







1419.

1419.

LES FESTES  
VENITIENNES,  
BALLET EN MUSIQUE,

Par Monsieur C A M P R A, Maître de Musique  
de la Chapelle du Roy;

REPRÉSENTÉ POUR LA PREMIERE FOIS,  
PAR L'ACADEMIE ROYALE DE MUSIQUE.

*Le Mardy dix-septième Juin 1710.*

Conforme à la Remise au Théâtre, du Jeudy 14. Juin 1731.



DE L'IMPRIMERIE

De J-B-CHRISTOPHE BALLARD, Seul Imprimeur du Roy, & de l'Academie  
Royale de Musique. A Paris, rue Saint Jean-de-Beauvais, Au Mont-Parnasse.

M. D C C X X X I.

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1817  
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# T A B L E.

## P R O L O G U E.

### A I R S A J O U E R.

### A I R S A C H A N T E R.

|                                 |        |  |        |
|---------------------------------|--------|--|--------|
| <b>O</b> uverture.              | Page 1 | <b>L</b> 'Eclat de ce séjour tranquille au |        |
| Entrée de la suite de la Folie. | 14     | sein des Mers, & la Suite. <i>BASSE.</i>   | Page 6 |
| Gigue.                          | 15     | Accourez, hâtez-vous. <i>Ariette.</i>      | 17     |
| Air, pour la suite du Carnaval. | 22     | Chantons, & nous réjouissons. <i>Duo.</i>  | 27     |
| Villanelle.                     | 24     |  |        |

## L E S D E V I N S.

### A I R S A J O U E R.

### A I R S A C H A N T E R.

|                                   |        |  |         |
|-----------------------------------|--------|--|---------|
| <b>R</b> itournelle, <i>Trio.</i> | Page 1 | <b>A</b> Mour, favorise mes vœux. <i>BASSE.</i>          | Page 14 |
| Marche,                           | 30     | Après avoir donné son cœur.                              | 8       |
| Premier Passepied.                | 35     | C'est par des amorces pareilles.                         | 7       |
| Deuxième Passepied.               | 36     | Chacun d'une ardeur non commune.                         | 4       |
| La Bohémienne.                    | 58     | Dois-je me piquer de constance? <i>Basse.</i>            | 24      |
|                                   |        | Je jure avec transport la plus vive tendresse. <i>B.</i> | 27      |
|                                   |        | Je ne veux point prévoir le plaisir, ni la peine.        | 18      |
|                                   |        | Je sçais contraindre un cœur rebelle.                    | 25      |
|                                   |        | Il est vray, je suis infidele.                           | 22      |
|                                   |        | Un cœur fidele. <i>Duo.</i>                              | 10      |

## C A N T A T E.

|   |         |
|---|---------|
| <b>S</b> ans troubler le repos du ténébreux Empire. | Page 37 |
| Amant, si vous êtes constant. <i>Ariette.</i>       | 38      |
| L'Amour qui vole sur vos traces. <i>Ariette.</i>    | 45      |

## L'AMOUR SALTINBANQUE.

### AIRS A JOUER.

|          |                               |    |
|----------|-------------------------------|----|
| <b>R</b> | Itournelle, <i>Trio</i> .     |    |
|          | Marche des Saltinbanques.     | 24 |
|          | Air pour les Arlequins.       | 34 |
|          | Air des Espagnols.            | 41 |
|          | Air des Polichinels.          | 49 |
|          | Air pour la suite de l'Amour. | 59 |
|          | Chaconne.                     | 61 |

### AIRS A CHANTER.

|  |  |         |
|--|--|---------|
|  | Page 1. <b>H</b> Attez-vous, accourez, volez de toutes parts. <i>Basse</i> . | Page 25 |
|  | Je crois que les Amours.   | 21      |
|  | J'ignorois que sans cesse attaché sur mes pas.                               | 15      |
|  | Le langage des yeux est d'un charmant usage.                                 | 6       |
|  | Les yeux dans l'amoureux empire. <i>Basse</i> .                              | 4       |
|  | Par des portraits peu veritables.  | 19      |
|  | Si vous les rebutez leur amour est extrême.                                  | 17      |
|  | Songez, songez à vous défendre. <i>Et la Suite</i> .                         | 10      |

## CANTATE.

|          |   |         |
|----------|---|---------|
| <b>V</b> | enez-tous, venez faire emplette. <i>Ariette</i> . | Page 36 |
|          | Ce n'est plus la mode. <i>Rondeau</i> .           | 52      |
|          | Effet admirable. <i>Rondeau</i> .                 | 43      |

## LE BAL.

### AIRS A JOUER.

|          |                                   |         |
|----------|-----------------------------------|---------|
| <b>M</b> | Arche.                            |         |
|          | Premier Menuet.                   | Page 49 |
|          | Second Menuet.                    | 55      |
|          | Premier Passepied.                | 56      |
|          | Deuxième Passepied. <i>Trio</i> . | 57      |
|          | Air des Masques.                  | 38      |
|          | Premier Air Comique.              | 64      |
|          | Deuxième Air Comique.             | 65      |
|          | Forlana.                          | 66      |

### AIRS A CHANTER.

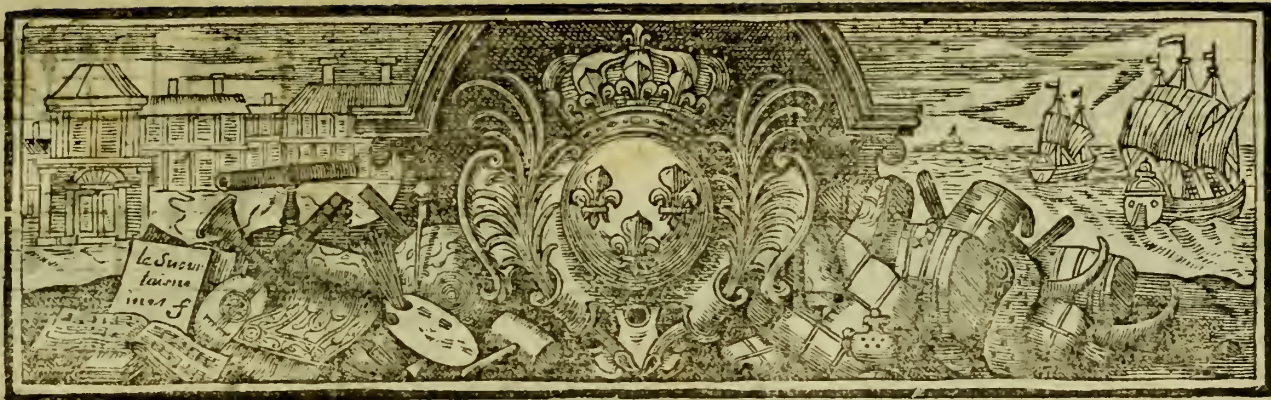
|  |  |         |
|--|--|---------|
|  | Page 49. <b>A</b> H! j'ay perdu votre tendresse.                             | Page 40 |
|  | Aimons-nous. <i>Duo</i> .  | 46      |
|  | <i>Scene du M<sup>e</sup>. de Musique, &amp; du M<sup>e</sup>. de Danse.</i> |         |
|  | De nos communs efforts, &c.  | 10      |
|  | Le Bal favorise.   | 69      |
|  | Le desir d'un rang glorieux.   | 5       |
|  | Mon cœur est assuré du vôtre. <i>Basse</i> .                                 | 44      |
|  | Vous sçavez que je vous aime.  | 36      |
|  | Un Amant élevé dans l'éclat des grandeurs, <i>B.</i>                         | 6       |

### AIR ITALIEN.

|                            |         |
|----------------------------|---------|
| A l'incanto d'un bel riso. | Page 59 |
|----------------------------|---------|

LES FÊTES  
VENITIENNES,  
*BALLET.*

LES FESTES  
VENITIENNES  
BALLETT.



LES FESTES VENITIENNES,  
 BALLETT.

PROLOGUE.

Gravement.

OUVERTURE.

A

PROLOGUE.

P R O L O G U E .

3

The image displays a musical score for a Prologue, page 3. It consists of two systems of music, each with a treble and bass staff. The notation includes sixteenth notes, rests, and various fingerings (e.g., 6, 5, 4, 3, 2, 1). There are also some markings like 'x' and 'w' on the bass staff. The music is written in a style typical of 18th or 19th-century manuscripts.

P R O L O G U E .

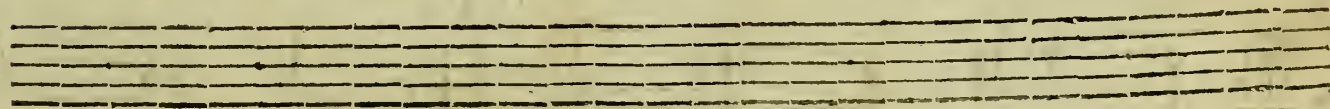


PROLOGUE.

5

The musical score consists of two systems. Each system has a vocal line on a treble clef staff and a piano accompaniment line on a bass clef staff. The piano part includes figured bass notation with numbers 6, 4, 3, 6, 4, 3 and asterisks. The music is in a minor key and includes various rhythmic patterns and ornaments.

Le Théâtre représente le Port de Venise, où le CARNAVAL paroît au milieu  
d'une Troupe de Masques.



## S C E N E P R E M I E R E.

L E C A R N A V A L, Troupe de Masques.

L E C A R N A V A L.

L'Eclat de ce séjour tranqui- le Au sein des Mers, Attire cent Peuples di-

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

vers, Charmez de sa ma- gnificen- ce; Mais, il n'est jamais si pompeux, Que

lorsque les Ris & les Jeux Sy rassemblent par ma pré- sen- ce. Mais, il n'est jamais si pom-

PROLOGUE.

peux, Que lorsque les Ris & les Jeux S'y rassemblent par ma présen-

Deux

VIOLONS.

ce. Gardez-vous de troubler nos doux a-mu-se-ments, Fuy-ez sombres Cha-

grins, fuyez, fuyez, Sagef-se auste-re; Volez Amours, vo-

## P R O L O G U E.

lez, abandonnez Cy- there, Venez sur des bords plus char-

mants, Venez, ve- nez sur des bords plus char- mants.

## C H O E U R.

Volez, volez Amours, aban- donnez Cy- there, Vo- lez, vo-

Volez, volez Amours, aban- donnez Cy- there, Volez Amours, vo-

P R O L O G U E.

lez Amours, vo- lez, Ve- nez sur des bords plus charmants, Vo- lez,

lez Amours, vo- lez, Ve- nez sur des bords plus charmants, Volez Amours, vo-

vo- lez Amours, vo- lez, aban- donnez Cy- there, Ve- nez sur des bords plus char-

lez, aban- donnez Cy- there, Ve- nez sur des bords plus char-

mants. Venez, ve- nez sur des bords plus charmants.

LE CARNAVAL.

mants. Venez, ve- nez sur des bords plus charmants. Vous y trouve- rez mille A-

B-C. B

## P R O L O G U E.

Vo- lez, vo- lez, aban-

mants Occu-pez du soin de vous plai- re. Volez Amours, vo- lez, aban-

\* \* 6 6 4 \*

donnez Cy- there, Venez sur des bords plus charmants.

LE CARNAVAL.

donnez Cy- there, Venez sur des bords plus charmants. Pour cacher un tendre mistere,

7 4 3 \*

*Doux.*

J'offre d'heureux déguise- ments: Volez. Amours, vo- lez, volez, vo-

lez, aban- donnez Cy- there, Ve- nez fur des bords plus charmants, Venez, ve- nez fur des

PROLOGUE.

Musical score for the first system. It consists of three staves. The top staff is a vocal line in treble clef with lyrics "Volez, vo-". The middle staff is another vocal line in treble clef with lyrics "bords plus charmants." and "Volez, vo-". The bottom staff is a basso continuo line in bass clef. The word "FORT." is written below the first staff.

Musical score for the second system. It consists of three staves. The top staff is a vocal line in treble clef with lyrics "lez Amours, volez, Venez, venez sur des bords pl° charmants." The middle staff is a violin line in treble clef with the label "VIOLONS." below it. The bottom staff is a basso continuo line in bass clef with lyrics "lez Venez, venez sur des bords pl° charmants. B.C." and asterisks marking specific notes.

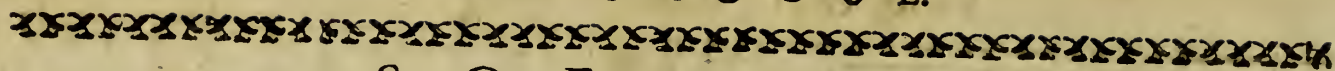


P R O L O G U E .

Ve- nez, ve- nez sur des bords plus charmants. Volez, vo-

Vo- lez Amours vo- lez, aban- donnez Cy- there, Ve- nez sur des

lez Amours, vo- lez, aban- donnez Cy- there, Venez sur des  
bords plus charmants, Venez, ve- nez sur des bords plus char- mants.



## S C E N E I I.

LA FOLIE, LE CARNAVAL &amp; leurs suites.

ENTREE de la suite de la Folie.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including some beamed pairs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with dotted notes and rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including some beamed pairs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with dotted notes and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, including some beamed pairs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with dotted notes and rests.

PROLOGUE.

G. y & piqué.

TOUS.

LA FOLIE

BASSE-CONTINUE.

Deux.

Accourez, hâtez-vous, Goûtez les charmes de la vie ; Je les dispense

Doux.

C

## P R O L O G U E.

Fort,

tous; Il n'en est point sans la Foli- e.

Doux.

Les Plaisirs re- gnent dans ma Cour, C'est moy seule qui les inspire. C'est moy seule qui les inf-

Doux.

pi- re. Je fers de guide au tēdie Amour, Et je partage son Em- pire; Accourez, hâ- ez-

vous, Goûtez les charmes de la vie; Je les dispense tous; Il n'en est point sans la Foli-

C ij

Fort. Doux.

e. Je ramène les tendres Jeux, Je chasse la Raison

fort. Doux. 6 6\*

son cruelle, Venez, venez, venez, vous serez trop heureux, Si vous êtes délivrez

6 6\*




PROLOGUE.

d'elle. Accourez, hâtez-vous, Goûtez les charmes de la vie; Je les dispenfe

tous; Il n'en est point sans la Foli- e.

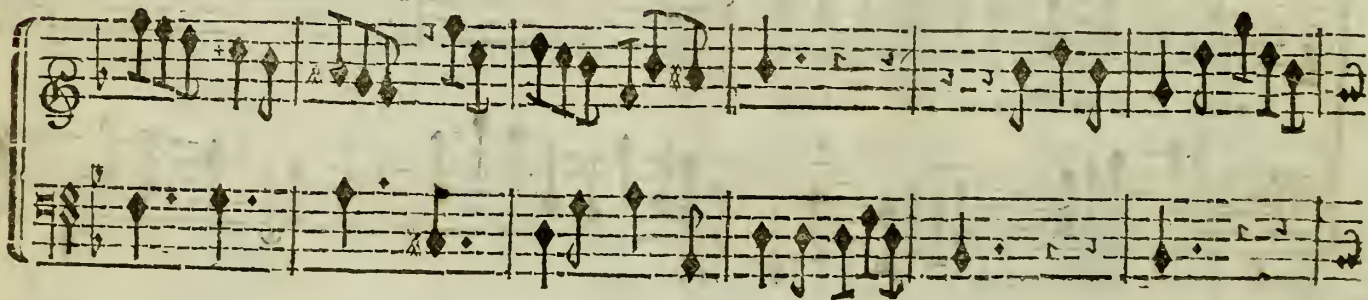
## P R O L O G U E.



AIR pour la suite du Carnaval.



Premiere reprise.



P R O L O G U E :

*Seconde Reprise.*

Musical score for the first system of "VILLANELLE". It consists of two staves. The upper staff is in treble clef with a 5/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a style with diamond-shaped note heads. The title "VILLANELLE" is printed below the first staff.

VILLANELLE.

Musical score for the second system of "VILLANELLE". It consists of two staves. The upper staff is in treble clef with a 5/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a style with diamond-shaped note heads.

Musical score for the third system of "VILLANELLE". It consists of three staves. The upper staff is in treble clef with a 5/4 time signature. The middle staff is in treble clef with a 5/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a style with diamond-shaped note heads.

P R O L O G U E.

This page contains a musical score for a Prologue, consisting of six systems of staves. Each system includes a treble clef staff and a bass clef staff. The notation is primarily composed of vertical stems with diamond-shaped heads, suggesting a specific style of notation or a particular instrument. The score is organized into six systems, each with two staves. The first system begins with a treble clef staff and a bass clef staff. The second system continues the notation. The third system features a treble clef staff and a bass clef staff. The fourth system continues the notation. The fifth system features a treble clef staff and a bass clef staff. The sixth system concludes with a treble clef staff and a bass clef staff, ending with a double bar line and a 'D' time signature. The page number '25' is located in the top right corner, and the title 'P R O L O G U E.' is centered at the top.

## P R O L O G U E.

This page contains a musical score for a lute piece titled "PROLOGUE". The score is organized into four systems, each consisting of a treble clef staff and a lute tablature staff. The tablature uses letters (A, B, C, D, E, F) to indicate fret positions on the strings. The first system begins with a treble clef and a key signature of one flat (B-flat). The second system continues the piece with similar notation. The third system also continues the piece. The fourth system consists of two empty staves, suggesting a section where the lute is silent or a placeholder for another instrument. The page number "26" is in the top left, and the title "PROLOGUE." is centered at the top.

P R O L O G U E.

LA FOLIE.

Chantons, & nous réjouissons: Laissez-nous, Raison trop se- vere,

LE CARNAVAL.

Chantons, Chantons & nous rejouissons: Laissez-nous, Raison trop se- vere,

Laissez nous, Laissez-nous, Raison trop se-vere.

Fort.

Laissez-nous, Laissez nous, Raison trop se-vere.

VIOL.

Nous don- ner d'auf- teres le- çons N'est pas le moyen de nous plai- re.

Nous donner d'auf- teres le- çons N'est pas le moyen de nous plai- re. Chan-

Chantons & nous réjouis- sons : Laissez- nous , Rai- son trop fe- vere ,

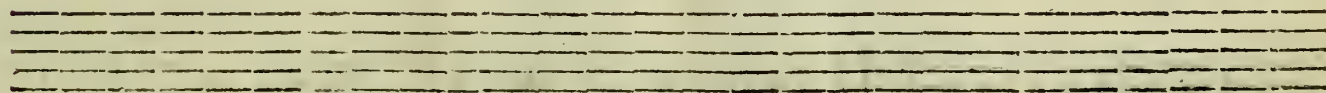
tons, Chan- tons & nous réjouis- sons : Laissez- nous, Rai- son trop fe- vere ,



P R O L O G U E.

Laissez-nous, Laissez-nous, Rai-son trop se-ve-re.

Laissez-nous, Laissez-nous, Rai-son trop se-ve-re.



C H O E U R.

Chantons & nous réjouissons: Laissez-nous, Raison trop se-vere, Laissez nous,

Chantons, Chantons, & nous réjouissons: Laissez-nous, Raison trop se-vere, Laissez-nous,

## P R O L O G U E.

VIOLONS. Laissez-nous, Raïson trop se-ve-re. VIOLONS.

VIOLONS.

Laissez-nous Rai-son trop se-ve-re.

Nous don-ner d'au-s-teres le-çons N'est

Nous donner d'au-s-teres le-çons N'est

pas le moyen de nous plai- re. Nous don- ner d'au- teres le çons N'est pas le moy-  
 pas le moyen de nous plai- re. Nous don- ner d'au- teres le çons N'est pas le moy-

en de nous plai- re. Laissez- nous, Chantons & nous réjouissons, Laissez- nous,  
 en de nous plai- re. Laissez nous, Chantons, Chantons & nous réjouissons, Laissez- nous,

VIOLONS. Laissez- nous, Rai- son trop se- ve- re. VIOLONS.  
 Laissez- nous, Rai- son trop se- ve- re.

## P R O L O G U E.



Laissez-nous, Laissez-nous, Raison trop se-ve-re.

Laissez-nous, Laissez-nous, Raison trop se-ve-re.

F I N D U P R O L O G U E.

*On reprend l'Ouverture page 1.*



LES DEVINS  
DE LA PLACE SAINT MARC,  
PREMIERE ENTREE  
DES FESTES VENITIENNES.

Le Théâtre represente la Place Saint Marc.

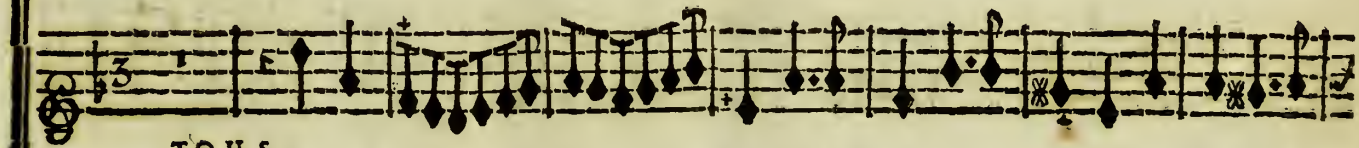
SCENE PREMIERE.

UNE BOHEMIENNE, ZELIE déguisée en BOHEMIENNE.

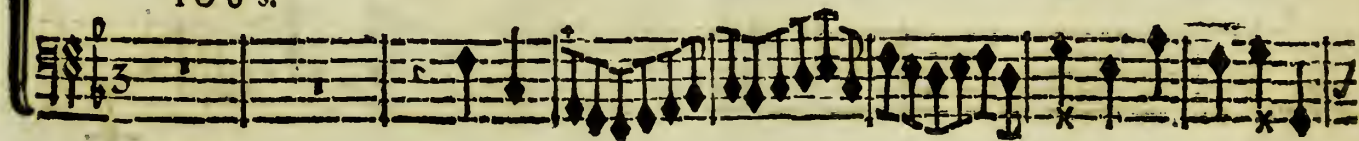
TOUS



VIOLONS.



TOUS.



TOUS.

LES FESTES VENITIENNES,

This musical score is arranged in three systems, each consisting of three staves. The top staff of each system is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a single melodic line across these staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several performance markings: 'r' for repeat, '6' for sixteenth notes, and 'x' for accents. The score concludes with a double bar line and a final note on the bottom staff.

PREMIERE ENTREE, LES DEVINS.

LA BOHEMIENNE.

N Otre Climat ja- mais n'eût rien de compa- rable Aux attraits qui brillent en vous: Que ma

BASSE-CONTINUE.

