

# Rameau



LES FESTES d'HÈBE  
1739  
OPÉRA BALLET



# LES FESTES D'HÉBÉ

OU

## LES TALENTS LYRIQUES

DE RAMEAU

---

### INTRODUCTION

Au XVIII<sup>e</sup> siècle, les ouvrages représentés à l'Académie royale de musique étaient divisés en deux genres bien distincts.

D'abord la tragédie lyrique, dont le sujet était presque toujours emprunté à la mythologie et aux temps héroïques, dont la pompeuse majesté se trouvait rehaussée encore davantage par le luxe de la mise en scène et l'essence divine, ou tout au moins royale, des personnages évoqués.

Dans la tragédie, on devait voir figurer, inmanquablement, une scène des Enfers, au III<sup>e</sup> ou au IV<sup>e</sup> acte; et les Divinités de l'Olympe ne pouvaient faire autrement que descendre sur la terre au V<sup>e</sup> acte et constituer, au dénouement, le *Deus ex machina*.

Voilà le premier degré des ouvrages de l'Académie, ce que nous appellerions aujourd'hui « le grand Opéra. »

Il y avait une seconde espèce d'ouvrages formant un second degré, inférieur à l'autre. On le nommait tout simplement le *ballet*, bien qu'il y eût, comme dans la tragédie, des récitatifs, des airs, des chœurs et de la danse.

Seulement ces ballets ne formaient pas ordinairement une pièce en trois ou cinq actes. C'était, comme nous l'avons déjà dit pour l'*Europe galante*, une sorte de « spectacle coupé », sous un titre générique, ou réunissant dans un même cadre plusieurs sujets en un acte, n'ayant aucun lien entre eux qu'un

prologue, souvent, et toujours la connexité d'un titre qui reliait les divers sujets. C'était tantôt les *Amours*. . . qui devenaient les *Amours des Dieux*, les *Amours des Déesses*, les *Amours de Mars et de Vénus*, les *Amours de Protée*, de *Momus*, etc.

Puis, on avait les *Festes*. . . les *Festes vénitiennes, Nouvelles, Grecques et romaines, d'Euterpe, d'Hébé, de Thalie, de Flore*, etc., etc.

L'ouvrage, que précède cette introduction, appartient au second genre, et bien qu'il soit ainsi, par le fait, « un opéra de demi-caractère, » il est, à notre avis, une des plus intéressantes productions de Rameau.

Le sujet, il est vrai, a ôté à la musique du maître l'accent dramatique qui nous semble être, nous l'avons déjà dit dans l'introduction de *Castor et Pollux*, la qualité maîtresse du génie de Rameau ; mais il règne, malgré cela, dans l'œuvre entière un charme pénétrant, une grâce exquise qui en font, suivant nous, une partition de premier ordre.

Le prologue, surtout, est ravissant d'un bout à l'autre ; les airs sont écrits pour des virtuoses ; nous le reconnaissons, ils sont difficiles à chanter ; il faut, pour bien les interpréter, une agilité vocale qui exige des cantatrices habiles ; mais aussi quel succès obtiendrait-on si l'on offrait au public moderne, qui les ignore, une bonne exécution de l'ariette d'Hébé, par exemple, ou du duode celle-ci avec l'Amour, tous les deux dans le prologue !

Les airs d'Alcée et d'Hymas — première entrée — seraient aussi appelés à produire un très grand effet, ainsi que les deux chœurs (page 21 et 88). Quant aux airs à danser, il faudrait les citer tous. Il y en a quelques-uns qui sont restés célèbres, entre autres le rigaudon en *mi mineur* de la troisième entrée.

Le « poème » des *Festes d'Hébé* fut donné à Rameau par un amateur de ses amis, Gautier de Mondorge, trésorier de la Chambre aux Deniers. Il paraît que cet estimable financier ne put pas se tirer à son honneur de la confection d'une œuvre dramatique, pourtant bien naïve, — il eut besoin d'être secouru par des auteurs de profession, dont le nom n'est pas parvenu jusqu'à nous.

La pièce nous semble ridicule, malgré les efforts combinés des collabo-

rateurs connus et inconnus. Nos pères ne pensaient pas comme nous.

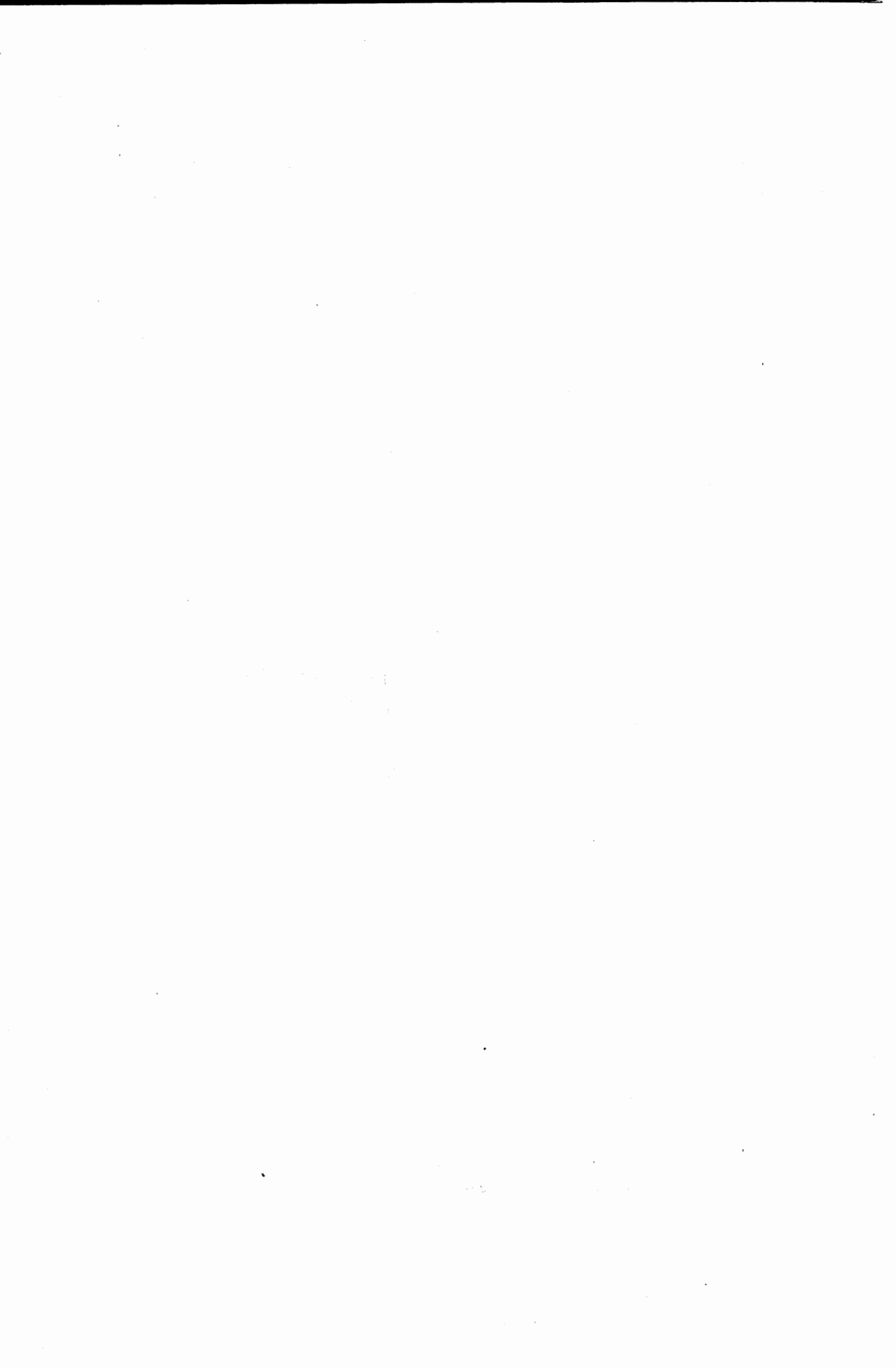
Pour en être bien convaincu, il suffit de lire l'article que le *Mercur*e de France consacre à l'œuvre de Mondorge et de Rameau :

« Ce très joli *ballet* a reçu les « *applaudissemens* » qu'il mérite. L'auteur des paroles n'a pas une moindre part au succès et aux « *applaudissemens* » que le musicien ; l'heureuse invention des sujets, les tableaux agréables et « *riants* » qu'ils présentent, la disposition *adroite* des scènes et des « *divertissemens* » sont l'ouvrage d'une main habile, et mettent dans le jour le plus avantageux les beautés de musique dont ce ballet est plein ; les sujets sont *neufs*, agréables, « *galans, intéressans,* » même de l'espèce d'intérêt qui est propre à un ballet ; au reste, ce ne sont point ici des éloges que nous donnons aux paroles de ce ballet, ce sont les suffrages du public que nous avons recueillis et que nous rapportons en fidèles historiens. A l'égard de la musique, il suffira de dire que ce n'est pas un des moindres ouvrages de M. Rameau pour faire présumer qu'elle est admirable, et elle l'est en effet ; c'est peut-être celui de ses ouvrages qui est le plus également soutenu. »

« L'auteur » du *Mercur*e a complètement raison pour la partition ; mais, pour la pièce, il a devancé son siècle ; il a fait évidemment de « la réclame » pour un ami.

Les *Festes d'Hébé* sont restées plus de trente ans au répertoire. La dernière reprise porte la date du 6 juillet 1770. Ces chiffres-là en disent assez.

THÉODORE DE LAJARTE.



# LES FESTES D'HÉBÉ

OU LES

## TALENTS LYRIQUES

OPÉRA-BALLET EN TROIS ENTRÉES ET PROLOGUE

MUSIQUE DE RAMEAU

Paroles de GAUTHIER DE MONDORGE et Autres

ACTEURS DE LA CRÉATION :

PROLOGUE.

L'AMOUR. . . . .	Les Demoiselles. . .	BOURBONNOIS
HÉBÉ. . . . .	—	FEL
MOMUS. . . . .	Le Sieur. . .	CUVILLIER

CHOEURS: *les Ris, les Jeux, thessaliens.*

PREMIÈRE ENTRÉE. — LA POÉSIE.

SAPHO, Lesbienne célèbre par ses vers . . . . .	Les Demoiselles. . .	ÈREMANS
UNE JEUNE ESCLAVE, représentant une Nyade	—	FEL
THÉLÈME, favori du roi (Haute-contre) . . . .	Les Sieurs. . .	JELYOTTE
ALCÉE, Poète, aimé de Sapho (Basse) . . . . .	—	ALBERT
HYMAS, Roi de Lesbos (Basse). . . . .	—	DUN

CHOEURS DE MARINIERS.

SECONDE ENTRÉE. — LA MUSIQUE.

IPHISE, Princesse du sang de Lycurgue . . . .	La Demoiselle. . .	PELISSIER
TIRTÉE, fameux chef des Lacédémoniens, dont l'art était connu pour exciter le courage des soldats, par le secours de la musique . . . . .	Le Sieur. . .	LEPAGE

TROISIÈME ENTRÉE. — LA DANSE.

ÉGLÉ, Bergère . . . . .	La Demoiselle. . .	MARIETTE
MERCURE (Haute-contre) . . . . .	Les Sieurs. . .	JELYOTTE
EURILAS (Basse) . . . . .	—	DUN

CHOEURS DE BERGERS ET DE BERGÈRES.

# LES FESTES D'HÉBÉ

OU LES

## TALENTS LYRIQUES

### TABLE THÉMATIQUE

OUVERTURE . . . . .	1
---------------------	---

#### PROLOGUE.

DUO D'HÉBÉ ET DE MOMUS . . . . .	<i>Non! ne suivez point mes pas . . . . .</i>	6
TRIO . . . . .	<i>Chérissez le jour qui nous rassemble .</i>	17
CHOEUR . . . . .	<i>Que jusqu'aux cieux . . . . .</i>	21
ARIETTE D'HÉBÉ . . . . .	<i>Accourez, riante jeunesse. . . . .</i>	31
DUO D'HÉBÉ ET DE L'AMOUR . . . . .	<i>Fuyons notre séjour . . . . .</i>	36
ARIETTE DE L'AMOUR . . . . .	<i>Vole, Zéphir . . . . .</i>	39
AIR POUR ZÉPHIRE ET LES GRACES . . . . .		45
DUO D'HÉBÉ ET DE L'AMOUR . . . . .	<i>Volons sur les bords de la Seine. . . . .</i>	47
CHOEUR . . . . .		52

#### PREMIÈRE ENTRÉE.

AIR DE SAPHO . . . . .	<i>Bois chéris des Amours . . . . .</i>	62
AIR TENDRE DE THÉLÈME . . . . .	<i>Quand Sapho vient se rendre . . . . .</i>	67
AIR D'ALCÉE . . . . .	<i>Par les horreurs du noir Tartare . . . . .</i>	76
DUO DE SAPHO ET D'ALCÉE . . . . .	<i>Dieu des vers . . . . .</i>	82
AIR D'HYMAS . . . . .	<i>On doit voler quand Sapho nous appelle . . . . .</i>	86
CHOEUR DES MARINIERS . . . . .	<i>Dansons tous, chantons . . . . .</i>	88
TAMBOURINS . . . . .		93
AIR DE LA NAYADE . . . . .		99
CHOEUR . . . . .		101
AIR DU FLEUVE . . . . .		110
CHOEUR . . . . .		114
AIR D'HYMAS . . . . .	<i>Célébrez le pouvoir . . . . .</i>	124
DUO D'ALCÉE ET D'HYMAS . . . . .	<i>Chantez, Sapho. . . . .</i>	125
CHOEUR . . . . .		128
TAMBOURINS . . . . .		135



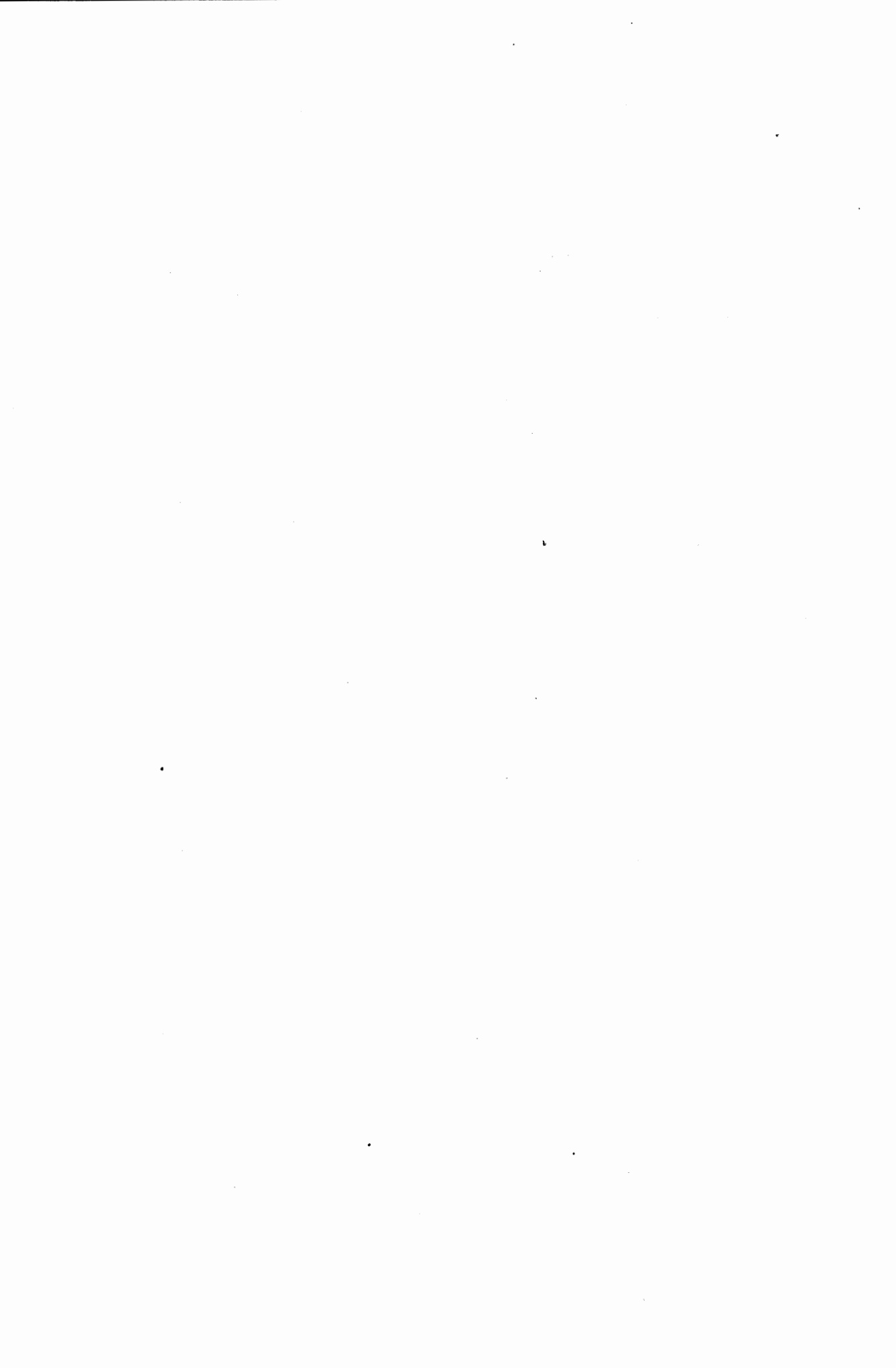
ARIETTE . . . . .	<i>Fuis, porte ailleurs tes fureurs.</i> . . . .	138
GAVOTTE GRACIEUSE . . . . .		144
RIGAUDONS . . . . .		146-147

DEUXIÈME ENTRÉE.

DUO DE TIRTÉE ET D'ALCÉE ET CHOEUR	<i>Dieu charmant.</i> . . . . .	148
AIR D'IPHISE . . . . .	<i>Dieux! qui me condamnez!</i> . . . . .	155
AIR DE TIRTÉE ET CHOEUR. . . . .	<i>Célébrons ces héros</i> . . . . .	162
AIR DE TIRTÉE . . . . .	<i>Éveille-toy, vole à la gloire</i> . . . . .	167
CHOEUR . . . . .		170
AIR D'IPHISE . . . . .	<i>Veillez sur ces guerriers</i> . . . . .	184
SARABANDE . . . . .		187
CHOEUR DE FEMMES . . . . .		188
GAVOTTE GRACIEUSE . . . . .		191
CHOEUR . . . . .		192
DUO D'IPHISE ET TIRTÉE. . . . .	<i>O jours heureux!</i> . . . . .	194
AIR DE TIRTÉE ET CHOEUR. . . . .	<i>Éclatante trompette.</i> . . . . .	196
AIR VIF . . . . .		201
ARIETTE . . . . .	<i>Venez, voltigez, Ris et Jeux</i> . . . . .	202
MENUETS . . . . .		206-207
AIR TENDRE. . . . .	<i>Charmes de ma flamme constante.</i> . . . .	208
RIGAUDONS . . . . .		209-210
CHACONE . . . . .		211

TROISIÈME ENTRÉE.

AIR DE MERCURE . . . . .	<i>Que de plaisirs l'Amour m'apprête.</i> . . . .	218
AIR D'EURILAS. . . . .	<i>Amants, voulez-vous qu'une belle</i> . . . .	220
AIR DE MERCURE . . . . .	<i>Tu veux avoir la préférence</i> . . . . .	230
AIR D'ÉGLÉ . . . . .	<i>Une tendre bergère.</i> . . . . .	236
AIR D'ÉGLÉ, puis DUO . . . . .	<i>Mon cœur a ses transports.</i> . . . . .	238
CHOEUR . . . . .		244
MUSETTE ET RONDEAU. . . . .		249
GAVOTTE . . . . .		252
RIGAUDON . . . . .		254
LOURÉ GRAVE . . . . .		261
MENUETS . . . . .		264
CHOEUR . . . . .	<i>Suivez les lois</i> . . . . .	268
AIR DE MERCURE . . . . .	<i>Églé me tient sous sa puissance.</i> . . . .	274
PASSEPIEDS . . . . .		275-276
TAMBOURIN . . . . .		279



# LES FESTES D'HÉBÉ

OUVERTURE.

771416

PIANO.

fort.

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a descending sequence, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'PIANO' and the dynamic is 'fort.'.

The second system continues the rhythmic pattern from the first system. The right hand's eighth-note figure is more pronounced, and the left hand's accompaniment remains steady.

The third system introduces a triplet of eighth notes in the right hand. The left hand continues with its accompaniment, featuring some chordal textures.

The fourth system features a more complex right-hand part with a triplet and sixteenth-note runs. The left hand has a few chords. Pedal markings are present: 'Ped' under the first measure, and '☆ Ped ☆' under the last two measures.

The fifth system concludes the introduction with a rapid sixteenth-note run in the right hand. The left hand has a few chords. The system ends with two first endings, labeled '1.' and '2.', which lead to the beginning of the main piece.

N.B. Dans la crainte que les symphonistes peu habiles de son époque ne pussent exécuter le *tremolo*, Rameau avait eu le soin de mettre la curieuse note suivante: «on ne joue que les blanches et les noires si l'on veut».

Vite.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef and features a rhythmic accompaniment of chords, primarily triads and dyads, with some eighth-note movement.

The second system continues the piece. The upper staff shows a melodic line with some longer note values and slurs. The lower staff provides a harmonic accompaniment with chords and some eighth-note patterns.

The third system features a more active melodic line in the upper staff with frequent eighth-note runs and slurs. The lower staff continues with a steady accompaniment of chords.

The fourth system shows the melodic line in the upper staff moving through various intervals and slurs. The lower staff accompaniment consists of chords and some eighth-note patterns.

The fifth and final system on the page. The upper staff concludes with a melodic phrase, and the lower staff provides a final accompaniment of chords and notes.

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note, followed by a series of chords. The bass clef staff contains a bass line with a half note, a quarter note, and a half note, followed by a series of chords. A dynamic marking *f* is present in the fifth measure.

