

ACHILLE  
ET POLIXENE,

TRAGÉDIE.

MISE EN MUSIQUE.

*Le premier Acte par Feu MONSIEUR DE LULLY.*

Le Prologue, & les quatre autres Actes

PAR MONSIEUR COLASSE,

*Maître de la Chapelle du Roy.*



*Sur la Copie de Paris.*

---

A AMSTERDAM,

Par ANTOINE POINTEL, dans le Kalver-stract, vis à vis la Chapelle, au Rosier.

ET SE TROUVE,

Chez HENRY DESBORDES, Marchand Libraire dans le Kalver-stract ;

M. DC. LXXXVIII.

**I**ly a long-temps que j'ay resué aux moyens de r'imprimer icy les Opera qu'on publie tous les ans à Paris, je voulois par là donner occasion aux Curieux de se satisfaire à peu de frais, mais le manque de Musique propre pour ces Ouvrages là, & la difficulté de la Correction, ont esté les deux premiers & principaux-obstacles qui ont reculé mon dessein: **M O N S I E U R D E R O S I E R** m'a enfin tiré de cet Embarras, par la peine qu'il s'est donné pour inventer une Espece de Musique convenable à mon projet, & s'est bien voulu mesme charger de la Correction, Voicy, donc le premier Opera que je publie par ses soins; Si le celebre **M O N S I E U R D E L U L L Y** vivoit encore, j'aurois commencé par un de ceux qu'il à achevé avec toute l'Approbation des Connoisseurs, & j'estois mesme déterminé à en publier de ceux qui n'ont jamais esté imprimés avec la Musique, mais l'Opera **D'ACHILLE** ayant paru, j'ay crû mieux faire d'en entreprendre l'Impression, outre la grande Nouveauté, c'est la premiere production des Successeurs de ce grand Homme, je n'ay par là aucun engagement à r'imprimer les Opera cy devant publiez, mais seulement à continuer l'Impression de ceux qu'on pourra mettre au jour cy apres. Je ne desespere pourtant pas d'entreprendre les Opera de ce celebre **M O N S I E U R D E L U L L Y**, suivant que le public sera content de celuy cy, je doy seulement avertir ceux pour qui j'imprime cet Ouvrage, que je r'aschéray par l'Industrie de **M O N S I E U R D E R O S I E R**, d'employer cy après des nottes dont l'oeil soit un peu plus gros, afin d'epargner de la peine à ceux qui chantent en Concert, la chose seroit bien plus facile; si la necessité où je me suis renfermé d'epargner la bourse des Curieux, ne geshoit les mesures qu'autrement on pourroit prendre, j'espere pourtant que cela ira de mieux en mieux, & que le public agréera ce coup d'essay; j'ose sur tout me le promettre par l'augmentation d'une Table dont l'usage sera fort considerable, Elle est au devant du Prologue, par son ayde on verra d'un coup d'oeil tous les Airs à chanter, & à jouer, & on s'epargnera la peine de feuilleter tout l'Ouvrage pour trouver à coup-prez ce qu'on cherche, il est assez surprenant que dans les Opera qu'on à publiés jusqu' à present, on n'aye pas songé à soulager par ces sortes de Tables la peine & l'impacience de ceux qui aiment la Musique.

# A U R O Y

**S**IRE,

Depuis l'enfance je n'ay point eu de passion plus violente, que celle de me rendre capable de servir VOSTRE MAJESTE': C'est cette même passion qui m'a fait essuyer des faigues incroyables pendant douze années entières à travailler avec le plus habile homme du monde, & mettre au jour les productions de son Genie. La reconnaissance que je luy avois, de m'avoir donné à VOSTRE MAJESTE', m'a retenu dans le silence, que j'interromps aujourd'huy, en offrant à VOSTRE MAJESTE' les premisses de mes Ouvrages. Ce n'a pas été sans une juste crainte que j'ay pris cette liberté: Mais quand je me suis flatté que je pourrois être entendu du plus grand Roy du monde; j'ay crû devoir tout entreprendre, animé par le seul desir de luy plaire. Je seray trop heureux, SIRE, si pendant le reste de mes jours, mes veilles & mes soins peuvent contribuer à vos moindres plaisirs, & vous marquer le zèle ardent, & le très-profond Respect avec lequel je suis,

SIRE,

DE VOSTRE MAJESTE.

# TABLE DES AIRS A CHANTER & A JOUER

## AIRS A CHANTER.

## AIRS A JOUER.

### DANS LE PROLOGUE.

Qu'un changement. H. & 2. violons. - - -	4.
Animez d'une ardeur. 2. D. - - -	6.
Vous qui scauez. D. - - -	19
Que nos jeux. 23. D. - - -	23

### DANS L'ACTE PREMIER.

Quand un riuail. B. - - -	6
Je connois les perils. B. - - -	9
Je cours assurer. B. & 5. instruments. - - -	9
Malgré mes cruels. H. - - -	17
Faut-il que votre cœur. H. - - -	18
La Déesse paroît. H. - - -	18
Vous, Diuinitez. D. - - -	24
Passacaille. Grand Héros. 23. D. D. H. - - -	41

### DANS L'ACTE SECOND.

Si vous pouviez fléchir. B. - - -	48
Vous voyez, B & F. & Violons. - - -	96

### DANS L'ACTE TROISIEME.

Quand après. H. - - -	117
Mes respects. B. & 2. Violons. - - -	121
Jouissez du bonheur. B & 2. Violons. - - -	122
Que l'on veut dire. D. & 5. Instruments. - - -	124
Le bruit de cet ardeur. D. - - -	128
Faut-il vous immoler. H. & 2. Violons. - - -	129
Après tant de trouble. H. & 2. Violons. - - -	150
Cherchons. 23. H. T. & B. - - -	154
Tristes Bocages, cœur. - - -	157

### DANS L'ACTE QUATRIEME.

N'écouteray je plus. D. & 5. Instruments. - - -	182
Vous voulez jouir. D. - - -	185
Malgré les conseils. D. & 5. Instruments. - - -	192
Le fier Achille. B. & 4. Instruments. - - -	194
Quel changement favorable. B. & 4. Instruments. - - -	196
Vos beaux yeux. Chaconne. D. H. T. & B. - - -	209
Que l'Amour. suite. - - -	223

### DANS L'ACTE CINQUIEME.

Commençons. B. & 2. Violons. - - -	246
Commençons. 23. D. H. & B. - - -	247
Peuples, soumis. B. & 5. Instruments. - - -	248
Ah! que vos chaînes. H. - - -	259
Chacun de vous. 23. D. D. H. - - -	259
Ne perdons. 22. D. H. - - -	268

### DANS LE PROLOGUE.

Prelude. - - -	1
Air. Grave. - - -	7
Air à deux chœurs d'instruments. - - -	9
Air gay. - - -	18
Air de Bourée. - - -	19
Menuet. - - -	20
Rondeau. - - -	21
Bourée. - - -	26

### DANS L'ACTE PREMIER.

Ouverture. - - -	1
Chaconne. - - -	21
Air. - - -	24
Passacaille. - - -	26

### DANS L'ACTE SECOND.

Marche de Trompettes - - -	51
Air de Trompettes. - - -	52
Air de Haut bois. - - -	61
Air de Trompettes. - - -	67
Entre-Acte. 22. chœurs d'instruments. - - -	111

### DANS L'ACTE TROISIEME.

Air des Furies. - - -	140
Ritournelle de Haut-bois. - - -	145
Entrée de Pastres. - - -	148
Air. - - -	151
Menuet de Haut-bois. - - -	159
Menuet de Violons. - - -	159
Canaries. - - -	160
Entre-Acte. - - -	175

### DANS L'ACTE QUATRIEME.

Air. - - -	198
Chaconnes. - - -	201
Entre-Acte. - - -	240

### DANS L'ACTE CINQUIEME.

Air. - - -	256
Air. - - -	265
Rondeau. - - -	267

# A C H I L L E

ET

# P O L I X E N E,

T R A G E D I E.

PROLOGUE.

PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.

## MERCURE.

Sçavantes Sœurs, arbitres de la Scene, Quel accident fu - nesté a fait cesser vos jeux? Je ne voy plus i-

## BASSE-CONTINUE.

cy vostre appareil pompeux Et je ne reconnois qu'à peine Thalie & Melpo - mène; Et vous dont les char-

## BASSE-CONTINUE.

mans Concerts Autrefois en ces lieux résonnoient dans les airs; Quel trouble ou quelle indiffe - rence Cause aujour-

## BASSE-CONTINUE.

## MELPOMENE.

d'huy vostre si - lence? Ignorez - vous, que le plus grand des Rois Estendant chaque jour ses con quêtes, Et

## BASSE-CONTINUE.

## THALIE.

signalant son bras, par de nouveaux Exploits A negli - gé nos plus superbes Fêtes? Depuis ce fatal mo-

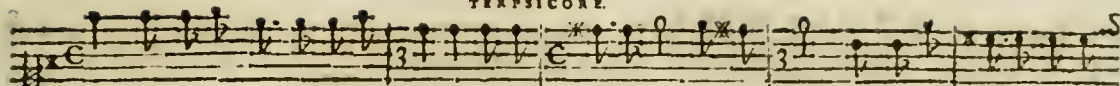
## BASSE CONTINUE.

ment, Nos spectacles pri - vez de leur magnifi - cence Ne sçauroient plus a - voir l'éclat & l'agré -

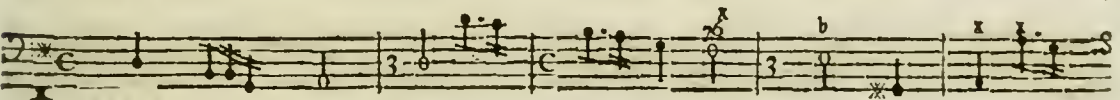
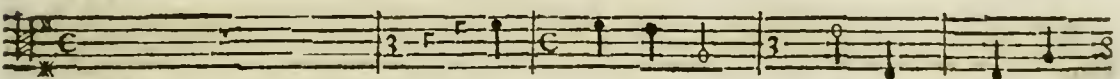
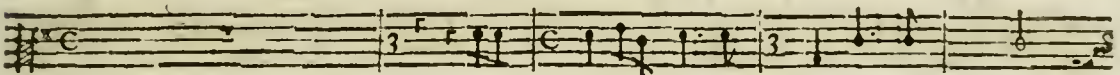
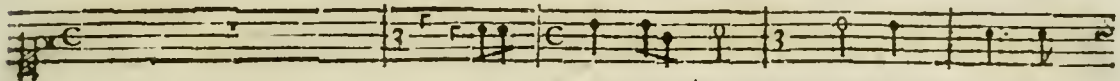
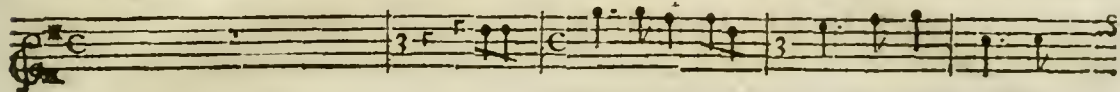
## BASSE-CONTINUE.

# PROLOGUE.

TERPSICORE.

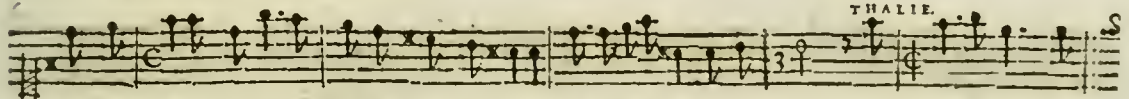


ment Qu'ils ne doivent qu'à sa pré - sence, La tri - steffe regne en ces lieux, Nous rougif - sons de ne pou -



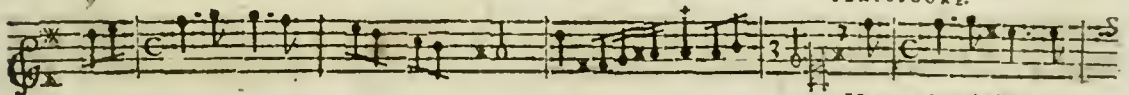
BASSE-CONTINUE.

THALIE.



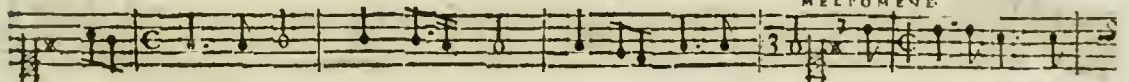
voir luy plaire; Helas! ne sçaurions nous rien faire Digne de paroître à ses yeux? He - las! helas! ne

TERPSICORE.

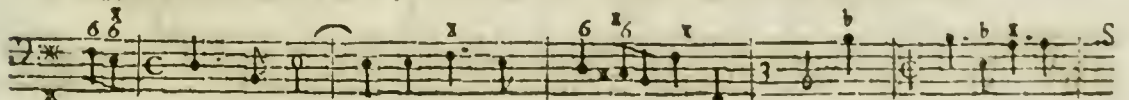
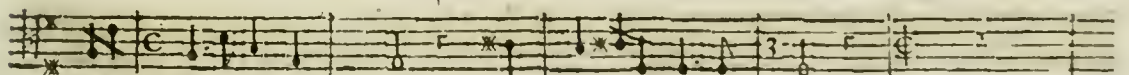


He - las! helas! ne

MELTOMENE.



He - las! helas! ne

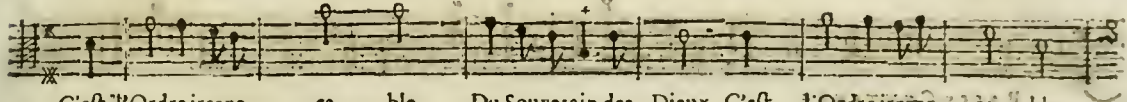
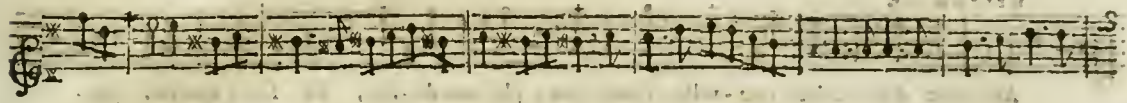


BASSI-CONTINUE.

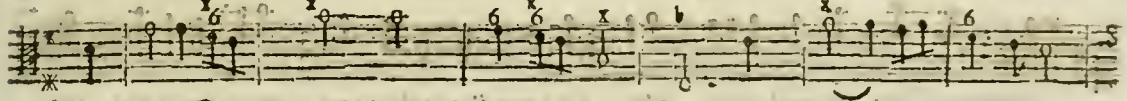




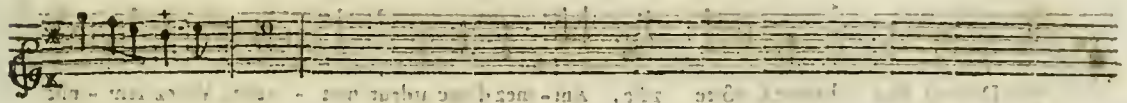
BROLOGUE.



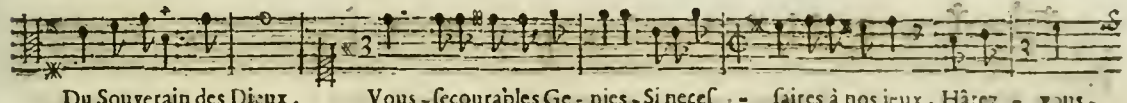
C'est l'Ordre irrevocable Du Souverain des Dieux. C'est l'Ordre irrevocable



BASSE-CONTINUE.



MELPOMENE.



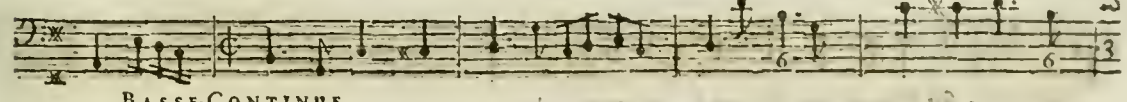
Du Souverain des Dieux. Vous, secourables Genies, Si ne faites à nos jeux, Hâtez-vous,



BASSE-CONTINUE.



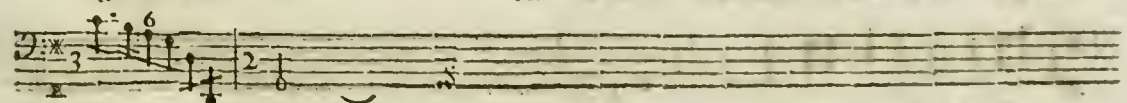
secondez nos vœux; Venez, & prêtez-nous vos graces infinies. Venez, Venez, & prêtez-nous vos



BASSE-CONTINUE.



graces infini - es.



BASSE-CONTINUE.

## TERPSICORE.

Ani - mez d'une ardeur nou - velle, Venez rem - plir nos de - sirs, Et faites que nos plai -

## MELPOMENE.

Ani - mez d'une ardeur nou - velle, Venez rem - plir nos de - sirs, Et faites que nos plai -

## BASSE-CONTINUE.

sirs Doivent leur charme à vôtre zèle. Ani - mez d'une ardeur nou - velle, Venez rem - plir

sirs Doivent leur charme à vôtre zèle. Ani - mez d'une ardeur nou - velle, Venez rem - plir

## BASSE CONTINUE.

nos de - sirs, Et faites que nos plaisirs Doivent leur charme à vôtre zèle. Et faites que

nos de - sirs, Et faites que nos plaisirs Doivent leur charme à vôtre zèle. Et faites que

## BASSE-CONTINUE.

nos plai - sirs Doivent leur charme à vôtre zé - le.

nos plai - sirs Doivent leur charme à vôtre zé - le.

## BASSE-CONTINUE.

PROLOGUE.

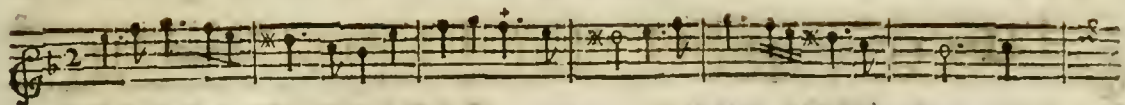
ENTRÉE DES GENIES DE MELPOMENE.

*gravement.*

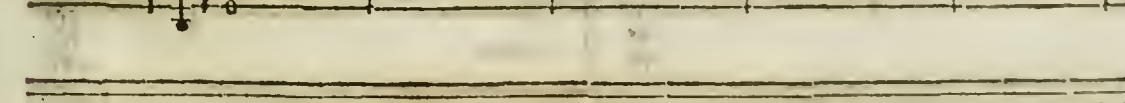
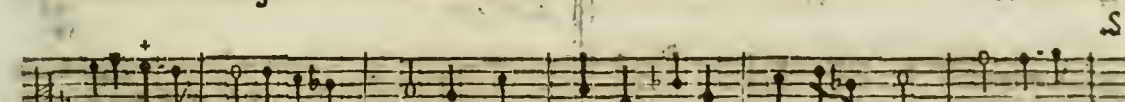
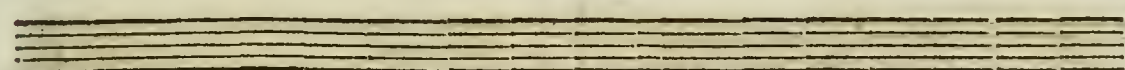
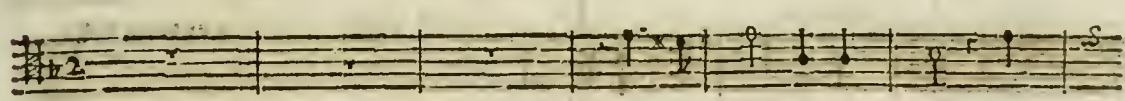
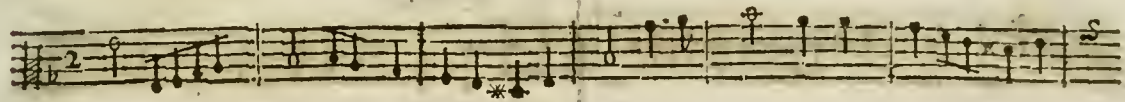
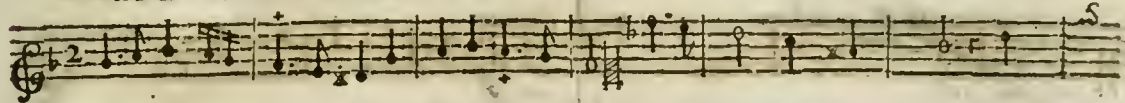
AIR.

# ACHILLE.

This musical score is arranged in two systems of five staves each. The first system includes a grand staff (treble and bass clefs) and three additional staves. The second system also includes a grand staff and three additional staves. The notation consists of various note values, rests, and clefs. There are several 'S' markings below the staves, likely indicating fingerings or breathings. The score concludes with a double bar line and repeat signs at the end of the final staff in each system.

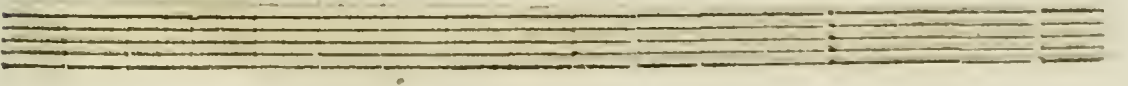
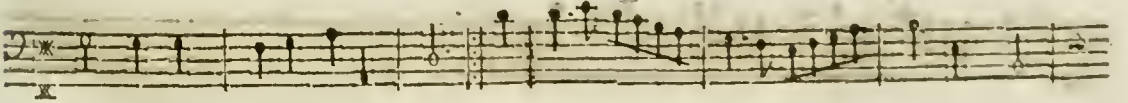
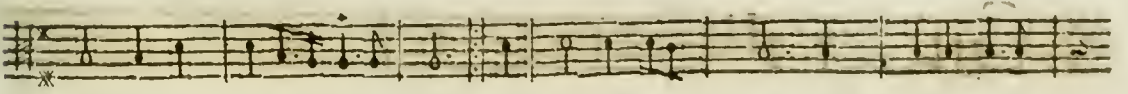
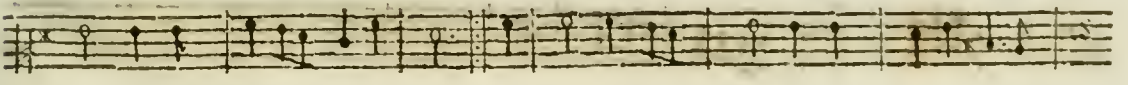
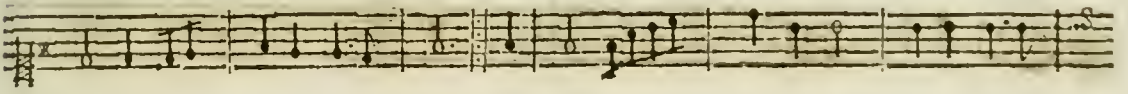
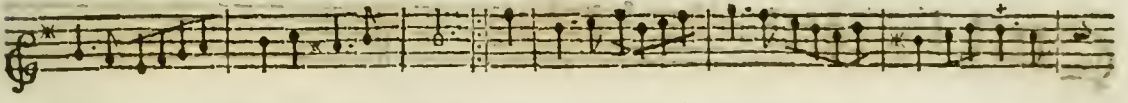
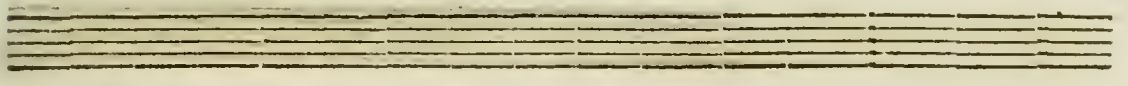
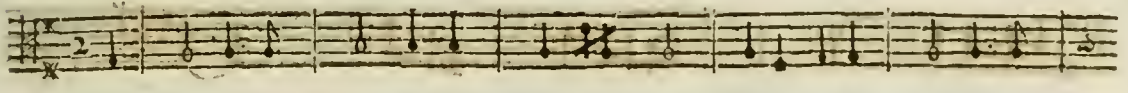
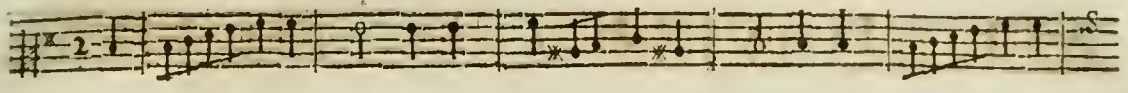
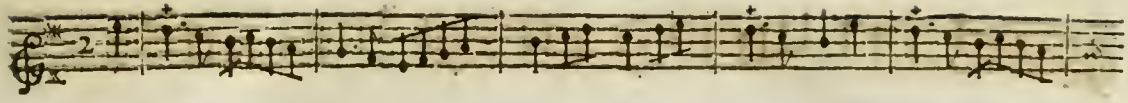


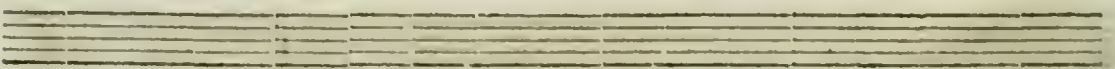
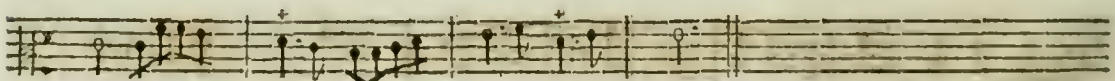
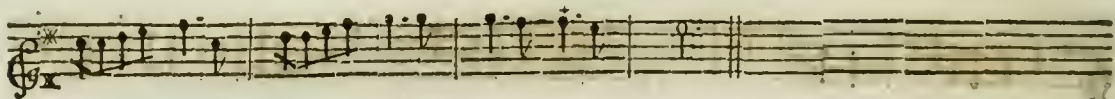
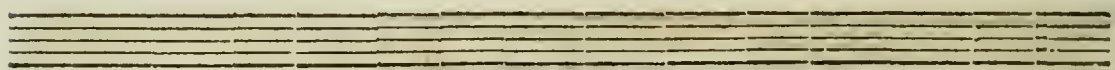
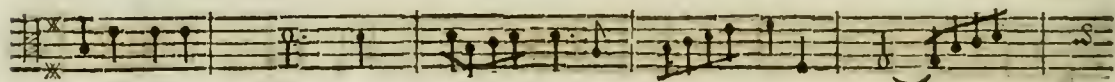
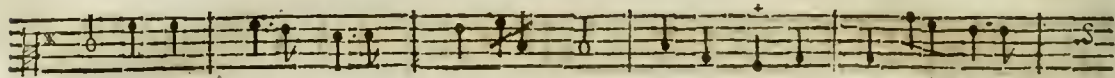
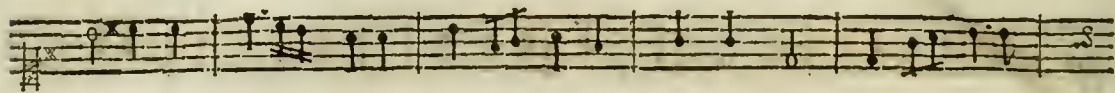
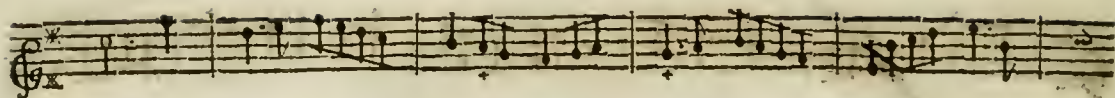
AIR.



# ACHILLE, TRAGEDIE.

This musical score is arranged in a system of ten staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in alto clef. The third staff is in alto clef. The fourth staff is in alto clef. The fifth staff is in bass clef. The sixth staff is a blank five-line staff. The seventh staff is in treble clef with a key signature of one flat. The eighth staff is in alto clef. The ninth staff is in alto clef. The tenth staff is in bass clef. The eleventh staff is a blank five-line staff. The music consists of various note values, rests, and some accidentals (sharps and naturals).



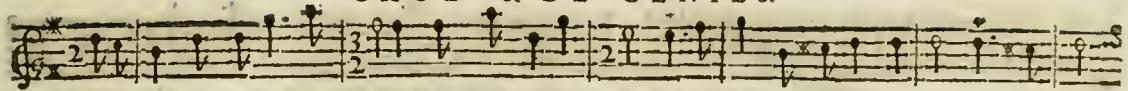




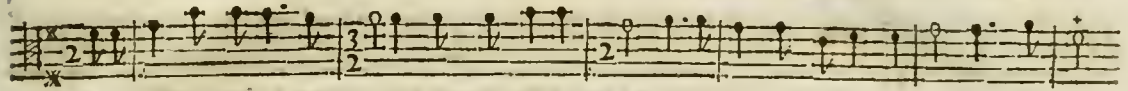
# PROLOGUE.

xiiij

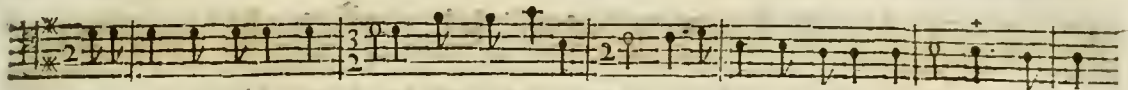
## CHOEUR DE GENIES.



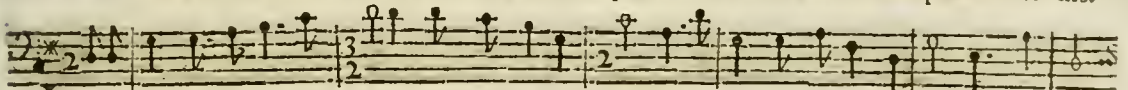
Ani - mez d'une ardeur nou - velle, Nous venons rem - plir vos desirs. Nous venōs remplir vos de - sirs.



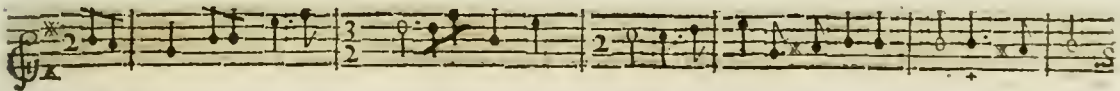
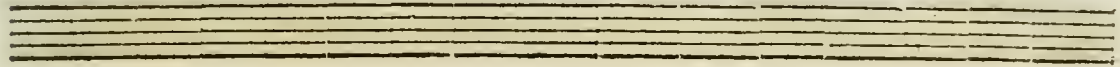
Ani - mez d'une ardeur nou - velle, Nous venons rem - plir vos desirs. Nous venōs remplir vos de - sirs.



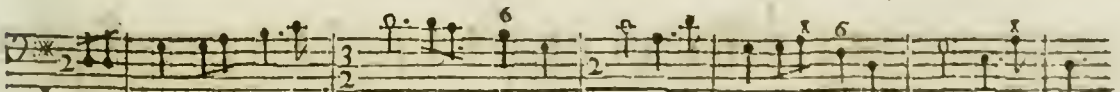
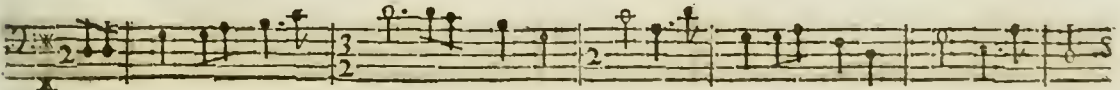
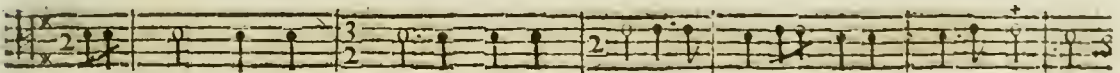
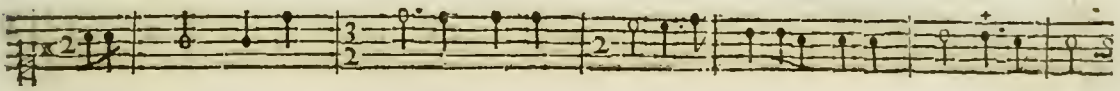
Ani - mez d'une ardeur nou - velle, Nous venons rem - plir vos desirs. Nous venōs remplir vos de - sirs.



Ani - mez d'une ardeur nou - velle, Nous venons rem - plir vos desirs. Nous venōs remplir vos de - sirs.



## VIOLONS.



## BASSE-CONTINUE.



Nous nous flatons que vos plaisirs Devrôt leur charme à nôtre zèle. Ani-mez

Nous nous flatons que vos plaisirs Devrôt leur charme à nôtre zèle. Ani-mez

Nous nous flatons Nous nous flatons que vos plaisirs Devrôt leur charme à nôtre zèle. Ani-mez

Ani-mez

BASSE-CONTINUE.

d'une ardeur nou - velle Nous venons rem - plir vos de - sirs, Nous venons remplir vos de - sirs,

d'une ardeur nou - velle Nous venons rem - plir vos de - sirs, Nous venons remplir vos de - sirs.

d'une ardeur nou - velle Nous venons rem - plir vos de - sirs, Nous venons remplir vos de - sirs.

d'une ardeur nou - velle Nous venons rem - plir vos de - sirs, Nous venons remplir vos de - sirs.

BASSE-CONTINUE.

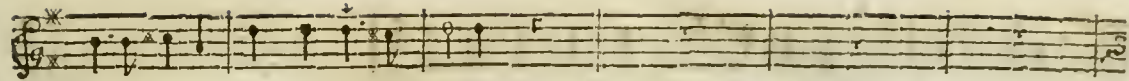
Nous nō flatons, Nous nō flatons que vos plai-

Nous nō flatons que vos plaisirs, Nous nō flatons que vos plai-

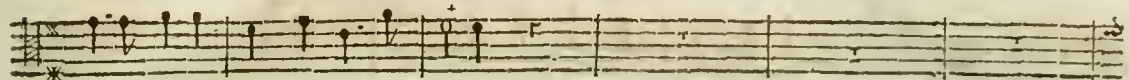
Nous nō flatons que vos plai-

Nous nō flatons que vos plai-

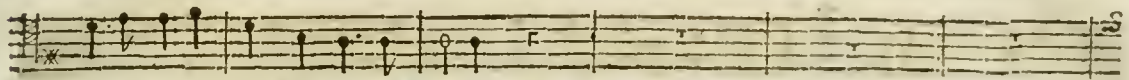
BASSE-CONTINUE



firs Devront leur charme à nôtre zèle.



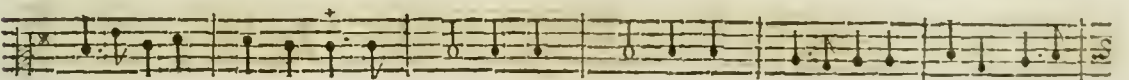
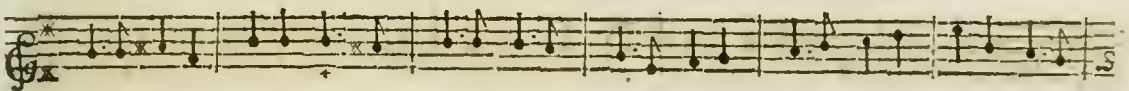
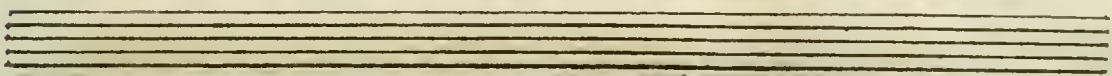
firs Devront leur charme à nôtre zèle.



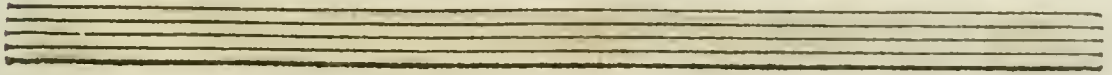
firs Devront leur charme à nôtre zèle.



firs Devront leur charme à nô - tre zèle.

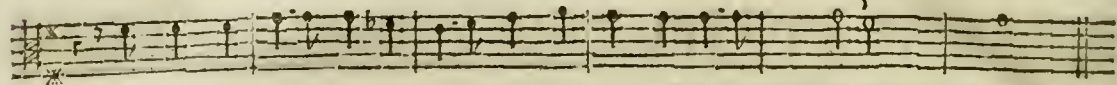


BASSE-CONTINUE.

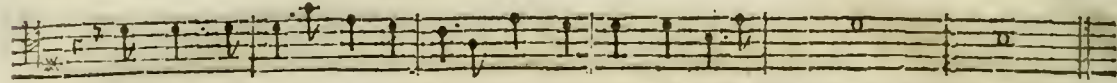




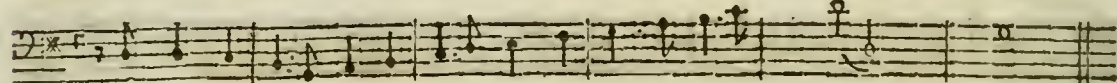
Nous nous flatons que vos plaisirs Devront leur charme à nostre zé- le.



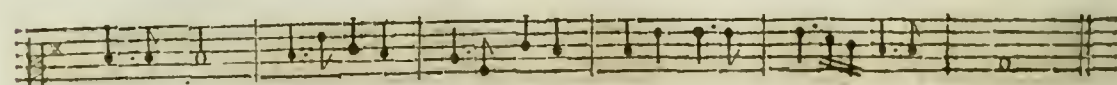
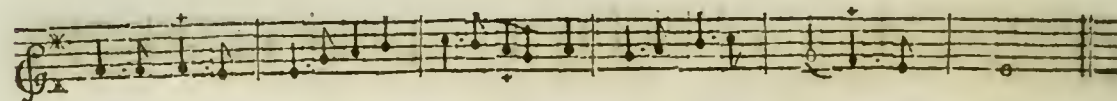
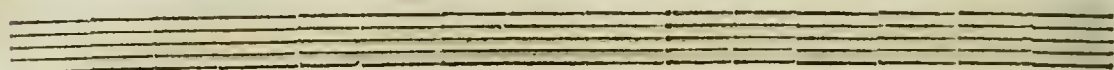
Nous nous flatons que vos plaisirs Devront leur charme à nostre zé- le.



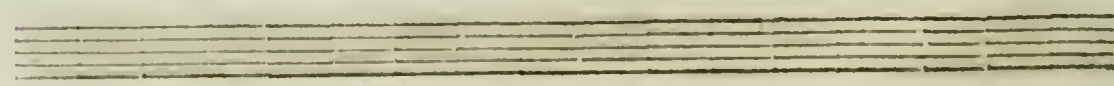
Nous nous flatons que vos plaisirs Devront leur charme à nostre zé- le.



Nous nous flatons que vos plaisirs Devront leur charme à nostre zé- le.



BASSE-CONTINUE



THALIE.

Vous, qui sçavez si bien par une heureuse adresse Calmer les noirs eha-grins, bânir les foins fa-

BASSE-CONTINUE.

cheux, Favorisez mes Sœurs, & mêlez dans leurs Jeux Quelques traits de vôtre allegresse. Fa-

BASSE-CONTINUE.

vorisez mes Sœurs, & mêlez dans leurs Jeux Quelques traits de vôtre allegresse.

BASSE-CONTINUE.

ENTRE'E DES GENIES DE THALIE.

The first section of the page contains five staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The second and third staves continue the melodic line, while the fourth and fifth staves provide harmonic support. The section concludes with a double bar line.

SECOND AIR.

The second section of the page, titled 'SECOND AIR', consists of five staves of musical notation. The first staff begins with a treble clef and a 3/4 time signature. The key signature changes to one flat (Bb). The music is characterized by a more rhythmic and melodic style. The second and third staves continue the melody, while the fourth and fifth staves provide harmonic accompaniment. The section ends with a double bar line.



Musical notation for the Prologue section, consisting of five staves. The first two staves are in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The third staff is in bass clef with a 3/4 time signature and a key signature of one sharp. The fourth and fifth staves are empty.

*fin.*

RONDEAU.

Musical notation for the Rondeau section, consisting of five staves. The first two staves are in treble clef with a 3/4 time signature and a key signature of one sharp. The third staff is in bass clef with a 3/4 time signature and a key signature of one sharp. The fourth and fifth staves are in bass clef with a 3/4 time signature and a key signature of one sharp. Each staff ends with the word "fin."

S  
On reprend le Rondeau.

S  
On reprend le Rondeau.

S  
On reprend le Rondeau.

S  
On reprend le Rondeau.

S  
On reprend le Rondeau.

S  
On reprend le Rondeau.

THALIE.

S  
On reprend le Rondeau.

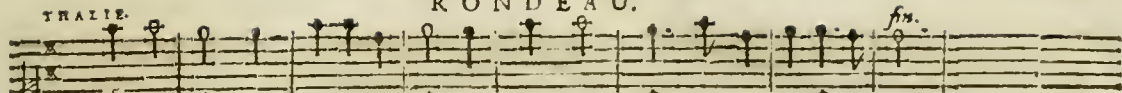
Que nos Jeux vont avoir de charmes ! Tous nos chants vont ins-pirer l'Amour.

BASSE-CONTINUE.

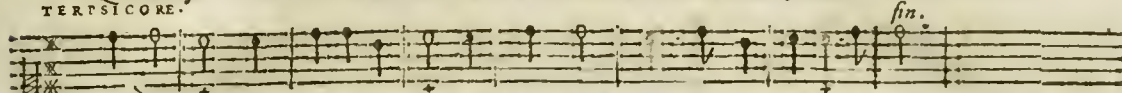
S  
On reprend le Rondeau.

# PROLOGUE.

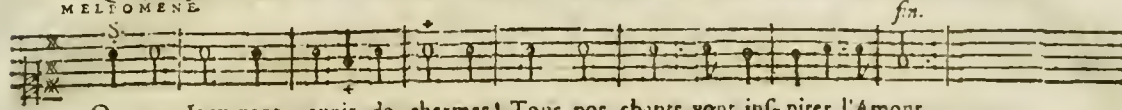
## RONDEAU.

TRALIE.  


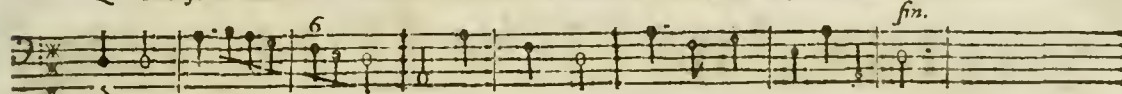
Que nos Jeux vont avoir de charmes! Tous nos chants vont inf-pirer l'Amour. *fin.*

TERPSICORE.  


Que nos Jeux vont avoir de charmes! Tous nos chants vont inf-pirer l'Amour. *fin.*

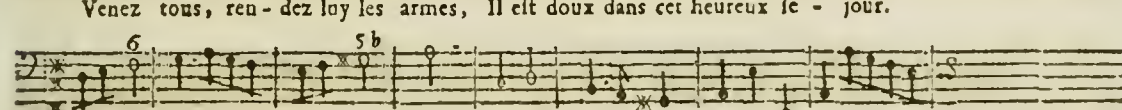
MELTOMENE.  


Que nos Jeux vont avoir de charmes! Tous nos chants vont inf-pirer l'Amour. *fin.*

BASSE-CONTINUE.  


BASSE-CONTINUE.  
 TERPSICORE.

Venez tous, ren- dez luy les armes, Il est doux dans cet heureux se - jour.

BASSE-CONTINUE.  


BASSE-CONTINUE.

*On reprend le Rondeau.*

Empty musical staves.

Musical notation for the start of the second Rondeau, featuring a treble clef and a key signature of one flat.

Ce n'est plus le temps des al- larmes, Les Plaisirs sont en-fin de re- tour.

Musical notation for the Basse-Continue part of the second Rondeau, featuring a bass clef and a key signature of one flat. It includes 'x' and 'z' markings.

BASSE-CONTINUE.

*On reprend le Rondeau.*

Empty musical staves.

## MERCURE.

Musical notation for the start of the Mercury part, featuring a treble clef and a key signature of one flat.

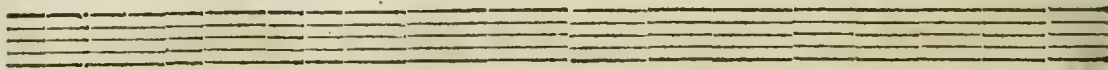
Jupiter va pa- roître, Redoublez vos efforts pour plaire à votre Maître.

Musical notation for the Basse-Continue part of the Mercury section, featuring a bass clef and a key signature of one flat. It includes '6', '56', and 'x' markings.

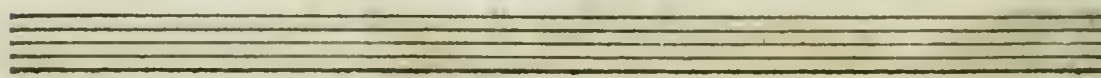
BASSE-CONTINUE.

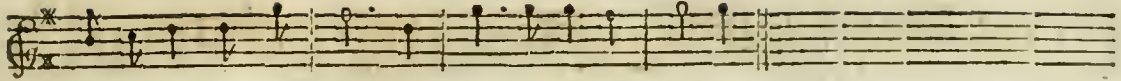


Redoublons nos efforts pour plaire à notre Maître. Redoublons,  
Redoublons nos efforts pour plaire à notre Maître. Redoublons,  
Redoublons nos efforts pour plaire à notre Maître. Redoublons,  
Redoublons nos efforts pour plaire à notre Maître. Redoublons,

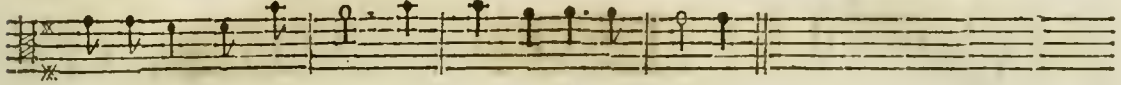


BASSE-CONTINUE.

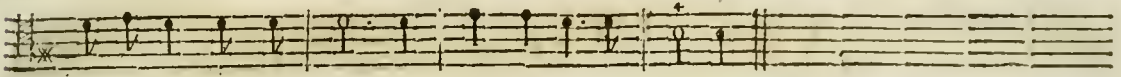




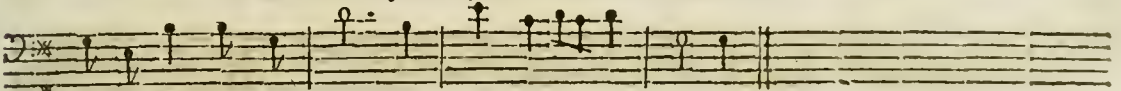
Redoublons nos ef- forts pour plaire à nôtre Maître.



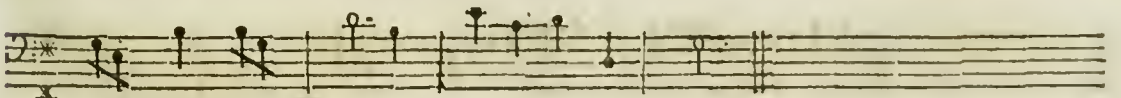
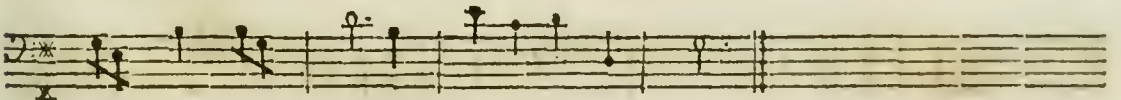
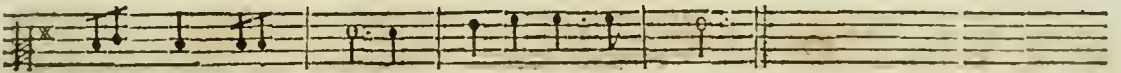
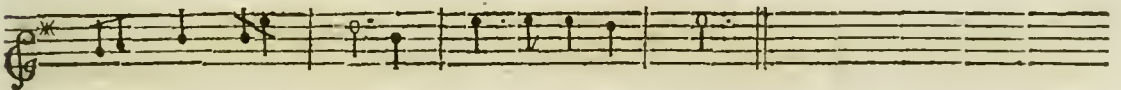
Redoublons nos ef- forts pour plaire à nôtre Maître.



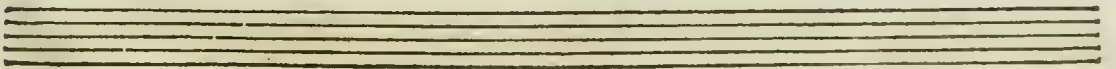
Redoublons nos ef- forts pour plaire à nôtre Maître.



Redoublons nos ef- forts pour plaire à nôtre Maître.

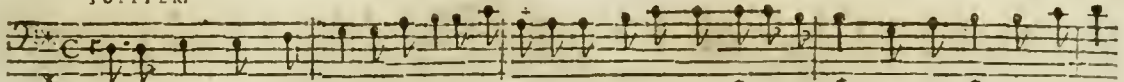


BASSE-CONTINUUS.



BOURE'E.

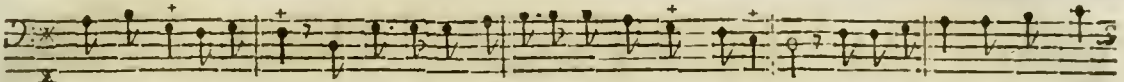
JUPITER.



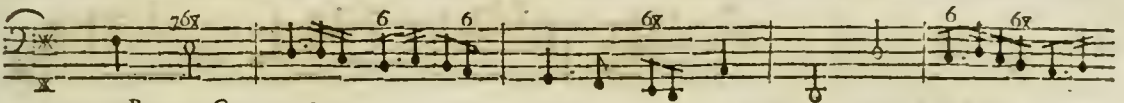
Il ne manque aux apprès de la Fête nouvelle Que Mercure a fait préparer, Que le choiz du Héros



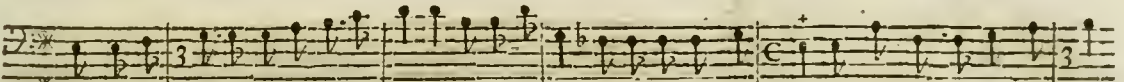
BASSE-CONTINUE.



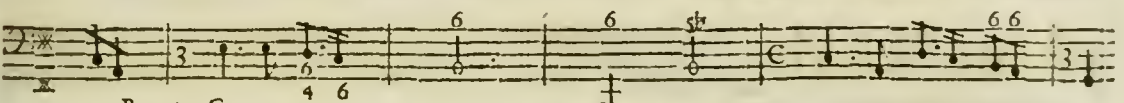
qu'on y doit célé-brer, Le soin de le choisir auprès de vous m'appelle. Renouvez dans vos Jeux



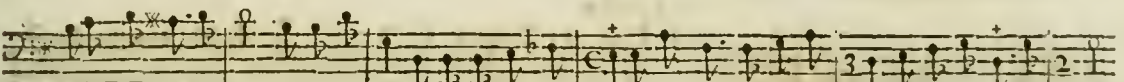
BASSE-CONTINUE.



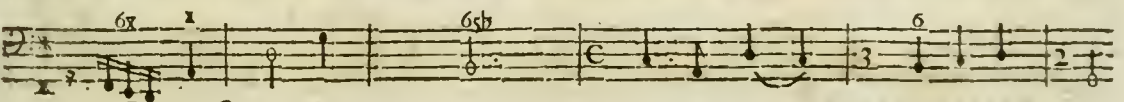
Le souve- nir de l'invincible Achille, Et rappelez dans une Cour tran- quille L'Histoire & les Combats



BASSE-CONTINUE.

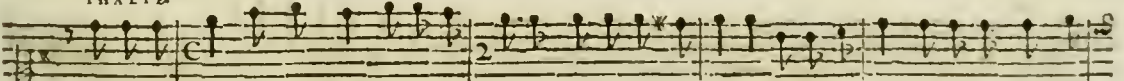


de ce Guerrier fameux. Et rappelez dans une Cour tranquille, L'Histoire & les Combats de ce Guerrier fameux.

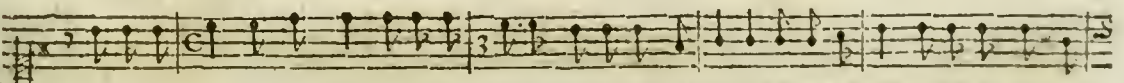


BASSE-CONTINUE.

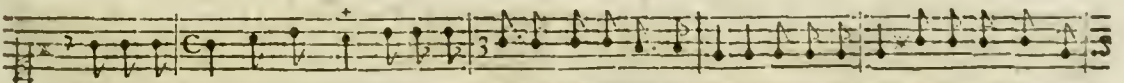
THALIE.



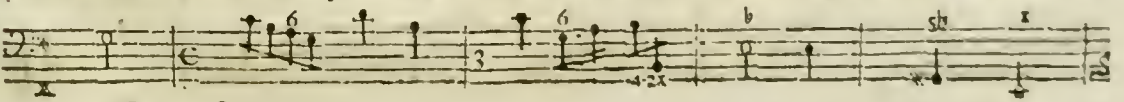
Renouvel- lons dans nos Jeux Le souve- nir de l'invincible Achille, Et rappellons dans une Cour tran- TERPSICORE.



Renouvel- lons dans nos Jeux Le souve- nir de l'invincible Achille, Et rappellons dans une Cour tran- MELTOMENE.



Renouvel- lons dans nos Jeux Le souve- nir de l'invincible Achille, Et rappellons dans une Cour tran-



BASSE-CONTINUE.

quille L'Histoire & les Combats de ce Guerrier fameux. Et rappellons dans une Cour tranquille, L'Histoire &

quille L'Histoire & les Combats de ce Guerrier fameux. Et rappellons dans une Cour tranquille, L'Histoire &

quille, L'Histoire & les Combats de ce Guerrier fameux. Et rappellons dans une Cour tranquille, L'Histoire &

BASSE-CONTINUE.

les Combats de ce Guerrier fameux.

les Combats de ce Guerrier fameux.

JUPITER.

les Combats de ce Guerrier fameux. Consacrez tous vos Jeux au plus grand Roy du monde, Formez sur

BASSE-CONTINUE.

lui tous les Portraits de vos Héros les plus parfaits, Sa Valeur, sa Bonté, sa Sagesse profonde, Vous prête-

BASSE-CONTINUE.

ront d'inimitables traits. Sa Valeur, Sa Bonté, Sa Sa-gesse pro-fonde Vous prêteront d'inimitables traits.

BASSE-CONTINUE.



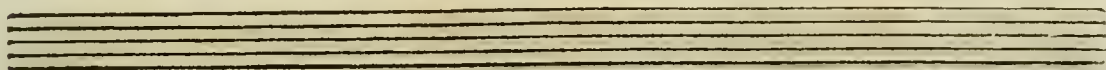
CHOEUR.

Confacrons tous nos Jeux au plus grand Roy du monde. Confacrons tou nō Jeux au plū grād Roy du

Confacrons tous nos Jeux au plus grand Roy du monde. Confacrons tou nō Jeux au plū grād Roy du

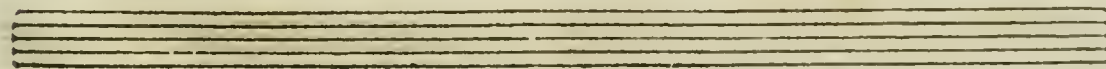
Confacrons tous nos Jeux au plus grand Roy du monde. Confacrons tou nō Jeux au plū grād Roy du

Confacrons tous nos Jeux au plus grand Roy du monde. Confacrons tou nō Jeux au plū grād Roy du



VIOLONS.

BASSE CONTINUE.

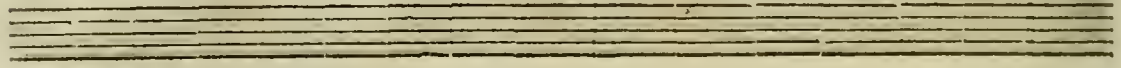


mon - de. Sa Valeur, sa Bon-té, sa Sa-gesse profonde, Nous prêteront d'i-

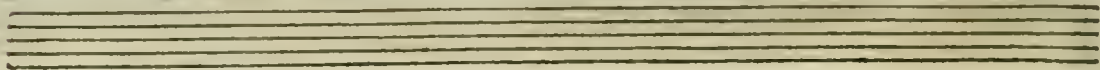
mon - de. Sa Valeur, sa Bon-té, sa Sa-gesse profonde, Nous prêteront d'i-

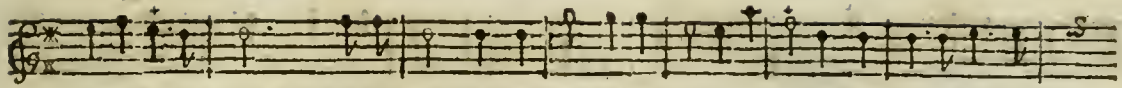
moq - de. Sa Valeur, sa Bon-té, sa Sa-gesse profonde, Nous prêteront d'i-

mon - de. Sa Valeur, sa Bon-té, sa Sa-gesse profonde, Nous prêteront d'i-

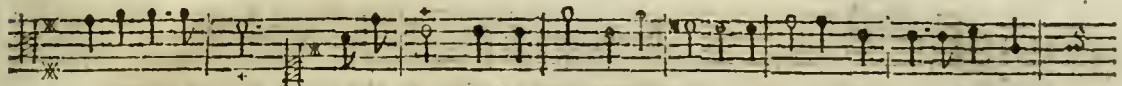


BASSE-CONTINUE.

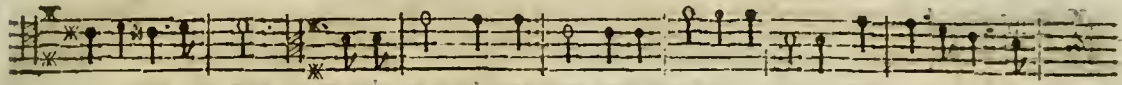




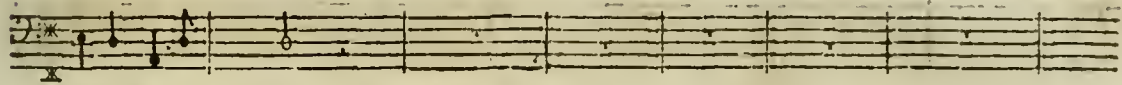
nimitables traits. Sa Va-leur, sa Bon-té, sa Sa-gesse profonde, Nous préteront d'i-



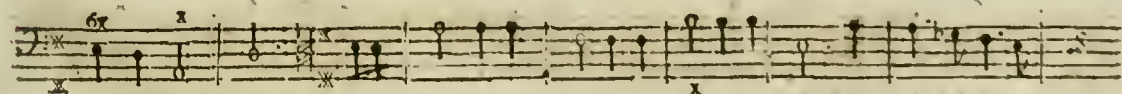
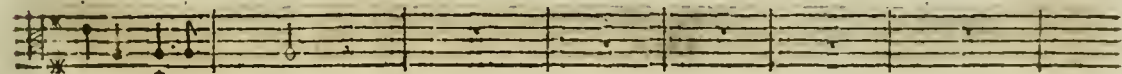
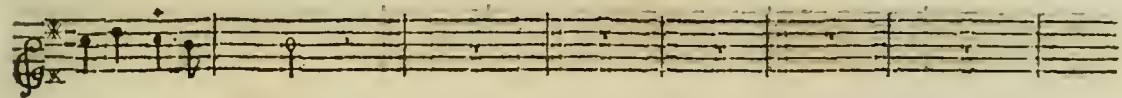
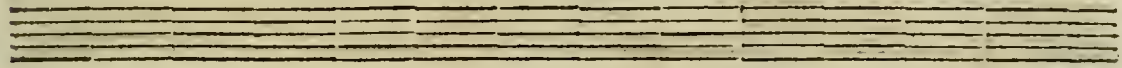
nimitables traits. Sa Va-leur, sa Bou-té, sa Sa-gesse profonde, Nous préteront d'i-



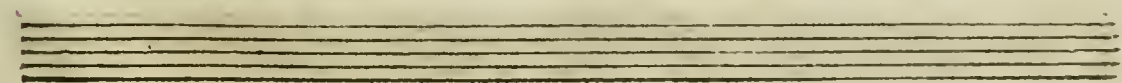
nimitables traits. Sa Va-leur, sa Bon-té, sa Sa-gesse profonde. Nous piéteront d'i-



nimitables traits.

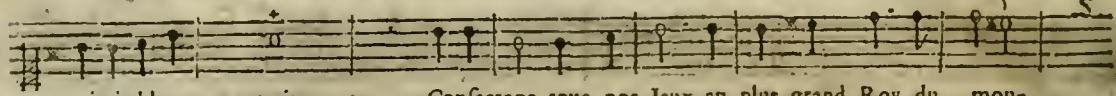


BASSE CONTINUE.

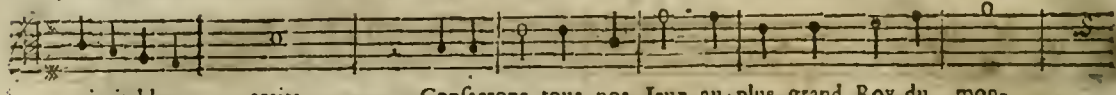




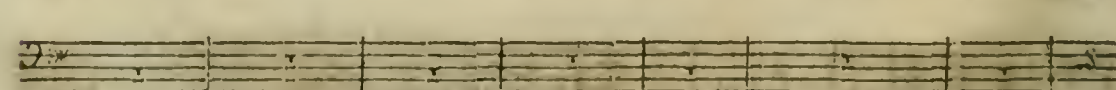
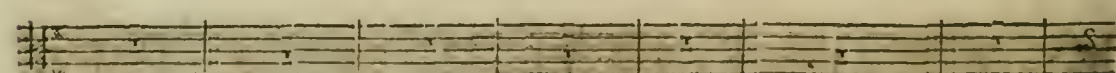
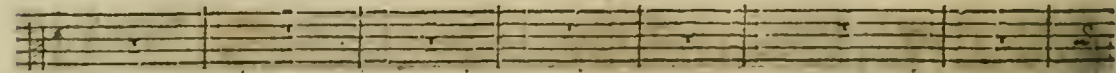
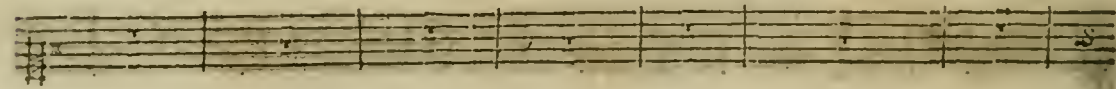
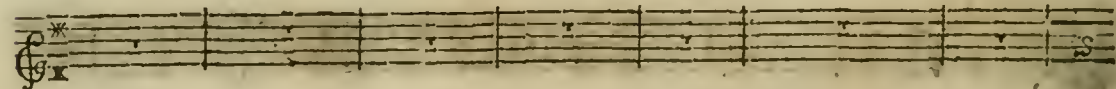
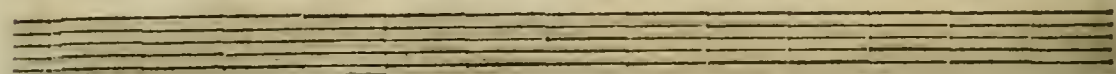
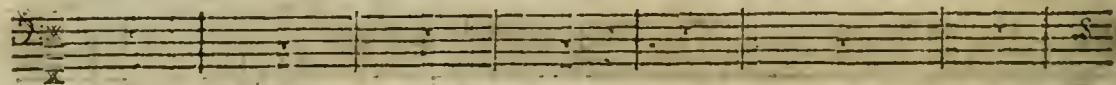
nimitables traits. Consacrons tous nos Jeux au plus grand Roy du mon-



nimitables traits. Consacrons tous nos Jeux au plus grand Roy du mon-

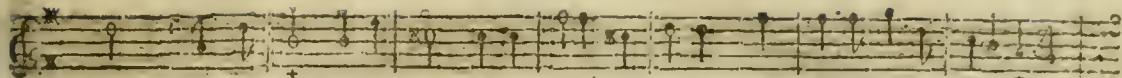


nimitables traits. Consacrons tous nos Jeux au plus grand Roy du mon-

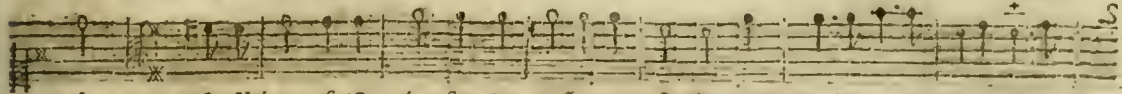


BASSE-CONTINUE.

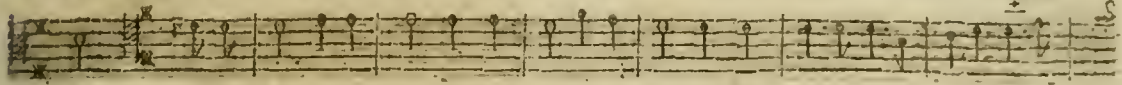




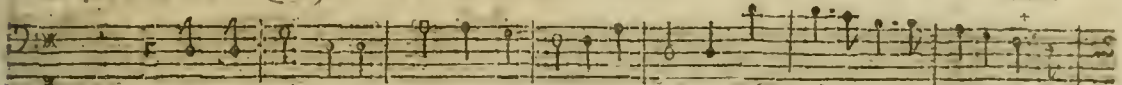
de. Sa Valeur, sa Bon-té, sa Sa- gesse pro- fonde, Nous prêteront d'i- nimitables



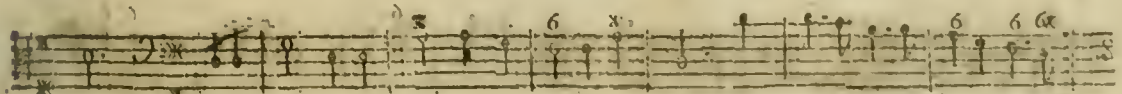
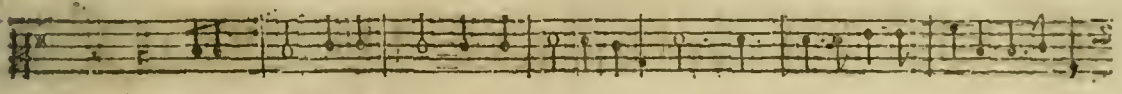
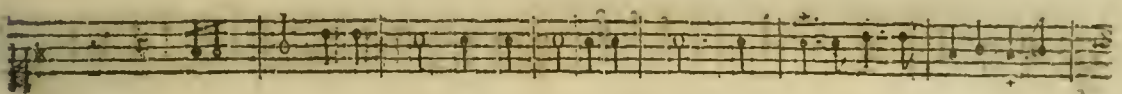
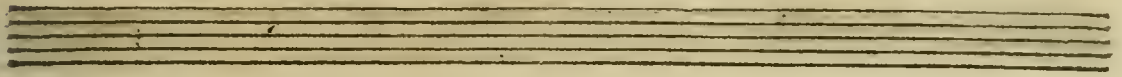
de. Sa Valeur, sa Bon-té, sa Sa- gesse pro- fonde, Nous prêteront d'i- nimitables



de. Sa Valeur, sa Bon-té, sa Sa- gesse pro- fonde, Nous prêteront d'i- nimitables



Sa Valeur, sa Bon- té, sa Sa- gesse pro- fonde, Nous prêteront d'i- nimitables



BASSE CONTINUE.

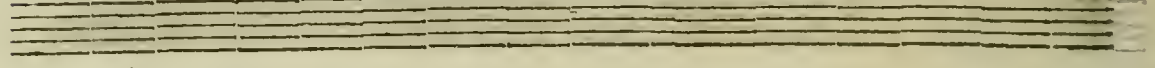
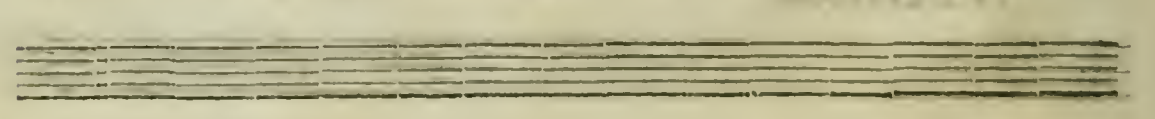


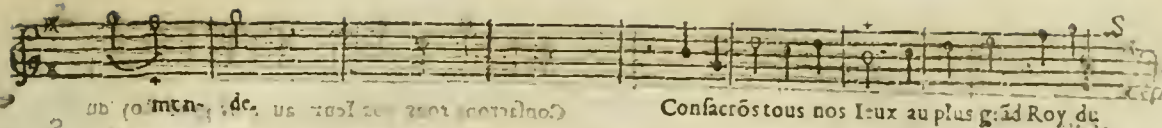
traits. Confacrons tous nos leux au plus grād Roy du

traits. Confacrons tous nos leux an plus grād Roy du

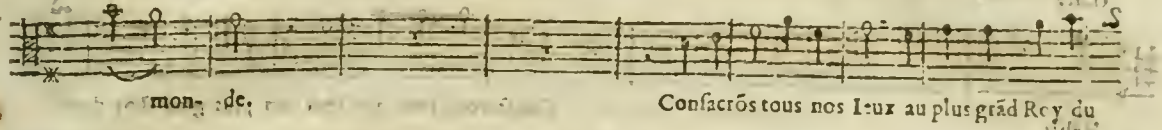
traits. Confacrons tous nos leux au plus grād Roy du

traits. Confacrons tous nos leux au plus grād Roy du

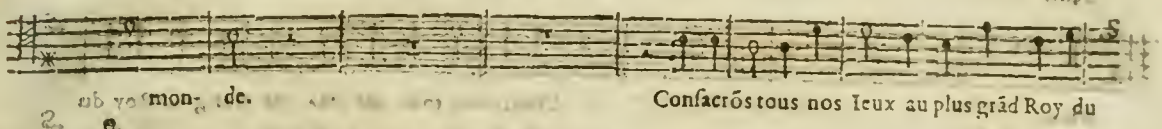





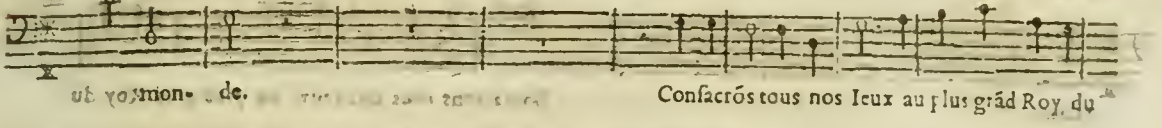
ubi in cae- de. us nos- trae con- solatio- nis. Confacros tous nos Ieux au plus grand Roy du



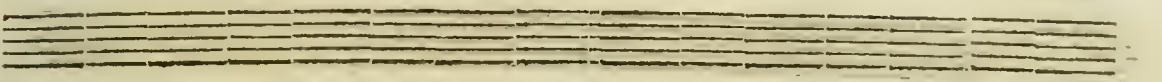
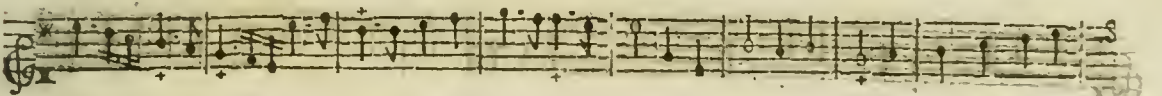
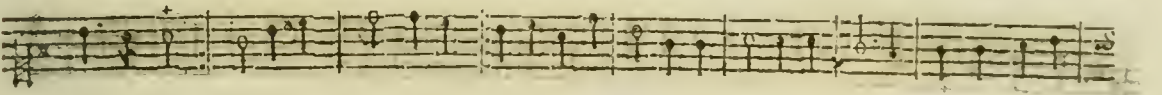
ubi in cae- de. us nos- trae con- solatio- nis. Confacros tous nos Ieux au plus grand Roy du

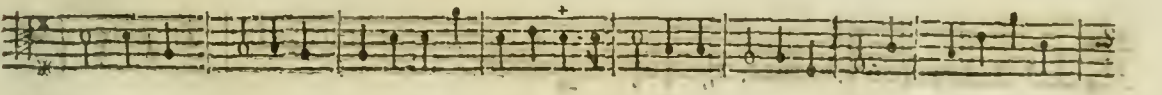
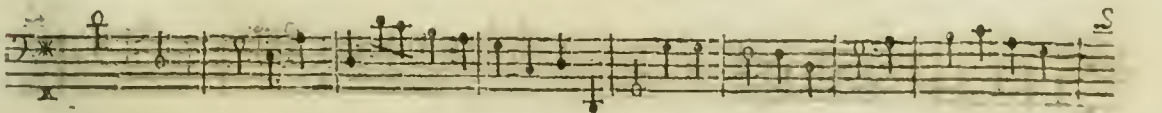


ubi in cae- de. us nos- trae con- solatio- nis. Confacros tous nos Ieux au plus grand Roy du

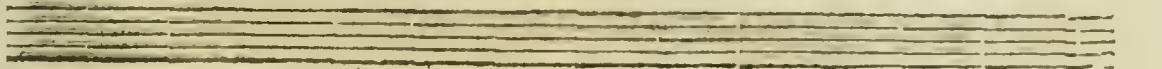


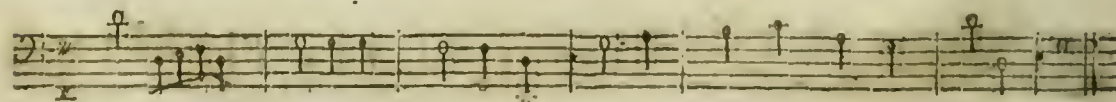
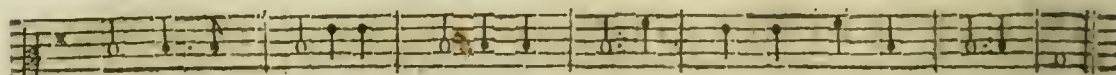
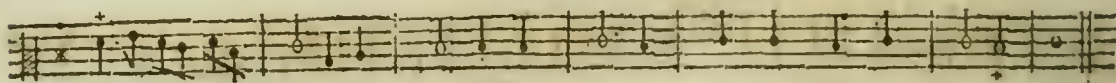
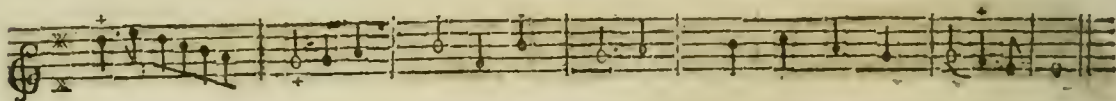
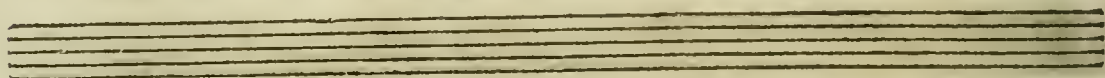
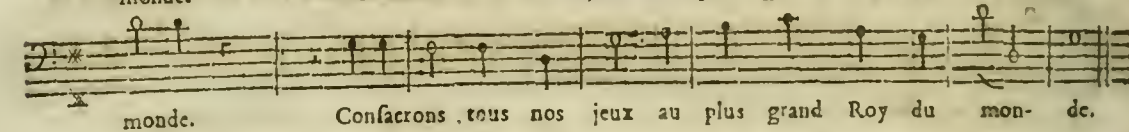
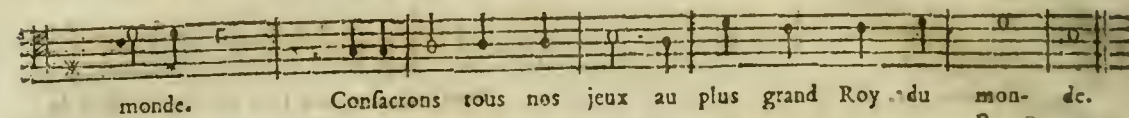
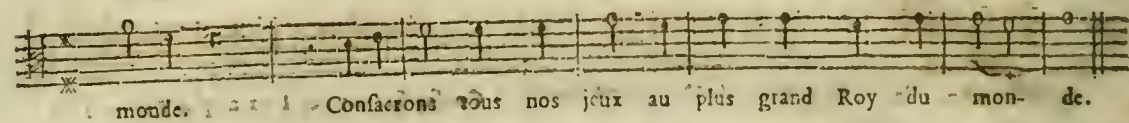
ubi in cae- de. us nos- trae con- solatio- nis. Confacros tous nos Ieux au plus grand Roy du


BASSE-CONTINUE.





BASSE-CONTINUE.

FIN DU PROLOGUE.

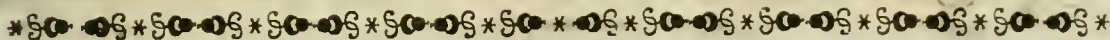
On joue l'Ouverture qui suit pour Entre-Acte





# A C H I L L E,

T R A G E D I E.



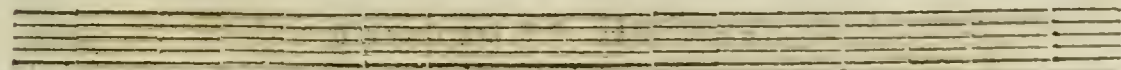
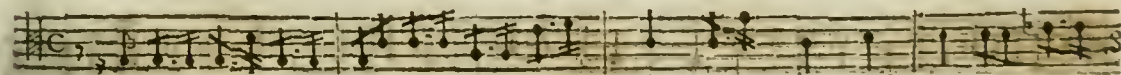
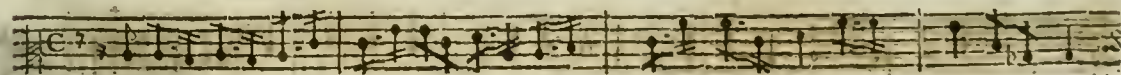
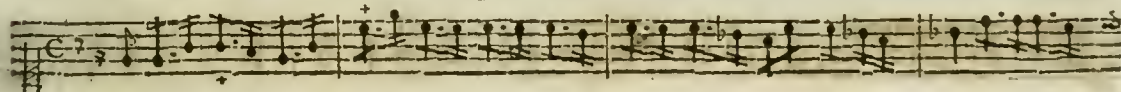
A C T E P R E M I E R.

M I S E N M U S I Q U E

PAR FEU MONSIEUR DE LULLY.



O U V E R T U R E .



ACHILLE,

This musical score for Achille consists of ten systems of staves. The first system includes a treble clef staff with a key signature of one flat and a 6/4 time signature. The second system features a bass clef staff with a key signature of one flat and a 6/4 time signature. The third system is a treble clef staff with a key signature of one flat and a 6/4 time signature. The fourth system is a bass clef staff with a key signature of one flat and a 6/4 time signature. The fifth system consists of two empty staves. The sixth system is a treble clef staff with a key signature of one flat and a 6/4 time signature. The seventh system is a bass clef staff with a key signature of one flat and a 6/4 time signature. The eighth system is a treble clef staff with a key signature of one flat and a 6/4 time signature. The ninth system is a bass clef staff with a key signature of one flat and a 6/4 time signature. The tenth system consists of two empty staves. The score contains various musical notations, including notes, rests, and dynamic markings.

The musical score is arranged in three systems. The first system contains five staves: a treble clef staff, a bass clef staff, and three grand staff staves (treble and bass clefs). The second system is a blank set of five staves. The third system also contains five staves, including a treble clef staff, a bass clef staff, and three grand staff staves. The notation is dense with notes, rests, and various musical ornaments and symbols.

# LA MORT D'ACHILLE.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in common time (C). The first four staves contain a complex melodic line with many sixteenth and thirty-second notes, while the fifth staff provides a more rhythmic accompaniment with quarter and eighth notes. There are several accidentals and dynamic markings throughout the system.

*lentement.*

The second system begins with the tempo marking *lentement.* It consists of a single staff in treble clef. The music continues with a melodic line in common time, featuring a mix of eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

*lentement.*

The third system also begins with the tempo marking *lentement.* It consists of a single staff in treble clef. The melodic line continues with similar rhythmic patterns. The system ends with a double bar line and a repeat sign.

*lentement.*

The fourth system begins with the tempo marking *lentement.* It consists of a single staff in treble clef. The music continues with a melodic line. The system ends with a double bar line and a repeat sign.

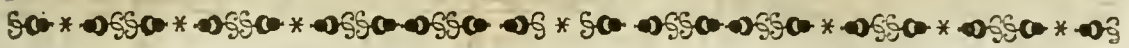
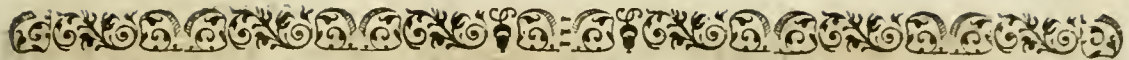
*lentement.*

The fifth system begins with the tempo marking *lentement.* It consists of a single staff in treble clef. The melodic line continues. The system ends with a double bar line and a repeat sign.

*lentement.*

The sixth system begins with the tempo marking *lentement.* It consists of a single staff in bass clef. The music continues with a melodic line. The system ends with a double bar line and a repeat sign.

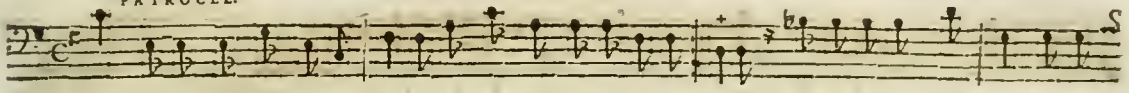
Two empty musical staves are located at the bottom of the page, below the sixth system.



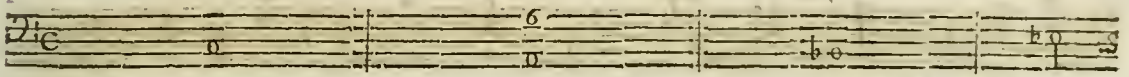
S C E N E P R E M I E R E .

A C H I L L E , P A T R O C L E .

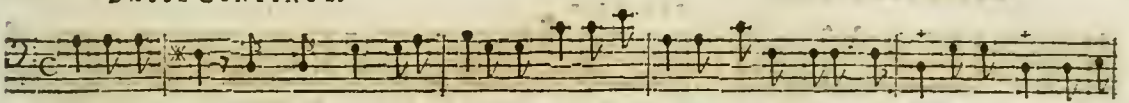
PATROCLE.



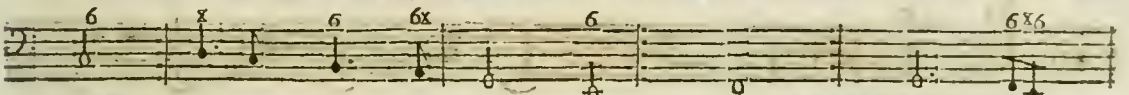
Non, je ne sçauois plus me taire, Je vous dois un conseil sincère, Ne rougissez-vous point d'un in-



BASSE-CONTINUE.



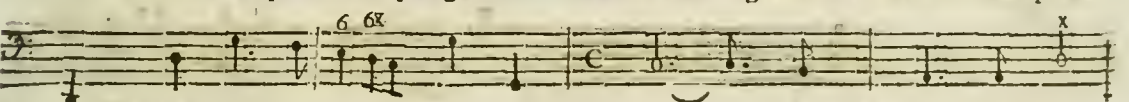
digne repos? Quand les Grecs agitez de mortelles allarmes, Implorent à genoux le secours de vos



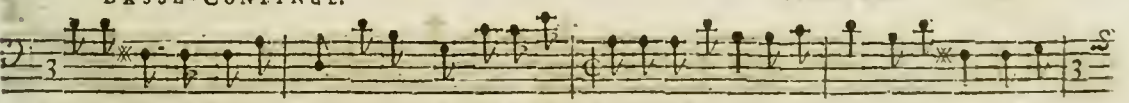
BASSE-CONTINUE.



