

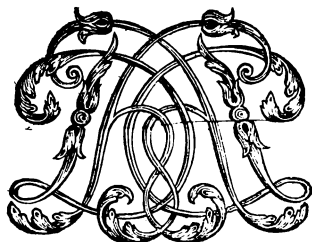
A C H I L L E
ET POLIXENE,
T R A G E D I E.
MISE EN MUSIQUE,

Le premier Acte,

Par Feu MONSIEUR DE LULLY,

Le Prologue, & les quatre autres Actes,

Par MONSIEUR COLLASSE,
Maître de la Chapelle du Roi.



Sur la Copie de Paris.

A A M S T E R D A M,

Chez ANTOINE POINTEL, dans le Kalver-Straat, vis à vis la Chapelle, au Rofier.

Et se trouve,

Chez HENRI DESBORDES, Marchand Libraire, dans le Kalver-Straat.

M. D C. L X X X V I I I.

AVIS DU LIBRAIRE.

L y a long-temps que j'ai rêvé aux moyens de réimprimer ici les Opéra 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, & la difficulté de la Correction, ont été les deux premiers & principaux obstacles qui ont reculé mon dessein. MONSIEUR DEROSIER m'a en fin tiré de cet embarras, par la peine qu'il s'est donné pour inventer une sorte de Musique convenable à mon projet, & s'étant bien même voulu charger de la Correction. Voici le premier Opéra que je publie par ses soins. Si le célèbre MONSIEUR DE LULLY vivoit encore, j'aurois commencé par un de ceux qu'il a achevé avec toute l'approbation des Connoisseurs. J'étois déterminé à commencer par un des premiers qui n'ont jamais été imprimés avec la Musique, mais l'Opéra d'ACHILLE ayant paru, j'ai crû mieux faire d'en entreprendre l'impression ; outre la grace de la nouveauté, c'est la première production des successeurs de ce grand Homme, & je n'ai par-là aucun engagement à réimprimer les Opéra ci-devant publiés, mais seulement à continuer l'impression de ceux qu'on pourra mettre au jour ci-après. Je ne desespère pourtant pas d'entreprendre les Opéra de ce célèbre MONSIEUR DE LULLY, suivant que le Public sera content de celui-ci, je dois seulement avertir ceux pour qui s'imprime cet Ouvrage, que je tâcherai par l'industrie de MONSIEUR DEROSIER, d'employer ci-après des Nottes dont l'œil soit un peu plus gros, afin d'épargner de la peine à ceux qui chantent en Concert. La chose seroit bien plus facile, si la nécessité où je me suis renfermé d'épargner la bourse des Curieux, ne génoit les mesures qu'autrement on pourroit prendre, j'espère pourtant que cela ira de mieux en mieux, & que le Public agréera ce coup d'essai ; j'ose sur tout me le promettre par l'augmentation d'une Table dont l'usage sera fort considérable, elle est au devant du Prologue, par son aide on verra d'un coup d'œil tous les Aïrs à chanter & à jouer, & on s'épargnera la peine de feuilleter tout l'Ouvrage pour trouver à coup-près ce qu'on cherche. Il est assez surprenant que dans les Opéra qu'on a publiés jusqu'à présent, on n'aye pas songé à soulager par ces sortes de Tables la peine & l'impatience de ceux qui aiment la Musique.



A U R O I.

S I R E,

Depuis l'enfance je n'ai 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 fatigues incroyables pendant douze années entières à travailler avec le plus habile Homme du monde, & mettre au jour les productions de son Génie. La reconnaissance que je lui avois de m'avoir donné à VOSTRE MAJESTE', m'a retenu dans le silence, que j'interromps aujourd'hui, en offrant à VOSTRE MAJESTE' les prémices de mes Ouvrages. Ce n'a pas été sans une juste crainte que j'ai pris cette liberté. Mais quand je me suis flatté que je pourrois être entendu du plus grand Roi du monde; j'ai crû devoir tout entreprendre, animé par le seul desir de lui plaire. Je serai 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,

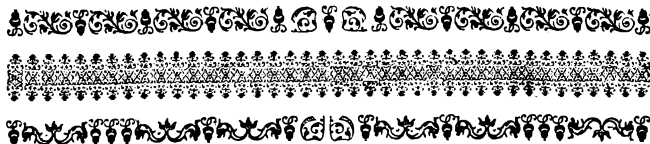
S I R E,

DE VOSTRE MAJESTE',

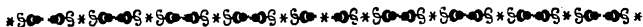
Le très-humble, très-obéissant, &
très-fidèle Serviteur & Sujet,
P. COLLASSE.

TABLE DES AIRS A CHANTER ET A JOUER.

| AIRS A CHANTER. | AIRS A JOUER. |
|---|---------------|
| DANS LE PROLOGUE. | |
| Qu'un changement. H. & 2. Violons. | 4 |
| Animez d'une ardeur. à 2. D. - - - | 6 |
| Vous qui sçavez. D. - - - | 19 |
| Que nos jeux. à 3. D. - - - | 23 |
| DANS L'ACTE PREMIER. | |
| Quand un rival. B. - - - | 6 |
| Je connois les perils. B. - - - | 9 |
| Je cours assûrer. B. & 5. Instrumens. | 9 |
| Malgré mes cruels. H. - - - | 17 |
| Faut-il que vôtre cœur. H. - - - | 18 |
| La Déesse paroît. H. - - - | 18 |
| Vous, Divinitez. D. - - - | 24 |
| Paffacaille. Grand Héros. à 3. 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 |
| Jouïffez du bonheur. B. & 2. Violons. | 122 |
| Que me veut dire. D. & 5. Instrumens. | 124 |
| Le bruit de cet ardeur. D. - - - | 128 |
| Faut-il vous immoler. H. - - - | 129 |
| Après tant de trouble. H. & 2. Violons. | 150 |
| Cherchons. à 3. H.T. & B. - - - | 154 |
| Tristes Bocages, chœur. | 157 |
| DANS L'ACTE QUATRIEME. | |
| N'écouterai-je plus. D. & 5. Instrumens. | 182 |
| Vous voulez jouer. D. - - - | 185 |
| Malgré les conseils. D. & 5. Instrumens. | 192 |
| Le fier Achille. B. & 4. Instrumens. | 194 |
| Quel changement favorable. B. & 4. Instrum. | 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. à 3. D.H. & B. - - - | 247 |
| Peuples soumis. B. & 5. Instrumens. | 248 |
| Ah ! que vos chaînes. H. - - - | 259 |
| Chacun de vous. à 3. D.D.H. | 259 |
| Ne perdons. à 2. D.H. - - - | 268 |
| DANS LE PROLOGUE. | |
| Prélude. | 1 |
| Air. Grave. - - - | 7 |
| Air à deux chœurs d'Instrumens. | 9 |
| Air gai. - - - | 11 |
| Air de Bourée. | 19 |
| Menuet. - - - | 20 |
| Rondeau. - - - | 21 |
| Bourée. - - - | 26 |
| DANS L'ACTE PREMIER. | |
| Ouverture. | 1 |
| Chaconne. | 21 |
| Air. - - - | 24 |
| Paffacaille. - - - | 26 |
| DANS L'ACTE SECOND. | |
| Marche de Trompettes. | 52 |
| Air de Trompettes. | 59 |
| Air de Haut-bois. | 61 |
| Air de Trompettes. | 67 |
| Entre-Acte. à 2. chœurs d'Instrumens. | 111 |
| DANS L'ACTE TROISIEME. | |
| Air des Furies. - - - | 140 |
| Ritournelle de Haut-bois. | 145 |
| Entrée de Pastres. - - - | 148 |
| Air. - - - | 155 |
| Menuet de Haut-bois. | 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,
T R A G E D I E.



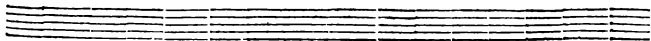
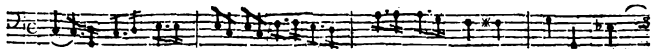
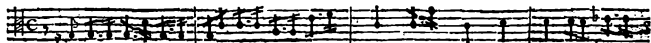
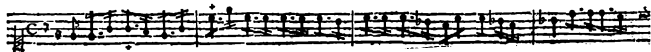
A C T E P R E M I E R.

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

P A R F E U M O N S I E U R D E L U L L Y.



O U V E R T U R E.



M^{re} J. B. LULLY.

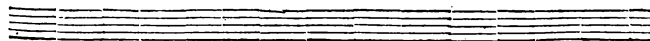
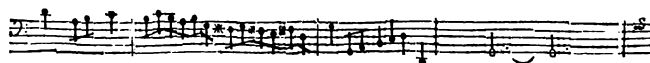
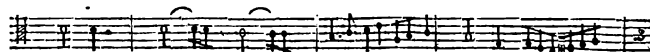
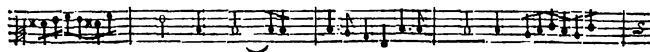
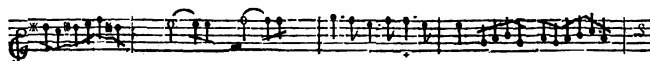
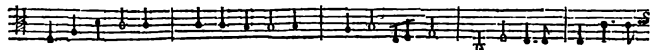
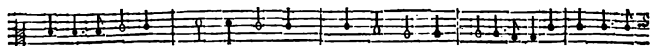
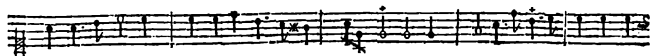
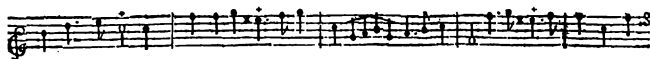
A

ACHILLE,

This page contains a musical score for the character Achille. It consists of ten systems of music, each with two staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a melodic style with various rhythmic values, including eighth and sixteenth notes. There are several measures with repeat signs and first/second endings. The second system continues the melody. The third system shows a change in the lower staff, which now has a bass clef. The fourth system continues the piece. The fifth system is a blank staff. The sixth system continues the melody. The seventh system continues the melody. The eighth system continues the melody. The ninth system continues the melody. The tenth system is a blank staff.

ACTE PREMIER.

3



Musical score for Achille, measures 1-10. The score consists of five staves. The first staff is in treble clef with a common time signature (C). The second and third staves are in alto clef. The fourth and fifth staves are in bass clef. The music is written in a single system with a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

lentement.

Musical score for Achille, measures 11-14. The score consists of one staff in treble clef with a common time signature (C). The tempo marking is *lentement.* The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

lentement.

Musical score for Achille, measures 15-18. The score consists of one staff in treble clef with a common time signature (C). The tempo marking is *lentement.* The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

lentement.

Musical score for Achille, measures 19-22. The score consists of one staff in treble clef with a common time signature (C). The tempo marking is *lentement.* The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

lentement.

Musical score for Achille, measures 23-26. The score consists of one staff in treble clef with a common time signature (C). The tempo marking is *lentement.* The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

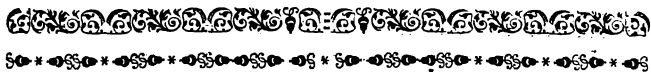
lentement.

Musical score for Achille, measures 27-30. The score consists of one staff in treble clef with a common time signature (C). The tempo marking is *lentement.* The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Empty musical staves at the bottom of the page.

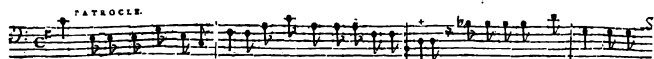
TRAGEDIE.

5

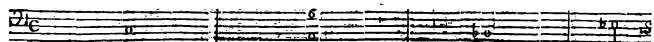


SCENE PREMIERE.

A CHILLE, PATROCLE.



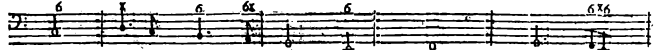
Non, je ne sçauois plus me taire, Je vous dois un conseil sincere, Ne rougissez-vous point d'un i



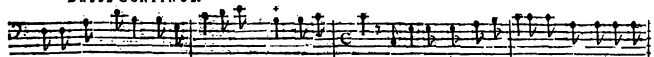
BASSE-CONTINUE.



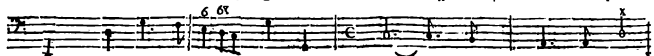
digne repos ? Quand les Grecs agitez de mortelles allarmes, Implorent à genoux le secours de vos



BASSE-CONTINUE.



armes Cont'Hector après vous le plus grâd des He - ros. Tantôt 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.



eux, Il court de victoire en vi-ctoire, 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-CONTINUUM

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

BASSE CONTINUUM.

PATROCLE

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

BASSE CONTINUUM.

vir Brifeis ? Son attentat reçoit un digne prix, Et pour luy Brifeis paroît inexo-

BASSE-CONTINUUM.

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

BASSE-CONTINUUM.

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

BASSE-CONTINUUM

ACHILLE, TRAGÉDIE

PATROCLE

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

BASSE-CONTINUE.

BASSE-CONTINUE.

tine regardez nos alarmes; Mais quand vous nous méprisez - vous, Du moins accordez-moy ces ar-

BASSE-CONTINUE.

BASSE-CONTINUE.

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

BASSE-CONTINUE,

ACHILLE

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

BASSE-CONTINUE.

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-

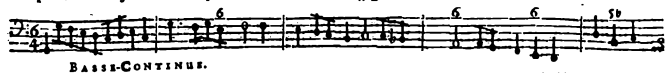
BASSE-CONTINUE.

ACTE PREMIER.

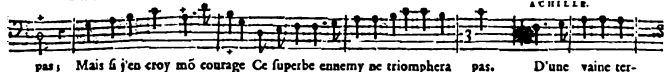
9



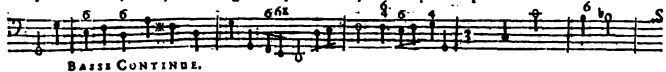
ploits. Je connois les perils où mon destin m'engage, Tout semble m'annoncer les fers ou le tré-



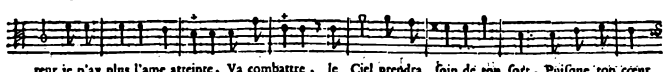
BASS-CONTINUE.



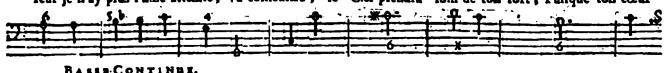
pas; Mais si j'en croy mô courage Ce superbe ennemy ne triomphera pas. D'une vaine ter-



BASS-CONTINUE.



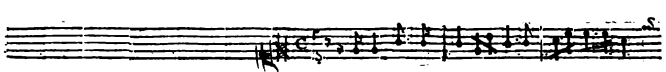
reur je n'ay plus l'ame atteinte, Va combattre, le Ciel prendra soin de rom fort, Puisque ton cœur



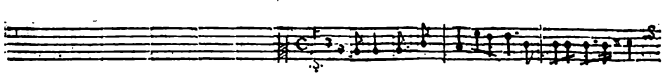
BASS-CONTINUE.



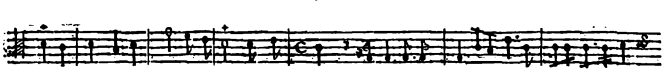
est sans etainte Ton bras ne sera que trop fort.



PATROCLE.



PATROCLE.



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



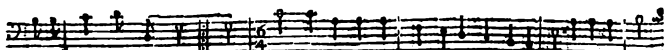
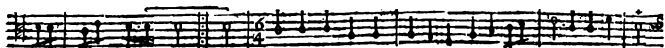
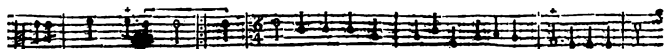
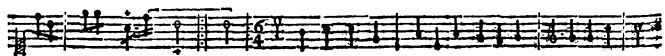
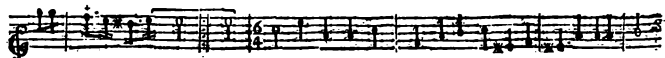
BASS-CONTINUE.



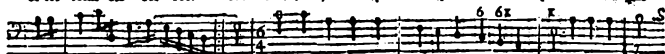
BASS-CONTINUE.

T H U J 2 2 J

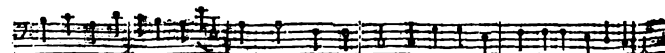
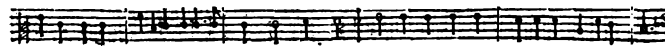
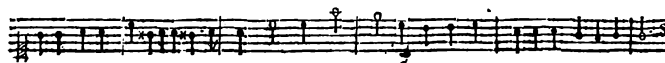
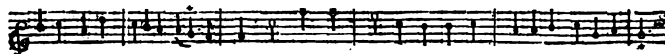
ACHILLE, TRAGÉDIE,



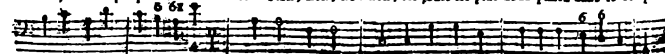
& les foins des Hé-ros. ros. Non, les jours les plus doux passez dans le re-pos Ne valent pas



BASSE-CONTINUE.



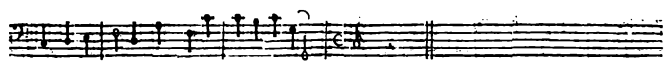
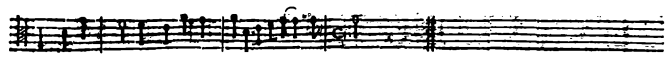
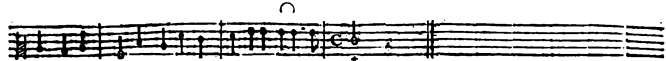
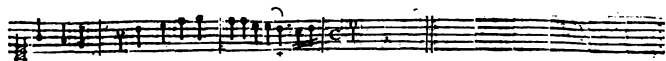
un jour marqué par la vicéoi- re. Non, non, nō. non, les jours les plus doux passez dans le re-pos



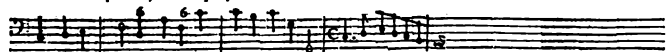
BASSE-CONTINUE.

ACTE PREMIER.

3



Ne valent pas un jour marqué par la victoire.

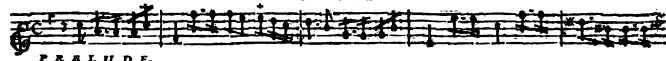


BASSE-CONTINUE.

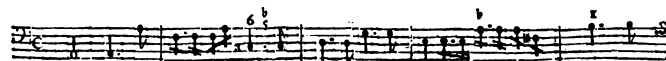
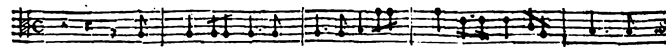
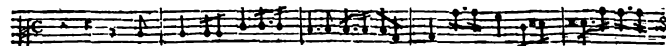
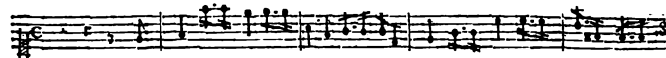


SCENE II.

ACHILLE seul.



PRELUDE.



BASSE-CONTINUE.

Musical score for Bass-Continuum, first system. It consists of five staves of music. The first staff is in treble clef, and the others are in bass clef. The music features various rhythmic patterns and accidentals.

BASS-CONTINUUM.

Empty musical staff.

Musical score for Bass-Continuum, second system. It consists of one staff of music in treble clef. The word *doux.* is written above the staff.

Musical score for Bass-Continuum, third system. It consists of one staff of music in bass clef. The word *doux.* is written above the staff.

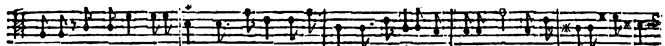
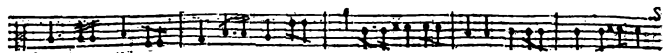
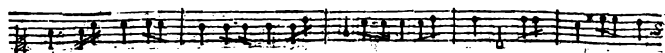
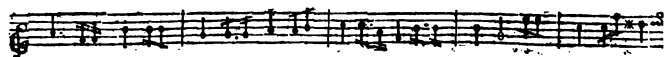
Musical score for Bass-Continuum, fourth system. It consists of one staff of music in bass clef. The word *doux.* is written above the staff.

Musical score for Bass-Continuum, fifth system. It consists of one staff of music in bass clef. The word *doux.* is written above the staff.

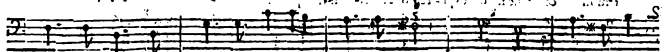
Musical score for Achilles, first system. It consists of one staff of music in bass clef. The name *ACHILLE.* is written above the staff.

Musical score for Bass-Continuum, sixth system. It consists of one staff of music in bass clef. The text *Patrocle va com-* is written above the staff.

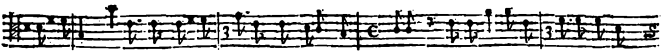
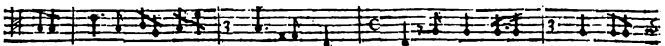
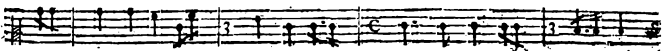
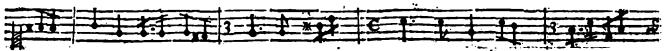
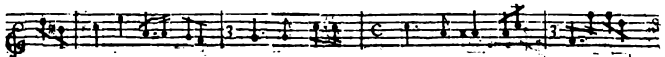
BASS-CONTINUUM.



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



BASSE-CONTINUE.

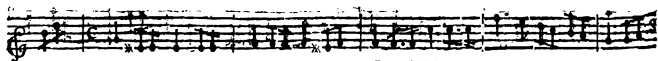


de partir, Hélas ! de quels re-grets sa mort seroit sui- vie ? Si le Ciel irri- té pour acca-

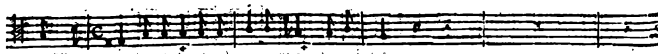
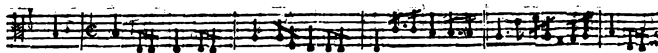
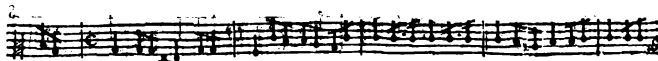
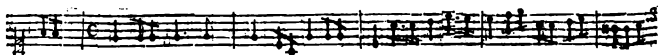


BASSE-CONTINUE.

ACHILLE, TRAGÉDIE.



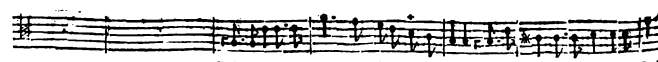
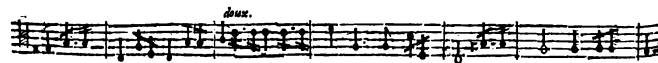
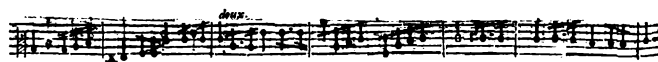
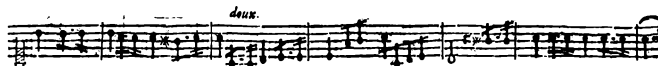
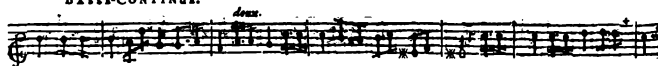
PRELUDE.



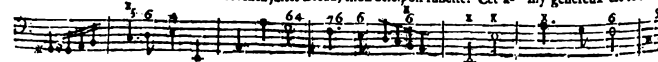
bien mon cœur Le faisoit ex- res sous le fer d'un vainqueur.



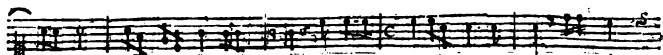
BASSE-CONTINU.



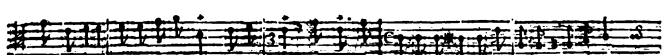
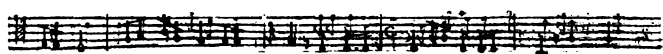
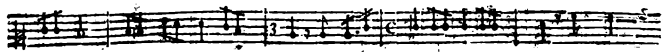
Prévenez justes Dieux, mon desespoir funeste! Cet a- my genereux est le seul



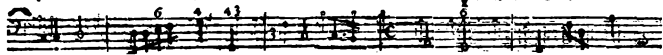
BASSE-CONTINU.



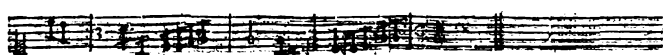
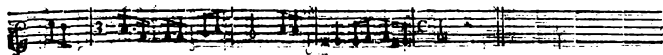
20117



qui me reste Conservez les jours par pi - tié ! On m'a pri - vé de l'objet que j'aime. Ce lespit

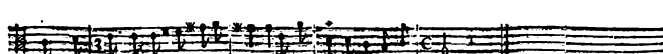
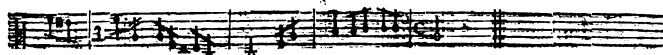


BASSE CONTINUE.

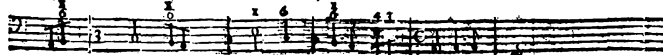


21

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000



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



BASSE CONTINUE.

Büij

SCENE III.

ACHILLE, DIOMEDE.

DIOMEDE

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

PRELUDE.

faut qu'en la fa - veur votre colere cesse, Elle ne peut sans vous triompher des Troyens, En

BASSE-CONTINUE.

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

BASSE CONTINUE. ACHILLE.

la valeur d'A - chille. De quel employ vous chargés-vous? N'esperez pas de fléchir mô cour-

BASSE-CONTINUE.

sous, Diomede, je veux achever ma van - geance; Vos Rois & vos Peuples ingrats Auroient en-

BASSE-CONTINUE. DIOMEDE.

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

BASSE-CONTINUE.

ACTE PREMIER.

17.

ACHILLE.

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

BASSE-CONTINUE.

DIOMEDE.

Mais pouvez-vous aimer un si triste sejour, Et languir en ces lieux daus u - ne vic - seure ? 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 Cytherg 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 Graces ; les Plaisirs, les Jeux, & les Amours ; Leur présence est d'un grâd secours Contre

BASSE-CONTINUE.

ACHILLE, TRAGÉDIE.

DIOMEDE.

La plus sombre tristesse. C'est pour ser - vir nos ennemis Qu'on prend ces soins mortels à votre

BASSE-CONTINUUS.

gloire, Songez que de vous seul dépend notre vi - voire, Et que tout notre sort en vos mains

BASSE-CONTINUUS.

est re - mis. Faut - il que votre cœur se livre A l'amour des vains plaisirs ? Faut - il que votre

BASSE-CONTINUUS.

cœur se livre A l'amour des vains plaisirs, Quelque douceur que l'on goûte à les suivre, Un Héros

BASSE-CONTINUUS.

doit former de plus nobles desirs. Quelque douceur que l'on goûte à les suivre Un Héros doit for -

BASSE-CONTINUUS.

mer de plus nobles de - sirs. La Déesse pa - roit & dé - ja sa presence Donne à ces lieux mille beau -

BASSE-CONTINUUS.

ACTE PREMIER.

89

tez; tez; j'admire ses biens-faits, j'ad-mire sa puissance, Trop heureux de jouir sur ces

BASSE-CONTINUE.

bords é-car - tez Des plai - sirs in - no - cens qui me font pre-fer - tez.

BASSE-CONTINUE.



SCENE IV.

VENUS.

PRELUDE.

BASSE-CONTINUE.

ACHILLE, TRAGÉDIE.

Musical score for the first system, featuring a vocal line and a basso continuo line.

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 fort t'a déclaré la guerre Et- pere tout de mon secours.

BASSE-CONTINUE.

ACTE PREMIER.

CHACONNE.

This page contains a musical score for the character Achille in a tragedy. The score is arranged in two systems, each consisting of a vocal line and a basso continuo line. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature (C). The basso continuo line is written in a bass clef with the same key signature and time signature. The first system consists of five staves: the first two are the vocal line, and the last three are the basso continuo line. The second system also consists of five staves: the first two are the vocal line, and the last three are the basso continuo line. The music is written in a style characteristic of 17th or 18th-century French opera, with a focus on melodic lines and harmonic support. The page number 22 is located in the top left corner, and the title 'ACHILLE, TRAGEDIE.' is centered at the top.

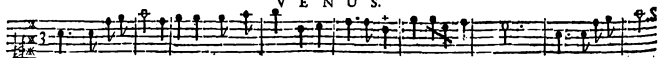
ACTE PREMIER.

23

Musical score for Acte Premier, page 23. The score consists of 11 systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The third system has a bass clef and a common time signature. The fourth system has a bass clef and a common time signature. The fifth system has a bass clef and a common time signature. The sixth system has a bass clef and a common time signature. The seventh system has a bass clef and a common time signature. The eighth system has a bass clef and a common time signature. The ninth system has a bass clef and a common time signature. The tenth system has a bass clef and a common time signature. The eleventh system has a bass clef and a common time signature. The score is written in a style typical of 19th-century musical notation.

ACHILLE, TRAGÉDIE.

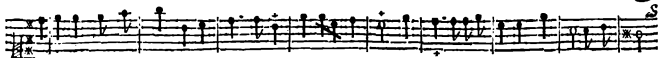
V E N U S.



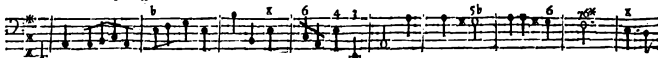
Vous, Divinités aimables, Du plus grâd des Héros calmez le tri-ste cœur. Vous, Divinités



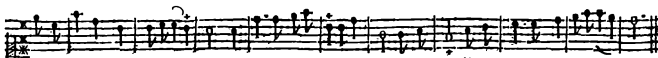
BASSE-CONTINUE.



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



BASSE-CONTINUE.



Les plaisirs les plus agréables. Et faites succéder à sa vive douleur Les plaisirs les plus agréables.

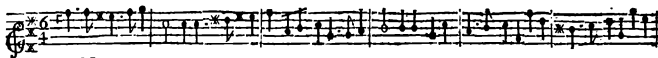


BASSE-CONTINUE.

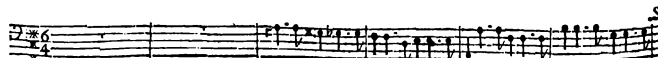
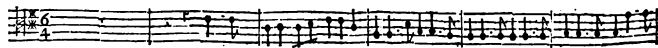
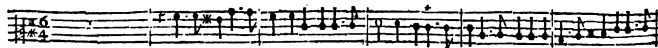
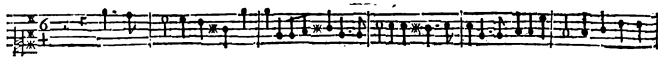


S C E N E V.

VENUS ET LES GRACES.



AIR.



ACTE PREMIER.

25

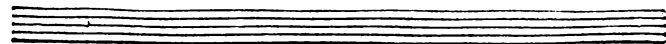
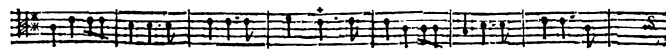
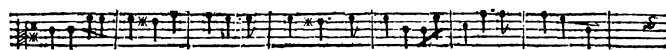
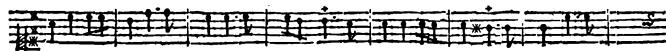
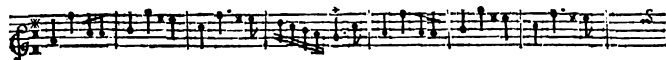
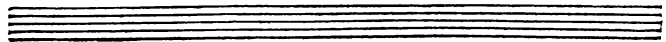
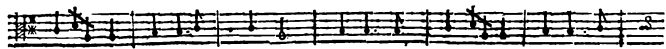
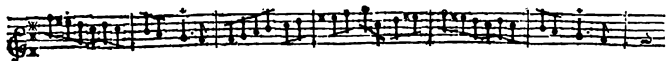
Musical score for Acte Premier, page 25. The score consists of ten systems of staves. Each system contains two staves (treble and bass clef). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first system has a treble clef and a key signature of one sharp. 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 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 staff is in alto clef with a key signature of one sharp and a common time signature. The third staff is in alto clef with a key signature of one sharp and a common time signature. The fourth staff is in alto clef with a key signature of one sharp and a common time signature. The fifth staff is in bass clef with a key signature of one sharp and a common time signature. There are some markings below the staves, possibly indicating fingerings or breath marks.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one sharp and a 3/4 time signature. It contains a melodic line with various note values and rests. The second staff is in alto clef with a key signature of one sharp and a 3/4 time signature. The third staff is in alto clef with a key signature of one sharp and a 3/4 time signature. The fourth staff is in alto clef with a key signature of one sharp and a 3/4 time signature. The fifth staff is in bass clef with a key signature of one sharp and a 3/4 time signature. The word "PASSACAILLE." is written below the first staff of this system. There are some markings below the staves, possibly indicating fingerings or breath marks.

Musical score for Acte Premier, page 27. The score consists of 11 systems of staves. Each system contains two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs. The first system has a fermata over the first measure. The second system has a fermata over the first measure. The third system has a fermata over the first measure. The fourth system has a fermata over the first measure. The fifth system has a fermata over the first measure. The sixth system is a blank staff. The seventh system has a fermata over the first measure. The eighth system has a fermata over the first measure. The ninth system has a fermata over the first measure. The tenth system has a fermata over the first measure. The eleventh system has a fermata over the first measure.

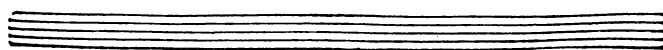
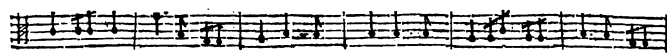
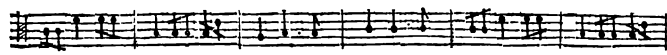
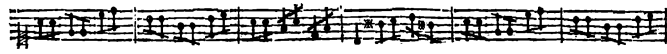
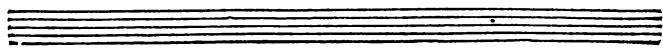
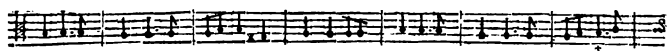
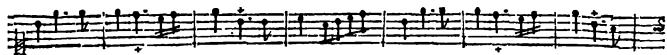
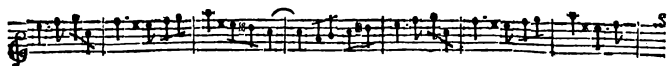
This page contains a musical score for the character Achille in a tragedy. The score is written on ten systems of staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The third system consists of a treble clef staff and a bass clef staff. The fourth system consists of a treble clef staff and a bass clef staff. The fifth system consists of a treble clef staff and a bass clef staff. The sixth system consists of a treble clef staff and a bass clef staff. The seventh system consists of a treble clef staff and a bass clef staff. The eighth system consists of a treble clef staff and a bass clef staff. The ninth system consists of a treble clef staff and a bass clef staff. The tenth system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various note values, rests, and dynamic markings.



This page of a musical score for 'Achille, Tragedie' contains ten systems of music. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, followed by a bass clef staff. The second system is a bass clef staff. The third system is a treble clef staff with a key signature change to one flat (Bb). The fourth system is a treble clef staff with a key signature change to two flats (Bb, Eb). The fifth system is a bass clef staff. The sixth system consists of two empty staves. The seventh system is a treble clef staff with a key signature change to two flats (Bb, Eb). The eighth system is a treble clef staff with a key signature change to one flat (Bb). The ninth system is a bass clef staff. The tenth system consists of two empty staves. The notation includes various note values, rests, and dynamic markings.

ACTE PREMIER.

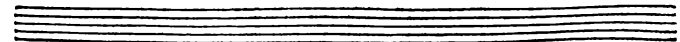
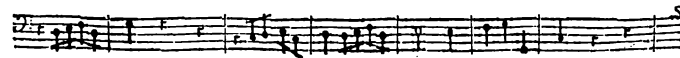
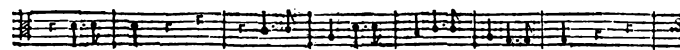
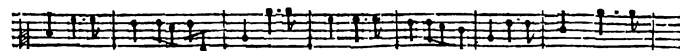
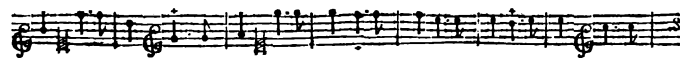
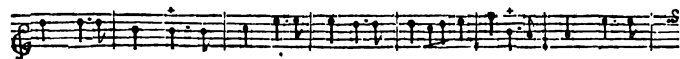
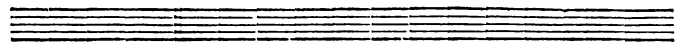
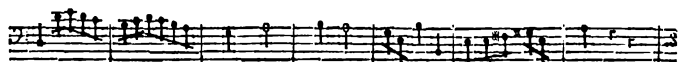
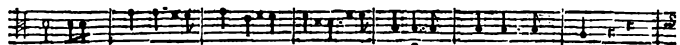
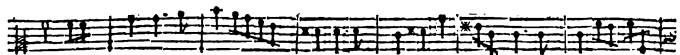
31



This page contains a musical score for the character Achille in a tragedy. The score is written in a system of ten staves. The first five staves form the first system, and the last five staves form the second system. Each system includes a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is written in a style characteristic of 18th-century French opera, with a focus on melodic lines and rhythmic patterns. The notation includes various note values, rests, and dynamic markings. The score concludes with a double bar line and repeat signs at the end of the second system.