Second system of musical notation. The treble clef staff features a complex melodic line with many sixteenth notes and slurs. The bass clef staff contains a bass line with chords and a few moving notes.

Third system of musical notation. The treble clef staff has a melodic line with slurs and a few notes. The bass clef staff contains a bass line with chords and a few moving notes.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and a few notes. The bass clef staff contains a bass line with chords and a few moving notes.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a few notes. The bass clef staff contains a bass line with chords and a few moving notes. A dynamic marking *doux.* is present in the third measure.

First system of a piano score. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the third measure. A slur covers the final two measures of the system.

Second system of the piano score. The right hand continues with a melodic line of eighth notes, some beamed together. The left hand provides harmonic support with chords and single notes. A slur spans the entire system.

Third system of the piano score. The right hand has a more varied rhythmic texture with some dotted notes and rests. The left hand continues with a simple eighth-note accompaniment.

Fourth system of the piano score. The right hand features a melodic line with some grace notes and slurs. The left hand accompaniment remains consistent with eighth notes.

Fifth system of the piano score. The right hand has a melodic line with slurs and some grace notes. The left hand accompaniment continues with eighth notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and features a melodic line with a series of eighth notes, some beamed together, and a long slur covering the first two measures. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff shows a more active melodic line with frequent eighth-note patterns and slurs. The lower staff maintains a steady accompaniment with chords and moving lines.

The third system features a complex texture. The upper staff has a dense pattern of eighth notes, while the lower staff has a similar rhythmic density with chords and moving lines.

The fourth system shows a continuation of the intricate musical texture. The upper staff has a melodic line with many slurs, and the lower staff has a complex accompaniment with many chords.

The fifth and final system on the page. The upper staff has a melodic line with a long slur, and the lower staff has a complex accompaniment with many chords. The system concludes with a final cadence.

## PROLOGUE.

Le théâtre représente une campagne riante On découvre le mont Olympe dans l'enfoncement.

## SCÈNE I.

HÉBÉ ET MOMUS.

Très vif.

HÉBÉ.

Non! ne suivez point mes pas Non! ne suivez point mes

MOMUS.

Non! je ne vous quit-te

PIANO.

H.

pas Je hais, je fuis, je dé-tes-te, Je

M.

pas Je hais, je hais je fuis je dé-tes-te,

PIANO.

hais, je fuis, Je dé-tes-te tou-te la trou-pe cé-les-te,

M.

Sans vous Je dé-tes-te tou-te la trou-pe cé-les-te,

PIANO.



H. Je hais, je fuis je dé - tes - te tou - te la

M. sans vous — je dé - tes - - - - te tou - te la

H. trou - pe cé - les - te. Non, ne suivez point mes

M. trou - pe ce - les - te. Non, non! non non non —

H. pas Non, ne suivez point mes pas non, non, non,

M. je ne vous quitte pas Non non —

H. non, Non ne suivez point mes pas non

M. je ne vous quitte pas je ne vous quit - te pas non

H. non non Non ne suivez point mes

M. non non Non je ne vous quit te

Lentement.

H. pas.

M. pas. Vous m'é - vi - tez en vain Je vous suivray sans

M

ces - se Rien ne peut sépa - rer Mo - mus de la Jeu - nes - se.

HEBÉ.

Les plus fiers immortels — Partageaient avec moy L'encens de leurs au -  
doux.

H.

- tels Lors - qu'au plus haut des cieux J'avais droit de pré -

- ten - dre; Ces Dieux trop inconstants Me for - cent à des - cendre  
MOMUS.  
Ils

M.    
 font vo - tre bon - heur En vous é - loi - guant d'eux, Nous voy -

M.    
 - ons Jupiter luy - même, Abandon - ner le rang su - pré - me Et par -

M.    
 - my les mor - tels Chercher des jours heu - reux Nous voy -

M.    
 - ons Jupiter luy - mé - me Abandon - ner le rang su - pré - me Et par -

M.    
 - my les mor - tels Chercher des jours heu - reux.

SCÈNE II.

HÉBÉ, MOMUS, LES GRÂCES.

Rondeau gracieux.

Fl et V<sup>ns</sup>

PIANO.

doux.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 5/8 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

Fl et V<sup>ns</sup>

doux.

The second system of the piano accompaniment continues the musical piece. It maintains the same instrumental and rhythmic structure as the first system, with a delicate and graceful character as indicated by the 'doux.' marking.

MOMUS.

Les Grâces dans ces lieux, Pour cal - mer vos a - lar - mes, Con

This section features a vocal line for Momus on a single staff in treble clef, with lyrics written below the notes. The piano accompaniment continues on two staves below, providing harmonic support for the vocal melody. The key signature remains one sharp and the time signature is 5/8.

M. HÉBÉ.

-dui - sent sur vos pas Le plus char - mant des Dieux. Entre leurs

H. mains je re - con - nais leurs ar - mes.

MOMUS.

A - mour vous cher - che, A -

M. -mour va re - non - cer aux Cieux.

Et et V<sup>ns</sup>

doux.

HÉBÉ.

Sé - dui - san - tes immortel -

H. -les, — Par vos fa - veurs toujours nou - vel - les Mil - le

M. Sé - dui - san - tes immortel - les, Par vos fa -


H. char - mes di - vers Mil - le char - mes di -


M. - veurs tou - jours nou - vel - les Mil - le char - mes di -


H.    
 - vers — A - ni - mez l'u - ni - vers Tout lan - gui -

M.    
 - vers — A - ni - mez l'u - ni - vers



H.    
 - rait — sans el - - les!

M.    
 Tout lan - gui - rait sans el - - les!


Et et V<sup>us</sup>





SCÈNE III.

LES GRÂCES, MOMUS, L'AMOUR ET SA SUITE.

L'AMOUR.

Vé - nus près de l'ob - jet de la vi - ve ten -

PIANO.

ia.

-dres - se Soutient l'Em - pi - re de l'A - mour Et l'A - mour vient former la

HÉBÉ.

Je ne re -

ia.

cour De l'ai - ma - ble jeu - nes - se.

H. *-gret - te plus Le sé - jour du Tonner*

H. *- - re Je ne re - gret - te plus le sé - jour du Ton -*

H. *tr*  
*- ner - re Les Grâ - ces, l'A - mour et Vé - nus*

*textuel.*

H. *tr*  
*Ont leur em - pi - re sur la ter - - re Les Grâ - ces, l'A -*

H. *mour et Vé - nus Ont leur em - pi - re - sur la*

H. *ter - re Je ne re - gret - te plus le sé - jour du Ton -*

*tr* Un peu gay. **TRIO.**  
- ner - - re.

Hb: Vns

**MOMUS.**  
Chéris - sez, chéris - sez le  
*doux.*

M.

jour qui nous ras - sem - ble Jeu - nes - se, A -

M.

- mour, soyez tou - jours en - sem - ble Soy - ez toujours en -

M.

- sem - ble Jeu - nes - se, A - mour, soyez toujours en -

M.

- sem - ble Jeu - nes - se, A - mour, soyez toujours en -

HÉBÉ.  
Ché\_ris\_sons, ché\_rissons le jour qui nous ras\_

L'AMOUR.  
Ché\_ris\_sons, ché\_rissons le

MOMUS.  
-sem - ble Ché\_ris -

H.  
-sem - ble A\_mour, Amour, Soyons toujours en\_

I.A.  
jour qui nous ras - sem - - ble

M.  
- sons, chérissons le jour qui nous ras - sem - ble Jeu -

H.  
-sem - ble A\_mour, Soyons toujours en - sem - ble Soy\_

I.A.  
Soyons toujours en - sem - ble toujours en - sem - ble Soy\_

M.  
- nes - se Amour Soy\_ez toujours en - sem - ble Soy\_

H. *tr*  
 \_ons toujours en - sem - - ble A\_mour soyons toujours en\_

1<sup>o</sup>A.  
 \_ons toujours en - sem - - ble Jeunesse A - mour soyons toujours en\_

M.  
 \_ons toujours en - sem - - ble

H. *tr*  
 - sem - - ble A\_mour, soyons toujours en - sem -

1<sup>o</sup>A.  
 - sem - ble Jeu - nes - se A\_mour, soyons toujours en - sem -

M.  
 Soyez toujours en - sem - ble A\_mour, soyons toujours en - sem -

H.  
 - ble A - mour soyons toujours en sem - ble.

1<sup>o</sup>A. *tr*  
 - ble Jeunes - se A - mour soyons toujours en sem - ble.

M.  
 - ble Jeunes - se A - mour soyons toujours en sem - ble.

SCÈNE IV.

HÉBÉ, L'AMOUR, CHŒUR DE THESSALIENS, SUITE DE L'AMOUR.

L'AMOUR.

PIANO.

E-coutez, ha-bi - tants de ces prochains bo -

- cages, Dans vos yeux, dans vos chants, Qu'Hébé reçoive vos homma - ges.

1<sup>rs</sup> Dessus (H.<sup>e</sup> contre)

2<sup>ds</sup> Dessus (H.<sup>e</sup> contre)

Ténors. (Taille)

Que jusqu'aux Cieux s'é - lè - vent nos ac - cords Et que du

Que jusqu'aux Cieux s'é - lè - vent nos ac - cords Et que du

Que jusqu'aux Cieux s'é - lè - vent nos ac - cords Et que du

Que jusqu'aux Cieux s'é - lè - vent nos ac - cords Et que du

fond de sa grotte pro - fon - de L'Echo ré - pon - de A nos trans-

fond de sa grotte pro - fon - de L'Echo ré - pon - de A nos trans-

fond de sa grotte pro - fon - de L'Echo ré - pon - de A nos trans-

fond de sa grotte pro - fon - de L'Echo ré - pon - de A nos trans-

- ports L'Echo ré - pon - - - - -

- ports L'Echo ré pon - - - - -

- ports L'Echo ré -

- ports L'Echo ré -

*V<sup>ns</sup> et Hb.*



de L'Echo ré-pon-de à nos transports

de L'Echo ré-pon-de à nos transports

de L'Echo ré-pon-de à nos transports

de L'Echo ré-pon-de à nos transports

Et que du fond de la grotte pro-fon-de

Et que du fond de la grotte pro-fon-de

Et que du fond de la grotte pro-fon-de

Et que du fond de la grotte pro-fon-de

Hb.  
p B<sup>us</sup>

l'Echo ré - pon - de à nos transports

l'Echo ré - pon - de à nos transports

l'Echo ré - pon - de à nos transports

l'Echo ré - pon - de à nos transports

Hb. B<sup>ns</sup> Hb. B<sup>ns</sup>

Et que du fond de sa grotte pro - fon - de L'Echo ré-

Et que du fond de sa grotte pro - fon - de L'Echo ré-

Et que du fond de sa grotte pro - fon - de L'Echo ré-

Et que du fond de sa grotte pro - fon - de L'Echo ré-

- pon - de à nos trans - ports

- pon - de à nos trans - ports

- pon - de à nos trans - ports

- pon - de à nos trans - ports

Hautb:

É-cho ré - pon - de à nos trans - ports

É-cho ré - pon - de à nos trans - ports

É-cho ré - pon - de à nos trans - ports

É-cho ré - pon - de à nos trans - ports

Que jusqu'aux cieux s'élè - vent nos ac - cords

Que jusqu'aux cieux s'élè - vent nos ac - cords

Que jusqu'aux cieux s'élè - vent nos ac - cords

Que jusqu'aux cieux s'élè - vent nos ac - cords

vp

Et que du fond de sa grotte pro - fon -

Et que du fond de sa grotte pro - fon -

Et que du fond de sa grotte pro - fon -

Et que du fond de sa grotte pro - fon -

de É-cho ré - pon - de É-cho ré - pon - de

de

de

de

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "de É-cho ré - pon - de É-cho ré - pon - de". The second staff is a vocal line with the lyric "de". The third staff is a vocal line with the lyric "de". The fourth staff is a bass line with the lyric "de". The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs, showing chords and melodic lines.

à nos trans - ports É-cho ré - pon - de É-cho re -

à nos trans - ports É-cho ré - pon - de É-cho ré -

à nos trans - ports É-cho ré - pon - de É-cho re -

à nos trans - ports É-cho ré - pon - de É-cho re -

Hautb.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho re -". The second staff is a vocal line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho ré -". The third staff is a vocal line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho re -". The fourth staff is a bass line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho re -". The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs, showing chords and melodic lines. The word "Hautb." is written above the fifth staff.

-pon-de à nos trans-ports!

-pon-de à nos trans-ports!

-pon-de à nos trans-ports!

-pon-de à nos trans-ports!

*gay.*

This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are '-pon-de à nos trans-ports!' repeated for each voice part. The piano part includes a 'gay.' marking.

*doux.*

This block shows the piano accompaniment for the second system. The music is marked 'doux.' (soft).

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

This block shows the piano accompaniment for the third system. The dynamics are marked 'fort.' (forte), 'doux.' (soft), and 'fort.' (forte).

*doux.* *f*

This block shows the piano accompaniment for the fourth system. The dynamics are marked 'doux.' (soft) and 'f' (forte).

tr

1<sup>a</sup> 2<sup>a</sup>

doux

1<sup>a</sup> 2<sup>a</sup>

Bourrée

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The word *doux* is written in the right margin.

Second system of musical notation. The right hand continues the melodic line, and the left hand features a more active bass line. A dynamic marking of *f* (forte) is present. A first ending bracket labeled *1<sup>a</sup>* spans the final two measures.

Third system of musical notation. A second ending bracket labeled *2<sup>a</sup>* spans the first two measures. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. Dynamic markings of *doux.* and *f* are present.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present. A first ending bracket labeled *1<sup>a</sup>* spans the final two measures.



## ARIETTE

PRÉLUDE

HÉBÉ.

Ac\_cou - rez ri\_an - te jeu -

\_nes - se, L'a - mour veut ré\_gner a\_vec nous Ac\_cou - rez ri\_an - te jeu -

doux

H

\_ nes \_ se La \_ mour veut ré - gner

H

La \_ mour veut ré - gner

H

H

A - vec nous; La \_ mour veut ré - gner a - vec nous Ac - cou -

H *tr* *tr*  
 \_rez ri\_an - te jeu - nes - - se ac\_cou\_rez ac\_cou\_

H  
 \_rez L'a\_mour veut ré\_

H  
 \_guer A - vec

H  
 nous L'a\_mour veut ré\_guer

*fort.*

8

First system of musical notation. The vocal line (marked 'H') begins with a trill (*tr*) and the lyrics "A - vec". The piano accompaniment consists of a treble and bass clef with various rhythmic patterns.

Second system of musical notation. The vocal line (marked 'H') has the lyrics "nous". The piano accompaniment includes the dynamic marking *fort*.

Third system of musical notation, showing piano accompaniment for the treble and bass clefs.

Fourth system of musical notation. The vocal line (marked 'H') begins with "FIN-" and the lyrics "Fu\_yez tris - tes - se, fu\_yez ja - loux,". The piano accompaniment features a treble and bass clef with sustained chords.

Fifth system of musical notation. The vocal line (marked 'H') has the lyrics "Fu\_yez tris - tes - se, fu\_yez ja loux; Ge". The piano accompaniment continues with sustained chords in the treble and bass clefs.

H  
n'est ja-mais pour vous que ce Dieu s'in\_té - res - se Ce

The first system of music consists of a vocal line (soprano) and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a sustained chord of G4-B4-D5 in the right hand and a bass line of G2-B2-D3 in the left hand.

H  
n'est ja - mais pour vous que ce Dieu s'in - té -

The second system continues the vocal line with quarter notes D5, E5, F5, and G5. The piano accompaniment provides harmonic support with chords and a steady bass line.

H  
- res se Ac\_cou\_

The third system concludes the phrase with a half note G5. The piano accompaniment includes a *fort* dynamic marking. The system ends with a repeat sign and a fermata over the final note.

ou reprend la bourrée

L'AMOUR.  
Qu'a\_vec l'a - mour Hé - bé soit par - tout sou\_ve\_

The fourth system begins with the tempo marking 'L'AMOUR.' and a 3/4 time signature. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Fi - xons no - tre sé - jour aux plus heu - reux cli - mats

- rai - ne

Vo - lons vo -

The first system consists of a vocal line and piano accompaniment. The vocal line has two staves. The first staff contains the lyrics 'Fi - xons no - tre sé - jour aux plus heu - reux cli - mats'. The second staff contains the lyrics '- rai - ne' and 'Vo - lons vo -'. The piano accompaniment is written for the right and left hands on a grand staff.

DUO. Plus gay.

Fi - xons no - tre sé -

- lons sur les bords de la Sei - ne Fi - xons no - tre sé -

The second system is a duet section. It begins with the instruction 'DUO. Plus gay.' The vocal line has two staves. The first staff contains the lyrics 'Fi - xons no - tre sé -'. The second staff contains the lyrics '- lons sur les bords de la Sei - ne Fi - xons no - tre sé -'. The piano accompaniment is written for the right and left hands on a grand staff.

- jour aux plus heu - reux cli - mats Fi - xons no - tre sé - jour aux

- jour aux plus heu - reux cli - mats Fi - xons no - tre sé - jour aux

The third system continues the duet. The vocal line has two staves. The first staff contains the lyrics '- jour aux plus heu - reux cli - mats Fi - xons no - tre sé - jour aux'. The second staff contains the lyrics '- jour aux plus heu - reux cli - mats Fi - xons no - tre sé - jour aux'. The piano accompaniment is written for the right and left hands on a grand staff.

plus heu\_reux cli\_mats Fi\_xons no\_tre sé\_jour aux plus heu\_reux cli\_

plus heu\_reux cli\_mats Fi\_xons no\_tre sé\_jour aux plus heu\_reux cli\_

\_mats

\_mats Sur ces bords j'as\_sem\_ble pour plai\_re Les

bel\_les dont mon art aug\_men\_te les ap\_pas Sur ces

pas C'est tou\_jours sur leurs pas que je cher\_che les jeux é\_chap\_

Fi - xons no - tre sé - jour aux  
 - pés de Cy - thè - re Fi - xons no - tre sé - jour aux

plus heu - reux cli - mats Fi - xons no - tre sé - jour aux plus heu - reux cli -  
 plus heu - reux cli - mats Fi - xons no - tre sé - jour aux plus heu - reux cli -

- mats Fi - xons no - tre sé - jour aux plus heu - reux cli - mats.  
 - mats Fi - xons no - tre sé - jour aux plus heu - reux cli - mats.



ARIETTE

L'AMOUR

Vocal line: Vo - le zé -

Piano line: doux.

Key signature: one sharp (F#). Time signature: 2/4.

Vocal line: - phi - re, Hé - bé - tap - pel - le;

Piano line: Accompaniment with chords and moving lines.

Key signature: one sharp (F#). Time signature: 2/4.

Vocal line: Vo - le! a - mène i - ci ta

Piano line: Accompaniment with chords and moving lines.

Key signature: one sharp (F#). Time signature: 2/4.

Vocal line: cour. Vo - le,

Piano line: f doux.

Key signature: one sharp (F#). Time signature: 2/4.

vo - - - le, vo

This system contains the first two staves of music. The vocal line (treble clef) begins with a melodic phrase starting on a whole note, followed by eighth notes. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- - le zé - phi - - - re, Hé - bé - t'ap - pel

This system contains the next two staves. The vocal line continues with the lyrics "le zé - phi - - - re, Hé - bé - t'ap - pel". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

- - - le Hé - bé - t'ap - pel - - - le.

Lent. *f*

This system contains the third and fourth staves. The vocal line concludes the phrase with "le Hé - bé - t'ap - pel - - - le.". The piano accompaniment features a dynamic marking of *Lent.* (Lento) and *f* (forte).

1<sup>o</sup> tempo.

This system contains the fifth and sixth staves, which are purely instrumental piano accompaniment. The tempo marking *1<sup>o</sup> tempo.* is placed above the first staff.

Vo

This system contains the seventh and eighth staves. The vocal line (treble clef) begins with a melodic phrase starting on a whole note, followed by eighth notes. The piano accompaniment (grand staff) continues with a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

PA

le, Hébé t'ap - pel - le

PA

Vo le, Hébé t'ap - pel

PA

- le Hébé t'ap - pel - le.

PA

Un peu moins vite.  
Transpor - tons la jeune immor-

Un peu moins vite. *p*

- tel - le Dans le plus ai - ma - ble sé - jour; Il

textuel.

va ré\_u\_nir au\_p\_rès d'él - le La vo\_lup\_té — Les grâ\_ces et l'a\_

textuel.

\_mour; Il va ré\_u\_nir au\_p\_rès d'él - le La vo\_lup -

- té Les grâ - ces et l'a - mour.

*f*

1A

Vo - le zé - phi - -

1A

-re, Hé-bé t'ap-pel - - le Vo - -

1A

- le! a - mè - ne i - ci ta - cour.

1A

Vo - - le Hé-bé t'ap-

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: - pel - - le Hé bé t'ap - - - - - . The piano part consists of a treble and bass clef with a key signature of one sharp (F#).

Second system of the musical score. The vocal line continues with lyrics: - le Hé-bé t'ap - pel - - - le - - - . The piano accompaniment includes a section for Flute (Fl.) and Bassoon (V<sup>e</sup> 8<sup>va</sup> bassa.) with the instruction Zéphire. The piano part continues with treble and bass clefs.

Third system of the musical score. The vocal line has the lyrics: arrive en dansant. The piano accompaniment continues with treble and bass clefs.

Fourth system of the musical score. It features a Flute (Flûtes en tenus.) part with the instruction *vis*. The piano accompaniment continues with treble and bass clefs.

Fifth system of the musical score. The piano accompaniment continues with treble and bass clefs, including dynamic markings *p* and *pp*.

AIR POUR ZÉPHIRE ET LES GRÂCES.

PIANO.

Flûtes et Violons.  
*doux.*

Fl.

Fl. 3

Fl.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with similar melodic and harmonic textures. The upper staff shows more complex rhythmic patterns, while the lower staff maintains a steady accompaniment.

