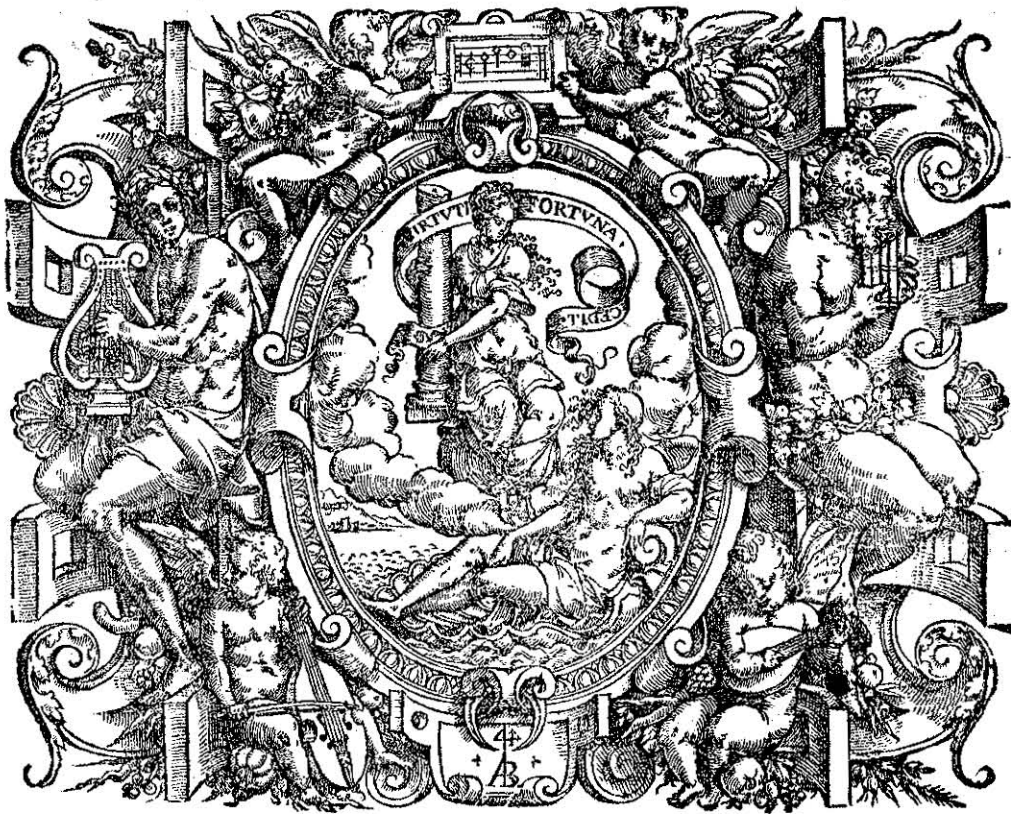


AMADIS.

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'huy à l'engagement indispensable où je suis, de presenter 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.



*D*U premier *AMADIS* je vous offre l'image.
Il fut doux, gracieux, vaillant, de haut corsage.
Icy 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 notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'c' and 't'.

VIOLONS.

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

Musical staff for Violons, third system. It continues the notation from the second system.

Musical staff for Violons, fourth system. It continues the notation from the third system.

Musical staff for Violons, fifth system. It continues the notation from the fourth system.

An empty musical staff consisting of five horizontal lines.

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 eighth and sixteenth notes, rests, and dynamic markings.

VIOLONS.

Musical staff for Violons, seventh system. It continues the notation from the sixth system.

Musical staff for Violons, eighth system. It continues the notation from the seventh system.

Musical staff for Violons, ninth system. It continues the notation from the eighth system.

Musical staff for Violons, tenth system. It continues the notation from the ninth system.

An empty musical staff consisting of five horizontal lines.

PROLOGUE.

Musical staff for Violins, first system. The staff is in G major and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music 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 as a placeholder.

Musical staff for Violins, sixth system. The staff is in G major and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music 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 as a placeholder.

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.

C H O E U R .

nous. Le charme cesse

Le charme cesse

Le charme cesse

nous.

Le charme cesse

VIOLONS.

6x6 * x6 6x x6

BASSE-CONTINUE.



Eveilleons-nous.

Le charme cesse



Eveilleons-nous.

Le charme cesse



Eveilleons-nous.

Le charme cesse



* Eveilleons-nous.

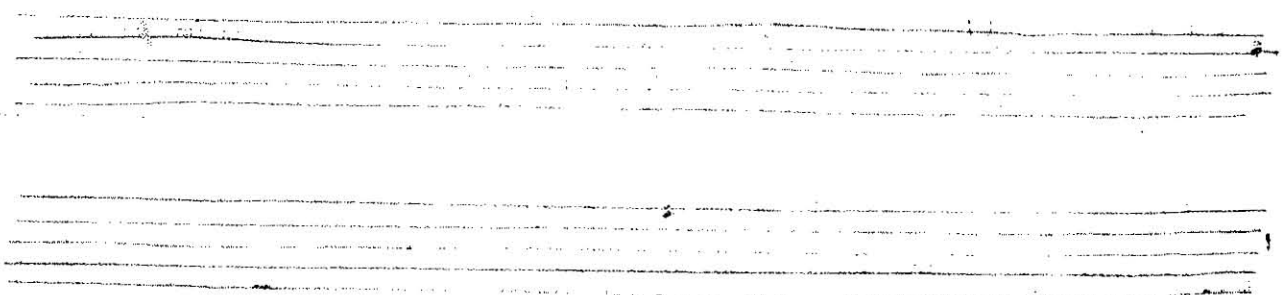
Le charme cesse



VIOLONS.



BASSE-CONTINUE.



PROLOGUE,

First musical staff of the vocal part, containing several measures of music with notes and rests.

Eveil- lons-nous.

Eveillons-nous.

Second musical staff of the vocal part, continuing the melody.

Eveillons- nous.

Eveillons-nous.

Third musical staff of the vocal part.

Eveillons- nous.

Eveillons nous.

Fourth musical staff of the vocal part.

Eveillons- nous.

Eveillons nous.

Fifth musical staff, the beginning of the instrumental part.

V I O L O N S .

Sixth musical staff of the instrumental part.

Seventh musical staff of the instrumental part.

Eighth musical staff of the instrumental part.

Ninth musical staff of the instrumental part.

Tenth musical staff of the instrumental part, including figured bass notation.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page.

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

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 sets 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.



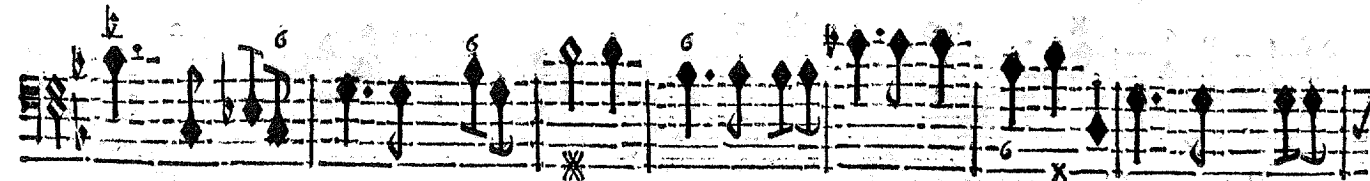
nerre, Brilláts Esclairs, bruyát Tõnerre, Marquez avec esclat ce biẽ-heureux moment.



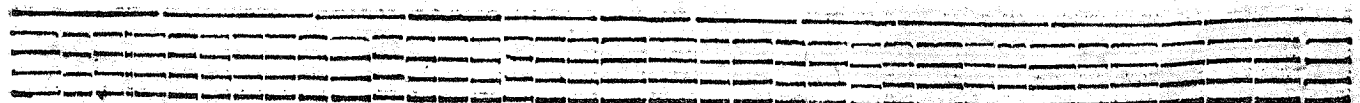
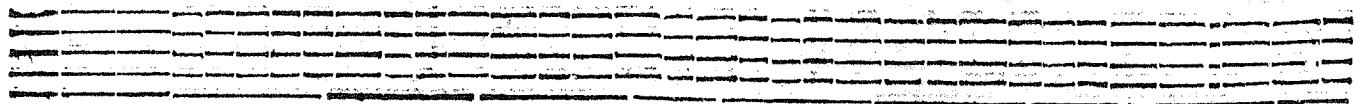
nerre, Brilláts Esclairs, bruyát Tõnerre, Marquez avec esclat ce biẽ-heureux moment.



VIOLONS.



BASSE-CONTINUE.



A musical staff in treble clef with a key signature of one flat (B-flat). It contains several measures of music, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*).

Brillants Es- clairs, bruyant Tonnerre, bruyant Ton-

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*).

Brillants Es- clairs, bruyant Tonnerre, bruyant Ton-

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*).

Brillants Es- clairs, bruyant Tonnerre, bruyant Ton-

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*).

Brillants Es- clairs, bruyant Tonnerre, bruyant Ton-

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*).

VIOLONS.

A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*).

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A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes, and rests. Some notes are marked with an asterisk (*).

BASSE-CONTINUE.

Two sets of empty musical staves, each consisting of five lines, intended for the Bass Continuo part.

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,

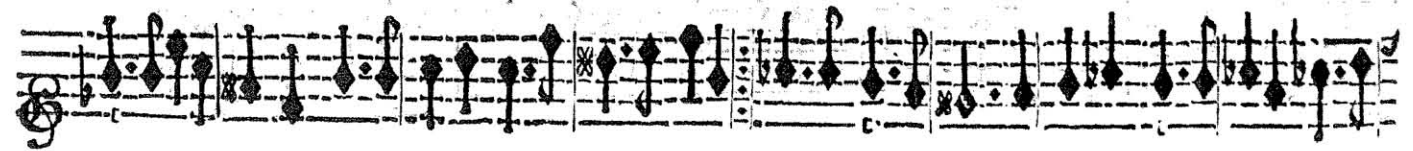
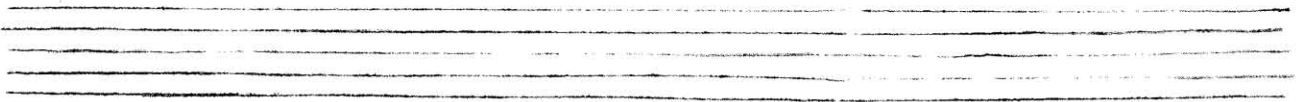
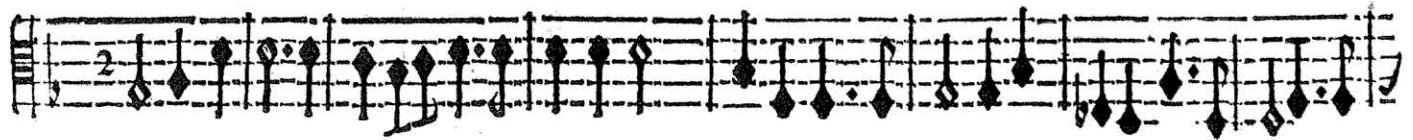
bruyant Tonnerre, Marquez avec éclat ce bien-heureux moment.

V I O L O N S.

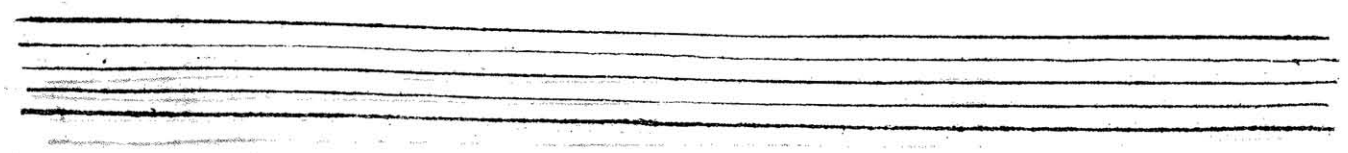
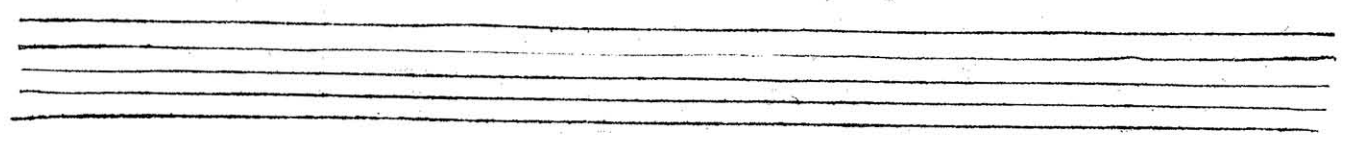
B A S S E - C O N T I N U E.

PROLOGUE.

PREMIER AIR.



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 and rests, starting with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

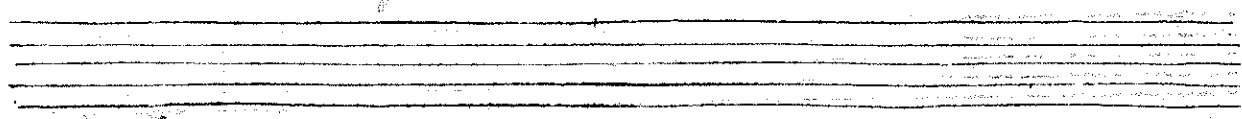
GIGUE.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes and rests, starting with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes and rests, starting with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes and rests, starting with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes and rests, starting with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.



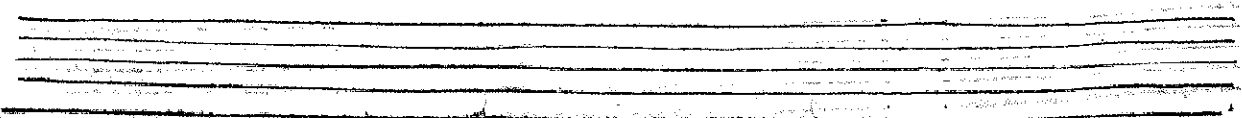
A musical staff in treble clef with a 6/4 time signature. It contains a series of notes and rests, starting with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes and rests, starting with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

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A musical staff in bass clef with a 6/4 time signature. It contains a series of notes and rests, starting with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.

A musical staff in bass clef with a 6/4 time signature. It contains a series of notes and rests, starting with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes.



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.

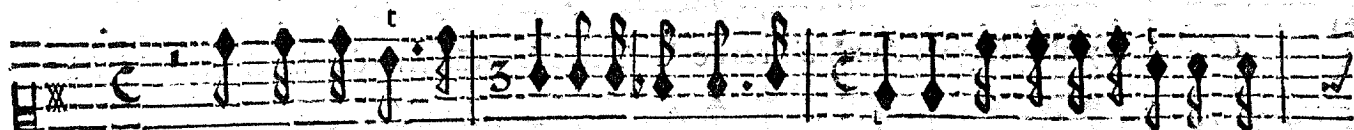
A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

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.

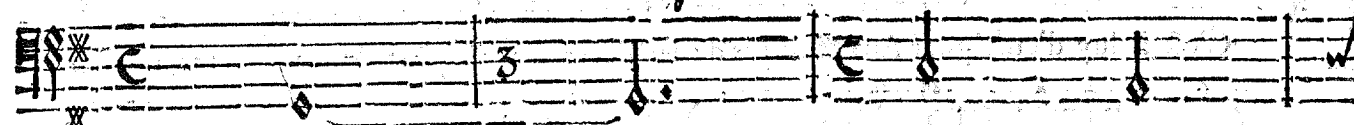
A musical staff with a bass clef, containing a series of notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are some accidentals, including a sharp sign.

An empty musical staff with a treble clef.

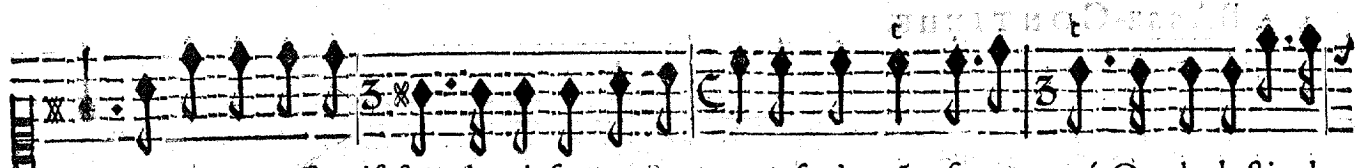
URGANDE.



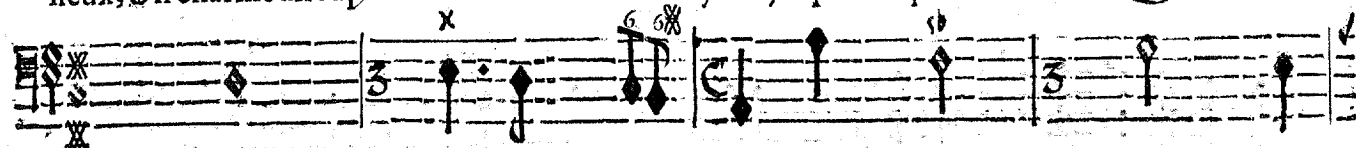
Lorsqu'Amadis pe- rit une douleur pro- fonde Nous fit retirer dans ces



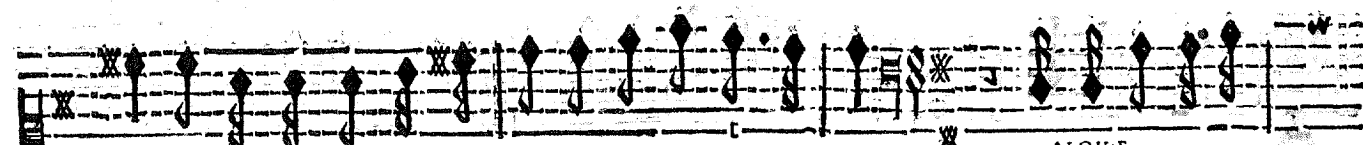
BASSE-CONTINUE.



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. Ce Heros triom-



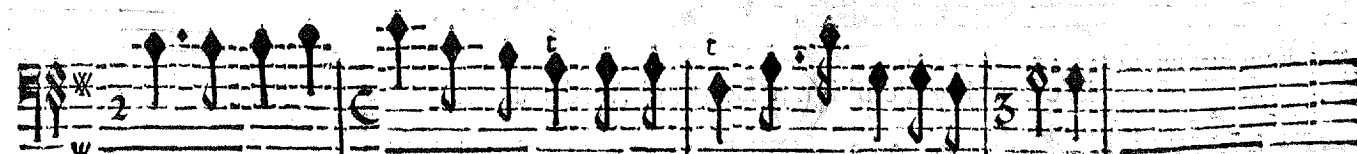
BASSE-CONTINUE.



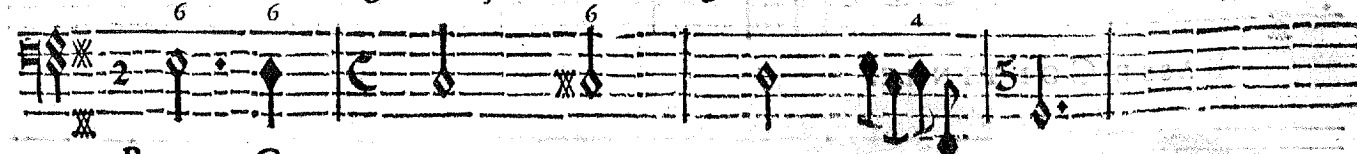
phant veut que tout soit traquille. En vain mille envieux s'armēt de toutes parts, D'un mot, d'un



BASSE-CONTINUE.



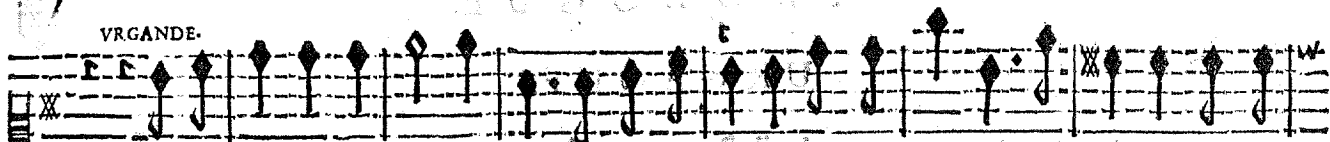
seul de ses re- gards Il sçait rendre à son gré leur fureur inu- tile.



BASSE-CONTINUE.

P R O L O G U E.

VRGANDE.



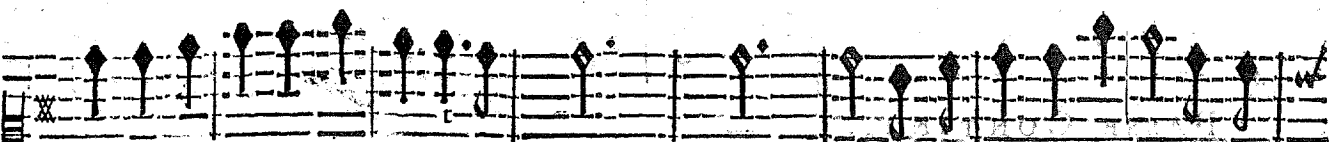
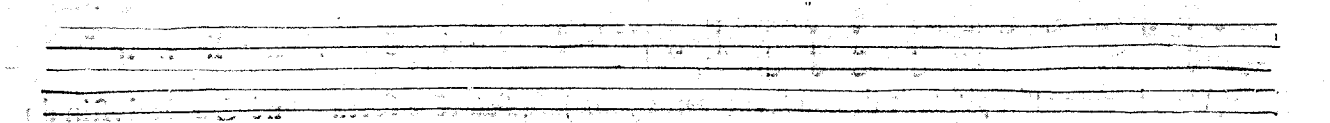
C'est à luy d'enfeigner AuxMaistres de la Terre Le grād Art de la Guerre, C'est à



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

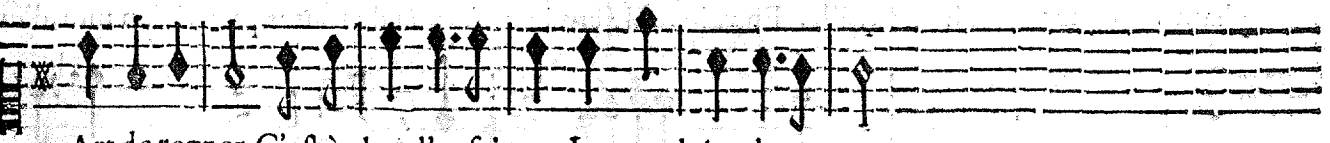
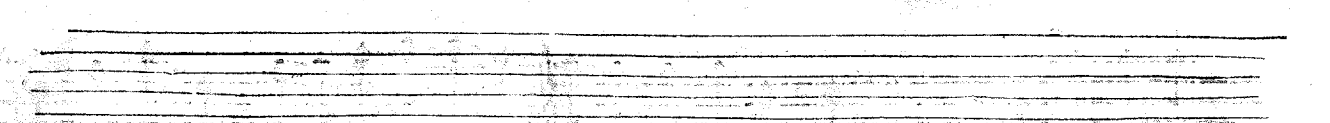


luy d'enfeigner Le grād Art de regner. C'est à luy d'enfeigner Le grād Art de re- gner.

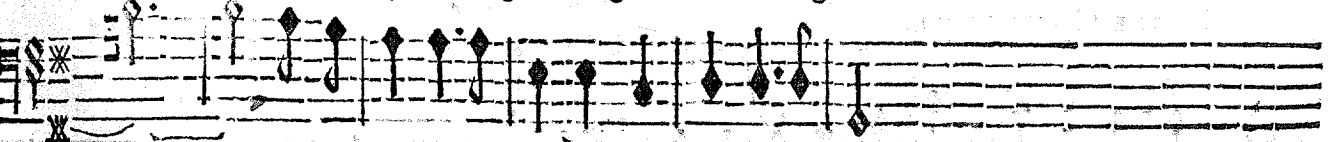


BASSE-CONTINUE.

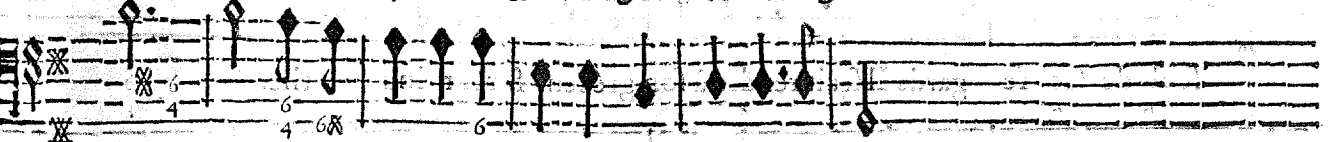
BASSE-CONTINUE.



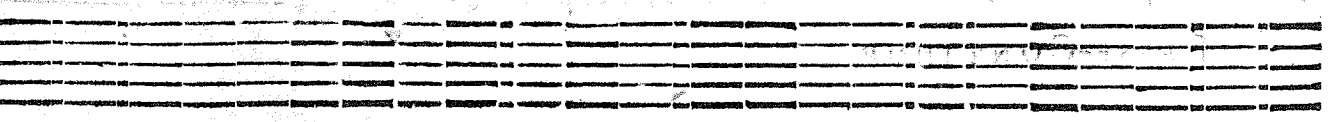
Art de regner. C'est à luy d'enfeigner Le grand Art de regner.



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 notation and dynamics.

The third system of music for Violons, featuring a variety of rhythmic patterns.

The fourth system of music for Violons, showing a continuation of the melodic and harmonic material.

The fifth system of music for Violons, with some dynamic markings and phrasing slurs.

A set of empty musical staves, likely for a section of the orchestra that is not present on this page.

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

The seventh system of music for Violons, continuing the piece.

The eighth system of music for Violons, with some phrasing slurs.

The ninth system of music for Violons, showing a continuation of the melodic line.

The tenth system of music for Violons, ending with a double bar line.

A set of empty musical staves, likely for a section of the orchestra that is not present on this page.

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.

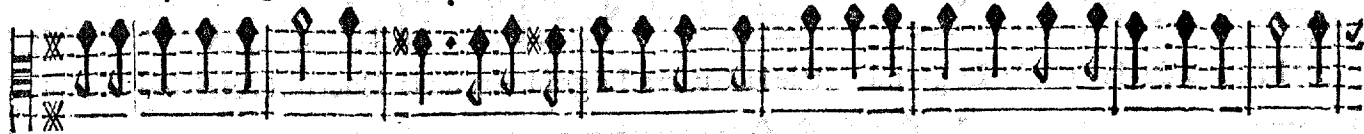
phire Pour Flore soupire; Dans un si beau jour, Tout parle d'amour. Il est. mour.

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



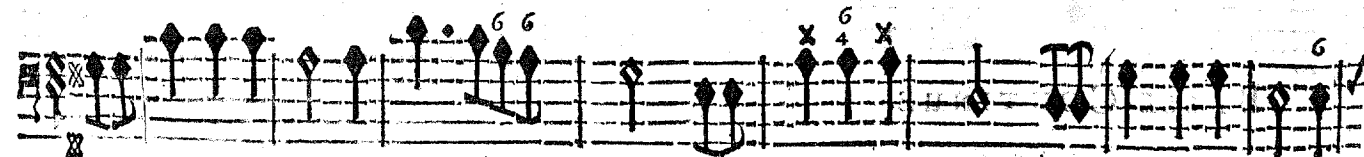
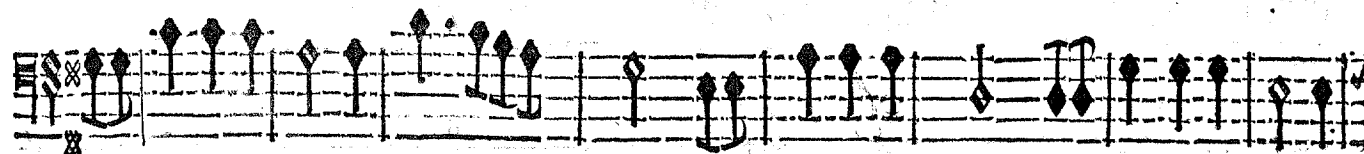
C'est à luy d'ẽfeigner Aux Maistres de la Terre Le grãd Art de la Guerre. C'est à luy d'ẽfeigner Aux



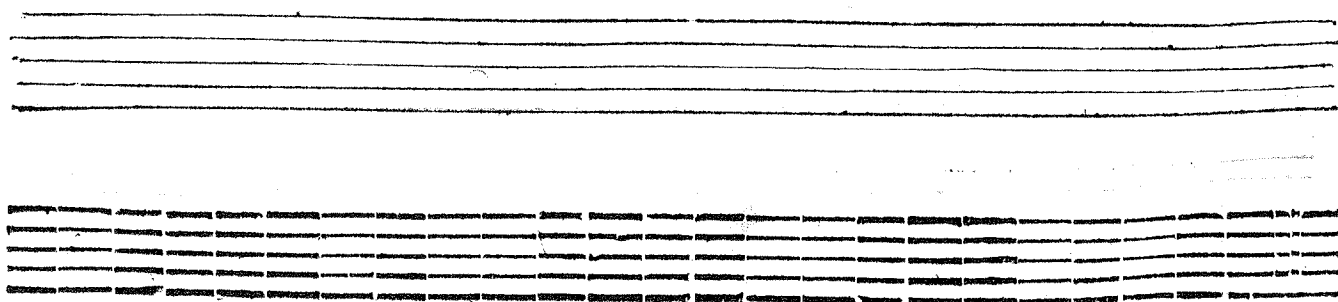
C'est à luy d'ẽfeigner Aux Maistres de la Terre Le grãd Art de la Guerre. C'est à luy d'ẽfeigner Aux



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-

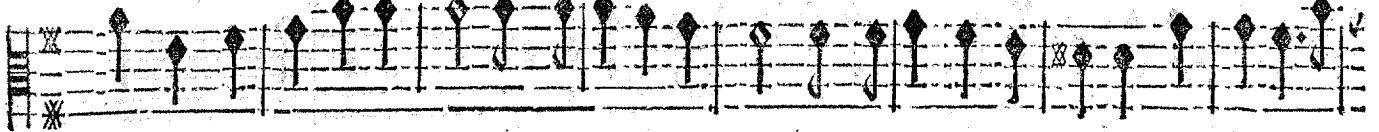
Maistres de la Terre Le grand Art de la Guerre. Le grád Art de la Guerre. C'est à luy d'enfei-

VIOLONS.

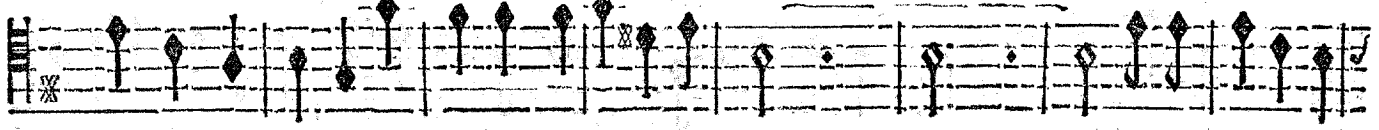
BASSE-CONTINUE.



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

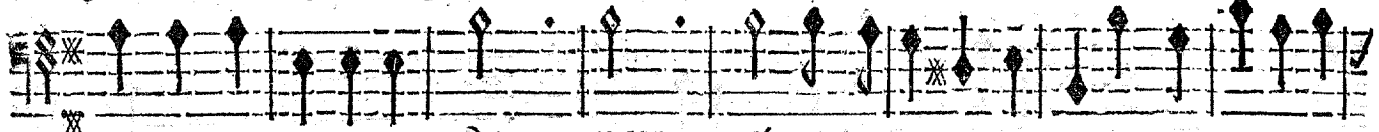


gner Le grand Art de regner. C'est à luy d'enfeigner Le grād Art de regner. Le grand Art de re-



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

C'est à luy d'enfei-

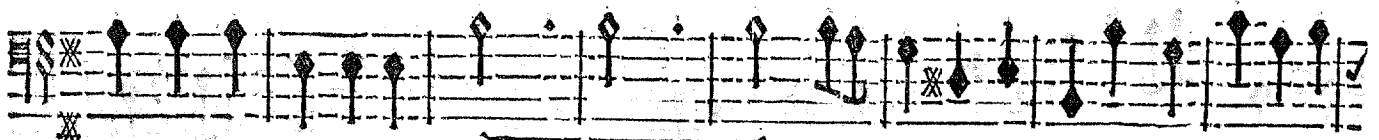


gner Le grand Art de regner.

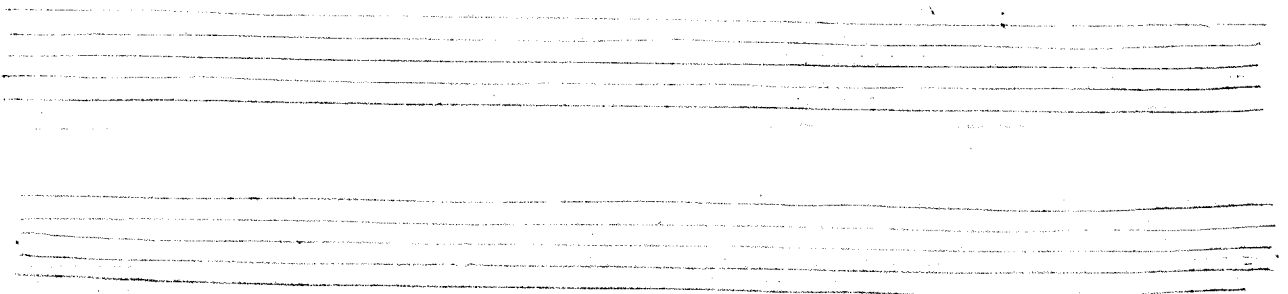
C'est à luy d'enfeigner Le grād Art de re-



VIOLONS.



BASSE-CONTINUE:



PROLOGUE.

First musical staff of the vocal line, containing several measures of music with notes and rests.

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

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

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

Third musical staff of the vocal line, continuing the melody.

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

Fourth musical staff of the vocal line, continuing the melody.

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

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

VIOLONS.

First musical staff of the Violins section, starting with a fermata.

Second musical staff of the Violins section.

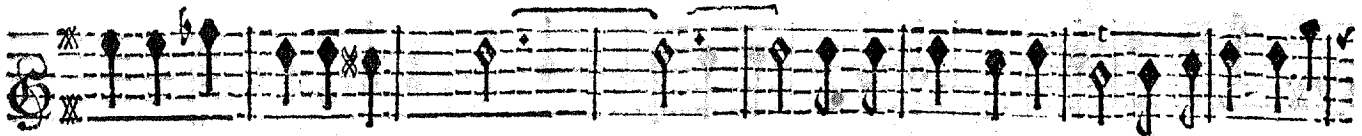
Third musical staff of the Violins section.

Fourth musical staff of the Violins section.

Fifth musical staff of the Violins section, ending with a fermata.

BASSE-CONTINUE.

Five empty musical staves for the Bass Continuo part.



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-



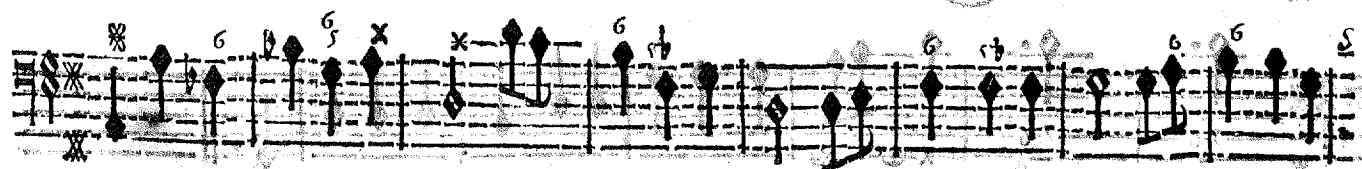
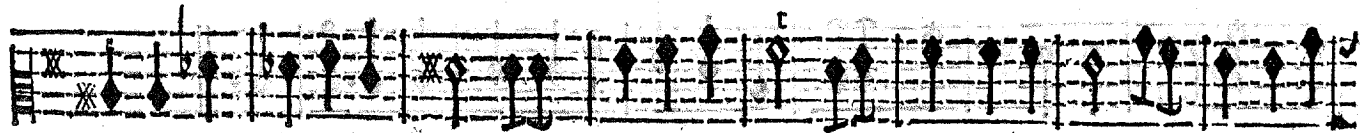
gner Le grand Art de regner. C'est à luy d'enseigner Le grand Art de regner. C'est à luy d'ensei-



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.

PROLOGUE

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

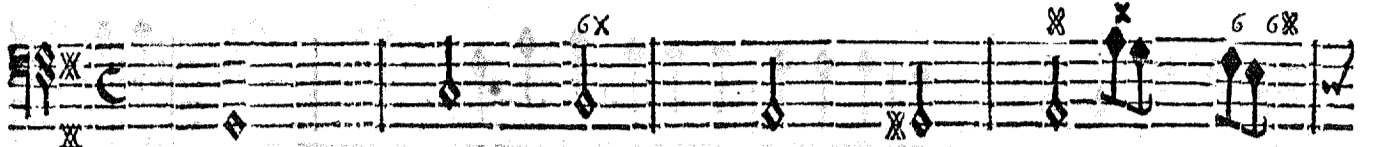
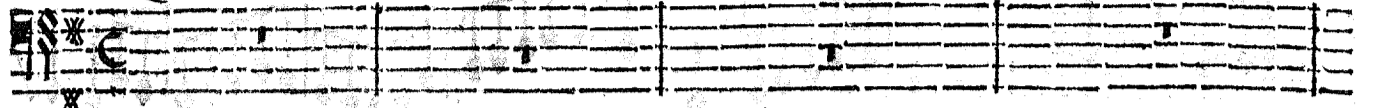
PROLOGUE.

VRGANDE.

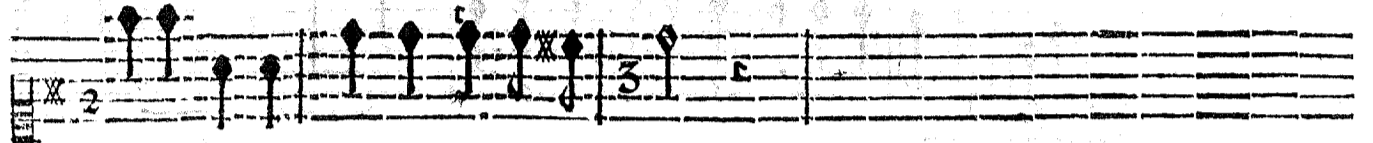


Retirons Amadis de la Nuit éternelle. Le Ciel nous le permet, un Sort nouveau l'ap-

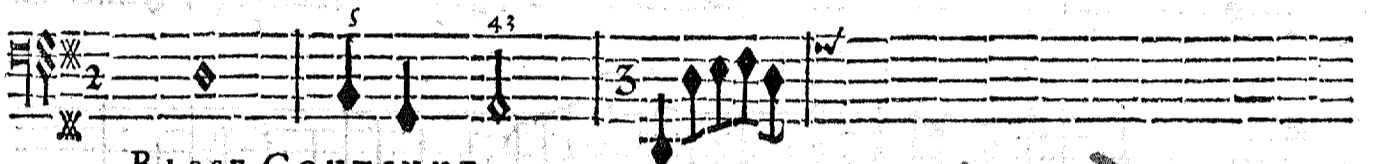
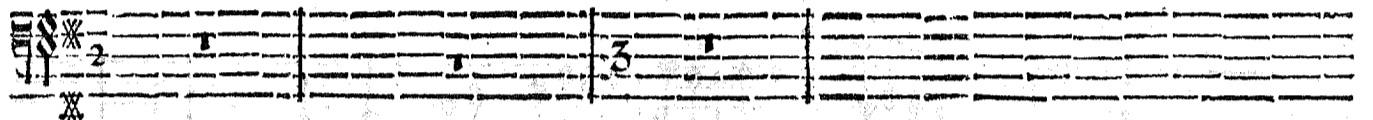
ALQUIE.



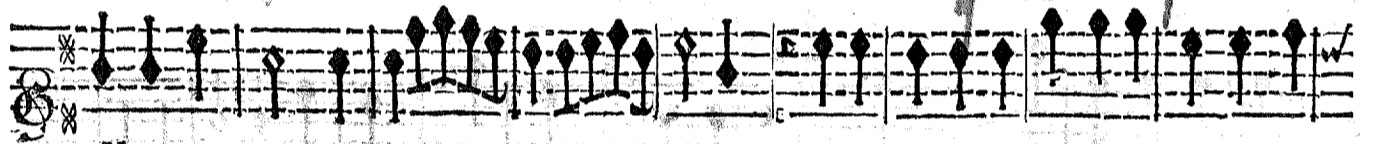
BASSE-CONTINUE.



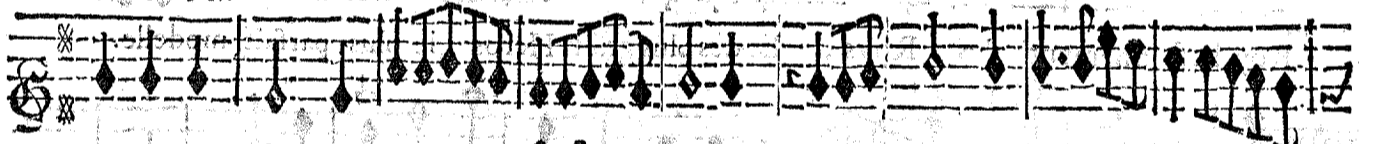
pelle Où son Sang regnoit autre- fois.



BASSE-CONTINUE.



VIOLON.



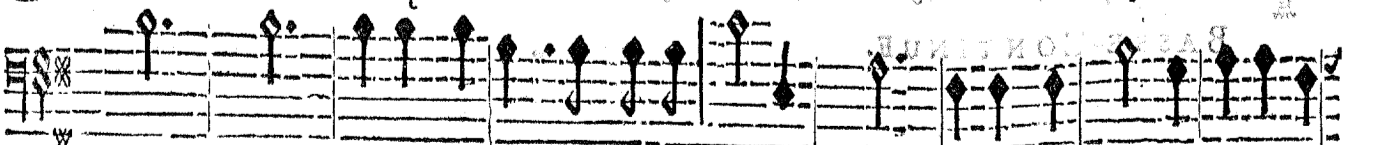
Nous ne sçaurions choisir de Demeure plus belle. Allons estre tesmoins de la gloire immor-



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

ARCANDE

Le Citoyen le plus sage et le plus vertueux

parfait modèle. Allons être tesmoins de la gloire immortel- le D'un

BASSE-CONTINUE.

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

BASSE-CONTINUE.

ARCANDE

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

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-

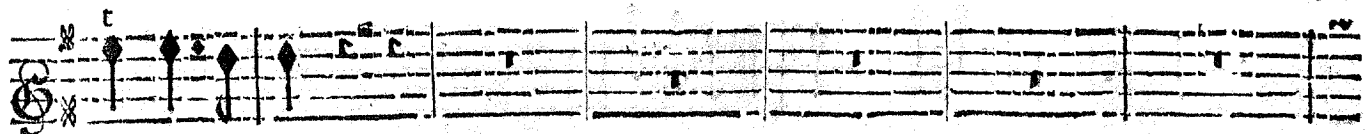
Tout l'Univers admire ses exploits, Allons vivre heu-

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

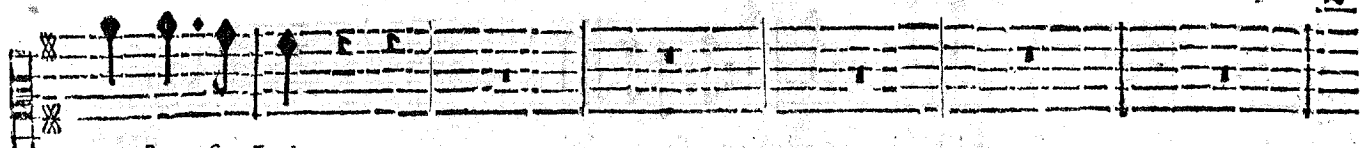
VIOLONS.

BASSE-CONTINUE.

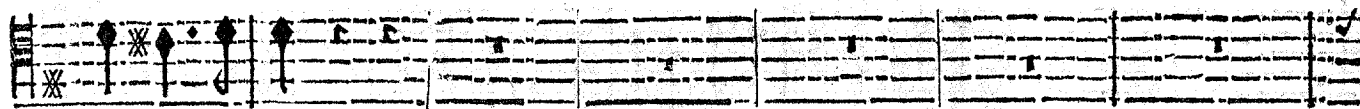
PROLOGUE.



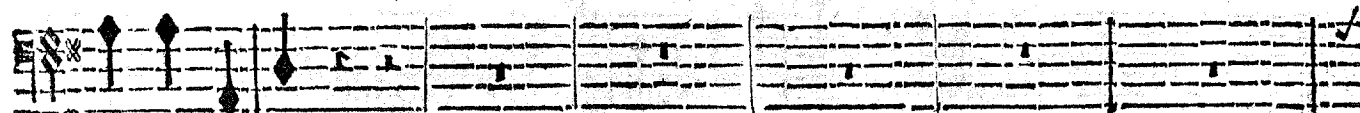
reux sous ses Loix.



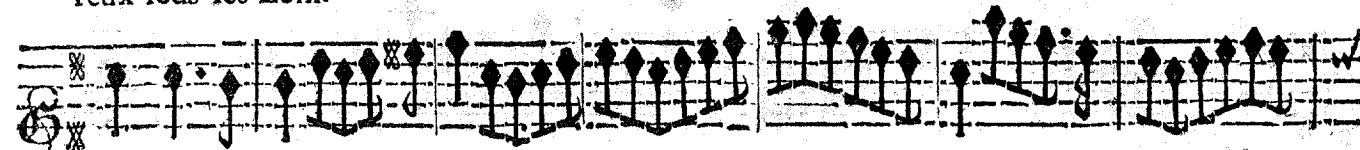
reux sous ses Loix.



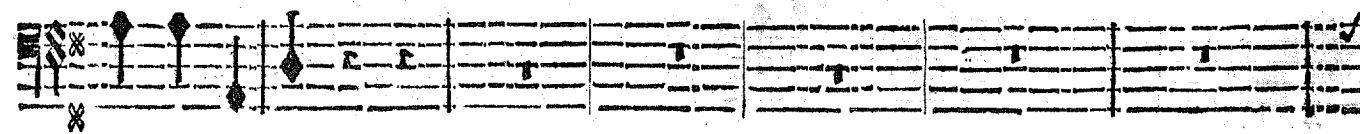
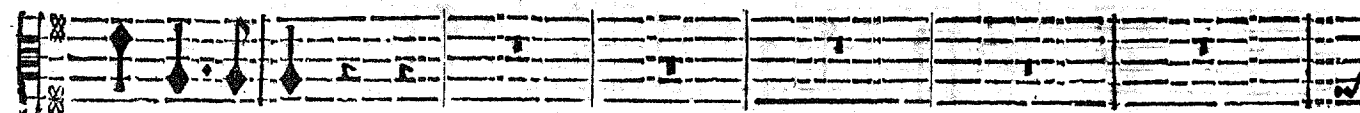
reux sous ses Loix.



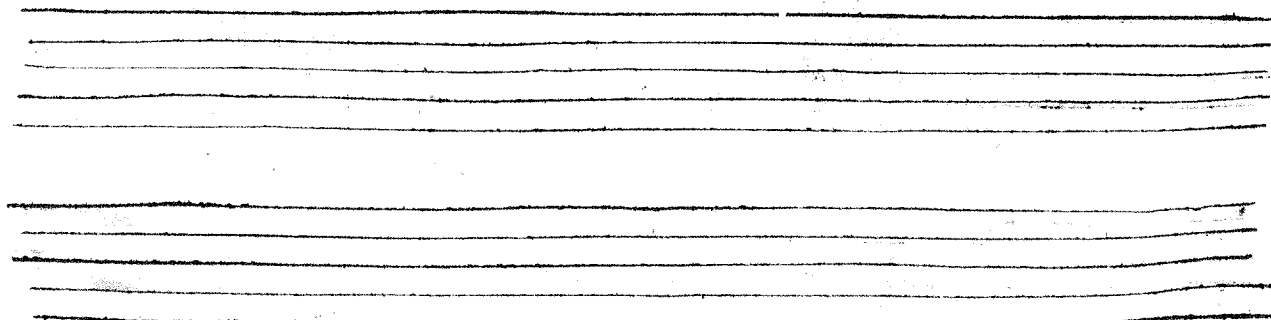
reux sous ses Loix.



V I O L O N S .



BASSE-CONTINUE.



PROLOGUE.

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

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

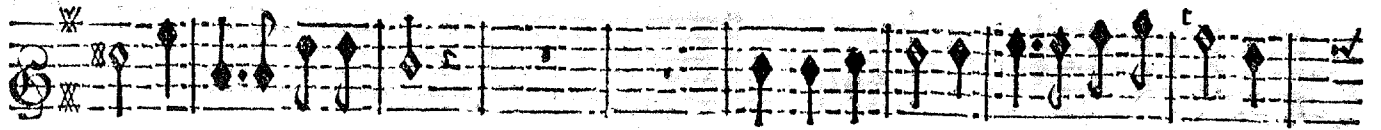
Tout l'Univers admire ses exploits. Tout l'Uni-

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

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

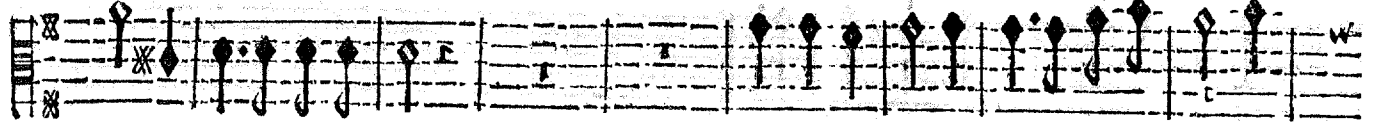
VIOLONS.

BASSE-CONTINUE.



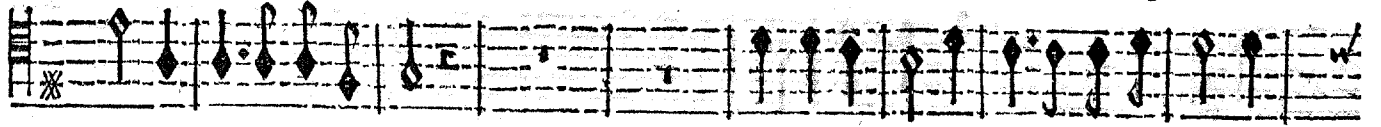
vers admire ses exploits,

Tout l'Univers admire ses exploits, Al-



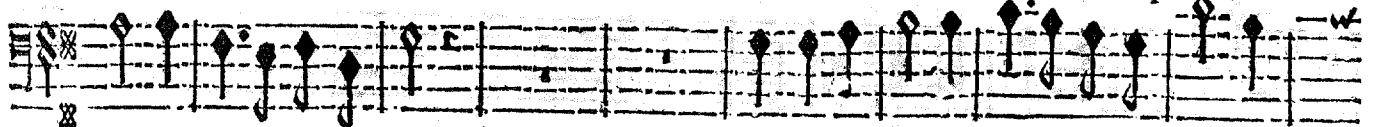
vers admire ses exploits,

Tout l'Univers admire ses exploits, Al-



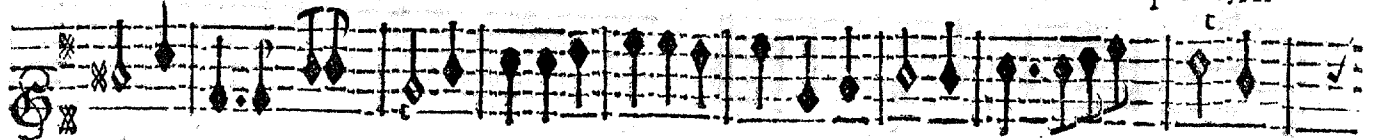
vers admire ses exploits,

Tout l'Univers admire ses exploits, Al-

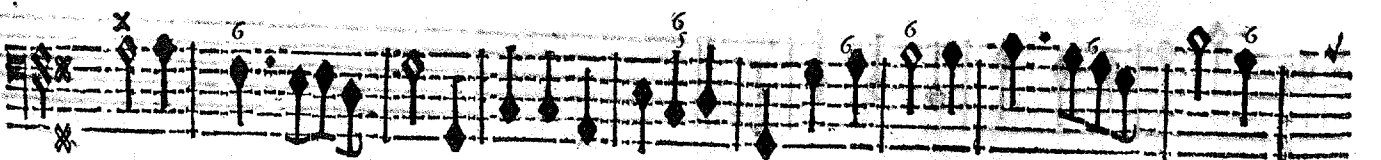
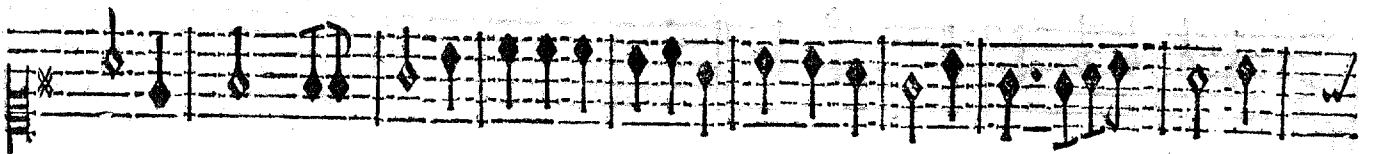


vers admire ses exploits,

Tout l'Univers admire ses exploits, Al-

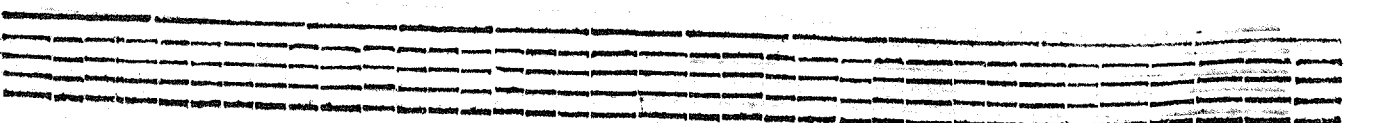
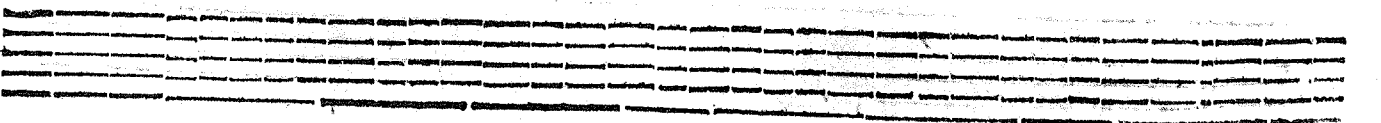


VIOLONS.



BASSE-CONTINUE.

AMITKO O-... AD



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.

Violins. First system of musical notation, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a series of eighth and sixteenth notes, with some notes beamed together. The music concludes with a fermata over a final note.

Violins. Second system of musical notation, continuing the melodic line from the first system with similar rhythmic patterns.

Violins. Third system of musical notation, showing further development of the musical theme.

Violins. Fourth system of musical notation, maintaining the rhythmic and melodic structure.

Violins. Fifth system of musical notation, featuring a variety of note values and rests.

Two empty musical staves, likely representing a section of the score that is not present on this page.

Violins. Sixth system of musical notation, starting with a treble clef and a key signature of one flat. The music continues with eighth and sixteenth notes.

Violins. Seventh system of musical notation, showing a continuation of the musical material.

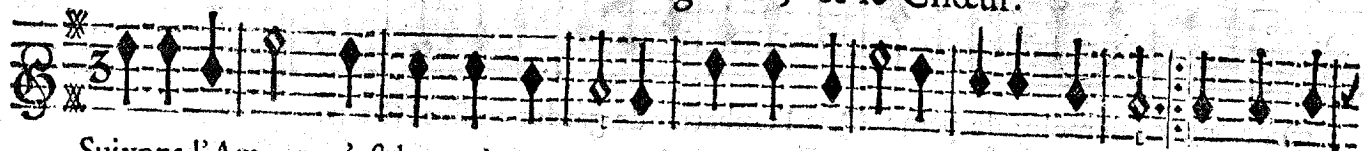
Violins. Eighth system of musical notation, featuring a variety of note values and rests.

Violins. Ninth system of musical notation, continuing the melodic and rhythmic development.

Violins. Tenth system of musical notation, concluding the musical phrase on this page.

Two empty musical staves at the bottom of the page.

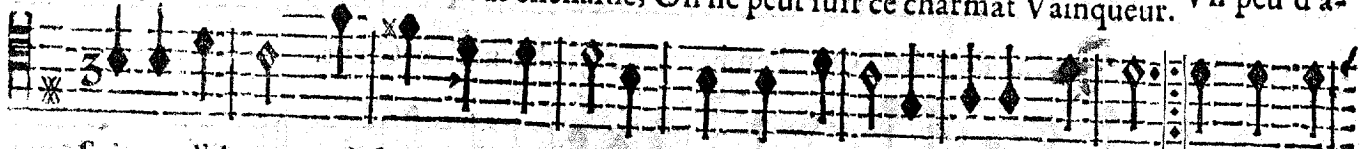
Une des Suivantes d'Urgande, & le Chœur.



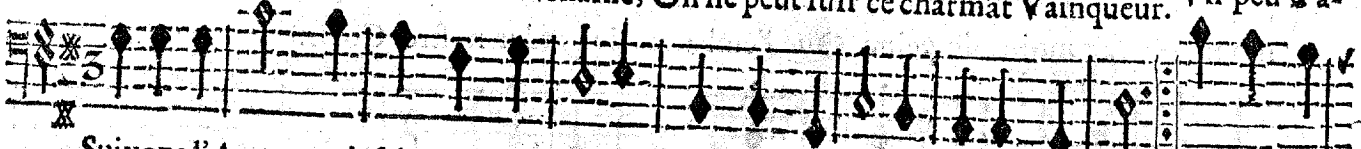
Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur.
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur. Vn peu d'a-



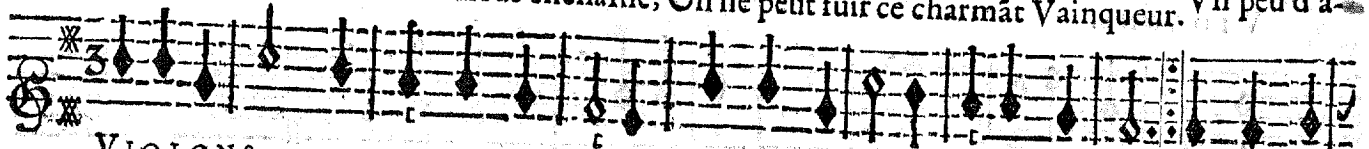
Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur.
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur. Vn peu d'a-



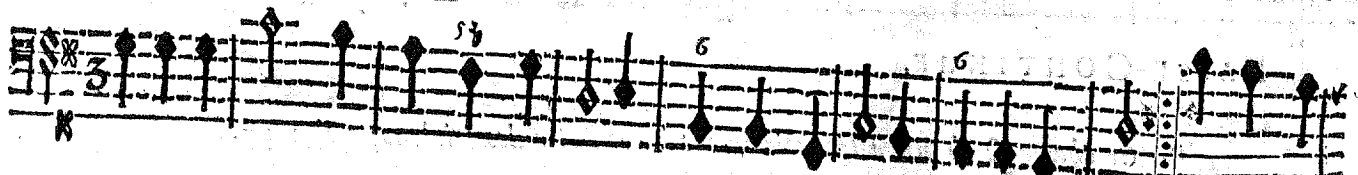
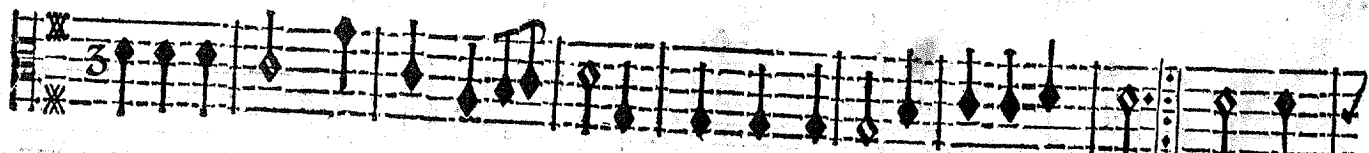
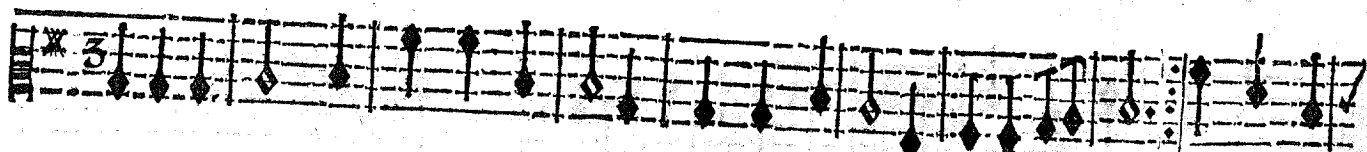
Suivons l'Amour, c'est luy qui nous meine; Tout doit sentir son aimable ardeur.
Malgré nos soins, l'Amour nous enchaîne; On ne peut fuir ce charmât Vainqueur. Vn peu d'a-



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.

PRÓLOGUE.

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.

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.

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

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

BASSE-CONTINUE.

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, Cõdui.

Volez, volez, volez, volez aimables Jeux, Volez, volez aimables Jeux, aimables Jeux, Cõdui.

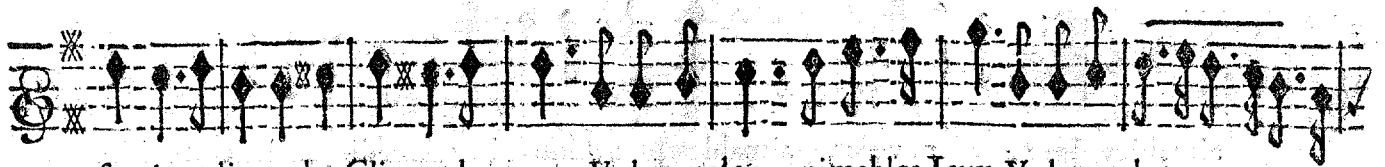
Volez, volez aimables Jeux, Volez, volez, volez, volez aimables Jeux aimables Jeux, Cõdui.

reux. Volez, volez aimables Jeux, Volez aimables Jeux, Cõdui.

reux. Volez, volez aimables Jeux, Volez aimables Jeux, Cõdui.

VIOLONS.

BASSE-CONTINUE.



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



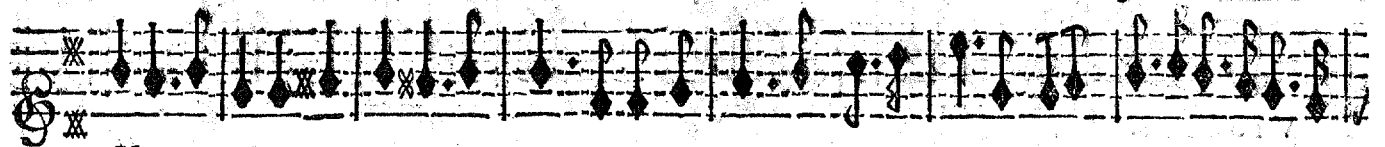
sez Amadis en des Climats heureux. Volez, volez aimables Jeux, Volez, volez



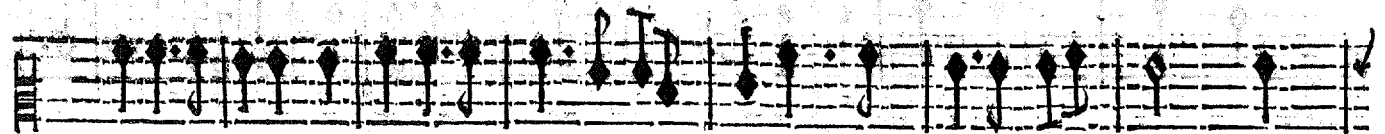
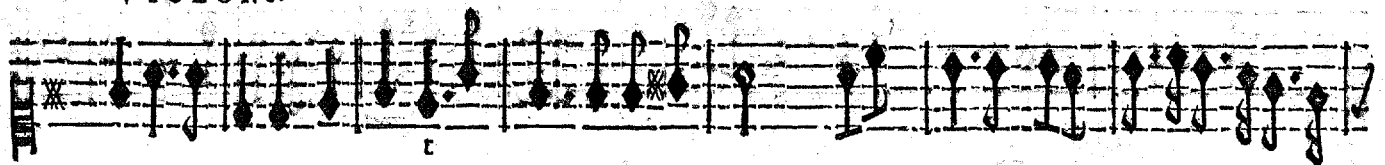
sez Amadis en des Climats heureux. Volez, volez aimables Jeux, Volez, volez aimables



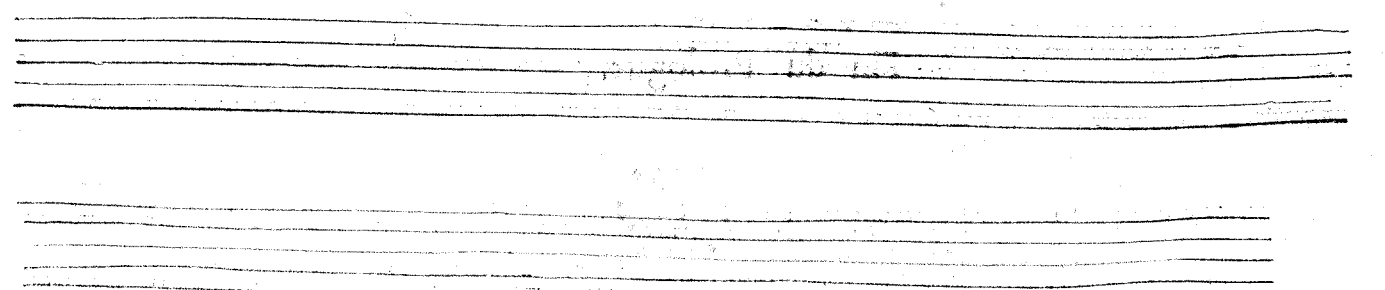
sez Amadis en des Climats heureux, Volez, volez aimables Jeux, Volez, vo-



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

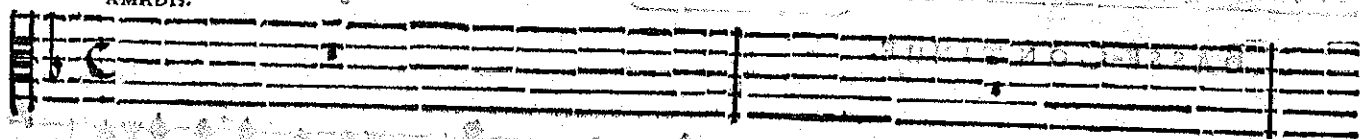


ACTE PREMIER.

SCÈNE PREMIÈRE.

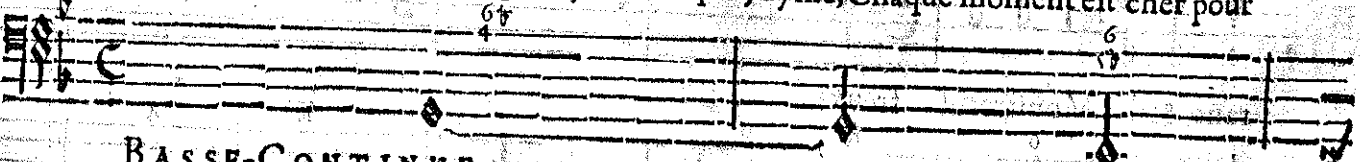
AMADIS, FLORESTAN.

AMADIS.

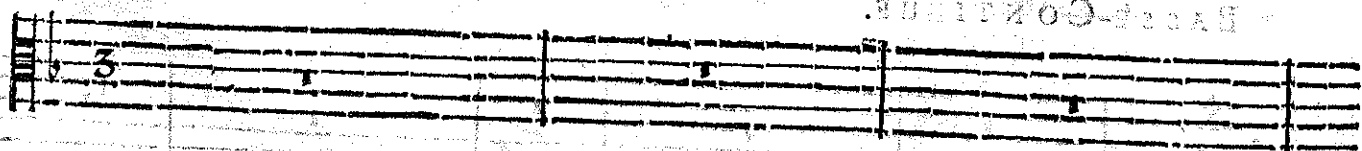


FLORESTAN.

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



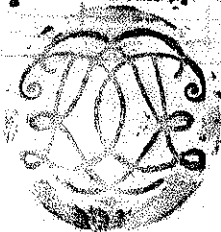
BASSE-CONTINUE.

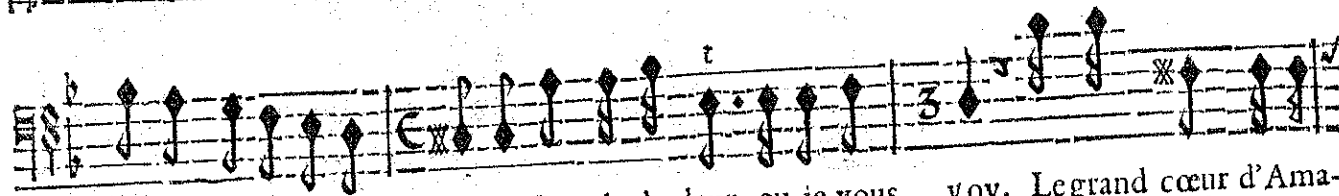
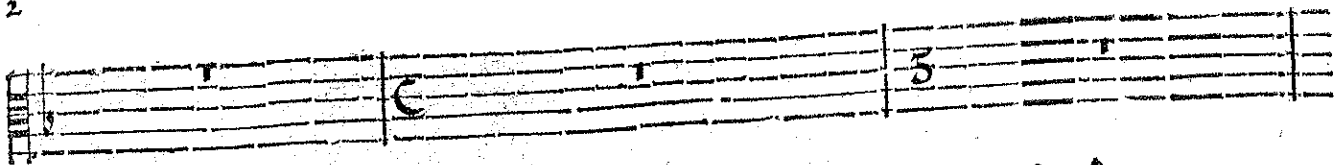


moy : Mais au sang qui nous joint je sçay ce que je doÿ ; Je ne puis vous quit-

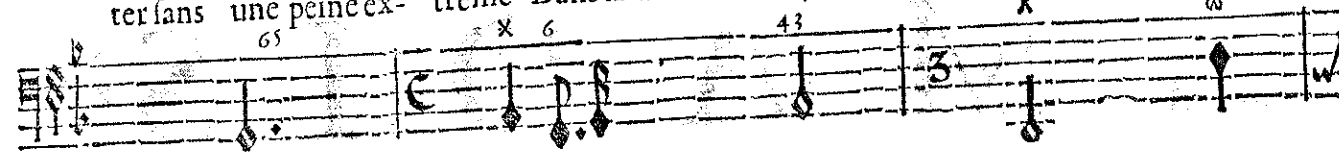


BASSE-CONTINUE.

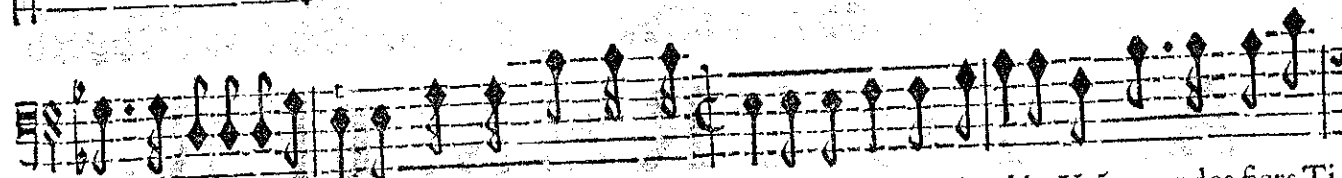
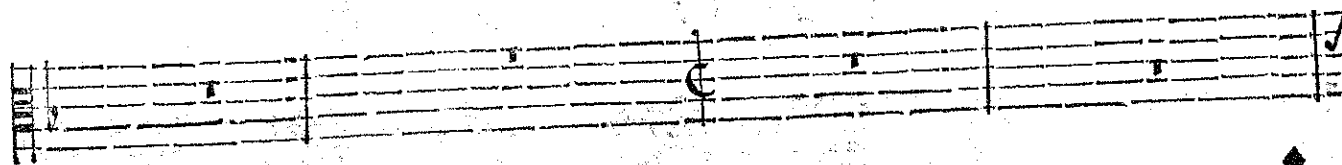




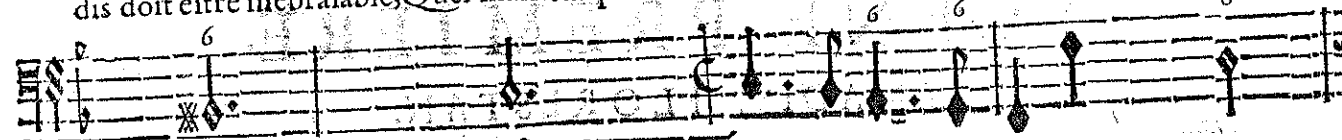
ter fans une peine ex- trême Dans la douleur ou je vous voy. Le grand cœur d'Ama-



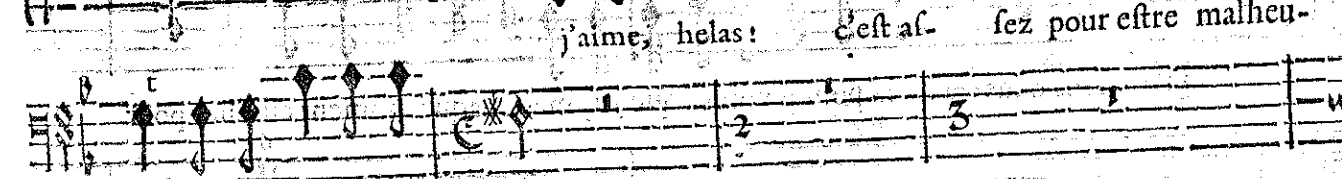
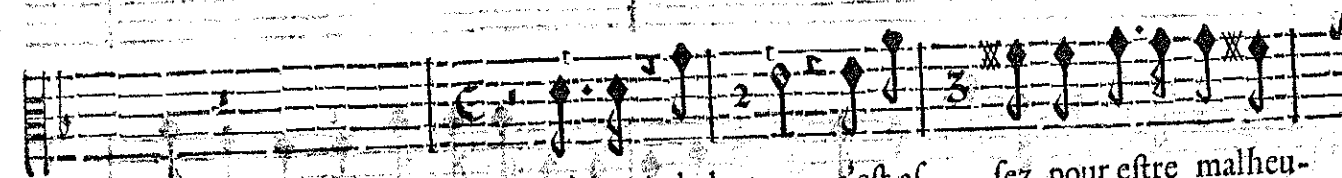
BASSE-CONTINUE.



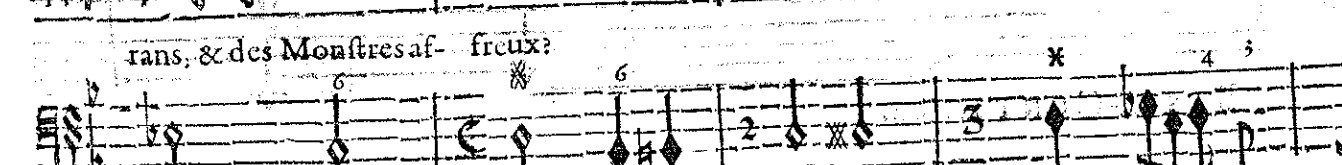
dis doit estre inébrable, Quel malheur peut troubler un Heros indōptable, Vaïqueur des fiers Ti-



BASSE-CONTINUE.

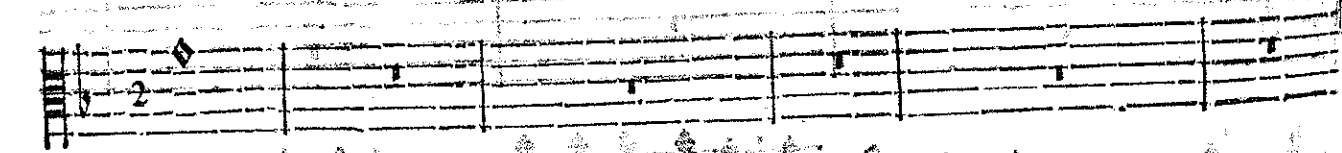


j'aime, hélas! C'est af- fez pour estre malheu-



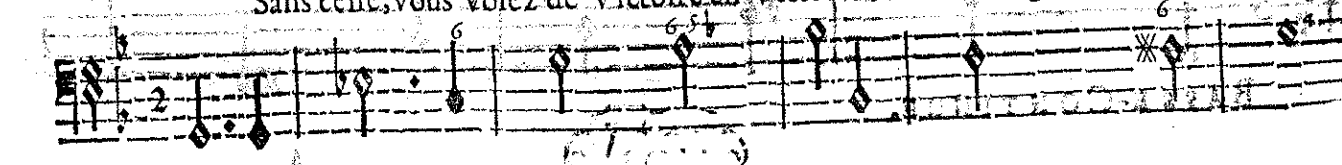
rans, & des Monstres af- freux?

BASSE-CONTINUE.

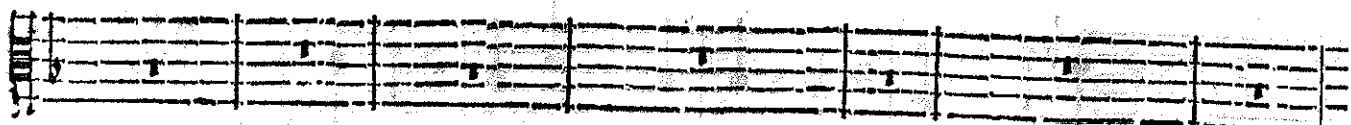


reux.

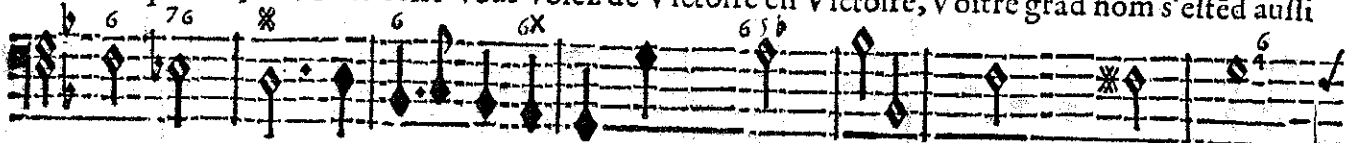
Sans cesse, vous volez de Victoire en Victoire. Votre grand nom s'estend au



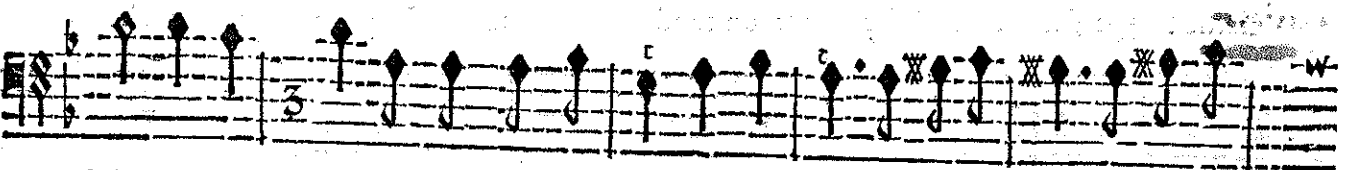
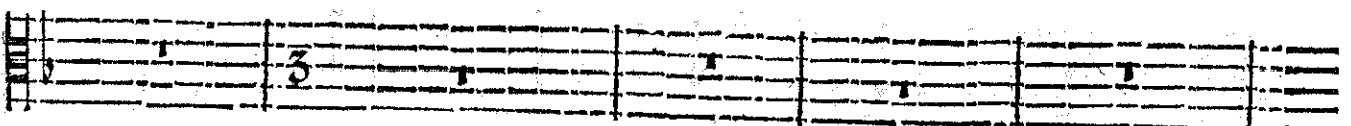
BASSE-CONTINUE.



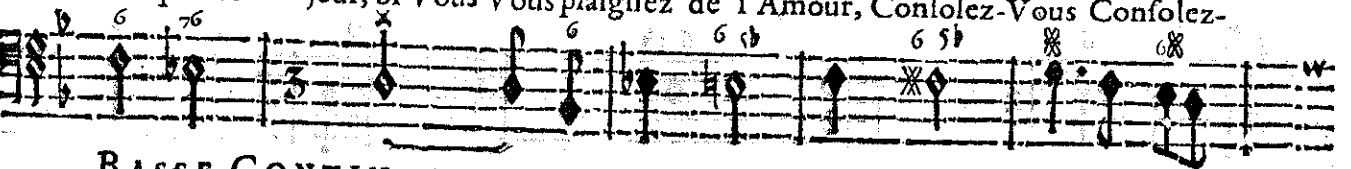
loin que le jour; Sans cesse vous volez de Victoire en Victoire, Vostre grád nom s'estéd auffi



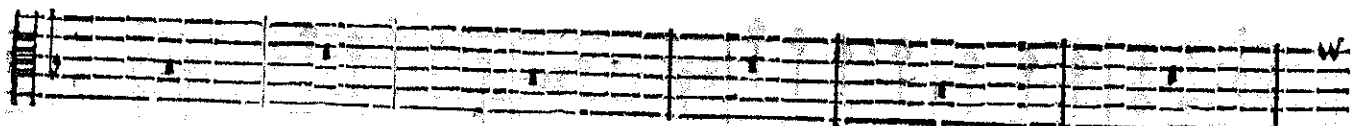
BASSE-CONTINUE.



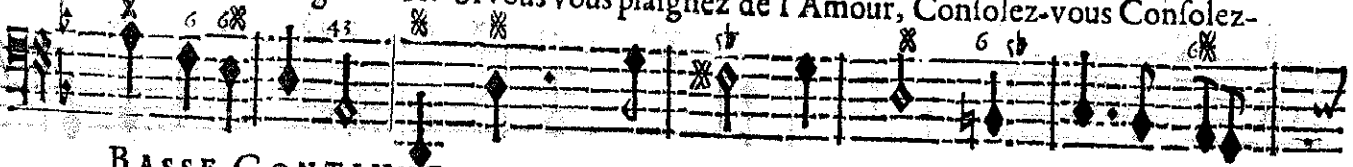
loin que le jour; Si Vous Vous plaignez de l'Amour, Confolez-Vous Confolez-



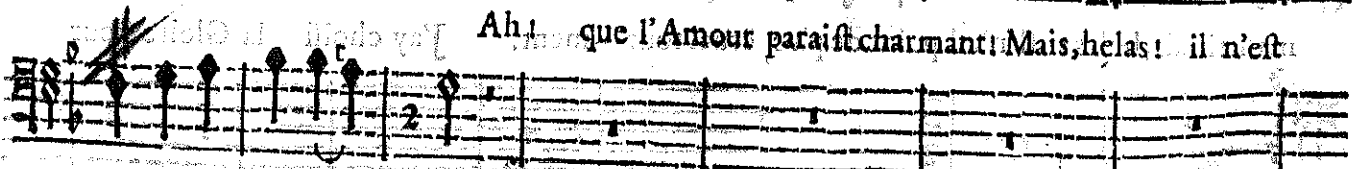
BASSE-CONTINUE.



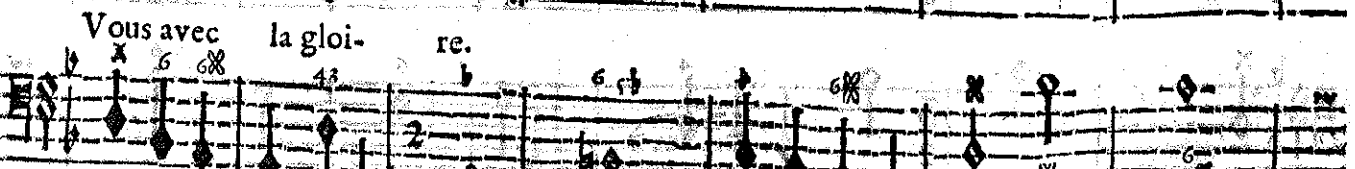
Vous avec la gloi- re. Si vous vous plaignez de l'Amour, Confolez-vous Confolez-



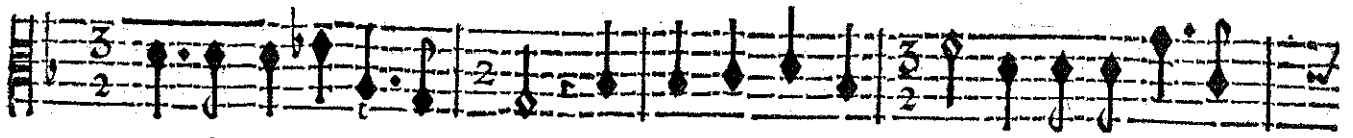
BASSE-CONTINUE.



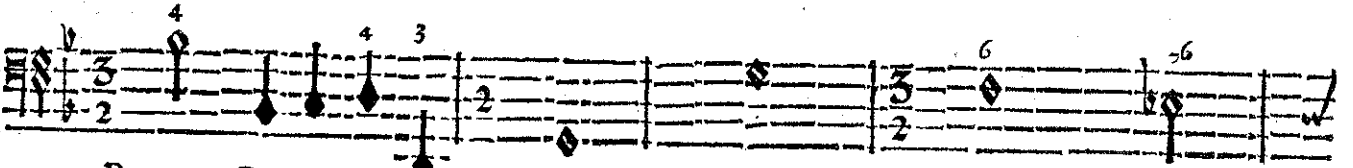
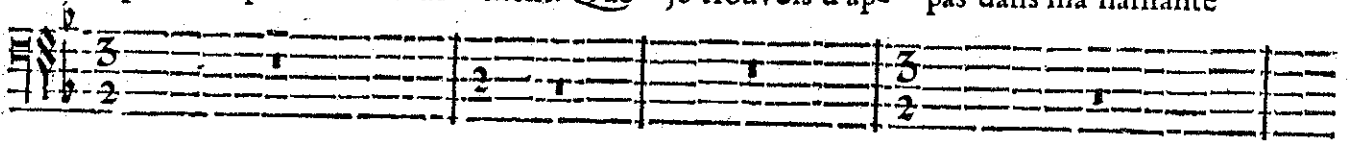
Ah! que l'Amour paraist charmant! Mais, hélas! il n'est



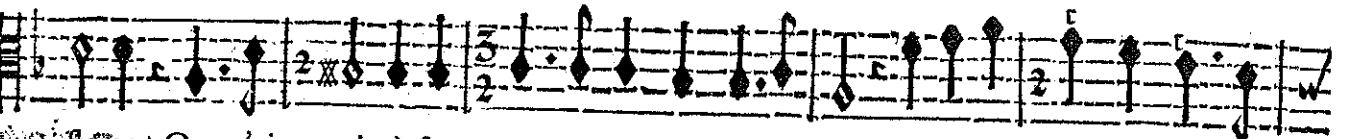
BASSE-CONTINUE.



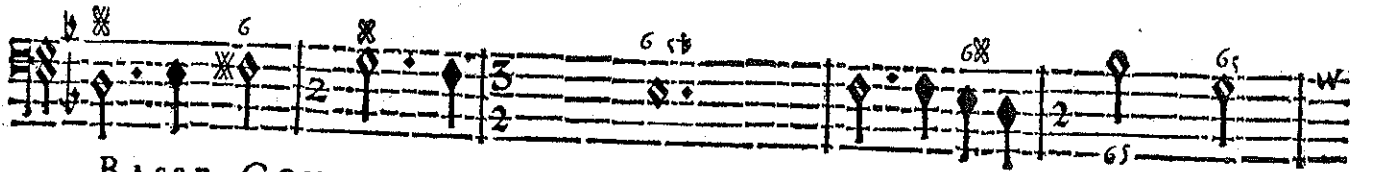
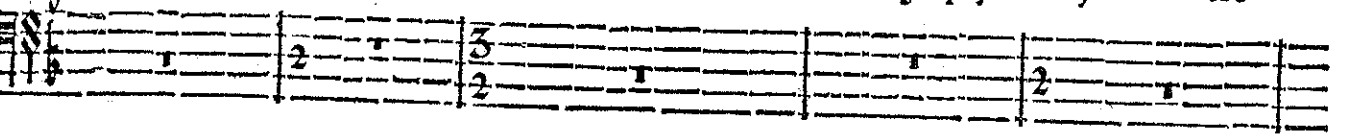
point de plus cruel tour- ment. Que je trouvois d'ap- pas dans ma naissante



BASSE-CONTINUE.



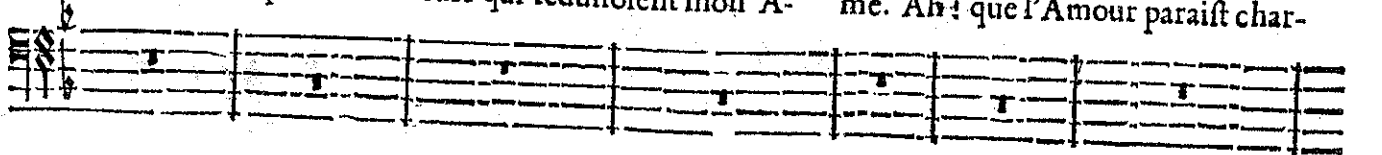
flame! Que j'ai- mois à for- mer un tendre engagement! Je paye- ray bien chere-



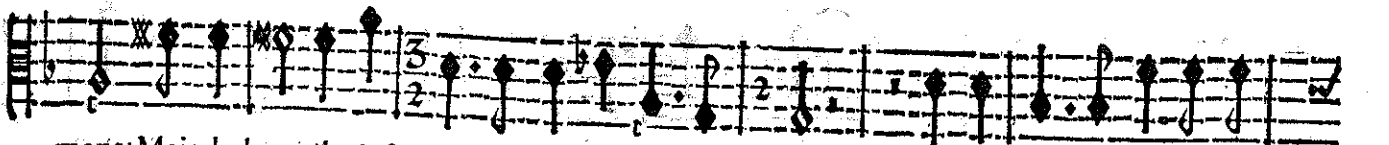
BASSE-CONTINUE.



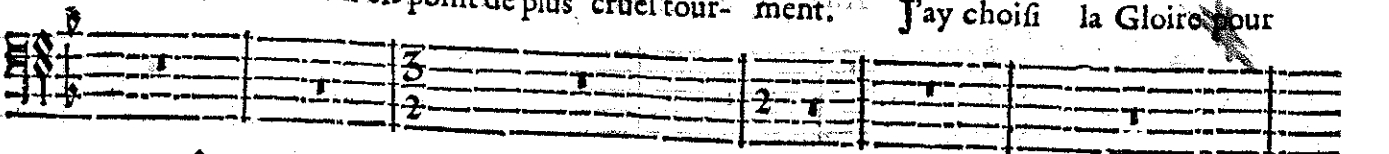
ment Les trompeuses douceurs qui seduisoient mon A- me. Ah! que l'Amour paraist char-



BASSE-CONTINUE.

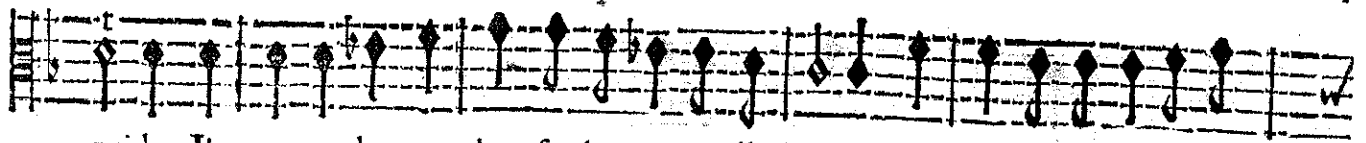


mant: Mais, hélas! il n'est point de plus cruel tour- ment. J'ay choisi la Gloire pour

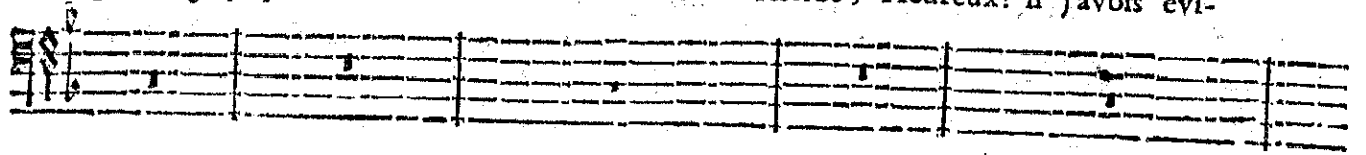


BASSE-CONTINUE.

TRAGÉDIE.



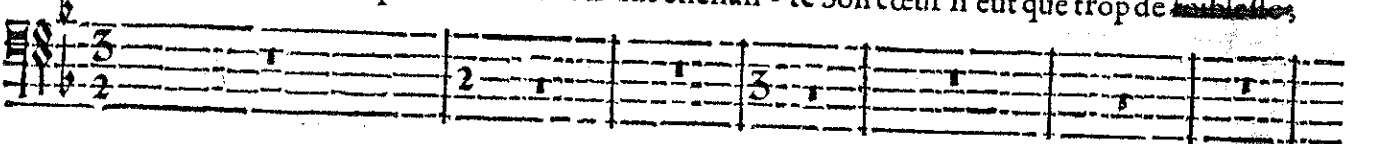
guide, J'ay pretendu marcher sur les traces d'Alcide, Heureux si j'avois évi-



BASSE-CONTINUE.



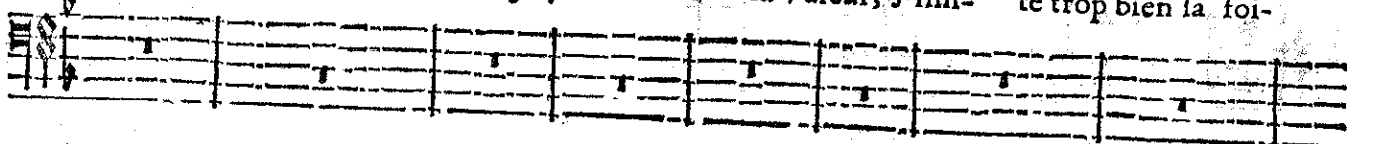
ré Le charme trop fatal dont il fut enchan-té Son cœur n'eut que trop de *faiblesse*



BASSE-CONTINUE.



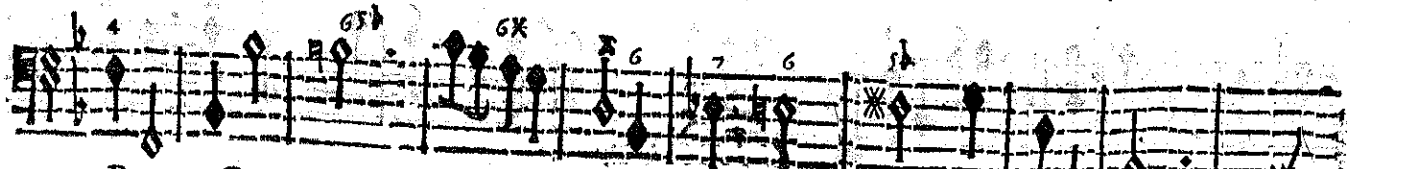
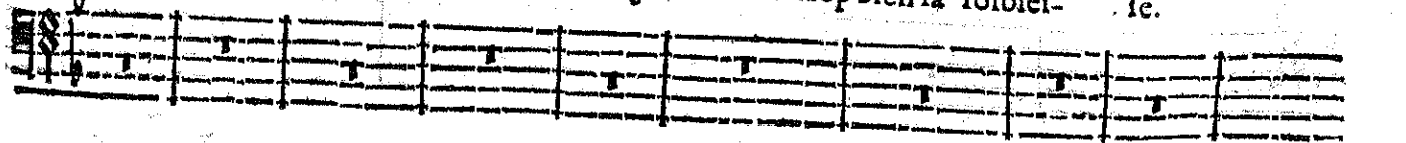
Je suis tombé dans son malheur; J'ay mal imité sa Valeur, J'imité trop bien sa foi-



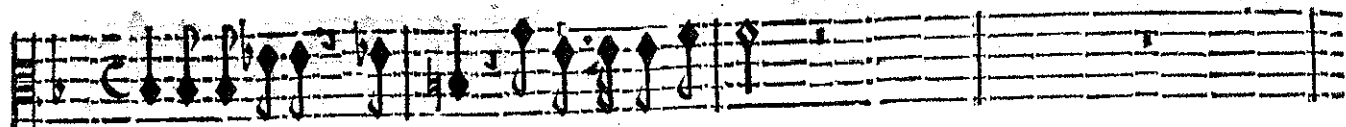
BASSE-CONTINUE.



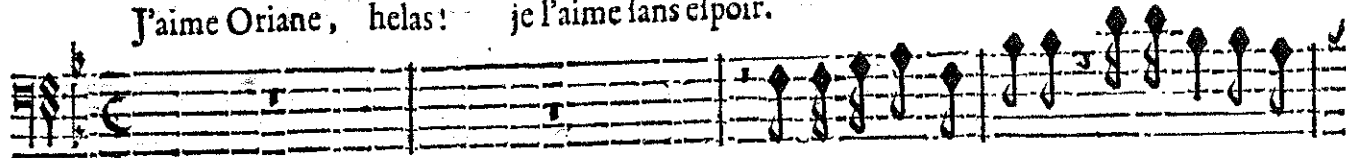
blesse. J'ay mal imité sa Valeur, J'imité trop bien sa foiblesse.



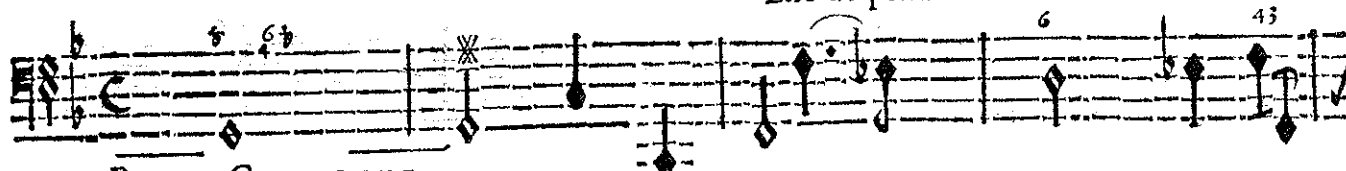
BASSE-CONTINUE.



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



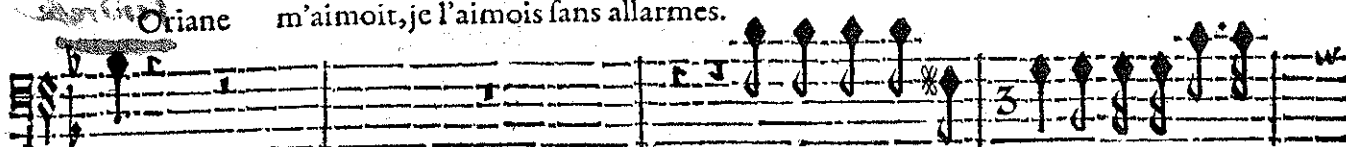
Elle descend d'un Pere? elle suit son de-



BASSE-CONTINUE.

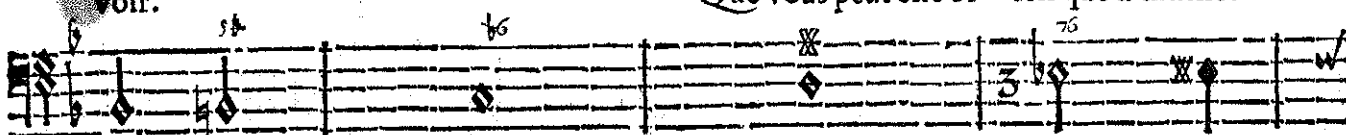


Oriane m'aimoit, je l'aimois sans allarmes.

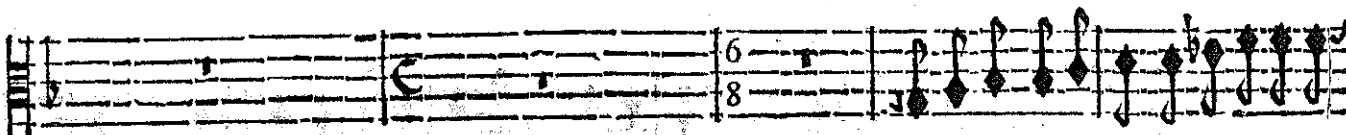


voir.

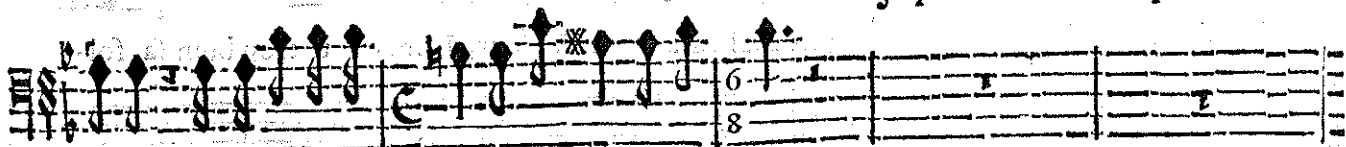
Que vous peut elle offrir que d'inutiles



BASSE-CONTINUE.



Je pourrais l'obtenir par la force des



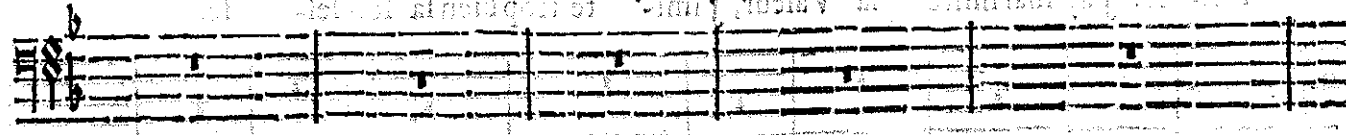
larmes? L'Empereur des Romains sur son Throsne l'attend.



BASSE-CONTINUE.



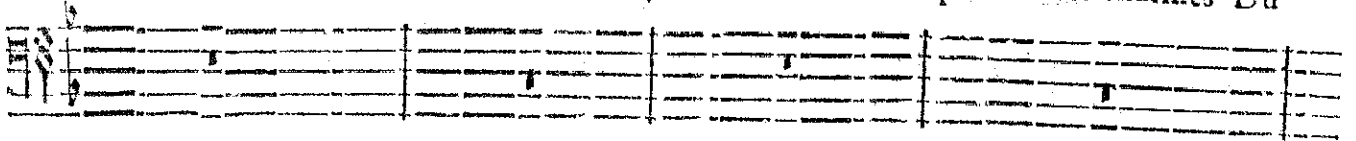
armes. Si son amour estoit constant. Et je croyois son cœur à l'espreuve des charmes Du



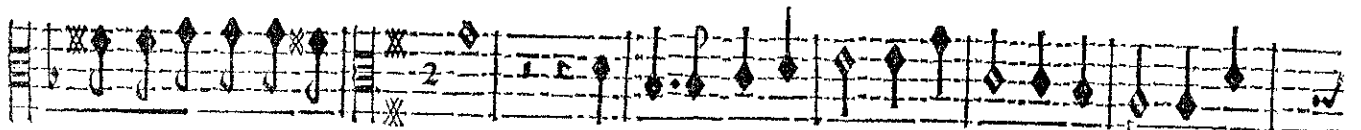
BASSE-CONTINUE.



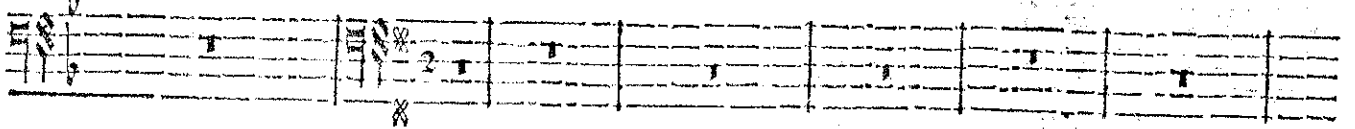
Throsne le plus esclatant. Et je croyois son cœur à l'espreuve des charmes Du



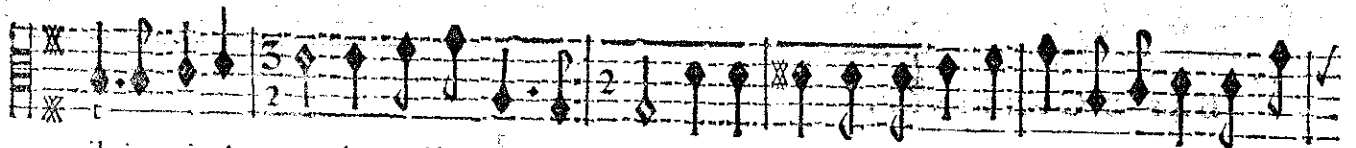
BASSE-CONTINUE.



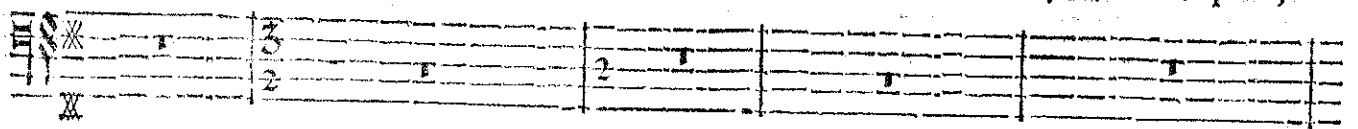
Throsne le plus éclatant, Fut-il jamais Amant plus fidele & plus tendre? Fut-



BASSE-CONTINUE.



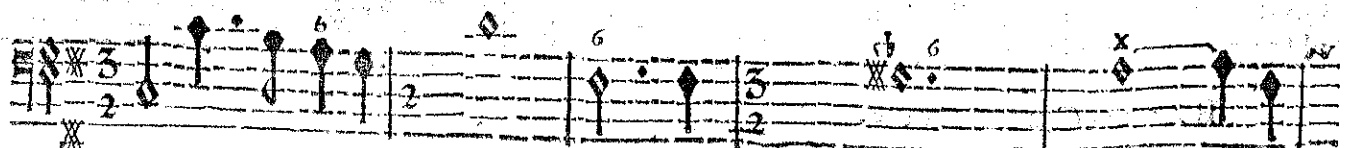
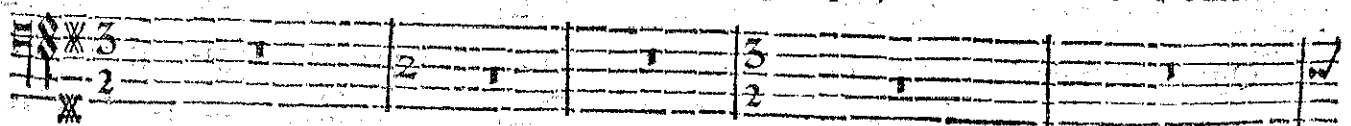
il jamais A-mant plus malheureux que moy? La Beauté dont je suis la loy Me bannit pour ja-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

A musical staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

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

A musical staff with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

A musical staff with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

BASSE-CONTINUE.

A musical staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

mant plus malheureux que moy?

A musical staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

A musical staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

BASSE-CONTINUE.

A musical staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

VIOLONS.

A musical staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

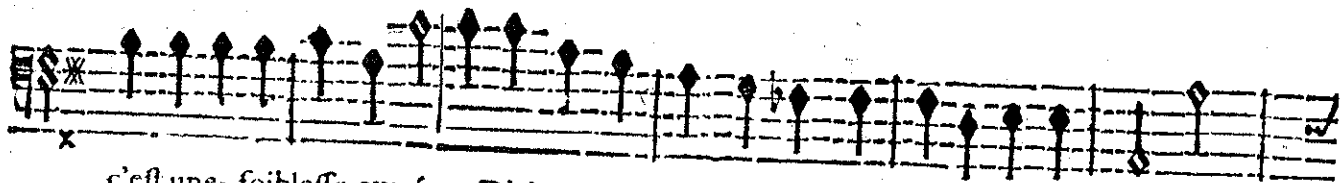
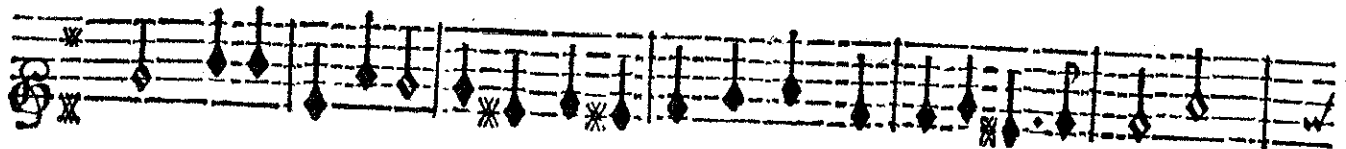
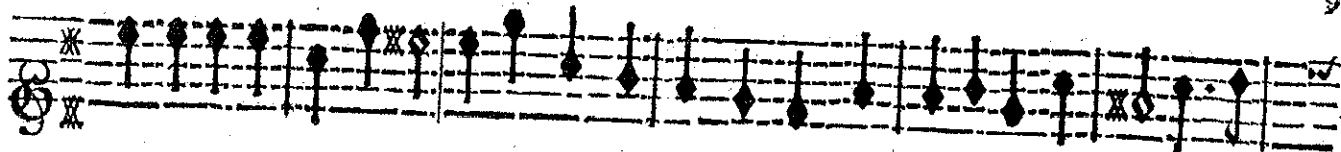
A musical staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

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

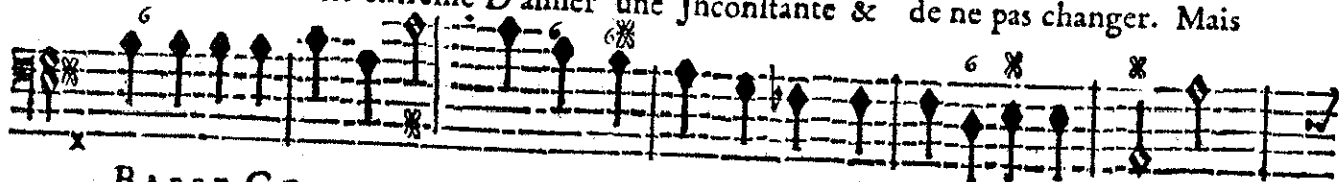
A musical staff with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a sequence of notes and rests, including a double bar line with repeat dots.

BASSE-CONTINUE.

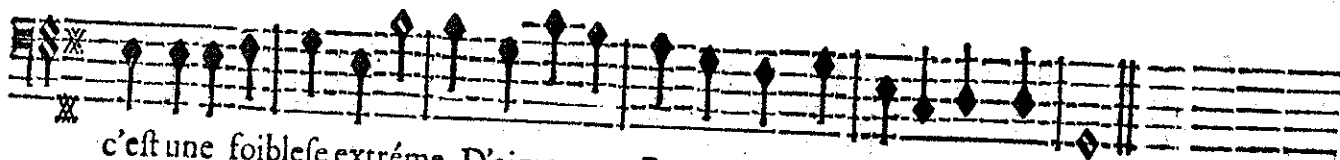
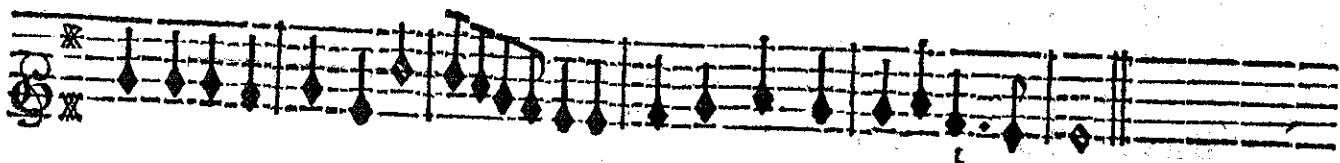
TRAGÉDIE



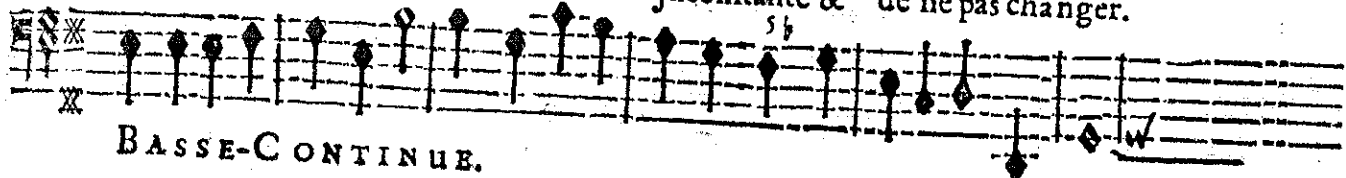
c'est une foiblesse extrême D'aimer une Inconstante & de ne pas changer. Mais



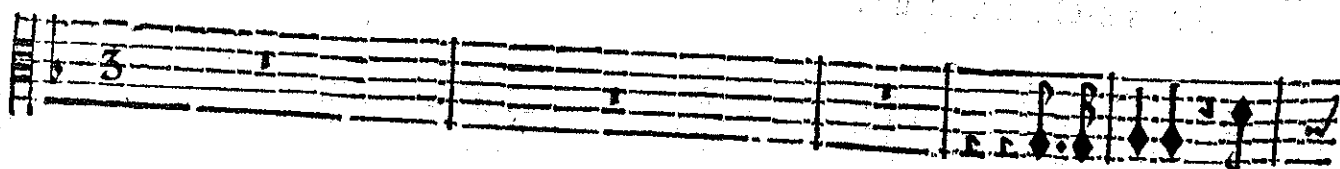
BASSE-CONTINUE.



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



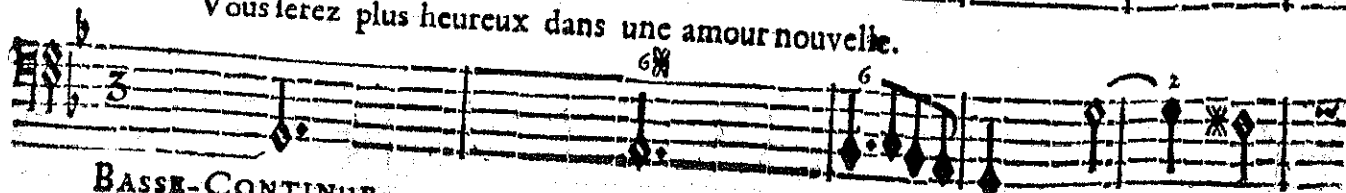
BASSE-CONTINUE.



Oriane, in-



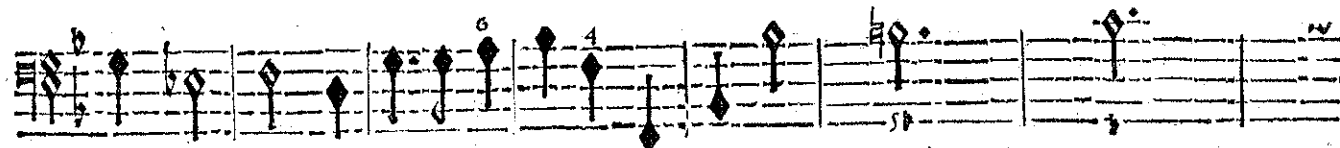
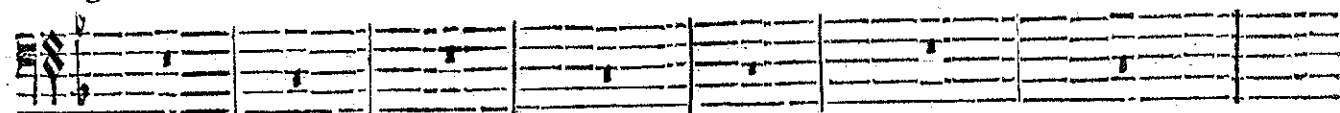
Vous serez plus heureux dans une amour nouvelle.



BASSE-CONTINUE.



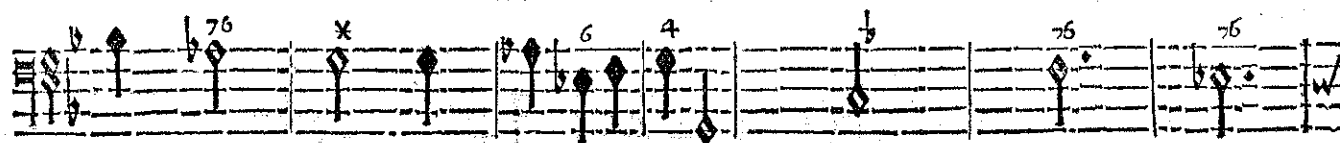
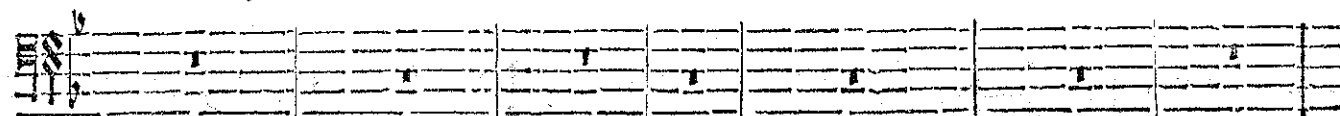
grate & cruelle M'accable de mortels ennuis: Mais j'ay juré de con-



BASSE-CONTINUE.



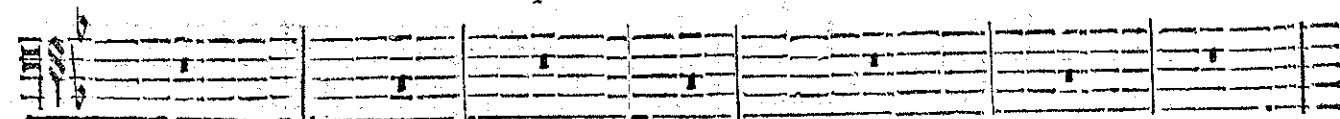
ferver pour elle Une amour éternel. le. Tout infortuné que je suis J'aime



BASSE-CONTINUE.



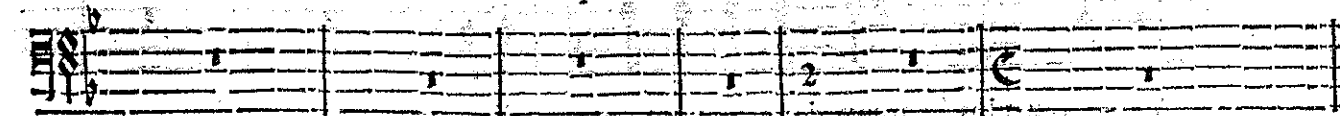
mieux e- stre encor mal'heureux qu'infide- le. Tout infortuné que je suis J'aime



BASSE-CONTINUE.



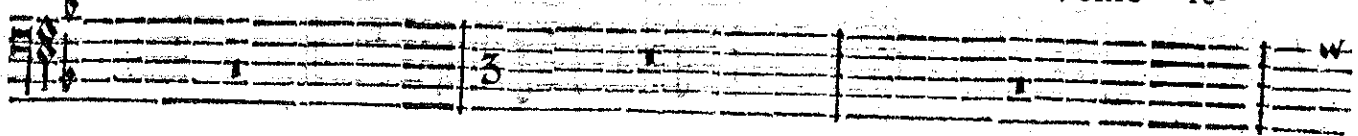
mieux e- stre encor mal'heureux qu'infidel- le. C'est trop vous arre-



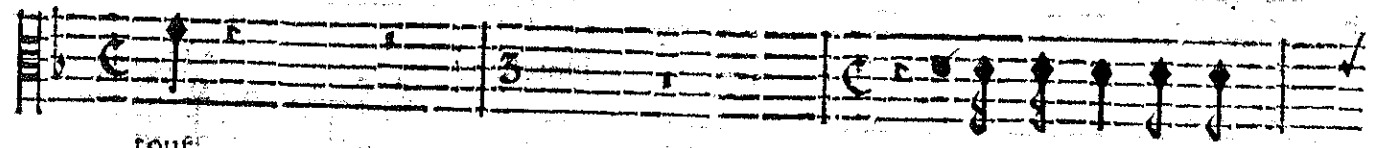
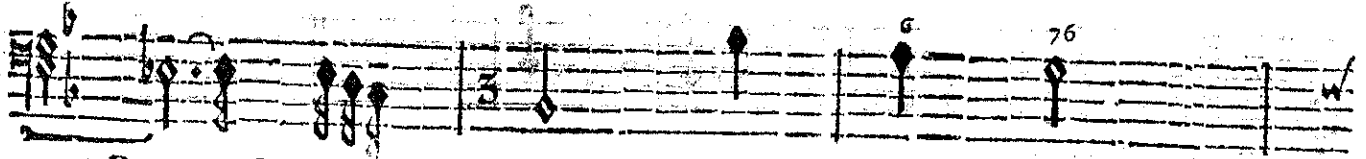
BASSE-CONTINUE.



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

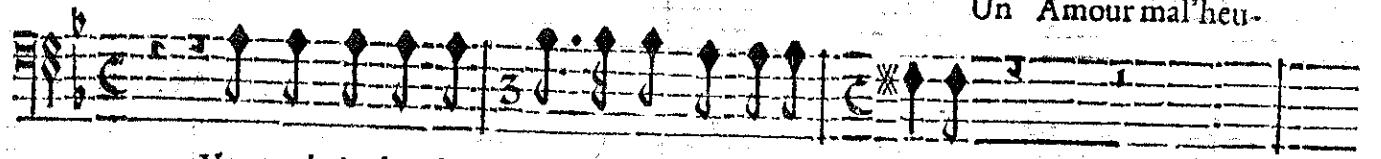


BASSE-CONTINUE.