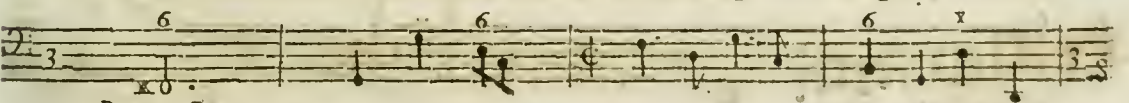
armes Contr'Hector après vous le plus grâd des He - ros. Tâtôt ce guerrier-terrible Des Grecs épouvan-



BASSE-CONTINUE.



tez embrasé les vaisseaux, Tantôt son bras invin - cible Fait rougir de leur sang & la terre & les



BASSE-CONTINUE.



eaux, Il court de victoire en vi-toire, Chaque jour le bruit de sa gloire Va remplir l'Univers, & vole



BASSE-CONTINUE.

ACHILLE.

jusqu'à vous : Des honneurs qu'il obtient , n'êtes-vous point jaloux ? Je vois avec plaisir les

BASSE-CONTINUE

perdes de la Grece , La valeur d'Hector m'a vengé , Le fier Agamemnon connoitra sa foiblesse , Et

BASSE CONTINUE.

PATROCLE.

se repentira de m'avoir outragé . De quoy sert à ce Roy coupable D'avoir osé vous ra-

BASSE-CONTINUE.

vir Briseis ? Son attentat reçoit un digne prix , Et pour luy Briseis paroist inexo-

BASSE-CONTINUE.

nable . Quand un rival puissant vient troubler nos amours , Si l'objet de nos

BASSE-CONTINUE.

vœux luy résiste toujours , Est-il de plus douce vengeance Que de voir ce rival aimer

BASSE-CONTINUE

sans esperan - ce ? Est - il de plus douce vengeance Que de voir ce rival aimer sans esperan - ce ?

BASSE-CONTINUE.

ACHILLE.

Connoy mieux les raisons de mon juste cour - roux , Ce n'est point seule - ment par un dépit ja -

BASSE-CONTINUE.

loux Que je refuse aux Grecs un secours nécessaire ? Ils ont mar - qué trop de mépris pour moy, Ils

BASSE-CONTINUE.

m'ont laissé fu - bir la violente loy De leur Chef téme - raire. Non , jamais leurs malheurs

BASSE-CONTINUE.

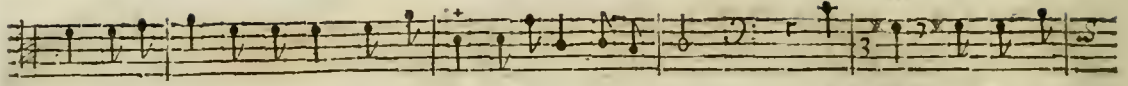
ne sçauroient m'émouvoir, Leurs Vaiffeaux embra - sez, leurs Troupes fugi - tives, Leur Camp dé -

BASSE-CONTINUE.

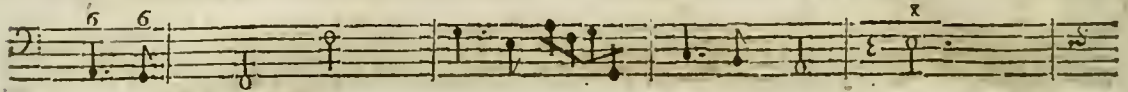
truit, tous leurs Rois sans pouvoir, Leurs corps épats sur ces sanglantes rives Seroient en - cor des ob -

BASSE-CONTINUE.

PATROCLE.



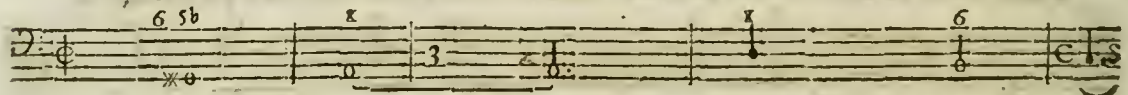
jets impuissans Pour suspendre un moment la fureur que je sens. - Eh bien! d'un œil con-



BASSE-CONTINUE.



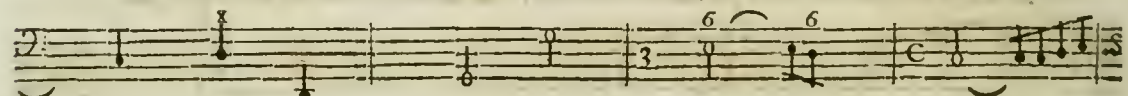
tent regardez nos allarmes ; Mais quand vous nous méprisez-tous , Du moins accordez-moy ces ar-



BASSE-CONTINUE.

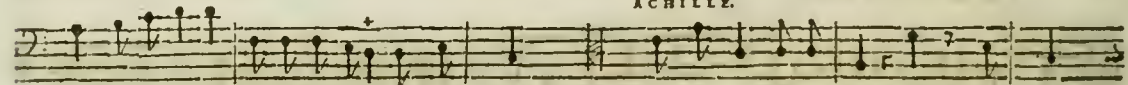


mes Que Vulcain prépara pour vous : J'iray combattre & me combler de gloire , Je remporte-

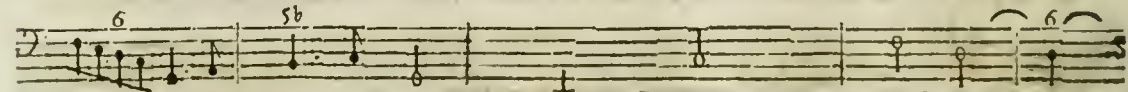


BASSE-CONTINUE,

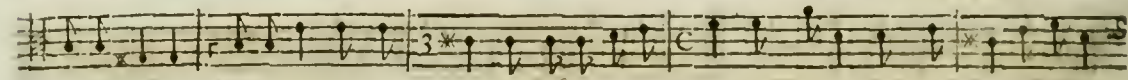
ACHILLE.



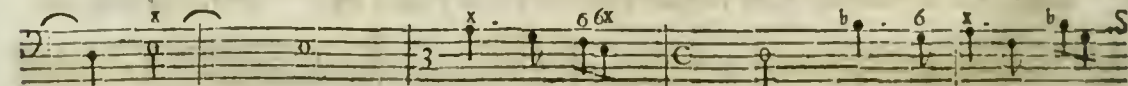
ray la victoire , Ou j'expireray sous ses coups. - Qu'ose-tu propo-fer ? Dieux ! que viens-



BASSE-CONTINUE.

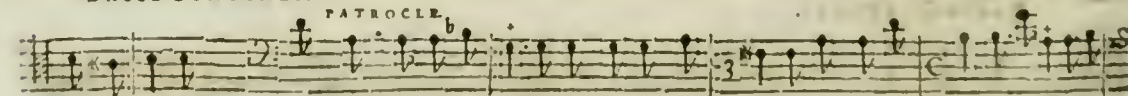


je d'entendre ? Je commence à trem-bler pour la première fois Quand je songe au combat que tu veux

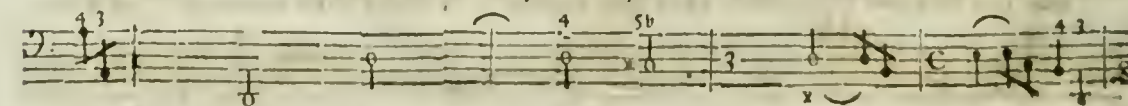


BASSE-CONTINUE.

PATROCLE.



entreprendre. Au nom d'une amitié qui fut toujours si tendre Permettez - moi d'imiter vos ex-

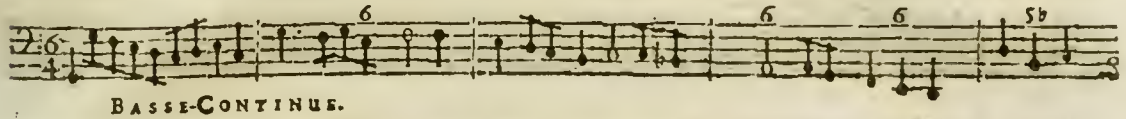


BASSE-CONTINUE.

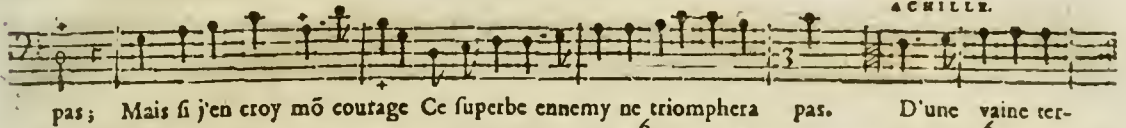




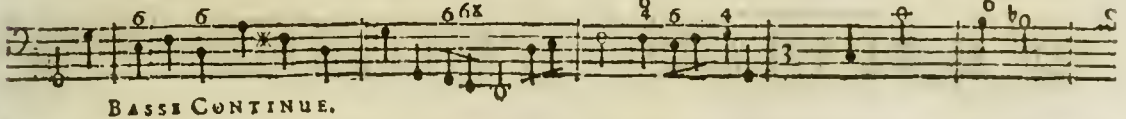
ploits. Je connois les perils où mon destin m'engage, Tout semble m'annoncer les fers ou le tré-



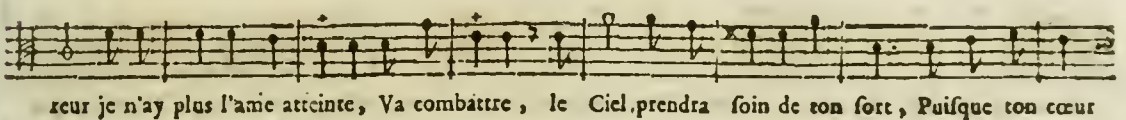
BASSE-CONTINUÉ.



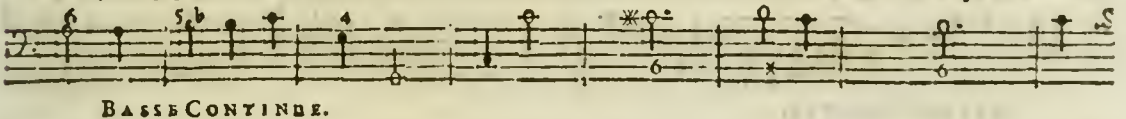
pas; Mais si j'en croy mō courage Ce superbe ennemy ne triomphera pas. D'une vaine ter-



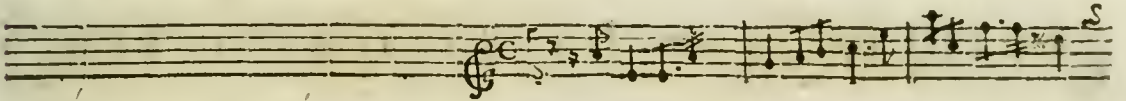
BASSE CONTINUÉ.



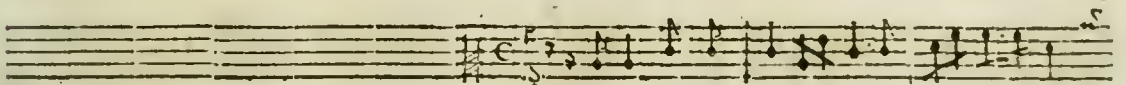
xeur je n'ay plus l'ame atteinte, Va combattre, le Ciel prendra soin de ton fort, Puisque ton cœur



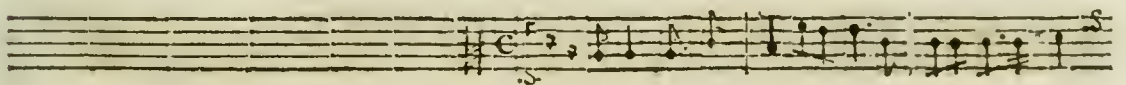
BASSE CONTINUÉ.



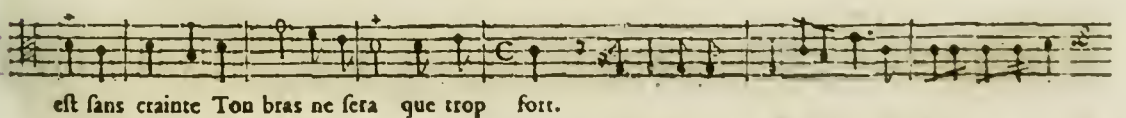
est sans crainte Ton bras ne sera que trop fort.



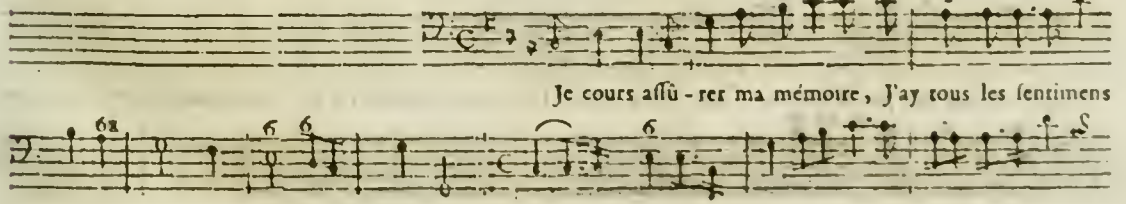
PATROCLE.



Je cours assü - rer ma mémoire, J'ay tous les sentimens



BASSE CONTINUÉ.



BASSE CONTINUÉ.

The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a 6/4 time signature. The second and third staves are bass clefs. The fourth and fifth staves are also bass clefs. The music is written in a style typical of 18th-century French opera.

& les soins d'és He-ros. ros. Non, les jours les plus doux passez dans le re-pos Ne valent pas

The second system of music consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music continues from the first system.

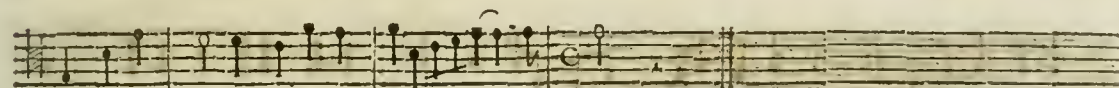
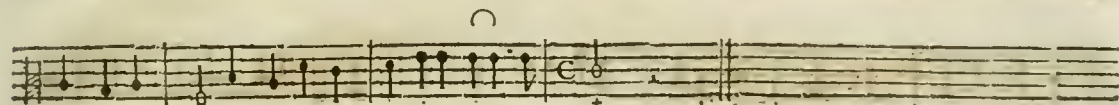
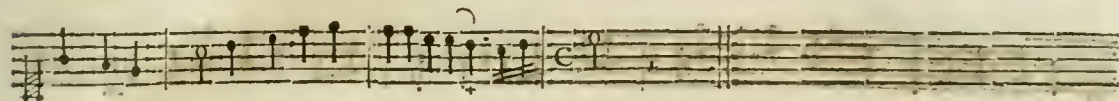
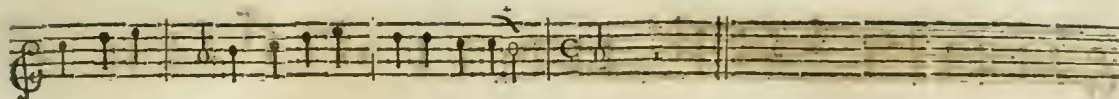
BASSE-CONTINUE.

The third system of music consists of five staves. The top staff is a treble clef and the bottom four staves are bass clefs. The music continues from the second system.

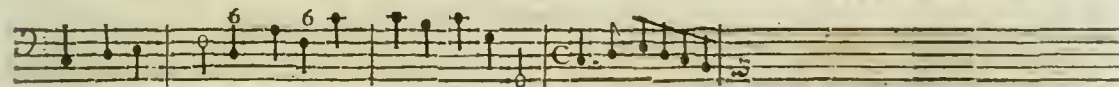
un jour marqué par la victoi- re. Non, non, nō. non, les jours les plus doux passez dans le re-pos

The fourth system of music consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music continues from the third system.

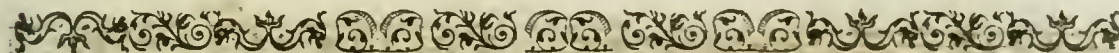
BASSE-CONTINUE.



Ne valent pas un jour marqué par la victoire. *sc.* *ALLEGRO-MODERATO*

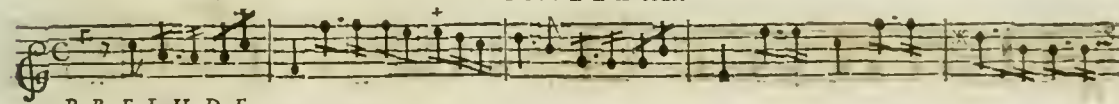


BASSE-CONTINUE.

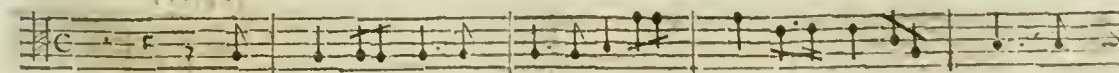
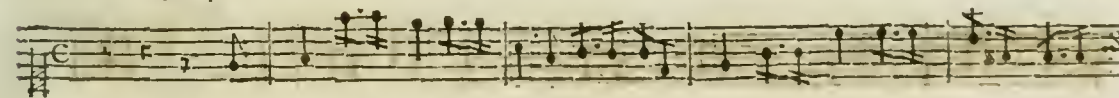


SCENE II.

ACHILLE seul.



PRELUDE.



BASSE-CONTINUE.

Musical score for Bass-Continue, measures 1-5. The notation is in bass clef with a 6/8 time signature. It features a series of eighth and sixteenth notes with various ornaments and accidentals.

BASSE-CONTINUE.

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

Musical score for Patrocle, measures 6-10. The notation is in treble clef with a 6/8 time signature. The music is marked *doux.* and includes various ornaments and accidentals.

*doux.*

*doux.*

*doux.*

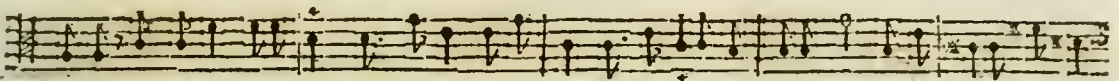
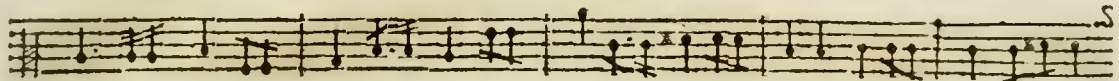
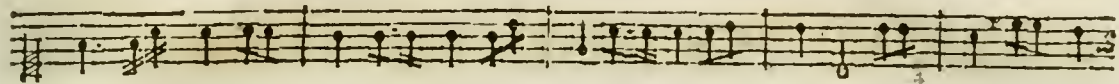
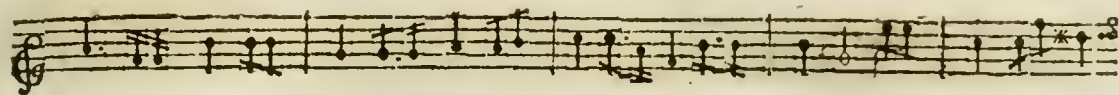
*doux.*

Musical score for Bass-Continue, measures 11-15. The notation is in bass clef with a 6/8 time signature. It includes various ornaments and accidentals.

BASSE CONTINUE.

ACHILLE.

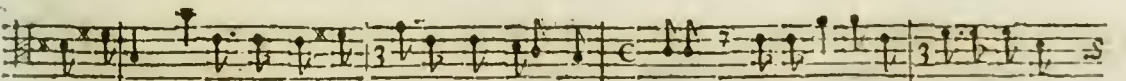
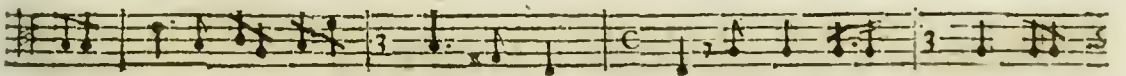
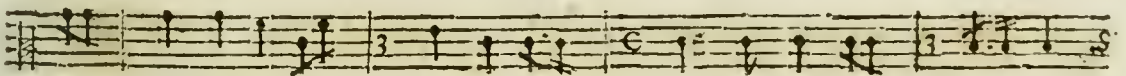
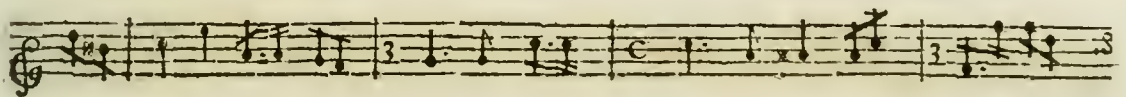
Patrocle va com-



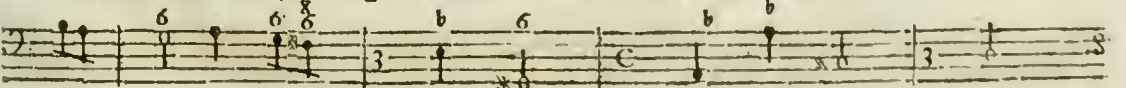
battre ? & j'ay pû consentir Qu'il courût aux dangers qui menacent sa vie ? Ah ! je devois l'empêcher



BASSE-CONTINUE.



de partir, Helas ! de quels re-grets sa mort seroit sui- vie ? Si le Ciel irri- té pour acca-



BASSE CONTINUE.

PRELUDE.

bler mon cœur Le faisoit expirer sous le fer d'un vainqueur.

BASSE-CONTINUE.

*doux.*

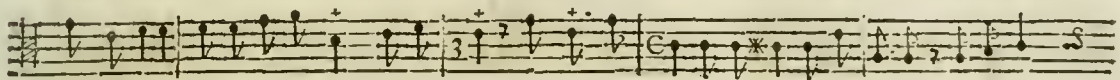
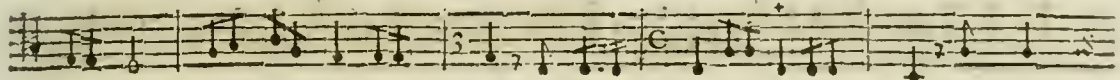
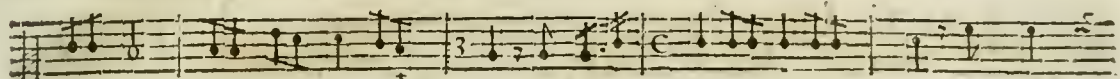
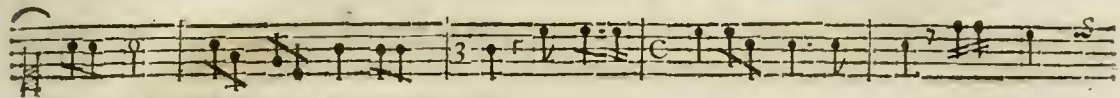
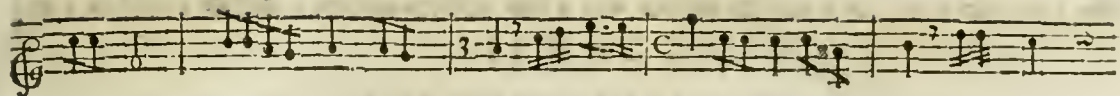
*doux.*

*doux.*

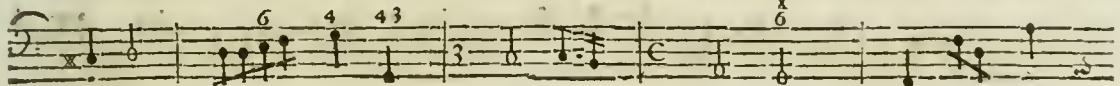
*doux.*

Prévenez justes Dieux, mon desespoir funeste! Cet amy genereux est le seul

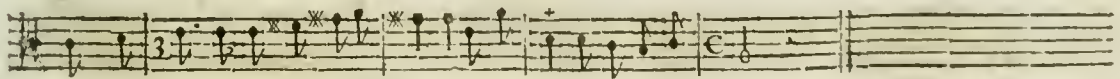
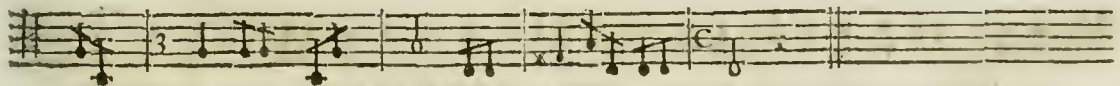
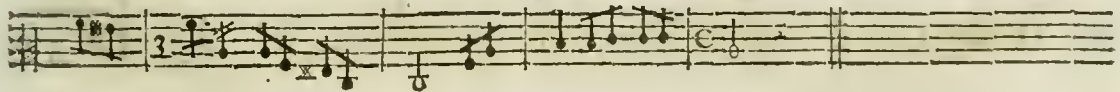
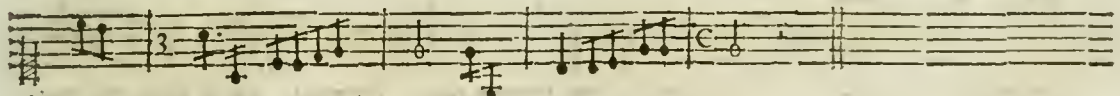
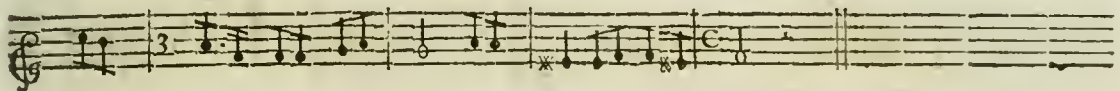
BASSE-CONTINUE.



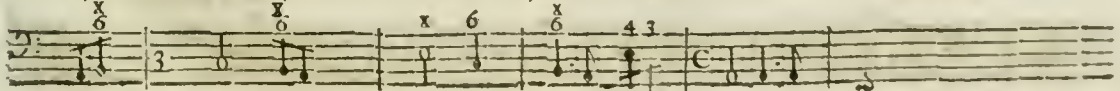
qui me reste Conservez les jours par pi - tié ! On m'a pri - vé de l'objet que j'adore , Ce seroit



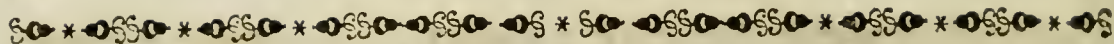
BASSE-CONTINUE.



trop d'hor-reur de me priver en - core De l'objet de mon ami - tié.



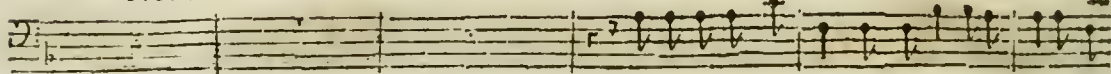
BASSE-CONTINUE.



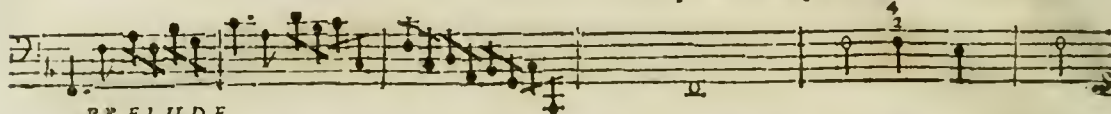
## SCENE III.

## ACHILLE, DIOMEDE.

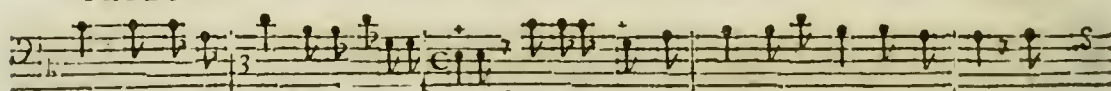
DIOMEDE



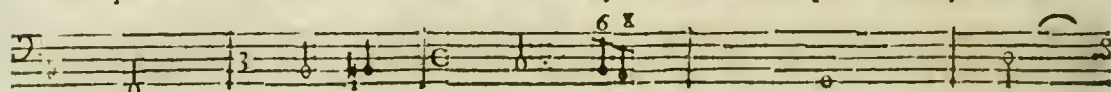
Ne répôdrez-vous point aux desirs de la Grece? Il



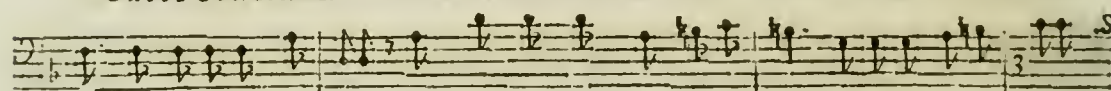
PRELUDE.



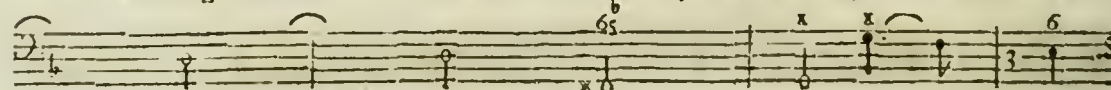
faut qu'en sa fa - veur vôtre colere cesse , Elle ne peut sans vous triompher des Troyens , Et



BASSE-CONTINUÉ.

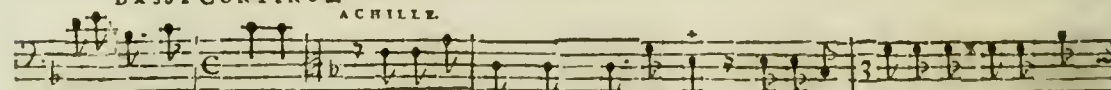


vain nous assiegeons leur Ville , Nos Dieux sôt moins forts que les siens , Sa prise est réfer - vée à

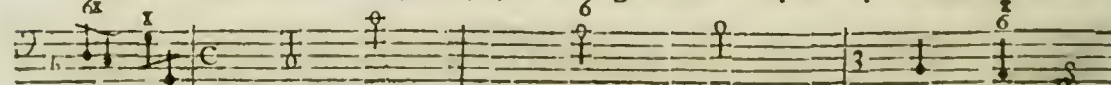


BASSE CONTINUÉ.

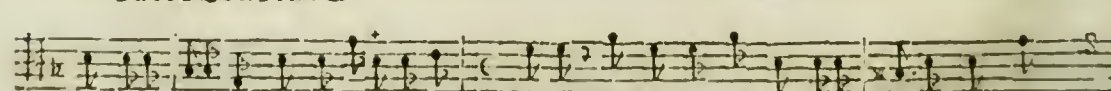
ACHILLE



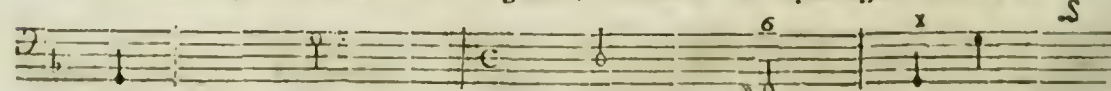
la valeur d'A - chille. De que employ vous chargez-vous ? N'espétez pas de fléchir mô cour-



BASSE-CONTINUÉ.

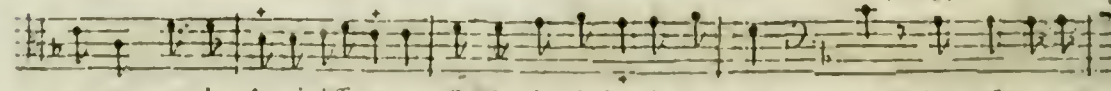


roux , Diomedé , je veux achever ma van - geance ; Vos Rois &amp; vos Peuples ingrats Auroient en-

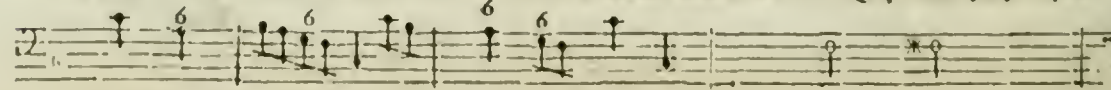


BASSE-CONTINUÉ.

DIOMEDE.



cor pour moy la même indifférence , S'ils n'avoient besoin de mon bras Quoy ? leur prompt repen-



BASSE-CONTINUÉ.



ACHILLE.

tir ne peut vous satis - faire ? Ils ont pris trop de soin d'attirer ma co - lere.

DIOMEDE. BASSE-CONTINUE.

Mais pouvez-vous aimer un si triste sejour, Et languir en ces lieux dans u - ne vie ob - scure ? Vous à

BASSE-CONTINUE.

ACHILLE.

qui les Destins promet - toient chaque jour Quelque glorieuse avan - ture. Malgré mes cruels dé -

BASSE CONTINUE.

plaisirs La Déesse de Cythere En faveur de Thetis ma mere, Interrompt mes regrets, & suspend mes sou -

BASSE-CONTINUE.

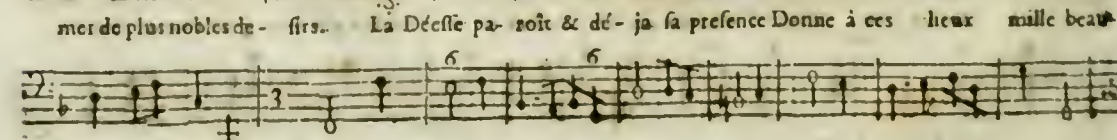
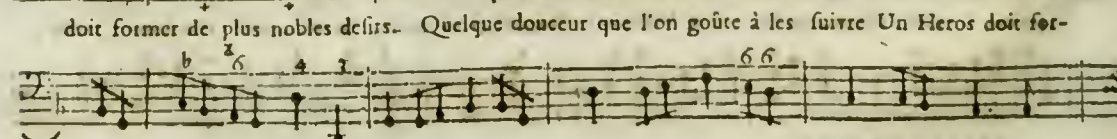
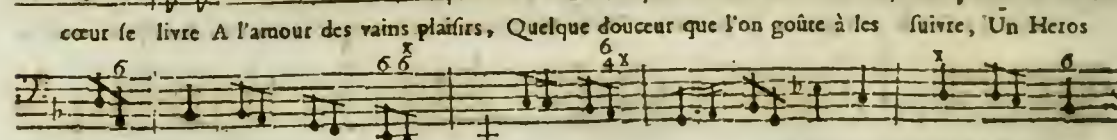
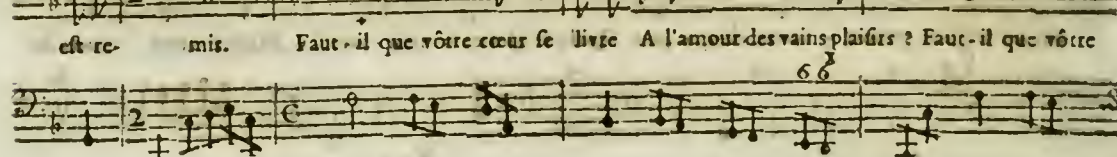
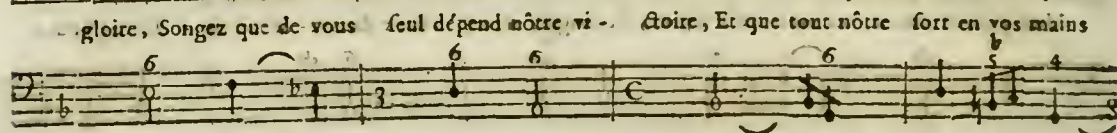
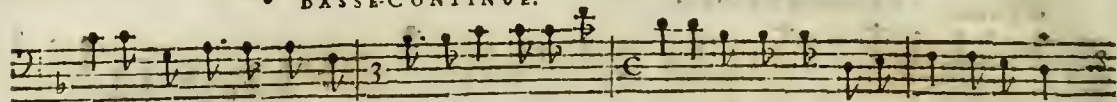
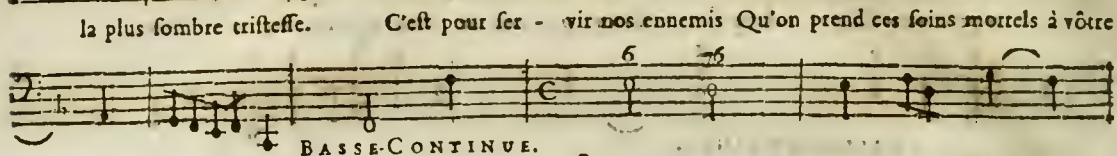
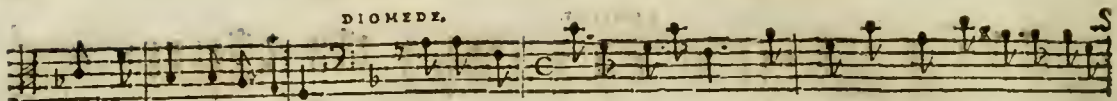
pirs. Cette charmante Dé - esse Vient en ces lieux tous les jours, Je vois avec elle sans cesse,

BASSE-CONTINUE.

Les Grâces ; les Plaisirs, les jeux, & les Amours ; Leur présence est d'un grand secours Contre

BASSE-CONTINUE.

DIOMEDE.





BASSE-CONTINUE.

VENUS

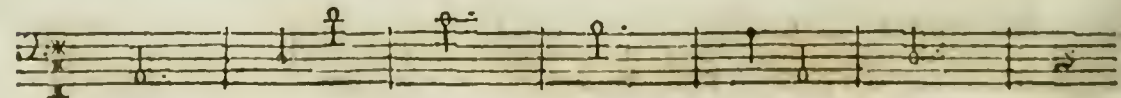
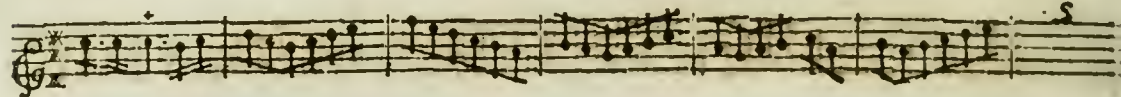
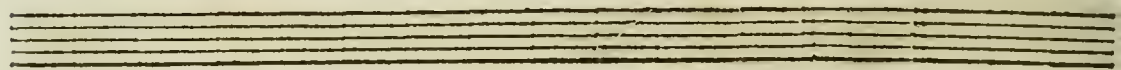
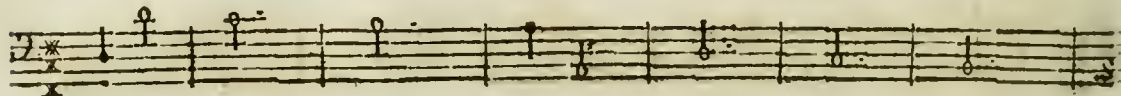
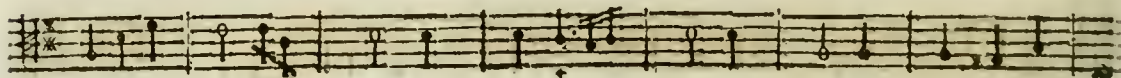
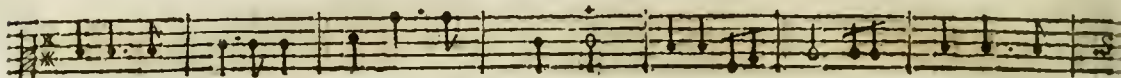
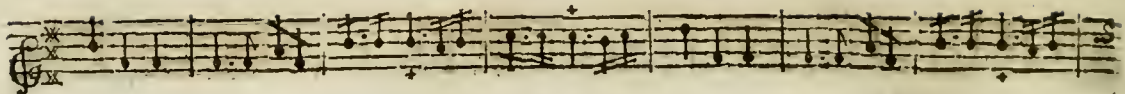
J'abandonne les Cieux, je descends sur la Terre Pour fi - nir de tes maux le dé - plorable

BASSE-CONTINUE.

cours. En vain l'injuste sort t'a déclaré la guerre Et pere tout de mon secours.

BASSE-CONTINUE.

CHACONNE.



The musical score is arranged in ten systems. Each system contains multiple staves. The first system includes a treble clef staff and a bass clef staff. The second system through the tenth system each consist of four staves, all using a treble clef. The notation includes various rhythmic values, accidentals, and dynamic markings. There are some ink smudges and a small red mark on the page.

V E N U S.

Vous; Divinitez aimables. Du plus grãd des Héros calmez le tri-ste cœur. Vous, Divinitez

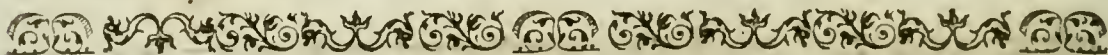
BASSE-CONTINUE.

aimables. Du plus grãd des Héros calmez le tri-ste cœur, Et faites succeder à sa vive douleur

BASSE-CONTINUE.

Les plaisirs les plus agréa - bles. Et faites succeder à sa vive douleur Les plaisirs les plus agréa - bles.

BASSE-CONTINUE.

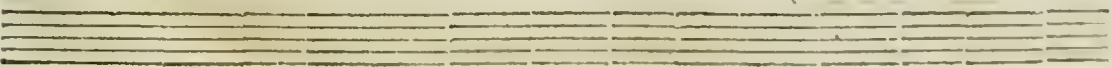
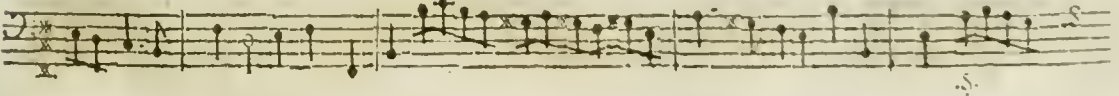
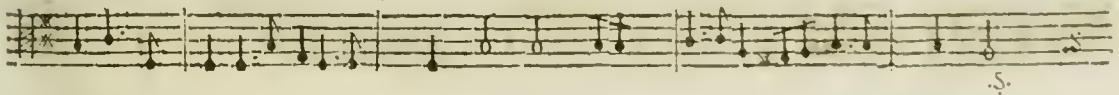
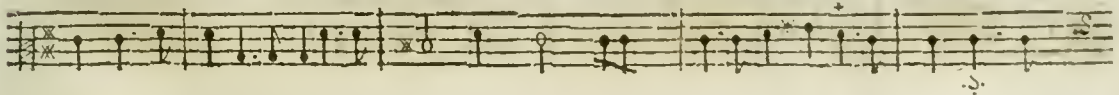
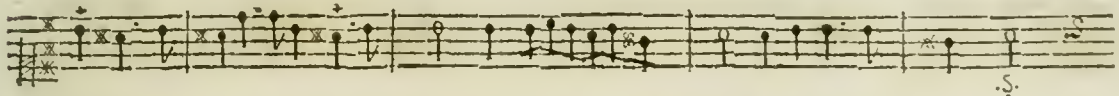
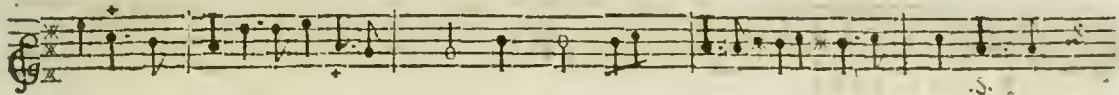
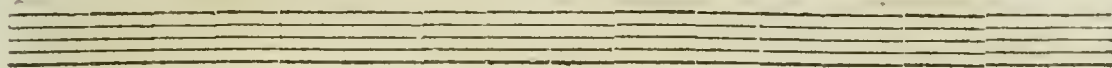
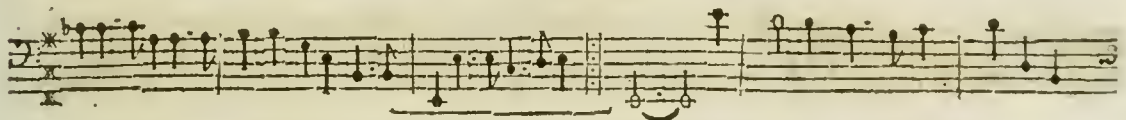
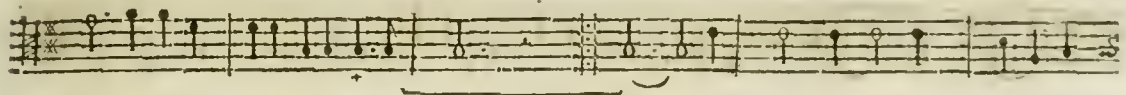
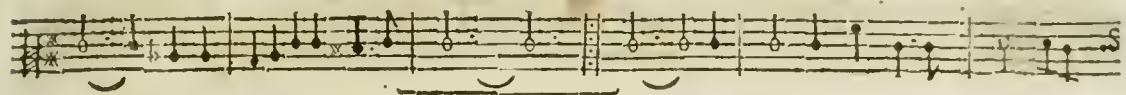
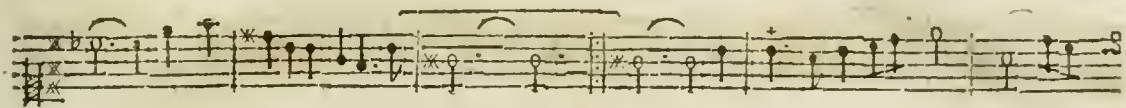
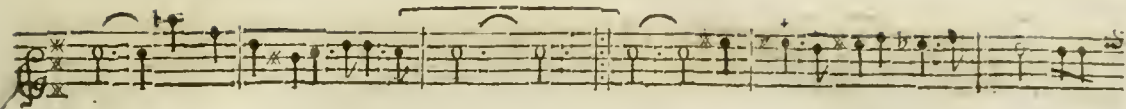


S C E N E V.

V E N U S E T L E S G R A C E S.

AIR.



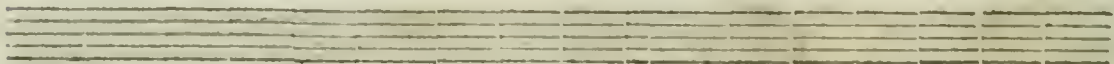
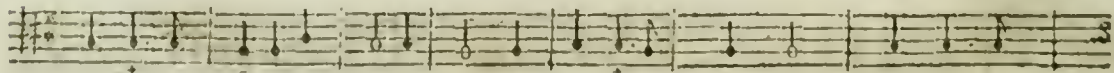
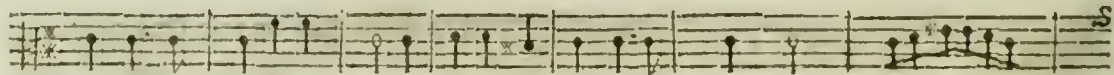
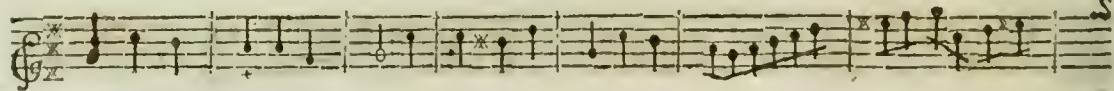
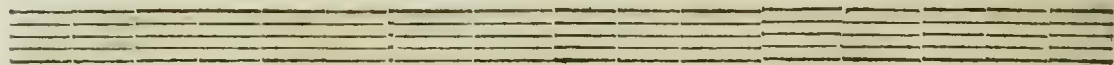
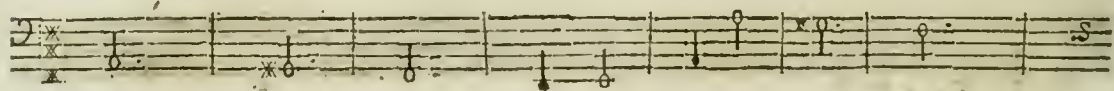
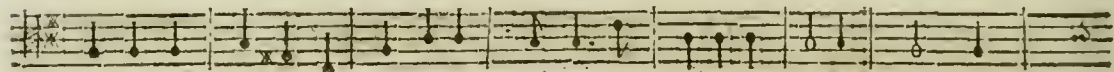
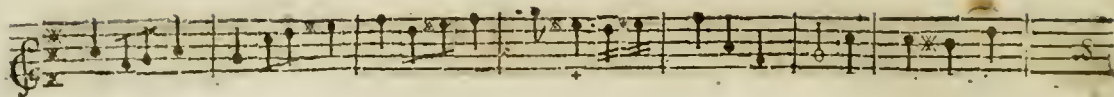


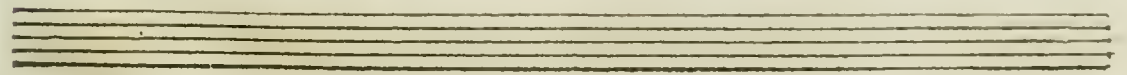
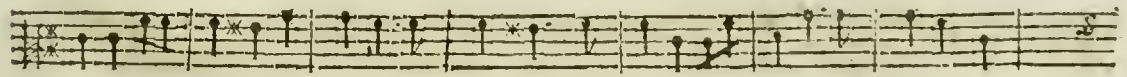
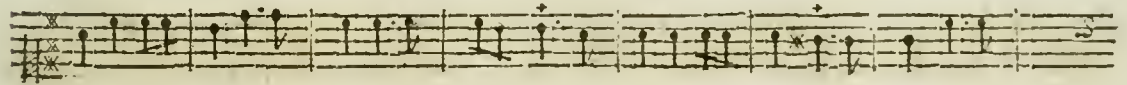
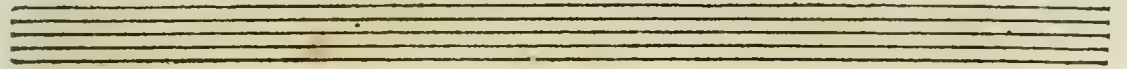
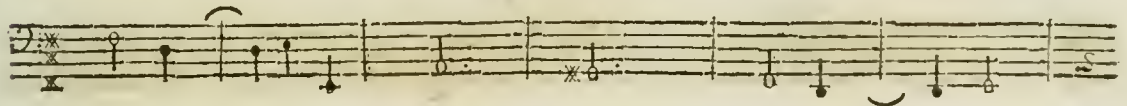
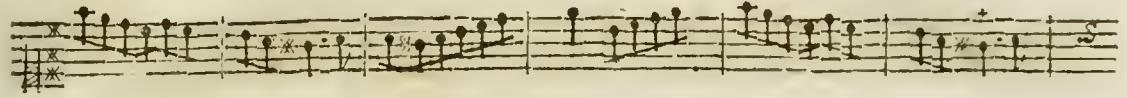
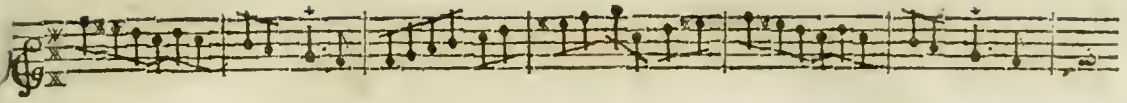
The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are in alto clef (C4 on the middle line) and contain similar melodic lines. The fourth staff is in bass clef and contains a bass line. The fifth staff is a blank grand staff (treble and bass clefs) with no notes. The system concludes with a double bar line and a fermata over the final note.

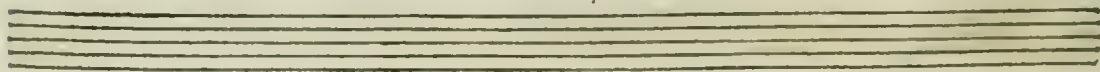
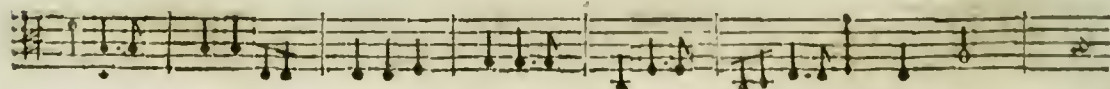
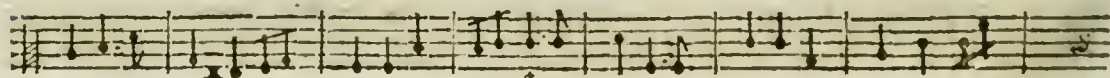
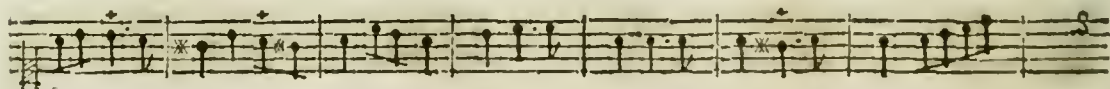
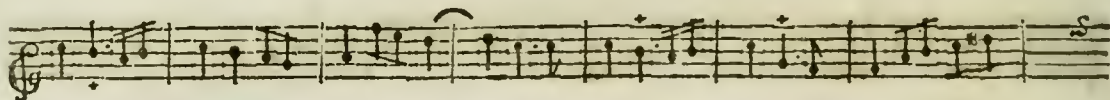
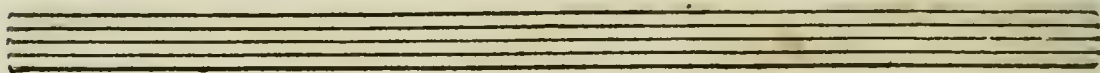
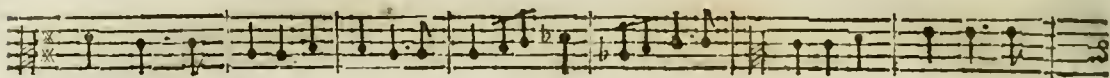
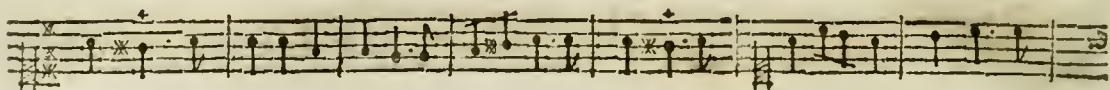
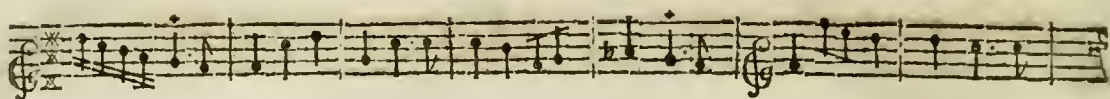
PASSACAILLE.

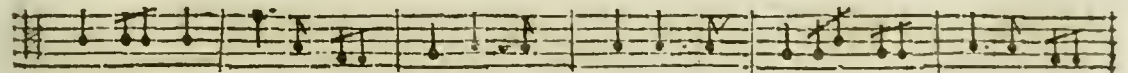
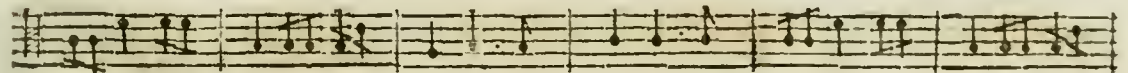
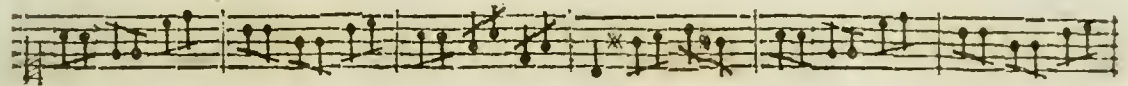
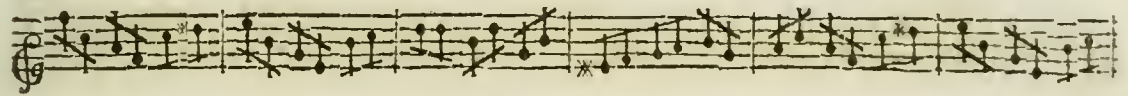
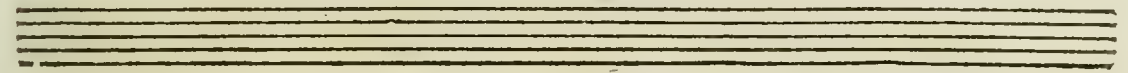
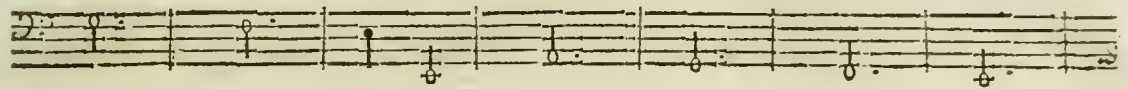
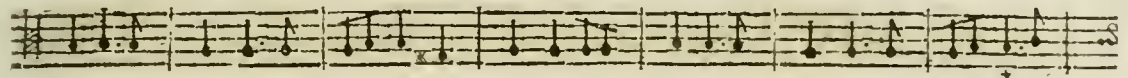
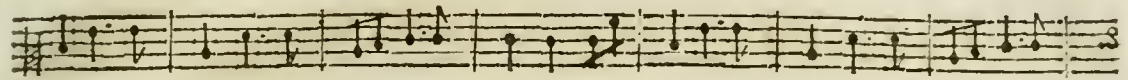
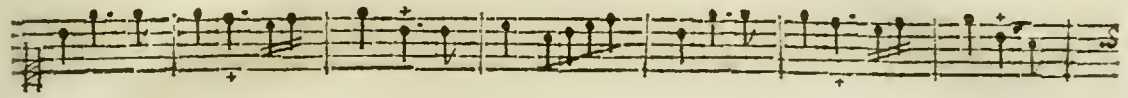
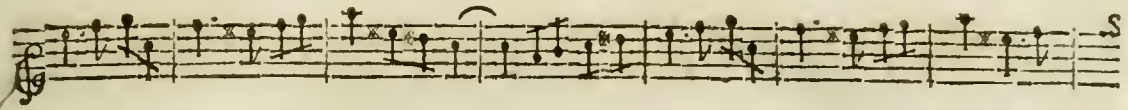
The second system is titled "PASSACAILLE." and consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a rhythmic pattern characteristic of a passacaille. The second and third staves are in alto clef (C4 on the middle line) and contain similar rhythmic patterns. The fourth staff is in bass clef and contains a bass line. The fifth staff is a blank grand staff (treble and bass clefs) with no notes. The system concludes with a double bar line and a fermata over the final note.

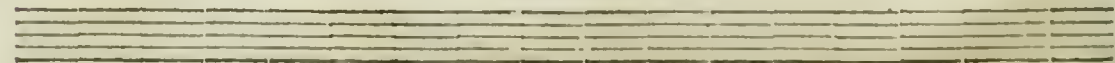
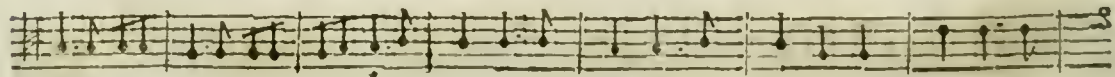
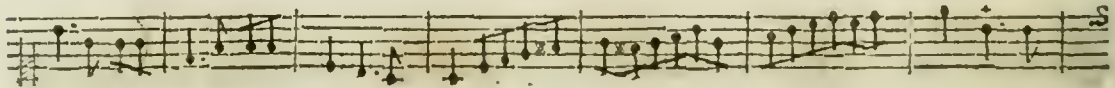
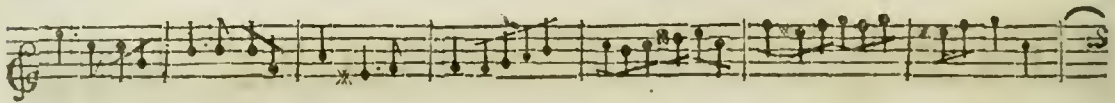
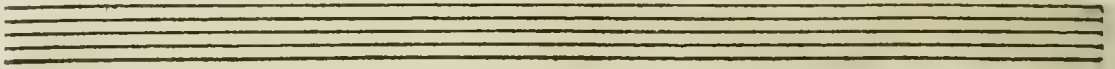
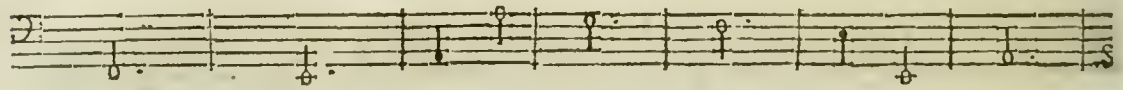
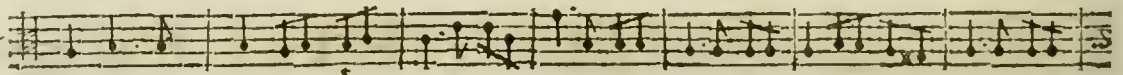
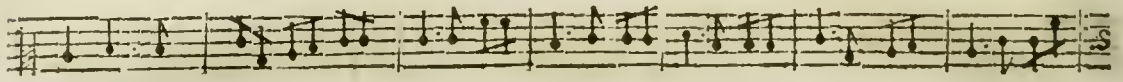
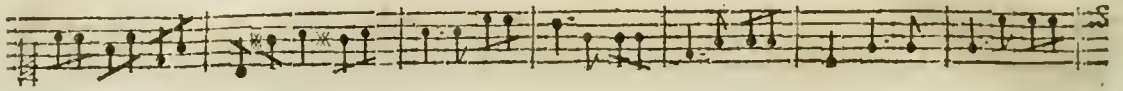
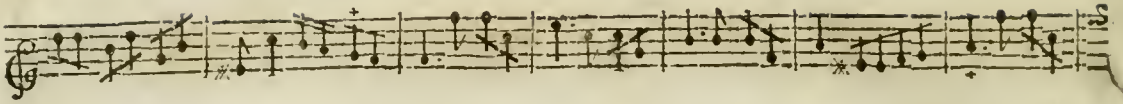
The musical score is arranged in ten systems. Each system consists of two staves: a vocal line on top (treble clef) and a piano accompaniment line on the bottom (bass clef). The notation includes various note values, rests, and ornaments (marked with asterisks). The first system has a vocal line starting with a half note and a piano accompaniment line with a half note. The second system continues the vocal line with a quarter note and the piano accompaniment with a quarter note. The third system shows the vocal line with a quarter note and the piano accompaniment with a quarter note. The fourth system has the vocal line with a quarter note and the piano accompaniment with a quarter note. The fifth system features the vocal line with a quarter note and the piano accompaniment with a quarter note, including a triplet of eighth notes in the piano part. The sixth system is an empty set of staves. The seventh system continues the vocal line with a quarter note and the piano accompaniment with a quarter note. The eighth system has the vocal line with a quarter note and the piano accompaniment with a quarter note. The ninth system shows the vocal line with a quarter note and the piano accompaniment with a quarter note. The tenth system is an empty set of staves.





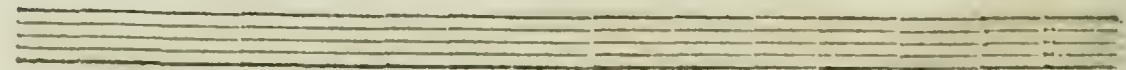
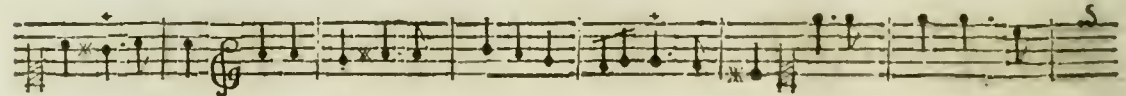
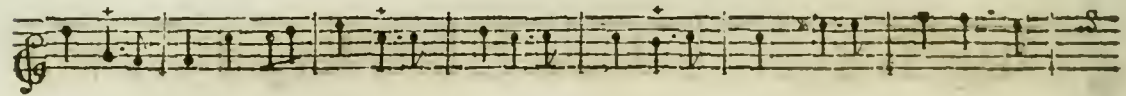
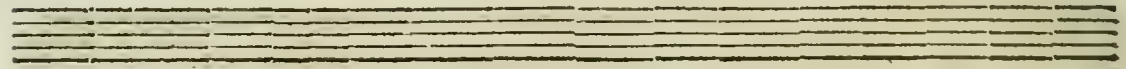
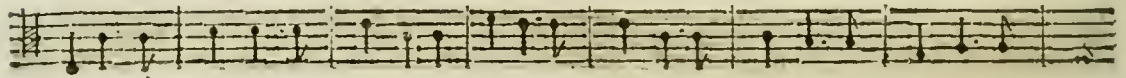
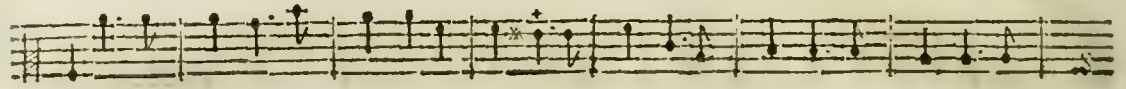
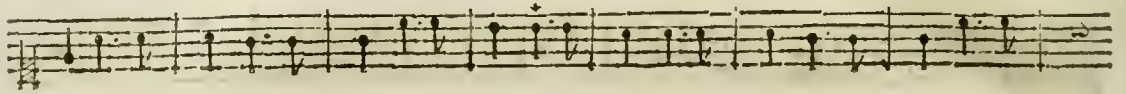
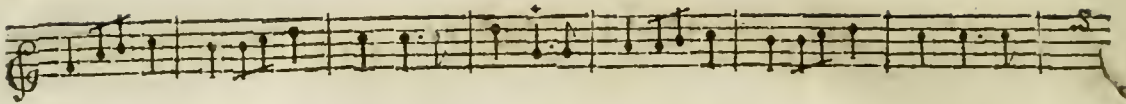


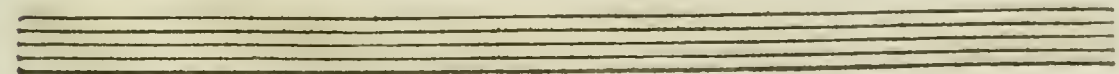
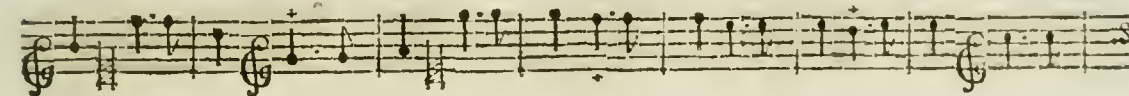
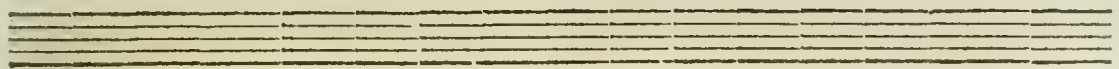
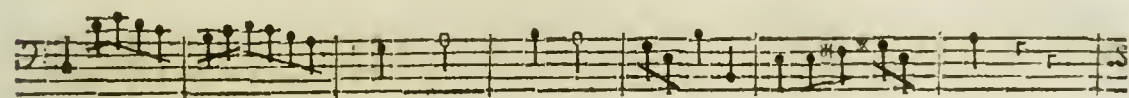
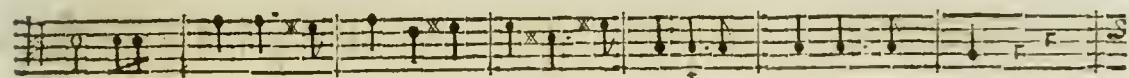
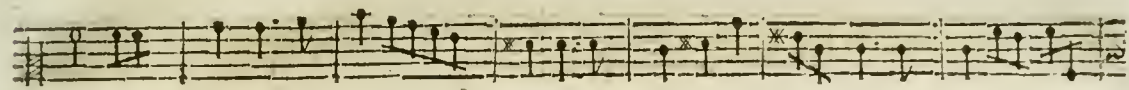
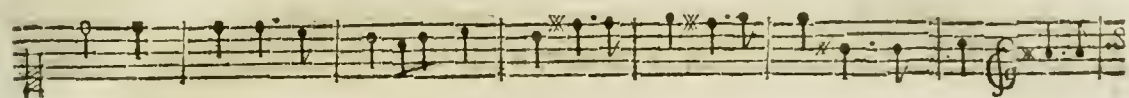
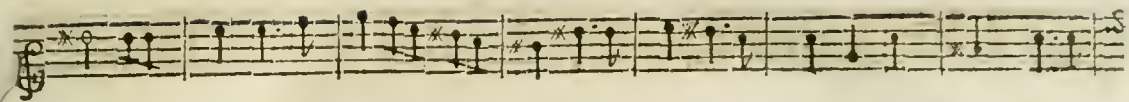


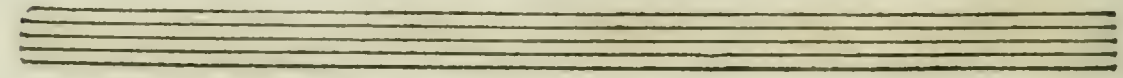
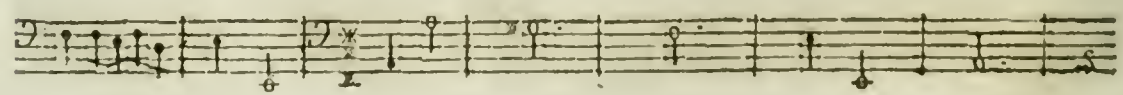
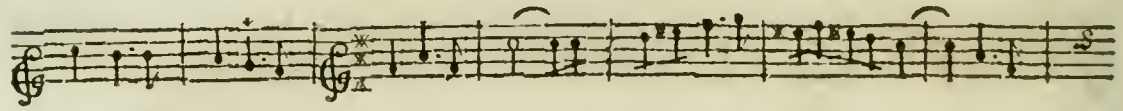
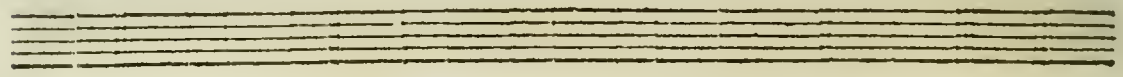
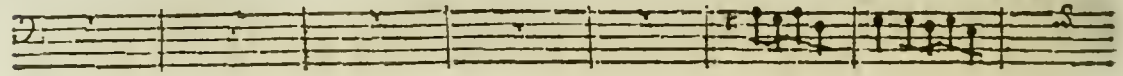
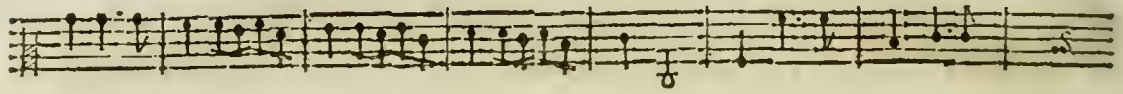
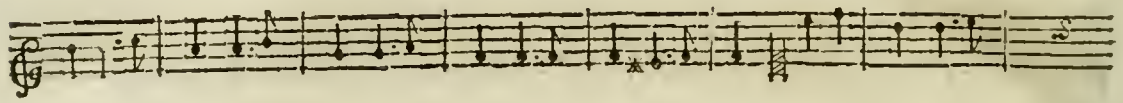
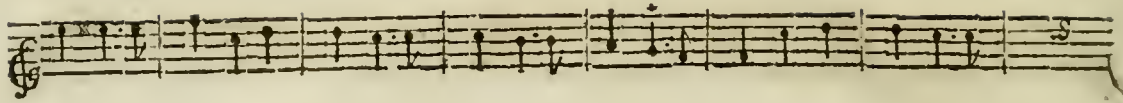


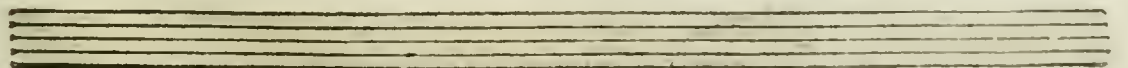
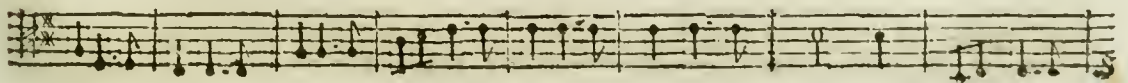
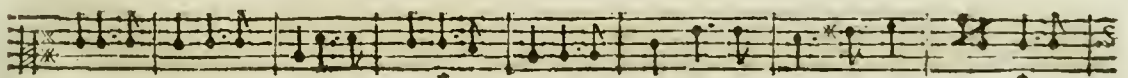
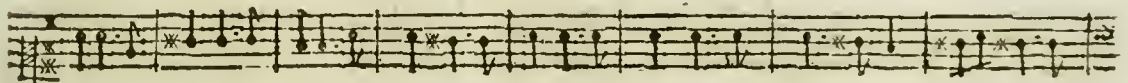
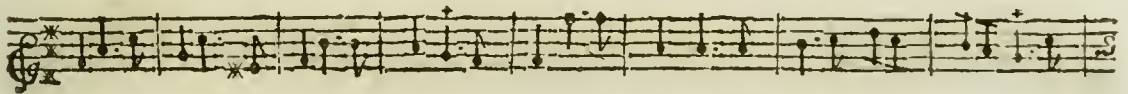
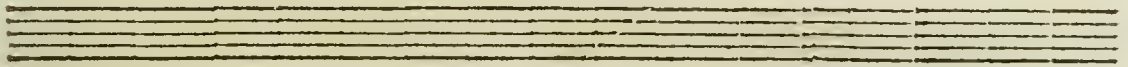
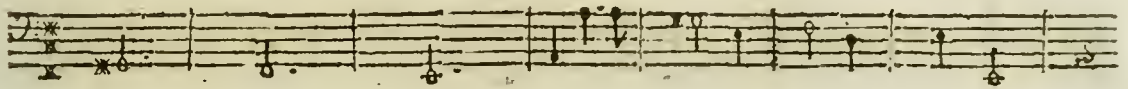
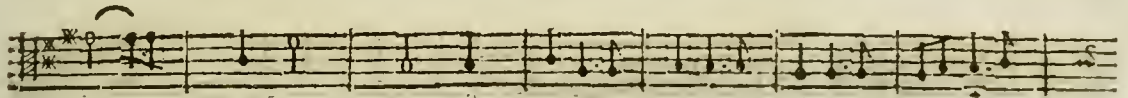
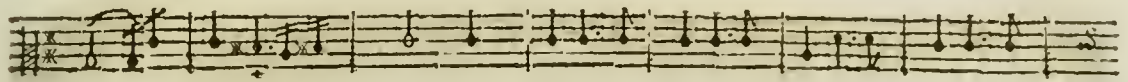
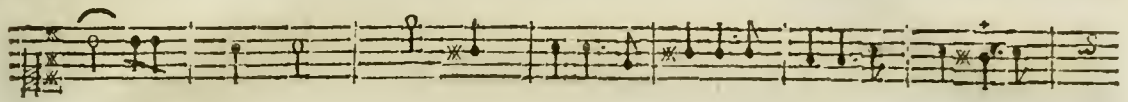
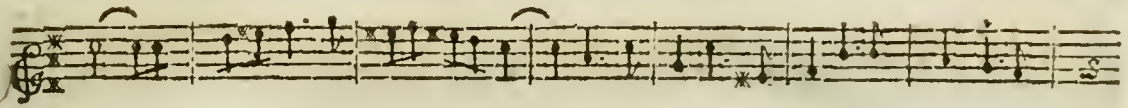


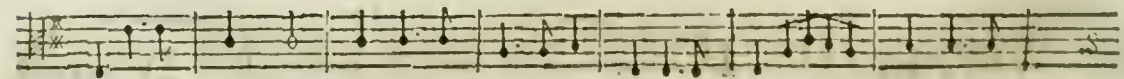
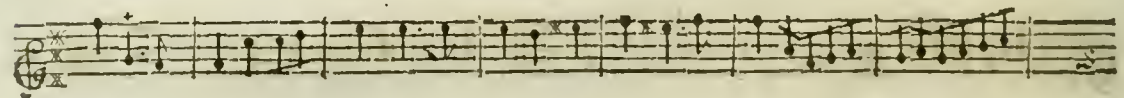
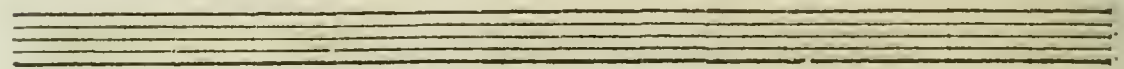
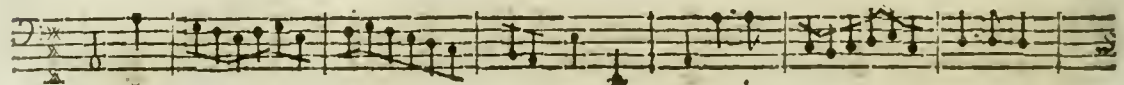
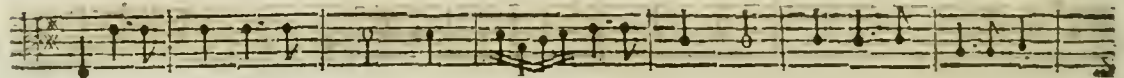
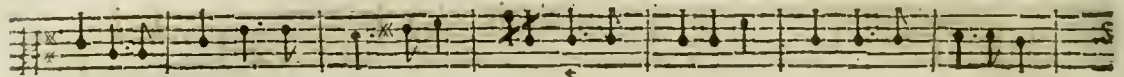
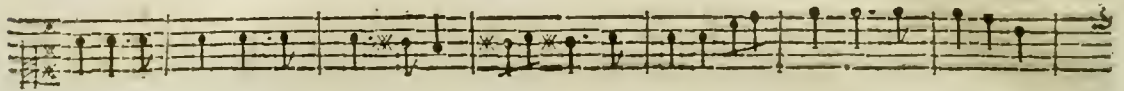
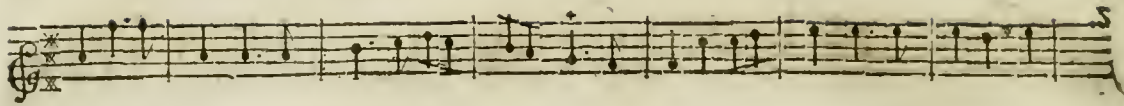
The musical score is arranged in three systems of five staves each. The first system contains five staves of music. The second system is a blank set of five staves. The third system contains the final six staves of music on the page. The notation is in a standard musical format with a treble clef on the first staff of each system and a bass clef on the fifth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several accidentals (sharps and naturals) and dynamic markings (such as asterisks and accents).



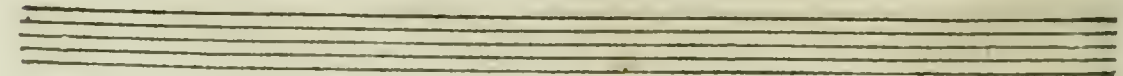
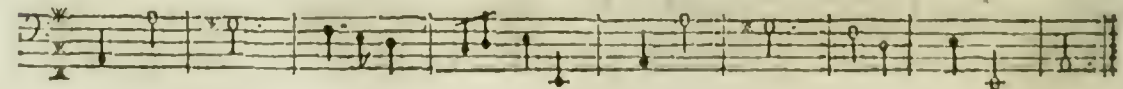
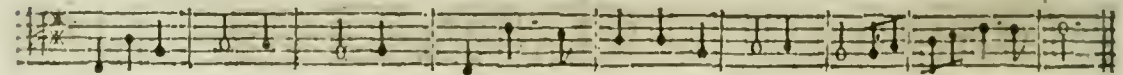
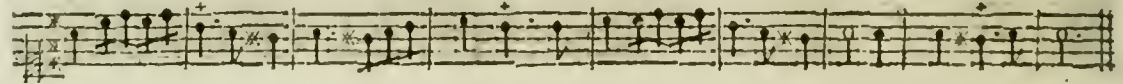
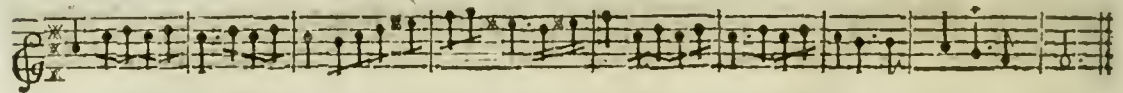
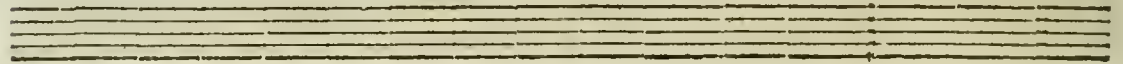
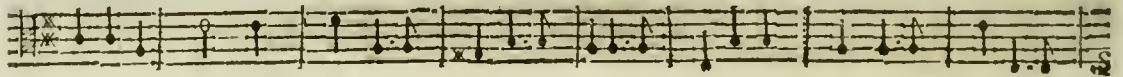
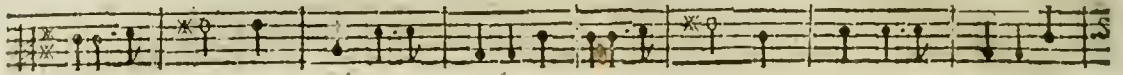
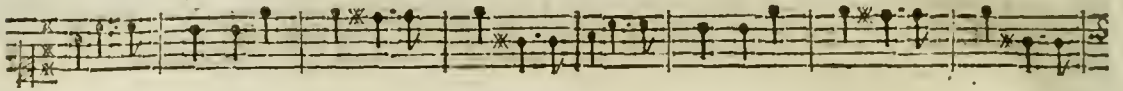
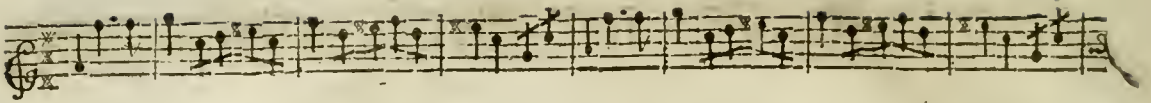








Musical score for Acte Premier, page 39. The score consists of ten systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a bass clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The sixth system has a bass clef and a key signature of one sharp. The seventh system has a treble clef and a key signature of one sharp. The eighth system has a bass clef and a key signature of one sharp. The ninth system has a treble clef and a key signature of one sharp. The tenth system has a bass clef and a key signature of one sharp. The score contains various musical notations including notes, rests, and accidentals.





UNE GRACE.

Grand Héros, le Ciel vous est pro - pice, Vos vertus se font rendre jus - tice, Tout conf-

BASSE-CONTINUE.

pire aujourd'huy A fuir vôtre ennuy. Tout conspire aujourd'huy A finir vôtre ennuy.

BASSE-CONTINUE.

UN PLAISIR.

Si l'Amour a cau - sé vos allarmes, Ses faveurs en auront plus de charmes : Prépa -

BASSE-CONTINUE.

rez vôtre cœur Au plus parfait bonheur Préparez vôtre cœur Au plus parfait bon-heur.

BASSE-CONTINUE.

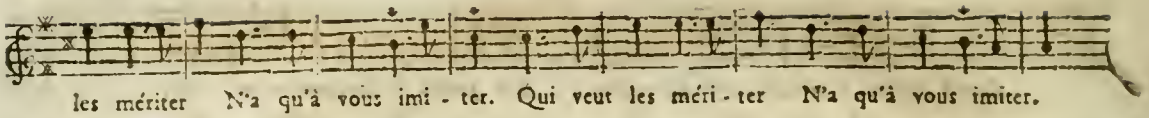
UNE GRACE.