ZELIE.

troupe seroit ai- mable, Si vous pouviez toujours demeurer parmy nous ! J E ne me rite

# LES FESTES VENITIENNES,

## LA BOHEMIENNE.



point un langage si doux, <sup>A I R.</sup> **C**Hacun d'une ardeur non commu- ne Vient nous consul-



ter dans ces lieux: Qu'un cœur seroit content de sa bonne for- tune, S'il la lisoit



dans vos beaux yeux: Qu'un cœur seroit content de sa bonne for- tune, S'il la lisoit





PREMIERE ENTREE, LES DEVINS.

5

dans vos beaux yeux! Mais, ne puis-je savoir quelle est vôtre entre- prise? Pour-

ZELIE.

quoy sous nôtre habillement Vous voulez aujourd'huy?.. Vous en êtes sur- prise?

Pour vous en éclair- cir, écoutez un moment. Un jeune Amant parti des rives de la

## LES FESTES VENITIENNES,

Seine, A depuis quelque temps paru dans ce séjour; On dirait qu'il porte ma

chaîne, Avec empressement il me fuit chaque jour, Et souvent dans la nuit, d'une

voix la plus tendre, Près des lieux que j'habite il veut me faire entendre Tout ce que peut dicter l'A-

PREMIERE ENTREE, LES DEVINS.

7

LA BOHEMIENNE.

A I R.  
mour. C'Est par des amorces pareilles Que l'Amour est souvent vainqueur: Quand on

çait charmer les o-reilles, On est bien-tôt maître du cœur. Quand on çait charmer les o-

ZELIE.  
reilles, On est bien-tôt maître du cœur. JE ne le cele pas, j'ay peine à m'en deffen-dre; Mais

## LES FESTES VENITIENNES,

Je le crois volage, & je vou-drois apprendre Quels sont ses sentiments secrets :

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, 3/4 time, with lyrics underneath. The lower staff is a piano accompaniment in G major, 3/4 time, with various ornaments and dynamics like 'x' and '6' marked above notes.

Il se plaît à vos jeux, si je le vois pa- roître; Sous cet habillement, en lui cachant mes

The second system continues the musical score with two staves. The vocal line and piano accompaniment follow the same style as the first system, with lyrics and musical notation.

## LA BOHEMIENNE.

AIR. —

traits, Je tacheray de le con- noître. APrès avoir donné son cœur, Est-il

The third system is titled 'LA BOHEMIENNE' and 'AIR. —'. It features two staves of music. The vocal line is in G major, 3/4 time, with lyrics. The piano accompaniment is in G major, 3/4 time, with some dynamics like '43' and 'f' marked.

PREMIERE ENTREE, LES DEVINS.

tems de vouloir connoître ce qu'on aime? A... aime? Une A- mante dans son ar-

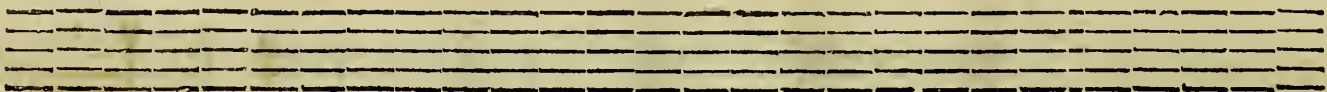
deur Cherche à se tromper elle- mê- me. Une A- mante dans son ar- deur

ZÉLIE.

Cherche à se tromper elle- mê- me. Non, non, si son a- mour ne répond pas au

## LES FESTES VENITIENNES,

mien, Peut-être je pour-ray rompre un fatal li-en.



## D U O.

## LA BOHEMIENNE.

UN cœur fi-de-le qui s'engage, S'expose au plus cruel dan-ger: Un cœur fi-ZELIE.

## BASSE-CONTINUE.

dele qui s'engage, S'expose au plus cruel dan- ger : Quel tourment d'ai-

dele qui s'engage, S'expose au plus cruel danger: Quel tourment, Quel tourmēt d'ai-

7-6 6 4 7-7 98 76 71

mer un volage, Et de ne sçavoir pas changer ! Quel tourment ! Quel tour-

mer un volage, Et de ne sçavoir pas chan- ger ! Quel tourment d'ai-

43 95

ment d'ai- mer un vo- lage, Et de ne sçavoir pas changer! Quel tour-  
 mer un vola- ge, Et de ne sçavoir pas changer! Quel tourment d'ai-

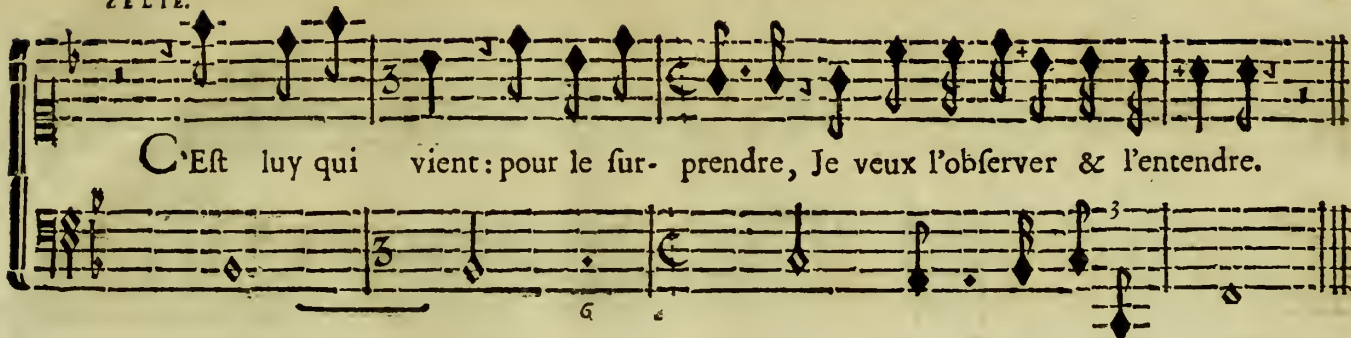
ment d'aimer un vola- ge, Et de ne sçavoir pas chan- ger!  
 mer un vola- ge, Et de ne sçavoir pas chan- ger!



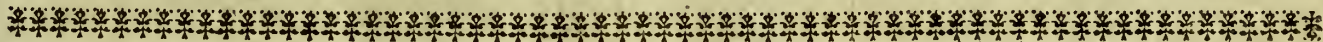
PREMIERE ENTREE, LES DEVINS.

13

ZELIE.



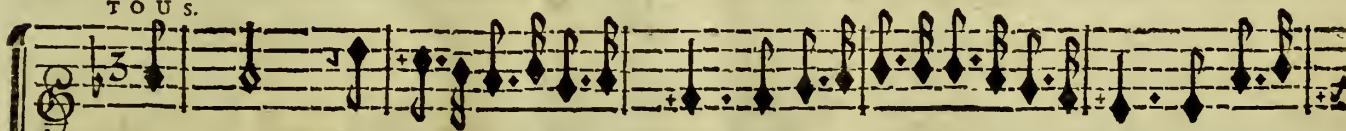
C'est luy qui vient: pour le sur- prendre, Je veux l'observer & l'entendre.



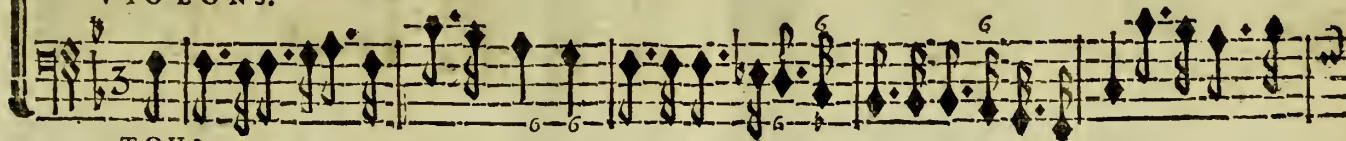
S C E N E I I.

LE A N D R E.

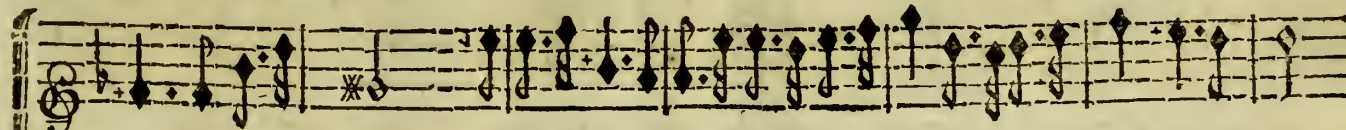
TOUS.



VIOLONS.



TOUS.




Doux.

LEANDRE.

A- Mour, A- mour, favo- rise mes vœux, Ne fois point offen- sé, si mon

cœur est volage ; Prendre souvent de nouveaux nœuds, C'est te rendre souvent hom-

PREMIERE ENTREE, LES DEVINS.

ma- ge. FIN.  
 Lorsque j'ay triomphé d'un

cœur, Je médite une autre victoi- re: Brû- ler d'une infidel. le ardeur, C'est

travailler sans cesse à te combler de gloire. A-mour, A-  
 jusqu'au mor FIN.



## S C E N E I I.

LEANDRE, ZELIE, en Bohemienne.

*Gay:*

VIOLONS.  
 TO US.

PREMIERE ENTREE, LES DEVINS.

ZELIE masquée, en dansant.

Jeune Etranger, veux-tu sçavoir Ta bonne ou mauvaise fortune?

TOUS.

TOUS.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for Zelie, marked 'masquée, en dansant'. It begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Jeune Etranger, veux-tu sçavoir Ta bonne ou mauvaise fortune?' are written below the staff. The bottom staff is a bass line, marked 'BASSE-CONTINUE' below it. It begins with a bass clef and contains a '4' below the staff, indicating a measure rest. The word 'TOUS.' appears at the end of both staves.

BASSE-CONTINUE.

Ma science n'est pas commune Dans le grand art de tout prévoir.

TOUS.

Doux.

B-C.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics 'Ma science n'est pas commune Dans le grand art de tout prévoir.' The bottom staff continues the bass line. The word 'TOUS.' is at the end of the vocal staff, and 'Doux.' is written below it. The letters 'B-C.' are written below the bass staff. There are '6' and '7' markings below the bass staff in the final measures.

TOUS.  
Doux.

a. C

Dans le grand art de tout pré-voir.

*Fort.*

*Fort.*

LEANDRE

JE ne veux point prévoir le plaisir, ny la peine, Pour être au rang des cœurs contents : La

7-6\*

BASSE-CONTINUE.

crainte d'un malheur m'inquiete & me gêne, Et je goûte bien moins un bonheur que j'ai

6 4\*

PREMIERE ENTREE, LES DEVINS.

19

ZELIE.

tends. Et je goûte bien moins un bonheur que j'attends. Que ta crainte finisse, E-

prouve quels sont mes talens : Du moins sur tes projets galans Veux-tu que mon art t'éclaircisse?

LEANDRE.

Sur mes projets d'Amour je crains peu l'avenir, Vous pouvez m'en entretenir.

LES FESTES VENITIENNES,

ZELIE.

Par mes sublimes connoissances, Je lis dans les secrets des Dieux: Et dans ta main ou dans tes

SYMPHONIE.

Gay.

yeux Je connoîtray ce que tu penses. VIOLONS.

TOUS,

ZELIE.

Que vois-je? VIOLONS.

TOUS.

102



PREMIERE ENTREE, LES DEVINS.

213

ZELIE.

Dans ces lieux, A combien de beautez tu promets ta ten-

B-C.

ZELIE.

dressé. VIOLONS.

TU sçais parler d'a-

TOUS.

B-C.

ZELIE.

mour. VIOLONS.

TU l'exprime des mieux, Sans que d'un trait con-

TOUS.

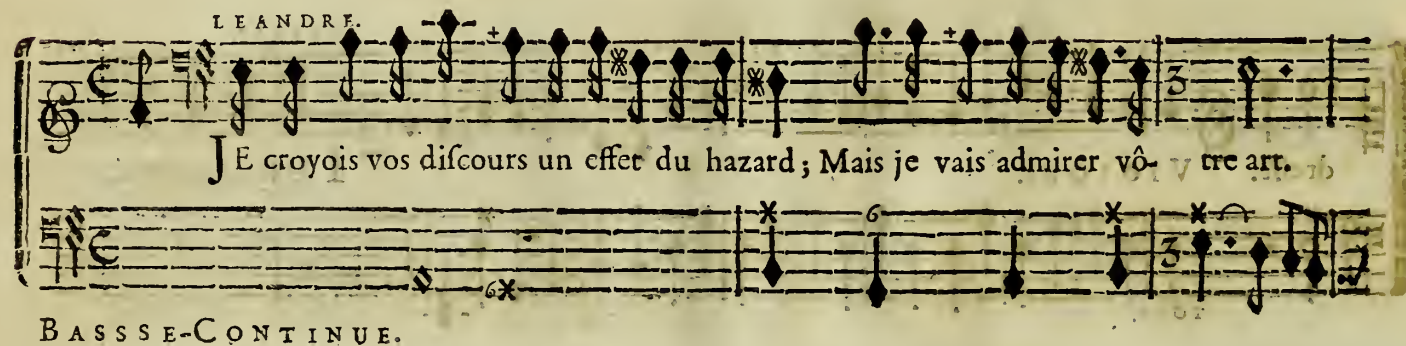
B-C.



stant jamais ce Dieu te blesse.

VIOLONS.

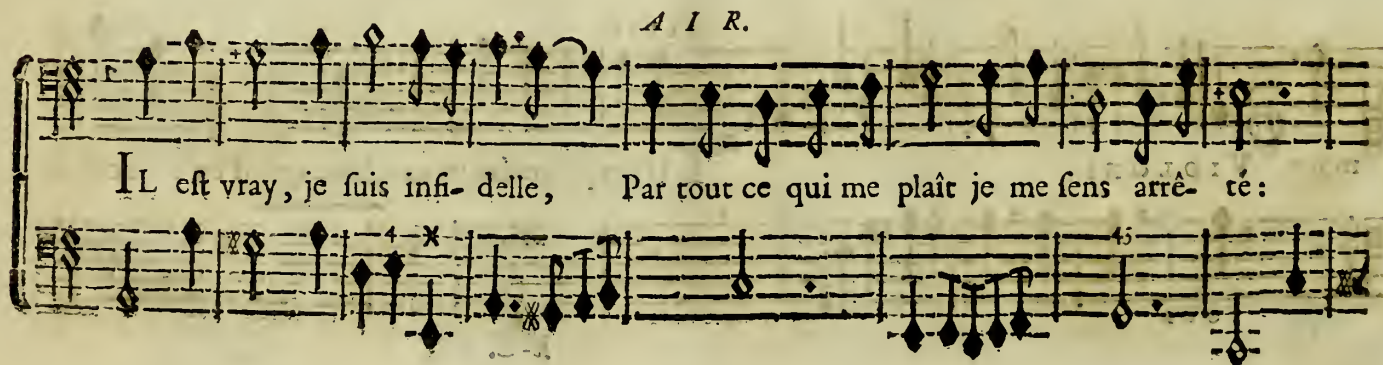
TOUS.



LEANDRE.

JE croyois vos discours un effet du hazard; Mais je vais admirer vôtre art.

BASSE-CONTINUE.



AIR.

IL est vray, je suis infi-delle, Par tout ce qui me plaît je me sens arrê-té:

PREMIERE ENTREE, LES DEVINS.

Le cœur ne fut jamais le tribut d'une Belle, Il est ce- luy de la Beauté. té.

ZELIE.

DEux objets dans Ve- nise ont vû briller ta flâme, Et je sçay bien pourquoy tu n'en fens plus l'ar-

LEANDRE. ZELIE.

deur. QUoy! vo<sup>o</sup> pouvez sçavoir? TU regnes dans leur ame, Elles ne touchét plus ton cœur.

Doux.

VIOLONS.

Doux.

VIOLONS:

LEANDRE.

Dois-je me piquer de constan- ce Dès que d'un tendre objet le cœur paroît charmé? Ce se-

roit démentir les lieux de ma naissance, D'être toujours Amant, lorsque je suis aimé. B-C.

P R E M I E R E E N T R E E , L E S D E V I N S .

25

ZELIE.

L E A N D R E .

P Our une nouvelle maîtresse, Je vois qu'un nouveau soin te presse! C Royez-vous que bien-

ZELIE.

L E A N D R E .

tôt je puisse l'enflâ- mer: E L l e est fiere, & jamais elle n'eût de foiblesse... N O n ,

ne pensez pas m'allarmer. J E ç a i s c o n t r a i n d r e u n c œ u r r e b e l l e , A m ' e n g a g e r s a l i b e r .

té: Je voudrais pour la nouveauté, Pouvoir trouver une cru- elle. Je vou-

drois pour la nouveauté, Pouvoir trouver une cru- el- le. JE prévois que bien-

ZELIE.

tôt ton cœur fera con- tent, Elle veut un amour con- stant.

VIOLONS.

VIOLONS.

LEANDRE.

B-C. JE jure avec transport, la plus vive tendresse, Je jure que ja- mais elle ne

peut fi- nir: Il m'est toujours ai- sé d'en faire la pro- messe, Et mal-ai- sé de la te-

The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a key with one sharp (F#) and a 3/2 time signature. It features various rhythmic values including eighth and sixteenth notes, rests, and dynamic markings such as 'f' and 'p'. There are also some performance instructions like '2' and '3' above notes.

nir. Il m'est toujourns ai- fé de faire la promesse, Et mal-ai- fé de la te-

The second system of music continues the three-staff format. It includes a double bar line in the middle of the system. The notation continues with similar rhythmic and melodic patterns as the first system, ending with a final cadence.

Et mal-ai- fé de la te- nir.



## PREMIERE ENTREE, LES DEVINS.

29

ZELIE.

E Coûte par mon Art ce que je vais pré- dire. Aujourd'huy dans nos

BASSE-CONTINUE.

jeux, Tu verras l'Objet de tes vœux. Lui-même aura soin de t'instruire Du suc-

cès de tes feux.

## S C E N E I V.

LEANDRE, ZELIE. Troupe de DEVINS, de DEVINERESSES,  
de BOHEMIENS & de BOHEMIENNES.

MARCHE.

FIN.

FIN.

PREMIERE ENTREE, LES DEVINS.

31

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with slurs. The lower staff is in bass clef and contains a series of notes, some with accidentals and slurs. There are some markings like '4 3x' and '6 6x' above the notes in the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some with slurs. The lower staff is in bass clef and contains a series of notes, some with accidentals and slurs. There are some markings like '6 4 3x' above the notes in the lower staff.

C H O E U R.

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some with slurs. The lower staff is in bass clef and contains a series of notes, some with accidentals and slurs. There are some markings like '2' above the notes in the lower staff.

Venez, empressez-vous, empressez-vous, Amants, venez entendre Quel se- ra le suc-

Venez, empressez-vous, empressez-vous, Amants, venez entendre Quel se- ra le suc-

LES FESTES VENITIENNES,

FIN.

cés de vos foins amoureux. VIOLONS. Venez, empressez-

cés de vos foins amoureux, B-C. Venez, empressez-

vous, empressez-vous, Amants, venez entendre Quel fera le succès de vos foins amou-

vous, empressez-vous, Amants, venez entendre Quel fera le succès de vos foins amou-

reux. VIOLONS. Par nôtre Art vous pouvez apprendre, Tous les évène-

reux. B-C. Par nôtre Art vous pouvez apprendre, Tous les évène-

PREMIERE ENTREE, LES DEVINS.

mens heureux ou malheureux. VIOLONS. Par nôtre Art vous pouvez apprendre

ments heureux ou malheureux. B.C. Par nôtre Art vous pouvez apprendre

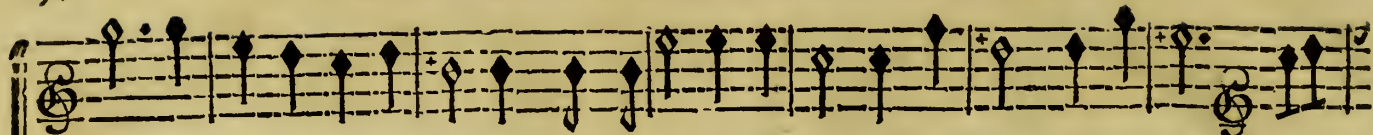
Tous les événements heureux ou malheureux. Par nôtre Art vous pouvez ap. prendre

Tous les événements heureux ou malheureux. Par nôtre Art vous pouvez ap- prendre

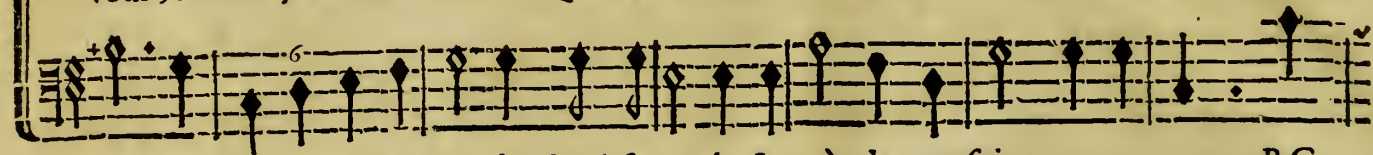
Tous les événements heureux ou malheureux. Venez, empressez-vous, empressez-

Tous les événements heureux ou malheureux, Venez, venez, empressez-

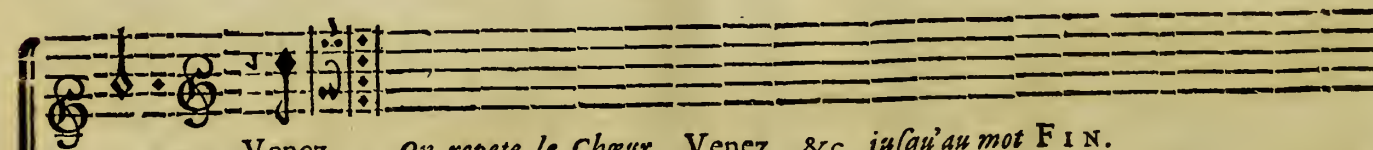
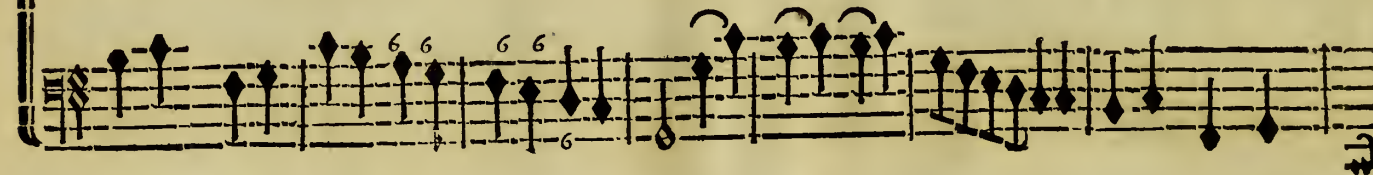
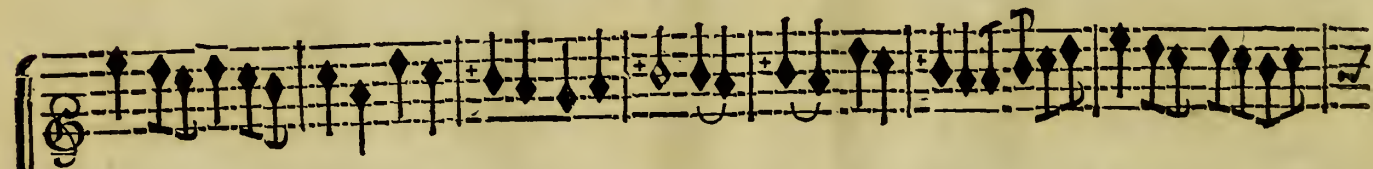
## LES FESTES VENITIENNES,



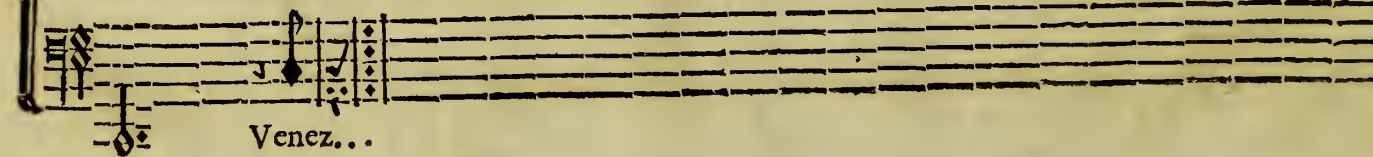
vous, Amants, venez en- tendre Quel fe- ra le suc- cès de vos soins amou- reux. VIOLONS.



vous, Amants, venez en- tendre Quel fera le suc- cès de vos soins amou- reux. B.C.



