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1757.



1757

ORPHEE,
TRAGEDIE
MISE
EN MUSIQUE



Par Monsieur LULLY l'aîné.

*Fils du Célèbre Jean-Baptiste Lully.
représentée en 1690*



A PARIS,
Par CHRISTOPHE BALLARD,
pour la Musique.
ET SE VEND,

M. DC. XC.

ORPHEE

TRAGEDIE



MISE

EN MUSIQUE

Par Monsieur DE LULLY Auteur.



PARIS

chez Monsieur de la Harpe, Libraire de la Cour, Palais National, ci-devant de Justice, au Salon de la Musique.

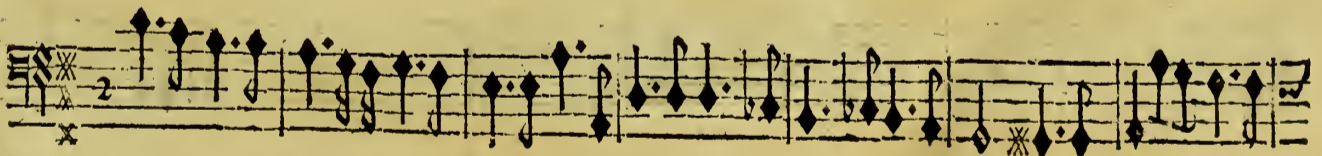
A la vente de l'Académie Royale de Musique, au Salon de la Cour de l'Honneur.

chez Monsieur de la Harpe, Libraire de la Cour, Palais National, ci-devant de Justice, au Salon de la Musique.



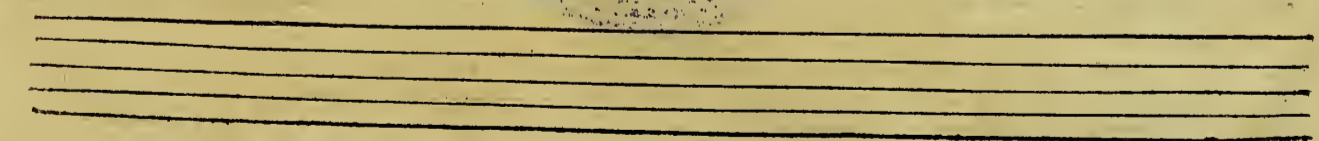
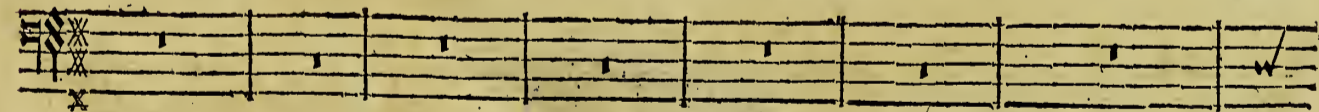
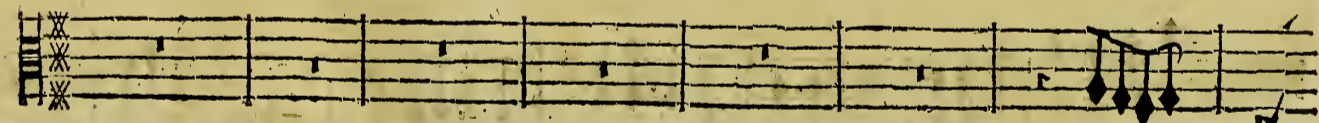
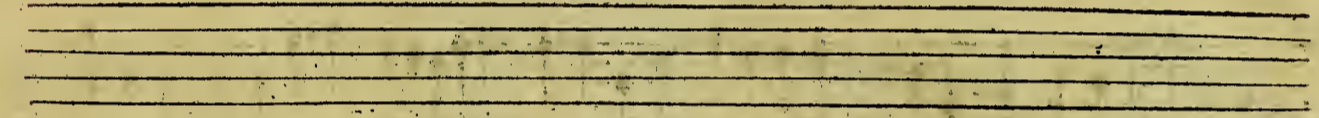
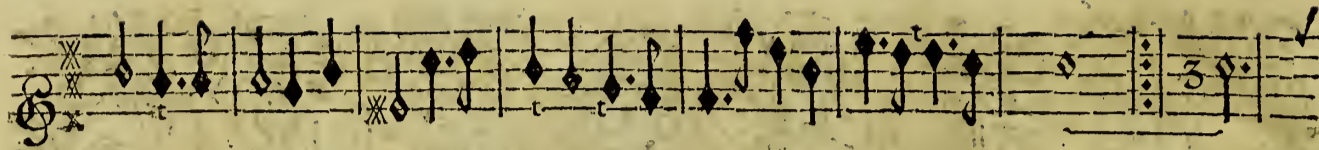
ORPHEE,
TRAGEDIE
EN MUSIQUE.

PROLOGUE.



ORPHE'E.

2

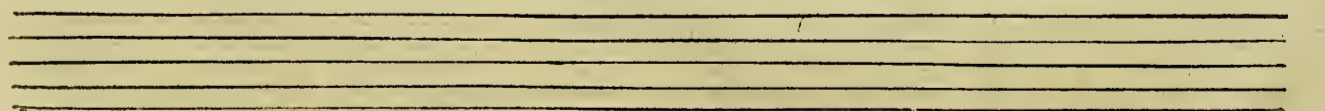
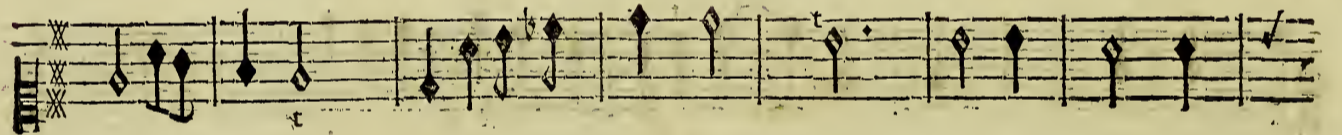
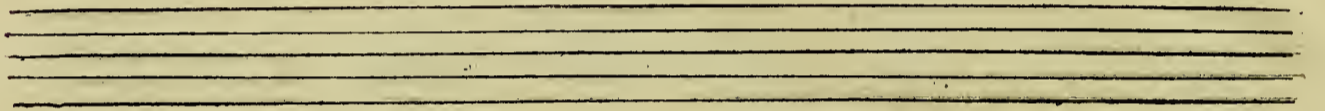
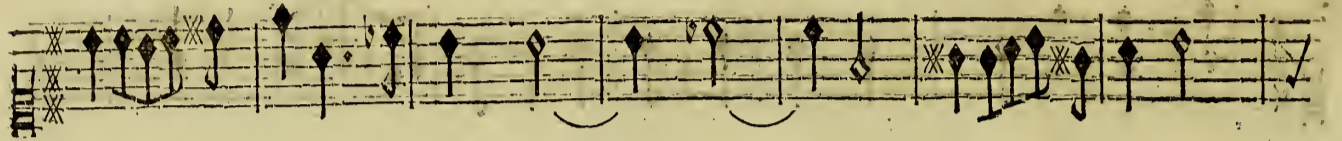


PROLOGUE.

The musical score is arranged in ten systems. Each system contains five staves. The first staff of each system is a treble clef staff, and the remaining four are bass clef staves. The notation includes various note values, rests, and dynamic markings like 't' and 'c'. There are also some asterisks and other symbols used as performance instructions. The score is written in a historical style, likely from the 18th or 19th century.

ORPHE'E.

4



ORPHE'E,

A musical score for Orpheus, consisting of five staves of music. The first staff is in treble clef, and the subsequent four staves are in bass clef. The music is written in a style typical of 18th-century French opera, with various note values and rests.

L'HYVER & la Suite.

The first system of the musical score for 'L'HYVER & la Suite'. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 3/4 time and features various note values and rests.

Après Flore, Cérés, Bacchus, C'est à mon tour à regner sur la Terre, Mais

BASSE-CONTINUE.

The second system of the musical score for 'L'HYVER & la Suite'. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 3/4 time and features various note values and rests.

loin de m'offrir leurs tributs, Tous les mortels me font la guer-

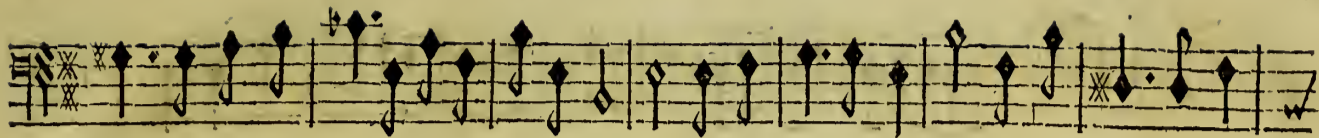
BASSE-CONTINUE.

The third system of the musical score for 'L'HYVER & la Suite'. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 3/4 time and features various note values and rests.

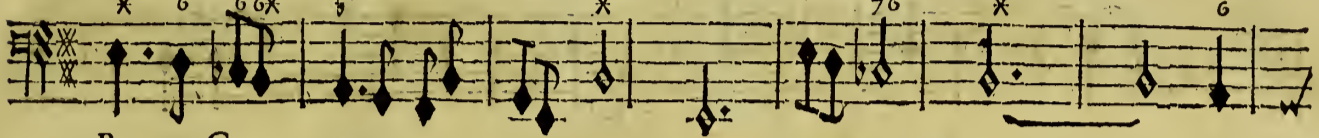
re: re: Quels biens par mon secours ne reçoivent-ils pas? C'est

BASSE-CONTINUE.

PROLOGUE.



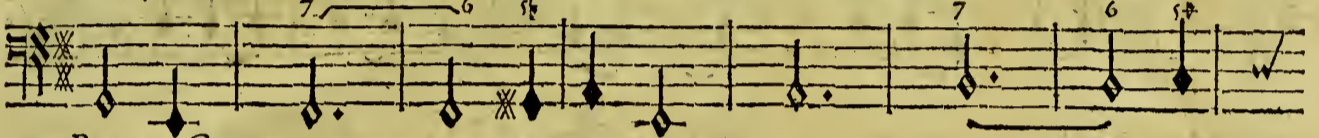
moy dont le pouvoir écarte le tonnerre, Je rassemble les Jeux, je suspens les com-



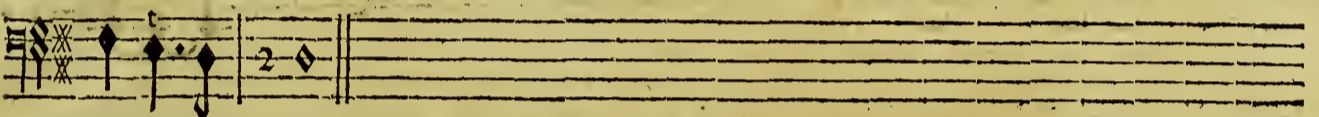
BASSE-CONTINUE.



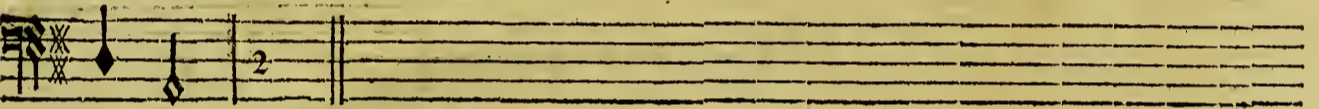
bats, Cependant mes bien-faits ne font que des ingrats. Cependant mes bien faits ne font



BASSE-CONTINUE.

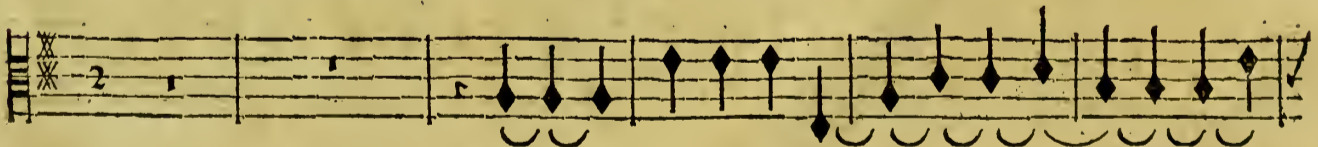


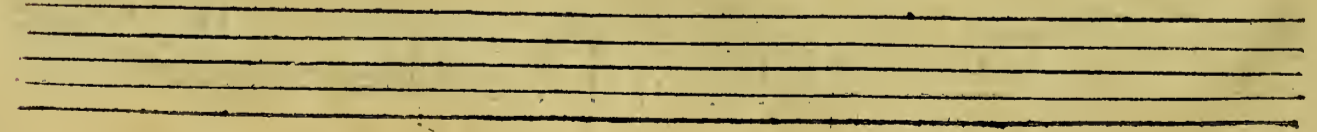
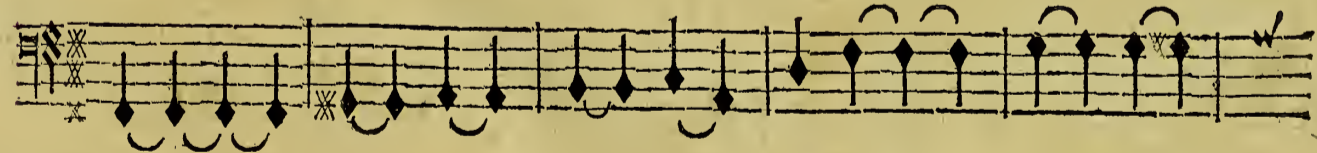
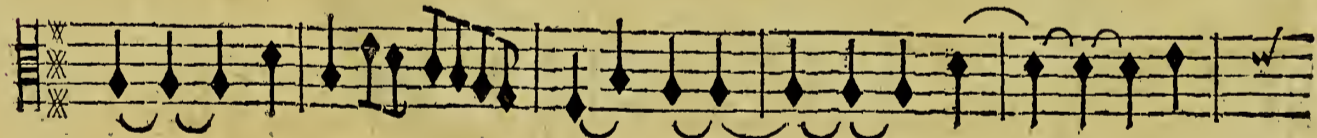
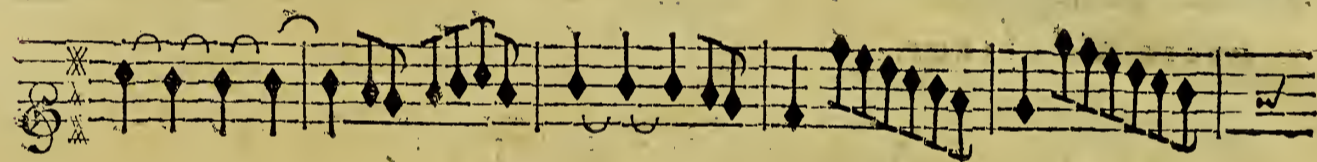
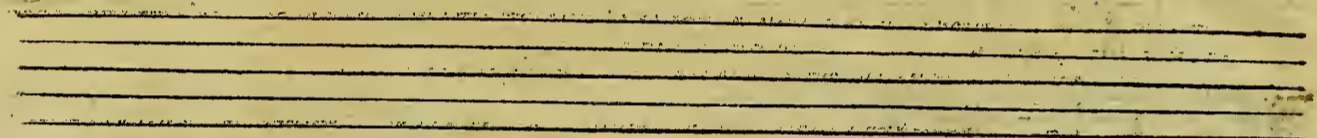
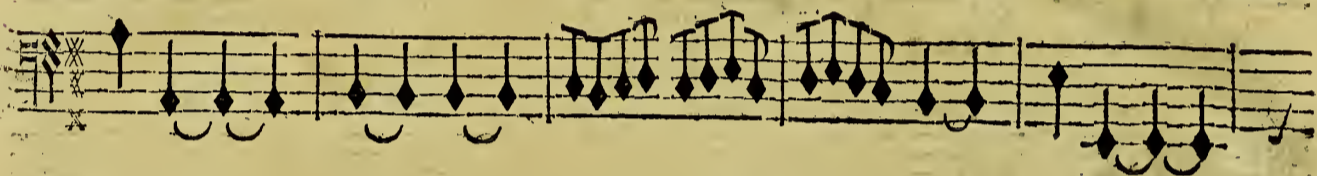
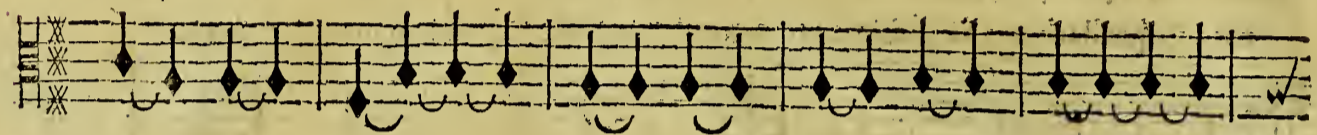
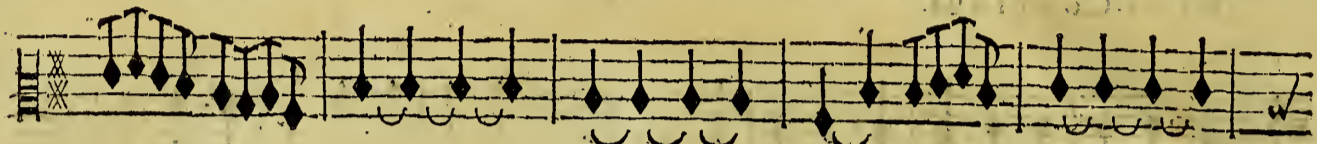
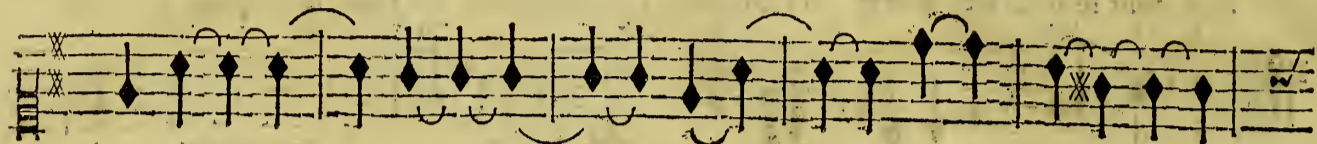
que des in- grats.



BASSE-CONTINUE.

Air pour la Suite de l'Hyver.





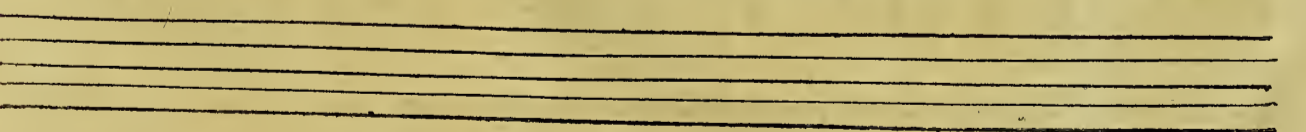
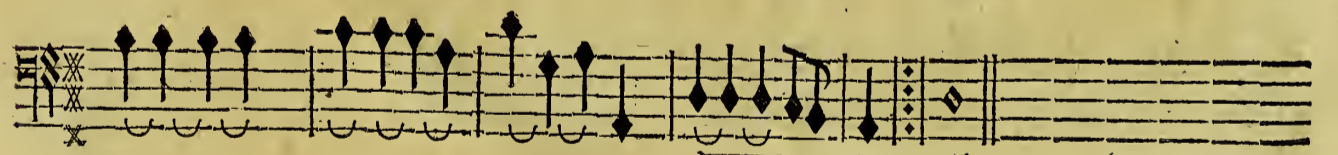
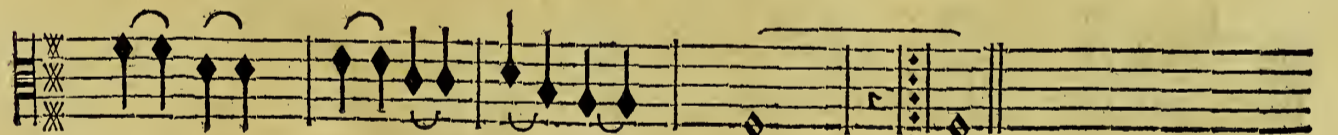
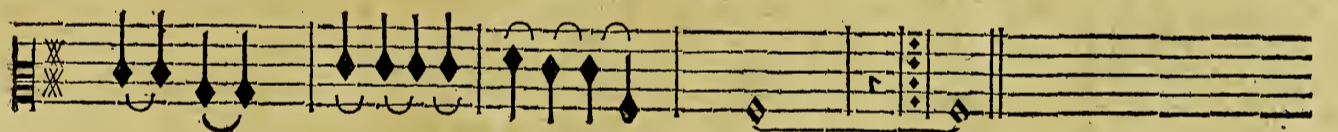
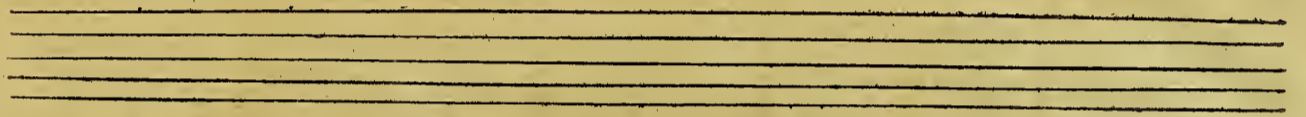
PROLOGUE.

The first system of the Prologue consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The music is written in a style characteristic of 18th-century manuscript notation, with various note values, rests, and articulation marks.

A set of five empty musical staves, likely intended for a second system of music.

The second system of the Prologue consists of five staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The music continues with various note values, rests, and articulation marks.

A set of five empty musical staves, likely intended for a third system of music.



P R O L O G U E.

Troupe d'Hommes & de Femmes cherchans un Spectacle.

Vne Femme de la Troupe.

Ah! quand reviendront les Ze-

Vne Femme de la Troupe

Homme de la Troupe

QUoy toujors de l'Hyver la presence odieuse? Ah! Ah! quand reviendront les Ze-

BASSE-CONTINUE.

phir? Ah! Ah! quand reviendrôt les Zephirs? Laisse-no⁹ Saison fâcheuse, Ne trouble plus nos plai-

Ah! Ah! quand reviendrôt les Zephirs? Laisse-no⁹ Saison fâcheuse, Ne trouble plus nos plai-

phirs? Ah! Ah! quand reviendrôt les Zephirs? Laisse-no⁹ Saison fâcheuse, Ne trouble plus nos plai-

BASSE-CONTINUE.

firs? Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Zephirs?

firs? Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Zephirs?

firs? Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Zephirs?

BASSE-CONTINUE.

O R P H E E.
C H O E U R S.

Laisse-nous Saison facheuse, Ne trouble plus nos plaisirs. Ah! Ah! quand reviendront les Ze-

Laisse-nous Saison facheuse, Ne trouble plus nos plaisirs. Ah! Ah! quand reviendront les Ze-

Laisse-nous Saison facheuse, Ne trouble plus nos plaisirs. Ah! Ah! quand reviendront les Ze-

Laisse-nous Saison facheuse, Ne trouble plus nos plaisirs. Ah! Ah! quand reviendront les Ze-

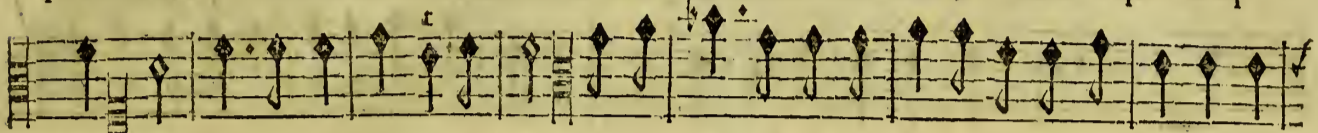
V I O L O N S.

BASSE CONTINUE.

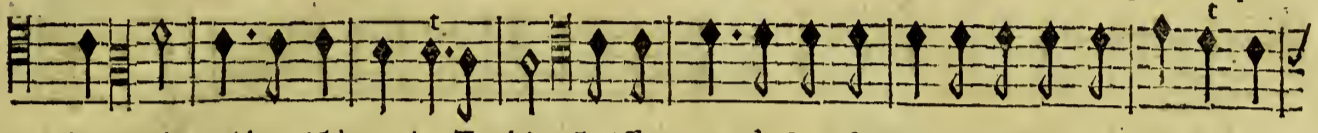
P R O L O G U E.



phirs? Ah!quãd reviẽdront les Zephirs? Laisse-nous, faisons fãcheuse, Ne trouble plus nos plai-



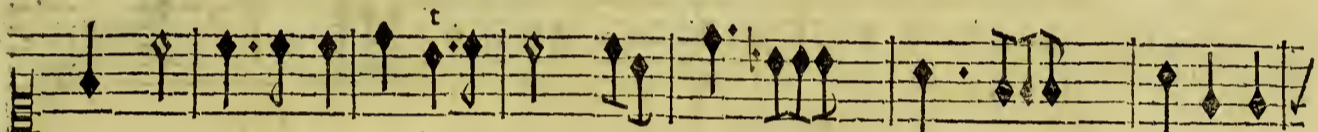
phirs? Ah!quãd reviẽdront les Zephirs? Laisse-nous, faisons fãcheuse, Ne trouble plus nos plai-



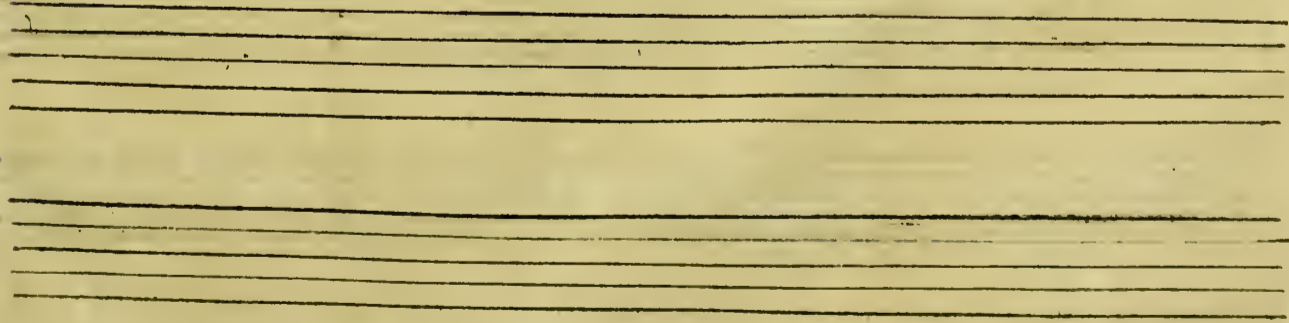
phirs? Ah!quãd reviẽdront les Zephirs? Laisse nous, faisons fãcheuse, Ne trouble plus nos plai-



phirs? Laisse-nous, faisons fãcheuf, Ne trouble plus nos plai-



BASSE-CONTINUE.





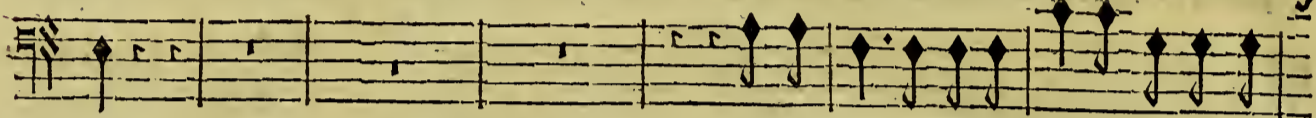
firs. Ah! Ah! quand reviendront les Zephirs. Laisse-nous, faisons fâcheuse, Ne trouble



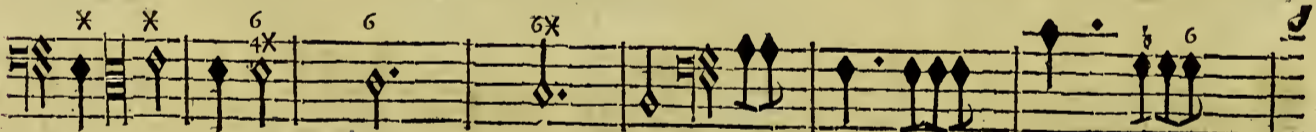
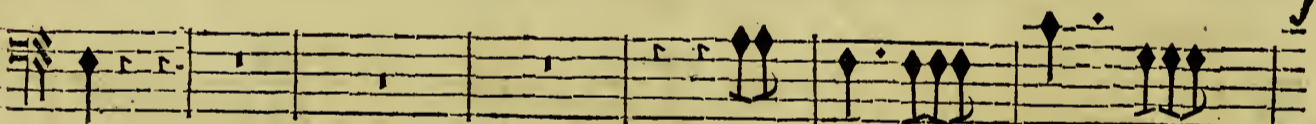
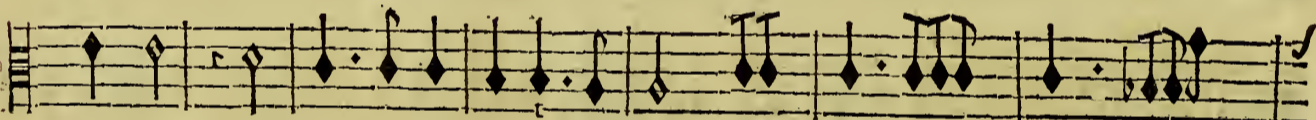
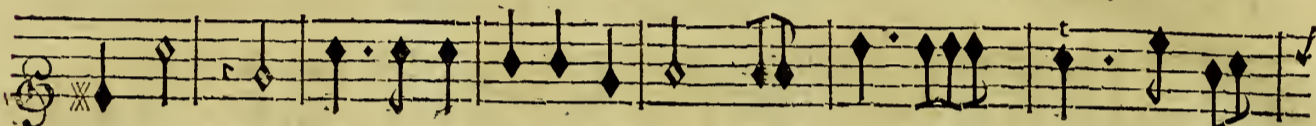
firs. Ah! Ah! quand reviendront les Zephirs. Laisse-nous, faisons fâcheuse, Ne trouble



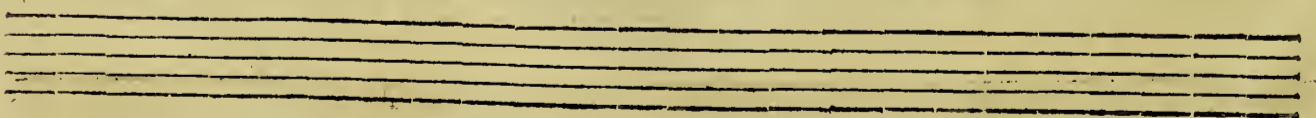
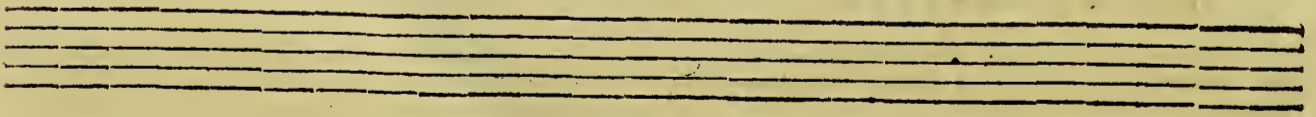
firs. Ah! Ah! quand reviendront les Zephirs. Laisse-nous, faisons fâcheuse, Ne trouble



firs. Laisse-nous, faisons fâcheuse, Ne trouble



BASSE-CONTINUE.



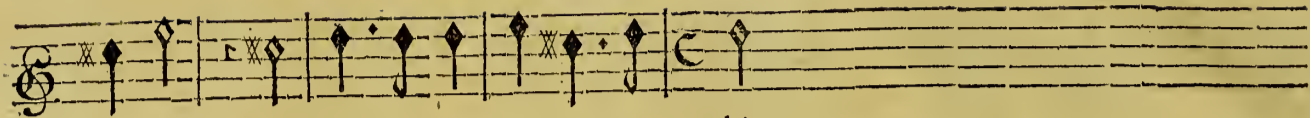
P R O L O G U E.

plus nos plaisirs. Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Ze-
plus nos plaisirs. Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Ze-
plus nos plaisirs. Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Ze-
plus nos plaisirs. Ah! quand reviendront les Ze-

The musical score consists of ten staves. The first four staves are vocal lines with lyrics. The fifth staff is a vocal line with lyrics. The sixth, seventh, and eighth staves are instrumental lines. The ninth staff is a basso continuo line with figured bass notation. The lyrics are: "plus nos plaisirs. Ah! Ah! quand reviendront les Zephirs? Ah! quand reviendront les Ze-".

BASSE-CONTINUE.

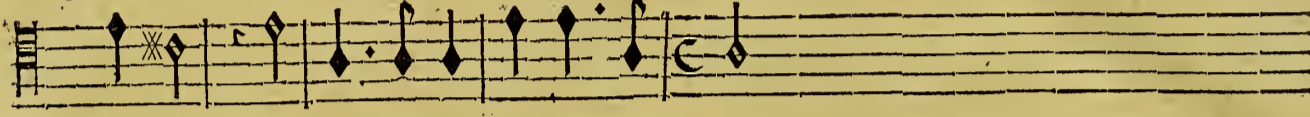
Two sets of empty musical staves, each consisting of five lines, intended for the basso continuo part.



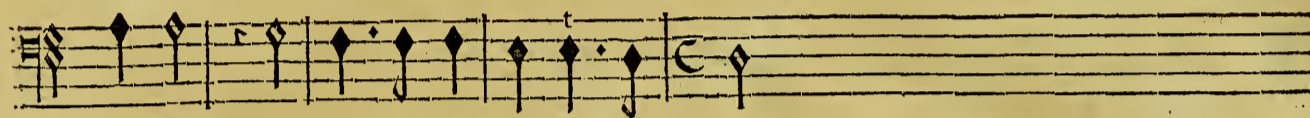
phirs? Ah ; Ah! quand reviendront les Ze. phirs?



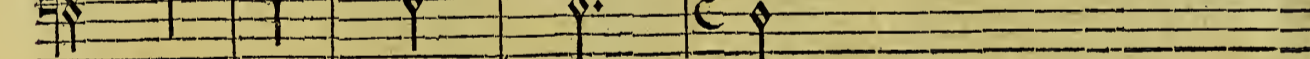
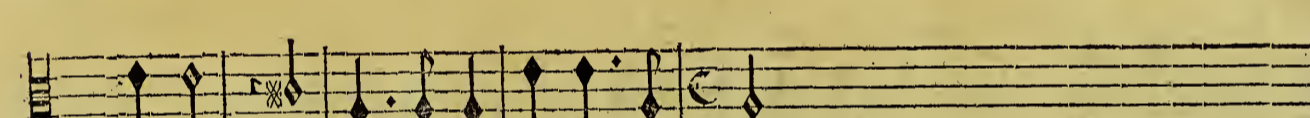
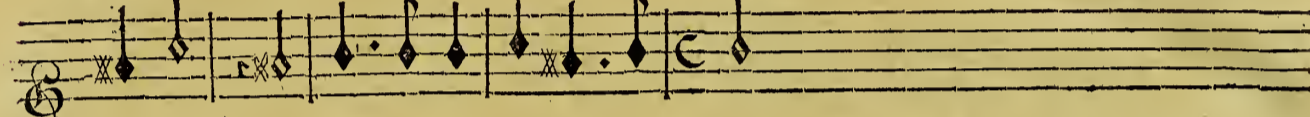
phirs? Ah! Ah! quand reviendront les Ze- phirs?



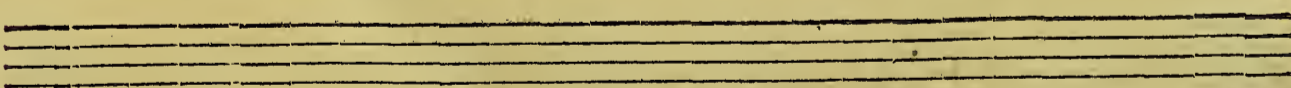
phirs? Ah! Ah! quand reviendront les Ze- phirs?



phirs? Ah! Ah! quand reviendront les Ze- phirs?



BASSE-CONTINUE.



P R O L O G U E.

L'HYVER

Froids enfans d'Aquilon qui faites ma puissance, Esloignez de ces lieux, Esloignez de ces

BASSE-CONTINUE.

lieux un Peuple qui m'offen- ce.

BASSE-CONTINUE.

On reprend l' Air pour la suite de l'Hyver. page 7.

De ton foible courroux c'est trop nous allarmer, Cesse d'attrister la Nature, Les

BASSE-CONTINUE.

doux feux de l'a- mour viennent la r'animer, Venus des- cend c'est trop no° allar-

BASSE-CONTINUE.

mer, Retire-toy dans quelque grotte obscure.

BASSE-CONTINUE.

O R P H E E.
PRELUDE pour Venus.

The first system of musical notation consists of five staves. The top staff is a treble clef with a 3/4 time signature. The second and third staves are for the right hand of a keyboard instrument. The fourth and fifth staves are for the left hand. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. There are some 'x' marks above certain notes in the first staff.

Two empty musical staves, one for the treble clef and one for the bass clef.

The second system of musical notation consists of five staves. The top staff is a treble clef. The second and third staves are for the right hand. The fourth and fifth staves are for the left hand. This system continues the musical piece with similar notation and includes some 'x' marks above notes.

Two empty musical staves, one for the treble clef and one for the bass clef.

PROLOGUE.

Musical score for the Prologue, featuring five staves of music. The first staff is in treble clef, and the others are in various clefs. The music includes various note values and rests. The fifth staff has guitar-style fretting instructions: *56X, X-6-6X.

V E N U S.

Musical score for the character Venus, featuring five staves of music. The first staff is in treble clef, and the others are in various clefs. The music includes various note values and rests. The fifth staff has guitar-style fretting instructions: 6/4, 6/5#, and X.

BASSE-CONTINUE.

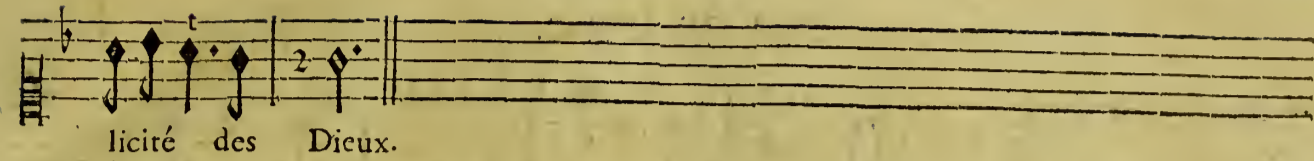
veurs: Vous faire sentir ses flâmes, C'est égalier la Terre aux Cieux, C'est faire part à vos

BASSE CONTINUE.

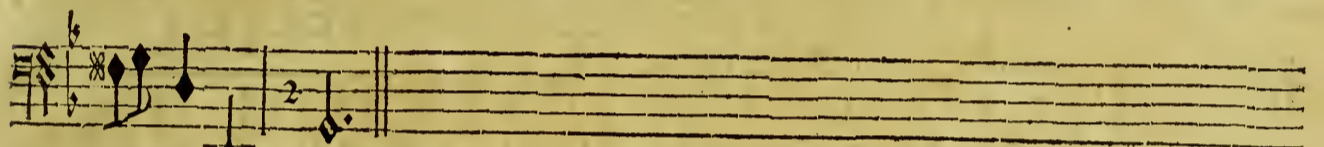
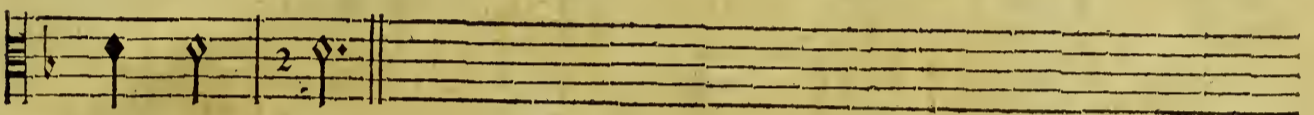
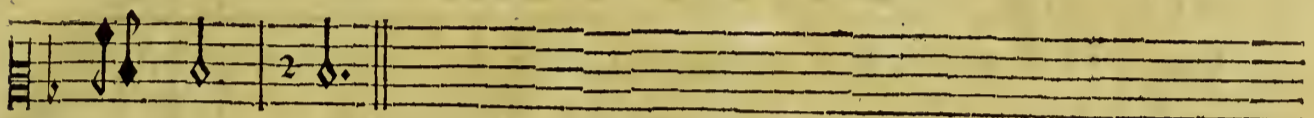
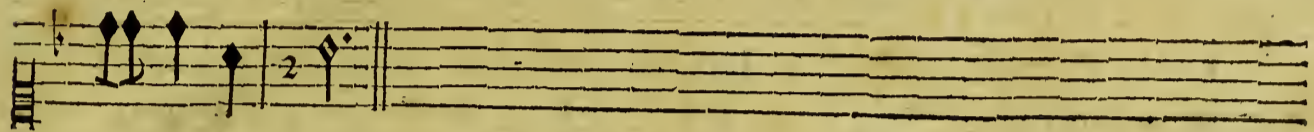
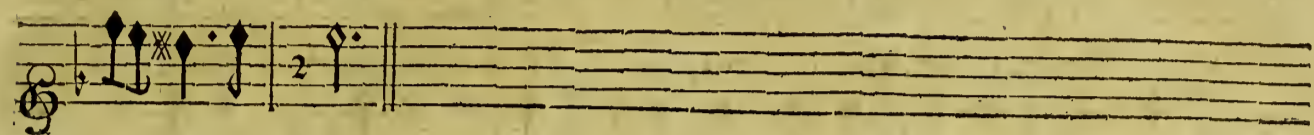
ames De la felicité des Dieux. C'est faire part à vos ames De la fe-

BASSE-CONTINUE.

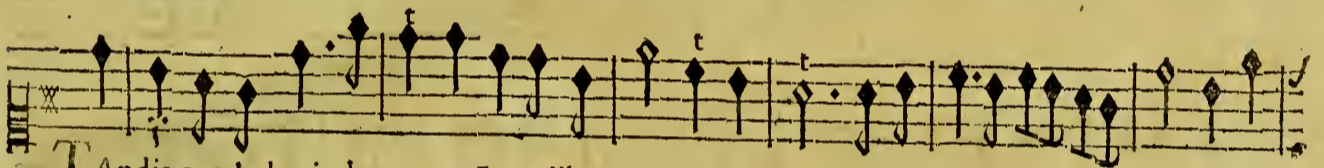
PROLOGUE.



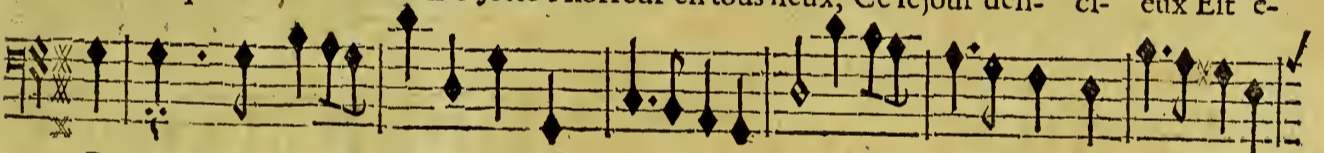
licité des Dieux.



BASSE-CONTINUE.



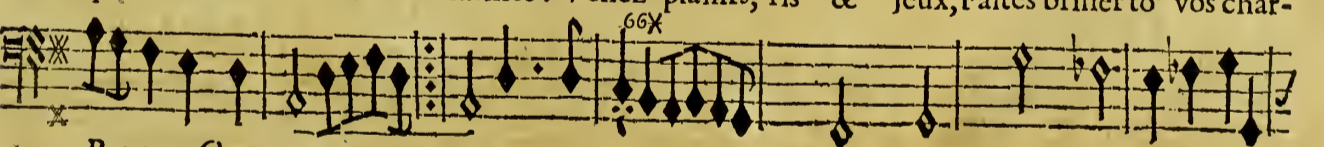
Andis que le bruit des armes Jette l'horreur en tous lieux, Ce séjour deli- ci- eux Est e-



BASSE-CONTINUE.



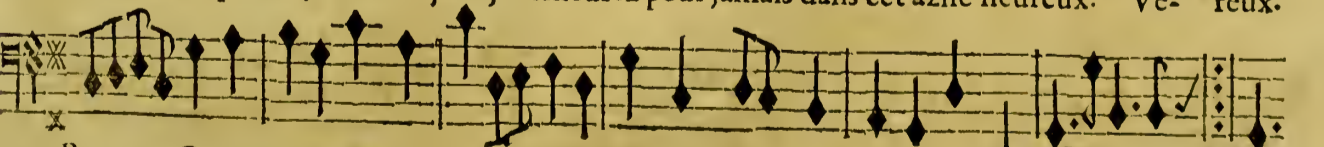
xempt de tant d'allarmes: Tan- larmes: Venez plaisirs, ris & jeux, Faites briller to° vos char-



BASSE-CONTINUE.



mes, Venez plaisirs, ris & jeux, Demeurez pour jamais dans cet azile heureux. Ve- reux.



BASSE-CONTINUE.

CHOEURS.

Venez, Venez, Plaisirs, Ris & Jeux, Faites briller tous vos charmes; Venez, Plai-

Venez, Venez, Plaisirs, Ris & Jeux, Faites briller tous vos charmes; Venez, Plai-

Venez, Venez, Plaisirs, Ris & Jeux, Faites briller tous vos charmes; Venez, Plai-

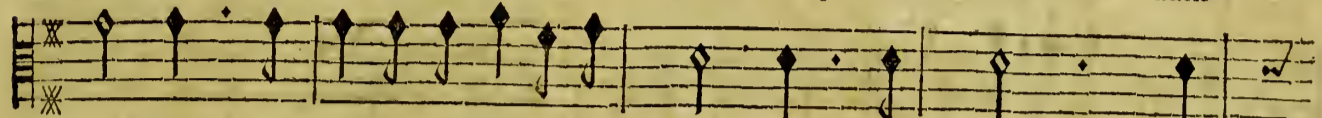
Venez, Venez, Plaisirs, Ris & Jeux, Faites briller tous vos charmes; Venez, Plai-

BASSE-CONTINUE.

PROLOGUE.



firs, Ris & Jeux, Demeurez pour jamais Demeurez pour ja- mais dans



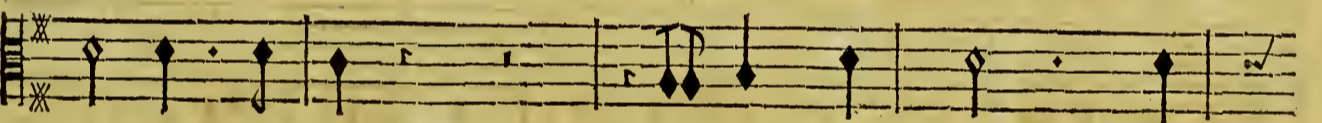
firs, Ris & Jeux, Demeurez pour ja- mais pour ja- mais dans



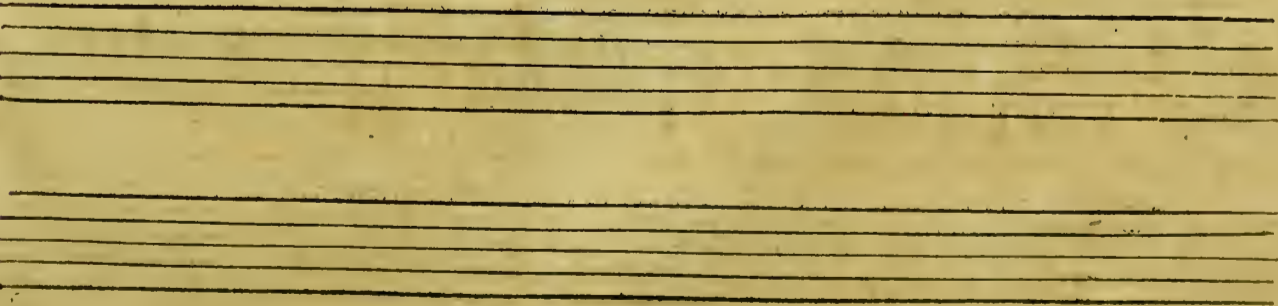
firs, Ris & Jeux, Demeurez pour jamais dans cét a-



firs, Ris & Jeux, Demeurez pour jamais Demeurez pour jamais Demeurez pour ja-

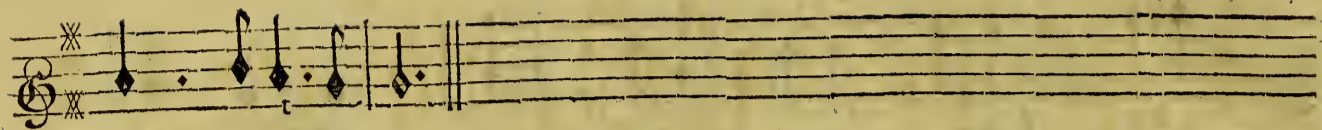


BASSE-CONTINUE.

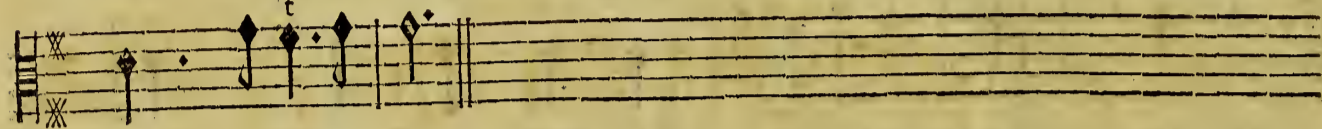


ORPHEE.

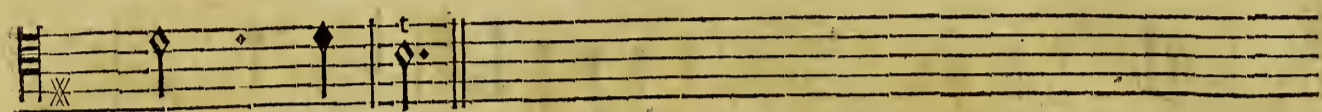
24



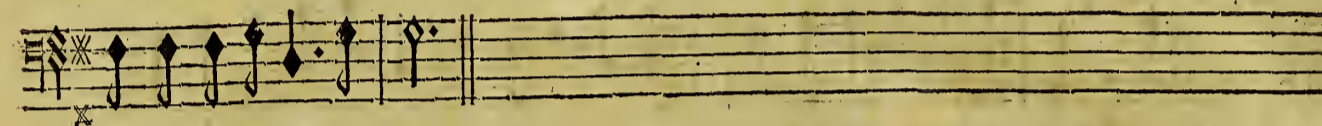
cét azile heureux.



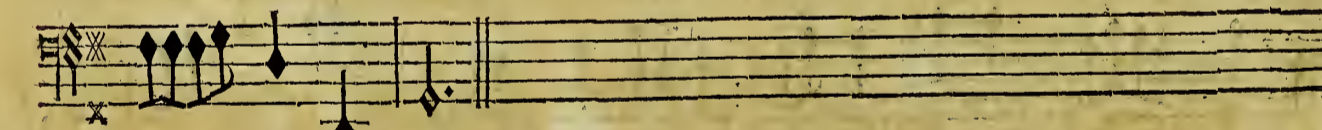
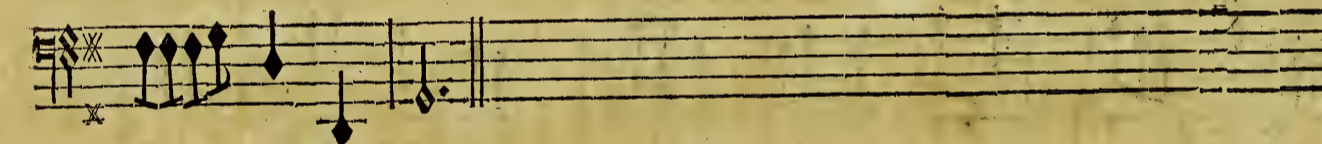
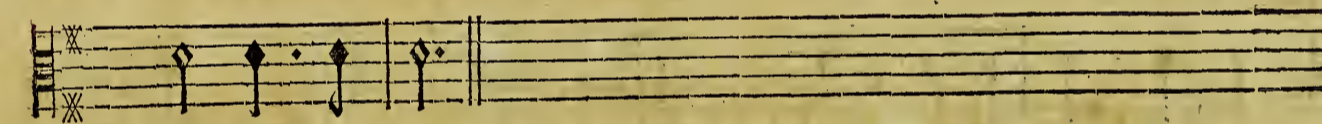
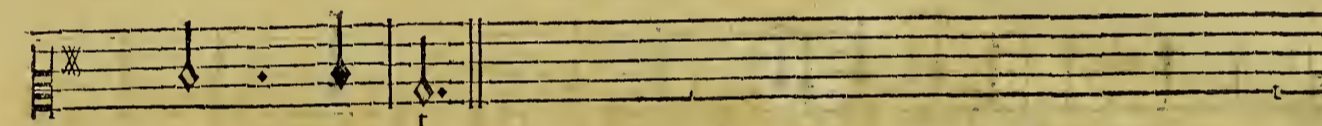
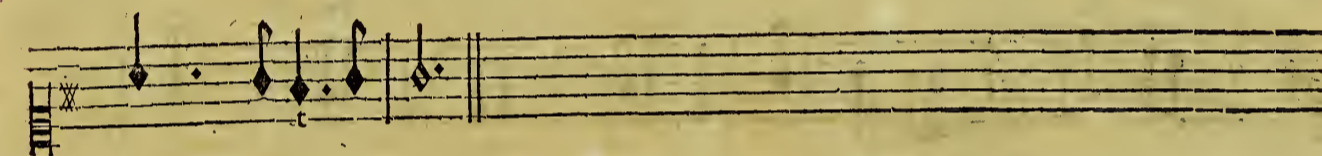
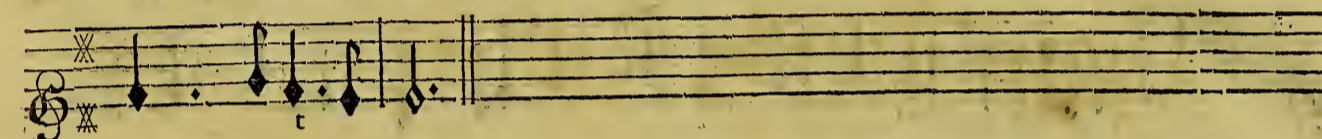
cét azile heureux.



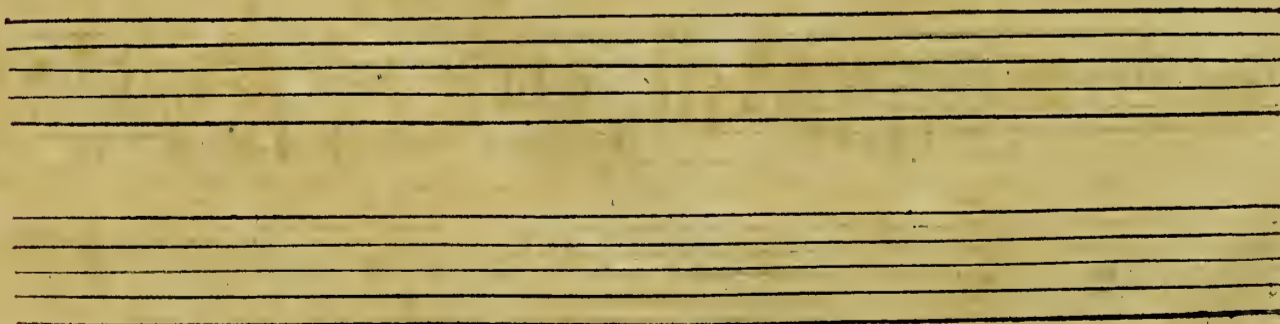
zi- le heureux.



mais dans cet azile heureux.



BASSE-CONTINUE.



P R O L O G U E.

ENTRÉE DES JEUX ET DES PLAISIRS.

BOURÉE.

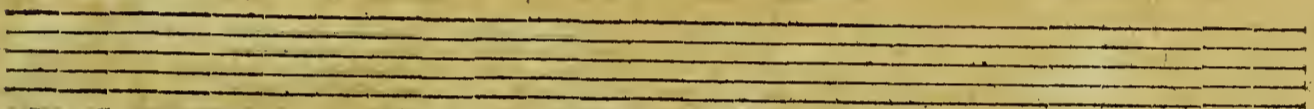
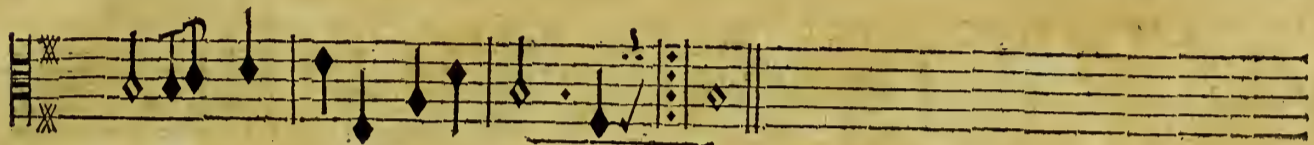
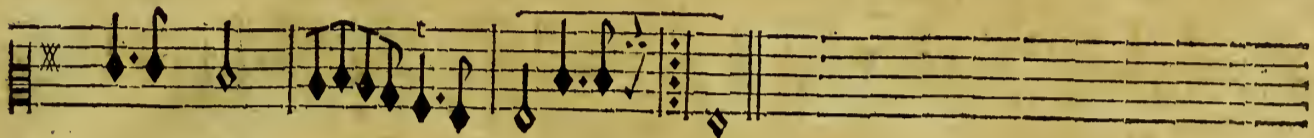
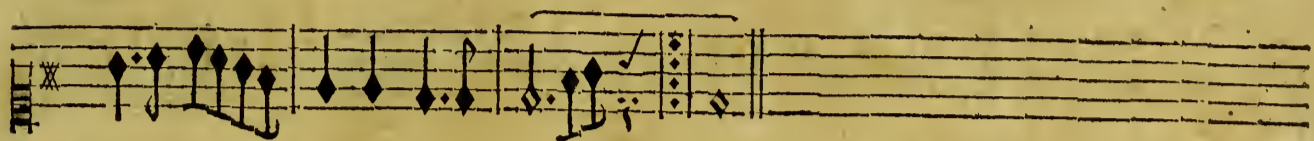
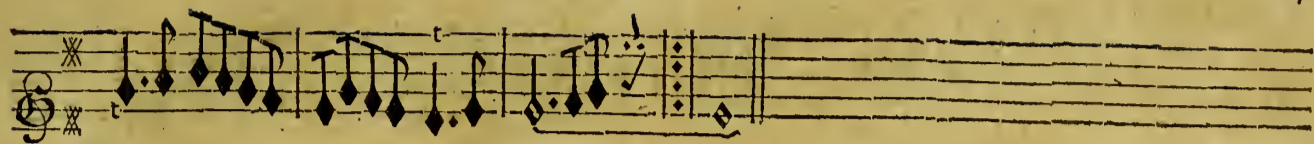
The first system of the musical score consists of five staves. The top staff is a vocal line in G-clef with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various note values and rests. The four staves below are for instruments, likely a harpsichord or keyboard, with a C-clef and a key signature of one flat. They provide a harmonic accompaniment with chords and moving lines.

A set of five empty musical staves, consisting of five horizontal lines each, with no notation.

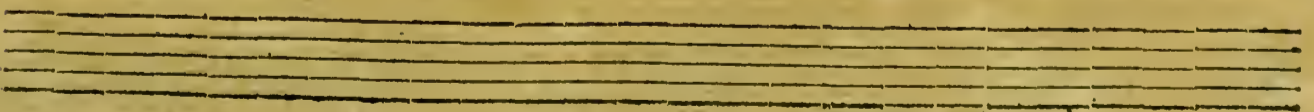
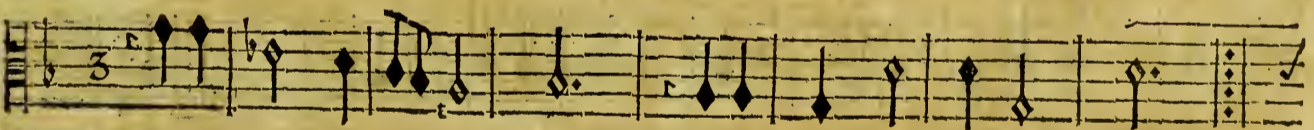
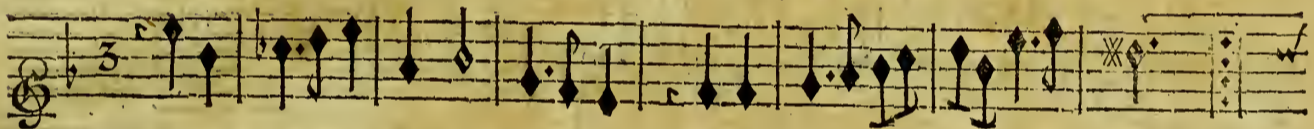
The second system of the musical score consists of five staves, similar in layout to the first system. It features a vocal line on top and four instrumental accompaniment staves below. The notation continues with various musical symbols, including notes, rests, and clefs.

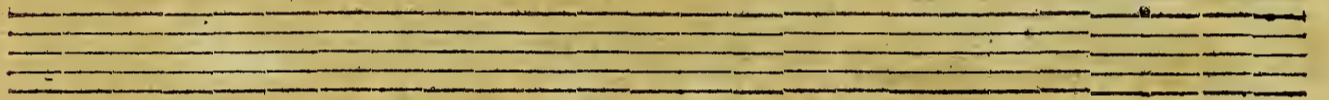
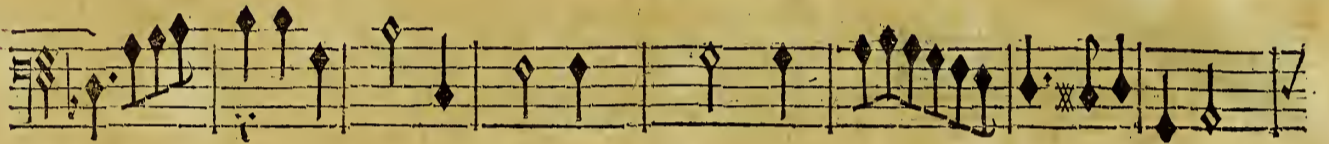
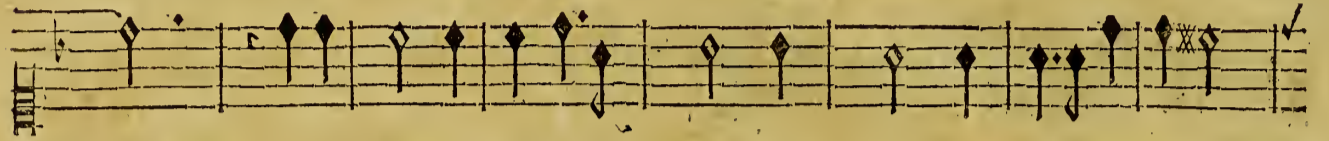
A set of five empty musical staves, consisting of five horizontal lines each, with no notation.

PROLOGUE.



AIR POUR L'AMOUR ET LES GRACES.





petite reprise.



petite reprise.



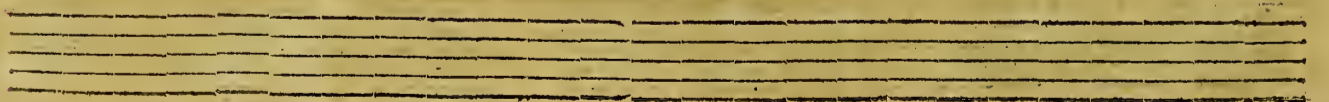
petite reprise.



petite reprise.



petite reprise.



PROLOGUE.

Une Bergere.

SI nous quittons nostre sejour tranquille, Ce n'est pas pour chercher une

Un Berger.

SI nous quittons nostre sejour tranquille, Ce n'est pas pour chercher une

BASSE CONTINUE.

pom- pe in- u- ti- le, C'est pour donner à vos jeunes desirs L'exemple des ar-

pompe in- uti- le, C'est pour donner à vos jeunes desirs L'exemple des ar-

BASSE-CONTINUE.

deurs sincè- res; Aimez, Aimez en Bergeres, Aimez, Aimez en Ber-

deurs sincè- res; Aimez en Bergers, Aimez en Bergers, Aimez, Aimez en Ber gers, en Ber-

BASSE-CONTINUE.

gers, Vous en au- rez Vous en aurez plus de plai- firs. Aimez, Aimez en Ber-

gers, Vous en au- rez Vous en aurez plus de plai- firs. Aimez en Ber-

BASSE-CONTINUE.

O R P H E E.

gers, Aimez en Bergeres, Vous en au- rez Vous en aurez plus de plaisirs.

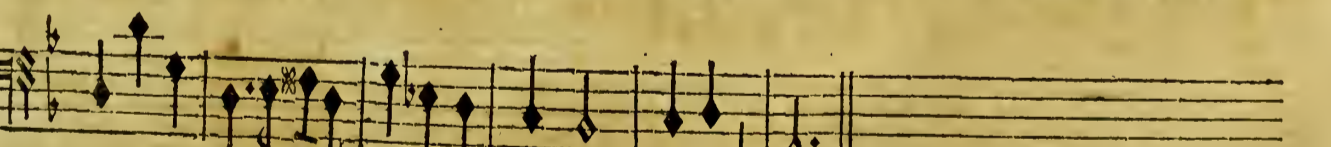
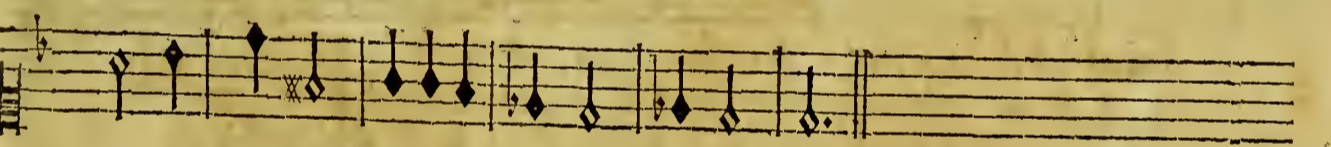
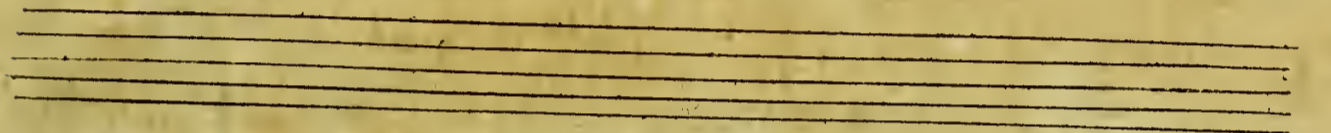
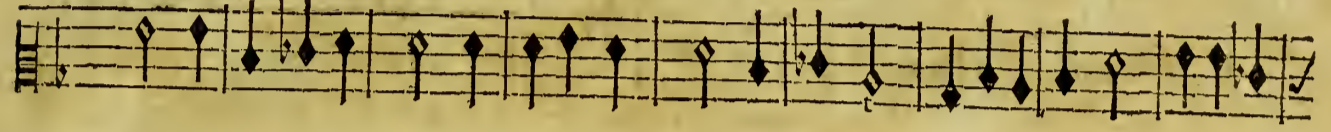
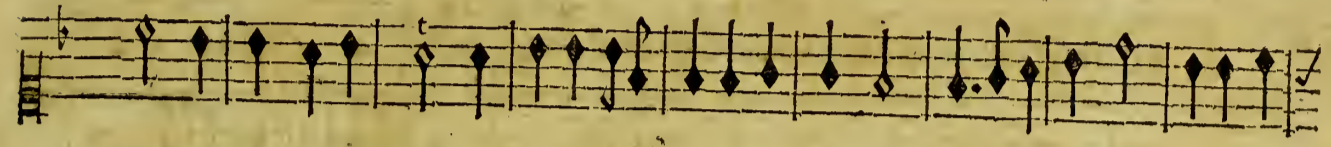
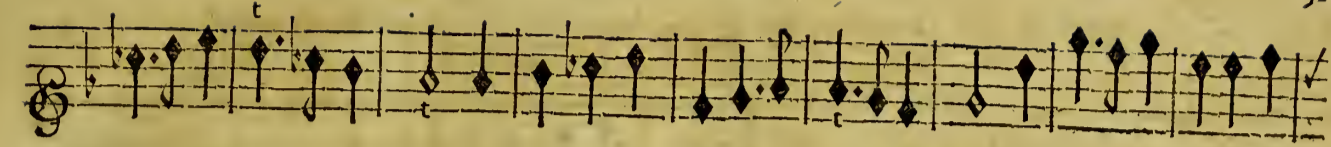
gers, aimez en Bergeres, Vous en au- rez Vous en aurez plus de plaisirs.

