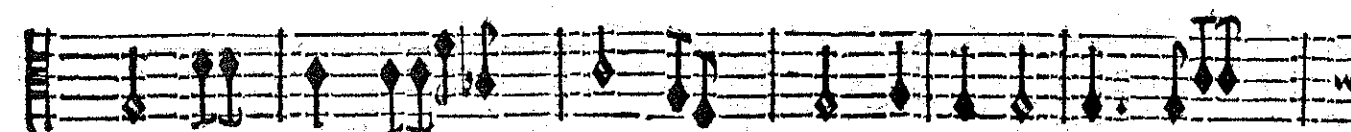
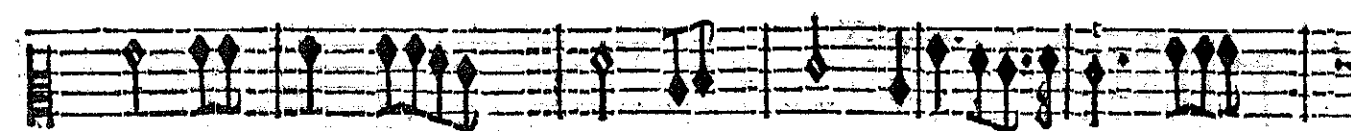
cœurs, Vous forcez les plus fiers Vainqueurs A vous rendre les ar- mes. Les plus grands



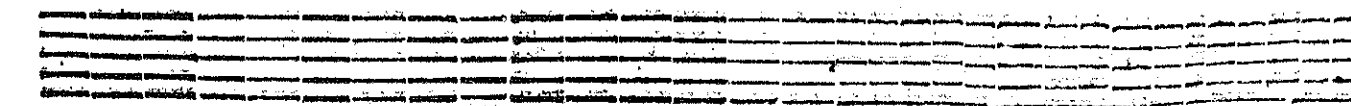
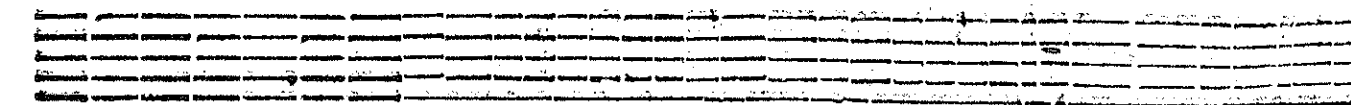
cœurs, Vous forcez les plus fiers Vainqueurs A vous rendre les ar- mes. Les plus grands



VIOLONS.



BASSE-CONTINUE.

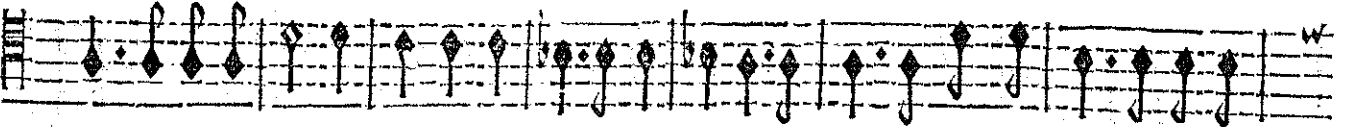




Rois de l'Univers Font gloire Font gloire de porter vos fers. Les pl° grâds Roys de l'Uni-



Rois de l'Univers Font gloire Font gloire de porter vos fers. Les pl° grâds Roys de l'Uni-



Rois de l'Univers Font gloire Font gloire de porter vos fers. Les pl° grâds Roys de l'Uni-



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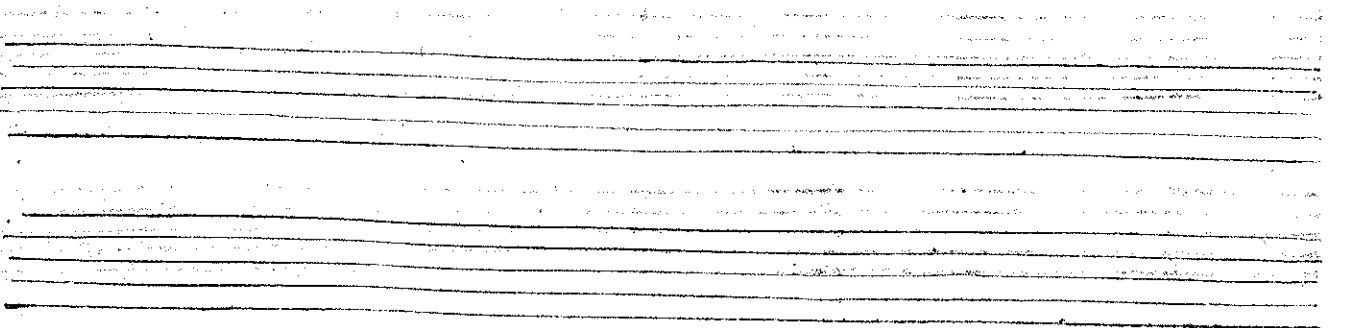


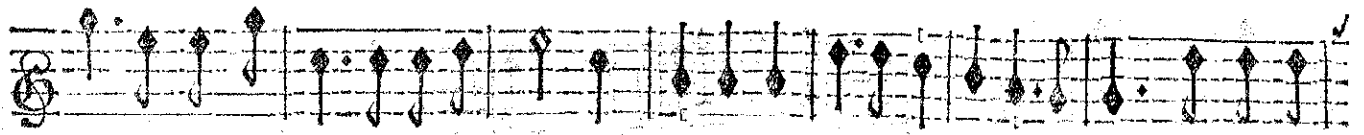
VIOLONS.



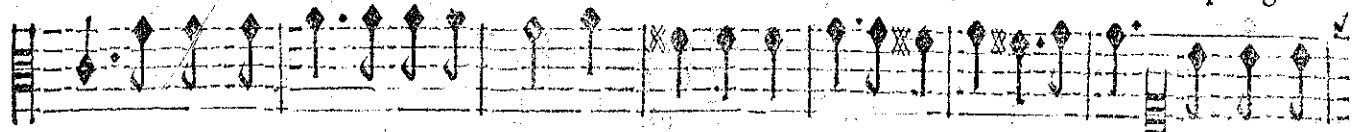
BASSE-CONTINUE.

AMITAG O 1834

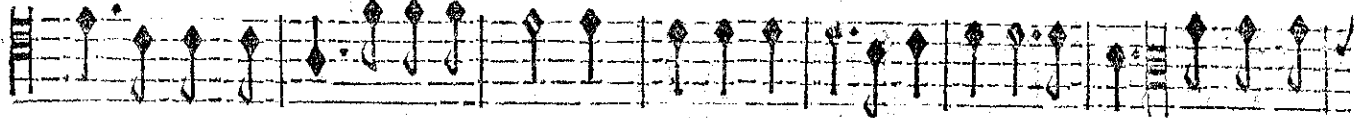




vers Les pl° grāds Roys de l'Univers Font gloire Font gloire de porter vos fers. Les plus grands



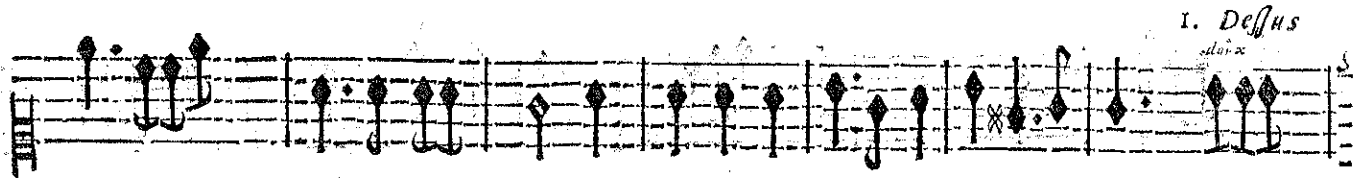
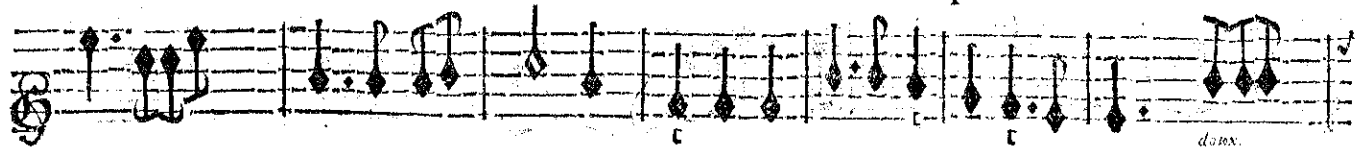
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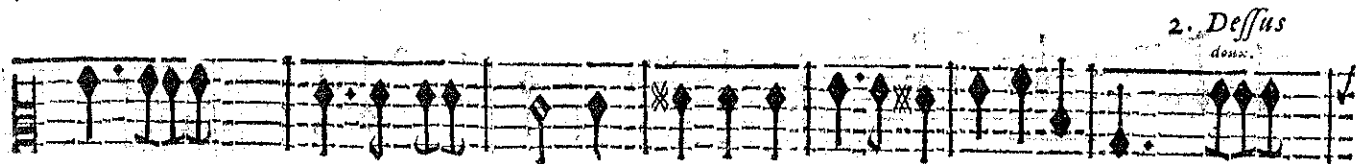
vers Les pl° grāds Roys de l'Univers Font gloire Font gloire de porter vos fers. Les plus grands



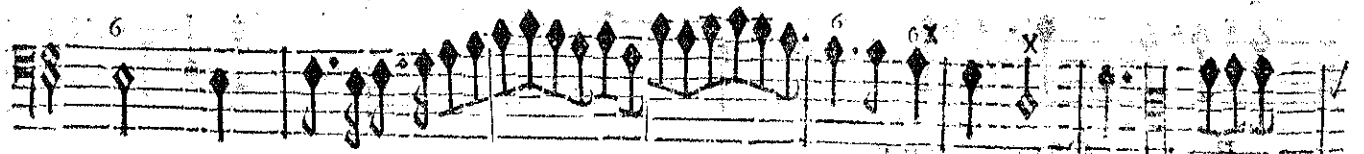
vers. Font gloi- re de porter vos fers.



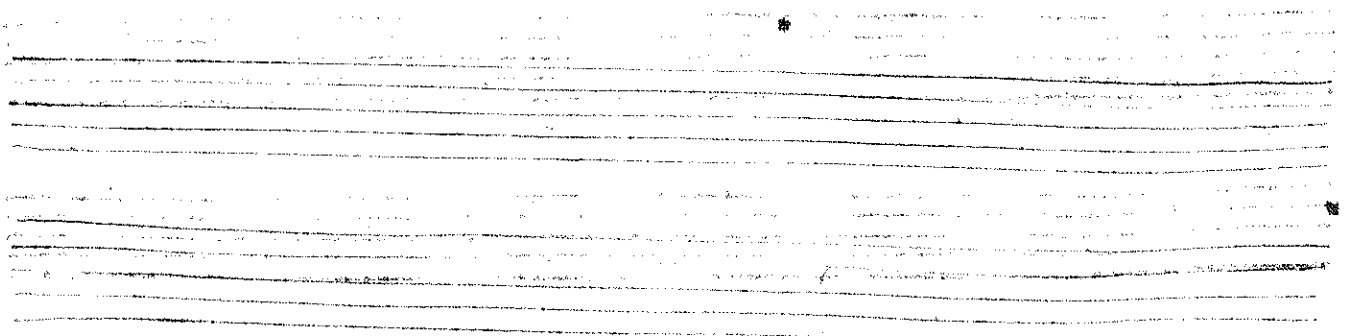
donc.
1. Dessus
clavier



2. Dessus
donc.



BASSE-CONTINUE.

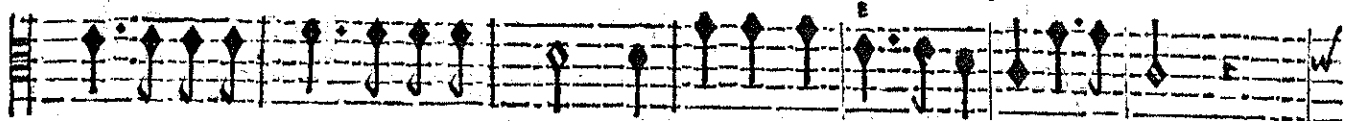




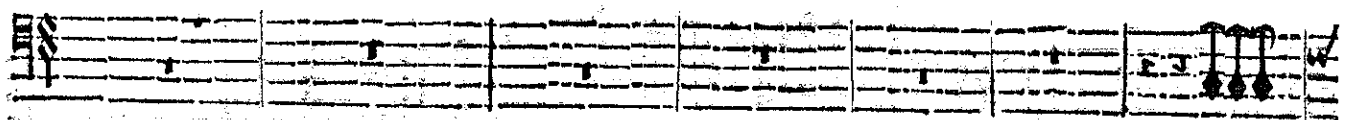
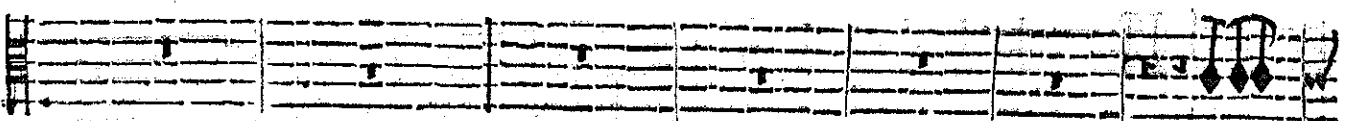
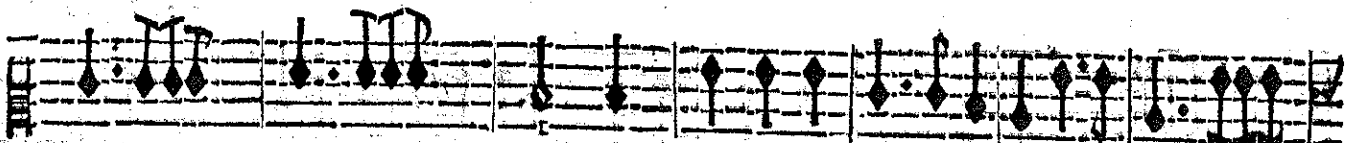
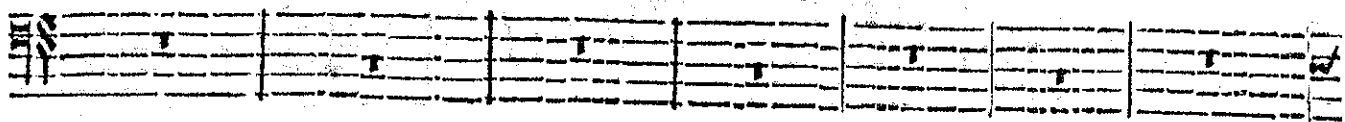
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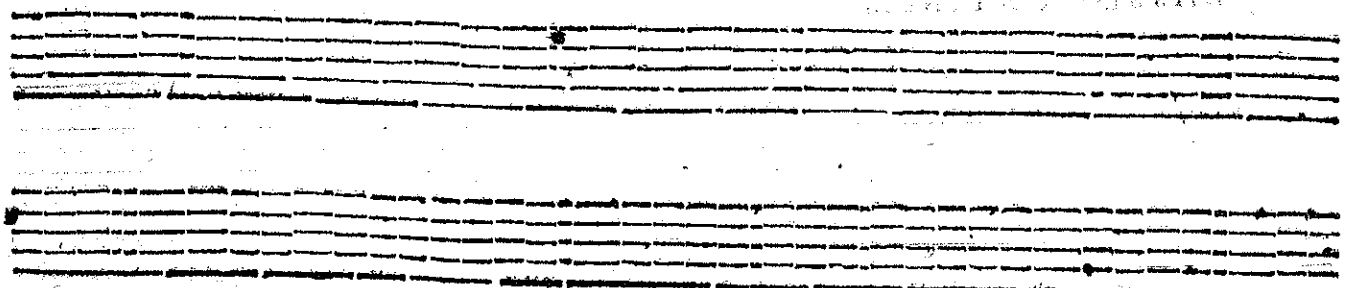
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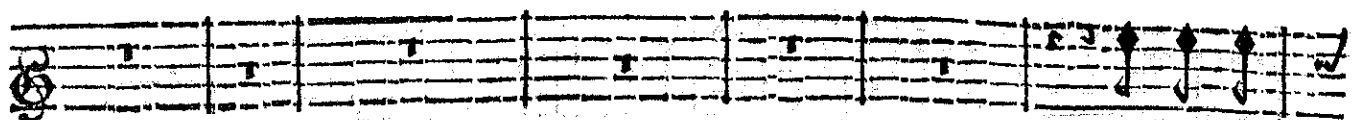


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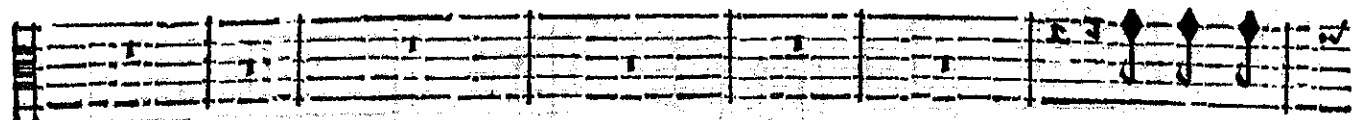


BASSE-CONTINUE.

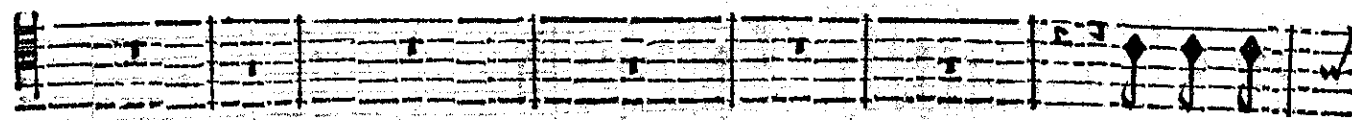




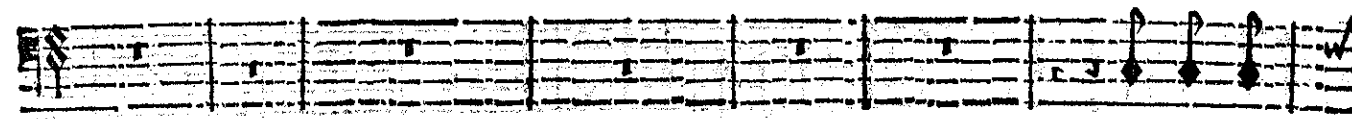
Les plus grands



Les plus grands



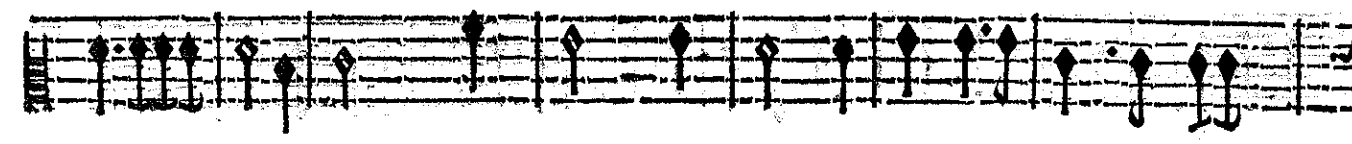
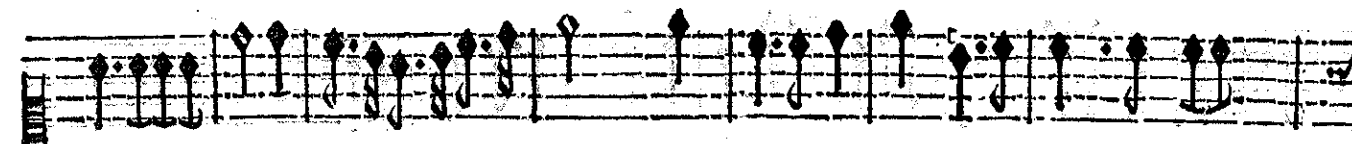
Les plus grands



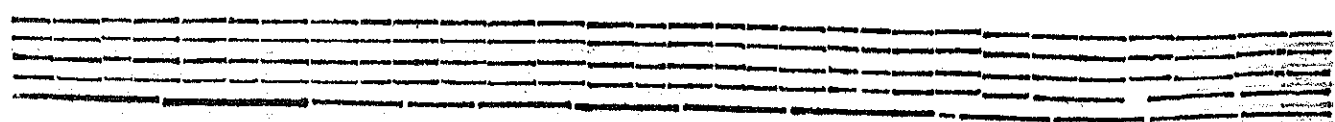
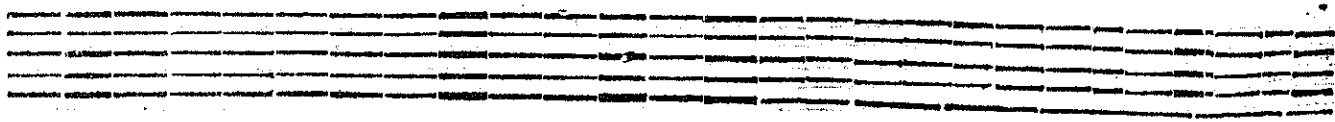
Les plus grands



VIOLONS.



BASSE-CONTINUE.





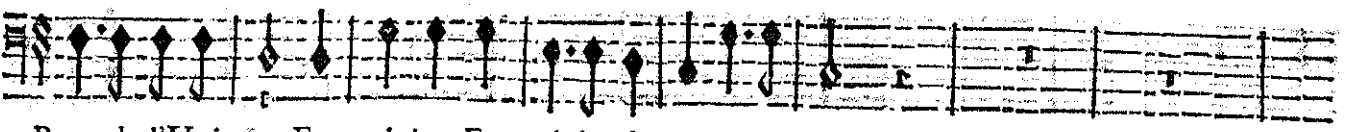
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Roys de l'Univers, Font gloire, Font gloire de por- ter vos fers.



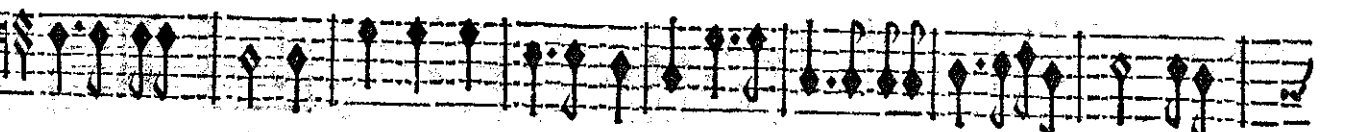
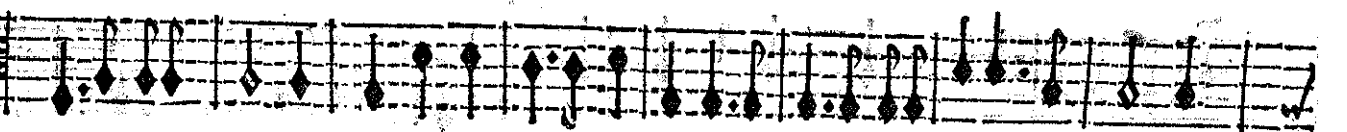
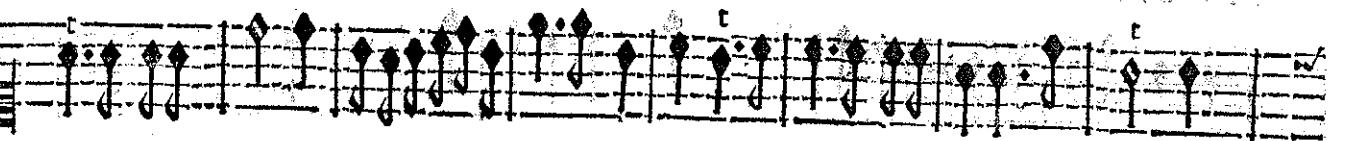
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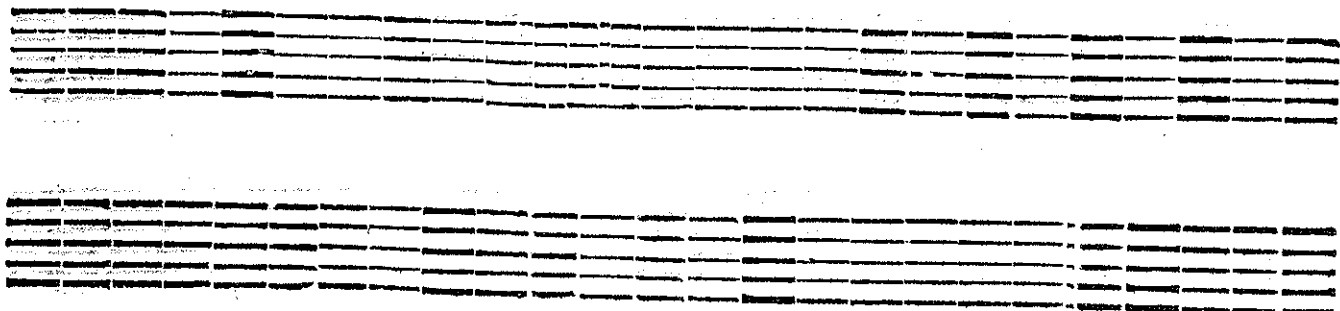
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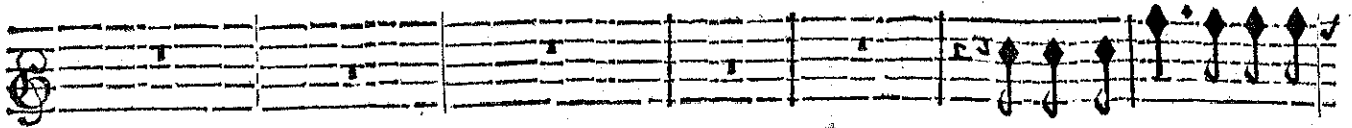


VIOLONS.

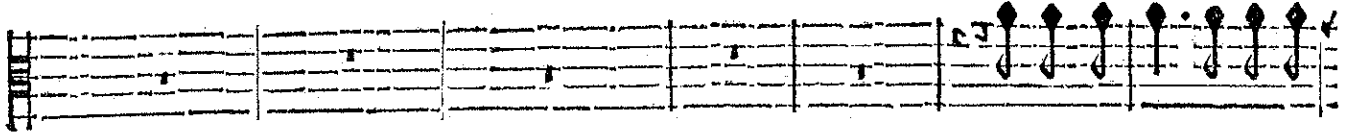


BASSE-CONTINUE.

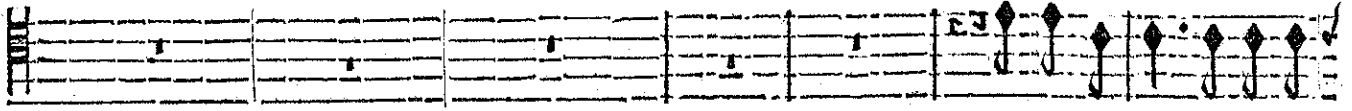




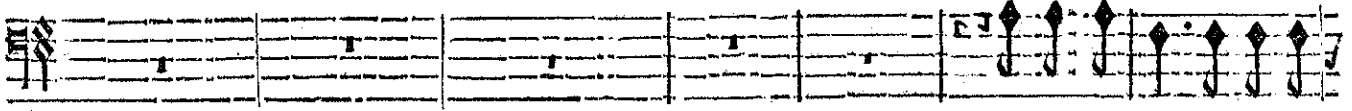
Les pl^o grâds Roys de l'Uni-



Les pl^o grâds Roys de l'Uni-



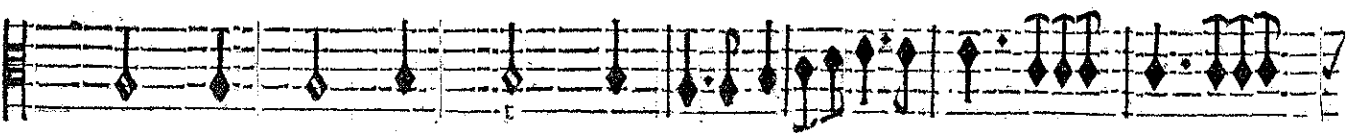
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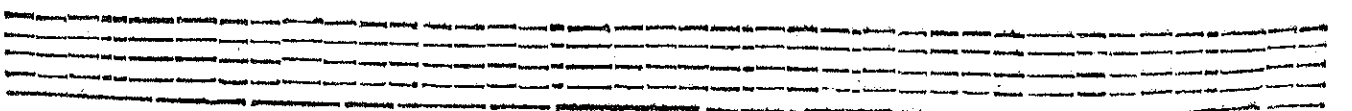
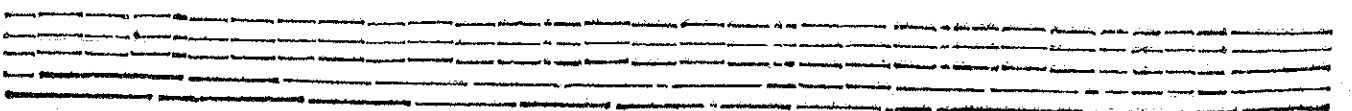
Les pl^o grâds Roys de l'Uni-



VIOLONS.



BASSE-CONTINUE.



vers Font gloi- re de porter vos fers.

vers Les plus grâds Roys de l'Uni- vers Font gloire Font gloire de por- ter vos fers.

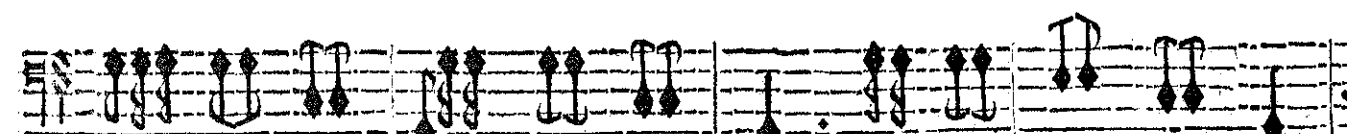
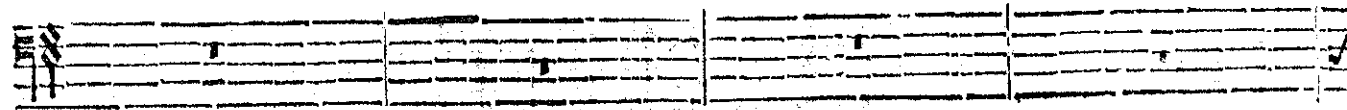
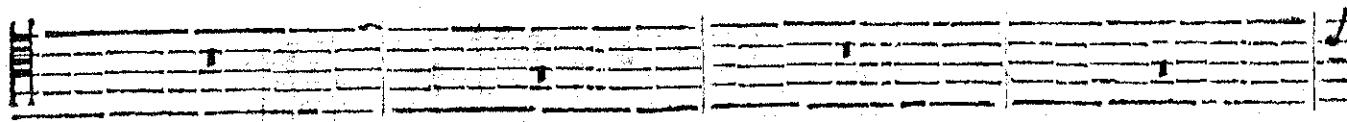
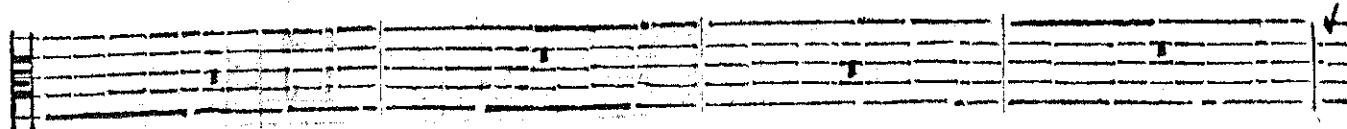
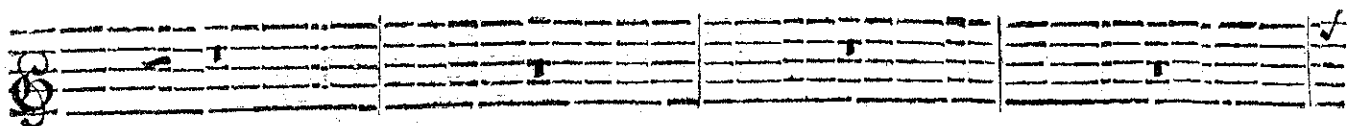
vers Font gloi- re de porter vos fers:

vers Les plus grâds Roys de l'Uni- vers Font gloire Font gloire de porter vos fers.

VIOLONS.

BASSE-CONTINUE.

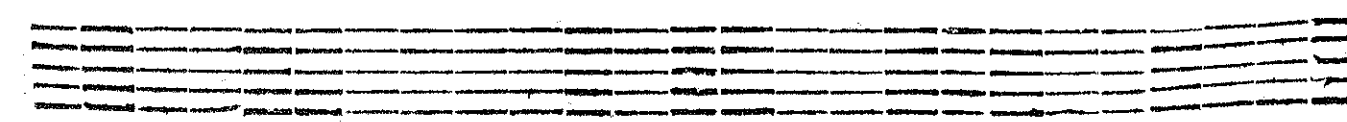
TRAGÉDIE.



Tymbales.



BASSE-CONTINUE.





Les plus grâds Roys de l'Univers Font gloi- re de porter vos fers,



Les plus grâds Roys de l'Univers Font gloire Font gloire de por-ter vos fers.



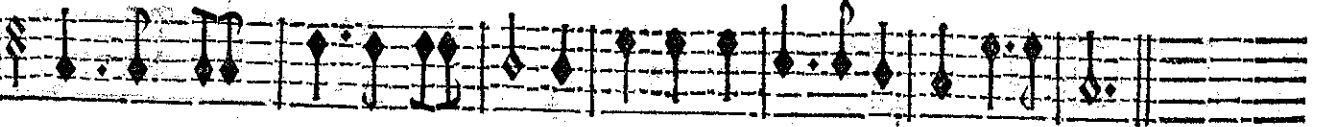
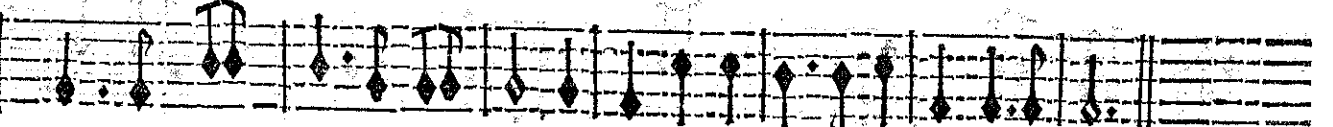
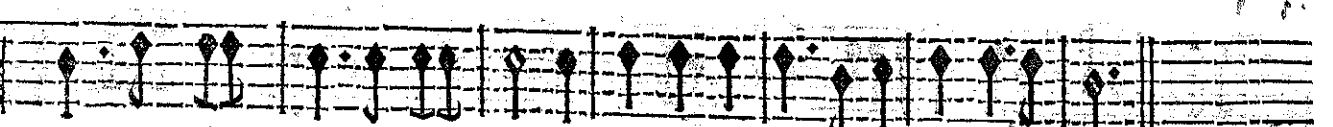
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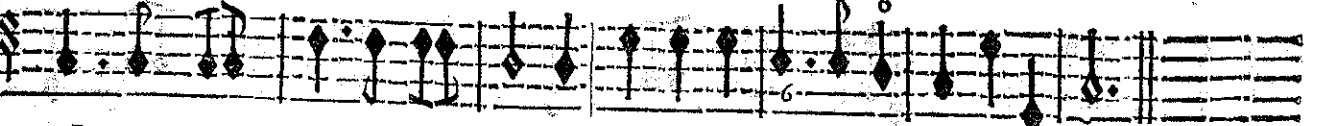
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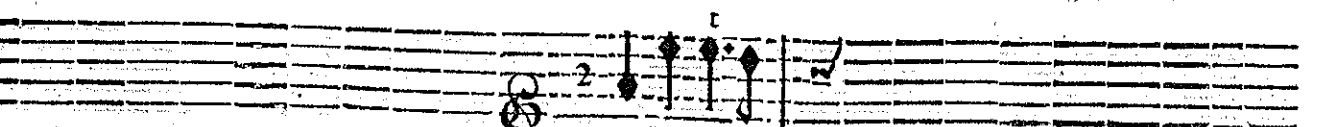
VIOLONS.



Tymbales.



BASSE-CONTINUE.



On jouè la Marche pour l'Entr' Acte.

page 31.

FIN DU PREMIER ACTE.



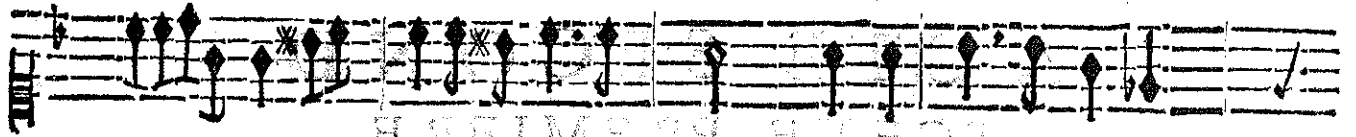
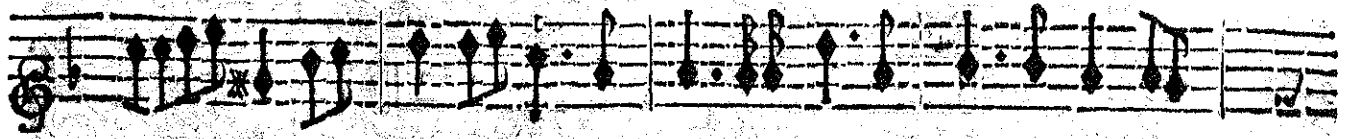


ACTE SECOND.

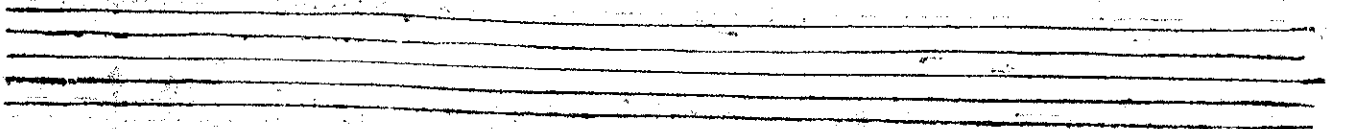
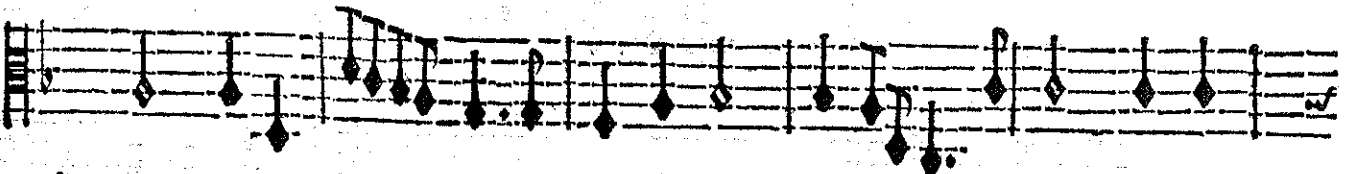
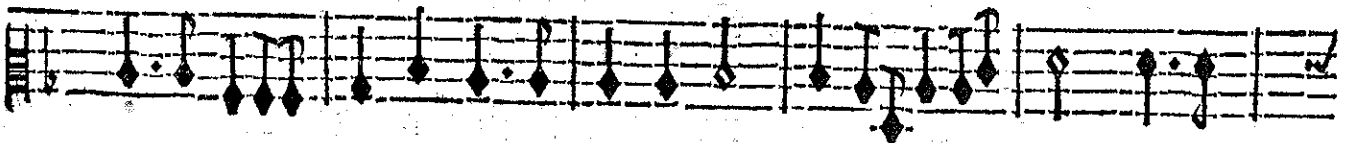
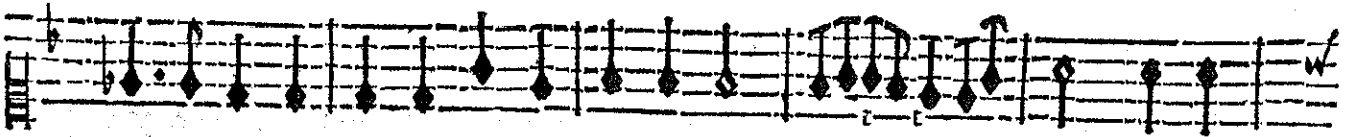
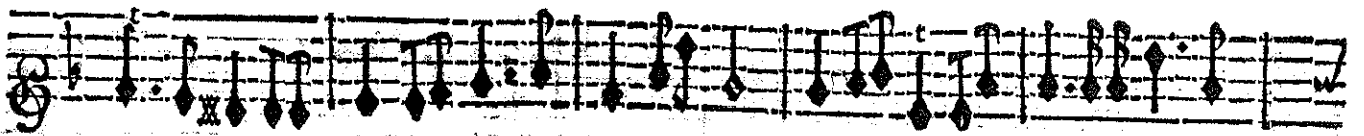
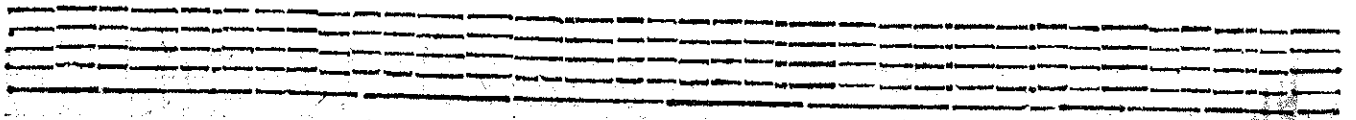
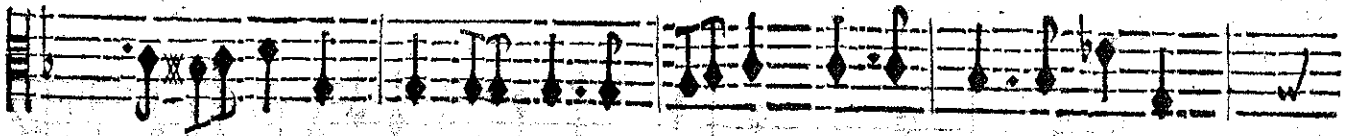
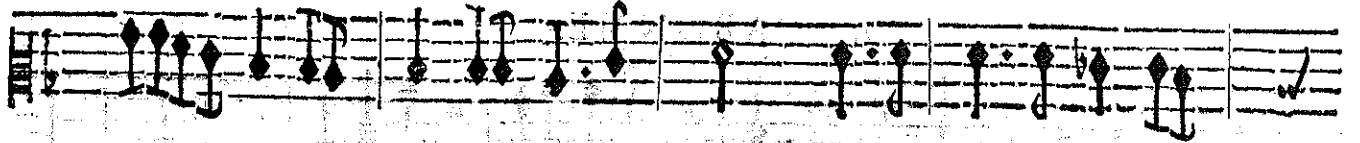
SCENE PREMIERE.

ARCABONNE.

PRELUDE



SEXTIMEAN H. 507



Five staves of musical notation, likely for a string ensemble or keyboard, in a minor key. The notation includes various rhythmic values and articulation marks.

ARCABONNE.

Musical notation for the first vocal line of Arcabonne, in a minor key. The lyrics are: "AMour, que veux-tu de moy? Mon cœur n'est pas fait pour toy. Mon"

BASSE CONTINUE.

Musical notation for the second vocal line of Arcabonne, in a minor key. The lyrics are: "cœur n'est pas fait pour toy. Non, ne t'oppose point au penchant qui m'entraîne, Je"

BASSE CONTINUE.

Musical notation for the third vocal line of Arcabonne, in a minor key. The lyrics are: "suis accoutumée à ressentir la haine, Je ne veux inspirer que l'horreur & l'effroy. A."

BASSE CONTINUE.

mouf, que veux-tu de moy? Mon cœur auroit trop de peine A fuivre une douce

BASSE-CONTINUE.

loy, C'est mon sort d'estre inhumaine. Amour, que veux-tu de moy? Mon cœur n'est pas

BASSE-CONTINUE.

fait pour toy. Mon cœur n'est pas fait pour

BASSE-CONTINUE.

S C E N E I I.

ARCALAUS, ARCA-BONNE.

toy.

ARCALAUS.
 Ma Sœur, qui peut causer vostre sombre tri-

steffe? Le silence des

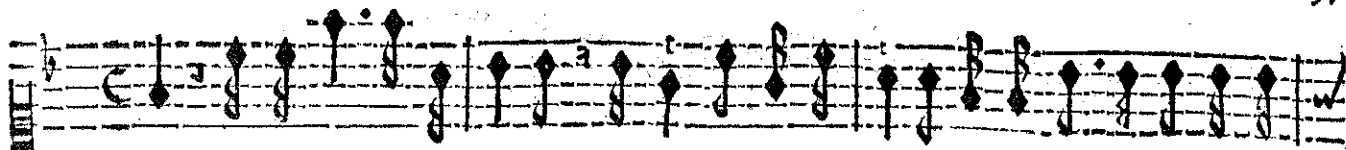
BASSE-CONTINUE.

Il faut avouer ma foiblesse Pour commencer à m'en pu-

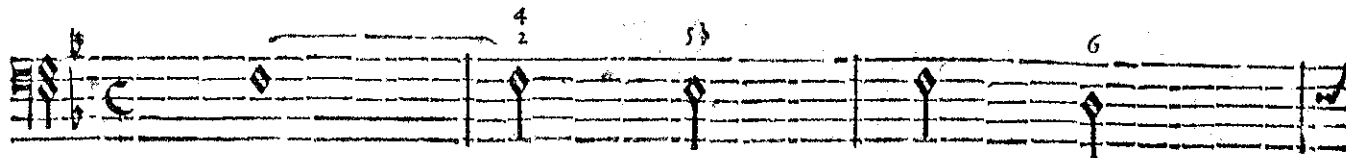
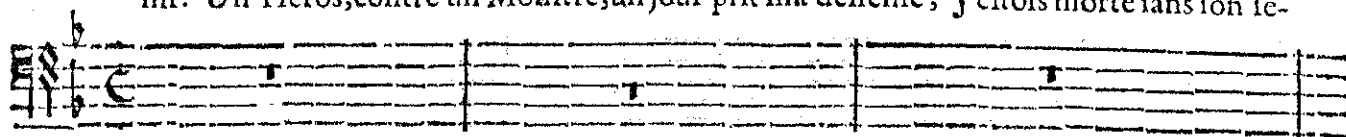
bois fert à l'entrete-

nir.

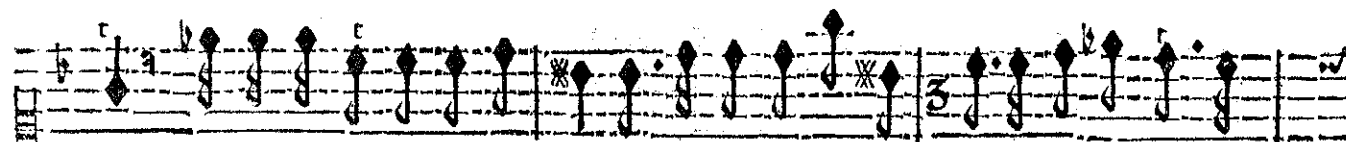
BASSE-CONTINUE.



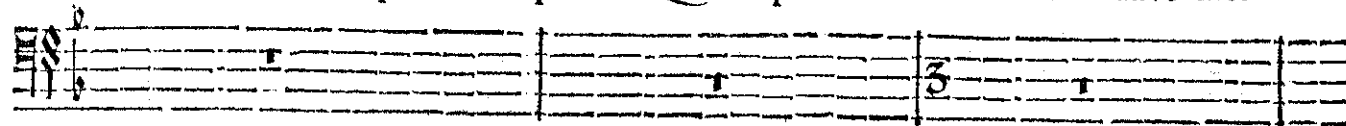
nit. Un Heros, contre un Monstre, un jour prit ma deffense, J'estois morte sans son se-



BASSE-CONTINUE.



cours: Il ne voulut pour recompense Que le plaisir se-cret d'avoir sauvé mes



BASSE-CONTINUE.



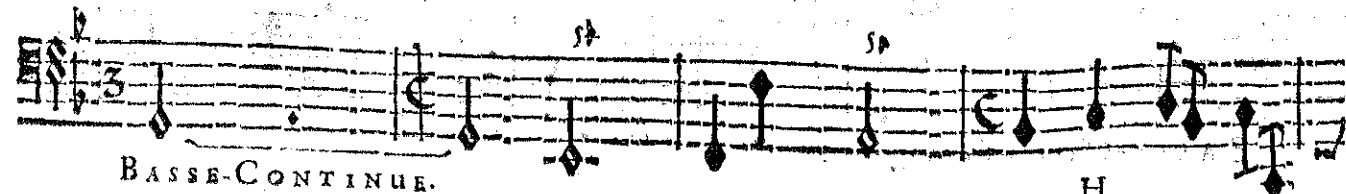
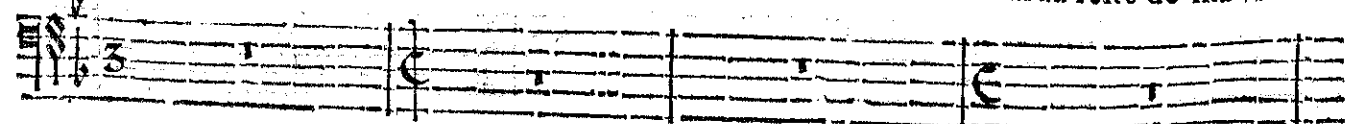
jours. Je n'ay point sçeu quel Heros m'a ser- vie; Je m'informay de son nom vaine-



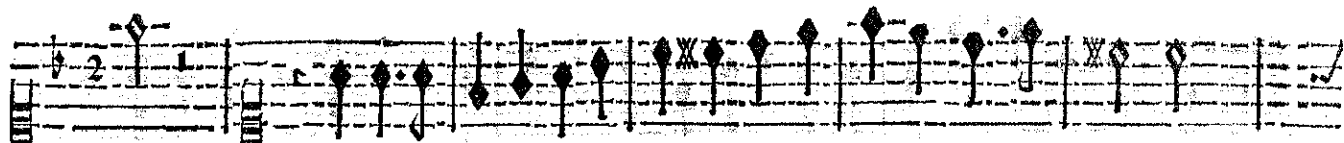
BASSE-CONTINUE.



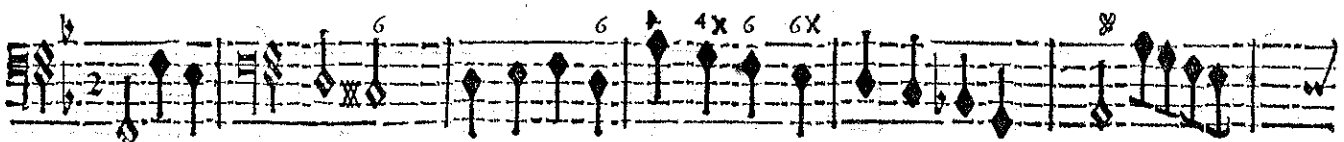
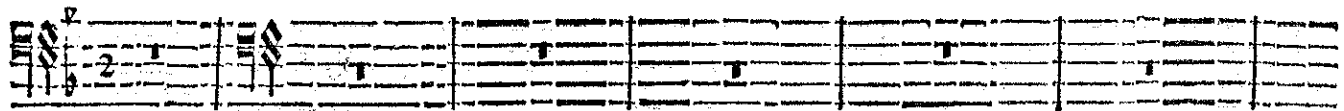
ment: Mais son Casque tom-ba, je le vis un momét, Ce moment fut fa- tal au reste de ma vi-



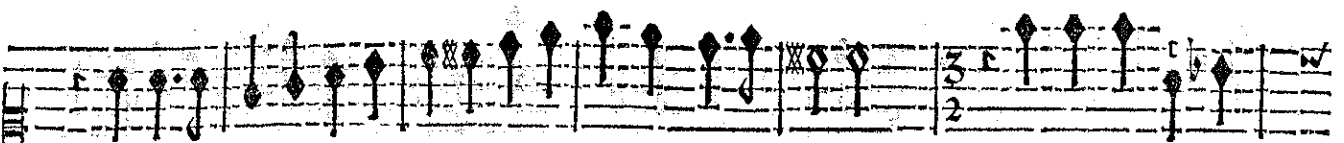
BASSE-CONTINUE.



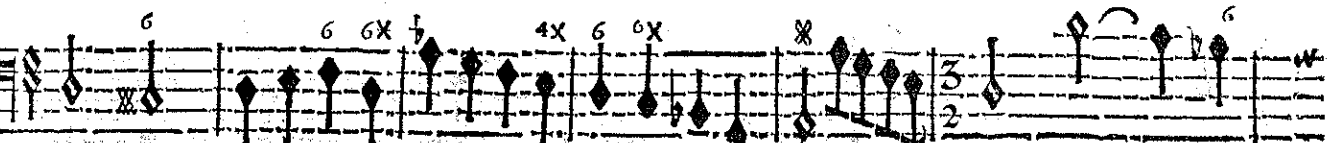
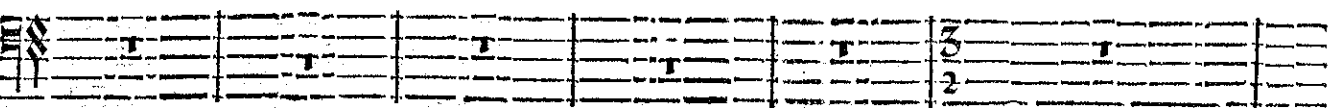
e. Cét inconnu si genereux, Ne me parut que trop aimable ;



BASSE-CONTINUE.



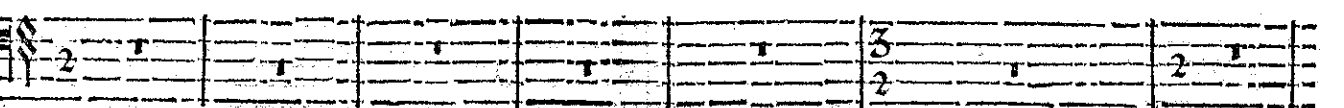
Cét inconnu si genereux, Ne me parut que trop aimable ; Il m'en revient sans



BASSE-CONTINUE.



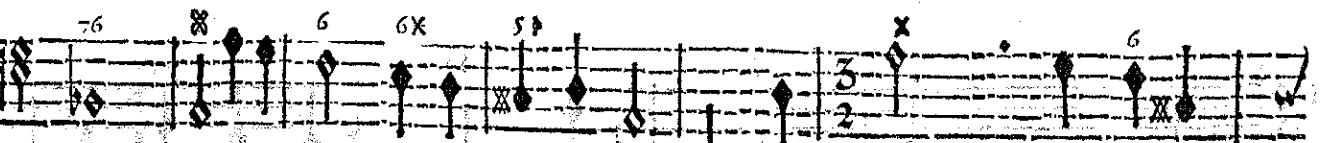
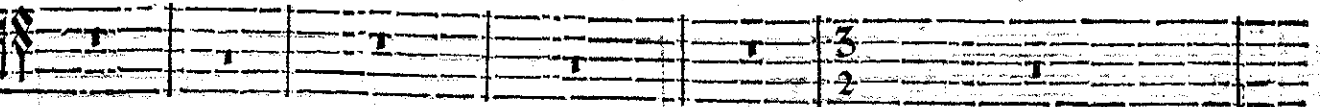
ceffe une image agreable, Qui me plaist plus que je ne veux. Il m'en revient sans ceffe une i-



BASSE-CONTINUE.



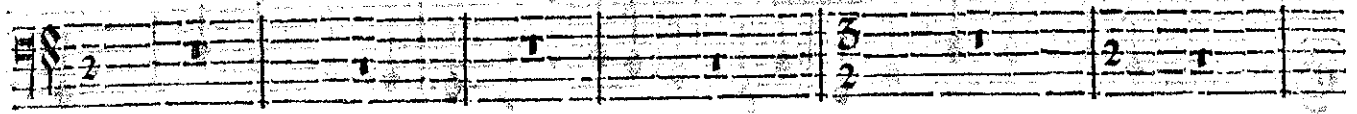
mage agreable, Qui me plaist plus que je ne veux. J'ay honte de mon trouble ex-



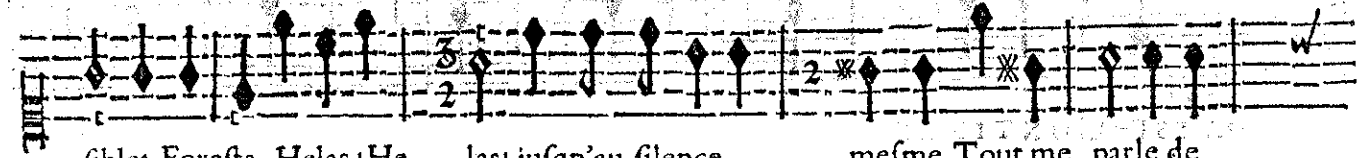
BASSE-CONTINUE.



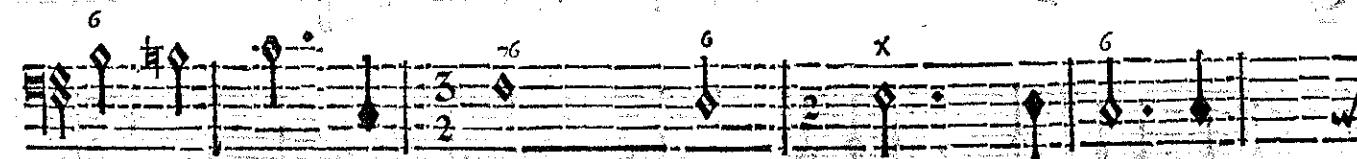
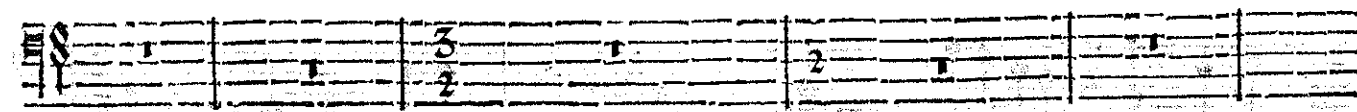
trême : Je fuis partout l'Amour, Je sens partout ses traits; Je cherche en vain les pai-



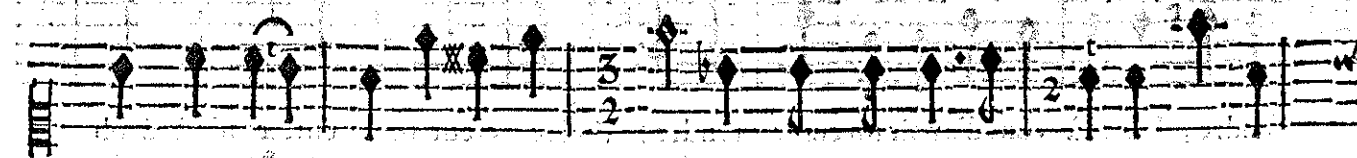
BASSE-CONTINUE.



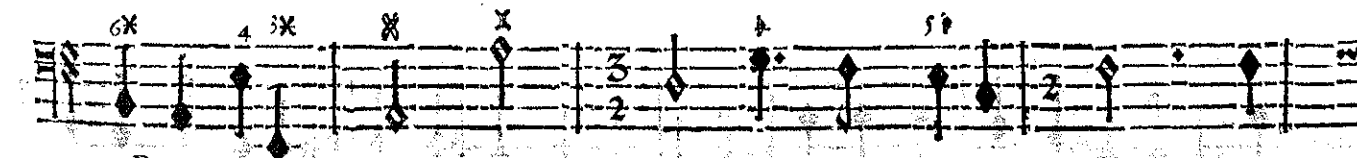
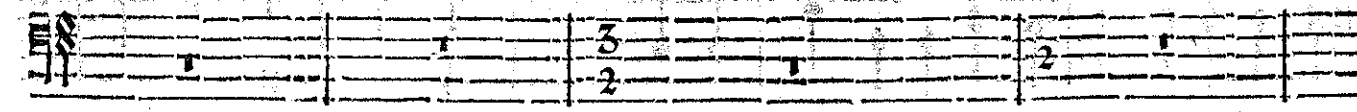
sibles Forests; Helas! He- las! jusqu'au silence mesme, Tout me parle de



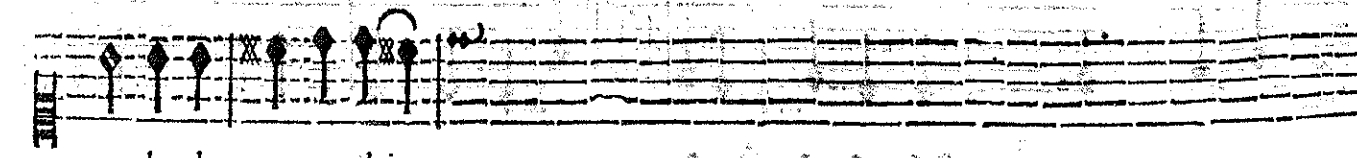
BASSE-CONTINUE.



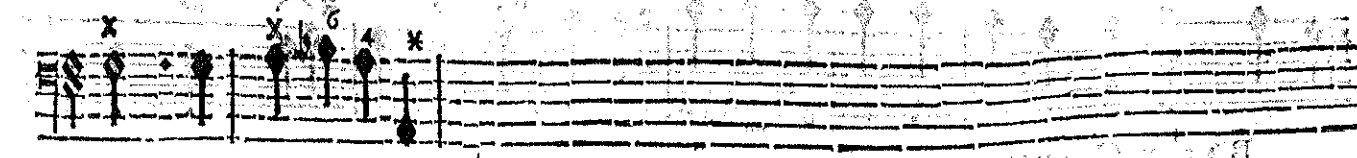
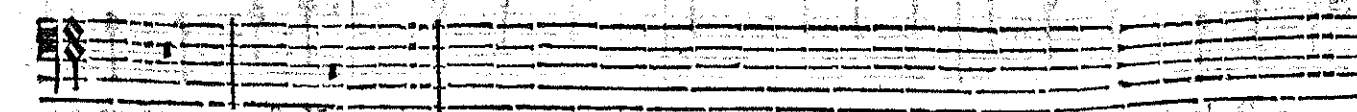
ce que j'ai- me. Helas! he- las! jusqu'au silence mesme, Tout me



BASSE-CONTINUE.



parle de ce que j'ai-



BASSE-CONTINUE.

Hij

6
4

me. Violon.

6
4

6
4

L'Amour n'est qu'une vaine erreur, On n'en est point surpris quand on veut s'en def-

6
4

BASSE-CONTINUE.

fendre, Est-ce à vous d'avoir un cœur tendre? Votre cœur tout entier n'est deub

4x 6 7 5 6 6x

BASSE-CONTINUE.

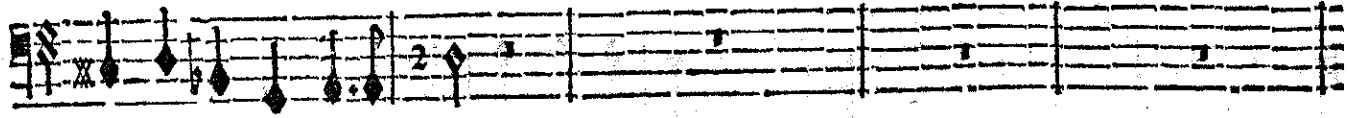
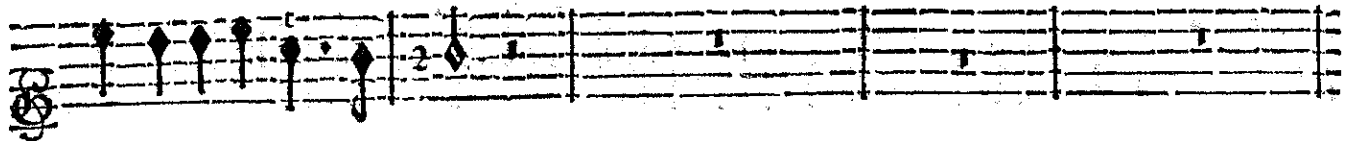
qu'à la fureur. Est-ce à vous Est-ce à vous d'avoir un cœur tendre? Votre cœur tout en-

x x 6x 6x

BASSE-CONTINUE.



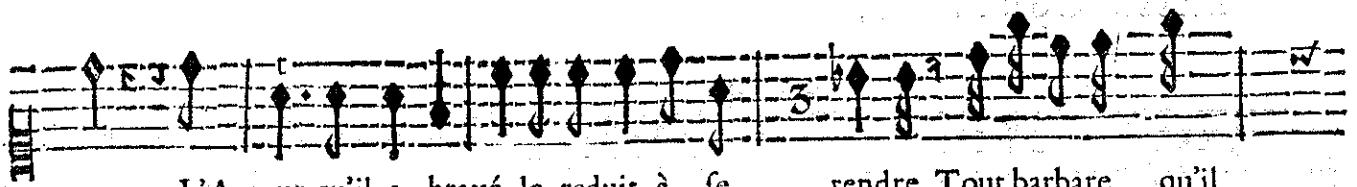
Non, je ne connois pl⁹ mon cœur. N^o, non, je ne connois pl⁹ m^o



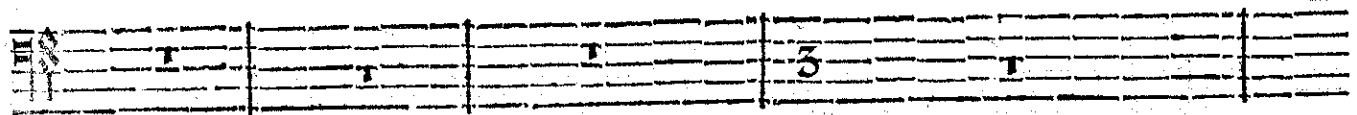
tier n'est deub qu'à la fu- reur.



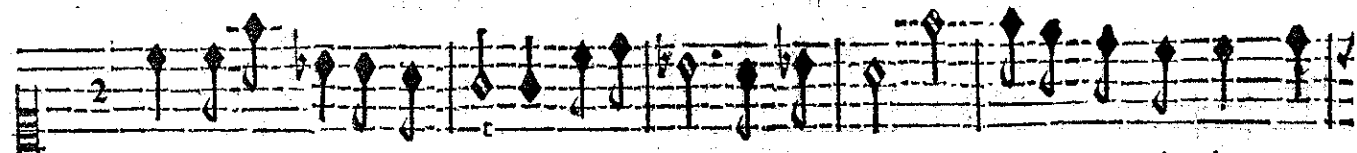
BASSE-CONTINUE.



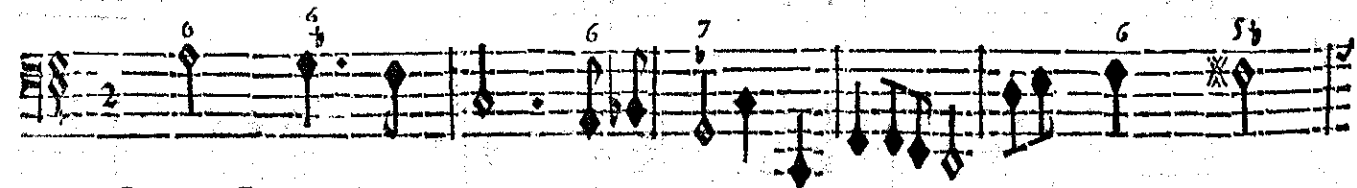
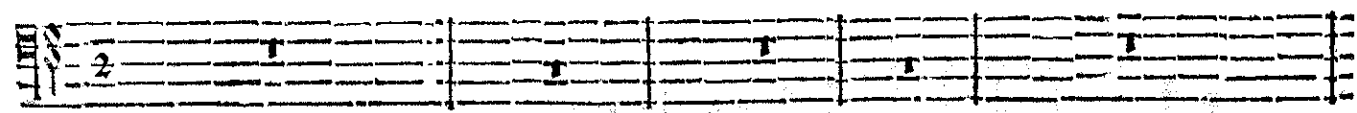
cœur. L'Amour qu'il a bravé le reduit à se rendre, Tout barbare qu'il



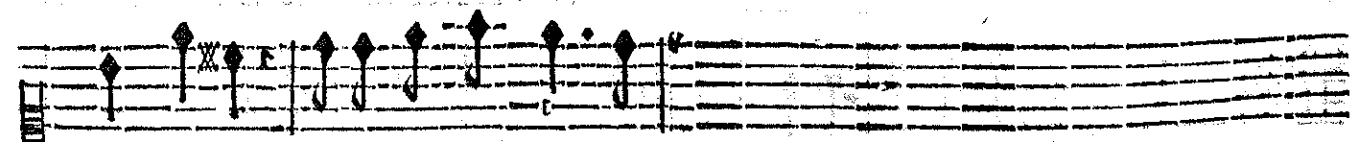
BASSE-CONTINUE.



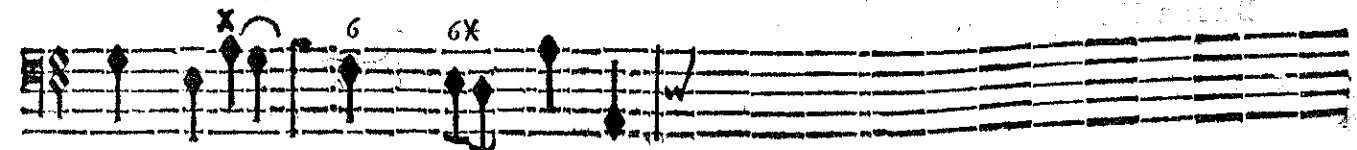
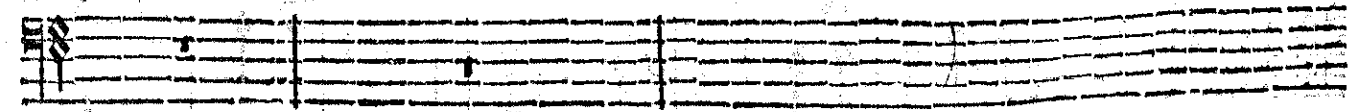
est il se laisse surprendre D'une douce langueur. Non, je ne connois plus mon



BASSE-CONTINUE.



cœur. Non, non, je ne connois plus mon



BASSE-CONTINUE.

cœur. Violon.

Délivrez-vous de l'esclavage Où l'amour vous engage. Vous qui sça-

BASSE-CONTINUE,

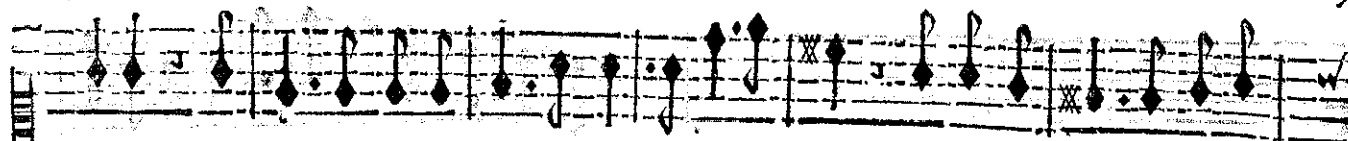
vez commander aux Enfers Ne sçauriez-vous briser vos fers? Vous qui sçavez comman-

BASSE-CONTINUE.

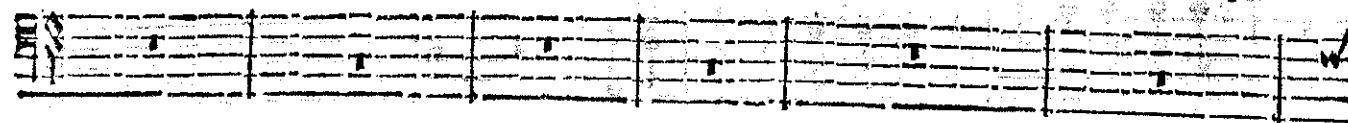
Vous m'avez enseigné la science ter-

der aux Enfers Ne sçauriez-vous briser vos fers.

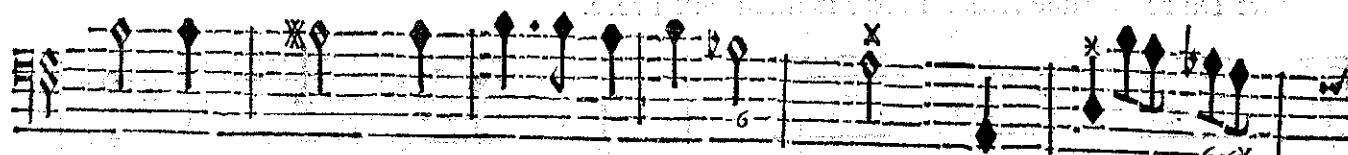
BASSE-CONTINUE.



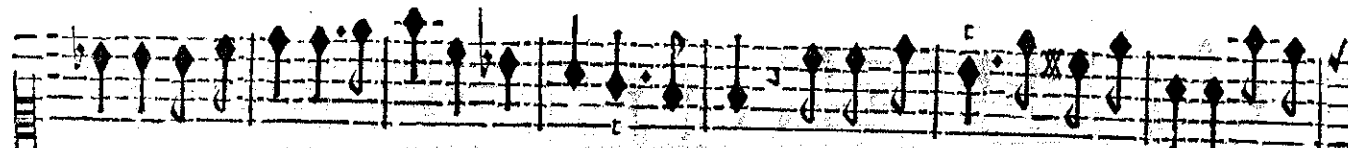
rible Des noirs enchantemens qui font passer le jour. Enseignez-moy, s'il est pos-



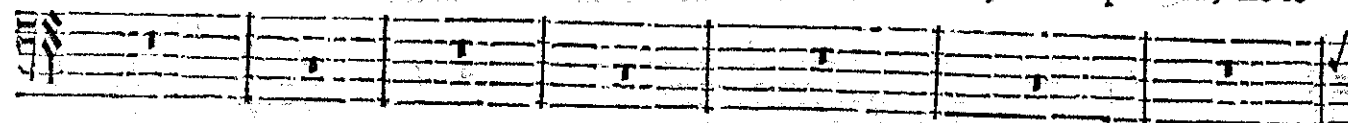
BASSE-CONTINUE.



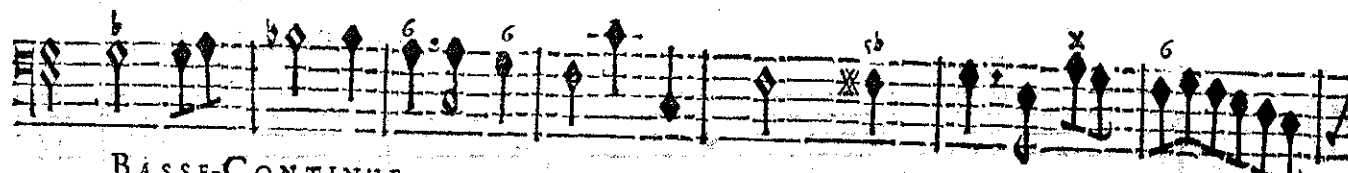
sible Le secret d'éviter les charmes de l'amour. Enseignez-moy, s'il est possible, Le se-



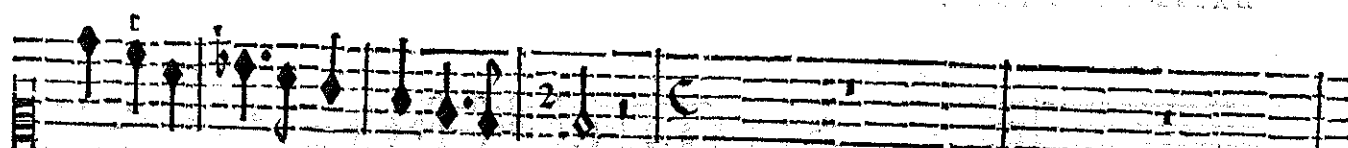
BASSE-CONTINUE.



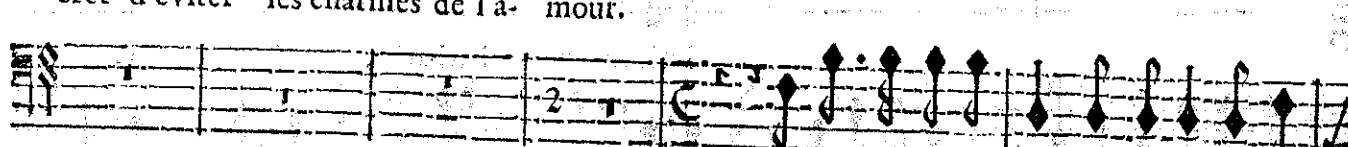
cret d'éviter les charmes de l'a- mour.



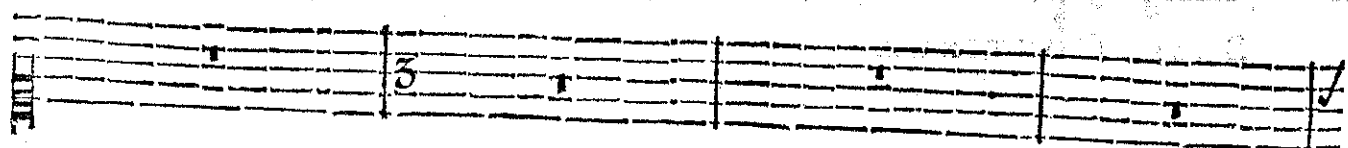
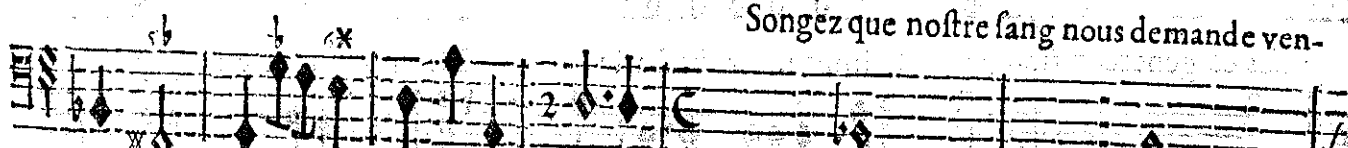
Songez que nostre sang nous demande ven-



geance, Amadis l'a ver- sé, sa valeur nous offence; Le superbe Amadis a terminé le



BASSE-CONTINUE.



Que le nom d'Amadis m'inspire de co-

fort Du redoutable Ardan nostre malheureux Frere.

BASSE-CONTINUE.

lere, Quand pourray-je gou- fter le plaisir de la mort?

Que j'aime à voir en

BASSE-CONTINUE.

Irritons nostre barbarie, Escou-

vous ce genereux transport. Irritons nostre barbarie, Escoutons nostre sang qui

BASSE-CONTINUE.

tens nostre sãg qui crie. Irritons Irritons- nostre barbarie, Escoutons nostre sang qui

crie. Irritons nostre barbarie, Escoutons nostre sang qui crie. Escoutons nostre sang qui

BASSE-CONTINUE.

Musical staff for Soprano, showing the first line of the vocal melody.

crie. Perisse l'Ennemy qui nous ose outrager. Ah! qu'il est doux de se ven-

Musical staff for Soprano, showing the second line of the vocal melody.

crie, Perisse l'Ennemy qui nous ose outrager. Ah! qu'il est doux de se ven-

Musical staff for Soprano, showing the third line of the vocal melody with fingerings (6, 6X) and a trill (tr).

BASSE-CONTINUE.

Musical staff for Bass Continuo, showing the first line of the accompaniment.

ger. Ah! qu'il est doux de se venger. Perisse l'Ennemy qui nous ose outra-

Musical staff for Bass Continuo, showing the second line of the accompaniment.

ger. Perisse l'Ennemy qui nous ose outra- ger. Ah! qu'il est doux de se ven-

Musical staff for Bass Continuo, showing the third line of the accompaniment with fingerings (6X, 6) and a trill (tr).

BASSE-CONTINUE.

Musical staff for Bass Continuo, showing the fourth line of the accompaniment.

ger. Ah! qu'il est doux de se ven- ger. Perisse l'Ennemy qui nous ose outra-

Musical staff for Bass Continuo, showing the fifth line of the accompaniment.

ger. Ah! qu'il est doux de se venger. Ah! qu'il est doux de se venger. Ah! qu'il est doux de se ven-

Musical staff for Bass Continuo, showing the sixth line of the accompaniment with fingerings (6X, 5, 6, 6X) and a trill (tr).

BASSE-CONTINUE.

Musical staff for Bass Continuo, showing the seventh line of the accompaniment.

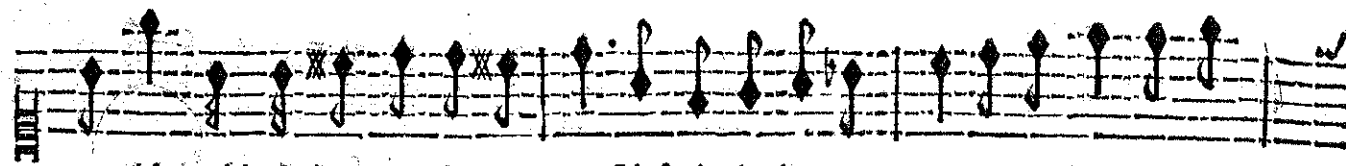
ger. Ah! qu'il est doux de se venger. Perisse l'Ennemy qui nous ose outra-

Musical staff for Bass Continuo, showing the eighth line of the accompaniment.

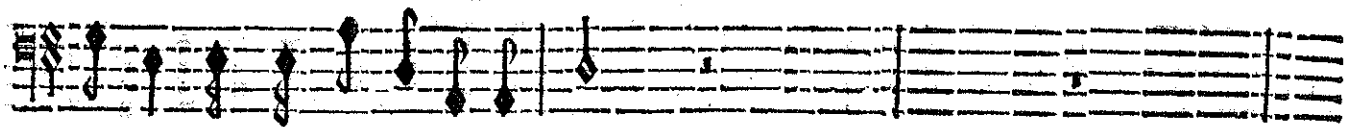
ger. Perisse l'Ennemy qui nous ose outrager. Ah! qu'il est doux de se ven-

Musical staff for Bass Continuo, showing the ninth line of the accompaniment with fingerings (6X, 6) and a trill (tr).

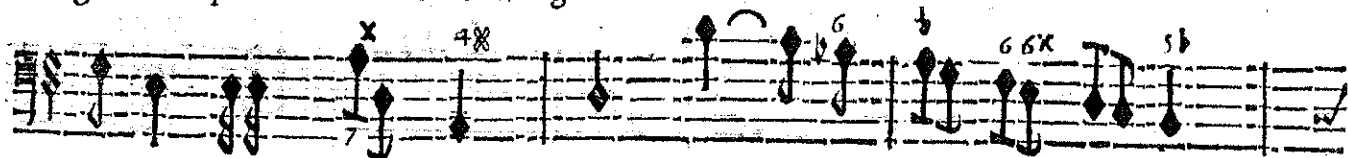
BASSE-CONTINUE.



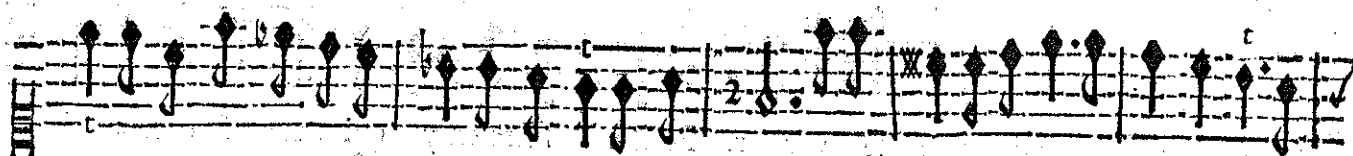
ger. Ah! qu'il est doux de se vanger. L'espoir de la vengeance aujourd'huy me con-



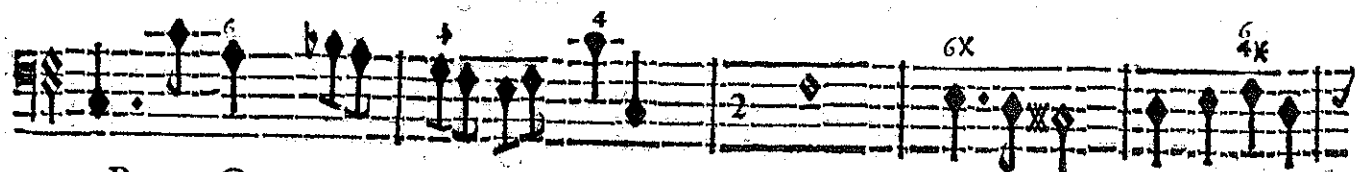
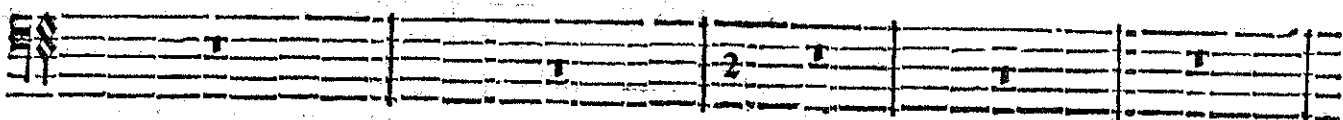
ger. Ah! qu'il est doux de se vanger.



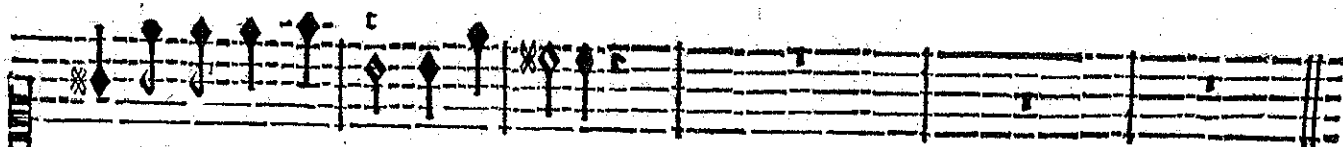
BASSE-CONTINUE.



sole, De tout ce que l'Amour m'a causé de tour-ments. Hastez vo° de livrer à mes ressentiments



BASSE-CONTINUE.



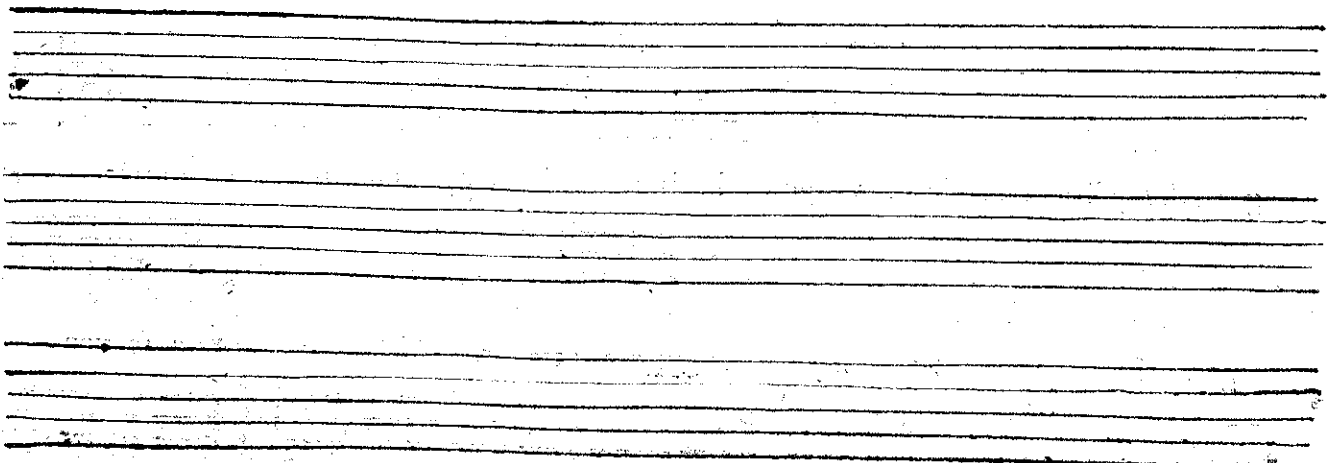
ments L'Enemy qu'il faut que j'immoie.



Laissez-moy l'engager dans mes enchantements.



BASSE-CONTINUE.



SCÈNE III.

ARCALAUS seul.

Musical staff for Violons, first system. It begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, some beamed together, with various rests and phrasing slurs.

VIOLONS.

Musical staff for Violons, second system. Continuation of the first system, featuring similar rhythmic patterns and phrasing.

Musical staff for Violons, third system. Continuation of the first system, featuring similar rhythmic patterns and phrasing.

Musical staff for Violons, fourth system. Continuation of the first system, featuring similar rhythmic patterns and phrasing.

Musical staff for Arcalaus, first system. It begins with a treble clef, a 2/4 time signature, and a key signature of one flat. The notation is sparse, consisting of a few notes and rests.

ARCALAUS.

Musical staff for Arcalaus, second system. Continuation of the first system, featuring a more active melodic line with some accidentals and phrasing slurs.

BASSE-CONTINUE.

Musical staff for Basse-Continue, first system. It begins with a bass clef, a 2/4 time signature, and a key signature of one flat. The notation consists of a series of eighth and sixteenth notes, some beamed together, with various rests and phrasing slurs.

Musical staff for Basse-Continue, second system. Continuation of the first system, featuring similar rhythmic patterns and phrasing.

Musical staff for Basse-Continue, third system. Continuation of the first system, featuring similar rhythmic patterns and phrasing.

Musical staff for Basse-Continue, fourth system. Continuation of the first system, featuring similar rhythmic patterns and phrasing.

Musical staff for Basse-Continue, fifth system. Continuation of the first system, featuring similar rhythmic patterns and phrasing.

Musical staff for Basse-Continue, sixth system. Continuation of the first system, featuring similar rhythmic patterns and phrasing.

BASSE-CONTINUE.

Violons. First system of the first section, featuring a treble clef and a key signature of one flat. The music consists of eighth and sixteenth notes.

VIOLONS.

Violons. Second system of the first section.

Violons. Third system of the first section.

Violons. Fourth system of the first section.

Violons. Fifth system of the first section.

Basse-Continue. First system of the second section, featuring a bass clef and a key signature of one flat. It includes figured bass notation (5, 6, 7b, 6, 6, 6, 4x, 6) and the text "Dans un".

Dans un

BASSE-CONTINUE.

Violons. First system of the second section, featuring a treble clef and a key signature of one flat. It includes time signature changes from 3/2 to 2/2.

VIOLONS.

Violons. Second system of the second section.

Violons. Third system of the second section.

Violons. Fourth system of the second section.

Violons. Fifth system of the second section.

piege fa- tal son mauvais fort l'ameine.

Basse-Continue. First system of the third section, featuring a bass clef and a key signature of one flat. It includes figured bass notation (6, 4x, 6, 6x) and the text "piege fa- tal son mauvais fort l'ameine.".

BASSE-CONTINUE.

Musical staff for Violons, first system. It begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals, with a fermata over the first measure.

VIOLONS.

Musical staff for Violons, second system. Continuation of the first system's notation.

Musical staff for Violons, third system. Continuation of the first system's notation.

Musical staff for Violons, fourth system. Continuation of the first system's notation.

Musical staff for Violons, fifth system. Continuation of the first system's notation.

Musical staff for Basse-Continue, first system. It begins with a bass clef and a key signature of one flat. The notation includes various rhythmic values and accidentals, with a fermata over the first measure.

BASSE-CONTINUE.

Musical staff for Basse-Continue, second system. Continuation of the first system's notation.

Musical staff for Basse-Continue, third system. Continuation of the first system's notation.

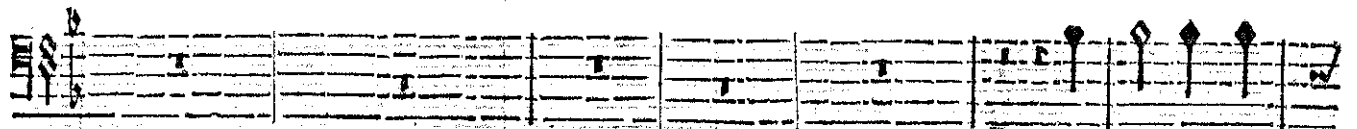
Musical staff for Basse-Continue, fourth system. Continuation of the first system's notation.

Musical staff for Basse-Continue, fifth system. Continuation of the first system's notation.

Musical staff for Basse-Continue, sixth system. Continuation of the first system's notation.

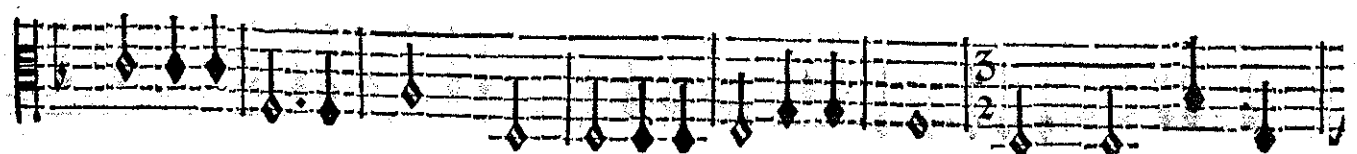
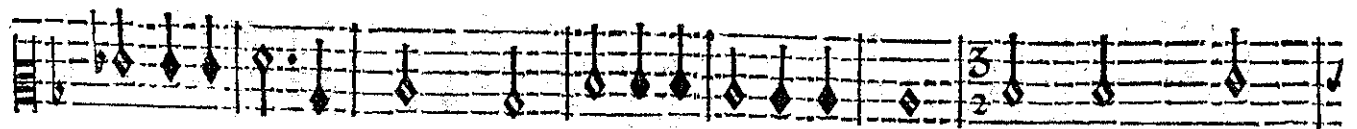
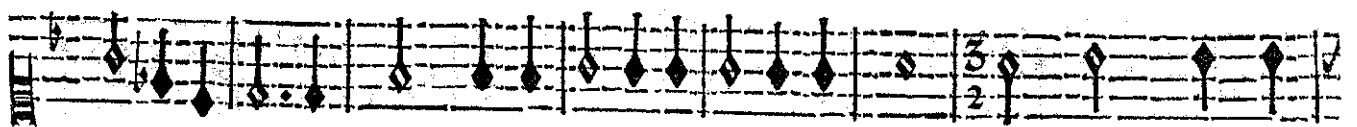
Musical staff for Basse-Continue, seventh system. Continuation of the first system's notation.

BASSE-CONTINUE.

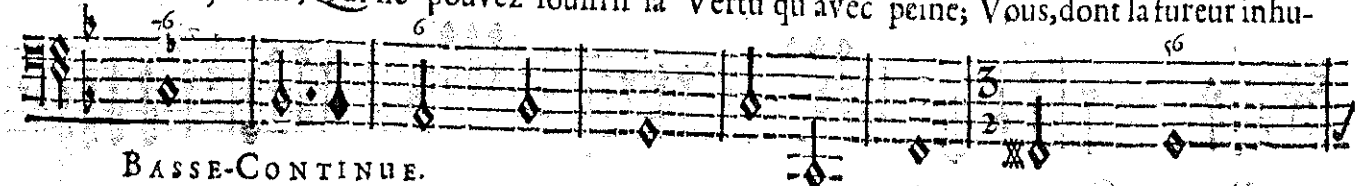


Esprits mal-heu-

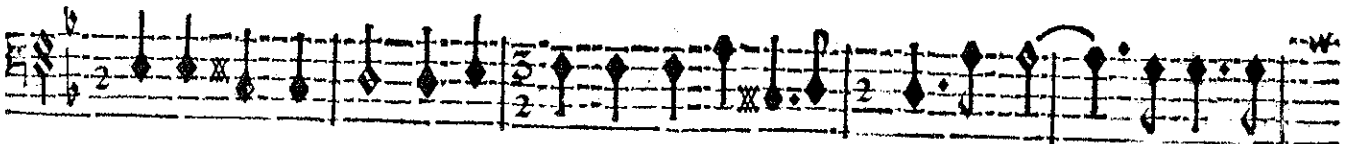
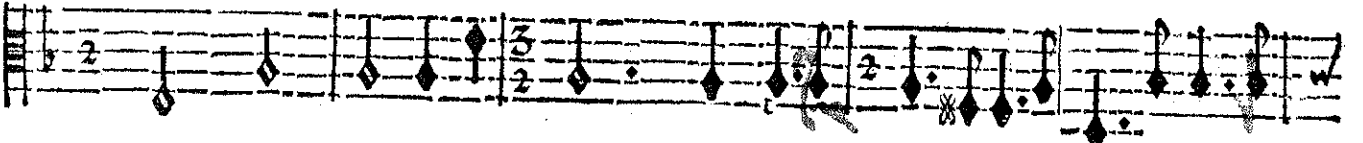
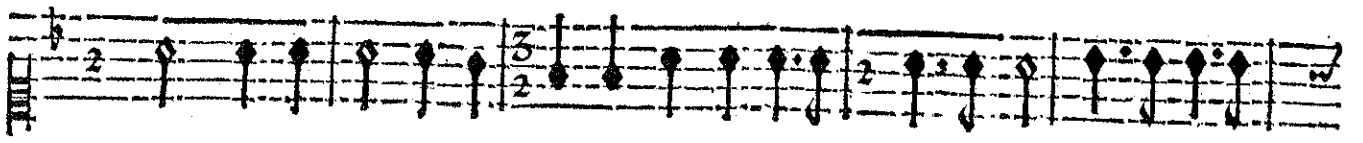
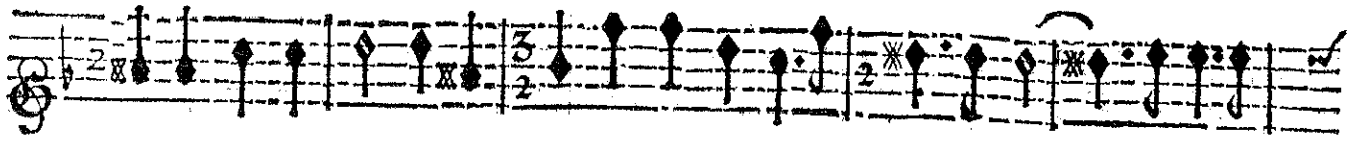
BASSE-CONTINUE.



reux & jaloux, Qui ne pouvez souffrir la Vertu qu'avec peine; Vous, dont la fureur inhu-

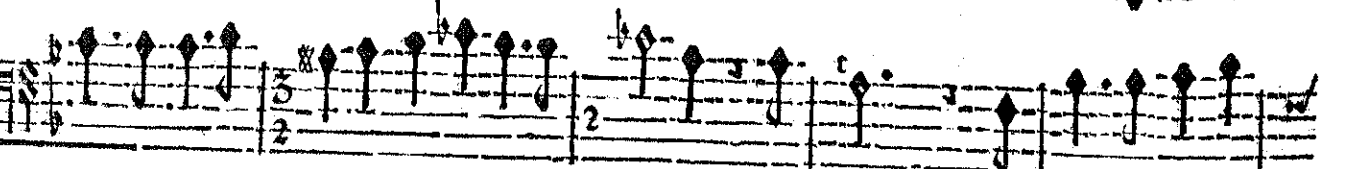
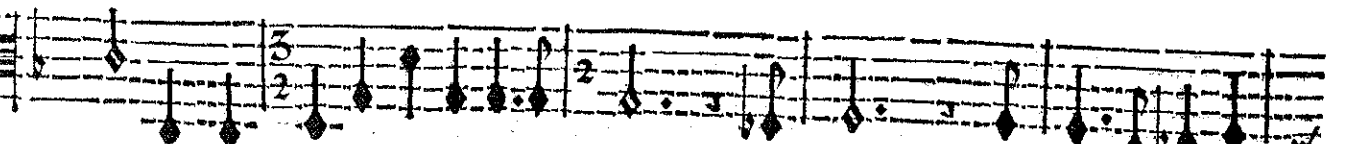
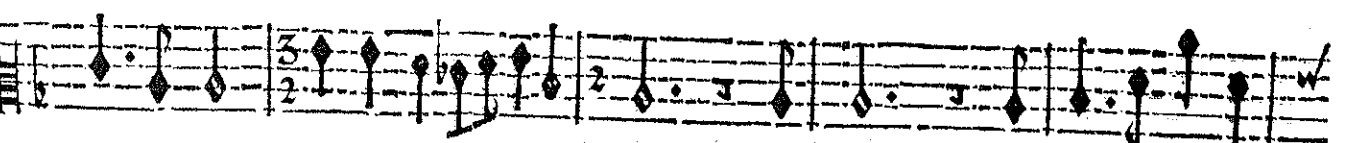
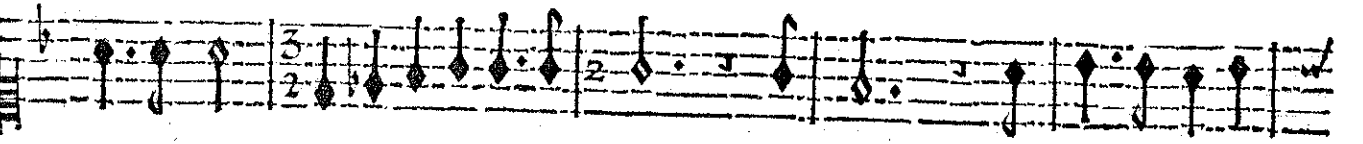
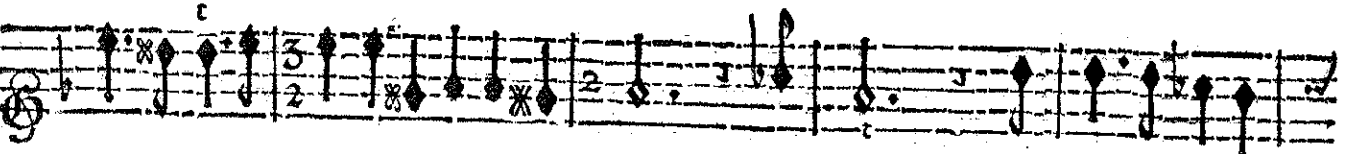


BASSE-CONTINUE.