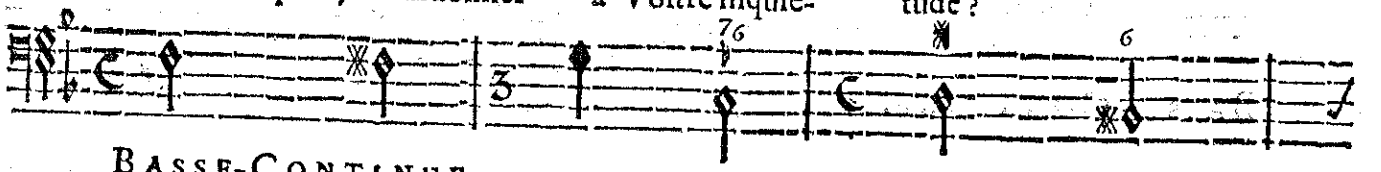


rouf:

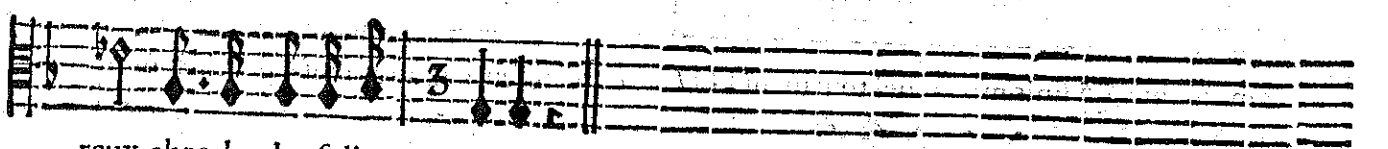
Un Amour mal'heu-



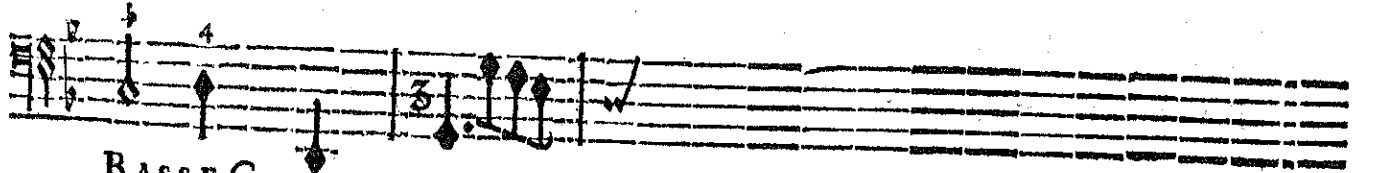
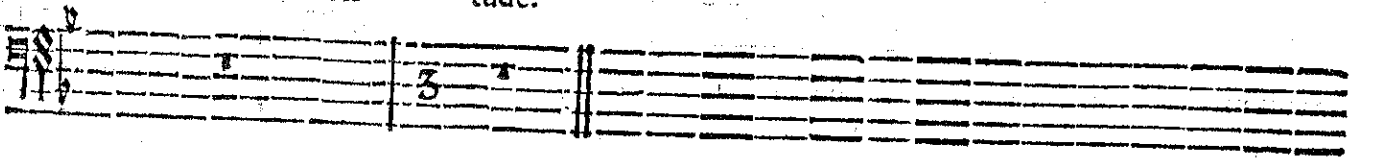
Vous puis-je abandonner à Vostre inquietude ?



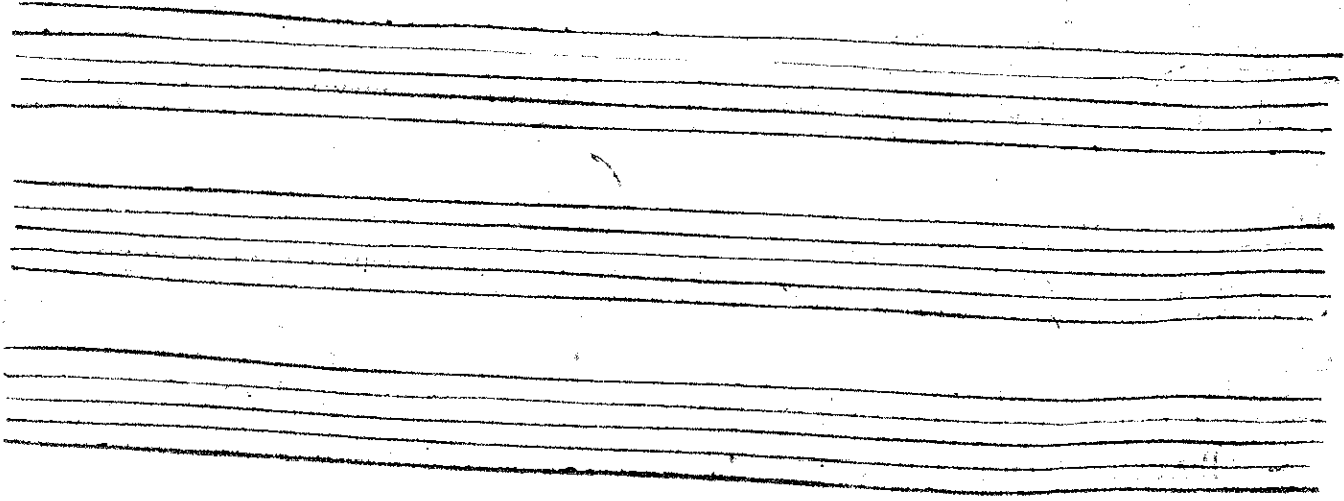
BASSE-CONTINUE.



reux cherche la solitude.



BASSE-CONTINUE.



Musical staff for Ritournelle, featuring a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, ending with a double bar line.

RITOURNELLE.

Musical staff for Ritournelle, identical to the first staff, featuring a treble clef and a key signature of one flat.

RITOURNELLE.
CORISANDE.

Musical staff for Florestan, featuring a treble clef and a key signature of one flat. The lyrics "Florestan! ô bien heu-" are written below the notes.

FLORESTAN.

Florestan!

ô bien heu-

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The lyrics "Corisande! ô bien-heu-" are written above the notes.

Corisande! ô bien-heu-

BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The lyrics "reux moment Qui finis mon cruel tourment! O! ô bienheureux moment Qui finis mon cru-" are written below the notes.

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

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The lyrics "reux moment Qui finis mon cruel tourment! O bienheureux moment Qui finis mon cru-" are written below the notes.

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

BASSE-CONTINUE.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The lyrics "el tourment! Après la rigueur extrême D'un fatal éloignement, Que c'est un plai-" are written below the notes.

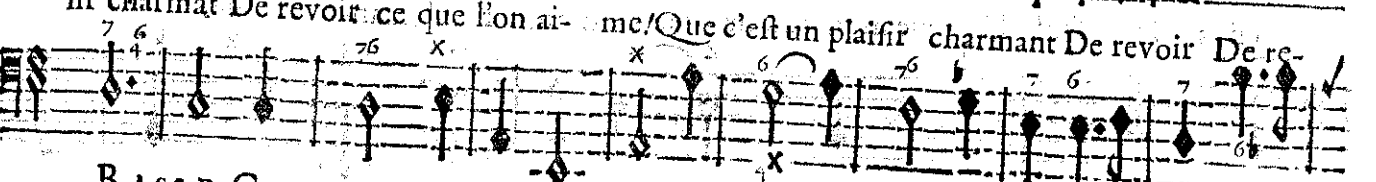
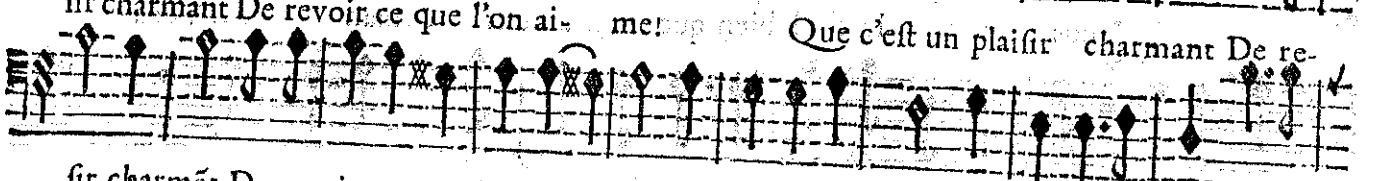
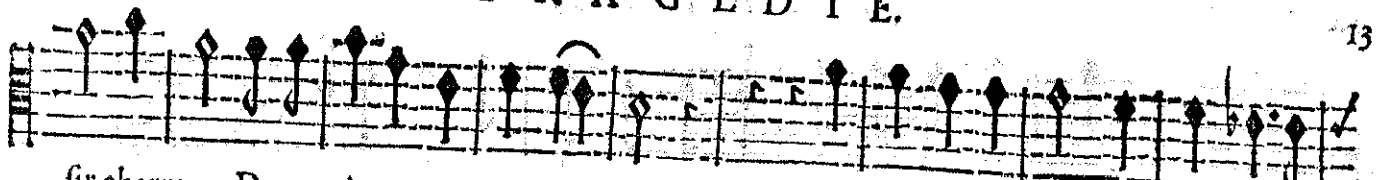
el tourment! Après la rigueur extrême D'un fatal éloignement, Que c'est un plai-

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The lyrics "el tourment! Après la rigueur extrême D'un fatal éloignement, Que c'est un plai-" are written below the notes.

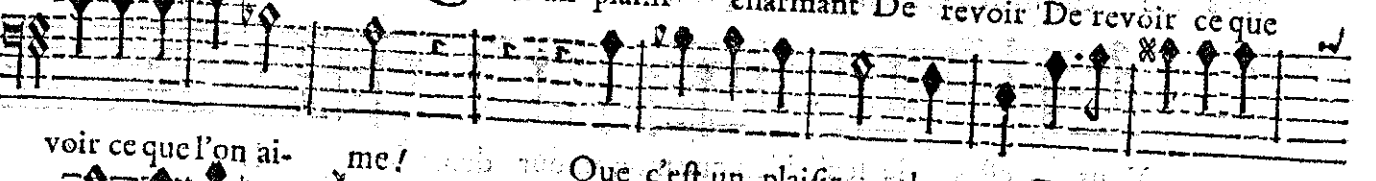
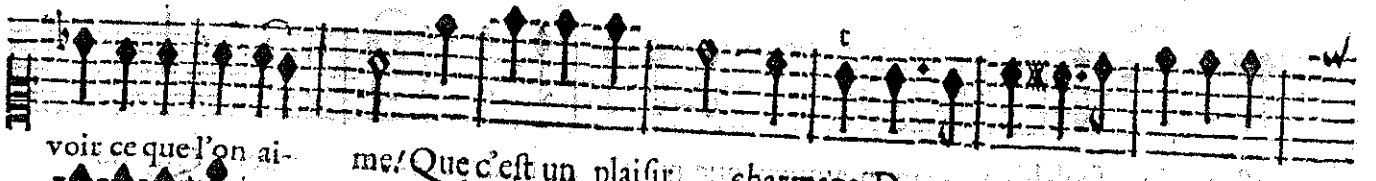
el tourment! Après la rigueur extrême D'un fatal éloignement, Que c'est un plai-

BASSE-CONTINUE.

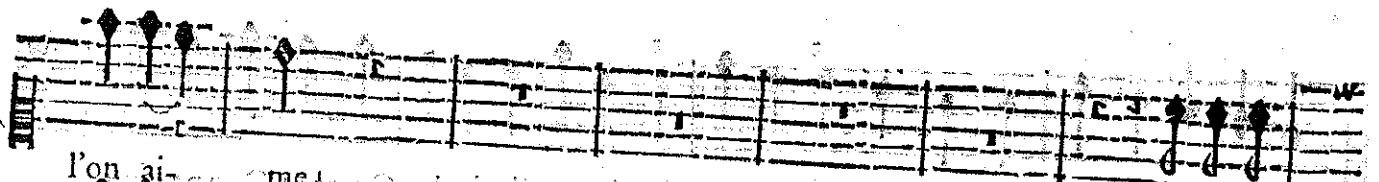
TRAGÉDIE.



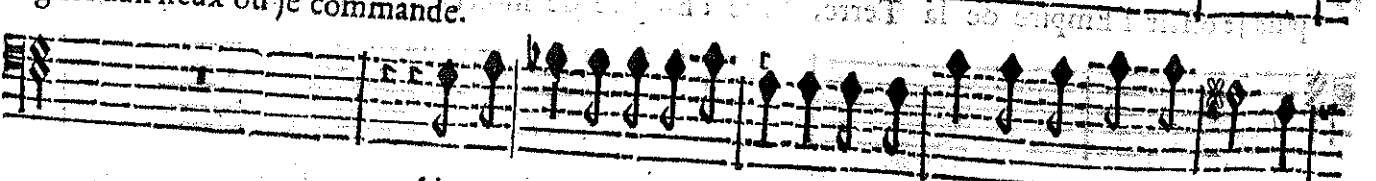
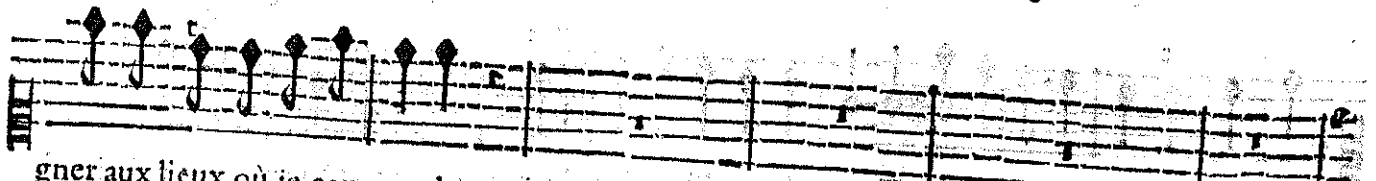
BASSE-CONTINUE.



BASSE-CONTINUE.



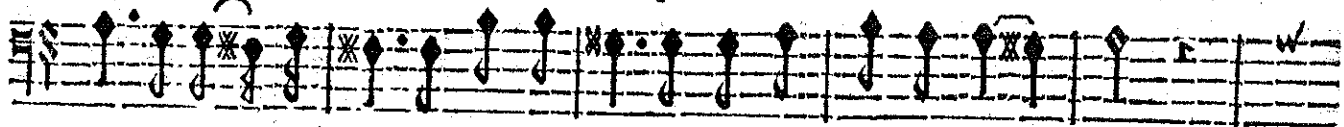
BASSE-CONTINUE.



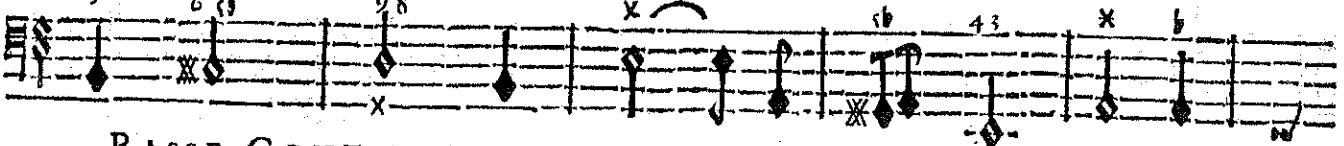
BASSE-CONTINUE.



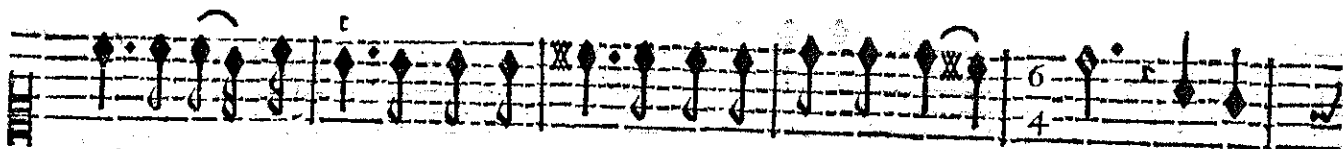
Vous estes le seul bien que mon amour deman- de. Vous



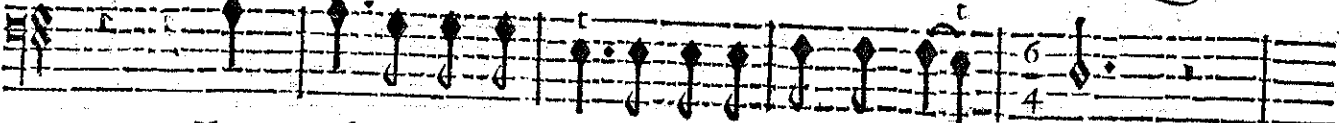
estes le seul bien que mon amour que mon amour deman- de.



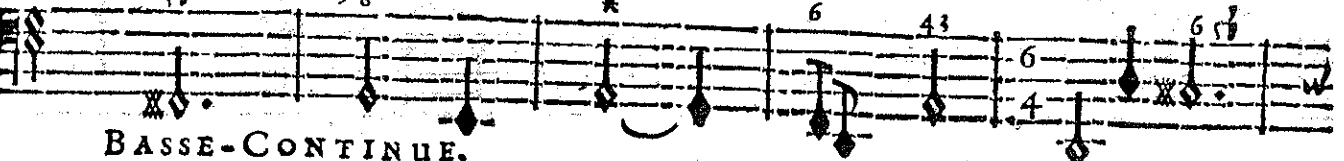
BASSE-CONTINUE.



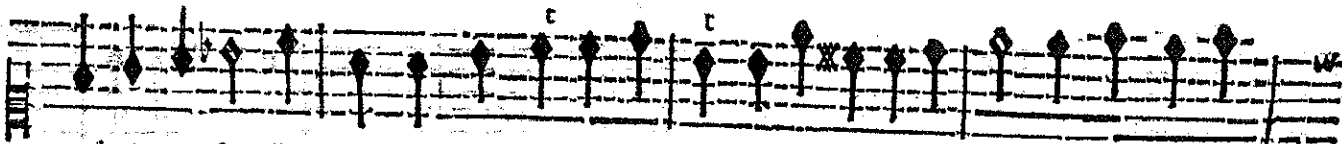
estes le seul bien que mon amour que mon amour deman- de. Que ne



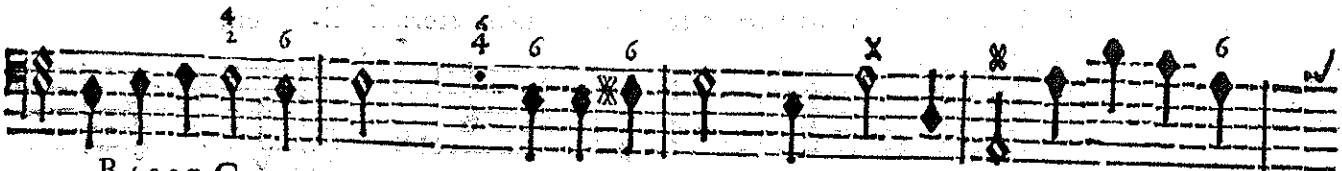
Vous estes le seul bien que mon amour deman- de.



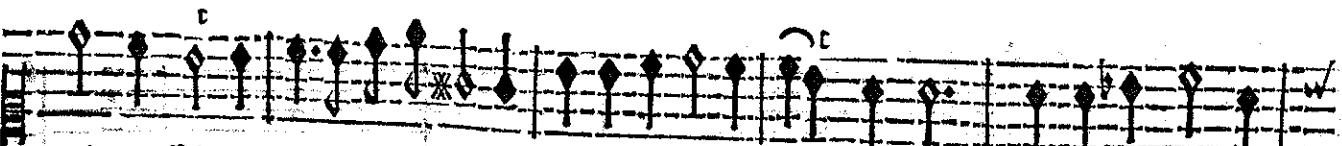
BASSE-CONTINUE,



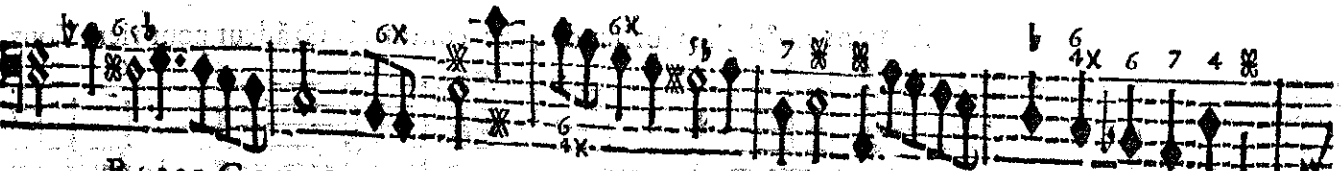
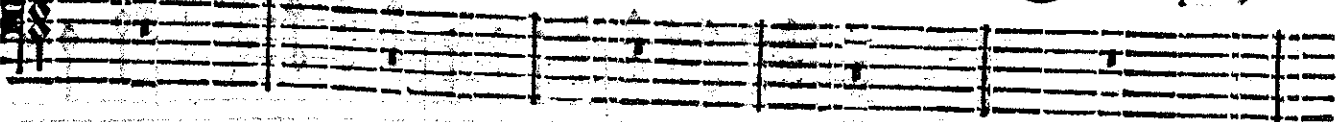
puis-je arrester l'ardeur, Qui vous porte à chercher les perils de la Guerre ! Que ne vous



BASSE-CONTINUE.



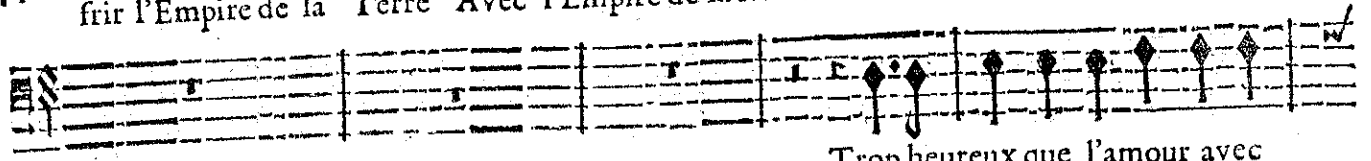
puis-je offrir l'Empire de la Terre, Avec l'Empire de mon cœur ! Que ne vous puis-je of-



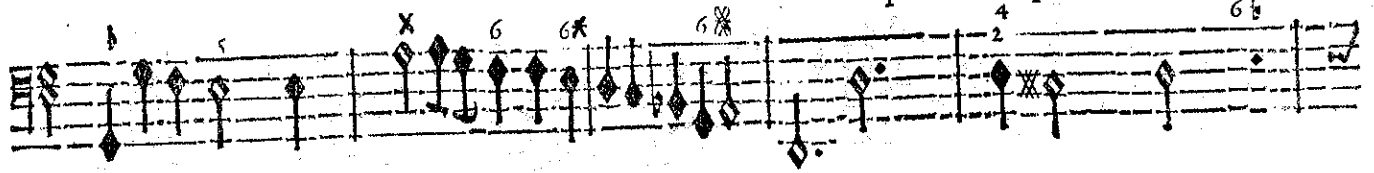
BASSE-CONTINUE.



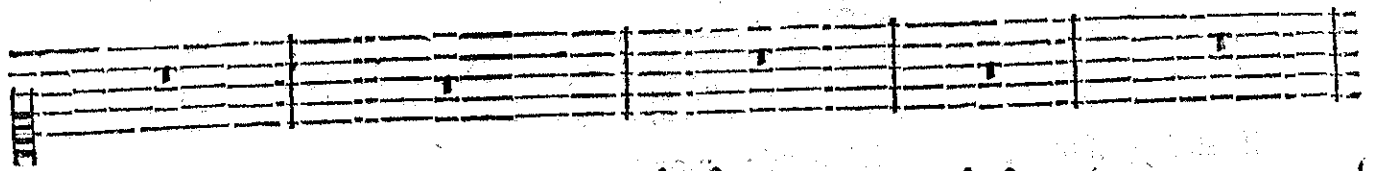
frir l'Empire de la Terre Avec l'Empire de mon cœur!



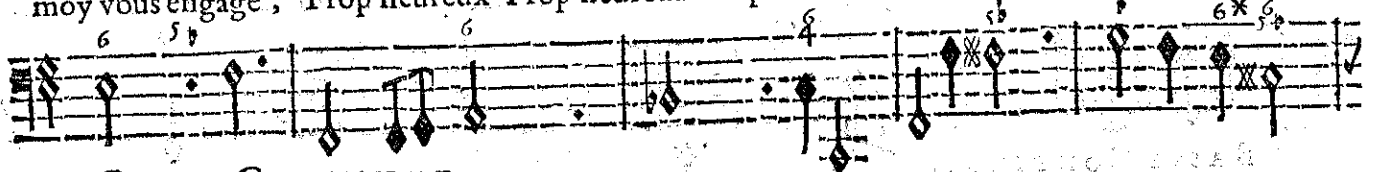
Trop heureux que l'amour avec



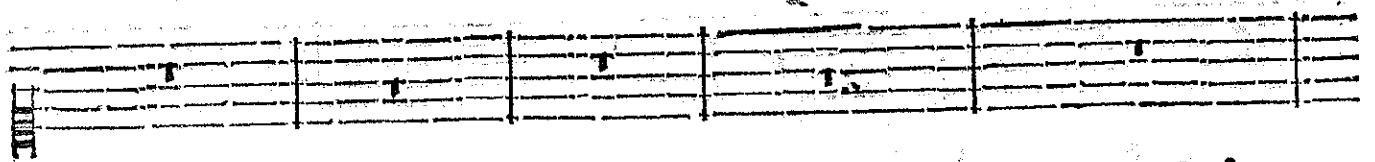
BASSE-CONTINUE.



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



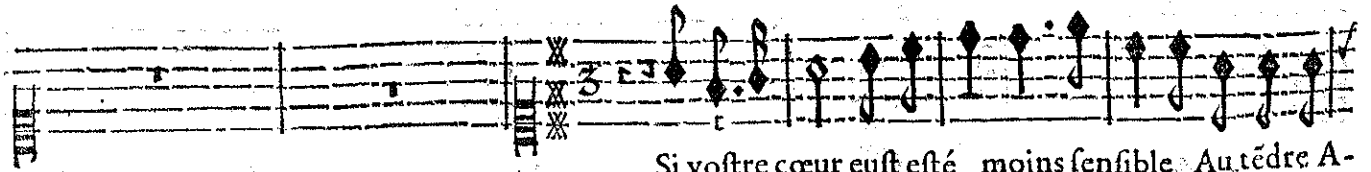
BASSE-CONTINUE.



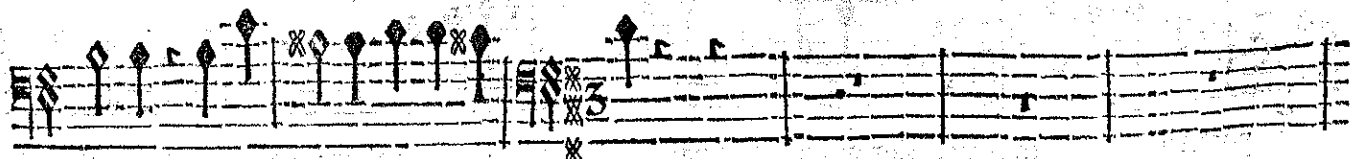
doux esclavage, Que l'Empire de l'Univers. J'estime plus cent fois un si doux esclava-



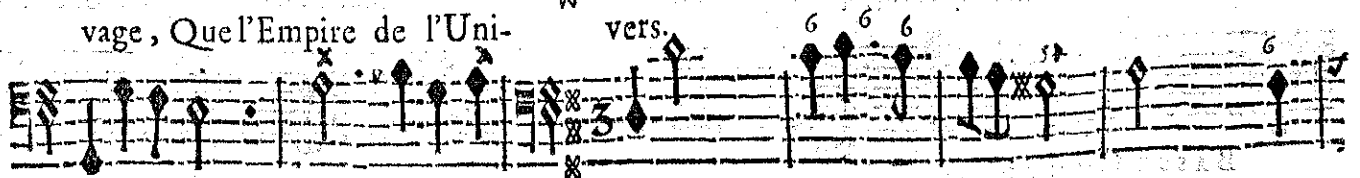
BASSE-CONTINUE.



Si vostre cœur eust esté moins sensible Au tédre A-



vage, Que l'Empire de l'Uni-

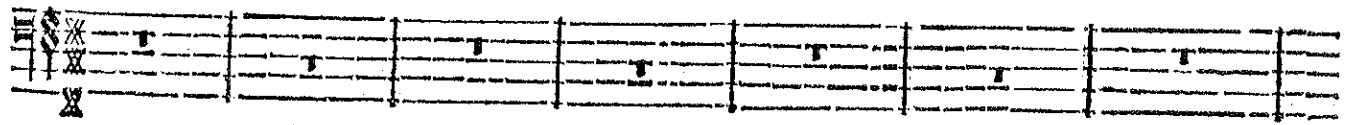


vers.

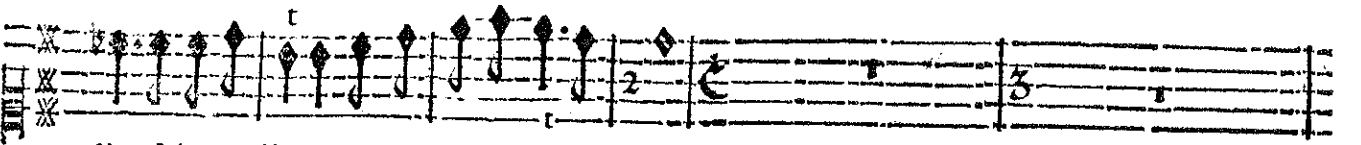
BASSE-CONTINUE.



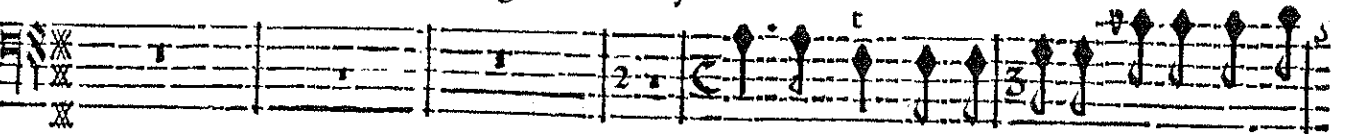
mour qui me tient sous la Loy. Vous eust-il esté possible De vous éloigner de moy? Vous eust-



BASSE-CONTINUE.

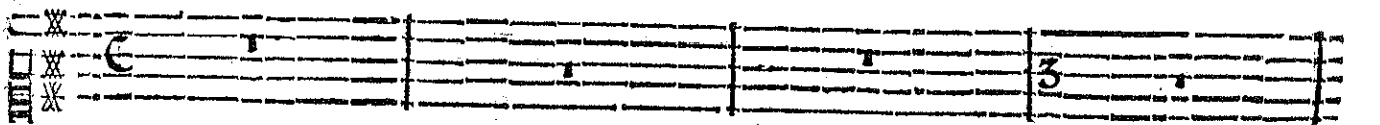


il esté possible De vous éloigner de moy?

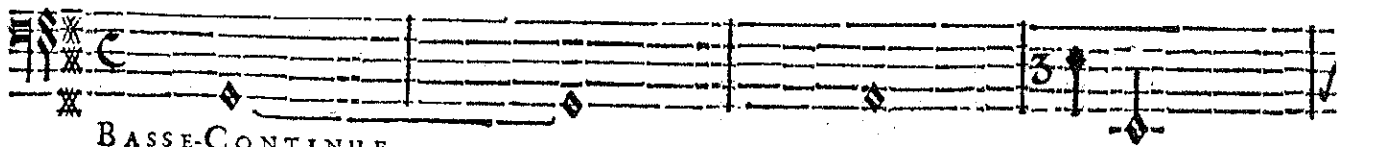


Fils d'un Roy dont lenõ par tout s'est fait con-

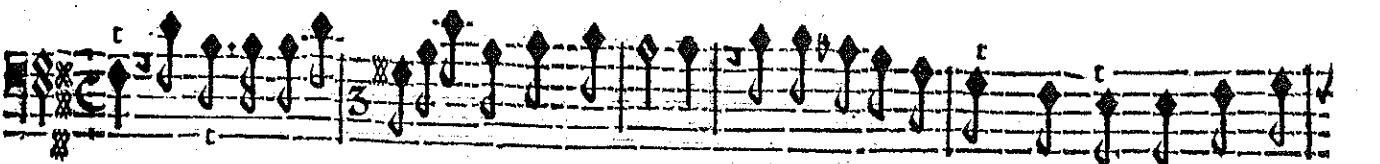
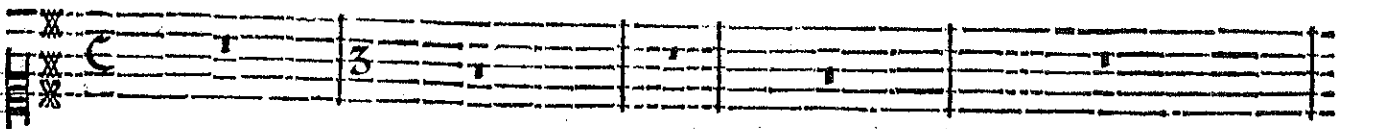
BASSE-CONTINUE.



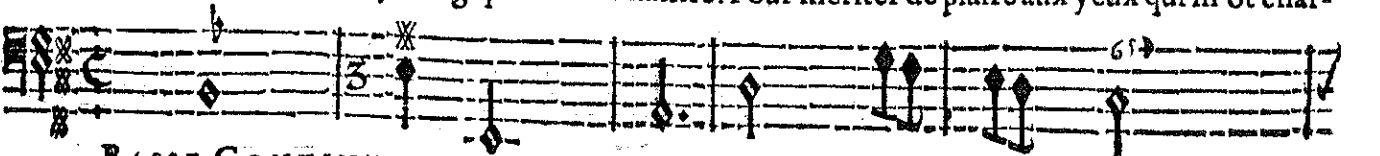
naître, Et Frere d'Amadis le plus grand des Heros; Pouvois-je demeurer dans un honteux re-



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.

Musical staff with guitar chord diagrams and rhythmic markings.

me J'ay cherché tout l'esclat que donne la Victoire: Si j'avois moins aimé la

Gloire Vous ne m'au-riez pas tant ai-mé. Si j'avois moins aimé la

BASSE-CONTINUE.

Musical staff with guitar chord diagrams and rhythmic markings.

Gloire Vous ne m'au-riez pas tant ai-mé. Si j'avois moins aimé la

Gloire Vous ne m'au-riez pas tant ai-mé. Si j'avois moins aimé la

BASSE-CONTINUE.

La Loy que fait l'Amour doit estre enfin sui-

Gloire Vous ne m'au-riez pas tant ai-mé.

Gloire Vous ne m'au-riez pas tant ai-mé.

BASSE-CONTINUE.

vie Quand on a satisfait la Gloire & le devoir.

C'est ma plus chere en-

C'est ma plus chere en-

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 constammēt, 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.

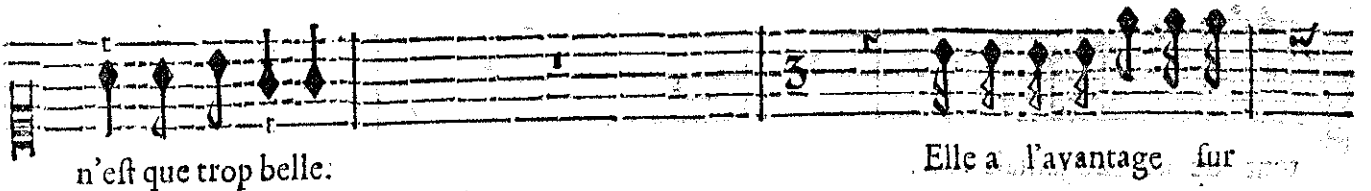
dent de sa nouvelle ardeur N'a que trop bie sceu m'en instruire : Il n'est plus permis. à mon

BASSE-CONTINUE.

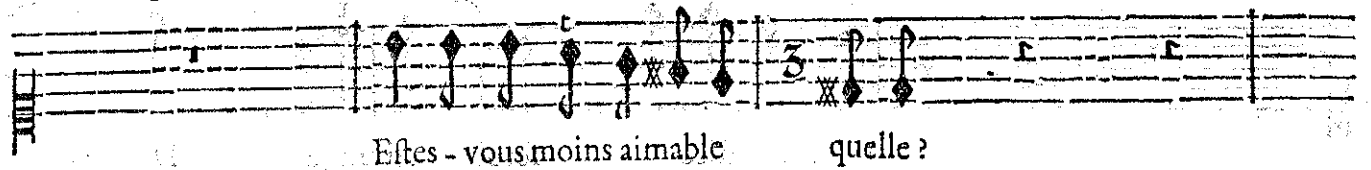
ceur De se laisser seduire. Ma Rivale

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

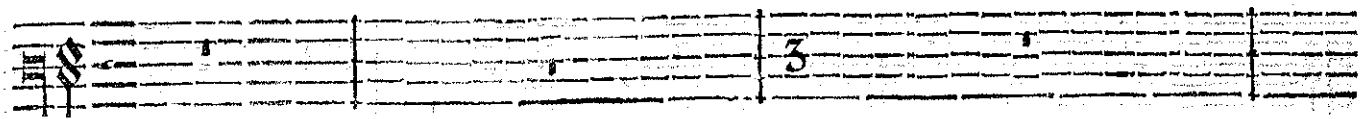
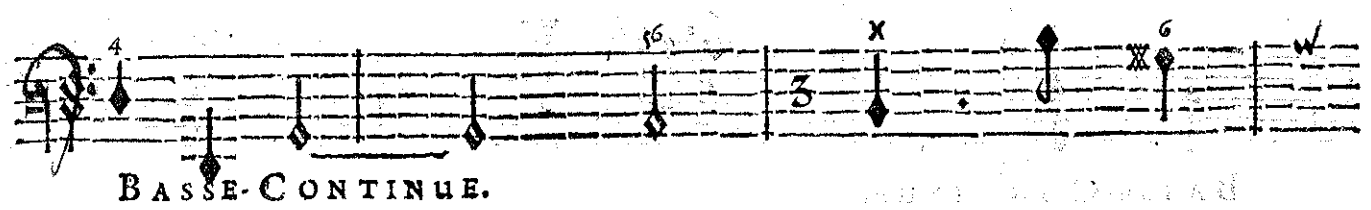
BASSE-CONTINUE.



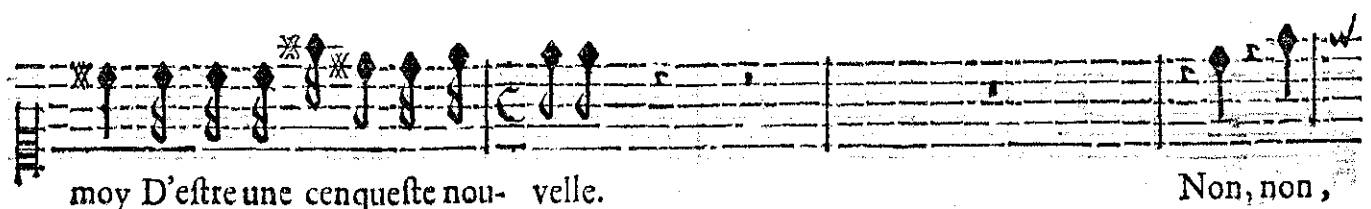
n'est que trop belle: Elle a l'avantage sur



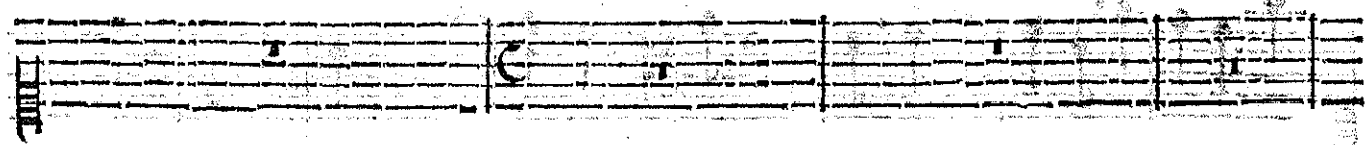
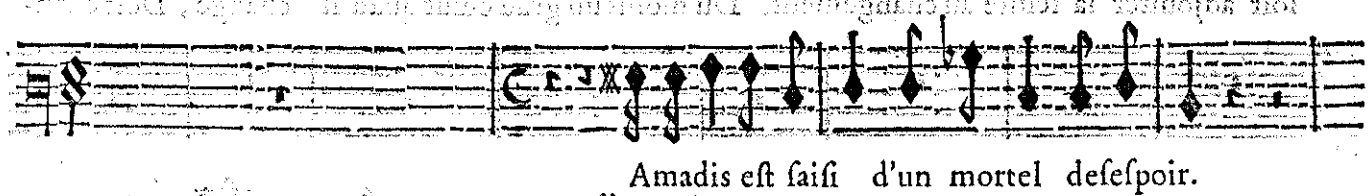
Estes-vous moins aimable quelle?

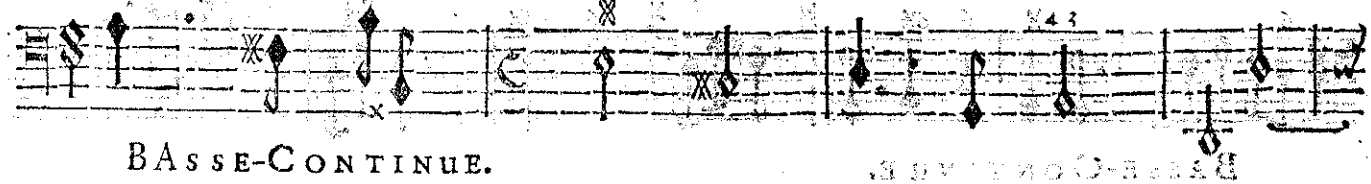
BASSE-CONTINUE.



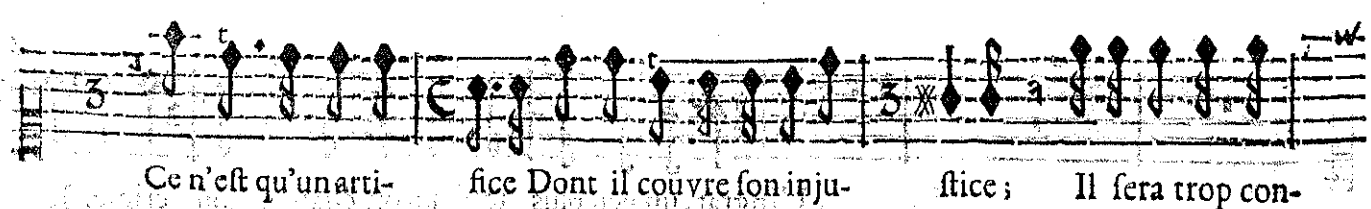
moy D'estre une cenqueste nouvelle. Non, non,

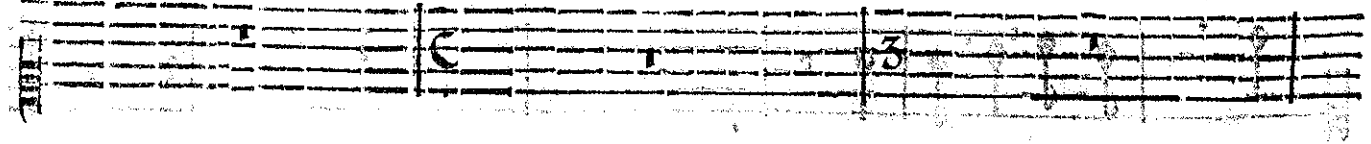
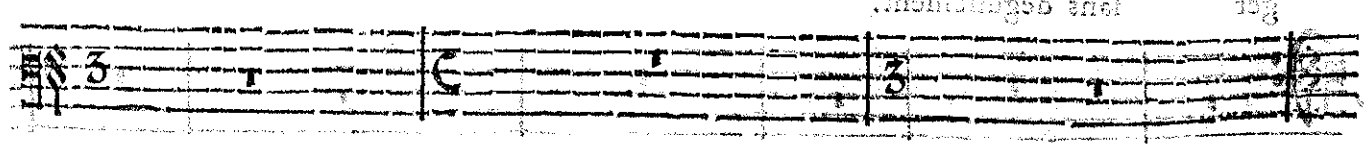
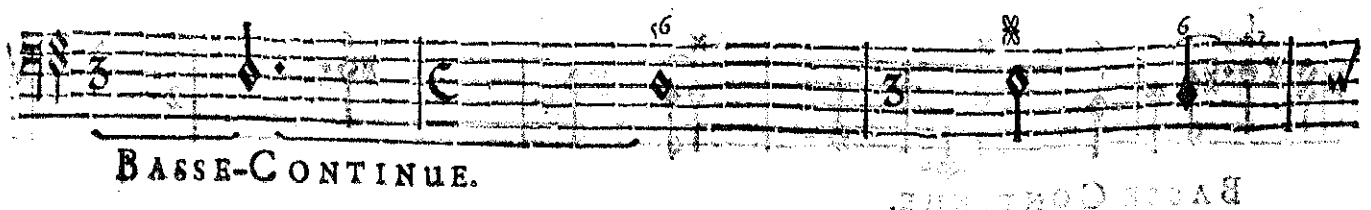
Amadis est faisi d'un mortel defespoir.



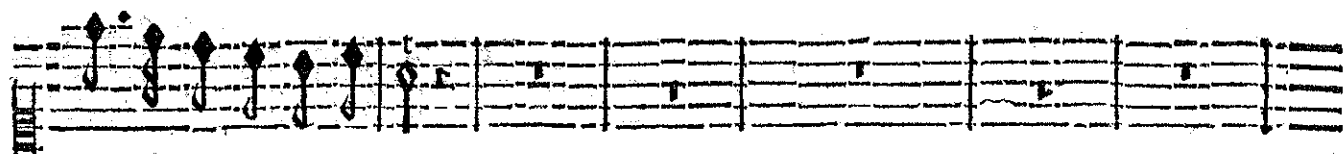
BASSE-CONTINUE.



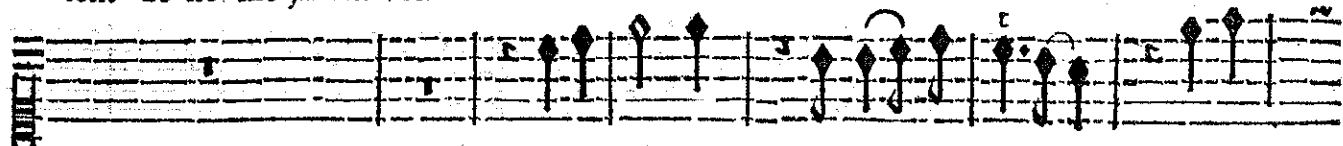
Ce n'est qu'un arti- fice Dont il couvre son inju- stice; Il fera trop con-

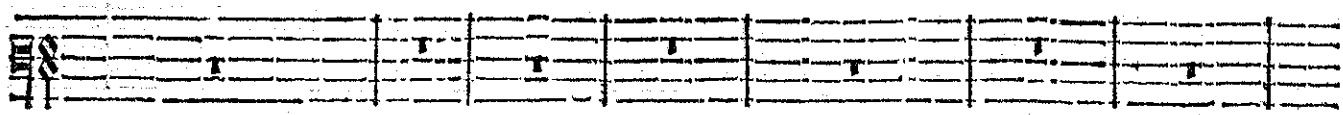
BASSE-CONTINUE.



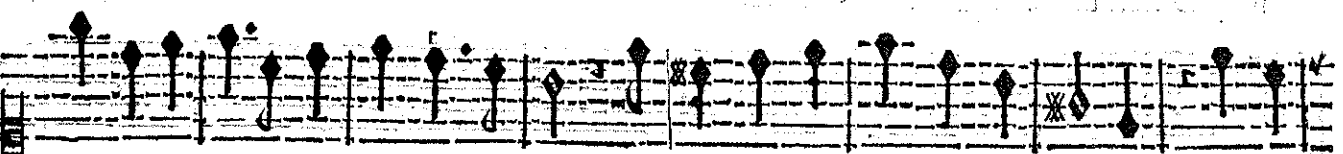
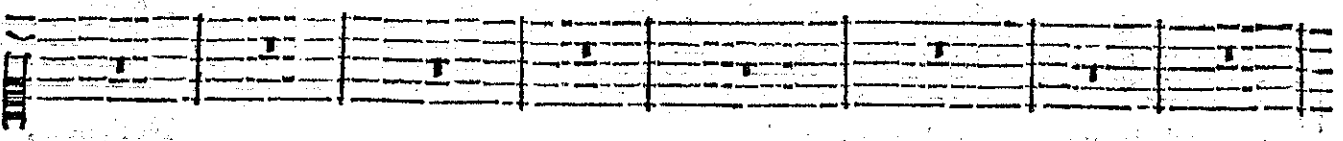
tent de ne me jamais voir.



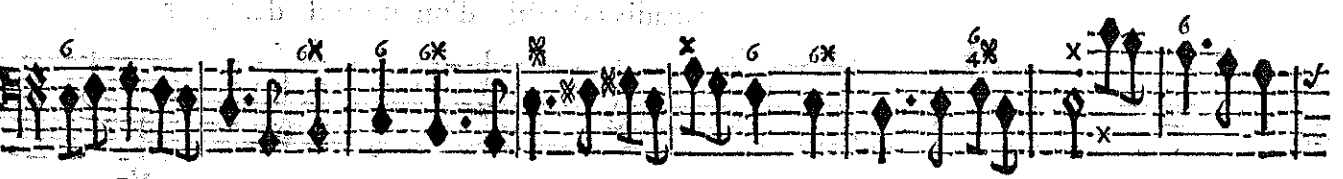
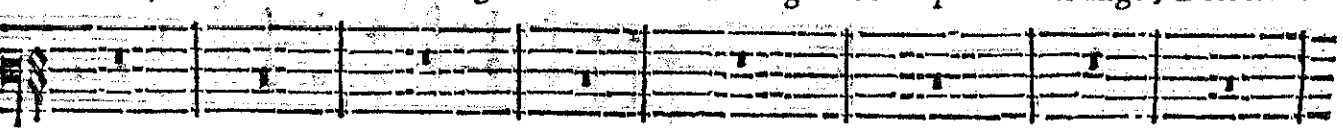
L'injustice seroit estrange De vou-



BASSE-CONTINUE.



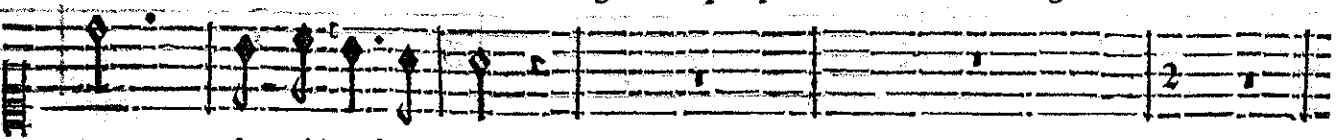
loir adjoûter la feinte au changement. Du moins un grâd cœur quâd il change, Doit chan-



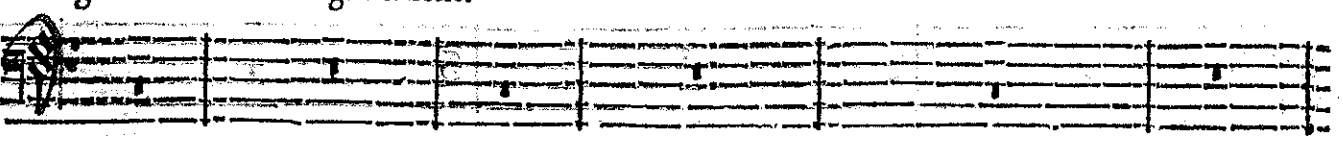
BASSE-CONTINUE.



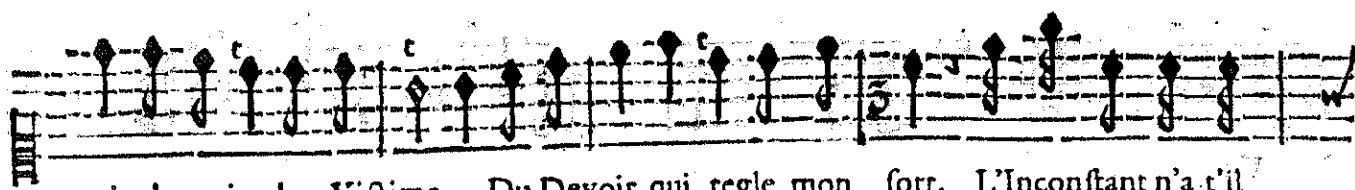
L'Ingrat, un peu plus tard auroit changé son crime. Je



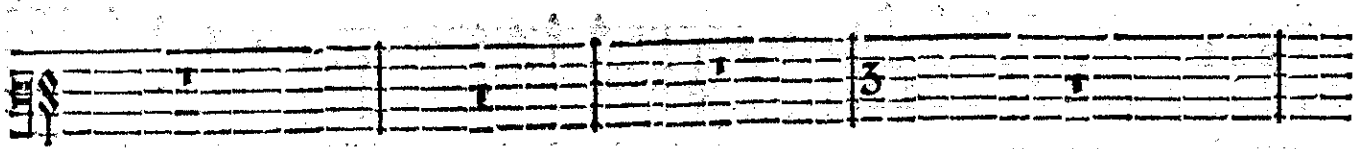
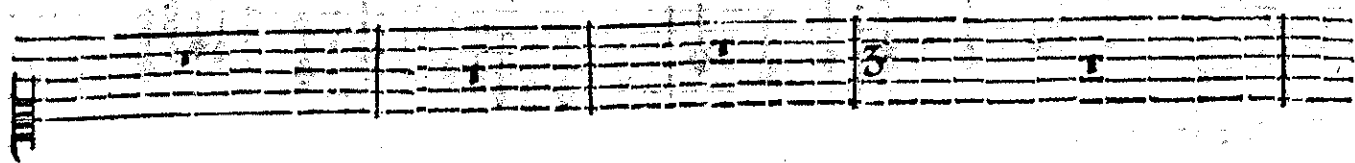
ger sans déguisement.



BASSE-CONTINUE.



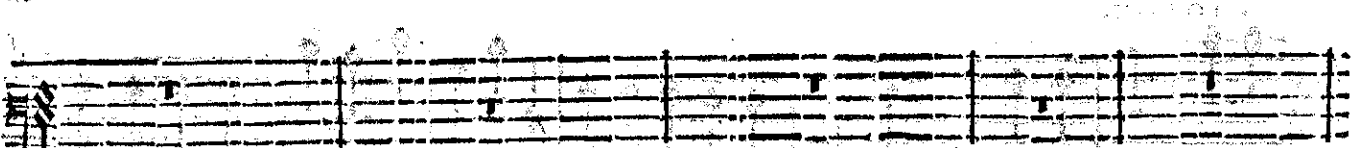
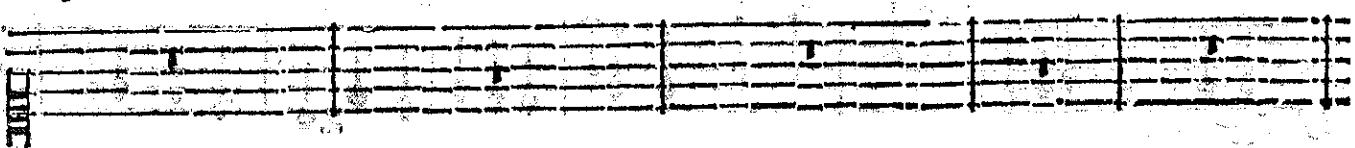
vais devenir la Victime, Du Devoir qui regle mon fort. L'Inconstant n'a t'il



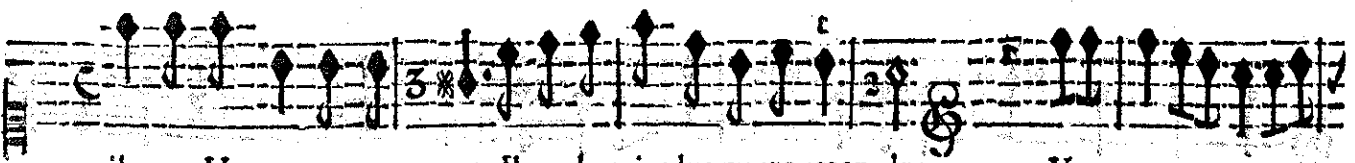
BASSE-CONTINUE.



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

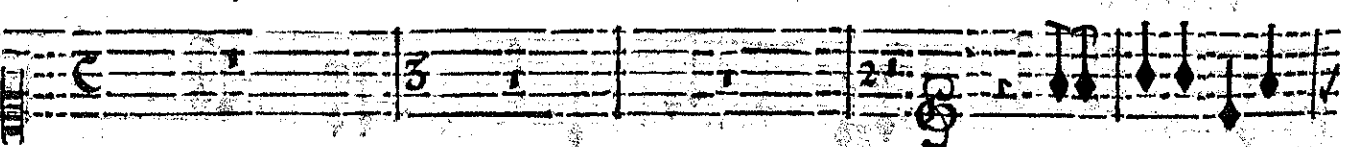


BASSE-CONTINUE.

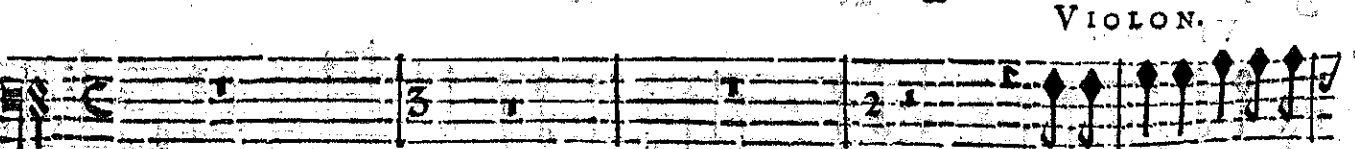


il mon Hymen ou ma mort, Il ne devoit plus guere attendre.

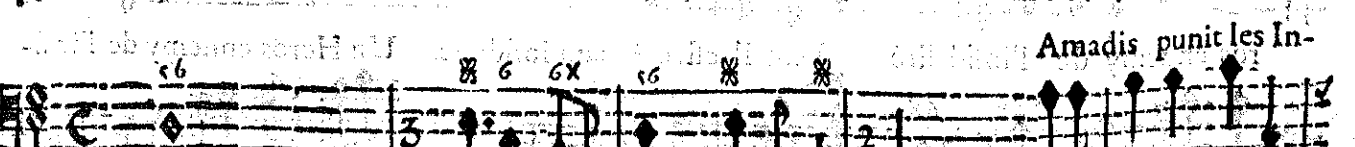
VIOLON.



VIOLON.



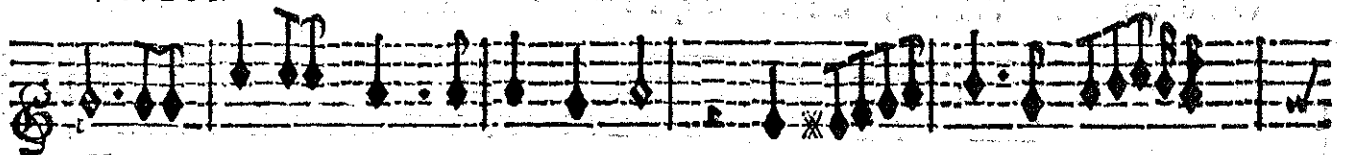
Amadis punit les In-



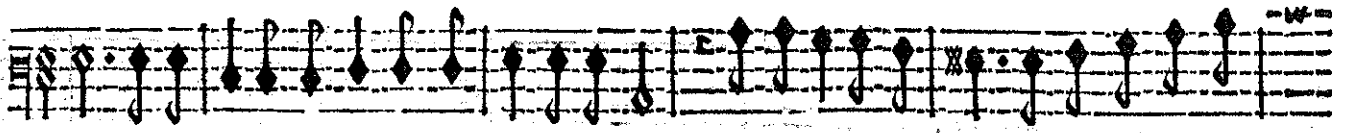
BASSE-CONTINUE.



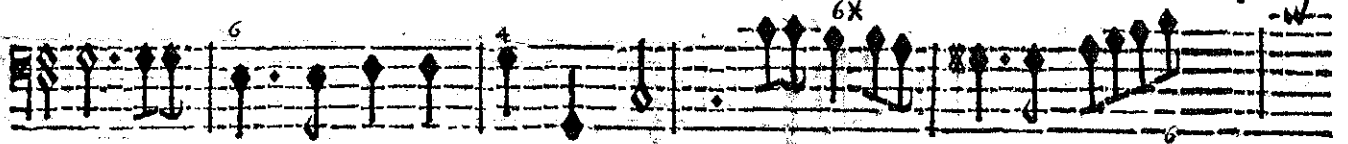
VIOLON.



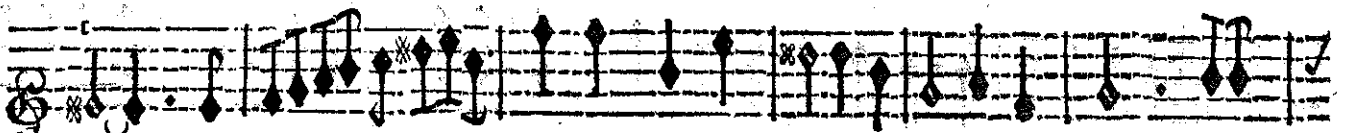
VIOLON.



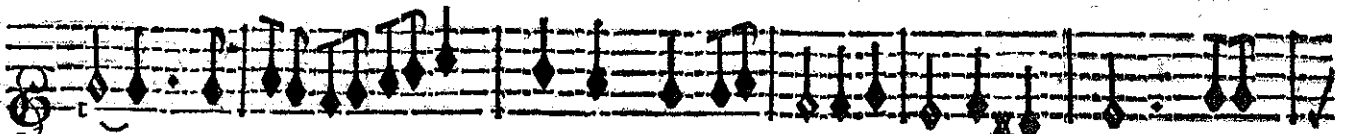
grats, L'innocence opprimée a recours à son bras. La Justice trop foible à son secours l'ap-



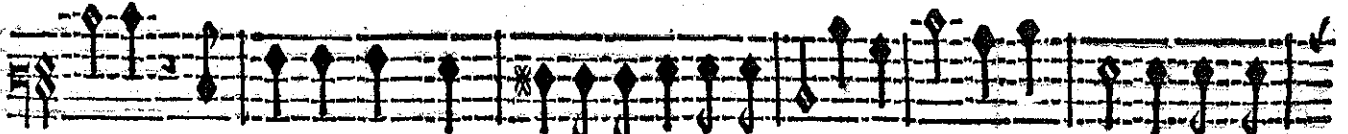
BASSE-CONTINUE.



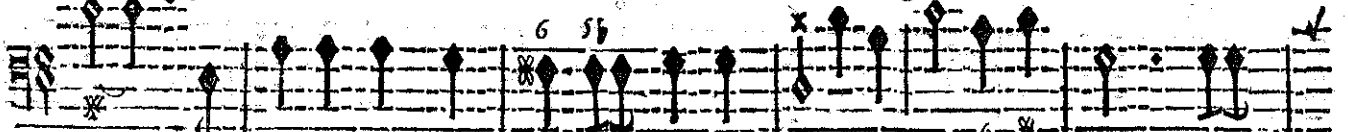
VIOLON.



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'Esclat de tant de gloire avoit jusqu'à ce

delité Peut il estre Amant infi- delle?

76 59 4 6 4x

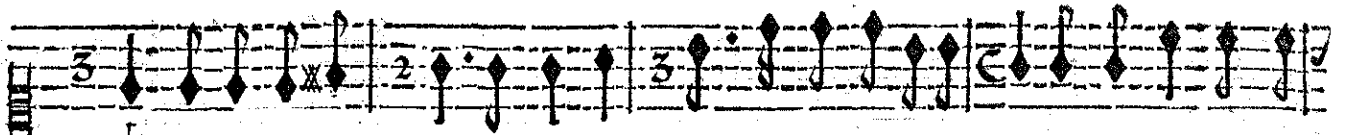
BASSE-CONTINUE.

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

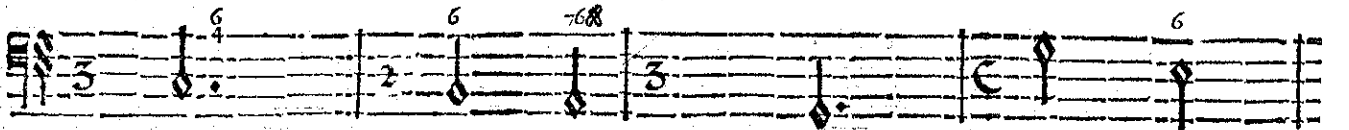
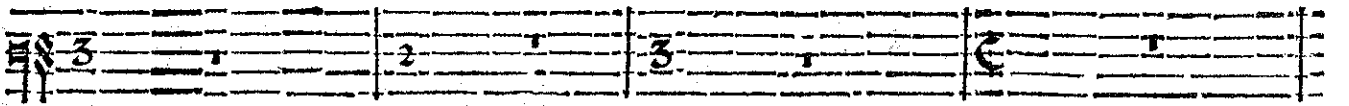
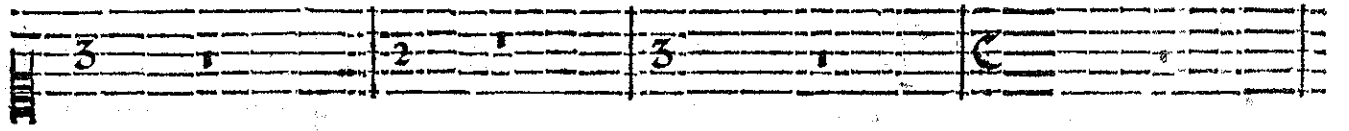
BASSE-CONTINUE.

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

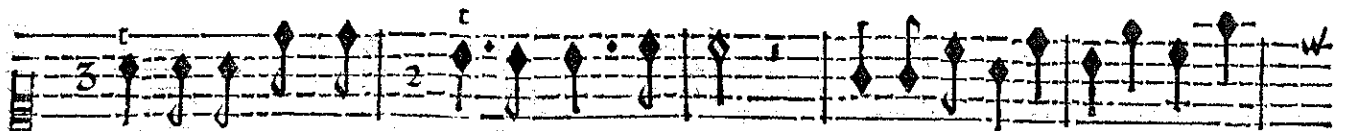
BASSE-CONTINUE.



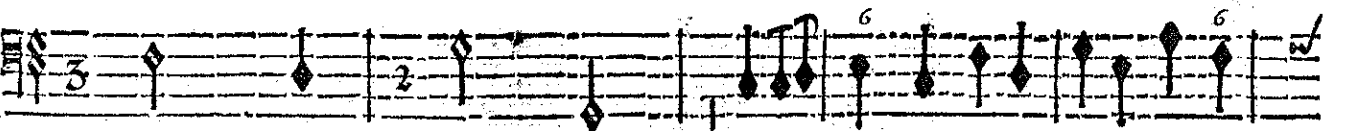
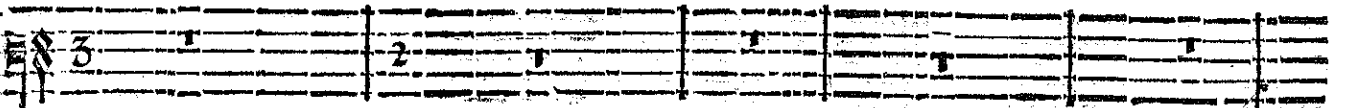
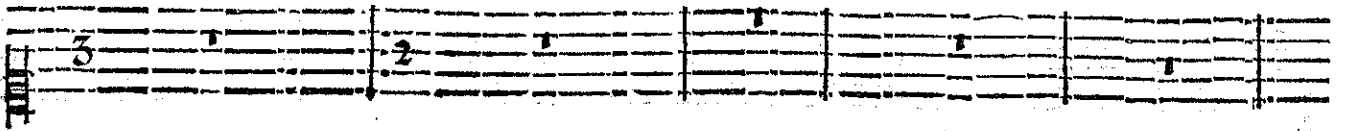
fense Qui met mon cœur en mon pou- voir? Que je profite mal d'une heureuse Incon-



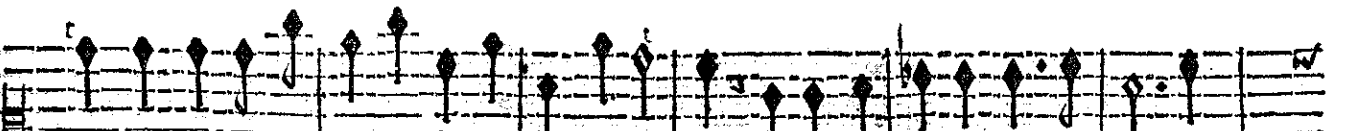
BASSE-CONTINUE.



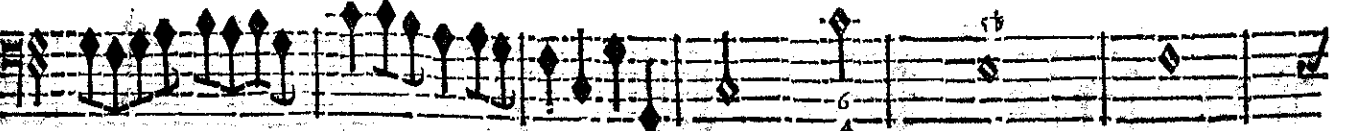
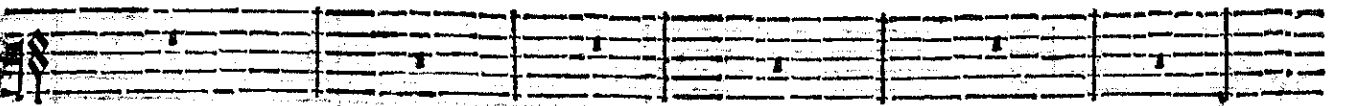
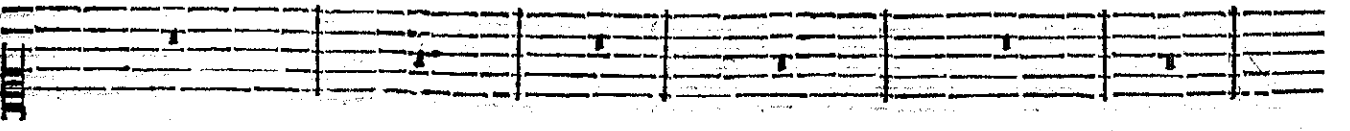
stance Qui m'aide à fuivre mon devoir! Juste Depit, brifez brifez ma



BASSE-CONTINUE.



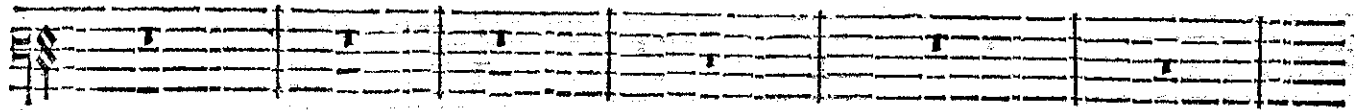
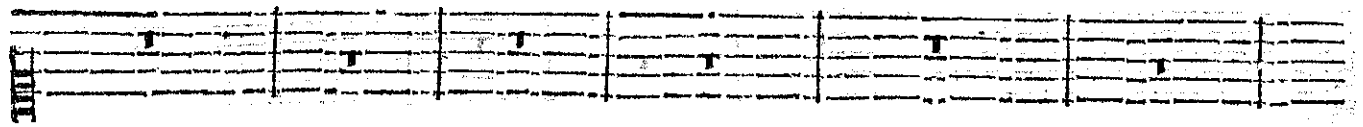
chaîne. Juste Depit, brifez brifez ma chaîne. J'allois finir mes tristes jours, Plu-



BASSE-CONTINUE,



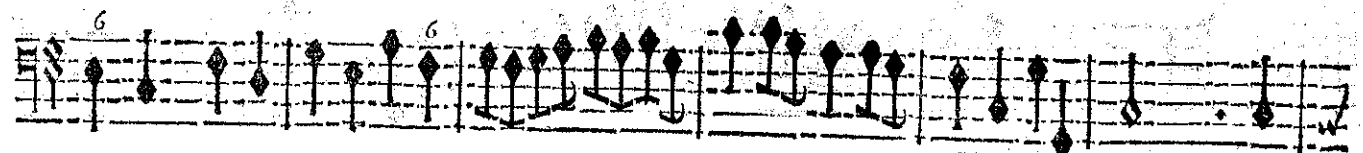
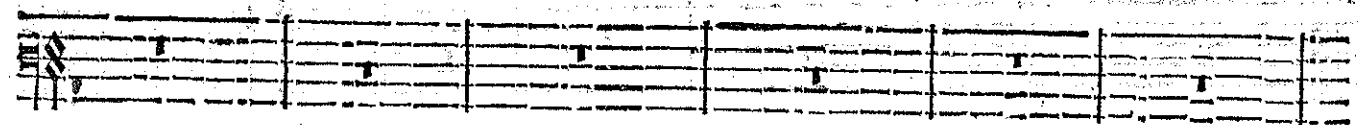
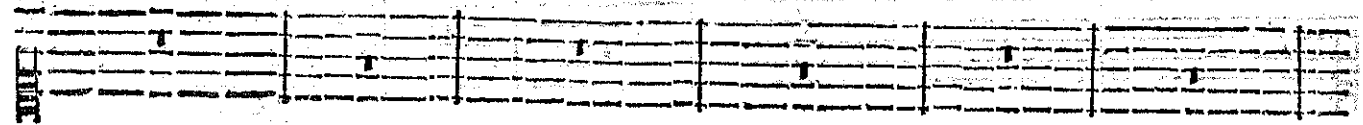
Istost que de trahir de si belles amours; Amadis les trahit sans peine.



BASSE-CONTINUE.



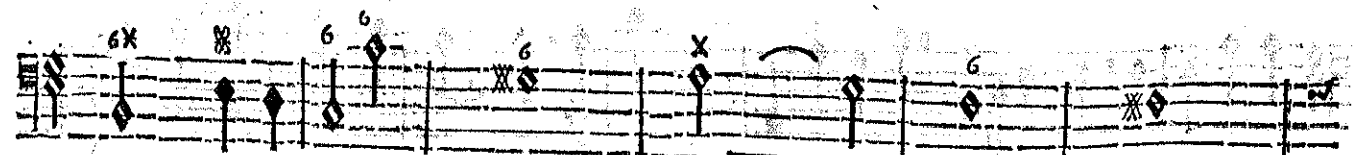
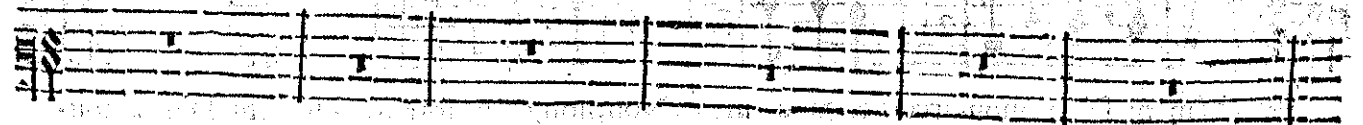
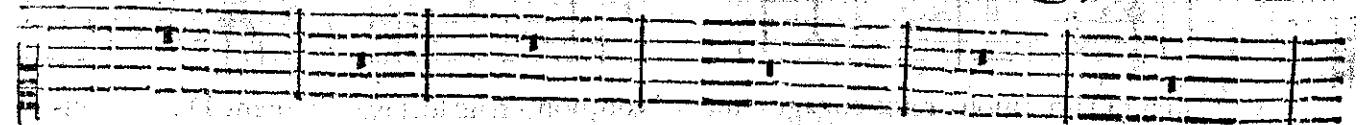
Juste Depit, brifez brifez ma chaisne. Juste Depit, brifez brifez ma chaisne, C'est à Vous



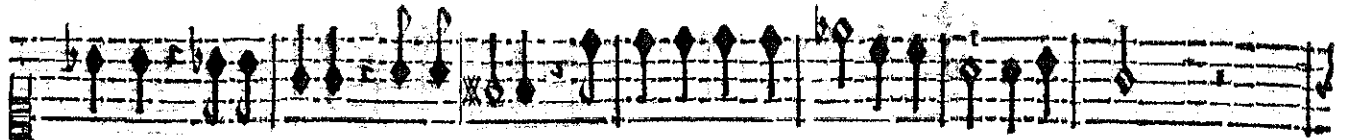
BASSE-CONTINUE.



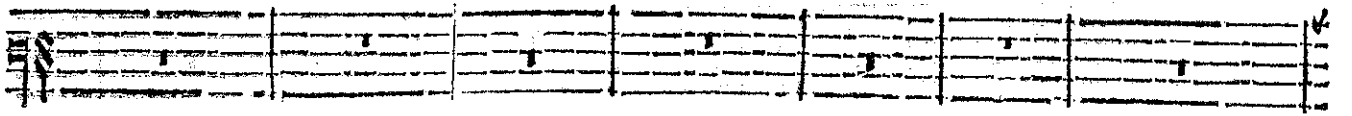
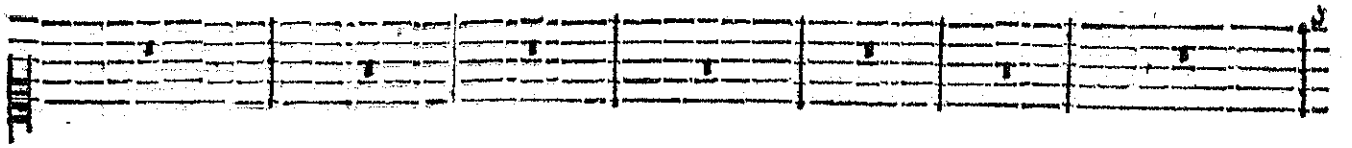
seul que j'ay recours. Helas! vous m'agitez d'une colere vaine. Que je me sens trem-



BASSE-CONTINUE.



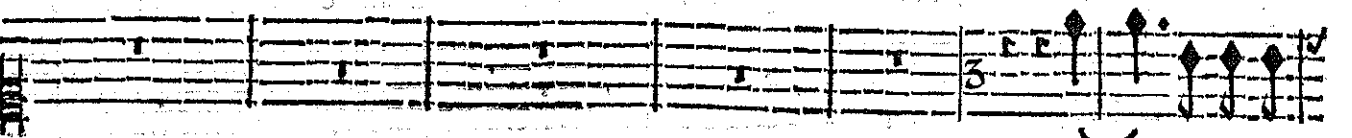
blante, inquiète, incertaine : Que je suis foible encor avec vostre secours !



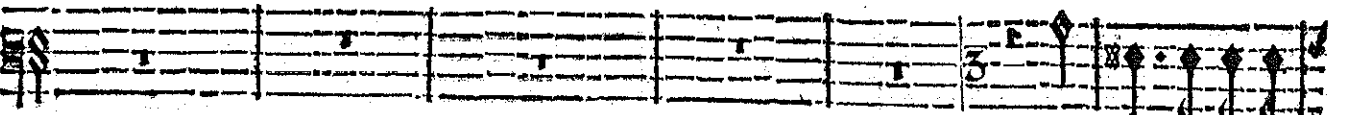
BASSE-CONTINUE.



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



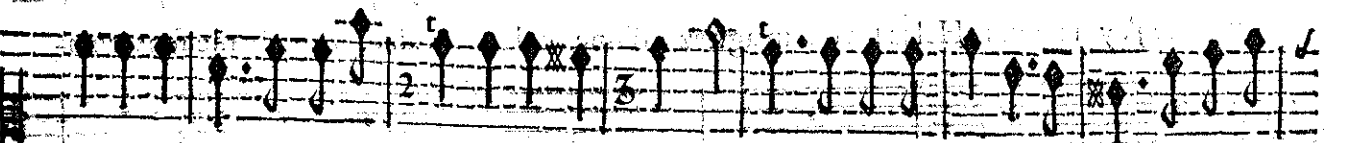
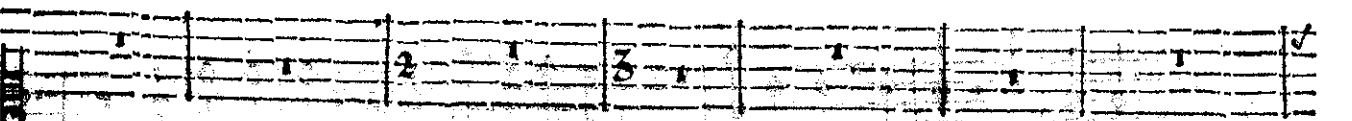
Non, on ne sort



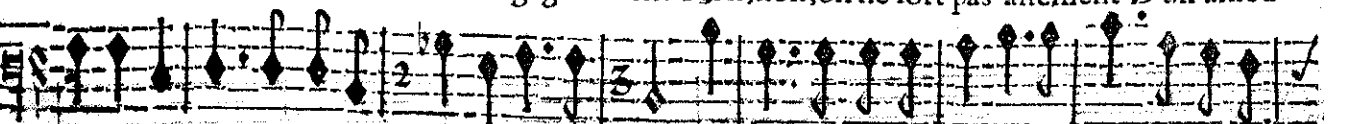
Non, non, on ne sort



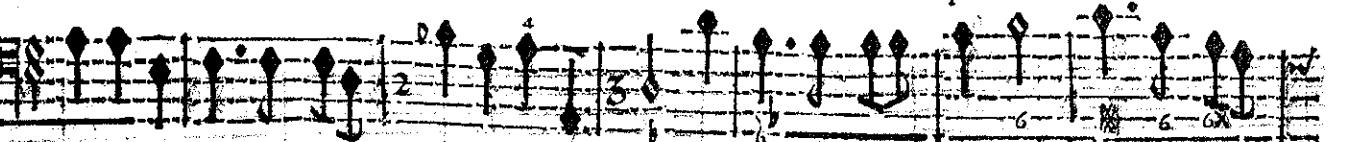
BASSE-CONTINUE.



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

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

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-

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'abandōnez pas dās le trouble où je suis.

gloire.

BASSE-CONTINUE.

FIN DE LA MUSIQUE

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 is in 2/4 time and contains a melodic line with various rhythmic values and dynamics.

Musical staff for Violons (Violins). The staff continues the melodic line.

Musical staff for Violons (Violins). The staff continues the melodic line.

Musical staff for Violons (Violins). The staff continues the melodic line.

Musical staff for Violons (Violins). The staff continues the melodic line.

Musical staff for Violons (Violins). The staff continues the melodic line.

A M A D I S,

This musical score consists of ten staves of notation. The first staff is in G-clef (treble clef) and contains a melodic line with various note values and rests. The second staff is in C-clef (alto clef) and contains a similar melodic line. The third staff is in F-clef (bass clef) and contains a melodic line. The fourth staff is in C-clef (alto clef) and contains a melodic line. The fifth staff is in G-clef (treble clef) and contains a melodic line. The sixth staff is in C-clef (alto clef) and contains a melodic line. The seventh staff is in F-clef (bass clef) and contains a melodic line. The eighth staff is in C-clef (alto clef) and contains a melodic line. The ninth staff is in G-clef (treble clef) and contains a melodic line. The tenth staff is in C-clef (alto clef) and contains a melodic line. The score includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Musical score for a tragedy, page 33. The score consists of 12 staves of music. The first staff is a vocal line in G major, starting with a treble clef and a common time signature. The second staff is a piano accompaniment in G major, starting with a bass clef. The third and fourth staves are for a second instrument, likely a violin or flute, in G major. The fifth staff is a piano accompaniment in G major, starting with a bass clef. The sixth staff is a vocal line in G major, starting with a treble clef. The seventh staff is a piano accompaniment in G major, starting with a bass clef. The eighth and ninth staves are for a second instrument, likely a violin or flute, in G major. The tenth staff is a piano accompaniment in G major, starting with a bass clef. The eleventh and twelfth staves are for a second instrument, likely a violin or flute, in G major. The score is written in G major and common time. The music is in a dramatic style, with many accidentals and dynamic markings. The score ends with a double bar line and a repeat sign.

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

Musical staff for Trompettes (Trumpets). The staff is in 6/4 time and contains a melodic line with various rhythmic values and slurs.

Musical staff for Trompettes (Trumpets). The staff is in 6/4 time and contains a melodic line with various rhythmic values and slurs.

Musical staff for Trompettes (Trumpets). The staff is in 6/4 time and contains a melodic line with various rhythmic values and slurs.

Musical staff for Trompettes (Trumpets). The staff is in 6/4 time and contains a melodic line with various rhythmic values and slurs.

Musical staff for Tymbales (Toms). The staff is in 6/4 time and contains a rhythmic pattern with vertical stems and dots.

T Y M B A L E S.

Musical staff for Tymbales (Toms). The staff is in 6/4 time and contains a rhythmic pattern with vertical stems and dots.

Musical staff for Trompettes (Trumpets). The staff is in 6/4 time and contains a melodic line with various rhythmic values and slurs.

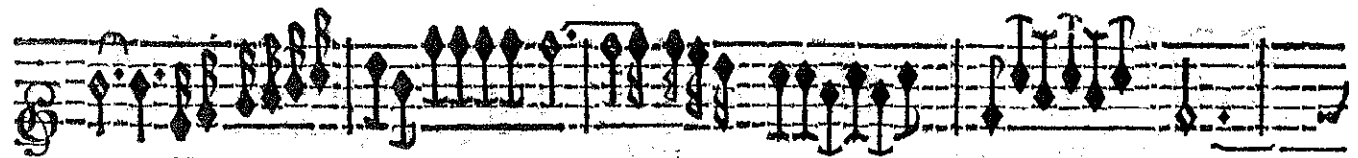
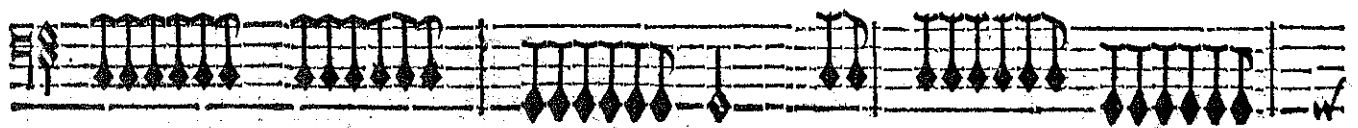
Musical staff for Trompettes (Trumpets). The staff is in 6/4 time and contains a melodic line with various rhythmic values and slurs.

Musical staff for Trompettes (Trumpets). The staff is in 6/4 time and contains a melodic line with various rhythmic values and slurs.

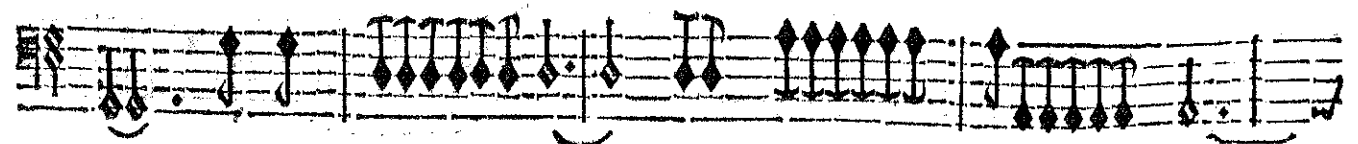
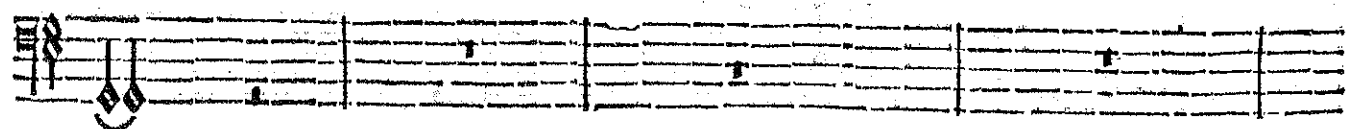
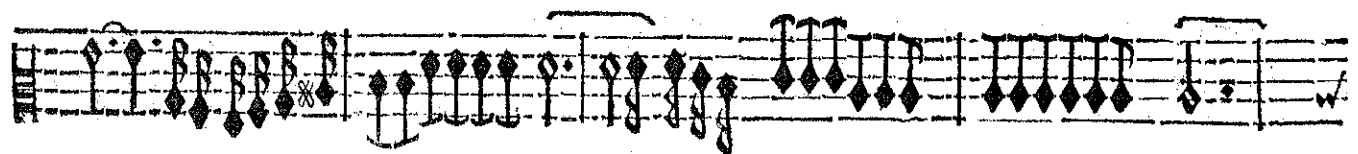
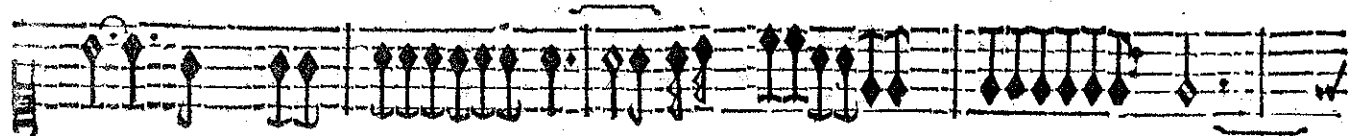
Musical staff for Trompettes (Trumpets). The staff is in 6/4 time and contains a melodic line with various rhythmic values and slurs.

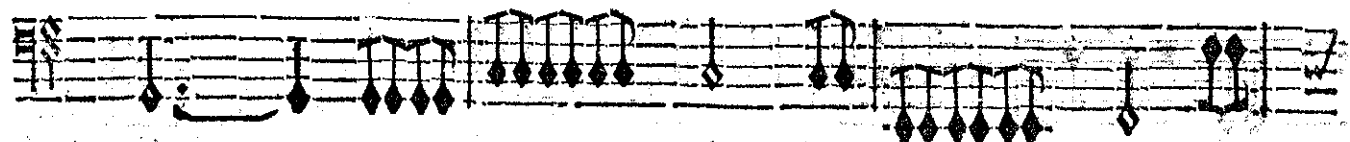
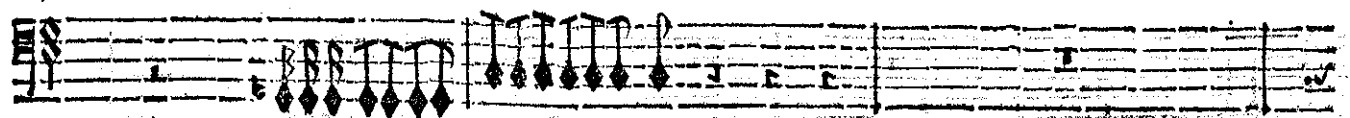
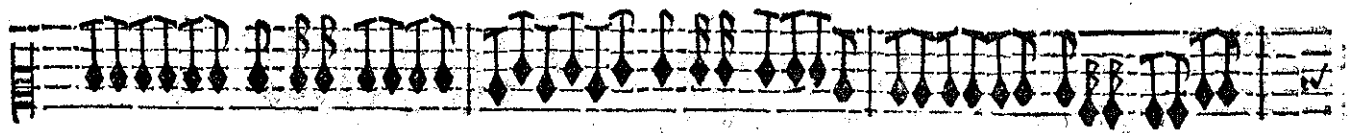
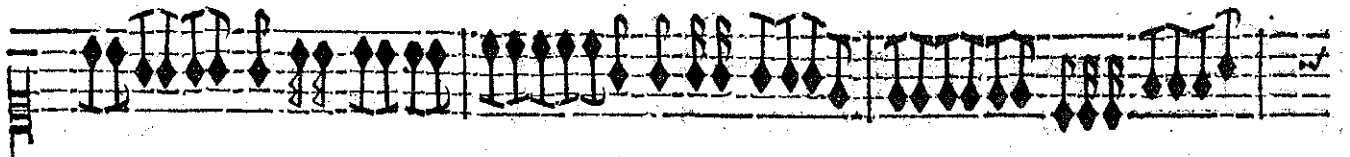
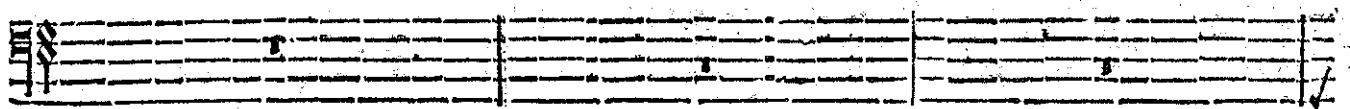
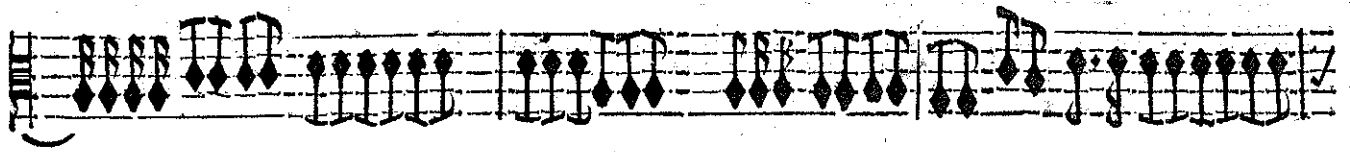
Musical staff for Tymbales (Toms). The staff is in 6/4 time and contains a rhythmic pattern with vertical stems and dots.

Musical staff for Tymbales (Toms). The staff is in 6/4 time and contains a rhythmic pattern with vertical stems and dots.



VIOLON.



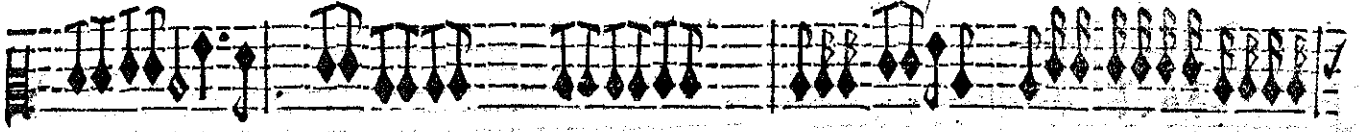




Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests. The word "Trompettes." is written below the staff.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.




Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

SECOND AIR



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests. The word "TROMPETTES" is written above the staff.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.



Musical staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and rests.

Flute 1 staff with treble clef and a melodic line of eighth notes.

Flute 2 staff with treble clef and a melodic line of eighth notes.

Clarinet staff with treble clef and a melodic line of eighth notes.

Bassoon staff with bass clef and a melodic line of eighth notes.

Trumpets staff with treble clef and a melodic line of eighth notes.

Trombones staff with bass clef and a melodic line of eighth notes.

SECOND AIR.

Trompettes staff with treble clef, 3/4 time signature, and a melodic line.

TROMPETTES.

Violons staff with treble clef, 3/4 time signature, and a melodic line.

VIOLONS.

Violons staff with treble clef, 3/4 time signature, and a melodic line.

Tymbales staff with treble clef, 3/4 time signature, and a rhythmic line.

TYMBALES.

Tymbales staff with treble clef, 3/4 time signature, and a rhythmic line.

Violons staff with treble clef, 3/4 time signature, and a melodic line.

VIOLONS.

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

Premier Dessus de Trompettes.

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

Violons.

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

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

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

Tymbales.

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

Violons.

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

Premier Dessus.

Trompettes.

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

Second Dessus.

Trompettes.

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

Violons.

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

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

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

Tymbales.

Musical staff for 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 melodic line with 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 melodic line similar to the first system, including a triplet of eighth notes.

A musical staff in treble clef with a melodic line similar to the first system, including a triplet of eighth notes.

A musical staff in treble clef with a melodic line similar to the first system, including a triplet of eighth notes.

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 rhythmic pattern of eighth notes, likely for the timpani. Below it, a second staff in treble clef contains a few notes, likely for the violins.

Violons.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

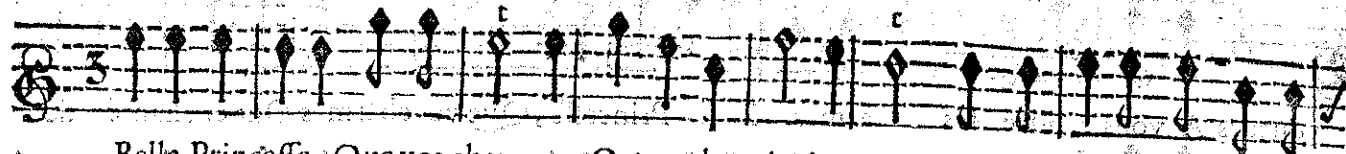
An empty musical staff with five lines.

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-



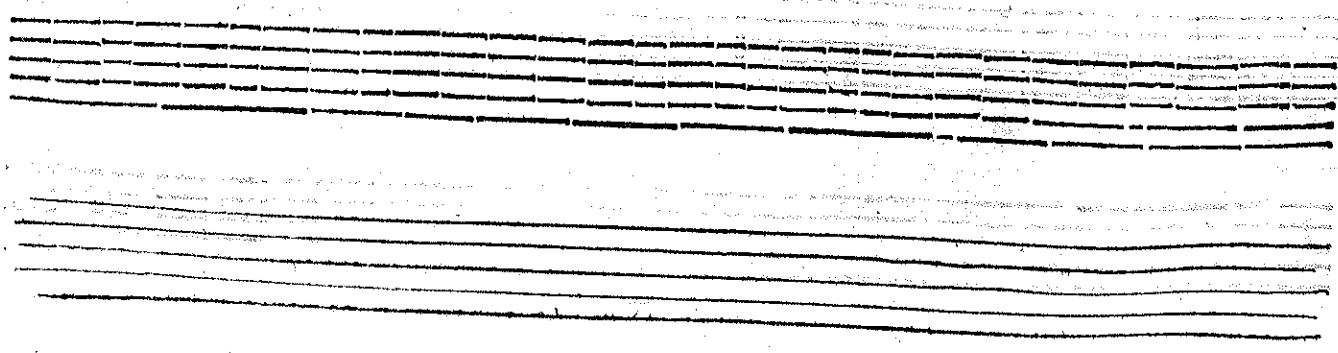
Belle Princesse, Que vos charmes Ont enchanté de cœurs: Vous forcez les plus fiers Vain-



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

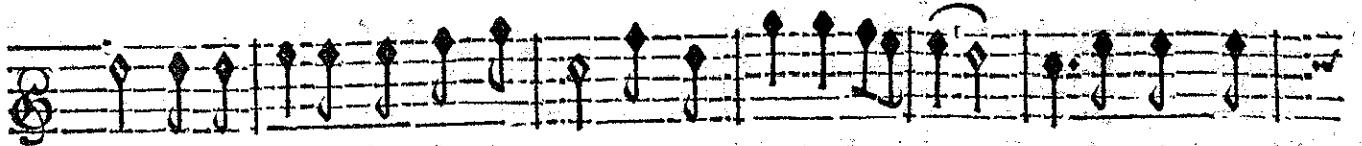
queurs A vous rendre les armes. Belle Princeffe, Que vos charmes Ont enchanté de

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

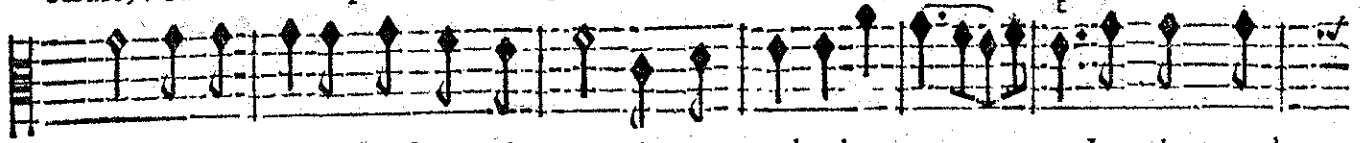
queurs A vous rendre les armes. Belle Princeffe, Que vos charmes Ont enchanté de

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



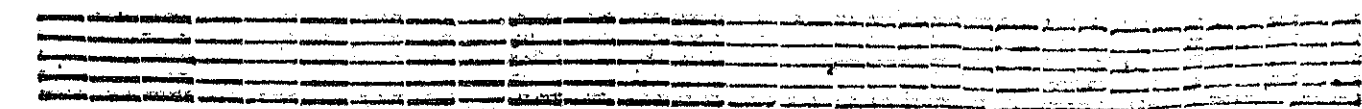
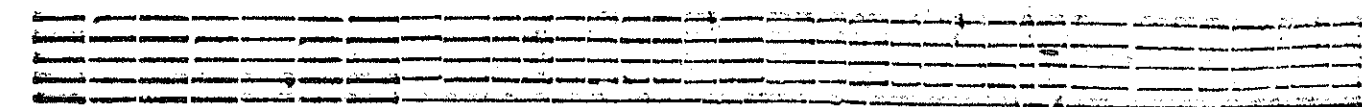
cœurs, Vous forcez les plus fiers Vainqueurs A vous rendre les ar- mes. Les plus grands



VIOLONS.



BASSE-CONTINUE.

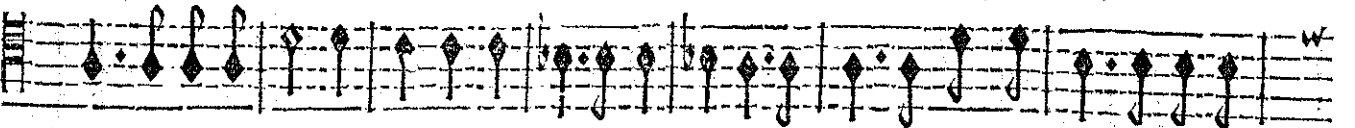




Rois de l'Univers Font gloire Font gloire de porter vos fers. Les pl° grâds Roys de l'Uni-



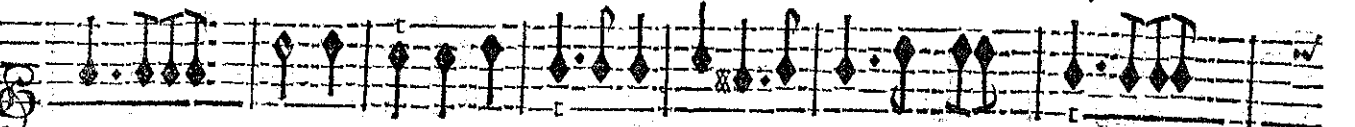
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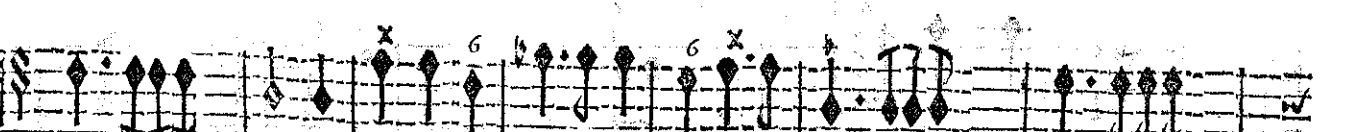
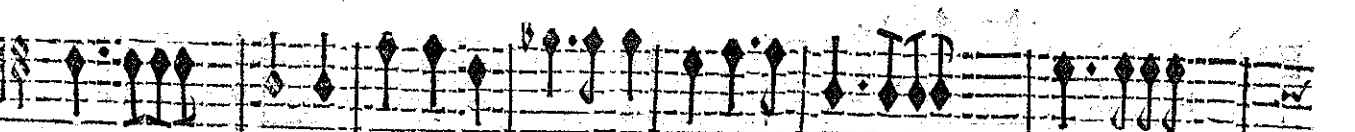
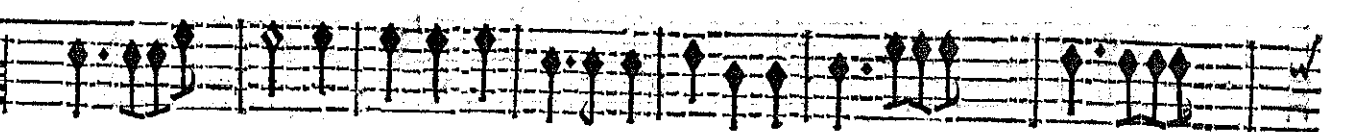
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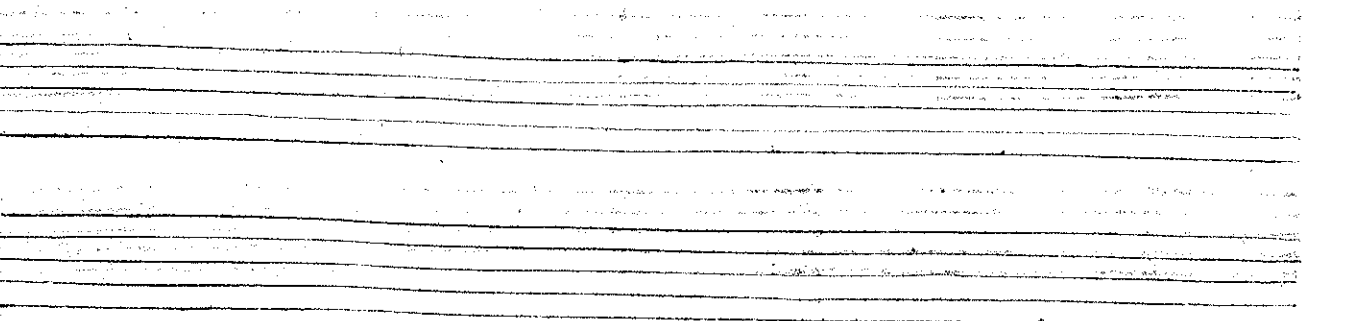
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VIOLONS.

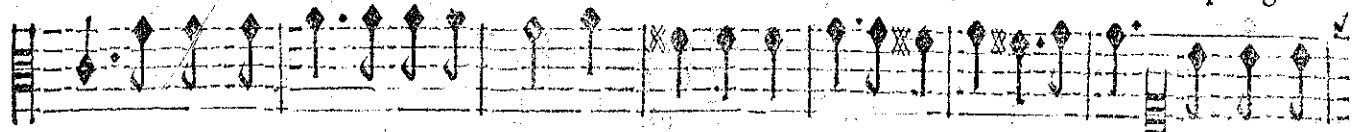


BASSE-CONTINUE.

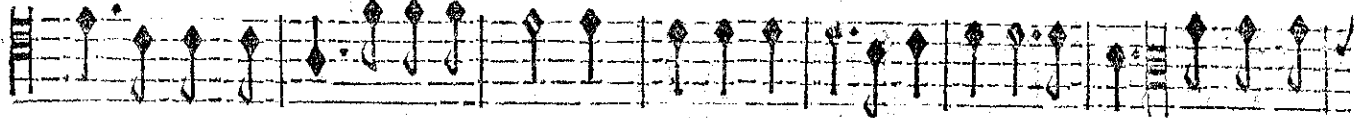




vers Les pl° grāds Roys de l'Univers Font gloire Font gloire de porter vos fers. Les plus grands



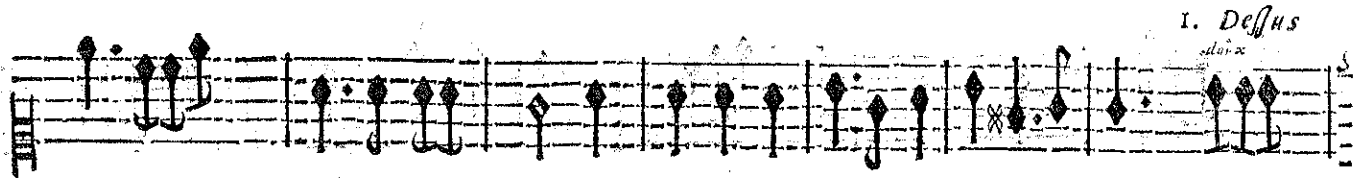
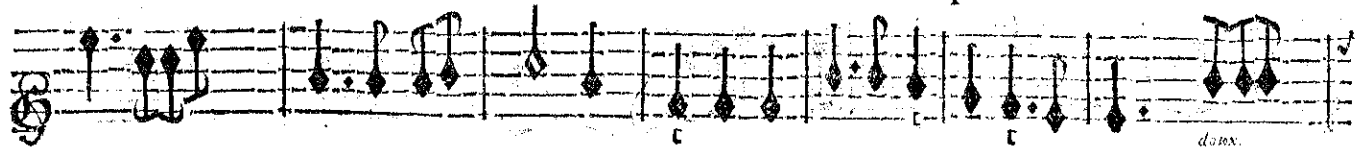
vers Les pl° grāds Roys de l'Univers Font gloire Font gloire de porter vos fers. Les plus grand



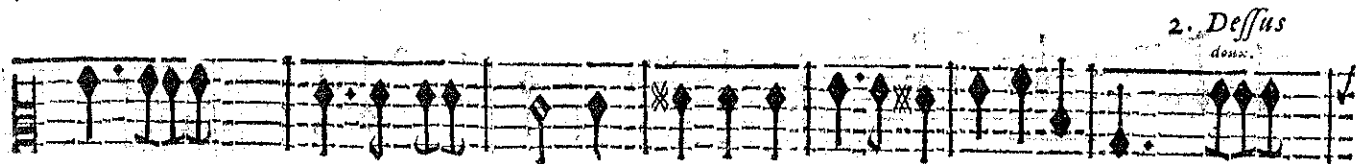
vers Les pl° grāds Roys de l'Univers Font gloire Font gloire de porter vos fers. Les plus grands



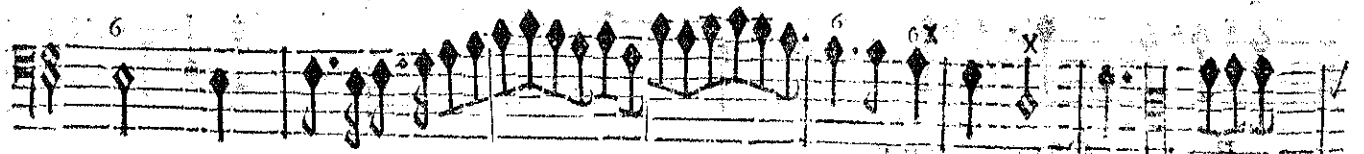
vers. Font gloi- re de porter vos fers.



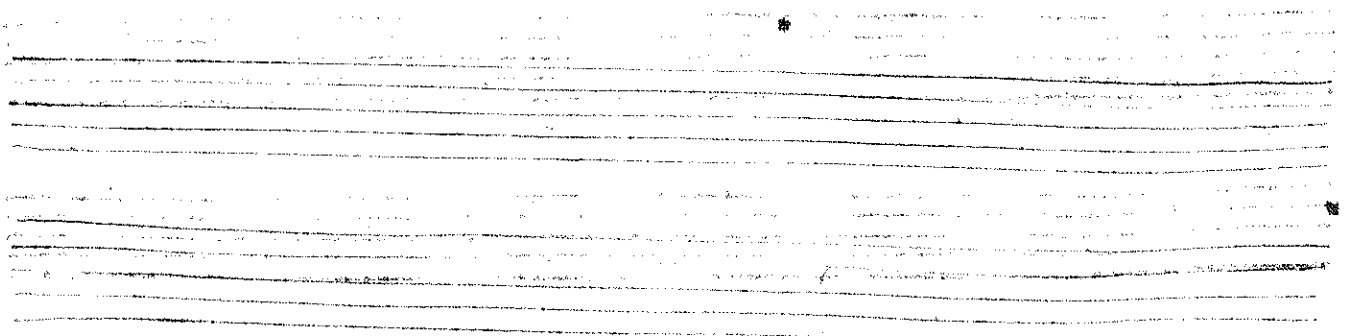
donc.
1. Dessus
clavier



2. Dessus
donc.



BASSE-CONTINUE.

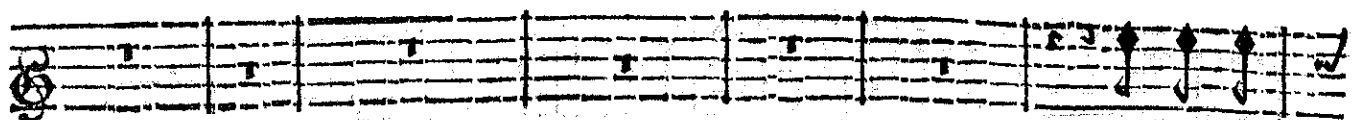


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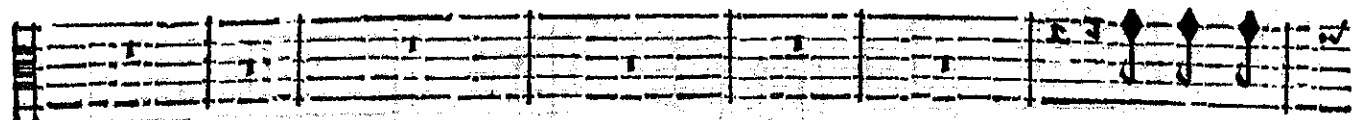
Roys de l'Univers Font gloi- re de porter vos fers.

Roys Les pl' grâds Roys de l'Uni- vers Font gloire Font gloire de poter vos fers.

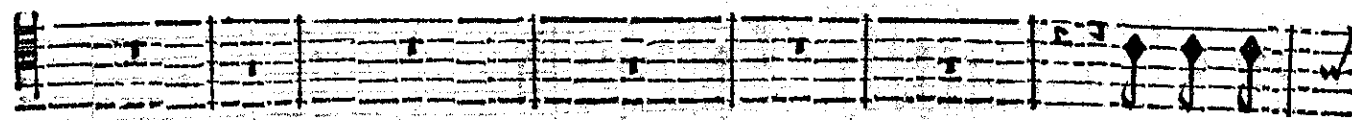
BASSE-CONTINUE.



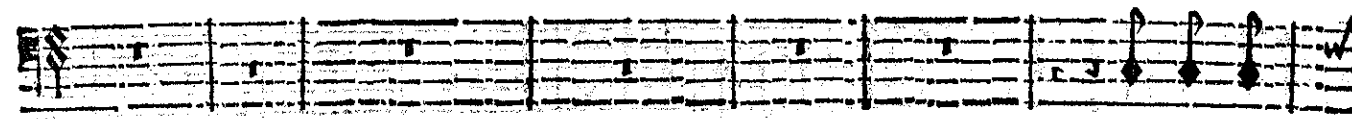
Les plus grands



Les plus grands



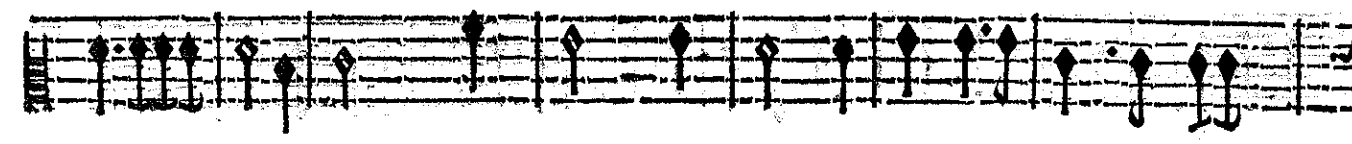
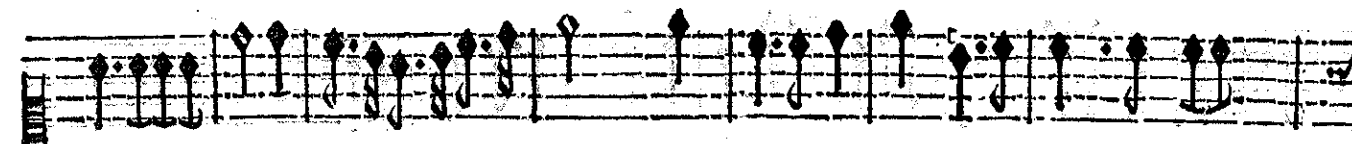
Les plus grands



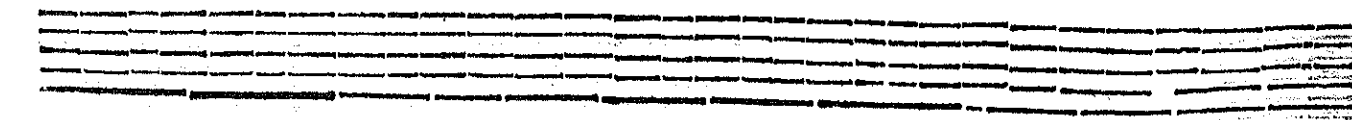
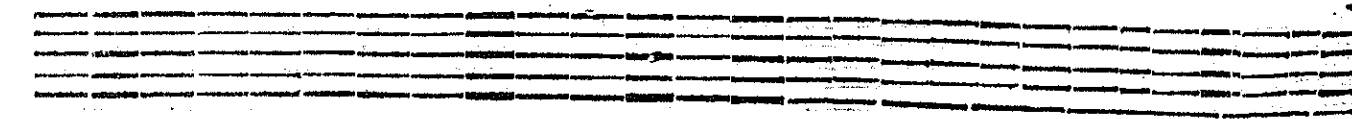
Les plus grands



VIOLONS.

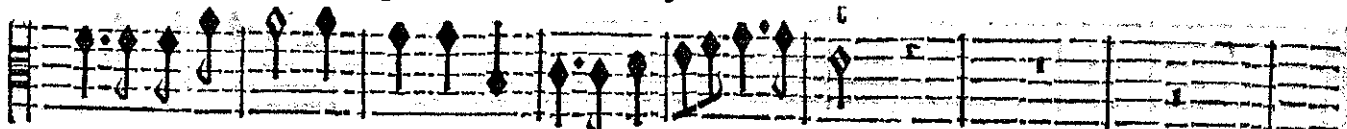


BASSE-CONTINUE.





Roys de l'Univers, Font gloi- re de porter vos fers.



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



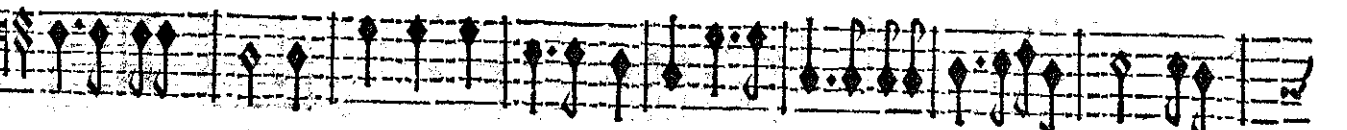
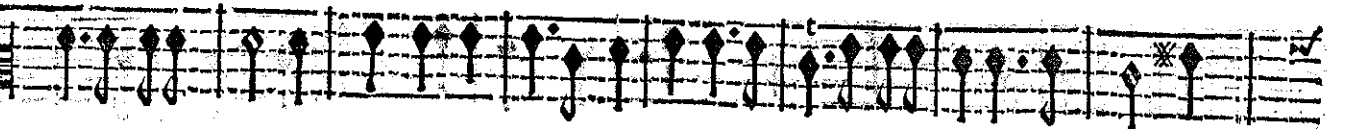
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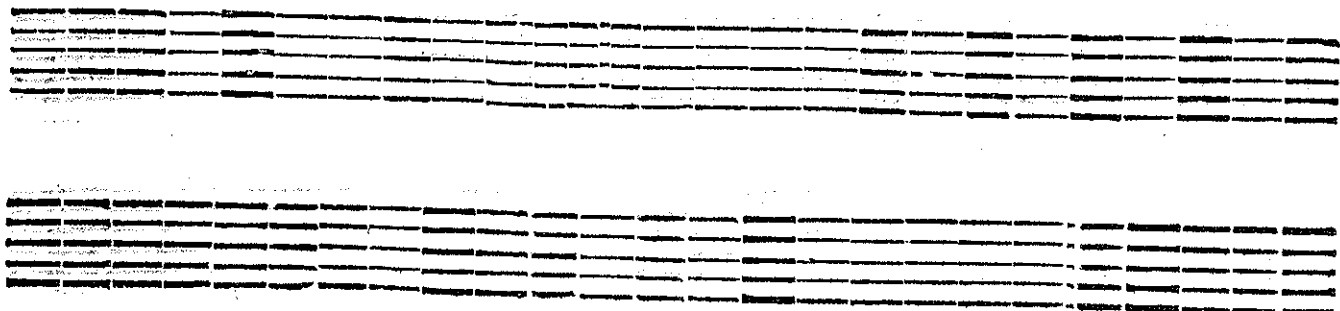
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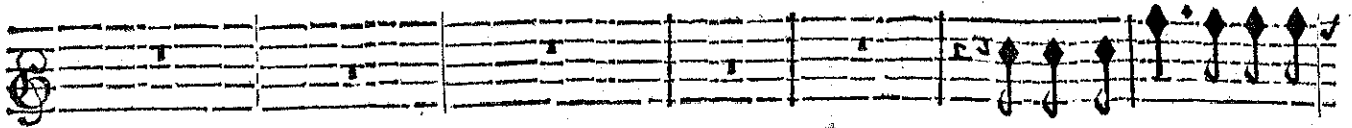


VIOLONS.

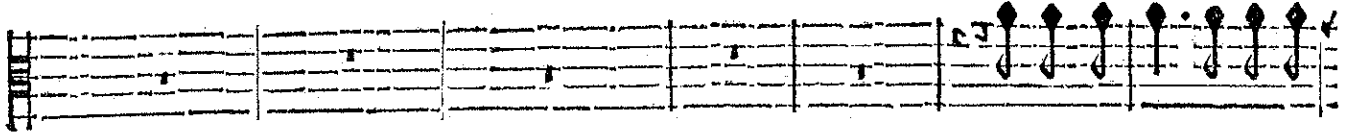


BASSE-CONTINUE.

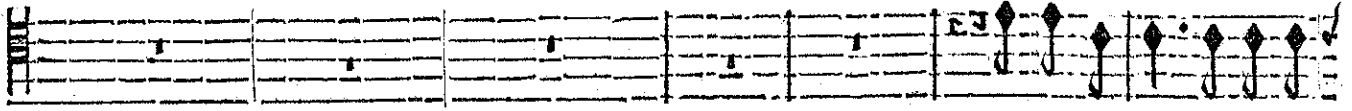




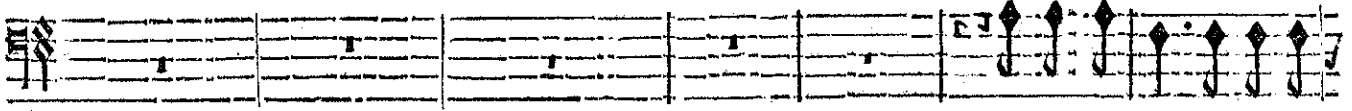
Les pl^o grâds Roys de l'Uni-



Les pl^o grâds Roys de l'Uni-



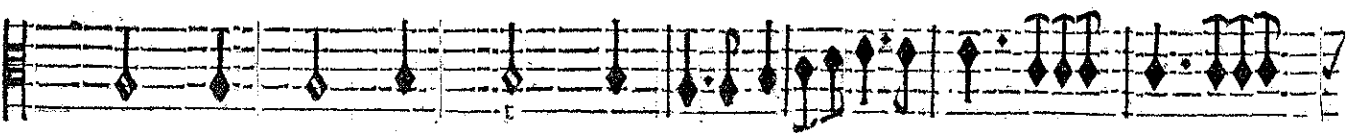
Les pl^o grâds Roys de l'Uni-



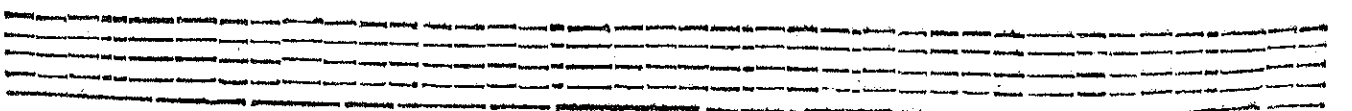
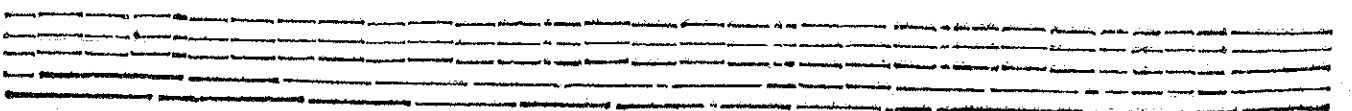
Les pl^o grâds Roys de l'Uni-



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.