The third system features a more active melodic line in the upper staff, with frequent slurs and eighth-note runs. The bass staff continues to support the melody with harmonic accompaniment.

The fourth system shows a change in the lower staff's accompaniment, with more frequent chord changes and a more active bass line. The upper staff continues its melodic development.

The fifth and final system on the page concludes the piece. The upper staff ends with a melodic phrase, and the lower staff provides a final harmonic accompaniment.



DUO.

HÉBÉ

Vo - lons sur les bords de la

PIANO

Sei - ne Par des con -

-certs mé - lo - di - eux A - ni - mons les plai - sirs A - ni -

-mons les plai - sirs qui rè - gnent dans ces

H lieux A - ni - mons les plai - sirs qui re - gnent dans ces

H lieux Vo - lons Sur les

PA Vo - lons Sur les

H bords de - la - Sei - ne Vo - lons

PA bords de la Sei - ne Vo - lons

H - Sur les bords de la Sei - ne.

PA - Sur les bords de la Sei - ne. Que Po - lym -

PA

-nie Avec ses sœurs, des ta - lents qu'on ché - rit Sur la ly - ri - que

PA

scè - ne Fas - se tri - om - pher les dou - ceurs Fas - se tri - om -

H

Vo - lons Sur les

PA

-pher les dou - ceurs, Vo - lons Sur les

H

bords de la Sei - ne Vo - lons Sur les

PA

bords de la Sei - ne Vo - lons Sur les

H  
bords de la Sei - ne

FA  
bords de la Sei - ne La jeu - nes - se et les ris

FA  
Ont des attraits bril - lants Mais la vic - toi - re est in - cer - tai - ne

FA  
Sans l'heu - reux se - cours des ta - lents Mais la vic - toi - re est in - cer -

FA  
- tai - ne Sans l'heu - reux se - cours des ta -

H Vo - lons

l'A - lents Vo - lons

H — Sur les bords de la Sei - ne Vo - lons

l'A — Sur les bords de la Sei - ne Vo - lons

H Sur les bords de la Sei - <sup>tr</sup>

l'A Sur les bords de la Sei -

## CHOEUR.

HEBE.  
-ne.

L'AMOUR.  
-ne.

1<sup>er</sup> DESSUS.  
Vo - lez

2<sup>e</sup> DESSUS.  
Haute contre.  
Vo - lez zéphirs vo - lez Vo - lez zéphirs vo -

TÉNOR.  
Taille.  
Vo - lez zéphirs vo - lez Vo - lez zéphirs

BASSE.  
Vo - lez zéphirs vo -

PIANO.

zé - phirs Tout vous em - pres - se trans - por -

-lez Vo - lez Tout vous em - pres - se Trans - por -

Tout vous em - pres - se Trans - por -

-lez Tout vous em - pres - se Trans - por -

-tez la jeu - nes - se Au sé - jour des plai - sirs Transpor - tez la jeu -

-tez la jeu - nes - se Au sé - jour des plai - sirs

-tez la jeu - nes - se Au sé - jour des plai - sirs

-tez la jeu - nes - se Au sé - jour des plai - sirs

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

-nes - - - - se Au sé - jour des plai -

Transpor - tez la jeu - nes - se Au sé - jour des plai -

Transpor - tez la jeu - nes - se Au sé - jour des plai -

Transpor - tez la jeu - nes - se Au sé - jour des plai -

The second system continues the musical piece. It includes four vocal staves and a piano accompaniment. The piano part features a triplet of eighth notes in the right hand, which is repeated in the following measure. The vocal lines continue with the lyrics.

- sirs Vo - lez  
 - sirs Vo - lez zé -  
 - sirs Vo - lez zé -  
 - sirs Vo - lez zé -

Vo - lez zé - phirs Vo - lez vo -  
 - phirs Vo - lez zé - phirs Vo - lez vo -  
 - phirs Vo - lez zé - phirs Vo - lez vo -  
 - phirs Vo - lez zé - phirs



\_lez Vo\_lez vo\_ lez Tout vous em\_

\_lez Vo\_lez vo\_ lez Tout vous em\_

\_lez Vo\_lez vo\_ lez Tout vous em\_

Tout vous em\_

\_pres - - se Vo\_ lez - - - - -

\_pres - se Vo\_ lez - - - - -

\_pres - se Vo\_ lez tout vous em\_

\_pres - - se

Vo - lez

Vo - lez

-pres - se Vo - lez

Vo - lez

The first system consists of four staves. The top staff is a vocal line with the lyrics "Vo - lez". The second and third staves are vocal lines with lyrics "Vo - lez" and "-pres - se Vo - lez" respectively. The bottom staff is a piano accompaniment line with the lyrics "Vo - lez".

Tout vous em - pres - se *tr* Transpor - tez la jeu - nes - se Au sé - jour des plai -

Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -

Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -

Tout vous em - pres - se

The second system consists of four staves. The top staff is a vocal line with the lyrics "Tout vous em - pres - se *tr* Transpor - tez la jeu - nes - se Au sé - jour des plai -". The second and third staves are vocal lines with the lyrics "Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -" and "Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -" respectively. The bottom staff is a piano accompaniment line with the lyrics "Tout vous em - pres - se".

-sirs Transpor-tez la jeu-nesse Au sé-jour des Plai-sirs.

-sirs Transpor-tez la jeu-nesse Au sé-jour des Plai-sirs.

-sirs Transpor-tez la jeu-nesse Au sé-jour des Plai-sirs.

Vo - lez

Vo - lez zéphirs vo -

Vo - lez zéphirs vo -

zé - phirs Tout vous em -  
 - lez vo - lez zéphirs vo - lez vo - lez Tout vous em -  
 - lez vo - lez zéphirs Tout vous em -  
 vo - lez zéphirs vo - lez Tout vous em -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

- pres - se Transpor - tez la jeu - nes - se Au sé - jour des Plai -  
 - pres - se Transpor - tez la jeu - nes - se Au sé - jour des Plai -  
 - pres - se Transpor - tez la jeu - nes - se Au sé - jour des Plai -  
 - pres - se Transpor - tez la jeu - nes - se Au sé - jour des Plai -

The second system continues the vocal and piano parts. It includes a trill (tr) in the first vocal staff. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal lines.

-sirs Vo - lez  
 -sirs Vo - lez vo -  
 -sirs Vo - lez vo -  
 -sirs vo -

This system contains four vocal staves and a piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The vocal parts are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "-sirs Vo - lez" for the first three staves, and "-sirs vo -" for the fourth staff. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Vo - lez tout vous em - pres - se  
 - lez Vo - lez tout vous em - pres - se  
 - lez Vo - lez tout vous em - pres - se  
 - lez Tout vous em - pres - se

This system contains four vocal staves and a piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The vocal parts are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "Vo - lez tout vous em - pres - se" for the first three staves, and "- lez Tout vous em - pres - se" for the fourth staff. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Transpor - tez la jeu - nes - se Au sé - jour des Plai -

Transpor - tez la jeu - nes - se Au sé - jour des Plai -

Transpor - tez la jeu - nes - se Au sé - jour des Plai -

Transpor - tez la jeu - nes - se Au sé - jour des Plai -

- sirs Transpor - tez la jeu - nes - se Au sé -

- sirs Transpor - tez la jeu - nes - se Au sé -

- sirs Transpor - tez la jeu - nes - se Au sé -

- sirs Transpor - tez la jeu - nes - se Au sé -



## PREMIÈRE ENTRÉE

## LA POÉSIE

Le théâtre représente un bosquet dans le fond duquel on distingue des portiques de verdure.

## SCÈNE I.

SAPHO.

## RITOURNELLE.

PIANO.

*doux.* Fl.  
V<sup>ns</sup>

SAPHO.

Bois ché-ri — des A-mours que vous étiez char-mant,



s

Quand vos re - trai - tes som - bres ras - sem - blaient sous leurs

s

om\_bres Et les Plai - sirs — et mon a - mant! Que vous é - tiez char -

s

- mant Quand vos retrai\_tes som - bres ras - sem blaient sous leurs

s

om\_bres Et les Plai - sirs et — mon a - mant!

s Bois ché-ri des A-mours que vous ê-tes char-mant!

s Sou-ve-nir trop flat-

s -teur é-loignez-vous de moy; Aux in-jus-tes ri-gueurs d'un ex-il effroy-

s -a-ble Le Roy con-damne Al-cée et l'ar-rêt qui m'ac-

s -ca-ble, Nous sépare au mo-ment qu'il me donnait sa foy Je cache en vain mes

s

feux Ils ir\_ri\_tent Thé - lè-me et je connais sa tra-hi -

s

- son, Sa fa\_veur près du Roy con\_fir - me mon soup -

s

- çon, Oui Thé - lè - me ja - loux, mais je le vois luy -

s

- mê - me, Qu'il ex\_cite en mon cœur de haine et de cour -

s

- roux!

## SCÈNE II.

SAPHO, THÉLÈME.

(à part)

THÉLÈME. Ces - sez de m'a - gi - ter, vains remords tai - sez -

PIANO.

SAPHO. (à part)

Son trou - ble le tra -

T vous L'A - mour me jus - ti - fi - e

S - hit je vois sa per - fi - di - e

T Tan - dis qu'Ilimas a - vec sa

Detailed description of the musical score: The score is set in 3/4 time with a key signature of one flat (B-flat). It consists of three systems. The first system features Thélème's vocal line (treble clef) and piano accompaniment (grand staff). Thélème's line includes the lyrics 'Ces - sez de m'a - gi - ter, vains remords tai - sez -'. The piano accompaniment provides harmonic support with sustained chords and moving bass lines. The second system features Sappho's vocal line (treble clef) and two tenors' (T) vocal lines (treble clefs). Sappho's line includes the lyrics 'Son trou - ble le tra -' and 'vous L'A - mour me jus - ti - fi - e'. The piano accompaniment continues with similar harmonic textures. The third system features two vocal lines: Soprano (S) and Tenor (T). The Soprano line includes the lyrics '- hit je vois sa per - fi - di - e' and the Tenor line includes 'Tan - dis qu'Ilimas a - vec sa'. The piano accompaniment concludes the scene with sustained chords and a final cadence.

T  
cour Par la chasse en - trai - né, dans la fo - rêt sé -

T  
- ga - re; De la cour et d'Ili - mas, Sa - pho je me sé -

T  
- pa - re, Tout entraîne Thé - lème en cet heu - reux sé - jour

## AIR TENDRE.

T  
Quand Sa - pho vient se ren - dre Dans un bois é - car -

T  
 - té Vient el - le s'applau - dir d'a - voir sa li - ber -

T  
 - té Ou goû - ter en se - cret les dou - ceurs - d'un cœur

T  
 ten - dre Vient - el - le s'applau - dir d'a - voir sa li - ber -

SAPHO.  
 Sans

T  
 - té Ou goû - ter en se - cret les dou - ceurs d'un cœur ten - dre

## AIR UN PEU GAY.

s

ces - se les oi - seaux font reten - tir les airs Dans cet a - si - le so - li -

s

- tai - re Sans ces - se les oi - seaux font re - ten - tir les airs Dans cet a -

s

Gracieusement.

- si - le so - li - tai - re Com - me leurs chants et ma

s

voix et mes - vers Cé - lè - brent l'A - mour et sa mè -





AIR GRACIEUX.

THÉL.

En s'en - flammant pour vous Un a - mant mal - heu - reux doit

T

crain - dre Les plus fu - nes - tes coups, Mon cœur ne sent que

T

trop com - bien on est à plain - dre, En s'enflammant pour vous, En

SAPHO.

Récit.

(à part)

Quoi mes fai - bles at - traits ah! per - fi - de Thé -

s'enflam - mant pour vous

Récit.

S  
- lè - me

T  
Mon trouble ex - trè - me Mes trans - ports, vos ap - pas,

T  
Tout ne vous dit-il pas Sa - pho que je vous ai -

S  
Eh! bien! si vous m'ai - mez j'ex - i - ge que du Roi Vos soins ob - tiennent u - ne

T  
- me

S  
grâ - ce Dans les bois d'a - len - tour Il va sui - vre la

S  
chasse Dois-je espé-rer?... Conduisez-le, Thé-

T  
Par - lez, vous pouvez tout sur moy.

S  
-lème, en ce sé-jour cham - pê - tre Où les jeux pré-pa -

S  
rés... Allez, si je l'obtiens de

T  
Il va bientôt pa - raî-tre Mais sur mes feux

S  
vous, Le bonheur que j'at - tends me semblera plus doux.

## SCÈNE III.

SAPHO, ALCÉE.

SAPHO.

Con - train - te trop cru - el - le! Dieux! que vois-je? Al -

PIANO.

S

- cée? Al - cée est - il re - bel - le?

ALCÉE

On me con - dam - ne en

A

vain par d'o - di - eu - ses lois, Et ce n'est que de

## SAPHO.

A

Non,  
vous Sa - pho, que j'en re - çois Pro - non - chez...

s

le Dieu qui nous ras - semble Nous ac - cor - de - ra son ap -

s

- pui Mais ap - pre - nez tous les cri - mes en -

s

- sem - ble, C'est un ri - val ja - loux qui vous perd au - jour -

S  
- d'huy, Thé - lè - me

A  
Con - tre moy Thé - lè - me se dé -

S  
C'est un ri-val ja - lous qui vous perd au-jour - d'huy

A  
- cla-re!

Air très vif.

ALCÉE.

Par les hor - reurs du noir Tar - ta - re

A

Que l'Amour ou-tra - gé Soit van - gé Que l'Amour ou-tra -

A

- gé Soit van - gé Par les hor - reurs du noir Tar - ta -

A

- re Que l'Amour ou-tra - gé Soit van - gé Que l'Amour ou-tra -

A

- gé Soit van - gé Que les tour - ments qu'on y pré -

A

- pa - - re, Pour les cœurs cri - mi - nels Soient en -

A

- cor plus cru - els! Pour les cœurs cri - mi -

A

- nels Soient en - cor plus cru - els

A

Par les hor - reurs du noir Tar - ta - re

A

Que l'Amour ou - tra - gé Soit van - gé Que l'Amour ou - tra -



A

- gé Soit van - gé Par les hor - reurs du noir Tar -

A

- ta - - - re Que l'Amour ou - tra -

A

- gé Soit van - gé Que l'A - mour ou - tra - gé Soit van -

A

- gé! En vain con - tre Thé -

SAPHO.

Lent.

s

- lè - me, Vous ex - ci - tez des Dieux la van - gean - ce su -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a half-note chord of G4-Bb4-D5.

s

- prê - me; Ces - sez de l'im - plo - rer ces - sez. Thé -

The second system continues the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with similar chords and bass line, ending with a final chord of G4-Bb4-D5.

s

- lè me vous tra - hit, il m'ai - me, Mon

The third system features a vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes a first ending bracket over the final two measures, which repeat the chord of G4-Bb4-D5.

s

cœur vous van - ge - as - sez Le per - fi - de sé -

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes a first ending bracket over the final two measures, which repeat the chord of G4-Bb4-D5.

s  
\_duit par des pro\_mes\_ses vai - nes, Conduit i - cy le

s  
Roy; je l'attends; et je veux par mon art, par mes

s  
vers Que tous sen - te les pei\_nes Des amants mal-heu -

s  
\_reux. L'amour va triom - pher, il ordon\_ne mes jeux.

## DUO.

S  
Dieu des vers à ton tour Viens se\_con\_der l'a -

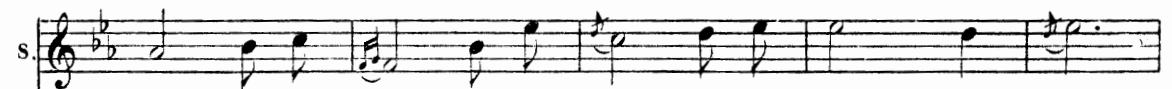
A  
Dieu des vers, à ton tour Viens se\_con\_der l'a -

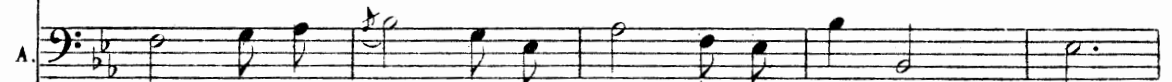
S  
-mour, Lan - - - - -


A  
-mour, Lan - - - - -

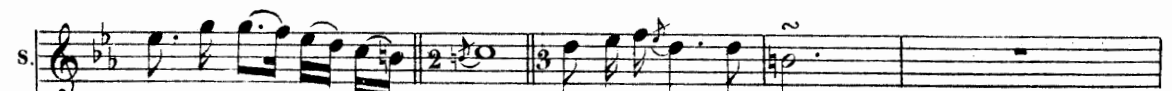
S  
- - - - - ce tes feux, ré\_u -

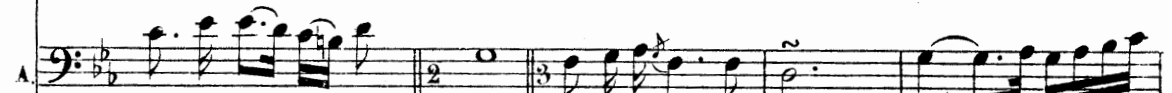
A  
- - - - - ce tes feux, ré\_u -


S.    
 \_nis en ce jour Tes ac - cents et tes char - - mes.

A.    
 \_nis en ce jour Tes ac - cents et tes char - - mes.



S.    
 Dieu des vers à ton tour Viens seconder l'a\_mour

A.    
 Dieu des vers à ton tour Viens seconder l'a\_mour Lan - - -



S.    
 Lan - - - ce te feux, ré\_u - nis en ce jour Ton pou\_

A.    
 - - - ce te feux, ré\_u - nis en ce jour Ton pou\_





Vous et Hbois

Cors. 3

s.

Le bruit des cors annonce Hy-

s.

- mas ... Ea-mour va tri-om - pher; ne vous é-loignez

s.

pas

## SCÈNE IV

SAPHO, THÉLÈME, HYMAS ET SA SUITE

SAPHO.

Votre augus - te pré - sen - ce, Seigneur, comble nos

PIANO.

s.

voeux, Je ne dé - si - re rien Si ma re - con - nais -

s.

AIR.

- san - ce E - clate aujourd'hui dans mes jeux.

HYMAS.

On doit vo -





## SCÈNE V

PLUSIEURS ESCLAVES DE SAPHO JOUANT DIFFÉRENTS RÔLES DANS LE DIVERTISSEMENT ET LES ACTEURS PRÉCÉDENTS.

Le font du théâtre s'ouvre pour laisser voir à travers des portiques de verdure un lointain frappé de lumière; le point de vue est terminé par le cours d'un fleuve et l'on aperçoit sur le devant de la décoration une nyade couchée sur son urne.

## CHŒUR DES MARINIERS

*tres gai.*

PIANO

The first system of piano accompaniment for the Chœur des Mariniers. It consists of two staves, treble and bass clef, in 2/4 time with a key signature of one flat (B-flat). The music is marked 'tres gai.' and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

The second system of piano accompaniment, continuing the rhythmic and harmonic pattern from the first system.

The third system of piano accompaniment, continuing the rhythmic and harmonic pattern from the first system.

1<sup>er</sup> DESSUS.

Dansons tous dansons chan\_tons Profi\_tons des plus doux mo -

2<sup>e</sup> DESSUS. (Haute Contre)

Dansons tous dansons chan\_tons Profi\_tons des plus doux mo -

TÉNOR. (Taille)

Dansons tous dansons chan\_tons Profi\_tons des plus doux mo -

BASSE.

Dansons tous dansons chan\_tons Profi\_tons des plus doux mo -

The final system of piano accompaniment, concluding the piece with the same rhythmic and harmonic elements as the previous systems.

- ments des moments char - mants pour d'heureux a - mants — Dansous tous dansons chan -  
 - ments des moments char - mants pour d'heureux a - mants — Dansous tous dansons chan -  
 - ments des moments char - mants pour d'heureux a - mants — Dansous tous dansons chan -  
 - ments des moments char - mants pour d'heureux a - mants — Dansous tous dansons chan -

- tons Profi - tons des plus doux mo - ments des moments char - mants pour d'heureux a -  
 - tons Profi - tons des plus doux mo - ments des moments char - mants pour d'heureux a -  
 - tons Profi - tons des plus doux mo - ments des moments char - mants pour d'heureux a -  
 - tons Profi - tons des plus doux mo - ments des moments char - mants pour d'heureux a -

- mants Les lan - gueurs, les lar - mes, Les  
- mants Les lan - gueurs, les lar - mes, Les  
- mants  
- mants

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics: "- mants Les lan - gueurs, les lar - mes, Les" and "- mants Les lan - gueurs, les lar - mes, Les". The third staff is a vocal line with the lyric "- mants". The fourth staff is a vocal line with the lyric "- mants". The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs) with various chords and melodic lines.

soins, les sou\_pirs, Les a - lar - mes Ne trou\_blent  
soins, les sou\_pirs, Les a - lar - mes Ne trou\_blent

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics: "soins, les sou\_pirs, Les a - lar - mes Ne trou\_blent" and "soins, les sou\_pirs, Les a - lar - mes Ne trou\_blent". The third staff is a vocal line with a whole rest. The fourth staff is a vocal line with a whole rest. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs) with various chords and melodic lines.

point nos — plai\_sirs Dansons tous dan\_sons chan\_

point nos plai\_sirs Dansons tous dan\_sons chan\_

Dansons tous dan\_sons chan\_

Dansons tous dan\_sons chan\_

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

\_tons Pro\_fi\_ tons des plus doux mo\_ ments Des moments char\_

\_tons Pro\_fi\_ tons des plus doux mo\_ ments Des moments char\_

\_tons Pro\_fi\_ tons des plus doux mo\_ ments Des moments char\_

\_tons Pro\_fi\_ tons des plus doux mo\_ ments Des moments char\_

The second system consists of five staves. The top two staves are vocal lines with lyrics. The third and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

\_mants pour d'heureux a\_mants — Dansons tous dansons chan\_tons Profi\_

\_mants pour d'heureux a\_mants — Dansons tous dansons chan\_tons Profi\_

\_mants pour d'heureux a\_mants — Dansons tous dansons chan\_tons Profi\_

\_mants pour d'heureux a\_mants — Dansons tous dansons chan\_tons Profi\_

\_tons des plus doux mo\_ments, Des moments charmants Pour d'heureux amants

\_tons des plus doux moments, Des moments charmants Pour d'heureux amants

\_tons des plus doux moments, Des moments charmants Pour d'heureux amants

\_tons des plus doux moments, Des moments charmants Pour d'heureux amants

1<sup>er</sup> Tambourin

The first system of the 1<sup>er</sup> Tambourin part consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the 1<sup>er</sup> Tambourin part. It includes first and second endings, indicated by brackets and the markings "1<sup>o</sup>" and "2<sup>o</sup>". The notation follows the same rhythmic and harmonic patterns as the first system.