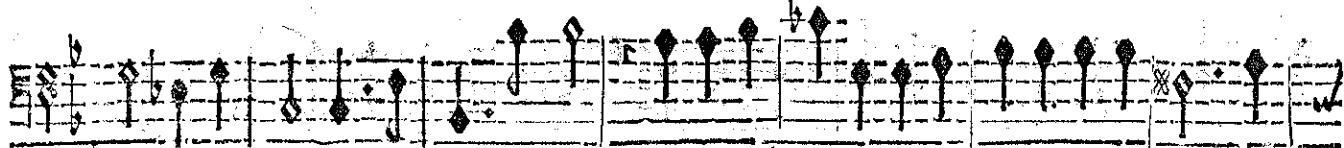
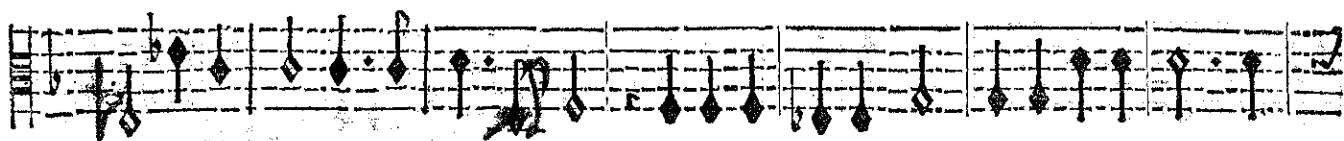
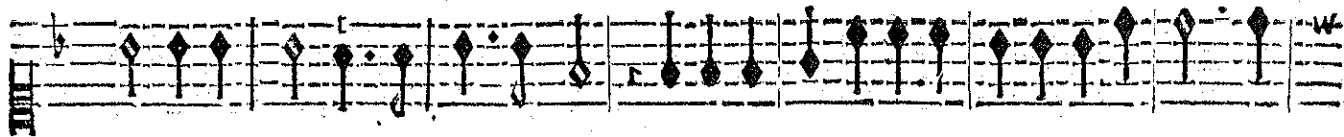
maine, Dans les maux qu'elle fait trouve un plaisir si doux, Demons, preparez-

BASSE-CONTINUE.

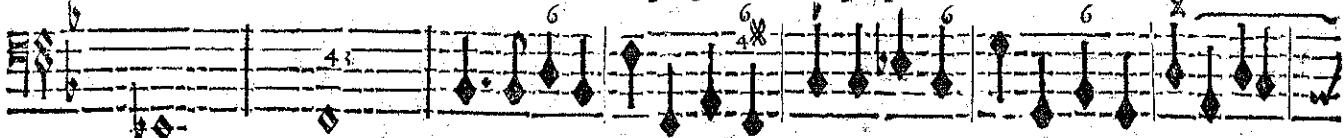


vous, preparez- vous A secorder ma haine; Demons, Demons, preparez-

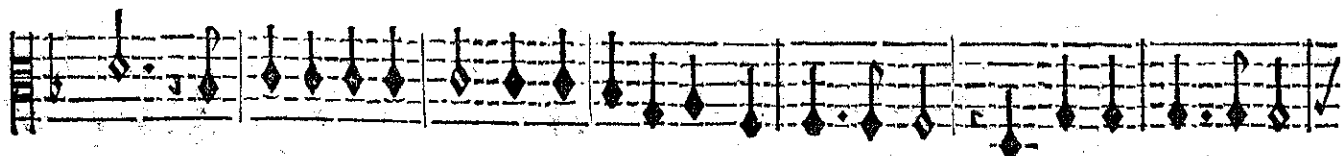
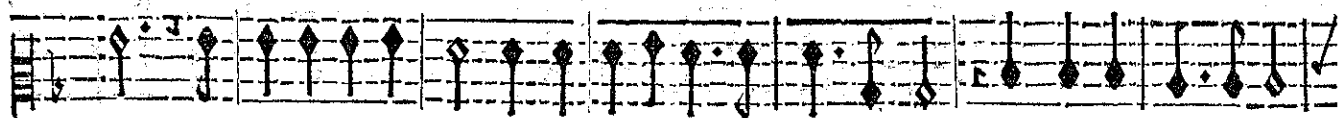
BASSE-CONTINUE.



vous A servir mon couroux. Demons , preparez-vous preparez-vous A seconder ma



BASSE-CONTINUE.



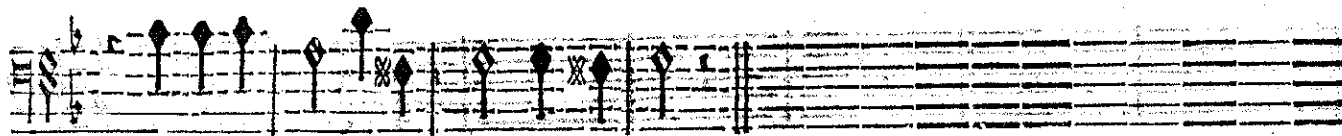
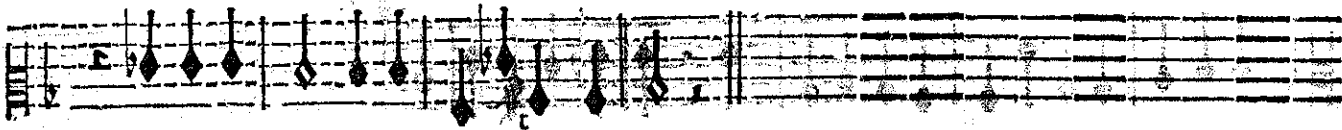
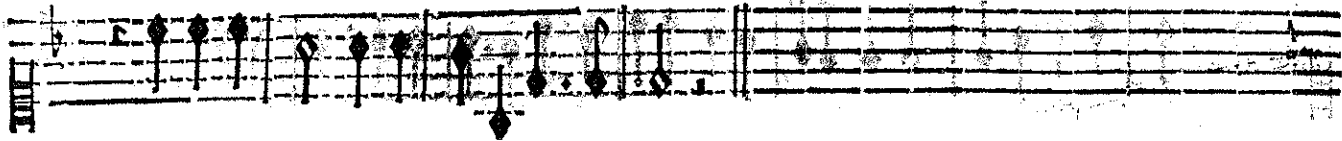
haine; Demons, preparez-vous A servir mon couroux. Demons , preparez-vous Demons,



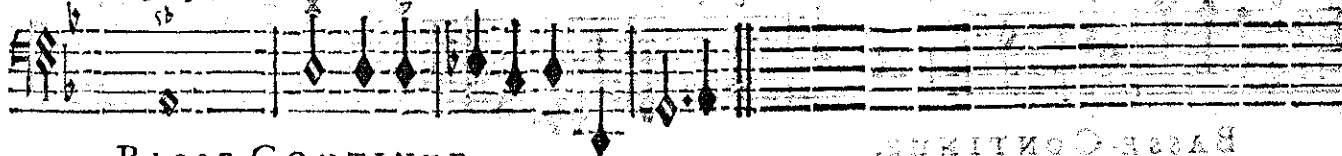
BASSE-CONTINUE.



PROSCOTT



preparez-vous A fer- vir mon courroux.



BASSE-CONTINUE.

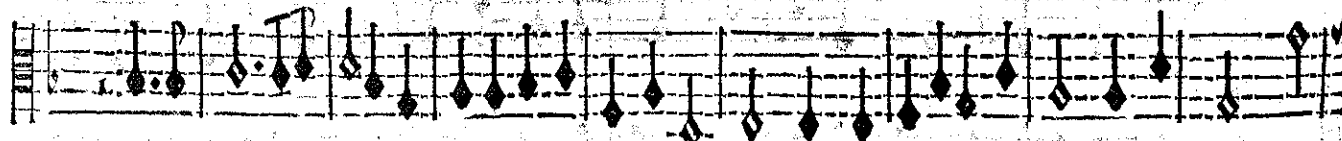
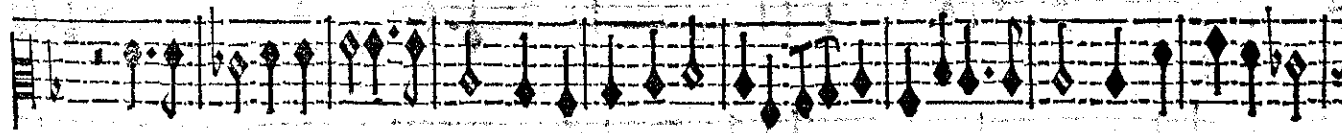
BASSE-CONTINUE

SCENE IV.

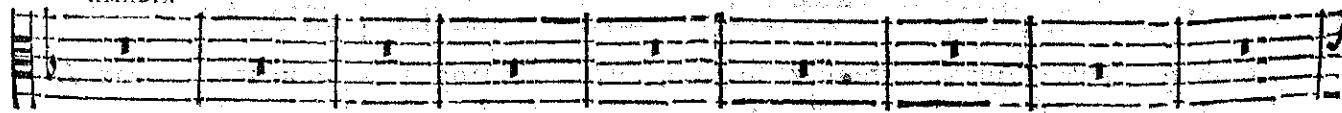
AMADIS, seul



PRELUDE.



AMADIS.



BASSE-CONTINUE.

K

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes.

VIOLONS.

Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

Musical staff for Basse-Continue, featuring a bass clef and a series of eighth and sixteenth notes. Includes performance instructions: "Bois espais" and "redouble ton".

BASSE-CONTINUE.

Musical staff for Violons, featuring a treble clef and a series of eighth and sixteenth notes.

Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

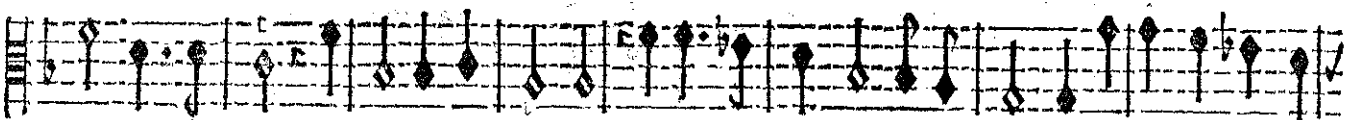
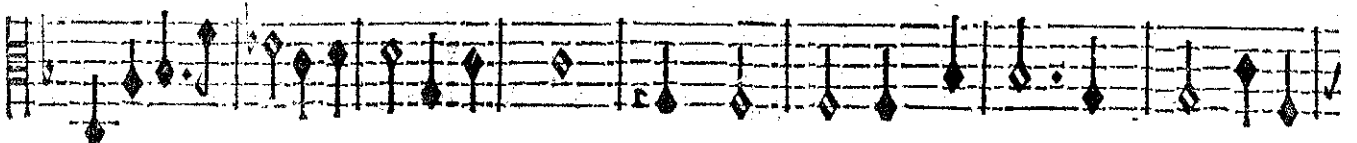
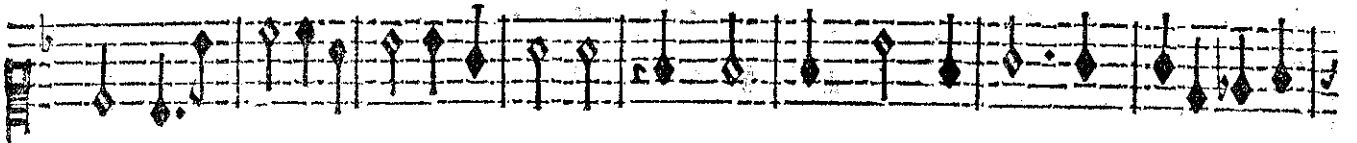
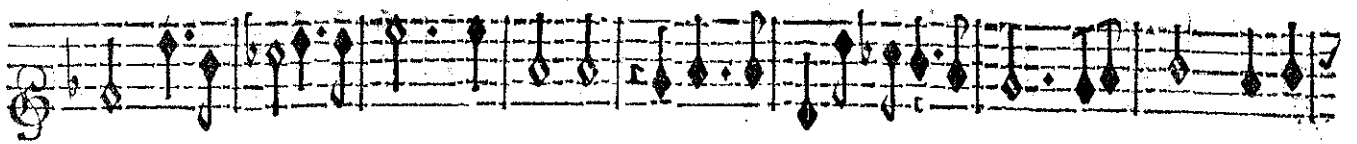
Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

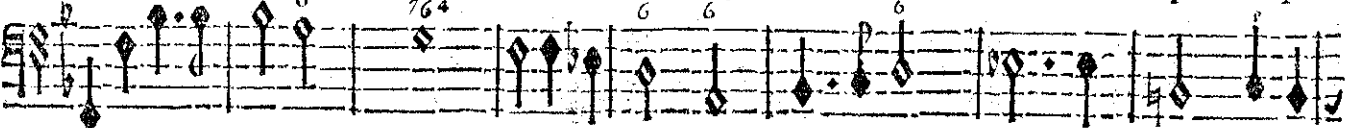
ombre: Tu ne sçauois estre assez sombre, Tu ne peux trop cacher mon malheureux A-

Musical staff for Basse-Continue, featuring a bass clef and a series of eighth and sixteenth notes.

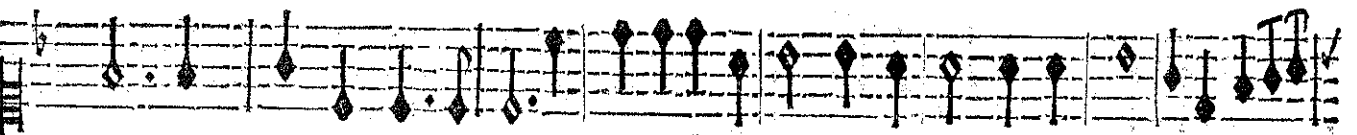
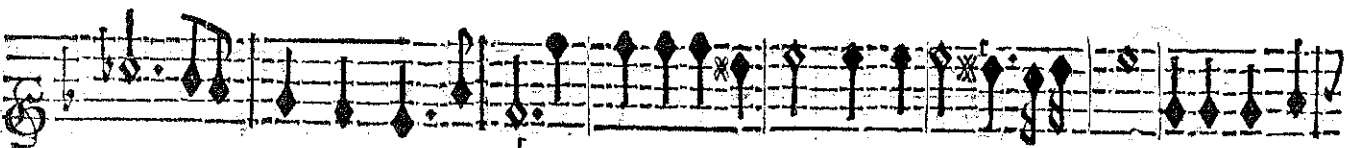
BASSE-CONTINUE.



mour. Bois espais redouble ton ombre: Tu ne scaurois estre assez sombre, Tu ne peux trop ca-



BASSE-CONTINUE.

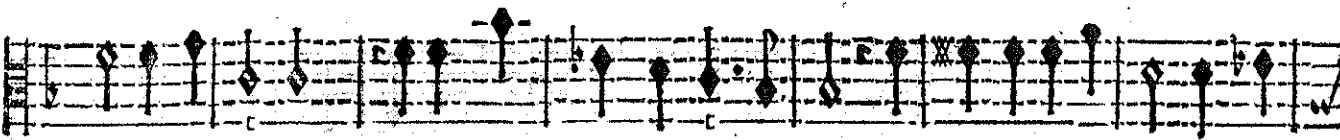
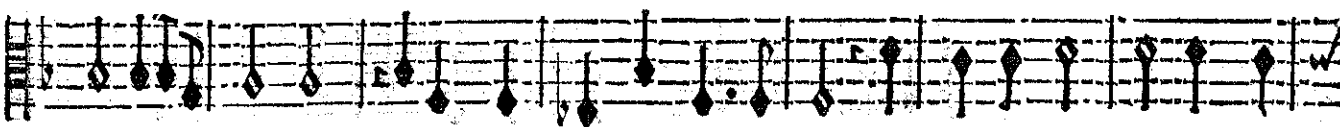
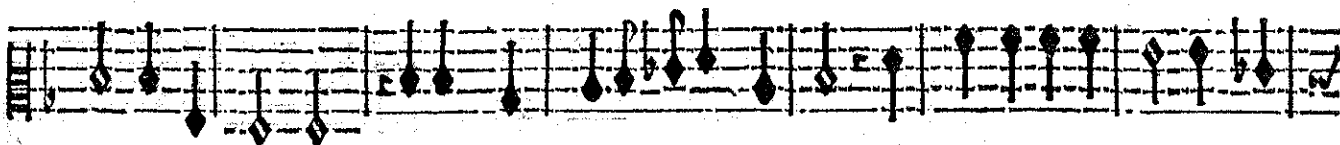
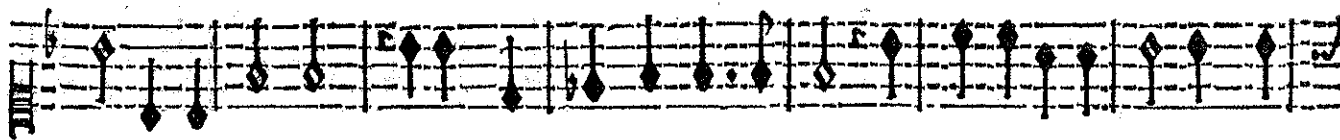
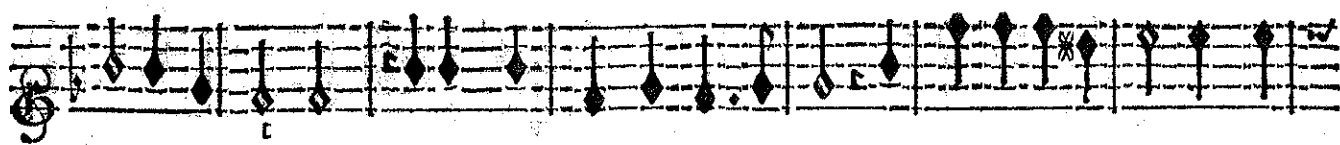


cher mon malheureux Amour. Je sens un defespoir d'ot l'horreur elt extreme, Je ne dois pl'

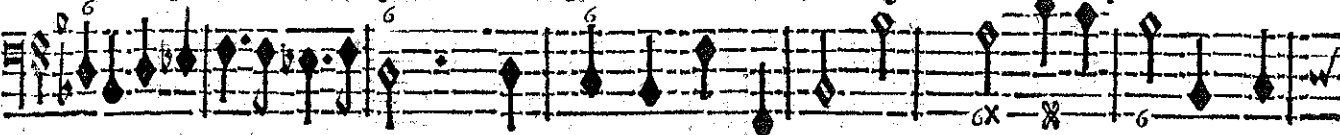


BASSE-CONTINUE.

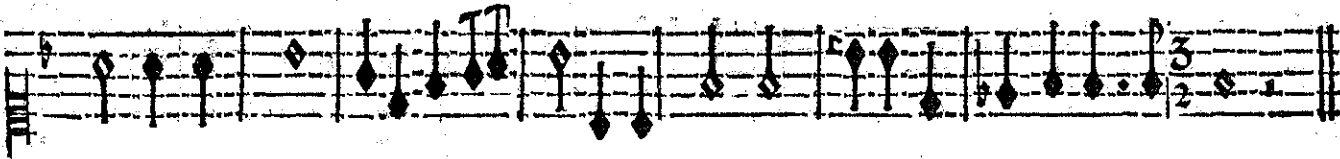
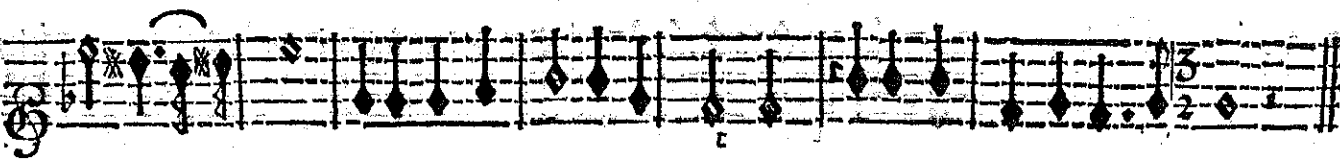
Kij



voir ce que j'aime, Je ne veux plus souffrir le jour. Je sens un desespoir dont l'hor-



BASSE-CONTINUE.



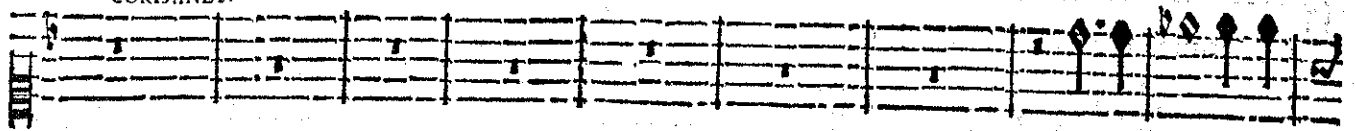
reur est extrême: Je ne dois plus voir ce que j'aime, Je ne veux pl^s souffrir le jour.



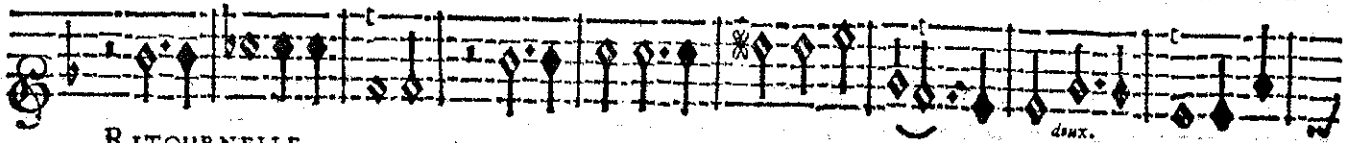
BASSE-CONTINUE,

TRAGÉDIE.
SCÈNE V.
CORISANDE, AMADIS.

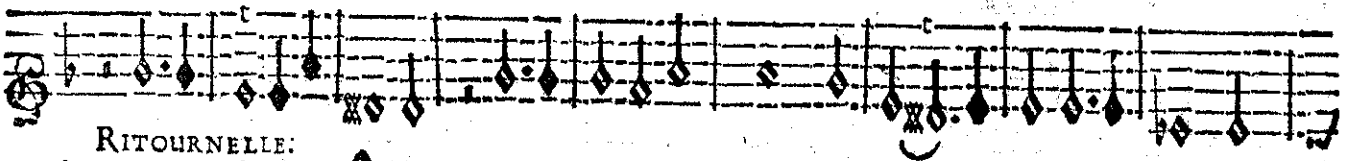
CORISANDE.



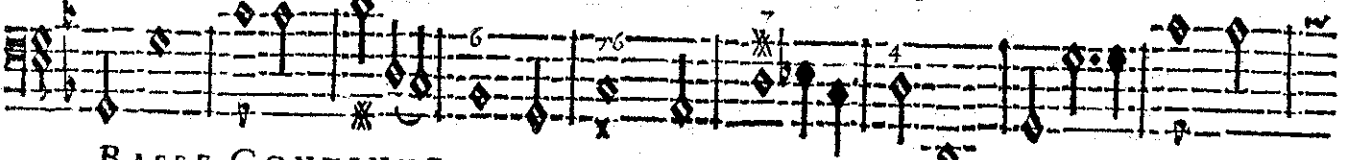
O! Fortune cru-



RITOURNELLE.



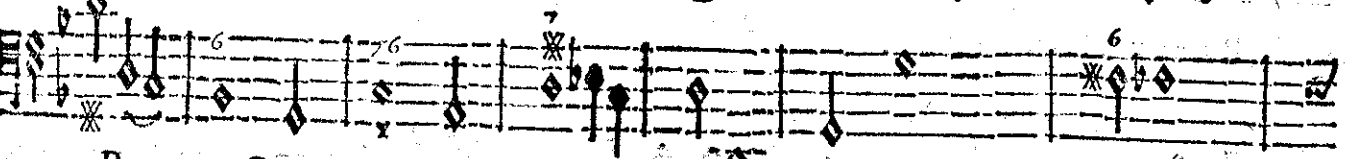
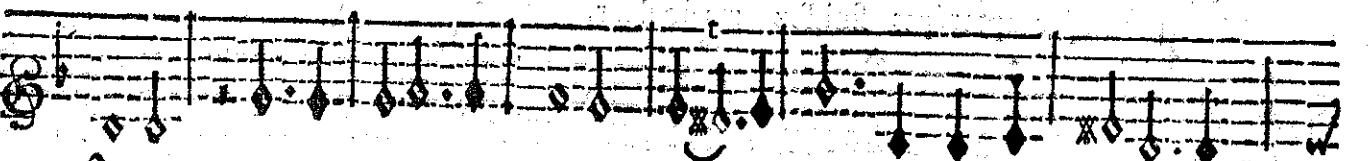
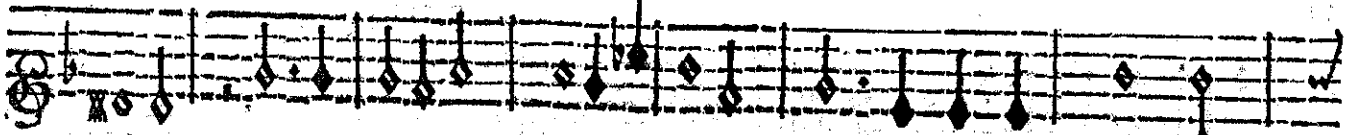
RITOURNELLE:



BASSE-CONTINUE.



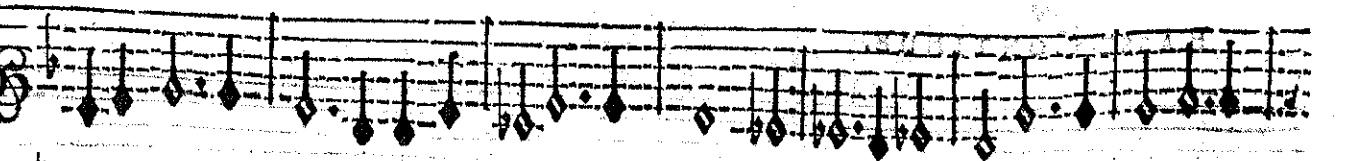
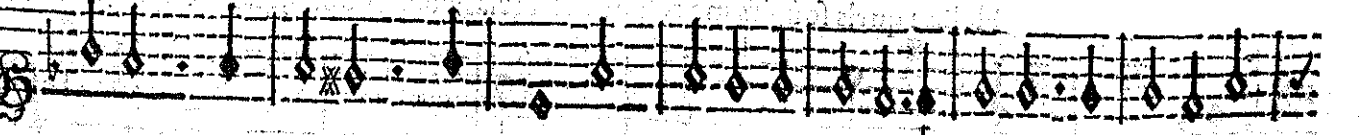
elle! O Fortune! Fortune cruel. le! Tu prens plaisir à me trou-



BASSE-CONTINUE.



bler. Tu me flattois pour m'accabler D'une peine mortel- le. O Fortune! For-



BASSE-CONTINUE.

tune cruel- le!

tune cruel- le!

tune cruel- le!

tune cruel- le!

BASSE-CONTINUE.

AMADIS.

Ciel! par un prompt secours finif-

Ciel! par un prompt secours finif-

Ciel! par un prompt trépas finissez ma douleur.

Ciel! par un prompt trépas finissez ma douleur.

BASSE-CONTINUE.

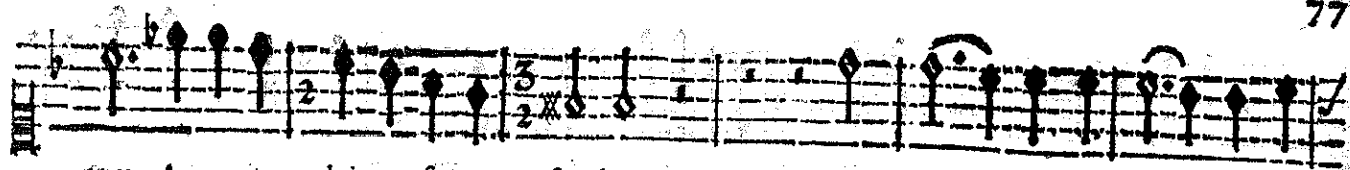
fez mon malheur. Helas! quels soupirs me respondent? Helas! quels soupirs, quels re-

fez mon malheur. Helas! quels soupirs me respondent? Helas! quels soupirs, quels re-

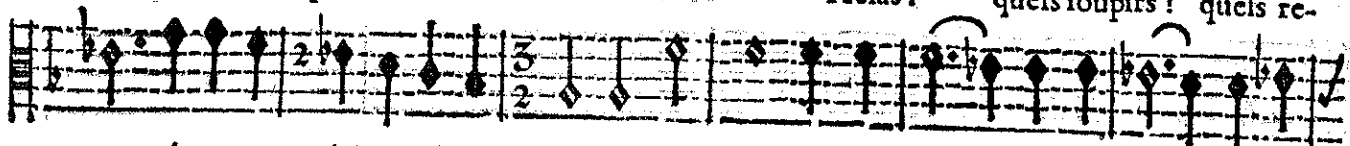
Helas! quels soupirs me répondēt? Helas! quels soupirs, quels soupirs, quels re-

Helas! quels soupirs me répondēt? Helas! quels soupirs, quels soupirs, quels re-

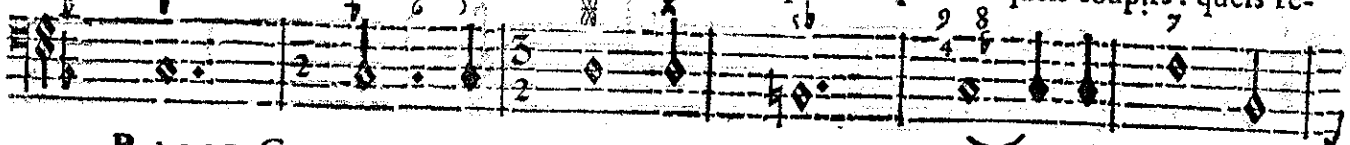
BASSE-CONTINUE.



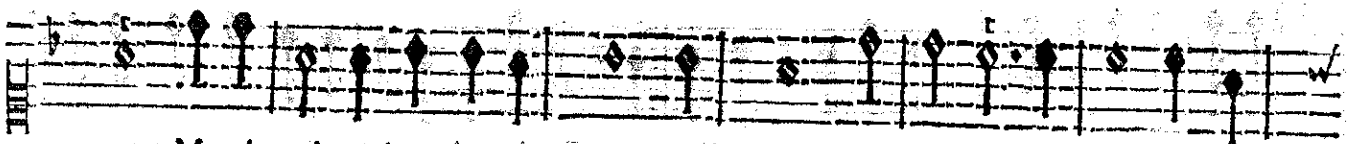
grets Avec mes plaintes se con- fondent? Hélas! quels soupirs! quels re-



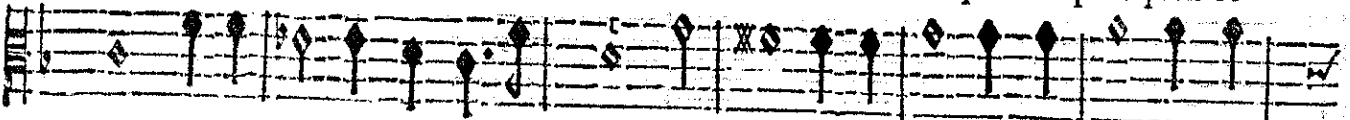
grets Avec mes plaintes se con- fondent? Hélas! quels soupirs! quels soupirs! quels re-



BASSE-CONTINUE.



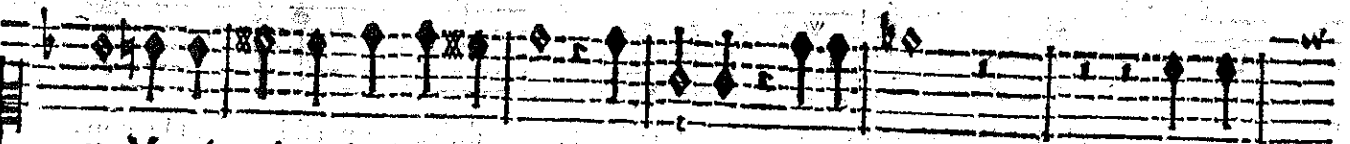
grets! Me répondent dans ces Fo- rests? He- las! Hélas! quels soupirs! quels re-



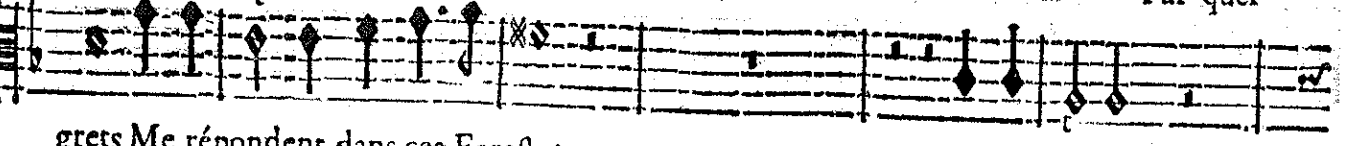
grets! Me répondent dans ces Fo- rests? Hélas! quels soupirs! quels soupirs! quels re-



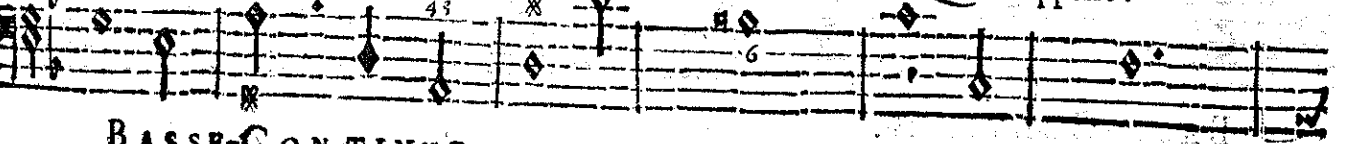
BASSE-CONTINUE.



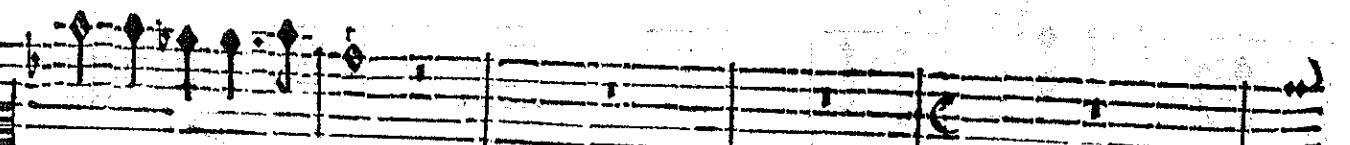
grets Me répondent dans ces Forests? Que vois-je? Amadis Par quel



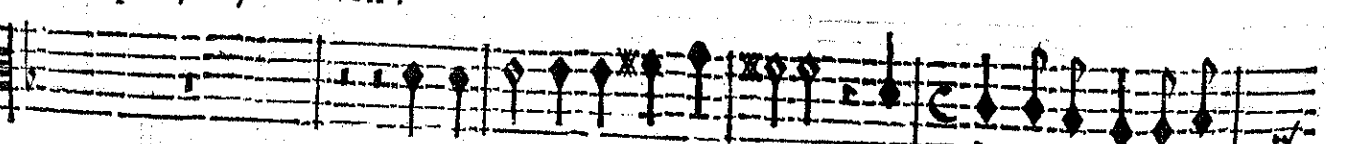
grets Me répondent dans ces Forests? Qui m'appelle?



BASSE-CONTINUE.



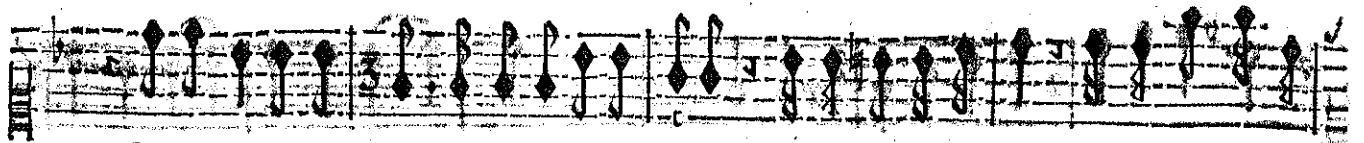
fort puis-je icy vous voir?



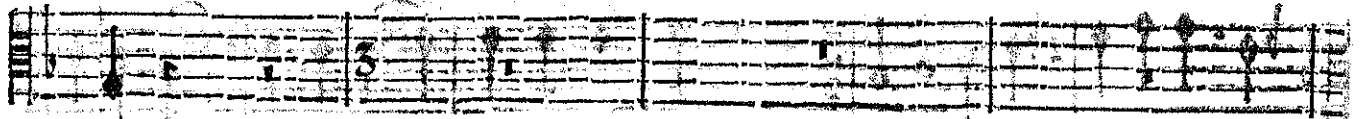
Vous voyez un Amant fidelle Re- duit au dernier defes-



BASSE-CONTINUE.



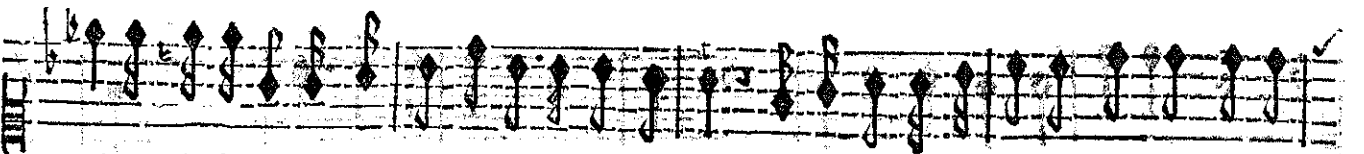
Protegez la Ver- tu que l'injustice opprime, Secourez Florestan, mesme sans vo^{us} a-



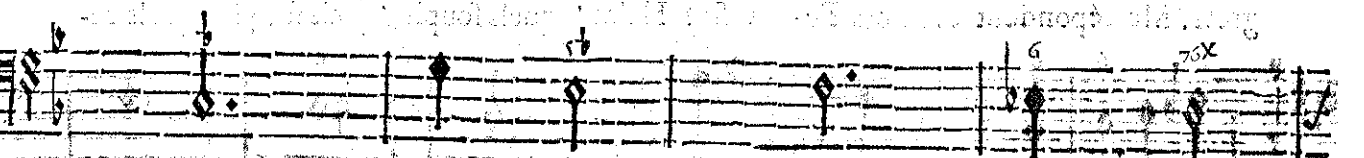
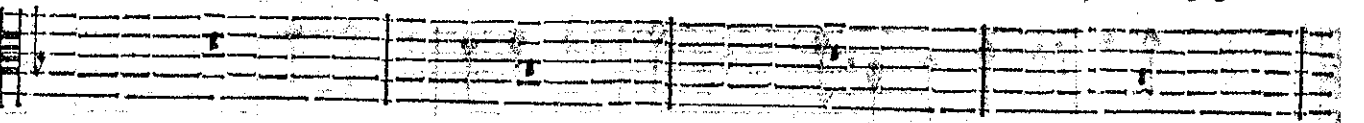
poir.



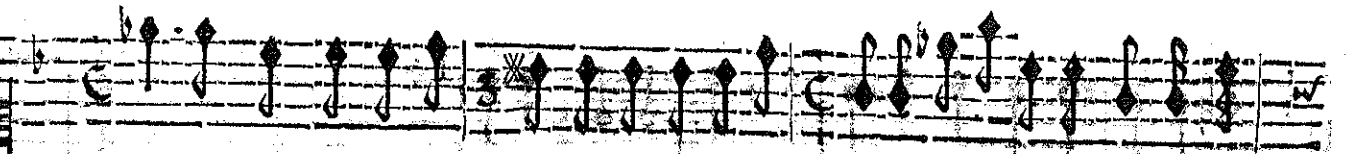
BASSE-CONTINUE.



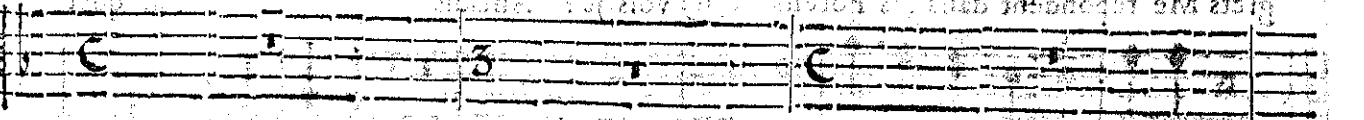
nime; Il estoit comme vo^{us} l'appuy des malheureux; Je n'ay pu retenu son cour trop gene-



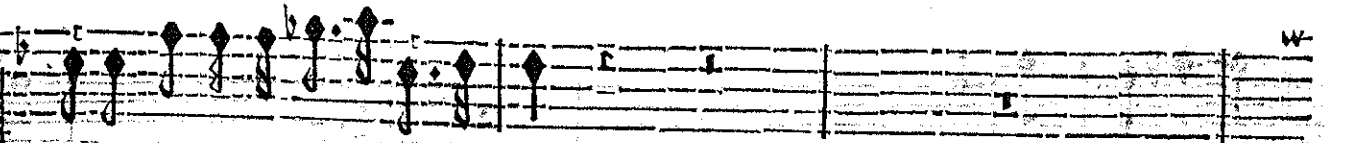
BASSE-CONTINUE.



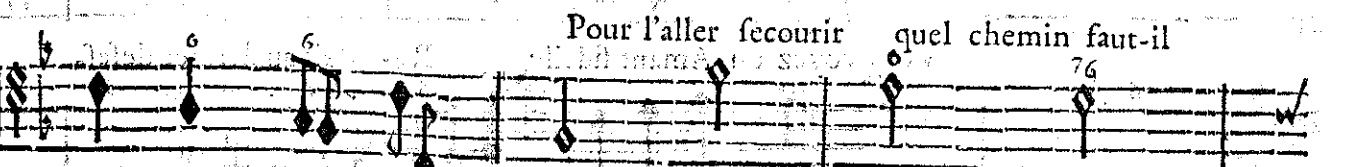
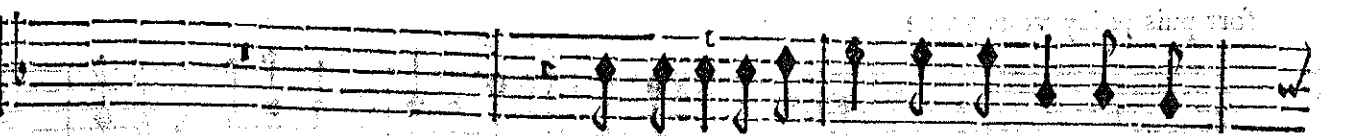
reux, Aux pleurs d'une Incon- nue il s'est laissé se- duire. La perfide a seu le con-



BASSE-CONTINUE.

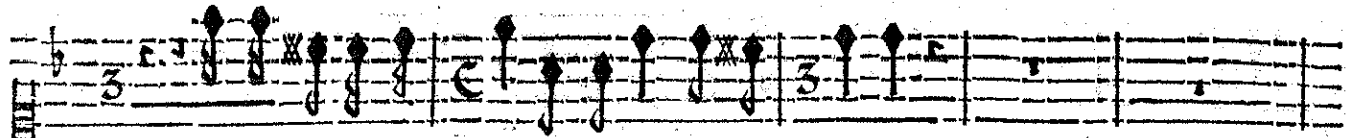


duire Dans des enchantements affreux.

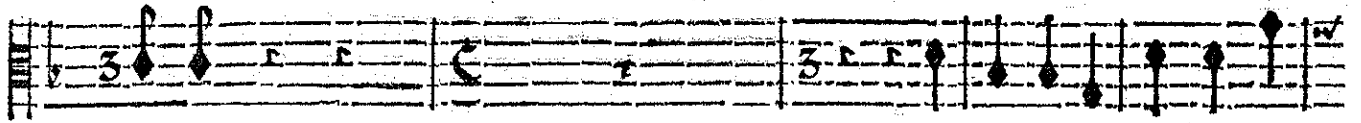


Pour l'aller secourir quel chemin faut-il

BASSE-CONTINUE.



A d'horribles dan- gers vous devez vous at- tendre.

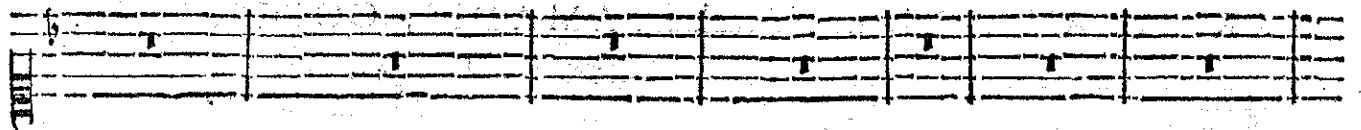


prendre?

J'ay veu le danger sans ef-



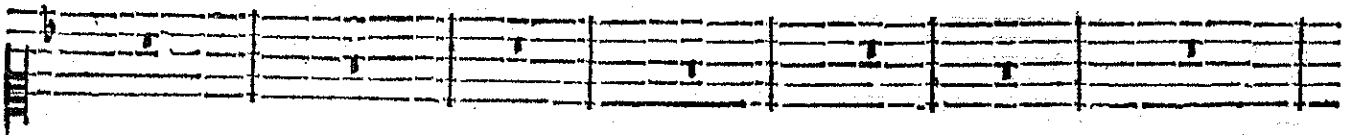
BASSE-CONTINUE.



froy Lorsque mes jours heureux estoient digne d'envi- e, Puis je craindre la



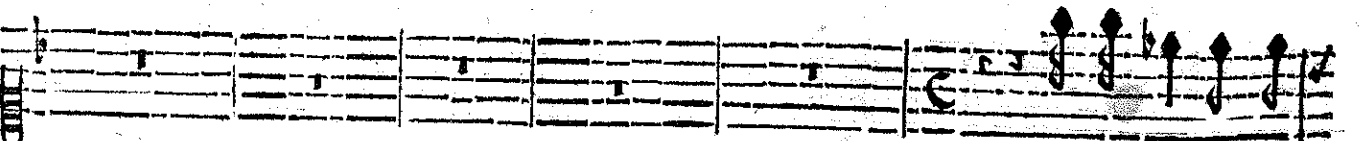
BASSE-CONTINUE.



mort dans un temps ou la vie N'est plus qu'un supplice pour moy? Puis-je craindre la



BASSE-CONTINUE.



Florestan est tom-



mort dans un temps ou la vie N'est plus qu'un suppli- ce pour moy?

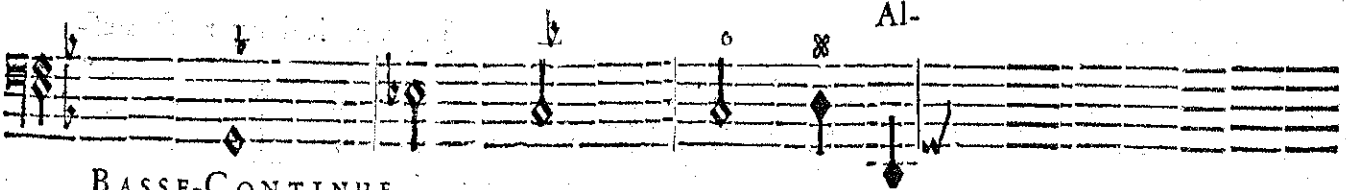
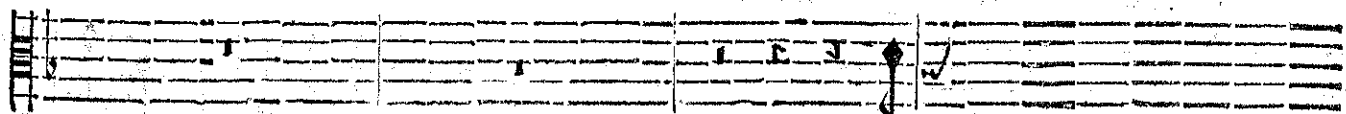


BASSE-CONTINUE.

L



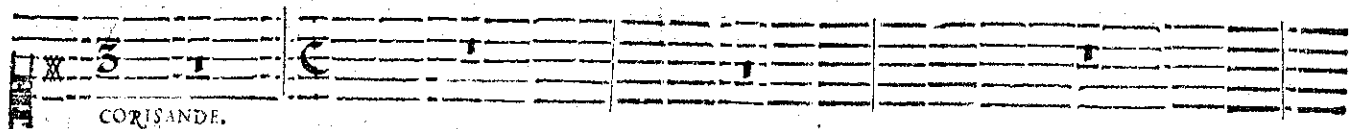
bé dans un triste esclavage En voulant passer dans ces lieux.



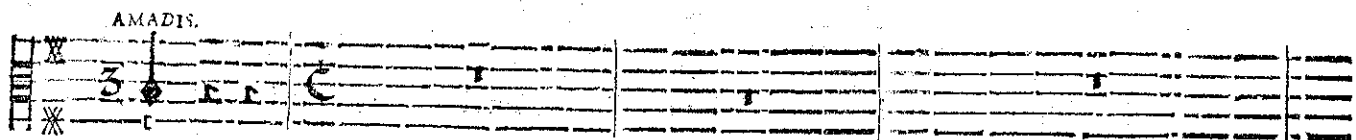
BASSE-CONTINUE.

SCENE VI.

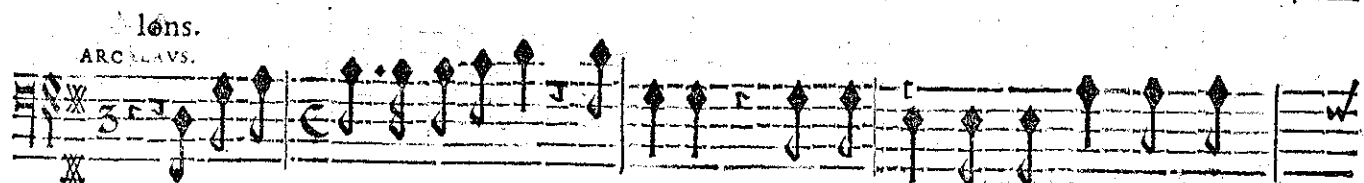
ARCALAUS, Suivans d'Arcalaus, AMADIS, CORISANDE.



CORISANDE.



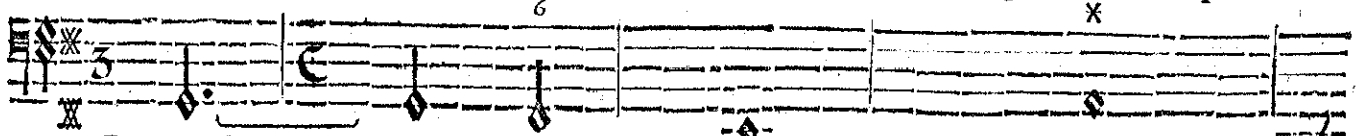
AMADIS.



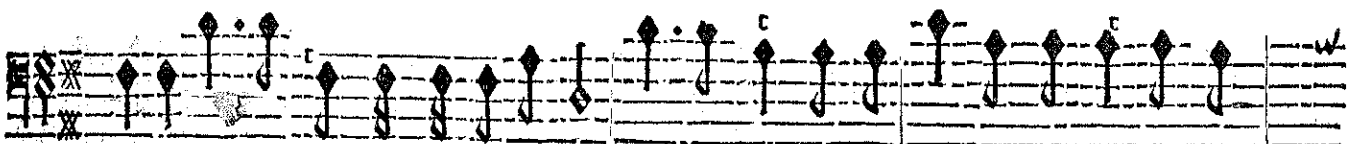
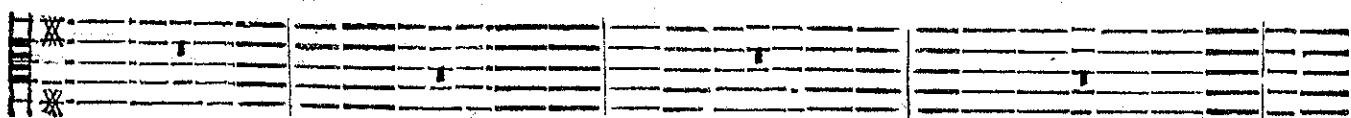
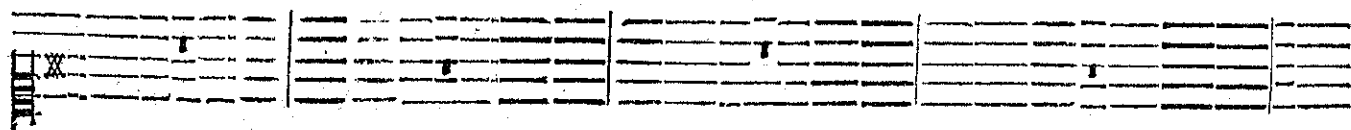
lons.

ARCALAUS.

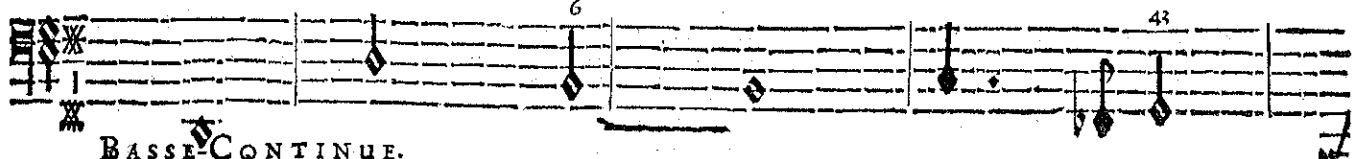
Arreste arreste audacieux, Arreste, j'entreprends de garder ce pas.



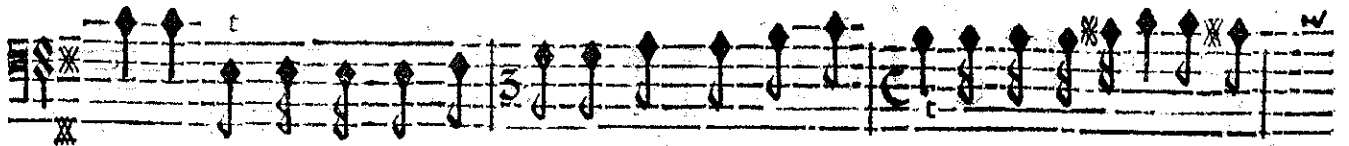
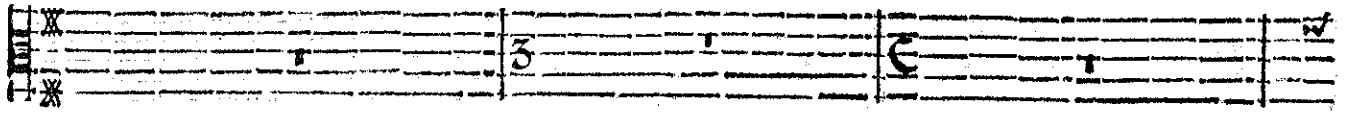
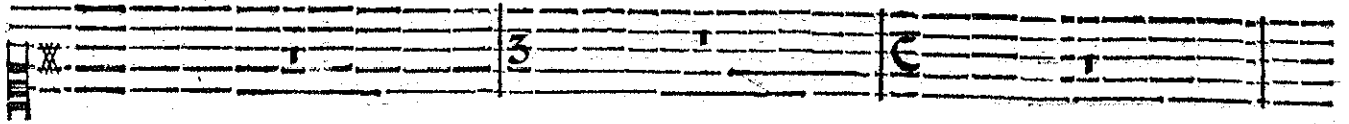
BASSE-CONTINUE.



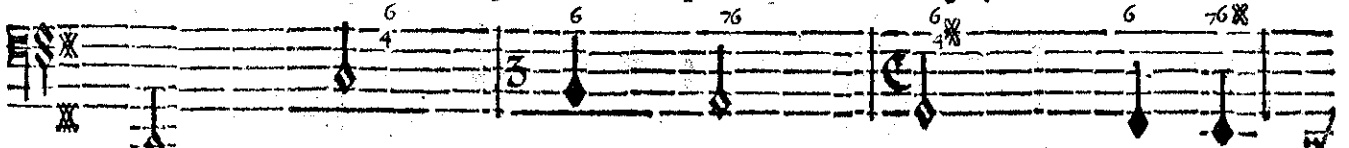
fage. Voy ces marques de mes Exploits, Voy combien de Guerriers m'ont cédé la Vi-



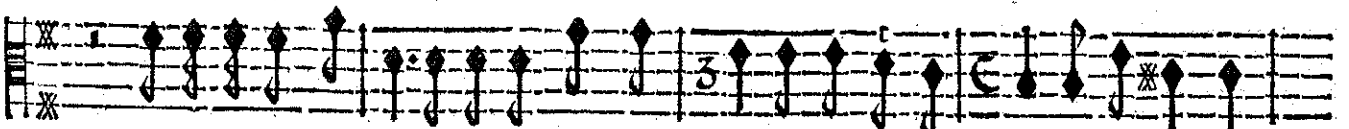
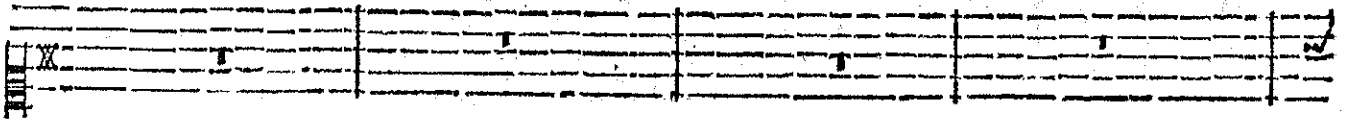
BASSE-CONTINUE.



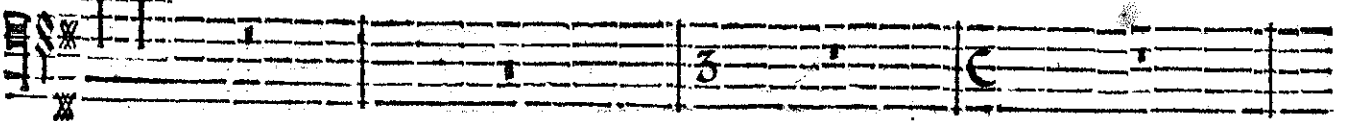
Stoïre. Joins un nouveau Trophée à ceux que dans ces bois J'ay fait élever à ma



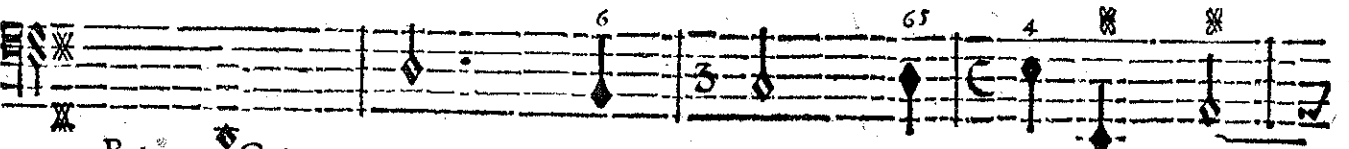
BASSE-CONTINUE.



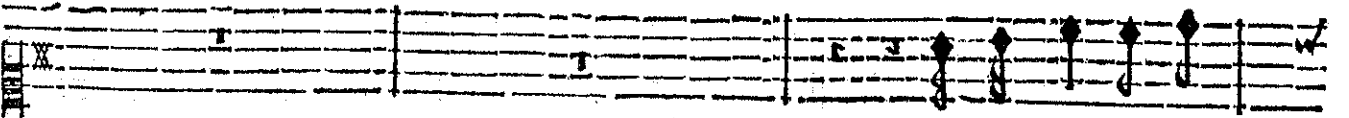
Cesse de m'arrester, ne force point mon bras A tourner sur toy ma vengeance.



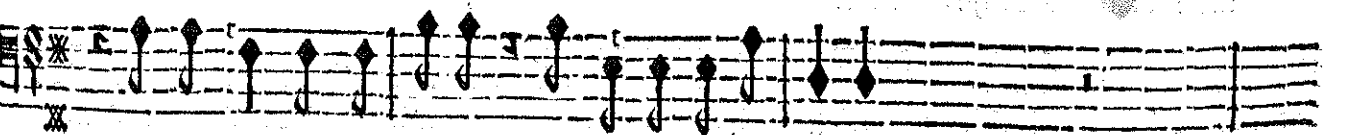
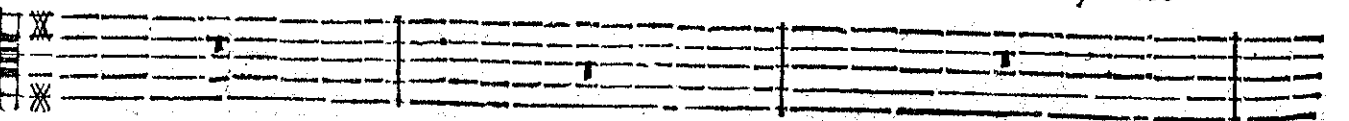
gloire.



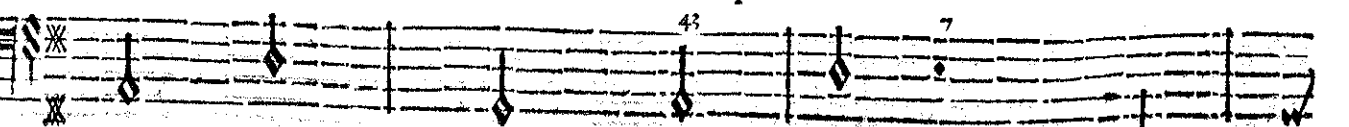
BASSE-CONTINUE.



Rendez-moy Flore-



Si tu cherche ton Frere, il est en ma puissance.



BASSE-CONTINUE.

Amadis, Ama-

Allez, allez, suivez ses pas, Suivez votre Amant au trépas.

BASSE-CONTINUE.

dis, nostre unique esperance, Ah! ne nous abandonnez pas.

Perfide, il faut que je pu-

BASSE-CONTINUE.

nisse Ta barbare inju- stice.

BASSE-CONTINUE.

ARCALAYS.

BASSE-CONTINUE.

Esprits infer-

BASSE-CONTINUE.

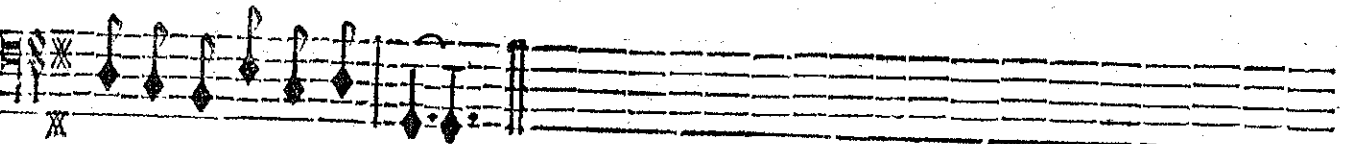
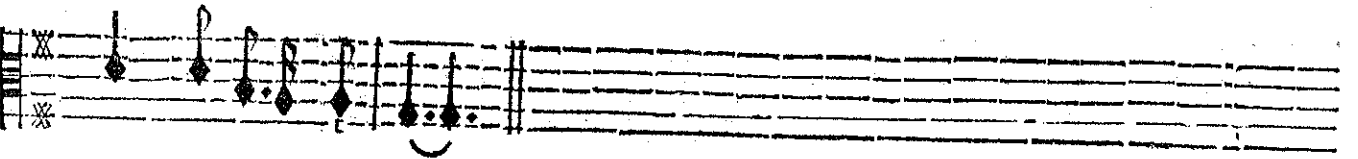
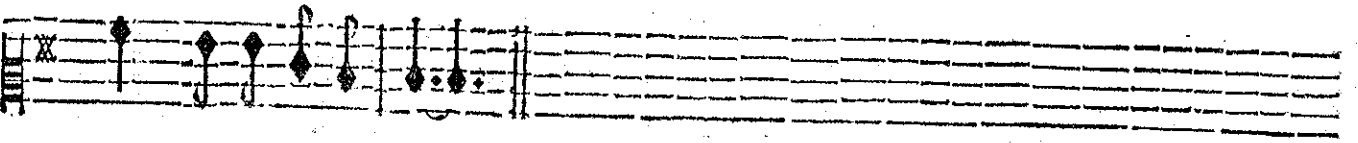
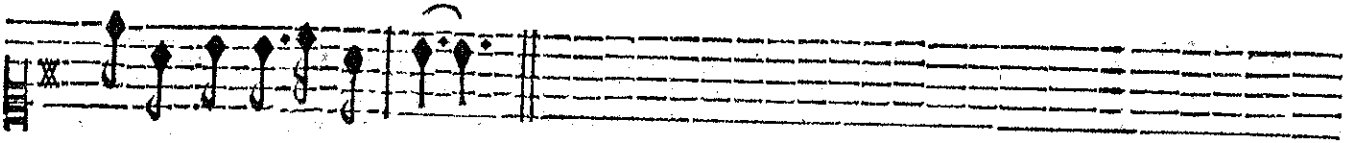
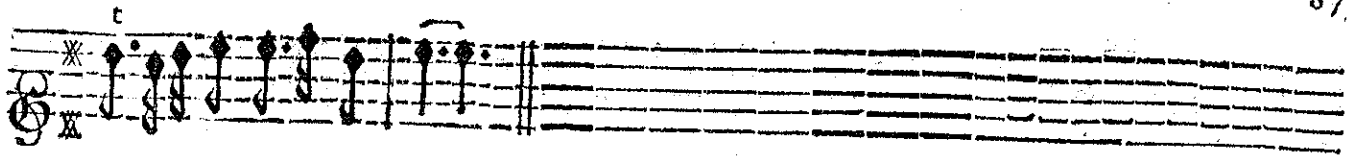
naux, il est temps De me donner le secours que j'attens.

BASSE-CONTINUE.

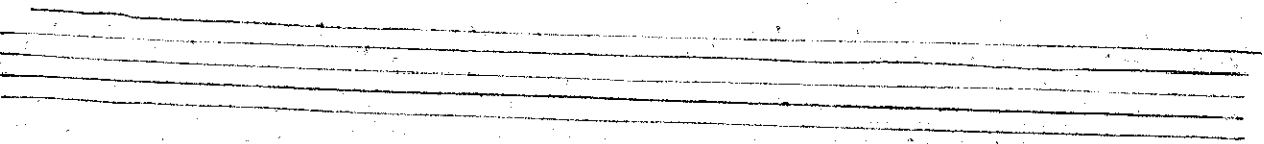
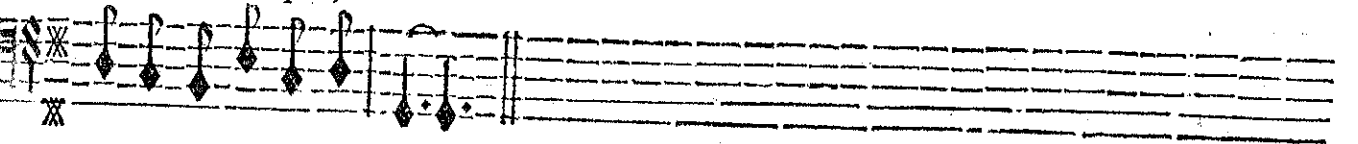
VIOLONS.

Esprits infernaux , il est temps de me don-

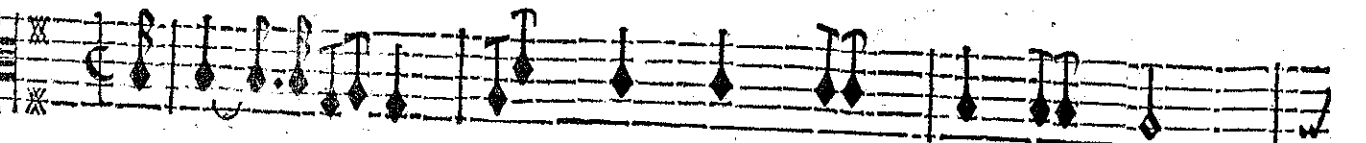
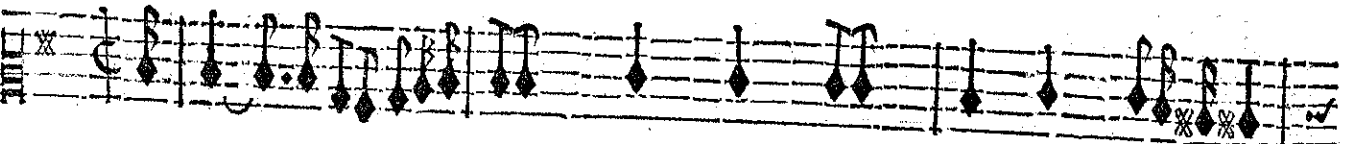
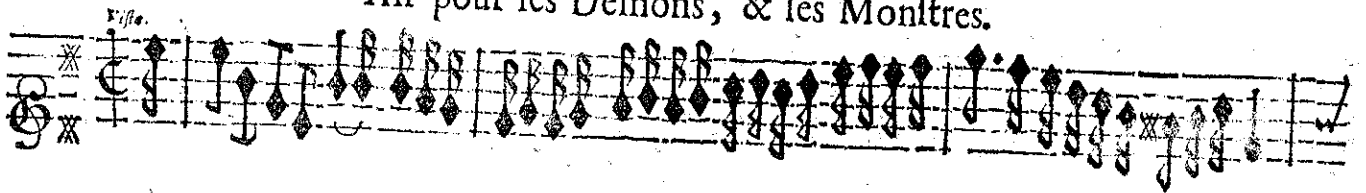
BASSE-CONTINUE.



ner le secours que j'attens.



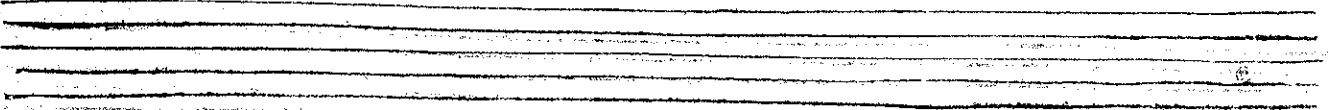
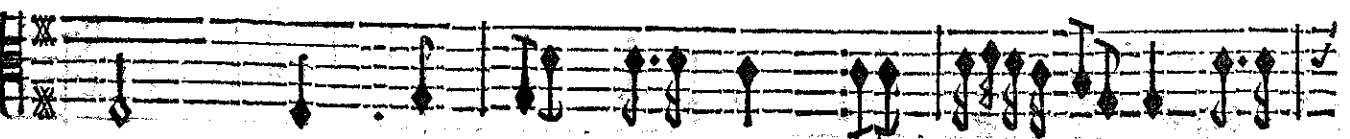
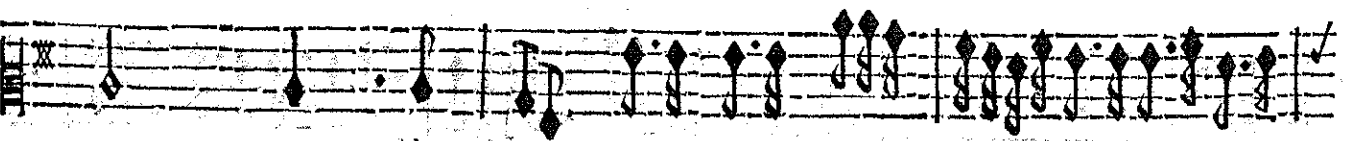
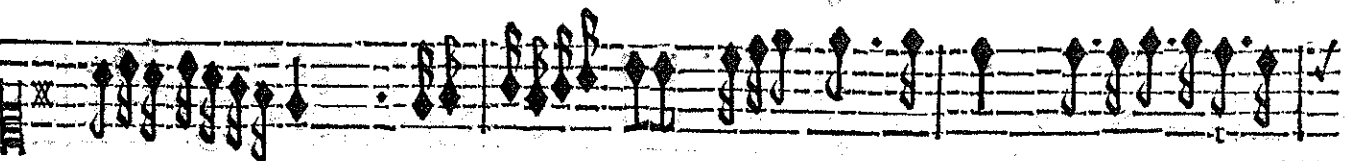
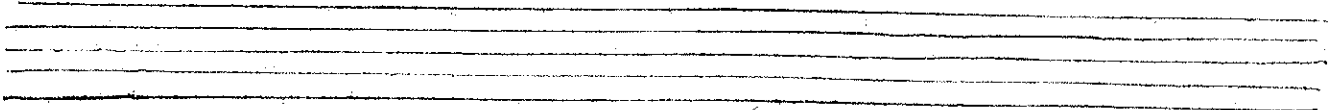
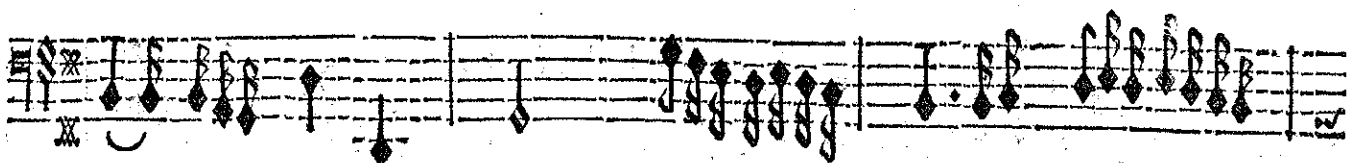
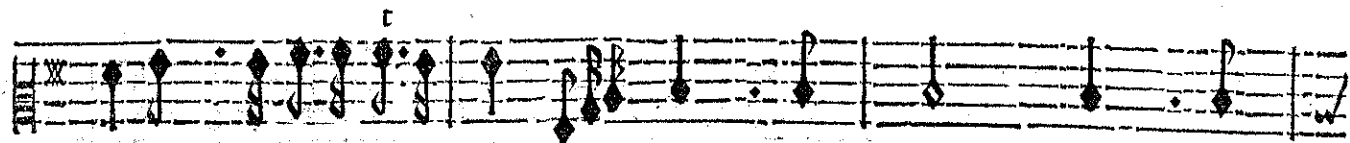
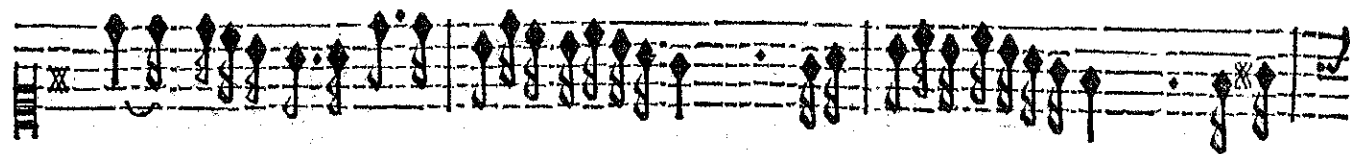
Air pour les Demons, & les Monstres.



A M A D I S,

This musical score is arranged in two systems of five staves each. The first system includes a treble clef staff with a G-clef and a key signature of one sharp (F#), and four bass clef staves with F-clefs. The second system includes a treble clef staff with a G-clef and a key signature of one sharp, and four bass clef staves with F-clefs. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with repeat signs (double dots) and first/second endings. The music concludes with a double bar line and a fermata-like symbol.

Musical score for a tragedy, page 89. The score consists of 11 systems of staves. Each system contains five staves: a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment line. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp. The third system has a bass clef and a key signature of one sharp. The fourth system has a bass clef and a key signature of one sharp. The fifth system has a bass clef and a key signature of one sharp. The sixth system has a bass clef and a key signature of one sharp. The seventh system has a bass clef and a key signature of one sharp. The eighth system has a bass clef and a key signature of one sharp. The ninth system has a bass clef and a key signature of one sharp. The tenth system has a bass clef and a key signature of one sharp. The eleventh system has a bass clef and a key signature of one sharp. The score is written in a historical style, likely from the 18th or 19th century.



Five staves of musical notation for strings. The first four staves appear to be for violins and violas, showing rhythmic patterns with eighth and sixteenth notes. The fifth staff has a more complex rhythmic pattern with many sixteenth notes. There are some markings like 'X' and '*' on the staves.

VIOLONS.
Musical staff for violins, featuring a 3/8 time signature and a melodic line with various notes and rests.

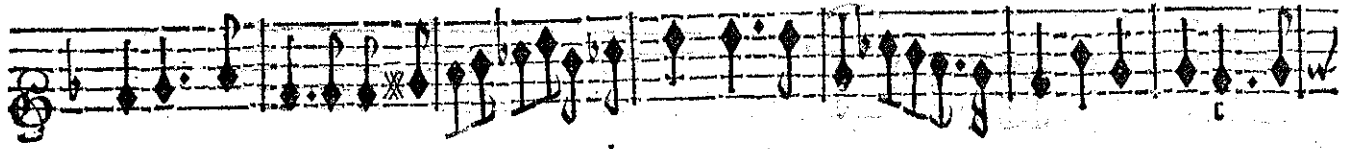
Continuation of the musical staff for violins, showing further development of the melodic line.

BASSE-CONTINUE.
Musical staff for the basso continuo, featuring a 3/8 time signature and a bass line with various notes and rests.

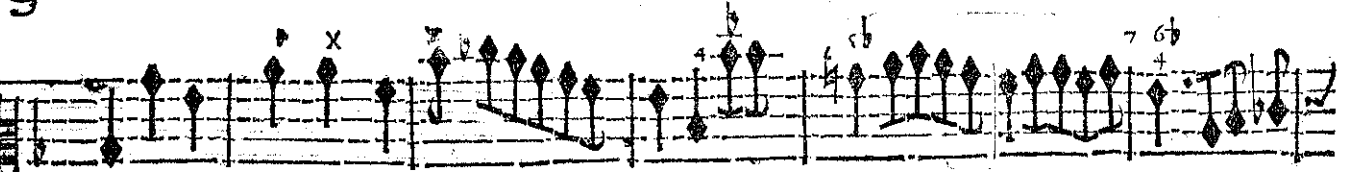
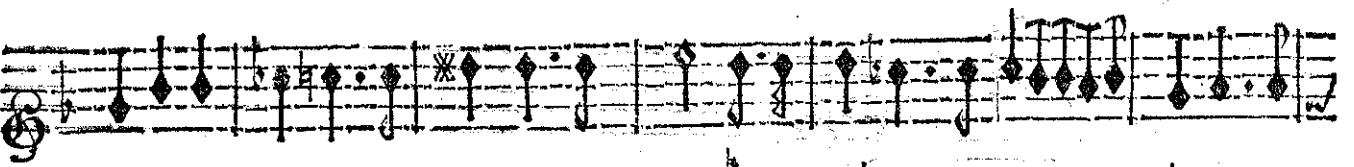
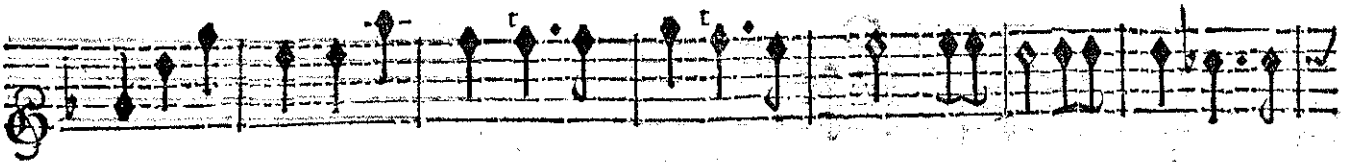
Continuation of the musical staff for violins.

Continuation of the musical staff for violins.

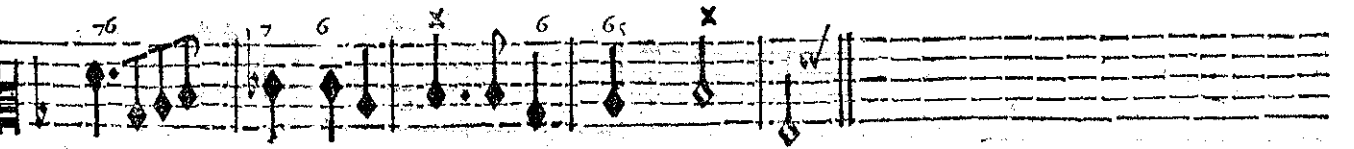
BASSE-CONTINUE.
Musical staff for the basso continuo, featuring a 3/8 time signature and a bass line with various notes and rests.



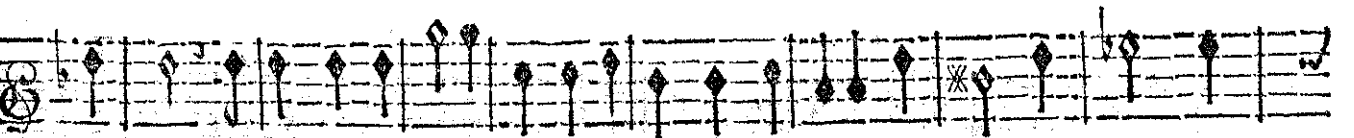
BASSE-CONTINUE.



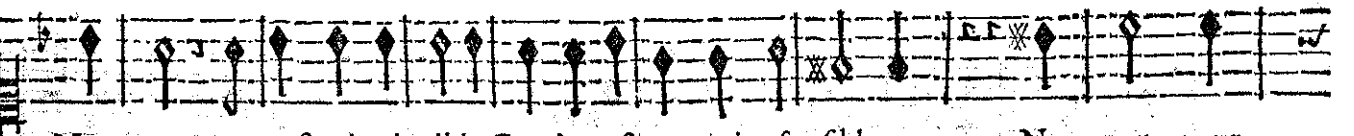
BASSE-CONTINUE.



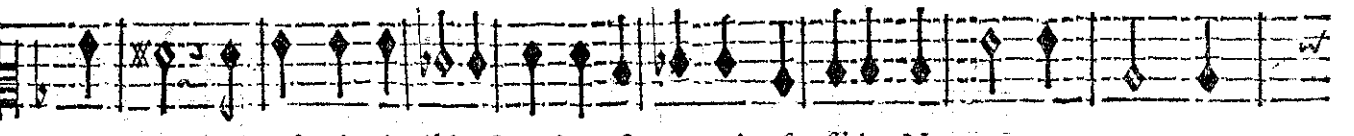
BASSE-CONTINUE.



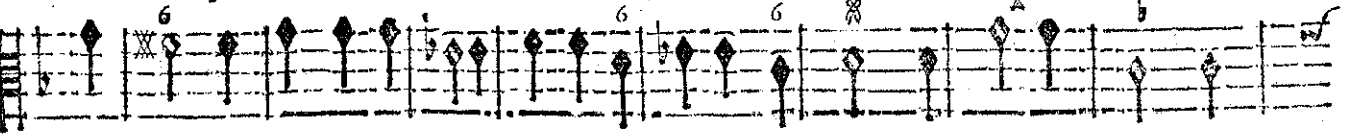
Non, non pour estre invincible On n'en est pas moins sensible. Non, non, non, non, pour



Non, non, pour estre invincible On n'en est pas moins sensible. Non, non pour



Non, non pour estre invincible On n'en est pas moins sensible. Non, non, non, non, pour



BASSE-CONTINUE.

estre invincible On n'en est pas moins sensible. Non, non pour estre invin-

estre invincible On n'en est pas moins sensible. Non, non pour estre invin-

estre invincible On n'en est pas moins sensible. Non, non, non, non pour estre invin-

BASSE-CONTINUE.

cible On n'en est pas moins sensible. Quel Vainqueur a résisté Aux charmes de la beau-

cible On n'en est pas moins sensible. Quel Vainqueur a résisté Aux charmes Aux

cible On n'en est pas moins sensible. Quel Vainqueur a résisté Aux charmes de la beau-

BASSE-CONTINUE.

té: Quel Vainqueur a résisté Aux charmes de la beauté? Quel Vainqueur a resi-

char- mes Aux charmes de la beauté? Quel Vainqueur a resi-

té: Quel Vainqueur a résisté Aux charmes de la beauté? Quel Vainqueur a resi-

BASSE-CONTINUE.



sté Aux char- mes Aux charmes de la beauté: Quel vainqueur a resi-



sté Quel vainqueur a resisté Aux charmes Aux charmes de la beauté? Quel vainqueur a resi-



sté Quel vainqueur a resisté Aux charmes Aux charmes de la beauté: Quel vainqueur a resi-



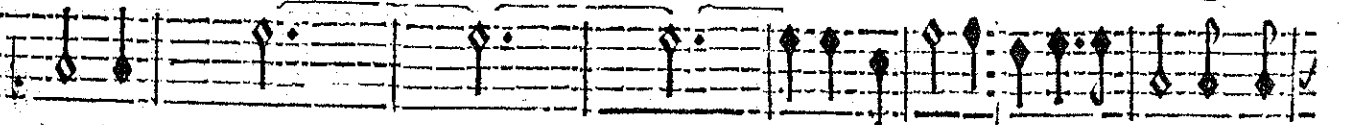
BASSE-CONTINUE.



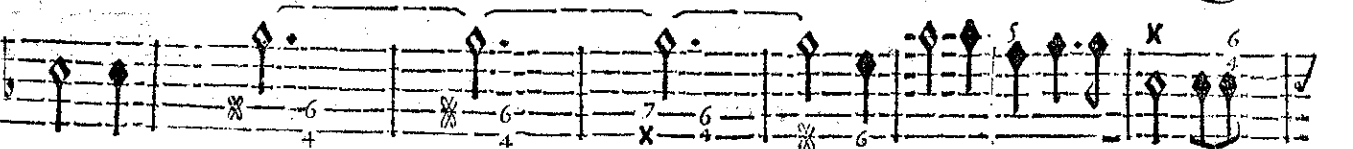
sté Aux charmes de la beauté: Quel vainqueur a resisté Aux charmes de la beauté: Quel vain-



sté Aux charmes de la beauté: Quel vainqueur a resisté Aux charmes de la beauté: Quel vain-



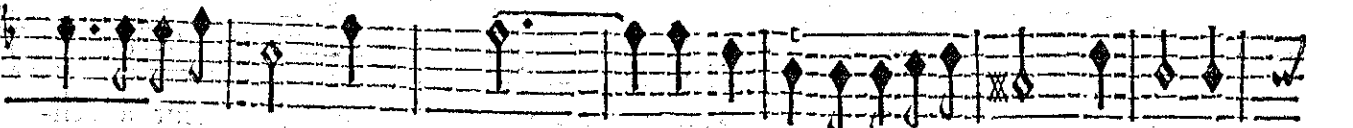
sté Aux char- mes Aux charmes de la beauté: Quel vai-



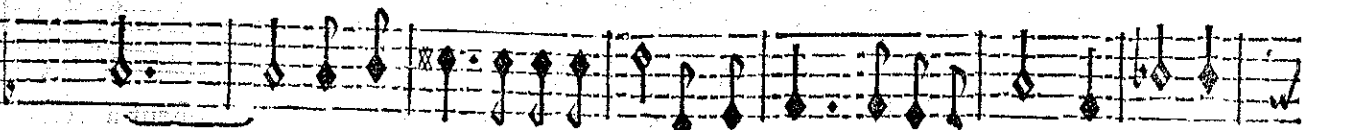
BASSE-CONTINUE.



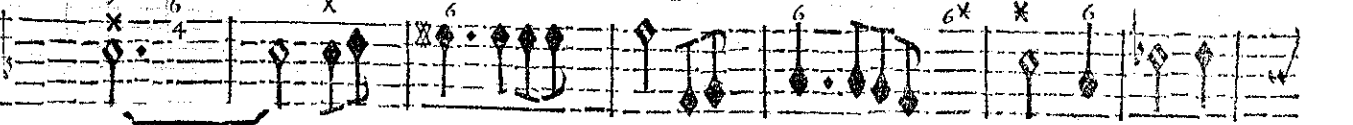
queur a resisté Quel vainqueur a resisté Aux char- mes Aux charmes



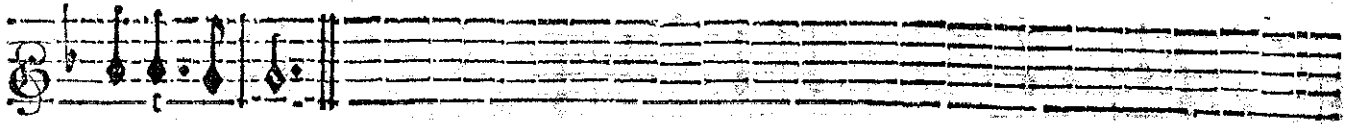
queur a resisté Aux char- mes Aux charmes de la beauté? Aux charmes



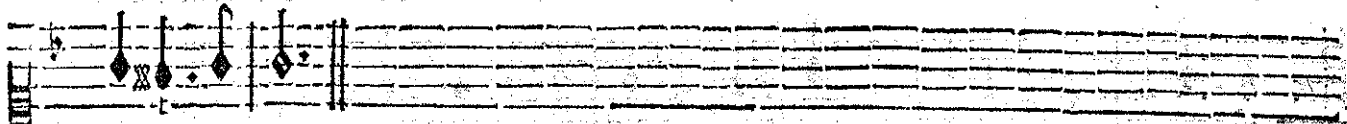
queur Quel vainqueur a resisté Quel vainqueur a resisté aux charmes



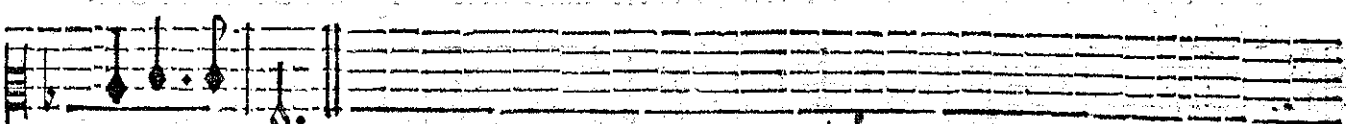
BASSE-CONTINUE.



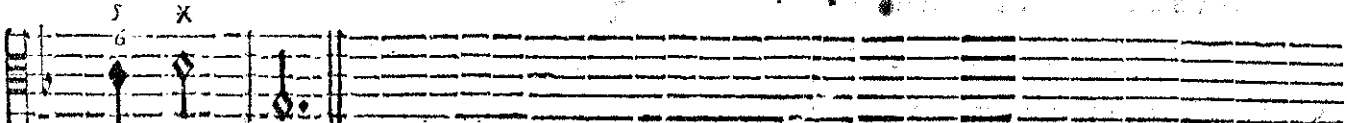
de la Beauté! *On reprend la Symphonie cy devant page 87.*



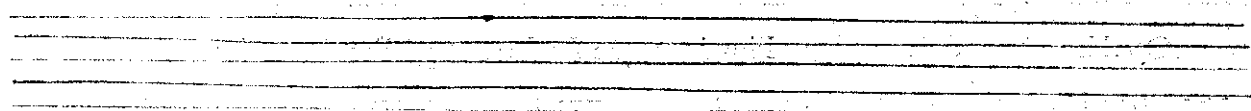
de la Beauté.



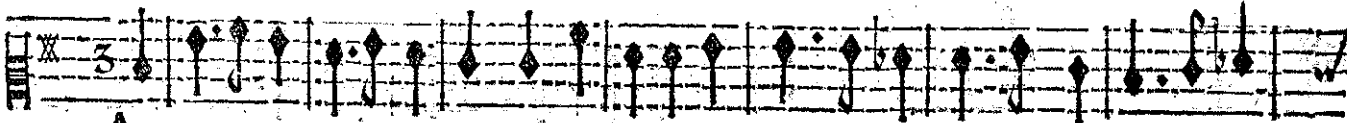
de la Beauté?



BASSE-CONTINUE.



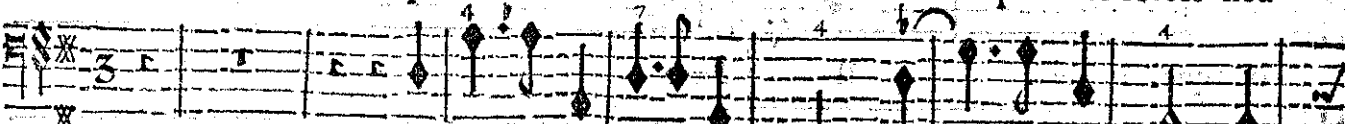
Les Violons & Hautbois jouent le Trio qui suit, & deux Bergères le chantent en suite.



Aimez, soupirez, soupirez. cœurs fidelles, L'Amour dans ces Bois préd des forces nou-



Aimez, soupirez, cœurs fidelles, L'Amour dans ces Bois préd des forces nou-



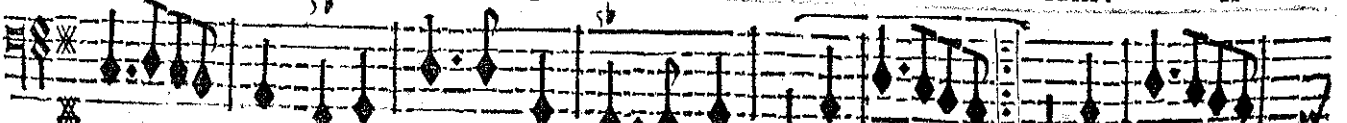
BASSE-CONTINUE.



velles; Heureux mille fois Ceux qu'il tient sous ses loix: *loix: 322 11*



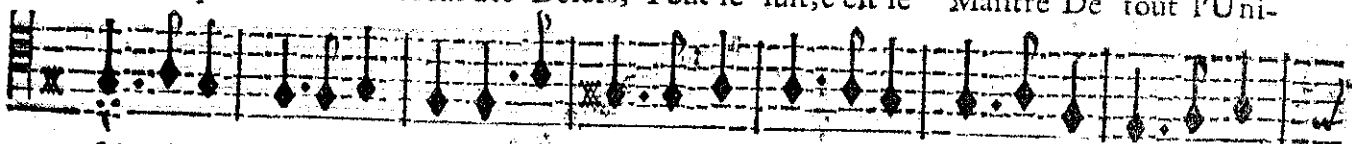
velles; Heureux mille fois Ceux qu'il tient sous ses loix; *loix: 11*



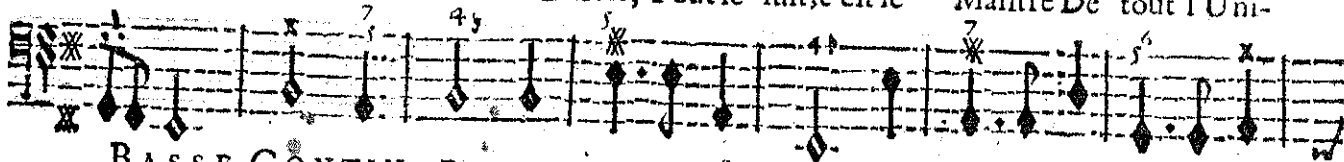
BASSE-CONTINUE.