76 5b 6x 6 6x

BASSE-CONTINUE.

MENUE T.

P R O L O G U E.



ORPHEE.
V E N U S.

PAR la puissance de l'Amour Pour vo^o divertir en ce jour Orphée ex-

BASSE-CONTINUE.

prés fort du Royaume sombre, Heureux si ses Airs & sa voix Vous pa-

BASSE-CONTINUE.

roissent seulement l'ombre De ce qu'ils furent autre- fois, Heureux, Heureux, si ses

BASSE-CONTINUE.

Airs & sa voix Vous paroissent seulement l'ombre De ce qu'ils furent au- tre-

BASSE-CONTINUE.

fois. Quel cœur en l'écou-

6 4x 6 * 6x 765

BASSE-CONTINUE.

tant n'en devenoit plus tendre? De ses chants tout divins ce fut le moindre effort, Mon

6 6 6 6 5b *

BASSE-CONTINUE.

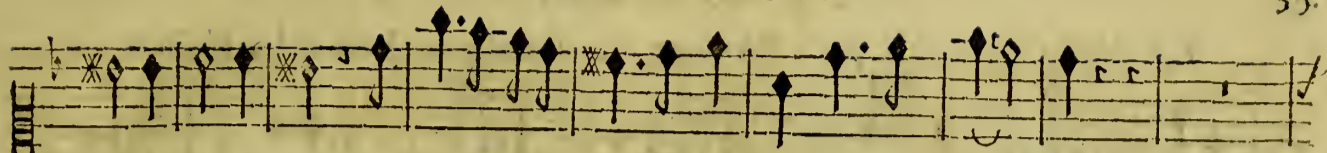
Fils en estoit plus fort, On ne pouvoit plus s'en deffendre. On ne pouvoit

BASSE-CONTINUE.

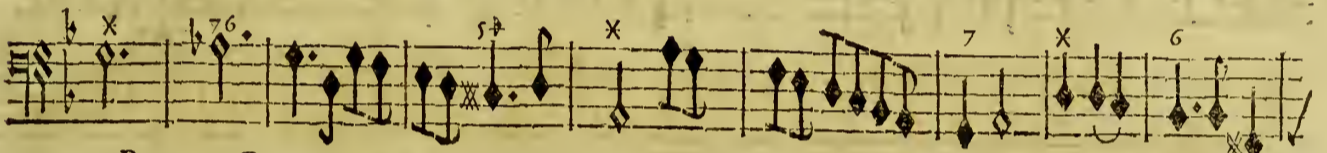
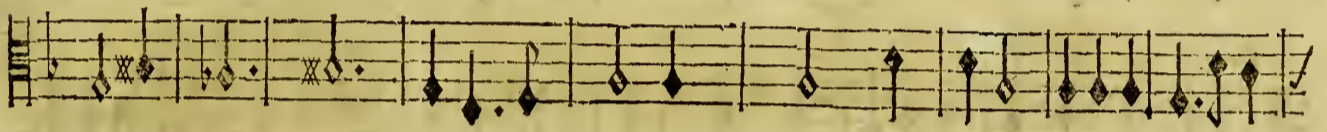
plus, On ne pouvoit plus s'en deffen- dre. Helas! he-

BASSE-CONTINUE.

PROLOGUE.



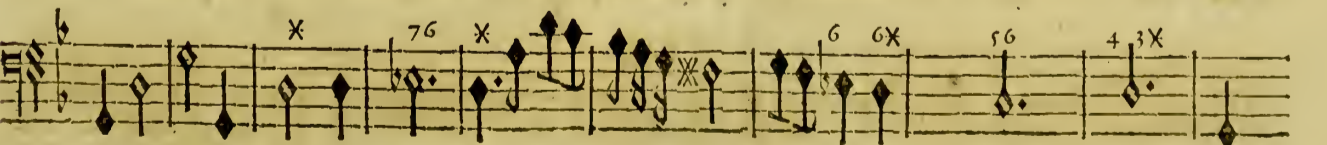
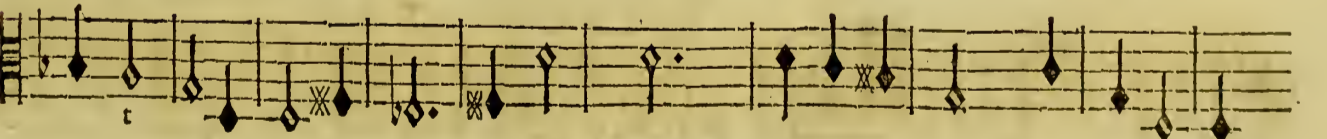
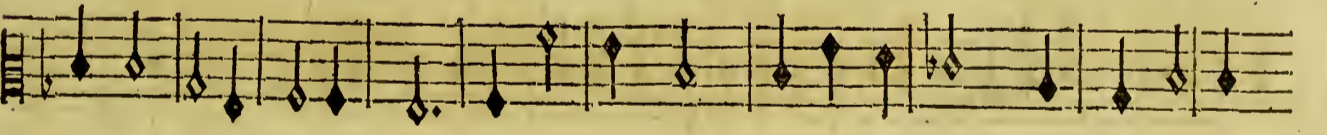
las! Orphée est mort! Venus & les Amours voudroiēt bien vous le ren- dre?



BASSE CONTINUE.



Helas! helas! Orphée est mort! Venus & les Amours voudroiēt bien vo^o le ren- dre,

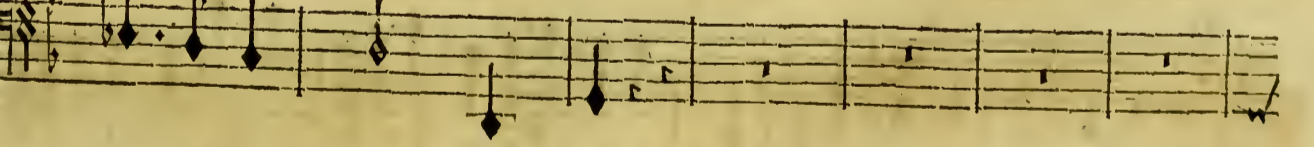
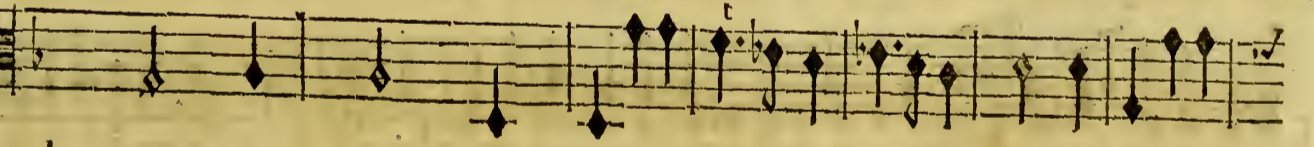
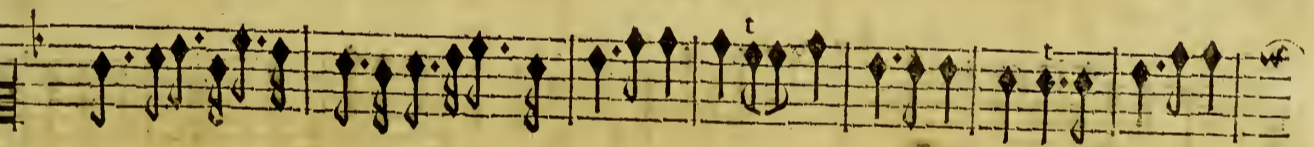
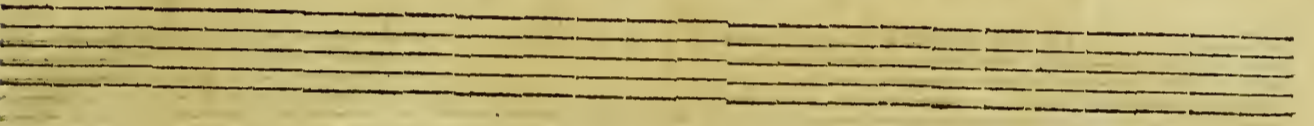
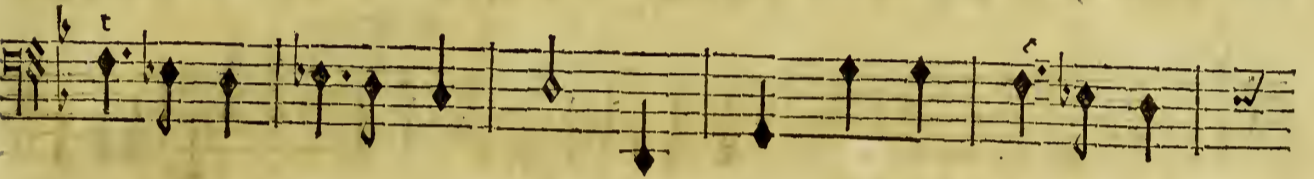
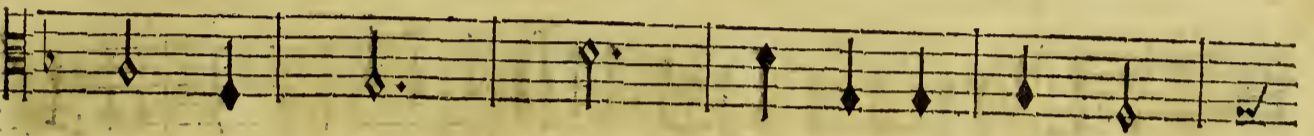
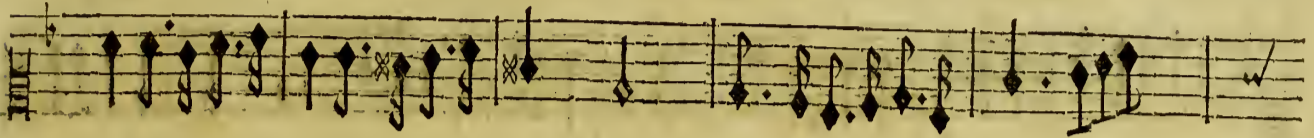
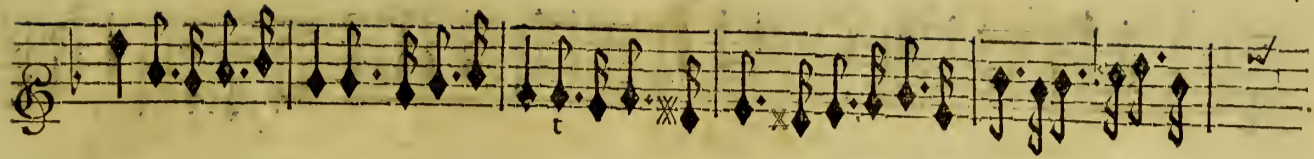


BASSE-CONTINUE.

PASSACAÏLE pour l'Amour, les Graces les Jeux & les Plaisirs.

A musical score for a piece titled "PASSACAÏLE pour l'Amour, les Graces les Jeux & les Plaisirs." The score is written for a single melodic instrument, likely a lute or guitar, as indicated by the six-line staves. The notation is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The piece consists of 16 measures. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. There are several trills marked with a 't' and some notes marked with an asterisk (*). The score is divided into two systems of eight measures each, with a gap between the two systems. The paper shows signs of age, including some staining and wear at the edges.

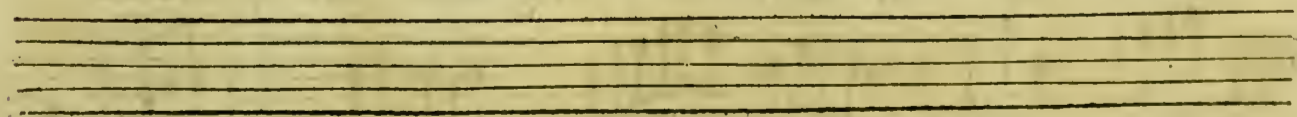
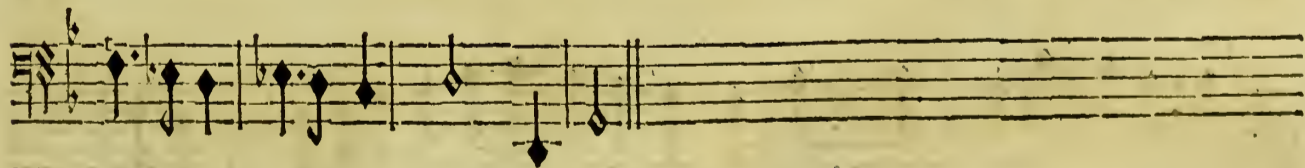
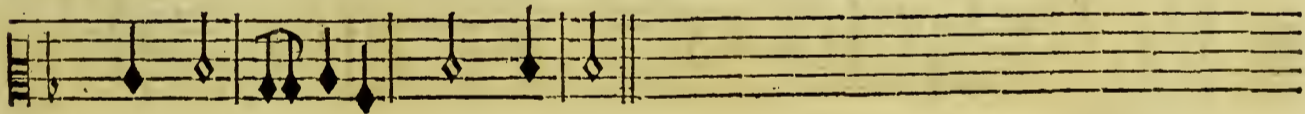
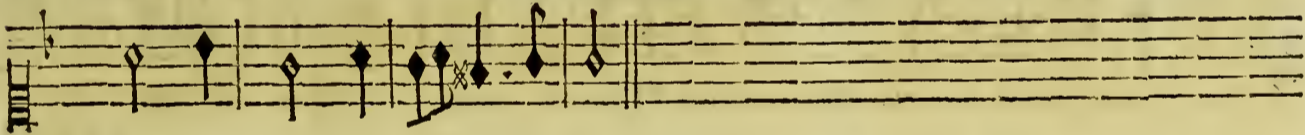
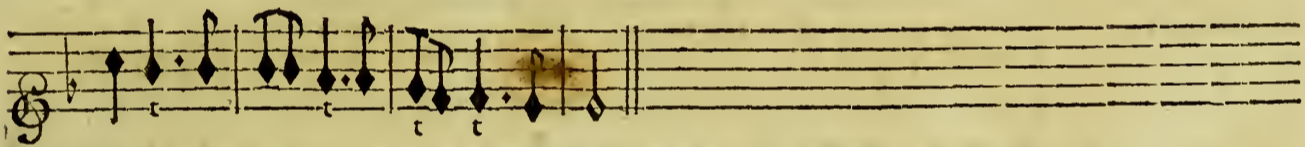
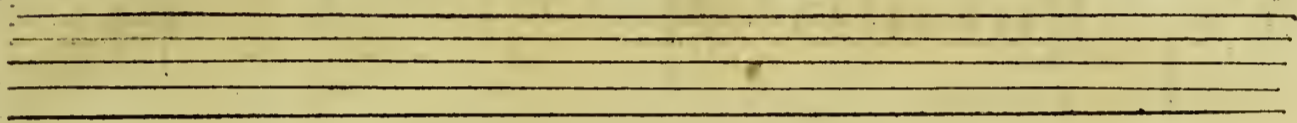
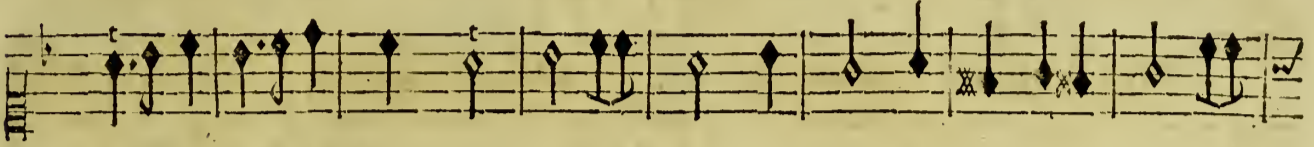
P R O L O G U E.



ORPHEE.

This page contains a musical score for the character Orpheus. The score is written on ten staves, organized into two systems of five staves each. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and ornaments. The first system begins with a treble clef on the top staff, followed by three alto clefs and a bass clef. The second system also starts with a treble clef, followed by three alto clefs and a bass clef. The music consists of a series of rhythmic patterns and melodic lines, with some measures containing multiple notes beamed together. There are several trill ornaments (marked with 't') and a double bar line with repeat signs (marked with 'X'). The page concludes with two empty staves at the bottom.

PROLOGUE.



Laiſſons le ſouvenir d'une perte cruelle, Un devoir plus preſſant demande voſtre

BASSE-CONTINUE.

ze- le. Applaudiffez au Héros Dont les ſoins fortu-

BASSE-CONTINUE.

nez vous donnent ce repos. En vain tout l'Univers conſpire Pour obſcurcir l'é-

BASSE-CONTINUE.

clat de ſon Empi- re, Ce n'eſt que préparer un plus illuſtre prix Au me-

BASSE-CONTINUE.

PROLOGUE.

rite de sa Victoi- re, Plus l'envie à son bras oppose d'Ennemis, Et plus

BASSE-CONTINUE.

gran- de fera sa Gloi- re. Et plus gran-

BASSE-CONTINUE.

de fera sa Gloi- re.

BASSE-CONTINUE.

C H O E U R S .

A Pplaudifions au Heros Dont les foins fortunez nous donnent ce repos.

A Pplaudifions au Heros Dont les foins fortunez nous donnent ce repos.

A Pplaudifions au Heros Dont les foins fortunez nous donnent ce repos.

A Pplaudifions au Heros Dont les foins fortunez nous donnent ce repos.

V I O L O N S .

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



Applaudissons au Heros Dont les foins fortunez nous donnent ce repos. Applaudif-



Applaudissons au Heros, Applaudissons au Heros, Applaudissons



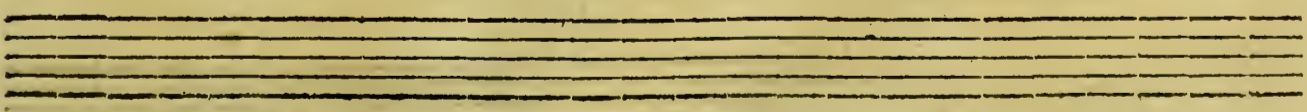
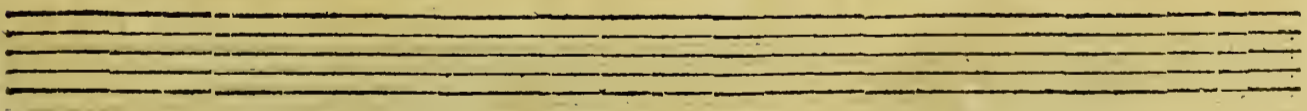
Applaudissons au Heros, Applaudissons au Heros, Applaudissons



Applaudissons au Heros, Applaudissons au Heros, Applaudissons



BASSE-CONTINUEL.



sons au Heros Dont les foins fortunez nous donnent ce repos.

Applaudissons au Heros Dont les foins fortunez nous donnent ce repos.

Applaudissons au Heros Dont les foins fortunez nous donnent ce repos.

Applaudissons au Heros Dont les foins fortunez nous donnent ce repos.

BASSE-CONTINUE



Applaudissons au Heros Dont les foins fortunez nous donnent ce repos.



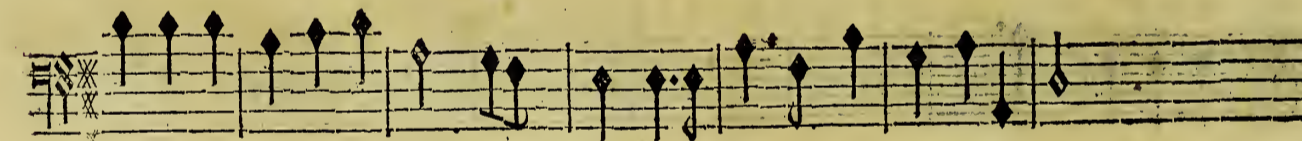
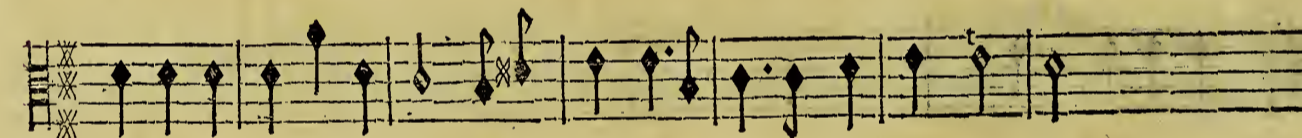
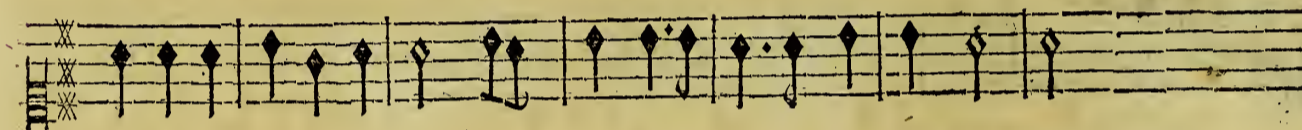
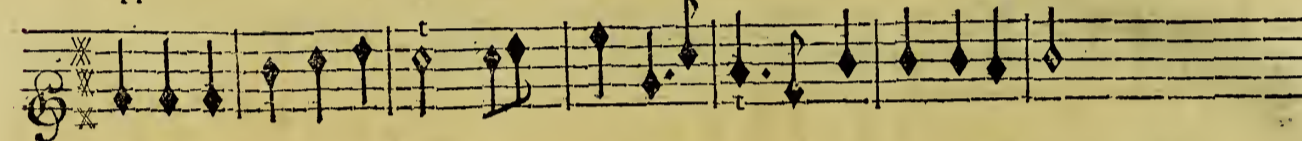
Applaudissons au Heros Dont les foins fortunez nous donnent ce repos.



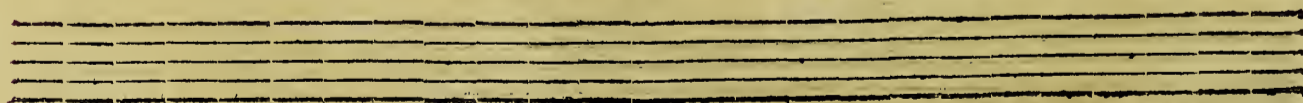
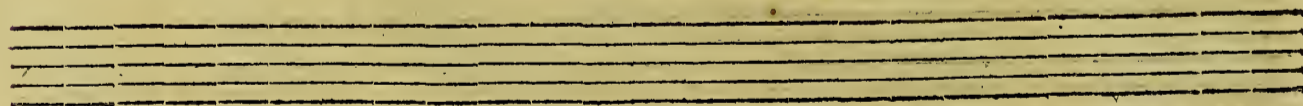
Applaudissons au Heros Dont les foins fortunez nous donnent ce repos.



Applaudissons au Heros Dont les foins fortunez nous donnent ce repos.



BASSE-CONTINUE.



P R O L O G U E.

Vae Femme de la Troupe.

EN vain tout l'Univers conspire Pour obscurcir l'é-clat de son Empi-

Vn Plaisir.

EN vain tout l'Univers conspire Pour obscurcir l'é-clat de son Empi-

Va Homme de la Troupe.

EN vain tout l'Univers conspire Pour obscurcir l'é-clat de son Empi-

BASSE-CONTINUE.

Va Homme de la Troupe.

re. Ce n'est que preparer un plus illustre prix Au merite de sa victoi-

re. Ce n'est que preparer un plus illustre prix Au merite de sa victoi-

re.

BASSE-CONTINUE.

Plus l'envie à son Bras oppose d'enne- mis,

Plus l'envie à son Bras oppose d'enne- mis,

Plus l'envie à son Bras oppose d'ennemis, Et plus gran-

BASSE-CONTINUE.

O R P H E E,

Et plus gran- de fera fa Gloi- re.

Et plus gran- de fera fa Gloi-

de fera fa Gloi- re. Et plus gran- de fera fa

de fera fa Gloi- re. Et plus gran- de fera fa

BASSE-CONTINUE.

Et plus gran- de fera fa Gloi- re.

re. Et plus gran- de fera fa Gloi- re.

Gloi- re.

Gloi- re.

BASSE-CONTINUE.

P R O L O G U E.
C H O E U R S.

Et plus gran- de fera fa gloi-

Plus l'Envie à son bras oppose d'Ennemis Et plus gran- de fera fa

Plus l'Envie à son bras oppose d'Ennemis, Et plus gran-

Plus l'Envie à son bras oppose d'Ennemis.

Plus l'envie à son bras oppose d'Ennemis, Et plus gran- de fera fa

BASSE-CONTINUE.

re, Et plus gran- de fera fa gloi-
 gloi- re, Et plus gran- de fera fa gloi- re, Et plus
 de fera fa gloire, Et plus grande fera fa gloi-
 gloi- re, Et plus gran-

The musical score consists of several systems. The top system features a vocal line with lyrics and a harpsichord accompaniment. Subsequent systems include a lute part and a second harpsichord part. The notation includes various note values, rests, and dynamic markings such as 't' for trills.

BASSE-CONTINUE.

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

P R O L O G U E.



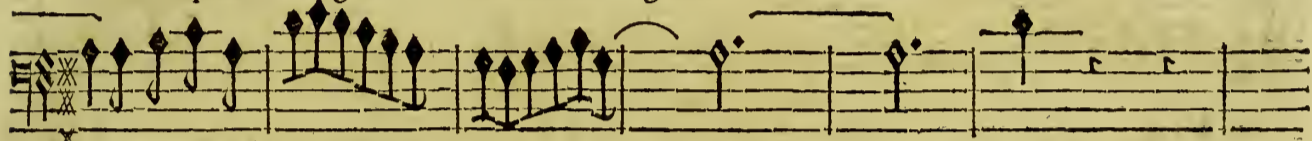
re, Et plus gran- de fera sa gloi- re.



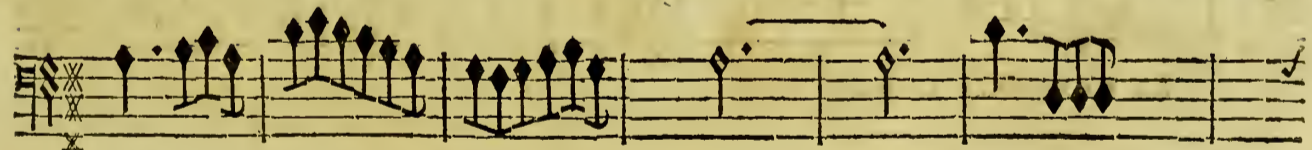
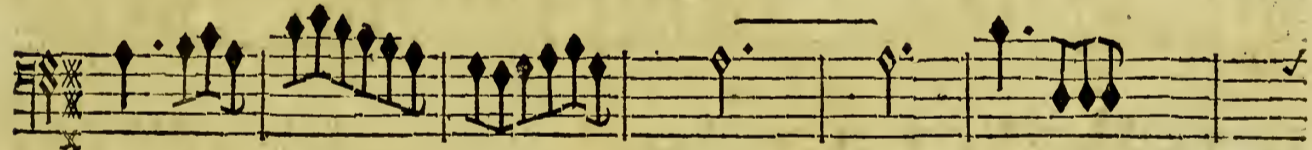
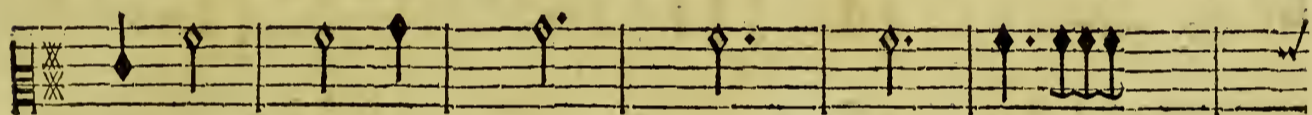
de fera sa gloire, Et plus grande fera sa gloire.



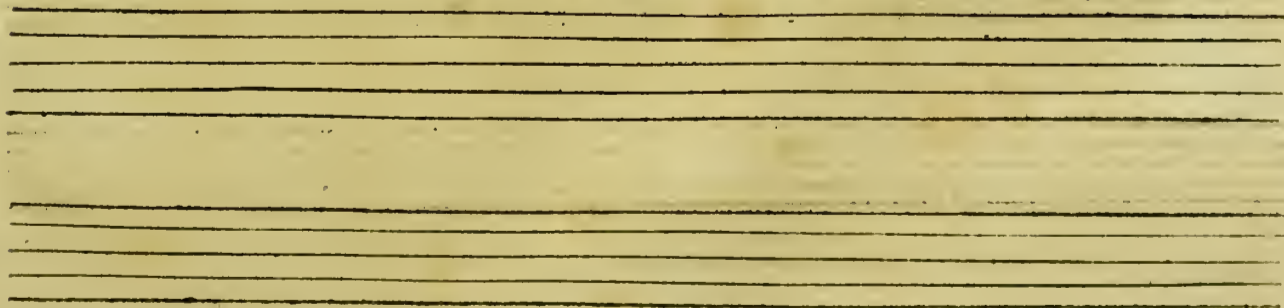
re, Et plus gran- de fera sa gloi- re.

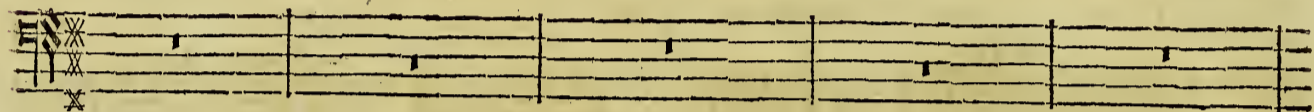
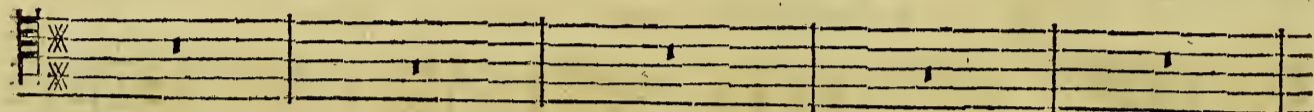
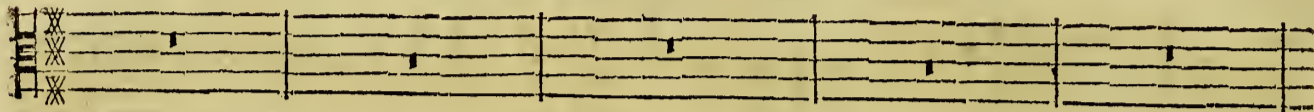
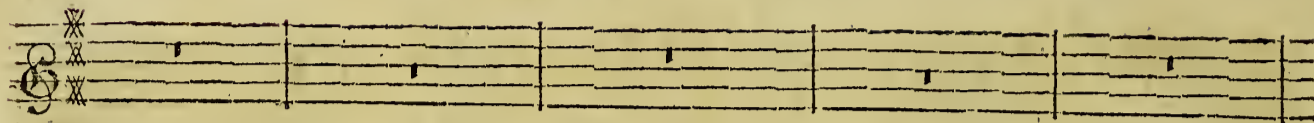


de fera sa gloi- re.

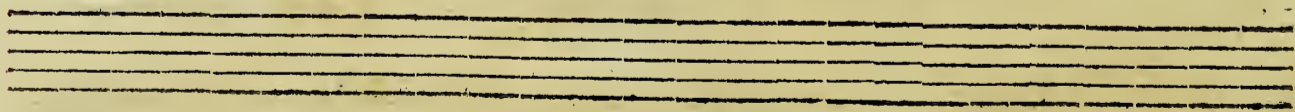
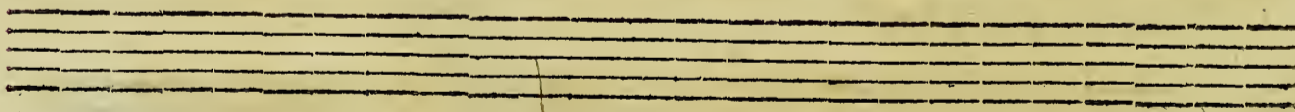


BASSE CONTINUE.

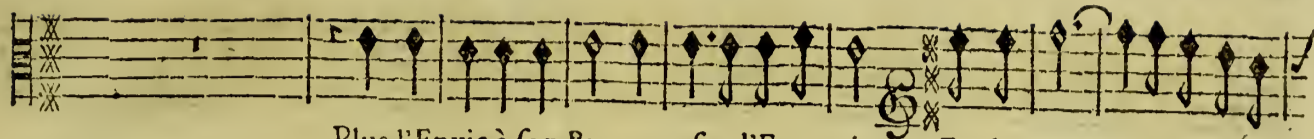




BASSE-CONTINUE.



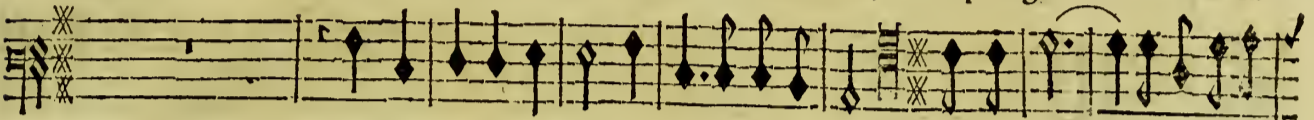
PROLOGUE.



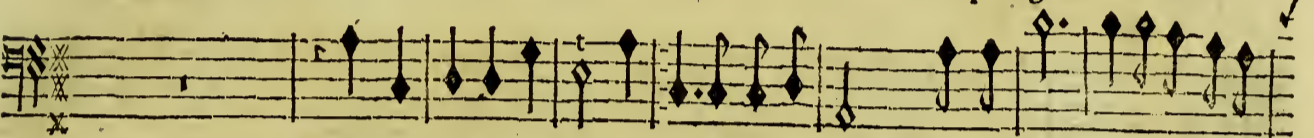
Plus l'Envie à son Bras oppose d'Ennemis, Et plus gran- de fera fa



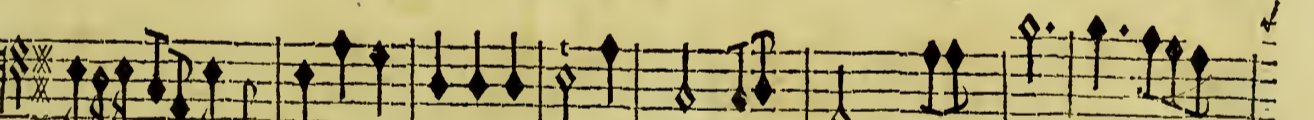
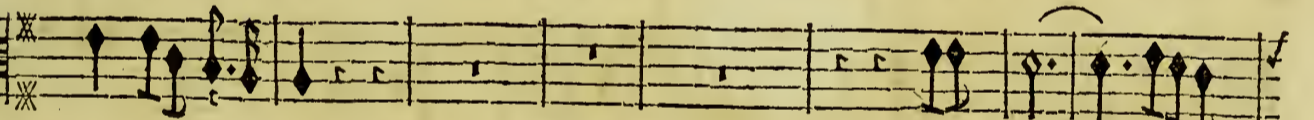
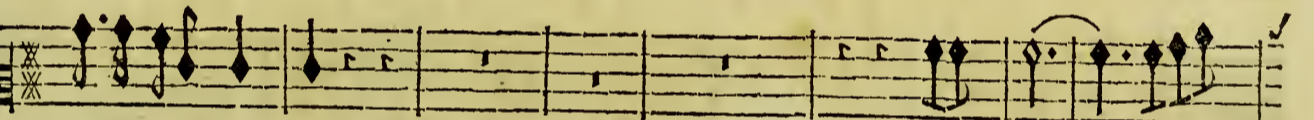
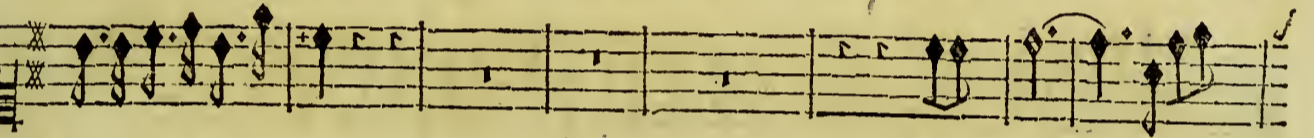
Plus l'Envie à son Bras oppose d'Ennemis, Et plus gran- de fera fa



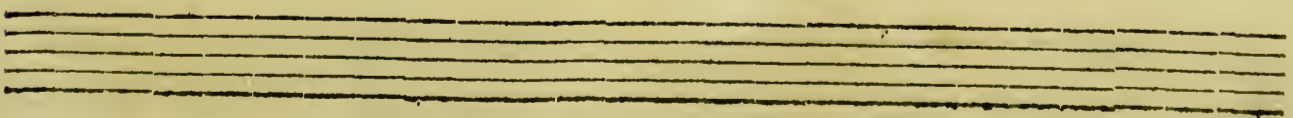
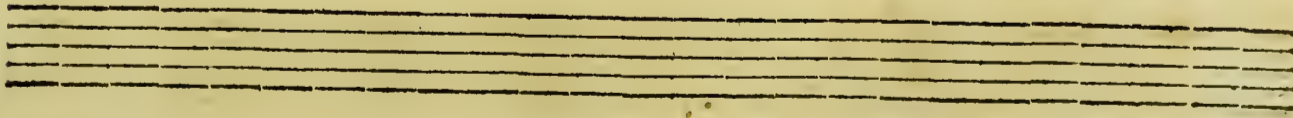
Plus l'Envie à son Bras oppose d'Ennemis, Et plus gran- de fera fa



Plus l'Envie à son Bras oppose d'ennemis, Et plus gran- de fera fa



BASSE-CONTINUE.



Gloi- re.

Gloi- re. Et plus

Gloi- re. Et plus

Gloi- re. Et plus

BASSE-CONTINUE.

P R O L O G U E.

Et plus grande fera sa Gloire. Et plus gran- de fera sa Gloire.
gran- de fera sa Gloire. Et plus grande fera sa Gloire. Et plus gran-
grande fera sa Gloire. Et plus gran- de fera sa Gloire. Et plus
gran- de fera sa Gloi- re. Et plus

The musical score consists of ten staves. The first five staves contain vocal parts with lyrics. The lyrics are: "Et plus grande fera sa Gloire. Et plus gran- de fera sa Gloire." (Staff 1), "gran- de fera sa Gloire. Et plus grande fera sa Gloire. Et plus gran-" (Staff 2), "grande fera sa Gloire. Et plus gran- de fera sa Gloire. Et plus" (Staff 3), "gran- de fera sa Gloi-" (Staff 4), and "re. Et plus" (Staff 5). The remaining five staves (6-10) are instrumental parts, likely for a basso continuo, with no lyrics. The notation includes various note values, rests, and dynamic markings such as 't'.

BASSE-CONTINUE.

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

ORPHE'E,

Et plus grande Et plus grande sera sa Gloire. Et plus grande sera sa Gloire. Et plus grande sera sa Gloire.

de sera sa Gloire. Et plus grande sera sa Gloire.

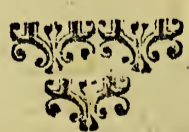
gran- de Et plus grande sera sa Gloire.

gran- de Et plus grande sera sa Gloire.

BASSE-CONTINUE.

On jouë l'ouverture.

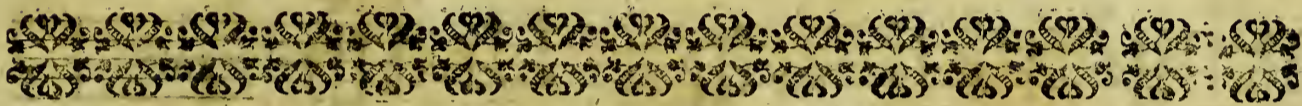
FIN DU PROLOGUE.





ORPHEE

TRAGEDIE.



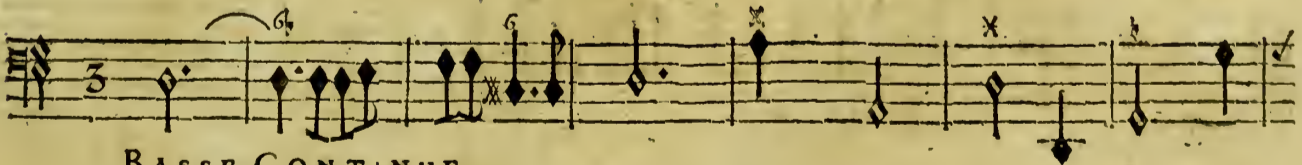
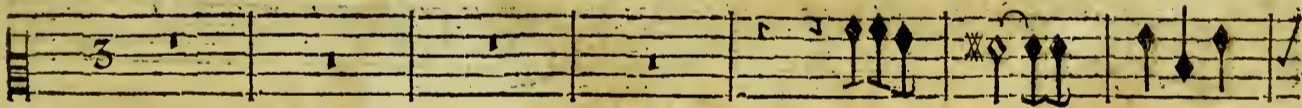
ACTE PREMIER. SCENE PREMIERE.

ORASIE, ISMENE.

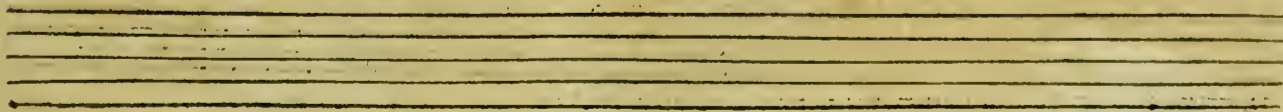
FLUTES ET VIOLONS.



PRELUDE.



BASSE-CONTINUE.



The first system of music consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are for a keyboard instrument, likely a harpsichord or spinet, in alto and bass clefs respectively. The fourth staff is the basso continuo line, featuring figured bass notation with figures such as 6, 4x, 2, 6, 6x, 6, x, 6, x, 6, 6x, and 6. The fifth staff is an empty bass line.

BASSE-CONTINUE.

The second system of music consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are for a keyboard instrument in alto and bass clefs. The fourth staff is the basso continuo line, featuring figured bass notation with figures such as 5#6, 6, 6, and 6. The fifth staff is an empty bass line.

BASSE-CONTINUE.

ACTE PREMIER.

ORASTE.

Je me soulage, chere Is- mene, En te découvrant une peine Dont je ne sçauois pl^o gue-

BASSE-CONTINUE.

rir: C'est trop voir ma rivale unie avec Orphée, Tandis que dans mon sein ma flâme r'enfer-

BASSE-CONTINUE.

mée Rend cette peine encor plus cruelle à souffrir, D'un sort plus doux reprenons l'espé-

BASSE-CONTINUE.

rance, Délivrons-nous d'un obstacle odieux, Euridice habite ces lieux, Elle y va rencon-

BASSE-CONTINUE.

trer sa perte & ma ven-

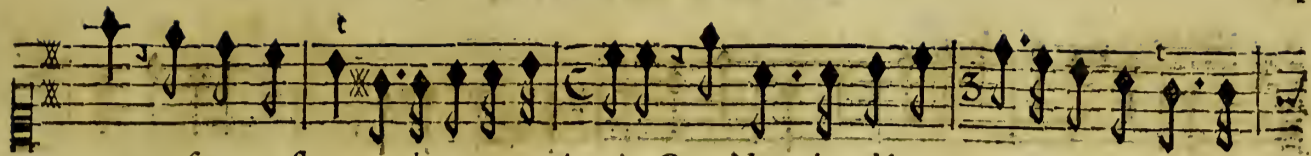
BASSE-CONTINUE.

geance. doux.

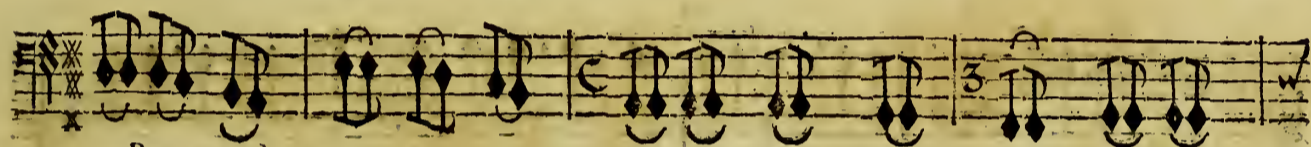
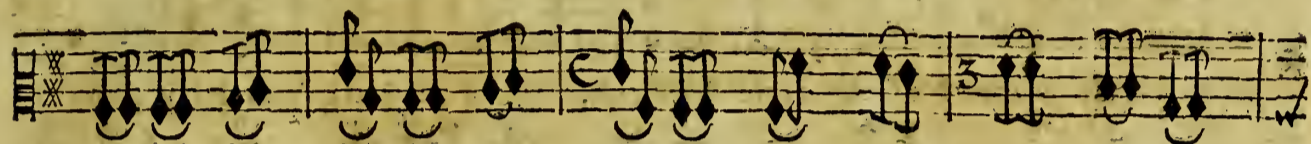
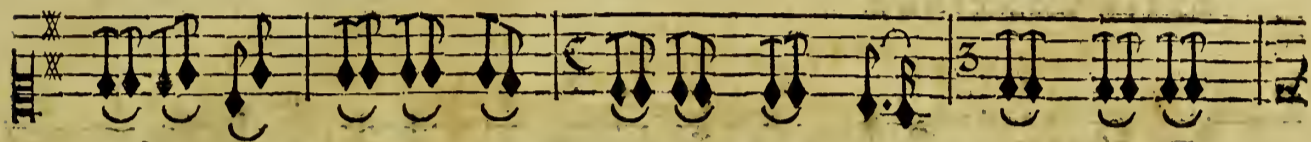
BASSE-CONTINUE.

toy qu'un charme plein d'horreur Viét d'instruire en secret à servir ma fu- reur, Ser-

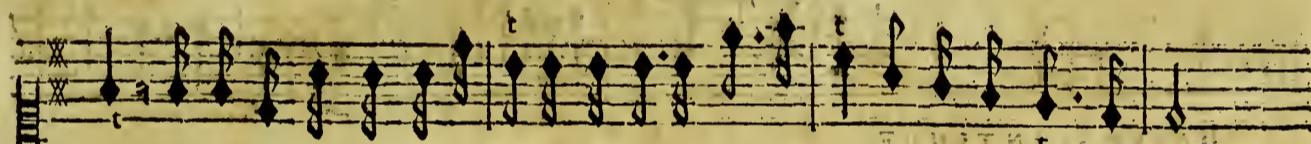
BASSE-CONTINUE.



pent, que sous ces fleurs cache cette prairie, Cent Nymphes dès ce jour y porteront leurs



BASSE CONTINUE.



pas, Discerne bien mon ennemie, C'est elle à qui tu dois donner un prompt trépas.



BASSE-CONTINUE.

ISMENE.

D'Orphée Apollon est le pere, Mais il languit dans le re- pos, Et les Arts

BASSE-CONTINUE.

qu'on voit luy plaire Ne font pas ceux des Heros. Et les Arts qu'on voit luy plaire

BASSE-CONTINUE.

ORASIE.

Ne font pas ceux des Heros. J'entens la Gloire qui mur- mure, Mais se choisit-

BASSE-CONTINUE.

on son vainqueur? J'entends la Gloire qui mur. mure, Mais se choisit-on son vain-

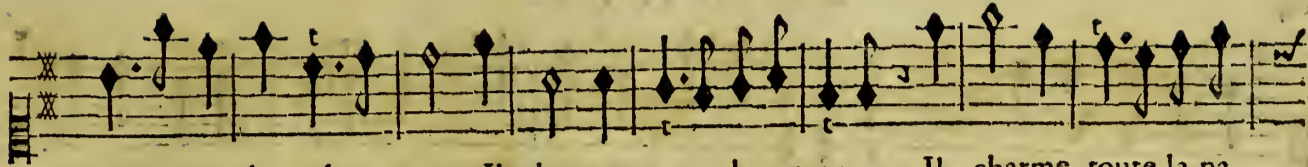
BASSE-CONTINUE.

queur! Il charme toute la nature, Il charme toute la nature, T'estonnes-

BASSE-CONTINUE.

ACTE PREMIER.

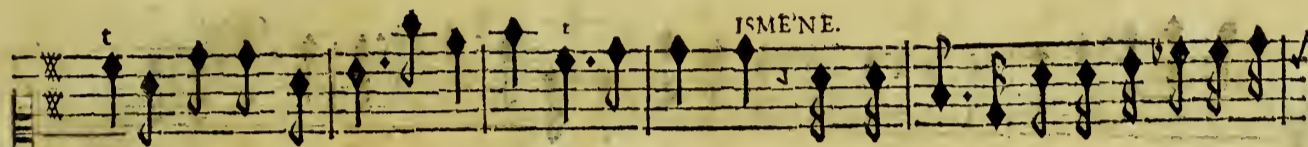
63



tu qu'il ait charmé mon cœur? Il charme toute la nature, Il charme toute la na-

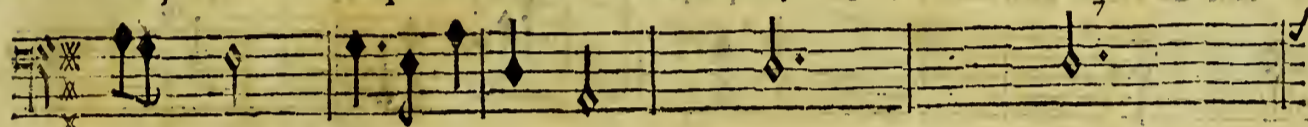


BASSE-CONTINUE.

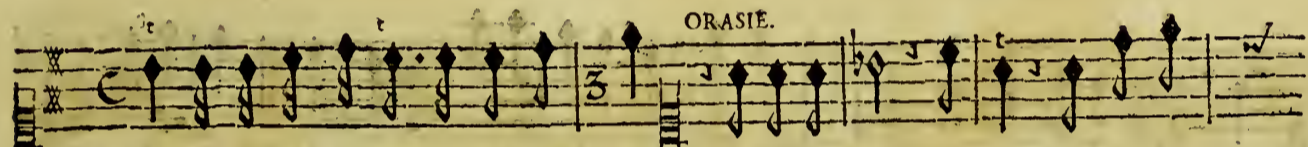


ISMENE.

ture, T'estonnes-tu qu'il ait charmé mon cœur? Eh! pourquoy donc souffrir un hymen si con-

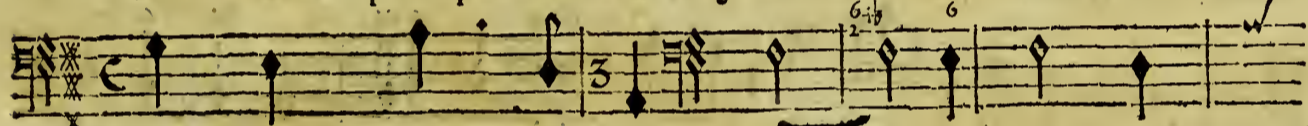


BASSE-CONTINUE.



ORASIE.

traire A vostre espoir le plus char-mant? Je me flattois, hélas! trop vaine-

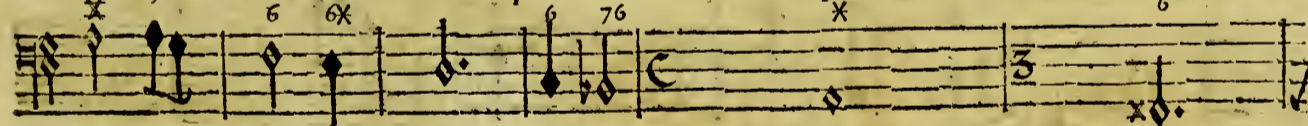


BASSE-CONTINUE.



IMENE.

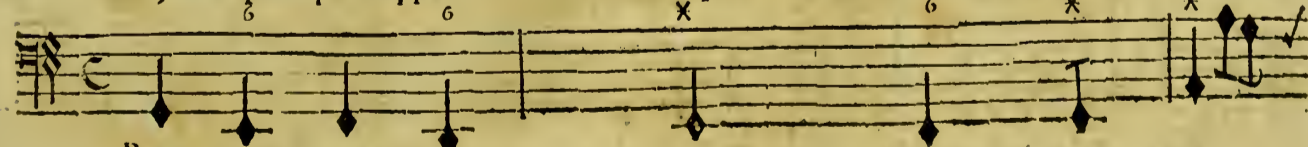
ment D'y trouver le secours d'un dépit salu- taire. Ah! que ne faisiez-vous plutôt agir mes



BASSE-CONTINUE.



soins, Afin qu'Orphée apprît du moins Tout ce qu'en sa faveur vostre amour pouvoit faire,



BASSE-CONTINUE.

Veuve d'un Roy fa- meux, Reyne de ces climats, Les charmes de vostre personne, Le bril-

BASSE-CONTINUE.

lant de vostre couronne, N'estoit-ce pas pour luy d'assez puissans appas? Tu parles de l'a-

BASSE-CONTINUE.

mour, & ne le connois pas. Les offres les plus éclatantes Sur un cœur prevenu sont tou-

BASSE-CONTINUE.

jours impuissantes, La raison vainement s'efforce de parler; Les ler; Il

BASSE-CONTINUE.

brûle dans l'instant mesme D'aller revoir ce qu'il ai- me, Et de luy tout immo-

BASSE-CONTINUE.

ACTE PREMIER.

ISMENE.

1er. Si l'on voit des amans dont l'ame peu commune Immole quelque

fois la fortune à l'amour; On en voit bien plus chaque jour Sans scrupule immoler l'amour

à la fortune. On en voit bien plus chaque jour Sans scrupule immoler l'amour

à la fortune. C'est rarement qu'un Trône est méprisé. Non, je connois Or-

phée, il eût tout refusé, Son amour satisfait luy tient lieu d'un Empire, Que je prevoy d'ob-

BASSE-CONTINUE.

O R P H E E.

stacle au bien que je desire; Et du crime où l'amour malgré moy me conduit, Que sçay-je si ja-

BASSE-CONTINUE.

mais je recevray le fruit: Dieux! quelle peine à ma peine est e- gale! Que je vois

BASSE-CONTINUE.

plains! Mais sortons de ces lieux Y voulez-vous trouver vostre Ri- vale? Non m'en preserver les

BASSE-CONTINUE.

Dieux! Si route-fois Orphée... Il vient laisse à ma flâme... Par cent raisons plustost sôgez à l'évi-

BASSE-CONTINUE.

ter. Ismène malgré moy je me sens arre- ster, Cachons luy seulement le trouble de mon

BASSE-CONTINUE.

ame.

BASSE-CONTINUE.

SCENE II.

ORASIE, ORPHE'E.

ORASIE.

Le desir du repos, & la beauté du jour M'ont fait ve- nir dans ce lieu soli-

BASSE-CONTINUE.

taire; Mais quand vo^e preferez aux plaisirs de ma cour Un champestre sejour, On peut vo^e repro-

BASSE-CONTINUE.

ORPHE'E.

cher que c'est trop vous y plai- re. Je cheris ces beaux lieux, j'ay peine à les quitter, Ils

BASSE-CONTINUE.

m'offrent des ruisseaux, des fleurs, de la verdu- re, Le plus cruel Hyver semble les respe-

BASSE-CONTINUE.

ter, Et le Ciel y répand sa clarté la plus pure Eh pourquoy? eh pourquoy ne pas profi-

BASSE-CONTINUE.

rer De ces faveurs de la Nature? Eh pourquoy? eh pourquoy ne pas profiter De ces fa-

BASSE-CONTINUE.

veurs de la Nature? Vous ne nous dites pas leurs charmes les plus grands, Eurydice s'y

BASSE-CONTINUE.

plaist, en faut-il d'avantage? Les Nymphes de ce voisinage L'amusent chaque

BASSE-CONTINUE.

jour par leur jeux differents; A demeurer encor leur amitié l'engage.

BASSE-CONTINUE.

ACTE PREMIER.

ORASIE.

De vostre hymen nou- veau les doux commen- cements Demandoiét de la complai-

BASSE-CONTINUE.

fance; Mais songez de- formais qu'après un si long-temps Vous no° devez vostre presen-

BASSE-CONTINUE.

cc.

BASSE-CONTINUE.

SCENE III.
EURIMEDE, ORPHE'E.

EURIMEDE.

ORPHE'E.

Quand la faveur semble icy vo° cher-cher, D'où viét que vostre cœur soupire? Est-il

BASSE-CONTINUE.

doux de m'entendre dire Qu'à mes pl° chers plai- sirs je me dois arra- cher?

BASSE-CONTINUE.

La faveur souvent importune, L'esclavage l'a fuit de prés. prés. Je ne de-

BASSE-CONTINUE.

man-erois, hélas! à la Fortune Que de pouvoir jouir en paix Des seuls biens que l'a-

BASSE-CONTINUE.

EURIMEDE.

mour m'a faits. Je ne de- faits. Cette félicité parfaite Dans une

BASSE-CONTINUE.

ORPHE'E.

Cour qui vous souhaite, Perdroit-elle de ces attraits? Trop de soins à la

BASSE-CONTINUE.

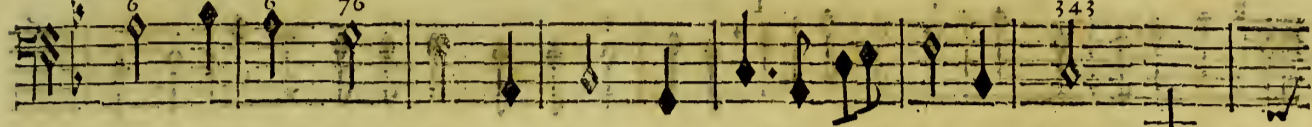
Cour rendent les cœurs distraits, On aime mieux dans la retraite; Icy tous mes mo-

BASSE-CONTINUE.

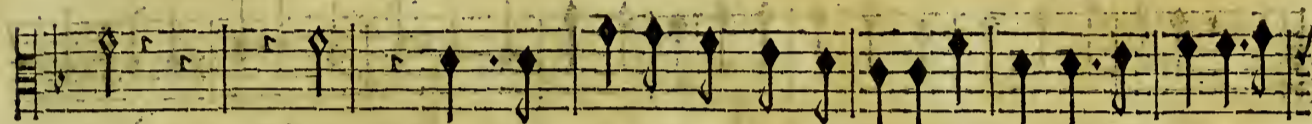
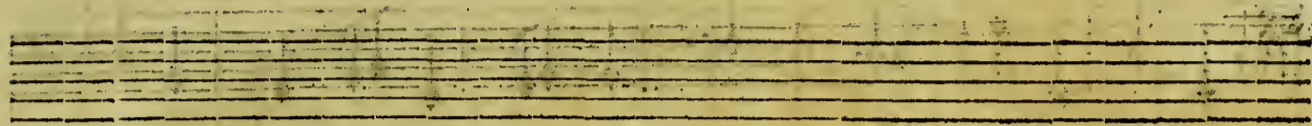
ACTE PREMIER.



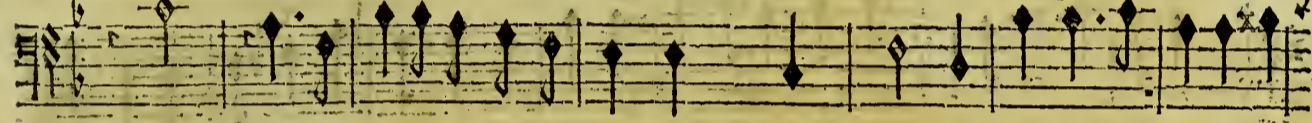
ments ne font que pour l'amour, Et j'aime, Et j'aime mille fois plus que le premier



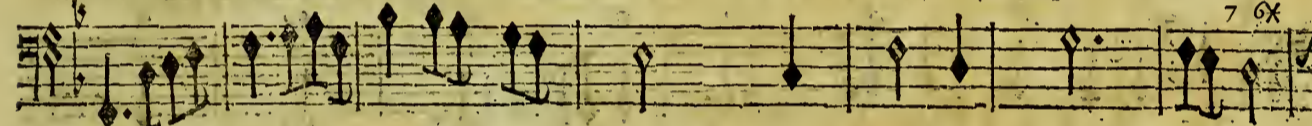
BASSE-CONTINUE,



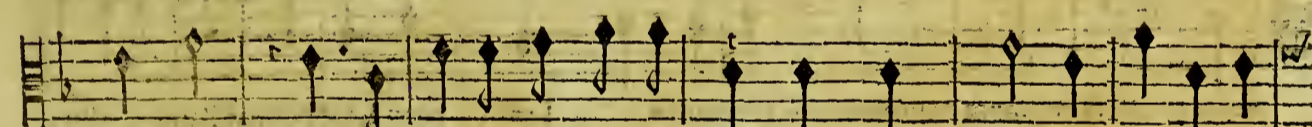
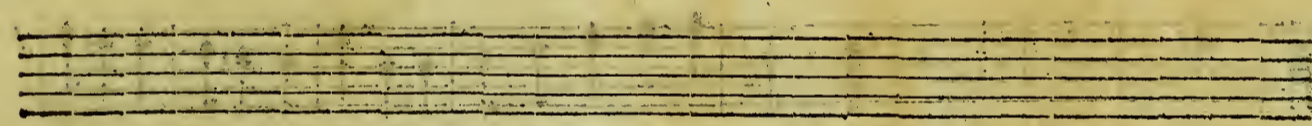
jour. Non, non; l'hymen ne vient point éteindre Les feux par l'amour allu-



Non, Non, l'hymen ne vient point éteindre Les feux Les feux par l'amour allu-



BASSE-CONTINUE.



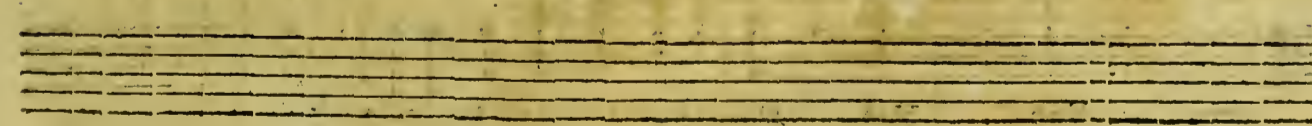
mez. Non, Non, l'hymen ne vient point éteindre Les feux Les feux par l'a-



mez. Non, l'hymen ne vient point éteindre Les feux par l'a-



BASSE-CONTINUE.



mour allumez. Deux cœurs l'un pour l'autre formez N'ont jamais ce mal-heur à craindre.

mour allumez. Deux cœurs l'un pour l'autre formez N'ont jamais ce mal-heur à craindre.

BASSE-CONTINUE.

S'il arrive aux amants quelque fois de s'en plaindre, C'est qu'ils étoient foiblement en-flam-

S'il arrive aux amants quelque fois de s'en plaindre, C'est qu'ils étoient foiblement enflam-

BASSE-CONTINUE.

mez. Non, Non, l'hymen ne vient point éteindre Les feux par l'amour allu-

mez. Non, Non, l'hymen ne viét point éteindre Les feux Les feux par l'amour allu-

BASSE-CONTINUE.

mez. Non, Non, l'hymen ne viét point éteindre Les feux Les feux par l'amour allu-

mez. Non, Non, l'hymen ne vient point éteindre Les feux par l'amour allu-

BASSE-CONTINUE.

EURIMENE.

mez. Cependant vous sçavez quelle peine secrete Tient mon ame inquiete. Vostre cha-

mez.

BASSE-CONTINUE.

ORPHE'E.

grin vous presse-t'il toujours De quitter pour jamais la Thrace? Un noir pressenti-

BASSE-CONTINUE.

ment sans cesse m'y me- nace, Je veux par mon dé- part en terminer le cours. Je pré-

BASSE-CONTINUE.

tens habiter la Grèce, Me faire une retraite aux rives du Permesse, Y cultiver les

BASSE-CONTINUE.

Arts que je tiens d'Apollon, Y regarder de loin le sort & ses caprices, et faire

BASSE-CONTINUE.

K

EURIMEDE.

toutes mes délices De ma chere Eurydice & du Sacré Val-lon. Vous quitte-

BASSE-CONTINUE.

ORPHEE.

rez vostre pa-trie? Eh! bien s'il faut que je vous le confie; Mon cœur revere Bac-

BASSE-CONTINUE.

chus, Mais je deteste l'abus De ces Festes odieuses, Où l'on voit... je me

BASSE-CONTINUE.

tais, je n'en ay que trop dit, Et que trop irrité l'esprit De nos Bacchantes furi-

BASSE-CONTINUE.

es. Livreray-je Euri-dice au danger de ces Mœurs: Non, je la dois sauver de pareilles hor-

BASSE-CONTINUE.

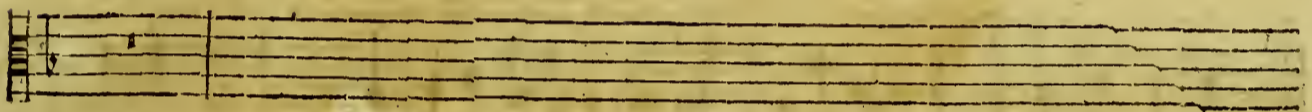
ACTE PREMIER.

reurs; Mais je ne la voy point pa- roistre, Je l'attens, & je sens renaistre

BASSE-CONTINUE.

toutes mes secrettes ter- reurs. La voicy.

BASSE-CONTINUE.



SCENE IV.

ORPHEE, EURYDICE.

BASSE-CONTINUE.

EURYDICE

QU'en ces lieux mon ame impatiente Brusloit de vous voir arriver! Si j'avois

BASSE-CONTINUE.

ORPHEE

creu sitost vous y trouver Je n'aurois pas fait languir vostre atten- te. Eh

BASSE-CONTINUE.

quoy ne sçavez-vous pas Que mon amour ne peut soutenir vostre absen- ce? Eh

BASSE-CONTINUE.

quoy ne sçavez-vous pas Que mon amour ne peut soutenir vostre absen- ce? Et que par-

BASSE-CONTINUE.

tout où vous portez vos pas Il les fuit ou les devan- ce. Et que par-

BASSE-CONTINUE.

tout où vous portez vos pas Il les fuit ou les devan- ce. Je ne sçauois blâ-

BASSE-CONTINUE.

mer ce grand empressement, Il me paroist-trop aimable: ble: C'est un bien inesti-

BASSE-CONTINUE.

EURIDICE.

mable Qu'un époux toujours amant. C'est un bien inestimable Qu'un époux toujours a-

BASSE-CONTINUE.

ORPHE'E.

mant. O Dieux! je vous le recommande, Ce tresor que je tiens de vos seules bon-

BASSE-CONTINUE.

tez; Conservez-moy tant de beautez, C'est tout ce que mon cœur sans cesse vous deman-

BASSE-CONTINUE.

EURIDICE.

de. Quoy? vous verray-je encor à des trāsports si doux Mêler une importune crain-

BASSE-CONTINUE.

ORPHE'E.

te? Si malgré moy j'en éprouve l'at- teinte, Vous le sça- vez, c'est que je crains pour

BASSE-CONTINUE.

EURIDICE.

vous. Rassurez-vous, trop de délica- tesse Allarme ainsi vostre ten- dresse ;

BASSE-CONTINUE.