Quel mortel osa jamais pré - rendre Les soins qu'ici nous venons vous rendre ? Qui veut

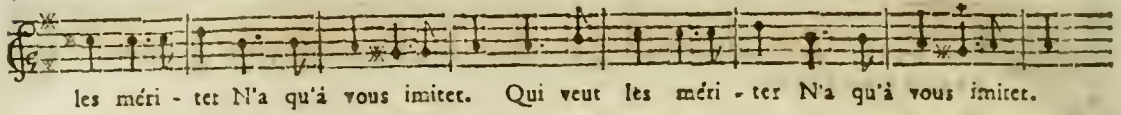
Quel mortel osa jamais pré - rendre Les soins qu'ici nous venons vous rendre ? Qui veut

Quel mortel osa jamais pré - rendre Les soins qu'ici nous venons vous rendre ? Qui veut

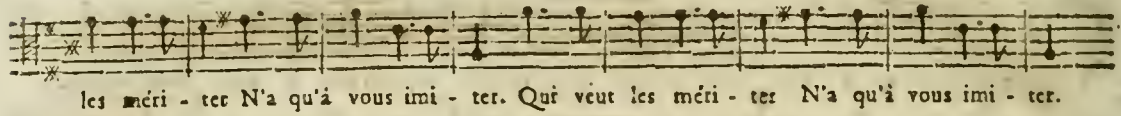
BASSE-CONTINUE,



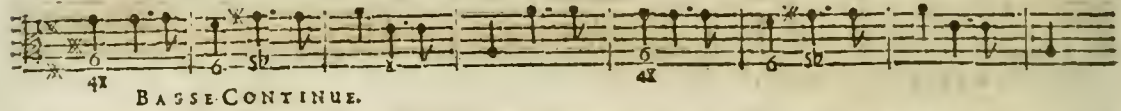
les mériter N'a qu'à vous imi - ter. Qui veut les méri - ter N'a qu'à vous imiter.



les méri - ter N'a qu'à vous imiter. Qui veut les méri - ter N'a qu'à vous imiter.



les méri - ter N'a qu'à vous imi - ter. Qui veut les méri - ter N'a qu'à vous imi - ter.

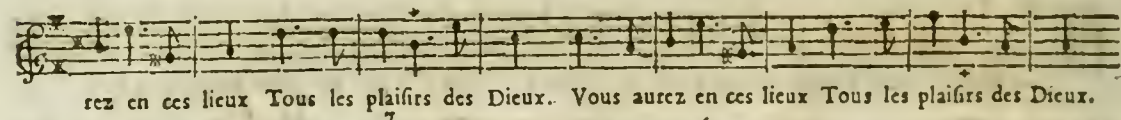


BASSE-CONTINUE.

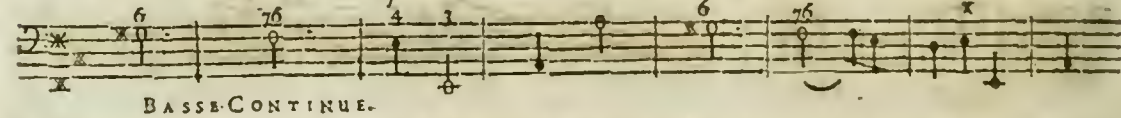
C'est pour vous que Venus nous appelle, Profitez de nôtre ardeur fi - dèle, Vous au-



BASSE-CONTINUE.

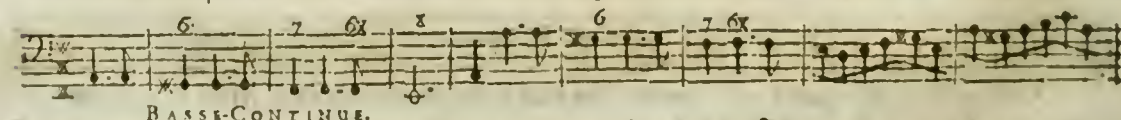


rez en ces lieux Tous les plaisirs des Dieux. Vous aurez en ces lieux Tous les plaisirs des Dieux.

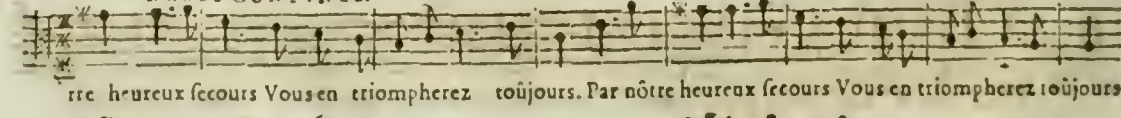


BASSE-CONTINUE.

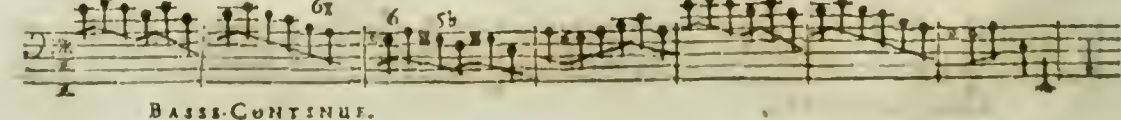
C'est en vain que la haine & l'envie Sont d'accord pour troubler vôtre vie, Par nô-



BASSE-CONTINUE.



tre heureux secours Vous en triompherez toujours. Par nôtre heureux secours Vous en triompherez toujours



BASSE-CONTINUE.

Puissiez-vous par nos soins favo-rables Ne passer que des jours agré-ables! Est-il

Puissiez-vous par nos soins favo-rables Ne passer que des jours agré-ables! Est-il

Puissiez-vous par nos soins favo-rables Ne passer que des jours agré-ables! Est-il

Puissiez-vous par nos soins favo-rables Ne passer que des jours agré-ables! Est-il

BASSE-CONTINUE.

rien de si doux Que de vivre avec nous? Est-il rien de si doux Que de vivre avec nous.

rien de si doux Que de vivre avec nous? Est-il rien de si doux Que de vivre avec nous.

rien de si doux Que de vivre avec nous? Est-il rien de si doux Que de vivre avec nous.

rien de si doux Que de vivre avec nous? Est-il rien de si doux Que de vivre avec nous.

BASSE-CONTINUE.

*Les Instrumens reprennent la fin de la Passacaille en bé quarte*

SCENE VI.

ACHILLE, DIOMEDE, ARCAS.

ACHILLE.

Je fremis, parle? Ciel! quelle affreuse nouvelle! Laissez-

ARCAS.

O déplorable coup du sort! O malheur! Patrocie est mort.

BASSE-CONTINUE.

moy, fuyez de ces lieux, Vos appas, vos concerts & tous les soins des Dieux Ne sçauroient plus cal-

BASSE-CONTINUE.

SCENE VII.

mer ma tristesse mortelle. Courons van ger cet ami que je perds, Que de sang & de morts tous ces

BASSE-CONTINUE.

champs soient couverts! Que son fier vainqueur pèrissè! Je dois à l'ami - tiè ce juste sacri - fice.

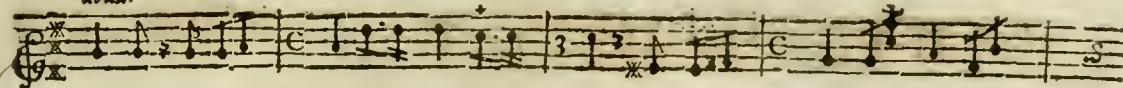
BASSE-CONTINUE.

PRELUDE.

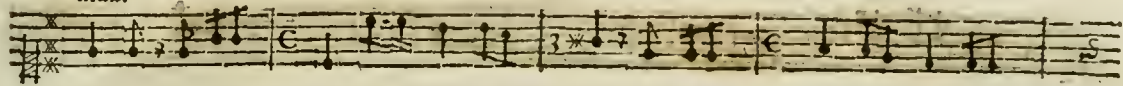
BASSE-CONTINUE.

ACHILLE.

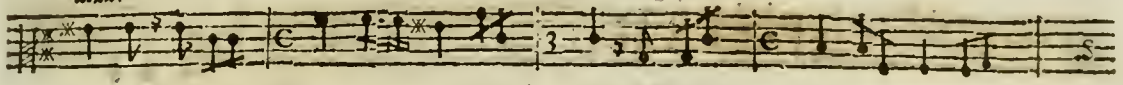
*doux.*



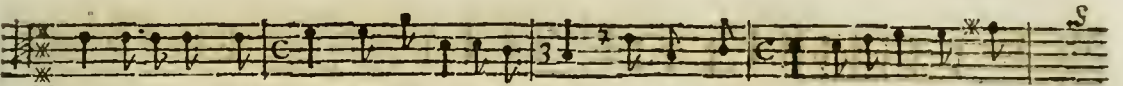
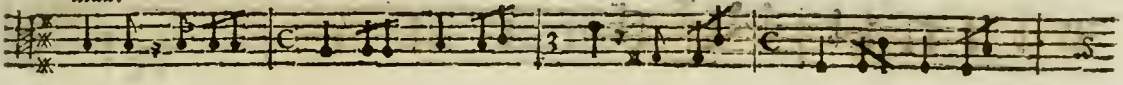
*doux.*



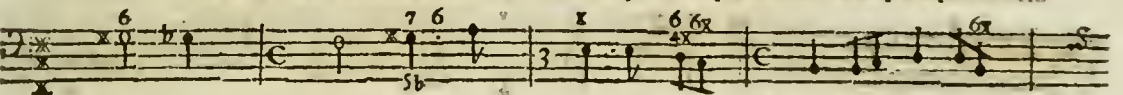
*doux.*



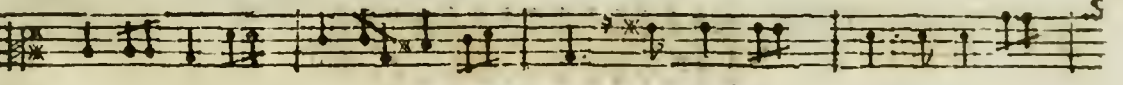
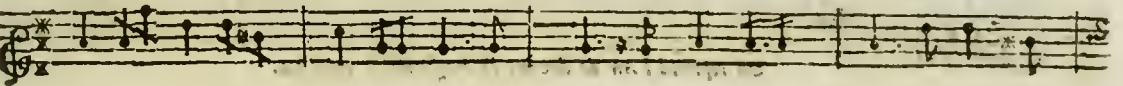
*doux.*



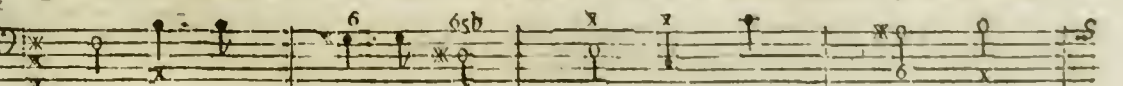
Manes de ce Guerrier dont je pleure le sort, Je vous promets une prompte van-



BASSE-CONTINU.



geance, j'en atteste des Dieux la suprême puissance, Je cours chercher Hector, je cours hâter sa



mort ; Dans l'éternelle nuit son ombre va vous suivre. Ou moy-même aujourd'hui je cesseray de vivre.

BASSE-CONTINUÉ.

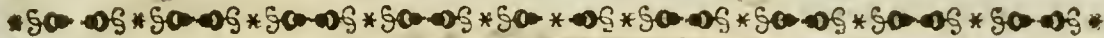
*On reprend l'Air de devant la Passacaille. page 24.*

FIN DU PREMIER ACTE.

# ACTE SECOND.

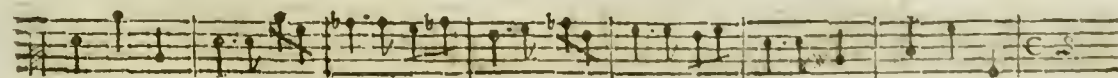
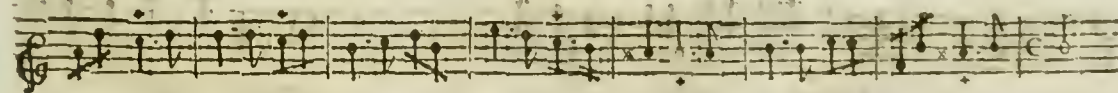
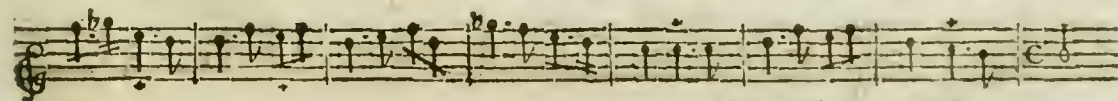
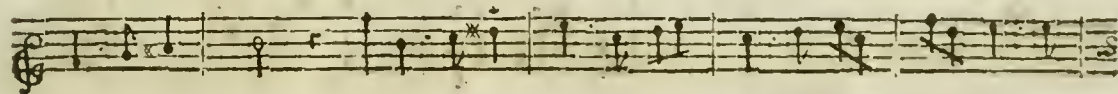
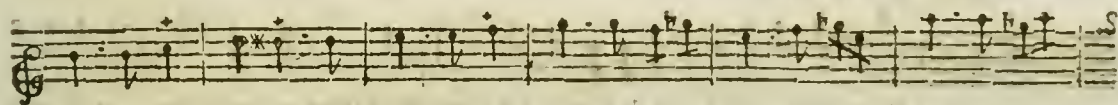
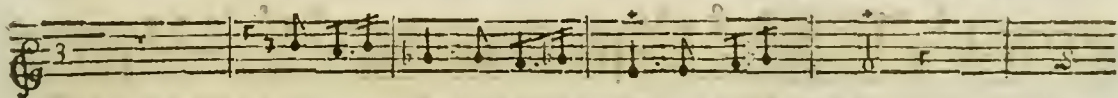
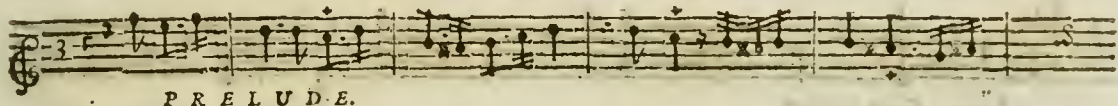
## M I S E N M U S I Q U E

PAR MONSIEUR COLASSE.



### SCENE PREMIERE

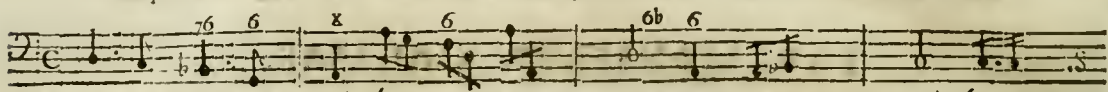
AGAMEMNON; DIOMEDE.



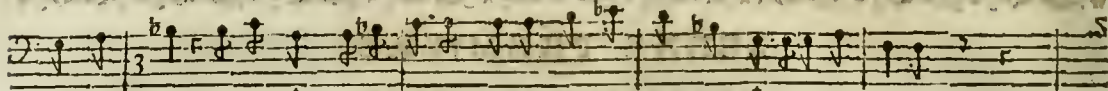
DIOMEDE.



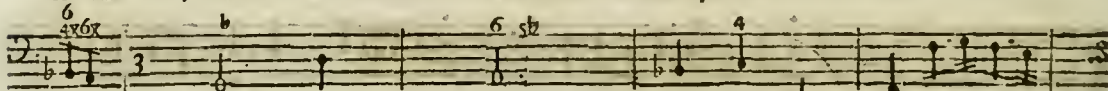
Puis qu'Achille com - bar. nous allons triom - pher, Nôtre victoire est certaine, Cessez de



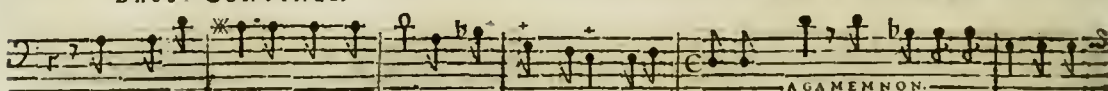
BASSE CONTINUE.



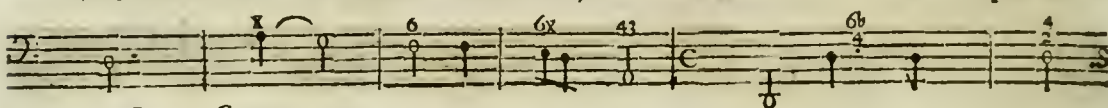
le ha - ir, hâtez-vous d'éteuffer Le malheureux Amour qui cause vôtre haine.



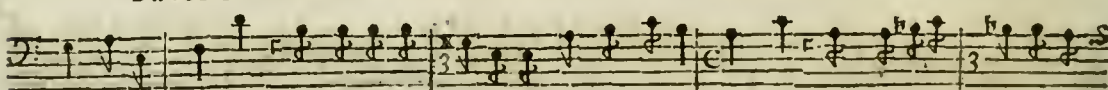
BASSE-CONTINUE.



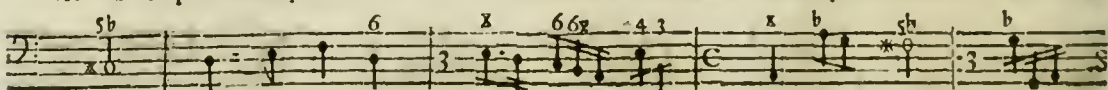
Vous devez rendre à ce Héros Le charmant objet de sa flame. Ah, s'il faut à ce prix assu -



BASSE-CONTINUE.



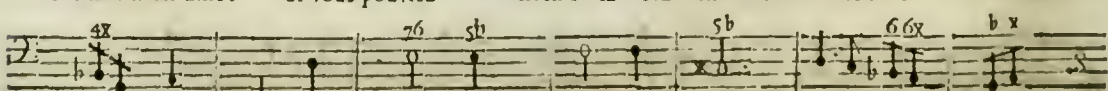
rer son re - pos Dieux qu'il en coûte - ra de tourmens à mon ame ! Dieux qu'il en coûte - ra de tour



BASSE-CONTINUE.



mens à mon ame ! Si vous pouviez fléchir la cru - elle beau - é Dont vôtre cœur est



BASSE-CONTINUE.



en - chanté, j'excuserois une injustice Qui finiroit vôtre fort rigoureux ; Mais je dois



BASSE-CONTINUE.



condam-ner un funeste ca- price Qui vous rend à la fois injuste & mal-heureux. Mais je dois condam-

BASSE-CONTINUE.

ner un funeste ca- price Qui vous rend à la fois injuste & mal- heureux. Il est vray que j'attaque un

BASSE-CONTINUE.

cœur inexo- rable; Je ne puis fléchir sa rigueur; Mais cõptez-vous pour rien la flatteuse douceur De rãdre un Ri-

BASSE-CONTINUE.

val misãra- ble? Mais comptez-vous pour rien la flatteuse douceur Dẽ rendre un-Rival misãra- -ble;

BASSE-CONTINUE.

Le malheur d'un rival flatte-t'il vÃtre ennuy, Quand vous êtes en- cor plus malheureux que luy?

BASSE-CONTINUE.

Rappelez vÃtre cou- rage. Que la raison vous dẽ- gage De vos fa:cles Amours.

BASSE-CONTINUE.

VIOLON.

VIOLON.  
AGAMEMNON.

Que peut de la rai - son le triste & vain secours. Contre les traits vainqueurs d'une beauté cru-

BASSE-CONTINUE.

elle? Quand l'amour à nos yeux vient l'offrir tous les jours Avec quelque grace nou-

BASSE-CONTINUE.

velle Quand l'amour à nos yeux vient l'offrir tous les jours Avec quelque grace nouvel- le.

BASSE-CONTINUE.

Ranimons toute - fois mon courage abba - tu, C'est nourrir trop long-

BASSE-CONTINUE.

temps une vaine ten- dresse. Surmontons ma foi- bleffe Par un dernier ef-

BASSE-CONTINUE.

fort digne de ma vertu. Surmontons ma foibleffe Par un dernier effort digne de ma ver-

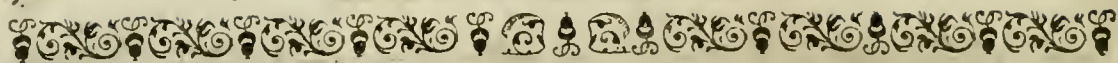
BASSE-CONTINUE.  
DIOMEDE.

tu. Achille est triomphant, je le voy qui s'avance Suivi de nos Soldats charmez de sa va-

BASSE-CONTINUE.  
AGAMEMNON.

leur. Eloignons-nous, évi- tons la presence, Je ne scaurois encor répondre de mon cœur.

BASSE-CONTINUE.



SCENE II.

TROMPETTES. ACHILLE, Chefs & Soldats Grecs.

Musical score for Trompettes (Trumpets). The score consists of five staves. The first staff is labeled *MARCHE.* and includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a march with a steady, rhythmic pattern of eighth and sixteenth notes.

Musical score for Timbales (Tympani). The score consists of two staves. The first staff is labeled *TIMBALES.* and includes a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, typical of a drum accompaniment.

Musical score for Violons (Violins). The score consists of five staves. The first staff is labeled *VIOLONS.* and includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a melodic line with various dynamics, including *fin.* markings. The score concludes with a final cadence.

TROMPETTES.

Musical score for Violons, page 54 of Achille, Tragedie. The score consists of 12 staves of music. The first staff is labeled "VIOLONS." and features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a single system with a repeat sign at the end. The second staff is a continuation of the first. The third and fourth staves are also in treble clef with a key signature of one sharp. The fifth and sixth staves are in bass clef with a key signature of one sharp. The seventh and eighth staves are in treble clef with a key signature of one sharp. The ninth and tenth staves are in bass clef with a key signature of one sharp. The eleventh and twelfth staves are in bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical staff for Violons, first system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music with eighth and sixteenth notes.

VIOLONS.

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

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

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

Musical staff for Basses-Continues, first system. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music with quarter and eighth notes.

Guerrier ter - rible , Soyez toujours invin - cible. Que vos Ex - ploits

Musical staff for Basses-Continues, second system. Continuation of the first system.

BASSE-CONTINUE.

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

Musical staff for Violons, sixth system. Continuation of the first system.

Musical staff for Violons, seventh system. Continuation of the first system.

Musical staff for Violons, eighth system. Continuation of the first system.

Musical staff for Basses-Continues, third system. Continuation of the first system.

Fassent trembler tous les Roys.

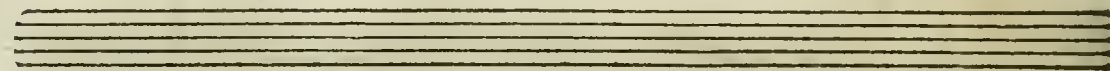
Musical staff for Basses-Continues, fourth system. Continuation of the first system.

BASSE CONTINUE.

## ACHILLE. TRAGEDIE.

## CHOEUR DE TROMPETTES.

Four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: Guerrier ter - rible, Soyez toujours invin - cible,



Instrumental parts for Trompettes, Timbales, and Bass Continue.

TROMPETTES.

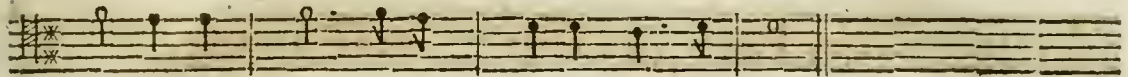
TIMBALES.

BASS CONTINUE.





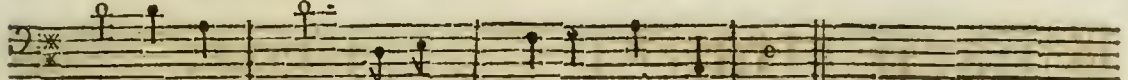
Que vos ex - ploits Fassent trembler tous les Roys.



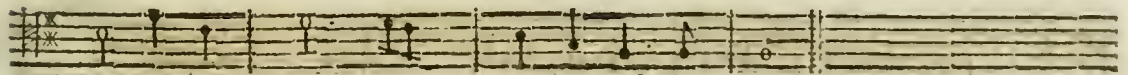
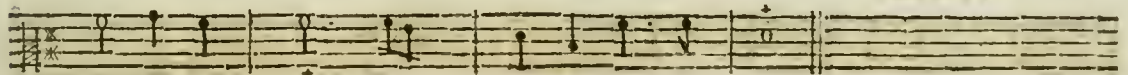
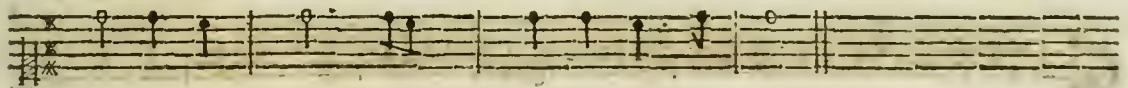
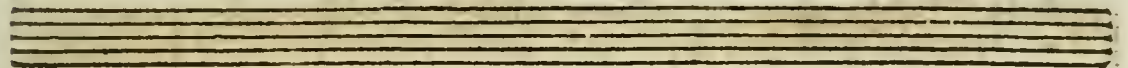
Que vos ex - ploits Fassent trembler tous les Roys.



Que vos ex - ploits Fassent trembler tous les Roys.



Que vos ex - ploits Fassent trembler tous les Roys.



BASSE-CONTINUE.

VIOLONS.

Ciel équitable Sois luy toujours favo - rable ! Que son bonheur Soit égal à sa va - leur.

BASSE-CONTINUE.

*On reprend seulement le choeur des Trompettes page 56.*

VIOLONS.

Quelle allegresse , Quel triomphe pour la Grece , Ses enne - mis Luy feront bien - tost soumis.

BASSE-CONTINUE.

*On reprend encore le Choeur des Trompettes page 56.*

Musical staff for Trompettes, first line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

TROMPETTES.

Musical staff for Trompettes, second line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff for Trompettes, third line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff for Trompettes, fourth line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff for Trompettes, fifth line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff for Trompettes, sixth line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

TIMBALES.

Musical staff for Timbales, first line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff for Timbales, second line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff for Timbales, third line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

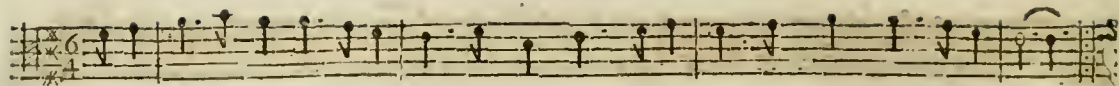
Musical staff for Timbales, fourth line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Musical staff for Timbales, fifth line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

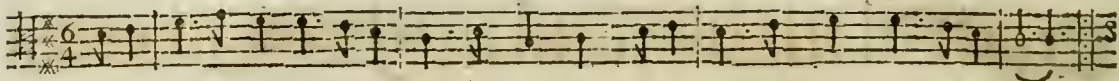
Musical staff for Timbales, sixth line. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The musical score is arranged in ten systems. Each system consists of two staves: a vocal line on top and a basso continuo line on the bottom. The vocal line is written in a soprano clef (C1) with a key signature of one sharp (F#) and a common time signature (C). The basso continuo line is written in a bass clef (C2) with the same key signature and time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ornaments. The score is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together. The overall style is characteristic of 17th-century Italian opera.

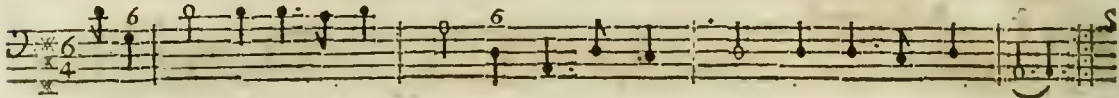
HAUT-BOIS.



Venez tous à l'envy secon- der nôtre ardeur, Hono- rez vôtre heureux Dessen- seur,



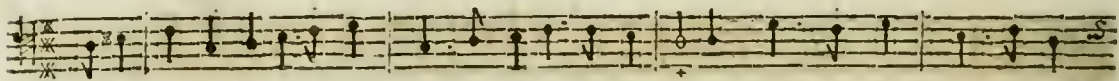
Venez tous à l'envy secon- der nôtre ardeur, Hono- rez votre leureux Dessen- seur,



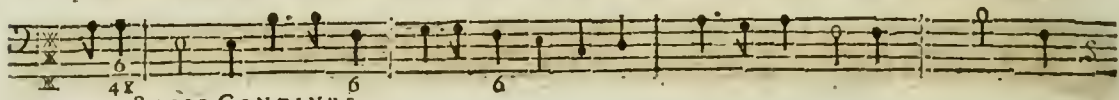
BASSE CONTINUE.



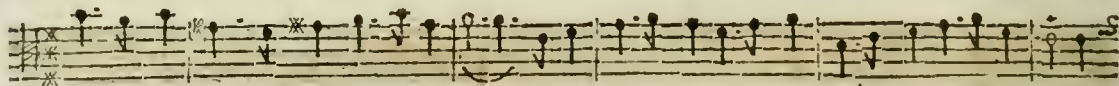
Cele- brez sa victoire, Chan- tez sa valeur & sa gloire, Que tous nos Roys, Charmez



Cele- brez sa victoire, Chan- tez sa valeur & sa gloire, Que tous nos Roys, Charmez



BASSE-CONTINUE.



de ses Exploits, Soient soumis à ses loix. Cele- brez sa victoire Chantez sa valeur & sa gloire,



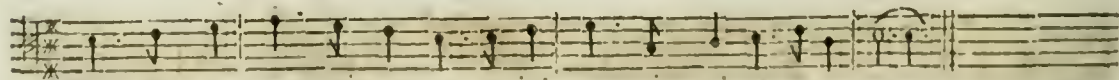
de ses Exploits, Soient soumis à ses loix. Cele- brez sa victoire Chantez sa valeur & sa gloire,



BASSE-CONTINUE.



Que tous nos Roys, Charmez de ses Exploits Soient soumis à ses loix.



Que tous nos Roys, Charmez de ses Exploits Soient soumis à ses loix.



BASSE-CONTINUE.

Suivons, suivons sans cesse Ce Hé-

Suivons, suivons sans cesse Ce Hé-

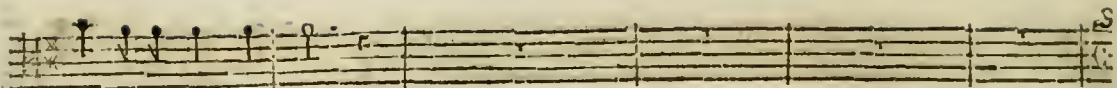
Suivons, suivons sans cesse Ce Hé-

Suivons, suivons sans cesse Ce Heros, ce fameux vainqueur! Suivons, suivons sans cesse Ce Hé-

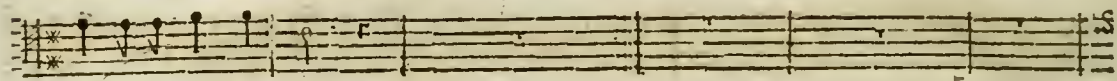
TROMPETTES.

TIMBALES.

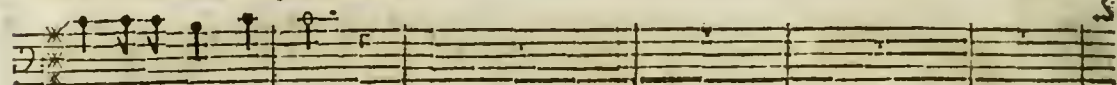
BASSE-CONTINUE



ros, ce fameux vainqueur.



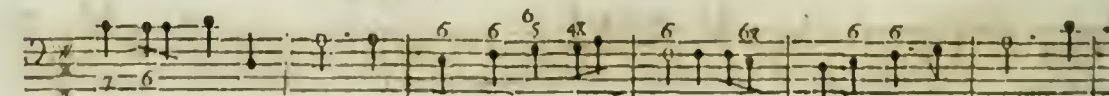
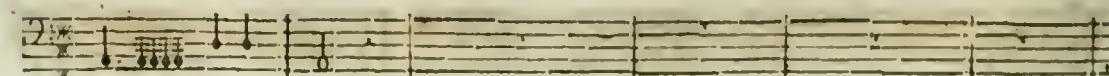
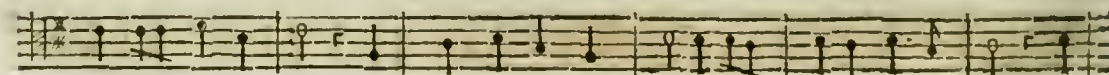
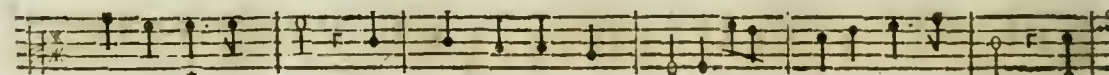
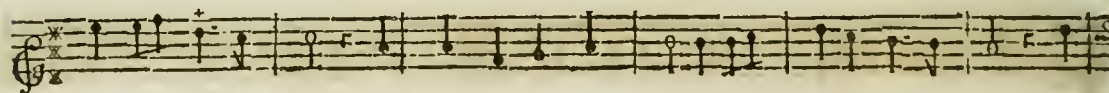
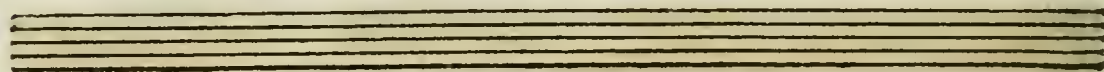
ros, ce fameux vainqueur.



ros, ce fameux vainqueur.

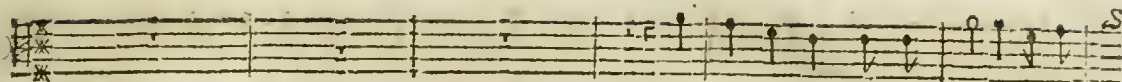


ros, ce fameux vainqueur. C'est à son bras, que la Grèce Doit sa force &amp; son bonheur. C'est



BASSE-CONTINUE.





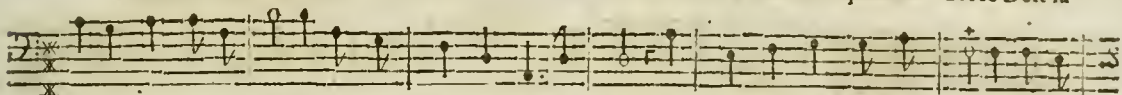
C'est à son bras que la Grâce Doit fa



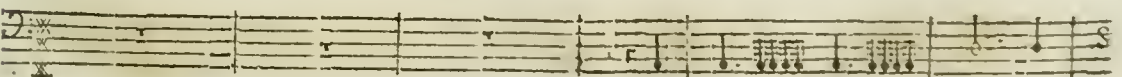
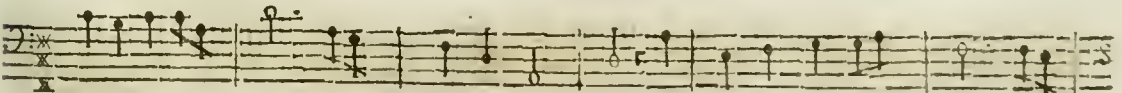
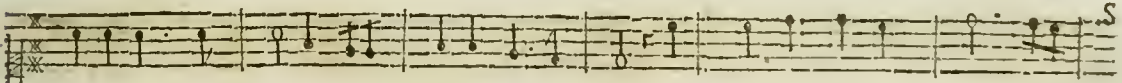
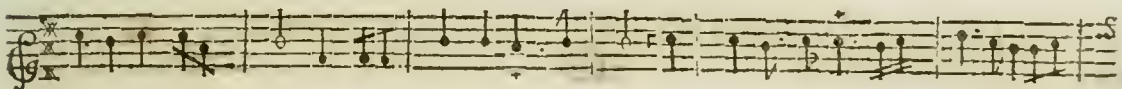
C'est à son bras que la Grâce Doit fa



C'est à son bras que la Grâce Doit fa



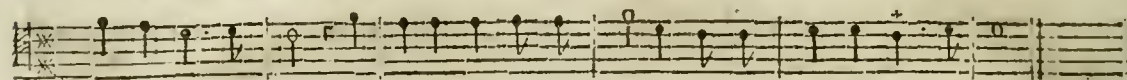
à son bras que la Grace doit fa force & son bonheur. C'est à son bras que la Grâce Doit fa



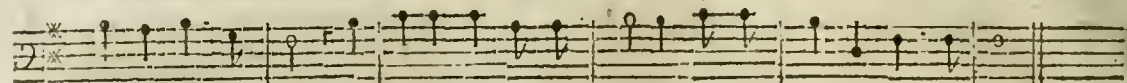
BASSE-CONTINUE,



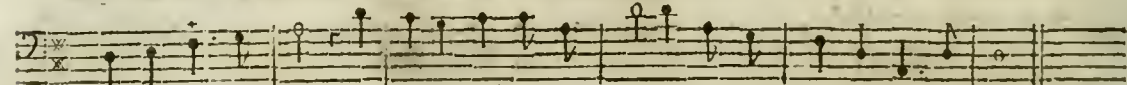
force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



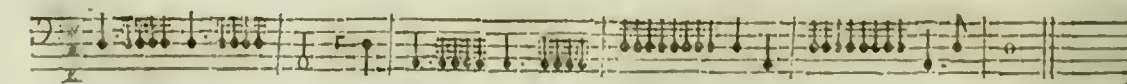
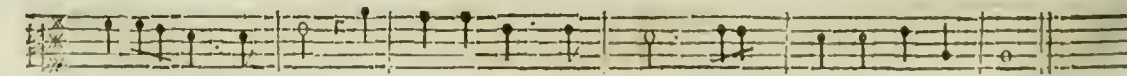
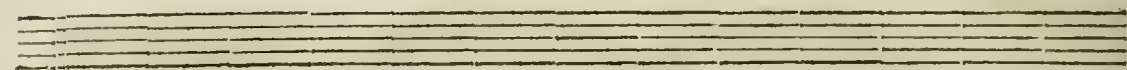
force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



force & son bonheur. C'est à son bras que la Grece Doit sa force & son bonheur.



BASSE-CONTINUE.

TROMPETTES.

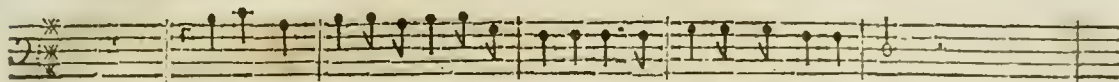
This page of a musical score for the tragedy 'Achille' contains 12 staves of music. The notation includes various clefs (treble and bass), key signatures (one sharp), and time signatures (3/4). The score features several systems of staves, with some systems containing multiple staves for different instruments or voices. The music includes melodic lines, harmonic accompaniment, and some complex rhythmic patterns. The page is numbered 68 in the top left corner and 'ACHILLE, TRAGEDIE.' in the top center.



Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.



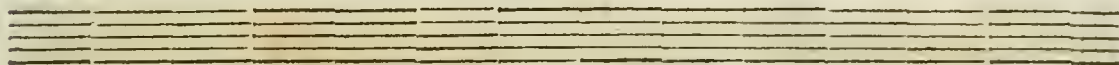
Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.



Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.

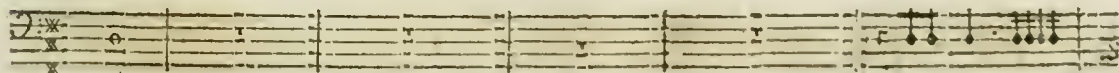
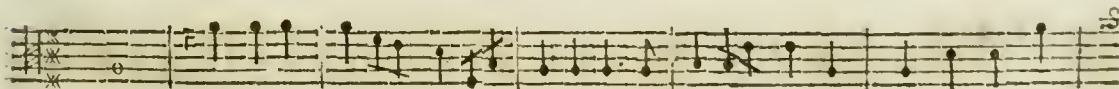
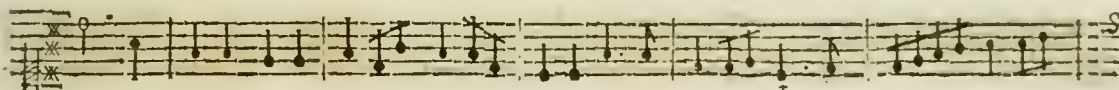


Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.

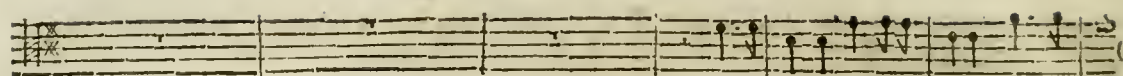


VIOLONS.

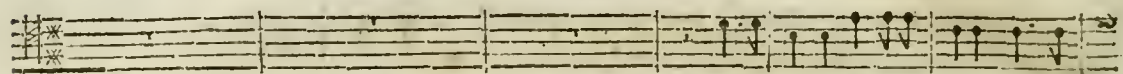
TROMPETTES.



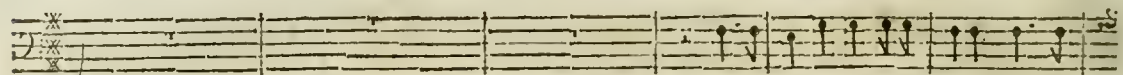
BASSE-CONTINUS.



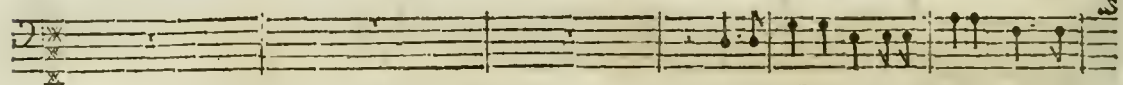
Qu'il jouisse après sa victoire Des hon-



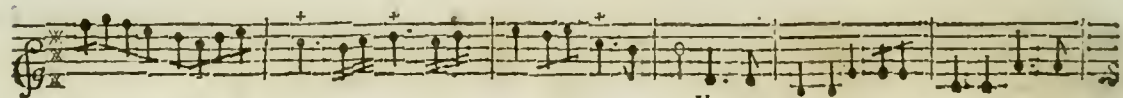
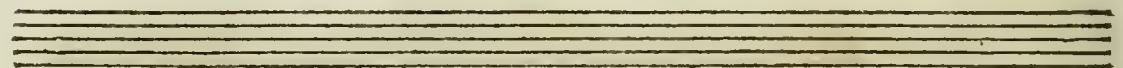
Qu'il jouisse après sa victoire Des hon-



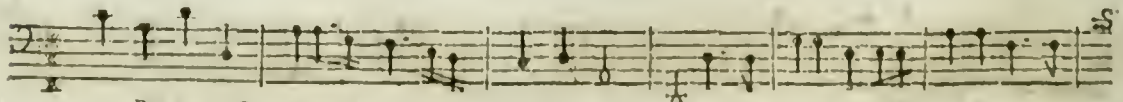
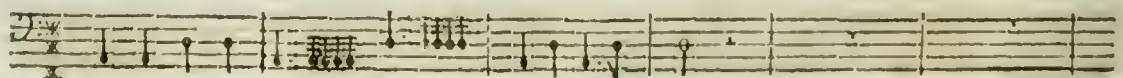
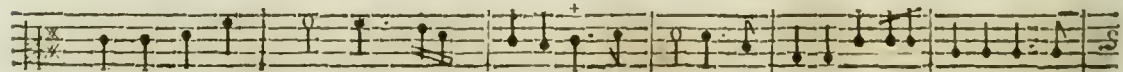
Qu'il jouisse après sa victoire Des hon-



Qu'il jouisse après sa victoire Des hon-



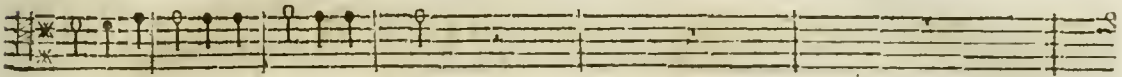
VIOLONS.



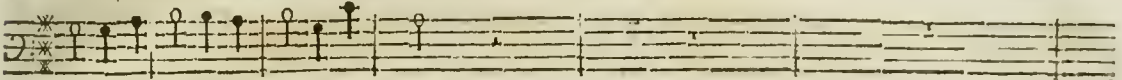
BASSE-CONTINUE



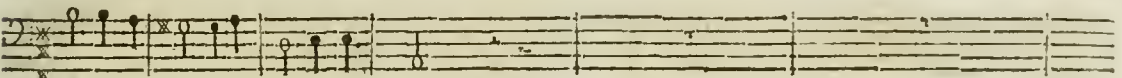
neurs éclatans à luy seul réser- vez.



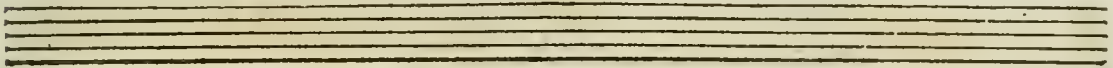
neurs éclatans à luy seul réservez.



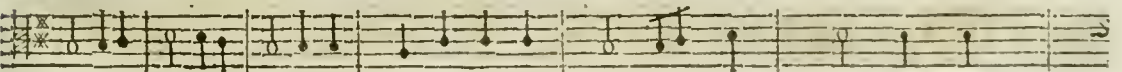
neurs éclatans à luy seul réservez.



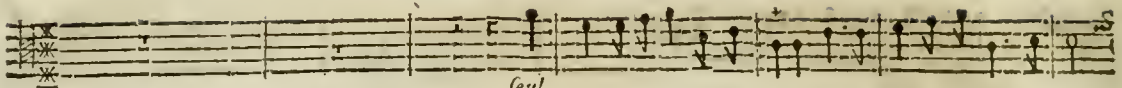
neurs éclatans à luy seul réservez.



TROMPETTES.

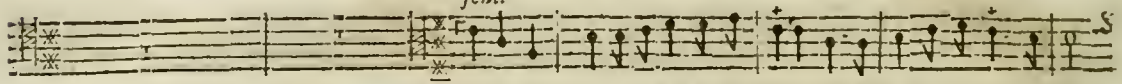


BASSE-CONTINUE.



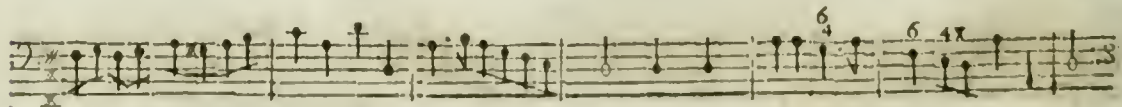
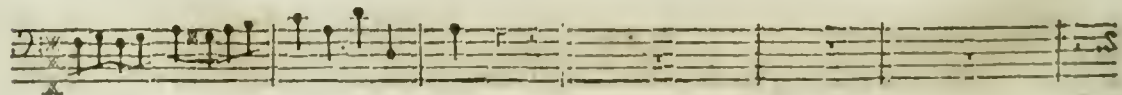
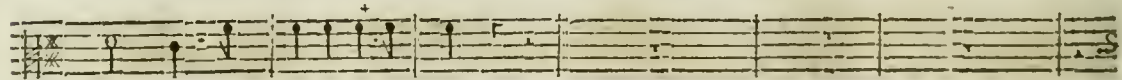
*seul.*

Chantons la valeur & la gloire Du Héros qui nous a sauvez.



*seul.*

Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.



BASSE-CONTINUE.



TOUS.

De ses heureux travaux cherissons la mémoire , Con- sacrons luy des jouts qu'il nous

De ses heureux travaux cherissons la mémoire , Con- sacrons luy des jours qu'il nous

De ses heureux travaux cherissons la mémoire , Con- sacrons luy des jours qu'il nous

De ses heureux travaux cherissons la mémoire , Con- sacrons luy des jours qu'il nous

VIOLONS.

7 6 6 6 5 4 3

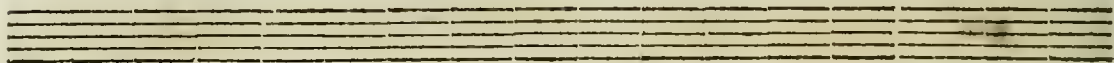
BASSE-CONTINUE.

a confer- vez. Chantons, chantons

a confer- vez. Chantons, chantons

a confer- vez. Chantons, chantons

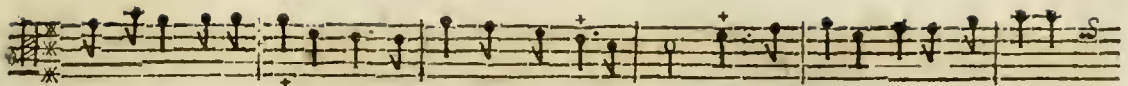
a confer- vez. Chantons, chantons



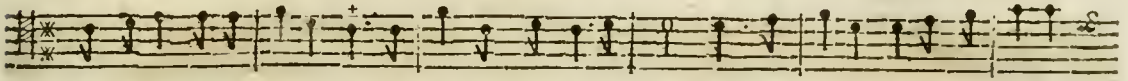
TROMPETTES.

VIOLONS.

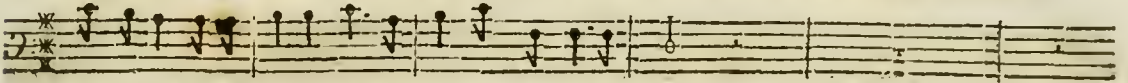
BASSE CONTINUE.



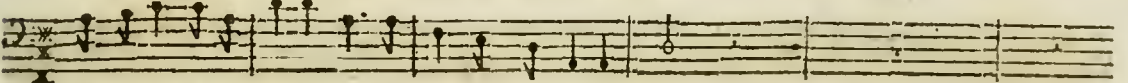
la valeur & la gloire Du Hé-ros qui nous a sau-vez. Qu'il jou-isse après sa vi-ctoire



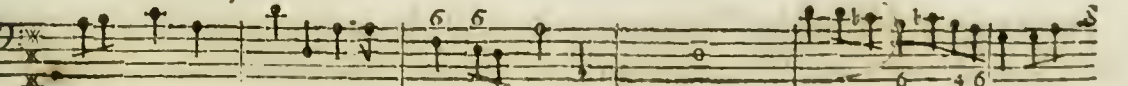
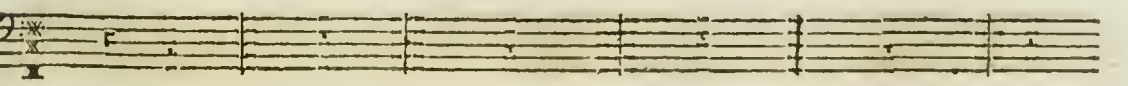
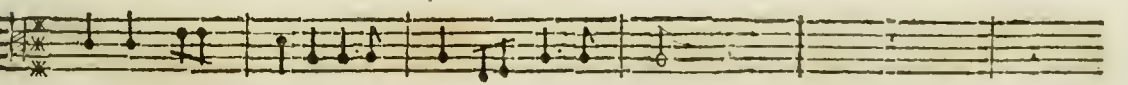
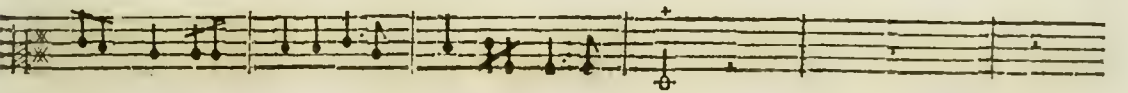
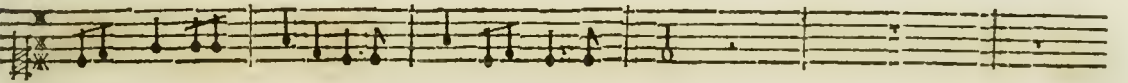
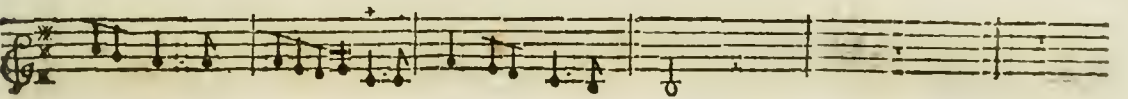
la valeur & la gloire Du Hé ros qui nous a sau-vez. Qu'il jou-isse après sa vi-ctoire



la valeur & la gloire Du Hé-ros qui nous a sau-vez.

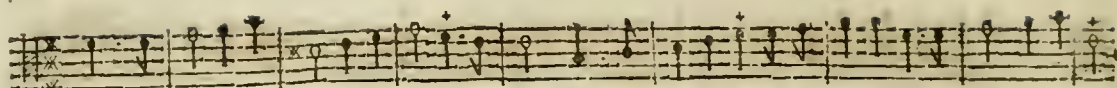


la valeur & la gloire Du He-ros qui nous a sau-vez.

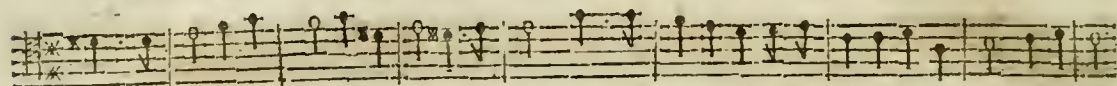


BASSE-CONTINUE.

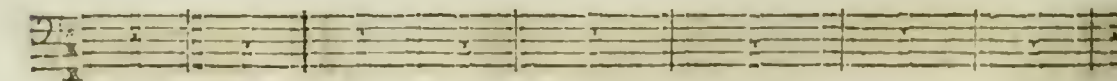
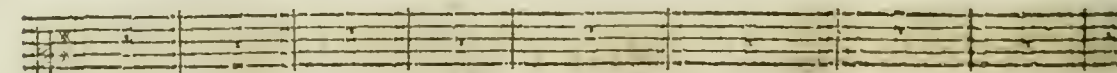
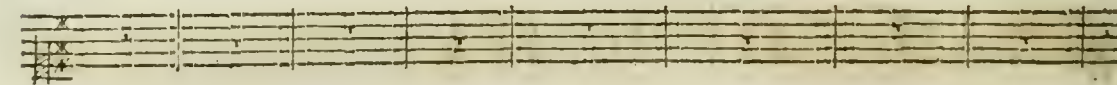
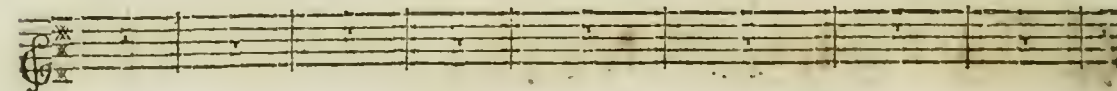
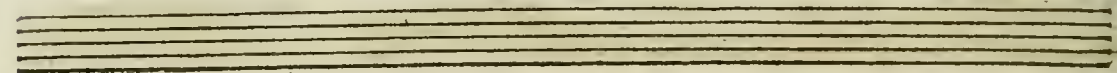
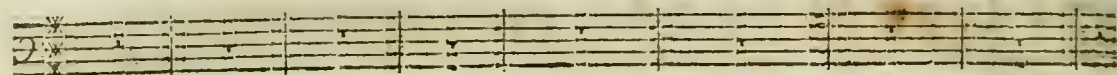
K. 5.



Des honneurs écla- tans à luy seul réfer- vez. Qu'il jou- isse après sa vi- ctoire Des honneurs éclarans

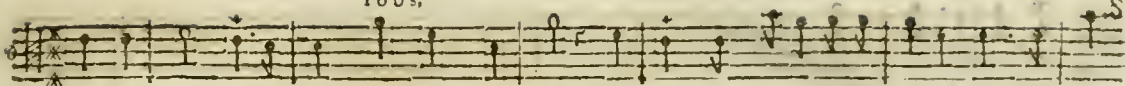


Des honneurs écla- tans à luy seul réfer- vez. Qu'il jou- isse après sa vi- ctoire Des honneurs éclatans

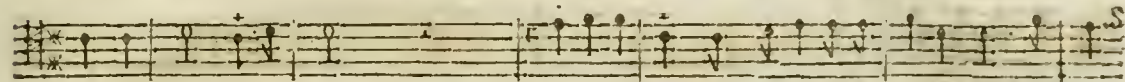


BASSE CONTINUE.

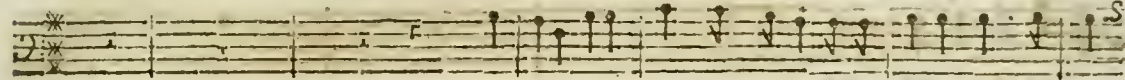
TOUS,



à luy seul réfer- vez. Chantons, chantons la valeur & la gloire Du Héros



à luy seul réfer- vez. Chantons, chantons la valeur & la gloire Du Héros



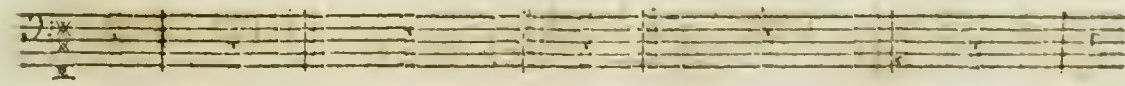
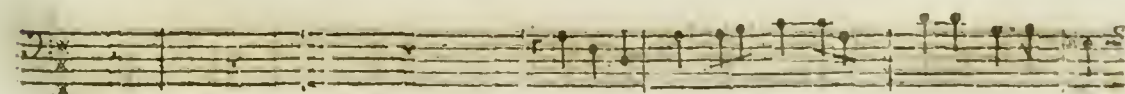
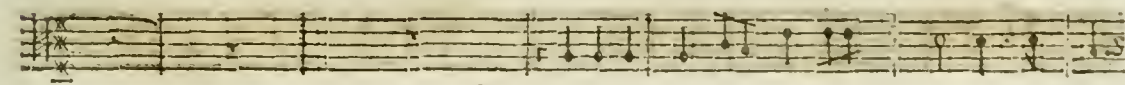
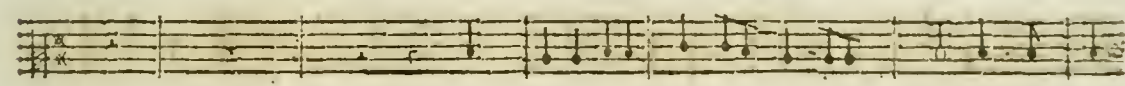
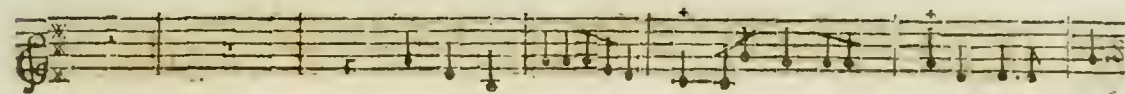
Chantons, ij. chantons la valeur & la gloire Du Héros



Chantons, chantons la valeur & la gloire Du Héros



LES INSTRUMENTS



BASSE-CONTINUE

K ij.



qui nous a fau- vez.



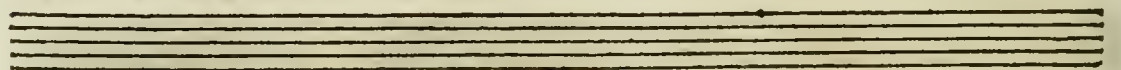
qui nous a fau- vez.



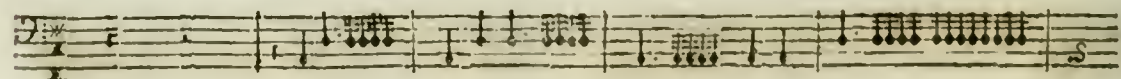
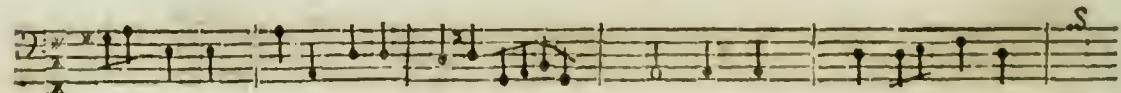
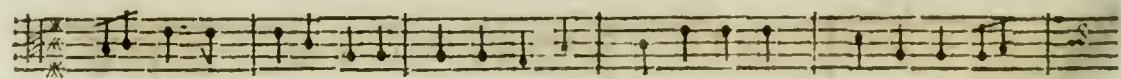
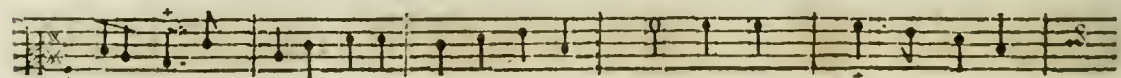
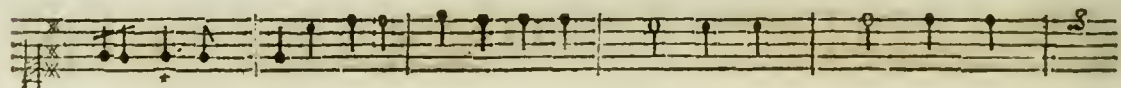
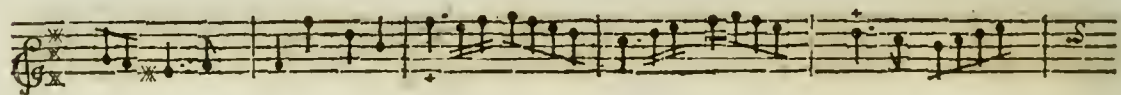
qui nous a fau- vez.



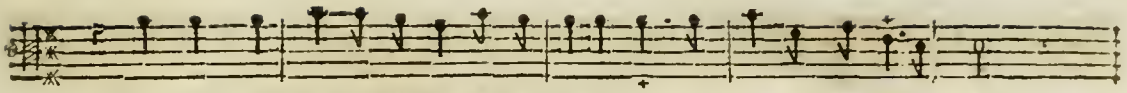
qui nous a fau- vez.



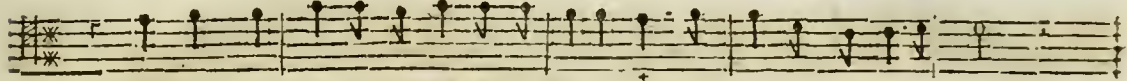
TROMPETTES.



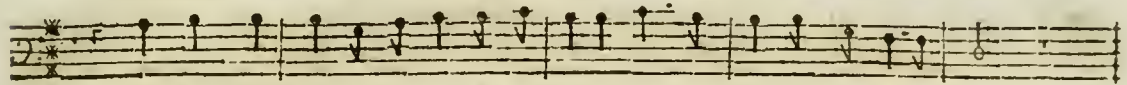
BASSE-CONTINUE.



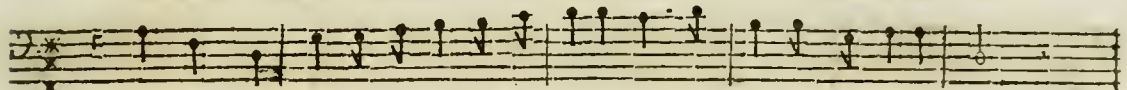
Chantons, chantons la valeur & la gloire Du Hé-ros qui nous a sau-vez.



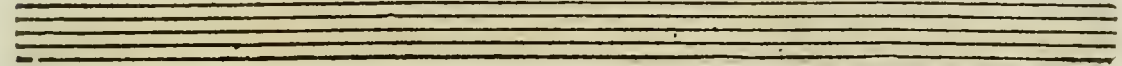
Chantons, chantons la valeur & la gloire Du Hé-ros qui nous a sau-vez.



Chantons, chantons la valeur & la gloire Du Hé-ros qui nous a sau-vez.

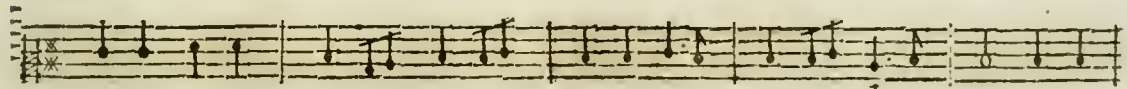
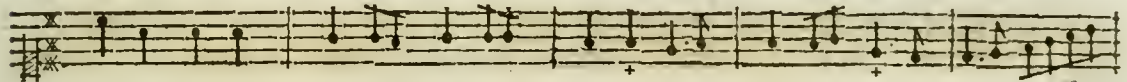
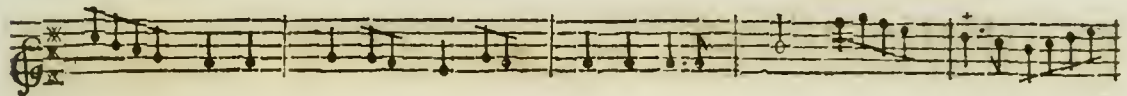


Chantons, chantons la valeur & la gloire Du Hé-ros qui nous a sau-vez.

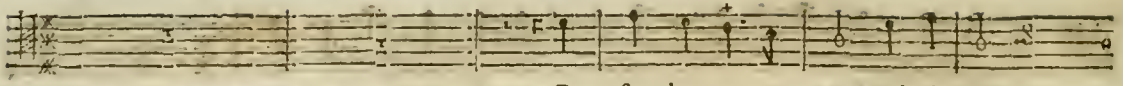


VIOLONS.

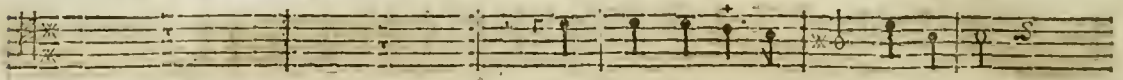
TROMPETTES.



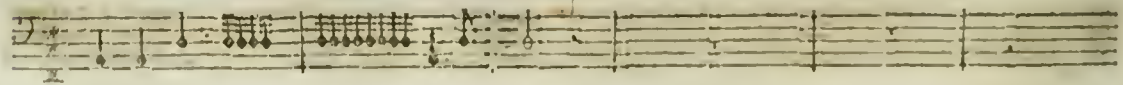
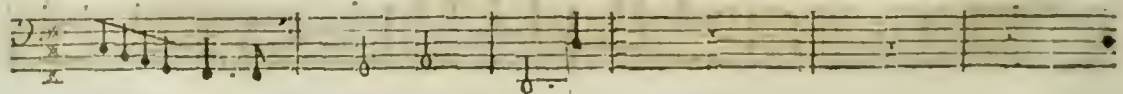
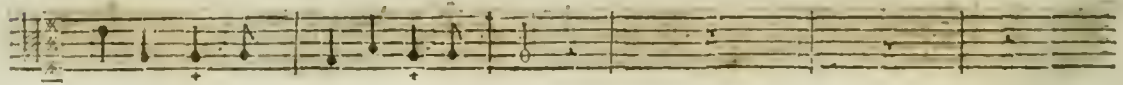
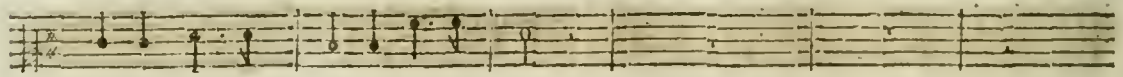
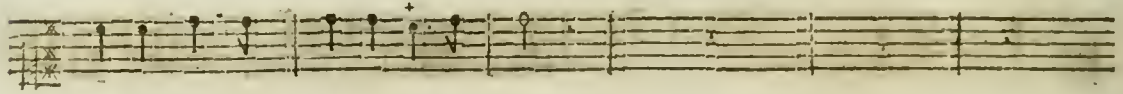
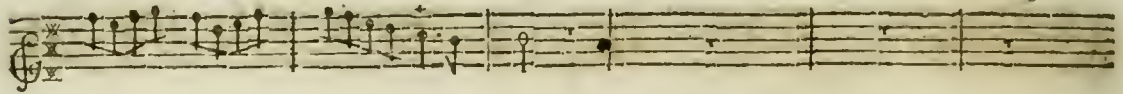
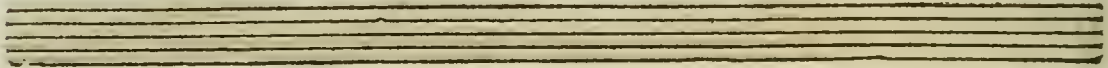
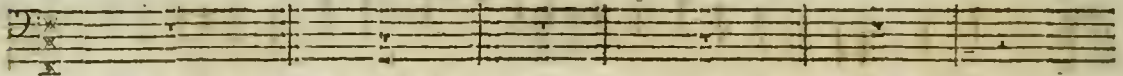
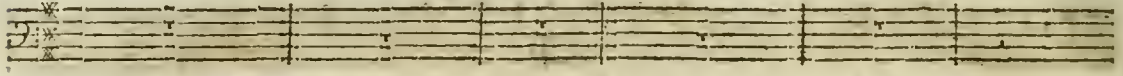
BASSE-CONTINUE.



De ses heureux tra-vaux cherif-sons

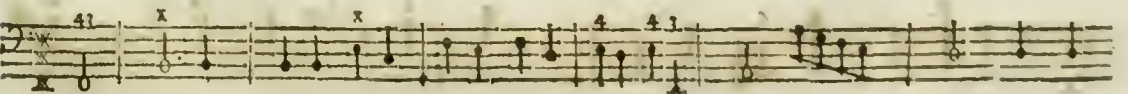
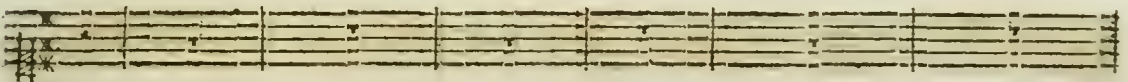
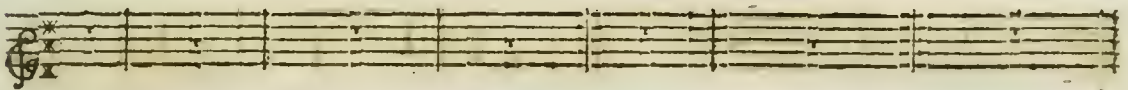
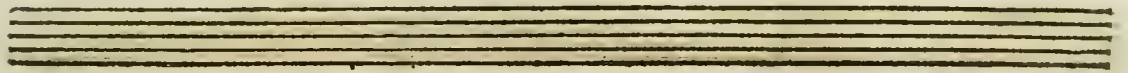
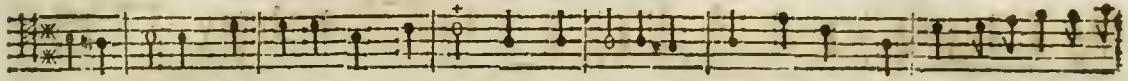


De ses heureux tra-vaux cherif-sons



BASSE-CONTINUE.





BASSE-CONTINUE.

*vous.*

gloire Du Hé-ros qui nous a sau-vez. De ses heureux tra-vaux cherif-sons

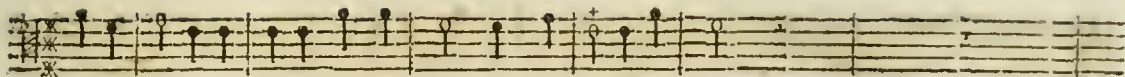
gloire Du Hé-ros qui nous a sau-vez. De ses heureux tra-vaux cherif-sons

gloire Du Hé-ros qui nous a sau-vez. De ses heureux tra-vaux cherif-sons

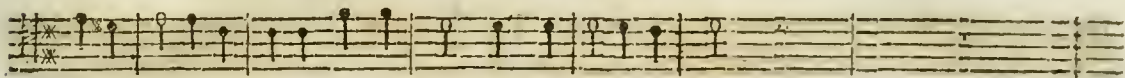
De ses heureux tra-vaux cherif-sons

De ses heureux tra-vaux cherif-sons

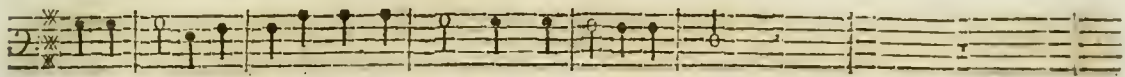
BASSE-CONTINUE.



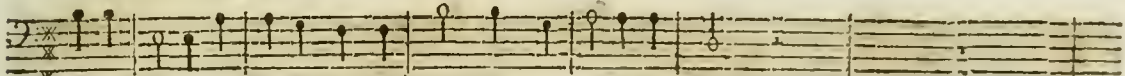
la memoire, Consacrons luy des jours qu'il nous a confer- vez.



la memoire, Consacrons luy des' jours qu'il nous a confer- vez.



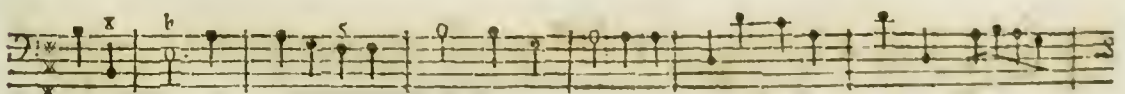
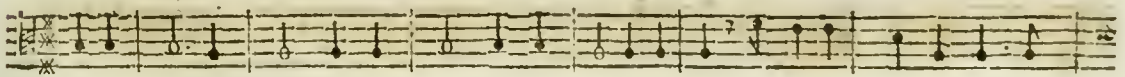
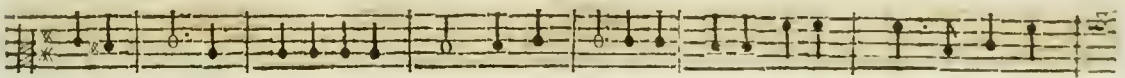
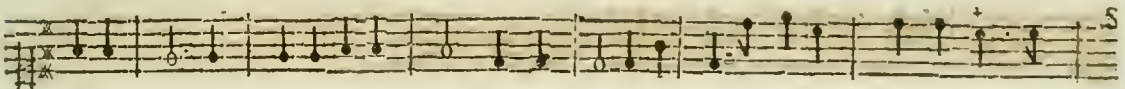
la memoire, Consacrons luy des jours qu'il nous a confer- vez.



la memoire, Consacrons luy des jours qu'il nous a confer- vez.

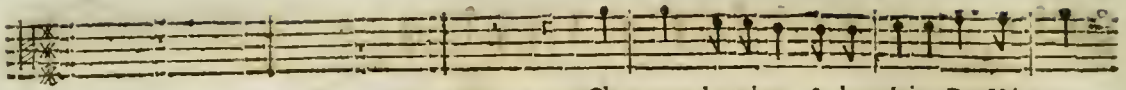


TROMPETTES.

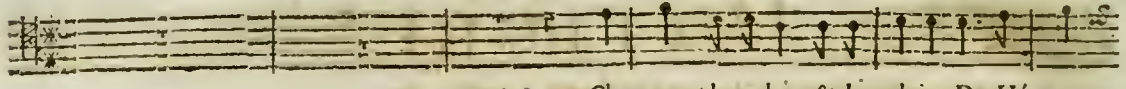


BASSE-CONTINUE.

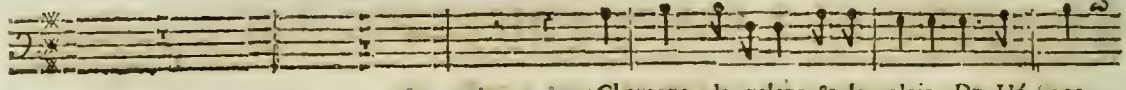
ACHILLE, TRAGEDIE.



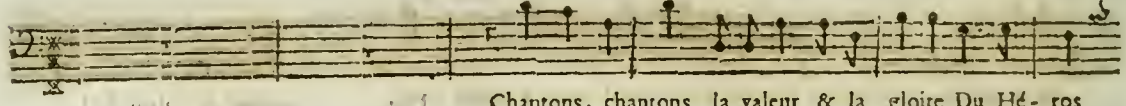
Chantons la valeur & la gloire Du Hé-ros



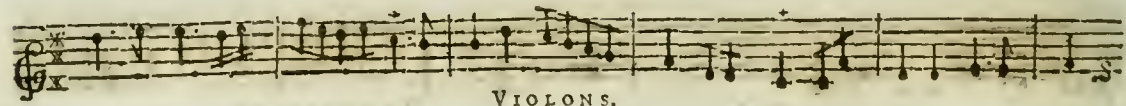
Chantons la valeur & la gloire Du Hé-ros



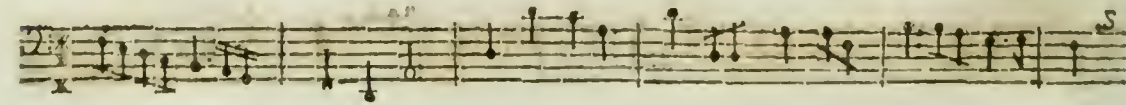
Chantons la valeur & la gloire Du Hé-ros



Chantons, chantons la valeur & la gloire Du Hé-ros



VIOLONS.



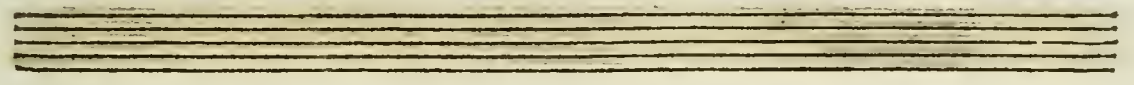
BASS-CONTINUÛ.

qui nous a fau- vez. Chantons la valeur & la

qui nous a fau- vez. Chantons la valeur & la

qui nous a fau- vez. Chantons la valeur & la

qui nous a fau- vez. Chantons, chantons la valeur & la



TROMPETTES.

BASSE-CONTINU.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

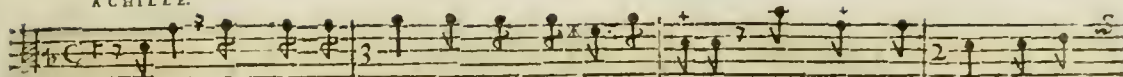
gloire Du Hé-ros qui nous a sau-vez.

gloire Du Hé-ros qui nous a sau-vez.

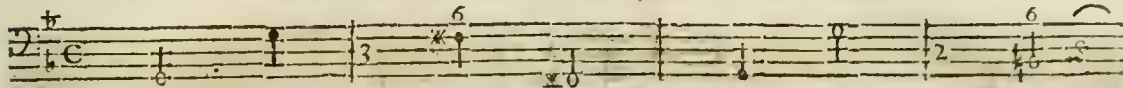
gloire Du Hé-ros qui nous a sau-vez.

BASSE-CONTINUP.

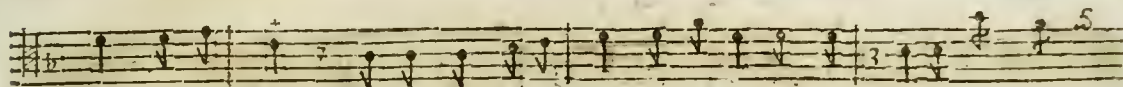
ACHILLE.



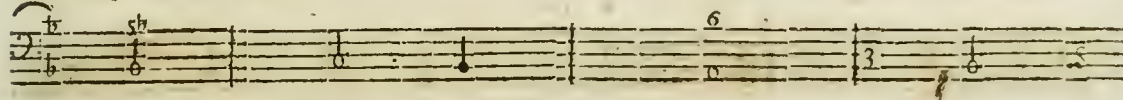
Allez, que chacun coure où son devoir l'appelle, Vos soins pour moy feroient



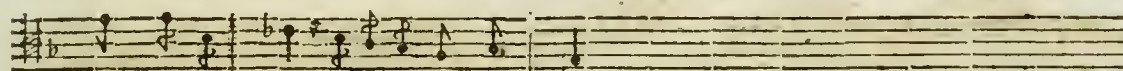
BASSE-CONTINUE.



trop de ja-loux, Et de mes enne-mis la vengeance cru-elle Ne pou-



BASSE-CONTINUE.



vant m'accab-ler retomberoit sur vous.



BASSE-CONTINUE.

SCENE III.

ARCAS, PRIAM, ANDROMAQUE, POLIXENE,

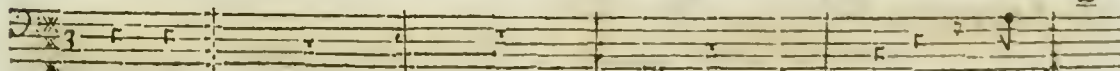
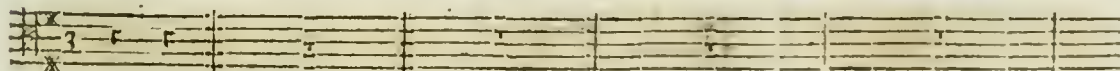
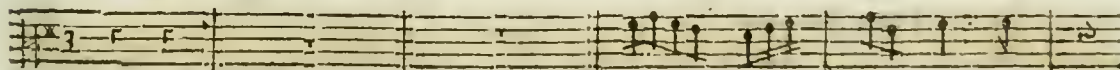
SUITE DES TROYENS.

gay.



PRELUDE.

gay.



## A R C A S.

Ve- nez, mar- chez sans défi- ance, Les Grecs vous ont don-

BASSE-CONTINUE.

né leur foy, A- chille est gene- reux, craignez moins sa pre- sence, Et qu'une

BASSE-CONTINUE.

juste espe- rance Suc- cède à vôtre es- froy.

BASSE-CONTINUE.





SCENE IV.

PRIAM, ANDROMAQUE, POLIXENE.

Musical score for vocal parts and basso continuo. It consists of seven staves. The first six staves are for vocal parts (Soprano, Alto, Tenor, Bass, and two other parts) and the seventh is for the basso continuo. The music is in a minor key with a common time signature.

PRIAM.

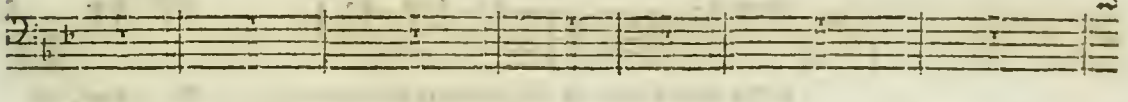
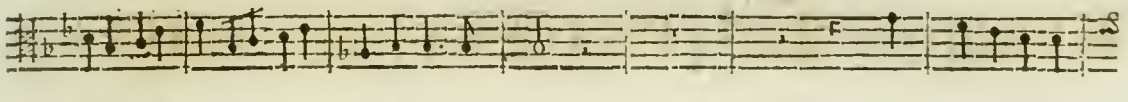
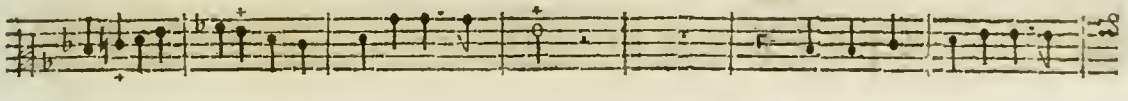
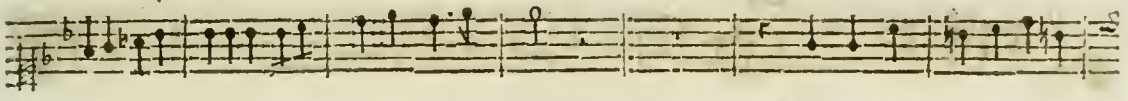
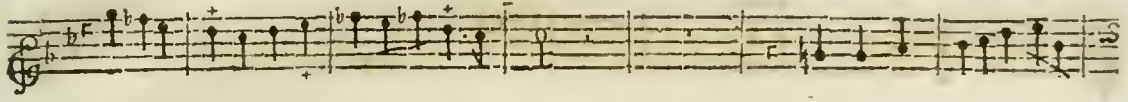
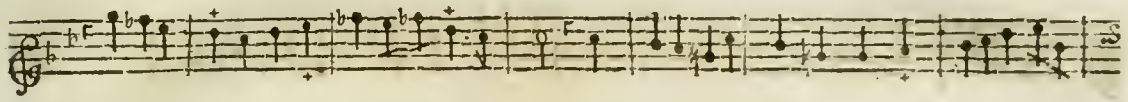
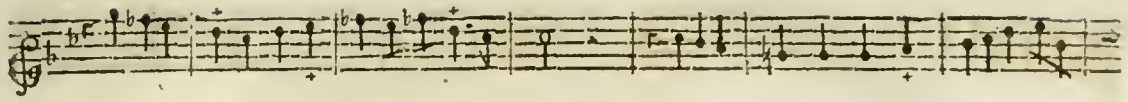
Musical score for Priam and basso continuo. It consists of two staves. The first staff is for Priam's vocal part and the second is for the basso continuo. The music is in a minor key with a common time signature.