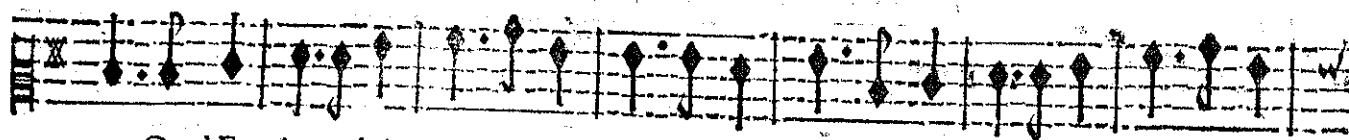
fait disparaître L'horreur des Defers, Tout le fuit, c'est le Maître De tout l'Uni-



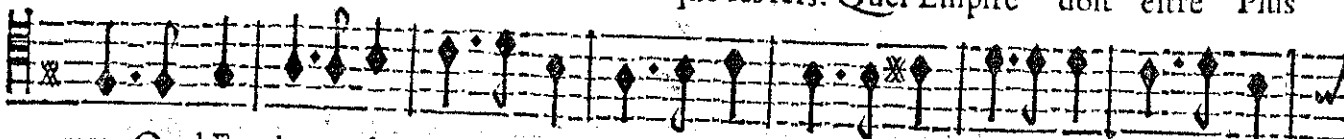
fait disparaître L'horreur des Defers, Tout le fuit, c'est le Maître De tout l'Uni-



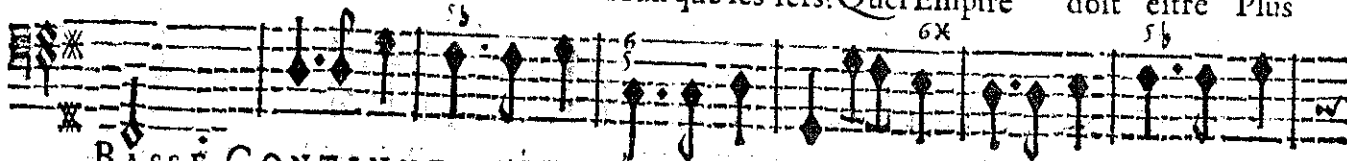
BASSE-CONTINUE.



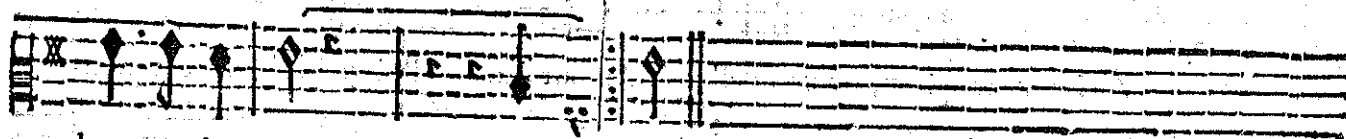
vers, Quel Empire doit estre Plus doux que ses fers? Quel Empire doit estre Plus



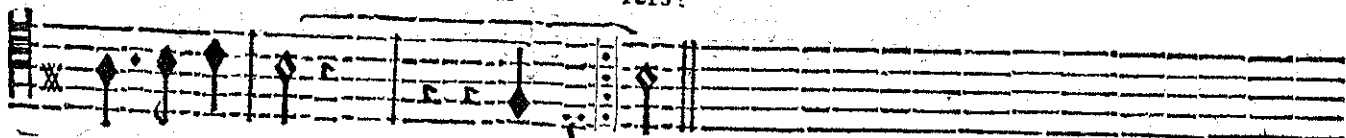
vers, Quel Empire doit estre Plus doux que ses fers? Quel Empire doit estre Plus



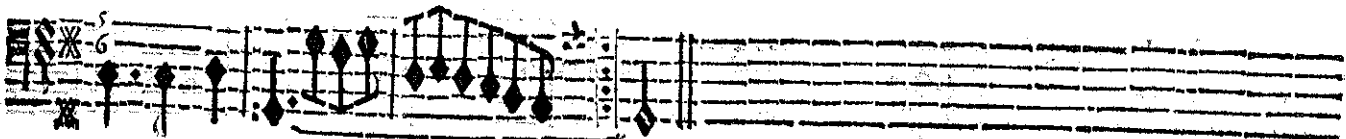
BASSE-CONTINUE.



doux que ses fers. Il fers?



doux que ses fers. Il fers?

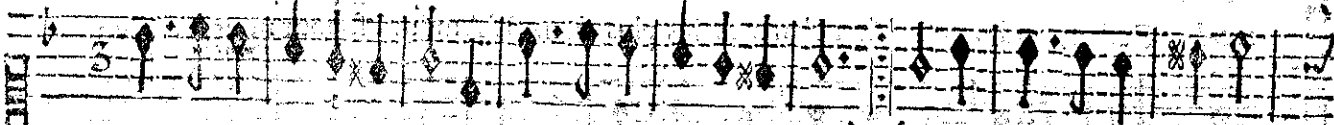


BASSE-CONTINUE.

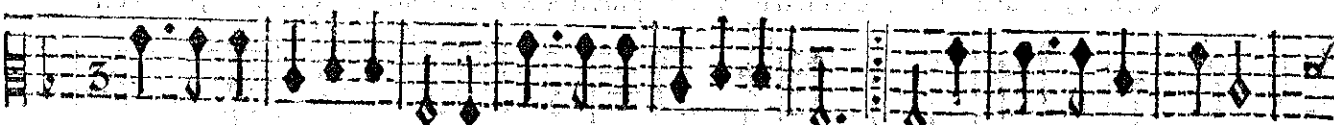
Les Violons & les Flutes jouent le Trio qui suit, & apres Vn Berger & les deux Bergères chantent le mesme Trio alternativement avec les Chœurs des Nymphes qui y respondent avec les Instruments.



Vous ne devez plus attendre Rien qui trouble vos desirs. sirs. Cedez aux Plaisirs Qui
C'est l'Amour qui doit pretendre De sçavoir vous desarmer, mer, L'Amour doit former Les



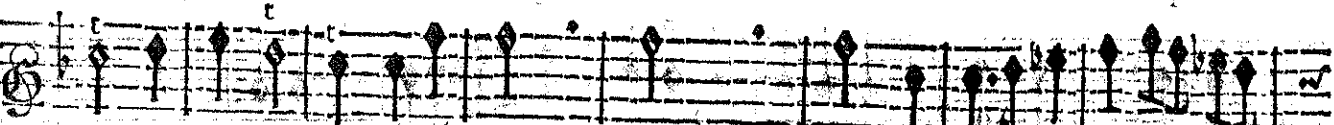
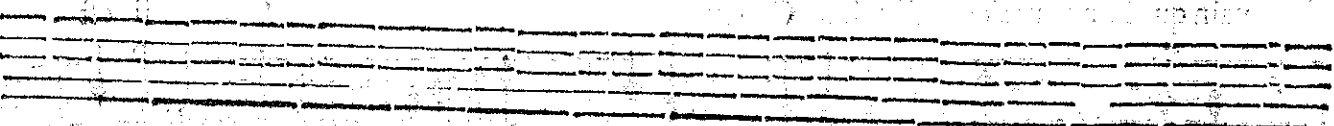
Vous ne devez plus attendre Rien qui trouble vos desirs. sirs. Cedez aux Plaisirs Qui
C'est l'Amour qui doit pretendre De sçavoir vous desarmer, mer, L'Amour doit former Les



Vous ne devez plus attendre Rien qui trouble vos desirs. sirs. Cedez aux Plaisirs. Qui
C'est l'Amour qui doit pretendre De sçavoir vous desarmer, mer, L'Amour doit former Les



BASSE-CONTINUE.



viennent vous surprendre. Cedez, Cedez, il est temps de vous
chaînes d'un cœur tendre.



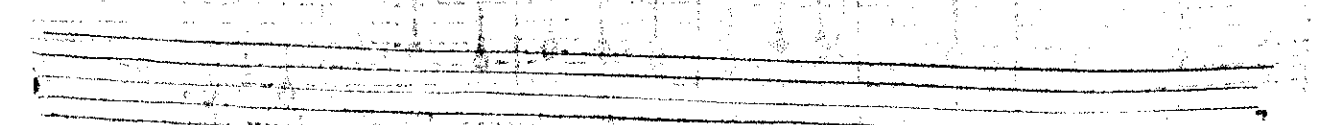
viennent vous surprendre. Cedez, il est temps de vous rendre, Cedez, il est temps de vous
chaînes d'un cœur tendre.

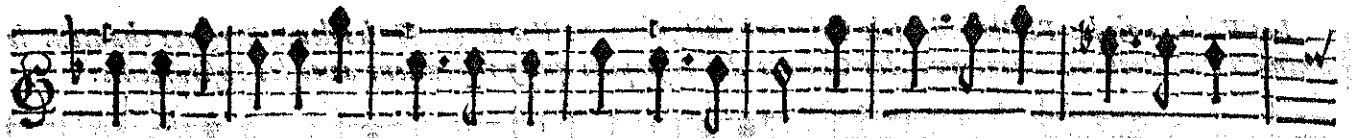


viennent vous surprendre. Cedez, il est temps de vous rendre, Cedez,
chaînes d'un cœur tendre.

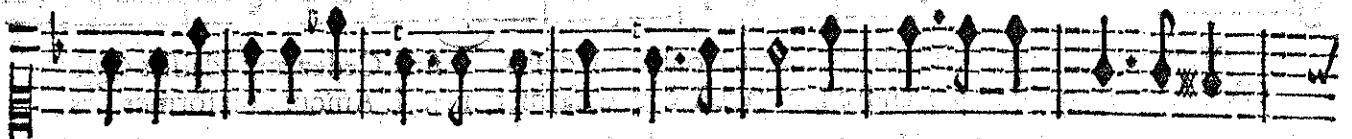


BASSE-CONTINUE.





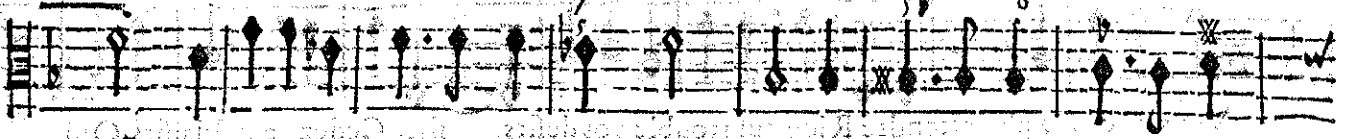
rendre. Cedez, rendez-vous Aux charmes les plus doux, L'Amour est pour nous, C'est en



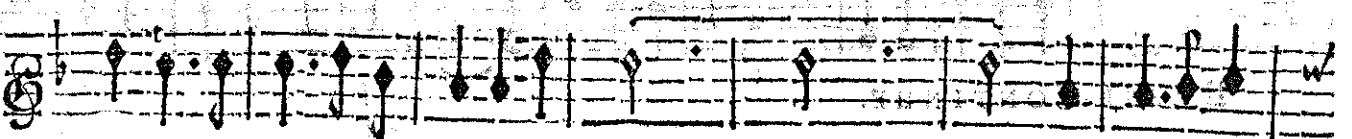
rendre. Cedez, rendez-vous Aux charmes les plus doux, L'Amour est pour nous, C'est en



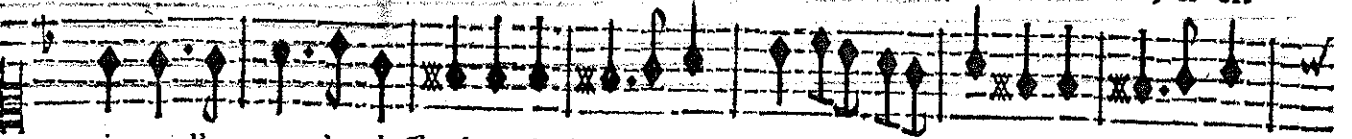
Cedez, rendez-vous Aux charmes les plus doux, L'Amour est pour nous, C'est en



BASSE-CONTINUE.



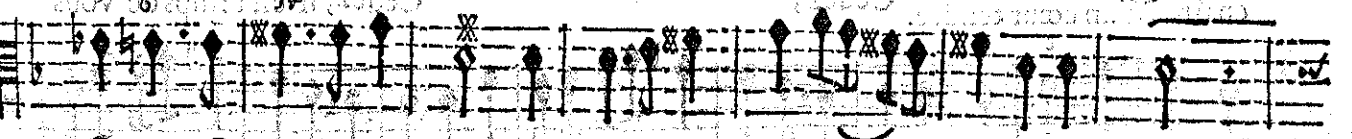
vain que l'on veut s'en deffendre. Cedez, Cedez, il est



vain que l'on veut s'en deffendre. Cedez, il est temps de vous rendre, Cedez, il est



vain que l'on veut s'en deffendre. Cedez, il est temps de vous rendre. Cedez,



BASSE-CONTINUE.



temps de vous rendre. Cedez, rendez-vous Aux charmes les plus doux, doux.



temps de vous rendre. Cedez, rendez-vous Aux charmes les plus doux, doux.

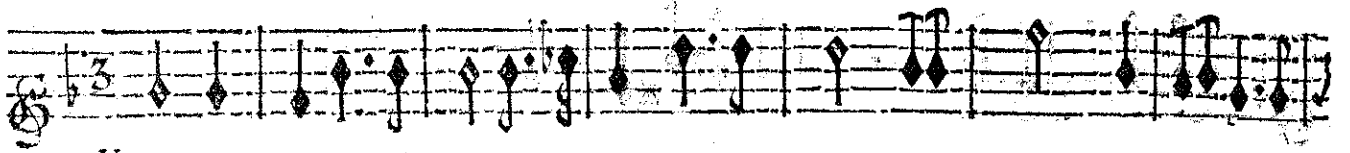


Cedez, rendez-vous Aux charmes les plus doux, doux.

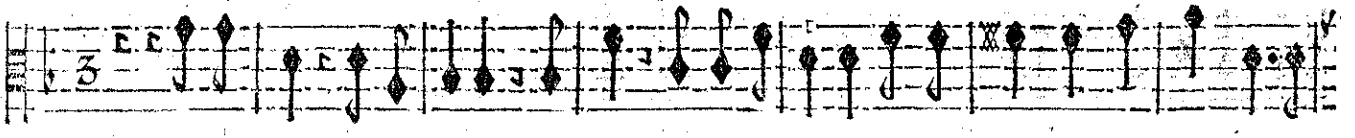
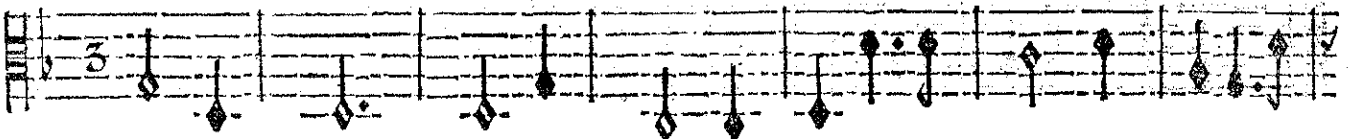
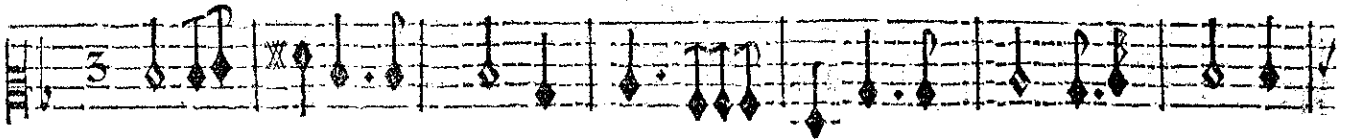
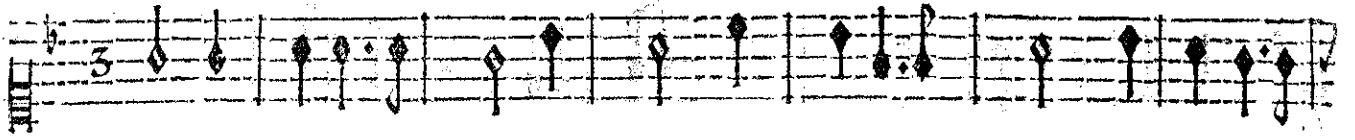


BASSE-CONTINUE.

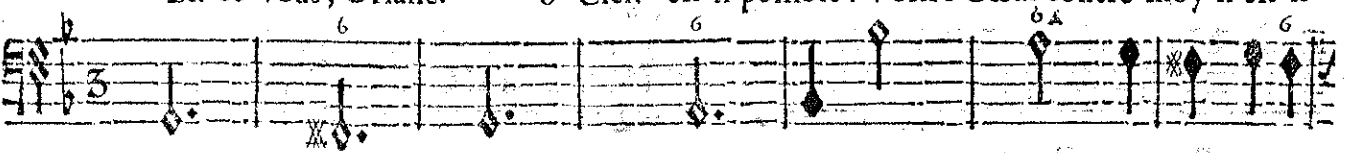
Le Berger & les deux Bergeres chantent le second Couplet: Et les Chœurs leur respondent alternativement.



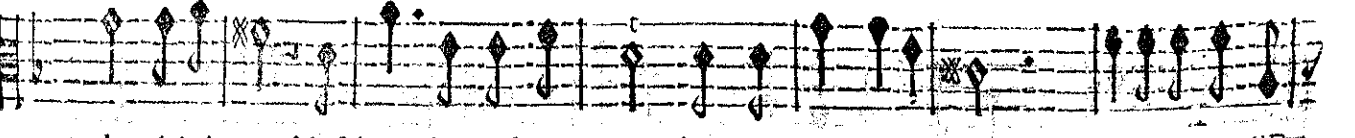
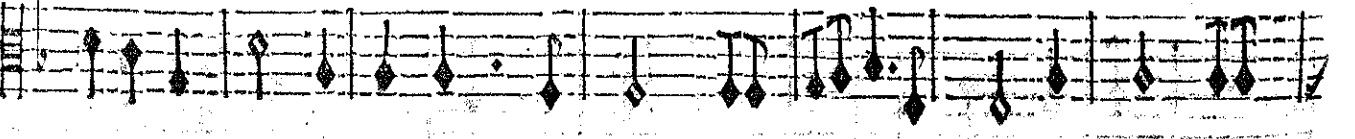
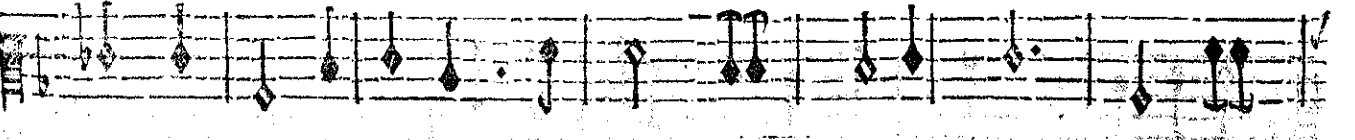
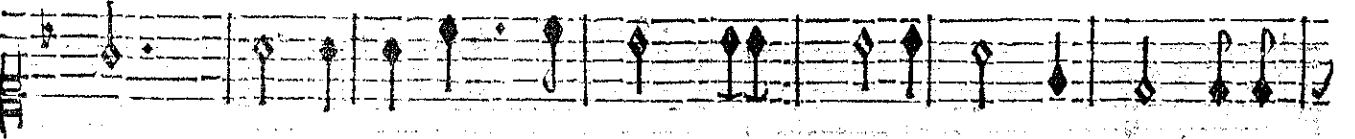
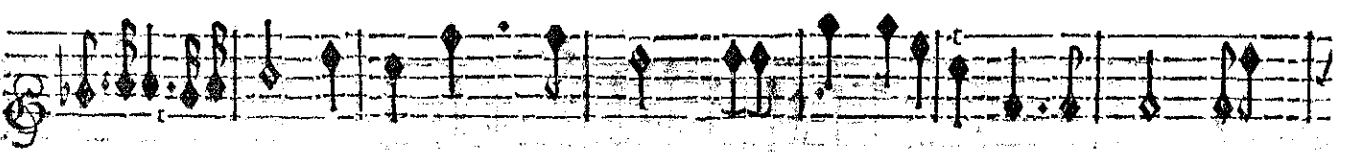
VIOLONS.



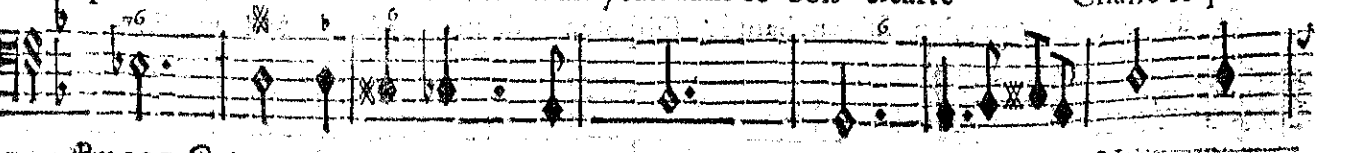
Est-ce vous; Oriane. Ô Ciel! est-il possible: Votre Cœur contre moy n'est-il



BASSE-CONTINUE.

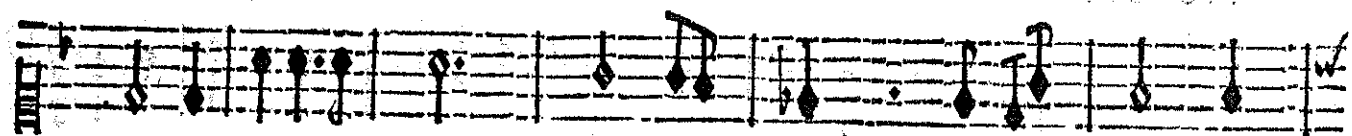


plus irrité? L'esclat de vos beaux yeux dans ce bois escarté Chasse ce que l'En-



BASSE-CONTINUE.

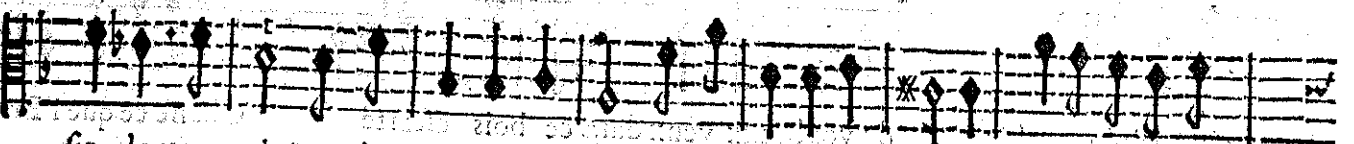
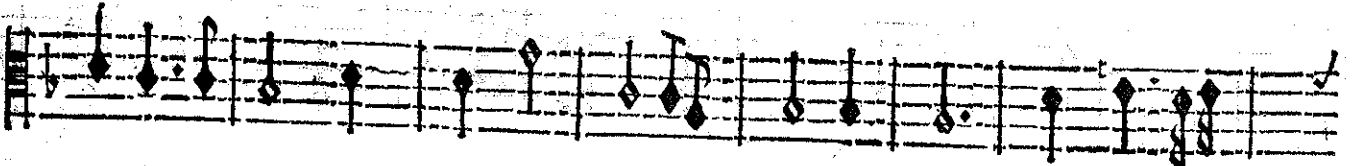
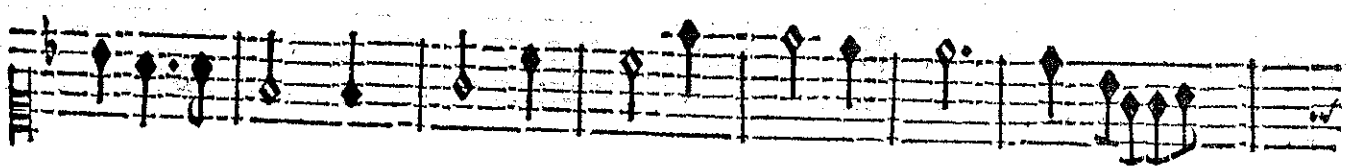
N ij



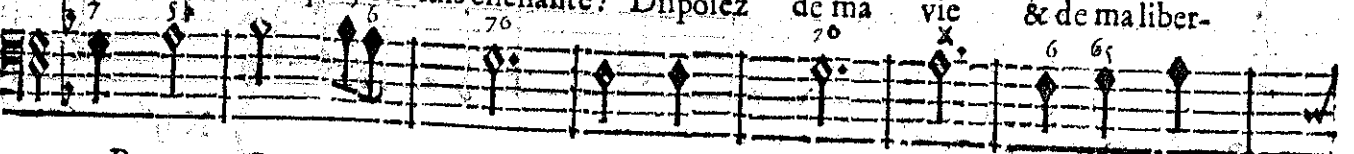
fer a formé de terrible. Que vivre loin de vous est un supplice horrible! Quel plai-



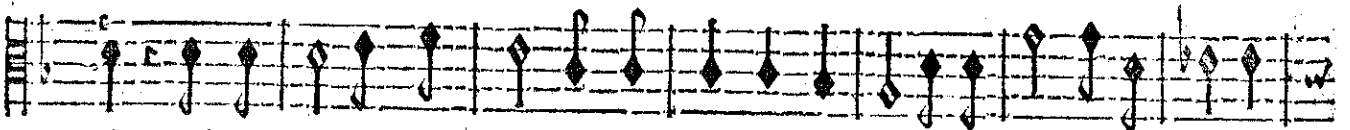
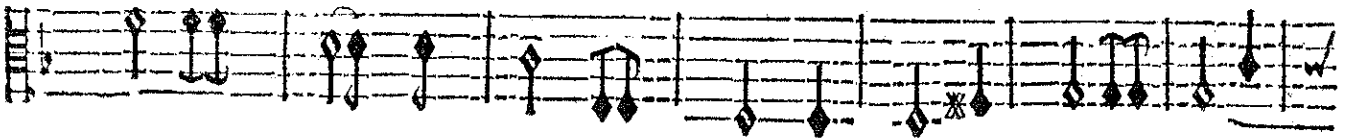
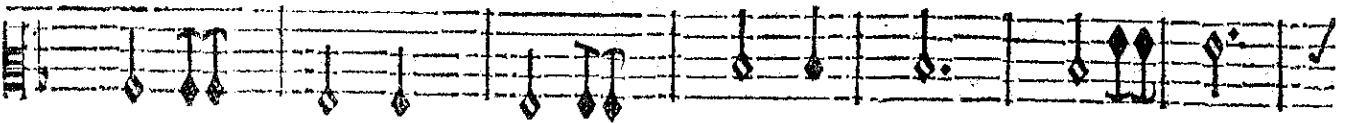
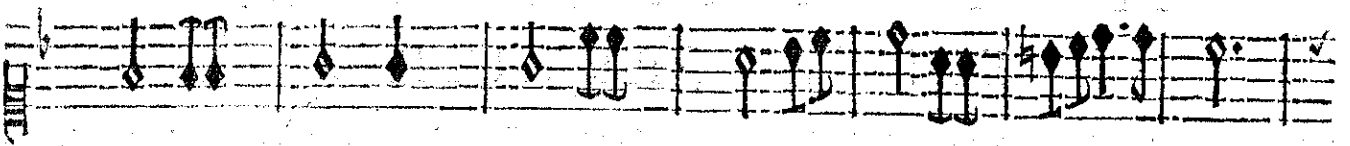
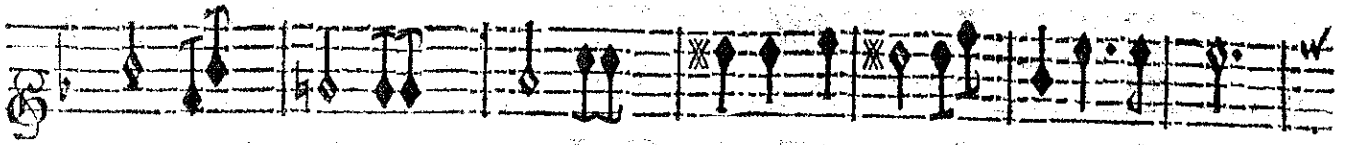
BASSE-CONTINUE.



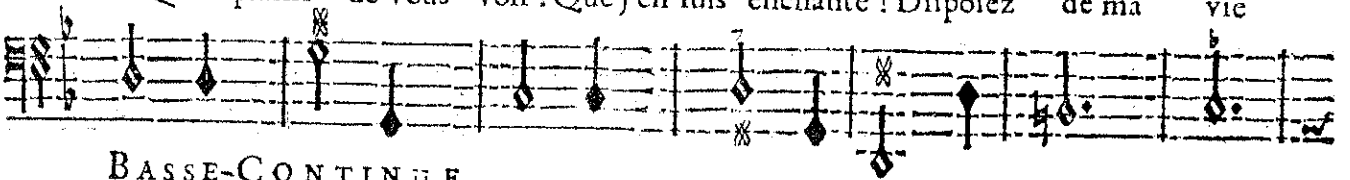
fir de vous voir/que j'en suis enchanté! Disposez de ma vie & de ma liber-



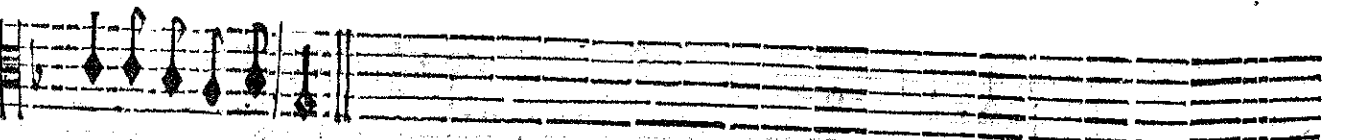
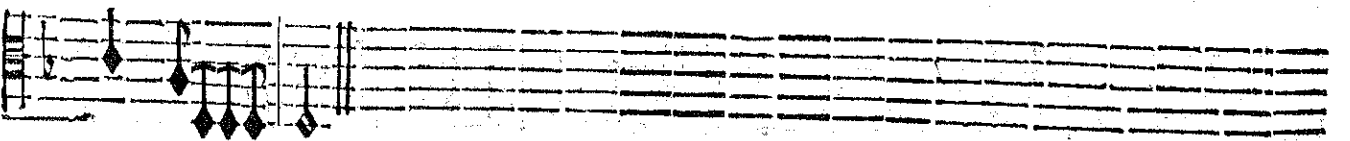
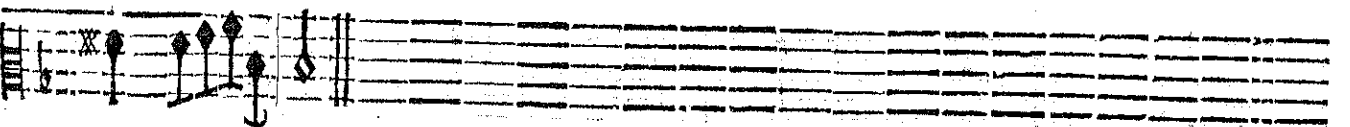
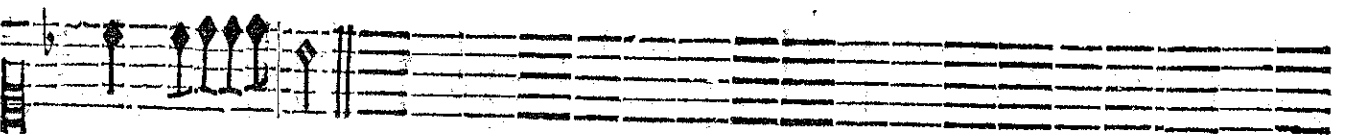
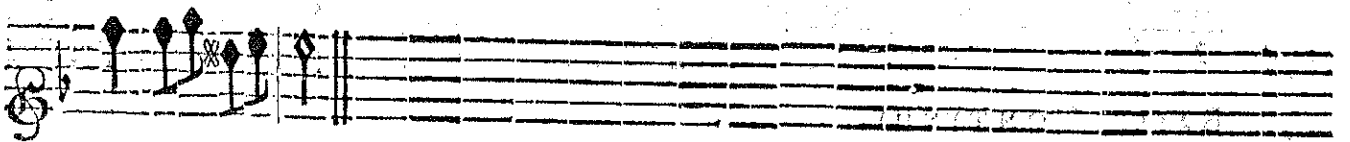
BASSE-CONTINUE.



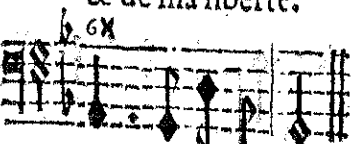
té. Quel plaisir de vous voir ! Que j'en suis enchanté ! Disposez de ma vie



BASSE-CONTINUE.



&c de ma liberté.



On reprend le petit Chœur



page. 91.

BASSE-CONTINUE.

Non, non pour &c.

La Gigue du Prologue servira d'Entre-Aкте.

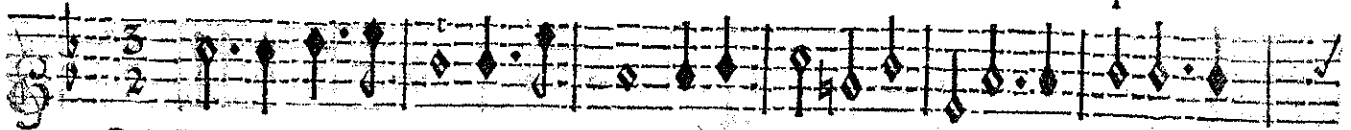
FIN DU SECOND ACTE.



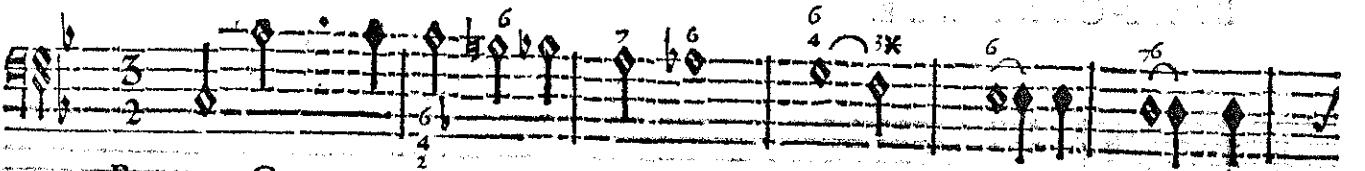
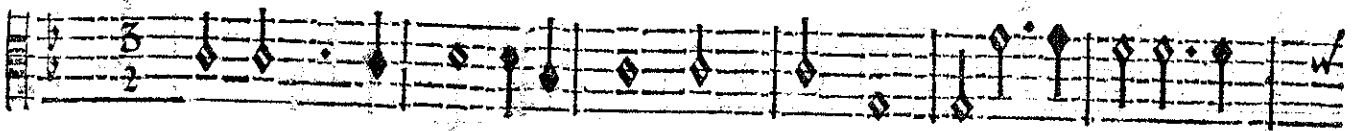
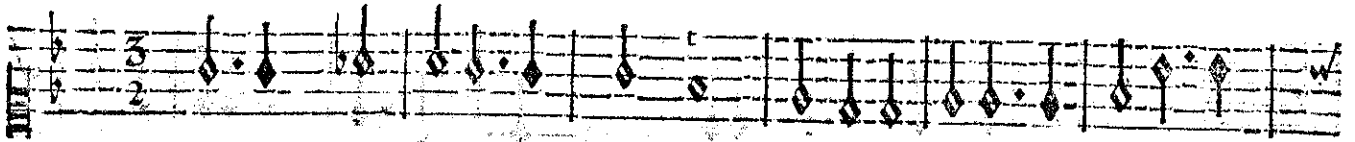
ACTE TROISIEME.

SCENE PREMIERE.

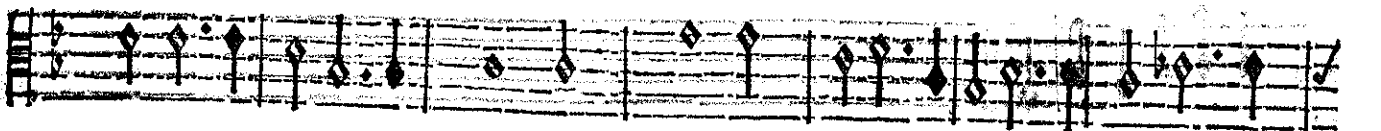
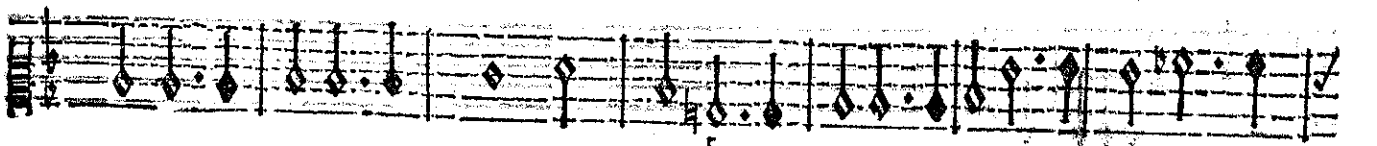
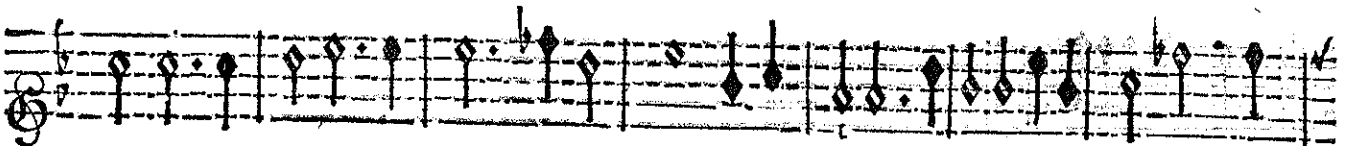
FLORESTAN, CORISANDE, Troupe de Captifs en fermez, Troupe de Geoliers.



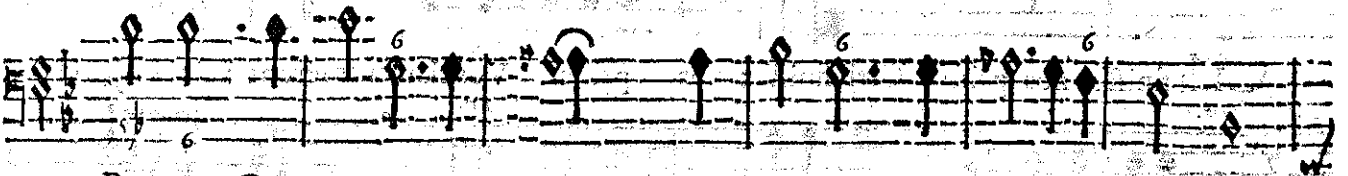
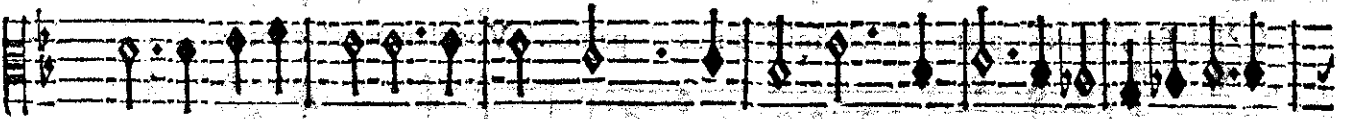
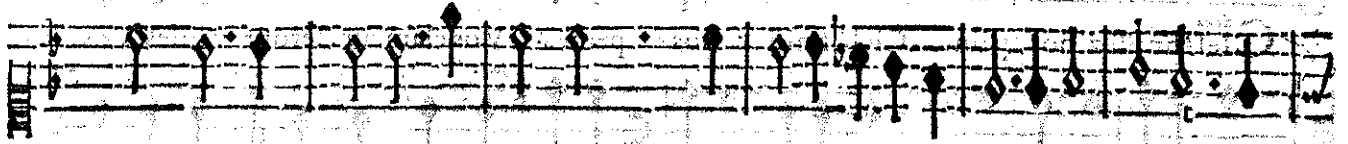
PRELUDE.



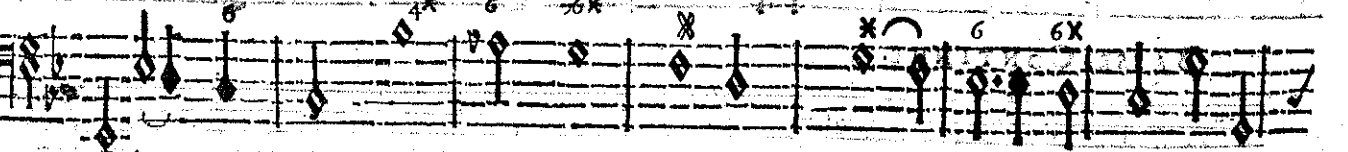
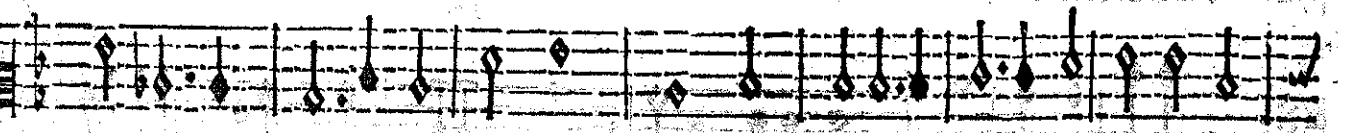
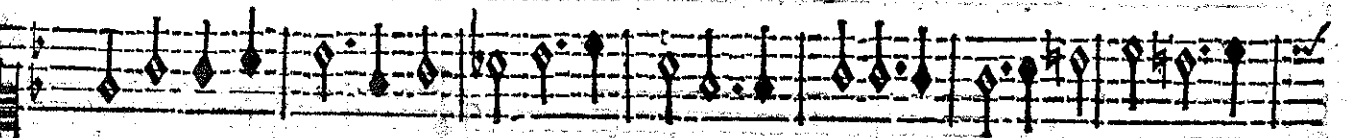
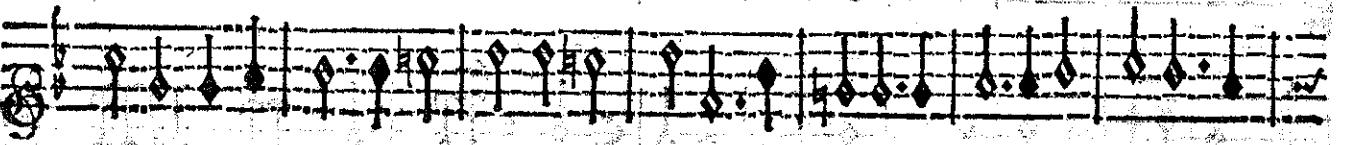
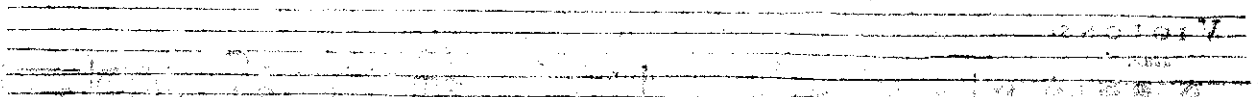
BASSE-CONTINUE.



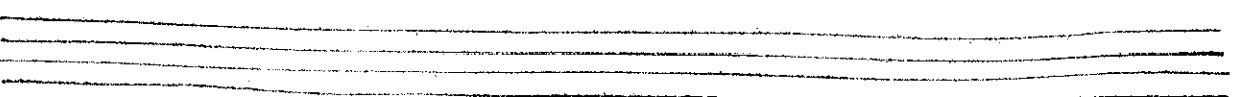
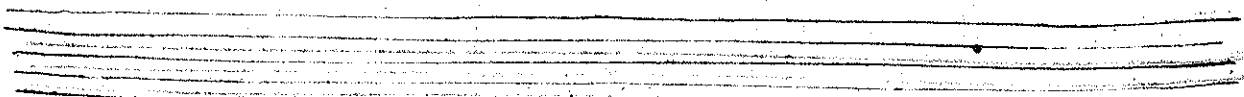
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



CHOEUR de Captifs & de Geoliers.

LES CAPTIFS. LES GEOLIERES.

dox. Ciel! finissez nos peines. Ciel! finissez nos peines. *fort.* Vos clameurs seront vaines Vos cla-

dox. Ciel! finissez nos peines. Ciel! finissez nos peines. *fort.* Vos clameurs seront vaines Vos cla-

dox. Ciel! finissez nos peines. Ciel! finissez nos peines. *fort.* Vos clameurs seront vaines Vos cla-

dox. Ciel! finissez nos peines. Ciel! finissez nos peines. *fort.* Vos clameurs seront vaines Vos cla-

dox. Ciel! finissez nos peines. Ciel! finissez nos peines. *fort.* Vos clameurs seront vaines Vos cla-

VIOLONS.

dox. *fort.*

dox. *fort.*

dox. *fort.*

dox. *fort.*

dox. *fort.*

dox. *fort.*

dox. *fort.*

BASSE-CONTINUE.

BASSE-CONTINUE.

TRAGÉDIE.

LES CAPTIFS

First vocal staff with lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! hélas! Ciel! ô Ciel! quel supplice! he-

Second vocal staff with lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! hélas! Ciel! ô Ciel! quel supplice! he-

Third vocal staff with lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! quel supplice! hélas! Ciel! ô

Fourth vocal staff with lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! hélas! Ciel! ô

Fifth vocal staff with lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! hélas! Ciel! ô

VIOLONS.

Violin staff 1

Violin staff 2

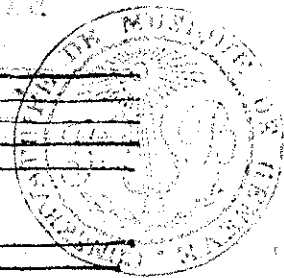
Violin staff 3

Violin staff 4

Violin staff 5

BASSE-CONTINUE.

Bass Continuo staff



A M A D I S,

CELIERS.

Musical staff for Celiars, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes various note values and rests.

las! ô Ciel! quel supplice! hélas! Le Ciel ne vous écoute pas.

Musical staff for Celiars, continuing the previous staff's notation.

las! ô Ciel! quel supplice! hélas! Le Ciel ne vous écoute pas.

Musical staff for Celiars, continuing the previous staff's notation.

Ciel! quel supplice! hélas! hélas! Le Ciel ne vous écoute pas.

Musical staff for Celiars, continuing the previous staff's notation.

Ciel! quel supplice! hélas! hélas! Le Ciel ne vous écoute pas.

Musical staff for Celiars, continuing the previous staff's notation.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests.

Musical staff for Violons, continuing the previous staff's notation.

Musical staff for Violons, continuing the previous staff's notation.

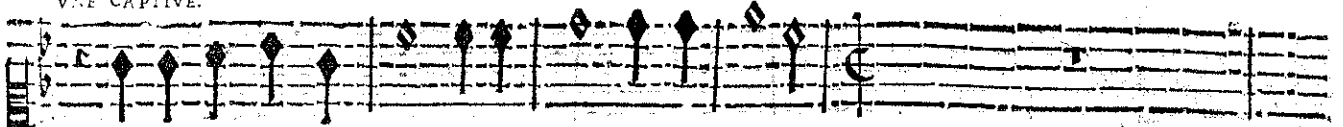
Musical staff for Violons, continuing the previous staff's notation.

Musical staff for Violons, continuing the previous staff's notation.

BASSE-CONTINUE.

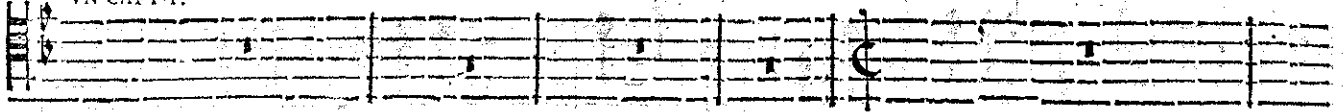
Four empty musical staves for the Basse-Continue part.

VNE CAPTIVE.

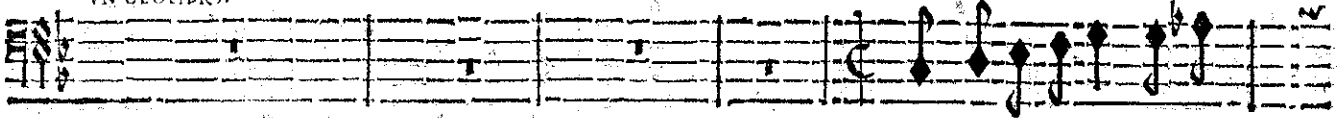


Souffrirons-nous toujours ces rigueurs inhumaines ?

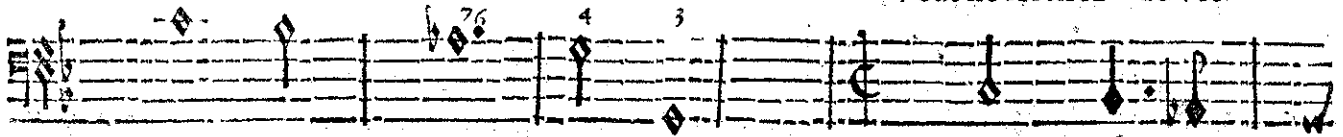
VN CAPTIVE.



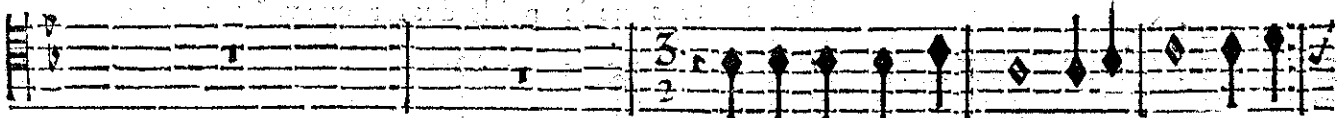
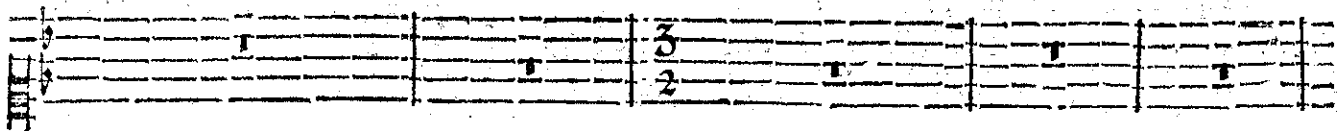
VN GEOLIER.



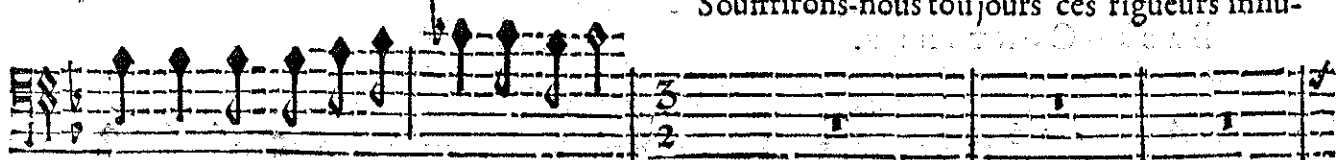
Vous ne sortirez de vos



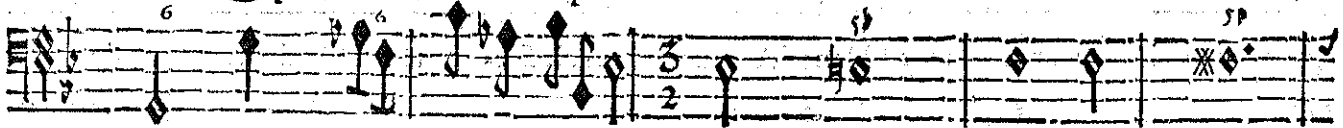
BASSE-CONTINUE.



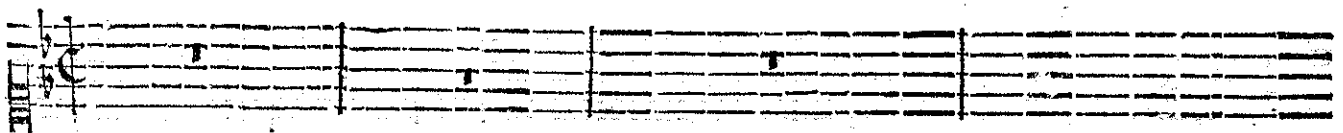
Souffrirons-nous toujours ces rigueurs inhu-



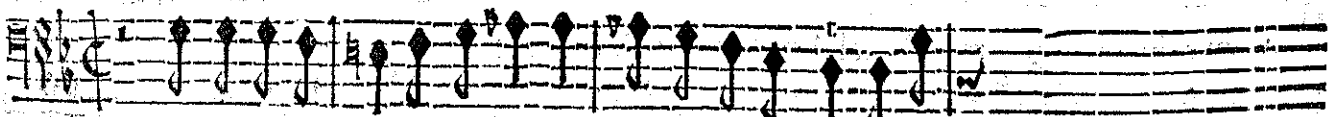
chaines Que par le secours du trépas.



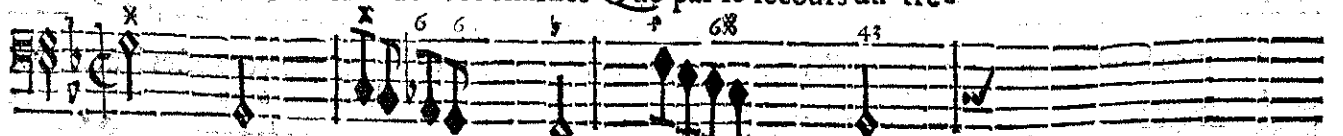
BASSE-CONTINUE.



manines ?



Vous ne sortirez de vos chaînes Que par le secours du tré-



BASSE-CONTINUE.

O ij

CORISANDE.

pas.

Sont-ce la les li-

FLORESTAN

Que devient ce bonheur si rare Dont l'Amour no^u avoit flat- té?

BASSE-CONTINUE.

ens que l'Amour nous pre- pare?

Que de-

Je ne sens que le poids des fers que vo^u por- rez.

BASSE-CONTINUE.

vient ce bon-heur si rare Dont l'Amour nous avoit flat- té? Que devient Que de-

Que devient ce bonheur si rare Dont l'Amour nous avoit flatté? Que de-

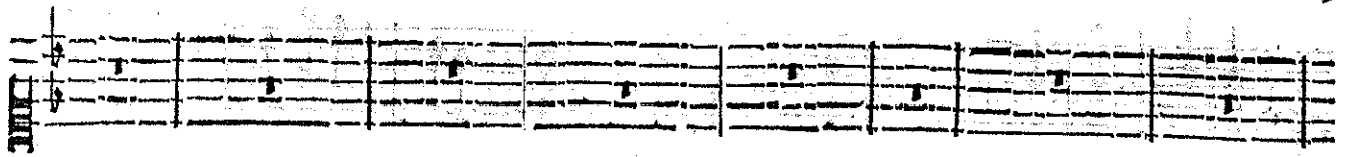
BASSE-CONTINUE.

vient ce bonheur si rare Dont l'Amour no^u avoit flat- té?

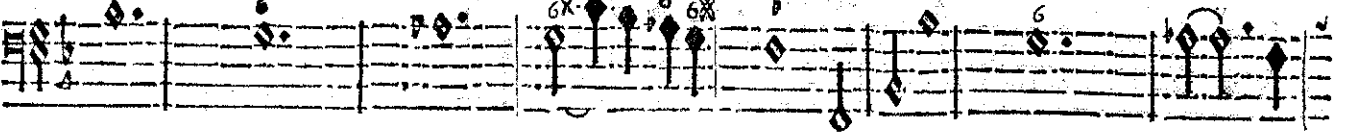
UN CAPTIF.

vient ce bonheur si rare Dont l'Amour no^u avoit flat- té? O mort! que vous estes lente! O

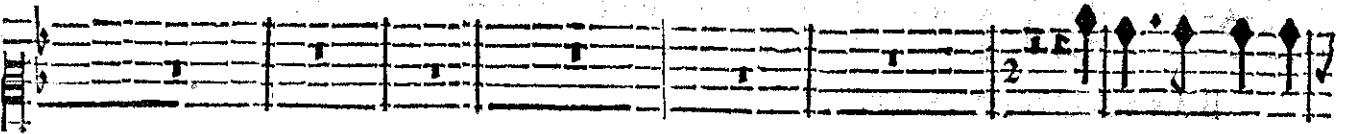
BASSE-CONTINUE.



mort! ô funeste mort! Répondez à mon attente; O mort! ô funeste mort! Termi-



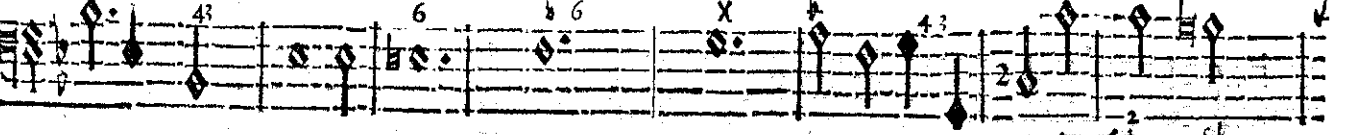
BASSE-CONTINUE.



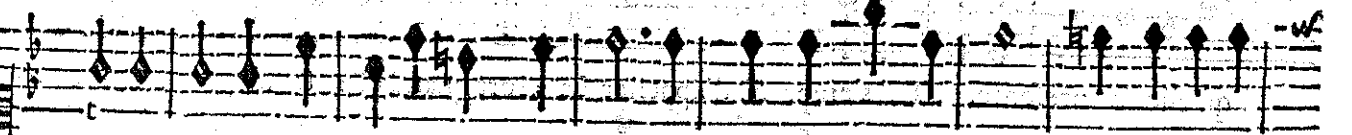
La Mort toujours cru-



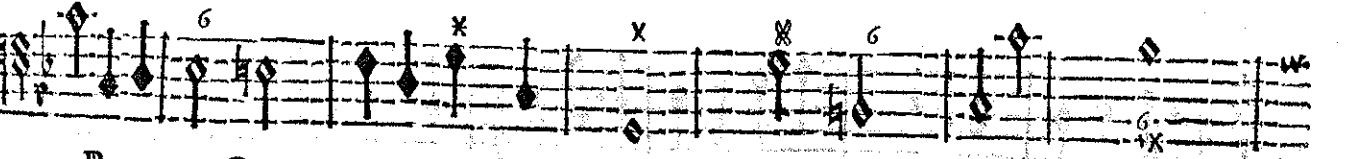
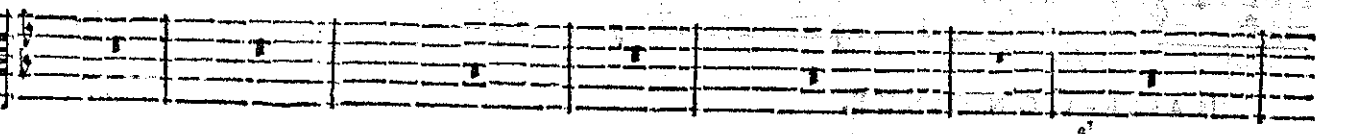
nez mon triste fort. O Mort! ô funeste Mort! Terminez mô triste fort.



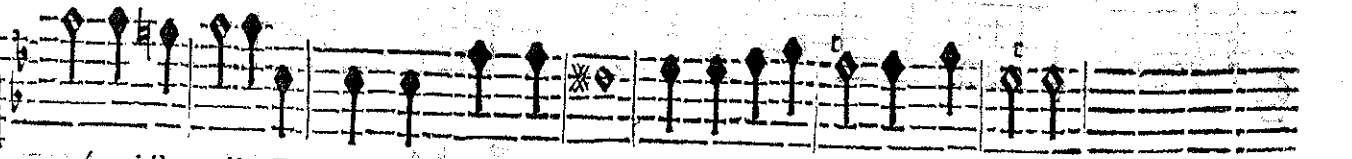
BASSE-CONTINUE.



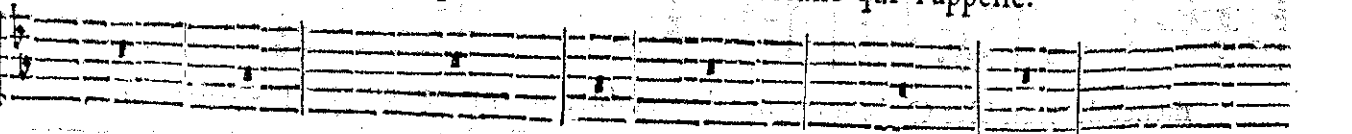
elle Aime à trancher des jours heureux, Et n'entend point les vœux D'un Infortu-



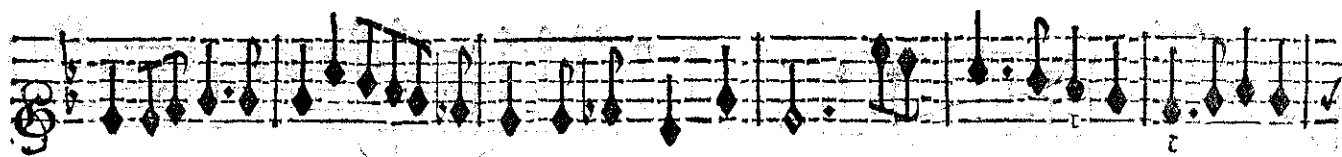
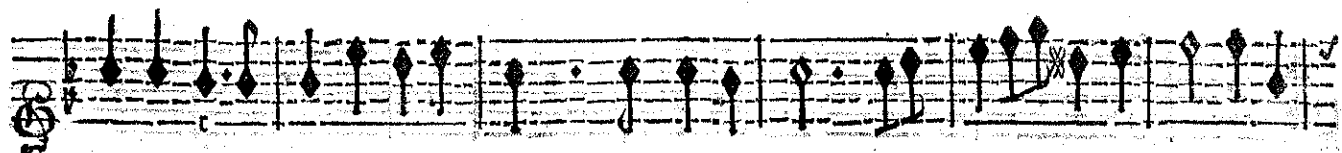
BASSE-CONTINUE.



né qui l'appelle. Et n'entend point les vœux D'un Infortuné qui l'appelle.



BASSE-CONTINUE.

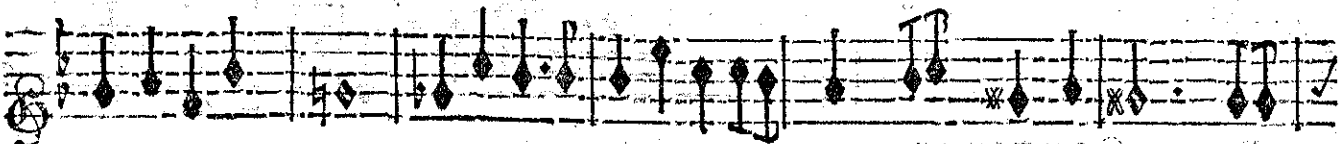
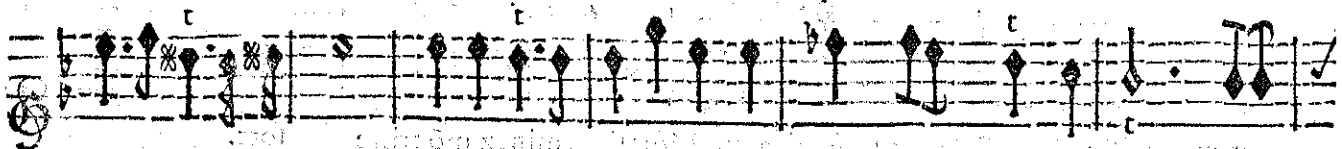


UN CEOLIER.

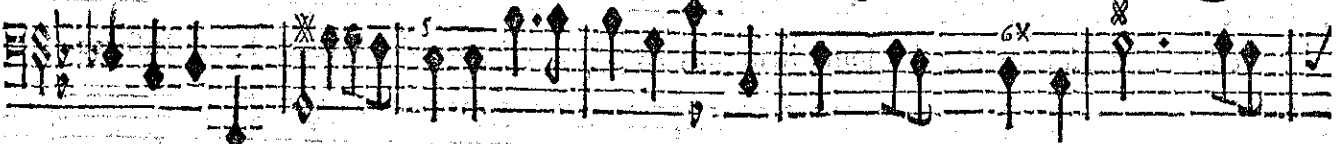
Tel s'empresse d'appeller La Mort quand elle est absente, Qui commence de trembler Si-tost



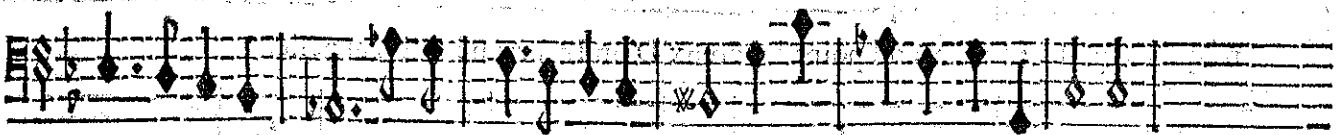
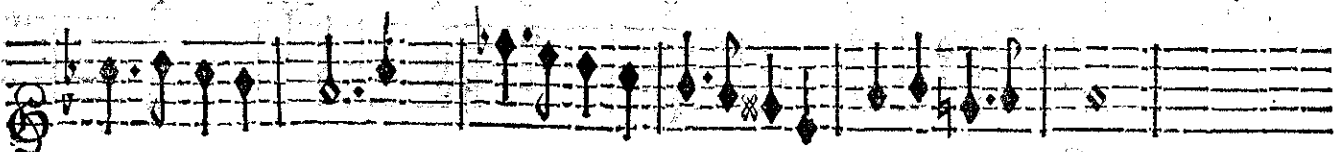
BASSE-CONTINUE.



qu'elle se presente. Tel s'empresse d'appeller La Mort quand elle est absente, Qui com-



BASSE-CONTINUE.



mence de trembler Qui commence de trembler Si-tost qu'elle se presente.



BASSE-CONTINUE.

CHOEUR DES CAPTIFS ET DES CAPTIVES.

Mort! que vous estes lente! Mort! ô funeste

Mort! que vous estes lente! Mort! ô funeste

Mort! que vous estes lente! Mort! ô funeste

Mort! que vous estes lente! Mort! ô funeste

Mort! que vous estes lente! Mort! ô funeste Mort! Respon-

dux.

dux.

dux.

6

6

6

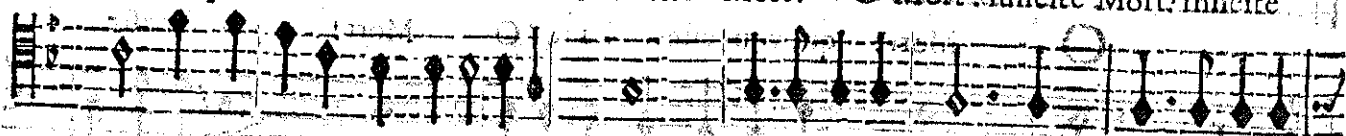
BASSE-CONTINUE.



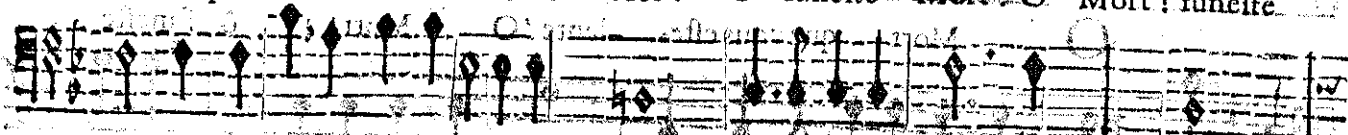
Mort! Répondez à mon attente: O funeste Mort! O Mort! funeste Mort! funeste



Mort! Répondez à mon attente: O funeste Mort! O Mort! funeste Mort! funeste



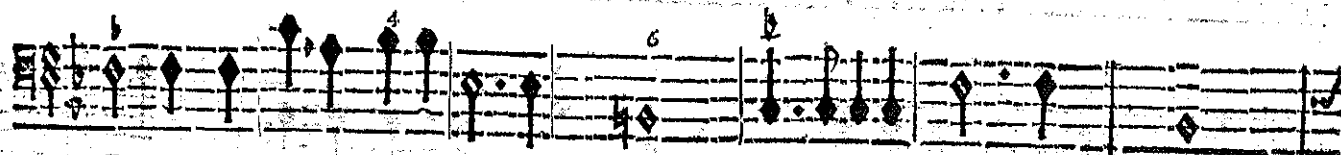
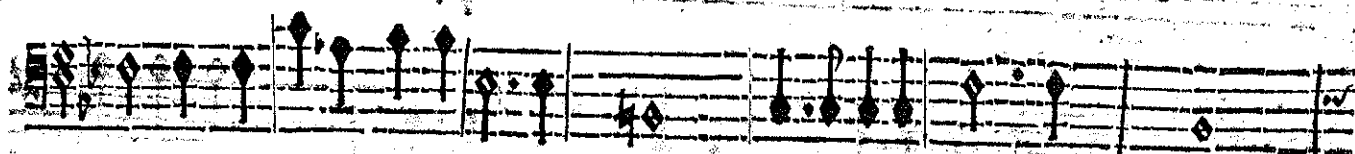
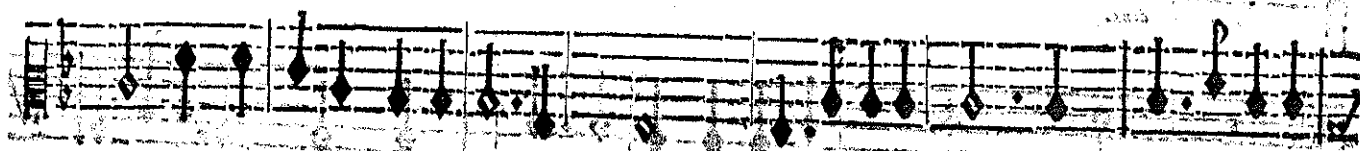
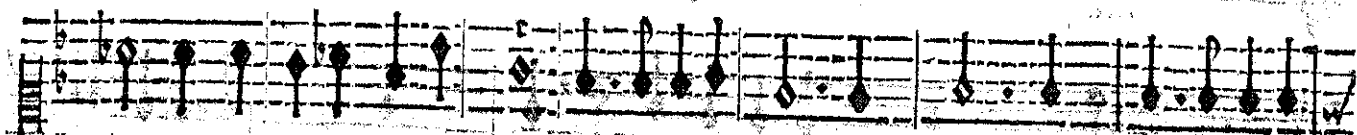
Mort! Répondez à mon attente! O Mort! O funeste Mort! O Mort! funeste



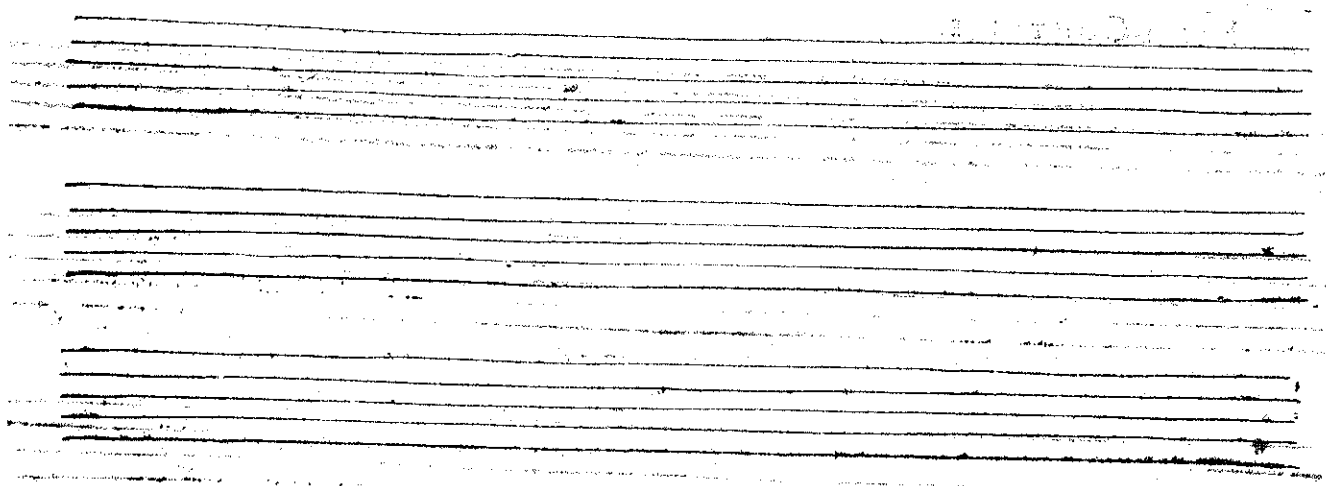
dez Répondez à mon attente! O Mort! O funeste Mort! O Mort!

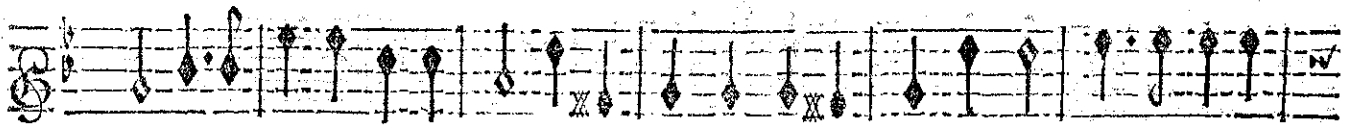


VIOLONS.

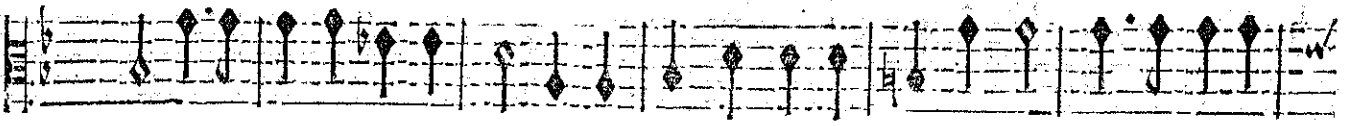


BASSE-CONTINUE.

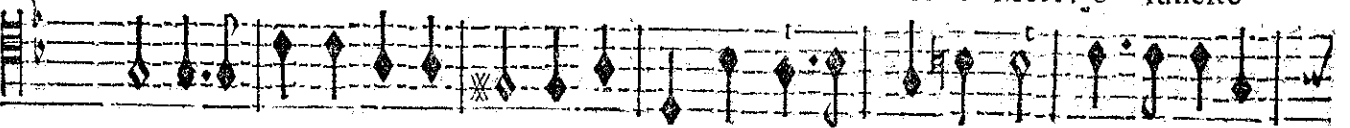




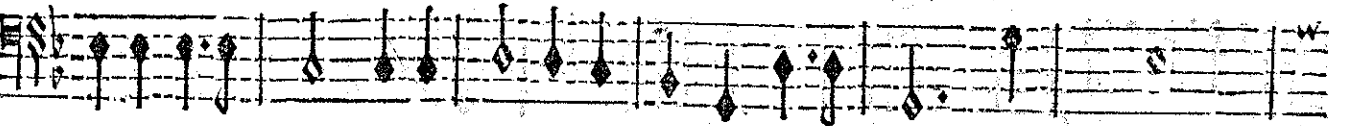
Mort Terminez mon triste fort. Terminez mon triste fort. O Mort! ô funeste



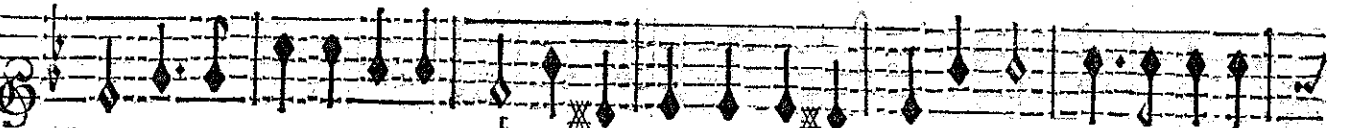
Mort Terminez mon triste fort. Terminez mon triste fort. O Mort! ô funeste



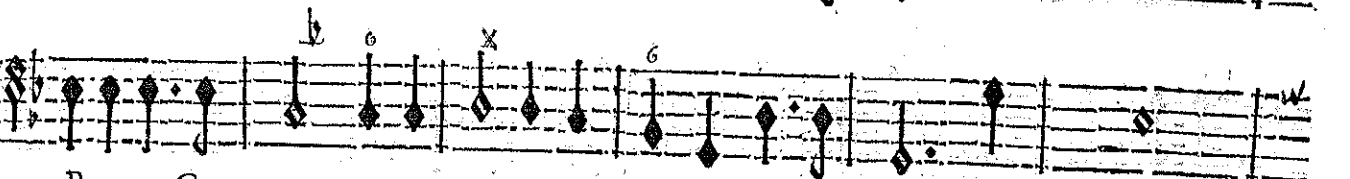
Mort Terminez mon triste fort. Terminez mon triste fort. ô Mort! ô funeste



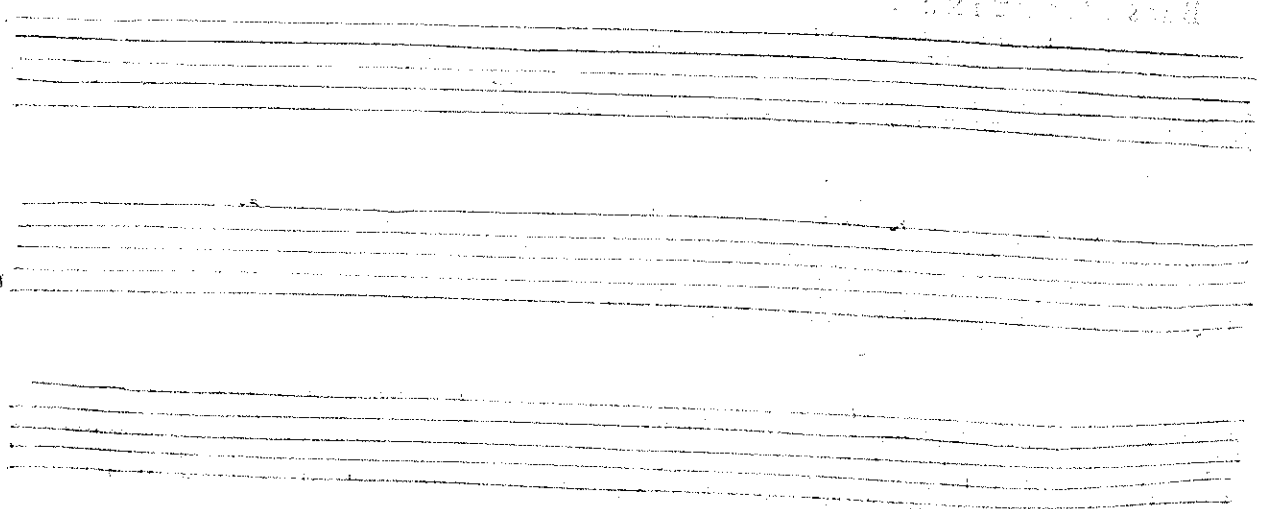
ô funeste Mort Terminez Terminez mon triste fort. O Mort!



VIOLONS.



BASSE-CONTINUE.



Musical staff with notes and rests, including a double bar line and repeat sign.

Mort Terminez mon triste fort. Terminez mon triste fort.

Musical staff with notes and rests, including a double bar line and repeat sign.

Mort Terminez mon triste fort. Terminez mon triste fort.

Musical staff with notes and rests, including a double bar line and repeat sign.

Mort! funeste Mort Terminez Terminez mon triste fort.

Musical staff with notes and rests, including a double bar line and repeat sign.

ô funeste Mort Terminez Terminez mon triste fort.

Musical staff with notes and rests, including a double bar line and repeat sign.

Musical staff with notes and rests, including a double bar line and repeat sign.

Musical staff with notes and rests, including a double bar line and repeat sign.

Musical staff with notes and rests, including a double bar line and repeat sign.

Musical staff with notes and rests, including a double bar line and repeat sign. Fingerings 6, x, 6, 4, 3, x are indicated above the notes.

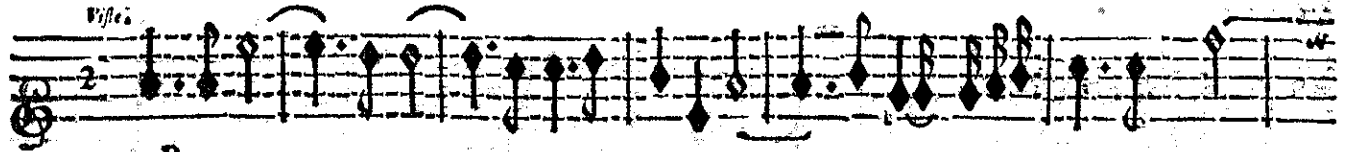
BASSE-CONTINUE.

Five empty musical staves for the Basse-Continue part.

SCÈNE II.

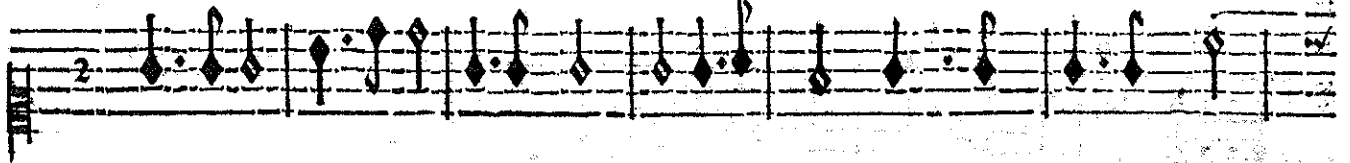
ARCABONNE & les mêmes Acteurs de la Scène précédente.

Vif.
2

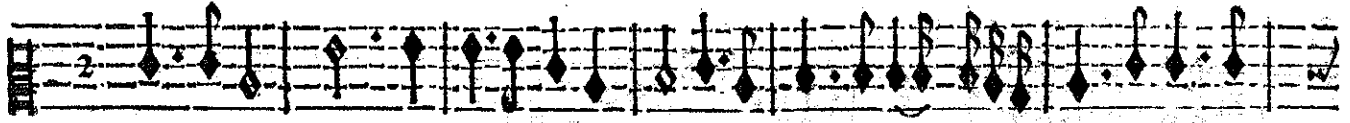


PRELUDE.

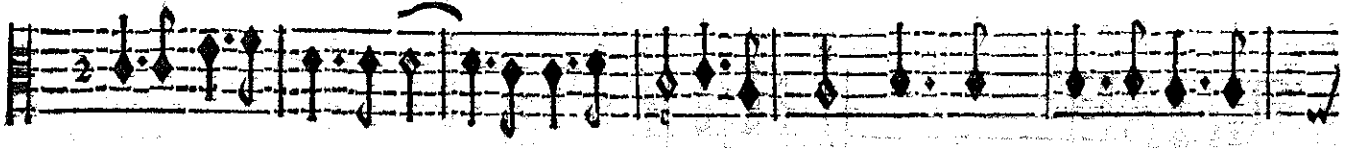
2



2



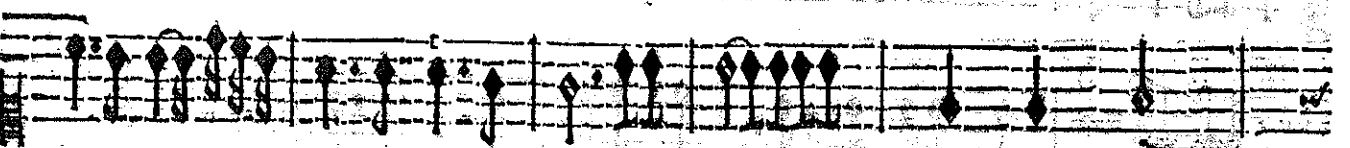
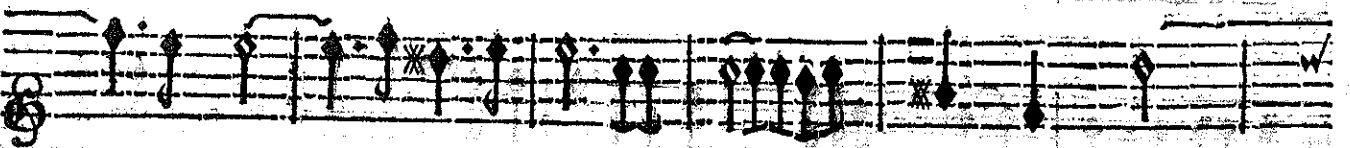
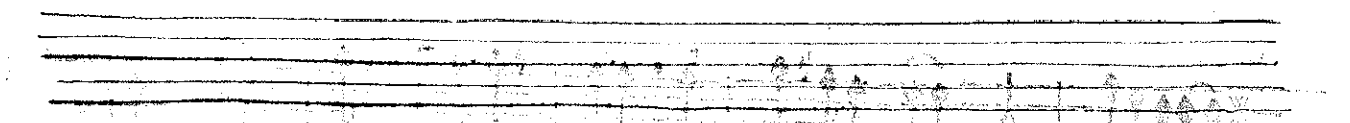
2



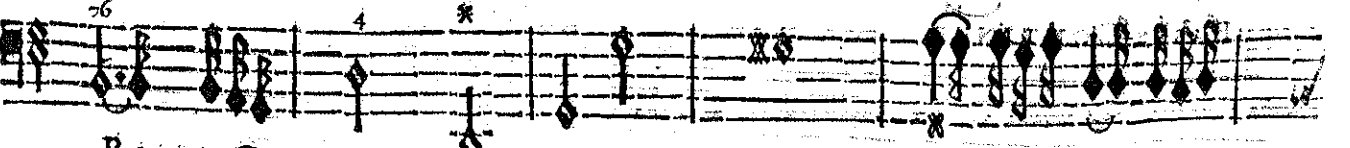
2



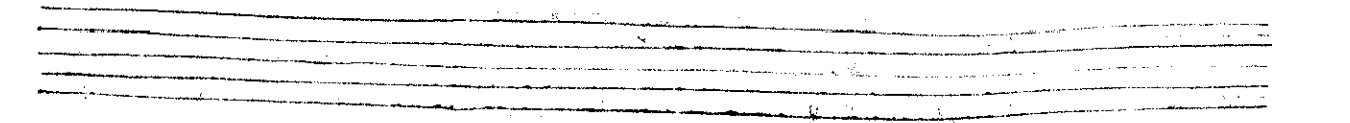
BASSE-CONTINUE.



76 4 *



BASSE-CONTINUE.



Musical staff with treble clef, key signature of one flat, and various notes and rests.

Musical staff with alto clef, key signature of one flat, and various notes and rests.

Musical staff with alto clef, key signature of one flat, and various notes and rests.

Musical staff with alto clef, key signature of one flat, and various notes and rests.

Musical staff with alto clef, key signature of one flat, and various notes and rests, including fingerings 56, 4, 6, 4, 6, 4.

BASSE-CONTINUE.

Empty musical staff for the Basse-Continue part.

Musical staff with treble clef, key signature of one flat, and various notes and rests.

Musical staff with alto clef, key signature of one flat, and various notes and rests.

Musical staff with alto clef, key signature of one flat, and various notes and rests.

Musical staff with alto clef, key signature of one flat, and various notes and rests.

Musical staff with alto clef, key signature of one flat, and various notes and rests, including fingerings 6, 4*.

BASSE-CONTINUE.

Empty musical staff for the Basse-Continue part.

BASSE-CONTINUE.

T RAIGNE D MEA

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

Il est temps que vous quittiez votre chambre No 11

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

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

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

Fifth musical staff with bass clef, containing a series of notes and rests, with a '6' marking above the staff.

BASSE-CONTINUE.

Empty musical staff.

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

Seventh musical staff with bass clef, containing a series of notes and rests.

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

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

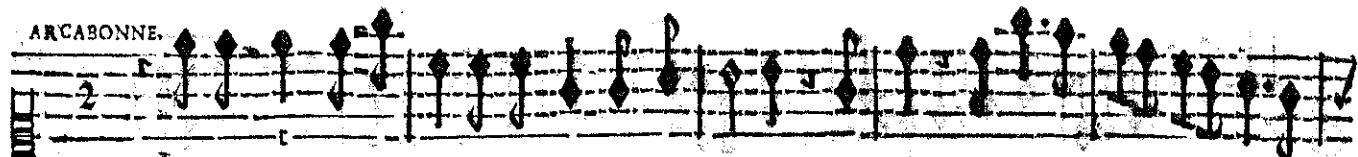
Tenth musical staff with bass clef, containing a series of notes and rests, with a '6' marking above the staff.

BASE-CONTINUE.

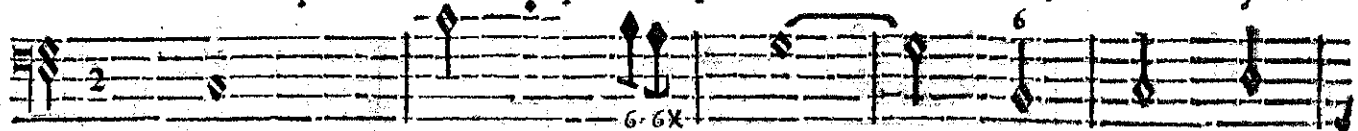
Eleventh musical staff with bass clef, containing a series of notes and rests.

Twelfth musical staff with bass clef, containing a series of notes and rests.

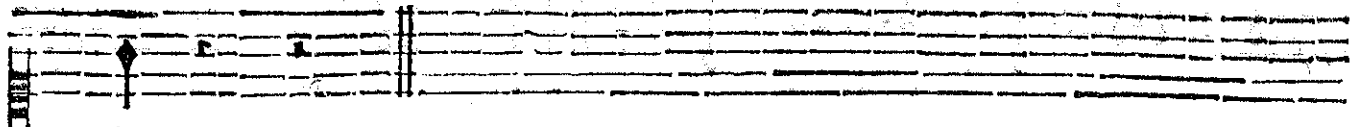
ARCABONNE.



Il est temps de finir votre plainte importune. Sortez, sortez, traînez i- cy vos



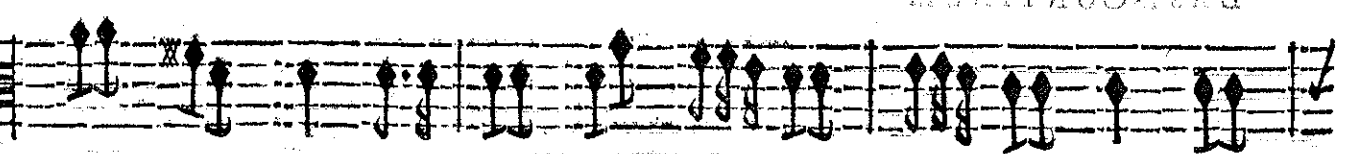
BASSE-CONTINUE.



fers.



PRELUDE.



BASSE-CONTINUE

A musical score for five instruments, arranged in five staves. The top staff is for Violin I (treble clef), Violin II (treble clef), Viola (alto clef), Cello (bass clef), and Bass (bass clef). The notation includes various rhythmic values, accidentals, and articulation marks. The bottom staff has a '6' written below it in two places.

BASSE-CONTINUE.

Ten empty musical staves, each consisting of five horizontal lines, intended for the Basse-Continue part of the score.

CHOEUR DE CAPTIFS.

do ux.

Contentez-vous des maux que nous avons soufferts, Faites cesser notre infor-

doux.

Contentez-vous des maux que nous avons soufferts, Faites cesser notre infor-

doux.

Contentez-vous des maux que nous avons soufferts, Faites cesser notre infor-

doux.

Contentez-vous des maux que nous avons soufferts, Faites cesser notre infor-

doux.

VIOLONS.

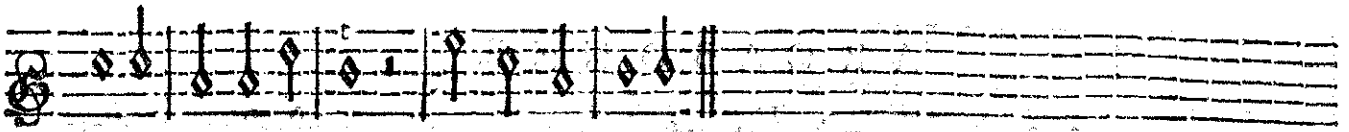
doux.

doux.

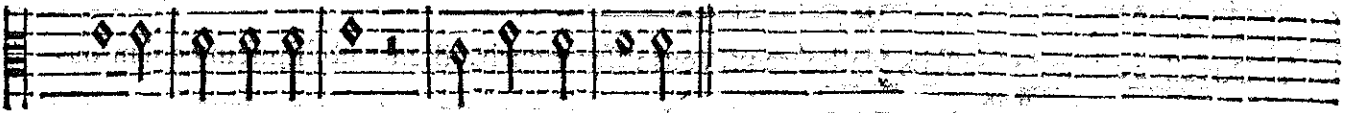
doux.

doux.

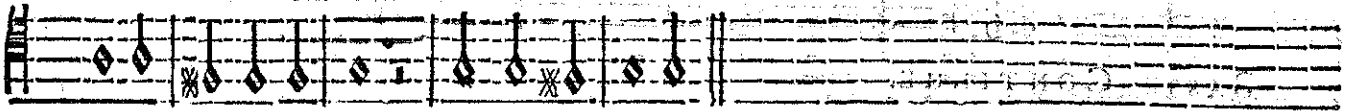
BASSE-CONTINUE.



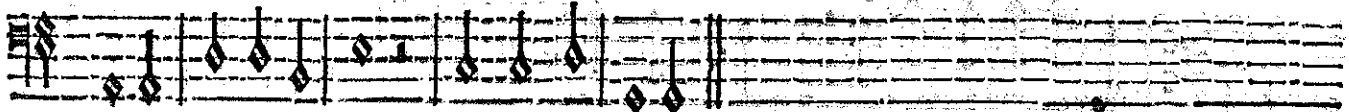
tune. Faites cesser nostre infortune.



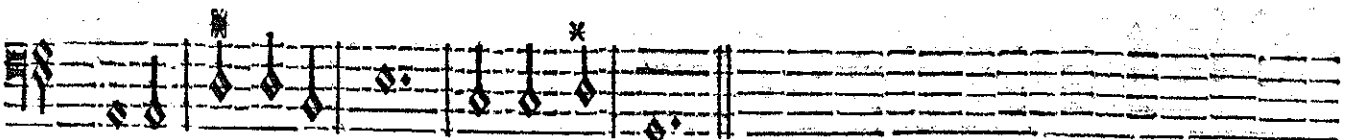
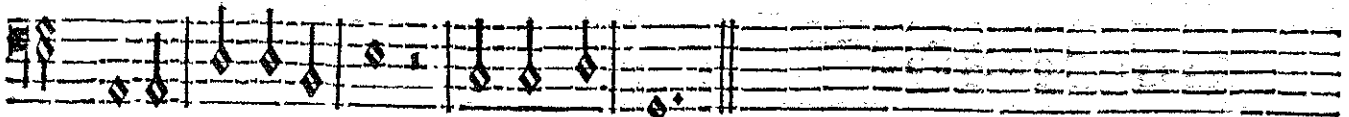
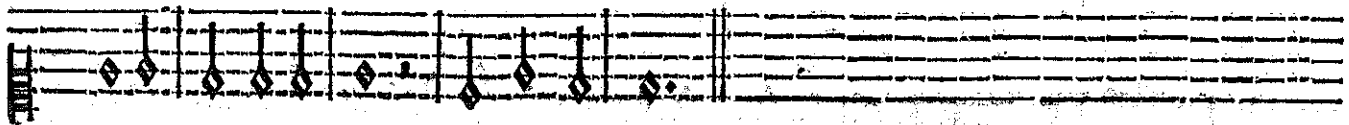
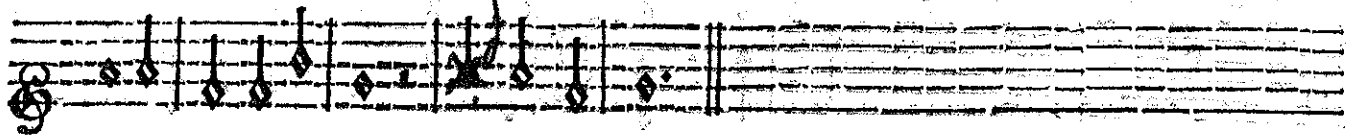
tune, Faites cesser nostre infortune.



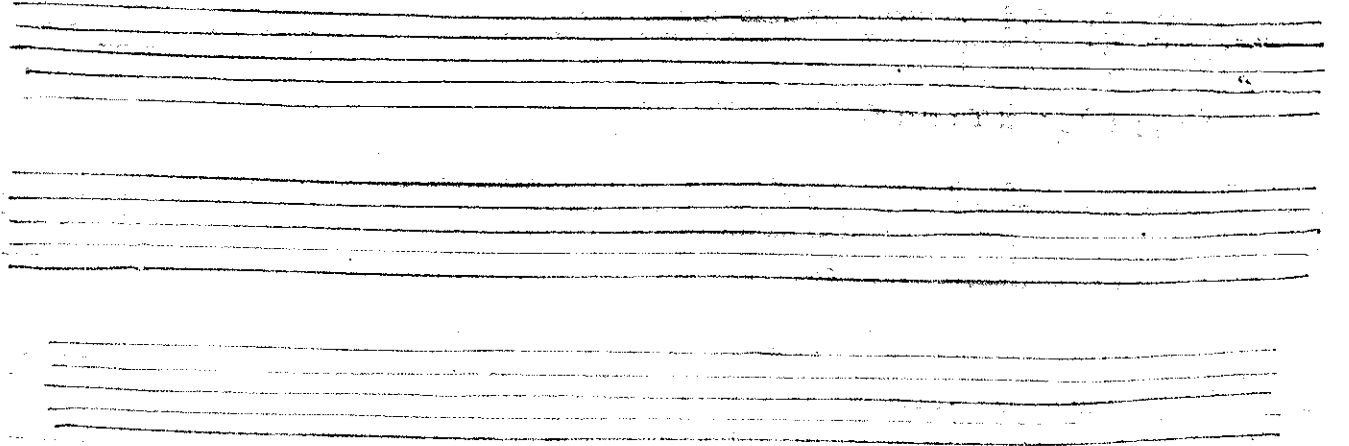
tune. Faites cesser nostre infortune.



tune. Faites cesser nostre infortune.



BASSE-CONTINUE.



A R C A B O N N E.