Non, Non, le juste Ciel favorable à nos vœux Ne voudra pas si-tost briser de si beaux

ORPHEE.

EURIMEDE.

Non,

BASSE-CONTINUE.

nœuds. Non, Non, le juste Ciel le juste Ciel favorable à nos

Non, le juste Ciel, Non, Non, Non, le juste Ciel favorable à nos

Non. Non, le juste Ciel, Non, Non, le juste Ciel favorable à vos

BASSE-CONTINUE.

ACTE PREMIER.

79

vœux Ne voudra pas si- tost briser de si beaux nœuds. Non, Non,
 veux Ne voudra pas si- tost briser de si beaux nœuds. Non, Non,
 veux Ne voudra pas si- tost briser de si beaux nœuds. Non, Non, le juste Ciel Non,

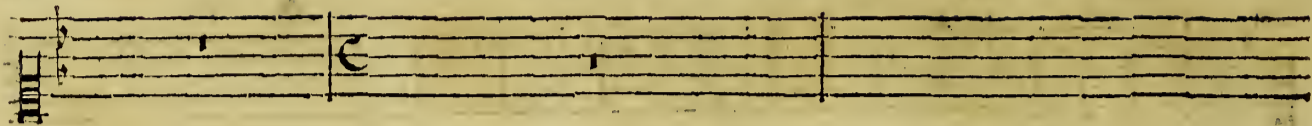
BASSE CONTINUE.

Non, le juste Ciel favorable à nos vœux Ne voudra pas si- tost briser de si beaux
 Non, le juste Ciel favorable à nos vœux Ne voudra pas si- tost briser de si beaux
 Non, le juste Ciel favorable à vos vœux Ne voudra pas si- tost briser de si beaux

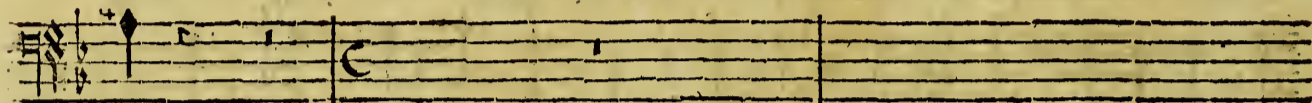
BASSE-CONTINUE.

nœuds.
 nœuds.
 nœuds. De tous costez on voit dans les cam- pagnes Les Nymphes commencer leurs

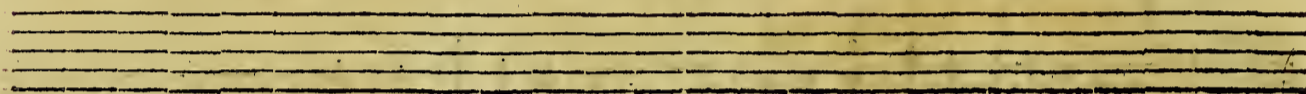
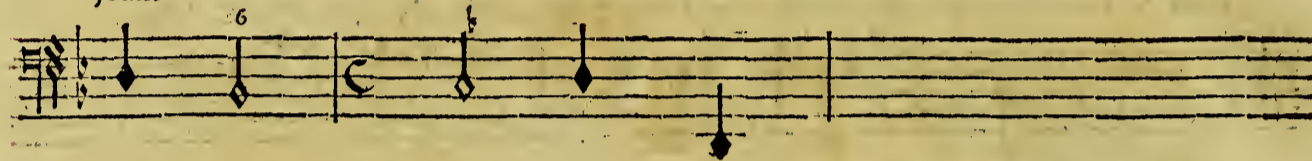
BASSE-CONTINUE.



Nous vous laissons, bien-tost nous reviendrons tous deux.

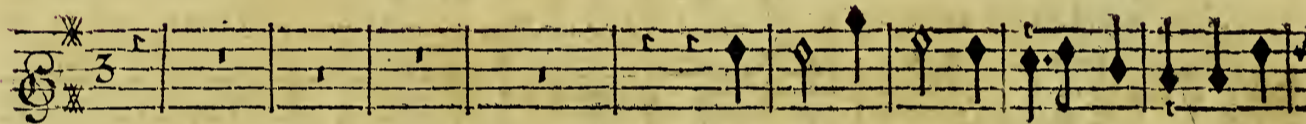


jeux.

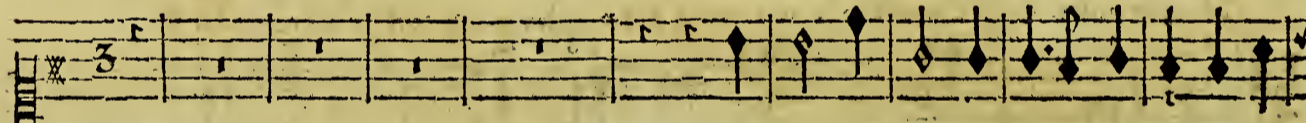


SCENE V.

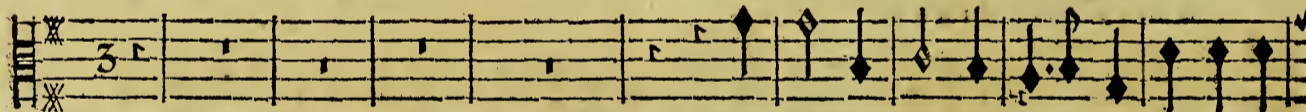
Chœurs de Nymphes.



Aux châps, Aux châps, aimables compagnes, Aux



Aux châps, Aux châps, aimables compagnes, Aux



Aux châps, Aux châps, aimables compagnes, Aux



HAUTBOIS.



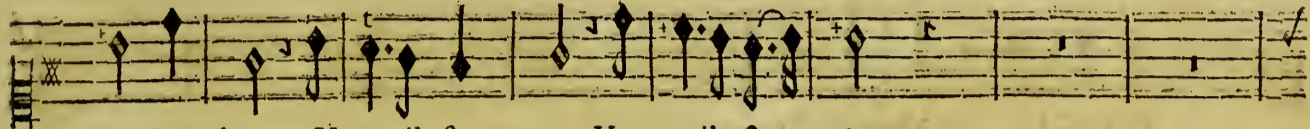
HAUTBOIS.



BASSON.



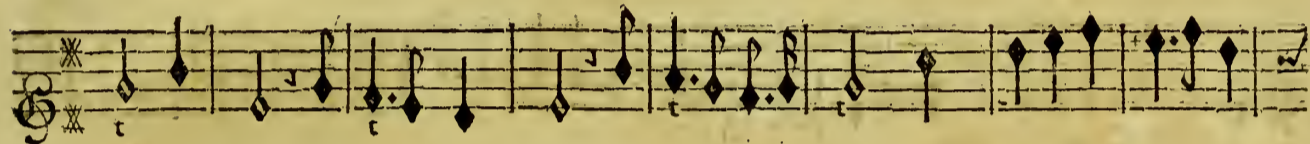
champs, Aux champs, Venez il est temps Venez il est temps.



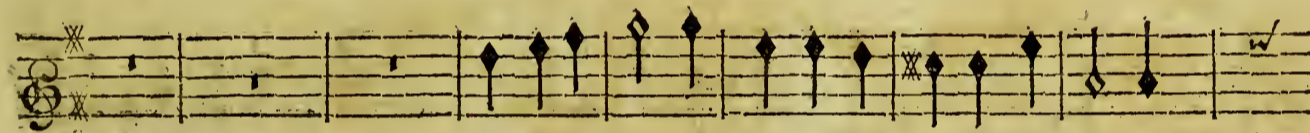
champs, Aux champs, Venez il est temps. Venez il est temps.



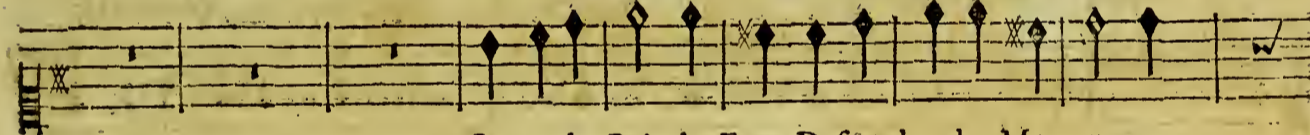
champs, Aux champs, Venez il est temps. Venez il est temps.



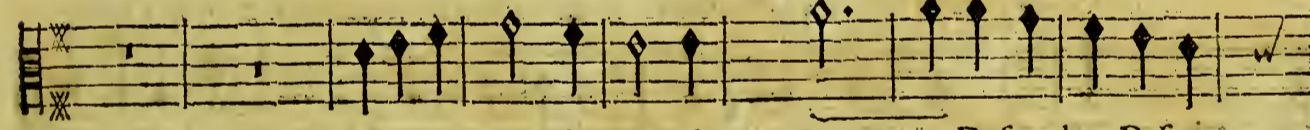
Basson.



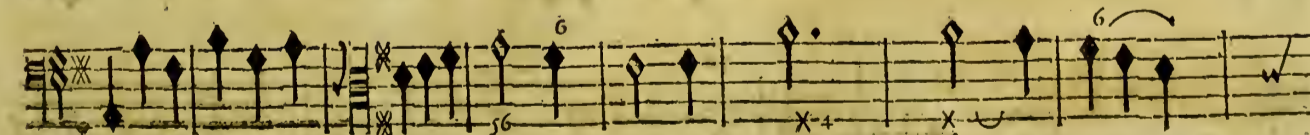
Sortez des Bois, des Eaux, Descendez des Montagnes,



Sortez des Bois, des Eaux, Descendez des Montagnes,

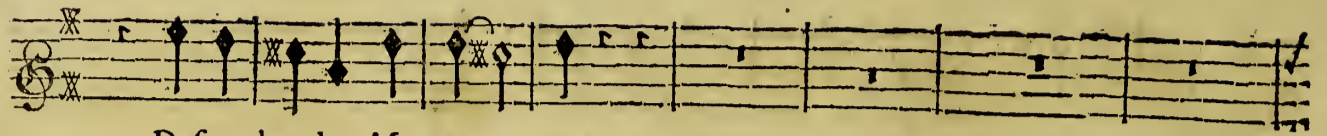


Sortez, Sortez des Bois, des Eaux, Descendez, Descen-

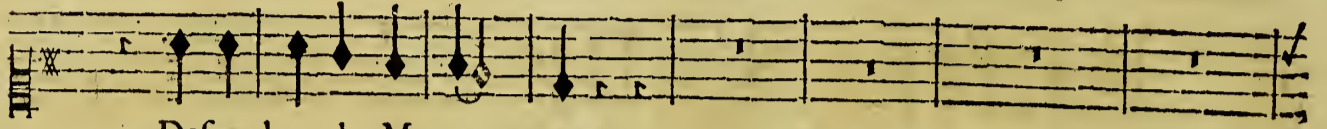


BASSE-CONTINUE.

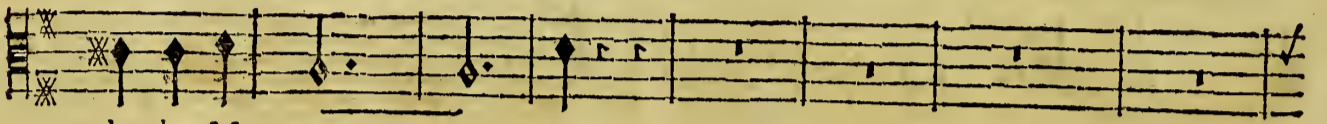
L



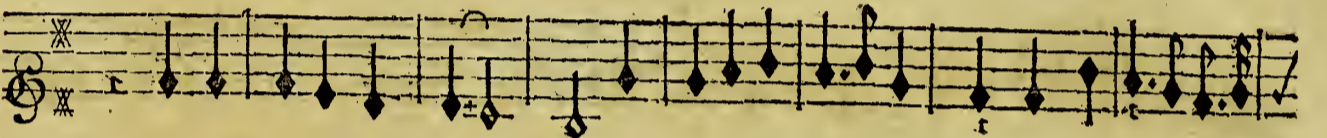
Descendez des Montagnes.



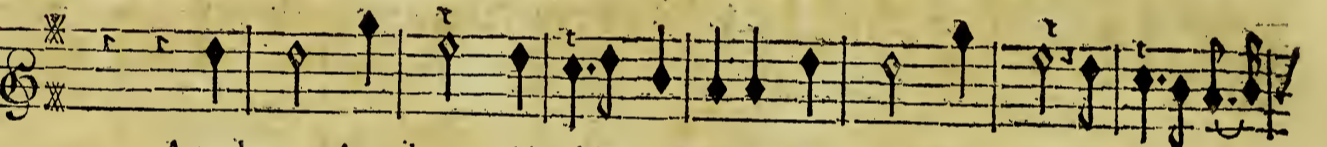
Descendez des Montagnes.



Descendez des Montagnes.



Basson.



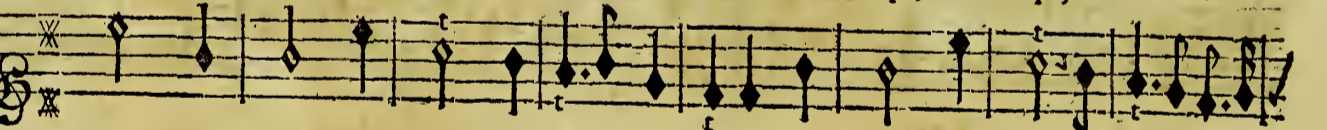
Aux champs, Aux champs, Aimables compagnes, Aux chaps, Aux chaps, Venez il est



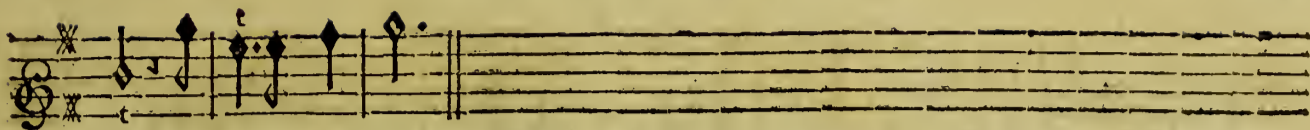
Aux champs, Aux champs, Aimables compagnes, Aux chaps, Aux chaps, Venez il est



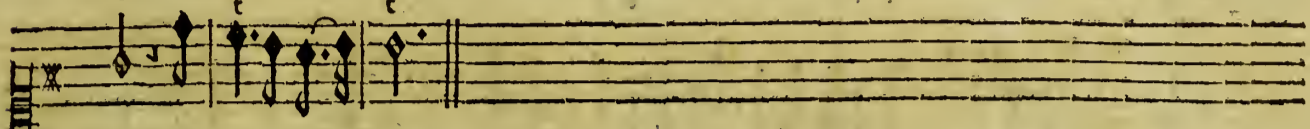
Aux champs, Aux champs, Aimables compagnes, Aux chaps, Aux chaps, Venez il est



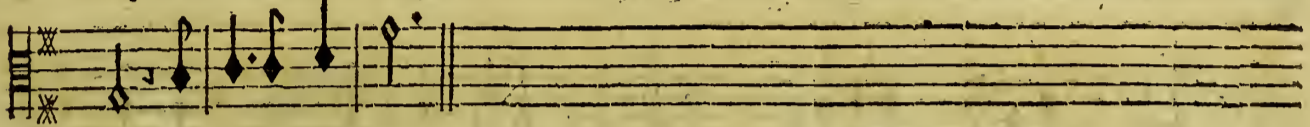
BASSE-CONTINUE.



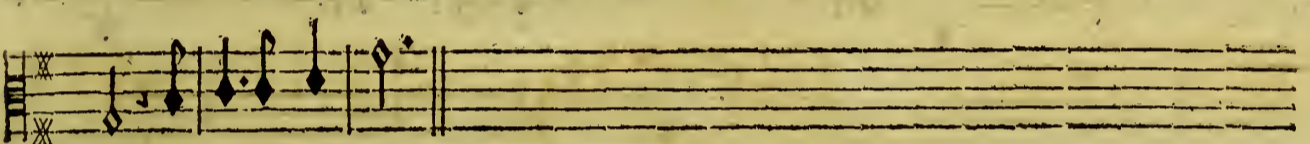
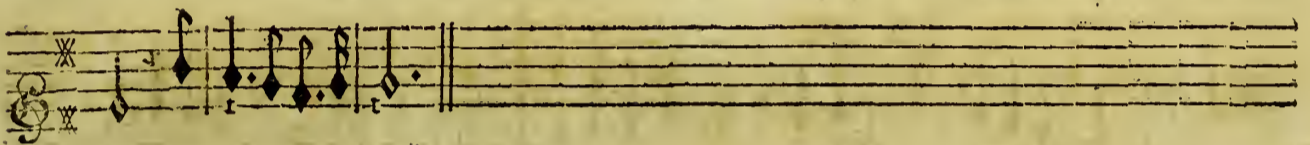
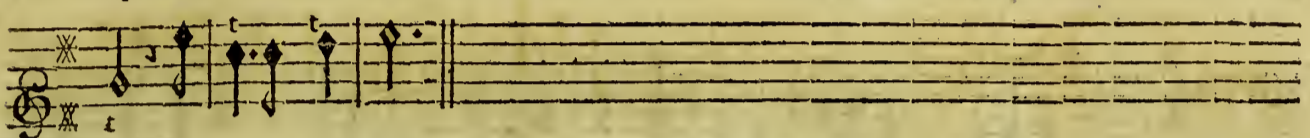
temps. Venez il est temps.



temps. Venez il est temps.



temps. Venez il est temps.

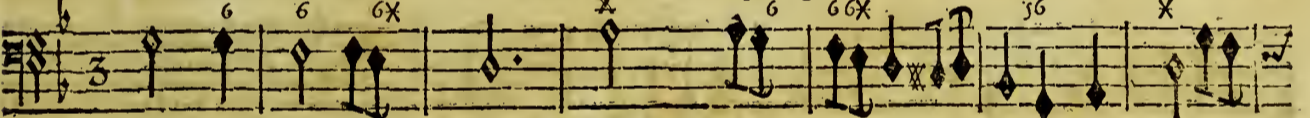


BASSE-CONTINUE.

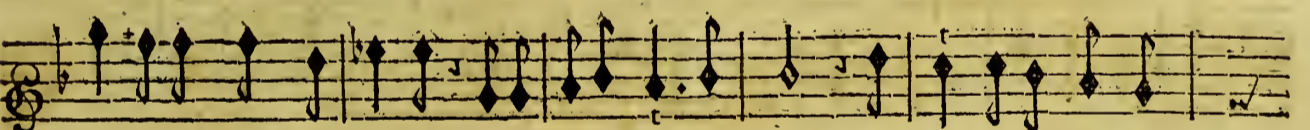
CEPHISE.



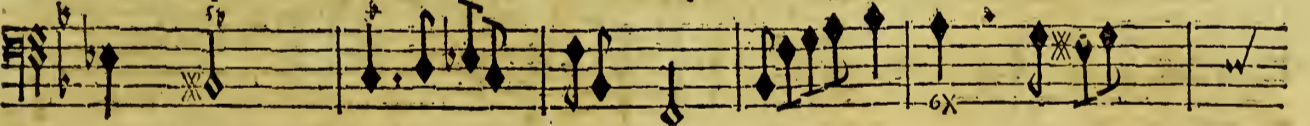
Thetis bientost dans sa vaste demeure Verra plonger le celeste flambeau, Ja-



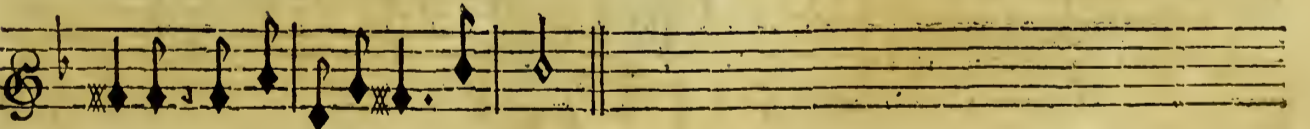
BASSE-CONTINUE.



mais une plus belle heure Ne finit un jour plus beau. Jamais une plus bel-



BASSE CONTINUE.



le heure Ne finit un jour plus beau.



BASSE-CONTINUE.

On reprend le chœur Aux champs page 86.

Premier Air pour les Nymphes.

First system of musical notation, Treble clef, 6/4 time signature. The staff contains a series of notes with stems pointing downwards, characteristic of a lute or guitar tablature. The notes are arranged in a sequence that suggests a specific melodic line.

Second system of musical notation, Bass clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line from the first system.

Third system of musical notation, Bass clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line.

Fourth system of musical notation, Bass clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line.

Fifth system of musical notation, Bass clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line.

Empty musical staff.

Sixth system of musical notation, Treble clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line.

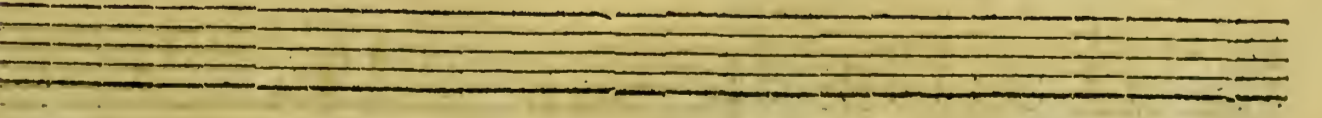
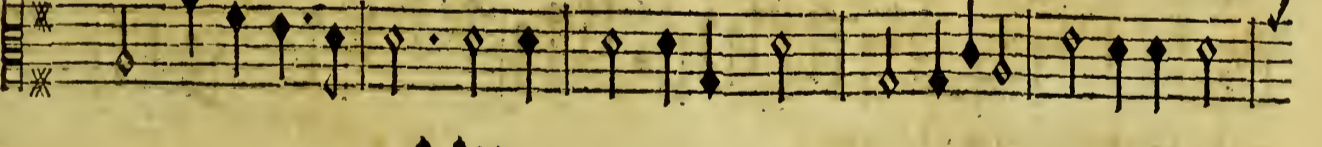
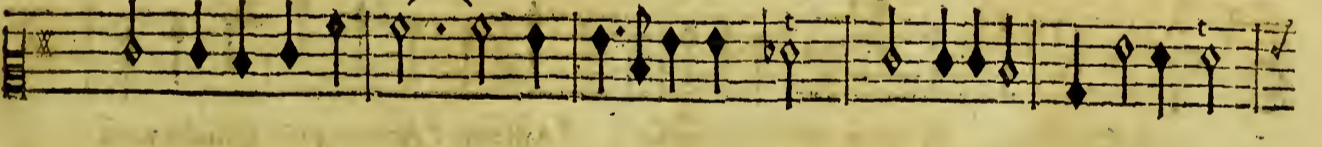
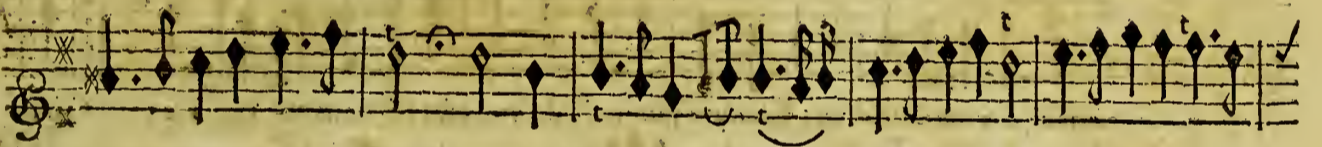
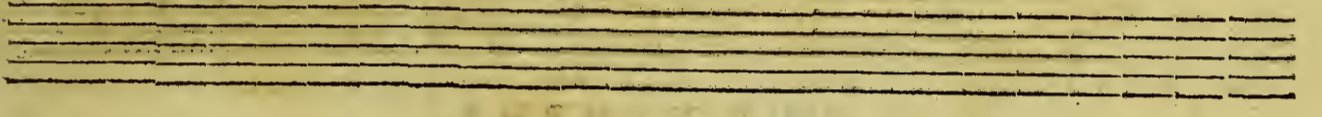
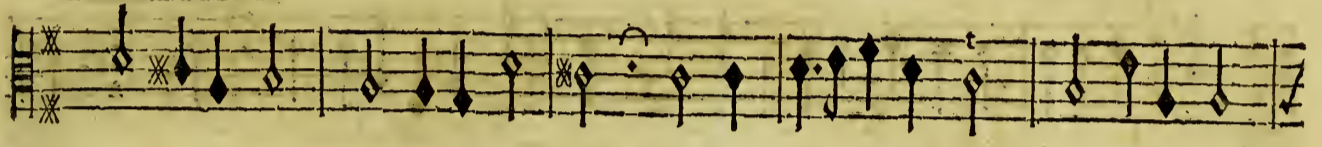
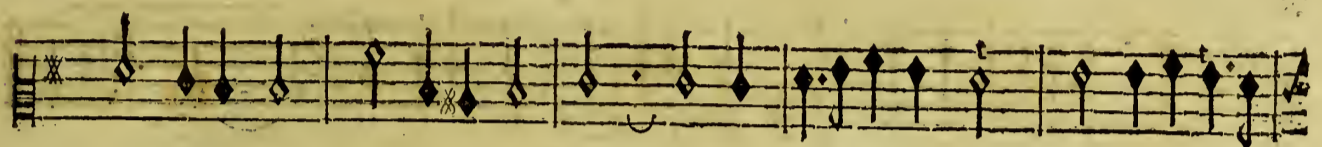
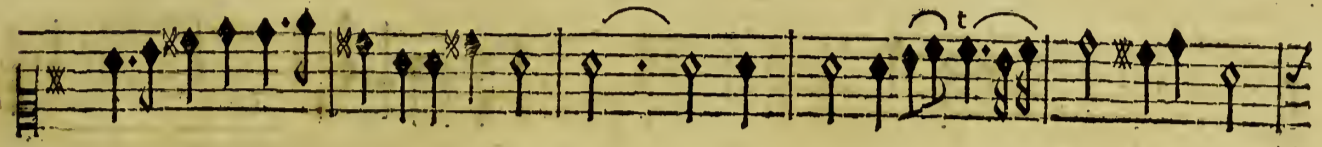
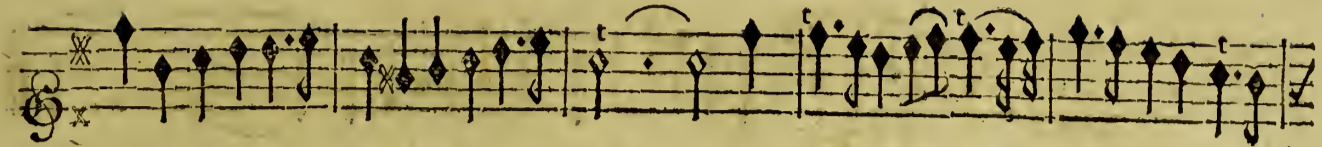
Seventh system of musical notation, Bass clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line.

Eighth system of musical notation, Bass clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line.

Ninth system of musical notation, Bass clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line.

Tenth system of musical notation, Bass clef, 6/4 time signature. The staff contains notes with stems pointing downwards, continuing the melodic line.

Empty musical staff.



Musical score for O R P H E E, featuring five staves of music. The notation includes treble and bass clefs, various note values, and rests. The music is arranged in a system of five staves, with the first staff being the highest and the fifth being the lowest. The notation is typical of 18th-century French opera manuscripts.

UNE NYMPHE.

Musical score for UNE NYMPHE, first system. It consists of a vocal line and a basso continuo line. The lyrics are: "Vos charmes, divine Euridice, Chaque jour près de vous sçavēt nous at- ti- rer: Qui-". The music is in a minor key and features a 2/4 time signature.

BASSE-CONTINUE.

Musical score for UNE NYMPHE, second system. It consists of a vocal line and a basso continuo line. The lyrics are: "cy nostre amitié du moins vous divertisse, Ailleurs l'Amour préd soïn de vous". The music continues with various note values and rests.

BASSE CONTINUE.

Musical score for UNE NYMPHE, third system. It consists of a vocal line and a basso continuo line. The lyrics are: "fai- re ado- rer. Qui- rer." The music concludes with a final cadence.

BASSE-CONTINUE.

ACTE PREMIER.

Chœurs de Nymphes.

First musical staff for the Soprano voice part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

Souvent la naissante Aurore Nous rassemble dans ces lieux ;

Second musical staff for the Alto voice part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is similar to the Soprano part but with a lower pitch range.

Souvent la naissante Aurore Nous rassemble dans ces lieux ;

Third musical staff for the Tenor voice part, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody is similar to the other voice parts but with a lower pitch range.

Souvent la naissante Aurore Nous rassemble dans ces lieux ;

First musical staff for the Flute part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is similar to the vocal parts.

HAUTBOIS.

Second musical staff for the Flute part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is similar to the vocal parts.

HAUTBOIS.

First musical staff for the Bassoon part, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody is similar to the vocal parts.

BASSE-CONTINUE.

BASSON,

Fourth musical staff for the Soprano voice part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues from the previous staff.

Souvent la naissante Aurore Nous rassemble dans ces lieux ;

Fifth musical staff for the Alto voice part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues from the previous staff.

Souvent la naissante Aurore Nous rassemble dans ces lieux ;

Sixth musical staff for the Tenor voice part, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody continues from the previous staff.

Souvent la naissante Aurore Nous rassemble dans ces lieux ;

Seventh musical staff for the Flute part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues from the previous staff.

Eighth musical staff for the Flute part, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues from the previous staff.

Ninth musical staff for the Bassoon part, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody continues from the previous staff.

BASSON.

Mais nous aimons mieux encore Y voir briller vos beaux

Mais nous aimons mieux encore Y voir briller vos beaux

Mais nous aimons mieux encore Y voir briller vos beaux

BASSE-CONTINUE.

yeux. Mais nous aimons mieux encore Y voir briller vos beaux yeux.

yeux. Mais nous aimons mieux encore Y voir briller vos beaux yeux.

yeux. Mais nous aimons mieux encore Y voir briller vos beaux yeux.

BASSE-CONTINUE.

ACTE PREMIER.

*

89

Musical staff for Hautbois and Violons. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Hautbois and Violons. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Hautbois and Violons. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Hautbois and Violons. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Basson. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Two empty musical staves. A purple circular stamp is centered over the staves, reading "CONSERVATOIRE ROYAL" around the top edge, "Bibliothèque" in the center, and "BRUXELLES" around the bottom edge.

Musical staff for Hautbois. The staff is in 3/4 time and contains a melodic line with various note values and rests.

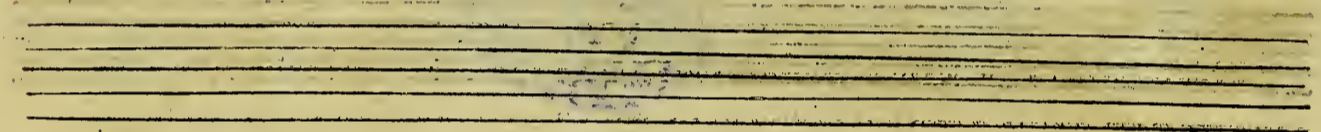
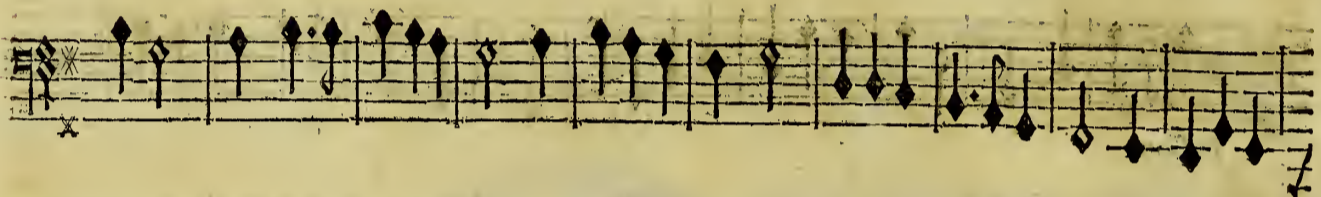
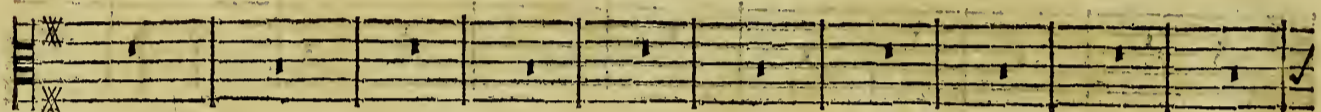
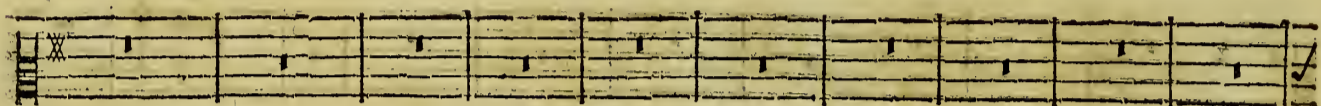
Musical staff for Hautbois. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Hautbois. The staff is in 3/4 time and contains a melodic line with various note values and rests.

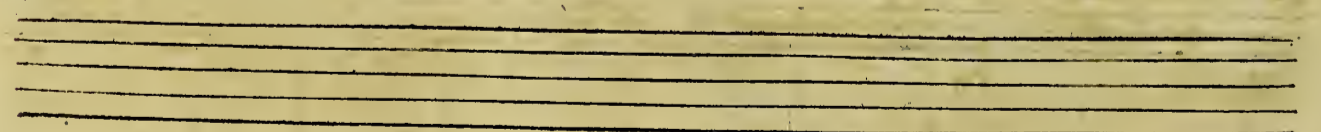
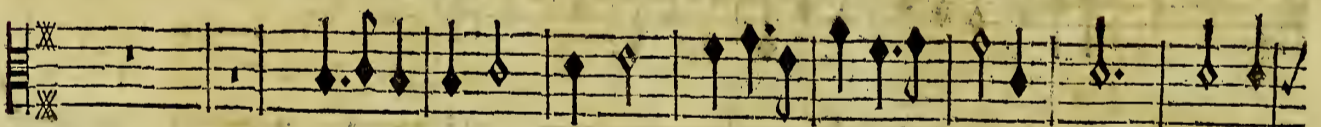
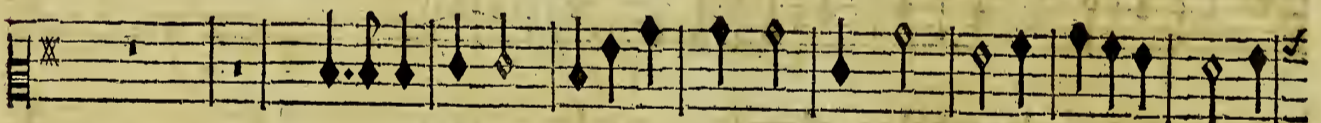
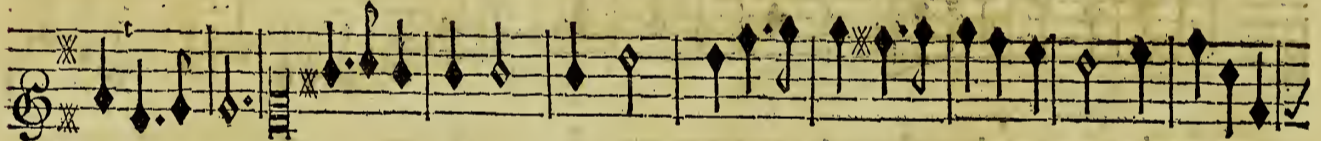
Musical staff for Hautbois. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Musical staff for Basson. The staff is in 3/4 time and contains a melodic line with various note values and rests.

Two empty musical staves.



Violons.



EURIDICE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

M ij

douces resveries.

BASSE-CONTINUE.

SCENE VI.

LES NYMPHES.

On reprend l'Air precedent page 89. ensuite on joue le Menuet suivant.

MENUET.

H A U T B O I S.

H A U T B O I S.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

SCENE VII.

CEPHISE, ORPHEE, EURIMEDE & les Nymphes.

CEPHISE.

ORPHEE.

CEPHISE.

O Ciel! ô malheur déplorable! Sauvez mon Euridice, ô Dieux! cruelle

BASSE-CONTINUE.

SCENE VIII.

EURIDICE & les precedens.

ORPHE'E.

AH! quel objet à mes yeux se présente? Secrets pressentimens, hélas! trop ave-

BASSE-CONTINUE.

EURIDICE.

rez! Mon-Euridice, vous mourez! Je vous revoiy, je vais mourir con-

BASSE-CONTINUE.

ORPHE'E.

tente, Mon Eu- dice, Mon Euridice, vous mourez! Le Ciel le

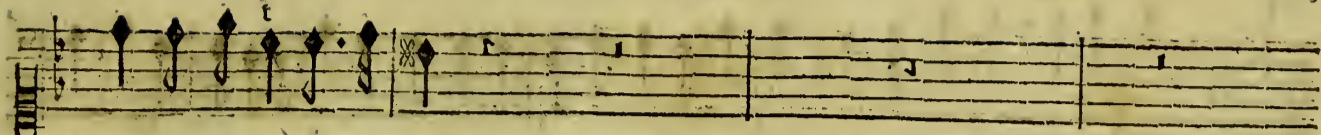
BASSE-CONTINUE.

EURIDICE.

veut, mon cher Or- phée: Sont-ce là les plaisirs que les nœuds d'hymenée Sem-

Sont-ce là Sont ce là les plaisirs que les nœuds d'hymenée Sem-

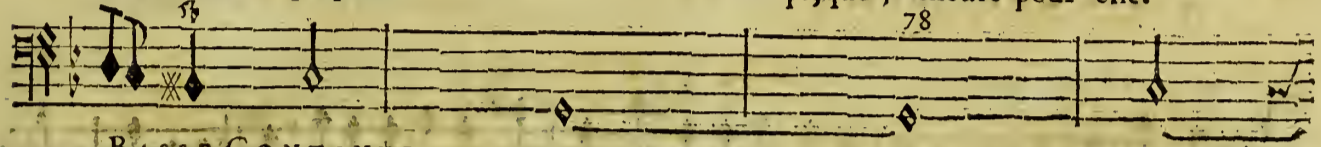
BASSE-CONTINUE.



bloient nous avoir preparez ?



bloient nous avoir preparez ? Dieux ! s'il est encor temps, que je meure pour elle.

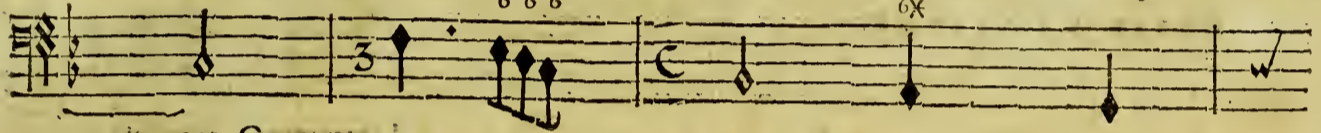


BASSE-CONTINUE.

EURIDICE.



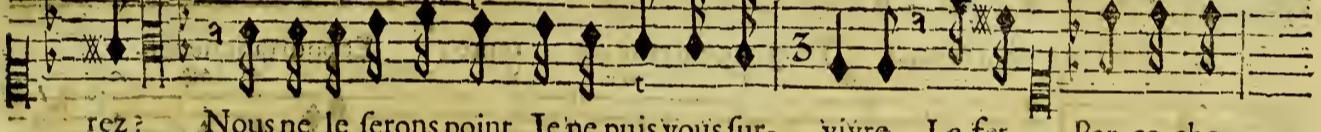
Eh ! que me servi- roit cette pitié cru- elle ? En ferion-nous moins sepa-



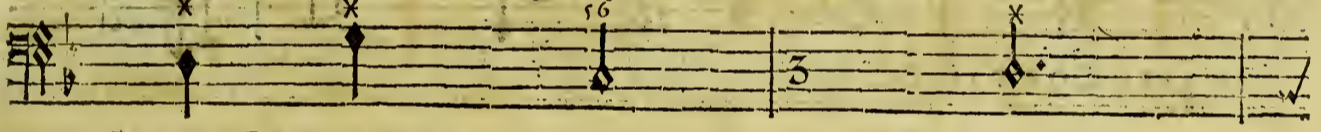
BASSE-CONTINUE.

ORPHEE.

EURIDICE.



rez ? Nous ne le ferons point, Je ne puis vous sur- vivre. Le fer. . . Par ce che-



BASSE-CONTINUE.



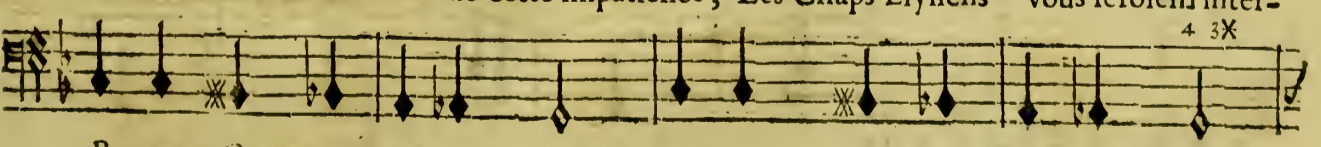
min gardez-vous de me suivre, Attendez vostre sort d'un esprit plus sou-



BASSE-CONTINUE.



mis, Le Ciel s'offenceroit de cette impatience, Les Châps Elysiens vous feroient inter-



BASSE-CONTINUE.

dit. Ah! Ah! laissez-moy du moins emporter l'esperance D'estre un jour réünis. Ah! Ah!

BASSE-CONTINUE.

laissez-moy du moins emporter l'esperance D'estre un jour, un jour réünis. Où me reduit he-

BASSE-CONTINUE.

las! une loy trop severe? Trop rigoureuse at- tente! Et pourtant neces-

BASSE-CONTINUE.

faire Puisque nostre bonheur en doit estre le prix. Vivez, vi-vez, c'est moy qui vous en

BASSE-CONTINUE.

presse, N'attendons que du Ciel le temps de nous revoir, Je ne vous deffens pas une

BASSE-CONTINUE.

ACTE PREMIER.

97

tendre tristesse, Je vous deffends le defespoir; Mais du mortel poison en ce moment fai-

BASSE-CONTINUE.

sie, Je sens...a- dieu. Recevez, cher Espoux, Les derniers soupirs d'une vie Qui ne me plai-

BASSE-CONTINUE.

soit qu'avec vous.

BASSE-CONTINUE.

CHOEURS.

CEPHISE. Nymphes. O Ciel! ô malheur déplorable! O Ciel! O Ciel! ô malheur déplorable!

EURIMEDE. Nymphes. O Ciel! ô malheur déplorable! O Ciel! O Ciel! ô malheur déplorable!

Nymphes. O Ciel! ô malheur déplorable!

Flutes. O Ciel! ô malheur déplorable!

Flutes.

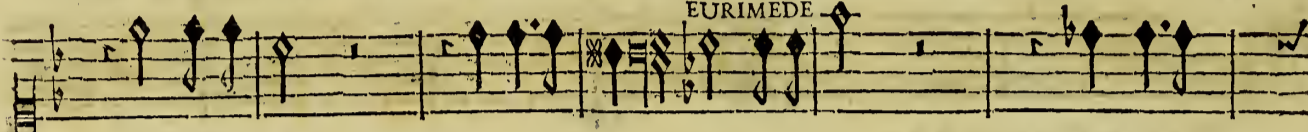
BASSE CONTINUE.

N

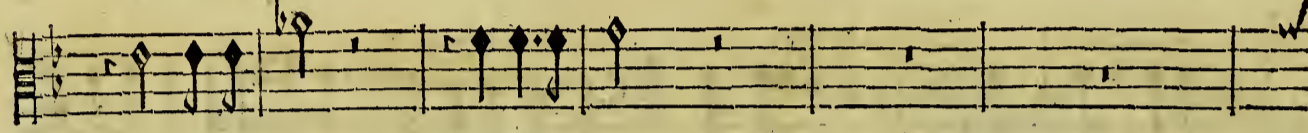
ORPHE'E,



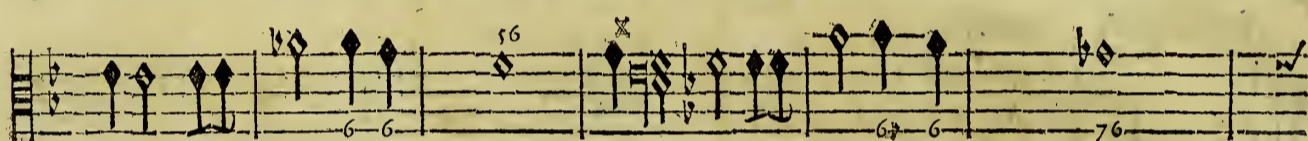
Dieux ennemis! cruelle mort! Dieux ennemis! cruelle



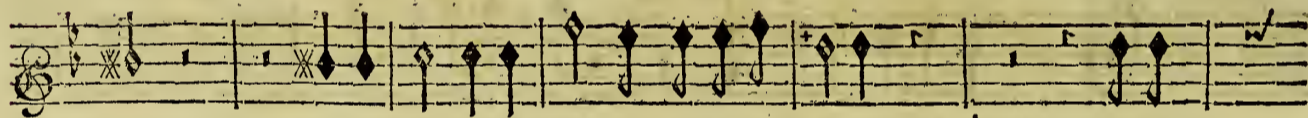
Dieux ennemis! cruelle mort! Dieux ennemis! cruelle



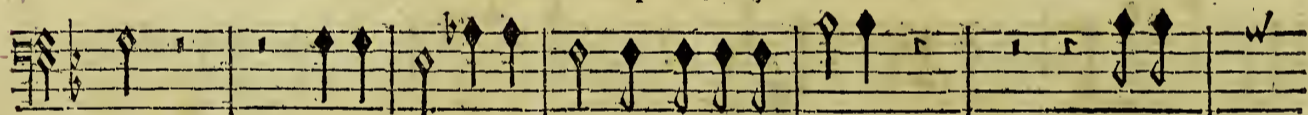
Dieux ennemis! cruelle mort!



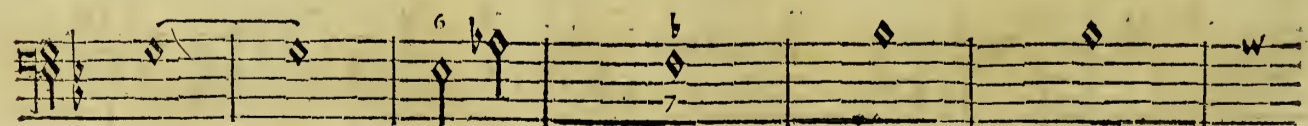
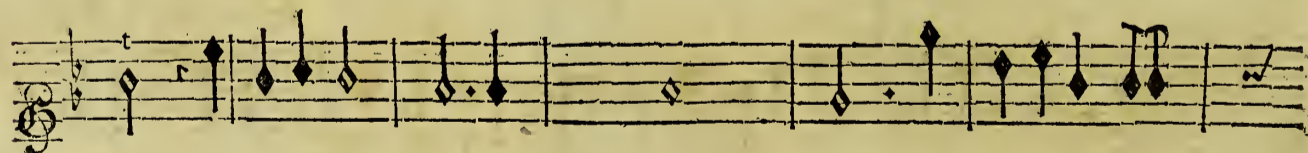
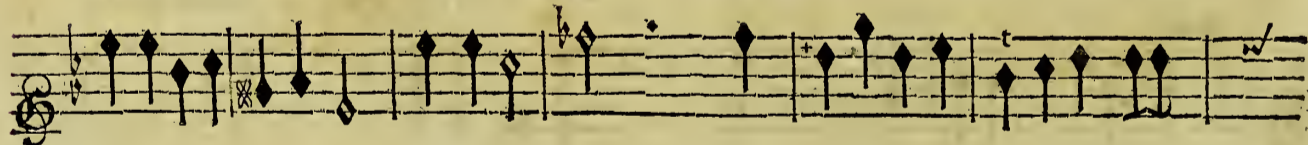
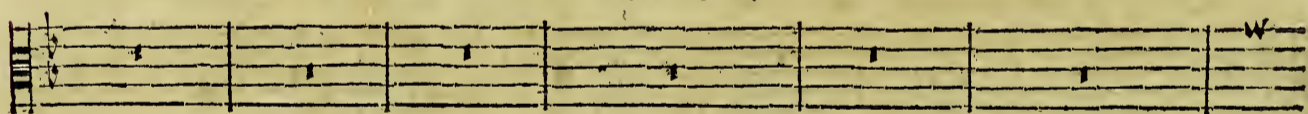
BA SSE-CONTINUE.



mort! O destin, ô destin trop impitoyable! Euri-



mort! O destin, ô destin trop impitoyable; Euri-



BASSE-CONTINUE.

musical staff with notes and lyrics

dice a finy fon fort.

Nymphes.

Cruelle mort! O destin trop impito-

musical staff with notes and lyrics

dice a finy fon fort.

Nymphes.

Cruelle mort! O destin trop impito-

musical staff with notes and lyrics

Cruelle mort! O destin trop impito-

musical staff with notes and lyrics

musical staff with notes and lyrics

musical staff with notes and lyrics

BASSE-CONTINUE.

musical staff with notes and lyrics

yable! Euridice a finy fon fort.

musical staff with notes and lyrics

yable! Euridice a finy fon fort.

musical staff with notes and lyrics

yable! Euridice a finy fon fort.

musical staff with notes and lyrics

musical staff with notes and lyrics

musical staff with notes and lyrics

BASSE-CONTINUE.

Er je

BASSE-CONTINUE.

SCENE IX.

ORPHEE, EURIMEDE.

ORPHEE.

sens ma foible paupiere S'ouvrir encor à la lumiere, Lorsqu'Euridice

BASSE-CONTINUE.

vient de la perdre à ja- mais; O honteux, ô lâches regrets? Quãd je devrois plutôt la sui-

BASSE-CONTINUE.

vre; Euri- dice, Eh comment pourray-je vo⁹ survivre? Mais je ne la voy

BASSE-CONTINUE.

ACTE PREMIER.

plus. Ah! laissez-moy cou- rir Prés de ce qui m'en reste, Après ce coup fu- neste J'y

BASSE-CONTINUE.

EURIMEDE.

veux mou- rir. Songez, Songez plu- tost dans ce malheur extrême Aux moy-

BASSE-CONTINUE.

ORPHEE.

ens de le repa- rer. Et que puis-je encor esperer? La mort me ra- vit ce que j'ay-

BASSE-CONTINUE.

EURIMEDE.

me. Avez-vous oublié ce qu'ont fait quelque fois Et vostre Lyre & vostre Voix, A

BASSE-CONTINUE.

leurs divins accords n'a-t'on pas veu possibles Les effets les moins attendus; Les

BASSE-CONTINUE.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including a sixteenth-note run in the final measure. The staff is marked with '6' and '4' at the end.

Tygres attentifs, les Torrens suspendus, Les Arbres, les Rochers mobiles & sensibles?

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including a sixteenth-note run in the final measure. The staff is marked with '6' and '4' at the end.

BASSE-CONTINUE.

Two empty musical staves.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including a sixteenth-note run in the final measure. The staff is marked with '6' and '4' at the end.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including a sixteenth-note run in the final measure. The staff is marked with '6' and '4' at the end.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including a sixteenth-note run in the final measure. The staff is marked with '6' and '4' at the end.

A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including a sixteenth-note run in the final measure. The staff is marked with '6' and '4' at the end.

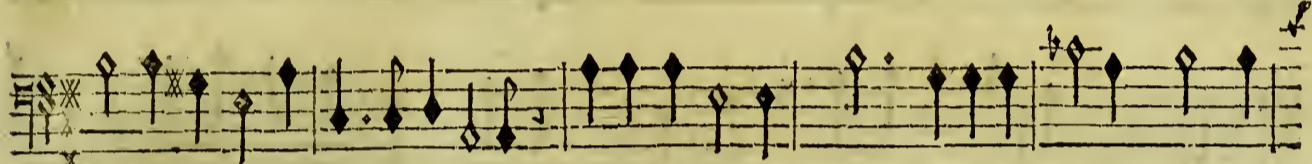
A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including a sixteenth-note run in the final measure. The staff is marked with '6' and '4' at the end.

N'estes-vous pas encor maistre de ces accents Sur la nature tout puissants? Faites qu'à

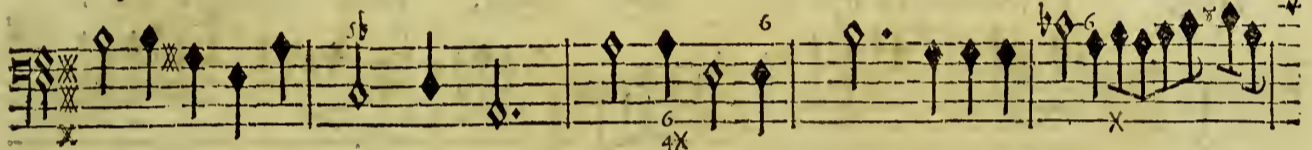
A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including a sixteenth-note run in the final measure. The staff is marked with '6' and '4' at the end.

BASSE-CONTINUE. |

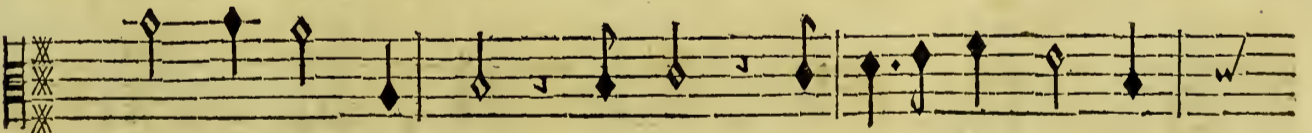
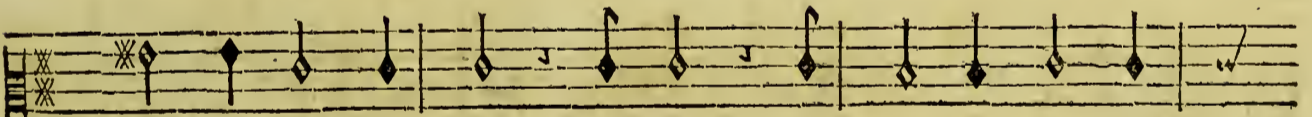
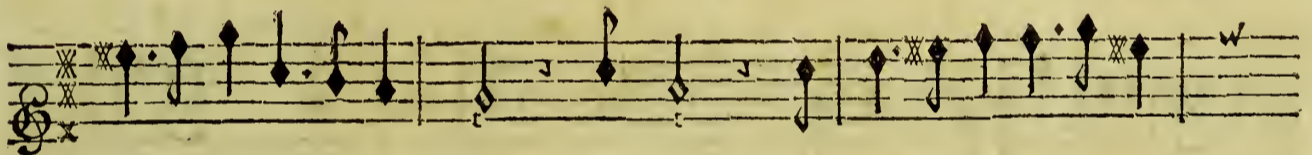
Two empty musical staves.



leur pouvoir l'enfer mesme obeïsse: N'oseriez-vous tenter ce genereux effort? La



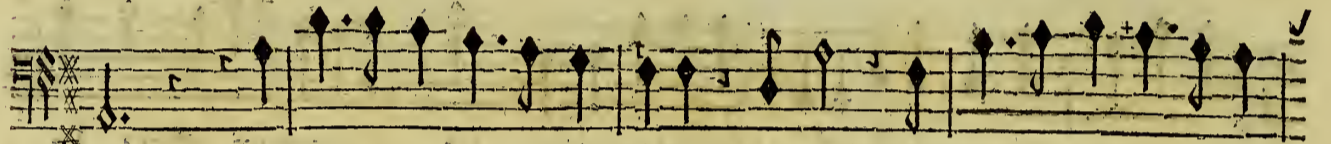
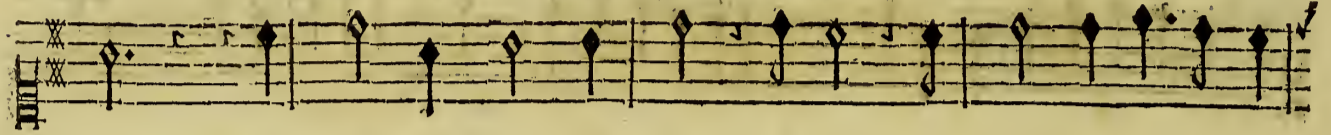
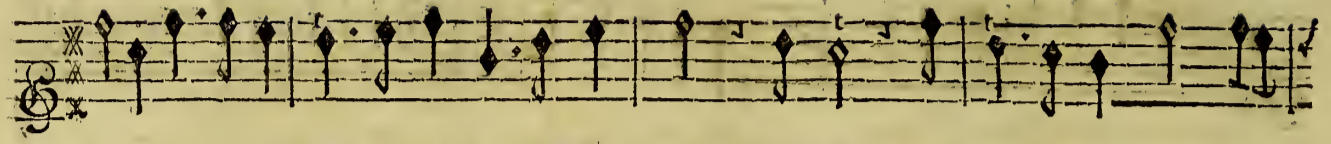
BASSE-CONTINUE.



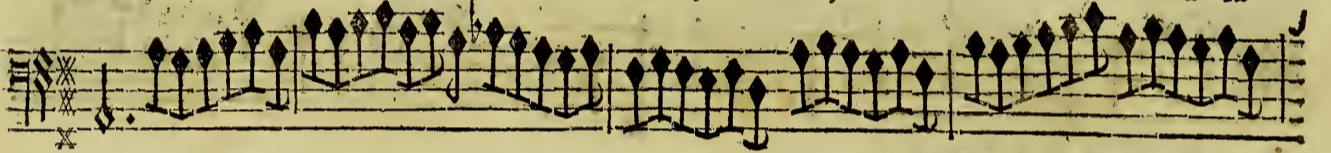
Mort vous enleve Euri- dice; Allez, Allez Penlever à la



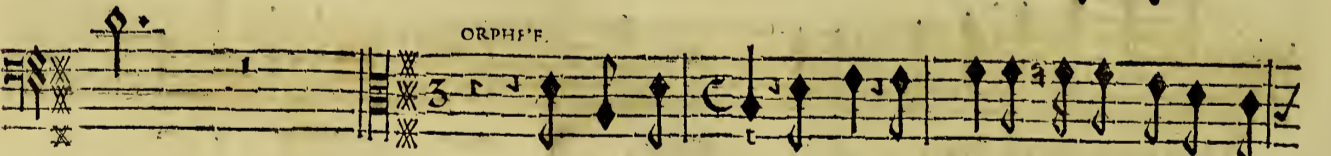
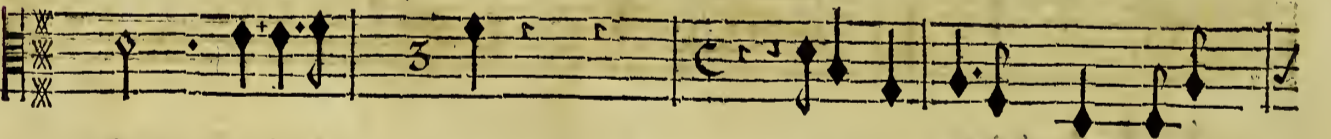
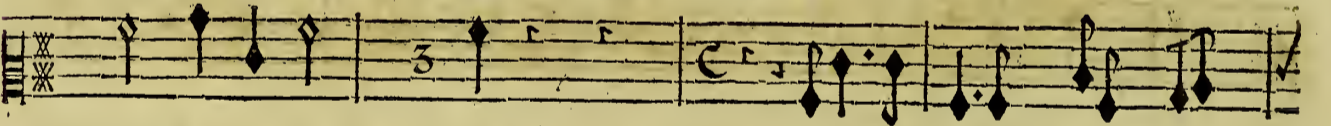
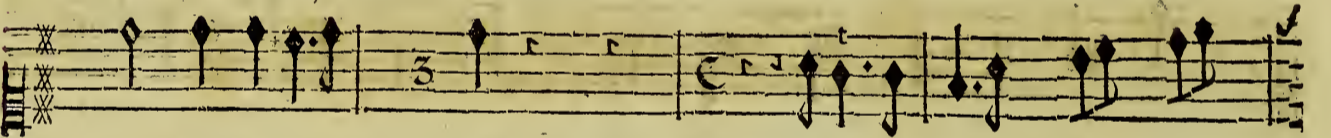
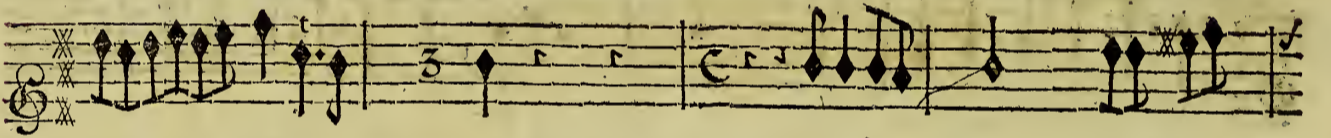
BASSE-CONTINUE.



Mort. La Mort vous enleve Euri- dice, Allez, Allez l'enlever à la



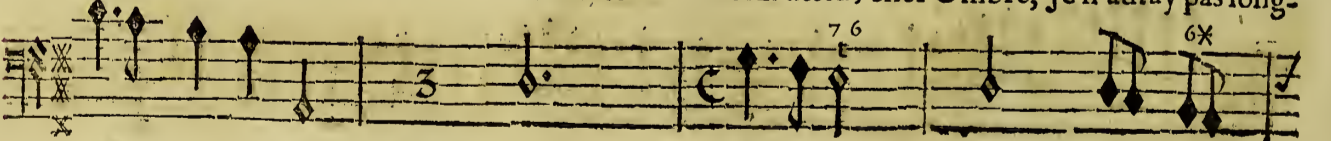
BASSE-CONTINUE.



mort.

ORPHEE.

C'en est af- fez. atten, cher Ombre, Je n'auray pas long-



BASSE-CONTINUE.

ACTE PREMIER.

temps à me rien repro- cher. Je cours dans le Royaume sombre, Ou mou-

BASSE-CONTINUE.

rir, ou r'en arra- cher.

BASSE-CONTINUE.

On joué pour Entr'Acte l' Air en D la re # au Prologue page 7.

FIN DU PREMIER ACTE.



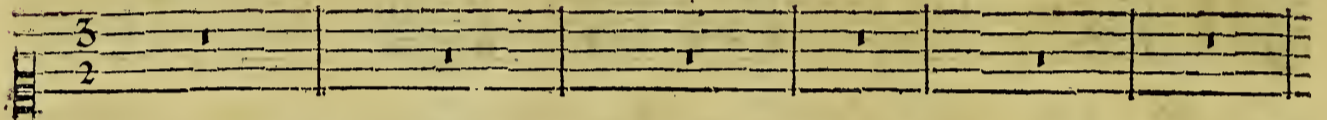


ACTE SECON D.

SCENE PREMIERE.

EURIDICE feul.

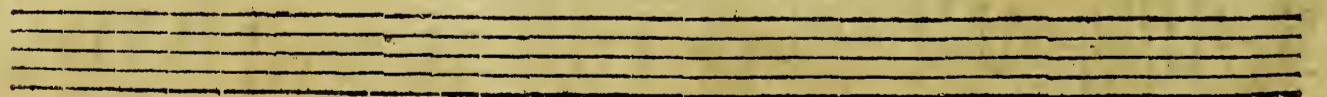
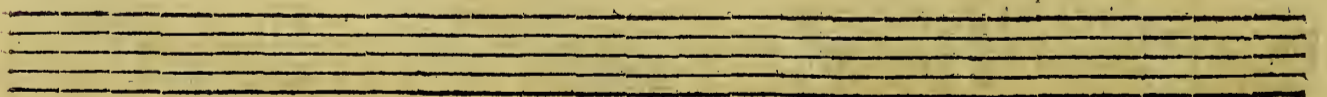
EURIDICE.



RITOURNELLE.



BASSE-CONTINUE.



The first system of music consists of five staves. The top staff is a blank five-line staff. The second staff is a treble clef staff with a series of eighth and sixteenth notes, some with ornaments. The third and fourth staves are alto clef staves with similar rhythmic patterns. The fifth staff is a bass clef staff with numerical figures (7, 6, 7, 6, 7, 6, 9, 8, 7, 7, 76, X, 6) written above the notes, indicating figured bass.

BASSE-CONTINUE.

The second system of music also consists of five staves. The top staff is a blank five-line staff. The second staff is a treble clef staff with notes and ornaments. The third and fourth staves are alto clef staves. The fifth staff is a bass clef staff with numerical figures (7, X, 6) written above the notes, indicating figured bass.

BASSE CONTINUE.

O ij

O R P H E E,

Ah ! que j'esproue bien que l'amoureuse flâme Au delà du tré-

doux.

doux.

doux.

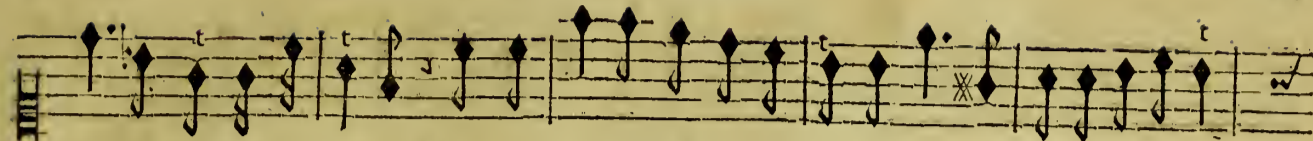
doux.

BASSE-CONTINUE.

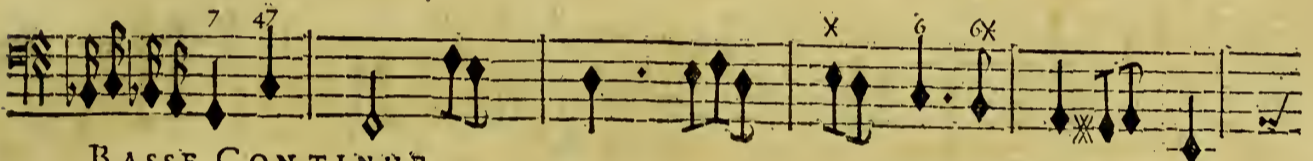
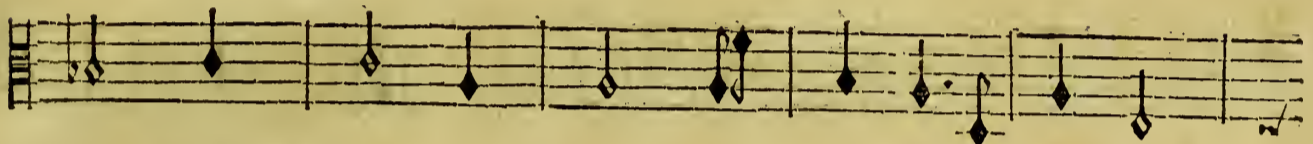
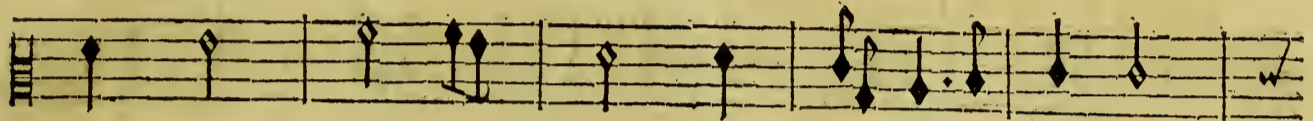
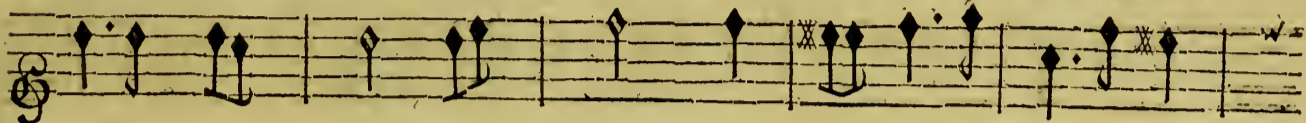
pas regne encor dans une a- me. Des champs Elysi- ens j'ay veu tous les attraits, Ces fo-

BASSE-CONTINUE.