The third system of the 1<sup>er</sup> Tambourin part continues the rhythmic and harmonic development. It features similar beamed eighth and sixteenth notes in the upper staff and accompaniment in the lower staff.

The fourth system of the 1<sup>er</sup> Tambourin part includes a trill (tr) in the upper staff. It also features first and second endings, marked "1<sup>o</sup>" and "2<sup>o</sup>". The key signature changes to two flats (Bb, Eb) at the end of the system.

2<sup>e</sup> Tambourin

The first system of the 2<sup>e</sup> Tambourin part consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system of the 2<sup>e</sup> Tambourin part includes first and second endings, indicated by brackets and the markings "1<sup>o</sup>" and "2<sup>o</sup>". The notation follows the same rhythmic and harmonic patterns as the first system.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains complex chordal textures and melodic lines, while the bass staff provides a steady accompaniment.

Second system of musical notation, continuing the piece with similar complex textures in both hands.

Third system of musical notation, including first and second endings (1<sup>o</sup> and 2<sup>o</sup>) in the treble staff.

Fourth system of musical notation, featuring a fermata in the bass staff.

Fifth system of musical notation, including first and second endings (1<sup>o</sup> and 2<sup>o</sup>) in the treble staff.

Sixth system of musical notation, concluding the piece with a trill (tr) in the treble staff.



Dansons tous dansons chan-tous Profi-tons des plus doux mo -

Dansons tous dansons chan-tous Profi-tons des plus doux mo -

Dansons tous dansons chan-tous Profi-tons des plus doux mo -

Dansons tous dansons chan-tous Profi-tons des plus doux mo -

-ments Des moments char-mants Pour d'heureux a-mants Chan-tons dansons tous

-ments Des moments char-mants Pour d'heureux a-mants Chan-tons dansons tous

-ments Des moments char-mants Pour d'heureux a-mants Chan-tons dansons tous

-ments Des moments char-mants Pour d'heureux a-mants Chan-tons dansons

Chantons chan\_tons dansons tous \_\_\_\_\_ Profi\_tons des plus doux mo -

Chantons chan\_tons \_\_\_\_\_ dan\_sons Profi\_tons des plus doux mo -

Chantons chan\_tons \_\_\_\_\_ Chan\_tons dansons tous Dan -

tous \_\_\_\_\_ Chan\_tons \_\_\_\_\_ Chantons dansons tous

The first system consists of five staves. The top four staves are vocal lines in G major (one flat). The first staff has lyrics: "Chantons chan\_tons dansons tous \_\_\_\_\_ Profi\_tons des plus doux mo -". The second staff has lyrics: "Chantons chan\_tons \_\_\_\_\_ dan\_sons Profi\_tons des plus doux mo -". The third staff has lyrics: "Chantons chan\_tons \_\_\_\_\_ Chan\_tons dansons tous Dan -". The fourth staff has lyrics: "tous \_\_\_\_\_ Chan\_tons \_\_\_\_\_ Chantons dansons tous". The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment.

- ments Des moments char - mants qui sont faits pour nous \_\_\_\_\_ Dansous

- ments Des moments char - mants qui sont faits pour nous \_\_\_\_\_ Chan -

\_ sons \_\_\_\_\_ Chantons chan -

Chan - tons chan -

The second system consists of five staves. The top four staves are vocal lines in G major. The first staff has lyrics: "- ments Des moments char - mants qui sont faits pour nous \_\_\_\_\_ Dansous". The second staff has lyrics: "- ments Des moments char - mants qui sont faits pour nous \_\_\_\_\_ Chan -". The third staff has lyrics: "\_ sons \_\_\_\_\_ Chantons chan -". The fourth staff has lyrics: "Chan - tons chan -". The fifth staff is a grand staff for piano accompaniment.

\_tons char\_tons dansons tous Pro\_fi\_tons des plus doux mo\_  
 \_tons dan\_sons tous Pro\_fi\_tons des plus doux mo\_  
 \_tons dan\_sons tous Pro\_fi\_tons des plus doux mo\_  
 \_tons dan\_sons tous Pro\_fi\_tons des plus doux mo\_

\_ments Des moment char\_mants qui sont faits pour nous Dansons  
 \_ments Des moment char\_mants qui sont faits pour nous Dansons  
 \_ments Des moment char\_mants qui sont faits pour nous Dansons  
 \_ments Des moment char\_mants qui sont faits pour nous Dansons

tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_

tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_

tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_

tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "tous dansons chan\_tons Profi\_tons des plus doux mo\_ments Des moments char\_". The piano part features a steady bass line and chords in the right hand.

\_mants Pour d'heureux a\_mants — Dansons tous dansons chan\_tons Pro\_fi\_

\_mants Pour d'heureux a\_mants — Dansons tous dansons chan\_tons Pro\_fi\_

\_mants Pour d'heureux a\_mants — Dansons tous dansons chan\_tons Pro\_fi\_

\_mants Pour d'heureux a\_mants — Dansons tous dansons chan\_tons Pro\_fi\_

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "\_mants Pour d'heureux a\_mants — Dansons tous dansons chan\_tons Pro\_fi\_". The piano part continues with similar harmonic support.

\_tons des plus doux mo - ments Des moments char - mants Pour d'heureux A - mants  
 \_tons des plus doux mo\_ments Des moments char - mants Pour d'heureux A - mants  
 \_tons des plus doux mo\_ments Des moments char - mants Pour d'heureux A - mants  
 \_tons des plus doux mo\_ments Des moments char - mants Pour d'heureux A - mants

Une NAYADE.

Mor - tels que le plaisir a - mè - ne, Fu - yez ces tristes  
 bords; vos chants, Vos doux transports, tout in - vi - te ma pei -

N  
\_ne, Fuyez fuyez ces tristes bords. Le ruisseau que j'ai\_

Les Mariniers se retirent. *f* *p*

N  
\_mais in - fi - dè - le et par - ju - re Mé - pri - se mes sou -

N  
\_pirs Il détour - ne son cours il détour - ne son cours.

Fl. et P<sup>le</sup> Fl. TOUS.

1<sup>r</sup> DESSUS

Ciel! ô Ciel! le fleuve a - gite son

2<sup>e</sup> DESSUS (Haute Contre)

Ciel! le fleuve a -

TÉNOR (Taille)

Ciel! ô ciel! le fleuve a -

BASSE

Ciel! ô ciel! le fleuve a -

Ciel! ô ciel! le fleuve a -

on - de Il nous me - nace il gronde, Il nous me -

- gi - te son on - de Il nous me - nace Il nous me -

- gi - te son on - de Il nous me - nace Il nous me -

- gi - te son on - de Il nous me - nace Il nous me -

-nace il gron - de Pré - ve - nons  
 -nace il gron - de Pré - ve - nons  
 -nace il gron - de Pré - ve - nons  
 -nace il gron - - - de

son - - - cour - roux  
 son - - - courroux pour le cal - mer - - -  
 son - - - cour - roux Courons, cou - rons empres - sons  
 Courons, cou -

The piano accompaniment consists of two staves (treble and bass clef). The right hand plays a rhythmic pattern of eighth notes, often beamed in groups of four. The left hand plays a similar pattern, often with a lower octave. The overall texture is light and rhythmic.



Courons, cou\_rons em - pres - sons - nous, Prève -

em - pres - sons - nous, Prève -

nous courons, cou\_rons em - pres - sons - nous, Prève -

\_rons em - pres - sons - nous,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

\_nons son cour\_roux Prève\_nons son cour\_roux

\_nons son cour\_roux Prève\_nons son cour\_roux

\_nons son cour\_roux Prève\_nons son cour\_roux

The second system continues the vocal and piano parts. The vocal lines repeat the phrase "\_nons son cour\_roux Prève\_nons son cour\_roux". The piano accompaniment continues with similar rhythmic patterns. The key signature and time signature remain the same as in the first system.

Courons, cou\_rons em - pres - sons - nous

Courons, cou\_rons em - pres - sons - nous

Courons, cou\_rons em - pres - sons - nous

Courons, cou\_rons em - pres - sons - nous

The piano accompaniment consists of two staves (treble and bass clef) with a continuous eighth-note arpeggiated pattern in both hands.

Prève\_nons son cour\_roux - - - - - préve\_ -

Prève\_nons son cour\_roux - - - - - préve\_ -

Prève\_nons son cour\_roux - - - - - préve\_ -

Prève\_nons son cour\_roux - - - - - préve\_ -

The piano accompaniment continues with the same eighth-note arpeggiated pattern as in the first system.

\_nons son cour\_roux Ciel! ô  
 \_nons son cour\_roux  
 \_nons son cour\_roux  
 \_nons son cour\_roux

Ciel! le fleuve a - gite te son on - - -  
 Ciel! le fleuve a - gi - te son  
 Ciel! ô Ciel! le fleuve a - gi - te son  
 Ciel! ô Ciel! le fleuve a - gi - te son

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a single melodic line, with lyrics written below the notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, often with a sustained bass note. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in French and include the words 'Ciel!' and 'le fleuve agite ton on'.

de Il nous me na ce il gronde Il nous me nace il  
 on de Il nous me nace Il nous me nace il  
 on de Il nous me nace Il nous me nace il  
 on de Il nous me nace Il nous me nace il

gron de Pré ve nous son cour  
 gron de Pré ve nous son cour  
 gron de Pré ve nous son cour  
 gron de

\_roux \_\_\_\_\_ Courons, cou-  
 \_roux Pour le cal \_ mer \_\_\_\_\_  
 \_roux \_\_\_\_\_ Courons, cou\_rons empres \_ sons nous Courons, cou-  
 \_\_\_\_\_ Courons, cou\_rons \_\_\_\_\_

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat) and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

\_rons em - pres - sons - nous  
 \_\_\_\_\_ em - pres - sons - nous  
 \_rons em - pres - sons - nous  
 \_\_\_\_\_ em - pres - sons - nous

The second system continues the vocal and piano parts. The vocal parts have a more melodic line with some rests. The piano accompaniment continues with the same rhythmic pattern.

Pour le cal - mer                      Courons, cou - rons em -  
 Pour le cal - mer                      Courons, cou - rons em -  
 Pour le cal - mer                      Courons, cou - rons em -  
 Pour le cal - mer                      Courons, cou - rons em -

-pres - sons nous                      Pour le cal -  
 -pres - sons nous                      Pour le cal -  
 -pres - sons nous                      Pour le cal -  
 -pres - sons nous                      Pour le cal -

-mer courons, cou\_rons em - pres - sons

-mer courons, cou\_rons em - pres - sons

-mer courons, cou\_rons em - pres - sons

-mer courons, cou\_rons em - pres - sons

nous

nous

nous

nous

## Le FLEUVE sortant de Ponde.

Mor - tels, ras - su - rez - vous; Ah! Nym - phe, de vos

plain - tes Quels cœurs ne seraient pé - né - trés? Je viens cal - mer vos

craintes; Vous reverrez l'A - mant — que vous pleu - rez Vous venez près de

## La NAY.

Trop fla - teu - se promes -  
vous Augmen - ter sa tendresse - se



1<sup>re</sup> N  
- se

1<sup>re</sup> F  
Le cours im-pe-tu-eux De mon on - de ra

1<sup>re</sup> F  
- pide A de ce Dieu la pen - te qui le

La NAY.

1<sup>re</sup> N  
He - las! dans mon

1<sup>re</sup> F  
gui-de Mais j'y - gno-rai vos feux.

1<sup>re</sup> N  
cœur tout l'ap - pel - le; Il est cons - tant ren - dez-le

la N  
 moy — Je l'aime — rais — en — cor, S'il eut manqué de foy Ju —

la N  
 —gez de mon ar — deur, Quand je le sais fi — de — le Jugez, ju —gez —

la N  
 — de mon ar — deur Quand je le sais fi — de — le

Le FLEUVE  
 AIR

Re — ve — nez tendre A — mants Re — ve — nez, re — ve —

la N  
 — nez em — bel — lis — sez ces lieux; L'A — mour vous y pro —

II

\_met le sort le plus heu\_reux Re\_ve\_nez, re\_ve\_

II

\_nez em\_bellissez ces lieux L'a\_mour\_vous y pro\_

II

\_met le sort le plus heu\_reux L'a\_

II

\_mour vous y pro\_met le sort le plus heu\_reux.

1<sup>ERS</sup> DESSUS

Re\_ve - nez, tendre a - mant, Re\_ve - nez, re\_ve - nez,

2<sup>ES</sup> DESSUS  
(Haute contre)

Re\_ve - nez tendre a - mant re\_ve - nez

TÉNORS  
(Taille)

Re\_ve - nez tendre a - mant re\_ve - nez

BASSES

Re\_ve - nez tendre a - mant re\_ve - nez

PIANO

Em - bel - lis - sez ces lieux L'a - mour - vous y pro met le

Em - bel - lis - sez ces lieux L'a - mour - vous y pr met le

Em - bel - lis - sez ces lieux L'a - mour - vous y pro - met le

L'a - mour - vous y pro met le

\* Pendant le chœur qui répète les deux derniers vers, on voit avancer, au fond du théâtre, une toile d'argent qui imite le cours d'un ruisseau, et bientôt le Dieu de ce ruisseau paraît sur son onde.

sort — le plus heu — reux. Em — bel — lis — sez ces lieux Re — ve —

sort — le plus heu — reux. Em — bel — lis — sez ces lieux Re — ve —

sort — le plus heu — reux. Em — bel — lis — sez ces lieux Re — ve —

sort — le plus heu — reux. Re — ve —

-nez — re — ve — nez Em — bel — lis — sez ces lieux I<sup>o</sup>A —

-nez — re — ve — nez Em — bel — lis — sez ces lieux I<sup>o</sup>A —

-nez — re — ve — nez Em — bel — lis — sez ces lieux I<sup>o</sup>A —

-nez — re — ve — nez Em — bel — lis — sez ces lieux I<sup>o</sup>A —

*doux*

-mour— vous y pro—met Le sort— le plus heu—reux L'a—  
 -mour— vous y pro—met Le sort— le plus heu—reux L'a—  
 -mour— vous y pro—met Le sort— le plus heu—reux L'a—  
 L'a—

The first system consists of four staves. The top three are vocal staves in G major, with lyrics: "-mour— vous y pro—met Le sort— le plus heu—reux L'a—". The bottom staff is a bass line. The piano accompaniment is shown in the second system, with treble and bass staves.

-mour— vous y pro—met Le sort— le plus heu—reux.  
 -mour— vous y pro—met Le sort— le plus heu—reux.  
 -mour— vous y pro—met Le sort— le plus heu—reux.  
 -mour— vous y pro—met Le sort— le plus heu—reux.  
 -mour— vous y pro—met Le sort— le plus heu—reux.

The second system consists of four staves. The top three are vocal staves in G major, with lyrics: "-mour— vous y pro—met Le sort— le plus heu—reux.". The bottom staff is a bass line. The piano accompaniment is shown in the second system, with treble and bass staves.

## DUO

LA NAYADE

Je vous re - vois, je — vous re - vois, Tout

LE RUISSEAU

Je vous re - vois, je — vous re - vois, Tout

cède à la dou\_ceur ex - trê - me De re - trou - ver — l'ob\_jet qu'on

cède à la dou\_ceur ex - trê - me De re - trou - ver — l'ob\_jet qu'on

ai - me De re - trou - ver l'ob - jet qu'on ai - -

ai - mé De - re - trou - ver l'ob - jet qu'on ai - -

La N.   
 - me J'ay vu — troubler mes eaux Des

Le R.   
 - me J'ay vu — troubler mes eaux — Des pleurs des

La N.   
 pleurs que j'ay ver\_sés! Per\_dons le sou\_ve\_nir de nos tour\_

Le R.   
 pleurs que j'ay ver\_sés! Per\_dons le sou\_ve\_nir de nos tour\_

La N.   
 - ments — pas\_sés Je vous re\_

Le R.   
 - ments — pas\_sés Je vous re\_



La N.  
- vois, je — vous re - vois; Tout cède à la dou\_ceur ex -

Le R.  
- vois, je — vous re - vois; Tout cède à la dou\_ceur ex -

La N.  
- trê - me De re - trou - ver — l'ob - jet qu'on ai - me

Le R.  
- trê - me De re - trou - ver — l'ob - jet qu'on ai - me

La N.  
De re - trou - ver l'ob - jet qu'on ai - me.

Le R.  
De re - trou - ver l'ob - jet qu'on ai - me.

## SCÈNE VI.

SAPHO THELÈME HYMAS.

HYMAS.

Mon cœur est enchan-té des ten-dres senti-

-ments Que dans vos jeux on voit pa-raî-tre. Heureux heu-

-reux qui peut être le maître De terminer les maux de deux parfaits a-

SAPHO.

(Aux trois esclaves)

La liberté que Sapho veut vous rendre Sera le prix des

- mants.

S  
soins que vous ve- nez de pren- dre Al- lez, je vous la

S  
doy.. Soyez heureux, et plus heureux que moy..

H  
Au bonheur de Sa ..

S  
Un ar- rêt ri- gou-

H  
-pho qui peut ê- tre con- trai- re?

S  
- reux; Sans mé- ri- ter vo- tre co- lè- re, Al- cée est mé- na-

S  
 cé du sort le plus af - freux. Qu'en son e - xil, — je puisse au moins le

S  
 sui - vre Hé - las! sans lui je ne puis

THELÈME.  
 O Dieux!

HYMAS.  
 Al - cé - e

S  
 vi - vre

HYMAS.  
 A vos di - vins ta - lents il de - vra son re -

## SCÈNE VII.

SAPHO, ALCÉE, HYMAS.

SAPHO.

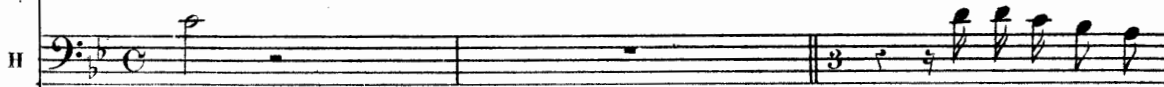


Ve- nez Al - cée —

ALCÉE.

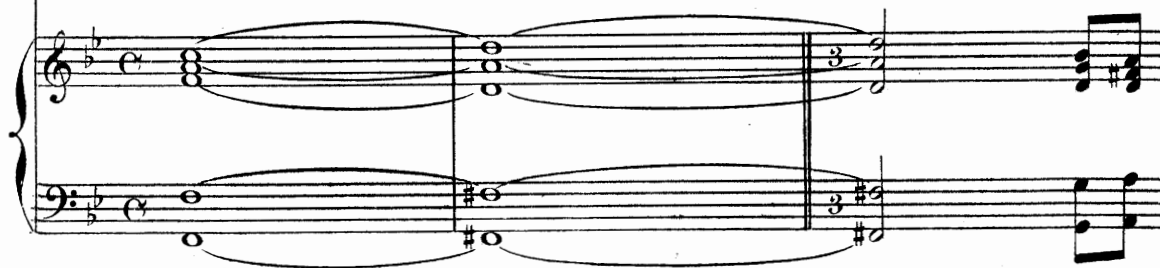


O transport qui m'a - ni - me!

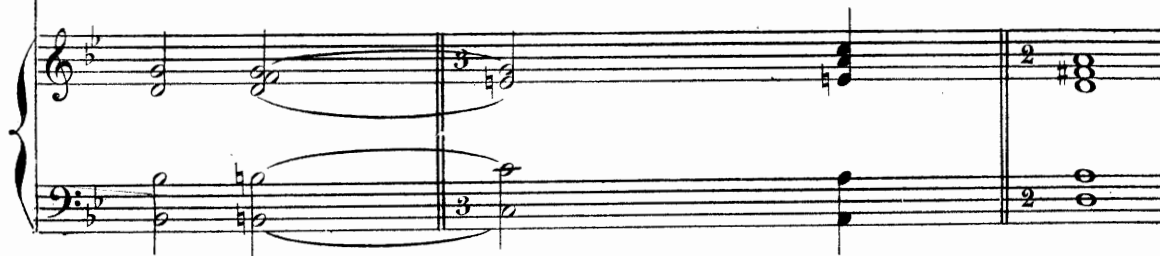


- tour

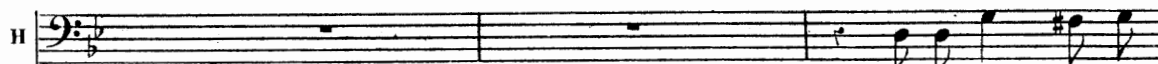
Je ne vois plus en



vous que le seul cri-me De m'avoir ca - ché votre a - mour.



AIR.



sans vitesse.

Cé-lé-bre z le pcu-

*doux*

II

- voir d'une Mu-se tou - chan - te Vous qui formiez i -

II

- cy les concerts les plus doux; Ve - nez, trou - pe ri -

H

- an - te Venez, ve - nez — rassemblez-vous.

II

Vous qui formez i - cy les concerts les plus doux; Venez

*doux*

troupe ri - an - te Venez rassemblez-vous Ve - nez ve -

- nez ras - semblez-vous.

DUO.  
ALCÉE. Vif.