BASSI CONTINUU.

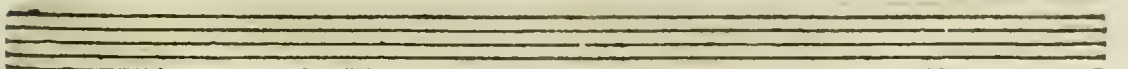
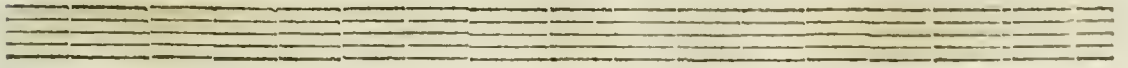
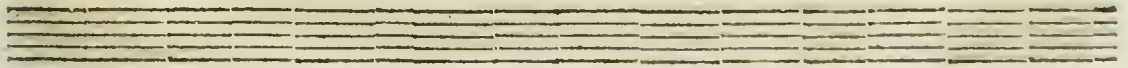
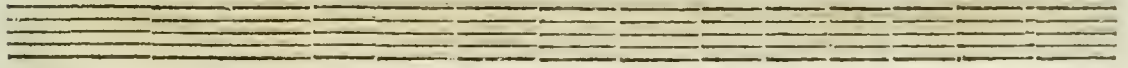
Three empty musical staves, likely for additional instruments or parts.

6x 5b tous. doux. sout.

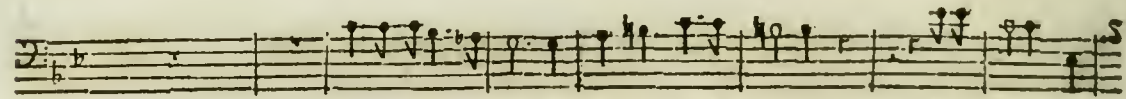
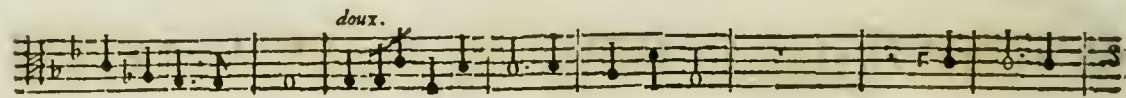
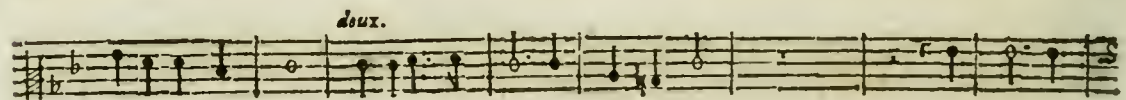
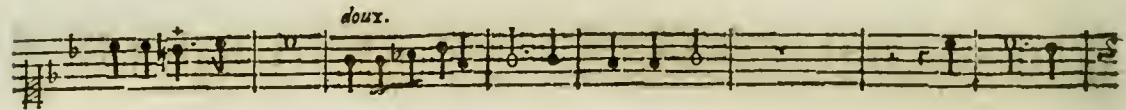
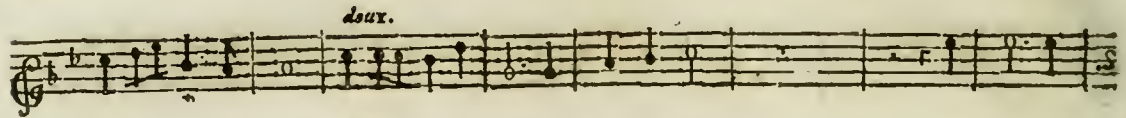
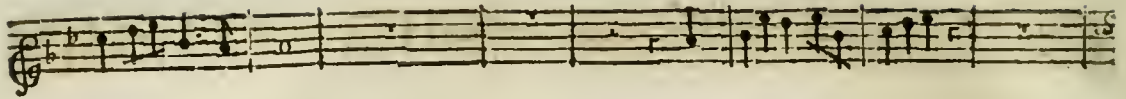
BASSE-CONTINUE.



BASSE-CONTINUE.

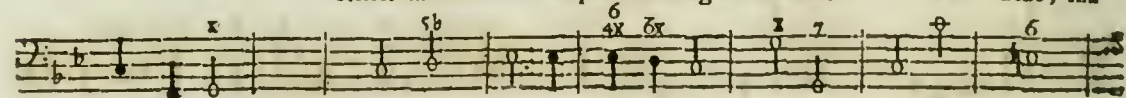


# ACHILLE, TRAGEDIE.

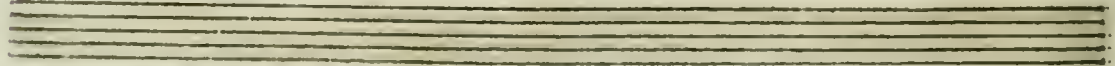
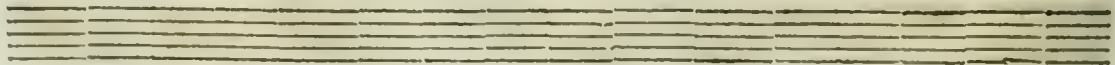
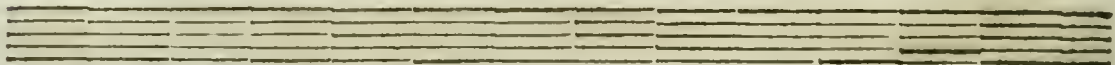


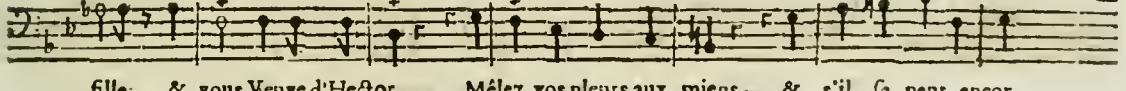
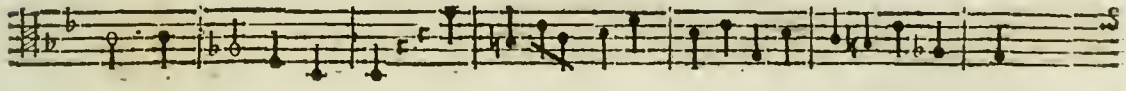
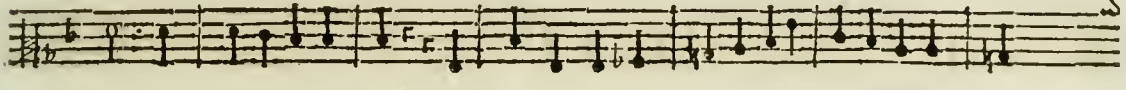
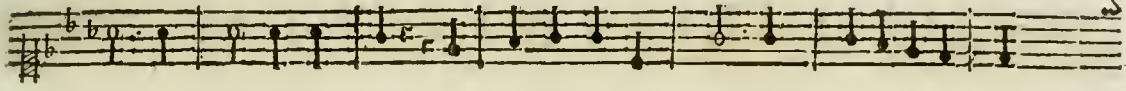
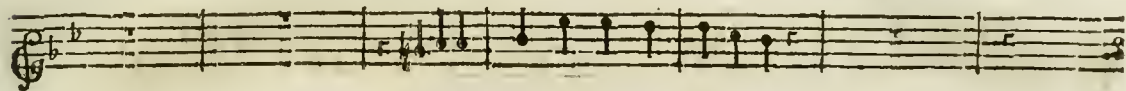
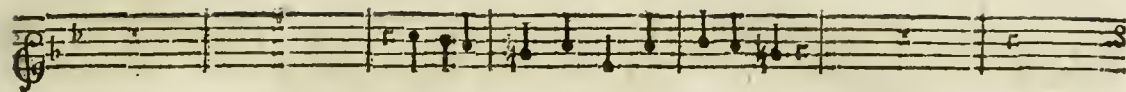
Restes infortu-nez du plus beau sang du monde ;

Poli - xene, ma

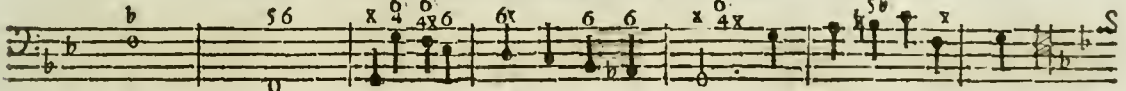


BASSE-CONTINUE.

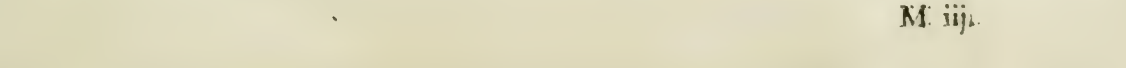
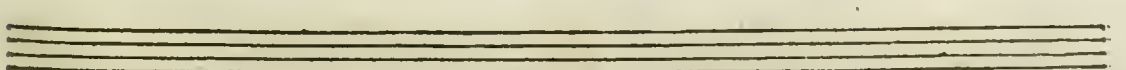
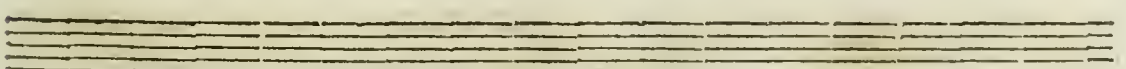
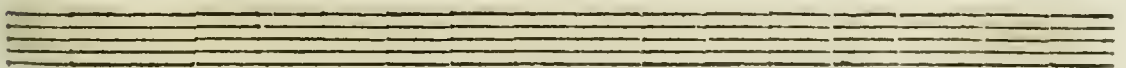
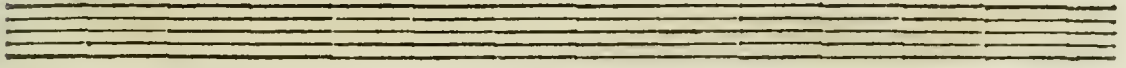




file, & vous Veuve d'Hector, Mélez vos pleurs aux miens, & s'il se peut encor,



BASSE-CONTINUE.



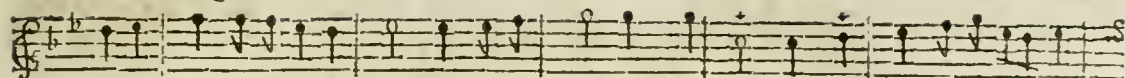
Musical score for voice and basso continuo. The score consists of eight staves. The first seven staves are for the voice, and the eighth is for the basso continuo. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Que tout re-double i-cy nostre douleur pro-fonde." The lyrics are written below the voice staff. The basso continuo staff has figured bass notation: 6x, 6, 76, x.

Que tout re-double i-cy nostre douleur pro-fonde.

BASSE-CONTINUE.

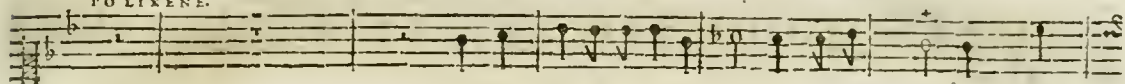
Four sets of empty musical staves, each consisting of five lines, arranged vertically.

ANDROMAQUE.



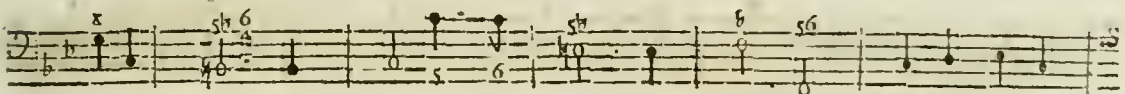
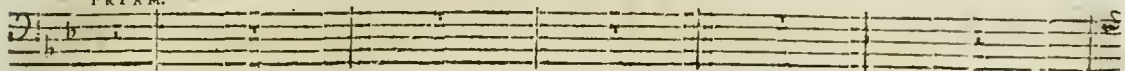
Puissions-nous attendre le cœur De ce su- perbe vainqueur. Puissions-nous attendre le

POLIXENE.

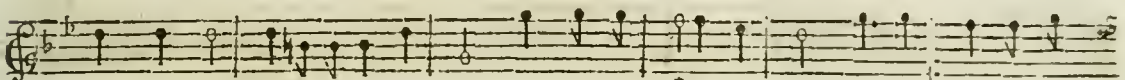


Puissions-nous attendre le cœur De ce su- perbe vain-

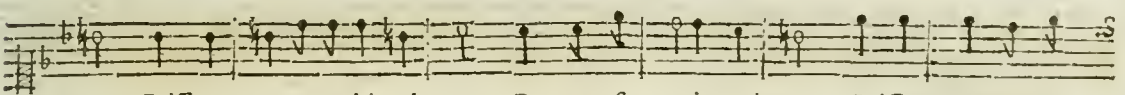
TRIAM.



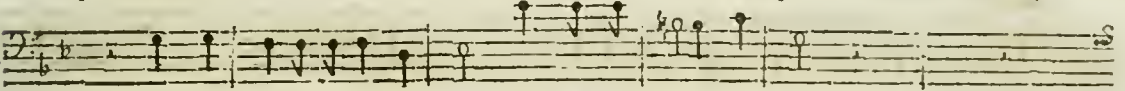
BASSE-CONTINUE.



cœur. Puissions-nous attendre le cœur De ce su- perbe vainqueur. Puissions nous atten-



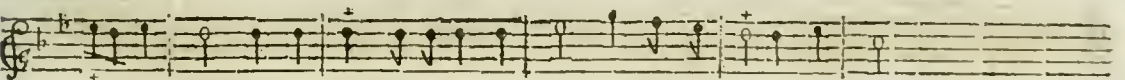
queur Puissions-nous attendre le cœur De ce su- perbe vainqueur. Puissions-nous atten-



Puissions-nous attendre le cœur De ce su- perbe vainqueur.



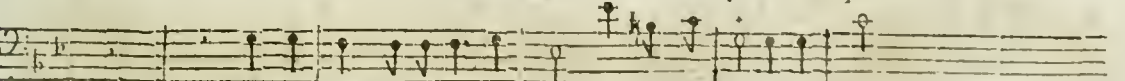
BASSE-CONTINUE.



drir le cœur Puissions-nous attendre le cœur De ce su- perbe vainqueur:



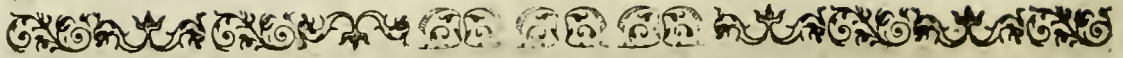
drir le cœur Puissions-nous attendre le cœur De ce su- perbe vainqueur.



Puissions-nous attendre le cœur De ce su- perbe vainqueur.



BASSE-CONTINUE.



SCENE V.

ACHILLE, ARCAS, PRIAM, ANDROMAQUE, POLIXENE.

FLUTES.

FLUTES.

BASSE-CONTINUE.

FLUTES.

FLUTES.

*doux.*

VIOLONS.

PRIAM.

Vous voyez, Guerrier indomptable, Un Roy qui fut longtemps le plus puissant des Roys; C'est ce mé-

BASSE-CONTINUE



Musical staff for Violins and Flutes. The staff is divided into two parts: VIOLONS. on the left and FLUTES. on the right. The music is written in a single system with a treble clef and a key signature of two flats.

Musical staff for Flutes. The music is written in a single system with a treble clef and a key signature of two flats.

Musical staff for Flutes. The music is written in a single system with a treble clef and a key signature of two flats.

Musical staff for Flutes. The music is written in a single system with a treble clef and a key signature of two flats.

Musical staff for Bass Continuo. The music is written in a single system with a bass clef and a key signature of two flats.

me Priam, qui renoit sous fes loix Des Troyens renommez, l'Empire redoutable ;

Musical staff for Bass Continuo. The music is written in a single system with a bass clef and a key signature of two flats. It includes figured bass notation with figures such as 6, 6, x, 6, 6x, 6, 4, 3, x, 6, x, 6, 6x.

BASSE CONTINUE.

Musical staff for Violins and Flutes. The music is written in a single system with a treble clef and a key signature of two flats.

Musical staff for Violins and Flutes. The music is written in a single system with a treble clef and a key signature of two flats.

Musical staff for Violins and Flutes. The music is written in a single system with a treble clef and a key signature of two flats.

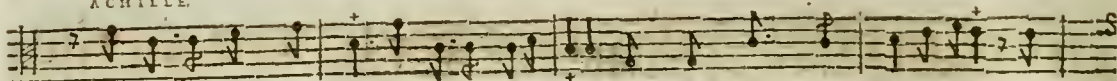
Musical staff for Violins and Flutes. The music is written in a single system with a treble clef and a key signature of two flats.

Musical staff for Bass Continuo. The music is written in a single system with a bass clef and a key signature of two flats.

C'est luy que le dernier de vō fameux Explois, Viét de rendre plus misérable, Qu'il ne fut heureux autrefois.

Musical staff for Bass Continuo. The music is written in a single system with a bass clef and a key signature of two flats. It includes figured bass notation with figures such as 6x, x, b, 7, 6x, 6, 4.

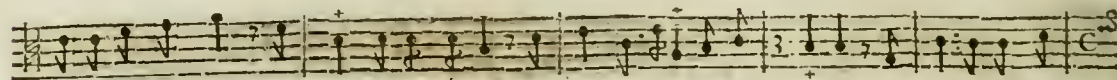
ACHILLE.



Le sort ne peut changer l'auguste caractère Dont les Dieux vous ont revêtu, Je



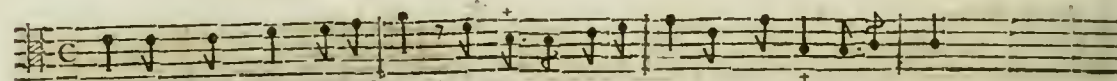
BASSE-CONTINUE.



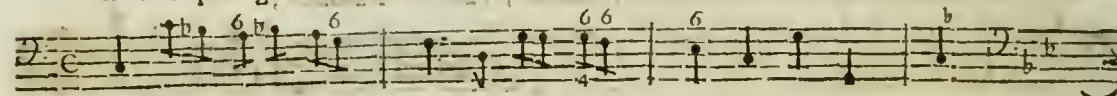
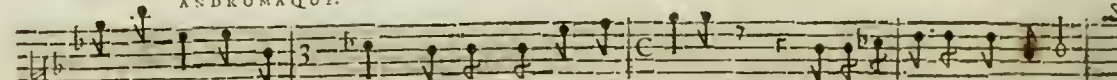
le respecte en vous, je plains votre vertu, Je sens expirer ma colère, Je cesse de ha-



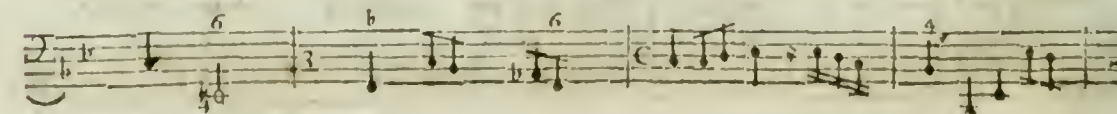
BASSE-CONTINUE.



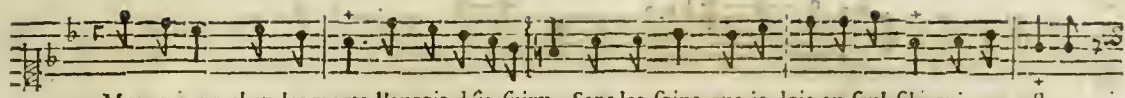
ïr mes plus grands ennemis Si-tôt que j: les vois ou vaincus ou soumis.

BASSE-CONTINUE.  
ANDROMAQUE.

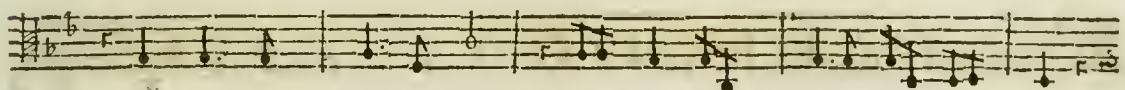
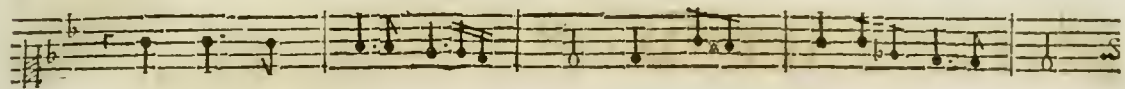
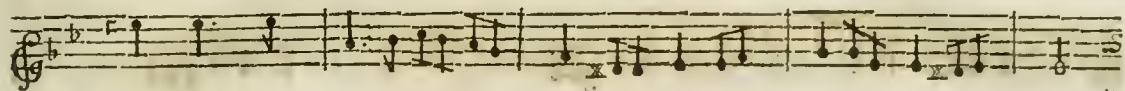
J'ay perdu mon époux dans un combat funeste, Votre valeur me l'a ravi:

*doux.**doux.**doux.**doux.*

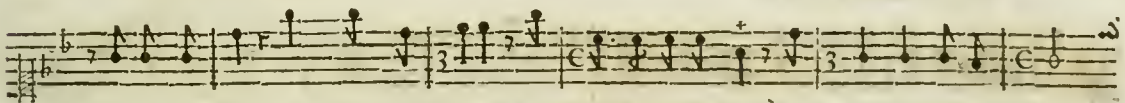
BASSE-CONTINUE.



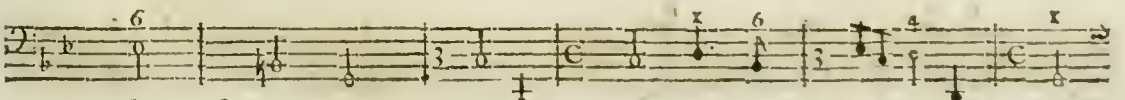
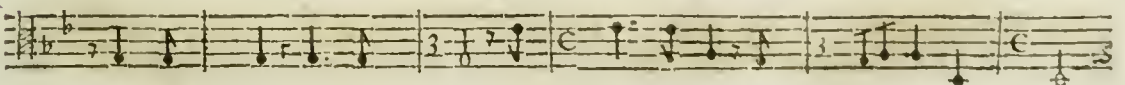
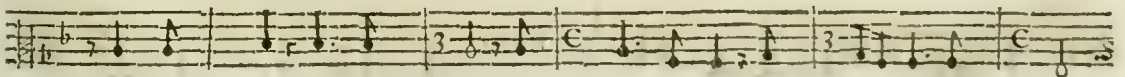
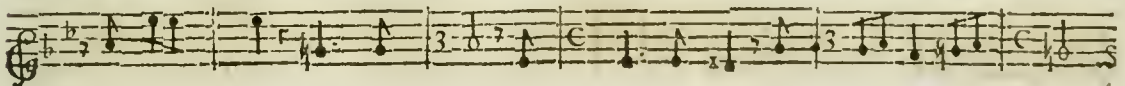
Mon amour chez les morts l'auroit déjà suivy Sans les soins que je dois au seul fils qui me reste ;



BASSE-CONTINUE.



Vous le sçavez , Dieux que j'at- teste, Au fort de cet enfant mon sort est asser- vy,



BASSE-CONTINUE.

Je l'ay perdu cet Epoux que j'adore, Et pour comble d'horreur je sçay qu'il est encore

BASSE-CONTINUE.

Indignement privé par des ordres cru-els D'un droit que le trépas donne à

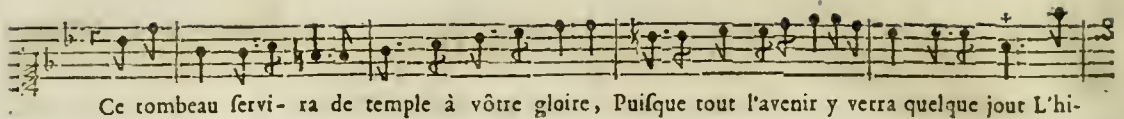
BASSE-CONTINUE.

tous les mortels. Souffrez que je le rende aux murs qui l'ont vu naître, Qu'un superbe tom-

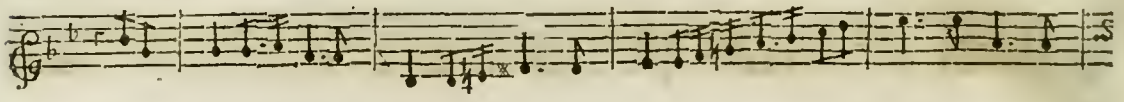
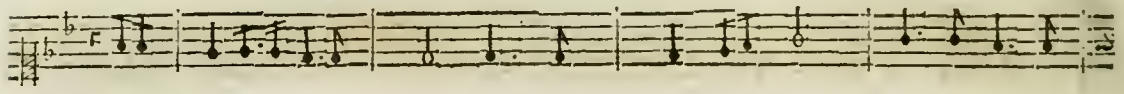
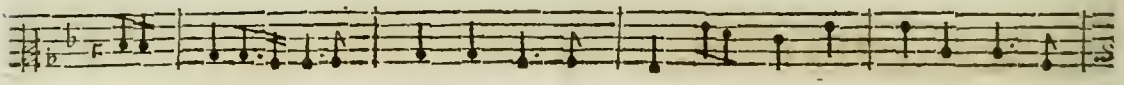
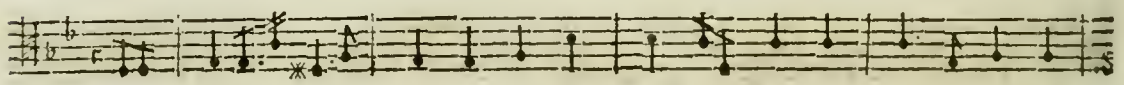
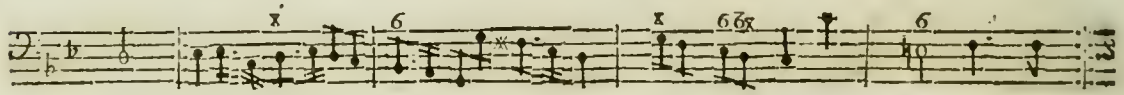
BASSE-CONTINUE.

beau fasse du moins connoître La splendeur de son sang, son fert, & mon a-mour.

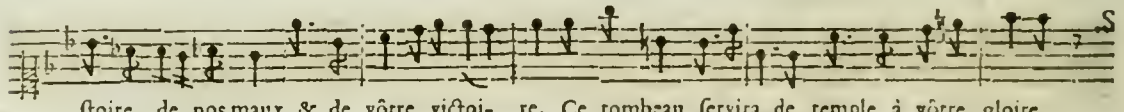
BASSE CONTINUE.



Ce tombeau servi- ra de temple à vôtre gloire, Puisque tout l'avenir y verra quelque jour L'hi-

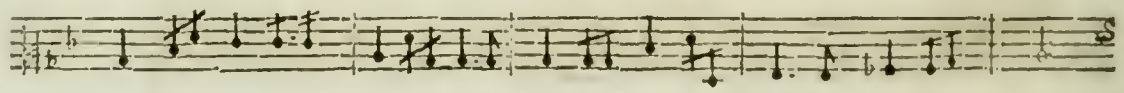






BASSE-CONTINUE.



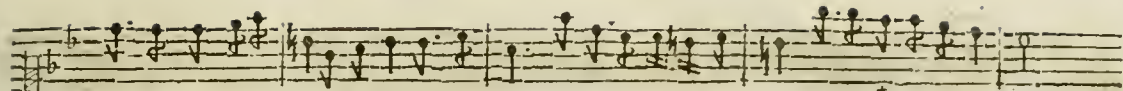
stoire de nosmaux & de vôtre victoi- re. Ce tombeau servira de temple à vôtre gloire,



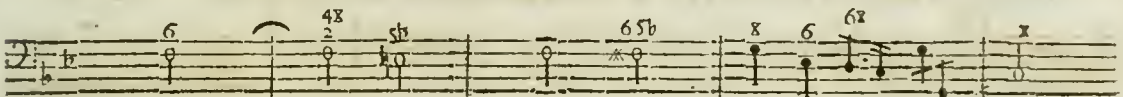
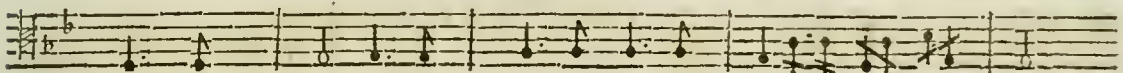
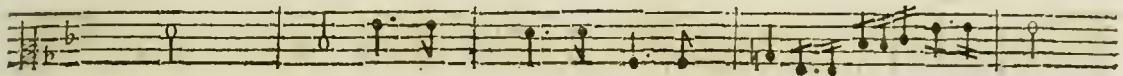
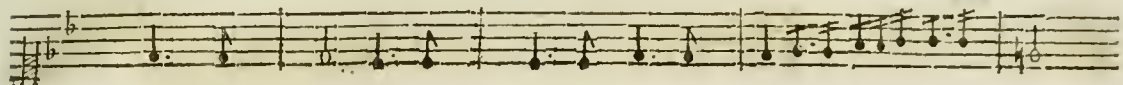
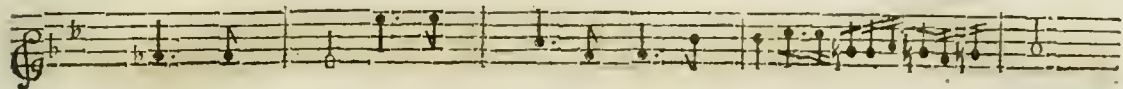




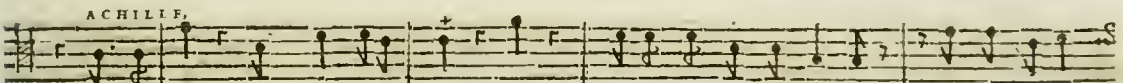
BASSE-CONTINUE.



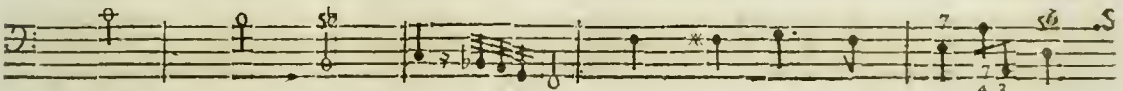
Puisque tout l'ave- nir y verra quelque jour L'histoire de nos maux & de vôtre victoire.



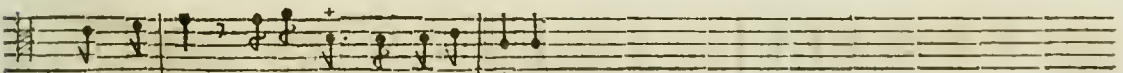
BASSE-CONTINUE.



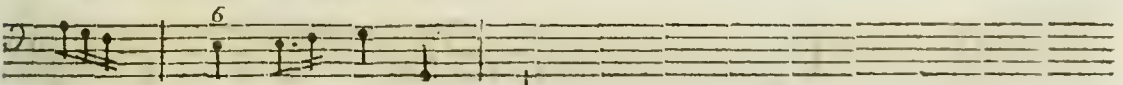
Quels regrets ! quels tristes ac- cens ! Dieux ! que sa douleur est tendre ! Que les soupirs



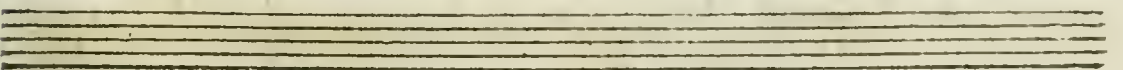
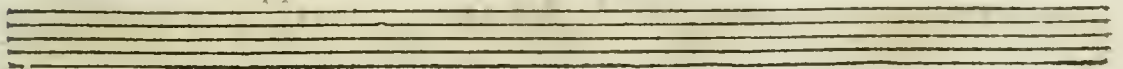
BASSE-CONTINUE-



sont puisans? Que je souste à les entendre?



BASSE-CONTINUE.



*doux.*

*doux.*

*doux.*

*doux.*

PRIAM,

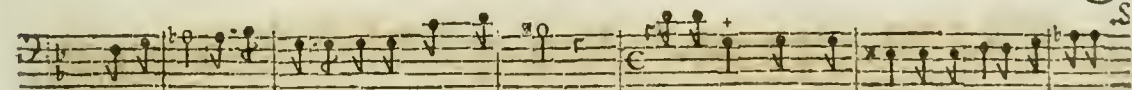
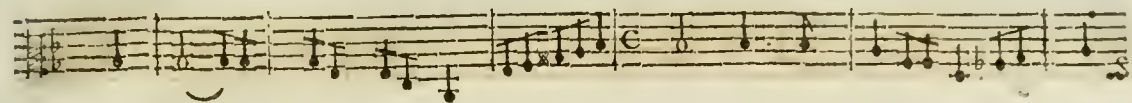
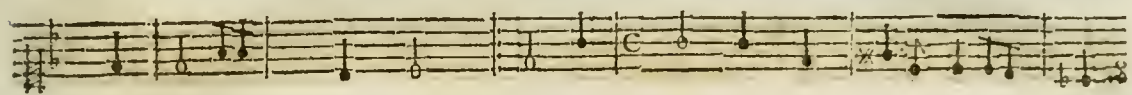
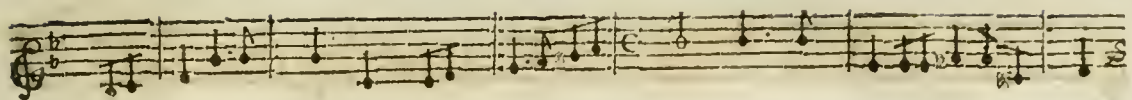
Par vos sacrez ayeux, par le nom de The- tis, Laissez-moy recüeillir les cendres de mon fils.

BASSE-CONTINUE.

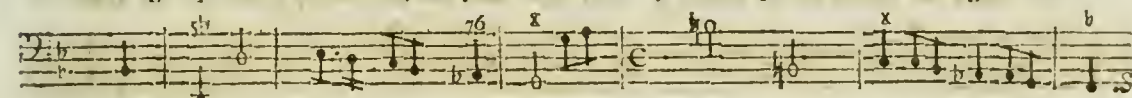
Pour m'accorder la grace que j'e- spère, Souvenez-vous de votre Pere ;

BASSE-CONTINUE.

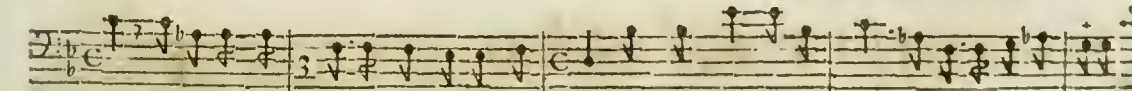
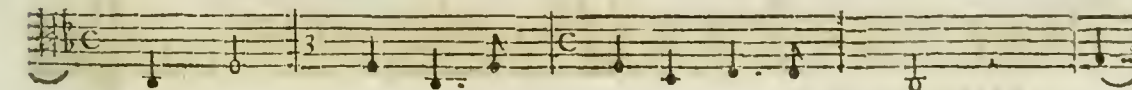
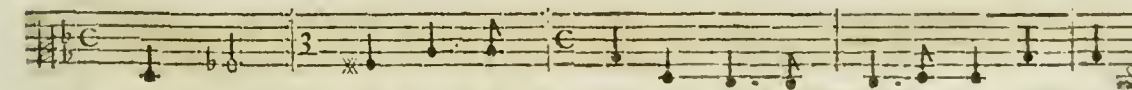
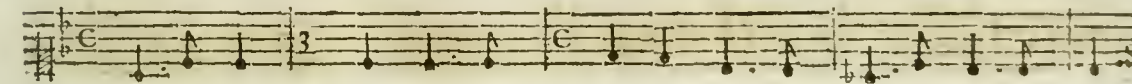




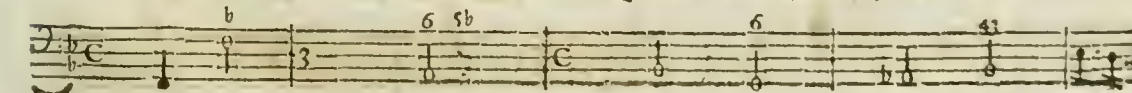
Et songez quel amour il eut toujours pour vous: Je sentoix pour mon fils une égale tendresse,



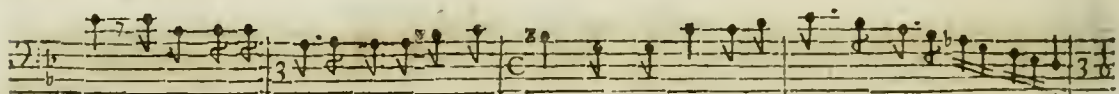
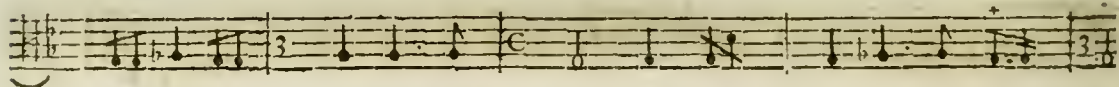
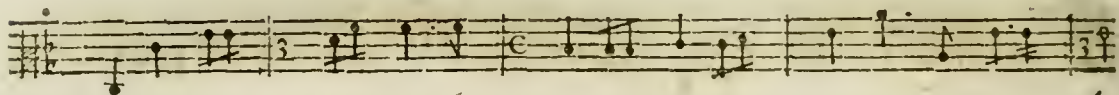
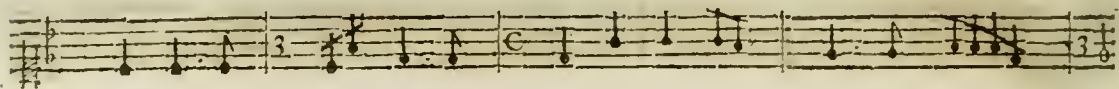
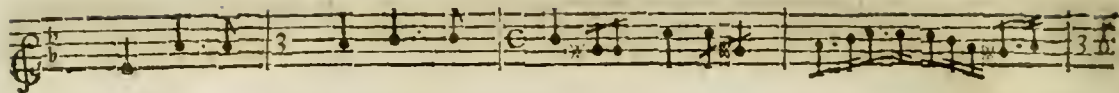
BASSE-CONTINUE.



Ah ! jugez par l'ex- cés de cet amour si doux Quel doit être aujourd'huy l'excés de ma tristesse.



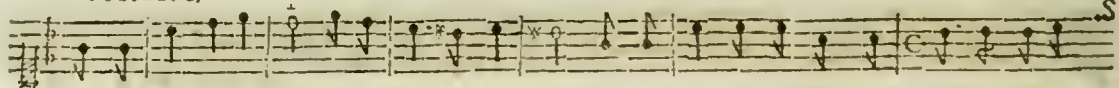
BASSE-CONTINUE.



Ah ! jugez par l'excès de cet amour si doux Quel doit être aujourd'hui l'excès de ma tristesse.



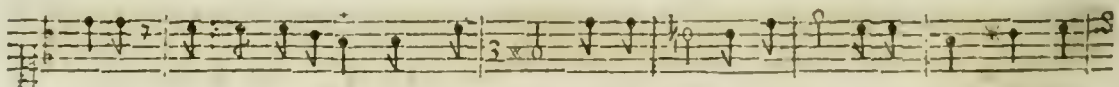
BASSE-CONTINUE.  
POLIXÈNE,



Que pourrais-je espérer du secours de mes pleurs Si mon père & ma sœur vous trouvent infle-



BASSE-CONTINUE.



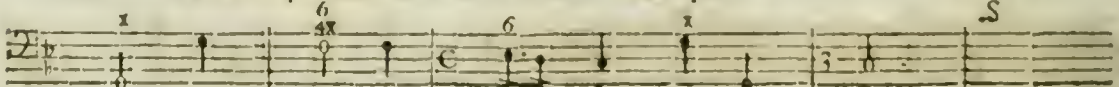
xible, Si vous méprisez leurs douleurs, A mes plaintes, hé-las! serez-vous plus fen-



BASSE-CONTINUE.



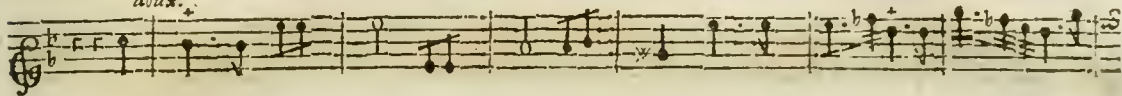
sible. A mes plaintes, hé-las! serez-vous plus sensible.



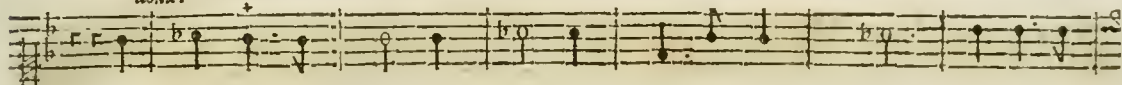
BASSE-CONTINUE.



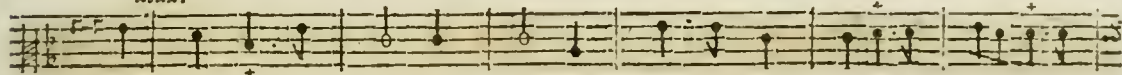
Sor-ty du sang des Dieux imi-tez leur bonté, A nos sou-pirs rendez-vous favo-  
doux.



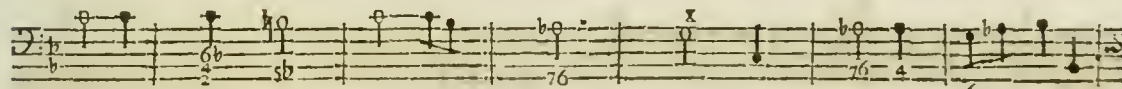
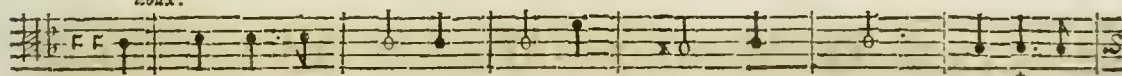
*doux.*



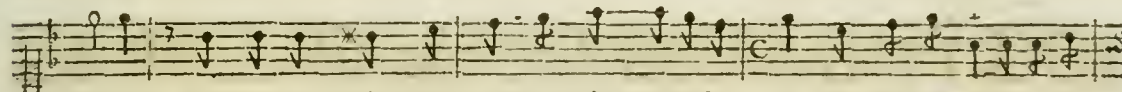
*doux.*



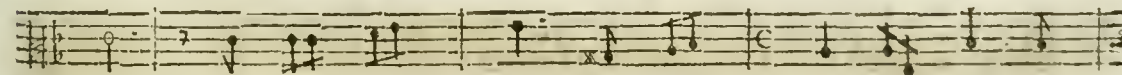
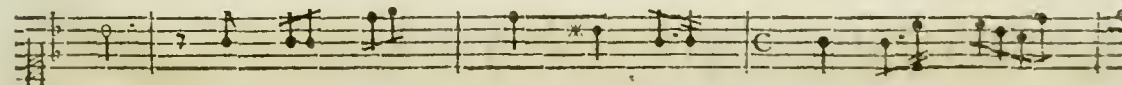
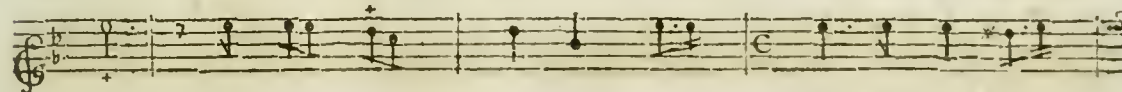
*doux.*



BASSE-CONTINUE.



nable. N'augmentez point l'ex-cés de nôtre adverfi-té Par un refus impitoi-



BASSE CONTINUE.

yable. N'augmentez point l'ex- cés de nôtre adversi- té Par un refus impito- yable.

BASSE-CONTINUE.  
ACHILLE.

Que peut-on refu- ser au pouvoir de vos yeux? Vous pouvez tout en ces lieux.

BASSE-CONTINUE.

Que peut-on re- fu- ser au pouvoir de vos yeux? Vous pouvez tout en ces lieux.

BASSE CONTINUE.

Rassûrez-vous, calmez la douleur qui vous presse, Emportez dans vos murs.

BASSE CONTINUE.

ce Héros glori- eux, Ne craignez point les efforts de la Grèce J'arrêteray ses desseins furi-

BASSE-CONTINUE.  
*doux.*

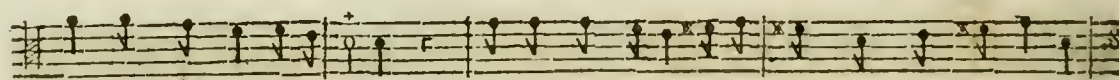
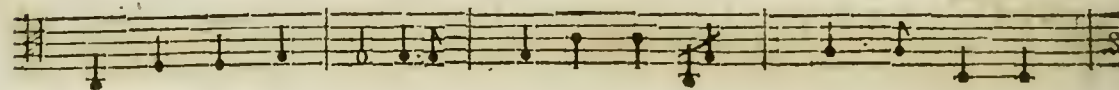
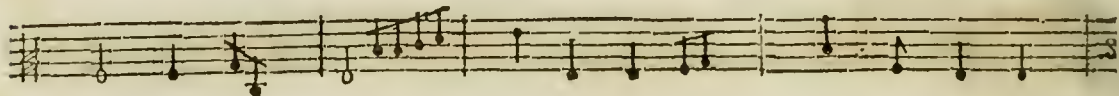
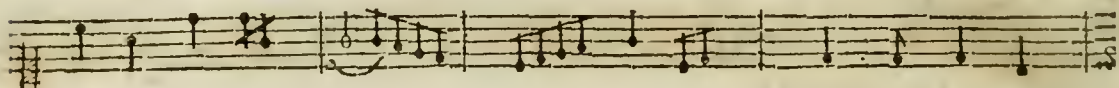
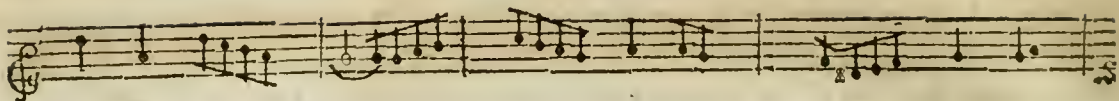
*doux.*

*doux.*

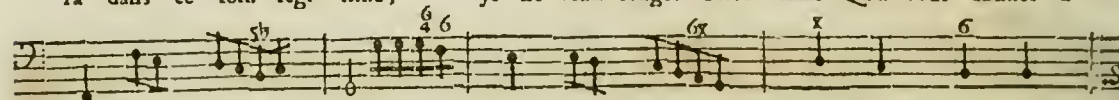
*doux.*

eux. Suivez l'ar- deur qui vous a- nime, Rien ne vous trouble-

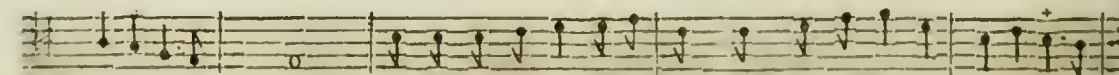
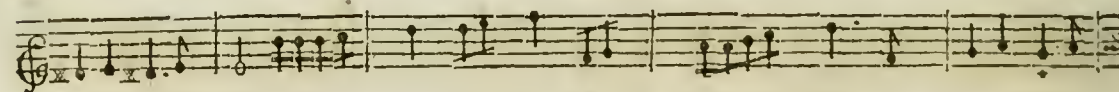
BASSE-CONTINUE.



ra dans ce foin légi- time, Je ne veux songer defor- mais Qu'à vous donner u-



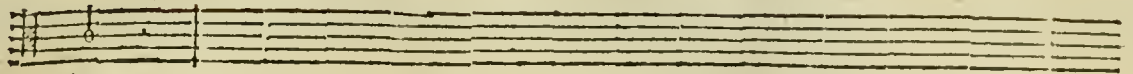
BASSE CONTINUE.



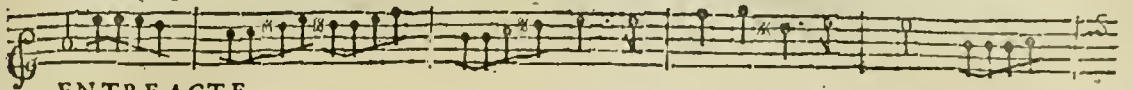
ne éternelle paix. Je ne veux songer defor- mais Qu'à vous donner u- ne éternelle



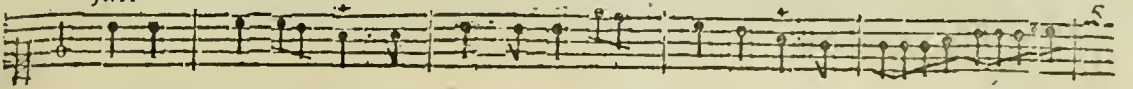
BASSE-CONTINUE.



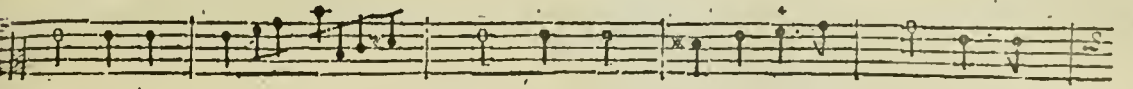
*Pair.*  
*fort.*



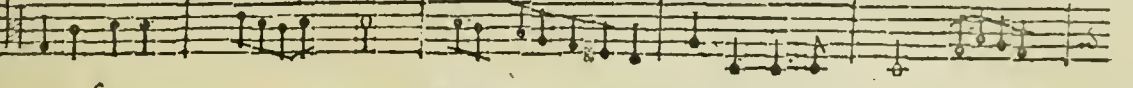
ENTREACTE.  
*fort.*



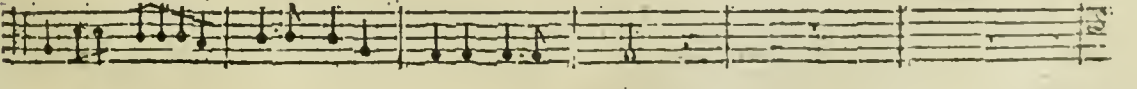
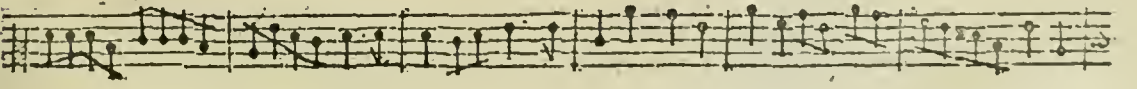
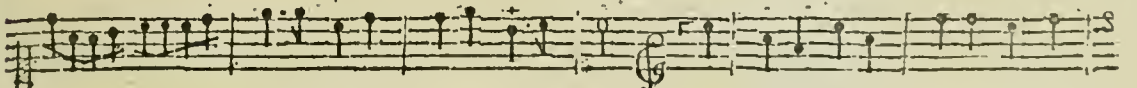
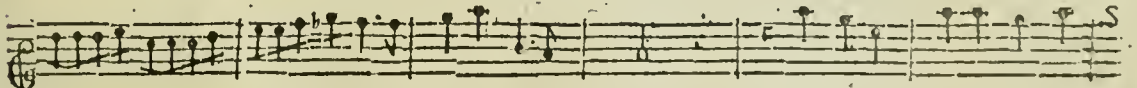
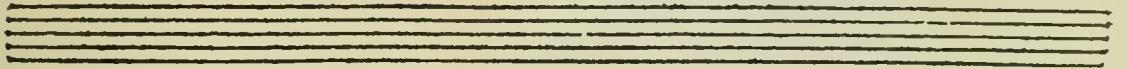
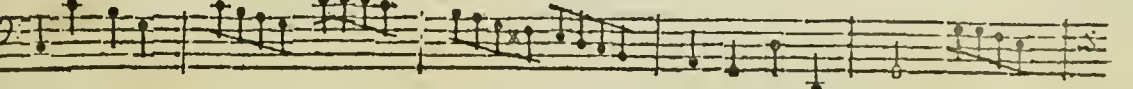
*fort.*

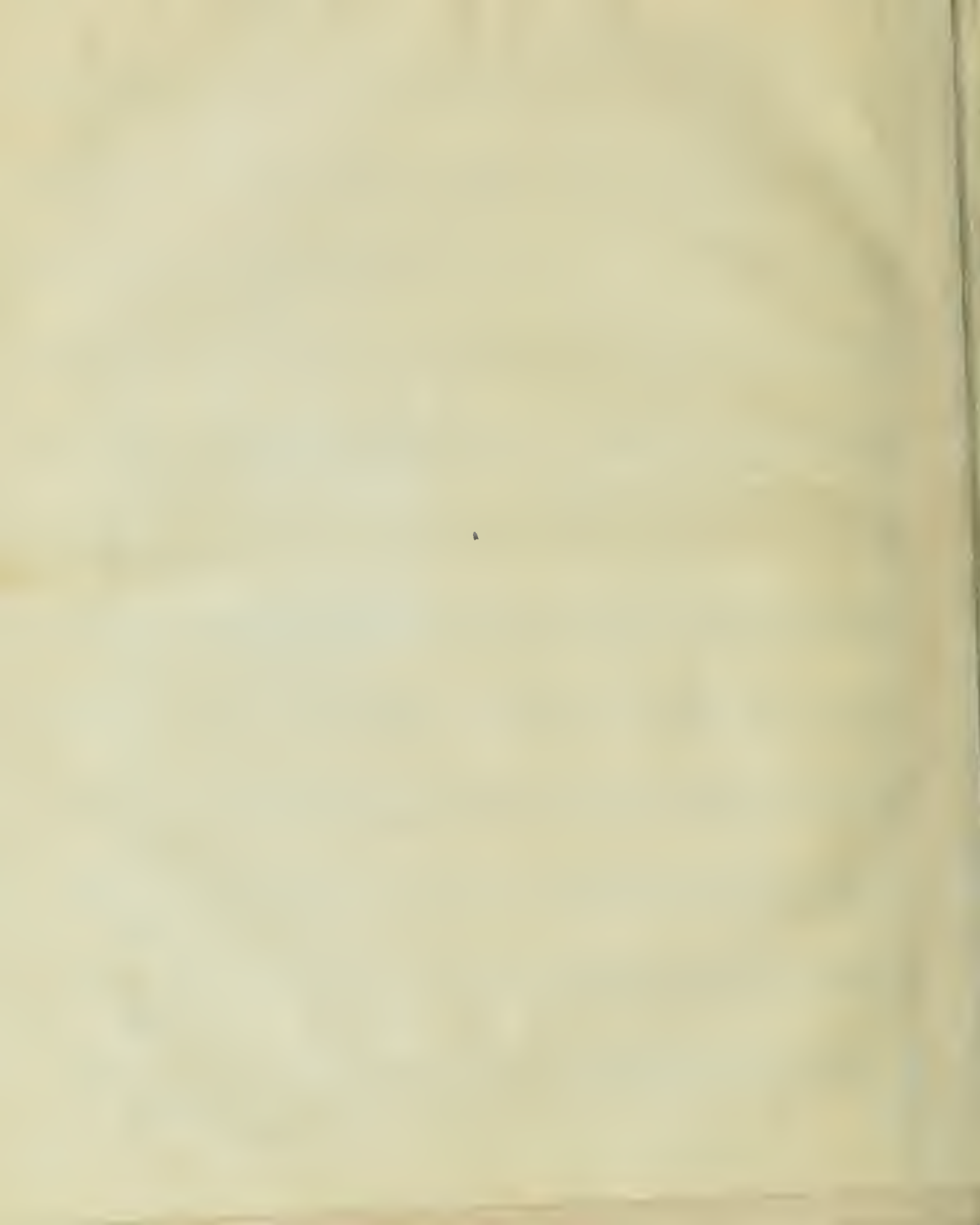


*fort.*

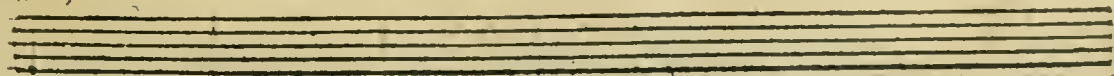
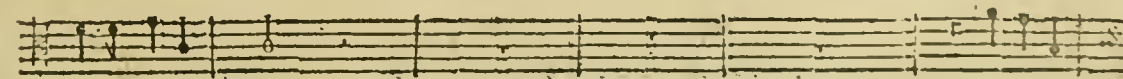
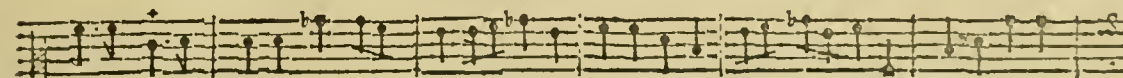
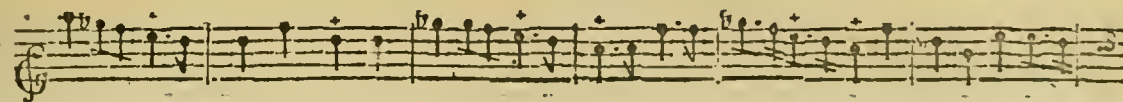
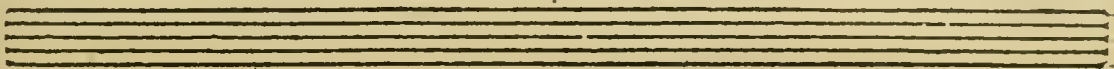
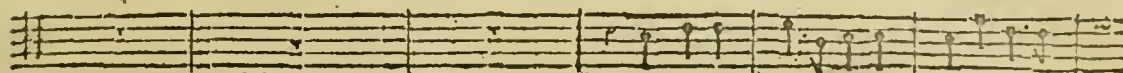
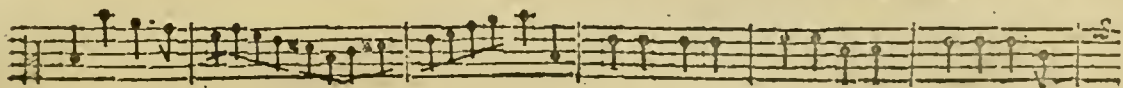
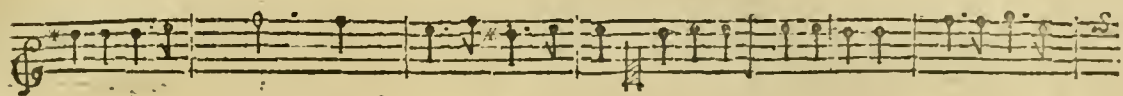
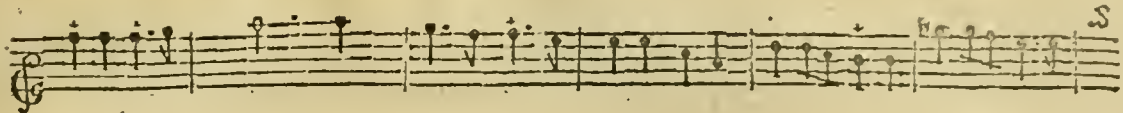


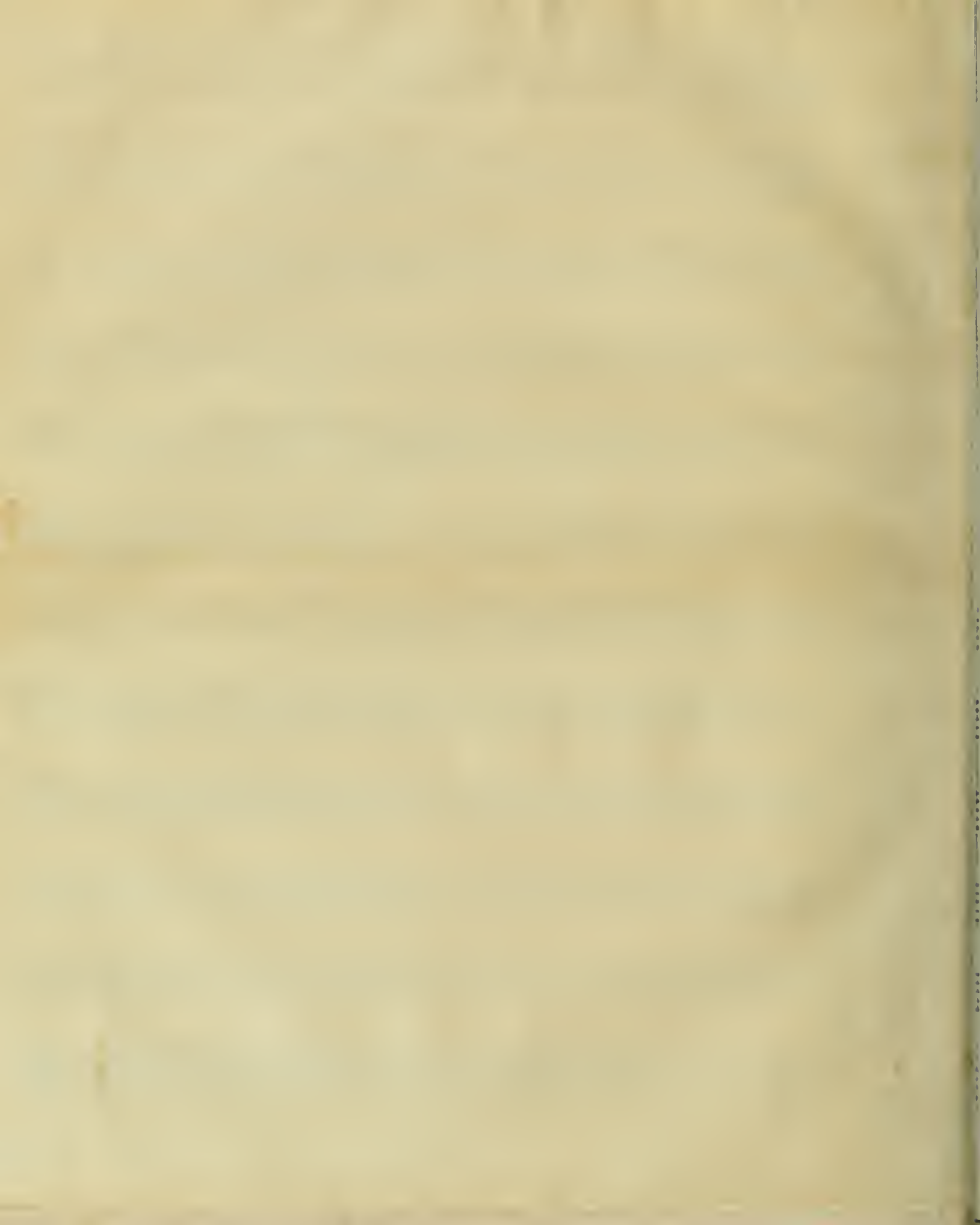
*fort.*

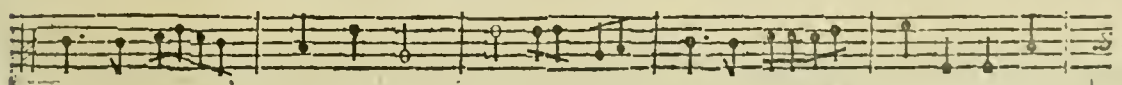
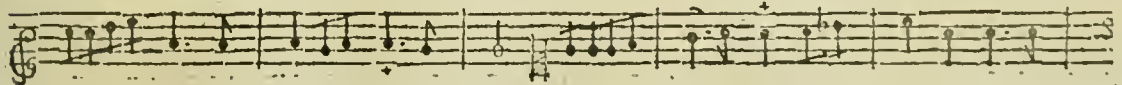
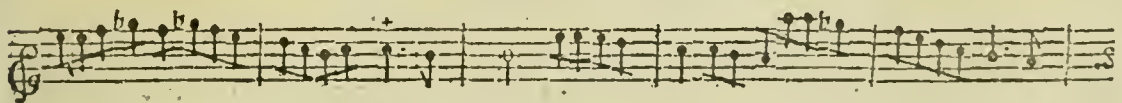
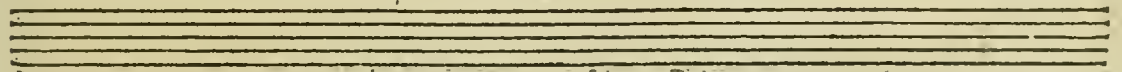
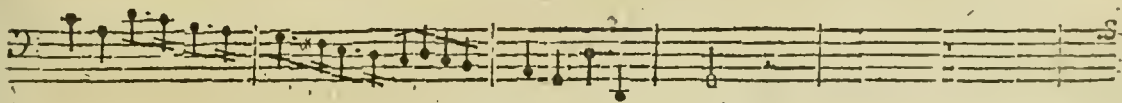
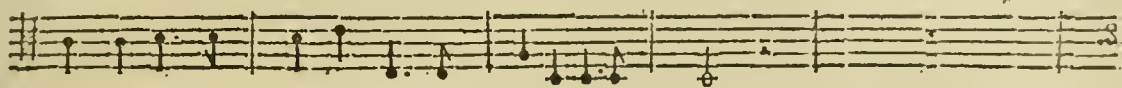
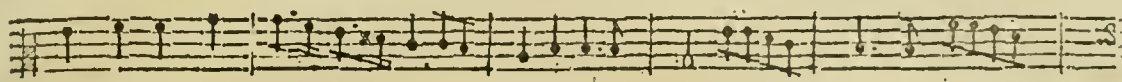
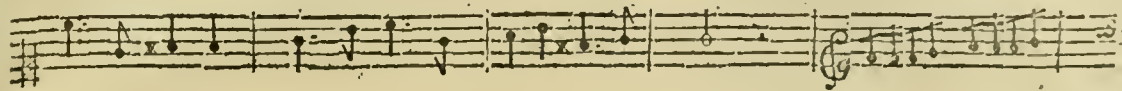
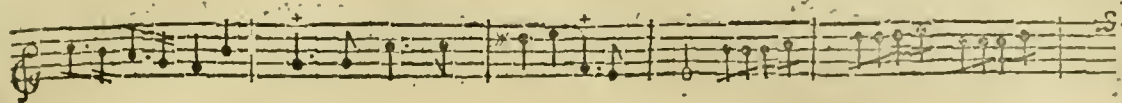


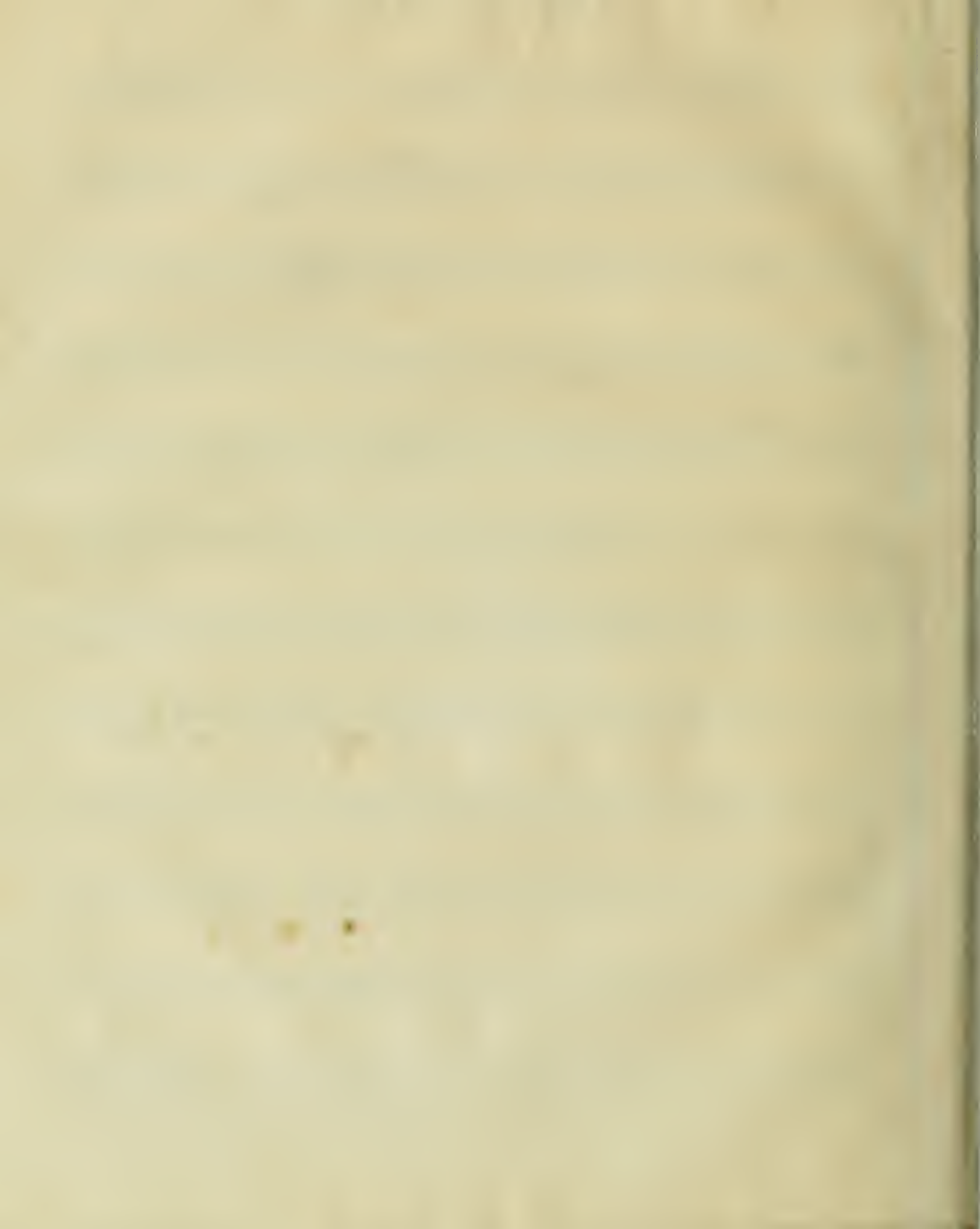


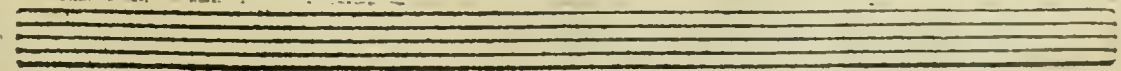
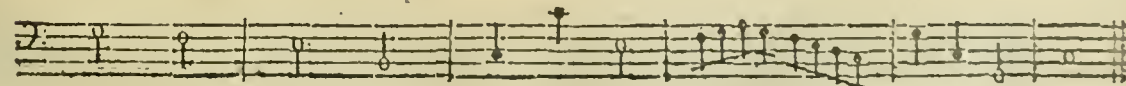
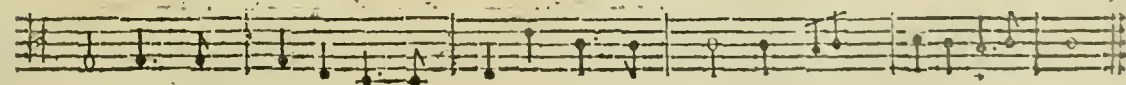
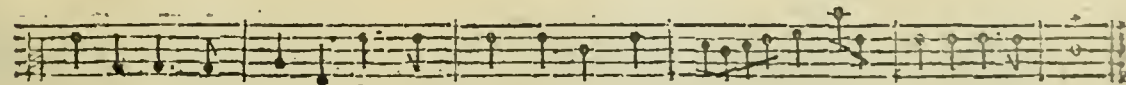
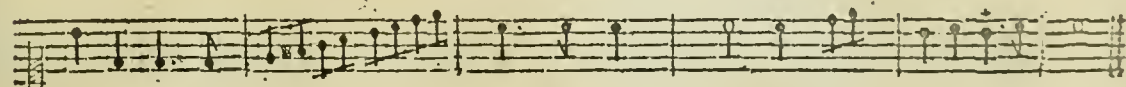
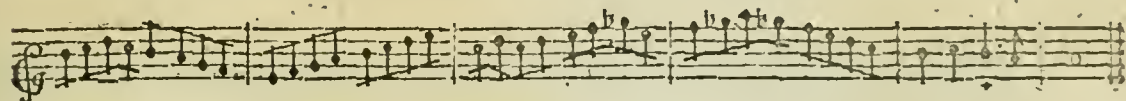
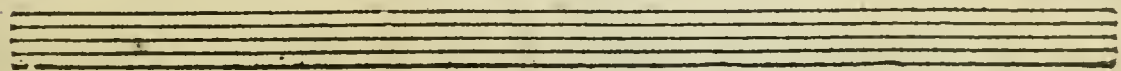
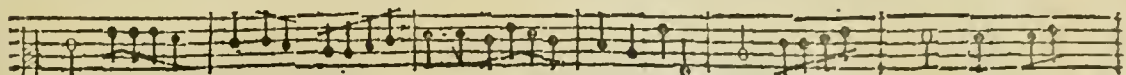
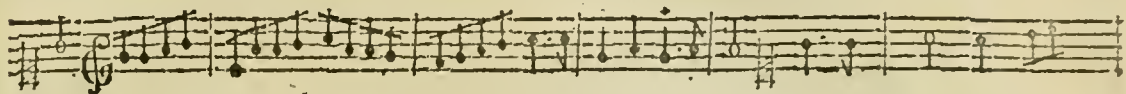
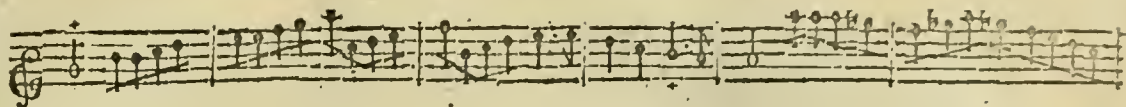










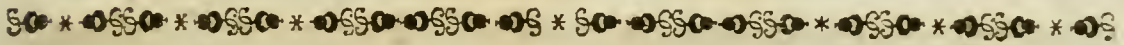


FIN DU SECOND ACTE.



# ACTE TROISIEME,

## SCENE PREMIERE.



ACHILLE, ARCAS.

ACHILLE.

C'en est fait, cher Arcas, j'adore Polixene, Quoy qu'il en coute en fin, je veux la

BASSE-CONTINUE.

posseder? C'est toy que j'ay choisi pour l'aller demander, Cours à Troye il est temps de soulager ma

BASSE-CONTINUE.

ARCAS.

ACHILLE.

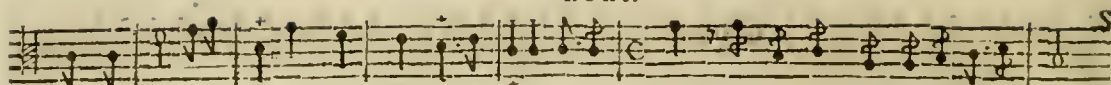
peine. Son pere à vostre amour voudra-t'il l'accorder? Il se-rà trop heu- reux de me donner sa fille

BASSE-CONTINUE.

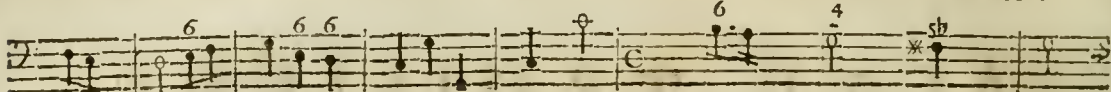
Et de me voir devenir son époux, L'amitié que ce veud fera nai- stre entre nous

BASSE CONTINUE.

ARCAS.



Soutiendra deormais son Trône & sa famille. Juste Ciel! des Troyens vous devenez l'appuy?

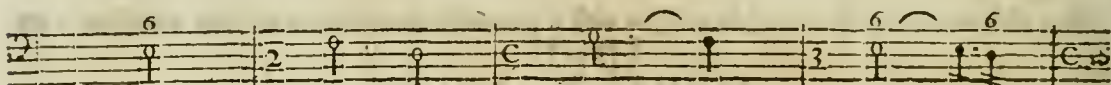


BASSE-CONTINUE.

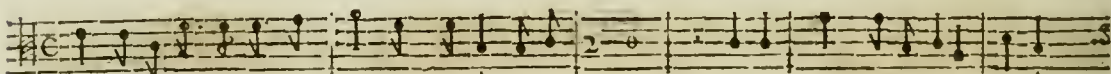
ACHILLE.



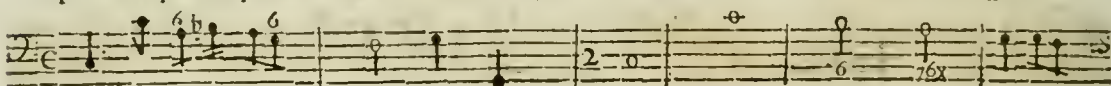
Loin de les accabler vous voulez les défendre; Contre un peuple abattu que pourrois-je entre-



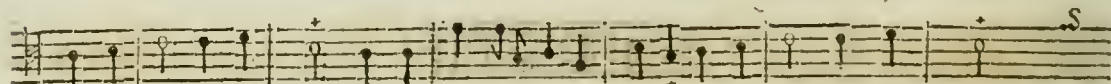
BASSE-CONTINUE.



prendre Après ce que mon bras vient de faire aujourd'hui; Hector seul meritoit la gloire



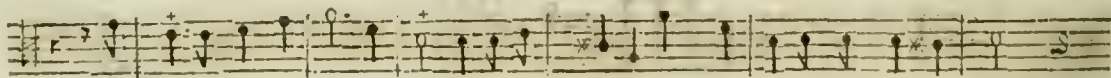
BASSE-CONTINUE.



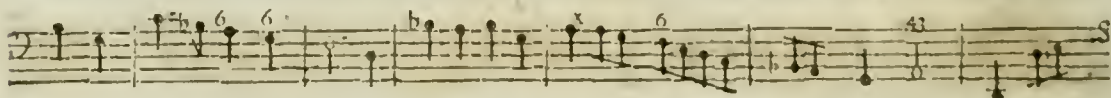
De mourir par mes coups. Hector seul meritoit la gloire De mourir par mes coups.



BASSE-CONTINUE.



Le reste des Troyens après cette victoire Est indigne de mon courroux.



BASSE-CONTINUE.

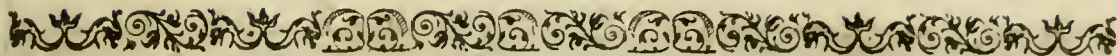


Le reste des Troyens après cette victoire Est indigne de mon courroux.



BASSE-CONTINUE.





SCENE II.

ACHILLE seul.

FLUTES.

RITOURNELLE.

FLUTES.

BASSE-CONTINUE.

FLUTES.

FLUTES.  
ACHILLE.

Quand a-près un cruel tourment L'hymen suc-cede Aux ten-dres desirs d'un a-mant,

BASSE-CONTINUE.

Two staves of musical notation in G-clef. The first staff contains a melody with various note values and rests. The second staff contains a bass line with notes and rests.

Que le trouble qui pre - cède. Ce bien-heureux moment Est doux & char-mant?

Two staves of musical notation in F-clef. The first staff contains a melody with various note values and rests. The second staff contains a bass line with notes and rests.

BASSE-CONTINUE.

Two staves of musical notation in G-clef. The first staff contains a melody with various note values and rests. The second staff contains a bass line with notes and rests.

Two staves of musical notation in G-clef. The first staff contains a melody with various note values and rests. The second staff contains a bass line with notes and rests.

Que le trouble qui pre - cède Ce bien-heureux moment Est doux & char-mant?

Two staves of musical notation in F-clef. The first staff contains a melody with various note values and rests. The second staff contains a bass line with notes and rests.

BASSE-CONTINUE.

Two staves of musical notation in C-clef. The first staff contains a melody with various note values and rests. The second staff contains a bass line with notes and rests.

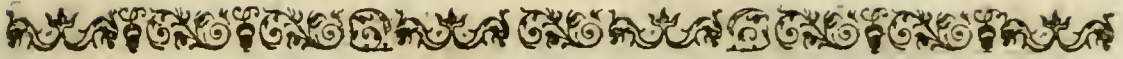
Mais, on vient en ces lieux, ma surprise est ex - trême, C'est Agamemnon luy mefme.

Two staves of musical notation in C-clef. The first staff contains a melody with various note values and rests. The second staff contains a bass line with notes and rests.

BASSE-CONTINUE.

Two empty musical staves, one in G-clef and one in F-clef.

Two empty musical staves, one in G-clef and one in F-clef.



SCENE III.

ACHILLE, AGAMEMNON.

AGAMEMNON.

Je ne scaurois plus long-temps Conserver contre vous mes chagrins & ma haine.

BASSE-CONTINUE.

Après vos exploits écla-tans, Un mouvement plus doux près de vous me ra-meine. A-

BASSE-CONTINUE.

vecles jours d'Hector nos pétils soi passés, Troyea perdu le bras qui pouvoit la deffendre.

BASSE-CONTINUE.

ACHILLE.

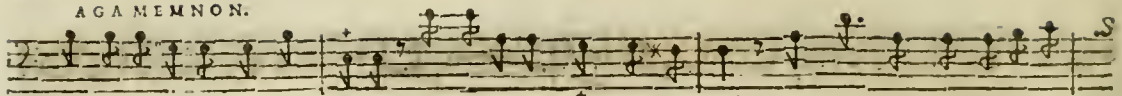
J'ay fait mon devoir, c'est af- sez, Vous n'avez point de graces à me rendre:

BASSE-CONTINUE.

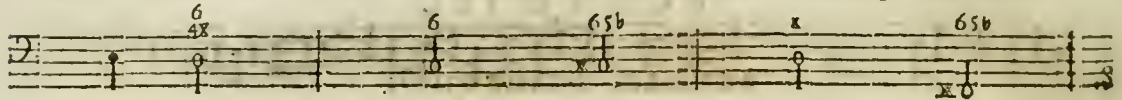
Je n'ay point - crû servir ceux qui m'ont outra- gé Et c'est Patrocle seul que mon bras a van gé.

BASSE-CONTINUE.

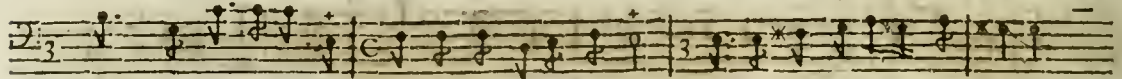
AGAMEMNON.



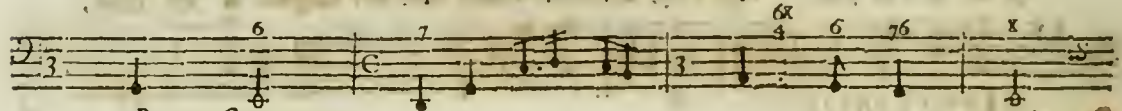
Vostre co-lore dure en-cote, Elle éclatte dans vos discours, Il faut pour en finir le



BASSE-CONTINUE.



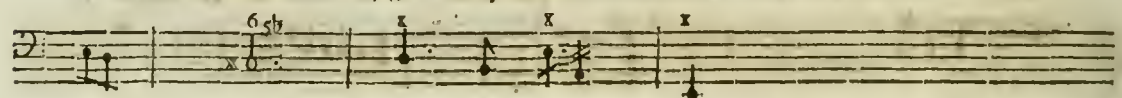
cours. Vous rendre la beau-té qui vous aime toujours, Et que vostre cœur a-dore.



BASSE-CONTINUE.