ACTE SECOND.



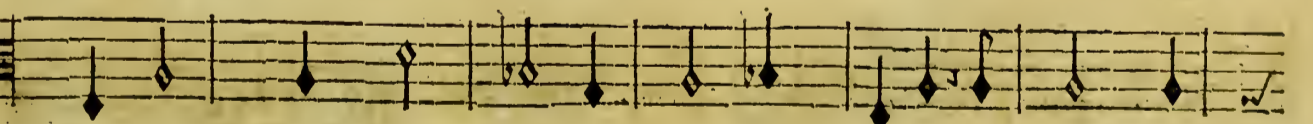
rests toujours verdoyantes, Ces beaux Astres formez exprés Pour luire aux ames innocen-



BASSE-CONTINUE.



tes. Mais rien n'y peut charmer l'ennuy que je ressens, Privée, he-



BASSE-CONTINUE.

las! de ce que j'aime, Je regrette un plus heureux temps, L'amour content est

BASSE-CONTINUE.

le bonheur suprême Tous les autres font languif- fans. Ah! que j'éprouve

BASSE-CONTINUE.

ACTE SECOND.

bien que l'amoureuse flâme Au dela du trépas regne encor dans une a- me.

6 6

BASSE-CONTINUE.

BASSE CONTINUE.

The first system of music consists of seven staves. The top staff is a vocal line with a treble clef and a common time signature. It contains several measures of music with various note values, including eighth and sixteenth notes, and rests. Below the vocal line are six staves for the basso continuo, with a bass clef. These staves contain figured bass notation, including notes, accidentals (sharps, flats, naturals), and ornaments (marked with an asterisk). The system concludes with a double bar line and a repeat sign.

BASSE-CONTINUE.

The second system of music also consists of seven staves. The top staff is a vocal line with a treble clef and a common time signature. It contains several measures of music with various note values, including eighth and sixteenth notes, and rests. Below the vocal line are six staves for the basso continuo, with a bass clef. These staves contain figured bass notation, including notes, accidentals (sharps, flats, naturals), and ornaments (marked with an asterisk). The system concludes with a double bar line and a repeat sign.

BASSE-CONTINUE.

Un tendre souvenir m'occupe incessamment.

This system contains six staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third, fourth, and fifth staves are bass clef accompaniment. The sixth staff is the basso continuo line.

BASSE-CONTINUE.

Que fait Orphée en ce moment? Puis-je en douter? il

This system contains six staves of music. The top staff is a vocal line with lyrics. The second staff is a treble clef accompaniment. The third, fourth, and fifth staves are bass clef accompaniment. The sixth staff is the basso continuo line, starting with a '3 4 X' marking.

BASSE-CONTINUE.

P

m'aime, il m'est fidelle, Il m'aime, il m'est fidelle, Il sou-

BASSE-CONTINUE.

pire, il gemit, fa triste voix m'appelle. O Dieux! ô

6 6 4-3 7-6 4 3 76 765

BASSE-CONTINUE.

Dieux! que ne peut-il pour son soulagement Estre aussi le témoin de ma reine cruelle?

BASSE-CONTINUE.

Mon cher Orphée, hélas! je souffre également.

BASSE-CONTINUE.

Pij

Pourquoi faut-il que Proserpine Aujourd'huy me destine, A l'hon-
 neur d'augmenter sa Cour; Je trouvois l'Elysee un plus charmant fe-

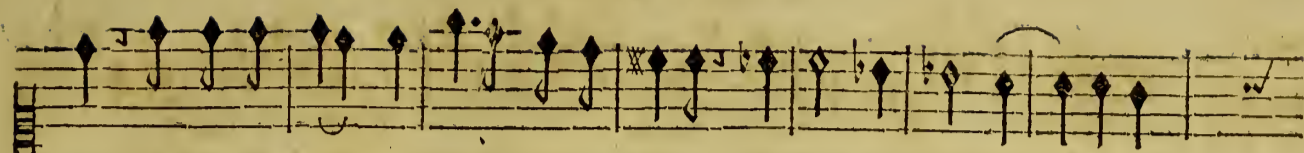
43X 56 34X 765

BASSE-CONTINUE.

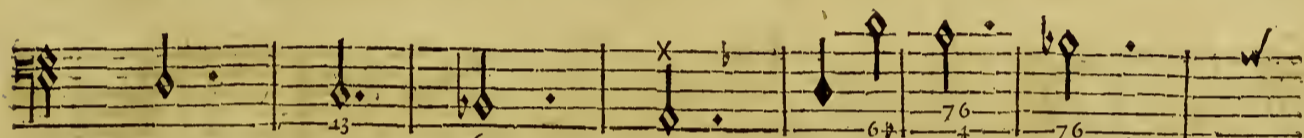
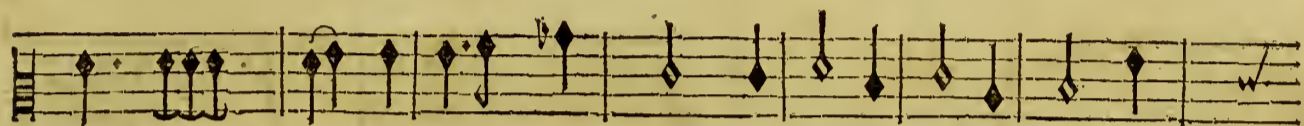
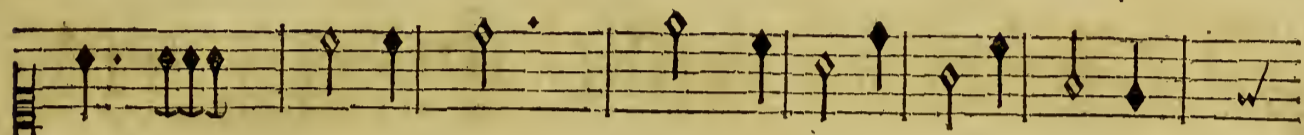
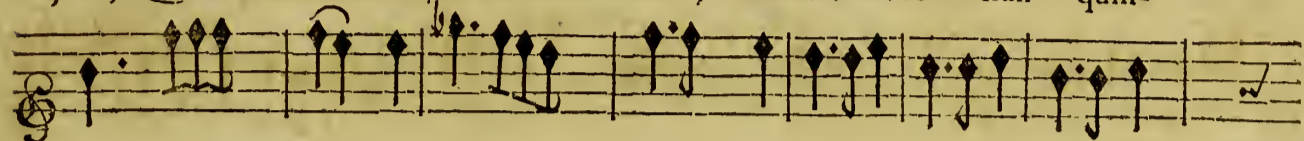
6 6

BASSE-CONTINUE,

ACTE SECON D.



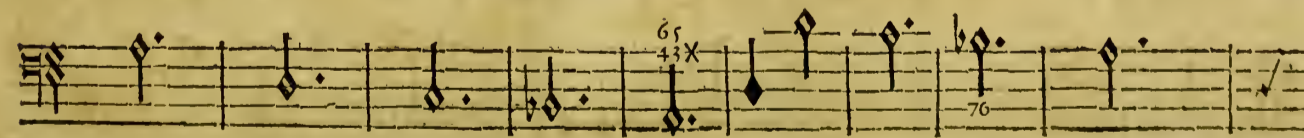
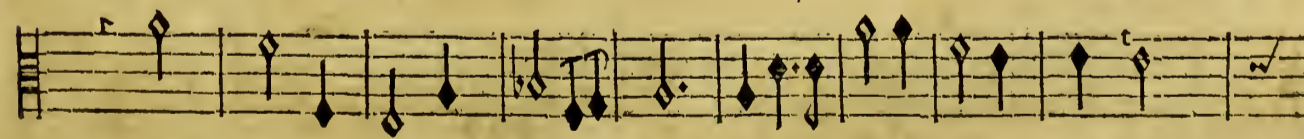
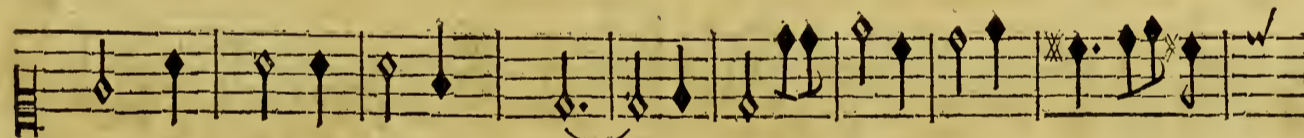
jour, Que de moments va perdre ma tendresse; Helas! avec tran- quili-



BASSE-CONTINUE.



ré, Je pouvois y rêver, y rêver fans cesse, Cette



BASSE-CONTINUE.

douce liberté faisoit ma félicité, Cette douce liberté fai-

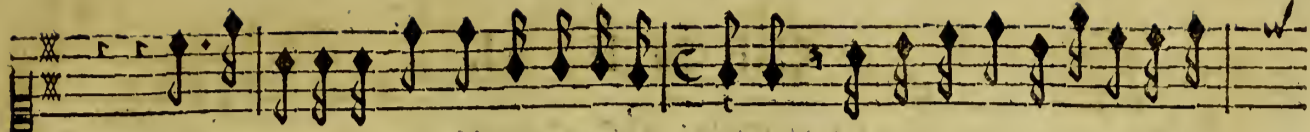
This system contains the first vocal line and its corresponding keyboard accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: "douce liberté faisoit ma félicité, Cette douce liberté fai-". The keyboard accompaniment is written on two staves, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

BASSE-CONTINUE.

soit ma félicité.

This system continues the musical score with a vocal line and keyboard accompaniment. The vocal line is on a single staff with a treble clef. The lyrics are: "soit ma félicité.". The keyboard accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music continues with similar rhythmic patterns and includes some trill-like figures in the right hand.

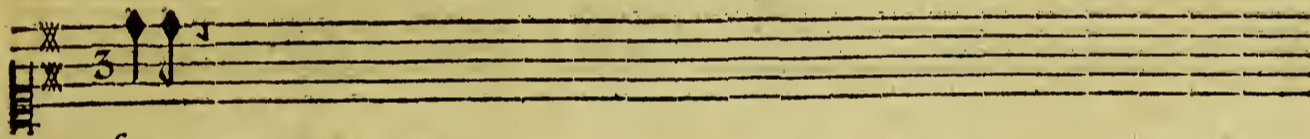
BASSE-CONTINUE.



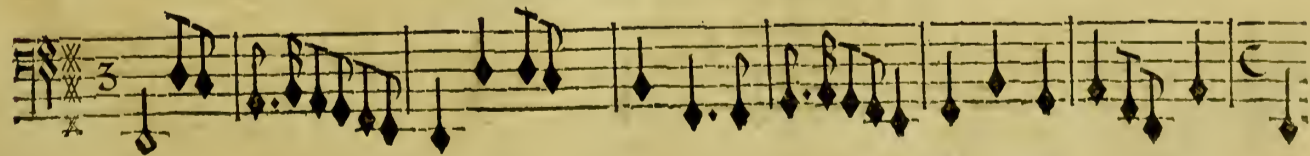
Mais déjà de ces lieux on trouble le silence. Pluton paroist, évitons sa pre-



BASSE CONTINUE.



sence.



ORPHEE,
SCENE II.

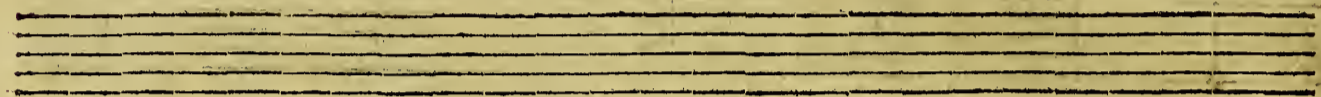
PLUTON & ses Suivans.



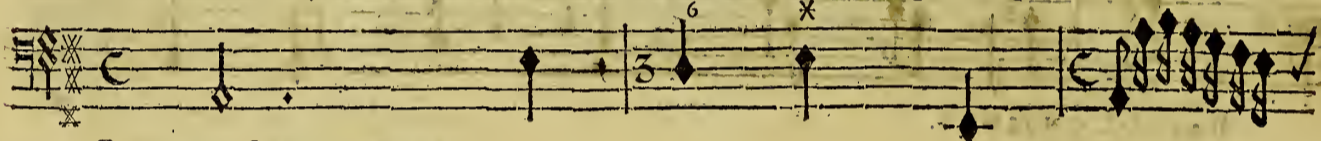
Qu'entens-je? est-il donc vray que jusques dans ces lieux Un mortel insolent s'a-



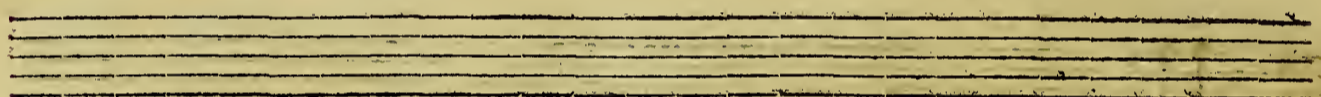
BASSE-CONTINUE.



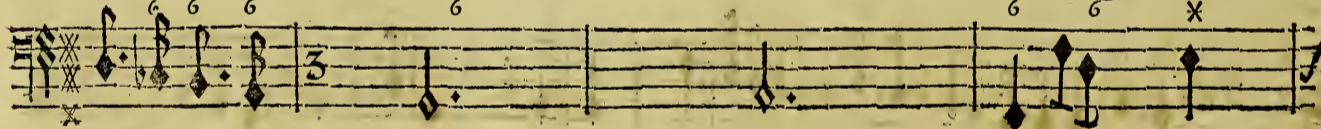
vance? Suis-je donc le moindre des Dieux? Et craint-on si peu ma puis- sance?



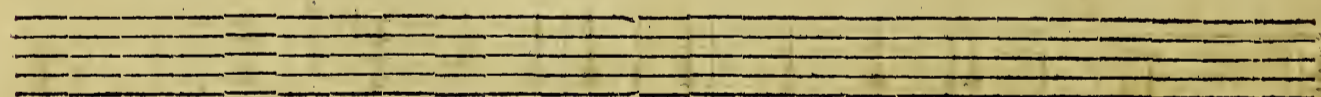
BASSE-CONTINUE.



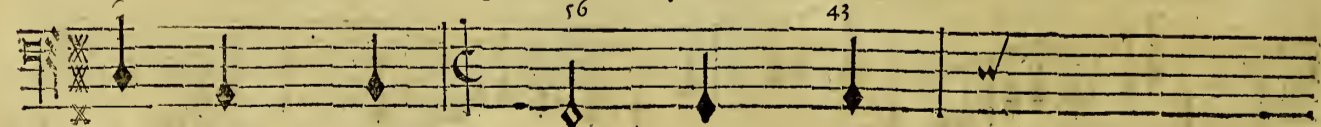
Ah! je dois signaler par des tourmēs cruels Le chastiment de cette audace; Qu'il viēne ce mor-



BASSE-CONTINUE.



tel, il va trouver sa place Parmy les fameux criminels.



BASSE-CONTINUE.

ACTE SECOND.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

PRELUDE.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

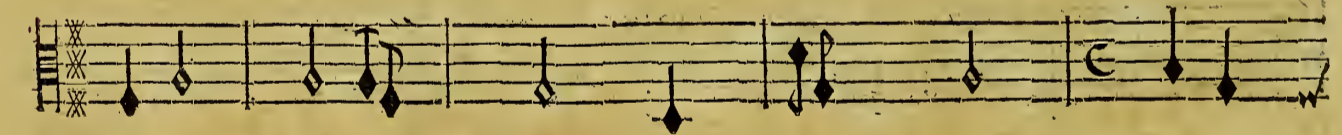
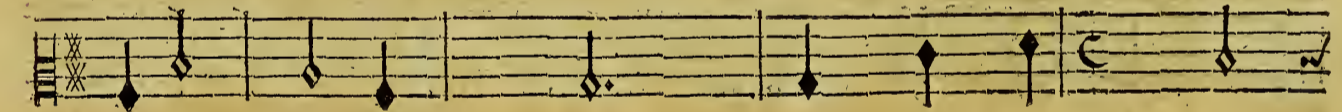
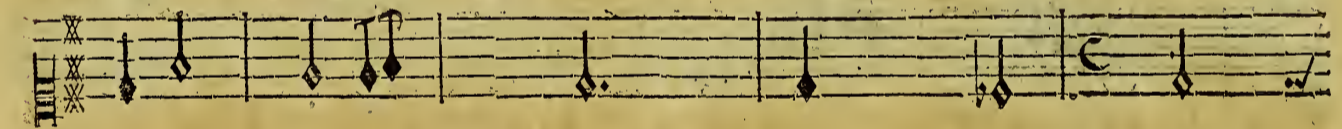
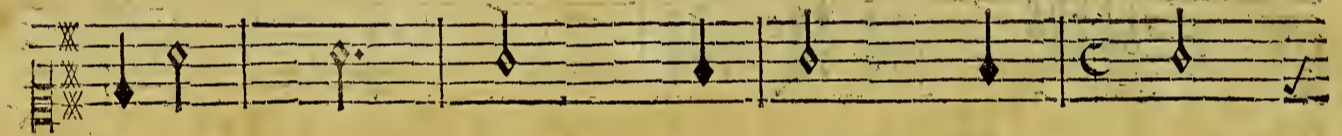
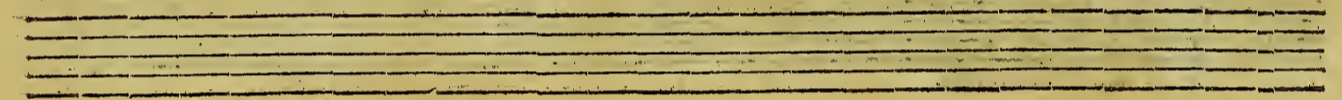
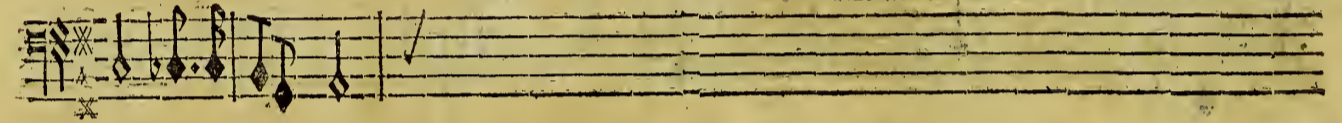
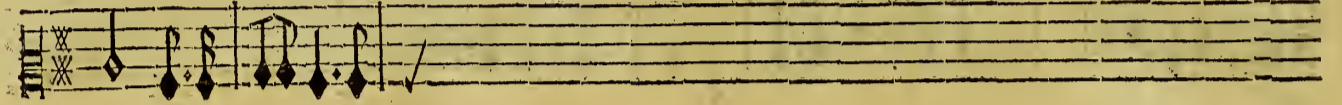
Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

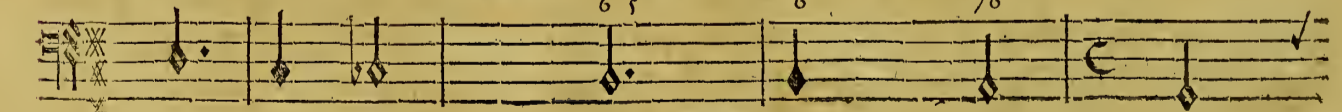
Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

Musical staff with treble clef, key signature of one flat, and a 3/4 time signature. It contains a prelude with various rhythmic patterns and ornaments.

p

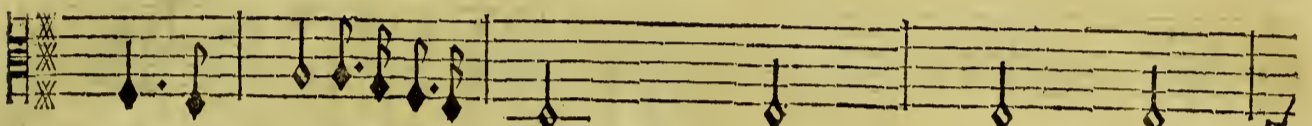
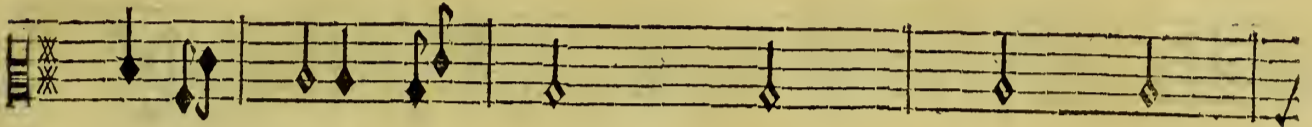
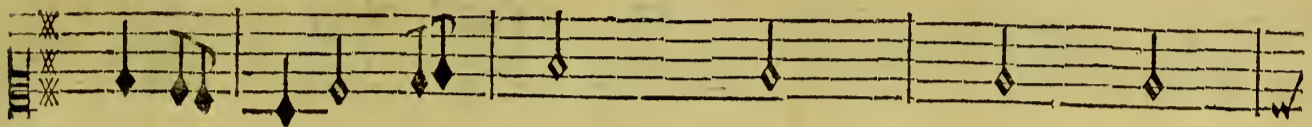
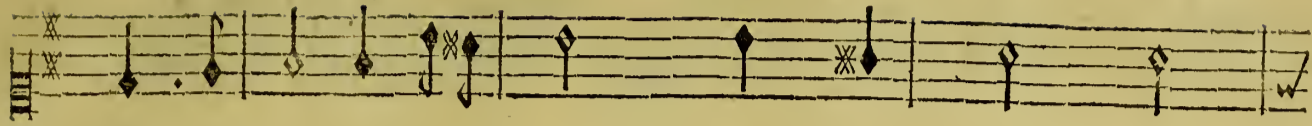


Mais dy-moy, Dieu du Styx, si dans cette entreprise Le Ciel le favo- rife, Du

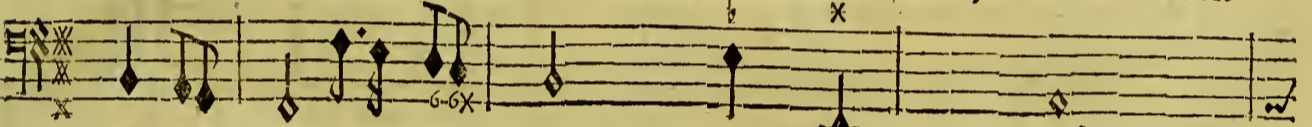


BASSE-CONTINUE;

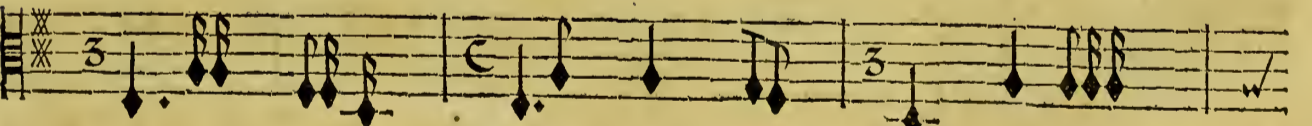
ACTE SECOND.



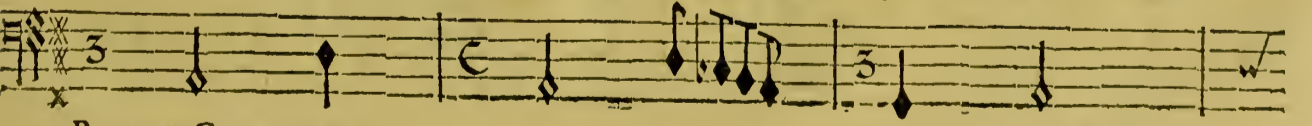
Fils de Jupiter les insolents efforts Doivent forcer les sombres bords, Ah! sans doute c'est



BASSE-CONTINUE.



luy, pour me faire la guerre Son pere dans ce jour l'arme de son Ton-



BASSE-CONTINUE.

Qij.

First musical staff with tablature (X's on lines) and notes. Includes a treble clef and a key signature of one flat.

Second musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

Third musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

Fourth musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

Fifth musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

nerre. Vous, mes fujets, preparez- vous; Craignós, Craignós l'effet de son cou-

Sixth musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

BASSE-CONTINUE.

Seventh musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

Eighth musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

Ninth musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

Tenth musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

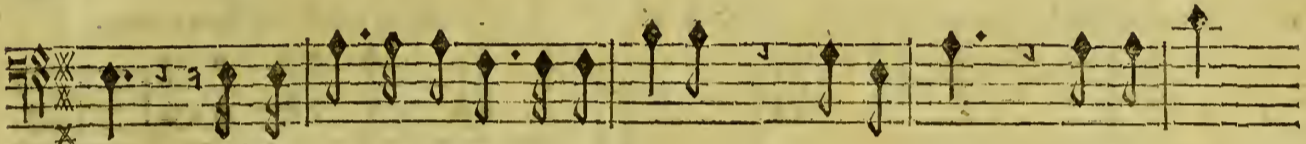
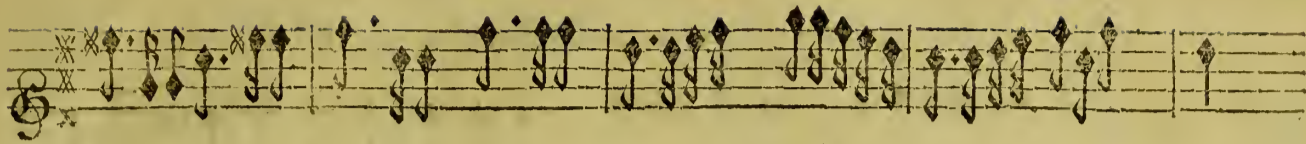
Eleventh musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

rage, Repouffons, Repouffons cét outrage, Armons-nous, Armons-

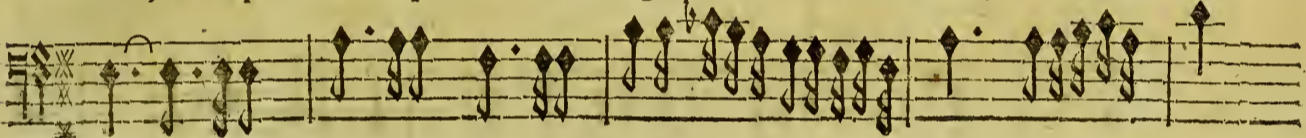
Twelfth musical staff with tablature and notes. Includes a treble clef and a key signature of one flat.

BASSE-CONTINUE.

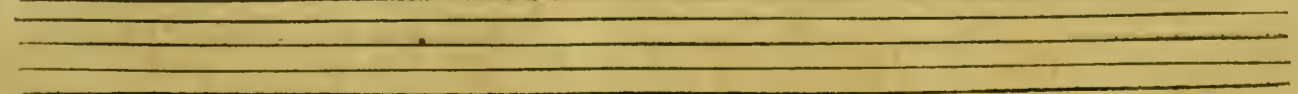
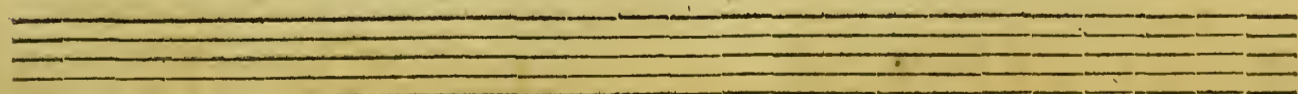
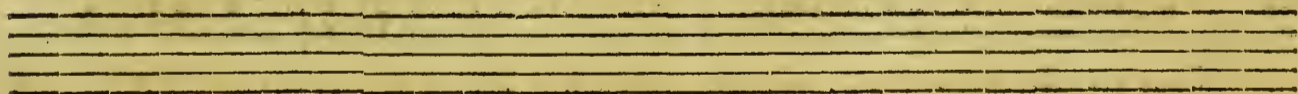
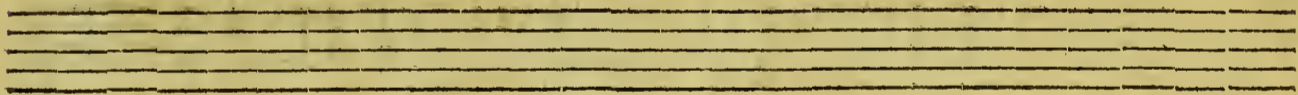
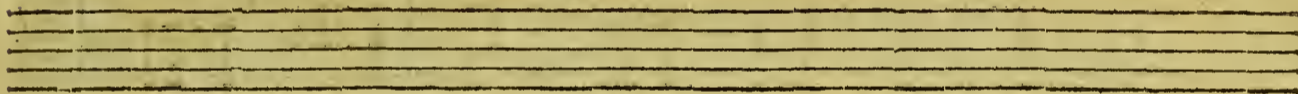
ACTE SECOND.



nous, Repouffons, Repouffons cét outrage, Armons-nous, Armons-nous.



BASSE-CONTINUE.



Chœur des Suivans de Pluton.

The first musical staff contains a vocal line with a treble clef and a key signature of one flat. It begins with a fermata on a whole note, followed by a series of eighth and sixteenth notes. The lyrics 'Craignons, Craignons l'effet de son courage,' are written below the staff.

Craignons, Craignons l'effet de son courage, Repouffons, Repouffons cét ou-

The second musical staff is identical to the first, containing the same vocal line and lyrics.

Craignons, Craignons l'effet de son courage, Repouffons, Repouffons cét ou-

The third musical staff is identical to the first, containing the same vocal line and lyrics.

Craignons, Craignons l'effet de son courage, Repouffons, Repouffons cét ou-

The fourth musical staff is identical to the first, containing the same vocal line and lyrics.

Craignons, Craignons l'effet de son courage, Repouffons, Repouffons cét ou-

The fifth musical staff is identical to the first, containing the same vocal line and lyrics.

The sixth musical staff is identical to the first, containing the same vocal line and lyrics.

The seventh musical staff is identical to the first, containing the same vocal line and lyrics.

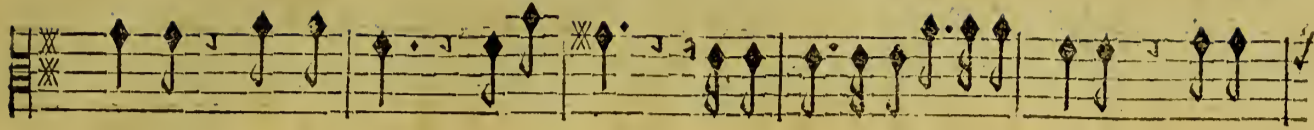
The eighth musical staff is identical to the first, containing the same vocal line and lyrics.

The ninth musical staff is identical to the first, containing the same vocal line and lyrics.

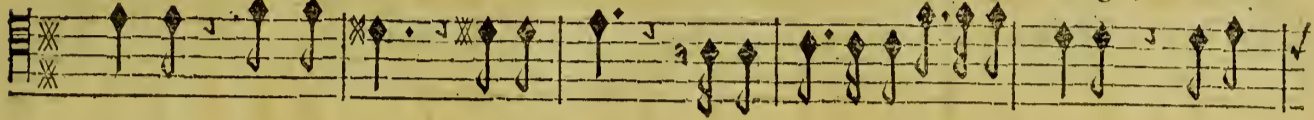
BASSE-CONTINUE.

Two sets of empty musical staves, each consisting of five lines, are provided for the basso continuo part.

ACTE SECOND.



trage, Armons-nous, armons-nous, Repouffons,repouffons cét outrage, Armons-



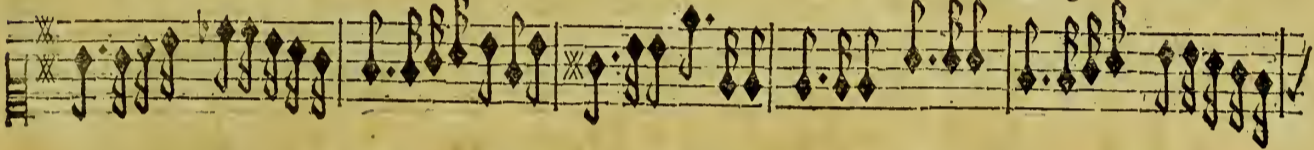
trage, Armons-nous, armons-nous, Repouffons,repouffons cét outrage, Armons-



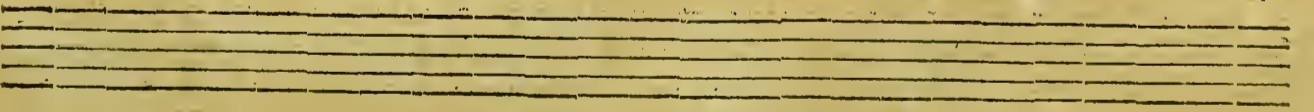
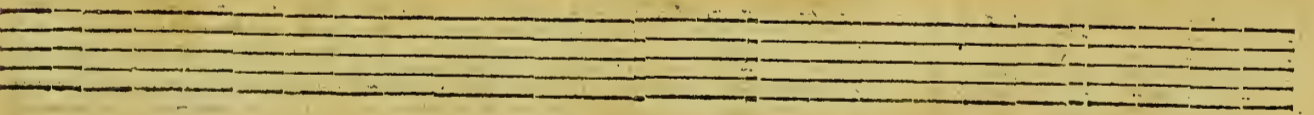
trage, Armons-nous, armons-nous, Repouffons,repouffons cét outrage, Armons-



trage, Armons-nous, armons-nous, Repouffons,repouffos cét outrage, Armons-

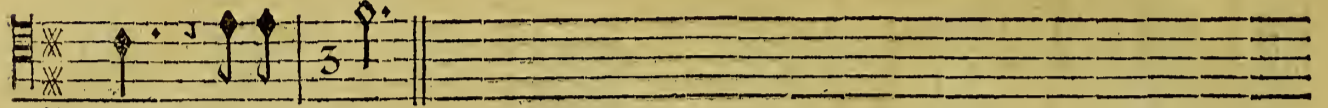


BASSE-CONTINUE.

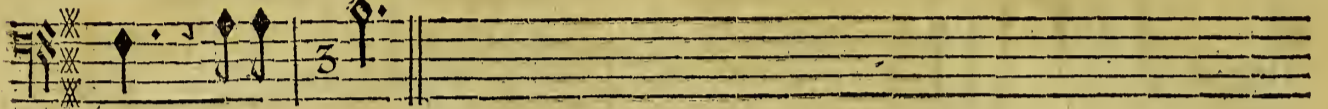




nous, armons- nous.



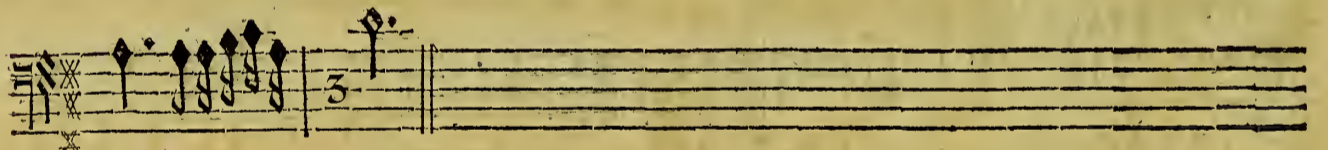
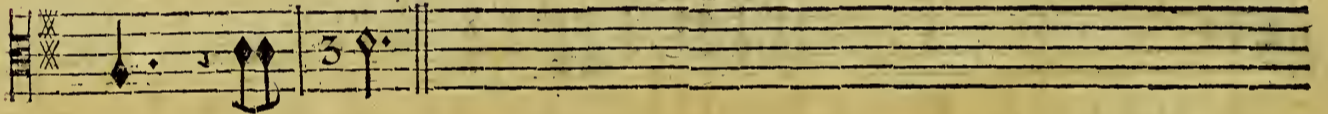
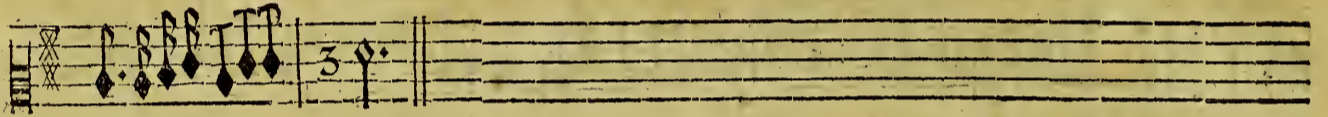
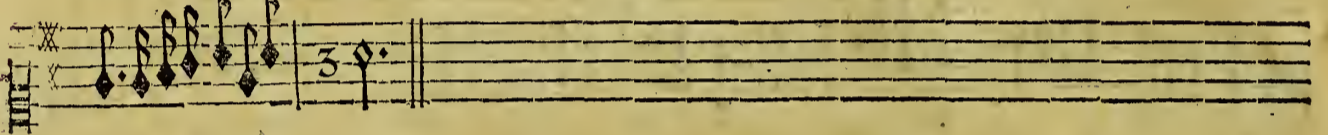
nous, armons- nous.



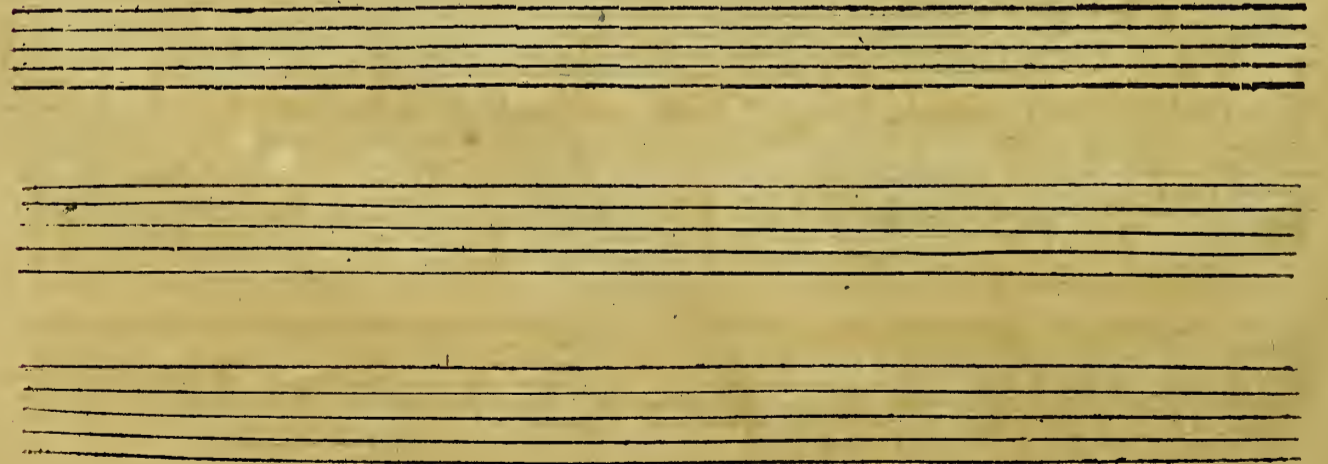
nous, armons- nous.



nous, armons- nous.



BASSE-CONTINUE.



doux.

Symphonie.
doux.

doux.

doux.

PLUTON.

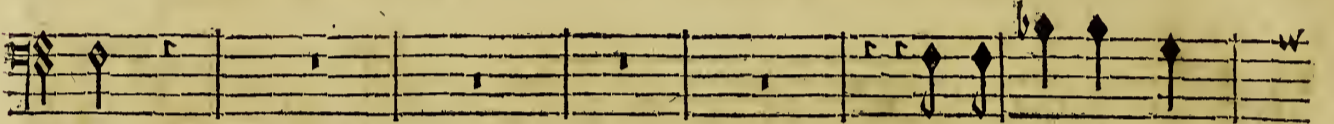
Mais quels /

BASSE-CONTINUE.

sons éloignez surprennent mes oreilles! Qu'ils sont nouveaux! qu'ils ont dequoy tou-

BASSE-CONTINUE.

R



cher !

Chaque instant vers ces



BASSE-CONTINUE.

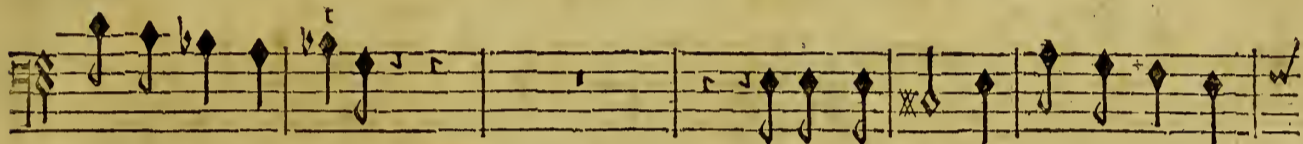


lieux semble les approcher.

Quels autres chants ont

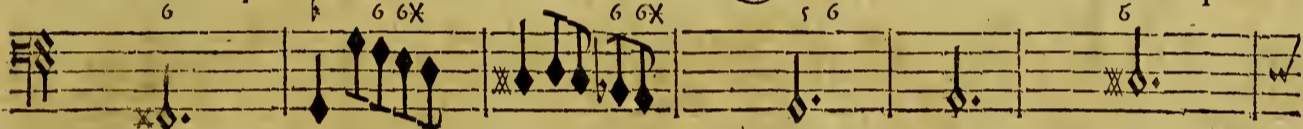


BASSE-CONTINUE.

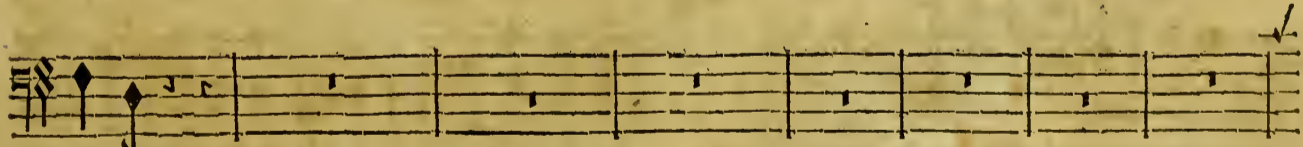
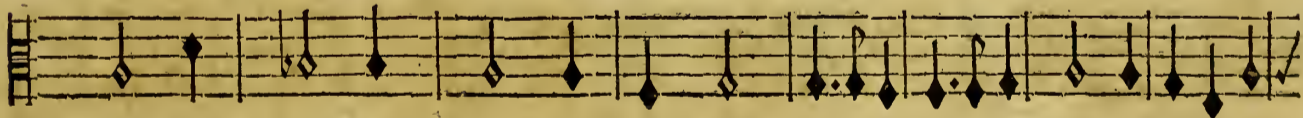
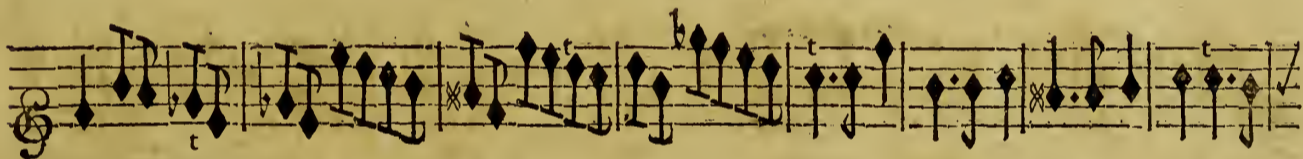


des douceur pareilles.

Quels autres chants ont des douceurs pa-



BASSE-CONTINUE.

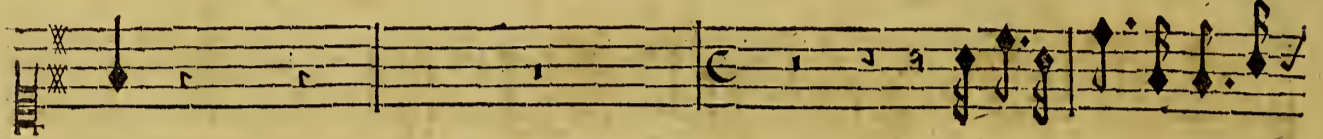


reilles.



BASSE-CONTINUE.

R ij

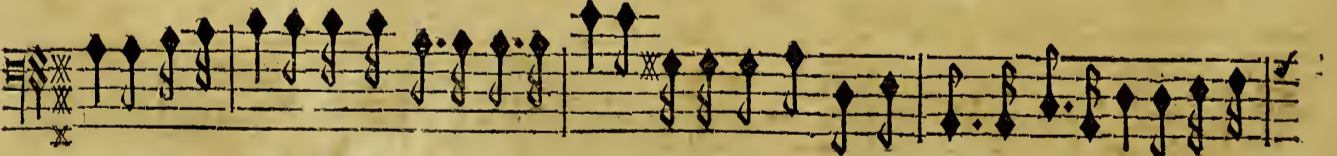
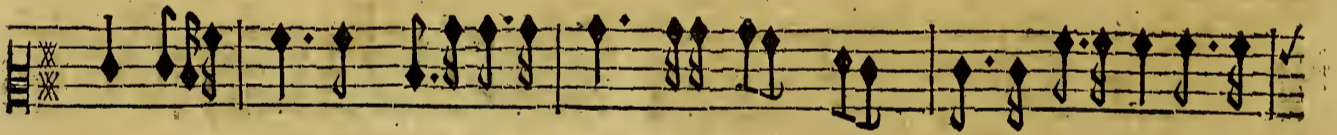
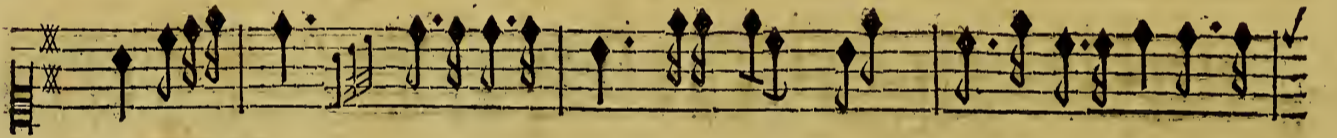


Mais ce n'est pas le temps de nous laisser char-

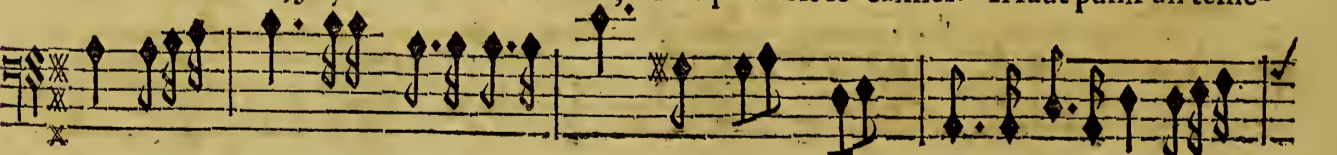
mer, Il faut pu-



BASSE-CONTINUE.

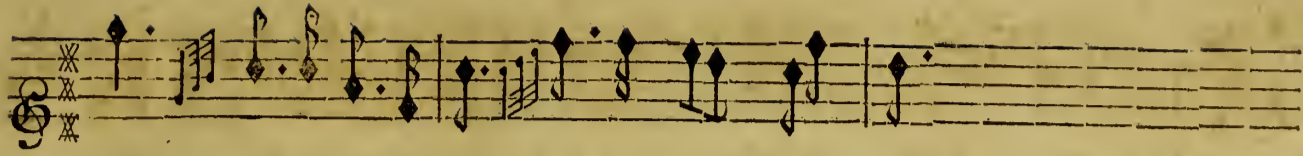


nir un temeraire, J'ay besoin de ma colere, Elle pourroit se calmer. Il faut punir un teme-



BASSE-CONTINUE.

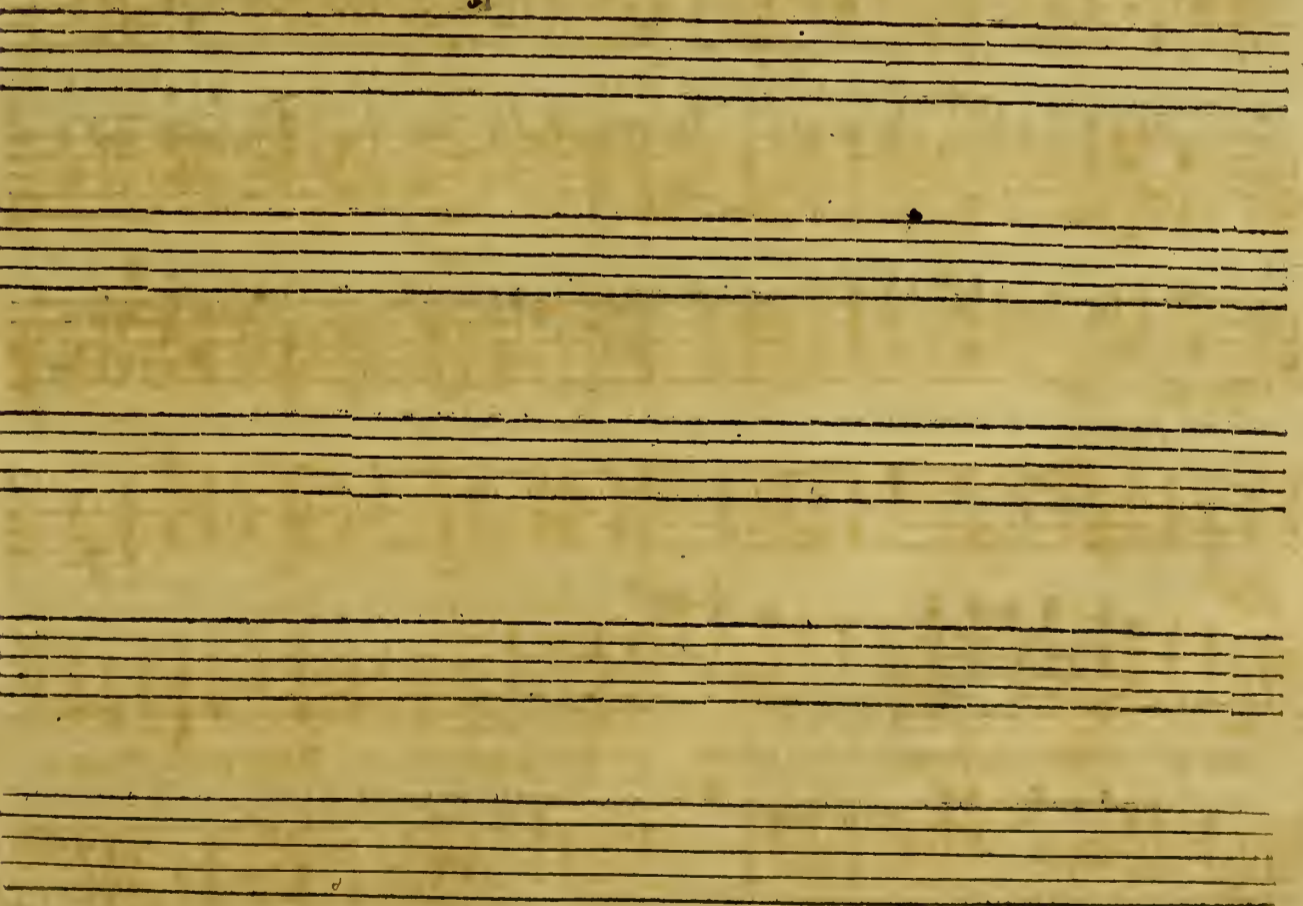
ACTE SECOND.



raire, Allons, Allons il n'est pas temps de nous laisser charmer.



BASSE-CONTINUE.





Il faut punir un temeraire, Allons, Allons, il n'est pas temps de nous laisser char-



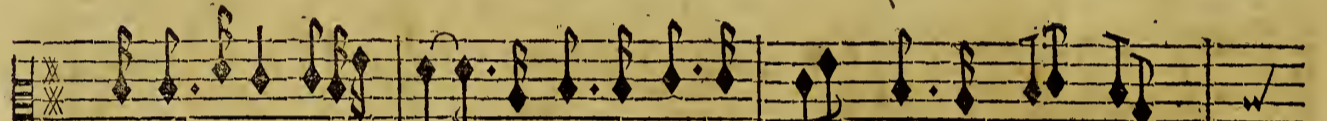
Il faut punir un temeraire, Allons, Allons, il n'est pas temps de nous laisser char-



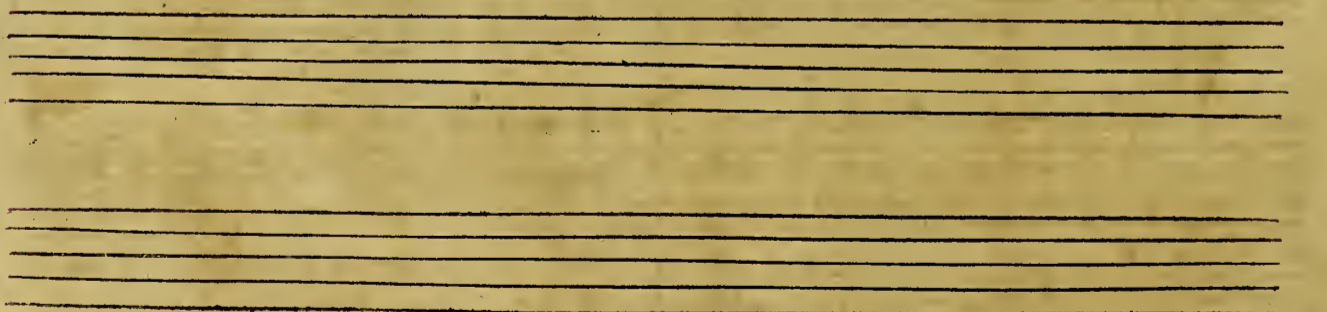
Il faut punir un temeraire, Allons, Allons, il n'est pas temps de nous laisser char-

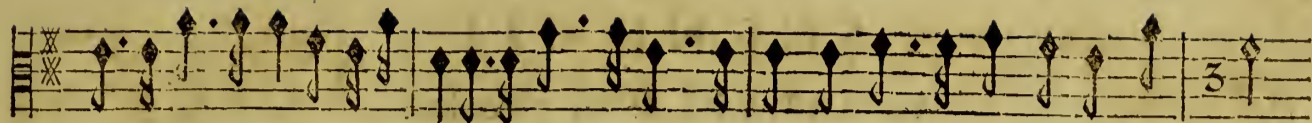


Il faut punir un temeraire, Allons, Allons, il n'est pas temps de nous laisser char-

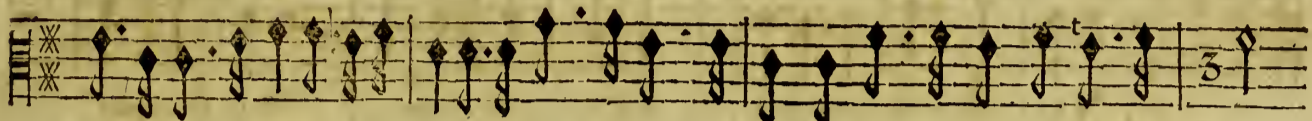


BASSE-CONTINUE.





mer. Il faut punir un temeraire, Allons, allons il n'est pas tēps de nous laisser char- mer.



mer. Il faut punir un temeraire, Allons, allons il n'est pas tēps de nous laisser char- mer.



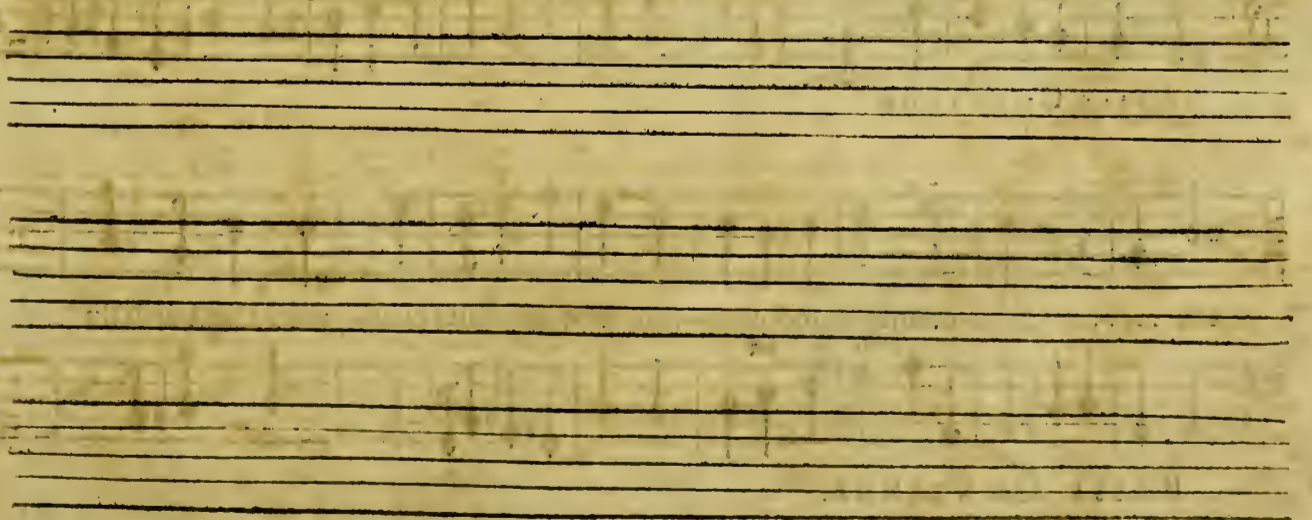
mer. Il faut punir un temeraire, Allons, allons il n'est pas tēps de nous laisser char- mer.



mer. Il faut punir un temeraire, Allons, allons il n'est pas tēps de nous laisser char- mer.



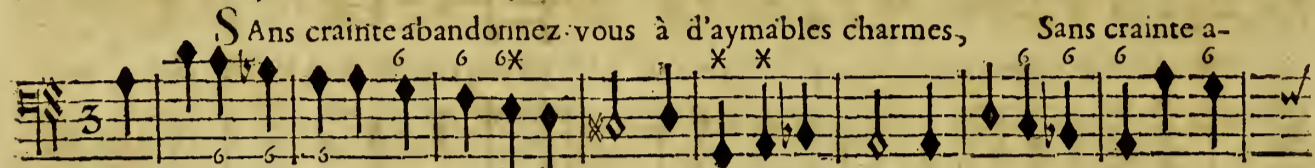
BASSE-CONTINUE.



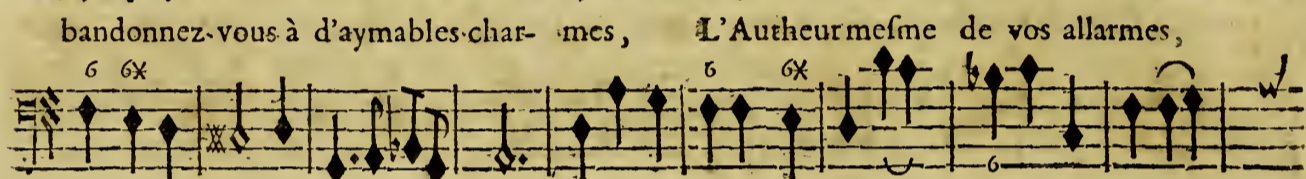
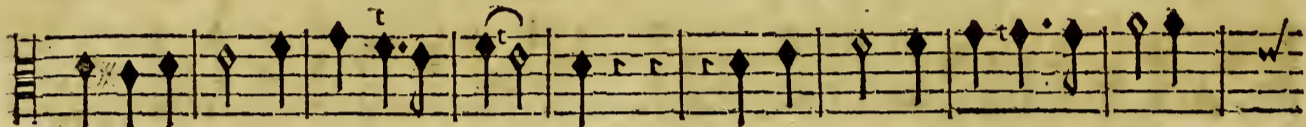
SCENE III.

ASCALAX, & les precedents.

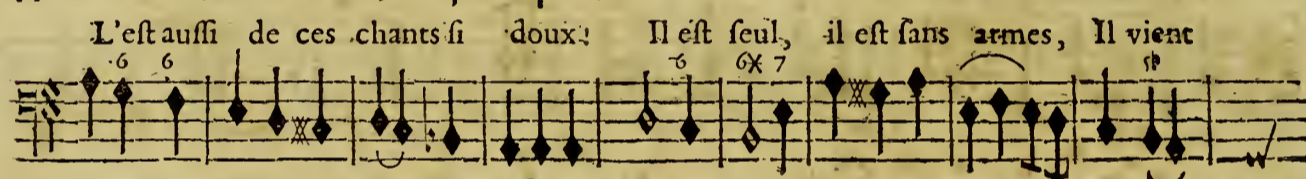
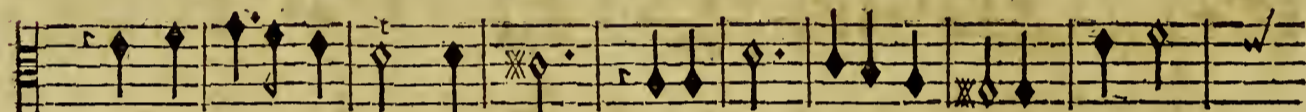
ASCALAX.



BASSE-CONTINUE.



BASSE-CONTINUE.



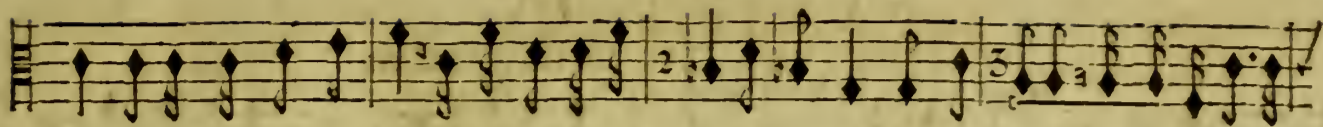
BASSE-CONTINUE.



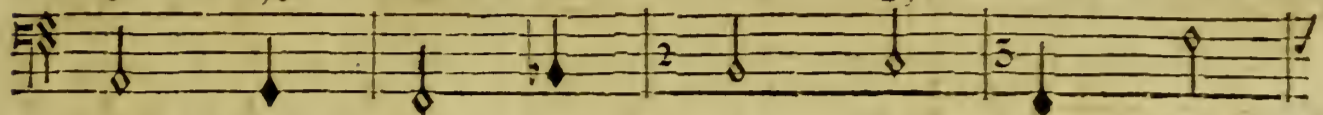
BASSE-CONTINUE.



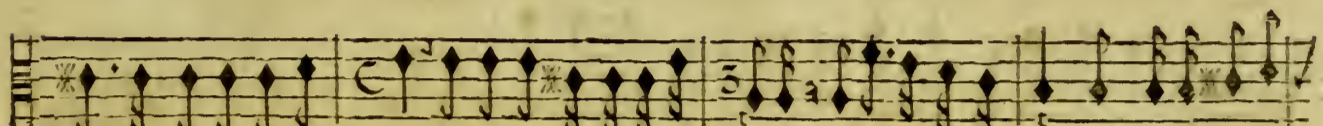
BASSE-CONTINUE.



Styx où je maintiens vos loix, Je croyois du mor- tel voir bien tost le nau- frage; Mais sans effort la



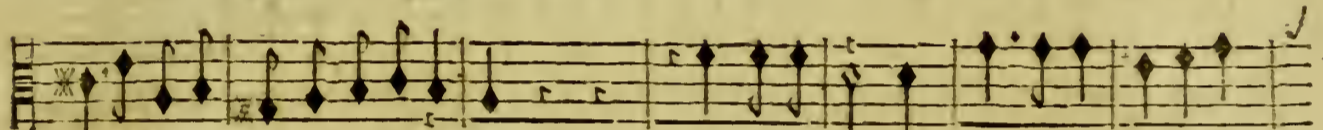
BASSE-CONTINUE.



Barque à soustenu son poids, Et du costé de ce ri- vage Cerbere déchainé pour la premiere



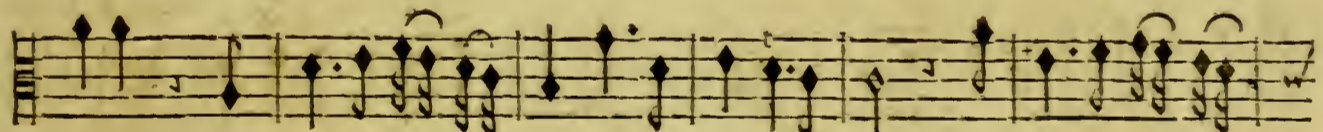
BASSE CONTINUE.



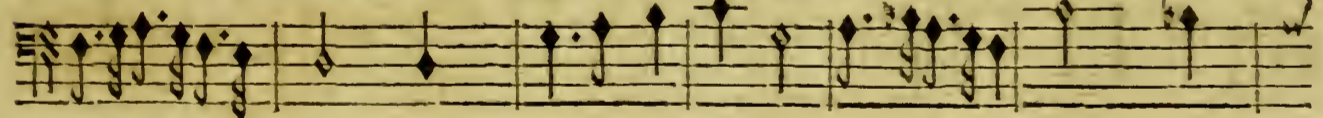
fois, La carresse sur son passage. Pour obtenir par tout un entier avan-



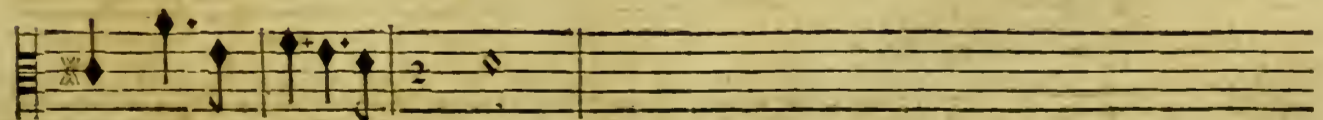
BASSE-CONTINUE.



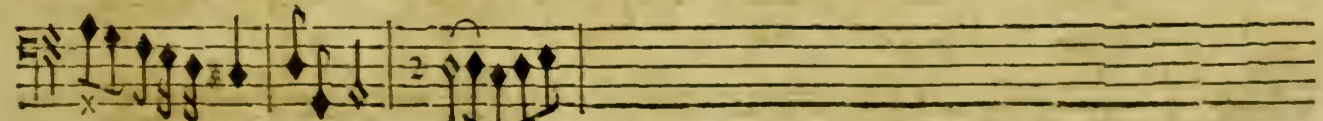
tage, Il chante feu- le- ment & tout cede à sa voix. Il chante feu- le-



BASSE-CONTINUE.



ment, & tout cede à sa voix.



BASSE-CONTINUE.

ORPHE'E,
SCENE IV.

Trois Ministres de Pluton & les precedens.

^{1. Ministre.} Quels effets surprenants des Sons harmonieux Qui penetrent ces lieux! On n'y voit plus

^{2. Ministre.} Quels effets surprenants des Sons harmonieux Qui penetrent ces lieux! On n'y voit plus

^{3. Ministre.} Quels effets surprenants des Sons harmonieux Qui penetrent ces lieux! On n'y voit plus

BASSE-CONTINUE.

rien qui gemif- se, Rien qui ne s'attendrisse. On n'y voit plus rien qui gemif-

rien qui gemif se, Rien qui ne s'attendrisse. On n'y voit plus rien qui gemif-

rien qui gemif- se, Rien qui ne s'attendrisse. On n'y voit plus rien qui gemif-

BASSE-CONTINUE.