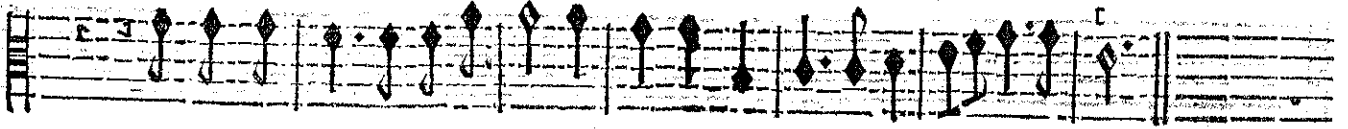
TRAGÉDIE.

Tymbales.

BASSE-CONTINUE.



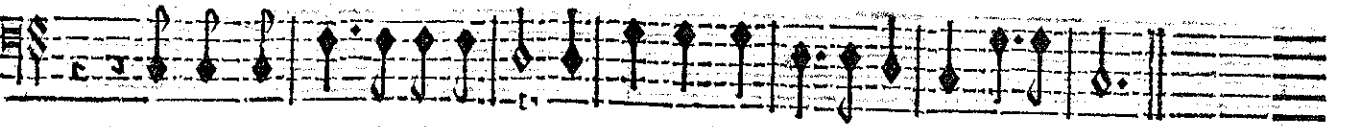
Les plus grâds Roys de l'Univers Font gloi- re de porter vos fers,



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



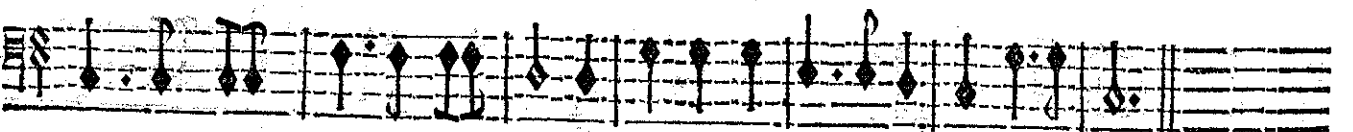
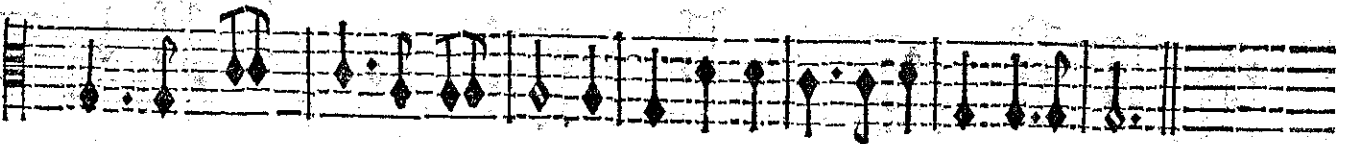
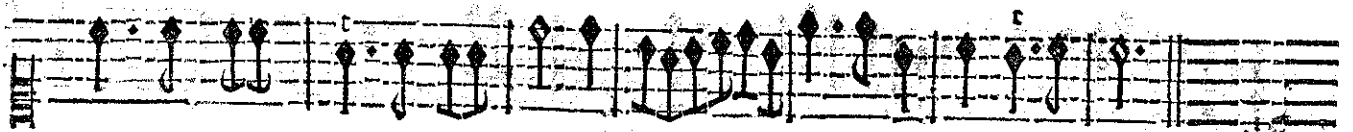
Les plus grâds Roys de l'Univers Font gloi- re de porter vos fers.



Les plus grâds Roys de l'Univers Font gloire Font gloire de porter vos fers.



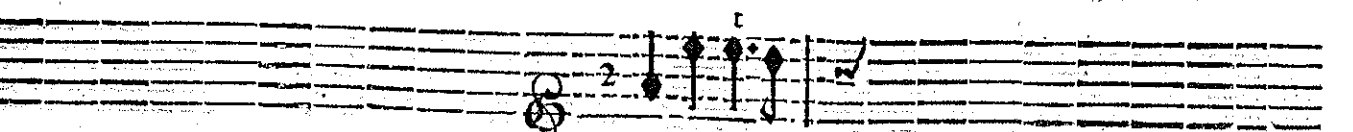
VIOLONS.



Tymbales.



BASSE-CONTINUE.



On jouè la Marche pour l'Entr' Acte.

page 31.

FIN DU PREMIER ACTE.

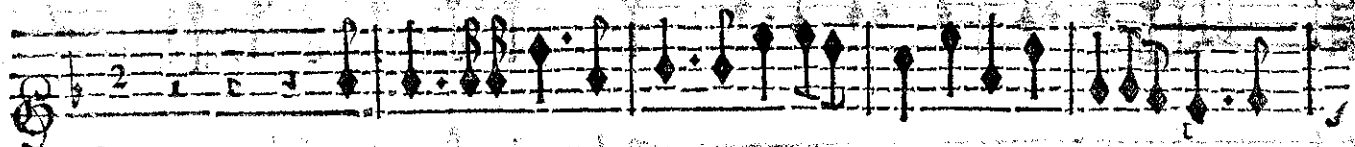




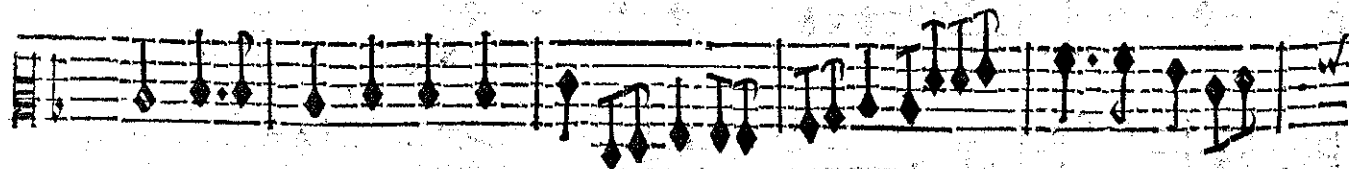
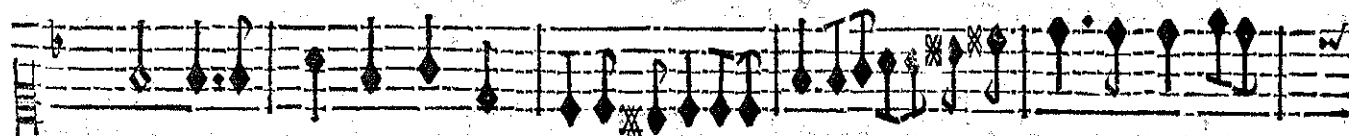
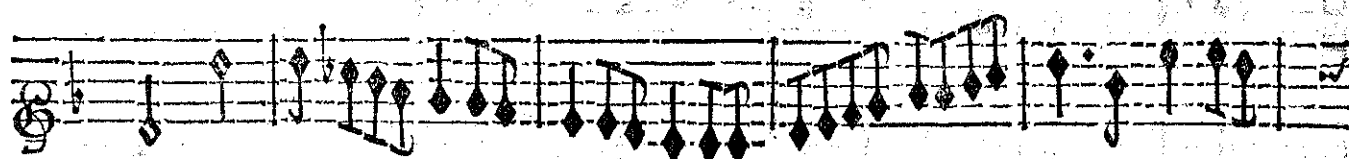
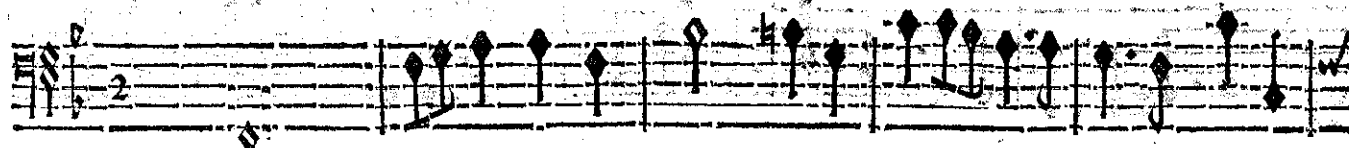
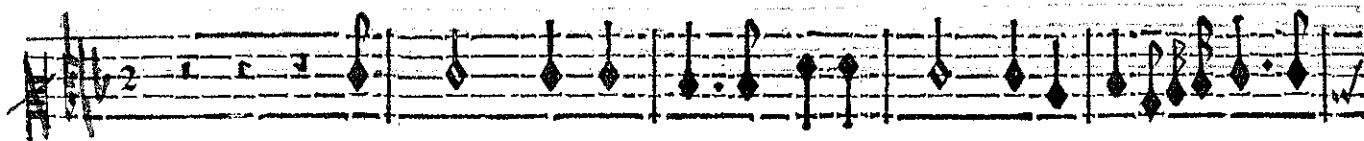
ACTE SECOND.

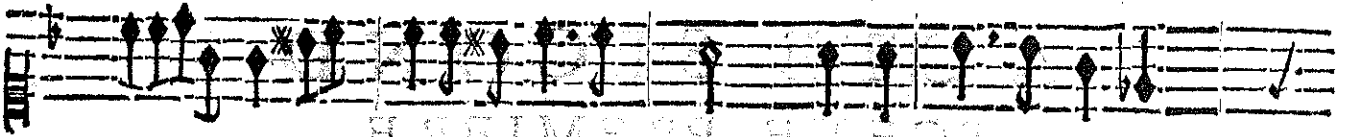
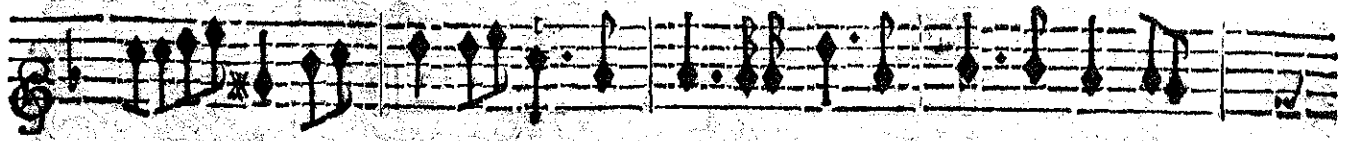
SCENE PREMIERE.

ARCABONNE.

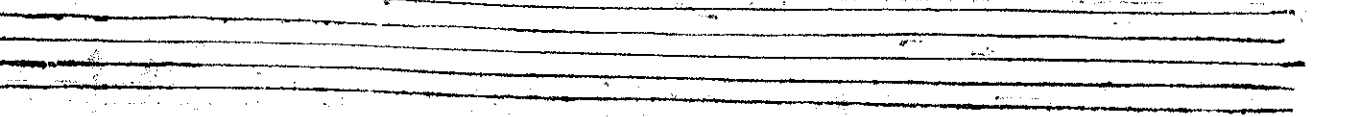
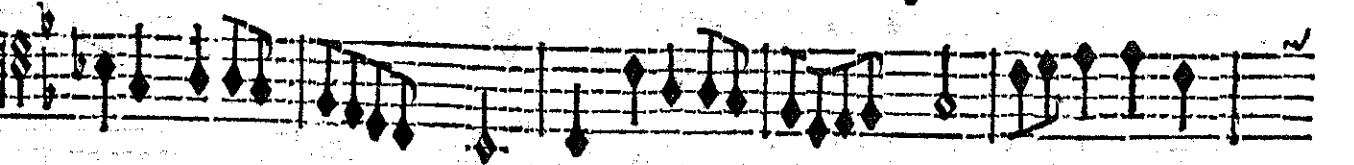
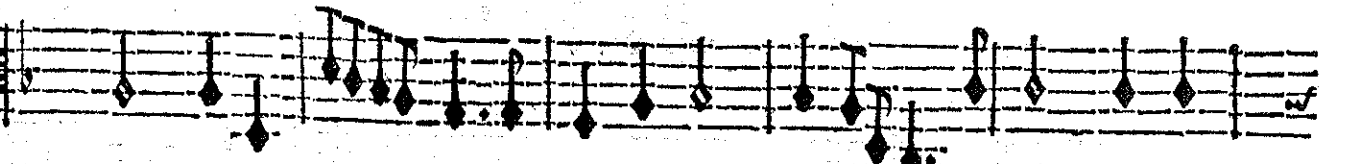
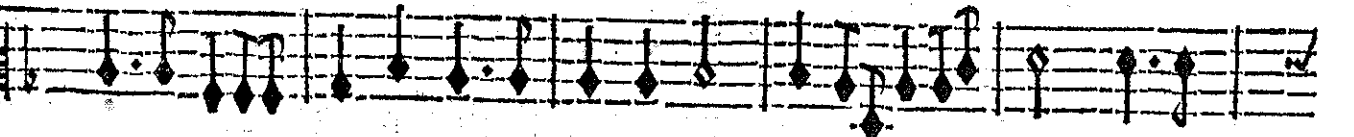
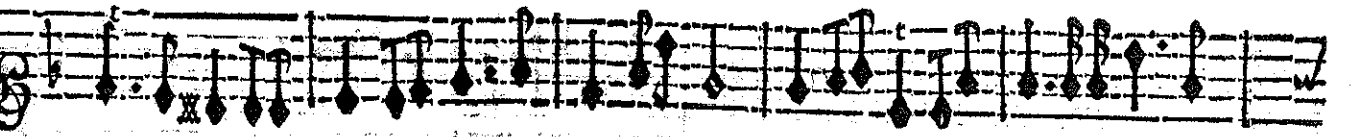
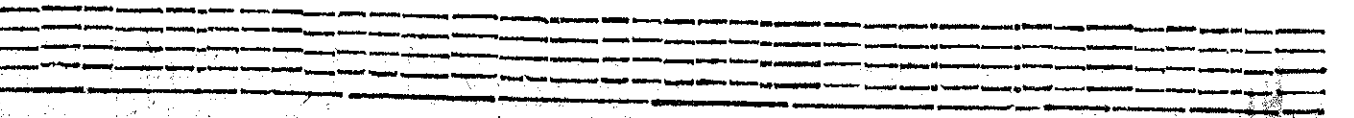


PRELUDE.





SEXTIMEZAN H. 507



Five staves of musical notation, likely for a string quartet or similar ensemble. The notation includes various rhythmic values and accidentals.

ARCABONNE.

Musical notation for the first line of the vocal part, corresponding to the first line of lyrics.

AMour, que veux-tu de moy? Mon cœur n'est pas fait pour toy. Mon

BASSE CONTINUE.

Musical notation for the second line of the vocal part, corresponding to the second line of lyrics.

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 line of the vocal part, corresponding to the third line of lyrics.

suis accoutumée à ressentir la haine, Je ne veux inspirer que l'horreur & l'effroy. A-

BASSE-CONTINUE.

mour, 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.

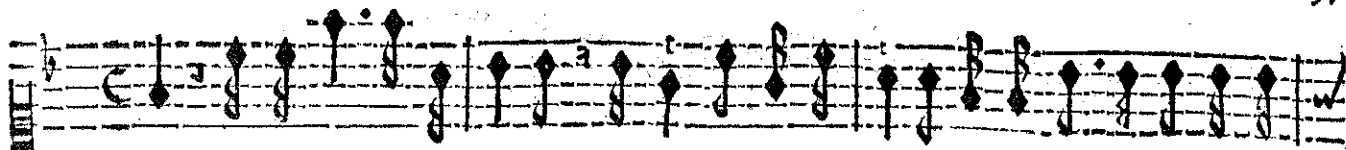
Ma Sœur, qui peut causer vostre sombre tri- steffe? Le silence des

BASSE-CONTINUE.

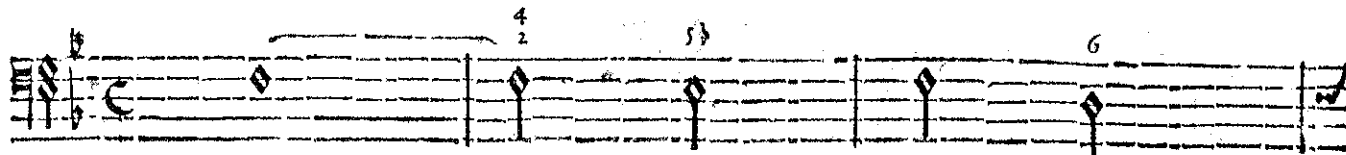
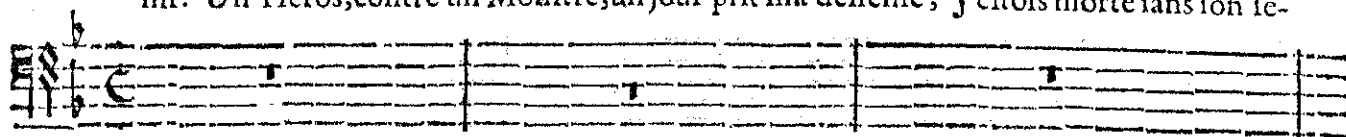
Il faut avouer ma foiblesse Pour commencer à m'en pu-

bois fert à l'entrete- nir.

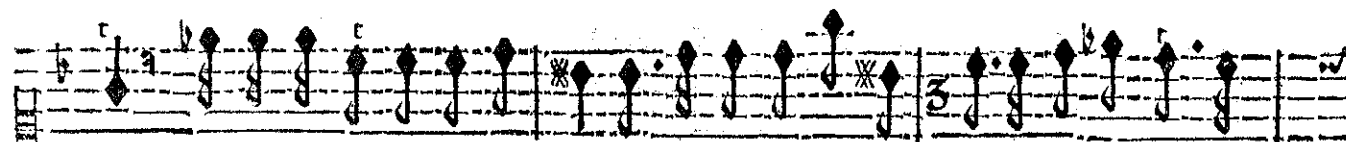
BASSE-CONTINUE.



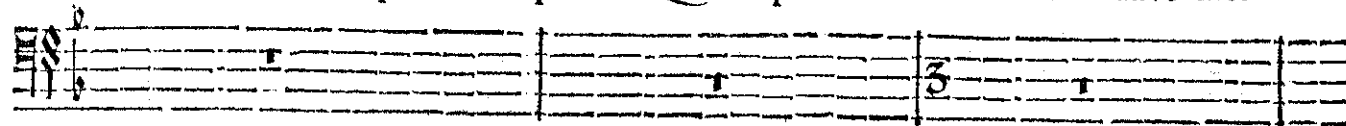
nit. Un Heros, contre un Monstre, un jour prit ma deffense, J'estois morte sans son se-



BASSE-CONTINUE.



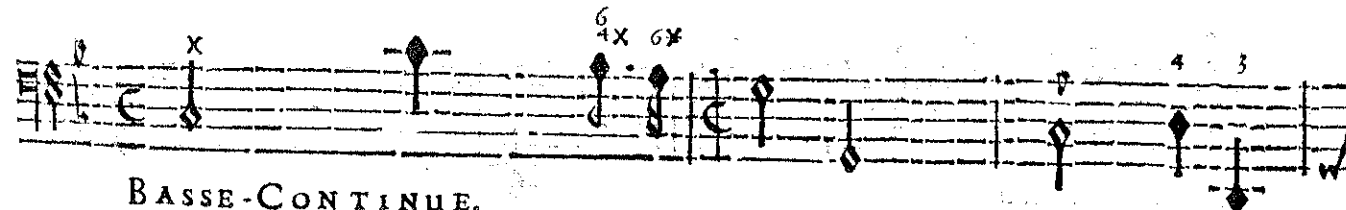
cours: Il ne voulut pour recompense Que le plaisir se- cret d'avoir sauvé mes



BASSE-CONTINUE.



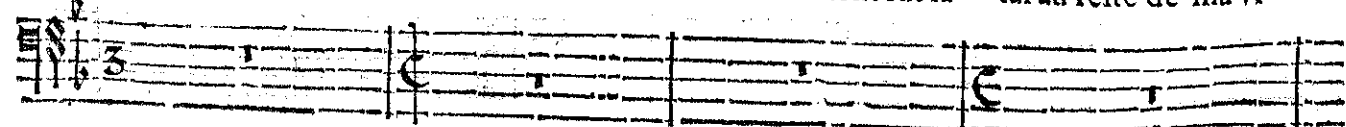
jours. Je n'ay point sçeu quel Heros m'a ser- vie; Je m'informay de son nom vaine-



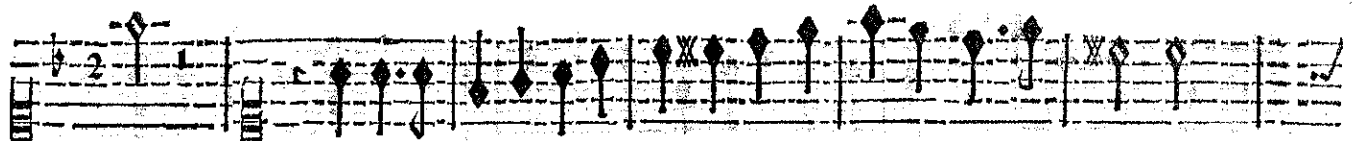
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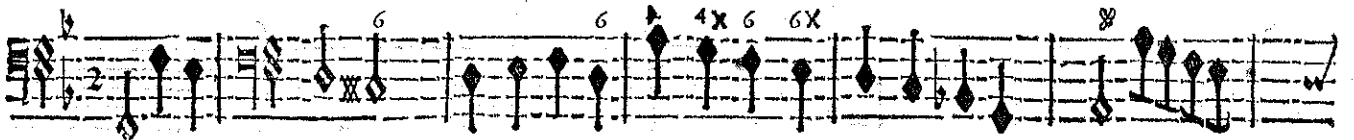
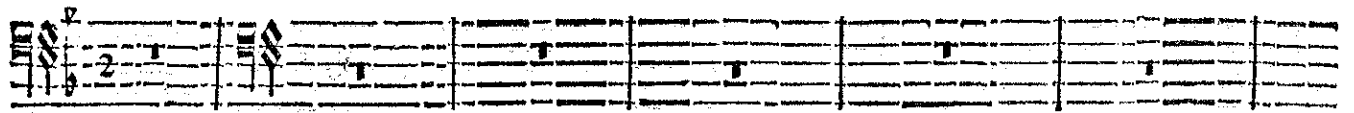
ment: Mais son Casque tom- ba, je le vis un momét, Ce moment fut fa- tal au reste de ma vi-



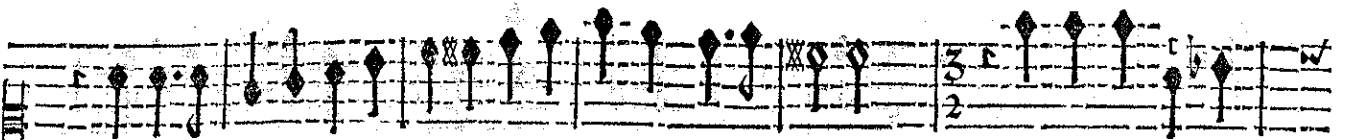
BASSE-CONTINUE.



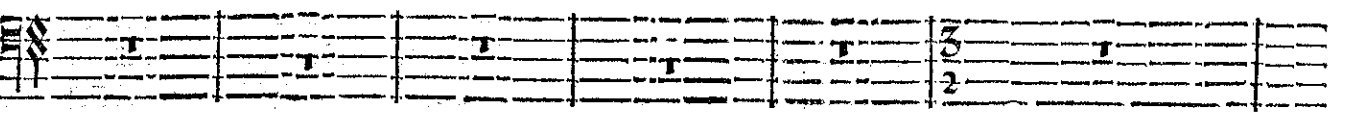
e. Cét inconnu si genereux, Ne me parut que trop aimable ;



BASSE-CONTINUE.



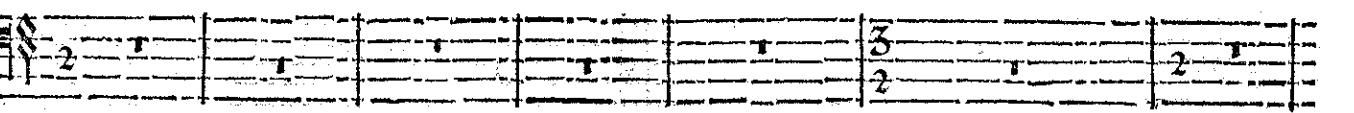
Cét inconnu si genereux, Ne me parut que trop aimable ; Il m'en revient sans



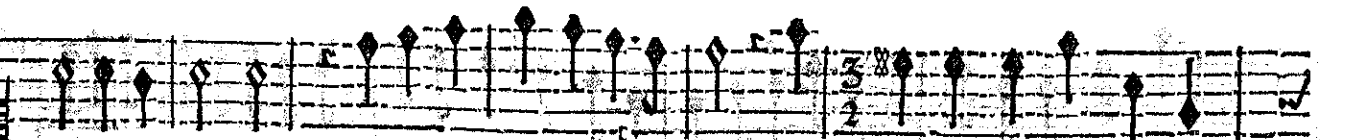
BASSE-CONTINUE.



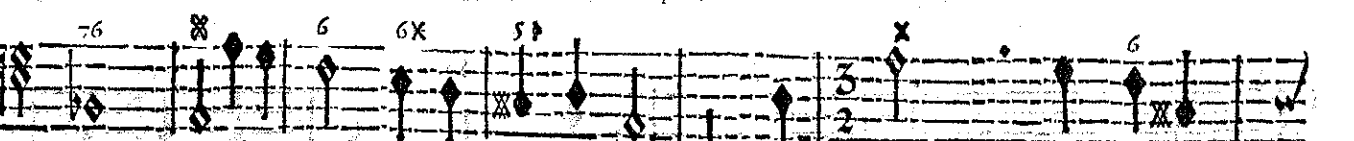
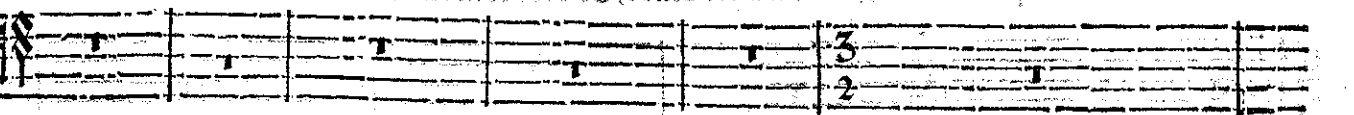
ceffe une image agreable, Qui me plaist plus que je ne veux. Il m'en revient sans ceffe une i-



BASSE-CONTINUE.



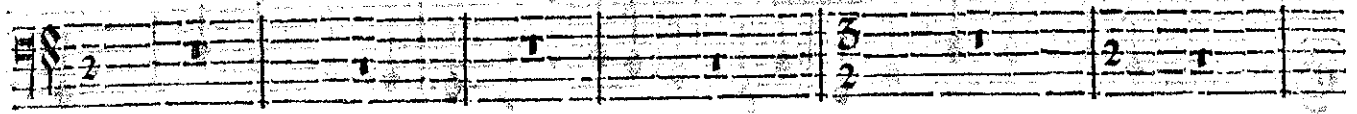
mage agreable, Qui me plaist plus que je ne veux. J'ay honte de mon trouble ex-



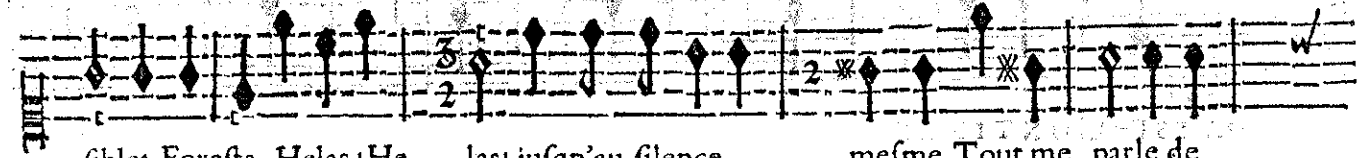
BASSE-CONTINUE.



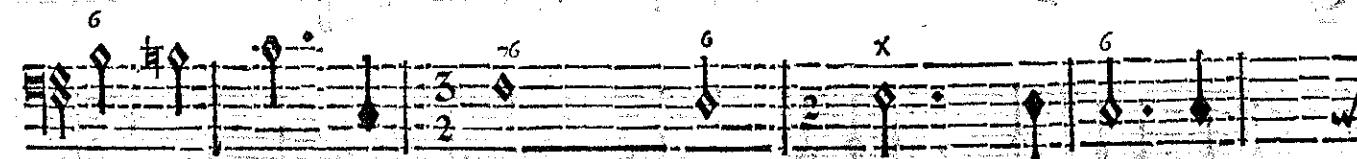
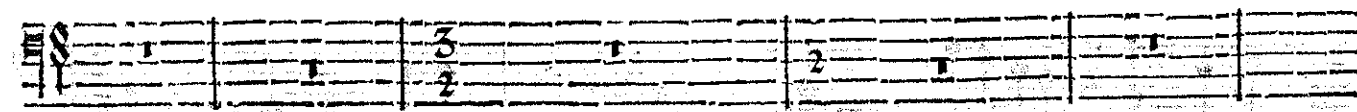
trême : Je fuis partout l'Amour, Je sens partout ses traits; Je cherche en vain les pai-



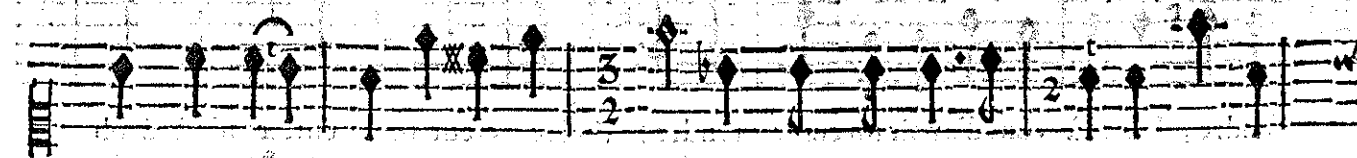
BASSE-CONTINUE.



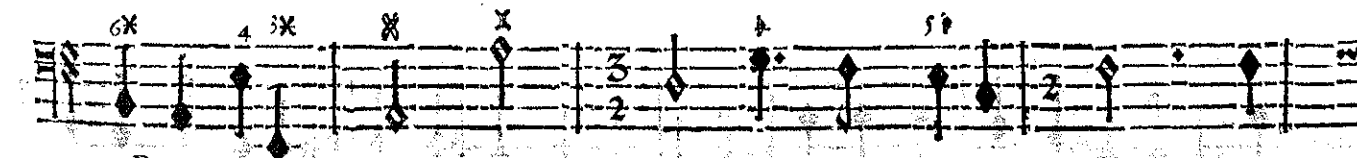
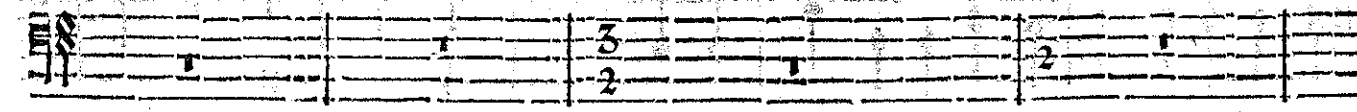
sibles Forests; Helas! He- las! jusqu'au silence mesme, Tout me parle de



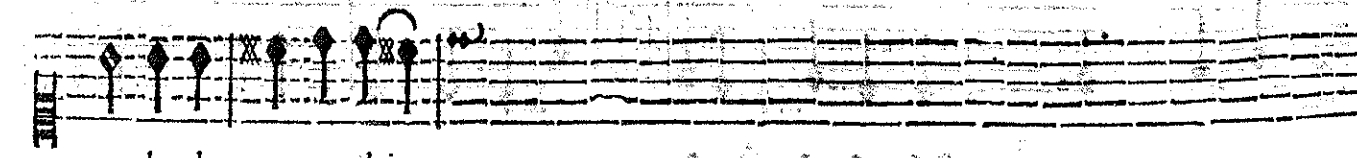
BASSE-CONTINUE.



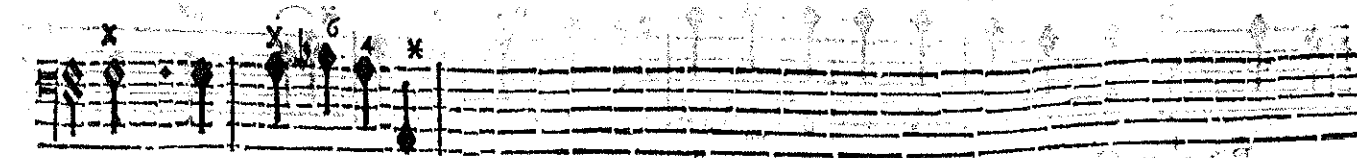
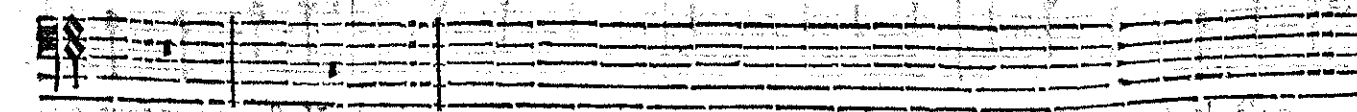
ce que j'ai- me. Helas! he- las! jusqu'au silence mesme, Tout me



BASSE-CONTINUE.



parle de ce que j'ai-



BASSE-CONTINUE.

Hij

6
4
me. Violon.

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

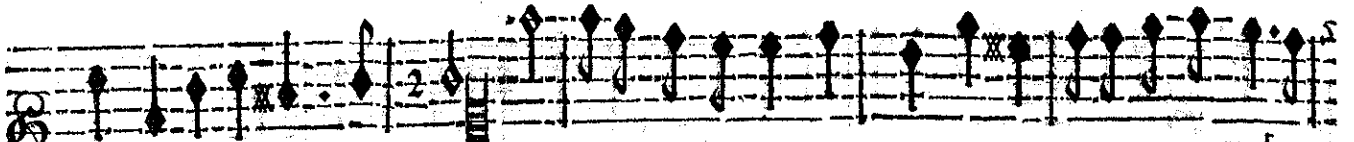
4x 6 7 5 6 6x

BASSE-CONTINUE.

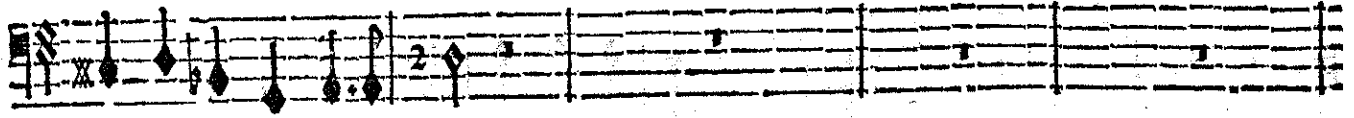
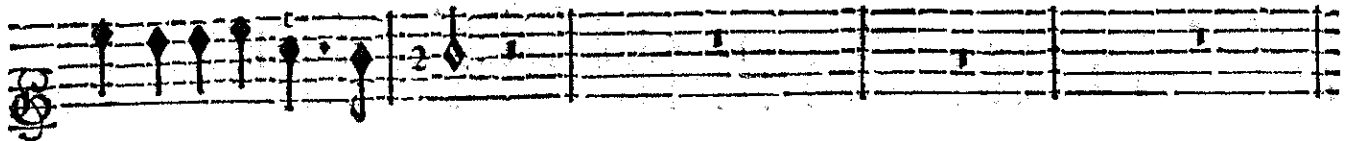
qu'à la fureur. Est-ce à vous Est-ce à vous d'avoir un cœur tendre? Votre cœur tout en-

x x 6x 6x

BASSE-CONTINUE.



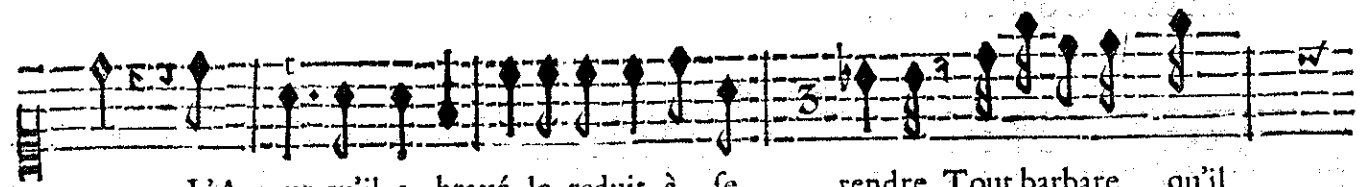
Non, je ne connois pl⁹ mon cœur. N^o, non, je ne connois pl⁹ m^o



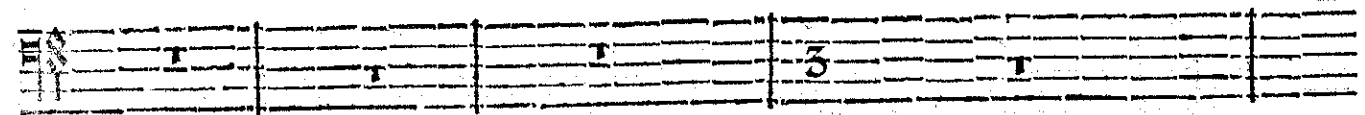
tier n'est deub qu'à la fu- reur.



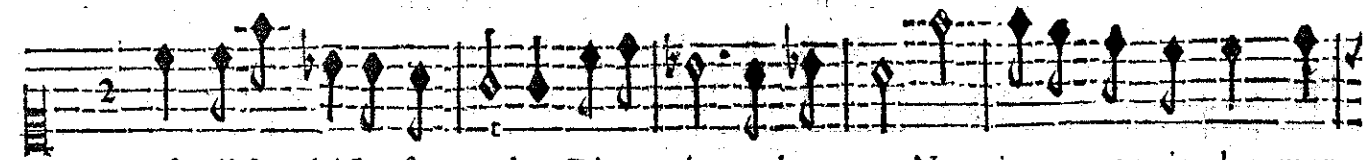
BASSE-CONTINUE.



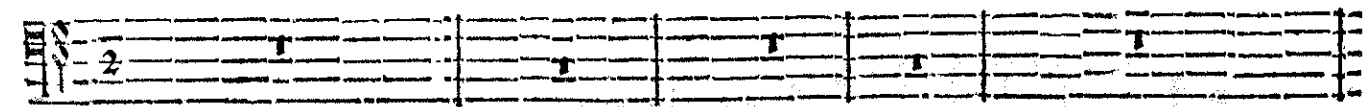
cœur. L'Amour qu'il a bravé le reduit à se rendre, Tout barbare qu'il



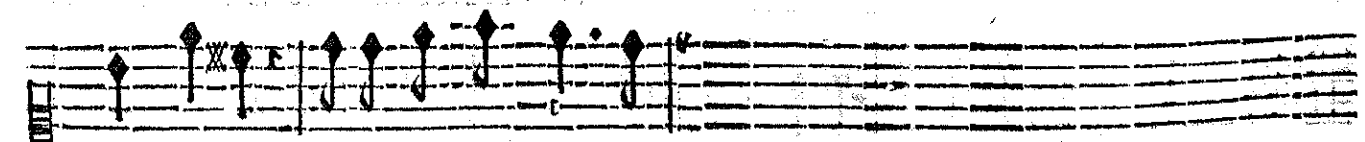
BASSE-CONTINUE.



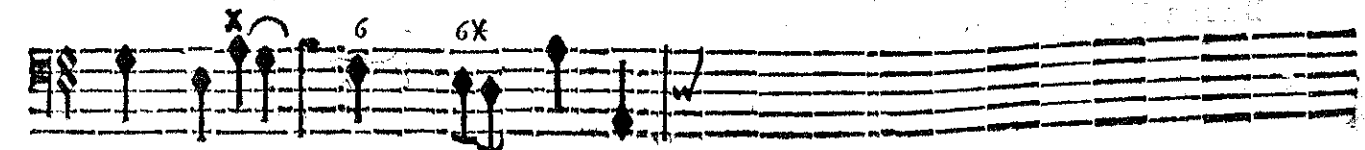
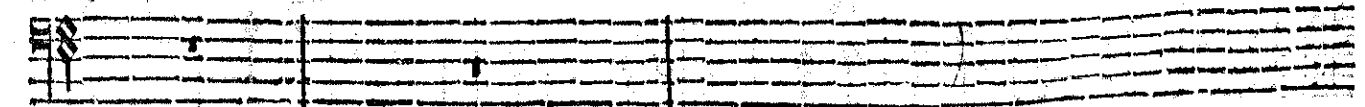
est il se laisse surprendre D'une douce langueur. Non, je ne connois plus mon



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,

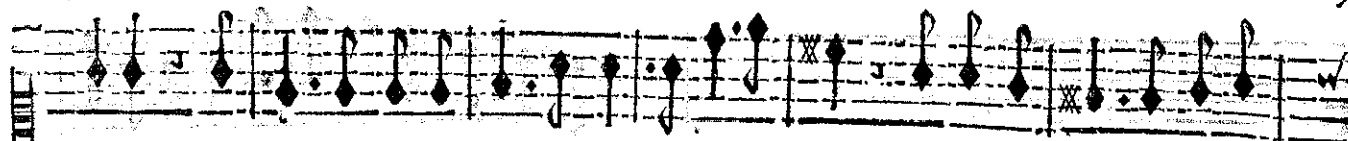
vez commander aux Enfers Ne sçauriez-vous briser vos fers? Vous qui sçavez comman-

BASSE-CONTINUE.

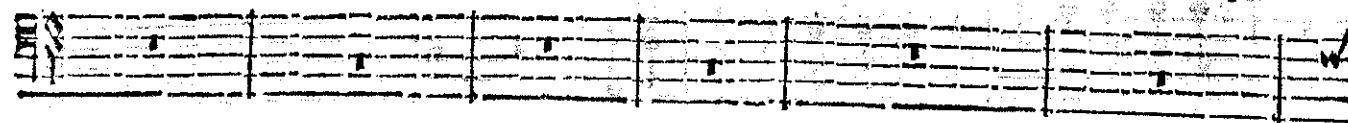
Vous m'avez enseigné la science ter-

der aux Enfers Ne sçauriez-vous briser vos fers.

BASSE-CONTINUE.



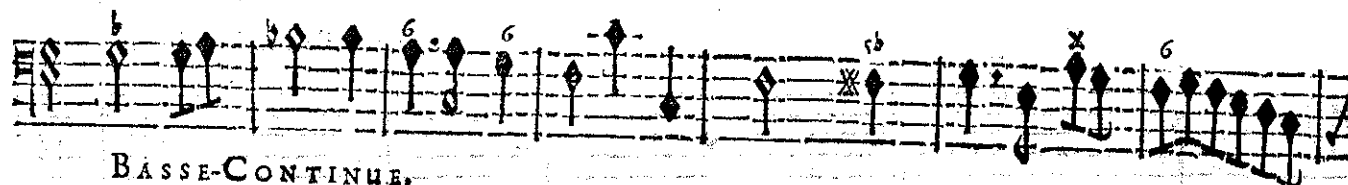
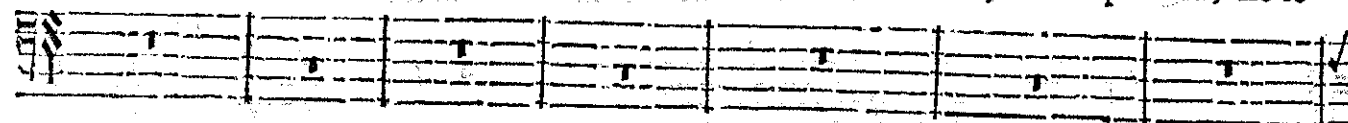
rible Des noirs enchantemens qui font passer le jour. Enseignez-moy, s'il est pos.



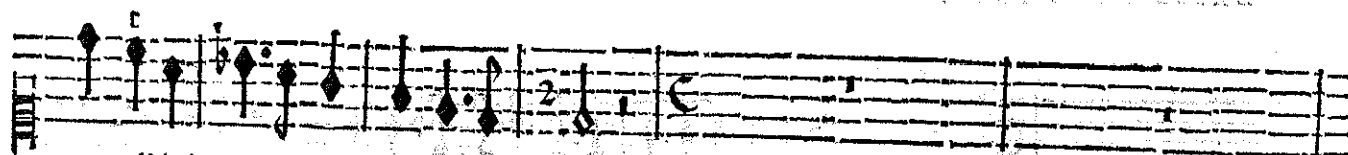
BASSE-CONTINUE.



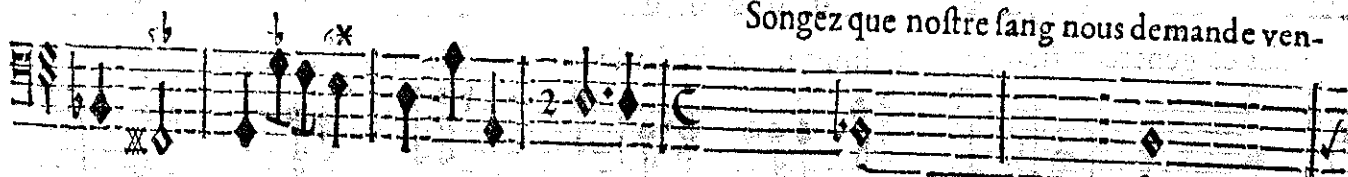
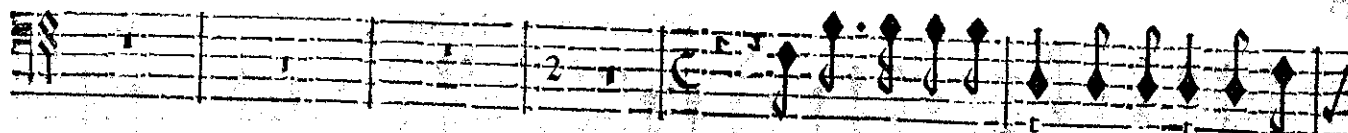
fible Le secret d'éviter les charmes de l'amour. Enseignez-moy, s'il est possible, Le se-



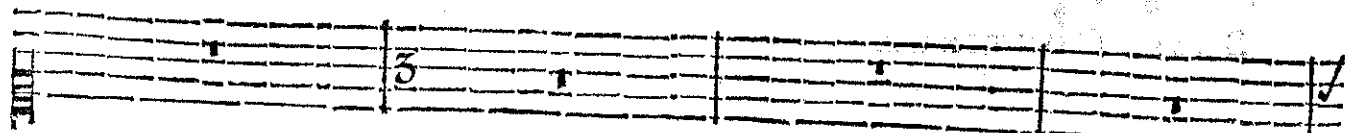
BASSE-CONTINUE.



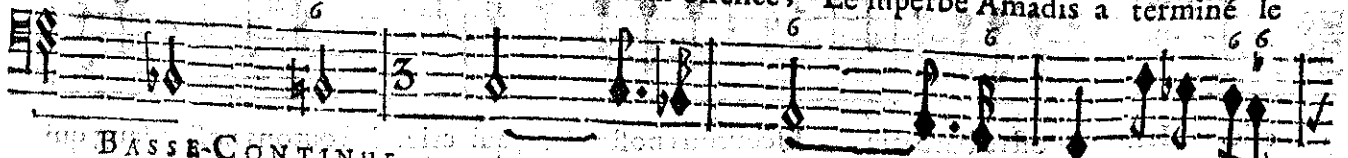
cret d'éviter les charmes de l'a- mour.



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 sang 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 voice, showing a series of eighth and sixteenth notes in a descending line.

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

Musical staff for Alto voice, showing a series of eighth and sixteenth notes in a descending line.

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

Musical staff for Bass voice, showing a series of eighth and sixteenth notes in a descending line with some accidentals.

BASSE-CONTINUE.

Musical staff for Soprano voice, showing a series of eighth and sixteenth notes in a descending line.

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

Musical staff for Alto voice, showing a series of eighth and sixteenth notes in a descending line.

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

Musical staff for Bass voice, showing a series of eighth and sixteenth notes in a descending line with some accidentals.

BASSE-CONTINUE.

Musical staff for Soprano voice, showing a series of eighth and sixteenth notes in a descending line.

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

Musical staff for Alto voice, showing a series of eighth and sixteenth notes in a descending line.

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 voice, showing a series of eighth and sixteenth notes in a descending line with some accidentals.

BASSE-CONTINUE.

Musical staff for Soprano voice, showing a series of eighth and sixteenth notes in a descending line.

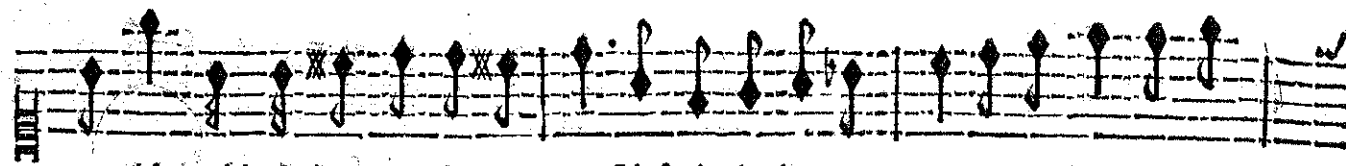
ger. Ah! qu'il est doux de se venger. Perisse l'Ennemy qui nous ose outra-

Musical staff for Alto voice, showing a series of eighth and sixteenth notes in a descending line.

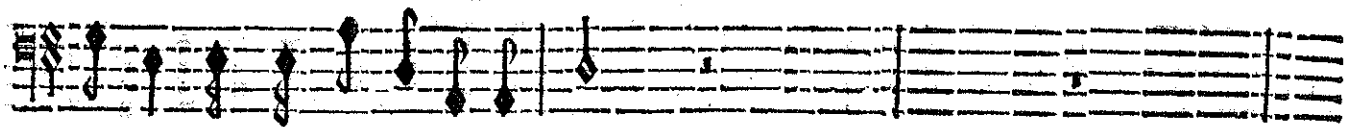
ger. Perisse l'Ennemy qui nous ose outrager. Ah! qu'il est doux de se ven-

Musical staff for Bass voice, showing a series of eighth and sixteenth notes in a descending line with some accidentals.

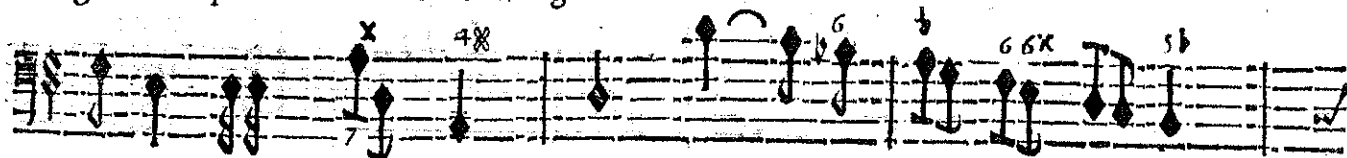
BASSE-CONTINUE.



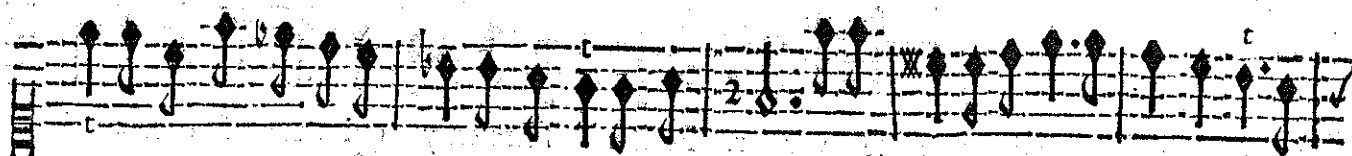
ger. Ah / qu'il est doux de se vanger. L'espoir de la vengeance aujourd'huy me con-



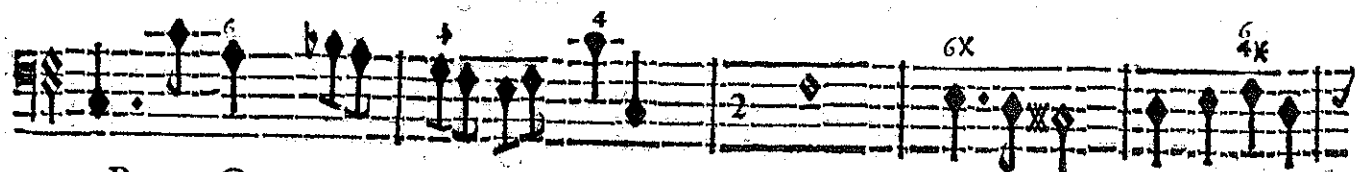
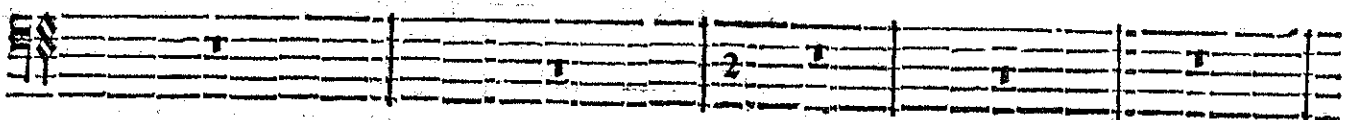
ger. Ah! qu'il est doux de se vanger.



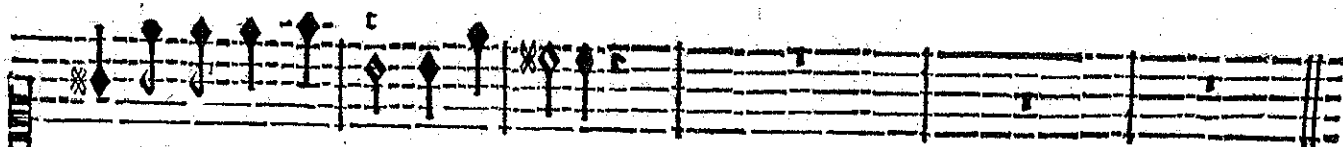
BASSE-CONTINUE.



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



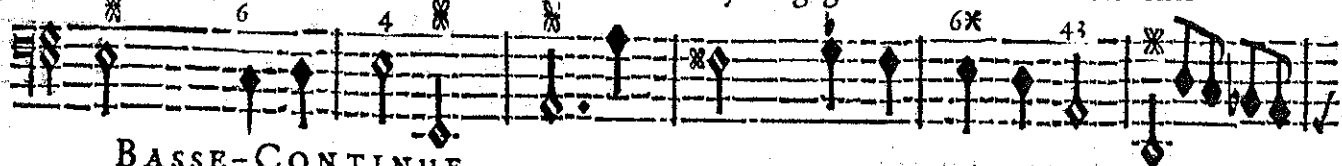
BASE-CONTINUE.



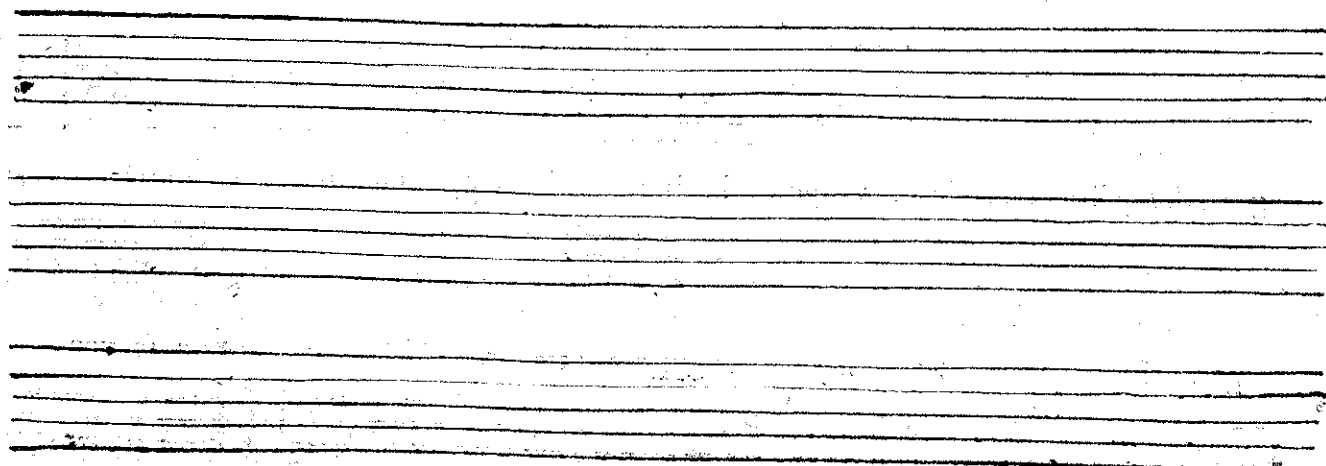
ments L'Enemy qu'il faut que j'immole.



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 key signature of one flat (B-flat), and a time signature of 2/4. 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 key signature of one flat, and a time signature of 2/4. The notation is sparse, consisting of a few notes and rests.

ARCALAUS.

Musical staff for Arcalaus, second system. Continuation of the first system, featuring more complex rhythmic patterns and phrasing, including some sixteenth-note runs.

BASSE-CONTINUE.

Musical staff for Basse-Continue, first system. It begins with a bass clef, a key signature of one flat, and a time signature of 2/4. 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, including some sixteenth-note runs.

BASSE-CONTINUE.

First system of musical notation for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes with stems pointing downwards.

VIOLONS.

Second system of musical notation for Violons, continuing the melodic line with various rhythmic values.

Third system of musical notation for Violons, showing a continuation of the rhythmic pattern.

Fourth system of musical notation for Violons, featuring some notes with stems pointing upwards.

Fifth system of musical notation for Violons, consisting of several whole notes.

First system of musical notation for Basse-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with numbers 5, 6, 7, 6, 6, 6, 4x, 6.

Dans un

BASSE-CONTINUE.

Sixth system of musical notation for Violons, featuring a treble clef and a key signature of one flat. It includes a 3/2 time signature and notes with stems pointing downwards.

VIOLONS.

Seventh system of musical notation for Violons, continuing the melodic line.

Eighth system of musical notation for Violons, featuring a 3/2 time signature and notes with stems pointing downwards.

Ninth system of musical notation for Violons, consisting of several whole notes.

Tenth system of musical notation for Violons, featuring a 3/2 time signature and notes with stems pointing downwards.

piege fa- tal son mauvais fort l'ameine.

Second system of musical notation for Basse-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with numbers 6, 4x, 6, 6x, 2.

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.

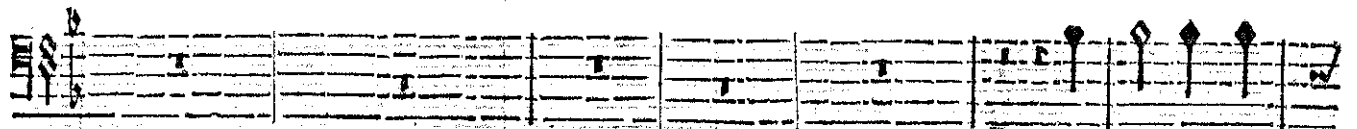
Musical staff for Basse-Continue, fourth system. Continuation of the first system's notation.

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.

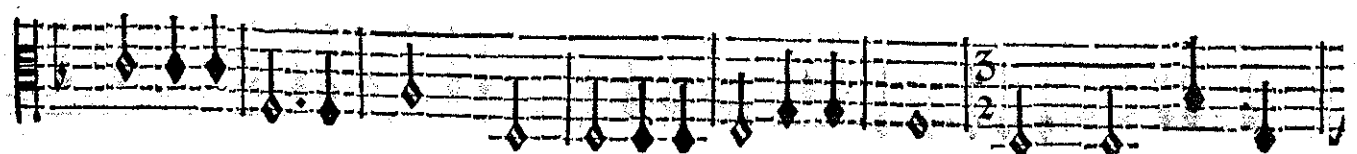
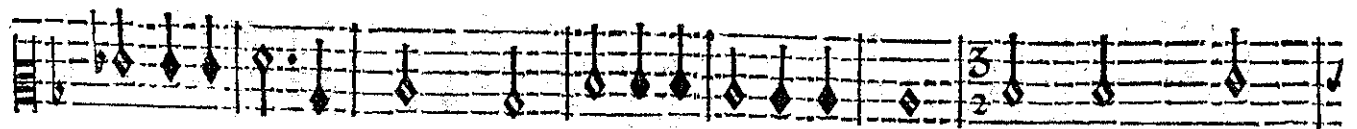
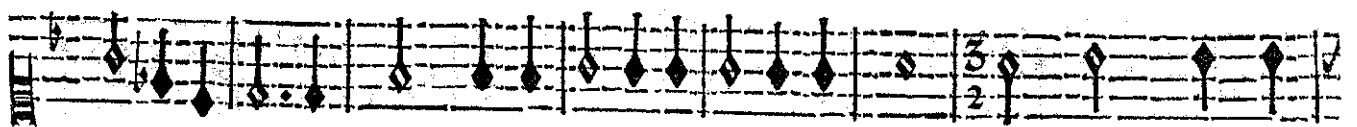
Musical staff for Basse-Continue, seventh system. Continuation of the first system's notation.

BASSE-CONTINUE.

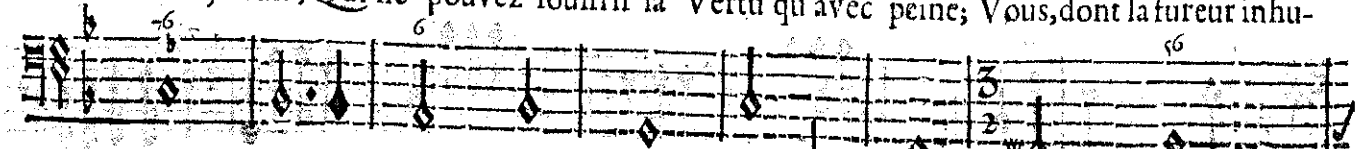


Esprits mal-heu-

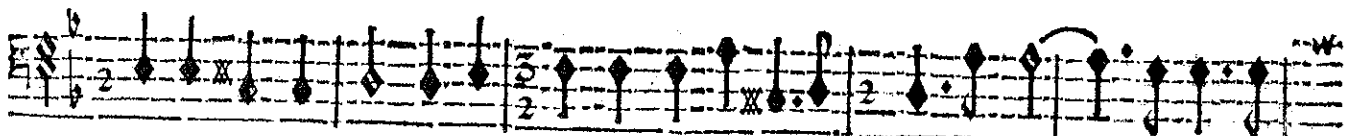
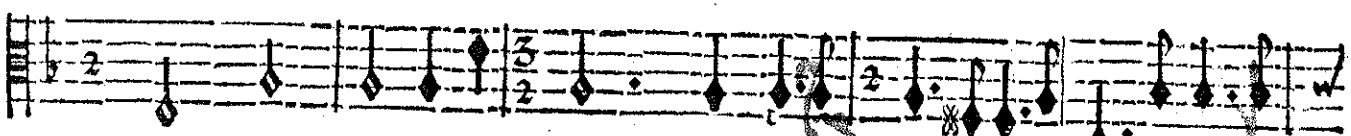
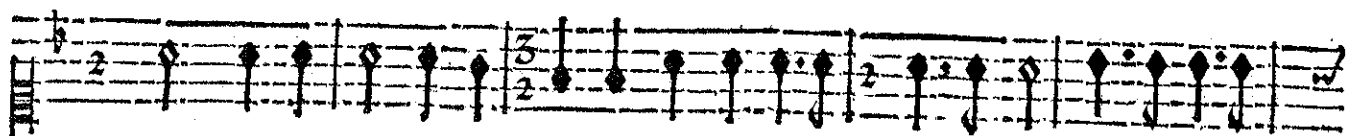
BASSE-CONTINUE.



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

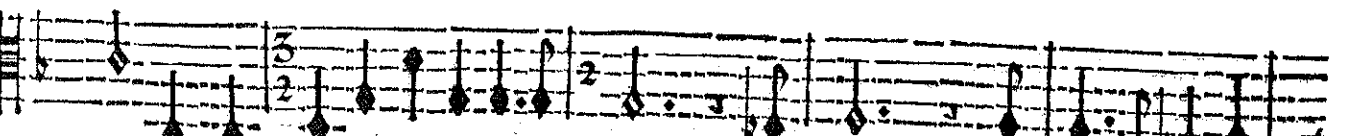
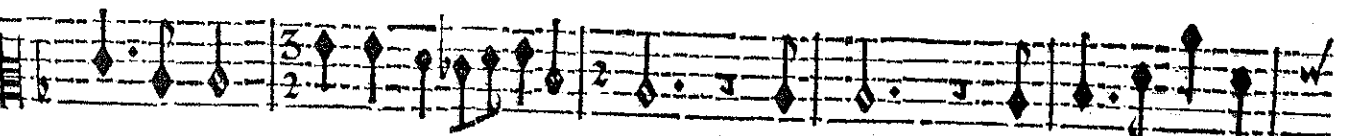
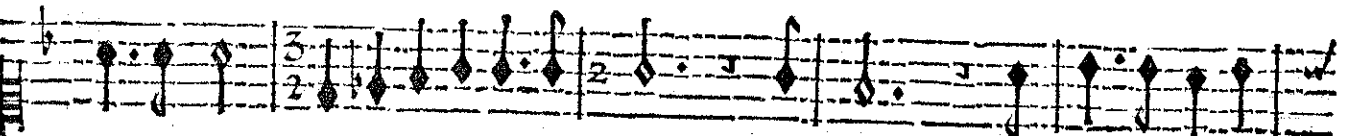
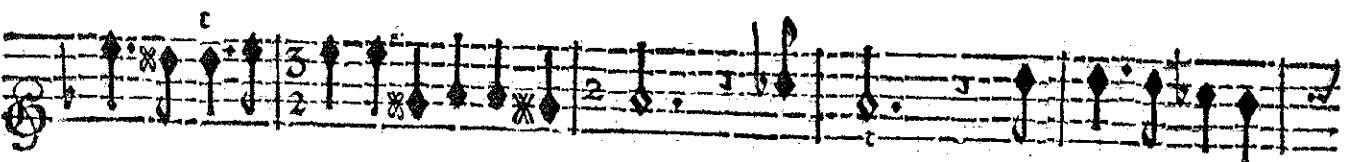


BASSE-CONTINUE.



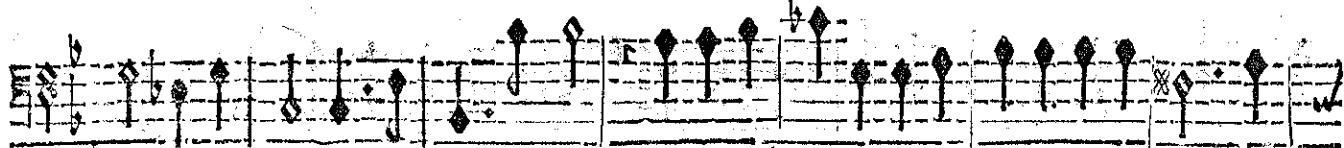
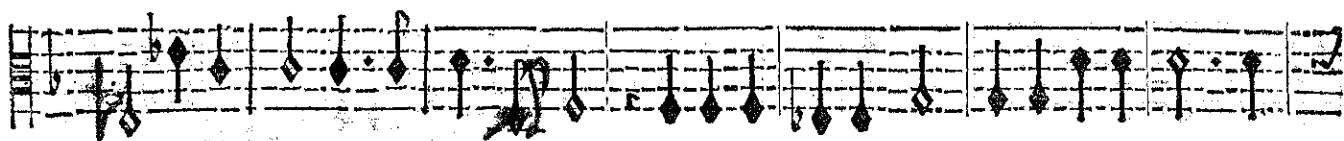
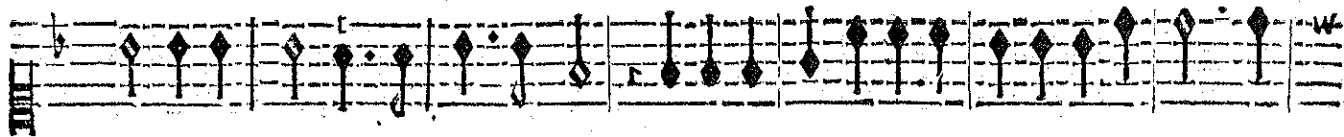
maine, Dans les maux qu'elle fait trouve un plaisir si doux, Demons, preparez-

BASSE-CONTINUE.

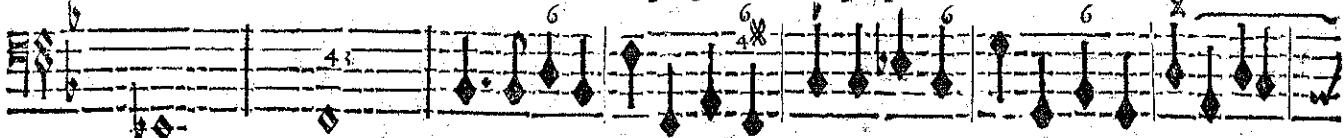


vous, preparez- vous A secorder ma haine; Demons, Demons, preparez-

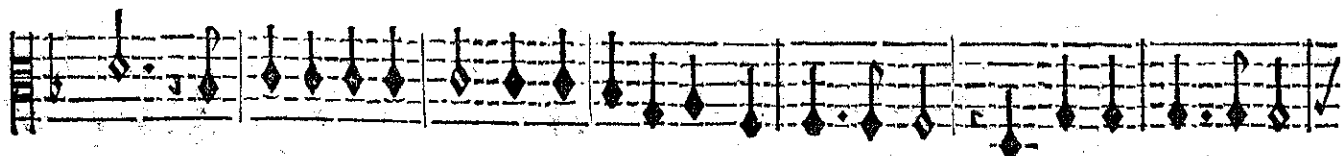
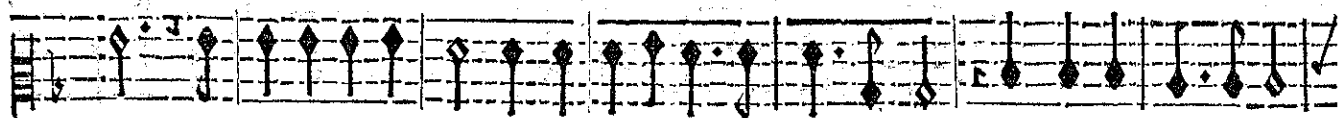
BASSE-CONTINUE.



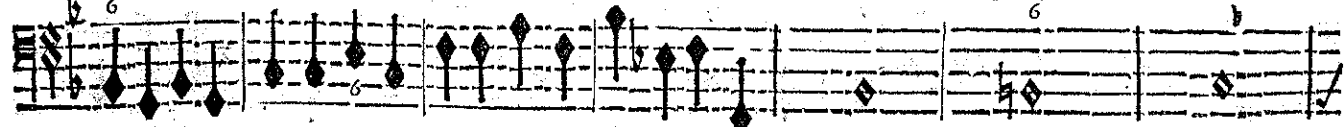
vous A servir mon couroux. Demons , preparez-vous preparez-vous A seconder ma



BASSE-CONTINUE.



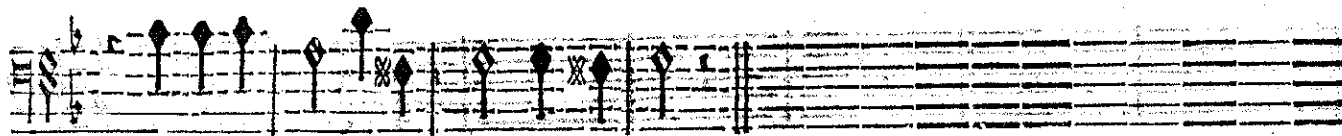
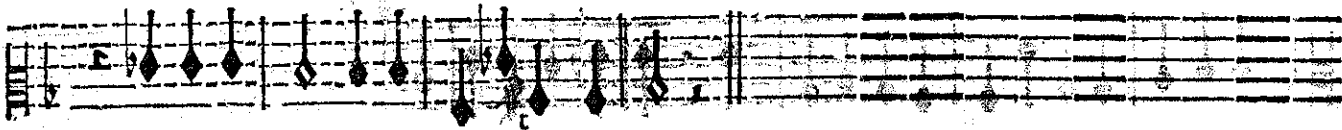
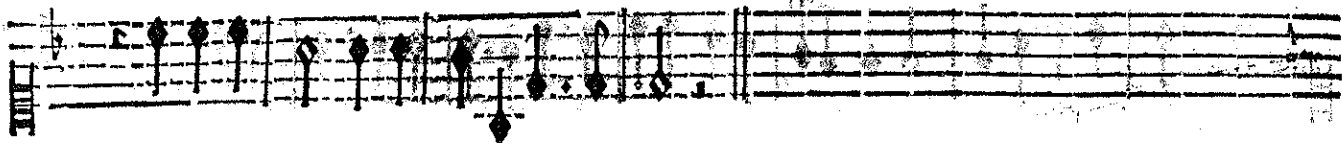
haine; Demons, preparez-vous A servir mon couroux. Demons , preparez-vous Demons,



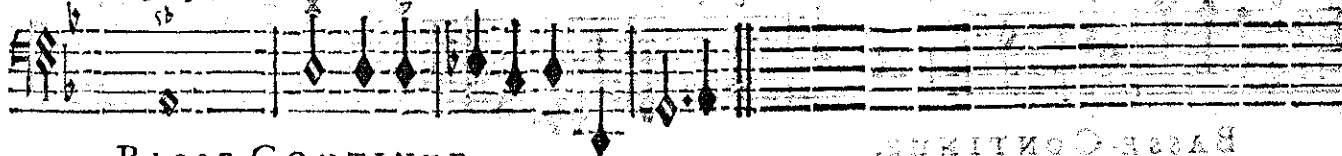
BASSE-CONTINUE.



PROSCOTT



preparez-vous A fer- vir mon courroux.



BASSE-CONTINUE.

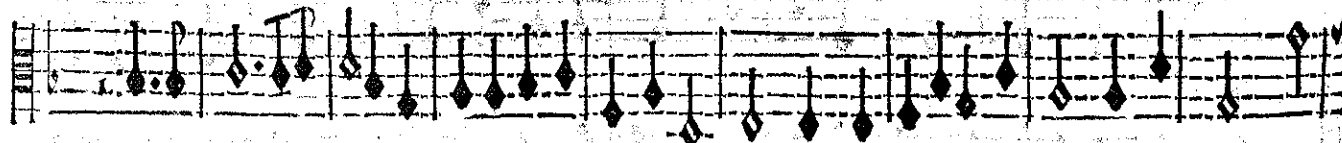
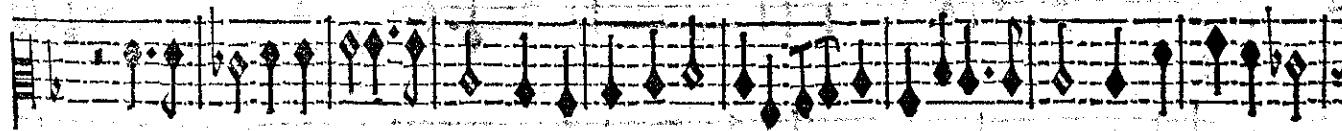
BASSE-CONTINUE

SCENE IV.

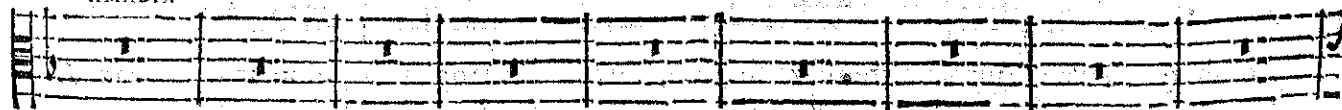
AMADIS, seul



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 various rhythmic values including sixteenth and thirty-second 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.

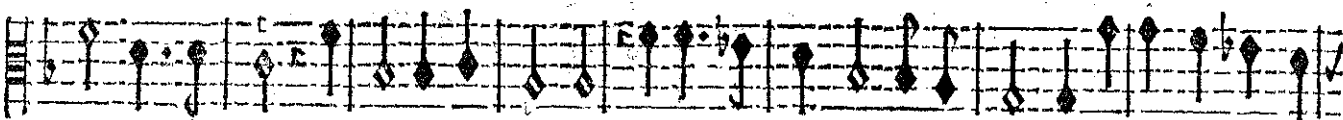
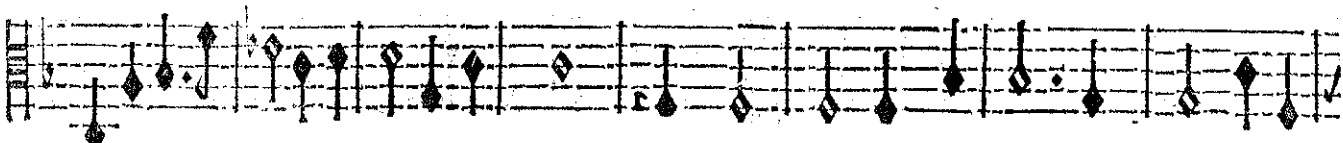
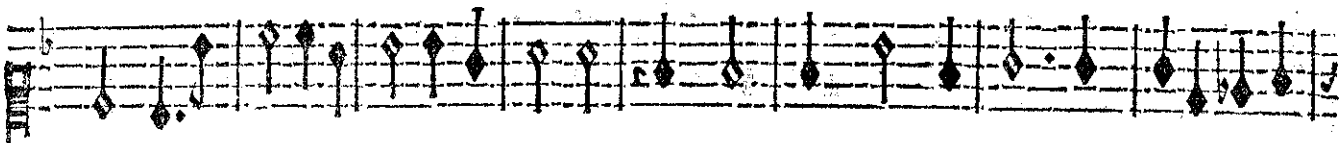
Musical staff for Basses, featuring a bass clef and a series of eighth and sixteenth notes.

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 various rhythmic values including sixteenth and thirty-second notes.

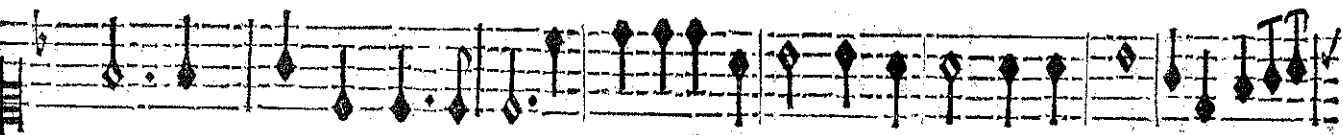
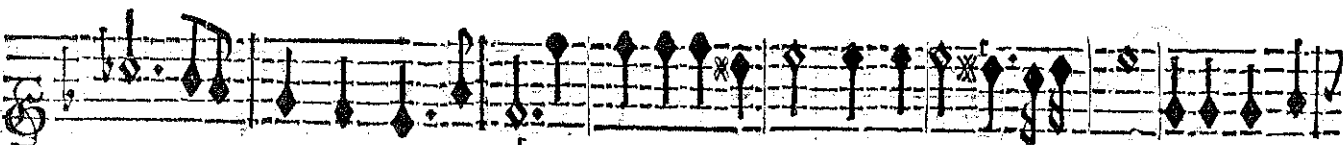
BASSE-CONTINUE.



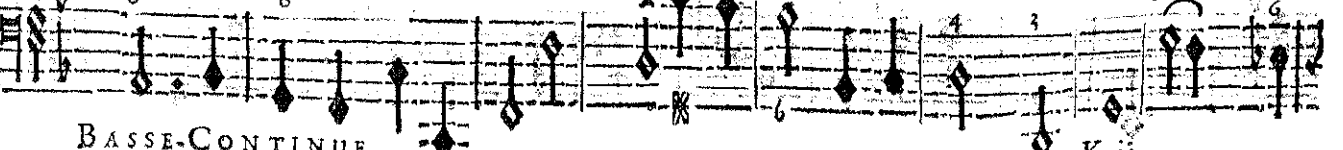
mour. Bois espais redouble ton ombre: Tu ne scaurois estre assez sombre, Tu ne peux trop ca-



BASSE-CONTINUE.

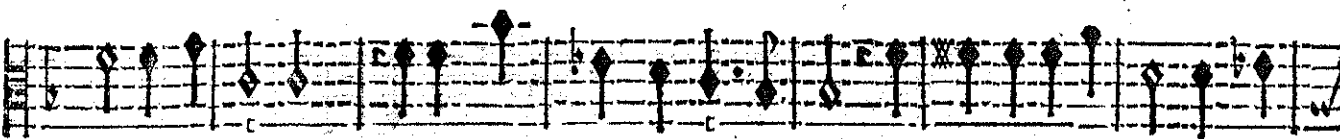
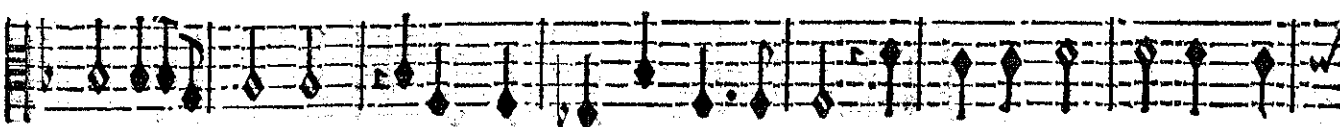
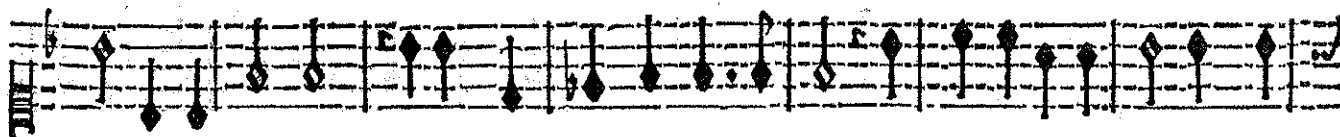
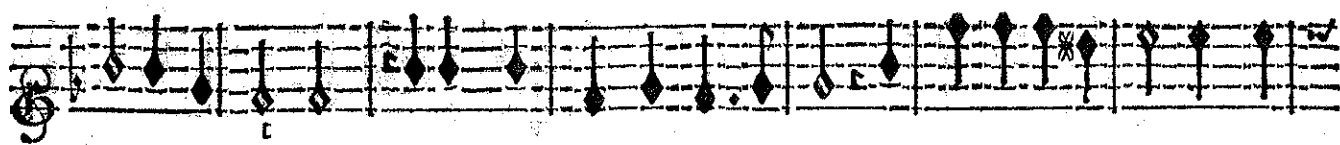


cher mon malheureux Amour. Je sens un defespoir d'ot l'horreur elt extreme, Je ne dois pl'

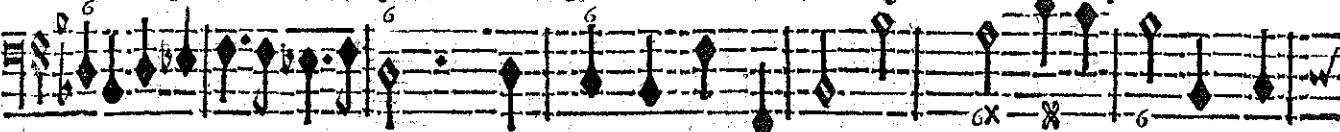


BASSE-CONTINUE.

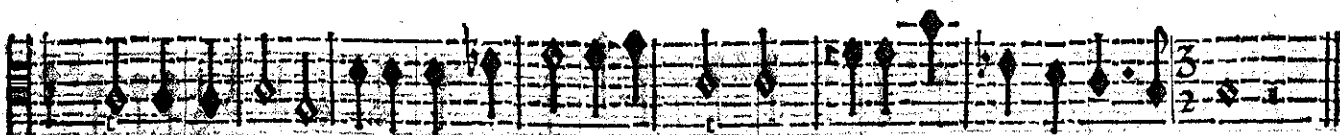
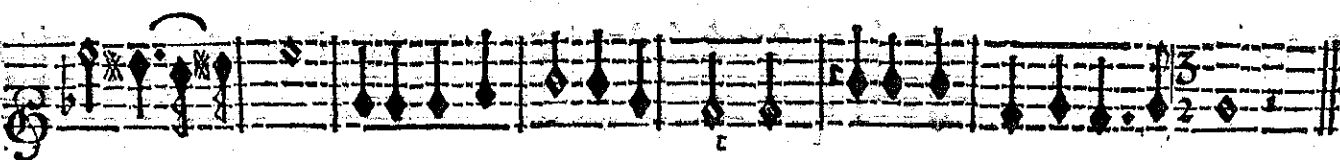
Kij



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



BASSE-CONTINUE.



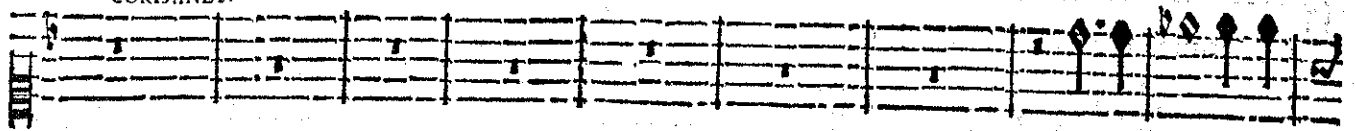
reur est extrême: Je ne dois plus voir ce que j'aime, Je ne veux pl^s souffrir le jour.



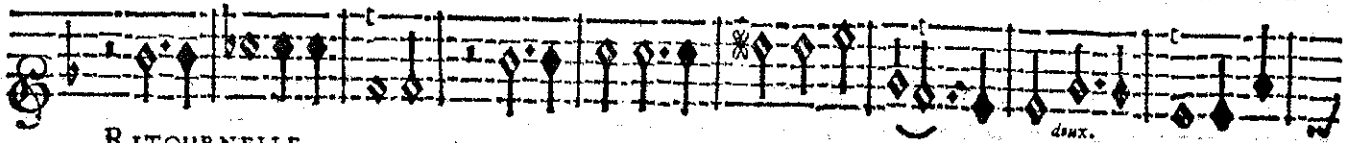
BASSE-CONTINUE,

TRAGÉDIE.
SCÈNE V.
CORISANDE, AMADIS.

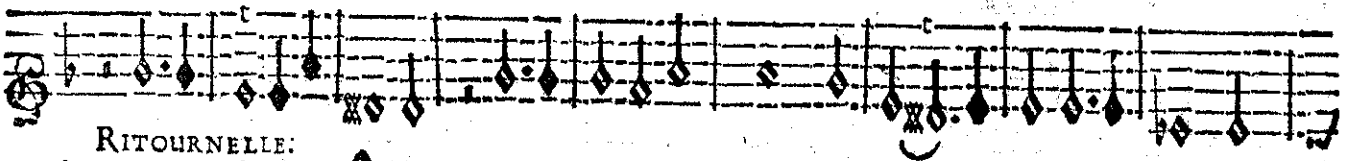
CORISANDE.



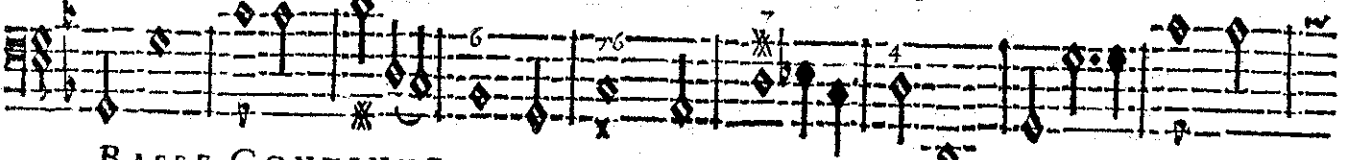
O! Fortune cru-



RITOURNELLE.



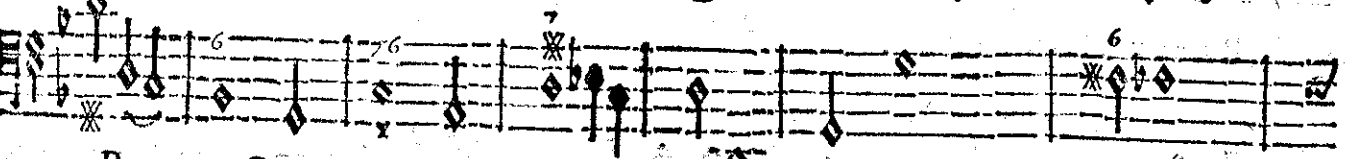
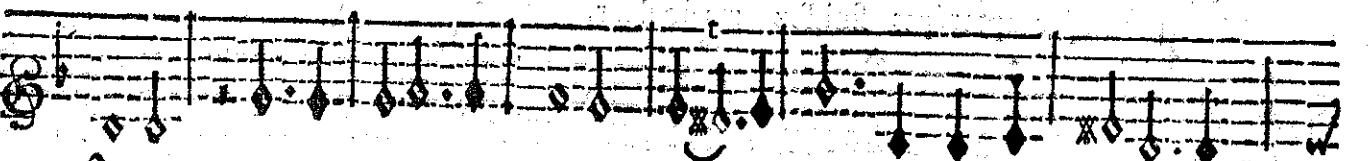
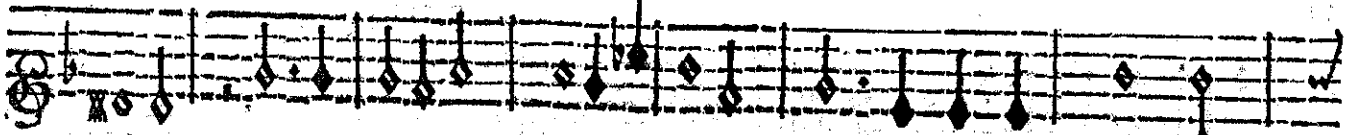
RITOURNELLE:



BASSE-CONTINUE.



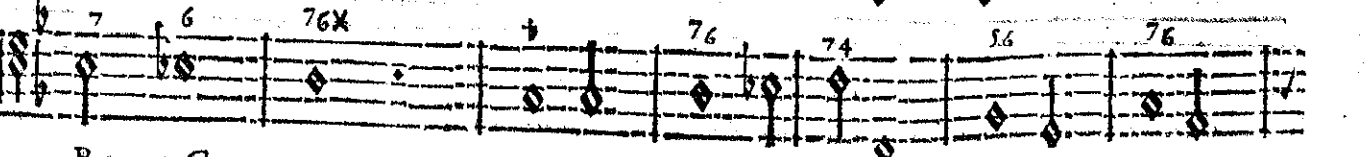
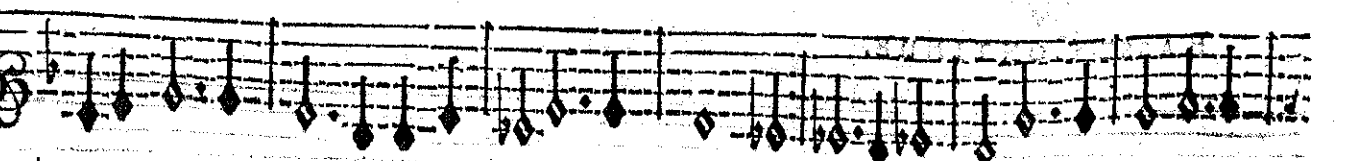
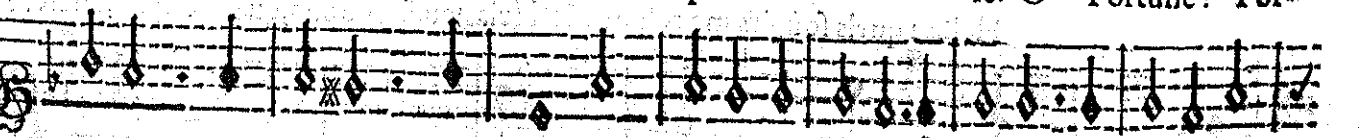
elle! O Fortune! Fortune cruel. le! Tu prens plaisir à me trou-



BASSE-CONTINUE.



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



BASSE-CONTINUE.

tune cruel- le!

BASSE-CONTINUE.

AMADIS.

Ciel! par un prompt secours finif-

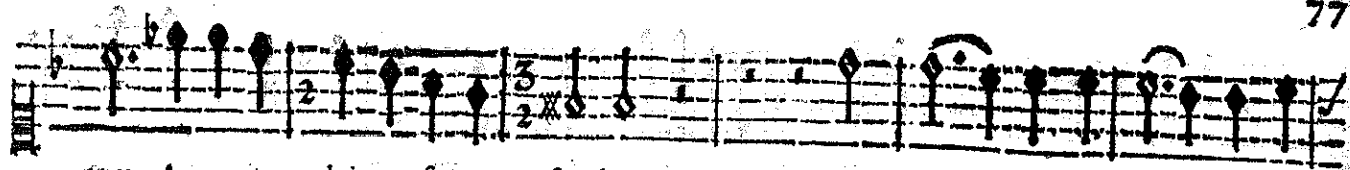
Ciel! par un prompt trépas finissez ma douleur.

BASSE-CONTINUE.

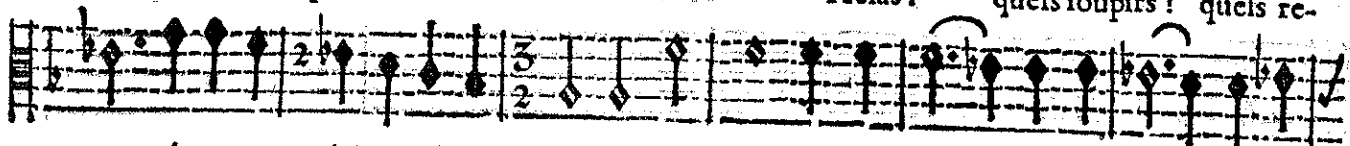
fez mon malheur. Helas! quels soupirs me respondent? Helas! quels soupirs, quels re-

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

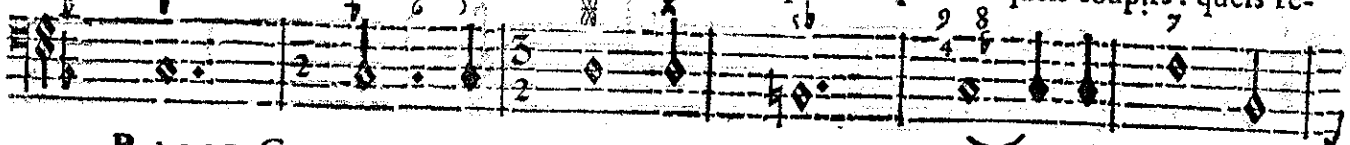
BASSE-CONTINUE.



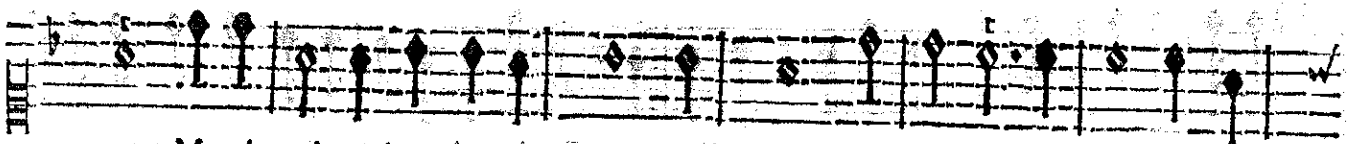
grets Avec mes plaintes se con- fondent? Hélas! quels soupirs! quels re-



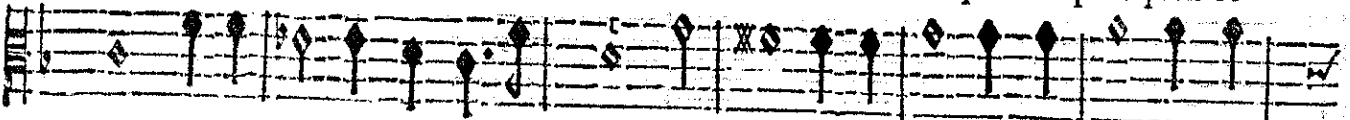
grets Avec mes plaintes se con- fondent? Hélas! quels soupirs! quels soupirs! quels re-



BASSE-CONTINUE.



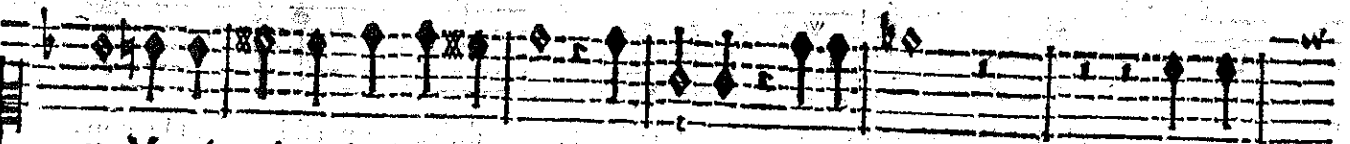
grets! Me répondent dans ces Fo- rests? He- las! Hélas! quels soupirs! quels re-



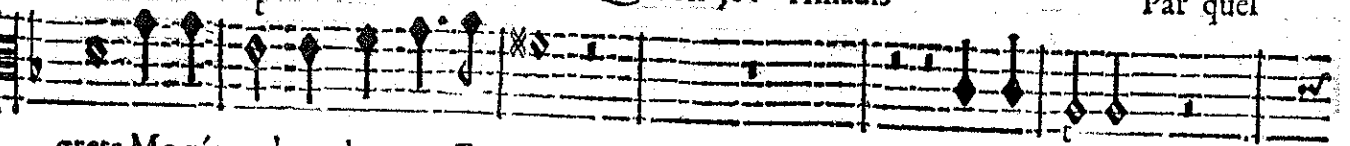
grets! Me répondent dans ces Fo- rests? Hélas! quels soupirs! quels soupirs! quels re-



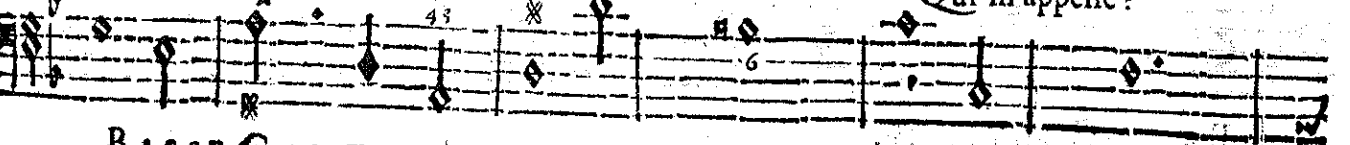
BASSE-CONTINUE.



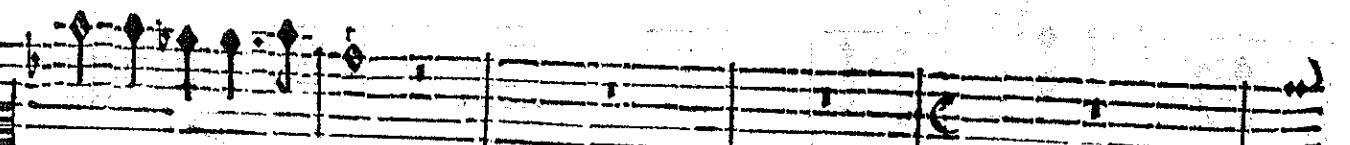
grets Me répondent dans ces Forests? Que vois-je? Amadis Par quel



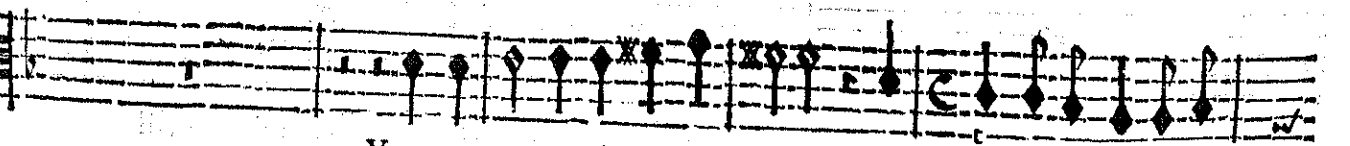
grets Me répondent dans ces Forests? Qui m'appelle?



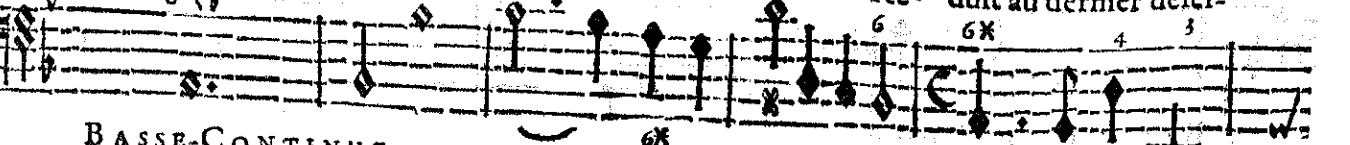
BASSE-CONTINUE.



fort puis-je icy vous voir?



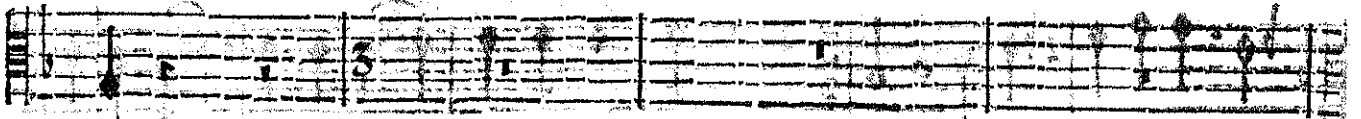
Vous voyez un Amant fidelle Re- duit au dernier defes-



BASSE-CONTINUE.



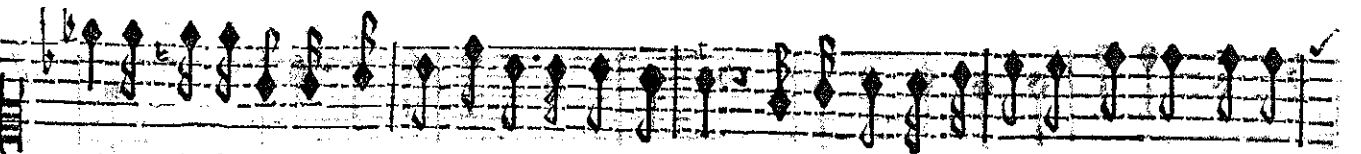
Protegez la Ver- tu que l'injustice opprime, Secourez Florestan, mesme sans vo^{us} a-



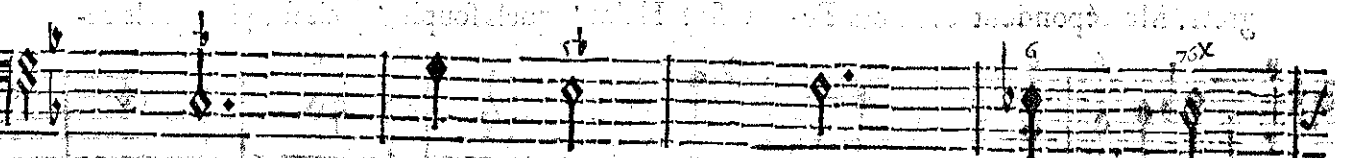
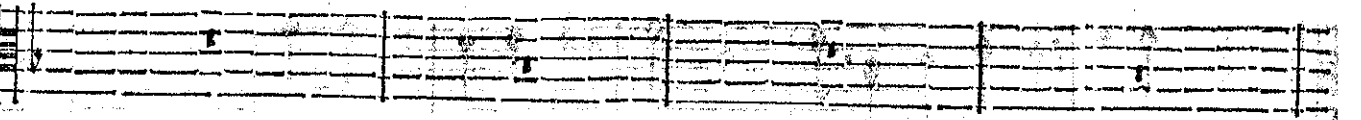
poir.



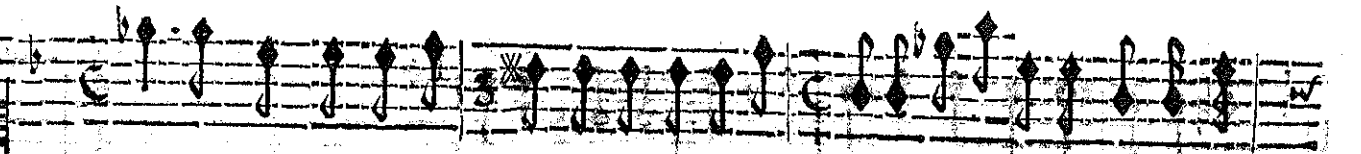
BASSE-CONTINUE.



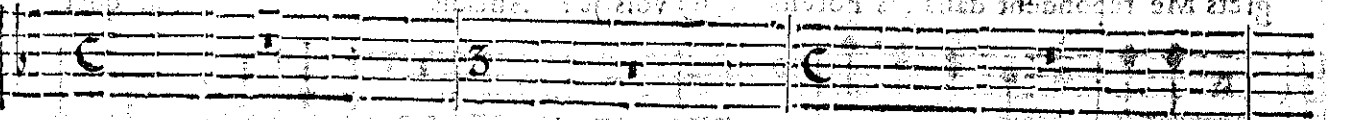
nime; Il estoit comme vo^{us} l'appuy des malheureux; Je n'ay pu retcainir son cour trop gene-



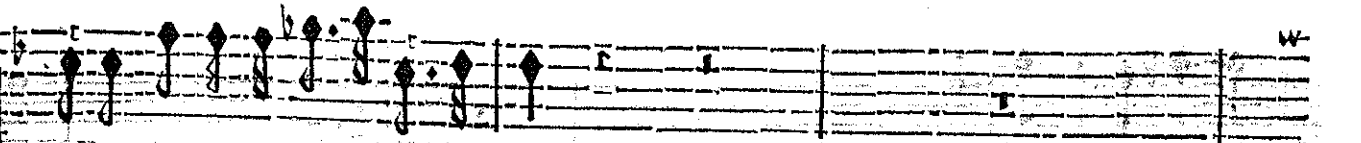
BASSE-CONTINUE.



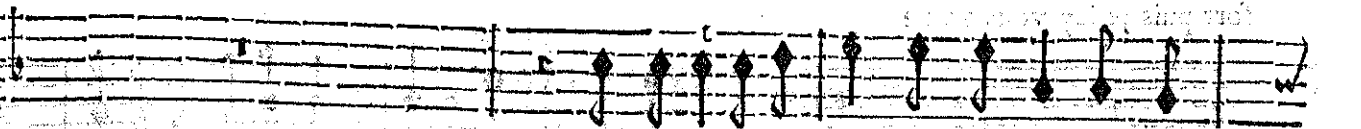
reux, Aux pleurs d'une Incon- nue il s'est laissé se- duire. La perfide a seu le con-



BASSE-CONTINUE.



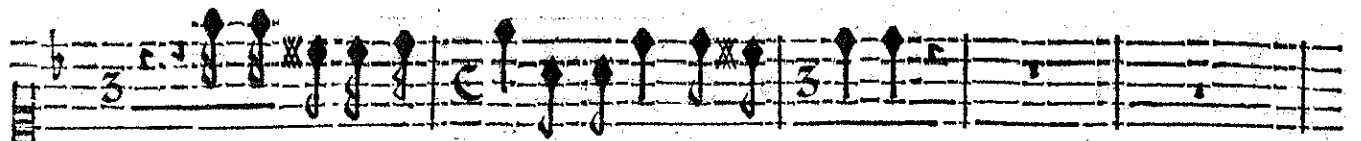
duire Dans des enchantements affreux.



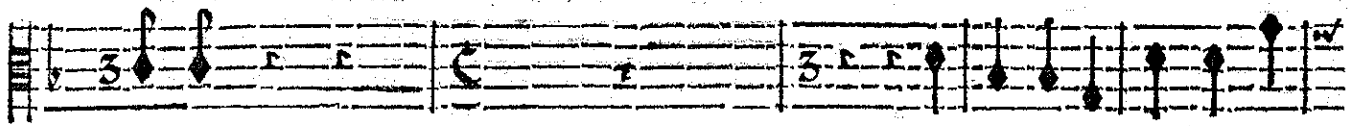
Pour l'aller secourir quel chemin faut-il



BASSE-CONTINUE.



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

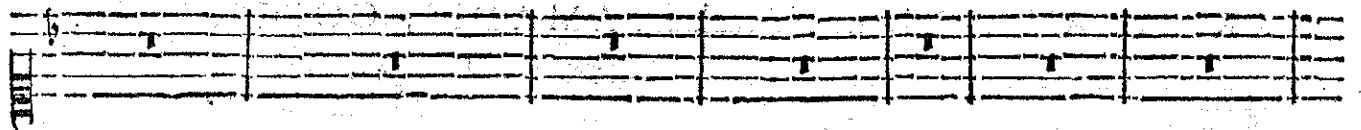


prendre?

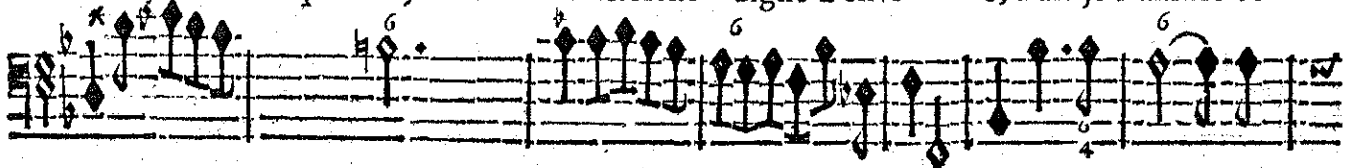
J'ay veu le danger sans ef-



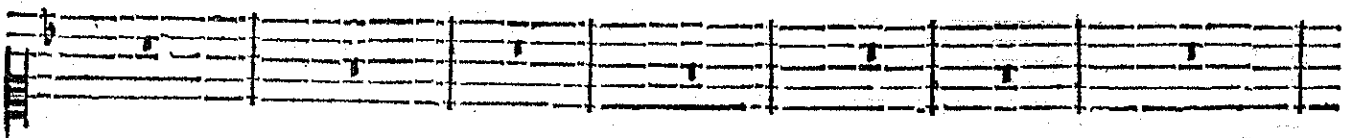
BASSE-CONTINUE.



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



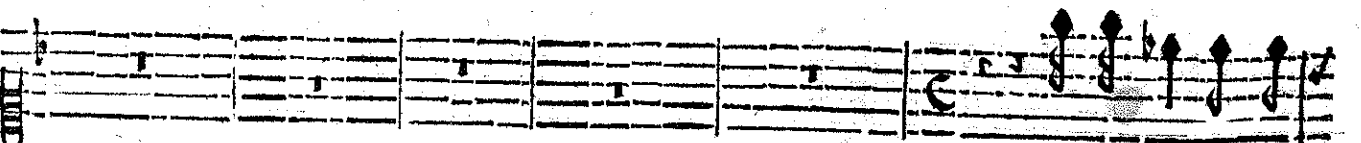
BASSE-CONTINUE.



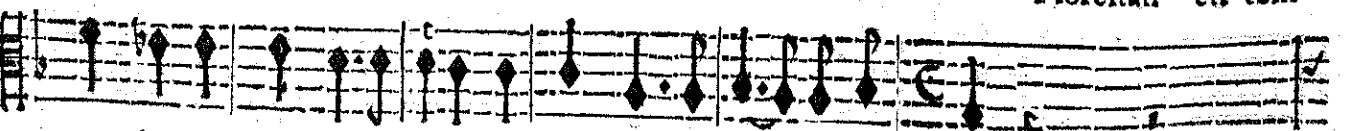
mort dans un temps ou la vie N'est plus qu'un supplice pour moy? Puis-je craindre la



BASSE-CONTINUE.



Florestan est tom-



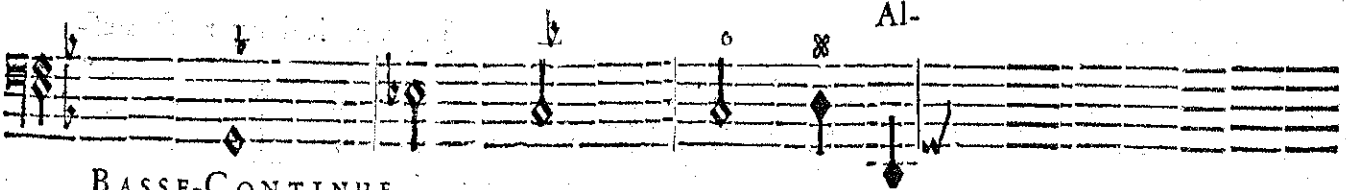
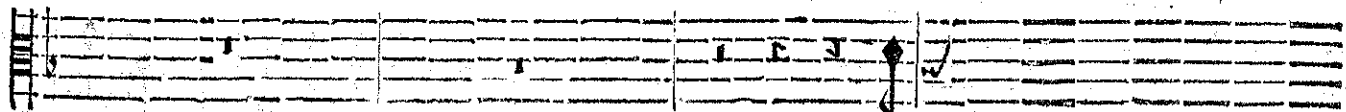
mort dans un temps ou la vie N'est plus qu'un suppli- ce pour moy?



BASSE-CONTINUE.



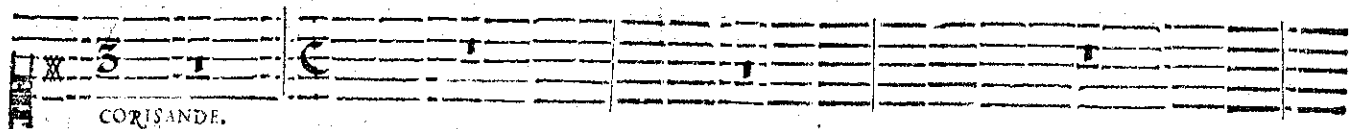
bé dans un triste esclavage En voulant passer dans ces lieux.



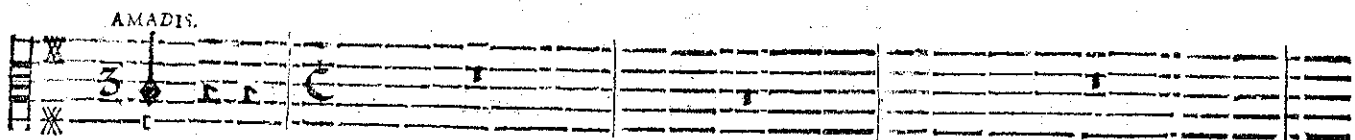
BASSE-CONTINUE.

SCENE VI.

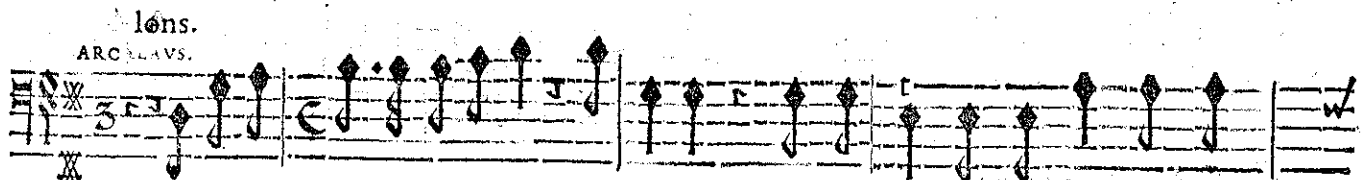
ARCALAUS, Suivans d'Arcalaus, AMADIS, CORISANDE.



CORISANDE.



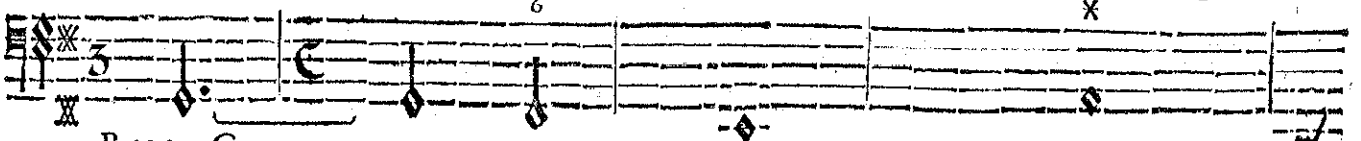
AMADIS.



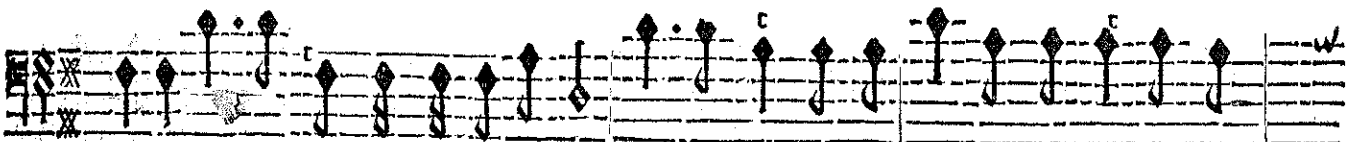
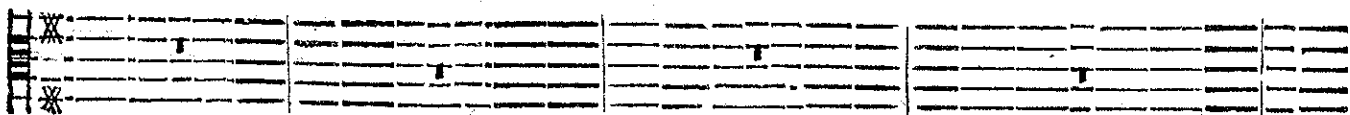
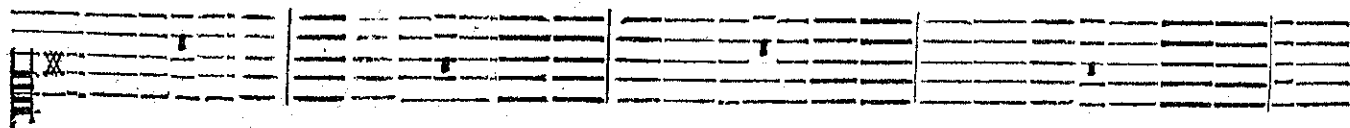
lons.

ARCALAUS.

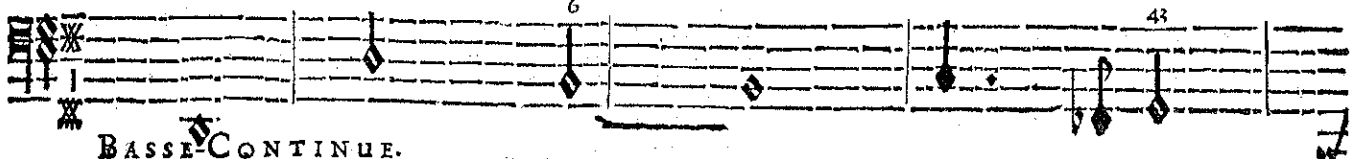
Arreste arreste audacieux, Arreste, j'entreprends de garder ce pas.



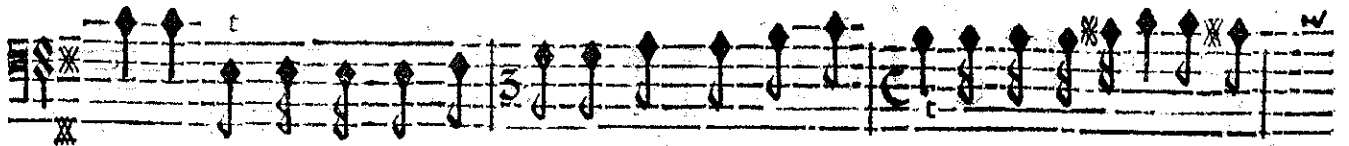
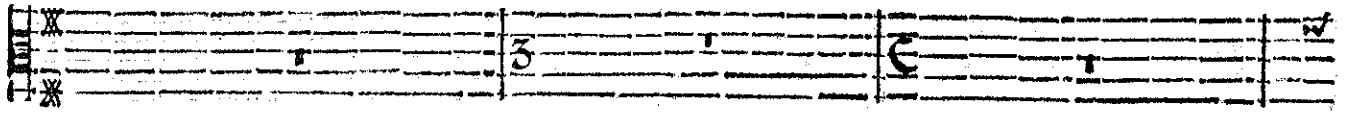
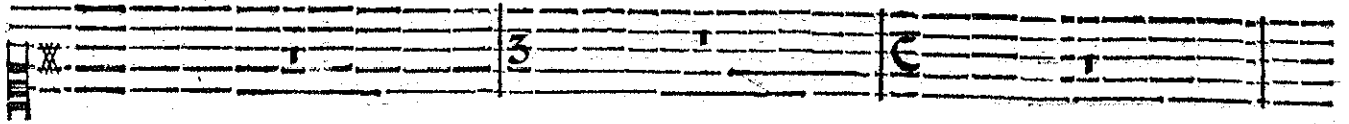
BASSE-CONTINUE.