Chantez Sa - pho, chantez sa gloi -

Chantez Sa -

*doux*

- re Chan - tez sa

- pho, chantez sa gloi - re Chan - tez sa

A  
gloi - re; Que son tri - omphé et que son

H  
gloi - re; Que son tri - omphé et que son

*f* *doux*

A  
nom Gravés au tem - ple de Mé - moi - re, Soient - cé - lé -

H  
nom Gravés au tem - ple de Mé - moi - re, Soient - cé - lé -

A  
- brés dans le sa - cré val - lon.

H  
- brés dans le sa - cré val - lon.

*f*

Chantez Sa - pho, chantez sa

*doux*



A

Gloi - - -

II

Chan - tez Sa - pho, chan - tez sa gloi - - -

A

- - - re Chantez sa gloi - - -

II

- - - re Chantez sa gloi - - -

(textuel)

A

- re Chantez chan - tez sa gloi - re.

II

- re Chantez sa gloi - re.

2<sup>me</sup> DIVERTISSEMENT.

CHŒUR

Chantons Sa-pho, chantons sa gloi - re chantons sa -

Chantons Sa-pho, chantons sa

Chantons Sa-pho, chantons sa

Chantons Sa-pho, chantons sa

gloi - re Chantons Sa - pho, chan - tons sa gloi -

gloi - re Chantons Sa - pho, chantons chan - tons sa gloi -

gloi - re Chantons Sa - pho, chantons chan - tons sa gloi -

gloi - re Chantons Sa - pho, chantons chan - tons sa gloi -

\_re Que son tri - om - phe et que son nom Gravés au Temple de Mé -  
 \_re Que son tri - om - phe et que son nom Gravés au Temple de Mé -  
 \_re Que son tri - omphe et que son nom Gravés au Temple de Mé -  
 \_re Que son tri - omphe et que son nom Gravés au Temple de Mé -

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

\_moi - re Soient cé - lé -  
 \_moi - re Soient cé - lé -  
 \_moi - re Soient cé - lé -  
 \_moi - re Soient cé - lé -

This system continues the vocal and piano parts. The vocal lines are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

\_brés dans le sacré val - lon.

\_brés dans le sacré val - lon.

\_brés dans le sacré val - lon.

\_brés dans le sacré val - lon.

*f*

## TRIO.

Chan\_tons Sa\_pho, Chantons Sa\_

Chan\_tons Sa\_pho, Chantons Sa\_

Chantons Sa\_

Violoncelles.

gloi - re Chantons sa gloi -

gloi

-pho, Chan\_tons sa gloi

This system contains three vocal staves and a piano accompaniment. The first vocal staff has the lyrics "gloi - re Chantons sa gloi -". The second vocal staff has the lyrics "gloi". The third vocal staff has the lyrics "-pho, Chan\_tons sa gloi". The piano accompaniment consists of a grand staff with treble and bass clefs.

Haute Contre.

-re Chantons sa gloi - re Chan\_tons sa

-re Chantons sa gloi -

- re Chantons sa gloi -

This system contains three vocal staves and a piano accompaniment. The first vocal staff is labeled "Haute Contre." and has the lyrics "-re Chantons sa gloi - re Chan\_tons sa". The second vocal staff has the lyrics "-re Chantons sa gloi -". The third vocal staff has the lyrics "- re Chantons sa gloi -". The piano accompaniment consists of a grand staff with treble and bass clefs.

Hautbois.

Tous.

Alto.

This system contains a grand staff for piano accompaniment. The top staff is labeled "Hautbois." and contains woodwind parts. The bottom staff is labeled "Tous." and contains the piano accompaniment. The word "Alto." is also present in the lower part of the system.

TOUS.

gloi - re Chan - tons sa gloi - re Chan\_tons chan\_

gloi - re Chan - tons sa gloi - re Chan\_tons chan\_

gloi - re Chan - tons sa gloi - re Chan\_tons chan\_

Chantons Sa - pho Chan\_tons sa gloi - re

*f*

\_tons Chan - tons Chantons sa gloi -

\_tons Chan - tons Chantons sa gloi -

\_tons Chan - tons Chantons sa gloi -

Chan - tons Sa -

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#). The first vocal line includes a trill (tr) over the note 're'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

- re.  
 - re.  
 - re  
 -pho Chan - tons sa gloi - re.

Musical score for the second system, continuing the vocal and piano parts. The key signature remains one sharp (F#). The vocal lines are arranged in three parts, each with the lyrics 'Chan\_tons sa gloi'. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

Chan\_tons sa gloi  
 Chan\_tons sa gloi  
 Chan\_tons sa gloi  
 Chan\_tons Sa - pho Chantons sa gloi

re Chantons sa gloi re

re Chantons sa gloi re

re Chantons sa gloi re

re Chantons sa gloi re

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 're Chantons sa gloi re'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Chan - tons sa gloi re.

Chan - tons sa gloi re.

Chan - tons sa gloi re.

Chan - tons sa gloi re.

The second system continues the vocal and piano parts. The lyrics are 'Chan - tons sa gloi re.'. The piano accompaniment continues with similar rhythmic patterns and harmonic support.



1<sup>r</sup> TAMBOURIN.  
Violons et Hautbois.

Basson.

2<sup>d</sup> TAMBOURIN.  
Violons et Hautbois.

*doux.*

Piano accompaniment for the first system, featuring a treble and bass clef. The treble clef has a complex melodic line with many beamed notes and slurs. The bass clef provides a steady harmonic accompaniment with chords and single notes.

Piano accompaniment for the second system. The treble clef continues with intricate melodic patterns, while the bass clef maintains a consistent harmonic support.

Piano accompaniment for the third system. The treble clef has a melodic line with a slur and a sharp sign. The bass clef has a melodic line with a slur. The word "doux." is written in the bass clef staff, and "Basson." is written above the bass clef staff.

Piano accompaniment for the fourth system. The treble clef has a melodic line with a slur. The bass clef has a melodic line with a slur. The system ends with a double bar line and a 3/8 time signature.

SAPHO.

Vocal line and piano accompaniment for the first system of the vocal part. The vocal line is in 3/8 time and has the lyrics "Sans ces - se les oi - seaux font re - ten - tir Des". The piano accompaniment is in 3/8 time and provides a harmonic accompaniment.

Vocal line and piano accompaniment for the second system of the vocal part. The vocal line is in 3/8 time and has the lyrics "airs Dans cet a - zy - le so - li - tai - re Sans - tai - re". The piano accompaniment is in 3/8 time and provides a harmonic accompaniment. The system is divided into two parts, labeled "1°" and "2°".

Comme leurs chants et ma voix et mes vers Cé-

-le - brent l' A - mour et sa mè - re.

On reprend le 2<sup>d</sup> Tambourin  
et ensuite le premier.

ARIETTE VIVE.

## SCÈNE II.

IPHISE, TIRTÉE.

TIRTÉE

Prin - ces - se, du Destin craignez moins le cour.

PIANO

*f* Toutes les basses et bassons.

T

-roux Je vais, en ma fa - veur, faire ex - pli - quer l'o -

T

- ra - cle, De nos guer - riers je conduirai les coups Quand les Dieux ont pa -

T

- ru déclarés contre nous, Leur voix à votre a - mant oppo - sait un obs -

I

- ta\_elle Pour le ren\_dre di - gne de vous Non, à de vains ef\_

I

- forts votre amour vous en - ga\_ge Spar - te n'a plus sa premiè - re ver\_

I

- tu Sous le poids des re - vers son peuple est abat - tu

TIRTEE.

Je saurai par mon

T

art ra\_ni\_mer son cou - ra - - - ge.

ge Cause trop de frayeurs

This system contains the first two staves of music. The vocal line (top staff) begins with a long note on 'ge' followed by the lyrics 'Cause trop de frayeurs'. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

sur ce ri - va - ge.

This system contains the second two staves of music. The vocal line continues with 'sur ce ri - va - ge.'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

This system shows a piano accompaniment system consisting of two staves. It features a dense texture of chords and arpeggiated figures in the right hand, with a simpler bass line in the left hand.

Fuis,

This system contains the fourth two staves of music. The vocal line has a long rest followed by the word 'Fuis,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

porte ail leurs tes fu reurs Fuis, porte ail

Violons seuls.

This system contains the fifth two staves of music. The vocal line concludes with 'porte ail leurs tes fu reurs Fuis, porte ail'. The piano accompaniment includes the instruction 'Violons seuls.' in the left hand.

leurs tes fu - reurs Fier A - qui - lon, ton

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "leurs tes fu - reurs Fier A - qui - lon, ton". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simple bass line in the left hand. A fermata is placed over the final note of the vocal line.

bruit ton hor - ri - ble ra - va

The second system continues the vocal line with the lyrics "bruit ton hor - ri - ble ra - va". The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

ge Cau - se trop de frayeurs

The third system continues the vocal line with the lyrics "ge Cau - se trop de frayeurs". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line in the left hand. A fermata is placed over the final note of the vocal line.

sur ce ri - va ge.

The fourth system continues the vocal line with the lyrics "sur ce ri - va ge.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line in the left hand. A trill (tr) is indicated above the final note of the vocal line. The piano accompaniment includes a dynamic marking of *f* (forte).

Ton hor - ri - ble ra - va

The fifth system continues the vocal line with the lyrics "Ton hor - ri - ble ra - va". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part. A fermata is placed over the final note of the vocal line.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The tempo/mood marking *doux.* is placed above the piano part.

Second system of musical notation. The vocal line continues with the lyrics "ge Cau-se trop de fray -". The piano accompaniment continues with similar rhythmic patterns.

Third system of musical notation. The vocal line continues with the lyrics "-eurs Sur ce ri - va - ge.". The piano accompaniment continues with similar rhythmic patterns.

Fourth system of musical notation. This system shows the piano accompaniment without a vocal line. It begins with a dynamic marking *f* (forte). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Fifth system of musical notation. This system shows the piano accompaniment without a vocal line. The piano part continues with similar rhythmic patterns.



Un peu lent.

Fuis,      lais - se nous goût - ter   a - près l'o - ra - ge

H. D'un calme heu-reux les tran-quil - les dou - ceurs Laisse nous goût-ter après l'o-

*doux.*

H. -ra - ge   D'un calme heu - reux

H. d'un cal - me heu-reux      les tran-quil - les dou - ceurs.

D.C.      \*

GAVOTTE GRACIEUSE.

Flûtes et Violons.

The first system of music is written for Flûtes et Violons. It consists of two staves, treble and bass clef, in 2/4 time. The key signature has one flat (B-flat). The music begins with a treble clef staff containing a series of chords and eighth notes, followed by a bass clef staff with a similar rhythmic pattern. The system concludes with a double bar line.

Textuel.

The second system of music is labeled 'Textuel.' and consists of two staves. It continues the melodic and harmonic development from the first system. A first ending bracket labeled '1°' spans the final two measures of the system, which end with a double bar line.

2°

The third system of music features a second ending bracket labeled '2°' over the first two measures. The rest of the system continues the musical progression with various note values and rests on both staves.

Textuel.

The fourth system of music is labeled 'Textuel.' and consists of two staves. It continues the melodic and harmonic development from the previous systems, featuring various note values and rests.

1°

2°

The fifth system of music includes a first ending bracket labeled '1°' over the first two measures and a second ending bracket labeled '2°' over the final two measures. The system concludes with a double bar line.

s

Un jour pas - sé dans les tour - ments Pa - rait aux vrais a -

s

- mants — Aussi long que la vi - e Un jour pas -

s

- e. Mais — il est des mo - ments Dieux! — quels mo -

- ments! où l'on ou - bli - e Les jours pas - sés dans les tour - ments.

1<sup>er</sup> RIGAUDON.

H<sup>b</sup>  
V<sup>us</sup>



1<sup>a</sup> 2<sup>a</sup>



*doux.*



1<sup>a</sup> 2<sup>a</sup>



2<sup>e</sup> RIGAUDON.

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The treble staff features a series of chords and eighth-note patterns, while the bass staff provides a simple accompaniment of quarter and eighth notes.

The second system continues the piece. It includes a first ending bracket labeled '1<sup>a</sup>' at the end of the system, indicating a repeat of the preceding measures.

The third system features a second ending bracket labeled '2<sup>a</sup>' at the beginning, followed by further musical notation in both staves.

The fourth system contains two ending brackets labeled '1<sup>a</sup>' and '2<sup>a</sup>', providing alternative conclusions for the piece.

The fifth system concludes the piece with final musical notation in both staves, including a key signature change to one flat (F).

First system of piano accompaniment. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

Second system of piano accompaniment. The right hand continues with intricate rhythmic patterns, and the left hand maintains a consistent harmonic support.

Third system of piano accompaniment. The right hand's melody becomes more fluid with some longer note values, while the left hand's bass line remains active.

Fourth system of piano accompaniment. The right hand features a series of beamed notes, and the left hand provides a clear bass line.

SAPHO.

Dieu char\_mant Dieu qui nous bles\_se, Lan - - -

ALCÉE.

Dieu char\_mant Dieu qui nous bles\_se, Lan - - ce

Fifth and sixth systems of the score. The fifth system contains the vocal lines for SAPHO and ALCÉE with their respective lyrics. The sixth system shows the piano accompaniment for these lines, with the right hand playing chords and the left hand playing a bass line.

T  
ce lan - - - - ce tes

A  
lan - ce lan - - ce lan - - ce tes

T  
traits Dieu charmant, Dieu qui nous bles-se, Lan - - -

A  
traits Dieu charmant, Dieu qui nous bles-se, Lan - ce

T  
- ce lan - - - - ce tes

A  
lan - ce lan - - ce lan - - ce tes

T  
 traits Sur nos cœurs rè - gne sans ces - se rè -

A  
 traits Sur nos cœurs rè - gne sans ces - se rè -

F  
 - gne - Lan - ce, Dieu pleindat - traits, Lance tes traits Dieu char.

A  
 - gne - Lan - ce lan - ce tes traits

Dieu char.

CHŒUR.

Dieu char.

Dieu char.



S  
 - mant Dieu qui nous bles - se Lan - - - ce lan -  
 - mant Dieu qui nous bles - se Lan - - - ce lan -  
 - mant Dieu qui nous bles - se Lan - ce lan - ce  
 - mant Dieu qui nous bles - se Lan - ce lan - ce

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: '- mant Dieu qui nous bles - se Lan - - - ce lan -'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Detailed description: This block shows the piano accompaniment for the first system, with a right-hand treble clef and a left-hand bass clef. The music is in G major and 4/4 time, providing harmonic support for the vocal lines.

S  
 - - - ce tes traits Dieu char-  
 - - - ce tes traits Dieu char-  
 lan - ce lan - ce lan - ce tes traits Dieu char-  
 lan - ce lan - - ce tes traits Dieu char-  
 Lan - ce lan - - ce tes traits

Detailed description: This system contains four vocal staves and a piano accompaniment. The lyrics are: '- - - ce tes traits Dieu char-', '- - - ce tes traits Dieu char-', 'lan - ce lan - ce lan - ce tes traits Dieu char-', 'lan - ce lan - - ce tes traits Dieu char-', and 'Lan - ce lan - - ce tes traits'. The piano accompaniment continues with a right-hand treble clef and a left-hand bass clef.

S

- mant, Dieu qui nous bles - se, Lan - - - ce lan -

- mant, Dieu qui nous bles - se, Lan - - - ce lan -

- mant, Dieu qui nous bles - se, Lan - ce lan - ce

- mant, Dieu qui nous bles - se, Lan - ce lan - ce

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

S

ce tes traits Dieu char-

ce tes traits Dieu char-

lan - ce lan - ce lan - ce tes traits Dieu char-

lan - ce lan - ce tes traits Dieu char-

Lan - ce lan - ce tes traits

The piano accompaniment continues with a grand staff, including a dynamic marking of *ff* (fortissimo) in the final measure.

cœurs rè-gne sans ces - se rè - gne Lan -

cœurs rè-gne sans ces - se rè - gne Lan -

cœurs rè-gne sans ces - se rè - gne Lan -

cœurs rè-gne sans ces - se rè - gne Lan -

rè - gne

*p* *f*

Lan - ce lan - ce tes traits

Lan - ce Dieu plein d'at - traits Lan - ce tes traits

Lan - ce lan - ce tes traits

- ce Dieu plein d'at - traits Lan - ce lan - ce tes traits

Lan - ce lan - ce tes traits

Lan - ce lan - ce tes traits

*p* *p*

## DEUXIÈME ENTRÉE NOUVELLE.

LA MUSIQUE

Le théâtre représente le péristyle d'un temple

## SCÈNE I.

IPHISE seule

## Prélude.

PIANO. *p*

The first system of the prelude consists of two staves. The treble staff begins with a series of chords and eighth notes, while the bass staff provides a simple harmonic accompaniment. The tempo is marked 'p' (piano).

The second system continues the prelude with more complex rhythmic patterns in the treble staff and sustained chords in the bass staff.

The third system features a more active treble staff with sixteenth-note passages and a bass staff with steady accompaniment.

The fourth system concludes the prelude with a final cadence in the treble staff and a sustained bass line.

Cette Entrée est appelée NOUVELLE dans la partition, elle a été refaite par Rameau après la 1<sup>re</sup> Représentation. T. M

AIR.  
IPHISE.

Dieux! qui me con - dam - nez                    aux plus vi - ves a -

I - lar - mes Ne cal - me - rez - vous point                    votre in -

I - jus - te ri - gueur?                    Quel plai - sir prenez -

I vous à voir cou - ler - mes lar - mes.

I

L'Hy-men allait en - fin par des nœuds pleins de

I

char - mes Cou - ron - ner le choix de mon cœur, Un o - ra - cle fa -

I

- tal s'oppose à mon bon - heur Con - tre nos en - ne - mis Il faut pren - dre les

I

ar - mes, Le ciel veut que ma main soit le prix - du vain - queur.

I

Dieux! qui me condam - nez aux plus vi - ves a - lar - mes

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a treble clef, and the piano accompaniment is in a grand staff with treble and bass clefs. The time signature is 3/4. The key signature has one flat (B-flat). The vocal line begins with a fermata on a whole note, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with long notes and rests in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

I

Ne cal - me - rez vous point votre in - jus - te ri - gueur?

The second system of music continues the vocal line and piano accompaniment. The vocal line has a fermata on a whole note, followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. The dynamic marking *f* remains.

I

Quel plai - sir prenez - vous à voir cou - ler mes

The third system of music continues the vocal line and piano accompaniment. The vocal line has a fermata on a whole note, followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. The dynamic marking *f* remains.

i

lar - mes.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a fermata on a whole note, followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. The dynamic marking *f* remains.

## SCÈNE II.

IPHISE, TIRTÉE.

**TIRTÉE**

Prin - ces - se, du Destin craignez moins le cour -

**PIANO**

*f* Toutes les basses et bassons.

**T**

-roux Je vais, en ma fa - veur, faire ex - pli - quer l'ô -

**T**

- ra - cle, De nos guer - riers je conduirai les coups Quand les Dieux ont pa -

**T**

- ru déclarés contre nous, Leur voix à votre a - mant oppo - sait un obs -



1

- ta\_ cle Pour le ren\_dre di - gne de vous Non, à de vains ef\_

1

- forts votre amour vous en - ga\_ ge Spar - te n'a plus sa premiè - re ver\_

1

- tu Sous le poids des re - vers son peuple est abat - tu

TIRTÉE.

Je saurai par mon

T

art ra\_ni\_mer son cou - ra - - - ge.

T

Vous m'a\_vez vu cal - mer les cris — sé - di - ti -

T

- eux Qu'é-le-vait un peu-ple re - bel-le, Par mes ac - cords har-mo-ni-

T

- eux J'a-pai - say, j'enchâ - nay sa fureur cri-mi - nel-le Le suc-cès de mes

T

chants est plus sur, en ce jour, A-pol-lon seul, a - lors a-vait monté ma

T

ly - re, Si leur charme est si fort lors-qu'A-pol-lon m'ins -

T

- pi - re Que ne pourront - ils pas, ins - pi - rés par l'A -

T

- mour De cet air enchan - teur re - connais - sez l'em -

T

*Lent.*

- pi - re Peuples, rassemblez - vous, accourez à ma

T

voix.  
*gracieu.x.*

Une douce symphonie attire le peuple

## SCÈNE III.

IPHISE, TIRTÉE, LE PEUPLE.

TIRTÉE.

Cé - lé - brons ces hé - ros d'é - ter -

PIANO.

*p* B<sup>n</sup>

T

- nel - le mé - moi - re qui fon - dè - rent ces murs, qui dic -

T

- tè - rent nos loix!

*f*

T

Di - gnes en - fans d'Al -

T

- ci - de, on les vit autre - fois Hé - ritiers de son sceptre et ri - vaux de sa

T

gloi - re Domp - ter les na - ti - ons, bra - ver l'orgueil des

T

Dieux.

*f* Cé - lé - brons ces hé - ros d'è - ter - nel - le mé -

*f* Cé - lé - brons ces hé - ros d'è - ter - nel - le mé -

*f* Cé - lé - brons ces hé - ros d'è - ter - nel - le mé -

*f* Cé - lé - brons ces hé - ros d'è - ter - nel - le mé -

*fort.*

- moi - re Qui fon - dè - rent ces murs qui dic - tè - rent nos loix Qui fon -  
 - moi - re Qui fon - dè - rent ces murs Qui fon -  
 - moi - re Qui fon - dè - rent ces murs qui fon - dè - rent qui fon -  
 - moi - re Qui fon - dè - rent ces murs qui dic - tè - rent nos

Textuel.

- dè - rent ces murs qui dic - tè - rent nos loix  
 - dè - rent ces murs qui dic - tè - rent nos loix  
 - dè - rent ces murs qui dic - tè - rent nos loix  
 loix qui dic - tè - rent nos loix

gracieux.  
f

Textuel.

TIRTÉE

Dè ces hé -

T  
- ros vous te - nez la lu - miè - re Montrez -  
Vite.  
f

T  
- vous di - gnes d'eux Par votre ar -  
mf  
B!

T  
- deur guer - riè - re Mais d'un  
Lent.  
Lent.  
f  
Fl.soli.

T  
là - che som - meil vos sens sont en i - vrés  
p  
Fl.