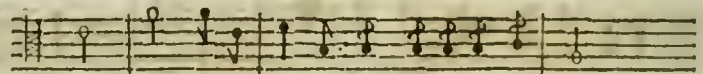
Ven-ez, charmant ob-jet, revoy-ez vostre a-mant.



BASSE-CONTINUE.

ACHILLE,

## SCENE IV.



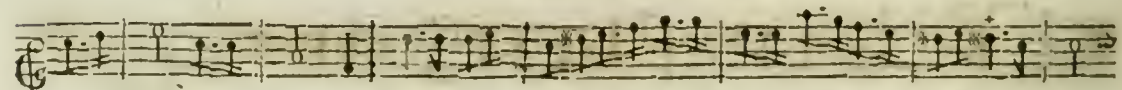
Ah! Ciel! ma rai-son cede à mon eston-nement.

ACHILLE, BRISEIS,

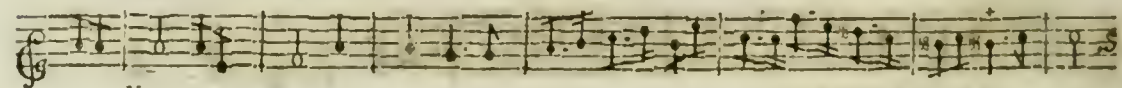
AGAMEMNON, DIOMEDE.



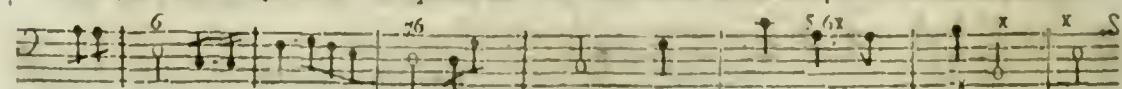
BASSE CONTINUE.



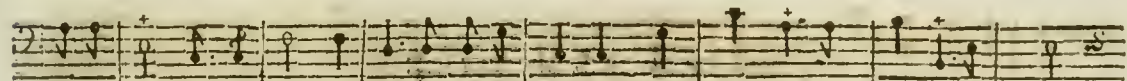
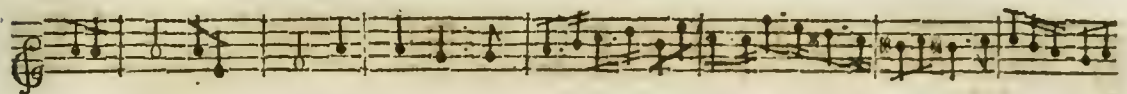
VIOLON.

VIOLON.  
AGAMEMNON.

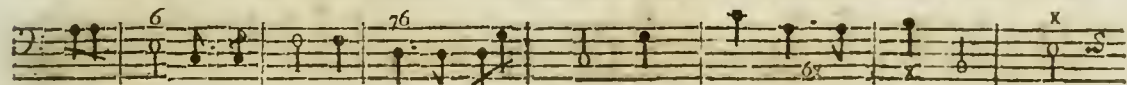
Mes respects, mes sôupirs, les marques de ma flame N'ont fait qu'allu-mer son cou-roux.



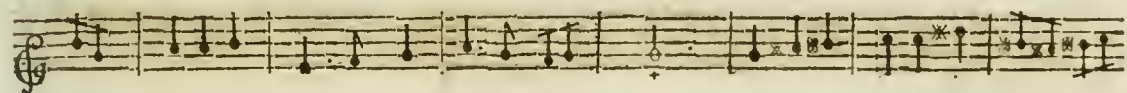
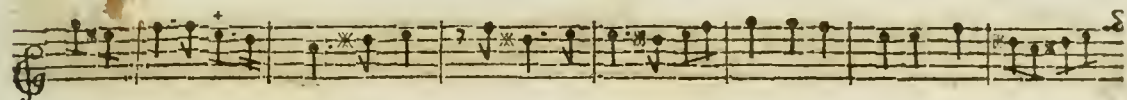
BASSE-CONTINUE.



Mes respects, mes soupirs, les marques de ma flamme N'ont fait qu'allu- mer son cour- roux.



BASSE-CONTINUE.



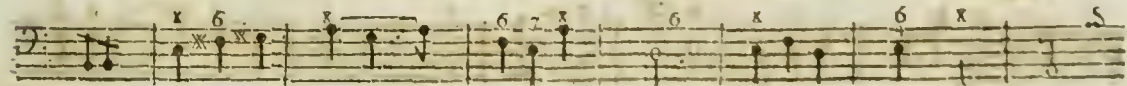
Ses constantes ri- gueurs m'ont appris que son ame Ne peut bruster que pour vous.



BASSE-CONTINUE.



Ses constantes ri- gueurs m'ont ap- pris que son ame Ne peut brû- ler que pour vous.



BASSE-CONTINUE.

Q

FLUTES.

FLUTES.

Jouïf- sez du bon- heur que l'amour vous pre, sen- te, Que vostre ar- deur s'aug- mente

BASSE-CONTINUE.

De moment en moment. Jouïfsez du bonheur que l'amour vous pre- sen te, Que vostre ardeur

BASSE- CONTINUE.

s'augmente De moment en moment. Que c'est un pla- sir char- mant A- près une ab- sence

BASSE-CONTINUE.

cru-elle De retrouver sa maistresse si- del- le! Que c'est un plai- sie char- mant A- près

BASSE-CONTINUE.

une ab- sence cru-elle De retrou- ver sa mai- stresse si- del- le!

BASSE-CONTINUE.

BRISEIS.

SCENE V.

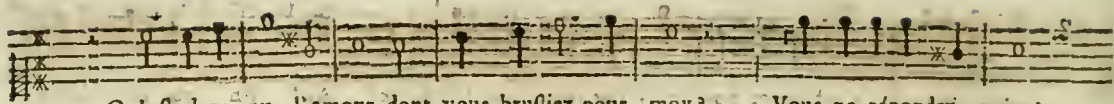
ACHILLE, BRISEIS.

Quel tri- ste accueil! Dieux qu'est-ce que je voy! Suis je en-

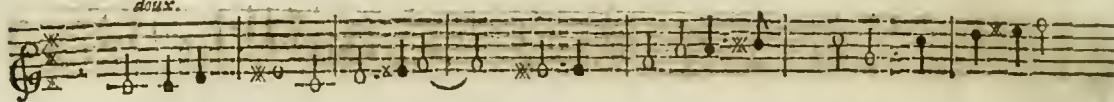
BASSE-CONTINUE.

cor Brise- is! n'estes vous plus A- chille! Pouvez-vous me re- voir, & demeurer tran- quille

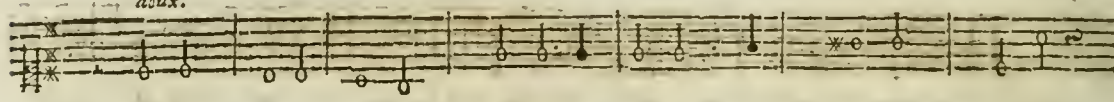
BASSE-CONTINUE.



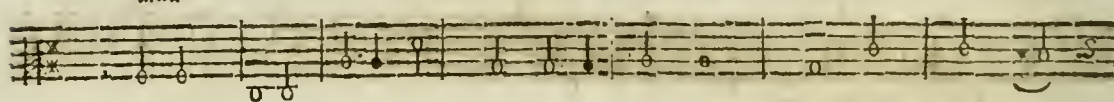
Qu'est de-ve-nu l'amour dont vous brusliez pour moy? Vous ne répondez point?...  
*doux.*



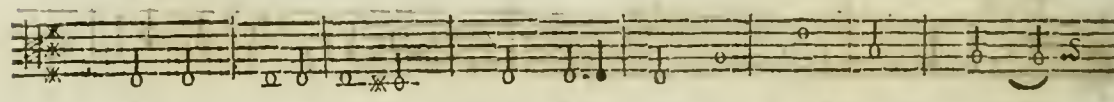
*doux.*



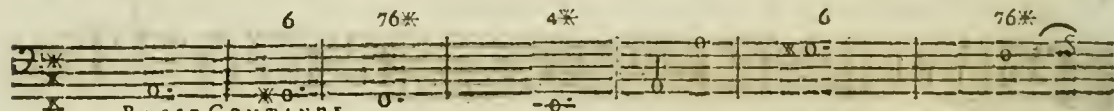
*doux*



*doux.*

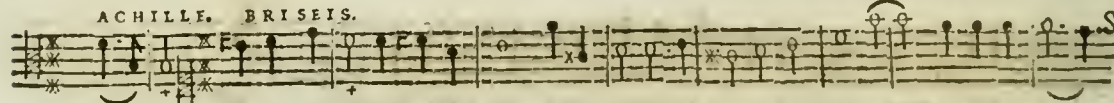


6 76\* 4\* 6 76\*

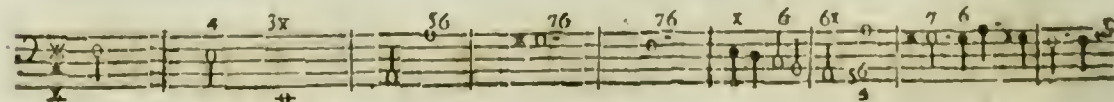
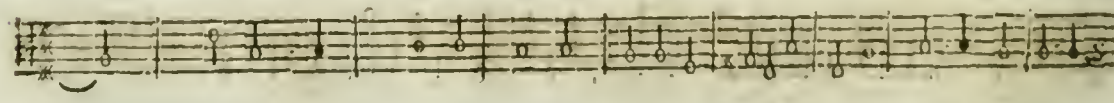
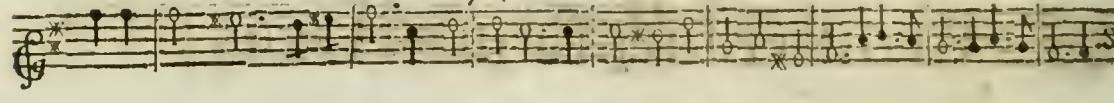


BASSE-CONTINUE

ACHILLE. BRISEIS.



He- las! Que me veut dire, Ce regard, ce soupir échapé malgré vous? Ah! que mon destin



BASSE-CONTINUE.



fera, doux Si c'est encor pour moy que votre cœur soupi- re! Ah! Ah! que mon destin

5b 7 5 7 6 6 5b 7 7 5 7

BASSE-CONTINUE.

fera doux Si c'est encor pour moy que vô- tre cœur sou- pi- re.

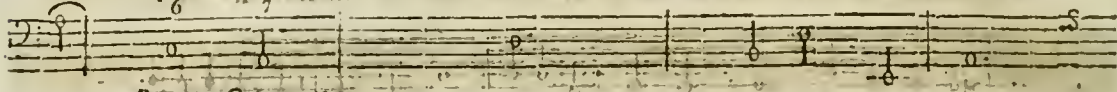
5b 7 5 7 6

BASSE-CONTINUE

ACHILLE.



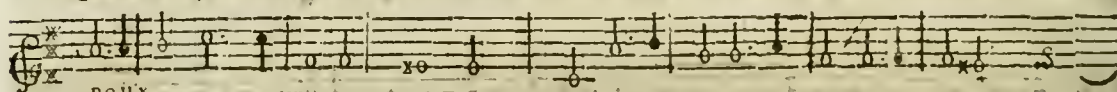
O Ciel! que je suis malheureux! Dans quel temps venez vous m'accabler de vos larmes!



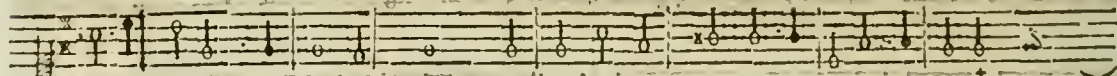
BASSE-CONTINUE.



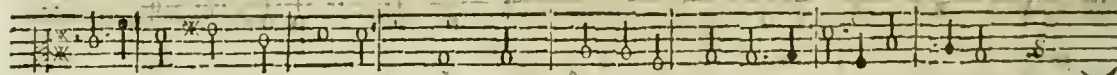
Que ne suis-je à mon gré le maître de mes vœux! Je fi-ni-rois bien-tost vos mortel-



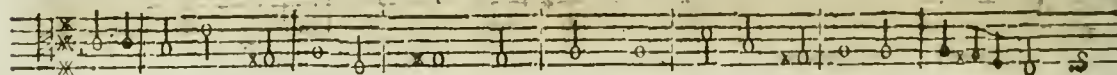
DOUX.



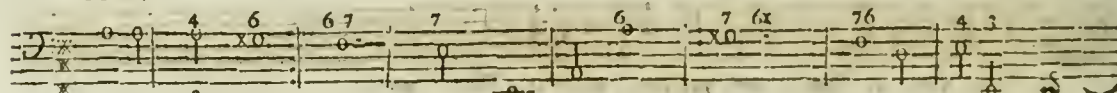
DOUX.



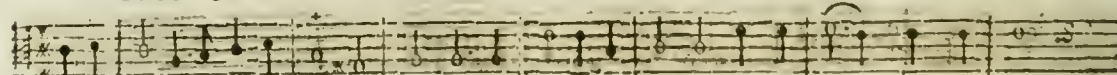
DOUX.



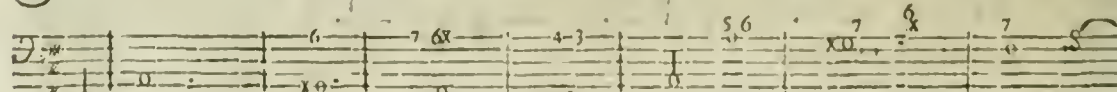
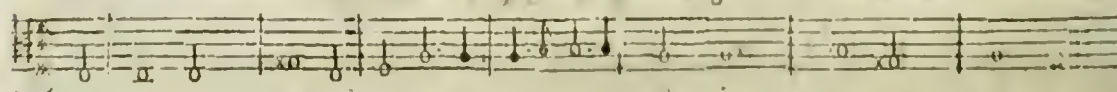
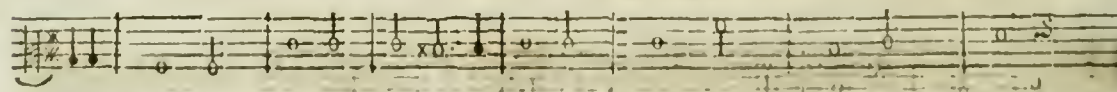
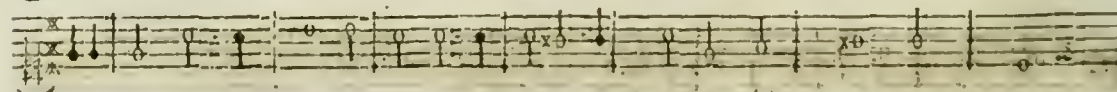
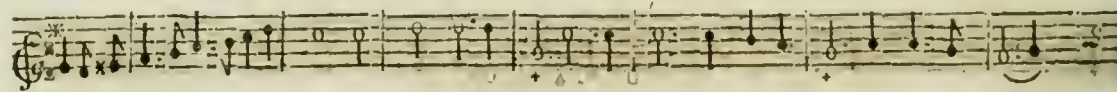
DOUX.



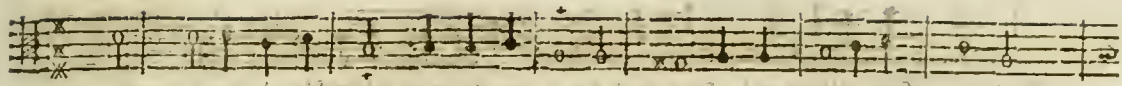
BASSE-CONTINUE.



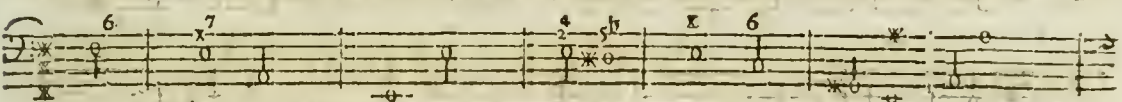
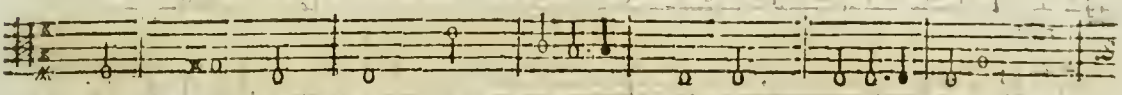
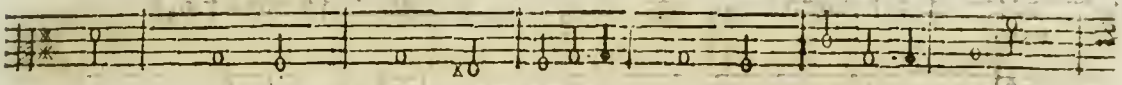
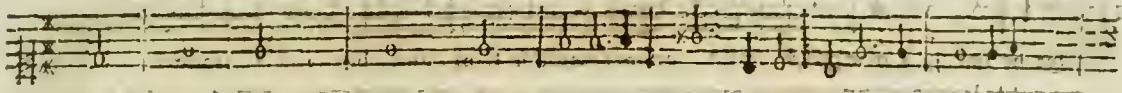
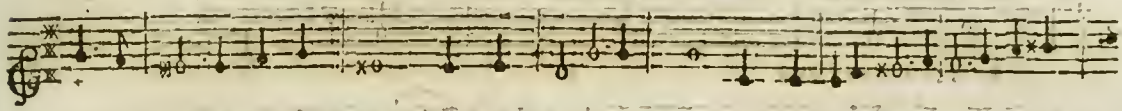
les al-larmes, Je fi-ni-rois bien-tost vos mor-telles al-larmes. Que ne suis-je à mon gré



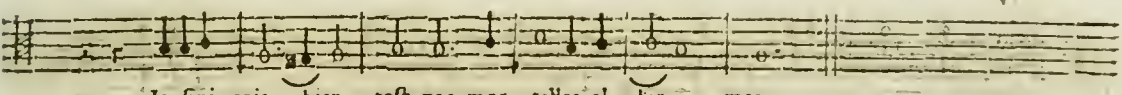
BASSE-CONTINUE.



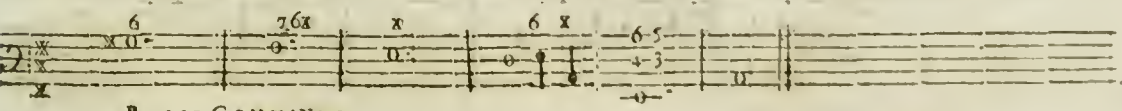
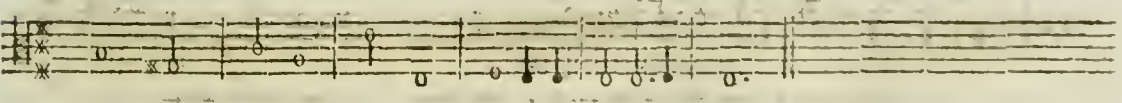
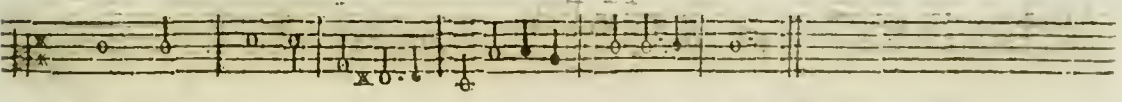
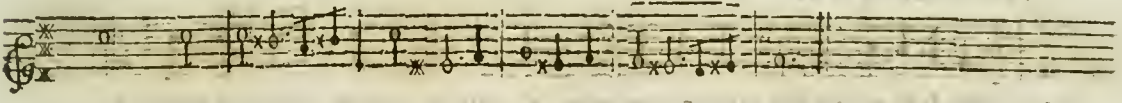
le Maître de mes vœux! Je fini- rois bien- tost vos morcelles à larmes.



BASSE CONTINUE.



Je fini- rois bien- tost vos mor- celles à larmes.



BASSE CONTINUE.

ACHILLE.

BRISEIS.

Mais un charme fa-tal... Perfide, c'est assez. Je voy toute mon infor-tune, Un autre a-

BASSE-CONTINUE.

mour te rend ma tendresse impor-tune, Je te fatigue en-fin par mes soins empref-sez,

BASSE-CONTINUE.

Le bruit de cét ardeur nou-velle Estoit ve-nu jusques à moy, Mais je n'ay pû le

BASSE-CONTINUE.

croire & soupçonner ta foy, J'ay crû ton cœur trop grand pour n'estre pas fidel-le.

BASSE-CONTINUE.

C'en est donc fait? je ne doy plus pen-ser A l'Hymen qui fai-soit toute mon espe-rance,

BASSE-CONTINUE.

A ce suprême hon-neur il me faut renon-cer, D'un amour si parfait funeste recom-pense! Dieux!

BASSE-CONTINUE.

quelle est ma dou- leur! je cede à son ef- fort, Cruel peux- tu la voir avec indiffe- rence?

BASSE-CONTINUE.

Et ne sçais- tu pas que ma mort Suivra de près ton inconf- tance? Je ne puis en- tendre

ACHILLE,

BASSE-CONTINUE.

Une plainte si tendre. Je souffre autant que vous, les Dieux m'en sont te- moins.

BASSE-CONTINUE.

Faut- il vous immoler ma vie, Ordonnez. ce se- ra le plus doux de mes soins De satis-

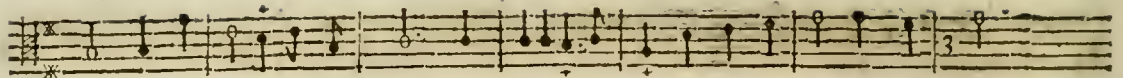
BASSE-CONTINUE.

faire à vostre en- vic. Mais cal- mez vos transports & ne m'affligez plus Par des reproches superflus.

BASSE-CONTINUE.

Vous conuoissez mon cœur inca- pable de feindre, Je suis moins crimi- nel que je ne suis, a'

BASSE-CONTINUE.



plaindre. Du fort & de l'a- mour l'in- dispensable loy M'entraîne ailleuts mal- gré moy.



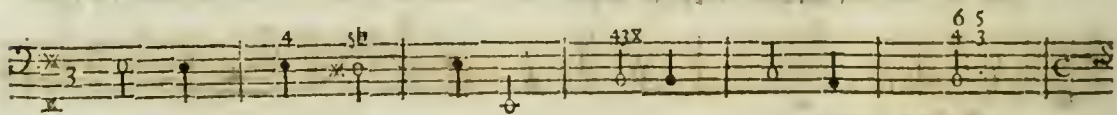
BASSE-CONTINUE.

SCENE VI.

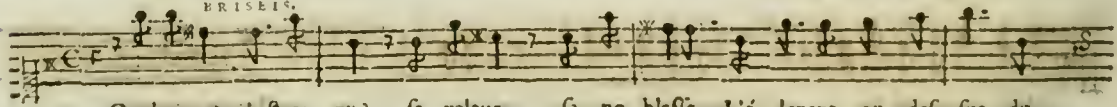
BRISEIS seule.



RITOURNELLE.



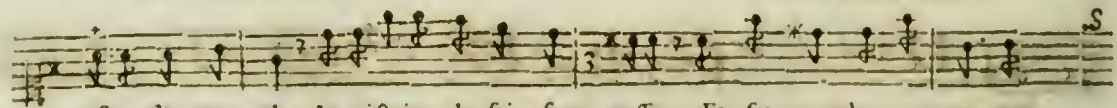
BASSE-CONTINUE.



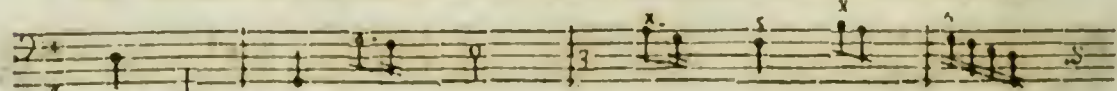
Quel amant m'est ra- vy? sa valeur, sa no- blesse, L'é- levant au des- sus du



BASSE-CONTINUE.



reste des mor- tels, La victoire le suit sans cesse, Et ses moindres ver- tus me-



BASSE-CONTINUE.

ritent des Au- tels.

RITOURNELLE.

BASSE-CONTINUE.

BRISÉS.

Dans le haut rang où son destin l'appelle Il eût esté parfait, s'il eût esté fi-delle. Mais n'est il pas

BASSE-CONTINUE.

quelque moyen De détour- ner l'hymen où son cœur se pre- pare? Ah! faisons que Junon contre luy se déclare;

BASSE-CONTINUE.

Elle hait tout le sang Troyen, Et ne souffrira pas que cét hymen funeste Sauve un peuple quelle dé-

BASSE CONTINUE.

telle.

PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.





Puissante Reyne des Cieux, Escoutez-moy, dai-gnez jetter les yeux Sur le mal-

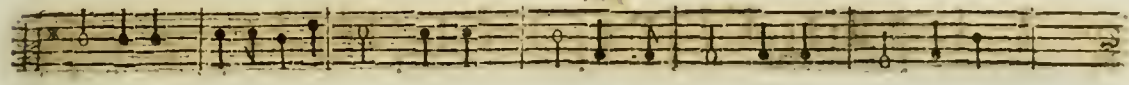
*doux.*



*doux.*



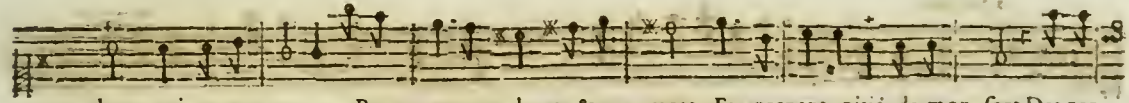
*doux.*



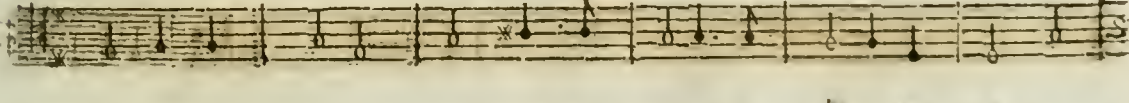
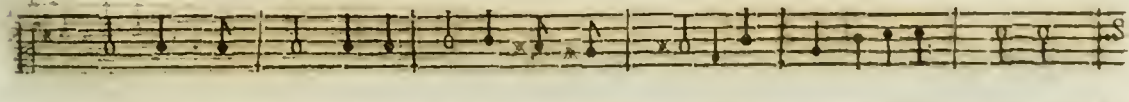
*doux.*



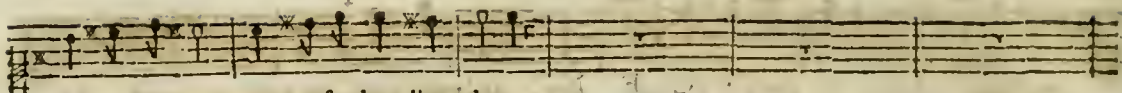
BASSE-CONTINUE.



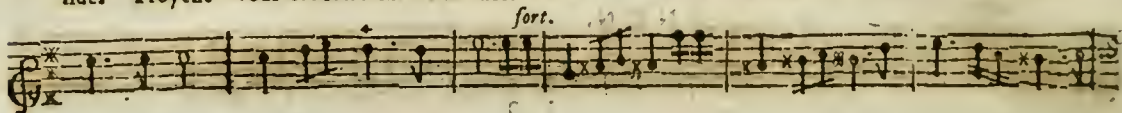
heur qui me me-nace, Preve-nez ma honte & ma mort, En prenant pitié de mon sort Des per-



BASSE-CONTINUE.



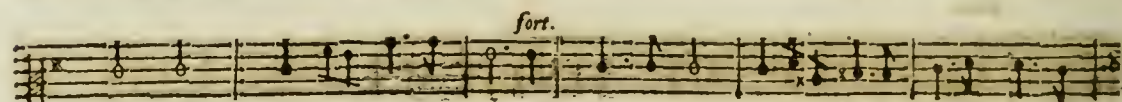
fides Troyens vous confondrez l'au-dace.



*fort.*



*fort.*



*fort.*



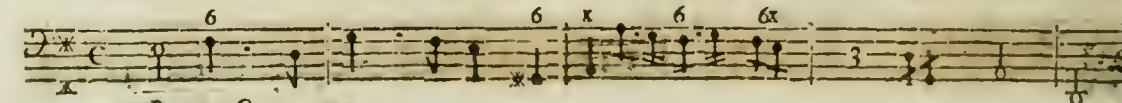
*fort.*



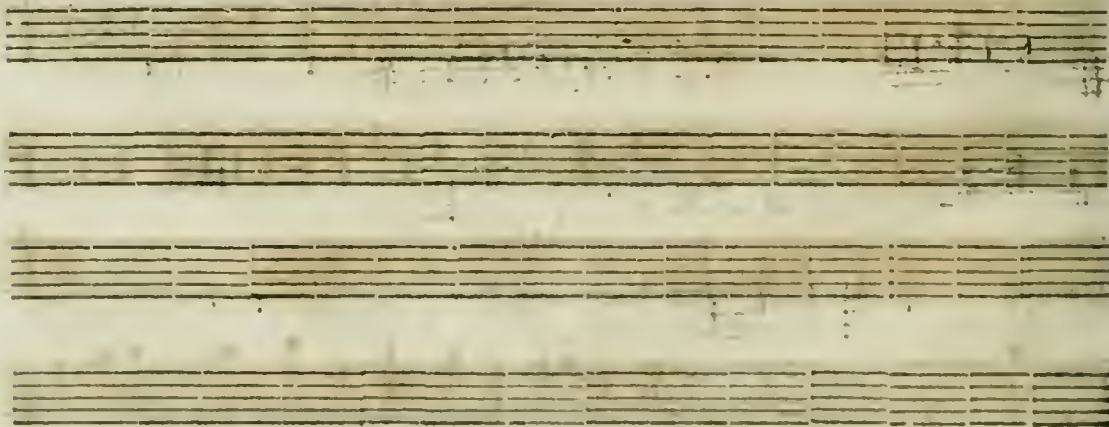
BRISEIS

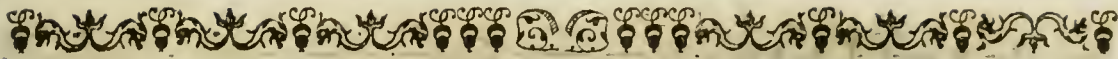


Mes vœux sont exaucez, Junon descend des Cieux, Et pour me secourir s'approche de ces lieux.



BASSE-CONTINUE.





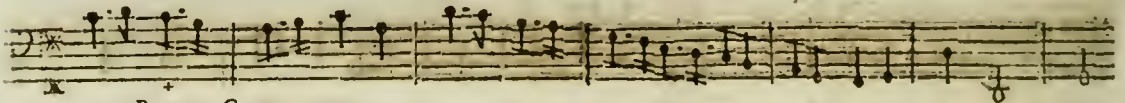
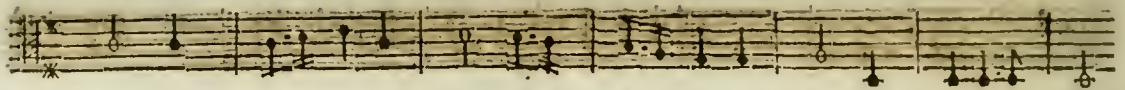
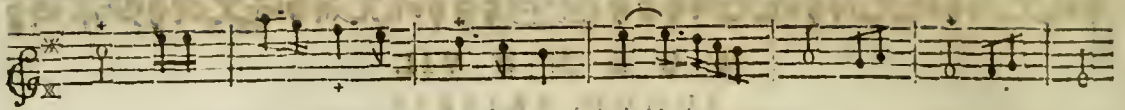
SCENE VII.

JUNON, BRISEIS.

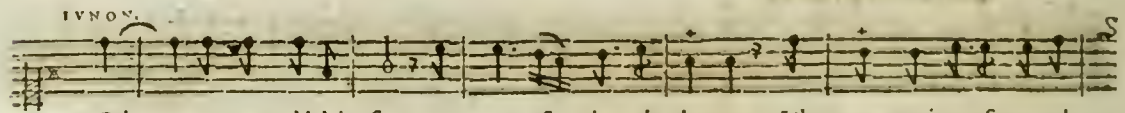
PRELUDE.

BASSE-CONTINUE.

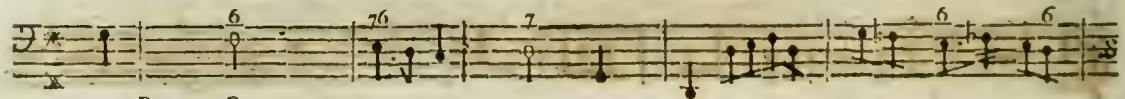
BASSE-CONTINUE.



BASSE-CONTINUE.



Cal- me tes déplai- sirs, ne ver- se plus de lar- mes, L'hy- men qui cause tes al-



BASSE-CONTINUE.



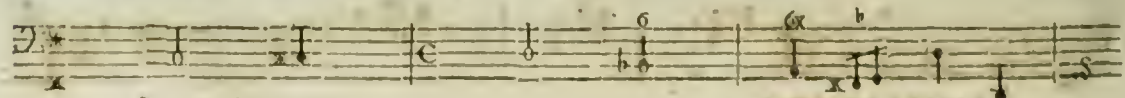
lar- mes Ne se- ra ja- mais ache- vé, En vain Pri- am croit son Païs sau- vé; Son Trône va rom-



BASSE-CONTINUE.



ber, &amp; de route sa gloire Il ne restera rien qu'une triste me-



BASSE-CONTINUE.

moire. *lentement.* Je vais évoquer des En-

*vifte.*

*vifte.*

*vifte.*

*vifte.*

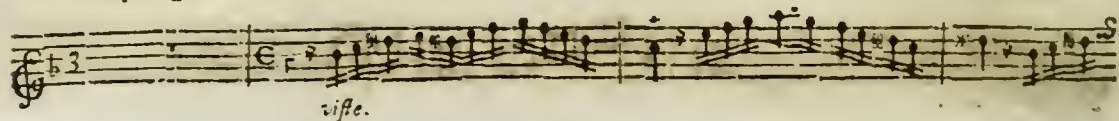
*vifte.* **BASSE-CONTINUE.** *lentement.*

fers, La Haine, la Fureur, la Discorde & l'En- vie ? Leur pre- sence fera suivie De

**BASSE CONTINUE.**



cent prodiges di- vers.



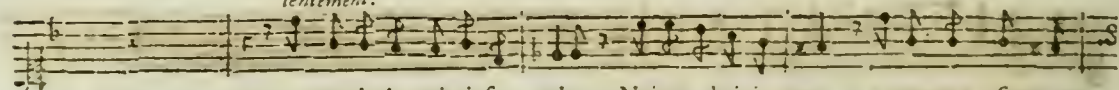
*rife.*





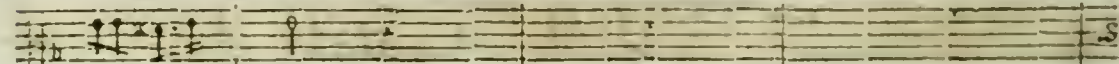
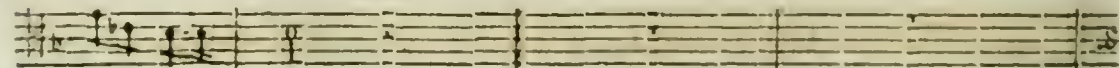

BASSE-CONTINUE.

*lentement.*



Sortez de la nuit infer- nale Noires divini- rez, vos anres sont ou-




BASSE-CONTINUE.

BRISIS.

vers. S  
*lentement.*  
 L'horreur de leur se-

*vif.* S

*vif.* S

BASSE-CONTINUE.

jour, se répand dans les Aïrs! S

*vif.*

6 67

BASSE-CONTINUE.

# ACHILLE, TRAGEDIE.

IONON.

Volz, portez par tout vostre rage fa-tale, Versez dans tous les

BASSE-CONTINUE.

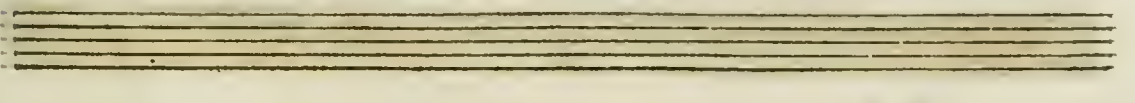
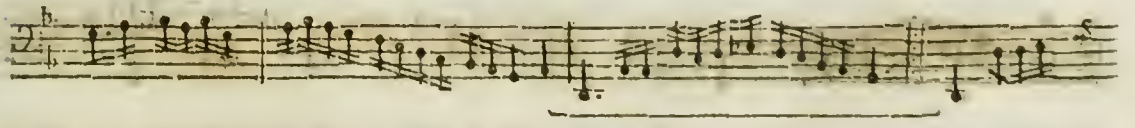
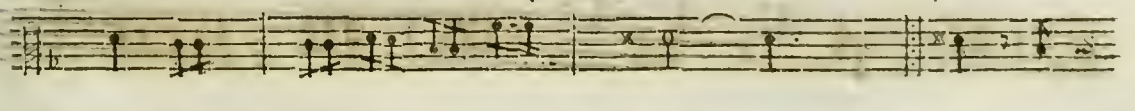
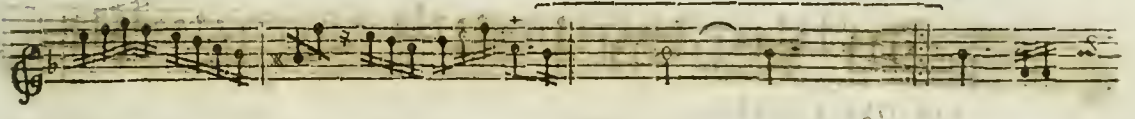
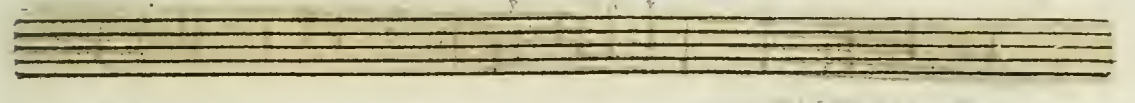
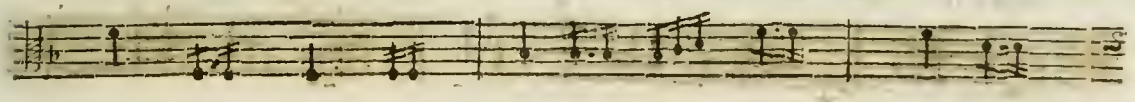
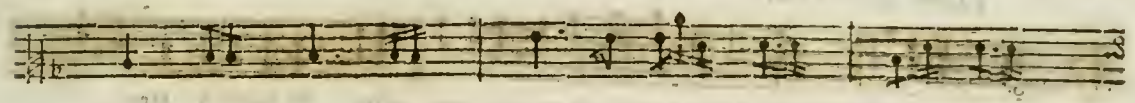
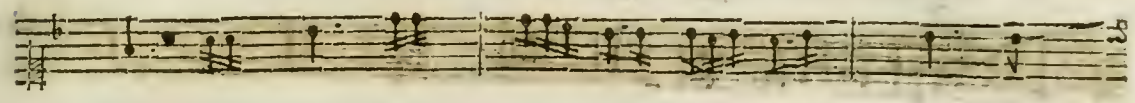
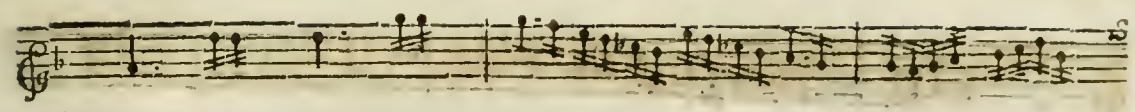
ccœurs vostre mortel poi- son; Chassez la paix de cette terre, Et faites-y regner la

BASSE-CONTINUE.

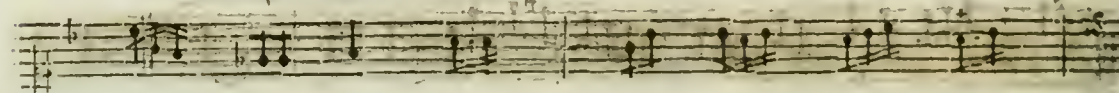
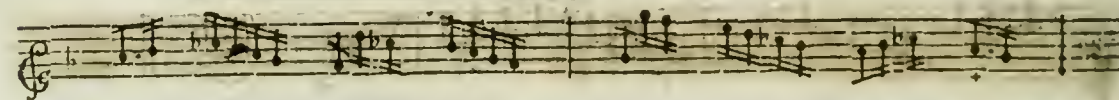
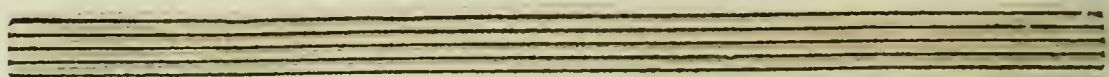
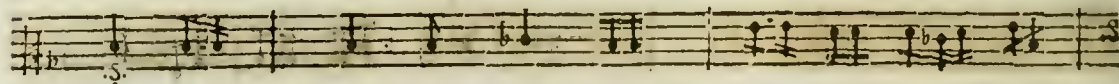
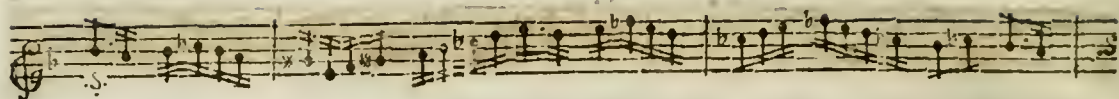
guerre, La vengeance, & la trahison, Versez dans tous les ccœurs vostre mortel poi- son.

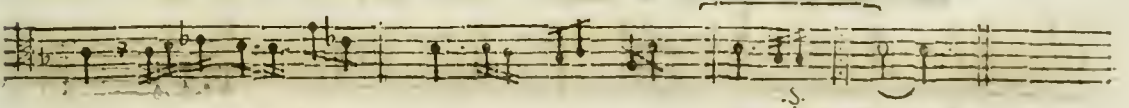
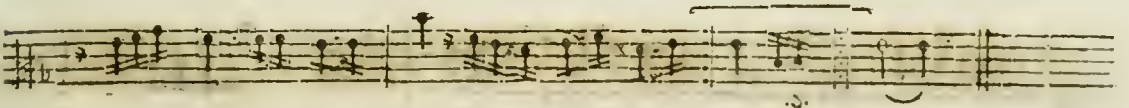
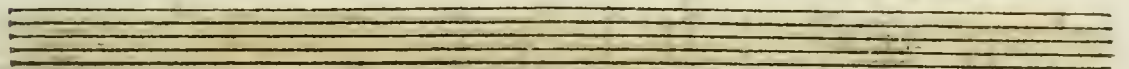
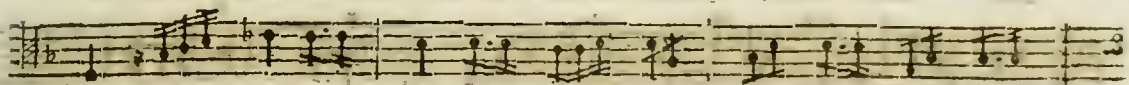
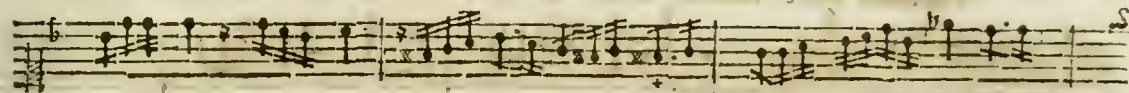
AIR DES FURIES.





ACHILLE, TRAGEDIE.





ACHILLE, TRAGÉDIE.

IVNON.

Poursuivez vostre carrière, Soleil, & rendez-nous vostre clarté pre-mière.

BASSE-CONTINUE.

BRISEIS.

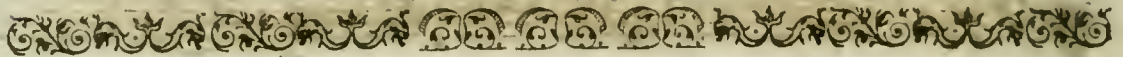
IVNON.

Favo-rable Déesse, j'attens le succès de vos soins. Avant la fin du

BASSE-CONTINUE.

jour tes yeux seront ré-moins De l'effet de ma pro-messe.

BASSE-CONTINUE.



SCENE VIII.

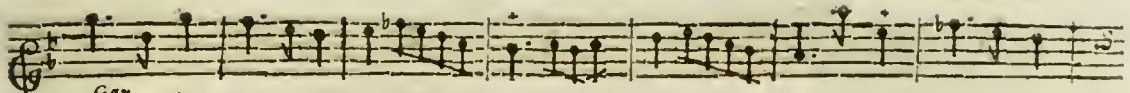
BRISEIS seule.

Juno pour moy vient de se déclarer, Elle a fait à mes yeux éclater sa puis-

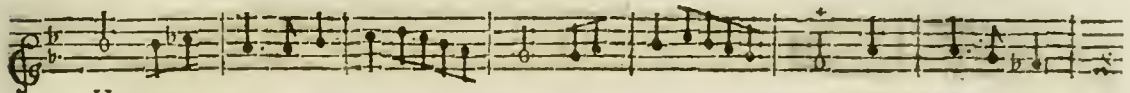
BASSE-CONTINUE.

sance; Je doy tout esperer De sa divine assi-stance.

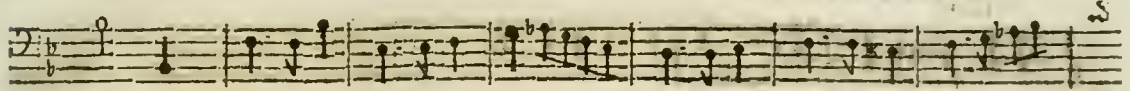
BASSE-CONTINUE.



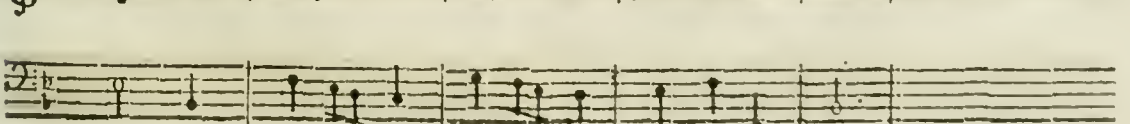
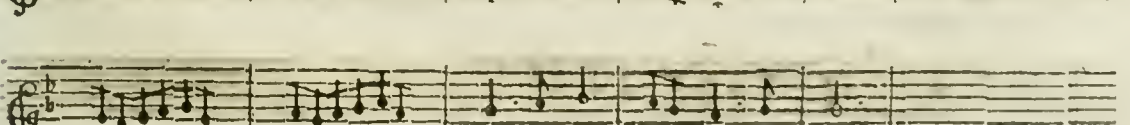
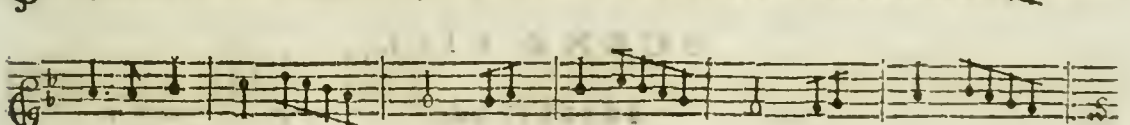
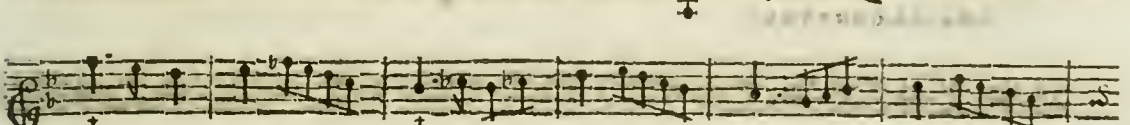
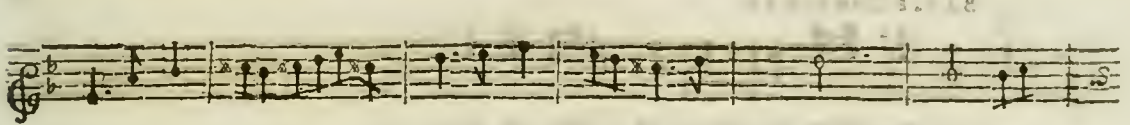
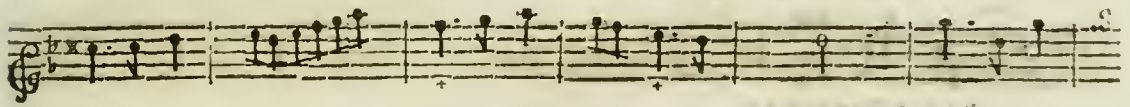
*Gay.*  
HAUT-BOIS.



HAUT-BOIS.



BASSON.



BRISZIS.

Musical staff for Briszis, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes.

*lentement.*

Mais quel bruit harmoni- eux Se fait en- tendre dans ces lieux.

*doux.*

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes.

VIOLONS.

*doux.*

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes.

*doux.*

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes.

*doux.*

Musical staff for Violons, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes.

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes, with some rests and a fermata.

BASSE-CONTINUE.

Empty musical staff with a treble clef, a key signature of one flat (B-flat), and a common time signature.

*Gay.*

Musical staff for Haut-Bois, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes.

HAUT-BOIS.

*Gay.*

Musical staff for Haut-Bois, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes.

HAUT-BOIS.

Musical staff for Basson, featuring a bass clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes.

BASSON.

Empty musical staff with a bass clef, a key signature of one flat (B-flat), and a common time signature.

Empty musical staff with a bass clef, a key signature of one flat (B-flat), and a common time signature.

BARRES,

Ah! je voy les Bergers que l'horreur de la guerre Avoir chaffez de cette terre, La tréve les rap-  
doux.

*doux.*

*doux.*

*doux.*

BASSE-CONTINUE.

pelle à leur premier se- jour, Et déjà leurs chan- sons annoncent leur re- tour.

BASSE-CONTINUE.

BRISEIS.

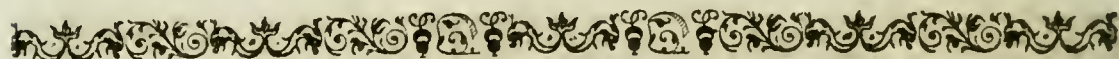
HAUT-BOIS. Que leurs chants irritent la peine, Et la dou-

HAUT-BOIS.

BASSE-CONTINUE.

leur que je sens, Fuyons, fuyons je ne puis voir leurs plaisirs inno- cens, Puisqu'ils sont dûs à Polixene.

BASSE-CONTINUE.

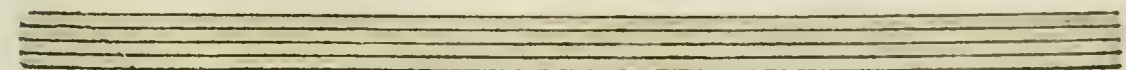
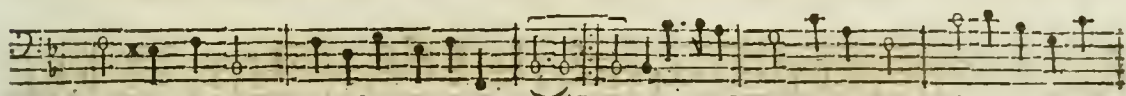
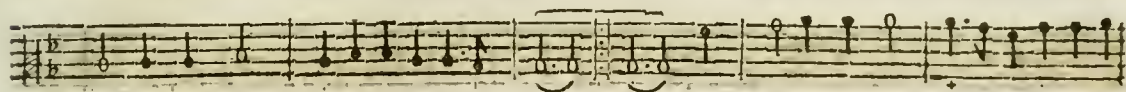


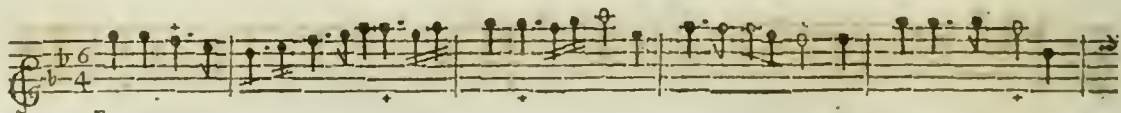
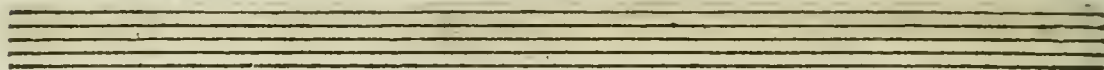
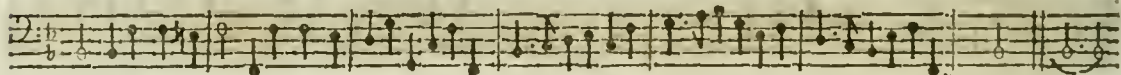
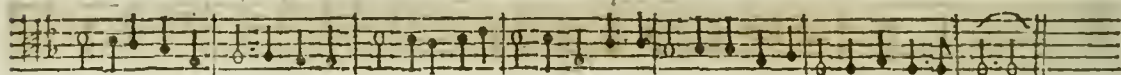
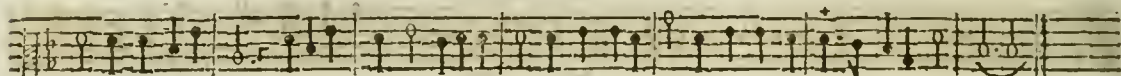
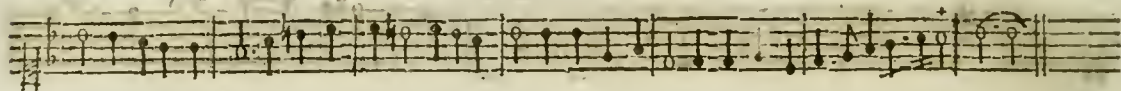
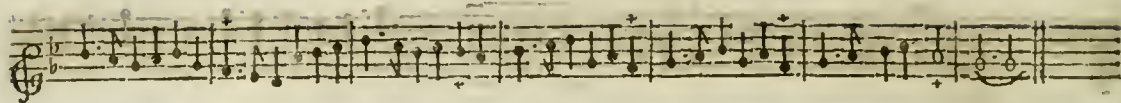
## SCENE IX.

## ENTREE DE PASTRES TROYENS.

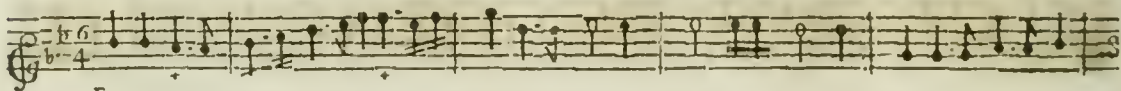
LOURE.



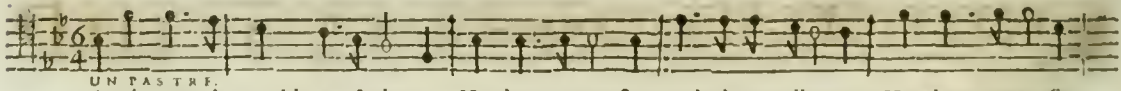




FLUTES.

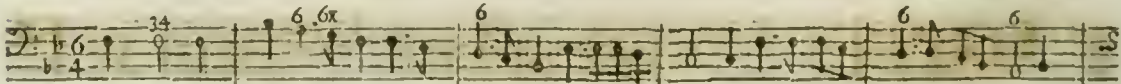


FLUTES.

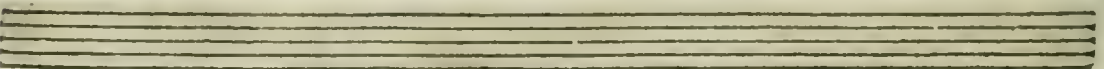


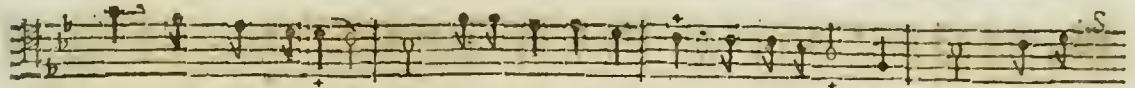
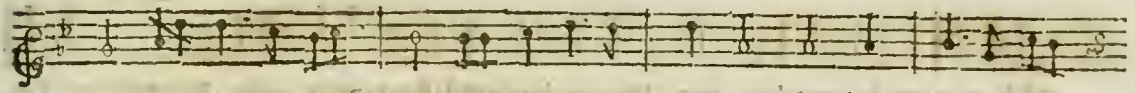
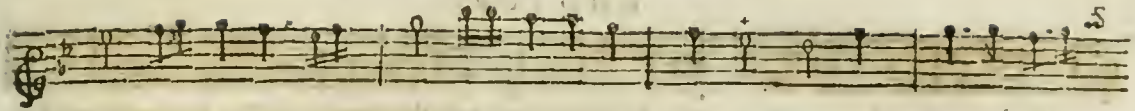
UN PASTRE.

Après tant de trouble &amp; de larmes Un doux repos suc- cede à nos allarmes. Un doux repos suc-

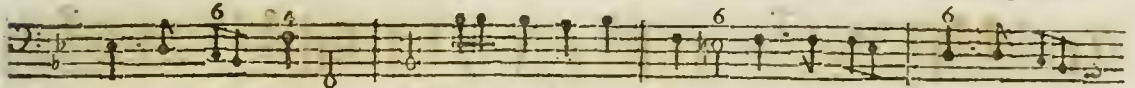


BASSE CONTINUE.

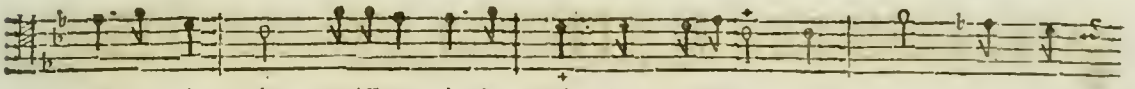




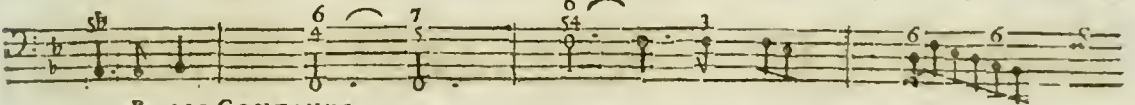
cede à nos allar- mes. Benissons à ja- mais Le genereux vain- queur qui nous



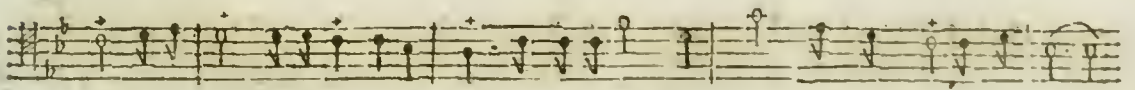
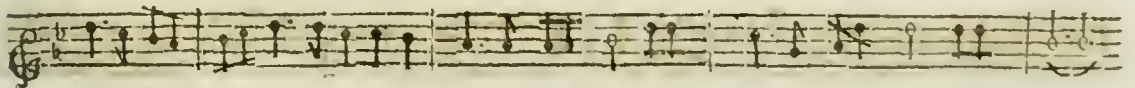
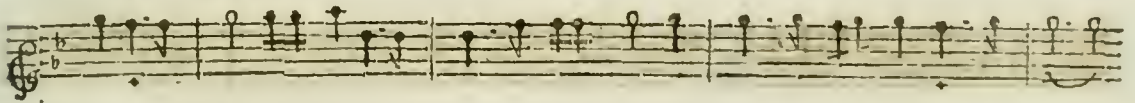
BASSE-CONTINUE.



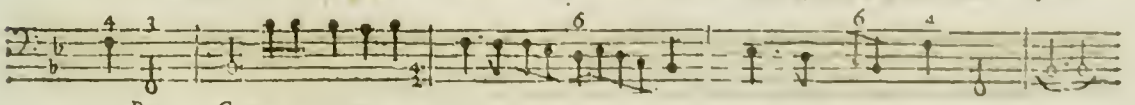
donne la paix. Benissons à ja- mais Le genereux vain- queur qui nous



BASSE-CONTINUE.



donne la paix. Benissons à ja- mais Le genereux vain- queur qui nous donne la paix.



BASSE-CONTINUE.

*Vs Pasteur & une Pâsseurle chantent une fois le coeur qui suit.*

## ACHILLE, TRAGÉDIE.

## CHOEUR.



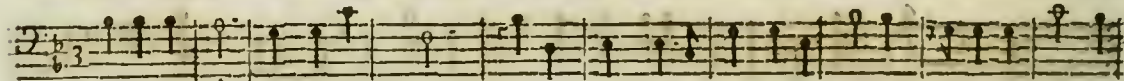
Cét heureux jour doit nous char - mer , Dans nos champs mille fleurs vont re - naître , Re commençons d'ay -



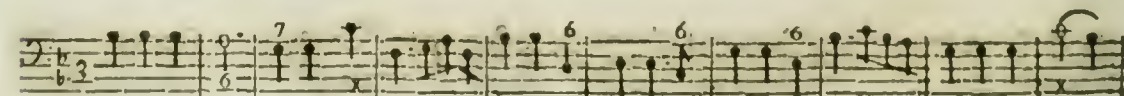
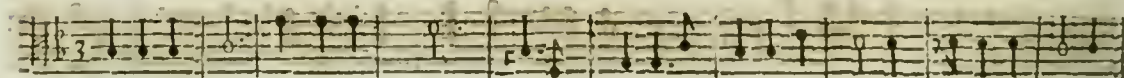
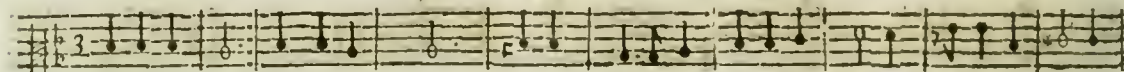
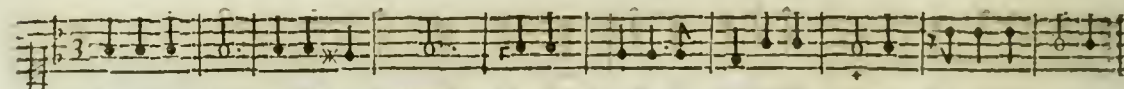
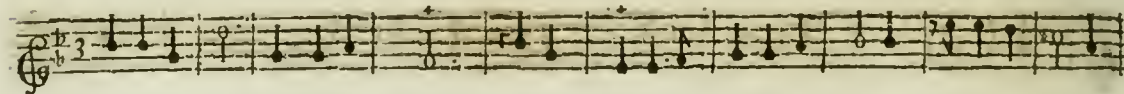
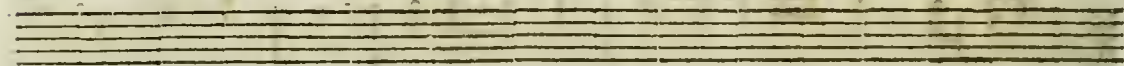
Cét heureux jour doit nous char - mer , Dans nos champs mille fleurs vont re - naître , Re commençons d'ay -



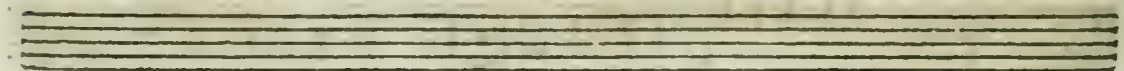
Cét heureux jour doit nous char - mer , Dans nos champs mille fleurs vont re - naître , Re commençons d'ay -

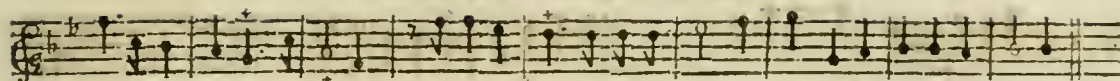


Cét heureux jour doit nous char - mer , Dans nos champs mille fleurs vont re - naître , Re commençons d'ay -

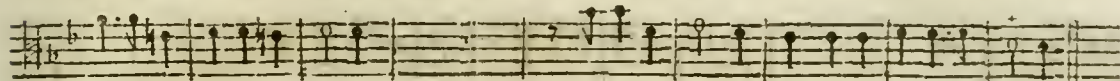


BASSE-CONTINUÉ.





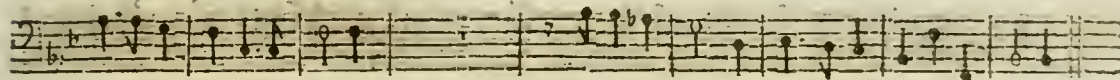
mer en les voyant paroistre. Recommençons recommençons d'aymer en les voyant paroistre.



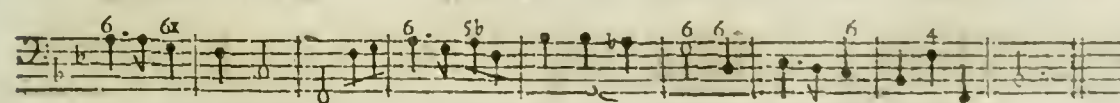
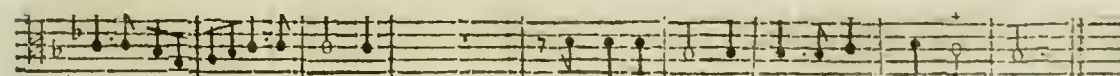
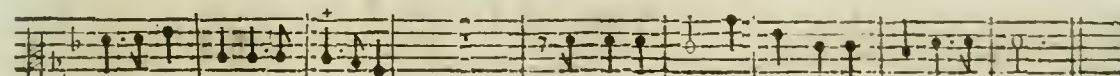
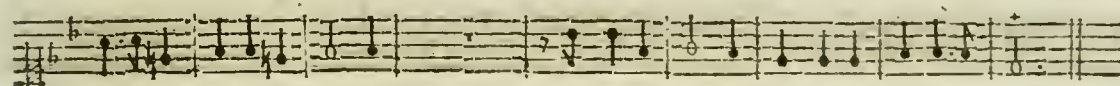
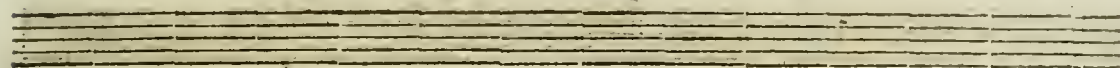
mer en les voyant paroistre. Recommençons d'aymer en les voyant paroistre.



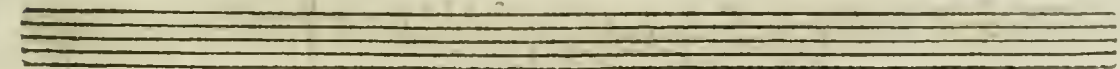
mer en les voyant paroistre. Recommençons d'aymer en les voyant paroistre.



mer en les voyant paroistre. Recommençons d'aymer en les voyant paroistre.



BASSE-CONTINUE.



## ACHILLE, TRAGÉDIE.

*Trois Pastres chantent le Trio qui suit.*

Cherchons cherchons cherchons avec empressement Ces retraites, ces lieux pai-

Cherchons cherchons ij. avec empressement Ces retraites, ces lieux pai-

Cherchons ij. avec empressement Ces retraites, ces lieux pai-

BASSE-CONTINUE.

sibles, Que le Ciel a fait seulement Pour les plaisirs des cœurs sensibles. Cher-

sibles, Que le Ciel a fait seulement Pour les plaisirs des cœurs sensibles. Cherchons cher

sibles, Que le Ciel a fait seulement Pour les plaisirs des cœurs sensibles.

BASSE CONTINUE.

chois cherchons a-vec empressement Ces re traites, ces lieux pai- sibles,

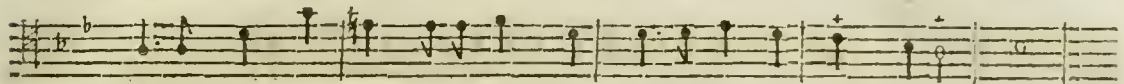
chons cherchons a-vec empressement Ces re-traits, ces lieux pai- sibles,

Cherchons a-vec empressement Ces re-traits, ces lieux pai- sibles,

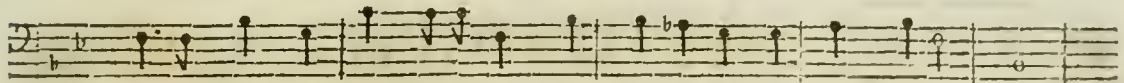
BASSE-CONTINUE.



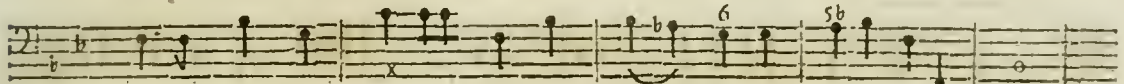
Que le Ciel a fait seulement Pour les plaisirs des cœurs sensi- bles.



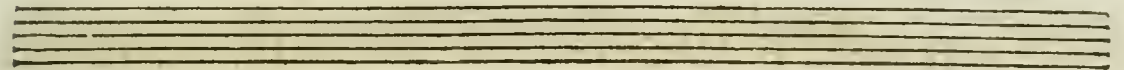
Que le Ciel a fait seulement Pour les plaisirs des cœurs sensi- bles.



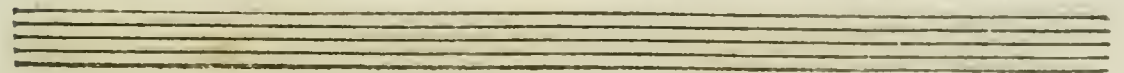
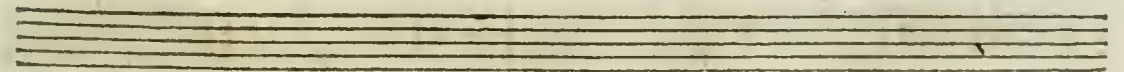
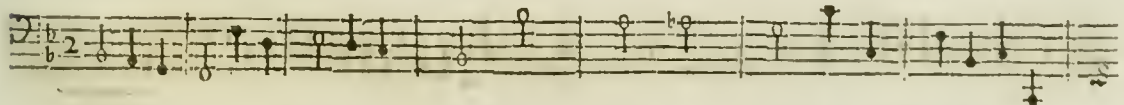
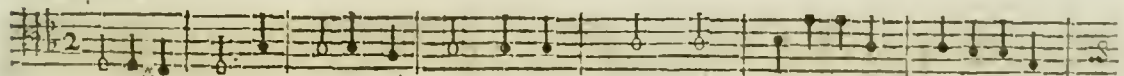
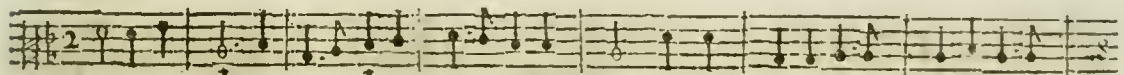
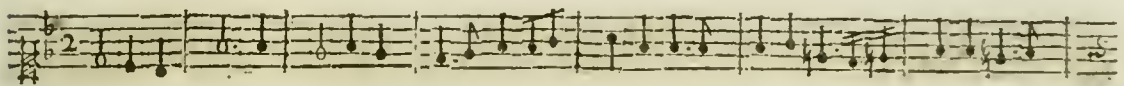
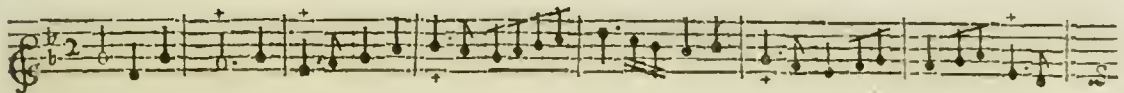
Que le Ciel a fait seulement Pour les plaisirs des cœurs sensi- bles.



BASSE-CONTINUE.



A I R.



*Un Pasteur & une Pastourelle chantent alternativement avec les Violons le Choeur qui suit.*



CHOEUR.

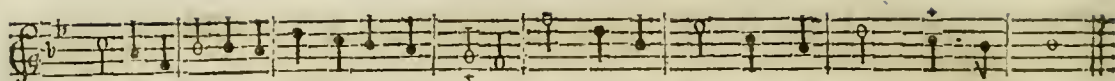
Tristes bo-cages Re-prenez vos feuil-lages, Servez toujours D'a-zile à nos A-mours.

Tristes bo-cages Re-prenez vos feuil-lages, Servez toujours D'a-zile à nos A-mours.

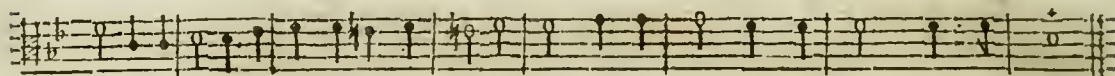
Tristes bo-cages Re-prenez vos feuil-lages, Servez toujours D'a-zile à nos A-mours.

Tristes bo-cages Re-prenez vos feuil-lages, Servez toujours D'a-zile à nos A-mours.

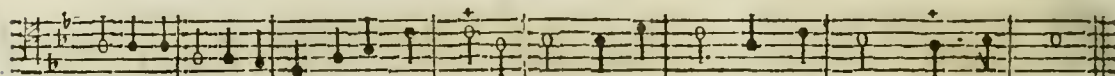
BASSE-CONTINUE.



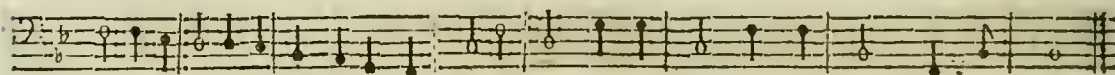
Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



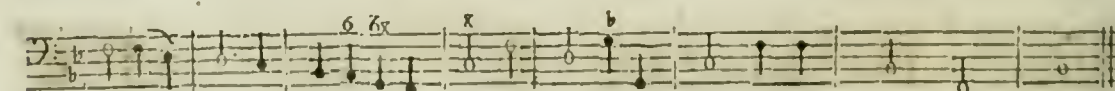
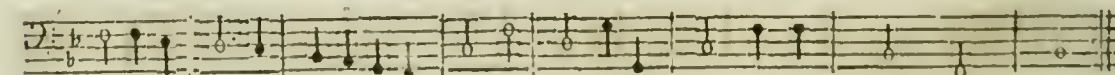
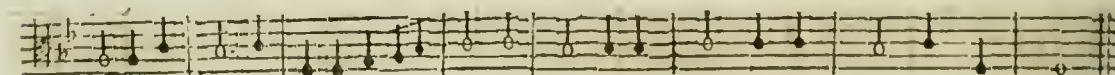
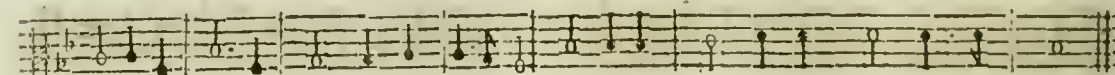
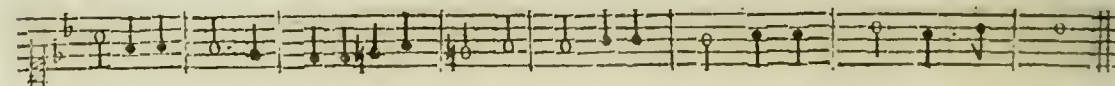
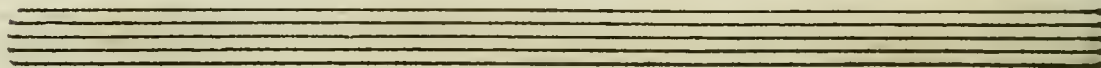
Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



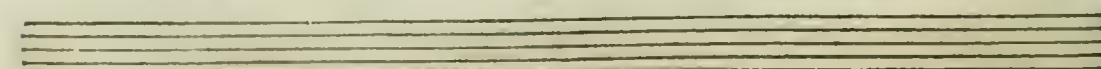
Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



BASSE CONTINUE.



A musical staff for Haut-Bois, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various note values and rests.

HAUT-BOIS.

A second musical staff for Haut-Bois, continuing the piece with similar notation and a treble clef.

HAUT-BOIS.

A musical staff for Basson, featuring a bass clef, a key signature of one flat, and a 3/4 time signature.

BASSON.

A second musical staff for Basson, continuing the piece with a bass clef.

A third musical staff for Basson, continuing the piece with a bass clef.

A fourth musical staff for Basson, continuing the piece with a bass clef.

A set of five empty musical staves.

A musical staff for Menuet, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The word "sous." is written above the staff.

MENUET.

A second musical staff for Menuet, continuing the piece with a treble clef.

A third musical staff for Menuet, continuing the piece with a treble clef.

A fourth musical staff for Menuet, continuing the piece with a treble clef.

A fifth musical staff for Menuet, continuing the piece with a treble clef.

CANARIES.

The first system of music consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

A set of five empty musical staves, consisting of five horizontal lines each, with no notes or clefs.

The second system of music begins with the label "CANARIES." in a serif font. It consists of five staves. The top staff is in treble clef with a key signature of one flat and a time signature of 6/8. The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a 6/8 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second staff of the second system, in alto clef, continuing the musical notation from the first staff.

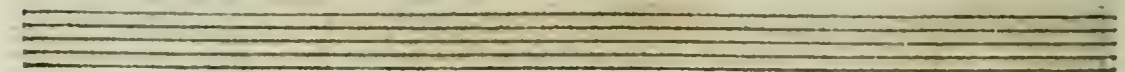
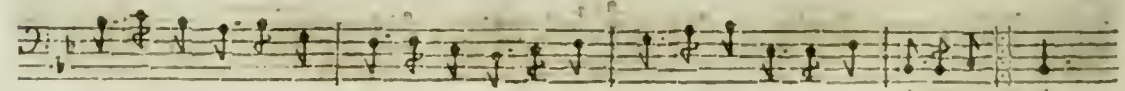
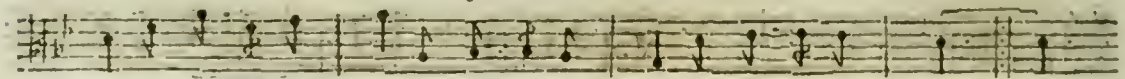
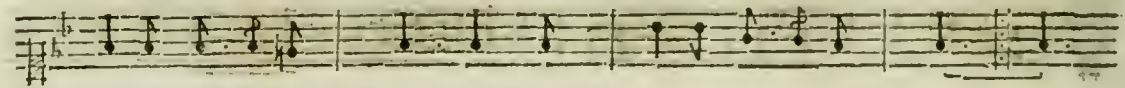
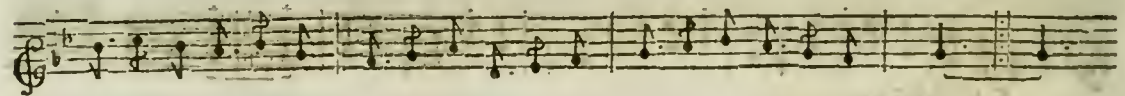
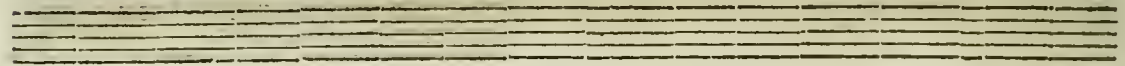
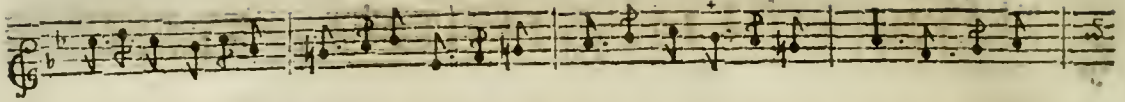
The third staff of the second system, in alto clef, continuing the musical notation from the first staff.

The fourth staff of the second system, in bass clef, continuing the musical notation from the first staff.

The fifth staff of the second system, in bass clef, continuing the musical notation from the first staff.

A set of five empty musical staves, consisting of five horizontal lines each, with no notes or clefs.

ACHILLE, TRAGEDIE.



# ACTE TROISIEME.

## CHOEUR.

Musical staff for Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The staff concludes with a fermata and a 'S' time signature.

Après tant de trouble & de larmes Un doux repos succede à nos allarmes,

Musical staff for Alto voice, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The staff concludes with a fermata and a 'S' time signature.

Après tant de trouble & de larmes Un doux repos succede à nos allarmes,

Musical staff for Tenor voice, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The staff concludes with a fermata and a 'S' time signature.

Après tant de trouble & de larmes Un doux repos succede à nos al-

Musical staff for Bass voice, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The staff concludes with a fermata and a 'S' time signature.

Après tant de trouble & de larmes Un doux repos succede à nos al-

Empty musical staff consisting of five horizontal lines.

Musical staff for Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The staff concludes with a fermata and a 'S' time signature.

Musical staff for Alto voice, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The staff concludes with a fermata and a 'S' time signature.

Musical staff for Tenor voice, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The staff concludes with a fermata and a 'S' time signature.

Musical staff for Bass voice, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The staff concludes with a fermata and a 'S' time signature.

Musical staff for Bass-Continued, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The staff concludes with a fermata and a 'S' time signature.

Musical staff for Bass-Continued, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody begins with a quarter note G3, followed by quarter notes A3, Bb3, and C4. The staff concludes with a fermata and a 'S' time signature.

BASSE-CONTINUE.

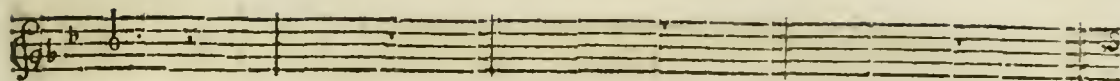
Empty musical staff consisting of five horizontal lines.

ACHILLE, TRAGEDIE, A

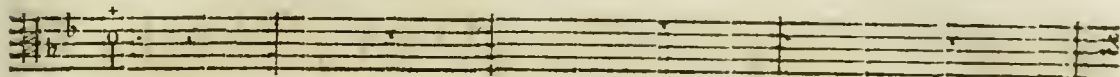
Un doux repos succede à nos allarmes, Un doux re- pos succede à nos allar-  
 Un doux repos succede à nos allarmes, Un doux re- pos succede à nos allar-  
 larmes, Un doux repos succede à nos allarmes, Un doux re- pos succede à nos allar-  
 larmes, Un doux repos succede à nos allarmes, Un doux repos succede à nos allar-

BASSE-CONTINUEL.