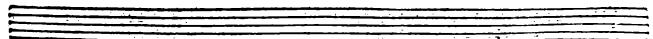
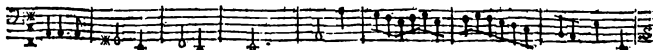
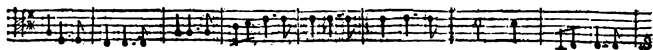
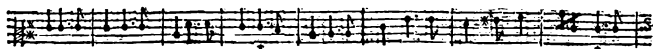
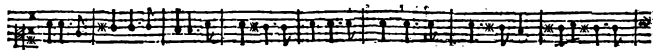
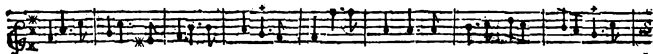
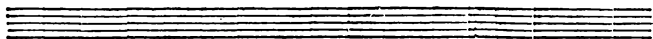
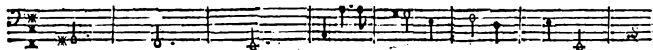
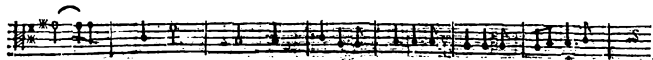
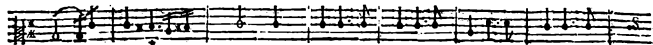
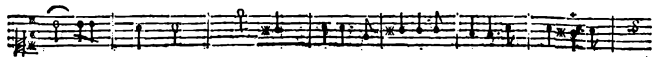
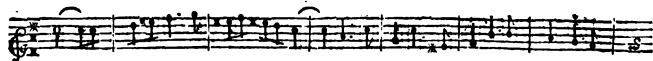
The image displays a musical score for Acte Premier, page 33. The score is organized into two systems, each containing five staves. The first system begins with a treble clef on the top staff, followed by a bass clef on the second staff, and three intermediate staves. The second system follows a similar layout with a treble clef on the top staff, a bass clef on the second staff, and three intermediate staves. The music is written in a single system with a key signature of one flat and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

A musical score for a tragedy, page 34. The score is written on ten staves. The first five staves contain a single melodic line. The sixth staff is a blank five-line staff. The seventh, eighth, ninth, and tenth staves contain a single melodic line. The notation includes various note values, rests, and clefs (treble and bass). The music is in a dramatic style, typical of 19th-century opera or tragedy scores.



This page contains a musical score for the opera 'Achille, Tragedie'. The score is written for a full orchestra and voice. It consists of 12 staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is the first violin part, followed by the second violin part on the third staff. The fourth staff is the viola part, and the fifth staff is the first viola part. The sixth staff is the first violoncello part, and the seventh staff is the second violoncello part. The eighth staff is the first double bass part, and the ninth staff is the second double bass part. The tenth staff is the first flute part, and the eleventh staff is the second flute part. The twelfth staff is the first oboe part, and the thirteenth staff is the second oboe part. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The key signature changes to one flat (F) in the eighth staff. The score ends with a double bar line and a fermata on the final note.

ACTE PREMIER.



This page contains a musical score for the character Achille in a tragedy. The score is written in a system of ten staves. The first five staves form a system, and the last five staves form another system. Each system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The music is written in a style characteristic of 18th or 19th-century opera or dramatic music. The first system ends with a double bar line, and the second system ends with a final double bar line. There are also empty staves at the beginning and end of the page.

Musical score for Acte Premier, page 39. The score consists of ten systems of staves. Each system contains two staves, likely representing a vocal line and a piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The score concludes with a double bar line and repeat dots at the end of the tenth system.

This page contains a musical score for the opera 'Achille, Tragedie'. The score is written on ten systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment. The fifth system shows the vocal line and piano accompaniment. The sixth system shows the vocal line and piano accompaniment. The seventh system shows the vocal line and piano accompaniment. The eighth system shows the vocal line and piano accompaniment. The ninth system shows the vocal line and piano accompaniment. The tenth system shows the vocal line and piano accompaniment. The score is written in a style typical of 19th-century musical notation, with various note values, rests, and dynamic markings.

UNE GRACE.

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

BASSE-CONTINUÉ.

pire aujourd'huy A finir votre enuuy. Tout conspire aujourd'huy A finir votre enuuy.

BASSE-CONTINUÉ.

UN PLAISIR.

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

BASSE-CONTINUÉ.

rez votre cœur Au plus parfait bonheur Préparez votre cœur Au plus parfait bon heur.

BASSE-CONTINUÉ.

UNE GRACE.

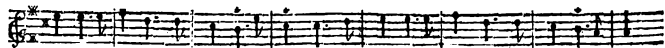
Quel mortel oſa jamais pré - tendre Les foins qu'ici nous venons vous rendre ? Qui veut

BASSE-CONTINUÉ.

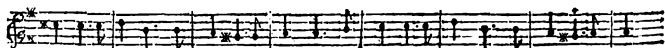
UN PLAISIR.

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

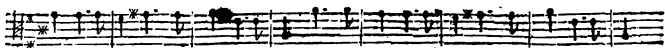
BASSE-CONTINUÉ.



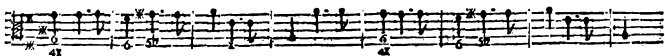
les mériter N'a qu'à vous imi - ter. Qui veut les méri - ter N'a qu'à vous imiter.



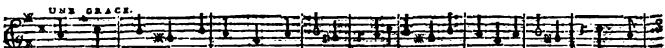
les méri - ter N'a qu'à vous imiter. Qui veut les méri - ter N'a qu'à vous imiter.



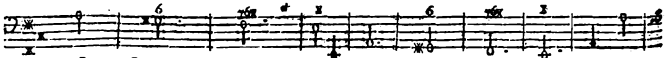
les méri - ter N'a qu'à vous imi - ter. Qui veut les méri - ter N'a qu'à vous imi - ter.



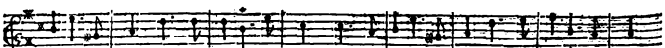
BASSE CONTINUE.



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



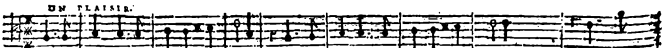
BASSE-CONTINUE.



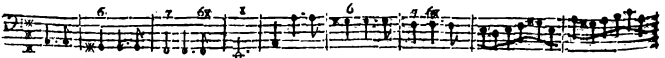
rez en ces lieux Tous les plaisirs des Dieux. Vous avez en ces lieux Tous les plaisirs des Dieux.



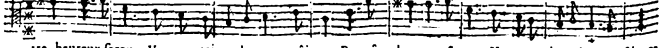
BASSE-CONTINUE.



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



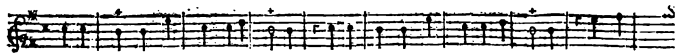
BASSE-CONTINUE.



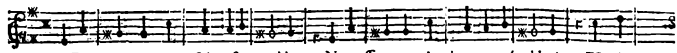
tre heureux secours Vous en triompherez toujours. Par nôtre heureux secours Vous en triompherez toujours



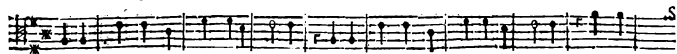
BASSE-CONTINUE.



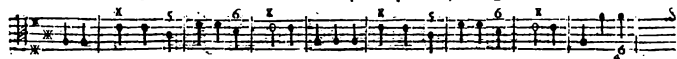
Puisſiez-vous par nos ſoins favo- rables Ne paſſer que des jours agré- ables! Eſt- il



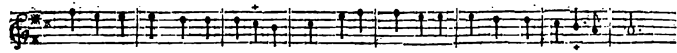
Puisſiez-vous par nos ſoins favo- rables Ne paſſer que des jours agré- ables! Eſt- il



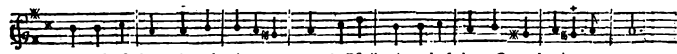
Puisſiez-vous par nos ſoins favo- rables Ne paſſer que des jours agré- ables! Eſt- il



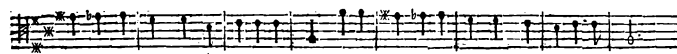
BASS-CONTINUE.



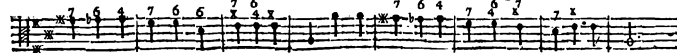
rien de ſi doux Que de vivre avec nous? Eſt- il rien de ſi doux Que de vivre avec nous.



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.

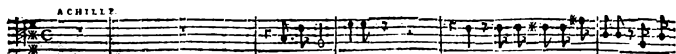


BASS-CONTINUE.

Les Instrumens reprennent la fin de la Paſſacaille en bi quatre

SCENE VI.

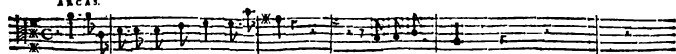
ACHILLE, DIOMEDE, ARCAS.



ACHILLE.

Je fremis, parle ?

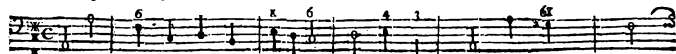
Ciel! quelle affreufe nouvelle! Laissez-



ARCAS.

O déplorable coup du fort! O malheur!

Patrocle eſt mort.



BASS-CONTINUE.

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

BASSE-CONTINUEZ.

SCENE VII.

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

BASSE-CONTINUEZ.

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

BASSE-CONTINUEZ.

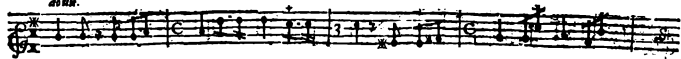
PRELUDE.

BASSE-CONTINUEZ.

ACHILLE.

ACTE PREMIER.

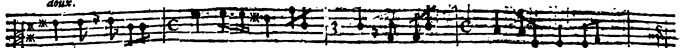
doux.



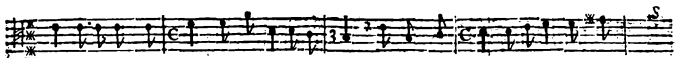
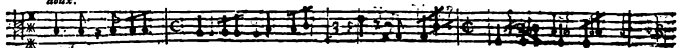
doux.



doux.



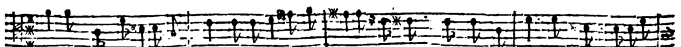
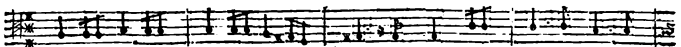
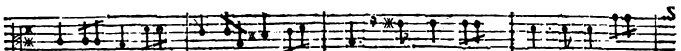
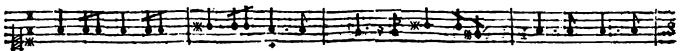
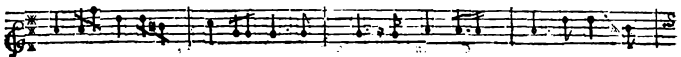
doux.



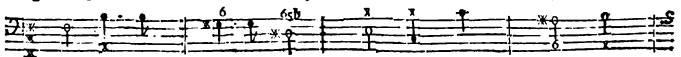
Manes de ce Guerrier dont je pleure le sort, Je vous promets une prompte van-



BASSA-CONTINUO.



gance, J'en atteste des Dieux la suprême puissance, Je cours chercher Hector, je cours hâtes fa



BASSA-CONTINUO.

mort, Dans l'éternelle nuit son ombre va sous terre, On moy-même aujourd' huy je cessay de vivre.

BASSE-CONTINUE.

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

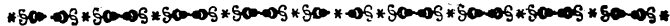
FIN DU PREMIER ACTE.



ACTE SECOND.

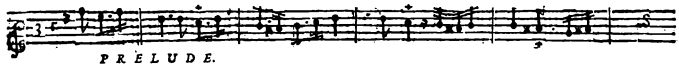
M I S E N M U S I Q U E

PAR MONSIEUR COLASSE.

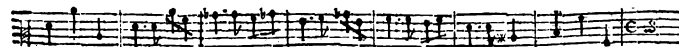
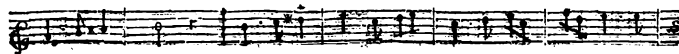
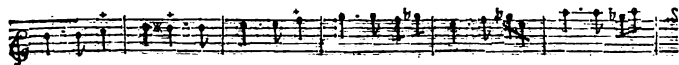
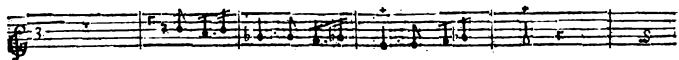


SCENE PREMIERE

AGAMEMNON; DIOMEDE.

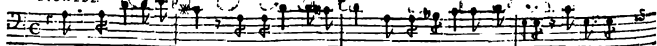


PRELUDE.

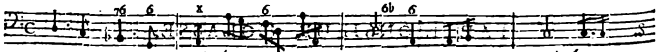


ACHILLE, TRAGEDIE.

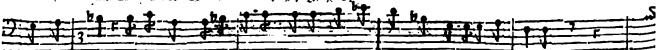
DIOMEDE.



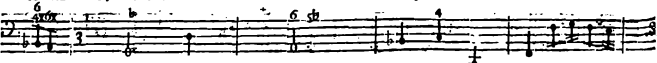
Puis-qu'Achille gant - bat, nous allons triom - pher, Notre victoire est certaine, Cessez de



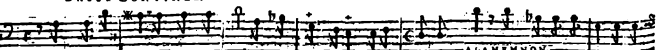
BASSE-CONTINUE.



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



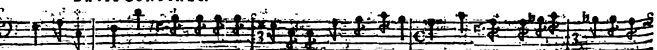
BASSE-CONTINUE.



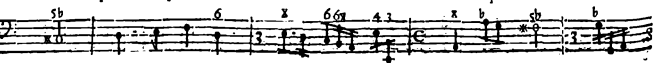
Vous devez rendre à ce Héros Le charmant objet de la flamme. Ah, s'il faut à ce prix aſſu -



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 -



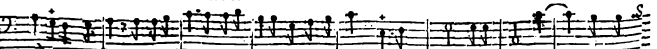
BASSE-CONTINUE.



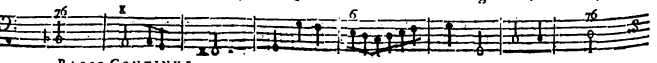
mens à mon ame ! Si vous pouviez fléchir la cru - elle beauté Dont votre cœur est



BASSE-CONTINUE.



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



BASSE-CONTINUE.

ACTE SECOND.

49

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

BASSE-CONTINUUM.

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

BASSE-CONTINUUM.

cœur inco - rable, Je ne puis déchoir sa rigueur, Mais cōptez-vous pour rien la flatteuse douceur De rédre un Ri -

BASSE-CONTINUUM.

val miséra - ble? Mais comptez-vous pour rien la flatteuse douceur De rendre un Rival miséra - ble?

BASSE-CONTINUUM.

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

BASSE-CONTINUUM.

Rappelez votre cou - rage. Que la raison vous dé - gage De vos folles Amours.

BASSE-CONTINUUM.

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-

BASSE-CONTINUE-

ACTE SECOND.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

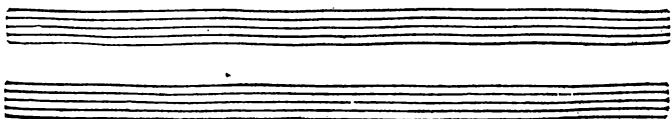
BASSE-CONTINUE.
DIOMEDE.

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 présence, Je ne sçavois encor répondre de mon cœur.

BASSE-CONTINUE.



SCENE II.

TROMPETTES.

ACHILLE, Chefs & Soldats Grecs.

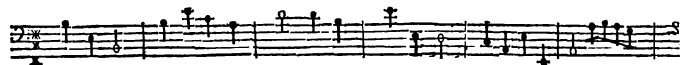
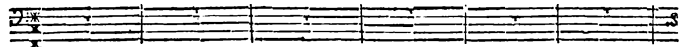
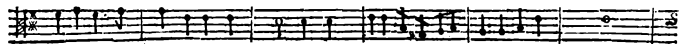
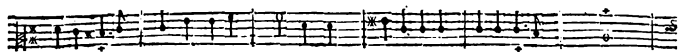
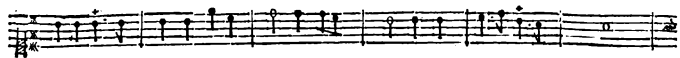
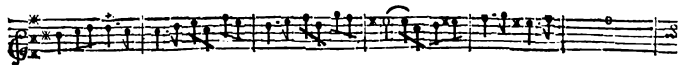
MARCHE.

Musical score for Trompettes (Trumpets) in 2/4 time, marked 'MARCHE'. It consists of five staves of music. The first staff is in G major and begins with a treble clef and a key signature of one sharp (F#). The subsequent staves are in bass clef. The music is a rhythmic march with a steady eighth-note pattern.

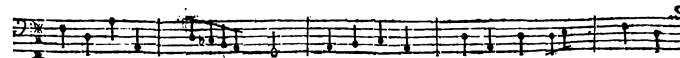
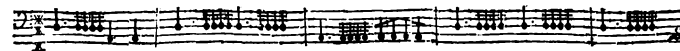
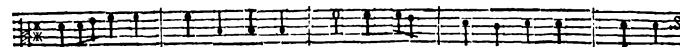
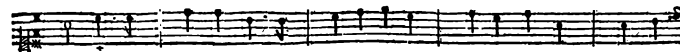
TOMBALES.

VIOLONS.

Musical score for Violons (Violins) in 2/4 time, marked 'VIOLONS'. It consists of five staves of music. The first staff is in G major and begins with a treble clef and a key signature of one sharp (F#). The subsequent staves are in bass clef. The music is a rhythmic march with a steady eighth-note pattern. The word 'fin.' is written above the first, third, fourth, and fifth staves, indicating the end of the piece.



TROMPETTES.



VIOLONS.

This musical score is for the Violins in Act 5 of the tragedy Achilles. It consists of 12 staves of music. The first staff is in G major (one sharp) and 4/4 time, marked with a tempo of 'Allegro'. The music is written in a grand staff format, with the upper staff in treble clef and the lower staff in bass clef. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to F major (one flat) in the final staff. The score is marked with a '5' at the end of the first, third, fifth, seventh, ninth, and eleventh staves, indicating the act and scene. The word 'VIOLONS.' is printed below the first staff.

VIOLONS.

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

BASS-CONTINU.

Fassent trembler tous les Roys.

BASS-CONTINU.

ACHILLE, TRAGÉDIE.

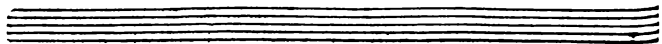
CHOEUR DE TROMPETTES.

Guerrier ter - rible, Soyez toujours invin - cible,

Guerrier ter - rible, Soyez toujours invin cible,

Guerrier ter - rible, Soyez toujours invin - cible,

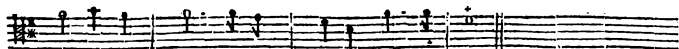
Guerrier ter - rible. Soyez toujours invin - cible,



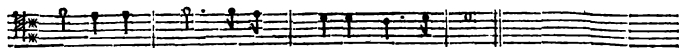
TROMPETTES.

TIMBALES.

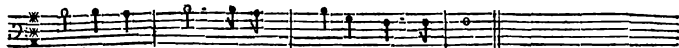
BASSES CONTINUES.



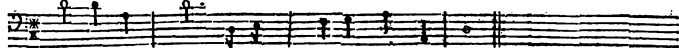
Que vos ex - ploits Fassent trembler tous les Roys.



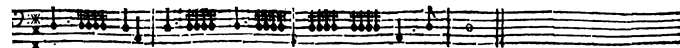
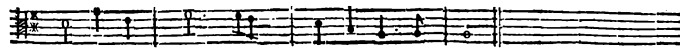
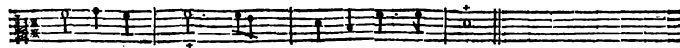
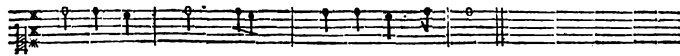
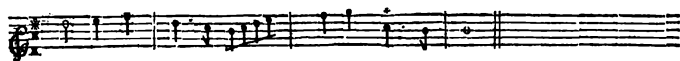
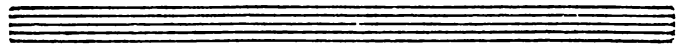
Que vos ex - ploits Fassent trembler tous les Roys.



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.

BASS-CONTINUË. On reprend seulement le choeur des Trompettes page 56.

VIOLONS.

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

BASS-CONTINUË.

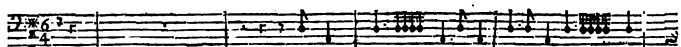
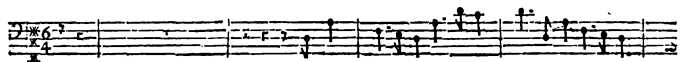
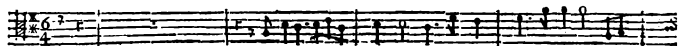
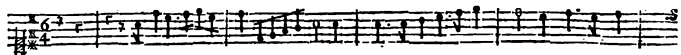
On reprend encore le Choeur des Trompettes page 56.

ACTE SECOND.

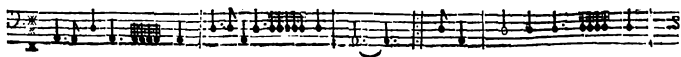
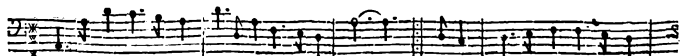
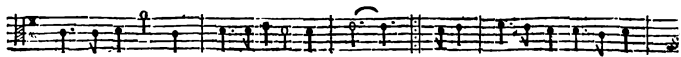
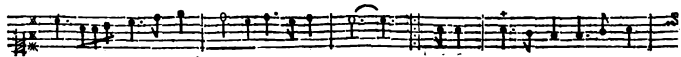
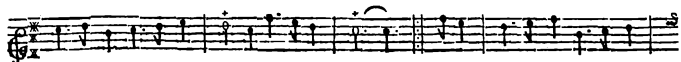
59



TROMPETTES.

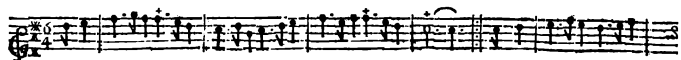


TIMBALES.

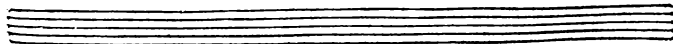
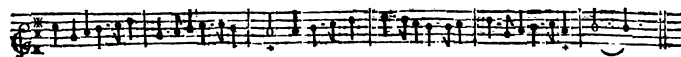
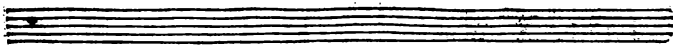
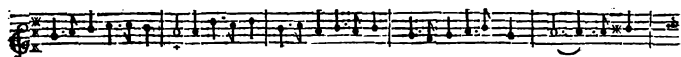
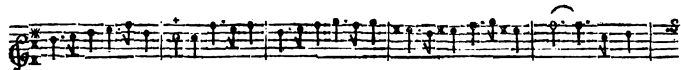
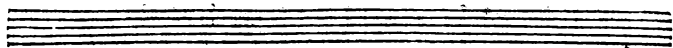
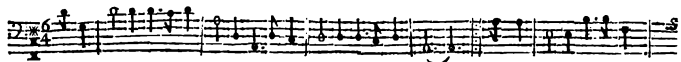


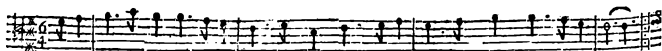
This page contains a musical score for the character Achille in a tragedy. The score is written on 13 staves, organized into four systems of three staves each. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The first system (staves 1-3) begins with a treble clef and a key signature of one flat. The second system (staves 4-6) includes a bass clef. The third system (staves 7-9) features a treble clef and a key signature change to two flats. The fourth system (staves 10-13) includes a bass clef. The score concludes with a double bar line and repeat signs on the final staff of each system.

ACTE SECOND.

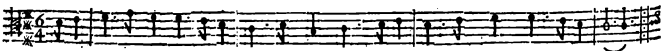


Haut-Bois.

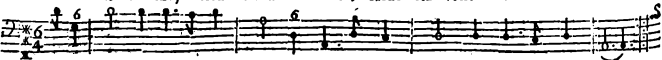




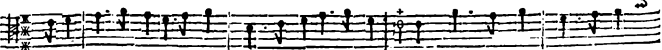
Venez tous à l'envy fécon- der nôtre ardeur, Hono- rez vôtre heureux Dessen- leur,



Venez tous à l'envy fécon- der nôtre ardeur, Hono- rez votre heureux Dessen- leur,



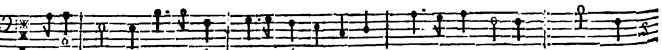
BASSE CONTINUE.



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



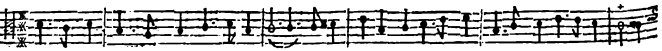
Cele- brez sa victoire, Chan- tez sa valeur & sa gloire, Que tous nos Roys, Charmez



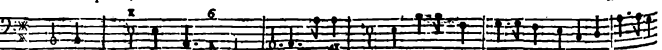
BASSE-CONTINUE.



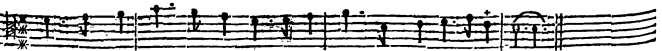
de ses Exploits, Soient sôumis à ses loix. Cele- brez sa victoire Chantez sa valeur & sa gloire,



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



BASSE-CONTINUE.



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



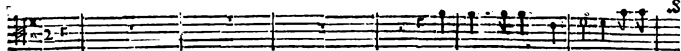
Que tous nos Roys, Charmez de ses Exploits Soient sôumis à ses loix.



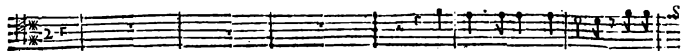
BASSE-CONTINUE.

ACTE SECOND.

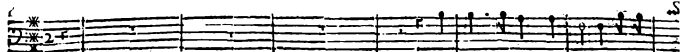
63



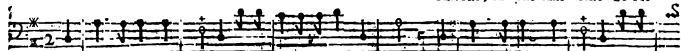
Suivons, suivons sans cesse Ce Hé-



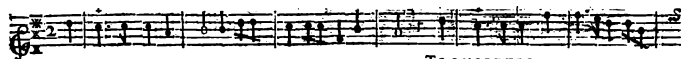
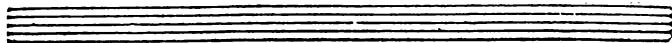
Suivons, suivons sans cesse Ce Hé-



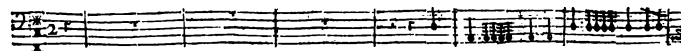
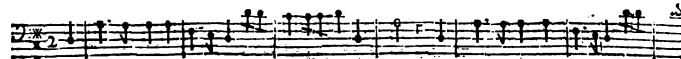
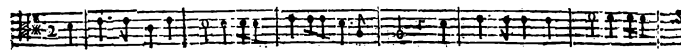
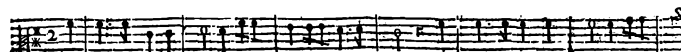
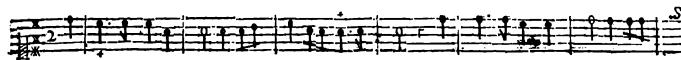
Suivons, suivons sans cesse Ce Hé-



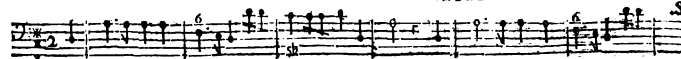
Suivons, suivons sans cesse Ce Héros, ce fameux vainqueur? Suivons, suivons sans cesse Ce Hé-



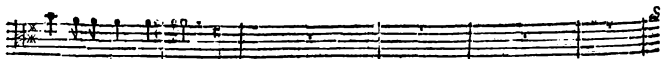
TROMPETTES.



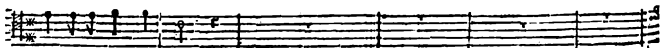
TIMBALES.



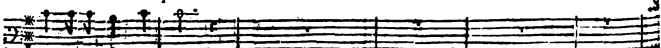
BASSE-CONTINUE



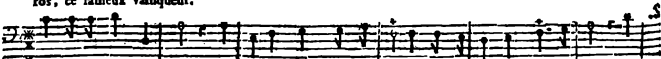
ros, ce fameux vainqueur.



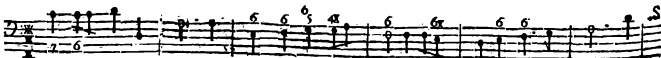
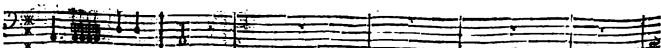
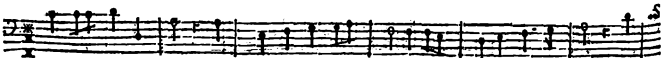
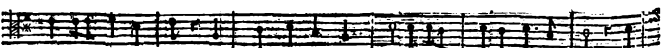
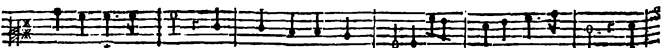
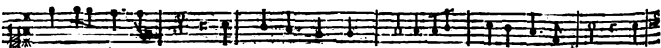
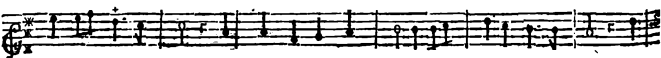
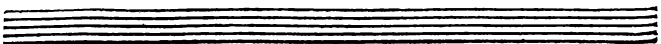
ros, ce fameux vainqueur.



ros, ce fameux vainqueur.



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



BASSE-CONTINUE.

ACTE SECOND.

65

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

Instrumental accompaniment for Bass-Continue, consisting of seven staves of music.

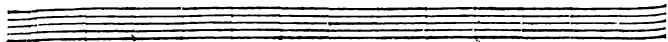
BASSE-CONTINUE.

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.



TROMPETTES.

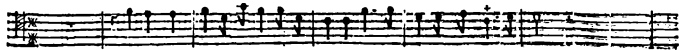
This page contains a musical score for the character Achille in a tragedy. The score is written for a full orchestra and includes a vocal line. The notation is arranged in 12 staves, organized into three systems of four staves each. The first system (staves 1-4) features a vocal line on the top staff, with strings and woodwinds below. The second system (staves 5-8) continues the vocal line and includes a bassoon part on the fifth staff. The third system (staves 9-12) concludes the vocal line and includes a double bass part on the ninth staff. The music is in a major key with a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

ACTE SECOND.

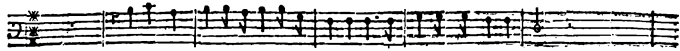
63



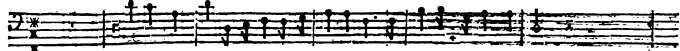
Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.



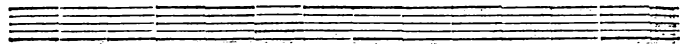
Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.



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

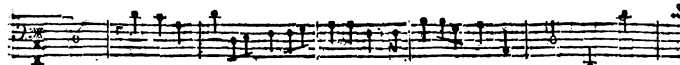
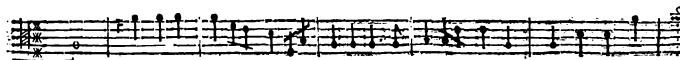
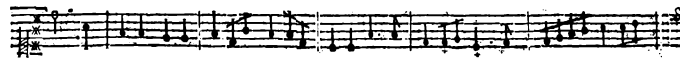


Chantons, chantons la valeur & la gloire Du Héros qui nous a sauvez.



VIOLONS.

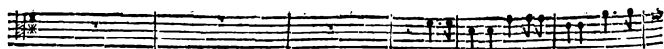
TROMPETTES.



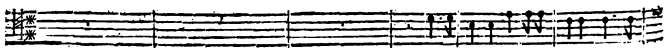
BASSE-CONTINUE.

I 14

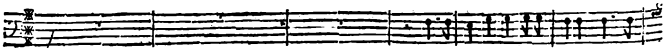
ACHILLE, TRAGEDIE.



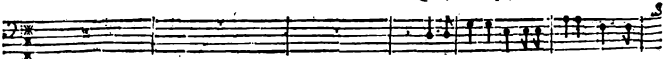
Qu'il jouisse après la victoire Des hon-



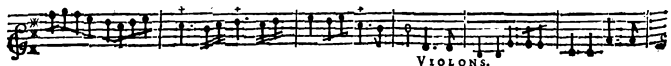
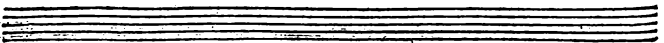
Qu'il jouisse après la victoire Des hon-



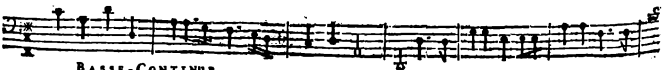
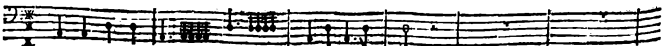
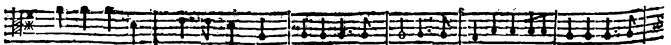
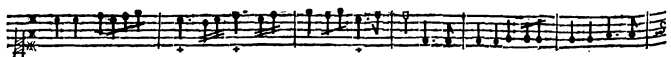
Qu'il jouisse après la victoire Des hon-



Qu'il jouisse après la victoire Des hon-

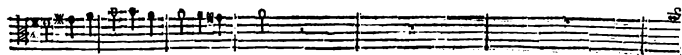


VIOLONS.

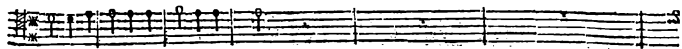


BASSE-CONTINUE

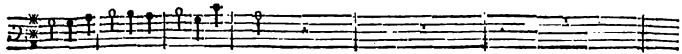
ACTE SECOND.



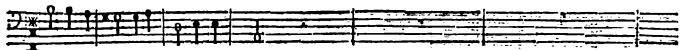
neurs éclatans à luy seul réservez.



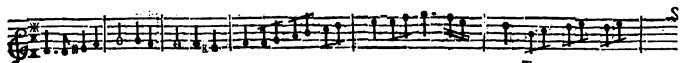
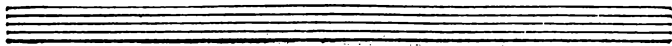
neurs éclatans à luy seul réservez.



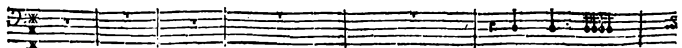
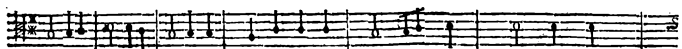
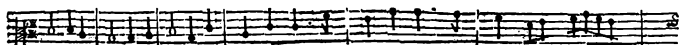
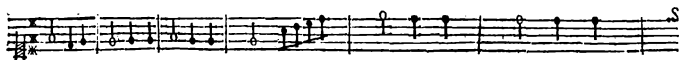
neurs éclatans à luy seul réservez.



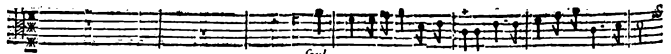
neurs éclatans à luy seul réservez.



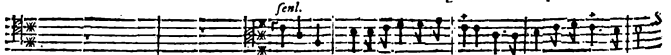
TROMPETTES.



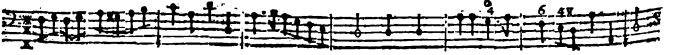
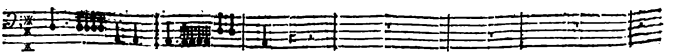
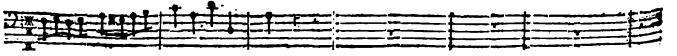
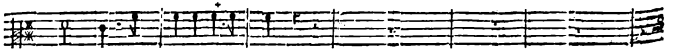
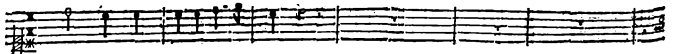
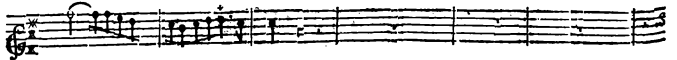
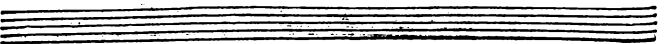
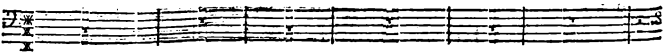
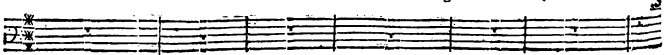
BASS-CONTINUA.

*seul.*

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

*seul.*

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

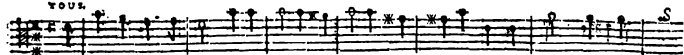


BASSE-CONTINU.

ACTE SECOND.

73

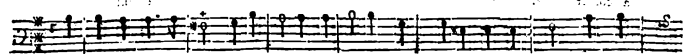
VOUS.



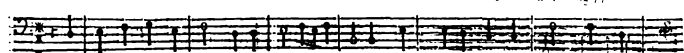
De ses heureux travaux cherissons la mémoire, Con- sacrons luy des jours qu'il nous



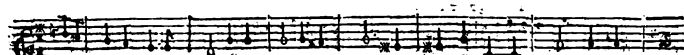
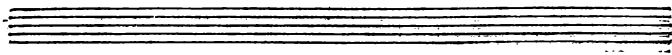
De ses heureux travaux cherissons la mémoire, Con- sacrons luy des jours qu'il nous



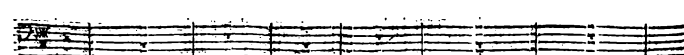
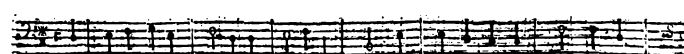
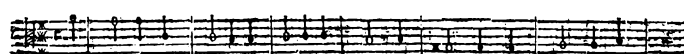
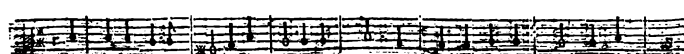
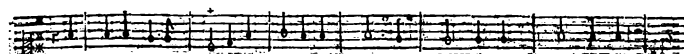
De ses heureux travaux cherissons la mémoire, Con- sacrons luy des jours qu'il nous



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



VIOLONS.



BASSE-CONTINUS.