Venez... *On repete le Chœur, Venez, &c. jusqu'au mot FIN.*



Venez...

PREMIERE ENTREE, LES DEVINS.

PREMIER PASSEPIED.

2. fois. FIN.

4 3 FIN.

6 6\*

6

76 \* 4 \*

6 6\*

The musical score is written on four systems, each with a treble and bass staff. The first system begins with a repeat sign and the instruction '2. fois.' above the treble staff. The second system contains the instruction 'FIN.' above the treble staff and '4 3 FIN.' above the bass staff. The third system contains '6 6\*' above the bass staff. The fourth system contains '6' above the bass staff, '76 \* 4 \*' above the treble staff, and '6 6\*' above the bass staff. The score concludes with a double bar line and repeat dots.

LES FESTES VENITIENNES,  
TOUS. DEUXIEME PASSEPIED.

The first system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/8. The music features a mix of eighth and sixteenth notes, often beamed together. There are several ornaments (small circles with a cross) placed above notes. A repeat sign with first and second endings is present towards the end of the system.

The second system continues the musical notation from the first system. It features two staves with treble and bass clefs. The notation includes various rhythmic values and ornaments. A repeat sign with first and second endings is also present.

HAUTBOIS.

TOUS.

The third system continues the musical notation. It features two staves with treble and bass clefs. The notation includes various rhythmic values and ornaments. A repeat sign with first and second endings is also present.

HAUTBOIS.

The fourth system continues the musical notation. It features two staves with treble and bass clefs. The notation includes various rhythmic values and ornaments. A repeat sign with first and second endings is also present.

BASSONS.

VIOLONS.

The fifth system continues the musical notation. It features two staves with treble and bass clefs. The notation includes various rhythmic values and ornaments. A repeat sign with first and second endings is also present.



CANTATE.

LA BOHEMIENNE.

The first system of the musical score consists of four staves. The top staff is a vocal line in C major, 3/4 time, with lyrics. The second staff is the piano accompaniment, marked 'Legerement.' and 'PRELUDE.' The third staff continues the piano accompaniment, marked 'Doux,'. The fourth staff shows the bass line with figured bass notation: 6, 43 43, 43\* 76, 6 4 3.

Sans troubler le repos du tenebreux Empire,

PRELUDE.

Doux,

6 43 43 43\* 76 6 4 3

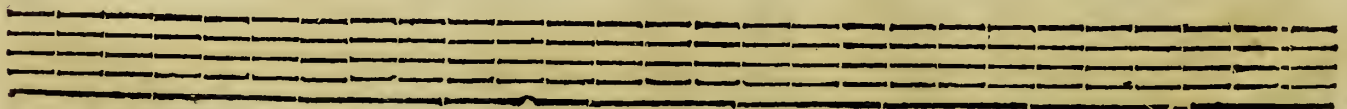
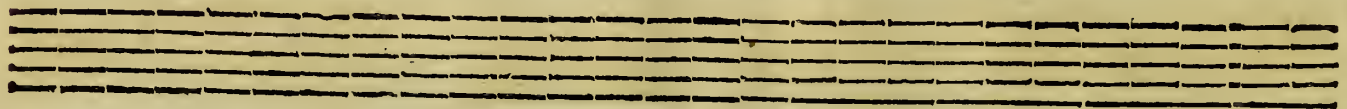
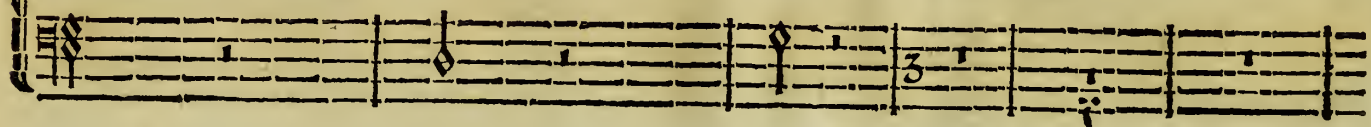
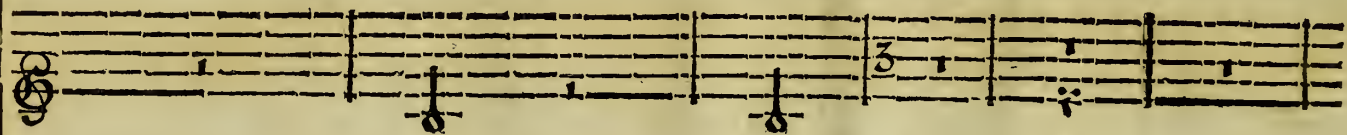
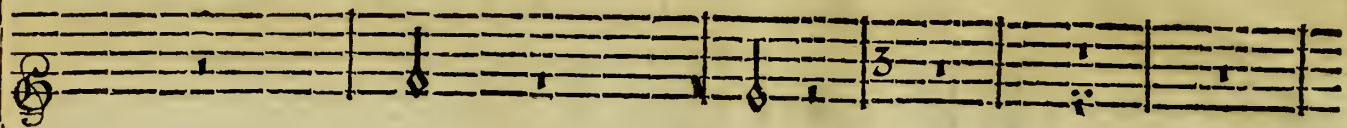
BASSE-CONTINUE.

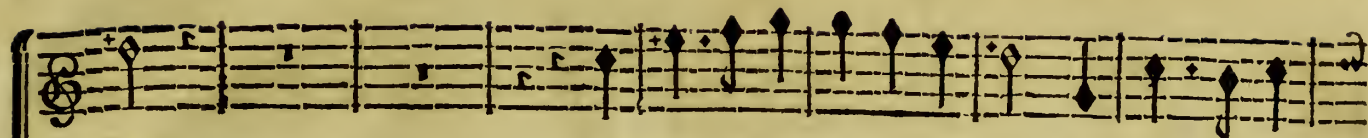
Two sets of empty musical staves, each consisting of five lines, provided for the Basse-Continue part of the music.

## ARIETTE.



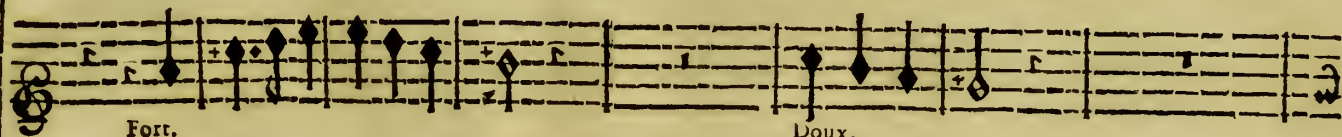
Jufques dans l'ave- nir nous avons l'art de lire. **A** Mant, fi vous êtes con-





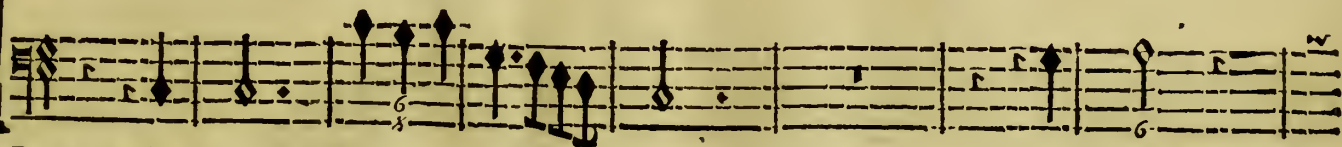
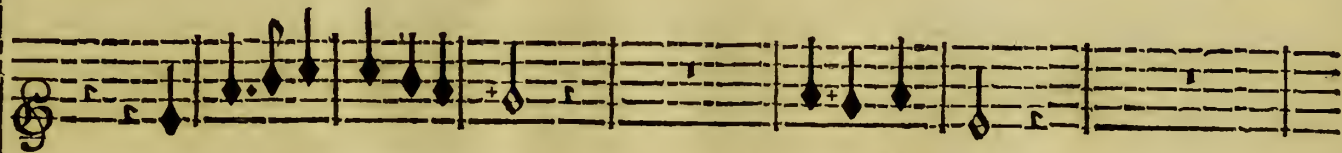
stant,

Amant, si vous êtes constant, Toujours empref.



Fort.

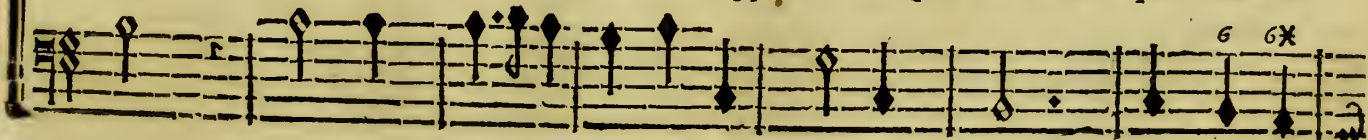
Doux.



BASSE-CONTINUE.

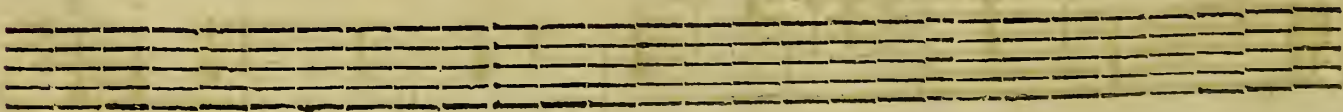


sé, toujours tendre ; Il est aisé de vous apprendre Quel est le sort qui vous at-



tend. Il est aisé de vous apprendre Quel est le fort qui vous at-

Doux.



PREMIERE ENTREE, LES DEVINS.

FIN.

tend. Quel est le fort qui vous attend.

Quel objet pour-

Fort.

Fort.

FIN.

roit se défendre? Esperez, Esperez, vous serez content: L'instant est marqué pour se

Doux.

Doux.

6-6 \* 7 4 3\* 6 6\* 7 6

rendre, L'Amour ameine cet instant; Pourvû que vous vouliez l'attendre. A- p 38. Jusqu'au mot FIN.

PREMIERE ENTREE, LES DEVINS.

Fort. DANSE.

TOUS.  
VIOLONS.

TOUS.  
VIOLONS.

TOUS.

## RÉCITATIF.

Venez, venez, fiers Beautés, écoutez nos chansons, Songez à profiter de nos

ten- dres leçons: Vous soumettez à votre empire, Une foule d'Amants: Si vous les mépri-

sez, je ne puis vous prédire Que des regrets & des tourments,



PREMIERE ENTREE, LES DEVINS.

45

ARIETTE.

Gay.

L'Amour qui vo- le sur vos traces, L'Amour qui

VIOLONS ET FLUTE ALLEMANDE.

VIOLONS ET FLUTE ALLEMANDE.

The first system of the score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It begins with a 'Gay.' tempo marking. The lyrics 'L'Amour qui vo- le sur vos traces, L'Amour qui' are written below the notes. The second and third staves are for 'VIOLONS ET FLUTE ALLEMANDE', both in treble clef and one flat. The fourth staff is a lower instrumental line, also in treble clef and one flat.

vo- le sur vos traces; Ne re- gne que dans les beaux

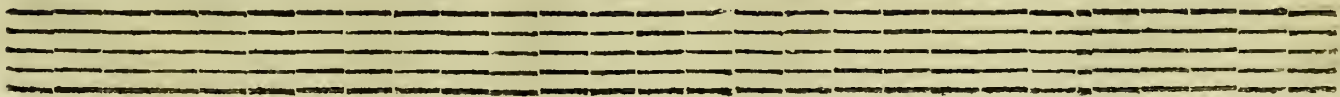
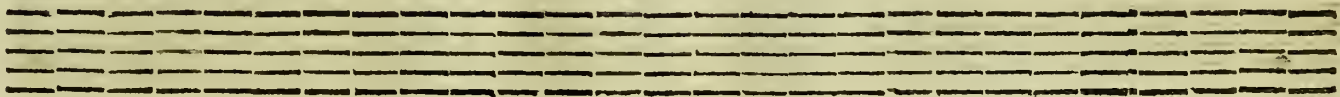
The second system of the score consists of three staves. The top staff is the vocal line, continuing from the first system. The lyrics 'vo- le sur vos traces; Ne re- gne que dans les beaux' are written below. The bottom two staves are for 'VIOLONS ET FLUTE ALLEMANDE', both in treble clef and one flat. The bottom staff includes figured bass notation: 6x, 6, x, x.

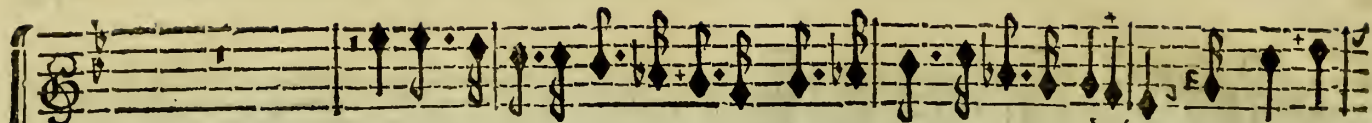
ans : L'Amour qui vo- le sur vos traces, Ne

The image shows a page of a musical score. At the top left is the page number '46'. At the top center is the title 'LES FESTES VENITIENNES,'. Below the title is a musical score consisting of four staves. The first staff is a vocal line with lyrics: 'ans : L'Amour qui vo- le sur vos traces, Ne'. The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The score is written in a historical style with various musical notations including clefs, notes, rests, and ornaments. There are some 'x' marks on the fourth staff, possibly indicating fingerings or specific performance instructions. The bottom of the page shows several empty staves.

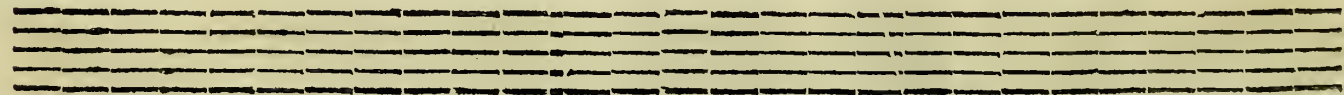
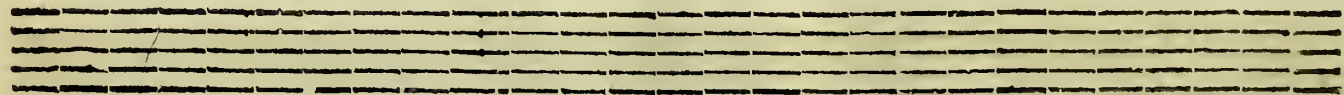
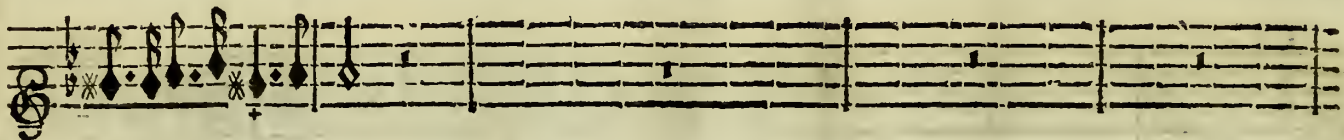
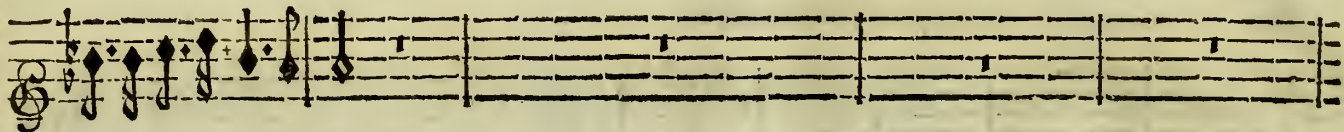
re- gne que dás les beaux ans

The musical score consists of four staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are instrumental accompaniment. The music is written in a key with one flat (B-flat) and a common time signature. The vocal line begins with a fermata on the word 're-' and continues with the lyrics 'gne que dás les beaux ans'. The instrumental staves feature various rhythmic patterns and melodic lines, including a prominent eighth-note figure in the lower staves.





Il va s'enfuir avec les graces Que vous donne vôtre printemps. L'Amour qui



vo- le sur vos traces. L'Amour qui

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. There are asterisks (\*) above the piano staff in the second and fourth measures.

The second system of music continues the piano accompaniment from the first system. It consists of two staves: the upper staff is the treble clef and the lower staff is the bass clef. The music continues with eighth-note patterns and rests. There are asterisks (\*) above the bass staff in the second and fourth measures.

vo- le sur vos traces Ne re- gne que dans les beaux

The third system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line continues with eighth notes and quarter notes. The piano accompaniment follows the same rhythmic pattern as the previous systems. There are asterisks (\*) above the piano staff in the second and fourth measures.

ans.

Vous perdez les jours favo- rables , OÙ vos yeux pourroïét tout charmer, Quand vous ne

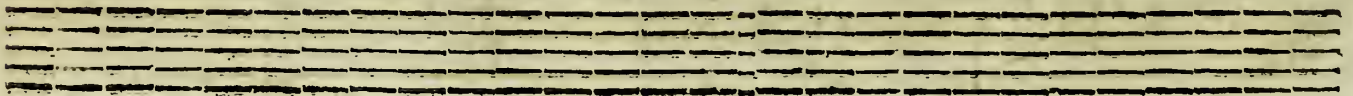
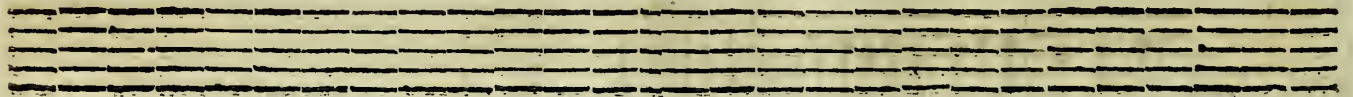
PREMIERE ENTREE, LES DEVINS.

serez plus aimable, Que vous servira. t'il d'aimer? L'Amour qui vo- le sur vos

traces. L'Amour qui vo- le sur vos

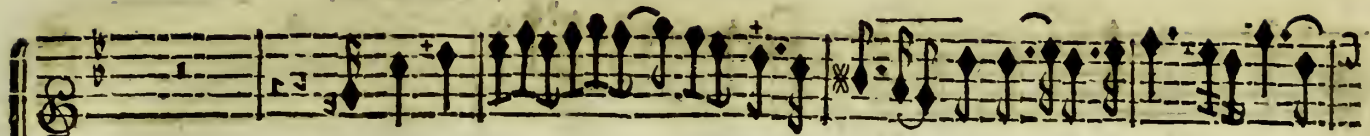
traces, Ne re- gne que dans les beaux ans.

The musical score consists of four staves. The first staff is a vocal line in G major, 3/4 time, with lyrics 'traces, Ne re- gne que dans les beaux ans.' The second staff is a bass line, the third is an alto line, and the fourth is a tenor line. The score is written in a historical style with various note values and rests.



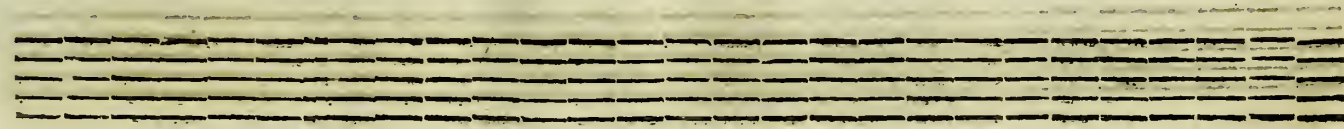
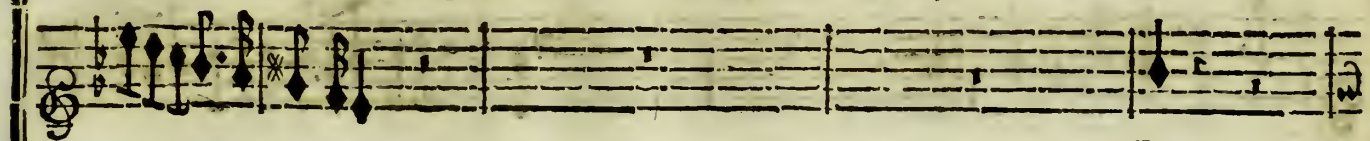


PREMIERE ENTREE, LES DEVINS.