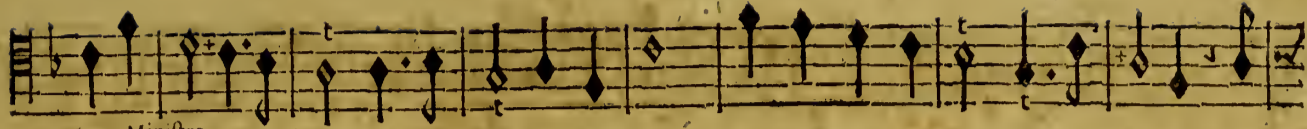
se, Rien qui ne s'attendrisse.

se, Rien qui ne s'attendrisse.

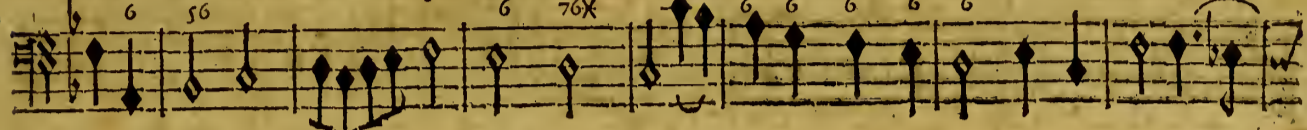
se, Rien qui ne s'attendrisse.

BASSE-CONTINUE.

ACTE SECOND.



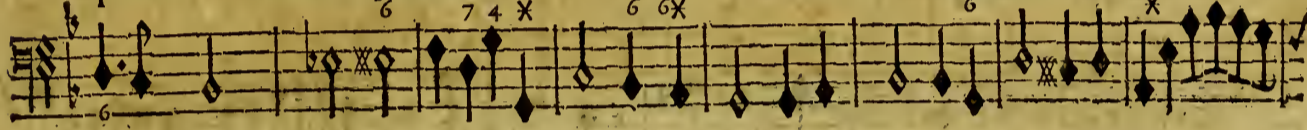
2. Ministre.
De ces Sons ravissants tout paroist enchanté, Sous leurs doux efforts tout succombe, Sy-



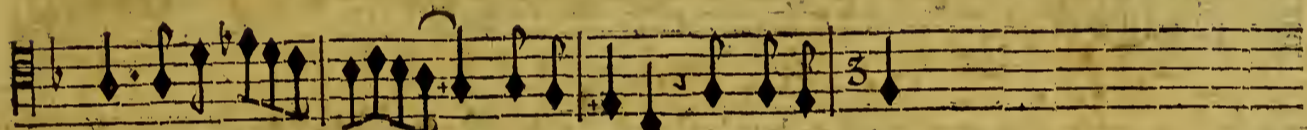
BASSE-CONTINUE.



siphe en ce moment repose en liberté: Son Rocher sur le Mont avec peine porté, D'où sans



BASSE-CONTINUE.



cesse il rou- le & retombe, s'est arre- sté.



BASSE-CONTINUE.



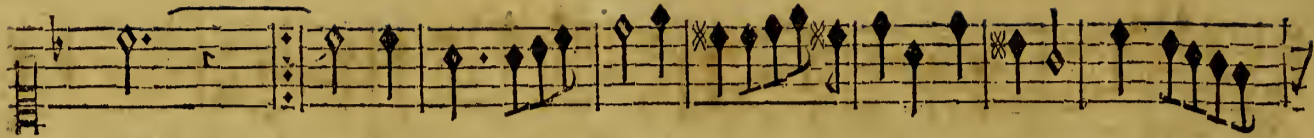
VIOLONS.



3. Ministre.
Promethée enfin respire, Le Vautour qui le déchire Vient de le laisser en

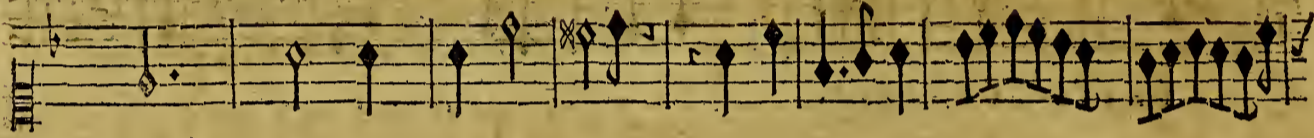


BASSE-CONTINUE.



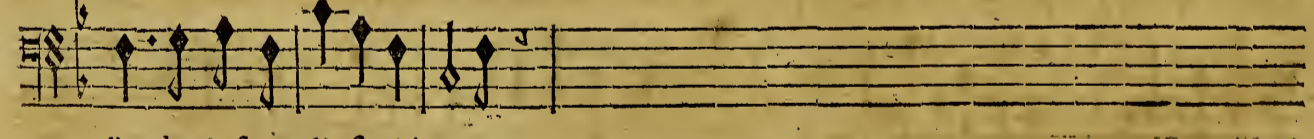
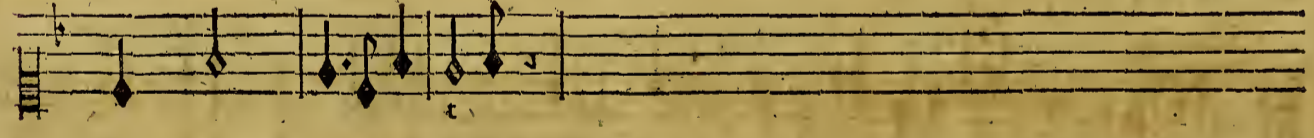
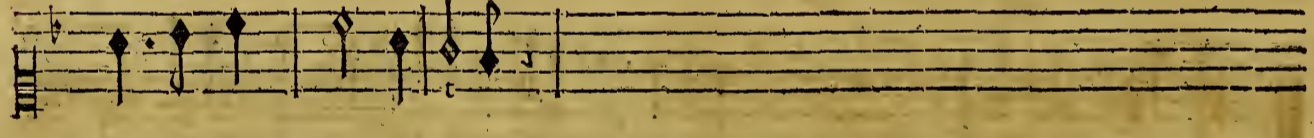
paix. paix. On voit la Danaïde oy- five, Et Tantale boi- re à long

BASSE-CONTINUE.



traits l'onde jusques-là fugitive. Et Tantale boi- re à longs traits

BASSE-CONTINUE.



l'onde jusques-là fugitive.

BASSE-CONTINUE.

ACTE SECOND.

Musical score for Violons, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 't'.

VIOLONS,

ASCALAX.

Musical score for Ascalax, consisting of one staff of music. It includes a key signature change and a dynamic marking 'x'.

PLUTON.

Le mortel luy-mesme arrive, Il vient icy se presenter. Silence, je veux l'écou-

Musical score for Basse-Continue, consisting of one staff of music. It includes a key signature change and a dynamic marking 'x'.

BASSE-CONTINUE.

Empty musical staff.

tr.

Musical score for Basse Continue, consisting of one staff of music. It includes a key signature change and a dynamic marking 'x'.

BASSE CONTINUE.

Empty musical staff.

ORPHEE,
SCENE V.

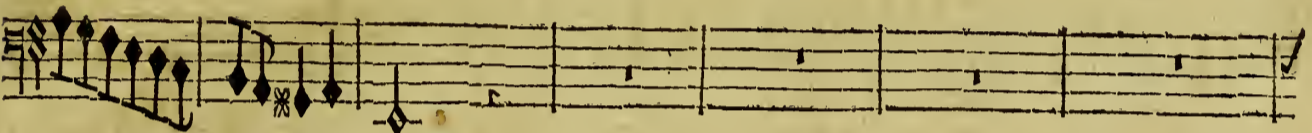
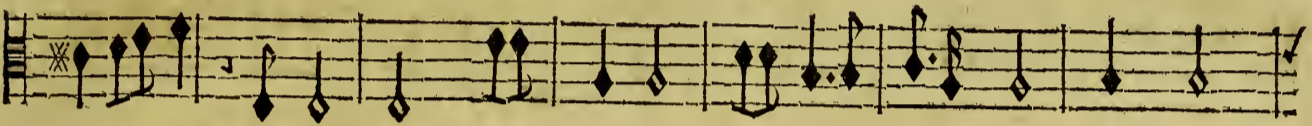
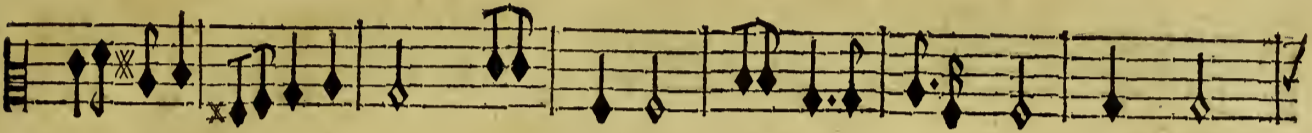
ORPHEE, & les precedents.

The musical score consists of ten staves. The first six staves are for vocal parts, with a treble clef and a 3/4 time signature. The seventh staff is for the Basse-Continue, featuring a bass clef and figured bass notation with figures such as 6, X, 6, 76, X, X, 56, and 6. The eighth and ninth staves are for other instruments, with a treble clef and a 3/4 time signature. The tenth staff is for the Basse-Continue, featuring a bass clef and figured bass notation with figures such as 7, 6, 4X, 6X, 6, 4X7, and X.

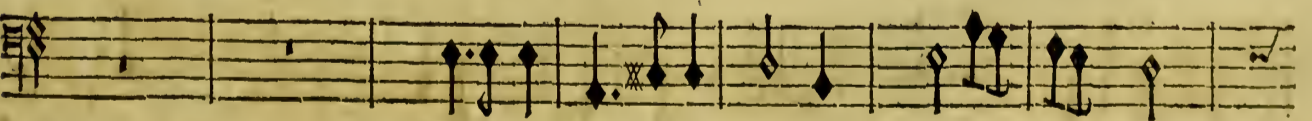
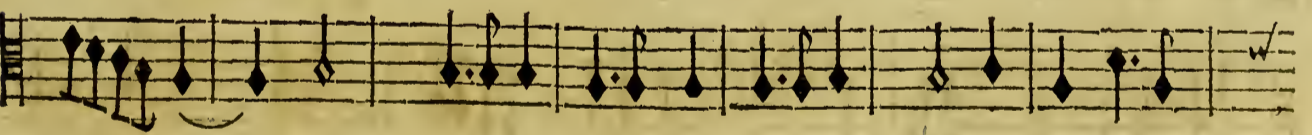
BASSE-CONTINUE.

BASSE-CONTINUE.

ACTE SECOND.



BASSE-CONTINUE.



BASSE-CONTINUE.

ORPHE'E.

Monarque des Enfers que la Terre revere, A qui nous devons tous un tri-

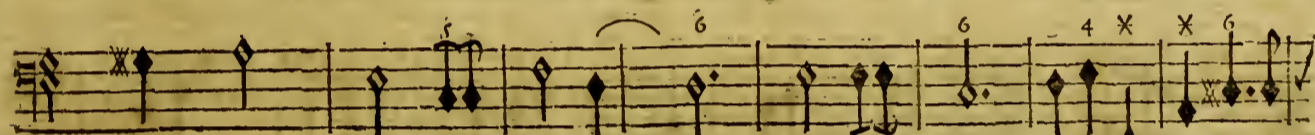
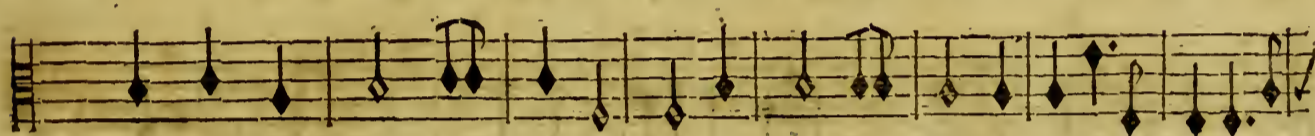
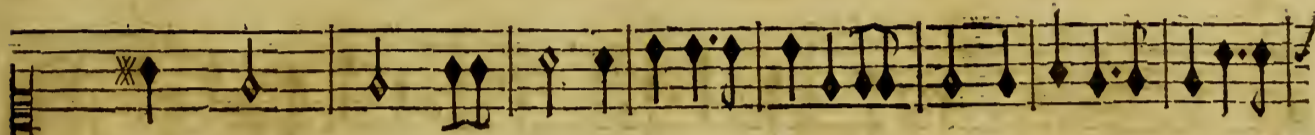
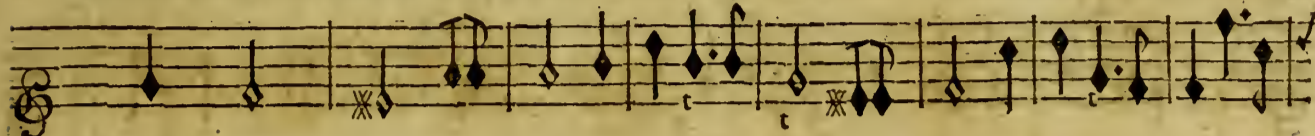
BASSE-CONTINUE.

but necessaire, Vous voyez devant vous le fils du Dieu du Jour, Il ny vient point pouf-

BASSE-CONTINUE.



se d'un dessein temeraire, Il y vient forcé par l'amour. Il y vient forcé par l'amour.



BASSE-CONTINUE.



S'il vous souvient de vos allarmes,



BASSE-CONTINUE.

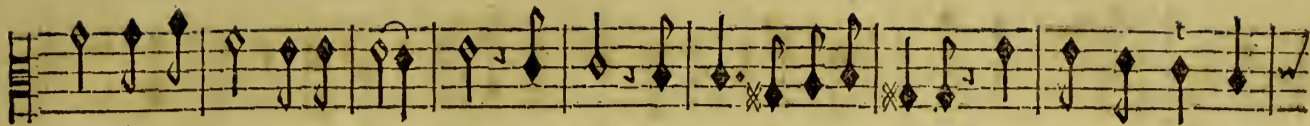
T

Quand dans les premiers feux d'un Hymen plein de charmes, De vostre Proserpine on vou-

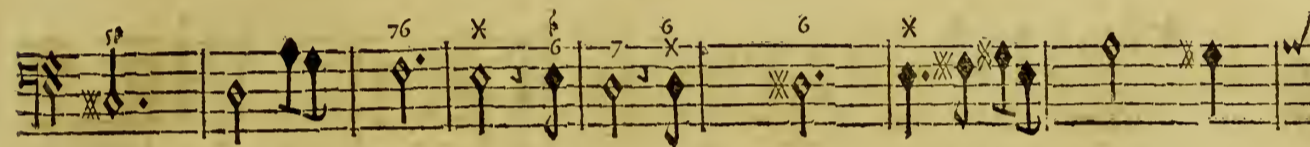
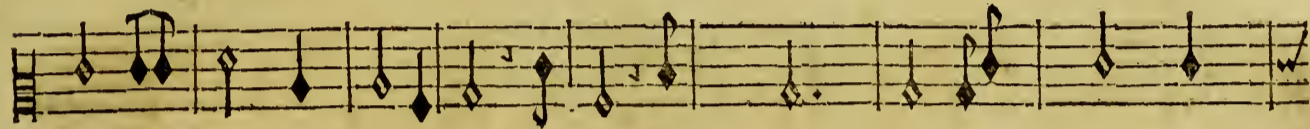
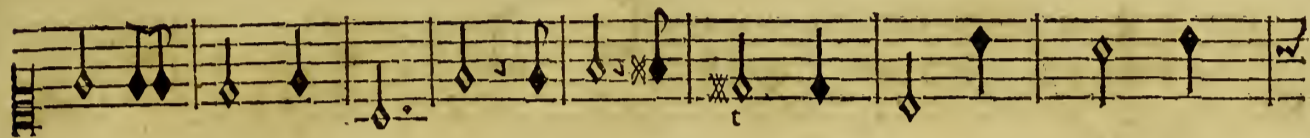
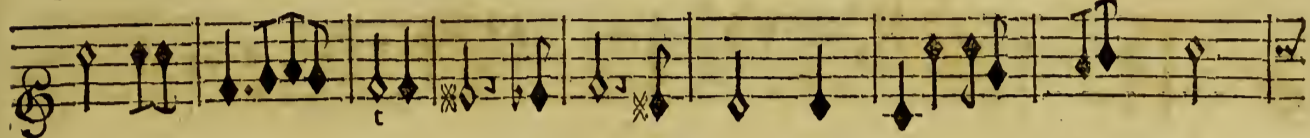
BASSE-CONTINUE.

lut vous priver, Jugez quels déplaisirs mon cœur doit éprouver, Je pers, Je

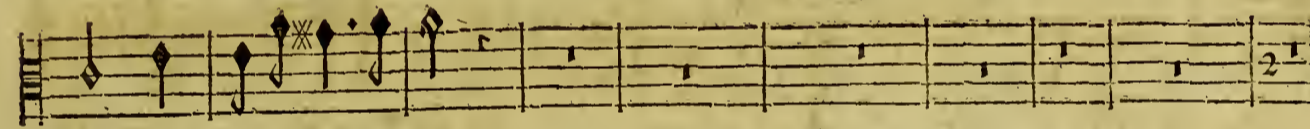
BASSE-CONTINUE.



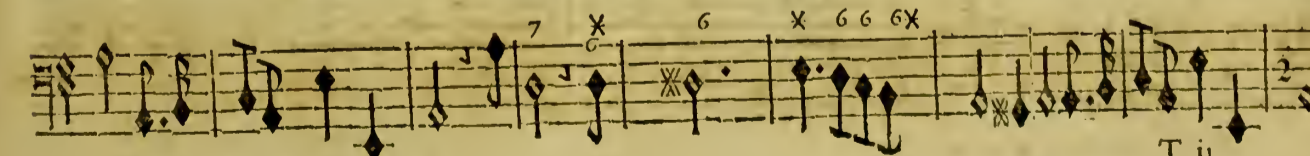
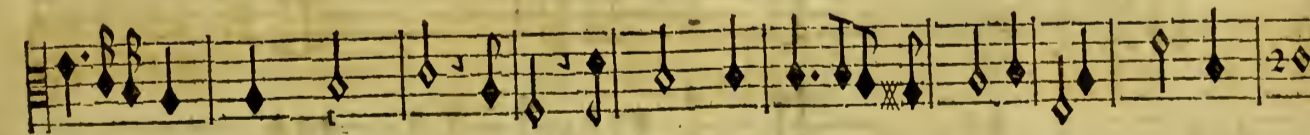
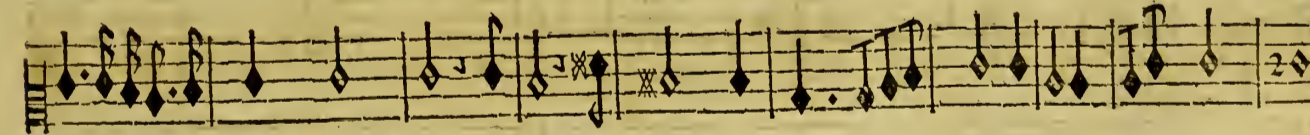
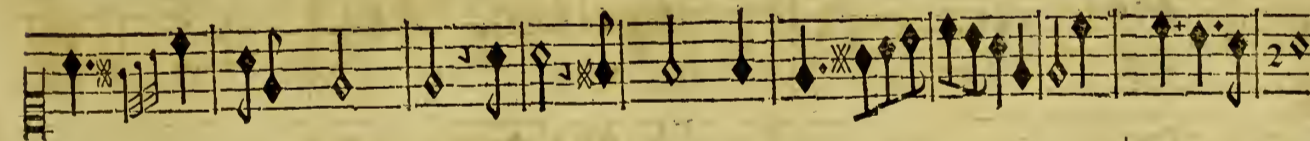
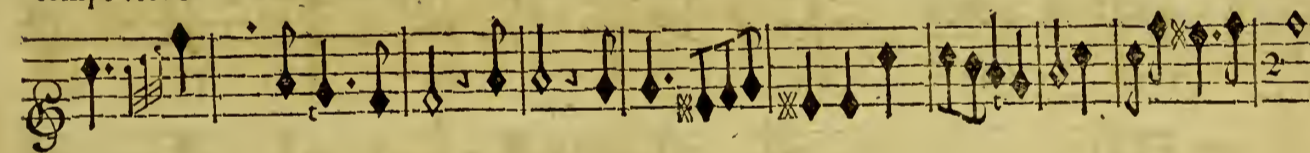
pers une Espouse adora- ble, La Mort, la Mort impitoyable Dans son plus beau Prin-



BASSE-CONTINUE.



temps vient de me l'enlever.



BASSE-CONTINUE.

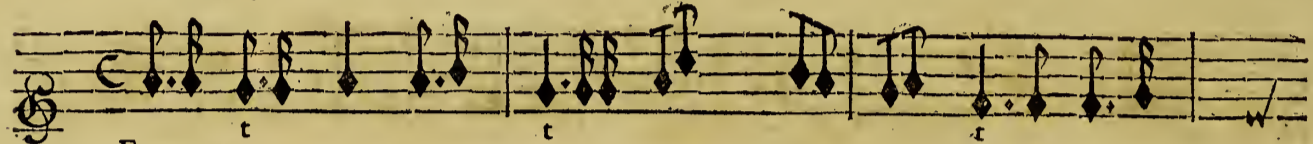
T ij



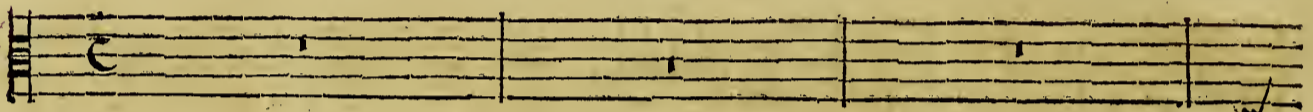
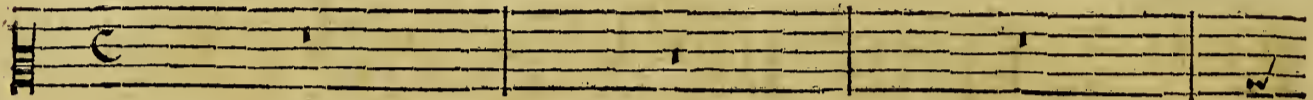
Qu'une vie heureuse & nouvelle La redonne en ce jour à mon amour fi-



FLUTES.



FLUTES.



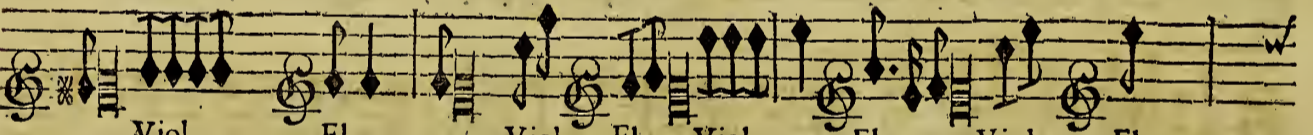
BASSE-CONTINUE.



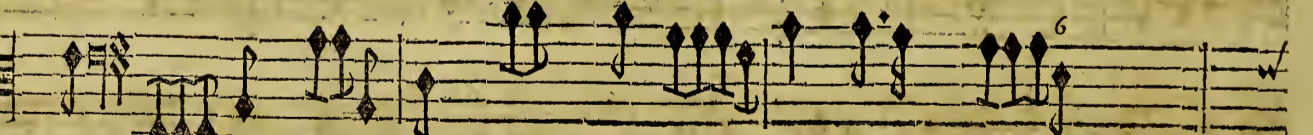
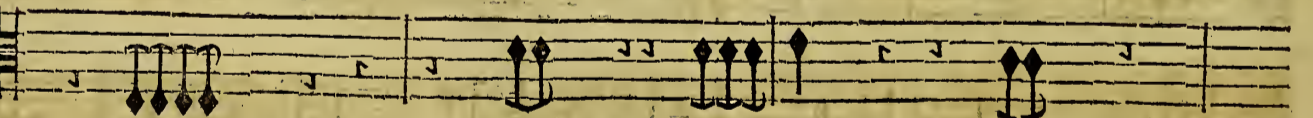
delle, Rendez-la moy, Grand Dieu! pour me le rendre, He-



Viol. Fl. Viol. Fl. Viol. Fl. Viol. Fl.



Viol. Fl. Viol. Fl. Viol. Fl. Viol. Fl.



BASSE-CONTINUE.

ACTE SECOND.



las! en fera-t'elle moins mortelle?

Et ne faut-il pas qu'avec elle Toft ou



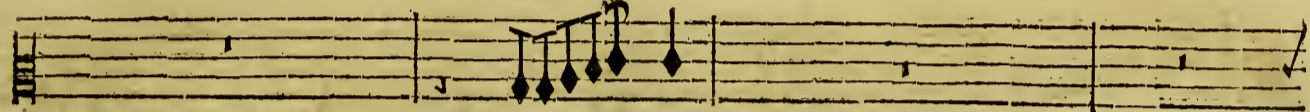
Viol.

Fl.

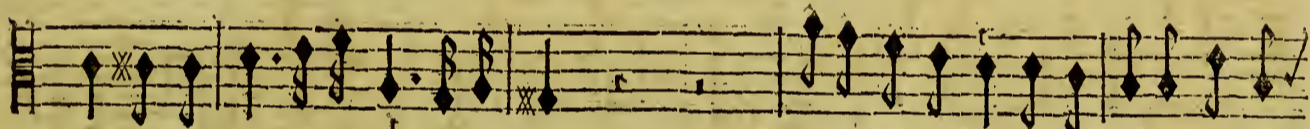


Viol.

Fl.



BASSE-CONTINUE.

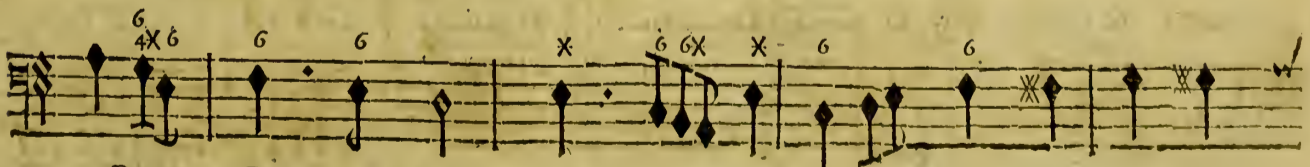


tard fous vos loix je retombe icy bas.

Et ne faut-il pas qu'avec elle Toft ou



Viol.

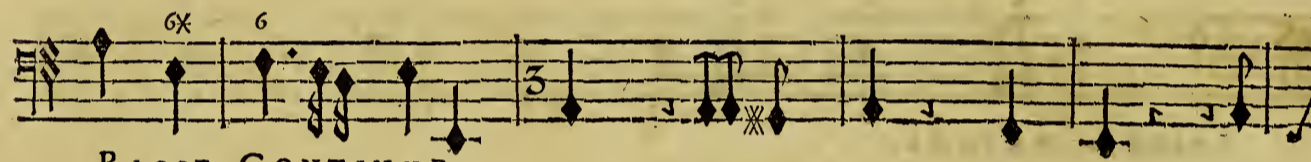
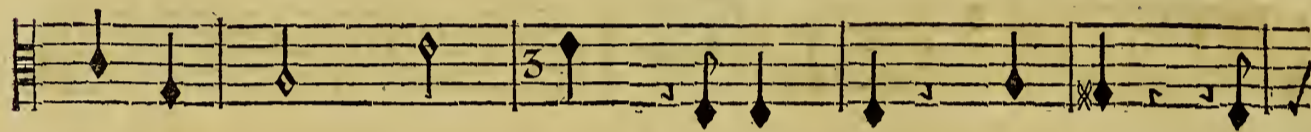
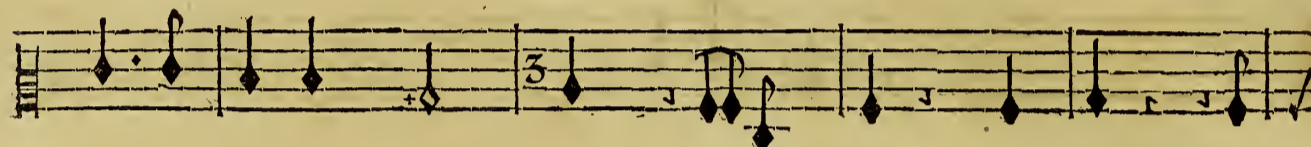
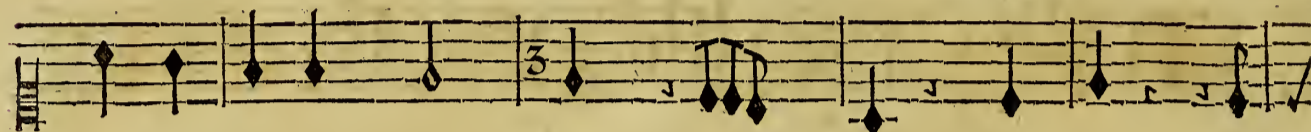
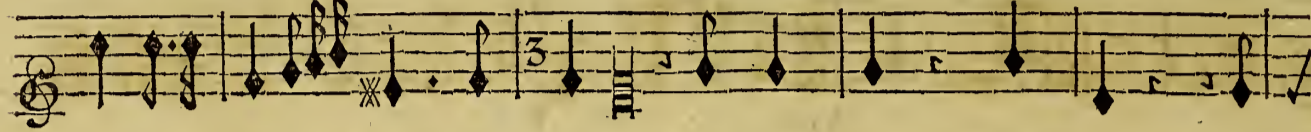


BASSE-CONTINUE.

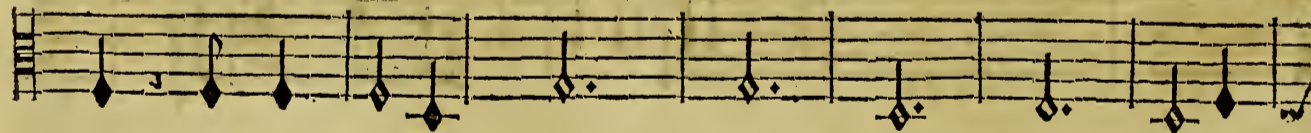
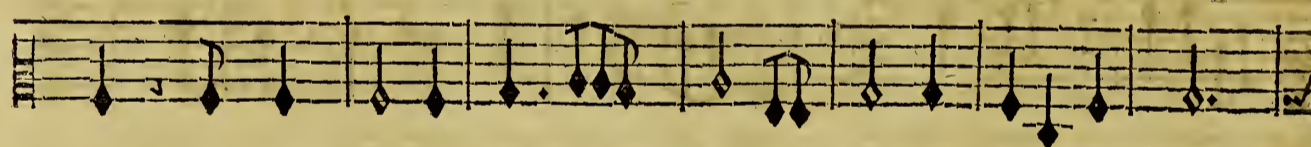
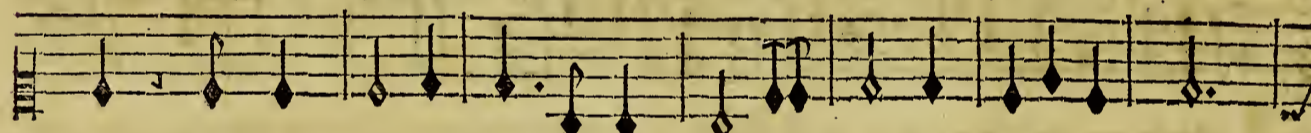
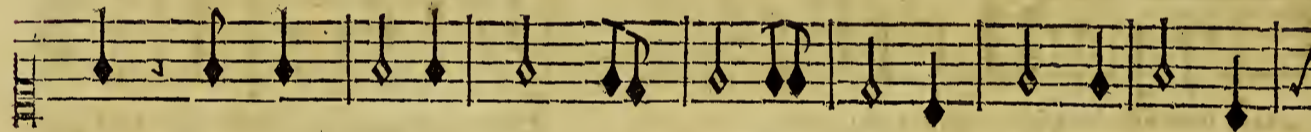
PLUTON.



tard sous vos loix je retombe icy bas. Quel nouveau charme ! quel prodige ! J'é-



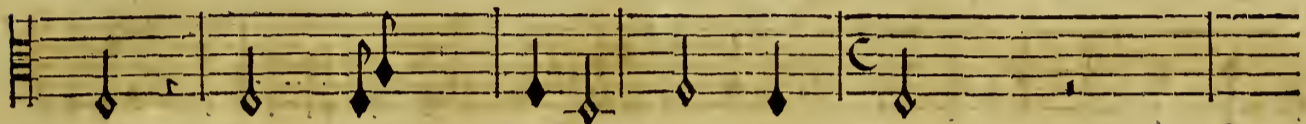
BASSE-CONTINUE.



couste, & malgré moy sa voix sçait m'attendrir, Il se plaint, & je fens la douleur qui l'af-



BASSE-CONTINUE.



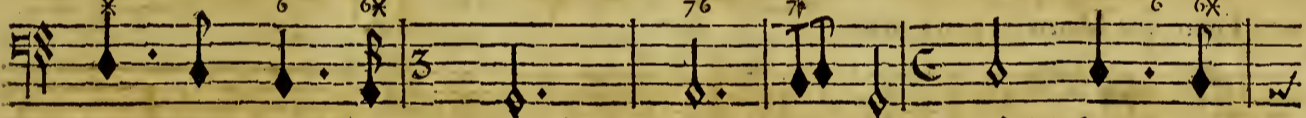
flige, Mesme contre mes droits je veux le se- cou- rir. Va, trop heureux mor-



BASSE-CONTINUE.



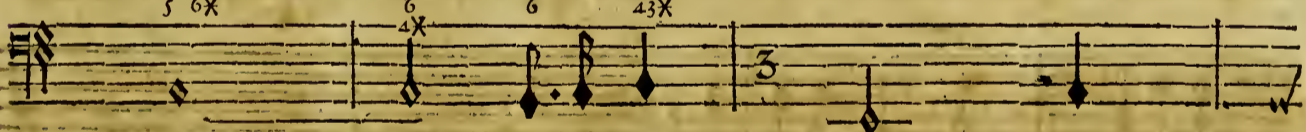
rel, je prens part à ta peine, Ma pitié ne fera pas vai- ne, Depuis que ton é-



BASSE-CONTINUE.



pouffe est soumise à la Mort, Proserpine regle son fort, Je sçauray dispo-



BASSE-CONTINUE.



ser la Déesse à la rendre.



BASSE-CONTINUE.

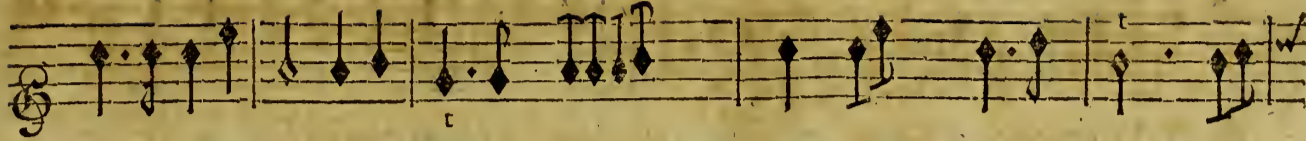
ORPHEE.

Ah ! que nos cœurs reconnoissants, Sur vos Autels vont prodiguer d'encens, C'est tout ce qu'û grâd

BASSE-CONTINUE.

Dieu des Mortels peut attendre.

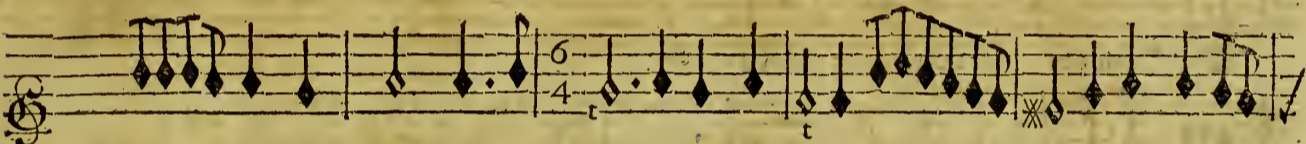
BASSE-CONTINUE.



Puisque le Destin aujourd'huy De tant de malheureux veut suspendre les peines, Plu-



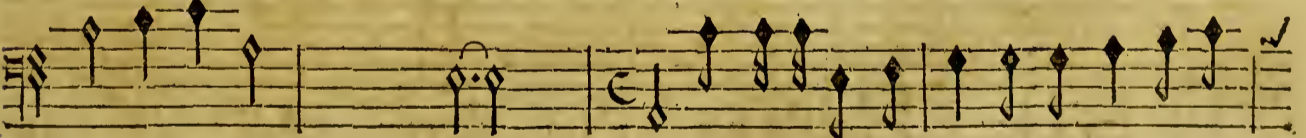
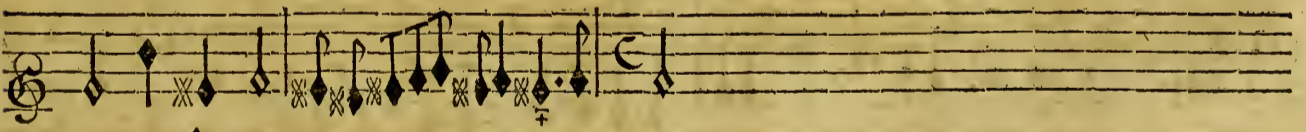
BASSE-CONTINUE.



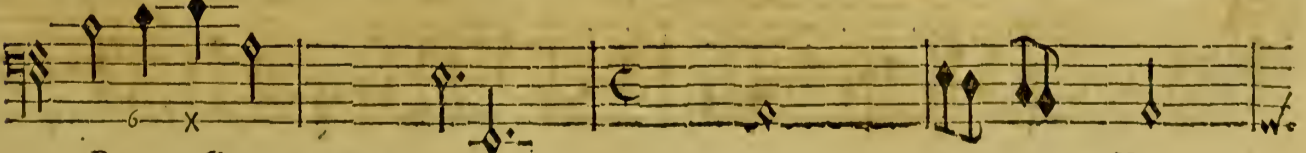
ton ne sera pas moins indulgent que luy, Je veux qu'ils sortent de leurs chaînes Je veux qu'ils



BASSE-CONTINUE.



sortent de leurs chaî- nes. Pour honorer l'auteur de ces doux change-



BASSE-CONTINUE.

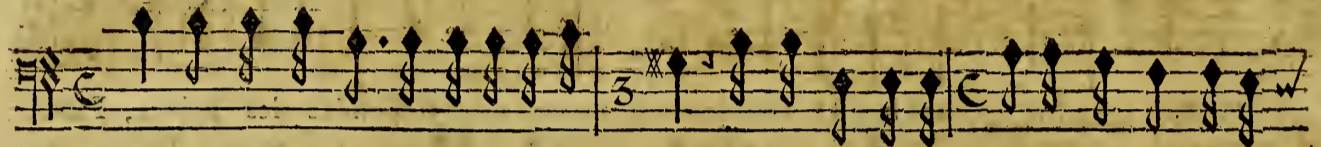
V



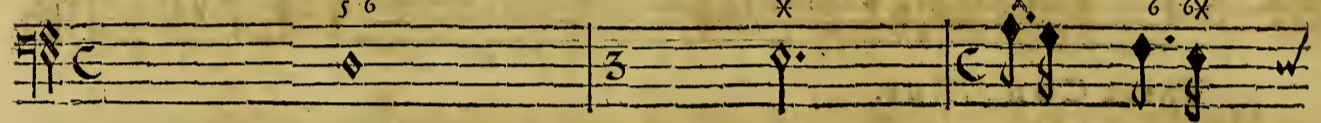
ments, Venez, empressez-vous, infortunez coupables, Et vous dont les Jeux surpré-



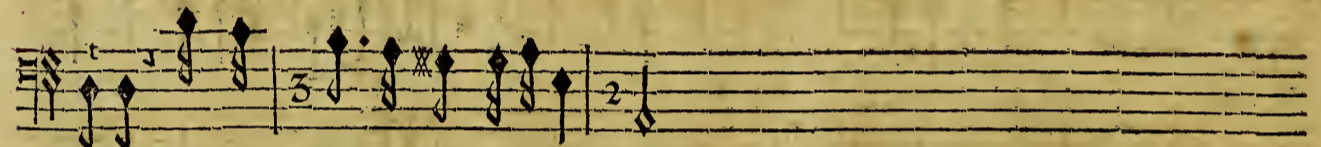
BASSE-CONTINUE.



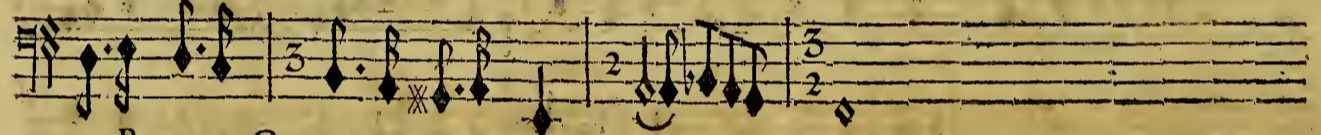
nants Font quelquefois mes divertisse- ments, Rendez-luy s'il se peut les momens agre-



BASSE-CONTINUE.



ables Dont ces lieux luy font redeva- bles.



BASSE-CONTINUE.

SCENE VI.

Les Ombres Criminelles, les Danaïdes, Suivants de Pluton & Orphée.



MARCHE des Ombres criminelles.



The first system of the musical score consists of five staves. The top staff is in treble clef, while the four staves below it are in bass clef. The music is written in a style characteristic of 18th-century manuscripts, with many notes marked with 'x' or '*' symbols. The notation includes various rhythmic values and accidentals.

A set of five empty musical staves, consisting of five horizontal lines.

The second system of the musical score consists of five staves. The top staff is in treble clef, and the four staves below it are in bass clef. The music continues from the first system. A double bar line is present in the top staff, followed by a '2' marking, indicating a second ending or a specific measure. The notation includes various rhythmic values and accidentals.

A set of five empty musical staves, consisting of five horizontal lines.

CHOEURS des Ombres criminelles.

Heureux mortel, quelle est ta gloi-

re, quelle est ta gloi-

Heureux mortel, quelle est ta gloi-

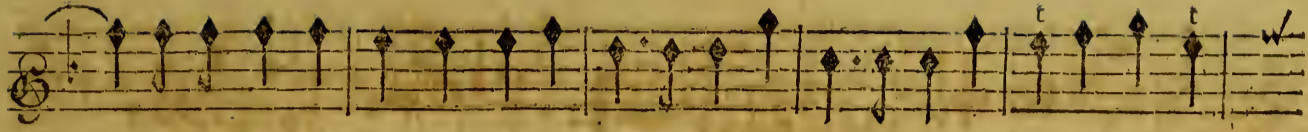
Heureux mortel, quelle est ta gloi-

Heureux mortel, Heureux mortel, quelle est ta gloi-

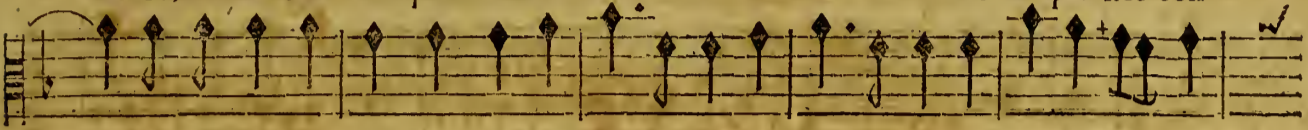
re, quelle est ta

BA SSE-CONTINUE.

ACTE SECOND.



re, Celebrons- la par nos concerts. Celebrons- la Celebrons- la par nos con-



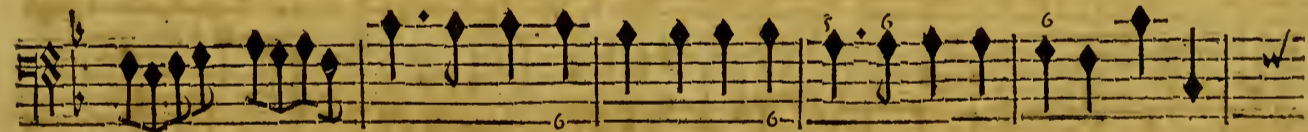
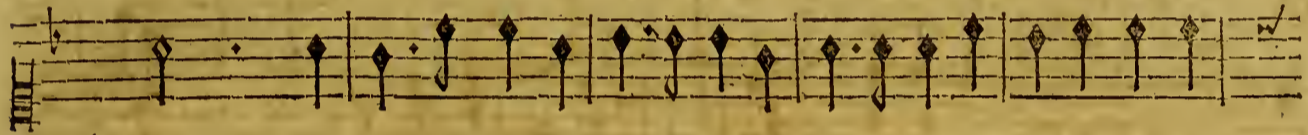
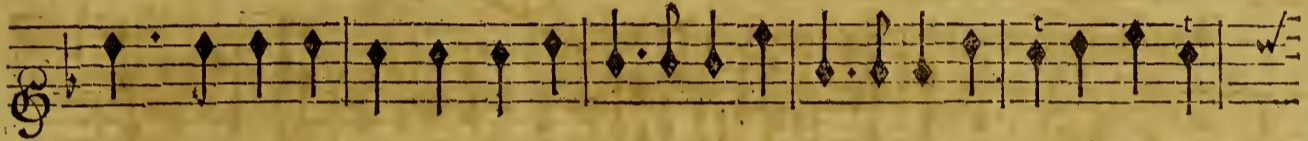
re, Celebrons- la par nos concerts. Celebrons- la Celebrons- la par nos con-



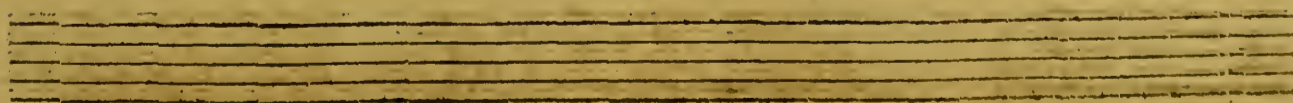
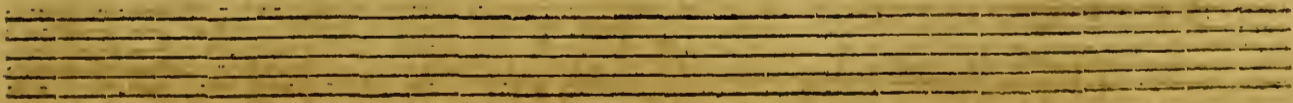
re, quelle est ta Gloire, Celebrons- la par nos concerts. Celebrons- la par nos con-



Gloi- re, Celebrons- la par nos concerts. Celebrons- la par nos con-



BASSE-CONTINUE.



certs. Est-il de plus grande vi-

certs. Est-il de plus grande vi-

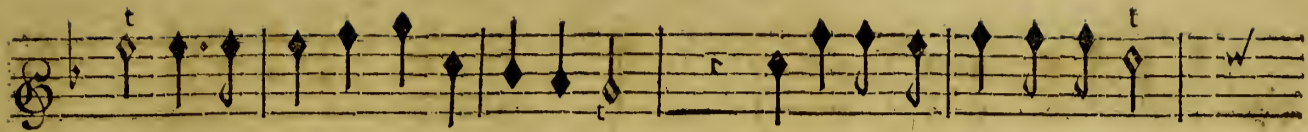
certs. Est-il de plus grande vi-

certs. Est-il de plus grande vi-

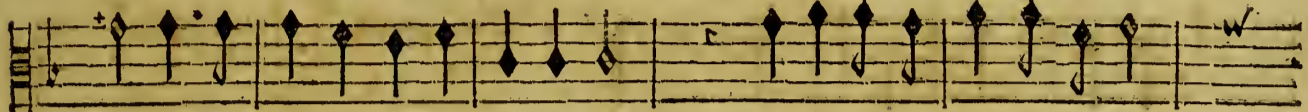
Musical notation for the Basse-Continue part, consisting of ten staves of music. The notation includes various rhythmic values and melodic lines.

BASSE-CONTINUE.

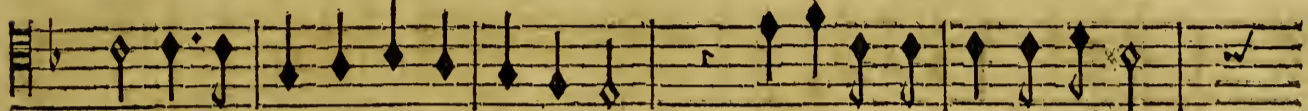
Empty musical staves for the Basse-Continue part, consisting of two systems of five staves each.



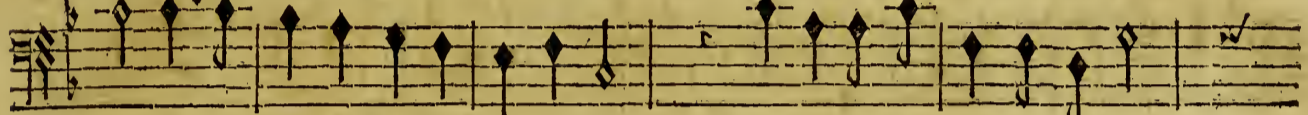
toire Que d'avoir charmé les Enfers? Est-il de plus grande victoi-



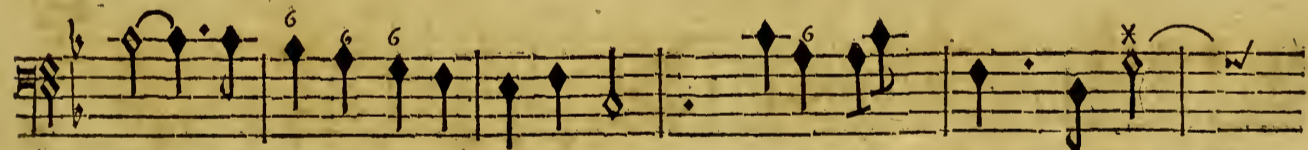
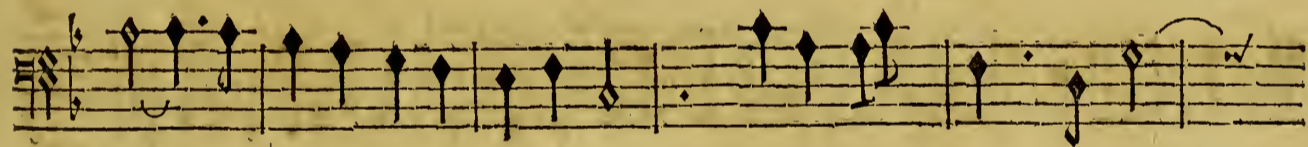
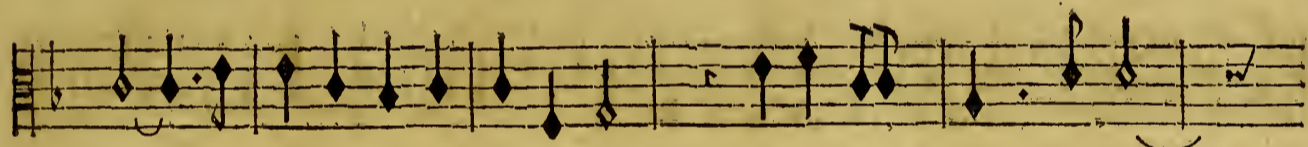
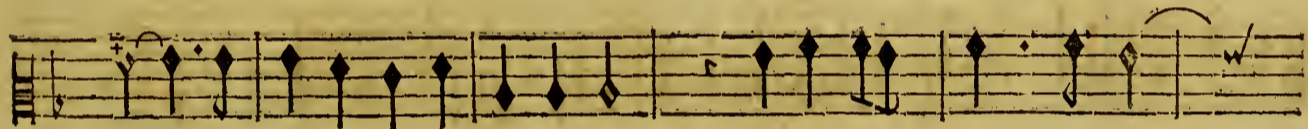
toire Que d'avoir charmé les Enfers? Est-il de plus grande victoi-



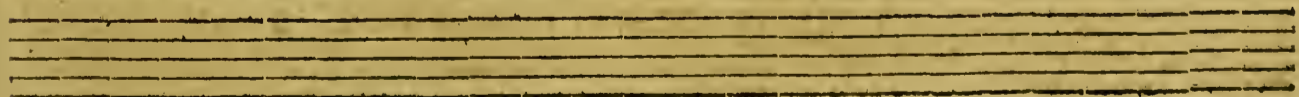
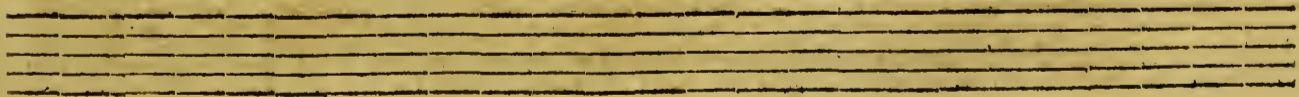
toire Que d'avoir charmé les Enfers? Est-il de plus grande victoi-

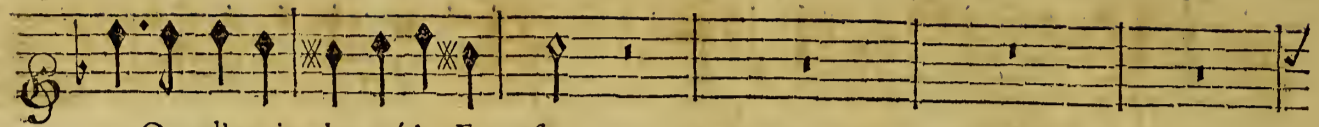


toire Que d'avoir charmé les Enfers? Est-il de plus grande victoi-



BASSE-CONTINUE.

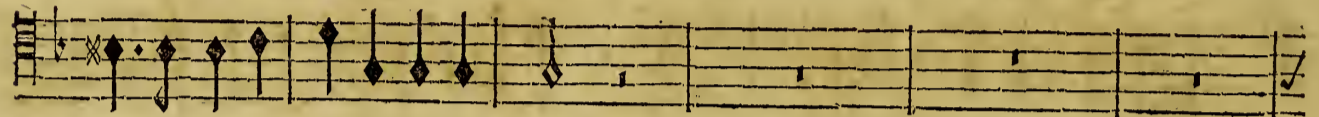




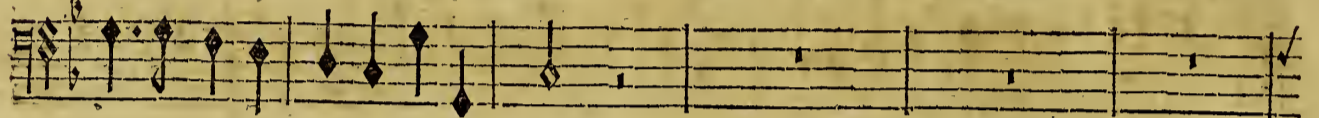
re Que d'avoir charmé les En- fers?



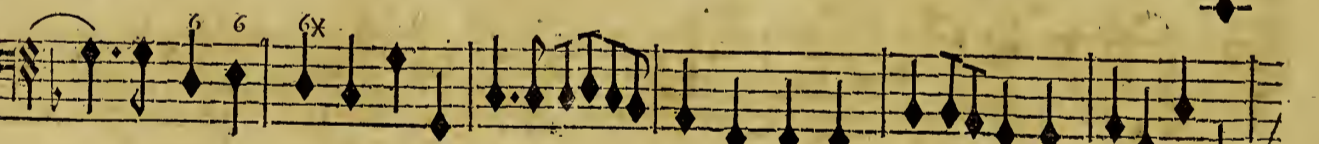
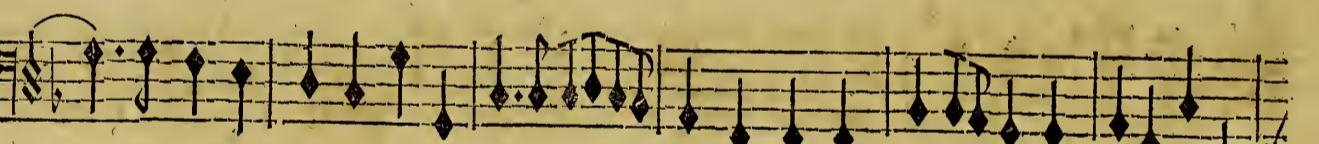
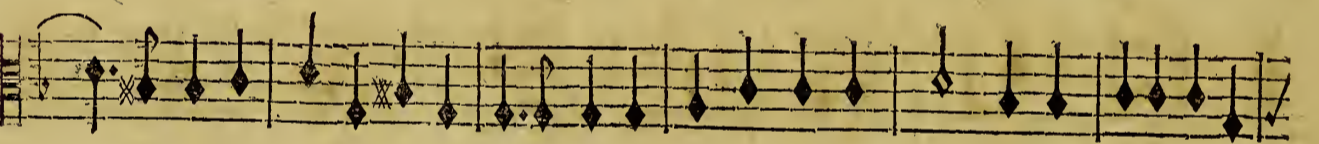
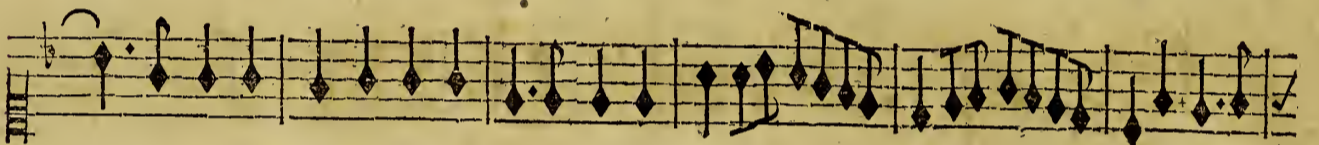
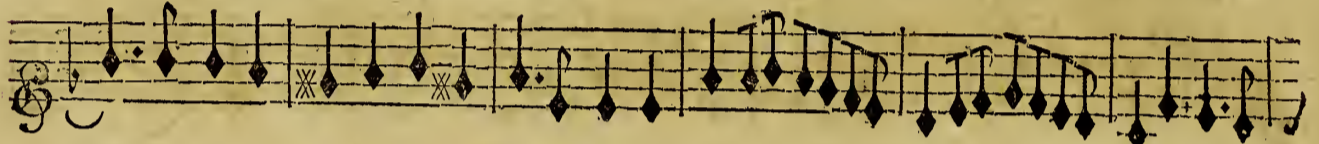
re Que d'avoir charmé les En- fers?



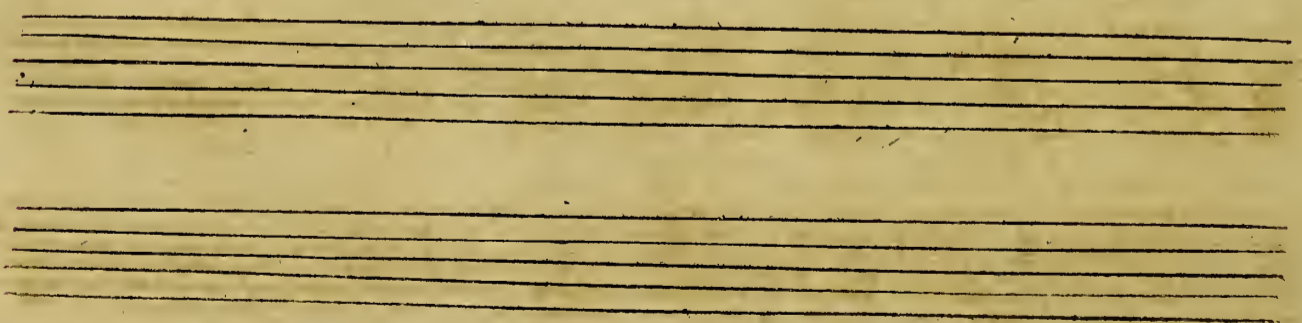
re Que d'avoir charmé les En- fers?



re Que d'avoir charmé les En- fers.



BASSE-CONTINUE,



ACTE SECOND.



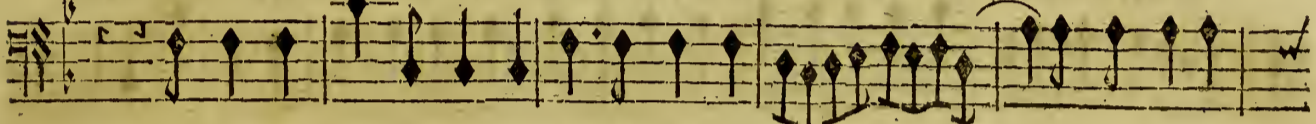
Heureux mortel, quelle est ta gloi- re, quelle est ta gloi-



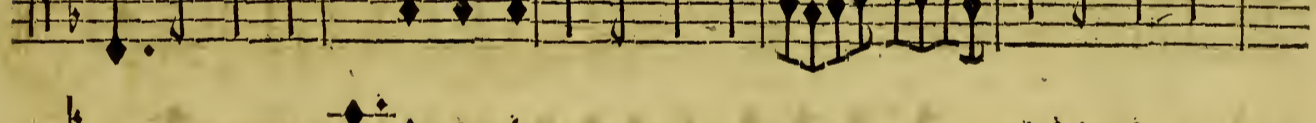
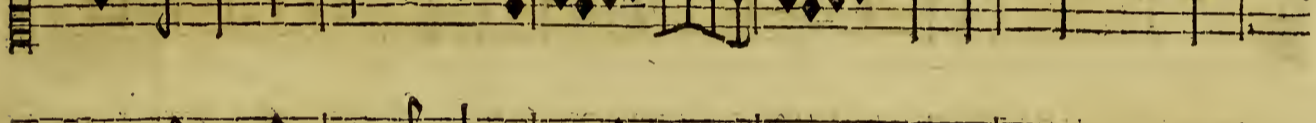
Heureux mortel quelle est ta gloi-



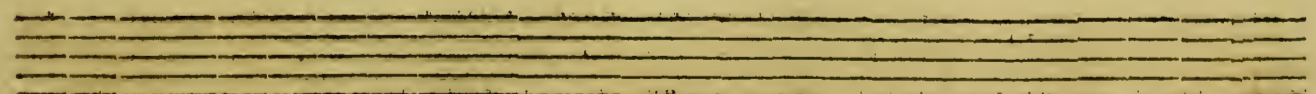
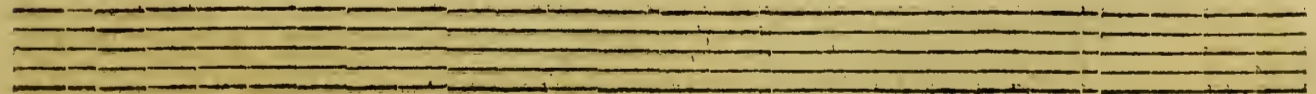
Heureux mortel, quelle est ta gloi-



Heureux mortel, Heureux mortel, quelle est ta gloi- re, quelle est ta



BA SSE-CONTINUE.





re, Celebrons- la par nos concerts. Celebrons- la Celebrons- la par nos concerts.



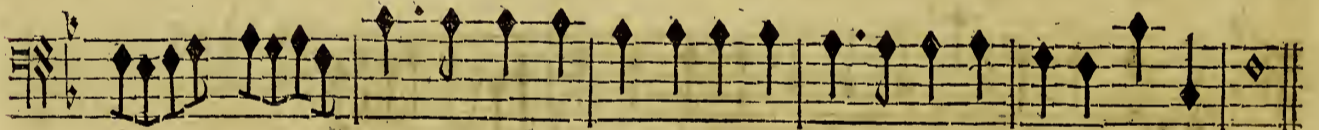
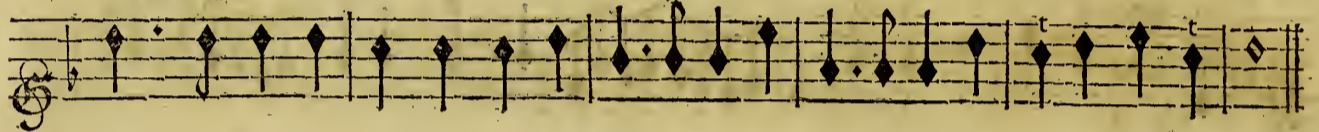
re, Celebrons- la par nos concerts. Celebrons- la Celebrons- la par nos concerts.



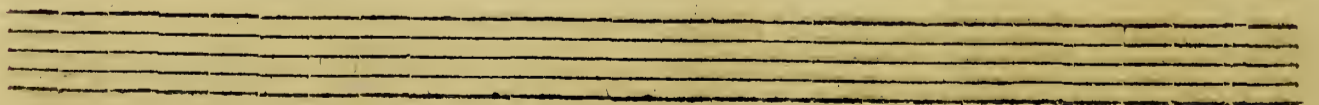
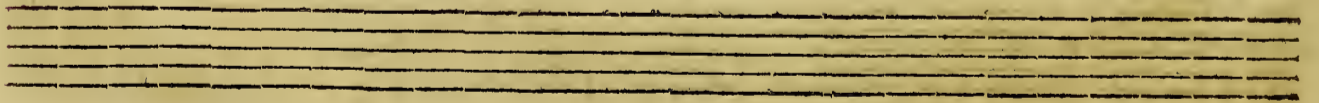
re, quelle est ta Gloire, Celebrons- la par nos concerts. Celebrons- la par nos concerts.



Gloi- re, Celebrons- la par nos concerts. Celebrons- la par nos concerts.