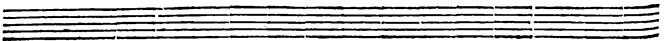
K

a confè- vez. Chantons, chantons

a confè- vez. Chantons, chantons

a confè- vez. Chantons, chantons

a confè- vez. Chantons, chantons



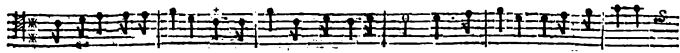
TROMPETTES.

VIOLOGS.

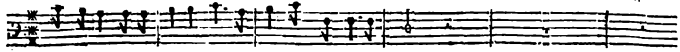
BASSE CONTINUUS.



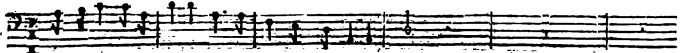
la valeur & la gloire Du Hé-ros qui nous a sau-vez. Qu'il jou-isse après sa vi-ctoire



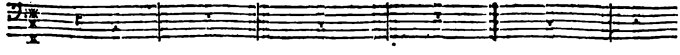
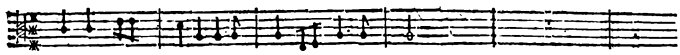
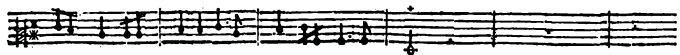
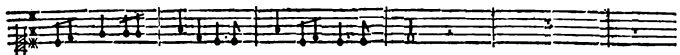
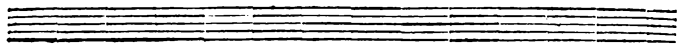
la valeur & la gloire Du Hé-ros qui nous a sau-vez. Qu'il jou-isse après sa vi-ctoire



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



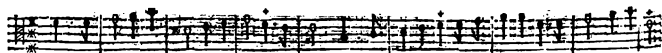
la valeur & la gloire Du Hé-ros qui nous a sau-vez.



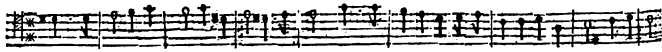
BASSE-CONTINUUS.

K ij.

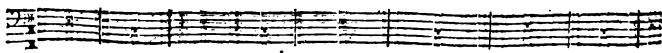
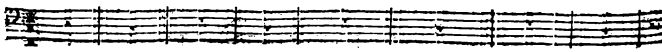
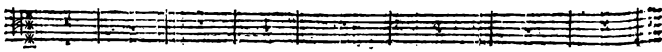
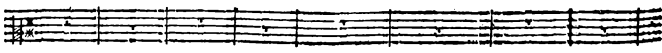
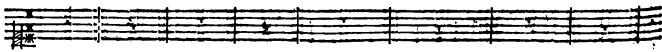
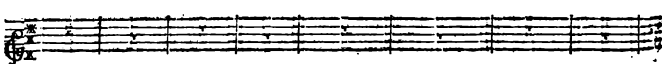
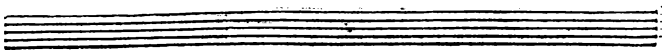
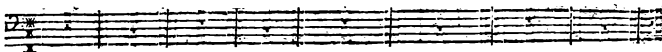
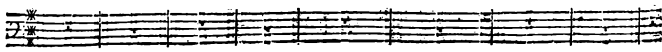
ACHILLE, TRAGÉDIE.



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



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

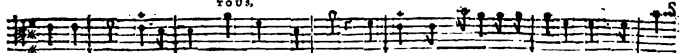


BASS-CONTINUÉ.

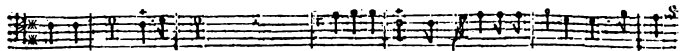
ACTE SECOND.

77

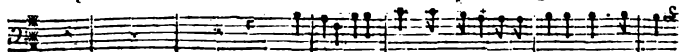
VOUS,



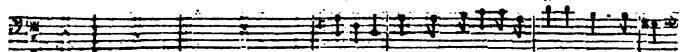
à luy seul réfer-vez. Chantons, chantons chantons la valeur & la gloire Du Héros



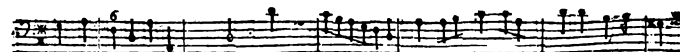
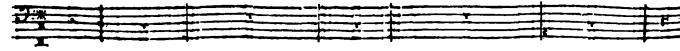
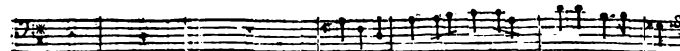
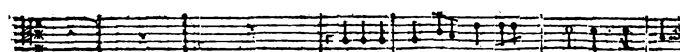
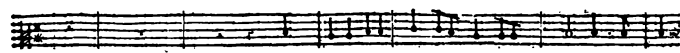
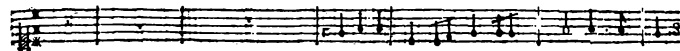
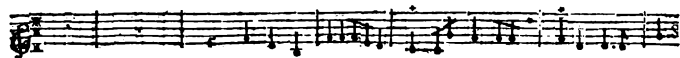
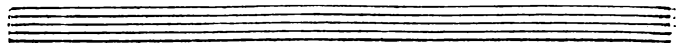
à luy seul réfer-vez. Chantons, chantons la valeur & la gloire Du Héros



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

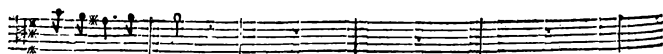


Chantons, chantons la valeur & la gloire Du Héros

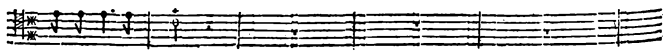


BASSE-CONTINUË.

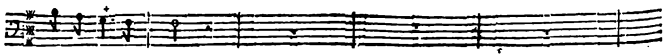
K. ii.



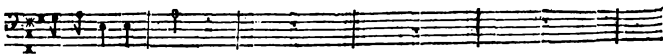
qui nous a fau- vez.



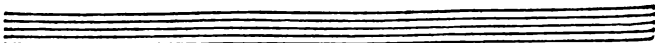
qui nous a fau- vez.



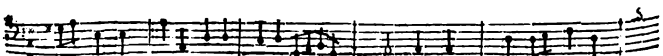
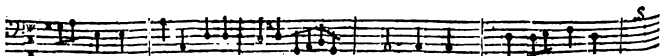
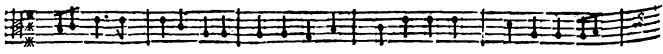
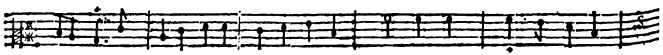
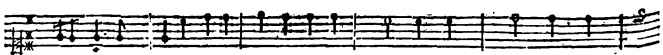
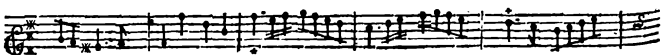
qui nous a fau- vez.



qui nous a fau- vez.



TROMPETTES.



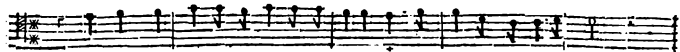
BASSE-CONTINUE.

ACTE SECOND.

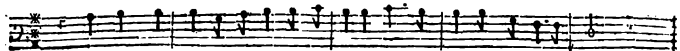
79



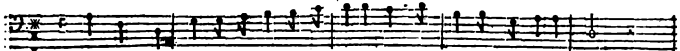
Chantons, chantons la valeur & la gloire Du Hé-ros qui nous a fau-vez.



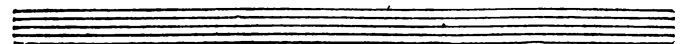
Chantons, chantons la valeur & la gloire Du Hé-ros qui nous a fau-vez.



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

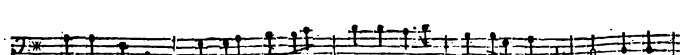
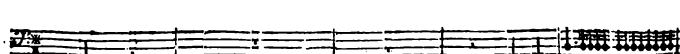
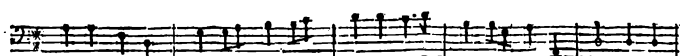
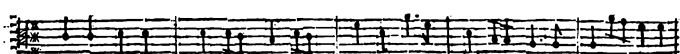
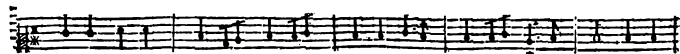
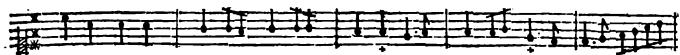
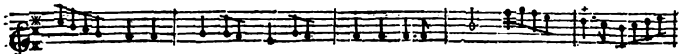


Chantons, chantons la valeur & la gloire Du Hé-ros qui nous a fau-vez.



VIOLONS.

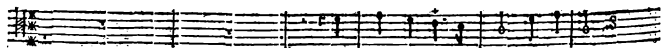
TROMPETTES.



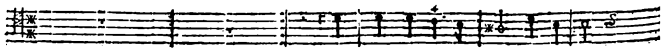
BASSE-CONTINUE.

K liij

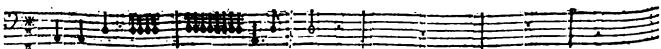
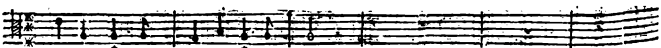
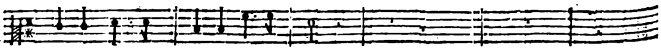
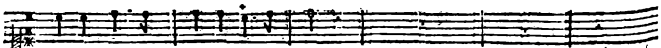
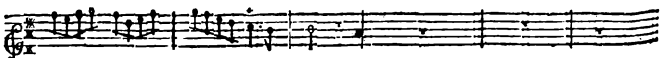
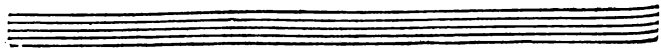
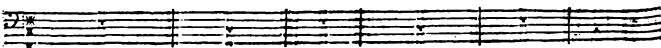
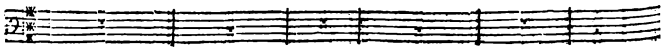
ACHILLE, TRAGÉDIE.



De ses heureux tra-vaux cherif-fons



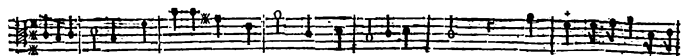
De ses heureux tra-vaux cherif-fons



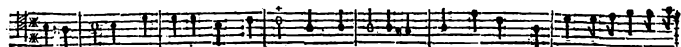
BASSI-CONTINUÉ.

ACTE SECOND.

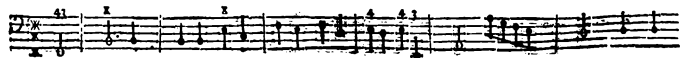
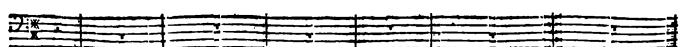
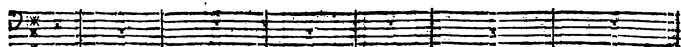
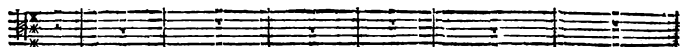
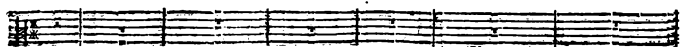
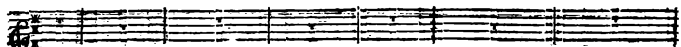
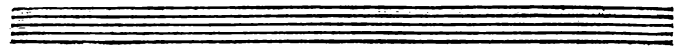
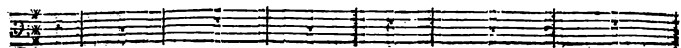
81



la me-moire, Confacions luy des jours qu'il nous a confer-vez. Chantons la valeur & la



la me-moire, Confacions luy des jours qu'il nous a confer-vez. Chantons, chantons la valeur & la



BASSE-CONTINU.

L

ACHILLE, TRAGÉDIE.

1811.

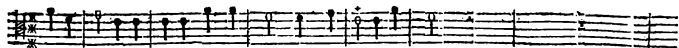
gloire Du Hé-ros qui nous a sau-vez. De ses heureux tra-vaux cherif-sons

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

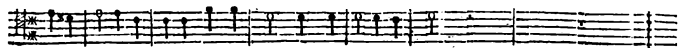
De ses heureux tra-vaux cherif-sons

De ses heureux tra-vaux cherif-sons

BASSE-CONTINUE.



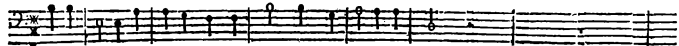
la memoire, Confacrons luy des jours qu'il nous a confer- vez.



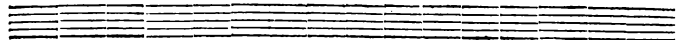
la memoire, Confacrons luy des jours qu'il nous a confer- vez.



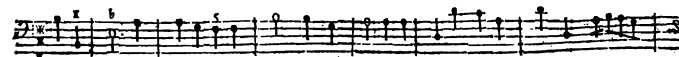
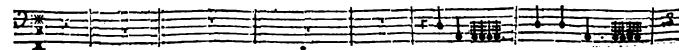
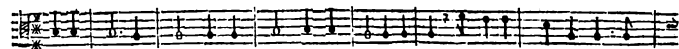
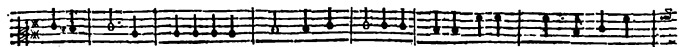
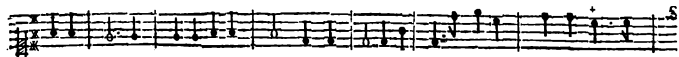
la memoire, Confacrons luy des jours qu'il nous a confer- vez.



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

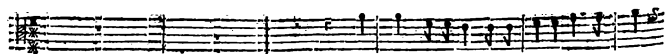


TROMPETTES.

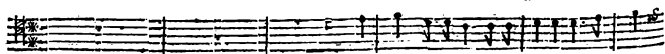


BASSE-CONTINUE.

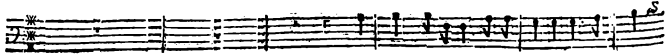
ACHILLE, TRAGEDIE.



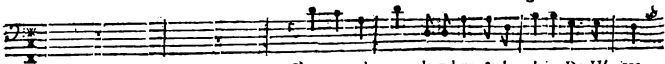
Chantons la valeur & la gloire Du Hé-ros



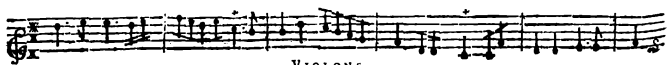
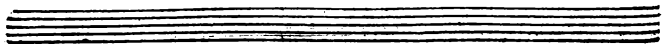
Chantons la valeur & la gloire Du Hé-ros



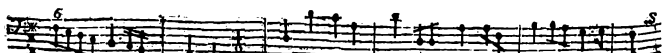
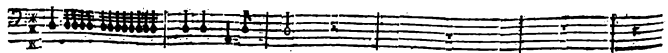
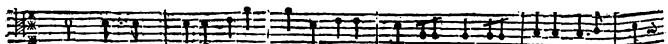
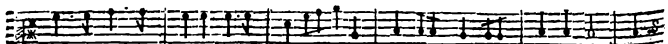
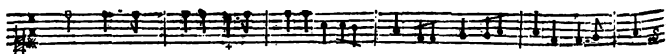
Chantons la valeur & la gloire Du Hé-ros



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



VIOLONS.



BASSI-CONTINUO.

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

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

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

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

Empty musical staves.

TROMPETTES.

BASSE-CONTINUE.



gloire Du Hé-ros qui nous a sau-vez.



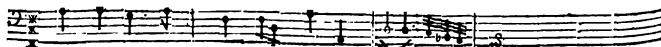
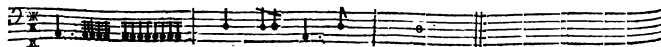
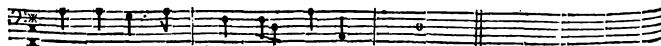
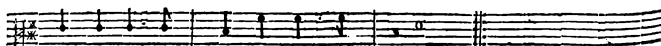
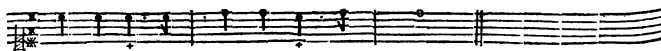
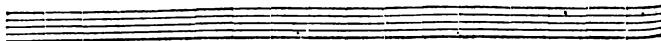
gloire Du Hé-ros qui nous a sau-vez.



gloire Du Hé-ros qui nous a sau-vez.



gloire Du Hé-ros qui nous a sau-vez.

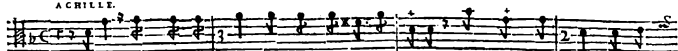


BASSE-CONTINUE.

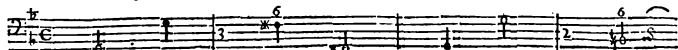
ACTE SECOND.

87

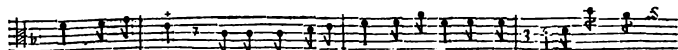
ACHILLE.



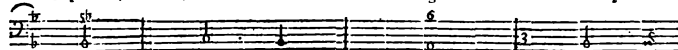
Allez, que chacun coure où son devoir l'appelle, Vos soins pour moy feroient



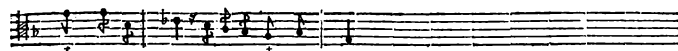
BASSE-CONTINUE.



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,

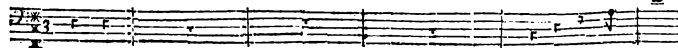
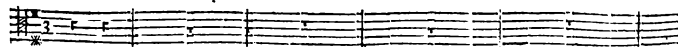
SUITE DES TROYENS.

847.



PRELUDE.

847.



The first system of the musical score consists of five staves. The top two staves are vocal lines in G major and 3/4 time, with a treble clef and a key signature of one sharp (F#). The bottom three staves are for the basso continuo, with a bass clef and a key signature of one sharp. The music is in a 3/4 time signature.

ARCAS.

The second system of the musical score features a vocal line and a basso continuo line. The vocal line is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The basso continuo line is in the same key and time, with a bass clef. The lyrics are: "Ve- nez, mar- chez sans défi- ance, Les Grecs vous ont don-".

BASSE-CONTINUE.

The third system of the musical score features a vocal line and a basso continuo line. The vocal line is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The basso continuo line is in the same key and time, with a bass clef. The lyrics are: "né leur foy, A- chille est gene- reux, craignez moins fa pre- sence, Et qu'uno".

BASSE-CONTINUE.

The fourth system of the musical score features a vocal line and a basso continuo line. The vocal line is in G major and 3/4 time, with a treble clef and a key signature of one sharp. The basso continuo line is in the same key and time, with a bass clef. The lyrics are: "juste espe- rance Suc- cède à vôt- re ef- froy."

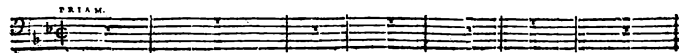
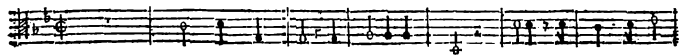
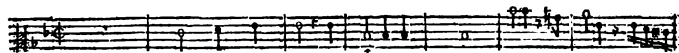
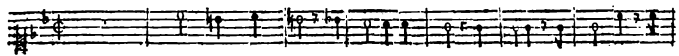
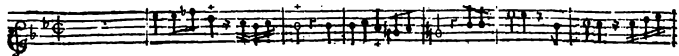
BASSE-CONTINUE.

ACTE SECOND.

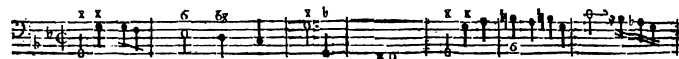


SCENE IV.

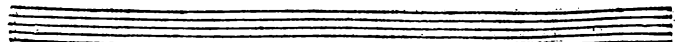
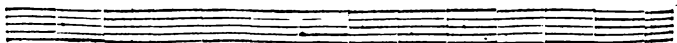
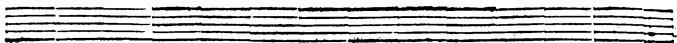
PRIAM, ANDROMAQUE, POLIXENE.



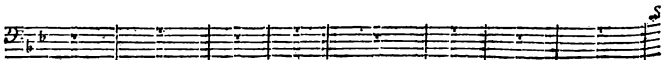
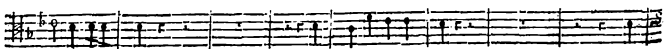
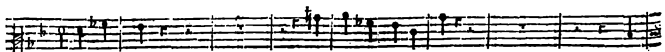
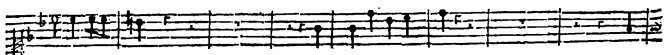
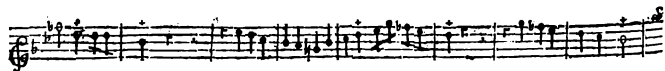
PRIAM.



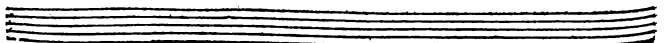
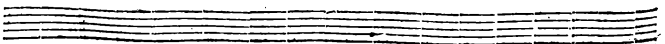
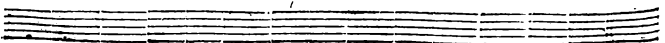
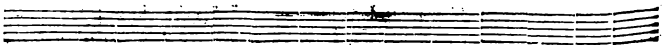
BASSE CONTINUE.



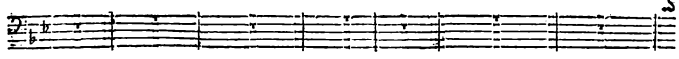
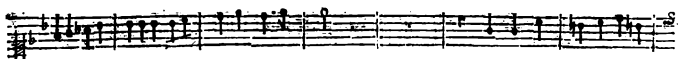
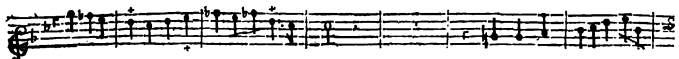
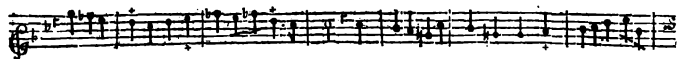
ACHILLE, TRAGÉDIE.



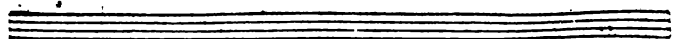
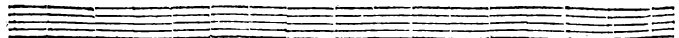
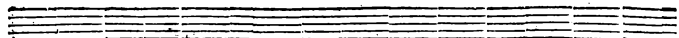
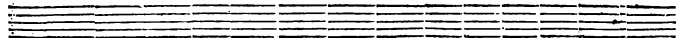
BASSE-CONTINUE.

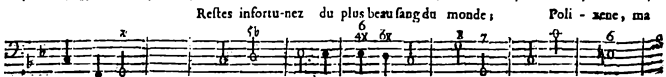
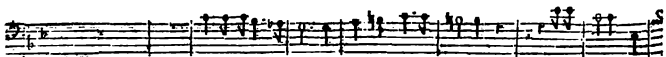
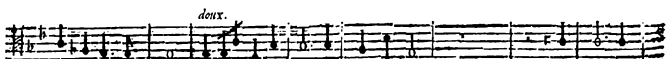
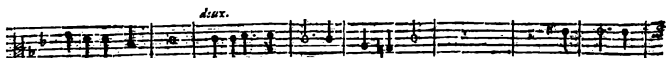
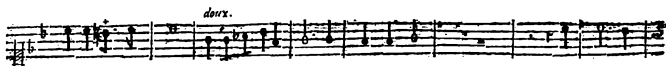
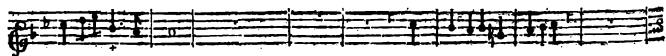
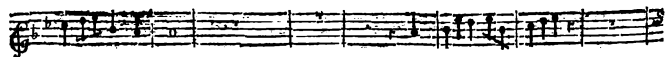


ACTE SECOND.

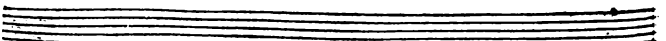
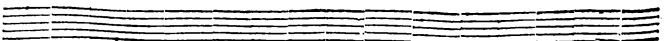
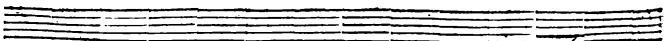
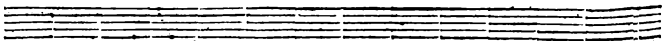


BASS-CONTINUE.



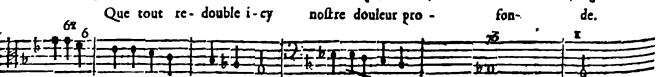
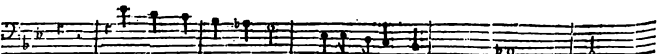
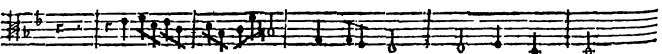
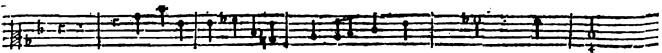
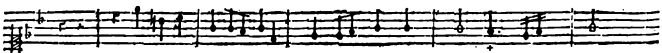
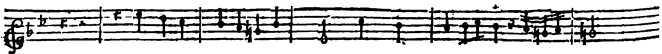
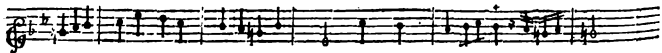
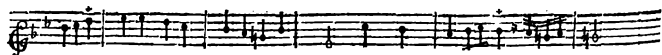


BASSE CONTINUE.

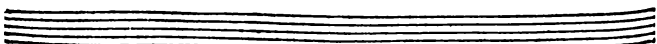
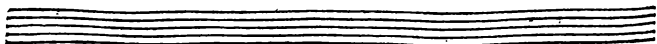
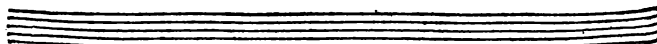
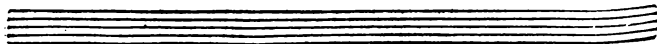


file, & vous Veuve d'Hector, Mêlez vos pleurs aux miens, & s'il se peut encor,

BASSE-CONTINUE.



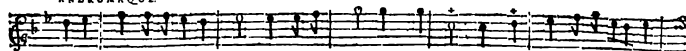
BASSE-CONTINUE.



ACTE SECOND.

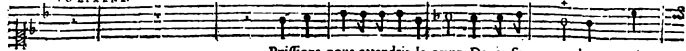
95

ANDROMAQUE.



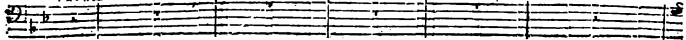
Puissions-nous attendre le cœur De ce su- perbe vainqueur. Puissions-nous attendre le

POLIXÈNE.

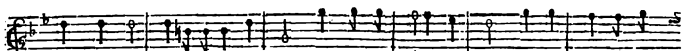


Puissions-nous attendre le cœur De ce su- perbe vain-

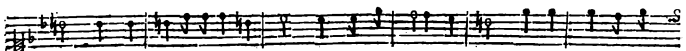
PELIAM.



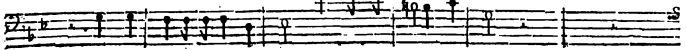
BASSE-CONTINUE.



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



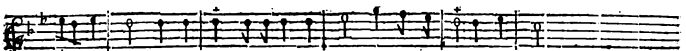
queur Puissions-nous attendre le cœur De ce su- perbe vainqueur. Puissions-nous atten-



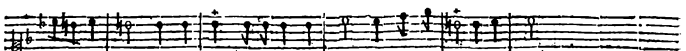
Puissions-nous attendre le cœur De ce su- perbe vainqueur.



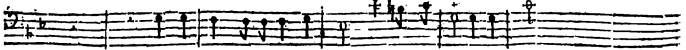
BASSE-CONTINUE.



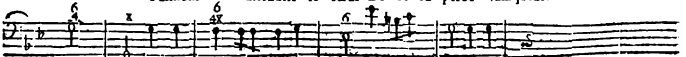
dre le cœur Puissions-nous attendre le cœur De ce su- perbe vainqueur.



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



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



BASSE-CONTINUE.



S C E N E V.

ACHILLE, ARCAS, PRIAM, ANDROMAQUE, POLIKENE.

FLUTES.

FLUTES.

BASSE-CONTINUE.

FLUTES.

FLUTES.

deux.

VIOLONS.

PRIAM.

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

BASSE-CONTINUE

ACTE SECOND.

97

Musical notation for Violons and Flutes. The Violons part is on a single staff with a treble clef and a key signature of two flats. The Flutes part is on a single staff with a treble clef and a key signature of two flats.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

me Priam, qui tenoit sous ses loix Des Troyens renommez, l'Empire redoutable ;

Musical notation for Basse Continue. The staff has a bass clef and a key signature of two flats. It includes figured bass notation with numbers like 6, 6, 6, 6, 6, 4, 3, 6, 4, 6, 6.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

Musical notation for Flutes. The staff has a treble clef and a key signature of two flats.

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

Musical notation for Basse Continue. The staff has a bass clef and a key signature of two flats. It includes figured bass notation with numbers like 6, 6, 6, 7, 6, 6, 4.

RAY

N

ACHILLE.

Le fort 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 je 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.

BASSE-CONTINUE.

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

BASSE-CONTINUE.

Vous le sçavez, Dieux que j'ai- telle, Au sort de cet enfant mon sort est affer- vy,

BASSE-CONTINUE.

ACHILLE, TRAGEDIE.

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.

ACTE SECOND.

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

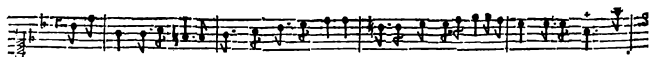
BASSE-CONTINUE.

beau fasse du moins connoître La splen-deur de son sang, son fort, & mon a-mour.

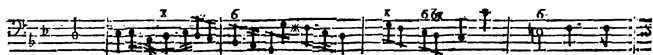
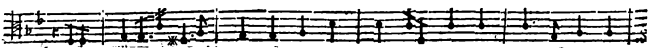
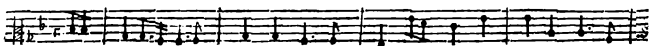
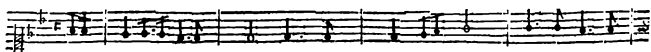
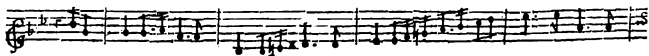
BASSE-CONTINUE.

BASSE-CONTINUE.

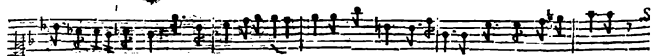
ACHILLE, TRAGEDIE;



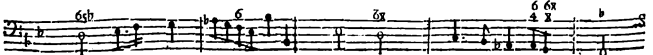
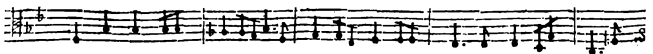
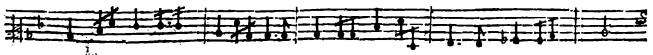
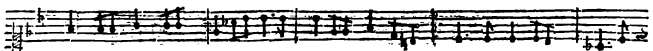
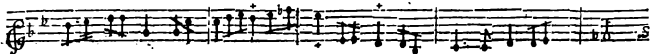
Ce tombeau servi- ra de temple à votre gloire, Puisque tout l'avenir y verra quelque jour L'hi-



BASSE-CONTINUE.



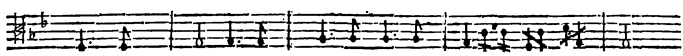
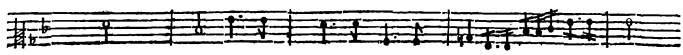
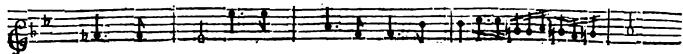
stoire de nos maux & de votre victoi- re. Ce tombeau servira de temple à votre gloire,



BASSE-CONTINUE.

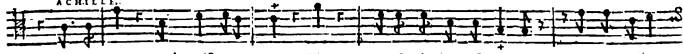


Puisque tout l'ave- nir y verra quelque jour L'histoire de nos maux & de votre victoire.



BASSE-CONTINUE.

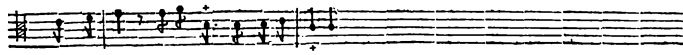
ACHILLE.



Quels regrets ! quels tristes ao- cens ! Dieux ! que sa douleur est tendre ! Que ses soupirs



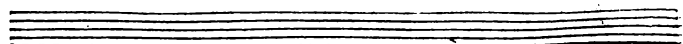
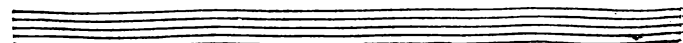
BASSE-CONTINUE.

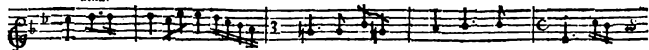
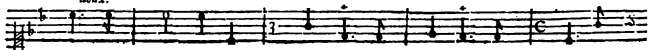
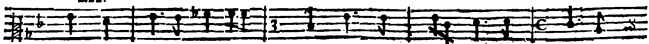
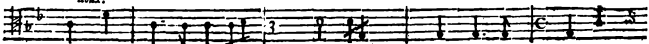


font puissans ? Que je soufre à les entendre ?



BASSE-CONTINUE.

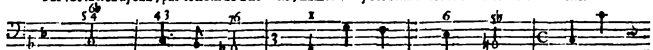


doux.*doux.**doux.**doux.*

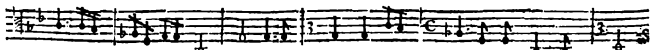
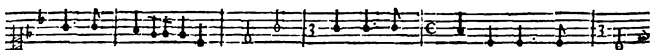
FRAN.



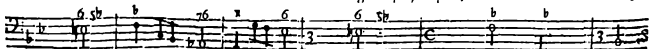
Par vos sacrés ayeux, par le nom de The- tis, Laissez-moy recueillir les cendres de mon fils.



BASSE-CONTINU.



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



BASSE-CONTINU.

ACTE SECOND.

107

The first system of music consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music is written in a common time signature (C) and features various rhythmic patterns and melodic lines.

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

The second system includes vocal lines and a basso continuo line. The vocal lines are in treble clef, and the basso continuo line is in bass clef. The lyrics are: "Et fongez quel amour il eut toujours pour vous : Je ferois pour mon fils une égale tendresse ,".

BASSE-CONTINU.

The third system of music consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music is written in a common time signature (C) and features various rhythmic patterns and melodic lines.

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

The fourth system includes vocal lines and a basso continuo line. The vocal lines are in treble clef, and the basso continuo line is in bass clef. The lyrics are: "Ah ! jugez par l'ex- cès de cet amour si doux Quel doit être aujourd'hui l'excès de ma tristesse.".

BASSE-CONTINU.

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

BASSE-CONTINUE.
TOLIKEM.

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

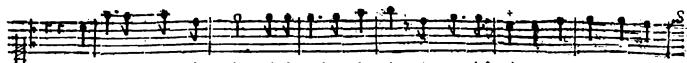
BASSE-CONTINUE.

sible, Si vous méprisez leurs douleurs, A mes plaintes, hé-las ! ferez-vous plus sen-

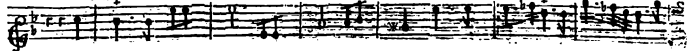
BASSE-CONTINUE.

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

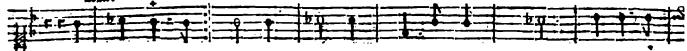
BASSE-CONTINUE.



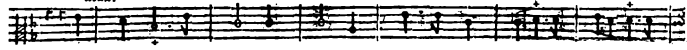
Soz-ty du sang des Dieux imi-tez leur bonté, A nos lèu-pirs rendez-vous favo-



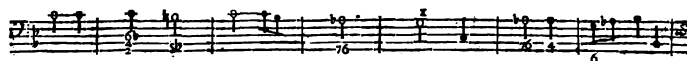
doux.



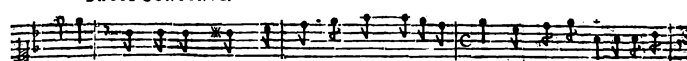
doux.



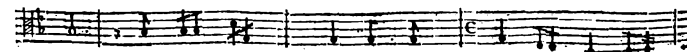
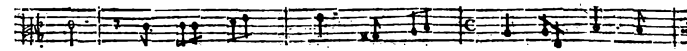
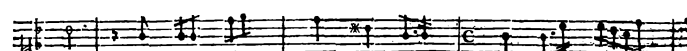
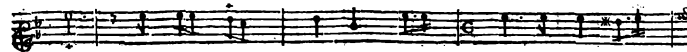
doux.



BASSE-CONTINUE.



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

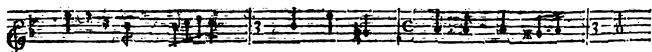
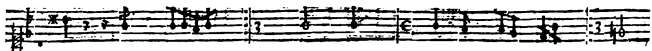
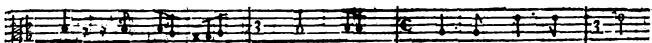
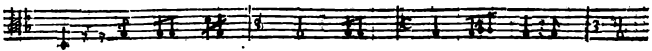


BASSE-CONTINUE.

ACHILLE, TRAGÉDIE.



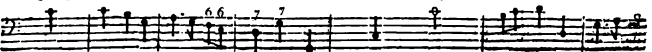
yable. N'augmentez point l'ex- cès de nôtre adverfi- sé Par un refus impito- yable.


BASSE-CONTINUE.
ACHILLE.



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



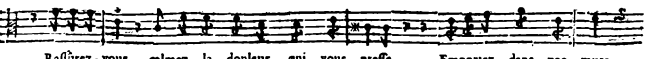
BASSE-CONTINUE.




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, Empochez dans vos murs.



BASSE-CONTINUE.

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

3 6x 6x

BASSE-CONTINUE.
doux.

doux.

doux.

doux.

doux.

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

6 6 6

BASSI-CONTINUUS.

ra dans ce soin légi- time, Je ne veux songer de for- mais Qu'à vous donner u-

BASSE CONTINU.

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

BASSE-CONTINUE.