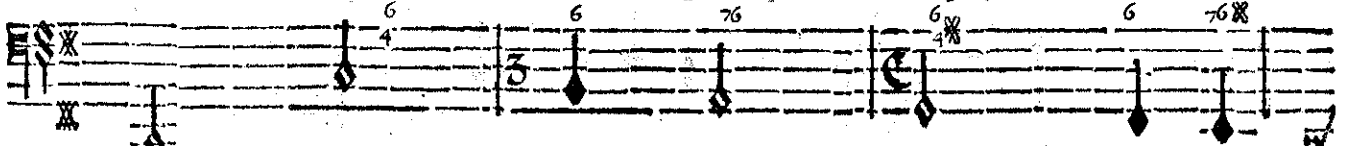
fage. Voy ces marques de mes Exploits, Voy combien de Guerriers m'ont cédé la Vi-



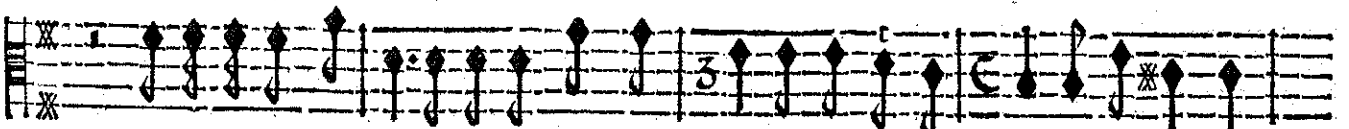
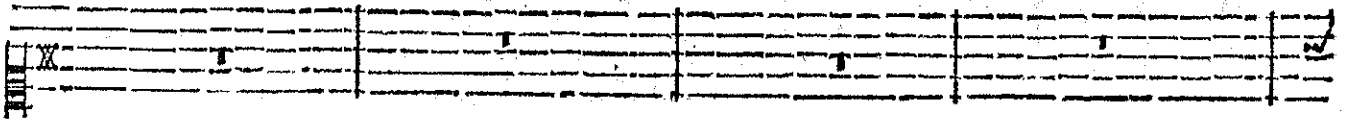
BASSE-CONTINUE.



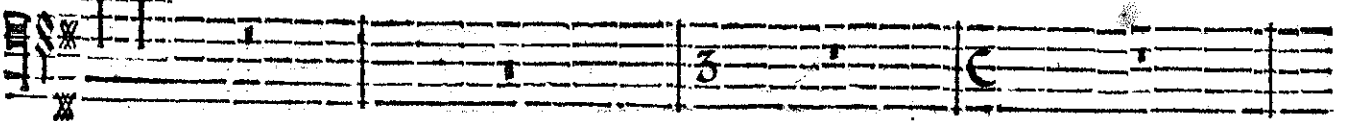
Stoie. Joins un nouveau Trophée à ceux que dans ces bois J'ay fait élever à ma



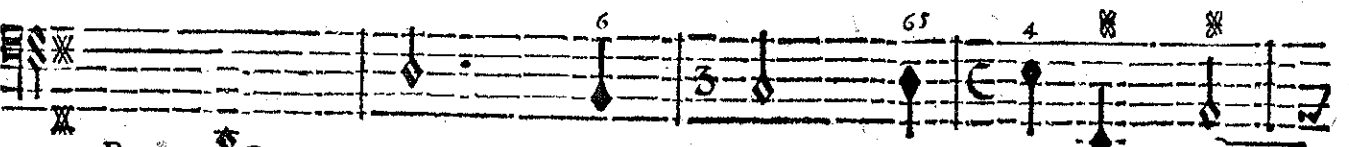
BASSE-CONTINUE.



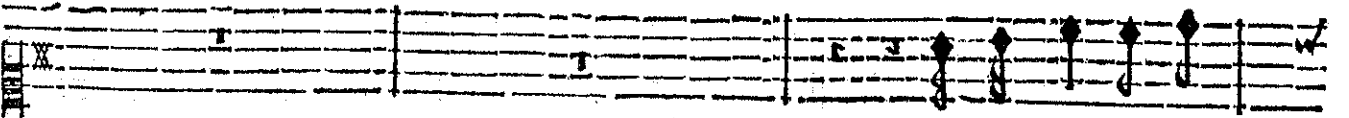
Cesse de m'arrester, ne force point mon bras A tourner sur toy ma vengeance.



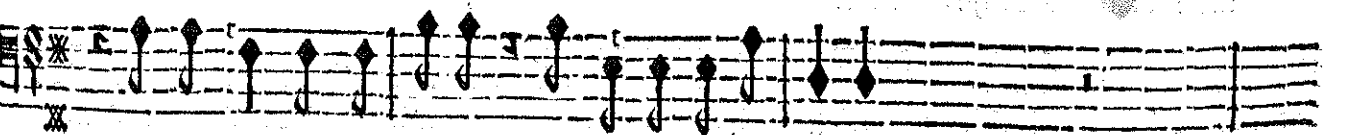
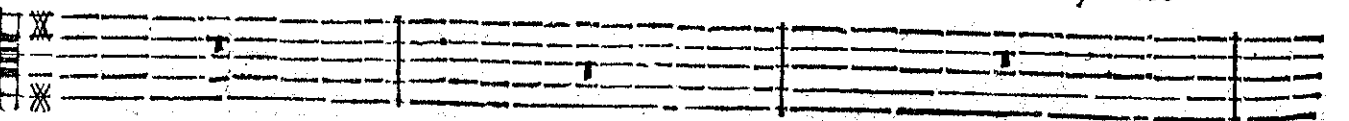
gloire.



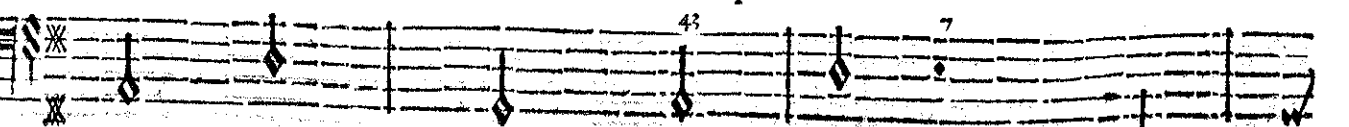
BASSE-CONTINUE.



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.

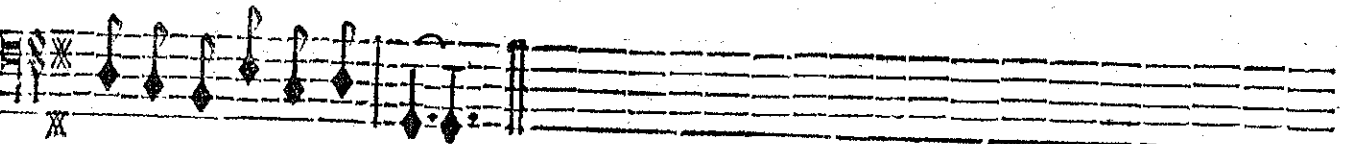
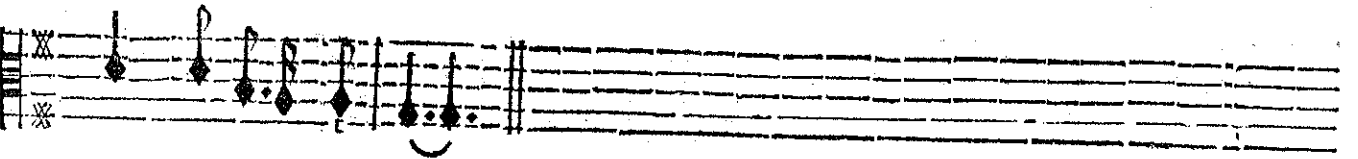
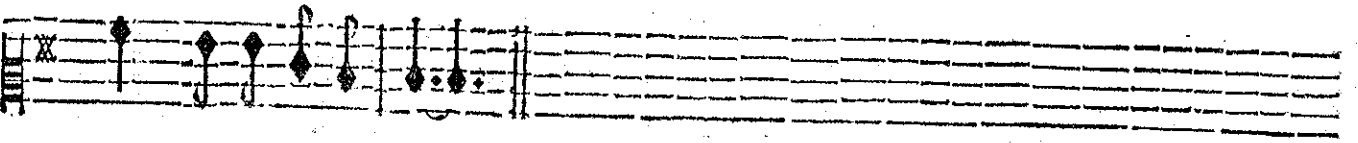
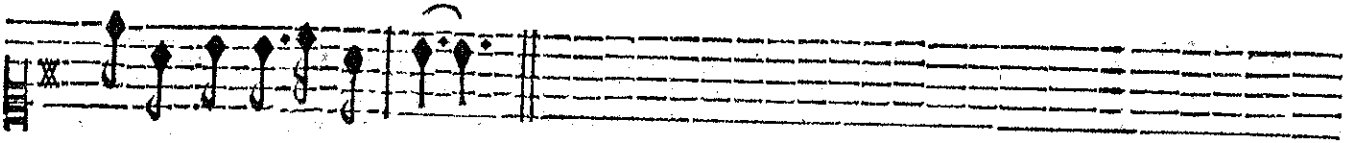
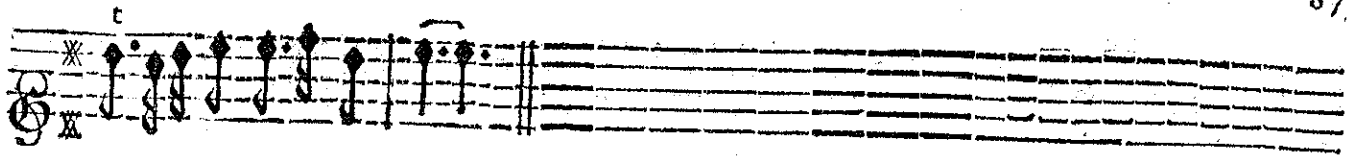
BASSE-CONTINUE.

ARCALAYS.

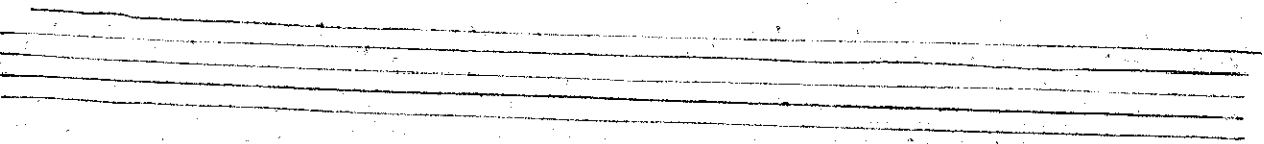
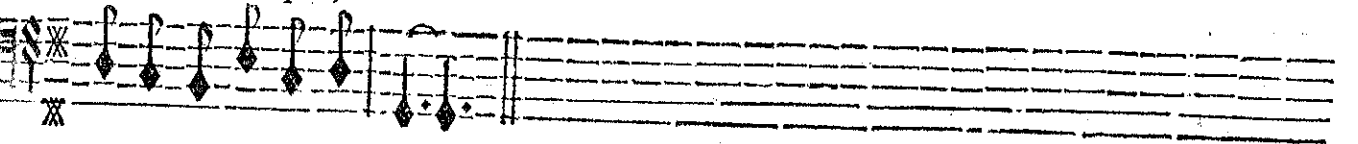
BASSE-CONTINUE.

Esprits infer-

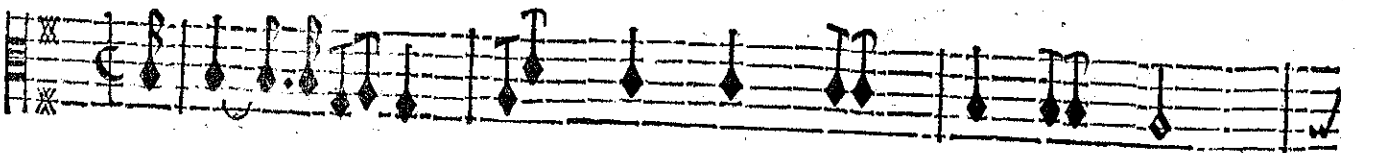
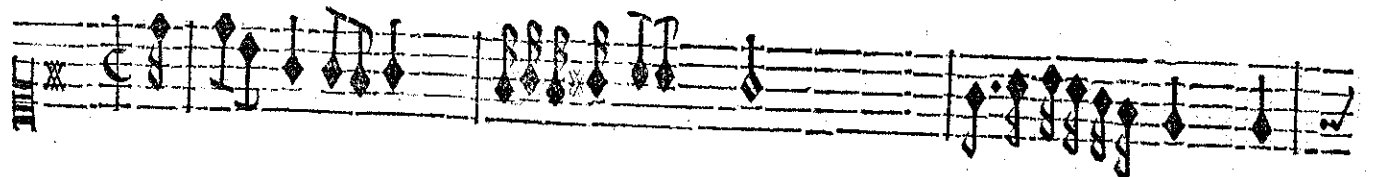
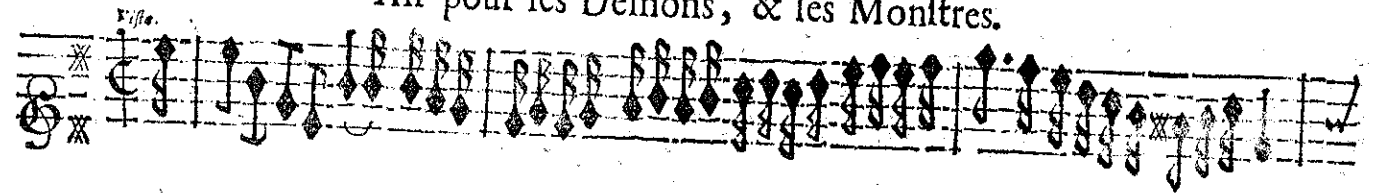
BASSE-CONTINUE.



ner le secours que j'attens.

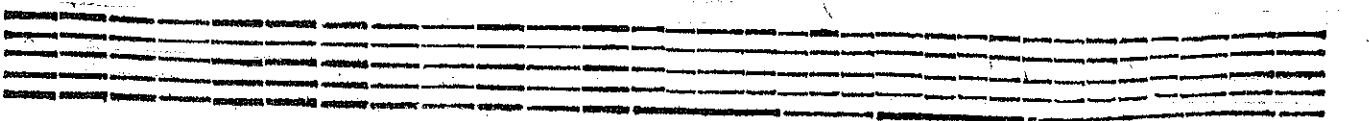
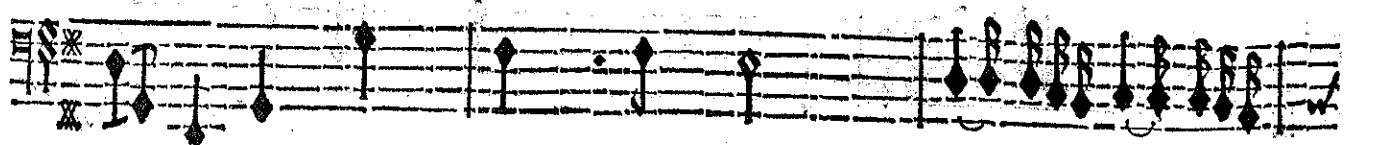
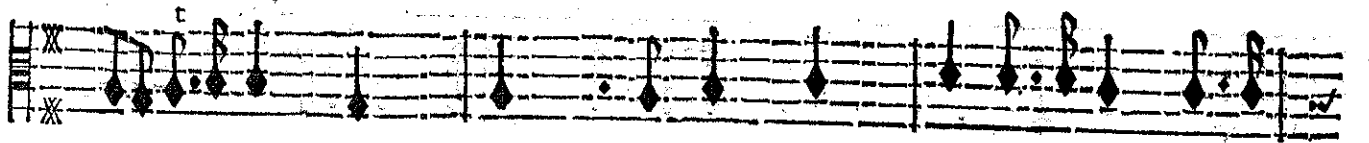
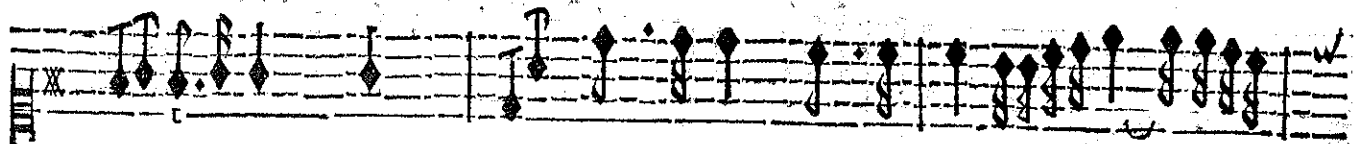
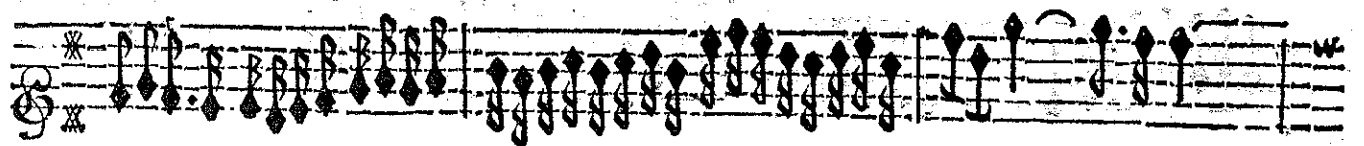
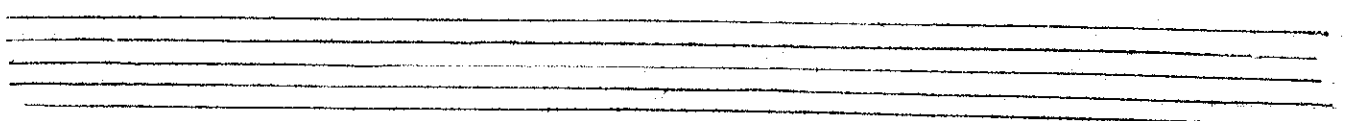
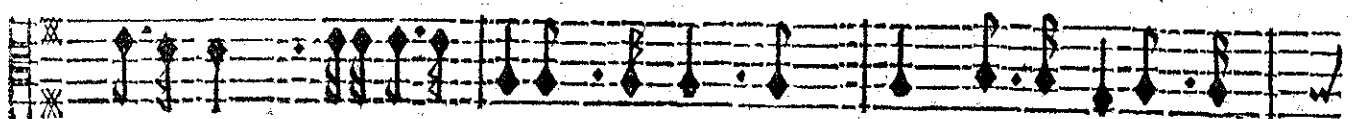
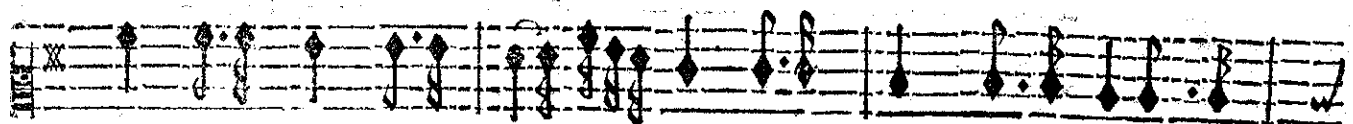
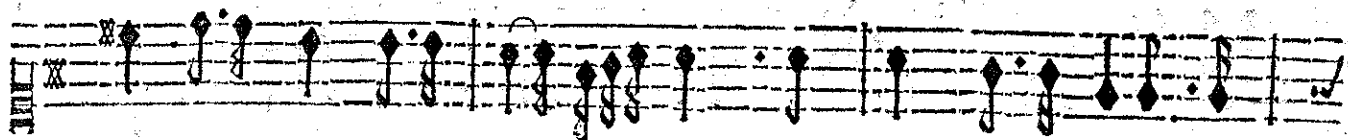
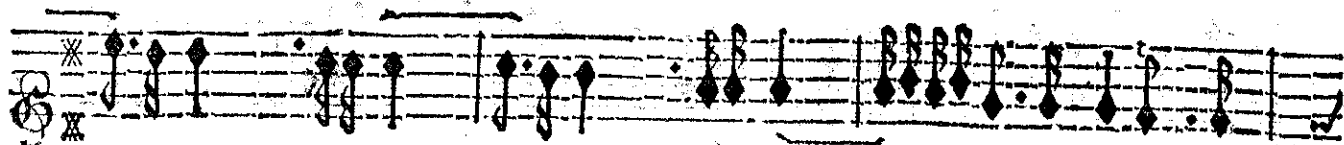


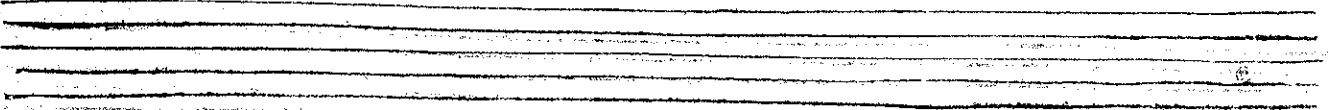
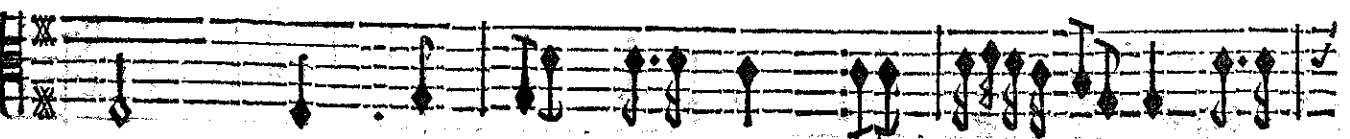
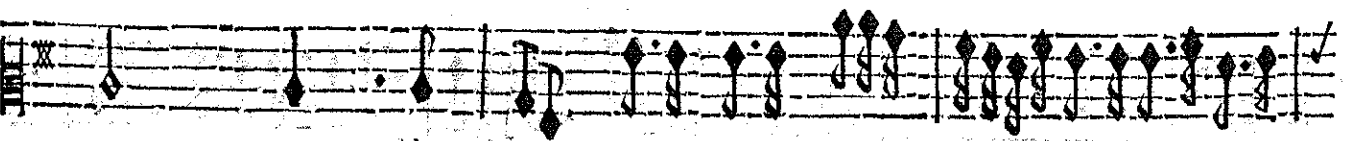
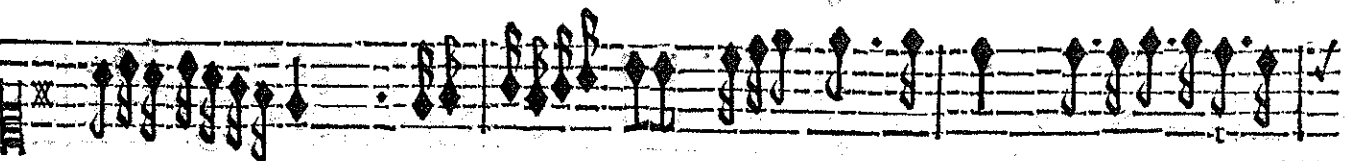
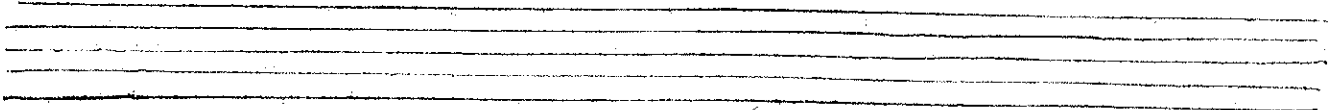
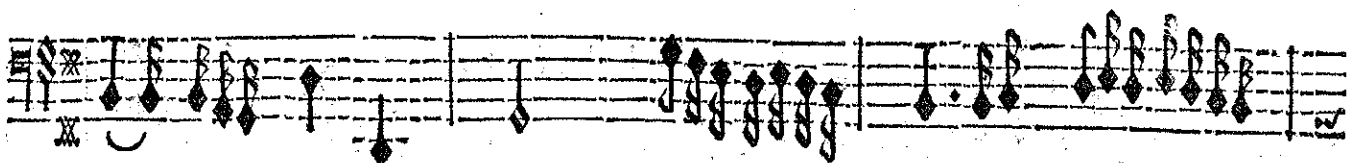
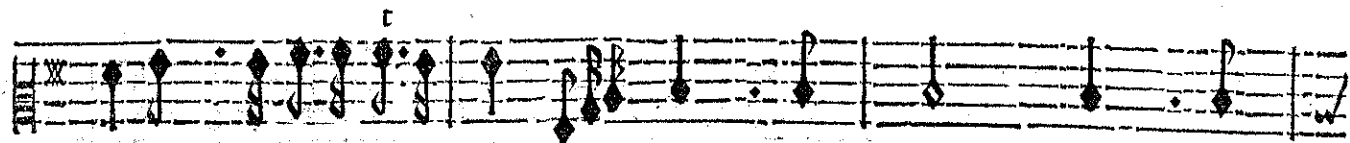
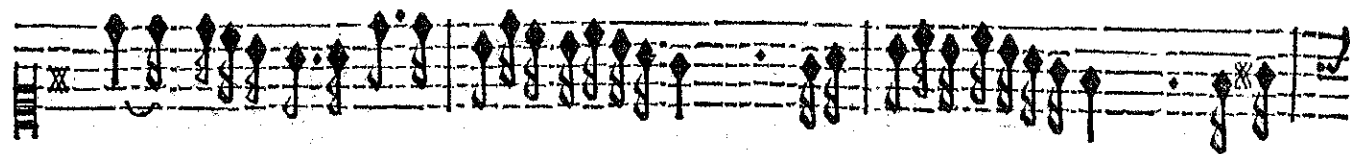
Air pour les Demons, & les Monstres.

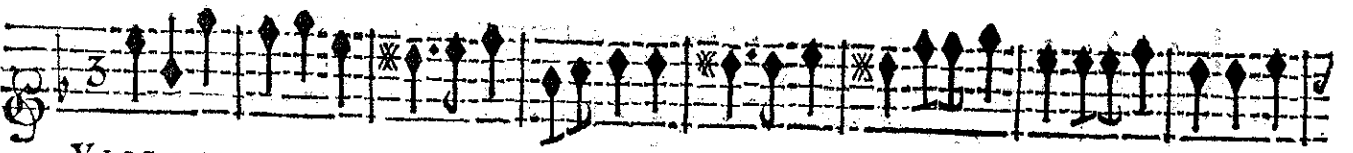
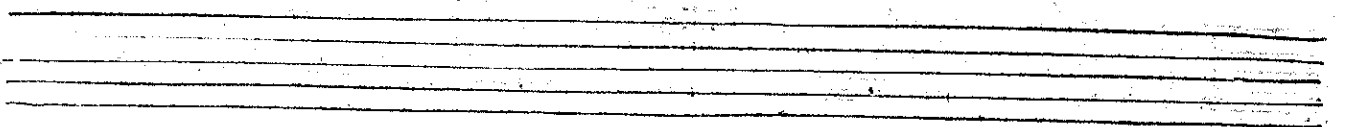
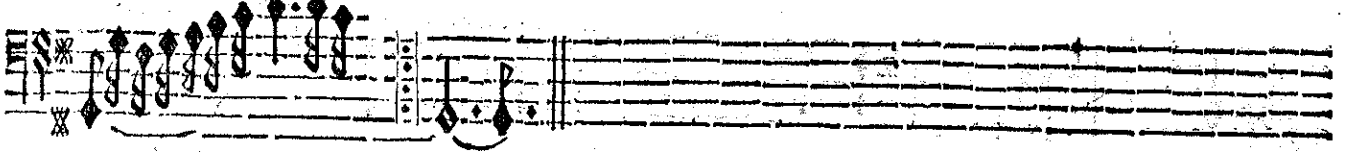
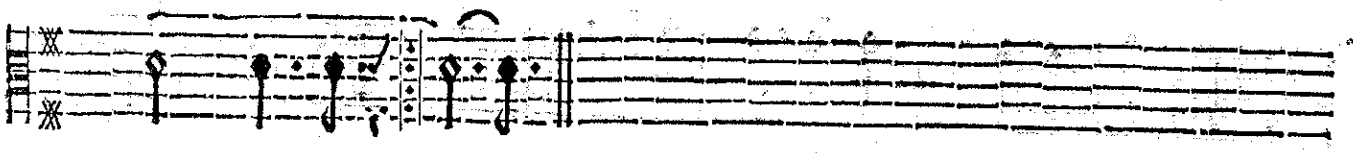
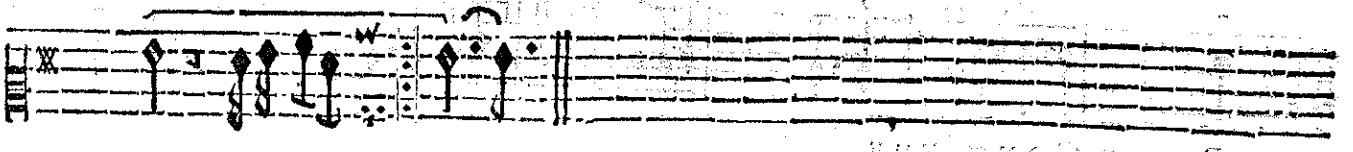
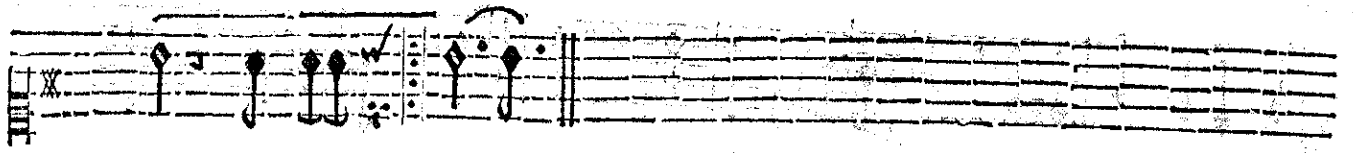
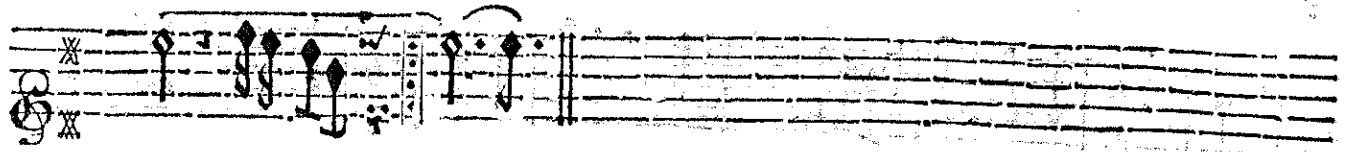


A M A D I S,

This musical score is arranged in two systems. The first system consists of five staves: the top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C); the four staves below are in bass clef with a key signature of one flat (Bb) and a common time signature (C). The second system consists of five staves: the top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C); the four staves below are in bass clef with a key signature of one flat (Bb) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. There are also some asterisks and 'x' marks on the staves, possibly indicating specific performance techniques or corrections. The music features complex rhythmic patterns and melodic lines across all staves.



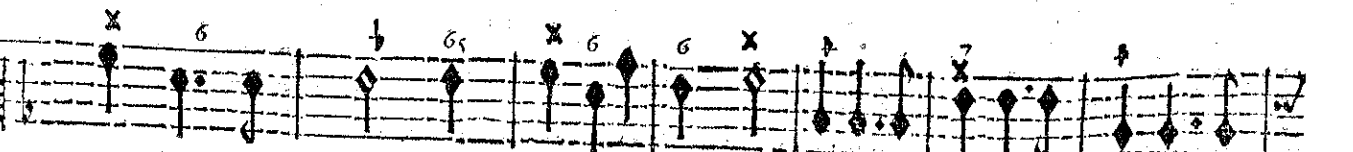
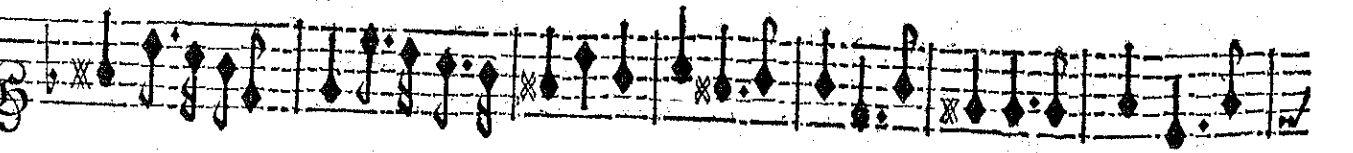




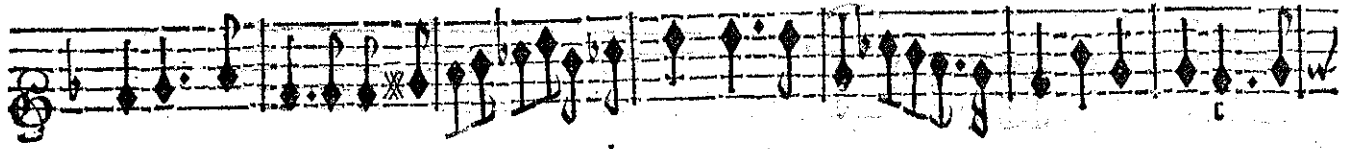
VIOLONS.



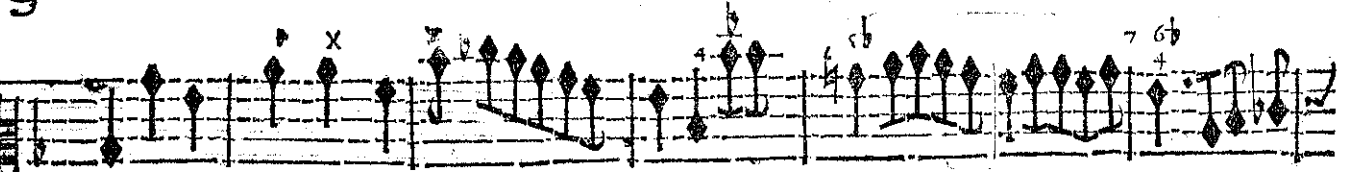
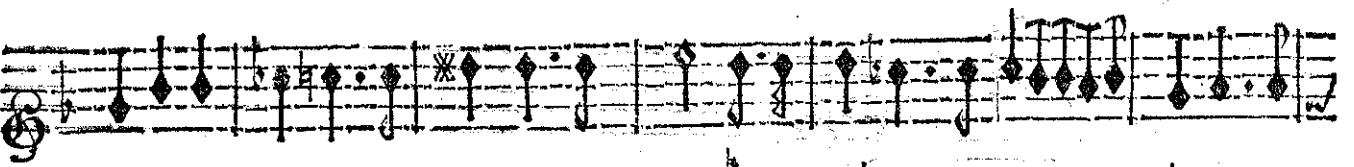
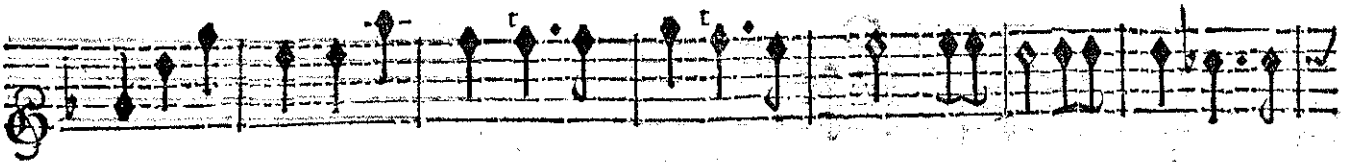
BASSE-CONTINUE.



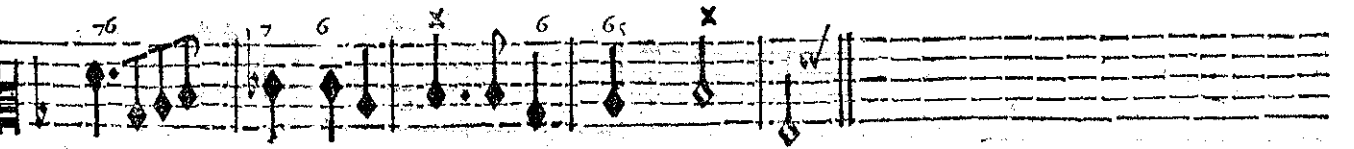
BASSE-CONTINUE.



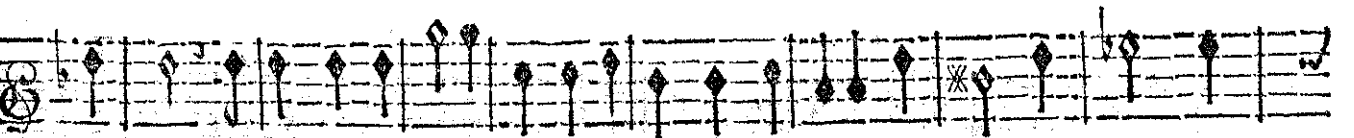
BASSE-CONTINUE.



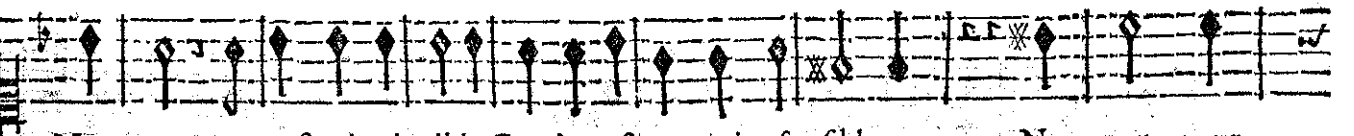
BASSE-CONTINUE.



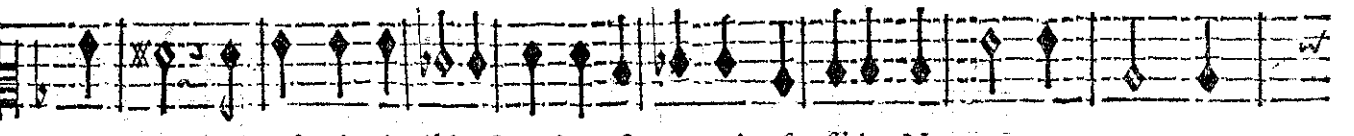
BASSE-CONTINUE.



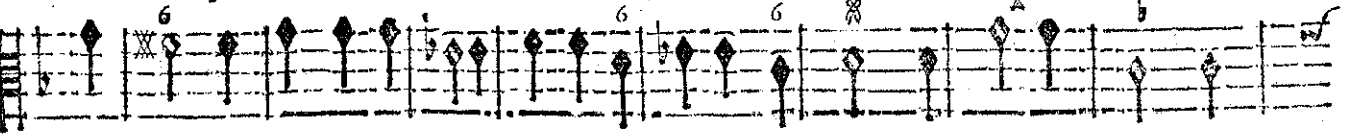
Non, non pour estre invincible On n'en est pas moins sensible. Non, non, non, non, pour



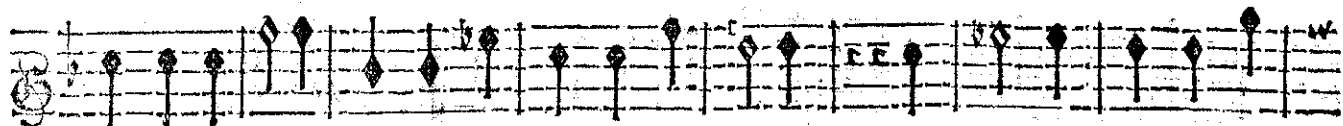
Non, non, pour estre invincible On n'en est pas moins sensible. Non, non pour



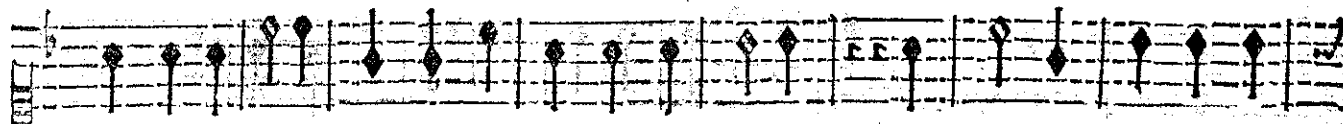
Non, non pour estre invincible On n'en est pas moins sensible. Non, non, non, non, pour



BASSE-CONTINUE.



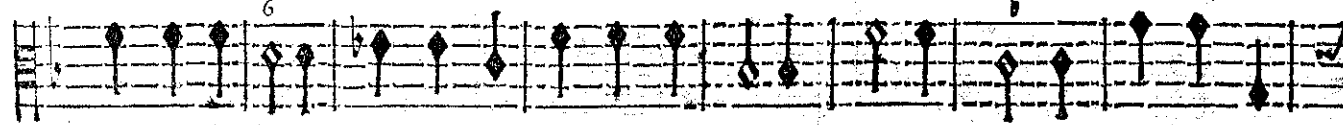
estre invincible On n'en est pas moins sensible. Non, non pour estre invin-



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



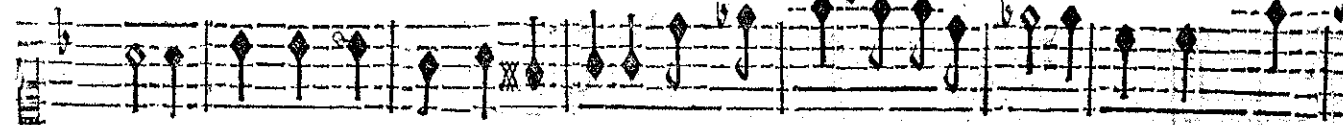
estre invincible On n'en est pas moins sensible. Non, non, non, non pour estre invin-



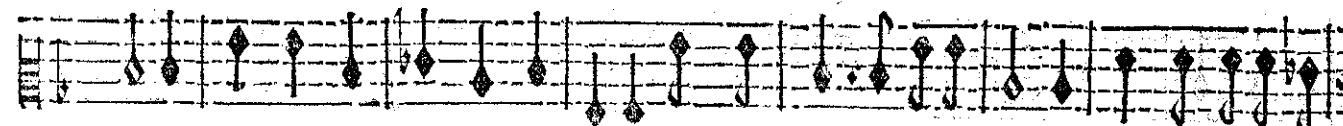
BASSE-CONTINUE.



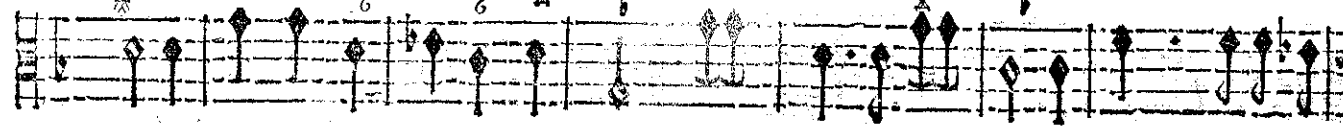
cible On n'en est pas moins sensible. Quel Vainqueur a résisté Aux charmes de la beau-



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



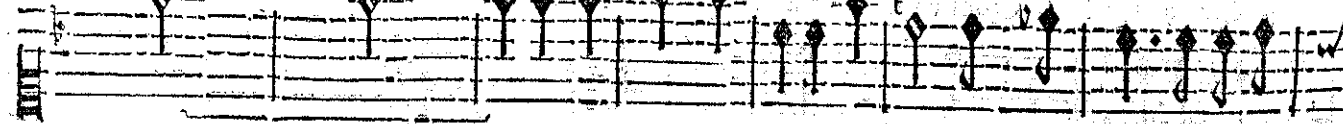
cible On n'en est pas moins sensible. Quel Vainqueur a résisté Aux charmes de la beau-



BASSE-CONTINUE.



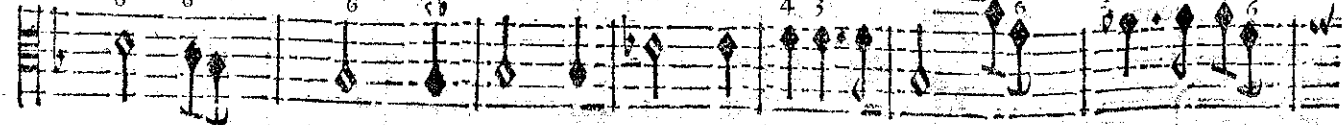
té: Quel Vainqueur a résisté Aux charmes de la beauté? Quel Vainqueur a resi-



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-



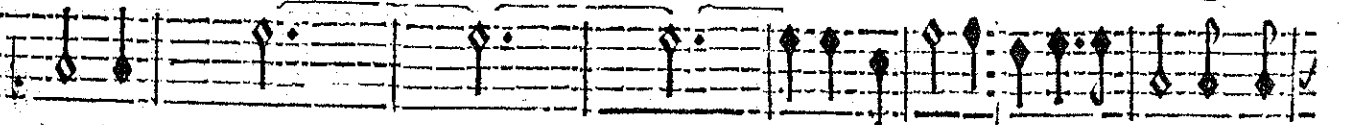
BASSE-CONTINUE.



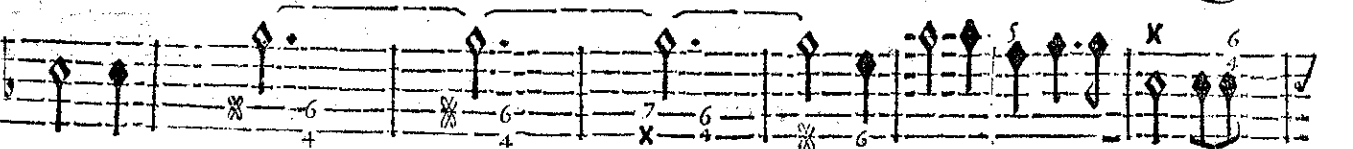
sté Aux charmes de la beauté: Quel vainqueur a resisté Aux charmes de la beauté: Quel vain-



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



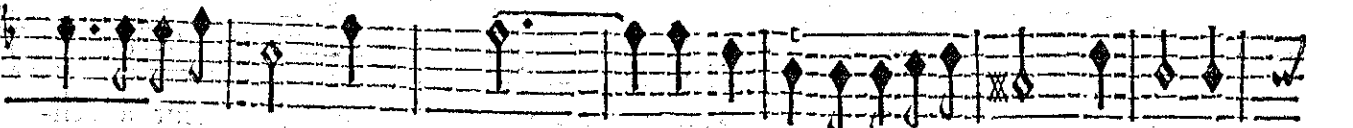
sté Aux char- mes Aux charmes de la beauté: Quel vai-



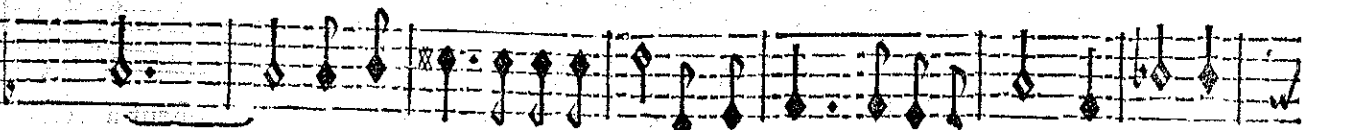
BASSE-CONTINUE.



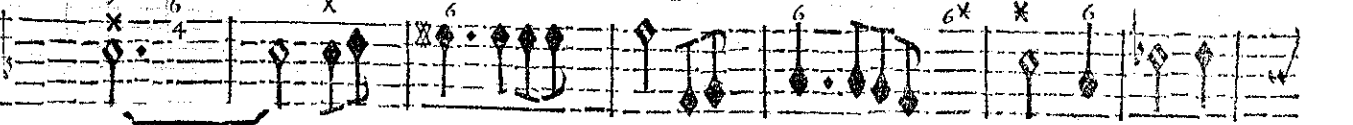
queur a resisté Quel vainqueur a resisté Aux char- mes Aux charmes



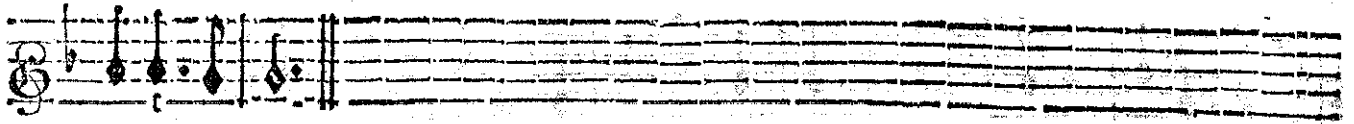
queur a resisté Aux char- mes Aux charmes de la beauté? Aux charmes



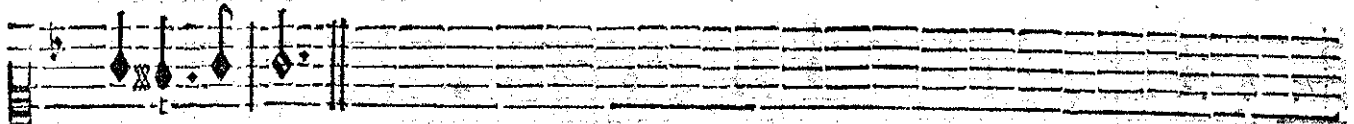
queur Quel vainqueur a resisté Quel vainqueur a resisté aux charmes



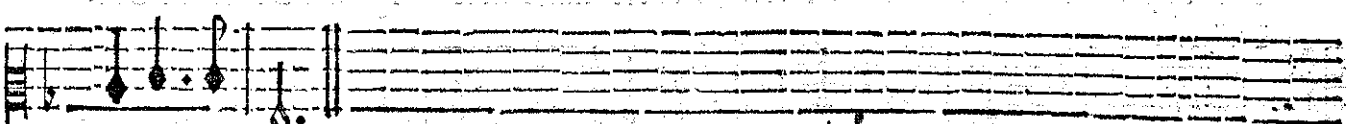
BASSE-CONTINUE.



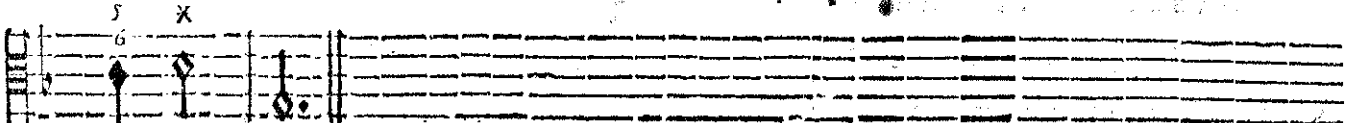
de la Beauté! *On reprend la Symphonie cy devant page 87.*



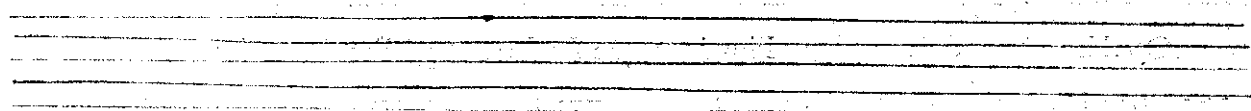
de la Beauté.



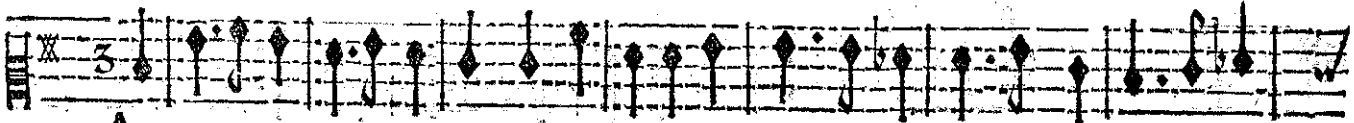
de la Beauté?



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-



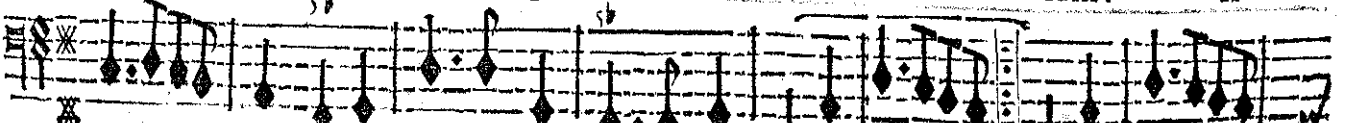
BASSE-CONTINUE.



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



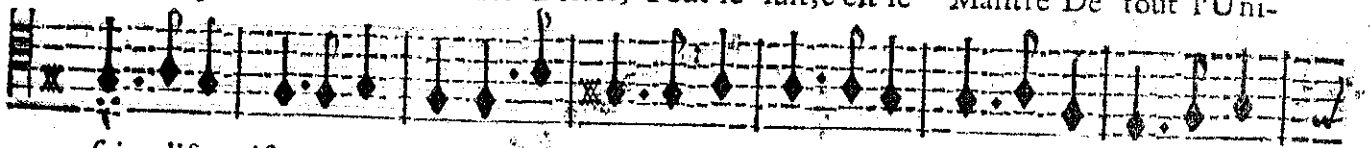
velles; Heureux mille fois Ceux qu'il tient sous ses loix; *loix: 322 11*



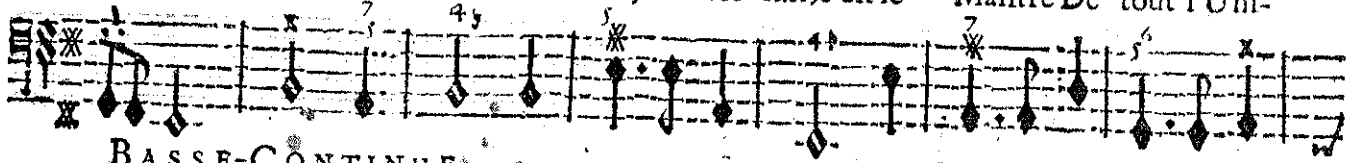
BASSE-CONTINUE.



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-



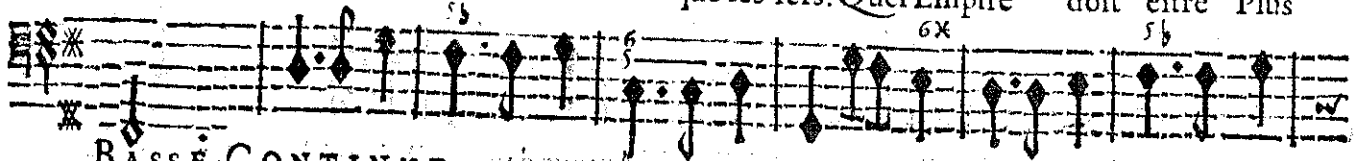
BASSE-CONTINUE.



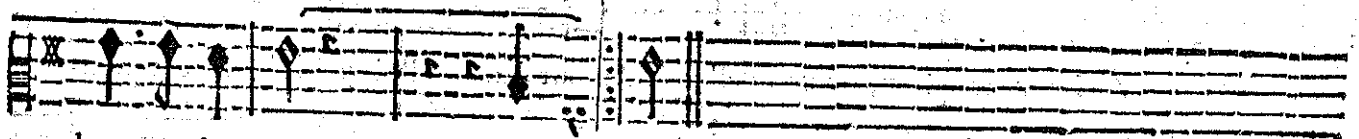
vers, Quel Empire doit estre Plus doux que ses fers? Quel Empire doit estre Plus



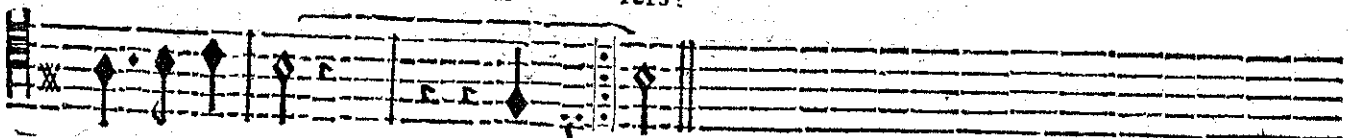
vers, Quel Empire doit estre Plus doux que ses fers? Quel Empire doit estre Plus



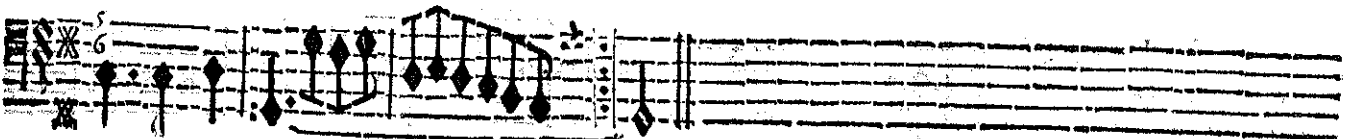
BASSE-CONTINUE.



doux que ses fers. Il fers?

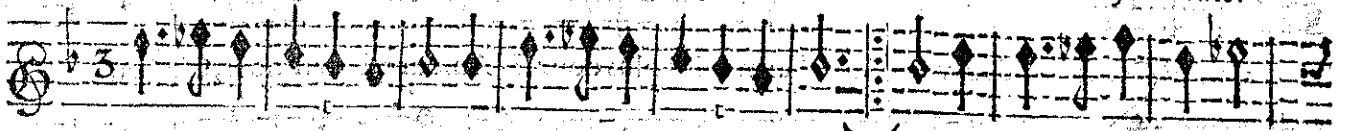


doux que ses fers. Il fers?



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.



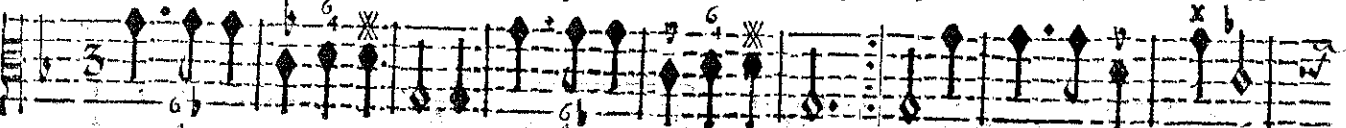
Vous ne devez plus attendre Rien qui trouble vos desirs. sirs. Cedez aux Plaisirs Qui
C'est l'Amour qui doit pretendre De sçavoir vous desarmer, mer, L'Amour doit former Les



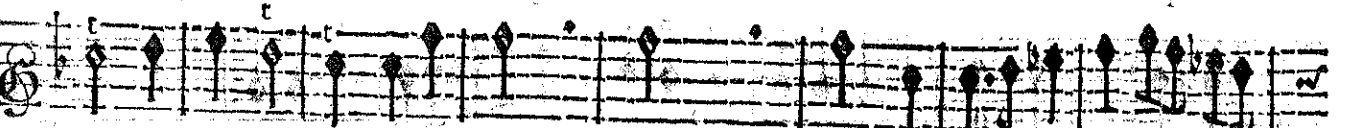
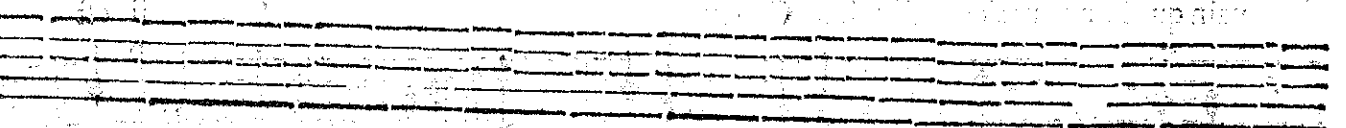
Vous ne devez plus attendre Rien qui trouble vos desirs. sirs. Cedez aux Plaisirs Qui
C'est l'Amour qui doit pretendre De sçavoir vous desarmer, mer, L'Amour doit former Les



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.



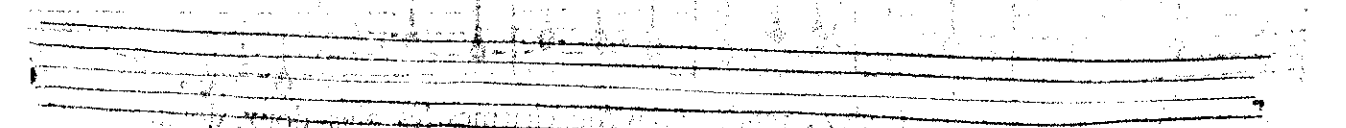
viennent vous surprendre. Cedez, il est temps de vous rendre, Cedez, il est temps de vous
chaînes d'un cœur tendre.



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.

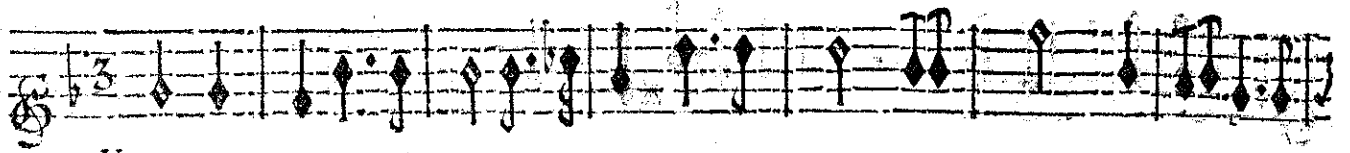
temps de vous rendre. Cedez, rendez-vous Aux charmes les plus doux, doux.

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

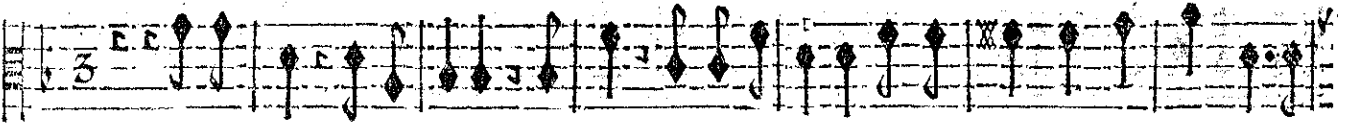
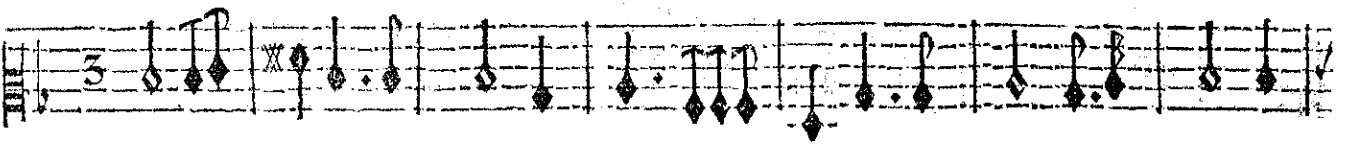
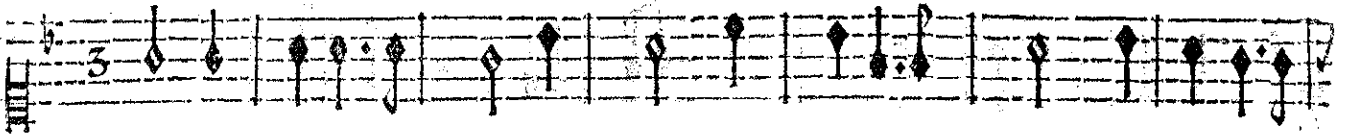
Cedez, rendez-vous Aux charmes les plus doux, doux.

BASSE-CONTINUE.

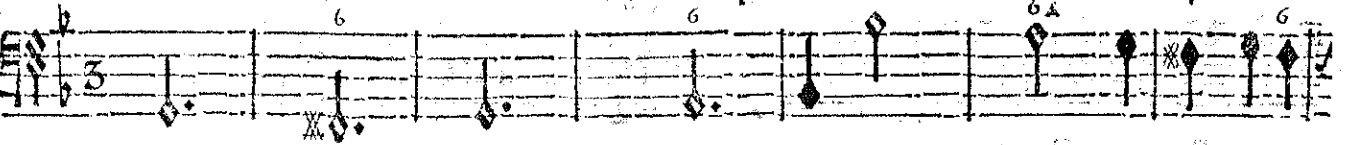
Le Berger & les deux Bergeres chantent le second Couplet: Et les Chœurs leur respondent alternativement.



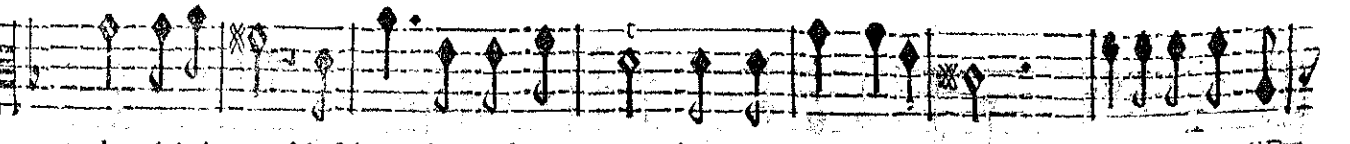
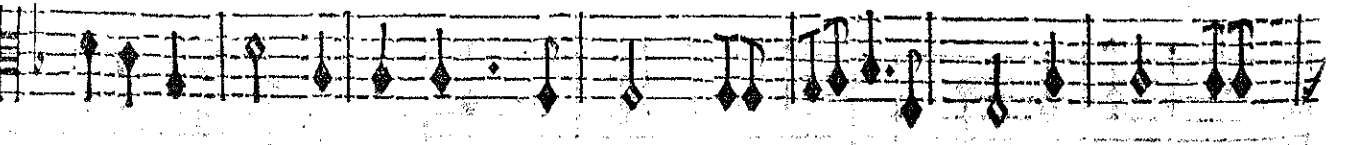
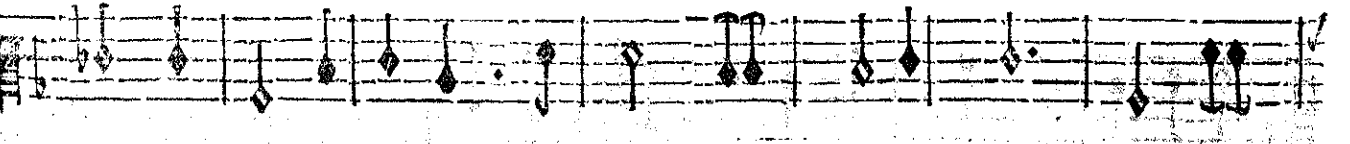
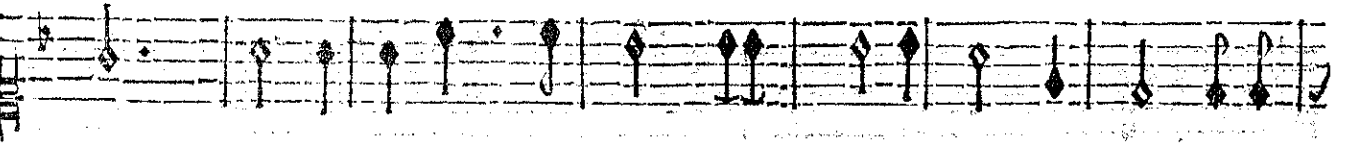
VIOLONS.



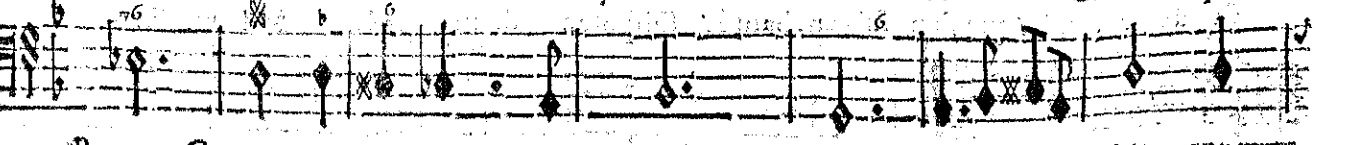
Est-ce vous; Oriane. Ô Ciel! est-il possible: Votre Cœur contre moy n'est-il



BASSE-CONTINUE.



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



BASSE-CONTINUE.

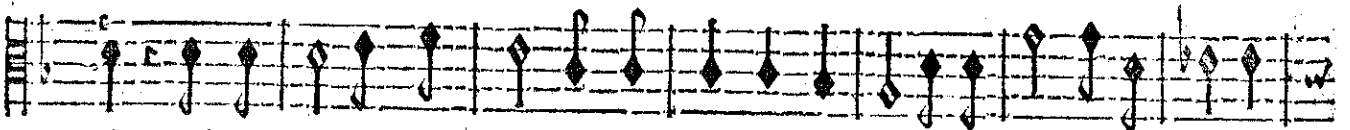
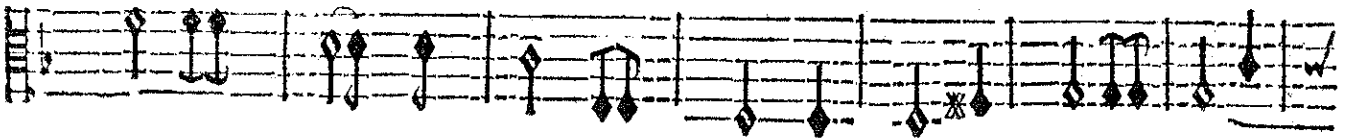
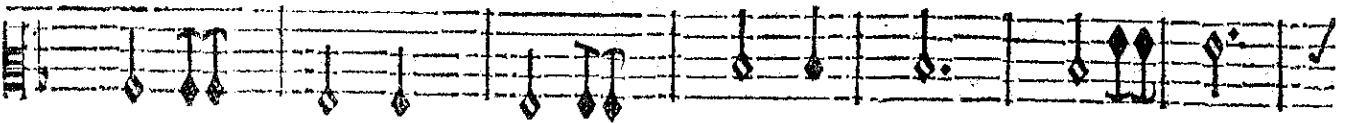
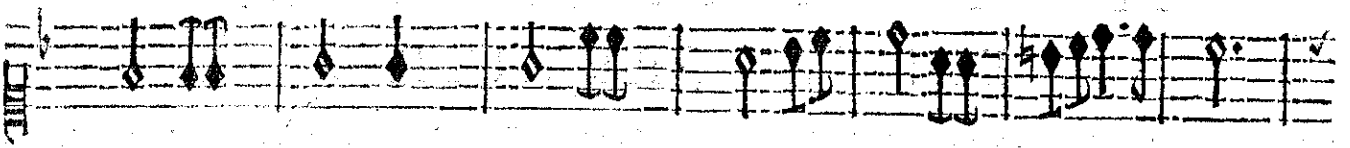
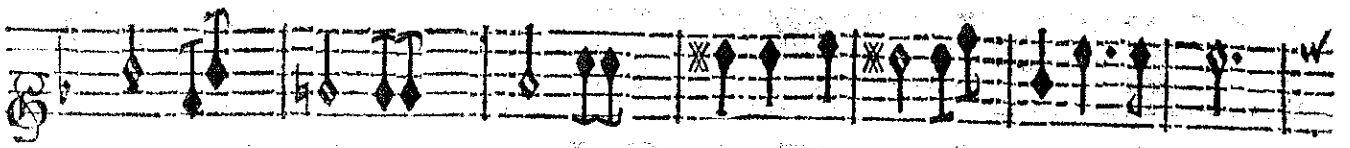
N ij

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

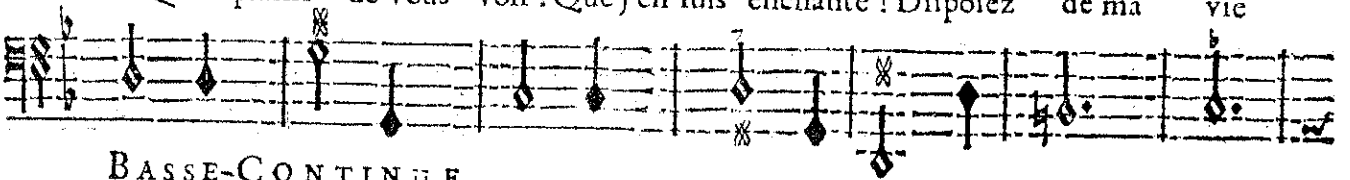
BASSE-CONTINUE.

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

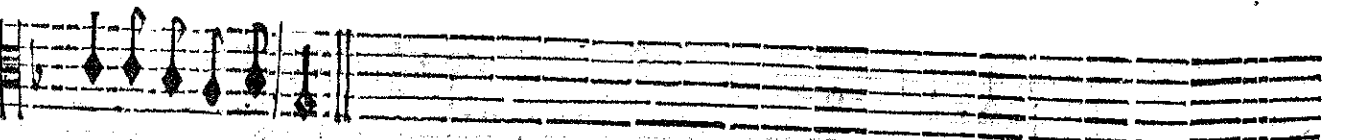
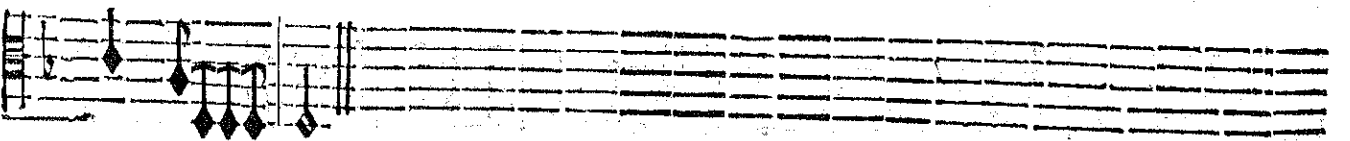
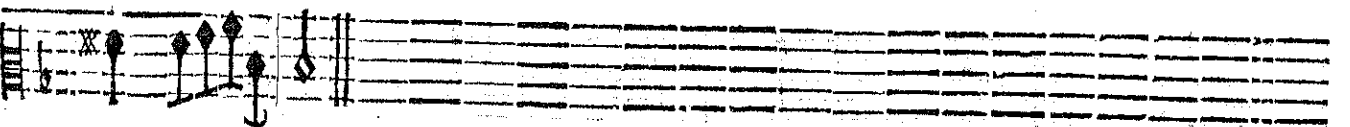
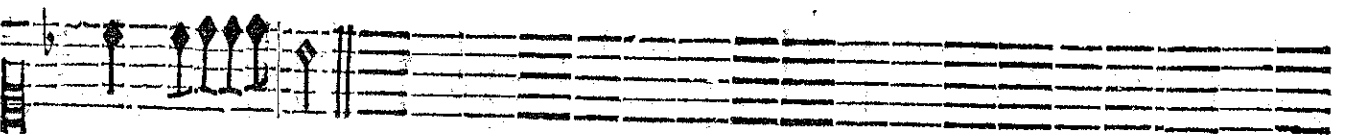
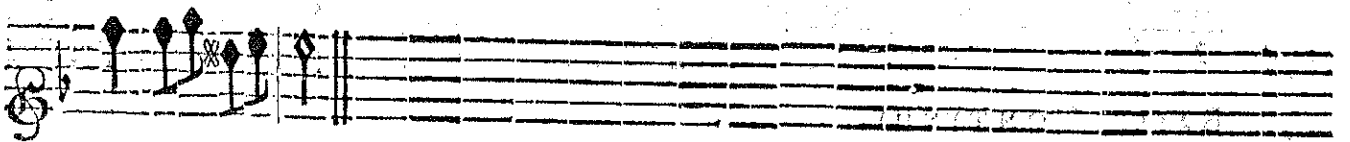
BASSE-CONTINUE.



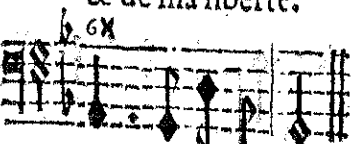
té. Quel plaisir de vous voir ! Que j'en suis enchanté ! Disposez de ma vie



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.

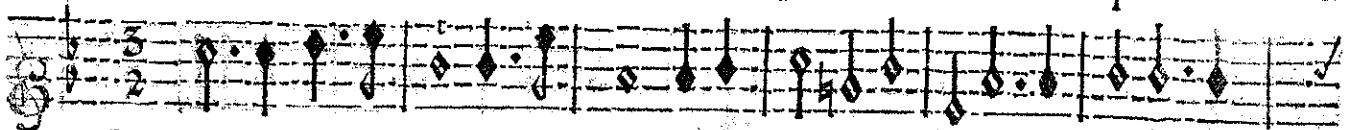
FIN DU SECOND ACTE.



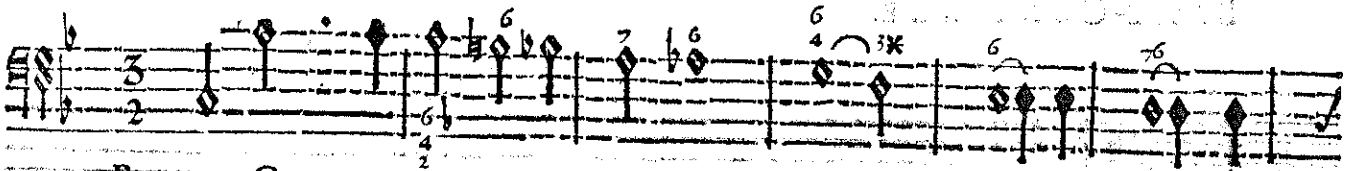
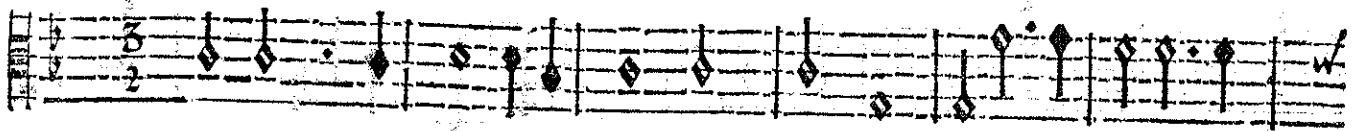
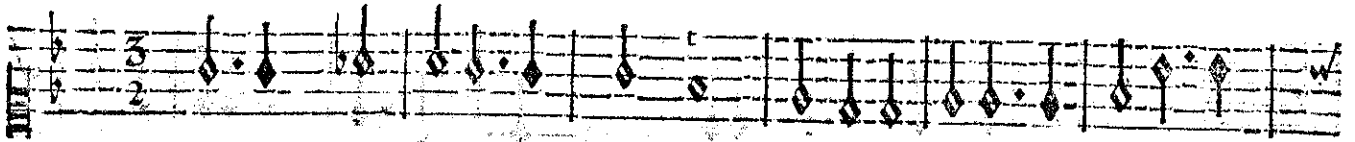
ACTE TROISIEME.

SCENE PREMIERE.

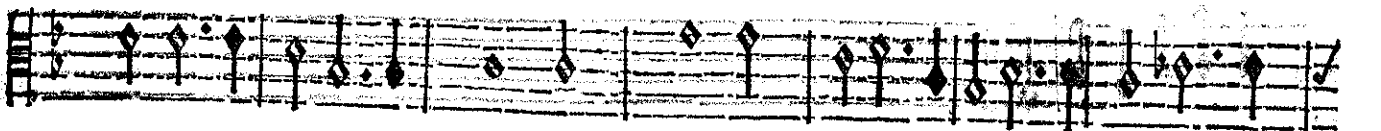
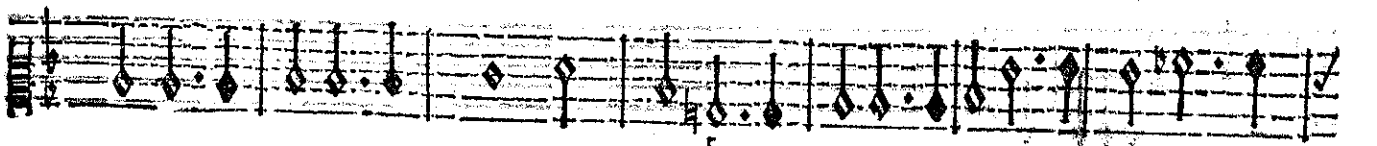
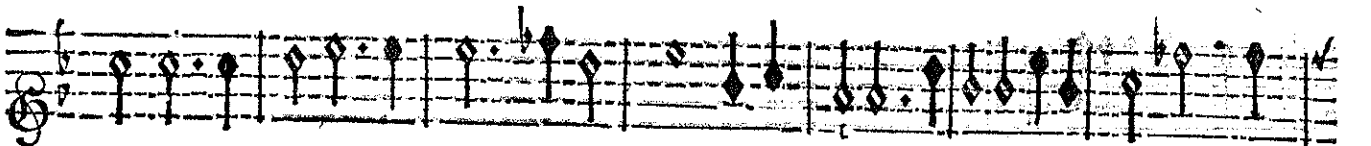
FLORESTAN, CORISANDE, Troupe de Captifs en fermez, Troupe de Geoliers.



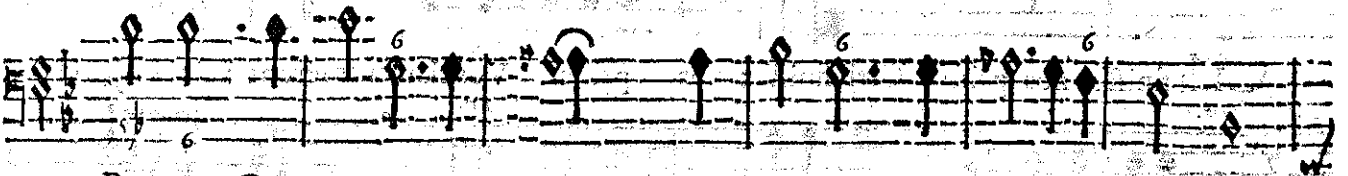
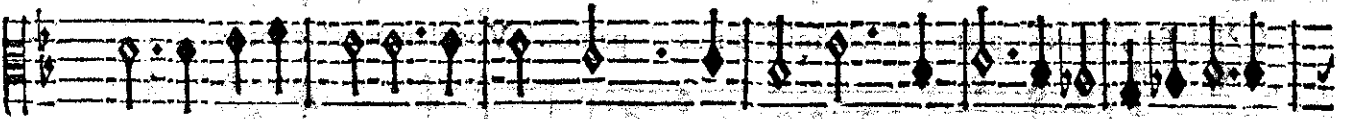
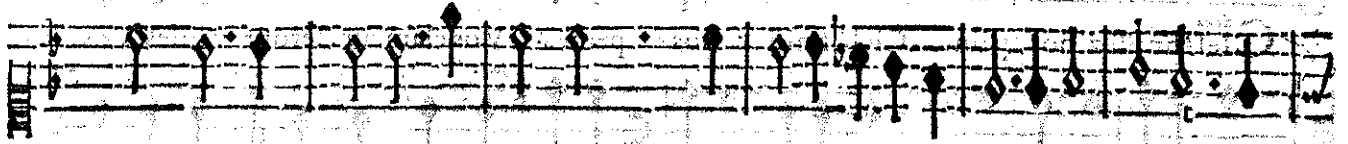
PRELUDE.



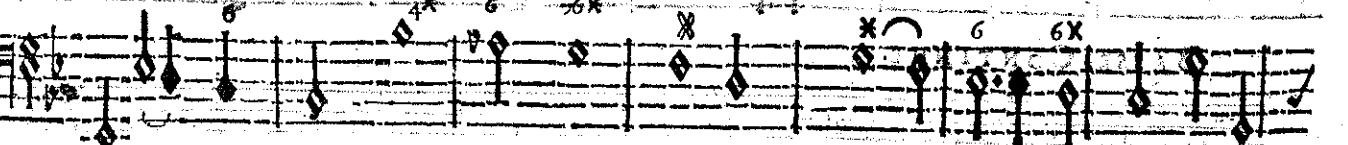
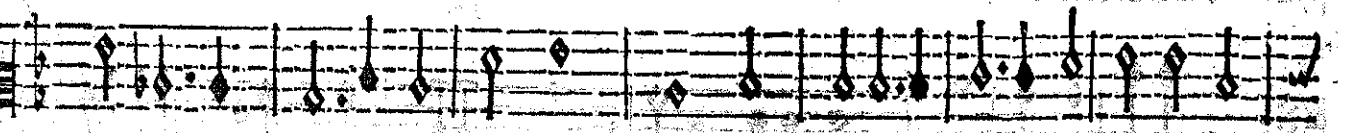
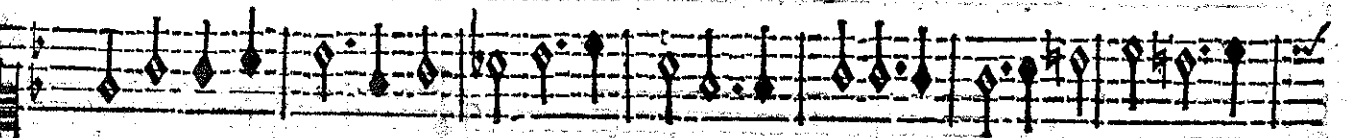
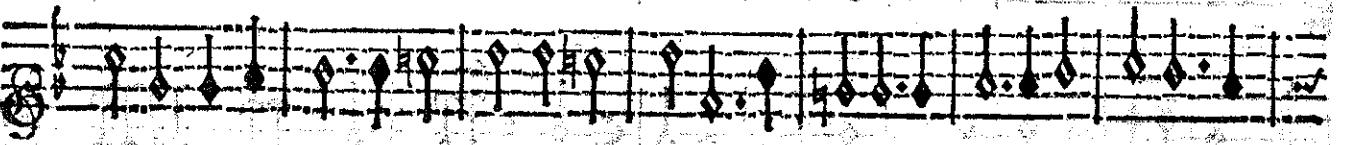
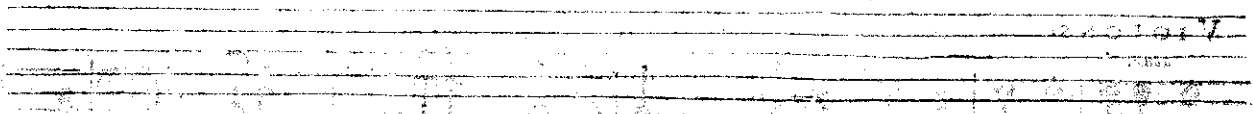
BASSE-CONTINUE.



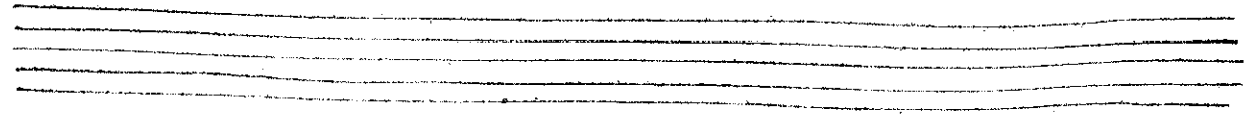
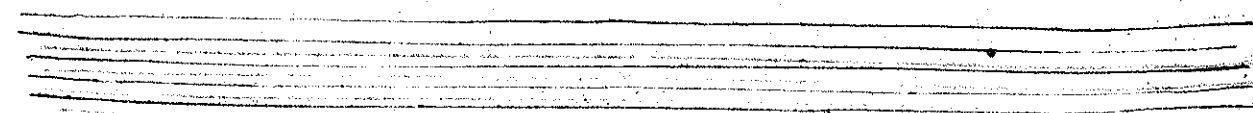
BASSE-CONTINUE.



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 treble clef, 3/2 time signature, and lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! hélas! Ciel! ô Ciel! quel supplice! he-

Second vocal staff with treble clef, 3/2 time signature, and lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! hélas! Ciel! ô Ciel! quel supplice! he-

Third vocal staff with treble clef, 3/2 time signature, and lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! quel supplice! hélas! Ciel! ô

Fourth vocal staff with treble clef, 3/2 time signature, and lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! hélas! Ciel! ô

Fifth vocal staff with treble clef, 3/2 time signature, and lyrics: meurs feront vaines: Ciel! ô Ciel! quel supplice! hélas! Ciel! ô

VIOLONS.

Violin staff with treble clef, 3/2 time signature, and dynamics: *doux.*

Violin staff with treble clef, 3/2 time signature, and dynamics: *doux.*

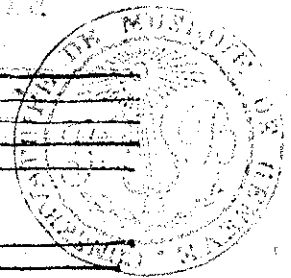
Violin staff with treble clef, 3/2 time signature, and dynamics: *doux.*

Violin staff with treble clef, 3/2 time signature, and dynamics: *doux.*

Violin staff with treble clef, 3/2 time signature, and dynamics: *doux.*

BASSE-CONTINUE.

Empty bass continuo staves.



A M A D I S,

CELIERS.

First system of musical notation for Celiers, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

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

Second system of musical notation for Celiers, continuing the melody from the first system.

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

Third system of musical notation for Celiers, continuing the melody.

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

Fourth system of musical notation for Celiers, continuing the melody.

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

Fifth system of musical notation for Celiers, continuing the melody.

VIOLONS.

First system of musical notation for Violons, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Second system of musical notation for Violons, continuing the melody.

Third system of musical notation for Violons, continuing the melody.

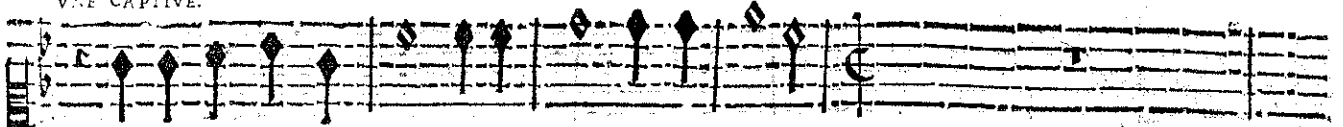
Fourth system of musical notation for Violons, continuing the melody.

Fifth system of musical notation for Violons, continuing the melody.

BASSE-CONTINUE.

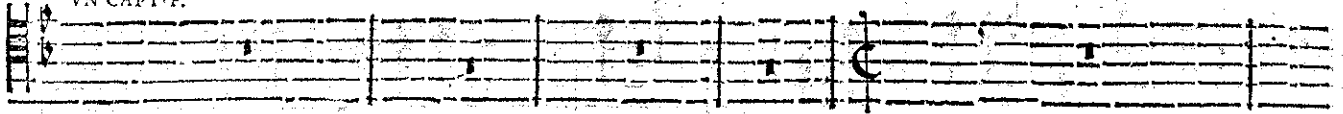
Five empty musical staves for the Basse-Continue part, indicating that the notation for this instrument is on a separate page.

VNE CAPTIVE.

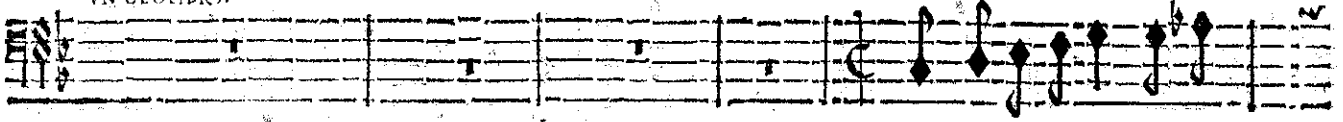


Souffrirons-nous toujours ces rigueurs inhumaines ?

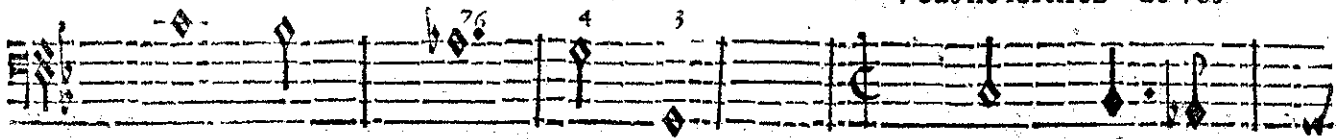
VN CAPTIVE.



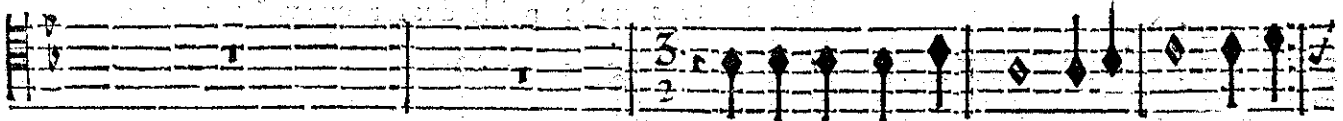
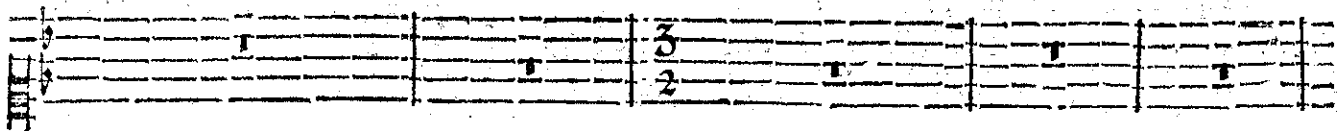
VN GEOLIER.



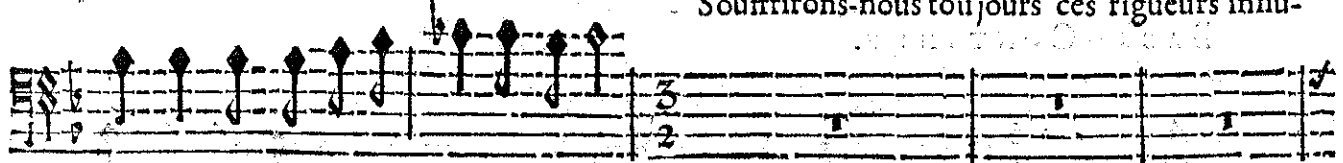
Vous ne sortirez de vos



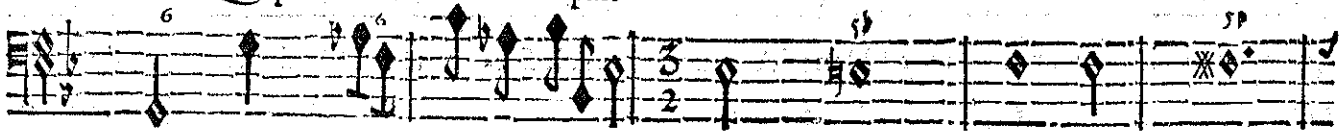
BASSE-CONTINUE.



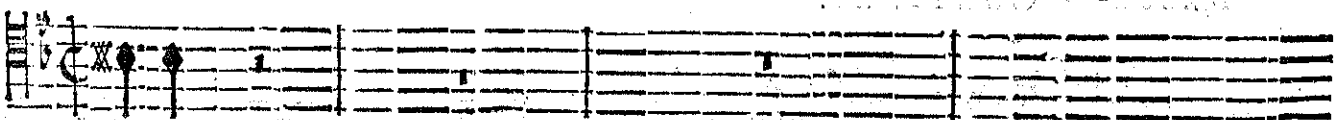
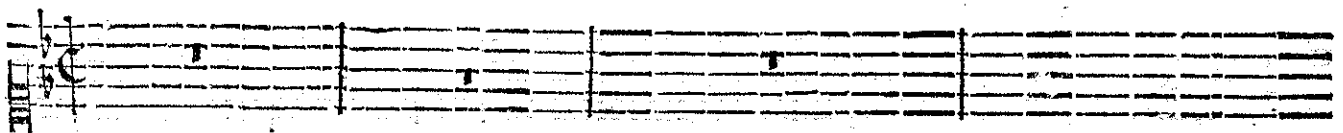
Souffrirons-nous toujours ces rigueurs inhu-



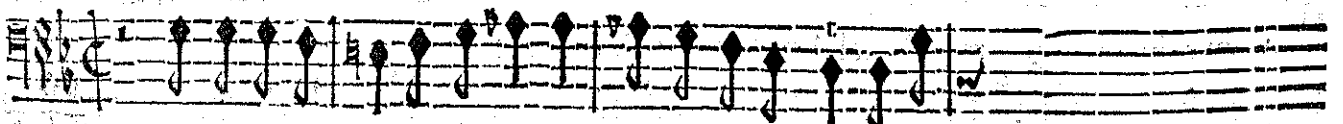
chaines Que par le secours du trépas.



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 avait 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 avait flat- té? Que devient Que de-

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

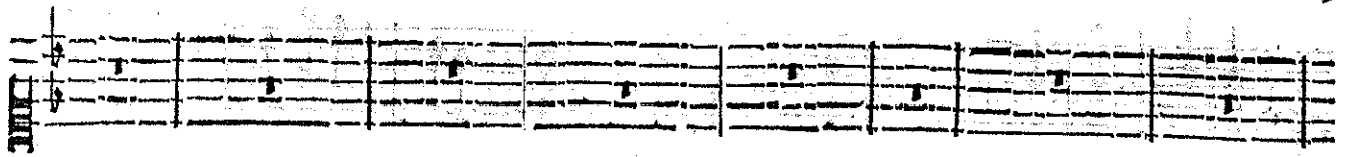
BASSE-CONTINUE.

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

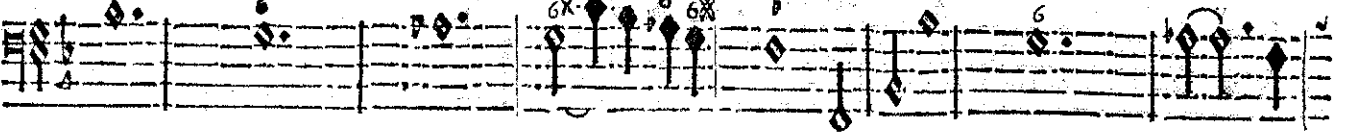
UN CAPTIF.

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

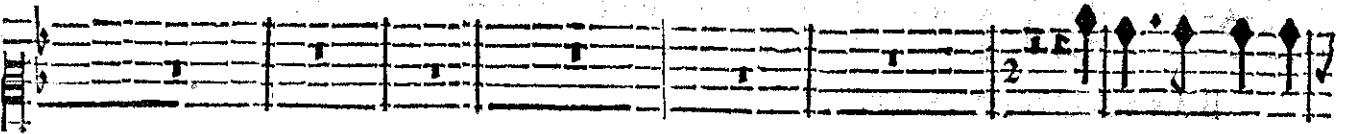
BASSE-CONTINUE.



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



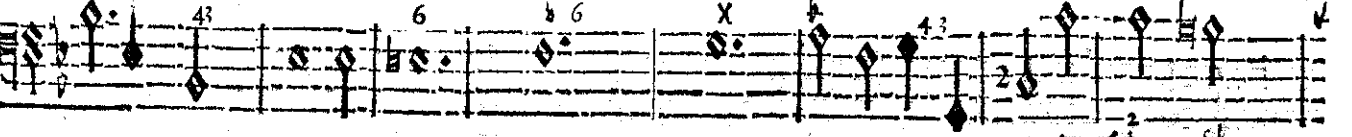
BASSE-CONTINUE.



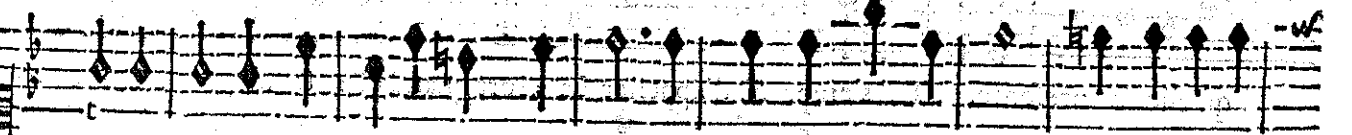
La Mort toujours cru-



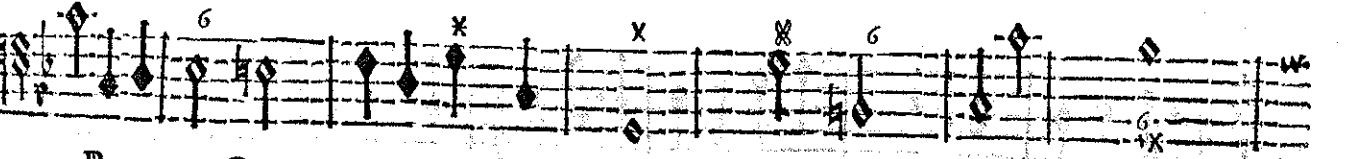
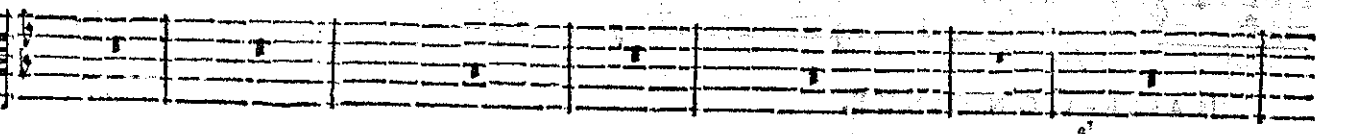
nez mon triste fort. O Mort! ô funeste Mort! Terminez mô triste fort.



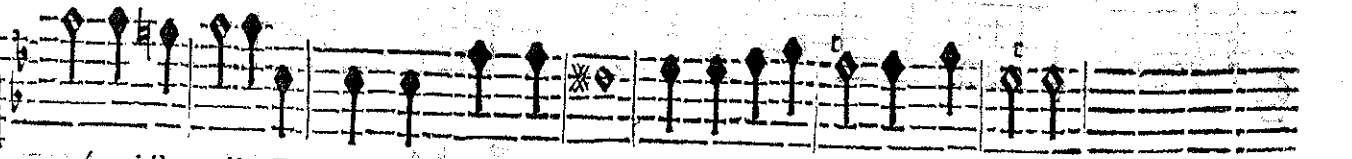
BASSE-CONTINUE.



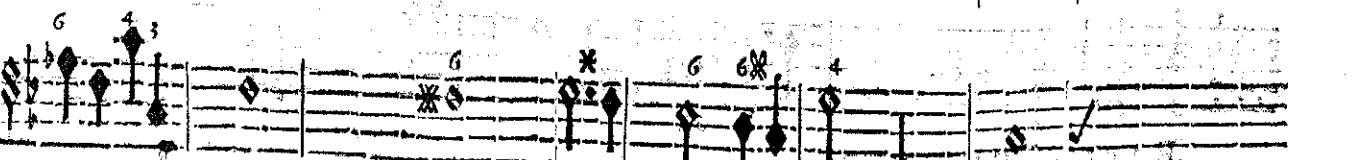
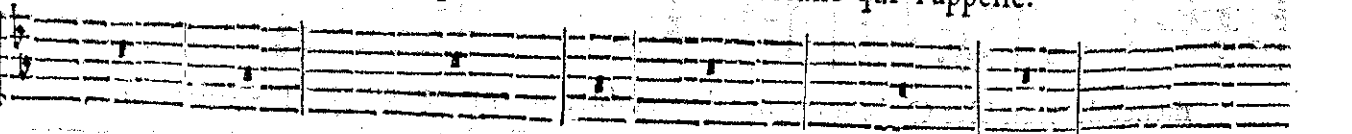
elle Aime à trancher des jours heureux, Et n'entend point les vœux D'un Infortu-



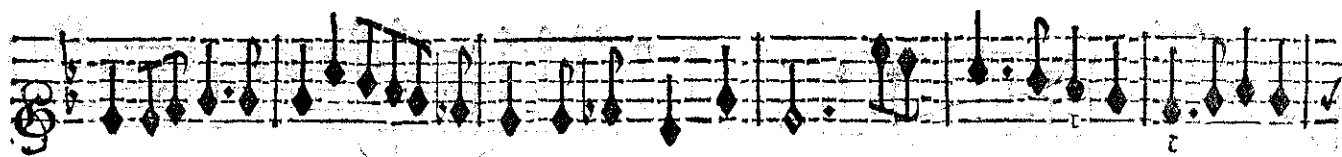
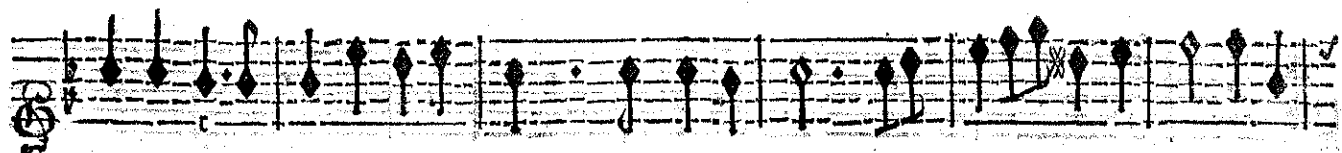
BASSE-CONTINUE.



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



BASSE-CONTINUE.

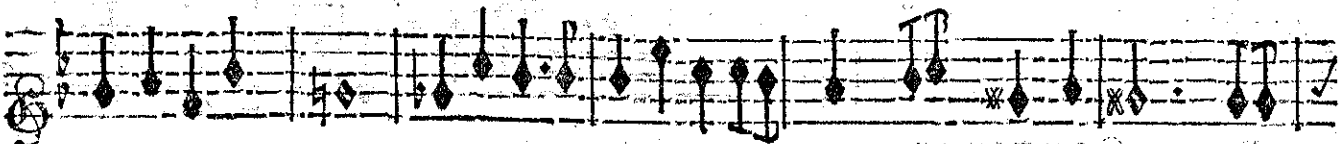
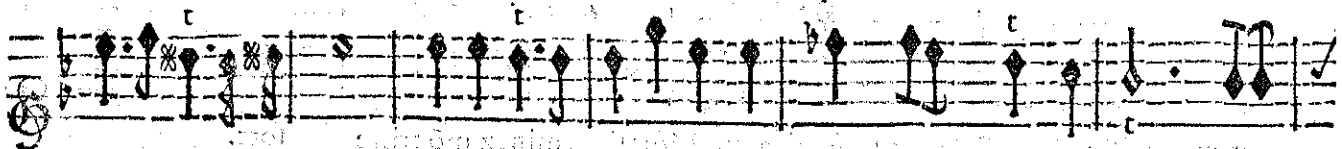


UN CEOLIER.

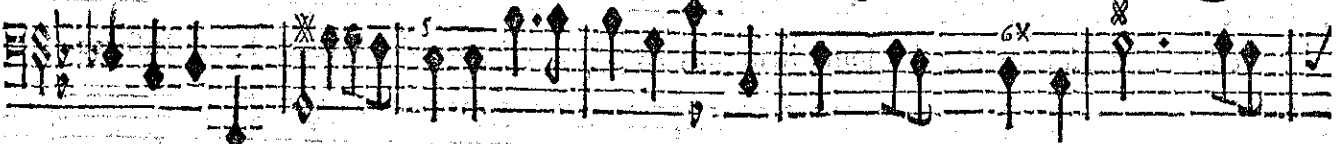
Tel s'empresse d'appeller La Mort quand elle est absente, Qui commence de trembler Si-tost



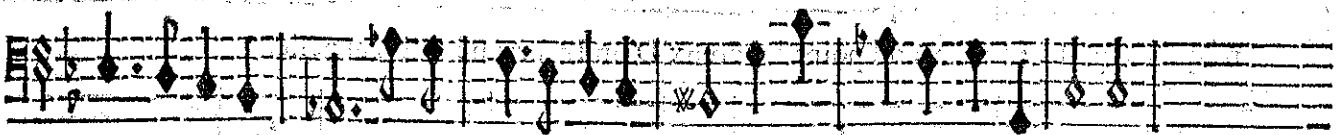
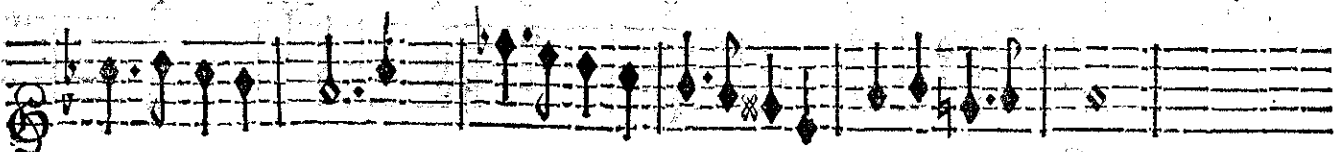
BASSE-CONTINUE.



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

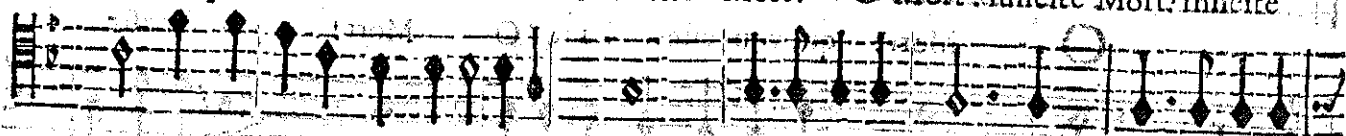
BASSE-CONTINUE.



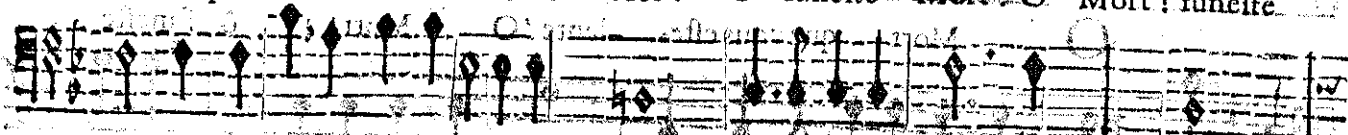
Mort! Répondez à mon attente: O funeste Mort! O Mort! funeste Mort! funeste



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



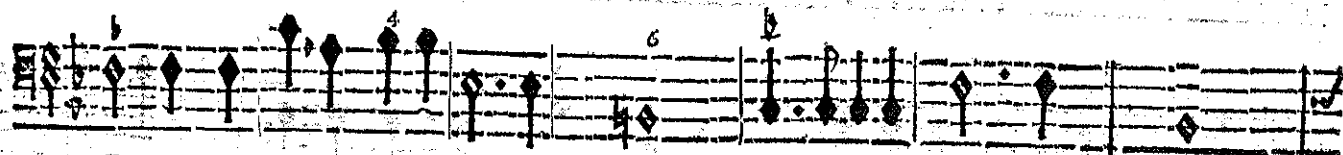
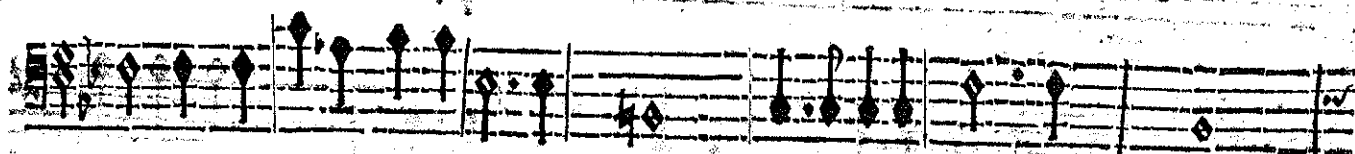
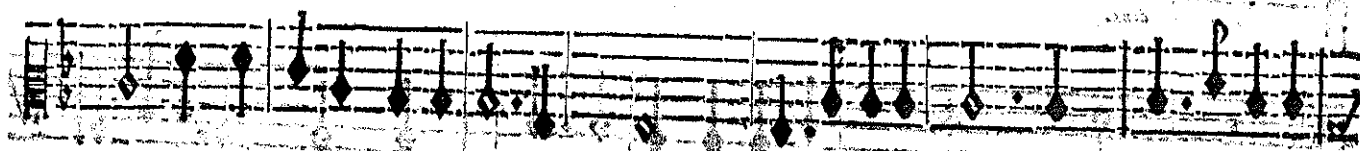
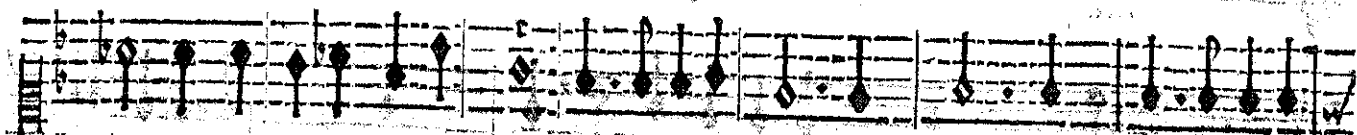
Mort! Répondez à mon attente! O Mort! O funeste Mort! O Mort! funeste



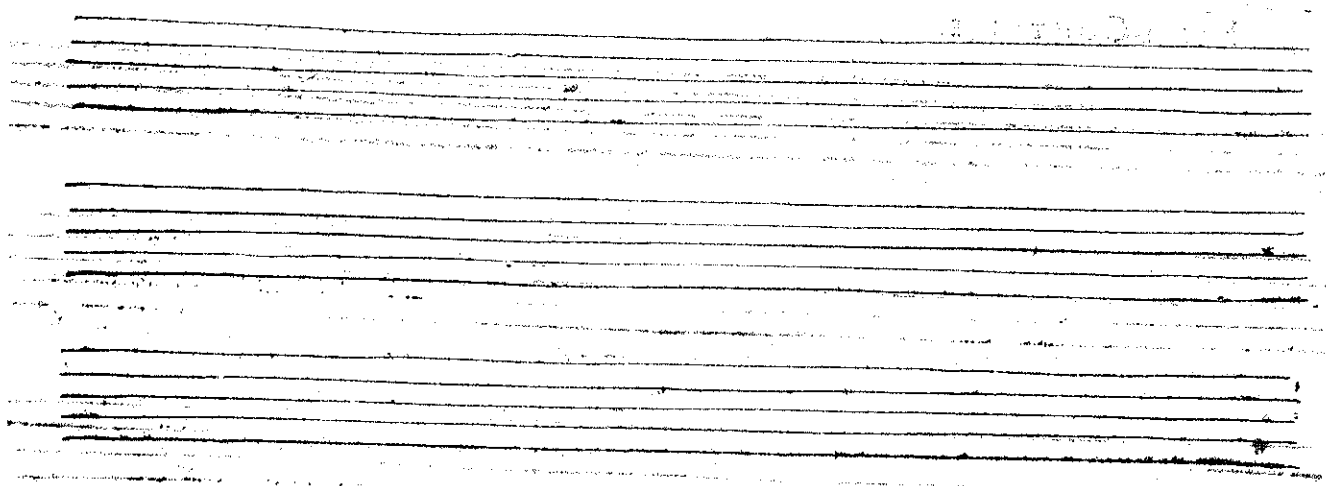
dez Répondez à mon attente! O Mort! O funeste Mort! O Mort!

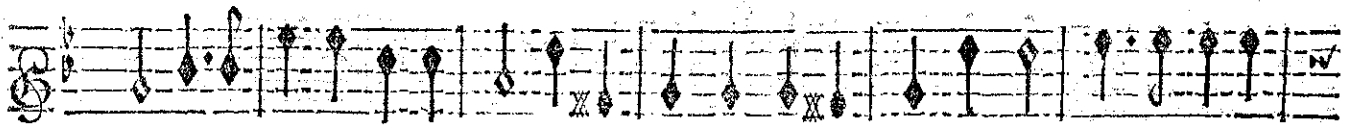


VIOLONS.



BASSE-CONTINUE.





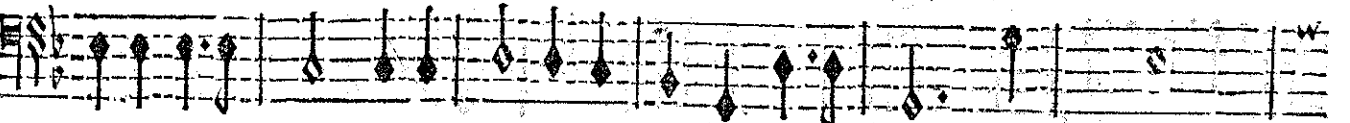
Mort Terminez mon triste fort. Terminez mon triste fort. O Mort! ô funeste



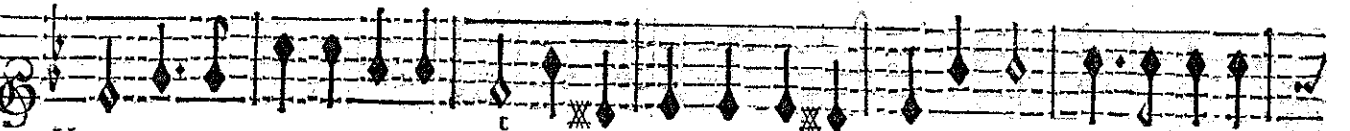
Mort Terminez mon triste fort. Terminez mon triste fort. O Mort! ô funeste



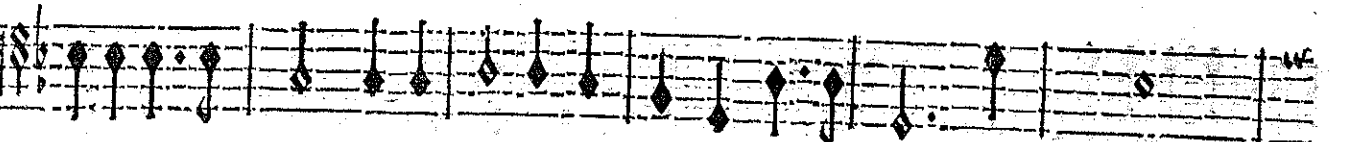
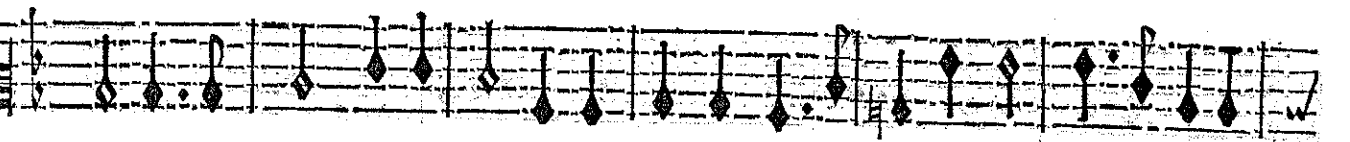
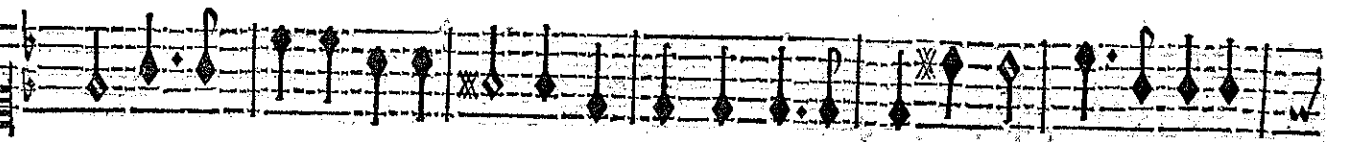
Mort Terminez mon triste fort. Terminez mon triste fort. ô Mort! ô funeste



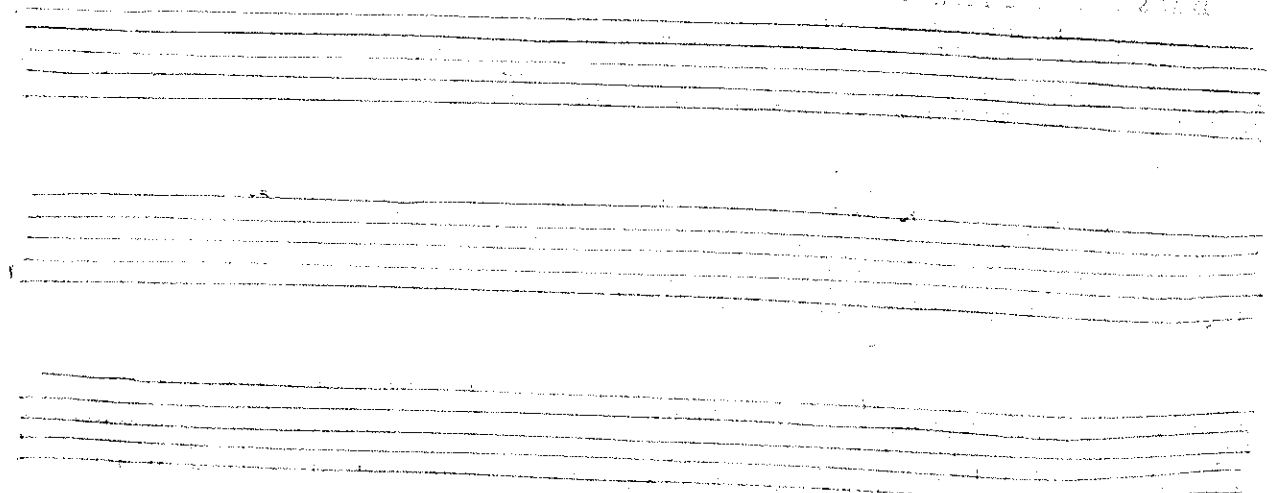
ô funeste Mort Terminez Terminez mon triste fort. O Mort!



VIOLONS.



BASSE-CONTINUE.





Mort Terminez mon triste fort. Terminez mon triste fort.



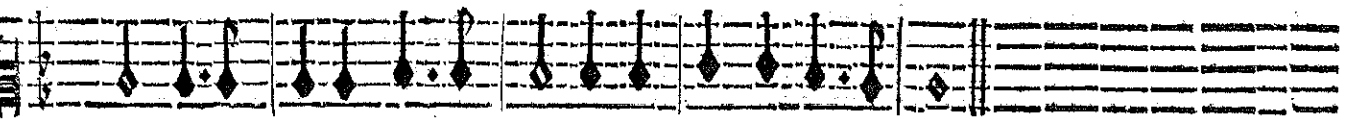
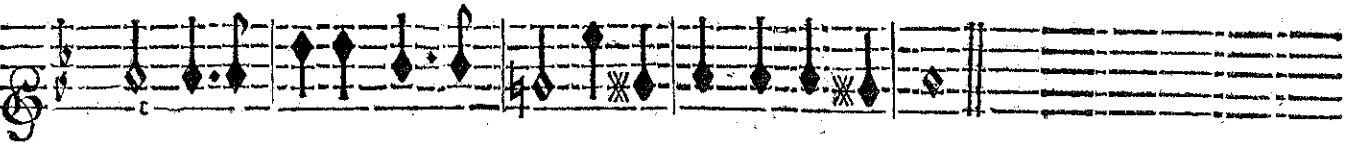
Mort Terminez mon triste fort. Terminez mon triste fort.



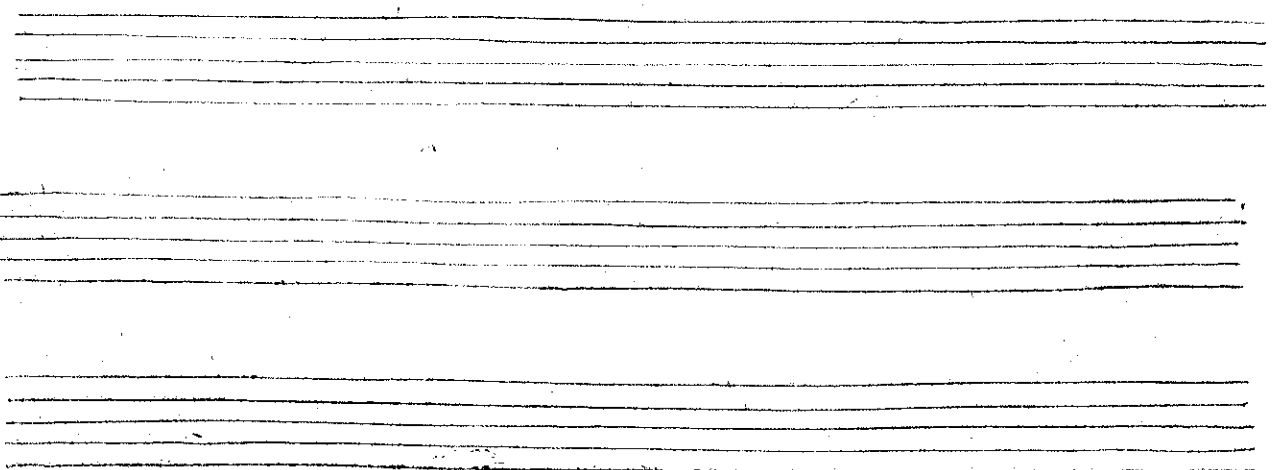
Mort! funeste Mort Terminez Terminez mon triste fort.