Vite.  
f

T

De su\_

T

- per - bes vain - queurs vont de - ve - nir vos maî - tres

T

Eux qui, sous vos an - cê - tres, Au - raient por - té les fers qu'ils vous

T

ont pré - pa - rés.

Très vite et fort.



T

E - veil - le - toy é - veil - le -

T

- toy vole à la gloi - re

T

Peu - - ple, tes en - ne - mis sont aux

T

pieds de tes murs Bel -

T

- lo - ne sur tes pas va fi - xer la vic - toi

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note 'lo' followed by a quarter note 'ne', then a quarter rest, a quarter note 'sur', a quarter note 'tes', a quarter note 'pas', a quarter note 'va', a quarter note 'fi', a quarter note 'xer', a quarter note 'la', a quarter note 'vic', and a quarter note 'toi'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

T

- - - - -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 're', a quarter note 'va', a quarter note 'fi', a quarter note 'xer', a quarter note 'la', a quarter note 'vic', and a quarter note 'toi'. The piano accompaniment continues with a similar rhythmic pattern.

T

- - - re va fi - xer la vic - toi

*à demi doux et un peu piqué*

The third system shows the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 're', a quarter note 'va', a quarter note 'fi', a quarter note 'xer', a quarter note 'la', a quarter note 'vic', and a quarter note 'toi'. The piano accompaniment continues. A performance instruction *à demi doux et un peu piqué* is written in the right hand of the piano part.

T

- - - re

*fort.*

The fourth system shows the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 're', and a quarter rest. The piano accompaniment continues with a steady eighth-note bass line. A performance instruction *fort.* is written in the right hand of the piano part.

T

Cours au com\_bat, tes coups sont sûrs, Cours au com\_bat tes coups sont

Lent. Vite.

sûrs E\_xeille - toy vole à la gloi - - -

Lent.

*f*

Lent.

- - - re E\_xeille - toy vole à la gloi - - -

Lent.

T

T

1<sup>re</sup>  
1<sup>er</sup> TÉNOR.

Mar - chons — com - man - dez nous — Nous al - lons

2<sup>d</sup> TÉNOR.

Mar - chons — com - man - dez nous — Nous al - lons

BASSE.

Mar - chons — com - man - dez nous — Nous al - lons

tous tri - om - pher a - vec vous Mar - chons, — com - man - dez

tous tri - om - pher a - vec vous Mar - chons, — com - man - dez

tous tri - om - pher a - vec vous Mar -

nous Mar - chons — comman - dez nous Mar -

nous Mar - chons — comman - dez nous Mar -

- chons Mar - chons — comman - dez nous Mar -

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics printed below each staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and block chords in the left hand.

- chons mar - chons — comman - dez - nous

- chons mar - chons — comman - dez - nous

- chons mar - chons — comman - dez - nous Nous al - lons

The second system continues the vocal and piano parts. The lyrics are split across the vocal staves. The piano accompaniment maintains its rhythmic accompaniment.

Mar - chons — nous al - lons tous tri - om -

Mar - chons — nous al - lons tous tri - om -

tous tri - om - pher a - vec vous — nous al - lons tous tri - om -

The third system concludes the page. The vocal parts have a more melodic line, and the piano accompaniment features some more complex chordal textures. The lyrics are spread across the vocal staves.

1<sup>er</sup> DESSUS.

2<sup>d</sup> DESSUS.

Quelle gloire pour

Quelle gloire pour

-pher a-vec vous

Mar-

-pher a-vec vous

Mar-

-pher a-vec vous

nous — Ils veulent tous tri-om-pher a-vec vous — Ils veulent

nous — Ils veulent tous tri-om-pher a-vec vous — Ils veulent

-chons — commandez nous Mar- chons — commandez vous — Ils veulent

-chons — commandez nous Mar- chons — commandez vous — Ils veulent

IPHISE.

Quelle gloi -

TIRTEE.

Quelle gloi -

tous tri\_om\_pher a\_vec vous

tous tri\_om\_pher a\_vec vous

tous tri\_om\_pher a\_vec vous

tous tri\_om\_pher a\_vec vous

I

- re pour nous! — Ils veulent tous tri\_om\_pher a\_vec vous

T

- re pour vous! — Vous al\_lez, tous tri\_om\_pher a\_vec nous

TIRT.

Que la vic\_toire a de

T  
 char - mes Elle a volé a - près nous el\_le  
 Mar - chons, commandez-nous,  
 Mar - chons, commandez-nous,  
 Mar - chons, commandez-nous, Mar -

The first system of the musical score consists of five staves. The top staff is a vocal line for Tenor (T) in G major, with lyrics 'char - mes Elle a volé a - près nous el\_le'. Below it are three more vocal staves, each with the lyrics 'Mar - chons, commandez-nous,'. The bottom staff is a piano accompaniment in G major, marked with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

T  
 vo - le, el\_le  
 Mar - chons, comman\_dez - nous  
 Mar - chons, mar - chons comman\_dez - nous  
 - chons mar - chons, mar - chons comman\_dez - nous

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top staff is a vocal line for Tenor (T) with lyrics 'vo - le, el\_le'. Below it are three more vocal staves with lyrics 'Mar - chons, comman\_dez - nous', 'Mar - chons, mar - chons comman\_dez - nous', and '- chons mar - chons, mar - chons comman\_dez - nous'. The bottom staff is a piano accompaniment in G major, marked with a piano (*p*) dynamic. The piano part continues with the same rhythmic pattern as the first system.



T vo \_\_\_\_\_ le a \_ près nous Aux ar \_ mes! aux

The first system consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'vo' followed by a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

IPHISE.

T ar \_ \_ \_ \_ \_ mes

Cou \_

Courons aux ar \_ \_ \_ \_ \_ mes \_ \_ \_ Cou \_

Courons aux ar\_mes, courons tous aux ar \_ mes Cou \_

Courons aux ar\_mes, courons tous aux ar \_ mes Cou \_

The second system continues the musical score. It includes a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has several lines of lyrics. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a grand staff of piano accompaniment.

I  
-rez, courez tous aux ar - mes

T  
Aux ar - mes, aux

-rons, courons tous aux ar - mes

-rons, courons tous aux ar - mes

-rons, courons tous aux ar - mes

Piano accompaniment with treble and bass staves.

I  
Que la vic -

T  
ar - mes Que la vic -

Courons aux armes, courons tous aux ar - mes

Courons aux armes, courons tous aux ar - mes

Courons aux armes, courons tous aux ar - mes

Piano accompaniment with treble and bass staves.

I  
\_toire a des char\_ \_mes

T  
\_toire a des char\_ \_mes

Cou\_rons aux ar\_ -

Cou\_rons aux ar\_mes cou\_rons aux ar -

Cou\_rons aux ar\_mes cou\_rons aux ar -

Courez, cou\_rez cou\_rez tous aux ar\_mes Quelle gloi\_re pour

\_mes Cou\_rons, courons tous aux ar\_mes Mar\_chons commandez

\_mes Cou\_rons, courons tous aux ar\_mes

nous quel le gloi - re pour nous — Ils veulent tous tri - om -  
 nous mar - chons, — commandez - nous — Nous voulons tous tri - om -

TIR.

Te - lec - tés immo - lé — par un peu - ple re -  
 - pher a - vec vous  
 - pher a - vec vous

— bel - le Du fond de son tom - beau pour le venger t'ap -

T

- pel - - - - - le

1<sup>r</sup>. TÉNOR.

Mar - chons - - - - - comman - dez - nous

2<sup>d</sup>. TÉNOR.

Mar - chons - - - - - comman - dez - nous

RASSE.

Mar - chons - - - - - comman - dez - nous

T

Te - lec - tés im - mo - lé - - - - -

Mar - chons, com - man - dez - nous

Mar - chons, com - man - dez - nous

Mar - chons, com - man - dez - nous

Nous allons tous tri - om - pher a - vec

Nous allons tous tri - om - pher a - vec

Nous allons tous tri - om - pher a - vec

IPHIL.

Que la vic - toire a de char -

VOUS

VOUS

VOUS

1

\_mes  
DESSUS.

TÉNORS.

BASSES.

Courez aux armes courez tous aux

Courons aux ar - mes

ar - mes

aux ar - mes aux Courons aux armes courons tous aux

ar - mes Que la vic - toire a de char - mes Courez aux

\_mes Courons aux

Courons aux

ar - mes Courons aux

ar\_mes cou\_rez tous aux ar\_mes

ar\_mes courons tous aux ar\_mes Que la vic\_toire a de

ar\_mes cou\_rez tous aux ar\_mes

Cou\_rez aux ar\_mes cou\_rez tous aux ar\_mes Cou\_rez aux

char\_mes Courons aux

char\_mes Courons aux

Courons aux



ar - mes,

ar - mes courons tous aux ar - mes,

ar - mes courons tous aux ar - mes,

ar - mes courons tous aux ar - mes,

Tirée met l'épée

à la main et marche à la tête des guerriers qui sortent en désordre.

## SCÈNE IV

IPHISE seule

IPHISE.

PIANO.

Veil\_

1

\_lez sur ces guer\_riers, jus \_ tes Dieux que j'im\_plo \_ re, Proté \_

*f* *p*

1

\_gez, Dieux puis\_sants un hé \_ ros — que j'a \_ do \_ re. Pro\_té \_

1

\_gez Dieux puis\_sants un hé \_ ros — que j'a \_ do \_ \_ re Vous cau\_

⊗ Les notes retardées, bien qu'elles soient frappées à la basse, sont textuelles.

I. 
  
-sez tous les maux Que j'é - prou - ve en ce jour Vous voulez que l'hy -

I. 
  
-men ait l'a - veu de la gloi - re; Commandez donc à la vic -

I. 
  
-toi - re De pren - dre l'a - veu de l'Amour Veil -

I. 
  
-lez sur ces guer - riers, jus - tes Dieux — que j'im - plo - re, Proté -  
*f* *doux.*

1.  *gez, Dieux puissants, un hé - ros — que j'a - do - re Proté - gez, Dieux puis-*

1.  *-sants, un hé - ros que j'a - do - - re. Le temple*

1.  *s'ou - vre: on vient au Dieu de l'Harmoni - e Présen -*

1.  *-ter des vœux — solen - nels; Por - tons aux pieds de ses au -*

1.  *-tels le trou ble dé - vo - rant dont mon â - me est sai - si - e.*

SCÈNE V.  
SARABANDE.

PIANO.

The image displays a musical score for a piano piece titled "SCÈNE V. SARABANDE." The page number is 187. The score is written for piano and consists of six systems of music. Each system is a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The first system is marked "PIANO." The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

I.

Dieu tout puis sant dai - gue écouter nos vœux Dai -

2<sup>d</sup> V.<sup>on</sup>

I.

- gue écouter nos vœux

CHOEUR DE FEMMES DE SPARTE. PETIT CHOEUR.

Dieu tout puis - sant dai -

- gue écouter nos vœux Dai - gue écouter nos vœux

IPH:

Fais triompher l'a - mant pour qui mon cœur sou - pi - re Il

1<sup>rs</sup> V<sup>os</sup> seuls, doux.

I. 
  
doit — à ton se - cours tout l'a - mour qu'il m'ins - pi - re A

I. 
  
chè - ve de nous ren - dre heu - reux  
Dieu tout puis - sant dai -

*Fl:*  
1<sup>re</sup> Vn (On danse.)  
2<sup>d</sup> Vn H<sup>te</sup> contc.

- gne écouter nos - vœux En toi tout l'u - nivers a - do - re

Le — plus fa - vo - ra - ble des Dieux Un seul — de tes re -

(Textuel)

-gards suf - fit — pour faire é - clo - re Tout ce que la na -

IPHISE.

Dieu tout puissant dai -  
- tu - re A de plus préci - eux

- gne é\_couter — nos vœux Dai - gne é\_cou - ter nos vœux.  
Dai - gne é\_cou - ter nos vœux.



PIANO.  *doux.*

Vivement.

PRÉLUDE.

VI<sup>e</sup> Tromp; Hb:

IPHISE.

Qu'en\_tends - je! quels cris d'aLlé -

1. -gres\_se De l'espoir le plus doux ils flattent ma ten - dres - -

Chœur derrière le théâtre.

Ténors. (1<sup>re</sup> contre et Taille)

Cé - lé - brons le vain - queur Chan - tons empressons - nous; Favo -

Basses.

Cé - lé - brons le vain - queur Chan - tons empressons - nous; Favo -

-ri d'Apol - lon fa - vo - ri de Bel - lo - ne La gloi - re le cou -  
 -ri d'Apol - lon fa - vo - ri de Bel - lo - ne La gloi - re le cou -

-ron - - ne Et l'A - mour lui ré - serve un prix  
 -ron - - ne Et l'A - mour lui ré - serve un prix

en - cor plus doux.  
 en - cor plus doux.

Tromp. V<sup>us</sup>  
 gay:

avec tromp.

sans tromp.

avec tromp.

IPHISE.

O jours heu -

- reux gloi - re char - man - te Qui couronne à la fois l'amant et le vain -

- queur!

TERTÉE.

Non, ce n'est pas son é - clat qui m'en -

- chante Non ce n'est que le prix - qu'elle assure à mon cœur.

I. U\_nissons-nous d'u-ne chai - ne éter - nel - le Il n'est

T. U\_nissons-nous d'u-ne chai - ne éter - nel - le Il n'est

Textuel.

I. point de plus ten - dre ar - deur; Qu'il n'en soit point de

T. point de plus ten - dre ar - deur; Qu'il n'en soit point de

I. plus fi\_dè - - le Il n'est point de plus ten - dre ardeur

T. plus fi\_dè - - le Il n'est point de plus ten - dre ardeur

Lent.

I  
Qu'il n'en soit point de plus fi - dè - le Qu'il n'en soit point

T  
Qu'il n'en soit point de plus fi - dè - le Qu'il n'en soit point

I  
de plus fi - dè - - le.

T  
de plus fi - dè - - le.

TIRTÉE.

Ecla - tan - te trom - pette annon - cez no - tre gloi -

T  
- re Son - nez - publi - ez la vic - toi - -

T. *re* Son - nez son - nez

Tromp: Hb; Vns

T. publi - ez la vic - toi - - re

Timb.

1<sup>rs</sup> Dessus.  
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - -

2<sup>ds</sup> Dessus.  
(H<sup>te</sup> contre)  
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - re Son -

Ténors.  
(Taille)  
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - -

Basses.  
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - -

-re Son - nez publi - ez la vic - toi - -  
nez publi - ez la vic - toi - -  
-re Son - nez publi - ez la vic - toi - -  
-re Son - nez publi - ez la vic - toi - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "-re Son - nez publi - ez la vic - toi - -", "nez publi - ez la vic - toi - -", "-re Son - nez publi - ez la vic - toi - -", and "-re Son - nez publi - ez la vic - toi - -".

- re Sou - nez  
- re Son - nez  
- re Son - nez  
- re Son - nez Son -

H<sup>c</sup> contre. Tromp: Hb:

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "- re Sou - nez", "- re Son - nez", "- re Son - nez", and "- re Son - nez Son -". The piano accompaniment includes the instruction "H<sup>c</sup> contre. Tromp: Hb:".



son - nez . . . publi - ez la vic -

son - nez . . . publi - ez la vic -

son - nez . . . publi - ez la vic -

- nez . . . son - nez . . . publi - ez la vic -

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, split into right and left hands. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "son - nez . . . publi - ez la vic -".

- toi - re

- toi - re Son -

- toi - re Son -

- toi - re Son -

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, split into right and left hands. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "- toi - re", "- toi - re Son -", "- toi - re Son -", "- toi - re Son -".

son - nez. \_\_\_\_\_ son -

- nez. \_\_\_\_\_ son - nez \_\_\_\_\_

- nez. \_\_\_\_\_ son - nez \_\_\_\_\_

- nez \_\_\_\_\_ son - nez \_\_\_\_\_ son -

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, split into right and left hands. The key signature is one sharp (F#) and the time signature is 2/4.

- nez \_\_\_\_\_ Publi - ez la vic - toi - re

\_\_\_\_\_ Publi - ez la vic - toi - re *tr*

\_\_\_\_\_ Publi - ez la vic - toi - re

\_\_\_\_\_ Publi - ez la vic - toi - re

The second system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, split into right and left hands. The key signature is one sharp (F#) and the time signature is 2/4.

AIR VIF.

The first system of musical notation for 'AIR VIF.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a repeat sign. The upper staff features a melodic line with a trill-like figure and a dynamic marking 'Haut.' (Allegro). The lower staff provides a bass line with a dynamic marking 'Bon' (Moderato).

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The upper staff has a melodic line with a trill-like figure and a dynamic marking 'Haut.' (Allegro). The lower staff has a bass line with a dynamic marking 'Bon' (Moderato).

The third system of musical notation continues the piece. It features two staves with treble and bass clefs. The upper staff has a melodic line with a trill-like figure and a dynamic marking 'Haut.' (Allegro). The lower staff has a bass line with a dynamic marking 'Bon' (Moderato).

The fourth system of musical notation continues the piece. It features two staves with treble and bass clefs. The upper staff has a melodic line with a trill-like figure and a dynamic marking 'Haut.' (Allegro). The lower staff has a bass line with a dynamic marking 'Bon' (Moderato). The system includes first and second endings, marked '1<sup>a</sup>' and '2<sup>a</sup>'.

The fifth system of musical notation continues the piece. It features two staves with treble and bass clefs. The upper staff has a melodic line with a trill-like figure and a dynamic marking 'Haut.' (Allegro). The lower staff has a bass line with a dynamic marking 'Bon' (Moderato).

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment. A *Tromp:* (Trombone) part is introduced in the right hand, playing a melodic line. The piano accompaniment continues with similar rhythmic patterns.

Third system of piano accompaniment. The right hand continues with a melodic line, and the left hand maintains the bass line. The system concludes with a double bar line.

**IPHISE.  
ARIETTE.**

Vocal line and piano accompaniment for the first part of the Ariette. The vocal line is in a 3/4 time signature and includes the lyrics: *Ré - gnez, vol - ti - gez Ris — et Jeux; Vol - ti -*. The piano accompaniment includes a *p* (piano) dynamic marking.

Vocal line and piano accompaniment for the second part of the Ariette. The vocal line continues with the lyrics: *-gez Ris et Jeux. Ré -*. The piano accompaniment continues with a steady bass line.

-gnez vol-ti-gez Ré\_

-gnez

*pp*

Vol-ti-gez Vol-ti-gez, Ris et Jeux, Ré\_

-gnez ré-gnez. Vol-ti-gez Ris et

Jeux. Par mil - le nouveaux charmes Bannis - sez de ces

lieux les cru - el - les al - lar - mes

Bannis - sez de ces lieux les cru - el - les al -

- lar - mes Ré - guez vol - ti - gez

Ré - guez

Ré - gnez

Haut.

Vol - ti - gez

tr

3

ff

Vol - ti - gez Ris et Jeux, Ré -

3

p

tr

- gnez, ré - gnez, Vol - ti - gez

3

Ris et Jeux.

tr

1<sup>er</sup> MENUET.

Tromp: Haut. V<sup>on</sup>

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth notes and a half note. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with the word "Timb:" written below it. A dynamic marking of *p* (piano) is placed in the third measure of the upper staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth notes and a half note. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with the word "Haut." written above the first measure and "V<sup>on</sup>" above the second measure. A dynamic marking of *doux.* (doux) is placed in the second measure, and a dynamic marking of *ff* (fortissimo) is placed in the fourth measure.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth notes and a half note. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with the word "B<sup>as</sup>" written above the first measure and "V<sup>on</sup>" above the second measure.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth notes and a half note. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with the word "Haut." written above the first measure.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth notes and a half note. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords, with a dynamic marking of *f* (forte) in the first measure and a trill marking of *tr* in the fourth measure.



2<sup>e</sup> MENUET.

Haut.

B<sup>ns</sup>

Tous.

Haut.

B<sup>ns</sup>

*f* *p*

Tous.

*f*

*p*

Ou reprend  
le  
1<sup>er</sup> Menuet.

## AIR TENDRE. IPHISE.

Char - mes de ma

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

flam - me cons - tan - te Pas - sez dans cet heu - reux sé -

The second system continues the vocal line with the lyrics "flam - me cons - tan - te Pas - sez dans cet heu - reux sé -". The piano accompaniment continues with the same rhythmic pattern.

- jour Char - mes de ma flam - me cons - tan - te Pas - sez dans

The third system continues the vocal line with the lyrics "- jour Char - mes de ma flam - me cons - tan - te Pas - sez dans". The piano accompaniment continues with the same rhythmic pattern.

cet heu - reux sé - jour. Qu'i - cy tout ins - pi - re et res - sen - te Les

The fourth system continues the vocal line with the lyrics "cet heu - reux sé - jour. Qu'i - cy tout ins - pi - re et res - sen - te Les". The piano accompaniment continues with the same rhythmic pattern.

traits, les trans - ports de l'a - mour Qu'i - cy tout ins - pi - re et res -

The fifth system continues the vocal line with the lyrics "traits, les trans - ports de l'a - mour Qu'i - cy tout ins - pi - re et res -". The piano accompaniment continues with the same rhythmic pattern.

- sen - te Les traits, les trans - ports de l'a - mour

This block contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "- sen - te Les traits, les trans - ports de l'a - mour". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes in the vocal line and chords and simple rhythmic patterns in the piano accompaniment.

1<sup>er</sup> RIGAUDON.

This block shows the beginning of the first Rigaudon section. It is in grand staff with a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by a lively, rhythmic melody in the treble clef, often using eighth and sixteenth notes, and a steady bass line in the bass clef. A repeat sign is present at the start of the section.

This block continues the first Rigaudon section. It features a similar rhythmic and melodic style to the previous block, with a prominent treble line and a supporting bass line. The music maintains the 2/4 time signature and one sharp key signature.

This block contains the third section of the first Rigaudon, which includes first and second endings. The first ending is marked with "1<sup>a</sup>" and the second ending with "2<sup>a</sup>". The music continues with the characteristic rhythmic patterns of the Rigaudon.