ACHILLE, TRAGEDIE.

This musical score is arranged in a system of ten staves. The first staff is in treble clef with a common time signature. The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp. The fourth staff is in tenor clef. The fifth staff is in bass clef. The sixth staff is a double bar line. The seventh staff is in treble clef with a key signature of one sharp. The eighth staff is in treble clef with a key signature of one sharp. The ninth staff is in treble clef with a key signature of one sharp. The tenth staff is in bass clef with a key signature of one sharp. The score concludes with a double bar line.

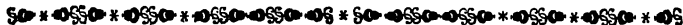
Musical score for Acte Second, page 113. The score consists of 11 staves of music. The first five staves are a single system with a treble clef on the first staff and a bass clef on the fifth. The next five staves are a second system with a treble clef on the first staff and a bass clef on the fifth. The final staff is a third system with a treble clef. The music is written in a style typical of 19th-century opera scores, featuring various note values, rests, and dynamic markings.

The musical score is arranged in 12 staves. The first staff is a vocal line in G-clef. The second and third staves are piano accompaniment in G-clef. The fourth staff is a vocal line in C-clef. The fifth staff is piano accompaniment in C-clef. The sixth staff is a vocal line in G-clef. The seventh and eighth staves are piano accompaniment in G-clef. The ninth staff is a vocal line in C-clef. The tenth and eleventh staves are piano accompaniment in C-clef. The twelfth staff is a vocal line in G-clef. The score concludes with a double bar line and a fermata.

FIN DU SECOND ACTE.

ACTE TROISIEME,

SCENE PREMIERE,



ACHILLE, ARCAS.

ACHILLE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

ARCAS.

ACHILLE.

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

BASSE-CONTINUE.

Et de me voir devenir son époux; L'amitié que ce nœud fera nai-tre entre nous

BASSE-CONTINUE.

ARCAS.

Soutiendra deormais son Trône & la 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 pourrais-je entre-

BASSE-CONTINUE.

prendre Après ce que mon bras vient de faire aujourd'hui; Hector seul merit it 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.

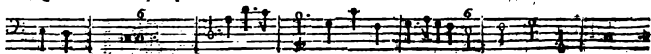
BASSE-CONTINUE.

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

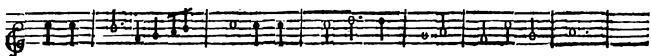
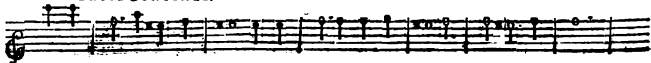
BASSE-CONTINUE.



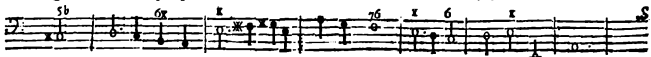
Que le trouble qui pre - cède Ce bien-heureux moment Est doux & char-mant?



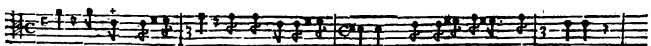
BASSE-CONTINUÛ.



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



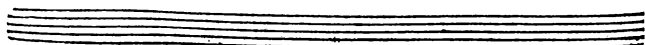
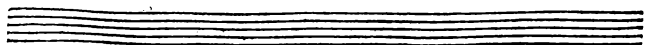
BASSE-CONTINUÛ.



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



BASSE-CONTINUÛ.

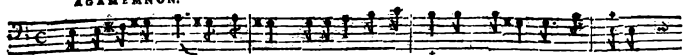




SCÈNE III.

ACHILLE, AGAMEMNON.

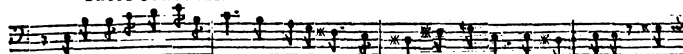
AGAMEMNON.



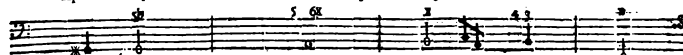
Je ne saurois plus long-temps Conserver contre vous mes chagrins & ma haine.



BASSE-CONTINUÉ.



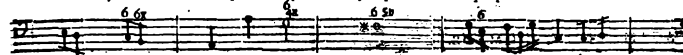
Après vos exploits déda-tans, Un-mouvement plus-doux peut de' vous me ras-tincine. A-



BASSE-CONTINUÉ.

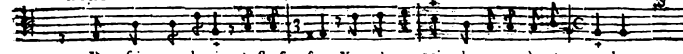


vec les jours d'Hector nos peils s'ont passés, Troye a perdu le bras qui pouvoit la défendre.



BASSE-CONTINUÉ.

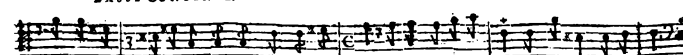
ACHILLE.



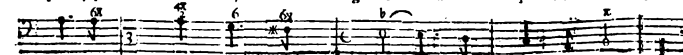
J'ay fait mon devoir, c'est affez, Vous n'avez point de grâces à me rendre:



BASSE-CONTINUÉ.



Je n'ay point - aré servit ceux qui m'ont outragé Et c'est Patrocle seul que mon bras a vengé.



BASSE-CONTINUÉ.

AGAMEMNON.

Votre co-lerc dure en-core, Elle éclatte dans vos discours, Il faut pour en finir le

BASSE-CONTINU.

cours Vous rendre la beau-té qui vous aime toujours, Et que votre cœur ne se dépre.

BASSE-CONTINU.

Ven-ez, charmant ob-jet, revoy-ez votre a-ma t.

BASSE-CONTINU.

ACHILLE.

SCÈNE IV.

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

ACHILLE, BRISEIS,

AGAMEMNON, DIOMEDE.

BASSE CONTINUE.

VIOLON.

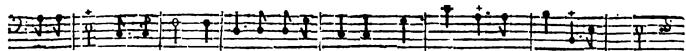
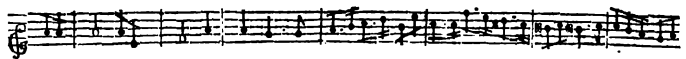
VIOLON.

VIOLON.
AGAMEMNON.

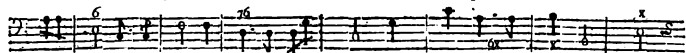
Mes respects, mes soupirs, les marques de ma flame N'ont fait qu'allu-mer son cou-roux.

BASSE-CONTINU.

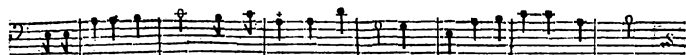
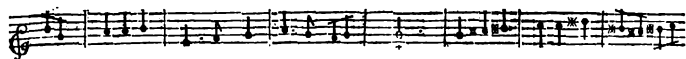
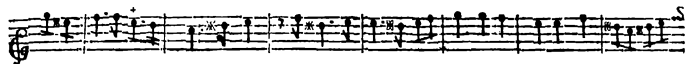
ACTE TROISIE'ME.



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



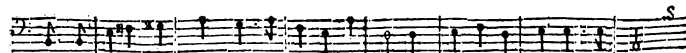
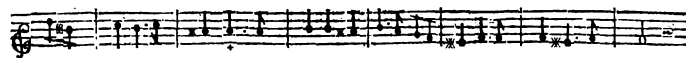
BASSE-CONTINUE.



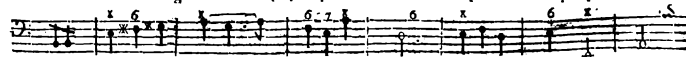
Ses constantes ri- gueurs m'ont appris que son ame Ne peut bruler que pour vous.



BASSE-CONTINUE.



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



BASSE-CONTINUE.

ACHILLE, TRAGÉDIE.

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. Jouïfiez du bonheur que l'amour vous pre- sen te, Que vostre ardeur

BASSE- CONTINUE.

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

BASSI-CONTINUE.

cru-elle De retrouver sa maîtresse fi- del- le! Que c'est un plai- sir char- mant A- près

BASSE-CONTINUE.

une ab- sence cru- elle De retrou- ver sa mai- tresse fi- del- le!

BASSE-CONTINUE.

SCÈNE V.

ACHILLE, BRISEIS.

BRISIS.

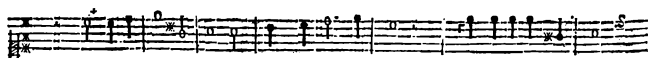
Quel tri- ste accueil!

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

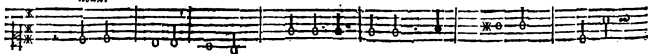
BASSE-CONTINUE.



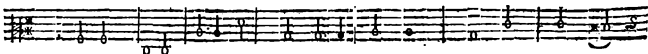
Qu'est deve- nu l'amour dont vous brûliez pour moy? Vous ne répondez point?...
doux.



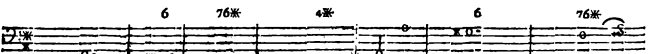
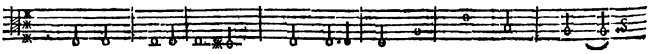
doux.



doux



doux.

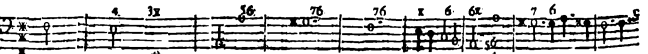
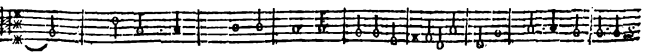
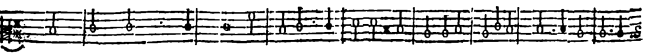
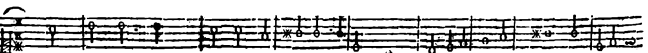
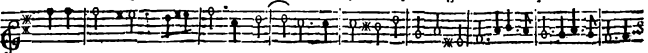


BASSE CONTINUE

ACHILLE. BRISÉS.



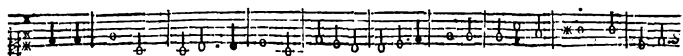
Hé- las! Que me veut dire, Ce regard, ce soupir échappé malgré vous? Ah! que m'ont destin

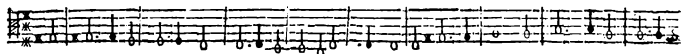


BASSE CONTINUE.



fera doux Si c'est encor pour moy que vôtre cœur soupi- re! Ah! Ah! que mon deslin

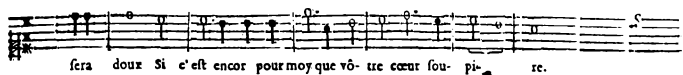





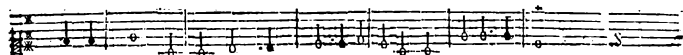
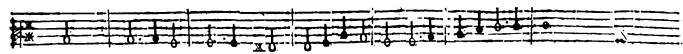
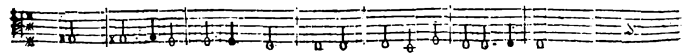
5b 7 5 7 6 6 5b 7 7 5 7



BASSE-CONTINUE.



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

5b 7 5 7 6 6

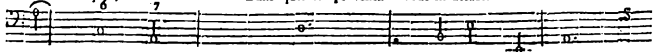


BASSE-CONTINUE

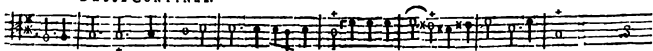
ACHILLE.



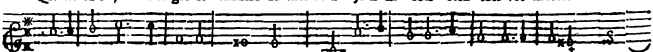
O Ciel! que je suis malheureux! Dans quel temps venez- vous m'accabler de vos larmes!



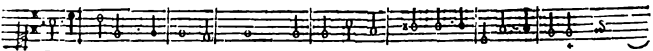
BASSE-CONTINUE.



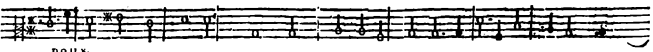
Que ne suis-je à mon gré le maître de mes vœux! Je fi-ni-rois bien-tost vos mortel-



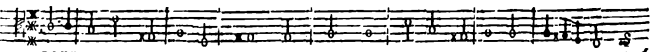
DOUX.



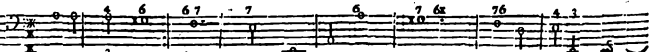
DOUX.



DOUX.



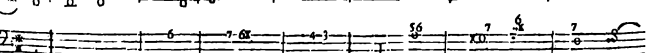
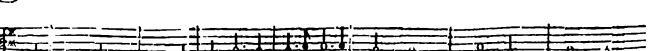
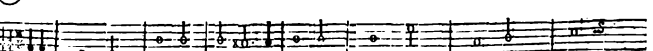
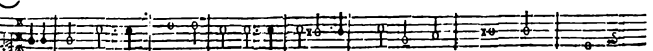
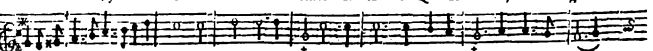
DOUX.



BASSE-CONTINUE.



lesal-larmes, Je fi-n-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 mortelles al- larmes.

BASSE-CONTINUE.

Je fini- rois bien- tost vos mor- telles al- lar- mes.

BASSE CONTINUE.

ACHILLE, TRAGÉDIE.

ACHILLE.

PRISEIS.

Mais un charme fatal... Perfide, c'est assez. Je voy toute mon infortune, Un autre a-

BASSE-CONTINUE.

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

BASSE-CONTINUE.

Le bruit de cet ardeur nou- velle Estoit ve- nu jusques à moy, Mais je n'ay pu 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 peü- 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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

BASSE-CONTINUE.

Vous connoissez mon cœur inca- pable de seindre, Je suis moins crimi- nel que je ne suis a

BASSE-CONTINUE.

ACHILLE, TRAGÉDIE.

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

BASSE-CONTINUE.

SCENE VI.

BRISEIS seule.

RITOURNELLE.

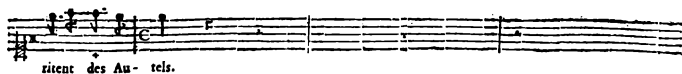
BASSE-CONTINUE.
BRISEIS.

Quel amant m'est sa- vy? sa valeur, sa no- blesse, L'é- leveut au def- sus du

BASSE-CONTINUE.

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

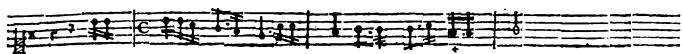
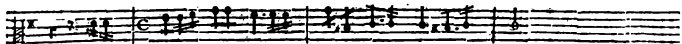
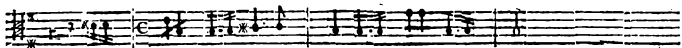
BASSE-CONTINUE.




rient des Au- tels.



RITOURNELLE.


BASSE-CONTINUE.



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



BASSE-CONTINUE.



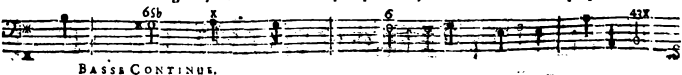
quelque moyen De détour- ner l'hymen où son cœur se pre- pare? Ah! faisons que Junon contre luy se déclare,



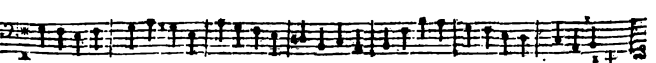
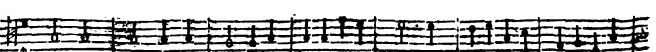
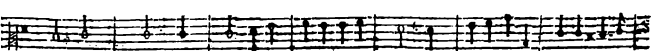
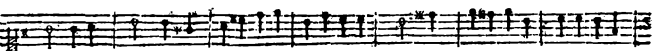
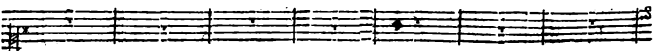
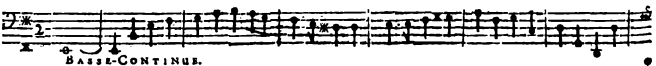
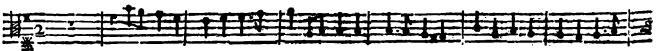
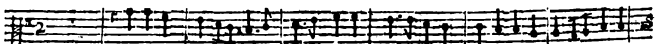
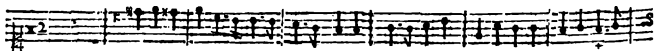
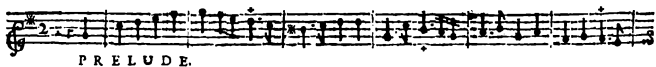
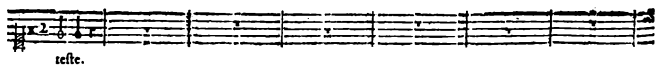
BASSE-CONTINUE.



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



BASSE-CONTINUE.



ACTE TROISIÈME

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

doux.

doux.

doux.

BASSE-CONTINUE.

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

BASSE-CONTINUE.

ACHILLE, TRAGÉDIE.

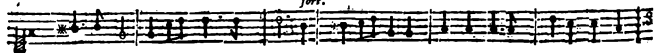


fidés Troyens vous confondrez l'au-dace.

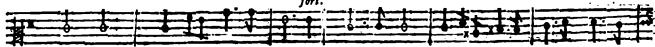
fort.



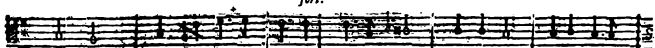
fort.



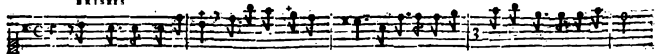
fort.



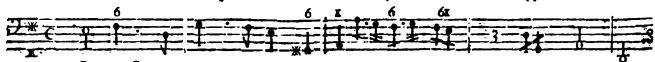
fort.



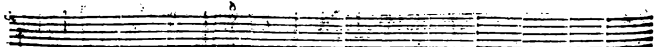
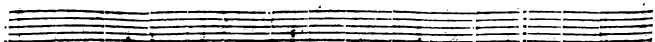
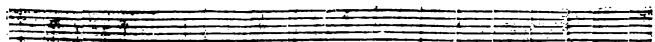
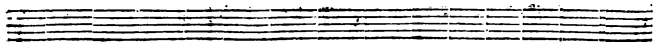
BRISÉS



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



BASSE-CONTINUUS.





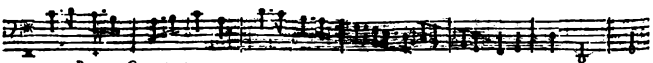
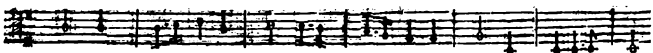
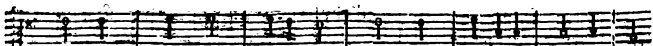
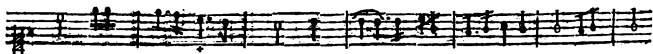
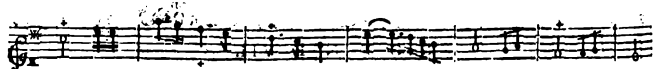
SCENE VII.

JUNON, BRISEIS.

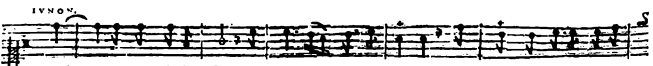
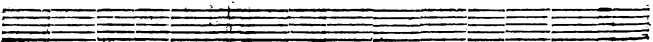
PRELUDE.

BASSE-CONTINUE.

BASSE-CONTINUE.



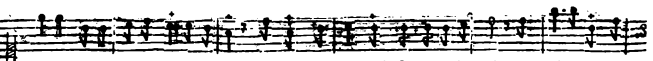
BASSE CONTINUE.



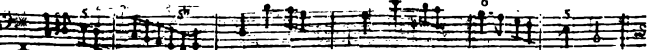
Cal- me tes déplai- firs, ne ver- se plus de larmes, L'hy- men qui caufe tes al-



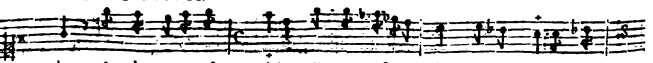
BASSE-CONTINUE.



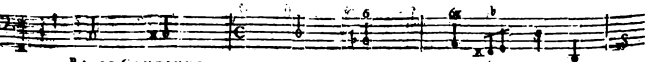
larmes Ne fe- ra jamais ache- vé, En vain Pri- am eroit fon Pais fau- vé; Son Trône va tom-



BASSE CONTINUE.



ber, & de toute fa gloire Il ne restera rien qu'une tiñle me-



BASSE-CONTINUE.

ACTE TROISIEME.

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

vifse.

vifse.

vifse.

vifse.

vifse. **BASSE-CONTINUE.** *lentement.*

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

3

3

3

3

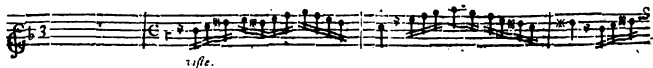
6 6 3 7 6

BASSE-CONTINUE.

ACHILLE, TRAGÉDIE.




cent prodiges divers.

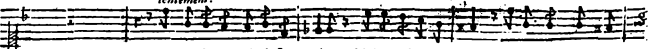


rife.

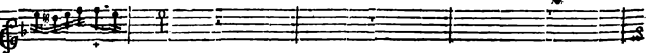
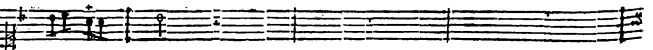
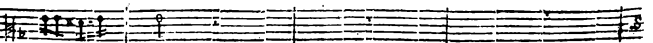
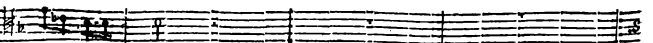
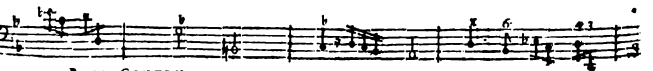


BASSE-CONTINUÛ.
lentement.



Sortez de la nuit infer-nale Noites divini-tes, vos autres font ou-

BASSE-CONTINUÛ.

ACTE TROISIÈME.

139

BRISSES.

lentement.

vers. L'horreur de leur fe-

sifflé.

BASSE-CONTINU.

jour, se répand dans les Aïrs!

sifflé.

6 67

BASSE-CONTINU.

ACHILLE, TRAGÉDIE.

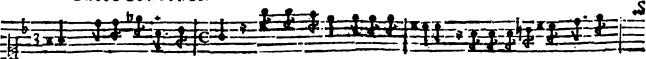
IUNON,



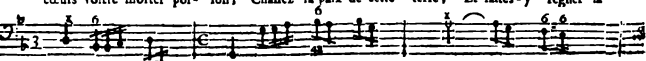
Voléz, portez par tout vostre rage fa-tale, Verféz dans tous les



BASSE-CONTINUE.



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



BASSE-CONTINUE.



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

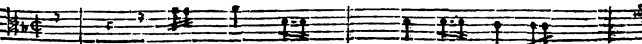
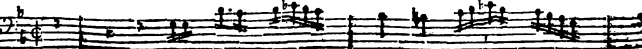
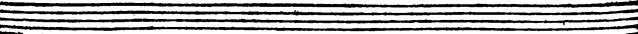


BASSE CONTINUE.



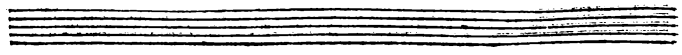
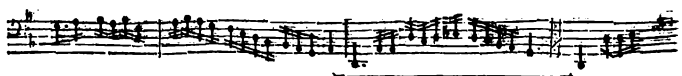
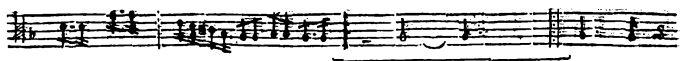
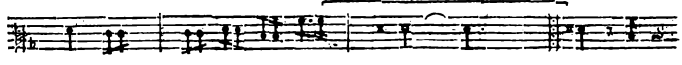
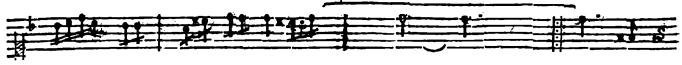
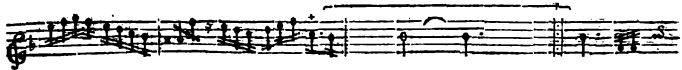
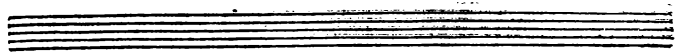
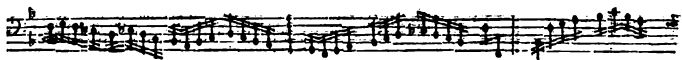
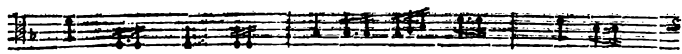
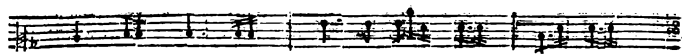
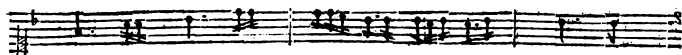
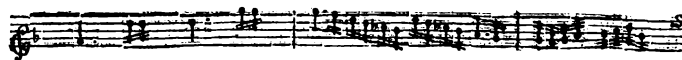
AIR DES FURIES.



ACTE TROISIEME.

274



ACHILLE, TRAGEDIE.

This page contains a musical score for the opera 'Achille, Tragedie'. The score is written for a full orchestra and includes a vocal line. The music is in 5/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score is organized into two systems, each with a vocal line and a piano accompaniment. The first system consists of five staves, and the second system consists of five staves. The music is written in a style characteristic of 19th-century opera scores.

Musical score for Acte Troisième, page 143. The score consists of ten systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. There are several measures with fermatas and dynamic markings like 'f' and 'p'. The score ends with a double bar line and repeat signs.

IVNON.

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

BASSE-CONTINUE.

BRISEIS.

IVNON.

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

BASSE-CONTINUE.

jour tes yeux feront té-moins De l'effet de ma pro-messe.

BASSE-CONTINUE.



SCENE VIII.

BRISEIS seule.

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

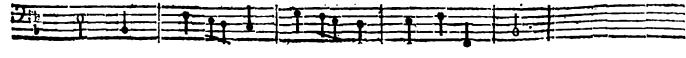
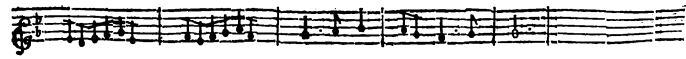
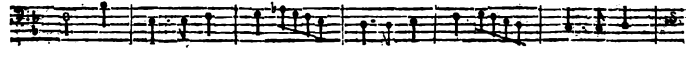
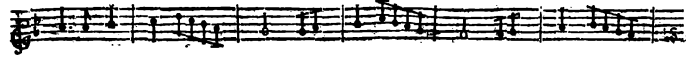
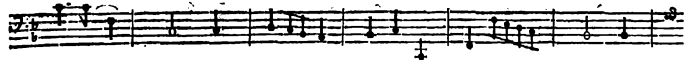
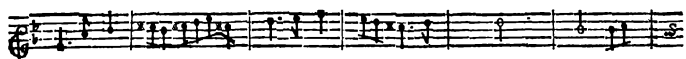
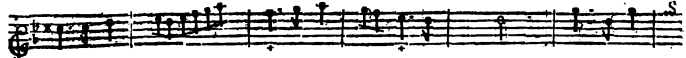
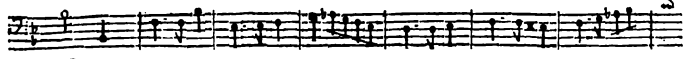
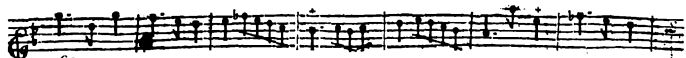
BASSE-CONTINUE.

sance; Je doy tout esperer De sa divine affi-sance.

BASSE CONTINUE.

ACTE TROISIEME.

245



ACHILLE, TRAGÉDIE.

TRISTES
lentement.

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

deux.

VIOLONS.
deux.

deux.

deux.

7 6

BASSE-CONTINUE.

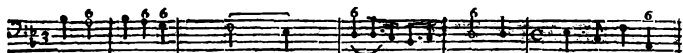
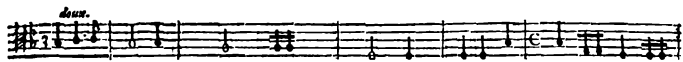
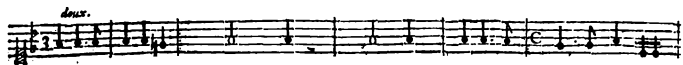
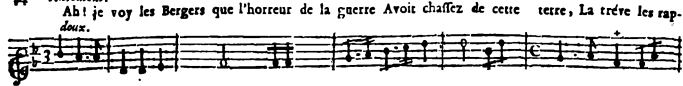
Gay.

HAUT-BOIS.
Gay.

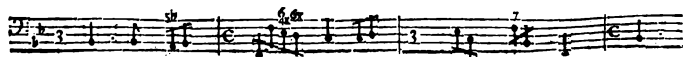
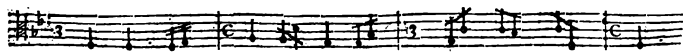
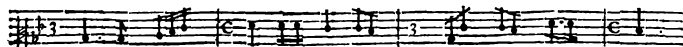
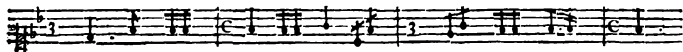
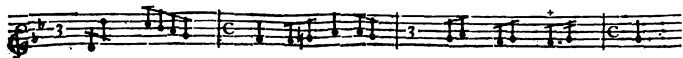
HAUT-BOIS.

BASSON.

BASSIS.



BASSA-CONTINUUS.



BASSA-CONTINUUS.

ACHILLE, TRAGEDIE.

HAUT-BOIS. BASSIS
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.

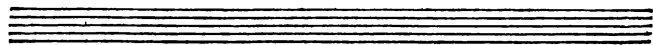
LOURE.

ACTE TROISIEME.

149

Musical score for Acte Troisième, page 149. The score consists of ten systems of staves. The first system has five staves (treble, two alto, two bass). The second system has five staves (treble, two alto, two bass). The third system has five staves (treble, two alto, two bass). The fourth system has five staves (treble, two alto, two bass). The fifth system has five staves (treble, two alto, two bass). The sixth system has five staves (treble, two alto, two bass). The seventh system has five staves (treble, two alto, two bass). The eighth system has five staves (treble, two alto, two bass). The ninth system has five staves (treble, two alto, two bass). The tenth system has five staves (treble, two alto, two bass).

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) and a 6/4 time signature. The subsequent four staves are in bass clef. The music is a complex orchestral arrangement with various rhythmic patterns and dynamics.



The second system begins with a Flute part. The staff is in treble clef, with a key signature of one flat and a 6/4 time signature. The music features a melodic line with some grace notes.

FLUTES.

The second system continues with a Flute part. The staff is in treble clef, with a key signature of one flat and a 6/4 time signature. The music continues the melodic line from the previous staff.

FLUTES.

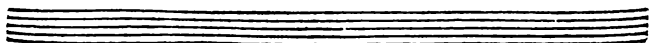
The second system begins with a Pastor part. The staff is in treble clef, with a key signature of one flat and a 6/4 time signature. The music features a melodic line with some grace notes.

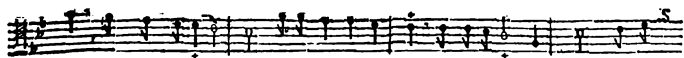
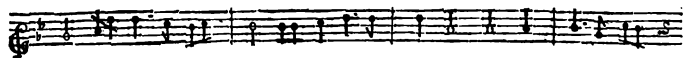
UN PASTRE.

Après tant de trouble & de larmes Un doux repos suc- cede à nos alarmes. Un doux repos suc-

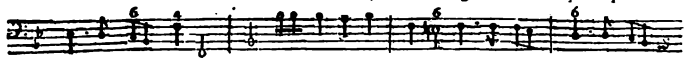
The second system continues with a Bass Continuo part. The staff is in bass clef, with a key signature of one flat and a 6/4 time signature. The music features a rhythmic line with some grace notes.

BASSE CONTINUE.

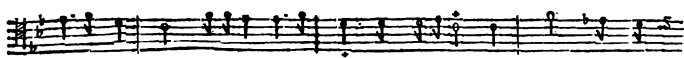




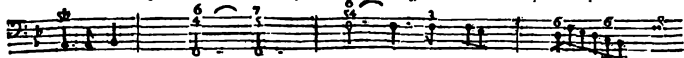
cede à nos allar- mes. Benissons à ja- mais Le genereux vain- queur qui nous



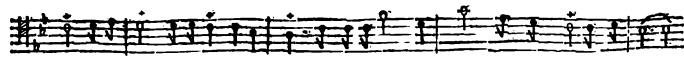
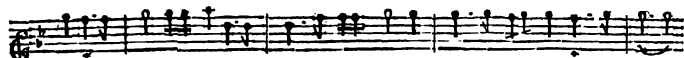
BASSE-CONTINUE.



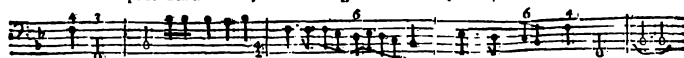
donne la paix. Benissons à ja- mais Le genereux vain- queur qui nous



BASSE-CONTINUE.



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

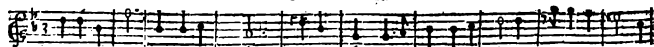


BASSE-CONTINUE.

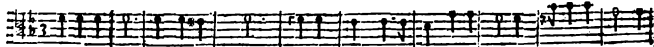
Vin. Paffre & vne Paffourelle chantent une fois le chœur qui suit.

ACHILLE, TRAGEDIE.

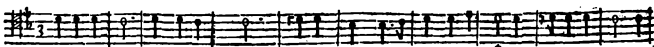
CHOEUR.



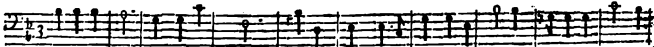
Cét heureux jour doit nous char - mer, Dans nos champs mille fleurs vont re - naître, Reconnençons d'ay -



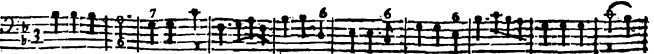
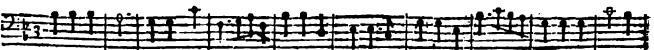
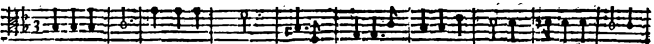
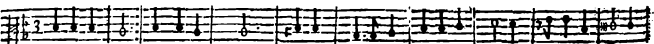
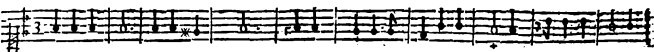
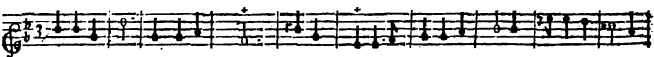
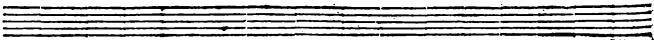
Cét heureux jour doit nous char - mer, Dans nos champs mille fleurs vont re - naître, Reconnençons d'ay -



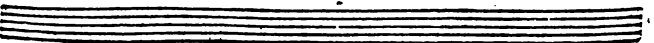
Cét heureux jour doit nous char - mer, Dans nos champs mille fleurs vont re - naître, Reconnençons d'ay -



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



BASSE-CONTINUUS.



mer en les voyant paroître. Reconnençons reconnençons d'aymer en les voyant paroître.

mer en les voyant paroître. Reconnençons d'aymer en les voyant paroître.

mer en les voyant paroître. Reconnençons d'aymer en les voyant paroître.

mer en les voyant paroître. Reconnençons d'aymer en les voyant paroître.

Empty musical staves.

BASSE-CONTINUE.

Empty musical staves.

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-CONTINUÉ.

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.

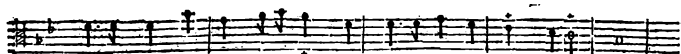
BASSE-CONTINUÉ.

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

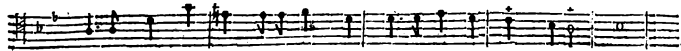
chons cherchons a-vec empressement Ces re-traites, ces lieux pai-sibles,

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

BASSE-CONTINUÉ.



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



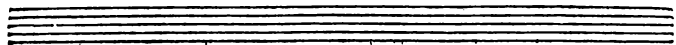
Que le Ciel a fait seulement Pour les plaisirs des cœurs sensibles.



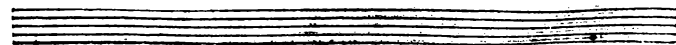
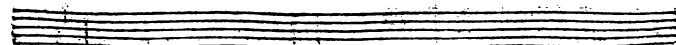
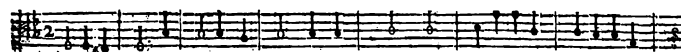
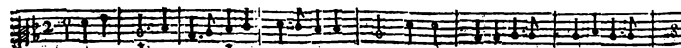
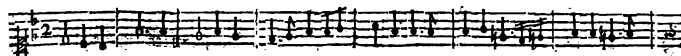
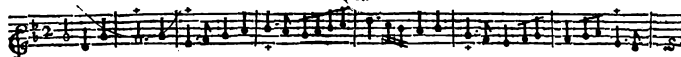
Que le Ciel a fait seulement Pour les plaisirs des cœurs sensibles.



BASSE-CONTINUE.



A R. R.



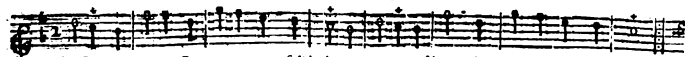
The musical score is arranged in ten staves. The first five staves are in treble clef, and the last five are in bass clef. The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines. The notation includes various note values, rests, and dynamic markings.

Un Peffre & une Paffourelle chantent alternativement avec les Violons le Chœur qui fuit.

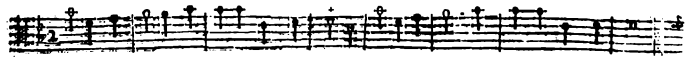
ACTE TROISIEME.

157

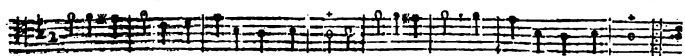
CHOEUR.