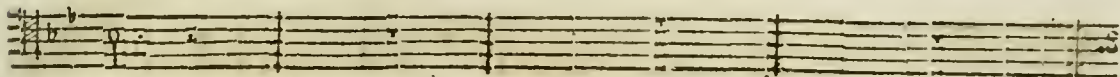




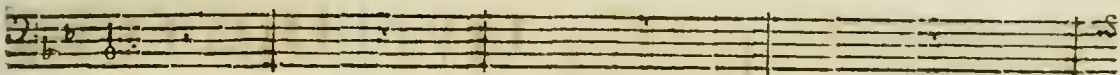
mes,



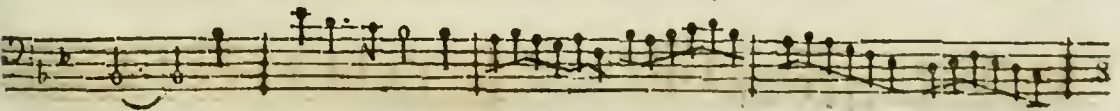
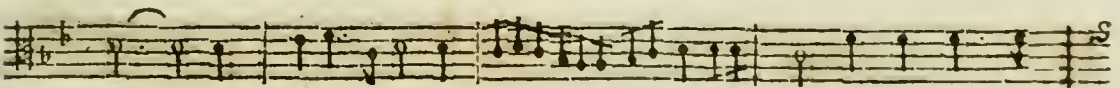
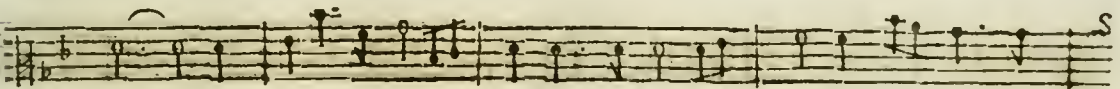
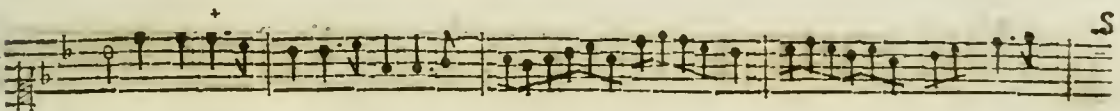
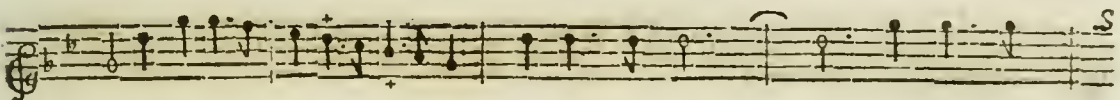
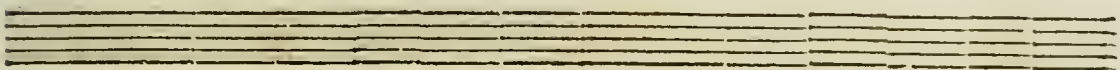
mes,



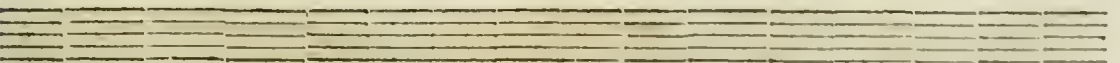
mes,



mes,



BASSI-CONTINUE.



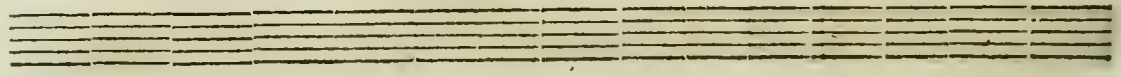
ACHILLE, TRAGEDIE,

Aprés tant de trouble & de larmes

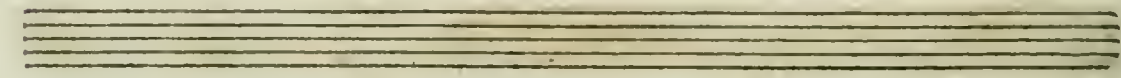
Aprés tant de trouble & de larmes

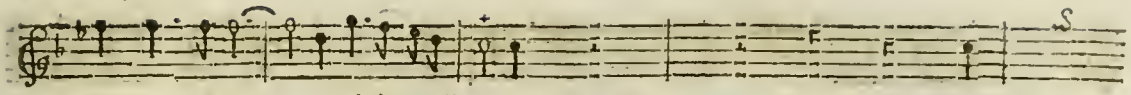
Aprés tant de trouble & de larmes

Aprés tant de trouble & de larmes Un doux re-

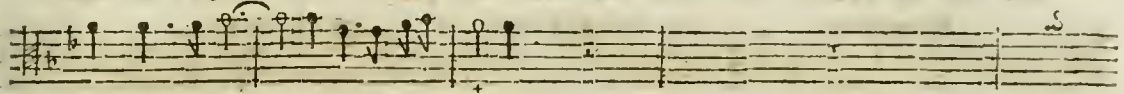


BASSE-CONTINUE.

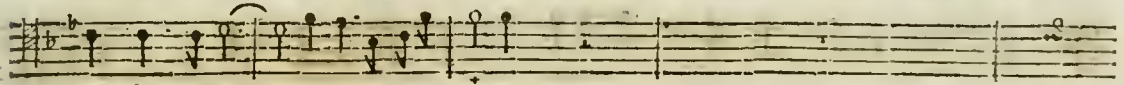




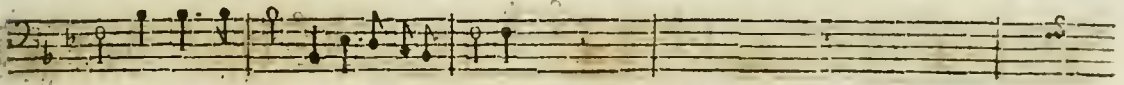
Un doux repos succede à nos allarmes, A-



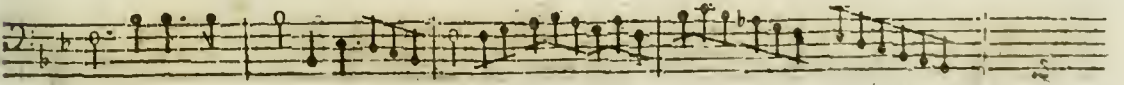
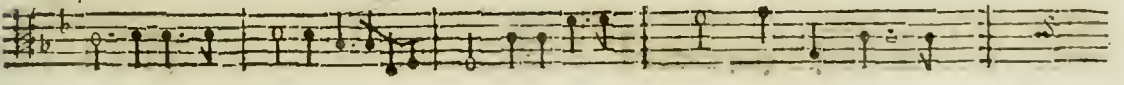
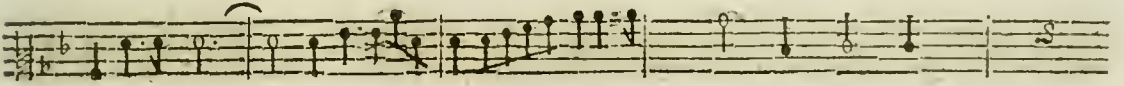
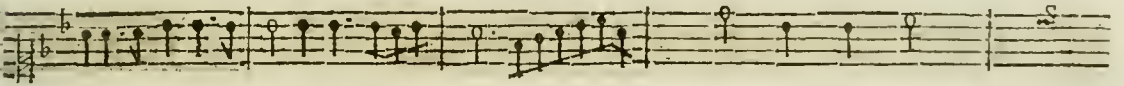
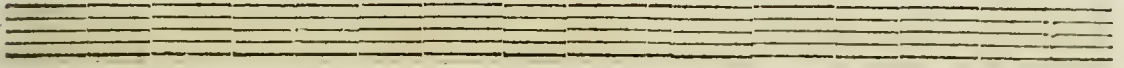
Un doux repos succede à nos allarmes,



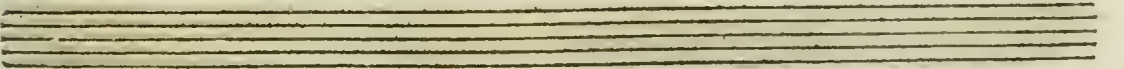
Un doux repos succede à nos allarmes,



pos Un doux re-pos succede à nos allarmes,



BASSE-CONTINUE.

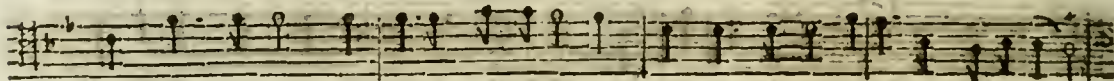




près tant de trouble & de larmes Un doux repos succède à nos allar-



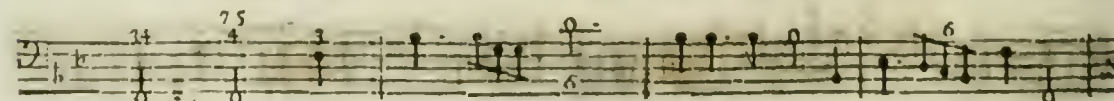
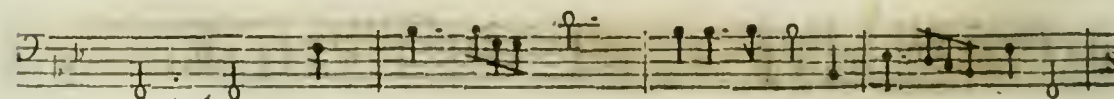
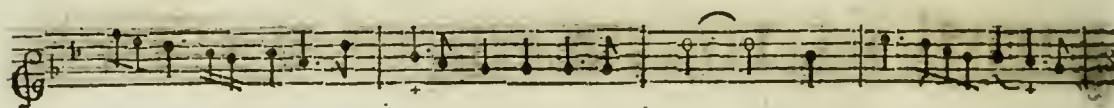
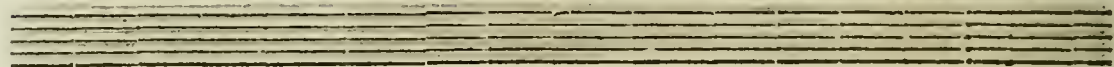
Un doux repos succède à nos allarmes, Un doux repos succède à nos allar-



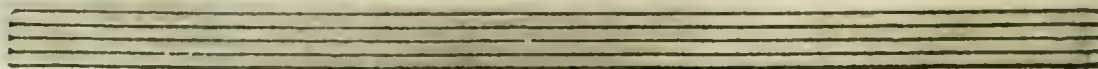
Un doux repos succède à nos allarmes, Un doux repos succède à nos allar-



Un doux repos succède à nos allarmes, Un doux repos succède à nos allar-



BASSE CONTINUE.





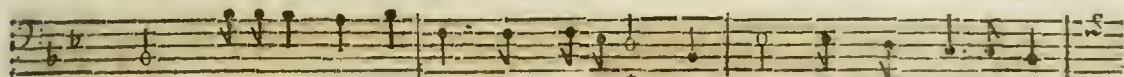
mes, Benissons à jamais, Le genereux Vainqueur qui nous donne la



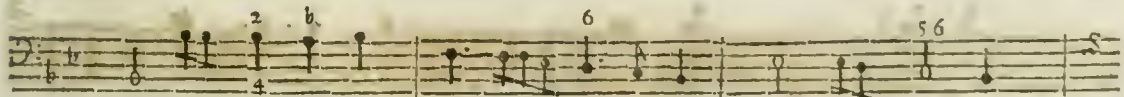
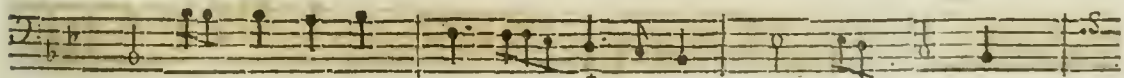
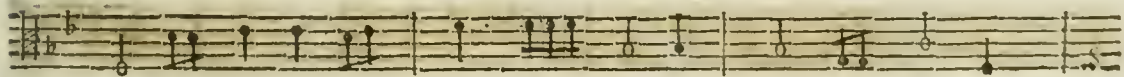
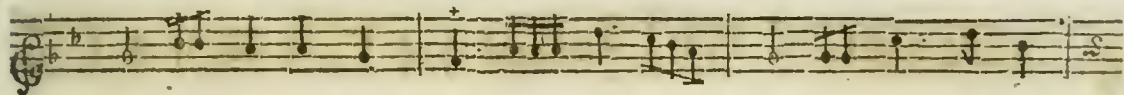
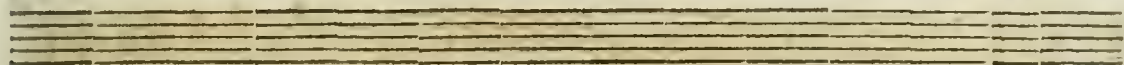
mes, Benissons à jamais, Le genereux Vainqueur qui nous donne la



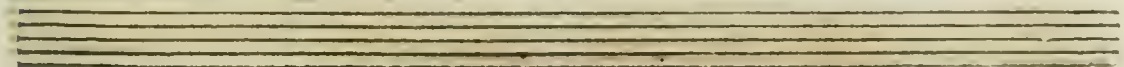
mes, Benissons à jamais, Le genereux Vainqueur qui nous donne la



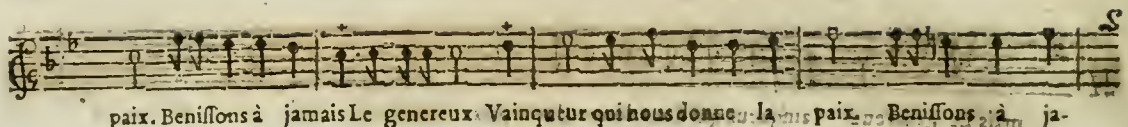
mes, Benissons à jamais, Le genereux Vainqueur qui nous donne la



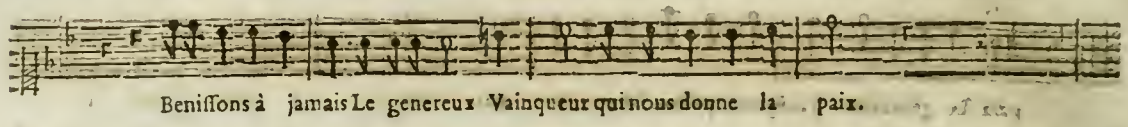
BASSE-CONTINUE.



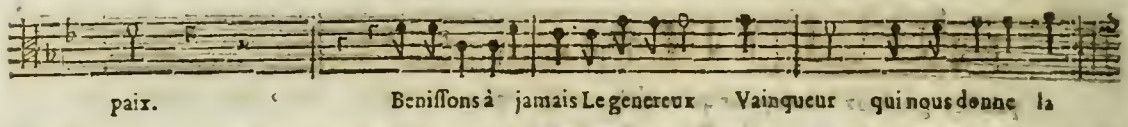
ACHILLE, TRAGEDIE.



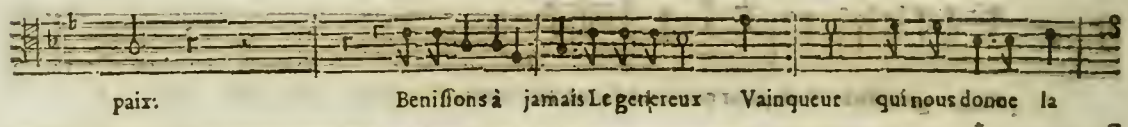
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la paix. Benissons à ja-



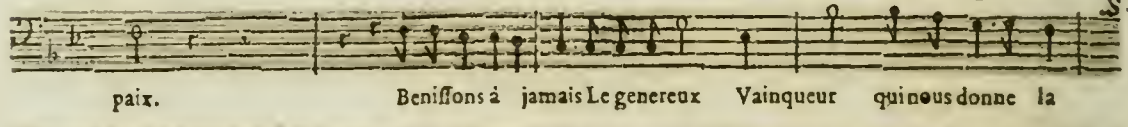
Benissons à jamais Le genereux Vainqueur qui nous donne la paix.



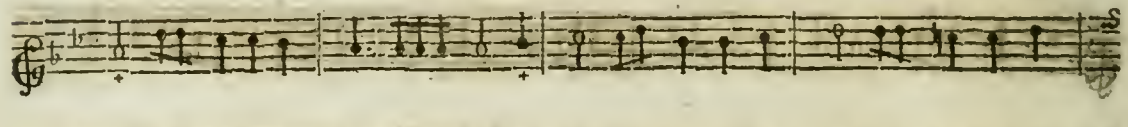
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



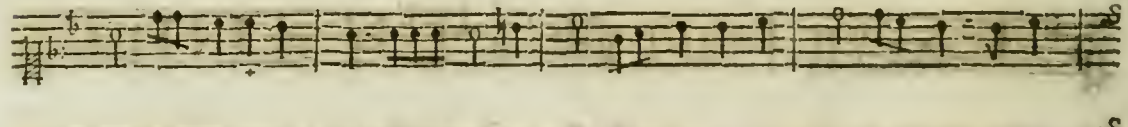
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



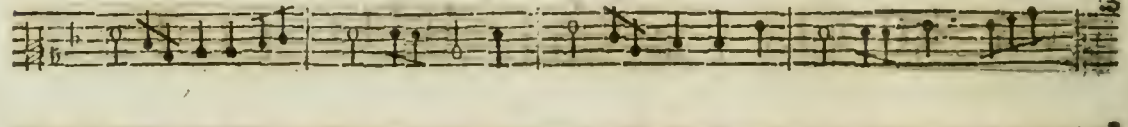
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



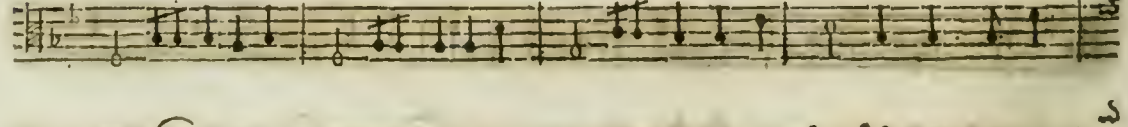
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



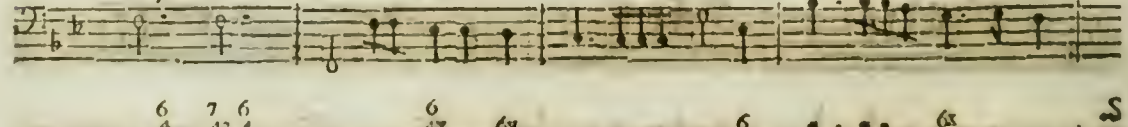
paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



paix. Benissons à jamais Le genereux Vainqueur qui nous donne la



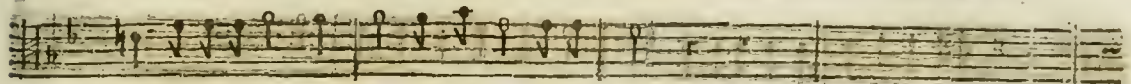
6 4 7 6 6 6 6 6

BASSE-CONTINUE.





mais Le genereux Vainqueur qui nous donne la paix.



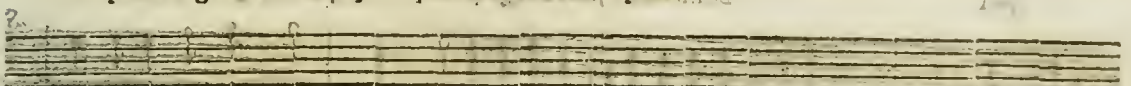
Le genereux Vainqueur qui nous donne la paix.



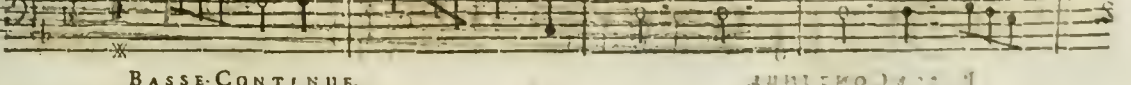
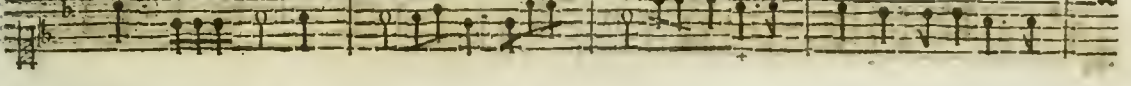
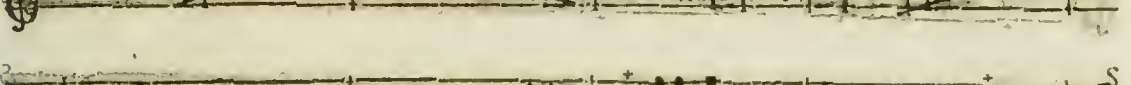
Le genereux Vainqueur qui nous donne la paix.



Le genereux Vainqueur qui nous donne la paix.

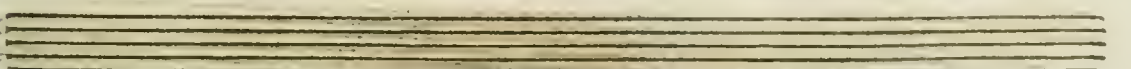


Le genereux Vainqueur qui nous donne la paix.



BASSE CONTINUE.

FIN DE L'OPERA



ACHILLE, TRAGÉDIE.

Musical staff for Soprano voice, G-clef, key signature of two flats (B-flat and E-flat), and common time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

Benissons à jamais Benissons à jamais, Le genereux Vain-

Musical staff for Alto voice, C-clef, key signature of two flats, and common time signature. The melody follows a similar pattern to the soprano part.

Benissons à jamais Benissons à jamais, Le genereux Vain-

Musical staff for Tenor voice, C-clef, key signature of two flats, and common time signature. The melody continues the vocal line.

Benissons à jamais Benissons à jamais, Le genereux Vain-

Musical staff for Bass voice, F-clef, key signature of two flats, and common time signature. The melody concludes the vocal phrase.

Benissons à jamais Benissons à jamais, Le genereux Vain-

Empty musical staff, likely for a second vocal part or a different instrument.

Musical staff for Flute, G-clef, key signature of two flats, and common time signature. The melody is a single-line melodic line.

Musical staff for Clarinet, B-flat clef, key signature of two flats, and common time signature. The melody is a single-line melodic line.

Musical staff for Bassoon, B-flat clef, key signature of two flats, and common time signature. The melody is a single-line melodic line.

Musical staff for Oboe, G-clef, key signature of two flats, and common time signature. The melody is a single-line melodic line.

Musical staff for Violin, G-clef, key signature of two flats, and common time signature. The melody is a single-line melodic line.

Musical staff for Viola, C-clef, key signature of two flats, and common time signature. The melody is a single-line melodic line.

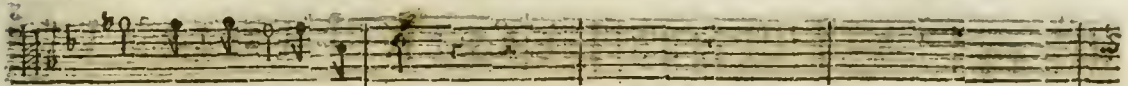
BASSE-CONTINUE.

Empty musical staff, likely for the basso continuo.

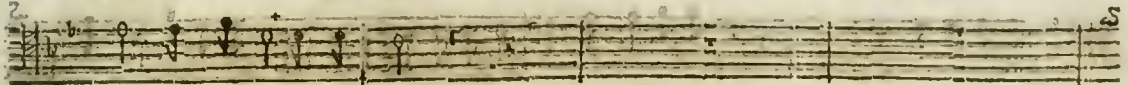




queur qui nous donne la paix.



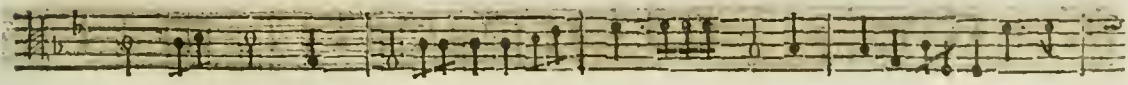
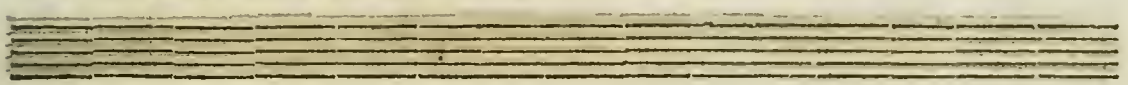
queur qui nous donne la paix.



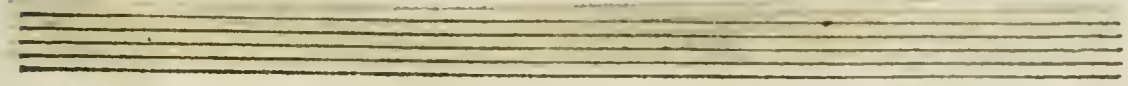
queur qui nous donne la paix.



queur qui nous donne la paix.



BASSE-CONTINUE.

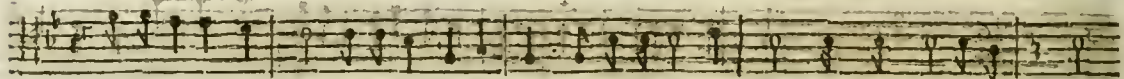




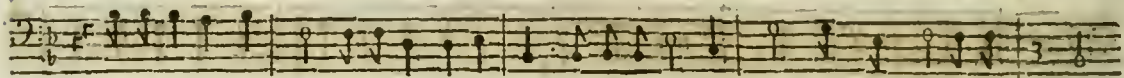
Benissons à ja- mais Benissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



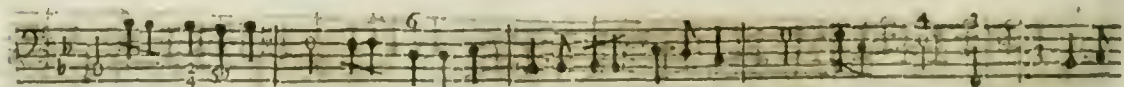
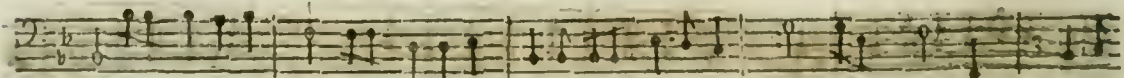
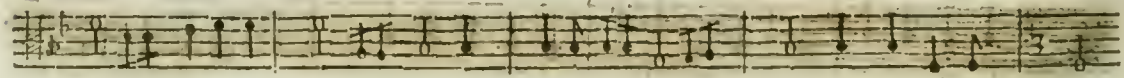
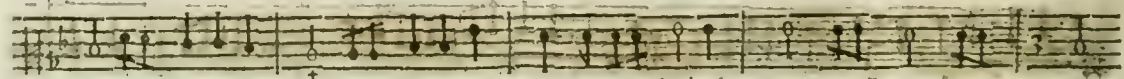
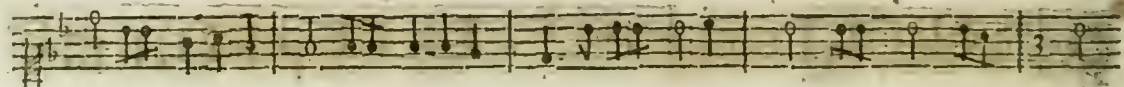
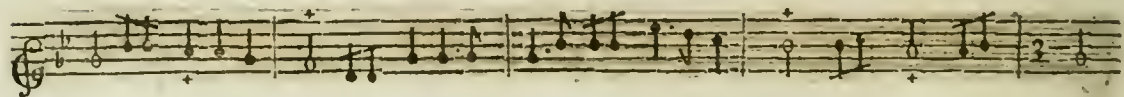
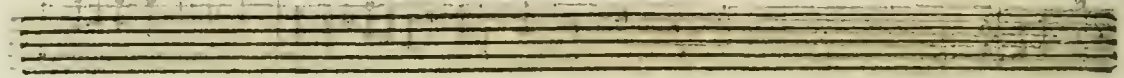
Benissons à ja- mais Benissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



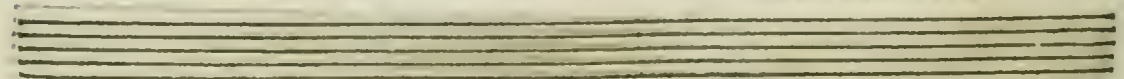
Benissons à ja- mais Benissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



Benissons à ja- mais Benissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



BASSE-CONTINUE.



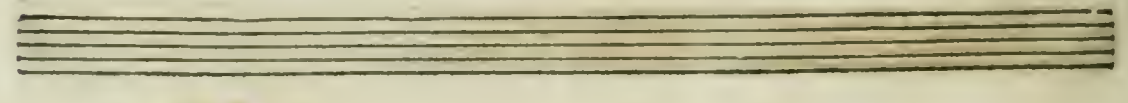
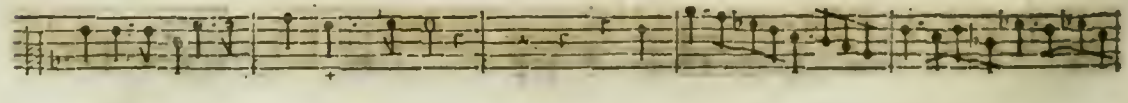
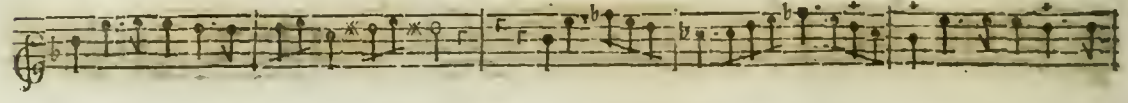
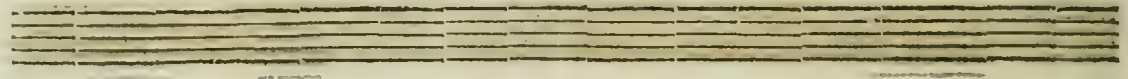
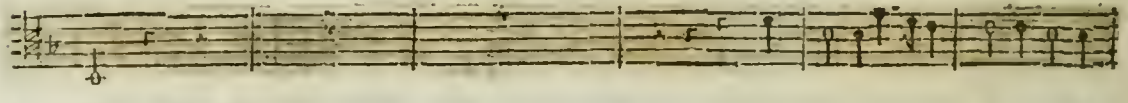
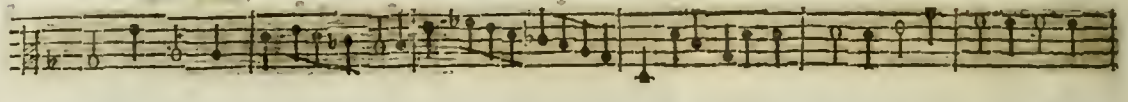
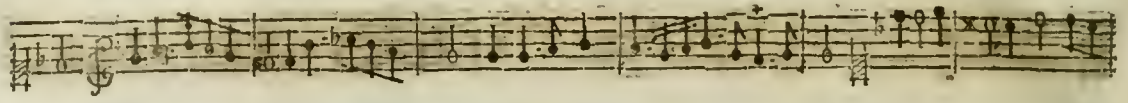
ENTRE-ACTE.

The first system of the inter-act consists of five staves. The top staff is a vocal line in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...". The second staff is a vocal line in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...". The third staff is a vocal line in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...". The fourth staff is a vocal line in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...". The fifth staff is a piano accompaniment in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...".

A set of five empty musical staves, likely representing a section of the score that is either blank or has been removed.

The second system of the inter-act consists of five staves. The top staff is a vocal line in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...". The second staff is a vocal line in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...". The third staff is a vocal line in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...". The fourth staff is a vocal line in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...". The fifth staff is a piano accompaniment in G major, 6/4 time, with lyrics: "Beaucoup de gens ont dit que le bon...".

A set of five empty musical staves, likely representing a section of the score that is either blank or has been removed.



The first system of music consists of five staves. The top staff is in G major (one sharp) and 4/4 time. The second staff is in G major. The third staff is in G major. The fourth staff is in G major. The fifth staff is in G major. The music is written in a style typical of 18th or 19th-century French opera.

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

The second system begins with a single staff in G major, marked *lente ment.* (slowly).

The second system continues with a second staff in G major, also marked *lente ment.*

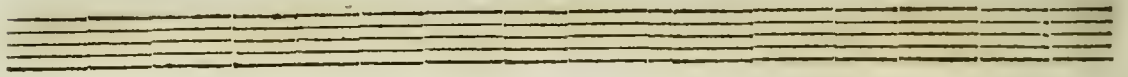
The second system continues with a third staff in G major, marked *lente ment.* There are asterisks (\*) under some notes in this staff.

The second system continues with a fourth staff in G major.

The second system continues with a fifth staff in G major.

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

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in alto clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. The music is written in a style typical of 18th-century French opera, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings.



The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second staff is in bass clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in alto clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. The music continues with similar notation to the first system, ending with a double bar line and repeat dots.

FIN DU TROISIEME ACTE.

# ACTE QUATRIEME

## SCENE PREMIERE.

POLIXENE seule.

POLIXENE.

En- fin je me voy seule, & je puis sans con- trainte, Faire écla- ter les divers mouve-

BASSE-CONTINUE.

ments Dont mon ame est at- teinte, Et connoistre à la fin quels sont mes senti- ments. Depuis l'a-

BASSE-CONTINUE.

stant fa- tal où l'invincible A- chille A daigné par ses soins soulager nôtre en- nuy, Je

BASSE-CONTINUE.

suis cent fois moins tranquille, Et je songe toujours à luy. Seroit- ce qu'en ef-

BASSE-CONTINUE.

fet une indigne foi- bleffe Me previendoit en sa fa- veur? Non, non, je me souviens sans celle Des

BASSE-CONTINUE.

maux que m'a causé sa funeste valeur, Et le vainqueur d'Hector, le vengeur de la Grece Ne peut a-

BASSE-CONTINUE.

voir aucun droit sur mon cœur. C'en est fait je triomphe, & dès ce moment même le

BASSE-CONTINUE.

ne veux plus m'en souve- nir Puisse grands Dieux, vótre pouvoir su- prême Me condam- ner

BASSE CONTINUE.

& me punir! Si ja- mais... Ciel! que fais-je? & quel transport m'inf- pite? Mal'heu-

BASSE-CONTINUE.

reuse, qu'allois-je dire? Doy-je faire un serment pour ne le pas te- mir?

BASSE-CONTINUE.



TOLIKENE.

Je souffre trop dans les cruels combats; Qu'il m'en couste pour me defendre, Et je

doux.

doux.

doux.

doux.

BASSE-CONTINUE.

trouve mille appas A me ren-dre Et je trouve mille appas A me ren-dre

BASSE-CONTINUE.

Mais puis-je avouer sans honte, Que l'amour me sur-monte? N'é-couteray- je plus  
doux.

doux.

doux.

doux.

doux.

BASSE-CONTINUE.

ni raison ni de- voir? Contre ce Dieu leur force est impuis- sante, Est-il un cœur qui s'e- xempte De

BASSE-CONTINUE.

recon- noître son pou- voir? Est-il un cœur qui s'e- xempte De recon- noître son pou-

BASSE-CONTINUE.

voir? Je luy cede aujour- d'huy, Tous mes efforts sont vains, Je ne

BASSE-CONTINUE.

puis resi- ster à l'ardeur qui m'enflame; Mais du moins si l'a- mour dif-

BASSE-CONTINUE.

pose de mon ame, C'est en fa- veur du plus grand des hu- mans.

BASSE-CONTINUE.

## SCÈNE II.

ANDROMAQUE. POLIXÈNE.

ANDROMAQUE.

Ah! ma sœur, sçavez vous qu'A- chille Se flate qu'un hymen tran- quille Avant la fin du

BASSE CONTINUE.

jour doit vous unir tous deux; Souffrirez-vous que ce nœud s'accom- plisse? Et pouvez-

BASSE-CONTINUE.

vous sans injustice De ce fier ennemy favoriser les vœux? Auriez-vous oubli- é que sa va-

BASSE-CONTINUE.

leur bar- bare D'un frere tant aimé pour jamais nous separe? D'un frere la ter-

BASSE-CONTINUE.

reur & l'amour des mortels. Cette sanglante mort, cette affreuse vi- ctore, Toujours pre-

BASSE-CONTINUE.

POLIXENE.

sente à ma memoire, A condanné mes yeux à des pleurs éternels. Est-ce de moy que mon

BASSE-CONTINUE.

ANDROMAQUE.

sort doit dépendre? Priam seul en peut disposer. Par ce détour croyez-vous m'abu-

BASSE-CONTINUE.

ser? Non, non, je commence à comprendre Quels sont vos sentiments secrets, Vos yeux ri-mides.

BASSE-CONTINUE.

POLIXENE.

& distraits Ne me le font que trop entendre. Que voulez-vous me dire? & que soupçonnez-

BASSE-CONTINUE.

ANDROMAQUE.

vous? Queloin de seconder ma haine. Vous verrez sans peine Ce funeste ennemy devenir votre époux

BASSE-CONTINUE.

BASSE-CONTINUE.

Vous voulez jouir de la gloire De triompher de sa fierté C'est une agreable vic-

Gloire Pour vostre vanité. C'est une agréable victoire Pour vostre vanité.

BASSE-CONTINUE.

ré. Quand je voy ce Héros digne de mon estime Sentir pour moy l'amour le plus pat-

BASSE-CONTINUE.

fait; Est-ce un grand crime De m'en applaudir en secret? Est-ce un grand crime

BASSE-CONTINUE.

De m'en applaudir en secret. Après un tel aveu je n'ay plus rien à craindre,

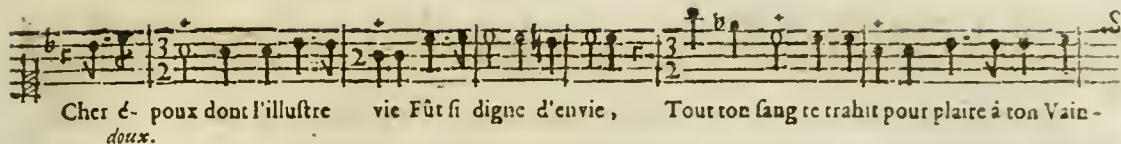
BASSE-CONTINUE.

C'est le dernier malheur que je puis redouter. Hélas! hélas! que me sert de me

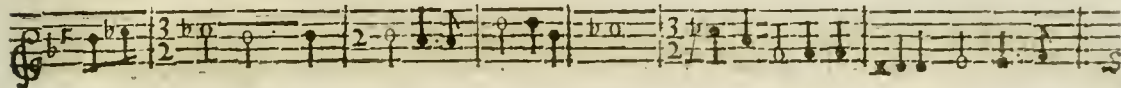
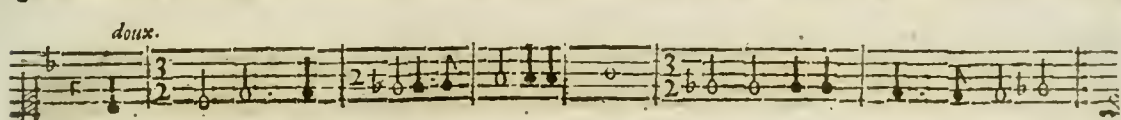
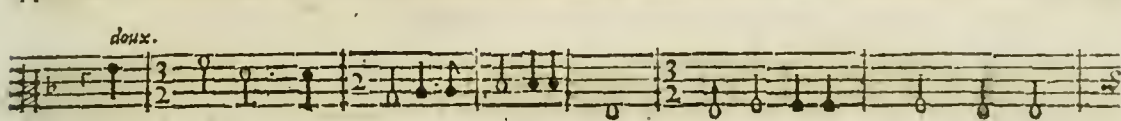
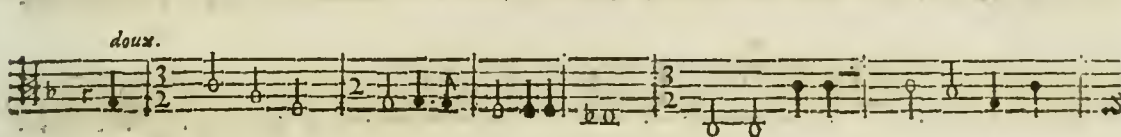
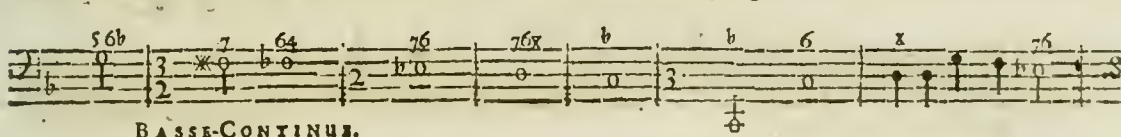
BASSE-CONTINUE.

plaindre? Personne ne veut m'écouter.

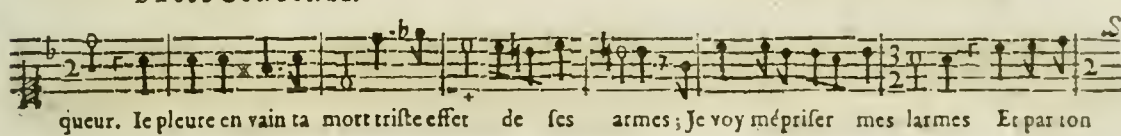
BASSE-CONTINUE.



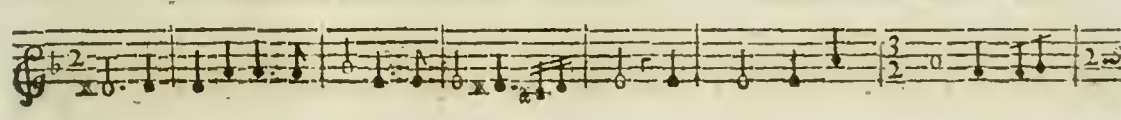
Cher é-poux dont l'illustre vie fût si digne d'envie, Tout ton sang te trahit pour plaire à ton Vain-doux.

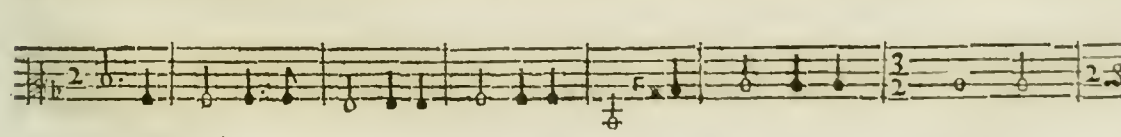
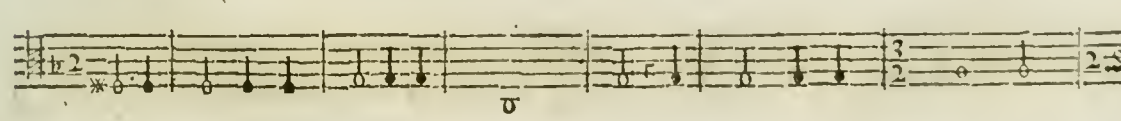
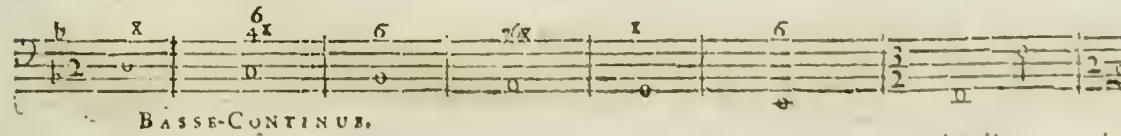






BASSE-CONTINUÛ.



queur. le pleure en vain ta mort triste effet de ses armes; Je voy mépriser mes larmes Et par ton



BASSE-CONTINUÛ.

pere & par ta sœur Mais leur exemple au moins ne peut rien sur mon ame Je sens encor la même

BASSE-CONTINUE.

flame Et la même douleur. Le seul espoir dont mon cœur est flat-té

BASSE-CONTINUE.

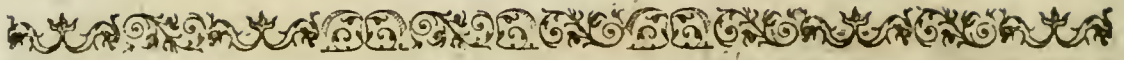


C'est qu'en donnant tou- jours des pleurs à ta memoire, Je ren- dray

BASSE-CONTINUE.

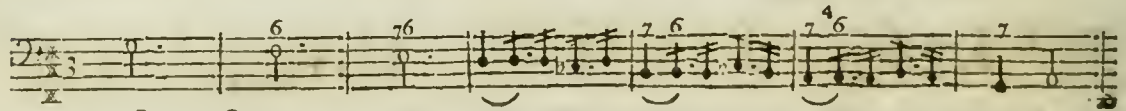
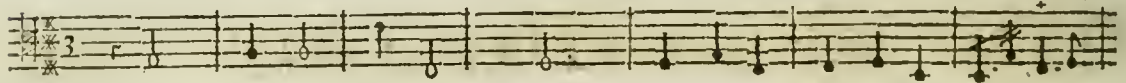
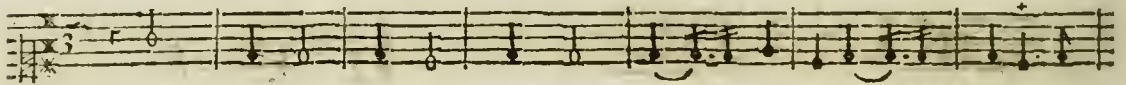
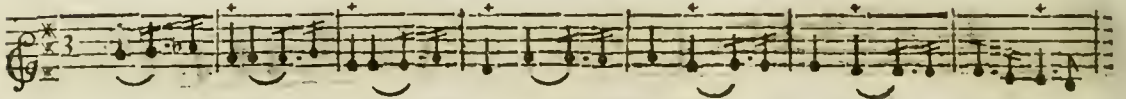
ma fideli-té Aussi fa- meuse que ta gloi- re.

BASSE-CONTINUE.

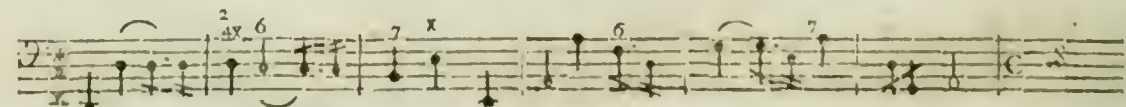
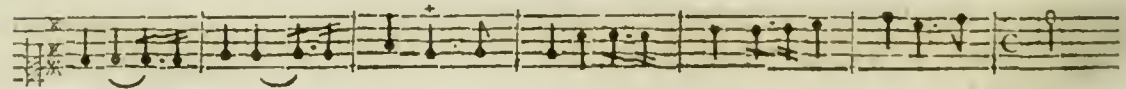
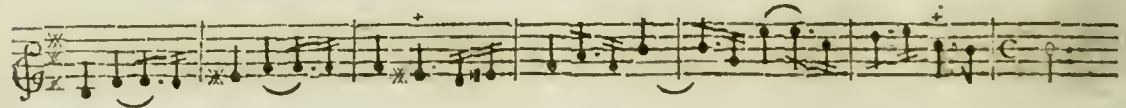


SCENE III.

POLIXENE scule.

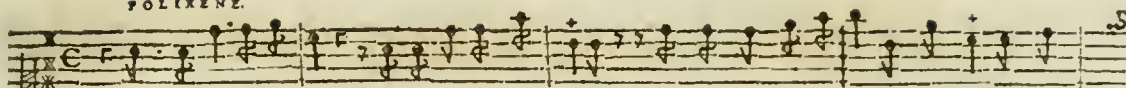


BASSE-CONTINUE.

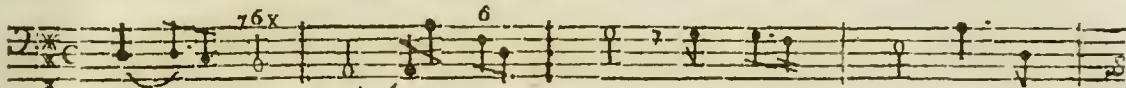


BASSE-CONTINUE.

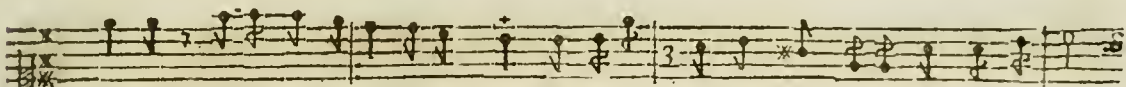
POLIXÈNE.



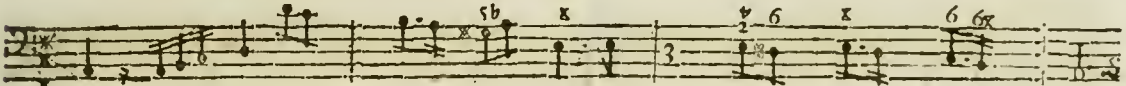
Quel reprêhe fatal! je rougis de l'entendre, Il me fait souvenir des conseils de Caf-



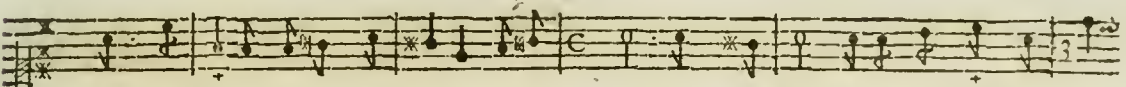
BASSE-CONTINUE.



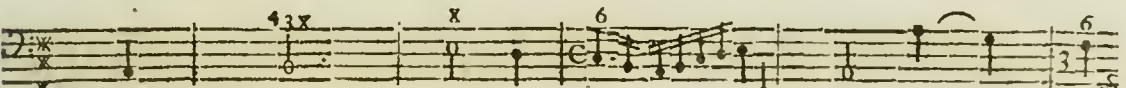
andre; Elle me prédit chaque jour Que si ja-mais mon cœur s'abandonne à l'amour



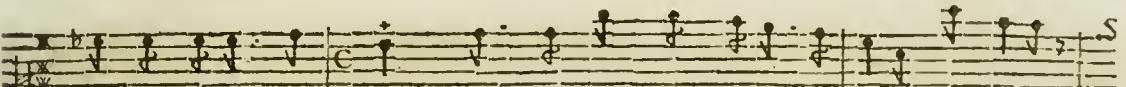
BASSE-CONTINUE.



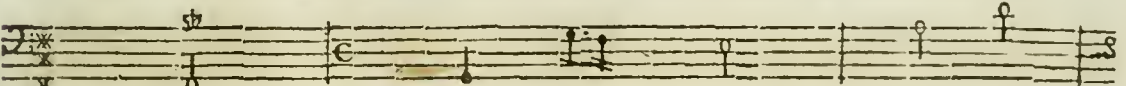
Ma foiblesse fera sui-vie D'éter-nelles douleurs. Elle m'annonce enfin



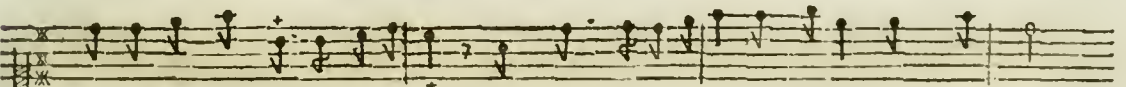
BASSE CONTINUE.



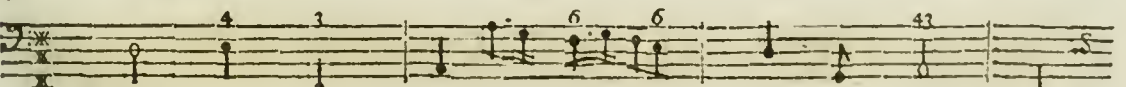
de si cruels mal-heurs Qu'ils pourront me coûter la vie. N'importe,



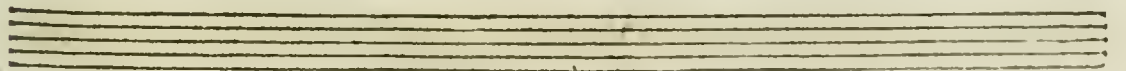
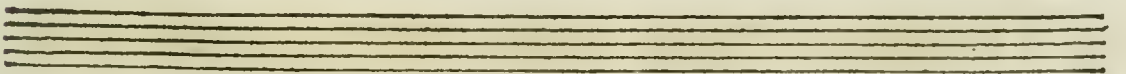
BASSE CONTINUE.



je ne puis changer de sentiment, Mon cœur est occupé d'un objet trop charmant,



BASSE-CONTINUE.



Malgré les conseils qu'on me donne D'une plus vive ardeur je me sens enflamer; Mal-mer; Un cœur que doux.

doux.

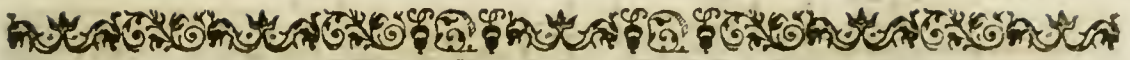
doux.

doux.

doux.

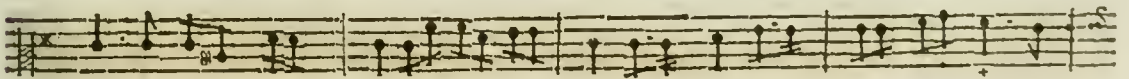
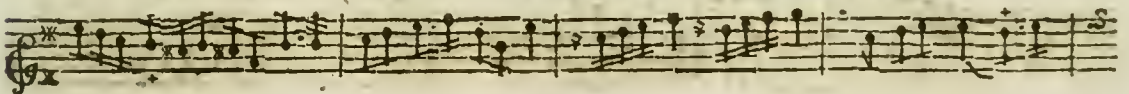
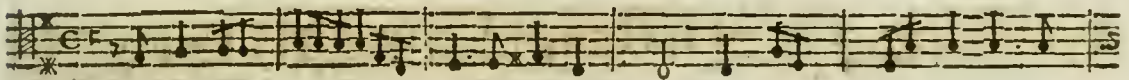
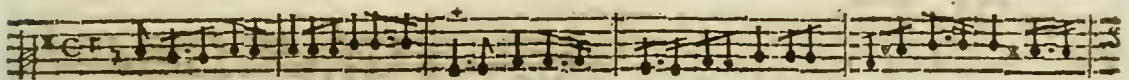
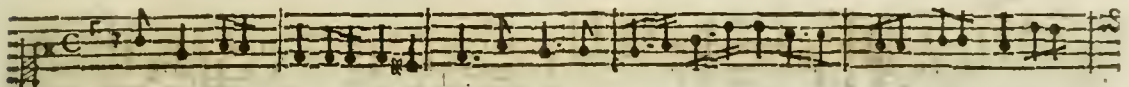
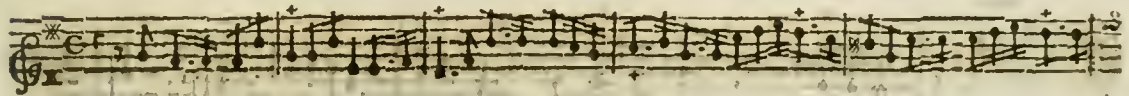
BASSE-CONTINUE.

le peril é-stonne N'est pas digne d'aimer. Un cœur que le peril é-stonne N'est pas digne d'aimer



SCÈNE IV.

PRIAM, POLIXÈNE, ARCAS, Suite de Priam & d'Arcas.



TRIAM.

Ma fille il n'est plus temps de répandre des pleurs, Voicy le jour heureux qui finit nos Malheurs.

BASSE-CONTINUE.

doux.

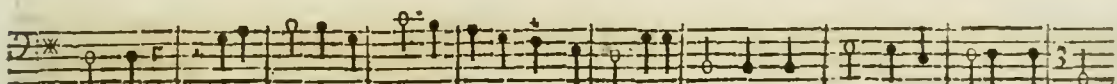
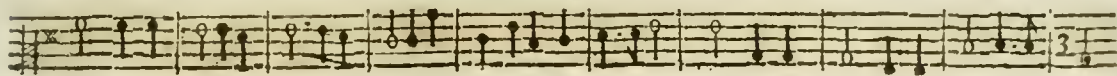
doux.

doux.

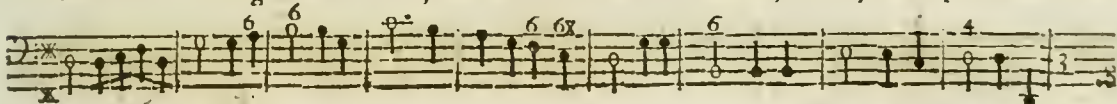
doux.

Le fier Achille rend les armes A tes charmes. Le fier Achille rend les armes A tes

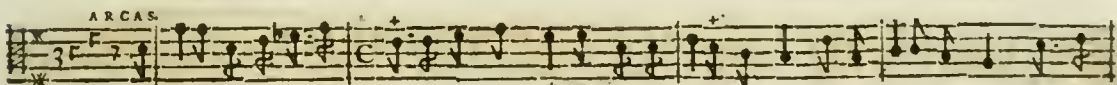
BASSE-CONTINUE.



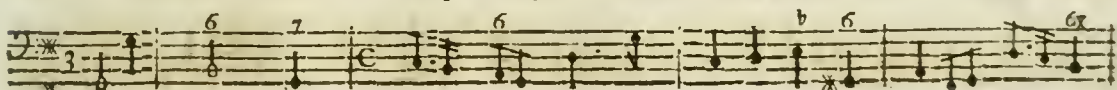
charmes Et malgré tous les Grecs jaloux de ton bonheur Il te donne aujourd'huy son Empire & son Cœur.



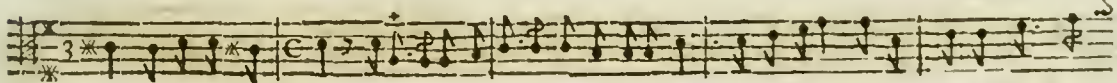
BASSE-CONTINUE.



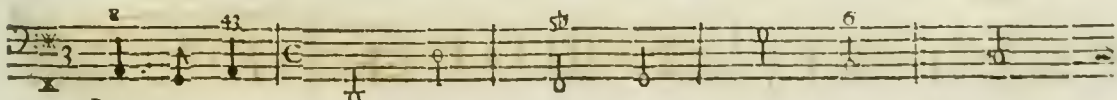
Princesse, ce Heros ne cherche qu'à vous plaire, Vous avez en vos mains & la vie & la mort; C'est à



BASSE-CONTINUE.



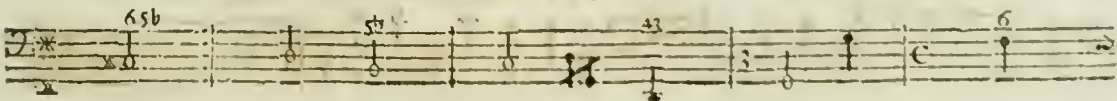
vous de régler son sort. Il a déjà l'aveu de vostre pere, Mais pour assurer son bonheur Il veut sça-



BASSE-CONTINUE.



voir si vostre cœur A ses tendres de sirs ne fera pas contrai- re. Il suf- fit que le



BASSE-CONTINUE.

Roy m'ordonne d'obe-ir, Je connoy mon devoir, je ne le puis tra- hir.  
*doux.*

BASSE-CONTINUUS.

*doux.*

*doux.*

*doux.*

*doux.*

Quel changement favo- rable Flatte aujourd'huy mes de- sirs!



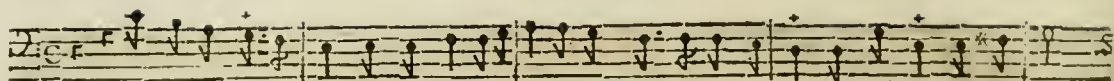
A series of musical staves for the first system. It includes a vocal line with lyrics and a basso continuo line with figured bass notation. The lyrics are: "Aurois-je crû mon cœur en-cor capa-ble De sentir quelques plaisirs? Aurois-je".

Aurois-je crû mon cœur en-cor capa-ble De sentir quelques plaisirs? Aurois-je

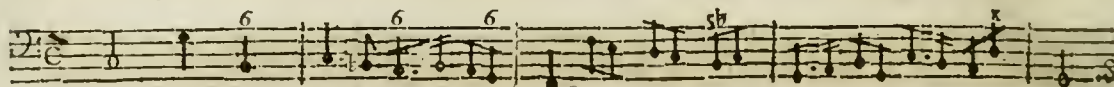
BASSE-CONTINUE.

A series of musical staves for the second system. It includes a vocal line with lyrics and a basso continuo line with figured bass notation. The lyrics are: "crû mon cœur en-cor capa-ble De sen-tir quelques plai-firs?".

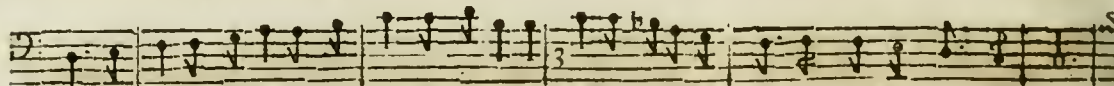
crû mon cœur en-cor capa-ble De sen-tir quelques plai-firs?



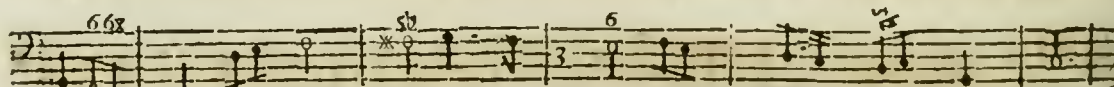
Malgré ce changement un chagrin legitime En trouble la douceur & s'oppose à la paix,



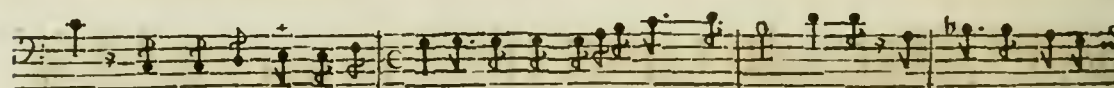
BASSE-CONTINUE.



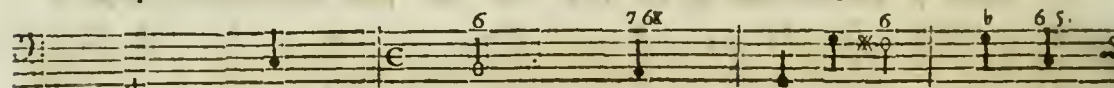
Mais le soin de l'estat est le seul qui m'anime, Et je prefere à tout le bica de mes su- jets.



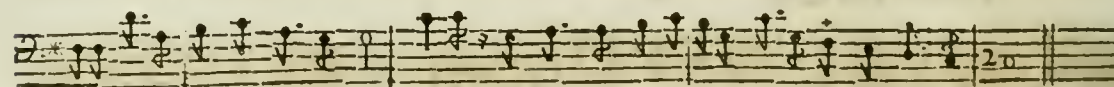
BASSE-CONTINUE.



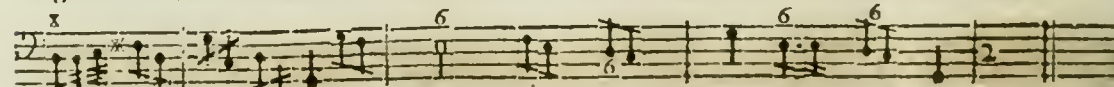
Vous, que vôtre sort inte- resse Dans cét événement heureux, Peuples, montrez vôtre alle-



BASSE-CONTINUE.



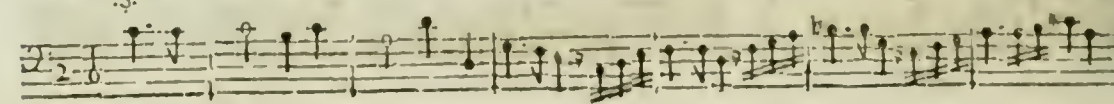
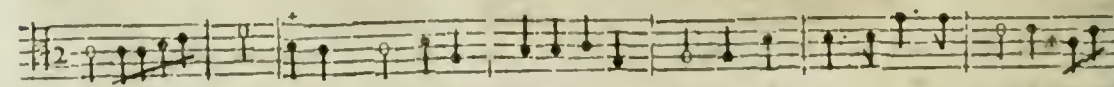
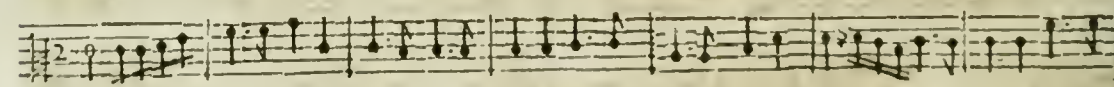
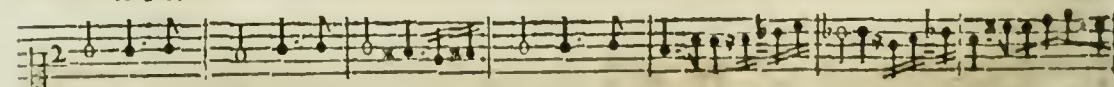
gresse Par les jeux les plus pompeux. Peuples montrez vostre allegresse Par les jeux les plus pom- peux.



BASSE-CONTINUE.



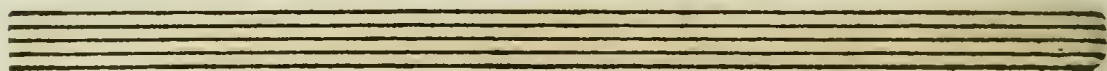
A I R.



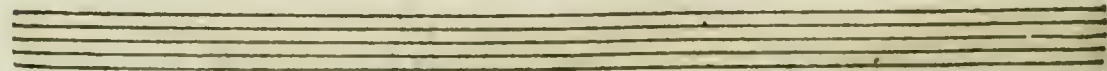
The first system of music consists of five staves. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with various note values and rests. The second and third staves are in alto clef, and the fourth and fifth staves are in bass clef. There are several measures with rests and some measures with notes. A double bar line is present in the middle of the system.

The second system of music consists of five staves. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with various note values and rests. The second and third staves are in alto clef, and the fourth and fifth staves are in bass clef. There are several measures with rests and some measures with notes. A double bar line is present in the middle of the system.

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat and a double sharp sign (x) above the first few notes. The music is written in a rhythmic style with various note values and rests.

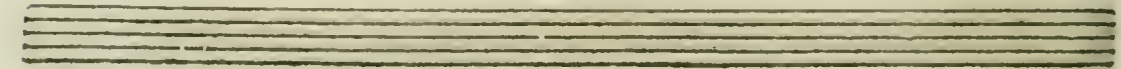
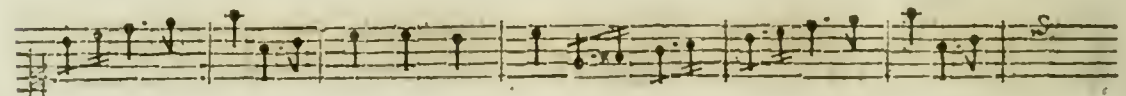
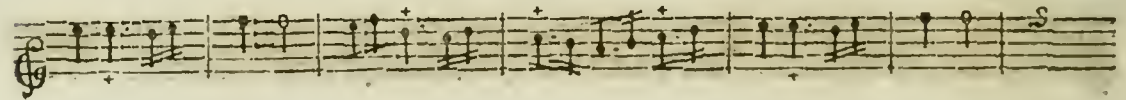
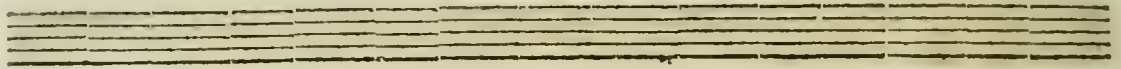
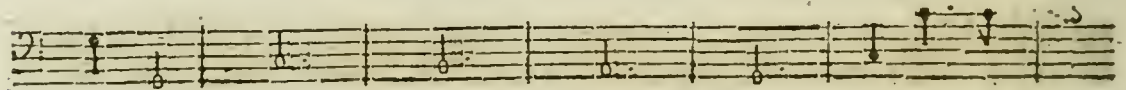
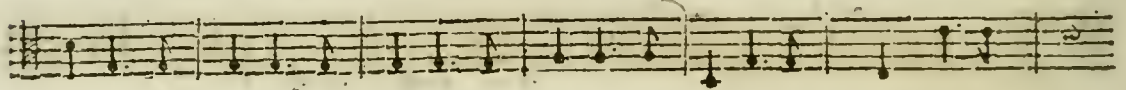
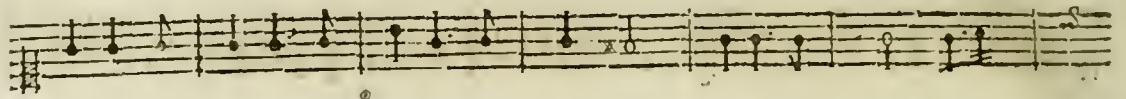
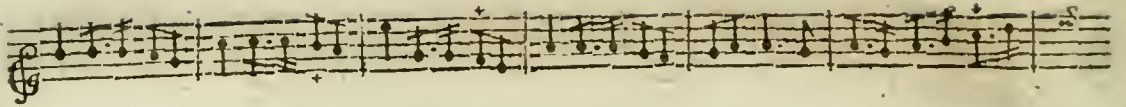


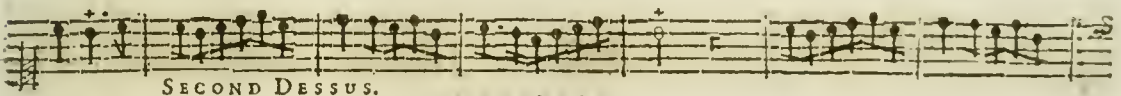
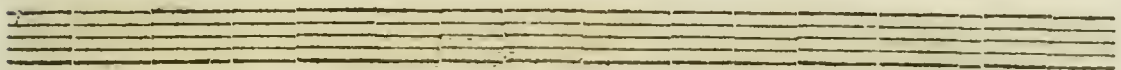
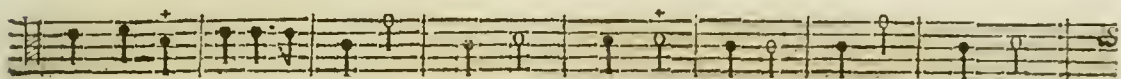
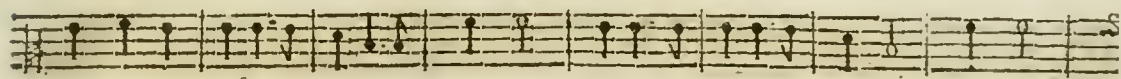
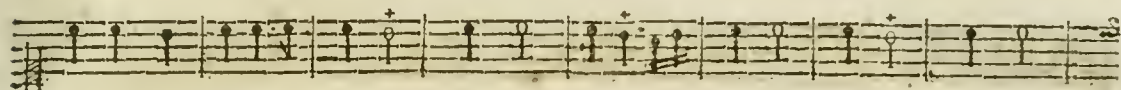
The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef. The fourth staff is in bass clef with a key signature of one flat. The fifth staff is in bass clef with a key signature of one flat. The music continues with various note values and rests, and includes some dynamic markings like 'f' and 'p'.



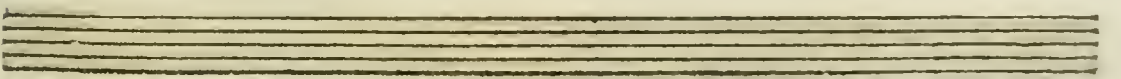
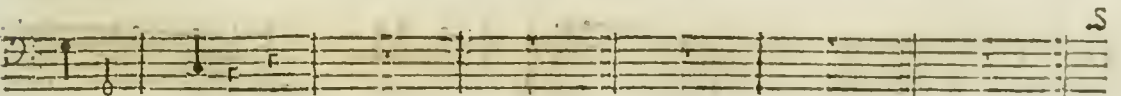
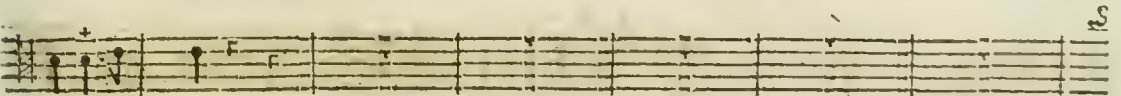
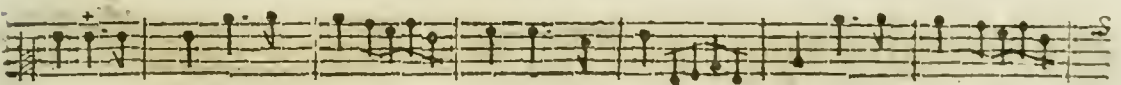
CHACONE.

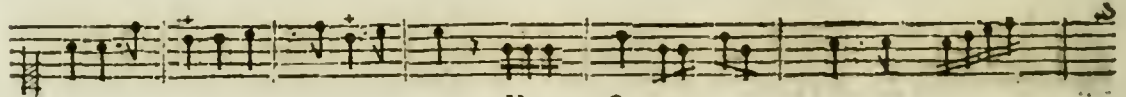
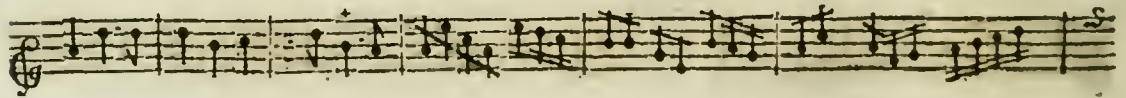
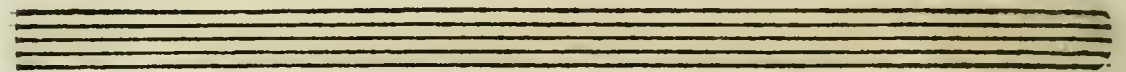
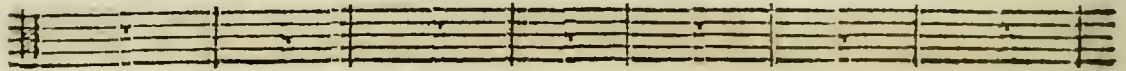
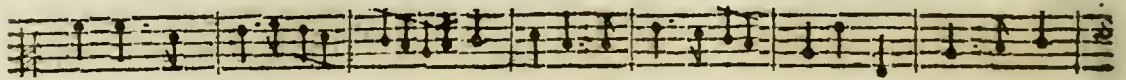
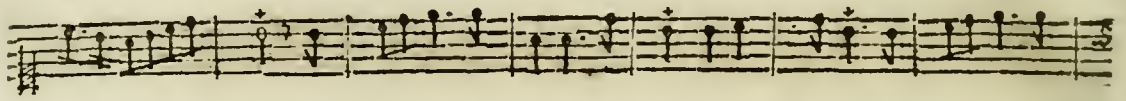
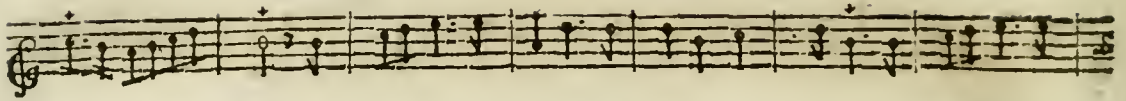
ACHILLE, TRAGEDIE.



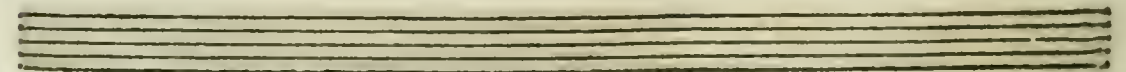
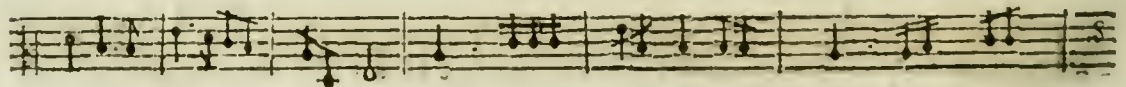


SECOND DESSUS.

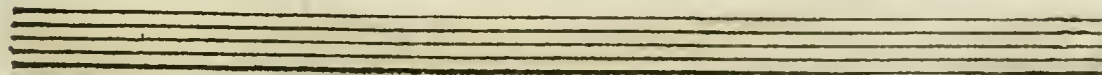
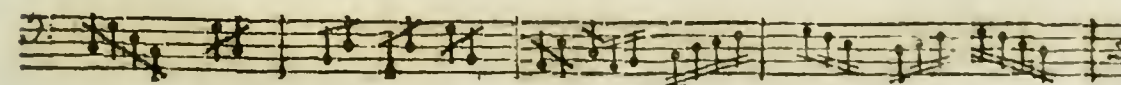
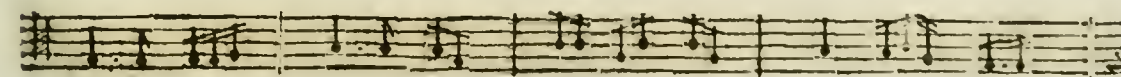
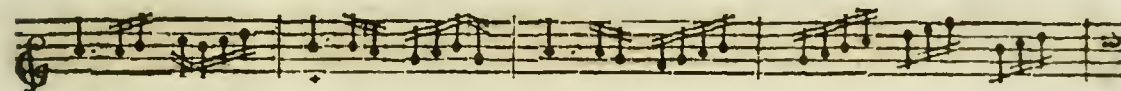
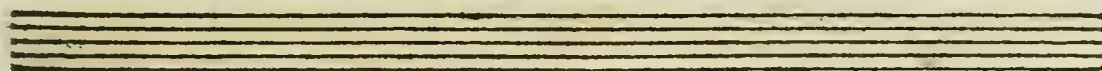
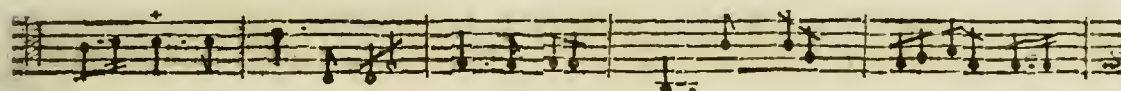
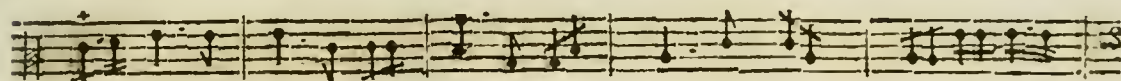
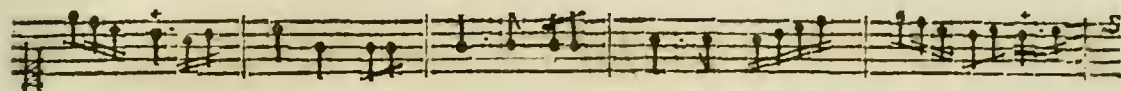
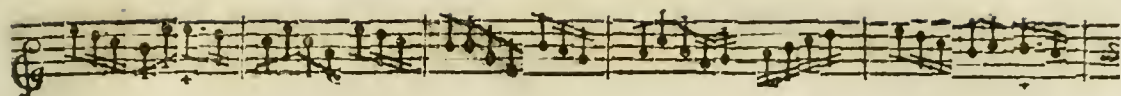


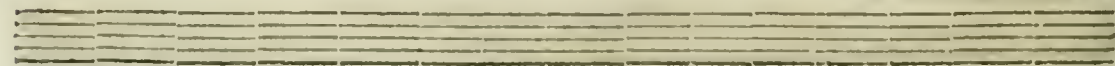
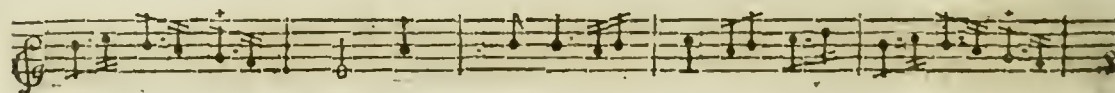
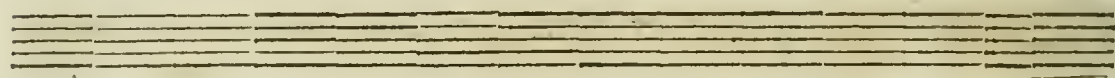
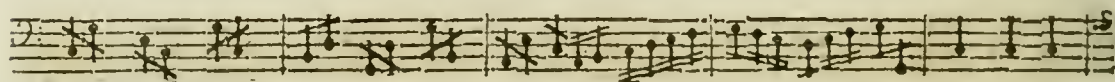
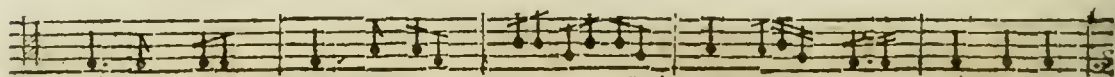
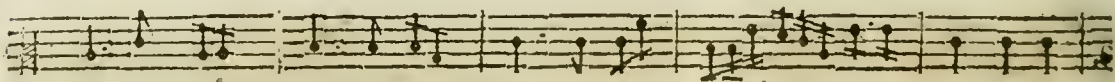
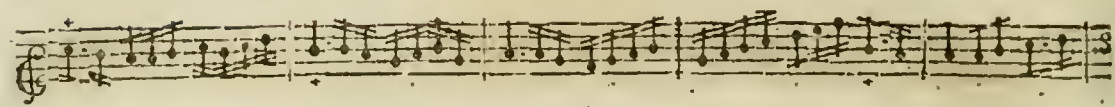


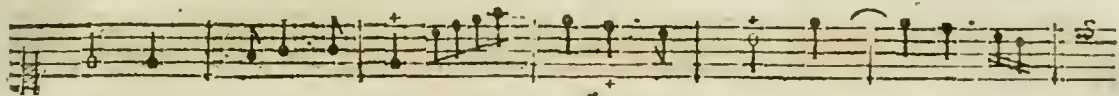
HAUTE-CONTE.



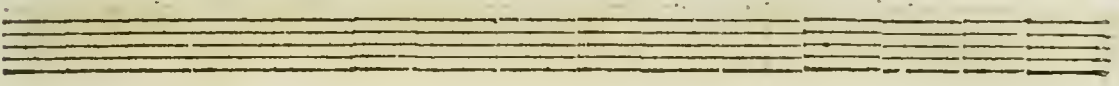
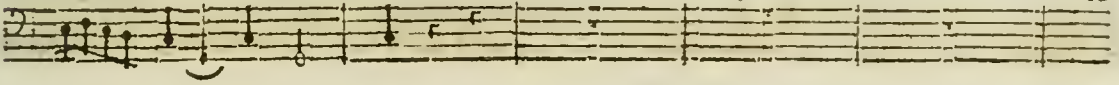




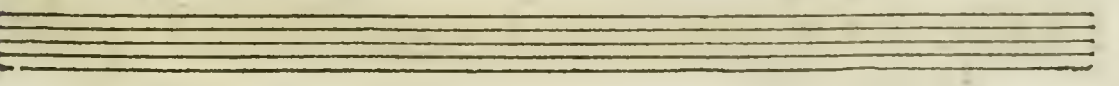
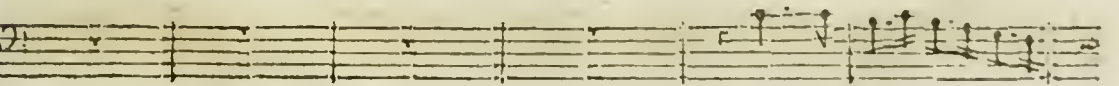
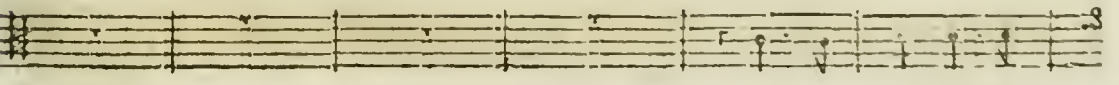




SECOND DESSUS.



HAUT-CONTRE.



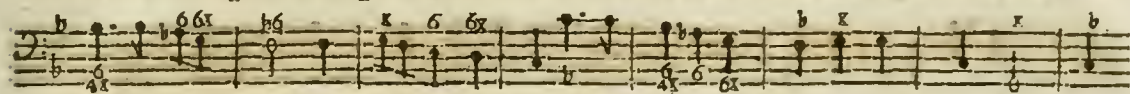
UN TROUVEN.

Vos beaux yeux, ad-orable Princesse, Ont détruit les dessein de la Grece, Un

BASSE-CONTINUE.

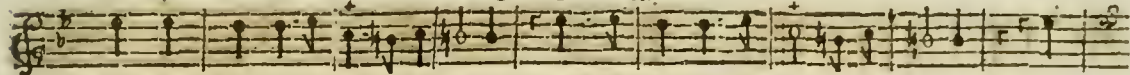


seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois



BASSE-CONTINUE.