This block shows the fourth section of the first Rigaudon. It continues the rhythmic and melodic development of the piece, maintaining the 2/4 time signature and one sharp key signature.

This block contains the fifth and final section of the first Rigaudon, also featuring first and second endings marked "1<sup>a</sup>" and "2<sup>a</sup>". The piece concludes with a final cadence in the key of D major.

2<sup>e</sup> RIGAUDON.

Hautbois.  
Bassons.  
Basses.

The first system of music consists of two staves. The upper staff is for woodwinds (Hautbois and Bassons) and the lower staff is for basses. The key signature has one flat (B-flat). The woodwind part begins with a melodic line, while the basses provide a rhythmic accompaniment. The system concludes with a repeat sign.

The second system continues the musical piece. It features a first ending bracket labeled '1<sup>a</sup>' over the final two measures of the system. The woodwind part has a more active melodic line, and the basses continue their accompaniment.

The third system features a second ending bracket labeled '2<sup>a</sup>' over the first two measures. The woodwind part has a melodic line with some rests, and the basses provide a steady accompaniment.

The fourth system shows the woodwind part with a more complex melodic line, including some sixteenth-note passages. The basses continue with their accompaniment, featuring some chords.

The fifth system continues the melodic development in the woodwinds. The basses provide a consistent accompaniment. The system ends with a repeat sign.

The sixth and final system on this page includes two ending brackets labeled '1<sup>a</sup>' and '2<sup>a</sup>'. The '1<sup>a</sup>' ending leads back to an earlier section, while the '2<sup>a</sup>' ending concludes the piece with a final chord. The woodwind part has a melodic line that leads into the endings, and the basses provide accompaniment.

**CHACONE.** *Vivement.*  
*à demi jeu.*

The first system of the Chaconne consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music starts with a quarter rest, followed by a series of chords and eighth notes. The bass staff begins with a bass clef, a key signature of one flat, and a 3/8 time signature, starting with a quarter rest followed by a steady eighth-note accompaniment.

The second system continues the musical piece with two staves. The treble staff features a series of chords and eighth-note patterns, while the bass staff maintains a consistent eighth-note accompaniment.

The third system of the Chaconne shows further development of the melodic and harmonic themes in both the treble and bass staves.

The fourth system continues the piece, with the treble staff showing more complex rhythmic patterns and the bass staff providing a steady accompaniment.

The fifth and final system of the Chaconne on this page concludes with a series of chords and eighth notes in both staves, ending with a fermata over the final notes.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and a half-note chord. The left hand provides a bass line with eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Second system of a piano score. The right hand continues with melodic eighth-note patterns. The left hand has a bass line with some chords. A dynamic marking of *f* (forte) is present in the second measure.

Third system of a piano score. The right hand has a melodic line with eighth-note patterns. The left hand has a bass line with some chords. A dynamic marking of *p* (piano) is present in the second measure.

Fourth system of a piano score. The right hand has a melodic line with eighth-note patterns. The left hand has a bass line with some chords. A dynamic marking of *f* (forte) is present in the first measure.

Fifth system of a piano score. The right hand has a melodic line with eighth-note patterns. The left hand has a bass line with some chords. A dynamic marking of *p* (piano) is present in the second measure. The system ends with a double bar line and repeat signs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one flat (B-flat). The system includes various musical notations such as notes, rests, and dynamic markings like *f* and *sf*. The time signature is 2/4.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the one-flat key signature and 2/4 time signature. The notation includes complex rhythmic patterns and dynamic markings.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the one-flat key signature and 2/4 time signature. The notation includes complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the one-flat key signature and 2/4 time signature. The notation includes complex rhythmic patterns and dynamic markings.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, maintaining the one-flat key signature and 2/4 time signature. The notation includes complex rhythmic patterns and dynamic markings.

## MAJEUR.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *f*. The bass clef staff contains a bass line with quarter notes and rests.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and some slurs. The bass clef staff continues the bass line with quarter notes and rests.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and slurs. The bass clef staff continues the bass line with quarter notes and rests.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff continues the bass line with quarter notes and rests.

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *p* and contains a melodic line with eighth notes and slurs. The bass clef staff begins with a dynamic marking of *f* and contains a bass line with quarter notes and rests.



First system of musical notation. The treble clef staff contains a melodic line with eighth-note chords and a final quarter note. The bass clef staff contains a bass line with a dotted quarter note followed by eighth notes.

Second system of musical notation. The treble clef staff begins with a forte (*f*) dynamic marking and features a melodic line with eighth notes. The bass clef staff contains a bass line with eighth notes.

Third system of musical notation. The treble clef staff begins with a forte (*f*) dynamic marking and features a melodic line with eighth notes. The bass clef staff contains a bass line with eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes, including a long slur over the final two measures. The bass clef staff contains a bass line with eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with quarter notes. The bass clef staff begins with a piano (*p*) dynamic marking and contains a bass line with eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music consists of chords in the treble and a simple bass line in the bass.

Second system of musical notation, continuing the piece. It features more complex chordal textures in the treble and a steady bass line.

Third system of musical notation, showing melodic lines in the treble with some phrasing slurs and a consistent bass line.

Fourth system of musical notation, marked with a forte *f* dynamic. It features a more active treble part with eighth-note patterns and a corresponding bass line.

Fifth system of musical notation, concluding the page. It features a melodic line in the treble and a bass line, ending with a final chord.

# TROISIÈME ENTRÉE.

## LA DANSE.

Le théâtre représente un bocage, la perspective est terminée par un hameau.

### SCÈNE I

MERCURE.

Ritournelle gaie.

PIANO.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a treble and bass staff. The melody is lively and rhythmic, featuring eighth and sixteenth notes. The bass line provides a steady accompaniment with quarter and eighth notes. The piece concludes with a final cadence in the fourth system.

Piano accompaniment for the first system, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes in the treble and eighth notes in the bass.

Piano accompaniment for the second system, continuing the melodic and harmonic development with similar rhythmic patterns.

Piano accompaniment for the third system, ending with a trill in the treble staff. The bass staff contains whole notes with double bar lines.

## MERCURE.

Musical score for the character MERCURE, including a vocal line and piano accompaniment. The vocal line begins with the lyrics "Que de plai\_". The piano accompaniment features a treble and bass staff with a key signature of two sharps.

Musical score for the character MERCURE, continuing the vocal line and piano accompaniment. The vocal line begins with the lyrics "\_sirs l' A-mour m' ap - prê - te! Le plus ai - mable ob\_". The piano accompaniment continues with chords and moving lines in both staves.

M. *-jet — doit è - tre la con - quête qu'il me pro - met dans ce ha -*

The first system consists of a vocal line (M.) and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

M. *-meau; Mais pour jou - ir — d'un tri - om - phe plus beau, Mer -*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment uses longer note values and rests in the right hand, with a consistent bass line.

M. *-cu - re comme un Dieu Ne veut point y pa - rai -*

The third system features a vocal line with trills (tr) on the notes G4 and D5. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

M. *-tre.... On ap - proche; é - vi - tons de me fai - re con -*

The fourth system shows a vocal line with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a change in time signature from 2/4 to common time (C) and features longer note values in the right hand.

## SCENE II.

MERCURE, EURILAS.

MERCURE.

-nai - tre

EURILAS.

A - mants, vou - lez - vous qu'u - ne bel - le Des

PIANO.

E.

feux dont vous bru - lez Soit é - pri - se à son tour Dé - gui -

E.

-sez dé - gui - sez près d'el - le l'ex - cès — de votre a - mour. A -

E.  *ma*nts vou-lez - vous que u - ne bel - le Des feux - dont vous bru-

E.  -lez Soit é - pri - se à son tour, Dé - gui -

E.  -sez dégui - sez près d'el - le L'ex - cès — de votre a - mour Dé - gui -

E.  -sez dé - gui - sez près d'el - le L'ex - cès — de votre a -

SCÈNE III.

MERCURE (sans caducée) EURILAS.

MERCURE.  Le ha-meau se pré-

EURILAS.  -mour.

PIANO. 

M.  -pare à cé - lé - brer des jeux D'où nais - sent ses trans-

PIANO. 

M.  -ports.

E.  C'est dans ce jour heu - reux qu'Eglé doit accor - der la faveur que j'es -

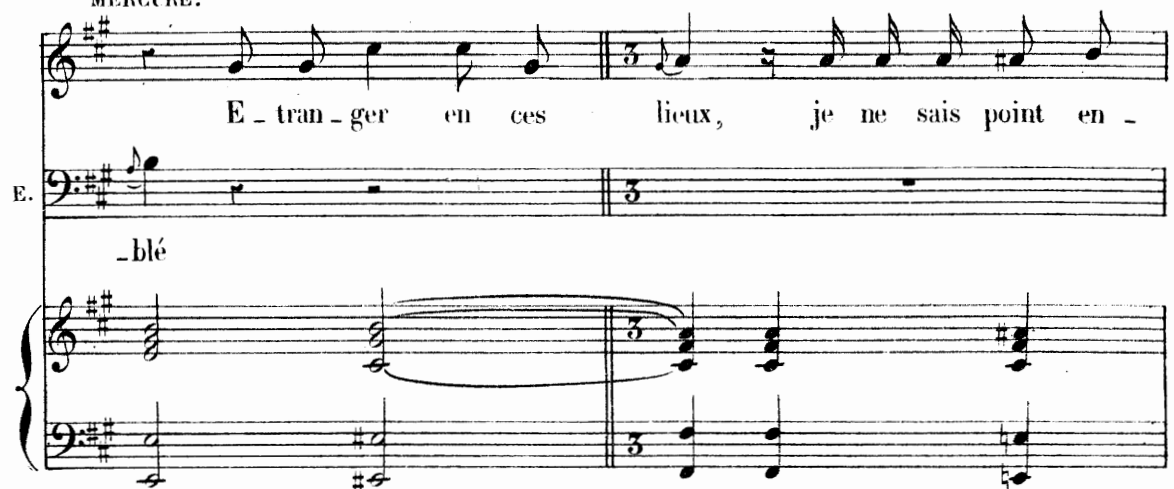
PIANO. 



E.  *p*  
 -pè - re; Aux autels de l'Hy - men el - le por - te ses voeux.

E.  *p*  
 C'est pour le choix qu'elle va fai - re Qu'on voit, par les plai - sirs, le Hameau rassem -

## MERCURE.

 *p*  
 E - tran - ger en ces lieux, je ne sais point en -  
 -blé

M.  *p*  
 -co - re Quels sont et les des - seins et les ap - pas d'E - glé  
 E.  *p*  
 De

E. Part — de Terpsi — co — re E — glé nous en — sei — gna les

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Plus vite.

E. lois. Un a — zi — le char — mant ré — vé — ré dans ces

Plus vite.

The second system of music continues the vocal line and piano accompaniment. The tempo instruction "Plus vite." is placed above the vocal line. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5. The piano accompaniment maintains the rhythmic pattern from the first system.

E. bois Voit of — frir cha — que jour, au le — ver de l'Au —

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5. The piano accompaniment maintains the rhythmic pattern from the first system.

E. — ro — re, Des jeux — qu'E glé con — duit au son de nos haut —

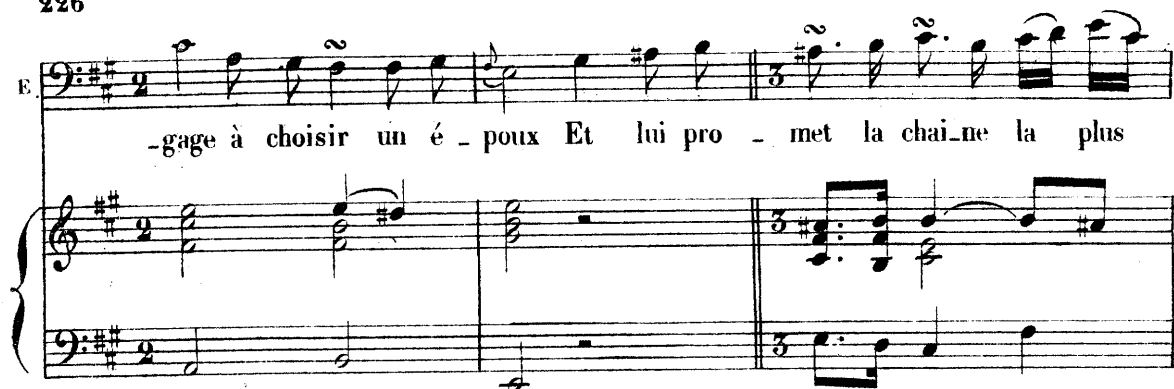
The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5. The piano accompaniment maintains the rhythmic pattern from the first system.

E.    
 \_bois; Un a - zi - le char - mant ré - vé - ré dans ces

E.    
 bois Voit of - frir chaque jour au le - ver de l'au -

E.    
 -ro - re, Des jeux — qu' Eglé con - duit Au son de nos haut -

E.    
 -bois. Pour prix de ses soins; de son zè - le Terpsicho - re l'en -

E. 

-gage à choisir un é - poux Et lui pro - met la chai - ne la plus

## MERCURE.



Et ce choix glo - ri - eux doit se fi - xer sur vous ?

bel - le Eglé de son ar -

E. 

-deur me fait en - cor mys - tè - re; Mais je vois mes ri - vaux trop empressés à

E. 

plai - re, Soupi - rer et gé - mir dans leurs fers — malheu -

E. *-reux J'ai-me, sans me plain-dre com-me eux. A -*

*AIR. léger.*

E. *-mants, vou-lez - vous qu' u - ne bel - le Des feux dont vous bru-*

E. *-lez Soit é - pri - se à son tour Dé - gui - sez dé - guisez près*

E. *d'el - le L' ex - cès — de votre a - mour. A - mants, vou - lez -*

E.  - vous qu'au ne bel le Des feux dont vous bru lez Soit é -

E.  - pri se à son tour, Dégui sez dégui sez près d'el le L'ex -

E.  - cès de votre a mour; Dégui sez dégui sez près d'el le L'ex -

E.  - cès de votre a mour; Non non, ce n'est qu'à vous qu'Eglé

MERCURE.

M.

ren - dra les ar - mes Des feux si bien con -

M.

-duits se - ront récom - pen - sés.

Hautbois seul.

## EURILAS.

De sa dan - se et - le vient fai - re bril - ler les

E.

char - mes Et je crains de voir - trer les soins trop em - pres -

## SCÈNE IV.

EGLÉ, MERCURE, PALÉMON jouant du Hautbois.

EURILAS.

-sés!

(Eglé danse) Basson seul.

AIR. MERCURE.

Tu veux a - voir - la pré - fé - ren - ce, Bèr - ger, au son de ton haut -

-bois; Crois tu d'E - glé gui - der en - cor la dan - se

Non, non, non, c'est le son - de ma

voix, Non, non, non, non, c'est le son - de ma



voix. Grâ - ces, quit - tez Cy - thè - re, Ve - nez

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a half note followed by a series of eighth notes, ending with a trill (tr) on a quarter note. The middle and bottom staves are the piano accompaniment, with the right hand playing a series of eighth notes and the left hand playing a simple bass line.

sur ce — ga - zon Pour dan - ser et pour

The second system continues the musical score. The vocal line has a half note followed by eighth notes, then a trill (tr) on a quarter note. The piano accompaniment continues with similar rhythmic patterns in both hands.

plai - re Ve - nez de la Ber - gè - re pren - dre le -

The third system of the musical score. The vocal line features a half note followed by eighth notes, then a trill (tr) on a quarter note. The piano accompaniment continues with similar rhythmic patterns in both hands.

- con Tu veux a - voir — la pré - fé - ren - ce, Ber - ger, au son de ton haut -

The fourth system of the musical score. The vocal line features a half note followed by eighth notes, then a trill (tr) on a quarter note. The piano accompaniment continues with similar rhythmic patterns in both hands.

- bois; Crois - tu d' E - glé gui - der en - cor la

The fifth and final system of the musical score. The vocal line features a half note followed by eighth notes, then a trill (tr) on a quarter note. The piano accompaniment continues with similar rhythmic patterns in both hands.

M.  
dan - se Non, non, non, c'est le

M.  
son de ma voix; Non, non, non, non, c'est le

M.  
son de ma voix. Mais il fuit, il sou -

M.  
- pi - re; il bri - se son haut - bois; Ah - si de son cour -

M.  
- roux E - glé ne fait que ri - re Que ce dé - pit me se - ra

EGLÉ, MERCURE.

EGLÉ.

Par quel enchan - te - ment me laissai - je sur -

MERCURE.

doux!

PIANO.

E

-prendre? Dieux! quel est ce ber - ger?

M

Mon cœur jusqu'à ce

M

jour A\_vait su - se dé - fen - dre Des attraits de l'A -

M

-mour; Et j'es-pé - rais de ne jamais m'y ren - dre. J'ap -

AIR.

M

-prends à soupi - rer; E - glé, c'est dans vos jeux, C'est par vous que je

M

sais - qu'il faut en - fin qu'on ai - me Je ne sais en ai - mant,

M

si l'on peut être heureux; L'appren - drai - je de mê - me? Je ne

sais en ai - mant, si l'on peut être heu - reux; L'appren -

EGLÉ. (a part)

Que lui dirai-je, hé -

-drai - - je de mê - - me

E

-las! tous mes sens sont trou - blés

MERC.

Vous ne répondez point? par - lez...

U - ne ten - dre ber - gè - re Em - prun - te vai - ne -

ment Un lan - ga - ge sé - vè - re; U - ne ten - dre ber - gè - re Em -

- prun - te vai - ne - ment Un lan - ga - ge sé - vè - re La

fein - te se dé - ment Quand l'a - mant sait luy plai - -

E

-re; La fei - te se dé - ment, Quand l'a - mant sait luy

E

plai - re Quand l'a - mant sait lui plai - - - re.

MERC.

Maitre des

M

cieux, vos grandeurs ne sont rien, Le cœur d'Eglé lui seul est le souverain

M

bien. Vous méritez des vœux plus éclatants en -

M

-co - re; Re - connais - sez Mer - cure épris de vos at -

M

- traits; Ils sont pour vous les feux les plus par - faits; Mer -

EGLÉ.

AIR.

Mon cœur a ses trans -

M

- cu - re vous a - do - re.

E

ports Recon - nait un pouvoir su - prême Mon cœur a ses trans -



E  
 -ports Recon\_nait un pou\_voir su \_prê\_me Hé \_ las!\_ pour les ca\_

E  
 \_cher j'ai fait de vains ef \_ forts Hé \_ \_ las! hé \_ \_

E  
 \_las!\_ pour les ca\_cher\_ j'ai fait de vains ef \_ forts.  
 MERC.  
 Eh! c'est ain\_

E  
 Il veut qu'on ai \_ me constam \_

M  
 \_si\_ qu'Amour veut que l'on ai\_me.

E  
\_ment

M  
Je de\_viens pour E - glé le plus fi\_dèle a -

E  
Eh! c'est ain - si qu'Amour veut que l'on ai\_me...

M  
\_mant Non! \_\_\_\_\_

M  
non, je n'ai\_me\_ ray que vous Mon bon\_heur dépendra du

E  
Non non je n'ai\_me\_rai que

M  
vô - tre Non non je n'ai\_me\_rai que

E  
vous non non je n'aime - rai que

M  
vous non non je n'aime - rai que

Detailed description: This system contains the first three staves of music. The top staff is for the soprano (E) and the middle staff is for the mezzo-soprano (M). Both vocal staves have the lyrics 'vous non non je n'aime - rai que' written below them. The piano accompaniment consists of two staves (treble and bass clef) with chords and a rhythmic bass line.

E  
vous. Mon bon\_heur dépendra du vô - tre Ah! Ah!

M  
vous. Mon bon\_heur dépendra du vô - tre Ah! Ah!

Detailed description: This system contains the next three staves of music. The vocal staves for E and M have the lyrics 'vous. Mon bon\_heur dépendra du vô - tre Ah! Ah!'. The piano accompaniment continues with harmonic support for the vocal lines.

E  
que notre sort se\_ra doux De vi - vre l'un pour

M  
que notre sort se\_ra doux De vi - vre l'un pour

Detailed description: This system contains the final three staves of music on the page. The vocal staves for E and M have the lyrics 'que notre sort se\_ra doux De vi - vre l'un pour'. The piano accompaniment concludes the piece with a final chord and a melodic flourish in the bass line.

E  
l'au - tre non... non... je n'aime -

M  
l'au - tre non... non... je n'aime -

E  
-rai... que vous non... non... je n'aime -

M  
-rai... que vous non... non... je n'aime -

E  
-rai... que vous.

M  
-rai... que vous.

Musettes et Hautbois.

E

M

Non!

On vient, et vous allez déclarer votre é - poux

E

Une Bergère.

non, je n'aimeray que vous. L'Amour

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce

jour il t'im - plo - re L'Amour règne en ces

la  
B.

bois; Hy - men, c'est par nos voix Qu'en ce jour il l'im -

The first system consists of a vocal line in tenor clef (la B.) and a piano accompaniment in grand staff. The vocal line begins with the lyrics 'bois; Hy - men, c'est par nos voix Qu'en ce jour il l'im -'. The piano accompaniment features a steady bass line and chords in the right hand.

la  
B.

-plo - - re

L'Amour règne en ces bois; Hy - men,

L'Amour règne en ces bois; Hy - men,

L'Amour règne en ces bois; Hy - men,

L'Amour règne en ces bois; Hy - men,

The second system continues the musical score. It features a vocal line in tenor clef (la B.) and a piano accompaniment in grand staff. The vocal line begins with the lyrics '-plo - - re' and then repeats 'L'Amour règne en ces bois; Hy - men,' four times across the system. The piano accompaniment continues with a steady bass line and chords in the right hand.

c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour

c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour

c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour

c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

The second system continues with four vocal staves and piano accompaniment. The lyrics are repeated across the vocal staves. The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

4

Confonds si bien ton em - pire et le sien, Que sans

- plo - - re

- plo - - re

- plo - - re

pl - - re

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics "- plo - - re". The fifth staff is a piano accompaniment. The lyrics are: "Confonds si bien ton em - pire et le sien, Que sans - plo - - re".