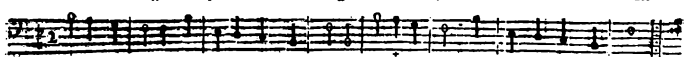
Tristes bo-cages Re-prenez vos feüil-lages, Servez toujours D'a-zile à nos A-mours.



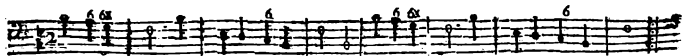
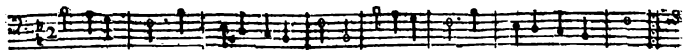
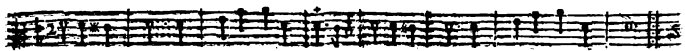
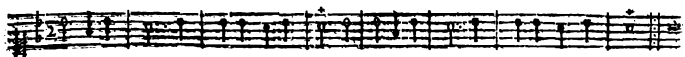
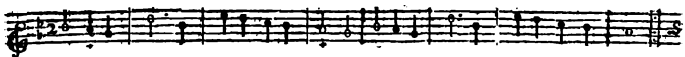
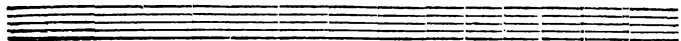
Tristes bo-cages Re-prenez vos feüil-lages, Servez toujours D'a-zile à nos A-mours.



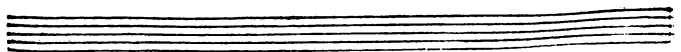
Tristes bo-cages Re-prenez vos feüil-lages, Servez toujours D'a-zile à nos A-mours.



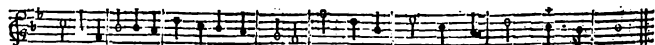
Tristes bo-cages Re-prenez vos feüil-lages, Servez toujours D'a-zile à nos A-mours.



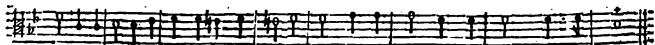
BASSE-CONTINUE.



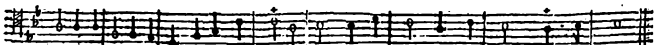
ACHILLE, TRAGÉDIE.



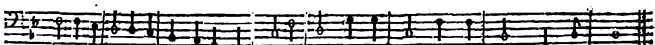
Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



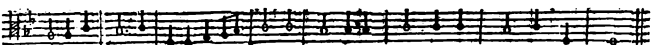
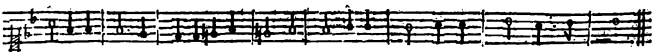
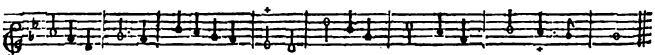
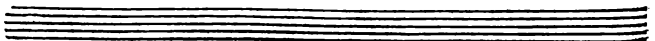
Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



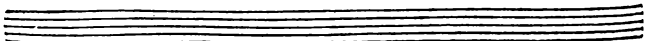
Paix ado- rable Soyez toujours du- rable, Sans vous he- las! Ces lieux n'ont point d'ap- pas.



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

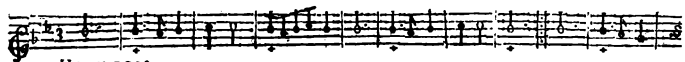


BASSE CONTINUÉ.

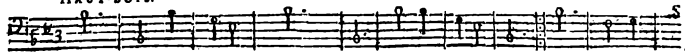




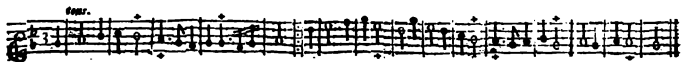
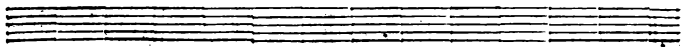
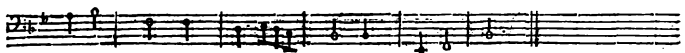
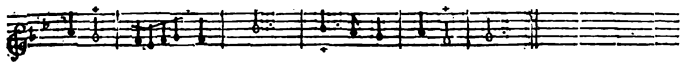
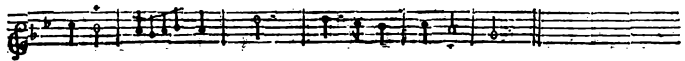
HAUT-BOIS.



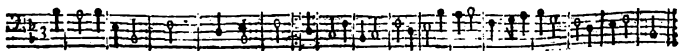
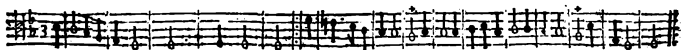
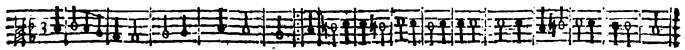
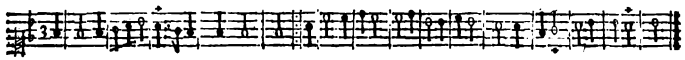
HAUT-BOIS.



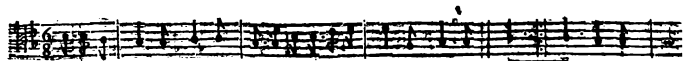
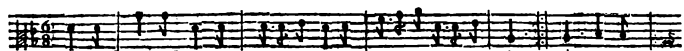
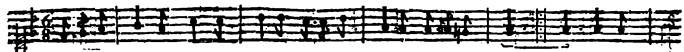
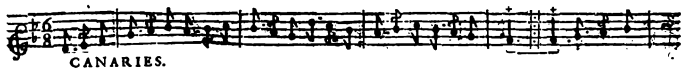
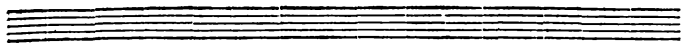
BASSON.



MENUET.



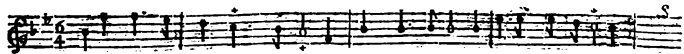
Musical score for "ACHILLE, TRAGEDIE." featuring "CANARIES." The score consists of 12 staves of music. The first staff is labeled "CANARIES." and contains a melodic line. The second staff is a bass line. The third and fourth staves are a pair of staves in a different clef, likely for a second instrument or voice. The fifth and sixth staves are another pair of staves. The seventh and eighth staves are a pair of staves. The ninth and tenth staves are another pair of staves. The eleventh and twelfth staves are a final pair of staves. The music is written in a complex, multi-measure style with various rhythmic values and accidentals.



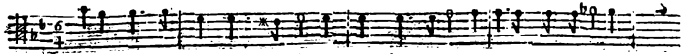
This page contains a musical score for the opera 'Achille, Tragedie'. The score is written for a full orchestra and a vocal soloist. It consists of 12 staves. The first five staves are for the vocal soloist, with the fifth staff ending in a fermata and a '5' above it. The next three staves (6, 7, and 8) are for the first violin, second violin, and viola parts respectively. The final four staves (9, 10, 11, and 12) are for the first violoncello, second violoncello, double bass, and a low woodwind instrument (likely bassoon or contrabass) part. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is printed in black ink on a white background.

ACTE TROISIE'ME,

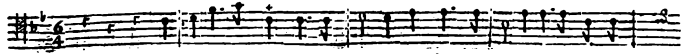
CHOEUR.



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



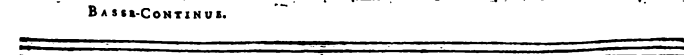
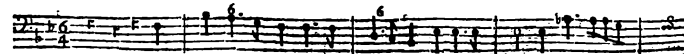
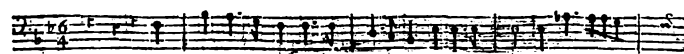
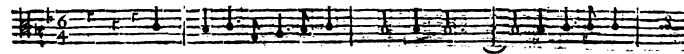
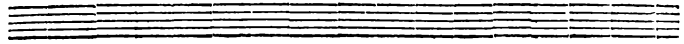
Après tant de trouble & de larmes Un doux repos succede à nos allarmes,



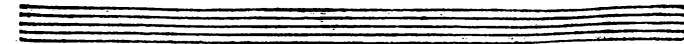
Après tant de trouble & de larmes Un doux repos succede à nos al-



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



BASSE-CONTINUË.



ACHILLE, TRAGÉDIE.

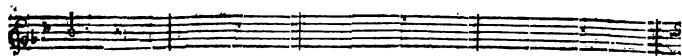
Un doux repos succède à nos alarmes, Un doux re- pos succède à nos allar-

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

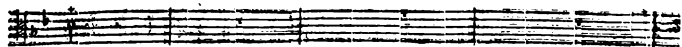
larmes, Un doux repos succède à nos alarmes, Un doux re- pos succède à nos allar-

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

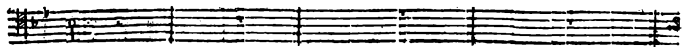
BASSE-CONTINUE.



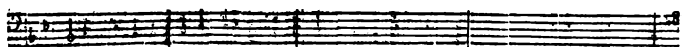
mes,



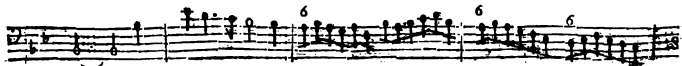
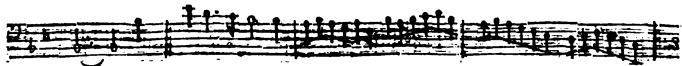
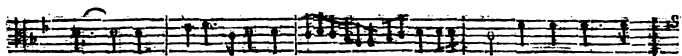
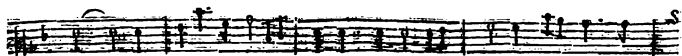
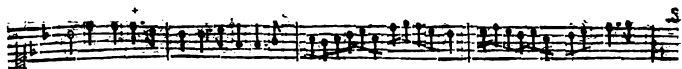
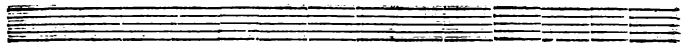
mes,



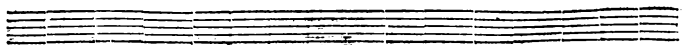
mes,



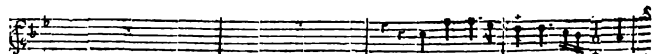
mes,



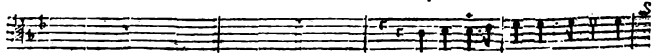
BASSO-CONTINUO.



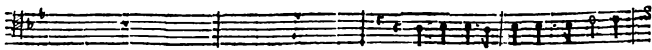
ACHILLE, TRAGEDIE,



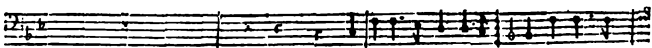
Aprés tant de trouble & de larmes



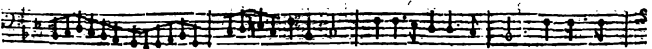
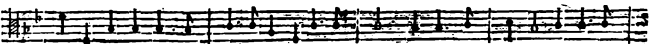
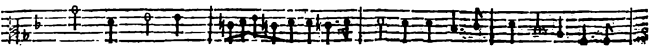
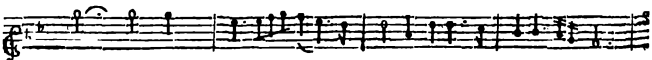
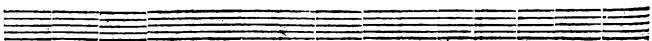
Aprés tant de trouble & de larmes



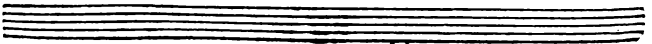
Aprés tant de trouble & de larmes



Aprés tant de trouble & de larmes Un doux re-



BASSE-CONTINUÉ.



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,

This system contains four staves of music. The first three staves are vocal lines with lyrics. The fourth staff is the basso continuo line. The lyrics are: "Un doux repos succede à nos allarmes, A-", "Un doux repos succede à nos allarmes,", "Un doux repos succede à nos allarmes,", and "pos Un doux re-pos succede à nos allarmes,".

BASSE-CONTINUÉ.

This system contains six staves of music. The first five staves are vocal lines. The sixth staff is the basso continuo line, labeled "BASSE-CONTINUÉ.".

prés tant de trouble & de larmes Un doux re- pos 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-

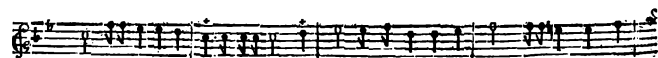
BASSE CONTINUE.

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

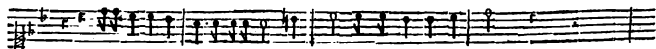
2 b 6 56

BASSE-CONTINUE.

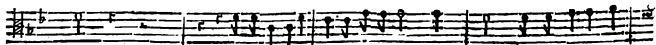
ACHILLE, TRAGÉDIE.



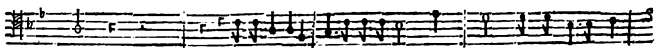
paix. Bénissons à jamais Le genereux Vainqueur qui nous donne la paix. Bénissons à ja-



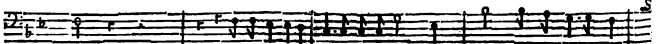
Bénissons à jamais Le genereux Vainqueur qui nous donne la paix.



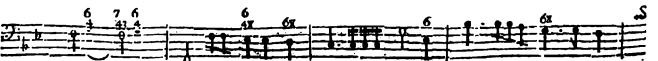
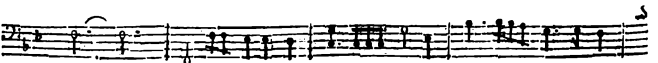
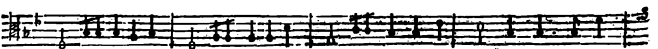
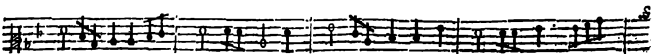
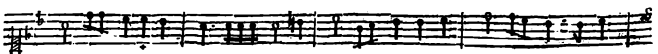
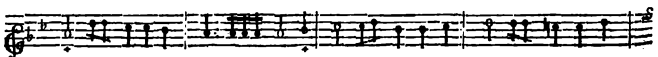
paix. Bénissons à jamais Le genereux Vainqueur qui nous donne la



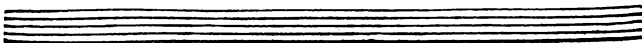
paix. Bénissons à jamais Le genereux Vainqueur qui nous donne la



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

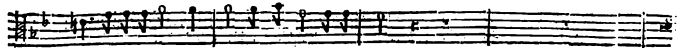


BASSE-CONTINU.

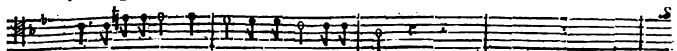




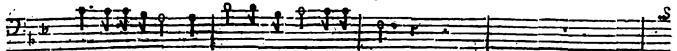
mais Le genereux Vainqueur qui nous donne la paix.



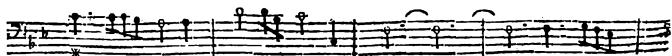
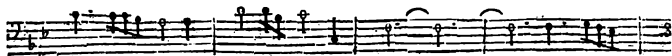
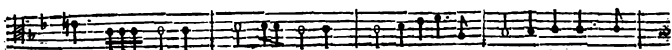
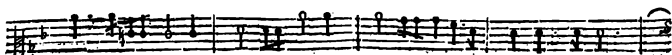
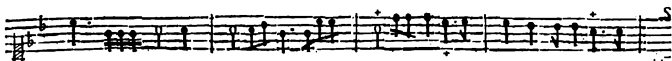
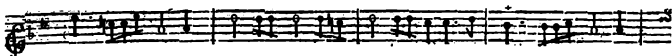
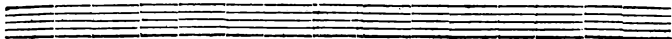
paix. Le genereux Vainqueur qui nous donne la paix.



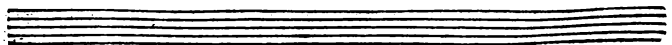
paix. Le genereux Vainqueur qui nous donne la paix.

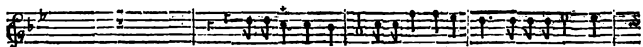


paix. Le genereux Vainqueur qui nous donne la paix.

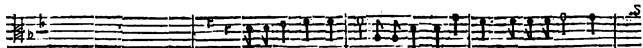


BASSE-CONTINUE.

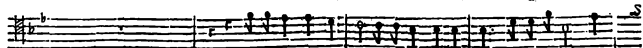




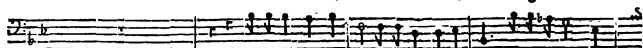
Benifions à jamais Benifions à jamais, Le genereux Vain-



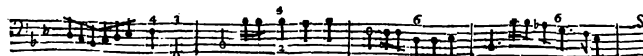
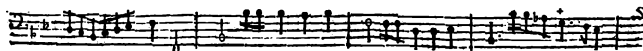
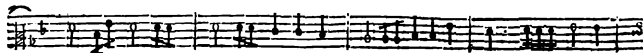
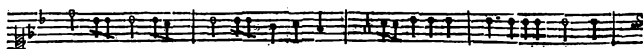
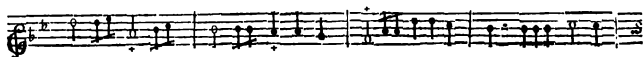
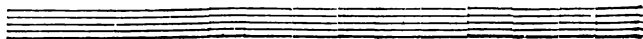
Benifions à jamais Benifions à jamais, Le genereux Vain-



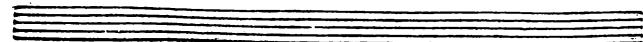
Benifions à jamais Benifions à jamais, Le genereux Vain-

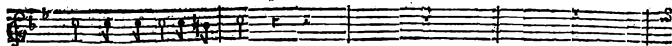


Benifions à jamais Benifions à jamais, Le genereux Vain-

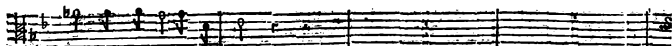


BASSE-CONTINUE.

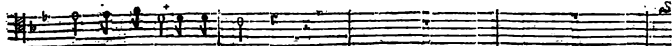




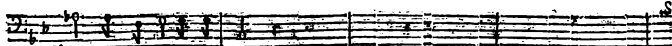
queur qui nous donne la paix.



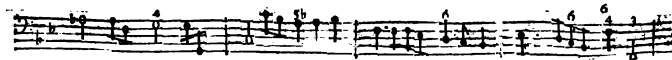
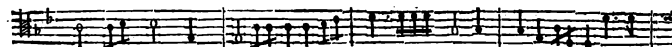
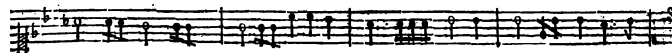
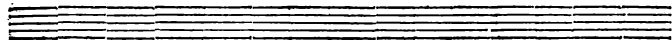
queur qui nous donne la paix.



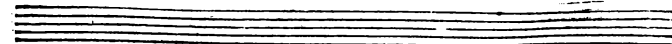
queur qui nous donne la paix.

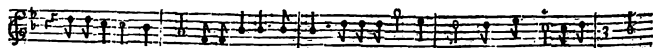


queur qui nous donne la paix.

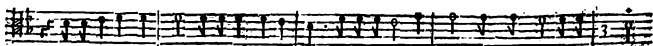


BASSE-CONTINUUS.

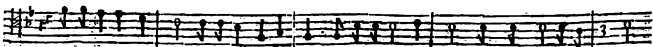




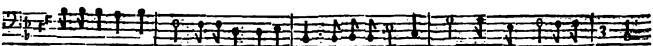
Bénissons à ja- mais Bénissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



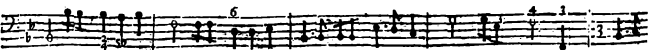
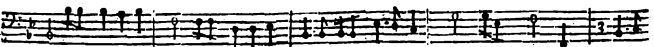
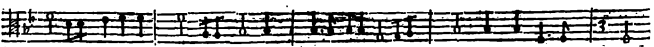
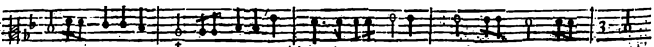
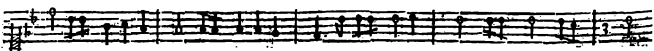
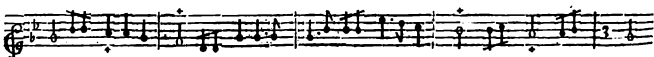
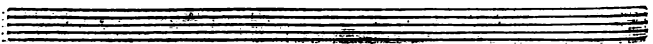
Bénissons à ja- mais Bénissons à ja- mais Le genereux Vainqueur qui nous donne la paix.



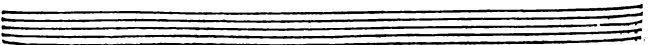
Bénissons à ja- mais Bénissons à ja- mais Le genereux Vainqueur qui nous donne la paix.

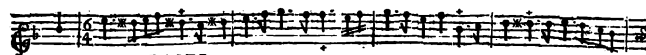


Bénissons à ja- mais Bénissons à ja- mais Le genereux Vainqueur qui nous donne la paix.

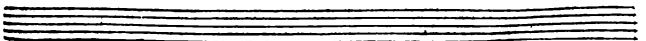
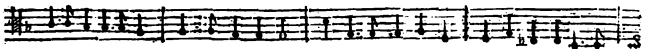
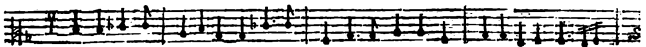
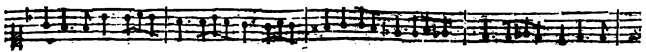
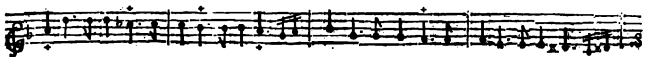
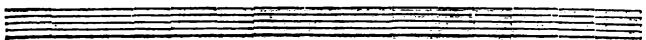
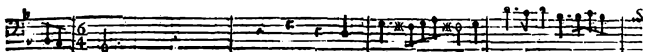
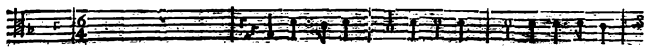
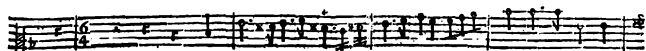
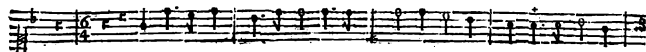


BASS-CONTINUE.

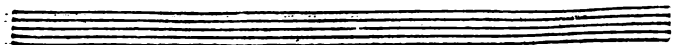
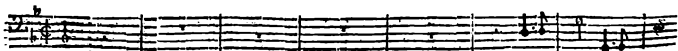
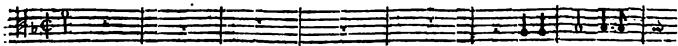
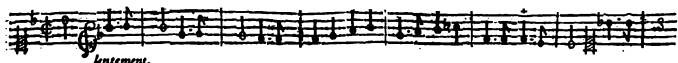
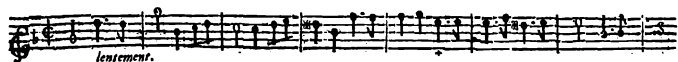
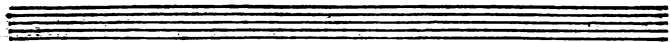
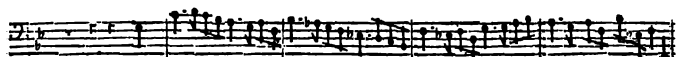
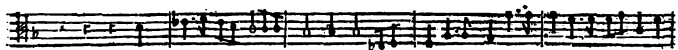
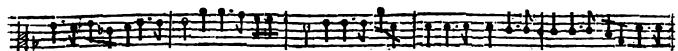
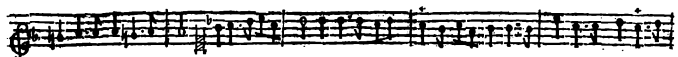
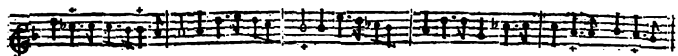




ENTRE-ACTE.



This page contains a musical score for the opera 'Achille, Tragedie'. The score is arranged in two systems, each with five staves. The first system consists of a vocal line (soprano or alto clef), a piano accompaniment (treble clef), a bass line (bass clef), a cello/bass line (bass clef), and a double bass line (bass clef). The second system follows the same layout. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. There are two empty staves at the bottom of the page, indicating the end of the score on this page.



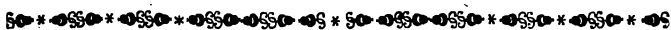
Musical score for Achille, Tragedie, page 178. The score consists of ten systems of staves. The first system has five staves (treble, two alto, and bass). The second system has five staves. The third system has five staves. The fourth system has five staves. The fifth system has five staves. The sixth system has five staves. The seventh system has five staves. The eighth system has five staves. The ninth system has five staves. The tenth system has five staves. The music is in a minor key and 3/4 time. The score ends with a double bar line and repeat dots.

FIN DU TROISIEME ACTE.



ACTE QUATRIÈME

SCÈNE PREMIÈRE.



POLIXÈNE seule.

POLIXÈNE

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 connoître 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.

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

BASSE-CONTINUE.

fet une indigne foi- bleffe Me previendoit en fa 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, vôtre pouvoir su- prême Me condam- ner

BASSE CONTINUE.

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

BASSE-CONTINUE.

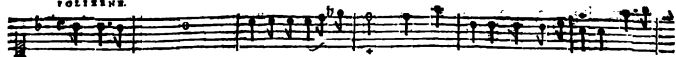
reuse, qu'allois-je dire? Doy-je faire un serment pour ne le pas te- nir?

BASSE-CONTINUE.

ACTE QUATRIÈME.

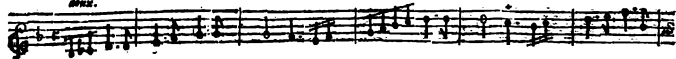
181

VOLIERNE.

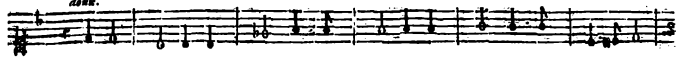


Je souffre trop dans les cruels combats; Qu'il m'en coute pour me defendre, Et je

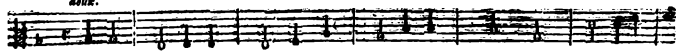
doux.



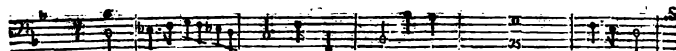
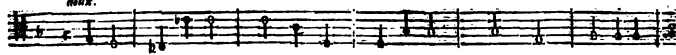
doux.



doux.



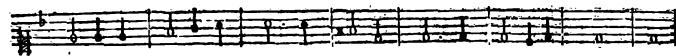
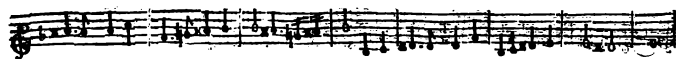
doux.



BASSE-CONTINU.



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



BASSE-CONTINU.

Mais puis-je avouër sans honte, Que l'amour me sur- monte ? N'é- courray- je plus
douu.

douu.

douu.

douu.

BASSE-CONTINUE.

ni raison ni de- voir? Contre ce Dieu leur force est impuï- 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-CONTINUÉ.

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

BASSE-CONTINUÉ.

puis res- ter à l'ardeur qui m'enflame, Mais du moins si l'a- mour dis-

BASSE-CONTINUÉ.

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

BASSE-CONTINUÉ.



SCÈNE II.

ANDROMAQUE. POLIXÈNE.

ANDROMAQUE.

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

BASSE CONTINUE.

jour doit vous unir tous deux; Souffrez-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 la va-

BASSE CONTINUE.

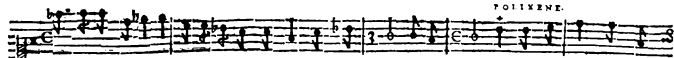
leur bar- bare D'un frere tant ayiné pour jamais nous separe? D'un frere la ter-

BASSE CONTINUE.

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

BASSE CONTINUE.

POLIXÈNE.

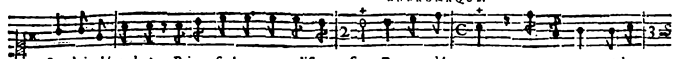


sente à ma mémoire, A condamné mes yeux à des pleurs éternels. Est-ce de moy que mon

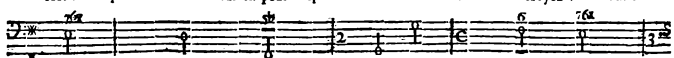


BASSE-CONTINUE.

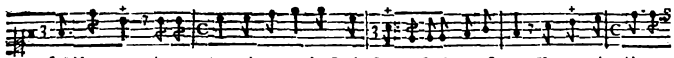
ANDROMAQUE.



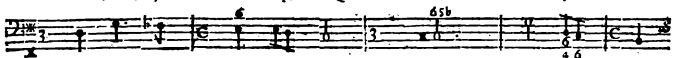
fort doit dépendre? Priam seul en peut disposer. Par ce détour croyez-vous m'abu-



BASSE-CONTINUE.

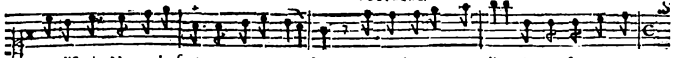


fer? Non, non, je commence à comprendre Quels sont vos sentimens secrets, Vos yeux timides.



BASSE-CONTINUE.

POLIXÈNE.

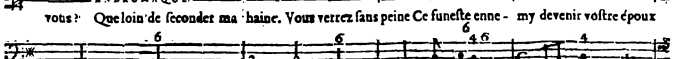


es distraits Ne me le font que trop entendre. Que voulez-vous me dire? & que soupçonnez-



BASSE-CONTINUE.

ANDROMAQUE.



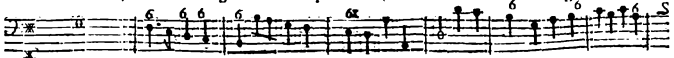
vous? Queloin de seconder ma haine. Vous verrez sans peine Ce funeste ennemy devenir vostre époux



BASSE-CONTINUE.



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



BASSE-CONTINUE.

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

BASSE-CONTINUE.

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

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,

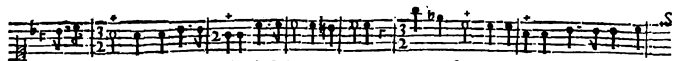
BASSE-CONTINUE.

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

BASSE-CONTINUE.

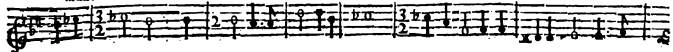
plaindre? Personne ne veut m'écouter.

BASSE-CONTINUE.

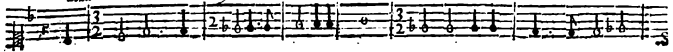


Cher é- poux dont l'illustre vie Fût si digne d'envie, Tout ton sang te trahit pour plaire à ton Vain-

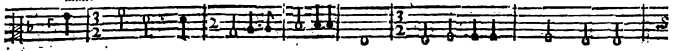
doux.



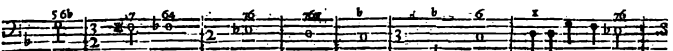
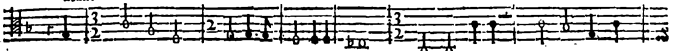
doux.



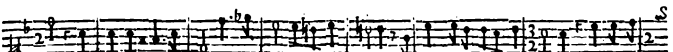
doux.



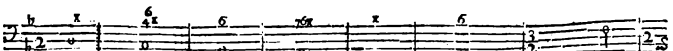
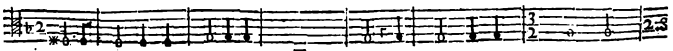
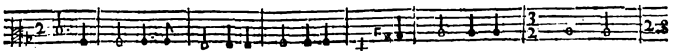
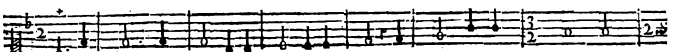
doux.



BASSE-CONTINU.



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



BASSE-CONTINU.

peré & par ta sœur Mais leur exemple au moins ne peut rien sur mon ame Je fens encor la mesme

BASSE-CONTINUUS.

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

BASSE-CONTINUUS.

ACTE QUATRIÈME.

187

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

BASSE-CONTINUUS.

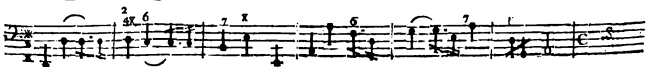
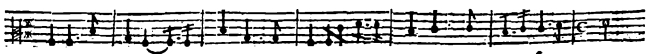
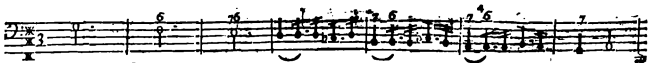
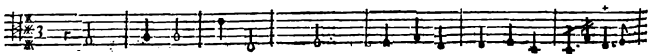
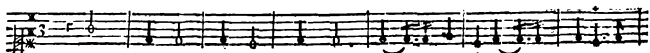
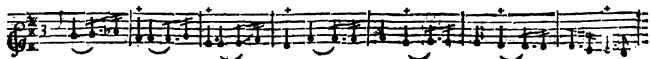
ma fideli-té Aussi fa- meuse que ta gloi- re.

BASSE-CONTINUUS.

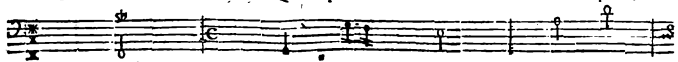
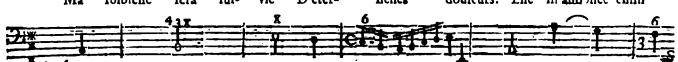
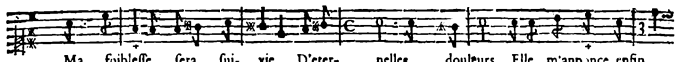
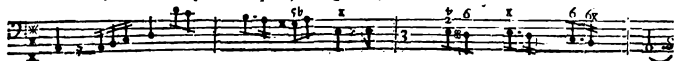
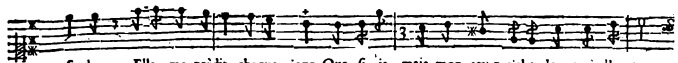
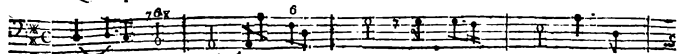
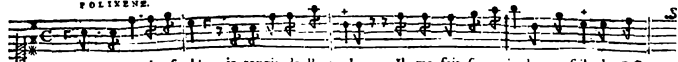


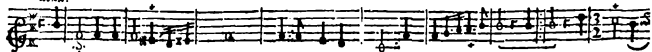
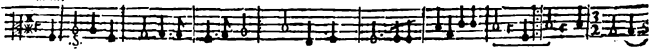
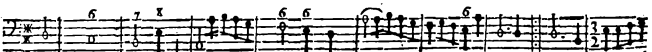
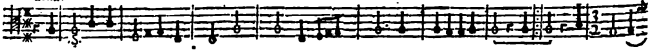
SCÈNE III.

POLIXÈNE seule.



POLIXÈNE.

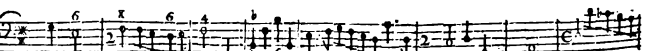
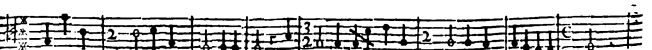
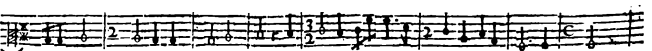
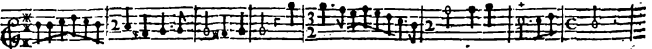


 *doux.* *doux.* *doux.*

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





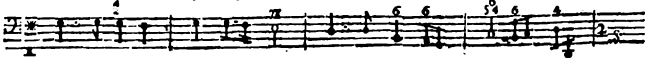
SCENE IV.

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

A musical score consisting of ten staves of music. The notation includes various note values, rests, and bar lines, typical of an 18th-century opera score. The first staff begins with a treble clef and a common time signature (C). The music is arranged in a single system across ten staves.

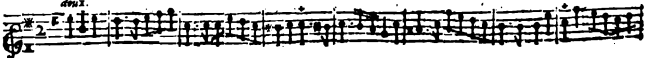


Ma fille il n'est plus temps de répandre des pleurs, Voicy le jour heureux qui finit nos Malheurs.

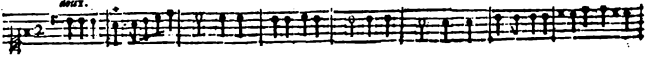


BASSE-CONTINUUS.

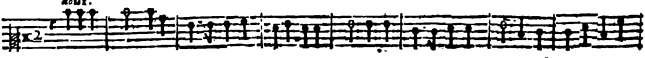
doux.



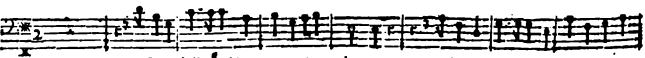
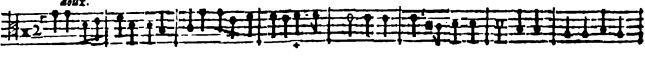
doux.



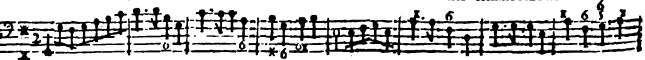
doux.



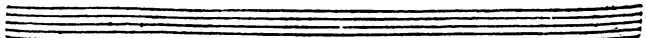
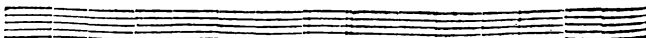
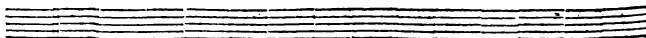
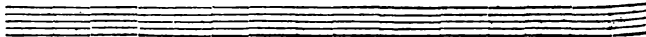
doux.