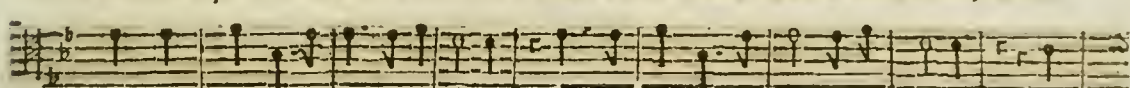
CHOEUR.



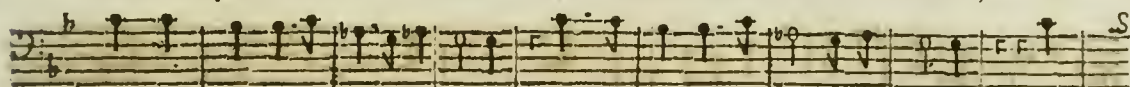
Vous beaux yeux, adorable Princesse, Ont détruit les desseins de la Grece, Un



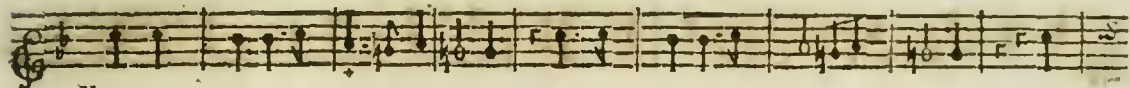
Vous beaux yeux, adorable Princesse, Ont détruit les desseins de la Grece, Un



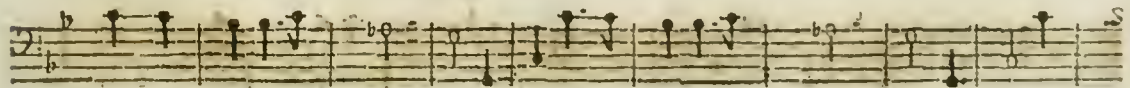
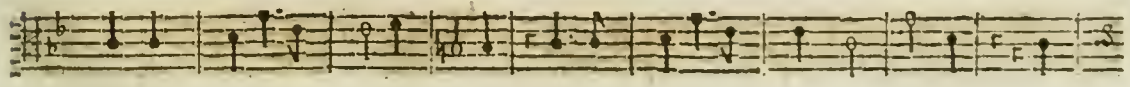
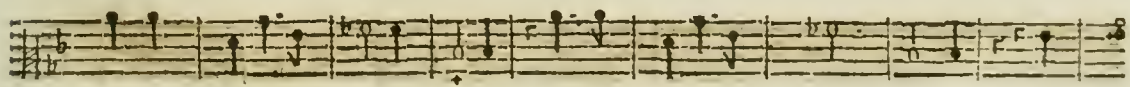
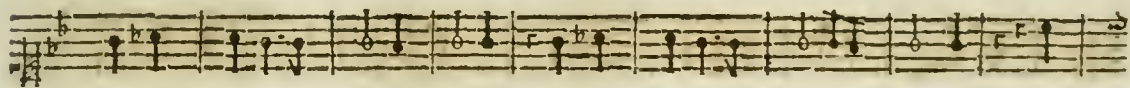
Vous beaux yeux, adorable Princesse, Ont détruit les desseins de la Grece, Un



Vous beaux yeux, adorable Princesse, Ont détruit les desseins de la Grece, Un

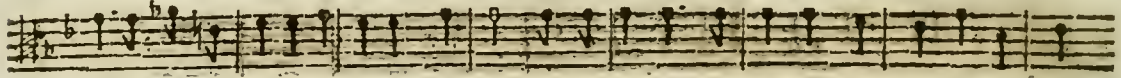


VIOLONS.

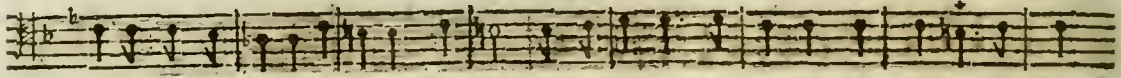




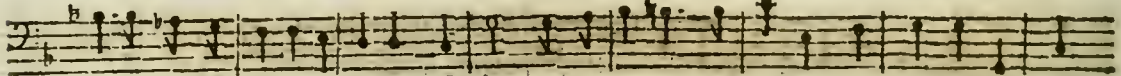
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois.



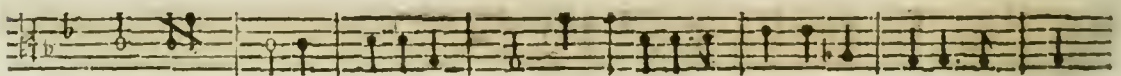
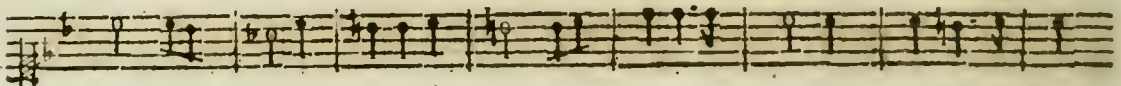
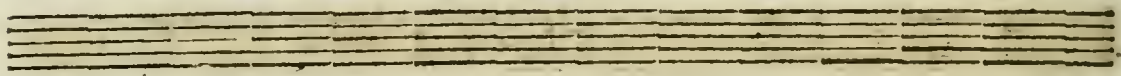
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois.



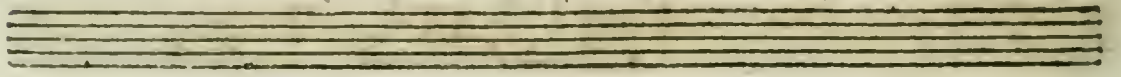
seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois.



seul de vos regards a rangé sous vos loix Un Heros dont le nom fait trembler tous ses Rois.



BASSE-CONTINUE.



*doux.*

*doux.*

*doux.*

*doux.*

*recis.*

Que ne peuvent point vos charmes? Tout leur est sou-

BASSE-CONTINUE.

*doux.*

*doux.*

*doux.*

*doux.*

mis, Ils arrachent les atmes A nos enne-

BASSE-CONTINUE.

mis. Que ne peuvent point vos charmes! Tout leur est soumis.

BASSE-CONTINUE. CHOEUR.

Que ne peuvent point vos charmes! Tout leur est soumis. Ils ar-

Que ne peuvent point vos charmes! Tout leur est soumis. Ils ar-

Que ne peuvent point vos charmes! Tout leur est soumis. Ils ar-

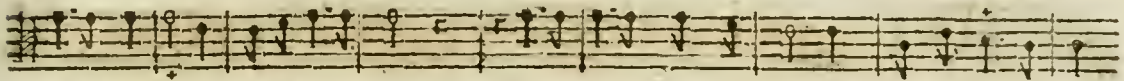
Que ne peuvent point vos charmes! Tout leur est soumis. Ils ar-

Que ne peuvent point vos charmes! Tout leur est soumis. Ils ar-

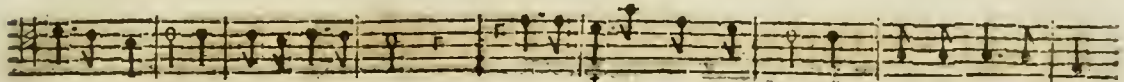




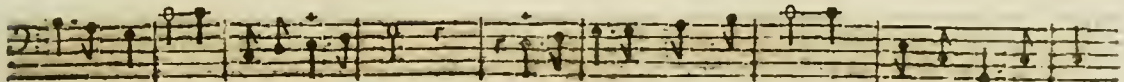
rachent les armes A vos ennemis. Que ne peuvent point vos charmes! Tout leur est soumis.



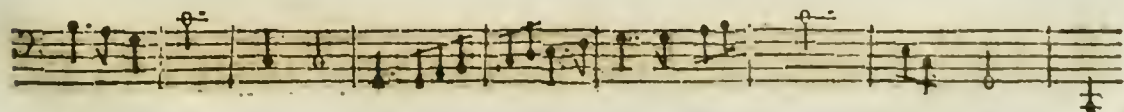
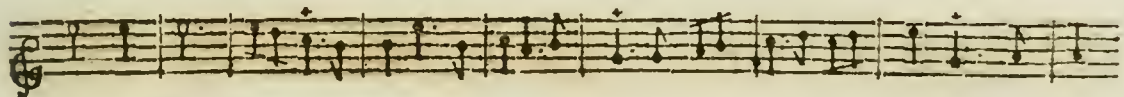
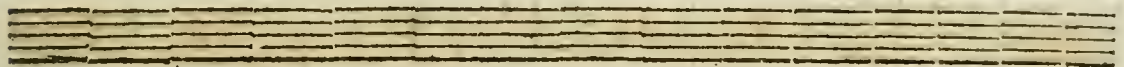
rachent les armes A vos ennemis. Que ne peuvent point vos charmes! Tout leur est soumis.



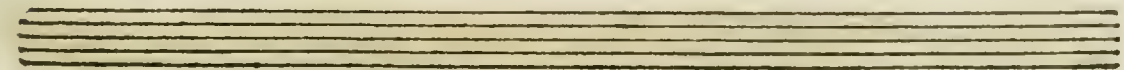
rachent les armes A vos ennemis. Que ne peuvent point vos charmes! Tout leur est soumis.

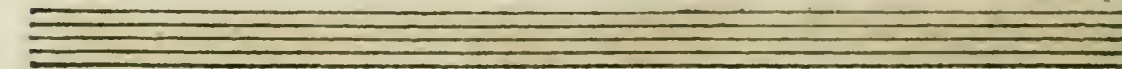
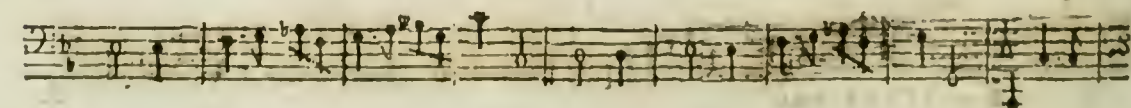
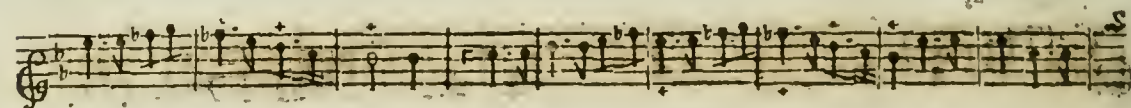
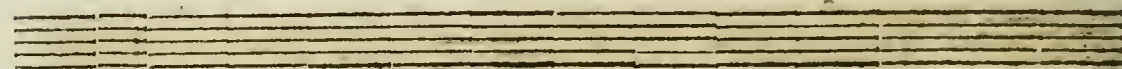
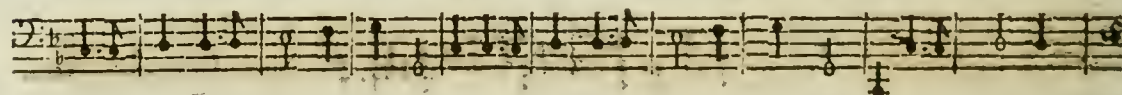
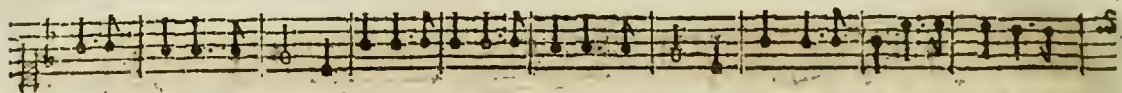
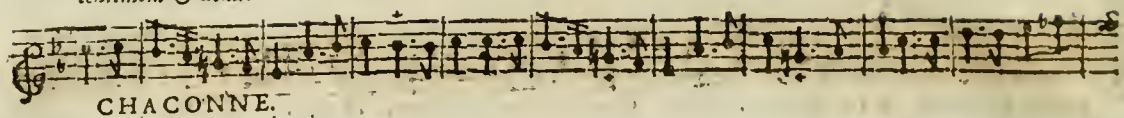


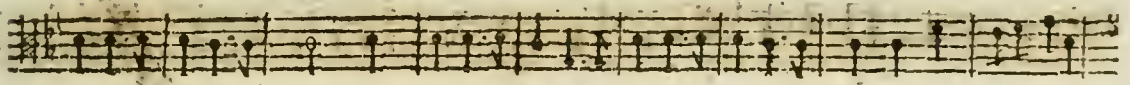
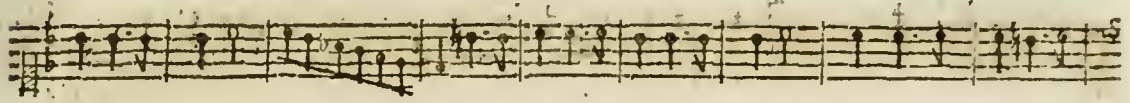
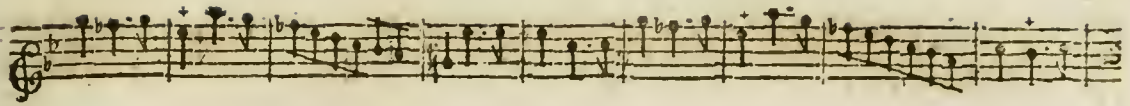
rachent les armes A vos ennemis. Que ne peuvent point vos charmes! Tout leur est soumis.



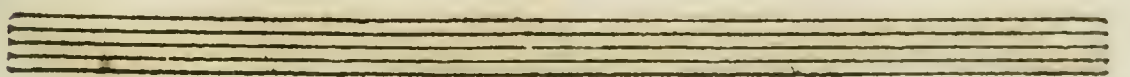
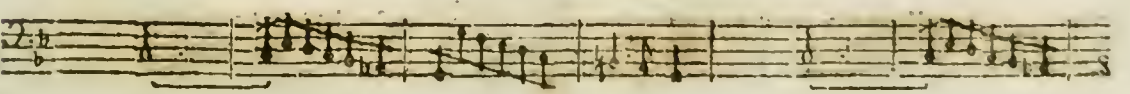
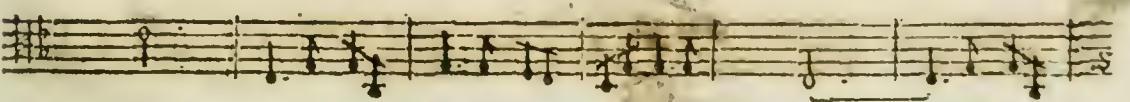
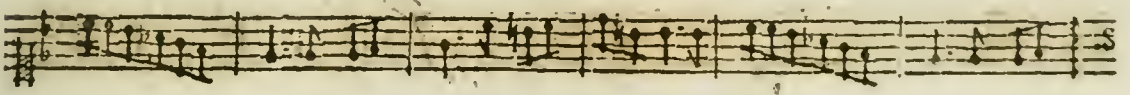
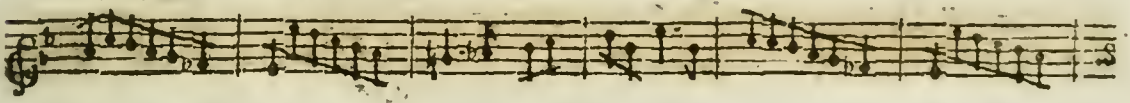
BASSE-CONTINUE.

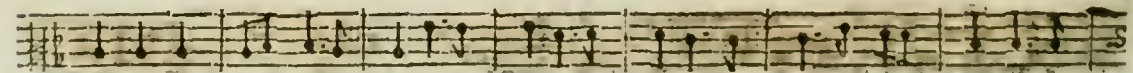
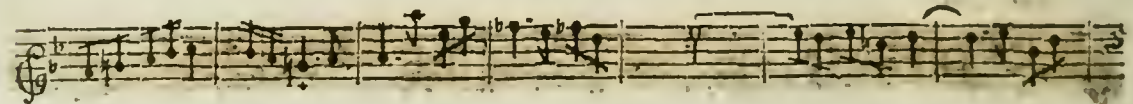
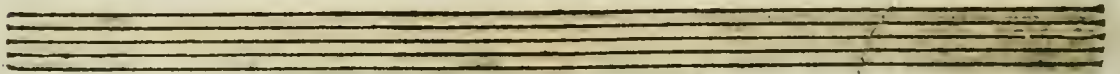
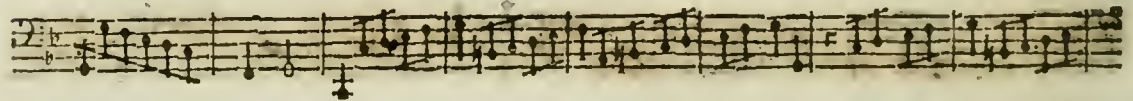
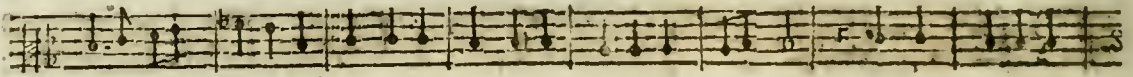
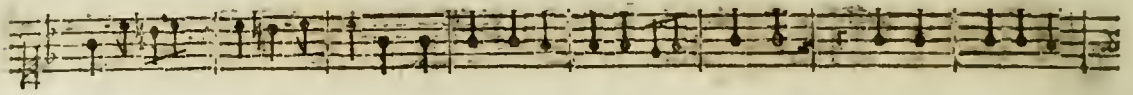
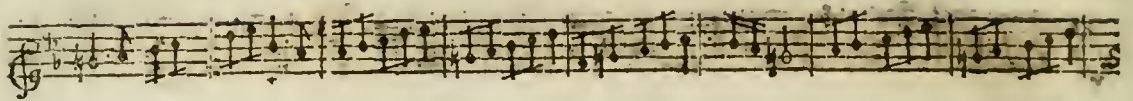


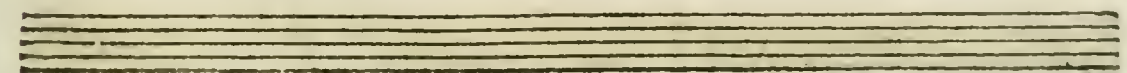
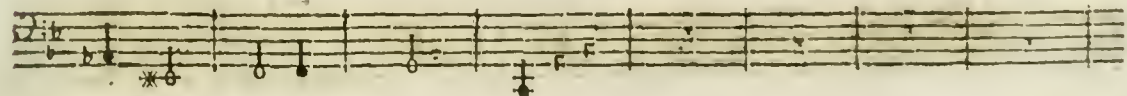
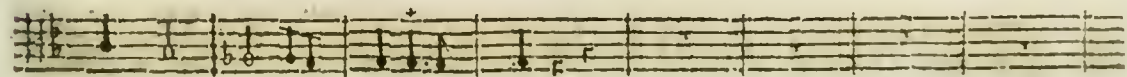
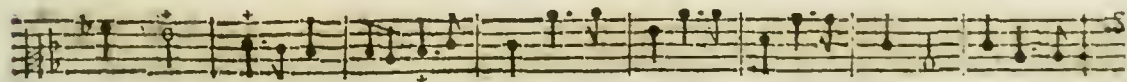
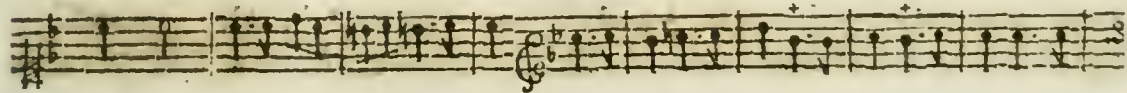
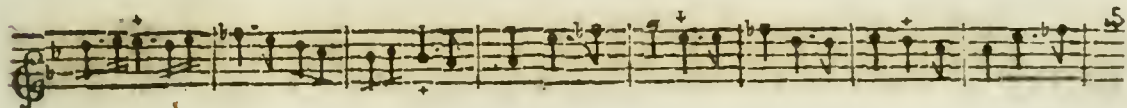
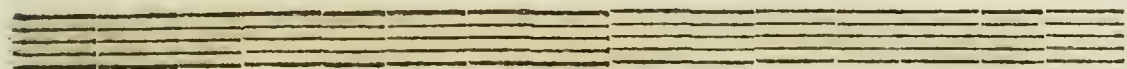
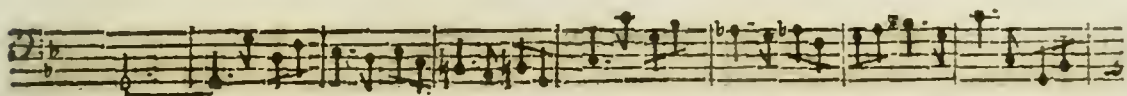
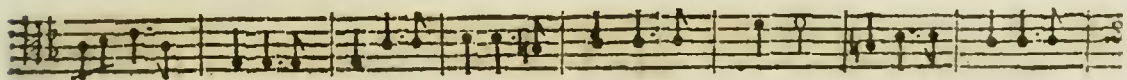
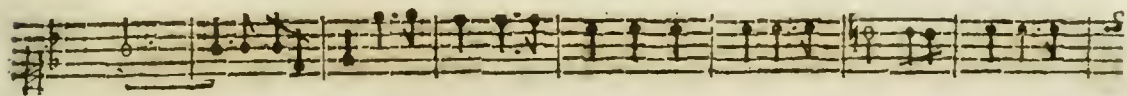
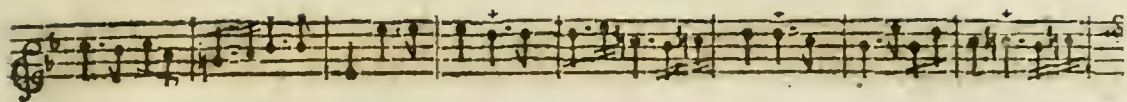
*lentement & doux.*

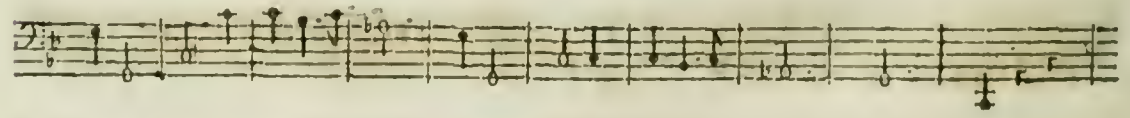
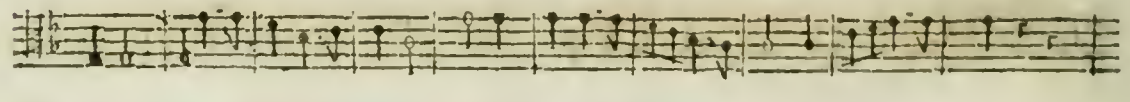
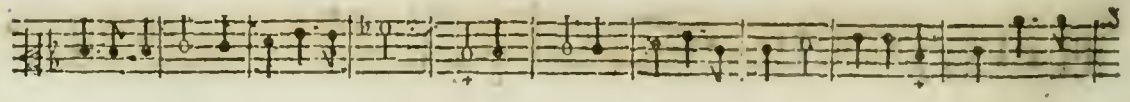
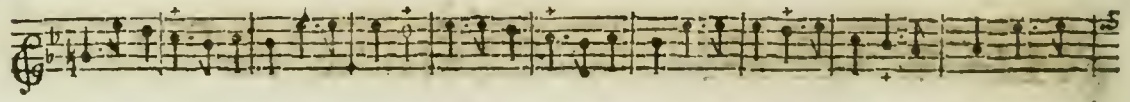


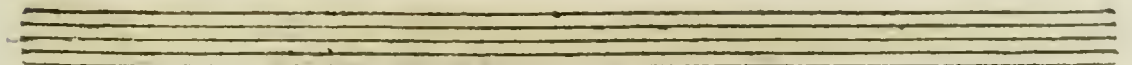
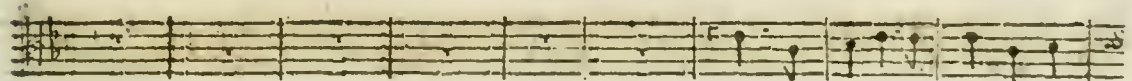
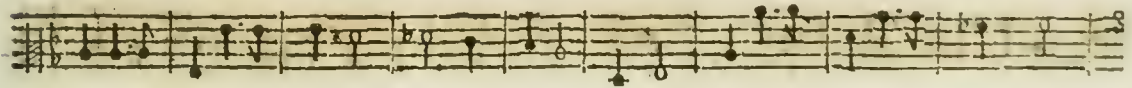
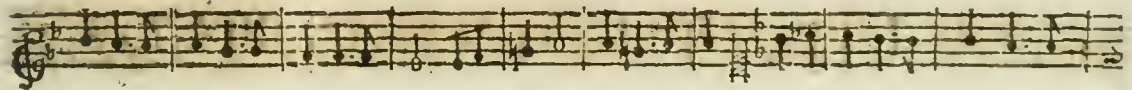
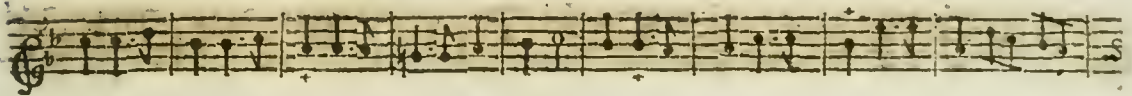
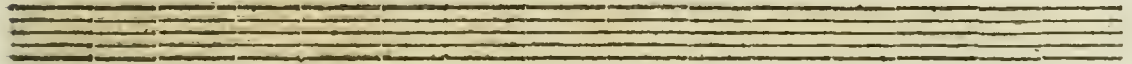
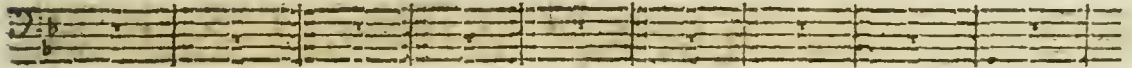
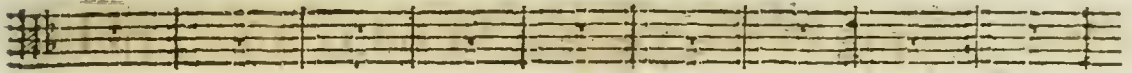
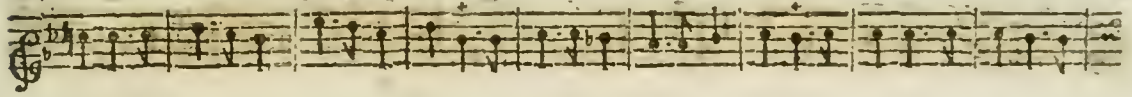
*Gay & fort.*

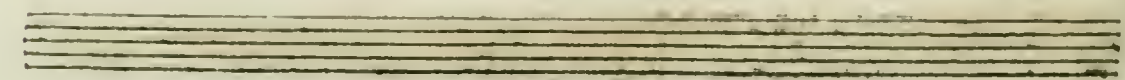
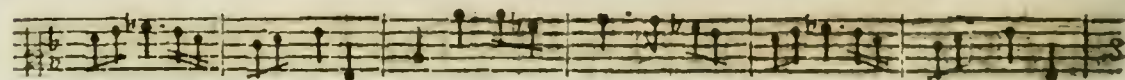
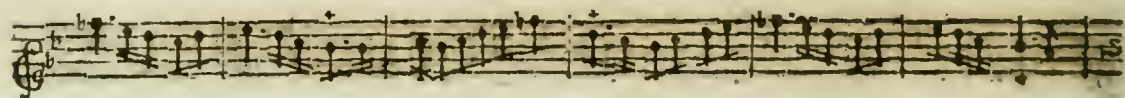
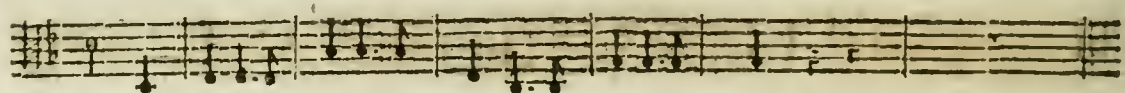
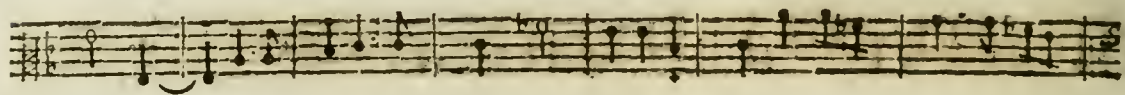
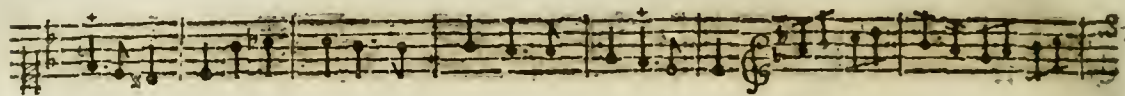
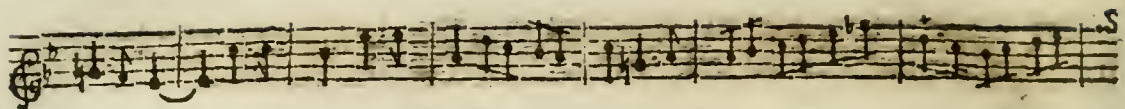




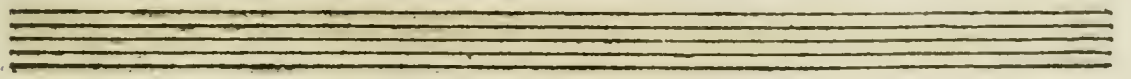
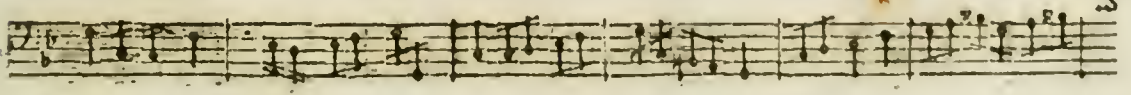
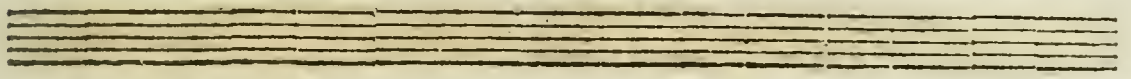
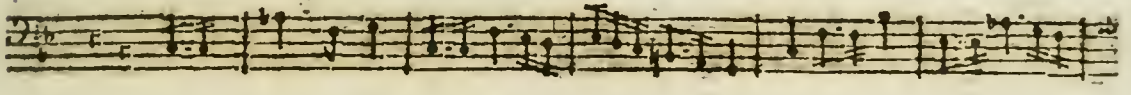
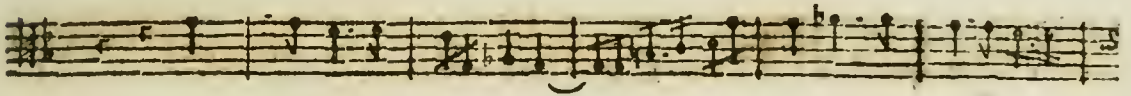
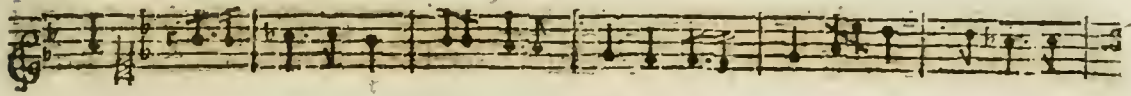
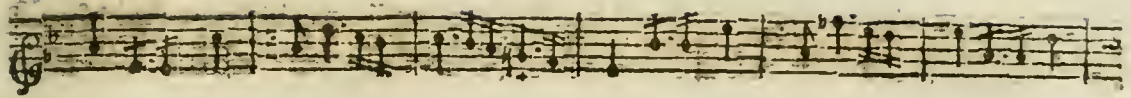












ACHILLE, TRAGÉDIE.

This page contains a handwritten musical score for the opera 'Achille, Tragedie'. The score is arranged in 14 staves. The first five staves represent a vocal line, likely for the character Achille, written in a soprano or alto clef. The sixth staff is a blank line, possibly for a second vocal part or a specific instrument. The seventh through tenth staves represent a piano accompaniment, with the right hand on the upper staves and the left hand on the lower staves. The eleventh through fourteenth staves represent another vocal line, likely for a different character, written in a bass clef. The music is written in a style characteristic of the 18th or 19th century, with various note values, rests, and dynamic markings. The paper shows signs of age, including some staining and wear.

UN TROYEN.

Que l'amour est puissant sur les cœurs! Il enchaîne, Il enchaîne, Sans peine

BASSE-CONTINUE.

DEUX TROYENS.

Quel' Amour est puissant sur les cœurs! Il enchaîne, Il enchaîne -  
Les plus redoutables Vainqueurs. Que l'Amour est puissant sur les cœurs! Il enchaîne -

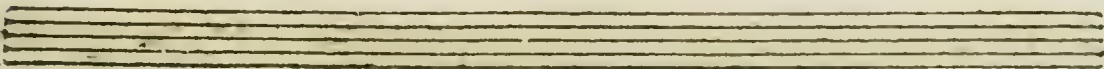
BASSE-CONTINUE.

chaîne Sans peine Les plus redoutables Vainqueurs. Il enchaîne, Sans  
ne Sans peine Les plus redoutables Vainqueurs. Il en-

BASSE-CONTINUE.

peine Les plus redoutables Vainqueurs. Les plus redoutables Vainqueurs,  
chaîne Sans peine Les plus redoutables Vainqueurs.

BASSE-CONTINUE.



UNE TROYENNE.

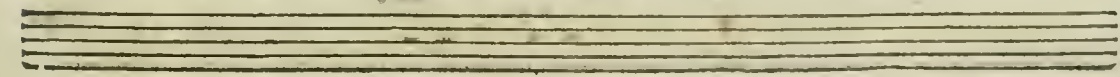
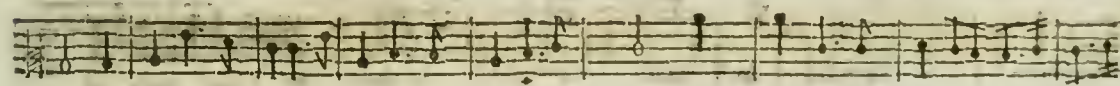
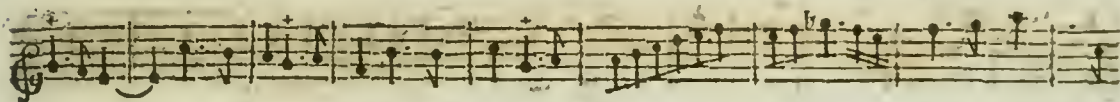
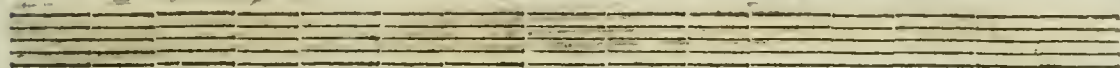
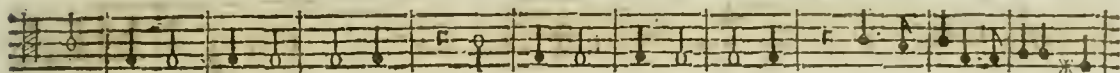
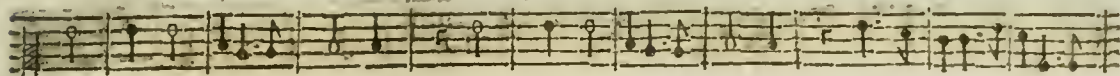
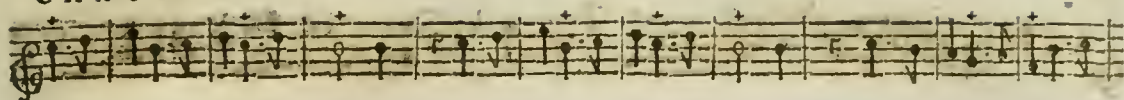
Qu'après une grande victoire Un Guerrier est heureux,

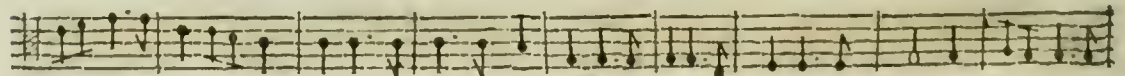
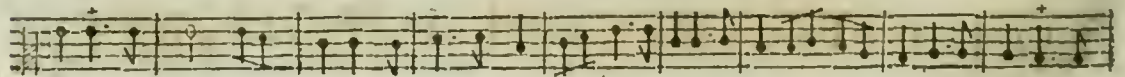
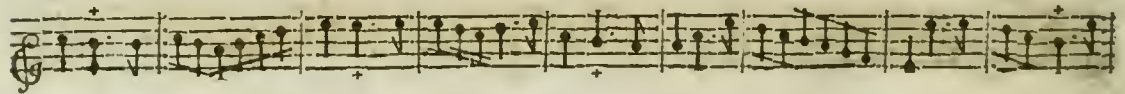
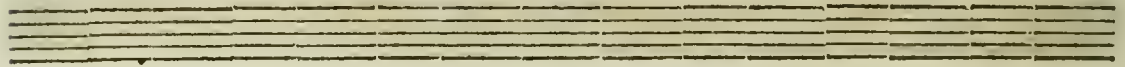
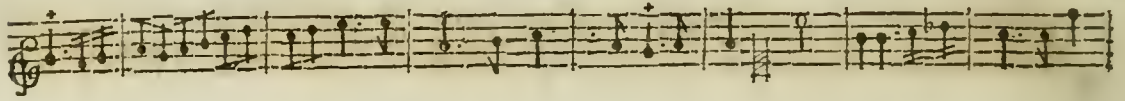
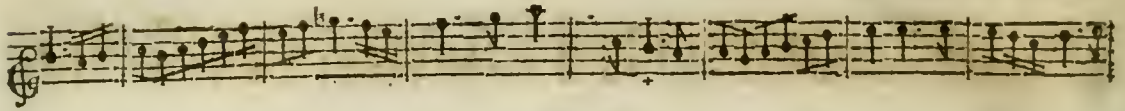
BASSE-CONTINU.

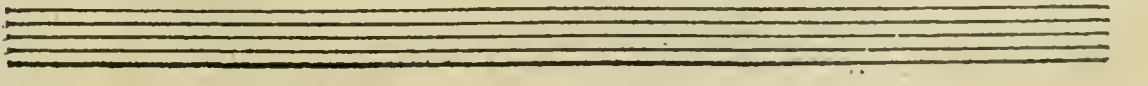
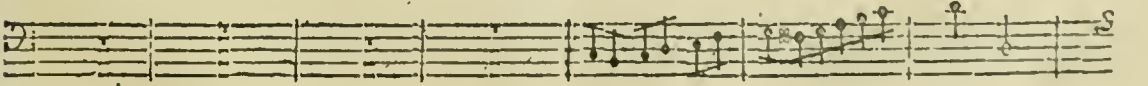
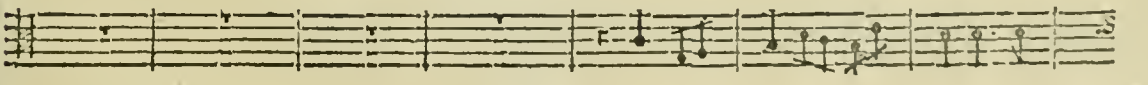
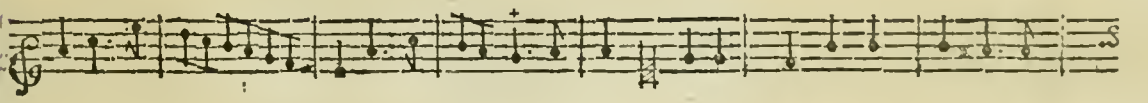
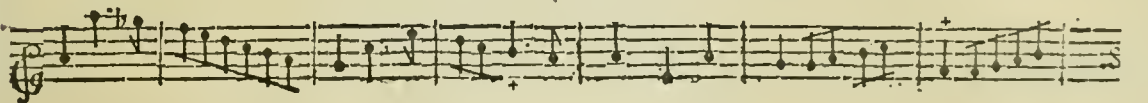
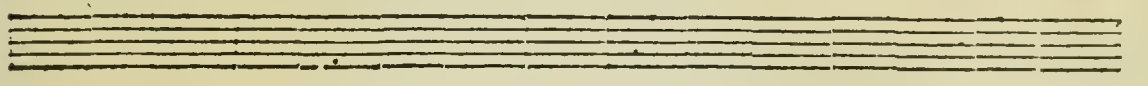
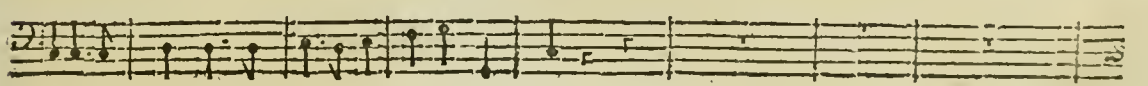
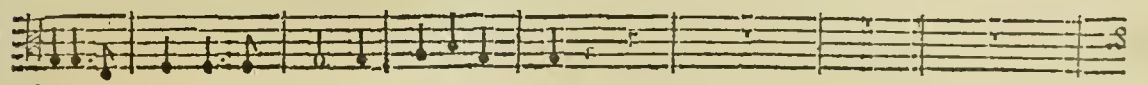
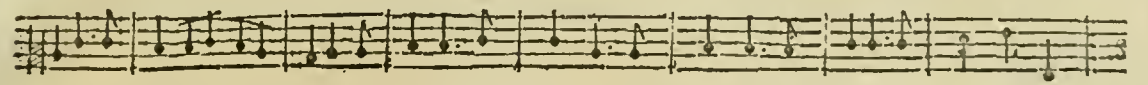
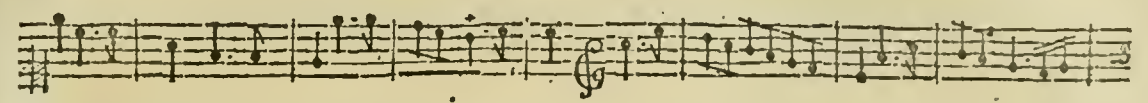
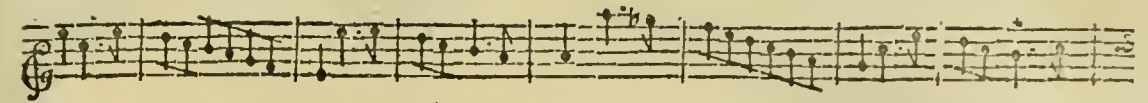
S'il sçait mêler aux charmes de la gloire Le doux amusement des plaisirs amoureux.

BASSE-CONTINU.

CHACONNE.

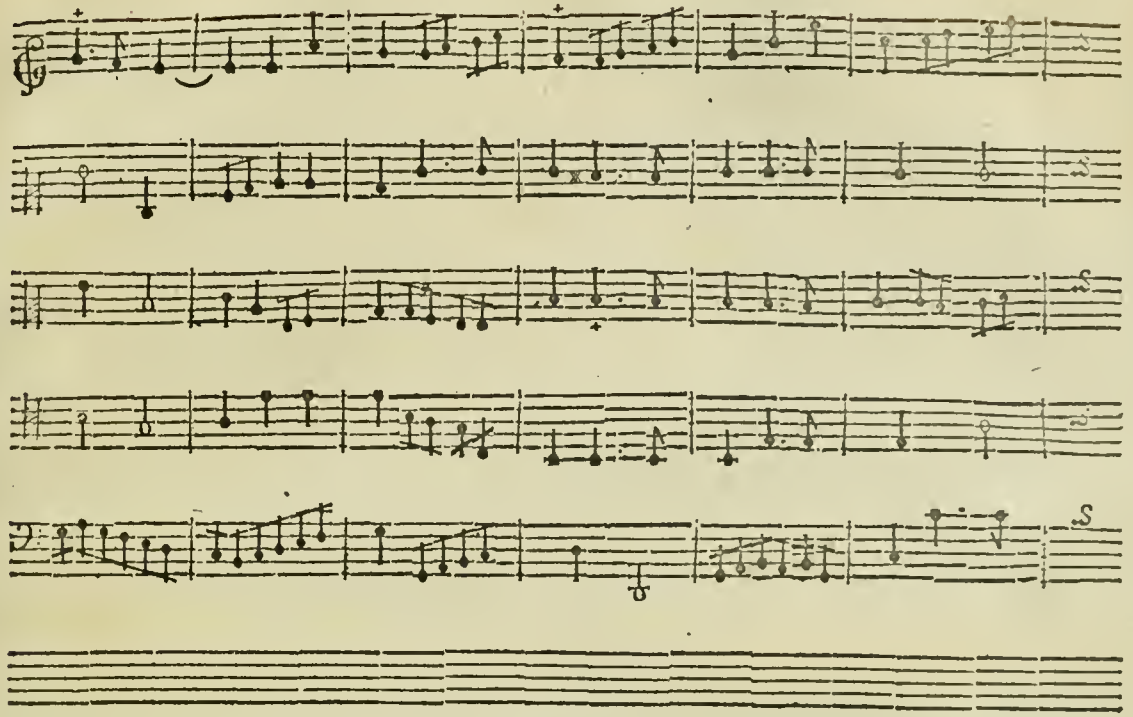




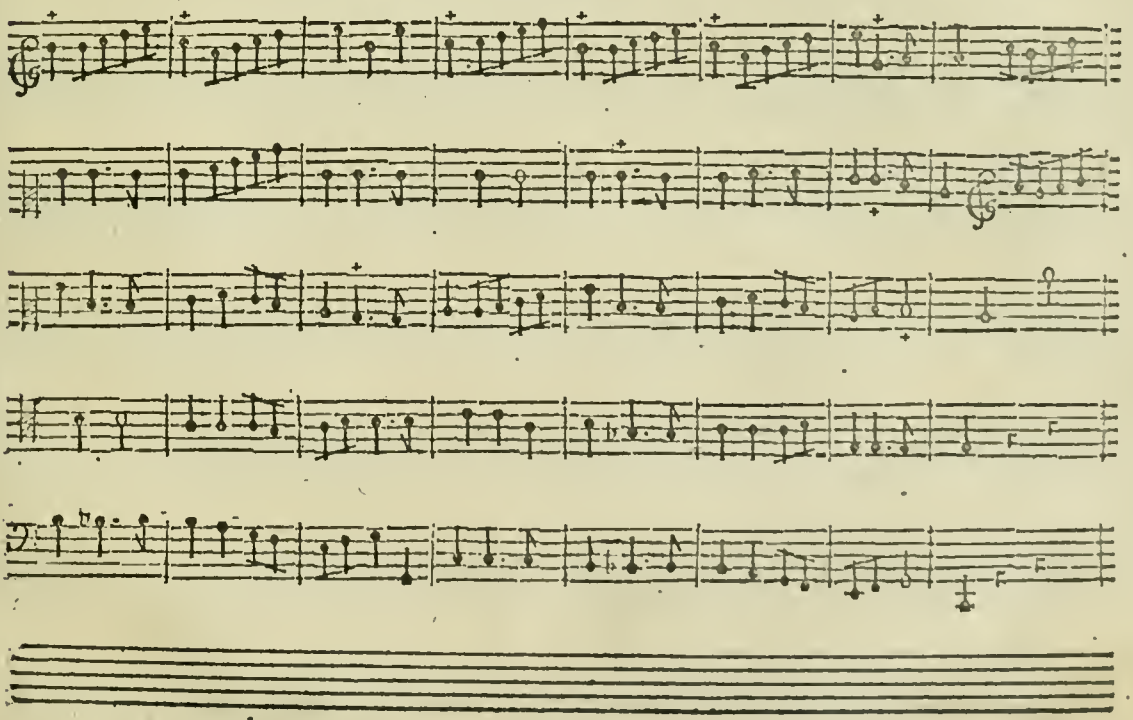




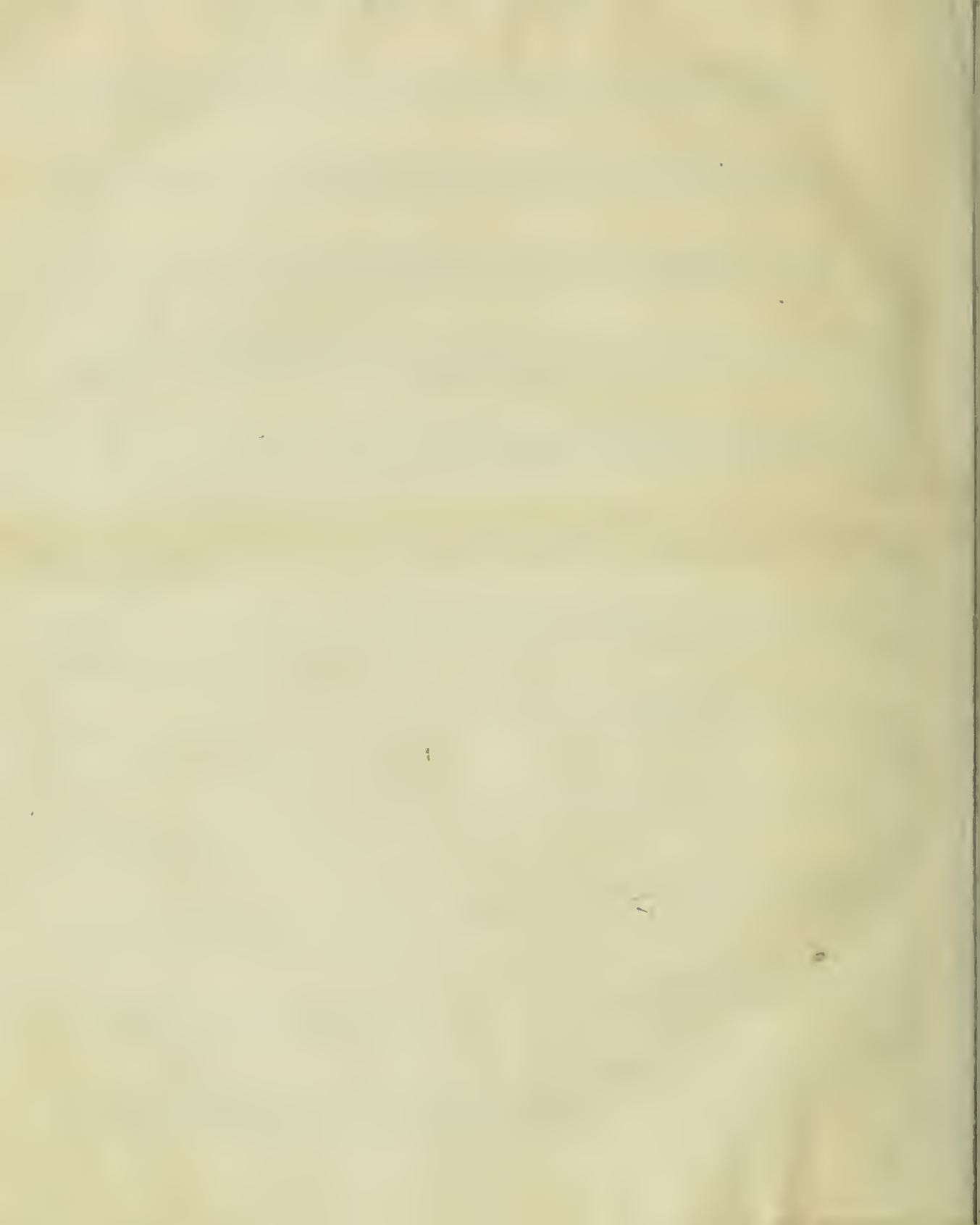




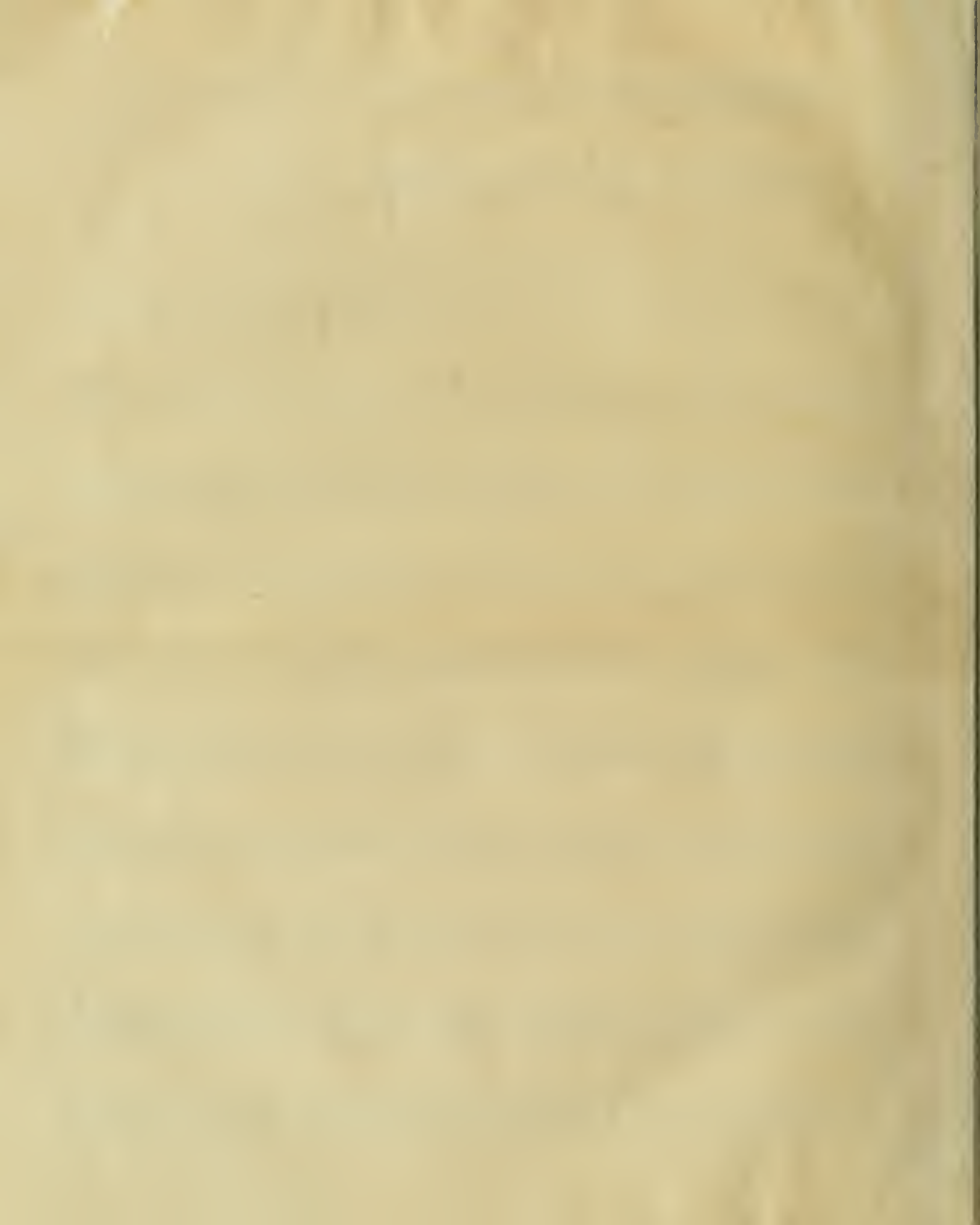
Musical score system 1, consisting of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are alto clefs. The fourth staff is a bass clef. The fifth staff is a bass clef with a fermata over the final note. There are some markings above the first staff, including a '+' sign.

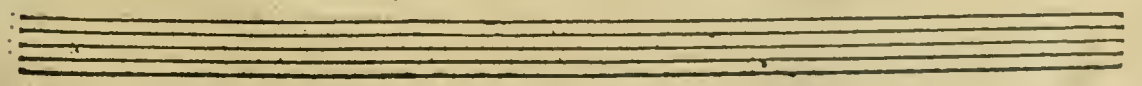
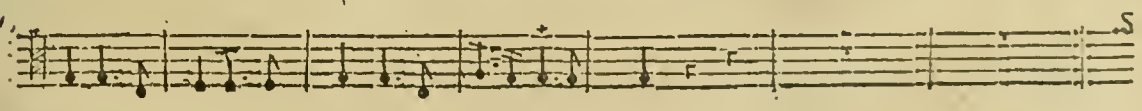
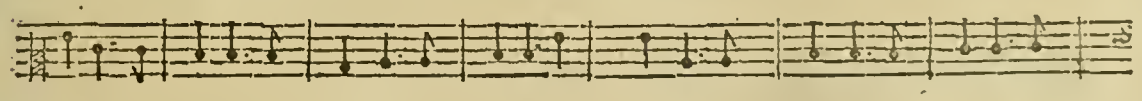
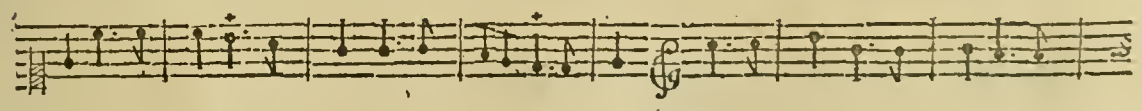
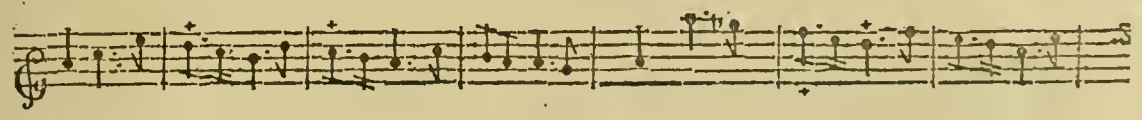
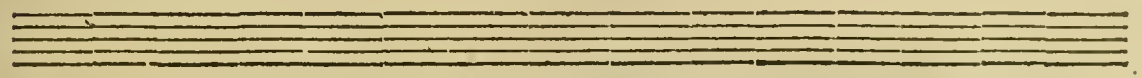
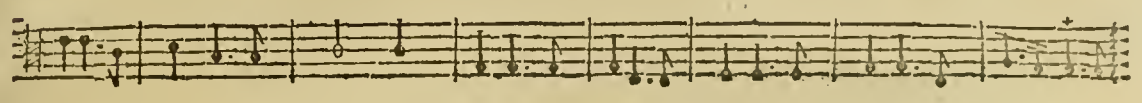
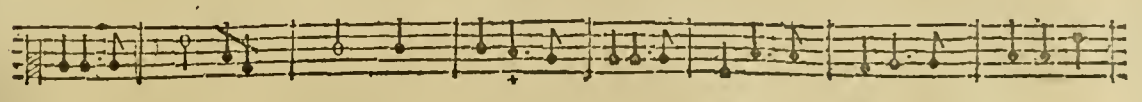
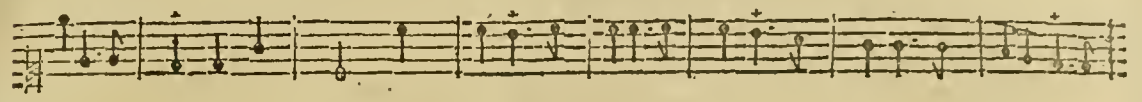
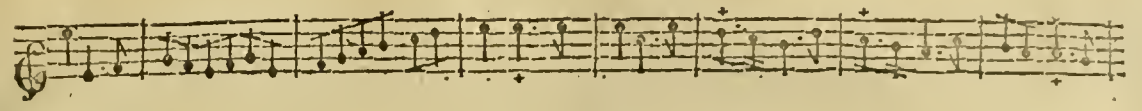


Musical score system 2, consisting of seven staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The sixth and seventh staves are bass clefs with a fermata over the final note. There are some markings above the first staff, including a '+' sign.

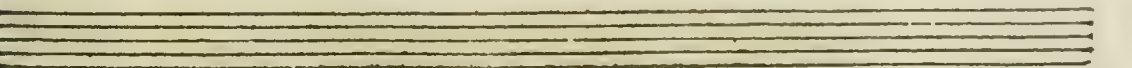
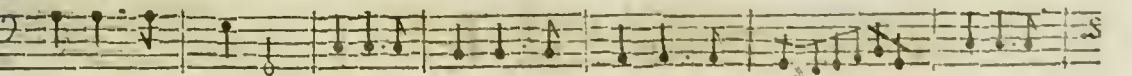
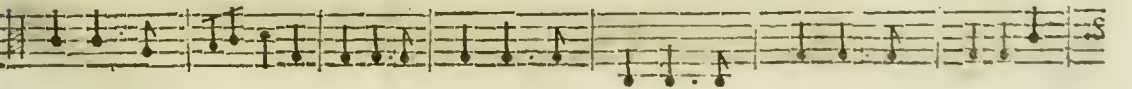
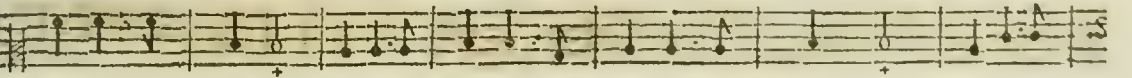
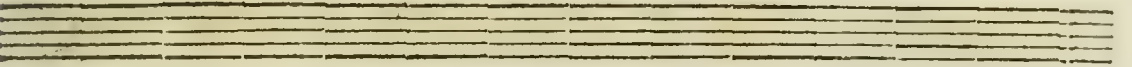
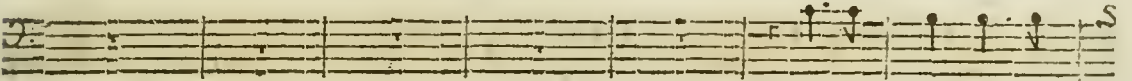
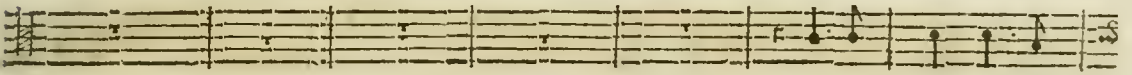
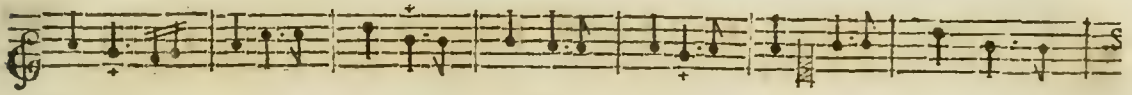


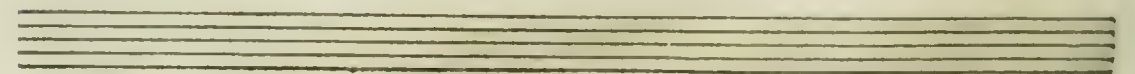
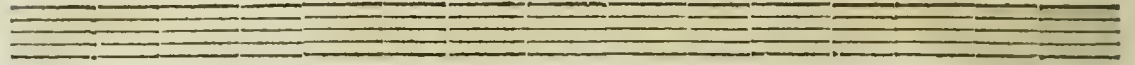
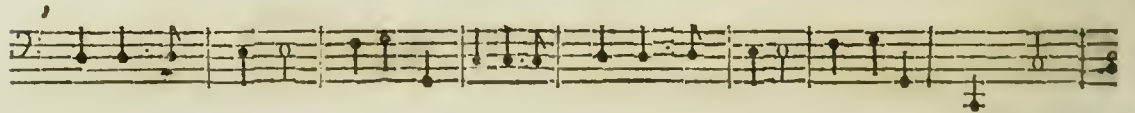
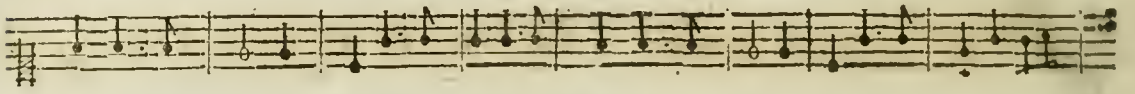
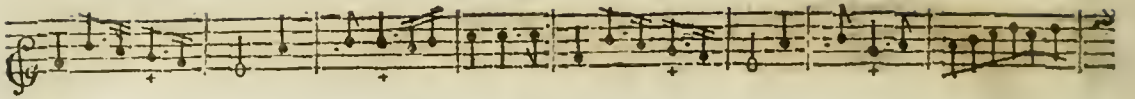
Musical score for Acte Quatrième, page 229. The score consists of 13 staves. The first two staves are vocal lines in treble clef with various ornaments. The next two staves are empty. The following two staves are bass lines. The next two staves are empty. The final five staves are instrumental parts in treble and bass clefs, with a fermata and a '5' marking at the end of the last staff.



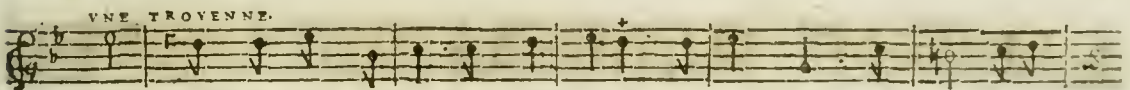
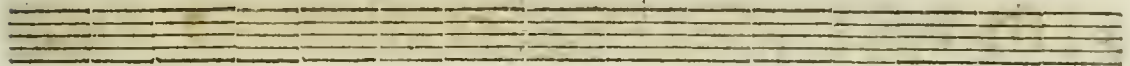
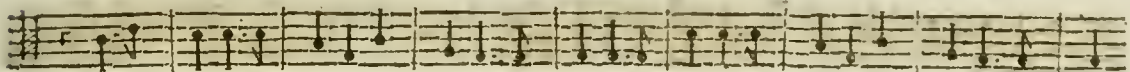
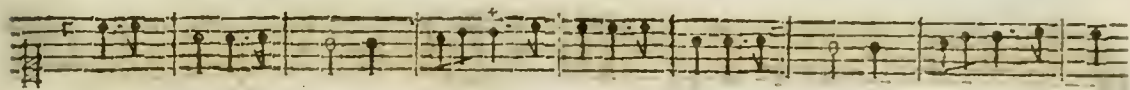








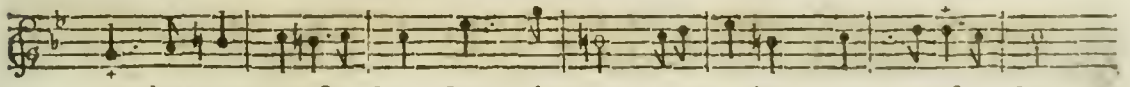




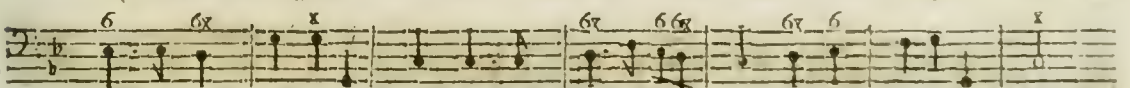
Vous si long-temps bannis de ce sacré séjour, Jeux charmans, reve-



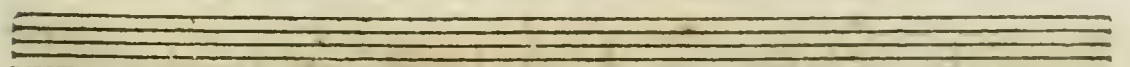
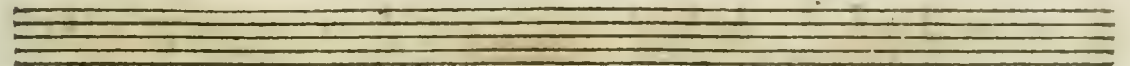
BASSE-CONTINUE.



nez dans cette auguste Cour. Jeux charmans, revenez dans cette auguste Cour.

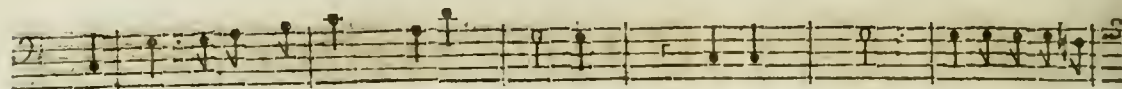
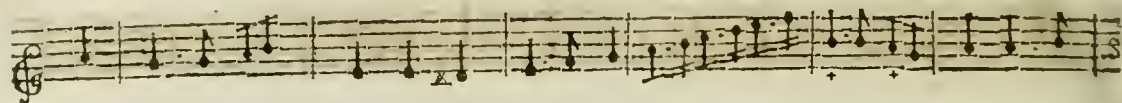


BASSE-CONTINUE.

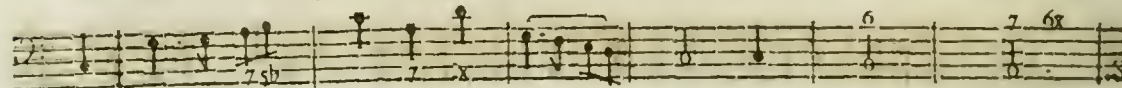


## ACHILLE, TRAGÉDIE.

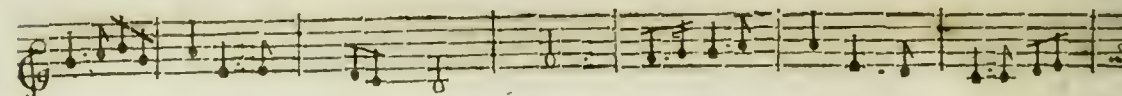
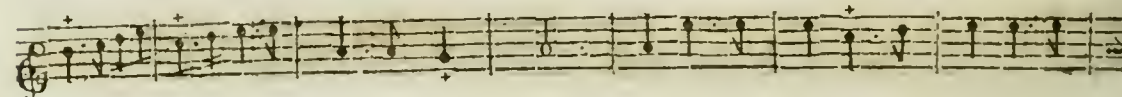
UN TROYEN.



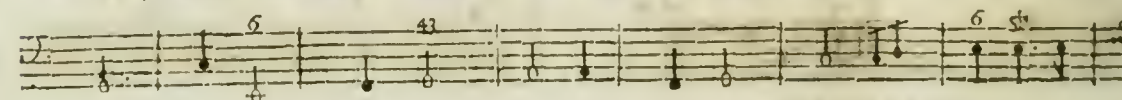
La Paix ramène icy l'abon- dance, Faites voir votre magnifi-



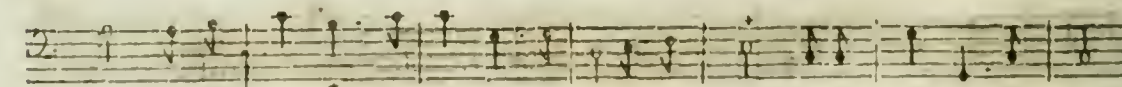
BASSE-CONTINUE.



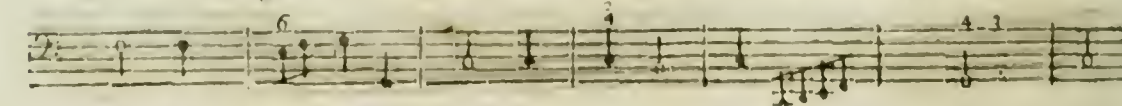
cence, Par vos chants re-dou- blez, célébrez ce grand jour, Et de votre bon-



BASSE-CONTINUE.



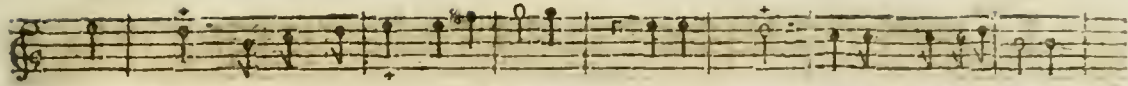
heur rendez grâce à l'Amour. Et de votre bon- heur rendez grâce à l'Amour.



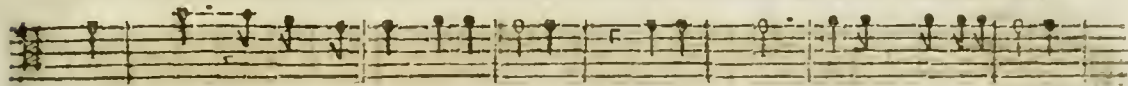
BASSE-CONTINUE.

ACTE QUATRIEME.

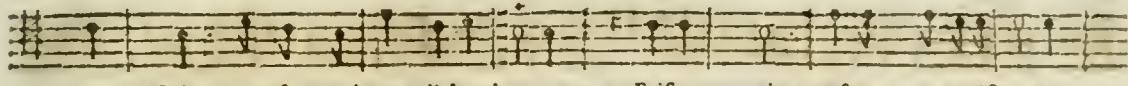
CHOEUR.



La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



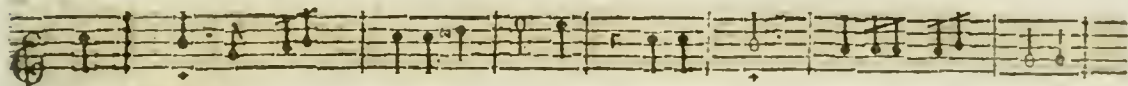
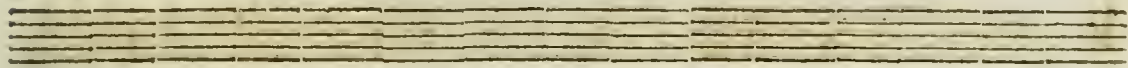
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



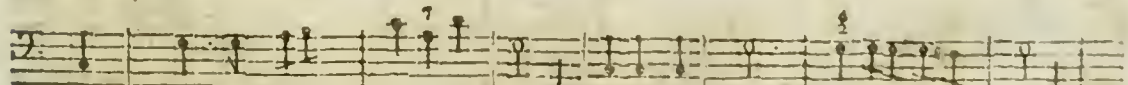
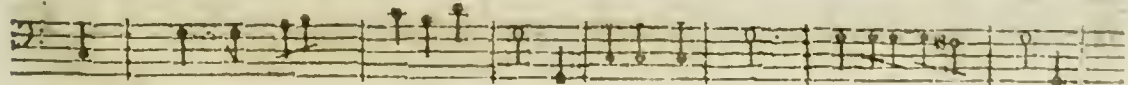
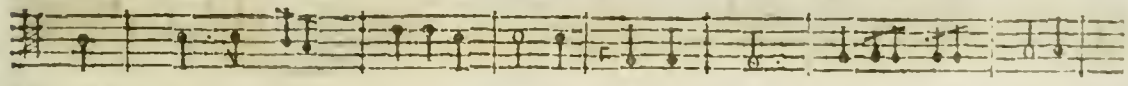
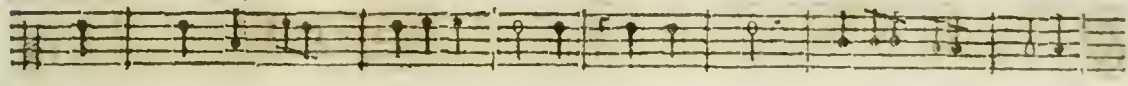
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



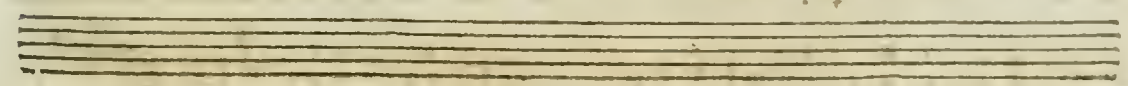
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.

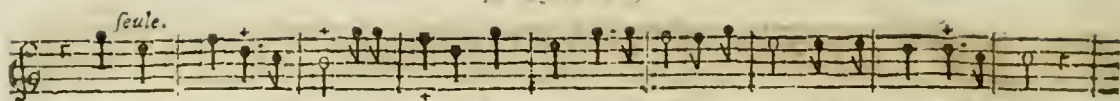


VIOLONS.

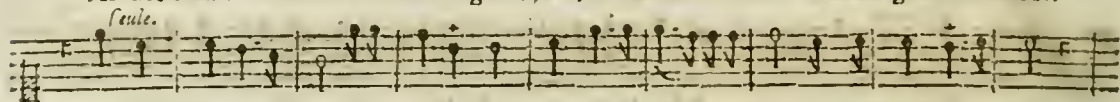


BASSE-CONTINUE.

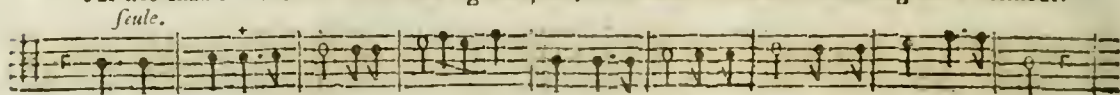




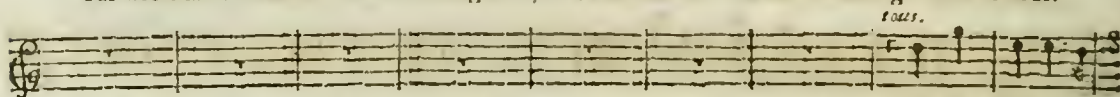
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



Par nos chants redoublez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



Par nos chants redoublez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



Par nos chants redou-



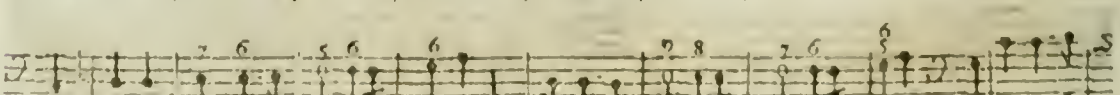
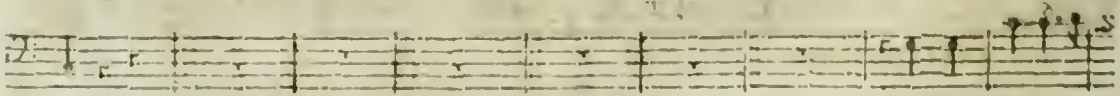
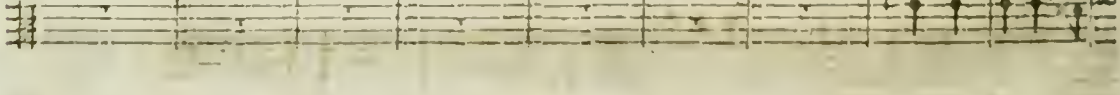
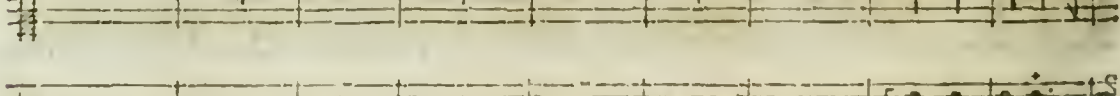
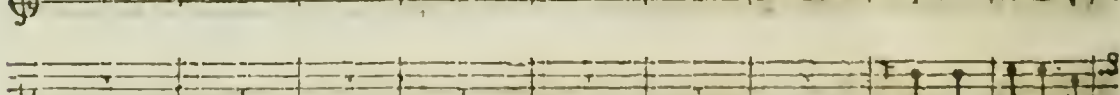
Par nos chants redou-

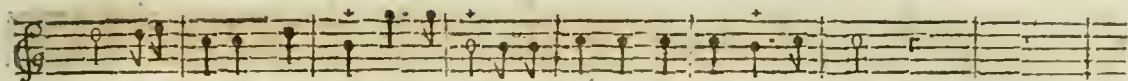


Par nos chants redou-

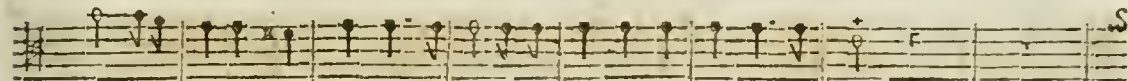


Par nos chants redou-

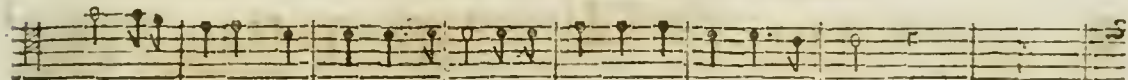




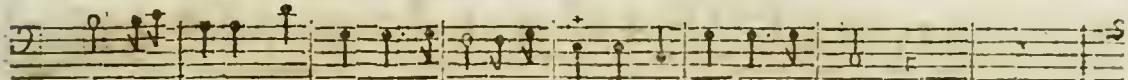
blez célébrons ce grand jour Et de nôtre bonheur rendons grace à l'Amour.



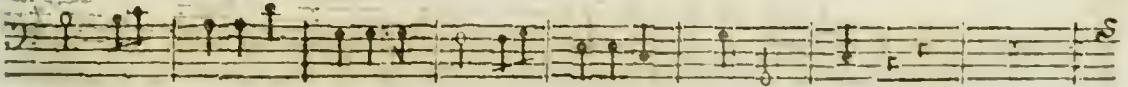
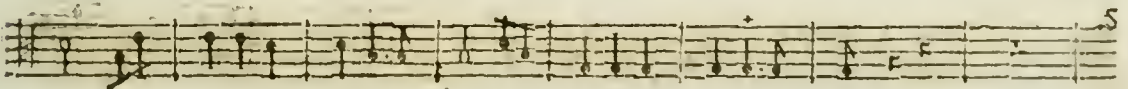
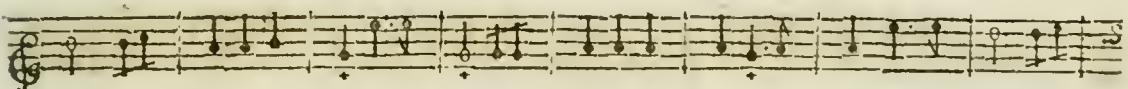
blez célébrons ce grand jour Et de nôtre bonheur rendons grace à l'Amour.



blez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



blez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.

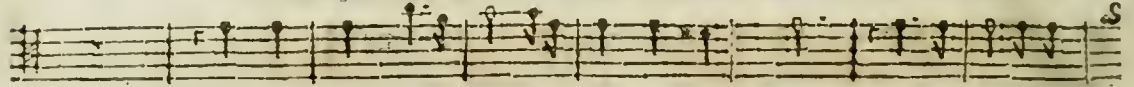


BASSE-CONTINUE.

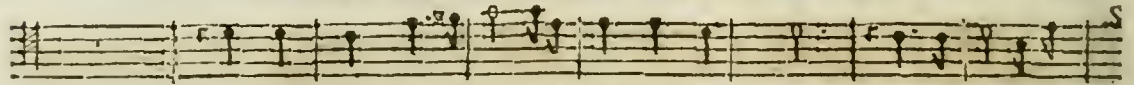




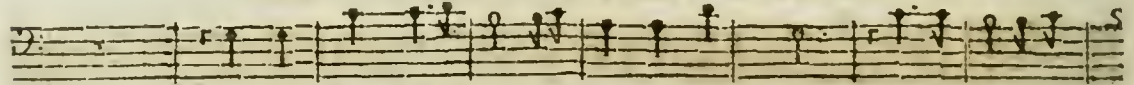
Par nos chants, redoublez célébrons ce grand jour, Et de nôtre bon-



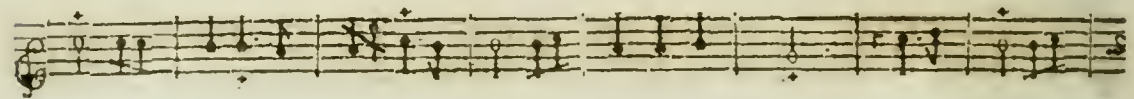
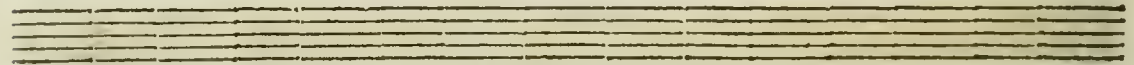
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bon-



Par nos chants redoublez célébrons ce grand jour, Et de nôtre bon-

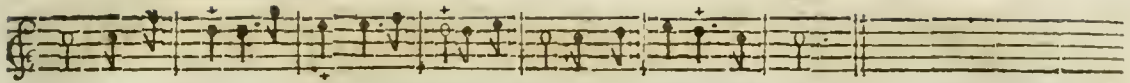


Par nos chants redoublez célébrons ce grand jour, Et de nôtre bon-

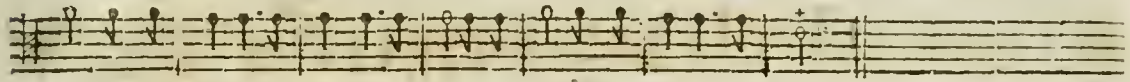


BASSE-CONTINUE.