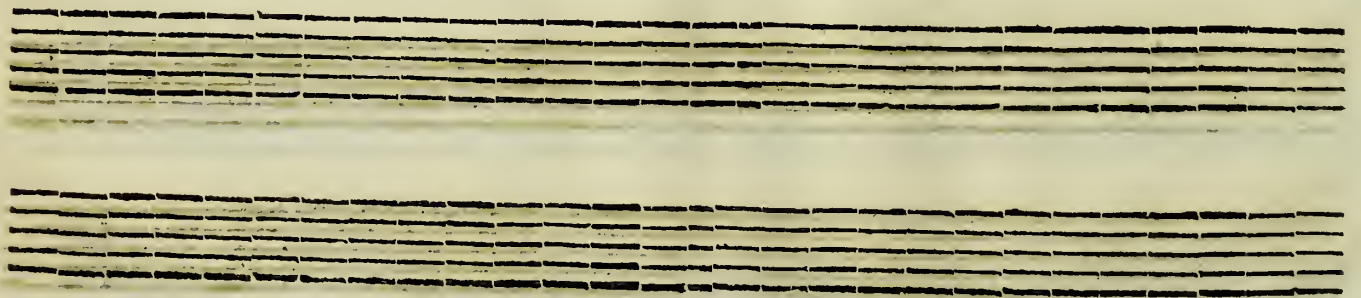
L'Amour qui vo- le sur vos traces, Ne re-

Doux.

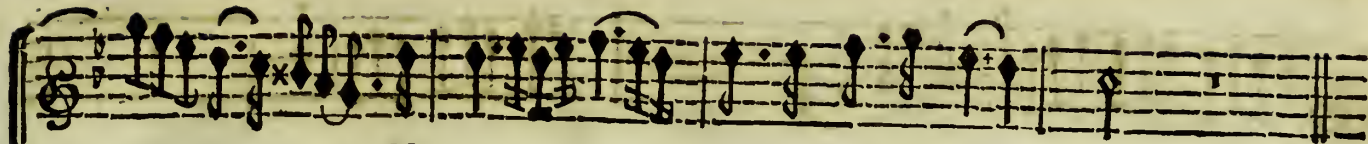


gne que dans les beaux ans. Ne re-  
-er sup mos / I

The image shows a musical score for a piece titled "LES FESTES VENITIENNES". The score is written on four staves. The first two staves are vocal lines, with the lyrics "gne que dans les beaux ans. Ne re-" written below them. The third and fourth staves are instrumental accompaniment. The music is in a minor key, indicated by the key signature (one flat). The notation includes various rhythmic values, accidentals, and dynamic markings. There are some handwritten annotations and markings on the score, including a large "x" on the second staff and a "6" above a note on the fourth staff. The score is printed in black ink on aged paper.



PREMIERE ENTREE, LES DEVINS.

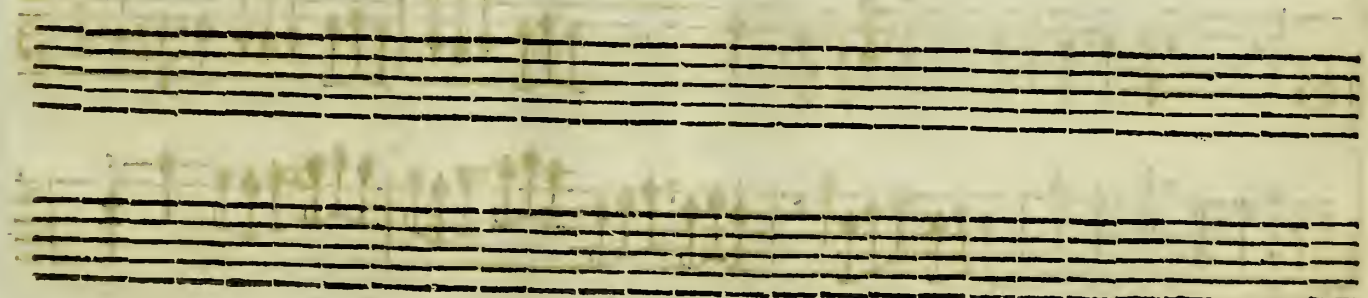
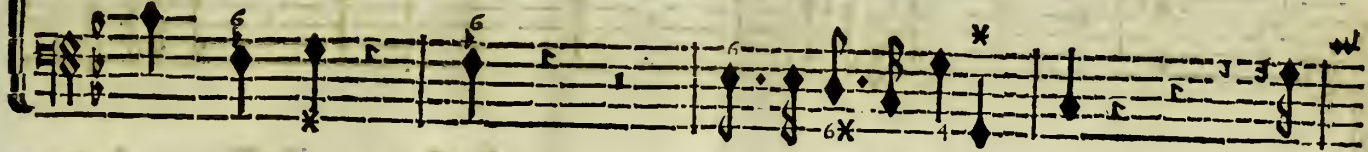
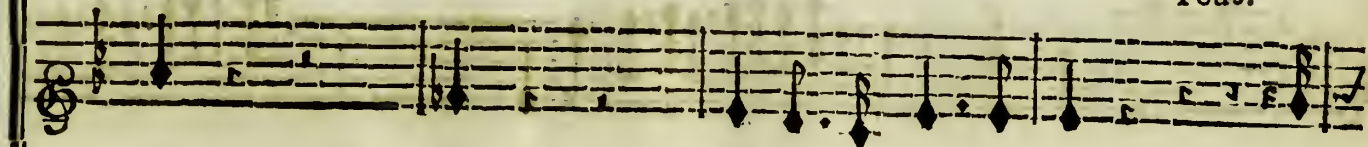
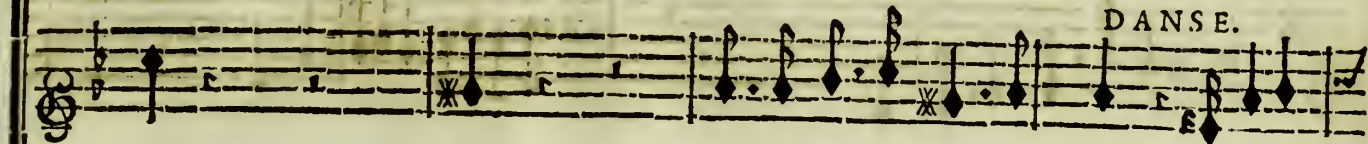


gne, Ne re- gne que dans les beaux ans.

DANSE.

Tous.

Tous.



This page contains a musical score for 'LES FESTES VENITIENNES'. The score is arranged in two systems, each with three staves. The top staff of each system is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is written in a style characteristic of 18th-century French manuscripts, featuring a variety of note values, rests, and ornaments. The first system includes several measures with sixteenth-note runs and rests marked with '6'. The second system continues the piece with similar rhythmic patterns and includes a measure with a double bar line and a repeat sign. The page is numbered '56' in the top left corner and the title 'LES FESTES VENITIENNES,' is centered at the top.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a bass clef with a key signature of one flat. The bottom staff is a guitar-style notation with a treble clef, showing fret numbers (7, 4, 3, 6, 6, 3, 6, 6) and asterisks indicating specific fretting techniques. The music is written in a rhythmic style with various note values and rests.

The second system of musical notation also consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a bass clef with a key signature of one flat. The bottom staff is a guitar-style notation with a treble clef, showing asterisks and other symbols. The music continues with similar rhythmic patterns and note values as the first system.

LES FESTES VENITIENNES,  
LA BOHEMIENNE.

Deux fois. FIN.

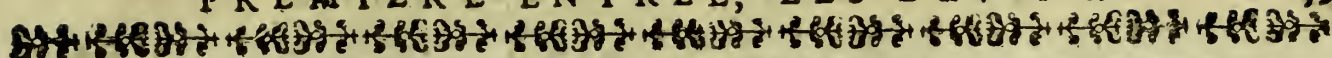
2

VIOLONS.

FIN.

The image shows a page of a musical score for Violins. The page is numbered 38 in the top left corner. The title is 'LES FESTES VENITIENNES, LA BOHEMIENNE.' The score is written for two violins, with a treble and bass staff for each. The first system is marked 'Deux fois.' and 'FIN.' at the end. The second system is marked 'FIN.' at the end. The third system is also marked 'FIN.' at the end. The music is in 2/4 time and features a melodic line in the treble and a supporting line in the bass.

PREMIERE ENTREE, LES DEVINS. 55



SCENE V.

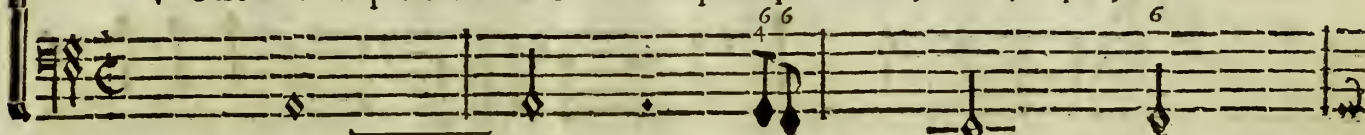
ET DERNIERE.

ZELIE, LEANDRE, & les Acteurs des Scenes précédentes.

LEANDRE à ZELIE.



Votre Art est peu certain: Je ne vois point pa- roître, L'Objet que j'avois souhai-



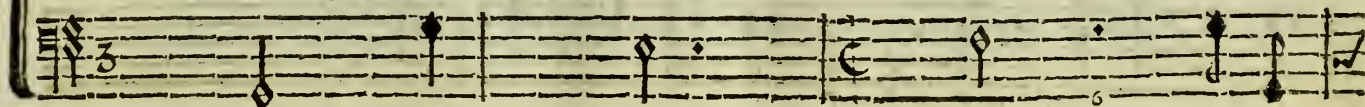
BASSE-CONTINUE.

ZELIE.

Elle ôte son Masque.

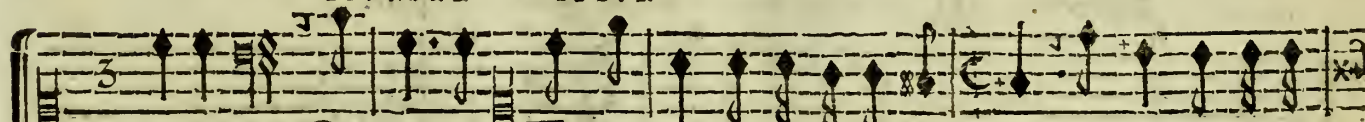


té. D'Un espoir sedu&ccedil;teur je ne t'ay point flâ- té; Il faut te le faire con-

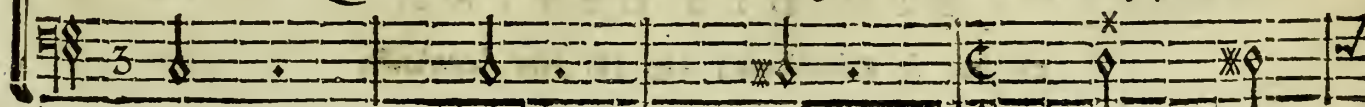


LEANDRE.

ZELIE.



noître. Que vois-je! TU m'offrois de dangereux li- ens, Je sçay tes senti-



LEANDRE

ments, tu peux juger des miens. IL la faut avou- er, son adresse est extrême.

Et je ne pouvois la pré- voir; Mais ce trait cepen- dant montre assez qu'elle

m'aime, Suivons- là: je n'ay point encor perdu l'espoir.

FIN DES DEVINS.

*On joue la Bohemienne, page 58. pour l'Entr'Acte.*



L'AMOUR SALTINBANOUE,  
DEUXIÈME ENTRÉE  
DES FESTES VENITIENNES.

CETTE ENTRÉE A ETÉ REPRÉSENTÉE POUR LA PREMIÈRE FOIS  
PAR L'ACADEMIE ROYALE DE MUSIQUE,

*Le Mardy dix-septième Juin 1710.*

NOUVELLE EDITION.

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MDCCXIX.

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# T A B L E

## D E L'ENTRÉE

### D E L'AMOUR SALTINBANQUE.

*AIRS A JOUER.*

**R**ITOURNELLE *en Trio.*  
 Marche des Saltinbanques.  
 Air pour les Arlequins.  
 Air des Espagno's.  
 Air des Polichinels.  
 Air de la fuite de l'Amour.  
 Ciacone.

*AIRS A CHANTER.*

|   |  |
|---|--|
| <p>Page 1<br/>24<br/>34<br/>41<br/>49<br/>60<br/>61</p> | <p><b>H</b>Atez-vous , accourez ; volez de<br/>         toutes parts. <i>Basse.</i><br/>         Je crois que les Amours.<br/>         J'ignorois que sans cesse attaché sur mes pas.<br/>         Le langage des yeux est d'un charmant usage.<br/>         Les yeux dans l'amoureux empire. <i>Rondeau. B.</i><br/>         Par des portraits peu veritables.<br/>         Si vous les rebutez, leur amour est extrême.<br/>         Songez, songez à vous défendre. <i>Et la suite.</i></p> |
|---|--|

Page 25  
21  
15  
6  
4  
19  
17  
10

## C A N T A T E.

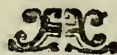
**V**enez-tous , venez faire emplette.

36

### *AIRS DE LA CANTATE.*

Ce n'est plus la mode. *Ariette.*  
 Effet admirable. *Rondeau.*

52  
43

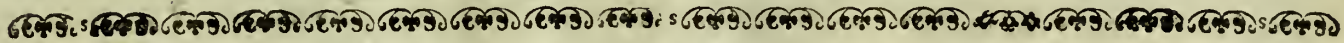


L'AMOUR.



# L'AMOUR SALTINBANQUE, DEUXIEME ENTREE DES FESTES VENITIENNES.

Le Théâtre repésente la Place Saint-Marc.



## SCENE PREMIERE.

FILINDO, ERASTE.

The musical score consists of three staves. The top two staves are labeled 'RITOURNELLE' and are written in treble clef with a 2/2 time signature. The bottom staff is labeled 'BASSE-CONTINUE' and is written in bass clef with a 2/2 time signature. The music features various rhythmic patterns and accidentals, including a double sharp (x) and a double flat (6) in the Basse-Continue part.

BASSE-CONTINUE

Aaa

LES FESTES VENITIENNES;

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with various note values and rests. The middle staff is an alto clef with a key signature of one flat and a common time signature, containing a similar melodic line. The bottom staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line with some figured bass notation (6, 6\*, x, x, x, 6, 7, x) and some accidentals.

The second system of musical notation also consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature, containing a melodic line. The middle staff is an alto clef with a key signature of one flat and a common time signature, containing a melodic line. The bottom staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line with figured bass notation (\*, 6, 6\*, \*) and some accidentals. The system concludes with a double bar line.

DEUXIEME ENTREE, L'A. SALTINBANQUE. 3

FILINDO.

A Mants, que vôtre trouble cesse: Lorqu'un aimable objet vous blesse, Voyez quels

6

Detailed description: This block contains the first system of music. The top staff is a vocal line for Filindo, written in treble clef with a common time signature (C). It features a series of eighth and sixteenth notes, with some triplets and a fermata. The bottom staff is the basso continuo line, also in treble clef with a common time signature, consisting of a few notes with a fermata. The lyrics are printed below the vocal staff.

BASSE-CONTINUE.

font vos medecins; L'Amour dans vos maux s'interesse, Et je secorde vos des-

6 X 6 X X

Detailed description: This block contains the second system of music. The top staff is the vocal line for Filindo, continuing from the first system. The bottom staff is the basso continuo line, featuring a series of notes with a fermata and some 'X' marks above it. The lyrics are printed below the vocal staff.

ERASTE.

seins. C'Est trop long tems cacher ma peine, Léonore a touché mon cœur, Je veux luy décou-

6

Detailed description: This block contains the third system of music. The top staff is a vocal line for Eraste, written in treble clef with a common time signature. It features a series of eighth and sixteenth notes. The bottom staff is the basso continuo line, also in treble clef with a common time signature, consisting of a few notes with a fermata. The lyrics are printed below the vocal staff.

# LES FESTES VENITIENNES;

vrir ma secrete langueur, Mais mon attente est toujours vaine. On l'observe avec

soin, on la suit en tous lieux, Je n'ay pû jusqu'i- cy luy parler que des yeux.

VIOLONS.

VIOLONS.

FILINDO.

B-C. Les yeux dans l'amou- reux em- pire, Sont les inter- pretes des cœurs. Un re-

DEUXIEME ENTREE, L'A. SALTINBANQUE. 5

The first system of the musical score consists of three staves. The top staff is the vocal line, followed by two piano accompaniment staves. The music is written in a common time signature. The first staff contains several measures of music, including a trill-like figure. The second staff continues the accompaniment with various rhythmic patterns. The third staff includes fingerings (6, 7) and dynamic markings (p, f).

'gard languissant prouve un tendre mar- tire, Mieux qu'un discours rempli de fleurs. B.C.

The second system of the musical score also consists of three staves: a vocal line and two piano accompaniment staves. The notation continues from the first system. The first staff shows a melodic line with some grace notes. The second staff features a more active accompaniment with many sixteenth notes. The third staff includes fingerings (6) and dynamic markings (p, f).

Les yeux dans l'amoureux em- pire, Sont les inter- pretes des cœurs.

## LES FESTES VENITIENNES,

FRASTE.

T<sup>o</sup> ment.

LE langage des yeux est d'un charmant u- sage, A deux cœurs bien u- nis il

BASSE-CONTINUE.

offe mille ap- pas: Le lan- pas: Mais que fert ce lan- gage, Si l'un des

FILINDO.

deux in- l'entend pas? Mais que fert ce lan- pas? U Ne belle sou- vent dans l'âge le plus



DEUXIÈME ENTREE, LA. SALTINBANQUE.

tendre, Ne sçait pas le parler, Qu'elle commence de l'entendre si l'objet qui vous

charme est encore à l'apprendre, Mon zele va se signaler; Il n'est rien que pour vous je ne

puisse entreprendre: Leonore dans ce séjour s'amuse quelque fois aux innocens spec-

# LES FESTES VENITIENNES

tacles Qu'au public assemblé je donne chaque jour. Je prepare des Jeux qui vaincront les ob-

stacles, Que l'on oppose à votre amour. C'est elle qui paroît, on la suit: le temps presse, Cachons-

ERASTE.

nous à ses yeux, allons tous préparer. Que le sort favo- rife ou trompe ma ten-

DEUXIEME ENTREE, L'A. SALTINBANQUE.

resse, D'un cœur reconnoissant je puis vous affir- rer.

The first system of the score consists of two staves. The top staff is a vocal line in treble clef with a common time signature (C). It contains several measures of music, including a triplet of eighth notes and a measure with a plus sign above it. The bottom staff is a piano accompaniment in bass clef, also in common time, with various rhythmic patterns and accidentals.

SCENE I.

LEONORE, NERINE surveillante.

VIOLENS.

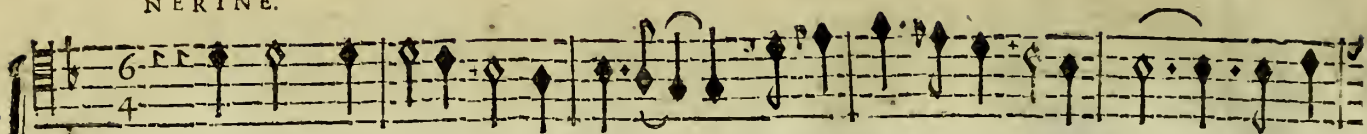
BASSE-CONTINUE.

Bbb

The second system of the score includes three staves. The top staff is for Violins, in treble clef with a 6/4 time signature. The middle staff is for Bass Continuo, in bass clef with a 6/4 time signature. The bottom staff is another vocal line in treble clef. The score contains various musical notations, including slurs, accents, and dynamic markings like 'ff'.

## LES FESTES VENITIENNES,

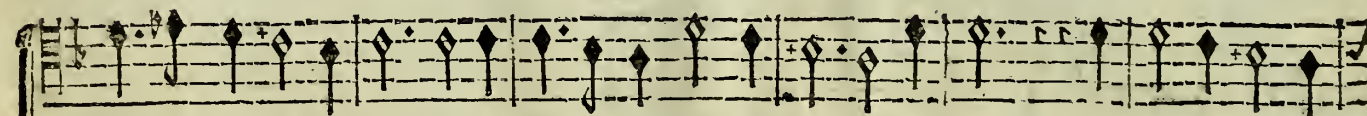
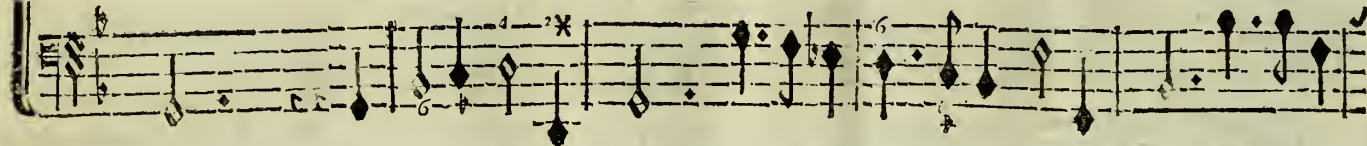
NERINE.



Songez, Songez à vous défendre, Tout Amant est un imposteur. Par l'at-



*Doux.*



trait d'un discours flatteur, Il ne cherche qu'à vous surprendre; Songez, Songez, à vous dé-



DEUXIEME ENTRE'E, L'A. SALTINBANQUE. 11

fendre, Tout Amant est un imposteur, Tout Amant est un imposteur, Tout Amant

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat). It contains the lyrics "fendre, Tout Amant est un imposteur, Tout Amant est un imposteur, Tout Amant". The middle staff is the piano accompaniment in a treble clef, and the bottom staff is the piano accompaniment in a bass clef. The music is in a 3/4 time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

LEONORE.

est un imposteur. ME tiendrez vous toujours cet importun lan-

The second system of the musical score also consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat. It contains the lyrics "est un imposteur. ME tiendrez vous toujours cet importun lan-". The middle staff is the piano accompaniment in a treble clef, and the bottom staff is the piano accompaniment in a bass clef. The music continues with similar rhythmic patterns and includes some dynamic markings like 'x' and 'v'.

## LES FESTES VENITIENNES,

gage? Vos soupçons éternels doivent me faire outrage, Sans vous, sans vos con-

5-6

NERINE

LEONORE.

feils, je puis garder mon cœur. Songez, Songez à vous défendre. Faudra-t'il toujours vous en-

*Doux.*

DEUXIÈME ENTREE, L'A. SALTINBANQUE. 23

NERINE.

tendre? Tout Amant est un imposteur, Tout Amant est un impos-

The musical score for Nerine consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff using a soprano clef and the bottom staff using an alto clef. Both accompaniment staves have a common time signature. The music includes various note values, rests, and dynamic markings.

LEONORE.

teur. Valere, Oc-tave, envain pretendent me con-traindre A ressentir l'a-

The musical score for Leonore consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff using a soprano clef and the bottom staff using an alto clef. Both accompaniment staves have a common time signature. The music includes various note values, rests, and dynamic markings.