Vous allez cesser de souffrir, Malheureux, vous allez mourir. Bien-toft l'Enemy qui m'ou-

6 6X

BASSE-CONTINUE.

trage Sera remis en mon pouvoir; Et plus je suis pres de le voir, Plus je sens augmenter ma

6 6 6X X 6 6X 43

BASSE-CONTINUE.

rage. Le sang ou l'amitié vous unit avec luy, Vous perirez tous aujourd'huy.

-6 6X 6 7

BASSE-CONTINUE.

Vous perirez tous aujourd'

6 6s 4 3

BASSE-CONTINUE.

CHOEUR de Captifs.

d'huy.

La mort est plus digne d'envie Qu'une si déplorable vie. La mort est plus

La mort est plus digne d'envie Qu'une si déplorable vie. La mort est plus

La mort est plus digne d'envie Qu'une si déplorable vie.

La mort est plus digne d'envie Qu'une si déplorable vie.

VIOLONS.

BASSE-CONTINUE.

A M A D I S,

LES GEOLIERES

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

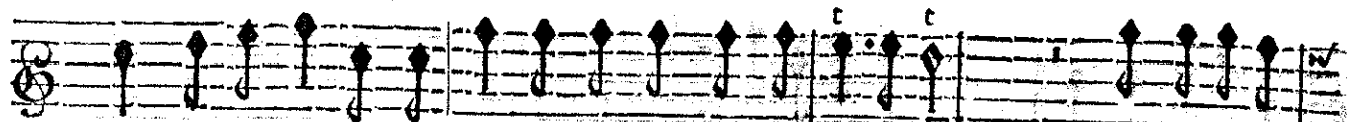
digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

digne d'envie Qu'une si deplora- ble vie. Vous allez ces-

BASSE-CONTINUE.



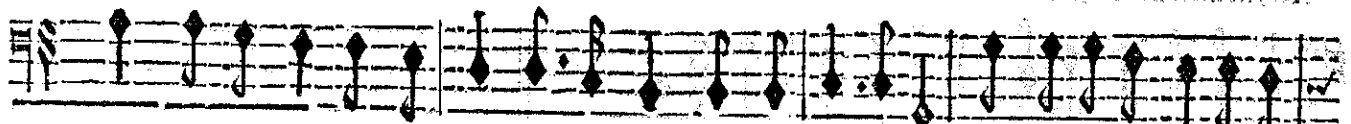
ser de souffrir, Malheureux, Malheureux Vous allez mourir. Vous allez cef-



ser de souffrir, Malheureux, Malheureux, Vous allez mourir, Vous allez cesser de souff-



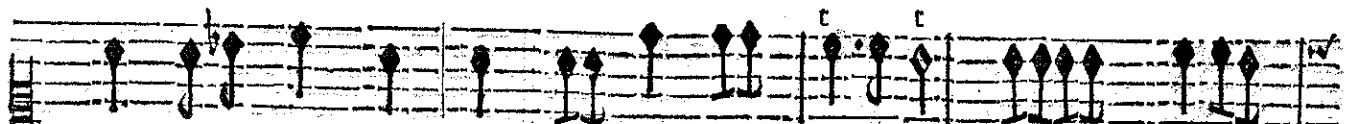
Vous allez cesser de souffrir, Malheureux, vous allez mourir. Vous allez cesser de souff-



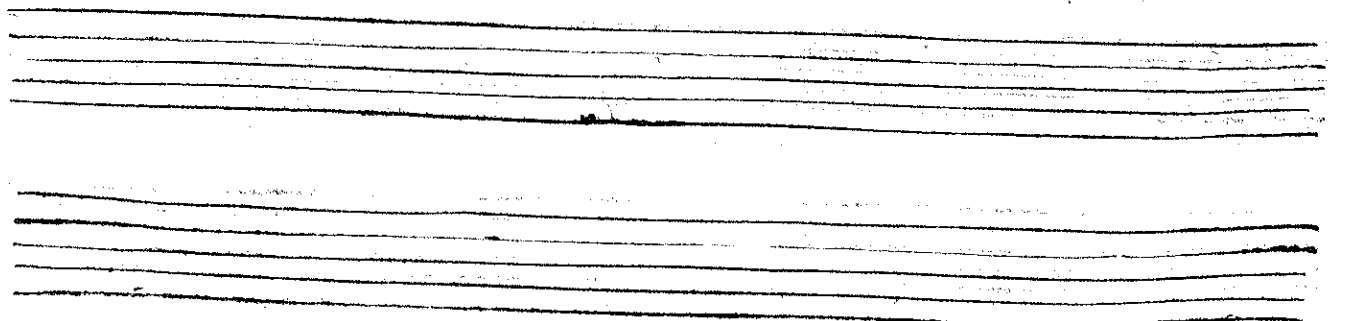
ser de souffrir, Malheureux, Malheureux vous allez mourir. Vous allez cesser de souff-

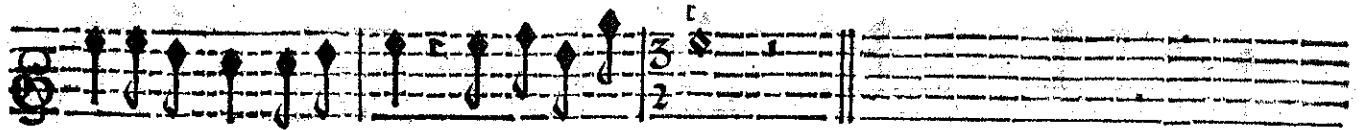


VIOLONS.

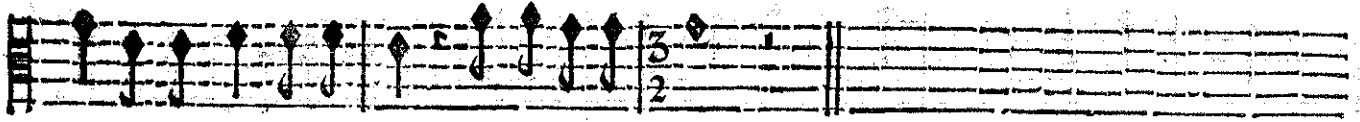


BASSE-CONTINUE.

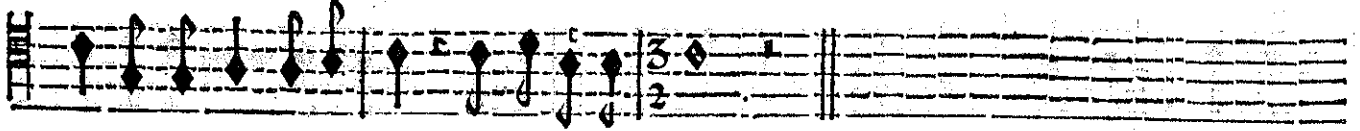




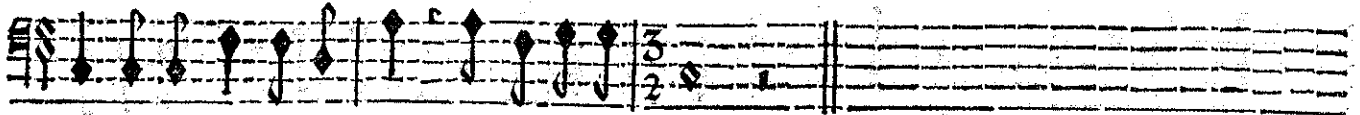
fer de souffrir, Malheureux, vous allez mourir.



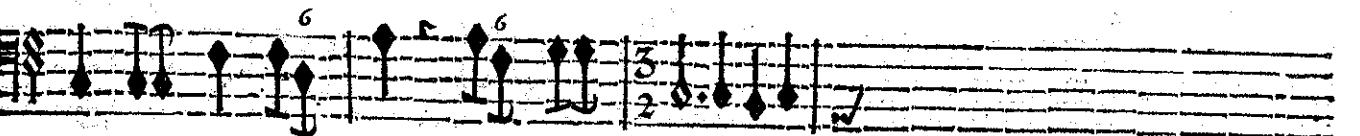
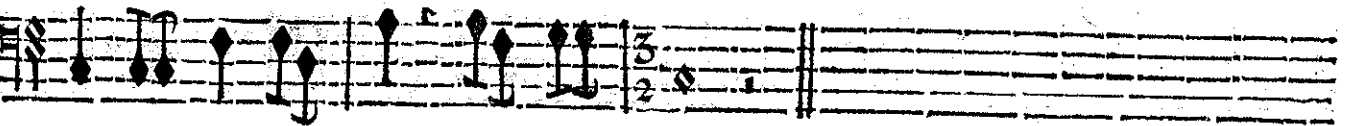
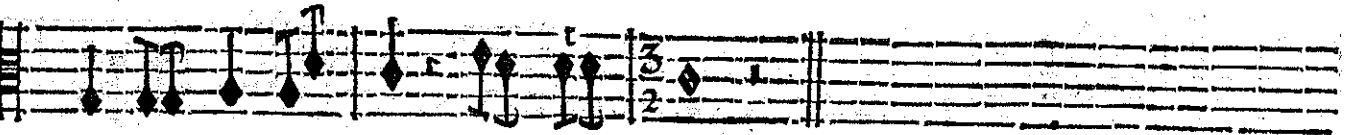
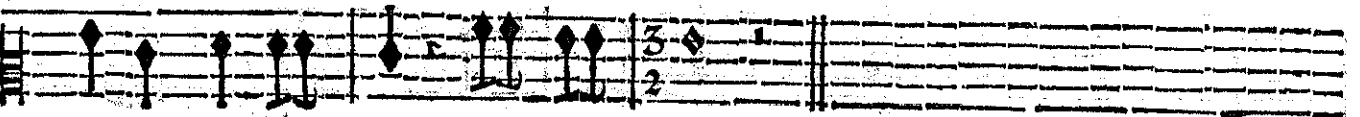
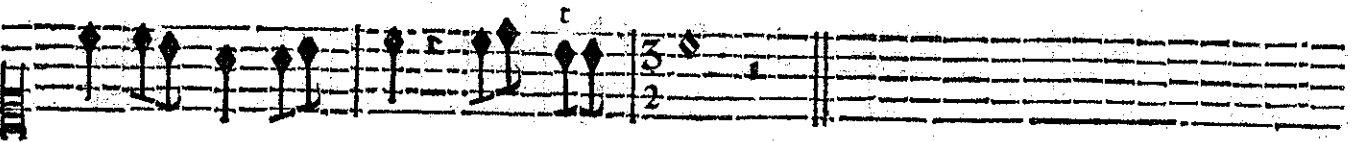
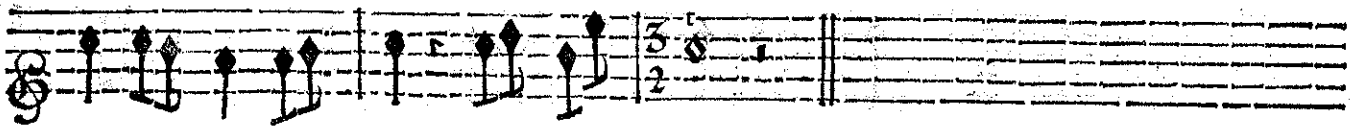
frir, Malheureux Malheureux, vous allez mourir.



frir, Malheureux, Malheureux, vous allez mourir.

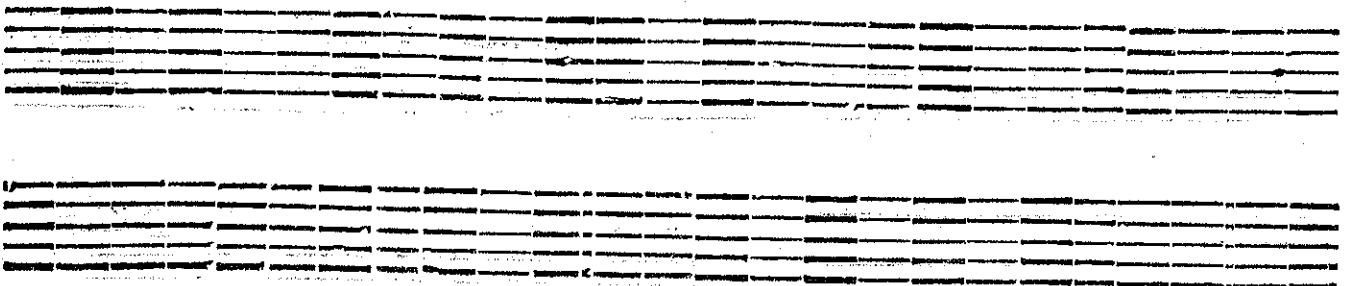


frir, Malheureux, Malheureux, vous allez mourir.



BASSE-CONTINUE.

MUSIQUE DE CHAMBER



RITOURNELLE.

RITOURNELLE.

RITOURNELLE.

CORISANDE.

Florestan !

Quel sort pour nos tendres amours / Faut-il que vostre sâg à mes yeux se ref-

FLORESTAN.

Corisande ! Quel sort pour nos ten- dres amours !

BASSE-CONTINUE.

pande ?

Que le juste Ciel vous deffende. C'est l'u-

Faut-il voir ce que j'aime expirer sans se- cours ?

BASSE-CONTINUE.

ni- que faveur qu'en mourant je demande.

Non, non, le coup fatal qui doit trancher mes

BASSE-CONTINUE.

Florestan! Quel sort pour nos tendres a-
 jours N'est pas celui que *l'appréhende* ~~l'homme~~
 Corifande! Quel sort pour nos tendres a-

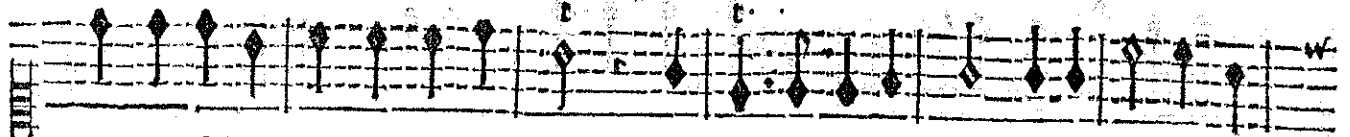
BASSE-CONTINUE.

mours! Cruelle, que vostre co- lere Se contente de m'immo-
 mours! Cruelle, que vostre co- lere Se contente de m'immo-

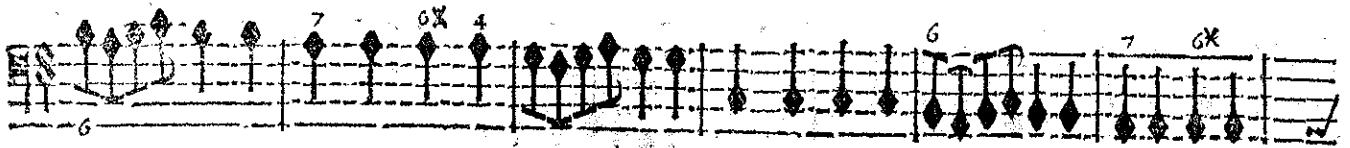
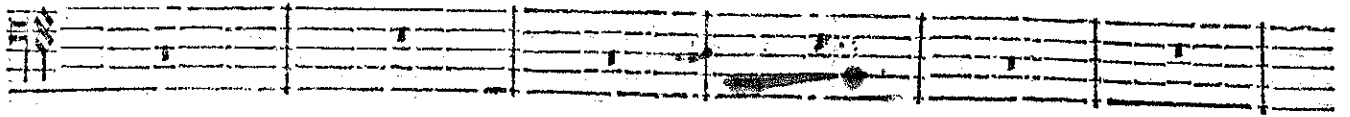
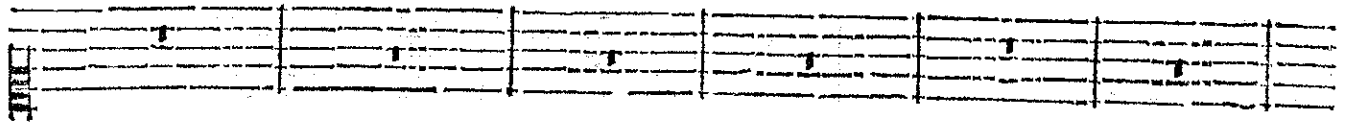
BASSE-CONTINUE.

ARCABONNE.
 CORIFANDE.
 Non, trop de sang ne peut cou- ler Pour vanger la mort de mon Frere. Consolez-
 ler.
 FLORESTAN.
 ler.

BASSE-CONTINUE.



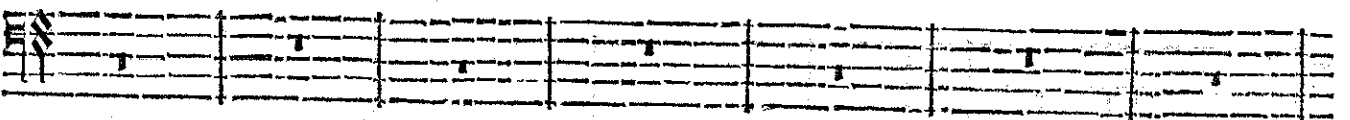
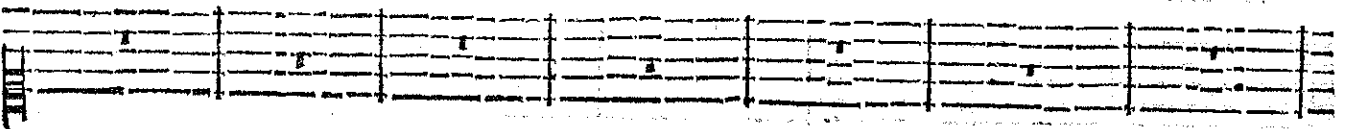
vous Consolez-vous dans vos tourments, La Mort n'est pas un mal si cruel qu'il le



BASSE-CONTINUE.



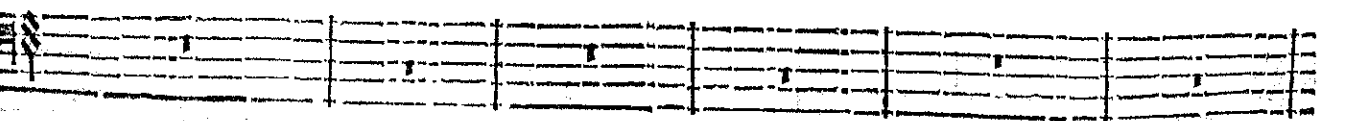
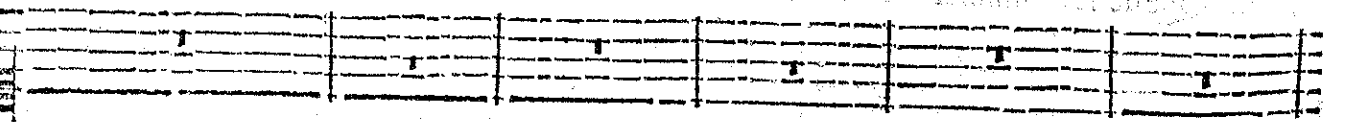
semble: C'est unir deux Amants Que de les immoler ensemble. C'est unir deux A-



BASSE-CONTINUE.



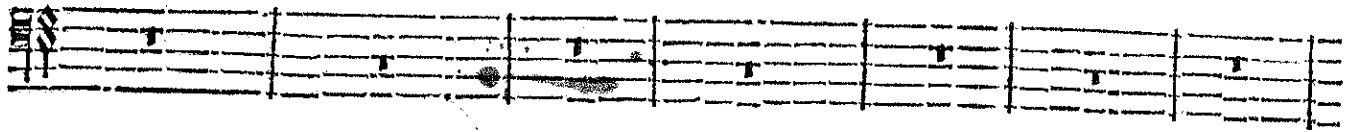
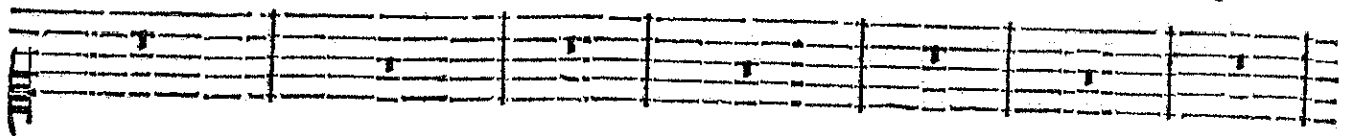
mants Que de les immoler ensemble. Consolez-vous Consolez-vous dâs vos tourmets, Consolez-



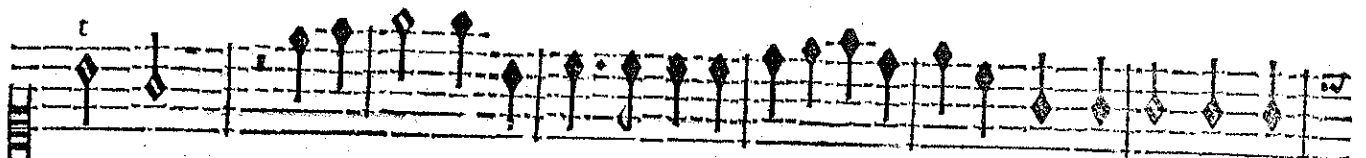
BASSE-CONTINUE.



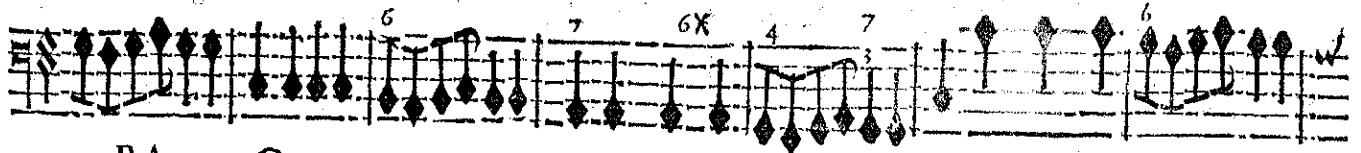
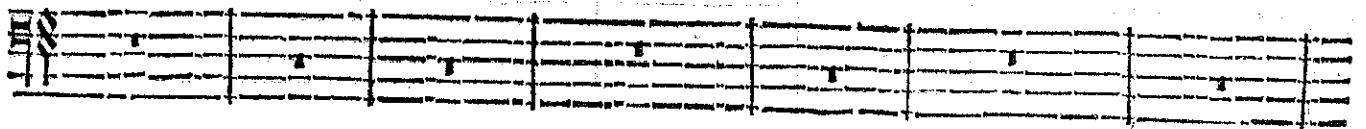
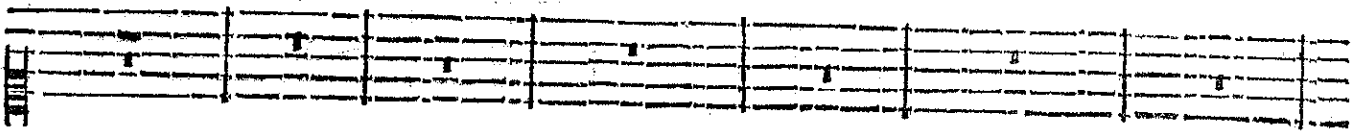
vous Consolez-vous dans voustourments, La mort n'est pas un mal si cruel si cruel qu'il le



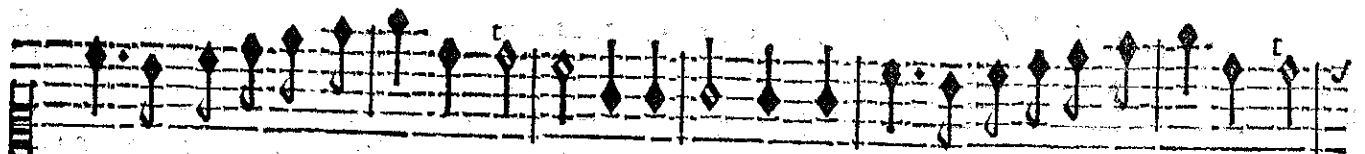
BASSE-CONTINUE.



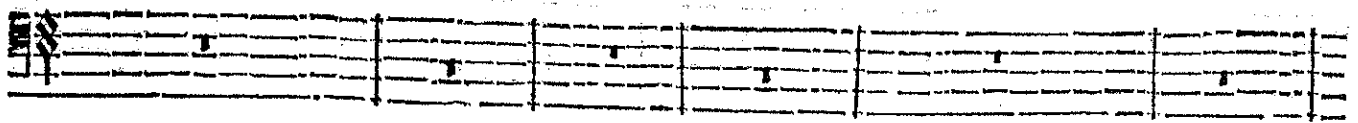
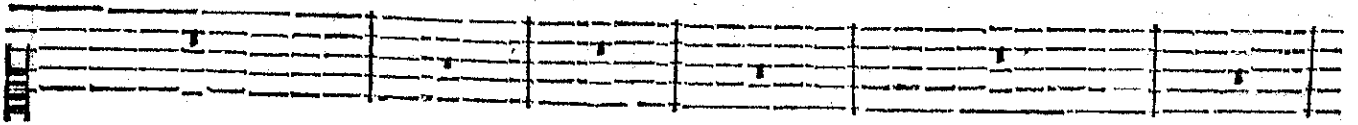
semble. C'est unir deux Amants Que de les immoler ensemble. C'est unir deux A-



BASSE-CONTINUE.



mants Que de les immoler ensemble. C'est unir deux Amants Que de les immoler enfem-



BASE-CONTINUE.

ble.

Puisque le Ciel ne permet pas Que je vive avec Vous dans un bon-

BASSE-CONTINUE.

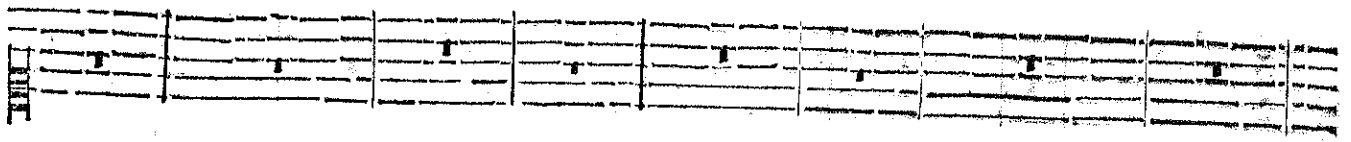
heur extrême, Avec Vous, la mort mesme A pour moy des appas. La douceur de mou-

BASSE-CONTINUE.

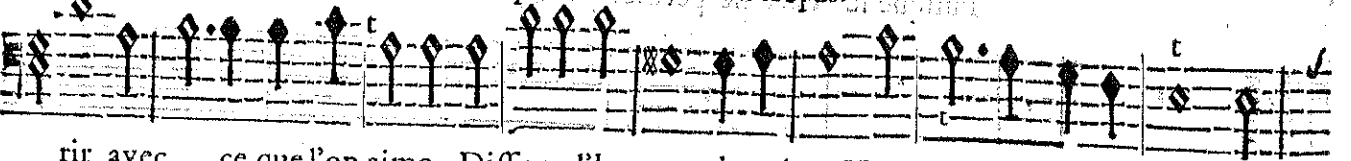
rir avec ce que l'on aime Dissipe l'horreur du trépas. La douceur de mou-

La douceur de mou-

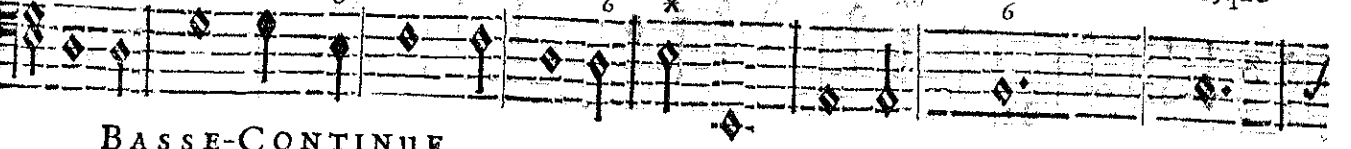
BASSE-CONTINUE.



rir avec ce que l'on aime Dissipe l'horreur du trépas.

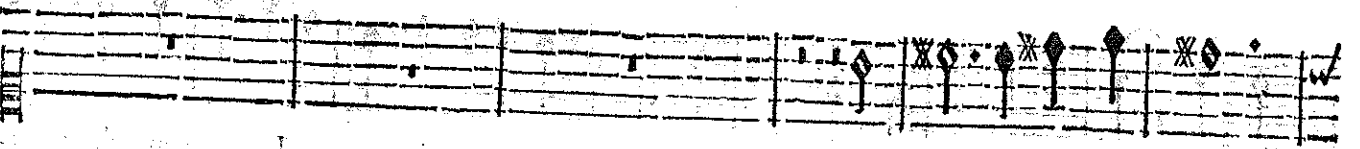
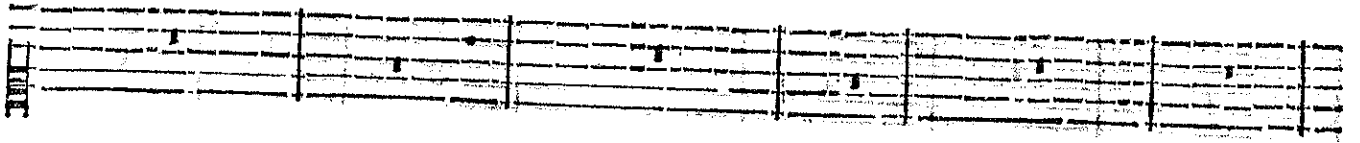


rir avec ce que l'on aime Dissipe l'horreur du trépas. Heureux, dans nos malheurs, que



BASSE-CONTINUE.

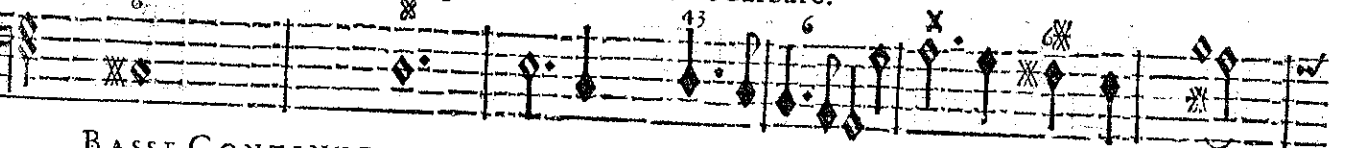
AMADIS



Portons un nœud si beau

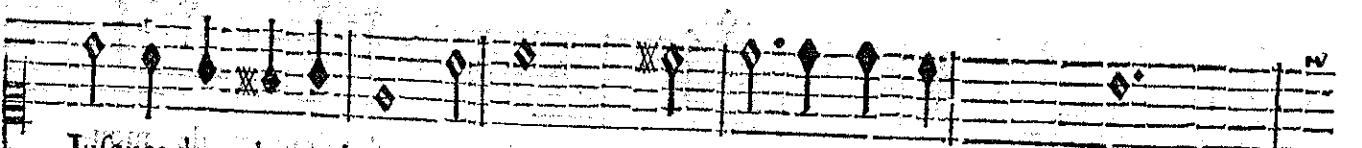
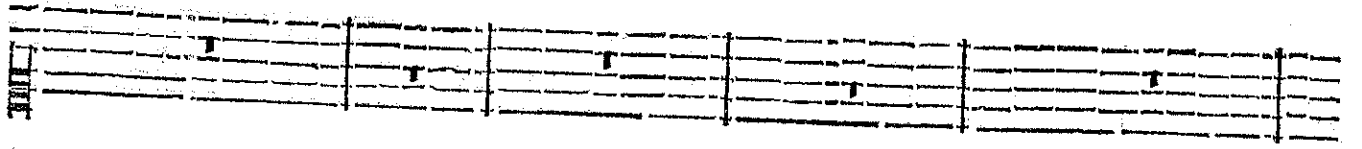


rien ne nous separe. Non pas mesme la mort barbare.

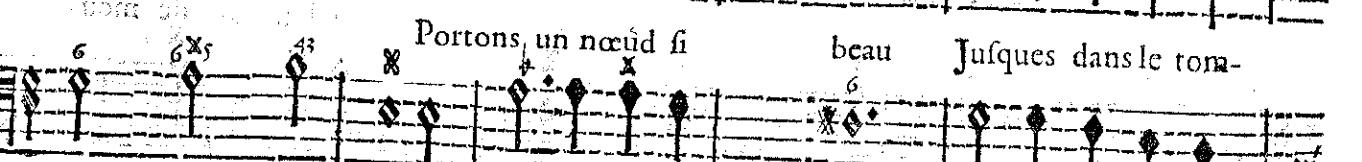
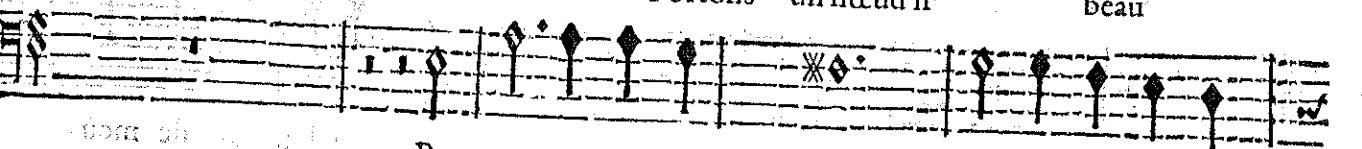


BASSE-CONTINUE.

AMADIS

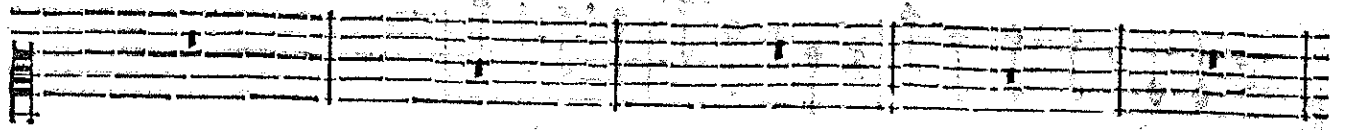


Jusques dans le tombeau. Portons un nœud si beau

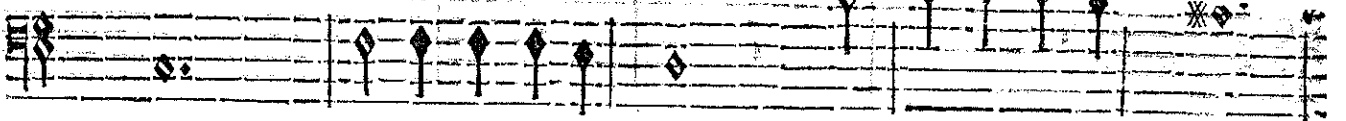


BASSE-CONTINUE.

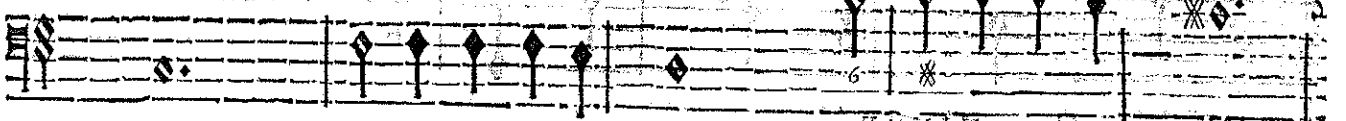
AMADIS



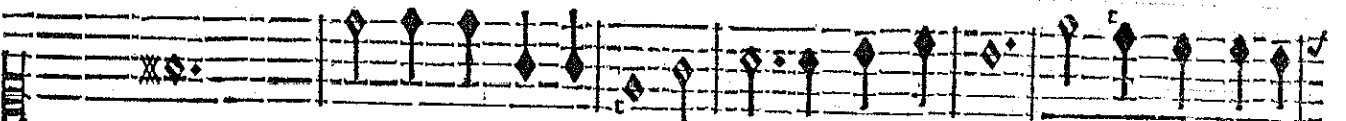
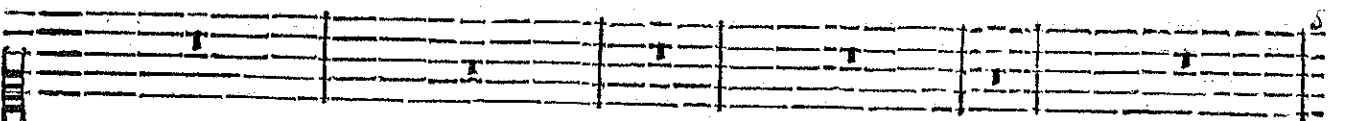
Jusques dans le tom- beau. Jusques dans le tom- beau. Portons un nœud si



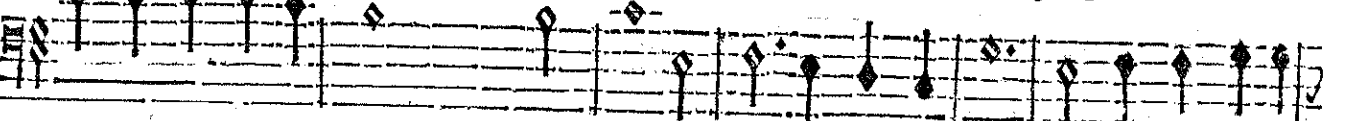
beau. Jusques dans le tombeau. Portons un nœud si beau.



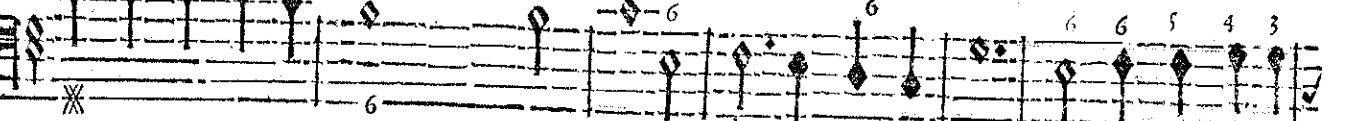
BASSE-CONTINUE.



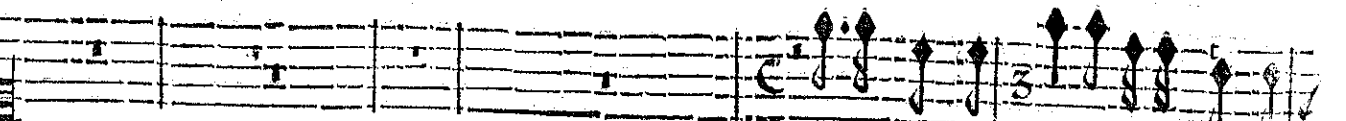
beau. Jusques dans le tombeau. Portons un nœud si beau Jusques dans le tom-



Jusques dans le tombeau. Portons Portons un nœud si beau. Jusques dans le tom-



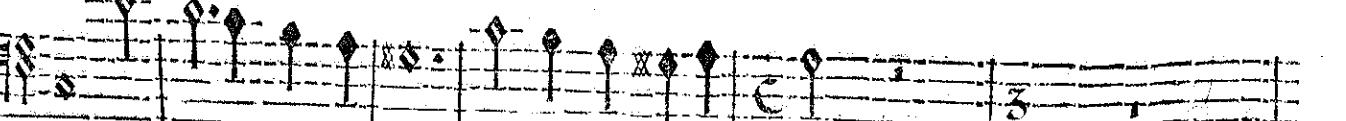
BASSE-CONTINUE.



Ah! c'est trop entendre Un Amour si



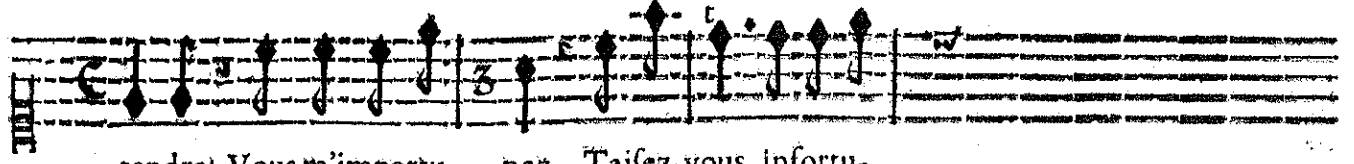
beau. Portons un nœud si beau Jusques dans le tom- beau.



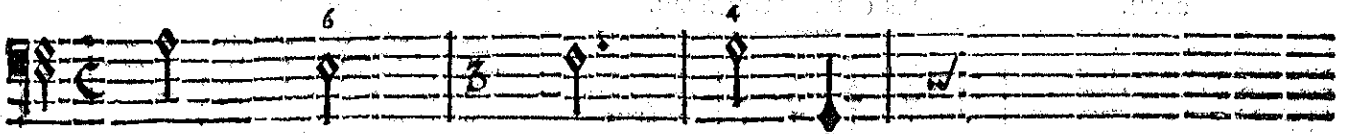
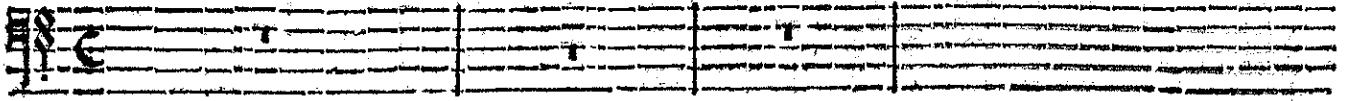
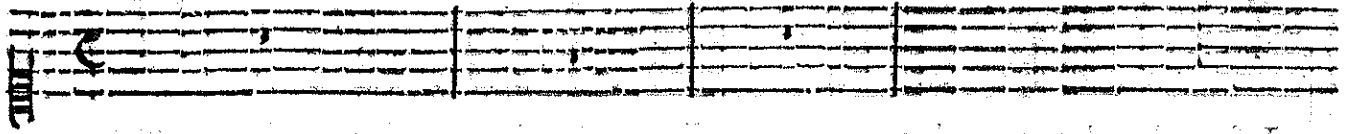
beau. Portons un nœud si beau. Jusques dans le tom- beau.



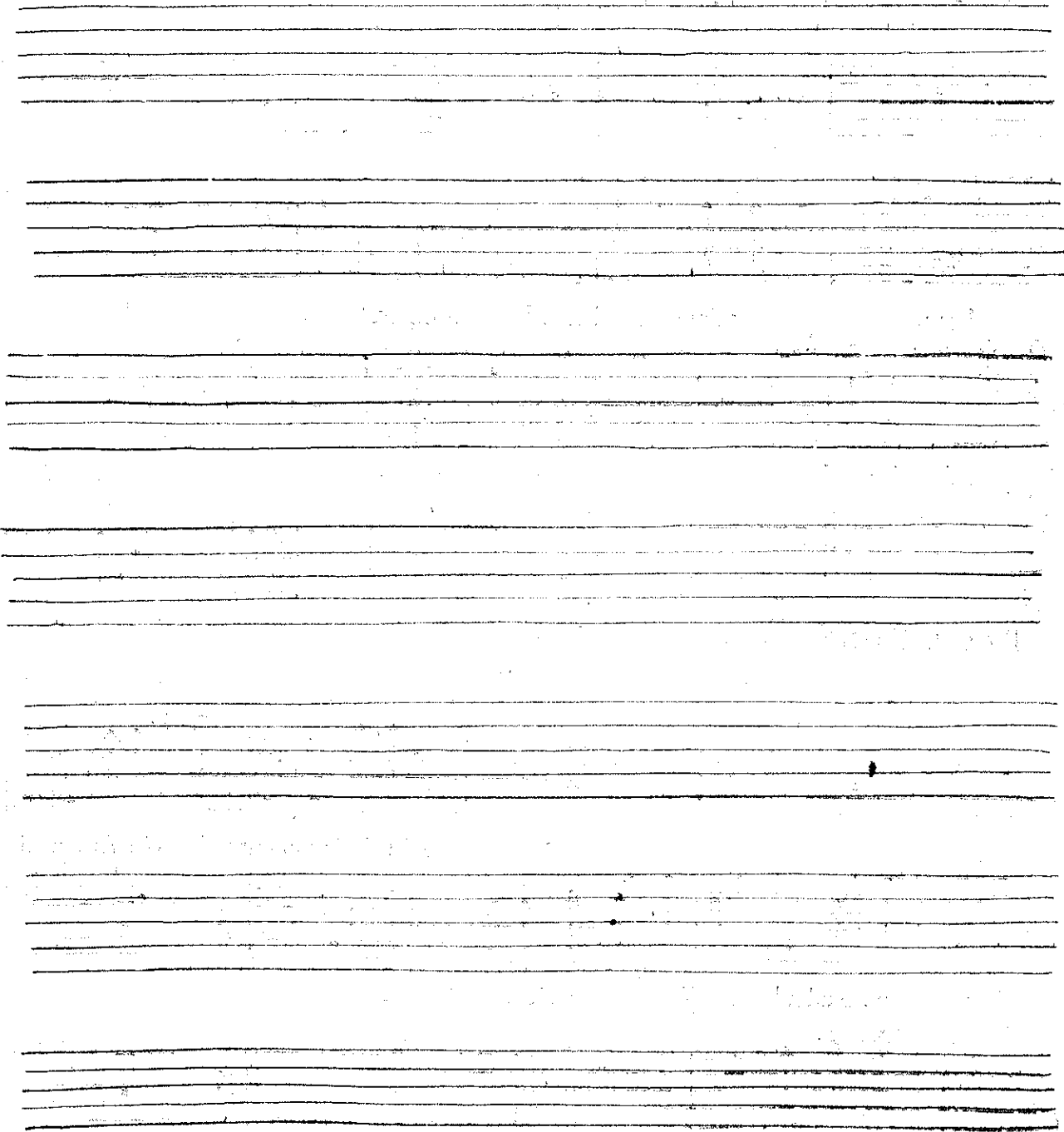
BASSE-CONTINUE.



tendre! Vous m'importu- nez. Taisez-vous infortu-



BASSE-CONTINUE.



CHOEURS DE CAPTIFS ET DE GEOLIERES.

nez.
LES CAPTIFS.

doux.
Quelle rigueur de nous contraindre A souffrir sans nous plaindre! O juste

doux.
Quelle rigueur de nous contraindre A souffrir sans nous plaindre! O juste

doux.
Quelle rigueur de nous contraindre A souffrir sans nous plaindre! O juste

doux.
Quelle rigueur de nous contraindre A souffrir sans nous plaindre! O juste

doux.
VIOLONS.

doux.

doux.

BASSE-CONTINUE.

LES GLOBES.

Musical staff for Les Globes, featuring a treble clef and a series of rhythmic patterns with stems and flags.

Ciel! O juste Ciel! vangez nous. O juste Ciel! vangez-nous. *fort.* Infortunez, taifez-

Musical staff for Les Globes, continuing the rhythmic patterns from the previous staff.

Ciel! vangez-nous. O juste Ciel! vangez-nous. vangez-nous. *fort.* Infortunez, taifez-

Musical staff for Les Globes, continuing the rhythmic patterns.

Ciel! O juste Ciel! vangez-nous. O juste Ciel! vangez-nous. *fort.* Infortunez, taifez-

Musical staff for Les Globes, continuing the rhythmic patterns.

Ciel! vangez-nous. O juste Ciel! vangez nous. vangez-nous. *fort.* Infortunez, taifez-

Musical staff for Les Globes, continuing the rhythmic patterns.

VIOLONS.

Musical staff for Violons, featuring a treble clef and rhythmic patterns.

Musical staff for Violons, continuing the rhythmic patterns.

Musical staff for Violons, continuing the rhythmic patterns.

Musical staff for Violons, continuing the rhythmic patterns.

Musical staff for Violons, continuing the rhythmic patterns.

BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass clef and rhythmic patterns.

Musical staff for Basse-Continue, continuing the rhythmic patterns.

Musical staff for Basse-Continue, continuing the rhythmic patterns.

Musical staff for Basse-Continue, continuing the rhythmic patterns.

doux. *fort.*

vous. O juste Ciel! vangez-nous. vangez-nous. Infortunez, taifez vous.

vous. O juste Ciel! vangez nous. vangez-nous. Infortunez, taifez- vous.

doux. *fort.*

vous. O juste Ciel! vangez nous, vangez-nous. Infortunez, taifez- vous.

doux. *fort.*

vous. O juste Ciel! vangez-nous. vangez-nous. Infortunez, taifez- vous.

doux. *fort.*

VIOLONS.

doux. *fort.*

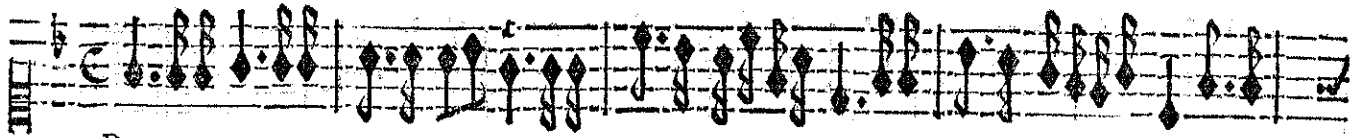
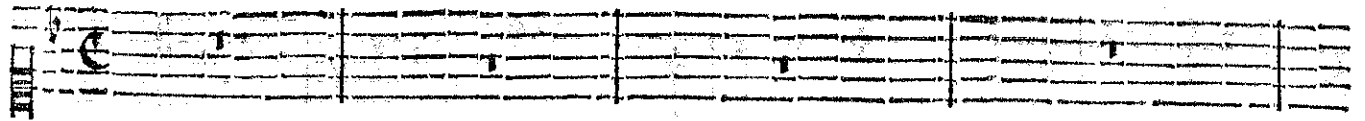
doux. *fort.*

doux. *fort.*

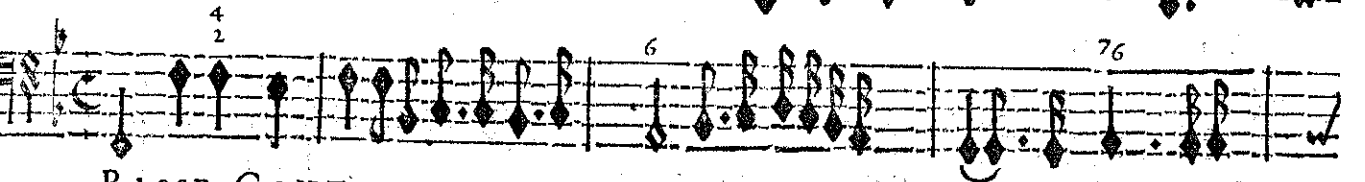
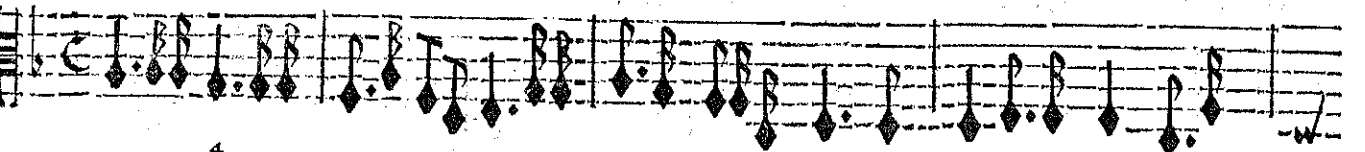
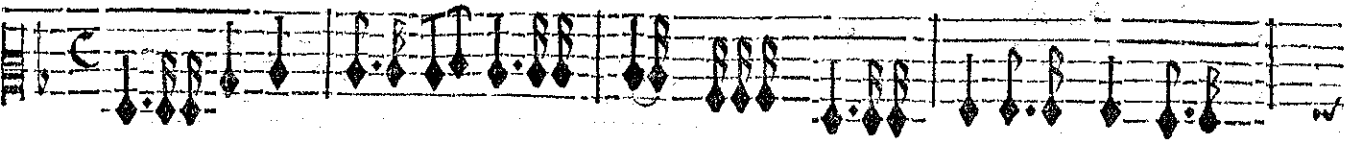
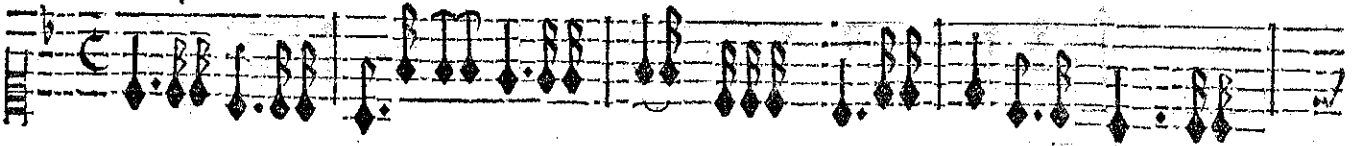
doux. *fort.*

BASSE-CONTINUE.

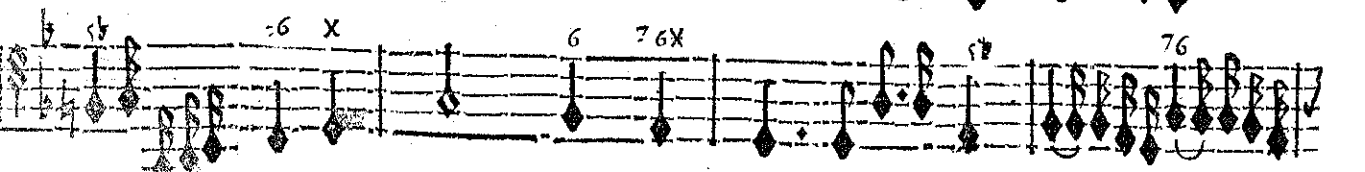
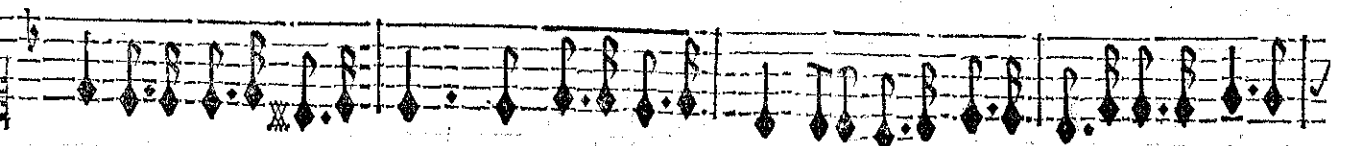
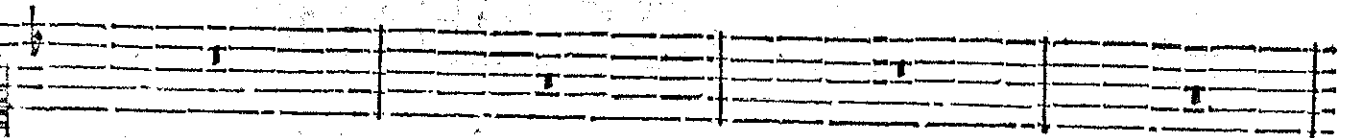
ARCABONNE.



PRELUDE.



BASSE-CONTINUE.



BASSE-CONTINUE.

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following four staves are for the basso continuo, with a bass clef and a key signature of one flat. The fifth staff contains figured bass notation with figures: 76, 5b, 76, 6, and 76. The sixth staff continues the basso continuo line.

BASSE-CONTINUE.

The second system of the musical score consists of two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is for the basso continuo, with a bass clef and a key signature of one flat.

Toy qui dans ce Tombeau n'es plus qu'un peu de cendre Et qui

The third system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The following five staves are for the basso continuo, with a bass clef and a key signature of one flat. The fifth staff contains figured bass notation with figures: 7 and 43.

BASSE-CONTINUE.

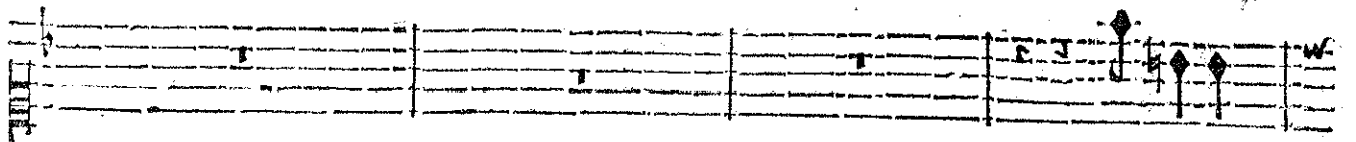
fus de la Terre autrefois la terreur. Reçoy le sang que ma fureur S'empresse de ref-

BASSE-CONTINUE.

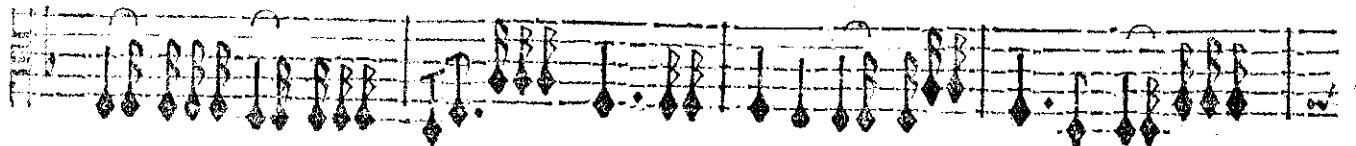
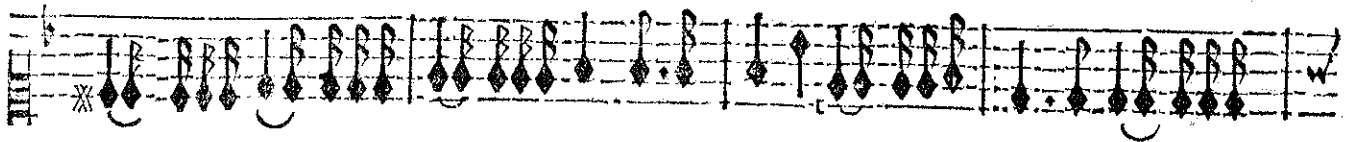
pandre.

PRELUDE.

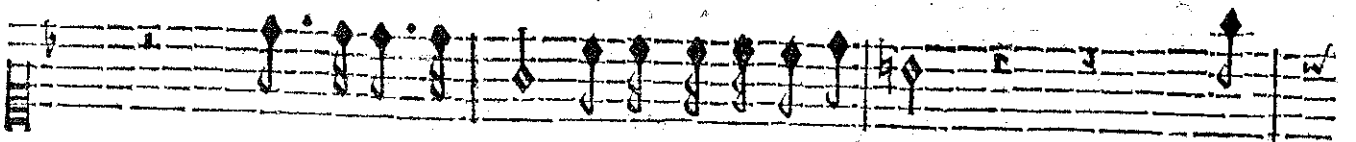
BASSE-CONTINUE



Qu'entend je !

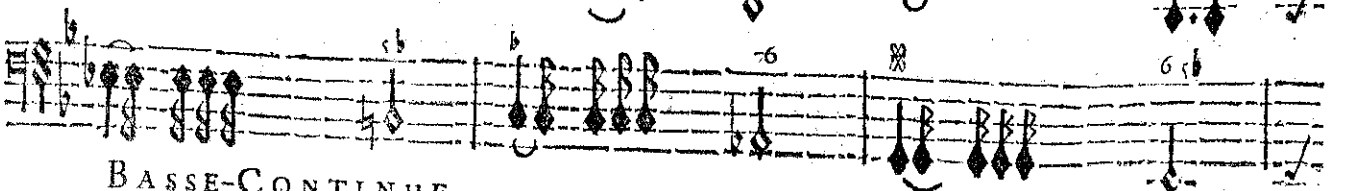
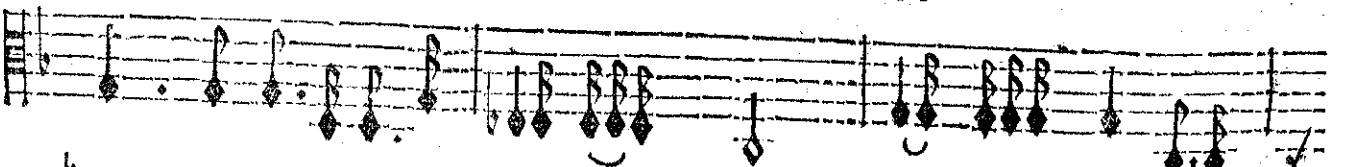
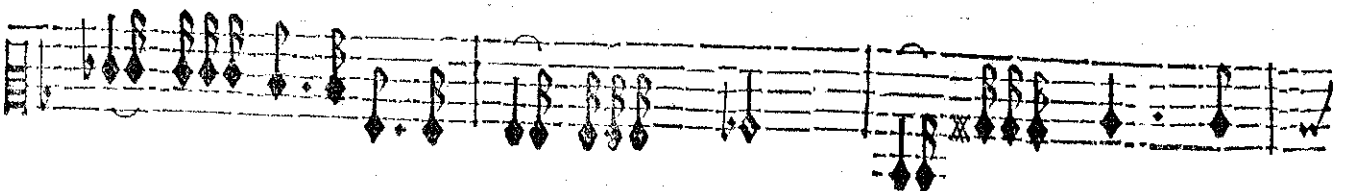
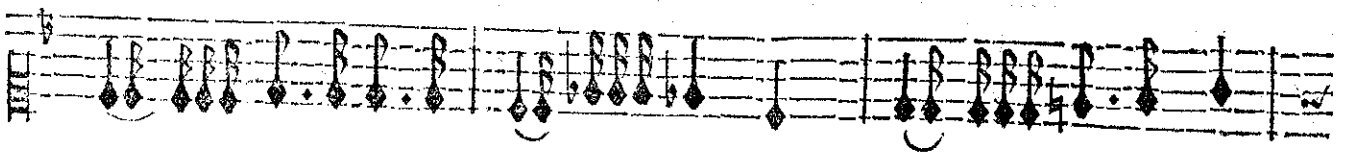
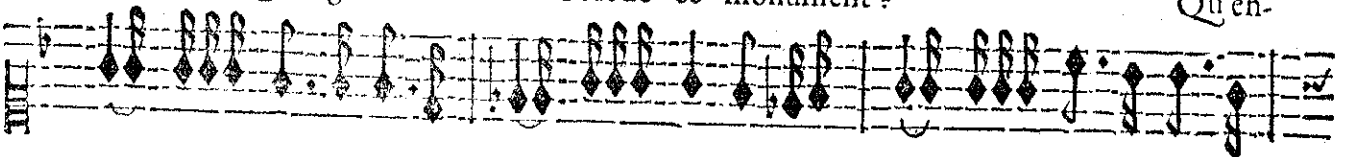


BASSE-CONTINUE.



Quel gémissement Sort de ce monument ?

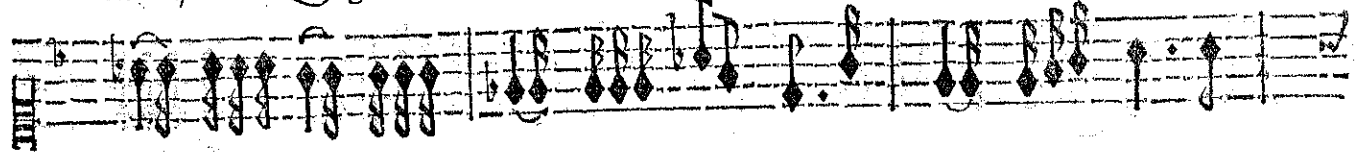
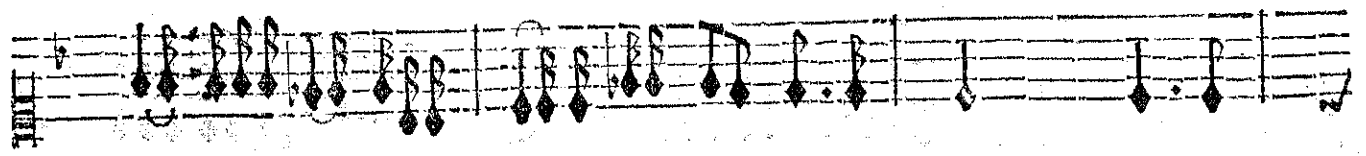
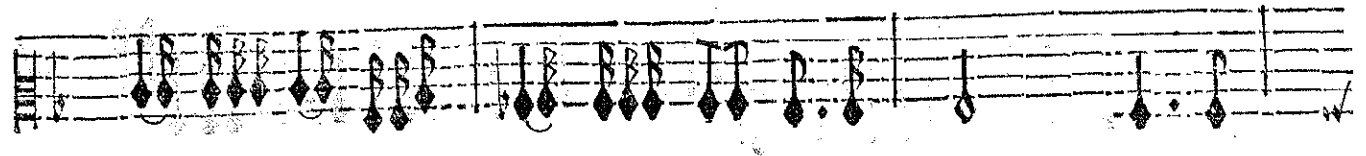
Qu'en-

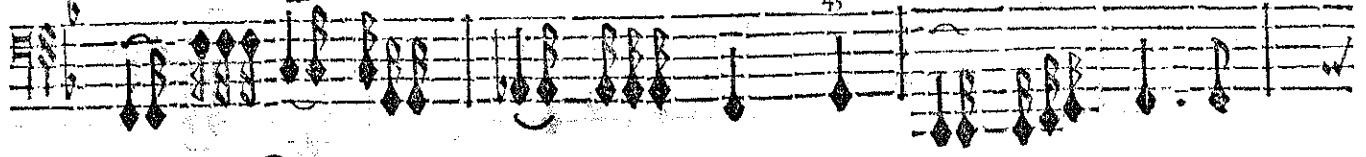


BASSE-CONTINUE.

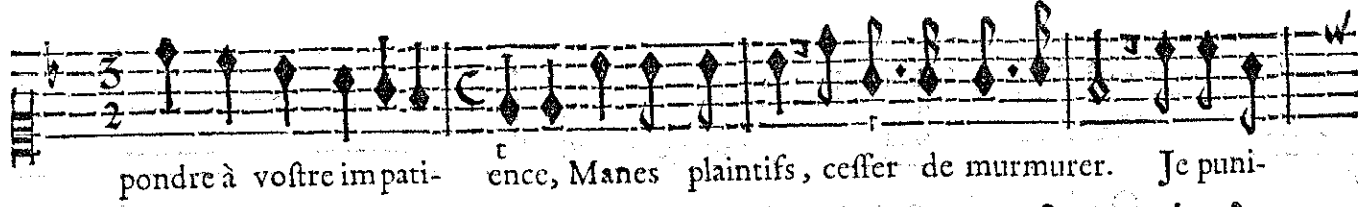


tend-je! Quel gemissement Sort de ce monument? Je vais ré-

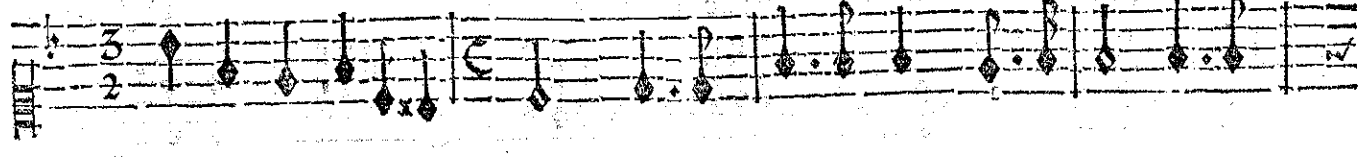




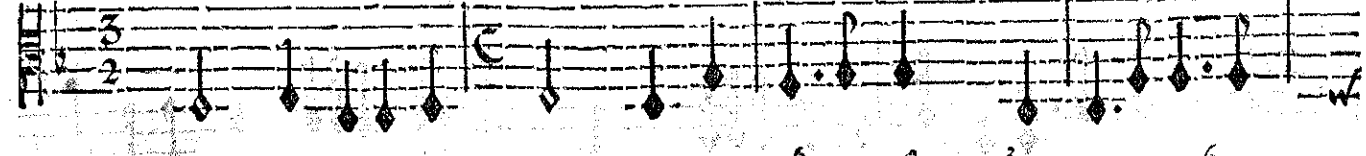
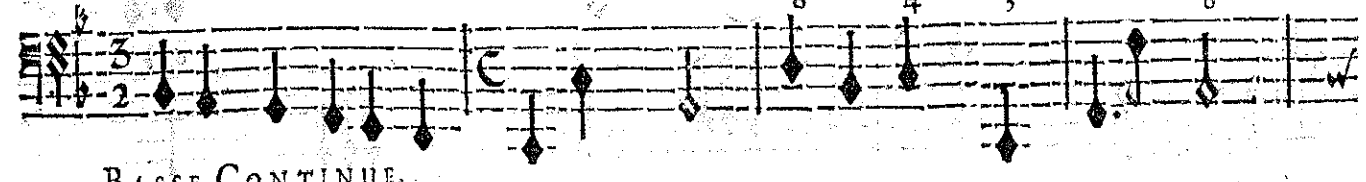


BASSE-CONTINUE.



pondre à vostre impati- ence, Manes plaintifs, cesser de murmurer. Je puni-



BASSE-CONTINUE.

ray qui nous offence Par la plus cruelle vengeance Que la rage puisse inspirer. Je vais ref-

BASSE-CONTINUE,

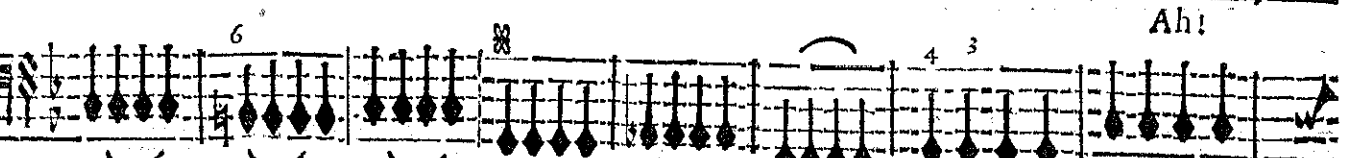
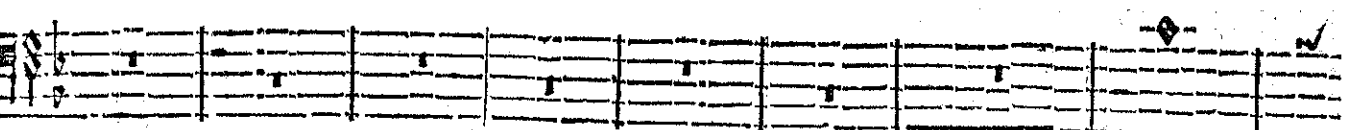
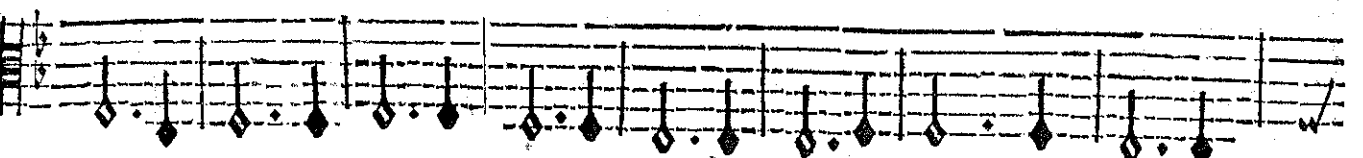
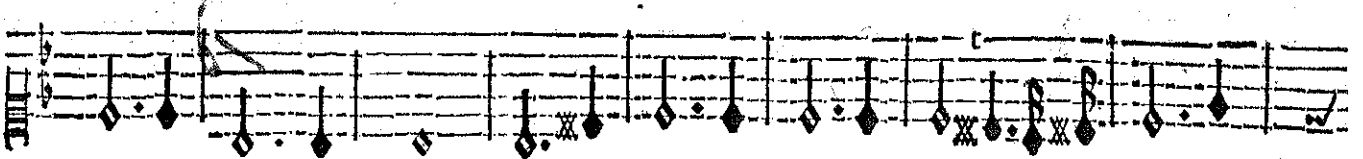
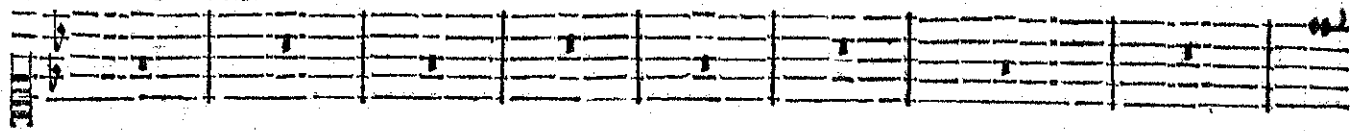
pondre à vostre impati- ence, Manes plaintifs, cessez de murmu- rer.

TROMPETTES.

A M A D I S,
S C E N E III.

L'OMBRE D'ARDAN, & les memes Acteurs de la Scene precedente.

ARCA-BONNE.

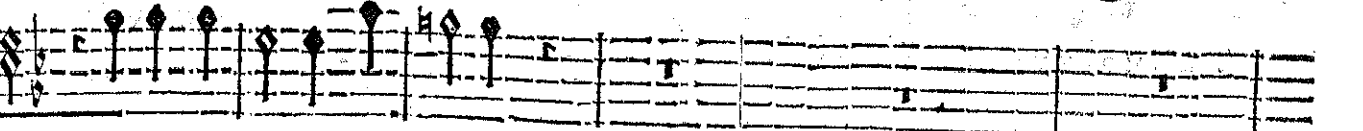
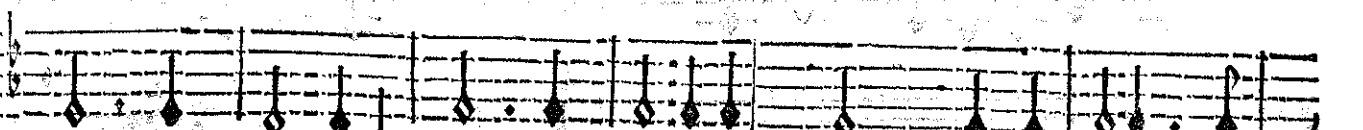
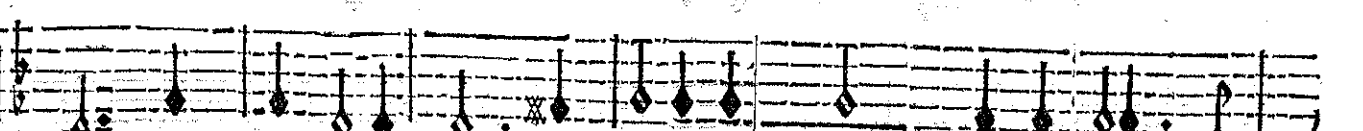
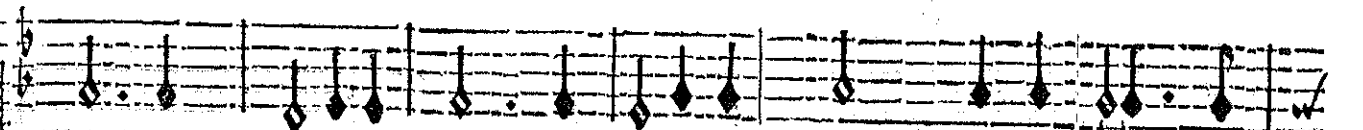
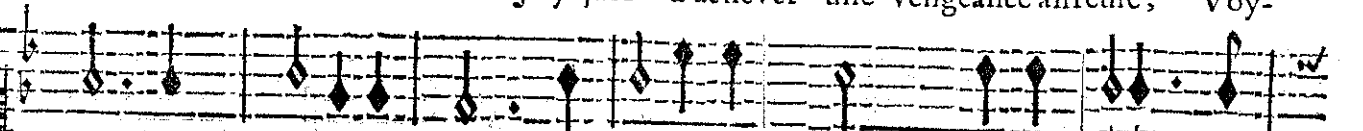


BASSE-CONTINUE.

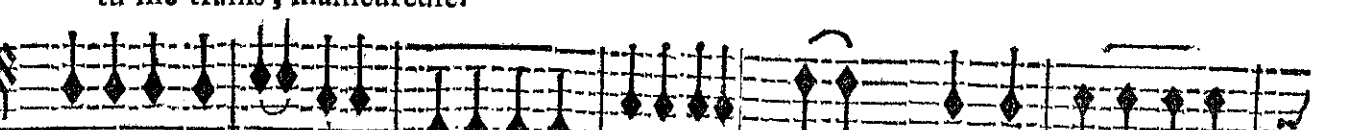
Ah!



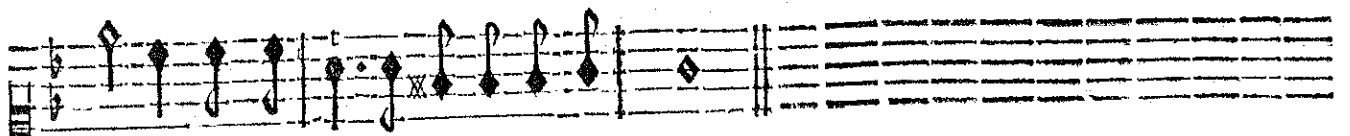
J'ay juré d'achever une vengeance affreuse, Voy-



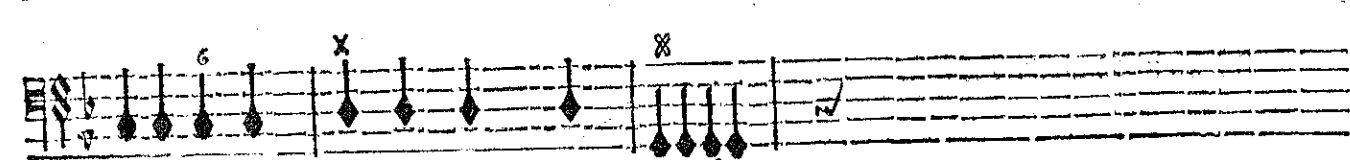
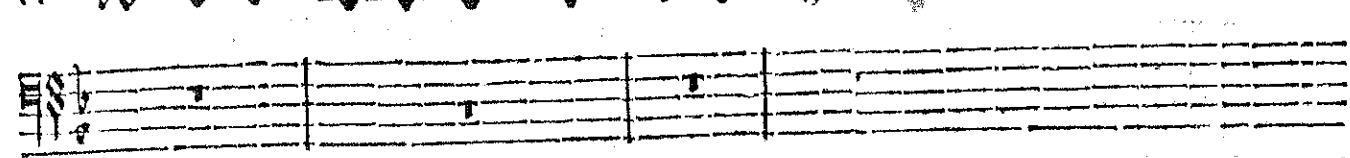
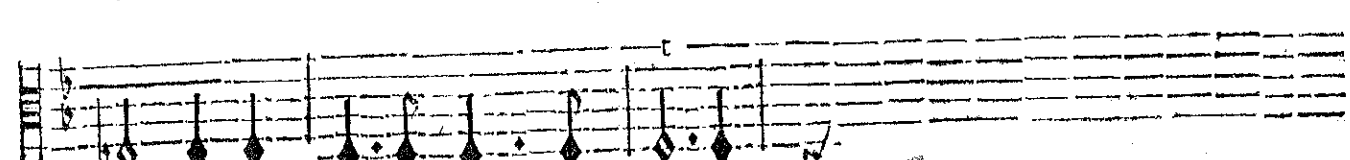
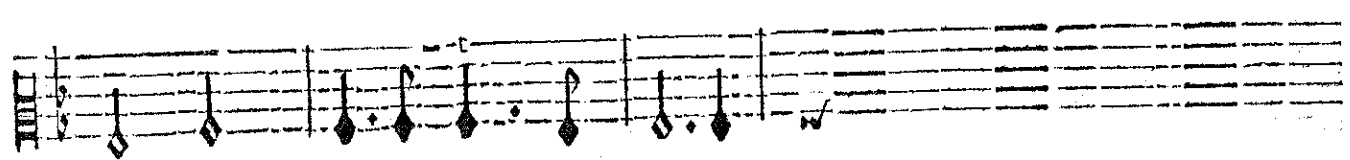
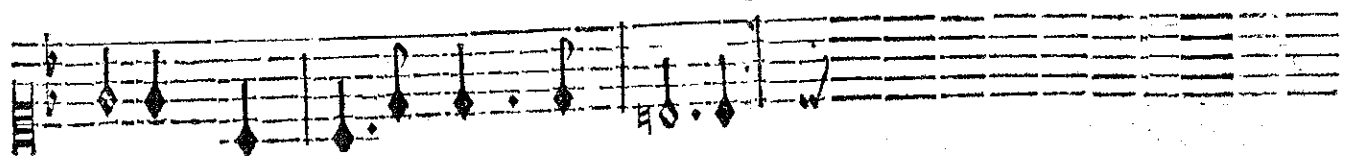
tu me trahis, malheureuse.



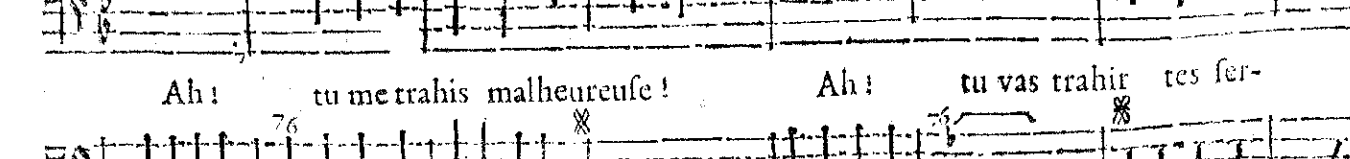
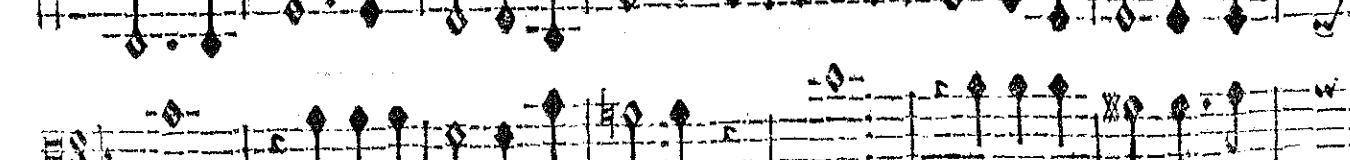
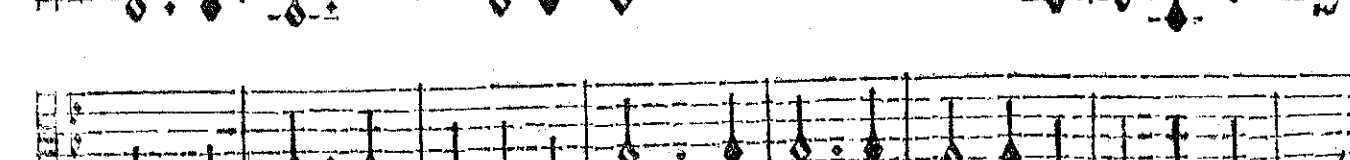
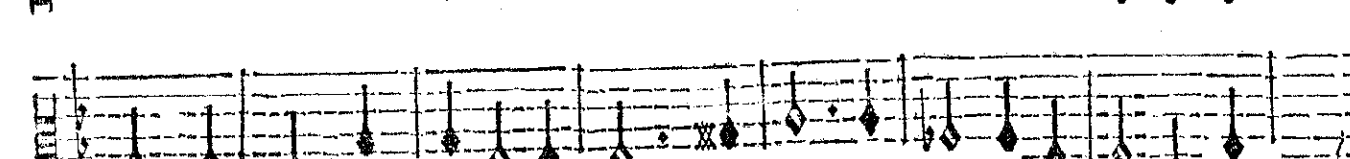
BASSE-CONTINUE.



yez quelle est l'ardeur de mes ressentiments.



BASSE-CONTINUE.



Ah! tu me trahis malheureuse!

Ah! tu vas trahir tes ser-



BASSE CONTINUE.

Musical staff for Violons, featuring a series of eighth and sixteenth notes with stems pointing downwards.

VIOLONS.

Musical staff for Violons, continuing the melodic line with eighth and sixteenth notes.

Musical staff for Violons, continuing the melodic line with eighth and sixteenth notes.

Musical staff for Violons, continuing the melodic line with eighth and sixteenth notes.

Musical staff for Violons, continuing the melodic line with eighth and sixteenth notes.

ments. Je retombe; le jour me bleffe.

Musical staff for Basse-Continue, featuring a bass line with figured bass notation (7, 5, 6, 7, 6, 6) and a melodic line with eighth notes.

BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass line with figured bass notation and a melodic line with eighth notes.

Musical staff for Basse-Continue, featuring a bass line with figured bass notation and a melodic line with eighth notes.

Musical staff for Basse-Continue, featuring a bass line with figured bass notation and a melodic line with eighth notes.

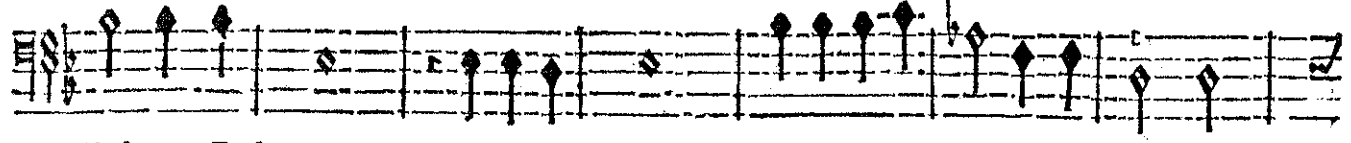
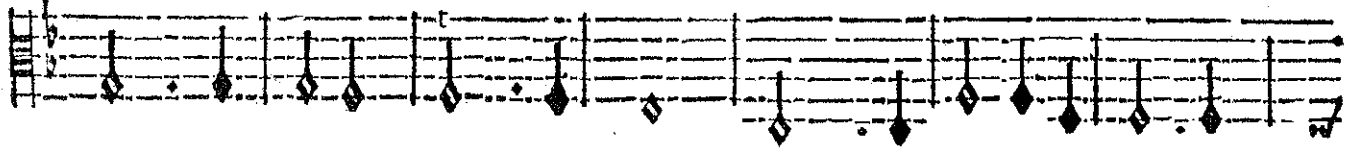
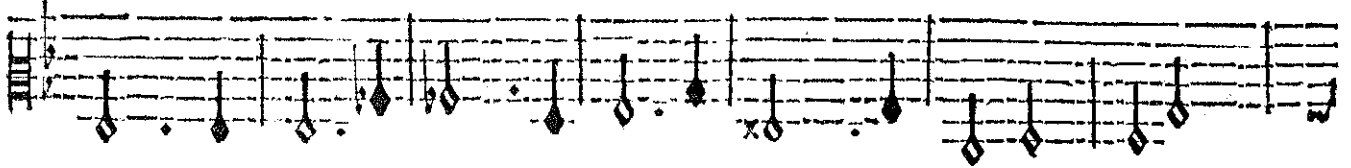
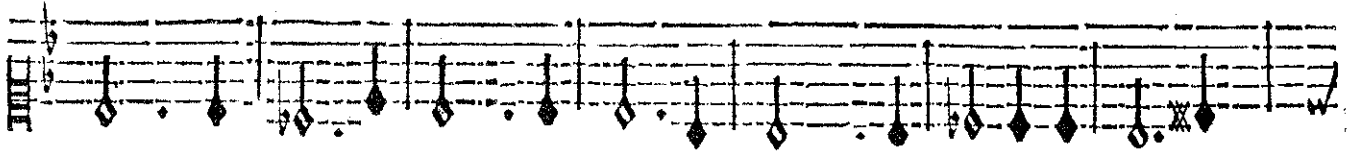
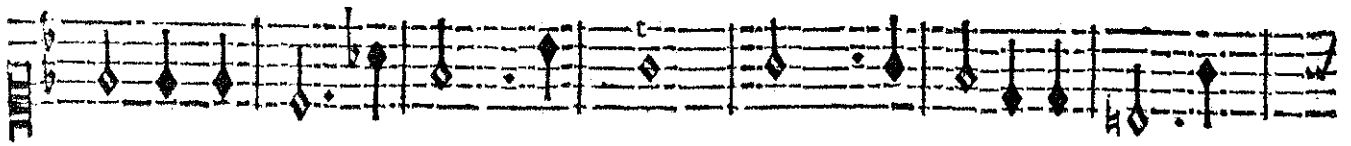
Musical staff for Basse-Continue, featuring a bass line with figured bass notation and a melodic line with eighth notes.

Musical staff for Basse-Continue, featuring a bass line with figured bass notation and a melodic line with eighth notes.

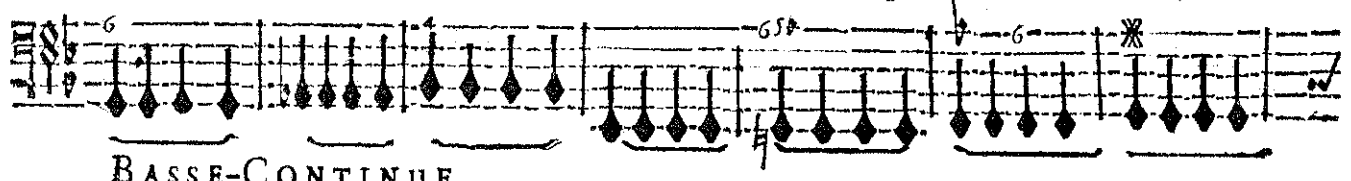
Tu me suivras dans peu de temps; Pour te reprocher ta foiblesse;

Musical staff for Basse-Continue, featuring a bass line with figured bass notation (6, 4, 3, 6, 7, 6) and a melodic line with eighth notes.

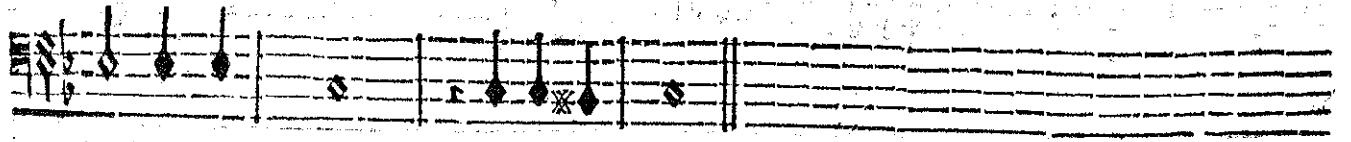
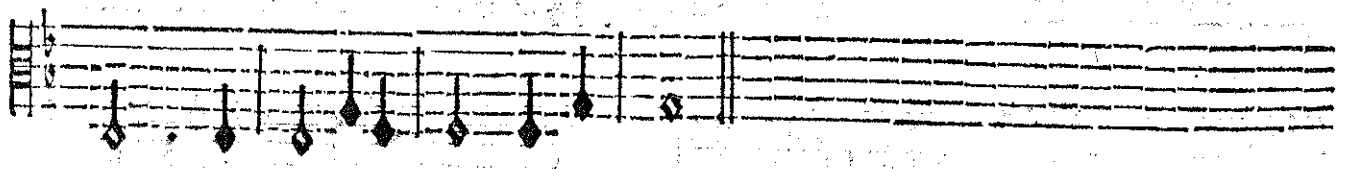
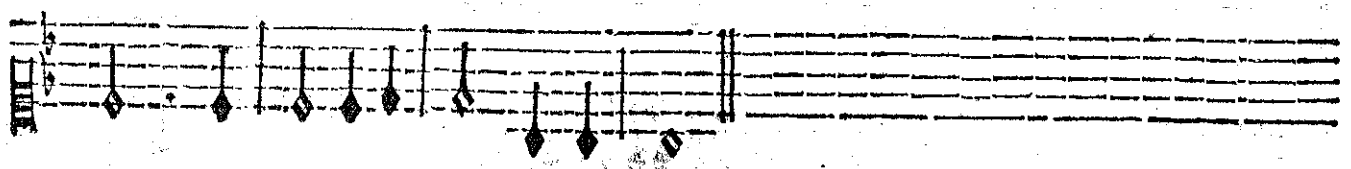
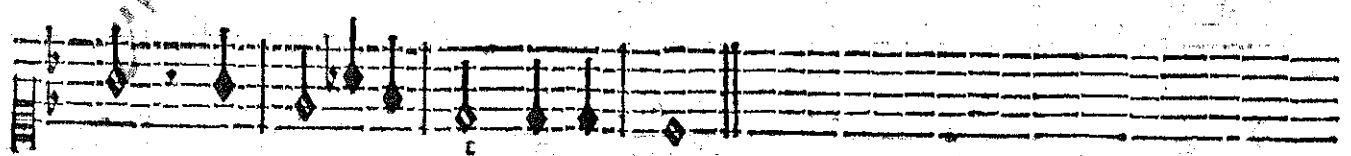
BASSE-CONTINUE.



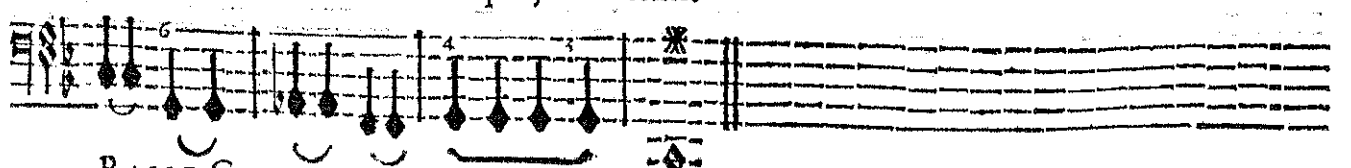
C'est aux Enfers que je t'attends. Pourte reprocher ta foiblesse,



BASSE-CONTINUE.



C'est aux En- fers que je t'attends.



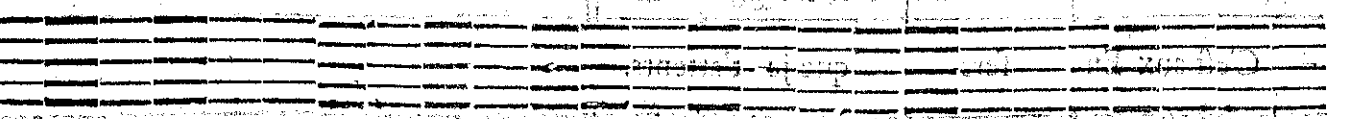
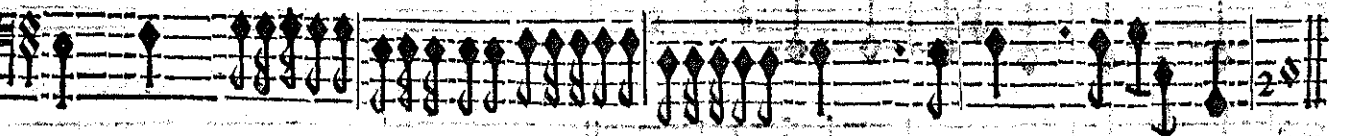
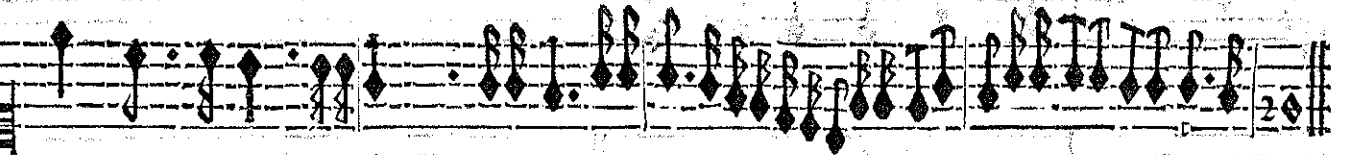
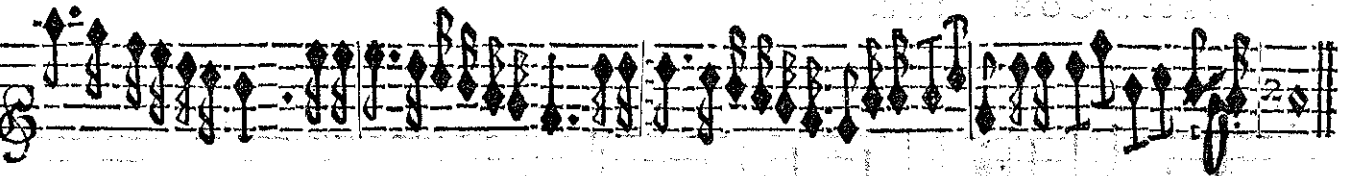
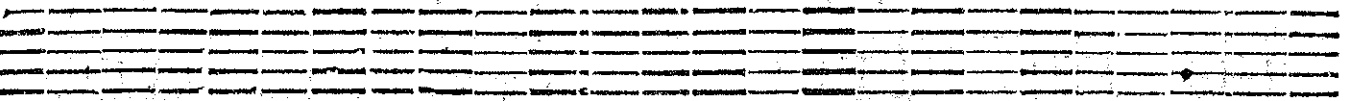
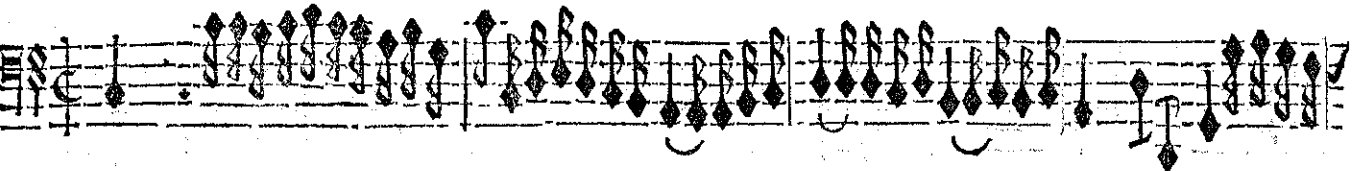
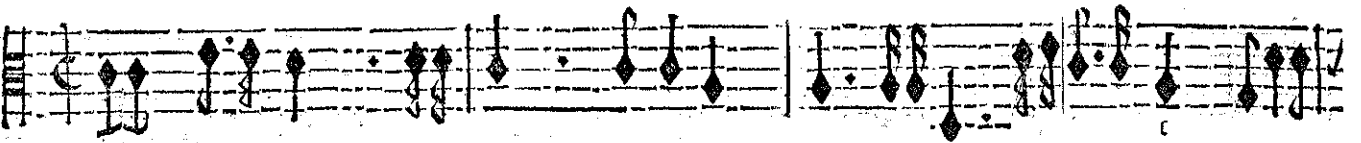
BASSE-CONTINUE.

L'Ombre rentre dans le Tombeau.

Vifce.



PRELUDE.



TRAGÉDIE.

ARCABONNE.

Non, rien n'arrestera la fureur qui m'anime. On vient me livrer ma Vi-ctime.

BASSE-CONTINUE.

SCÈNE IV.

AMADIS enchaîné. Troupe de Soldats qui gardent Amadis, & les mesmes Acteurs de la Scène précédente.

ARCABONNE s'approche d'Amadis avec un poignard à la main.