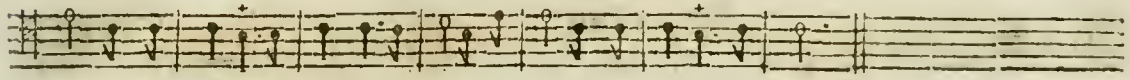




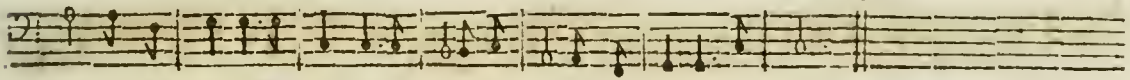
heur ren dons grace à l'Amour. Et de nôtre bonheur rendons grace à l'Amour.



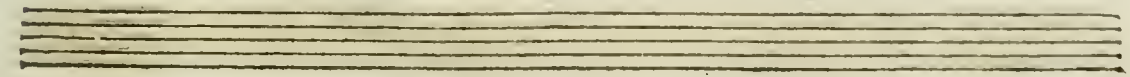
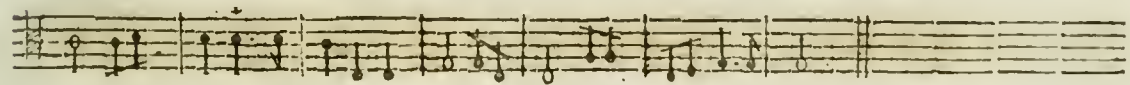
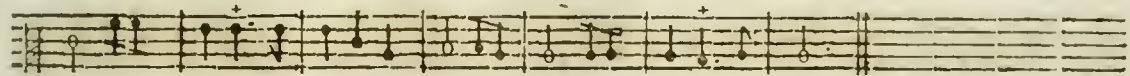
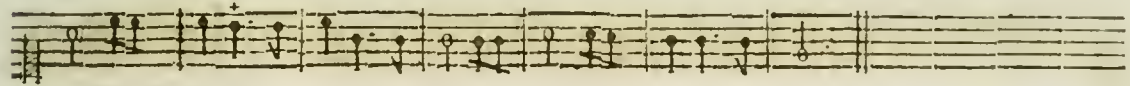
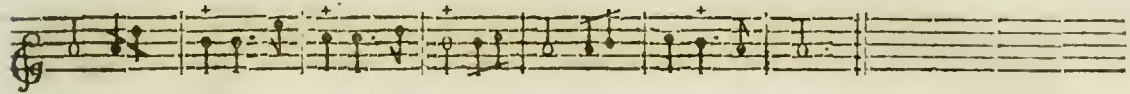
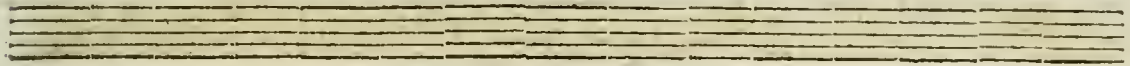
heur rendons grace à l'Amour. Et de nôtre bonheur rendons grace à l'Amour.



heur rendons grace à l'Amour. Et de nôtre bonheur rendons grace à l'Amour.



heur rendons grace à l'Amour. Et de nôtre bonheur rendons grace à l'Amour.



Musical score for 'Entre-acte' from 'Achille, Tragedie'. The score consists of ten staves of music. The first staff is a treble clef with a 3/4 time signature and the text 'ENTRE-ACTE.' below it. The second staff is a bass clef with a 3/4 time signature. The third and fourth staves are bass clefs with a 3/4 time signature. The fifth staff is a bass clef with a 3/4 time signature. The sixth staff is a treble clef with a 3/4 time signature. The seventh, eighth, and ninth staves are bass clefs with a 3/4 time signature. The tenth staff is a treble clef with a 3/4 time signature. The music is written in a style typical of 18th-century French opera, featuring various note values, rests, and dynamic markings. There are several asterisks (\*) and a circled asterisk (\*) in the score, likely indicating specific performance instructions or editorial markings. The score is divided into measures by vertical bar lines, and some measures are grouped together with brackets.



# ACTE CINQUIÈME

## SCÈNE PREMIÈRE.

ACHILLE, seul.

*doux.*

VIOLONS.

*doux.*

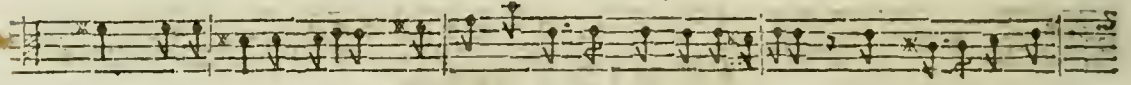
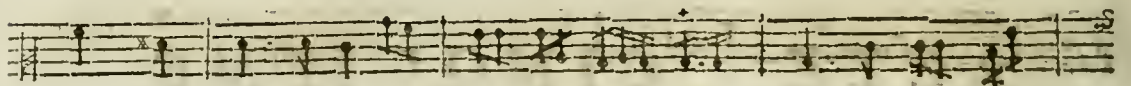
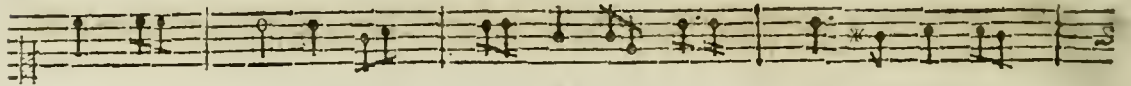
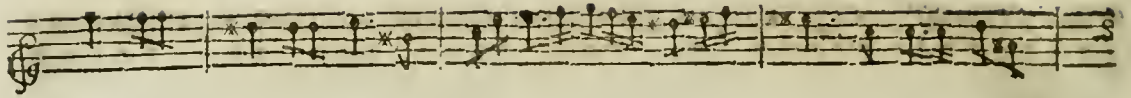
*doux.*

*doux.*

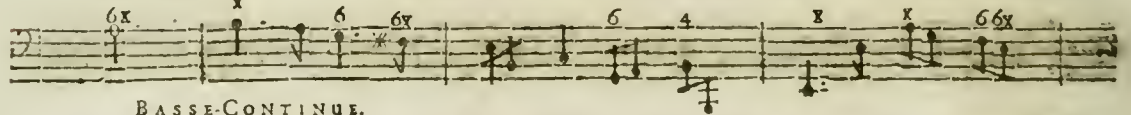
ACHILLE.

Ah! que sur moy l'amour regne avec violence! Que de transports puissants mon cœur est agité!

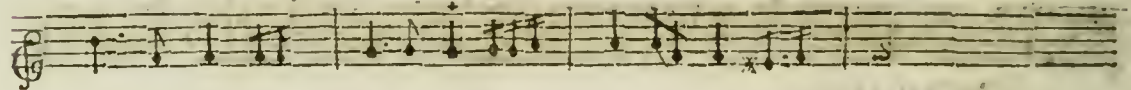
BASSE-CONTINUE.



Mais j'aperçoy la divine beauté Qui cause mon impatience, Son pere la con-



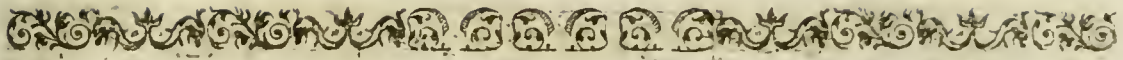
BASSE-CONTINUE.



duit & vient sur ces Autels Entendre & confirmer nos serments mutuels.



BASSE CONTINUE.



SCENE II.

ACHILLE, PRIAM, POLIXENE. - Chœur de Grecs de la fuite d'Achille,  
Chœur de Troyens & de filles Troyennes qui suivent Priam.

*vous.*

PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.

ACHILLE.

Princesse enfin le Ciel répond à mon at- tente; Il as- sûre à mon cœur les plai-

BASSE-CONTINUE.

sirs les plus doux, Ah! que mon sort doit faire de jaloux! Si l'Hymen dont l'espoir m'en-

BASSE-CONTINUE.

chante N'est pas un supplice pour vous. Ah! que mon sort doit faire de jaloux! Si l'Hy-

BASSE-CONTINUE.

men dont l'espoir m'enchanté N'est pas un supplice pour vous. Quoy? ce transport ne sert qu'à vous con-

BASSE-CONTINUE.

fondie? Craignez-vous de me répondre? Pourquoi tourner vos yeux de toutes parts? Nevez-

BASSE-CONTINUE.

vous sur moy seul arrêter vos regards? Parlez, beauté charmante, Le don de vostre

BASSE-CONTINUE.

POLIKENE.

Le cœur suivra-t'il vostre foy? Hé- las! plus je vous voy, Et plus mon trouble s'aug-  
 4 3 6 7 6x 3 5b 4 3

BASSE-CONTINUE.

ACHILLE.

menté. Puis-je du moins en ma faveur Expli- quer ce profond si-  
 6 3

BASSE-CONTINUE.  
POLIKENE.

lence? Un Heros tel que vous quand il donne son cœur, N'est il pas assu- ré de la reconnois-  
 5b 5b 6 4 3

BASSE-CONTINUE.  
ACHILLE.

lance. C'en est trop, vos bon- tez passent mon esprauce.  
 6 4

BASSE CONTINUE.

Musical staff for Violon (Violin), first system.

VIOLON.

Musical staff for Violon, second system.

VIOLON.

Musical staff for Priam, first system.

PRIAM.

Commençons à jouir en ce jour, Commençons à jouir en ce jour Des plaisirs que la

Musical staff for Basse-Continue, first system.

BASSE-CONTINUE.

Musical staff for Violon, third system.

Musical staff for Violon, fourth system.

Musical staff for Priam, second system.

paix nous ramè- ne, Les feux de la haine Cèdent à ceux de l'Amour. Les

Musical staff for Basse-Continue, second system.

BASSE-CONTINUE.

Musical staff for Violon, fifth system.

Musical staff for Violon, sixth system.

Musical staff for Priam, third system.

feux de la haine Cèdent à ceux de l'Amour.

Musical staff for Basse-Continue, third system.

BASSE-CONTINUE.

Commençons à jouir en ce jour; Commençons, Commençons à jouir en ce

Commençons à jouir en ce jour, Commençons à jouir en ce

Commençons à jouir en ce

Commençons à jouir en ce

BASSE-CONTINUE.

jour, Des plaisirs que la paix nous ramène, Les feux, Les feux de la haine

jour, Des plaisirs que la paix nous ramène, Les feux de la haine Cèdent à ceux de l'a-

jour, Des plaisirs que la paix nous ramène, Les feux de la haine Cèdent à ceux de l'a-

jour, Des plaisirs que la paix nous ramène, Les feux de la haine Cèdent à ceux de l'a-

BASSE-CONTINUE.

Cèdent à ceux de l'amour. Les feux, Les feux de la haine Cèdent à ceux de l'amour.

mour. Les feux de la haine Cèdent à ceux de l'amour. Cèdent à ceux de l'amour.

mour. Les feux de la haine Cèdent à ceux de l'amour. Cèdent à ceux de l'amour.

mour. Les feux de la haine Cèdent à ceux de l'amour. Cèdent à ceux de l'amour.

BASSE-CONTINUE.

ACHILLE.  
Peuples soumis à mes loix. Secondez les transports de mon ame, Joignez vos voix

BASSE-CONTINUE.

Pour chanter les beautez de l'ob- jet qui m'enfla- me. Joignez vos voix

BASSE-CONTINUE.

Pour chanter les beautez de l'objet qui m'enfla- me.

BASSE-CONTINUE.

*doux.*

VIOLONS.  
*doux.*

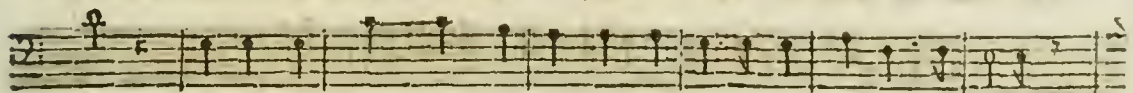
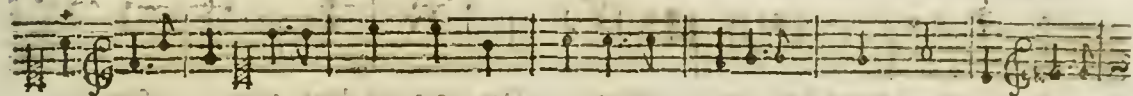
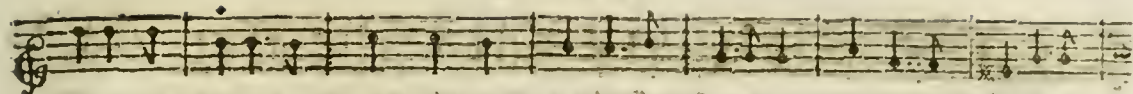
*doux.*

*doux.*

PELÉE.  
Peuples soumis à mes loix Vous jouïssiez d'un fort tranquile, Joignez vos

BASSE-CONTINUE.

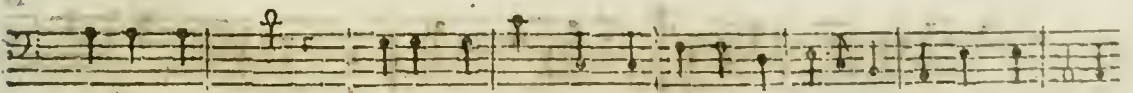
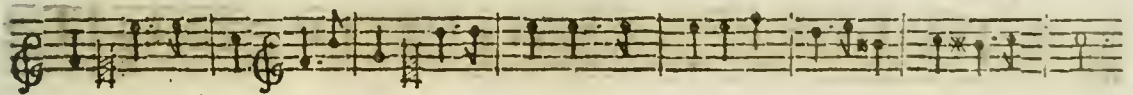
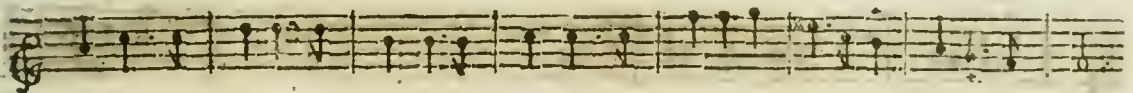




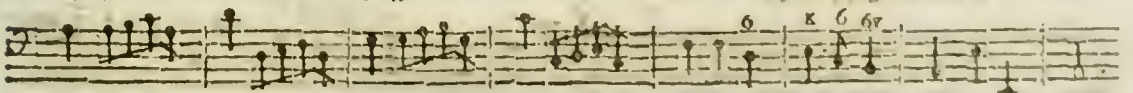
voix, Joignez vos voix Pour chanter les vertus & le bonheur d'Achille.



BASSE-CONTINUE.



Joignez vos voix, Joignez vos voix Pour chanter les vertus & le bonheur d'Achille.



BASSE-CONTINUE.

## ACHILLE, TRAGÉDIE.

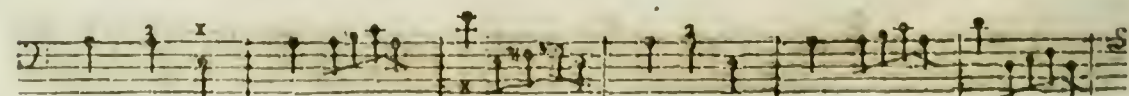
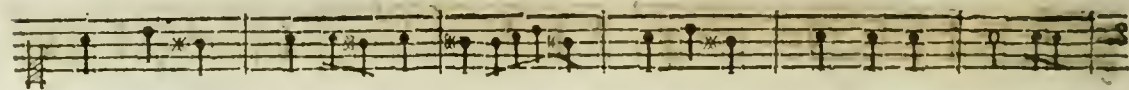
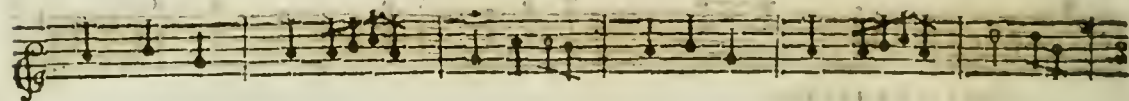
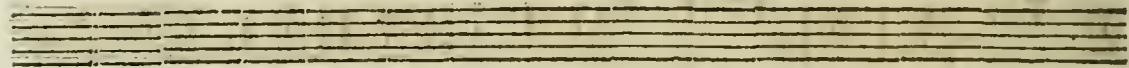
CHOEUR.

Que tous ces lieux re-ten-tissent, Que tous ces lieux re-ten-tissent Du

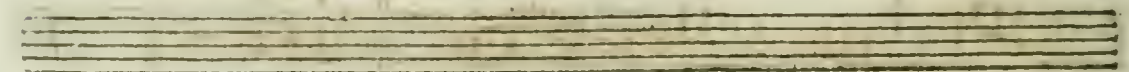
Que tous ces lieux re-ten-tissent, Que tous ces lieux reten-tissent Du

Que tous ces lieux reten-tissent, Que tous ces lieux reten-tissent Du

Que tous ces lieux re-ten-tissent, Que tous ces lieux re-ten-tissent Du

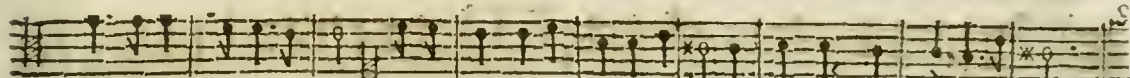


BASSO CONTINUÉ.

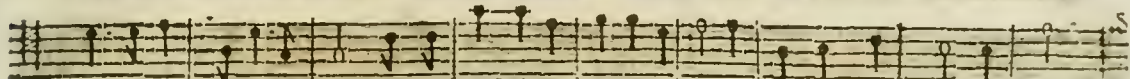




nom de ces heureux époux, Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



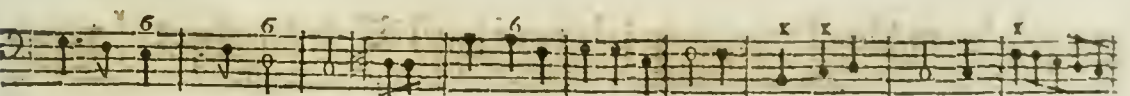
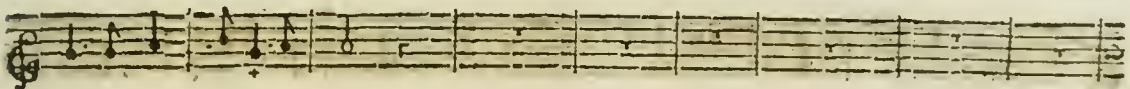
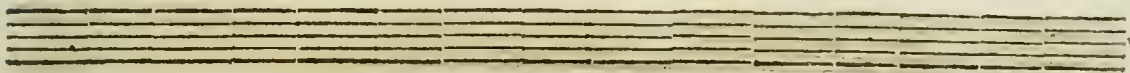
nom de ces heureux époux, Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



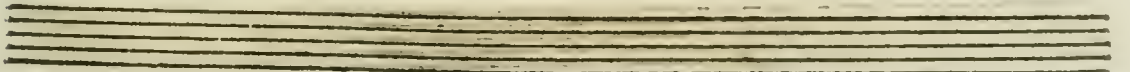
nom de ces heureux époux, Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



nom de ces heureux époux,

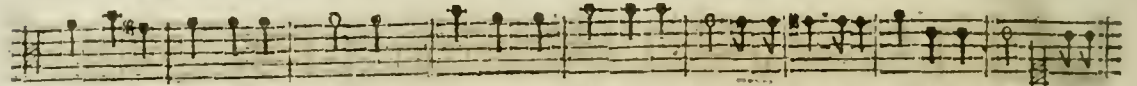


BASSE-CONTINUE.

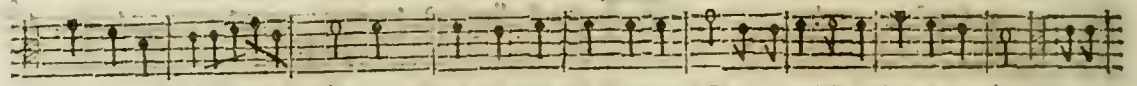




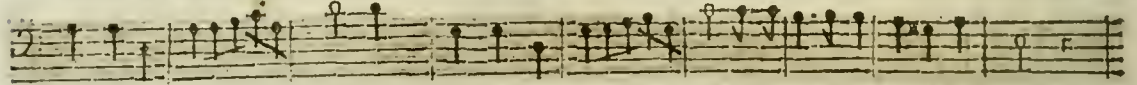
Que tous ces lieux reten- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



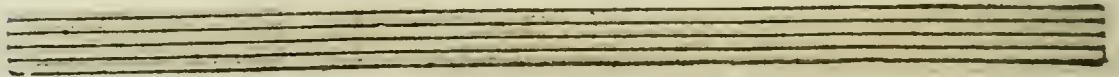
Que tous ces lieux reten- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



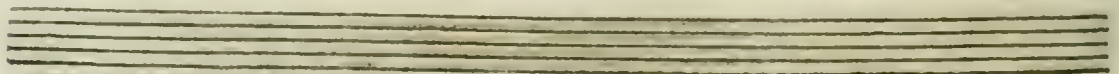
Que tous ces lieux re- ton- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



Que tous ces lieux re- ten- tissent, Que tous ces lieux re- ten- tissent Du nô de ces heureux époux.



BASSE-CONTINUE.

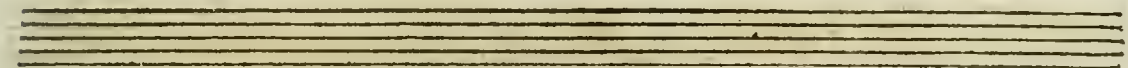


mour & l'Hymen les unissent De leurs nœuds les plus doux. Que l'Amour & l'Hymen les u-

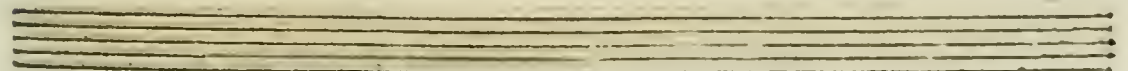
mour & l'Hymen les unissent De leurs nœuds les plus doux. Que l'Amour & l'Hymen les u-

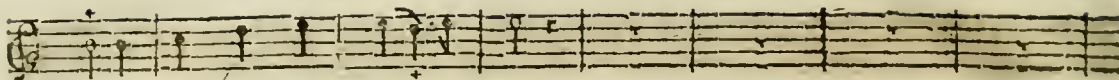
mour & l'Hymen les unissent De leurs nœuds les plus doux. Que l'Amour & l'Hymen les u-

Que l'Amour & l'Hymen les u-

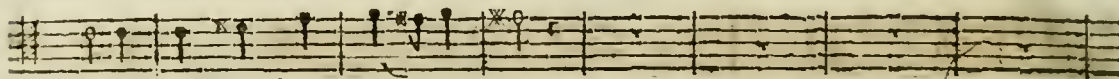


BASSE-CONTINUE.

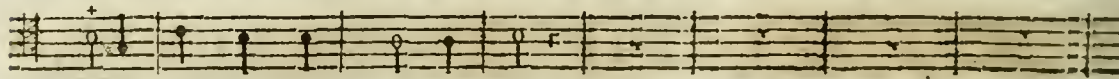




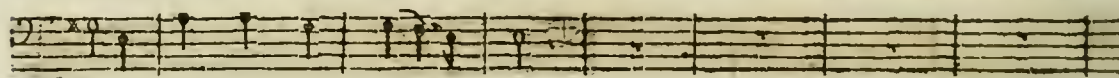
nissent De leurs nœuds les plus doux.



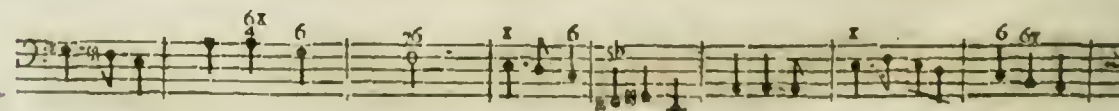
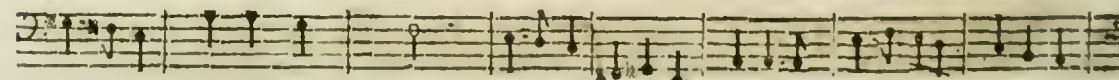
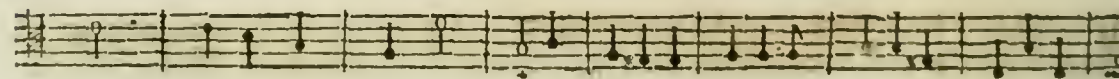
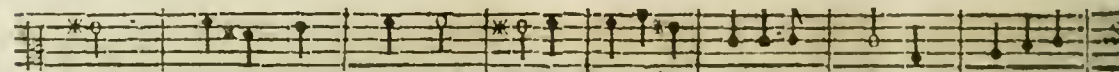
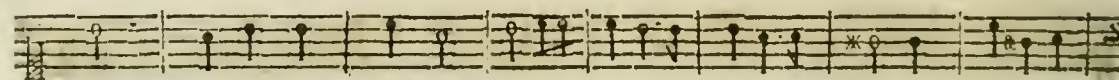
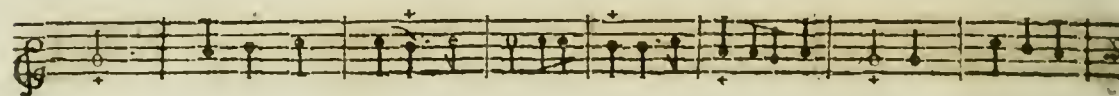
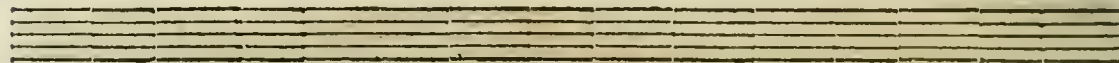
nissent De leurs nœuds les plus doux.



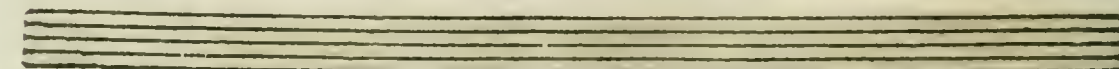
nissent De leurs nœuds les plus doux.



nissent De leurs nœuds les plus doux.

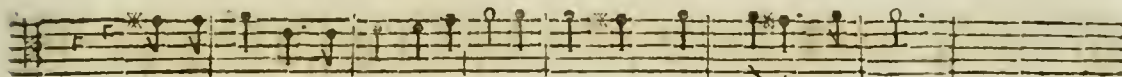


BASSE-CONTINUE.

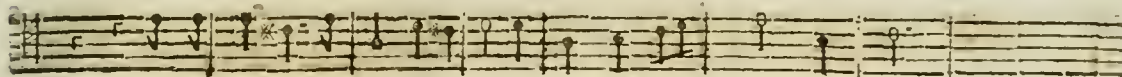




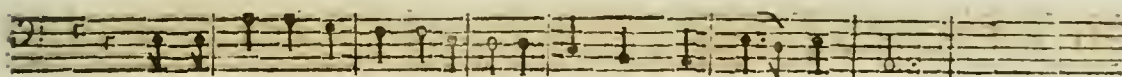
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



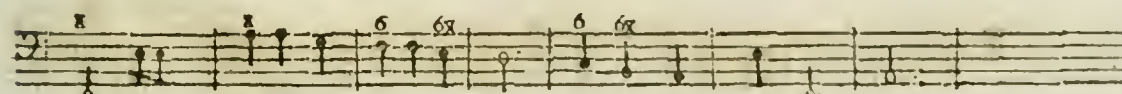
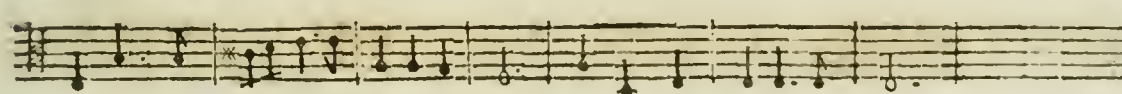
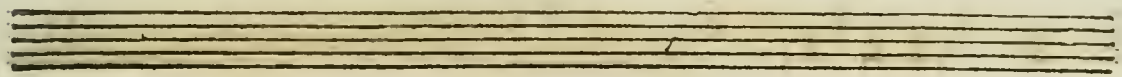
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



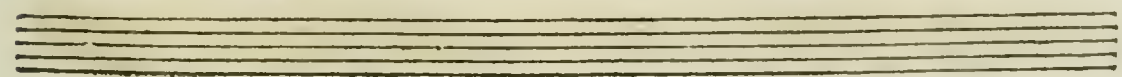
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.

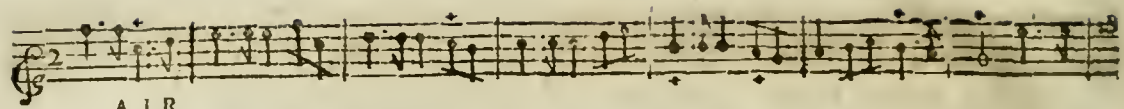


Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.

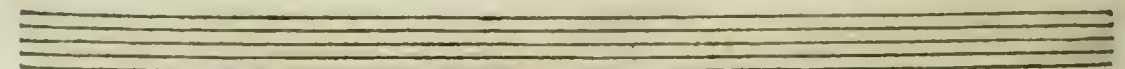
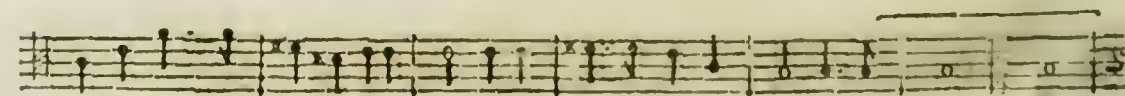
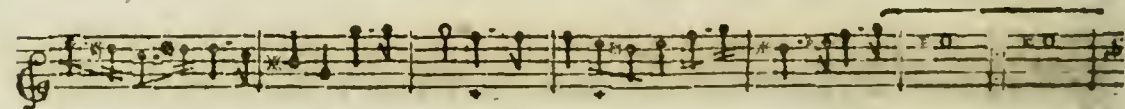
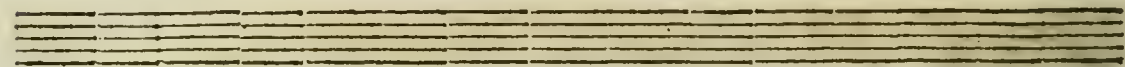
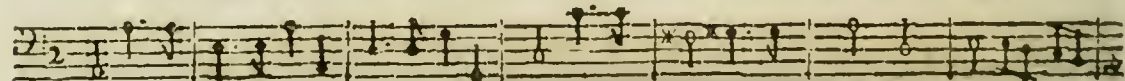
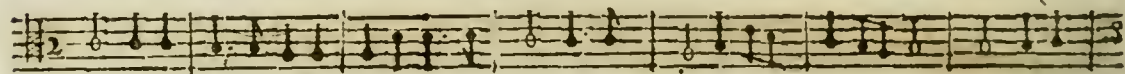
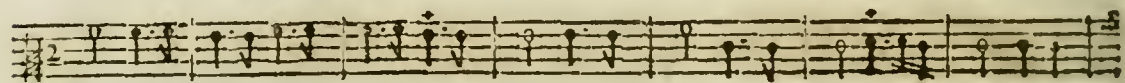
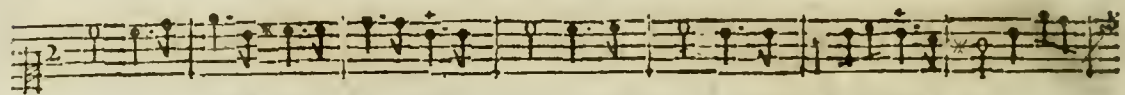


BASSE-CONTINUE.

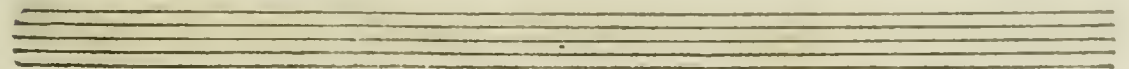
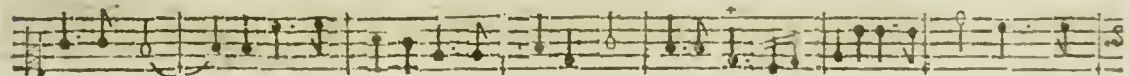
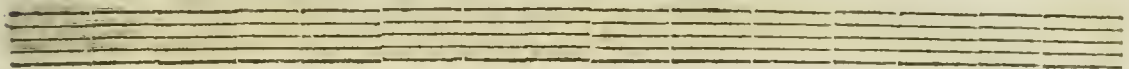
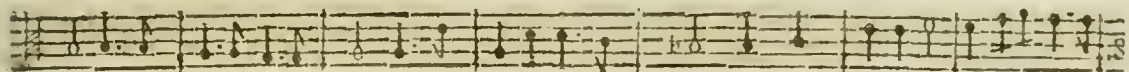
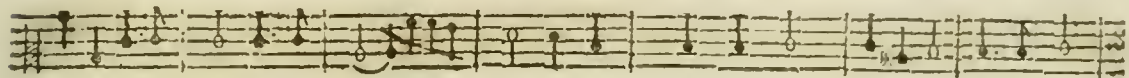
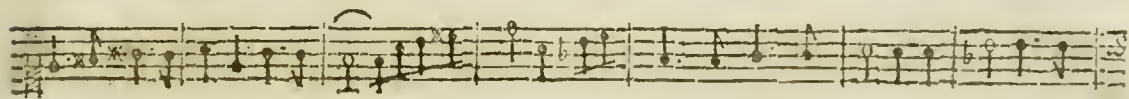




A I R.







This page contains a musical score for the opera 'Achille, Tragedie'. The score is written on ten staves. The first staff is a vocal line in G major, starting with a treble clef and a common time signature. The second staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The third and fourth staves are piano accompaniment in G major, starting with a bass clef and a common time signature. The fifth staff is a vocal line in G major, starting with a bass clef and a common time signature. The sixth staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The seventh and eighth staves are piano accompaniment in G major, starting with a bass clef and a common time signature. The ninth staff is a vocal line in G major, starting with a treble clef and a common time signature. The tenth staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The score is written in a style typical of 18th-century musical notation, with various ornaments and dynamics.

UN GREG.

Ab que vos chaînes sont belles! Tendres Amans, que vous serez heureux! Seuls dignes l'un del'autre, &

BASSE-CONTINUE.

pleins des mêmes feux, E-galement charmez, é-galement fidelles, Tendres Amans, que vous serez heureux.

BASSE-CONTINUE.

CHOEUR.

Tendres Amans, que vous serez heureux! Tendres Amans, que vous serez heureux!

Tendres Amans, que vous serez heureux!

Tendres Amans, que vous serez heureux! Tendres Amans, que vous serez heureux!

BASSE-CONTINUE.

*seul.*

Chacun de vous connoit le prix de ce qu'il aime, Et luy consacre tous ses vœux;

*seul.*

Chacun de vous connoit le prix de ce qu'il aime, Et luy consacre tous ses vœux;

*seul.*

Chacun de vous connoit le prix de ce qu'il aime, Et luy consacre tous ses vœux;

BASSE-CONTINUE.

Chacun de son Amour fait sa gloire suprême. Tendres Amans que vous  
 Chacun de son Amour fait sa gloire suprême. Tendres Amans que vous  
 Chacun de son Amour fait sa gloire suprême.

BASSE-CONTINUE.

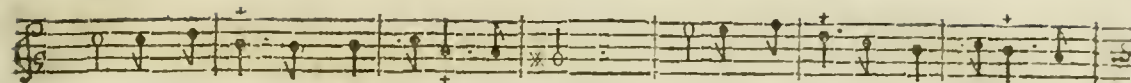
serez heureux! Tendres Amans que vous serez heureux!  
 serez heureux! Tendres Amans que vous serez heureux!  
 Tendres Amans que vous serez heureux!

BASSE-CONTINUE.

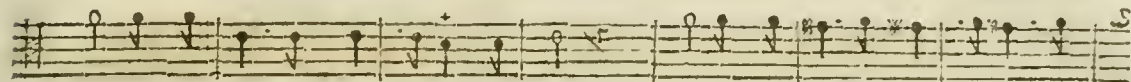
# ACTE CINQUIÈME.

267

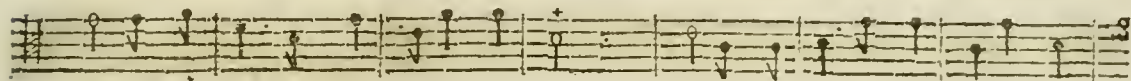
## CHOEUR.



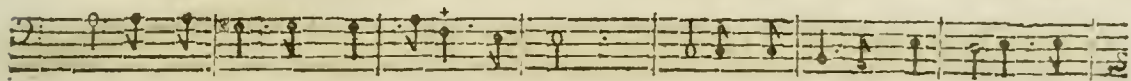
Tendres Amans que vous ferez heureux! Tendres Amans que vous ferez heu-



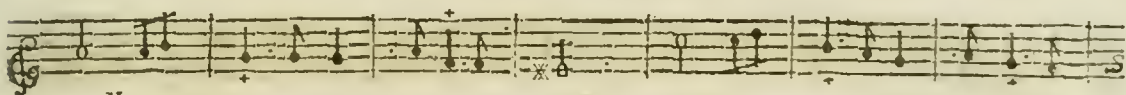
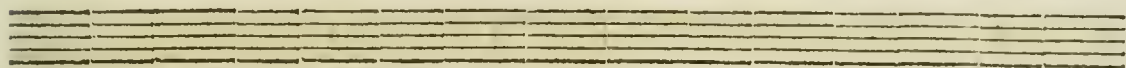
Tendres Amans que vous ferez heureux! Tendres Amans que vous ferez heu-



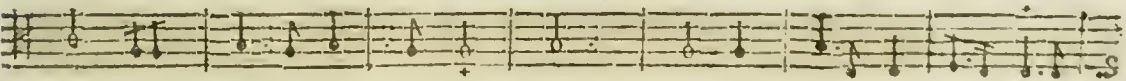
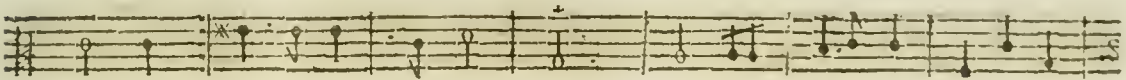
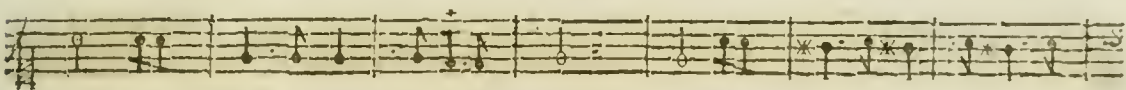
Tendres Amans que vous ferez heureux! Tendres Amans que vous ferez heu-



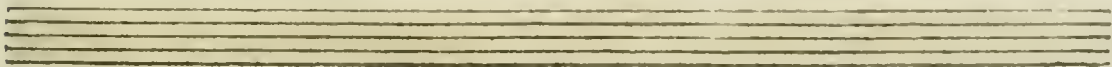
Tendres Amans que vous ferez heureux! Tendres Amans que vous ferez heu-

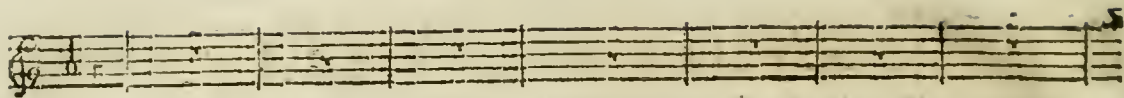


VIOLONS.

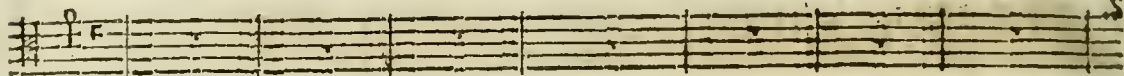


BASSE-CONTINUE.

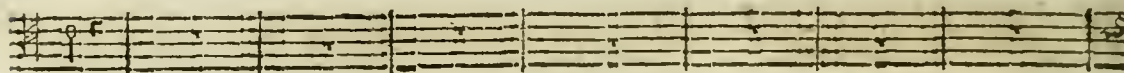




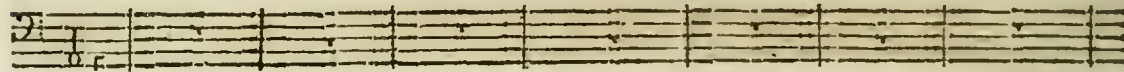
ceux!



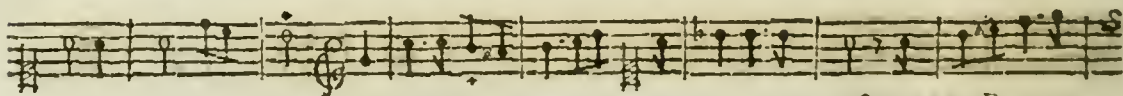
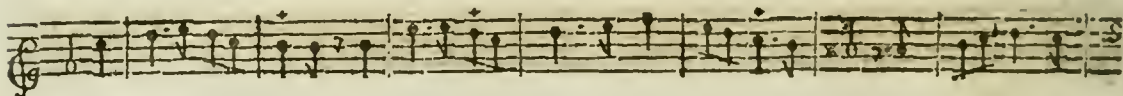
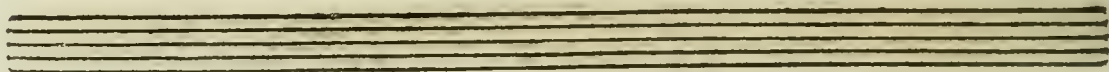
ceux!



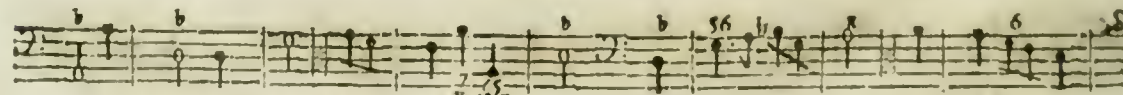
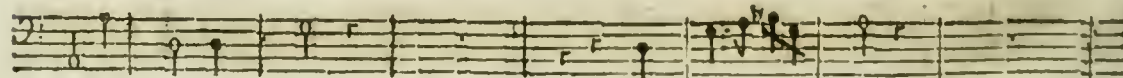
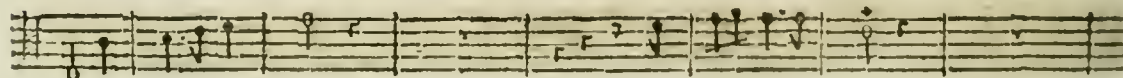
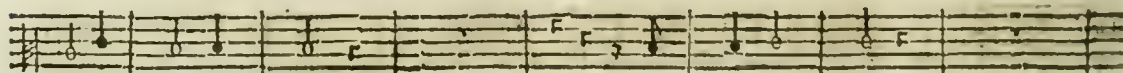
ceux!



ceux!

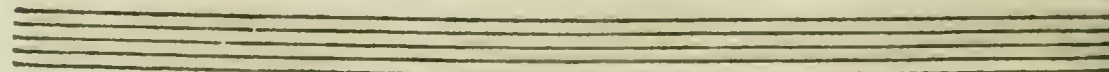


SECOND DESSUS.



BASSE-CONTINUE.

2  
K 43 X





Tendres Amans que vous serez heureux!

Tendres A-



Tendres Amans que vous serez heureux!

Tendres A-

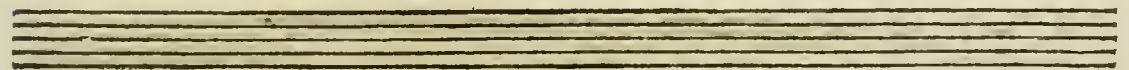


Tendres Amans que vous serez heureux!

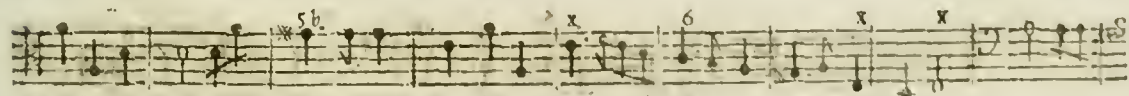
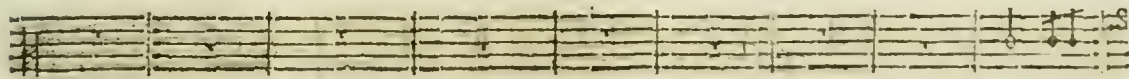
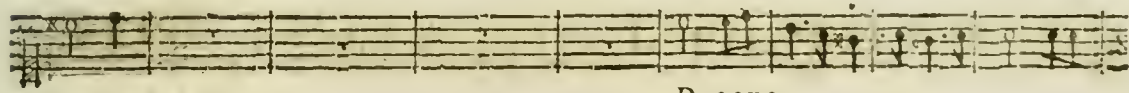
Tendres A-



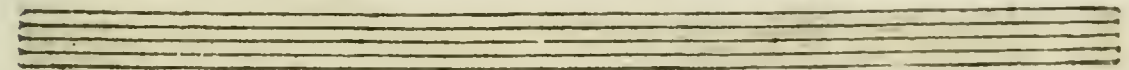
Tendres A-

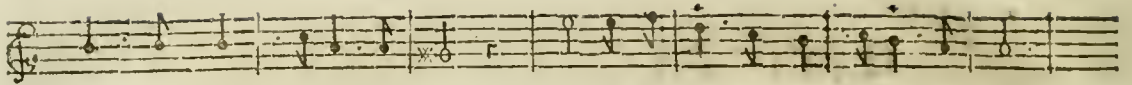


2. DESSUS.



BASSE-CONTINUE.

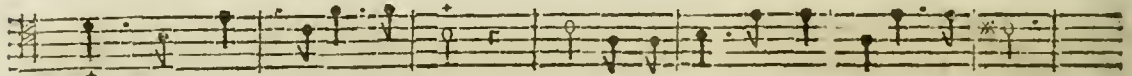




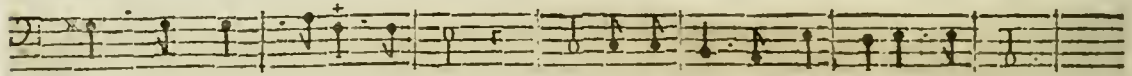
mans que vous serez heureux! Tendres Amans que vous serez heureux!



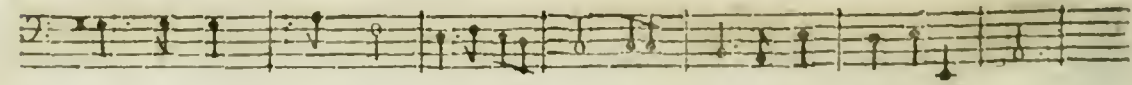
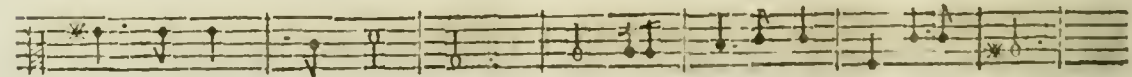
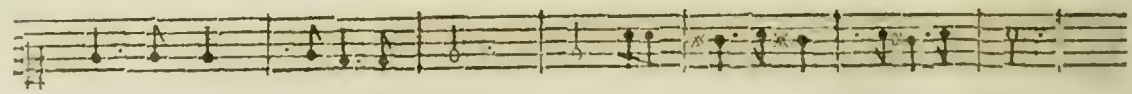
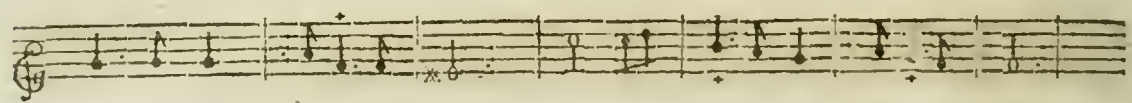
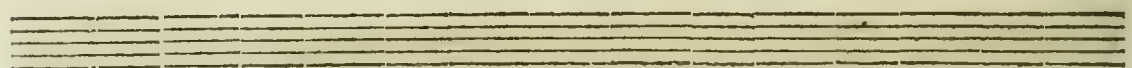
mans que vous serez heureux! Tendres Amans que vous serez heureux!



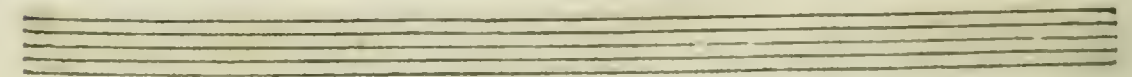
mans que vous serez heureux! Tendres Amans que vous serez heureux!



mans que vous serez heureux! Tendres Amans que vous serez heureux!

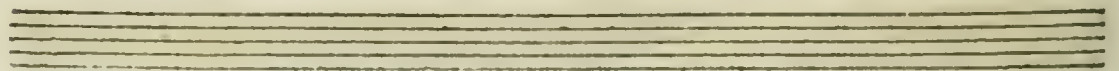
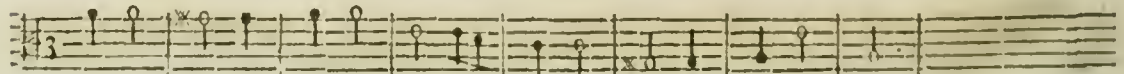
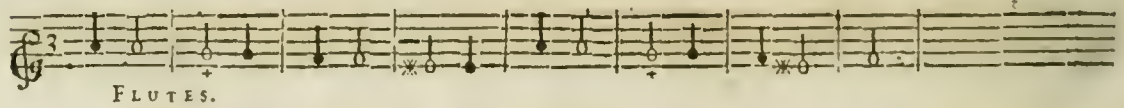
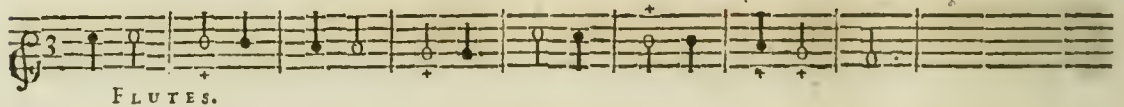
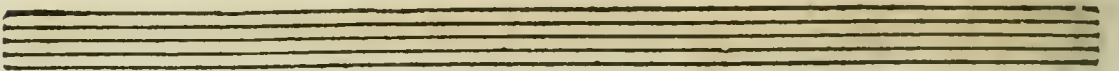
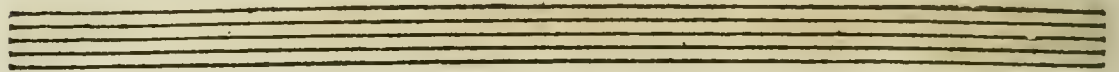
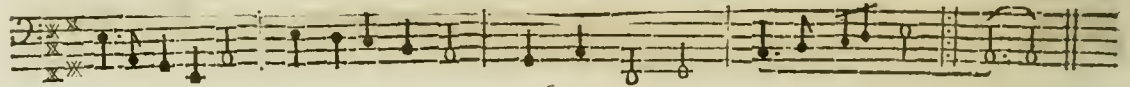
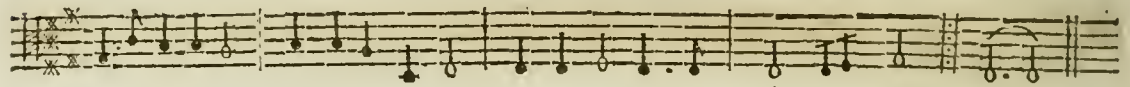
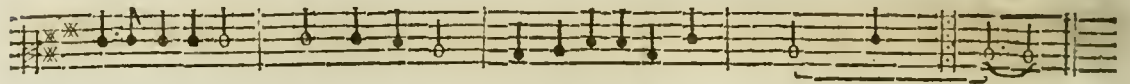
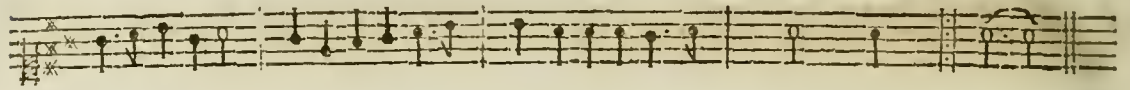
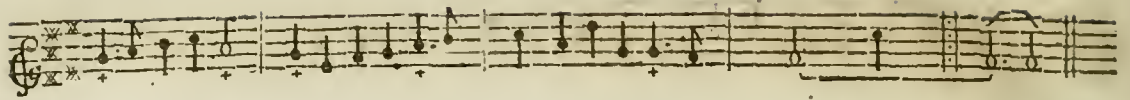


BASSE-CONTINUE.





A I R.



RONDEAU.

FLUTES.

FLUTES.

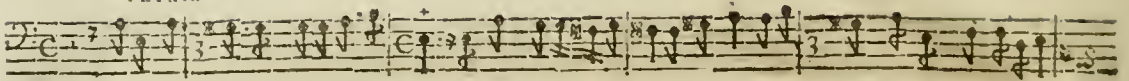
*On reprend le Rondeau.*

FLUTES.

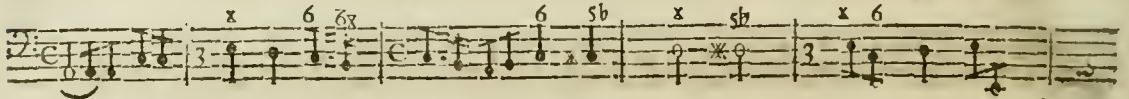
FLUTES.

*On reprend encore le Rondeau, & ensuite l'Air qui est devant en b quarré.*

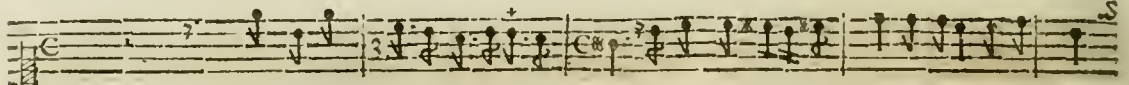
PRIAM.



Ne perdons plus de précieux momens, Allons sur les Autels consacrer les sermens D'une paix éternelle.

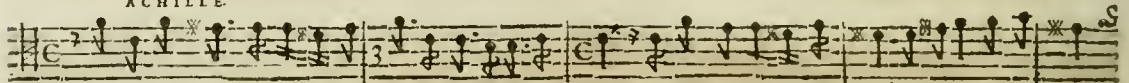


BASSE-CONTINUE.  
TOLINÈNE.

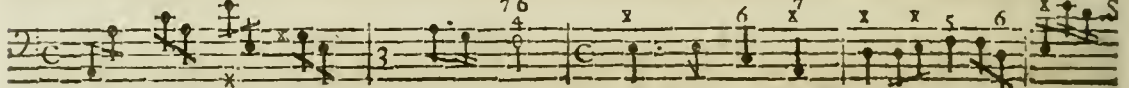


ACHILLE.

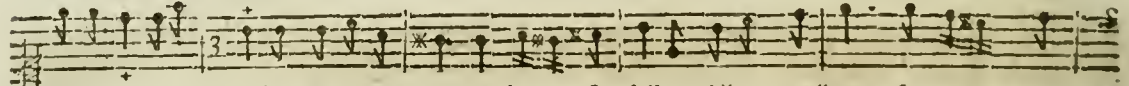
Ne perdons plus de précieux momens, Allons sur les Au-tels consacrer les sermens,



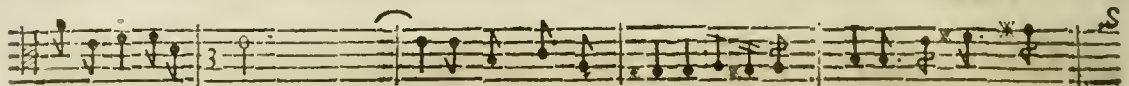
Ne perdons plus Ne per-dons plus de précieux momens, Allons sur les Au-tels consacrer les sermens,



BASSE-CONTINUE.



D'une paix éter-nelle, Et d'une Amour tendre & fi-delle, Allons, Allons sur les Au-



D'une paix éter-nelle, Et d'une Amour tendre & fi-delle, Allons, Al-



BASSE-CONTINUE.



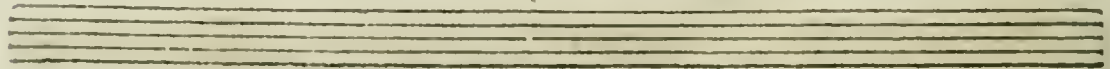
tels, Allons, Al-lons consacrer les ser-mens, D'une paix é-ter-nel-le, Et



lons sur les Au-tels consacrer les ser-mens, D'une paix é-ter-nelle, Et d'une Amour ten-



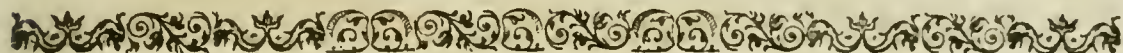
BASSE-CONTINUE.



d'une Amour, Et d'une A-mour ten-dre & fi-del-le.

dre & fi-delle, Et d'une A-mour ten-dre & fi-del-le.

BASSE-CONTINUE.



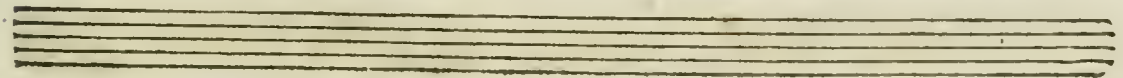
SCENE III.

BRISEIS seule.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.



BRISÉIS.

Que voy-je? C'en est fait, & mou perfide à- mant Espouse en ce mo- ment Sa nou-

BASSE-CONTINUE.

velle mai- stresse. Ah! Junon est. ce ain- si que tu tiensta pro- messe? Est- ce ainsi que tu

BASSE-CONTINUE.

romps ces funestes li- ens Qui vont causer ma mort & sau- ver les Troyens?

BASSE-CONTINUE.

Un juste desespoir m'a- nime, Mon Amour outragé demande une victime, Cou-

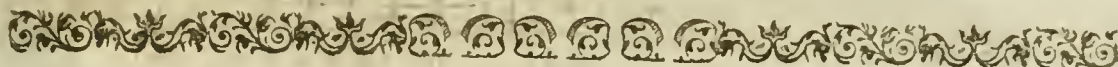
BASSE-CONTINUE.

rons. cou- rons l'immoler ou pe- rit, Si mes transports ja- loux me

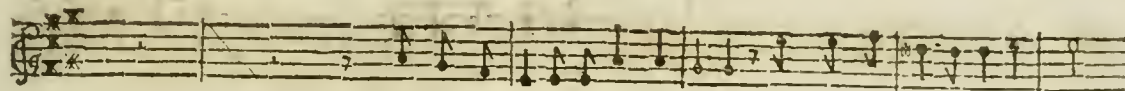
BASSE-CONTINUE.

font commettre un crime Pour l'expi- er je suis presté a mourir

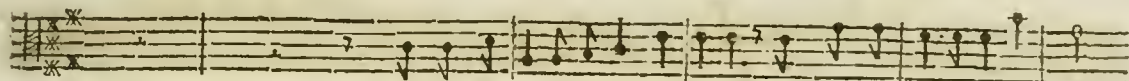
BASSE-CONTINUE.



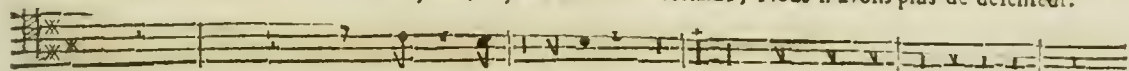
SCÈNE IV.



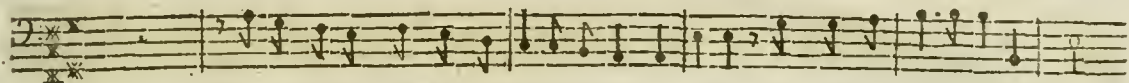
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



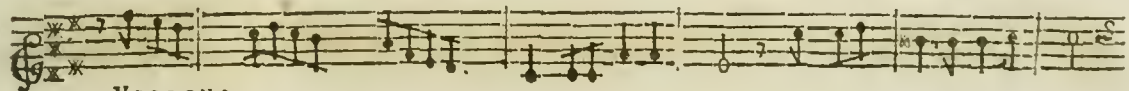
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



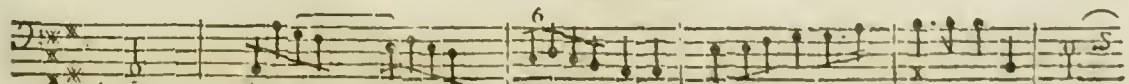
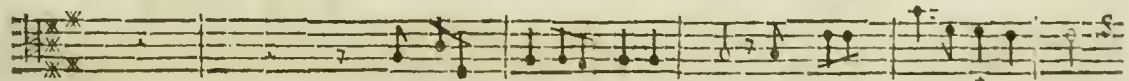
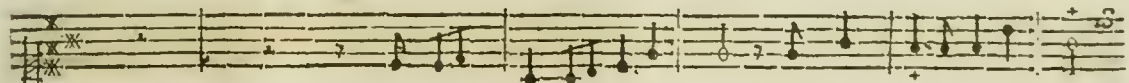
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



Fuyons, fuyons, fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



VIOLONS.



BASSA-CONTINUE.

# ACHILLE, TRAGÉDIE.

Fuyons, fuyons une mort certaine, Nous n'avons plus de défen- seur.

Fuyons, fuyons une mort certaine, Nous n'avons plus de défen- seur.

Fuyons, fuyons une mort certaine, Nous n'avons plus de défen- seur.

Fuyons, fuyons, fuyons, fuyons une mort certaine, Nous n'avons plus de défen- seur.

Fuyons, fuyons, fuyons, fuyons une mort certaine, Nous n'avons plus de défen- seur.

BASSE-CONTINUE.



BRISÉIS.

Où courez-vous? quelle terreur Loin de ces lieux vous entraîne!

BASSE-CONTINUE.

ARCAS.

Achille ne vit plus.

BRISÉIS.

Ciel! quel est son vainqueur?

ARCAS.

L'io-digne

BASSE-CONTINUE.

ravisseur d'He-lene Par une rrahi-son a terminé son

BASSE-CONTINUE

BRISÉIS.

fort. Quoy! le traître Paris est l'auteur de sa mort? Dieux!

POLIXÈNE.

BASSE-CONTINUE.

## SCÈNE V.

POLIXÈNE, BRISEÏS.

Dieux! quel horrible spectacle! Le perfide Paris triomphe sans obstacle

*doux.*

*doux.*

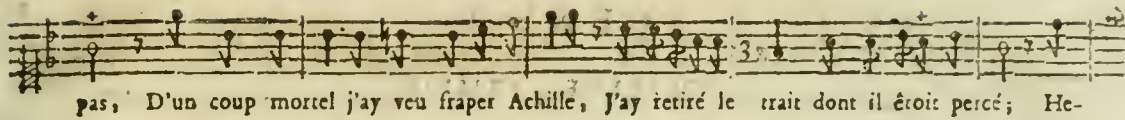
*doux.*

*doux.*

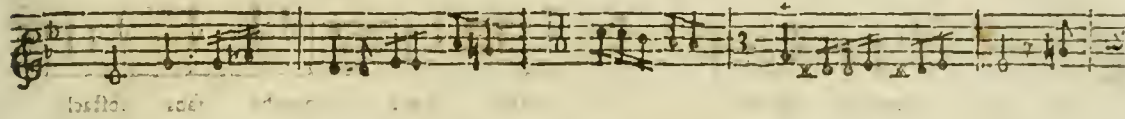
BASSE-CONTINUE.

Il jouit de son crime, & ne me permet pas D'embrasser mon époux même après son tré-

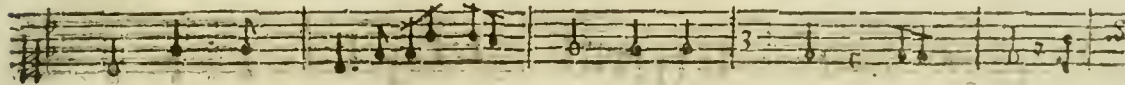
*doux.*



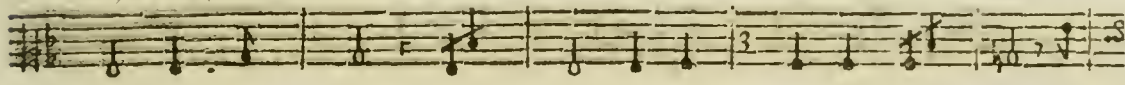
pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-




pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-



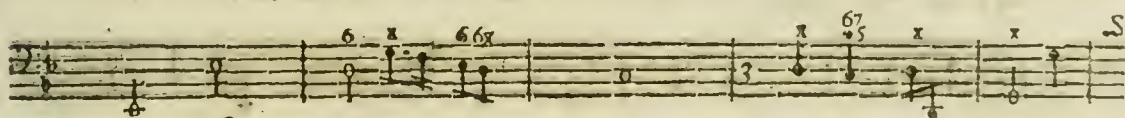
pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-



pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-

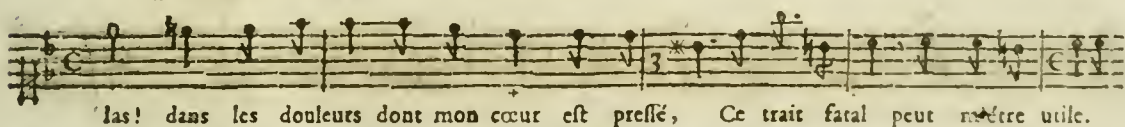


pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-

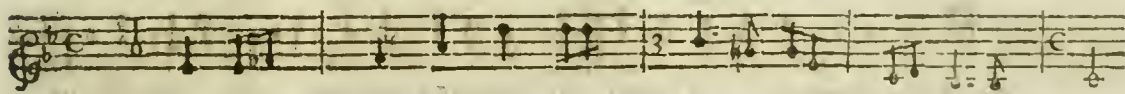


pas, D'un coup mortel j'ay veu fraper Achille, J'ay retiré le trait dont il étoit percé; He-

BASSE CONTINUE.



las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



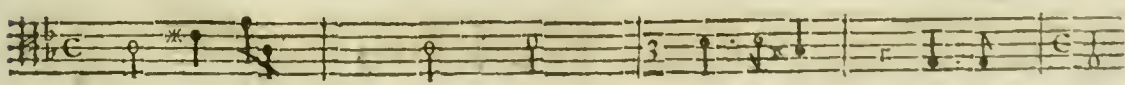
las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



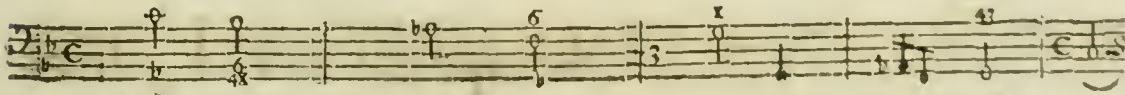
las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.



las! dans les douleurs dont mon cœur est pressé, Ce trait fatal peut même être utile.

BASSE CONTINUE.

BRISÉIS

Je vay presser nos Chefs & nos Soldats De vanger le meurtre d'Achille.

BASSE-CONTINUE.

Oüy, dans mon desespoir je conduiray leurs pas Sur les rempatts de vôt're Ville.

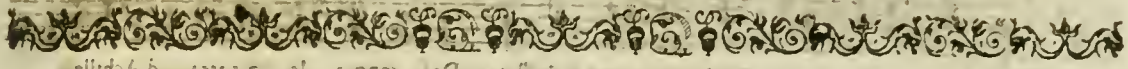
BASSE-CONTINUE.

*lentement.**vif.*

Puisse le juste Ciel se declarer pour nous! Et puissent aujourd'huy les Troyens perir tous.

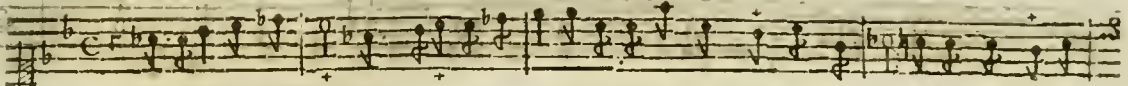
*lentement.**vif.*

BASSE-CONTINUE.

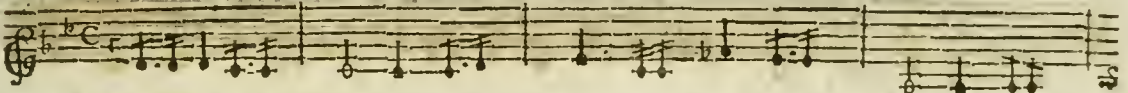


SCENE VI.

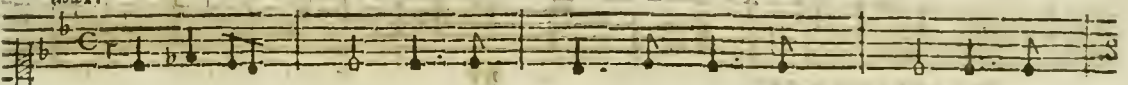
POLIXENE.



Va punir les Troyens , cours hâter la vengeance Du Héros qu'on vient d'immoler , Laisse - moy seule -  
doux.



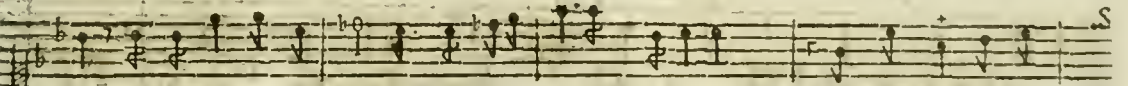
doux.



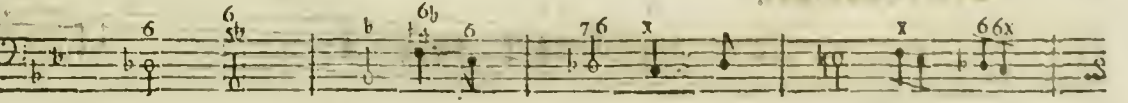
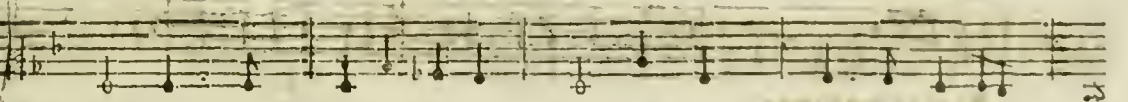
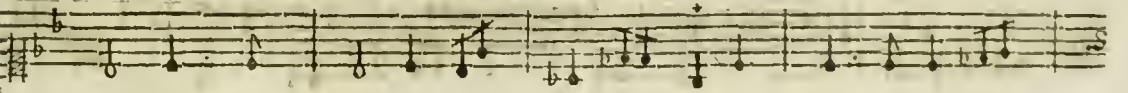
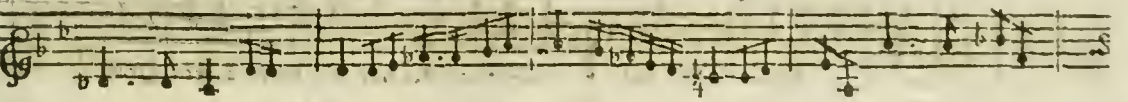
doux.



BASSE-CONTINUE.



cy, ne viens plus me troubler Par ton odi - euse presence. Par tes soins écla-



BASSE-CONTINUE.

rans va prouver ton Amour, Pourfuy Paris, fais-luy ravir le jour, Au Heros que tu perds

BASSE CONTINUE.

on te verra sur- vivre. Depuis qu'il ne vit plus, rien ne plaist à mes yeux, Une sanglante

BASSE CONTINUE.

The first system of music features a vocal line on a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "n'os va finir en ces lieux Les horribles tourmens où sa perte me livre. Ah! n'est-il". Below the vocal line is a piano accompaniment consisting of three staves: a treble clef staff, a middle staff with a treble clef, and a bass clef staff. The piano part includes various chordal textures and melodic lines.

BASSE-CONTINUE.

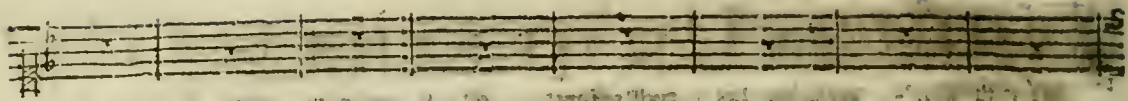
A set of five empty musical staves, intended for the Bass Continuo part of the first system.

The second system of music features a vocal line on a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "pas moins glorieux De le vanger que de le suivre?". Below the vocal line is a piano accompaniment consisting of three staves: a treble clef staff, a middle staff with a treble clef, and a bass clef staff. The piano part includes various chordal textures and melodic lines.

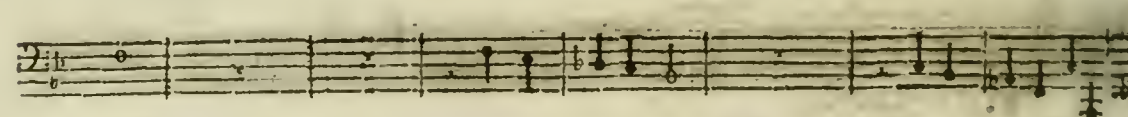
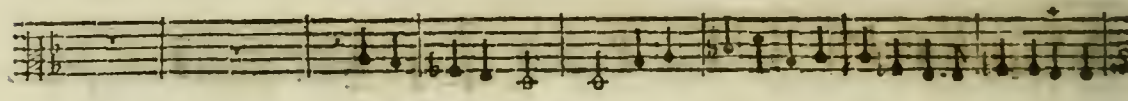
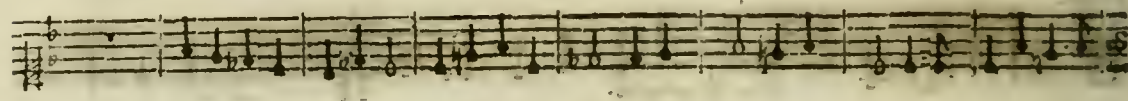
BASSE-CONTINUE.

A set of five empty musical staves, intended for the Bass Continuo part of the second system.

# ACHILLE, TRAGEDIE,



## PRELUDE.

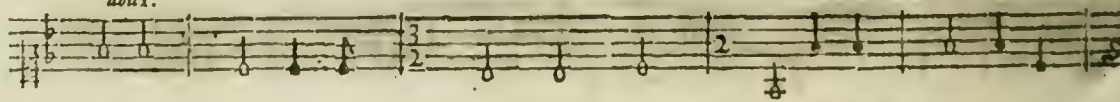


## POLIXENE.

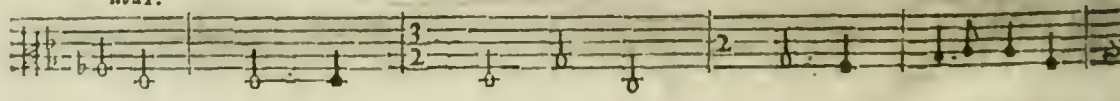
Mais, quels tristes ob- jets viennent s'offrir à moy? Dieux! *doux.* *tous.*



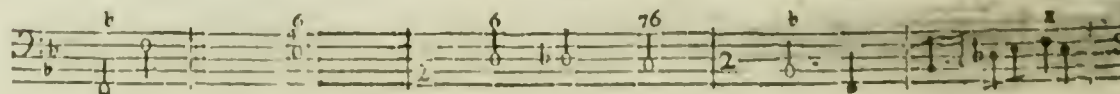
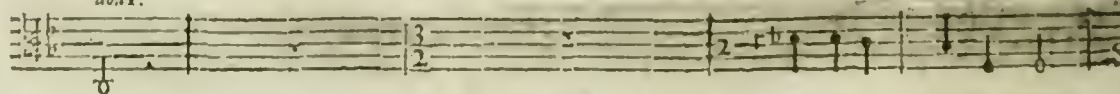
*doux.*



*doux.*



*doux.*



## BASSE-CONTINUO.





ACHILLE, TRAGÉDIE.

elle me tend les bras, Ciel! je voy dans les yeux éclater! sa co-  
*doux.* *fort.* *doux.*

BASSE-CONTINUE.

lère. Chère ombre, attends, je vais te satis-  
*fort.* *doux.* *fort.* *doux.* *fort.*

BASSE-CONTINUE.

faire, s'il ne faut pour te plaire Que courir au trépas.

BASSE-CONTINUE.

Quel fort d'une Amour si tendre! J'éprouve enfin tous les mal-

doux.

doux.

BASSE-CONTINUE.

ACHILLE TRAGEDIE.

heurs Que Cassandre cent fois pleine de ses fureurs Voulut en vain meq faire en-

BASSE-CONTINUE.

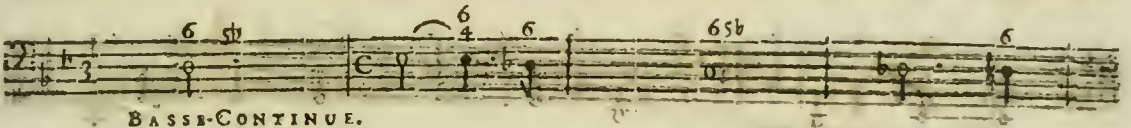
rendre Et toy qui teint encor du sang de mon eponxe As passé dans omes

BASSE-CONTINUE.

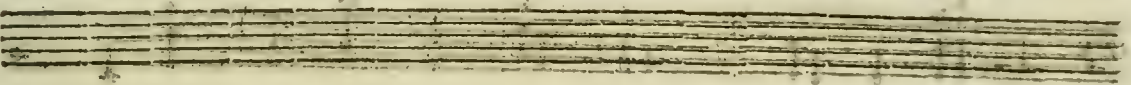


-DS mais pour terminer ma vie, Funeste, trait, seconde mon, envie, Que ton se-

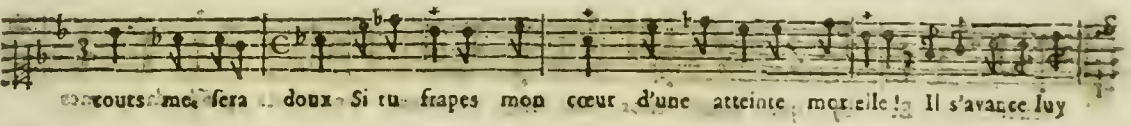


BASSE-CONTINUE.

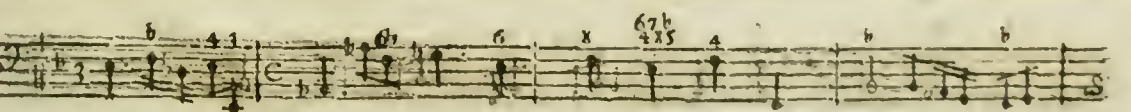


BASSE-CONTINUE

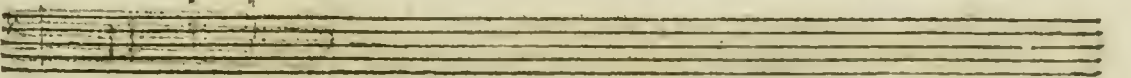


toujours me fera doux Si tu frapes mon cœur d'une atteinte mortelle Il s'avance luy



BASSE-CONTINUE.



même au devant de tes coups Trop heureux si tu m'es fidelle.

BASSE-CONTINUE.

C'en est fait, le succès répond à mon attente, Je n'ay plus guère à souf-

BASSE-CONTINUE.

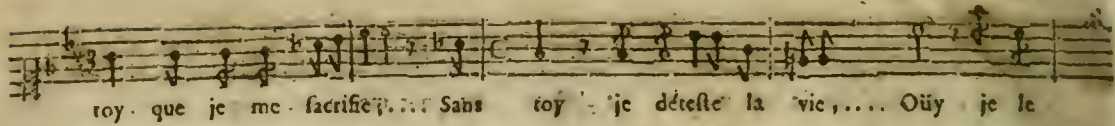
BASSE-CONTINUE

fir, le sens que je vais mourir Et c'est assez pour me rendre con- gente.

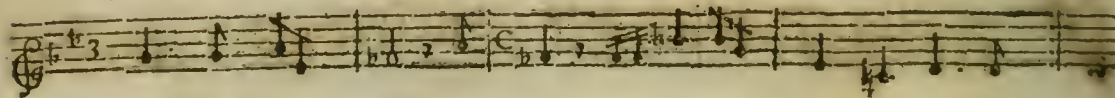
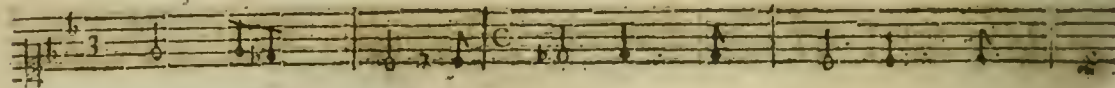
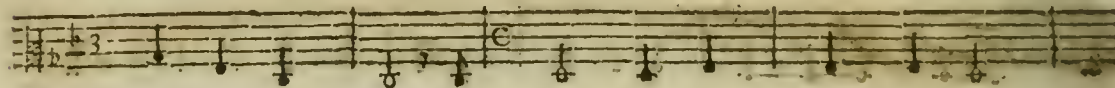
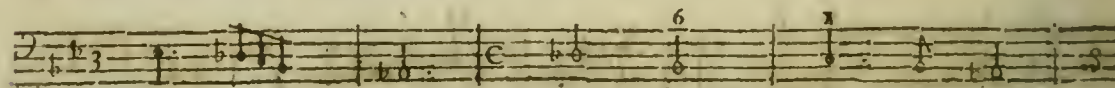
BASSE-CONTINUE

Reçoy mon Sang après... mes pleurs A- chille ; c'est à

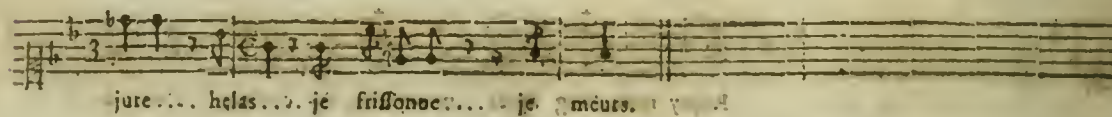
BASSE-CONTINUE.



toy. que je me sacrifie. Sans toy je déteste la vie, ... Oüy je le

BASSE-CONTINUE.

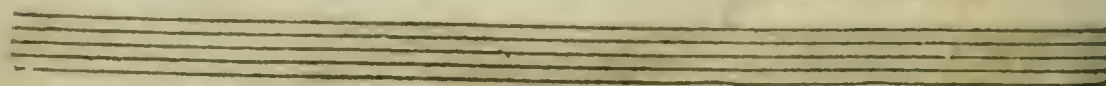



jure... hélas... je frissonne... je meurs.






BASSE-CONTINUE.



FIN DU CINQUIÈME, ET DERNIER ACTE.