ô funeste Mort Terminez Terminez mon triste fort.

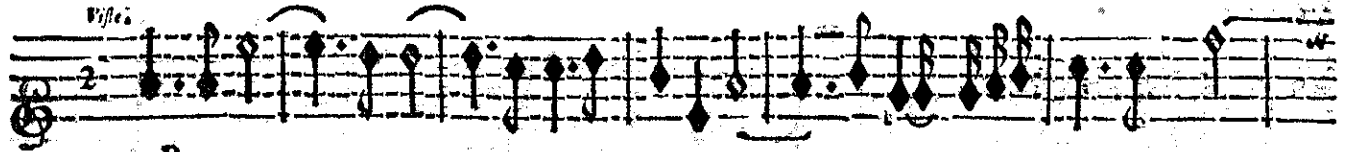


BASSE-CONTINUE.



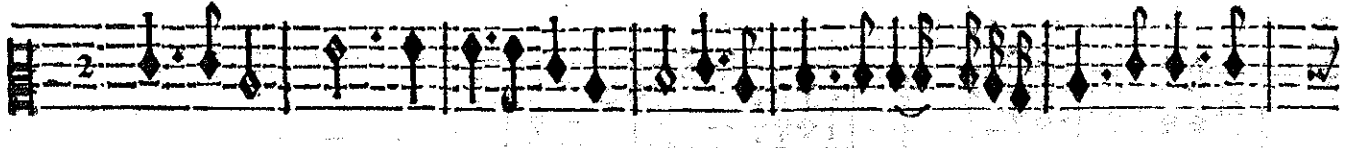
SCÈNE II.

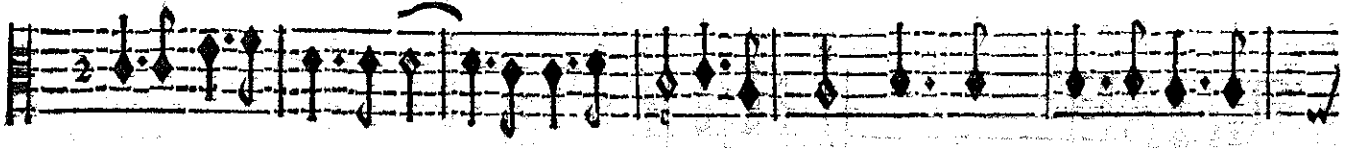
ARCABONNE & les mêmes Acteurs de la Scène précédente.

Vif.
2


PRELUDE.

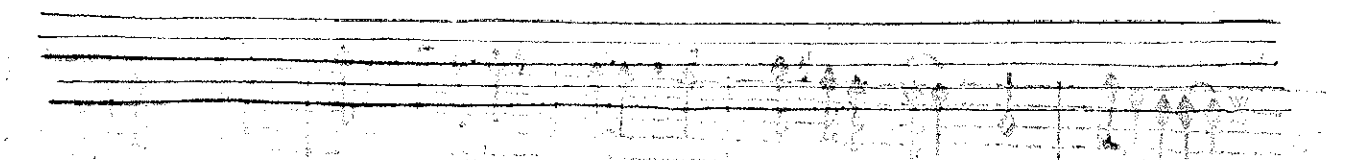
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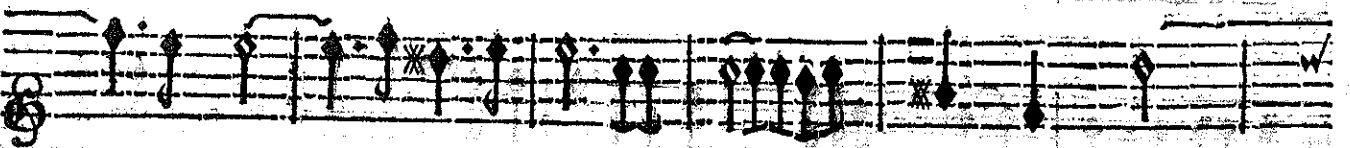

2


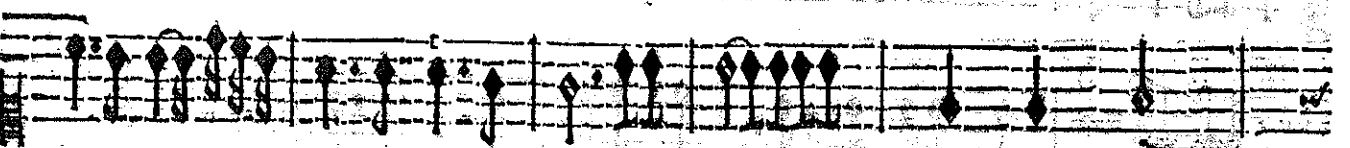
2


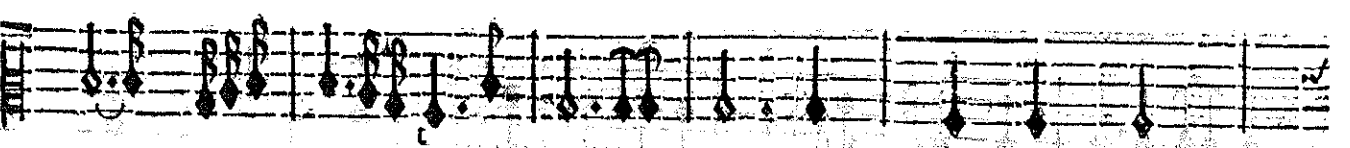
2
6 7 6


BASSE-CONTINUE.

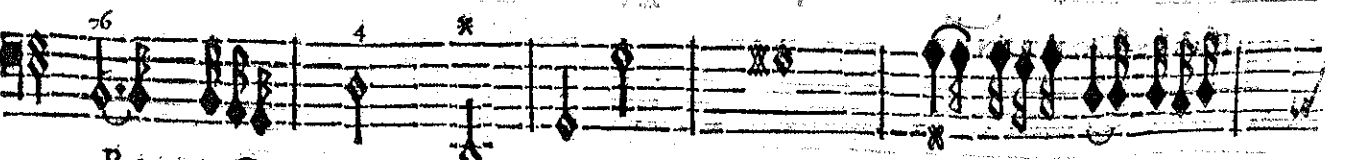




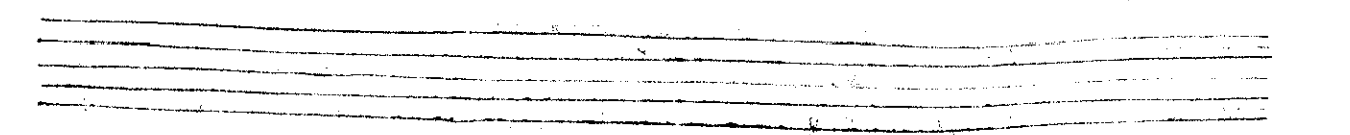






76 4 *


BASSE-CONTINUE.



BASSE-CONTINUE.

BASSE-CONTINUE

BASSE-CONTINUE.

BASSE-CONTINUE

T RAIGNE D MEA

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

Il est temps que vous quittez 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 treble clef, containing a series of notes and rests.

Twelfth musical staff with treble 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.

Musical score for five instruments. The first staff is Violin I (treble clef), Violin II (treble clef), Viola (alto clef), Violoncello (bass clef), and Basse-Continue (bass clef). The notation includes various rhythmic values, accidentals, and articulation marks. The Basse-Continue staff has figured bass notation with '6' and '7' under some notes.

BASSE-CONTINUE.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are currently blank and intended for further musical notation.

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.

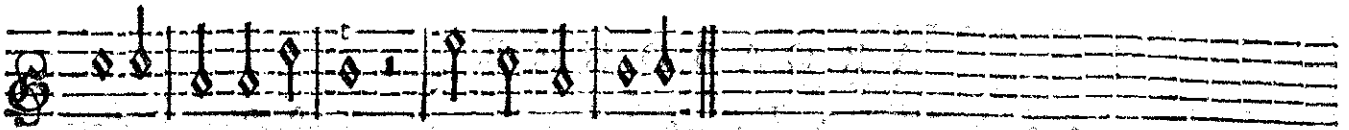
doux.

doux.

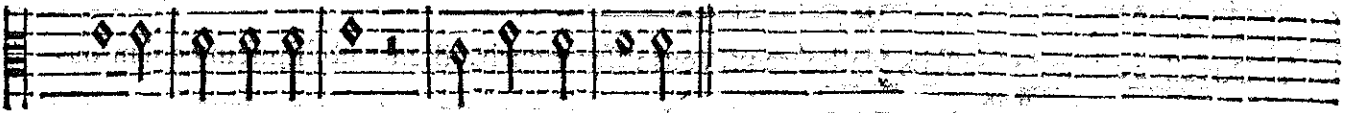
doux.

doux.

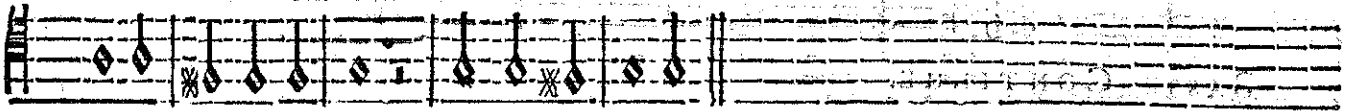
BASSE-CONTINUE.



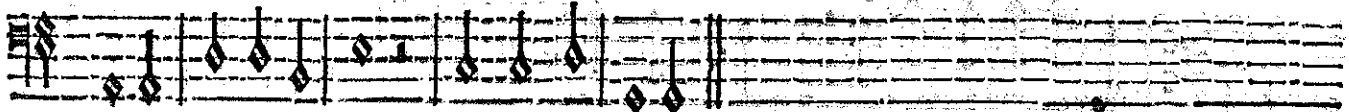
tune. Faites cesser nostre infortune.



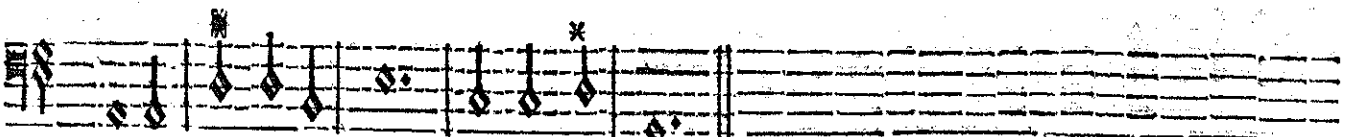
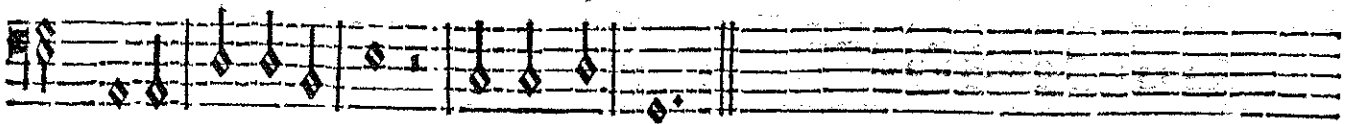
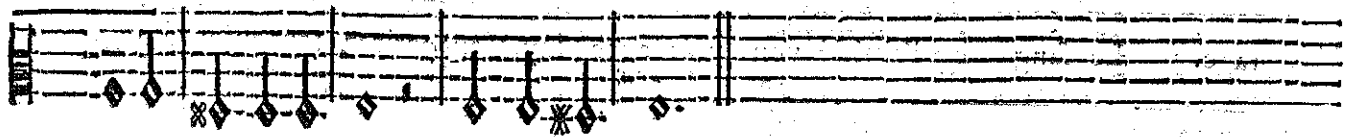
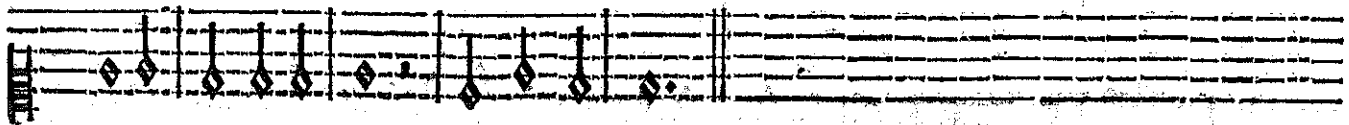
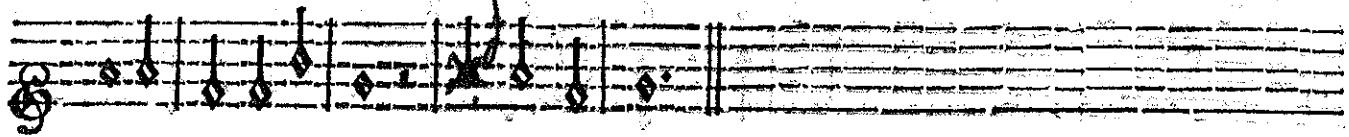
tune, Faites cesser nostre infortune.



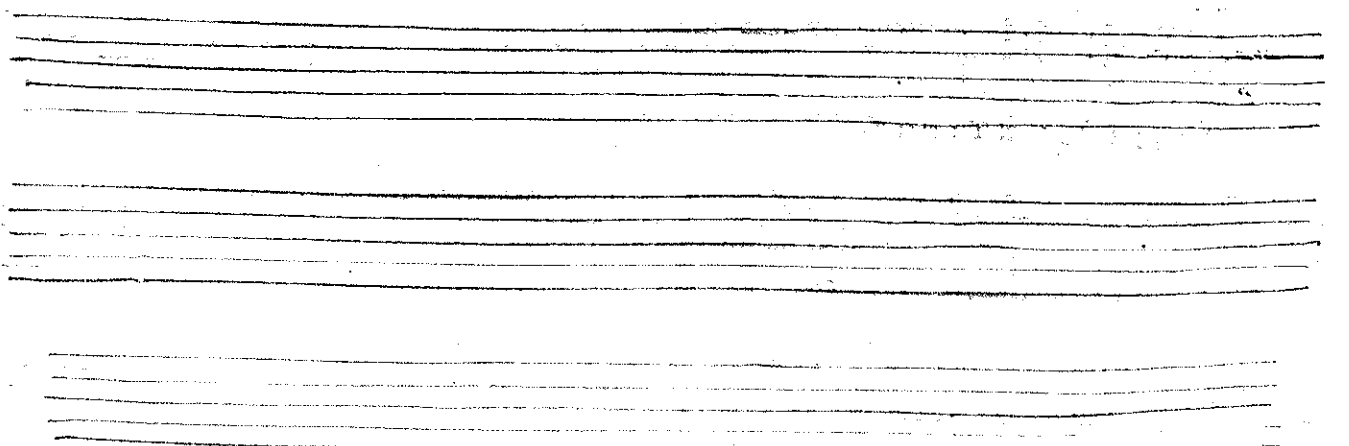
tune. Faites cesser nostre infortune.



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-tost l'Ennemy qui m'ou-

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

Vous perirez tous aujourd-

BASSE-CONTINUE.

CHOEUR de Captifs.

d'huy.

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

VNE CAPTIVE.

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

VN CA: TIF

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

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

VIOLONS.

doux.

doux.

BASSE-CONTINUE.

A M A D I S,

LES GEOLIERES

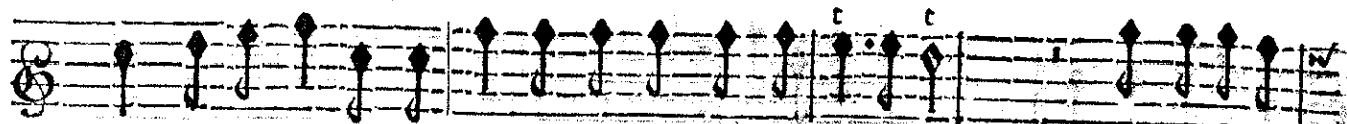
digne d'envie Qu'une si deplora- ble vie. Vous allez cef-

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

Vous allez cef-

6 6 6 6 5 4

BASSE-CONTINUE.



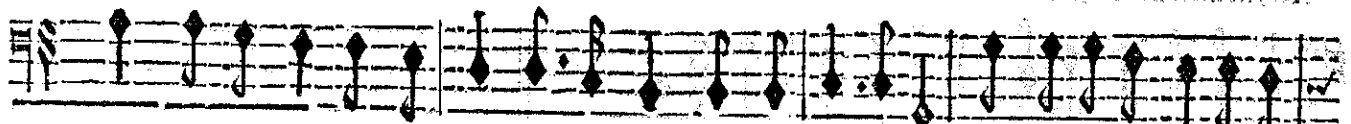
ser de souffrir, Malheureux, Malheureux Vous allez mourir. Vous allez cef-



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



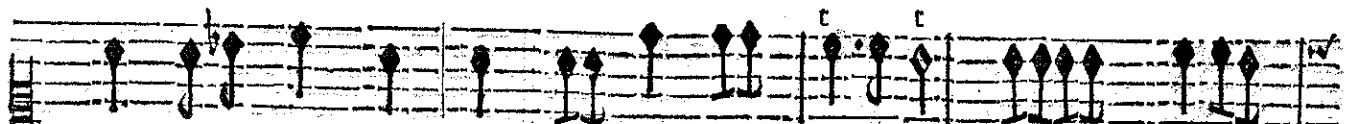
Vous allez cesser de souffrir, Malheureux, vous allez mourir. Vous allez cesser de souff-



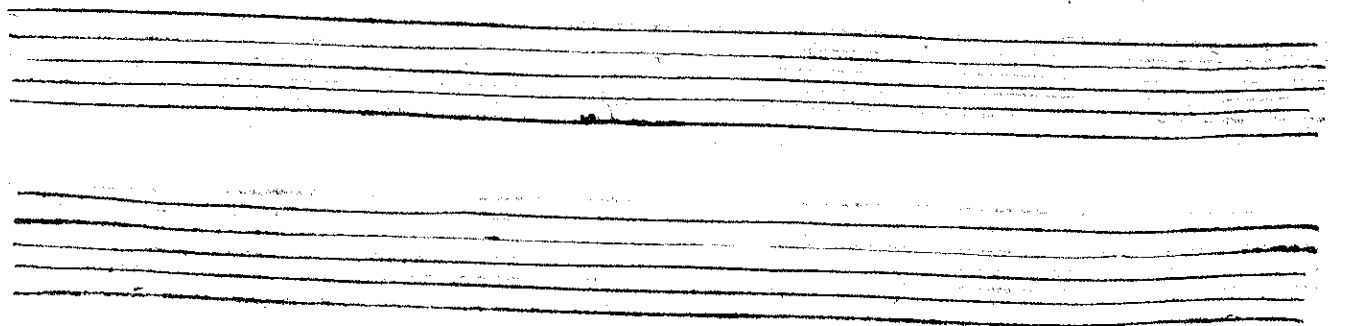
ser de souffrir, Malheureux, Malheureux vous allez mourir. Vous allez cesser de souff-

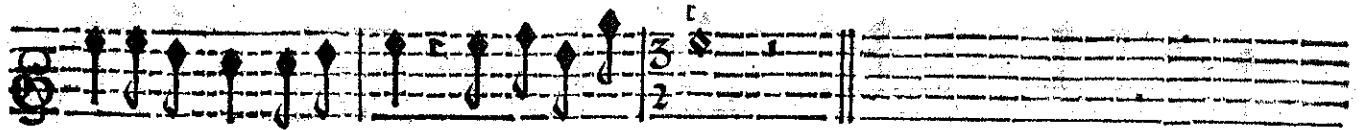


VIOLONS.

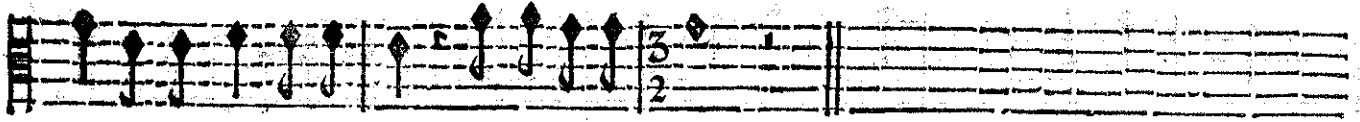


BASSE-CONTINUE.

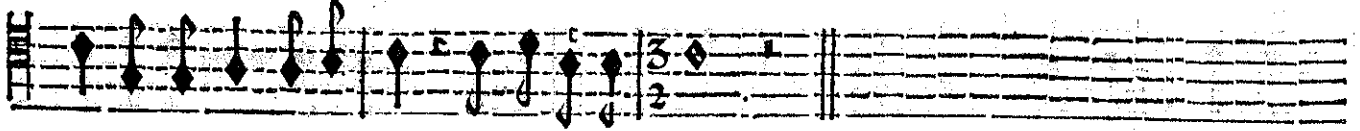




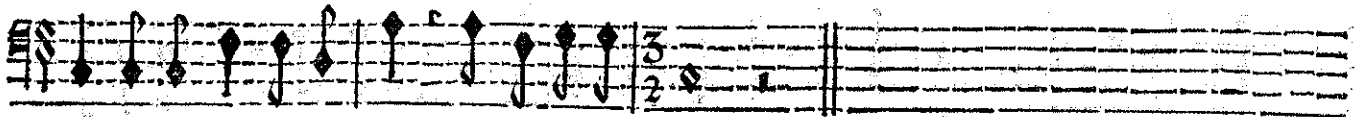
fer de souffrir, Malheureux, vous allez mourir.



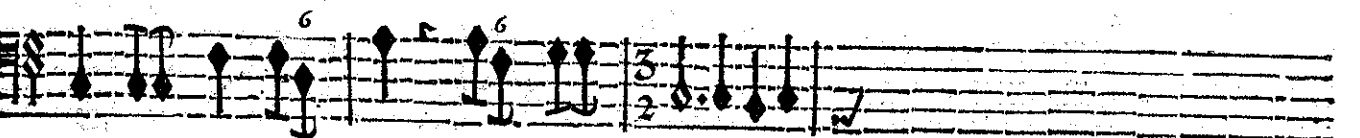
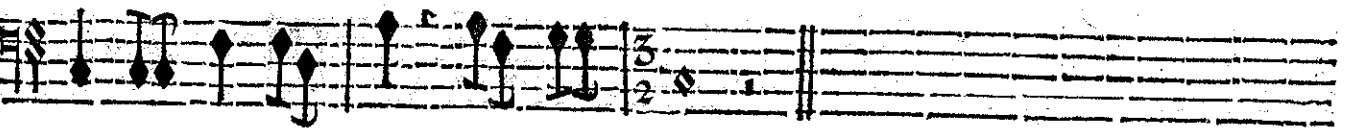
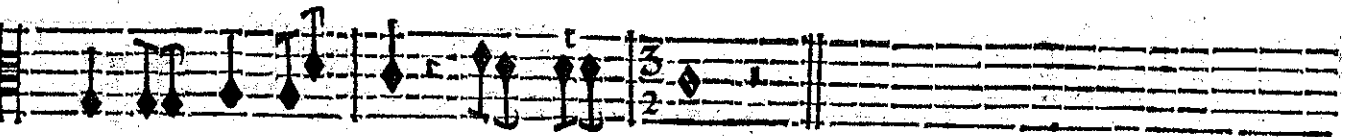
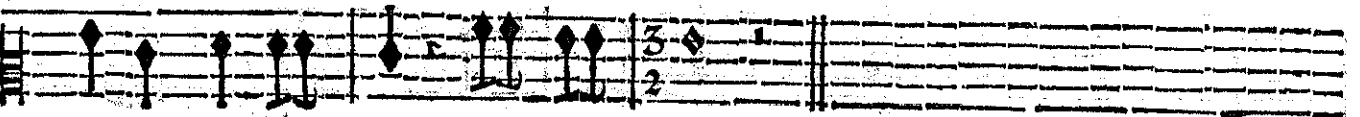
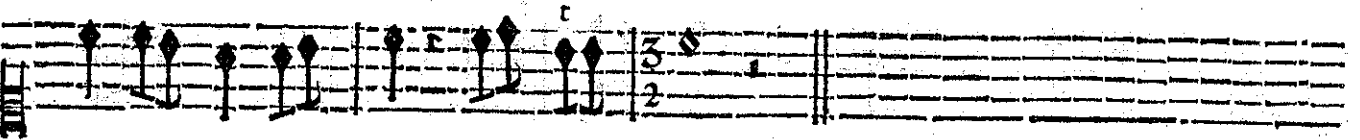
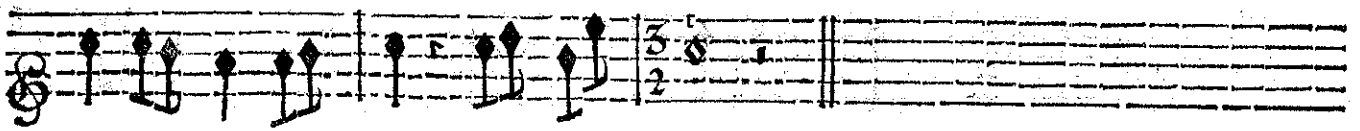
frir, Malheureux Malheureux, vous allez mourir.



frir, Malheureux, Malheureux, vous allez mourir.

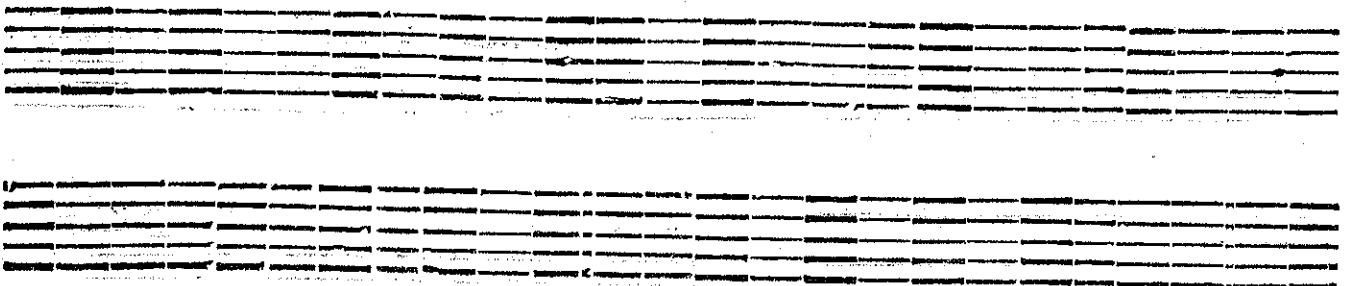


frir, Malheureux, Malheureux, vous allez mourir.



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

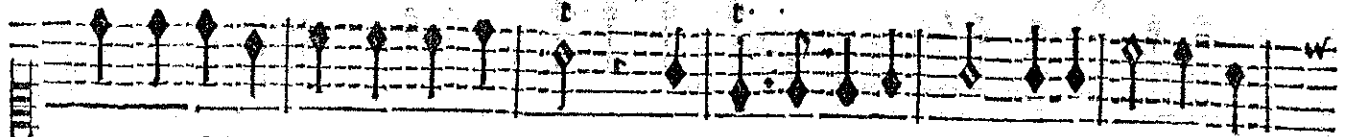
BASSE-CONTINUE.

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

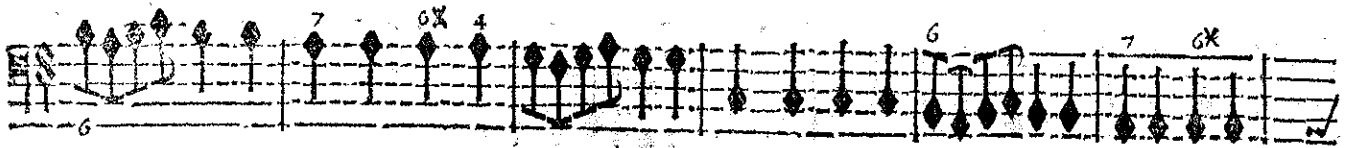
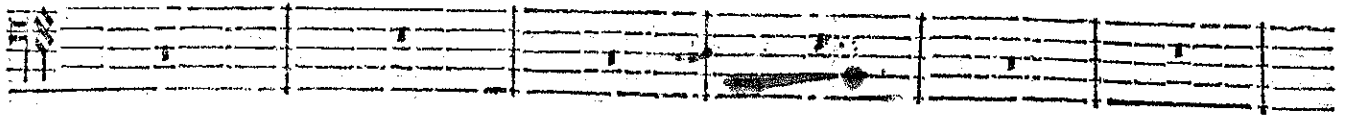
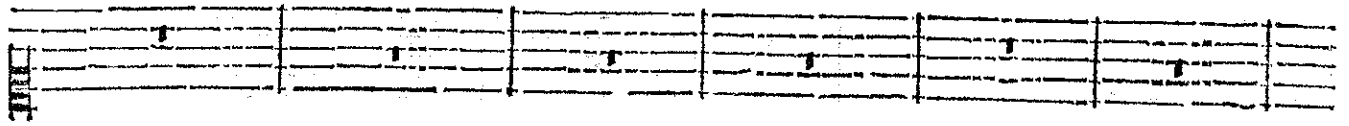
BASSE-CONTINUE.

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

BASSE-CONTINUE.



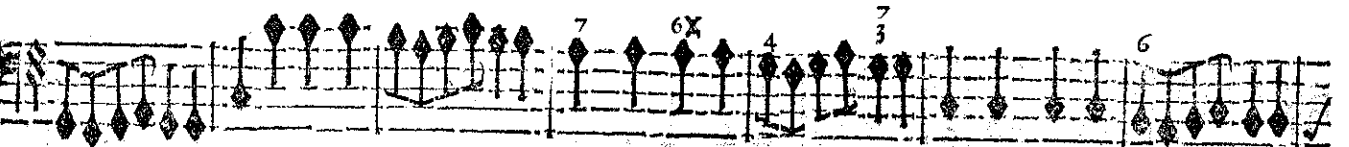
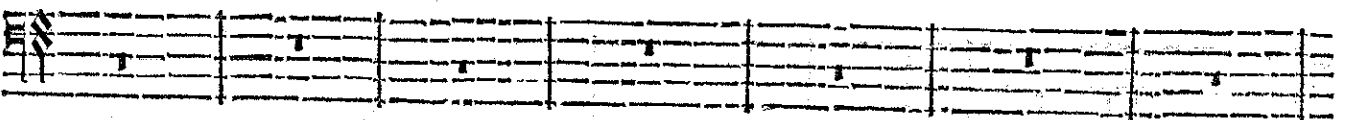
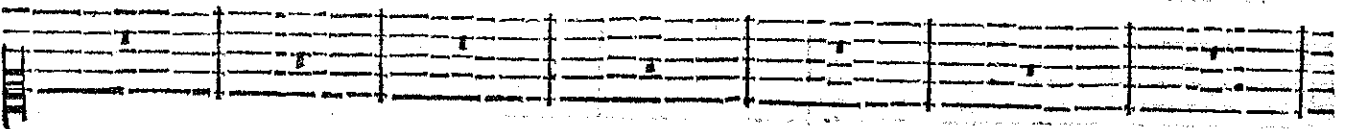
vous Consolez-vous dans vos tourments, La Mort n'est pas un mal si cruel qu'il le



BASSE-CONTINUE.



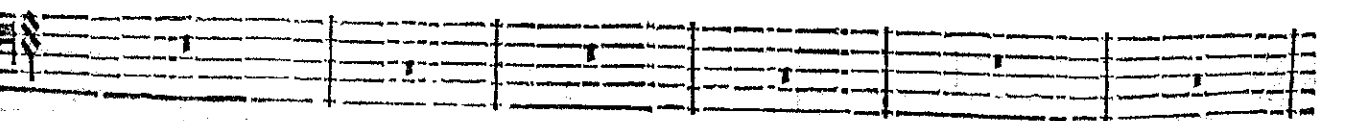
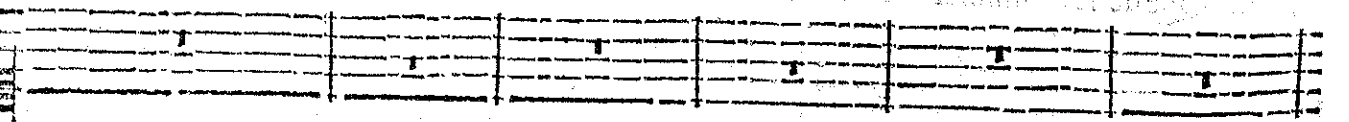
semble: C'est unir deux Amants Que de les immoler ensemble. C'est unir deux A-



BASSE-CONTINUE.



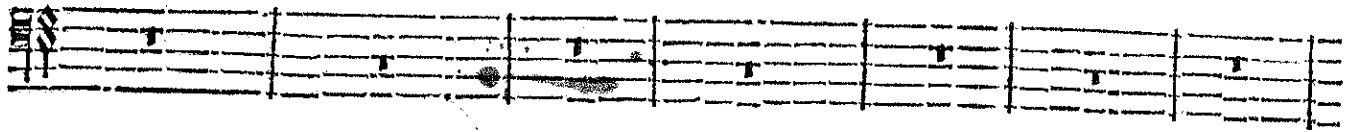
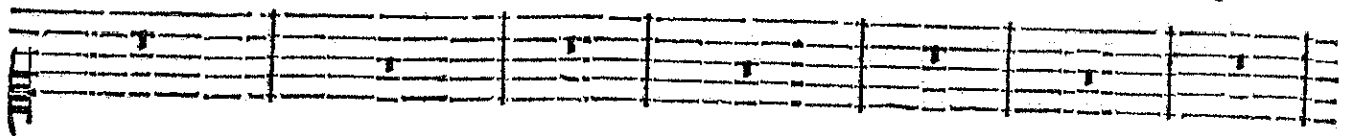
mants Que de les immoler ensemble. Consolez-vous Consolez-vous dâs vos tourmets, Consolez-



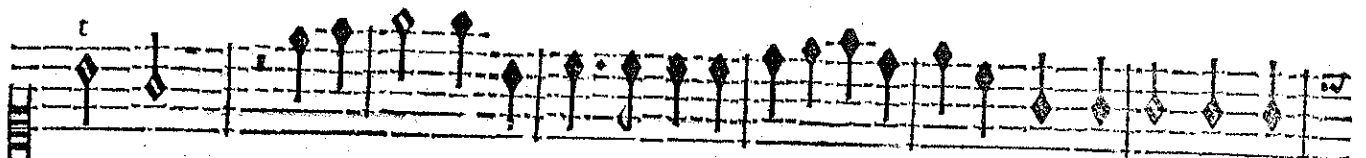
BASSE-CONTINUE.



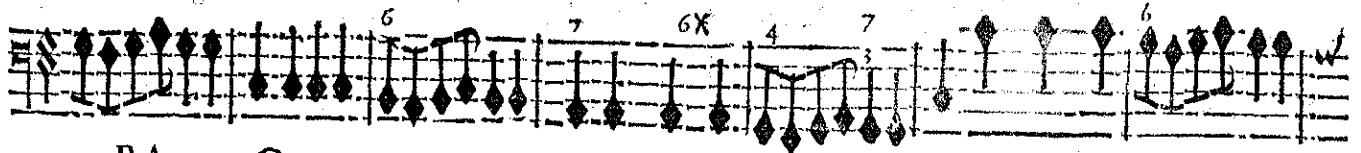
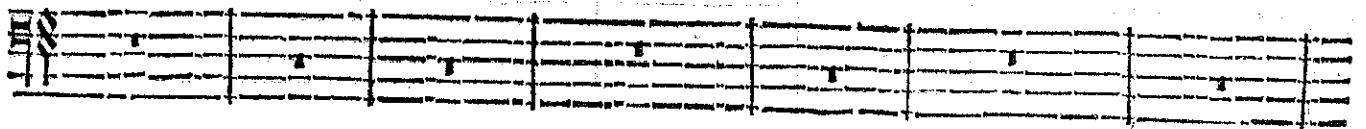
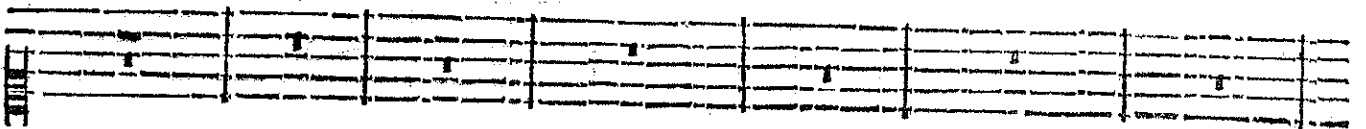
vous Consolez-vous dans voustourments, La mort n'est pas un mal si cruel si cruel qu'il le



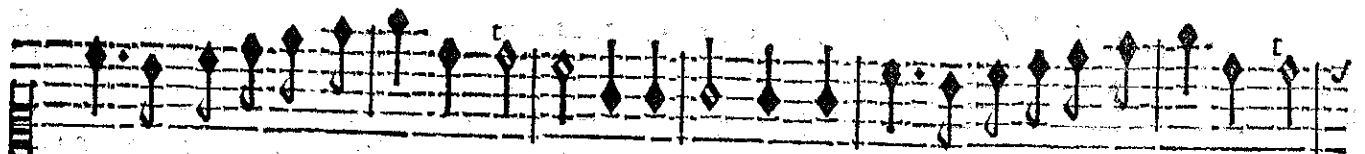
BASSE-CONTINUE.



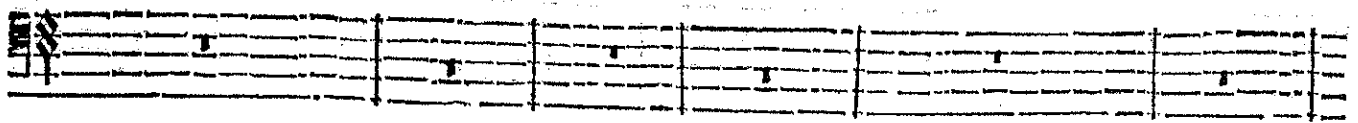
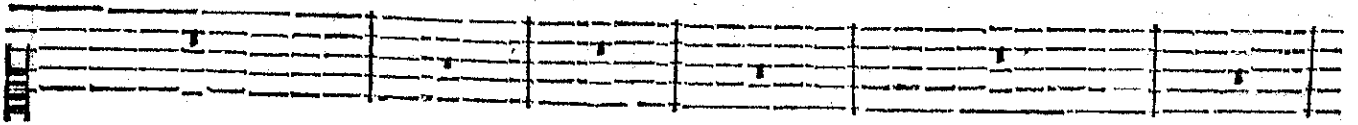
semble. C'est unir deux Amants Que de les immoler ensemble. C'est unir deux A-



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.

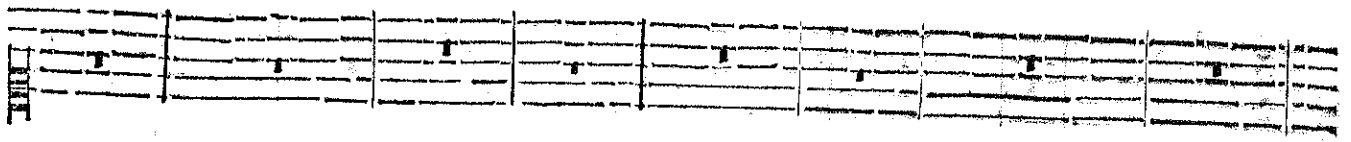
heur extrême, Avec Vous, la mort mesme A pour moy des appas. La douceur de mou-

BASSE-CONTINUE.

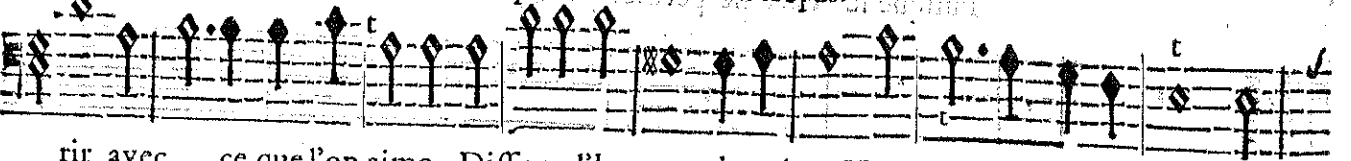
rir avec ce que l'on aime Dissipe l'horreur du trépas. La douceur de mou-

La douceur de mou-

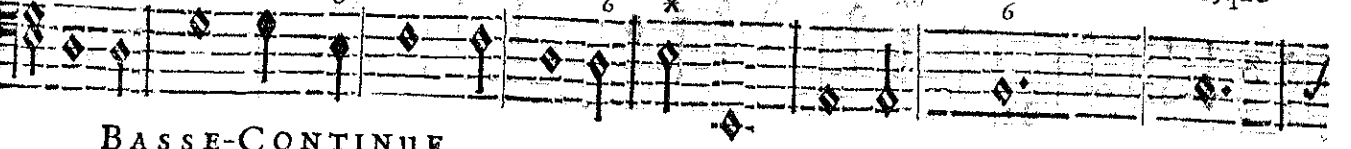
BASSE-CONTINUE.



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

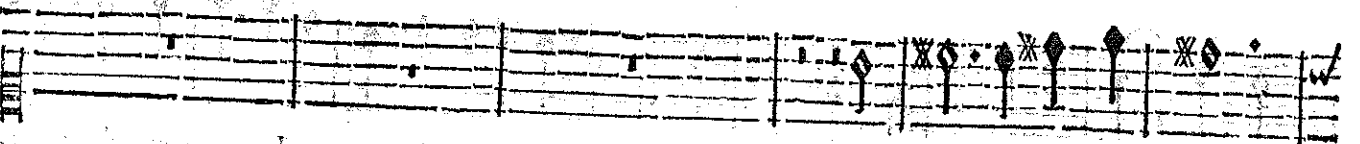
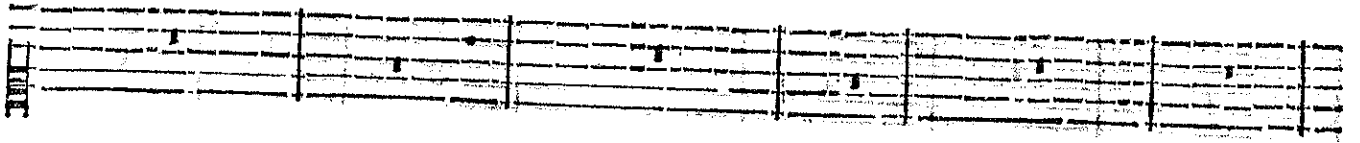


rir avec ce que l'on aime Dissipe l'horreur du trépas. Heureux, dans nos malheurs, que



BASSE-CONTINUE.

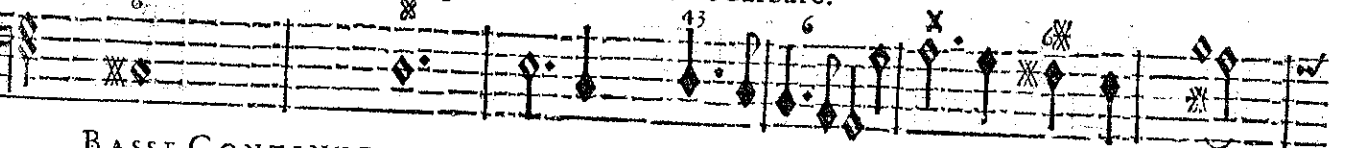
AMADIS



Portons un nœud si beau

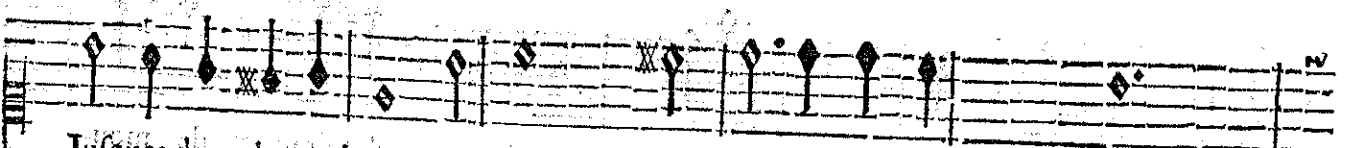
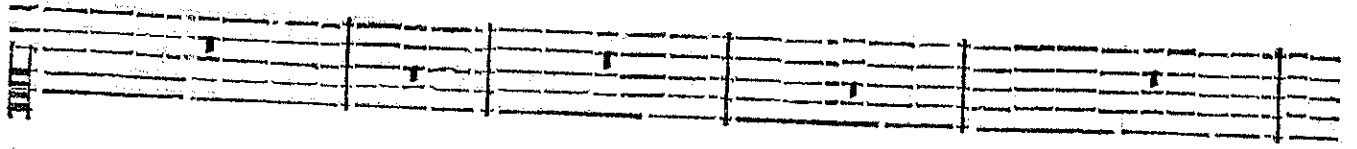


rien ne nous separe. Non pas mesme la mort barbare.

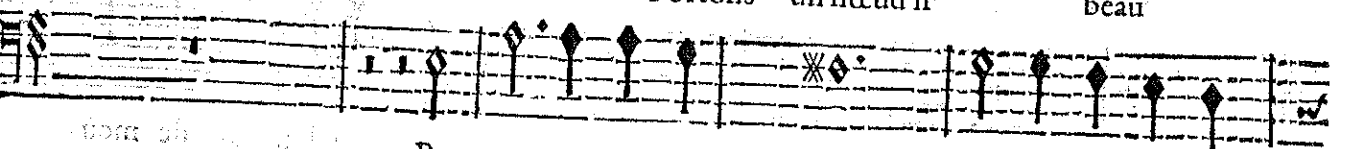


BASSE-CONTINUE.

AMADIS



Jusques dans le tombeau. Portons un nœud si beau

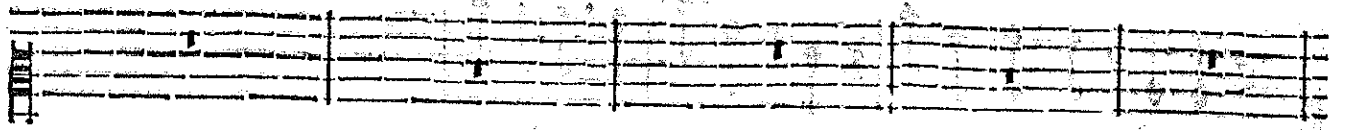


Portons, un nœud si beau Jusques dans le tom-

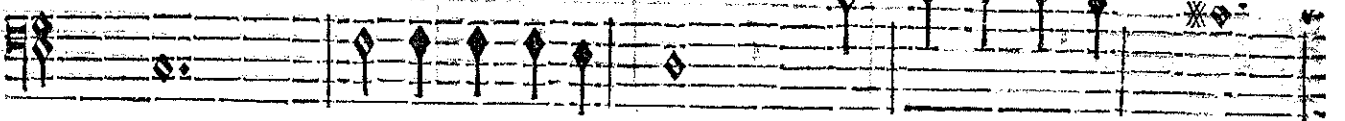


BASSE-CONTINUE.

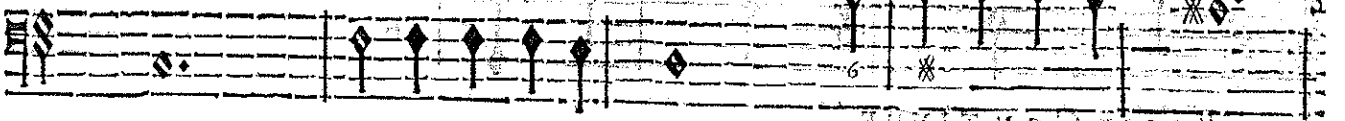
AMADIS



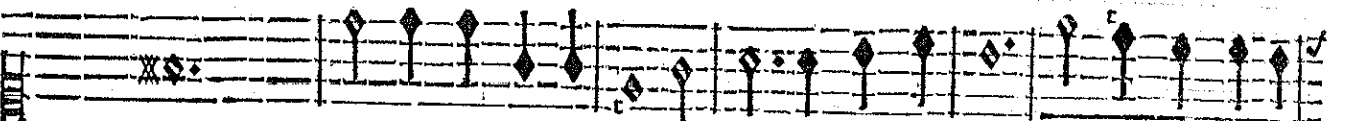
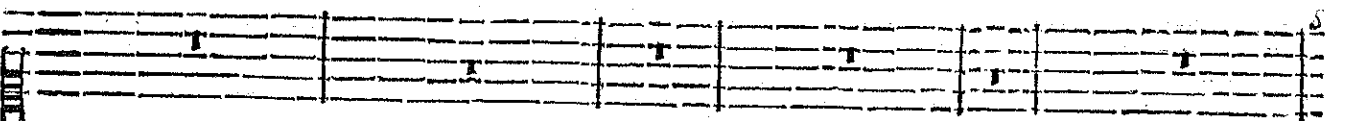
Jusques dans le tom- beau. Jusques dans le tom- beau. Portons un nœud si



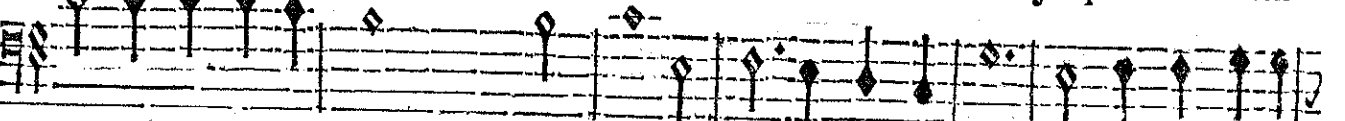
beau. Jusques dans le tombeau. Portons un nœud si beau.



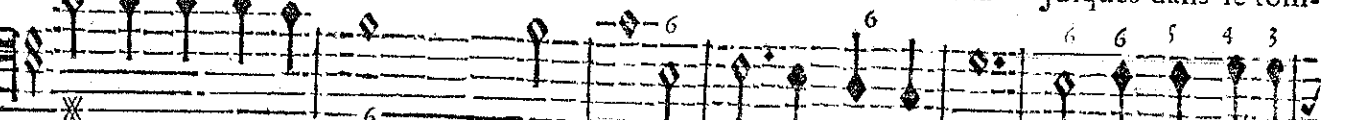
BASSE-CONTINUE.



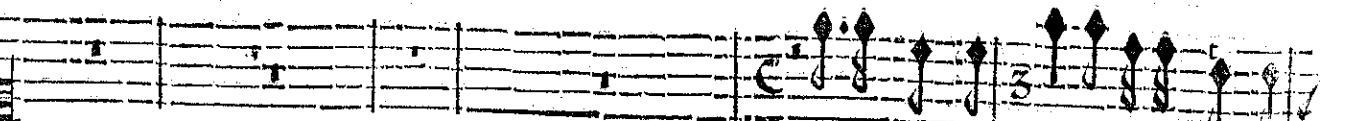
beau. Jusques dans le tombeau. Portons un nœud si beau Jusques dans le tom-



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



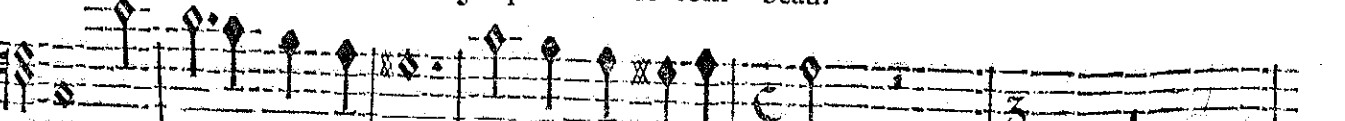
BASSE-CONTINUE.



Ah! c'est trop entendre Un Amour si



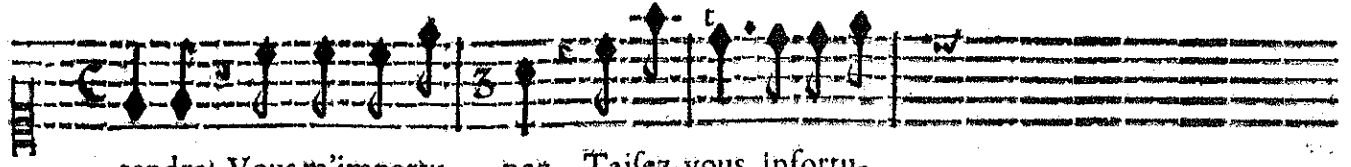
beau. Portons un nœud si beau Jusques dans le tom- beau.



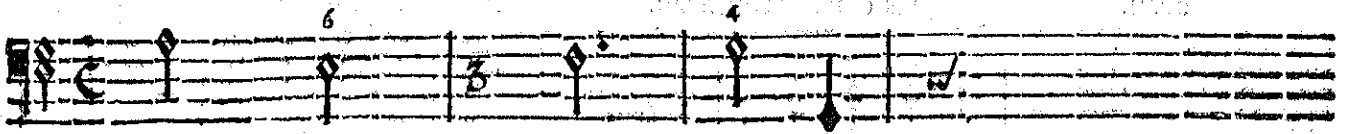
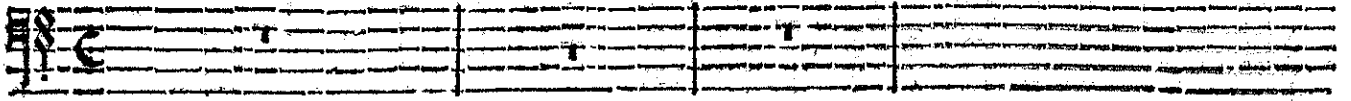
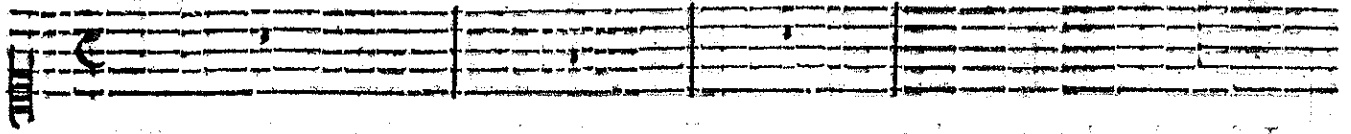
beau. Portons un nœud si beau. Jusques dans le tom- beau.



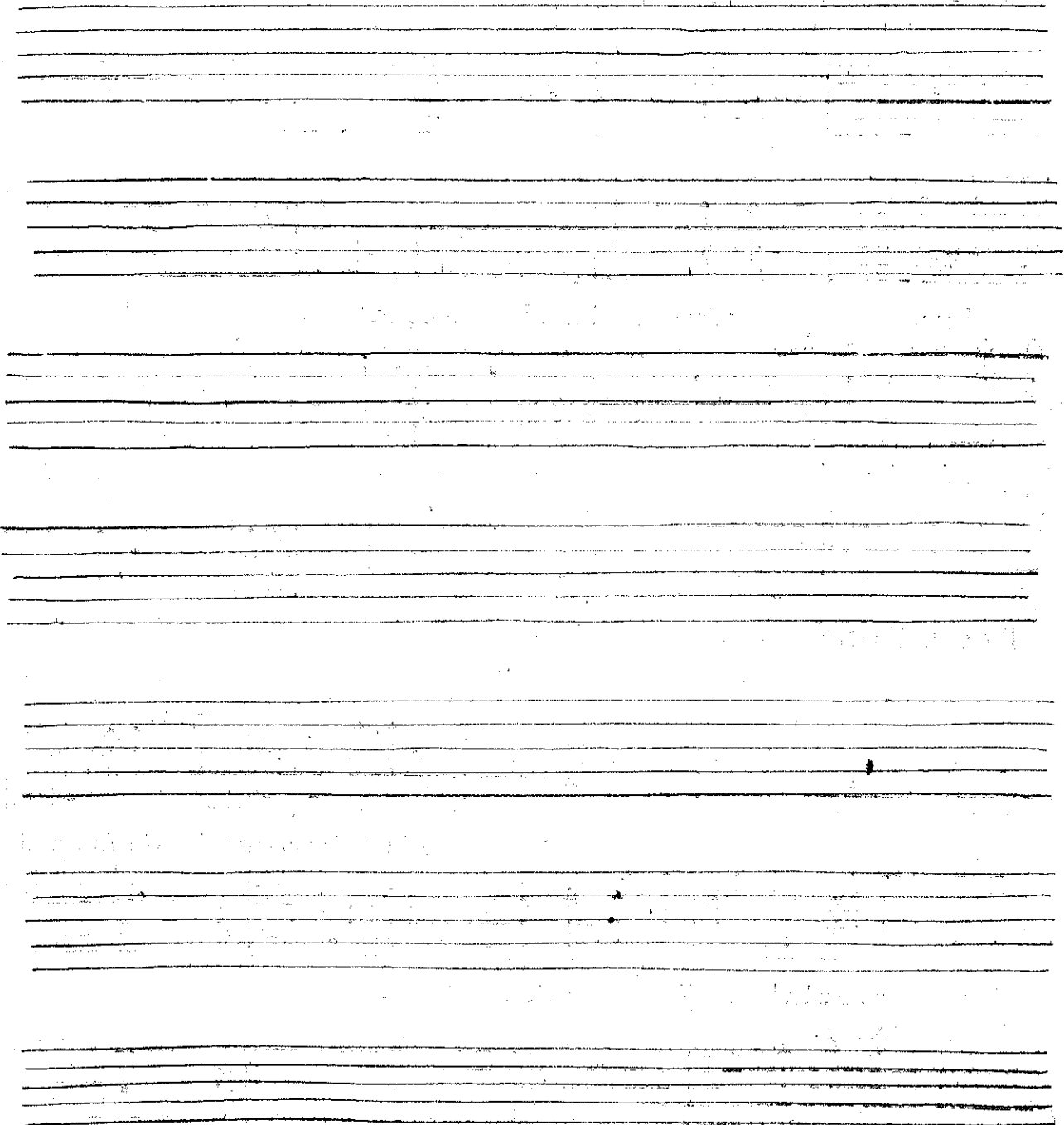
BASSE-CONTINUE.



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



BASSE-CONTINUE.



CHOEURS DE CAPTIFS ET DE GEOLIERIS.

nez.
LES CAPTIFS.

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

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

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

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

doux.
VIOLONS.

doux.

doux.

BASSE-CONTINUE.

LES GLOBES.

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

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

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

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

VIOLONS.

BASSE-CONTINUE.

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.*

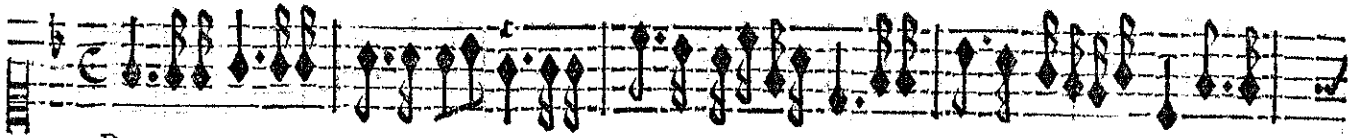
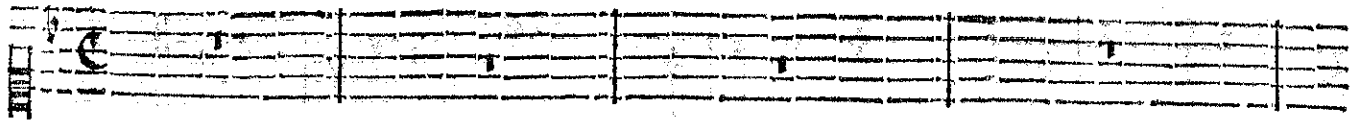
doux. *fort.*

doux. *fort.*

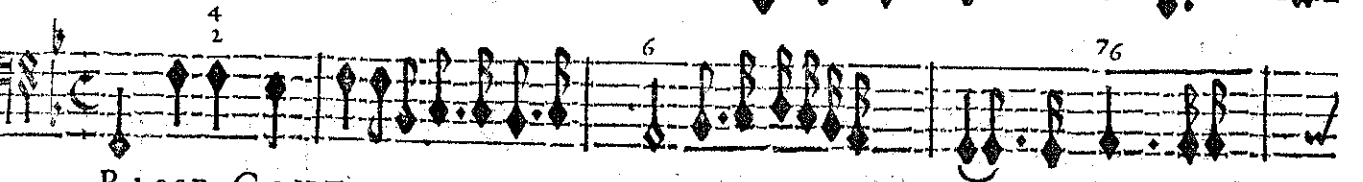
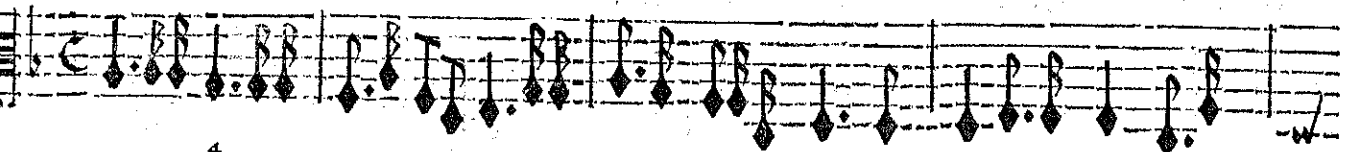
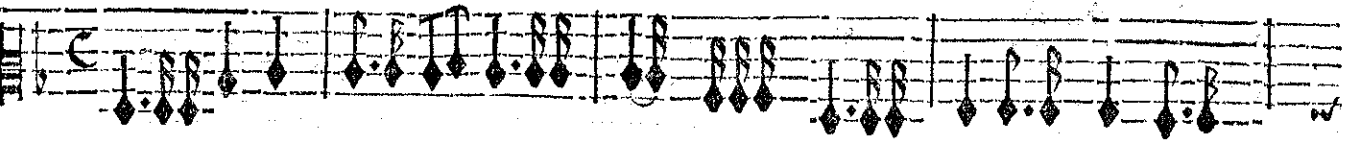
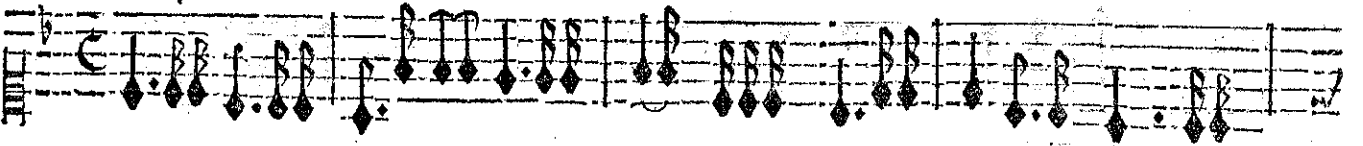
doux. *fort.*

BASSE-CONTINUE.

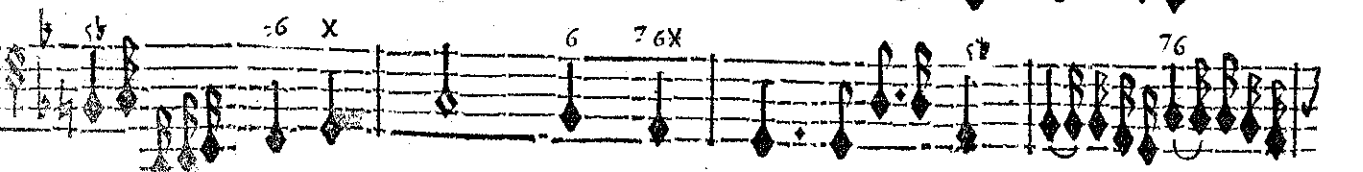
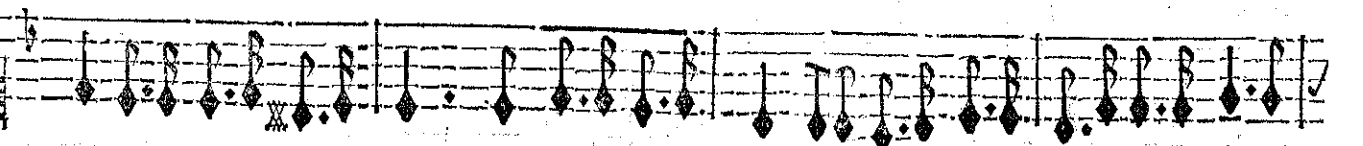
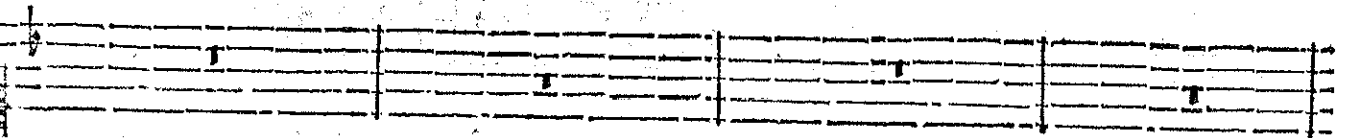
ARCABONNE.



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 three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The lyrics "Toy qui dans ce Tombeau n'es plus qu'un peu de cendre Et qui" are written below the staff. The bottom two staves are 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 four staves, all for the basso continuo, with a bass clef and a key signature of one flat. The first staff contains figured bass notation with figures: 7 and 43. The remaining three staves continue the basso continuo line.

BASSE-CONTINUE.

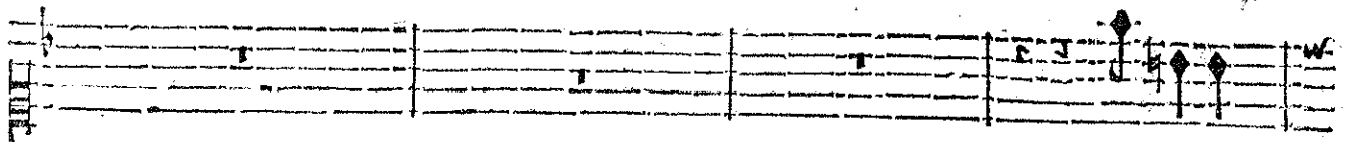
fus de la Terre autrefois la terreur. Reçoy le sang que ma fureur S'empresse de ref-

BASSE-CONTINUE.

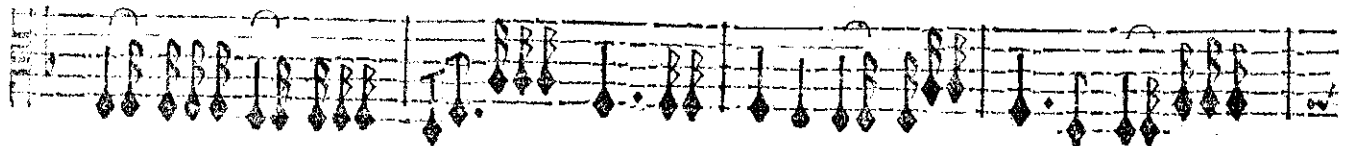
pandre.

PRELUDE.

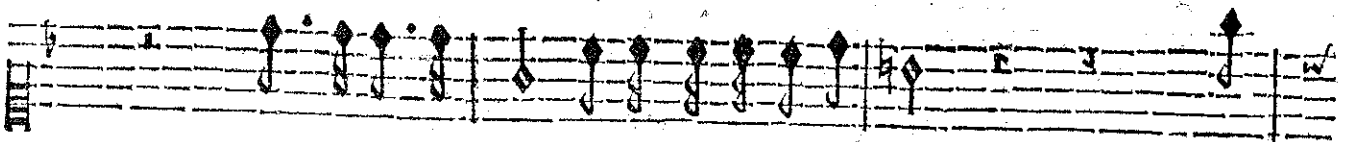
BASSE-CONTINUE



Qu'entend je !

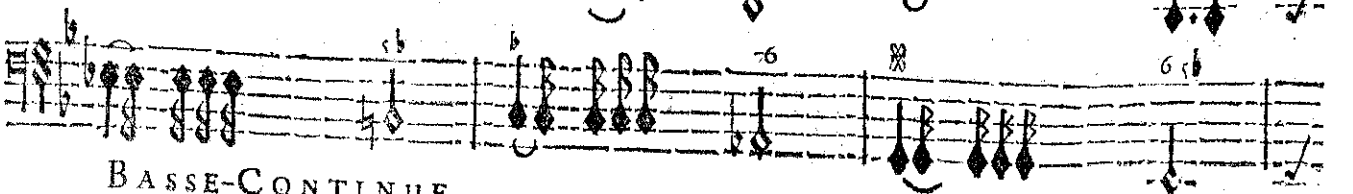
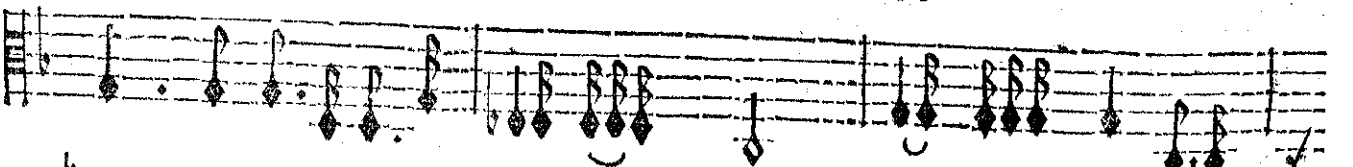
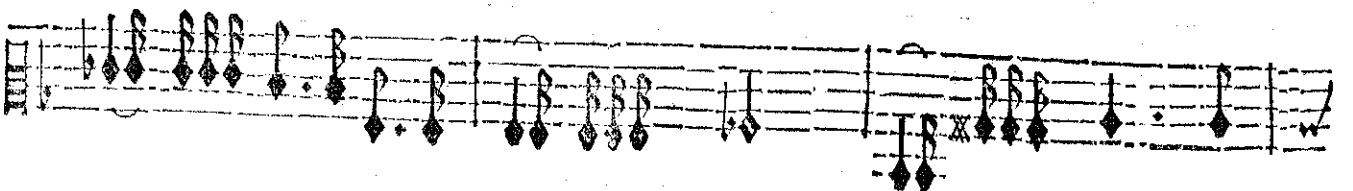
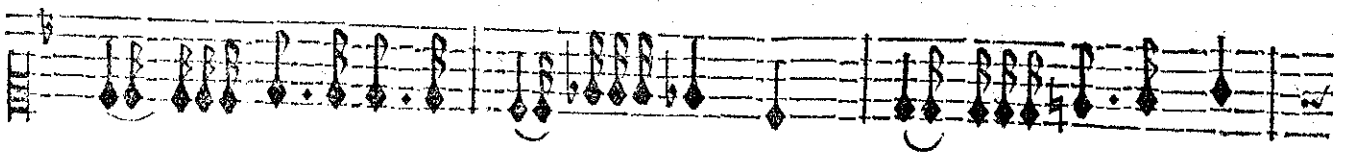
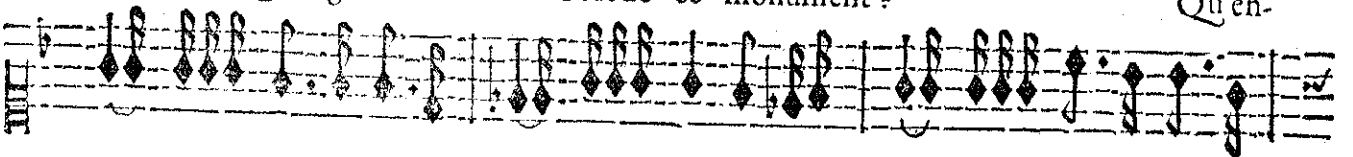


BASSE-CONTINUE.



Quel gémissement Sort de ce monument ?

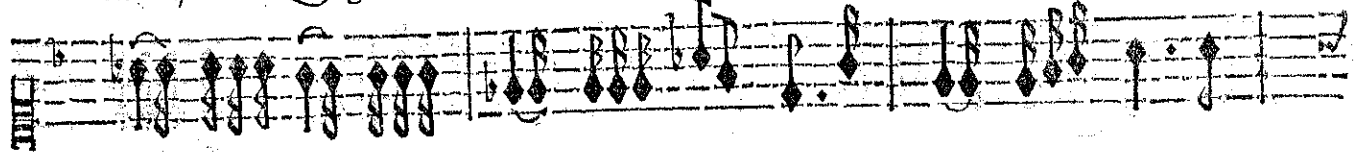
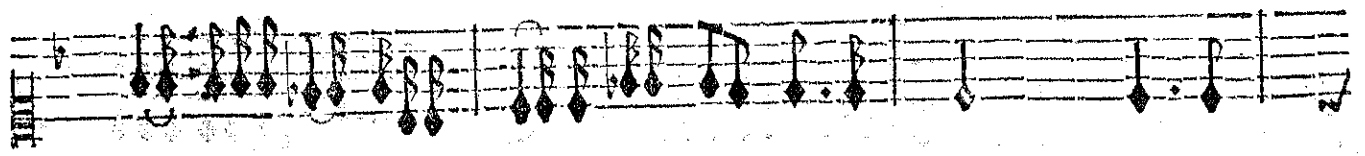
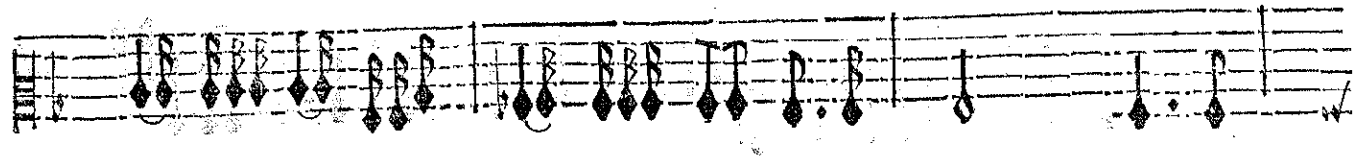
Qu'en-

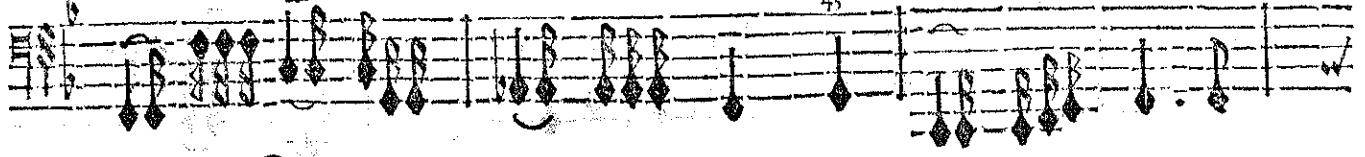


BASSE-CONTINUE.

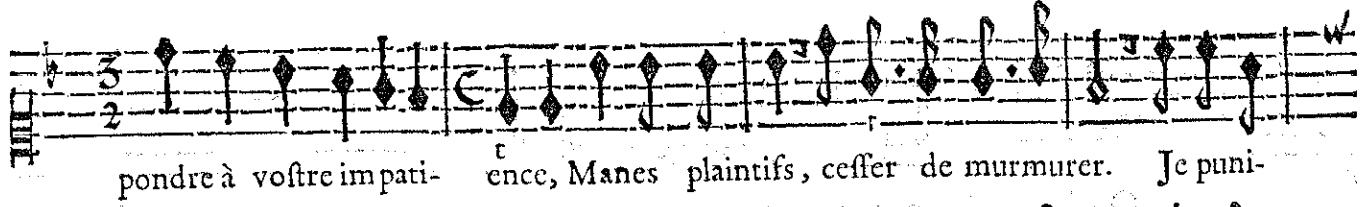


tend-je! Quel gemissement Sort de ce monument? Je vais ré-

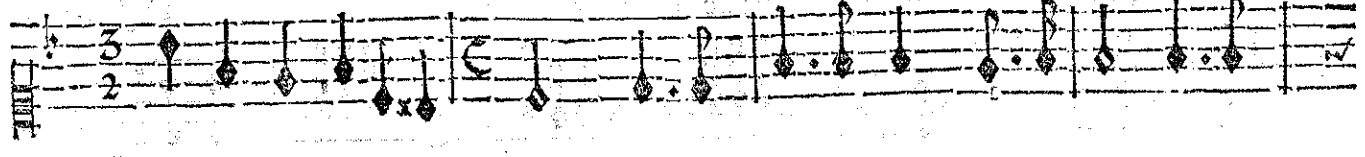




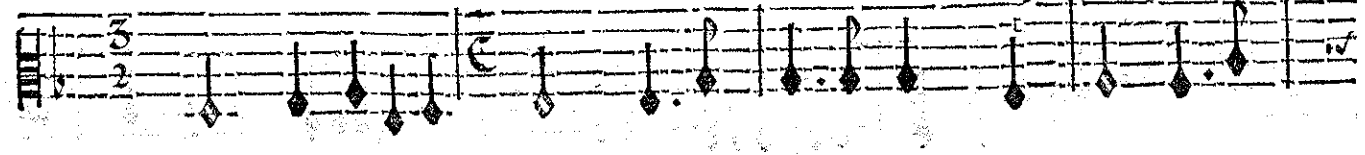
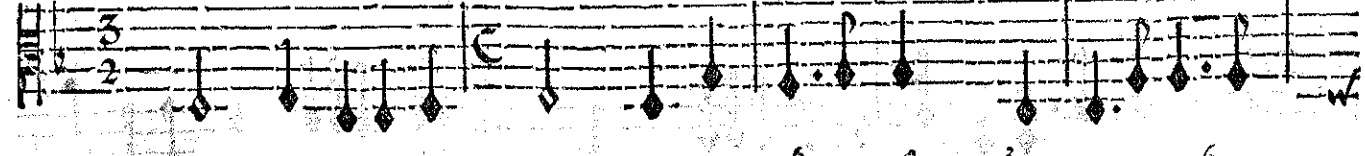
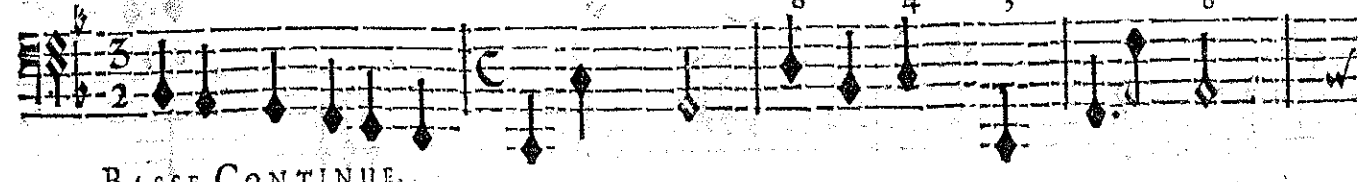


BASSE-CONTINUE.



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

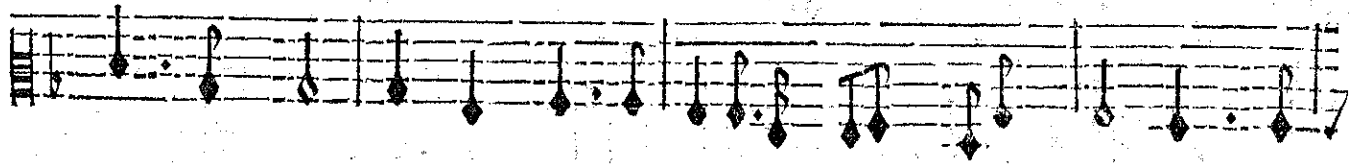


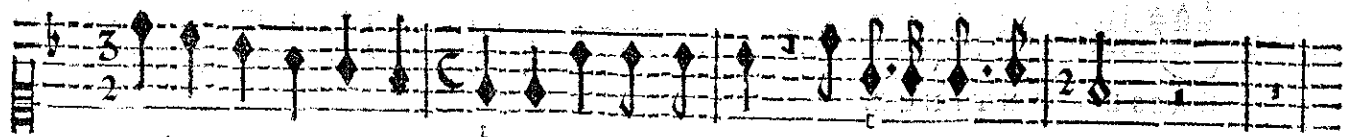
BASSE-CONTINUE.



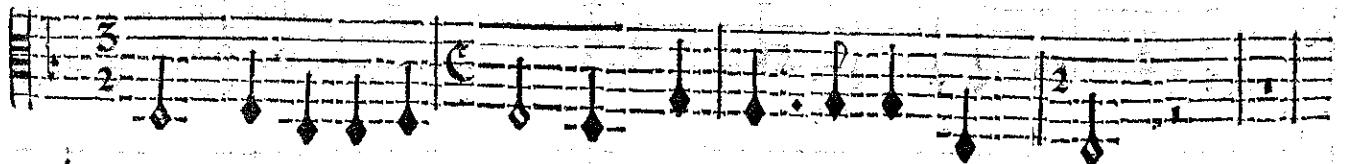
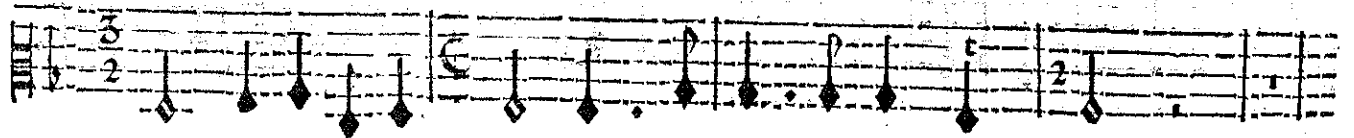
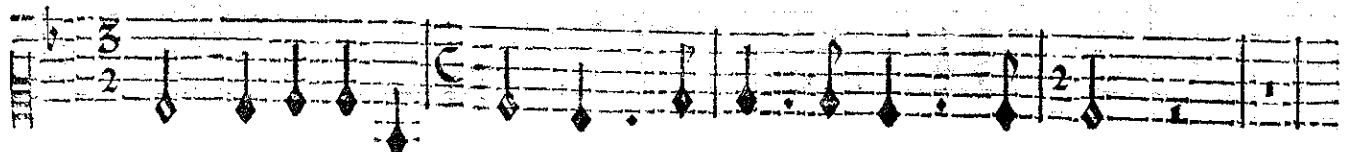
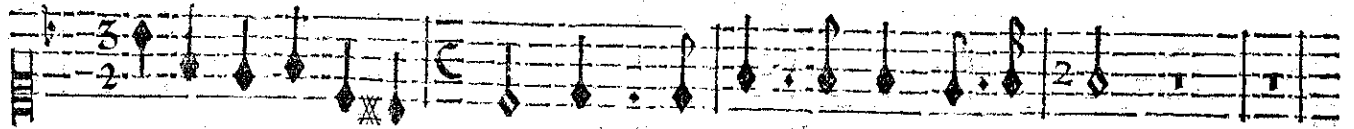
ray qui nous offence Par la plus cruelle vengeance Que la rage puisse inspirer. Je vais ref-



BASSE-CONTINUE,



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

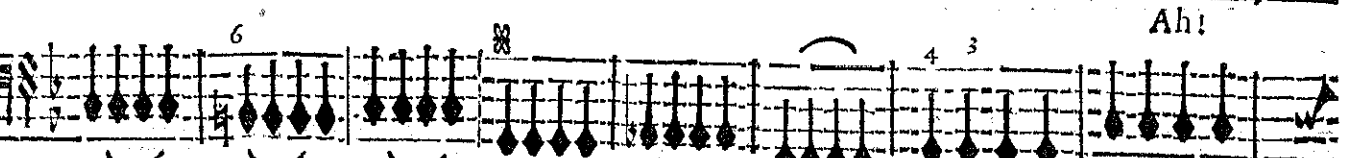
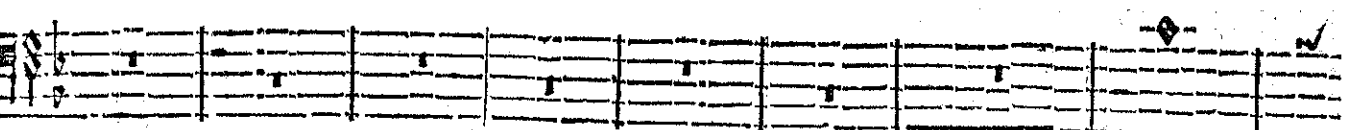
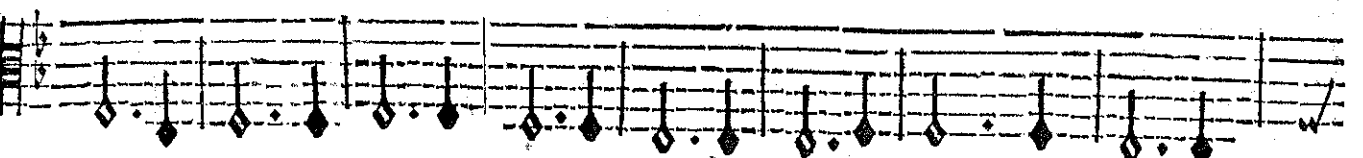
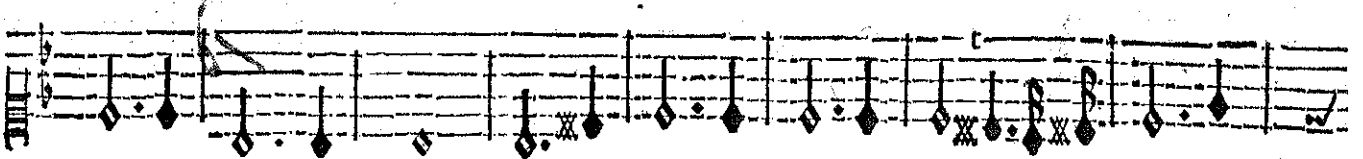
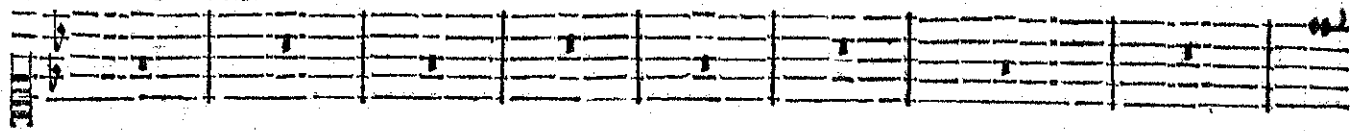


TROMPETTES.

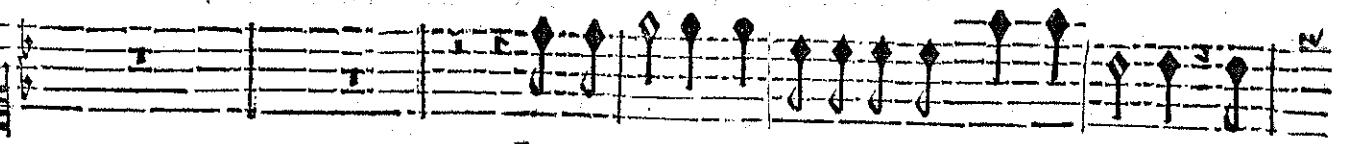
A M A D I S,
S C E N E III.

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

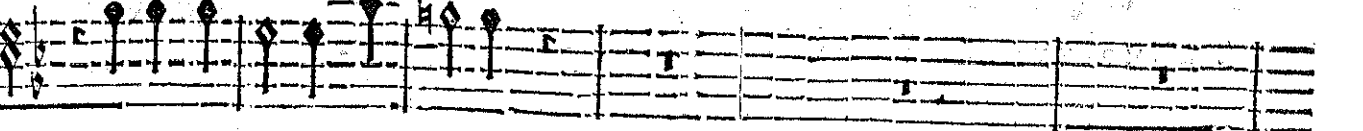
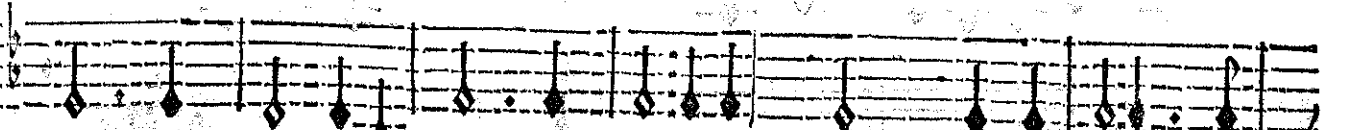
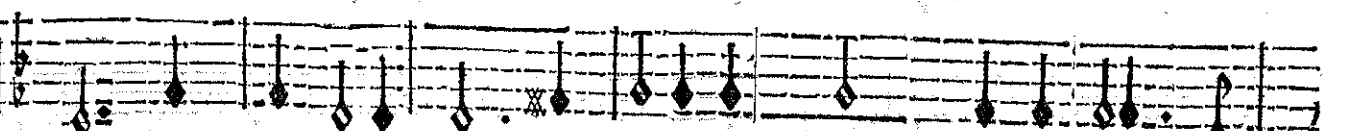
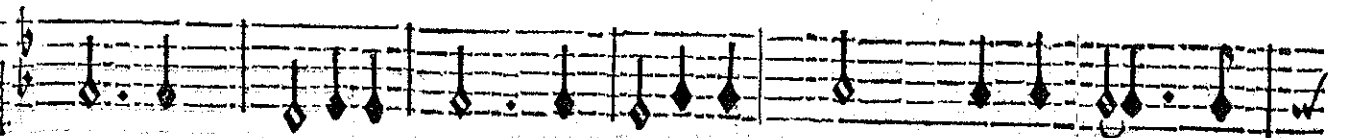
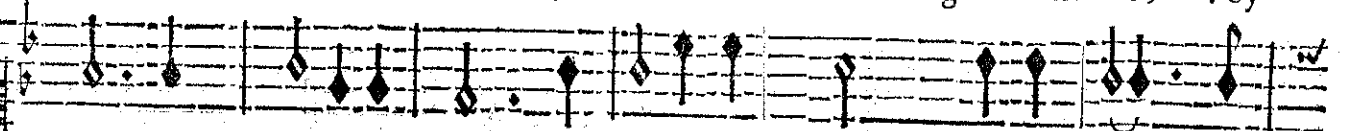
ARCAHONNE.



BASSE-CONTINUE.



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.

Violons.

VIOLONS.

ments.

Je retombe ;

le jour me

blesse.

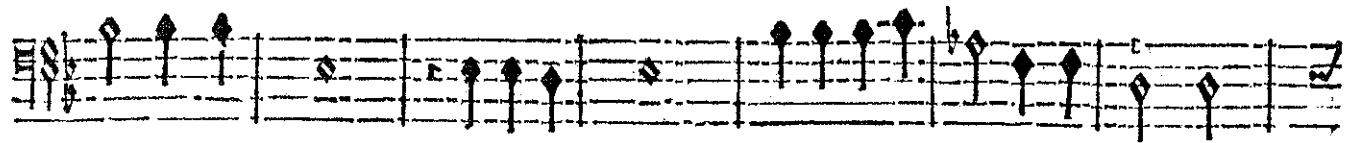
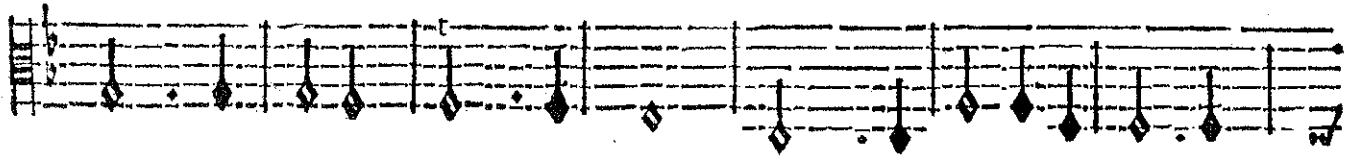
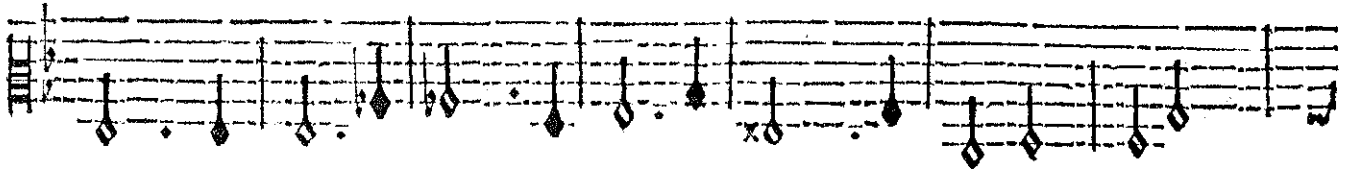
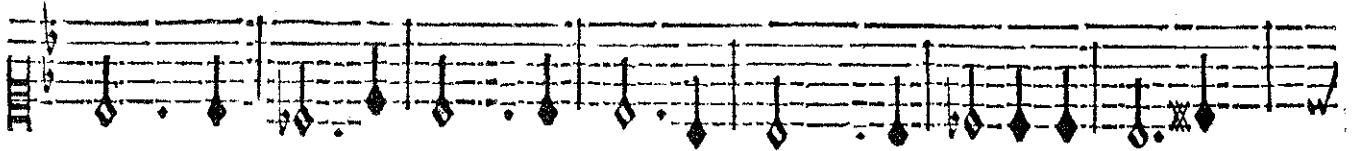
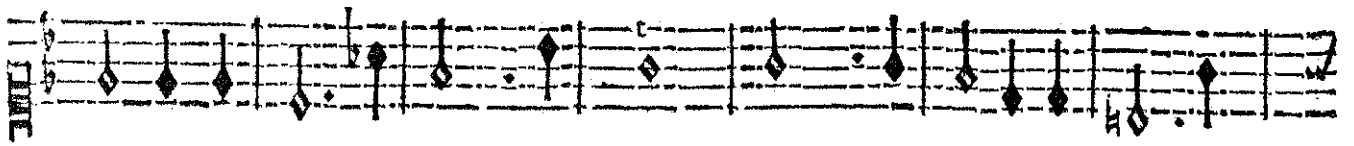
BASSE-CONTINUE.

Tu me suivras

dans peu de

temps ; Pour te reprocher ta foiblesse ;

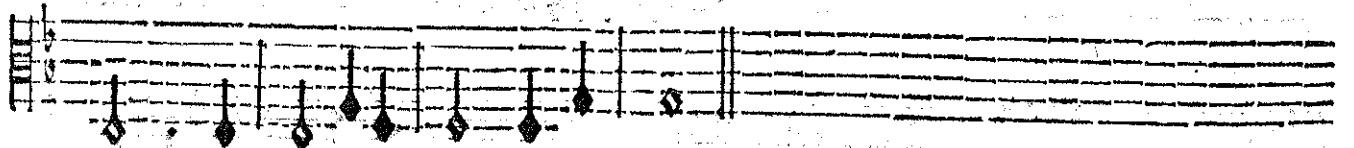
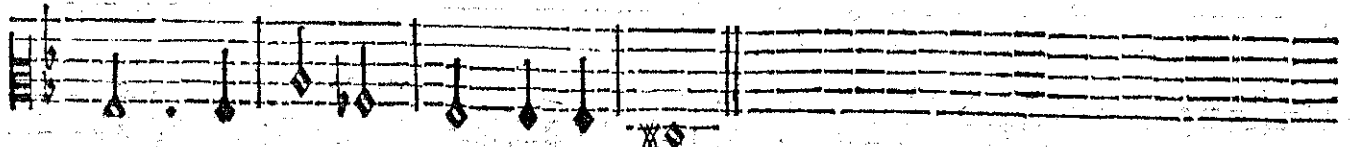
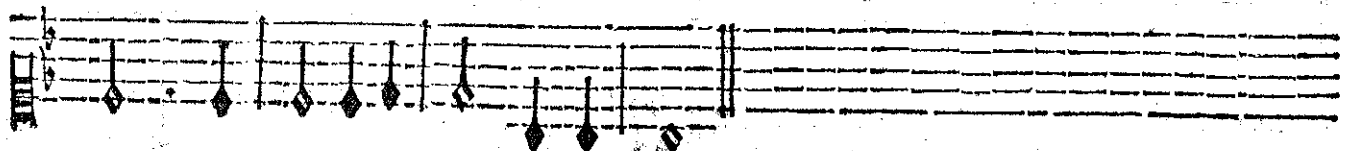
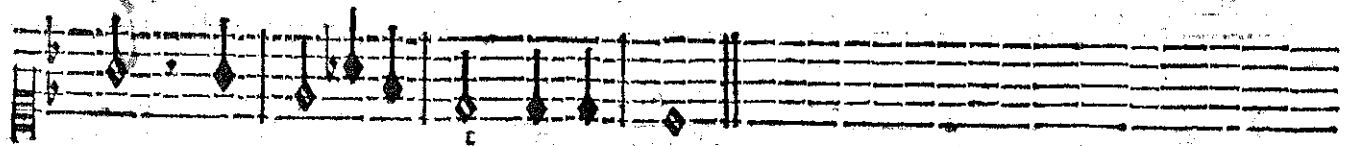
BASSE-CONTINUE.



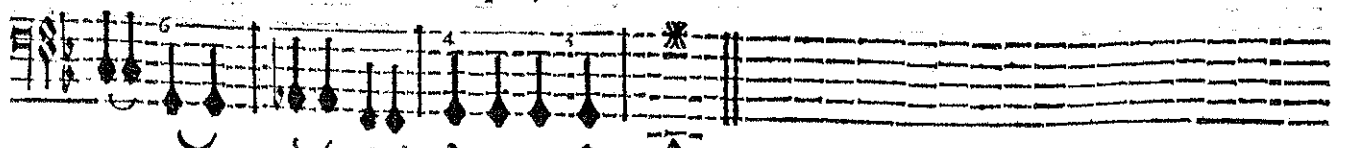
C'est aux Enfers que je t'attends. Pourte reprocher ta foiblesse,



BASSE-CONTINUE.



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



BASSE-CONTINUE.

L'Ombre rentre dans le Tombeau.

Vifce.

PRELUDE.

This musical score is a prelude for a piece titled "AMADIS". It is marked "Vifce." and consists of 20 measures. The score is written for a single instrument, likely a lute or guitar, as indicated by the lute clef on the first staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef and a lute clef. The second staff continues the melody. The third and fourth staves show a more active bass line. The fifth staff features a dense texture of sixteenth-note patterns. The sixth staff is a blank line. The seventh and eighth staves show a change in the melodic line. The ninth and tenth staves continue the rhythmic complexity. The eleventh and twelfth staves show a more active bass line. The thirteenth and fourteenth staves feature a dense texture of sixteenth-note patterns. The fifteenth and sixteenth staves show a change in the melodic line. The seventeenth and eighteenth staves continue the rhythmic complexity. The nineteenth and twentieth staves show a more active bass line. The score ends with a double bar line and a repeat sign.

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.

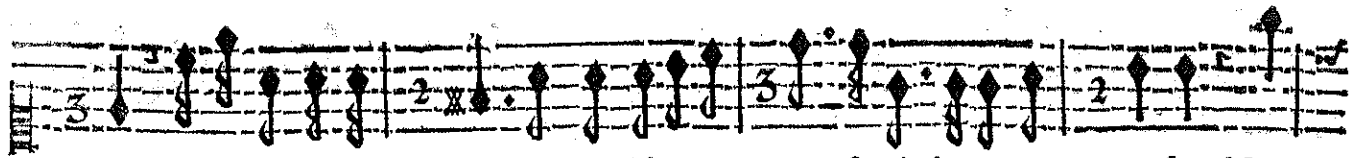
Quoy l'Enne-

reux qui n'ay plus d'autre envie Que de trouver la fin de mon funeste sort.

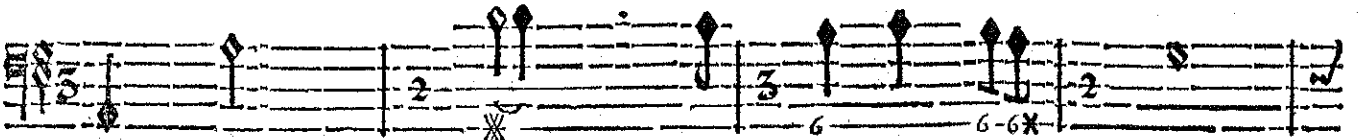
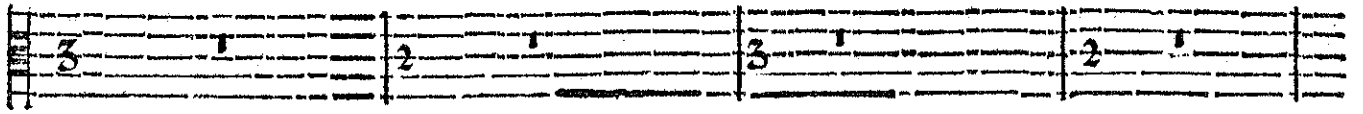
BASSE-CONTINUE.

my dont j'ay juray la mort, Est le He-ros qui m'a sauvé la vie! Qu'est-ce que j'être

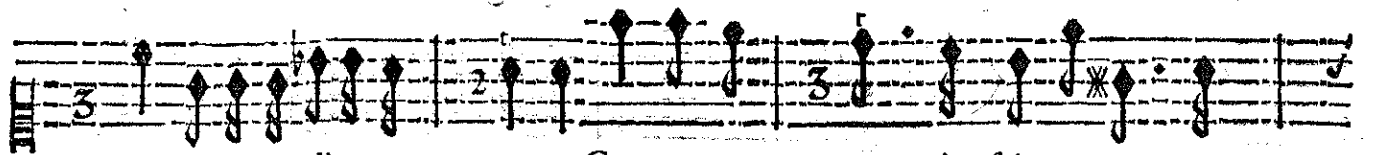
BASSE-CONTINUE.



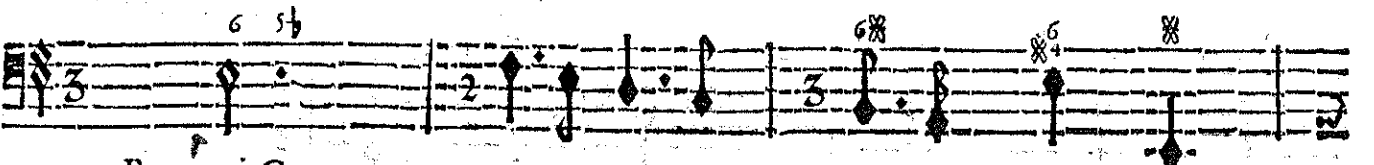
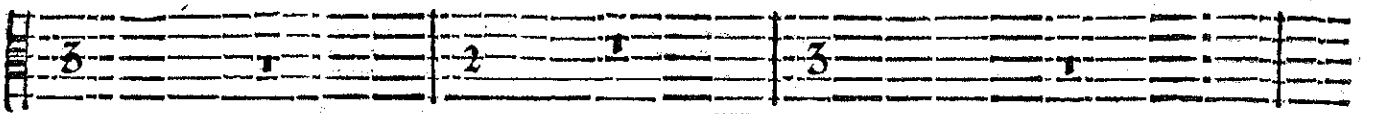
prends un trépas inhu- main De mon libera- teur seroit la recom- pense? Non,



BASSE-CONTINUE.



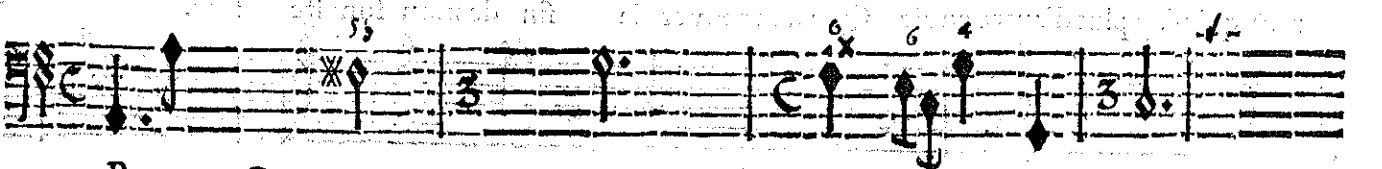
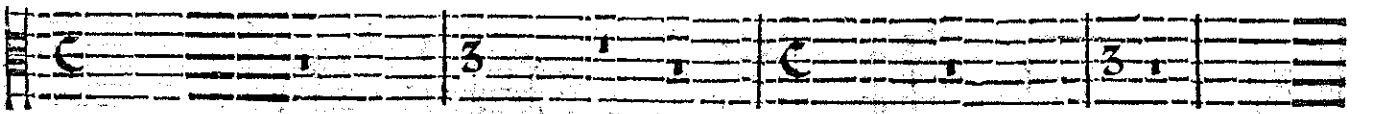
non, une cruelle ven- gence Contre vos jours m'a fait armer en



BASSE-CONTINUE.



vain: Une juste reconnois- sance Me fait tom- ber les armes de la main.



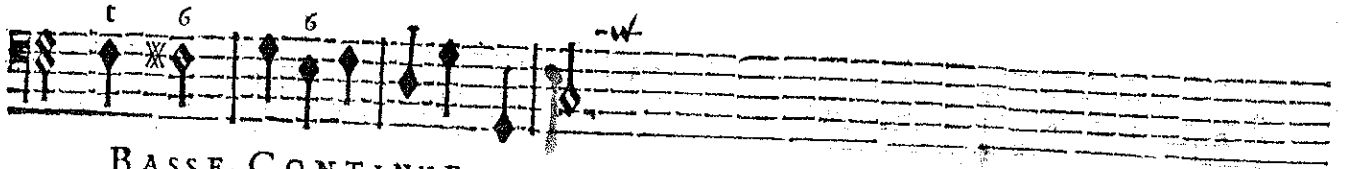
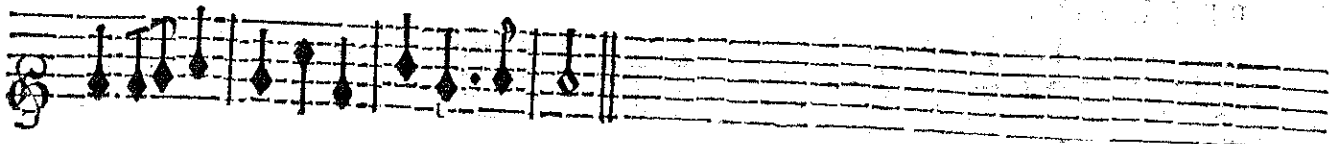
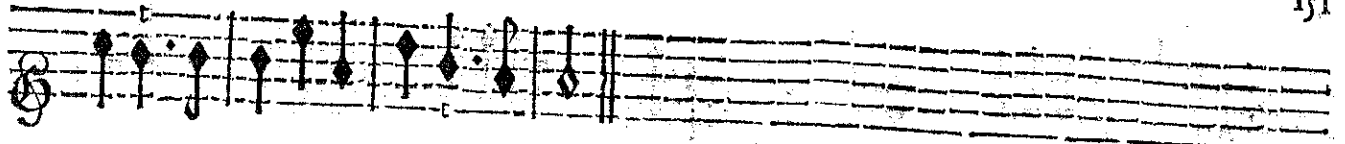
BASSE-CONTINUE.



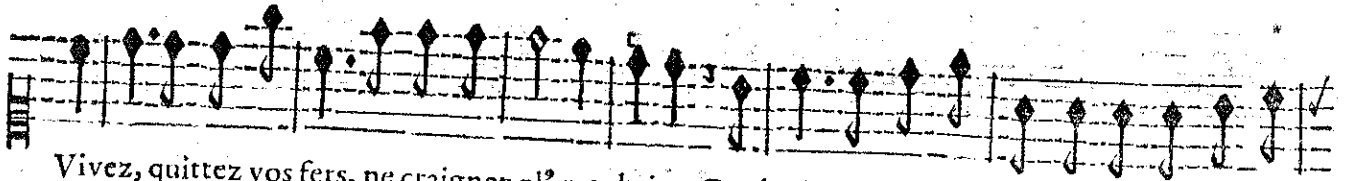
RITOURNELLE.



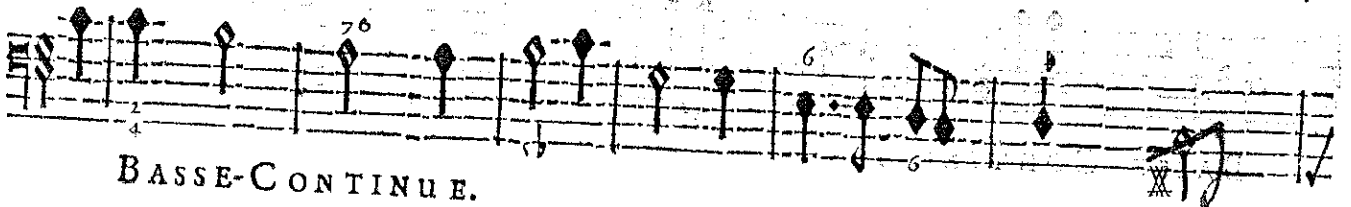
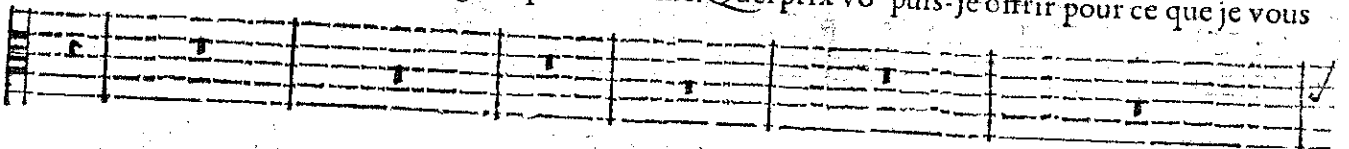
BASSE-CONTINUE.



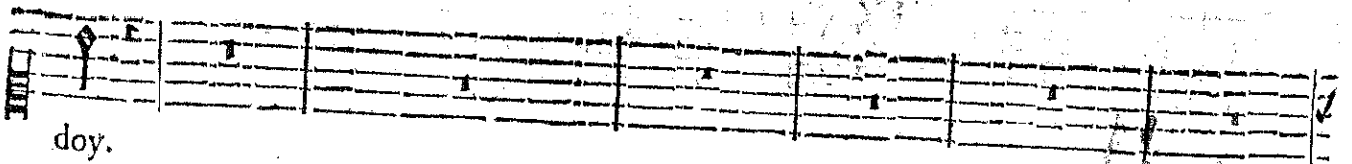
BASSE-CONTINUE.



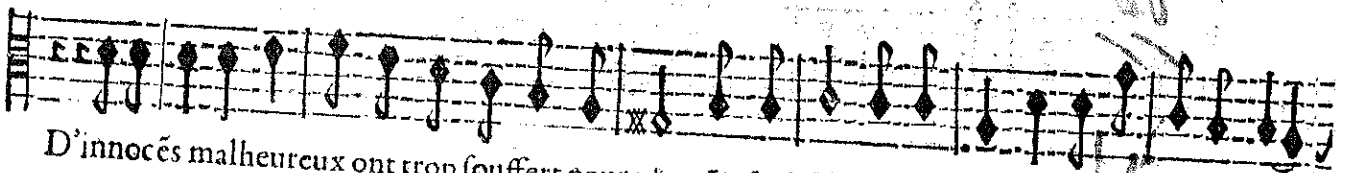
Vivez, quittez vos fers, ne craignez pl^s ma haine. Quel prix vo^s puis-je offrir pour ce que je vous



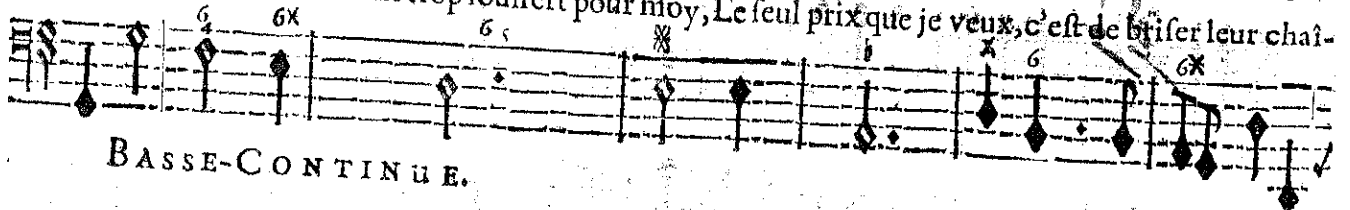
BASSE-CONTINUE.



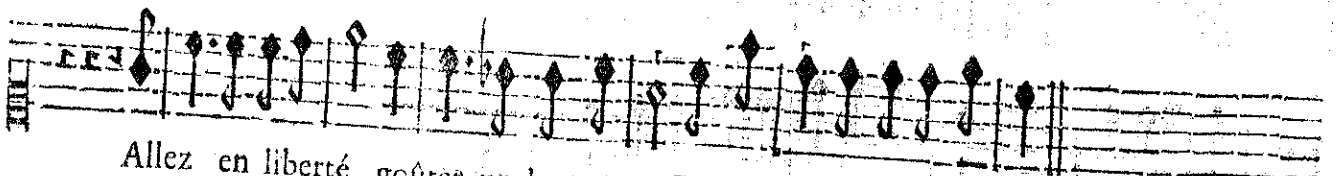
doy.



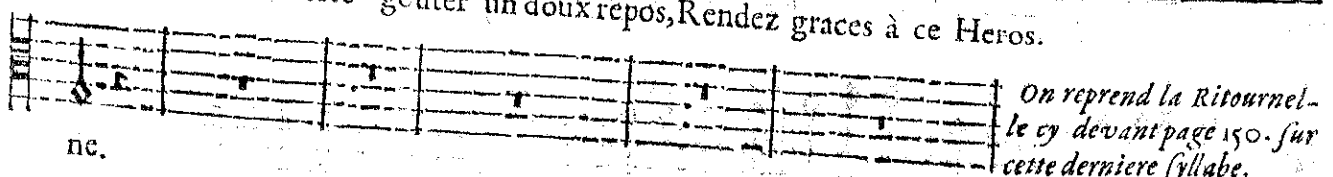
D'innocés malheureux ont trop souffert pour moy, Le seul prix que je veux, c'est de briser leur chaî-



BASSE-CONTINUE.

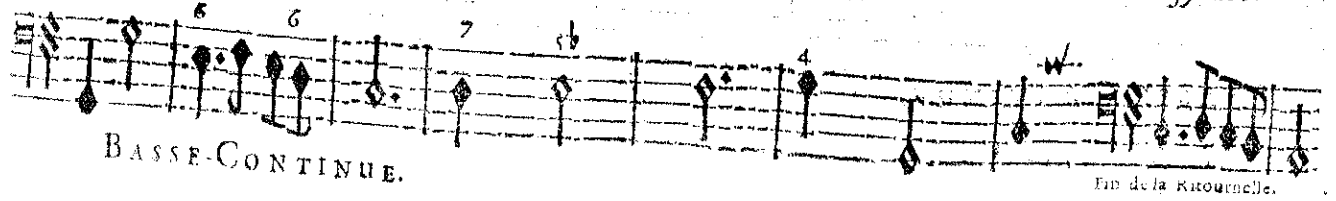


Allez en liberté goûter un doux repos, Rendez graces à ce Heros.



ne.

On reprend la Ritournelle cy devant page 150. sur cette dernière syllabe.



BASSE-CONTINUE.

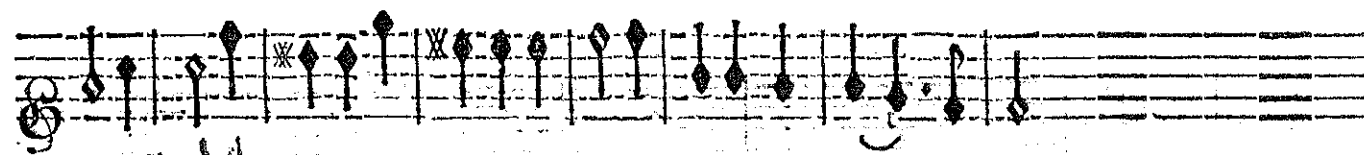
Fin de la Ritournelle.



PRELUDE.

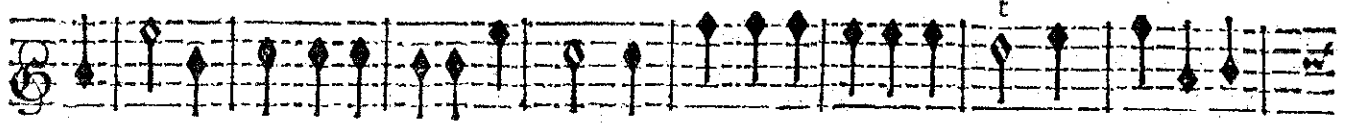


BASSE-CONTINUE.



BASSE-CONTINUE.

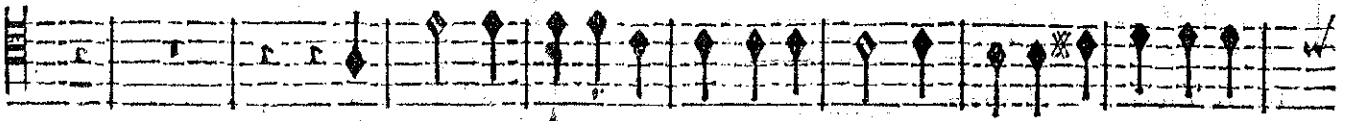
CHOER.



Sortons, sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sortons, Sortons d'Escla-



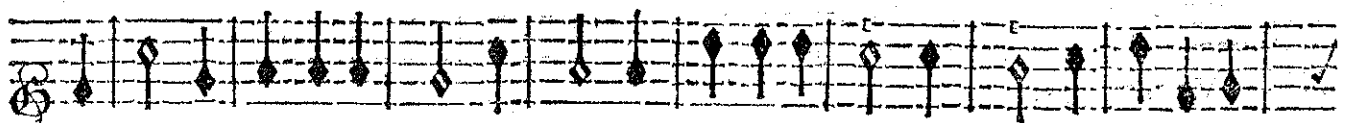
Sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sortons, Sortons d'Escla-



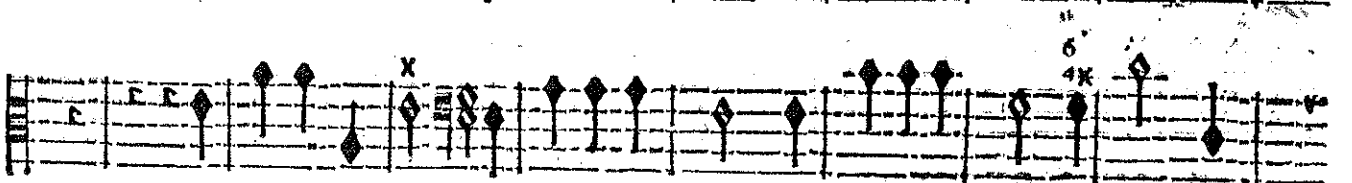
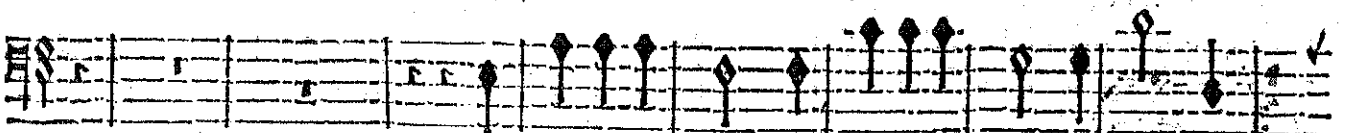
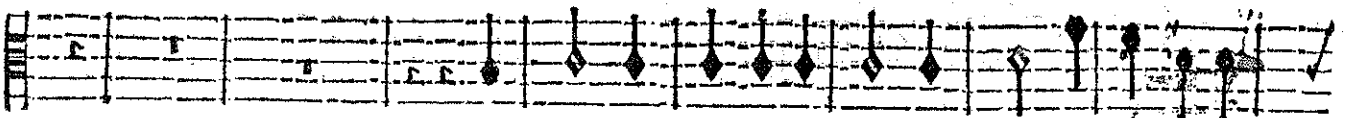
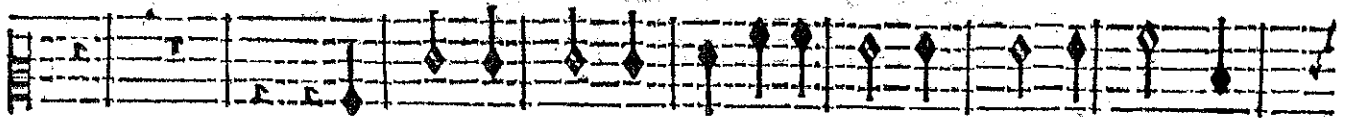
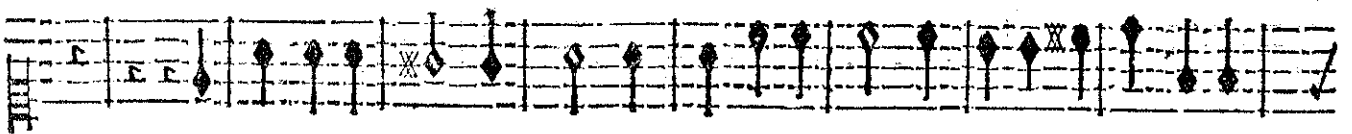
Sortons, Sortons d'Esclavage. Sortons, Sortons d'Esclavage. Sor-



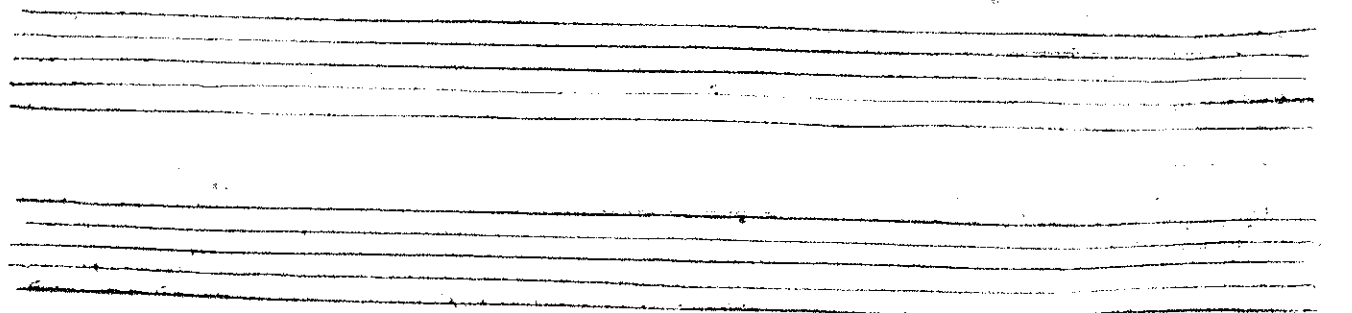
Sortons d'Esclavage. Sortons d'Esclavage. Sortons. Sor-



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.