5

cesse on i - gno - - re Qui des deux sait ren - dre plus heu - reux

L'Amour

L'Amour

L'Amour

L'Amour

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second, third, and fourth staves are vocal lines with lyrics "L'Amour". The fifth staff is a piano accompaniment. The lyrics are: "cesse on i - gno - - re Qui des deux sait ren - dre plus heu - reux".



règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -

-plo - - re; L'Amour règne en ces bois; Hy - men

-plo - - re; L'Amour règne en ces bois; Hy - men

-plo - - re; L'A Hy - men

-plo - - re; L'Amour règne en ces bois; Hy - men

c'est par nos voix Hy-men, C'est par nos voix Qu'en ce

c'est par nos voix Hy-men, C'est par nos voix Qu'en ce

c'est par nos voix Hy-men, C'est par nos voix Qu'en ce

c'est par nos voix Hy-men, C'est par nos voix Qu'en ce

jour il t'im-plo - re C'est par nos voix c'est par nos

jour il t'im - plo - re C'est par nos voix

jour il t'im - plo - re C'est par nos voix

jour il t'im - plo - re C'est par nos voix

voix Qu'en ce jour il t'im\_plo - re.

C'est par nos voix Qu'en ce jour il t'im\_plo - re.

C'est par nos voix Qu'en ce jour il t'im\_plo - re.

C'est par nos voix Qu'en ce jour il t'im\_plo - re.

**MUSETTE EN RONDEAU.**

**B<sup>PS</sup> Musettes.**

Haut: **MS**

Piano introduction consisting of two staves (treble and bass clef) with a grand staff brace on the left. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

## UNE BERGÈRE.

Vocal line for the character 'UNE BERGÈRE.' in 2/4 time, starting with a 3/2 measure rest. The melody is written on a single staff with a treble clef.

C'est pour l'a-mour que nos hameaux sont faits; Nos bergers sont toujours sin-

Piano accompaniment for the first vocal line, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The music is in 2/4 time and provides harmonic support for the vocal line.

Vocal line for the second character in 3/2 time, starting with a 3/2 measure rest. The melody is written on a single staff with a treble clef.

-cè-res Et l'on ne voit ja-mais d'in-fi-dè-les ber-gè-res; Quand un a-

Piano accompaniment for the second vocal line, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The music is in 3/2 time and provides harmonic support for the vocal line.

Vocal line for the third character in 3/2 time, starting with a 3/2 measure rest. The melody is written on a single staff with a treble clef.

-mant espère un doux re-tour Ce n'est point pour la gloi-re Qu'il ten-te la vic-

Piano accompaniment for the third vocal line, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The music is in 3/2 time and provides harmonic support for the vocal line.

-toi-re, C'est pour l'a-mour, C'est pour l'a-mour.

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are written below the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

This system continues the piano accompaniment from the first system. It consists of two staves, treble and bass clef, with various rhythmic patterns and chordal textures.

This system continues the piano accompaniment. It features a melodic line in the right hand and a more rhythmic bass line in the left hand, with some chordal accompaniment.

This system continues the piano accompaniment. The right hand has a more active melodic line, while the left hand provides a steady harmonic and rhythmic foundation.

This system concludes the piano accompaniment on this page. It features a final melodic phrase in the right hand and a concluding bass line in the left hand.

GAVOTTE EN RONDEAU

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The treble staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes with slurs, and some chords. The bass staff begins with a bass clef and contains mostly quarter and eighth notes.

The second system continues the piece. The treble staff shows more complex rhythmic patterns with slurs and ties. The bass staff continues with a steady accompaniment of quarter and eighth notes.

The third system features a more active treble staff with frequent sixteenth-note runs and slurs. The bass staff has a few rests and then continues with quarter notes.

The fourth system shows a change in texture with more chords and rests in the treble staff. The bass staff has a few chords and rests.

The fifth system concludes the piece. The treble staff has a final flourish with slurs and ties. The bass staff ends with a few notes and a final chord. The piece ends with a double bar line.

2<sup>e</sup> GAVOTTE EN RONDEAU.

textuel.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The word "textuel." is written in the upper staff.

Haut

bas

The second system continues the musical piece. The upper staff is marked "Haut" and the lower staff is marked "bas". The notation includes various rhythmic values and articulation marks.

The third system of the musical score shows further development of the melodic and bass lines. The upper staff contains chords and moving lines, while the lower staff provides a steady accompaniment.

The fourth system continues the piece with similar melodic and harmonic structures. The notation is clear and well-defined.

The fifth system concludes the musical piece. The notation features a final melodic phrase in the upper staff and a corresponding bass line in the lower staff.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The bass staff provides a rhythmic accompaniment with quarter and eighth notes.

The second system continues the musical piece. It features similar rhythmic patterns in both staves. The system concludes with a double bar line and repeat dots in both the treble and bass staves.

RIGAUDON.

The 'RIGAUDON' section begins with a 2/4 time signature and the tempo marking 'Vite.' The treble staff shows a melody of eighth notes, while the bass staff has a simple accompaniment of quarter notes.

The third system of the Rigaudon includes first and second endings. The first ending is marked with a bracket and '1<sup>a</sup>' above it, and the second ending is marked with '2<sup>a</sup>'. Both endings lead to a repeat sign.

The fourth system continues the Rigaudon melody. The treble staff has a more active melodic line with some slurs, while the bass staff maintains a steady accompaniment.

The fifth system concludes the Rigaudon section. It features a first ending marked with a bracket and '1<sup>a</sup>' above it, leading to a final repeat sign.



Pour un autre Eglé se dé - cla - re; Es-poir flat -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a common time signature (C). It begins with a series of eighth notes, followed by a triplet of eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature. It features a series of chords, including a triad with a sharp sign, and a triplet of eighth notes in the bass line.

-teur Qu'êtes vous de-ve- nu? Mais que je suis ven -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, followed by a series of eighth notes. The piano accompaniment features a series of chords and a triplet of eighth notes in the bass line.

- gé Par un choix si bi - zar - re De fal-loir à son

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, followed by a series of eighth notes. The piano accompaniment features a series of chords and a triplet of eighth notes in the bass line.

MERCURE  
cœur un ber-ger in-con - nu. Au choix d'E - glé ces-se de faire in -

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, followed by a series of eighth notes. The piano accompaniment features a series of chords and a triplet of eighth notes in the bass line.

un Amour apporte le Caducée  
- ju - re Dans ce ber - ger reconnais-sez Mer - cu - re

The fifth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over a note, followed by a series of eighth notes. The piano accompaniment features a series of chords and a triplet of eighth notes in the bass line.

*p*

Le char-mant art d'E - glé d'un Dieu même est vain - queur,

*p*

Le char-mant art d'E - glé d'un Dieu même est vain - queur,

*vns Haut:*

*M*

E -

Le char-mant art d'E - glé d'un Dieu mê-me est vain - queur.

Le char-mant art d'E - glé d'un Dieu mê-me est vain - queur.

Le char-mant art d'E - glé d'un Dieu mê-me est vain - queur.

*M*

- glé va fai - re mon bon - heur, E - glé, E - glé va

M

fai - re mon bon - heur . .

Le charmant art d'E - glé d'un Dieu même est vain -

Le charmant art d'E - glé d'un Dieu même est vain -

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with the lyrics 'fai - re mon bon - heur . .'. The second and third staves are vocal lines, both starting with a treble clef and the same key signature. They both begin with the lyrics 'Le charmant art d'E - glé d'un Dieu même est vain -'. The fourth staff is a piano accompaniment line, starting with a bass clef and the same key signature. It provides harmonic support for the vocal lines.

- queur, Le charmant art d'E - glé d'un Dieu même est vain - queur.

- queur, Le charmant art d'E - glé d'un Dieu même est vain - queur.

Le charmant art d'E - glé d'un Dieu même est vain - queur.

The second system of the musical score consists of four staves. The top staff is a vocal line starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It begins with the lyrics '- queur, Le charmant art d'E - glé d'un Dieu même est vain - queur.'. The second and third staves are vocal lines, both starting with a treble clef and the same key signature. They both begin with the lyrics '- queur, Le charmant art d'E - glé d'un Dieu même est vain - queur.'. The fourth staff is a piano accompaniment line, starting with a bass clef and the same key signature. It provides harmonic support for the vocal lines.

le théâtre change et représente un Jardin Orné.

*gay*

M

Mais \_\_\_\_\_ par les

M

soins des plus ai - ma - bles dieux, De mil - le at - traits nou -

M

- veaux On voit bril - ler ces lieux \_\_\_\_\_

M

Ces sons an-non-cent Terpsi-cho-re; les Fau-nes, les Syl-

M

-vains em-pres-sés sur ses pas De la ber-gè-re que j'a-

M

-do-re Vien-nent cé-lé-brer les ap-pas.

# SCÈNE VI

ENTRÉE DE TERPSICHOË, DE SES NYMPHES, DES FAUNES ET SYLVAINS

PIANO.

*f* *tr*

1ª 2ª

1ª 2ª

*louré grave.*

Viol:

Violin part, first system. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked *louré grave*. The first measure starts with a forte (*f*) dynamic. The melody consists of quarter and eighth notes, while the bass line provides a steady accompaniment of quarter notes.

Petite Flûte.

Petite Flûte part, second system. The flute part features a melodic line with slurs and accents, primarily using eighth and sixteenth notes. The piano accompaniment consists of sustained chords in the bass line.

Petite Flûte part, third system. The flute part continues with a melodic line, showing some chromatic movement and slurs. The piano accompaniment remains consistent with sustained chords.

Petite Flûte part, fourth system. The flute part features a more complex melodic line with slurs and accents, including some sixteenth-note passages. The piano accompaniment continues with sustained chords.

Violin part, fifth system. The melody continues with quarter and eighth notes, and the bass line provides a steady accompaniment of quarter notes.

First system of a piano score in D major. The right hand features a melodic line with eighth-note triplets and a final quarter-note. The left hand provides a bass line with a long, sustained chord in the first measure.

Second system of the piano score. The right hand continues with eighth-note triplets. The left hand has a bass line with a long, sustained chord in the second measure.

Third system of the piano score. The right hand has a melodic line with eighth-note triplets. The left hand has a bass line with a long, sustained chord in the second measure.

Fourth system of the piano score. The right hand has a melodic line with eighth-note triplets. The left hand has a bass line with a long, sustained chord in the second measure.

Fifth system of the piano score. The right hand has a melodic line with eighth-note triplets and a trill (tr) in the fourth measure. The left hand has a bass line with a long, sustained chord in the second measure.



First system of musical notation. The treble clef staff features a series of chords with eighth-note patterns, while the bass clef staff provides a harmonic accompaniment with sustained notes and chords.

Second system of musical notation. The treble clef staff continues with melodic lines and chords, and the bass clef staff features a more active accompaniment with eighth-note patterns.

Third system of musical notation. The treble clef staff shows a dense texture of chords and eighth notes, and the bass clef staff continues with a steady accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with some chromaticism, and the bass clef staff features a sustained bass line with occasional chords.

Fifth system of musical notation. The treble clef staff includes a trill (tr) and dense chordal textures, while the bass clef staff has a sustained accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with a trill-like figure. The bass staff continues with a steady accompaniment.

1<sup>er</sup> MENUET.

Fl: vis tr gay.

Third system of musical notation, starting with a double bar line. The treble staff begins with a melodic line marked with a piano (*p*) dynamic. The bass staff has a simple accompaniment. A trill (*tr*) is indicated in the treble staff.

Fourth system of musical notation, featuring a repeat sign in the treble staff. The treble staff has a melodic line with a forte (*f*) dynamic. The bass staff continues with a simple accompaniment.

Fifth system of musical notation, starting with a double bar line. The treble staff has a melodic line with a fortissimo (*ff*) dynamic. The bass staff has a simple accompaniment. A piano (*p*) dynamic is marked in the treble staff.

Sixth system of musical notation, ending with a double bar line. The treble staff has a melodic line with a forte (*f*) dynamic. The bass staff has a simple accompaniment.

2<sup>e</sup> MENUET.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The word "doux." is written in the treble staff. The music begins with a half rest in the treble and a dotted quarter note in the bass. The treble staff features a series of chords and eighth notes, with a triplet of eighth notes in the fourth measure. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. It features a repeat sign in the middle of the system. The treble staff has a melodic line with eighth notes and chords, including a triplet of eighth notes in the second measure. The bass staff continues with a steady accompaniment of quarter notes.

The third system shows the continuation of the melody in the treble staff, characterized by eighth-note patterns and chords. The bass staff maintains the accompaniment with quarter notes and rests.

The fourth system includes the word "doux." in the treble staff. The treble staff has a melodic line with eighth notes and chords, and a triplet of eighth notes in the second measure. The bass staff continues with quarter notes and rests.

The fifth system continues the musical piece. The treble staff features a melodic line with eighth notes and chords, including a triplet of eighth notes in the third measure. The bass staff provides accompaniment with quarter notes.

The sixth system is the final system on the page. The treble staff has a melodic line with eighth notes and chords, including a triplet of eighth notes in the second measure. The bass staff continues with quarter notes and rests.

Fl et V<sup>ns</sup> *tr*

*doux.* *f*

The first system of the musical score consists of two staves. The upper staff is for Flute and Violins (Fl et V<sup>ns</sup>) and contains a trill (tr) over a series of notes. The lower staff is for piano accompaniment, starting with a *doux.* (soft) dynamic and ending with a *f* (forte) dynamic. The key signature has three sharps (F#, C#, G#).

*f* Fl:

The second system continues the piano accompaniment with a *f* (forte) dynamic. The upper staff shows the entry of the Flute (Fl:) with a series of notes. The key signature remains three sharps.

*très-fort*

The third system features piano accompaniment with a *très-fort* (very forte) dynamic. The upper staff contains chords and some melodic fragments. The key signature remains three sharps.

*doux.*

The fourth system features piano accompaniment with a *doux.* (soft) dynamic. The upper staff contains chords and some melodic fragments. The key signature remains three sharps.

The fifth system features piano accompaniment. The upper staff contains chords and some melodic fragments. The key signature remains three sharps.

## MUSETTE EN RONDEAU.

*tendrement.*

1<sup>a</sup>

2<sup>a</sup>

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes. The key signature is two sharps (F# and C#).

Second system of piano accompaniment. The right hand continues the melodic line with some rests and grace notes. The left hand maintains the bass line with consistent rhythmic patterns.

Third system of piano accompaniment. The right hand has a more active melodic line with sixteenth-note runs. The left hand continues the bass line with quarter notes and eighth-note pairs.

1<sup>rs</sup> et 2<sup>ds</sup> Dessus.  
(Haute contre)

Vocal line for the first and second sopranos. The melody is simple, with a long note on 'Sui' and a grace note on 'A'. The lyrics are: Sui - vez les loix qu'A -

Ténors.  
(Taille)

Vocal line for the tenors. The melody is simple, with a long note on 'Sui' and a grace note on 'A'. The lyrics are: Sui - vez les loix qu'A -

Basses.

Vocal line for the basses. The melody is simple, with a long note on 'Sui' and a grace note on 'A'. The lyrics are: Sui - vez les loix qu'A -

Fourth system of piano accompaniment. The right hand has a melodic line with some rests and grace notes. The left hand continues the bass line with quarter notes and eighth-note pairs.

\_mour vient vous dic\_ter lui - mê - me, Sui - vez les loix que  
 \_mour vient vous dic\_ter lui - mê - me, Sui - vez les loix que  
 \_mour vient vous dic\_ter lui - mê - me, Sui - vez les loix que

UNE BERGÈRE.

On fait un choix, on  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.

doux.

a. B. aime et pour toujours on ai - me  
 Sui - vez — les loix que  
 Sui - vez — les loix que  
 Sui vez — les loix que

a. B. *doux.*  
 L'A-mour vous ap - pel - le, Ai -  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.  
 nous chérissons dans nos bois.

*doux.*



La  
B.

-mez soy\_ez fi - dè - le, l'A\_mour vous ap - pel - le Qu'il

La  
B.

est doux d'entendre sa voix! On fait un choix on aime et pour toujours on  
MERCURE.

J'ai fait un choix j'aime et c'est pour toujours que

La  
B.

ai - me Sui - vez les loix que nous chérissons dans nos bois.

M

jaime Sui - vez les loix que nous chérissons dans nos bois.

*f*

Sui -

*f*

Sui -

*f*

Sui -

-vez les loix qu'A - mour vient vous dic - ter lui mê - me Sui -

-vez les loix qu'A - mour vient vous dic - ter lui mê - me Sui -

-vez les loix qu'A - mour vient vous dic - ter lui mê - me Sui -

## UNE BERGÈRE.

No -

-vez les loix que nous chérissons dans nos bois.

-vez les loix que nous chérissons dans nos bois.

-vez les loix que nous chérissons dans nos bois.

-tre ardeur - tan - te Sans ces - se s'aug - men - te, Qu'i - ci chacun

MERCURE.

Qu'i - ci chacun

L.  
B. chan-te Mil - le et mil - le fois; On fait — un choix on

M.  
chan-te Mil - le et mil - le fois; On fait — un choix on

L.  
B. aime et pour toujours on aime Sui - vez — les loix que nous chérissons dans nos

M.  
aime et pour toujours on aime Sui - vez — les loix que nous chérissons dans nos

L.  
B. bois.

M.  
bois.

Sui - vez — les loix qu'A - mour vient vous dicter lui -

Sui - vez les loix qu'A - mour vient vous dicter lui -

Sui - vez — les loix qu'A - mour vient vous dicter lui -

mê - me, sui - vez les loix que nous chérissons dans nos bois

mê - me, sui - vez les loix que nous chérissons dans nos bois

mê - me, sui - vez les loix que nous chérissons dans nos bois

## MERCURE à TERPSICHOË.

E - glé me tient sous sa puis - san - ce, Du ne nymphe si

belle augmentez votre cour; Vous venez à ja - mais les Grâces et l'A -

-mour, par - tager ma reconnais - san - ce.

Terpsichore prend Eglé pour danser.

PIANO.

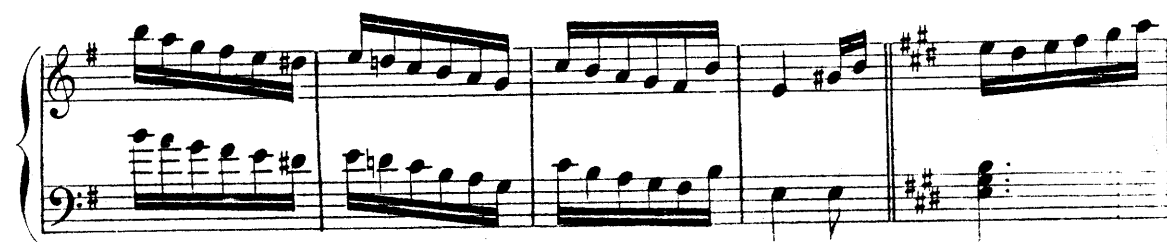
The musical score is written for piano in A major (two sharps) and 3/8 time. It consists of five systems of music, each with a treble and bass staff. The first system is marked 'PIANO.' and includes a 3/8 time signature. The melody in the treble staff is characterized by eighth-note patterns, often beamed in pairs. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final cadence in the fifth system.

tr

DEUXIEME PASSEPIED

1<sup>a</sup> 2<sup>a</sup>

doux.



First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and a trill. The bass clef staff contains a harmonic accompaniment of chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a trill marked 'tr'. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata and a second ending bracket. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth-note patterns. The bass clef staff continues the harmonic accompaniment. The system ends with a double bar line and a repeat sign.



TAMBOURIN EN RONDEAU.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a series of eighth notes, followed by a repeat sign and a sequence of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, starting with a whole note chord, followed by a sequence of eighth notes. A dynamic marking 'B<sup>ns</sup>' is placed between the staves in the second measure.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes and quarter notes, including a trill-like figure. The lower staff provides a rhythmic accompaniment with eighth notes and quarter notes.

The third system is divided into two sections by a repeat sign. The first section is marked '1<sup>a</sup>' and the second '2<sup>a</sup>'. The upper staff contains a melodic line with trills ('tr') and eighth notes. The lower staff has a rhythmic accompaniment with eighth notes and quarter notes.

The fourth system continues with two staves. The upper staff features a melodic line with trills ('tr') and eighth notes. The lower staff has a rhythmic accompaniment with eighth notes and quarter notes.

The fifth system concludes the piece with two staves. The upper staff features a melodic line with trills ('tr') and eighth notes. The lower staff has a rhythmic accompaniment with eighth notes and quarter notes.

First system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure and a second ending bracket over the last two measures. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff features three trills, each marked with "tr". The bass clef staff includes a slur over the first two measures and a sharp sign (#) over the second measure.

Third system of musical notation. The treble clef staff shows a melodic line with eighth-note patterns. The bass clef staff features a series of chords in the first two measures, followed by a moving line.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns. The bass clef staff features a series of chords in the first two measures, followed by a moving line.

Fifth system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure. The bass clef staff includes a slur over the first two measures and a sharp sign (#) over the second measure. The text "B<sup>os</sup>" is written in the bass clef staff.

First system of musical notation, featuring a treble and bass clef. The key signature is one sharp (F#). The treble staff contains a melodic line with trills (tr) and slurs. The bass staff contains a supporting line with slurs and a sharp sign (#) above a note in the final measure.

Second system of musical notation. The treble staff continues the melodic line with multiple trills (tr) and slurs. The bass staff features a series of chords, some with a piano (p) dynamic marking.

Third system of musical notation. The treble staff has trills (tr) and a melodic line. The bass staff contains chords and a long, horizontal slur spanning across measures.

Fourth system of musical notation. The treble staff has a melodic line with a trill (tr) and a sharp sign (#) above a note. The bass staff has a rhythmic accompaniment with slurs and a sharp sign (#) above a note in the final measure.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with slurs.