NERINE.

mour. Venise dans son sein leur a donné le jour, Ils ne font pas les plus à

LEONORE.      NERINE.

craindre. Mais, ce jeune Etranger? Hélas! Vous soupi- rez! la France la vû

nâtre, Il est galant, aimable, De tous ceux que vous atti- rez, Je le crois le plus redou-



DEUXIEME ENTREE, L'A. SALTINBANQUE. 15

AIR LEONORE.

table. J'ignorois que sans cesse attaché sur mes pas, Cet Amant de mon

cœur voulut se rendre maître. Ce que je ne connoissois pas, Vos soupçons me l'ont

fait connoître. Ce que je ne connoissois pas, Vos soupçons me l'ont fait connoître.

Gay.

## LES FÊTES VENITIENNES;

AIR.

Si la confiance de sa foy Me contraint unjour à me rendre: Si la conf-

rendre: Non, non ce n'est plus à moy, C'est à vous qu'il s'en faudra prendre. Non, non, non

non, ce n'est plus à moy, C'est à vous, c'est à vous qu'il s'en faudra prendre.

DEUXIÈME ENTREE, L'A. SALTINBANQUE. 17

NERINE.

Vous le croyez constant? ah! redoutez les feux Des Amants que produit ce climat dangereux.

The score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in 3/8 time. The key signature has one flat (B-flat). The vocal line begins with a treble clef and a key signature change to one flat. The piano accompaniment begins with a bass clef and a key signature change to one flat. There are 'x' marks above the first and last notes of both staves.

Doux.

VIOLONS.

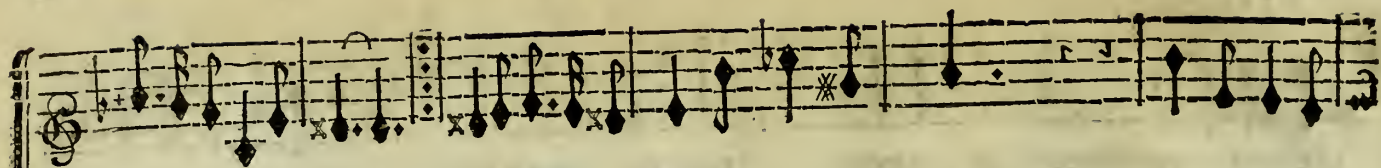
AIR.

SI vous les rebu- tez, leur a- mour est ex- trême, Rien n'égalé lardeur de leurs

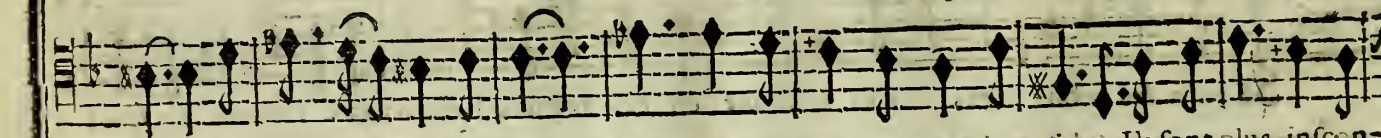
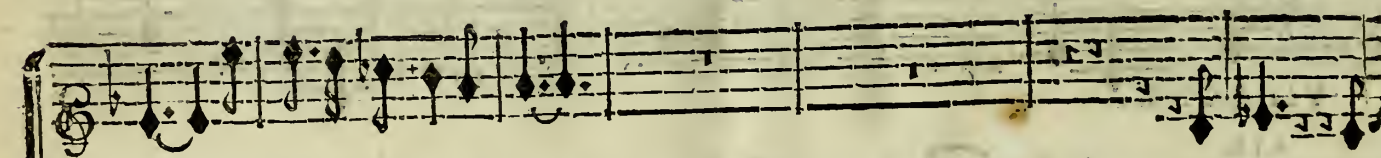
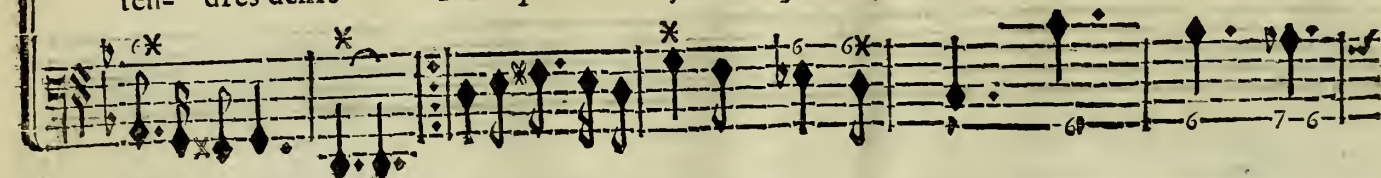
The score consists of two staves. The top staff is for Violons (Violins) and the bottom staff is for the Air. Both are in 3/8 time. The key signature has one flat. The Violons part begins with a treble clef and a key signature change to one flat. The Air part begins with a bass clef and a key signature change to one flat. There are 'x' marks above the first and last notes of both staves.

Ccc

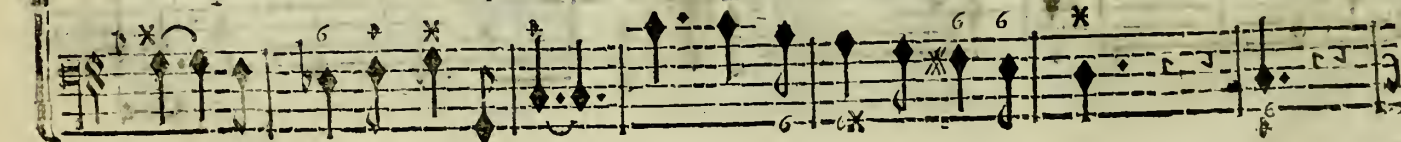
## LES FESTES VENITIENNES,



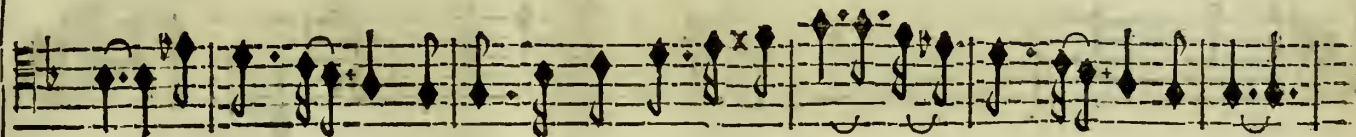
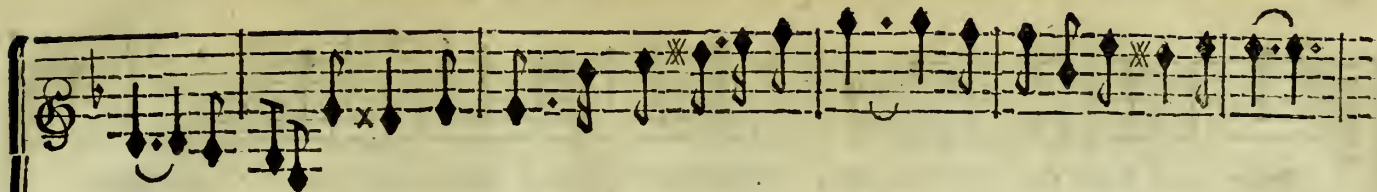
ten- dres desirs: Mais quand ils sçavent qu'on les aime, Ils sont plus in- con-



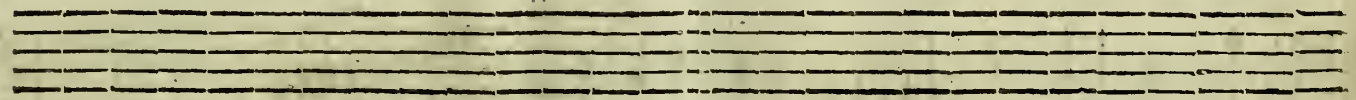
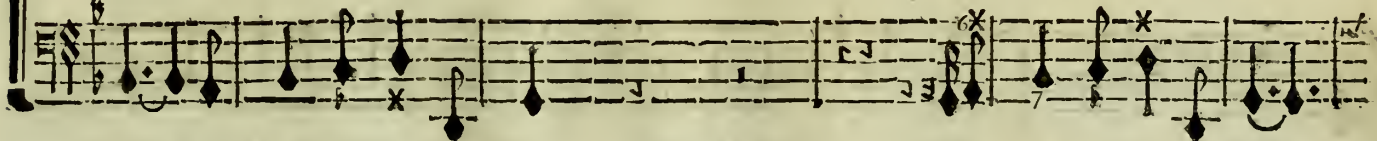
stants que l'Onde & les Zéphirs. Mais quand ils sçavent qu'on les aime, Ils sont plus incon-



DEUXIÈME ENTREÉE, L'A. SALTINBANQUE. 19



stants que l'Onde & les Zéphirs. Ils sont plus inconstants que l'Onde & les Zéphirs.



LEONORE.  
AIR. Fort gay.



PAR des portraits peu veri- tables, On nous trompe dans nos beaux jours: jours:



BASSE-CONTINUE.

Cccij

## LES FESTES VENITIENNES,

Pour nous faire peur des amours, On peint les Amants redouta- bles. Pour nous faire

peur des amours, On peint les amants redouta- bles. On peint les Amants redou-

NERINE;

ra- bles. Vous m'en direz af- fez; cet Amant vous séduit. De mes fages le-

DEUXIEME, ENTREE, L'A. SALTINBANQUE. 31

LEONORE.

consent- ce donc la le fruit? JE pourrais bien un jour meriter vos al- larmes.

7-6 7-6

A I R. Piqué & de mouvement.

JE crois que les Amours n'ont que de faux brillans, J'ay toujours méprisé leurs

6

armes: J'ay toujours méprisé leurs ar- mes: Mais je conçois qu'il est des charmes,

43x 6 6x

## LES FESTES VENITIENNES;

A tromper des yeux surveillans. Mais je conçois qu'il est des charmes, A tromper des yeux surveil-

NERINE. LEONORE.

lans. J'é le vois, Rien ne vous arrête, Re- belle à mes conseils... Laissez-moy voir la

NERINE.

fête. JE vous l'ay dit ceut fois, gardez bien vôtre cœur.



DEUXIÈME ENTREE, L'A. SALTINBANQUE. 25

LEONORE.

NERINE.

Musical staff for Leonore and Nerine. The staff is in 6/4 time and contains a melodic line with various note values and rests.

Songez, Songez à vous defendre... F Audra-t'il toujours vous entendre? T Out A-  
Doux.

Musical staff for Violons. The staff is in 6/4 time and contains a melodic line with various note values and rests.

VIOLONS.

Musical staff for Basse-Continue. The staff is in 6/4 time and contains a melodic line with various note values and rests.

BASSE-CONTINUE.

Musical staff for Leonore and Nerine. The staff is in 6/4 time and contains a melodic line with various note values and rests.

mant est un imposteur. Tout Amant est un impos- teur.

Musical staff for Violons. The staff is in 6/4 time and contains a melodic line with various note values and rests.

Musical staff for Basse-Continue. The staff is in 6/4 time and contains a melodic line with various note values and rests.

## SCENE III.

L'AMOUR en forme de Saltinbanque. FILINDO, ERASTE, LEONORE, NERINE:  
Troupe de Saltinbanques chantans & danfans.

VIOLONS.

2

3

4

6

4

Reprise.





DEUXIÈME ENTRE'E, L'A. SALTINBANQUE. 27

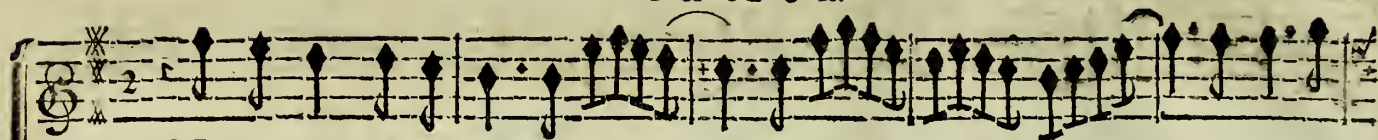
vous, accourez, vo- lez, vo- lez de toutes parts, Hâtez- vous.

B.C. Hâtez- vous, B.C. Accourez, vo- lez, vo- lez, volez, vo-

lez de toutes parts. B.C. D d d 1)

## LES FESTES VENITIENNES,

C H O E U R.



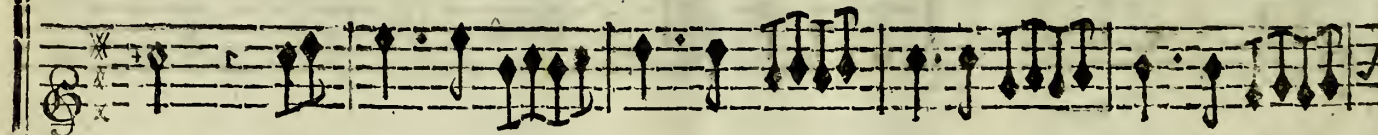
Hâtez-vous, accourez, volez, volez de toutes



B-C Hâtez-vous, Hâtez-vous accourez, volez, volez - de toutes

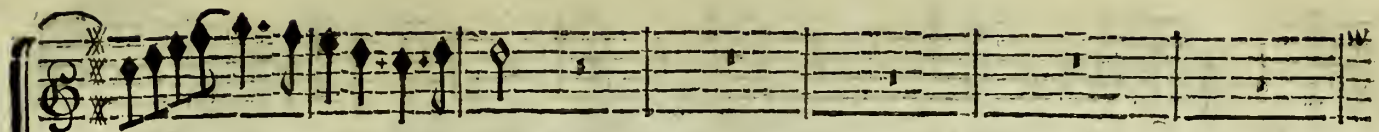


parts. Hâtez vous, volez, volez, accourez, volez,



parts. Hâtez-vous, B C. Hâtez-vous. B-C. accourez, volez, volez,

DEUXIEME ENTREE, L'A. SALTINBANQUE. 22



volez de toutes parts.



volez, volez de toutes parts. B.C.



Nous vous amenons de Cy- there Ce qui peut charmer vos re- gards. Nous vous ame-



Nous vous amenons de Cy- there Ce qui peut charmer vos re- gards. Nous vous ame-

## LES FESTES VENITIENNES;

nous de Cythere Ce qui peut charmer vos regards; Notre soin vous est nec- fai- re. vo-

nons de Cythere Ce qui peut charmer vos regards; Nôtre soin vous est neces- fai- re. Hâtez-

lez, Hâtez vous, accou- rez, volez, volez,

vous, Hâtez- vous. B-C. Hâtez vous, Hâtez- vous, accourez, vo- lez, vo-



DEUXIEME ENTREE, L'A. SALTINBANQUE. 31

de toutes parts, accourez, volez, volez, volez

lez de toutes parts. Nous vous ame-

lez de toutes parts. B-C. Nous vous ame-

nons de Cythere Ce qui peut charmer vos regards. Nôtre foin vous est neces- fai-

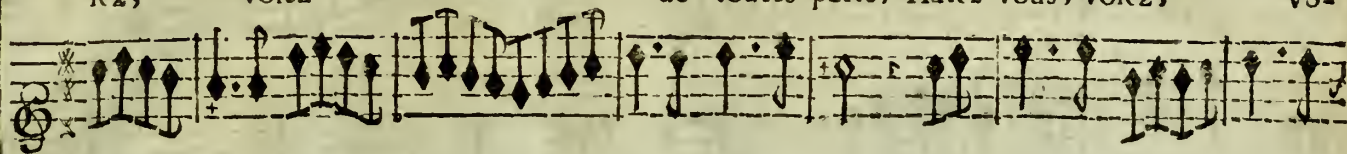
re. Hâtez-vous, accou- rez, vo-

B-C. Hâtez-vous, Hâtez-vous, accou-

DEUXIEME ENTREE, LA SALTINBANQUE. 33



lez, volez de toutes parts, Hâtez-vous, volez, vo-



rez, volez, vo- lez de toutes parts. Hâtez-vous, Hâtez-vous, accou-



lez, accourez, volez, volez de toutes parts.



rez, vo- lez, volez, vo- lez de toutes parts.

E e e

Piqué.

AIR POUR LES ARLEQUINS.

Musical notation for the first system, featuring a Violon part. The notation is written on a five-line staff with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. The word "VIOLONS." is written below the staff. There are some markings like "X" and "6" below the staff.

Musical notation for the second system, continuing the piece. It features two staves: a treble clef staff and a bass clef staff. The notation includes various note values, rests, and accidentals. There are some markings like "X" and "6" below the staff.

Musical notation for the third system, continuing the piece. It features two staves: a treble clef staff and a bass clef staff. The notation includes various note values, rests, and accidentals. There are some markings like "X" and "6" below the staff.

DEUXIEME ENTREE, L'A. SALTINBANQUE. 39

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments (marked with asterisks) and a final cadence. The lower staff is in bass clef and contains a bass line with figured bass notation, including figures such as 7, 6, 6, 4, and 3.

The second system consists of two staves. The upper staff is in treble clef and continues the melodic line with ornaments and a final cadence. The lower staff is in bass clef and continues the bass line with figured bass notation, including figures such as 6, 6, and 3.

The third system consists of two staves. The upper staff is in treble clef and shows the beginning of a new section with three notes followed by a double bar line. The lower staff is in bass clef and also shows the beginning of a new section with three notes followed by a double bar line.

L'AMOUR.

CANTATE.

Venez-Tous, &c.

FLUTES.

BASSE CONTINUE.

Venez Tous, venez faire emplette, Je vends le secret d'être heureux, Je

The musical score is arranged in two systems. The first system contains the vocal line and the instrumental parts for Flutes and Bass Continuo. The vocal line begins with the instruction 'Venez-Tous, &c.' and is written on a single staff. The Flutes part is on a staff with a treble clef and a 3/4 time signature, featuring a melodic line with various ornaments and accidentals. The Bass Continuo part is on a staff with a bass clef and a 3/4 time signature, providing a harmonic accompaniment with figured bass notation. The second system contains the vocal line and the Bass Continuo part. The vocal line includes the lyrics: 'Venez Tous, venez faire emplette, Je vends le secret d'être heureux, Je'. The Bass Continuo part continues the accompaniment. The page is numbered 36 in the top left corner.



## LES FESTES VENITIENNES,

Je reme- die, A ses lan- gueurs. Venez-Tous, venez faire emplette, Je

vends le secret d'être heureux, Je fais dispenser ma re- cette, Par les Plaisirs &

The musical score is arranged in two systems. Each system consists of three staves: a vocal line (soprano clef), a basso continuo line (bass clef), and a lute line (treble clef). The lute line includes figured bass notation with numbers (6, 4, 6, 6, 6, 6, 6) and asterisks (\*). The lyrics are printed below the vocal line.



DEUXIEME ENTREE, L'A. SALTINBANQUE. 39

par les Jeux. L'ennuy d'une ame insensible, Est un daff-

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics 'par les Jeux. L'ennuy d'une ame insensible, Est un daff-' are written below the notes. The middle staff is the first piano accompaniment line, starting with a bass clef. The bottom staff is the second piano accompaniment line, starting with a treble clef and containing figured bass notation: 6 5 4 \* 4 \* 7 \* 6 4 \*.

gereux poison, Prelez- en la guer- son, Mon secret est infail- lible, Dans votre

The second system of the musical score also consists of three staves. The top staff is the vocal line, continuing the lyrics 'gereux poison, Prelez- en la guer- son, Mon secret est infail- lible, Dans votre'. The middle staff is the first piano accompaniment line, starting with a bass clef. The bottom staff is the second piano accompaniment line, starting with a treble clef and containing figured bass notation: 6 6.

## LES FESTES VENITIENNES;

jeu- ne fai- son. Venez-Tous, venez faire emplette. Je vends le secret d'être heu-

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "jeu- ne fai- son. Venez-Tous, venez faire emplette. Je vends le secret d'être heu-". The lower staff is a lute accompaniment line with a C-clef and a key signature of one flat. It features various rhythmic values and accidentals, including a 3/4 time signature and several 'x' marks indicating fretted notes.

reux; Je fais dispenser ma recette, Par les Plai- firs & par les Jeux.

The second system of the musical score also consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It contains the lyrics "reux; Je fais dispenser ma recette, Par les Plai- firs & par les Jeux.". The lower staff is a lute accompaniment line with a C-clef and a key signature of one flat. It features various rhythmic values and accidentals, including a 3/4 time signature and several 'x' marks indicating fretted notes.



1. Reprise.

2. Reprise.

1. Reprise. 2. Reprise.

DEUXIEME ENTREE, L'A. SALTINBANQUE. 43

L'AMOUR.



*Effet admirable.*



VIOLONS.

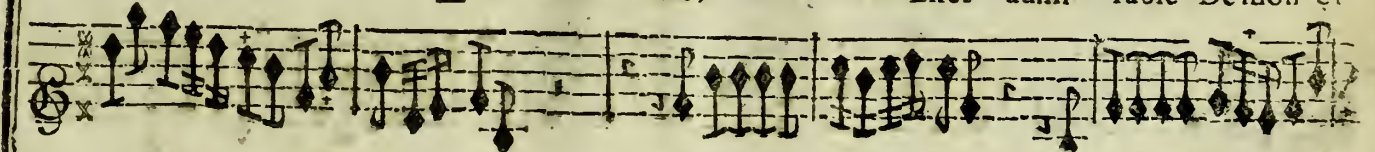


BASSE-CONTINUE.



Effet admirable,

Effet admirable Demon (ci-



*Donn.*



**FFF**

## LES FESTES VENITIENNES,

voit! Tout devient ai- mable Par mon pouvoir; Tout devient ai- mable,

*Fort.*

*Fort.*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a treble clef piano accompaniment. The bottom staff is a bass clef piano accompaniment. The music is in a 3/4 time signature. The first staff ends with a fermata. The second staff has a 'Fort.' dynamic marking. The third staff has a 'Fort.' dynamic marking and a '6-X' marking at the end.

Tout devient aimable Par mon pouvoir. La Jeunesse en

*Fort.*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a treble clef piano accompaniment. The bottom staff is a bass clef piano accompaniment. The music is in a 3/4 time signature. The first staff ends with a fermata. The second staff has a 'Fort.' dynamic marking. The third staff has a 'Fort.' dynamic marking and a '7' marking above the staff.

DEUXIEME ENTREE, L'A. SALTINBANQUE. 45

est plus brillan- - - - te, Et la vieil-lesse moins pesante :

*Doux.*

*Fort.*

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in treble clef, marked 'Doux.' The bottom staff is a piano accompaniment in bass clef, marked 'Fort.' The music is in 3/4 time and features various rhythmic patterns and dynamics.