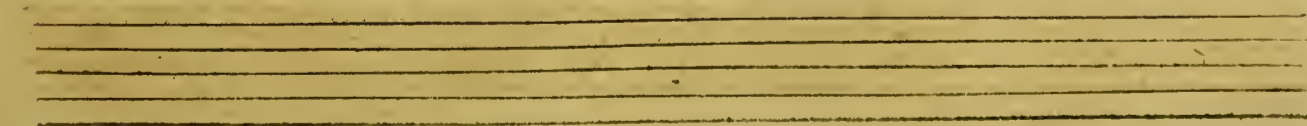
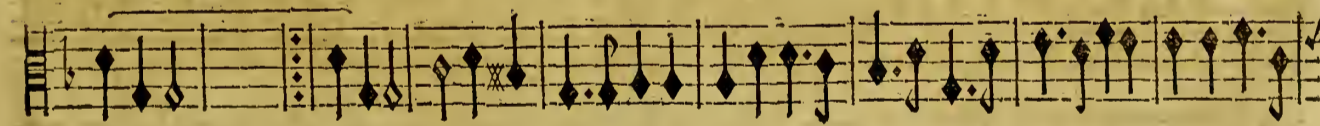
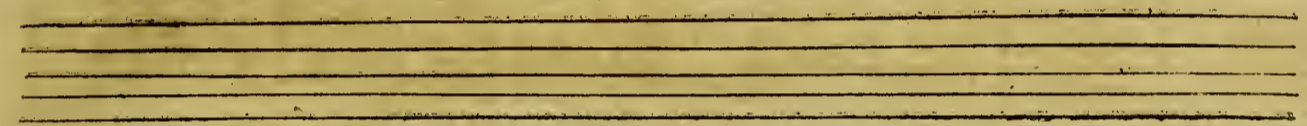
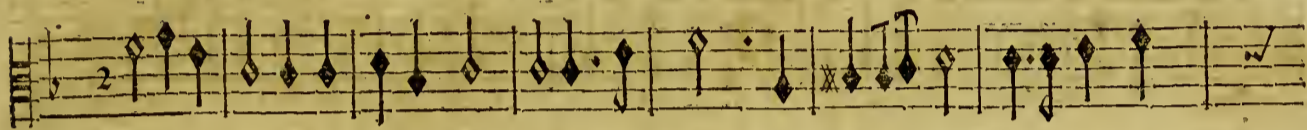
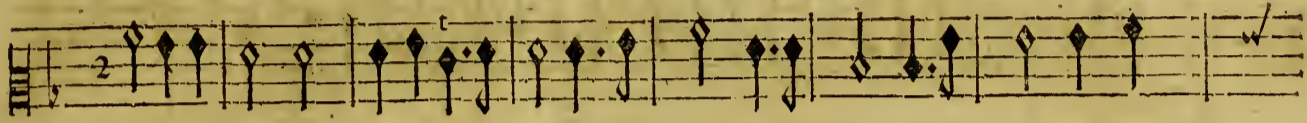
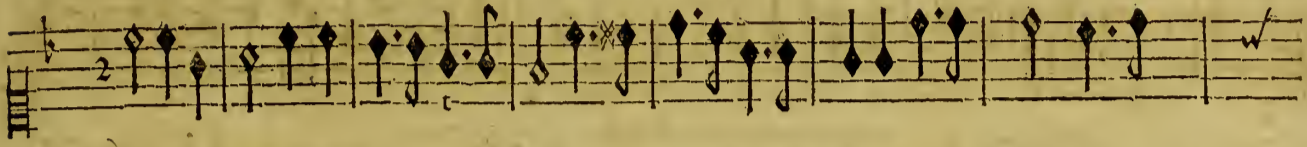


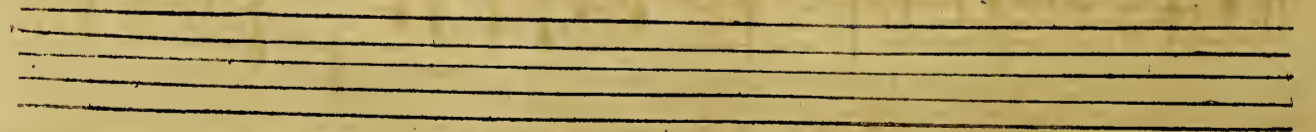
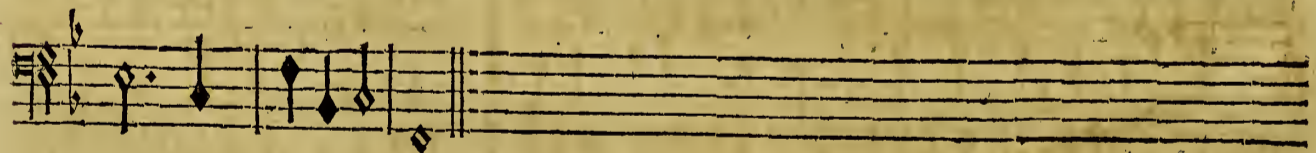
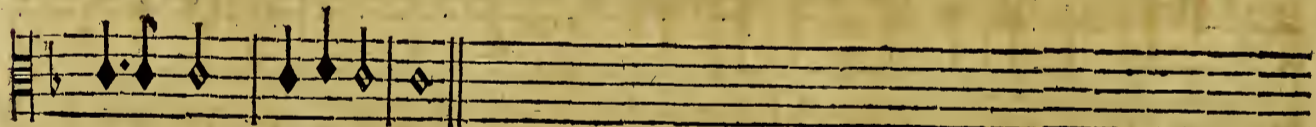
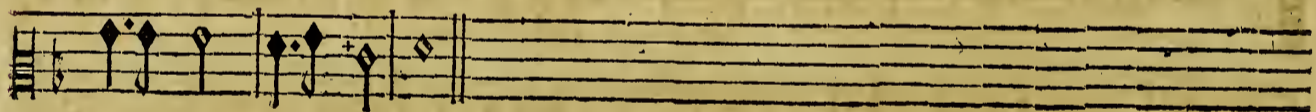
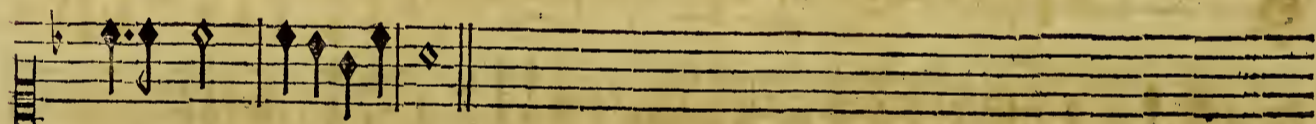
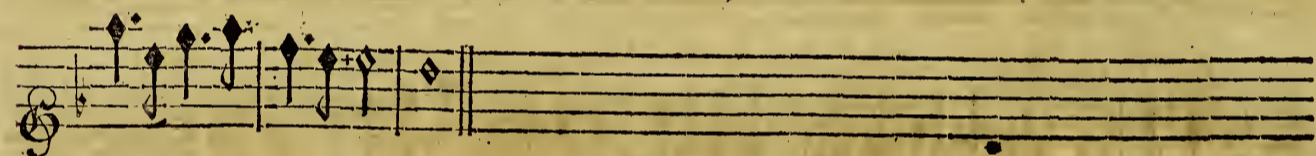
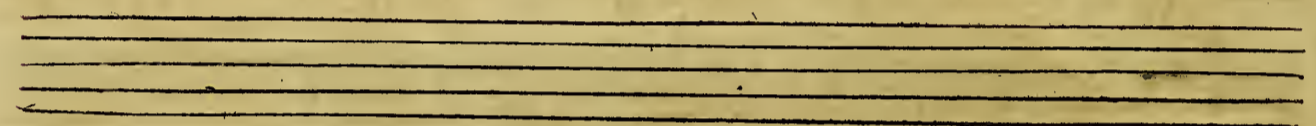
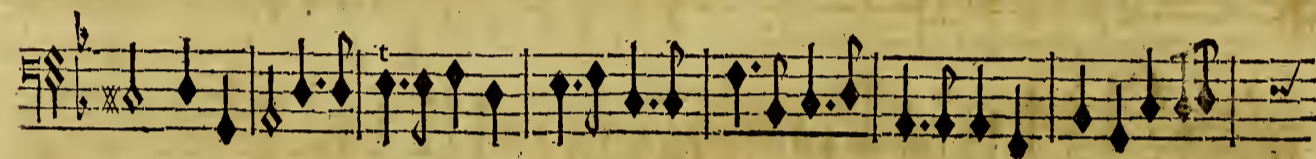
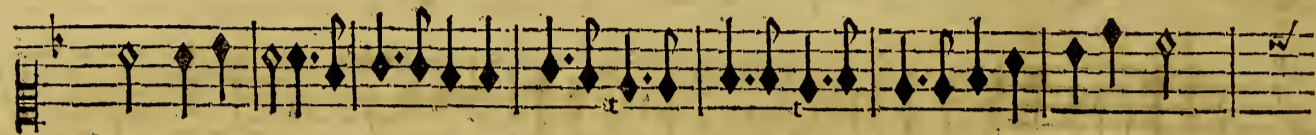
BASSE-CONTINUE.



ACTE SECOND.

PREMIER AIR.





ACTE SECOND.

Les Flutes seules jouent cét Air la premiere fois, & la seconde fois avec les Violons.

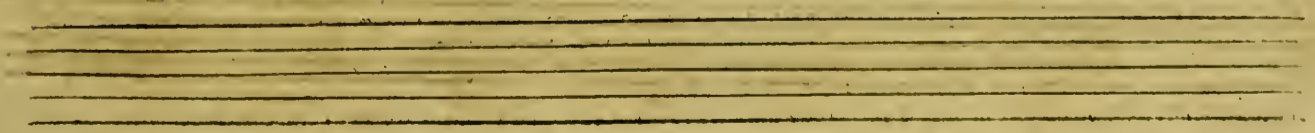
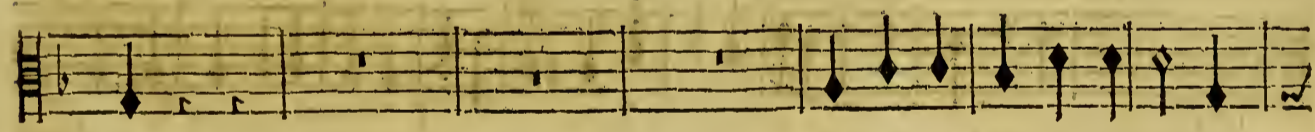
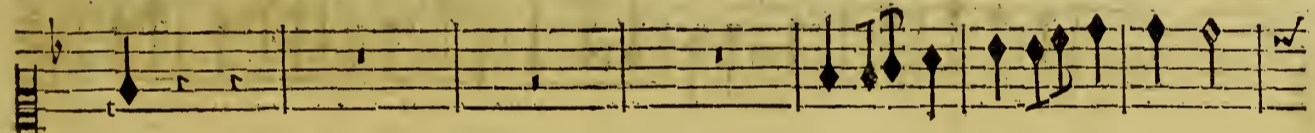
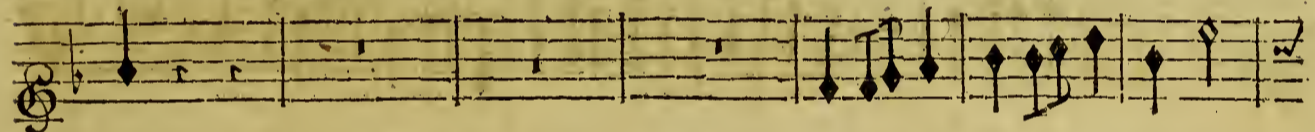
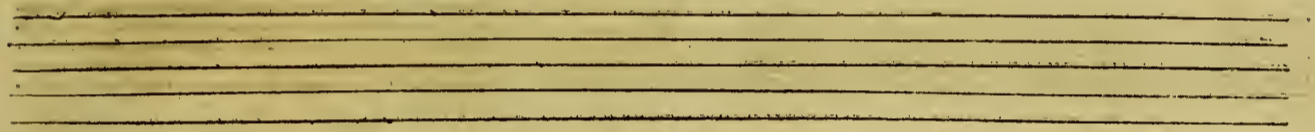
Les Ombres heureufes.

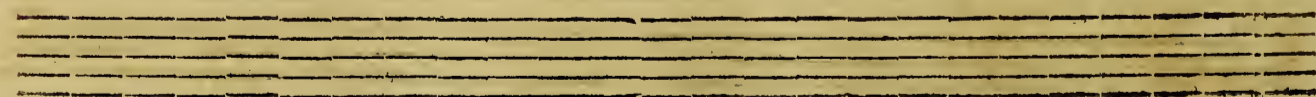
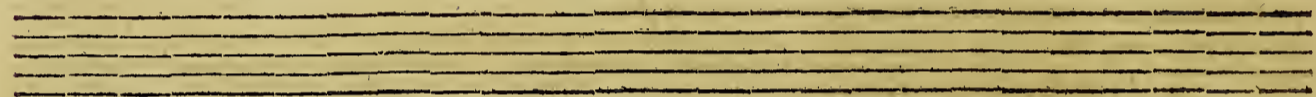
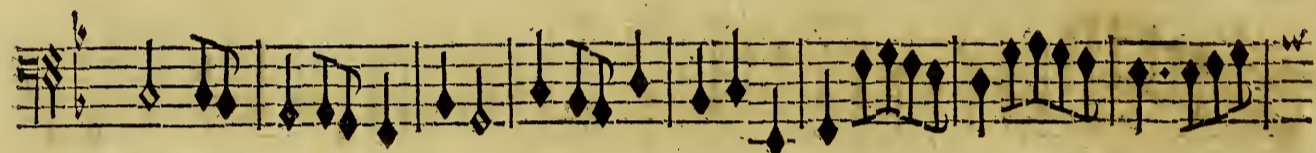
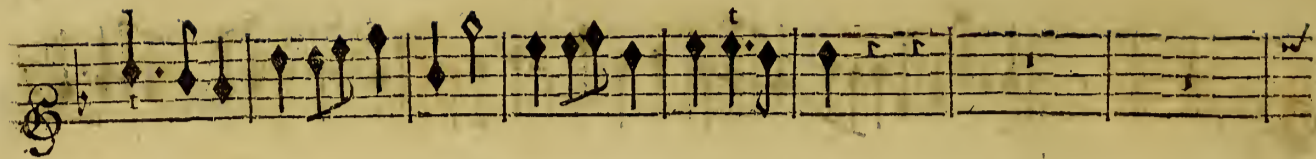
O R P H E' E.

The first piece, 'ORPHE'E', is written on five staves. The first staff is in treble clef, and the subsequent four staves are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills marked with a 't' and some accidentals. The piece concludes with a double bar line and repeat dots.

SECOND AIR.

The second piece, 'SECOND AIR', is written on five staves. The first staff is in treble clef, and the subsequent four staves are in bass clef. The music is characterized by frequent triplets, indicated by a '3' over the notes. It includes trills marked with a 't' and various rhythmic patterns. The piece ends with a double bar line and repeat dots.







Ton Espouse va reprendre tout ce qu'elle avoit d'attraits.



Ton Espouse va reprendre tout ce qu'elle avoit d'attraits.



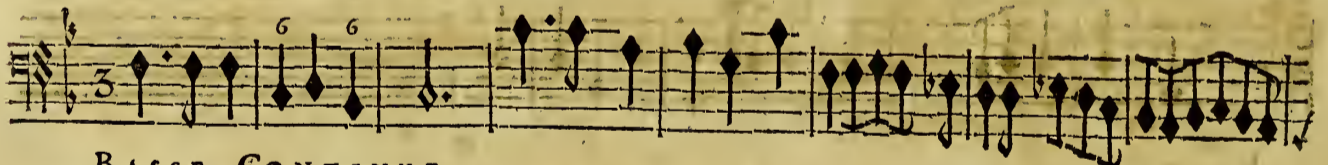
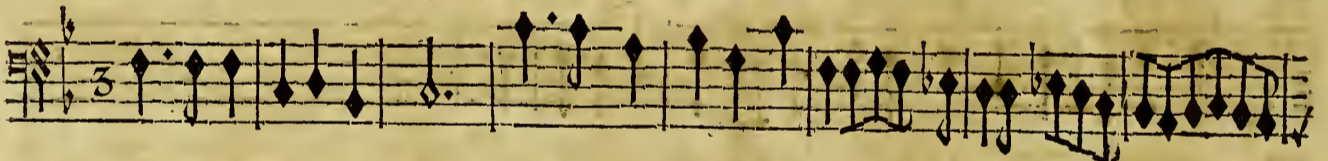
Ton Espouse va reprendre tout ce qu'elle avoit d'attraits.



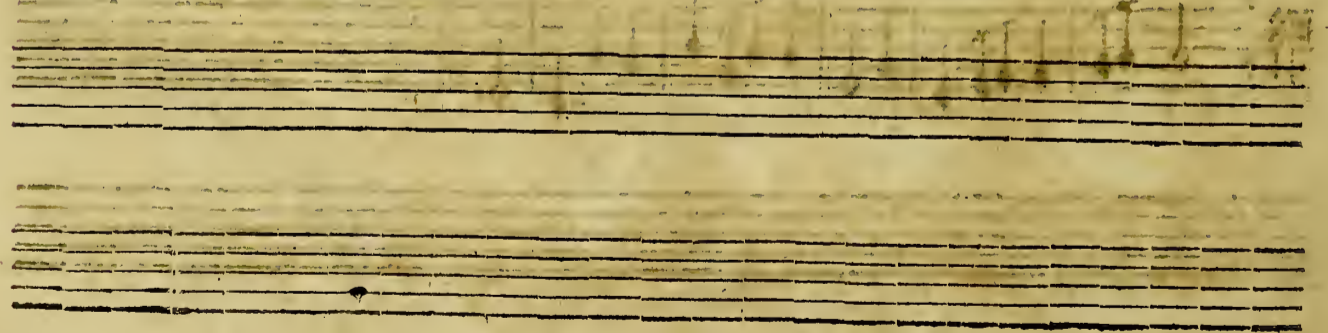
Ton Espouse va reprendre tout ce qu'elle avoit d'attraits.



VIOLONS,



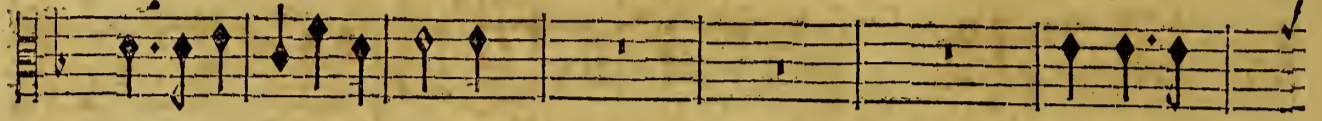
BASSE-CONTINUE.





Qu'on differe à te la rendre.

Ne presse



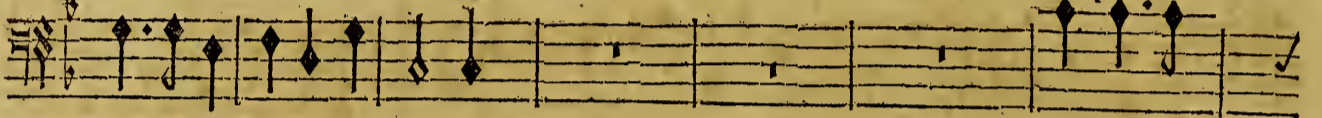
Qu'on differe à te la rendre.

Ne presse



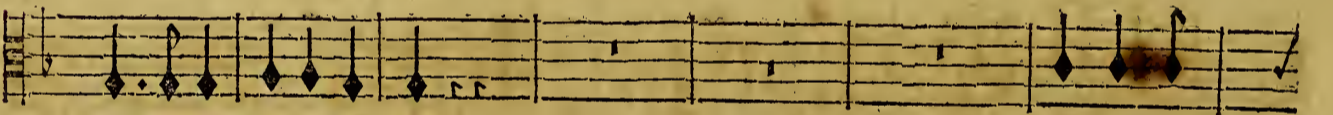
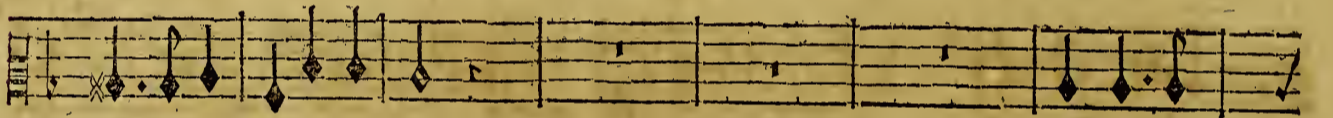
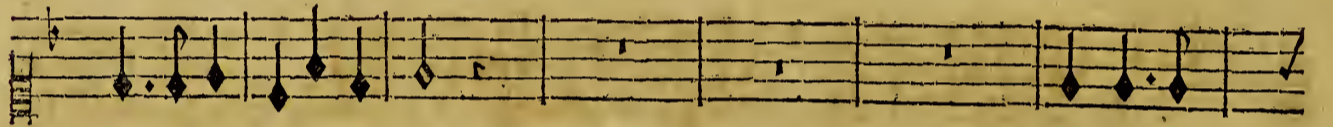
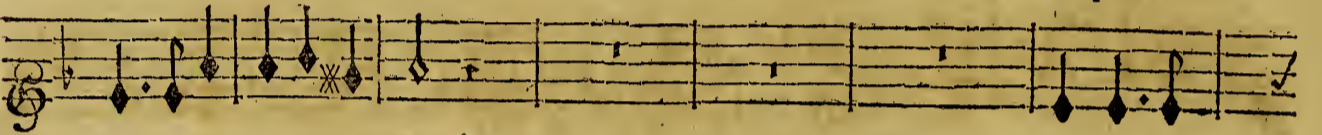
Qu'on differe à te la rendre.

Ne presse

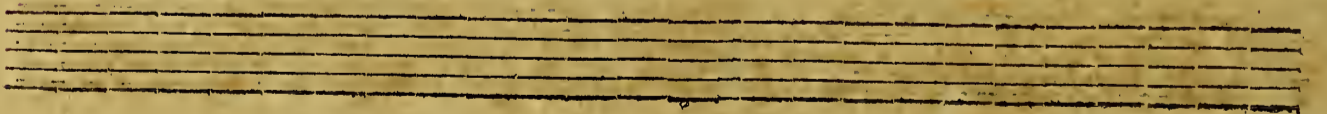
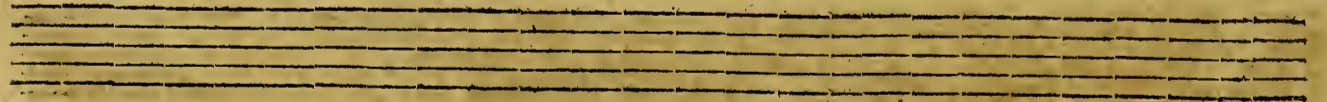


Qu'on differe à te la rendre.

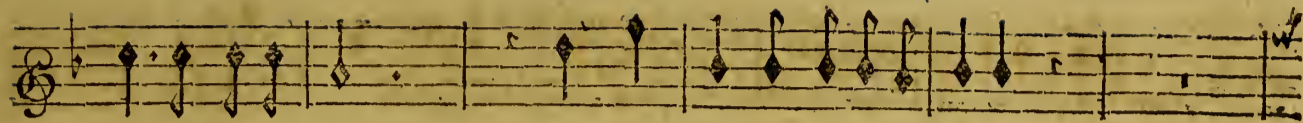
Ne presse



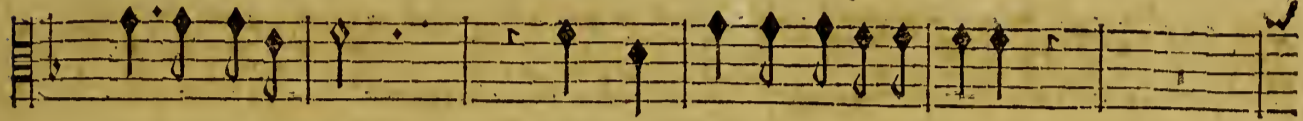
BASSE-CONTINUE.



ACTE SECOND.



plus pour l'obtenir, Calme un peu ton impatience.



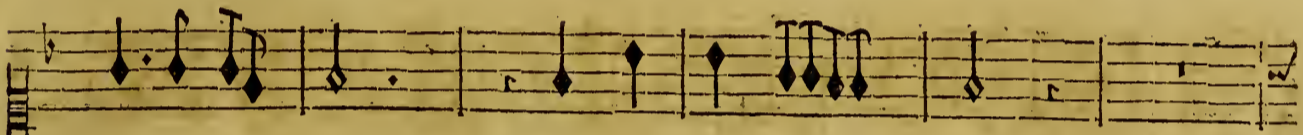
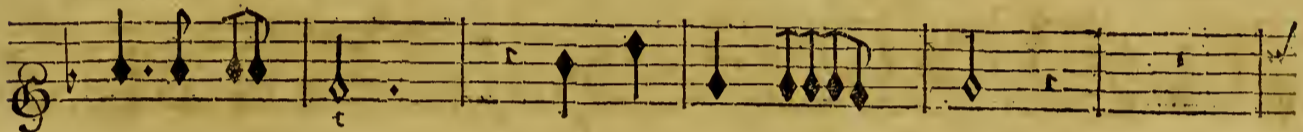
plus pour l'obtenir, Calme un peu ton impatience.



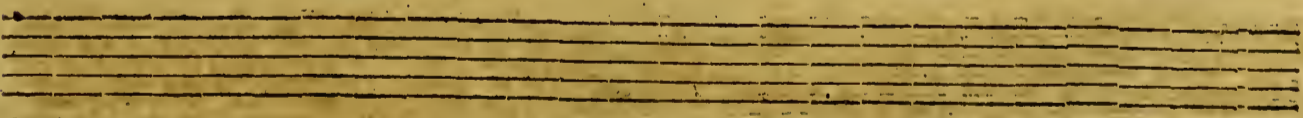
plus pour l'obtenir, Calme un peu ton impatience.



plus pour l'obtenir, Calme un peu ton impatience.

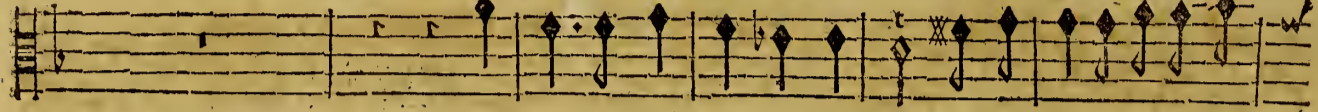


BASSE-CONTINUE.





Ta peine ne ſçauroit finir Que la noſtre ne recom-



Ta peine ne ſçauroit finir Que la noſtre ne recom-



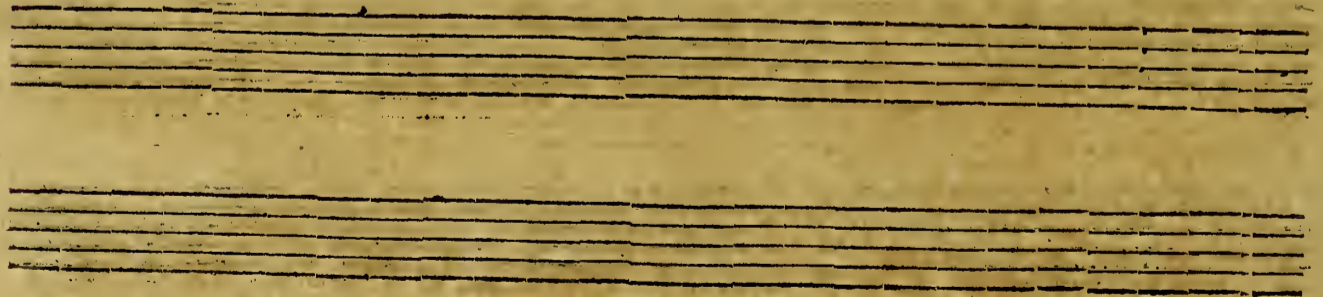
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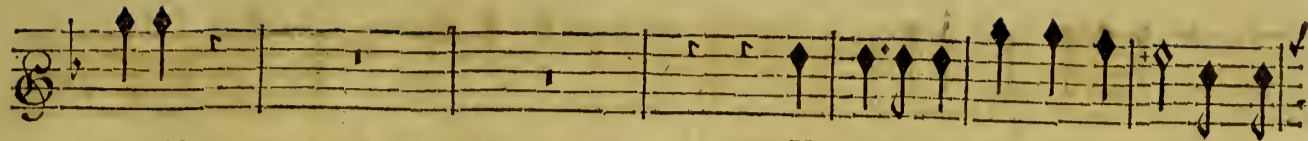


Ta peine ne ſçauroit finir Que la noſtre ne recom-



BASSE-CONTINUE.





mence.

Ta peine ne sçauroit finir Que la



mence.

Ta peine ne sçauroit finir Que la



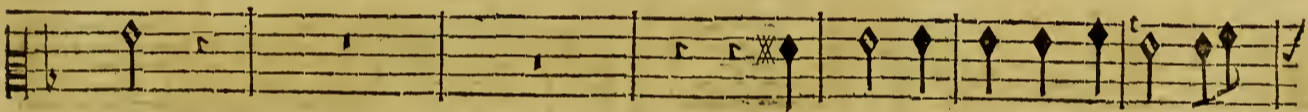
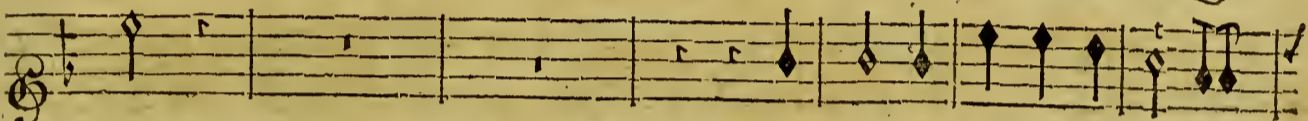
mence.

Ta peine ne sçauroit finir Que la

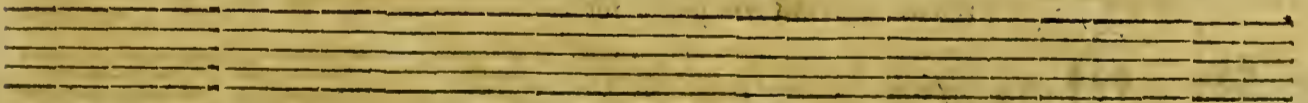


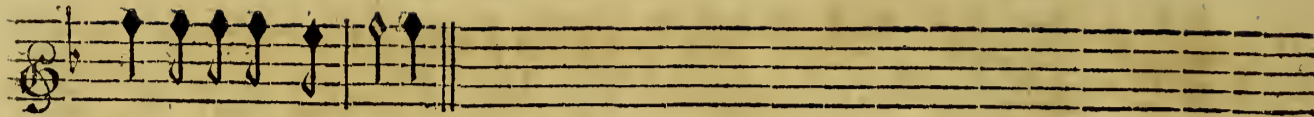
mence.

Ta peine ne sçauroit finir Que la



BASSE-CONTINUE.

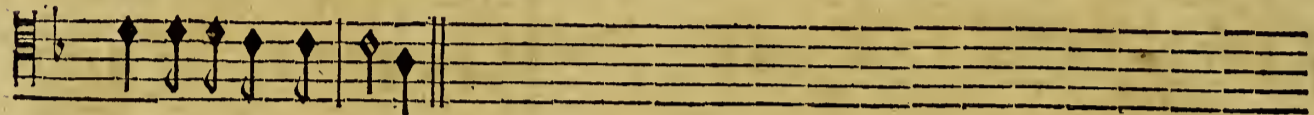




noître ne recommence.



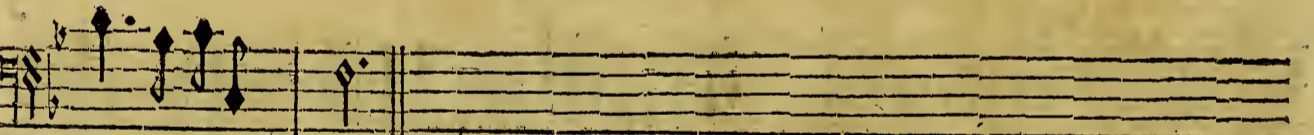
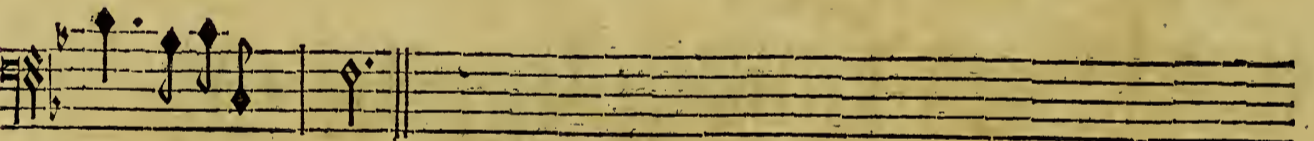
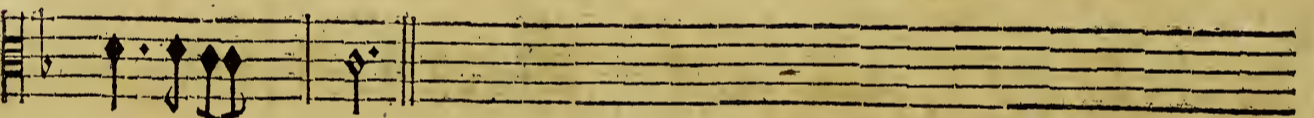
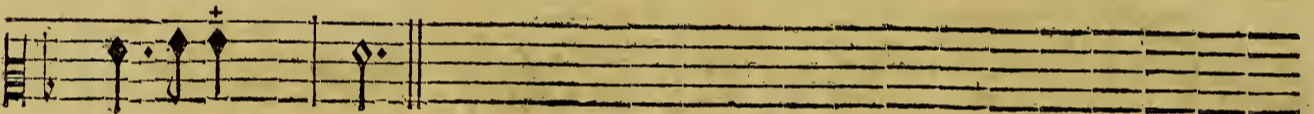
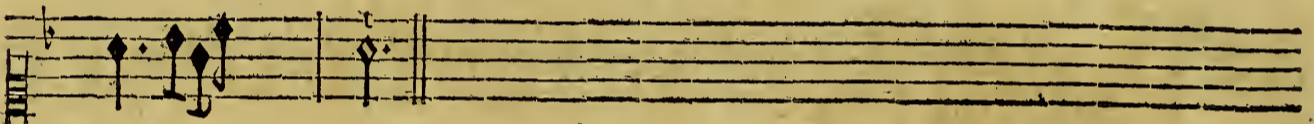
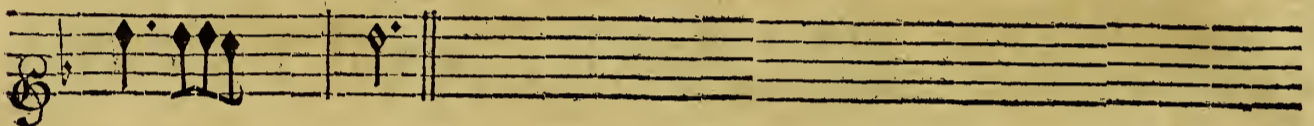
noître ne recommence.



noître ne recommence.

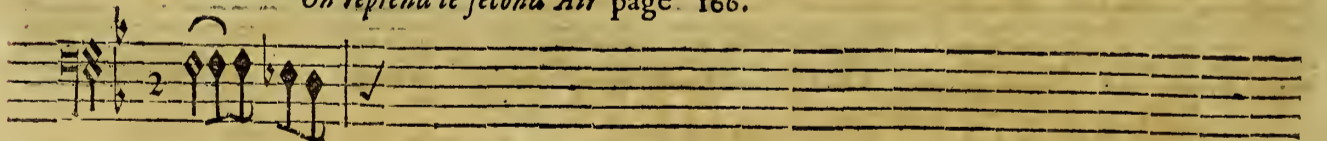


noître ne recommence.

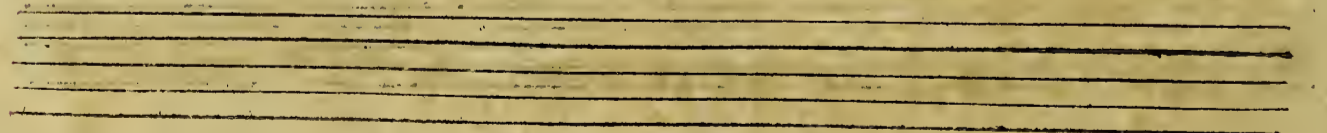


BASSE-CONTINUE.

On reprend le second Air page 166.



Derniere Mesure



SCENE VII.

ASCALAX, EURIDICE & les precedents.

Flutes. Musical staff with treble clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations.

FLUTES.

Flutes. Musical staff with treble clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations.

FLUTES.

Basse-Continue. Musical staff with bass clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations and fingerings (e.g., 6, 7, X, 6, 6, 6, 6, 6X, 4X, 6, 7, X).

BASSE-CONTINUE.

Flutes. Musical staff with treble clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations.

Flutes. Musical staff with treble clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations.

Basse-Continue. Musical staff with bass clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations and fingerings (e.g., 5b, 7b, X, 6X, 6, 6).

BASSE-CONTINUE.

Flutes. Musical staff with treble clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations.

Flutes. Musical staff with treble clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations.

Basse-Continue. Musical staff with bass clef, key signature of one flat, and a 2/4 time signature. The staff contains a series of eighth and sixteenth notes with various articulations and fingerings (e.g., 6 X, 6, 6 5b, X).

BASSE CONTINUE.

Z

ASCALAX.
Pluton, qui de ton fort dispose, Rend Euridice à ton amour; Mais écoute ce qu'à son

BASSE-CONTINUE.

tout Ce Monarque absolu t'impose, Rien ne peut plus te retarder, Tu vas par-

BASSE-CONTINUE.

tir seul avec elle, Garde-toy de la regarder Que tu ne sois sorty de cet

BASSE-CONTINUE.

ombre éternelle, Si devant ce moment tes yeux font satis-faits, Tu

BASSE-CONTINUE.

pers Euridyce à jamais. Eurydice est-ce vous? ô ccntrainte se- vere! Rece-

BASSE-CONTINUE.

ORPHEE. EURIDICE.

vons les graces des Dieux telles qu'ils veulent nous les faire. Laissez du

BASSE-CONTINUE.

Styx le passage ordinaire, Ce chemin vous conduit à la clarté des Cieux; Mais, profi-

BASSE-CONTINUE.

tez au sortir de ces lieux D'un secret que Pluton veut bien ne vous point taire.

BASSE-CONTINUE.

les crimes des mortels Sont connus icy bas, Apprenez celuy d'Orasie, Elle aime Or-

BASSE-CONTINUE.

phée, & c'est sa jalousie Qui d'Eurydice a causé le trépas. La perfide! Grands

BASSE-CONTINUE.

Musical staff for Euridice, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various ornaments and slurs.

Dieux! nous demandons vangean- ce.

Bien qu'elle m'ait ravy le jour, mon

Musical staff for Bass-Continue, featuring a bass clef and a key signature of one flat. The accompaniment includes chords and single notes, with some notes marked with asterisks.

BASSE-CONTINUE.

Musical staff for Euridice, continuing the melody from the previous system.

cœur luy pardonne une offence qui m'a fait voir tout vostre amour, Cherchons seule-

Musical staff for Bass-Continue, continuing the accompaniment from the previous system.

BASSE-CONTINUE.

Musical staff for Euridice, continuing the melody.

ment un sejour Qui ne soit pas sous sa puissan- ce.

ASCALAX

Partez, partez, heureux Es-

Musical staff for Bass-Continue, continuing the accompaniment.

BASSE-CONTINUE.

Musical staff for Euridice, continuing the melody.

poux, vos destins font changez, Vostre aomur est content, c'est estre assez vangez.

Musical staff for Bass-Continue, continuing the accompaniment.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, likely for a second system of music.

CHŒURS.

ASCALAX.



Vos destins font changez, Vostre amour est content, c'est estre assez vangez. Vostre a-



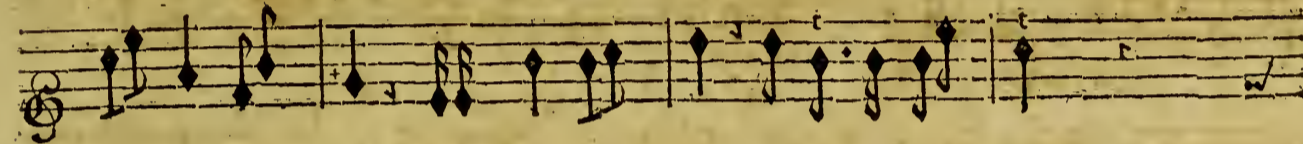
Vos destins font changez, Vostre amour est content, c'est estre assez vangez.



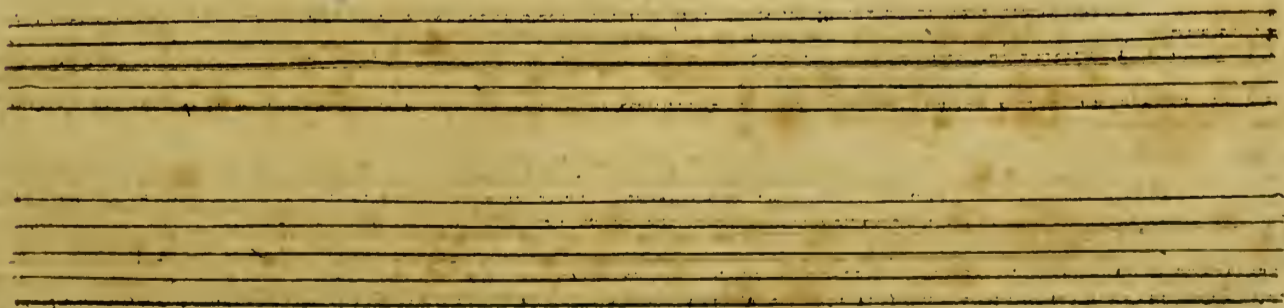
Vos destins font changez, Vostre amour est content, c'est estre assez vangez.



Vos destins font changez, Vostre amour est content, c'est estre assez vangez.



BASSE-CONTINUE.



mour est content, c'est estre assez vangez. Vostre amour est content, c'est estre assez van-

Vostre amour est content, c'est estre assez van-

Vostre amour est content, c'est estre assez van-

Vostre amour est content, c'est estre assez van-

Vostre amour est content, c'est estre assez van-

* 6 4 3* * * 6* 2

BASSE-CONTINUE.



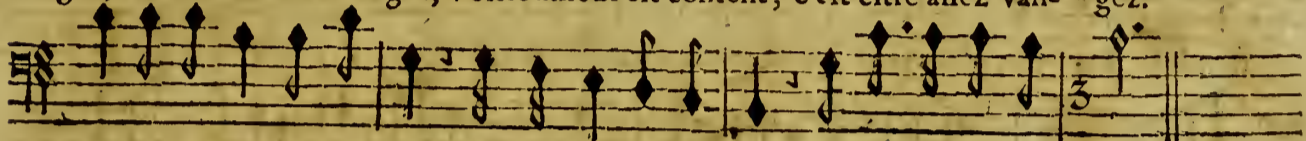
gez, Vos destins font changez, Vostre amour est content, c'est estre assez van-gez.



gez, Vos destins font changez, Vostre amour est content; c'est estre assez van-gez.



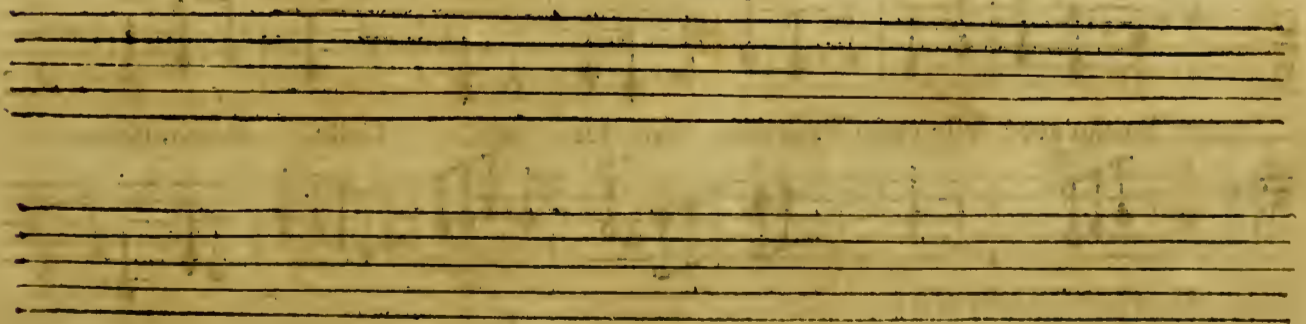
gez, Vos destins font changez, Vostre amour est content, c'est estre assez van-gez.



gez, Vos destins font changez, Vostre amour est content, c'est estre assez van-gez.



BASSE-CONTINUE.



ASCALAX.



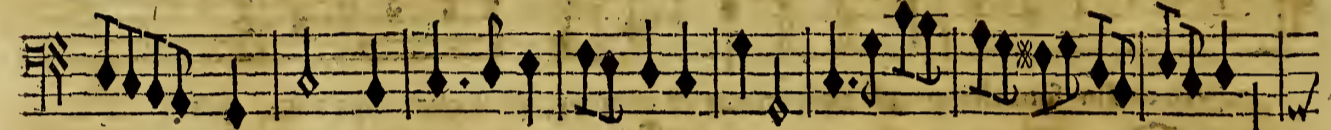
Troupe à souffrir condamnée, Rentez, Rentez dans vos fers, Orphée en quit-



BASSE-CONTINUE.



tant les En-fers Vous rend à vostre destinée.



BASSE-CONTINUE.

SCENE VIII.

ORPHEE, EURIDICE.

ORPHEE.



Vous reverrez le jour, quel heureux changement! Mais que je souffre en ce moment De n'o-



BASSE-CONTINUE.



ser près de vous jouir de vostre veüe; Ah! cherchez promptement la lumiere du



BASSE-CONTINUE.



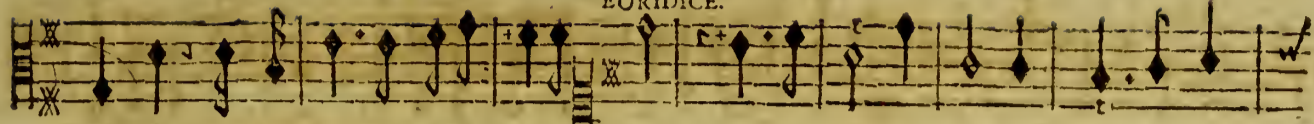
jour, Puisqu'avec elle enfin me doit estre ren-due Celle de vos beaux



BASSE-CONTINUE.

ACTE SECOND.

EURIDICE.



yeux. Ah! que je sens d'impatience! Ah! quand pourra mon tendre cœur Vous mon-



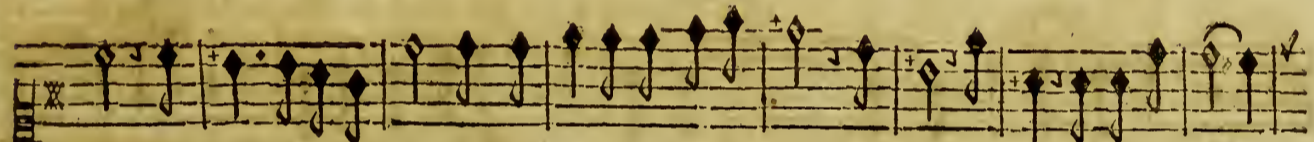
BASSE-CONTINUE,



trer toute son ardeur? Vous estes à la fois ma plus chere esperance, Mon Amant, mon Es-



BASSE-CONTINUE.



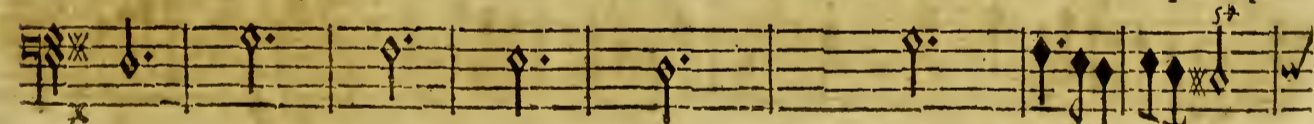
poux & mon liberateur, Tout s'unit en vostre faveur, Amour, devoir, reconnoissan-



BASSE-CONTINUE.



ce. Ah! quand pourra mon tendre cœur Vous montrer toute son ardeur? Ah! quand pou-



BASSE-CONTINUE.



ra mon tendre cœur Vous montrer toute son ardeur? Ah! que je sens d'impatien-



BASSE-CONTINUE.

A2

ce! Que cette obscurité vient à propos s'offrir Pour rédre de Plu-

BASSE-CONTINUE.

ORPHE'E.

ton la deffence inutile. Elle m'épargne un soin importun, difficile; Mais je ne vous voy

BASSE-CONTINUE.

pas, & c'est toujours souffrir, Avançons, achevons cette triste carri-

BASSE-CONTINUE.

re. S'il se peut, ne vous lassez pas, Nous touchons presque à la lu- miere,

BASSE-CONTINUE.

Répondez-moy, du moins, marchez-vous sur mes pas? Je ne l'entens plus. Quel fu-

BASSE-CONTINUE.

EUPHONIE.

plice! Que faire? ah! que je sens de mouvements divers! Cherchons... Orphée he-

BASSE-CONTINUE.

las! tu n'as plus d'Euridice.

BASSE-CONTINUE.

SCENE IX.

ORPHEE seul.

Doux je l'ay veüe, Et je la perds! Mortel regard! funeste impatience! Plus-

BASSE-CONTINUE.

ton, Ce n'est pas là violer ta deffence, Retournons promptement par ces chemins ou-

BASSE-CONTINUE.

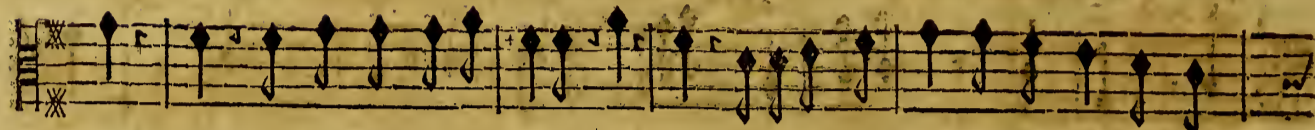
verts, Souffrez...

BASSE-CONTINUE.

ORPHEE,
SCENE X.

ORPHEE & Troupe d'Esprits infernaux.

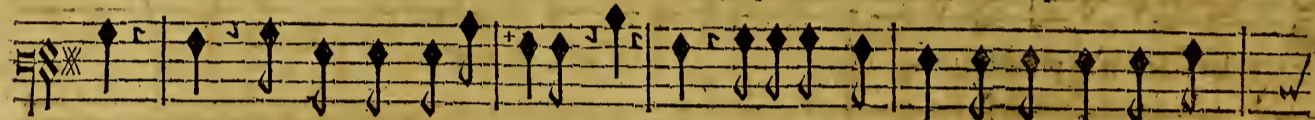
CHOEUR.



Non, non, nous sommes insensibles, Non, non, la pitié deux fois n'entre pas aux Eu-



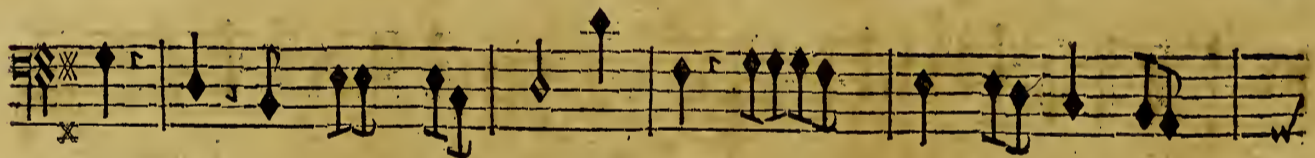
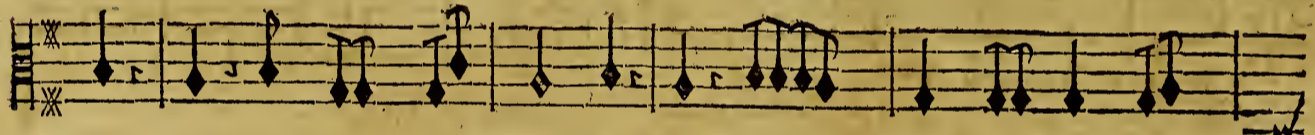
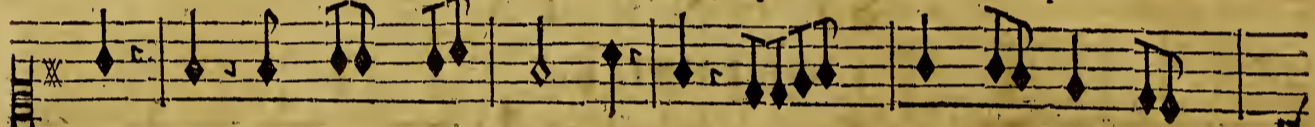
Non, non, nous sommes insensibles, Non, non, la pitié deux fois n'entre pas aux En-



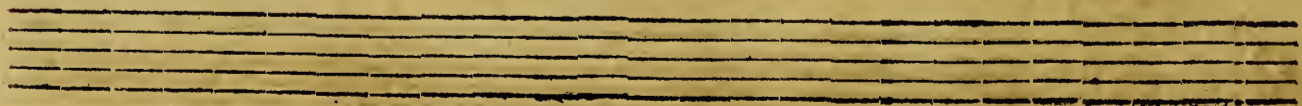
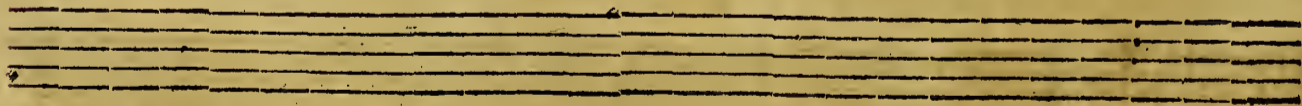
Non, non, nous sommes insensibles, Non, non, la pitié deux fois n'entre pas aux En-



Non, non, nous sommes insensibles, Non, non, la pitié deux fois n'entre pas aux En-



BASSE-CONTINUE.

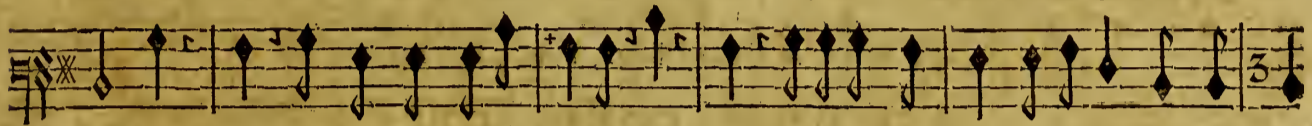




fers. Non, non, nous sommes inflexibles, Non, non, la pitié deux fois n'entre pas aux Enfers.



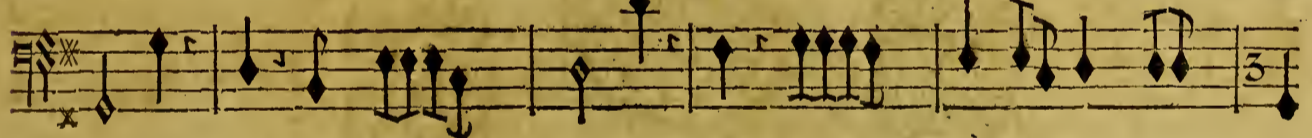
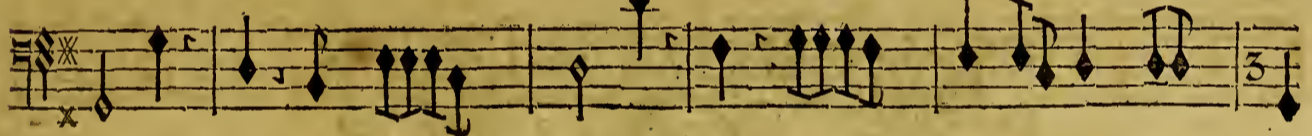
fers. Non, non, nous sommes inflexibles, Non, non, la pitié deux fois n'entre pas aux Enfers.



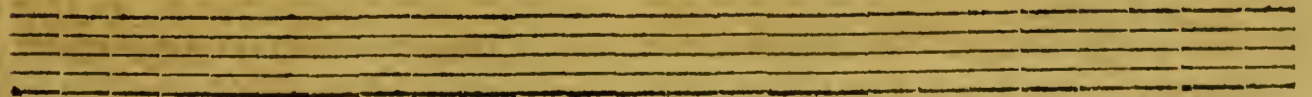
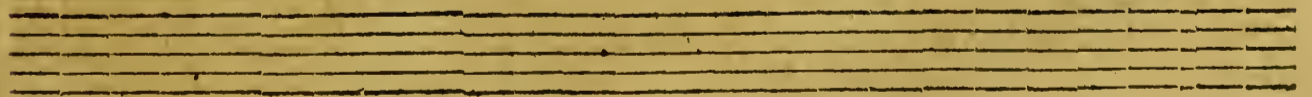
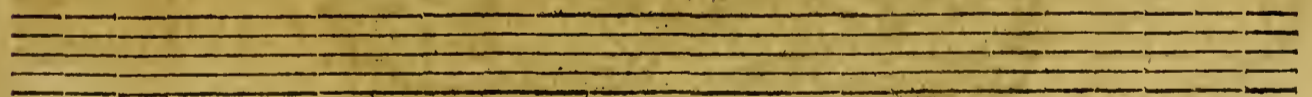
fers. Non, non, nous sommes inflexibles, Non, non, la pitié deux fois n'entre pas aux Enfers.



fers. Non, non, nous sommes inflexibles, Non, non, la pitié deux fois n'entre pas aux Enfers.



BASSE-CONTINUE.



ORPHE'E.

Peut-estre encor je les rendray fen- sibles, Accordez-moy...

BASSE-CONTINUE.

On reprend le Chœur Non, non, page 188.

FIN DU SECOND ACTE.

On joue pour Entr'Acte le 1. Air au Premier Acte. page 84.





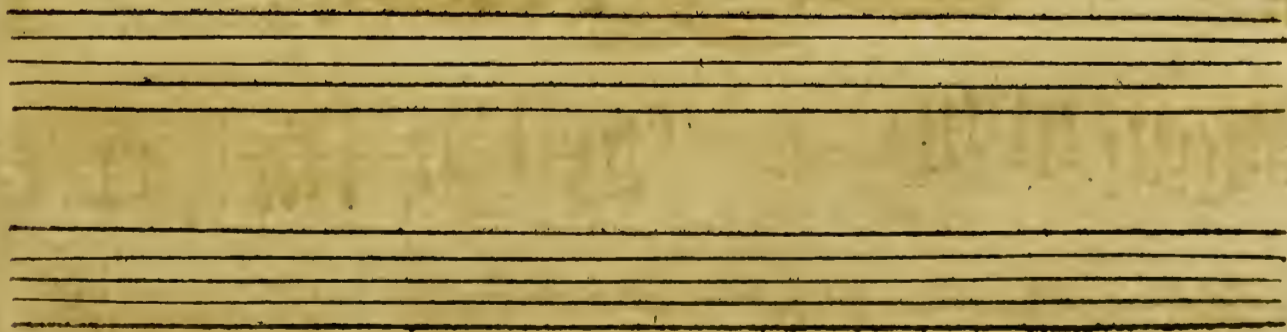
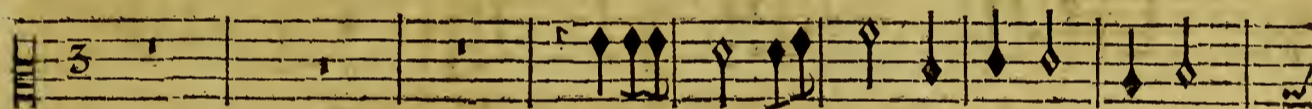
ACTE TROISIEME.

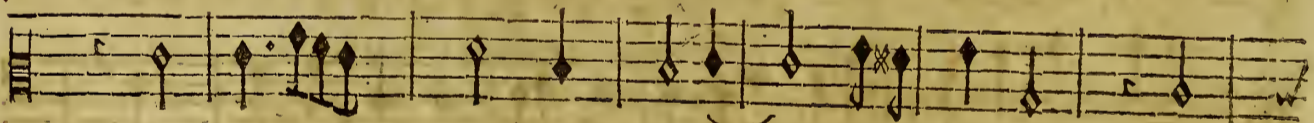
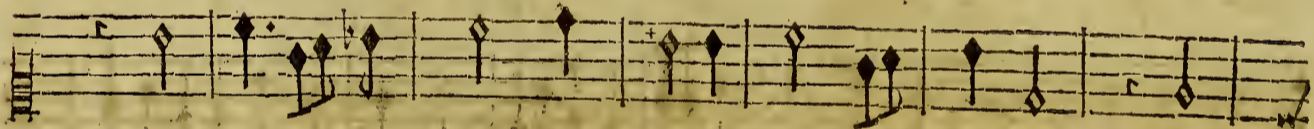
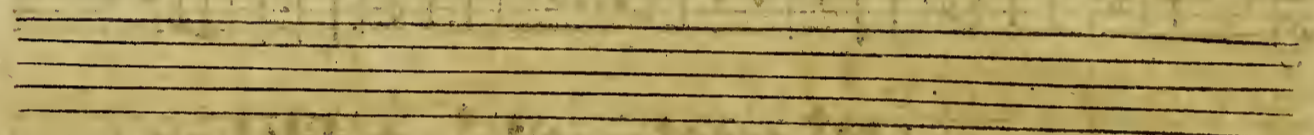
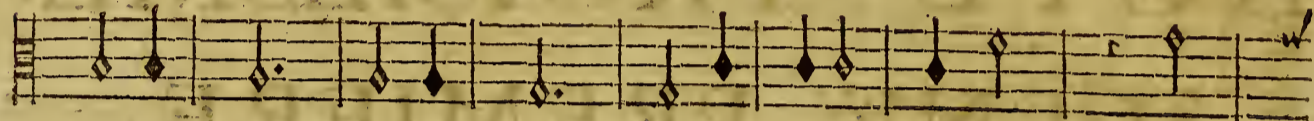
SCENE PREMIERE.

ORASIE, ISMENE.



PRELUDE.





ORASIE.

C'est icy que d'Orphée on attend le re- tour, Par cet antre fameux Rhodope ouvre un pas-

BASSE-CONTINUE.

6 sage A qui veut pénétrer dans l'infernal se-jour, Orphée est le premier qu'un trop parfait a-

BASSE-CONTINUE.

x mour Vient d'engager à ce vo- yage: Dessein pour luy trop dange- reux, C'est cette

BASSE-CONTINUE.

Bb

crainte qui m'amène. Mais je ressens en- cor un trouble plus af- freux, Et je

BASSE-CONTINUE.

tremble qu'il ne revienne Avec son Eurydice au comble de ses vœux. Quoy je te rever-

BASSE-CONTINUE.

rais, audieuse ennemie Retourner à la vie, J'aurois commis un crime en vain? Non,

BASSE-CONTINUE.

non, elle te peut encor estre ravie Et mesme aux yeux d'Orphée... Ah! quittez ce des-

BASSE-CONTINUE.

sein. De vostre premiere vengeance Le projet fût bien mieux conduit, Elle ne

BASSE CONTINUE.

fit pas tant de bruit, Et vous laissoit plus d'esperance, Pourquoi? par nne violence Voulez-

BASSE-CONTINUE.

vous en perdre le fruit? Pourquoi? par une violence Voulez-vous en perdre le

BASSE-CONTINUE.

fruit? Voulez-vo° d'oc qu'Orphée à jamais vous de- teste? Chere Ismene, souviét la raison qui me

BASSE-CONTINUE.

reste. Mais j' imagine en ce moment Un coup plus favorable à mon ressentiment.

BASSE-CONTINUE.

ment. De Bachus aujourd'huy c'est le grand Sacrifice: dés long-

BASSE-CONTINUE.

temps, tu le fçais, j'eüs soin de preve- nir Nos Bacchâtes contre Eurydi- ce, Si nous la voyons reve-

BASSE-CONTINUE.

nir, Faisons que leurs fureurs s'arment pour son supplice. C'est exposer Orphée aux mesmes

BASSE-CONTINUE.

traits. Sur, elles n'ay-je pas l'autorité suprême? Je fçauray bien perdre ce que je

BASSE-CONTINUE.

hais, Et sauver ce que j'ay- me. Mais le Ciel auroit-il secondé mes sou-

BASSE-CONTINUE.

hais? Orphée est de re- tour, ma joye est fans égale, Je le voy fans ma Ri- vale, Il

BASSE-CONTINUE.

vient, feignons de la douleur D'un succès qui fait mon bonheur.

BASSE-CONTINUE.

SCENE II.
ORASIE, ORPHE'E.

L'Aut-il que l'amitié qui pour vous m'interesse N'ose se réjouir de vo-

BASSE-CONTINUE.

tre heureux retour, Et ne monstre que sa tristesse De vous voir revenir sans ramener au-

BASSE-CONTINUE.

jour L'objet seul de vostre tendresse. Disons mieux, les sombres Enfers aux mortels sont inacces-

BASSE-CONTINUE.

ORPHE'E.

sibles. Reine, ces lieux terribles, N'en doutez pas viennent de m'estre ou-

BASSE-CONTINUE.

verts, Et c'est là que j'ay sçeu barbare, Que si mon Eurydice a finy son de- stin, Le coup he-

BASSE-CONTINUE.

las! qui nous separe, Ne partoit que de vostre main, Malgré vous je le voy, vostre trouble s'ex-

BASSE-CONTINUE.

prime, Voulez-vous que je mette au jour... Hé bien je confesse mon erime; Mais toy, cru-

BASSE-CONTINUE.

el, tu feins d'ignorer mon amour, C'est pourtant cét amour qui me l'à fait com-

BASSE-CONTINUE.

mettre, Je croyois dans l'oubly le cacher pour jamais, Et le temps sembloit me promettre

BASSE-CONTINUE.

ORTHEE.

d'adoucir en fin tes regrets, Qu'un jour... Un jour! l'avez-vo^s donc pû croire, Qu'Eurydice a ja-

BASSE-CONTINUE.

mais forte de ma memoire? Non, non, malgré la Mort elle fera tou- jours L'unique ob-

BASSE-CONTINUE.

jet de mes a-mours, Et de vostre impuissante rage, C'est ainsi que je laisse à vanger mon ou-

BASSE-CONTINUE.

trage A vostre defespoir, à vos transports jaloux, Ah: que ne m'aimez-vo^s mille fois davan-

BASSE-CONTINUE.

ORASIE.

tage Pour en ressentir mieux l'horreur que j'ay pour vous. Espargne toy cette esperance

BASSE-CONTINUE.

vaine, C'en est fait, je ne t'aime plus. Tu me peux désormais chercher quelqu'autre

BASSE-CONTINUE.

peine, Mais je dois te punir de tes cruels tebut; Tremble, ma vengeance est pro-

BASSE-CONTINUE.

chaine; C'en est fait, je ne t'aime plus.

BASSE-CONTINUE.

SCENE III.

ORPHEE, EURIMEDE.

ORPHEE.

Apprens, cher Eurimede, Et plains mon triste sort, J'avois charmé l'Empire de la

BASSE-CONTINUE.

Mort, Tout à mes vœux s'effoit rendu pro- pice, Et je ramenois Eury- dice,

BASSE-CONTINUE.

Une dure loy seulement me deffendoit de voir cét objet si charmant Dans les lieux où Plu-

BASSE-CONTINUE.

ton exerce sa puis- sance, Mes yeux long-temps se sont fait violence; Mais la

BASSE-CONTINUE.

crainte, l'amour, dans un fatal moment.. Ah! Pluton, un regard me rend-il si coupable? avec

BASSE-CONTINUE.

tant de rigueur pourquoy me condam- ner? Helas! Fût-il jamais Faute plus pardon-

BASSE-CONTINUE.

nable Si l'Enfer sçavoit pardonner, Helas! Fût-il jamais faute plus pardon-

EURIMEDE

Helas! fût-il jamais faute plus pardonnable Si l'En-

BASSE-CONTINUE.

Cc

O R P H E E.

nable! Helas! helas! fût-il jamais faute plus pardonnable Si l'Enfer, Si l'En-
 fer sçavoit pardonner. Helas! Helas! fût-il jamais faute plus pardon-

BASSE-CONTINUE.

fer sçavoit pardonner. Helas! helas! fût-il jamais faute plus pardon-
 nable. Si l'Enfer sçavoit pardonner. Helas! helas! fût-il jamais faute plus pardo-

BASSE-CONTINUE.

nable Si l'Enfer sçavoit pardonner. Laisse-moy seul icy soupirer & me
 nable Si l'Enfer sçavoit pardonner.

BASSE-CONTINUE.

plaindre. Ce n'est pas me soulager, Et ce se-
 Quelque soit vostre fort je veux le partager.

BASSE-CONTINUE.

roir me contrain- dre. EURIMEDE. Orphée, ô Dieux! refuse de me voir? Va, laisse un malheu- ORPHE'E.

BASSE-CONTINUE.

reux que ta presence gésie. EURIMEDE. Quoy l'amitié demeure vaine? Rien ne peut conso- ORPHE'E.

BASSE-CONTINUE.

ler l'amour au desef- EURIMEDE. Quoy l'amitié demeure vaine. Tout ce qui faisoit mon bõ- ORPHE'E.

BASSE-CONTINUE.

heur Dans l'estat où je suis rend ma peine plus rude, Et je ne veux dans cette soli- ORPHE'E.

BASSE-CONTINUE.

tude Qu'un ten-dre souvenir, qu'un ten dre souvenir, ma Lyre & ma douleur.

BASSE-CONTINUE.

SCENE IV.

ORPHEE seul.

Musical staff for Violons. The staff contains a prelude in G minor, 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

PRELUDE, VIOLONS.

Musical staff for Flutes. The staff contains a prelude in G minor, 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

FLUTES.

Musical staff for Basse-Continue. The staff contains a prelude in G minor, 2/4 time. It begins with a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

BASSE-CONTINUE.

Empty musical staff.