Meurs... que mes sens sont interdits! O Ciel! que vois-je! est-ce Amadis!

Je suis un malheu-

BASSE-CONTINUE.

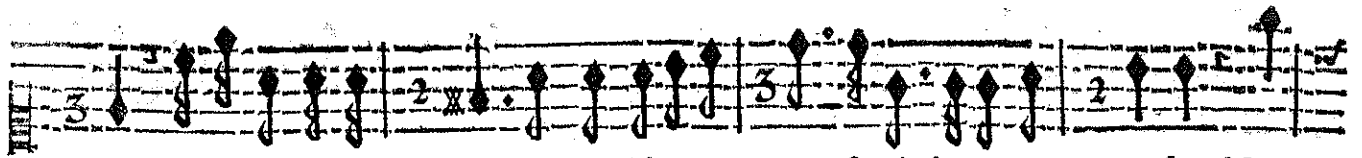
Quoy l'Enne-

reux qui n'ay plus d'autre envie Que de trouver la fin de mon funeste sort.

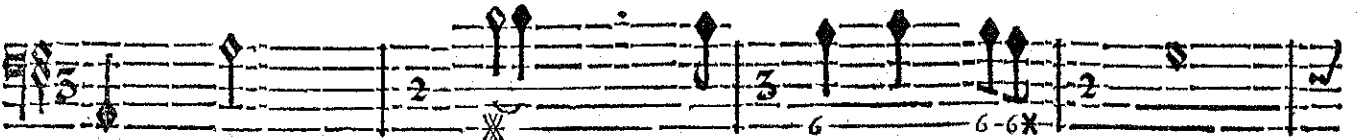
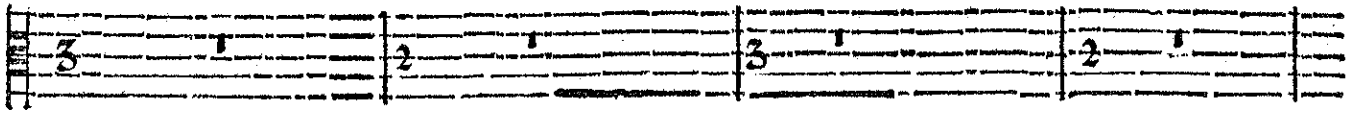
BASSE-CONTINUE.

my dont j'ay juray la mort, Est le He-ros qui m'a sauvé la vie! Qu'est-ce que j'être

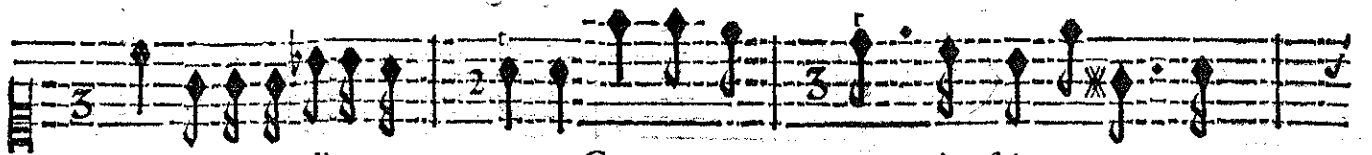
BASSE-CONTINUE.



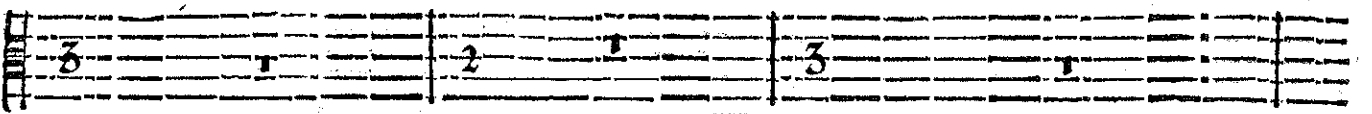
prends un trépas inhu- main De mon libera- teur seroit la recom- pense? Non,



BASSE-CONTINUE.



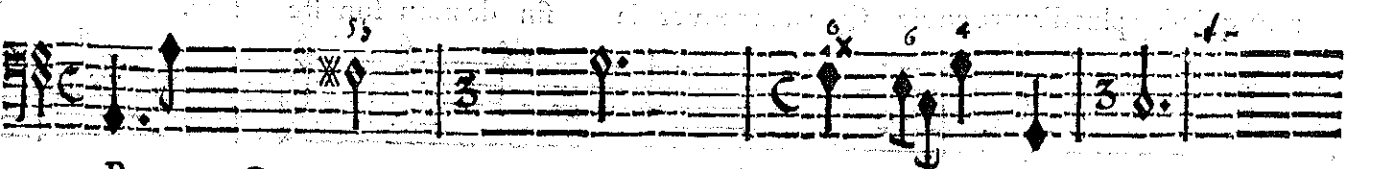
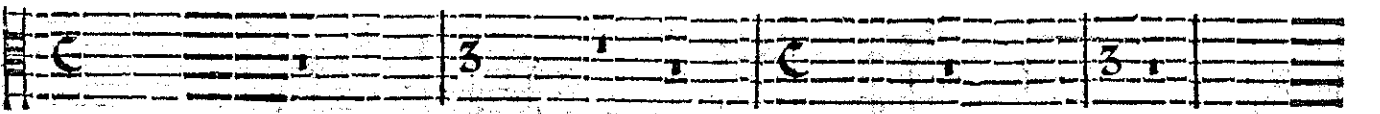
non, une cruelle ven- gence Contre vos jours m'a fait armer en



BASSE-CONTINUE.



vain: Une juste reconnois- sance Me fait tom- ber les armes de la main.



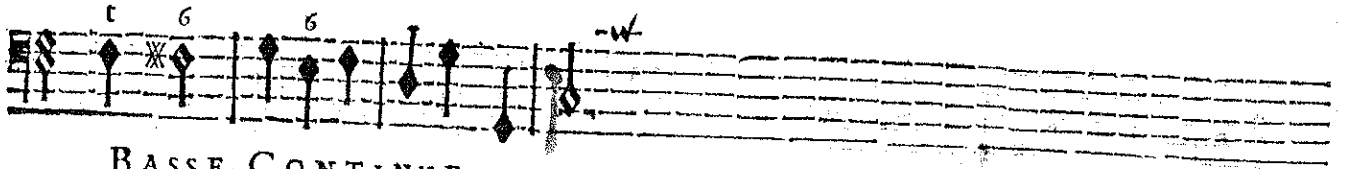
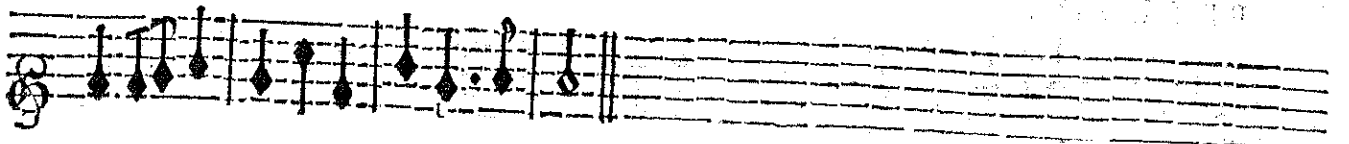
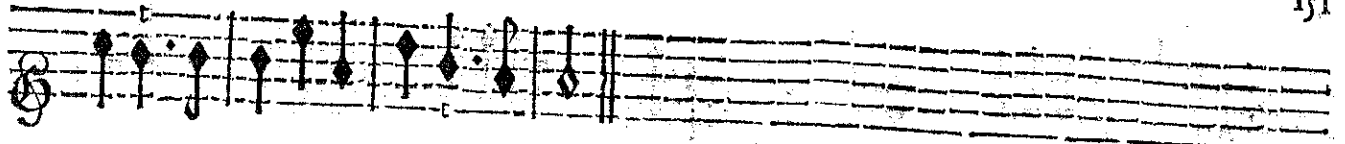
BASSE-CONTINUE.



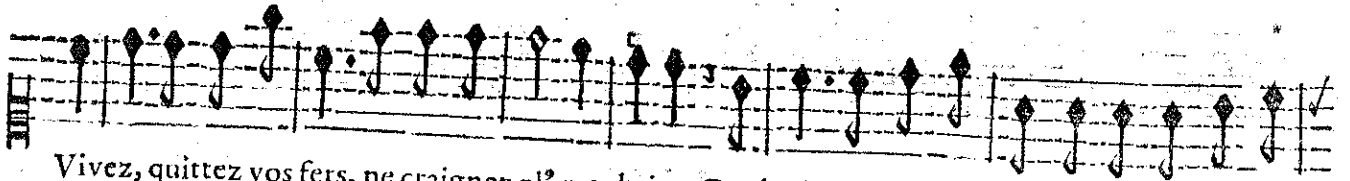
RITOURNELLE.



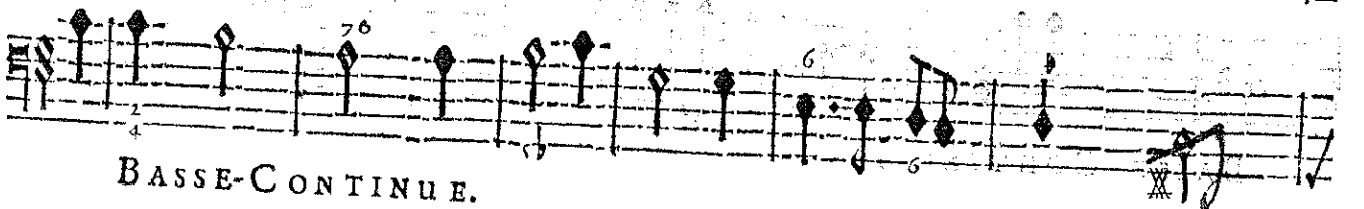
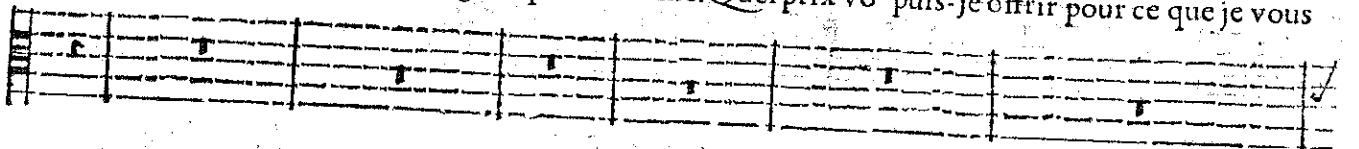
BASSE-CONTINUE.



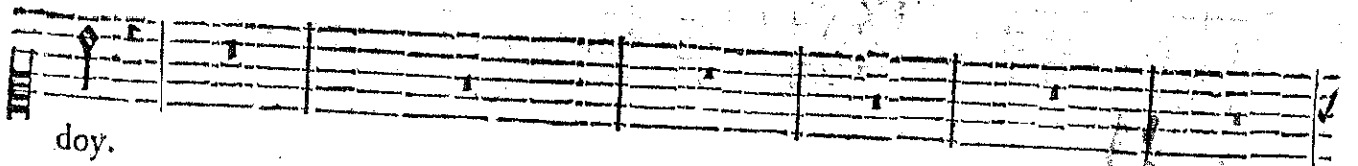
BASSE-CONTINUE.



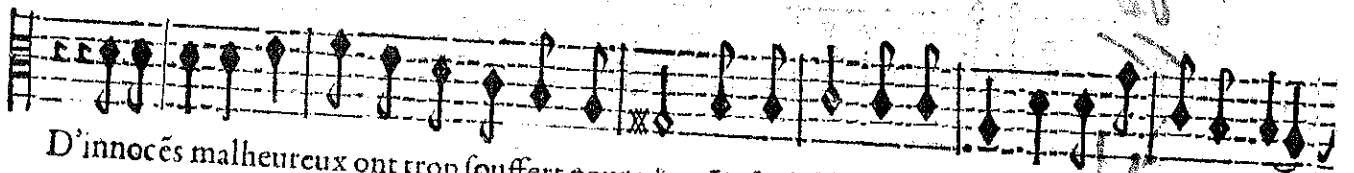
Vivez, quittez vos fers, ne craignez pl^s ma haine. Quel prix vo^s puis-je offrir pour ce que je vous



BASSE-CONTINUE.



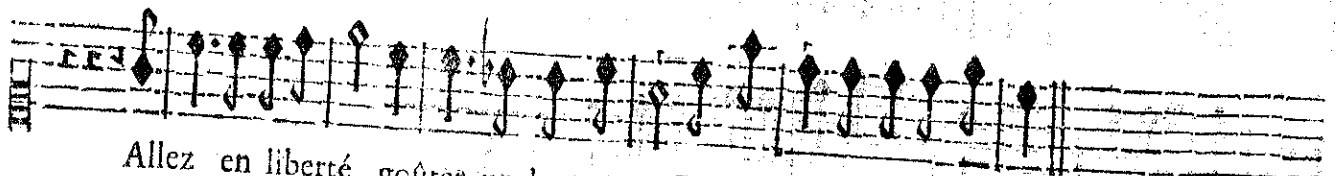
doy.



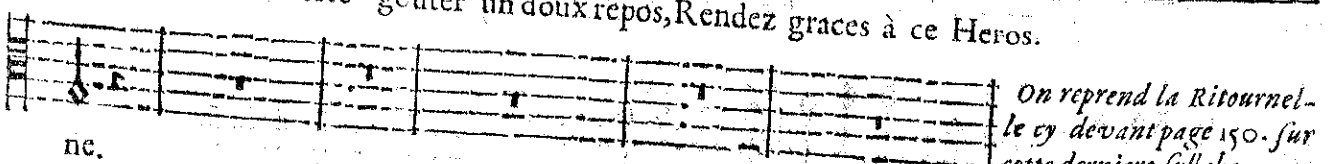
D'innocés malheureux ont trop souffert pour moy, Le seul prix que je veux, c'est de briser leur chaî-



BASSE-CONTINUE.

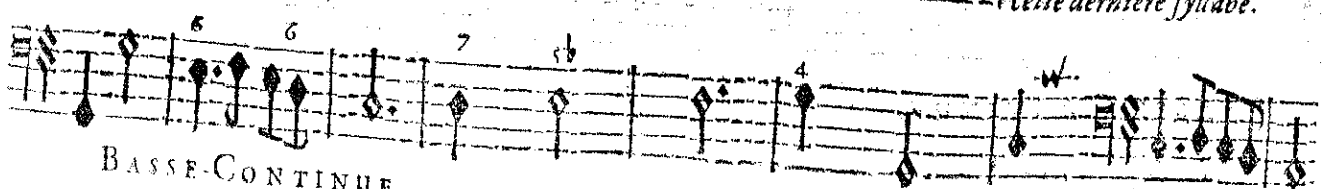


Allez en liberté goûter un doux repos, Rendez graces à ce Heros.



ne.

On reprend la Ritournelle cy devant page 150. sur cette dernière syllabe.



BASSE-CONTINUE.

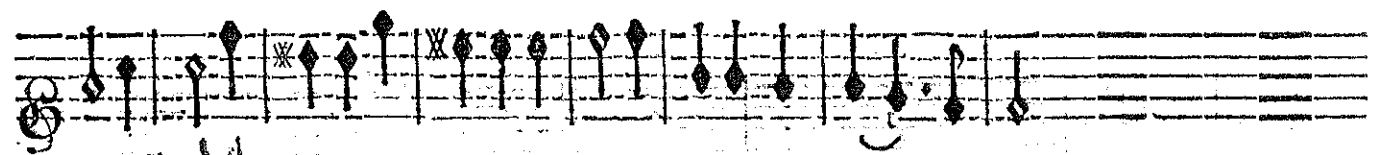
Fin de la Ritournelle.



PRELUDE.

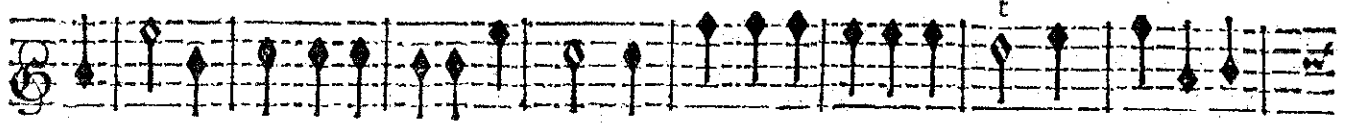


BASSE-CONTINUE.



BASSE-CONTINUE.

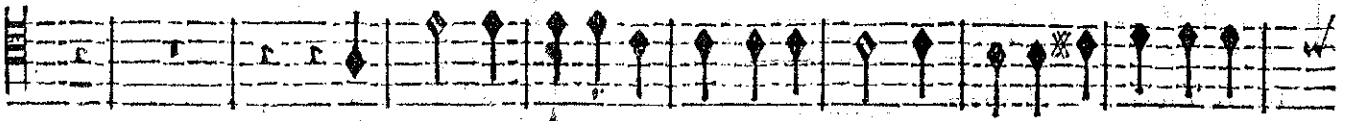
CHOER.



Sortons, sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sortons, Sortons d'Escla-



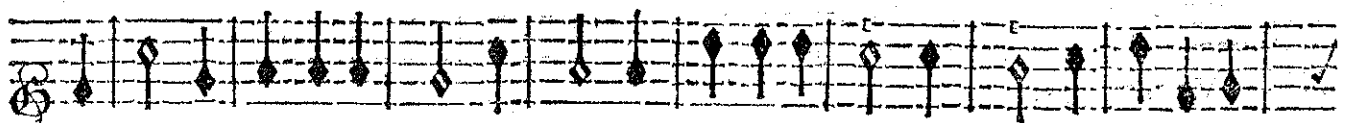
Sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sortons, Sortons d'Escla-



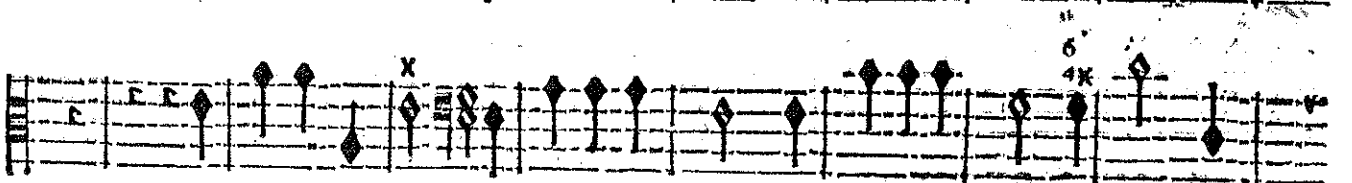
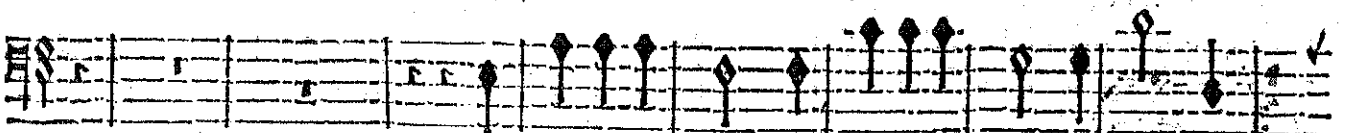
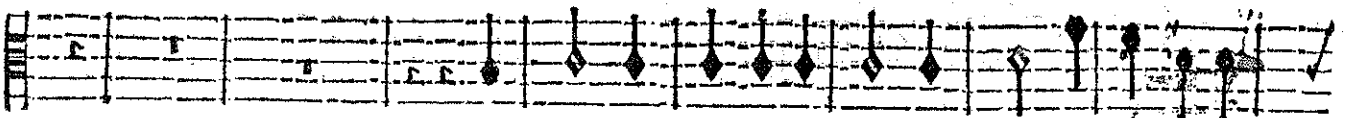
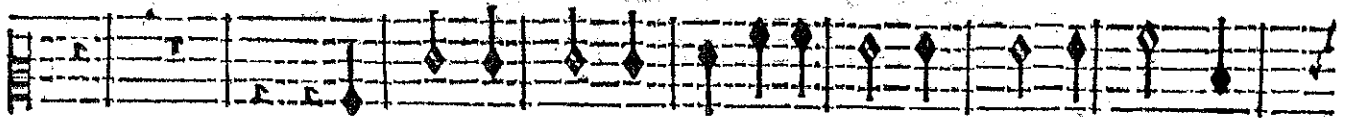
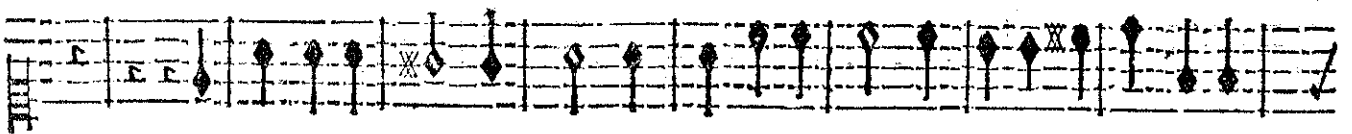
Sortons, Sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sor-



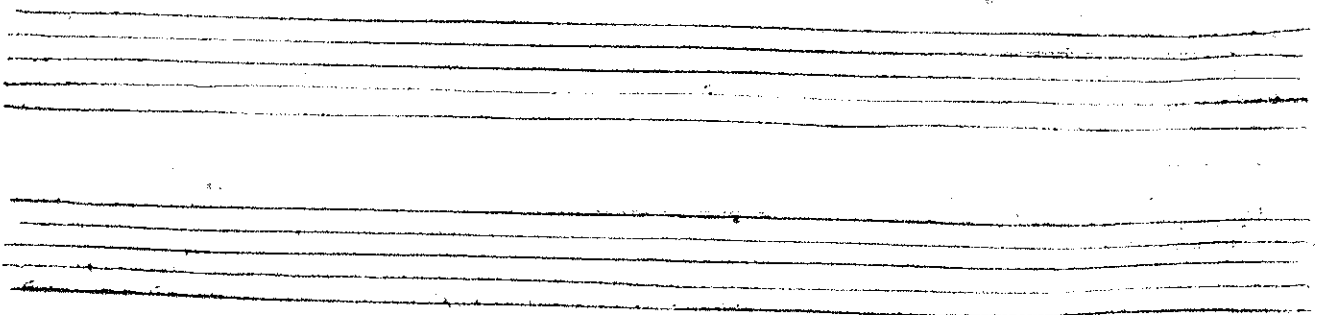
Sortons d'Esclavage. Sortons d'Esclavage. Sortons. Sor-



VIOLONS.



BASSE-CONTINUE.



vage. Sortons, Sortons d'Esclava- ge. Profitons de l'avantage Qu'Ama-

vage. Sortons, Sortons d'Esclava- ge. Profitons de l'avantage Qu'Ama-

tons d'Esclavage. Sortons d'Esclava- ge. Profitons de l'avantage Qu'Ama-

tons d'Esclavage. Sortons d'Escla- va- ge. Profitons de l'avantage Qu'Ama-

VIOLONS.

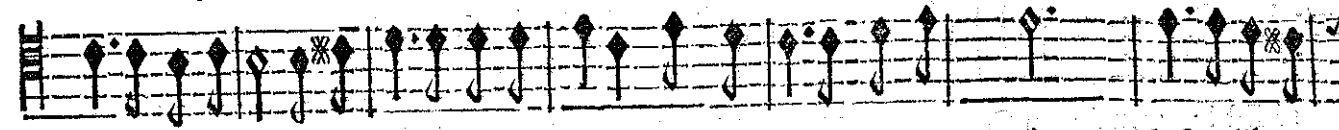
BASSE-CONTINUE.



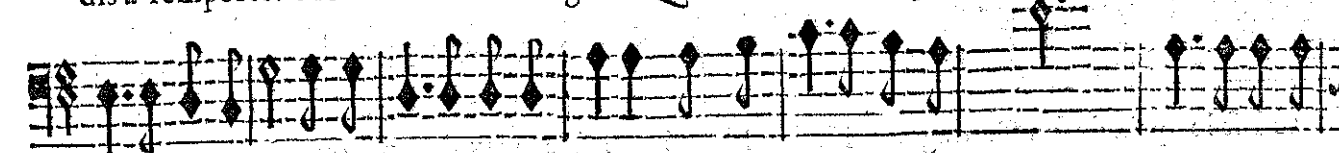
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



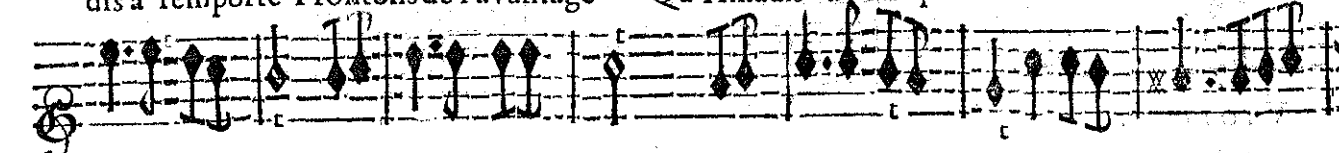
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



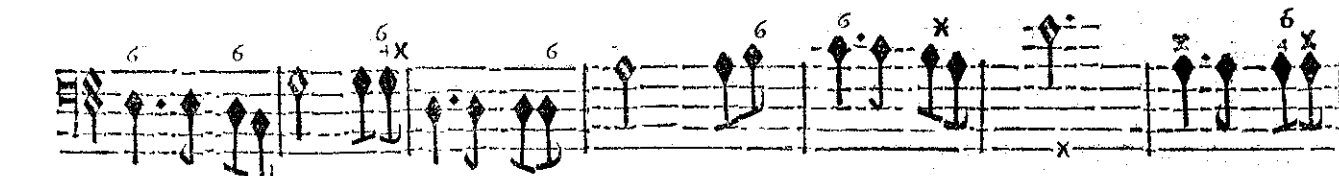
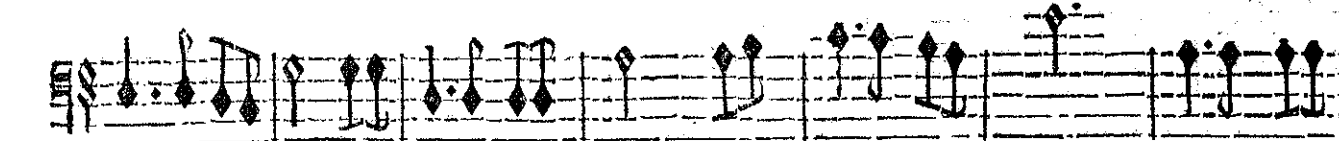
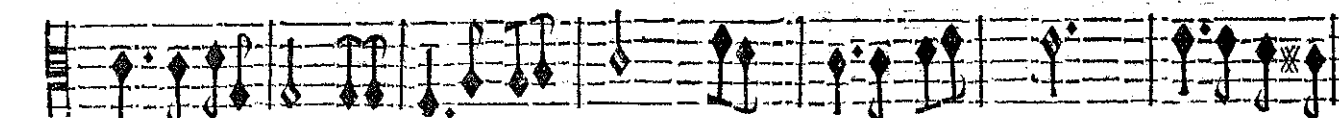
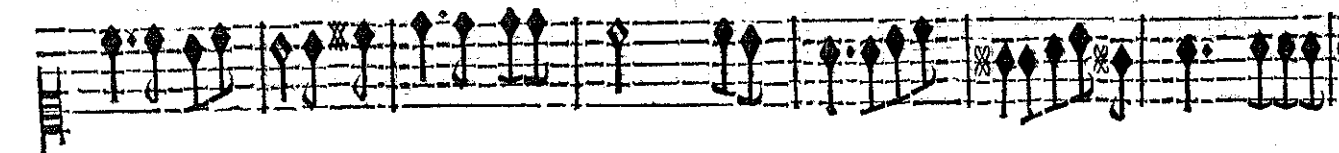
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



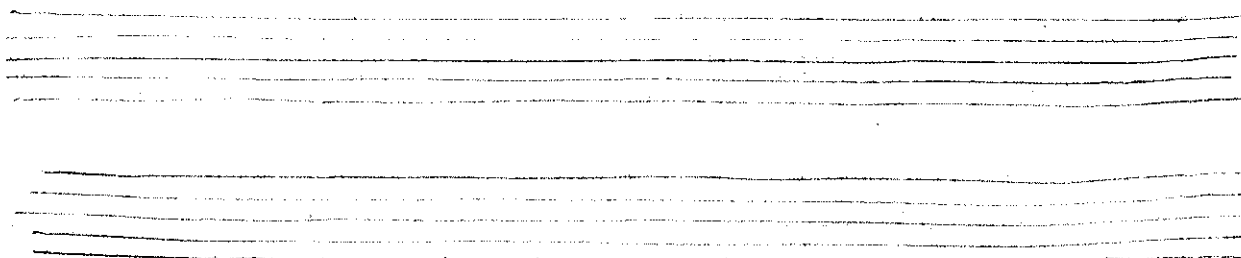
dis a remporté Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



VIOLONS.



BASSE-CONTINUE.



té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.

té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.

té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.

té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.

té Est le prix de son Courage. Nostre liberté Est le prix de son Courage.

VIOLONS.

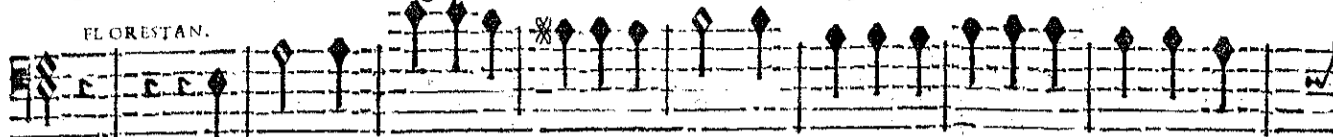
BASSE-CONTINUE.

CORISANDE.



Sortons Sortons d'esclavage. Sortons Sortons d'esclavage. Sortons Sortons d'escla-

FLORESTAN.



Sortons Sortons d'esclavage. Sortons Sortons d'esclavage. Sortons d'escla-



BASSE-CONTINUE.



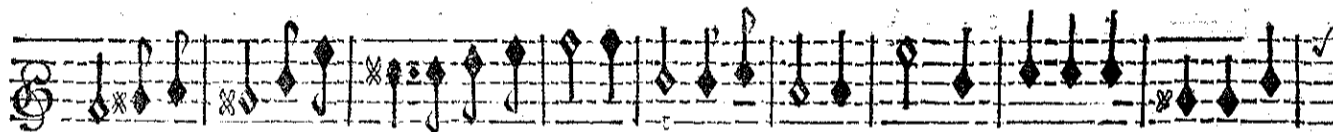
va- ge. Amadis a surmonté L'Envie & la Rage, Amadis a surmonté L'En-



vage. Amadis a surmonté L'Envie & la Rage, Amadis a surmonté L'En-



BASSE-CONTINUE.



fer irrité. Amadis a surmonté L'Enfer irrité. Sortons Sortons d'esclavage. Sor-



fer irrité. Amadis a surmonté L'Enfer irrité. Sortons Sortons d'escla-



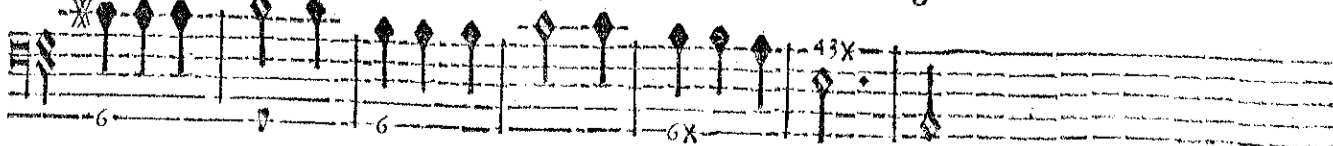
BASSE-CONTINUE.



tons Sortons d'esclavage. Sortons Sortons d'esclava- ge.



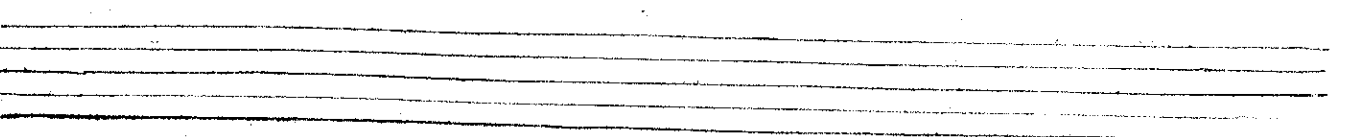
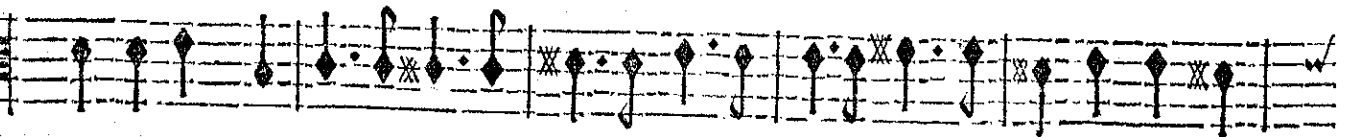
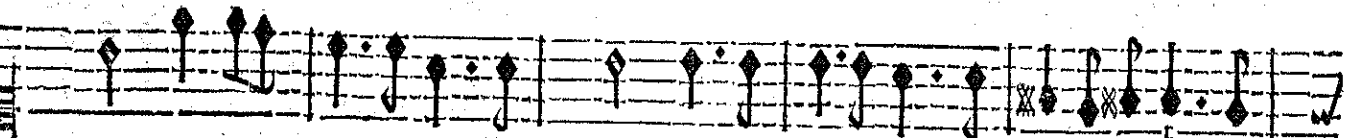
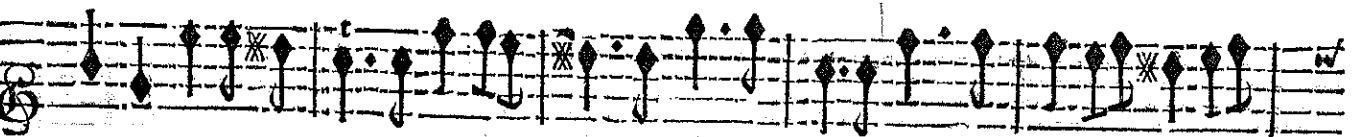
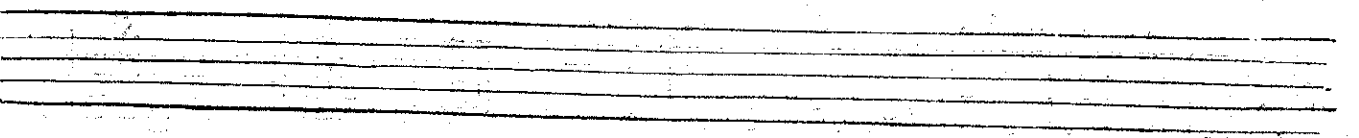
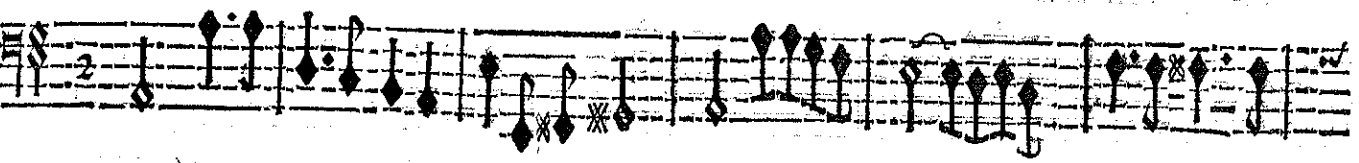
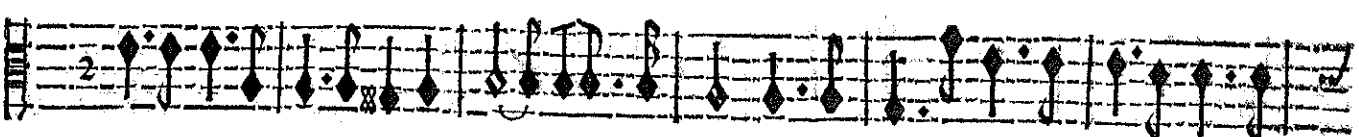
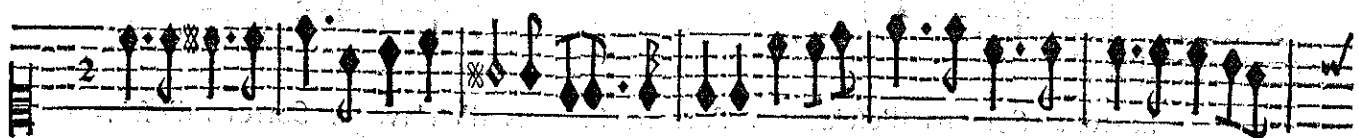
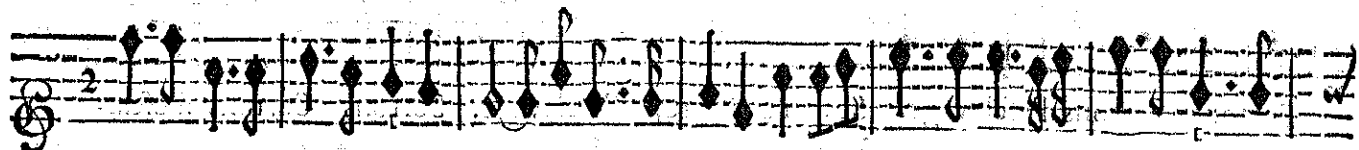
vage. Sortons Sortons d'esclavage. Sortons d'esclava- ge.



BASSE-CONTINUE.

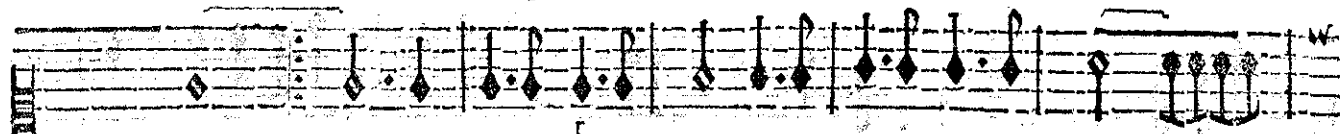
On reprend le Chœur tout entier: Et l'on reprend encore le commencement dudit Chœur jusques à l'endroit où il y a fin.

A M A D I S,
PREMIER AIR.

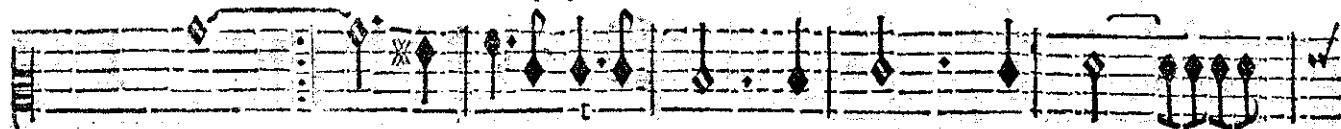




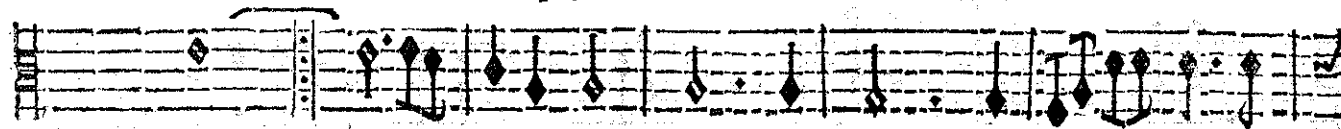
Premiere Reprise.



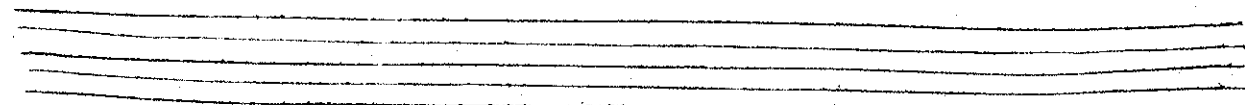
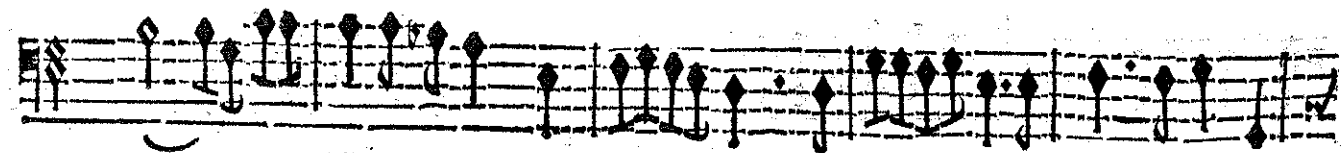
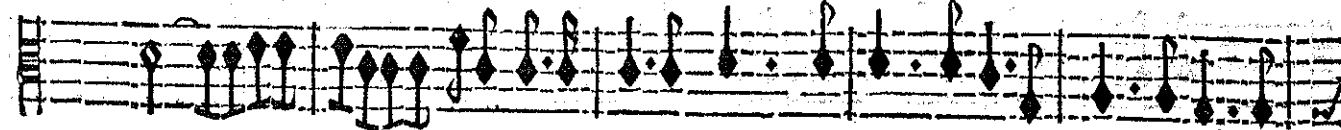
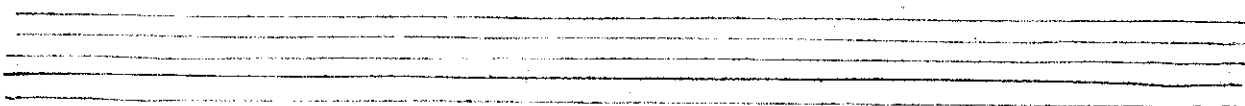
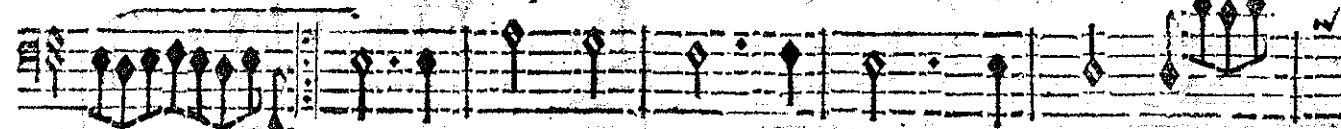
Premiere Reprise.



Premiere Reprise.



Premiere Reprise.



A musical staff in treble clef containing a sequence of notes and rests, including some accidentals.

Seconde Reprise.

A musical staff in alto clef containing a sequence of notes and rests.

Seconde Reprise.

A musical staff in alto clef containing a sequence of notes and rests.

Seconde Reprise.

A musical staff in alto clef containing a sequence of notes and rests.

Seconde Reprise.

A musical staff in bass clef containing a sequence of notes and rests.

Seconde Reprise.

Two empty musical staves.

A musical staff in treble clef containing a sequence of notes and rests, ending with a double bar line.

1. 2. Repr.

A musical staff in alto clef containing a sequence of notes and rests, ending with a double bar line.

1. 2. Repr.

A musical staff in alto clef containing a sequence of notes and rests, ending with a double bar line.

1. 2. Repr.

A musical staff in alto clef containing a sequence of notes and rests, ending with a double bar line.

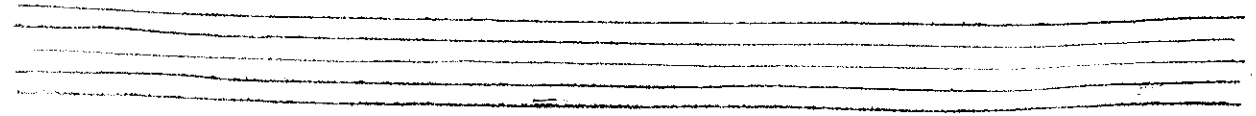
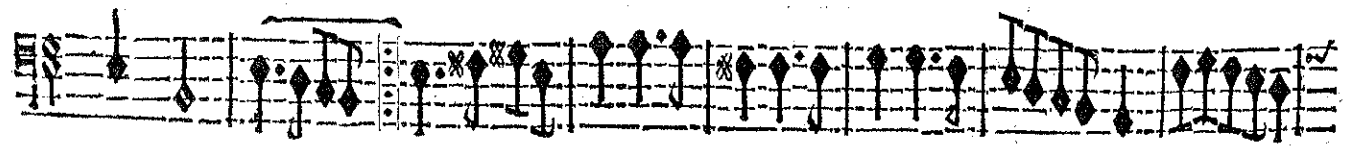
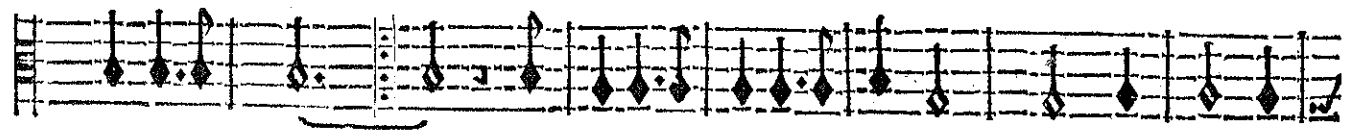
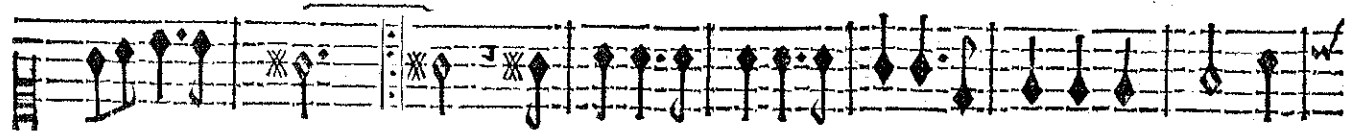
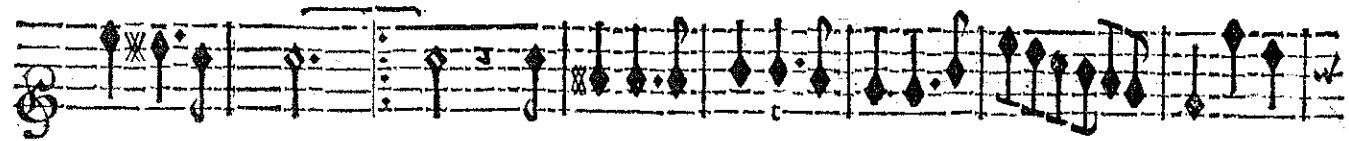
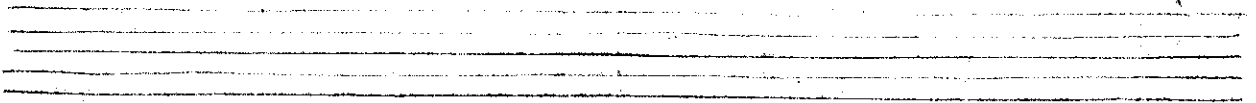
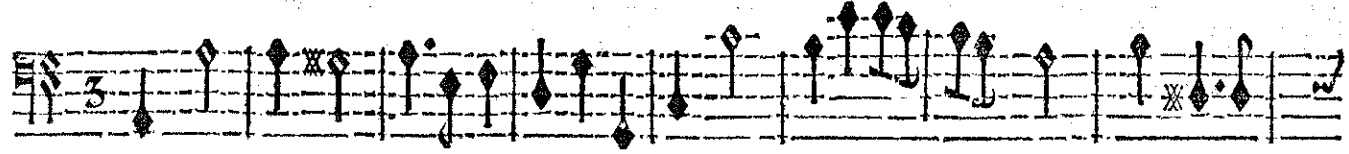
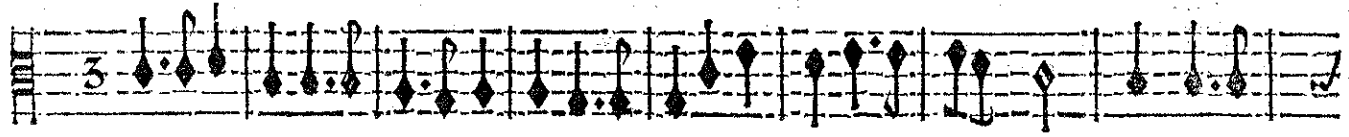
1. 2. Repr.

A musical staff in bass clef containing a sequence of notes and rests, ending with a double bar line.

1. 2. Repr.

Two empty musical staves.

TRAGÉDIE.
SECOND AIR.



On reprend à la page 153. le Chœur tout entier, & le commencement jusques à l'endroit où il y a fin.

On joue le premier Air page 158. pour l'Entr' Acte. Et après l'Entr' Acte la Basse-Continuë joue ces deux mesures.

FIN DU TROISIÈME ACTE.





ACTE QUATRIEME

SCENE PREMIERE.

ARCALVS ET ARCABONNE.

♩ 2

RITOURNELLE.

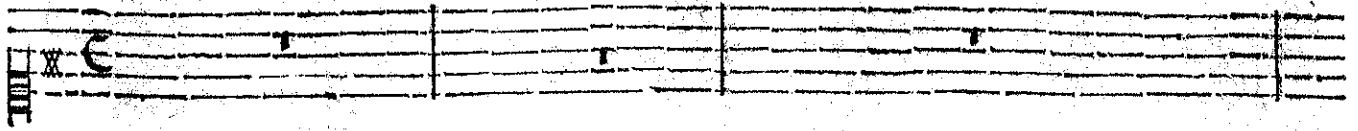
♩ 2

RITOURNELLE.

4 7

6 76

ARCAÏONNE.

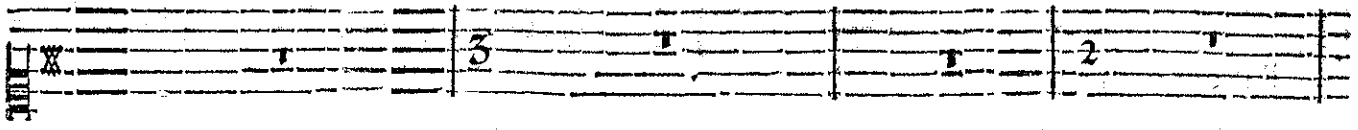


ARCAÏONS



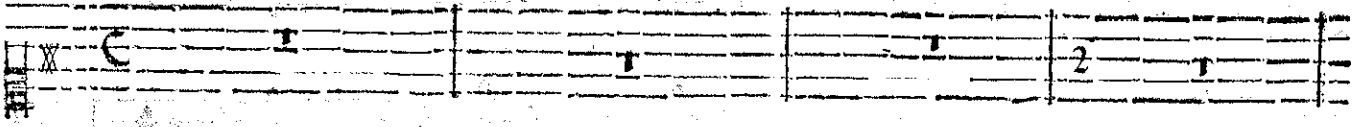
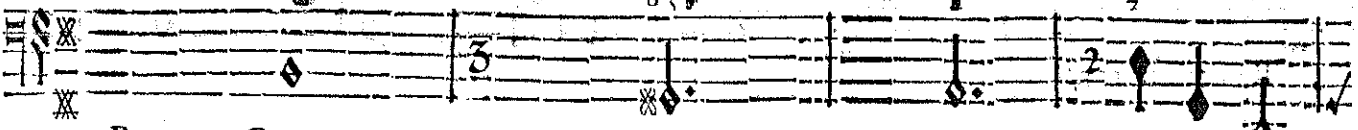
Par mes enchantements Oriane est captive, Sa beauté causa nos mal-

BASSE-CONTINUE.



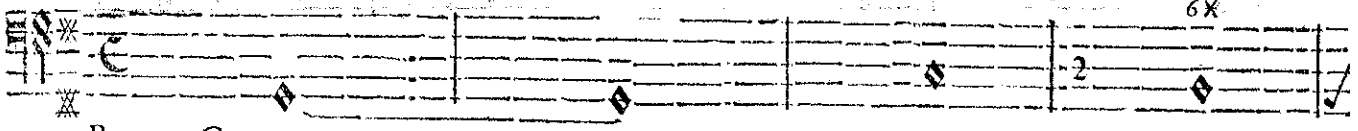
heurs: Dans ces lieux, sans pitié j'entens sa voix plaintive; Et j'aime à voir couler ses

BASSE-CONTINUE.



pleurs. Notre Enemy l'aimoit, Il a tout fait pour elle; Il combattoit pour l'obte-

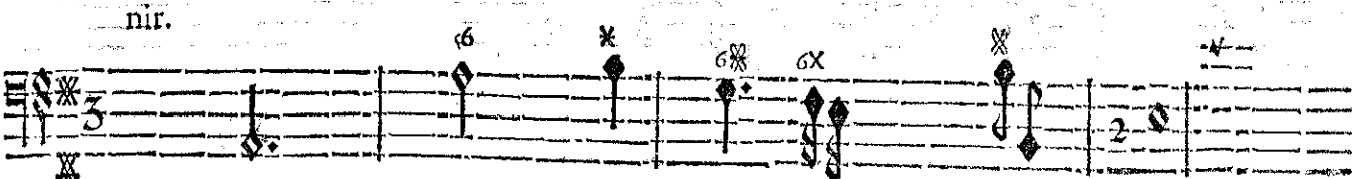
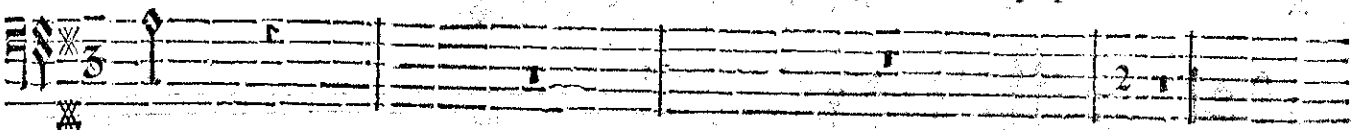
BASSE-CONTINUE.



Je viens de la voir, qu'elle est belle! Vous ne la scauriez trop punir.

nir.

BASSE-CONTINUE.



Musical notation for Violins, first system. The staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes.

VIOLONS.

Musical notation for Violins, second system. It continues the melodic line from the first system.

Musical notation for Basse-Continue, first system. The staff is in bass clef with a key signature of one sharp. It features a bass line with various ornaments and fingerings (6, 4, 6).

Ne permettons pas qu'elle ignore La perte D'un Amant dont son cœur est charmé, Il

BASSE-CONTINUE.

Musical notation for Violins, third system. It continues the melodic line.

Musical notation for Violins, fourth system. It continues the melodic line.

Musical notation for Basse-Continue, second system. It features a bass line with various ornaments and fingerings (6x, 6, 7, 6s).

faut qu'après la mort Amadis souffre encore Dans ce qu'il a le plus aimé.

BASSE-CONTINUE.

Two empty musical staves, likely representing a section where the music is not present or is a placeholder.

Musical notation for Basse-Continue, third system. It features a bass line with various ornaments and fingerings (6, 7, 6).

Musical notation for Violins, fifth system. It continues the melodic line.

Aux regards d'Oriane exposez la Victime, Qu'à nos ressentiments vous venez d'immo-

Musical notation for Basse-Continue, fourth system. It features a bass line with various ornaments and fingerings (6, 7, 6).

BASSE-CONTINUE.

ler. Un soupir vous eschape! & vous n'osez parler! Est-ce par des soupirs que la haine s'ex-

6 76X

BASSE-CONTINUE.

Que vous estes heureux de n'avoir à songer Qu'à haïr, & qu'à vous van- ger! He-

prime?

BASSE-CONTINUE.

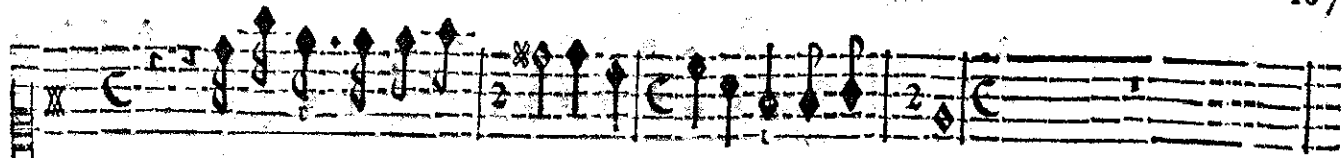
las! dans nostre Ennemy mesme j'ay trouvé l'Inconnu que j'aime.

Vous aimez Ama-

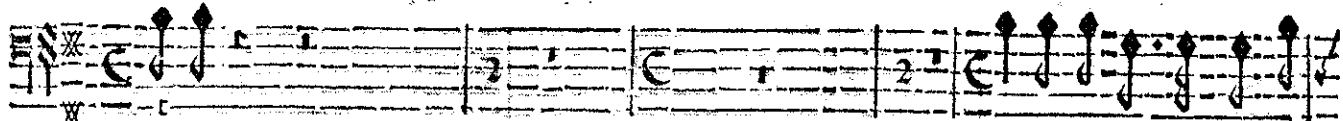
BASSE-CONTINUE.

dis! il voit encor le jour! Quoy, sur vostre ven- geance un lasche amour l'em-

BASSE-CONTINUE.

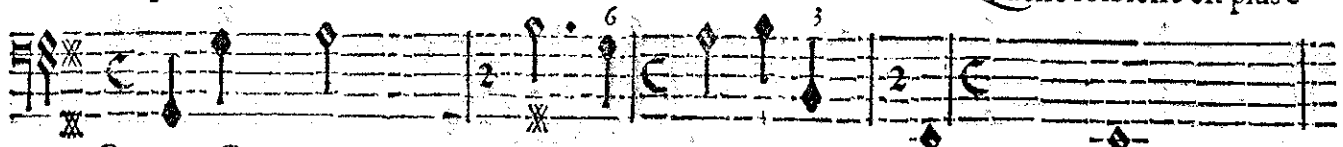


La vengeance la plus forte Est foible contre l'Amour.

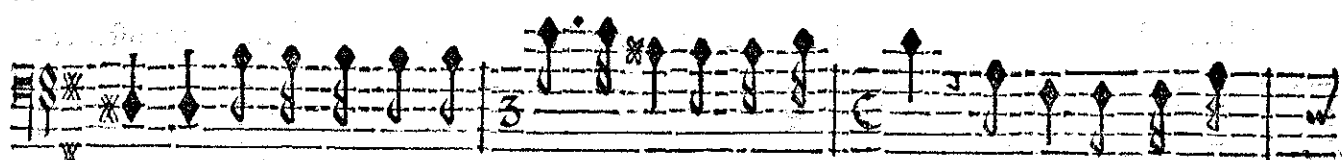
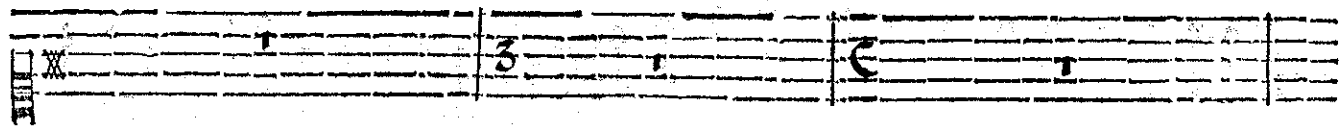


porte ?

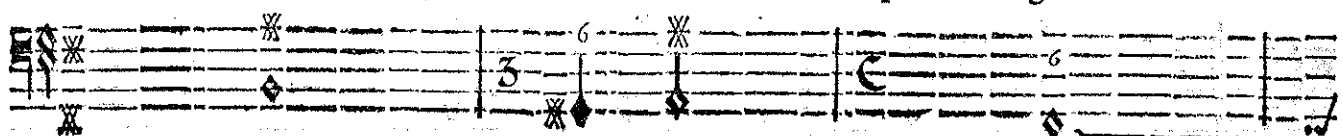
Quelle foiblesse est plus é-



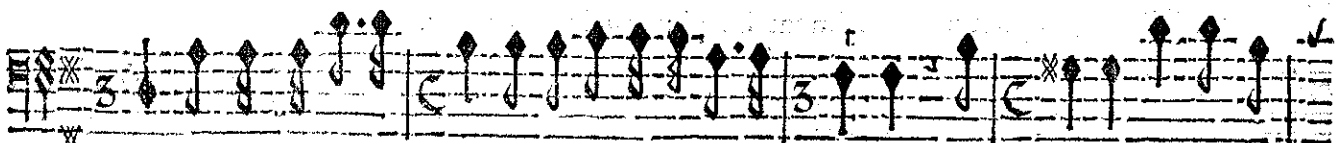
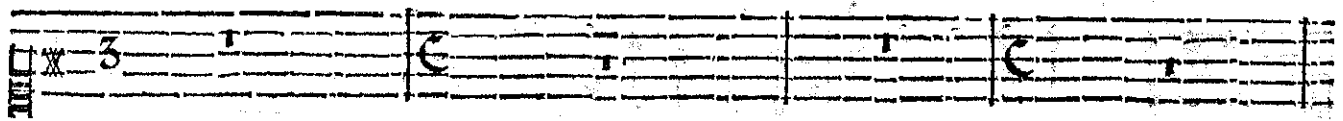
BASSE-CONTINUE.



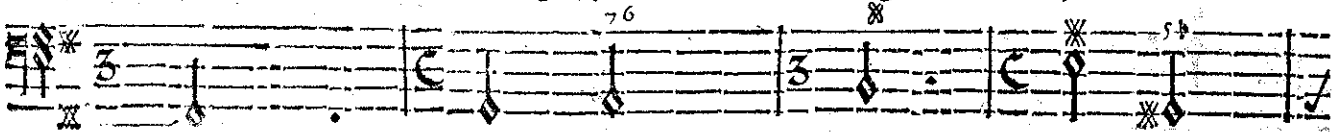
trange ! Nostre Ennemy mortel devient vostre vainqueur ? Malgré tant de fer-



BASSE-CONTINUE.



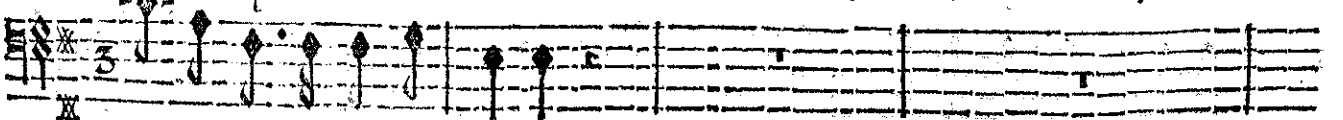
ments vostre perfide cœur Du party d'Amadis se range ! Parjure, ah ! c'est de



BASSE-CONTINUE.



Je l'ayme malgré moy cet Ennemy char-



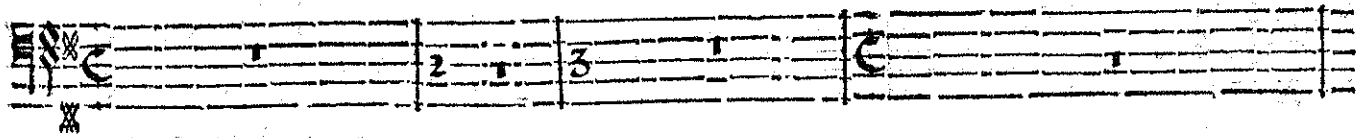
vous qu'il faut que je me vange.



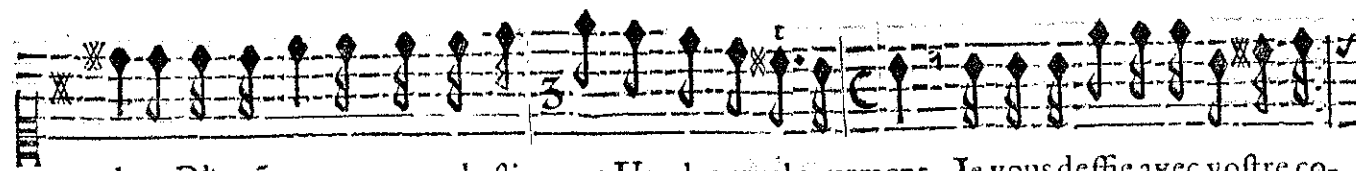
BASSE-CONTINUE.



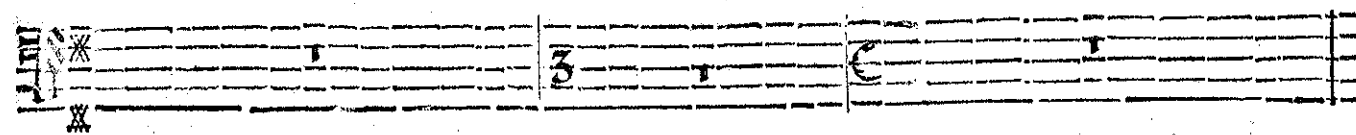
mant. Je n'en puis estre aimée, Une autre a seu luy plai- re; Je vous deffie avec vostre co-



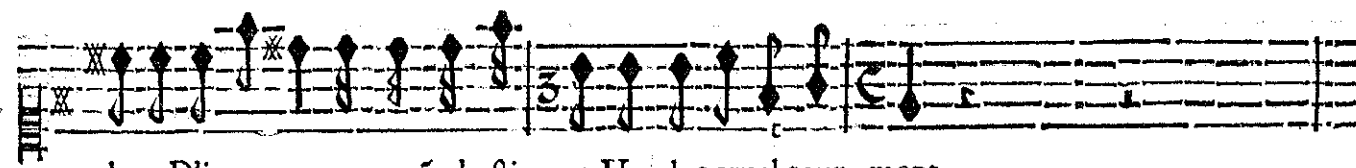
BASSE-CONTINUE.



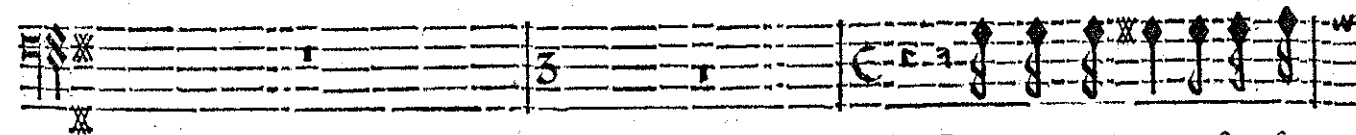
lere D'invéter pour mon chasti- ment Un plus cruel tourment. Je vous deffie avec vostre co-



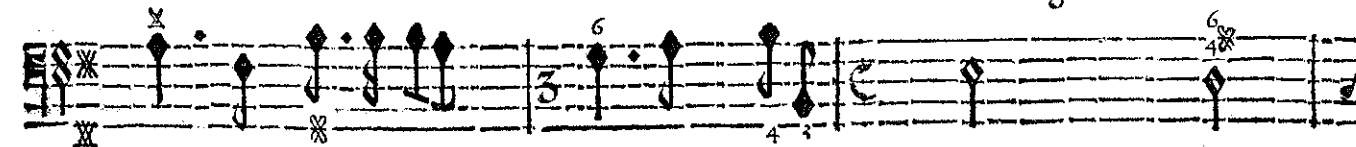
BASSE-CONTINUE.



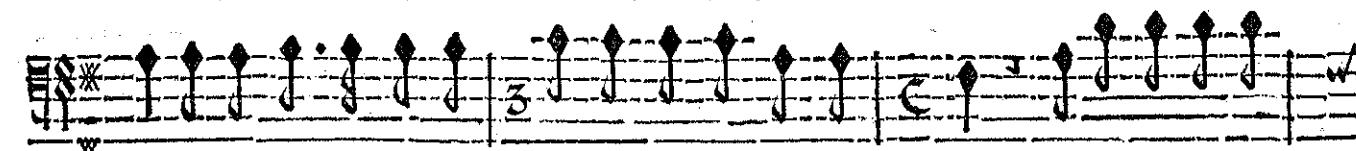
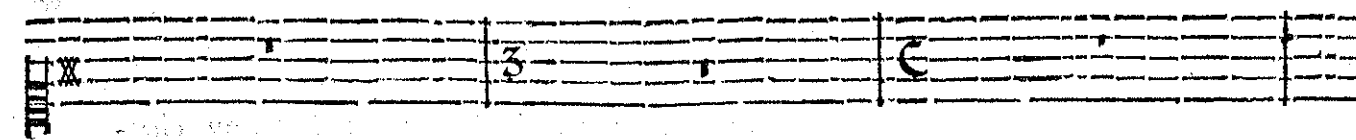
lere, D'inventer pour mô chastiment Un plus cruel tour- ment.



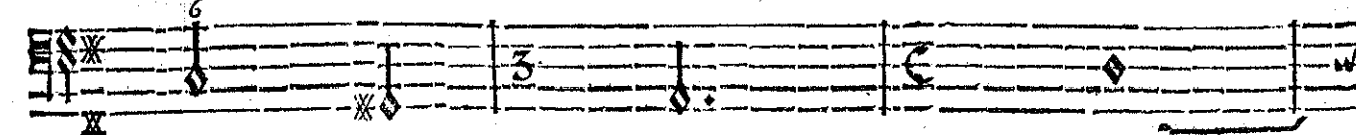
Pour augmenter vostre su-



BASSE-CONTINUE.



plice, Il faut vous faire voir ces deux Amants heu- reux Avant que ma ven-



BASSE-CONTINUE.

Ha! que plustost cent

geance en fasse un sacri- fice : Il faut que l'hymen les unisse. ...

6 5 6x

BASSE-CONTINUE.

fois ils perissent tous deux. Entre l'amour & la haine cruelle J'ay creu pouvoir me

2

7 43 76 4 3 6

BASSE-CONTINUE.

partager : Entre l'amour & la haine cruelle J'ay creu pouvoir me partager. Mais dans mon

6 6 76 4 3 6 4 6 x

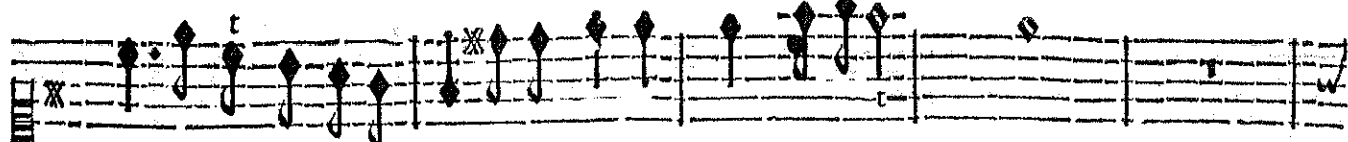
BASSE-CONTINUE.

cœur l'amour est estranger, & la haine m'est naturelle. Mais dans mon

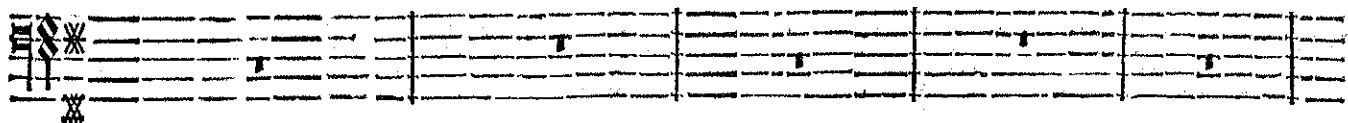
6 6x 6

BASSE-CONTINUE.

Y



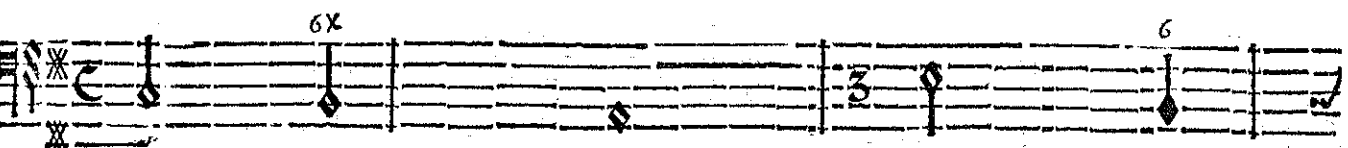
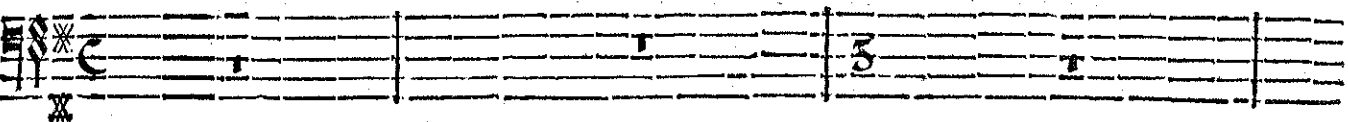
cœur l'amour est estrange, Et la haine m'est naturel- le.



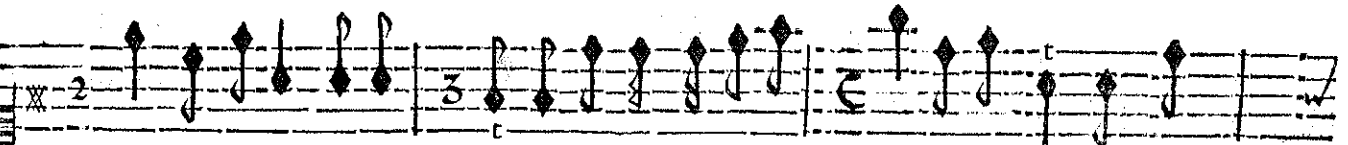
BASSE-CONTINUE.



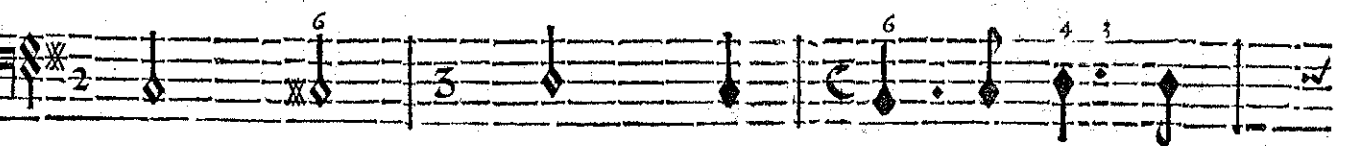
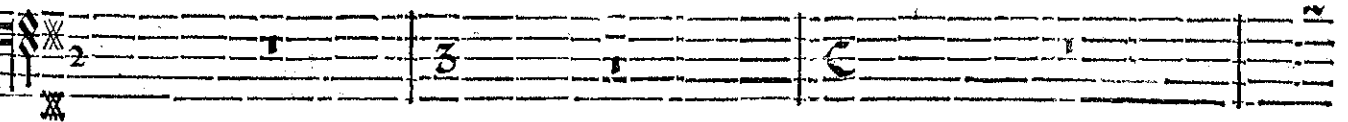
Ma Rivale gemit: Que les maux me font doux! Pour punir ces A-



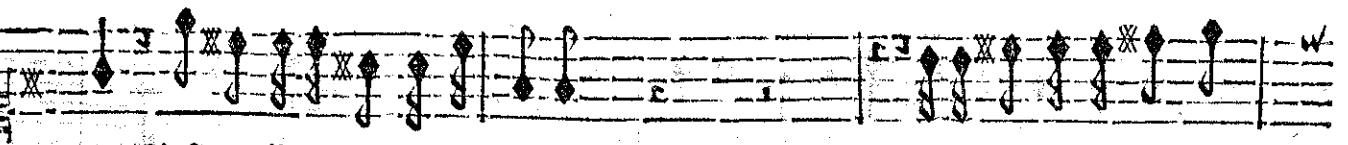
BASSE-CONTINUE.



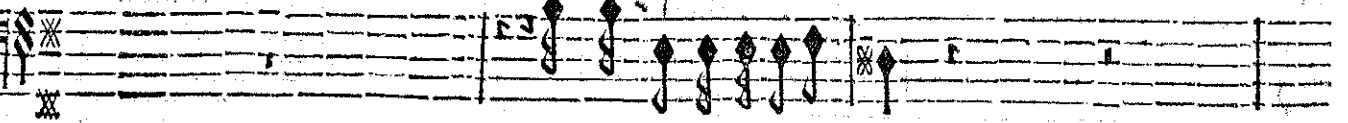
mants, j'imagine une peine Digne de ma fu- reur, & de vostre cou-



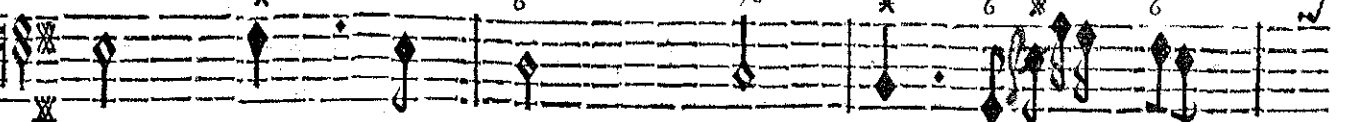
BASSE-CONTINUE.



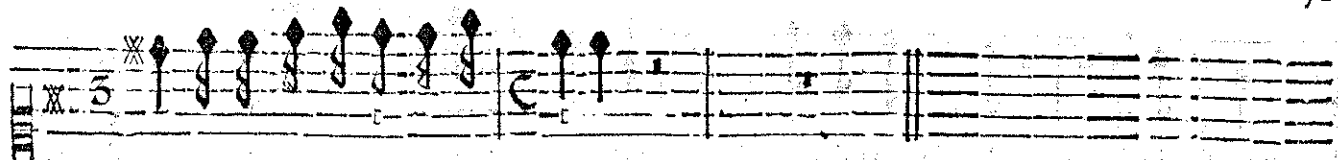
roux; C'est peu d'une mort inhumaine. Fiez-vous à l'Amour ja-



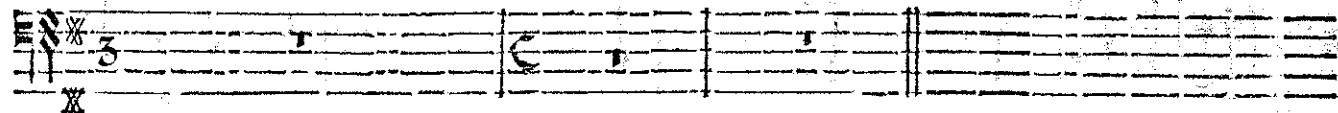
Puis je encor me fier à vous?



BASSE-CONTINUE.



loux, Il est plus cruel que la haine.



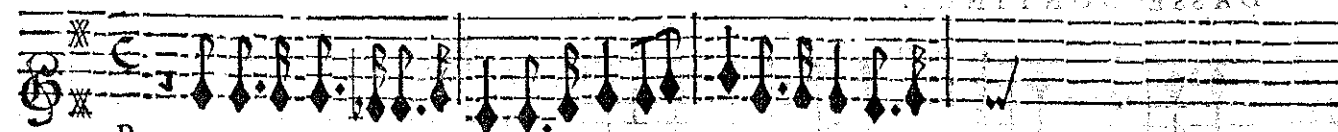
BASSE-CONTINUE.

SCENE II.

ORIANE seule.



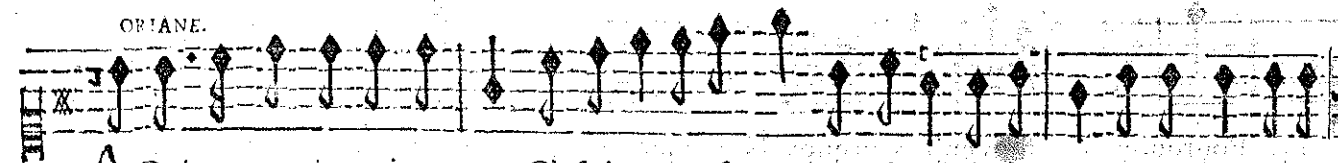
RITOURNELLE.



RITOURNELLE.

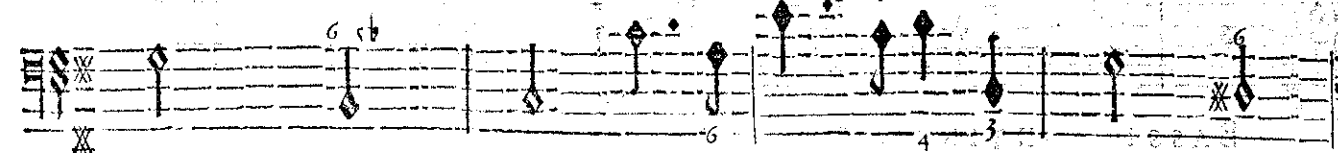


BASSE-CONTINUE.

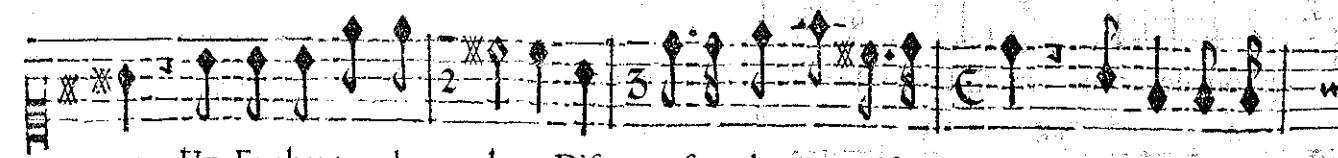


ORIANE.

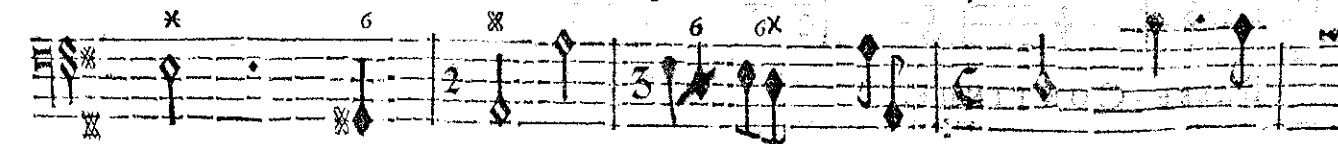
A Qui pourray-je avoir recours? C'est de vo⁹, juste Ciel, que j'attès du secours. Sur ces bords incô-



BASSE-CONTINUE.



nus Un Enchanteur bar- bare Dif- pose de mes tristes jours L'Enfer contre



BASSE-CONTINUE.

moy se declare A qui pourrai-je avoir recours? C'est de vous, juste Ciel! que j'attens du se-
 cours.

BASSE-CONTINUE.

RITOURNELLE.

RITOURNELLE.

BASSE-CONTINUE.

Autrefois, Amadis auroit pris ma deffense: Mais l'Inconstant m'oublie, & fuit une autre-

BASSE-CONTINUE.

loy. Pourquoi m'en souvenir, pourquoy N'oublier pas de luy jusqu'à son inconstance? I-

BASSE-CONTINUE.

cy, loin de toute assistance Je tremble d'un mortel effroy; Eh! faut-il encor que je pense

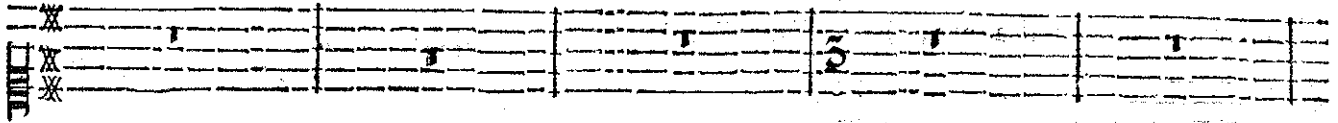
BASSE-CONTINUE.

A qui ne pense plus à moy?

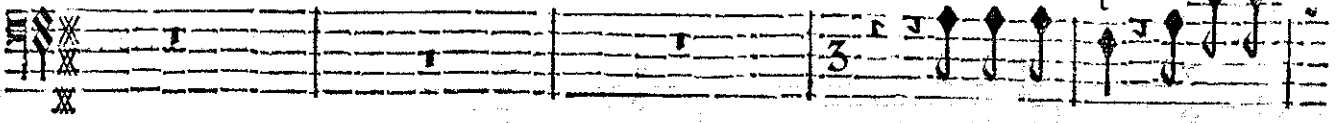
BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE III.
ARCALAUS, ORIANE.

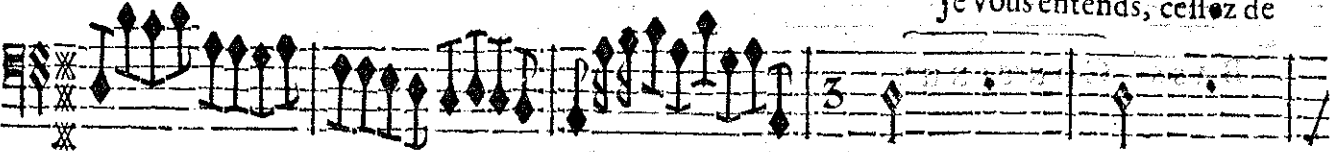
ORIANE.



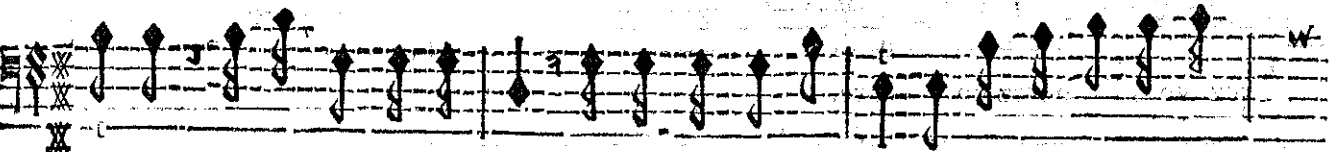
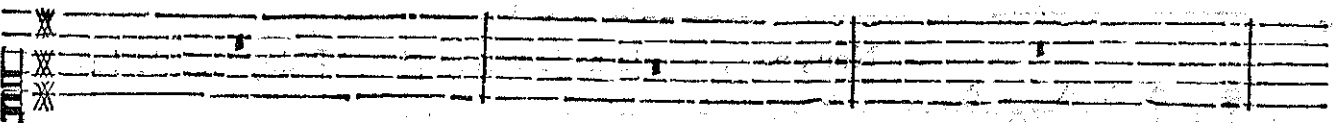
ARCALAUS.



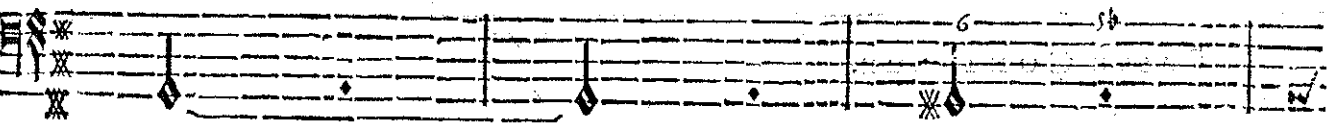
Je vous entends, cessez de



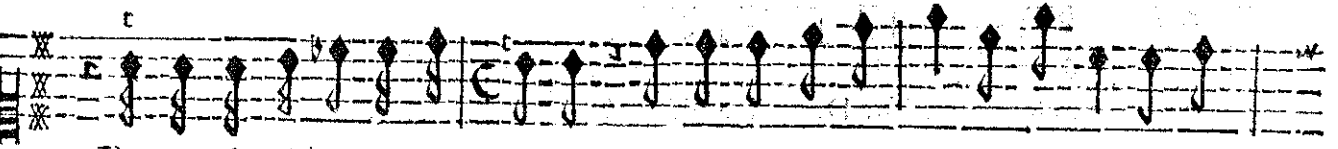
BASSE-CONTINUE.



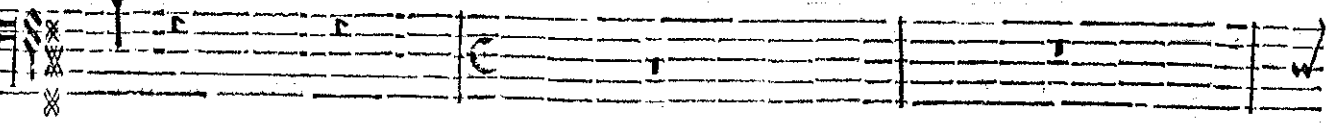
feindre. Plaignez vous d'Amadis, je ne veux pas contraindre Un si juste cou-



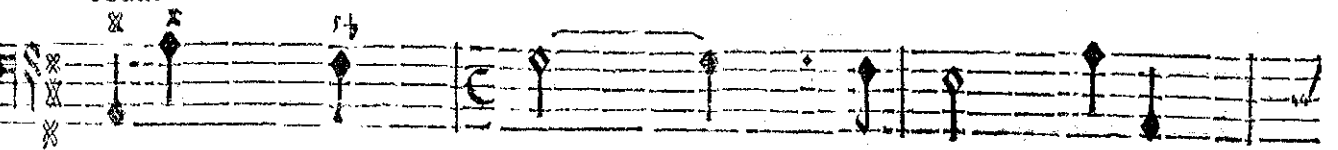
BASSE-CONTINUE.



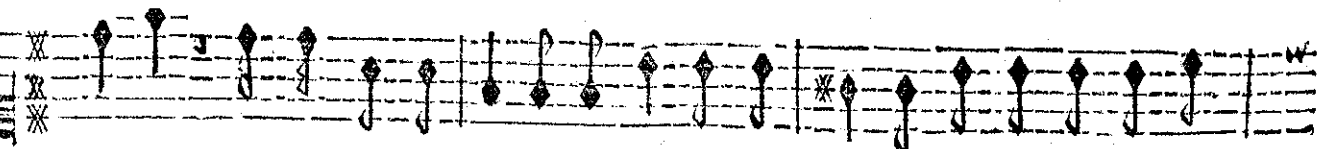
J'ay tant de sujet de m'en plaindre Que j'ay presque oublié de me plaindre de



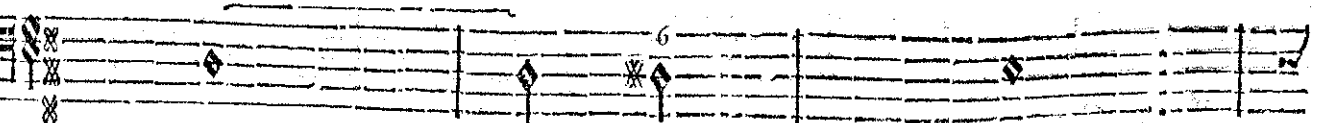
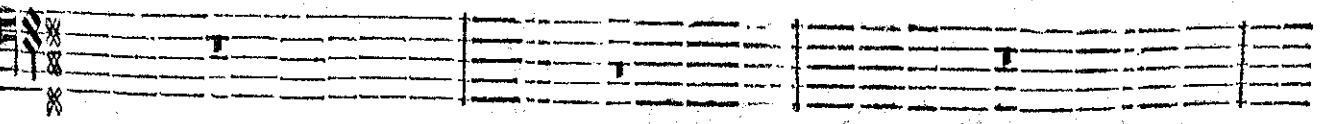
ROUX.



BASSE-CONTINUE.



vous. Non, ce n'est point icy son secours que j'implore? Il est allé cher-



BASSE-CONTINUE.

cher la Beauté qu'il adote, Et je l'appellerois par des cris super- flus.

Lorsque vous le ver-

BASSE-CONTINUE.

Non, non, je ne le verray plus, Je doy trop le ha-

rez vous l'aimerez en- core.

BASSE-CONTINUE.

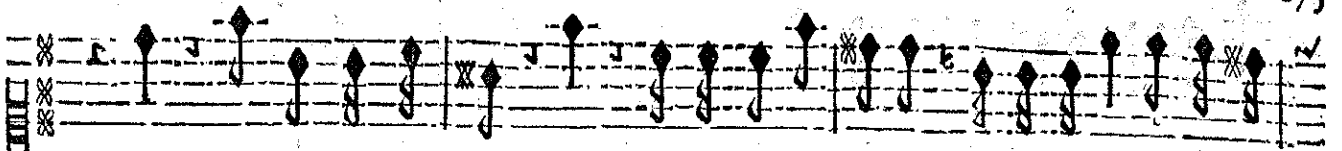
ir pour renouer la chaisne Dont il a dégagé son cœur.

Si vous le haïf-

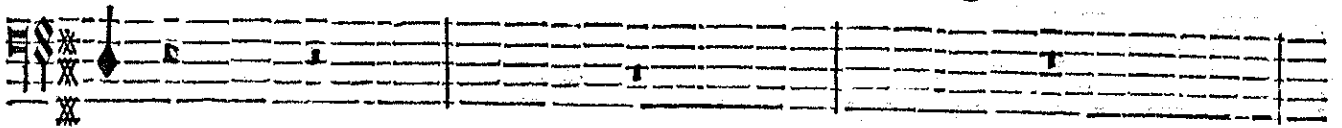
BASSE-CONTINUE.

sez J'ay fery vostre haine, A la fin j'ay vaincu ce superbe vain-

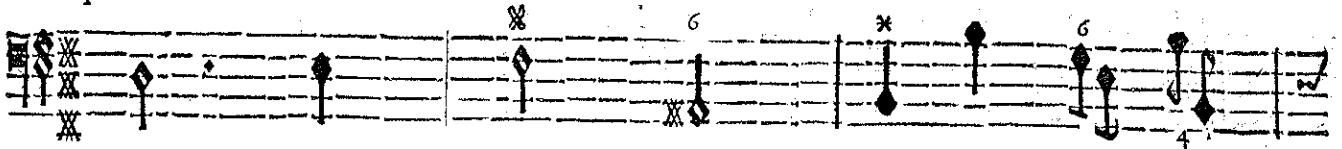
BASSE-CONTINUE.



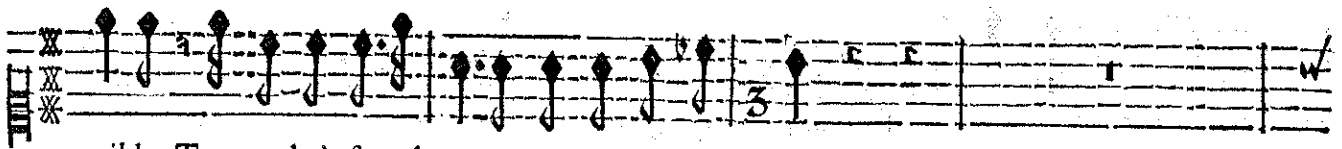
Vous, vainqueur d'Amadis; non, il n'est pas possible Qu'il ait cessé d'être invin-



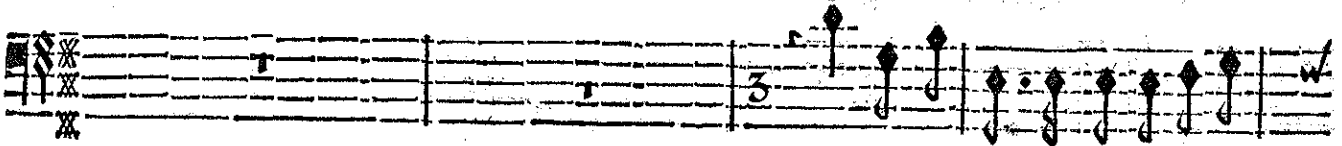
queur.



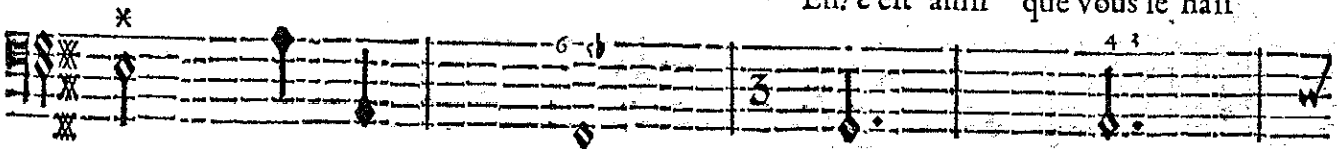
BASSE-CONTINUE.



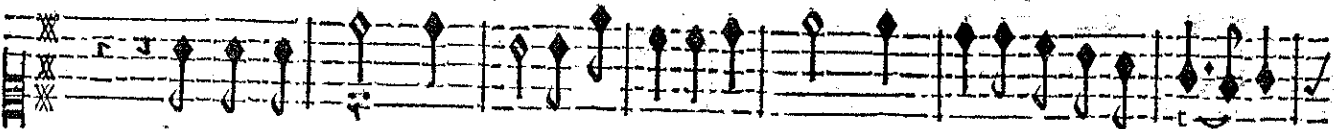
cible. Tout cede à sa valeur, & vous la connois-



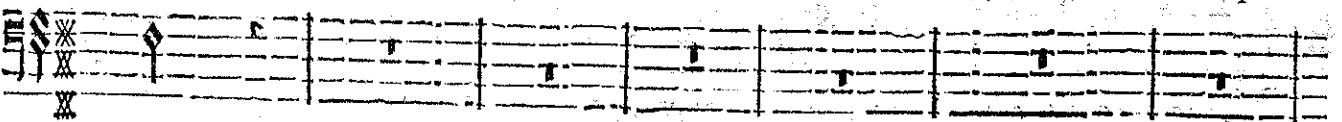
sez. Eh! c'est ainsi que vous le haïs



BASSE-CONTINUE.



Je veux haïr toujours un Amant si volage, Et je me le fais bien pro-



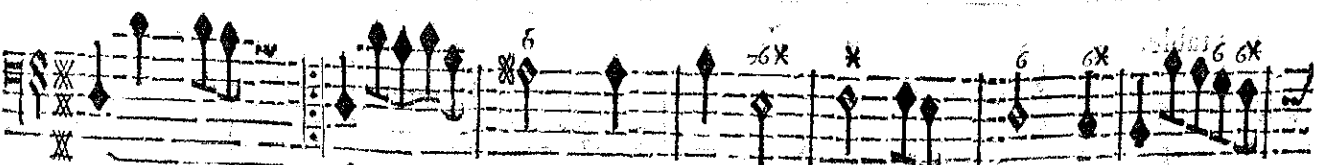
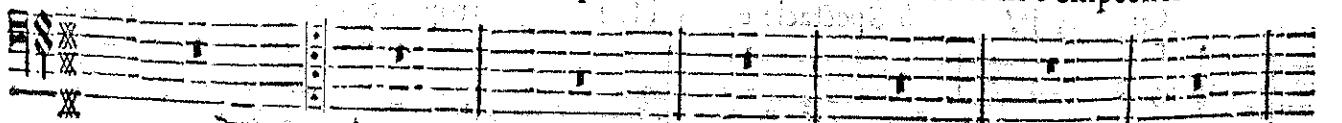
sez.



BASSE-CONTINUE.



mis. Je veux ha- mis; Mais les plus cruels ennemis Peuvent-ils s'empêcher d'admi-



BASSE-CONTINUE.