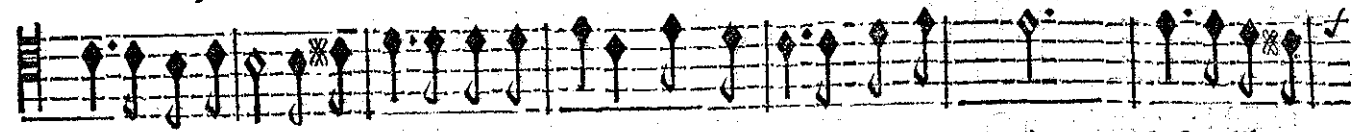
BASSE-CONTINUE.



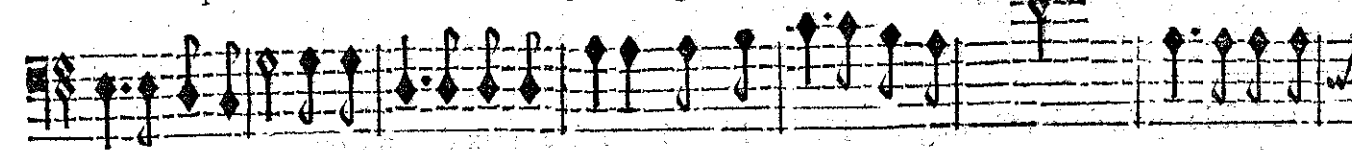
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



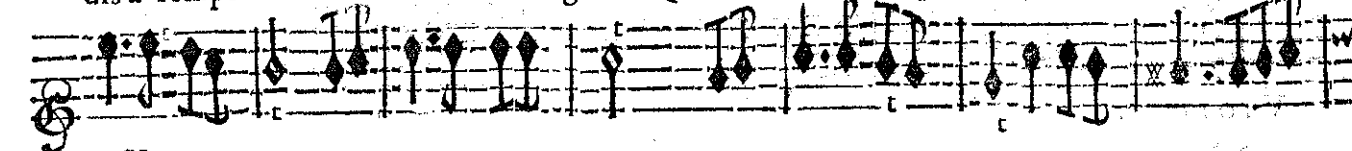
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



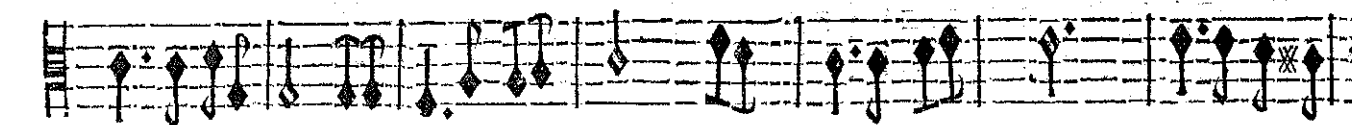
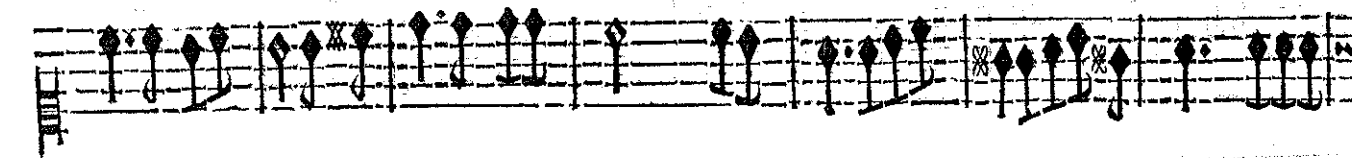
dis a remporté: Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



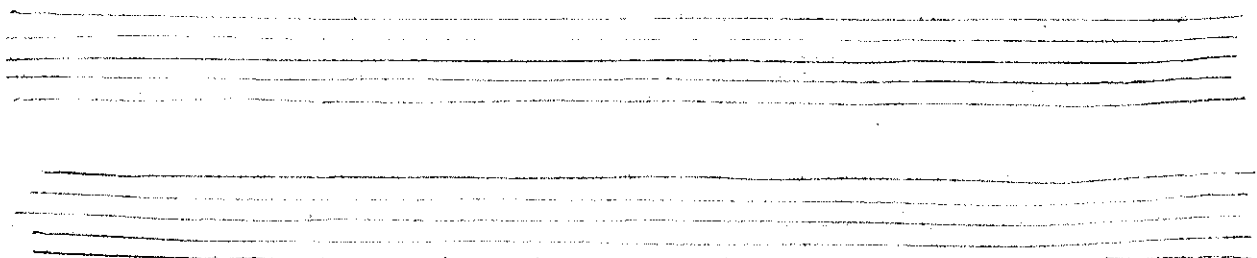
dis a remporté Profitons de l'avantage Qu'Amadis a rempor- té: Nostre liber-



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.

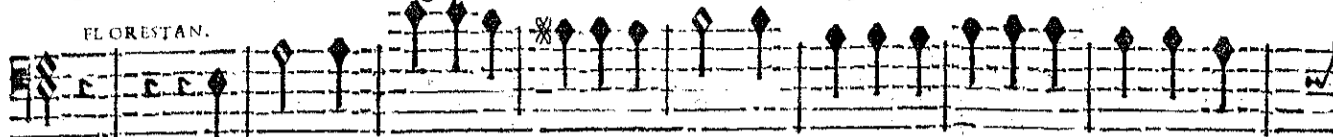
BASSE-CONTINUE.

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.



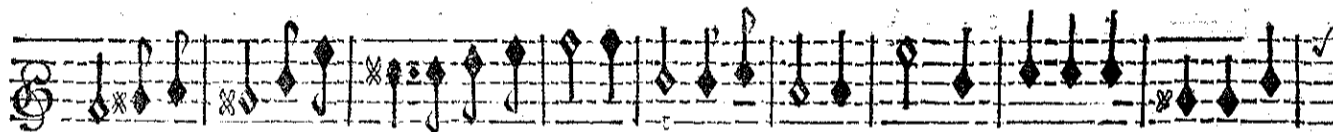
va- ge. Amadis a surmonté L'Envie & la Rage, Amadis a surmonté L'En-



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-



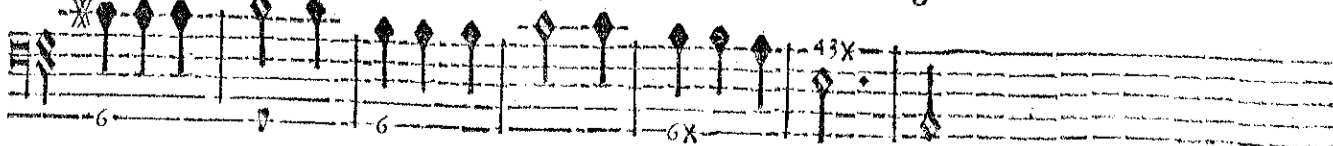
BASSE-CONTINUE.



tons Sortons d'esclavage. Sortons Sortons d'esclava- ge.



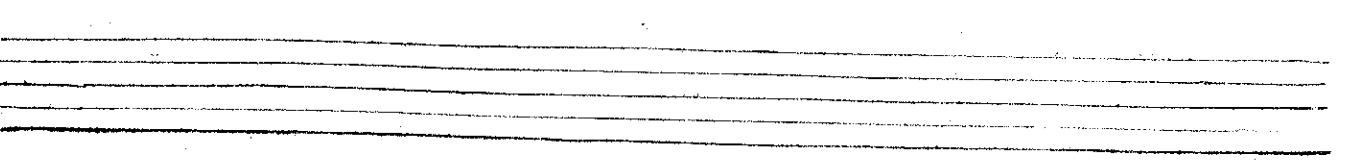
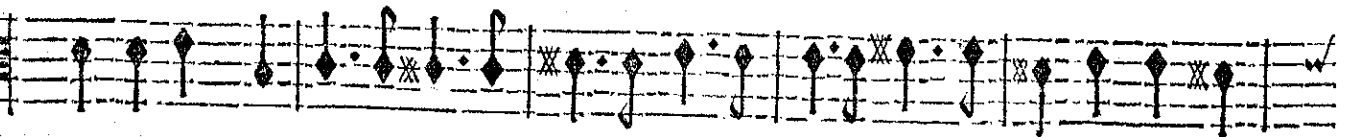
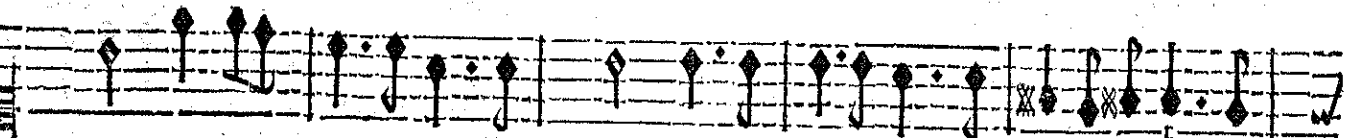
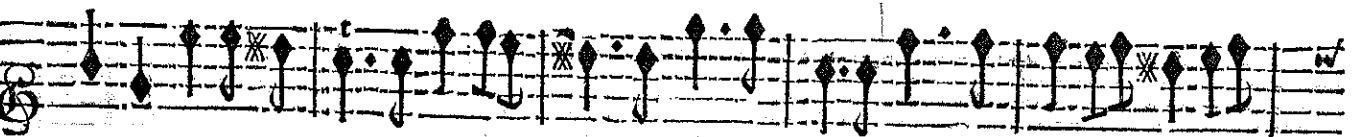
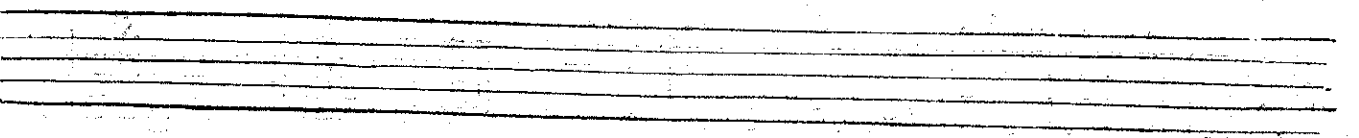
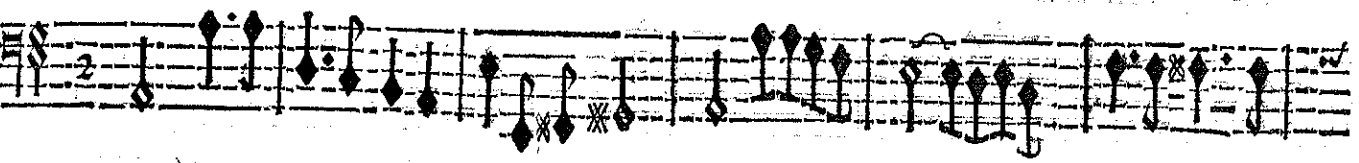
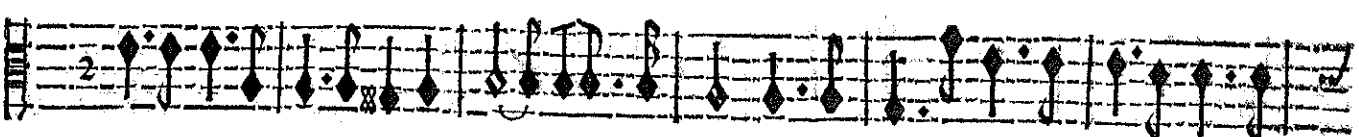
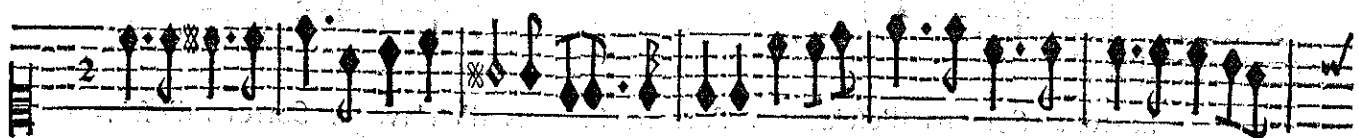
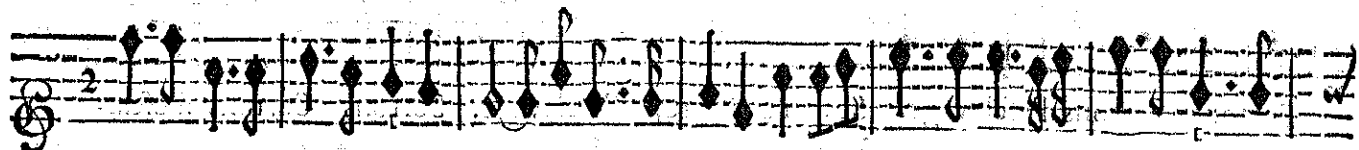
vage. Sortons Sortons d'esclavage. Sortons d'esclava- ge.



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.



A single musical staff with a treble clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

Premiere Reprise.

A single musical staff with a bass clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

Premiere Reprise.

A single musical staff with a bass clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

Premiere Reprise.

A single musical staff with a bass clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

Premiere Reprise.

A single musical staff with a bass clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

Four empty musical staves, consisting of four horizontal lines each, arranged vertically.

A single musical staff with a treble clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

A single musical staff with a bass clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

A single musical staff with a bass clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

A single musical staff with a bass clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

A single musical staff with a bass clef. It begins with a double bar line and a repeat sign. The notation consists of a series of eighth and sixteenth notes, some beamed together, and rests. The staff ends with a double bar line and a fermata.

Four empty musical staves, consisting of four horizontal lines each, arranged vertically.

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.

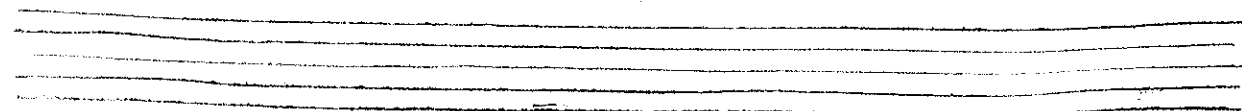
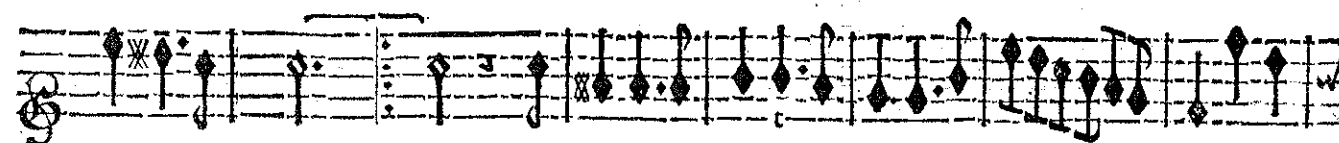
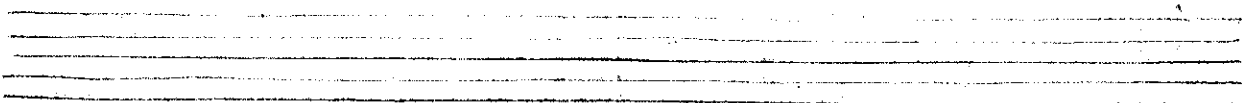
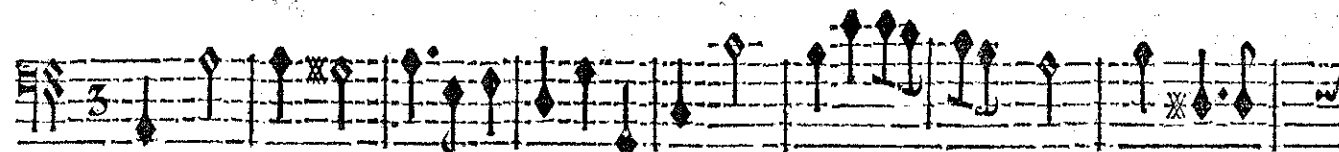
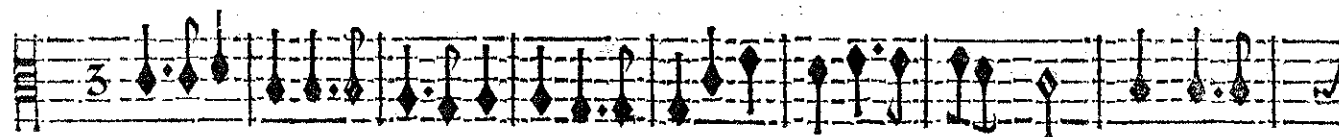
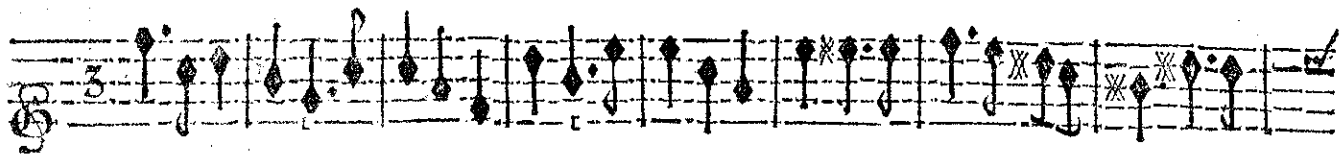
1. 2. Repr.

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.

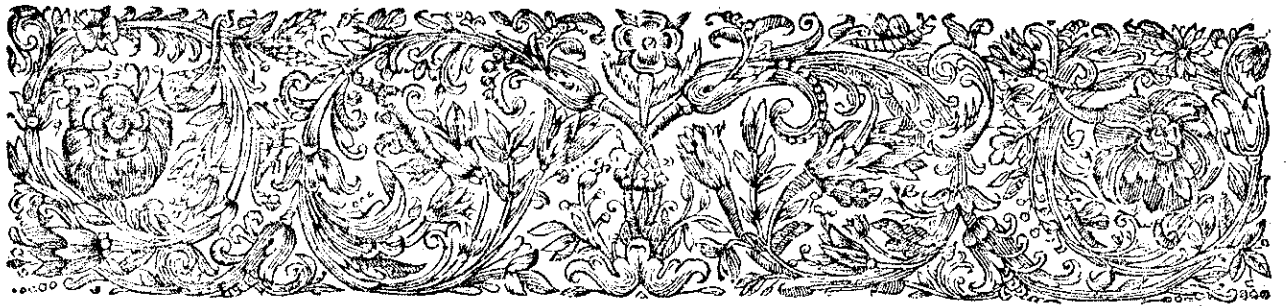


On reprend à la page 153. le Chœur tout entier, & le commencement jusques à l'endroit où il y a fin.

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.

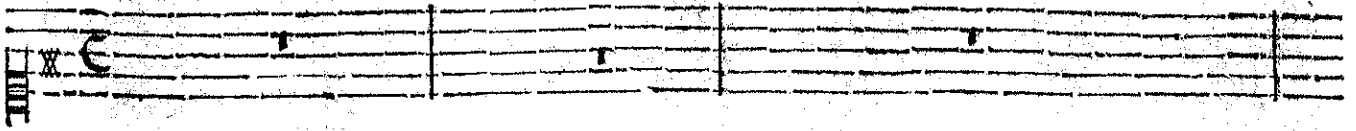
♩ 2

RITOURNELLE.

4 7

6 76

ARCAÏONNE.

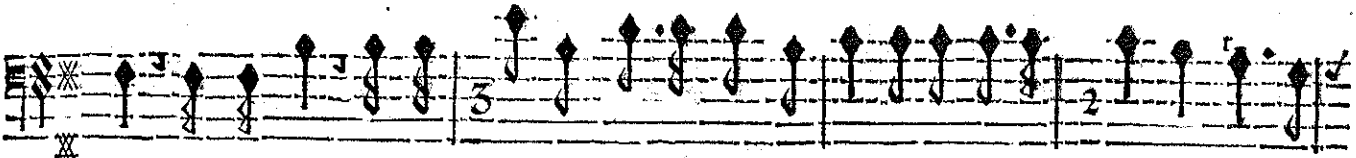
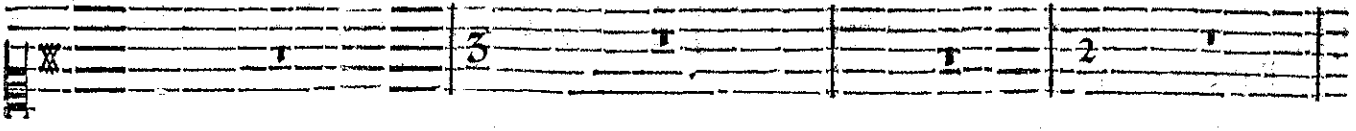
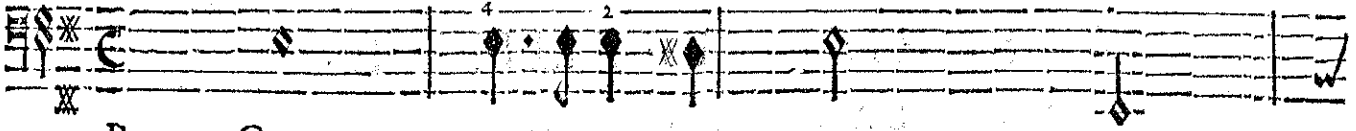


ARCAÏONS



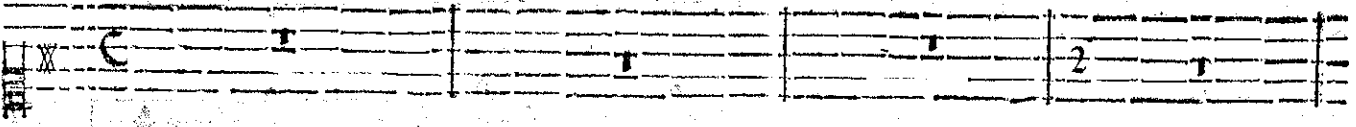
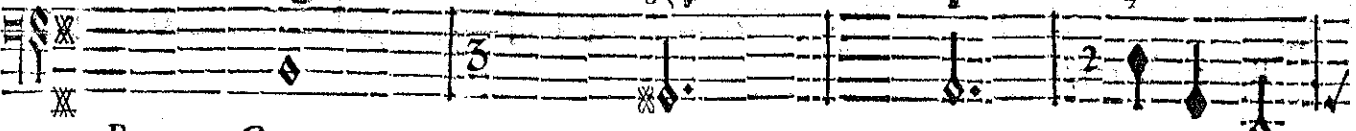
Par mes enchantements Oriane est captive, Sa beauté causa nos mal-

BASSE-CONTINUE.



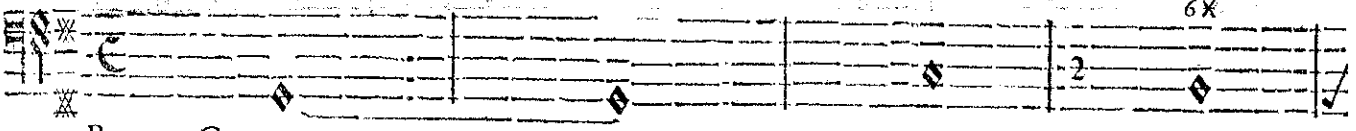
heurs: Dans ces lieux, sans pitié j'entens sa voix plaintive; Et j'aime à voir couler ses

BASSE-CONTINUE.



pleurs. Notre Enemy l'aimeoit, Il a tout fait pour elle; Il combattoit pour l'obte-

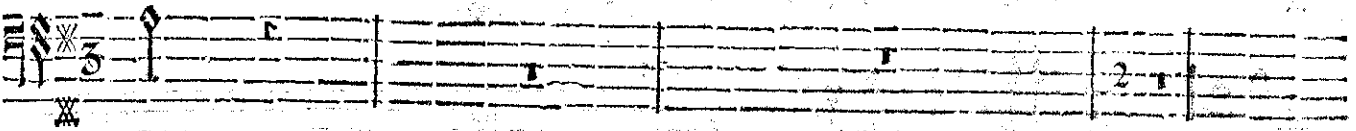
BASSE-CONTINUE.



Je viens de la voir, qu'elle est belle! Vous ne la scauriez trop punir.

nir.

BASSE-CONTINUE.



A single musical staff for Violins, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation consists of a series of eighth and sixteenth notes, some with slurs and accents.

VIOLONS.

A single musical staff for Violins, continuing the previous staff's notation with similar rhythmic patterns and melodic lines.

A musical staff for Bass Continuo, featuring a bass clef and a common time signature. The notation includes various chords and single notes, with some figures like '6' and '4' written below the staff.

Ne permettons pas qu'elle ignore La perte D'un Amant dont son cœur est charmé, Il

A musical staff for Bass Continuo, continuing the previous staff's notation with figures like '6', '6', '6', '6', '6', and '6' written below the staff.

BASSE-CONTINUE.

A single musical staff for Violins, continuing the previous staff's notation.

A single musical staff for Violins, continuing the previous staff's notation.

A musical staff for Bass Continuo, featuring a bass clef and a common time signature. The notation includes various chords and single notes, with some figures like '6x' and '6' written below the staff.

faut qu'après la mort Amadis souffre encore Dans ce qu'il a le plus aimé.

A musical staff for Bass Continuo, continuing the previous staff's notation with figures like '6x', '6', '7', and '6' written below the staff.

BASSE-CONTINUE.

Two empty musical staves, one for Violins and one for Bass Continuo, with no notation.

A musical staff for Bass Continuo, featuring a bass clef and a common time signature. The notation includes various chords and single notes.

A musical staff for Bass Continuo, continuing the previous staff's notation with various rhythmic patterns.

Aux regards d'Oriane exposez la Victime, Qu'à nos ressentiments vous venez d'immo-

A musical staff for Bass Continuo, continuing the previous staff's notation with figures like '6', '7', and '6' written below the staff.

BASSE-CONTINUE.

ler. Un soupir vous eschape! & vous n'osez parler! Est-ce par des soupirs que la haine s'ex-

BASSE-CONTINUE.

Que vous estes heureux de n'avoir à songer Qu'à haïr, & qu'à vous van- ger! He-

prime?

BASSE-CONTINUE.

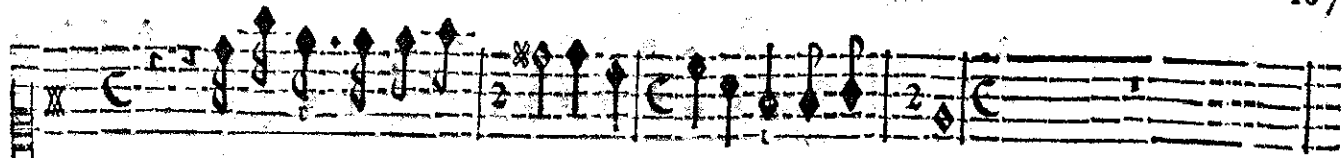
las! dans nostre Ennemy mesme j'ay trouvé l'Inconnu que j'aime.

Vous aimez Ama-

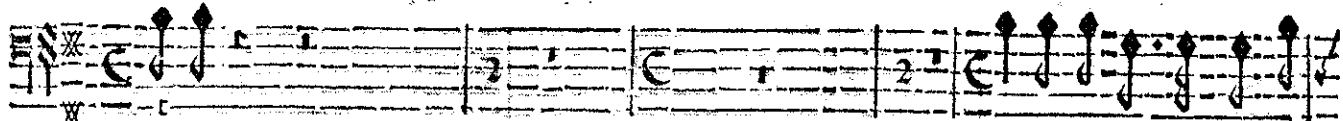
BASSE-CONTINUE.

dis! il voit encor le jour! Quoy, sur vostre ven- geance un lasche amour l'em-

BASSE-CONTINUE.

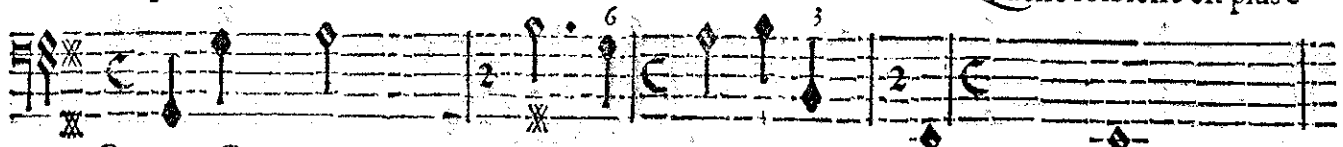


La vengeance la plus forte Est foible contre l'Amour.

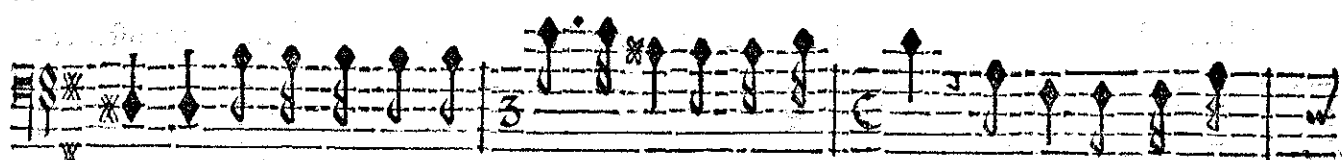
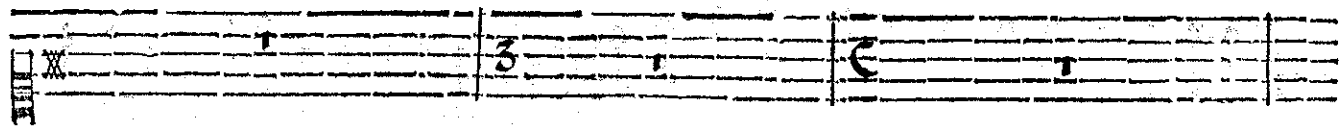


porte ?

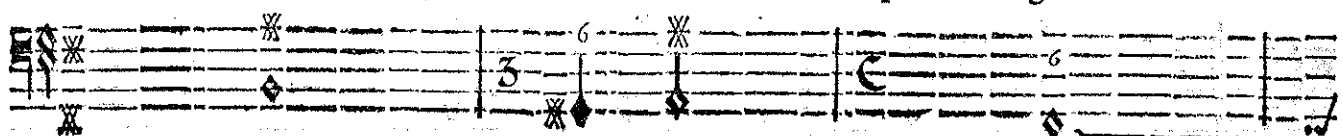
Quelle foiblesse est plus é-



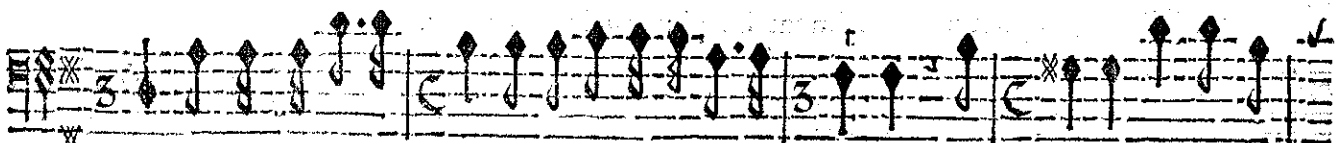
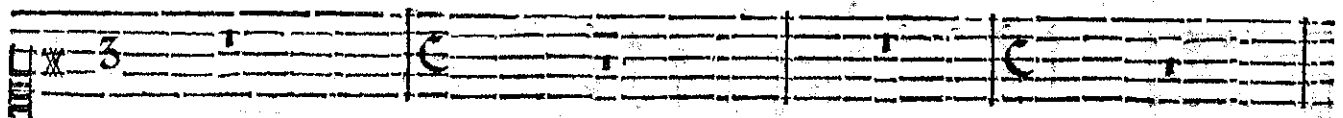
BASSE-CONTINUE.



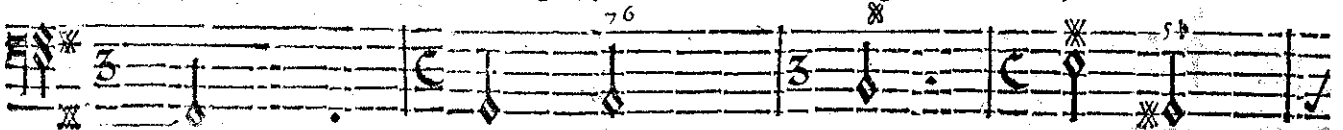
trange ! Nostre Ennemy mortel devient vostre vainqueur ? Malgré tant de fer-



BASSE-CONTINUE.



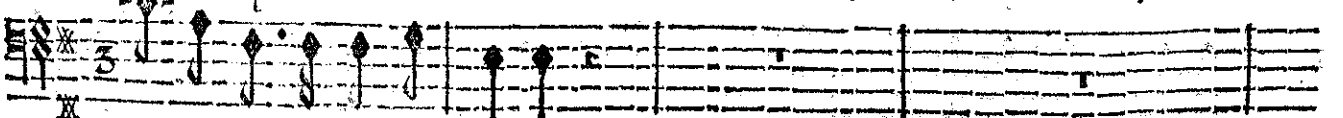
ments vostre perfide cœur Du party d'Amadis se range ! Parjure, ah ! c'est de



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 sceu luy plaire; Je vous deffie avec vostre co-

BASSE-CONTINUE.

lere D'invéter pour mon chastiment Un plus cruel tourment. Je vous deffie avec vostre co-

BASSE-CONTINUE.

lere, D'inventer pour mô chastiment Un plus cruel tourment.

Pour augmenter vostre su-

BASSE-CONTINUE.

plice, Il faut vous faire voir ces deux Amants heureux 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 x

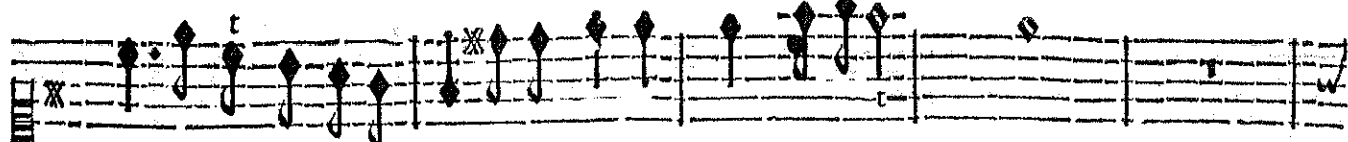
BASSE-CONTINUE.

cœur l'amour est estranger, & la haine m'est naturelle. Mais dans mon

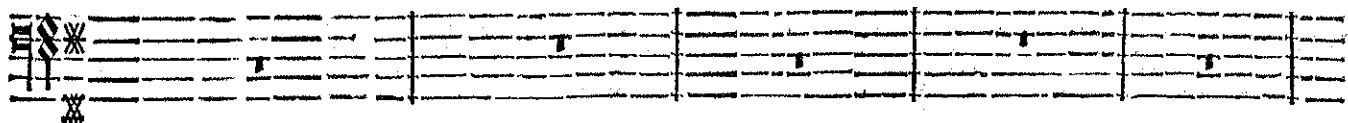
6 6x 6

BASSE-CONTINUE.

Y



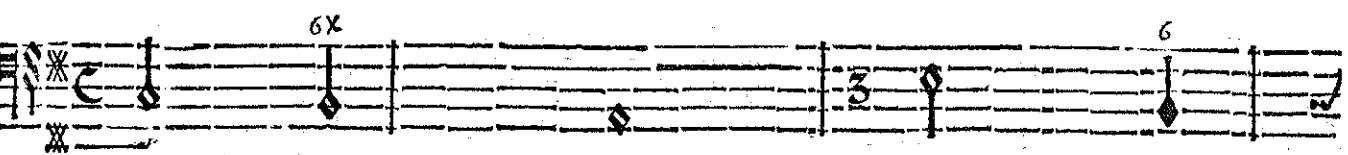
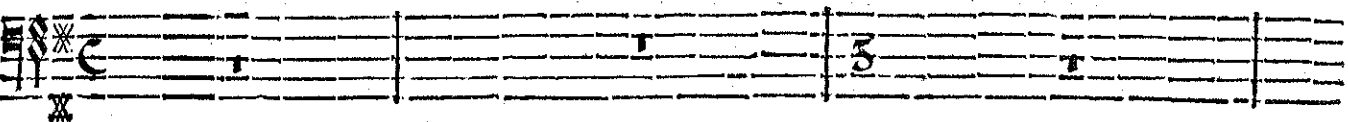
cœur l'amour est estrange, Et la haine m'est naturel- le.



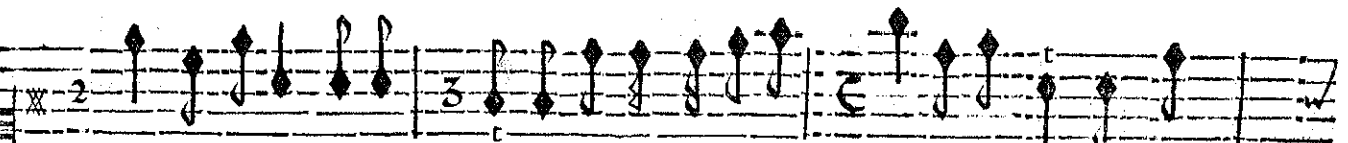
BASSE-CONTINUE.



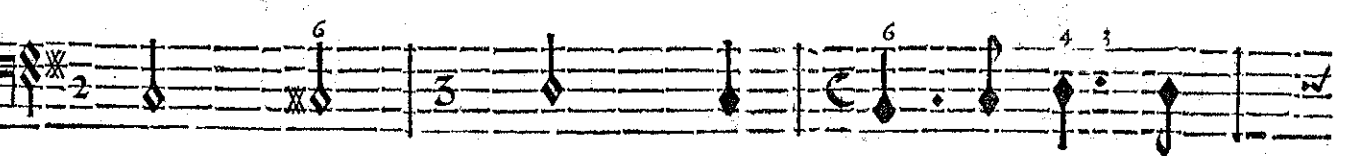
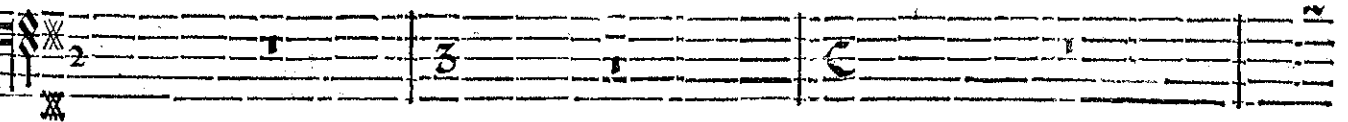
Ma Rivale gemit: Que les maux me font doux! Pour punir ces A-



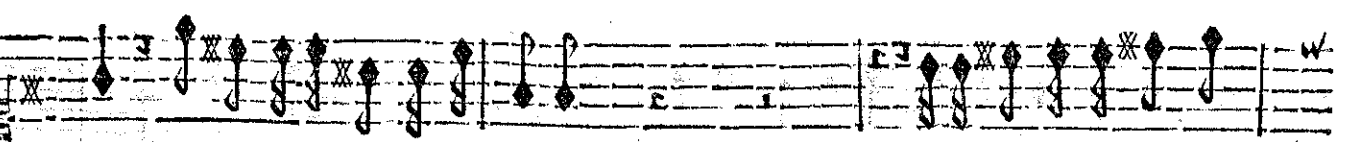
BASSE-CONTINUE.



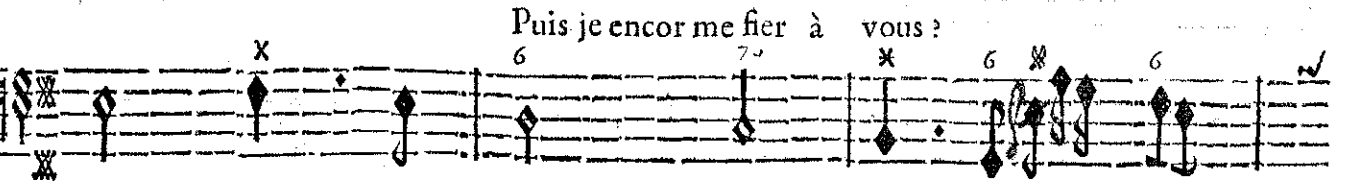
mants, j'imagine une peine Digne de ma fu- reur, & de vostre cou-



BASSE-CONTINUE.

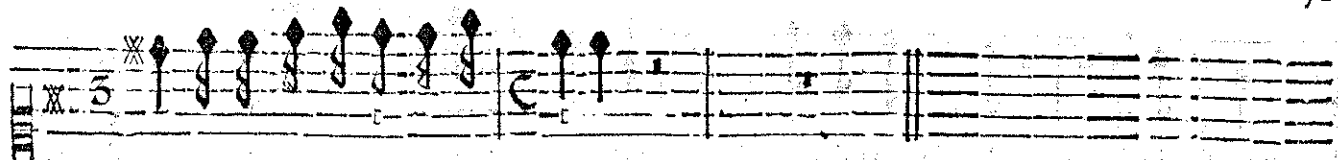


roux; C'est peu d'une mort inhumaine. Fiez-vous à l'Amour ja-

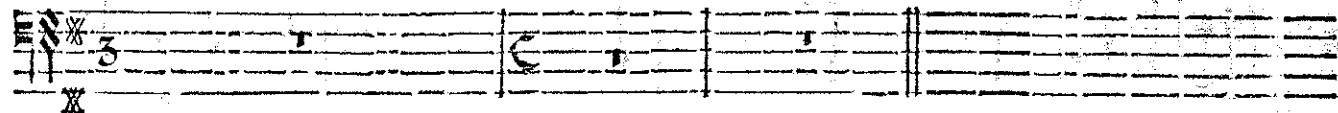


Puis je encor me fier à vous?

BASSE-CONTINUE.



loux, Il est plus cruel que la haine.



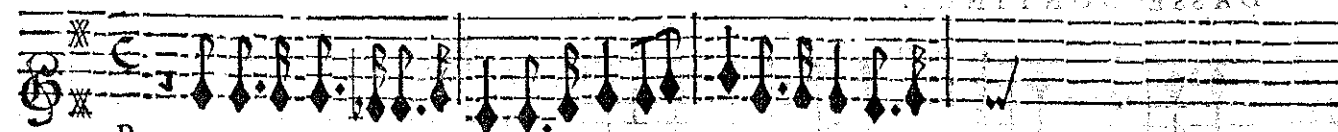
BASSE-CONTINUE.

SCENE II.

ORIANE seule.



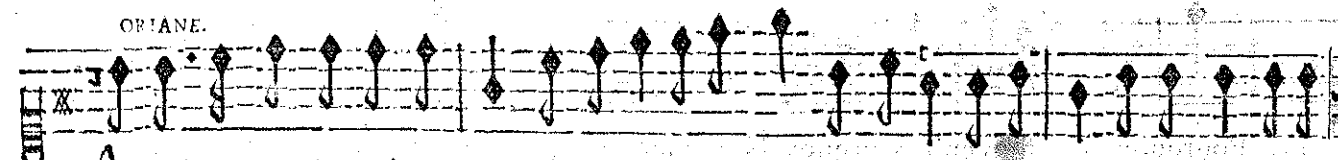
RITOURNELLE.



RITOURNELLE.

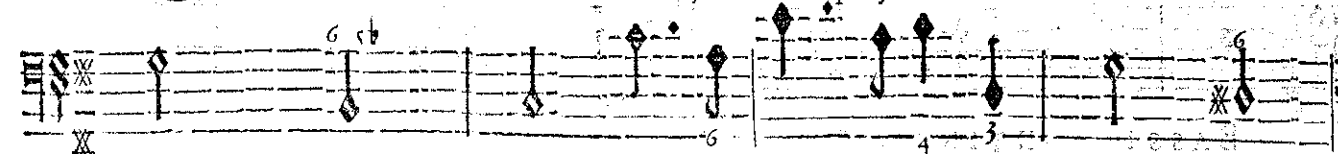


BASSE-CONTINUE.



ORIANE.

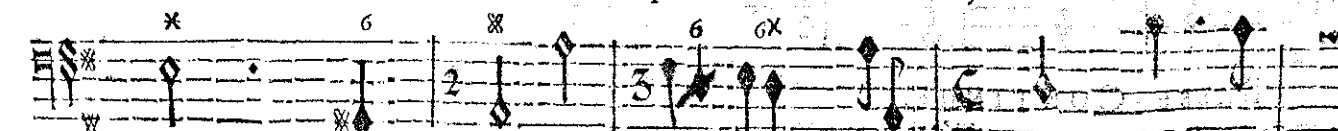
A Qui pourray-je avoir recours? C'est de vo⁹, juste Ciel, que j'attès du secours. Sur ces bords incô-



BASSE-CONTINUE.



nus Un Enchanteur bar- bare Dis- 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

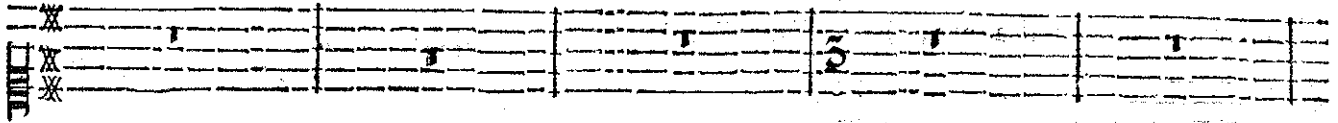
BASSE-CONTINUE.

A qui ne pense plus à moy?

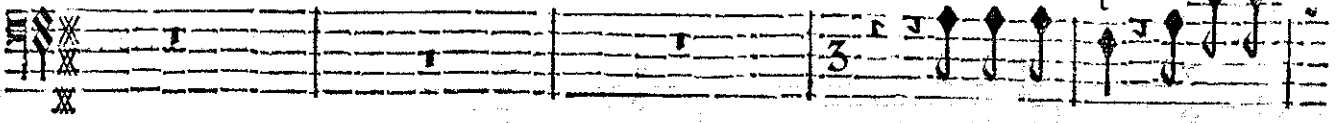
BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE III.
ARCALAUS, ORIANE.

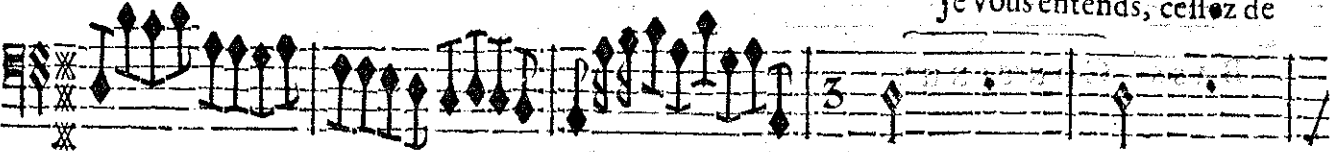
ORIANE.



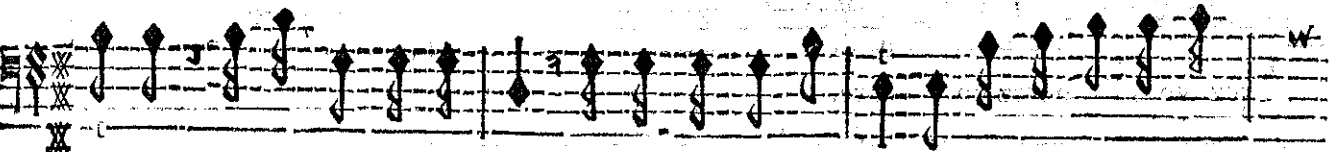
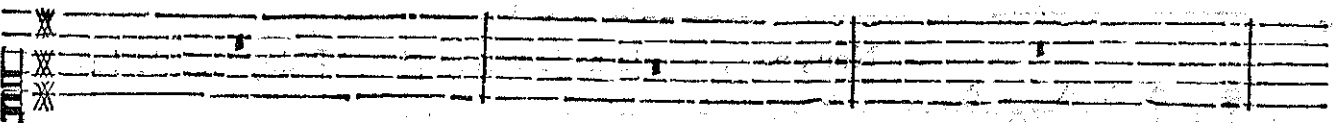
ARCALAUS.



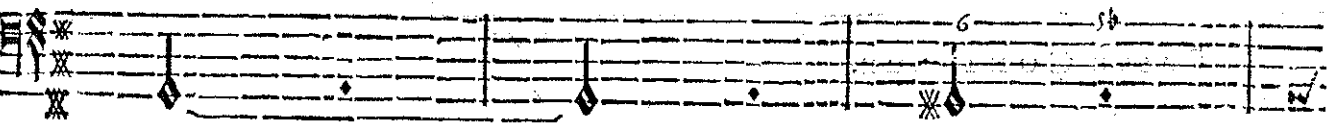
Je vous entends, cessez de



BASSE-CONTINUE.



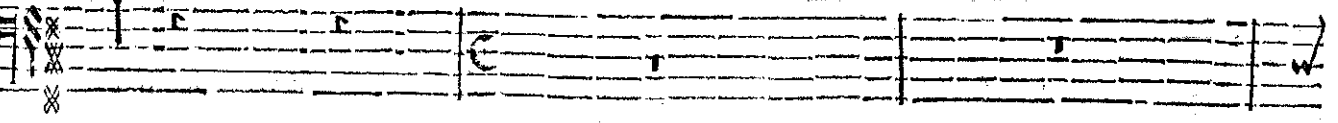
feindre. Plaignez vous d'Amadis, je ne veux pas contraindre Un si juste cou-



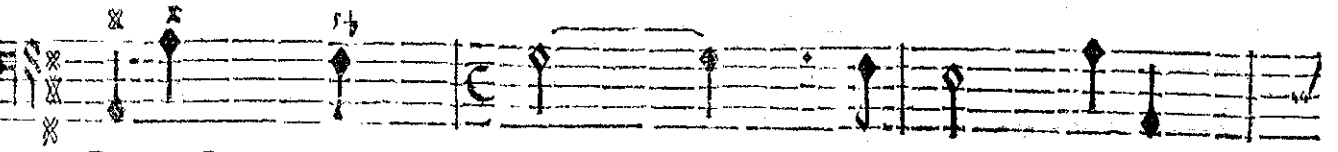
BASSE-CONTINUE.



J'ay tant de sujet de m'en plaindre Que j'ay presque oublié de me plaindre de



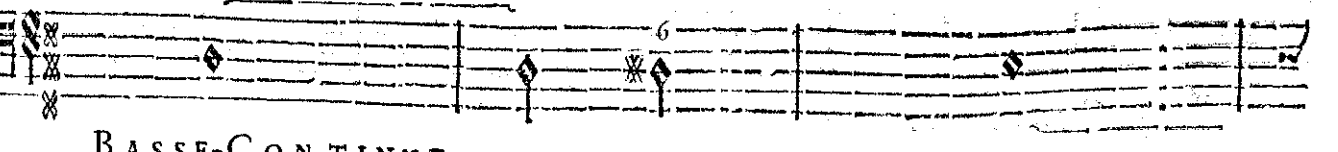
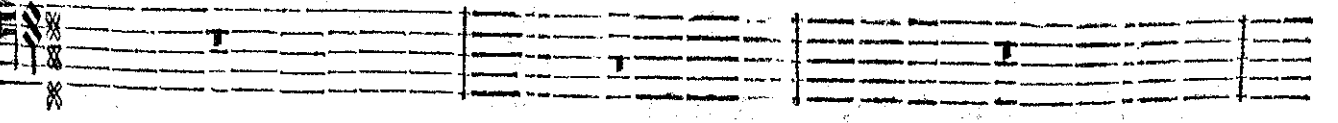
ROUX.



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-

Non, non, je ne le verray plus, Je doy trop le ha-

BASSE-CONTINUE.

rez vous l'aimerez en- core.

ir pour renouer la chaisne Dont il a dégagé son cœur.

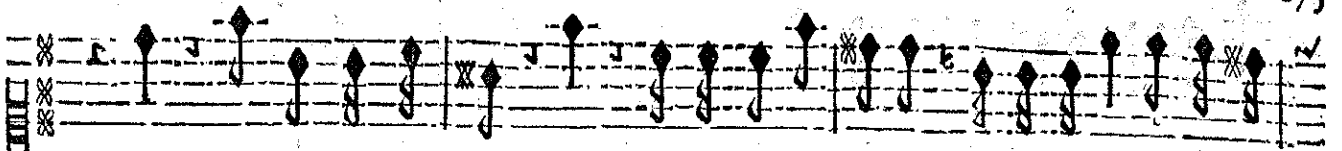
Si vous le haïf-

BASSE-CONTINUE.

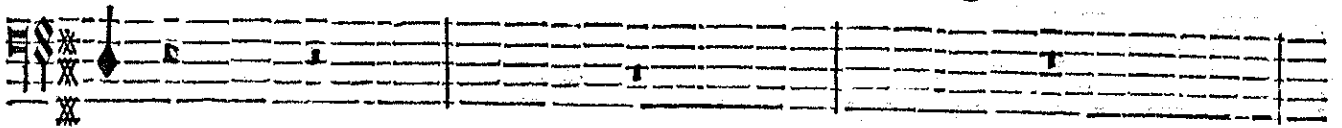
fez J'ay fery vostre haine, A la fin j'ay vaincu ce superbe vain-

BASSE-CONTINUE.

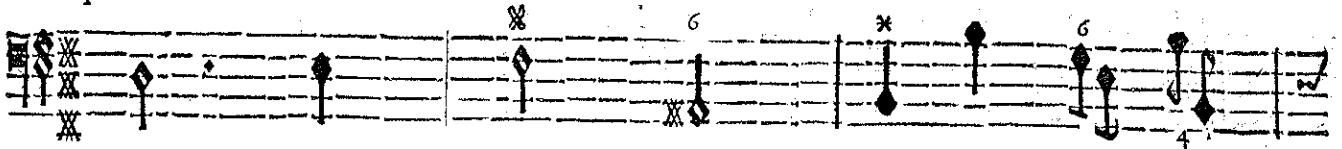
BASSE-CONTINUE.



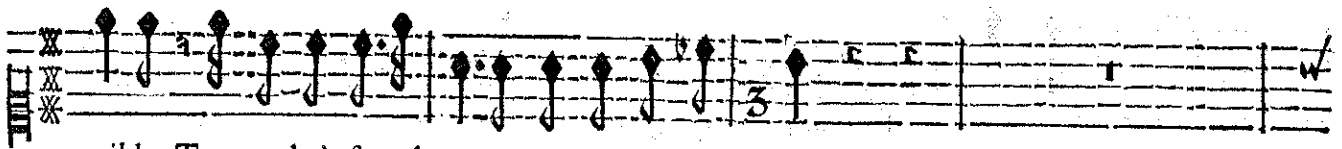
Vous, vainqueur d'Amadis; non, il n'est pas possible Qu'il ait cessé d'être invin-



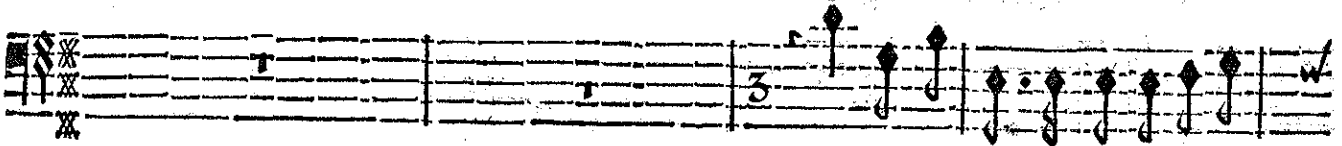
queur.



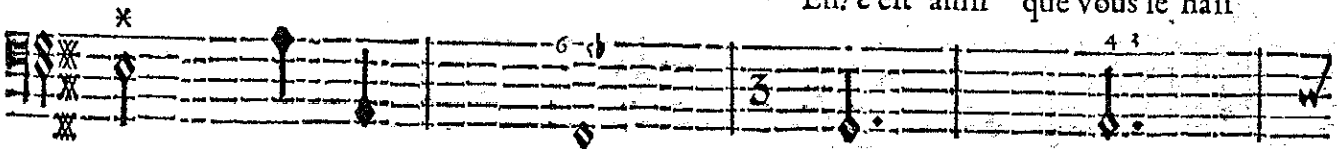
BASSE-CONTINUE.



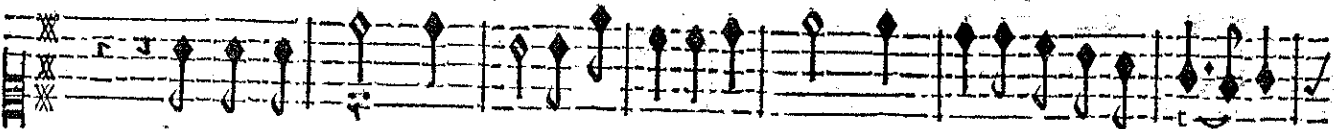
cible. Tout cede à sa valeur, & vous la connois-



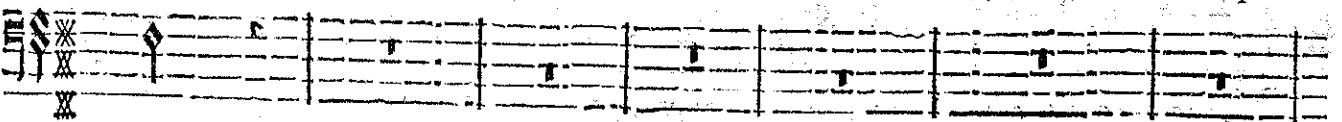
sez. Eh! c'est ainsi que vous le haïs



BASSE-CONTINUE.



Je veux haïr toujours un Amant si volage, Et je me le fais bien pro-



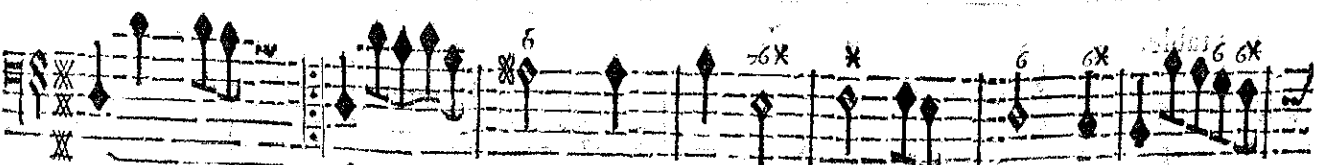
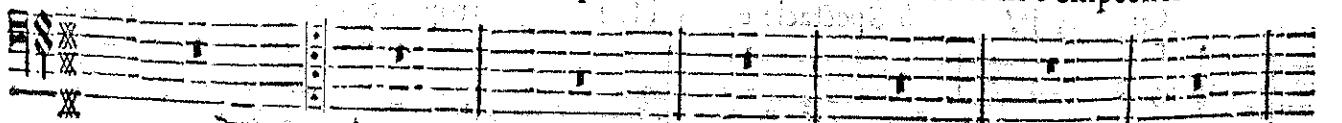
sez.



BASSE-CONTINUE.



mis. Je veux ha- mis; Mais les plus cruels ennemis Peuvent-ils s'empêcher d'admi-



BASSE-CONTINUE.

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

rer son courage. Mais ses plus cruels Ennemis Peuvent ils s'empescher d'admi-

Musical staff with notes and rests.

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

BASE-CONTINUE.

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

rer son coura- ge. Non rien ne peut eltre assez fort, Pour surmôter ce Heros indô-

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

BASSE-CONTINUE.

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

table.

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

Voyez si je me vante à tort D'avoir vaincu ce Vainqueur redou-

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

BASSE CONTINUE.

SCENE IV.

ORIANE.

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

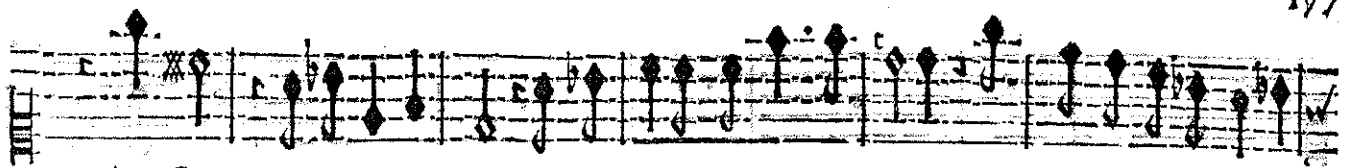
Que voy-je! ô Spectacle effroyable! O trop funeste fort! Ciel!

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

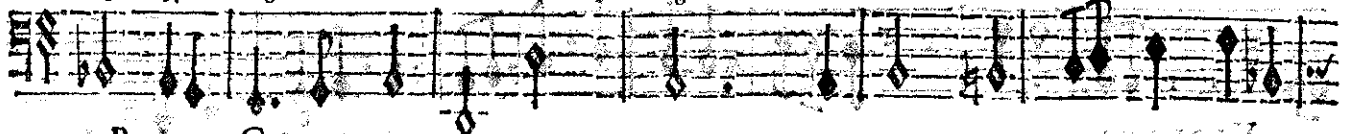
table.

Musical staff with notes and rests, including a trill (tr) and a fermata (f).

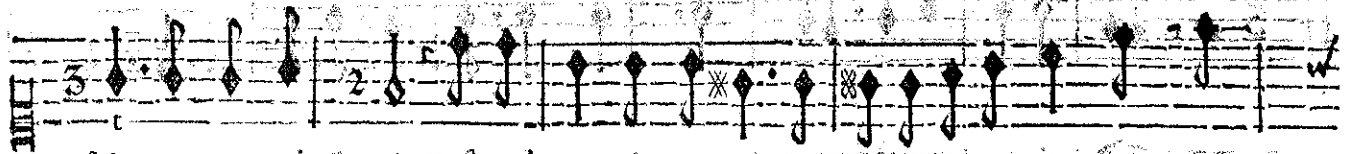
BASSE-CONTINUE.



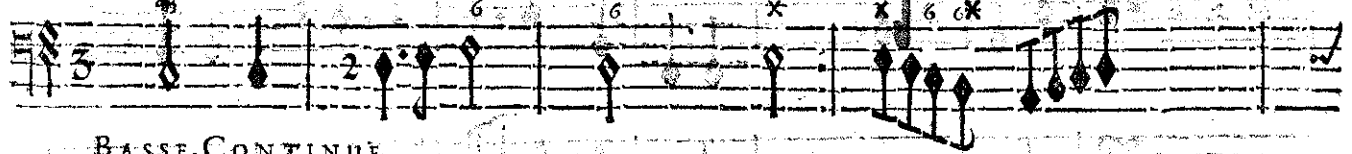
ô Ciel! Amadis est mort! Ma colere luy fut fatale; J'eûs tort de l'accuser de



BASSE-CONTINUE.



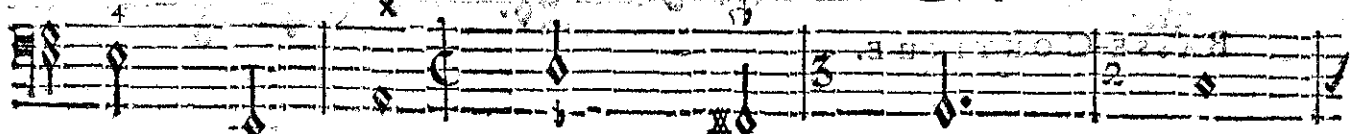
suivre une autre a-mour. Que ne puis-je en mourant le rappeler au jour, D'eust-il



BASSE-CONTINUE.



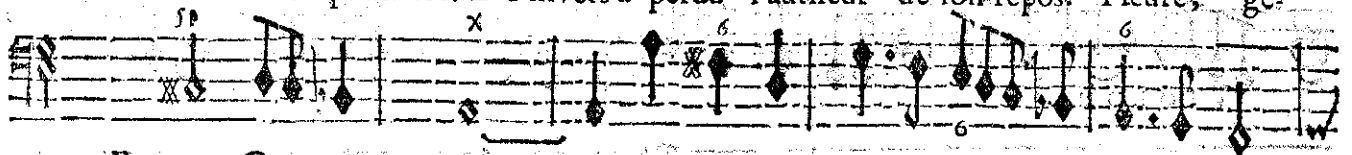
vivre pour ma Rivale. Ciel qui nous donnas ce He-ros, Que ne prenois-tu sa deffense



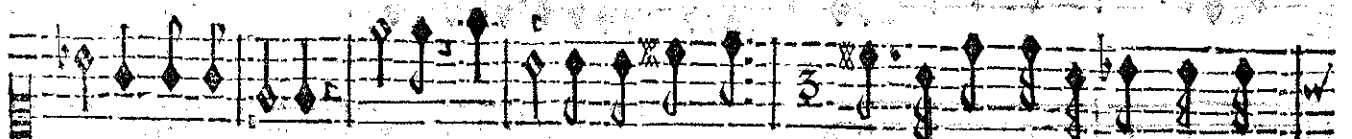
BASSE-CONTINUE.



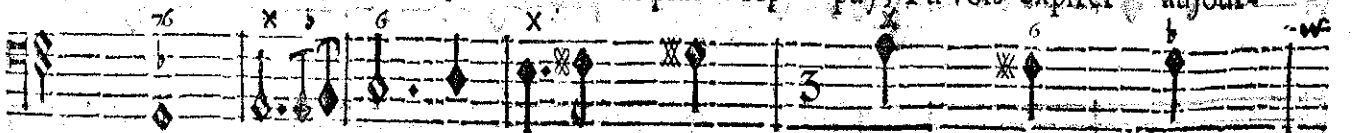
Contre l'Infernale puissance! L'Univers a perdu Panheur de son repos. Pleure, ge-



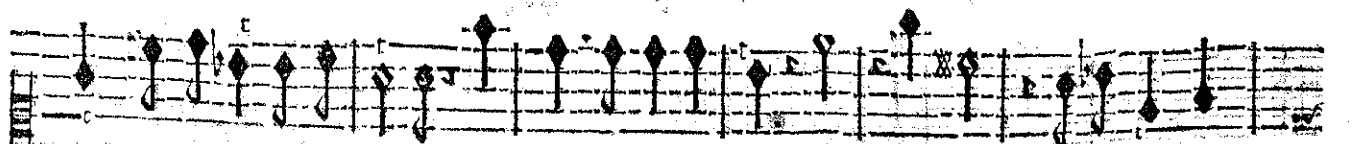
BASSE-CONTINUE.



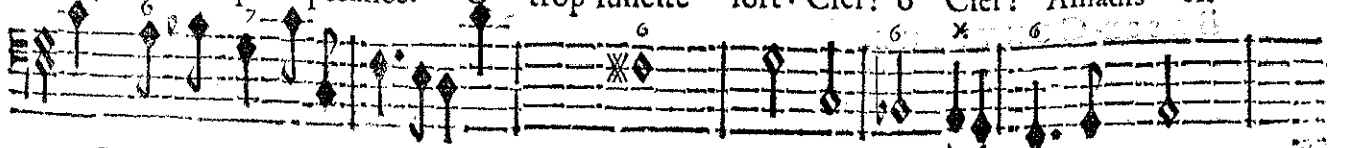
my, foible Innocence, Pleure, hélas tu n'as plus d'Ap-puy, Tu vois expirer aujour-



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.

ARCABONNE.

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.

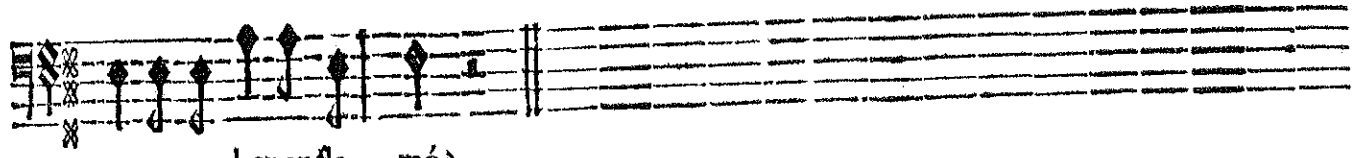
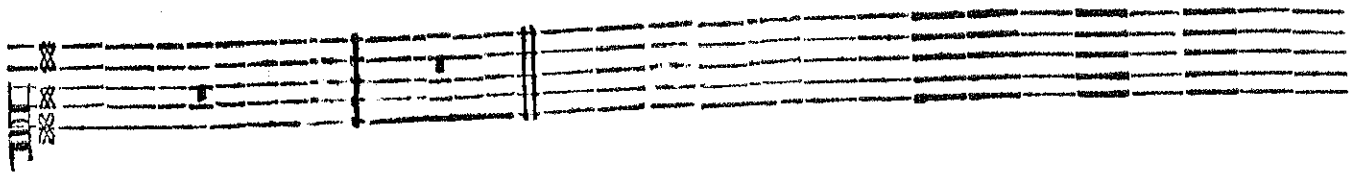
forte Du profond affoupisse- ment Où le tient nostre enchâte- ment, Et qu'il pleure Oriane

BASSE-CONTINUE.

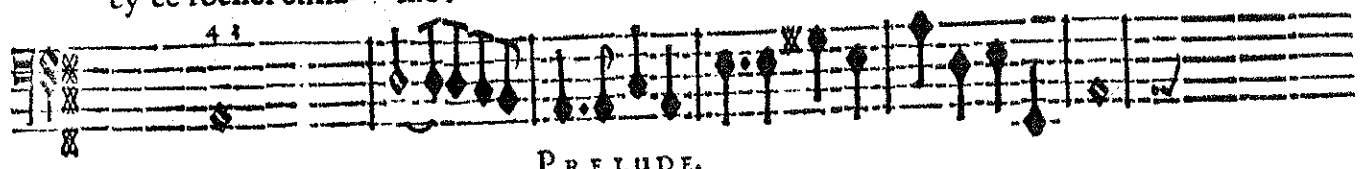
morte: Mais pour eux contre nous quel pouvoir s'est armé ?

Qui peut conduire i-

BASSE-CONTINUE.



cy ce rocher enfla- mé?



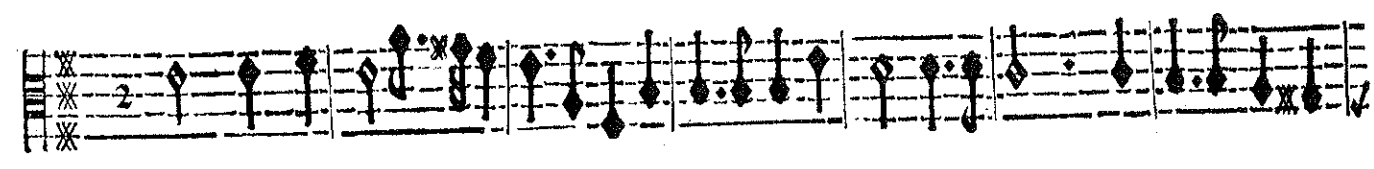
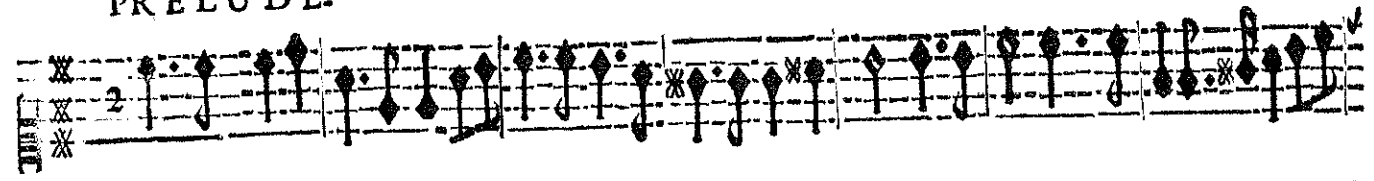
PRELUDE.

SCENE VI.

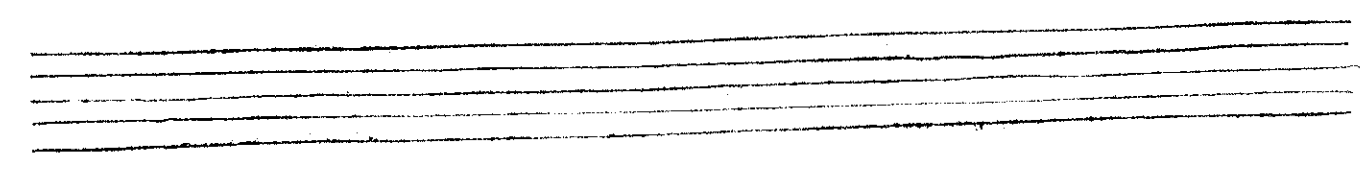
URGANDE, Troupe de Suivantes d'Urgande. ARCALAUS,
ARCABONNE, AMADIS, ORIANE.



PRELUDE.



BASSE-CONTINUE.



A musical staff with a treble clef, containing a sequence of notes and accidentals. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

A musical staff with a bass clef, containing a sequence of notes and accidentals. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

A musical staff with a bass clef, containing a sequence of notes and accidentals. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

A musical staff with a bass clef, containing a sequence of notes and accidentals. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

A musical staff with a bass clef, featuring figured bass notation. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

BASSE-CONTINUE.

An empty musical staff with a treble clef.

A musical staff with a treble clef, containing a sequence of notes and accidentals. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

A musical staff with a bass clef, containing a sequence of notes and accidentals. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

A musical staff with a bass clef, containing a sequence of notes and accidentals. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

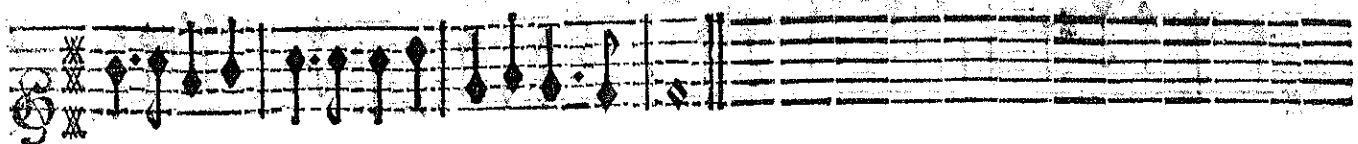
A musical staff with a bass clef, containing a sequence of notes and accidentals. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

A musical staff with a bass clef, featuring figured bass notation. The notes are mostly eighth and sixteenth notes, with some quarter notes. There are several sharp and flat accidentals throughout the staff.

BASSE-CONTINUE.

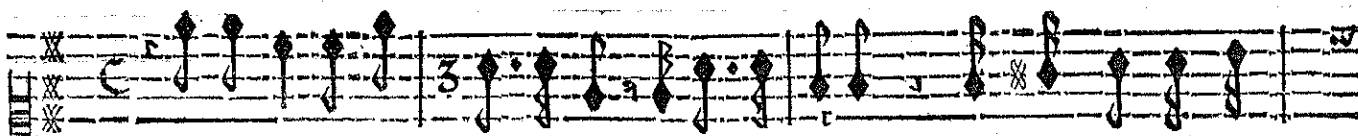
An empty musical staff with a treble clef.

A M A D I S,

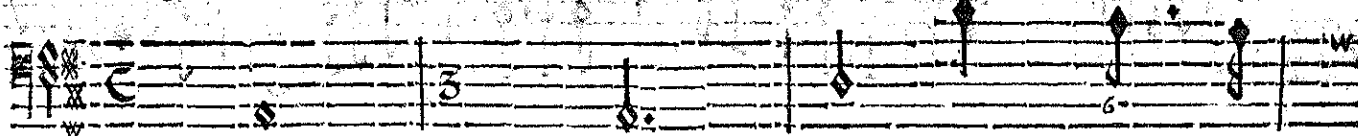


BASSE-CONTINUE.

U R G A N D E.



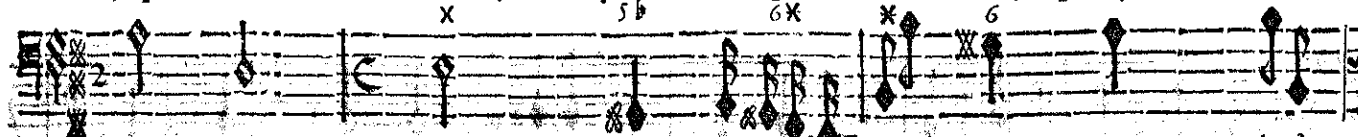
Je soumetts à mes loix l'Enfer, la Terre & l'Onde. Sans qu'on sçache où je



BASSE-CONTINUE.



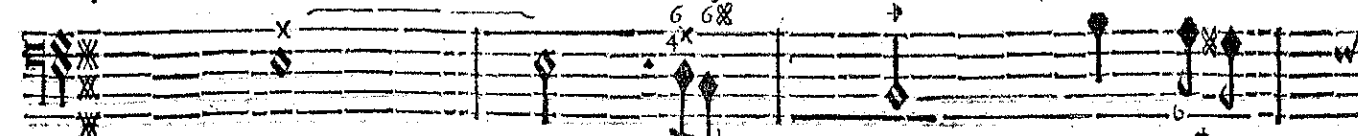
suis je parcours tout le môde, Et je cōnoy des secrets que les Cieux n'ot jusqu'icy dévoillé qu'à mes



BASSE-CONTINUE.



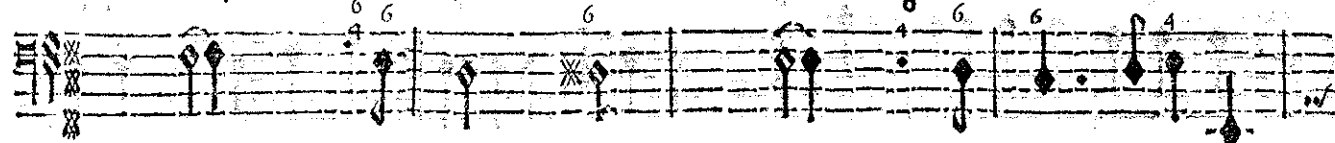
yeux. Mais j'arme seulement ma fatale puissance Contre l'injuste vio-



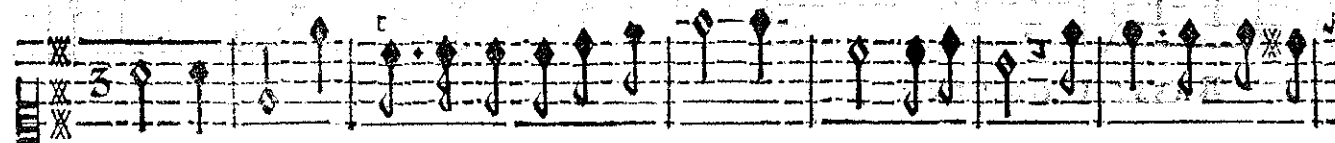
BASSE-CONTINUE.



lence; P'ay soïn de relever le Merite abatu, Et je fais mon bonheur de servir la Ver-



BASSE CONTINUE.



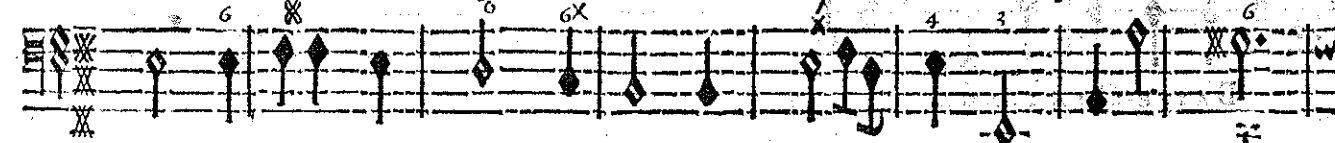
tu. Tremblez, tremblez reconnaïsez Urgande; Tout obeït, si tost que je com-



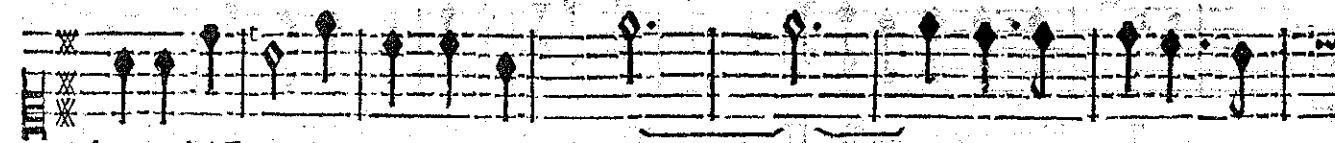
BASSE-CONTINUE.



mande; Barbares, laissez pour jamais Ces fidelles Amants en paix. Barbares, Bar-



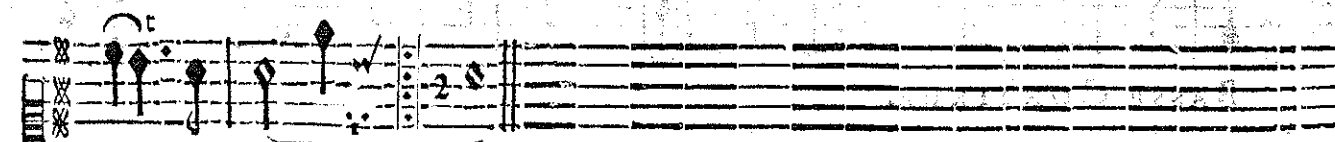
BASSE-CONTINUE.



bares, laissez, laissez pour ja- mais Ces fidelles A-



BASSE-CONTINUE.



mants en paix. Bar- paix.



BASSE-CONTINUE.

PRELUDE.



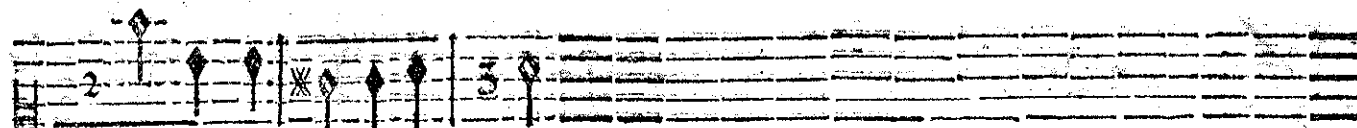
Tout mon effort est inutile, Je demeure immobile; Je cede aux charmes trop puif-



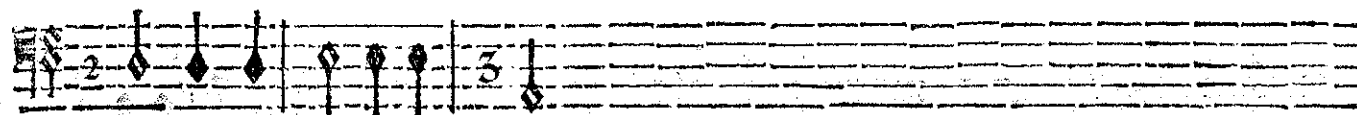
Tout mon effort est inutile, Je demeure immobile; Je cede aux charmes trop puif-



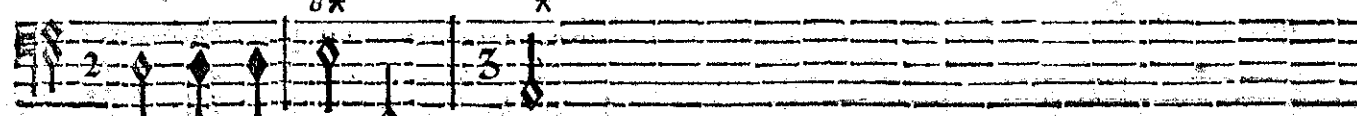
BASSE-CONTINUE.



sans Qui faiffent mes sens.



sans Qui faiffent mes sens.

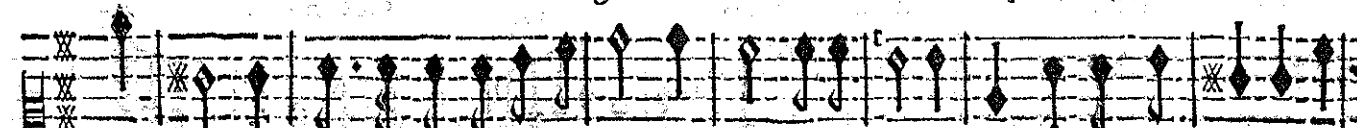


BASSE-CONTINUE.

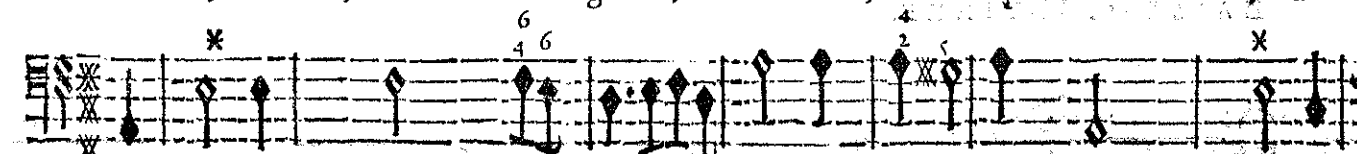
Deux Suivantes d'Urgande chantent ce qui suit.



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-



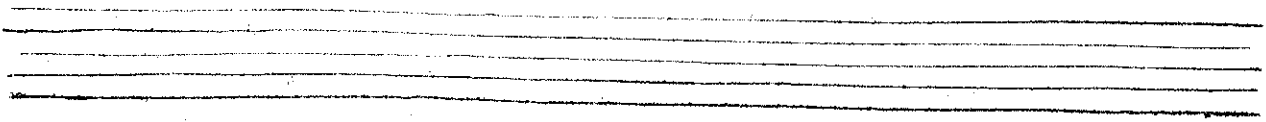
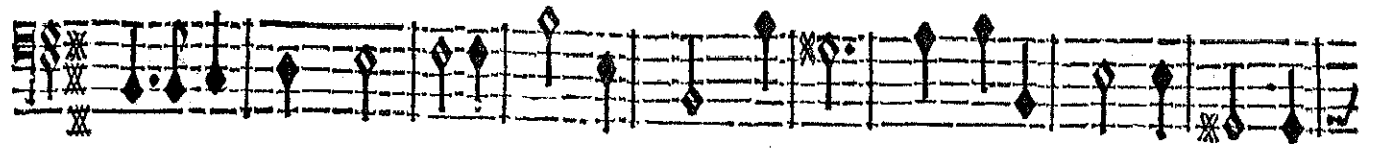
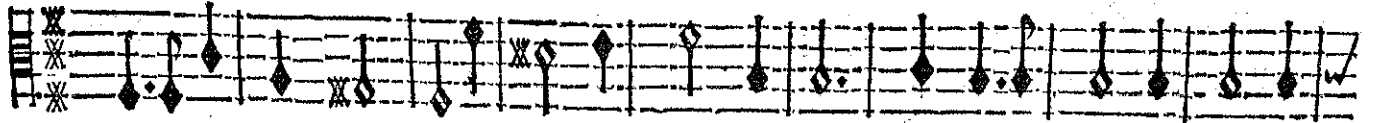
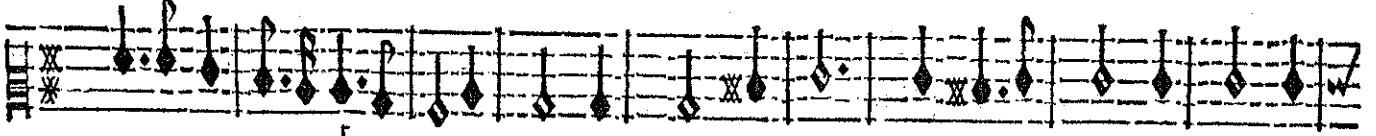
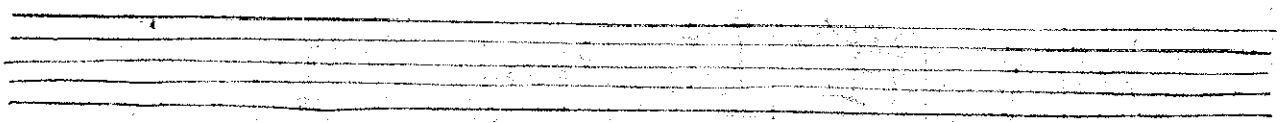
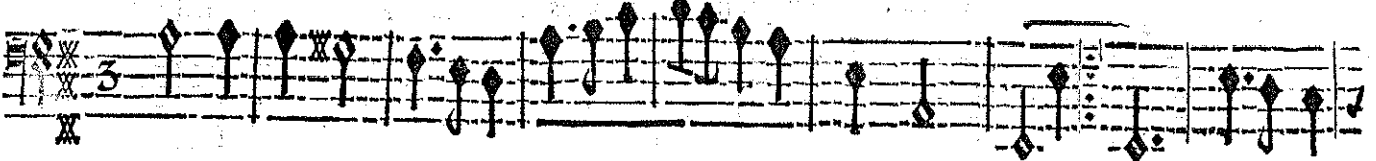
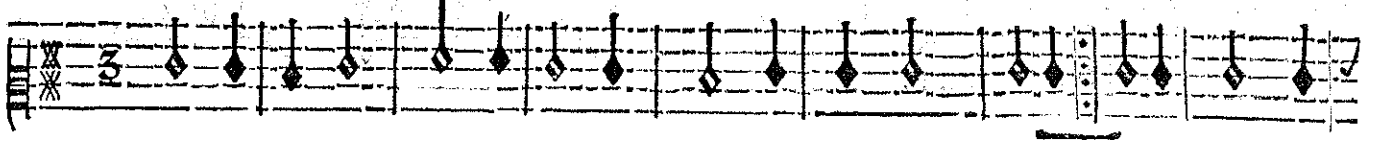
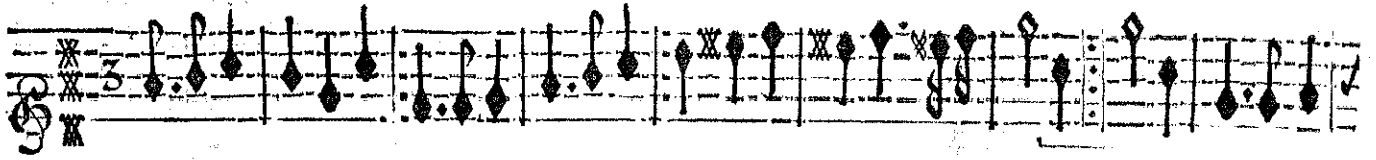
BASSE-CONTINUE.

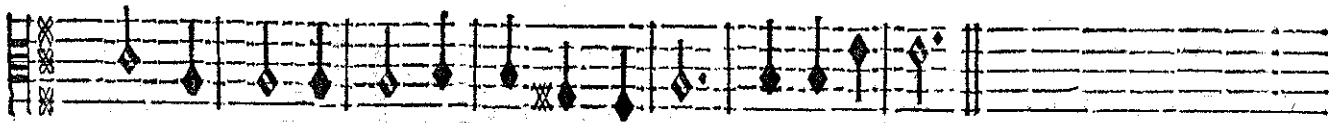
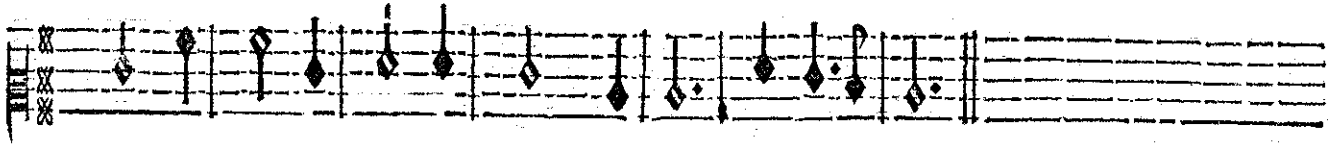
fez laissez pour jamais Ces fidelles Amants en
 bares laissez pour jamais Ces fidelles Amants en paix. Ces fidelles Amants en
 BASSE-CONTINUE.

paix. Barbares, laissez pour jamais Ces fidelles Amants en paix. Ces fi-
 paix. Barbares, laissez laissez pour jamais Ces fi-
 BASSE-CONTINUE.

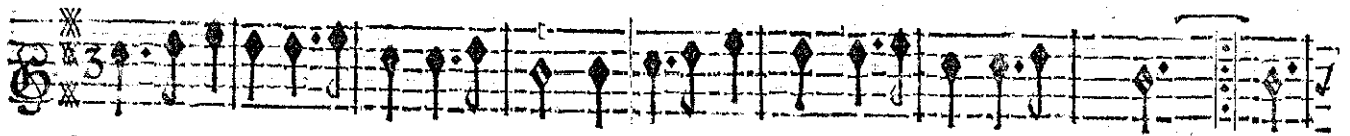
delles Amants en paix.
 delles Amants en paix.
 BASSE-CONTINUE.

Menüet pour les Suivantes d'Urgande.





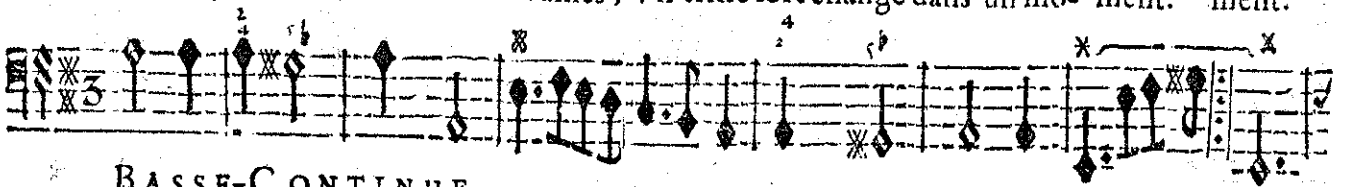
Deux Suivantes d'Urgande chantent l'Air qui suit alternativement avecle Menuet.



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.



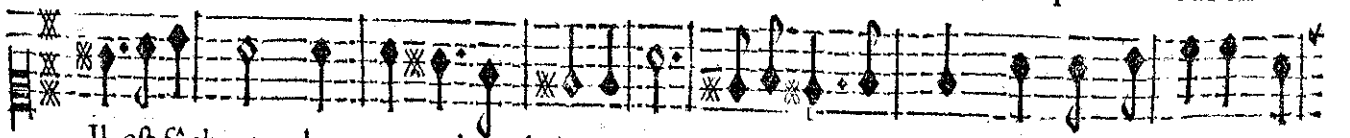
Cœurs accablez de rigueurs inhumaines , Ne cessez point d'esperer en ai- mant. mant.
Il vient un jour où les craintes sont vaines , Vn triste fort change dans un mo- ment. ment.



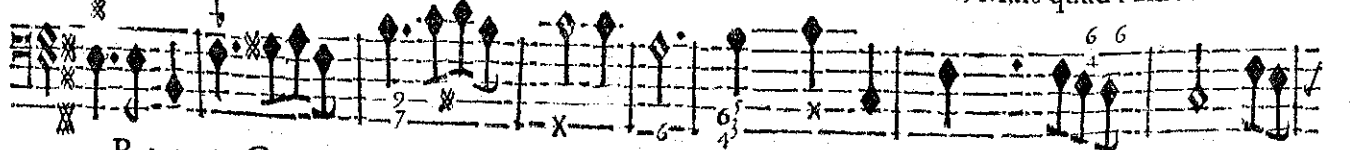
BASSE-CONTINUE.



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 voice, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

payer les peines, C'est un plaisir char- mant. mant.

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

payer les peines, C'est un plaisir char- mant. mant.

Musical staff for Bass-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with numbers 6, 5, and 6.

BASSE-CONTINUE.

Musical staff for Organ, featuring a treble clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

VRGANDE.

Il faut que de vos sens je vous rende l'usage, Perfides, je vous livre à vostre propre

Musical staff for Bass-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

BASSE-CONTINUE.

Musical staff for Organ, featuring a treble clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

rage.

Musical staff for Organ, featuring a treble clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

PRELUDE.

Musical staff for Organ, featuring a treble clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

PRELUDE.

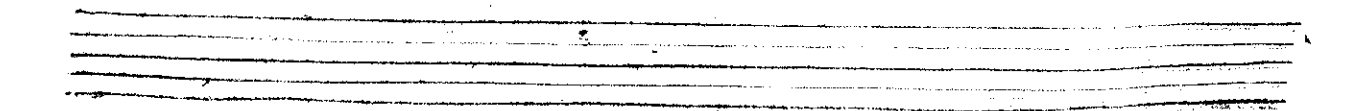
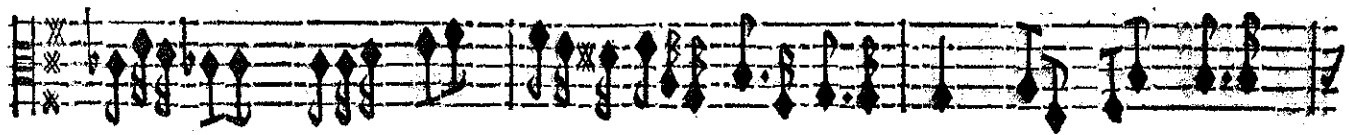
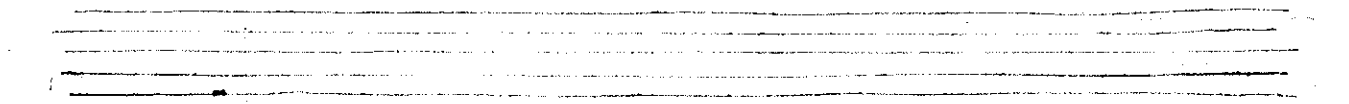
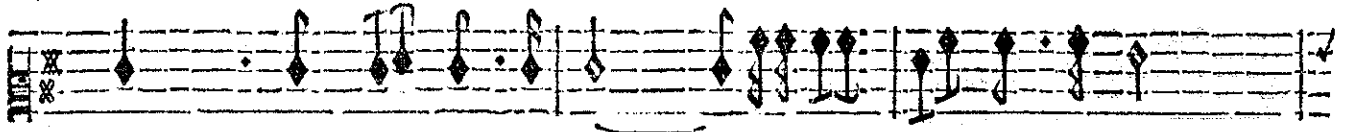
Musical staff for Organ, featuring a treble clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

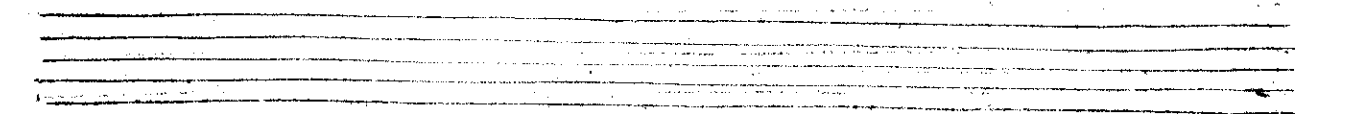
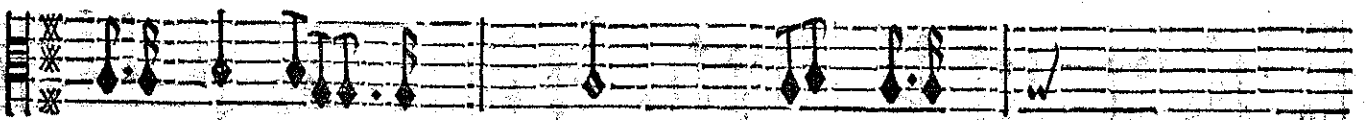
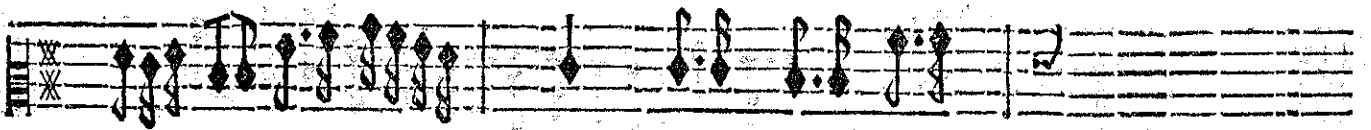
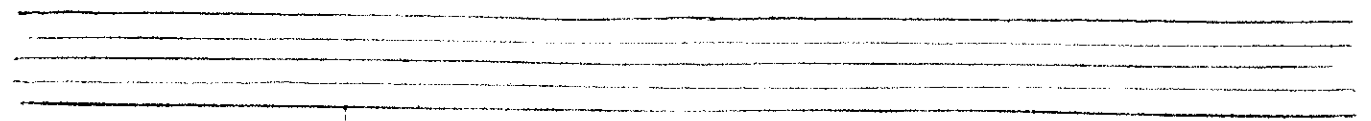
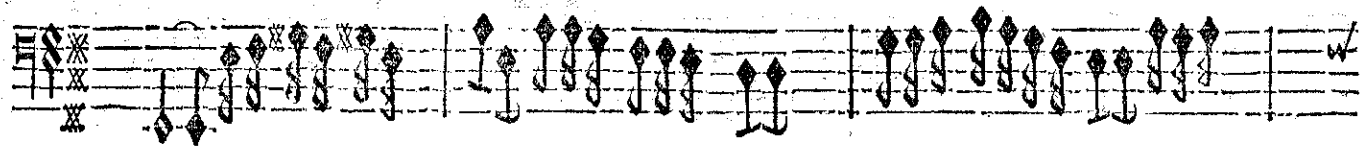
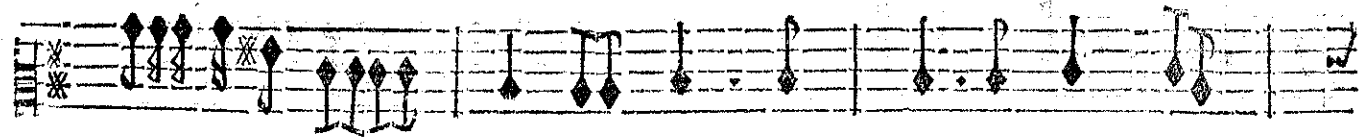
Musical staff for Organ, featuring a treble clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

Musical staff for Organ, featuring a treble clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

Musical staff for Organ, featuring a treble clef and a key signature of one flat. It includes figured bass notation with numbers 5 and 6.

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 with guitar chord diagrams (marked with 'X' on strings) and notes. The notes are mostly quarter and eighth notes.

fendre.

A musical staff with guitar chord diagrams and notes, featuring a more complex rhythmic pattern with many sixteenth notes.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

fendre.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

BASSE-CONTINUE.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

N'osez-vous rien entreprendre ?

N'osez-vous rien entreprendre ?

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

N'osez-vous rien entreprendre ?

N'osez-vous rien entreprendre ?

A musical staff with guitar chord diagrams and notes, continuing the rhythmic pattern.

BASSE-CONTINUE.

Mesprifez-vous nostre

Mesprifez-vous nostre

BASSE-CONTINUE.

voix ?

voix ?

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.

ARCAËNONE.

On brave nostre vain pouvoir, Tout est contraire à nostre envie: Nous per-

ARCALAYS.

On brave nostre vain pouvoir, Tout est contraire à nostre envie: Nous perdons Nous per-

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-

BASSE-CONTINUE.

çons Renonçons à la vie.

çons Renonçons à la vie.

BASSE-CONTINUE.

PRELUDE.

On joue le second Air du troisième Acte page 161. pour l'Entr' Acte.

FIN DU QUATRIÈME ACTE.





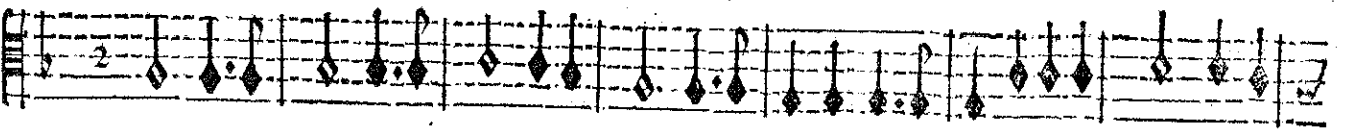
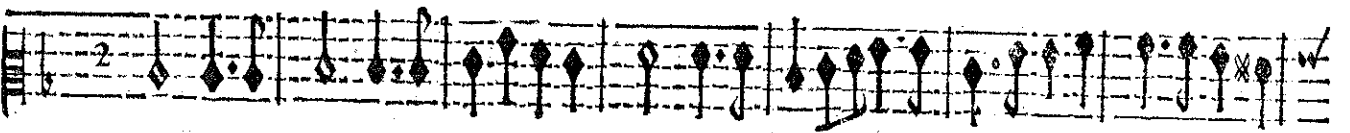
ACTE CINQUIESME.

SCENE PREMIERE.

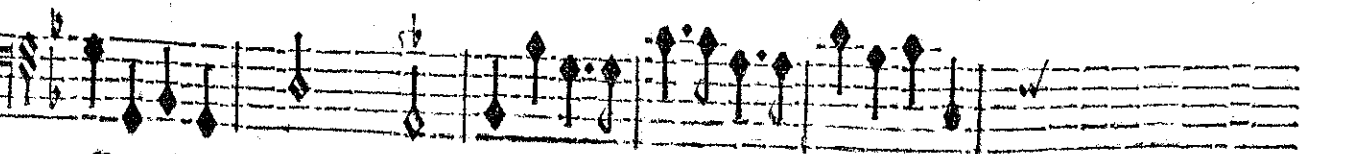
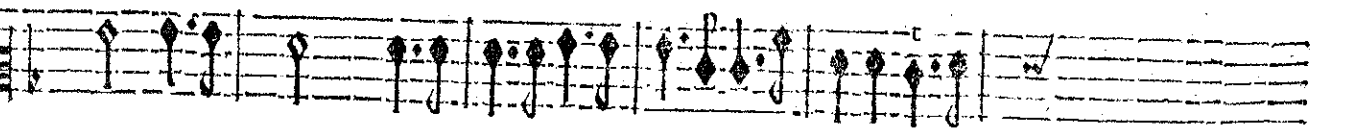
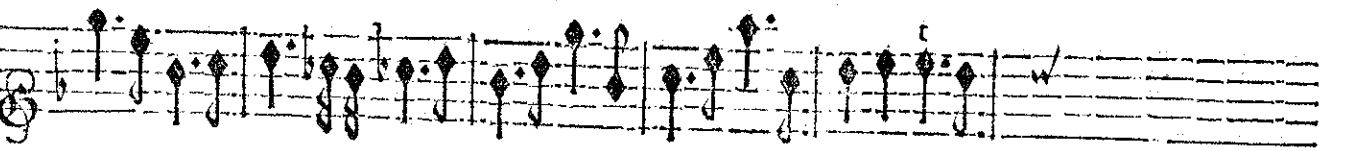
URGANDE & AMADIS.



PRELUDE.



BASSE-CONTINUE.



BASSE-CONTINUE.

A M A D I S,

VRGANDE.

Apollidon par un pouvoir magique Autrefois es- va ce Palais magni-

AMADIS.

BASSE-CONTINUE.

fique, Consolez-vous en des lieux si charmants; Vous y devez trou- ver la fin de vos tour-

BASSE-CONTINUE.

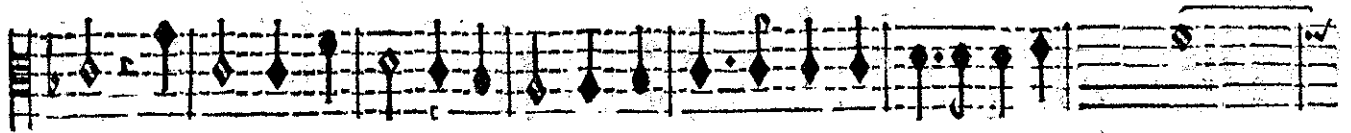
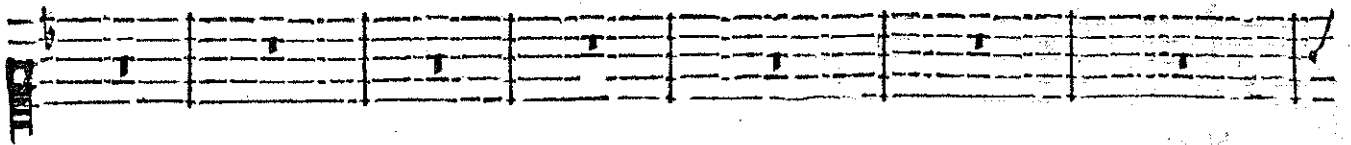
ments.

Je ne puis ressentir les charmes Du plus agreable sejour, Non, non, rien ne

BASSE-CONTINUE.

plaist à des yeux que l'Amour A condamnez à d'éter- nel- les lar-

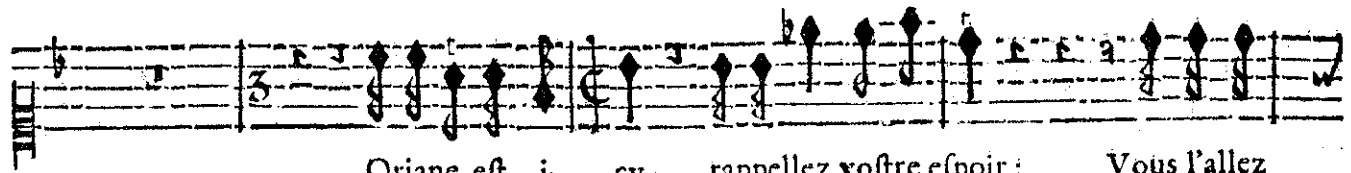
BASSE-CONTINUE.



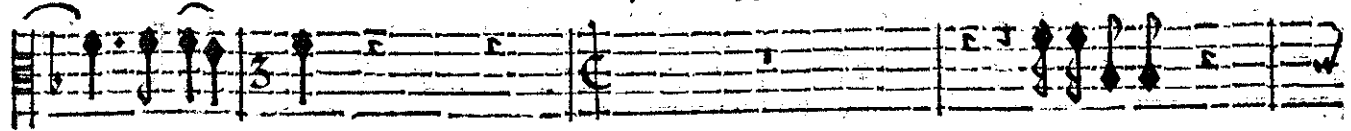
mes. Non, non, rien ne plaist à des yeux que l'Amour A condamnez à d'eter- nel-



BASSE-CONTINUE.

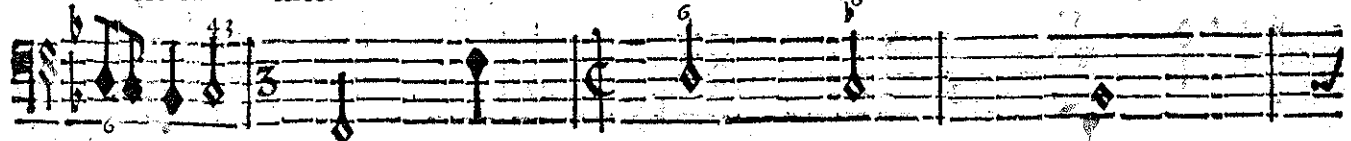


Oriane est icy, rappelez vostre espoir: Vous l'allez

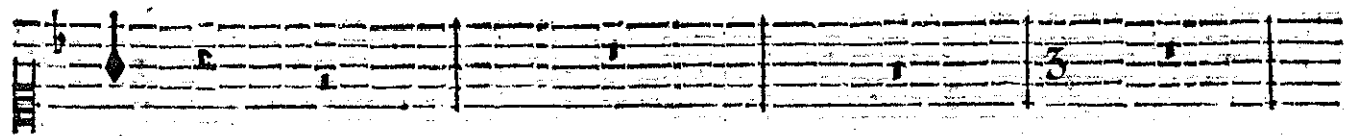


les lar- mes.

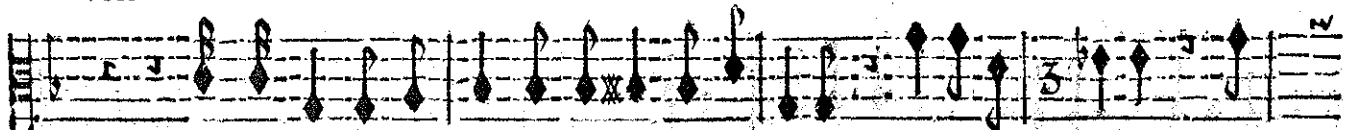
Oriane,



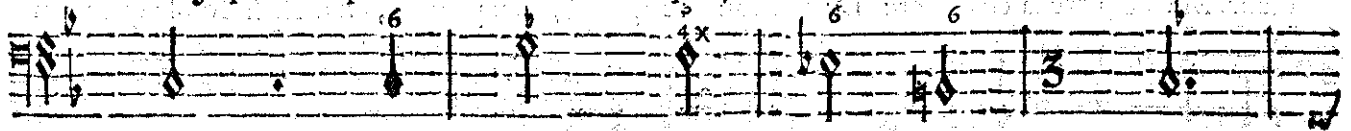
BASSE-CONTINUE.



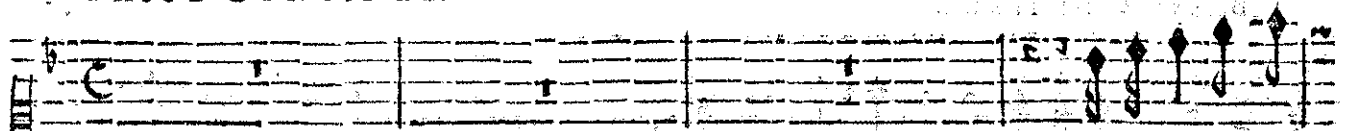
voir.



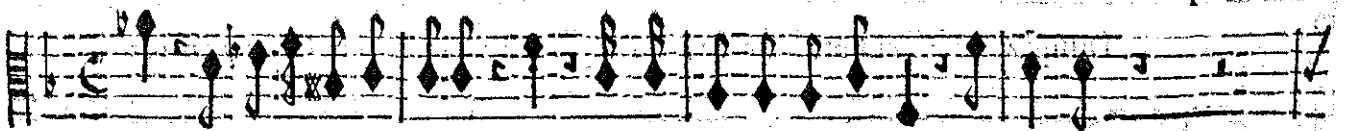
Je puis voir par vos soins la Beauté que j'adore! Voir Ori- ane, he-



BASSE-CONTINUE.

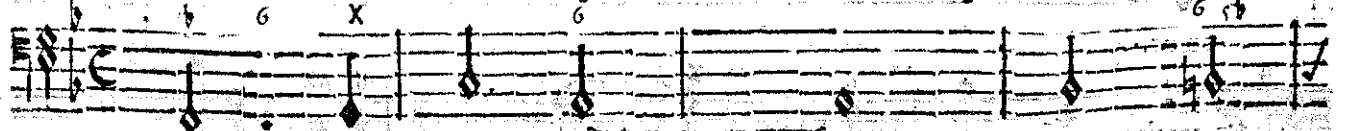


Amadis peut trem-



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.

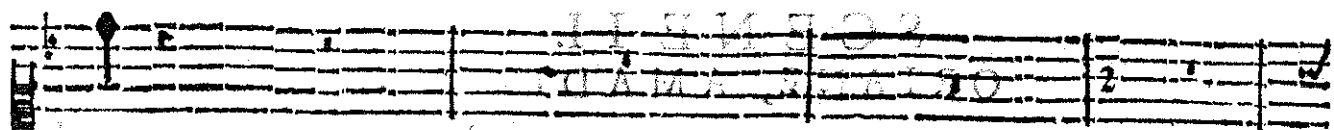
coeur. Mais contre la co- lere De la Beau- té qui m'a sceu plaire Rien n'est si foible que mon

BASSE-CONTINUE.

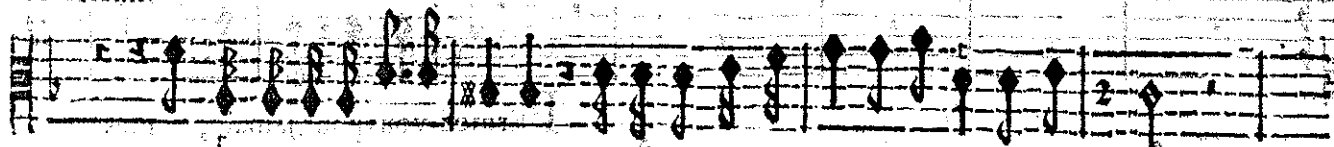
Disipez une crainte vaine, Empressez-vous de voir Oriane en ces

coeur.

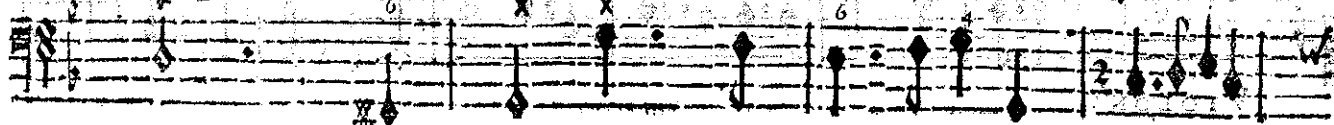
BASSE-CONTINUE.



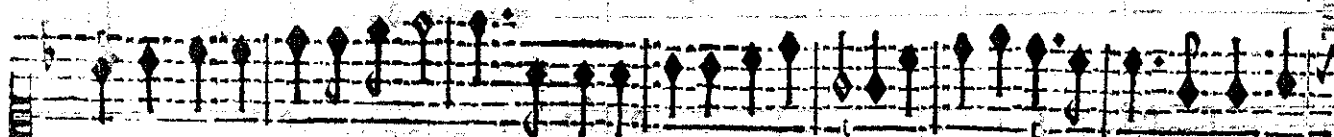
lieux.



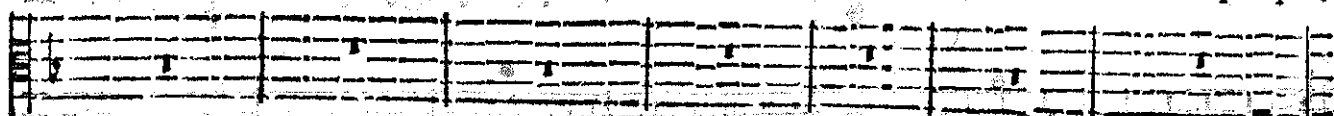
Je crains de meriter sa haine, Elle m'a deffendu de paraître à vos yeux,



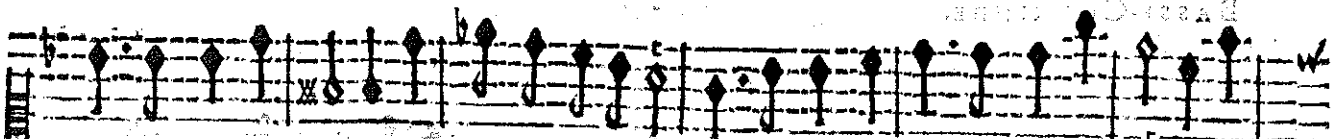
BASSE-CONTINUE.



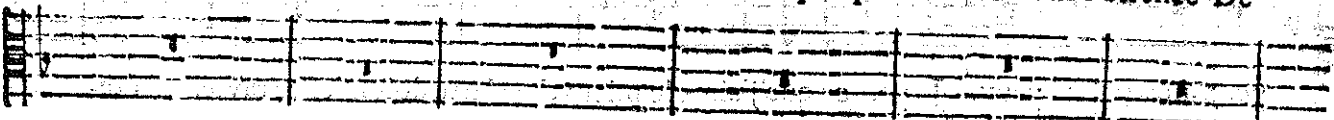
C'est porter trop loin la constance Que d'obeir sans resistance A de si dures loix. Et quelque



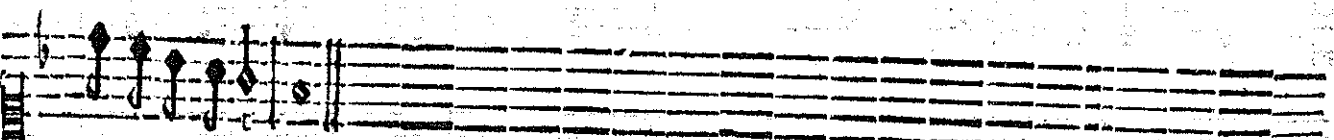
BASSE-CONTINUE.



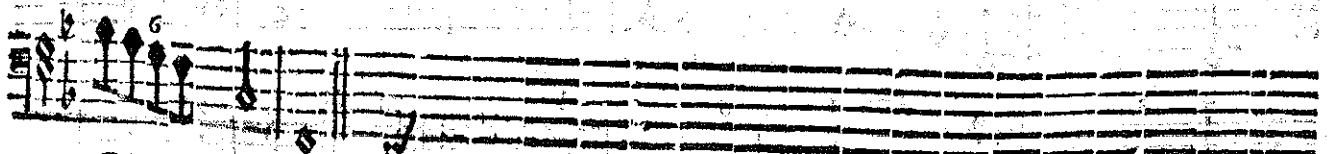
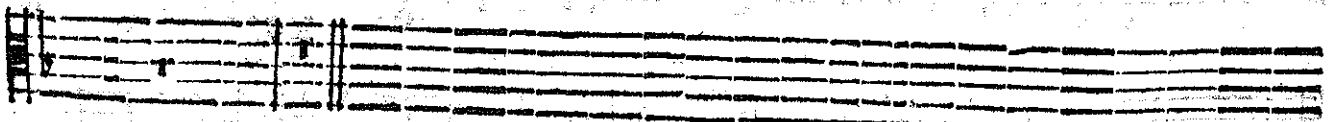
fois L'Amour s'offence De trop d'obeissance. Et quelque fois L'Amour s'offence De



BASSE-CONTINUE.



trop d'obeissance.



BASSE-CONTINUE.

SCENE II.
ORIANE, AMADIS.

ORIANE.

Fermez-vous pour jamais, mes

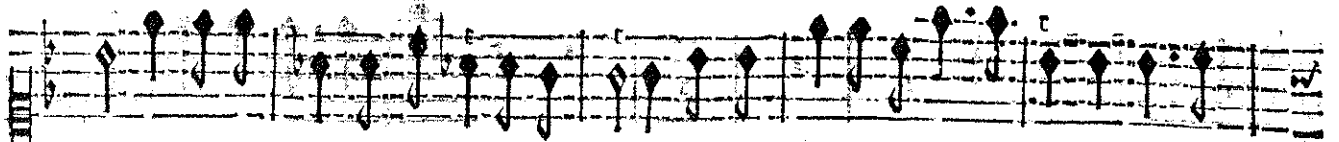
VIOLONS.

BASSE-CONTINUE.

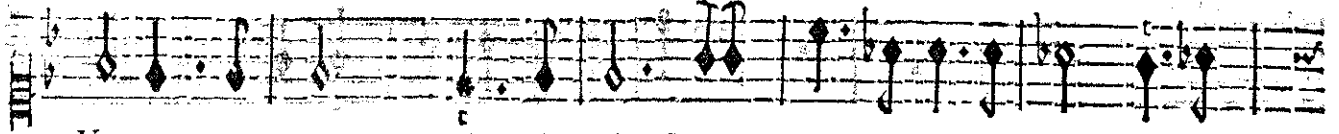
yeux, mes tristes yeux. Je pers ce que j'aime le mieux, La clarté doit m'estre ravie. He-

VIOLONS.