Musical staff for Violons. The staff contains a prelude in G minor, 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

Musical staff for Flutes. The staff contains a prelude in G minor, 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

Musical staff for Basse-Continue. The staff contains a prelude in G minor, 2/4 time. It begins with a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

BASSE-CONTINUE.

Empty musical staff.

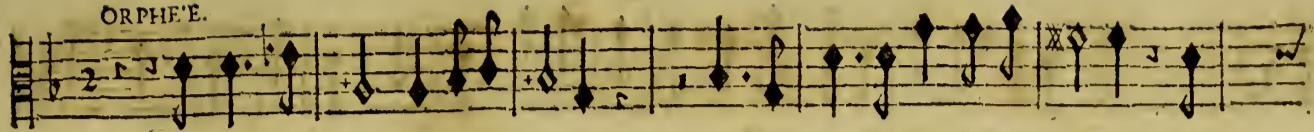
Musical staff for Violons. The staff contains a prelude in G minor, 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

Musical staff for Flutes. The staff contains a prelude in G minor, 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

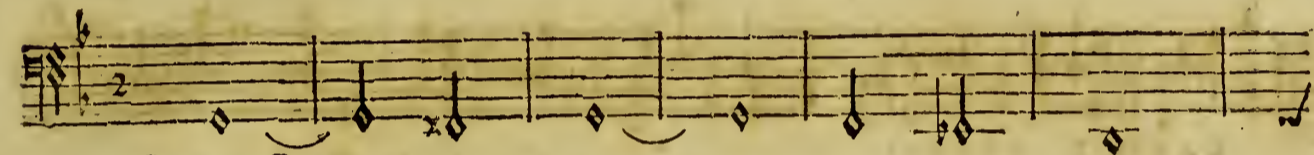
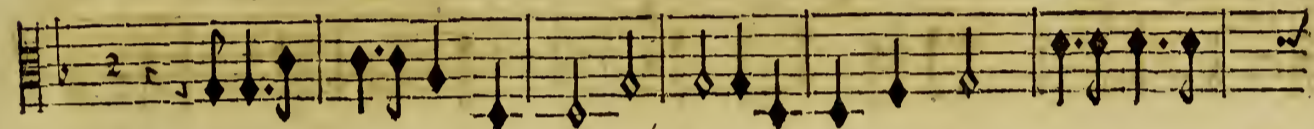
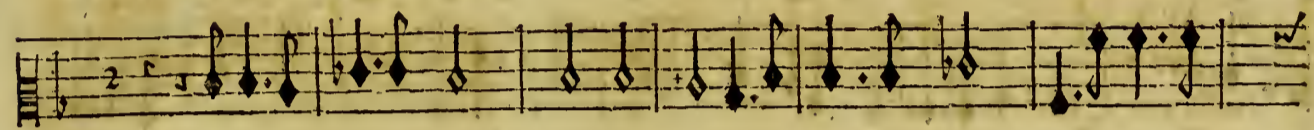
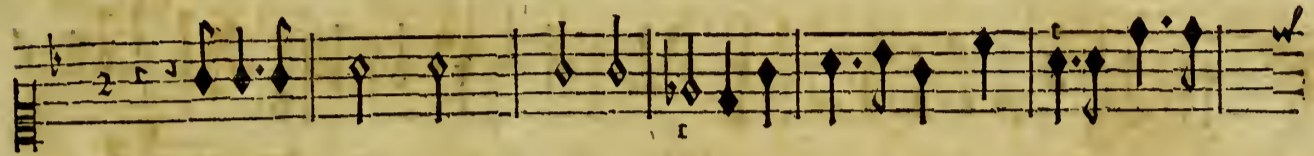
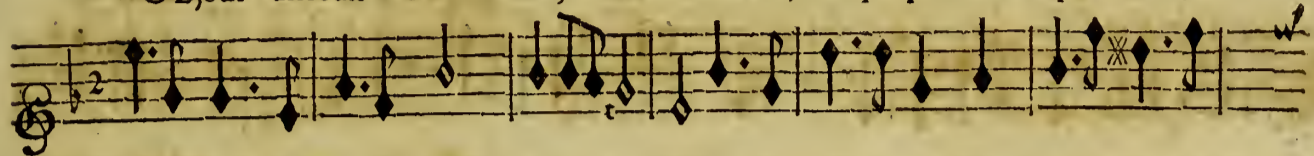
Musical staff for Basse-Continue. The staff contains a prelude in G minor, 2/4 time. It begins with a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some rests. A double bar line is present after the first measure. The staff ends with a fermata and a repeat sign.

BASSE-CONTINUE.

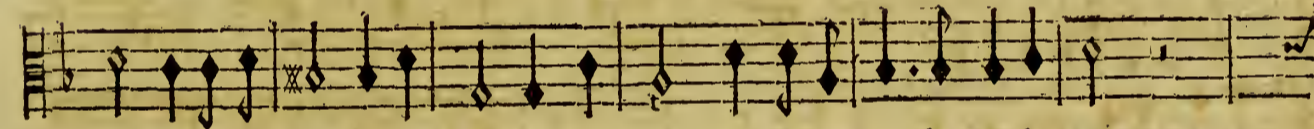
ORPHEE.



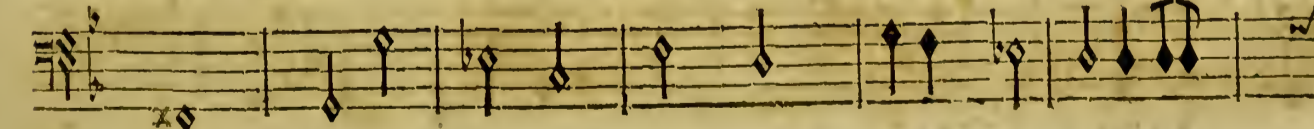
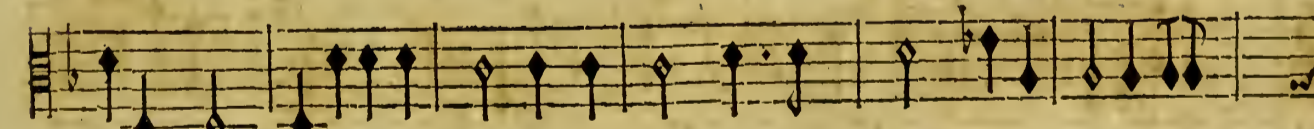
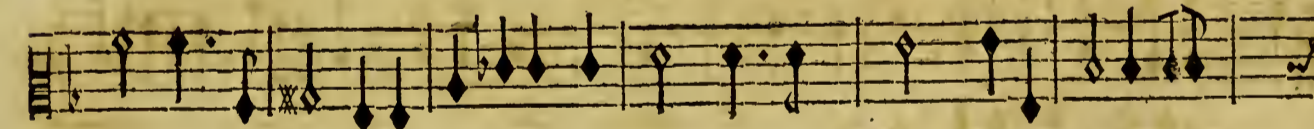
Sejour affreux & solitaire, Seul sejour qui puisse me plaire, Que



BASSE-CONTINUE.



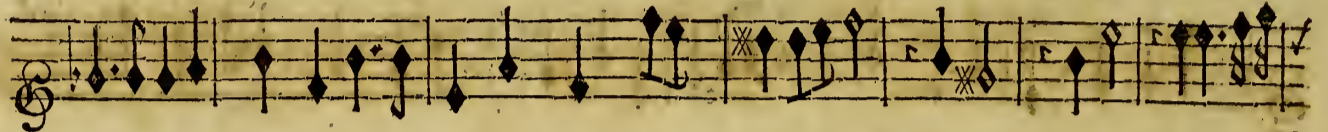
vous convenez bien à l'horreur de mon sort Quand je ne cherche que la mort.



BASSE-CONTINUE.



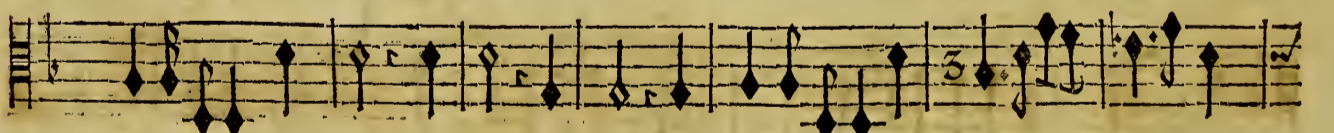
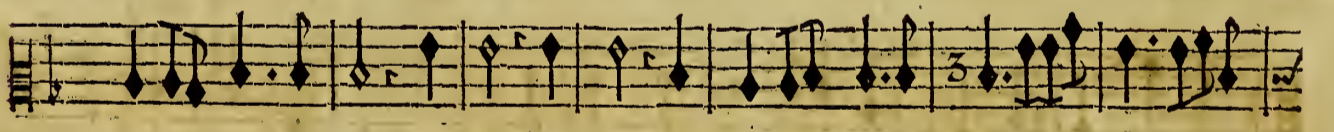
Eurydice faisoit le bonheur de ma vie, Deux fois; hélas! Deux fois la



BASSE-CONTINUE.



mort me la ravi- c.



BASSE-CONTINUE.

The first system of music consists of a grand staff with three staves and a basso continuo line below. The top staff is a treble clef with a key signature of one flat. The middle two staves are bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *doux.*, *fort.*, and *fort.* with a *c* (crescendo) marking. The basso continuo line is labeled "BASSE-CONTINUE." and contains a series of notes and rests.

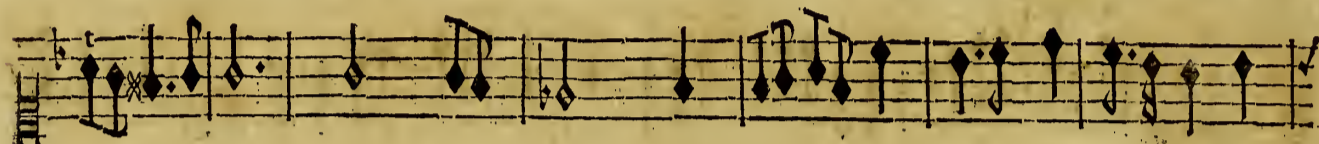
BASSE-CONTINUE.

The second system of music consists of a grand staff with three staves and a basso continuo line below. The top staff is a treble clef with a key signature of one flat. The middle two staves are bass clefs. The music continues with similar rhythmic patterns and dynamic markings, including *doux.*, *fort.*, and *doux.* with a *c* (crescendo) marking. The basso continuo line is labeled "BASSE-CONTINUE." and contains a series of notes and rests.

BASSE-CONTINUE.



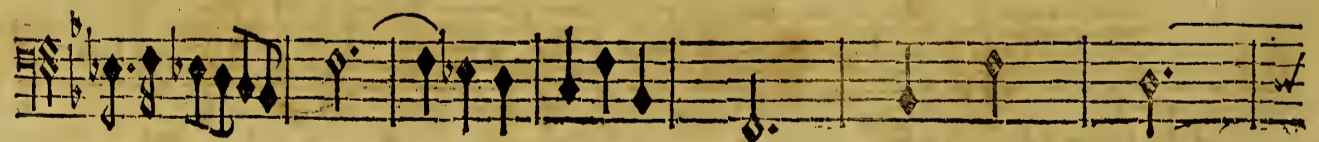
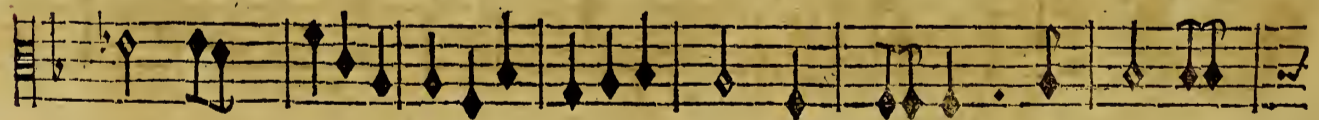
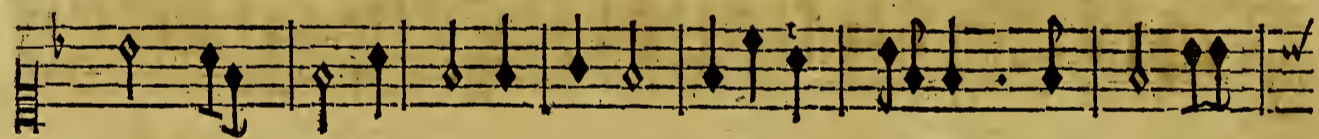
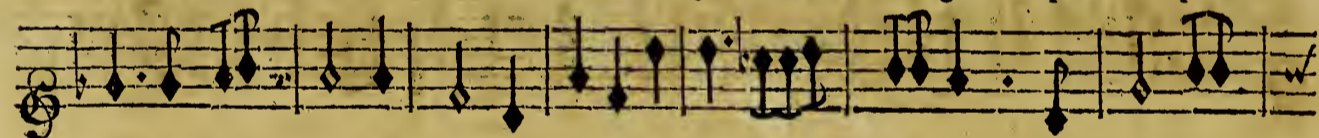
Echo, Vous qui dans ces deserts Me montrez une pitié vaine, Au lieu de



BASSE-CONTINUE.



perdre dans les airs Le triste recit de ma peine, Par ces gouffres profonds pene-

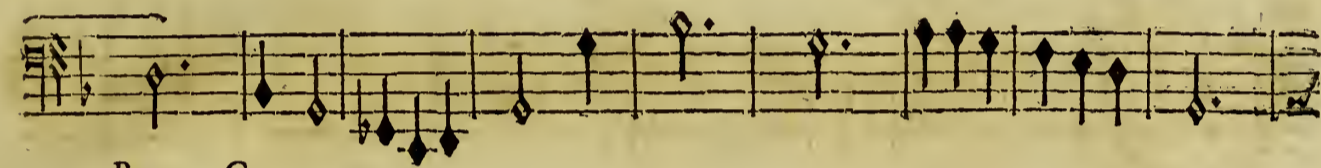
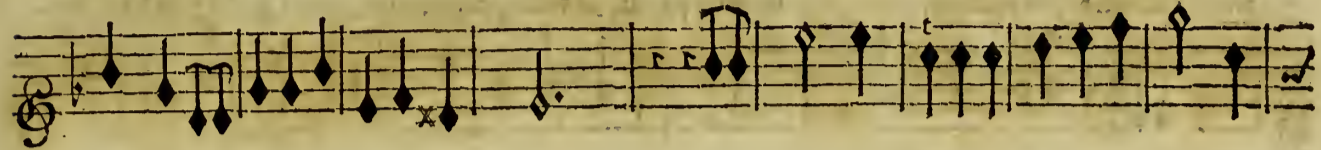


BASSE-CONTINUE.



trez aux Enfers.

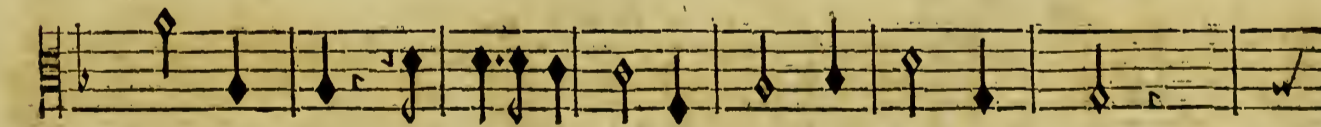
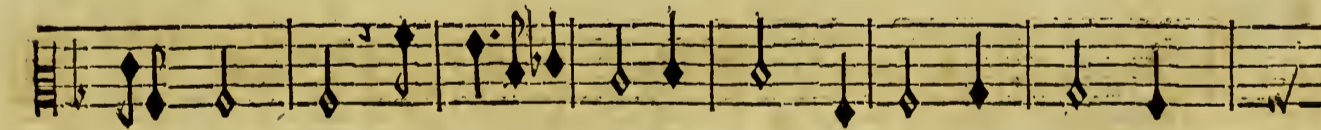
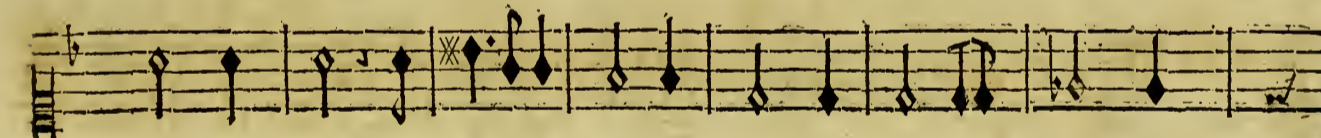
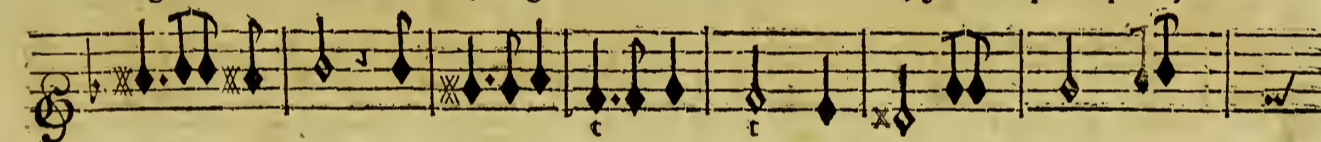
Que le fier Pluton s'attendrisse, en écoutant ma



BASSE CONTINUE.

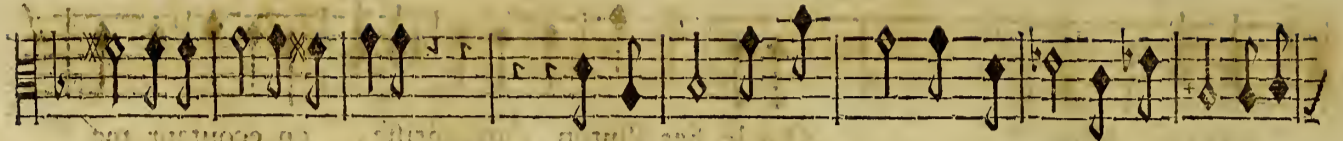


languissante voix Gémir, gémir & redire cent fois, Je vous perds pour ja-

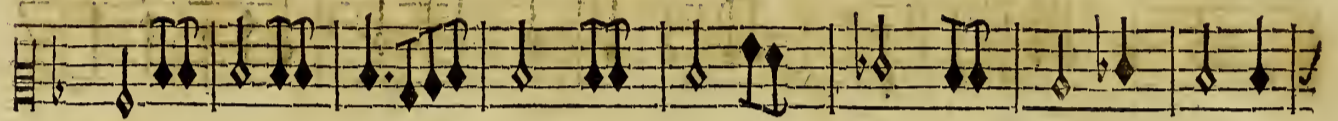


BASSE-CONTINUE.

Dd



mais Eurydice, Eurydice, Je vous perds, Je vous perds pour jamais, pour jamais Eury-

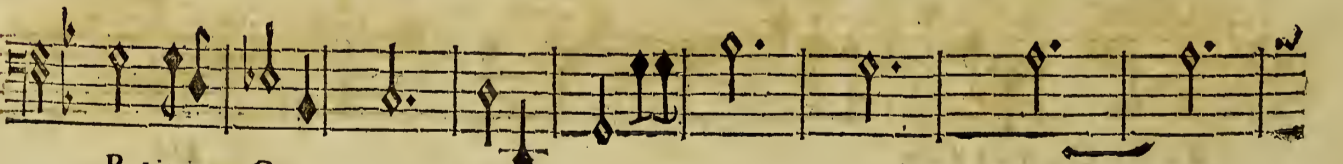
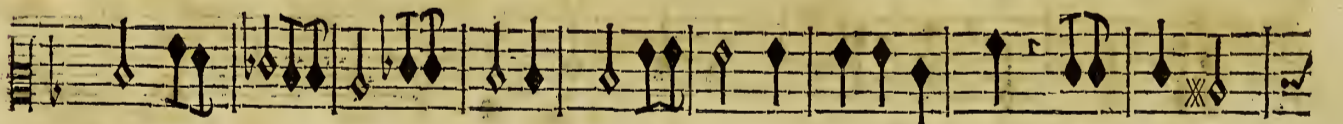
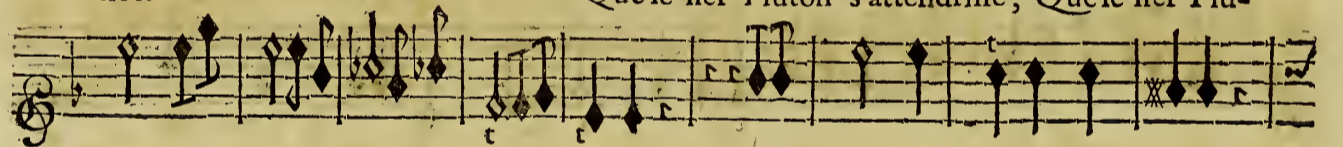


BASSE-CONTINUE,



dice.

Que le fier Pluton s'attendrisse, Que le fier Plu-



BASSE-CONTINUE.

ton s'attendrisse. Des Antres & des Bois les cruels habi-

This system contains the first two staves of music. The top staff is a vocal line with lyrics "ton s'attendrisse." and "Des Antres & des Bois les cruels habi-". The bottom staff is the basso continuo line.

BASSE-CONTINUE.

tans Eux memes font touchez des peines que je sens.

This system contains the next two staves of music. The top staff is a vocal line with lyrics "tans Eux memes font touchez des peines que je sens.". The bottom staff is the basso continuo line.

BASSE-CONTINUE.

Dd ij



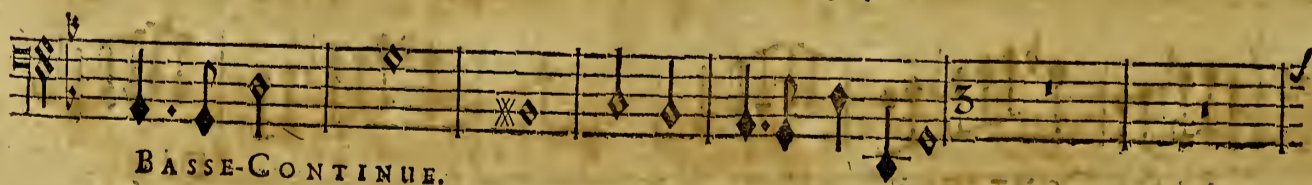
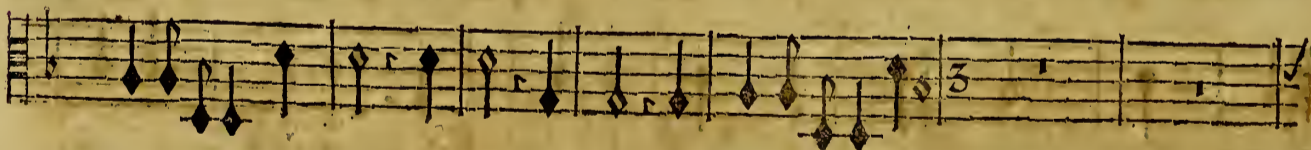
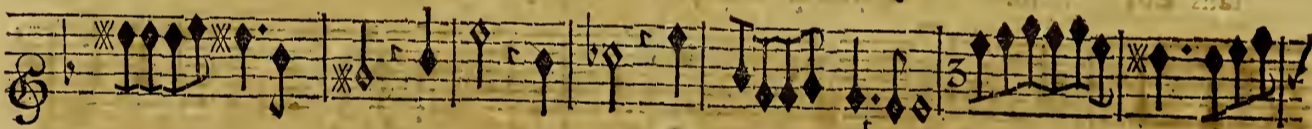
Eurydice faisoit le bonheur de ma vie, Deux fois, hélas! Deux fois la



BASSE-CONTINUE.



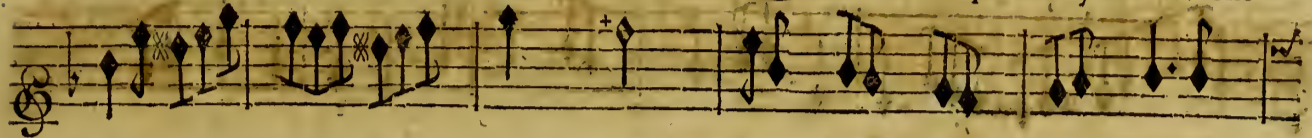
mort me la ravi- e.



BASSE-CONTINUE.



Eh! que sert à me consoler Que ces Rochers pour moy se couvrent

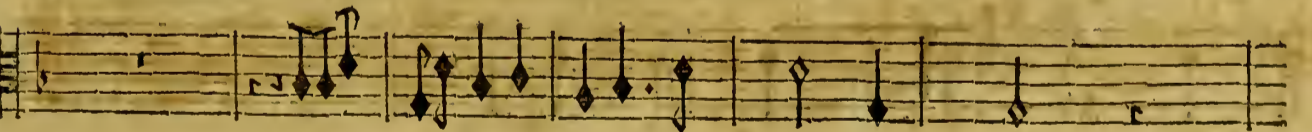
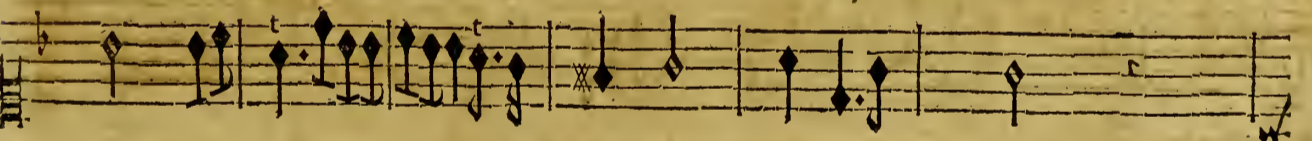


BASSE-CONTINUE.



de verdure?

Clairs ruisseaux, que ces lieux n'ont jamais veû cou-



BASSE-CONTINUE.

ler, Cessez vostre naissant murmure, Miracles de ma

BASSE-CONTINUE.

voix, Maintenant superflus vous ne me plaisez plus.

BASSE CONTINUE.



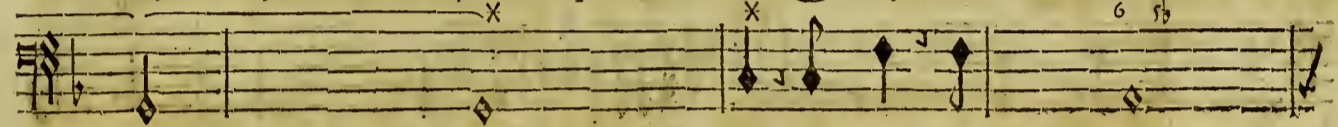
Loin de moy ces lauriers d'une gloire sterile, Vain instrument d'un art de formais inu-



BASSE-CONTINUE.



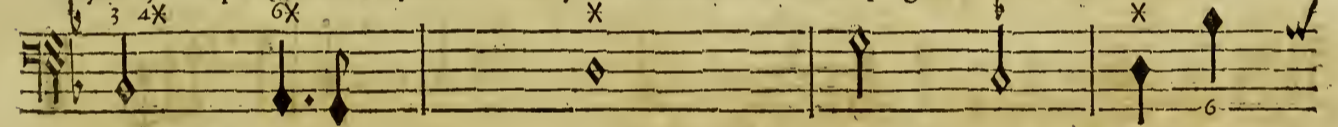
tile, Allez, où rendez-moy le bien qu'on m'a ravy, Que dis-je, hélas! Vous m'avez bien fer-



BASSE-CONTINUE.



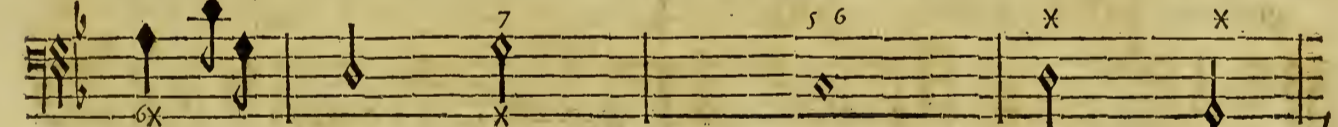
vy, Et je me plaignois sans justice, Mes yeux seuls m'ot causé le pl^o grad des malheurs, Ils m'ot cou-



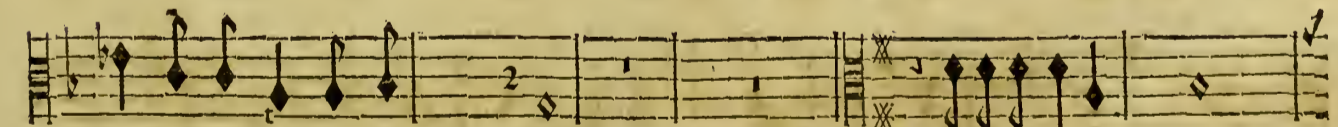
BASSE-CONTINUE.



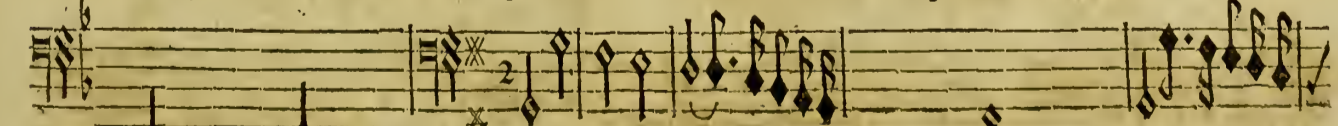
té mon Eurydice, Mes yeux, mes tristes yeux noyez-vo^o dans les pleurs, Mes yeux, mes tristes



BASSE-CONTINUE.



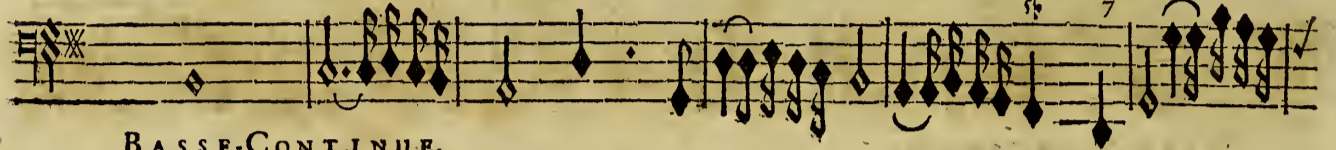
yeux noyez-vous dans les pleurs. Je ne la verray plus



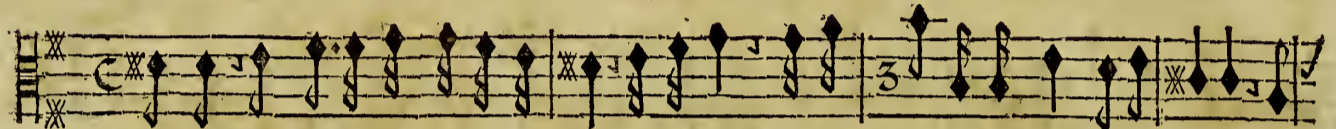
BASSE-CONTINUE.



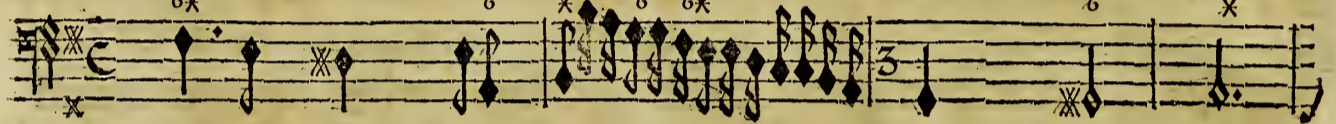
Je ne la verray plus! ô tourment effroyable! Nul espoir ne vient plus s'offrir,



BASSE-CONTINUE.



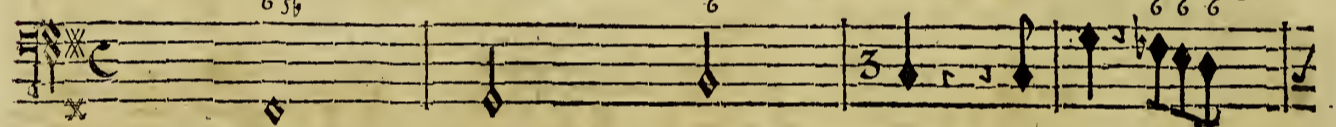
Tygres, Lyons, venez me secourir, Déchirez, devorez un Amant miserable, He-



BASSE-CONTINUE.



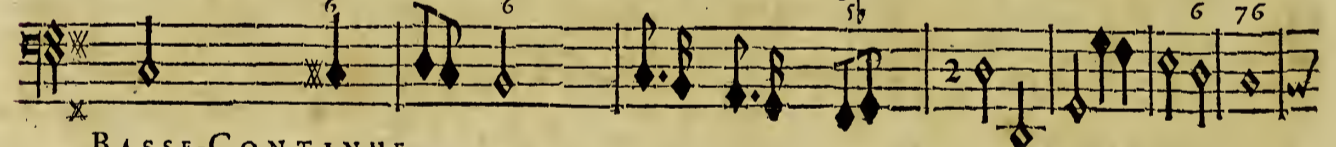
lasien me faisant périr, vous me rendrez à ce que j'ayme, He quoy? vous m'épar-



BASSE-CONTINUE.



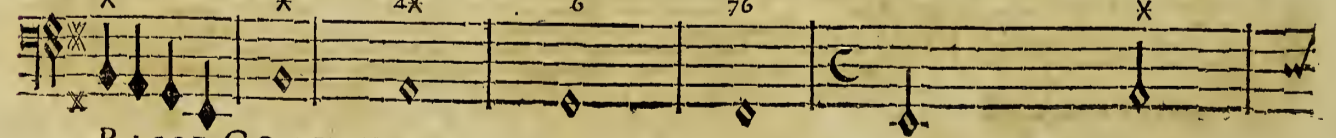
gnez? vous me laissez souffrir, Cruels encor dans vostre pitié mes- me.



BASSE-CONTINUE.



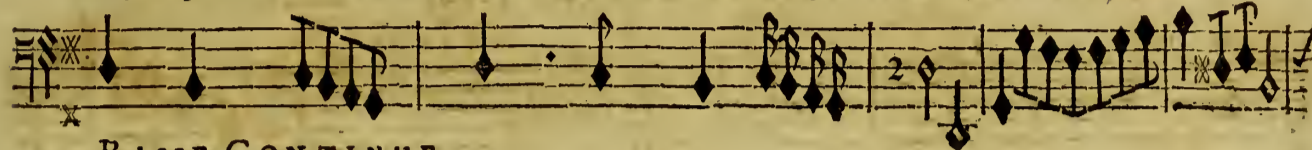
O mort! ô douce mort! viens finir mes re- grets; J'entens du bruit, on s'a-



BASSE CONTINUE.



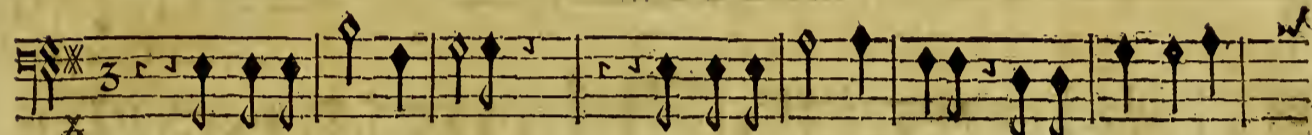
vance, Où pourrai-je de formais fuir des Mortels l'odieuse pre- sen- ce.



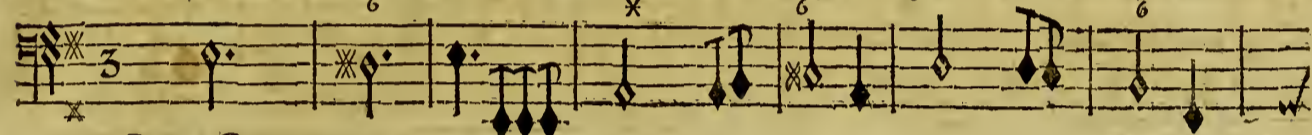
BASSE-CONTINUE.

SCENE V.

EURIMEDE seul.



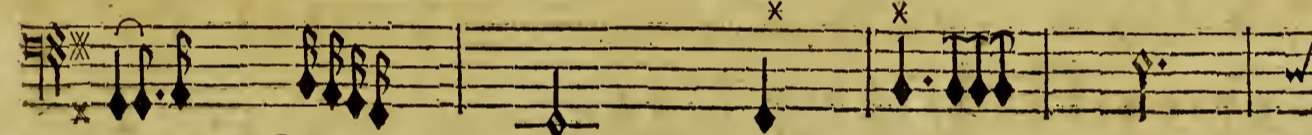
Où trouveray-je Orphée? Où trouveray-je Orphée? on en veut à ses



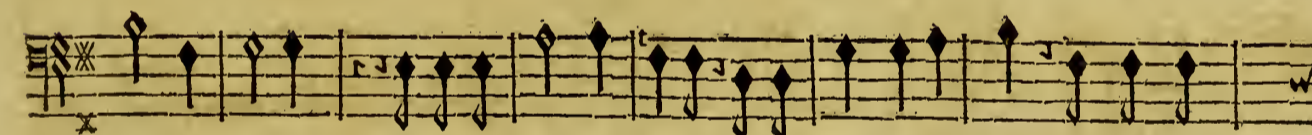
BASSE-CONTINUE.



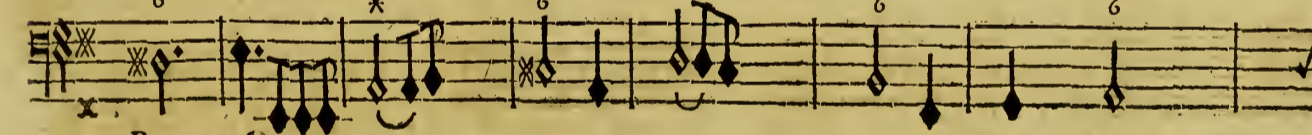
jours: Les Bacchantes en furie Suivent en ces lieux Orphée. Où trouve-



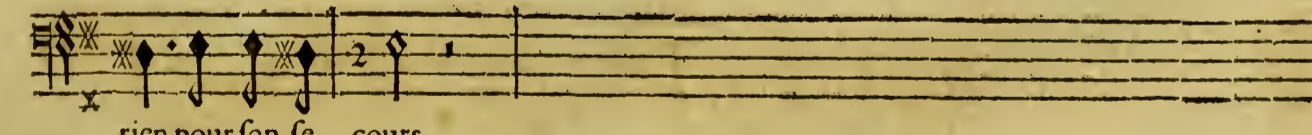
BASSE-CONTINUE.



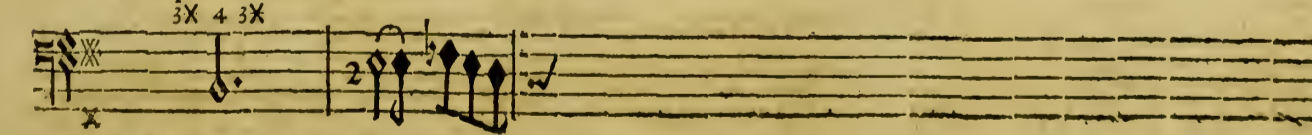
ray-je Orphée? Où trouveray-je Orphée? on en veut à ses jours, ne puis-je



BASSE-CONTINUE.



rien pour son se- cours.



BASSE-CONTINUE.

Ec

SCENE VI.

ORASIE, LA PRESTRESSE, Troupe de Bacchantes.

ORASIE.

LA PRESTRESSE.

Qu'il pe-

Qu'il pe-

BASSE-CONTINUE.

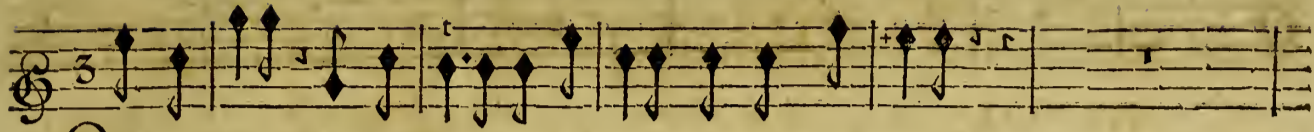
riffe, Qu'il perisse le profane Qui nous condamne.

riffe, Qu'il perisse le profane Qui nous condamne.

BASSE-CONTINUE.

ACTE TROISIÈME.

CHOEURS DE BACCHANTES.



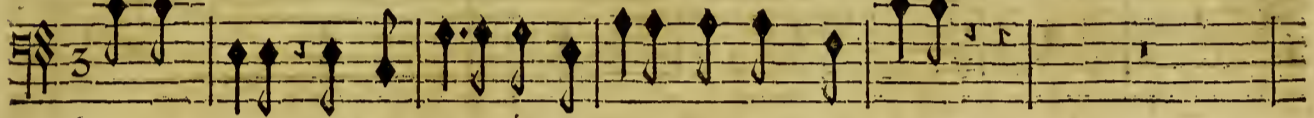
QU'il perisse, QU'il perisse le profane Qui nous condamne.



QU'il perisse, QU'il perisse le profane Qui nous condamne.



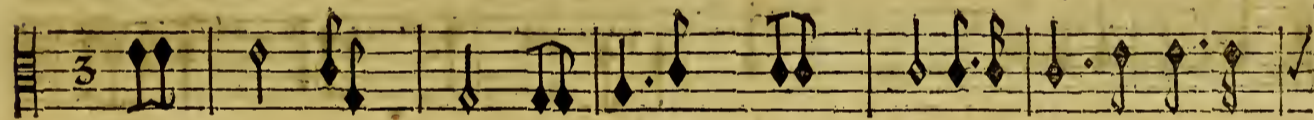
QU'il perisse, QU'il perisse le profane Qui nous condamne.



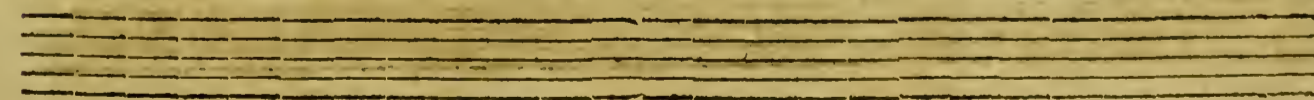
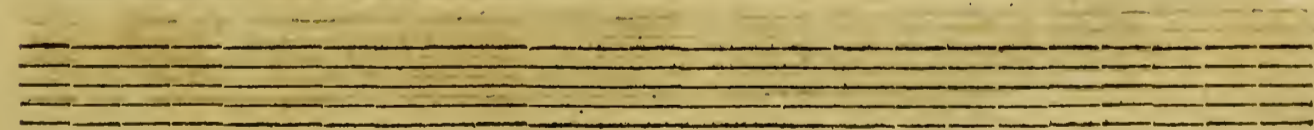
QU'il perisse, QU'il perisse le profane Qui nous condamne.

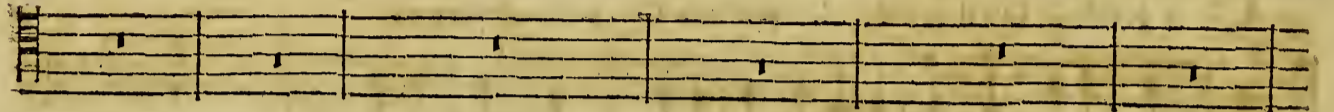


VIOLONS,

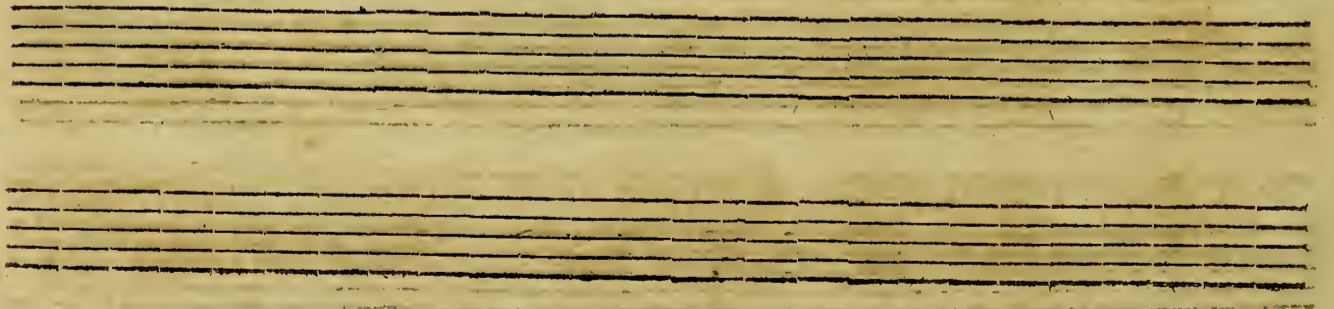


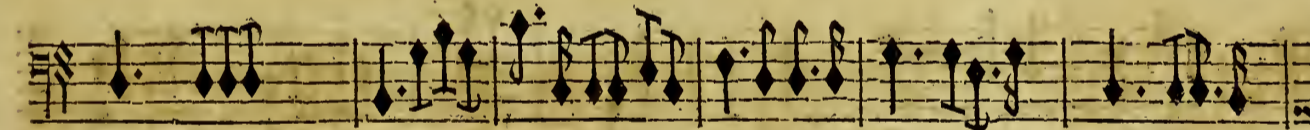
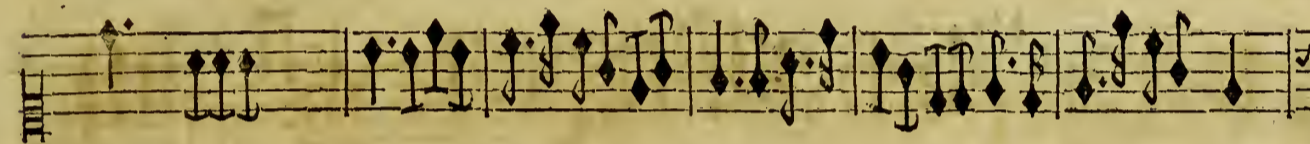
BASSE-CONTINUE.



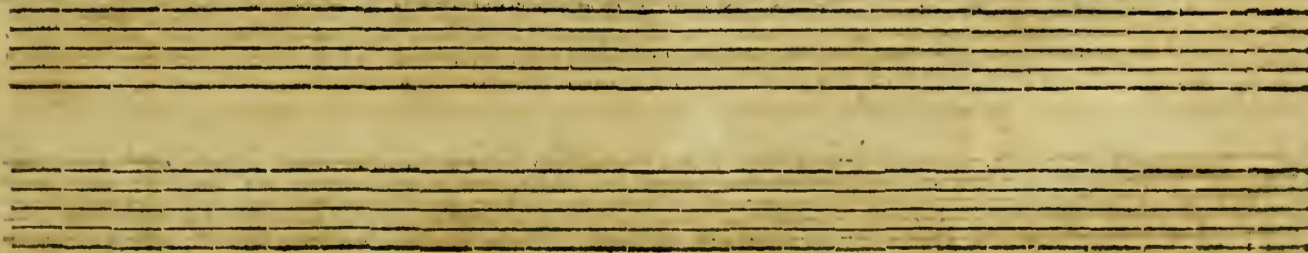


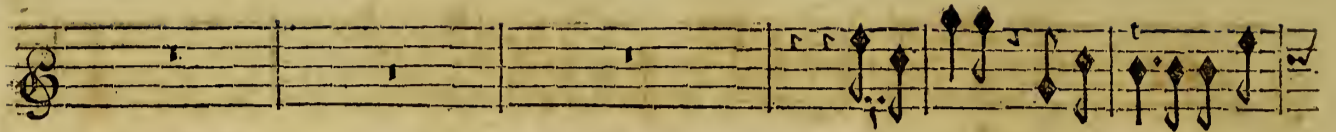
BASSE-CONTINUE.





BASSE-CONTINUE.

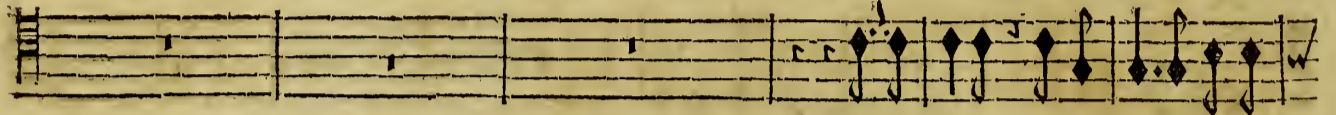




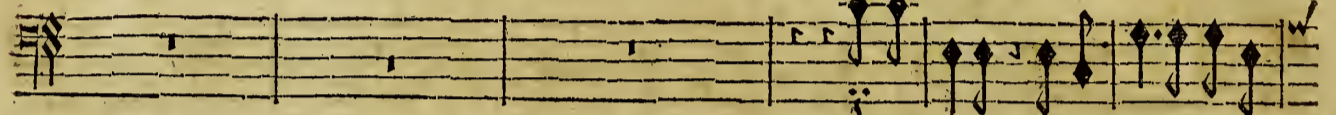
Qu'il perisse, Qu'il perisse le pro-



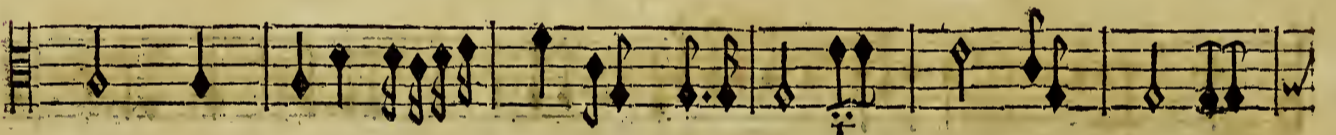
Qu'il perisse, Qu'il perisse le pro-



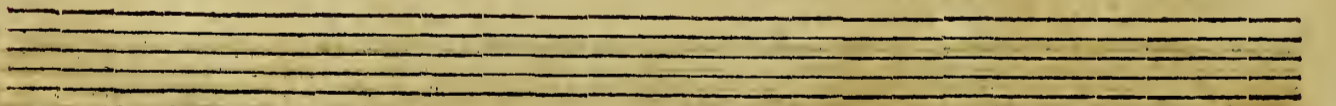
Qu'il perisse, Qu'il perisse le pro-



Qu'il perisse, Qu'il perisse le pro-



BASSE-CONTINUE.



ACTE TROISIEME.

BASSE-CONTINUE.



riffe le profane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus.



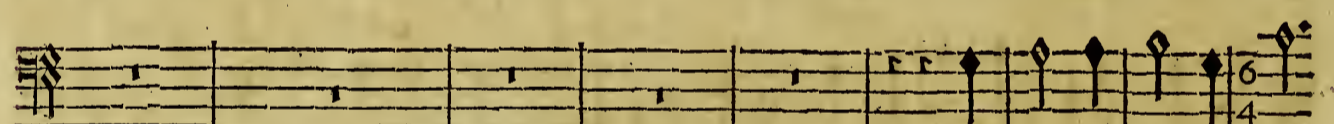
riffe le profane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus.



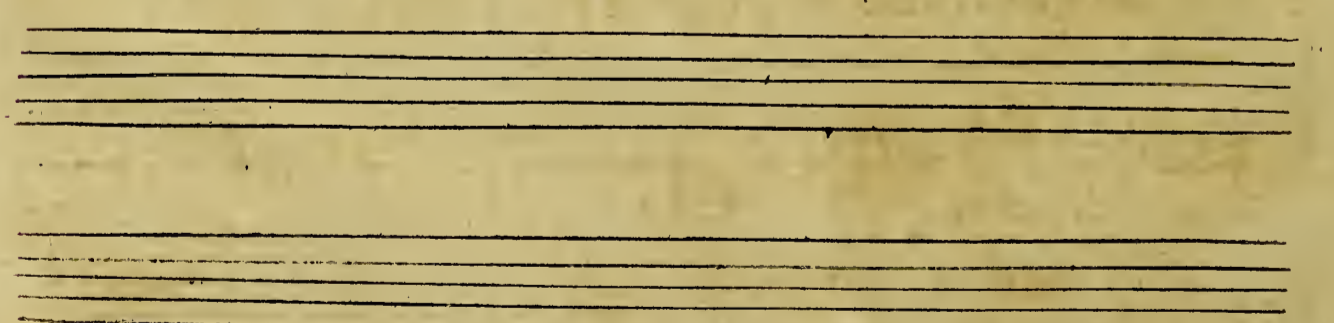
riffe le profane Qui nous condamne Et qui méprise tes vertus, Bacchus, Bacchus, Bacchus.



Bacchus, Bacchus, Bacchus.



BASSE-CONTINE.



ACTE TROISISME.
PREMIER AIR POUR LES BACCHANTES.

This page contains a handwritten musical score for five voices, titled "ACTE TROISISME. PREMIER AIR POUR LES BACCHANTES." The score is arranged in five systems, each with a vocal line and a corresponding keyboard accompaniment line. The vocal lines are written in treble clef, and the keyboard parts are in bass clef. The notation includes various note values, rests, and ornaments. There are several asterisks (*) and a double asterisk (**) marking specific notes or measures. The paper shows signs of age, including some staining and foxing. At the bottom of the page, there is a small signature or mark that appears to be "FF".

MORPHEE,

The first system of music consists of five staves. The top staff is a vocal line in treble clef. The four staves below are for the basso continuo, with the first three in bass clef and the fourth in alto clef. The music is written in a style characteristic of 17th or 18th-century French lute tablature, using diamond-shaped notes and various accidentals.

The second system of music consists of three staves. The top staff is a vocal line in treble clef. The two staves below are for the basso continuo, with the first in bass clef and the second in alto clef. The music continues with diamond-shaped notes and accidentals.

The third system of music consists of three staves. The top staff is a vocal line in treble clef. The two staves below are for the basso continuo, with the first in bass clef and the second in alto clef. The music continues with diamond-shaped notes and accidentals.

LA PRESTRESSE.
O toy, qui réplis nos cœurs De

BASSE-CONTINUE.

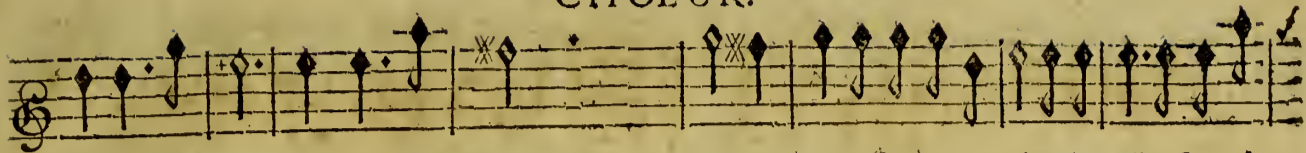
The fourth system of music consists of three staves. The top staff is a vocal line in treble clef. The two staves below are for the basso continuo, with the first in bass clef and the second in alto clef. The music continues with diamond-shaped notes and accidentals.

res divines fureurs, Toy, qui toujours nous accompagnes Sur ces montagnes.

BASSE-CONTINUE.

ACTE TROISIEME.

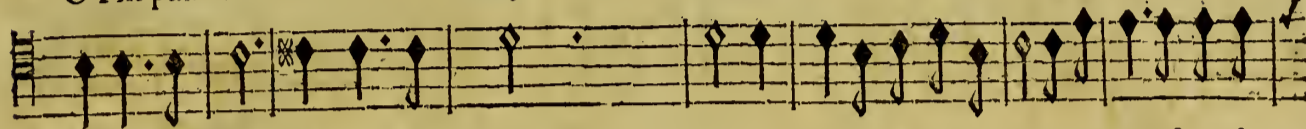
CHOEUR.



O Fils puissant Du Dieu tonnant, Lance, lance sur le coupable Le Thirfe redou-



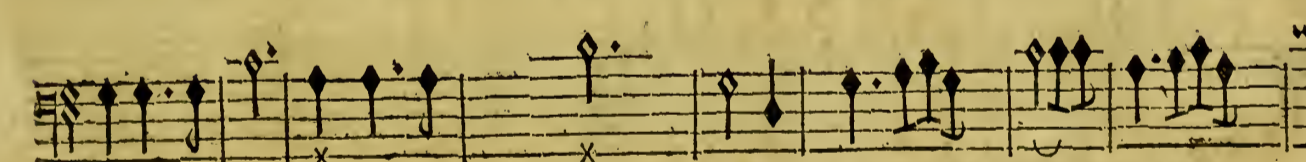
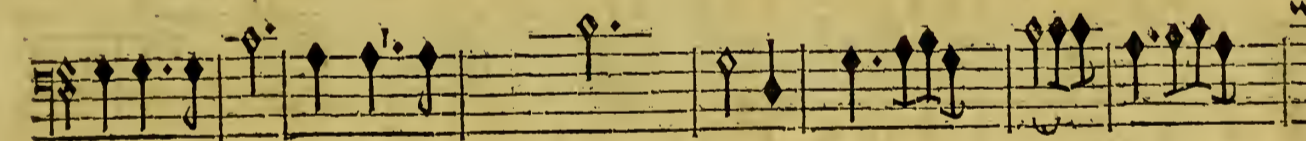
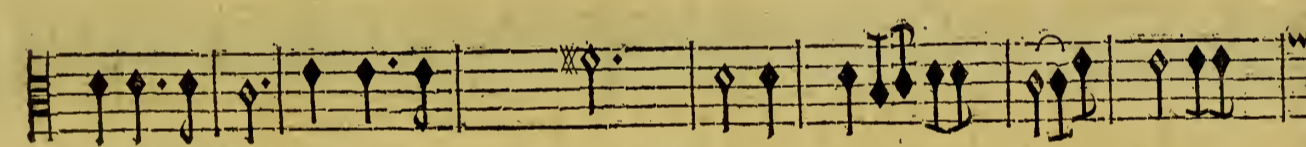
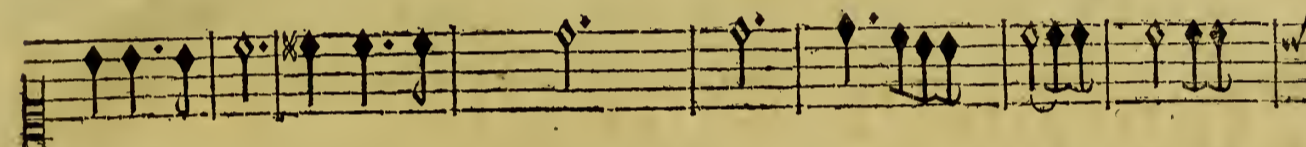
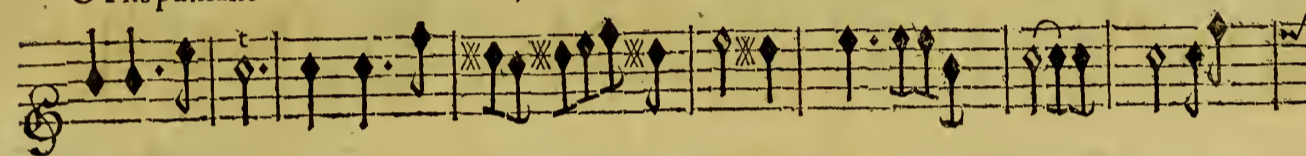
O Fils puissant Du Dieu tonnant, Lance, lance sur le coupable Le Thirfe redou-



O Fils puissant Du Dieu tonnant, Lance, lance sur le coupable Le Thirfe redou-



O Fils puissant Du Dieu tonnant, Lance, lance sur le coupable Le Thirfe redou-



BASSE-CONTINUE.

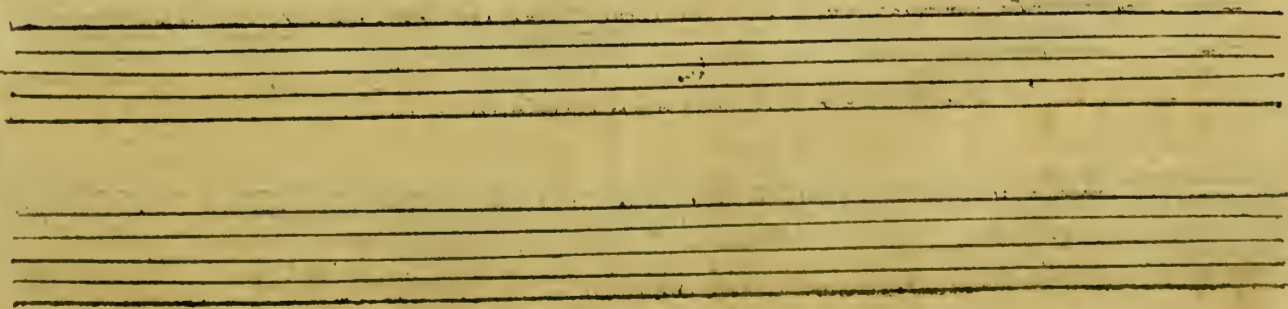


table. Lance sur le coupable, Lance, Lance sur le cou-

table. Lance, Lance sur le cou- pable, Lance sur le cou-

table. Lance, Lance sur le cou- pable, Lance,

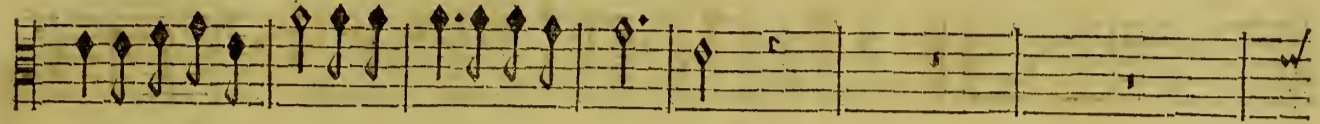
table. Lance, lance sur le cou- pable; Lance,

BASSE-CONTINUE.

ACTE TROISIEME.



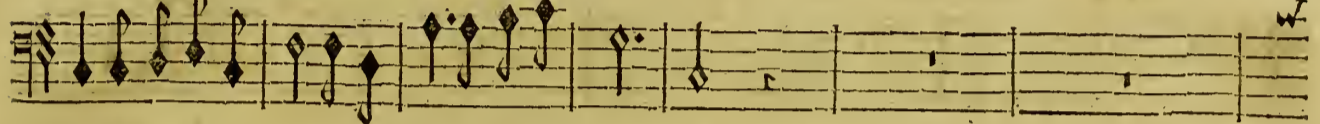
pable, Sur le coupable le Thirfe redouta- ble.



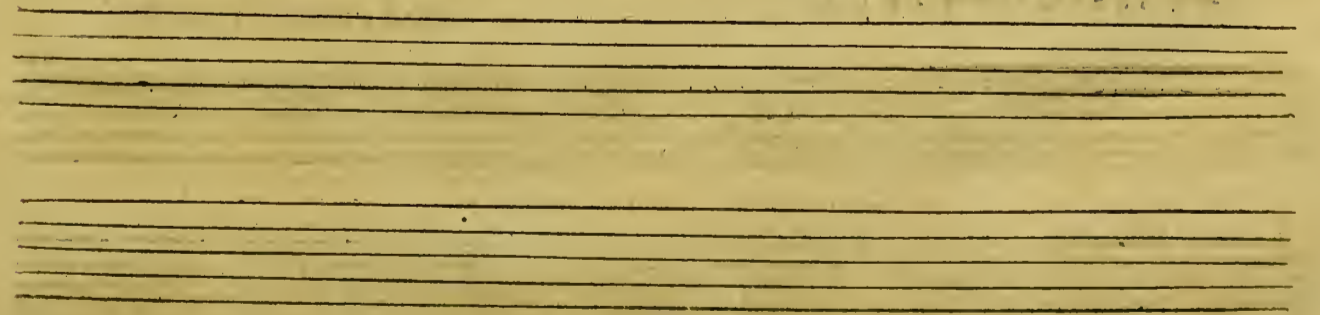
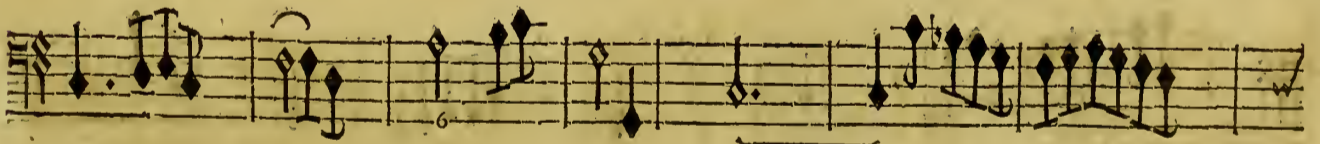
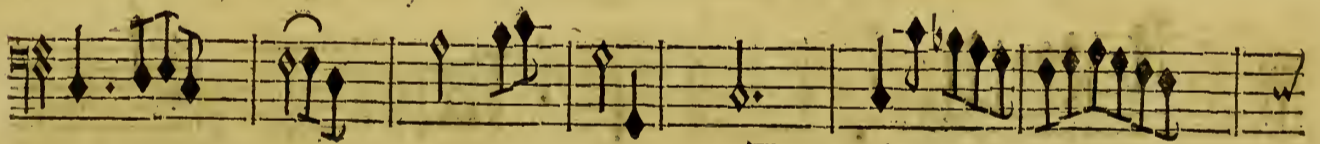
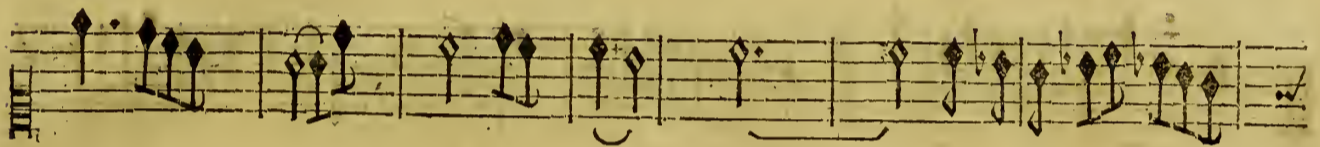
pable, sur le coupable le Thirferedouta- ble.



Lance sur le coupable Le Thirfe redouta- ble.



Lance sur le coupable Le Thirfe redouta- ble.



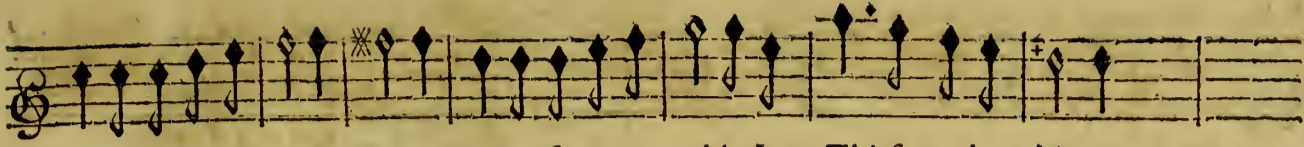
ORPHEE.

Lance,
Lance,
Lance,
Lance,
Lance,

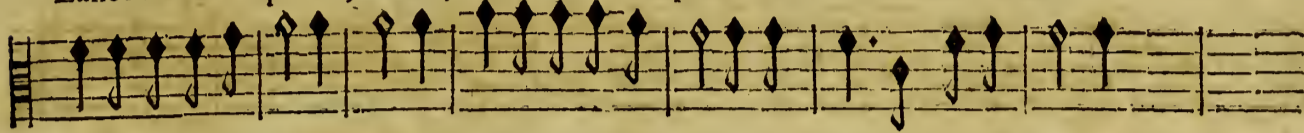
The musical score consists of five systems of staves. Each system begins with a treble clef and a common time signature. The first four systems each have two staves (treble and bass clefs) and end with the word "Lance,". The fifth system is more complex, featuring four staves with dense musical notation, including many beamed notes and slurs.

BASSE-CONTINUE.

Four empty musical staves are provided for the Basse-Continue part, consisting of four horizontal lines each.