First musical staff for the vocal line, containing notes and rests.

rer son courage. Mais ses plus cruels Ennemis Peuvent ils s'empescher d'admi-

Second musical staff for the vocal line, containing notes and rests.

Third musical staff for the vocal line, containing notes and rests.

BASE-CONTINUE.

Fourth musical staff for the vocal line, containing notes and rests.

rer son coura- ge. Non rien ne peut eltre assez fort, Pour surmôter ce Heros indô-

Fifth musical staff for the vocal line, containing notes and rests.

Sixth musical staff for the vocal line, containing notes and rests.

BASSE-CONTINUE.

Seventh musical staff for the vocal line, containing notes and rests.

table.

Eighth musical staff for the vocal line, containing notes and rests.

Voyez si je me vante à tort D'avoir vaincu ce Vainqueur redou-

Ninth musical staff for the vocal line, containing notes and rests.

BASSE CONTINUE.

SCENE IV.

ORIANE.

Tenth musical staff for the vocal line, containing notes and rests.

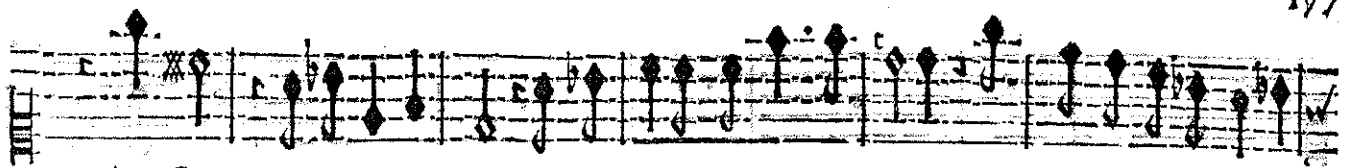
Que voy-je! ô Spectacle effroyable ! O trop funeste fort! Ciel!

Eleventh musical staff for the vocal line, containing notes and rests.

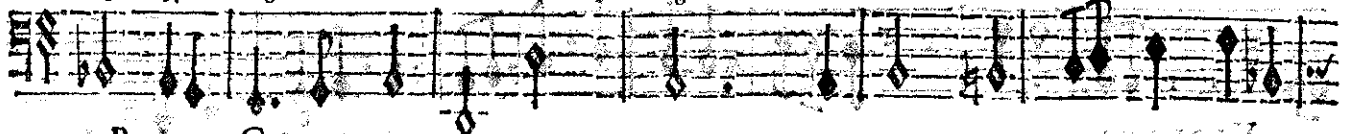
table.

Twelfth musical staff for the vocal line, containing notes and rests.

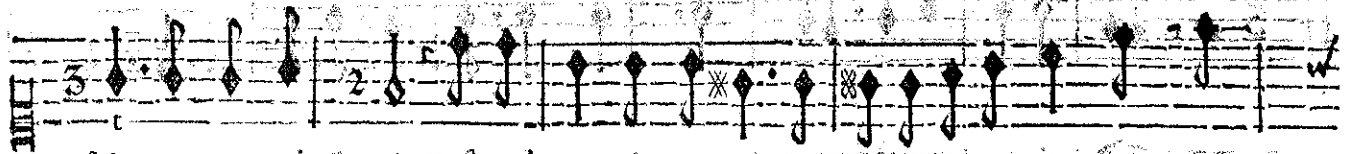
BASSE-CONTINUE.



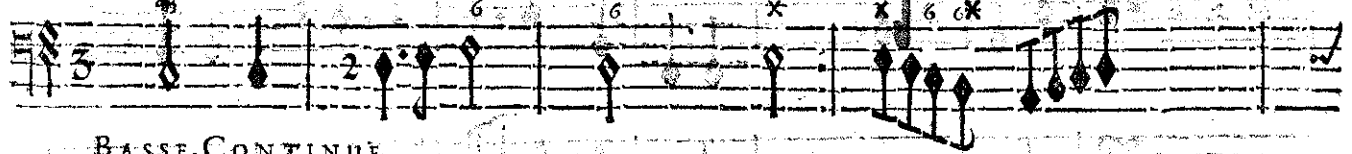
ô Ciel! Amadis est mort! Ma colere luy fut fatale; J'eûs tort de l'accuser de



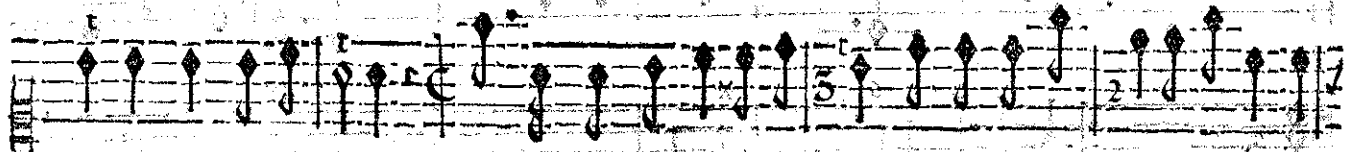
BASSE-CONTINUE.



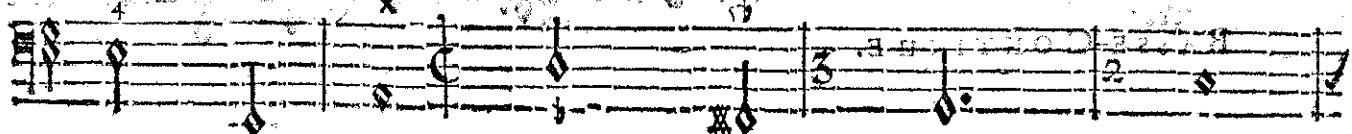
suivre une autre a-mour. Que ne puis-je en mourant le rappeler au jour, D'eust-il



BASSE-CONTINUE.



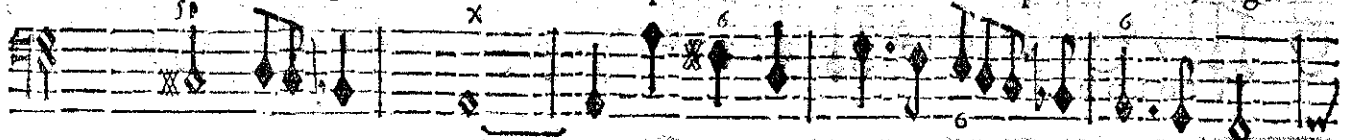
vivre pour ma Rivale. Ciel qui nous donnas ce He-ros, Que ne prenois-tu sa deffense



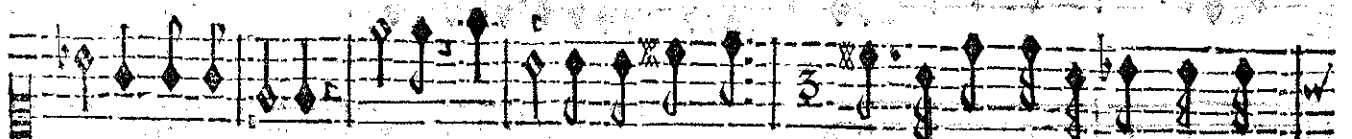
BASSE-CONTINUE.



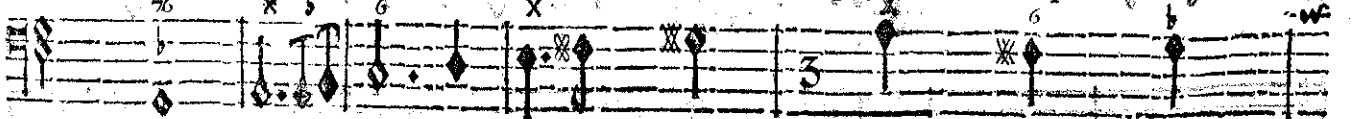
Contre l'Infernale puissance! L'Univers a perdu Panheur de son repos. Pleure, ge-



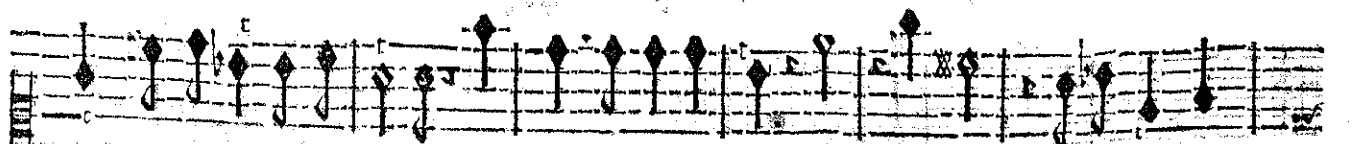
BASSE-CONTINUE.



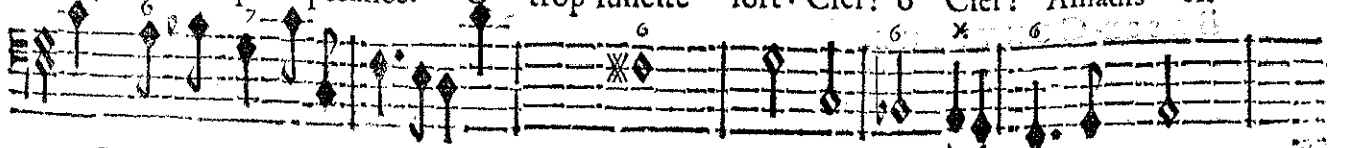
my, foible Innocence, Pleure, helas tu n'as plus d'Ap-puy, Tu vois expirer aujour-



BASSE-CONTINUE.



d'huy Ton unique Esperance. O trop funeste sort! Ciel! ô Ciel! Amadis est



BASSE-CONTINUE.

mort! Il m'ap-

VIOLONS.

BASSE-CONTINUE.

pelle ; je le vais suivre Le fort qui no' rejôit m'est doux. Amadis je vivois pour

VIOLONS.

BASSE-CONTINUE.

vous, Vous mourez, je ne puis plus vivre. Amadis je vivois pour vous, Vous mou-

VIOLONS.

BASSE-CONTINUE.

rez, je ne puis plus vivre. *Oriane tombe évanouïe.*

VIOLONS.

BASSE-CONTINUE.

SCENE V.

ARCALAUS, ARCARBONNE, AMADIS qui paroist mort,
ORIANE évanouie.

RITOURNELLE.

RITOURNELLE.

RITOURNELLE.

ARCARBONNE.

Quel plaisir de voir Un si cruel desespoir !

Quel plaisir de voir Un si cru-

ARCALAUS.

Quel plaisir Quel plaisir de voir Un si cruel desespoir ! Quel plaisir Quel plaisir de voir Un si cru-

BASSE-CONTINUE.

el desef- poir ! Joignez vostre fureur à ma rage inhumaine, Il faut que ces A-

el desef- poir !

BASSE-CONTINUE.

mants revivent tour à tour Pour souffrir une affreuse peine.

Il faut faire de leur a-

BASSE-CONTINUE.

Quel plaisir de voir Un si cru-

mour Le ministre de nostre haine. Quel plaisir Quel plaisir de voir Un si cru-

BASSE-CONTINUE.

el defes- poir ! Quel plaisir de voir Un si cruel defes- poir ! Il faut qu'Amadis

el defespoir ! Quel plaisir Quel plaisir de voir Un si cruel defes- poir !

BASSE-CONTINUE.

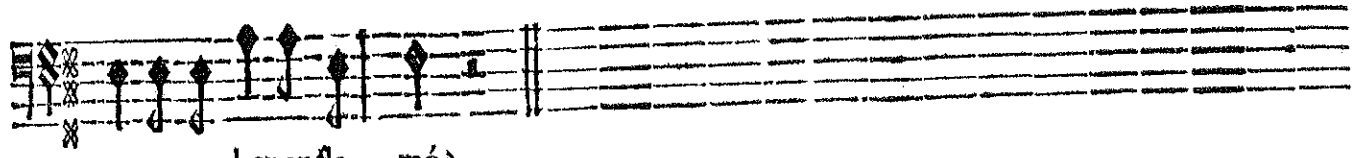
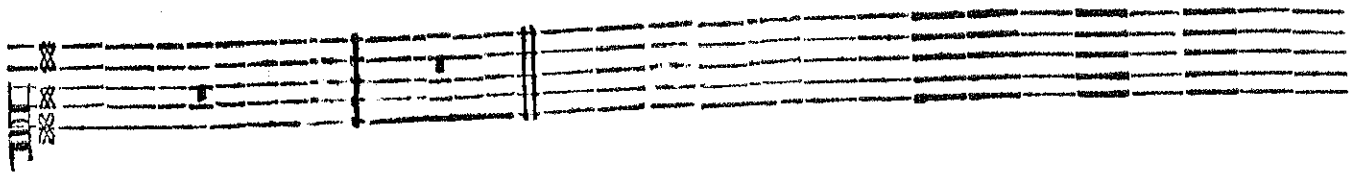
forte Du profond affoupisse- ment OÙ le tient nostre enchâte- ment, Et qu'il pleure Oriane

BASSE-CONTINUE.

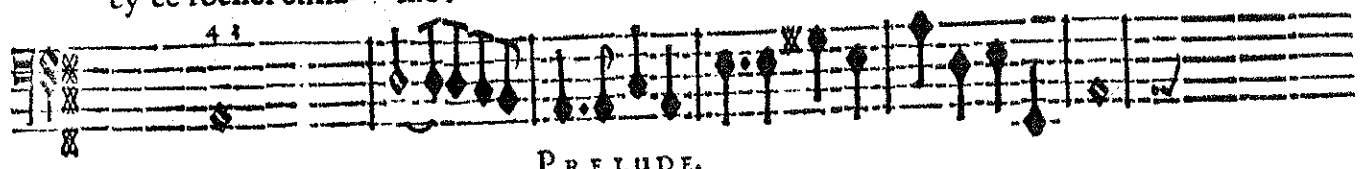
morte: Mais pour eux contre nous quel pouvoir s'est armé ?

Qui peut conduire i-

BASSE-CONTINUE.



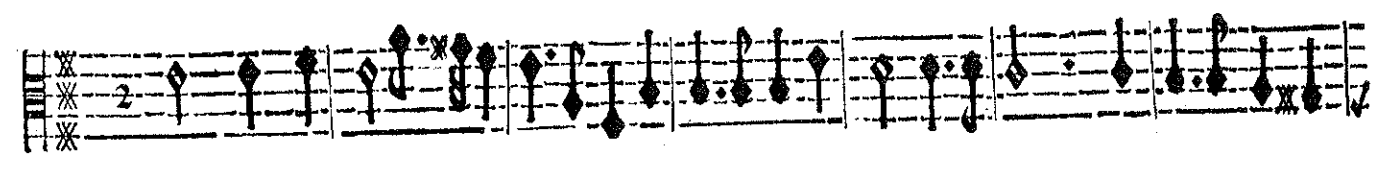
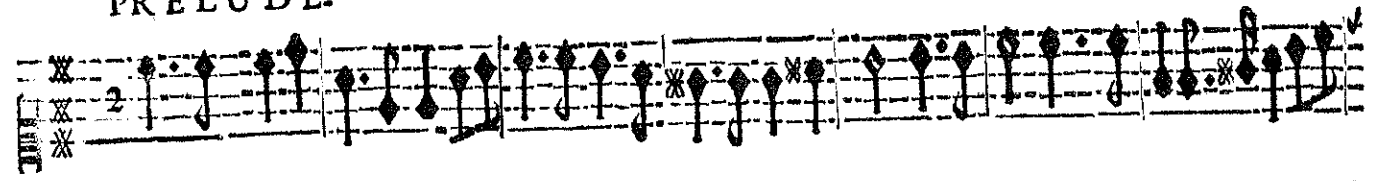
cy ce rocher enfla- mé?



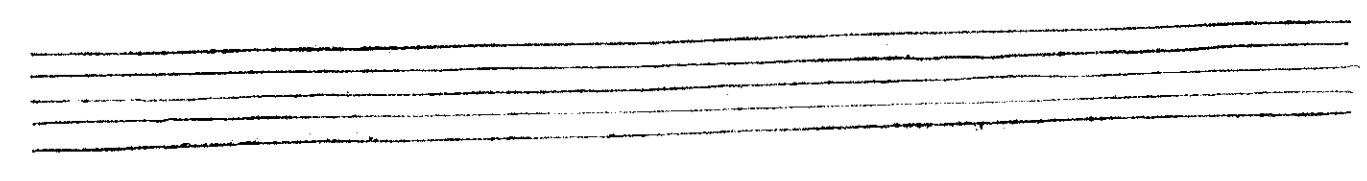
PRELUDE.

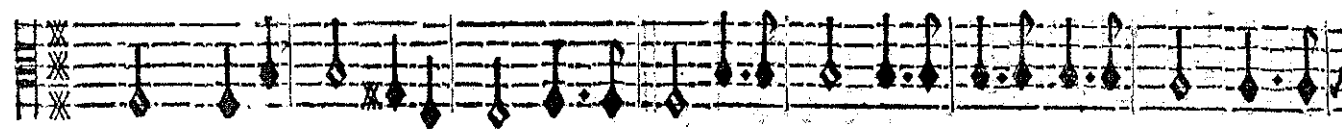
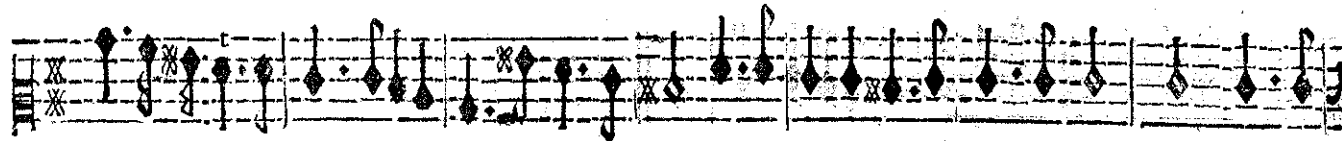
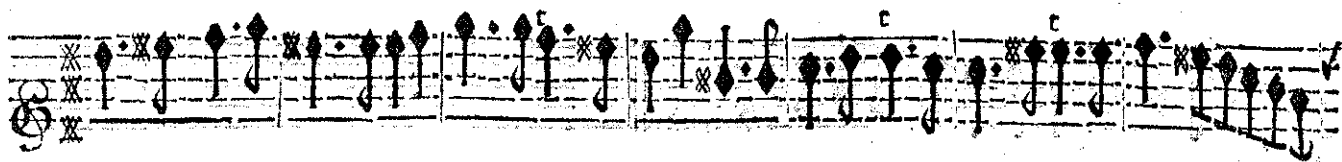
SCENE VI.

URGANDE, Troupe de Suivantes d'Urgande. ARCALAUS,
ARCABONNE, AMADIS, ORIANE.

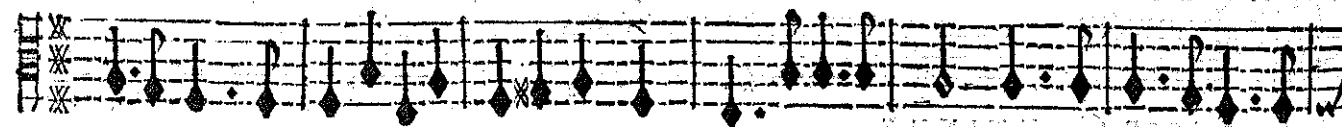
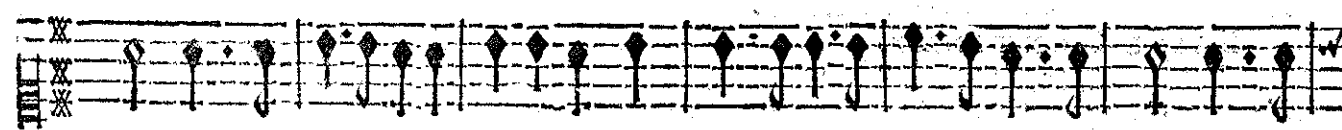
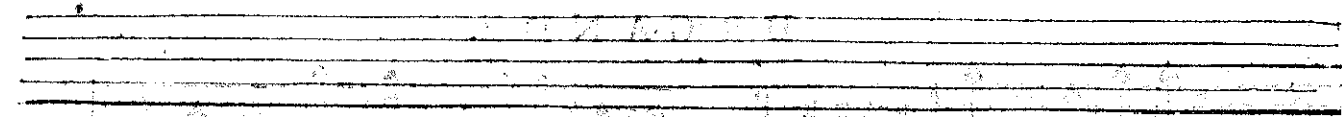


BASSE-CONTINUE.

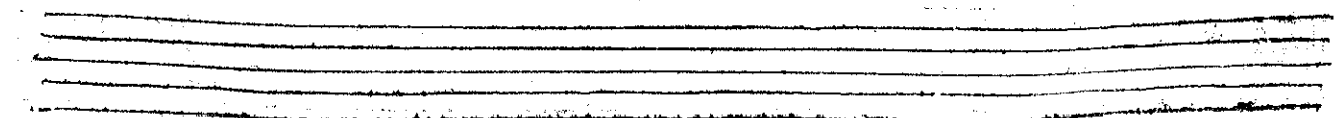




BASSE-CONTINUE.



BASSE-CONTINUE.



A M A D I S,

BASSE-CONTINUE.

U R G A N D E.

Je soumetts à mes loix l'Enfer, la Terre & l'Onde. Sans qu'on sçache où je

BASSE-CONTINUE.

fuis je parcours tout le môde, Et je cōnoy des secrets que les Cieux n'ôt jusqu'icy dévoillé qu'à mes

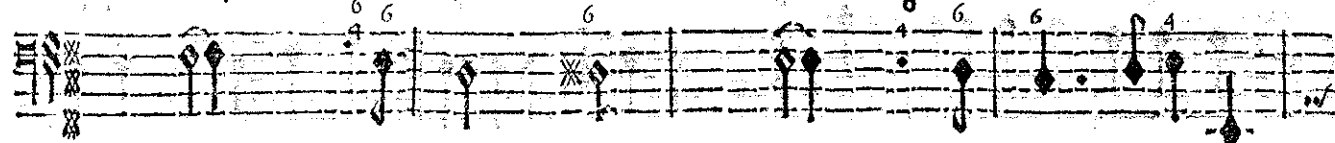
BASSE-CONTINUE.

yeux. Mais j'arme seulement ma fatale puissance Contre l'injuste vio-

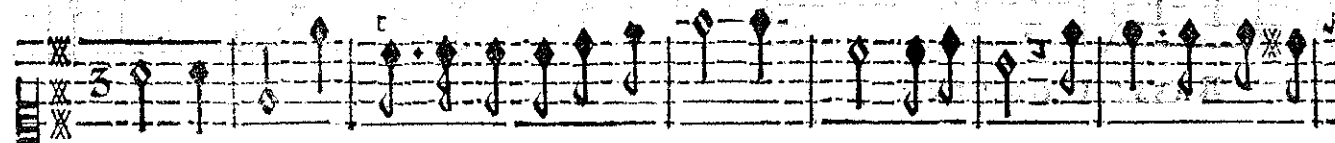
BASSE-CONTINUE.



lence; J'ay soin de relever le Merite abatu, Et je fais mon bonheur de servir la Ver-



BASSE CONTINUE.



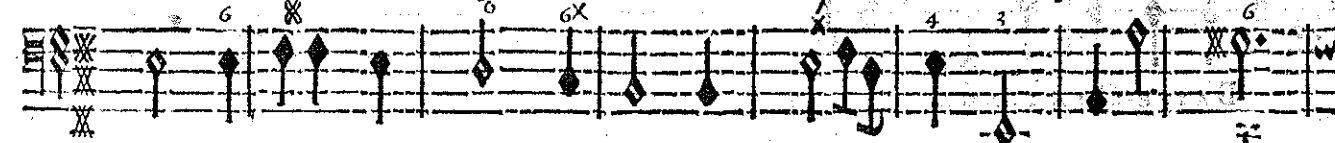
tu. Tremblez, tremblez reconnaissez Urgande; Tout obeit, si tost que je com-



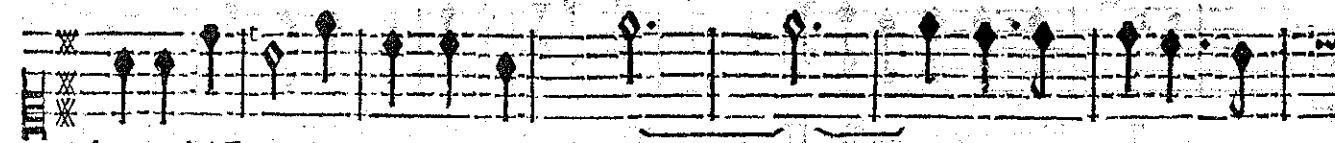
BASSE-CONTINUE.



mande; Barbares, laissez pour jamais Ces fidelles Amants en paix. Barbares, Bar-



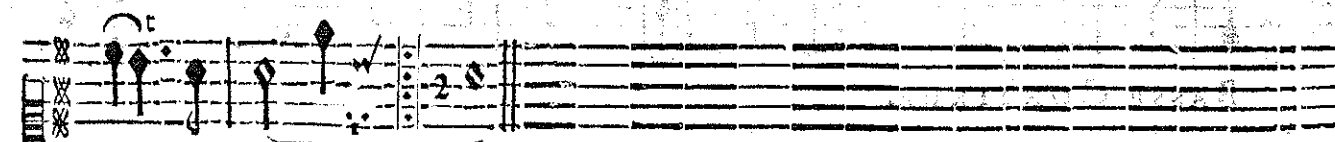
BASSE-CONTINUE.



bares, laissez, laissez pour ja- mais Ces fidelles A-



BASSE-CONTINUE.



mants en paix. Bar- paix.

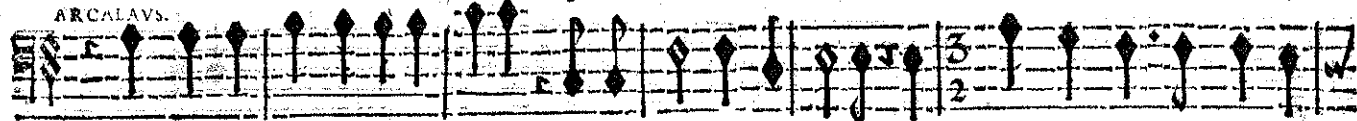


BASSE-CONTINUE.

PRELUDE.



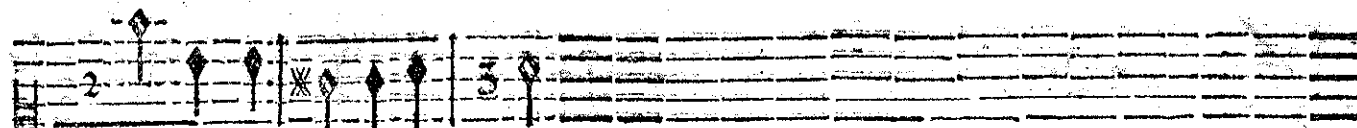
Tout mon effort est inutile, Je demeure immobile; Je cede aux charmes trop puif-



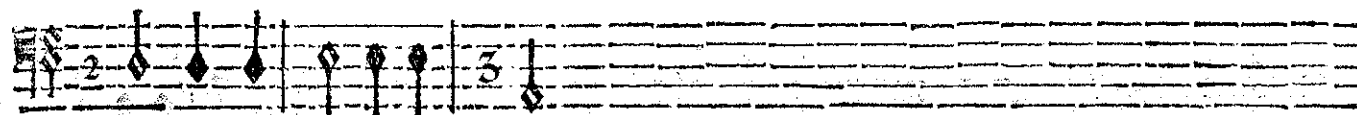
Tout mon effort est inutile, Je demeure immobile; Je cede aux charmes trop puif-



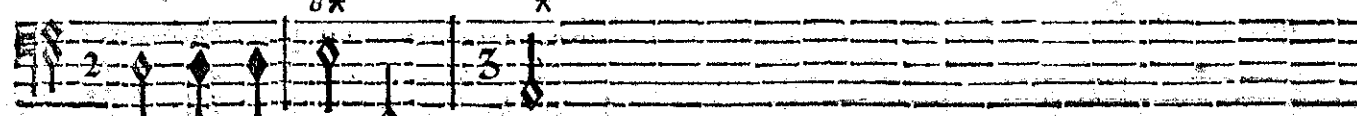
BASSE-CONTINUE.



sans Qui faiffent mes sens.



sans Qui faiffent mes sens.



BASSE-CONTINUE.

Deux Suivantes d'Urgande chantent ce qui suit.



Tremblez, reconnoissez Urgande; Tout obeit, si tost qu'elle commande; Bar-



Tremblez, tremblez, reconnoissez Urgande; Tout obeit, si tost qu'elle commande; Bar-



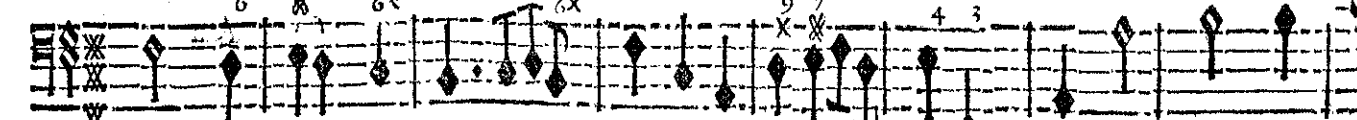
BASSE-CONTINUE.



bares, Barbares, laissez pour jamais Ces fidelles Amants en Paix. Barbares, laif-



bares, Barbares, laissez pour jamais Ces fidelles Amants en Paix. Barbares, laif-



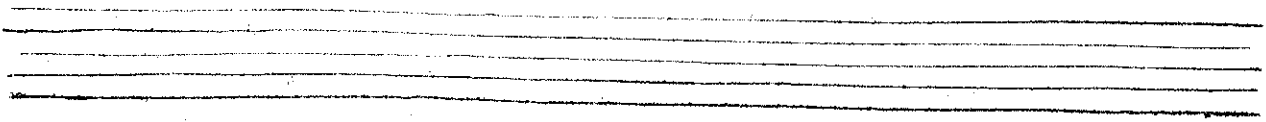
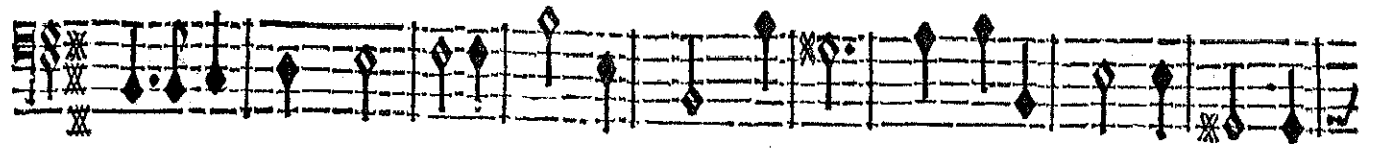
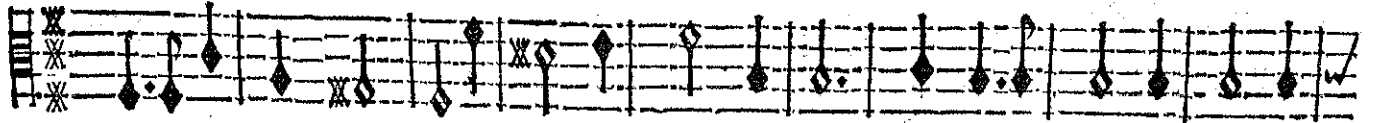
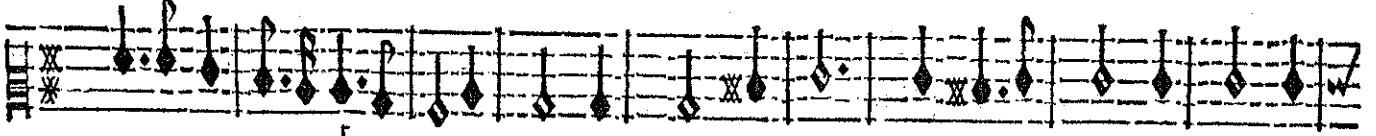
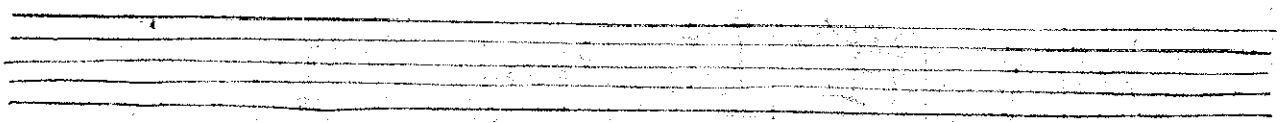
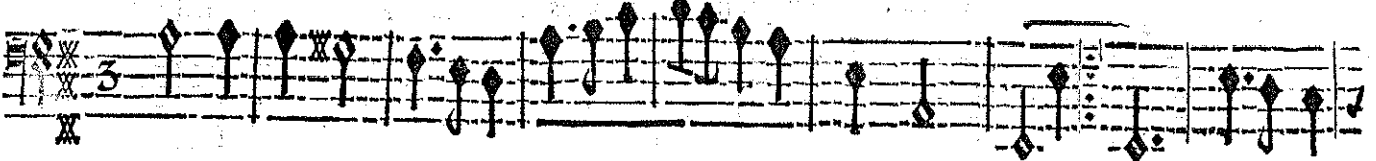
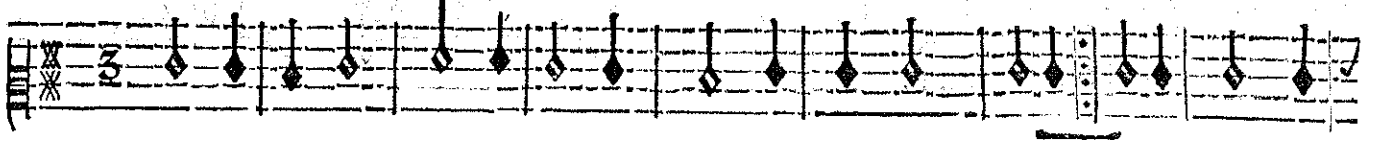
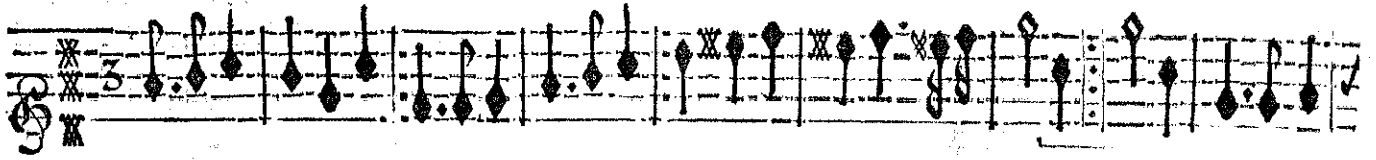
BASSE-CONTINUE.

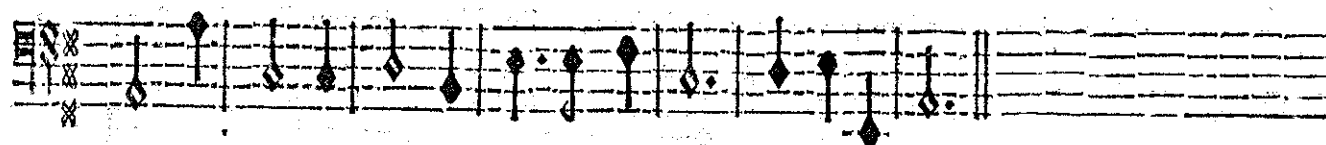
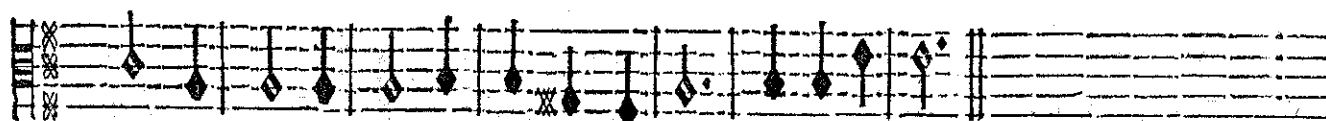
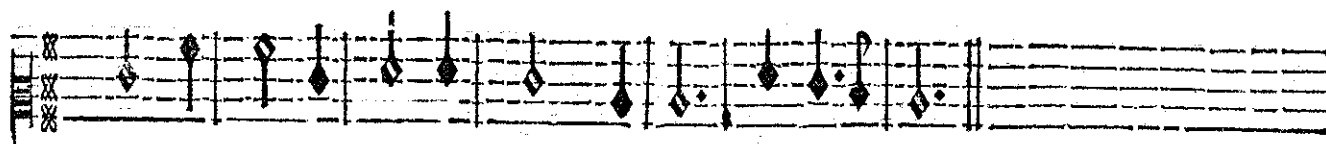
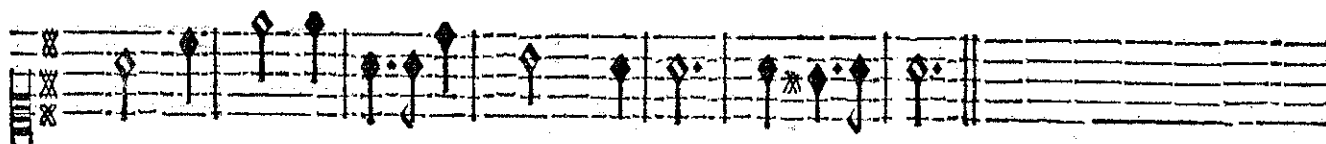
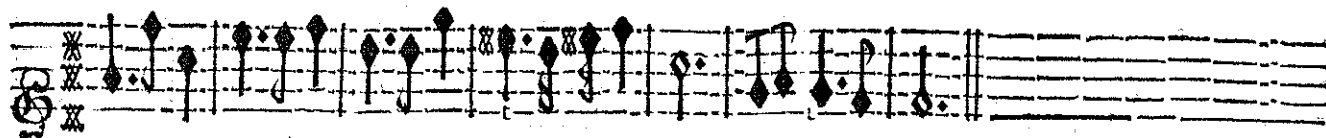
fez laissez pour jamais Ces fidelles Amants en
 bares laissez pour jamais Ces fidelles Amants en paix. Ces fidelles Amants en
 BASSE-CONTINUE.

paix. Barbares, laissez pour jamais Ces fidelles Amants en paix. Ces fi-
 paix. Barbares, laissez laissez pour jamais Ces fi-
 BASSE-CONTINUE.

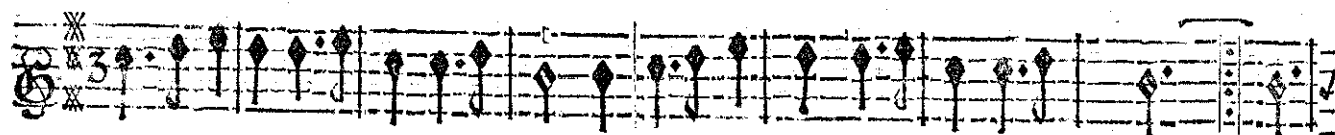
delles Amants en paix.
 delles Amants en paix.
 BASSE-CONTINUE.

Menüet pour les Suivantes d'Urgande.





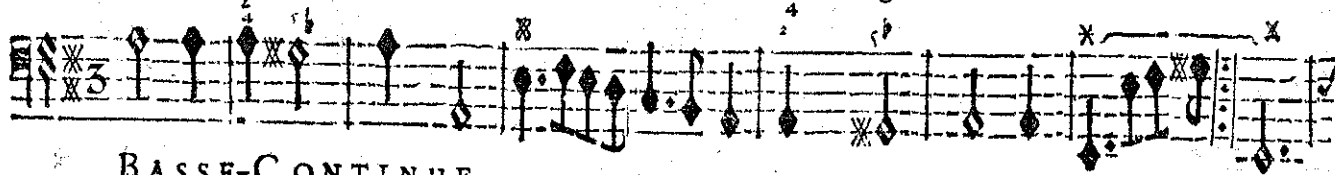
Deux Suivantes d'Urgande chantent l'Air qui suit alternativement avecle Menuet.



Cœurs accablez de rigueurs inhumaines , Ne cessez point d'esperer en ai- mant. mant.
Il vient un jour où les craintes sont vaines , Vn triste fort change dans un moment. ment.



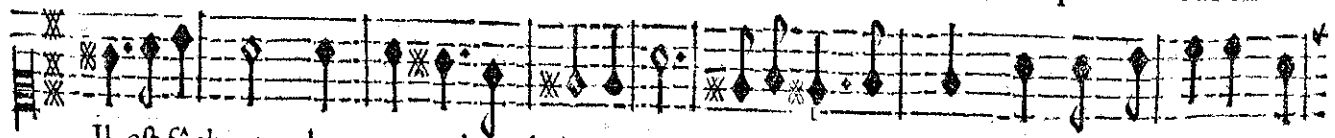
Cœurs accablez de rigueurs inhumaines , Ne cessez point d'esperer en ai- mant. mant.
Il vient un jour où les craintes sont vaines , Vn triste fort change dans un mo- ment. ment.



BASSE-CONTINUE.



Il est fâcheux de porter des chaînes, C'est un cruel tourment; Mais quâd l'amour en veut



Il est fâcheux de porter des chaînes, C'est un cruel tourment; Mais quâd l'amour en veut



BASSE-CONTINUE.

Musical staff for Soprano, featuring a treble clef and a key signature of one flat. The melody begins with a series of eighth notes and rests, followed by a phrase of quarter notes.

payer les peines, C'est un plaisir char- mant. mant.

Musical staff for Alto, featuring a treble clef and a key signature of one flat. The melody is similar to the soprano part, with some variations in phrasing.

payer les peines, C'est un plaisir char- mant. mant.

Musical staff for Bass, featuring a bass clef and a key signature of one flat. The melody is similar to the other parts, with some variations in phrasing.

BASSE-CONTINUE.

Musical staff for Organ, featuring a C-clef and a key signature of one flat. The piece is marked 'VRGANDE.' and contains a series of eighth notes and rests.

Il faut que de vos sens je vous rende l'usage, Perfides, je vous livre à vostre propre

Musical staff for Bass, featuring a bass clef and a key signature of one flat. The melody is similar to the other parts, with some variations in phrasing.

BASSE-CONTINUE.

Musical staff for Organ, featuring a C-clef and a key signature of one flat. The piece is marked 'rage.' and contains a series of eighth notes and rests.

rage.

Musical staff for Organ, featuring a C-clef and a key signature of one flat. The piece is marked 'PRELUDE.' and contains a series of eighth notes and rests.

PRELUDE.

Musical staff for Organ, featuring a C-clef and a key signature of one flat. The piece is marked 'Vif.' and 'PRELUDE.' and contains a series of eighth notes and rests.

PRELUDE.

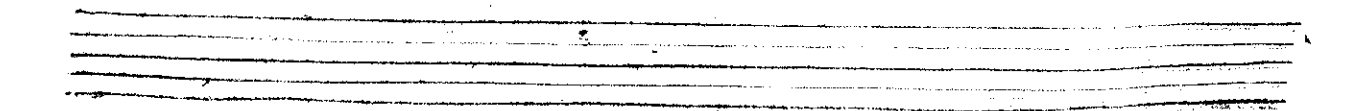
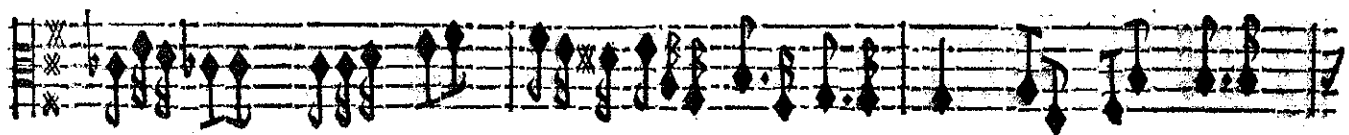
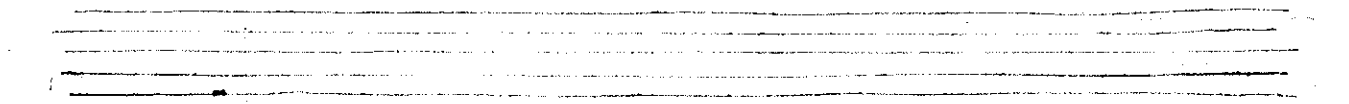
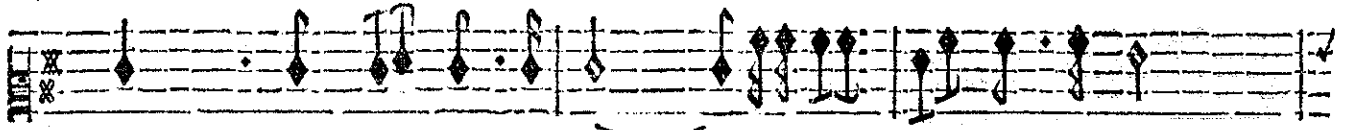
Musical staff for Organ, featuring a C-clef and a key signature of one flat. The piece is marked 'Vif.' and contains a series of eighth notes and rests.

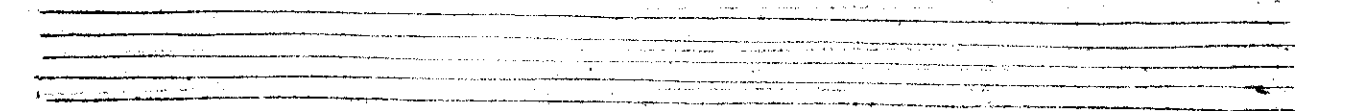
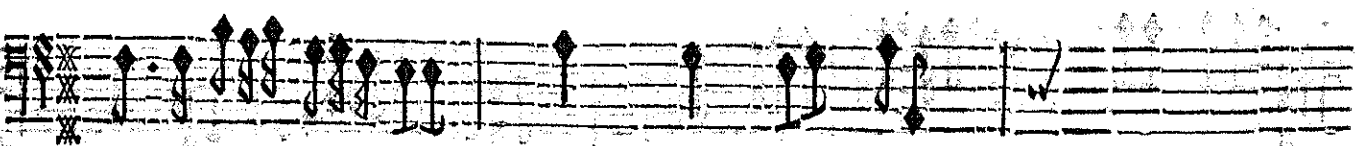
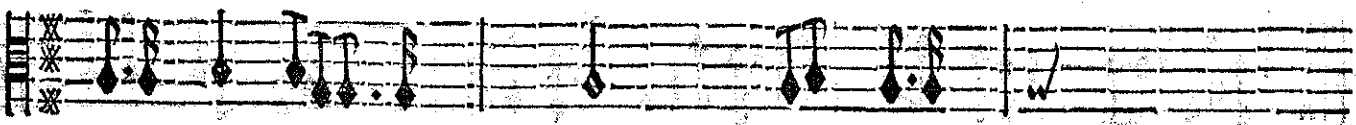
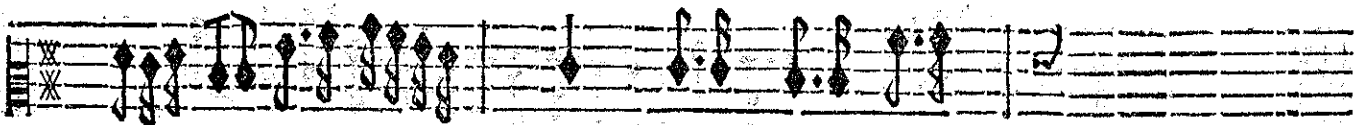
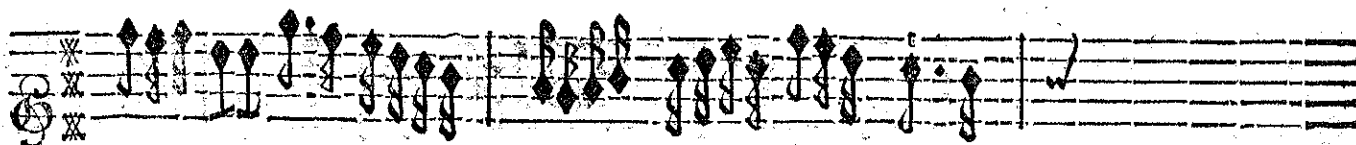
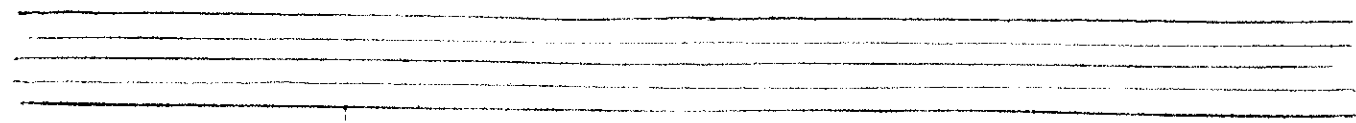
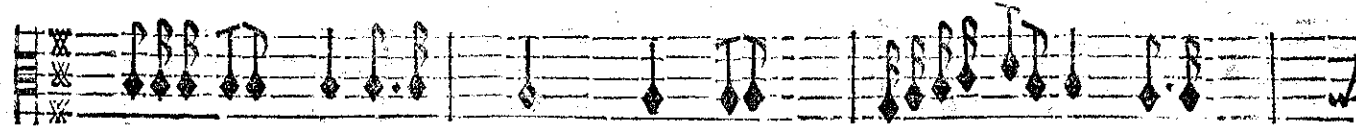
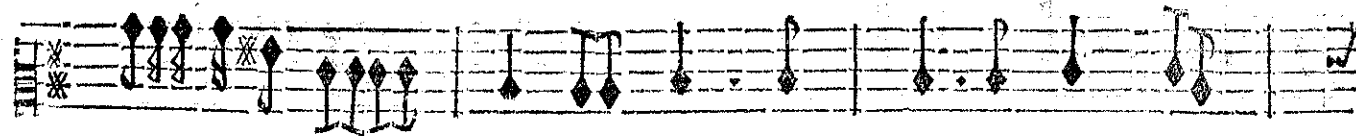
Musical staff for Organ, featuring a C-clef and a key signature of one flat. The piece is marked 'Vif.' and contains a series of eighth notes and rests.

Musical staff for Organ, featuring a C-clef and a key signature of one flat. The piece is marked 'Vif.' and contains a series of eighth notes and rests.

Musical staff for Organ, featuring a C-clef and a key signature of one flat. The piece is marked 'Vif.' and contains a series of eighth notes and rests.

TRAGEDIE.





Demons soûmis à nos loix, Volez, venez no° deffendre. venez no° def-

Demons soûmis à nos loix, Demons soûmis à nos loix, volez, venez no° deffendre. venez no° def-

BASSE-CONTINUE.

fendre. Demons Demons soûmis à nos loix, Volez, Volez,

fendre. Demons Demons soûmis à nos loix, Volez, Volez, ve-

BASSE-CONTINUE.

venez venez nous deffendre. venez nous def-

nez nous deffendre. Volez venez nous def-

BASSE-CONTINUE.

A musical staff for guitar, showing chord diagrams (marked with 'X' on strings) and notes. The notes are mostly quarter and eighth notes.

fendre.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly eighth and sixteenth notes.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly eighth and sixteenth notes.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly eighth and sixteenth notes.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly eighth and sixteenth notes.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

fendre.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

BASSE-CONTINUE.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

N'osez-vous rien entreprendre ?

N'osez-vous rien entreprendre ?

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

N'osez-vous rien entreprendre ?

N'osez-vous rien entreprendre ?

A musical staff for guitar, showing chord diagrams and notes. The notes are mostly quarter notes.

BASSE-CONTINUE.

A musical staff featuring lute tablature on the left and a vocal line on the right. The tablature consists of six lines with 'x' marks indicating fret positions. The vocal line contains a few notes.

Mesprifez-vous nostre

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

Mesprifez-vous nostre

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks and some numbers (6, 7). The vocal line has several notes.

BASSE-CONTINUE.

A musical staff with lute tablature. It contains several 'x' marks on the lines.

voix ?

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

A musical staff with lute tablature. It contains several 'x' marks on the lines.

voix ?

A musical staff with lute tablature and a vocal line. The tablature has 'x' marks, and the vocal line has several notes.

BASSE-CONTINUE.

Bb ij

Haftez-vo°, Haftez-vo° c'est trop attendre. Haftez-vo° c'est trop attendre.

Haftez-vo°, Haftez-vo°, c'est trop attendre. Haftez-vo°, c'est trop attendre.

BASSE-CONTINUE.

BASSE-CONTINUE.

rife.
 Demons soumis à nos loix, Volez, venez no^o deffendre. venez no^o def-
 Demons soumis à nos loix, Demons soumis à nos loix, volez, venez no^o deffendre. venez no^o def-
 BASSE-CONTINUE.

fendre. Demons Demons soumis à nos loix, Volez, Volez,
 fendre. Demons Demons soumis à nos loix, Volez, Volez, ve-
 BASSE-CONTINUE.

venez venez nous deffendre. venez nous def- fendre.
 nez nous deffendre. Volez venez nous def- fendre.
 BASSE-CONTINUE.

On reprend le Prelude cy-devant page 190. PRELUDE.

ARCAEONNE.

2

On brave nostre vain pouvoir, Tout est contraire à nostre envie: Nous per-

ARCALAYS.

2

On brave nostre vain pouvoir, Tout est contraire à nostre envie: Nous perdons Nous per-

6 6X

BASSE-CONTINUE.

dons Nous perdons tout espoir, Renonçons à la vie. Nous perdons tout espoir, Renon-

dons tout espoir, Renonçons Renonçons à la vie. Nous perdons tout espoir, Renon-

6 6X 7 6 4X

BASSE-CONTINUE.

çons Renonçons à la vie.

çons Renonçons à la vie.

3

BASSE-CONTINUE.

PRELUDE.

On joue le second Air du troisième Acte page 161. pour l'Entr' Acte.

FIN DU QUATRIEME ACTE.





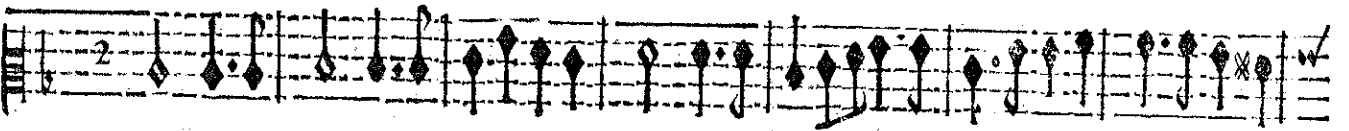
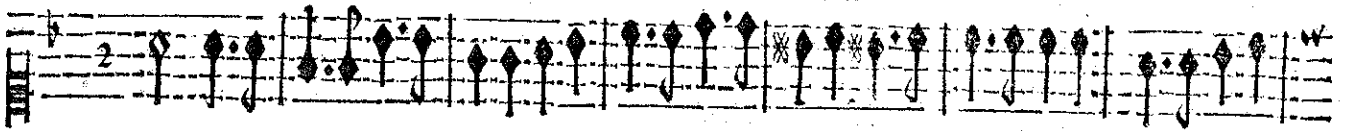
ACTE CINQUIESME.

SCENE PREMIERE.

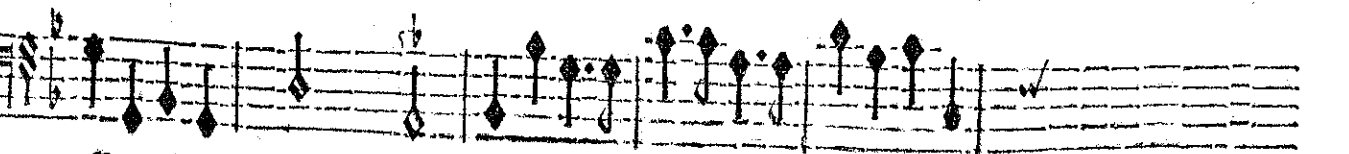
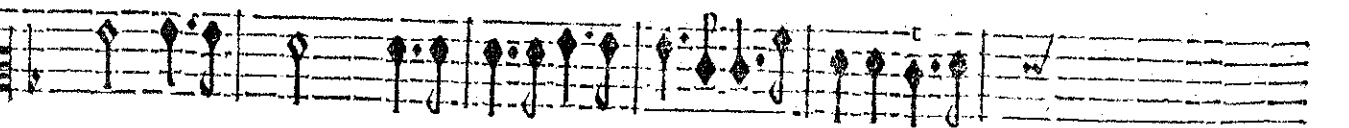
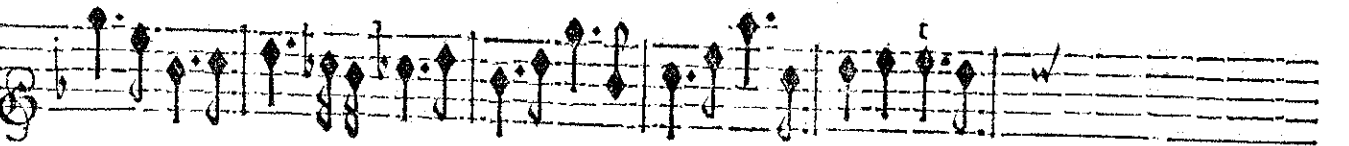
URGANDE & AMADIS.



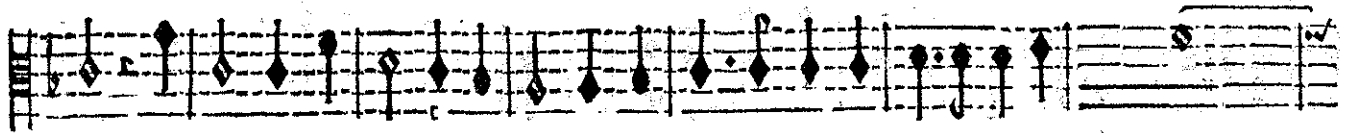
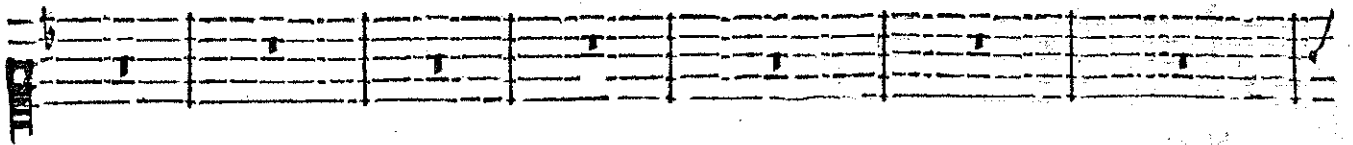
PRELUDE.



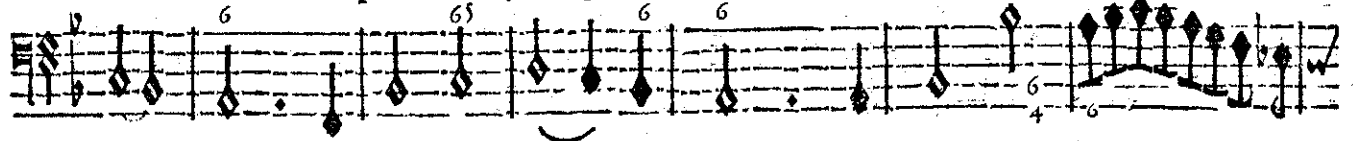
BASSE-CONTINUE.



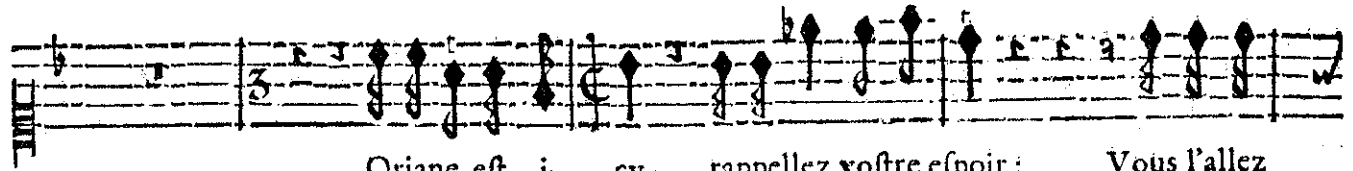
BASSE-CONTINUE.



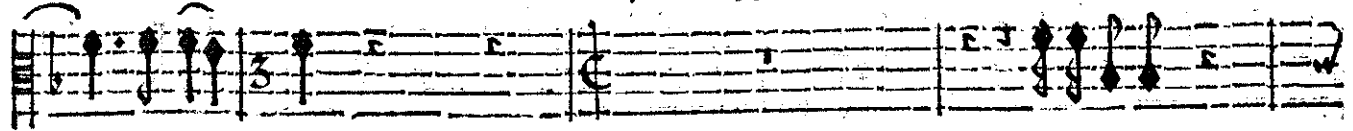
mes. Non, non, rien ne plaist à des yeux que l'Amour A condamnez à d'eter- nel-



BASSE-CONTINUE.

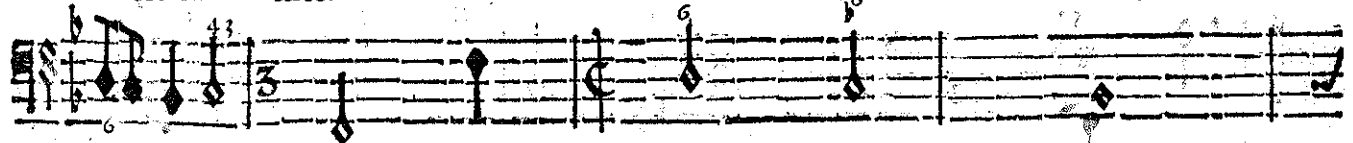


Oriane est icy, rappelez vostre espoir: Vous l'allez

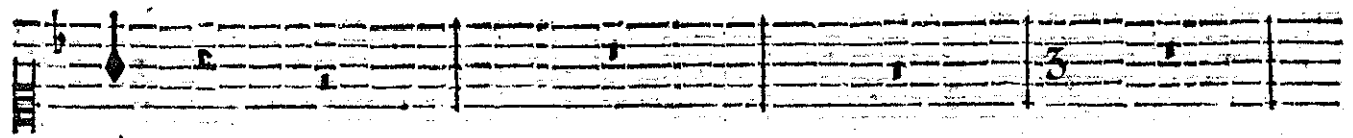


les lar- mes.

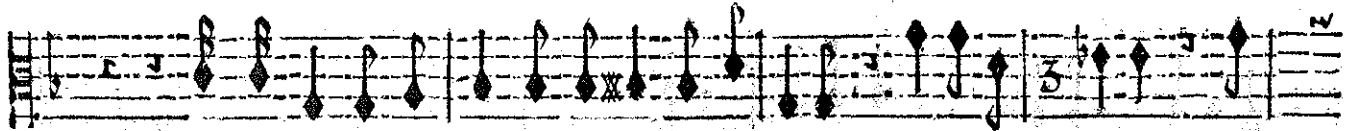
Oriane,



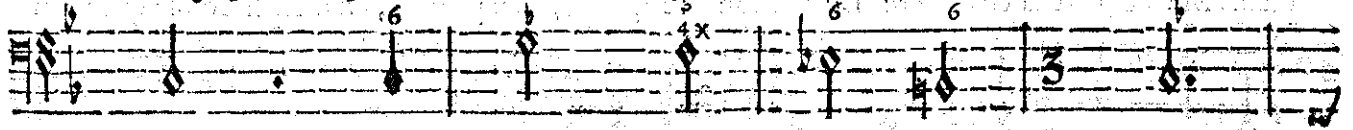
BASSE-CONTINUE.



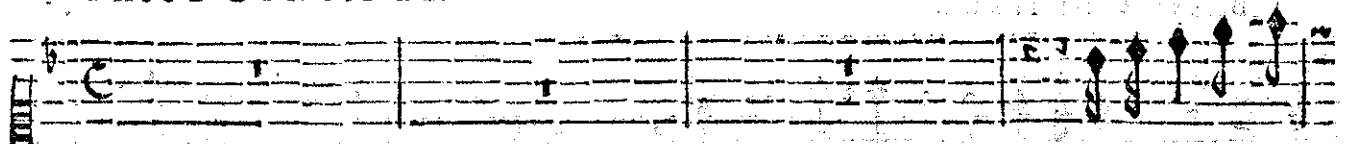
voir.



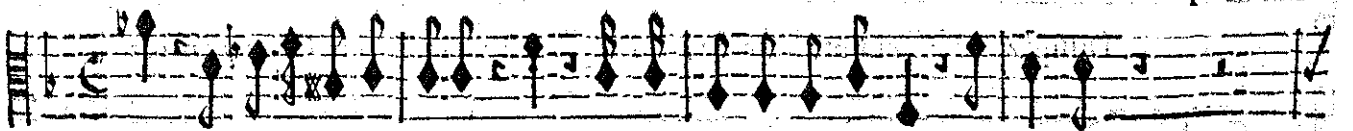
Je puis voir par vos soins la Beauté que j'adore! Voir Ori- ane, he-



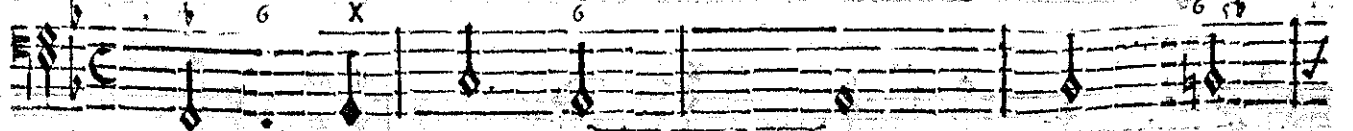
BASSE-CONTINUE.



Amadis peut trem-



las! c'est l'irriter encore. Ah! que mō cœur se sent troubler! Je tremble.



BASSE-CONTINUE.

bler?

Je suis inébranlable Contre un ennemy redoutable Dont il faut vaincre la fu-

BASSE-CONTINUE.

reur. Mais contre la co- lere De la Beau té qui m'a sceu plaire Rien n'est si foible que mon

BASSE-CONTINUE.

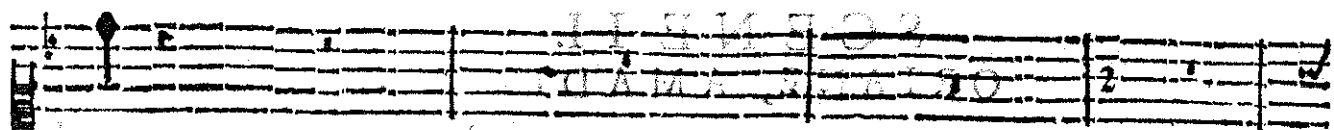
coeur. Mais contre la co- lere De la Beau- té qui m'a sceu plaire Rien n'est si foible que mon

BASSE-CONTINUE.

Disipez une crainte vaine, Empressez-vous de voir Oriane en ces

coeur.

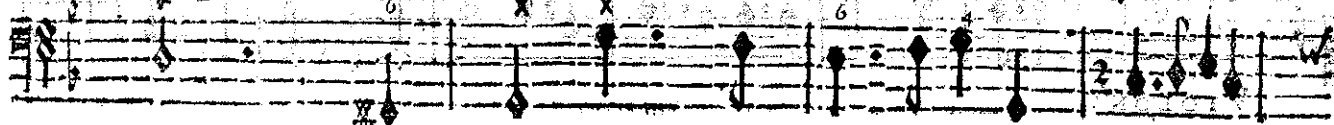
BASSE-CONTINUE.



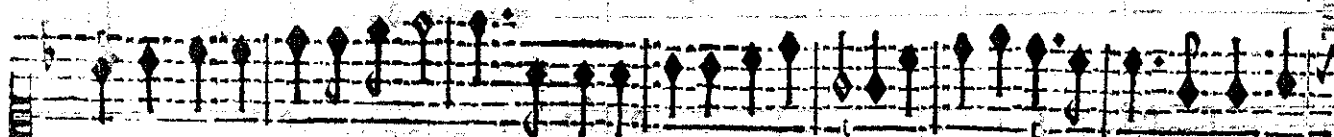
lieux.



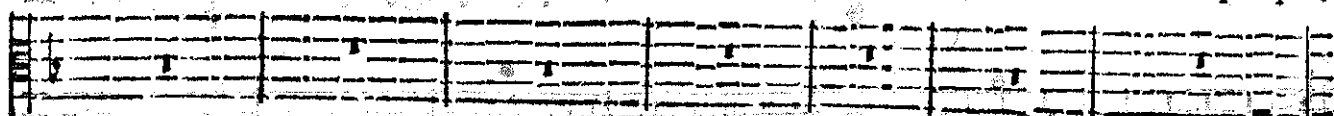
Je crains de meriter sa haine, Elle m'a deffendu de paraître à vos yeux,



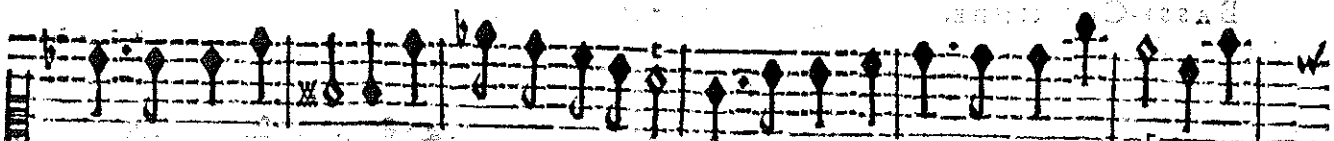
BASSE-CONTINUE.



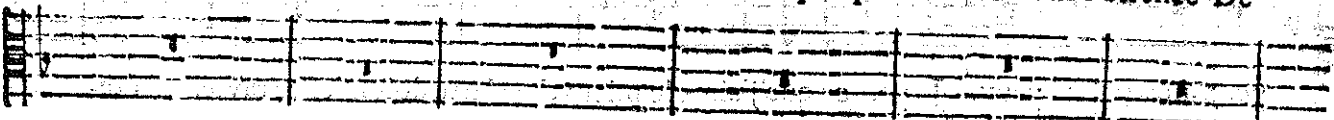
C'est porter trop loin la constance Que d'obeir sans resistance A de si dures loix. Et quelque



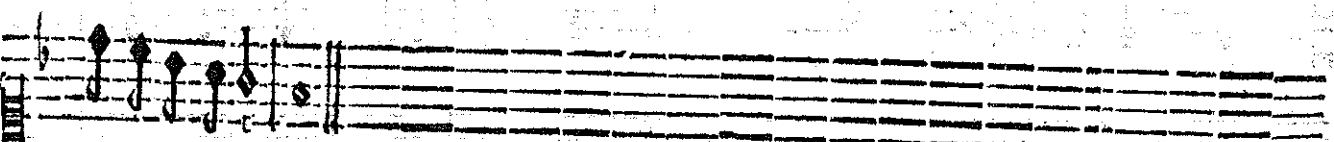
BASSE-CONTINUE.



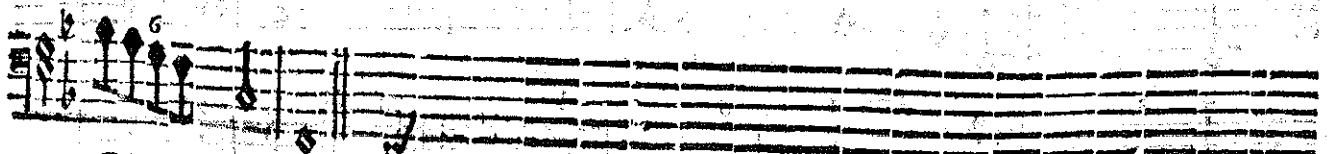
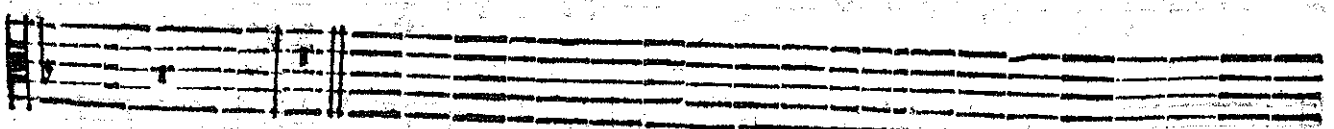
fois L'Amour s'offence De trop d'obeissance. Et quelque fois L'Amour s'offence De



BASSE-CONTINUE.



trop d'obeissance.



BASSE-CONTINUE.

SCENE II.
ORIANE, AMADIS.

ORIANE.

Fermez-vous pour jamais, mes

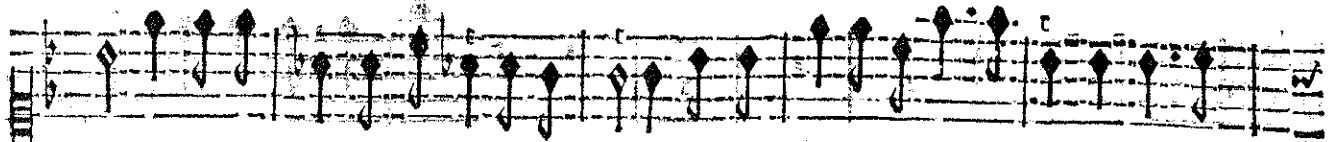
VIOLONS.

BASSE-CONTINUE.

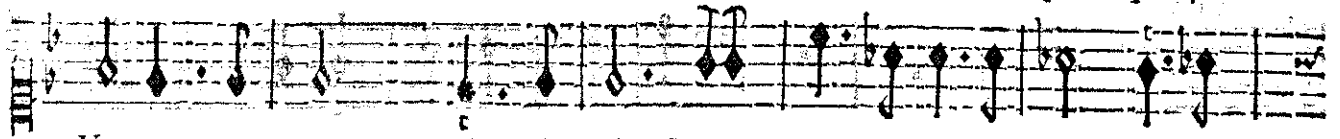
yeux, mes tristes yeux. Je pers ce que j'aime le mieux, La clarté doit m'estre ravie. He-

VIOLONS.

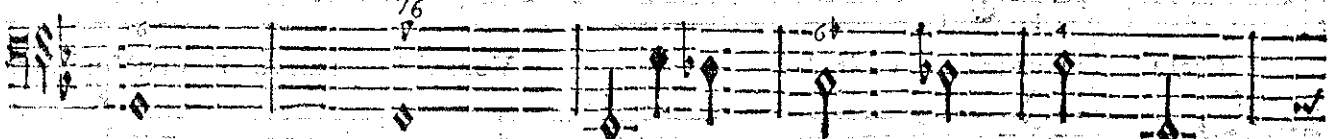
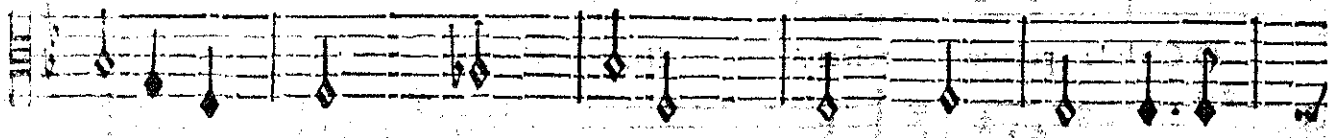
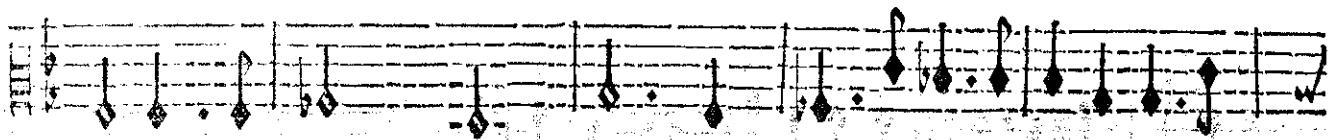
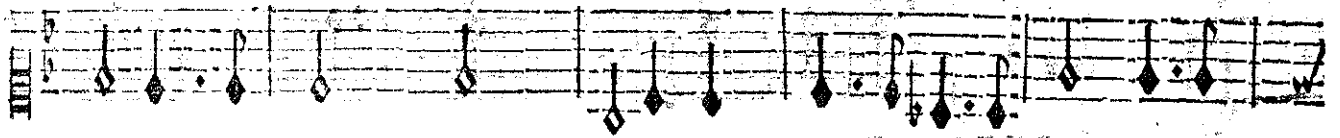
BASSE-CONTINUE.



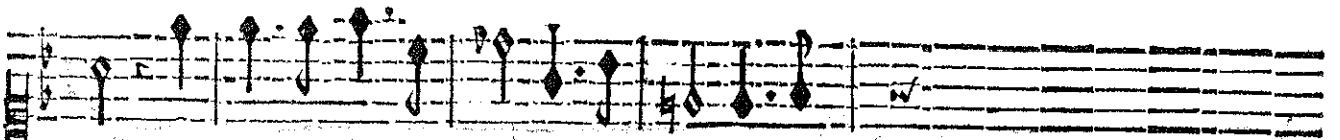
las! quelle rigueur de me rendre la vie Pour me faire sentir la perte que je



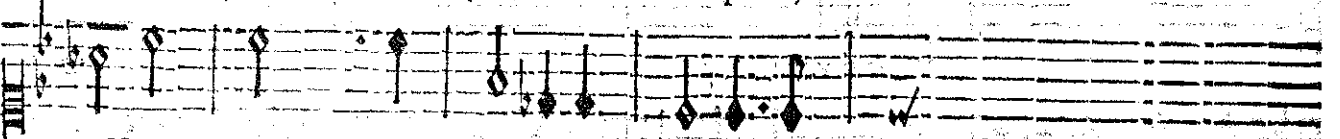
VIOLONS.



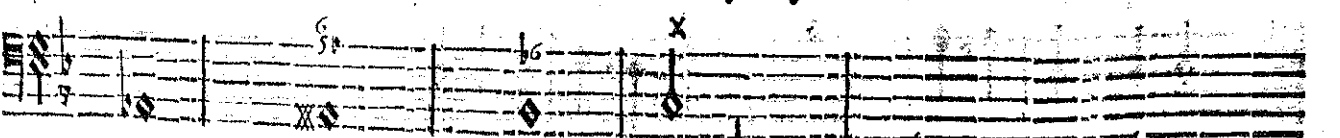
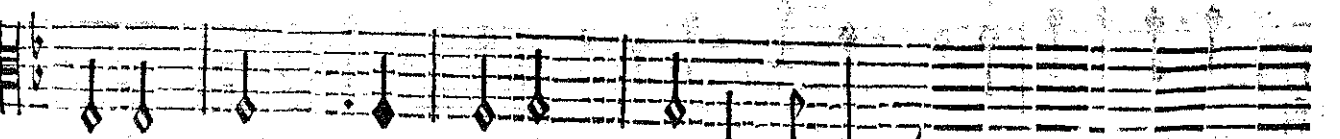
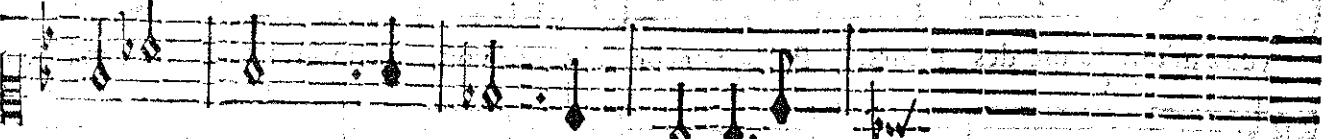
BASSE-CONTINUE.



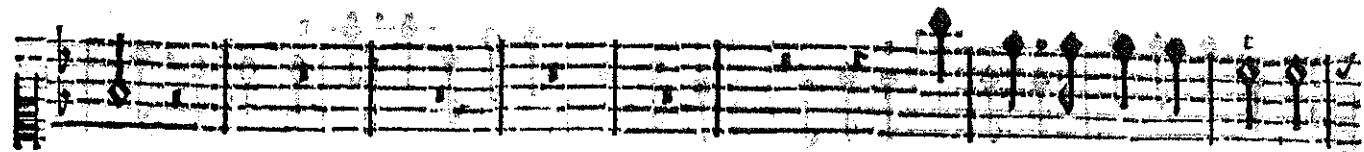
fais! Mes yeux, mes tristes yeux, fermez-vous pour ja-



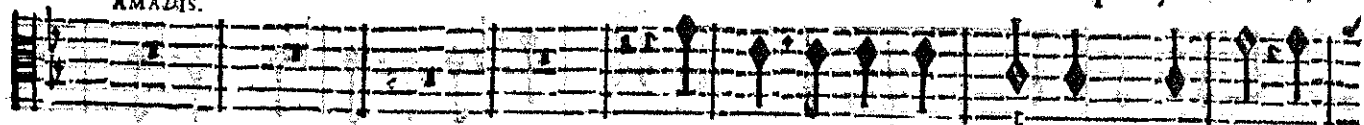
VIOLONS.



BASSE-CONTINUE.



mais, AMADIS. O Ciel le puis-je croire!



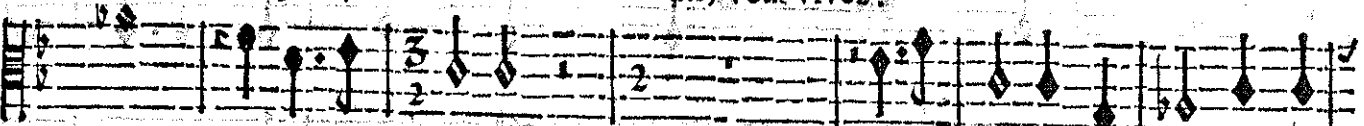
O Ciel le puis-je croire! O Ciel! O



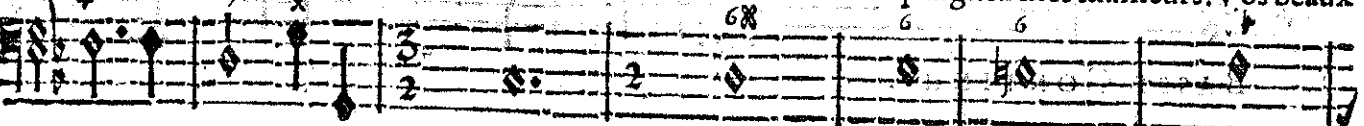
BASSE-CONTINUE.



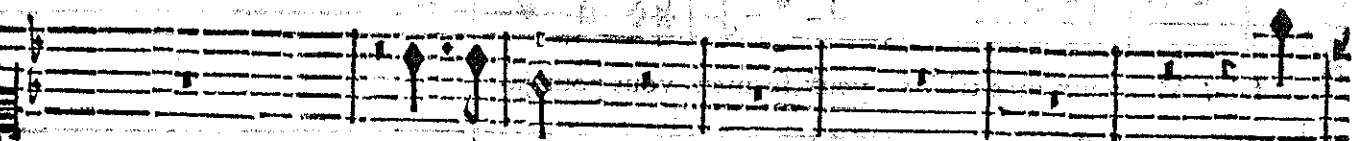
O Ciel! le puis-je croire! Ama- dls, vous vivez!



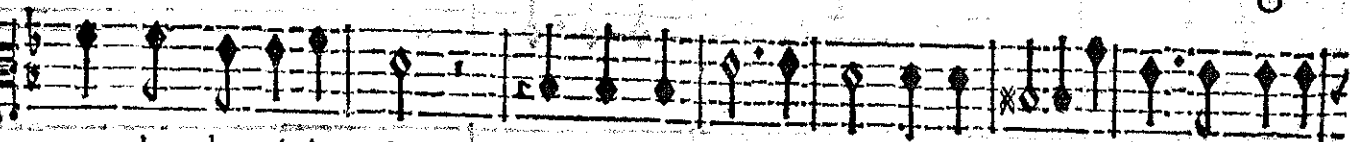
Ciel! le puis-je croire! Vous plaignez mes malheurs! Vos beaux



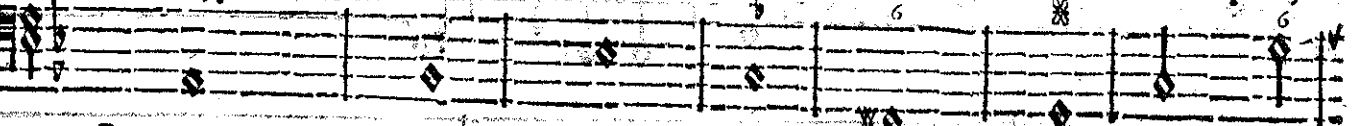
BASSE-CONTINUE.



vous vivez!



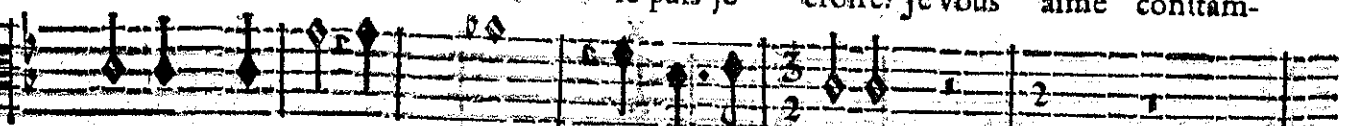
yeux m'ont donné des pleurs. Puis-je encor vivre en vostre memoire? O Ciel! le puis-je



BASSE-CONTINUE.



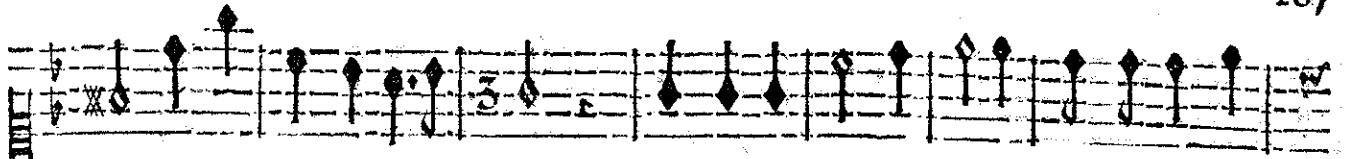
Ciel! le puis-je croire? O Ciel! le puis-je croire! Je vous aime constam-



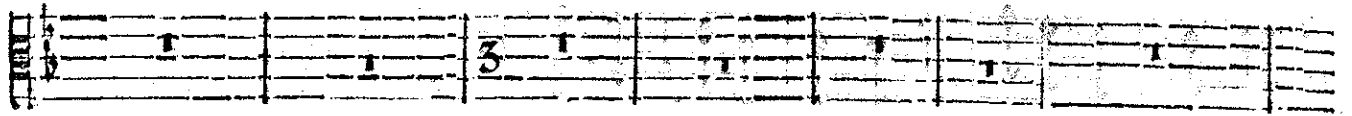
croire! O Ciel! O Ciel! le puis-je croire!



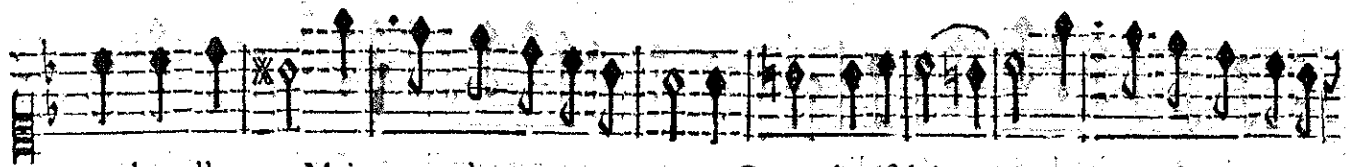
BASSE-CONTINUE.



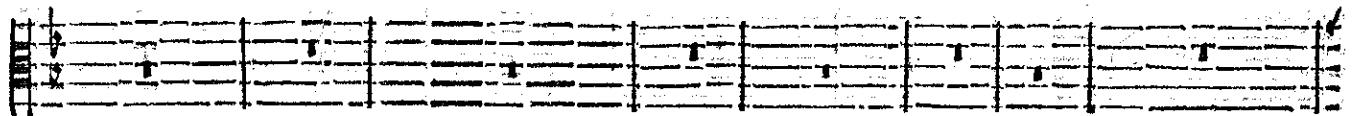
ment Malgré vostre change- ment. Dans une amour nouvelle Vous pourcez trou-



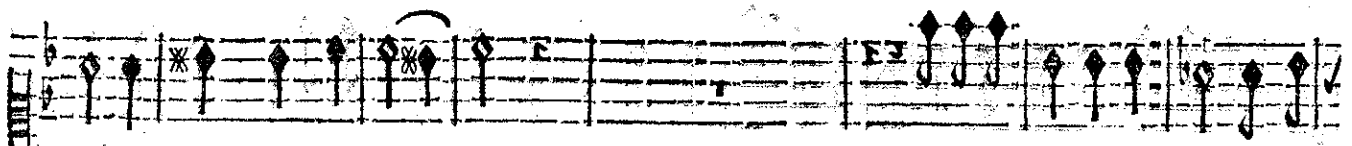
BASSE-CONTINUE.



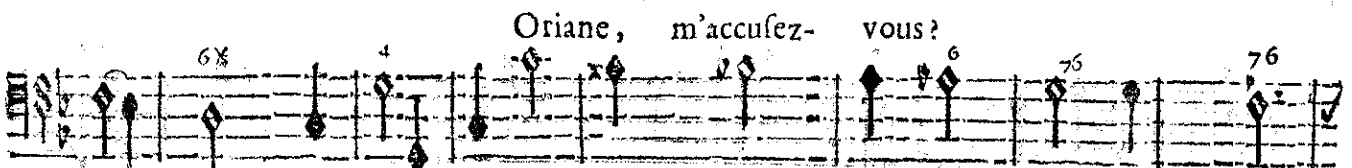
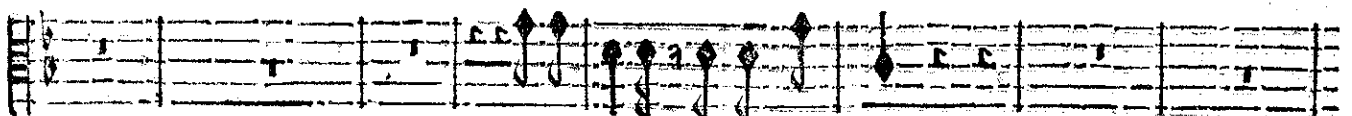
ver plus d'apas: Mais vous n'y trouverez pas un Cœur plus fidel- le. Mais vo*n'y trouverez



BASSE-CONTINUE.



pas Vn cœur plus fidel- le. Briolanie à des charmes trop

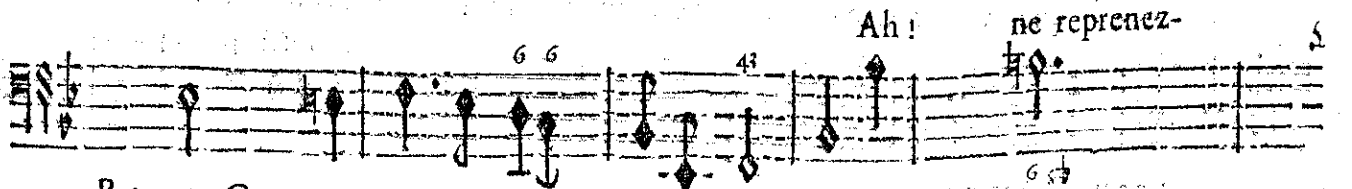
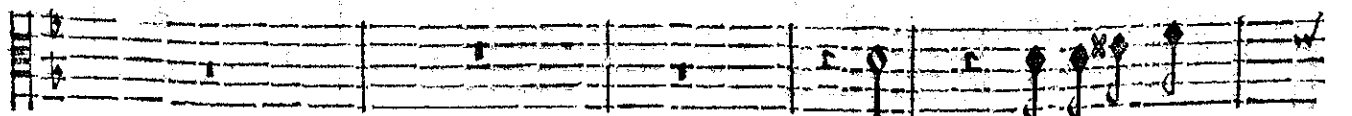


Oriane, m'accusez- vous?

BASSE-CONTINUE.



doux, Je n'empescheray pas que vostre amour la sui- ve.



Ah! ne reprenez-

BASSE-CONTINUE.

Vous aurez peu de

plus vostre fatal couroux Si vous souhaitez que je vive.

peine à me desabufer, Amadis, contre vous à regret je m'irrite; Le dépit que l'amour ex-

BASSE-CONTINUE.

cite Ne demande qu'à s'appaier. Le dépit que l'amour excite Ne demande qu'à s'appai-

fer.

Faut-il que vostre Cœur se soit laissé surprendre D'un soupçon qui nous

BASSE-CONTINUE.

Faut-il que vostre Cœur se soit laissé surprendre D'un soupçon qui nous

Faut-il que vostre Cœur se soit laissé surprendre D'un soupçon qui nous

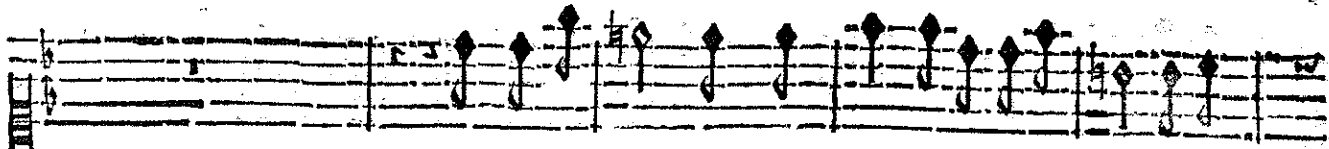
Faut-il que vostre Cœur se soit laissé surprendre D'un soupçon qui nous

BASSE-CONTINUE.

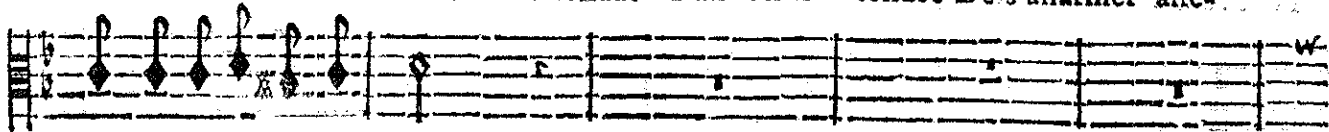
Faut-il que vostre Cœur se soit laissé surprendre D'un soupçon qui nous

Faut-il que vostre Cœur se soit laissé surprendre D'un soupçon qui nous

BASSE-CONTINU.



C'est le deffaut d'un cœur tendre De s'allarmer aisé-



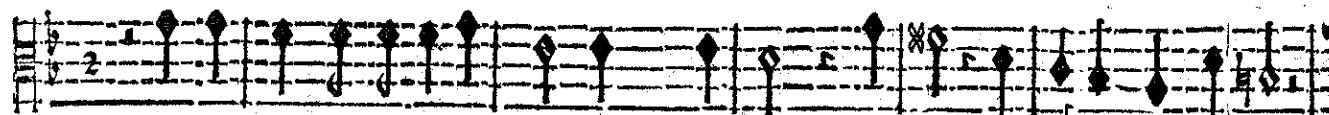
couste un si cruel tourment :



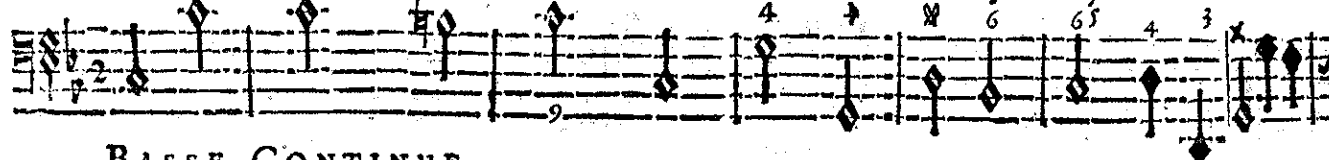
BASSE-CONTINUE.



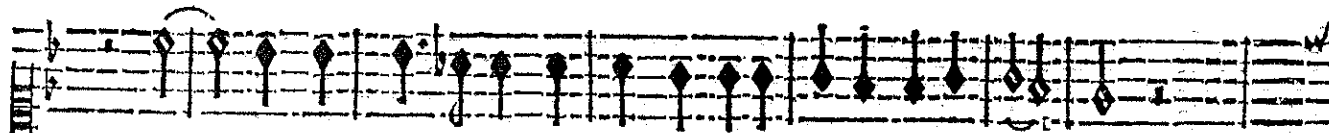
ment. Ma douleur eust esté mortelle. Helas! j'allois y succomber.



Ma douleur eust esté mortelle: Helas! Helas! j'allois y succomber.



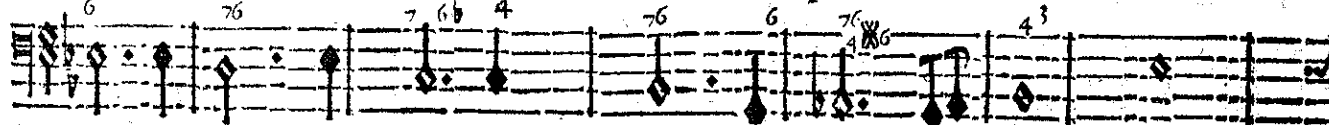
BASSE-CONTINUE.



Ah! gardons-nous de retomber Dans une peine si cruelle.



Ah! gardons no' gardons-nous de retomber Dans une peine si cruelle. Ah!



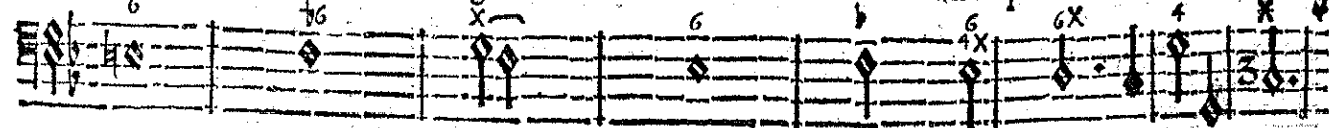
BASSE-CONTINUE.



Ah! gardons-nous de retomber dans une peine si cruelle-



gardons-nous de retomber, gardons-nous de retomber dans une peine si cruelle.

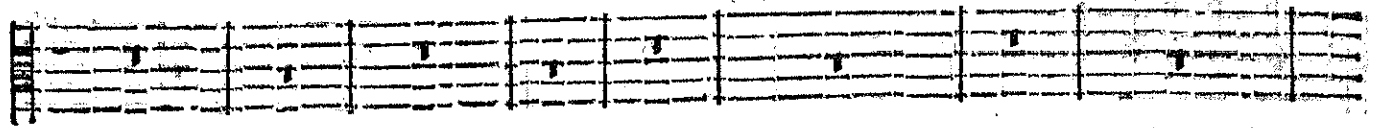


BASSE-CONTINUE.