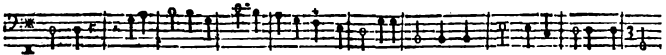
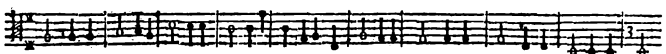
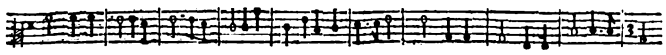
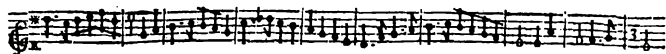


Le fier Achille rend les armes A tes charmes. Le fier Achille rend les armes A tes



BASSE-CONTINUUS.

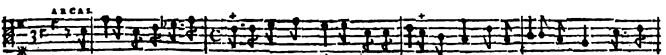




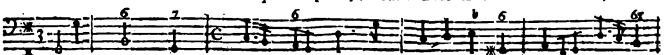
charmes Et malgré tous les Grecs jaloux de ton bonheur Il te donne aujourd'hui son Empire & son Cœur.



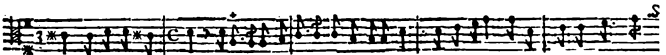
BASSE-CONTINUE.



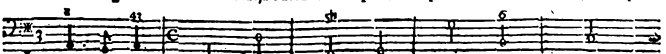
Princesse, ce Héros ne cherche qu'à vous plaire, Vous avez en vos mains & sa vie & sa mort; C'est à



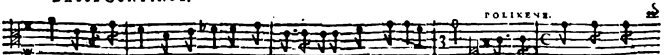
BASSE-CONTINUE.



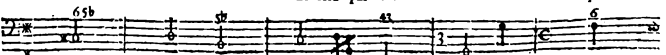
vous de régler son sort. Il a déjà l'aveu de votre père, Mais pour assurer son bonheur Il veut sça-



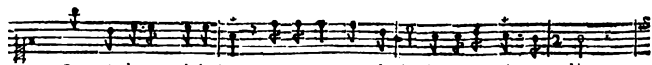
BASSE-CONTINUE.



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

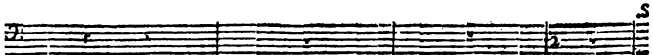
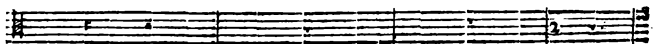
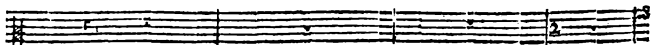
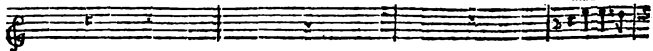


BASSE-CONTINUE.



Roy m'ordonne d'obéir, Je connoy mon devoir, je ne le puis tra-
 hir.

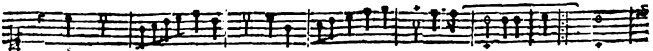
doux.



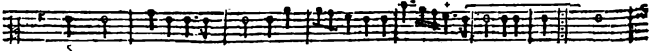
BASSE-CONTINU.



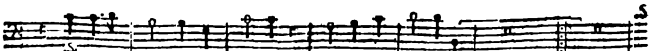
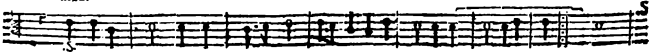
doux.



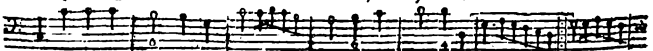
doux.



doux.



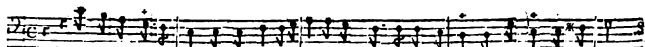
Quel changement favo- rable Flatte aujourd'huy mes de- sirs!



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

BASS-CONTINUE.

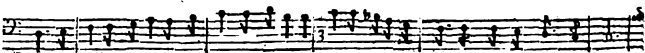
crû mon cœur en- cor capa- ble De sen- tir quelques plai- sirs?



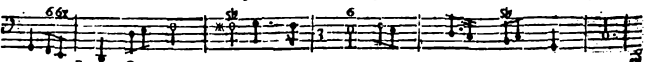
Malgré ce changement un chagrin légitime En trouble la douceur & s'oppose à la paix,



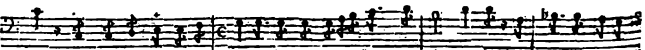
BASSE-CONTINUE.



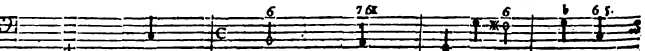
Mais le soin de l'état est le seul qui m'anime, Et je préférerois le bien de mes su-jets.



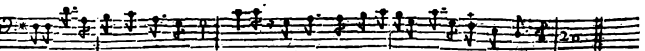
BASSE-CONTINUE.



Vous, que votre sort inté- resse Dans cet évènement heureux, Peuples, montrez votre alle-



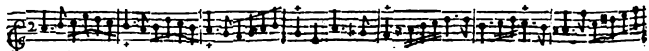
BASSE-CONTINUE.



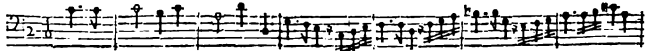
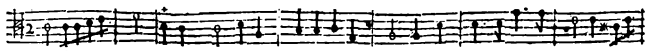
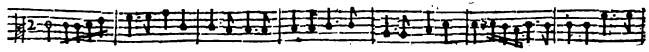
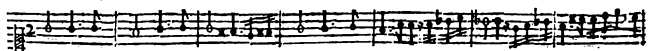
gresse Par les jeux les plus pompeux. Peuples montrez vostre allegresse Par les jeux les plus pom- peux.



BASSE-CONTINUE.



AIR.



Musical score for Acte Quatrième, page 199. The first system consists of five staves of music. The first staff is a treble clef melody with various note values and rests. The second staff is a bass clef accompaniment. The third staff is a tenor clef accompaniment. The fourth staff is an alto clef accompaniment. The fifth staff is a bass clef accompaniment. The system concludes with a double bar line and a fermata over the final notes.

Musical score for Acte Quatrième, page 199. The second system consists of five staves of music. The first staff is a treble clef melody with various note values and rests. The second staff is a bass clef accompaniment. The third staff is a tenor clef accompaniment. The fourth staff is an alto clef accompaniment. The fifth staff is a bass clef accompaniment. The system concludes with a double bar line and a fermata over the final notes.

This page contains a musical score for the character Achille in a tragedy. The score is written on ten systems of five staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The score concludes with a double bar line and repeat dots. The bottom two staves of the page are empty.

ACTE QUATRIÈME.

301

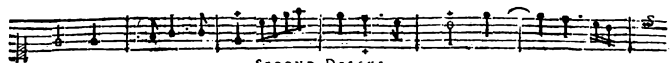
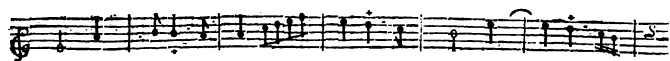
CHACONE.

Musical score for Achille, Tragedie, page 202. The score consists of two systems of staves. Each system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a double bass line (bass clef). The music is in a major key and 4/4 time. The first system contains five measures of music, and the second system contains five measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melodic line. The double bass line provides a low-frequency accompaniment.

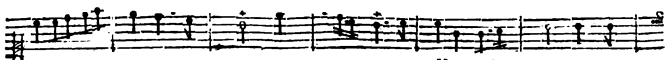
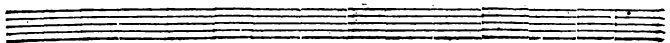
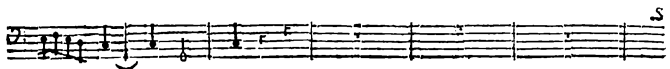
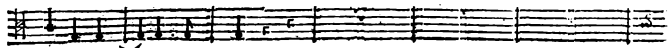
HAUTE-CONTE.

Musical score for Acte Quatrième, page 205. The score consists of two systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The first system contains five staves, and the second system contains five staves. The music is written in a single system with a key signature of one flat and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

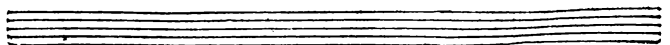
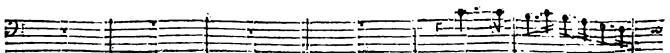
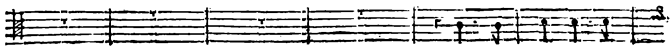
This page contains a musical score for the opera 'Achille, Tragedie'. The score is arranged in two systems, each with five staves. The first system begins with a treble clef staff containing a complex melodic line with many sixteenth and thirty-second notes. Below it are four staves: a bass clef staff, a grand staff (treble and bass clefs), and another bass clef staff. The second system follows a similar layout, starting with a treble clef staff and followed by four staves (bass clef, grand staff, and bass clef). The notation includes various rhythmic values, accidentals, and phrasing slurs. The page concludes with a double bar line and repeat dots.



SECOND DESSVS.



HAUT-CONTRÉ



UN TROYEN.

Vos beaux yeux, ado- rable Princesse, Ont détruit les desseins de la Grèce, Un

BASSE-CONTINUE.

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

BASSE-CONTINUE.

CHOEUR.

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

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

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

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

VIOLONS.

ACTE QUATRIÈME,

doux.

doux.

doux.

doux.

recit.

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

BASSE-CONTINUE.

doux.

doux.

doux.

doux.

rit.

Ils arrachent les armes A nos enne-

BASSE-CONTINUE.

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

BASS-CONTINUE.

CHOEUR.

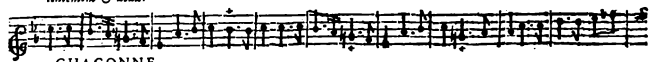
Que ne peuvent point vos charmes! Tout leur est sôumis. Ils ar-

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

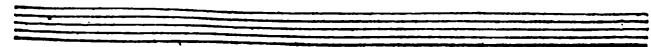
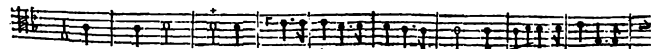
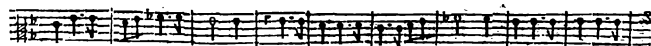
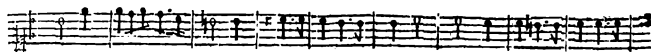
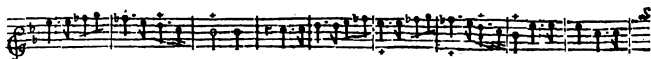
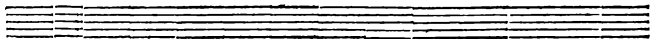
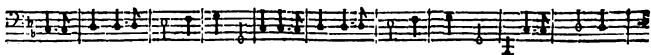
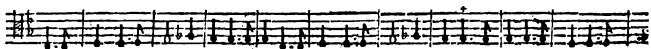
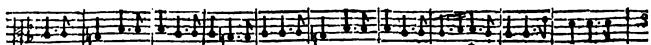
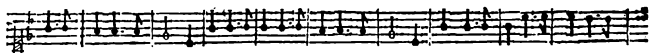
Que ne peuvent point vos charmes! Tout leur est sôumis. Ils ar-

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

BASS-CONTINUE.

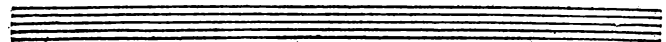
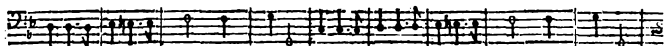
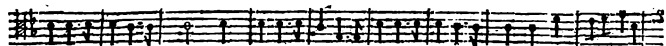
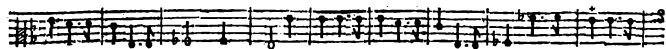
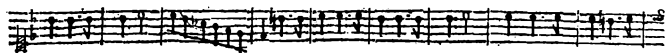
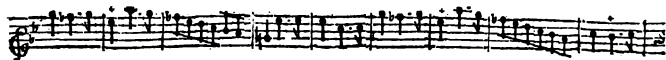
lento et doux.

CHACONNE.

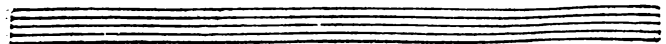
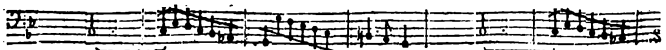
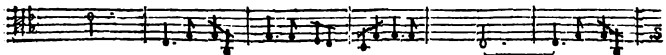
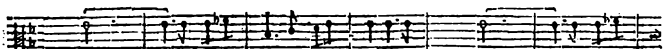
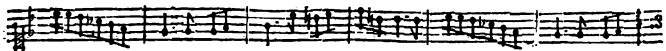
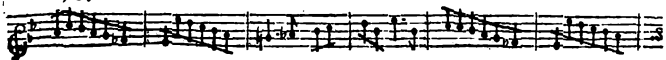


ACTE QUATRIÈME.

217



Gay & fort.



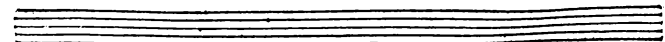
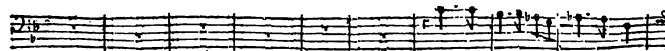
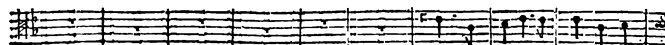
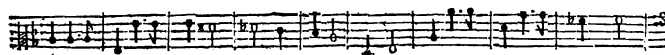
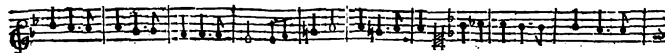
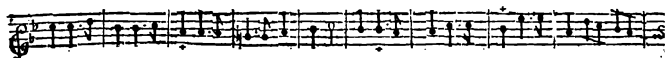
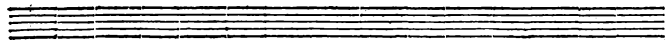
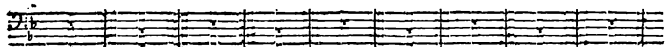
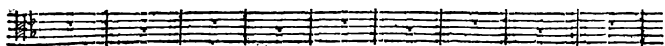
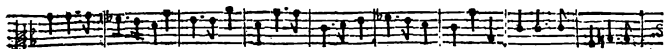
This page contains a musical score for the opera 'Achille, Tragedie'. The score is arranged in two systems, each consisting of five staves. The first system includes a vocal line (treble clef), a piano accompaniment (treble clef), a bass line (bass clef), and two empty staves. The second system also includes a vocal line (treble clef), a piano accompaniment (treble clef), a bass line (bass clef), and two empty staves. The music is written in a key signature of one flat and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

Musical score for Acte Quatrième, page 217. The score consists of 12 staves of music. The first five staves are a single system. The sixth and seventh staves are a double system. The eighth, ninth, and tenth staves are another single system. The eleventh and twelfth staves are a final double system. The music is written in various clefs and includes many accidentals and dynamic markings.

This page contains a musical score for a scene from the tragedy 'Achille'. The score is written for a full orchestra and includes the following parts:

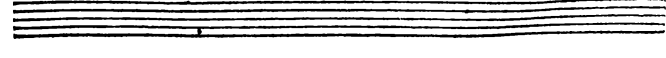
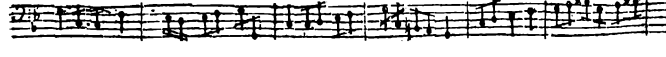
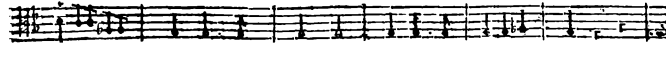
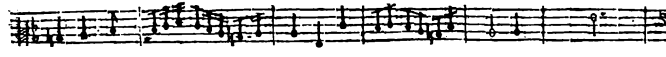
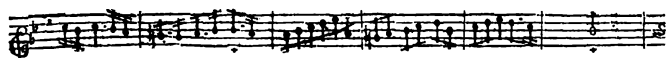
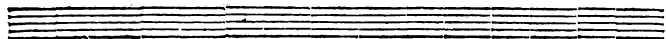
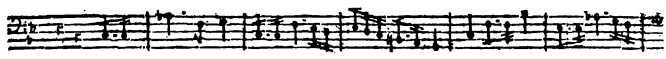
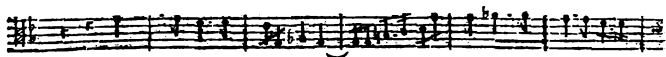
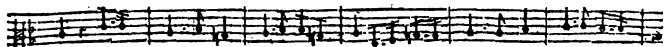
- Violin I:** The first staff, starting with a treble clef and a key signature of one flat (B-flat).
- Violin II:** The second staff, also with a treble clef and one flat.
- Viola:** The third staff, with an alto clef and one flat.
- Violoncello:** The fourth staff, with a bass clef and one flat.
- Double Bass:** The fifth staff, with a bass clef and one flat.
- Flute:** The sixth staff, with a treble clef and one flat.
- Oboe:** The seventh staff, with a treble clef and one flat.
- Clarinet:** The eighth staff, with a bass clef and one flat.
- Bassoon:** The ninth staff, with a bass clef and one flat.
- Trumpet:** The tenth staff, with a treble clef and one flat.
- Trombone:** The eleventh staff, with a bass clef and one flat.
- Timpani:** The twelfth staff, with a bass clef and one flat.
- Drum:** The thirteenth staff, with a bass clef and one flat.
- Harmonica:** The fourteenth staff, with a bass clef and one flat.
- Organ:** The fifteenth staff, with a bass clef and one flat.

The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The music is arranged in a standard orchestral format, with the strings in the lower half and the woodwinds and brass in the upper half.



This page contains a musical score for the opera 'Achille, Tragedie'. The score is arranged in a system of ten staves. The first five staves represent the vocal line, starting with a treble clef and a key signature of one flat. The sixth staff is a blank line. The seventh and eighth staves represent the piano accompaniment, with the seventh staff using a treble clef and the eighth staff using a bass clef. The ninth and tenth staves are also blank lines. The music is written in a style characteristic of 19th-century opera scores, with various note values, rests, and dynamic markings.

ACTE QUATRIEME.



ACHILLE, TRAGEDIE.

This musical score is for a piece titled "ACHILLE, TRAGEDIE." It consists of ten systems of musical notation. Each system typically contains two staves, with the upper staff using a treble clef and the lower staff using an alto or bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The score is divided into two main sections by a double bar line. The first section ends with a fermata over a final note, and the second section begins with a new melodic line. The piece concludes with a final cadence and a double bar line.

ACTE QUATRIÈME.

223

UN TROYEN.

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

BASSE-CONTINUE.

DEUX TROYENS.

Que l'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-CONTINUE.

S'il fait mêler aux charmes de la gloire Le doux amuement des plaisirs amoureux.

BASSE-CONTINUE.

ACTE QUATRIÈME.

225

CHACONNE.

The musical score is arranged in 12 staves. The first two staves are a grand staff (treble and bass clefs). The next three staves are single-line staves, likely for a second instrument or voice. The sixth staff is a full rest. The seventh and eighth staves are a grand staff. The next three staves are single-line staves. The twelfth staff is a full rest.

ff

Musical score for Acte Quatrième, page 227. The score consists of 13 staves of music. The first staff is a vocal line in G major (one sharp) and 2/4 time. The second staff is a piano accompaniment in G major. The third and fourth staves are piano accompaniment in G major. The fifth staff is a vocal line in G major. The sixth staff is a piano accompaniment in G major. The seventh and eighth staves are piano accompaniment in G major. The ninth staff is a vocal line in G major. The tenth and eleventh staves are piano accompaniment in G major. The twelfth staff is a vocal line in G major. The thirteenth staff is a piano accompaniment in G major. The score is written in a standard musical notation style with various note values, rests, and dynamic markings.

The musical score consists of 11 staves. The first staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs. The fourth staff is a bass clef. The fifth staff is a blank treble clef. The sixth staff is a treble clef. The seventh and eighth staves are treble clefs. The ninth staff is a bass clef. The tenth staff is a treble clef with a fermata over the final note. The eleventh staff is a blank treble clef.

This page contains a musical score for the opera 'Achille, Tragedie'. The score is written for a full orchestra and includes a vocal line. The notation is as follows:

- Staff 1:** Treble clef, melodic line.
- Staff 2:** Bass clef, accompaniment.
- Staff 3:** Bass clef, accompaniment.
- Staff 4:** Bass clef, accompaniment.
- Staff 5:** Bass clef, accompaniment.
- Staff 6:** Empty staff.
- Staff 7:** Treble clef, melodic line.
- Staff 8:** Bass clef, accompaniment.
- Staff 9:** Bass clef, accompaniment.
- Staff 10:** Bass clef, accompaniment.
- Staff 11:** Bass clef, accompaniment.
- Staff 12:** Empty staff.

The score consists of 12 staves. The first five staves contain the first system of music. The sixth staff is empty. The seventh through eleventh staves contain the second system of music. The twelfth staff is empty. The music is written in a key signature of one flat and a common time signature.

ACTE QUATRIÈME.

231

Musical score for Acte Quatrième, page 231. The score consists of 12 staves of music. The first two staves are a grand staff (treble and bass clefs). The next two staves are a grand staff with a different clef arrangement. The fifth staff is a single bass clef staff. The sixth staff is a blank grand staff. The seventh and eighth staves are a grand staff. The ninth and tenth staves are a grand staff. The eleventh staff is a single bass clef staff. The twelfth staff is a blank grand staff.

A musical score for a tragedy, page 232. The score is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a common time signature (C). The score features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'f' (forte) and 'p' (piano), and articulation marks like accents. The score concludes with a final cadence marked with a double bar line and a fermata. The page number '232' is in the top left, and the title 'ACHILLE, TRAGÉDIE.' is centered at the top.

The first system of the musical score consists of five staves. The top staff is a vocal line in G major, 4/4 time, with a treble clef. The following four staves are instrumental accompaniment, likely for a piano or harpsichord, with a bass clef. The music is in a simple, rhythmic style characteristic of 18th-century French opera.

VNE TROYENNE.

The second system features a vocal line and a basso continuo line. The vocal line is in G major, 4/4 time, with a treble clef. The lyrics are: "Vous si long-temps bannis de ce sacré séjour, Jeux charmans, reve-". The basso continuo line is in the same key and time, with a bass clef. The lyrics continue: "nez dans cette auguste Cour. Jeux charmans, revenez dans cette auguste Cour." The lyrics are positioned between the vocal and basso continuo staves.

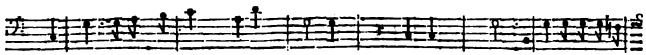
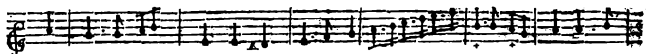
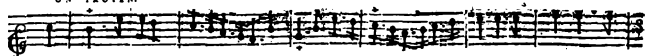
BASSE-CONTINUE.

The third system consists of a single staff for the basso continuo, in G major, 4/4 time, with a bass clef. The lyrics are: "nez dans cette auguste Cour. Jeux charmans, revenez dans cette auguste Cour." The lyrics are positioned below the staff.

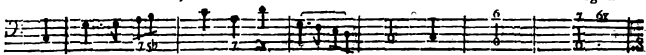
BASSE-CONTINUE.

Two empty musical staves are located at the bottom of the page, indicating the end of the musical score for this section.

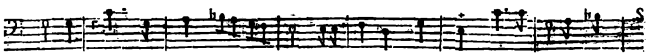
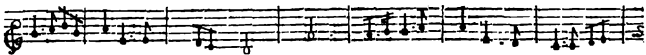
UN TROÏEN.



La Paix rameine icy l'abon- dance, Faites voir vôte magnifi-



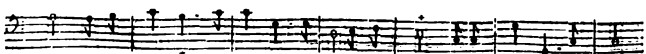
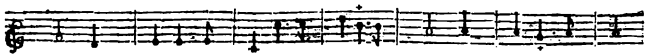
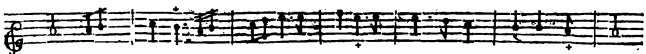
BASSE-CONTINUE.



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



BASSE-CONTINUE.



heur rendez grace à l'Amour. Et de vôte bon- heur rendez grace à l'Amour.

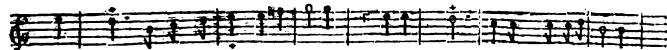


BASSE-CONTINUE.

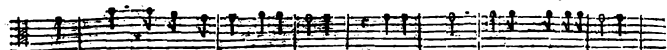
ACTE QUATRIÈME.

235

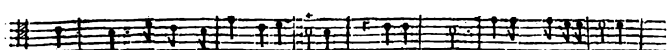
CHŒUR.



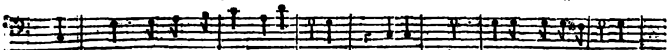
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



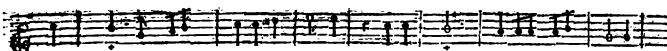
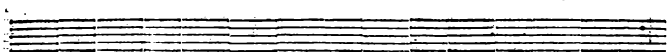
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



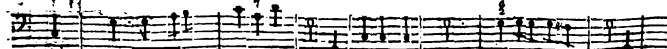
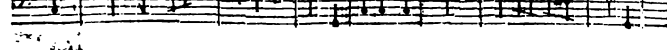
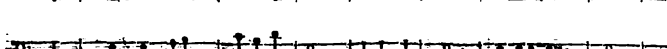
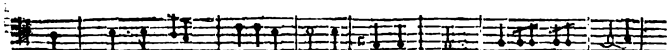
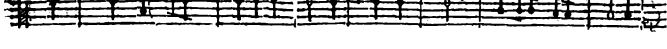
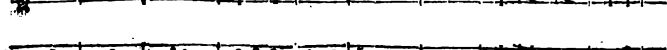
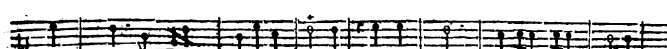
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.



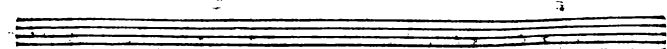
La Paix ramène icy l'abondance, Faisons voir nôtre magnificence.

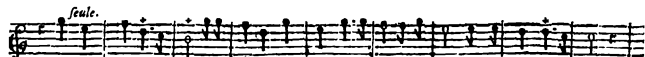


VIOLONS.

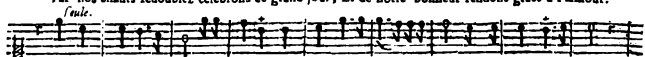


BASSE-CONTINUE.

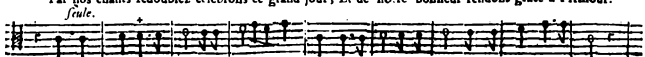




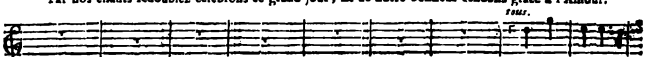
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



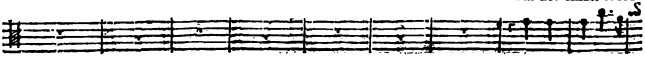
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



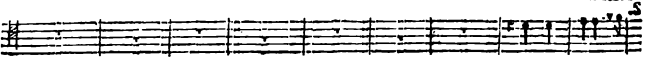
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



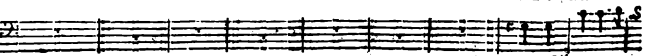
Par nos chants redou-



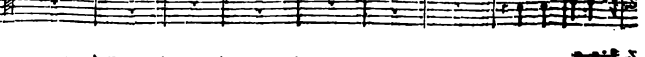
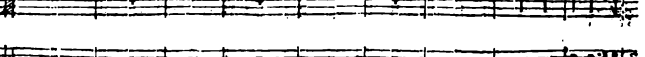
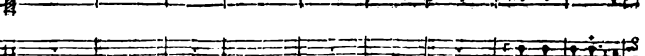
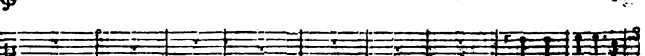
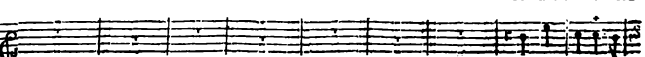
Par nos chants redou-



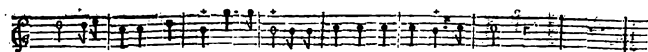
Par nos chants redou-



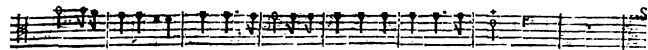
Par nos chants redou-



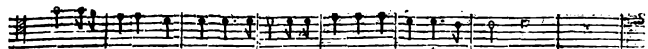
BASSE CONTINUE.



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



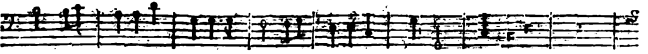
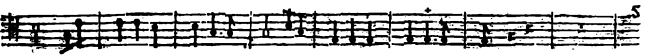
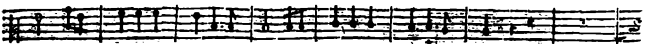
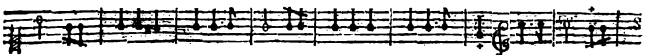
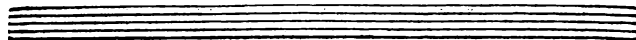
blez célébrons ce grand jour Et de nôtre bonheur rendons grace à l'Amour.



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

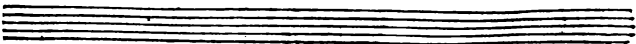


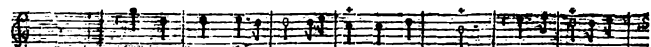
blez célébrons ce grand jour, Et de nôtre bonheur rendons grace à l'Amour.



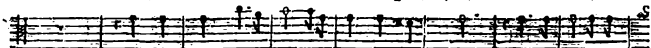
BASSE-CONTINUE.

4

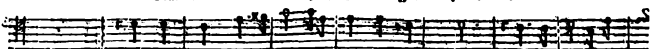




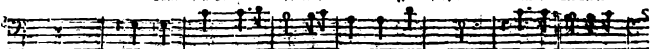
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bon-



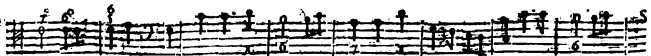
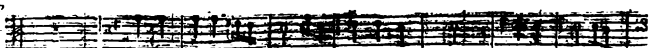
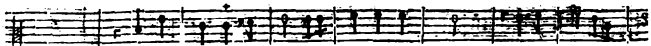
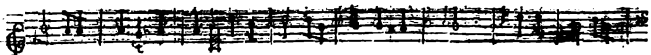
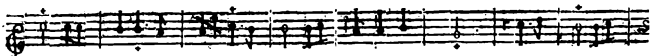
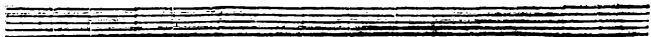
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bon-



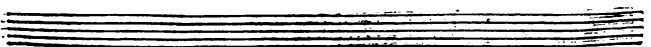
Par nos chants redoublez célébrons ce grand jour, Et de nôtre bon-

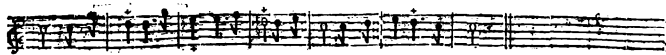


Par nos chants redoublez célébrons ce grand jour, Et de nôtre bon-

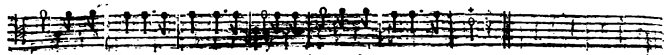


BASSE CONTINUE.

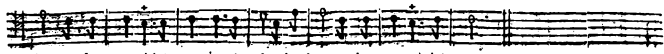




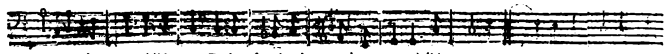
heur ren dons grace à l'Amour. Et de nôtre bonheur rendons grace à l'Amour.



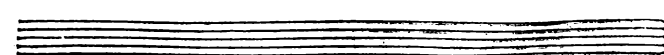
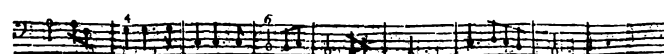
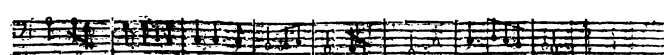
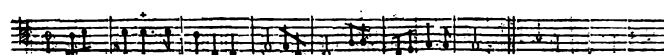
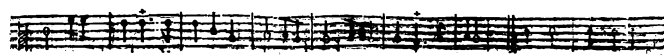
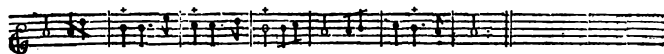
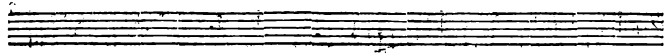
heur rendons grace à l'Amour. Et de nôtre bonheur rendons grace à l'Amour.



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.



ENTRE-ACTE.

The musical score consists of ten systems of staves. Each system contains a vocal line (treble clef) and a piano accompaniment (bass clef). The first system is labeled 'ENTRE-ACTE.' and includes a double bar line. The score concludes with a final double bar line and a repeat sign.

FIN DU QUATRIÈME ACTE.

ACTE CINQUIÈME

SCÈNE PREMIÈRE.

A. CHILLE seul.

doux.

VIOLONS.

doux.

doux.

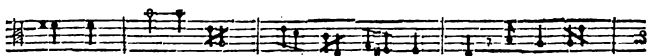
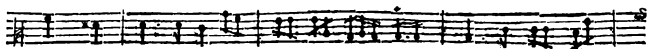
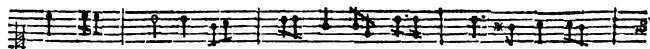
doux.

ACHILLE.

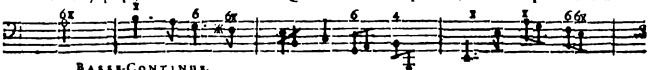
Ah ! que sur moy l'amour regne avec violence ! Que de transports puissants mon cœur est agité !

BASS-CONTINUUS.

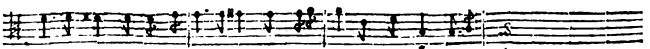
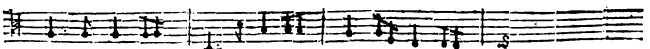
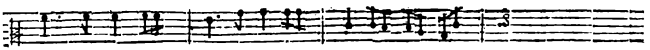
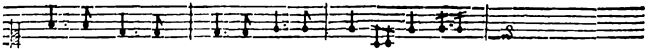
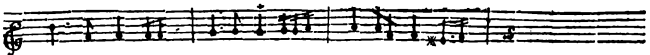
Hh



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



BASSE-CONTINUE.



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



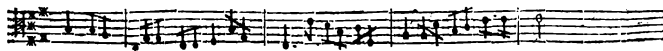
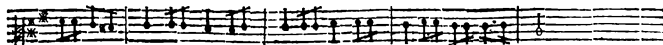
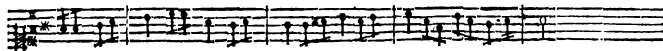
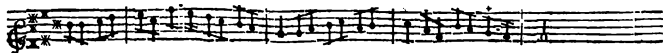
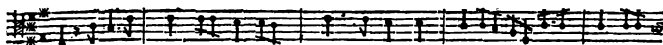
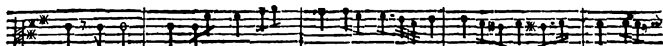
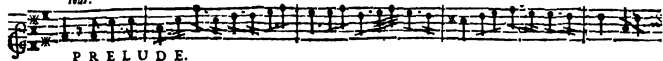
BASSE-CONTINUE.



SCÈNE II.

ACHILLE, PRIAM, POLIXÈNE. Chœur de Grecs de la suite d'Achille,
Chœur de Troyens & de filles Troyennes qui suivent Priam.

TOU.



ACHILLE.

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

BASSE-CONTINUE.

fits les plus doux, Ah! que mon fort 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 fort 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.

fondre? Craignez-vous de me répondre! Pourquoi tourner vos yeux de toutes parts? Nofez-

BASSE-CONTINUE.

vous sur moy seul arrefter vos regards? Parlez, beauté charmante, le don de vostre

BASSE-CONTINUE.

ACTE CINQUIÈME.

245

POLIXÈNE.

cœur suivra-t'il vostre foy? Hé- las! plus je vous voy, Explus mon trouble s'aug-

BASSE-CONTINUE.

ACHILLE.

mente. Puis-je du moins en ma faveur Expli- quer ce profond li-

BASSE-CONTINUE.
POLIXÈNE.

lence? Un Heros tel que vous quand il donne son cœur, N'est il pas affeu- ré de la reconnoi-

BASSE-CONTINUE.

ACHILLE.

sance. C'en est trop, vos bon- tez passent mon esperance. .

BASSE CONTINUE.

Musical staff for Violon (Violin). The staff contains a series of notes and rests, starting with a treble clef and a key signature of one sharp (F#).

VIOLON.

Musical staff for Violon (Violin). The staff contains a series of notes and rests, continuing the melody from the previous staff.

VIOLON.

Musical staff for Priam. The staff contains a series of notes and rests, starting with a treble clef and a key signature of one sharp (F#).

PRIAM.

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

Musical staff for Basse-Continue. The staff contains a series of notes and rests, starting with a bass clef and a key signature of one sharp (F#). It includes figured bass notation (6, 7, 6).

BASSE-CONTINUE.

Musical staff for Violon (Violin). The staff contains a series of notes and rests, continuing the melody.

Musical staff for Violon (Violin). The staff contains a series of notes and rests, continuing the melody.

Musical staff for Basse-Continue. The staff contains a series of notes and rests, starting with a bass clef and a key signature of one sharp (F#). It includes figured bass notation (4, 7, 6).

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

Musical staff for Basse-Continue. The staff contains a series of notes and rests, starting with a bass clef and a key signature of one sharp (F#). It includes figured bass notation (4, 7, 6).

BASSE-CONTINUE.

Musical staff for Violon (Violin). The staff contains a series of notes and rests, continuing the melody.

Musical staff for Violon (Violin). The staff contains a series of notes and rests, continuing the melody.

Musical staff for Basse-Continue. The staff contains a series of notes and rests, starting with a bass clef and a key signature of one sharp (F#). It includes figured bass notation (6).