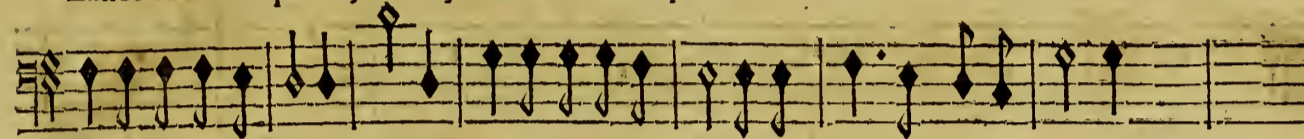
Lance sur le coupable, Lance, Lance sur le coupable Le Thirfe redoutable.



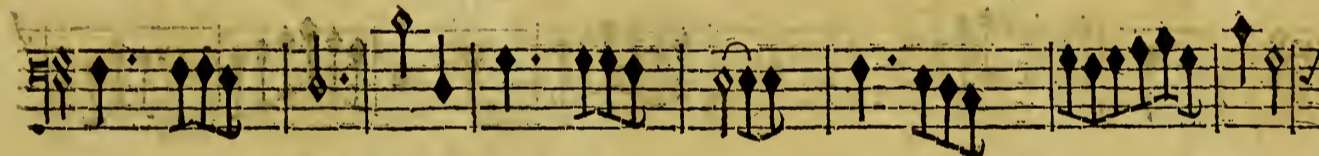
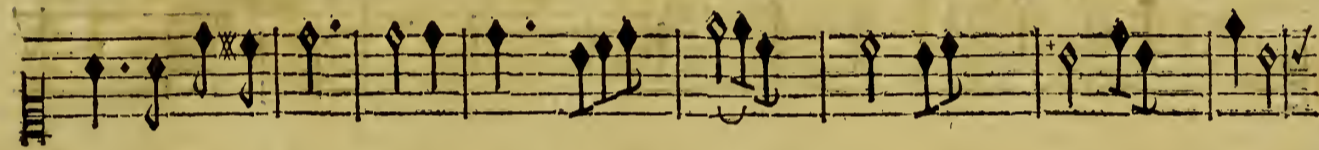
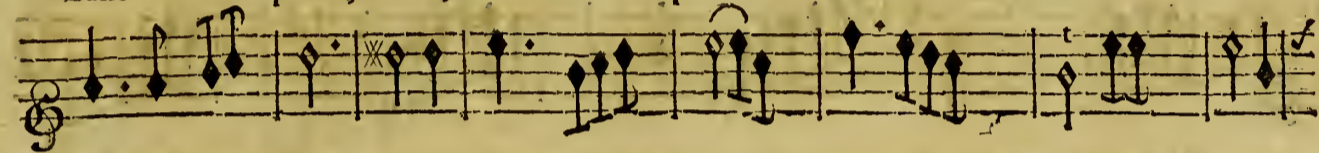
Lance sur le coupable, Lance, Lance sur le coupable Le Thirfe redoutable.



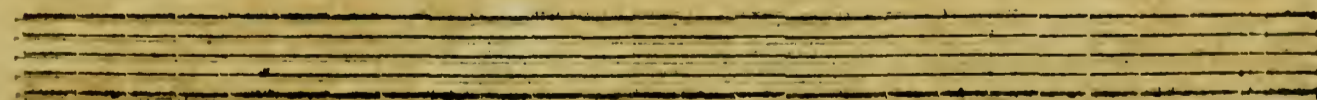
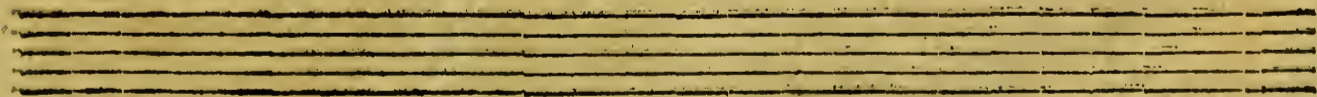
Lance sur le coupable, Lance, Lance sur le coupable Le Thirfe redoutable.

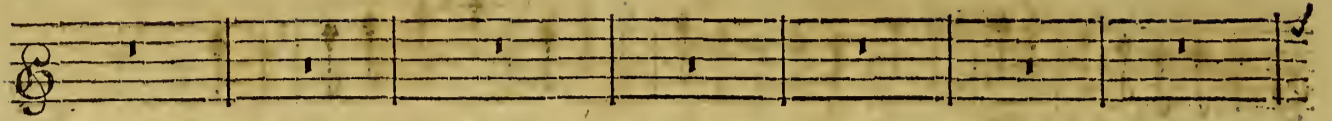


Lance sur le coupable, Lance, Lance sur le coupable Le Thirfe redoutable.



BASSE-CONTINUE.





BASSE-CONTINUE.

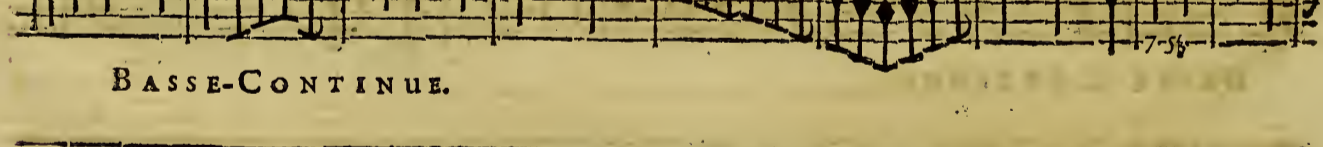
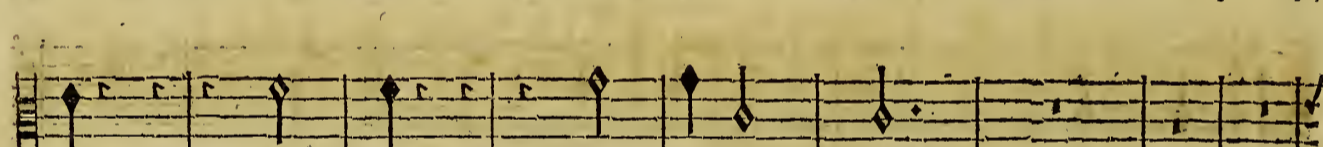
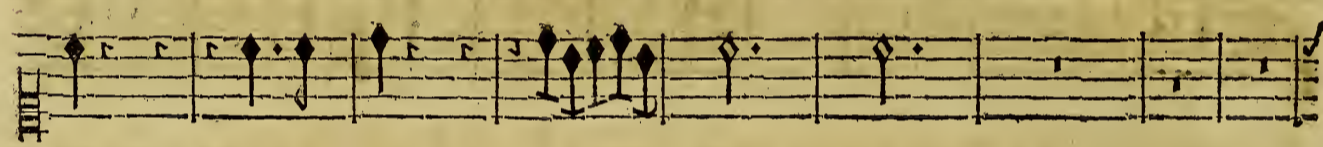
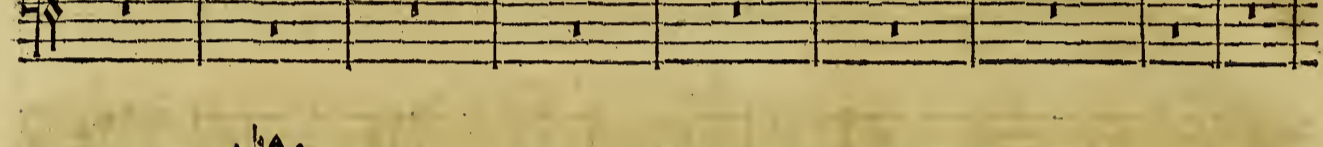
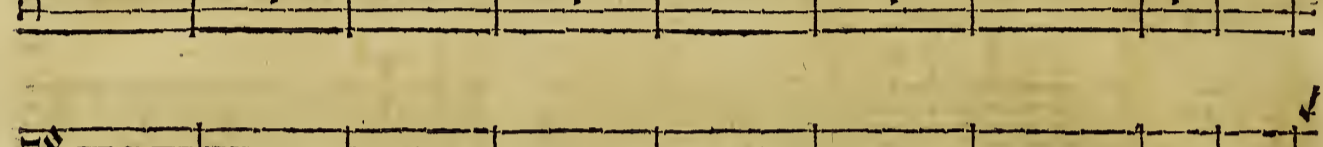
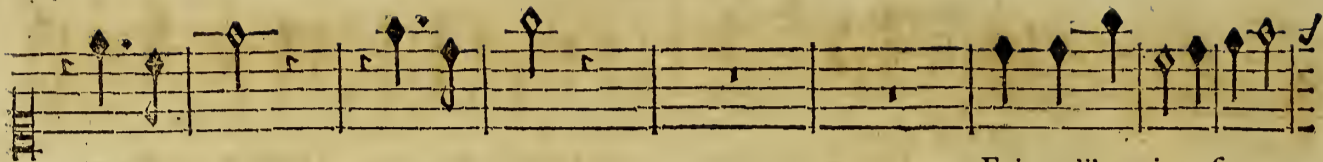
BASSE-CONTINUE.



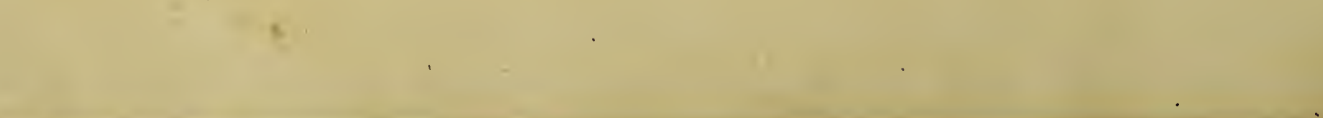
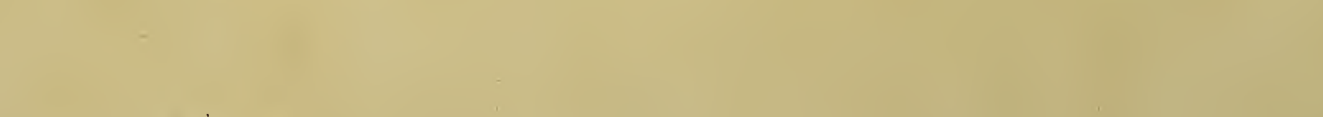
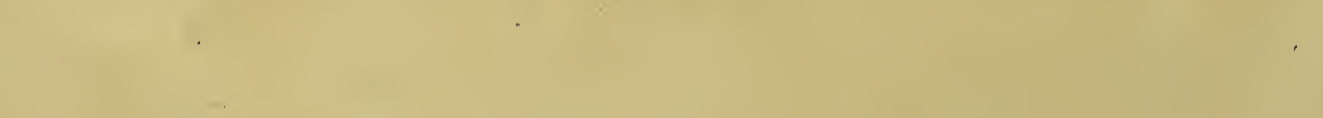
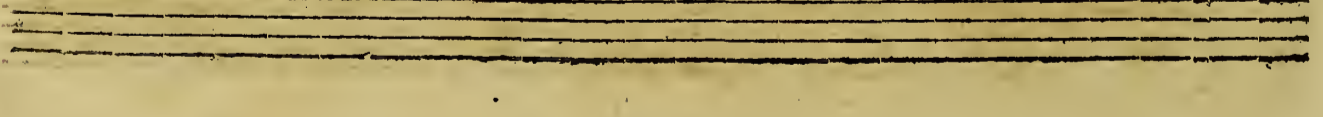
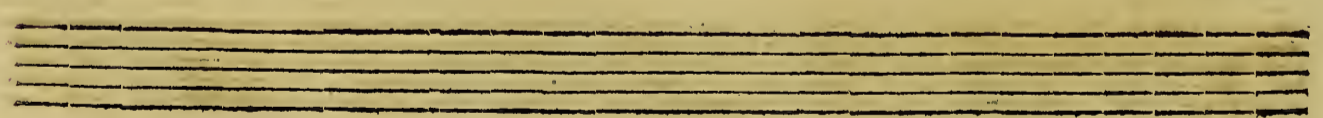
ACTE TROISIEME.

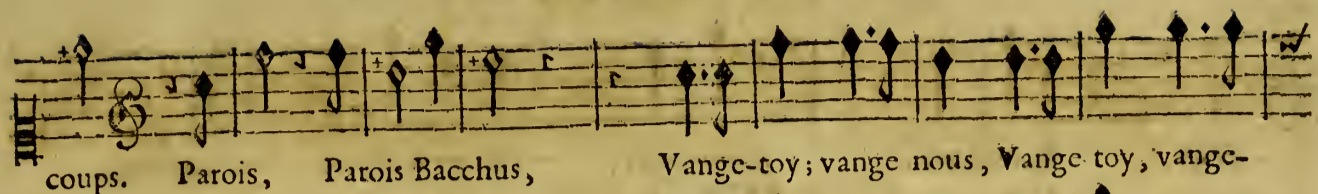
LA PRESTRESSE.
Parois, Parois Bacchus, vange- toy, vange- nous,

BASSE-CONTINUE.

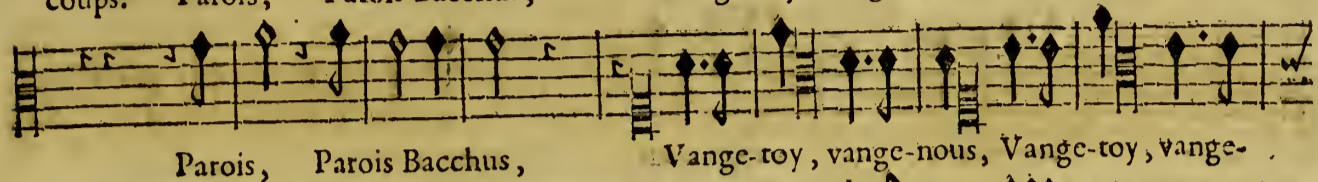


BASSE-CONTINUE.

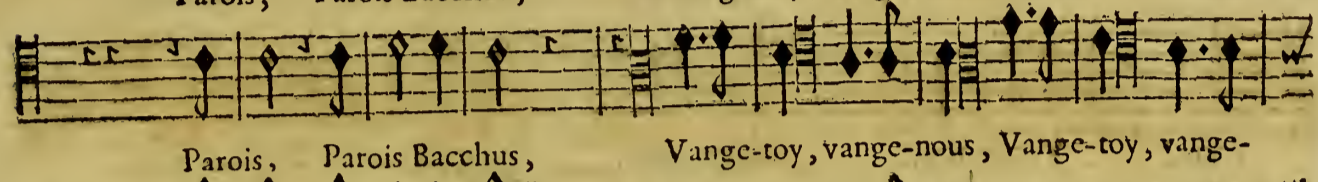




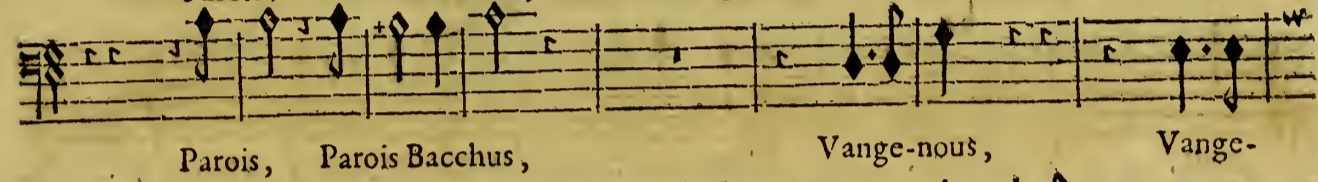
coups. Parois, Parois Bacchus, Vange-toy; vange nous, Vange-toy, vange-



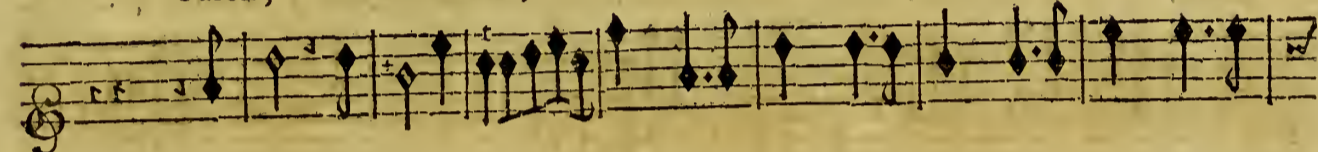
Parois, Parois Bacchus, Vange-toy, vange-nous, Vange-toy, vange-



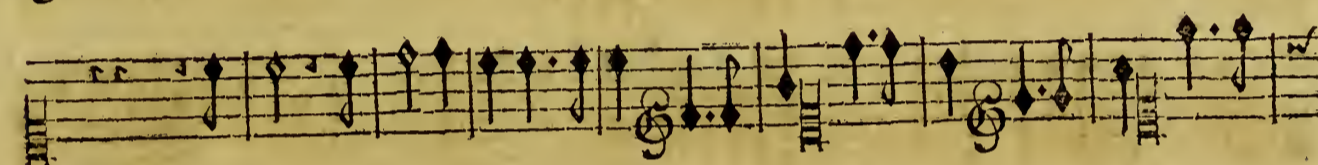
Parois, Parois Bacchus, Vange-toy, vange-nous, Vange-toy, vange-



Parois, Parois Bacchus, Vange-nous, Vange-



Parois, Parois Bacchus, Vange-nous, Vange-



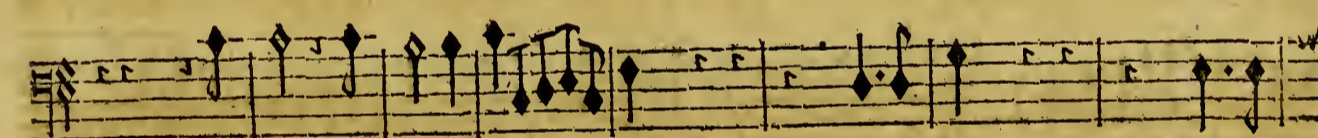
Parois, Parois Bacchus, Vange-nous, Vange-



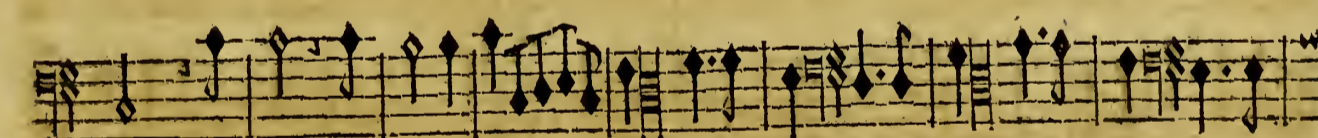
Parois, Parois Bacchus, Vange-nous, Vange-



Parois, Parois Bacchus, Vange-nous, Vange-

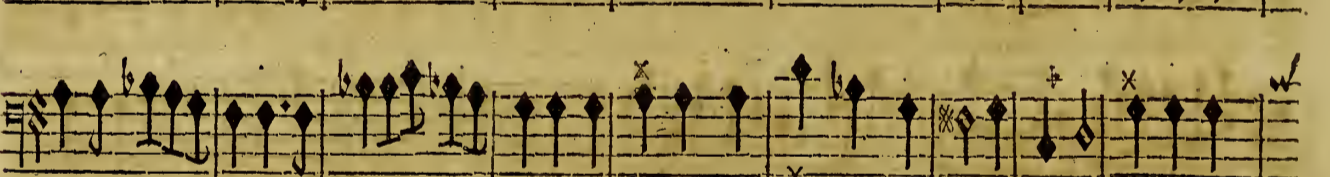
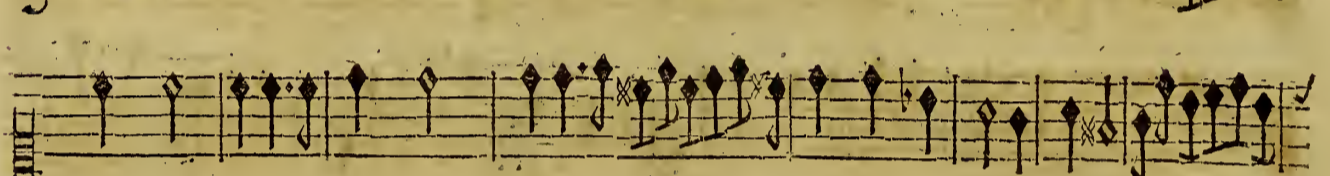
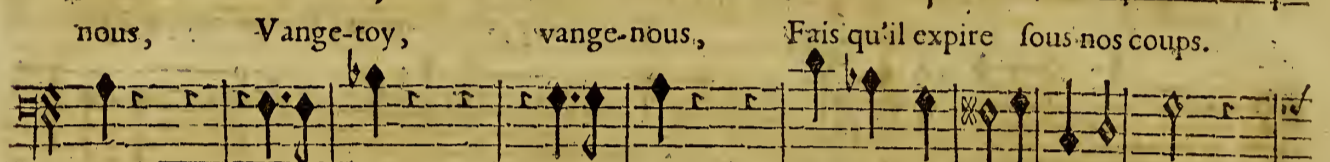

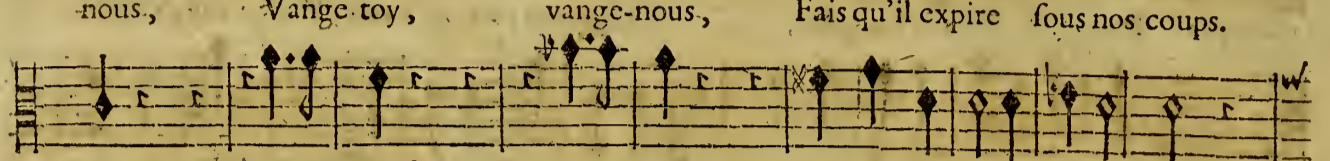


Parois, Parois Bacchus, Vange-nous, Vange-

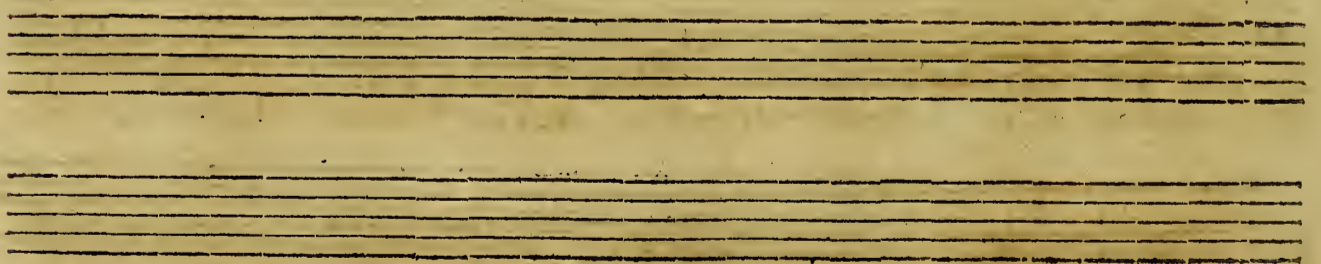


Parois, Parois Bacchus, Vange-nous, Vange-

BASSE-CONTINUE.



BASSE-CONTINUE.





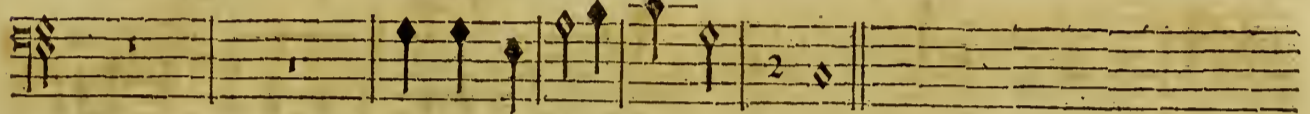
Fais qu'il expire sous nos coups.



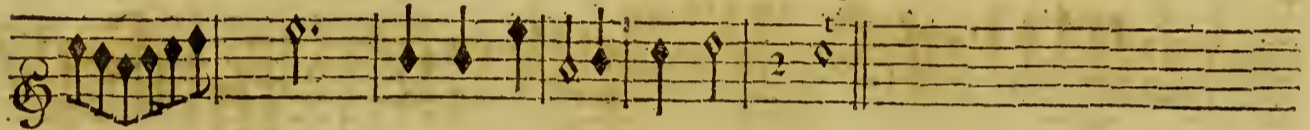
Fais qu'il expire sous nos coups.



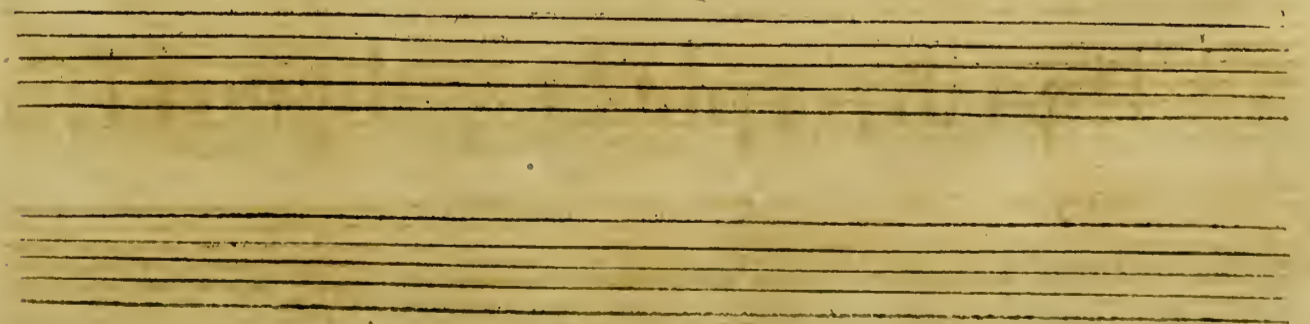
Fais qu'il expire sous nos coups.



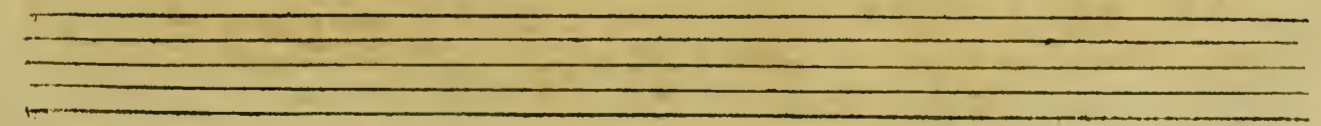
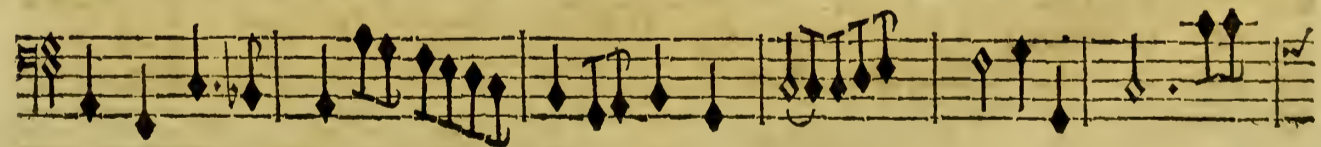
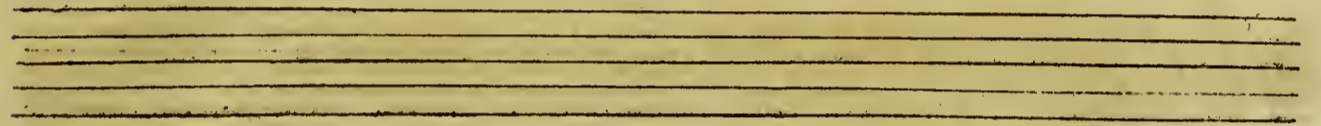
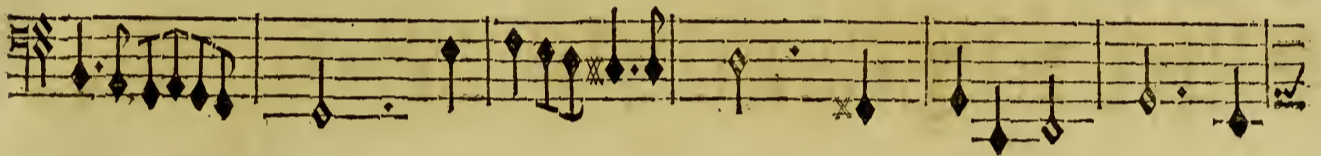
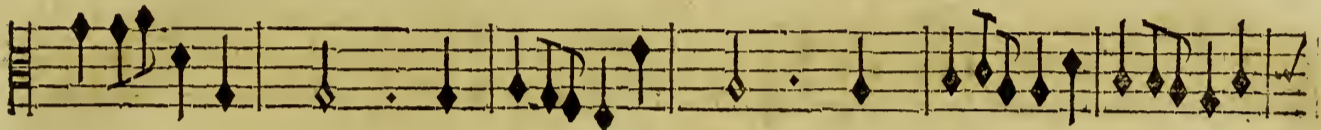
Fais qu'il expire sous nos coups.



BASSE-CONTINUE.



This page contains a musical score for the piece "ORPHE'E". The score is arranged in two systems of five staves each. The first system includes a treble clef staff, a bass clef staff, and three tenor clef staves. The second system includes a treble clef staff, a bass clef staff, and three tenor clef staves. The notation is dense, featuring various rhythmic values, accidentals, and dynamic markings. There are two sets of empty staves at the bottom of the page.



UNE BACCHANTE.

Quel Antre favorable au crime Peut si longtemp: nous le celer? Bacchus livre

BASSE-CONTINUE.

nous ta victime; Nous brussons, Nous brussons de te l'immoler.

BASSE-CONTINUE.

On reprend le Chœur Qu'il perisse, à la reprise, page 222.

ACTE TROISIEME.

LA PRESTRESSE.

Je l'apperçois , Bacchus nous l'abandonne , Venez , Ve-

Derniere Mesure du Chœur.

This musical staff features a treble clef and a 3/4 time signature. It contains a melodic line with several measures of music, including a triplet of eighth notes in the first measure.

BASSE-CONTINUE.

This musical staff features a bass clef and contains a bass line with several measures of music, including a triplet of eighth notes in the first measure.

nez , fuivez mes pas.

This musical staff features a treble clef and contains a melodic line with several measures of music, including a triplet of eighth notes in the first measure.

BASSE-CONTINUE.

This musical staff features a bass clef and contains a bass line with several measures of music, including a triplet of eighth notes in the first measure.

This musical staff features a treble clef and contains a complex, rhythmic bass line with many sixteenth notes.

This musical staff features a treble clef and contains a complex, rhythmic bass line with many sixteenth notes.

This musical staff features a treble clef and contains a complex, rhythmic bass line with many sixteenth notes.

This musical staff features a treble clef and contains a complex, rhythmic bass line with many sixteenth notes.

This musical staff features a treble clef and contains a complex, rhythmic bass line with many sixteenth notes.

This musical staff is empty.

ORPHEE,

A musical score for Orpheus, consisting of five staves of instrumental music. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The staves are arranged vertically, with the first staff at the top and the fifth at the bottom.

ORASIE.

A musical score for Orasie, featuring a vocal line and a basso continuo line. The vocal line is on a single staff with lyrics underneath. The basso continuo line is on a single staff below the vocal line.

Dieux il va souffrir le trépas ! D'où vient qu'en ce moment je tremble, je frif-

BASSE-CONTINUE.

A single musical staff for basso continuo, showing a few notes and a double bar line.

fonne?

A single musical staff for basso continuo, showing a few notes and a double bar line.

BASSE-CONTINUE.

Two empty musical staves at the bottom of the page.

ACTE TROISESME.

gay.

VIOLONS,

1^{re} A PRESTRESSE.

Il meurt enfin l'Ennemy de nos Loix, Il re-

BASSE-CONTINUE.

çoit son juste supplice, Son sang qu'ont répandu cent Thirses à la fois Vient d'étouf-

BASSE-CONTINUE.

fer l'indigne voix Qui ne célébroit Qu'Euridice, Il reçoit son juste supplice, Il

BASSE-CONTINUE.

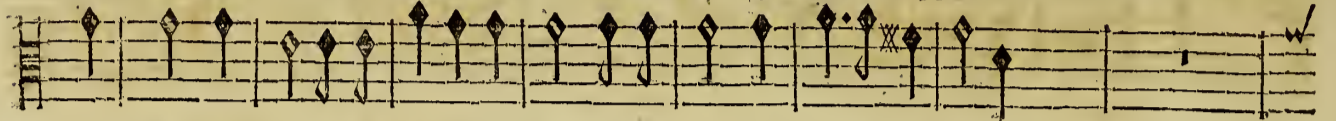
meurt enfin l'Ennemy de nos loix.

BASSE-CONTINUE.

ORPHEE,
CHOEURS.



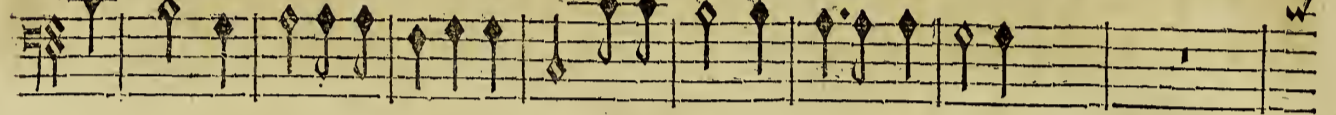
Il meurt enfin l'Ennemy de nos loix, Il reçoit son juste supplice.



Il meurt enfin l'Ennemy de nos loix, Il reçoit son juste supplice.



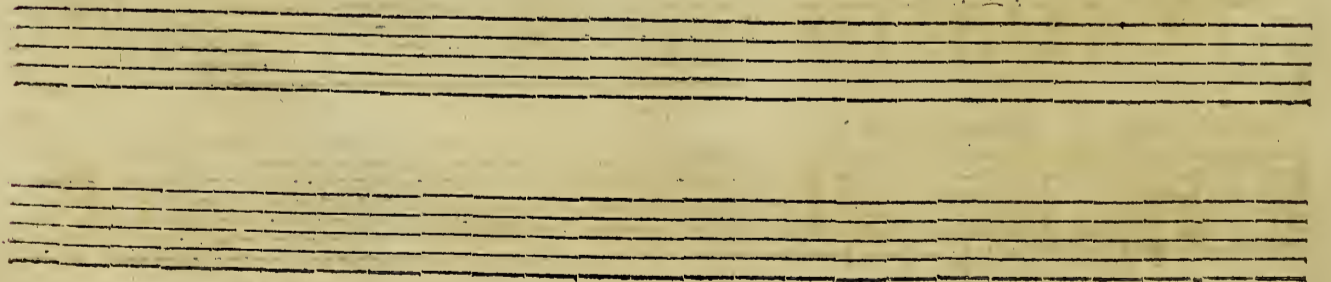
Il meurt enfin l'Ennemy de nos loix, Il reçoit son juste supplice.



Il meurt enfin l'Ennemy de nos loix, Il reçoit son juste supplice.



BASSE-CONTINUE.

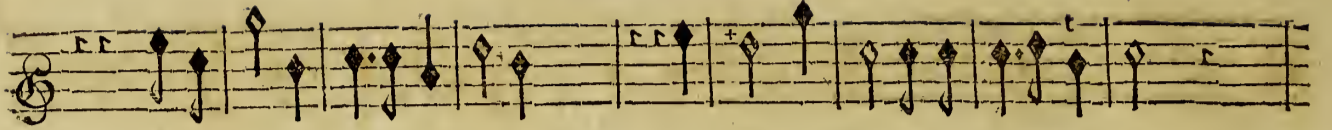


ACTE TROISIEME.

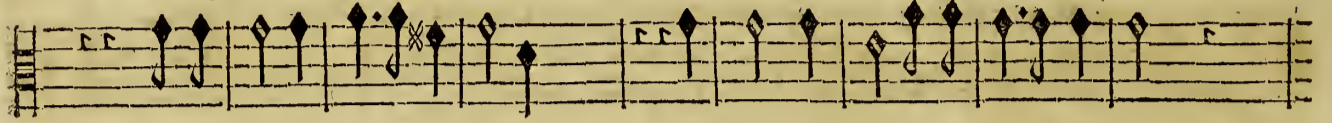
Musical score for Acte Troisième, page 245. The score consists of 12 staves. The first four staves (1-4) contain simple harmonic accompaniment with single notes. The fifth and sixth staves (5-6) contain a more complex melodic line with many beamed notes and slurs. The seventh and eighth staves (7-8) return to simple harmonic accompaniment. The ninth and tenth staves (9-10) contain a melodic line with many beamed notes and slurs. The eleventh and twelfth staves (11-12) contain a simple harmonic accompaniment with many beamed notes and slurs.

BASSE-CONTINUE.

Four empty musical staves for the Basse-Continue part.



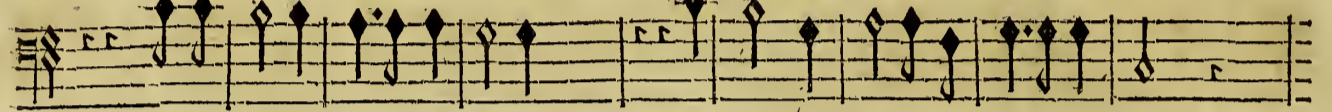
Il reçoit son juste supplice, Il meurt enfin l'Ennemy de nos loix.



Il reçoit son juste supplice, Il meurt enfin l'Ennemy de nos loix.



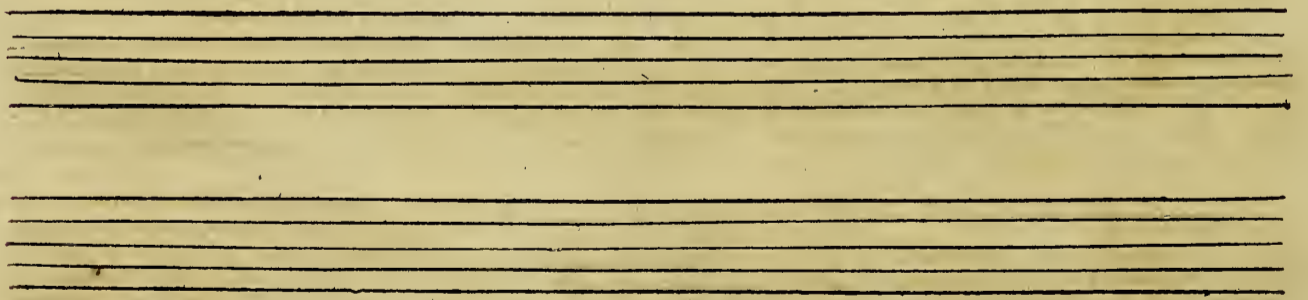
Il reçoit son juste supplice, Il meurt enfin l'Ennemy de nos loix.



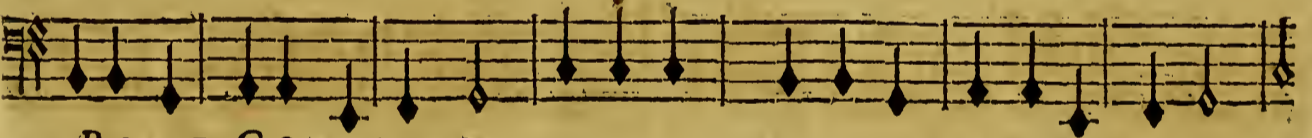
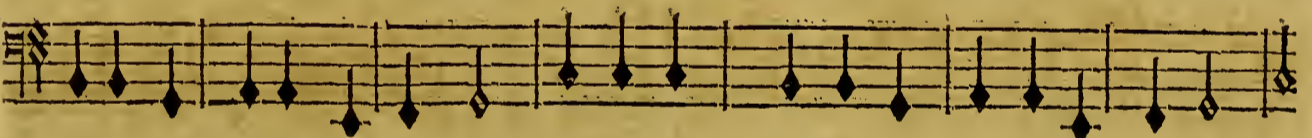
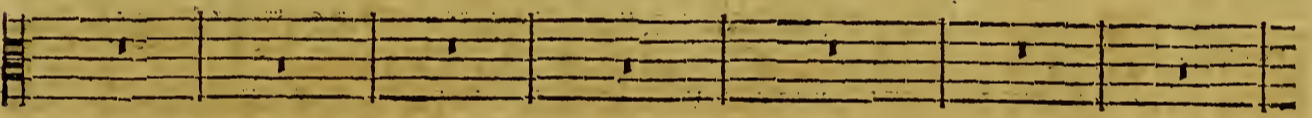
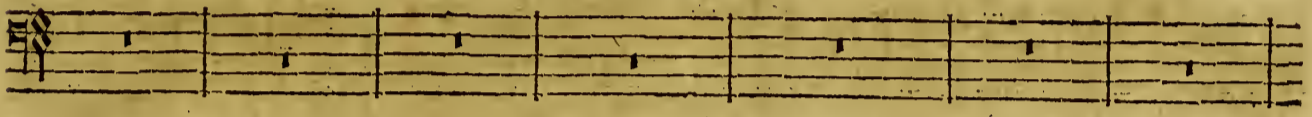
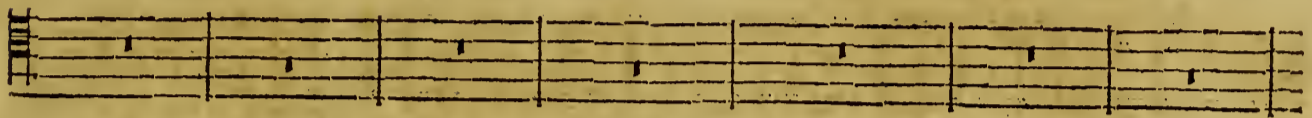
Il reçoit son juste supplice, Il meurt enfin l'Ennemy de nos loix.



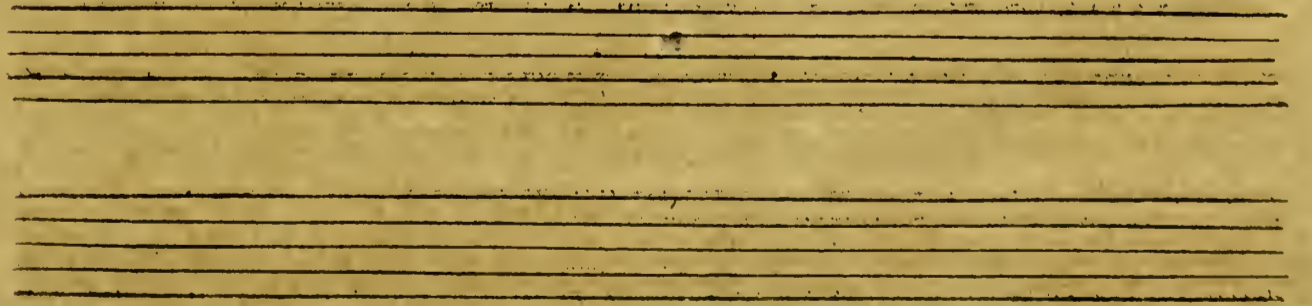
BASSE-CONTINUE.



ACTE TROISIEME.



BASSE-CONTINUE.



Sa mort n'est pas assez affreuse, Que ses membres épars Rendent de toutes

BASSE CONTINUE.

parts Nostre vengeance fameuse. Que l'Hebre rougissant ses eaux En porte la terreur à

BASSE-CONTINUE.

des climats nouveaux Que l'Hebre rougissant ses eaux En porte la terreur à

BASSE-CONTINUE.

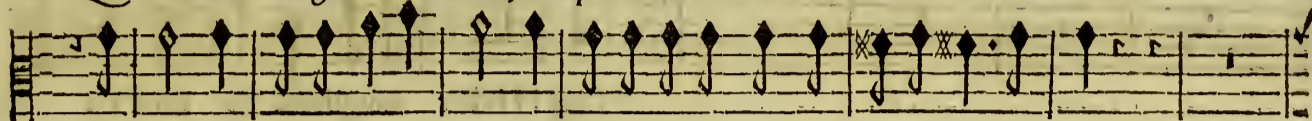
des climats nouveaux.

BASSE-CONTINUE.

CHOEUR.



Que l'Hebre rougissant ses eaux, En porte la terreur à des climats nouveaux.



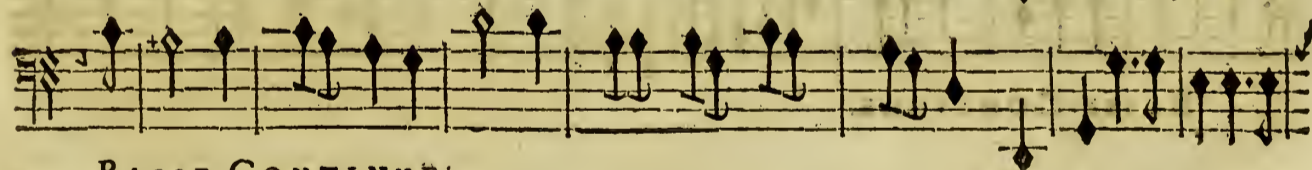
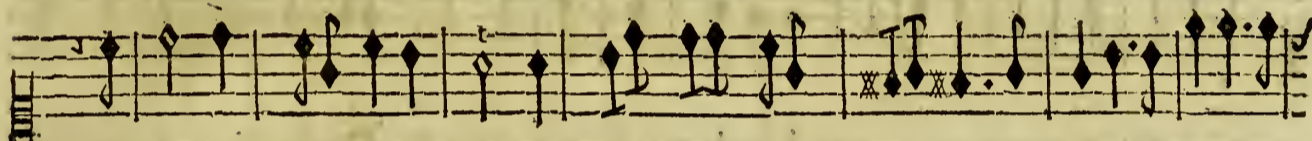
Que l'Hebre rougissant ses eaux, En porte la terreur à des climats nouveaux.



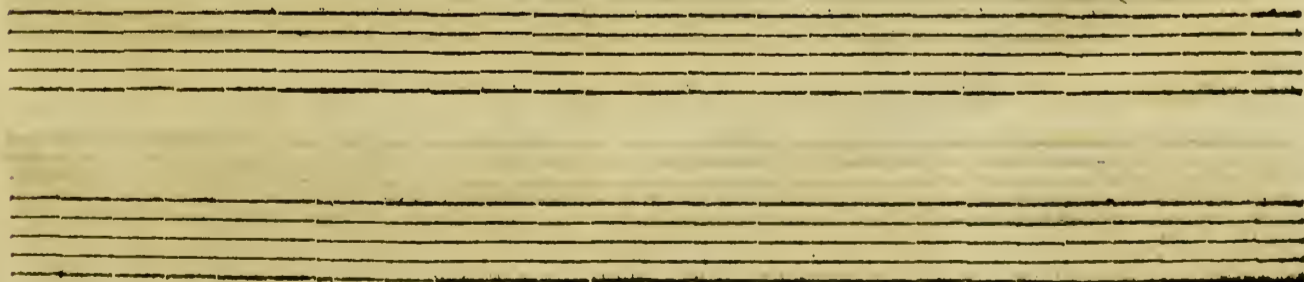
Que l'Hebre rougissant ses eaux, En porte la terreur à des climats nouveaux.



Que l'Hebre rougissant ses eaux, En porte la terreur à des climats nouveaux.



BASSE-CONTINUE.



Que l'Hebre rougissant ses eaux En

Que l'Hebre rougissant ses eaux En

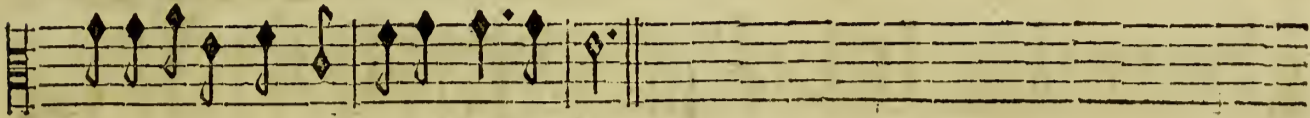
Que l'Hebre rougissant ses eaux En

Que l'Hebre rougissant ses eaux En

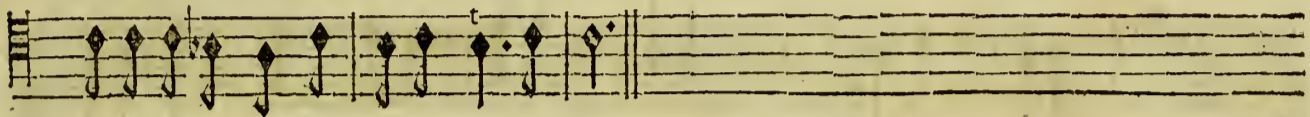
BASSE-CONTINUE.



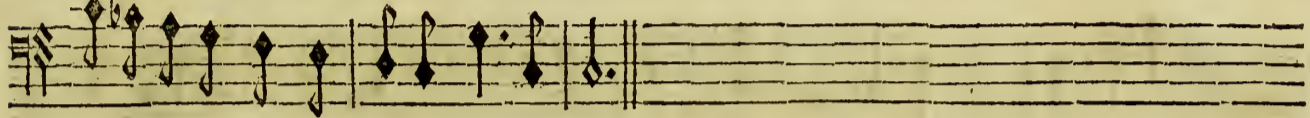
porte la terreur à des climats nouveaux.



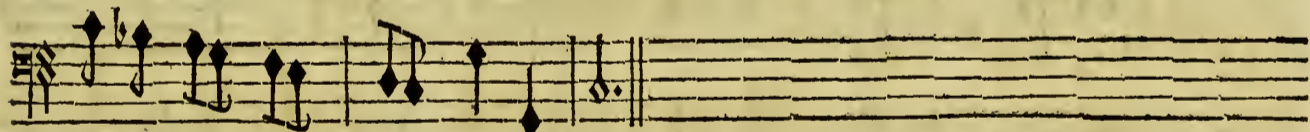
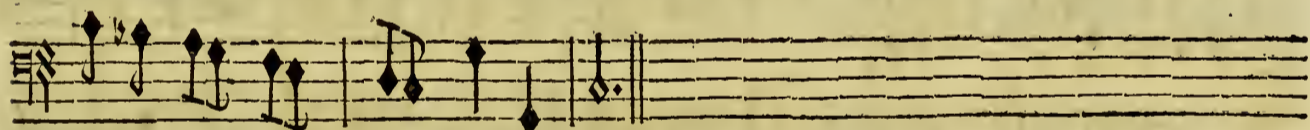
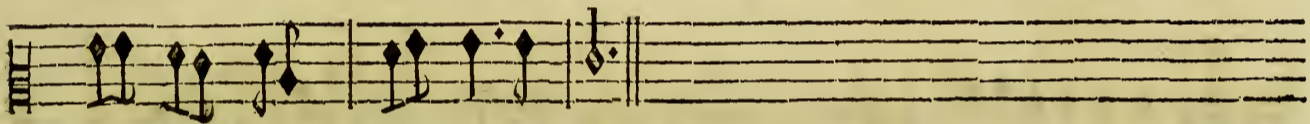
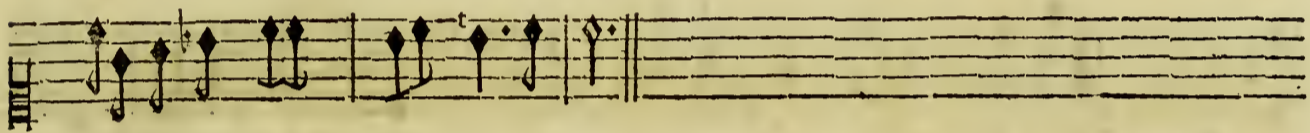
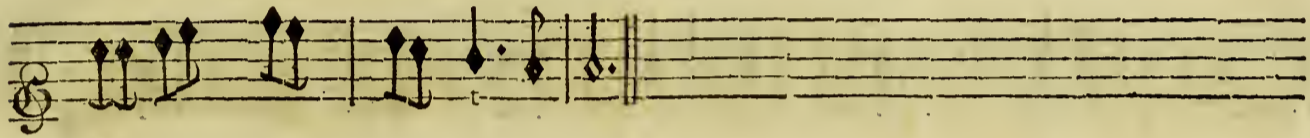
porte la terreur à des climats nouveaux.



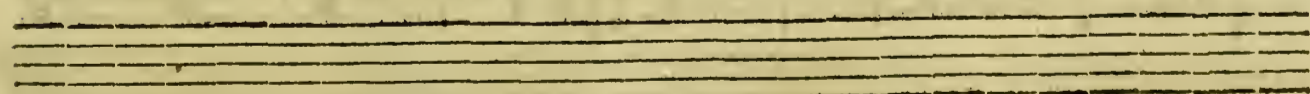
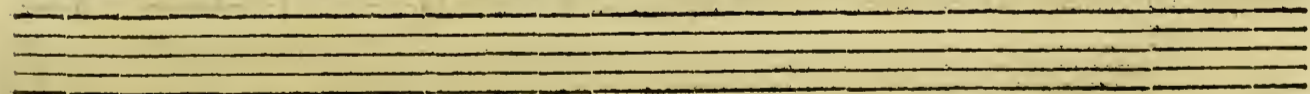
porte la terreur à des climats nouveaux.



porte la terreur à des climats nouveaux.



BASSE-CONTINUE.



ORASIE.

Il est mort! qu'as-tu

BASSE-CONTINUE.

fait malheureuse Orasie! De quels tristes remords ta v&eance est suivie? J'ay veu perir l'in-

BASSE-CONTINUE.

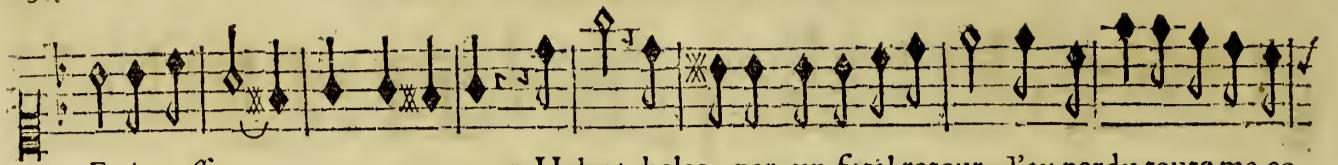
ACTE TROISIEME.

grat, je pensois le haïr; De son trépas j'ay crû jouïr. Et presqu'en un moment à moy-

BASSE-CONTINUE.

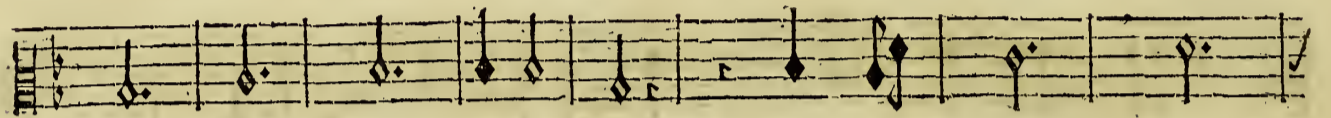
mesme contraire, Helas! helas! par un fatal retour, j'ay perdu toute ma colere,


BASSE-CONTINUE.



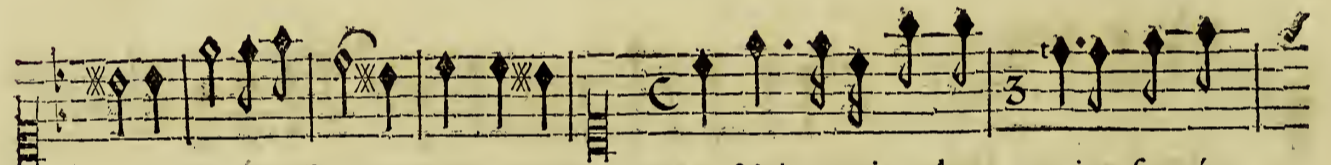
Et je ressens tout mon amour. Helas! .helas par un fatal retour, j'ay perdu toute ma co-



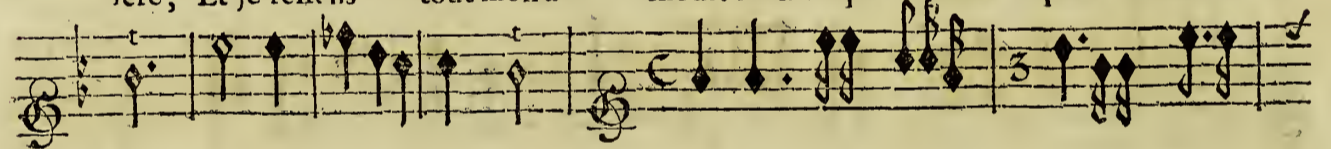


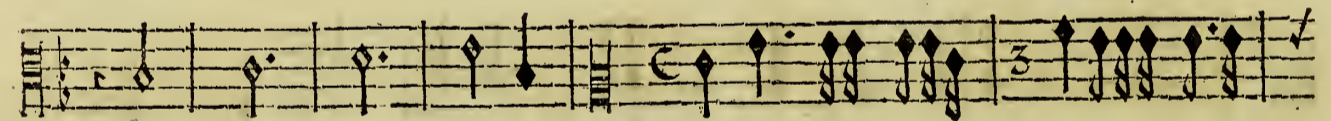



BASSE-CONTINUE.



lere, Et je ressens tout mon a- mour. Mais ce qui rend ma peine sans é-

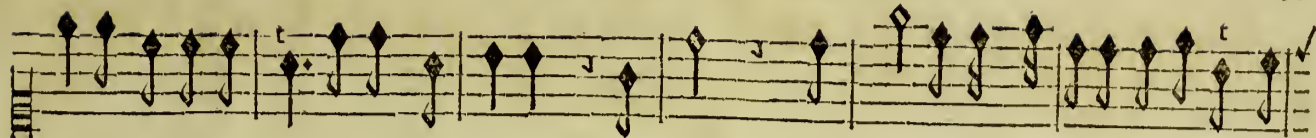




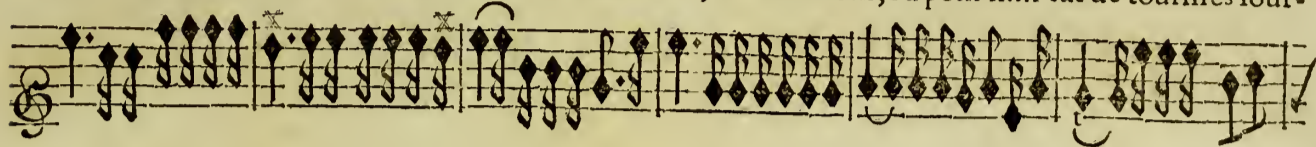


BASSE-CONTINUE.

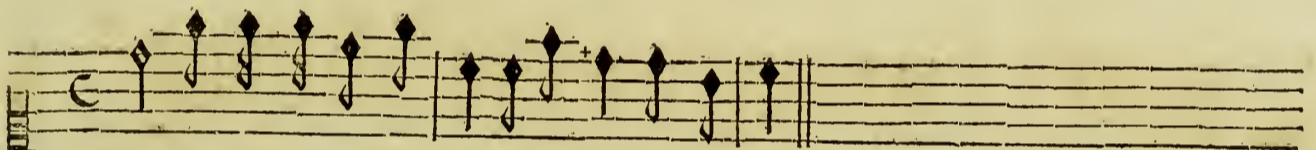
ACTE TROISIEME.



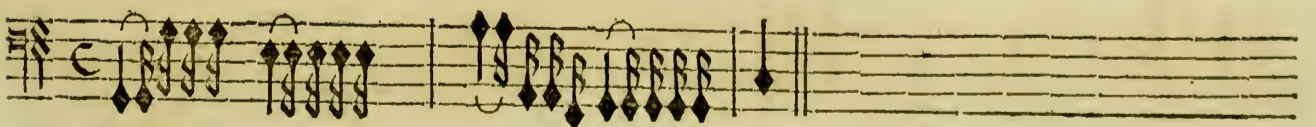
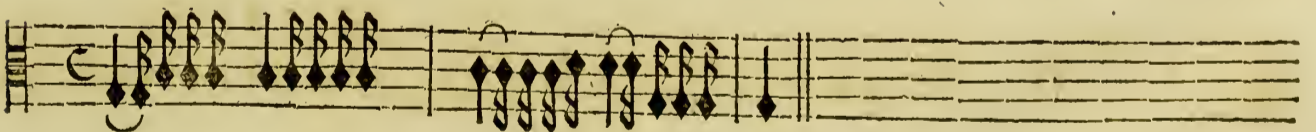
gale, Je le réjoins à ma Rivale: Mourons, mourons, où pour finir tât de tourmés souf-



BASSE-CONTINUE.

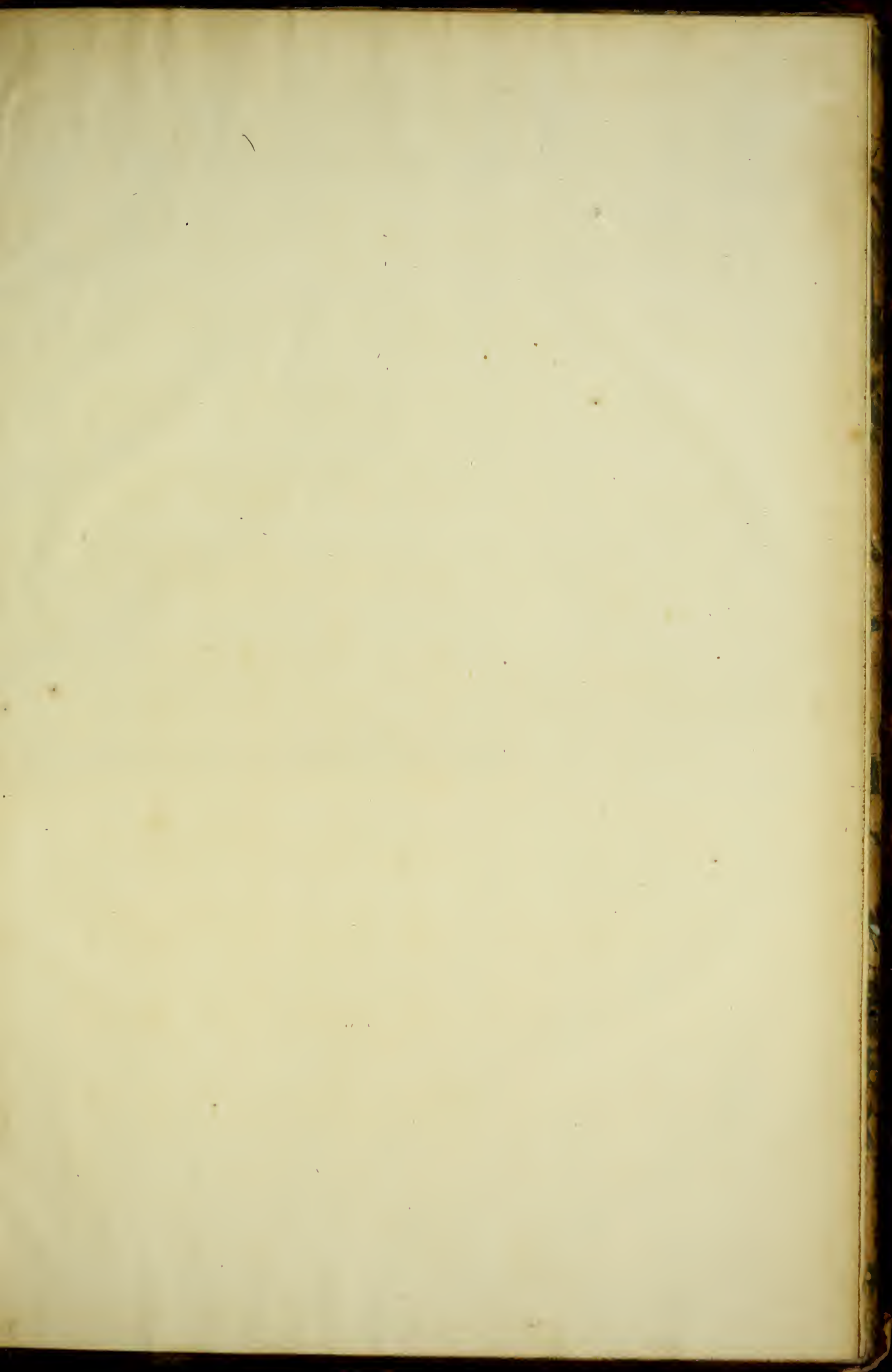


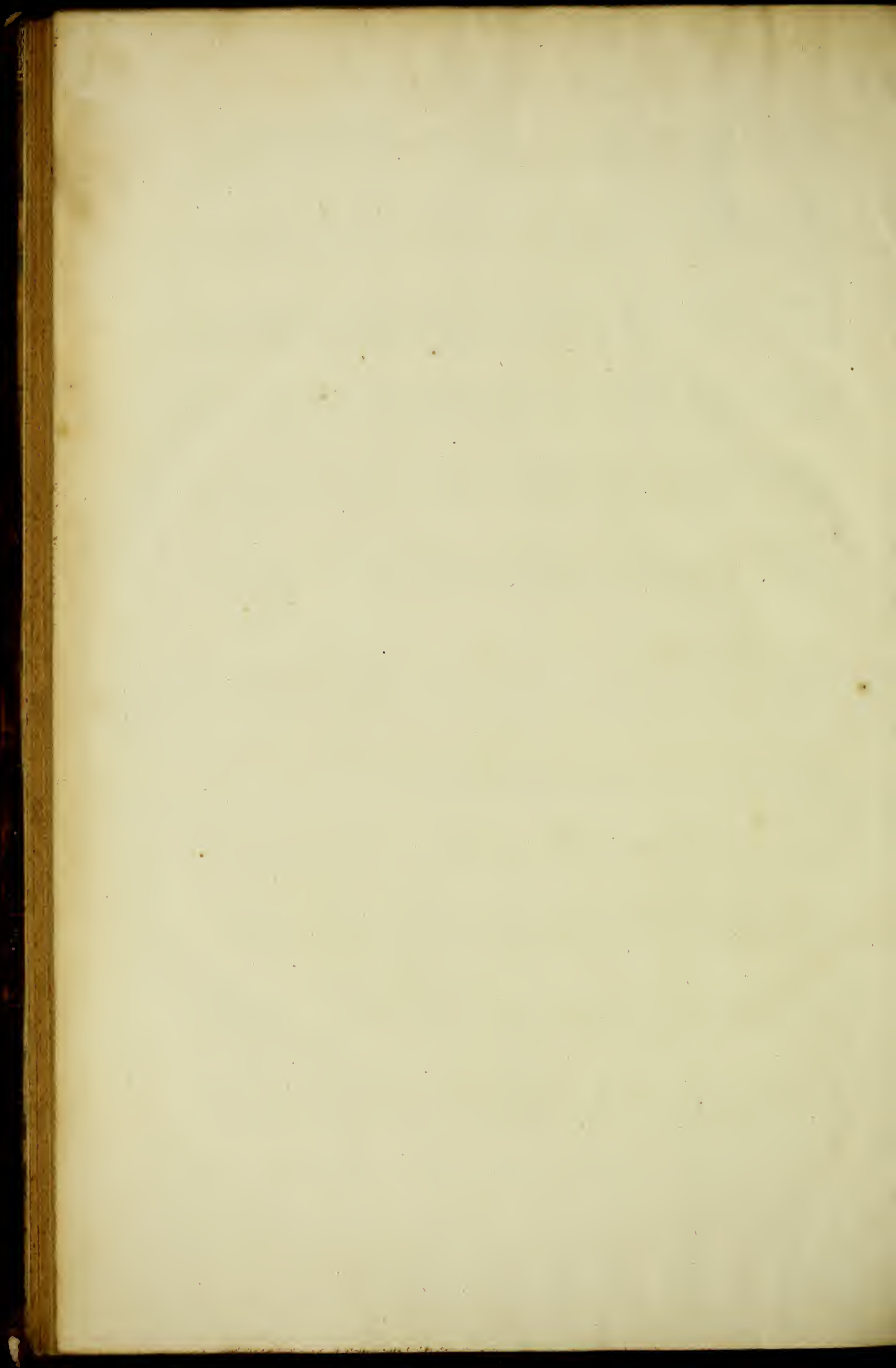
ferts, Ou pour troubler encor ces Amants aux Enfers.



BASSE-CONTINUE.

FIN DU TROISIEME ET DERNIER ACTE.





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