La laideur se perd par mon fard, La Beauté paroît plus touchante, Avec le se-

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music continues with similar rhythmic and melodic motifs as the first system.

cours de mon art. Effet admirable, Effet admirable De mon ça-

voir! Tout devient aimable Par mon pouvoir. Tout devient aimable,

*Fort.**Fort.*



DEUXIÈME ENTRE'E, L'A. SALTINBANQUE. 47

Tout devient aimable Par mon pouvoir. Au plus timide

*Doux.* *Fort.*

*Loux.* *Fort.*

This system contains three staves of music. The top staff is the vocal line, with lyrics underneath. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 3/4 time. The first two staves have dynamic markings *Doux.* and *Fort.* respectively. The third staff has dynamic markings *Loux.* and *Fort.*

cœur je donne du courage, j'anime le plus indolent, j'adoucis une ame sau-

This system contains three staves of music. The top staff is the vocal line, with lyrics underneath. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues from the first system. The lyrics are: "cœur je donne du courage, j'anime le plus indolent, j'adoucis une ame sau-".

## LES FESTES VENITIENNES,

vage, Je rends vif l'esprit le plus lent. Effet admirable! Effet admi-

*Fort.*

rable De mon sçavoir! Tout devient aimable Par mon pouvoir, Tout devient aimable,

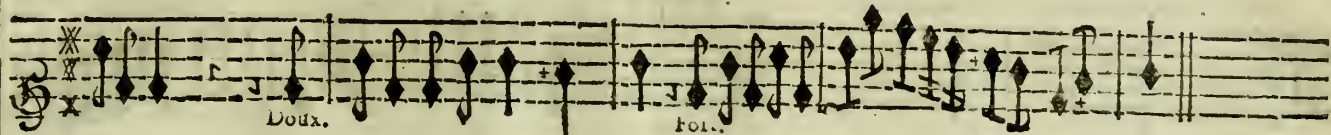
*Donx.* *Fort.*

*Fort.*

DEUXIEME ENTREE L'A. SALTINBANQUE. 49



Tout devient aimable Par mon pouvoir.



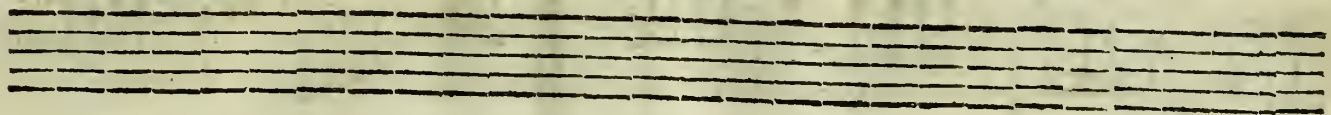
Doux.

Fort.



Doux.

Fort.



A I R des Polichincls.



Ggg

## LES FESTES VENITIENNES.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests. There are several 'x' marks above the notes in both staves, likely indicating fingerings or specific performance techniques. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests. There are several 'x' marks above the notes in both staves, likely indicating fingerings or specific performance techniques. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests. There are several 'x' marks above the notes in both staves, likely indicating fingerings or specific performance techniques. The system concludes with a double bar line.

DEUXIEME ENTREE, L'A. SALTINBANQUE. 51

L'AMOUR.

LE prix d'un si grand bien, peut-être vous étonne, Je ne le vend plus, je le donne,

BASSE-CONTINUE.

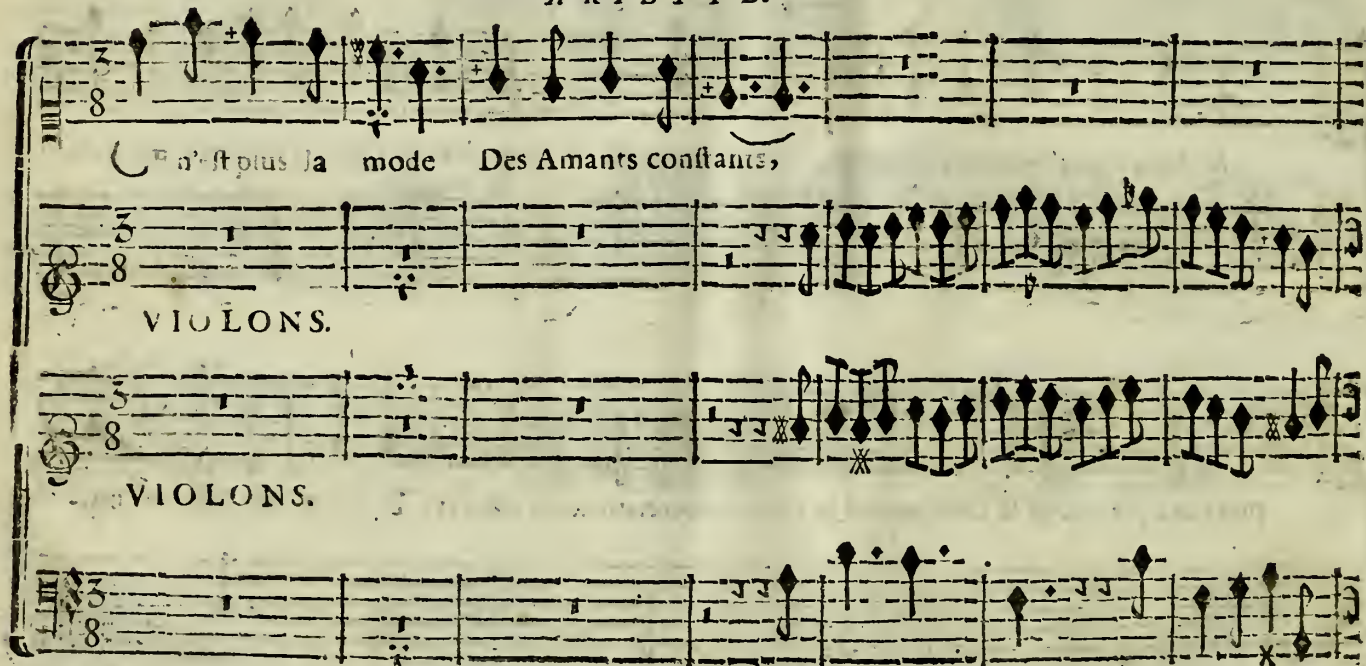
Au bon vieux tems des Amadis, Je le mettois à trop haut prix, J'exigeois des sou-

pirs, des pleurs, de la constance. Un cœur sincere, un cœur discret, Et qui même sans recom-



penie Est content de languir, de brûler en fe- cret.

## A R I E T T E.



C'est plus la mode Des Amants constants,

V I O L O N S.

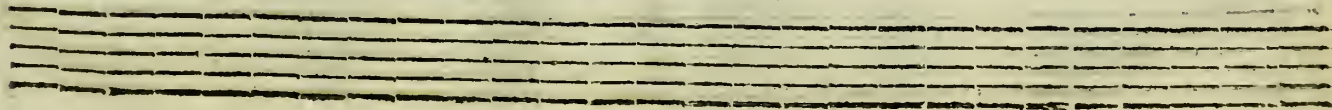
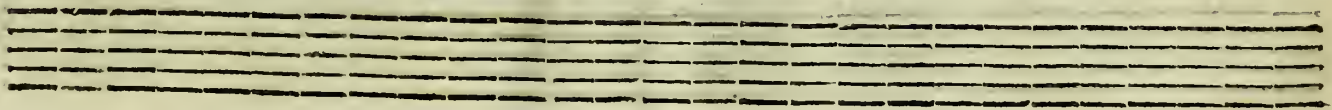
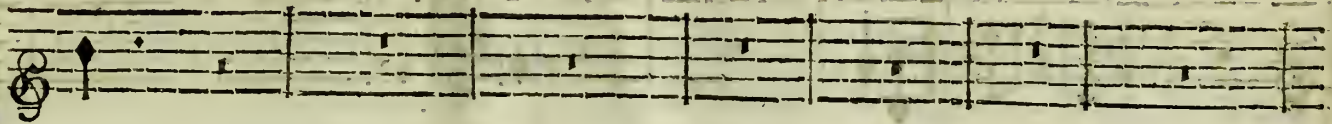
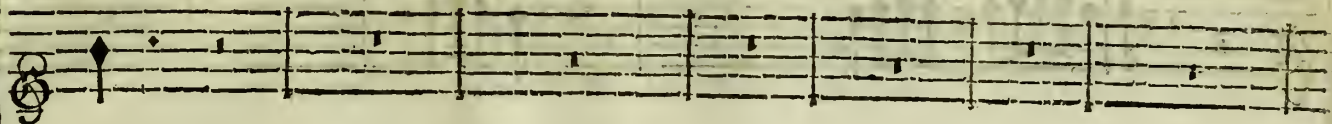
V I O L O N S.

BASSE-CONTINUE.

DEUXIEME ENTREE, L'A. SALTINBANQUE. 55

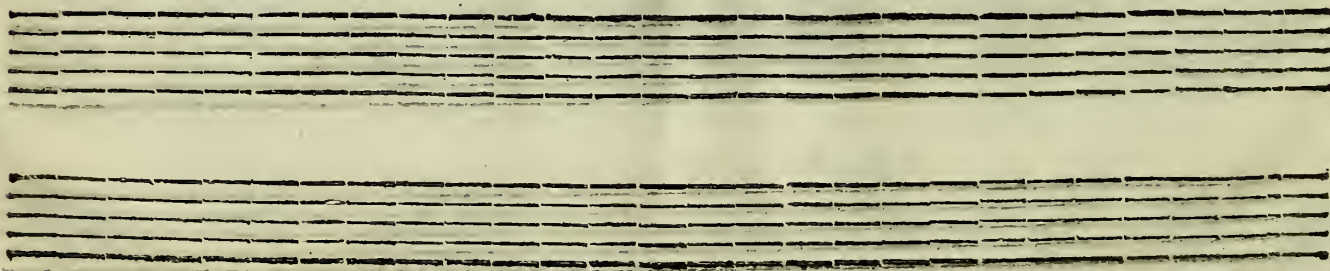


Ce n'est plus la mode Des Amants constants, L'Amour s'accommode Au deffaut du



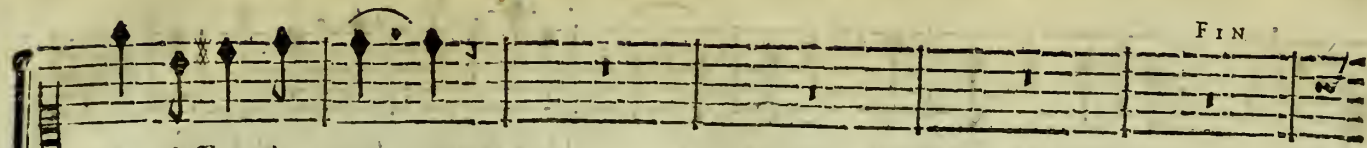
tempo. L'Amour s'accommode, L'Amour s'accommode

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. It contains the lyrics "tempo. L'Amour s'accommode, L'Amour s'accommode". The second and third staves are for a keyboard instrument, likely a harpsichord or spinet, with a C-clef and a common time signature. The fourth staff is for a lute or guitar, with a C-clef and a common time signature. The score is written in a historical style with various ornaments and clefs.



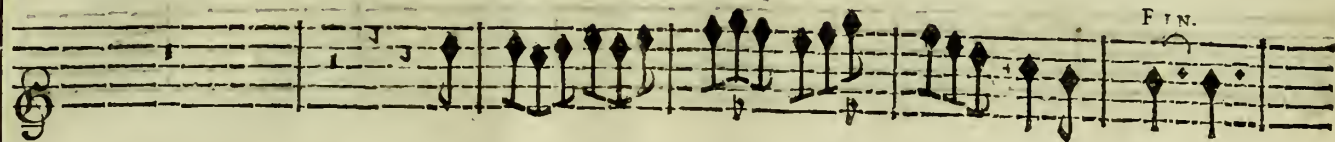


DEUXIEME ENTREE, L'A. SALTINBANQUE. 55



A musical staff with a treble clef. It contains several measures of music with notes and rests. The word "FIN" is written above the staff at the end.

Au deffaut du temps.



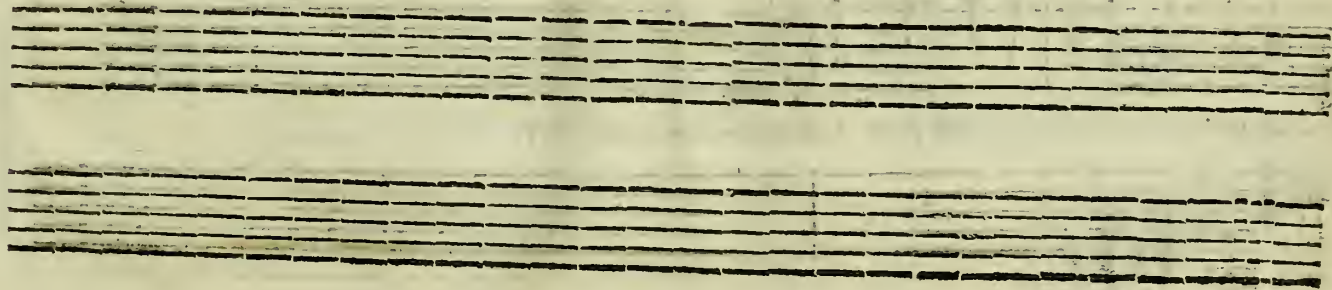
A musical staff with a bass clef. It contains several measures of music with notes and rests. The word "FIN." is written above the staff at the end.



A musical staff with a bass clef. It contains several measures of music with notes and rests. The word "FIN:" is written above the staff at the end.



A musical staff with a treble clef. It contains several measures of music with notes and rests. The word "FIN." is written above the staff at the end.



Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page.


## LES FÊTES VENITIENNES,



Un peu de contrainte, Un cœur complaisant, Une flûte feinte Suf- fit



à présent. Ce n'est plus la mode, jusqu'au mot FIN.



à présent. Ce n'est plus la mode, jusqu'au mot FIN.

DEUXIEME ENTREE, L'A. SALTINBANQUE. 57.

FRASTE à LFONORE.

LEONORE

Non, non il est un fidele Amant Qui porte vos fers, qui vous aime. L'Amour dans vos dis-

cours me paroit plus charmant Que lors qu'il se vante luy même. AH! vous trompez mes

FRASTE.

soins! Ne contrain plus nos feux, Cesse de nous être contraire; Obtenons l'aveu de son

Hhh

## LES FESTES VENITIENNES,

L'AMOUR.

pere: Esperetout de moy si je deviens heureux. Le temps s'e- coule, Il faut le ména-

ger. Venez en foule, Je suis un marchand passa- ger. Je fais peu de fé- jour, Je

pars fans qu'on y pense, Vous regreterez ma pré- sence, Hâtez- vous d'ache-

DEUXIEME ENTRE'E, L'A. SALTINBANQUE. 39

ter... Et vous Plaisirs charmants, Preparez à leurs yeux de doux amuse- ments.

The first system consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is an accompaniment in a lute-style clef (C-clef on the 4th line) with a common time signature. The lyrics are written below the vocal line.

*Gay.*

*A I R pour la suite de l'Amour.*

VIOLONS.

BASSE-CONTINUE

The second system consists of two staves. The upper staff is for Violins in treble clef. The lower staff is for Basse-Continue in a lute-style clef. Both staves have a common time signature.

The third system consists of two staves. The upper staff is for Violins in treble clef. The lower staff is for Basse-Continue in a lute-style clef. Both staves have a common time signature. The system concludes with the instruction *Hnh ij*.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and ornaments. The system concludes with a double bar line.

The second system of musical notation consists of two staves, continuing the piece from the first system. It features similar notation with treble and bass clefs, a one-flat key signature, and various musical symbols. The system ends with a double bar line.

The third system of musical notation consists of two staves. The upper staff begins with a double bar line and contains a few notes, followed by several empty staves. The lower staff also begins with a double bar line and contains a few notes, followed by several empty staves. This system appears to be a continuation or a separate section of the piece, ending with a double bar line.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a series of eighth and sixteenth notes, with some slurs and ties. The lower staff includes figured bass notation with the numbers "6-6" and "7-7" above the notes.

FIN.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes, including slurs and ties. The lower staff includes figured bass notation with the number "7" above the notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with eighth and sixteenth notes, including slurs and ties. The lower staff includes figured bass notation with the number "7" above the notes.



DEUXIEME ENTRE'E, L'A. SALTINBANQUE. 63

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with similar note values and rests. There are several asterisks and plus signs above the notes in both staves, likely indicating specific performance techniques or ornaments.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests. There are several asterisks and plus signs above the notes in both staves, likely indicating specific performance techniques or ornaments.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests. There are several asterisks and plus signs above the notes in both staves, likely indicating specific performance techniques or ornaments.

## LES FESTES VENITIENNES.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with notes and rests. The system is enclosed in a decorative bracket on the left side.

The second system of musical notation also consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with some notes marked with an asterisk (\*). The middle staff is in treble clef and contains a melodic line with notes marked with an asterisk. The bottom staff is in bass clef and contains a bass line with notes marked with an asterisk. The system is enclosed in a decorative bracket on the left side.

DEUXIÈME ENTREE, L'A. SALTINBANQUE. 65

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte dynamic marking (f) and contains a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment of quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The upper staff maintains the treble clef, one sharp key signature, and common time, showing more complex rhythmic figures. The lower staff continues the bass line accompaniment.

The third system of musical notation is the final system on the page, consisting of two staves. The upper staff concludes with a double bar line and repeat signs. The lower staff ends with the text *jusqu'au mot Fin.* and a final cadence. The page number *iii* is printed at the bottom right.

Accourez, Accourez, que chacun s'empresse, que chacun s'empresse, L'Amour présen-

te à vos desirs L'antidote de la tristesse, Et la source des vrais plaisirs.

L'Amour présente à vos desirs L'antidote de la tristesse, Et la source des vrais plaisirs.

L'Amour présente à vos desirs L'antidote de la tristesse, Et la source des vrais plaisirs.

DEUXIEME ENTREE, L'A. SALTINBANQUE. 67

Musical score for Violons, first system. It consists of three staves. The top two staves are for Violons, and the bottom staff is for the Cello/Double Bass. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical score for Violons, second system. It consists of three staves. The top staff contains the lyrics: "Accourez, Accourez, que chacun s'empresse, L'Amour présente à vos desirs L'anti-". The bottom two staves are for Violons and Cello/Double Bass. The music continues with the same rhythmic pattern.

Accourez, Accourez, que chacun s'empresse, L'Amour présente à vos desirs L'anti-

dote de la tristesse, Et la source des vrais plaisirs. Profitez dans votre bel.

dote de la tristesse, Et la source des vrais plaisirs. Profitez dans votre bel.

âge D'un bien qui vous rendra contents; Voulez-vous, pour en faire usage, At-

âge D'un bien qui vous rendra contents; Voulez-vous, pour en faire usage, At-

tendre qu'il n'en soit plus temps? VIOLONS.

tendre qu'il n'en soit plus temps?

DEUXIEME ENTREE LA. SALTINBANQUE. 69

Profitez dans votre bel âge D'un bien qui vous rendra contents.

Profitez dans votre bel âge D'un bien qui vous rendra contents.

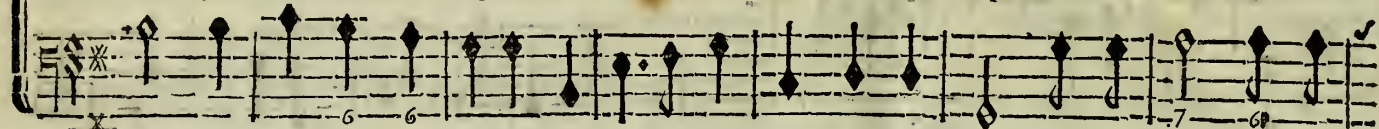
Voulez-vous, pour en faire usage, Attendre qu'il n'en soit plus temps. Voulez-

Voulez-vous, pour en faire u- faire, Attendre qu'il n'en soit plus temps?

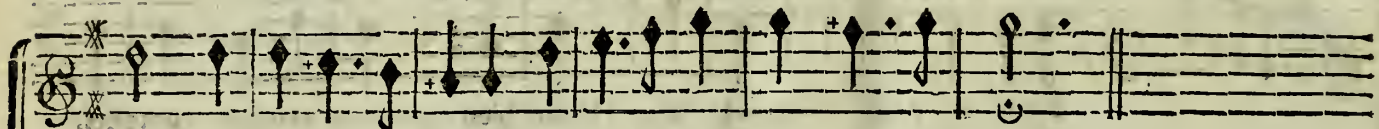
Voulez-vous, pour en faire u- sage, Attendre qu'il n'en soit plus temps? Voulez-



vous, pour en fai- re u- sage, Attendre qu'il n'en soit plus temps? Voulez-vous, Voulez-



vous, pour en faire u- sage, Attendre qu'il n'en soit plus temps? Voulez-vous, Voulez-



vous, pour en faire u- sage, Attendre qu'il n'en soit plus temps?



vous, pour en faire u- sage, Attendre qu'il n'en soit plus temps?

*Attribution de la Charge de seul Imprimeur du Roy pour la Musique.*

PAR Lettres Patentes du Roy, données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grace 1694 Signées LOUIS; Et sur le replis, par le Roy, PHELYPEAUX; Scellées du grand Sceau de cire jaune; Confirmées par Lettres de Surannation, données à Marly le vingt-huitième jour de May 1715. Signées comme dessus: Toutes lesdites Lettres Vérifiées & Registrées en Parlement le 7. Juin 1715. Il est permis (à Jean-Baptiste-Christophe Ballard, seul Imprimeur du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté,) d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit, avec très-expresses inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs & Fondateurs de Caracteres, & autres personnes généralement quelconques, de Tailler, Fondre, ni contrefaire les Notes, Caracteres, Lettres grises, & autres choses inventées par ledit Ballard; ni d'entreprendre ou faire entreprendre ladite Impression de Musique, en aucun lieu de ce Royaume, Terres & Seigneuries de l'obéissance de Sa Majesté, nonobstant toutes Lettres à ce contraires, sans le congé & permission dudit Ballard; A peine de confiscation des Livres ou Exemplaires, Notes, Caracteres & autres Instruments servant au fait de ladite Impression de Musique, & de six mille livres d'Amende; Ainsi qu'il est plus amplement déclaré esdites Lettres: Sadede Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, soy soit ajoutée comme à l'Original,



L E B A L,

QUATRIÈME ENTRÉE

DES FESTES VENITIENNES.