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

Musical staff for Basse-Continue. The staff contains a series of notes and rests, starting with a bass clef and a key signature of one sharp (F#). It includes figured bass notation (6).

BASSE-CONTINUE.

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

BASSE-CONTINU.

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

BASSE-CONTINU.

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

BASSE-CONTINU.

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.

VIOLONS.

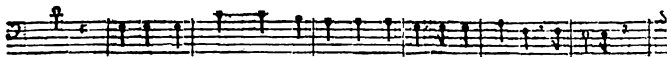
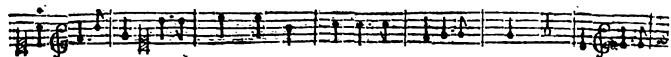
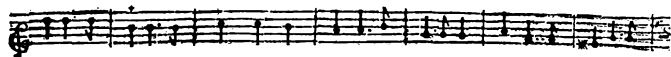
doux.

doux.

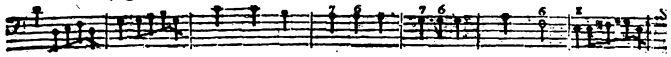
doux.

PRIAM.
Peuples soumis à mes loix Vous jouïffez d'un fort tranquile, Joignez vos

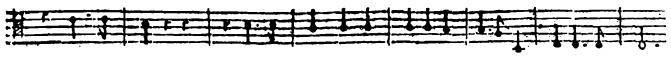
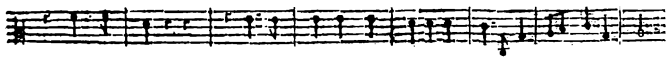
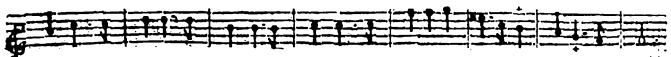
BASSE CONTINUE.



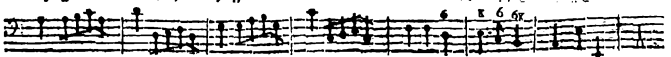
voix, Joignez vos voix Pour chanter les vertus & le bonheur d'Achille.



BASSE-CONTINUUS.



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



BASSE-CONTINUUS.

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 re-ten-tissent Du

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

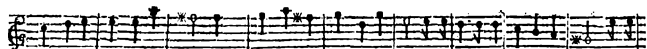
Que tous ces lieux re-ten-tissent, Que tous ces lieux re-ten-tissent Du

Empty musical staves for basso continuo.

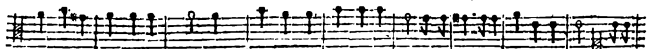
Empty musical staves for basso continuo.

BASSO-CONTINUUS.

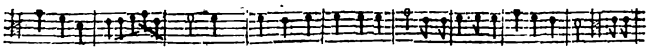
Empty musical staves for basso continuo.



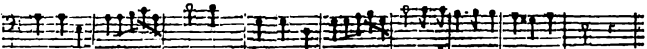
Que tous ces lieux reten- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



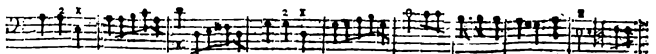
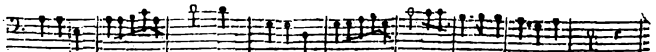
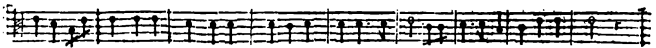
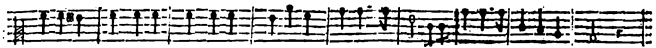
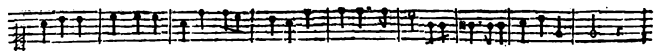
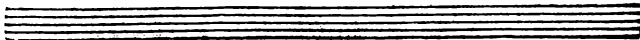
Que tous ces lieux reten- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



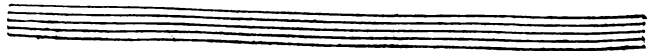
Que tous ces lieux re-ten- tissent, Que tous ces lieux reten- tissent Du nô de ces heureux époux. Que l'A-



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



BASSE-CONTINUE.



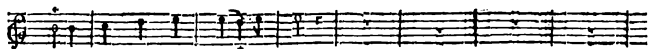
Four staves of music. The first three staves are vocal lines with lyrics underneath. The fourth staff is a basso continuo line. The lyrics are:

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-

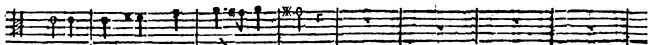
Seven staves of music. The first six staves are vocal lines. The seventh staff is a basso continuo line. The lyrics are:

mou-
 mou-
 mou-
 mou-
 mou-
 mou-
 mou-

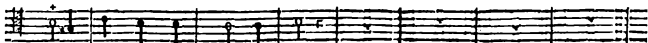
BASSE-CONTINUE.



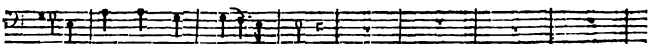
nissent De leurs nœuds les plus doux.



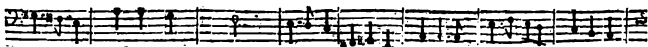
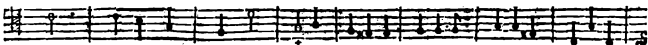
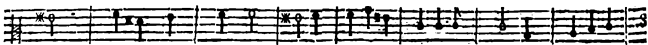
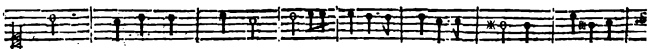
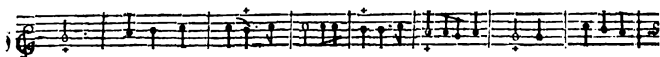
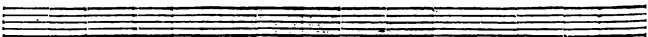
nissent De leurs nœuds les plus doux.



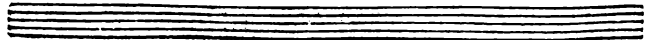
nissent De leurs nœuds les plus doux.

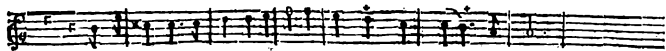


nissent De leurs nœuds les plus doux.

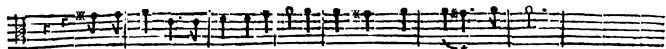


BASSE-CONTINUUS.

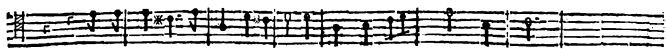




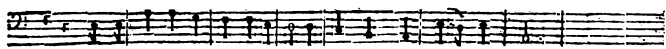
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



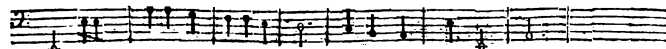
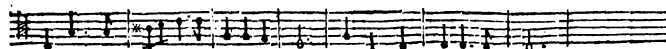
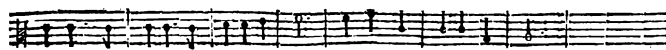
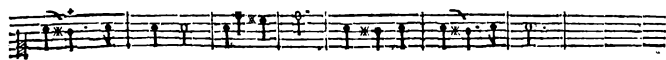
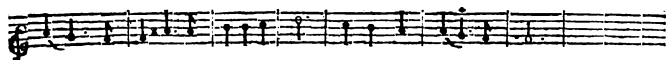
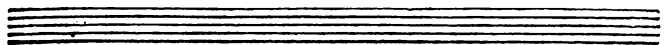
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



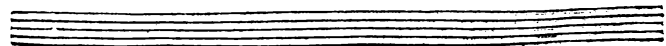
Que l'Amour & l'hymen les unissent De leurs nœuds les plus doux.



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



BASS-CONTINUUS.



AIR.

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a 2/2 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with a 2/2 time signature. The score is divided into two systems. The first system contains five staves: the vocal line, two piano accompaniment staves, and two empty staves. The second system contains five staves: the vocal line, two piano accompaniment staves, and two empty staves. The music is in a major key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat signs.

ACTE CINQUIÈME.

257

Musical score for Acte Cinquième, page 257. The score consists of 12 staves of music. The first five staves are a single system, followed by a blank system, and then the remaining six staves. The music is written in a single melodic line on a grand staff (treble and bass clefs). The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line on the final staff.

ACHILLE, TRAGEDIE.

The musical score is arranged in three systems. The first system consists of five staves: a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, followed by four staves with various clefs (treble, alto, and bass). The second system consists of four staves, all with treble clefs. The third system consists of five staves: a bass clef staff, followed by a treble clef staff, and three staves with various clefs. The score includes numerous musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'f'. There are also some asterisks and other symbols scattered throughout the notation.

ACTE CINQUIÈME.

W W REC.

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

BASS-CONTINUE.

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

BASS CONTINUE.

CH O B U R.

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!

BASS-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;

BASS-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.

ferez heureux! Tendres Amans que vous ferez heureux!

ferez heureux! Tendres Amans que vous ferez heureux!

Tendres Amans que vous ferez heureux!

BASSE-CONTINUE.



ACTE CINQUIÈME.

261

CHOEUR.

Tendres Amans que vous ferez heureux! Tendres Amans que vous ferez heu-

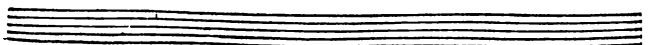
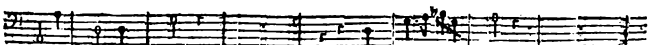
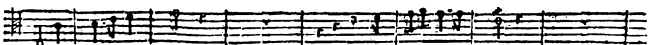
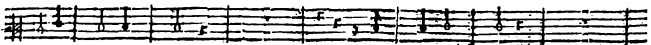
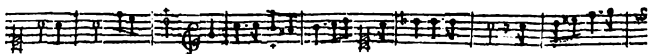
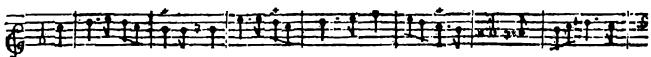
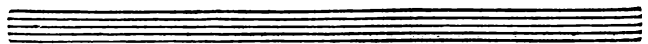
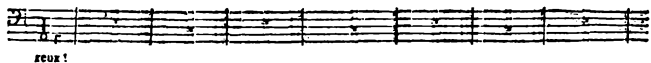
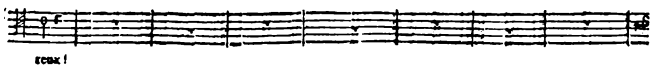
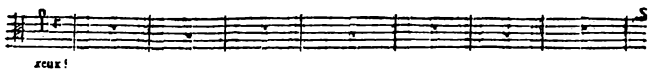
Tendres Amans que vous ferez heureux! Tendres Amans que vous ferez heu-

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-CONTINUË.



ACTE CINQUIÈME.

283

Tendres Amans que vous ferez heureux! Tendres A-

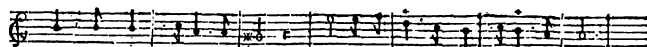
Tendres Amans que vous ferez heureux! Tendres A-

Tendres Amans que vous ferez heureux! Tendres A-

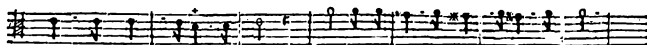
Tendres A-

1. DESSUS.

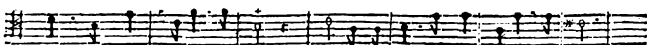
BASSE-CONTINUE.



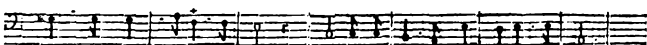
mans que vous serez heureux! Tendres Amans que vous serez heureux!



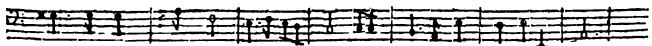
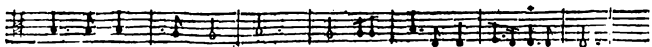
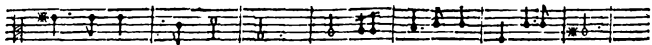
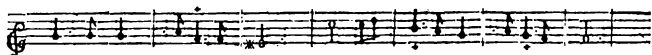
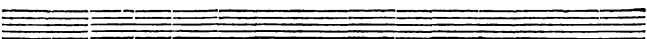
mans que vous serez heureux! Tendres Amans que vous serez heureux!



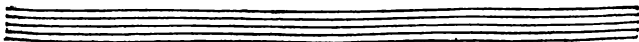
mans que vous serez heureux! Tendres Amans que vous serez heureux!



mans que vous serez heureux! Tendres Amans que vous serez heureux!

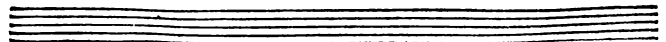
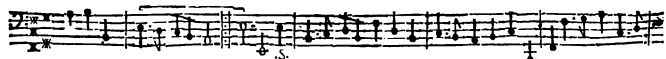
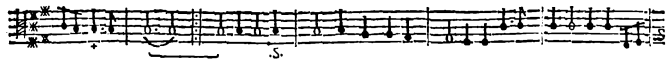
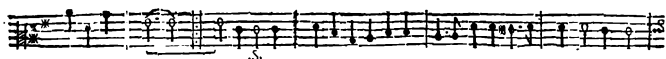
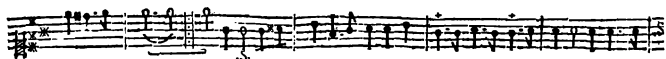
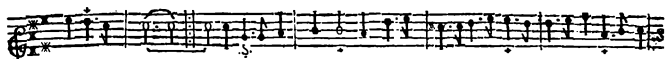
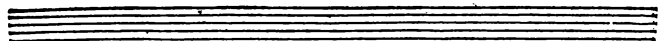
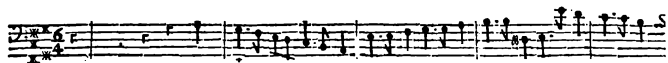
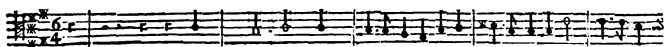
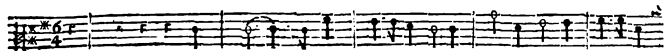
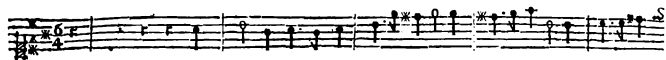
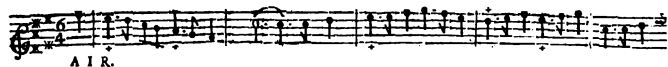


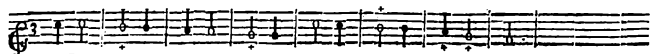
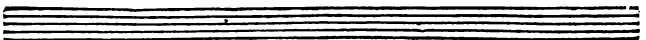
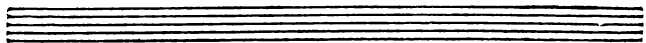
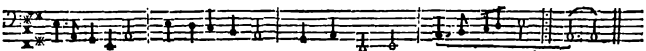
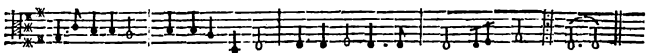
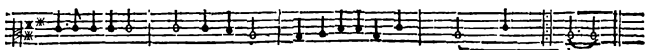
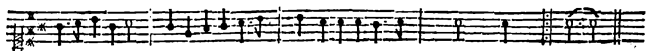
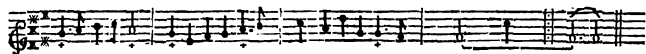
BASSE-CONTINUUS.



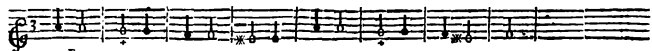
ACTE CINQUIÈME.

265

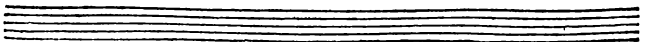
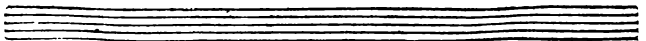
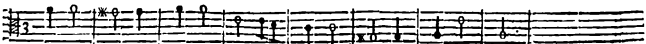


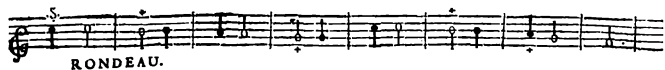


FLUTES.

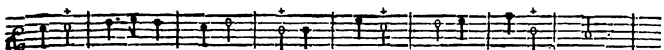
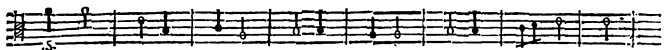


FLUTES.

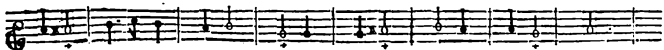




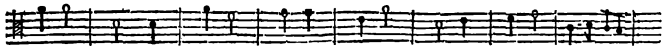
RONDEAU.



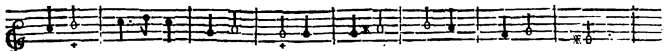
FLUTES.



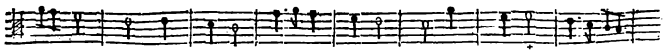
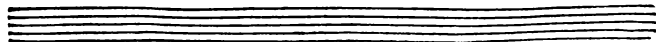
FLUTES.

*On reprend le Rondeau.*

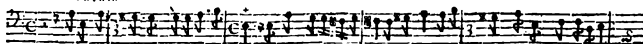
FLUTES.



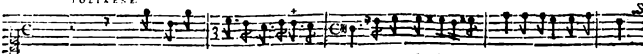
FLUTES.

*On reprend encore le Rondeau, & ensuite l'Air qui est devant en b quarré.*

PRIAM.

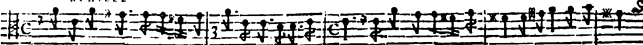


Ne perdons plus de précieux momens, Allons sur les Autels consacrer les sermens D'une paix éternelle.

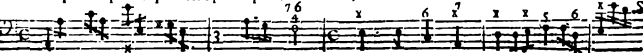
BASSE-CONTINUE.
POLIXÈNE.

Ne perdons plus de précieux momens, Allons sur les Au-tels consacrer les sermens

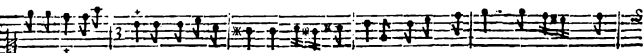
ACHILLE.



Ne perdons plus Ne perdons plus de précieux momens, Allons sur les Au-tels consacrer les sermens



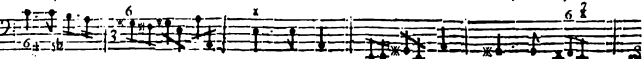
BASSE CONTINUE.



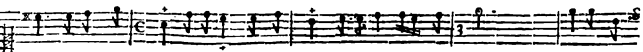
D'une paix éternelle, Et d'une Amour tendre & fidelle, Allons, Allons sur les Au-



D'une paix éternelle, Et d'une Amour tendre & fidelle, Allons, Al-



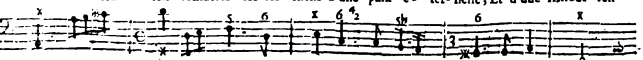
BASSE-CONTINUE.



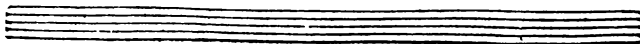
tels, Allons, Allons consacrer les sermens d'une paix éternelle, Et



lons sur les Autels consacrer les sermens d'une paix éternelle, Et d'une Amour ten-



BASSE-CONTINUE.



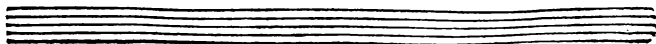
d'une Amour, Et d'u- ne A- mour ten- dre & fi- del- le.
 dre & fi- delle, Et d'une A- mour ten- dre & fi- del- le.
 BASSE-CONTINUE.



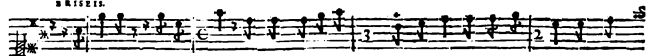
SCENE III.

B. I. S. E. I. S. Seule.

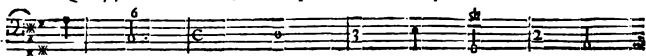
RITOURNELLE.
 BASSE-CONTINUE.
 BASSE-CONTINUE.



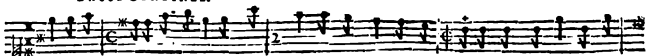
BRISIS.



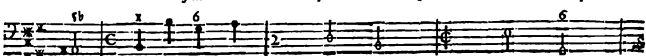
Que voy-je? C'en est fait, & mon perfide a- mant Espouse en ce mo- ment Sa nou-



BASSE-CONTINUE.



velle mai- stresse. Ah! Junon est ce ain- si que tu tiens ta pro- messe? Est- ce ainsi que tu



BASSE-CONTINUE.



romps ces funestes li- ens Qui vont causer ma mort & fau- ver les Troyens?



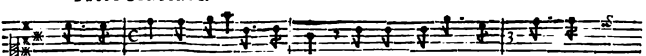
BASSE-CONTINUE.



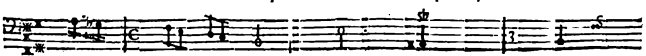
Un juste desespoir m'a- nime, Mon Amour outr- gé demande une victime, Cou-



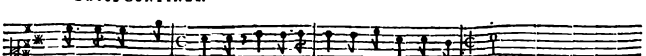
BASSE-CONTINUE.



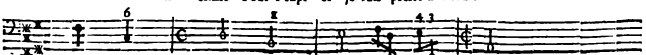
rons. cou- rons l'immoler ou pe- rir, Si mes transports ja- loux me



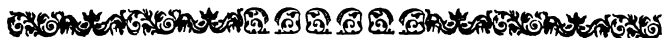
BASSE-CONTINUE.



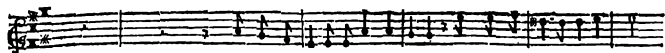
font commettre un crime Pour l'expi- er je suis prête à mourir



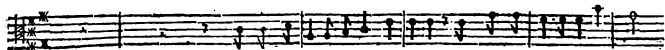
BASSE-CONTINUE.



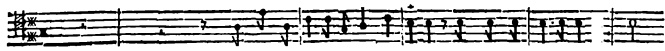
SCENE IV.



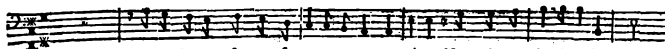
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



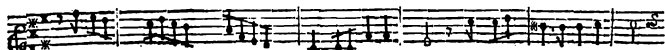
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



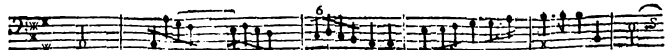
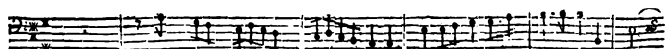
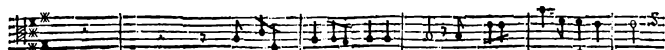
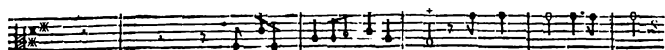
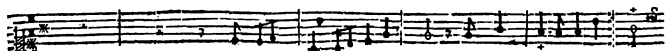
Fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.



Fuyons, fuyons, fuyons, fuyons une mort certaine, Nous n'avons plus de défenseur.

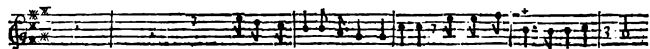


VIOLONS.

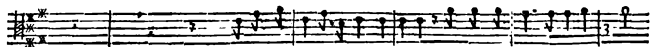


BASSE-CONTINUE.

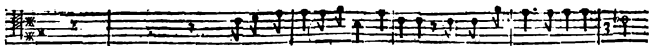
ACHILLE, TRAGÉDIE.



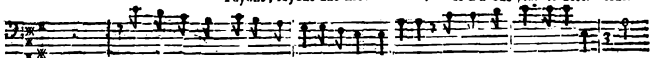
Fuyons, fuyons une mort certaine, Nous n'avons plus de défen- leur.



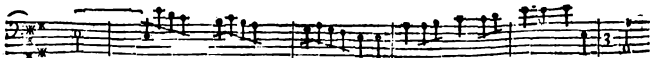
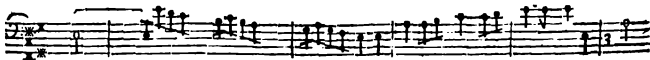
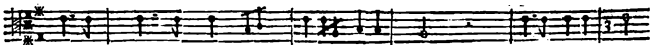
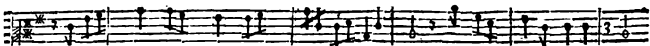
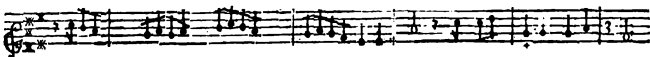
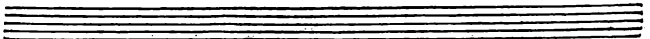
Fuyons, fuyons une mort certaine, Nous n'avons plus de défen- leur.



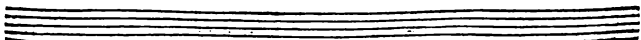
Fuyons, fuyons une mort certaine, Nous n'avons plus de défen- leur.



Fuyons, fuyons, fuyons, fuyons une mort certaine, Nous n'avons plus de défen- leur.



BASSE-CONTINUUS.



ACTE CINQUIÈME.

273

BRISIA.

Où courez-vous? quelle terreur Loin de ces lieux vous entraîne?

BASSE-CONTINUE.

ARCAS.

Achille ne vit plus. **BRISIA.** Ciel! quel est son vainqueur? **ARCAS.** L'indigne

BASSE-CONTINUE.

ravisseur d'He-lene Par une trahi- son a terminé son

BASSE-CONTINUE.

BRISIA.

fort. Quoy! le traître Paris est l'auteur de sa mort? **POLIXÈNE.** Dieux!

BASSE-CONTINUE.

SCENE V.

POLIXENE,

Dieux! quel horrible spectacle! Le perfide Paris triomphe sans obstacle

doux.

doux.

doux.

doux.

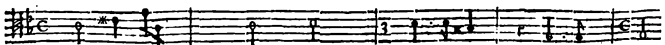
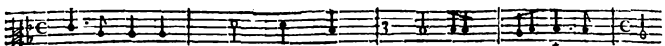
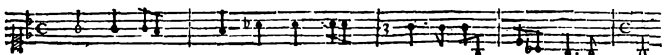
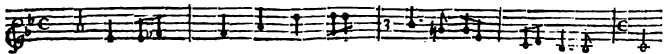
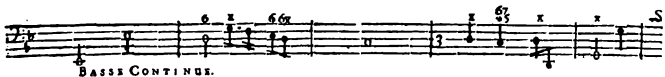
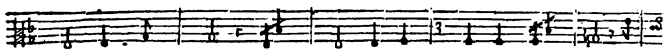
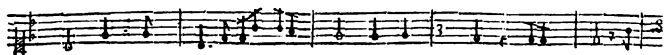
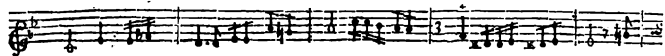
566 41 6 6 6

BASS-CONTINUUS.

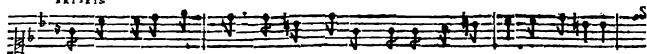
Il jouit de son , & ne me permet pas D'embrasser mon époux même après son tré-

6 6

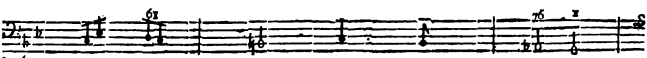
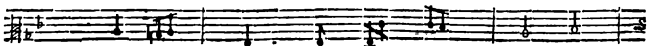
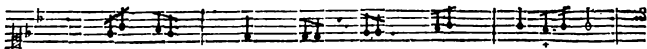
BASS-CONTINUUS.



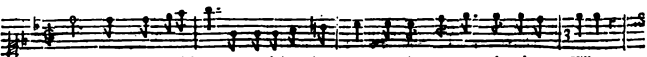
BRISÉS.



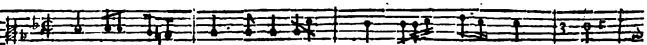
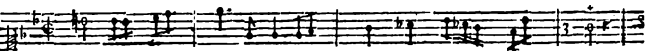
Je vay presser nos Chefs & nos Soldats De vanger le meurtre d'Achille.



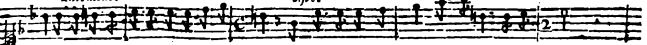
BASSE-CONTINUE.



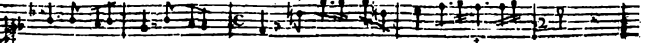
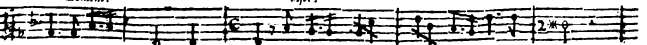
Oüy, dans mon desespoir je conduiray leurs pas Sur les remparts de vôtre Ville.



BASSE-CONTINUE.

*lentement.**vifse.*

Puisse le juste Ciel se declarer pour nous! Et puissent aujourd'huy les Troyens perir tous.

*lentement.**vifse.**lentement.**vifse.*

BASSE-CONTINUE.



SCÈNE VI.

POLIXÈNE

Va punir les Troyens, cours hâter la vengeance Du Héros qu'on vient d'immoler, Laisse-moy seule i-

doux.

doux.

doux.

doux.

b *6* *sh* *b* *6*

BASSE-CONTINUE.

cy, ne viens plus me troubler Par ton odi-euse-
présence. Par ces soins écla-

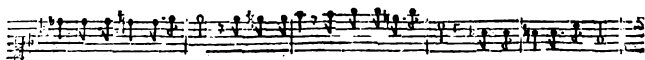
b *6* *sh* *b* *6*

b *6* *sh* *b* *6*

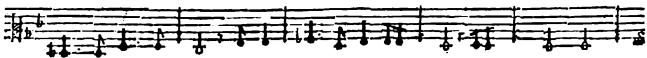
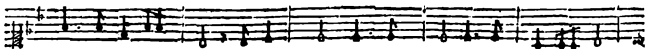
b *6* *sh* *b* *6*

b *6* *sh* *b* *6* *7 6* *x* *x* *6 6 6*

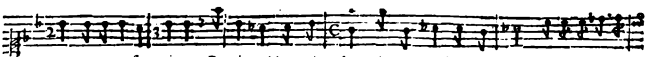
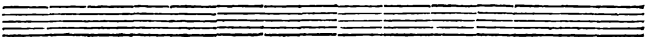
BASSE-CONTINUE.



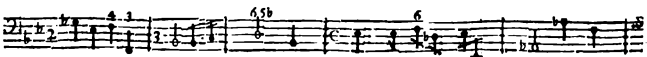
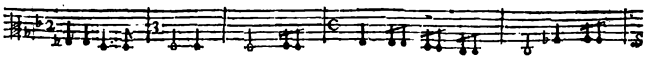
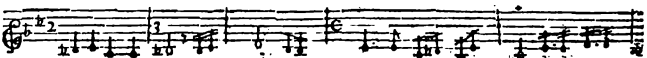
tas va prouver ton Amour, Pourfuy Paris; fais-luy ravir le jour, Au Héros que tu perds



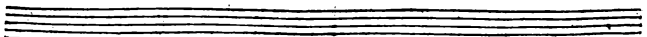
BASSE CONTINUE.



on te verra sur- vivre. Depuis qu'il ne vit plus, rien ne plaît a mes yeux, Une faughate



BASSE-CONTINUE.



mort va finir en ces lieux Les horribles tourmens où sa perte me livre. Ah! n'est-il

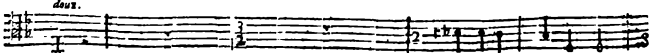
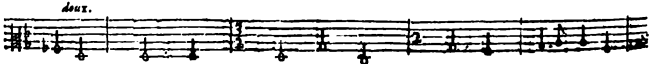
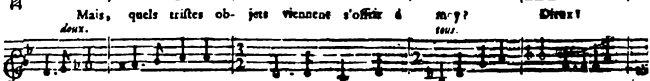
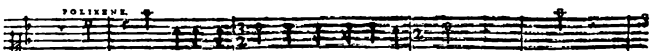
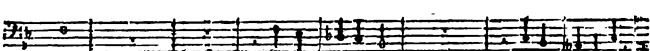
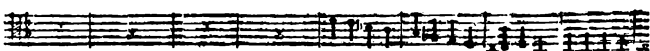
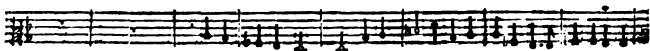
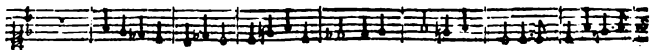
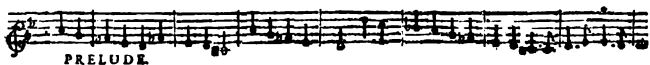
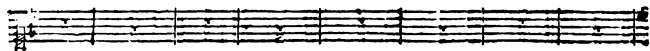
The first system of music features a vocal line on a single staff with lyrics underneath. Below it are four staves of piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line.

BASSE-CONTINUE.

pas moins glorieux De le vanger que de le suivre?

The second system of music continues with a vocal line and piano accompaniment. The lyrics are positioned below the vocal staff. The piano part includes a grand staff and a bass line with various musical notations like triplets and dynamic markings.

BASSE-CONTINUE.



BASSI-CONTINUÛ.

quel saisissement! quelle horreur! quel effroy! Ah! je voy mon époux sur l'infemale

BASSE-CONTINUE.

rive; J'entens les cris de son ombre plaintive, Elle m'appelle,

BASSE-CONTINUE.

elle me tend les bras, Ciel! je voy dans les yeux éclater! sa co-

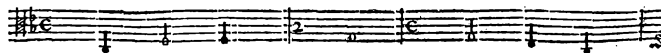
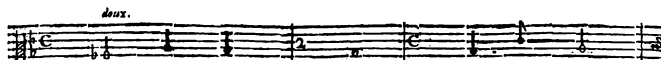
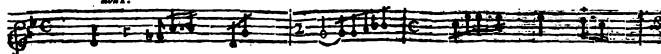
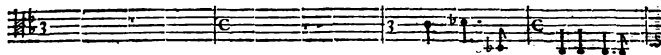
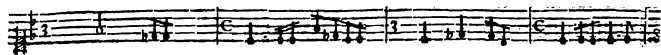
doux. *fort.* *doux.*

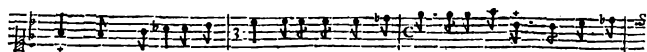
BASSE-CONTINUÉ.

lere. Chere ombre, attends, je vais te satis-

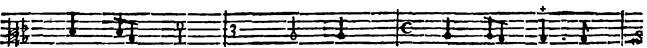
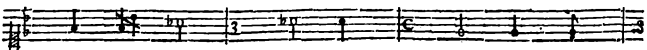
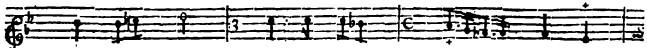
fort. *doux.* *fort.* *doux.* *fort.*

BASSE-CONTINUÉ.

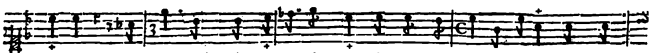




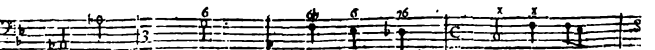
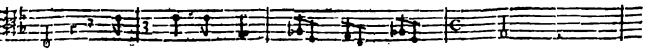
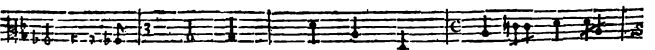
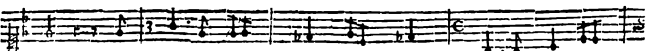
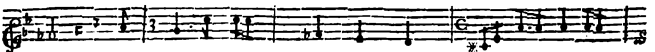
heurs Que Cassandre cent fois pleine de ses fureurs Voulût en vain me faire en-



BASSE-CONTINUE.



tendre Et toy qui teint encor du sang de mon époux As passé dans mes



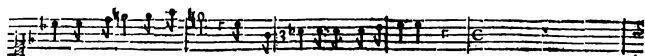
BASSE-CONTINUE.

mains pour terminer ma Funeste trait, seconde mon envie, Que ton ce-

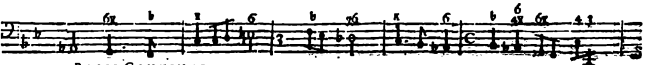
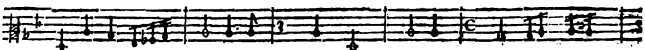
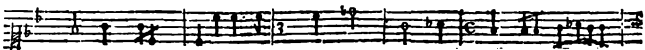
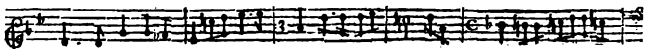
BASSE-CONTINUE.

cœur me fera doux Si tu frapes mon cœur d'une atteinte mortelle, Il s'avance luy

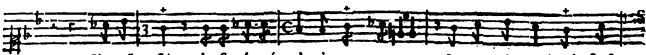
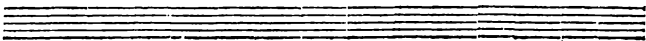
BASSE-CONTINUE.



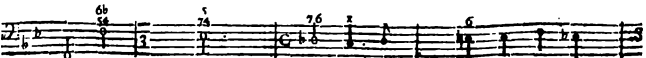
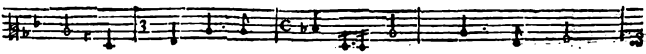
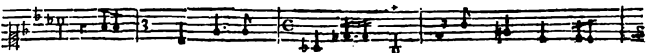
même au devant de tes coups Trop heureux si tu m'es fidelle.



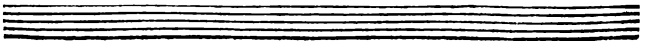
BASSE-CONTINUÛ.