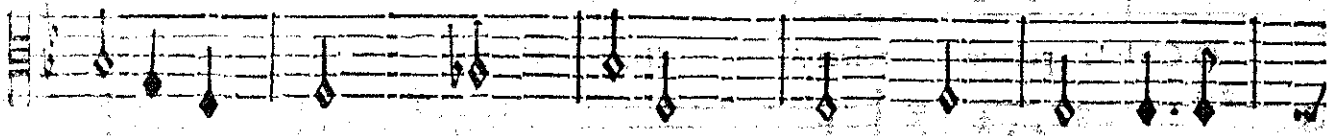
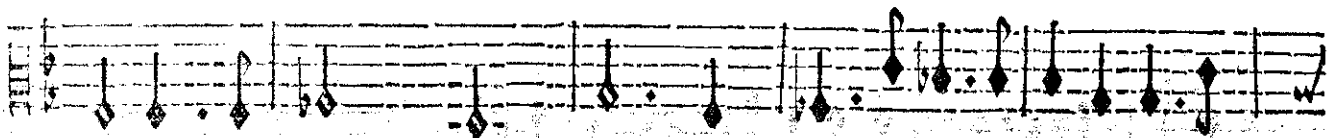
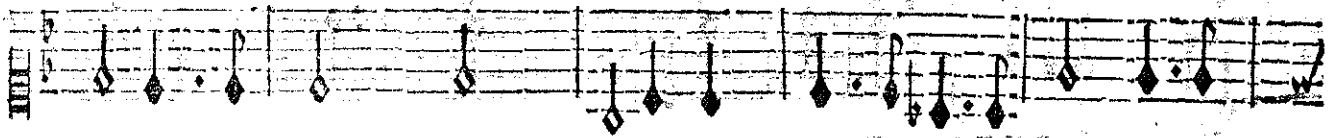
BASSE-CONTINUE.



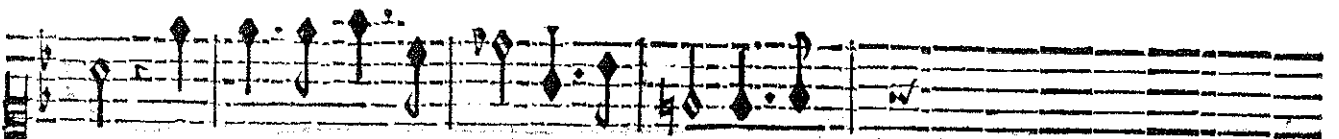
las: quelle rigueur de me rendre la vie Pour me faire sentir la perte que je



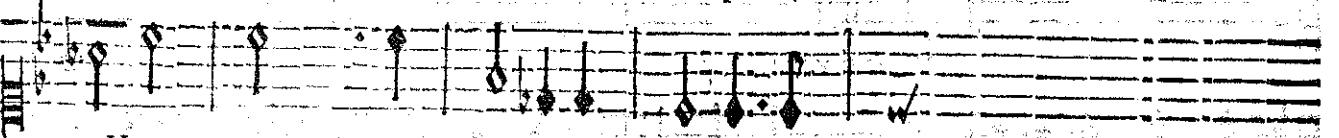
VIOLONS.



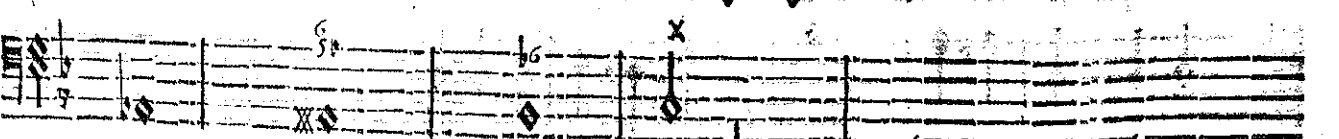
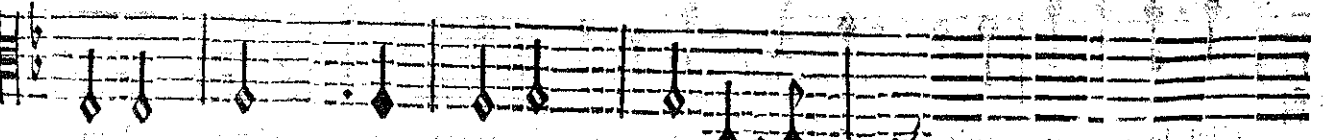
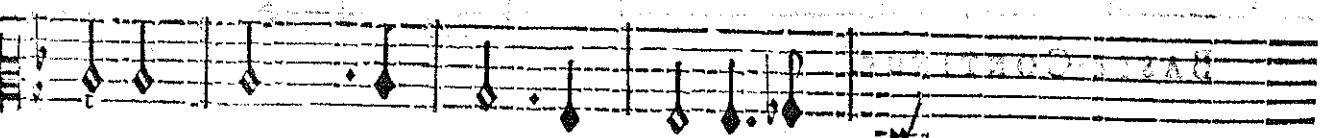
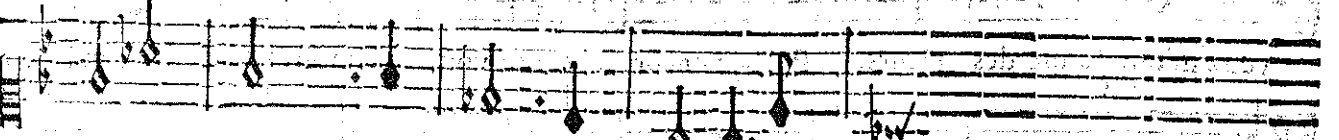
BASSE-CONTINUE.



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

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

O Ciel! le puis-je croire!

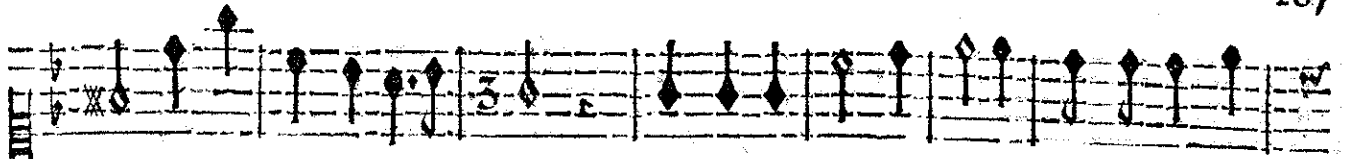
BASSE-CONTINUE.

Ciel le puis-je croire? O Ciel! le puis-je croire! Je vous aime constam-

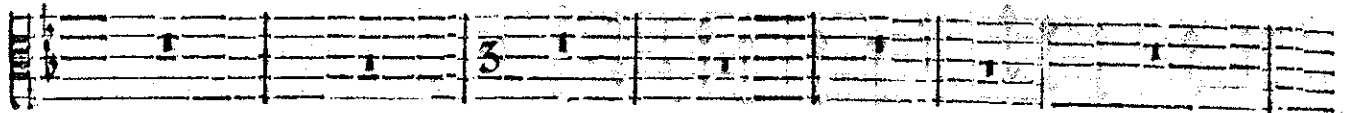
croire! O Ciel! O Ciel! le puis je croire!

Ciel! le puis je croire!

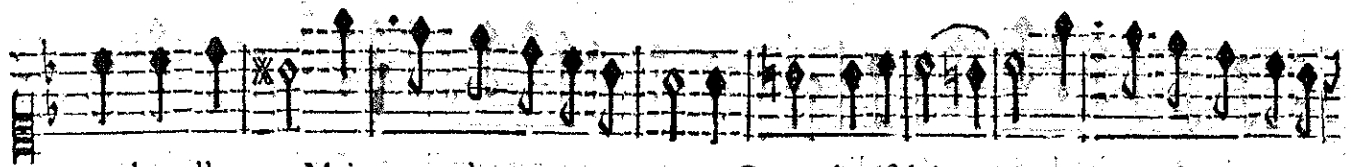
BASSE-CONTINUE.



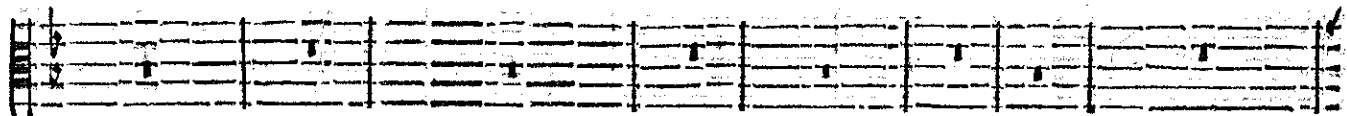
ment Malgré vostre change- ment. Dans une amour nouvelle Vous pourez trou-



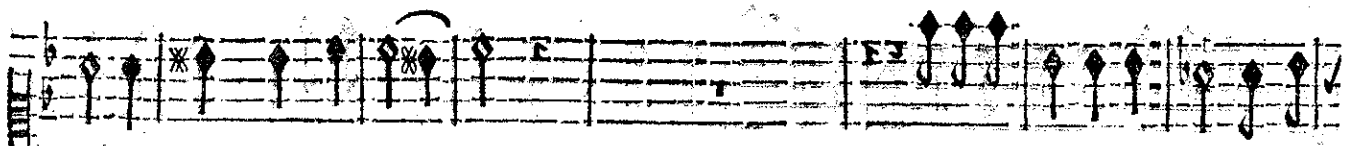
BASSE-CONTINUE.



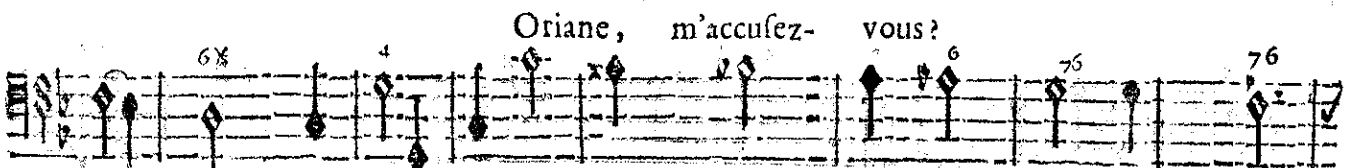
ver plus d'appas: Mais vous n'y trouverez pas un Cœur plus fidel- le. Mais vo'n'y trouverez



BASSE-CONTINUE.



pas Vn cœur plus fidel- le. Briolanie à des charmes trop

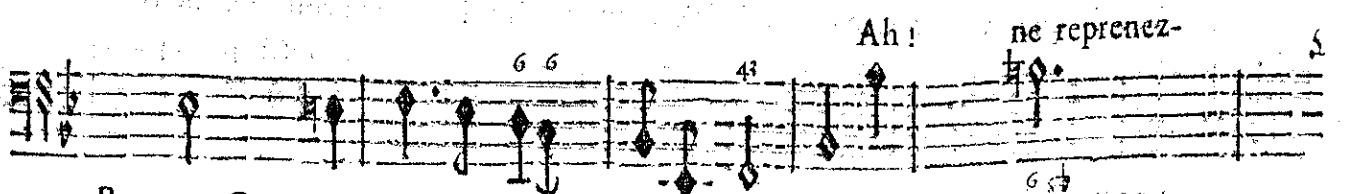
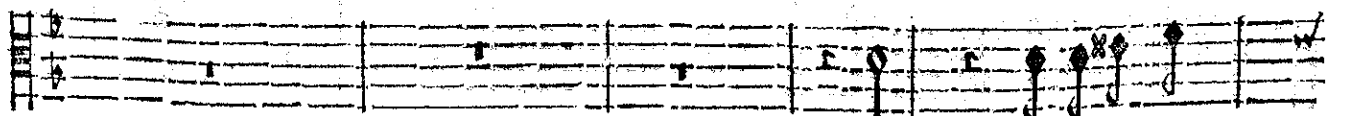


Oriane, m'accusez- vous?

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.

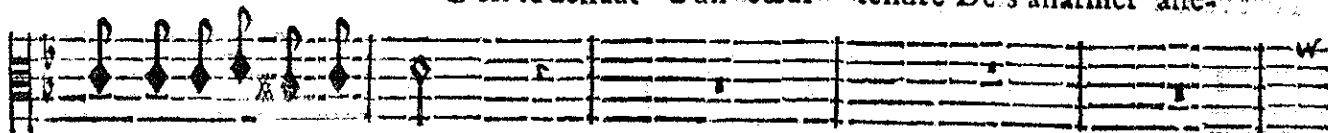
Faut-il que vostre Cœur se soit laissé surprendre D'un soupçon qui nous

Faut-il que vostre Cœur se soit laissé surprendre D'un soupçon qui nous

BASSE-CONTINUE.



C'est le deffaut d'un cœur tendre De s'allarmer aisé-



couste un si cruel tourment :



BASSE-CONTINUE.



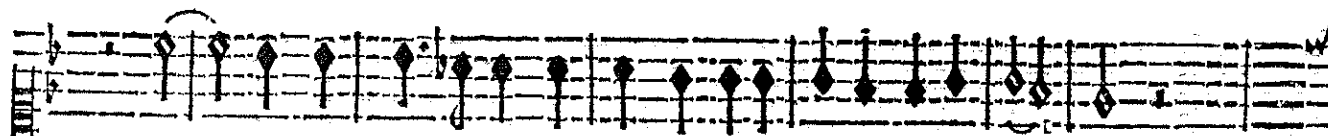
ment. Ma douleur eust esté mortelle. Helas! j'allois y succomber.



Ma douleur eust esté mortelle: Helas! Helas! j'allois y succomber.



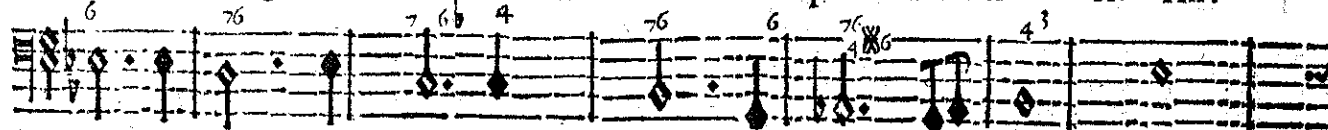
BASSE-CONTINUE.



Ah! gardons-nous de retomber Dans une peine si cruelle.



Ah! gardons no' gardons-nous de retomber Dans une peine si cruelle. Ah!



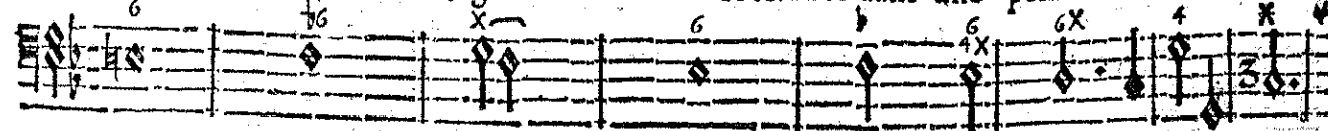
BASSE-CONTINUE.



Ah! gardons-nous de retomber dans une peine si cruelle.



gardons-nous de retomber, gardons-nous de retomber dans une peine si cruelle.

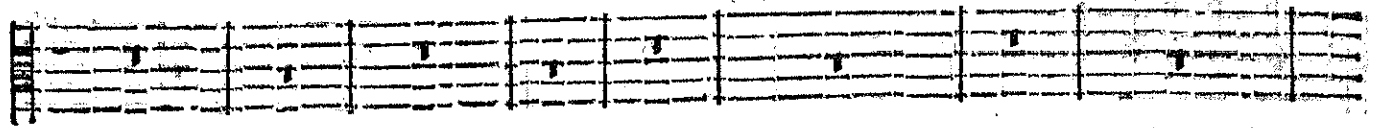


BASSE-CONTINUE.

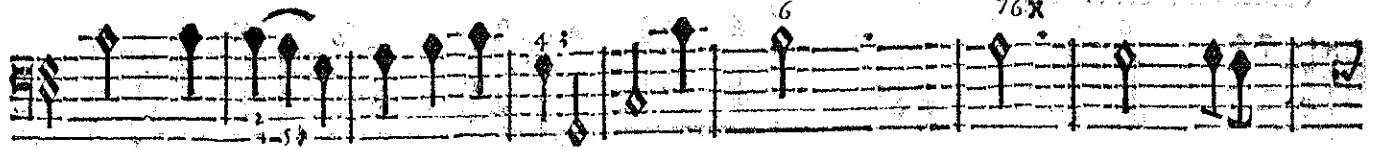
Dd



Tout vous a dit Que je vous aime. Mes larmes, ma douleur extreme, Et



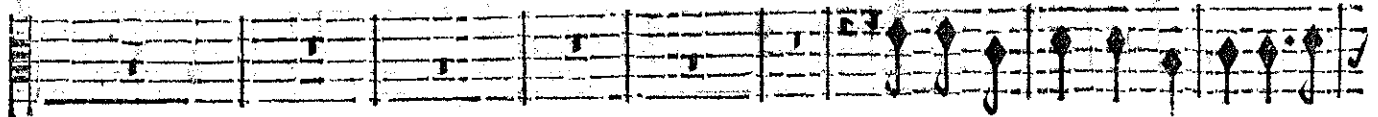
jusqu'à mon dépit Tout vous a dit Que je vous aime.



Je vous promets De n'esteindre ja-



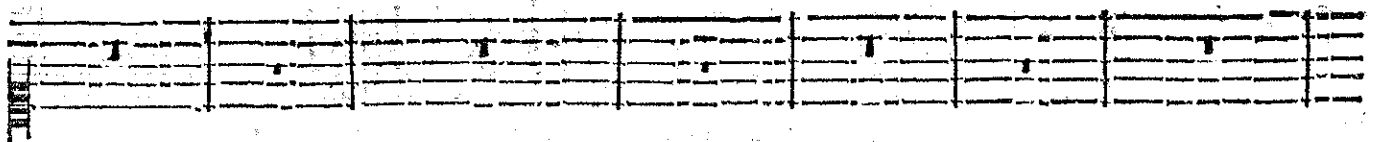
mais Une flâme si belle. Je vous promets Une amour éternel-



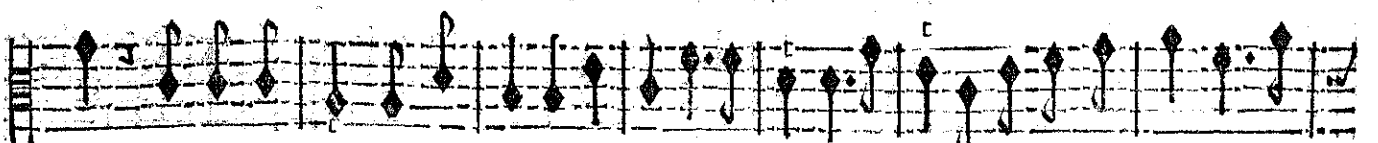
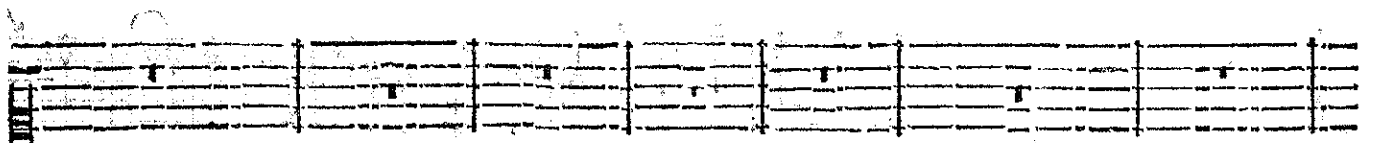
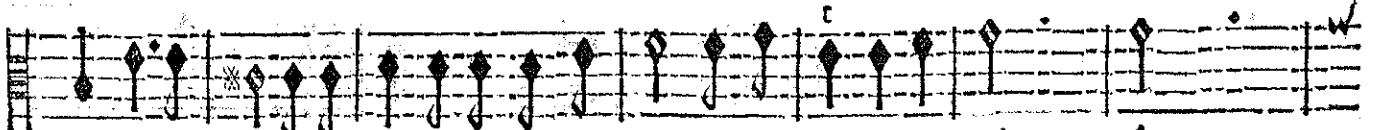
le. Je vous promets De n'esteindre jamais Une flâme si belle. Je vous promets une a-



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.

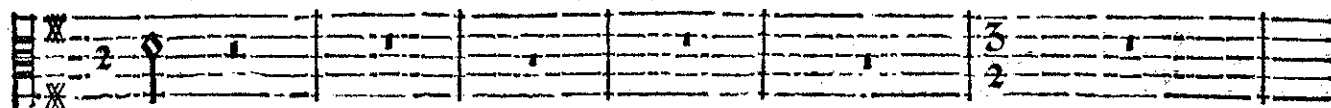
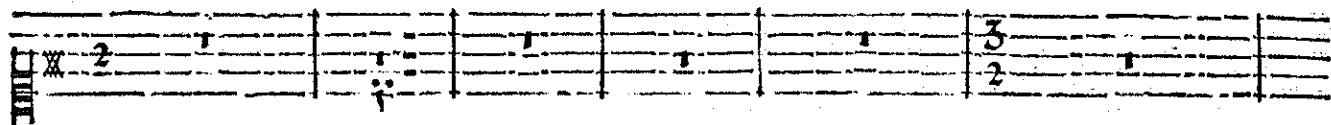
mets De n'esteindre jamais Vne flâme Vne flâme si belle. le vous promets le vous pro-

le. le vous promets De n'esteindre jamais Vne flâme si bel- le. le vous pro-

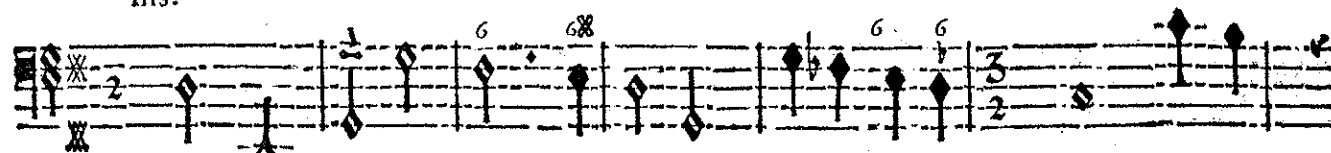
BASSE-CONTINUE.



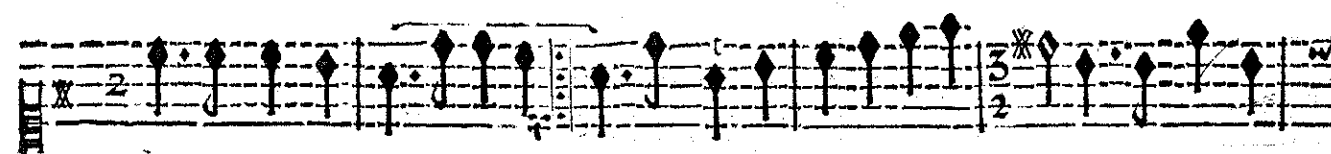
Il est aisé d'appaifer les querelles Dont les Amants fi- delles. Ne font trou-



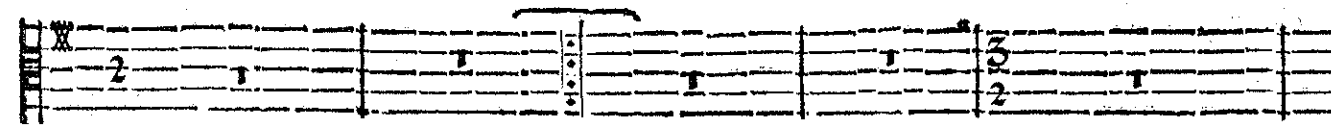
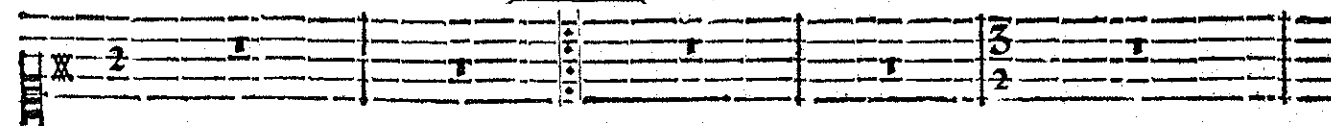
nis.



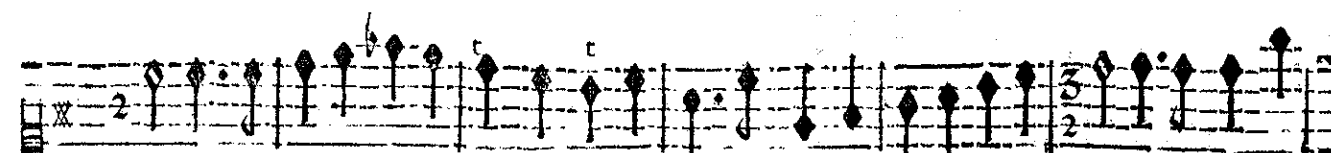
BASSE-CONTINUE.



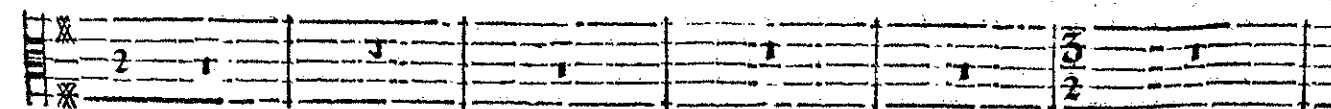
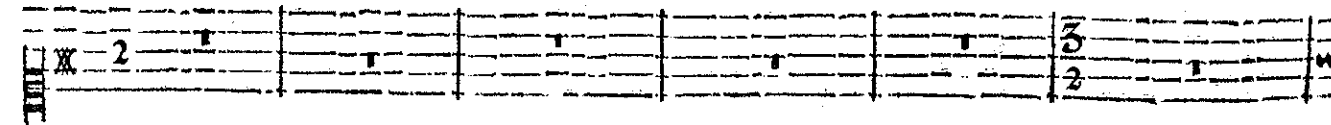
blez que trop sou-vent: Il est ai-vent: L'Amour chassé par la co- lere Ne manque



BASSE-CONTINUE.

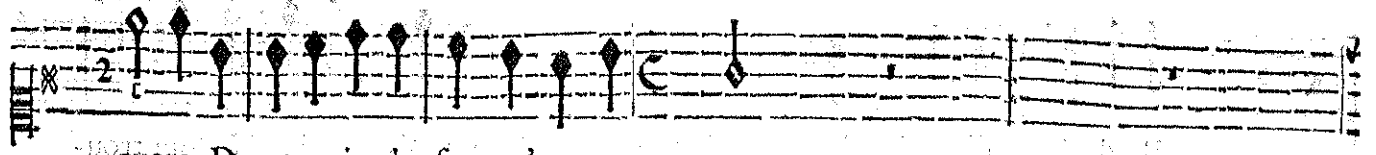


guere De revenir plus fort qu'au paravant. L'Amour chassé par la co- lere Ne manque

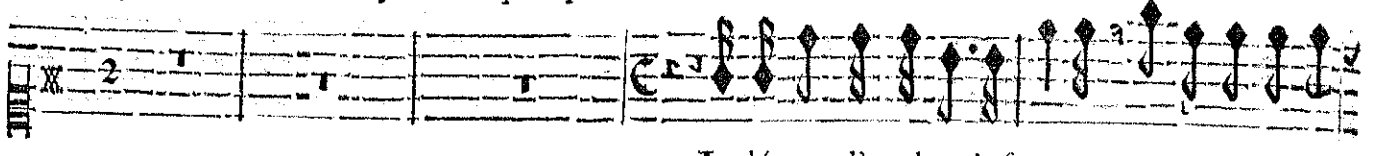


BASSE-CONTINUE.

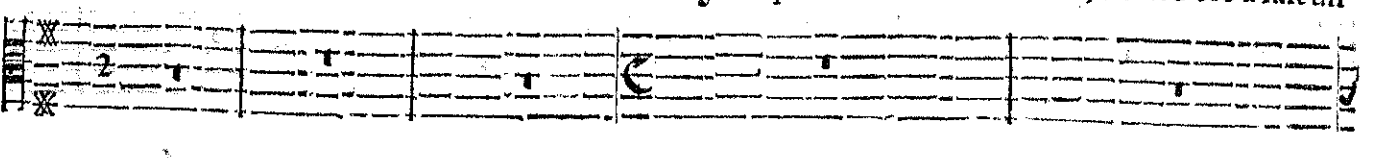
A M A D I S,



guere De revenir plus fort qu'au para- vant.

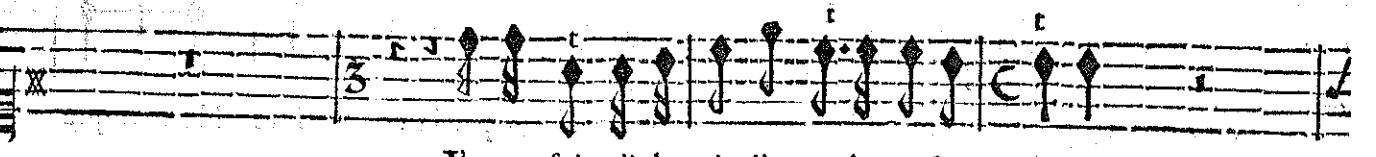


Je depens d'un devoir severe, Mon Pere a fait un

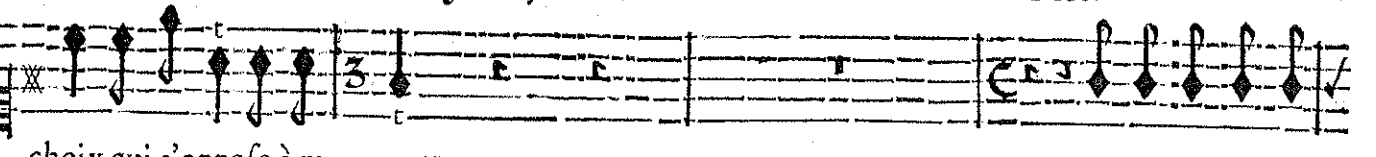


choix qui s'oppose a mes vceux.

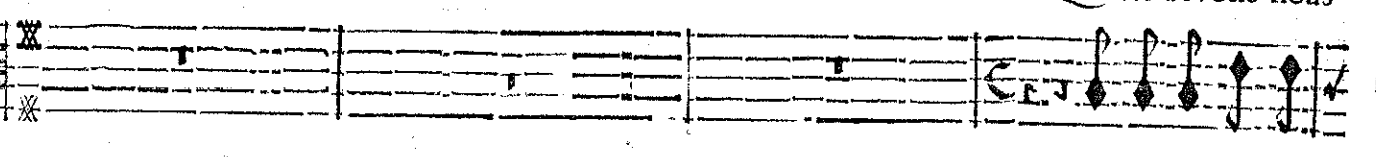
BASSE-CONTINUE.

J'auray soin d'obtenir l'aveu de vostre Pere.

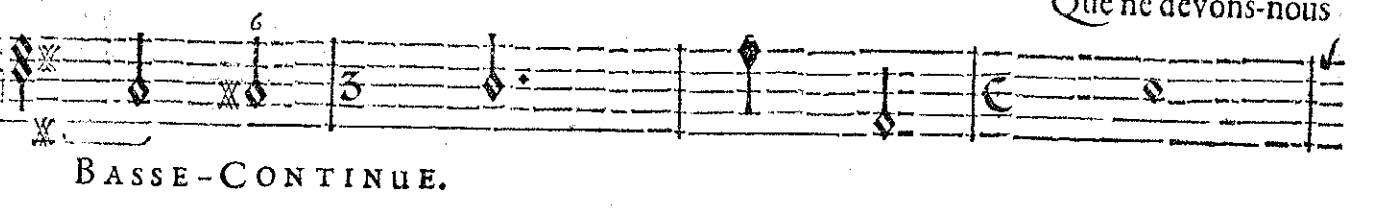
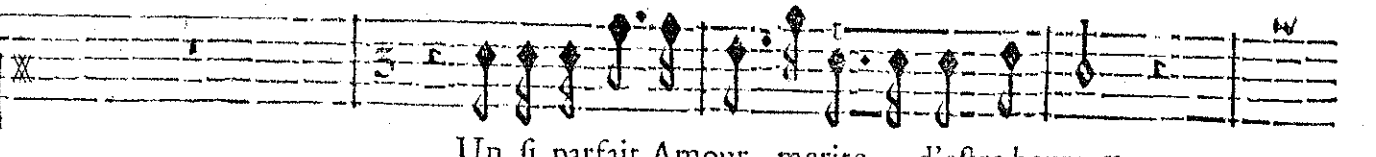


Que ne devons nous

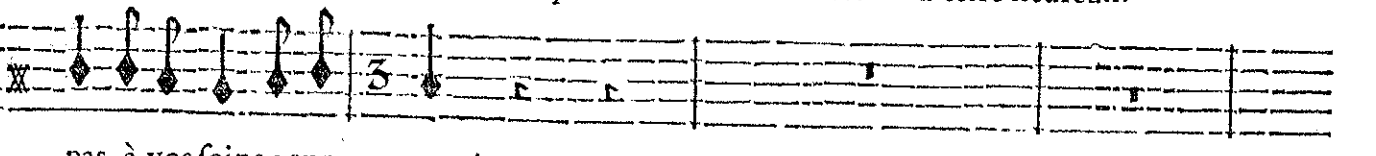


Que ne devons-nous

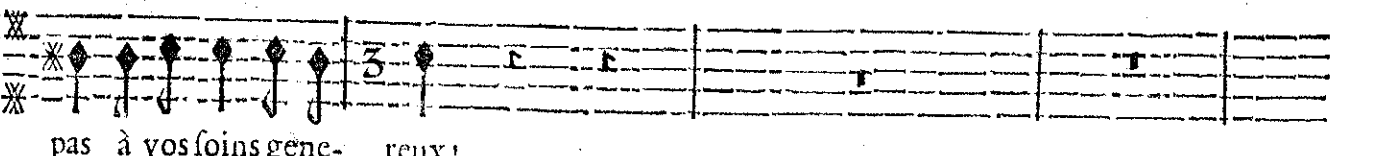
BASSE-CONTINUE.

Un si parfait Amour merite d'estre heureux.



pas a vos soins gene- reux !



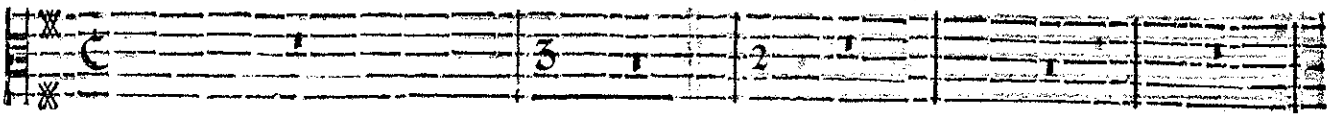
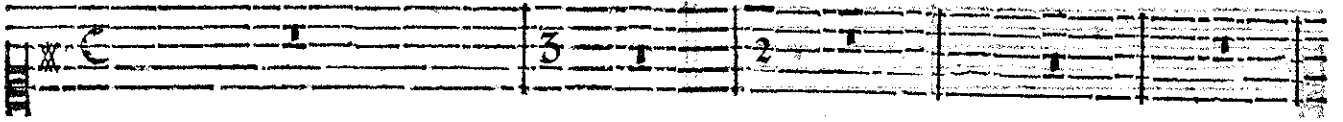
pas a vos soins gene- reux !

BASSE-CONTINUE.



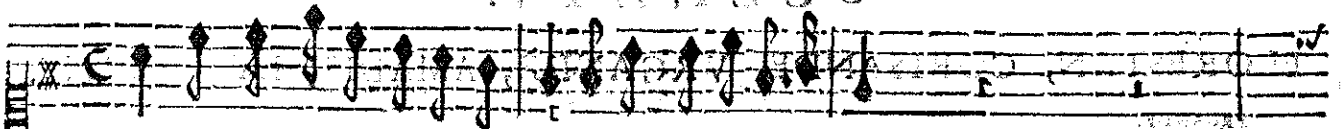


Il faut vous ôter tout om- brage ; Les Amants dans ces lieux , sous cet Arc enchan-

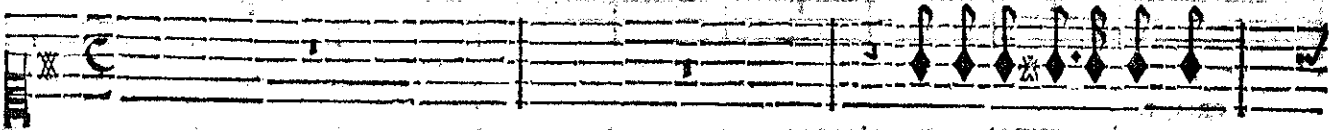


BASSE-CONTINUE.

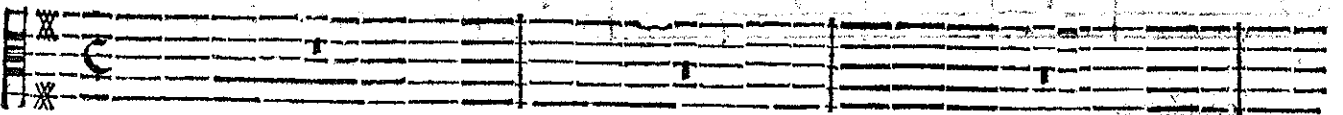
BASSE CONTINUE.



né, Trouvent le juste tesmoignage De leur fidélité.



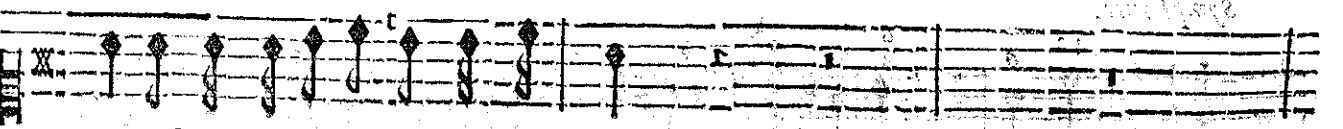
Il me suffit de l'affir-



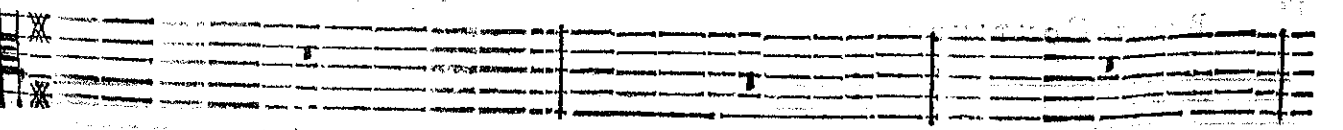
BASSE-CONTINUE.



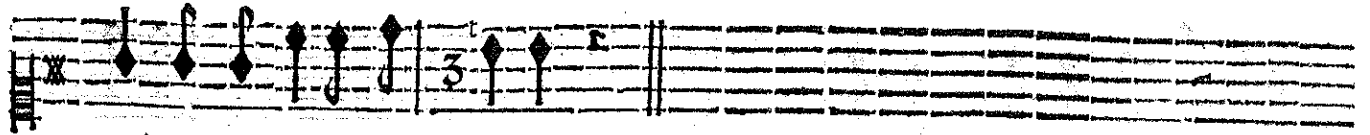
Peut-on trop r'assurer l'Amour? Mais Florestan i-



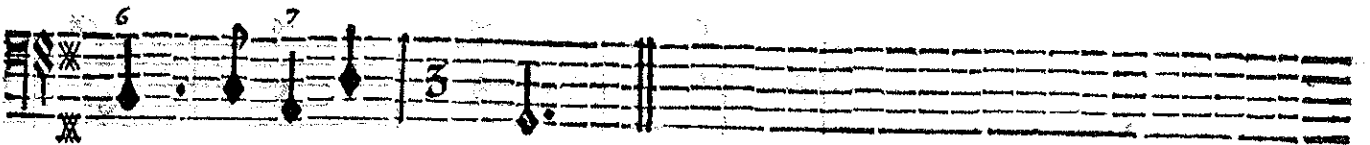
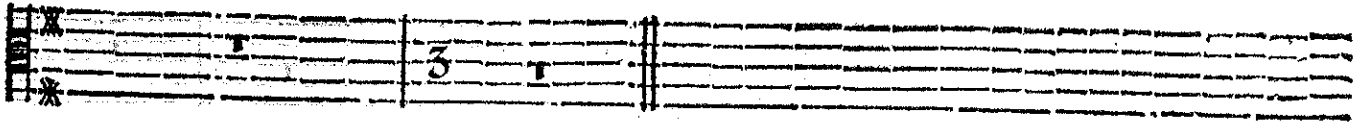
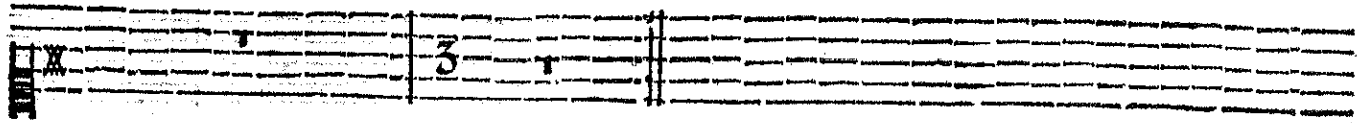
rance Qu'Amadis me donne en ce jour.



BASSE-CONTINUE.



cy vient monstrier sa con- stance.

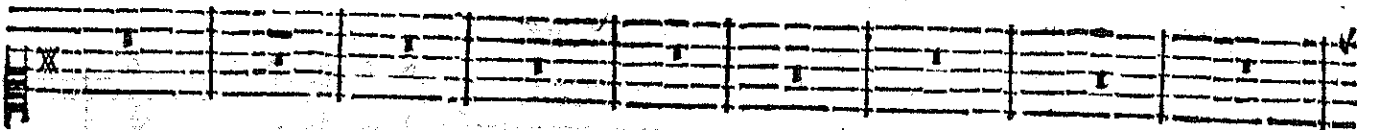


BASSE CONTINUE.

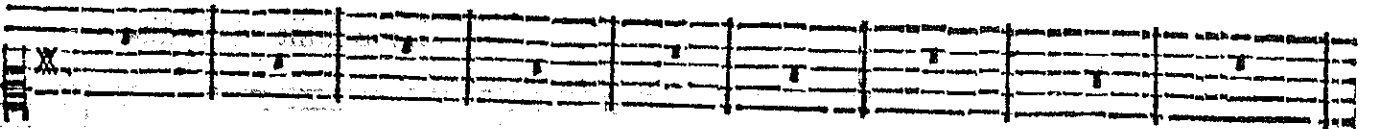
SCENE IV.

FLORESTAN, CORISANDE, VEGANDE, AMADIS, ET ORIANE.

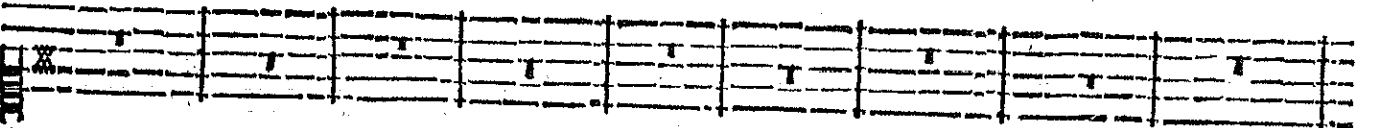
VEGANDE.



ORIANE.



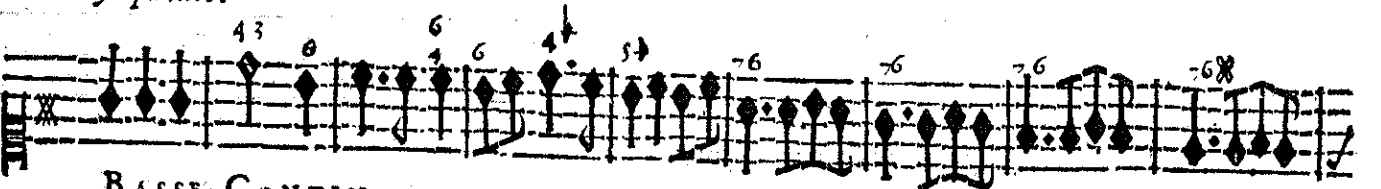
CORISANDE.



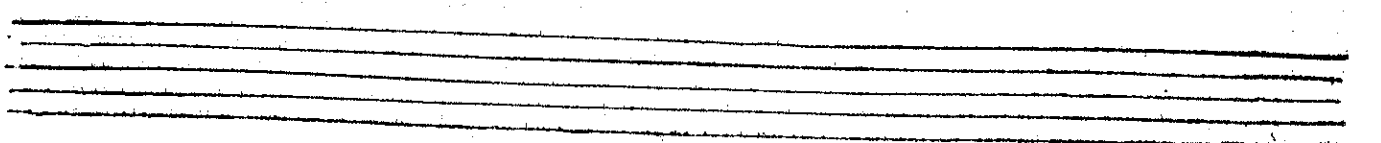
Symphonie.

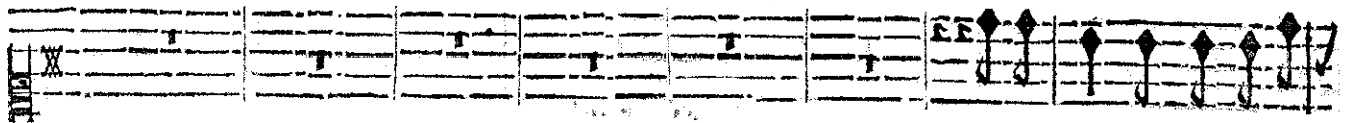


Symphonie.

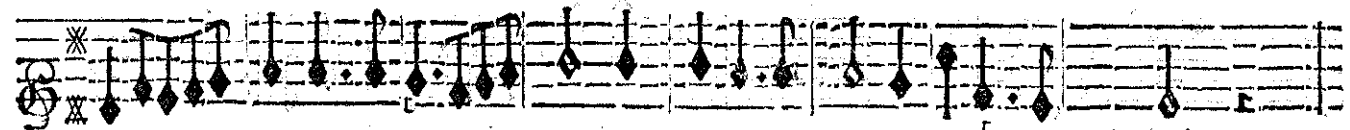
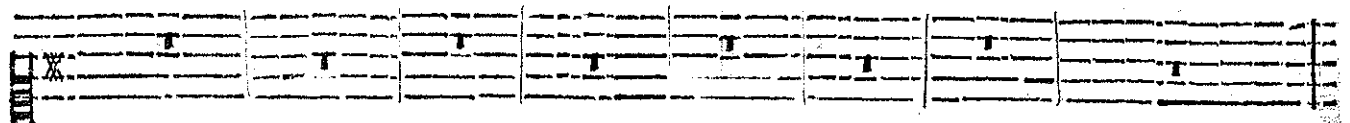
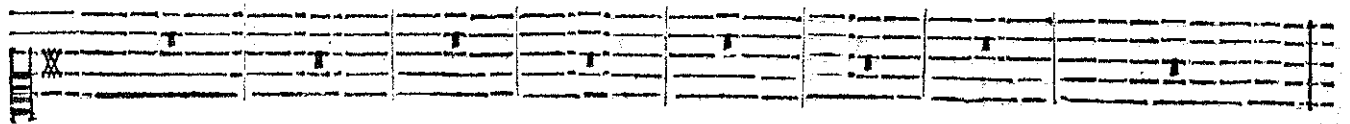


BASSE-CONTINUE.

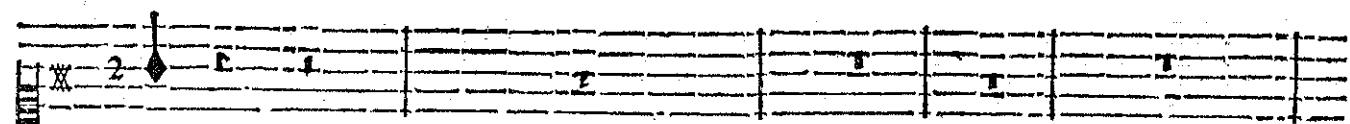




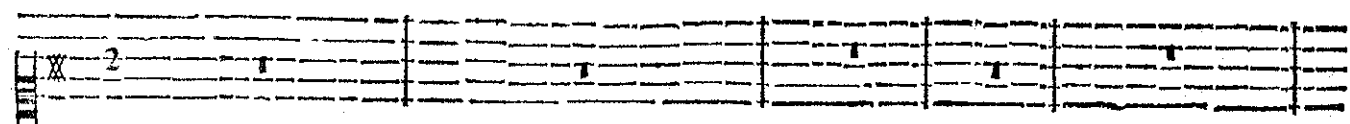
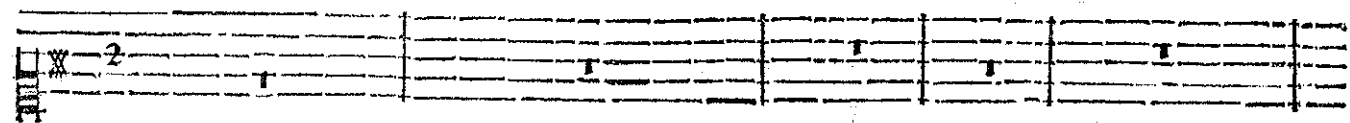
Il est temps de vous arre-



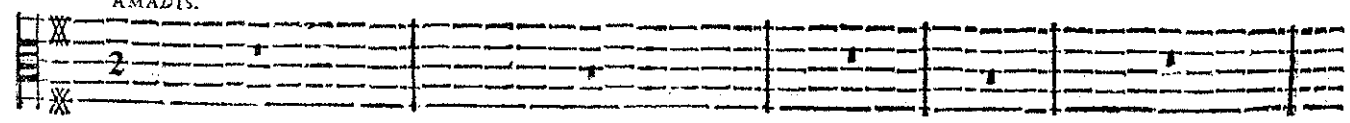
BASSE-CONTINUE.



fter.



AMADIS.

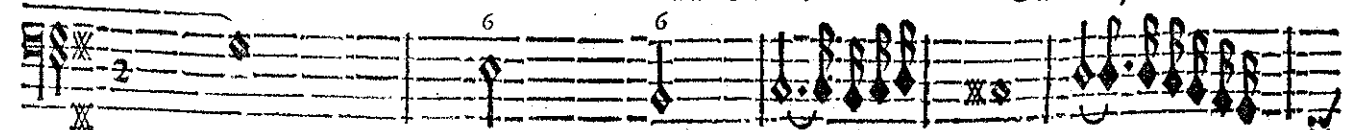


FLORESTAN.



La Valeur & l'Amour doivent tout surmonter;

Où suis-je!



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 notes are simple quarter notes and rests.

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~~} que 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.

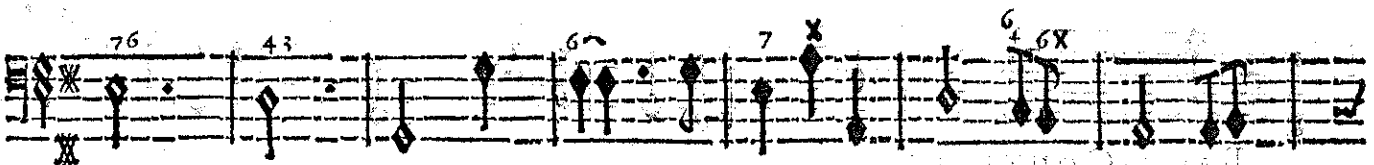
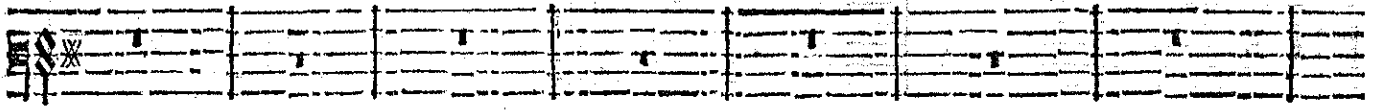
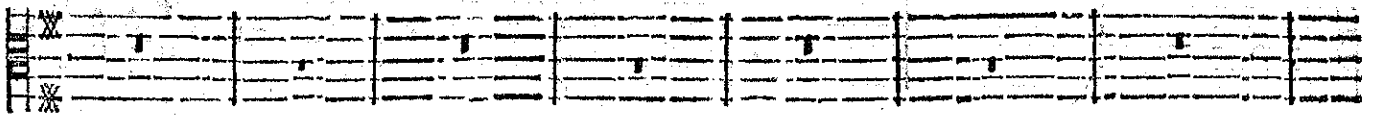
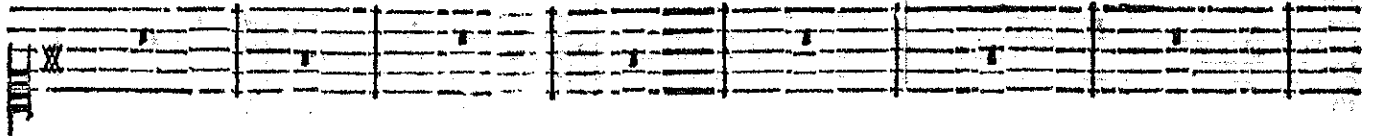
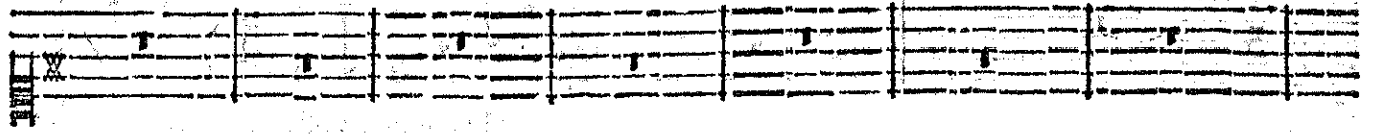
Espargnez-vous un inutile foin.

moins Des efforts de vostre courage. Espargnez-vous un inutile foin.

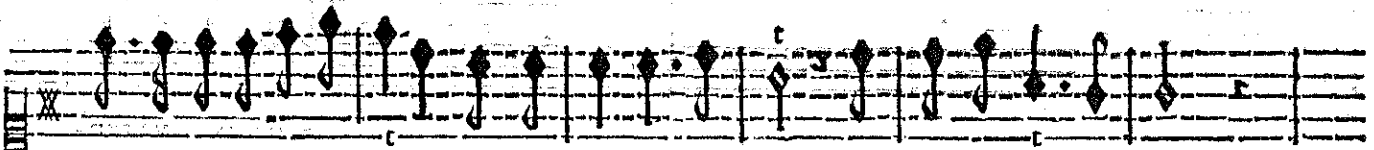
BASSE-CONTINUE.



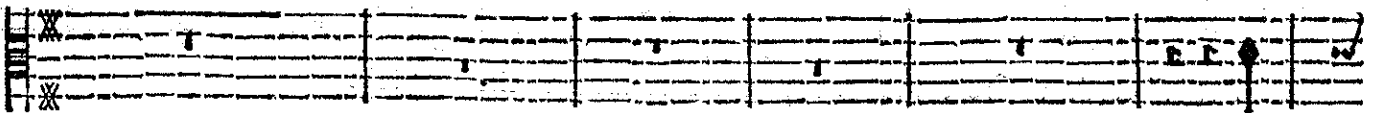
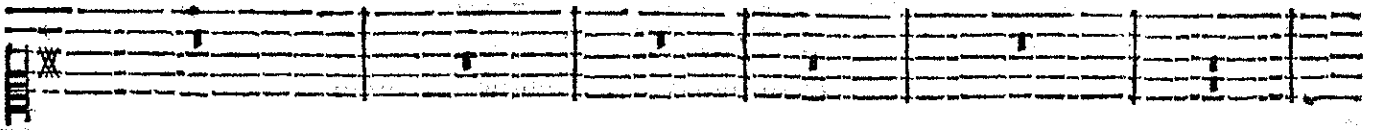
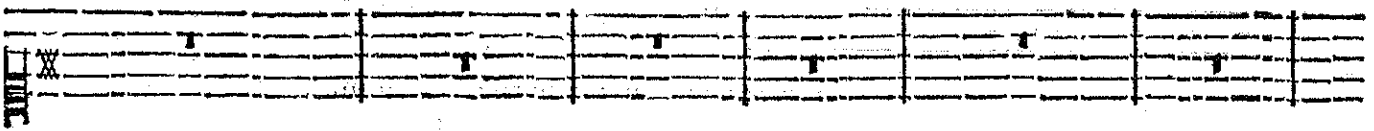
ter l'aventure fatale, Il doit l'achever aujourd'huy. En amour, en va-



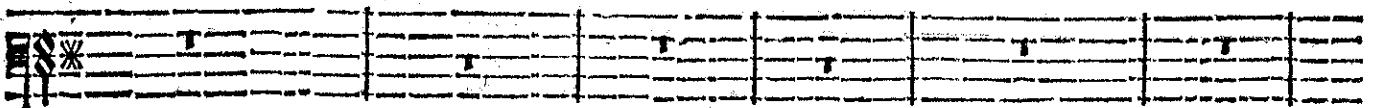
BASSE-CONTINUE.



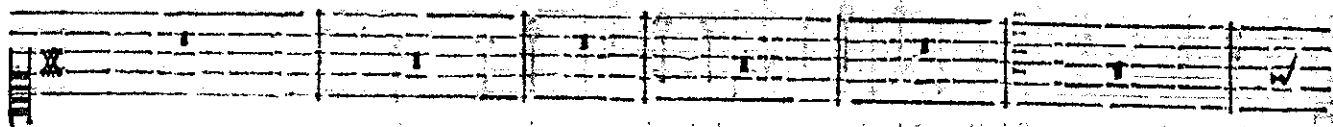
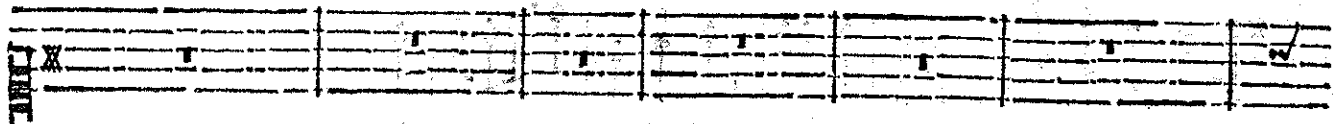
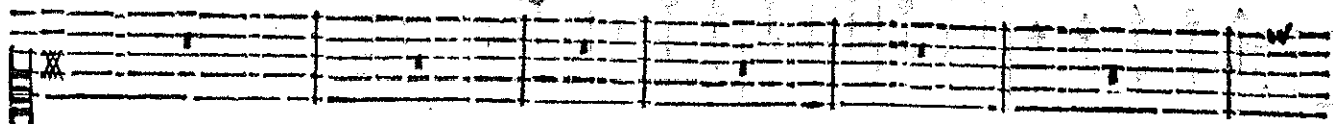
leur, nul autre ne l'esgale; C'est un fort assez beau de ne ceder qu'à luy.



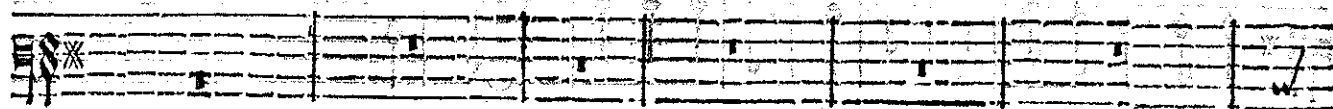
Pour



BASSE-CONTINUE.



rendre tout possible à mon amour extrême Il suffit d'un regard de la Beau-



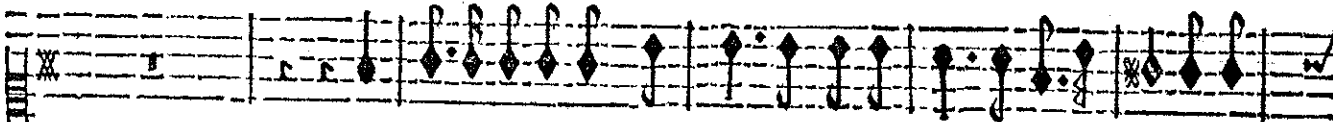
BASSE-CONTINUE.



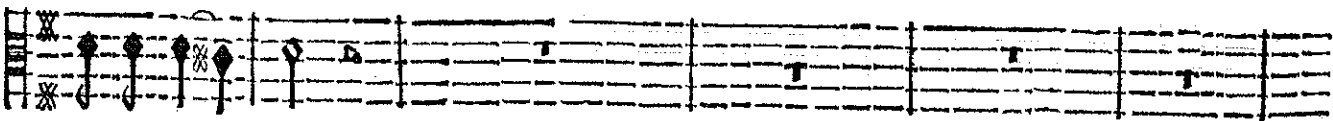
Heros favorisé des Cieux, Soyez toujours victorieux. Ama-



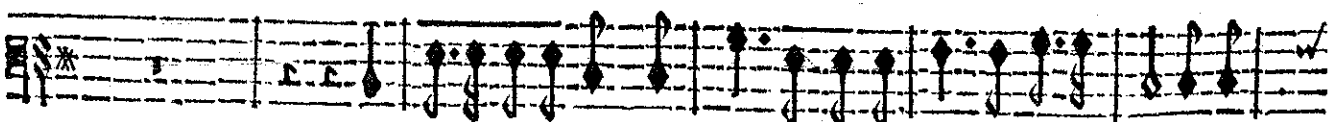
Heros favorisé des Cieux, Soyez toujours victorieux. Ama-



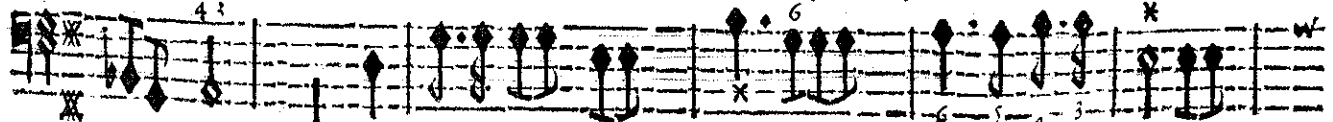
Heros favorisé des Cieux, Soyez toujours victorieux. Ama-



té que j'ai me.



Heros favorisé des Cieux, Soyez toujours victorieux. Ama-



BASSE-CONTINUE.

A M A D I S, T



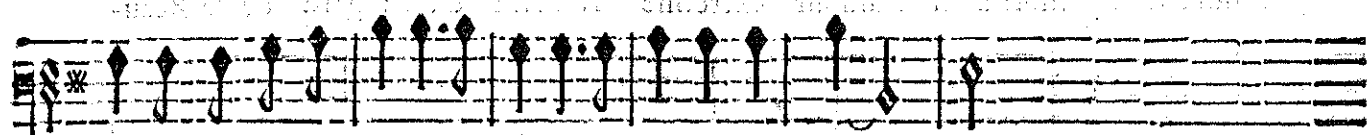
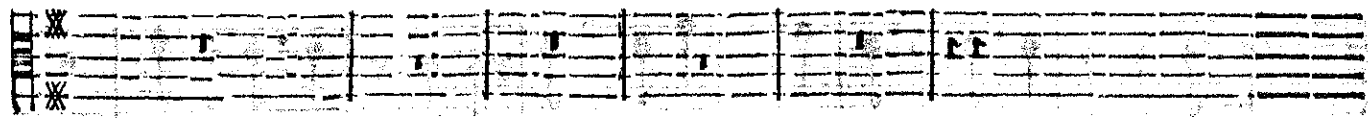
dis vostre amour fidelle Merite une gloire immortel- le.



dis vostre amour fidelle Merite une gloire immortel- le.



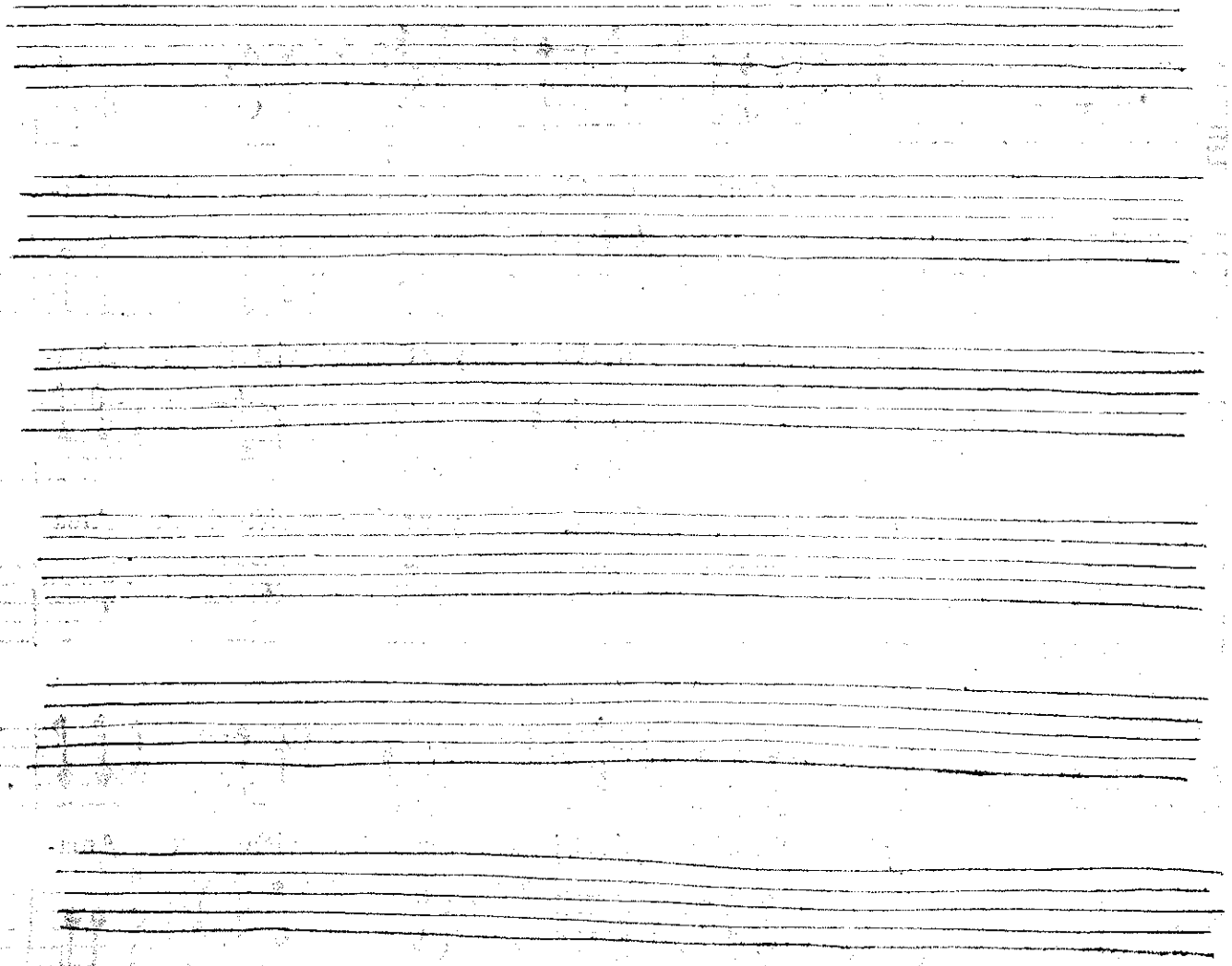
dis vostre amous fidelle Merite une gloire immortel- le.



dis vostre amour fidelle Merite une gloire immortel- le.



BASSE-CONTINUE.



C H O E U R.

First musical staff for the choir, featuring a soprano line with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a descending scale.

Heros favorisé des Cieux: Soyez toujours Victorieux. Amadis, vostre amour fi-

Second musical staff for the choir, featuring an alto line with a treble clef. The melody follows the soprano part, starting with a half note G4 and a descending scale.

Heros favorisé des Cieux: Soyez toujours Victorieux. Amadis, vostre amour fi-

Third musical staff for the choir, featuring a tenor line with a treble clef. The melody follows the soprano and alto parts, starting with a half note G4 and a descending scale.

Heros favorisé des Cieux: Soyez toujours Victorieux. Amadis, vostre amour fi-

Fourth musical staff for the choir, featuring a bass line with a bass clef. The melody follows the other voice parts, starting with a half note G3 and a descending scale.

Heros favorisé des Cieux: Soyez toujours Victorieux. Amadis, vostre amour fi-

Violon I musical staff, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth notes, primarily on the G4 and A4 strings.

VIOLONS.

Violon II musical staff, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth notes, primarily on the G4 and A4 strings.

Violon III musical staff, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth notes, primarily on the G4 and A4 strings.

Violon IV musical staff, featuring a treble clef and a key signature of one flat. The accompaniment consists of a series of eighth notes, primarily on the G4 and A4 strings.

Basses musical staff, featuring a bass clef and a key signature of one flat. The accompaniment consists of a series of eighth notes, primarily on the G3 and A3 strings.

Basse-Continue musical staff, featuring a bass clef and a key signature of one flat. The accompaniment consists of a series of eighth notes, primarily on the G3 and A3 strings, with some sixteenth-note patterns.

BASSE-CONTINUE.

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 consists of eighth and quarter notes.

delle Merite une gloire immortel- le.

Musical staff for Alto voice, featuring a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

delle Merite une gloire immortel- le.

Musical staff for Tenor voice, featuring a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes.

delle Merite une gloire immortel- le.

Musical staff for Bass voice, featuring a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes.

delle Merite une gloire immortel- le.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The accompaniment consists of eighth and quarter notes.

VIOLONS.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The accompaniment consists of eighth and quarter notes.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The accompaniment consists of eighth and quarter notes.

Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The accompaniment consists of eighth and quarter notes.

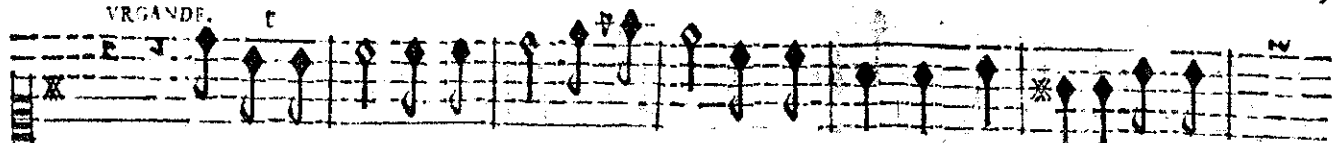
Musical staff for Violins (continued), featuring a treble clef and a key signature of one flat. The accompaniment consists of eighth and quarter notes.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The accompaniment consists of eighth and quarter notes with figured bass notation (6, 7, 6, 5, 4, 3).

BASSE-CONTINUE.

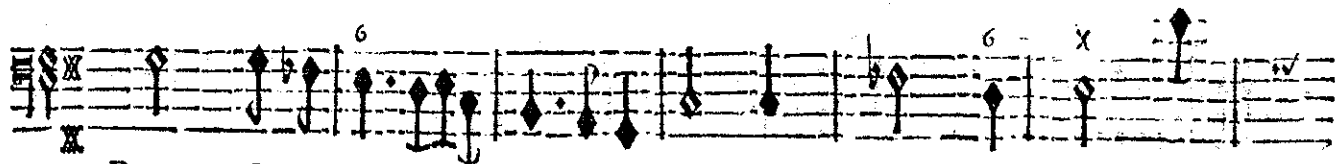
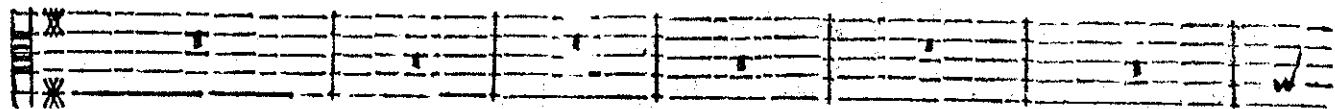
Four empty musical staves at the bottom of the page, likely for a basso continuo or other instruments.

VRGANDE.

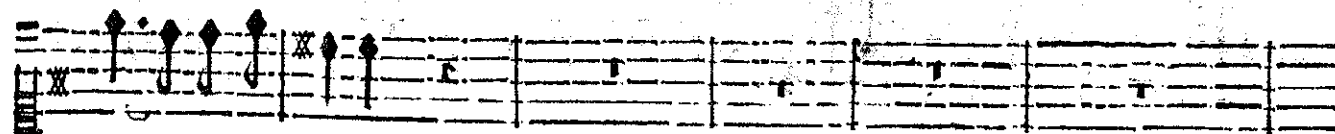
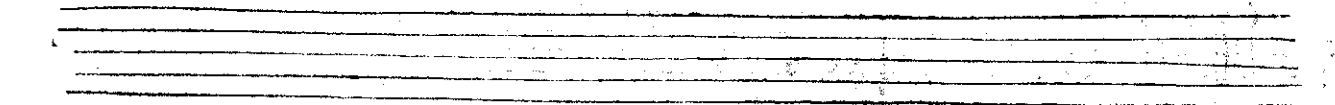


Suivez, Suivez ce Heros glorieux, Vers la chambre enchantée

AMADIS.



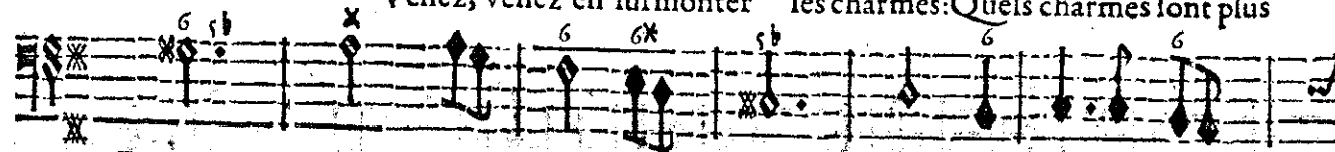
BASSE-CONTINUE.



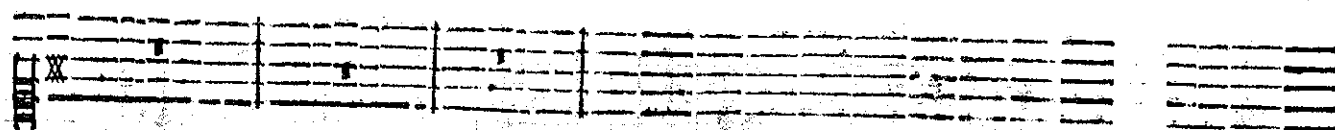
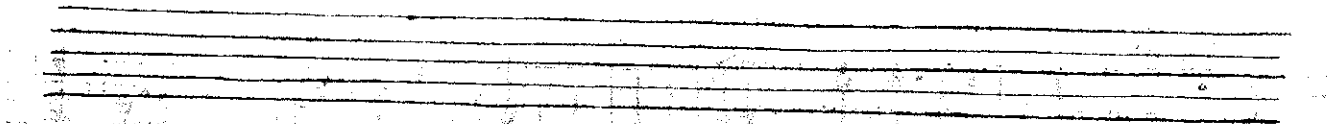
cez fans allarmes.



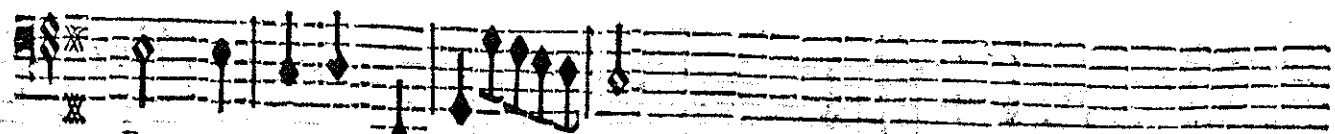
Venez, venez en surmonter les charmes: Quels charmes font plus



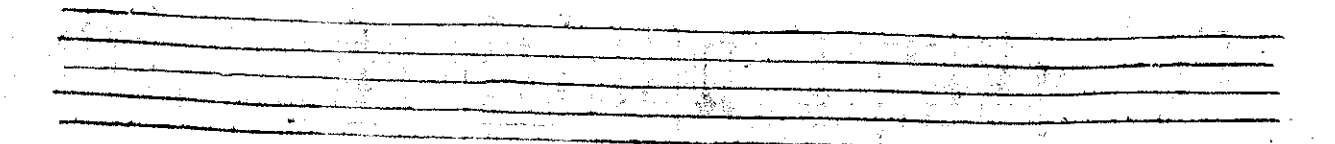
BASSE-CONTINUE.



forts que ceux de vos beaux yeux:



BASSE-CONTINUE.



PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.

TRAGÉDIE:

The first system of the musical score 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 and contain more complex rhythmic patterns. The fifth staff is in bass clef and includes several sixteenth-note passages, with some notes marked with an 'x' and a '6' above them, possibly indicating a specific fingering or articulation.

BASSE-CONTINUE.

The second system of the musical score 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 and contain more complex rhythmic patterns. The fifth staff is in bass clef and includes several sixteenth-note passages, with some notes marked with a '6' above them, possibly indicating a specific fingering or articulation. A double bar line is present at the end of the system.

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

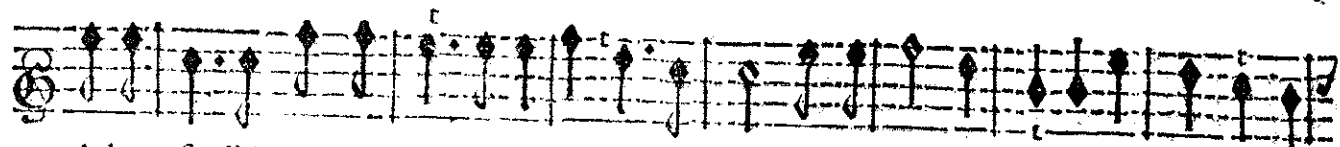
BASSE-CONTINUE.

prix qu'il donne Sont doux & charmants! A la fin, l'Amour couronne les parfaits A-

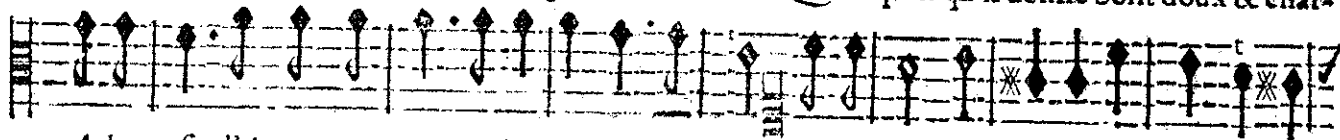
BASSE-CONTINUE.

mants. A la fin l'Amour couronne les parfaits Amants.

BASSE-CONTINUE.



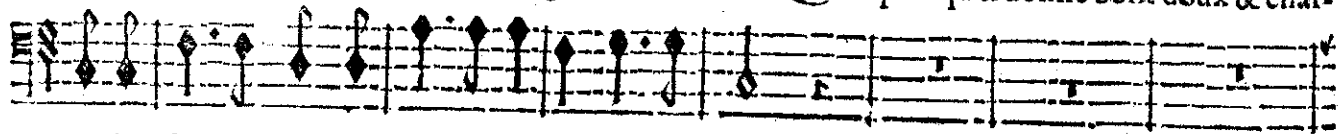
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



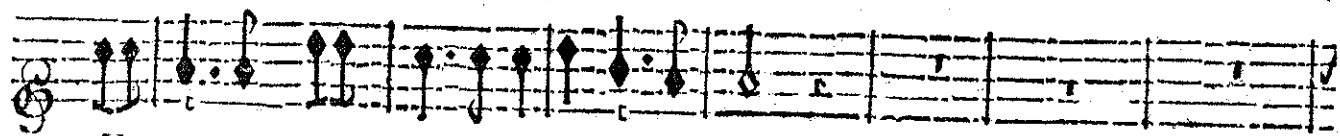
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



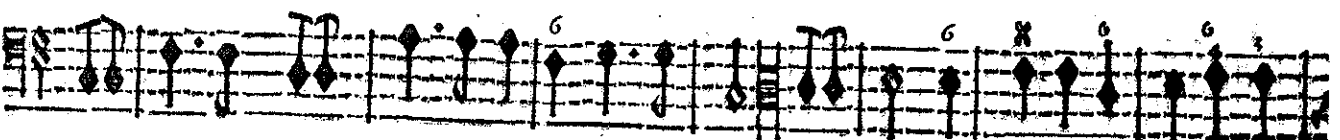
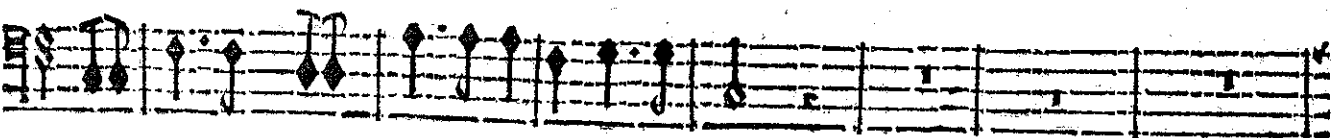
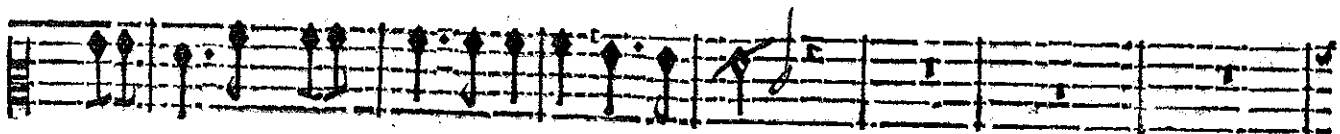
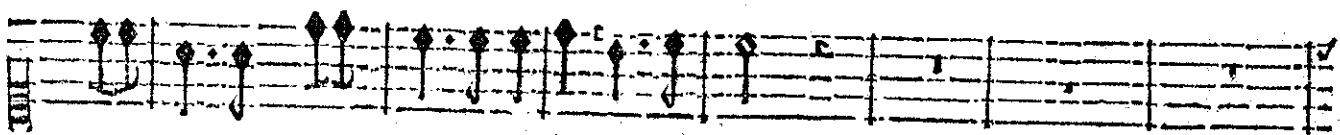
A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



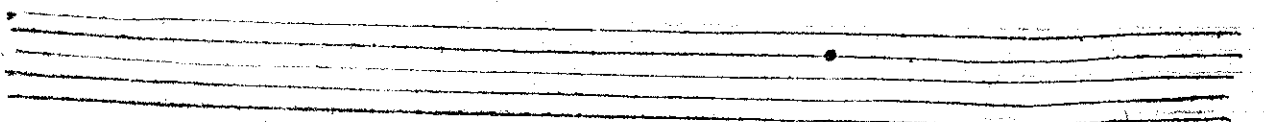
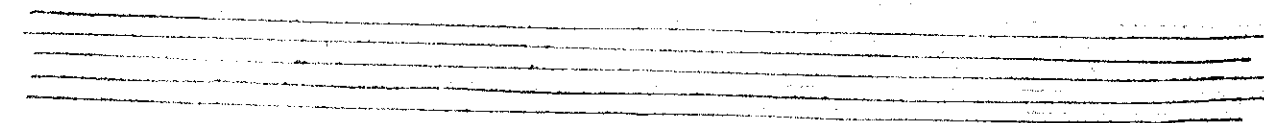
A la fin l'Amour couronne les parfaits Amants.

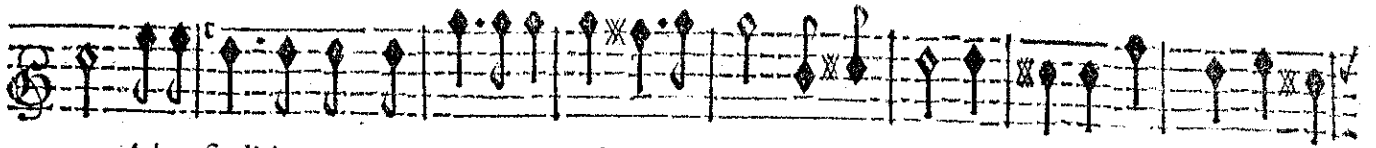


VIOLONS.

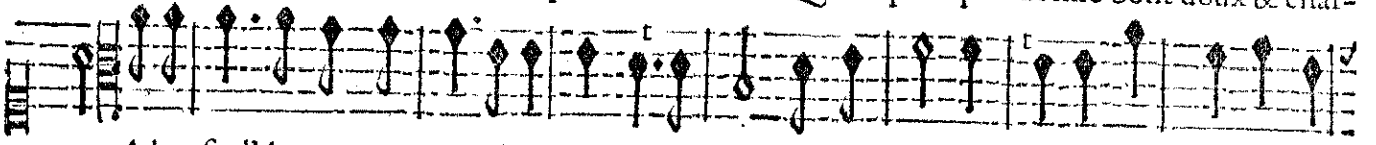


BASSE-CONTINUE.

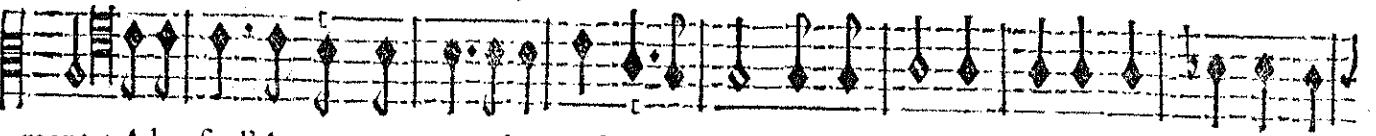




mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



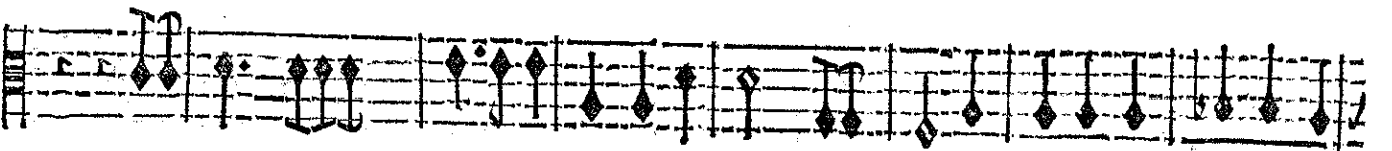
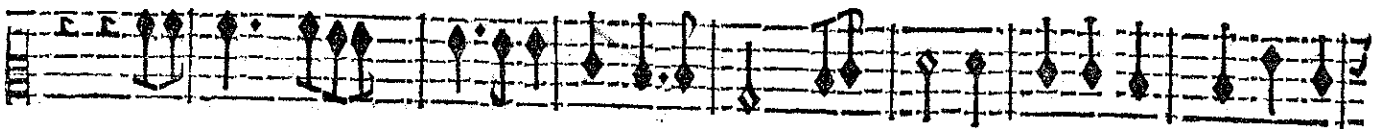
mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



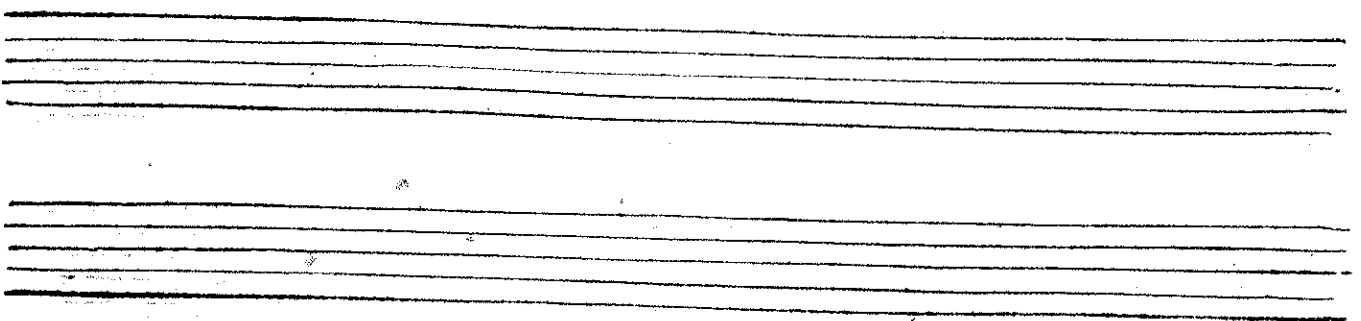
mants! A la fin l'Amour couronne les parfaits Amants. Que les prix qu'il donne Sont doux & char-



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.

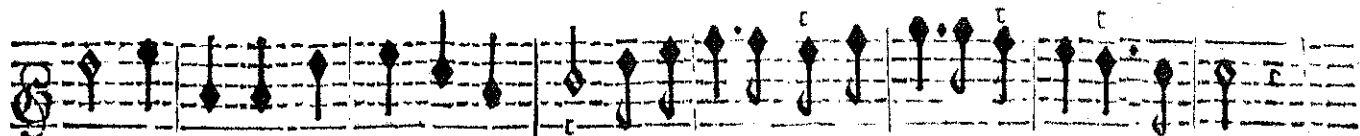
Musical staff with notes and rests.

Musical staff with notes and rests.

BASSE-CONTINUÉ.

ÉDITION BOSSANGE

Empty musical staves for the basso continuo.



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.



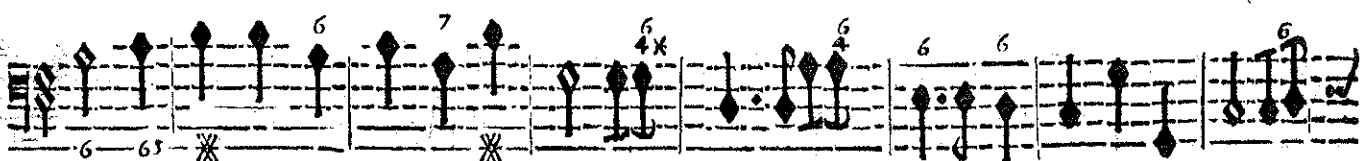
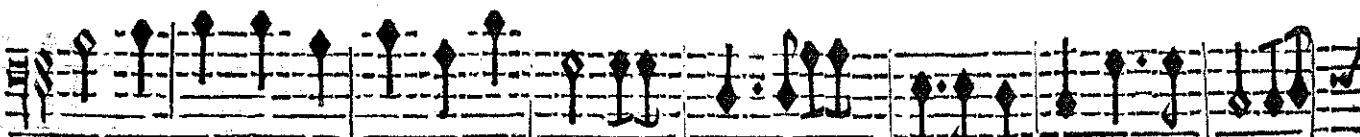
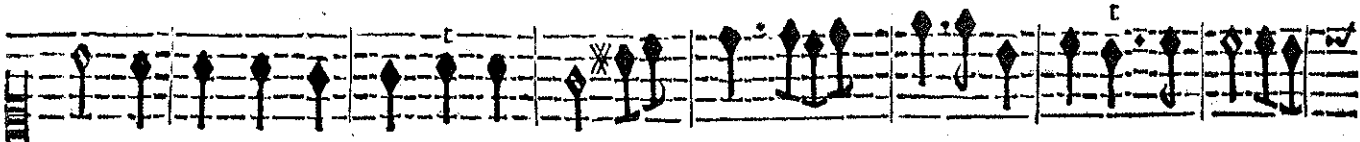
prix qu'il donne Sont doux & charmants. A la fin, l'Amour couronne Les parfaits Amants.



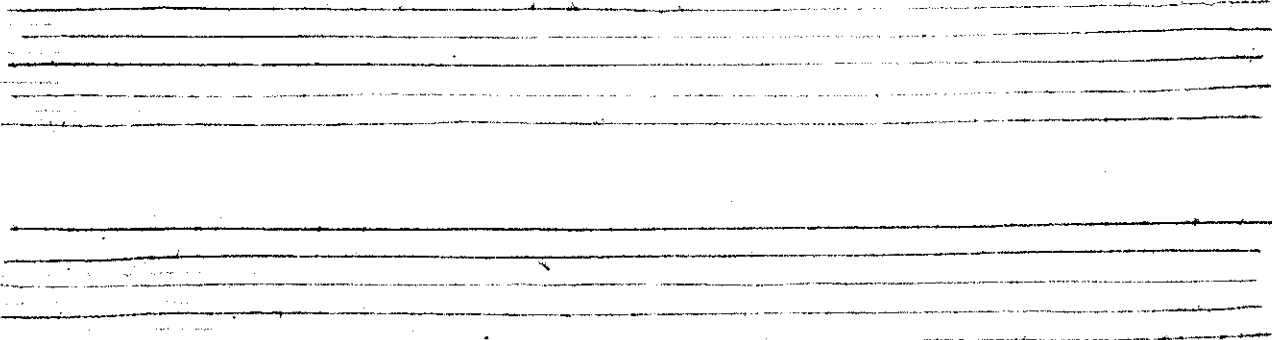
prix qu'il donne Sont doux & charmants. A la fin, l'Amour couronne Les parfaits Amants.



VIOLONS.



BASSE-CONTINUE.

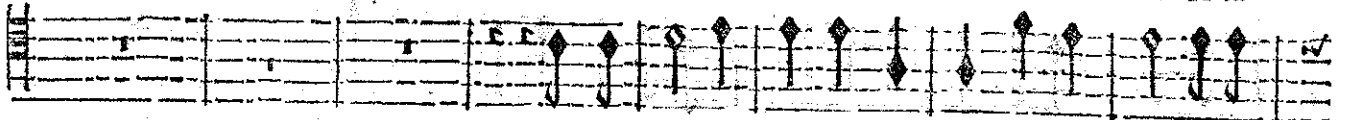




Que les prix qu'il donne Sont doux & charmants. A la



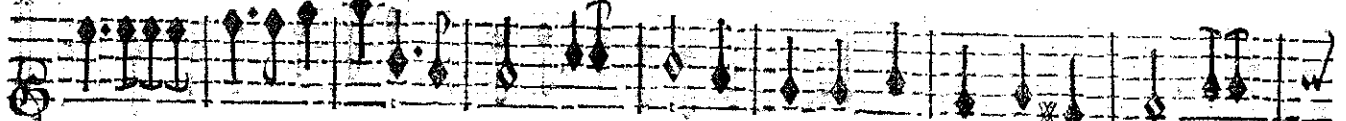
Que les prix qu'il donne Sont doux & charmants. A la



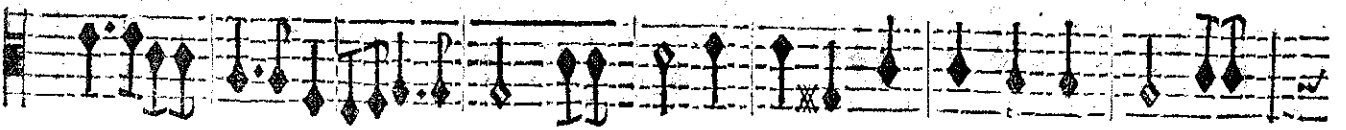
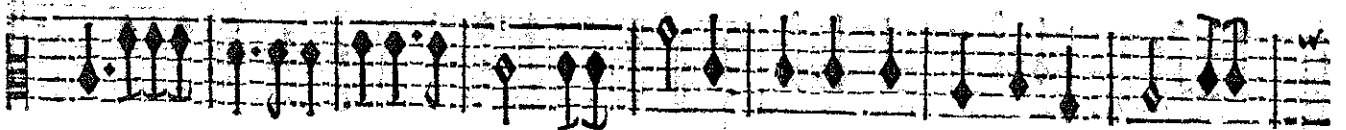
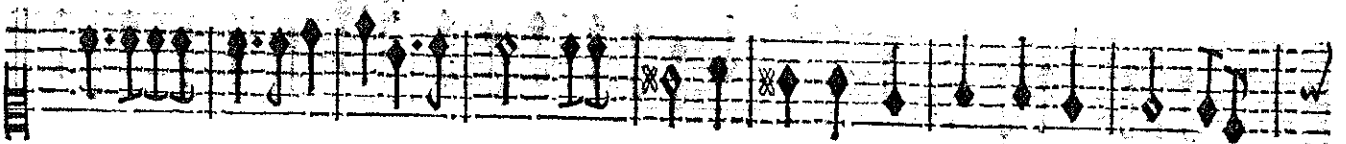
Que les prix qu'il donne Sont doux & charmants. A la



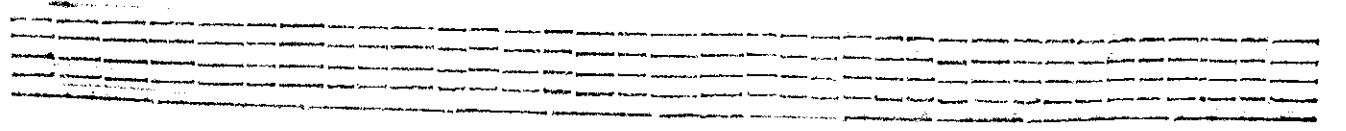
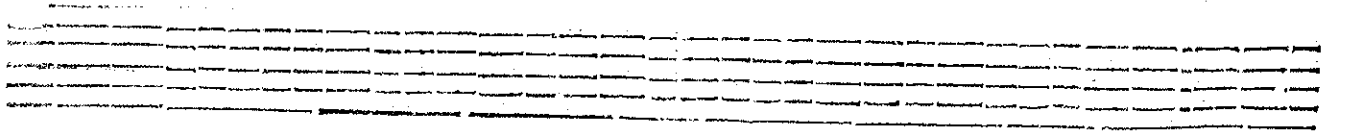
Que les prix qu'il donne Sont doux & charmants. A la

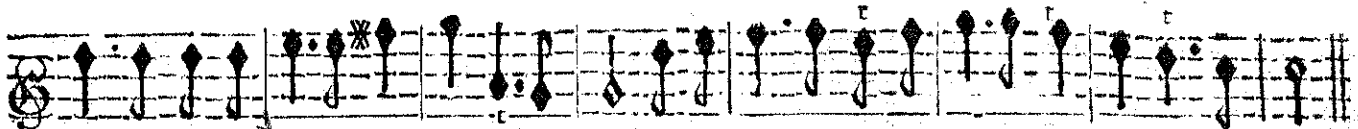


VIOLONS.

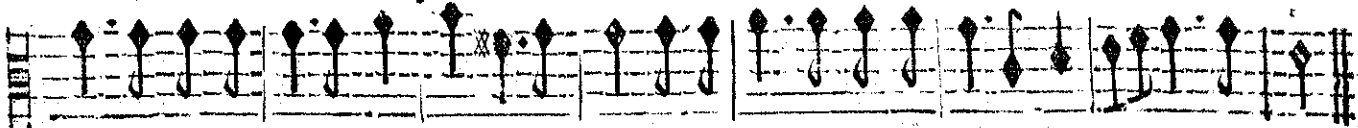


BASSE-CONTINUE.





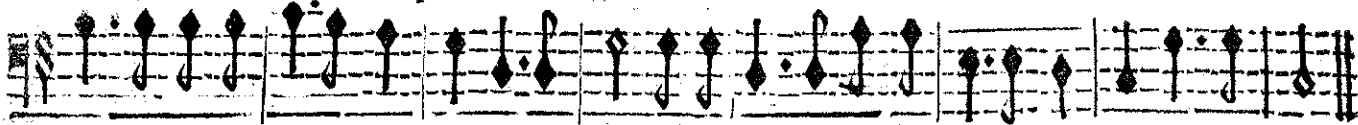
fin, l'Amour couronne Les parfaits Amants. A la fin l'Amour couronne Les parfaits Amants



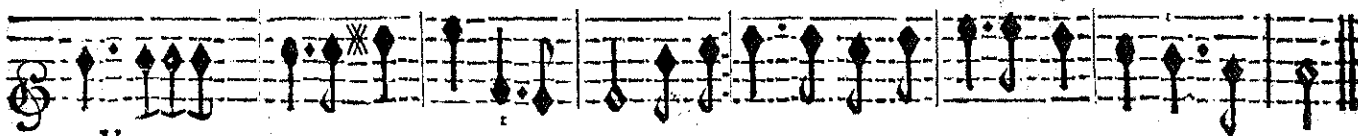
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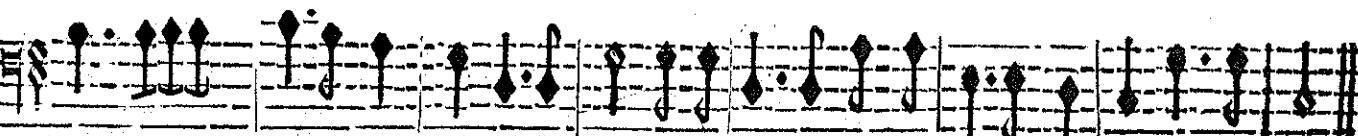
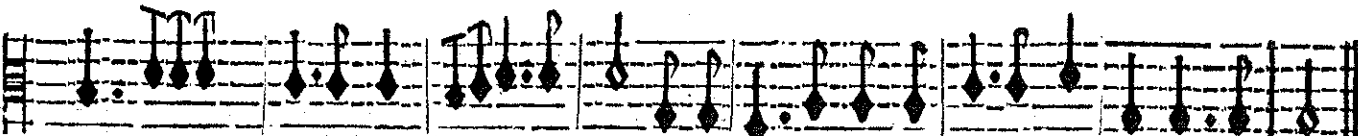
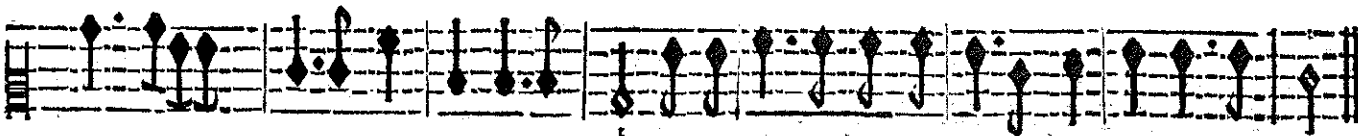
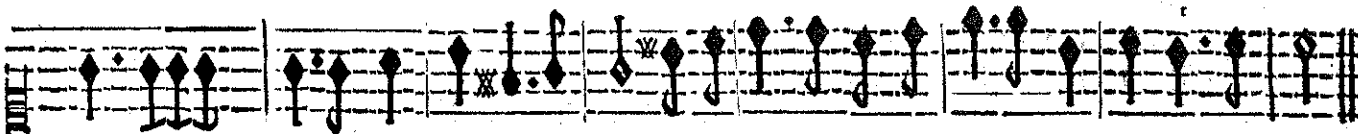
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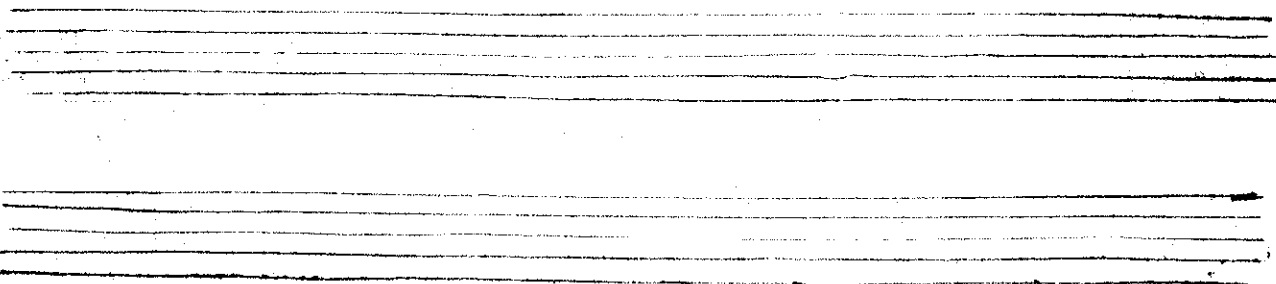
fin, l'Amour couronne Les parfaits Amants. A la fin l'Amour couronne Les parfaits Amants.



VIOLONS.



BASSE-CONTINUE.



TRAGÉDIE.
CHACONNE.

Musical staff 1: Violins, treble clef, 3/4 time signature, first measure of the piece.

VIOLONS.

Musical staff 2: Violins, bass clef, 3/4 time signature, second measure of the piece.

Musical staff 3: Violins, bass clef, 3/4 time signature, third measure of the piece.

Musical staff 4: Violins, bass clef, 3/4 time signature, fourth measure of the piece.

Musical staff 5: Violins, bass clef, 3/4 time signature, fifth measure of the piece.

Empty musical staff.

Musical staff 6: Violins, treble clef, 3/4 time signature, sixth measure of the piece.

VIOLONS.

Musical staff 7: Violins, bass clef, 3/4 time signature, seventh measure of the piece.

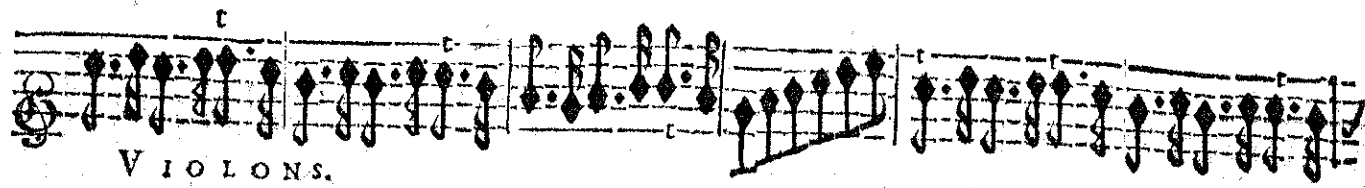
Musical staff 8: Violins, bass clef, 3/4 time signature, eighth measure of the piece.

Musical staff 9: Violins, bass clef, 3/4 time signature, ninth measure of the piece.

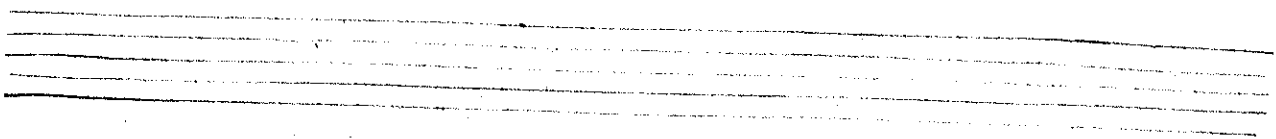
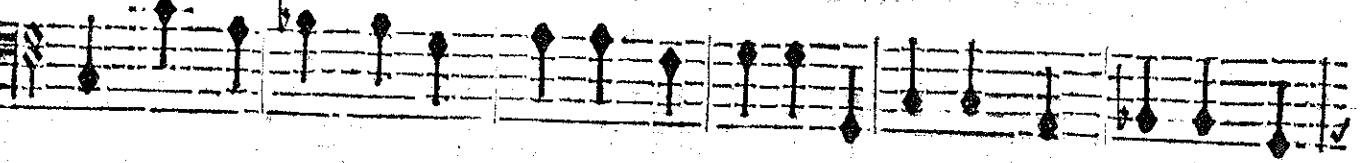
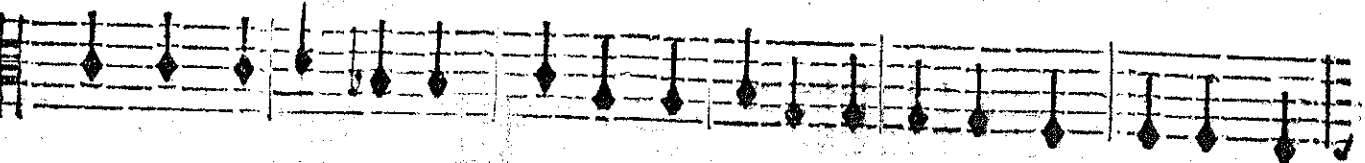
Musical staff 10: Violins, bass clef, 3/4 time signature, tenth measure of the piece.

Empty musical staff.

t
VIOLONS.



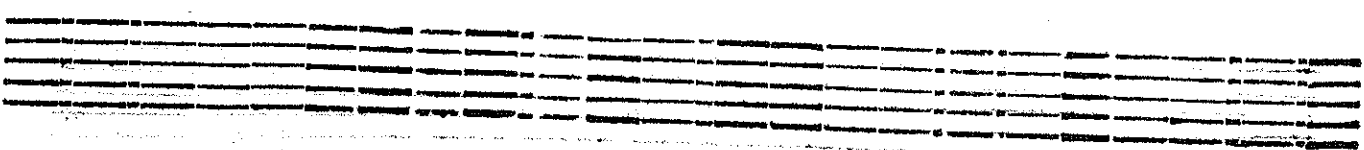
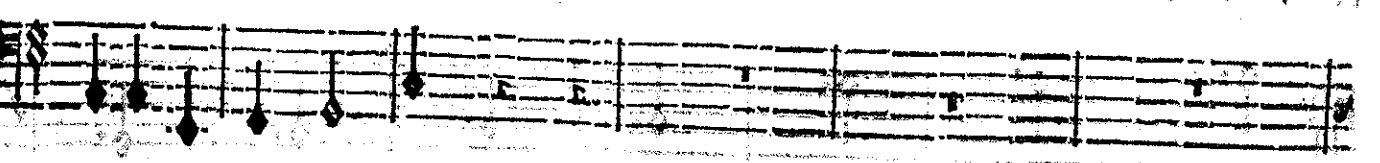
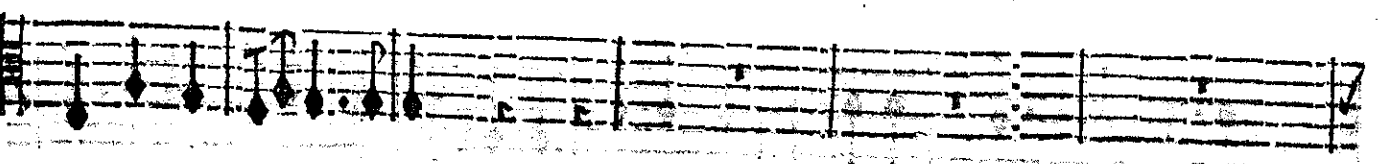
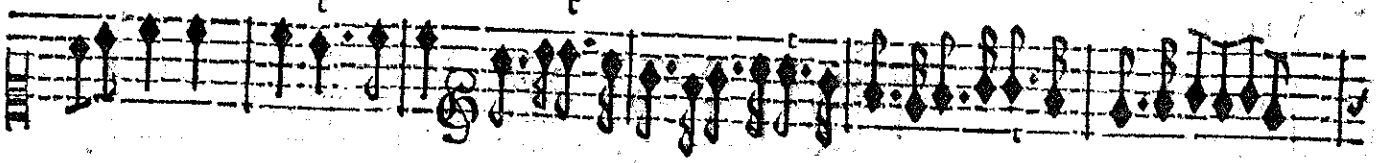
t *t* *t* *t* *t*



VIOLONS.



t *t*



Musical staff for Violons, first system. It features a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like 'f'.

VIOLONS.

Musical staff for Violons, second system. It continues the notation from the first system, featuring a treble clef and a key signature of one flat.

Musical staff for Violons, third system. It continues the notation from the second system, featuring a treble clef and a key signature of one flat.

Musical staff for Violons, fourth system. It continues the notation from the third system, featuring a treble clef and a key signature of one flat.

Musical staff for Violons, fifth system. It continues the notation from the fourth system, featuring a treble clef and a key signature of one flat.

An empty musical staff consisting of five horizontal lines.

Musical staff for Violons, sixth system. It features a treble clef and a key signature of one flat. The notation includes various rhythmic values and dynamic markings like 'f'.

VIOLONS.

Musical staff for Violons, seventh system. It continues the notation from the sixth system, featuring a treble clef and a key signature of one flat.

Musical staff for Violons, eighth system. It continues the notation from the seventh system, featuring a treble clef and a key signature of one flat.

Musical staff for Violons, ninth system. It continues the notation from the eighth system, featuring a treble clef and a key signature of one flat.

Musical staff for Violons, tenth system. It continues the notation from the ninth system, featuring a treble clef and a key signature of one flat.

An empty musical staff consisting of five horizontal lines.

A musical staff in treble clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

V I O L O N S.

A musical staff in treble clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

A musical staff in bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

A musical staff in bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

A musical staff in bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

An empty musical staff with five lines.

A musical staff in treble clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

V I O L O N S.

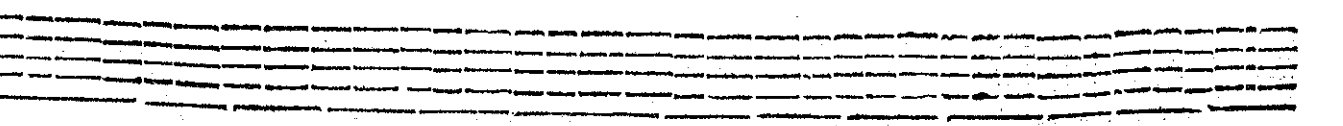
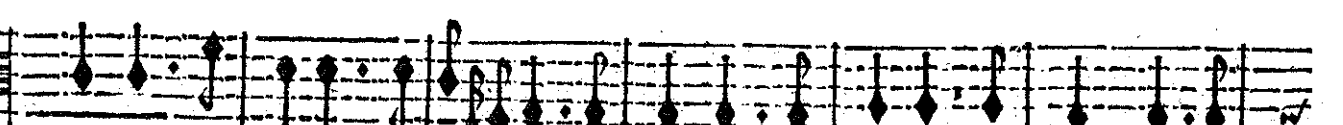
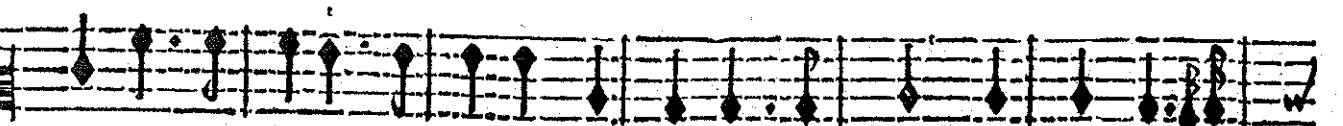
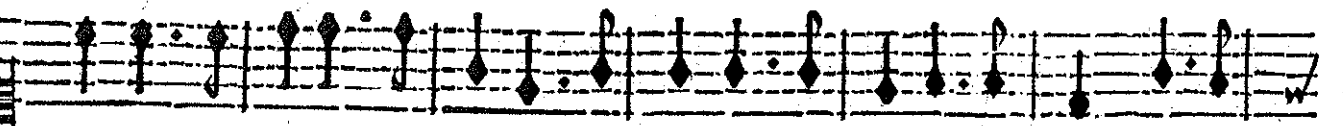
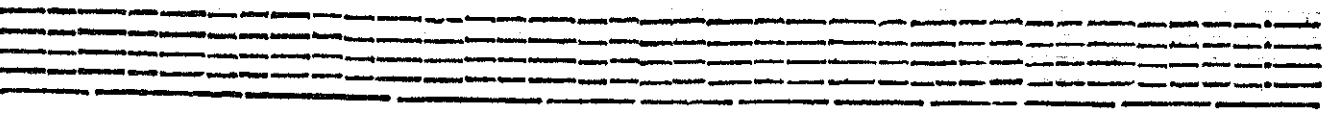
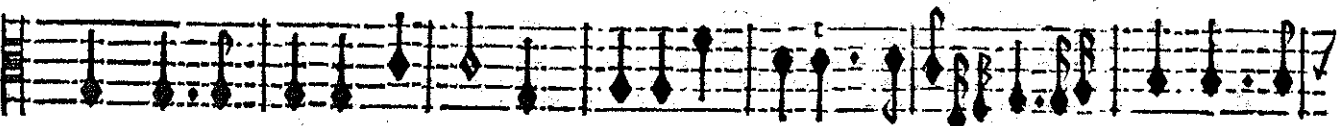
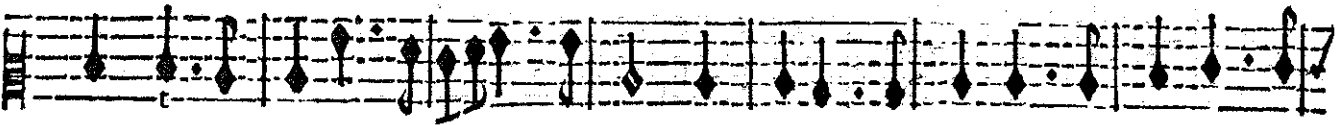
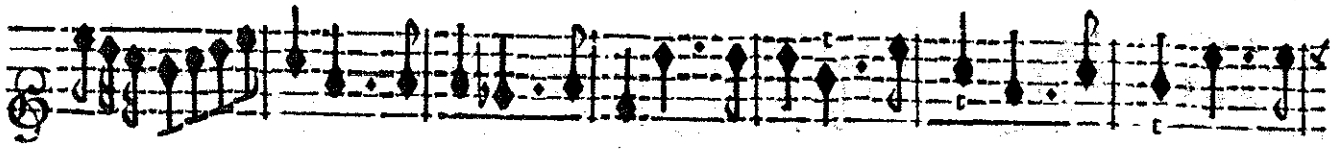
A musical staff in treble clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

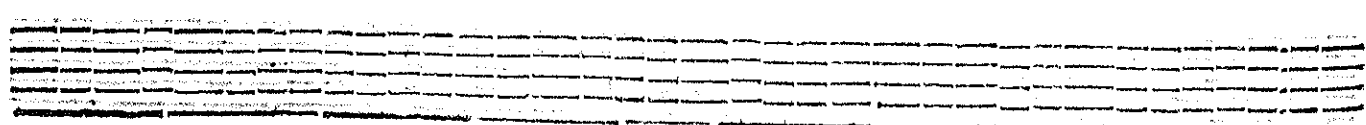
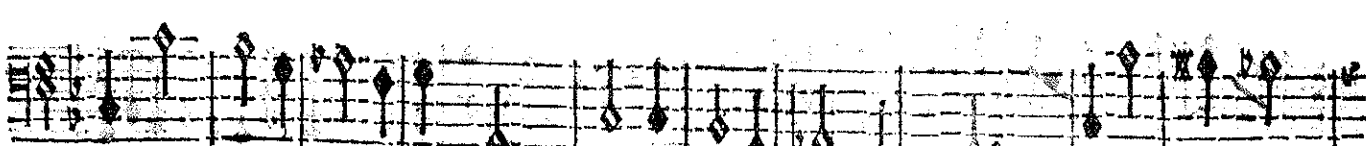
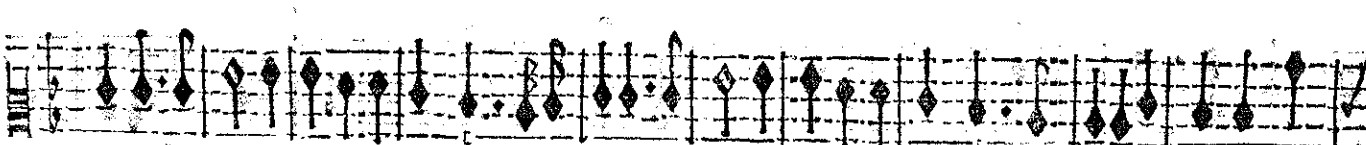
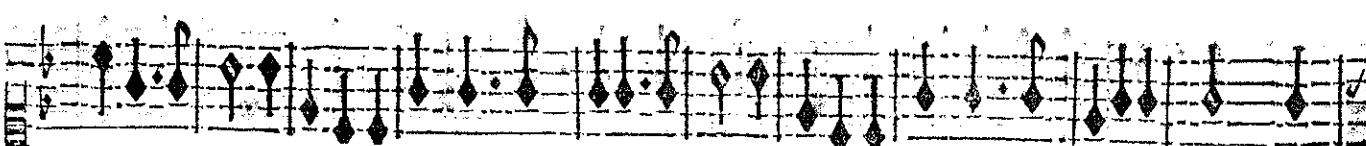
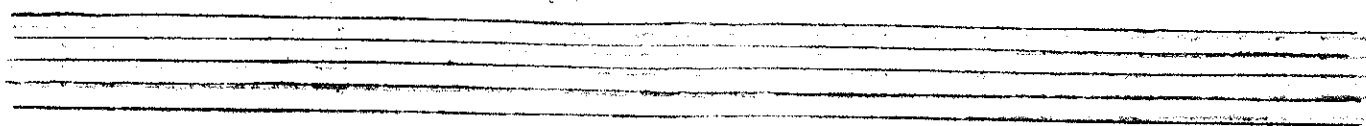
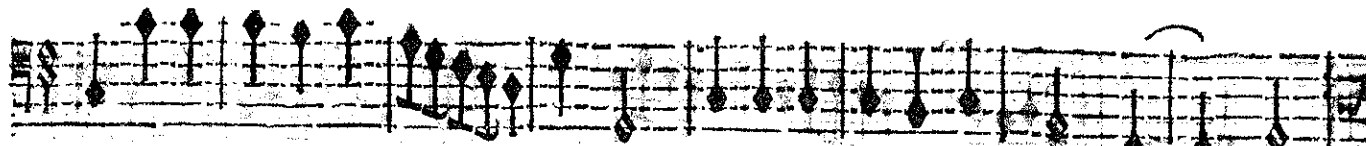
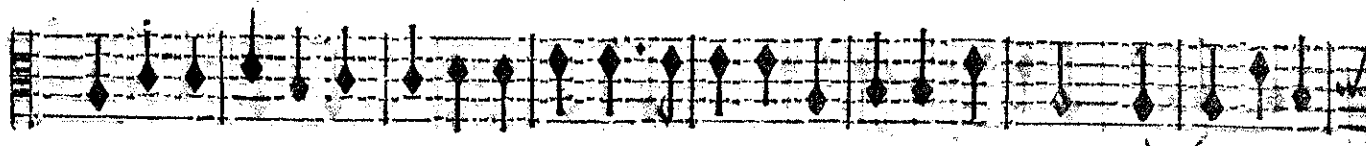
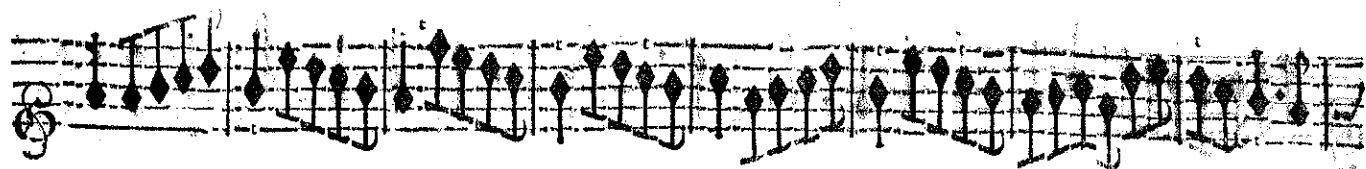
A musical staff in bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

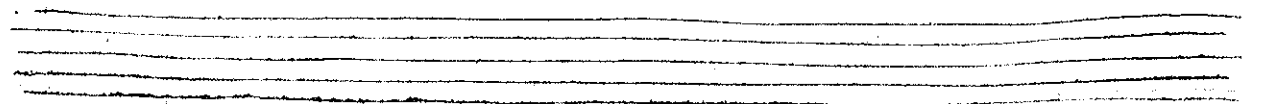
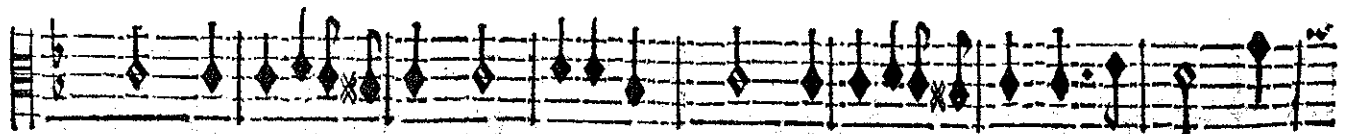
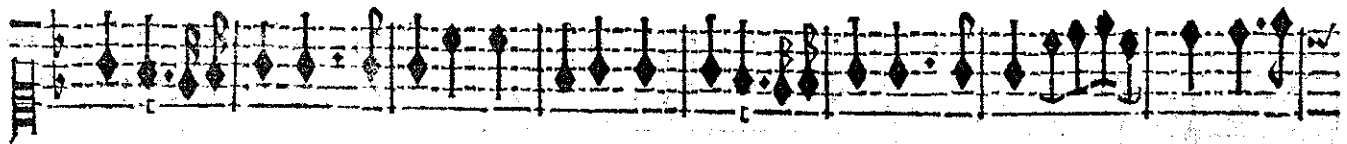
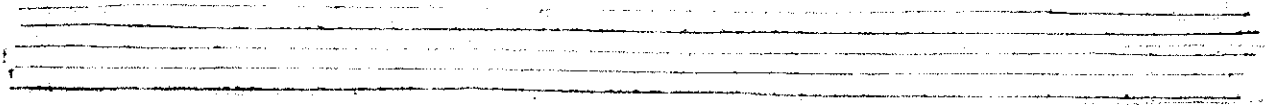
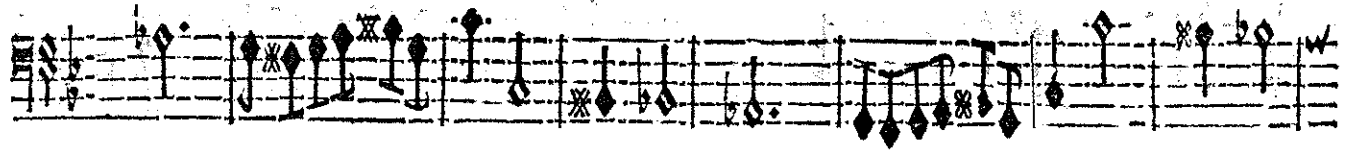
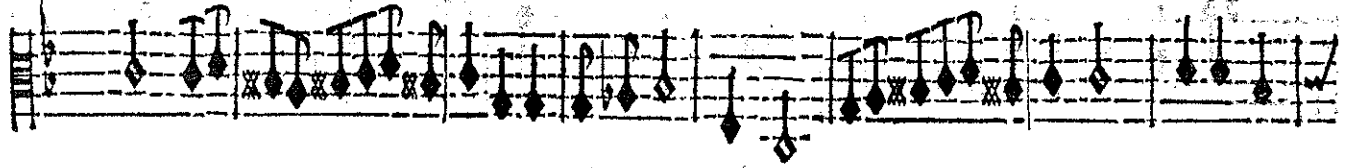
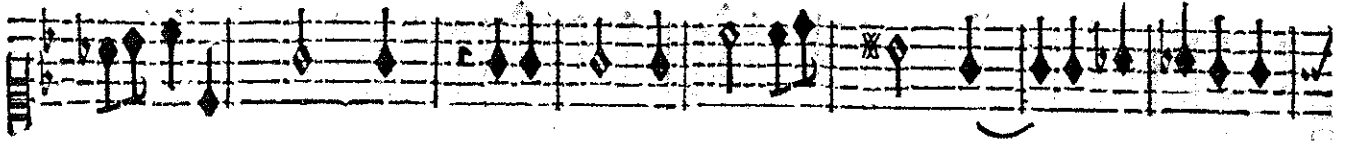
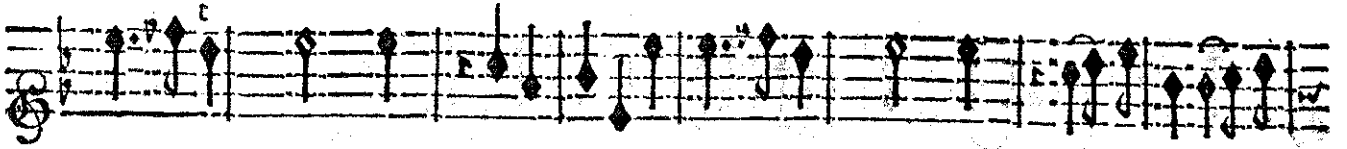
A musical staff in bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

A musical staff in bass clef containing a series of notes, including eighth and sixteenth notes, with some slurs and accents.