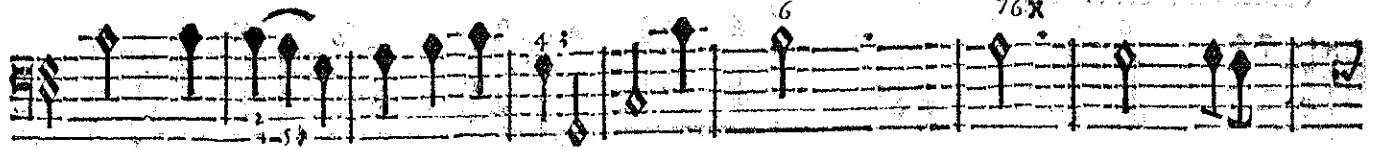
Dd



Tout vous a dit Que je vous aime. Mes larmes, ma douleur extreme, Et



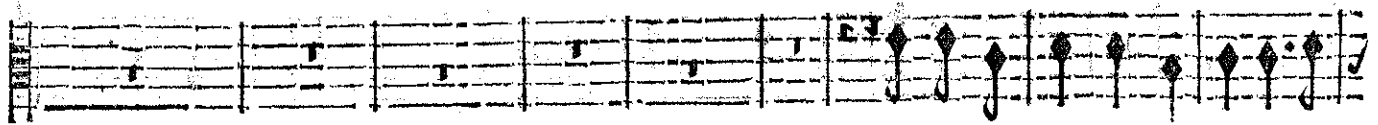
jusqu'à mon dépit Tout vous a dit Que je vous aime.



Je vous promets De n'esteindre ja-



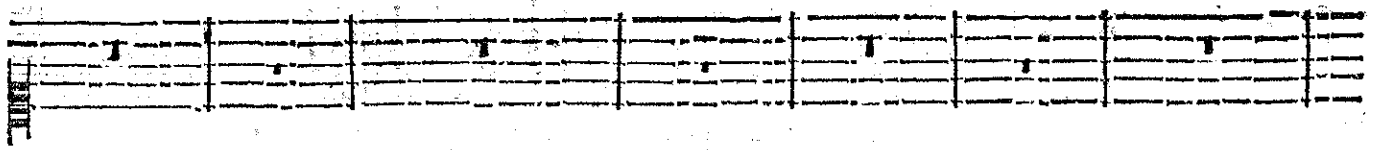
mais Une flâme si belle. Je vous promets Une amour éternel-



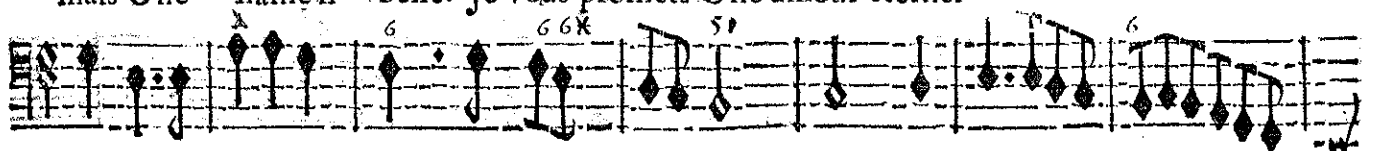
le. Je vous promets De n'esteindre jamais Une flâme si belle. Je vous promets une a-



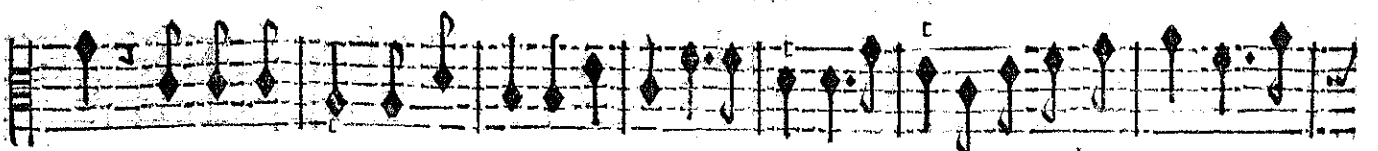
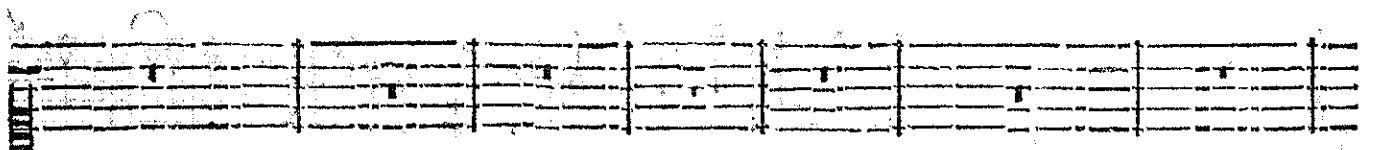
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



Je vous promets De n'esteindre jamais Une flâme si
mour éternel- le. Je vous promets De n'esteindre jamais Une

BASSE-CONTINUE.

belle. Je vous promets Je vous promets Une amour éternelle. Une amour éter-
flâme si belle. Je vous promets Une amour éternel-

BASSE-CONTINUE.

nel- le. Je vous promets Une amour éternel- le. Je vous pro-
le. Je vous promets Je vous promets Une amour éternelle. Une amour éternel-

BASSE-CONTINUE.

mets De n'esteindre jamais Vne flâme Vne flâme si belle. le vous promets le vous pro-
le. le vous promets De n'esteindre jamais Vne flâme si bel- le. le vous pro-

BASSE-CONTINUE.

mets une amour eternelle. une amour eter- nel- le. Je vous promets une a-

mets une amour eter- nel- le. Je vous promets Je vous promets une a-

BASSE-CONTINUE.

mour une amour eternel- le.

mour une amour eternel- le.

BASSE-CONTINUE.

S C E N E III.

URGANDE, AMADIS, ORIANE.

URGANDE.

En- fin, vos cœurs sont réunis.

ORIANE.

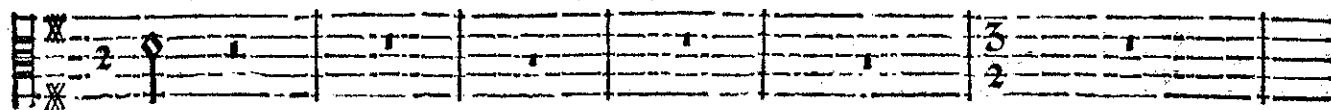
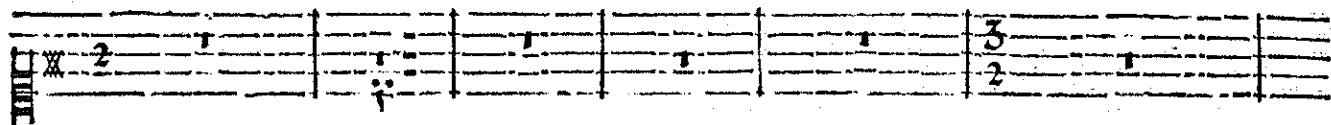
AMADIS.

Par vostre heureux secours nos troubles sont fi-

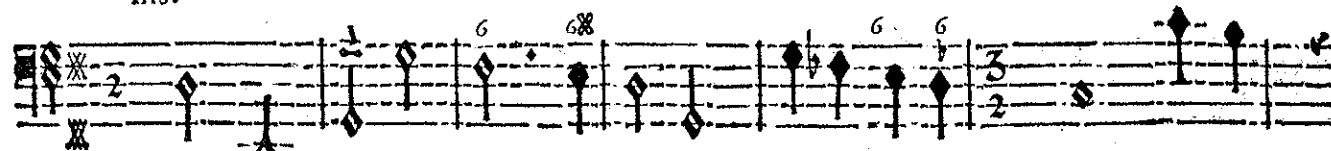
BASSE-CONTINUE.



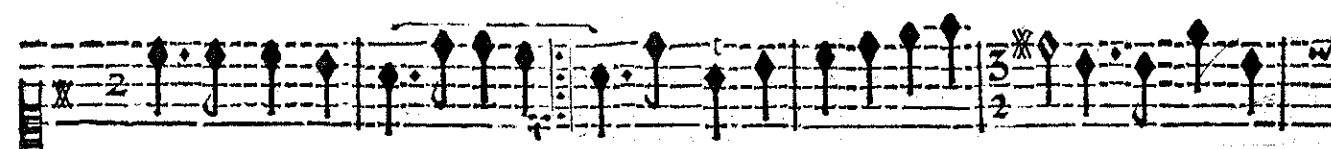
Il est aisé d'appaifer les querelles Dont les Amants fi- delles. Ne font trou-



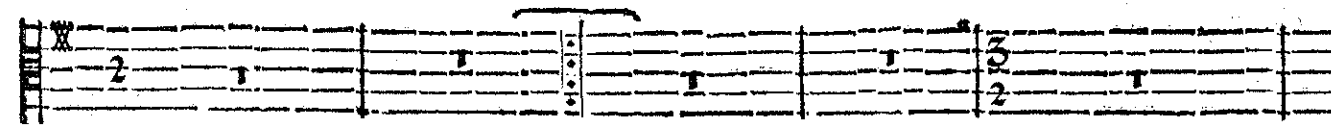
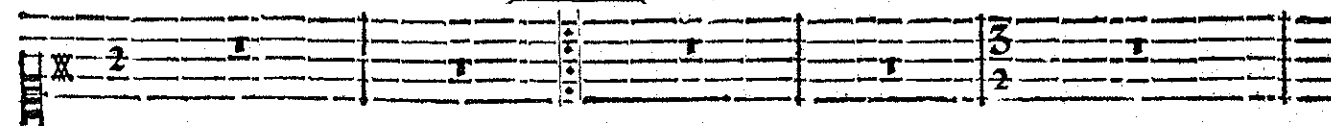
nis.



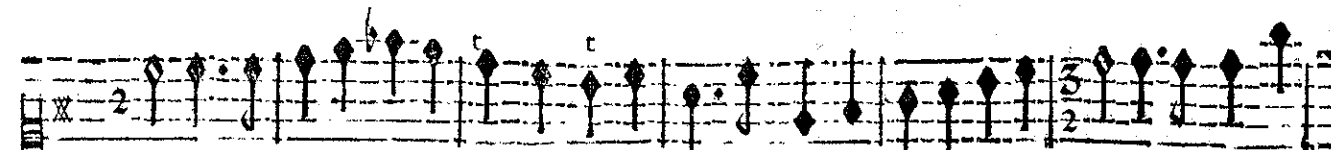
BASSE-CONTINUE.



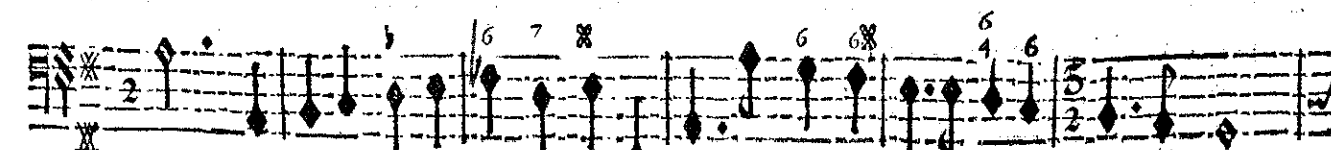
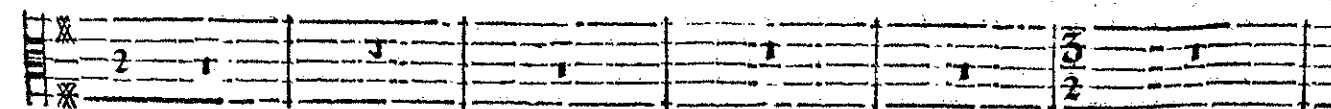
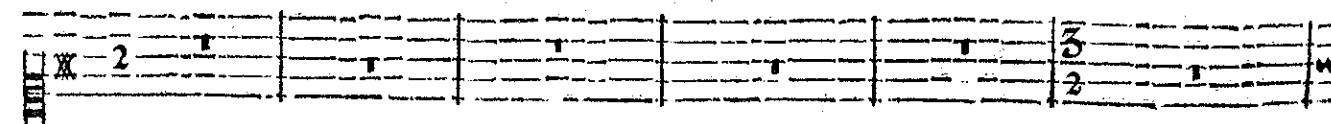
blez que trop sou-vent: Il est ai-vent: L'Amour chassé par la co- lere Ne manque



BASSE-CONTINUE.



guere De revenir plus fort qu'au paravant. L'Amour chassé par la co- lere Ne manque



BASSE-CONTINUE.

A M A D I S,

guere De revenir plus fort qu'aupara- vant.

Je depens d'un devoir severe, Mon Pere a fait un

BASSE-CONTINUE.

J'auray soin d'obtenir l'aveu de vostre Pere.

choix qui s'oppose à mes vœux.

Que ne devons nous

Que ne devons-nous

BASSE-CONTINUE.

Un si parfait Amour merite d'estre heureux.

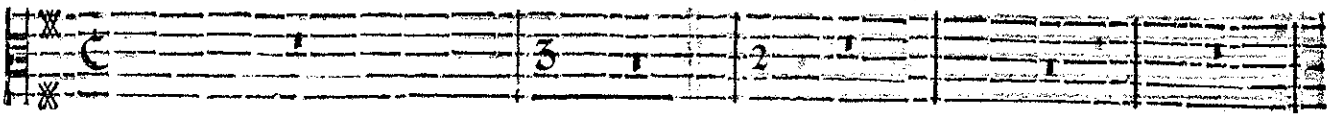
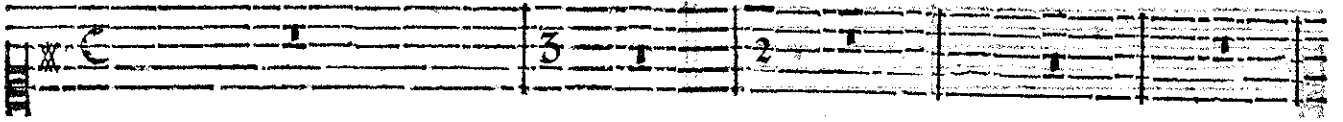
pas à vos soins gene- reux!

pas à vos soins gene- reux!

BASSE-CONTINUE.

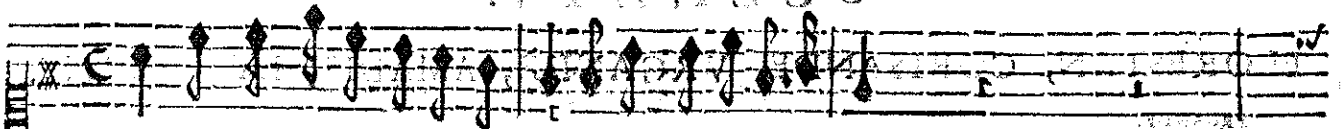


Il faut vous ôter tout om- brage ; Les Amants dans ces lieux , sous cet Arc enchan-

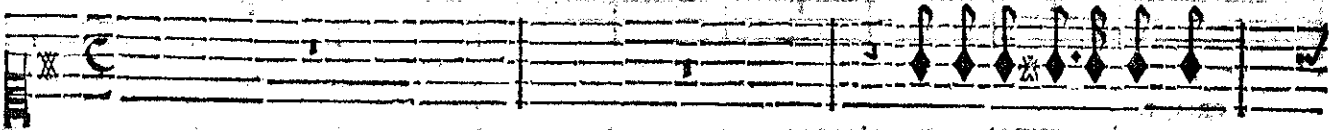


BASSE-CONTINUE.

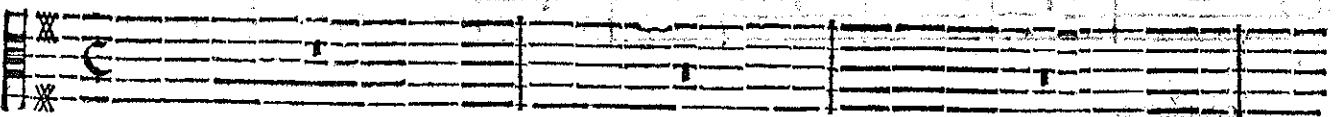
BASSE CONTINUE.



né, Trouvent le juste tesmoignage De leur fidélité.



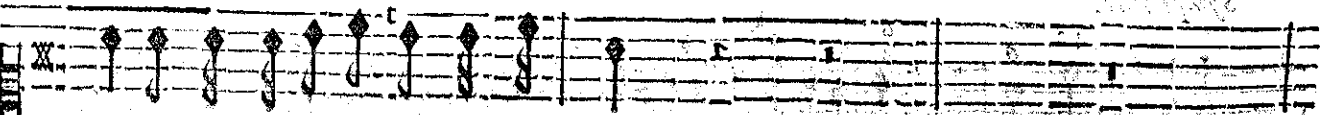
Il me suffit de l'affir-



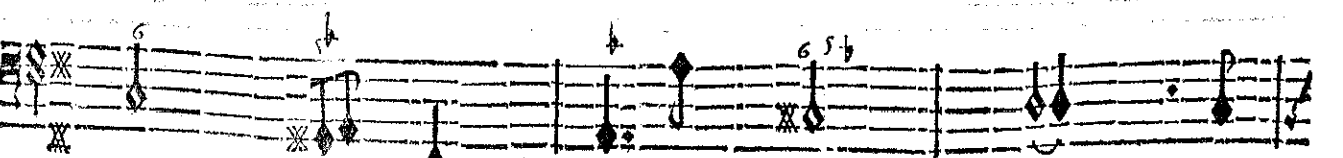
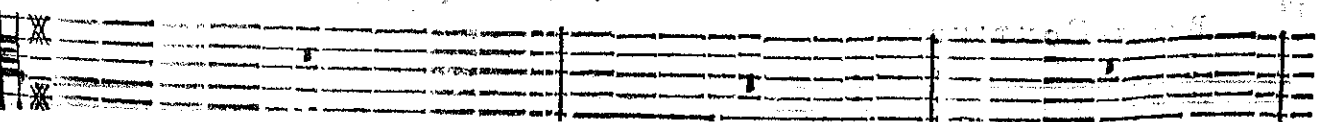
BASSE-CONTINUE.



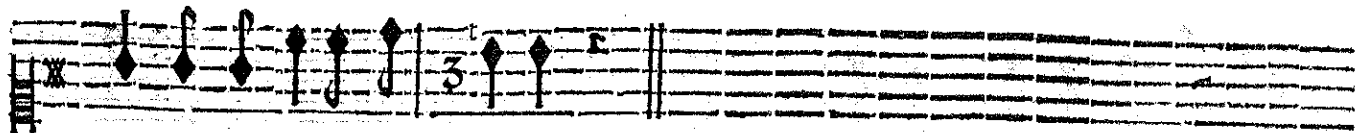
Peut-on trop r'assurer l'Amour? Mais Florestan i-



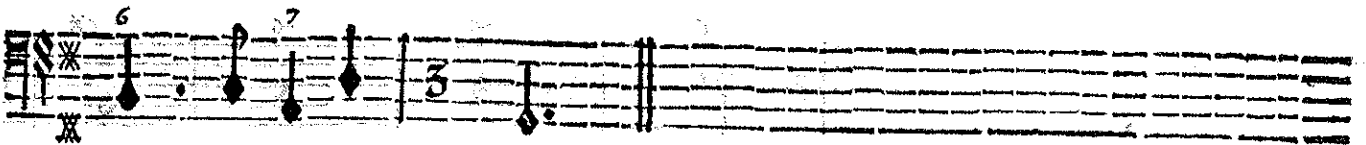
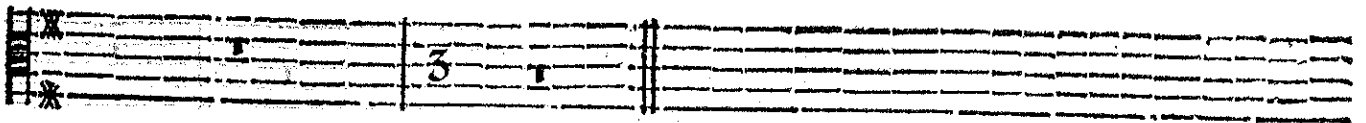
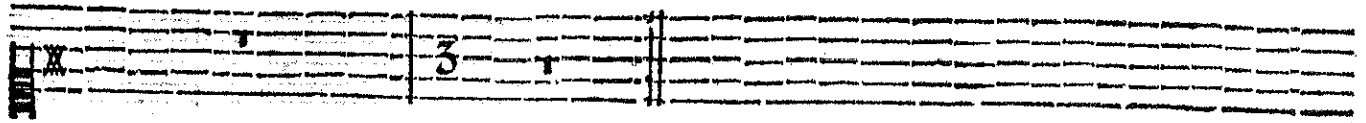
rance Qu'Amadis me donne en ce jour.



BASSE-CONTINUE.



cy vient monstrier sa con- stance.

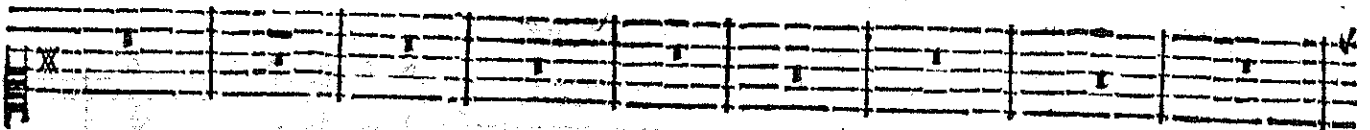


BASSE CONTINUE.

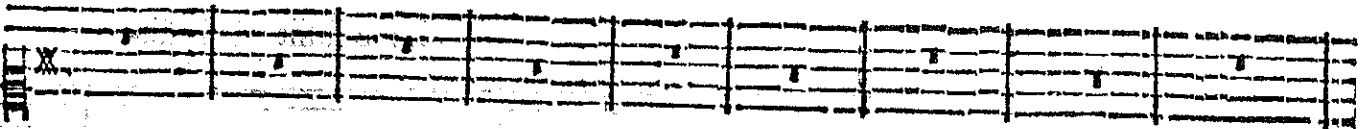
SCENE IV.

FLORESTAN, CORISANDE, VEGANDE, AMADIS, ET ORIANE.

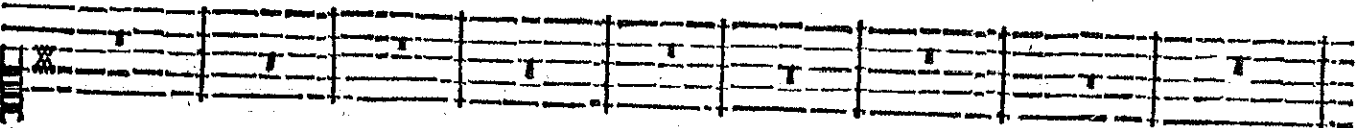
VEGANDE.



ORIANE.



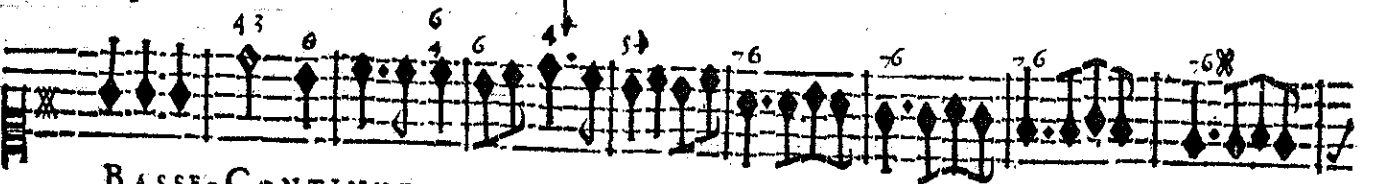
CORISANDE.



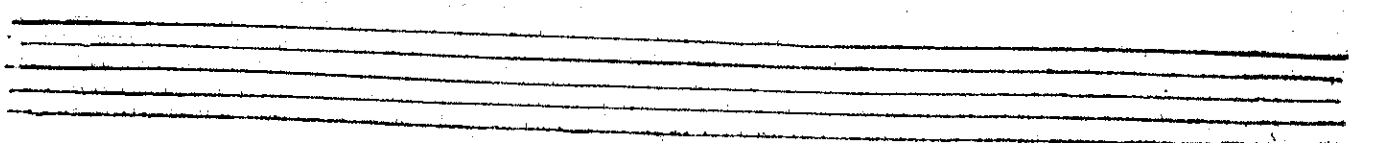
Symphonie.



Symphonie.



BASSE-CONTINUE.



Musical staff with notes and rests.

Il est temps de vous arre-

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

BASSE-CONTINUE.

Musical staff with notes and rests.

fter.

Musical staff with notes and rests.

Musical staff with notes and rests.

AMADIS.

Musical staff with notes and rests.

FLORESTAN.

Musical staff with notes and rests.

La Valeur & l'Amour doivent tout surmonter;

Où suis-je!

Musical staff with notes and rests.

BASSE-CONTINUE.

Ec

Four staves of musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation consists of quarter notes and rests across five measures.

Musical notation for the second system, including vocal lines and a basso continuo line. The lyrics are: "d'où vient ce nuage ? Quel pouvoir arrête mes pas ?".

BASSE-CONTINUE.

Musical notation for the third system, including vocal lines and a basso continuo line. The lyrics are: "Soyez content de l'avan-".

Musical notation for the fourth system, including vocal lines and a basso continuo line. The lyrics are: "Mille & mille invisibles bras Deffendent ce pas- sage.".

BASSE-CONTINUE.

rage Qu'aucun autre ^{aucun-~~luy~~} n ait pû. passer si loin.

Je connoy vostre amour.

L'Univers est ré-

BASSE-CONTINUE.

Amadis va ten-

Espargnez-vous un inutile foin.

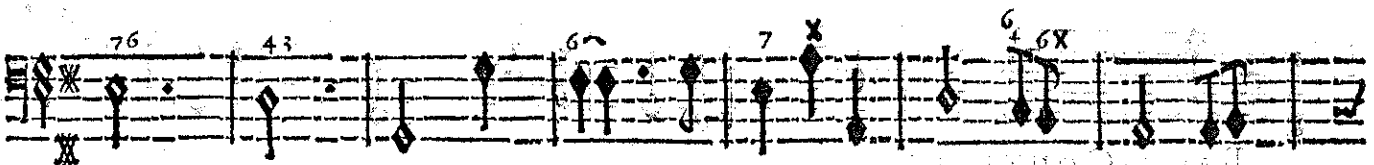
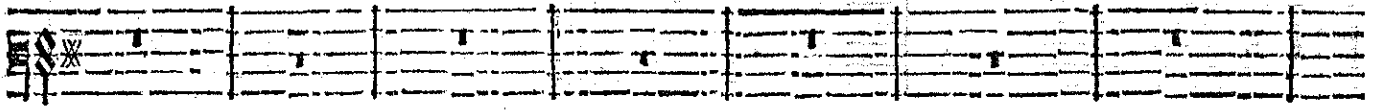
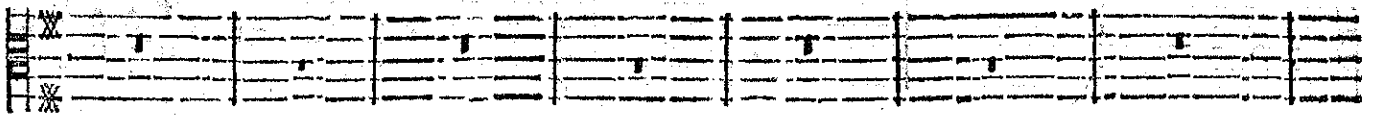
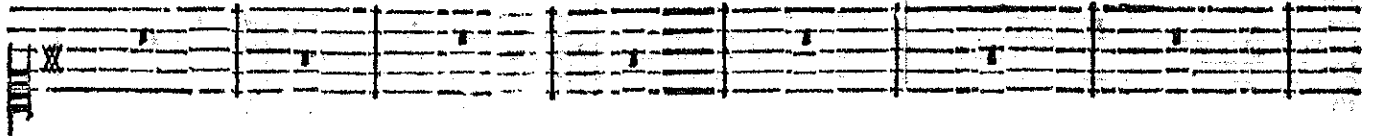
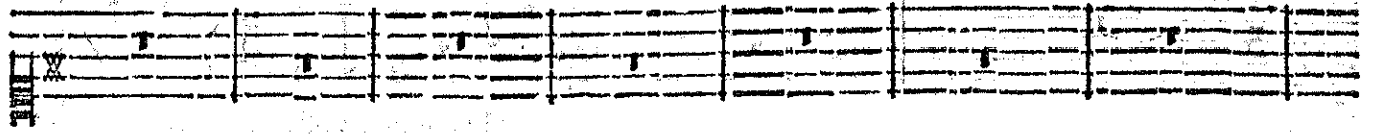
Espargnez-vous un inutile foin.

moins Des efforts de vostre courage. Espargnez-vous un inutile foin.

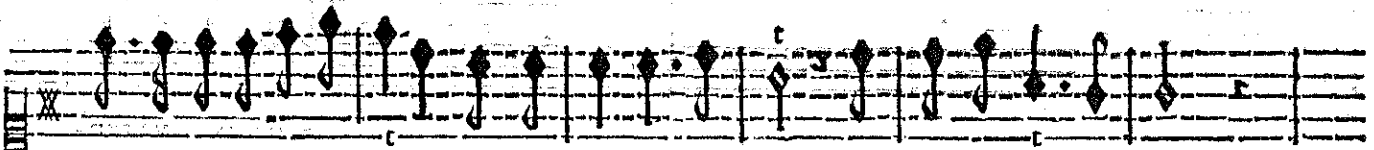
BASSE-CONTINUE.



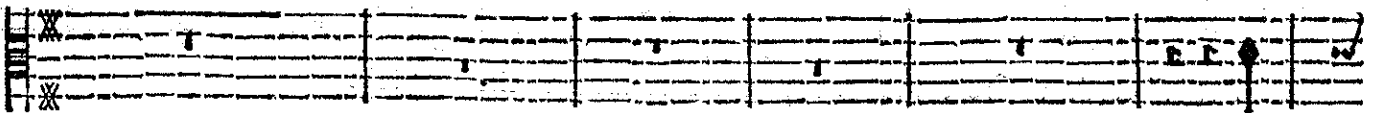
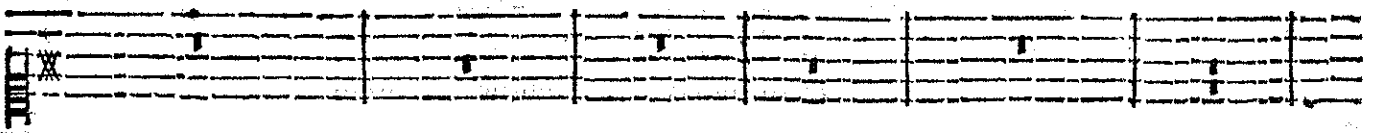
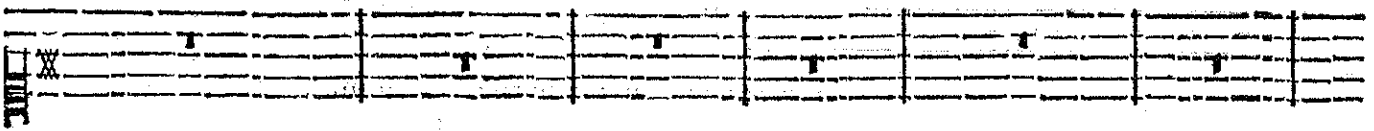
ter l'aventure fatale, Il doit l'achever aujourd'huy. En amour, en va-



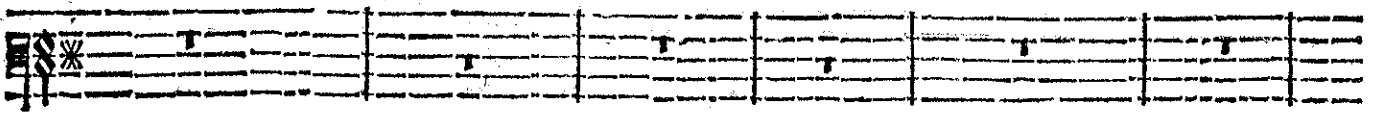
BASSE-CONTINUE.



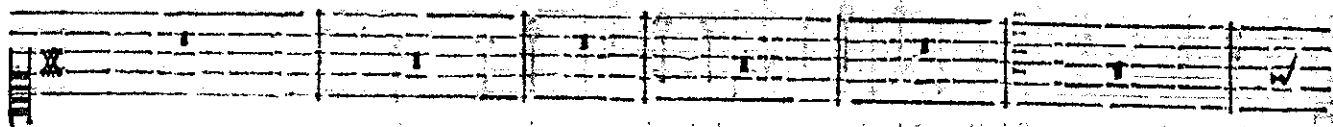
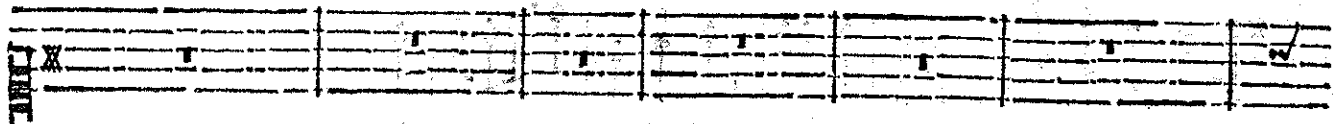
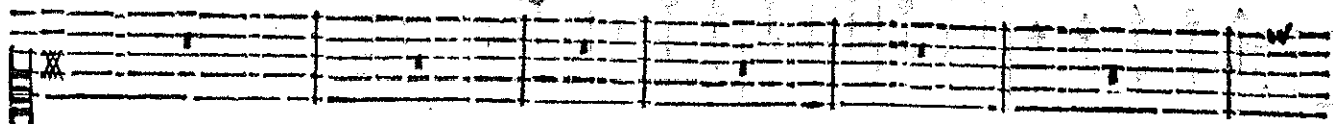
leur, nul autre ne l'esgale; C'est un fort assez beau de ne ceder qu'à luy.



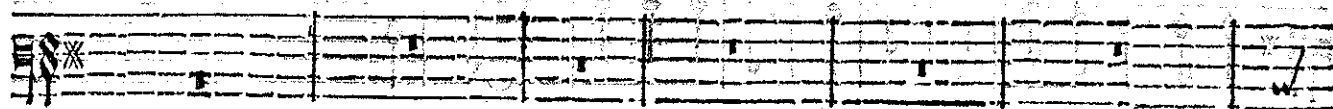
Pour



BASSE-CONTINUE.



rendre tout possible à mon amour extrême Il suffit d'un regard de la Beau-



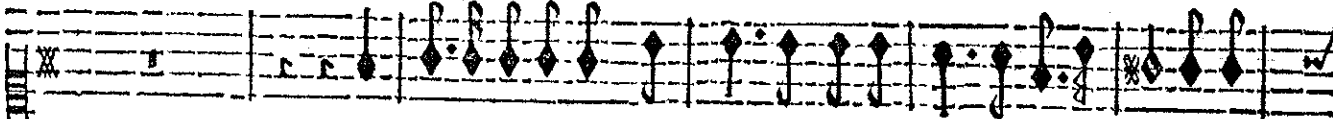
BASSE-CONTINUE.



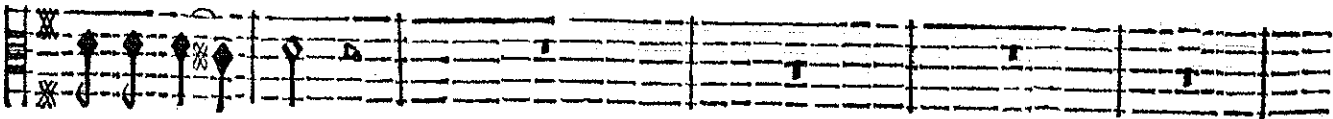
Heros favorisé des Cieux, Soyez toujours victorieux. Ama-



Heros favorisé des Cieux, Soyez toujours victorieux. Ama-



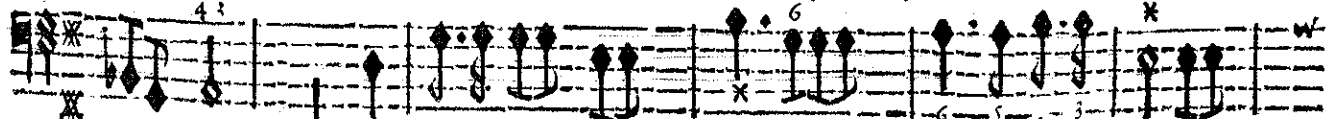
Heros favorisé des Cieux, Soyez toujours victorieux. Ama-



té que j'ai me.



Heros favorisé des Cieux, Soyez toujours victorieux. Ama-



BASSE-CONTINUE.

A M A D I S, T

dis vostre amour fidelle Merite une gloire immortel- le.

dis vostre amour fidelle Merite une gloire immortel- le.

dis vostre amous fidelle Merite une gloire immortel- le.

dis vostre amour fidelle Merite une gloire immortel- le.

dis vostre amour fidelle Merite une gloire immortel- le.

7-6 6 7-6-5 4 3

BASSE-CONTINUE.

C H O E U R.

Musical staff for Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes.

Heros favorisé des Cieux: Soyez toujours Victorieux. Amadis, vostre amour fi-

Musical staff for Alto voice, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

Heros favorisé des Cieux: Soyez toujours Victorieux. Amadis, vostre amour fi-

Musical staff for Tenor voice, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

Heros favorisé des Cieux: Soyez toujours Victorieux. Amadis, vostre amour fi-

Musical staff for Bass voice, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

Heros favorisé des Cieux: Soyez toujours Victorieux. Amadis, vostre amour fi-

Musical staff for Violins, featuring a treble clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

V I O L O N S.

Musical staff for Violins II, featuring a treble clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

Musical staff for Violins III, featuring a treble clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

Musical staff for Violins IV, featuring a treble clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

Musical staff for Viola, featuring an alto clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

Musical staff for Bass Continuo, featuring a bass clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes, with figured bass notation (6, 4, 6) visible.

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

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

Musical staff for Soprano voice, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The phrase concludes with a quarter rest.

delle Merite une gloire immortal- le.

Musical staff for Alto voice, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The phrase concludes with a quarter rest.

delle Merite une gloire immortal- le.

Musical staff for Tenor voice, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The phrase concludes with a quarter rest.

delle Merite une gloire immortal- le.

Musical staff for Bass voice, featuring a bass clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes: G3, A3, B3, A3, G3, F3, E3, D3. The phrase concludes with a quarter rest.

delle Merite une gloire immortal- le.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The phrase concludes with a quarter rest.

VIOLONS.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The melody continues with quarter notes: G4, A4, B4, A4, G4, F4, E4, D4.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The melody continues with quarter notes: G4, A4, B4, A4, G4, F4, E4, D4.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The melody continues with quarter notes: G4, A4, B4, A4, G4, F4, E4, D4.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The melody continues with quarter notes: G4, A4, B4, A4, G4, F4, E4, D4.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of quarter notes: G3, A3, B3, A3, G3, F3, E3, D3. The phrase concludes with a quarter rest.

BASSE-CONTINUE.

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

Empty musical staff with a bass clef and a key signature of one flat.

VRGANDE.

Suivez, Suivez ce Heros glorieux, Vers la chambre enchantée avan-

AMADIS.

BASSE-CONTINUE.

cez sans allarmes.

Venez, venez en surmonter les charmes: Quels charmes sont plus

BASSE-CONTINUE.

forts que ceux de vos beaux yeux :

BASSE-CONTINUE.

PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.

TRAGÉDIE:

The first system of music consists of five staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The second staff is in bass clef and provides a harmonic accompaniment. The third and fourth staves are also in bass clef, showing further accompaniment. The fifth staff is in bass clef and contains a line of notes with some dynamic markings, including a forte 'f' and a 'w' at the end. There are also some 'x' marks above certain notes.

BASSE-CONTINUE.

The second system of music consists of five staves. The top staff is in treble clef and contains a melodic line. The second staff is in bass clef and provides a harmonic accompaniment. The third and fourth staves are also in bass clef, showing further accompaniment. The fifth staff is in bass clef and contains a line of notes with some dynamic markings, including a forte 'f' and a '6' at the end. There are also some 'x' marks above certain notes.

BASSE-CONTINUE.

A M A D I S,

Vne des Heroines.

Fidelles Cœurs, vostre constance Ne fera pas sans recompense, Un fort heu-

BASSE-CONTINUE.

reux suit vos tourments, A la fin l'Amour couronne Les parfaits Amants. Que les

BASSE-CONTINUE.

prix qu'il donne Sont doux & charmants! A la fin, l'Amour couronne les parfaits A-

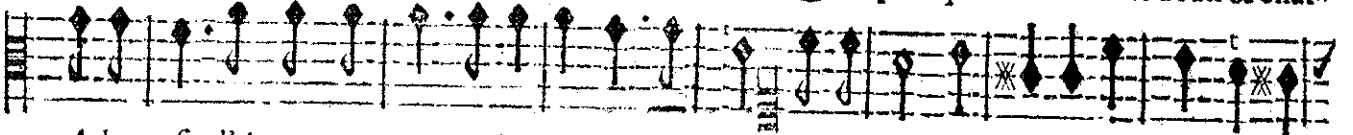
BASSE-CONTINUE.

mants. A la fin l'Amour couronne les parfaits Amants.

BASSE-CONTINUE.



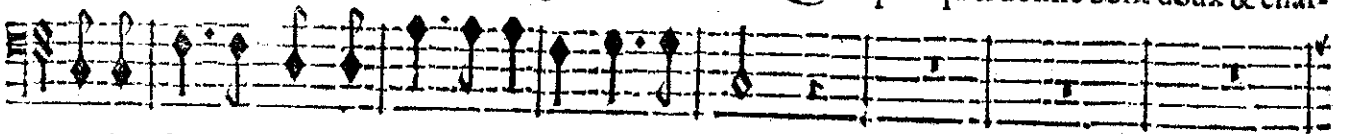
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



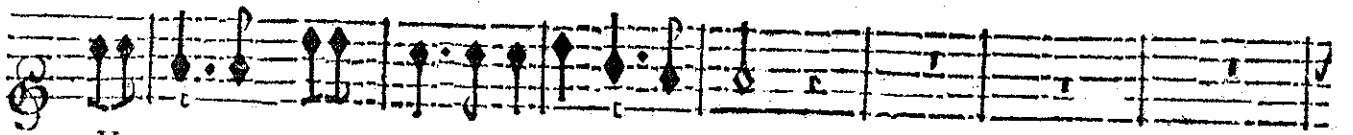
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



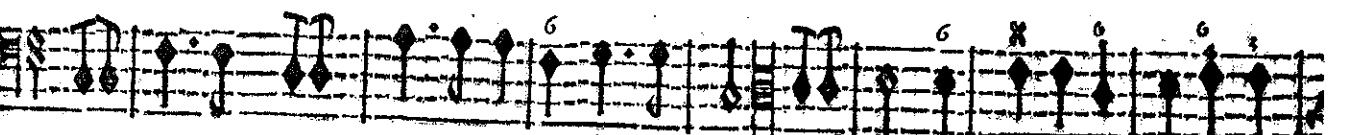
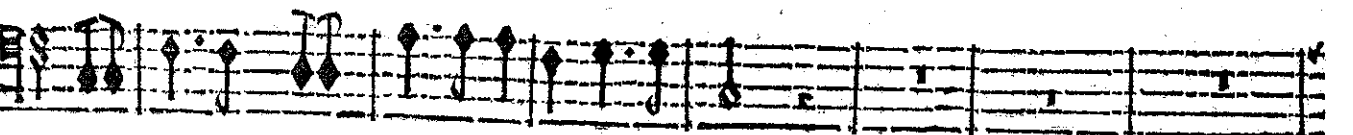
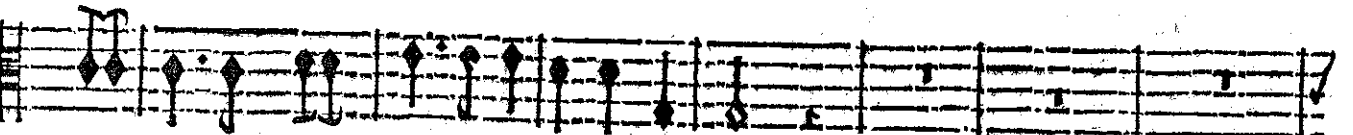
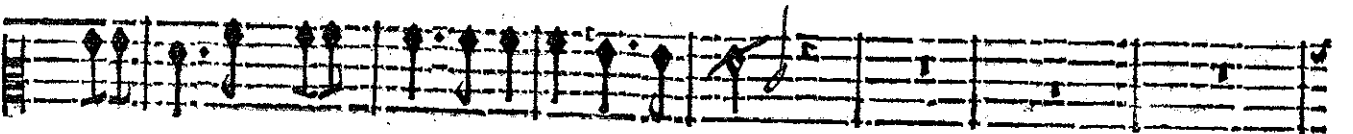
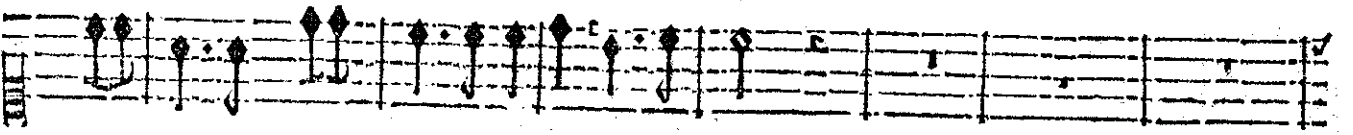
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



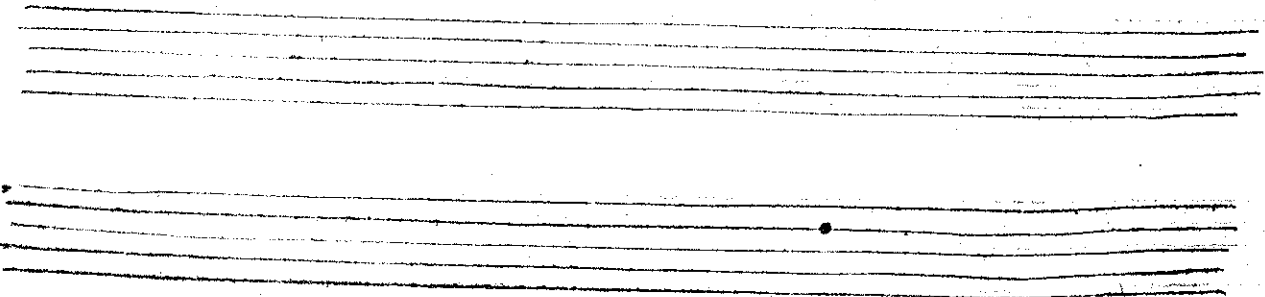
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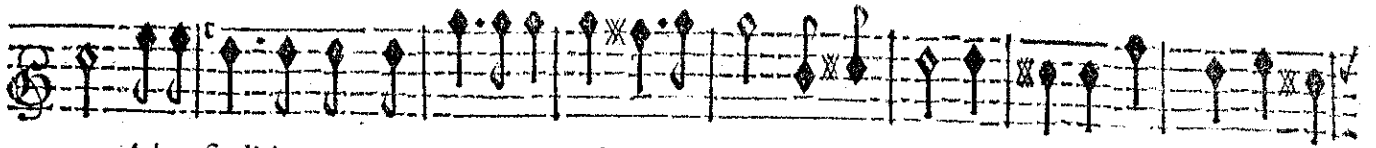


VIOLONS.

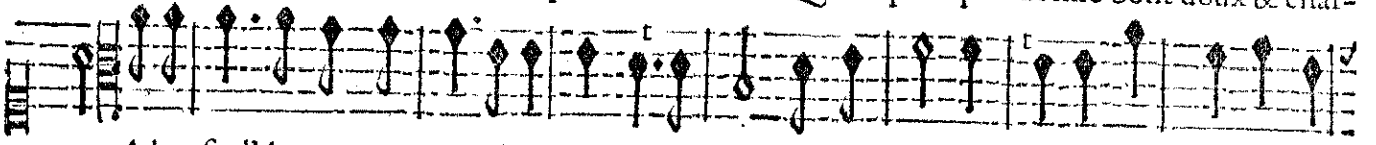


BASSE-CONTINUE.

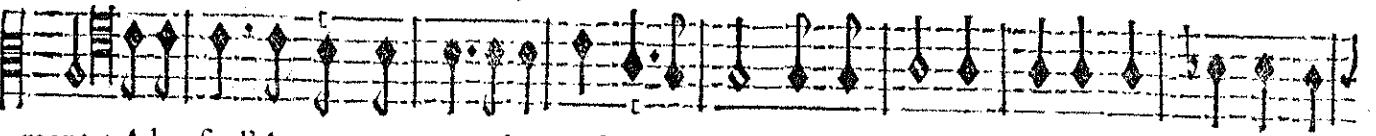




mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



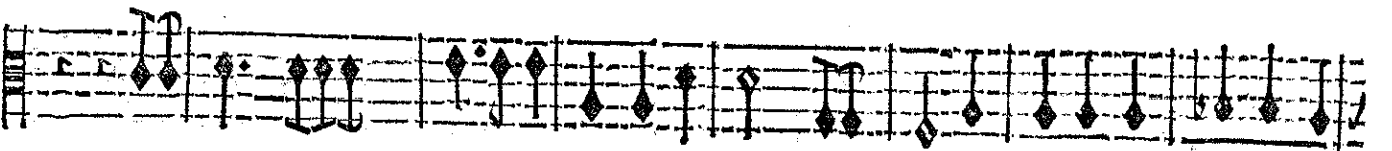
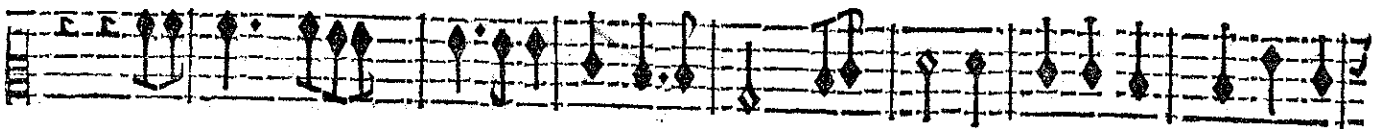
mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



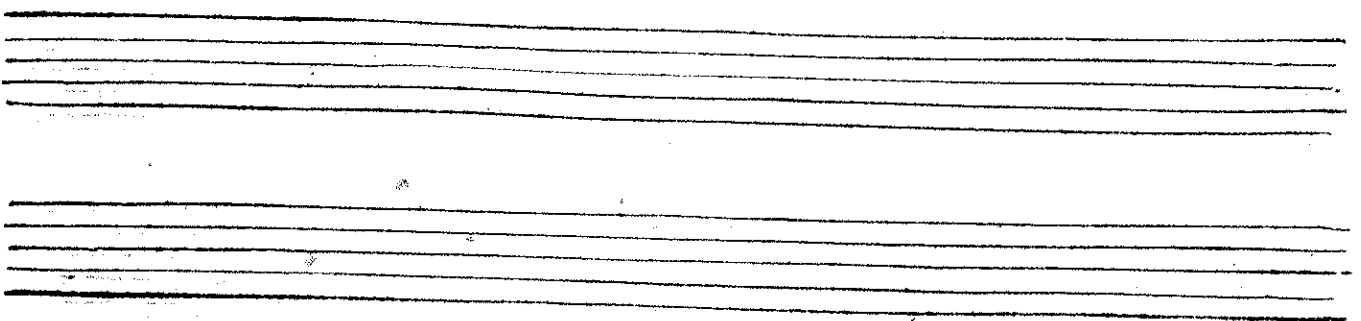
mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



VIOLONS.



BASSE-CONTINUE.



TRAGÉDIE.

UNE HEROÏNE.

Musical staff with notes and rests.

mants. A la fin l'Amour couronne Les parfaits Amants.

Que les

Musical staff with notes and rests.

mants.

Que les

Musical staff with notes and rests.

mants.

Que les

Musical staff with notes and rests.

mants.

Que les

Musical staff with notes and rests.

VIOLONS.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

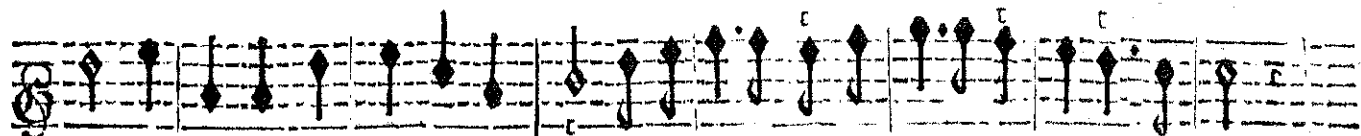
Musical staff with notes and rests.

Musical staff with notes and rests.

BASSE-CONTINUÉ.

ÉDITION DE LA BIBLIOTHÈQUE

Empty musical staves for the basso continuo part.



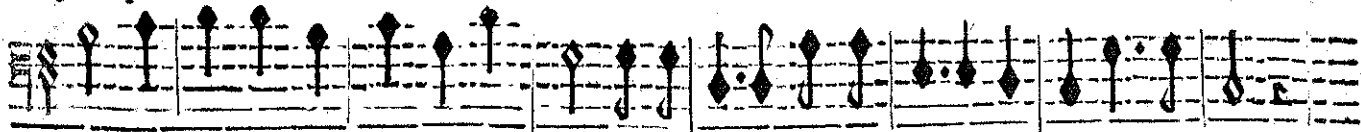
prix qu'il donne Sont doux & charmants. A la fin, l'Amour couronne Les parfaits Amants.



prix qu'il donne Sont doux & charmants. A la fin, l'Amour couronne Les parfaits Amants.



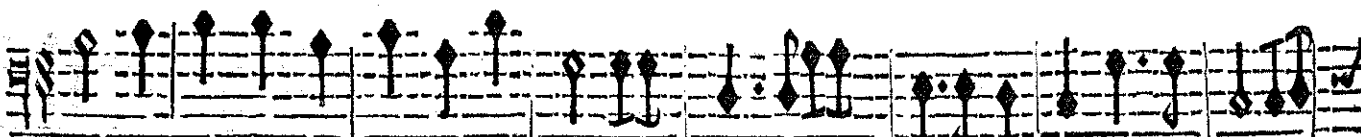
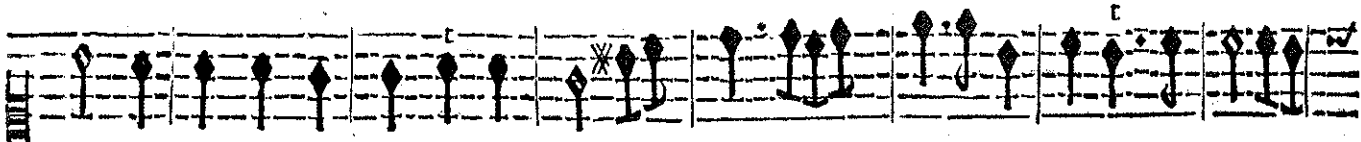
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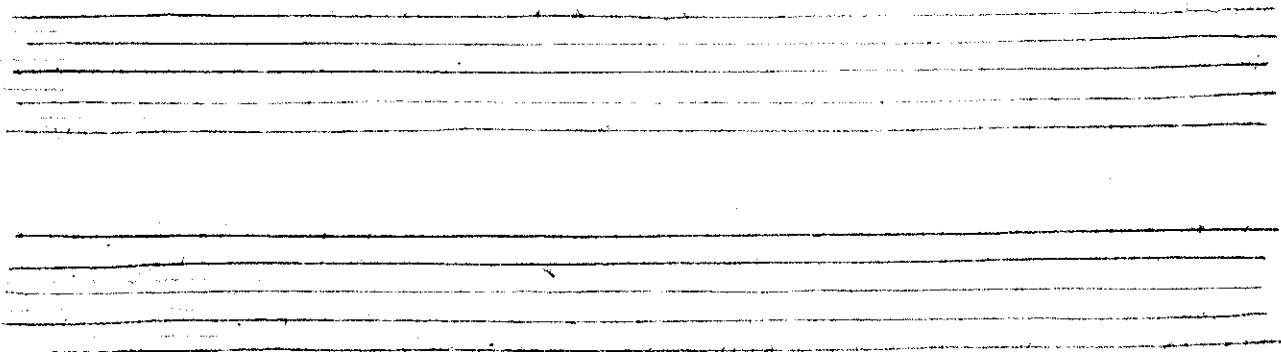
prix qu'il donne Sont doux & charmants. A la fin, l'Amour couronne Les parfaits Amants.



VIOLONS.



BASSE-CONTINUE.

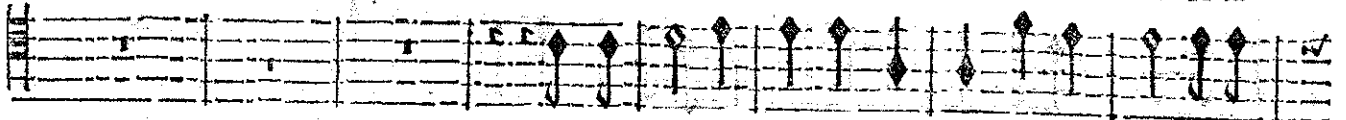




Que les prix qu'il donne Sont doux & charmants. A la



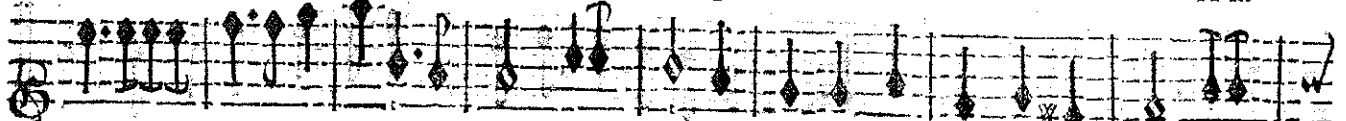
Que les prix qu'il donne Sont doux & charmants. A la



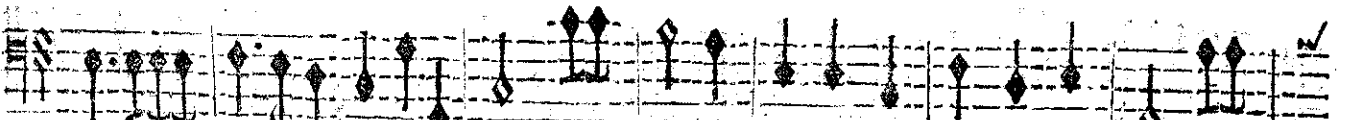
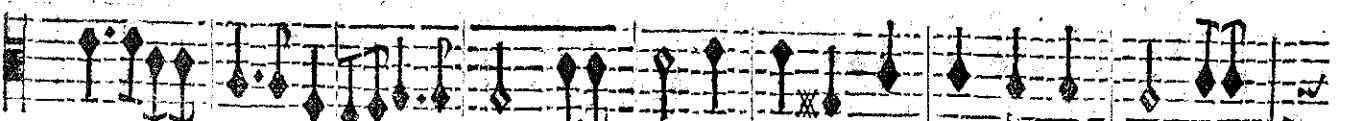
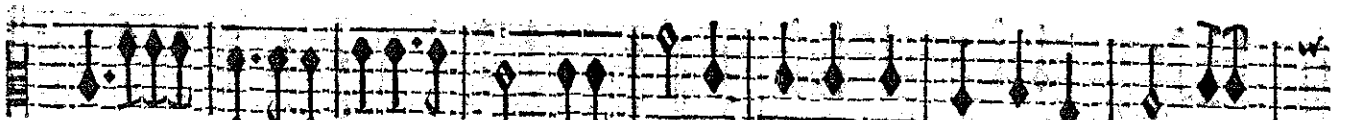
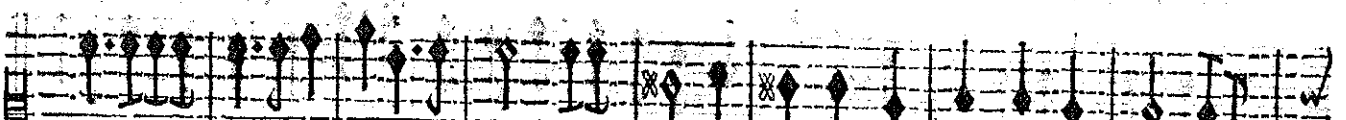
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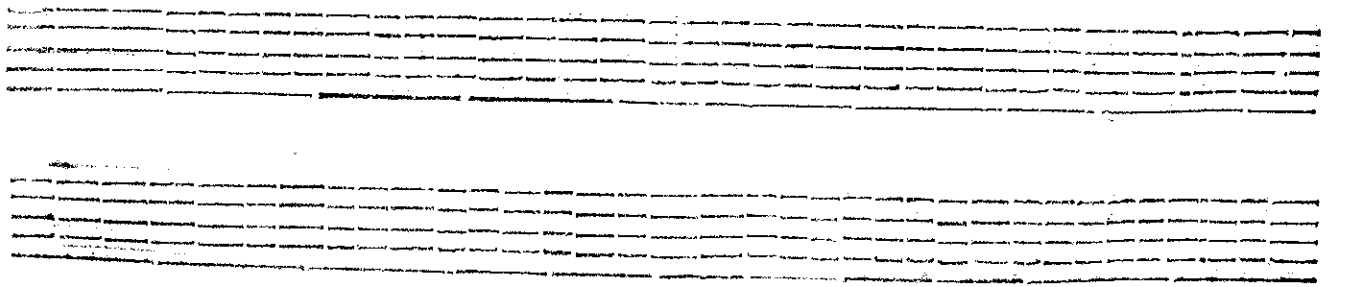
Que les prix qu'il donne Sont doux & charmants. A la

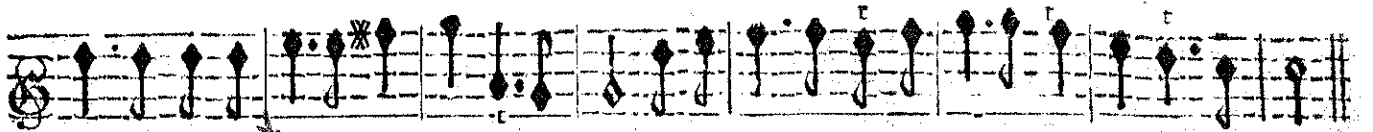


VIOLONS.

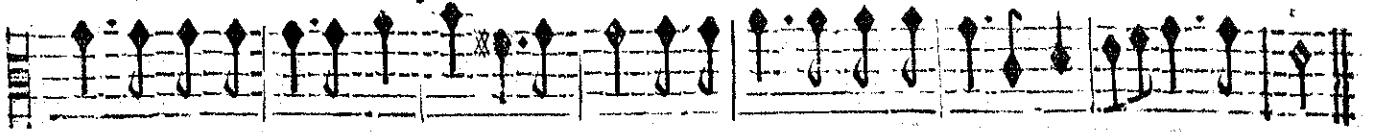


BASSE-CONTINUE.





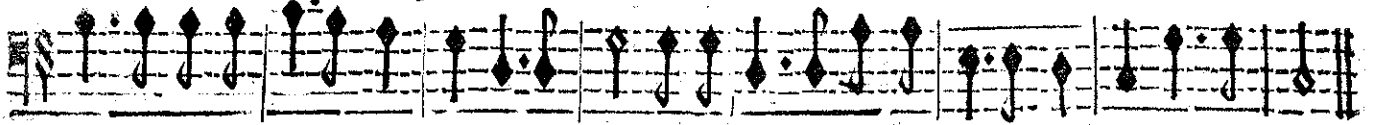
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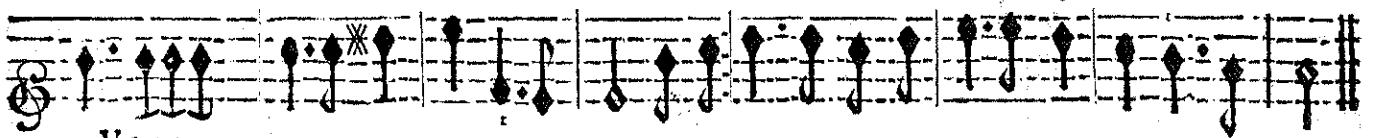
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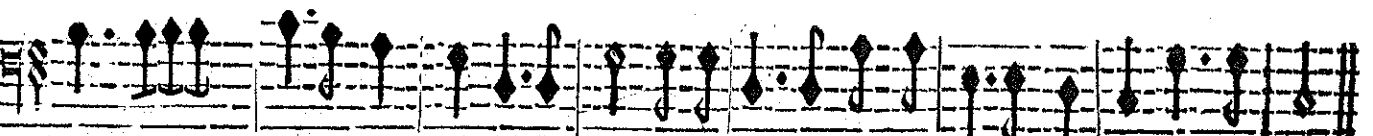
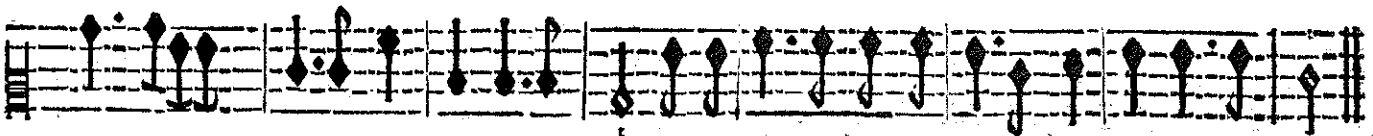
fin, l'Amour couronne Les parfaits Amants. A la fin l'Amour couronne Les parfaits Amants.



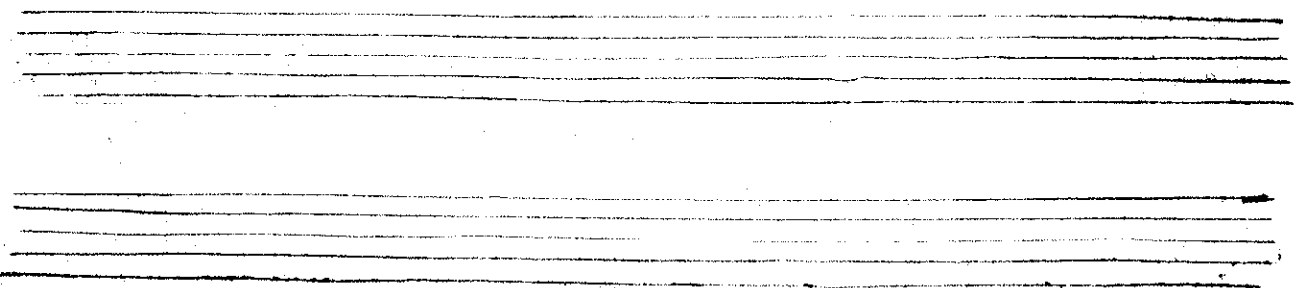
fin, l'Amour couronne Les parfaits Amants. A la fin l'Amour couronne Les parfaits Amants.



VIOLONS.



BASSE-CONTINUE.



TRAGÉDIE.
CHACONNE.

VIOLONS.

VIOLONS.

Violon I part of the first system, featuring a treble clef and a series of eighth notes with accents.

VIOLONS.

Violon II part of the first system, featuring a bass clef and a series of eighth notes.

Violon I part of the second system, featuring a treble clef and a series of eighth notes with accents.

Violon II part of the second system, featuring a bass clef and a series of eighth notes.

Violon III part of the second system, featuring a bass clef and a series of eighth notes.

Empty musical staves for the first system.

Violon I part of the third system, featuring a treble clef and a series of eighth notes with accents.

VIOLONS.

Violon II part of the third system, featuring a bass clef and a series of eighth notes.

Violon III part of the third system, featuring a bass clef and a series of eighth notes.

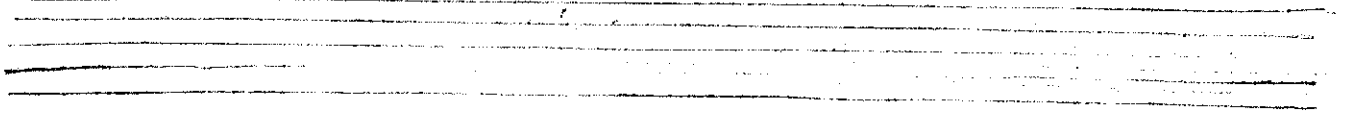
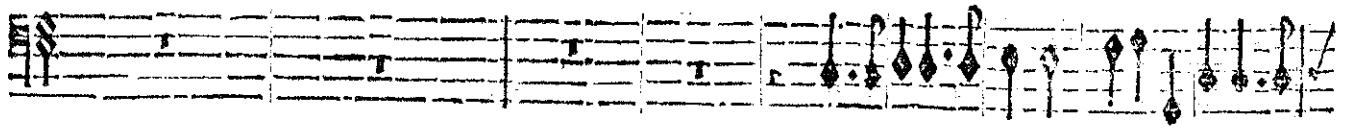
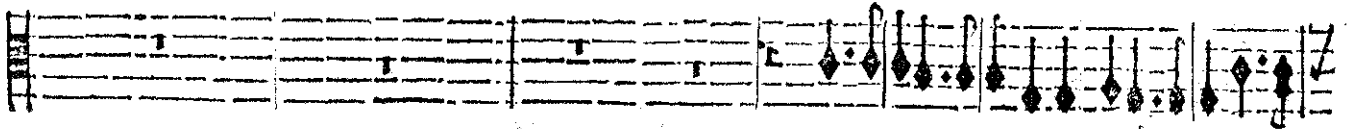
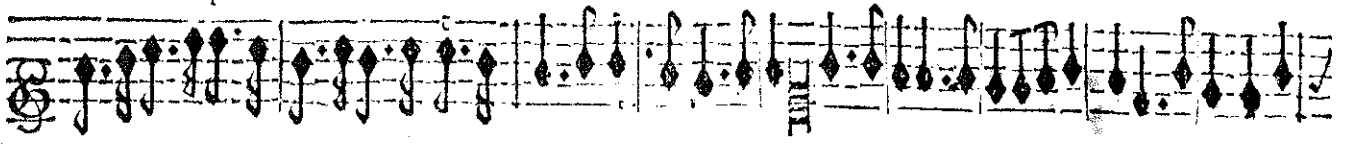
Violon IV part of the third system, featuring a bass clef and a series of eighth notes.

Violon V part of the third system, featuring a bass clef and a series of eighth notes.

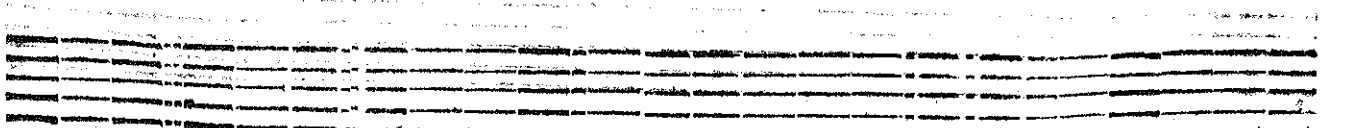
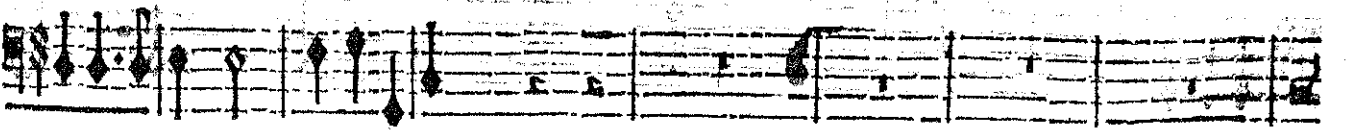
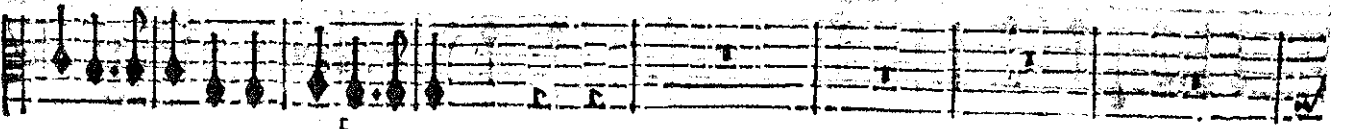
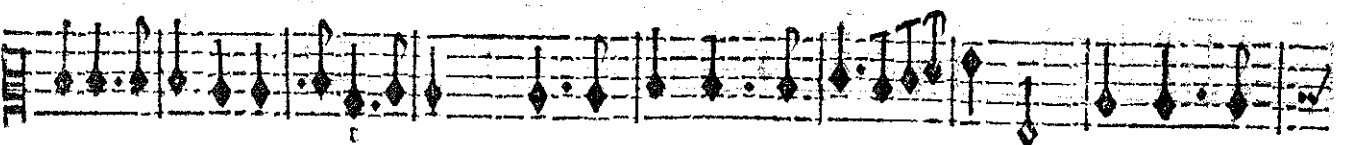
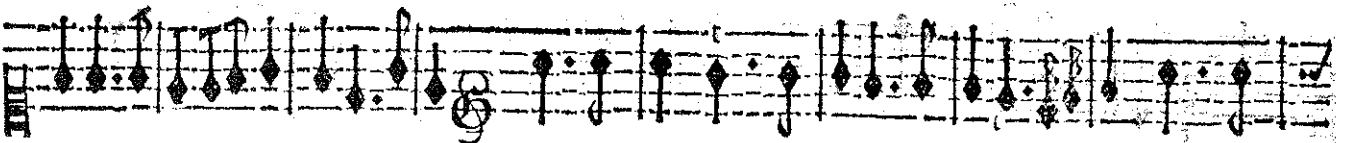
Empty musical staves for the third system.



VIOLONS.



VIOLONS.



A musical staff in treble clef containing a series of notes, primarily eighth and sixteenth notes, with some rests. A dynamic marking 'f' is present at the beginning.

VIOLONS.

A musical staff in treble clef containing a series of notes, primarily eighth and sixteenth notes, with some rests.

A musical staff in bass clef containing a series of notes, primarily eighth and sixteenth notes, with some rests.

A musical staff in bass clef containing a series of notes, primarily eighth and sixteenth notes, with some rests.

A musical staff in bass clef containing a series of notes, primarily eighth and sixteenth notes, with some rests.

An empty musical staff with five lines.

A musical staff in treble clef containing a series of notes, primarily eighth and sixteenth notes, with some rests. A dynamic marking 'f' is present at the beginning.

VIOLONS.

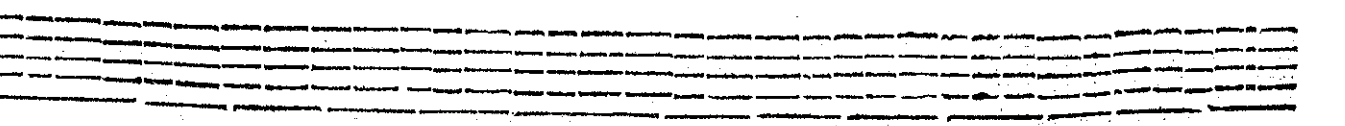
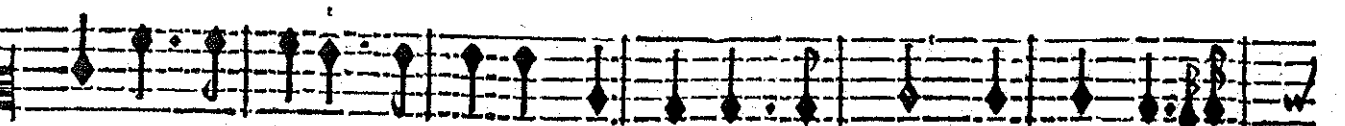
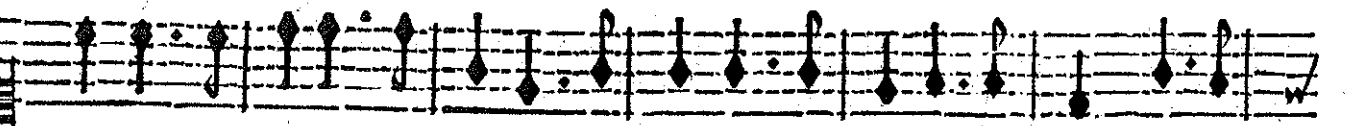
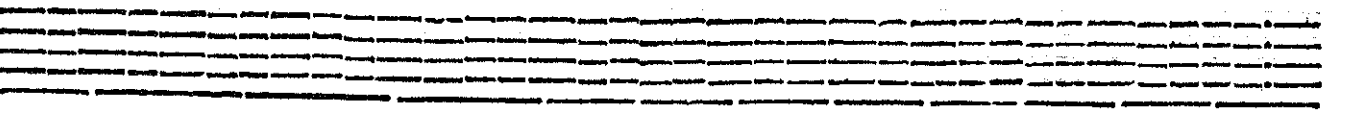
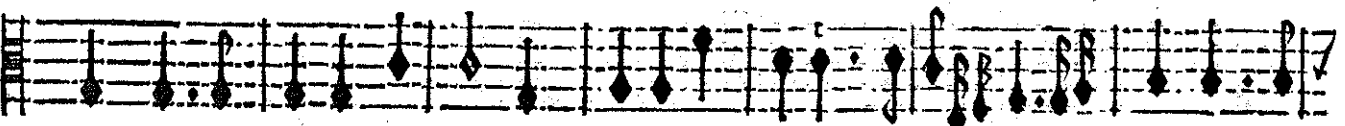
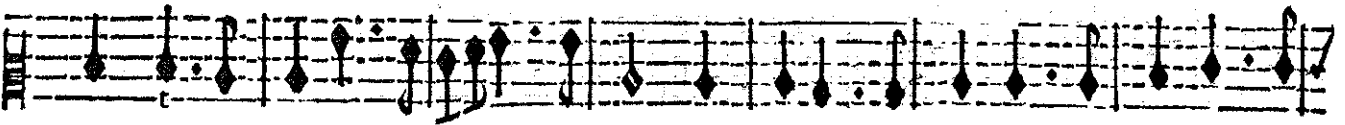
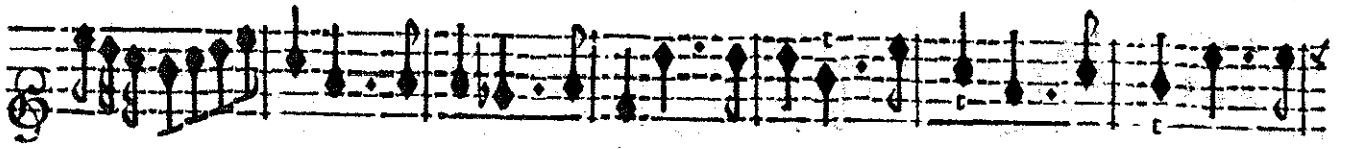
A musical staff in treble clef containing a series of notes, primarily eighth and sixteenth notes, with some rests.

A musical staff in bass clef containing a series of notes, primarily eighth and sixteenth notes, with some rests.

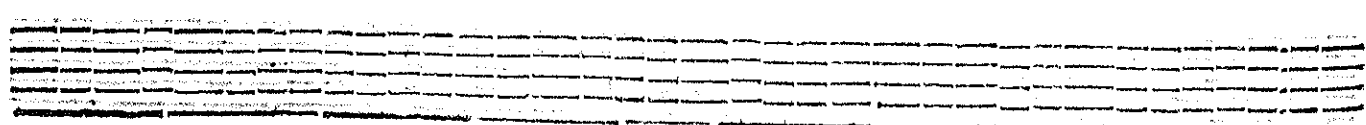
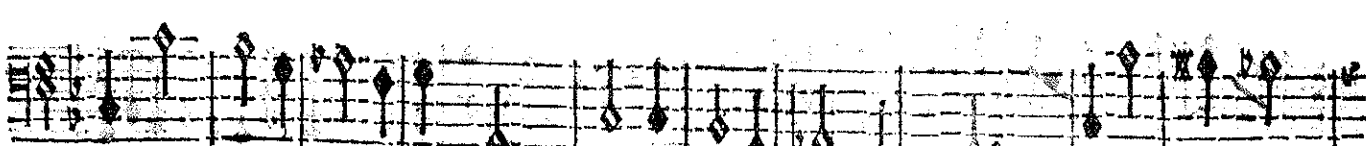
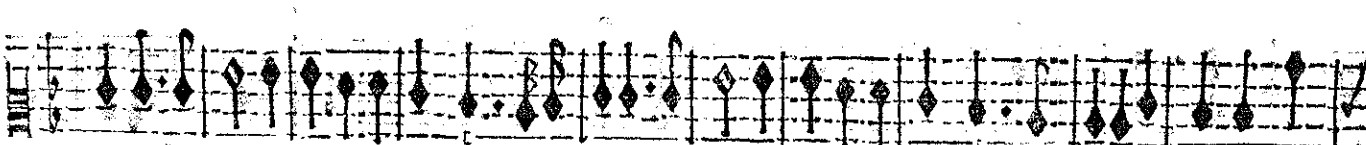
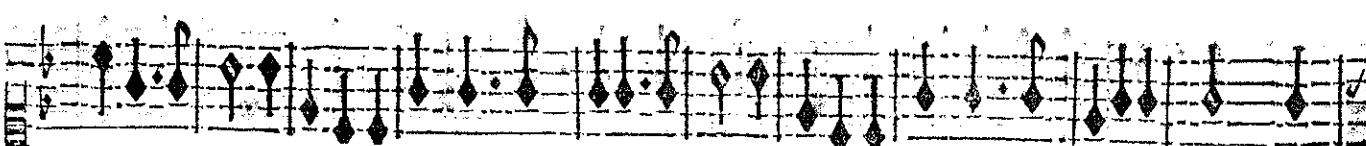
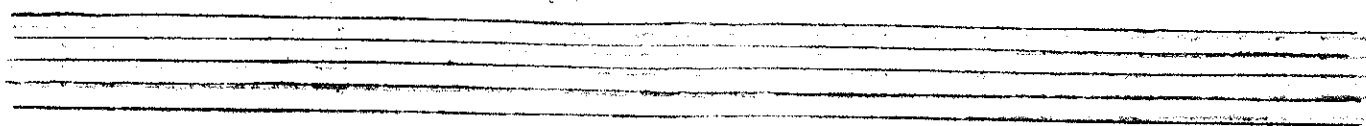
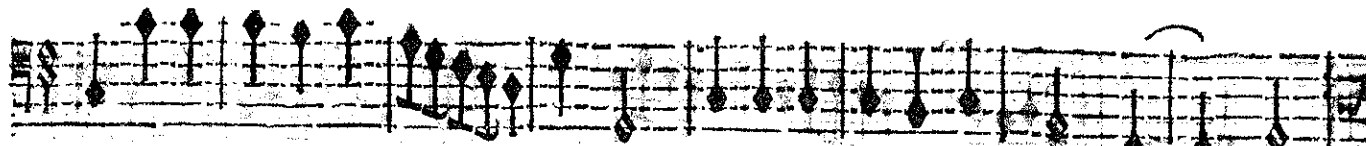
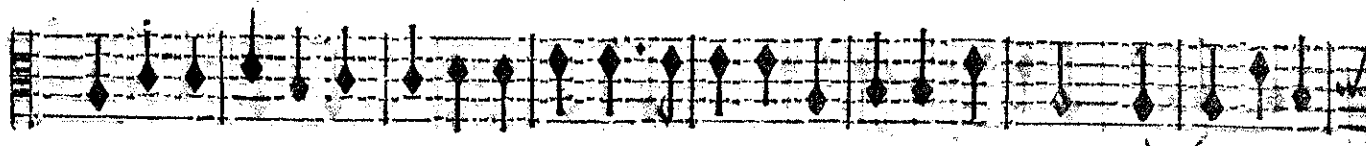
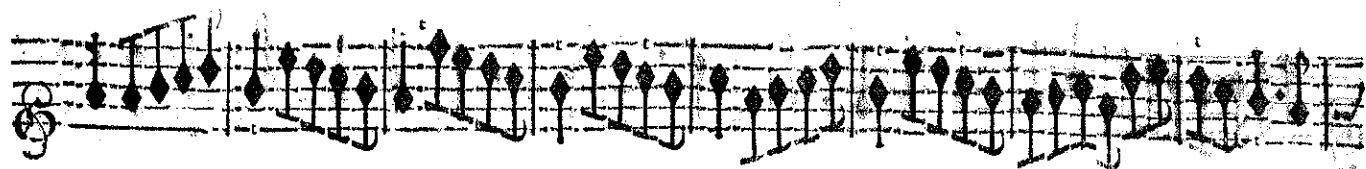
A musical staff in bass clef containing a series of notes, primarily eighth and sixteenth notes, with some rests.

A musical staff in bass clef containing a series of notes, primarily eighth and sixteenth notes, with some rests.

An empty musical staff with five lines.



A M A I D I S, T

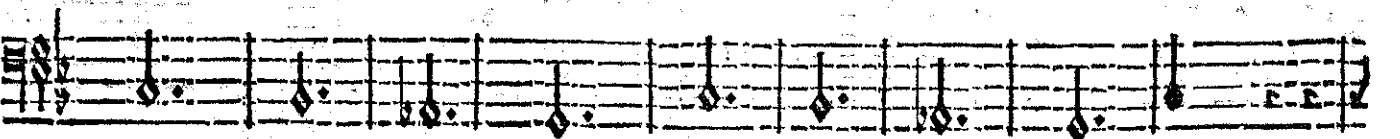
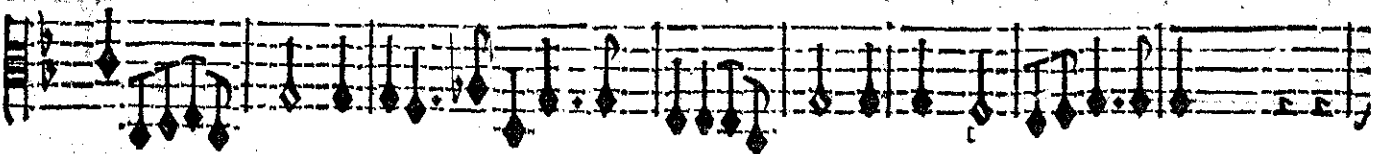
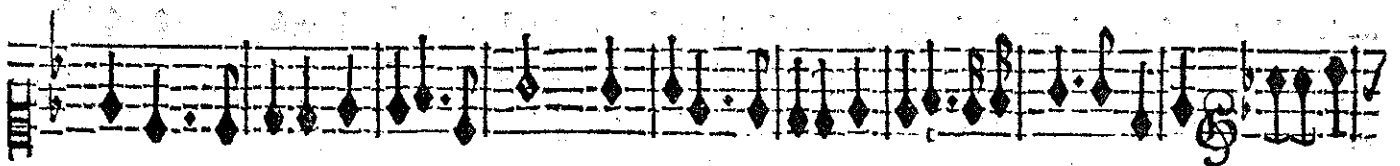
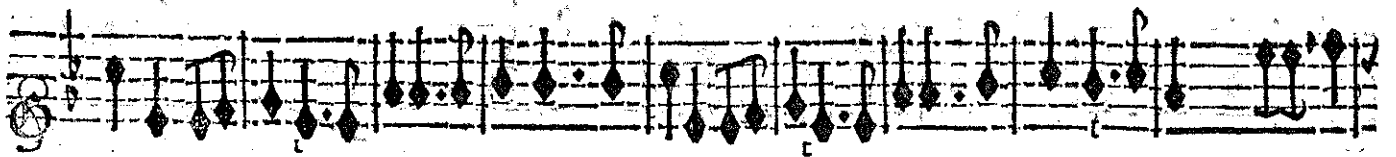
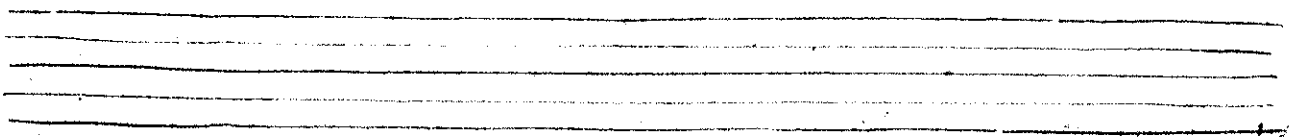
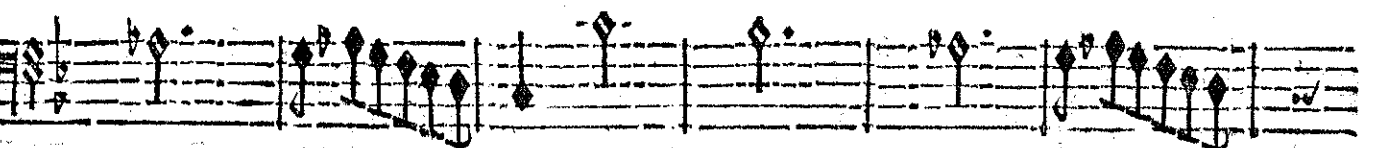


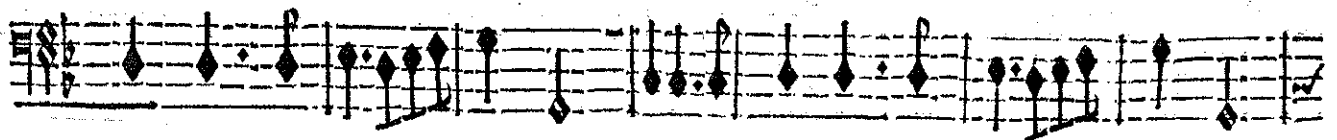
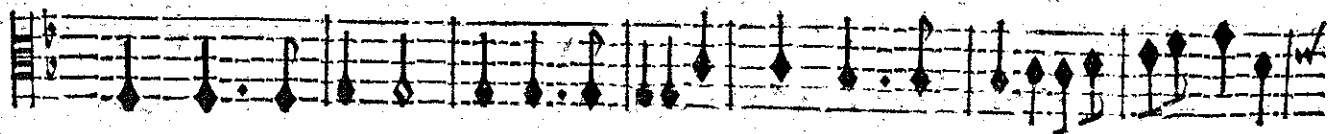
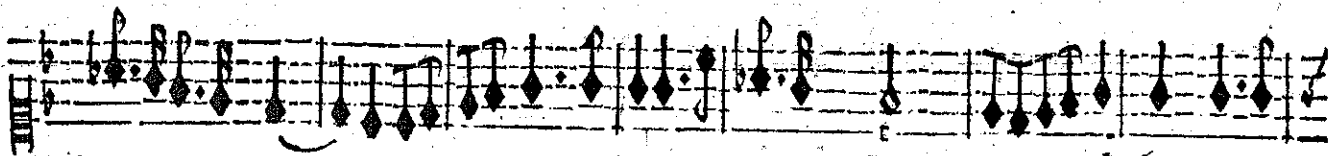
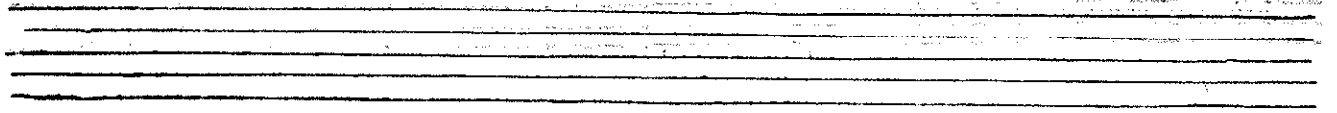
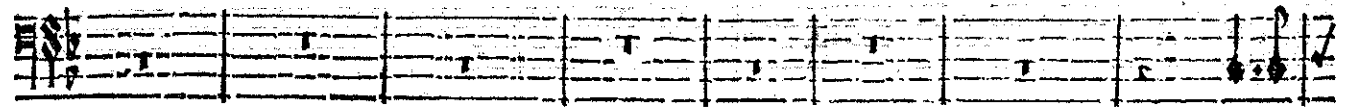
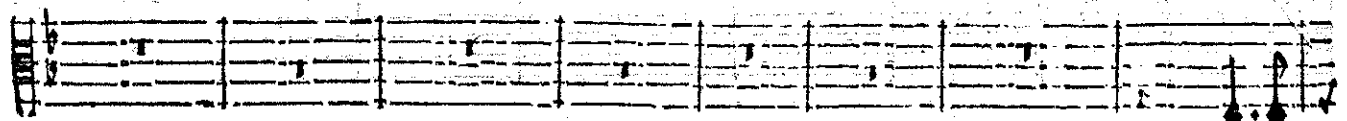
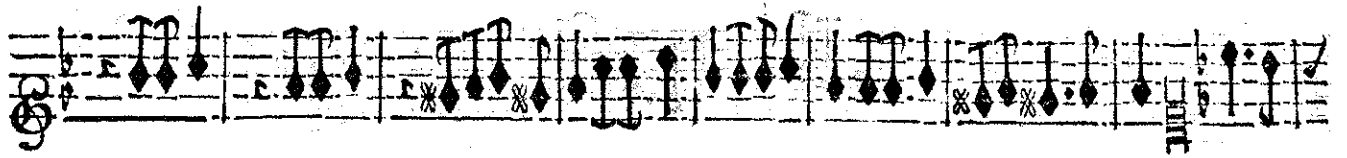
The first system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains several measures of music with notes, rests, and accidentals. The second staff is a piano accompaniment line in G major, starting with a treble clef and a common time signature. The third and fourth staves are piano accompaniment lines in G major, starting with a bass clef and a common time signature. The fifth staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature. The system concludes with a double bar line.

A set of five empty musical staves, consisting of five horizontal lines.

The second system of the musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains several measures of music with notes, rests, and accidentals. The second staff is a piano accompaniment line in G major, starting with a treble clef and a common time signature. The third and fourth staves are piano accompaniment lines in G major, starting with a bass clef and a common time signature. The fifth staff is a piano accompaniment line in G major, starting with a bass clef and a common time signature. The system concludes with a double bar line.

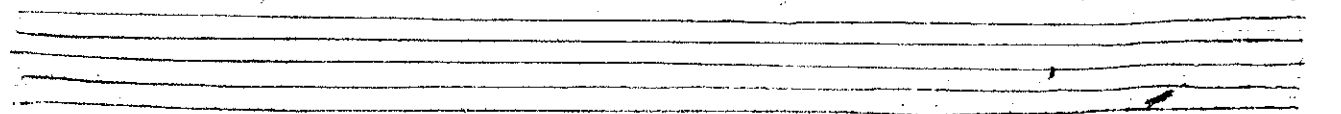
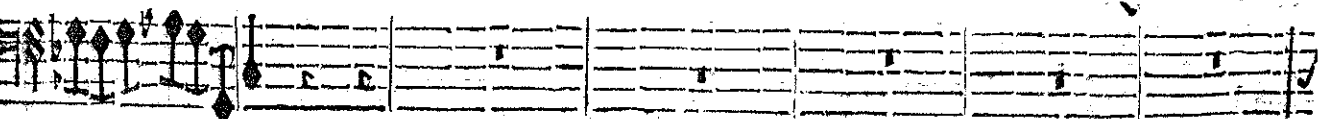
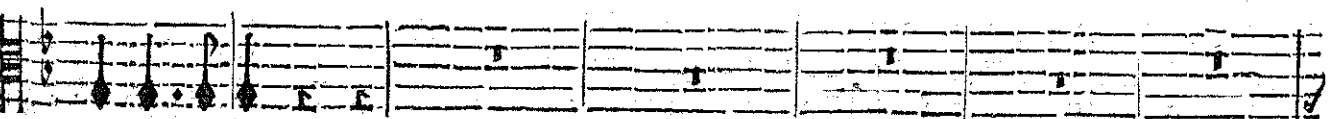
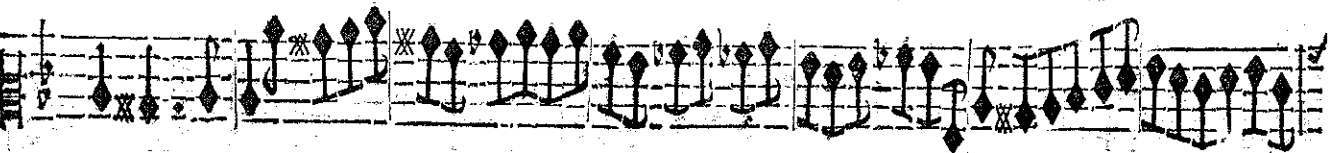
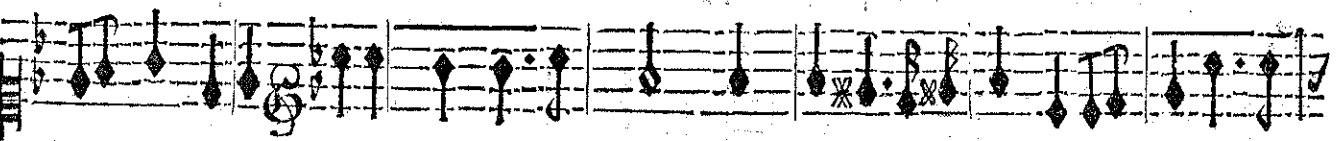
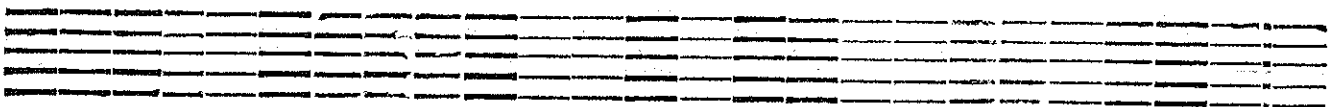
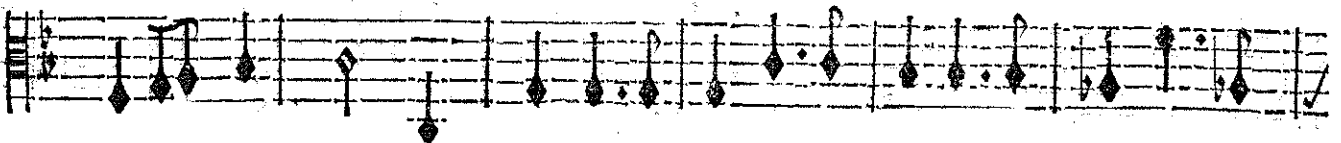
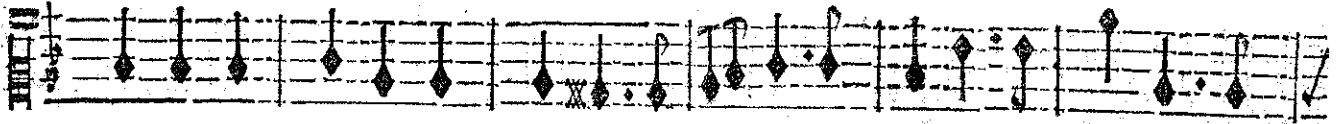
A set of five empty musical staves, consisting of five horizontal lines.