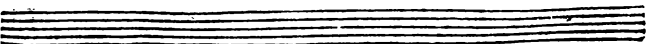
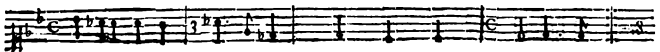
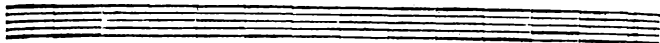
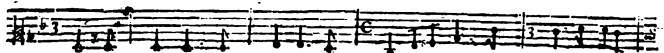
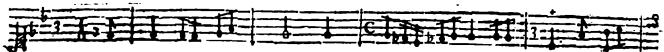
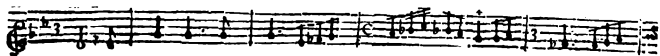
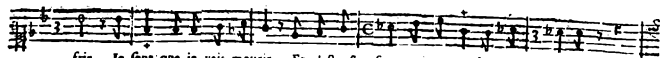


C'en est fait. le succès répond à mon attente, Je n'ay plus guère à souf-



BASSE-CONTINUÛ.





toy que je me sacrifie,.... Sans toy je déteste la vie,.... Oüy je le

BASSE-CONTINU.

jure.... hélas.... je frissonne.... je meurs.

BASSE-CONTINU.

FIN DU CINQUIÈME, DERNIER ACTE.

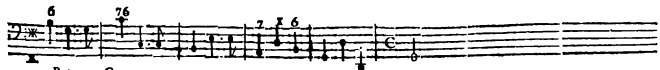
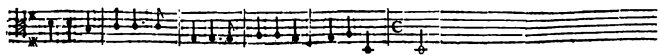
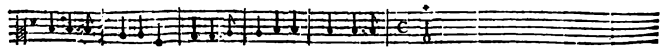
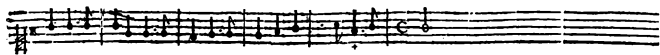
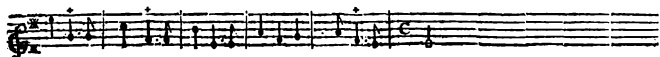
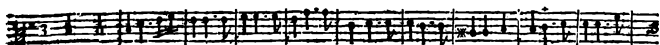
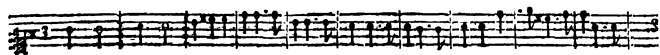
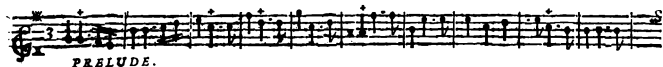
A C H I L L E

ET

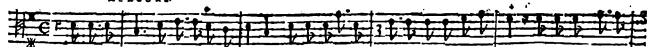
P O L I X E N E,

T R A G E D I E.

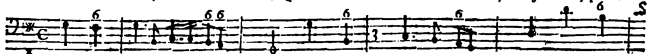
PROLOGUE.



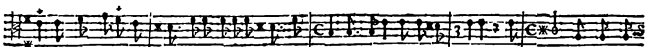
MERCURE.



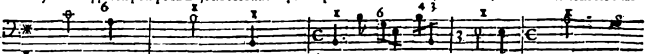
Scavantes Sœurs, arbitres de la Scene, Quel accident fu - nestre a fait cesser vos jeux? Je ne voy plus i -



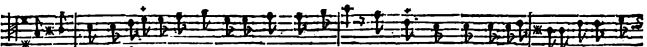
BASSE-CONTINUE.



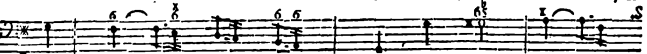
cy vostre appareil pompeux Et je ne reconnois qu'à peine Thalie & Melpo - mene; Et vous dont les char -



BASSE-CONTINUE.



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

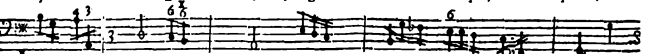


BASSE-CONTINUE.

MELPOMENE.

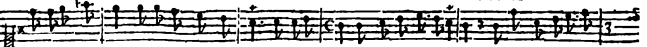


d'huy vostre fi - lence? Ignorez - vous, que le plus grand des Rois Estendant chaque jour ses con quêtes, Et

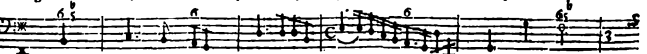


BASSE-CONTINUE.

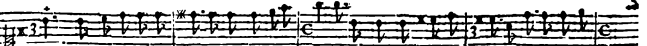
THALIE.



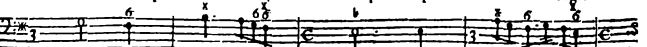
signalant son bras, par de nouveaux Exploits A negli - gé nos plus superbes Fêtes? Depuis ce fatal mo -



BASSE-CONTINUE.



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



BASSE-CONTINUE.

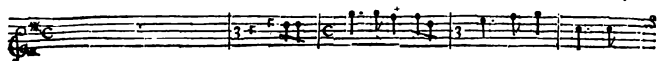
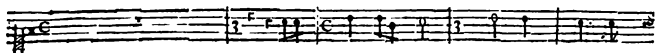
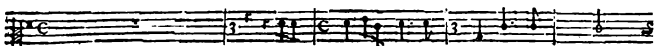
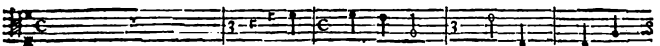
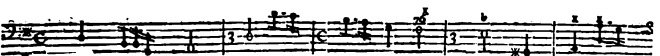
PROLOGUE.

ii j

TERPSICORE.



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

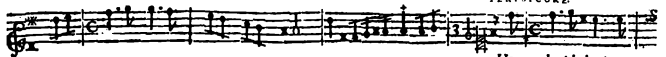






BASSE-CONTINUUS.

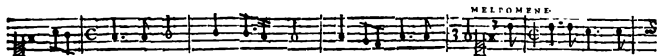
THALIE.



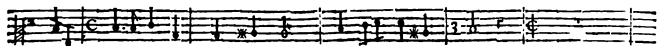
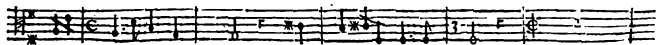
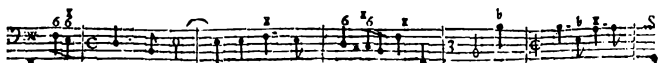
voir luy plaire; Helas! ne sçaurions-nous rien faire Digne de paroître à ses yeux? He - las! helas! ne



He - las! helas! ne



He - las! helas! ne

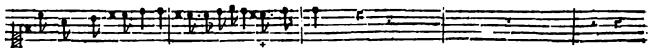
BASSE-CONTINUUS.

ACHILLE.

MERCURE



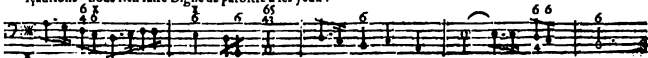
ſçaurions - nous rien faire Digne de paroître à ſes yeux ? Terminez vos regrets , que voſtre douleur ceſſe . Dans



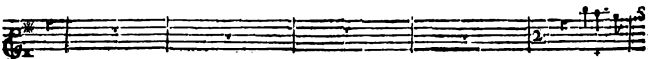
ſçaurions - nous rien faire Digne de paroître à ſes yeux ?



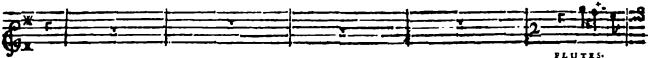
ſçaurions - nous rien faire Digne de paroître à ſes yeux ?



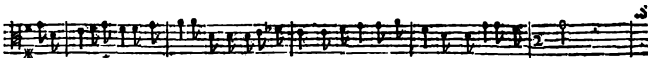
BASSE-CONTINUE.



FLUTES.



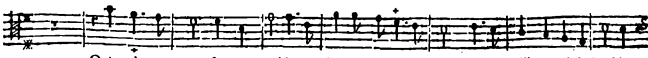
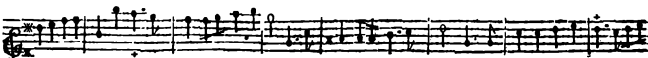
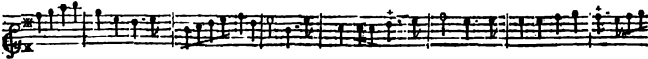
FLUTES.



voſtre ſort Jupiter ſ'inte - reſſe , Et veut icy revoir , dès ce même moment Un ſpectacle char - mant ;



BASSE CONTINUE.

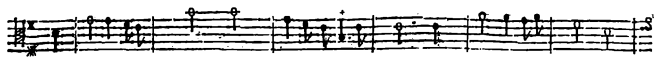


Qu'un change - ment fa - no - rable Re - donne à ces trilles lieux Tout ce qu'ils ont eû d'aimable :



BASSE-CONTINUE.

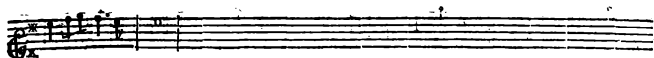
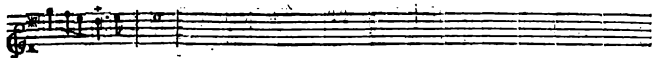
PROLOGUE.



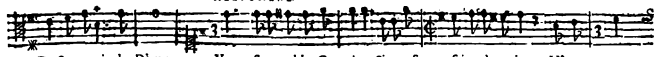
C'est l'Ordre irrévo - ca - ble Du Souverain des Dieux. C'est l'Ordre irrévo - ca - ble



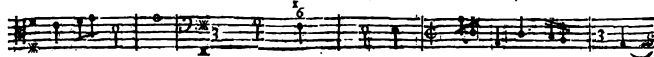
BASSE-CONTINUE.



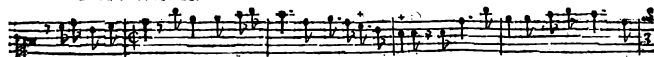
MELPOMENE.



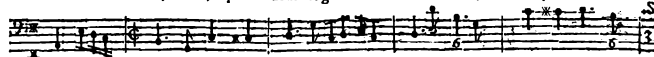
Du Souverain des Dieux. Vous, secourables Ge - nies, Si need faire à nos jeux, Hâtez - vous,



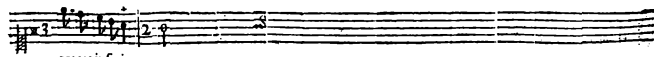
BASSE-CONTINUE.



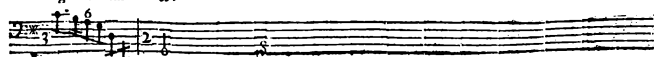
secondez nos vœux; Venez, & prêtez-nous vos graces infi - nies. Venez, Venez, & prêtez-nous vos



BASSE-CONTINUE.



graces infini es.



BASSE-CONTINUE.

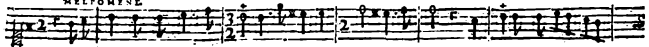
ACHILLE.

TERPSICORE.

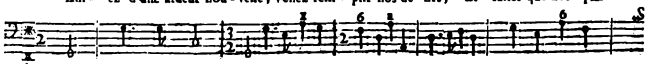


Ani - mez d'une ardeur nou - velle, Venez rem - plir nos de - sirs, Et faites que nos plai -

MELPOMENE



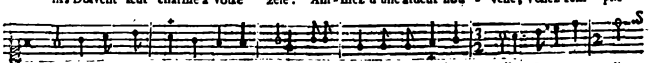
Ani - ex d'une ardeur nou - velle, Venez rem - plir nos de - sirs, Et faites que nos plai -



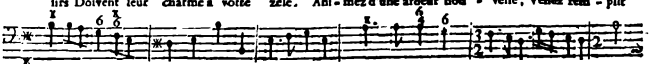
BASSE-CONTINUUM.



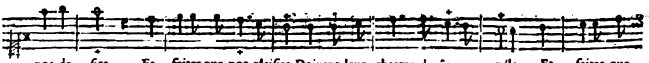
sirs Doivent leur charme à vôtre zèle. Ani - mez d'une ardeur nou - velle, Venez rem - plir



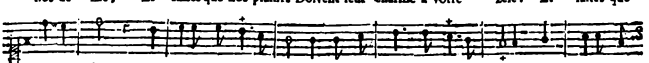
sirs Doivent leur charme à vôtre zèle. Ani - mez d'une ardeur nou - velle, Venez rem - plir



BASSE CONTINUUM.



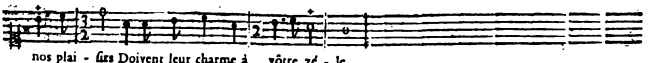
nos de - sirs, Et faites que nos plaisirs Doivent leur charme à vôtre zèle. Et faites que



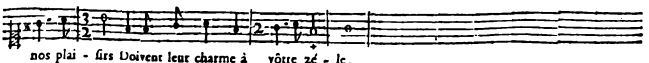
nos de - sirs, Et faites que nos plaisirs Doivent leur charme à vôtre zèle. Et faites que



BASSE-CONTINUUM.



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



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



BASSE-CONTINUUM.

PROLOGUE.

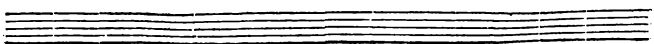
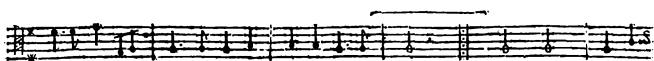
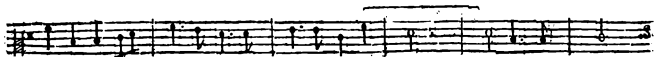
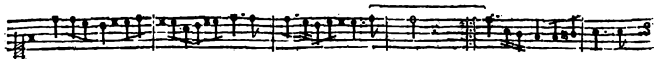
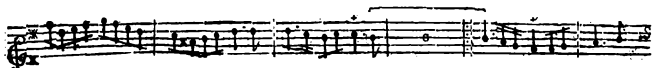
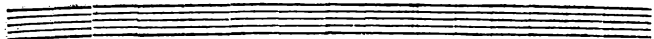
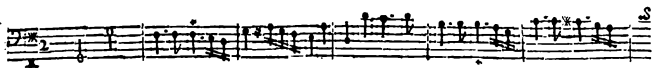
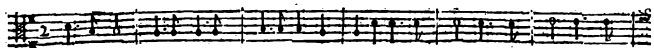
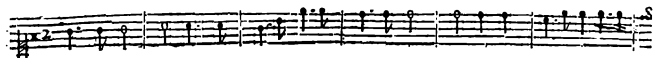
vij

ENTRÉE DES GENIES DE MELPOMENE.

graciously.

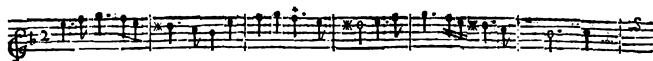


AIR.

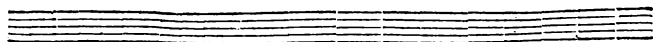
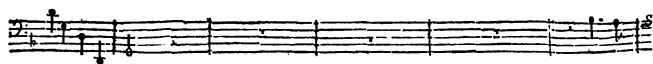
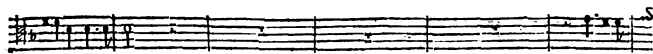
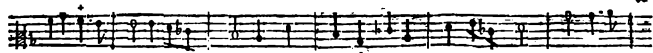
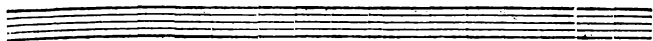
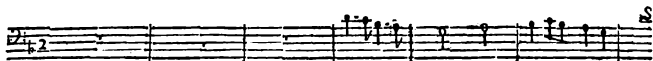
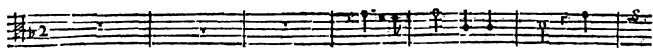
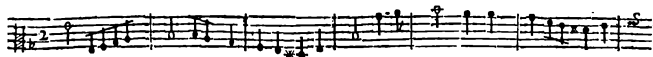


This page contains a musical score for the character Achille. The score is written on ten staves, organized into two systems of five staves each. The first system (staves 1-5) begins with a treble clef and a key signature of one sharp (F#). The music is primarily in a 4/4 time signature, with some measures in 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The second system (staves 6-10) continues the piece, featuring a key signature change to one flat (Bb) in the final measures. The score concludes with a double bar line and repeat dots. There are several small, handwritten-style markings (possibly '4') below the staves, likely indicating fingerings or performance instructions.

PROLOGUE.



AIR.



ACHILLE, TRAGEDIE.

This musical score is arranged in a system of ten staves. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The fifth staff is a treble clef with a 3/4 time signature. The sixth staff is a bass clef with a 3/4 time signature. The seventh staff is a treble clef with a 3/4 time signature. The eighth staff is a bass clef with a 3/4 time signature. The ninth staff is a treble clef with a 3/4 time signature. The tenth staff is a bass clef with a 3/4 time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and phrasing slurs.

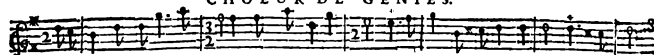
PROLOGUE.

The musical score is arranged in three systems. The first system contains five staves, the second system is a blank staff, and the third system contains four staves. The music is written in various clefs (treble, alto, and bass) and includes notes, rests, and bar lines. There are some markings like 'x' and 'u' under the staves, possibly indicating fingerings or performance instructions. The score ends with a double bar line on the eleventh staff.

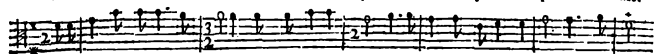
Musical score for Achille, Tragedie, page xij. The score consists of ten systems of staves. The first system has five staves: a treble clef staff with a key signature of one flat and a common time signature, followed by four bass clef staves. The second system has five staves: a treble clef staff, followed by four bass clef staves. The third system has five staves: a treble clef staff, followed by four bass clef staves. The fourth system has five staves: a treble clef staff, followed by four bass clef staves. The fifth system has five staves: a treble clef staff, followed by four bass clef staves. The sixth system has five staves: a treble clef staff, followed by four bass clef staves. The seventh system has five staves: a treble clef staff, followed by four bass clef staves. The eighth system has five staves: a treble clef staff, followed by four bass clef staves. The ninth system has five staves: a treble clef staff, followed by four bass clef staves. The tenth system has five staves: a treble clef staff, followed by four bass clef staves. The score is written in a style typical of 18th-century musical notation, with various note values, rests, and ornaments.

PROLOGUE.
CHOEUR DE GENIES.

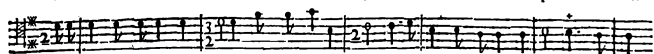
xiiij



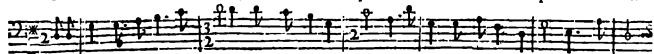
Ani-mez d'une ardeur nou-velle, Nous venons rem- plir vos de-sirs. Nous venô's remplir vos de- sirs.



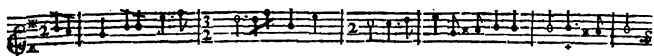
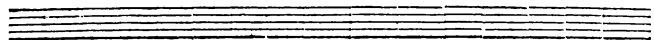
Ani - mez d'une ardeur nou- velle, Nous venons rem- plir vos de-sirs. Nous venô's remplir vos de- sirs.



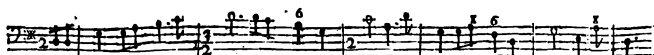
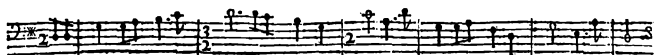
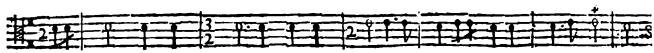
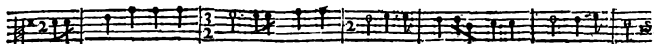
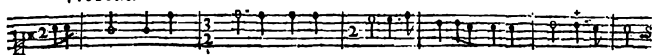
Ani-mez d'une ardeur nou-velle, Nous venons rem- plir vos de-sirs. Nous venô's remplir vos de- sirs.



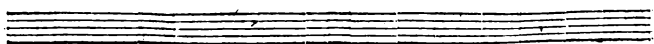
Ani-mez d'une ardeur nou- velle, Nous venons rem- plir vos de-sirs. Nous venô's remplir vos de- sirs.



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.

PROLOGUE.

XV

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

BASSE-CONTINUE.

Nous nō flatons, Nous nō flatons que vos plai-

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

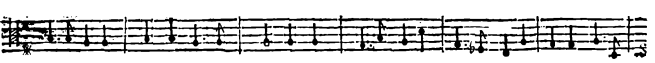
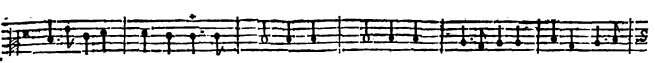
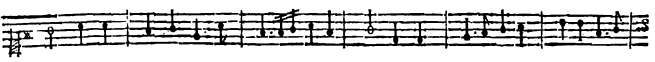
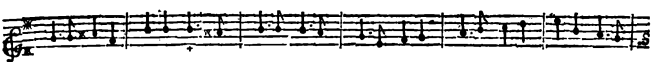
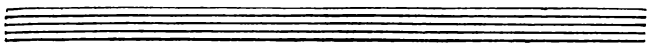
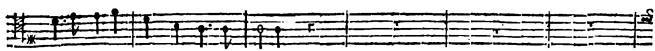
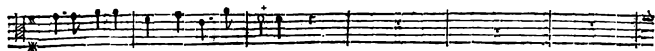
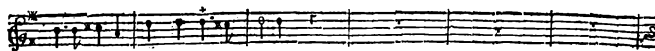
Nous nō flatons que vos plai-

Nous nō flatons que vos plai-

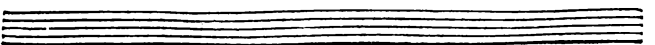
BASS-CONTINUL.

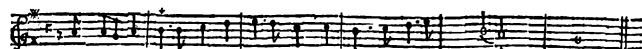
PROLOGUE.

xvii

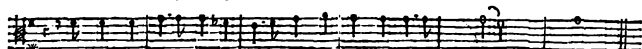


BASSE-CONTINUE.

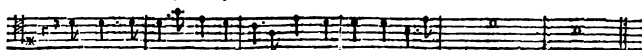




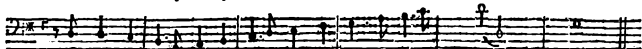
Nous nous flatons que vos plaisirs Devront leur charme à nostre zé- le.



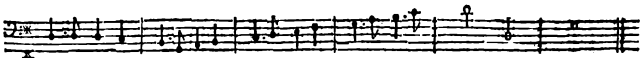
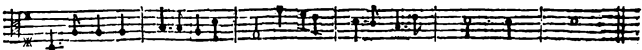
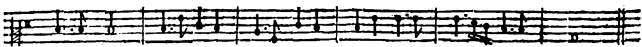
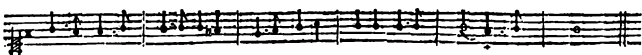
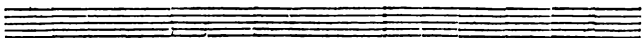
Nous nous flatons que vos plaisirs Devront leur charme à nostre zé- le.



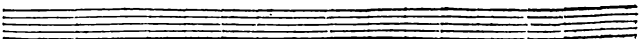
Nous nous flatons que vos plaisirs Devront leur charme à nostre zé- le.



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



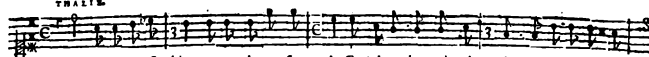
BASSE-CONTINUUS



P R O L O G U E .

xix

THALIE.



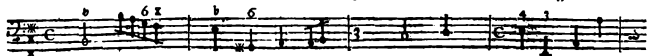
Vous, qui savez si bien par une heureuse adresse Calmer les noirs cha-grius, bânir les foins fâ-



BASSE-CONTINUE.



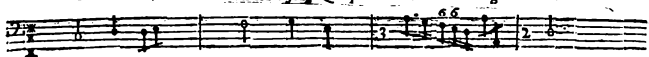
cheux, Favorisez mes Sœurs, & mêlez dans leurs Jeux Quelques traits de vôtre allegresse. Fa-



BASSE-CONTINUE.

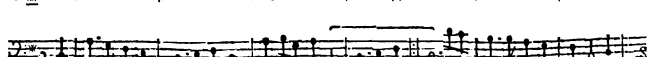
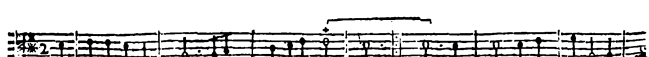
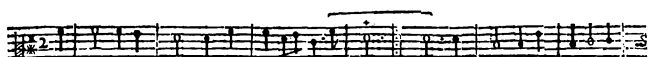
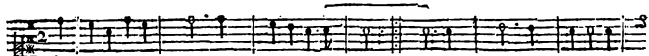


vorisez mes Sœurs, & mêlez dans leurs Jeux Quelques traits de vôtre allegresse.



BASSE-CONTINUE.

ENTRÉE DES GENIES DE THALIE.



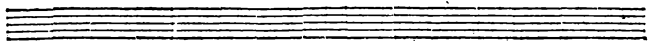
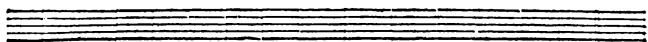
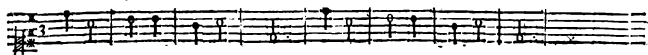
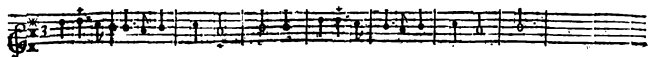
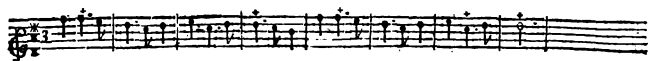
The first section of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is in alto clef with a key signature of one flat and a common time signature. The third staff is in alto clef with a key signature of one flat and a common time signature. The fourth staff is in alto clef with a key signature of one flat and a common time signature. The fifth staff is in bass clef with a key signature of one flat and a common time signature. 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.

SECOND AIR.

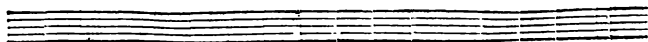
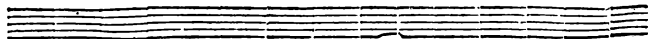
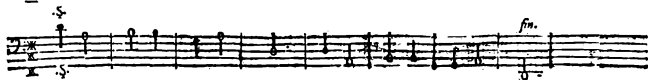
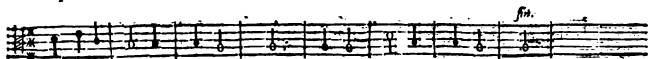
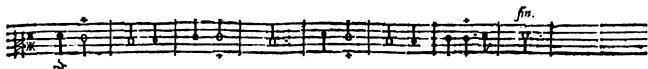
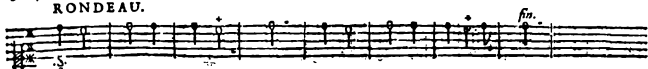
The 'SECOND AIR' section consists of five staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is in alto clef with a key signature of one flat and a 3/4 time signature. The third staff is in alto clef with a key signature of one flat and a 3/4 time signature. The fourth staff is in alto clef with a key signature of one flat and a 3/4 time signature. The fifth staff is in bass clef with a key signature of one flat and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment in the lower parts and a more melodic line in the upper parts, with various rests and ornaments.

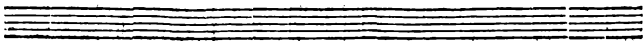
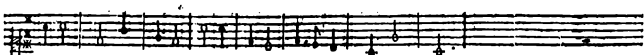
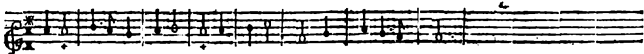
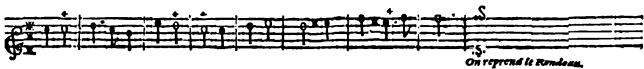
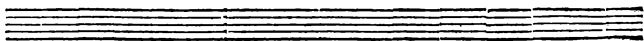
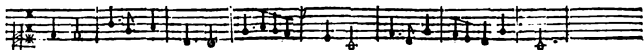
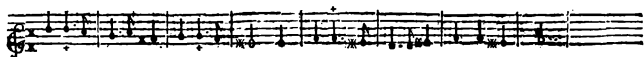
PROLOGUE.

xxj



RONDEAU.

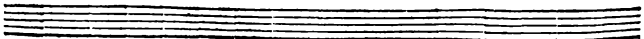
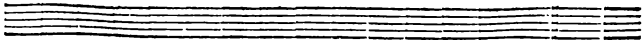




Que nos Jeux vont avoir de charmes ! Tous nos chants vont inspirer l'Amour.



BASSE-CONTINUE.



PROLOGUE.

xxiii

RONDEAU.

TRALIS.
 TERTIUM CORN.
 Que nos Jeux vont avoir de charmes! Tous nos chants vont ins-pirer l'Amour. *fn.*

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

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

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

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

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

BASSE-CONTINUE.
On reprend le Rondeau.

On reprend le Rondeau.

On reprend le Rondeau.

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

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

BASSE-CONTINUE.
On reprend le Rondeau.

On reprend le Rondeau.

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

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

BASSE-CONTINUE.

Redoublons nos ef- forts pour plaire à nôtre Maître. Redou- blons,

Redoublons nos ef- forts pour plaire à nôtre Maître. Redou- blons,

Redoublons nos ef- forts pour plaire à nôtre Maître. Redou- blons,

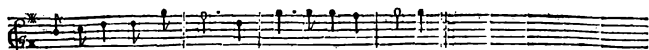
Redoublons nos ef- forts pour plaire à nôtre Maître. Redou- blons,

BASSE-CONTINUE.

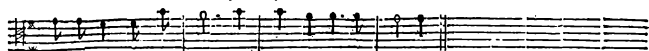
BASSE-CONTINUE.

PROLOGUE.

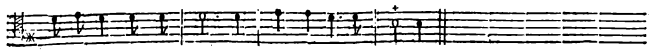
xxv



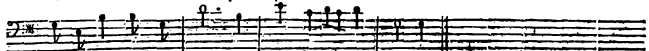
Redoublons nos efforts pour plaire à notre Maître.



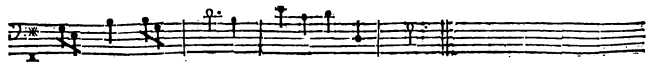
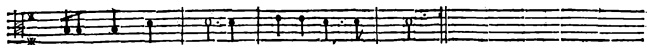
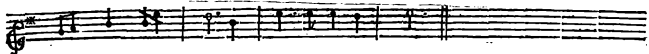
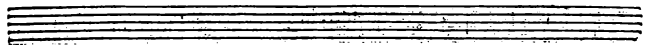
Redoublons nos efforts pour plaire à notre Maître.



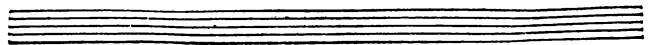
Redoublons nos efforts pour plaire à notre Maître.



Redoublons nos efforts pour plaire à notre Maître.



BASSE-CONTINUE.



BOURÉE.

This musical score is for a piece titled "BOURÉE" from the opera "ACHILLE, TRAGEDIE". The score is written for a piano and consists of 12 staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is the bass clef with a 2/4 time signature. The music is in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as mf and f , and articulation marks like accents and slurs. The piece concludes with a double bar line on the twelfth staff.

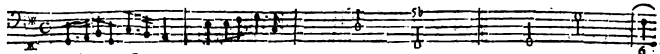
PROLOGUE.

xxvii

JUPITER.



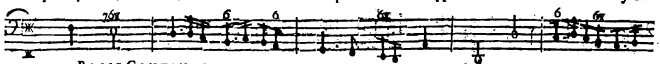
Il ne manque aux apprêts de la Fête nouvelle Que Mercure a fait préparer, Que le choix du Héros



BASSE-CONTINUE.



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



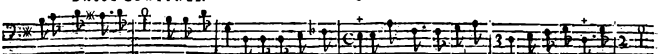
BASSE-CONTINUE.



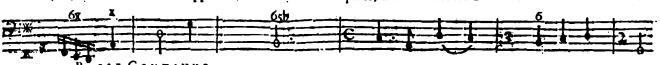
Le souve-nir de l'invincible Achille, Et rappelez dans une Cour tran- quille L'Histoire & les Combats



BASSE-CONTINUE.

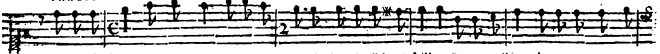


de ce Guerrier fameux. Et rappelez dans une Cour tranquille, L'Histoire & les Combats de ce Guerrier-fameux.

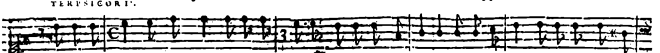


BASSE-CONTINUE.

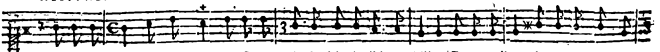
THALIE.



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



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



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



BASSE-CONTINUE.

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

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

quille, L'Histoire & les Combats de ce Guerrier fameux. Et rappelons 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

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 préte-

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

BASSE-CONTINUE.

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

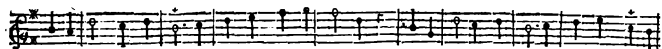
ront d'inimitables traits. Sa Valeur, Sa Bonté, Sa Sagesse pro-fonde Vous prêteront d'inimitables traits.

BASSE-CONTINUE.

PROLOGUE.

xxix

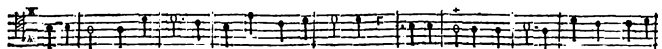
CHOEUR.



Confacrons tous nos Jeux au plus grand Roy du monde. Confacrons tou uó Jeux au plú grád Roy du



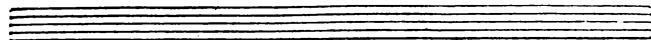
Confacrons tous nos Jeux au plus grand Roy du monde. Confacrons tou uó Jeux au plú grád Roy du



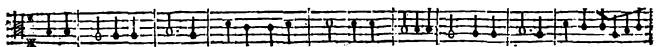
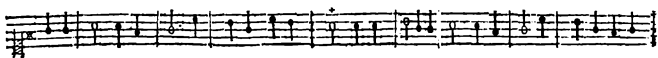
Confacrons tous nos Jeux au plus grand Roy du monde. Confacrons tou nó Jeux au plú grád Roy du



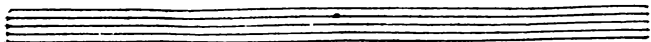
Confacrons tous nos Jeux au plus grand Roy du monde. Confacrons tou uó Jeux au plú grád Roy du



VIOLONS.



BASSE-CONTINUE.



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

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

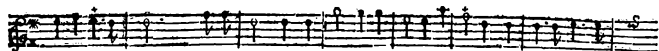
mon-de. Sa Valeur, sa Bon-té, sa Sa-geffe profonde, Nous prêteront d'i-

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

BASSE-CONTINUE.

PROLOGUE.

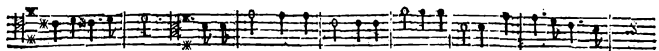
XXXV



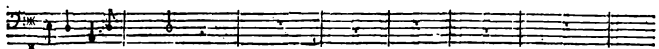
nimitables traits. Sa Va-leur, fa Bon-té, fa Sa-gesse profonde, Nous prêteront d'i-



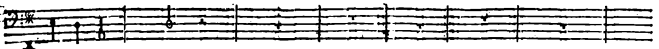
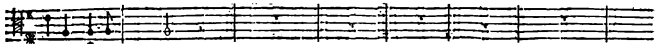
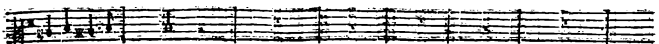
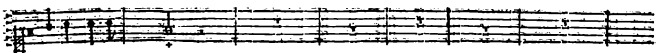
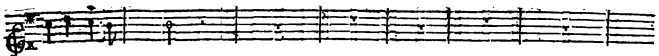
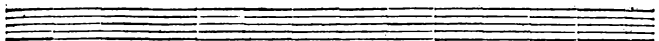
nimitables traits. Sa Va-leur, fa Bon-té, fa Sa-gesse profonde, Nous prêteront d'i-



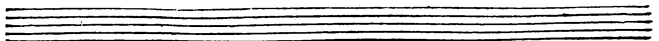
nimitables traits. Sa Va-leur, fa Bon-té, fa Sa-gesse profonde, Nous prêteront d'i-



nimitables traits.



BASS CONTINUUS.



PROLOGUE.

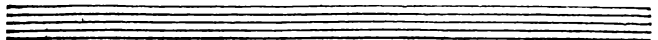
xxxiiij

de. Sa Valeur, sa Bonté, sa Sagesse profonde, Nous prêteront d'imitables

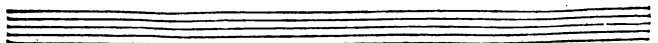
de. Sa Valeur, sa Bonté, sa Sagesse profonde, Nous prêteront d'imitables

de. Sa Valeur, sa Bonté, sa Sagesse profonde, Nous prêteront d'imitables

Sa Valeur, sa Bonté, sa Sagesse profonde, Nous prêteront d'imitables



BASSE CONTINUE.



ACHILLE, TRAGEDIE.

traits. Confacrons tous nos lieux au plus gräd Roy du

traits. Confacrons tous nos lieux au plus gräd Roy du

traits. Confacrons tous nos lieux au plus gräd Roy du

traits. Confacrons tous nos lieux au plus gräd Roy du

traits. Confacrons tous nos lieux au plus gräd Roy du

traits. Confacrons tous nos lieux au plus gräd Roy du

traits. Confacrons tous nos lieux au plus gräd Roy du

traits. Confacrons tous nos lieux au plus gräd Roy du

PROLOGUE.

mon- de. Confacérōs tous nos Ieux au plus grād Roy du

mon- de. Confacérōs tous nos Ieux au plus grād Roy du

mon- de. Confacérōs tous nos Ieux au plus grād Roy du

mon- de. Confacérōs tous nos Ieux au plus grād Roy du

BASSE-CONTINUE.

BASSE-CONTINUE.