CETTE ENTRÉE A ETÉ REPRÉSENTÉE POUR LA PREMIÈRE FOIS  
PAR L'ACADEMIE ROYALE DE MUSIQUE,

*Le Mardy dix-septième Juin 1710.*

NOUVELLE EDITION.

---

M D C C X I X.

*AVERTISSEMENT*

*DE L'AUTEUR.*

**D**ANS la Scene du Maître de Musique & du Maître de Danse, je me suis servi de quelques endroits de Chants & de Symphonies de nos plus habiles Compositeurs: Je crois qu'ils ne me sçauront pas mauvais gré de les avoir placez avec l'illustre Monsieur DE LULLY, dont le génie fait tant d'honneur à la France, où il a perfectionné son Art.



## LES FESTES VENITIENNES;

THEMIR.

S Eigneur, trop de delica- tesse Trouble v<sup>o</sup>tre felici- té: Vous aimez dans Ve-

BASSECONTINUE.

nise une jeune Beauté, Et vous ne la charmez que par v<sup>o</sup>tre tendresse: Elle i-

QUATRIÈME ENTREE, LE BAL.

gnore qu'en vous un Prince est son amant, Et, pour juger encor de sa perseve- rance, Pa-

ré de votre nom, sous votre habillement, Je fais briller l'é- clat d'une haute puis-

sance, Du plus parfait a- mour Je feins de ressentir toute la violen-

Aaaaa ij

## LES FESTES VENITIENNES,

ce; Mais, les festes, les jeux que j'offre chaque jour N'affoiblissent point sa constan-

## A LAMIR.

ce. **D**é ses vrais sentiments j'ay voulu m'éclaircir, Ce projet a rendu ma flâme plus heu-

## THEMIR.

reuse. **I**L est rare de réüir Par cette épreuve dange- reuse.

QUATRIÈME ENTREE, LE BAL.

AIR

Le desir d'un rang glorieux Eteint les ardeurs les plus belles: Il est bien moins de cœurs fi-

delles, Qu'il n'est de cœurs ambitieux. Il est bien moins de cœurs fidelles, Qu'il n'est de cœurs ambi-

ALAMIR.

eux. ET c'est ce qui troubloit mon ame, Jen'osois me livrer aux transports de ma flâ- me.





The first system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef with figured bass notation. The music is in 3/4 time and contains various rhythmic patterns and accidentals.

ble. Il peut toujours douter si c'est à ses ardeurs, Ou si c'est à son rang qu'une amante est fen- si-

THEMIR.

The second system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef with figured bass notation. The music continues with similar rhythmic and melodic motifs.

ble Tout conspire à vous rendre heureux, Ne vous imposez plus une dure con-

BASSE-CONTINUE.

The third system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef with figured bass notation. The music concludes with a final cadence.

trainte: Iphise aprenant votre feinte, Pourra la pardonner à l'excès de vos

## LES FESTES VENITIENNES;

feux. Par vos ordres exprés, j'ordonne un Bal pompeux: Deux Maîtres renommés qu'a vû naître la

France, Doivent en prépa- rer & les Chants & la Danse; Vous y verrez l'Objet de

ALAMIR. THEMIR.  
vos plus tendres vœux. Tu feras par quel moyen tu me feras connoître. Allez, je vois pa-

raître Les Ordonnateurs de nos jeux.



S C E N E I I.

THEMIR, UN MAISTRE DE MUSIQUE, UN MAISTRE DE DANSE.

Gravement.

VIOLONS.

TOUS.

Bbbbb

Le M. de Danse.

E N S E M B L E.

DE nos communs efforts, Vous devez tout attendre, Musique tendre!

DE nos communs efforts, Vous devez tout attendre, Ballet charmant! Ah! c'est

76

THEMIR.

Ah! c'est vo<sup>s</sup>, qui l'éportez sur moy. Ah! c'est vo<sup>s</sup>, qui l'éportez sur moy. J'Admire,

vous c'est vo<sup>s</sup>, qui l'éportez sur moy. Ah! c'est vo<sup>s</sup>, c'est vo<sup>s</sup>, qui l'éportez sur moy.

67 4 3

QUATRIÈME ENTREE, LE BAL.

ce flateur langage ! Mais parmi vous, est-ce l'u- sage De vous louer de bonne

Le M. de Musique.

foy? **G** Race au Ciel! de mon art! je connois le su- blime, Tout cède à mes divins tran-

ports: Je puis dans le feu qui m'a-nime, Du Chantre de la Thrace effacer les ac-

## LES FESTES VENITIENNES,

LE M. DE DANSE.

Il danse.

Il danse.

cord. Mes pas sont autant de merveilles! Ils sont brillants, & gracieux;

Il danse.

Il danse.

Je suis l'art de tracer aux yeux Les sons qui frappent les oreilles.

LE M. DE MUSIQUE.

Aux yeux des Matelots, faut-il peindre un ouvrage? Je porte par tout le ra-

QUATRIÈME ENTREE, LE BAL.

Musical score for the first system. It consists of three staves. The top staff is for Violins, with the label "VIOLONS." below it. The middle staff contains the lyrics "vage,". The bottom staff is marked "TOUS." and features a dense, rhythmic pattern of repeated notes. A measure rest of 7 measures is indicated at the end of the system, with a "2" below it.

Musical score for the second system. It consists of three staves. The top staff is marked "Doux." and "Fort." and features a dense, rhythmic pattern of repeated notes. The middle staff contains the lyrics "Je fais siffler les vents,". The bottom staff continues the dense, rhythmic pattern of repeated notes.

## LES FESTES VENITIENNES,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a dense, rhythmic pattern of sixteenth notes, followed by a melodic line of eighth notes. The middle staff is a vocal line with a single note on a whole rest, followed by a melodic line of eighth notes. The bottom staff is a bass clef with a key signature of one flat and a common time signature, featuring a dense, rhythmic pattern of sixteenth notes. The word *Doux.* is written below the top staff.

*Doux.*

Je soule- ve les

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It begins with a melodic line of eighth notes, followed by a dense, rhythmic pattern of sixteenth notes. The middle staff is a vocal line with a single note on a whole rest, followed by a melodic line of eighth notes. The bottom staff is a bass clef with a key signature of one flat and a common time signature, featuring a dense, rhythmic pattern of sixteenth notes. The words *Fort.*, *Doux.*, *Fort.*, and *Doux.* are written below the top staff.

*Fort.* *Doux.* *Fort.* *Doux.*

flots. Je fais sif- fler les vents, Je soule-



QUATRIEME ENTREE, LE BAL.

15

ve les flots.

Le M. de Danse.

SI des vents en cour-roux il faut montrer la

## LES FESTES VENITIENNES;

Il danse.

*Vite.*

rage, Par divers tourbil- lons j'en deviens un image.

*Doux.*

FLUTES ET VIOLONS.

Le M. de Musique.

Aut-il inspi- rer le re- pos?

*Doux.*

QUATRIÈME ENTREE, LE BAL.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a melodic phrase, followed by a series of notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

Au tranquille Som- meil, Au tranqui- le Sommeil je prête

The second system continues the vocal and piano parts. The vocal line has some rests and is accompanied by piano chords. There are some markings like '6' and 'x' above the notes.

The third system shows the vocal line with dynamic markings: *Fort.*, *Doux.*, and *Fort.* The piano accompaniment continues with chords and melodic fragments.

The fourth system features the vocal line with some rests and piano accompaniment with chords and melodic lines.

The fifth system shows the vocal line with rests and piano accompaniment with chords and melodic lines.

des pa- vots.

The sixth system continues the vocal and piano parts. The vocal line has some rests and is accompanied by piano chords. There are some markings like '4', '3x', 'fort', and 'Doux.' above the notes.

Cccc

LE M. DE DANSE. Il Danse.

D'Un songe agréable, Je peins la douceur : D'un songe effroyable, Je fais voir l'hor-

B-C. TOUS B-C.

Il Danse Dour

LE M. DE MUSIQUE

reur. Si j'é-voque les morts

TOUS.

Detailed description: This is a page from a musical score. It features two systems of music. The first system consists of three staves. The top two staves are for a dance melody, with the first staff in treble clef and the second in bass clef. The third staff is for a vocal line, with lyrics in French. The second system also consists of three staves. The top staff is for a dance melody, the middle for a vocal line, and the bottom for another vocal line. The lyrics continue in French. The score includes various musical notations such as clefs, time signatures (3/2), and dynamic markings like 'Doux'.

QUATRIÈME ENTREE, LE BAL.

de leurs demeures sombres, Je puis faire trem- bler les plus audaci- eux.

Doux.

LE M. DE DANSE.

Sous le terrible af- peçt d'un Demon furi- eux, Je puis épouvanter les

Ccccc ij

LES FESTES VENITIENNES,

Violoncelle. Il dance

Musical staff for Violoncelle (Cello) in 2/4 time, featuring a melodic line with various ornaments and a final cadence.

Musical staff for Flute in 2/4 time, featuring a simple accompaniment line with rests and occasional notes.

ombres.

Musical staff for Bassoon in 2/4 time, featuring a melodic line with various ornaments and a final cadence.

Musical staff for Flute in 3/4 time, featuring a simple accompaniment line with rests and occasional notes.

PETITES FLUTES.

LE M. DE MUSIQUE.

Doux.

Musical staff for Violins in 3/4 time, featuring a melodic line with various ornaments and a final cadence.

JE célèbre l'Amour sur mille tons divers.

VIOLONS.

Je van- te

Musical staff for Bass Continuo in 3/4 time, featuring a simple accompaniment line with rests and occasional notes.

BASSE-CONTINUE.

QUATRIÈME ENTREE, LE BAL.

24

The musical score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics are written below the third staff.

le Prin- tems, les Zé- phirs, la Verdu- re:

Two sets of empty musical staves, each consisting of five lines, located at the bottom of the page.

On croit en-ten- - dre dans mes Airs, Un Rossignol qui chan- - te,

The musical score consists of four staves. The first two staves are vocal lines in G major, starting with a treble clef and a key signature of one sharp (F#). The third staff is the piano accompaniment, featuring a treble clef and a key signature of one sharp. The lyrics are written below the piano staff. The fourth staff continues the piano accompaniment, including a section with a 6/8 time signature. Below the fourth staff are two sets of empty musical staves.



QUATRIÈME ENTREE, LE BAL.

Doux.

Doux.

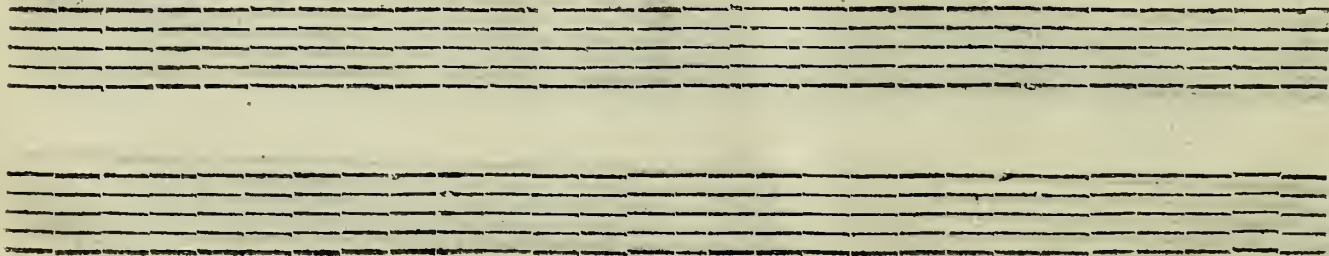
Doux.

Un Ruiffeau qui murmu-

Doux.

re, On croit entendre dans mes Aïrs, Un Rossignol,

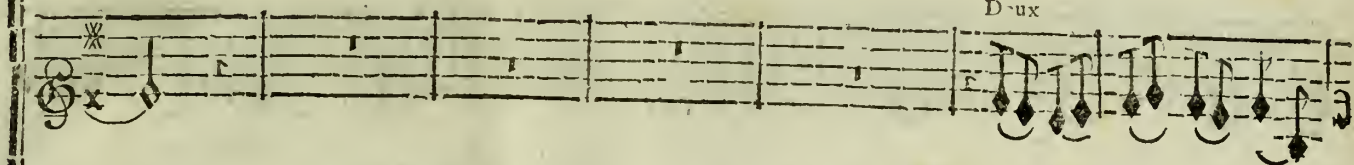
The musical score consists of four staves. The first two staves are vocal lines in G major, marked with a treble clef and a common time signature. The third staff is a basso continuo line in G major, marked with a bass clef and a common time signature. The lyrics are written below the vocal lines. The fourth staff is a blank basso continuo line. The music features various ornaments and trills, particularly in the vocal lines.



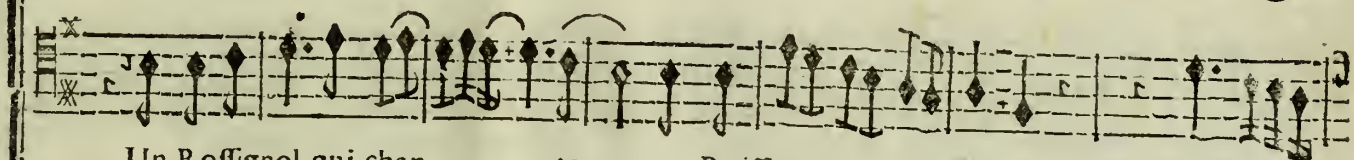
QUATRIÈME ENTREE, LE BAL.



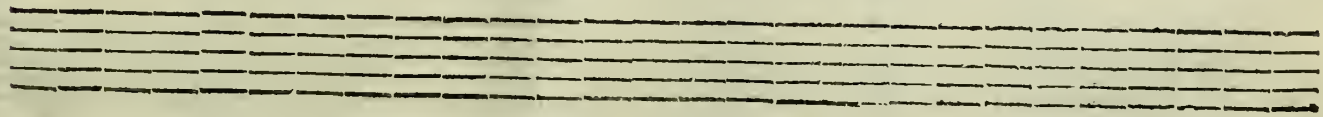
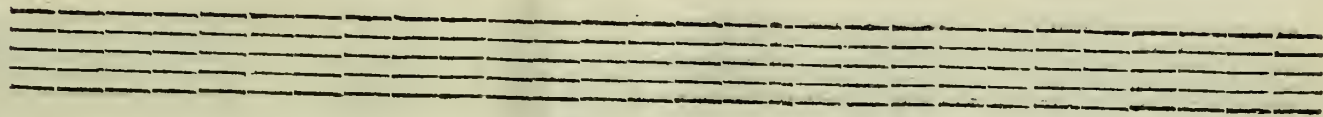
Doux.



Doux



Un Rossignol qui chan - te, un Ruiffeau qui mur - mure, Un Ruif-



Dddd

## LES FESTES VENITIENNES;

feau qui mur- mu- re.

The image shows a page from a musical score. At the top left is the page number '26'. The title 'LES FESTES VENITIENNES;' is centered at the top. The score consists of four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics 'feau qui mur- mu- re.' are written below the third staff. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are also some performance markings such as 'x' and '6' above notes. The bottom of the page shows two empty staves.

QUATRIÈME ENTREE, LE BAL.

LEM DEDANSE.

J'Anime les Bergers heureux, Qui par une Dance legere, Semblent sur la verte fou-

BASSE-CONTINUE.

gere Tracer l'Image de leurs feux. VIOLONS & HAUTBOIS.

Dddd ij

VIOLONS.

LEM DE MUSIQUE

Par une brillan- te fail- lie ,

BASSE-CONTINUE

TOUS

Par une brillan- te fail- lie, Je fais honneur, Je fais hon-

neur à l'i-tali-e. Je fais hon-neur, Je fais honneur à l'i-ta-li-e.

Je fais honneur, Je fais honneur à l'i-ta-li-e.

Je fais honneur à Pla- li- e.

43

## P R E' L U D E.

VIOLONS.

Volate. Volate - se,

TOUS.

BASSE-CONTINUÉ.



QUATRIEME ENTREE, LE BAL.

76

*Vola- te, Volate, Amori. Fe-*

This system contains the first three staves of music. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The number '76' is written below the first measure of the bottom staff. The lyrics 'Vola- te, Volate, Amori. Fe-' are positioned between the middle and bottom staves.

*Doux. Fort.*

*ri te tutti i cori. Vo-*

This system contains the next three staves of music. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics 'ri te tutti i cori. Vo-' are positioned between the middle and bottom staves. The dynamic markings 'Doux.' and 'Fort.' are placed below the top staff.

## LES FESTES VENITIENNES,

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line is on a single staff with lyrics "la- - - - te, Volate Amori,". The piano accompaniment consists of two staves. The first staff is marked "Doux." and the second staff is marked "Fort.". The music is in 3/4 time and includes various ornaments and dynamic markings.

Doux. Fort.

la- - - - te, Volate Amori,

Musical score for the second system, featuring violin solo and piano accompaniment. The violin solo is on a single staff marked "Doux." and "VIOLON Seul.". The piano accompaniment consists of two staves. The vocal line continues with the lyrics "Amori, Vola-". The music is in 3/4 time and includes various ornaments and dynamic markings.

Doux. VIOLON Seul.

Amori, Vola-

QUATRIÈME ENTREE, LE BAL.

TOUS.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a melodic line with various note values and rests. The middle staff is a piano accompaniment in G major, starting with a treble clef and a common time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a piano accompaniment in G major, starting with an alto clef and a common time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "te Amo- ri." are written below the middle staff.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a common time signature. It contains a melodic line with various note values and rests. The middle staff is a piano accompaniment in G major, starting with a treble clef and a common time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a piano accompaniment in G major, starting with an alto clef and a common time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "Eccc" are written below the bottom staff.

Eccc

LE M. DE DANCE.

THEMIR.

Et moy je sçais... Allez, je vois quelqu'un paroître, Allez tout aprêter: Pour

BASSE-CONTINUE.

Maîtres dans vos Arts je dois vous reconnoître, Aux soins que vous prenez tous deux de vous vanter.

## S C E N E I I I.

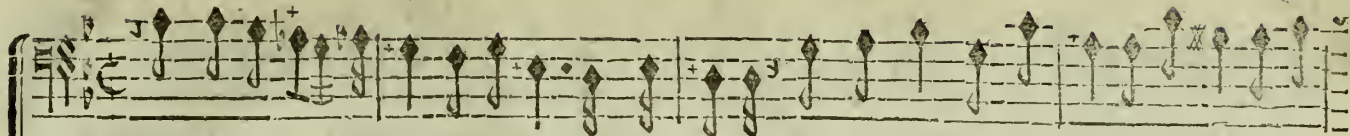
A L A M I R, I P H I S E.

P R E L U D E.

QUATRIÈME ENTREE, LE BAL.

35

ALAMIR.



Pourrois-je me flatter de regner dans vôtre ame, Lorsqu'un Prince charmé de l'éclat de vos



BASSE-CONTINUE.



yeux, Joint à l'hommage de sa flâme, Tout ce qui peut toucher un cœur ambiteux? La



gloire, la magnificence Accompagnent par tout ses pas; Et jen'oppose à tant d'appas



Eccce ij

## LES FESTES VENITIENNES,

IPHISE.

Que mon amour & ma confiance. CRU-el, quelle est votre rigueur? Par cét injuste ef-

AIR.

froy, N'offencez point mon cœur. Vous sçavez que je vous aime, Je fais mon bonheur su-

pième De vous charmer à mon tour: C'est dans une ame commune Que l'éclat de la For-

QUATRIÈME ENTREE, LE BAL.

37

tune, Peut triompher de l'Amour. C'est dans une ame commune, Que l'éclat de la For-

ALAMIR.

tune, Peut triompher de l'A- mour. QUoy! votre cœur pourroit refuser la victoire Aux

IPHISE.

charmes d'un rang é- clatant. JE ne veux que la gloire De vous rendre conf-

## LES FESTES VENITIENNES;

AI AMIR.

tant. AH! c'en est trop, Beauté charmante, Partagez d'un Amant la fortune bril-

lante, Il vous offre un bonheur certain. Que sous d'aimables loix un doux hymen vous range Côté-

IPHISE.

tez que l'Amour vous vange Des fautes du Delfin. Dans quels soupçons, Ingrat, me jette ce lan-



QUATRIÈME ENTREE, LE BAL.

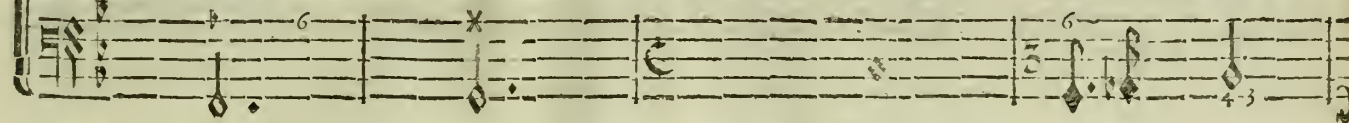
A L'AMIR.



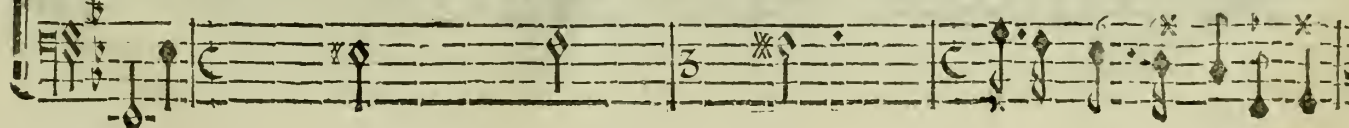
gage! LE Ciel en vous formant vous a fait un outrage. Les sentiments du



cœur & le charme des yeux furent votre partage; Mais vous deviez briller dans un rang glori-



eux, il faut qu'un Mortel qui vous aime, Vous offre la grandeur suprême Que devoit être le



## LES FESTES VENITIENNES,

IPHISE.

Dieux. AH! j'ay perdu votre tendresse! Ce vain discours est une adresse Qui cache un

changement fatal: Non, non, il n'est pas possible Qu'un Amant bien sensible Par-

le pour son Rival. Non, non, il n'est pas possible Qu'un Amant bien sensible Parle pour son Ri-

# QUATRIÈME ENTREE, LE BAL.

ALAMIR.

IPHISE.

ALAMIR.

val. Aimez un Prince, aimez.. Tu le veux donc, Perdue? Si vous ne l'aimez

IPHISE.

pas, je ne puis être heureux. C'En est fait: je suivrai le transport qui me guide;

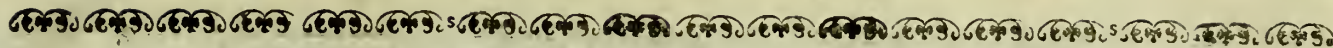
Pour me venger de toi, j'approuveray tes feux; Mon juste désespoir... Je le vois qui s'a-

ffff



QUATRIÈME ENTREE, LE BAL.