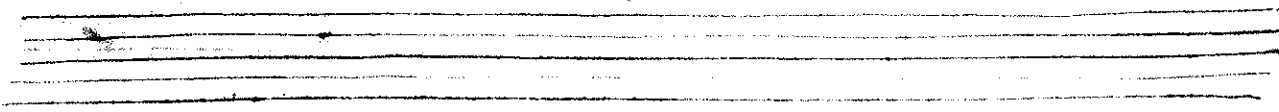
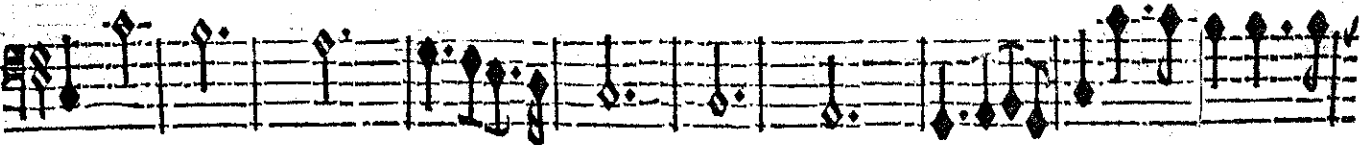
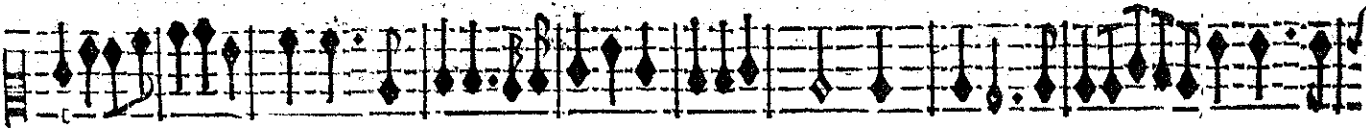
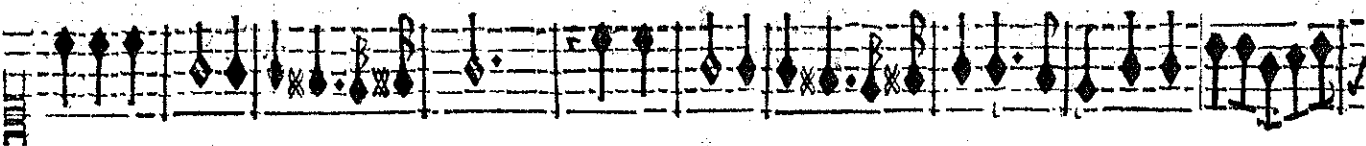
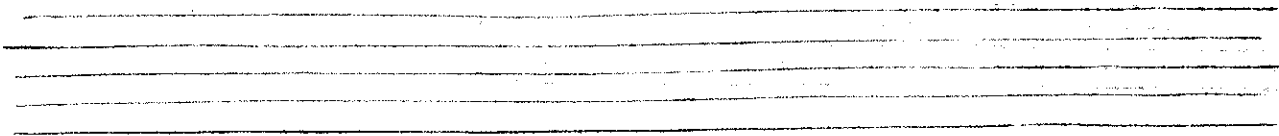
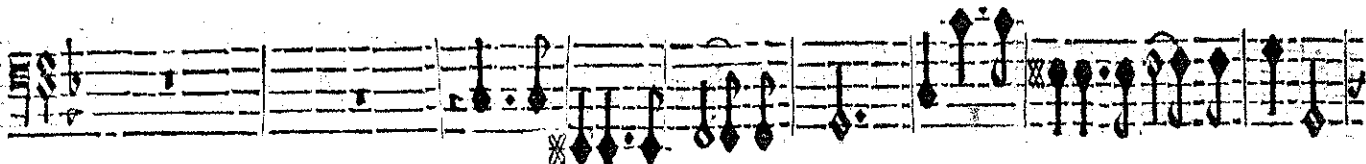


VIOLONS.

T R A G E D I E.

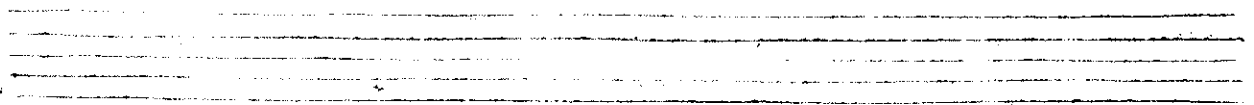
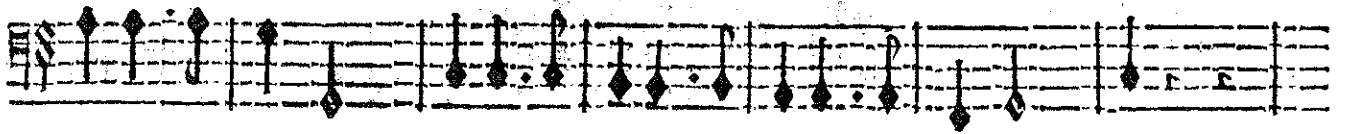
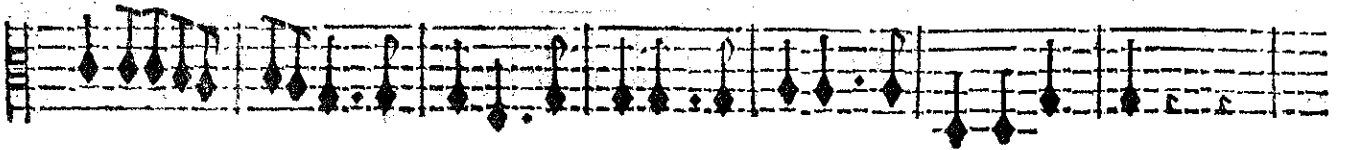
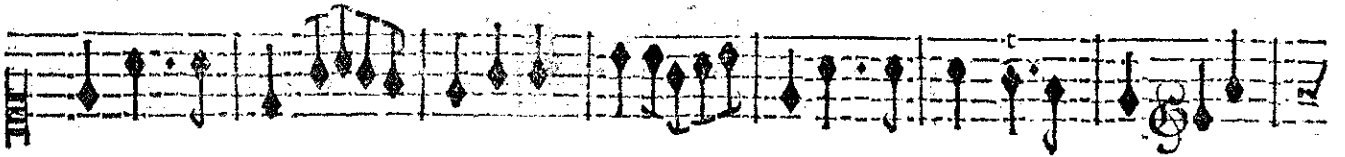


A M A D I S,

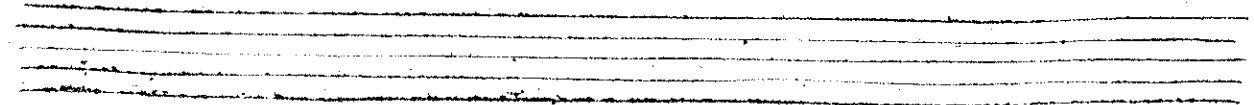
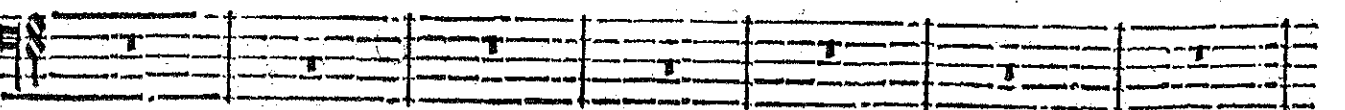
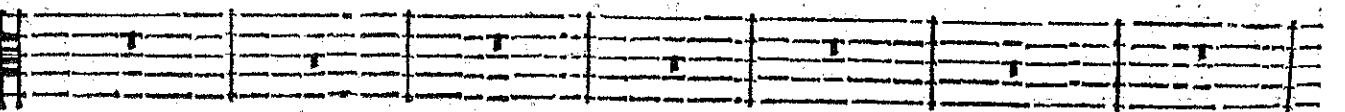




VIOLONS.

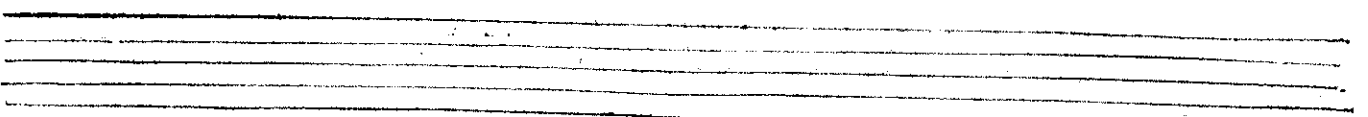
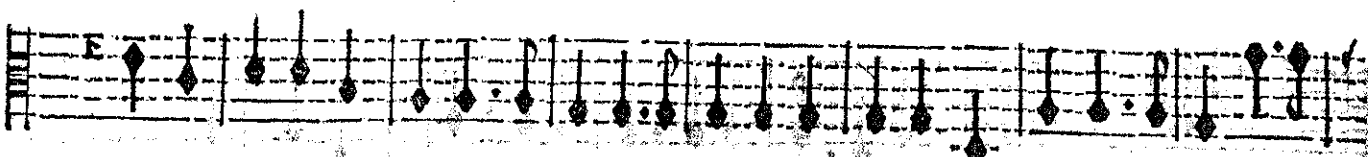
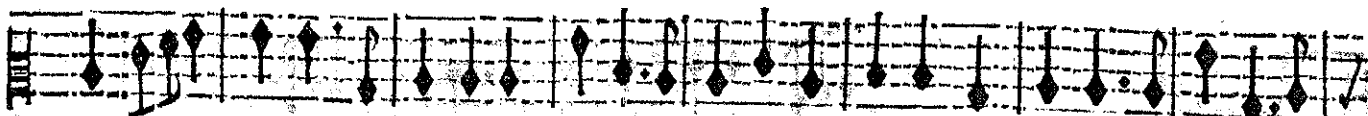
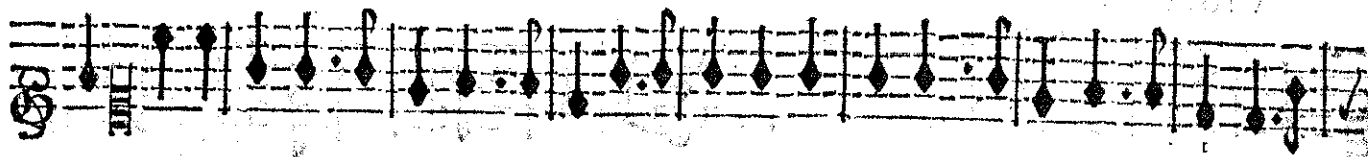


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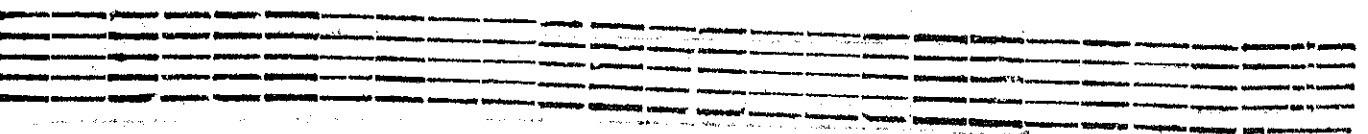
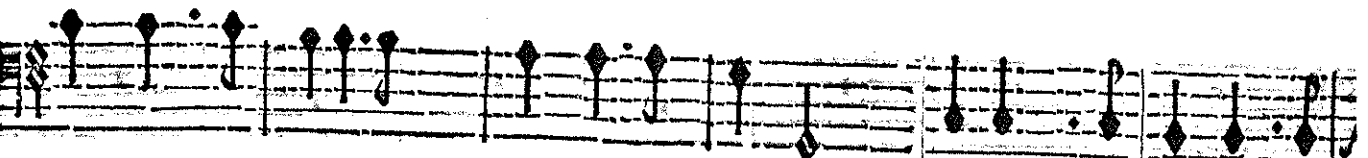
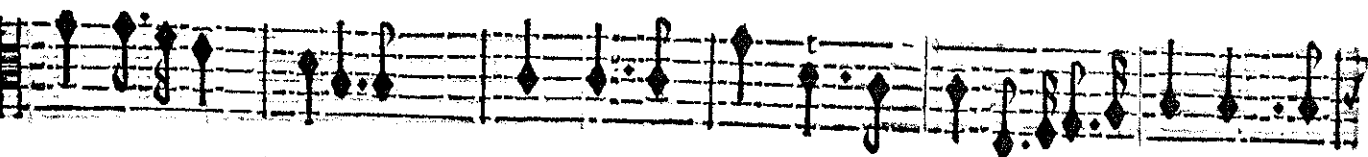
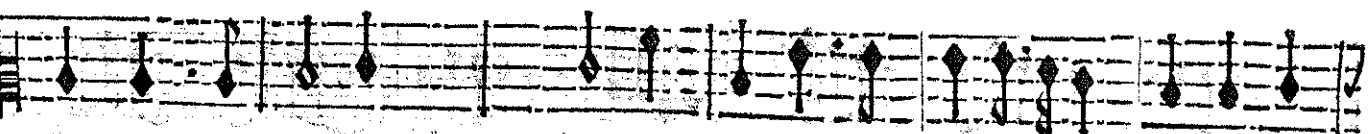


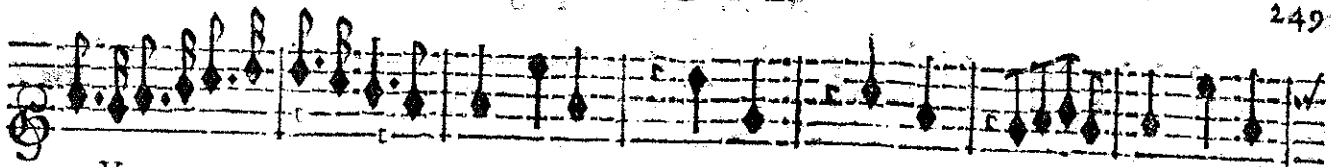


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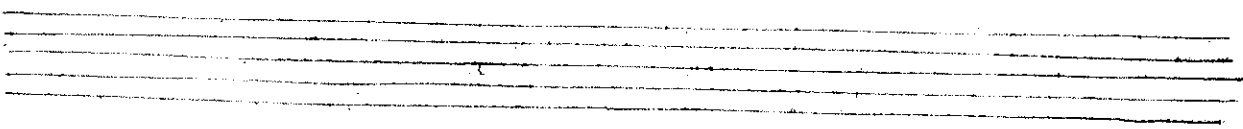
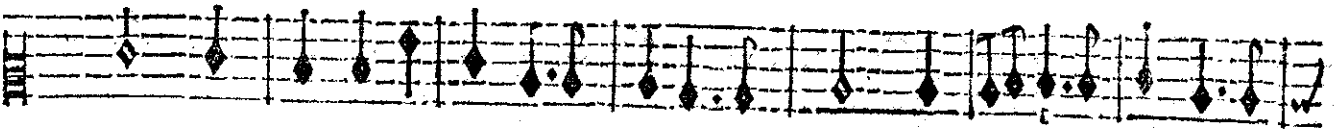
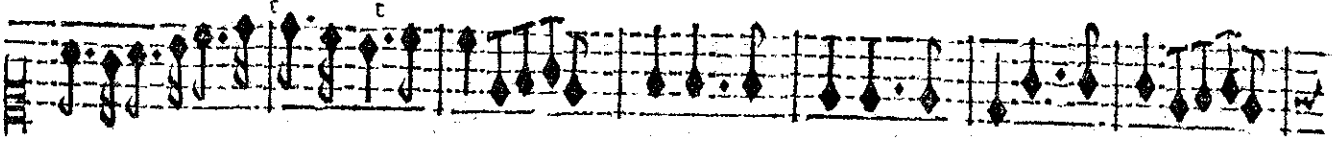


VIOLONS.

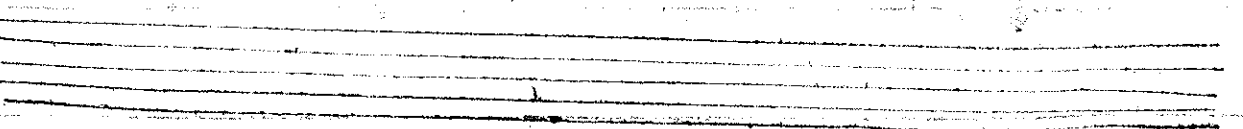
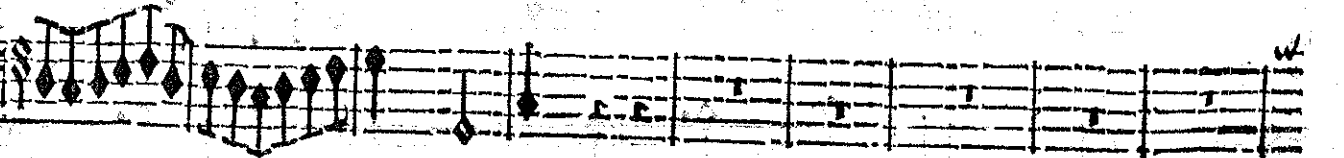
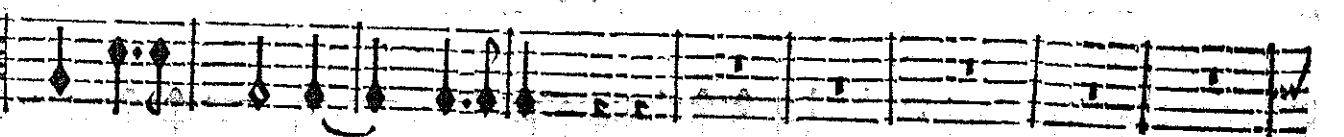
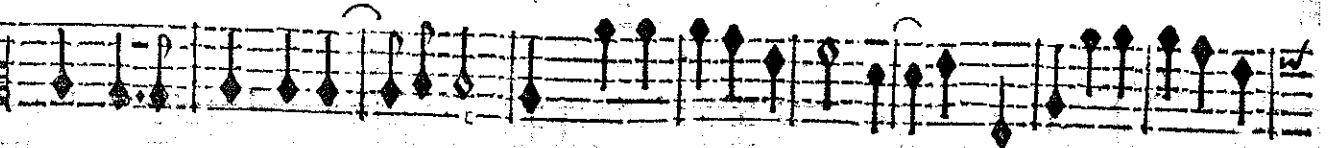




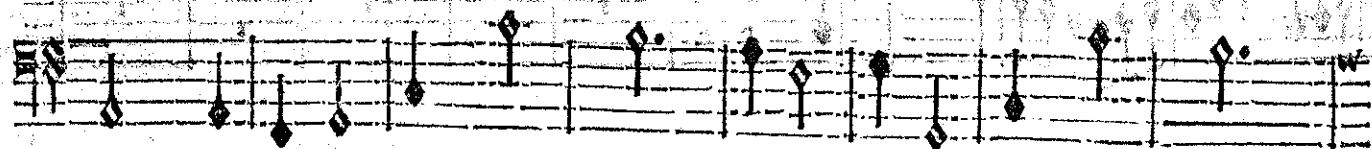
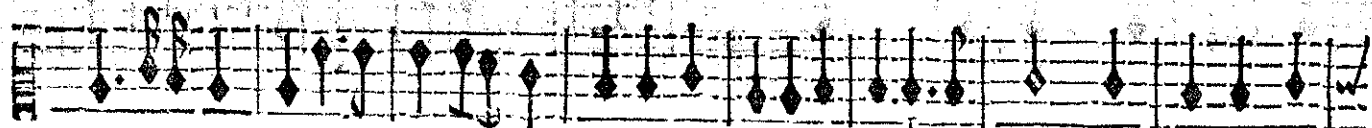
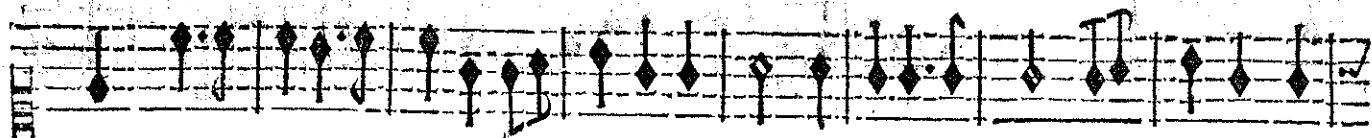
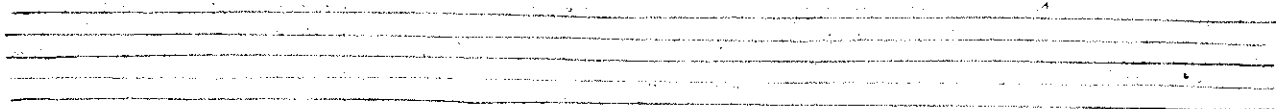
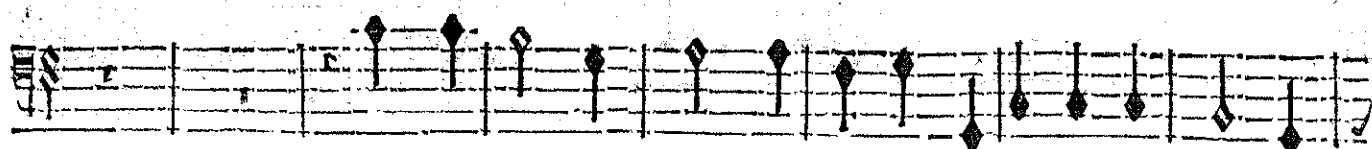
VIOLONS.



VIOLONS.



A M A D I S



Musical staff for Violons, first system. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, with some slurs and accents.

V I O L O N S.

Musical staff for Violons, second system. It features a bass clef and continues the melodic line with eighth and sixteenth notes.

Musical staff for Violons, third system. It features a bass clef and continues the melodic line with eighth and sixteenth notes.

Musical staff for Violons, fourth system. It features a bass clef and contains mostly rests, indicating a sustained or held position.

Musical staff for Violons, fifth system. It features a bass clef and contains mostly rests, indicating a sustained or held position.

Two empty musical staves, likely for other instruments or a continuation of the previous part.

Musical staff for Violons, sixth system. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, with some slurs and accents.

V I O L O N S.

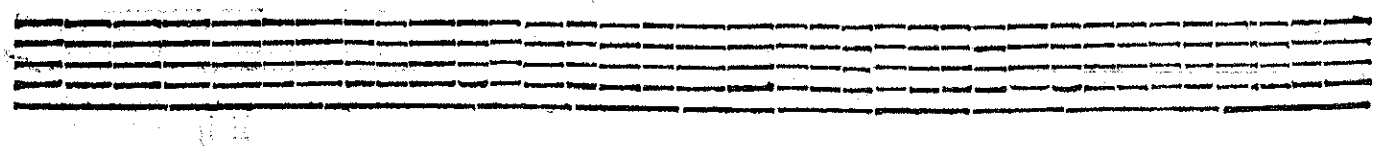
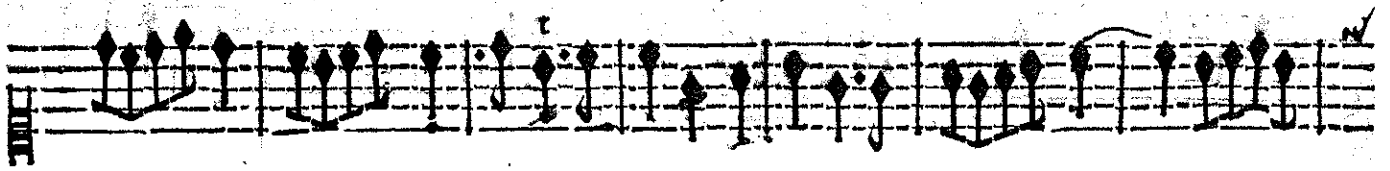
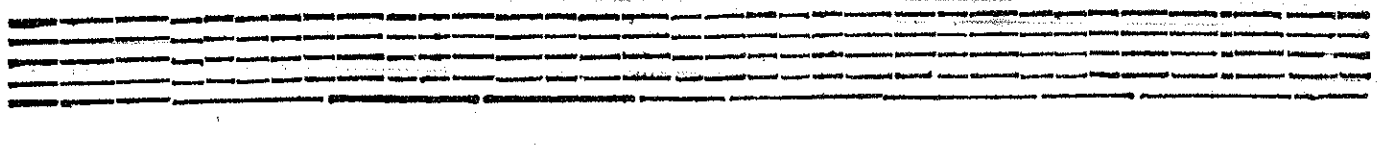
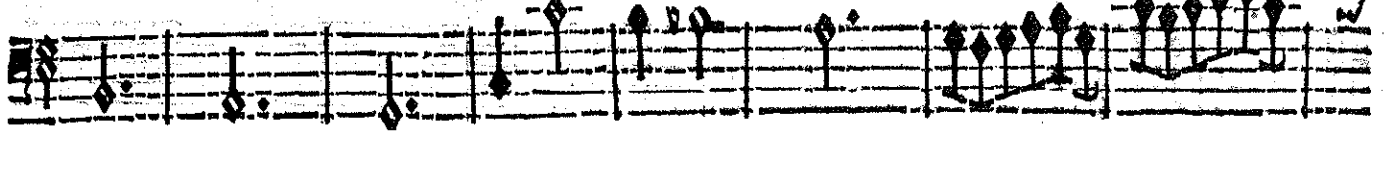
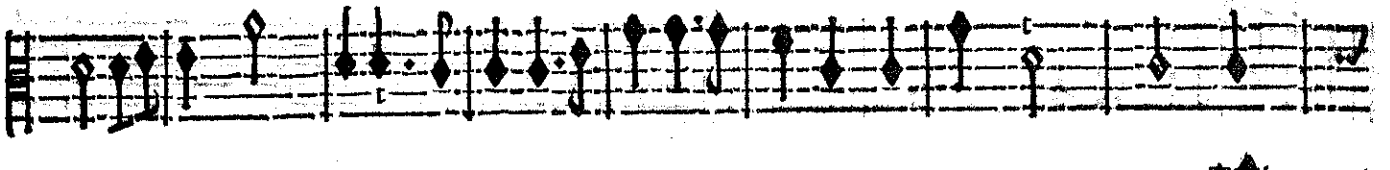
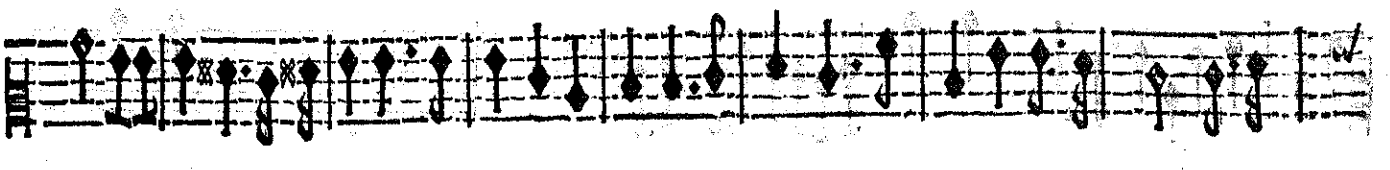
Musical staff for Violons, seventh system. It features a treble clef and continues the melodic line with eighth and sixteenth notes.

Musical staff for Violons, eighth system. It features a bass clef and continues the melodic line with eighth and sixteenth notes.

Musical staff for Violons, ninth system. It features a bass clef and contains mostly rests, indicating a sustained or held position.

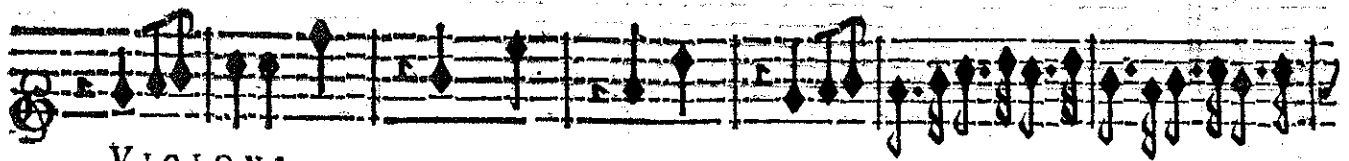
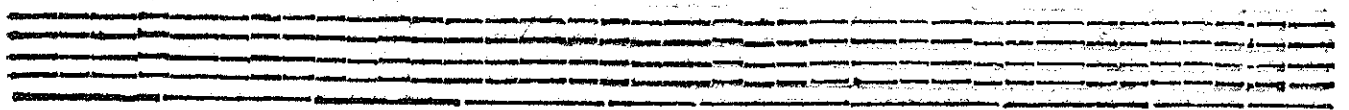
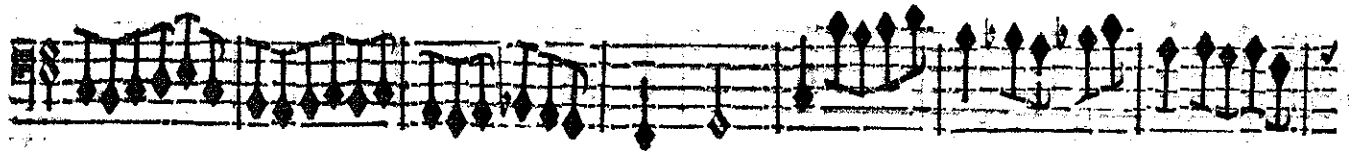
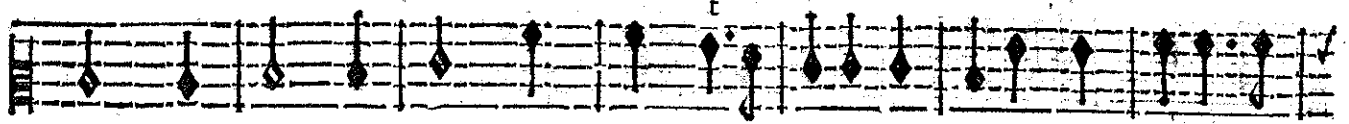
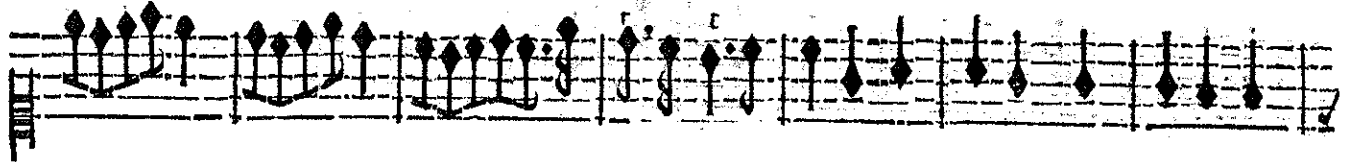
Musical staff for Violons, tenth system. It features a bass clef and contains mostly rests, indicating a sustained or held position.

Two empty musical staves, likely for other instruments or a continuation of the previous part.

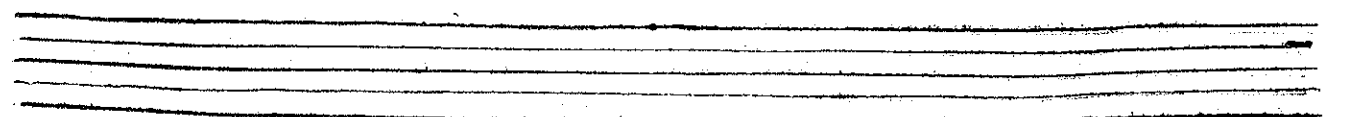
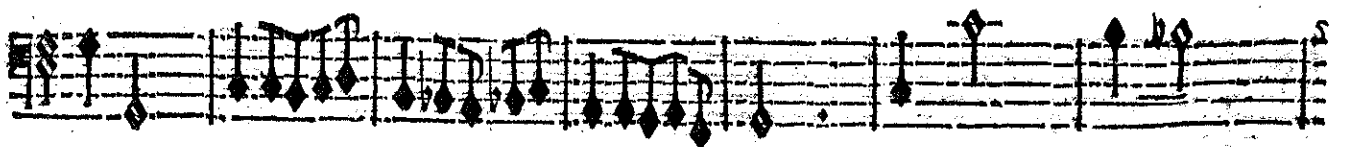
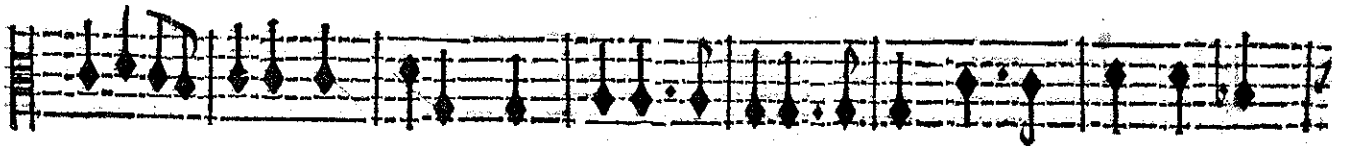
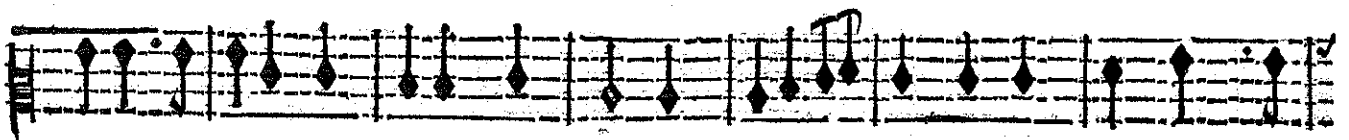
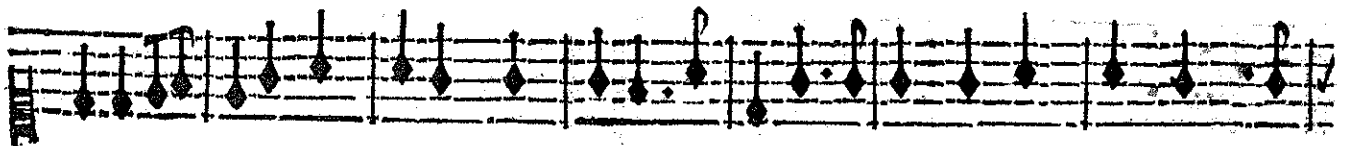




VIOLONS.



VIOLONS.



A musical staff with a treble clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. The staff is part of a larger musical score.

VIOLONS.

A musical staff with notes, likely for a violin part. It contains several measures of music with eighth and sixteenth notes.

A musical staff with notes, continuing the violin part. It features a mix of eighth and sixteenth notes.

A musical staff with notes, continuing the violin part. The notes are primarily eighth notes.

A musical staff with notes, continuing the violin part. It shows a continuation of the melodic line.

An empty musical staff, consisting of five horizontal lines.

A musical staff with notes, likely for a different instrument. It starts with a treble clef and contains a few notes.

A musical staff with notes, likely for a different instrument. It starts with a bass clef and contains a few notes.

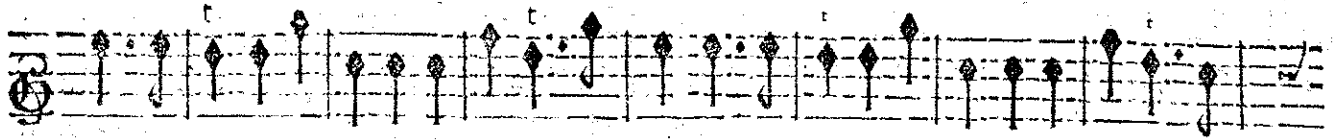
A musical staff with notes, likely for a different instrument. It starts with a bass clef and contains a few notes.

A musical staff with notes, likely for a different instrument. It starts with a bass clef and contains a few notes.

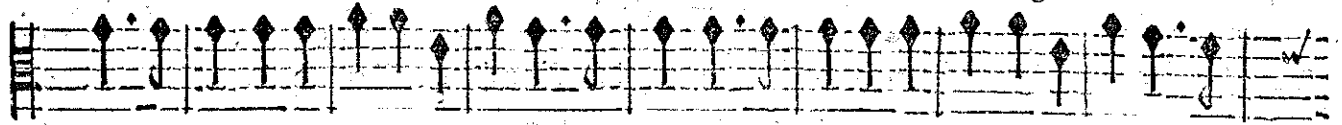
A musical staff with notes, likely for a different instrument. It starts with a bass clef and contains a few notes.

An empty musical staff, consisting of five horizontal lines.

LE GRAND CHOEUR.



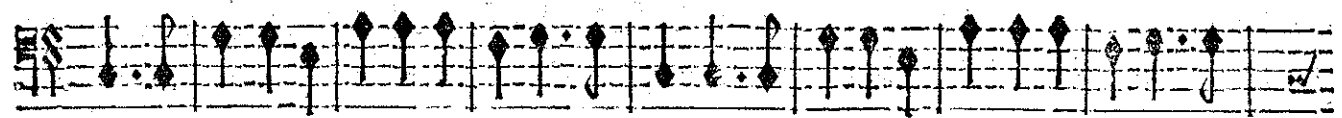
Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-



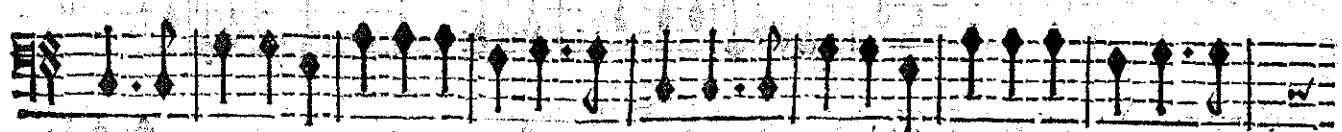
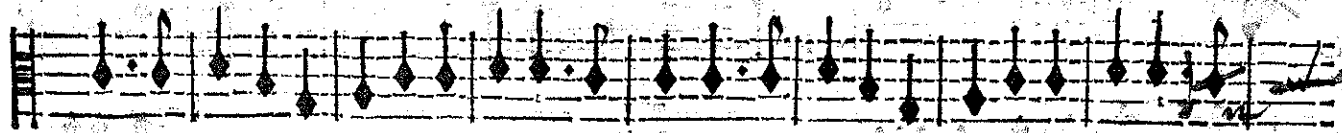
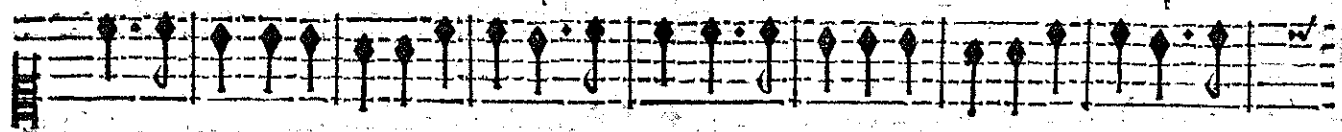
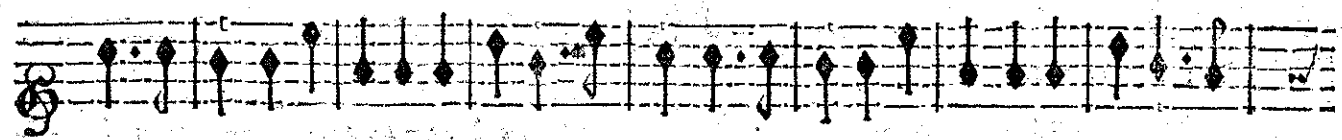
Chantons rout en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-



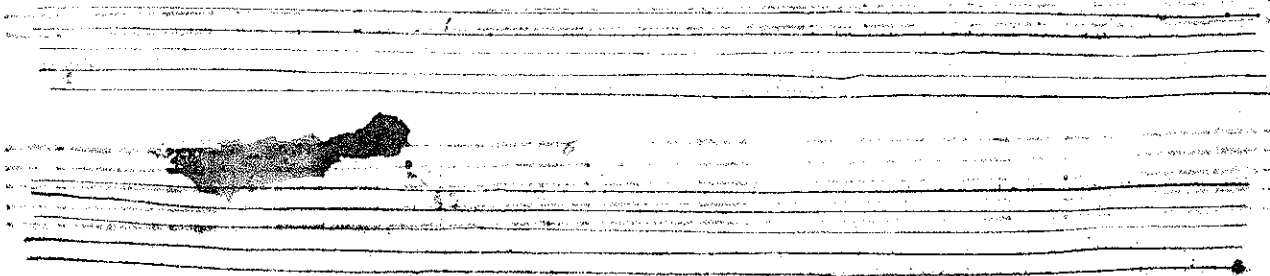
Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-

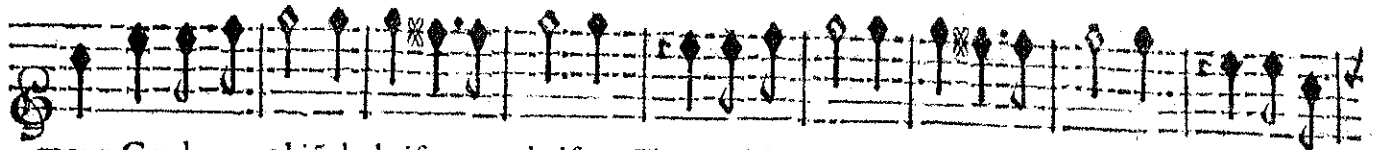


Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-

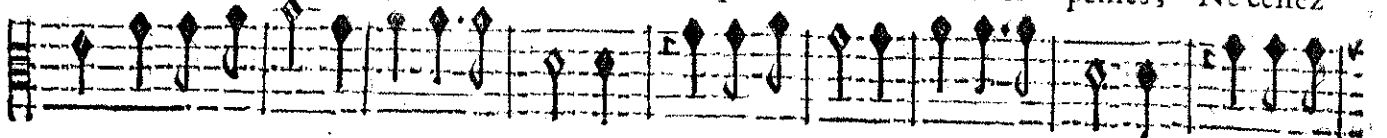


BASSE-CONTINUE.

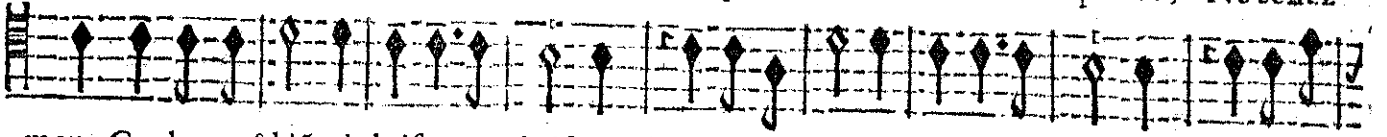




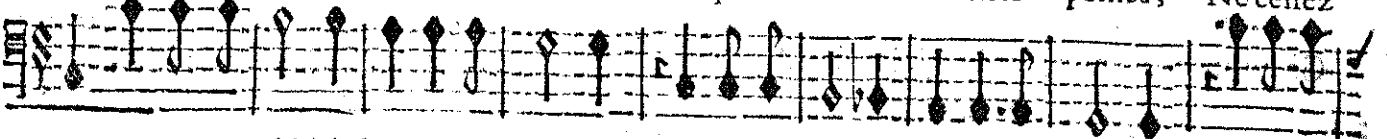
mour. Gardez-vo° biē de briser vos chaisnes, Vous qui souffrez de cruelles peines, Ne cessez



mour. Gardez-vo° biē de briser vos chaisnes, Vous qui souffrez de cruelles peines, Ne cessez



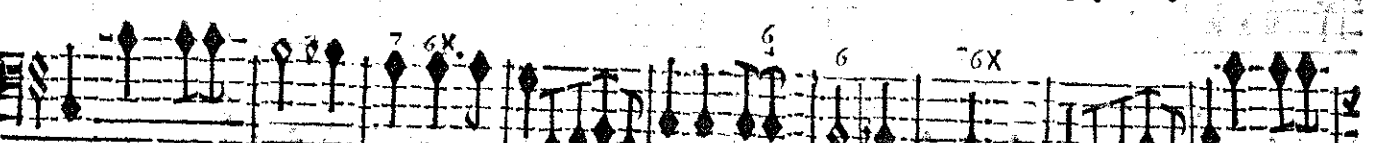
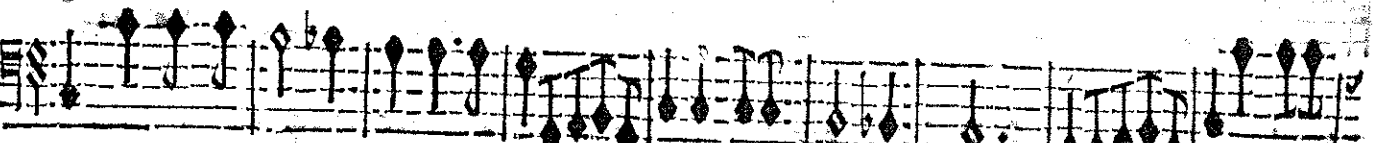
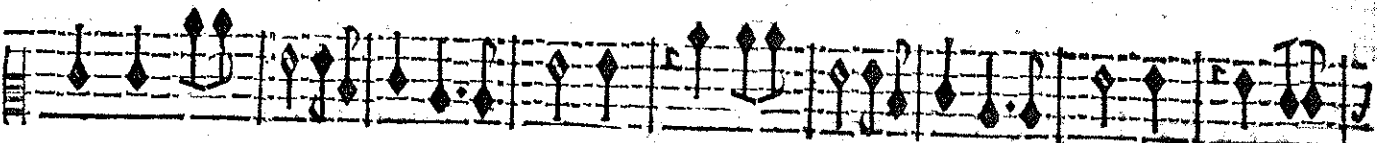
mour. Gardez-vo° biē de briser vos chaisnes, Vous qui souffrez de cruelles peines, Ne cessez



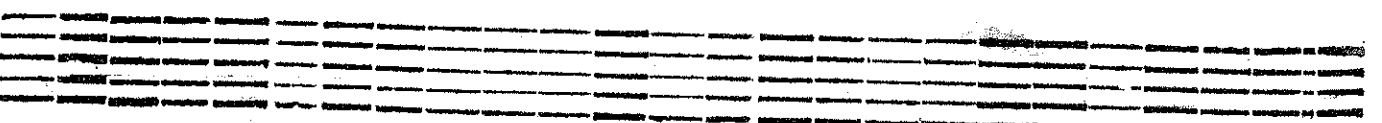
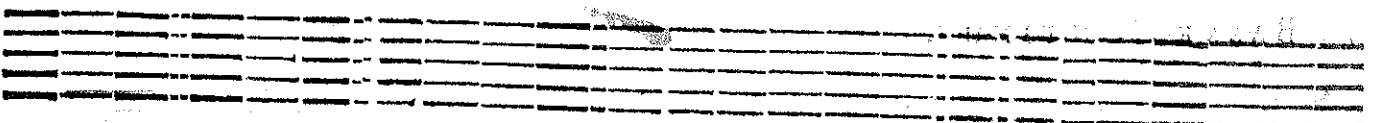
mour. Gardez-vo° biē de briser vos chaisnes, Vous qui souffrez de cruelles peines, Ne cessez



V I O L O N S.



BASSE-CONTINUE.



T R A G É D I E.

First vocal staff with lyrics: point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.

Second vocal staff with lyrics: point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.

Third vocal staff with lyrics: point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.

Fourth vocal staff with lyrics: point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.

Fifth vocal staff with lyrics: point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.

V I O L O N S.

First violin staff.

Second violin staff.

Third violin staff.

Fourth violin staff.

Fifth violin staff.

BASSE-CONTINUE.

Empty musical staves for the Bass Continuo.

LE PETIT CHOEUR.

Voix

No° devôs suivre Des loix qui doivēt no° charmer, Ce n'est pas vivre Que vivre sans ſçavoir aimer.

Voix

No° devôs suivre Des loix qui doivēt no° charmer, Ce n'est pas vivre Que vivre sans ſçavoir aimer.

Voix

No° devôs suivre Des loix qui doivēt no° charmer, Ce n'est pas vivre Que vivre sans ſçavoir aimer.

Voix

BASSE-CONTINUE.

H. ORESTAN.

Flûte

Tout ſuit nos vœux, Rien ne trouble noſtre vie, Des pl° beaux nœuds Pour jamais l'Amour nous

Basson

BASSE-CONTINUE.

Violin

lie; Je puis vivre pour vous, Que mon bon-heur eſt doux! Je puis vivre pour vo° Que mon

Viola

BASSE-CONTINUE.

L. CORISANDI.

Trumpet

bonheur eſt doux. Il n'eſt plus temps de repandre des larmes, Nous aimerons deſor-

Trombone

BASSE-CONTINUE.

Cello

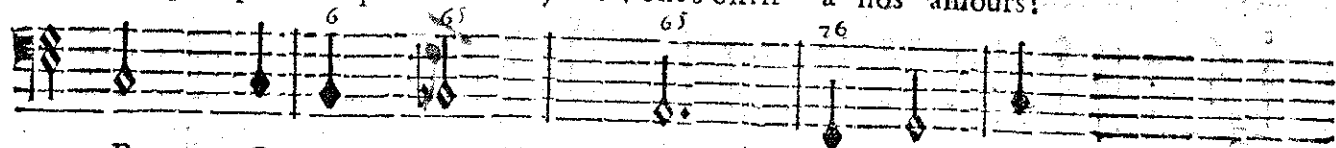
mais ſans allarmes; Que de plaiſirs! que de beaux jours Vont s'offrir a nos a-

Double Bass

BASSE-CONTINUE.



mours! Que de plaisirs! que de beaux jours Vont s'offrir à nos amours!



BASSE-CONTINUE.

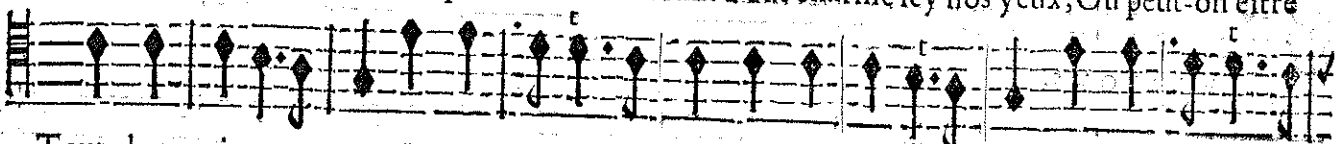
LE GRAND CHOEUR.



Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



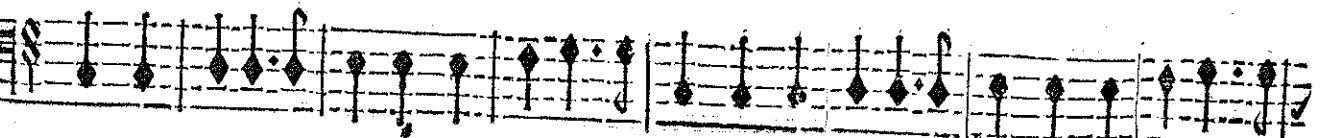
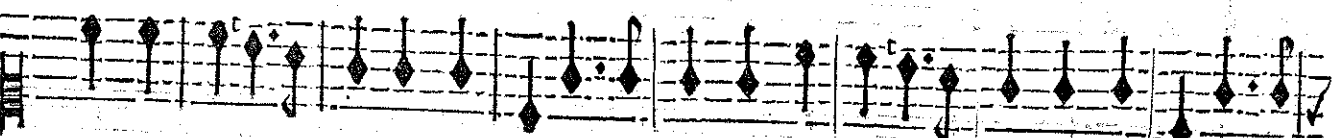
Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



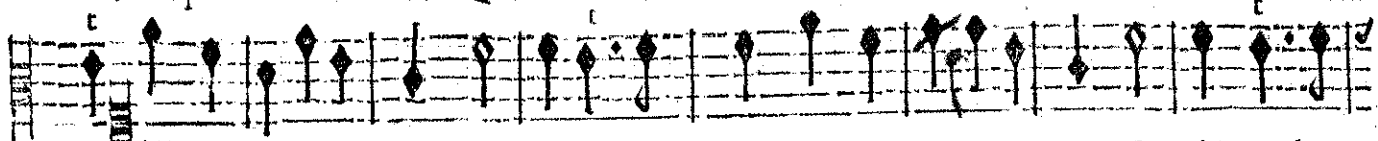
VIOLONS.



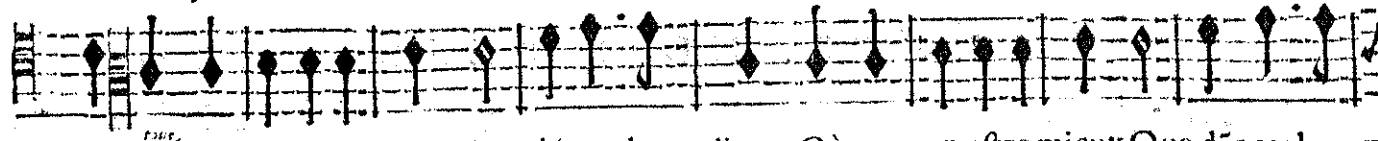
BASSE-CONTINUE.



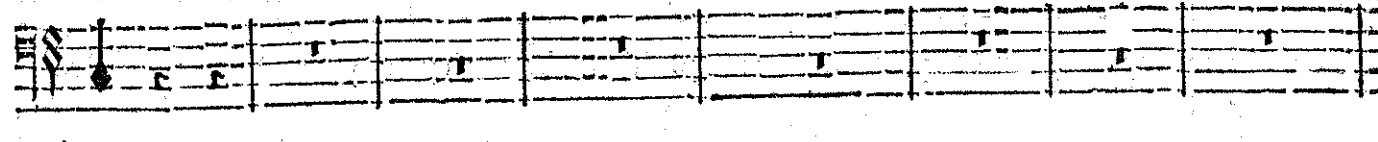
mieux? Où peut-on estre mieux Que dās ces beaux lieux? Où peut-on estre mieux Que dās ces beaux



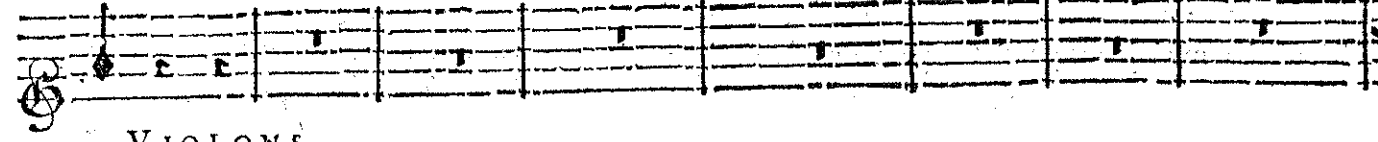
mieux? Où peut-on estre mieux Que dās ces beaux lieux? Où peut-on estre mieux Que dās ces beaux



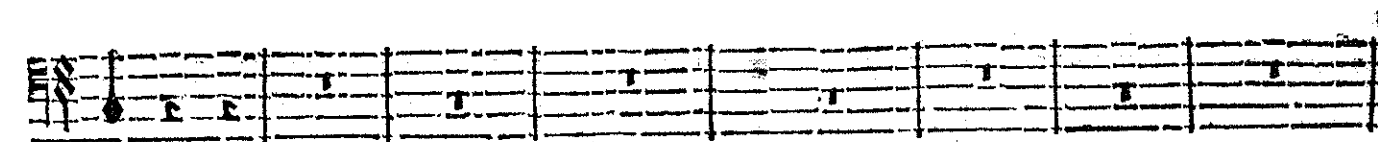
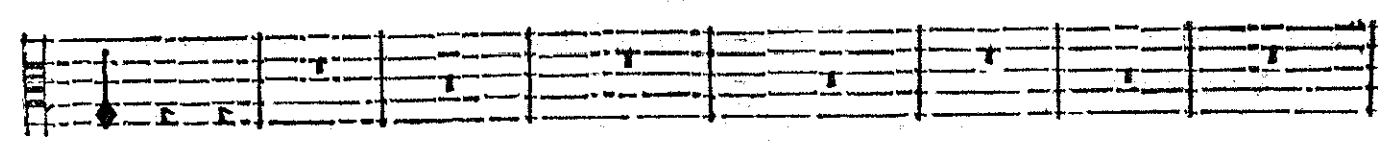
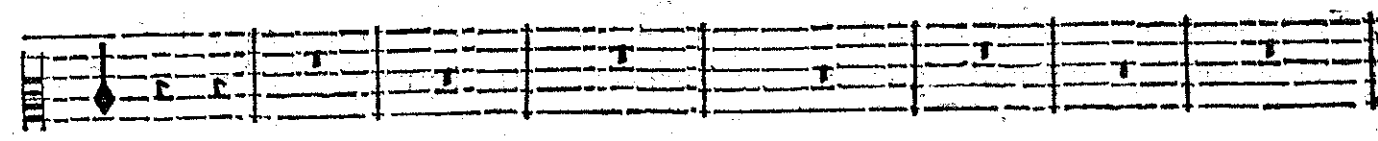
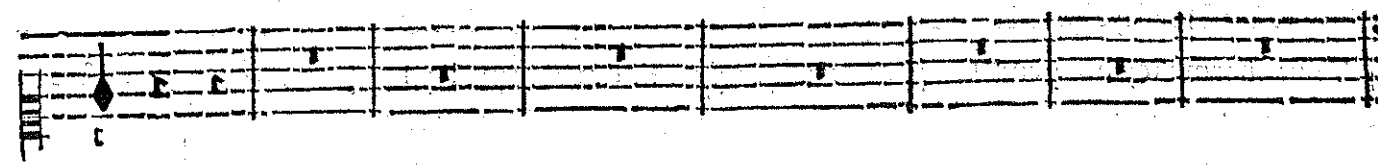
mieux? Où peut-on estre mieux Que dās ces beaux lieux? Où peut-on estre mieux Que dās ces beaux



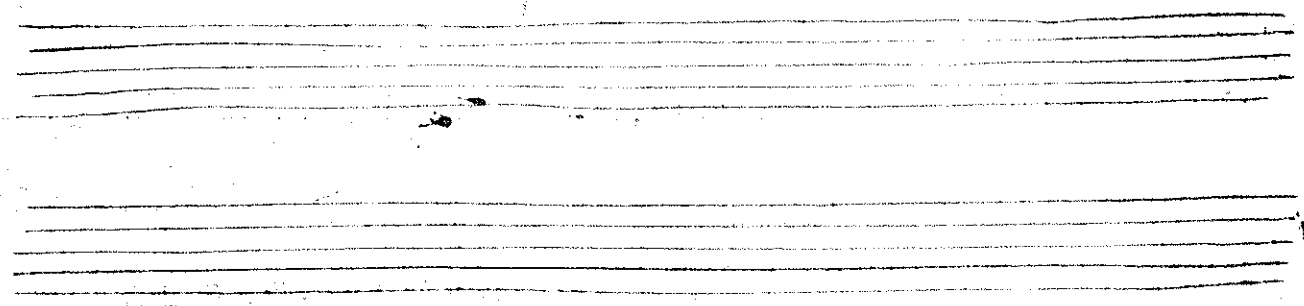
mieux?

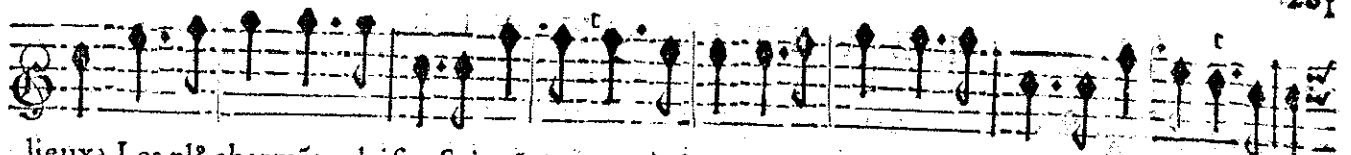


VIOLONS.

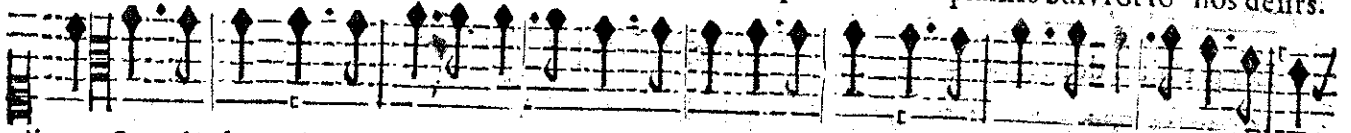


BASSE-CONTINUE.

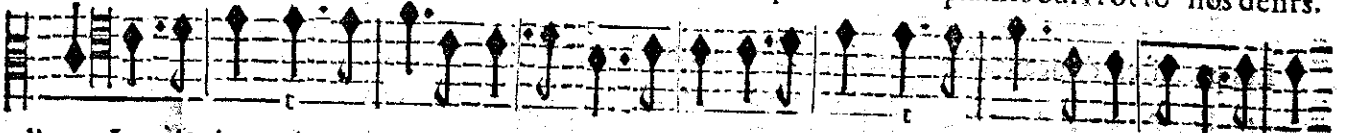




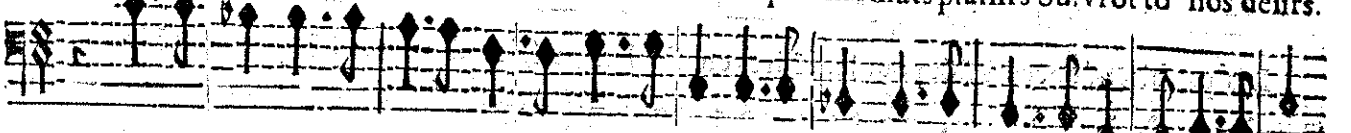
lieux? Les pl° charmâts plaisirs Suivrôt to° nos desirs. Les pl° charmâts plaisirs Suivrôt to° nos desirs.



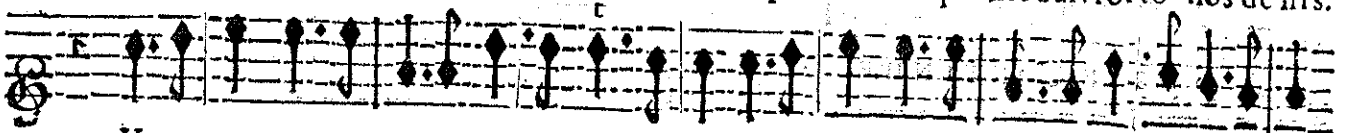
lieux? Les pl° charmâts plaisirs Suivrôt to° nos desirs. Les pl° charmâts plaisirs Suivrôt to° nos desirs.



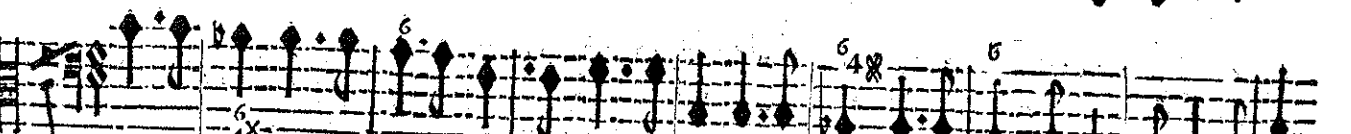
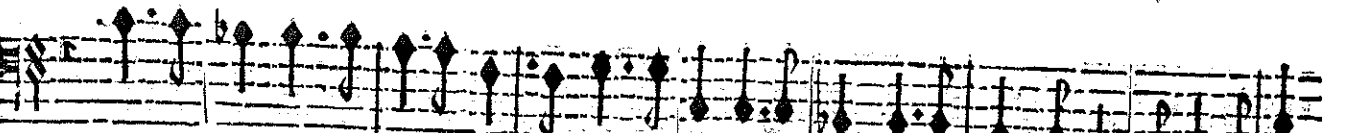
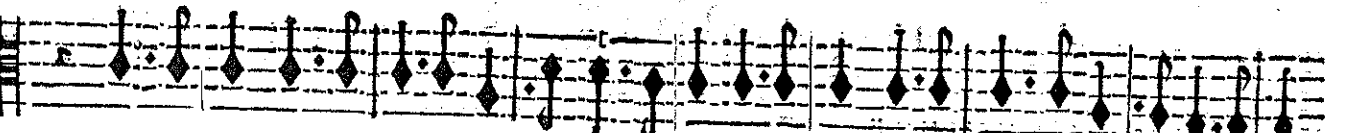
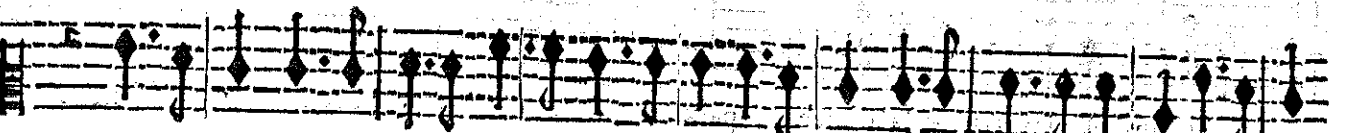
lieux? Les pl° charmâts plaisirs Suivrôt to° nos desirs. Les pl° charmâts plaisirs Suivrôt to° nos desirs.



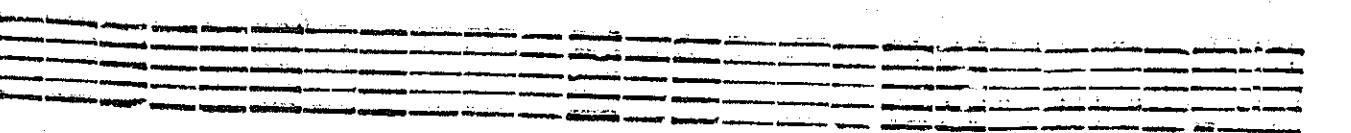
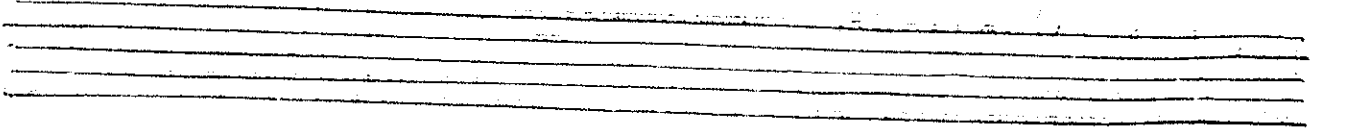
Les pl° charmâts plaisirs Suivrôt to° nos desirs. Les pl° charmâts plaisirs Suivrôt to° nos desirs.



VIOLONS.



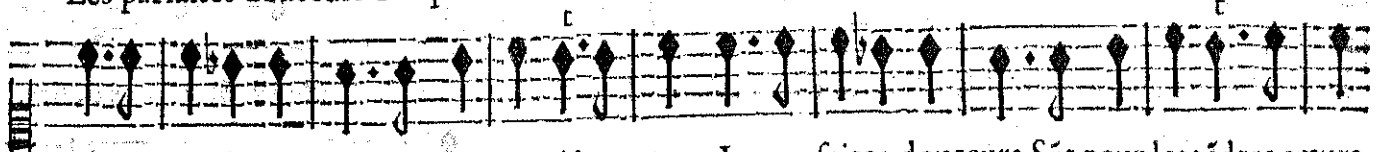
BASSE-CONTINUE.



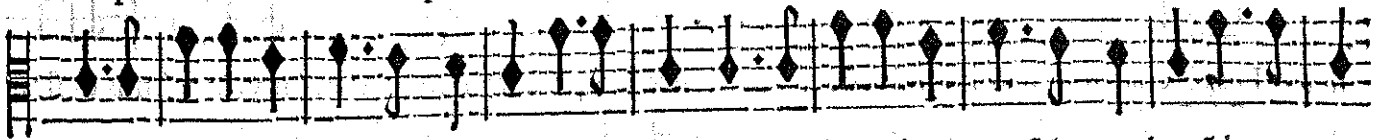
A M A D I S,
L E P E T I T C H O E U R.



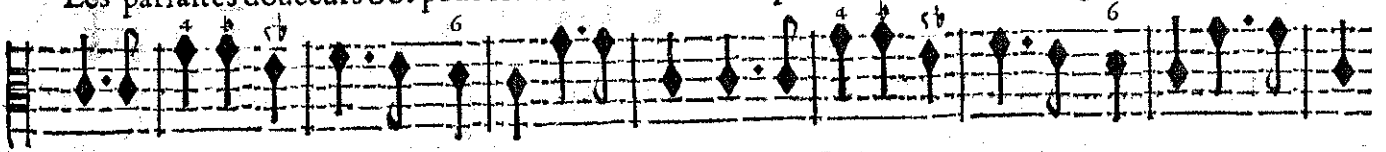
Les parfaites douceurs Sôt pour les tēdres cœurs. Les parfaites douceurs Sôt pour les tēdres cœurs.



Les parfaites douceurs Sôt pour les tēdres cœurs. Les parfaites douceurs Sôt pour les tēdres cœurs.



Les parfaites douceurs Sôt pour les tēdres cœurs. Les parfaites douceurs Sôt pour les tēdres cœurs.



BASSE-CONTINUE.

Un des Heros enchantez.



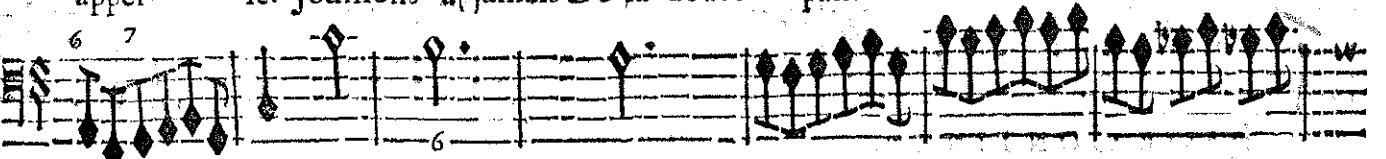
Jouïssons à jamais De la douce paix Qui nous



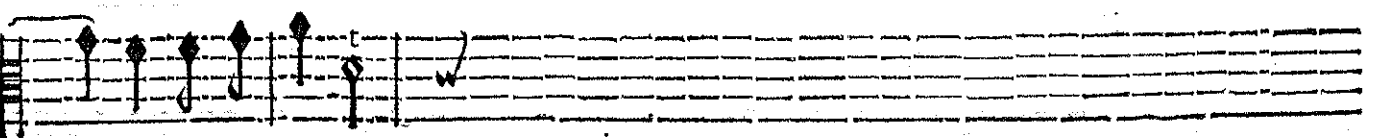
BASSE-CONTINUE.



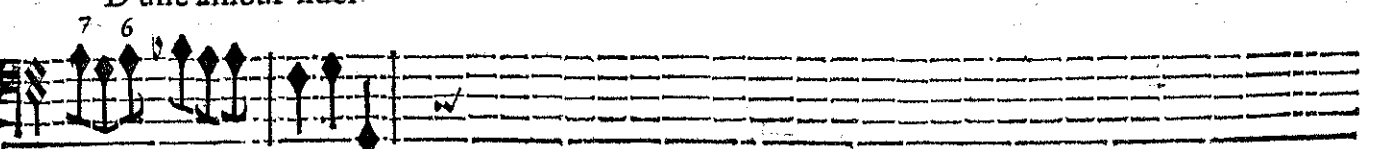
appel- le. Jouïssons à jamais De la douce paix



BASSE-CONTINUE.



D'une amour fidel-



BASSE-CONTINUE.

LE GRAND CHOEUR.



C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau



le. C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau.



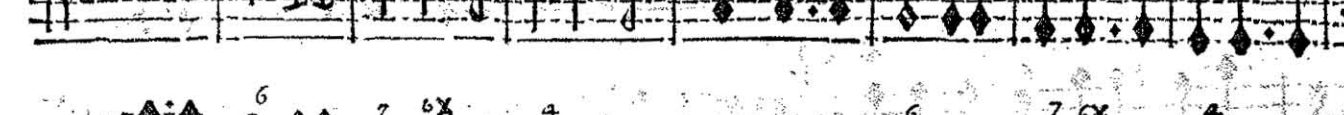
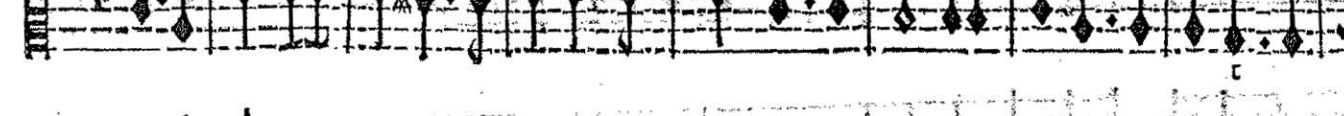
C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau



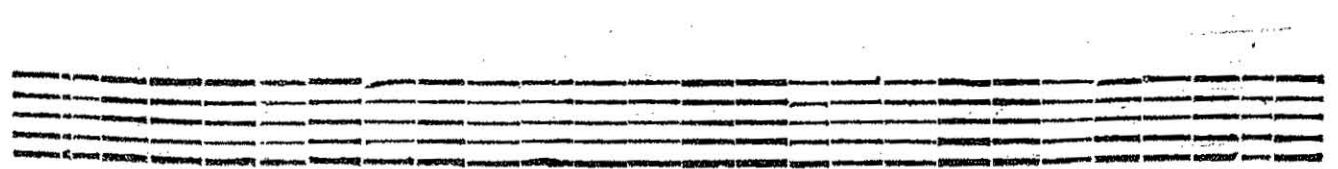
C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau



VIOLONS.



BASSE-CONTINUE.



choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.

choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.

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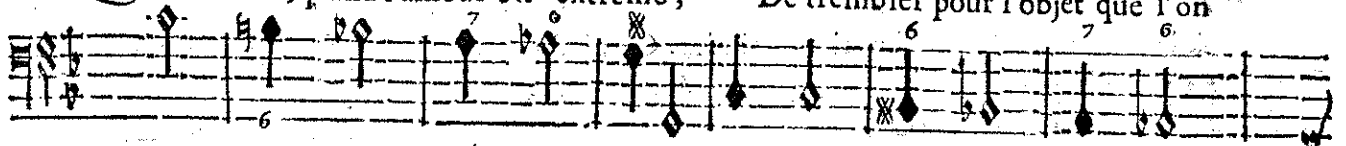
VIOLONS.

BASSE-CONTINUE.

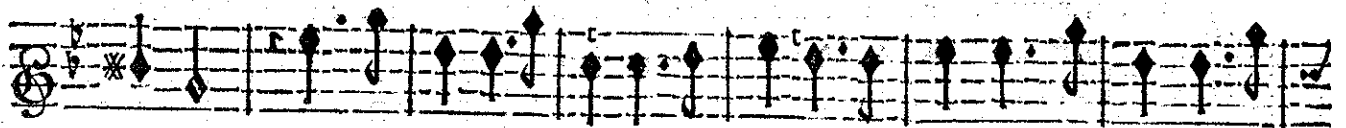
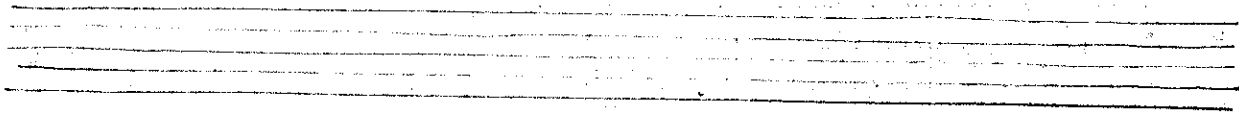
CORISANDE.



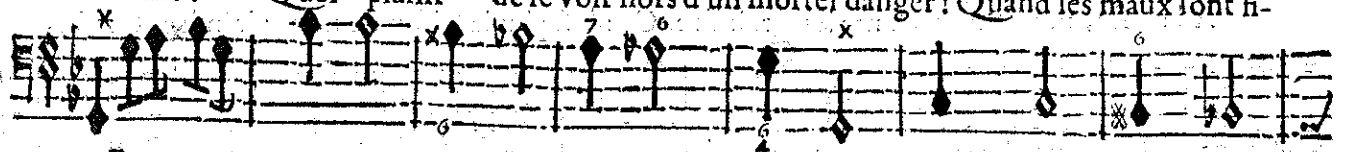
Quel tourment, quand l'amour est extrême, De trembler pour l'objet que l'on



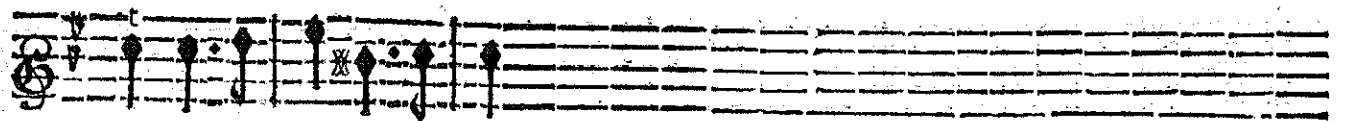
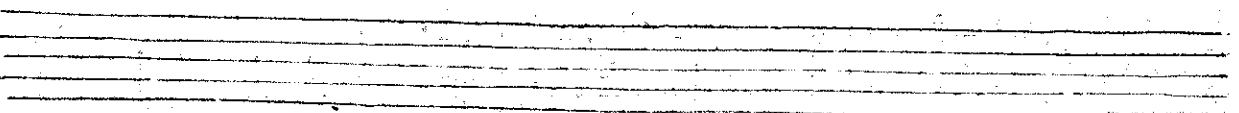
BASSE-CONTINUE.



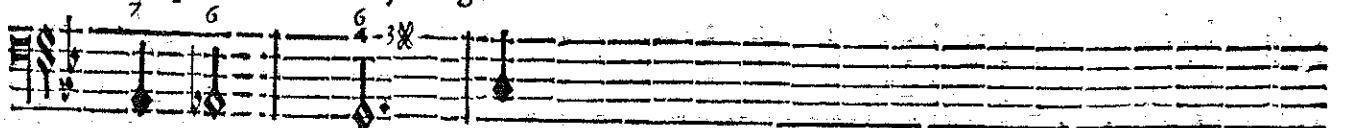
aime! Quel plaisir de se voir hors d'un mortel danger! Quand les maux sont fi-



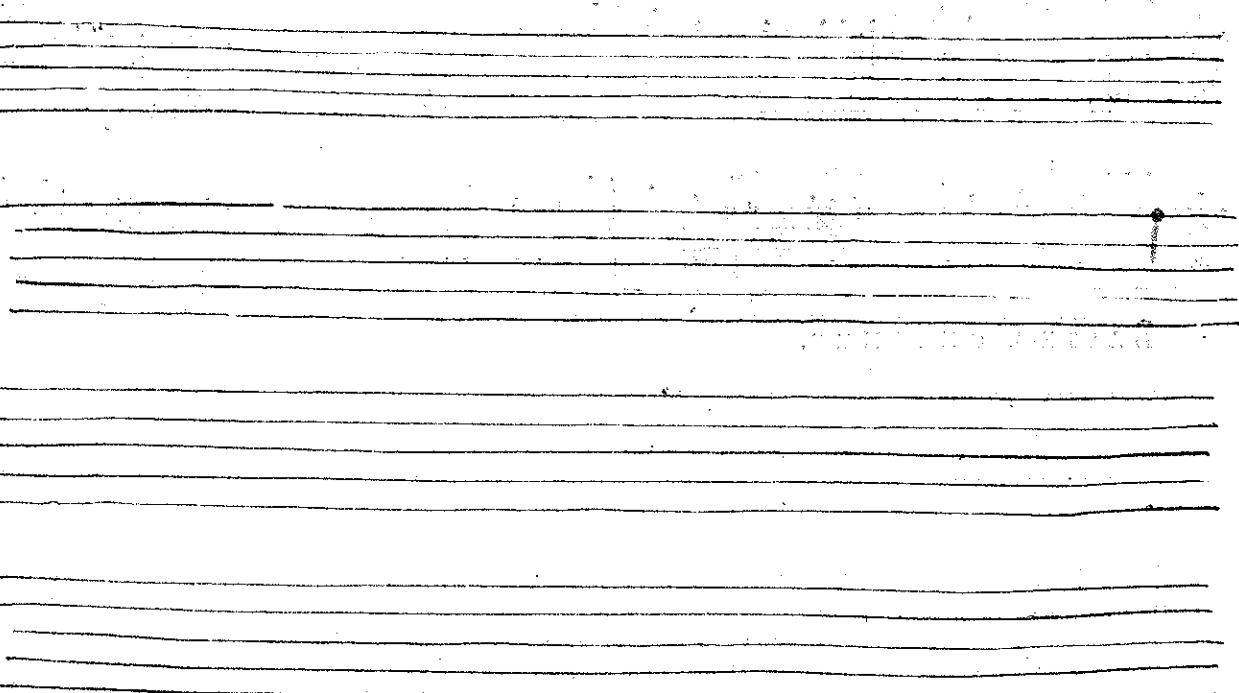
BASSE-CONTINUE.



nis, qu'il est doux d'y songer!



BASSE-CONTINUE.



LE GRAND CHOEUR.



A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On sui-



A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On sui-



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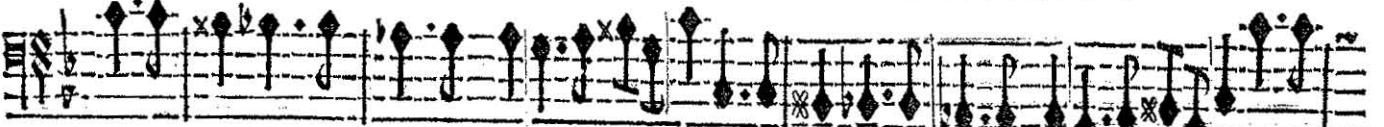
A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On sui-



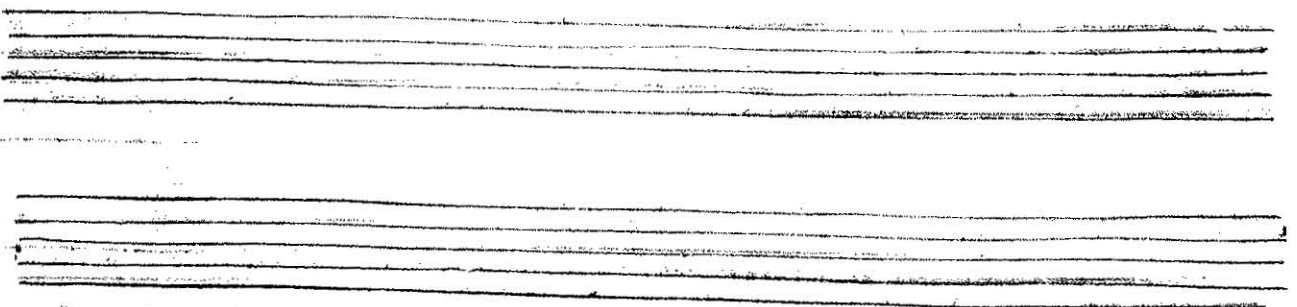
A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On sui-

VIOLONS.




BASSE-CONTINUE.





roit les Amours S'ils gemissoient toujours. On fuirait les Amours S'ils gemissoient toujours.



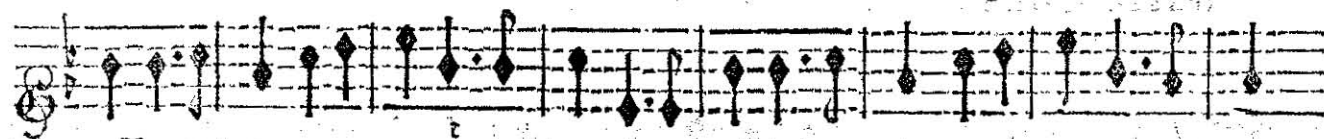
roit les Amours S'ils gemissoient toujours. On fuirait les Amours S'ils gemissoient toujours.



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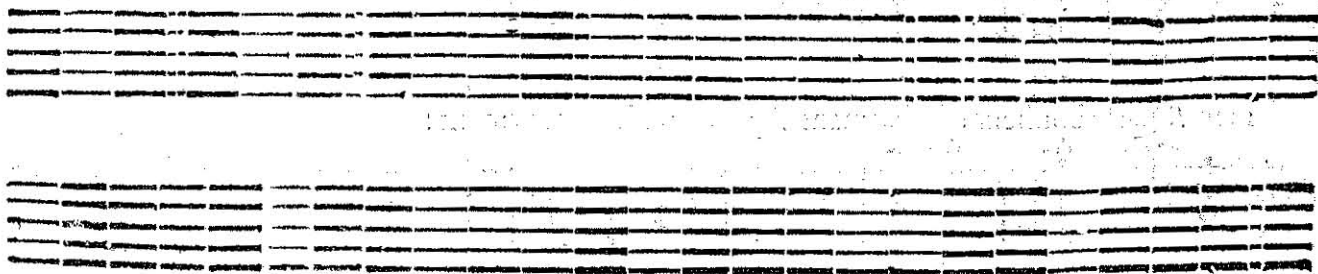
roit les Amours S'ils gemissoient toujours. On fuirait les Amours S'ils gemissoient toujours.



VIOLONS.



BASSE-CONTINUE.

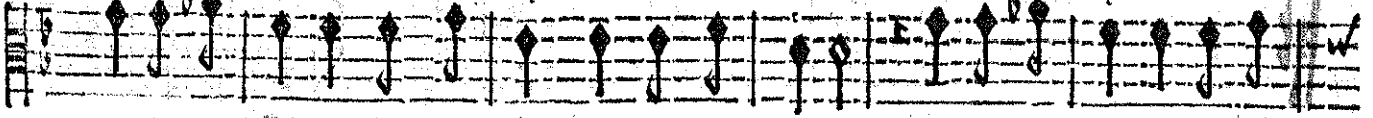


CORISANDE.

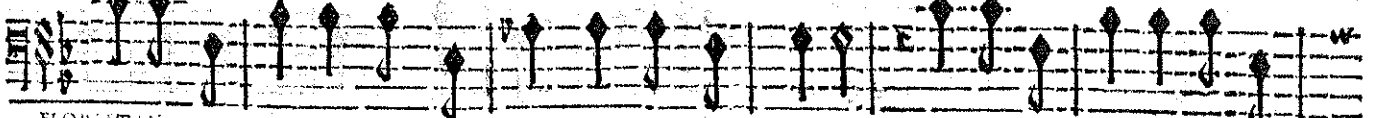


Un tendre amour ne plaift pas moins Lors qu'il tourmente; Plus un plaisir couste de

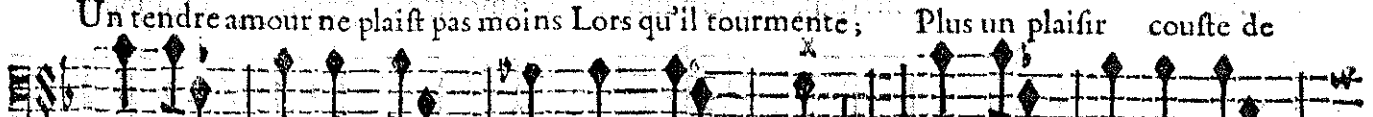
VN H. RO.



Un tendre amour ne plaift pas moins Lors qu'il tourmente; Plus un plaisir couste de



FLORISTAN.



Un tendre amour ne plaift pas moins Lors qu'il tourmente; Plus un plaisir couste de

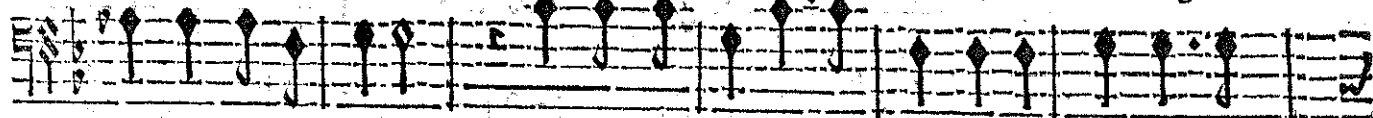
BASSE-CONTINUE.



foins, Plus il enchante. Que le bonheur est charmant Apres un long tour-



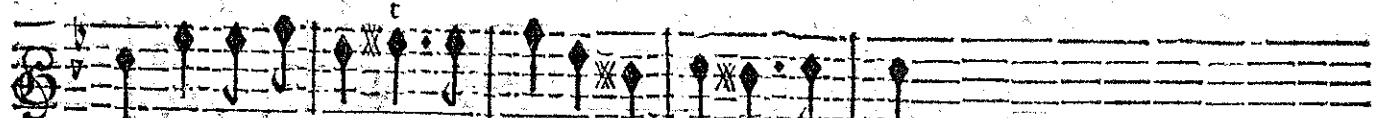
foins, Plus il enchante. Que le bonheur est charmant Apres un long tour-



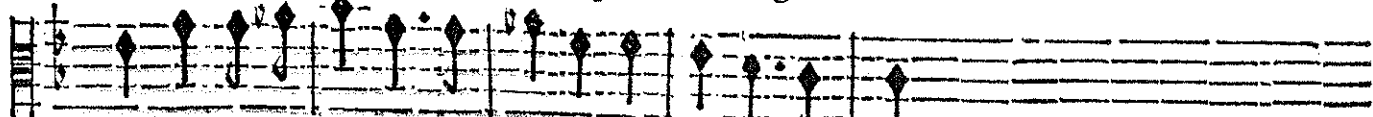
foins, Plus il enchante. Que le bonheur est charmant Apres un long tour-



BASSE-CONTINUE.



ment! Que le bonheur est charmant Apres un long tourment!



ment! Que le bonheur est charmant Apres un long tourment!

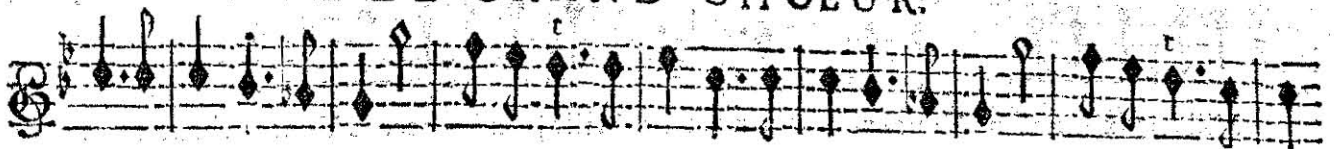


ment! Que le bonheur est charmant Apres un long tourment!



BASSE-CONTINUE.

TRAGÉDIE.
LE GRAND CHOEUR.



Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



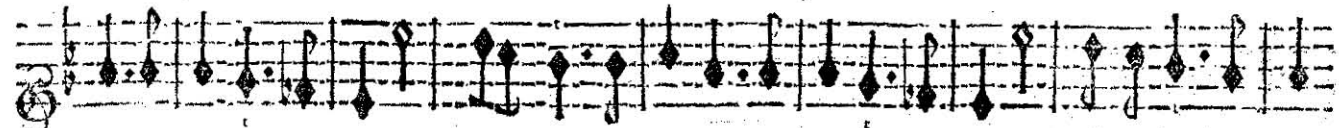
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



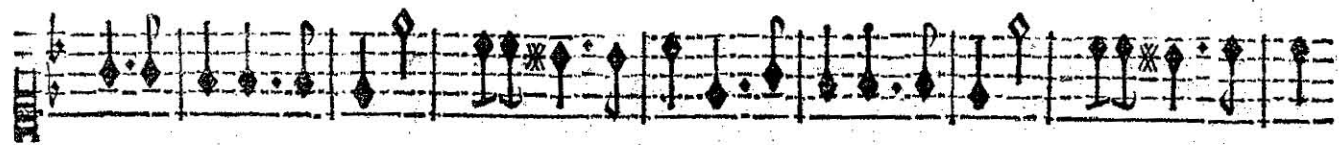
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



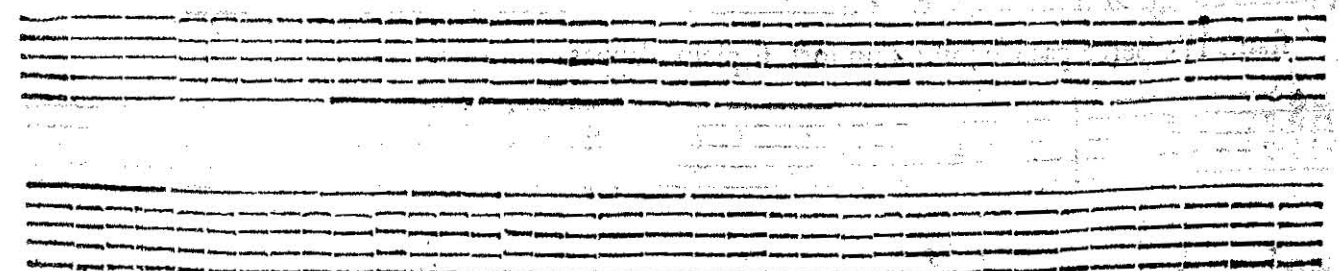
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



VIOLONS.



BASSE-CONTINUE.



CORISANDE.

Mille jeux innocens Vont enchanter nos sens. Mille jeux innocens Vont enchanter nos

VN HIRO.

Mille jeux innocens Vont enchanter nos sens. Mille jeux innocens Vont enchanter nos

Mille jeux innocens Vont enchanter nos sens. Mille jeux innocens Vont enchanter nos

BASSE-CONTINUE.

fens.

fens. Amants inconstans n'esperez pas De jouir d'un fort si plein d'appas, Amants inconstans

fens.

BASSE-CONTINUE.

fants N'esperez pas De jouir d'un fort si plein d'appas.

BASSE-CONTINUE.

T R A G E D I E.

LE GRAND CHOEUR.



First musical staff for the Soprano voice part, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Loin de nous infidelles, Fuyez loin de nous, Ces demeures si belles Ne font pas pour vous.



Second musical staff for the Alto voice part, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Loin de nous infidelles, Fuyez loin de nous, Ces demeures si belles Ne font pas pour vous.



Third musical staff for the Tenor voice part, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Loin de nous infidelles, Fuyez loin de nous, Ces demeures si belles Ne font pas pour vous.



Fourth musical staff for the Bass voice part, featuring a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

Loin de nous infidelles, Fuyez loin de nous, Ces demeures si belles Ne font pas pour vous.



Fifth musical staff for the Violins, featuring a treble clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes.

VIOLONS.



Sixth musical staff for the Viola, featuring a treble clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes.



Seventh musical staff for the Cello, featuring a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes.



Eighth musical staff for the Double Bass, featuring a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes.

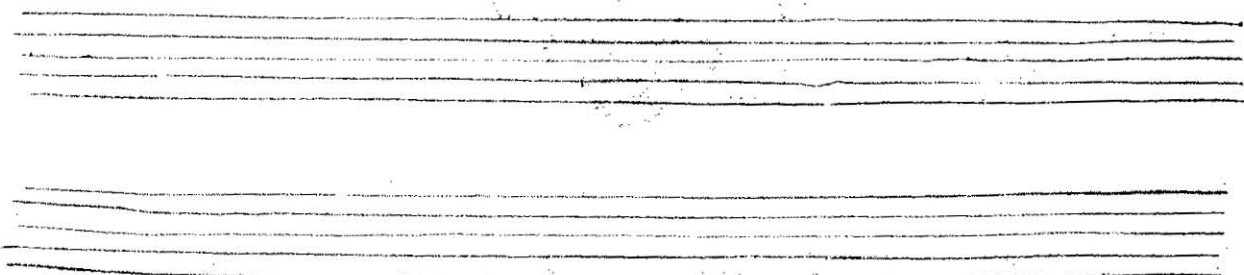


Ninth musical staff for the Flute, featuring a treble clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes.



Tenth musical staff for the Bass Continuo, featuring a bass clef and a key signature of one flat. The accompaniment consists of quarter and eighth notes, with some figures marked with '6' and '4'.

BASSE-CONTINUE.



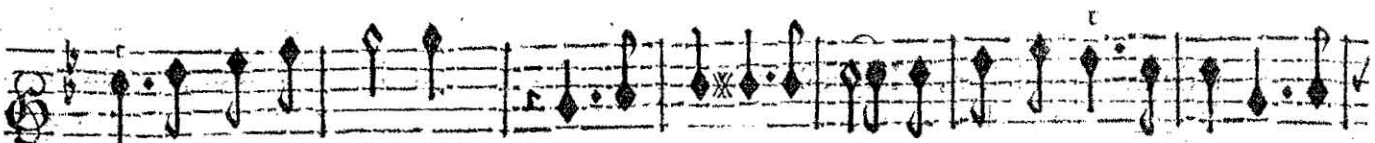
Four empty musical staves at the bottom of the page, intended for additional parts or performance instructions.



Au milieu d'un tourmēt sans égal L'Amour sçait plaire; Il luy faut pardonner tout le



BASSE-CONTINUE.



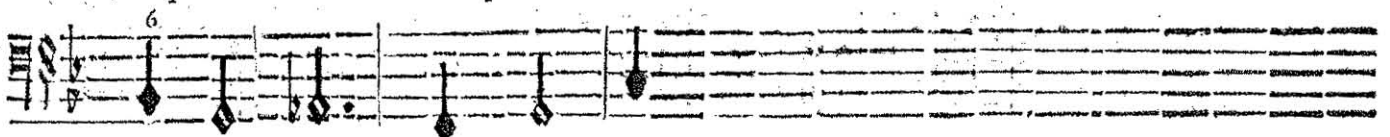
mal Qu'il no⁹ veut faire. Je n'ay point de regret aux pleurs que j'ay versez, Le bon-



BASSE-CONTINUE.



heur qui les suit les recompense assez.



BASSE-CONTINUE.

On reprend le commencement du grand Chœur Chantons tous en ce jour. page 255. jusques à l'endroit où il y a fin.

Après cela l'on danse encore une fois la Chaconne, & les Chœurs reprennent Chantons tous en ce jour &c. page 255. jusques à l'endroit où il y a fin.

Fin du cinquième & dernier Acte.