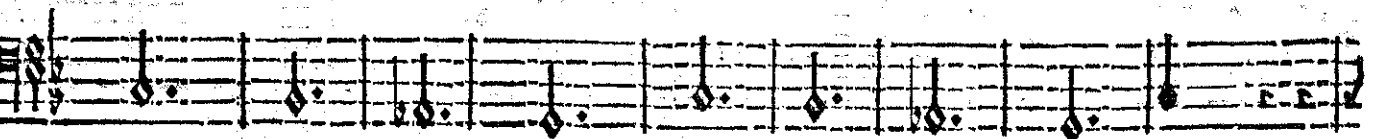
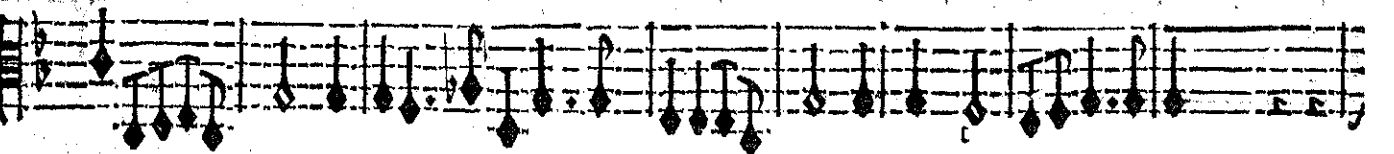
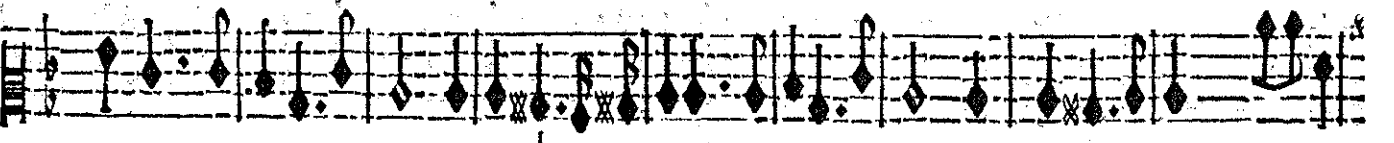
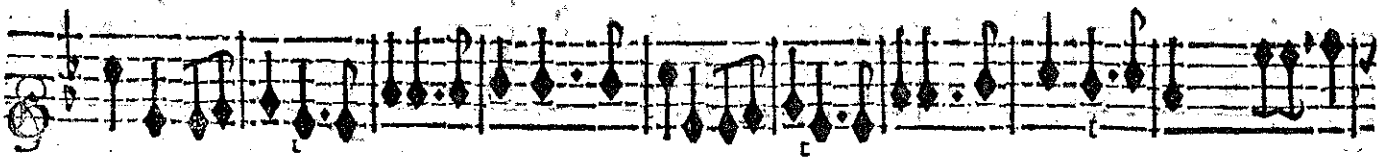
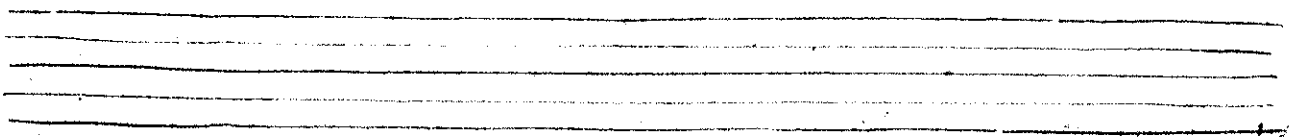
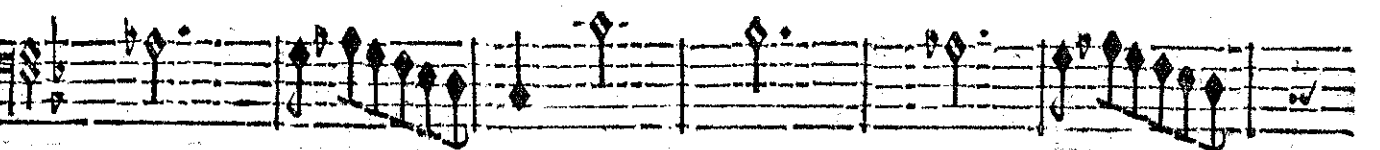
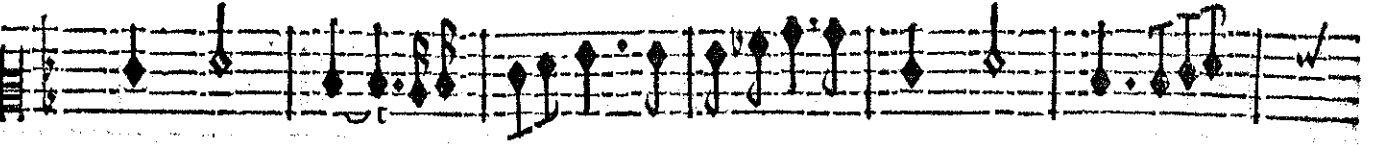
An empty musical staff with five lines.

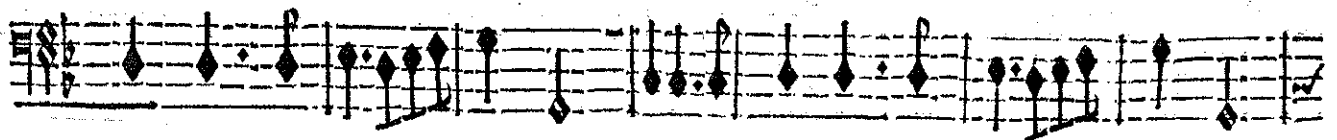
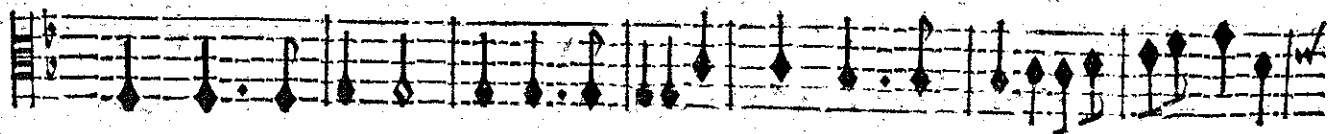
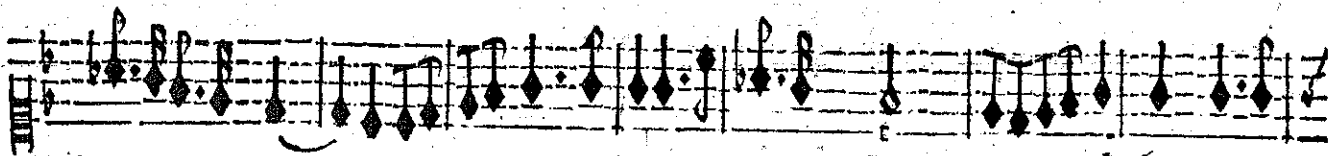
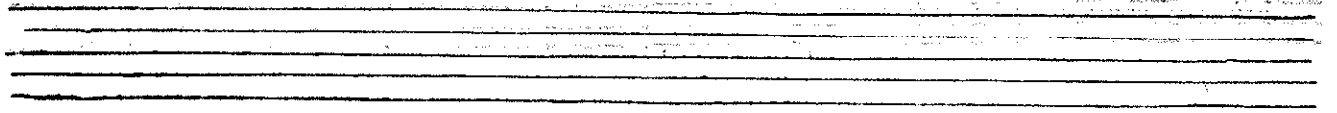
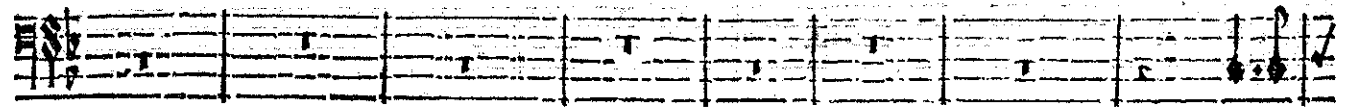
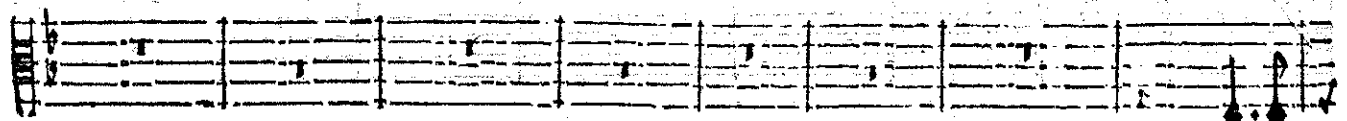
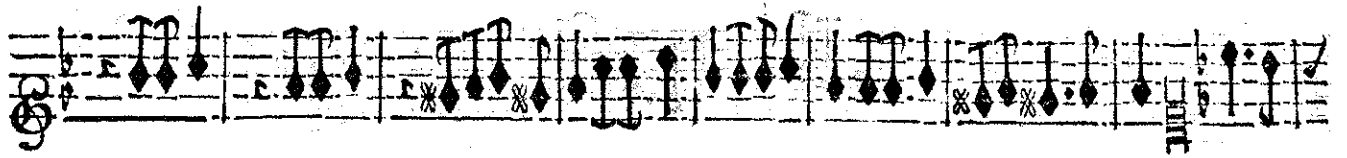


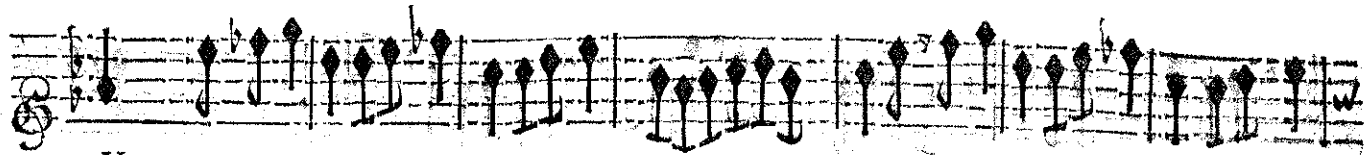




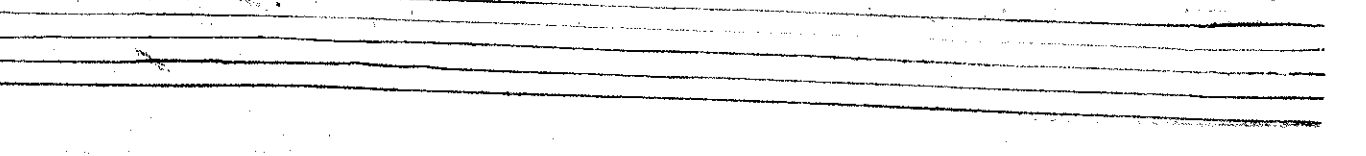
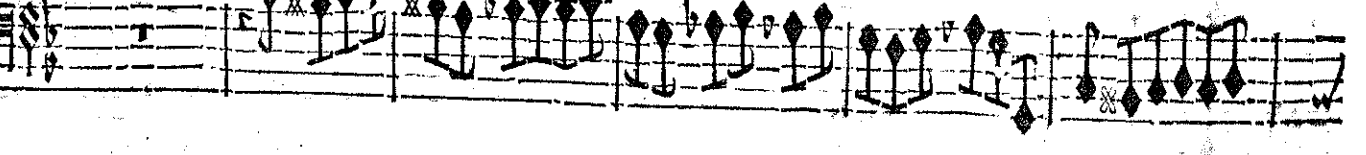
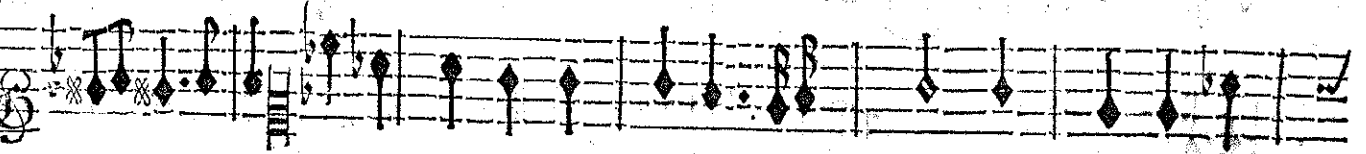
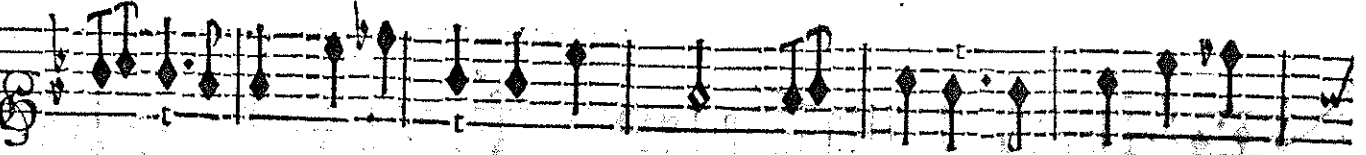
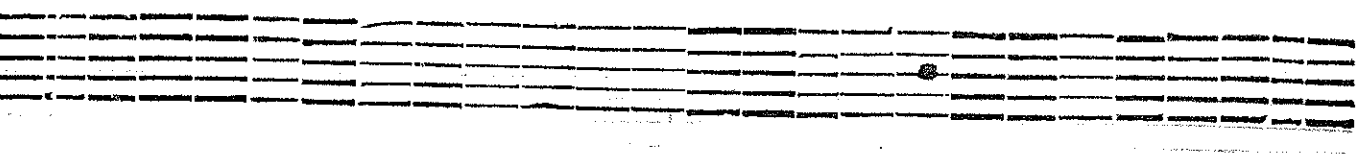
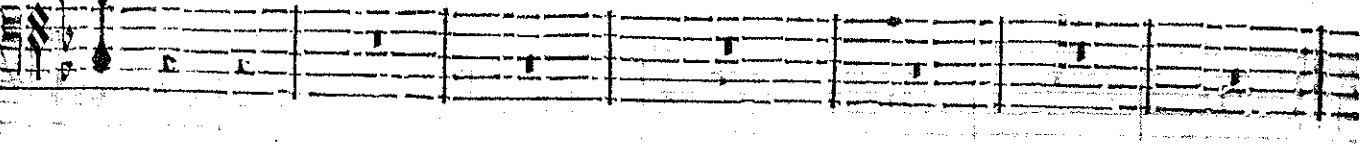
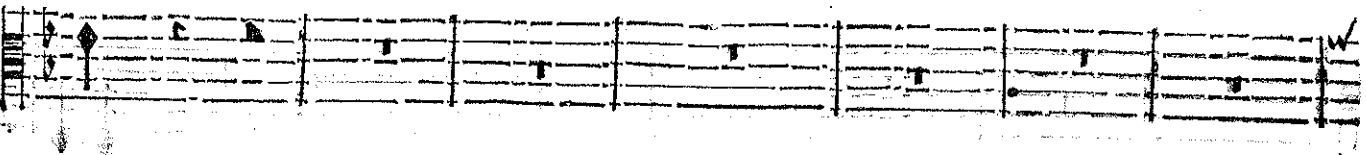
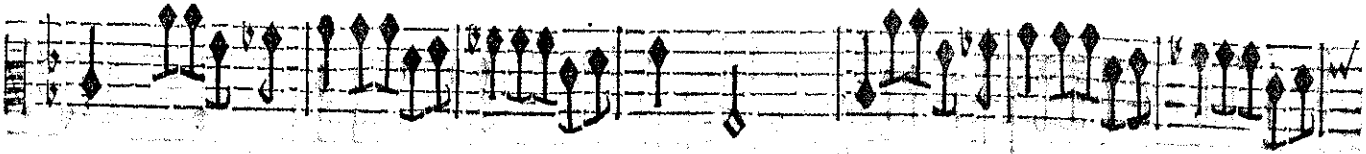
A M A D I S,



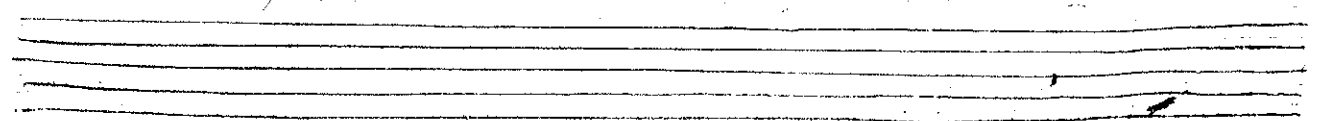
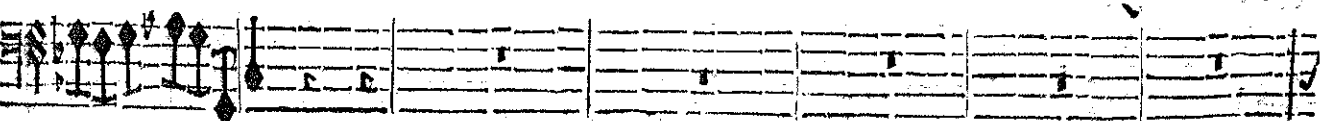
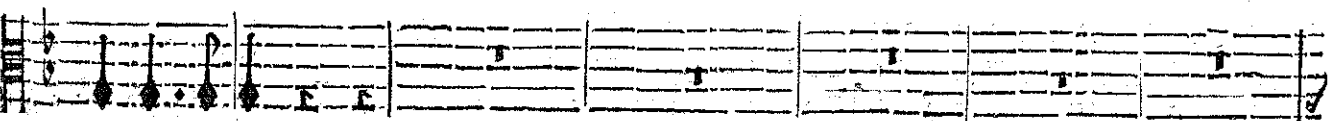
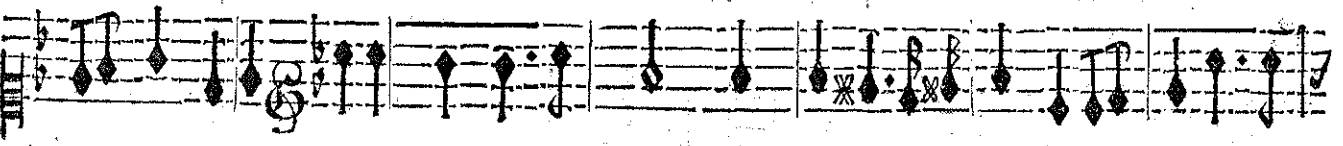
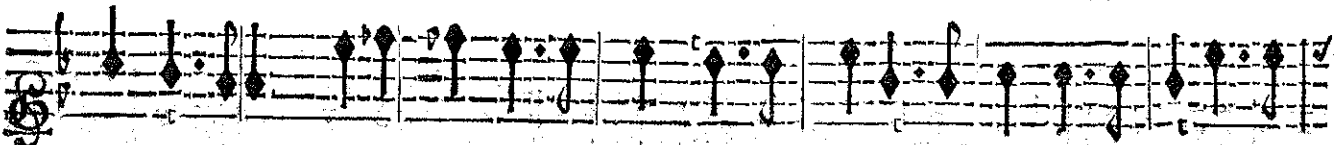
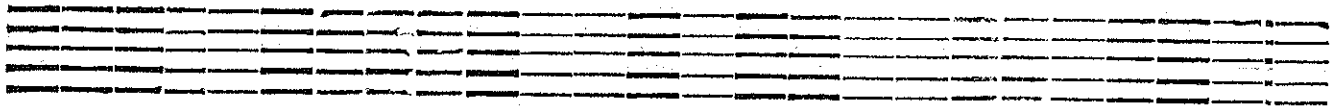
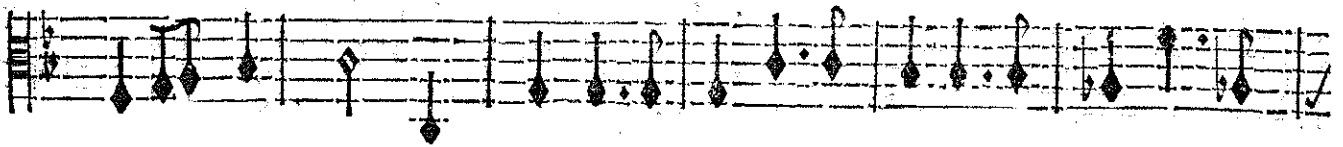
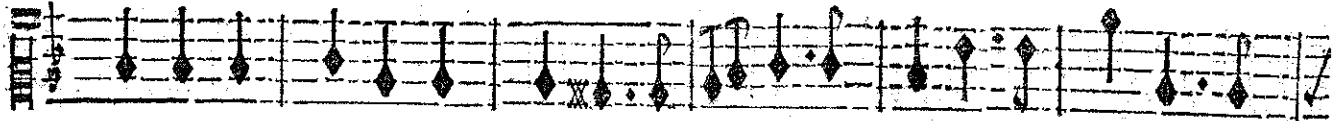


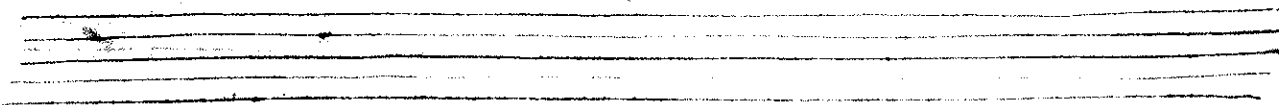
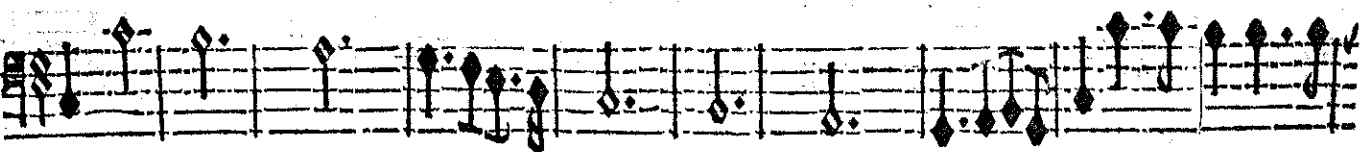
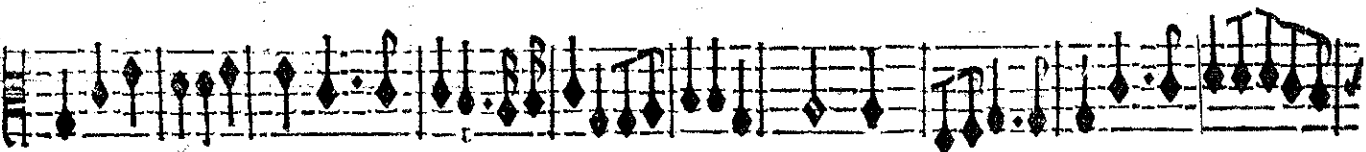
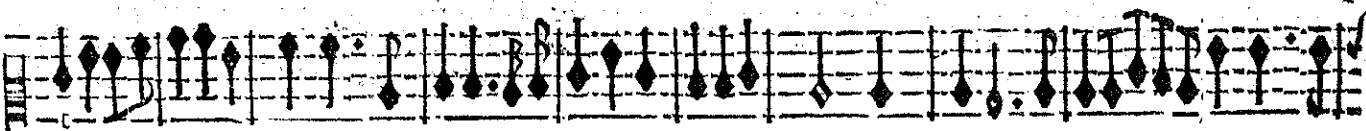
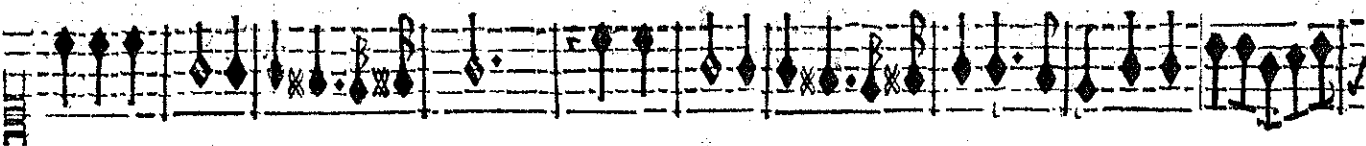
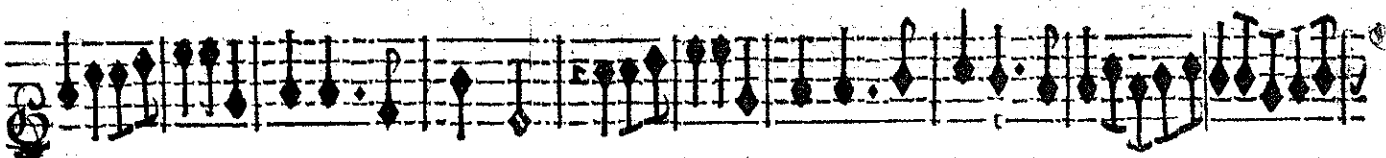
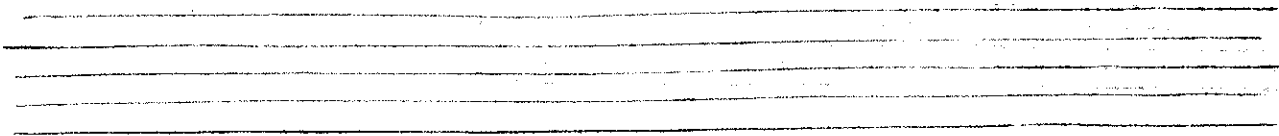
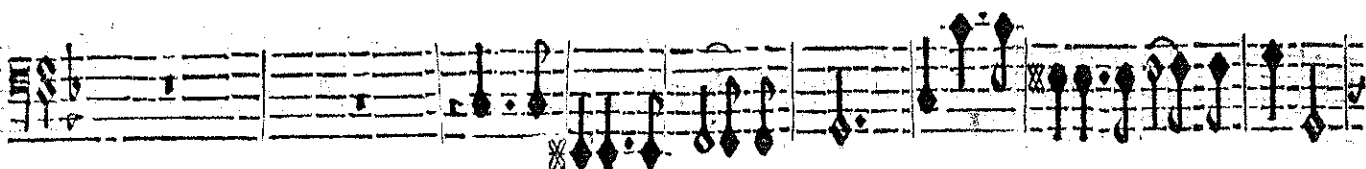


VIOLONS.



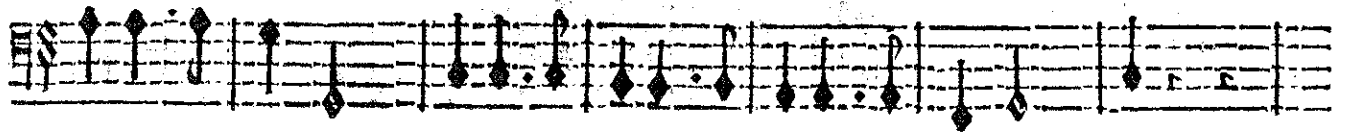
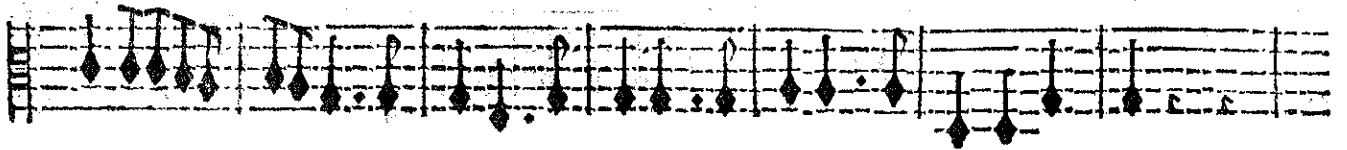
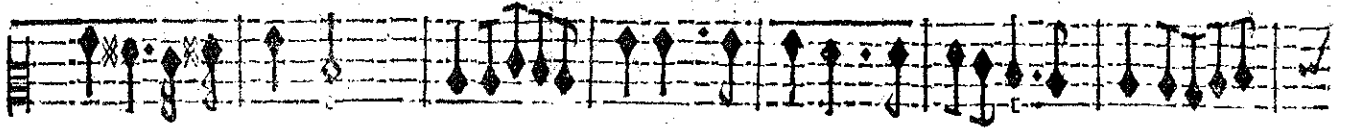
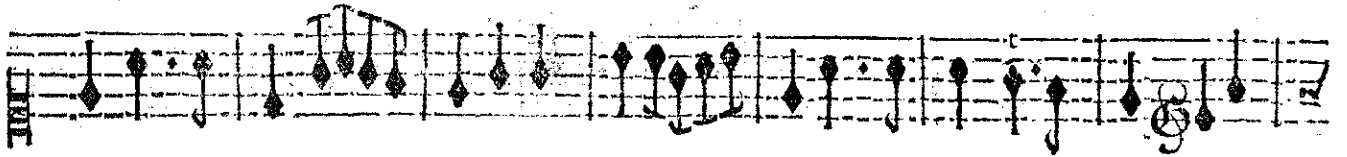
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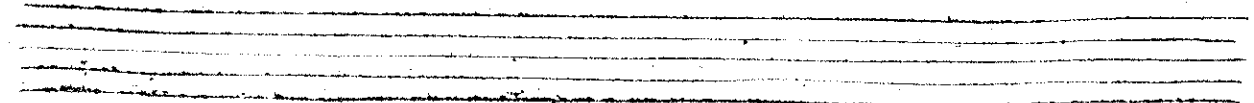
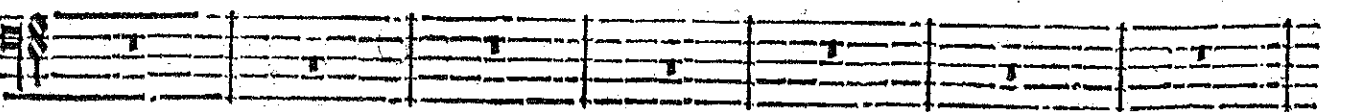
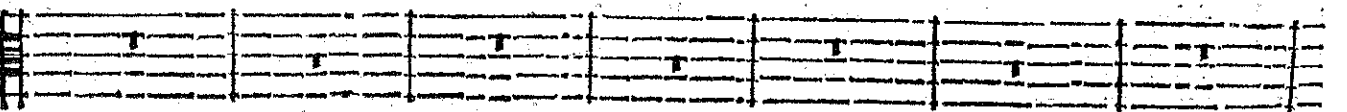




VIOLONS.



VIOLONS.



A musical staff with a treble clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

VIOLONS.

A musical staff with a bass clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff with a bass clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff with a bass clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff with a bass clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

An empty musical staff with a treble clef.

A musical staff with a treble clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

VIOLONS.

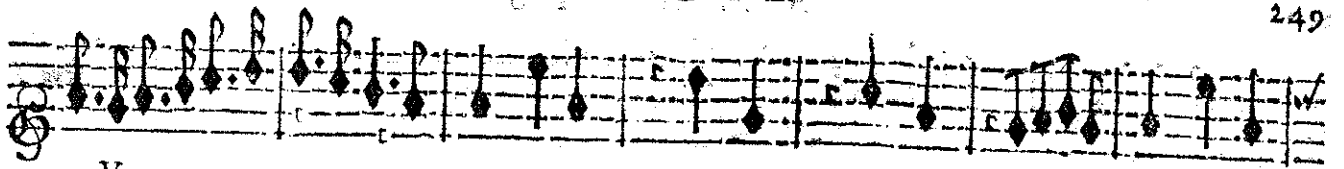
A musical staff with a bass clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff with a bass clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

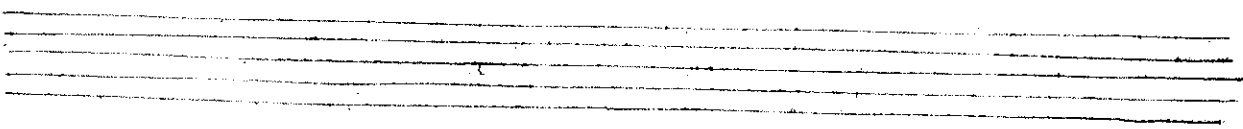
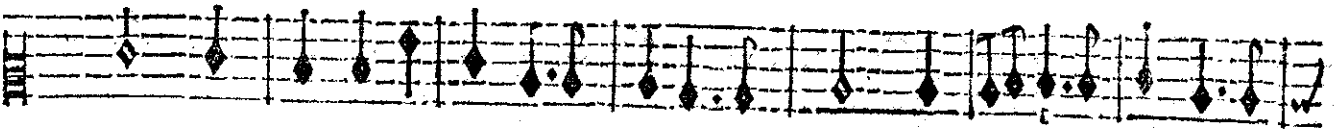
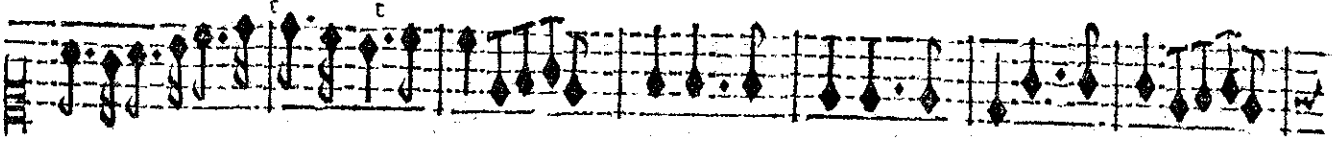
A musical staff with a bass clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

A musical staff with a bass clef, containing a series of notes and rests, primarily eighth and sixteenth notes.

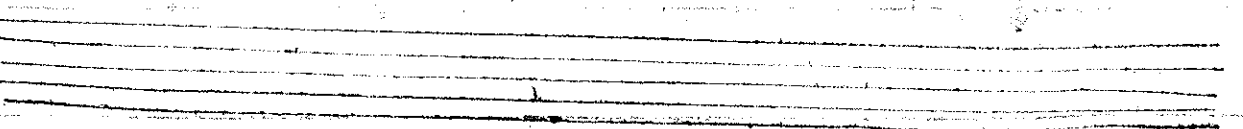
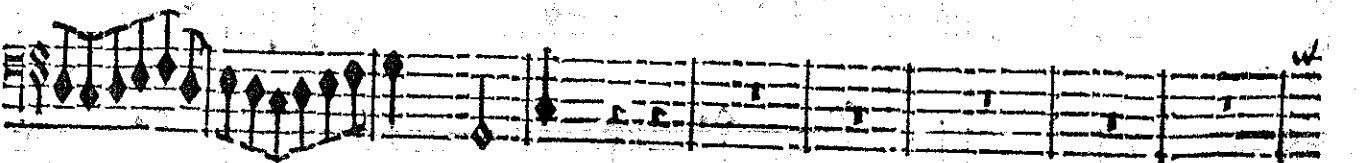
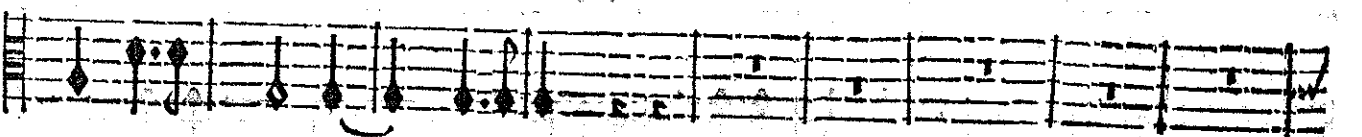
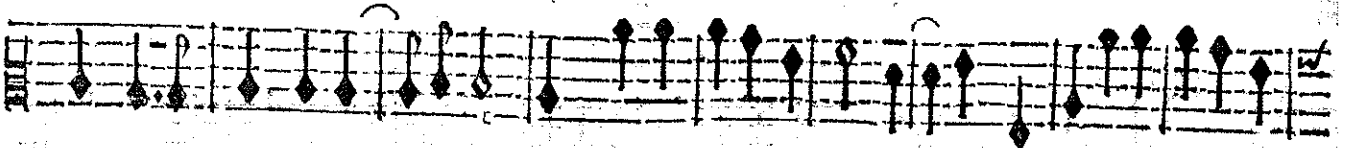
An empty musical staff with a treble clef.



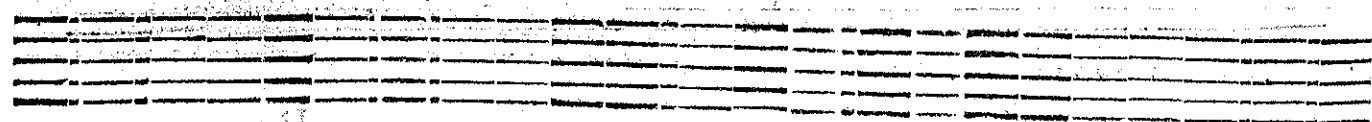
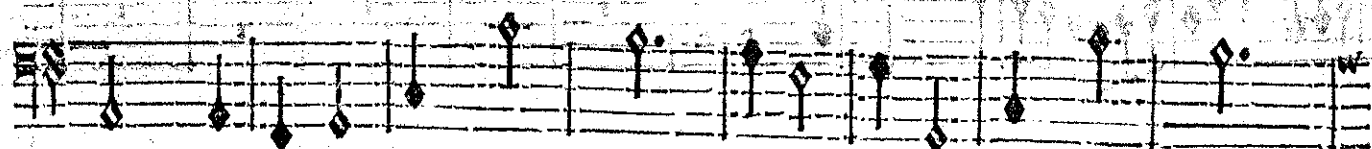
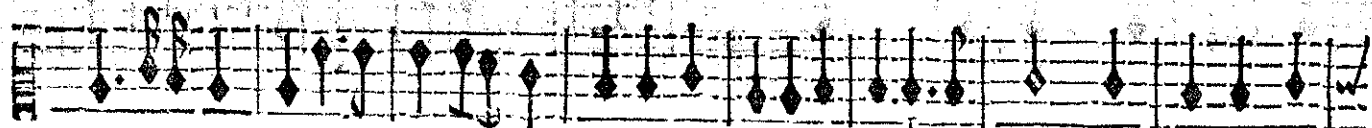
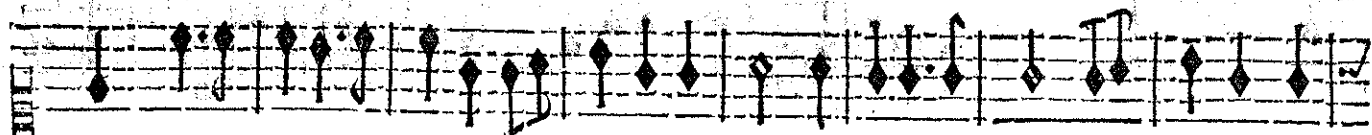
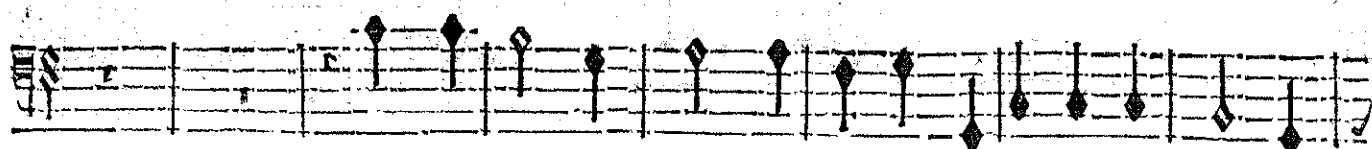
VIOLONS.



VIOLONS.



A M A D I S



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, some beamed together, with a few dotted notes. The staff ends with a repeat sign.

V I O L O N S.

Musical staff for Violins, second system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

Musical staff for Violins, third system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

Musical staff for Violins, fourth system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

Musical staff for Violins, fifth system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

Two empty musical staves, one above the other, with no notation.

Musical staff for Violins, sixth system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

V I O L O N S.

Musical staff for Violins, seventh system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

Musical staff for Violins, eighth system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

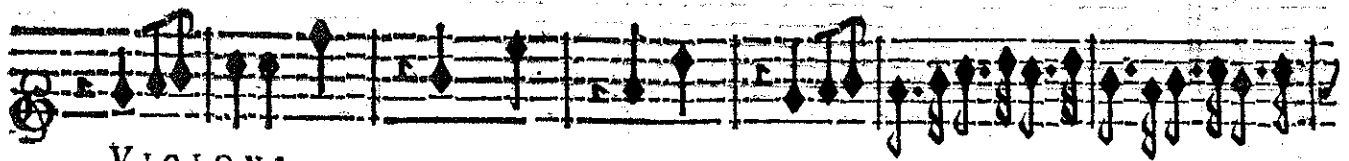
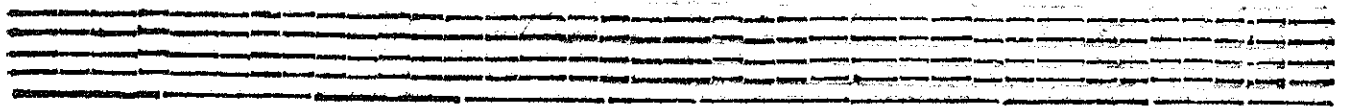
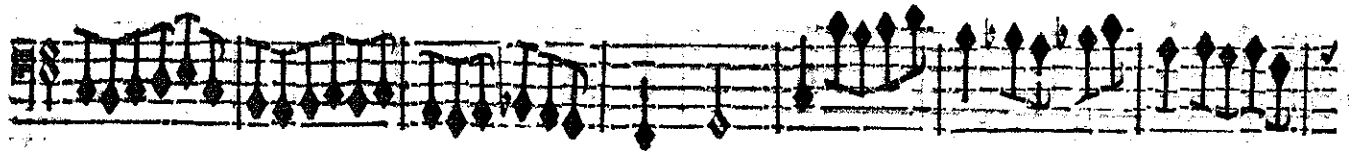
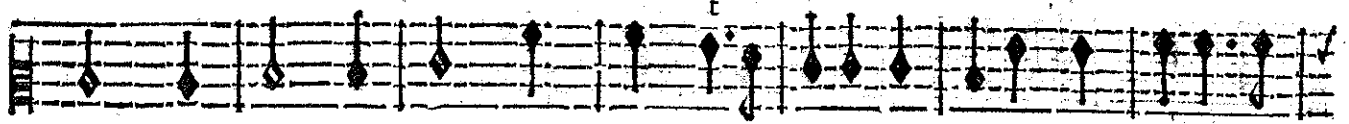
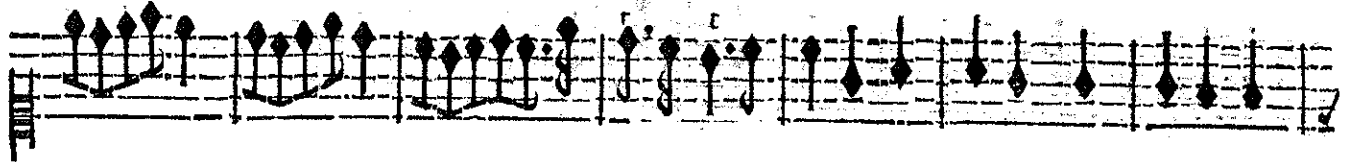
Musical staff for Violins, ninth system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

Musical staff for Violins, tenth system. It begins with a treble clef and a key signature of one flat. The notation continues with eighth and sixteenth notes, some beamed together, and a few dotted notes. The staff ends with a repeat sign.

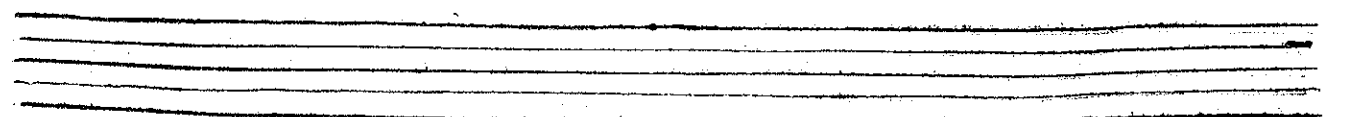
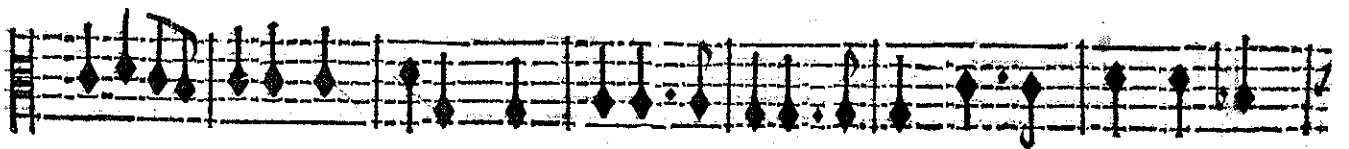
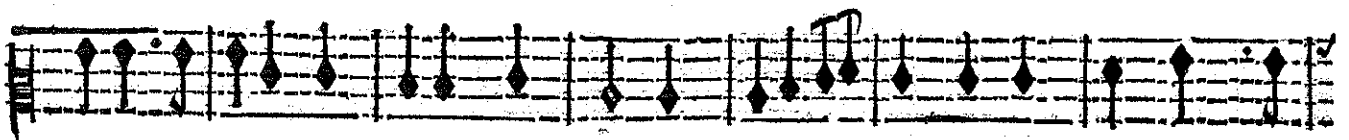
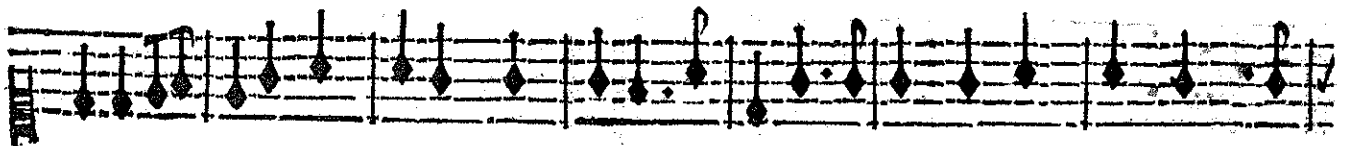
Two empty musical staves, one above the other, with no notation.



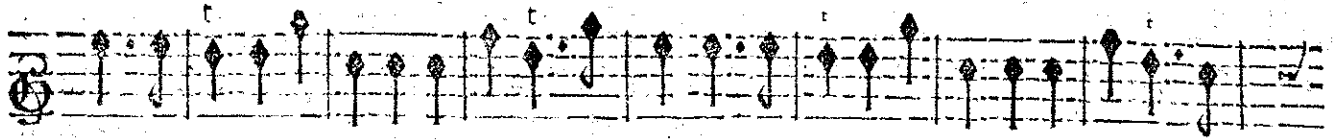
VIOLONS.



VIOLONS.



LE GRAND CHOEUR.



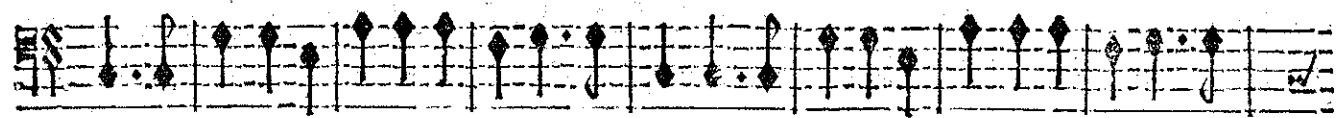
Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-



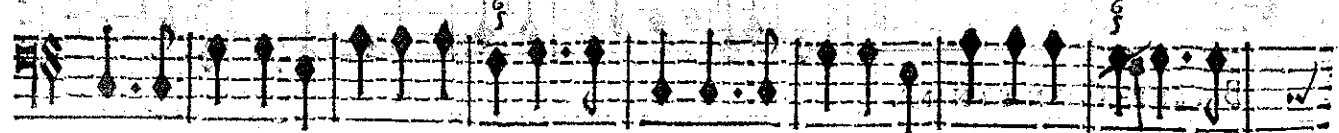
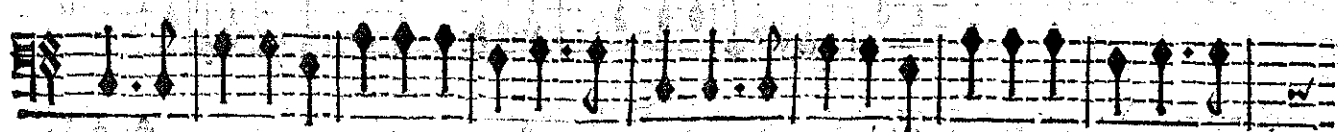
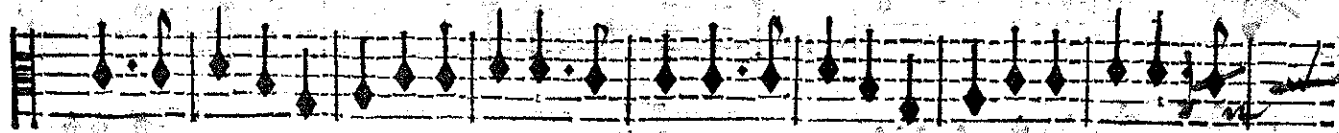
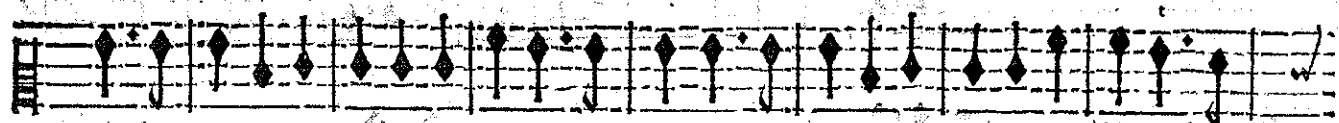
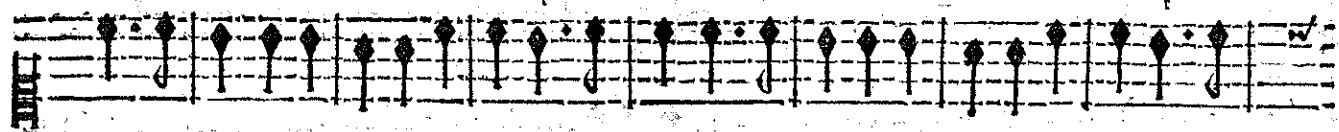
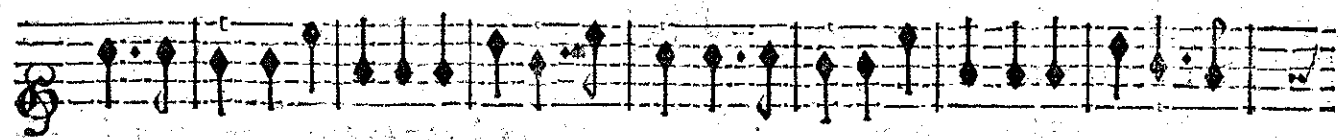
Chantons rout en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-



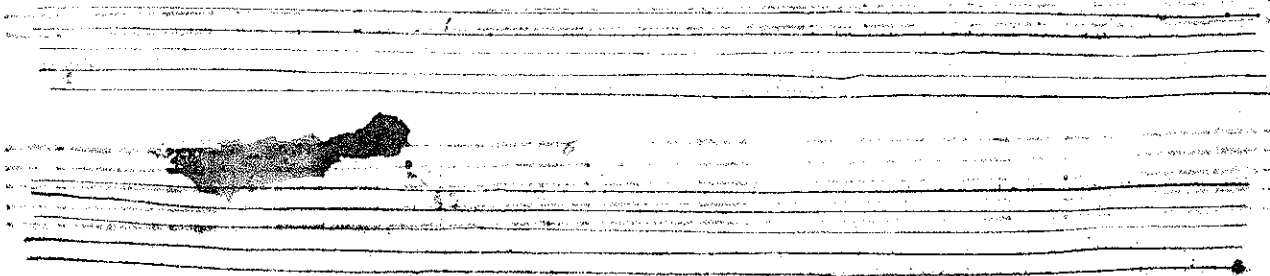
Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-

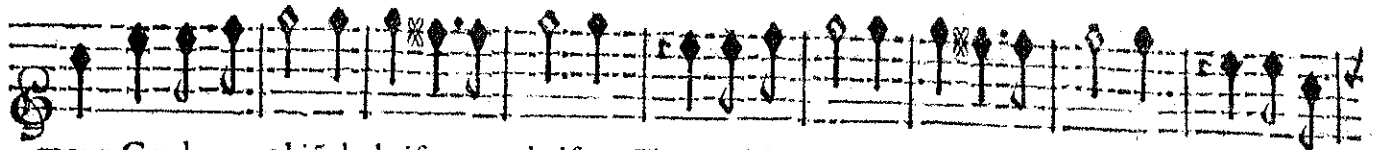


Chantons tous en ce jour La gloire de l'Amour. Chantons to' en ce jour La gloire de l'A-

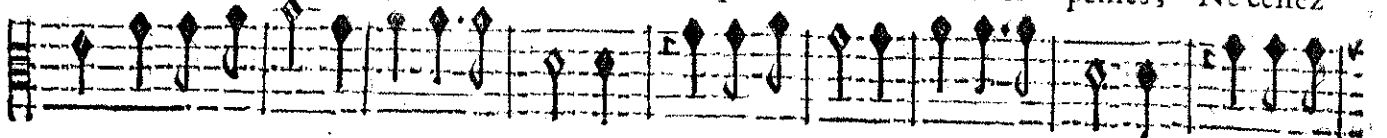


BASSE-CONTINUE.

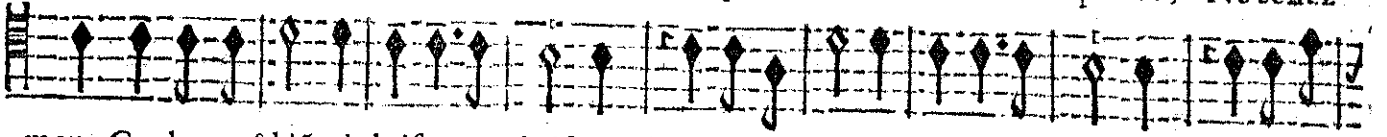




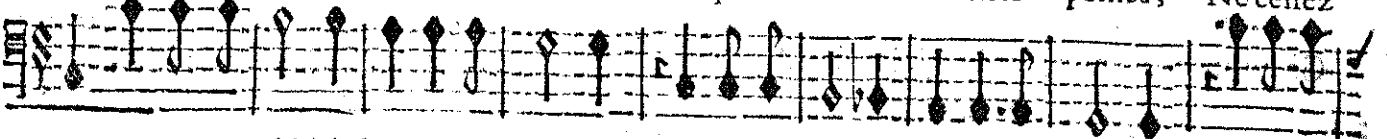
mour. Gardez-vo° biē de briser vos chaisnes, Vous qui souffrez de cruelles peines, Ne cessez



mour. Gardez-vo° biē de briser vos chaisnes, Vous qui souffrez de cruelles peines, Ne cessez



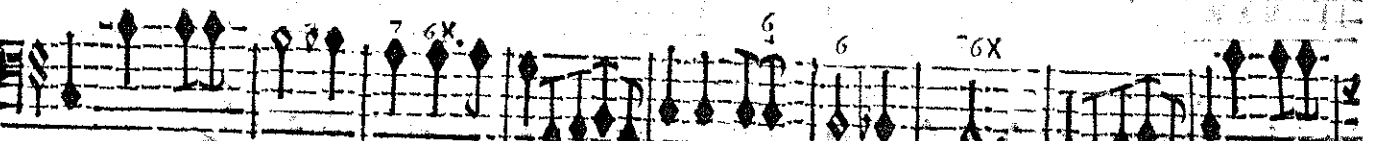
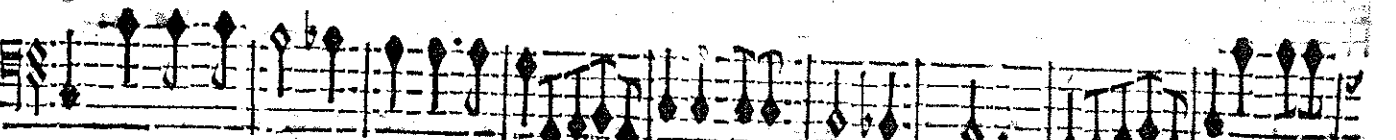
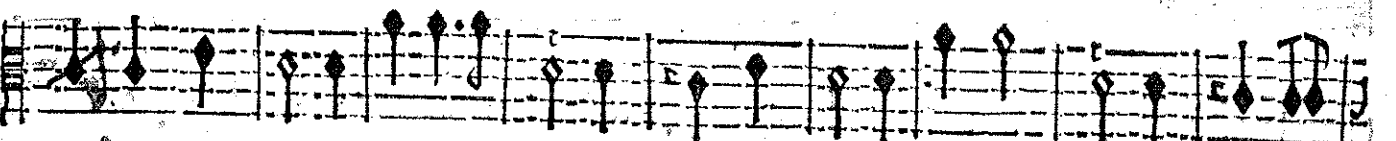
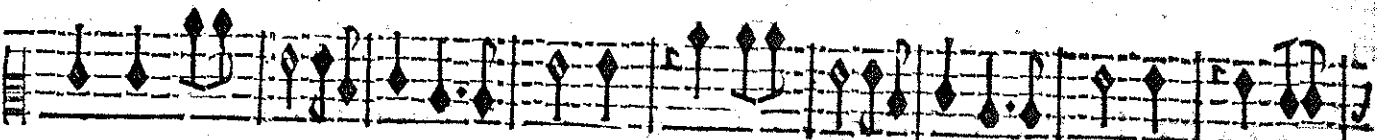
mour. Gardez-vo° biē de briser vos chaisnes, Vous qui souffrez de cruelles peines, Ne cessez



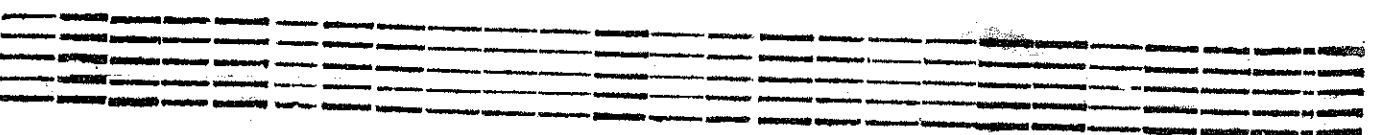
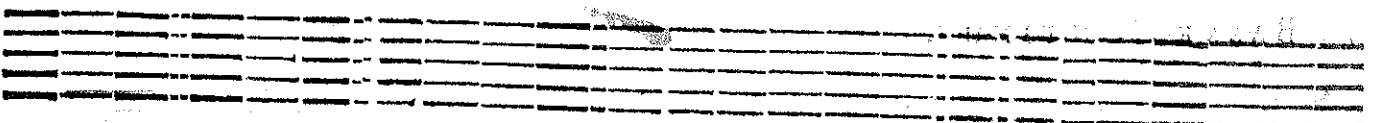
mour. Gardez-vo° biē de briser vos chaisnes, Vous qui souffrez de cruelles peines, Ne cessez



V I O L O N S.



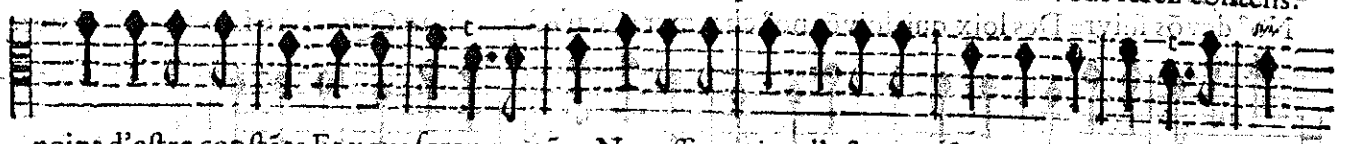
BASSE-CONTINUE.



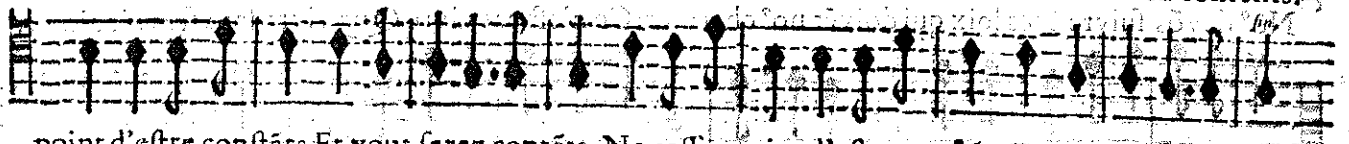
T R A G É D I E.



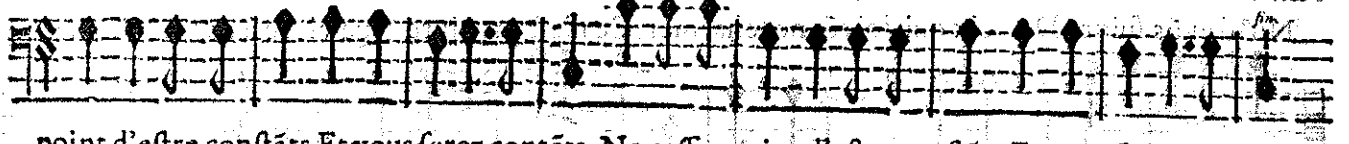
point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.



point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.



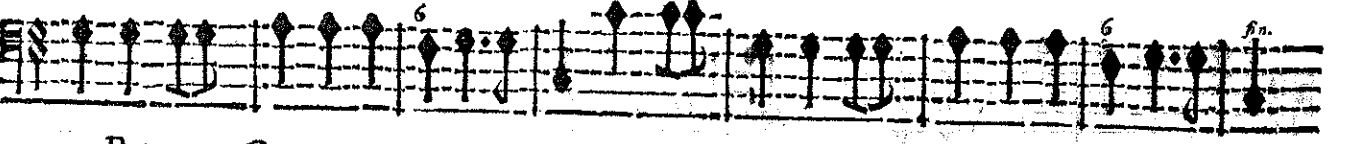
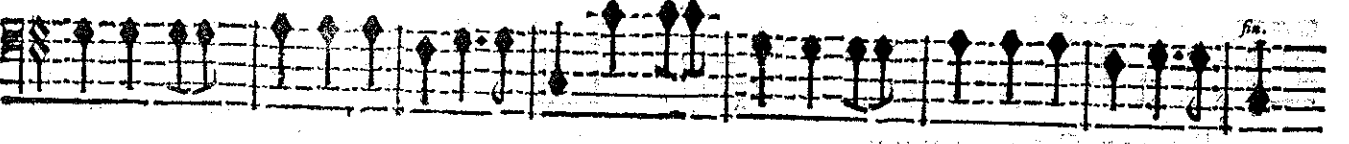
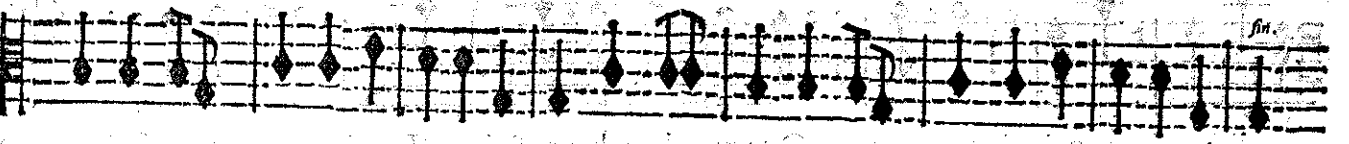
point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.



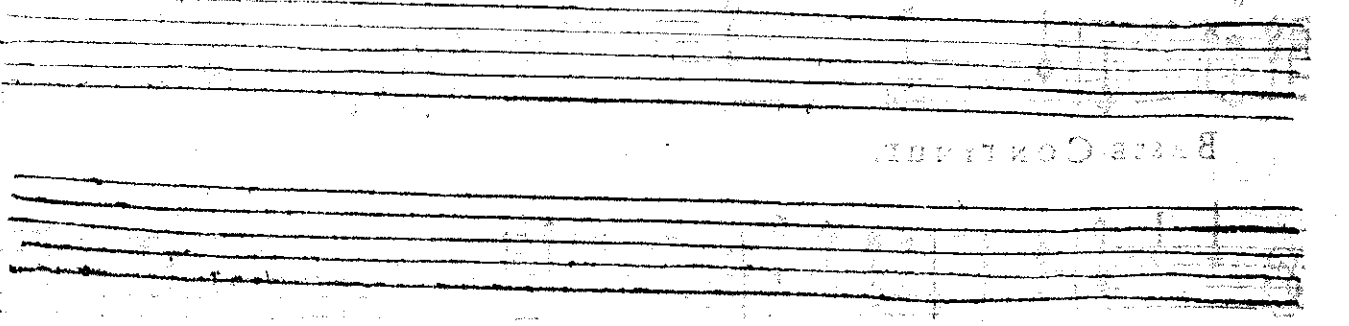
point d'estre constâts Et vous ferez contêts. Ne cessez point d'estre constâts Et vous ferez contents.



V I O L O N S.



BASSE-CONTINUE.



LE PETIT CHOEUR.

No° devôs suivre Des loix qui doivēt no° charmer, Ce n'est pas vivre Que vivre sans ſavoir aimer.

No° devôs suivre Des loix qui doivēt no° charmer, Ce n'est pas vivre Que vivre sans ſavoir aimer.

No° devôs suivre Des loix qui doivēt no° charmer, Ce n'est pas vivre Que vivre sans ſavoir aimer.

BASSE-CONTINUE.

H. ORESTAN.

Tout ſuit nos vœux, Rien ne trouble noſtre vie, Des pl° beaux nœuds Pour jamais l'Amour nous

BASSE-CONTINUE.

lie; Je puis vivre pour vous, Que mon bon-heur eſt doux! Je puis vivre pour vo° Que mon

BASSE-CONTINUE.

C. CORISANDE.

bonheur eſt doux. Il n'eſt plus temps de repandre des larmes, Nous aimerons deſor-

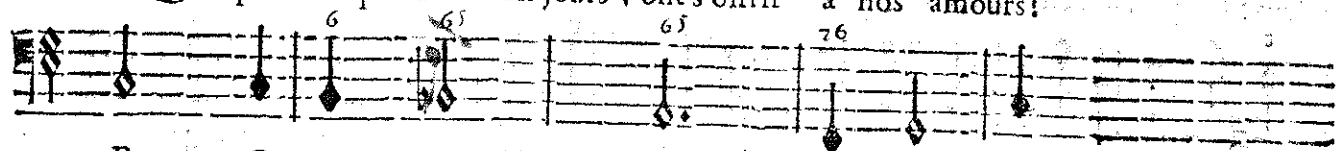
BASSE-CONTINUE.

mais ſans allarmes; Que de plaiſirs! que de beaux jours Vont s'offrir a nos a-

BASSE-CONTINUE.



mours! Que de plaisirs! que de beaux jours Vont s'offrir à nos amours!

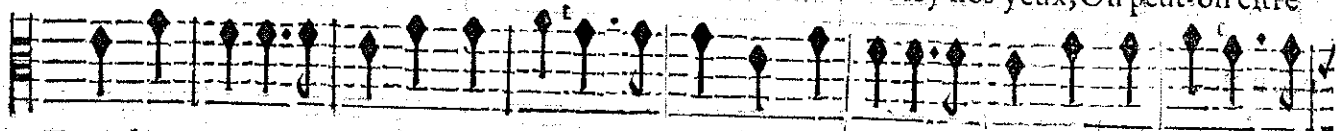


BASSE-CONTINUE.

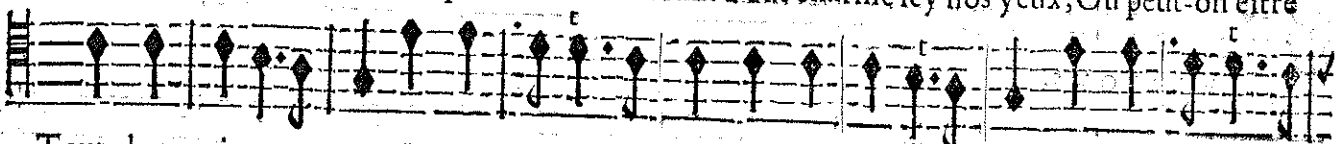
LE GRAND CHOEUR.



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



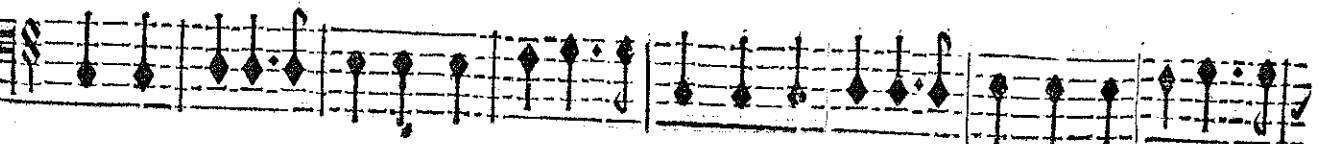
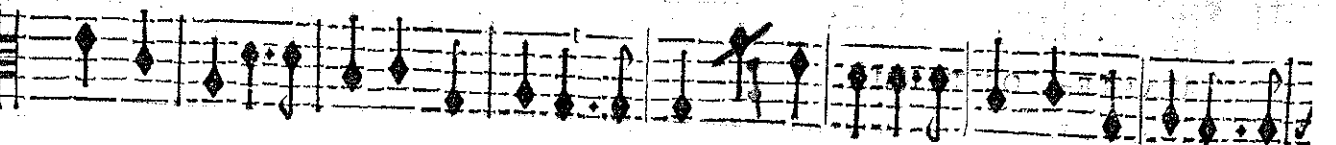
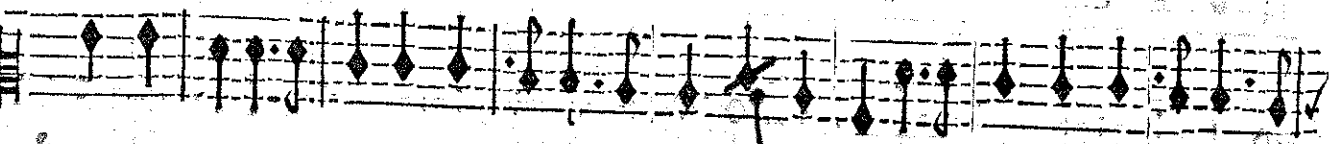
Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



Tout charme icy nos yeux, Où peut-on estre mieux? Tout charme icy nos yeux, Où peut-on estre



VIOLONS.



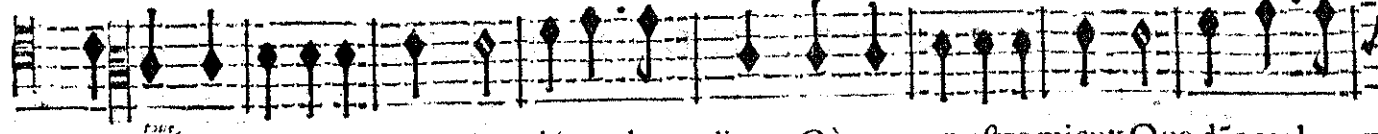
BASSE-CONTINUE.



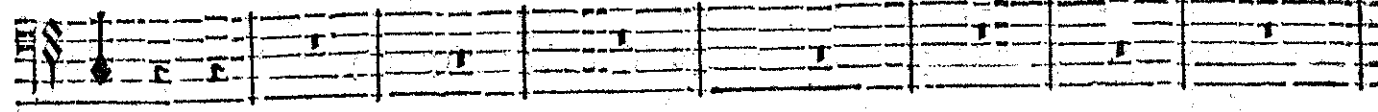
mieux? Où peut-on estre mieux Que dās ces beaux lieux? Où peut-on estre mieux Que dās ces beaux



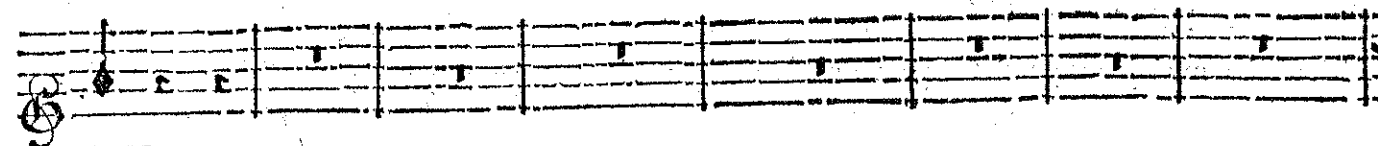
mieux? Où peut-on estre mieux Que dās ces beaux lieux? Où peut-on estre mieux Que dās ces beaux



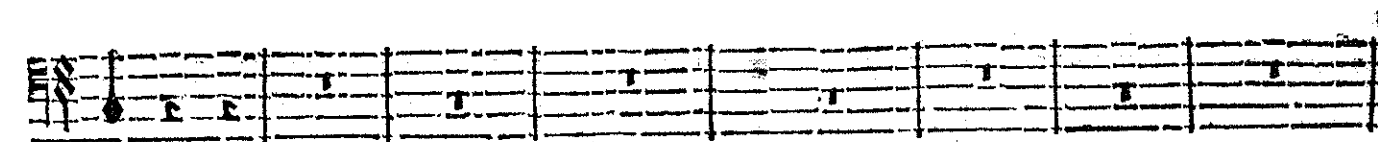
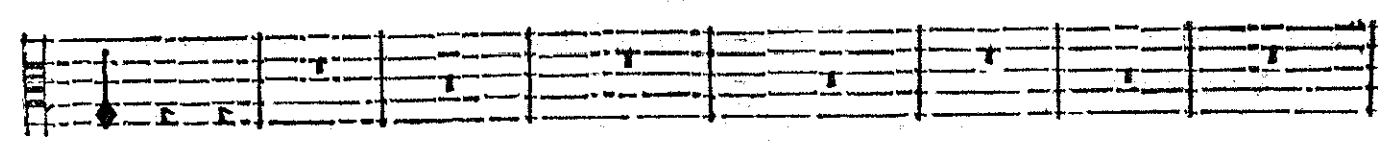
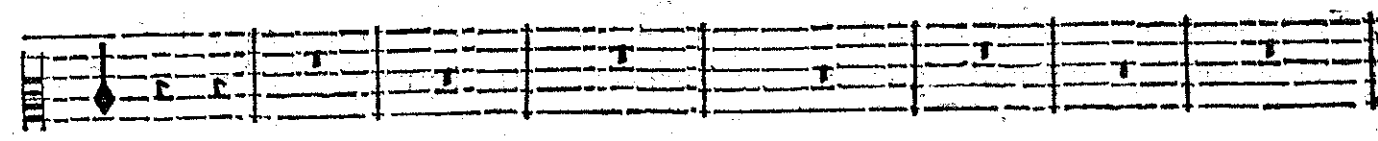
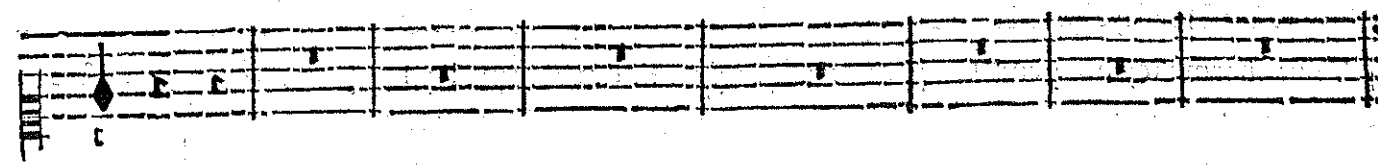
mieux? Où peut-on estre mieux Que dās ces beaux lieux? Où peut-on estre mieux Que dās ces beaux



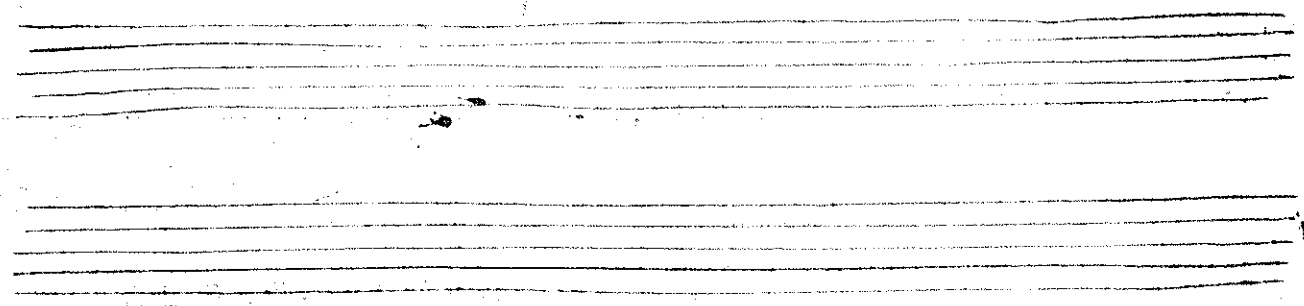
mieux?

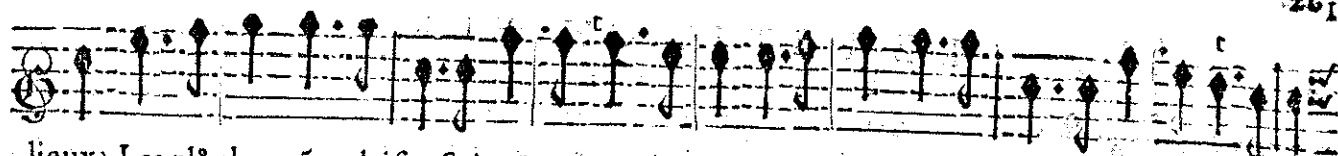


VIOLONS.



BASSE-CONTINUE.

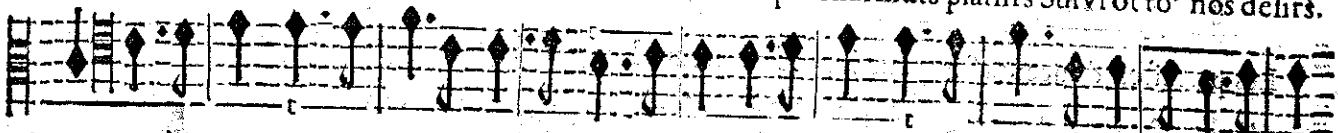




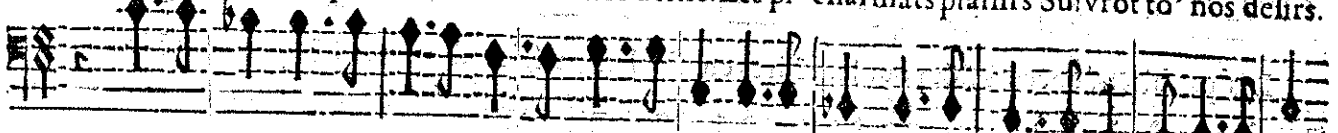
lieux? Les pl° charmâts plaisirs Suivrôt to° nos desirs. Les pl° charmâts plaisirs Suivrôt to° nos desirs.



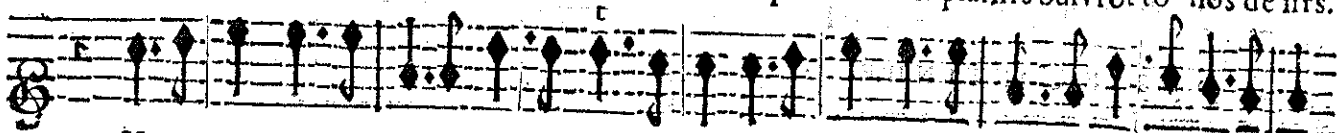
lieux? Les pl° charmâts plaisirs Suivrôt to° nos desirs. Les pl° charmâts plaisirs Suivrôt to° nos desirs.



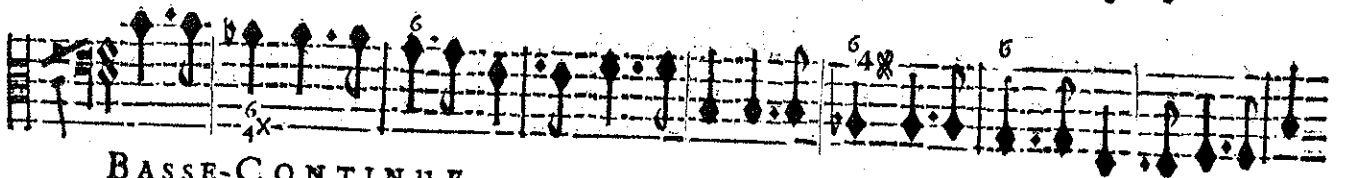
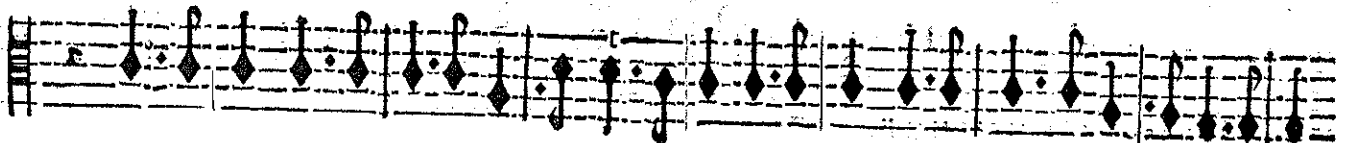
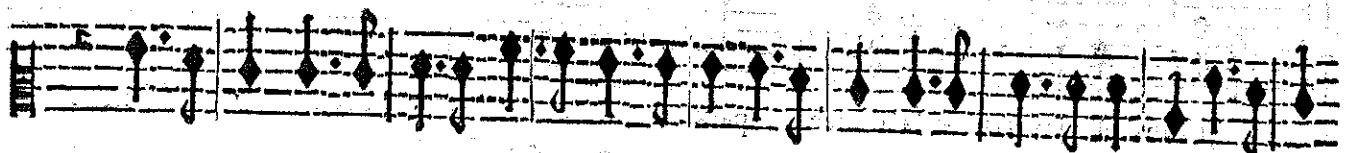
lieux? Les pl° charmâts plaisirs Suivrôt to° nos desirs. Les pl° charmâts plaisirs Suivrôt to° nos desirs.



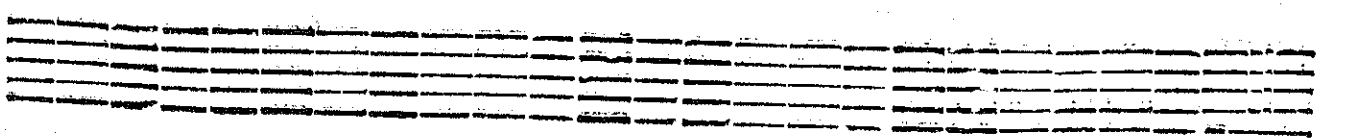
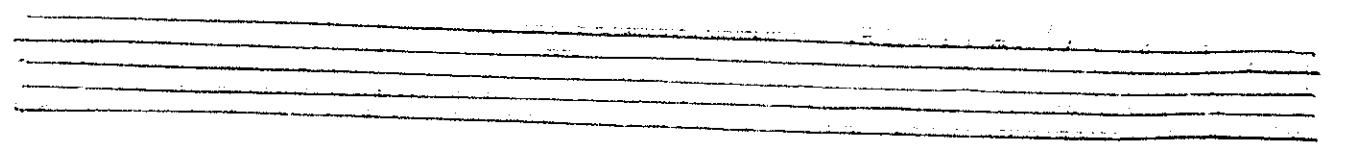
Les pl° charmâts plaisirs Suivrôt to° nos desirs. Les pl° charmâts plaisirs Suivrôt to° nos desirs.



VIOLONS.



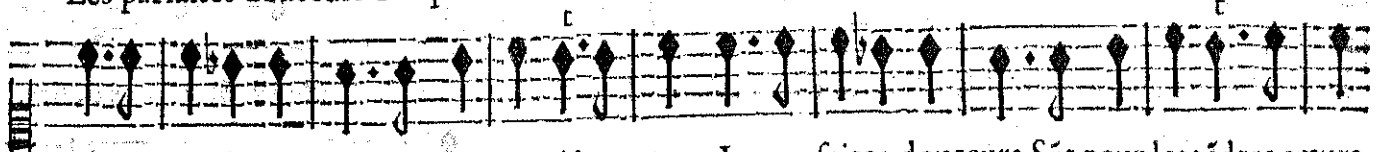
BASSE-CONTINUE.



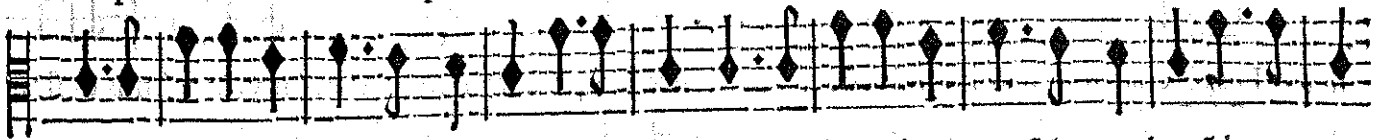
A M A D I S,
L E P E T I T C H O E U R.



Les parfaites douceurs Sôt pour les tédres cœurs. Les parfaites douceurs Sôt pour les tédres cœurs.



Les parfaites douceurs Sôt pour les tédres cœurs. Les parfaites douceurs Sôt pour les tédres cœurs.



Les parfaites douceurs Sôt pour les tédres cœurs. Les parfaites douceurs Sôt pour les tédres cœurs.



BASSE-CONTINUE.

Un des Heros enchantez.



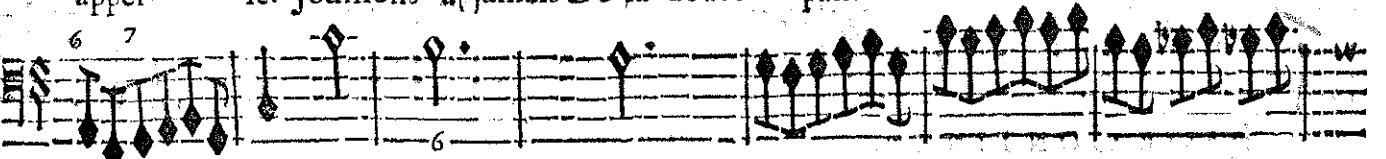
Jouïssons à jamais De la douce paix Qui nous



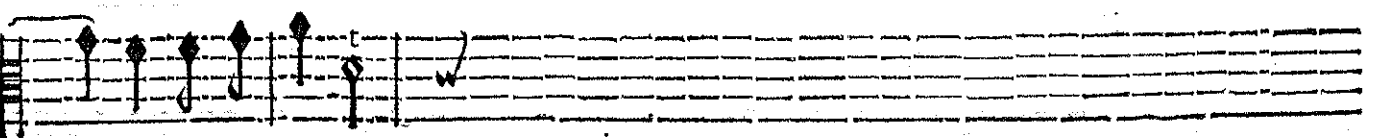
BASSE-CONTINUE.



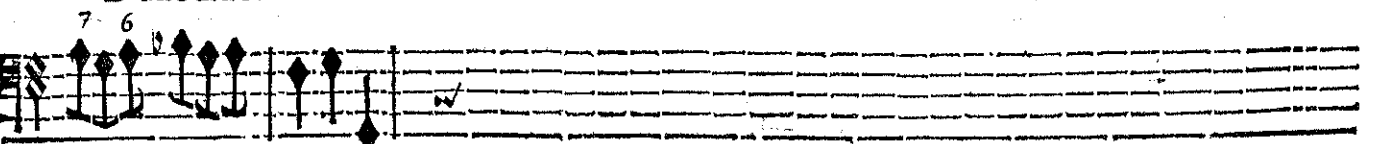
appel- le. Jouïssons à jamais De la douce paix



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.



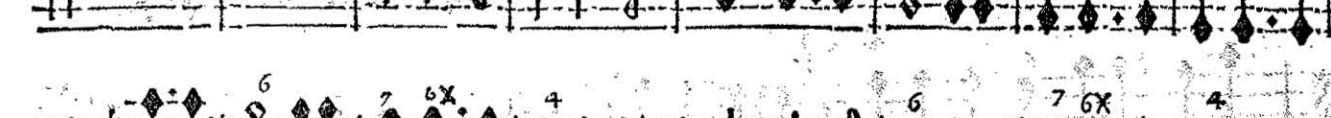
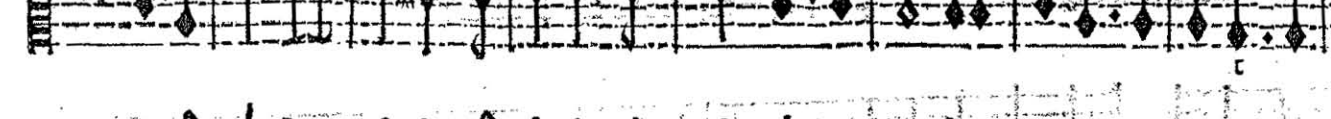
C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau



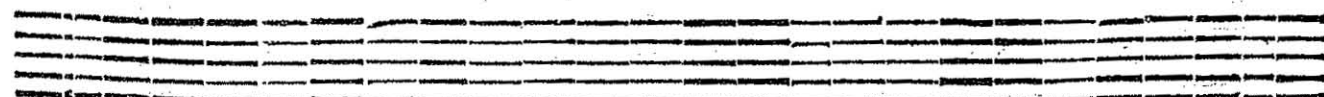
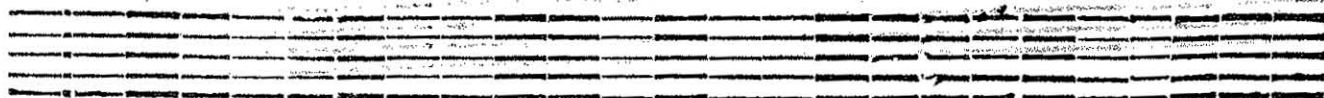
C'est assez d'entreprendre De faire un beau choix; C'est assez d'entreprendre De faire un beau



VIOLONS.



BASSE-CONTINUE.

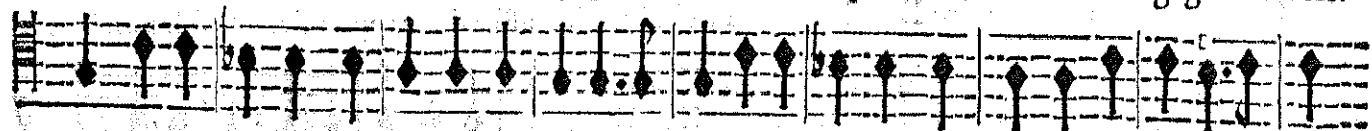




choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.



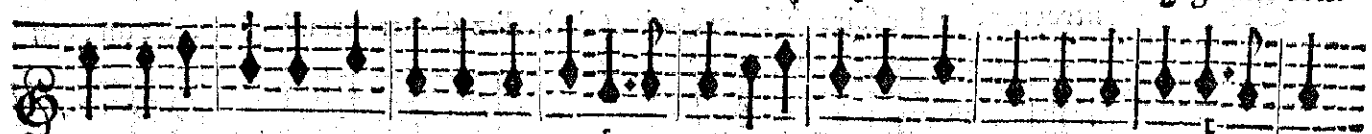
choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.



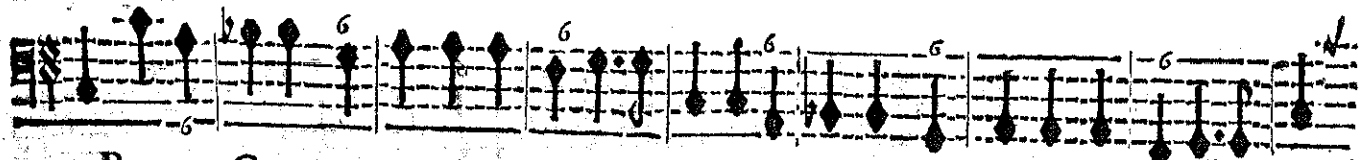
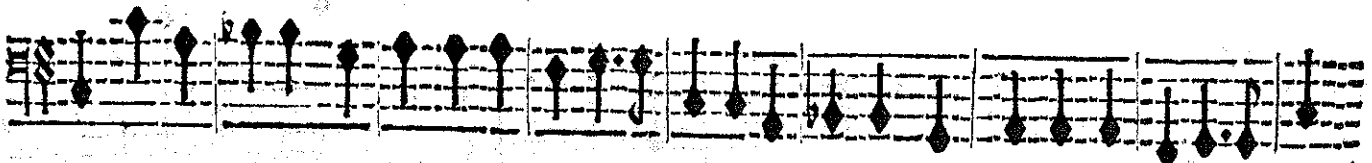
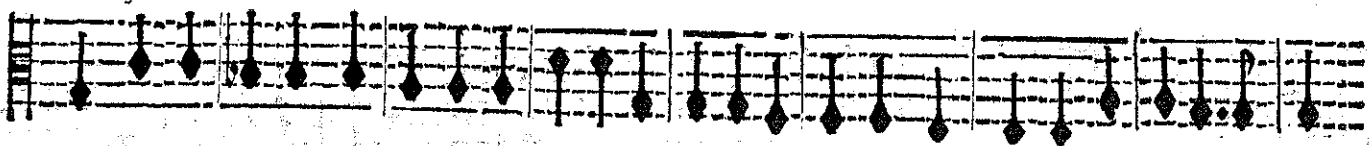
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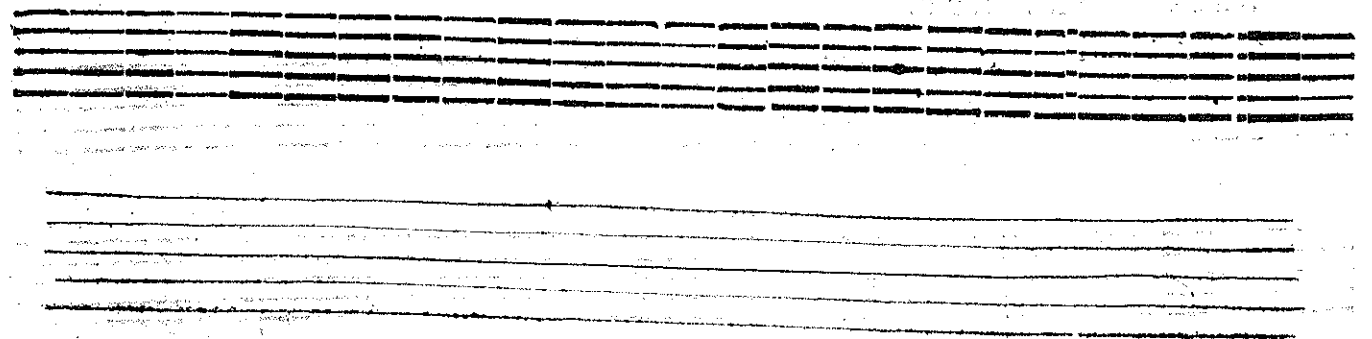
choix, Il suffit qu'un cœur tendre S'engage une fois. Il suffit qu'un cœur tendre S'engage une fois.



VIOLONS.



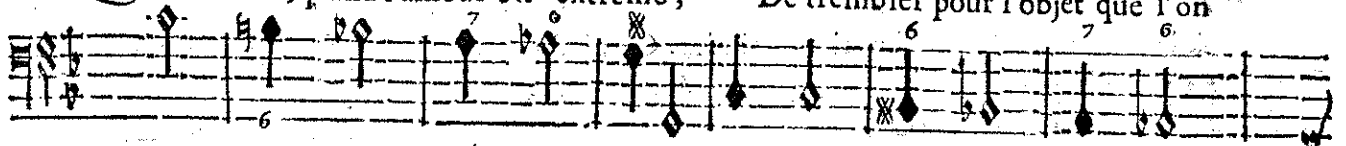
BASSE-CONTINUE.



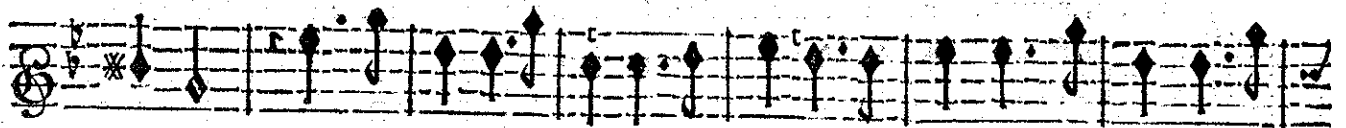
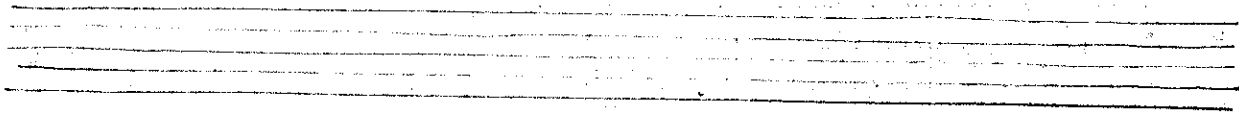
CORISANDE.



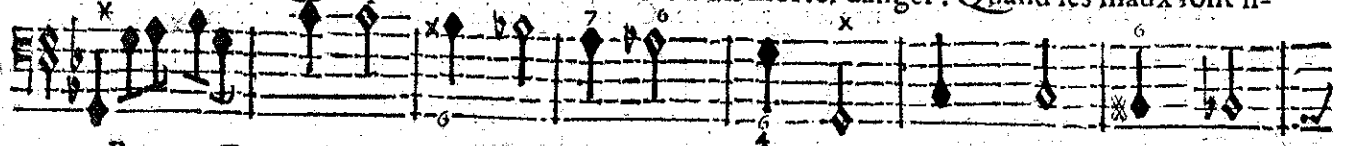
Quel tourment, quand l'amour est extrême, De trembler pour l'objet que l'on



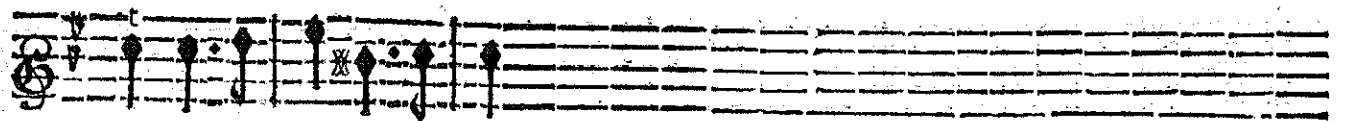
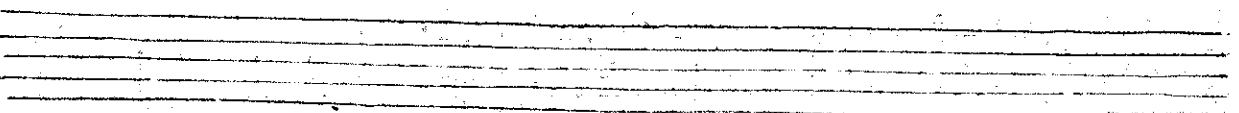
BASSE-CONTINUE.



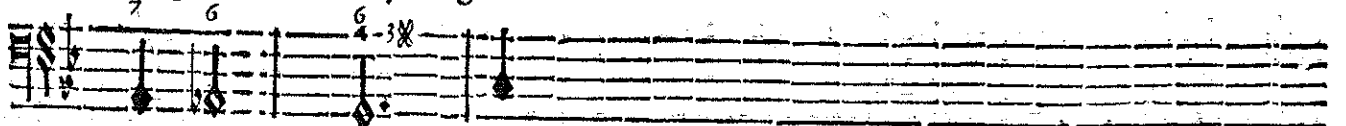
aime! Quel plaisir de se voir hors d'un mortel danger! Quand les maux sont fi-



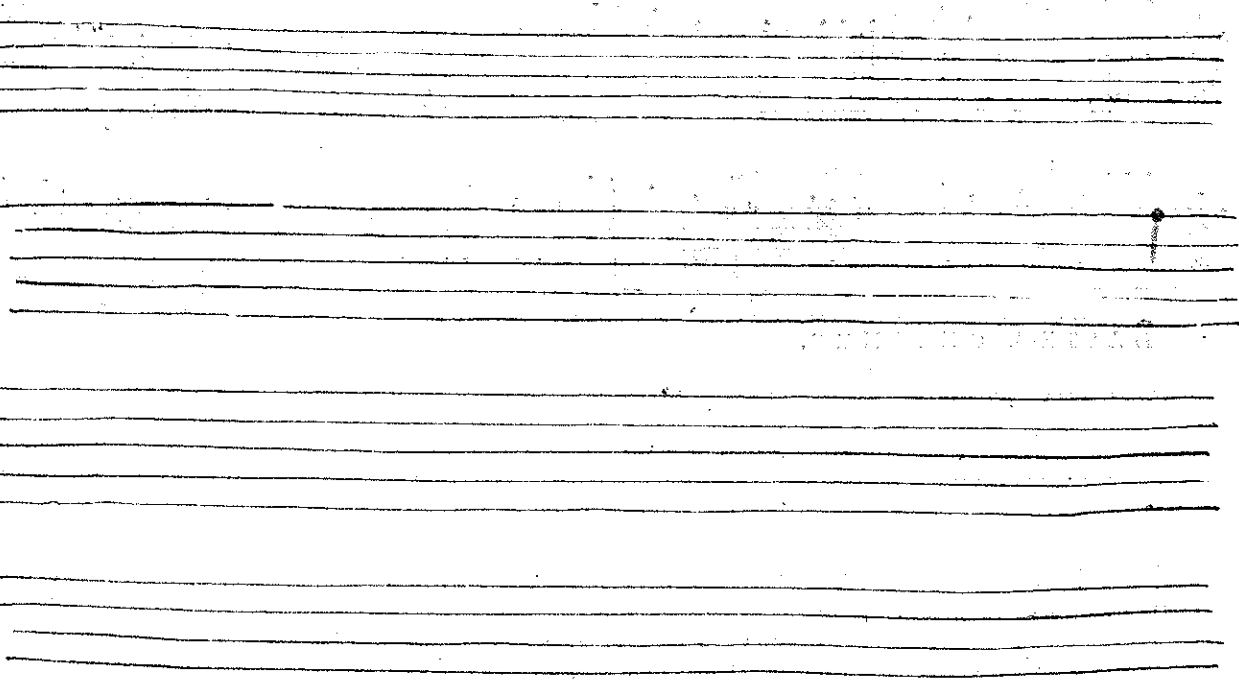
BASSE-CONTINUE.



nis, qu'il est doux d'y songer!



BASSE-CONTINUE.



LE GRAND CHOEUR.

A musical staff with a treble clef, containing a series of notes and rests, likely representing the vocal line for the first voice part.

A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On sui-

A musical staff with a treble clef, continuing the vocal line with notes and rests.

A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On sui-

A musical staff with a treble clef, continuing the vocal line with notes and rests.

A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On sui-

A musical staff with a treble clef, continuing the vocal line with notes and rests.

A la fin, nous aimons sans rien craindre. Ce n'est plus la saison de nous plaindre. On sui-

A musical staff with a treble clef, continuing the vocal line with notes and rests.

VIOLONS.

A musical staff with a treble clef, containing the first line of the violin part with notes and rests.

A musical staff with a treble clef, continuing the violin part with notes and rests.

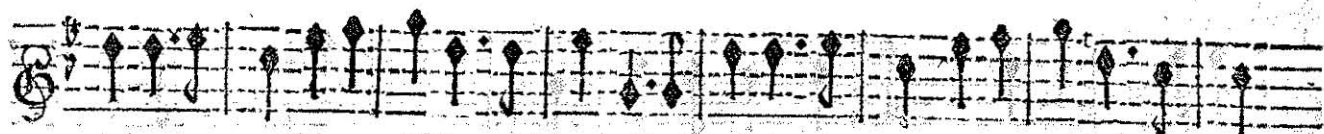
A musical staff with a treble clef, continuing the violin part with notes and rests.

A musical staff with a treble clef, continuing the violin part with notes and rests.

A musical staff with a treble clef, continuing the violin part with notes and rests, including measure numbers 6, 75, 6, and 76.

BASSE-CONTINUE.

Four empty musical staves with a bass clef, intended for the basso continuo part.



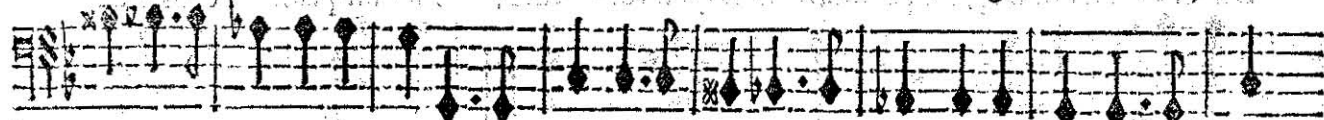
roit les Amours S'ils gémissoient toujours. On fuirait les Amours S'ils gémissoient toujours.



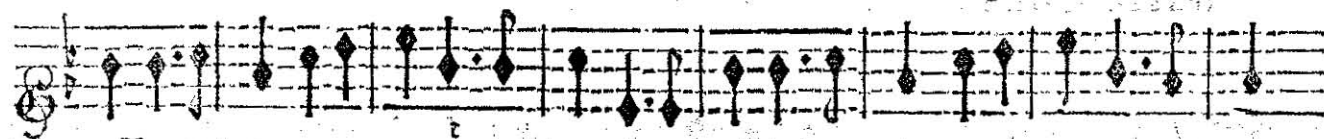
roit les Amours S'ils gémissoient toujours. On fuirait les Amours S'ils gémissoient toujours.



roit les Amours S'ils gémissoient toujours. On fuirait les Amours S'ils gémissoient toujours.



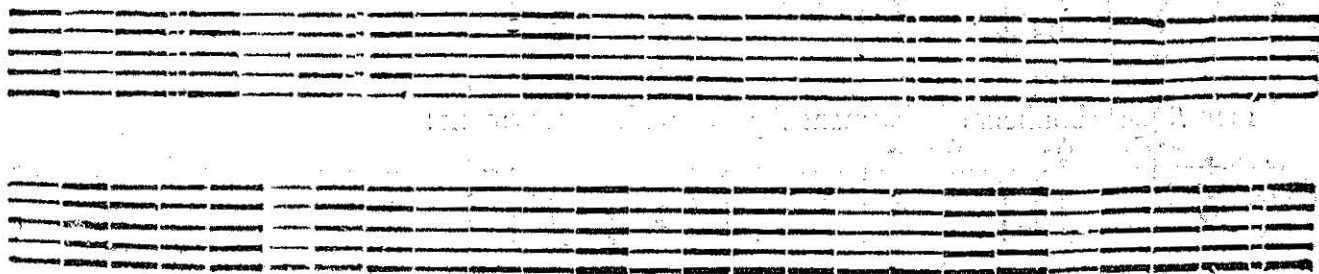
roit les Amours S'ils gémissoient toujours. On fuirait les Amours S'ils gémissoient toujours.



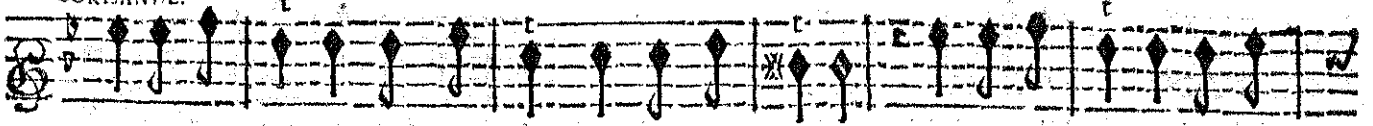
VIOLONS.



BASSE-CONTINUE.

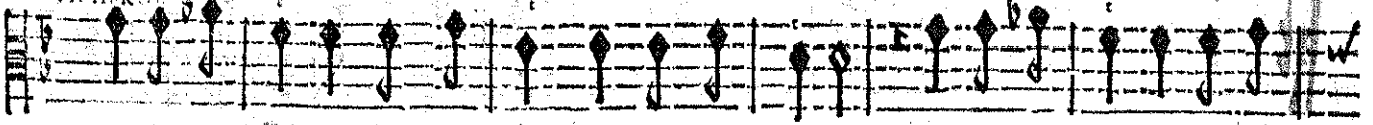


CORISANDE.

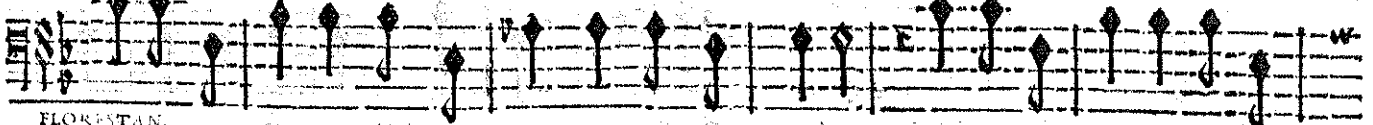


Un tendre amour ne plaift pas moins Lors qu'il tourmente; Plus un plaisir couste de

VN H. RO.



Un tendre amour ne plaift pas moins Lors qu'il tourmente; Plus un plaisir couste de



FLORESTAN.



Un tendre amour ne plaift pas moins Lors qu'il tourmente; Plus un plaisir couste de

BASSE-CONTINUE.



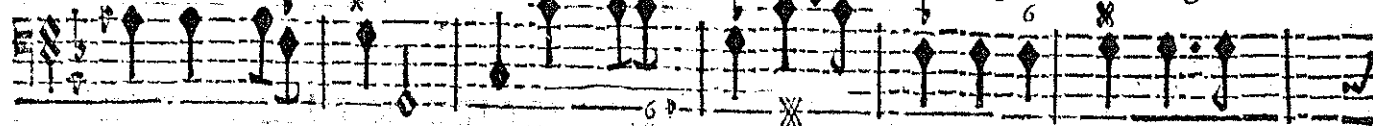
foins, Plus il enchante. Que le bonheur est charmant Apres un long tour-



foins, Plus il enchante. Que le bonheur est charmant Apres un long tour-



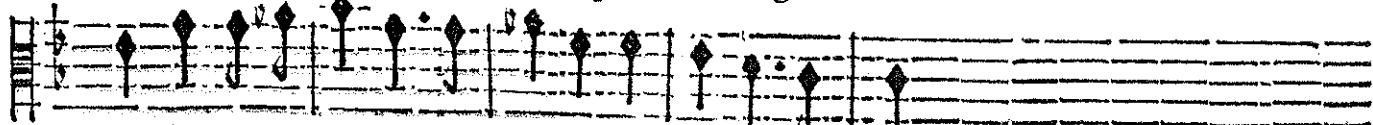
foins, Plus il enchante. Que le bonheur est charmant Apres un long tour-



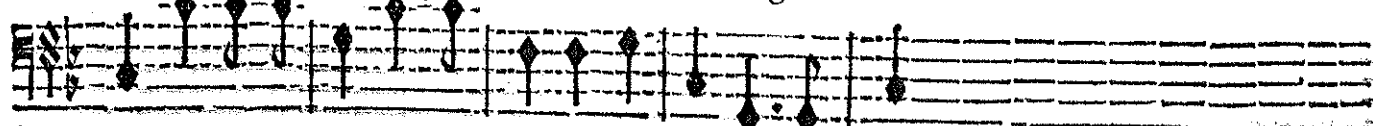
BASSE-CONTINUE.



ment! Que le bonheur est charmant Apres un long tourment!



ment! Que le bonheur est charmant Apres un long tourment!

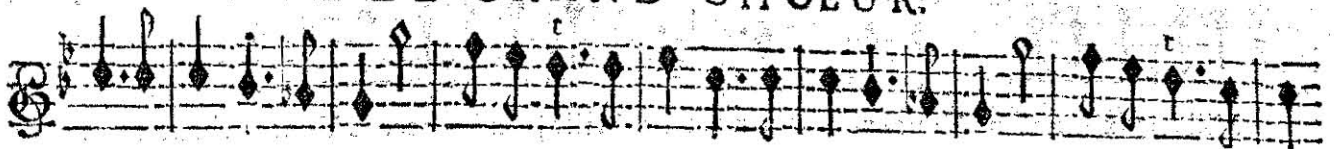


ment! Que le bonheur est charmant Apres un long tourment!



BASSE-CONTINUE.

TRAGÉDIE.
LE GRAND CHOEUR.



Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



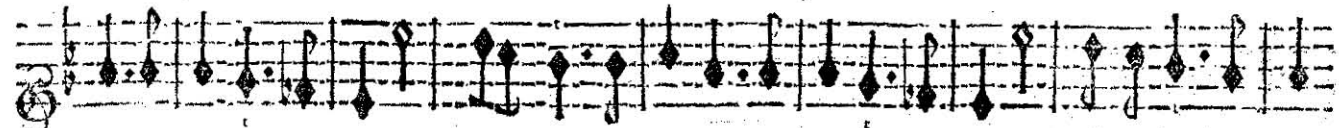
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



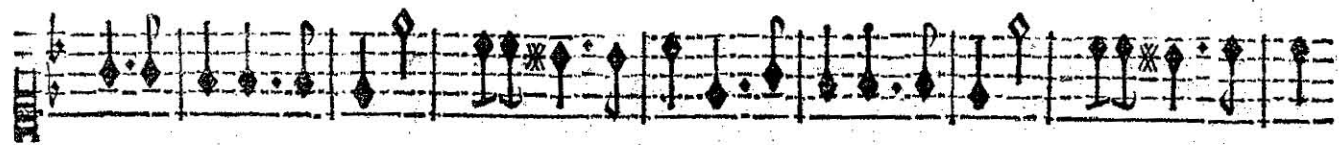
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



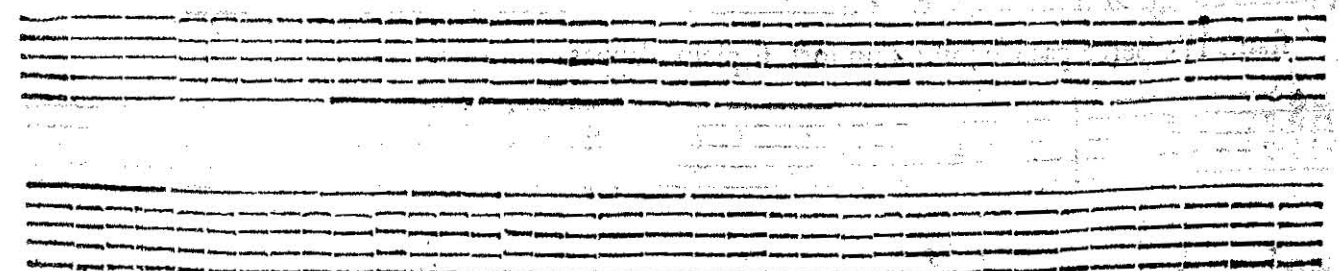
Mille Jeux innocens Vont enchanter nos sens. Mille Jeux innocens Vont enchanter nos sens.



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.

sens.

sens. Amants inconstans n'esperez pas De jouir d'un fort si plein d'appas, Amants incon-

sens.

BASSE-CONTINUE.

stans N'esperez pas De jouir d'un fort si plein d'appas.

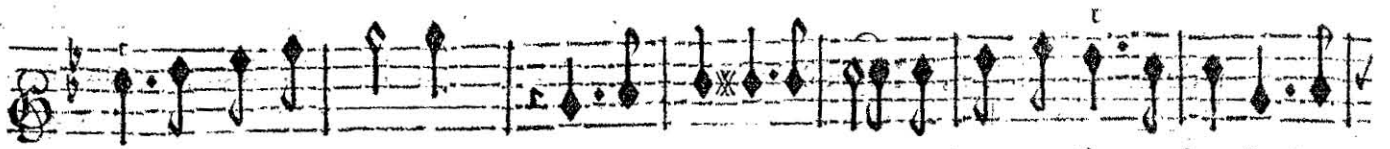
BASSE-CONTINUE.



Au milieu d'un tourmēt sans égal L'Amour sçait plaire; Il luy faut pardonner tout le



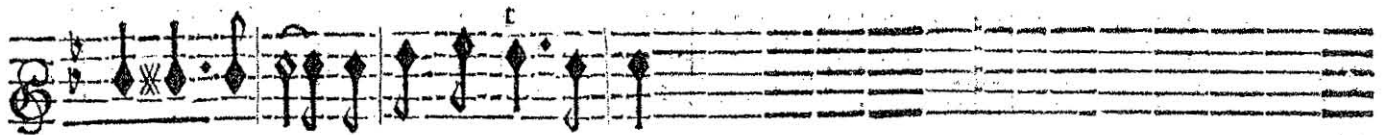
BASSE-CONTINUE.



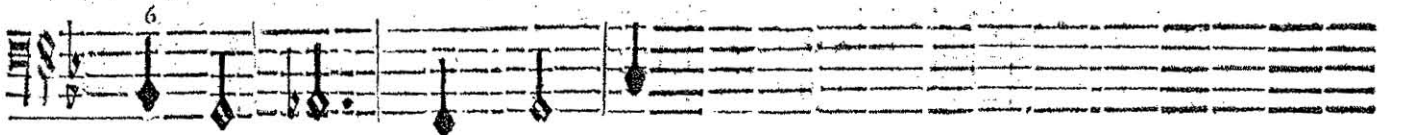
mal Qu'il no⁹ veut faire. Je n'ay point de regret aux pleurs que j'ay versez, Le bon-



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.