43



SCENE V.

ALAMIR, IPHISE.

IPHISE.

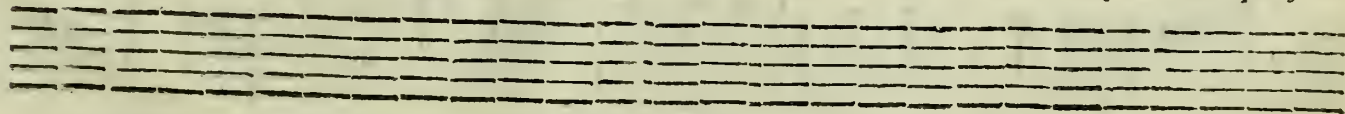
ALAMIR.

Q'entens-je! quel est ce discours? n'en puis-je sçavoir le mystere? I-

BASSE-CONTINUE.

Phite, j'ay voulu vous plaire, Sans avoir de mon rang employé le secours.

Tournez pour l'Air qui suit.



FFFF ij

AIR Doux

B C M On cœur est assuré du vôtre, Pardonnez cette feinte à la plus vive ar-

deur : Partagez avec moy la su- préme grandeur Dont tout l'éclat n'a pù vous tou-

QUATRIÈME ENTREE, LE BAL.

cher pour un au- tre. Parta- gez avec moy la su- pême grandeur Dont tout l'é-

clat n'a pû vous tou- cher pour un au- tre.

IPHISE.

Je ne vois en vous qu'un amant, Vo reamour seul touche mon a- me. An! que

mon bonheur est charmant, Et qu'il augmente encor ma flâ-

E N S E M B L E.

Amons nous, aimons nous; Qu'à ja- mais l'Amour nous en- chaîne, Qu'à ja-

me! Amons nous, at- mons nous; Qu'à ja- mais l'Amour nous enchaî-

BASSE-CONTINUE.



QUATRIÈME ENTREE, LE BAL.

mais l'Amour nous en-chaîne, Richesses, grandeur souveraine, Sans luy rien ne  
ne, Richesses, grandeur souve- raine, Sans luy rien ne

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and features a mix of eighth and sixteenth notes. There are some performance markings like '4' and '3' below the piano staff.

peut être doux; Amons-nous, Amons-nous; Qu'à jamais l'Amour nous enchaîne,  
peut être doux; Amons-nous, aimons-nous; Qu'à ja- mais l'Amour nous en-

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music continues with similar rhythmic patterns. There are performance markings like '6', '7', '4', and '3' below the piano staff.

## LES FESTES VENITIENNES;

Qu'à ja- mais l'Amour nous en- chaî- ne, Qu'à jamais l'Amour nous enchaî-

chaî-

ne, Qu'à jamais l'Amour nous enchaî-

ne. Qu'à ja- mais l'Amour nous enchaî- ne. A re- ne.

ne. Qu'à ja- mais l'Amour nous enchaî- ne.

SCENE VI.

ALAMIR, IPHISE, tous les Acteurs des Scenes précédentes, & les Chœurs.

Gay

MARCHE.

The musical score consists of two systems, each with a treble clef staff and a bass clef staff. The first system begins with a treble clef staff containing a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The melody is marked 'Gay' and includes various note values, rests, and ornaments. The bass clef staff below it contains a bass clef, a key signature of one flat, and a 3/4 time signature. The second system continues the piece with similar notation, including a 6/8 time signature in the bass staff. The score is written in a historical style with many ornaments and specific rhythmic markings.

## LES FESTES VENITIENNES,

## G H O E U R S.

Que les Ris, que les Jeux dans cet heureux séjour Avec tous les attraits, fassent

Que les Ris, que les Jeux dans cet heureux séjour Avec tous les attraits, fassent

regner l'Amour. VIOLONS. Que les Ris, que les

regner l'Amour. Que les Ris, que les



Jeux dans cet heureux séjour Avec tous ses attraits, fassent regner l'Amour. Que les



Jeux dans cet heureux séjour Avec tous ses attraits, fassent regner l'A- mour,

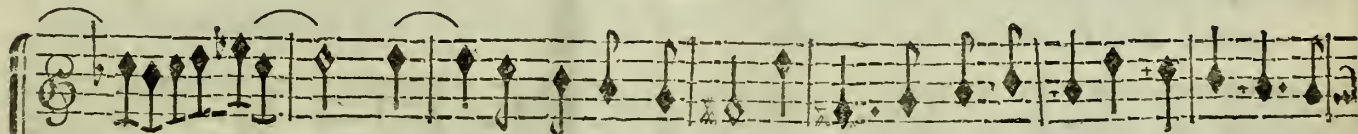


Ris, que les Jeux, Que les Ris, que les Jeux fassent regner,



fassent regner

l'Amour. Que les Ris, que les Jeux, Que les



fassent regner l'Amour Avec tous ses attraits, fassent regner l'A-



Ris, que les Jeux dans cet heureux séjour Avec tous ses attraits, fassent re- l'A-  
Ggggg ij

## LES FESTES VENITIENNES,

FIN. Petit CHOEUR.

mour. VIOLONS. Tendre Amour, dans la  
 Tendre Amour, dans la  
 mour. B-C. FIN.

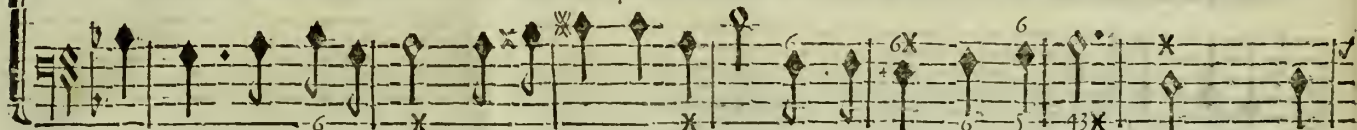
nuit c'est toy seul qui nous guides, Tu la fais préférer aux jours les plus charmants;  
 nuit c'est toy seul qui nous guides, Tu la fais préférer aux jours les plus charmants;

QUATRIÈME ENTRÉE, LE BAL.

TOUS.



Tu rends dans ces moments Les Amants plus hardis, les Beutez moins timi- des. VIOLONS.



Tu rends dans ces moments Les Amants plus hardis, les Beutez moins timi- des. B-C.



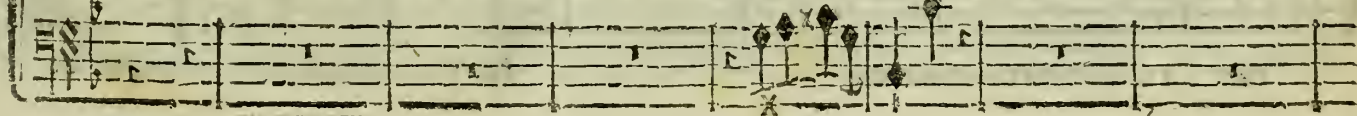
Petit CHOEUR



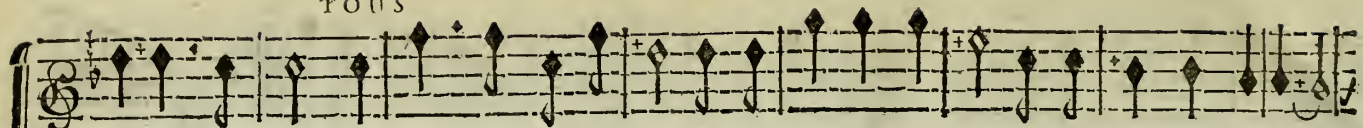
Tendre Amour, dans la nuit c'est toy seul qui nous guides, Tu la fais préfé- rer aux jours



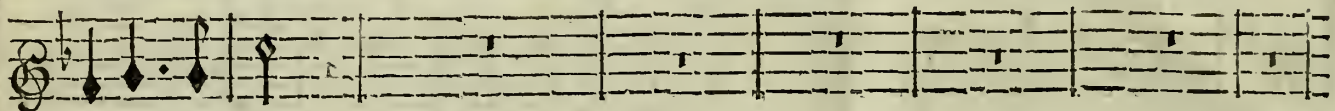
Tendre Amour, dans la nuit c'est toy seul qui nous guides, Tu la fais préfé- rer aux jours



TOUS

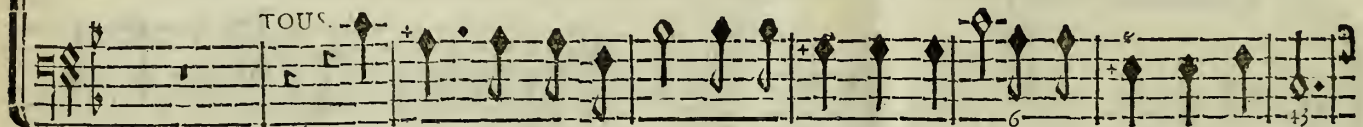


les plus charmant . Tu rends dans ces moments, Les Amants plus hardis, les Beutez moins timi-



les plus charmants.

TOUS



Tu rends dans ces moments, Les Amants plus hardis, les Beutez moins timi-

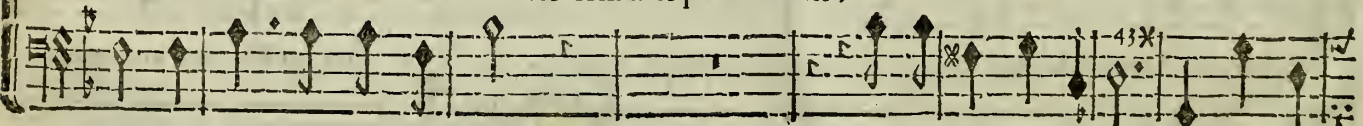


CHOEURS.

des. Tu rends dans ces moments, Les Amants plus hardis, les Beutez moins timi- des. Que les.



Les Amants plus hardis,

*On reprend le Chœur page 50. jusqu'au mot Fin.*

des. Tu rends dans ces moments,

Les Beutez moins timi- des. Que les



QUATRIÈME ENTREE, LE BAL.

PREMIER MENUET.

VIOLONS.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. There are several asterisks (\*) and a plus sign (+) placed above or below notes in both staves, likely indicating specific performance techniques or fingerings.

The second system of musical notation continues the piece. It features two staves, treble and bass clef. The notation includes a variety of rhythmic patterns and rests. Asterisks (\*) and a plus sign (+) are used to mark specific notes throughout the system.

The third system of musical notation concludes the piece. It consists of two staves, treble and bass clef. The notation shows the final notes and rests of the minuet. Asterisks (\*) and a plus sign (+) are present, marking specific notes.

## LES FESTES VENITIENNES,

## DEUXIÈME MENUET.

Musical score for the second minuet from 'LES FESTES VENITIENNES'. The score is written for two staves, Treble and Bass clef, in 3/4 time. The key signature is one flat (B-flat). The score consists of four systems of two staves each. The first system contains the first 12 measures. The second system contains the next 12 measures. The third system contains the next 12 measures. The fourth system contains the final 12 measures, ending with a double bar line. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments. There are several 'x' marks below the notes, likely indicating fingerings or specific performance instructions. The piece concludes with a repeat sign and a fermata.

QUATRIEME ENTREE, LE BAL.

PREMIER PASEPIED.

Violins, first system, treble clef. The staff contains musical notation for the first system, including a treble clef, a key signature of one flat, and a 3/8 time signature. The music consists of eighth and sixteenth notes with stems pointing downwards. There are several 'x' marks above the notes in the second and third measures.

VIOLONS.

Violins, second system, alto clef. The staff contains musical notation for the second system, including an alto clef, a key signature of one flat, and a 3/8 time signature. The music consists of eighth and sixteenth notes with stems pointing downwards. There are several 'x' marks above the notes in the second and third measures.

Violins, third system, treble clef. The staff contains musical notation for the third system, including a treble clef, a key signature of one flat, and a 3/8 time signature. The music consists of eighth and sixteenth notes with stems pointing downwards. There are several 'x' marks above the notes in the second and third measures.

Violins, fourth system, alto clef. The staff contains musical notation for the fourth system, including an alto clef, a key signature of one flat, and a 3/8 time signature. The music consists of eighth and sixteenth notes with stems pointing downwards. There are several 'x' marks above the notes in the second and third measures.

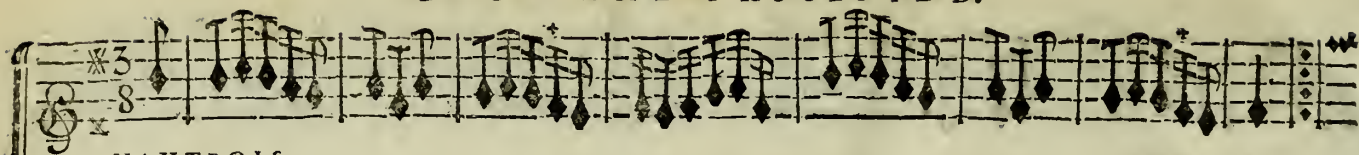
Violins, fifth system, treble clef. The staff contains musical notation for the fifth system, including a treble clef, a key signature of one flat, and a 3/8 time signature. The music consists of eighth and sixteenth notes with stems pointing downwards. There are several 'x' marks above the notes in the second and third measures.

Violins, sixth system, alto clef. The staff contains musical notation for the sixth system, including an alto clef, a key signature of one flat, and a 3/8 time signature. The music consists of eighth and sixteenth notes with stems pointing downwards. There are several 'x' marks above the notes in the second and third measures.

H h h h

## LES FESTES VENITIENNES,

## DEUXIEME PASSEPIED.



First musical staff for Hautbois. It features a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. There are two asterisks above the staff, one at the beginning and one near the end.

HAUTBOIS.



Second musical staff for Hautbois. It features a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. There are two asterisks above the staff, one at the beginning and one near the end.

HAUTBOIS.



Third musical staff for Bassons. It features a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. There are two asterisks above the staff, one at the beginning and one near the end.

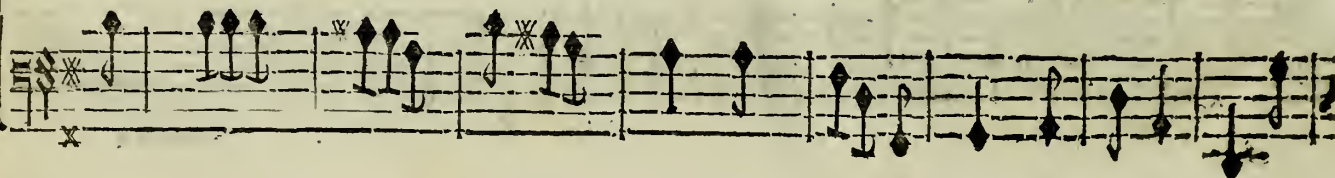
BASSONS.



Fourth musical staff for Bassons. It features a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. There are two asterisks above the staff, one at the beginning and one near the end.



Fifth musical staff for Bassons. It features a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. There are two asterisks above the staff, one at the beginning and one near the end.



Sixth musical staff for Bassons. It features a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. There are two asterisks above the staff, one at the beginning and one near the end.

QUATRIÈME ENTREE, LE BAL.

IPHISÉ.

AIR ITALIEN.

H h h h h j

## LES FESTES VENITIENNES,

A L'incanto d'un bel rifo,

BASSE-CONTINUE. TOUS.

A l'incanto d'un bel rifo, Al folgorar d'un bel

Doux.

B-C.

QUATRIÈME ENTREE, LE BAL.

61

vito Non si ferva la li-ber-ta.

Fort.

TOUS.

Detailed description: This system contains the first musical system. It features a vocal line on a soprano staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the word 'vito' and continues with 'Non si ferva la li-ber-ta.' The piano accompaniment includes various rhythmic patterns and fingerings, such as '6', '4', '3', and '6'. The dynamic marking 'Fort.' is placed below the piano part, and 'TOUS.' is centered below the system.

A fucanto d'un bel riso, Al folgorar

Doux.

B.C.

Detailed description: This system contains the second musical system. It features a vocal line on a soprano staff and a piano accompaniment on a grand staff. The vocal line begins with 'A fucanto d'un bel riso, Al folgorar'. The piano accompaniment includes fingerings such as '4', '6', '4', and '6\*'. The dynamic marking 'Doux.' is placed below the piano part, and 'B.C.' is centered below the system.

## LES FESTES VENITIENNES,

D'un bel viso Non si ferva la liberta, la liberta,

la liber- ta. Non, Non si ferva la liberta. Non si

Deux.

TOUS.



QUATRIEME ENTREE, LE BAL. 63

*Fine.*

serva la liber- ta. *Fine.* Resista chi puo, resis- ta,

*Fine.*

*Fort.* *I-C.*

A gli guardi della Belta. A gli sgar- di del- la Bel- ta. *Da Capo, al fine.*  
*A Pin...*

LES FÊTES VENITIENNES,

AIR DES MASQUES.

VIOLONS.

The musical score consists of two systems, each with two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is written in a style characteristic of 18th-century French opera, featuring a mix of eighth and sixteenth notes, rests, and various ornaments. The first system includes a key signature of one flat (B-flat) and a 3/4 time signature. The second system includes a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. There are several measures with asterisks (\*) above them, likely indicating specific ornaments or performance instructions. In the second system, there are also some numerical markings above the notes, such as '56 6' and '3 4 6', which could be measure numbers or fingerings. The notation is dense and detailed, typical of a full orchestral score for a specific instrument.

QUATRIEME ENTREE, LE BAL.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values and rests, including some notes marked with an asterisk (\*). The lower staff is in bass clef with a key signature of one flat. It contains a bass line with notes and rests, including some notes marked with an asterisk (\*). Fingering numbers 6, 7, and 6 are visible below the lower staff.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with notes and rests. The lower staff is in bass clef with a key signature of one flat. It contains a bass line with notes and rests, including some notes marked with an asterisk (\*).

PREMIER AIR COMIQUE.

Pesamment.

The musical notation for 'PREMIER AIR COMIQUE.' consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with notes and rests, including some notes marked with an asterisk (\*). The lower staff is in bass clef with a key signature of one flat. It contains a bass line with notes and rests, including some notes marked with an asterisk (\*). Fingering numbers 2, 1, 4, and 3 are visible below the lower staff.

VIOLONS.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a figured bass line with numbers such as 6, 6, 6, and 4, along with asterisks and other symbols indicating performance instructions.

The second system of music also consists of two staves. The upper staff is in treble clef and continues the melodic line. The lower staff is in bass clef and continues the figured bass line with numbers such as 6, 4, and 3, along with asterisks and other symbols.

DEUXIEME AIR COMIQUE.

The third system of music is labeled "VIOLONS." and consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a figured bass line with numbers such as 6, 4, and 3, along with asterisks and other symbols.

QUATRIEME ENTREE, LE BAL.

67

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of music also consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment, featuring some sixteenth-note passages and rests.

RONDEAU.  
Deux fois.

FORLANA.

FIN.

The first system of the 'RONDEAU' section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It contains a melodic line with many sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment.

VIOLONS.

The second system of the 'RONDEAU' section consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment, with some sixteenth-note patterns and rests. The system concludes with a double bar line and a repeat sign.

FIN.

11. 11. 11



QUATRIÈME ENTREE, LE BAL:

69

Tous. *Jusqu'au mot Fin.*

UN MASQUE

LE Bil favorise Les cœurs amou- reux, Il les autorise Dans leurs ten- dres feux. Le.. feux:

BASSE-CONTINUE.

C'est icy l'u- sage De parler d'a- mour, et la plus sauvage Le fuit à son tour.

*On reprend les deux Passepieds, les deux Menuets & le Chœur Que les ris, &c. jusqu'au mot Fin.*

FIN DU BAL.

Le premier MENUET page 55. sert d'ENTR'ACTE.

\* \* \* \* \*

# T A B L E

## D E L'ENTRÉE DU BAL

| <i>A I R S A J O U E R.</i>      |             | <i>A I R S A C H A N T E R.</i>                      |             |
|----------------------------------|-------------|--|-------------|
| <b>M</b> Arche.                  | <i>Page</i> | <b>A</b> H! j'ay perdu vôtre tendresse!              | <i>Page</i> |
| Premier Menuet.                  | 49          | Aimons-nous. <i>Duo.</i>                             | 40          |
| Second Menuet.                   | 55          | <i>Scene du M. de Musique, &amp; du M. de Danse.</i> | 46          |
| Premier Passépiéd.               | 56          | De nos communs efforts, &c.                          | 10          |
| Deuxième Passépiéd. <i>Trio.</i> | 57          | Le Bal favorise                                      | 69          |
| Air des Masques.                 | 58          | Le désir d'un rang glorieux.                         | 5           |
| Premier Air Comique.             | 64          | Mon cœur est assuré du vôtre. <i>Basse.</i>          | 44          |
| Deuxième Air Comique.            | 65          | Vous sçavez que je vous aime.                        | 36          |
| Forlana.                         | 66          | Un Amant élevé dans l'éclat des grandeurs. <i>B.</i> | 6           |
|                                  | 67          |  |             |

### *A I R I T A L I E N.*

A l'incanto d'un bel riso.

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#### *Attribution de la Charge de seul Imprimeur du Roy pour la Musique.*

**P**AR Lettres Patentes du Roy, données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grace 1695. Signées LOUIS; Et sur le replis, par le Roy, PHELYPEAUX; Scellées du grand Sceau de cire jaune; Confirmées par Lettres de Surannation, données à Marly le vingt-huitième jour de May 1715. Signées comme dessus: Toures esdites Lettres Vérifiées & Registrées en Parlement le 7. Juin 1715. Il est permis ( à Jean-Baptiste-Christophe Ballard, seul Imprimeur du Roy pour la Musique, & Noreur de la Chapelle de Sa Majesté, ) d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit, avec très-expresses inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs & Fondateurs de Caracteres, & autres personnes généralement quelconques, de Tailler, Fondre, ni contrefaire les Nores. Caracteres, Lettres grises, & autres choses inventées par ledit Ballard; ni d'entreprendre ou faire entreprendre ladite Impression de Musique, en aucun lieu de ce Royaume, Terres & Seigneuries de l'obéissance de Sa Majesté, nonobstant toutes Lettres à ce contraires, sans le congé & permission dudit Ballard; A peine de confiscation des Livres ou Exempaires, Nores. Caracteres & autres Instruments servant au fait de la dite Impression de Musique, & de six mille livres d'Amende; Ainsi qu'il est plus amplement déclaré esdites Lettres: Sadvite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, soy soit ajoutée comme à l'Original.





