

Rameau

LES FESTES d'HÈBE
1739
OPÉRA BALLET



LES FESTES D'HÉBÉ

OU

LES TALENTS LYRIQUES

DE RAMEAU

INTRODUCTION

Au XVIII^e 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^e ou au IV^e acte; et les Divinités de l'Olympe ne pouvaient faire autrement que descendre sur la terre au V^e acte et constituer, au dénouement, le *Deus ex machina*.

Voilà le premier degré des ouvrages de l'Académie, ce que nous appelons 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.

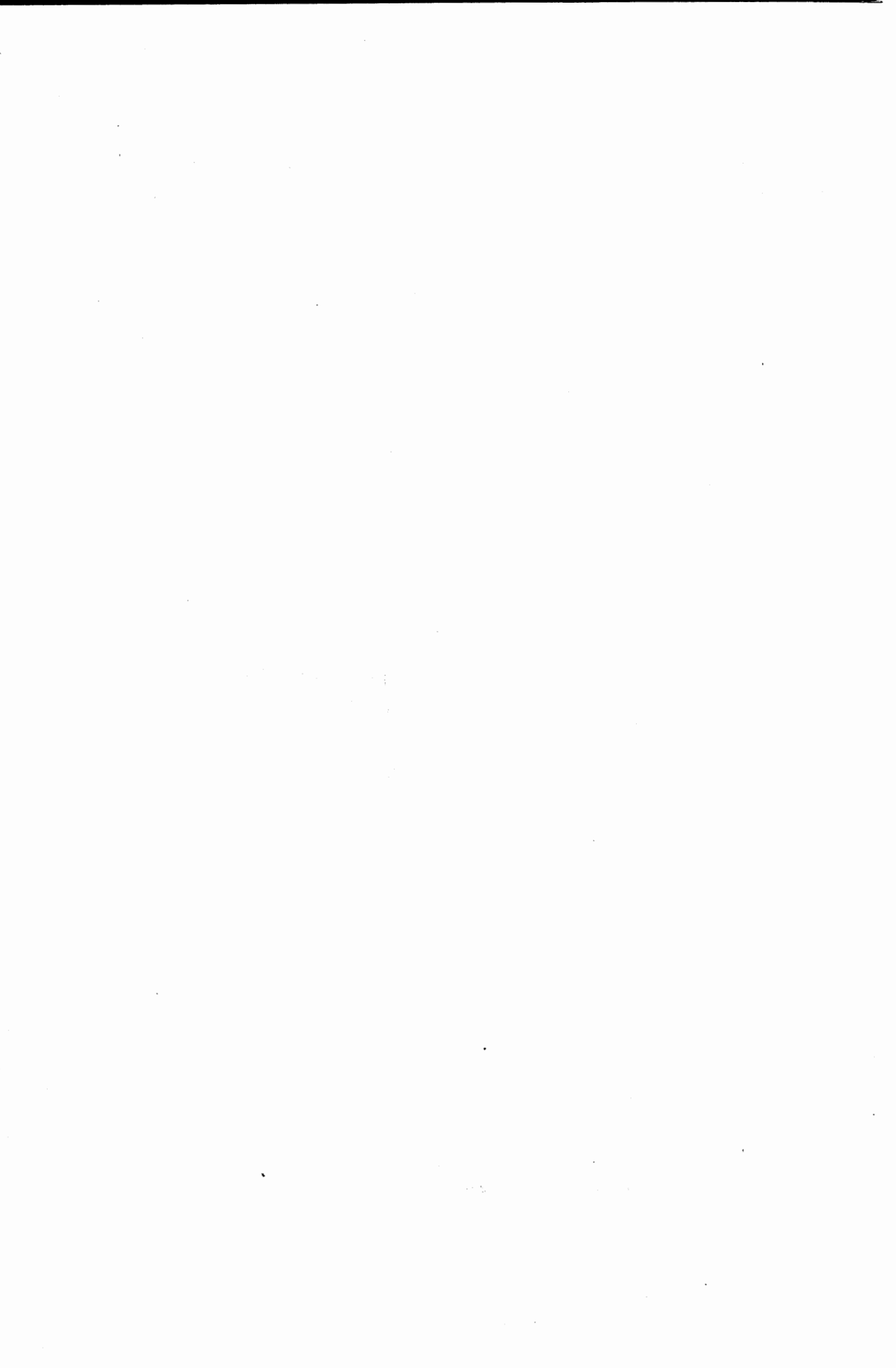
Pour en être bien convaincu, il suffit de lire l'article que le *Mercur*e de France consacre à l'œuvre de Mondorge et de Rameau :

« 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

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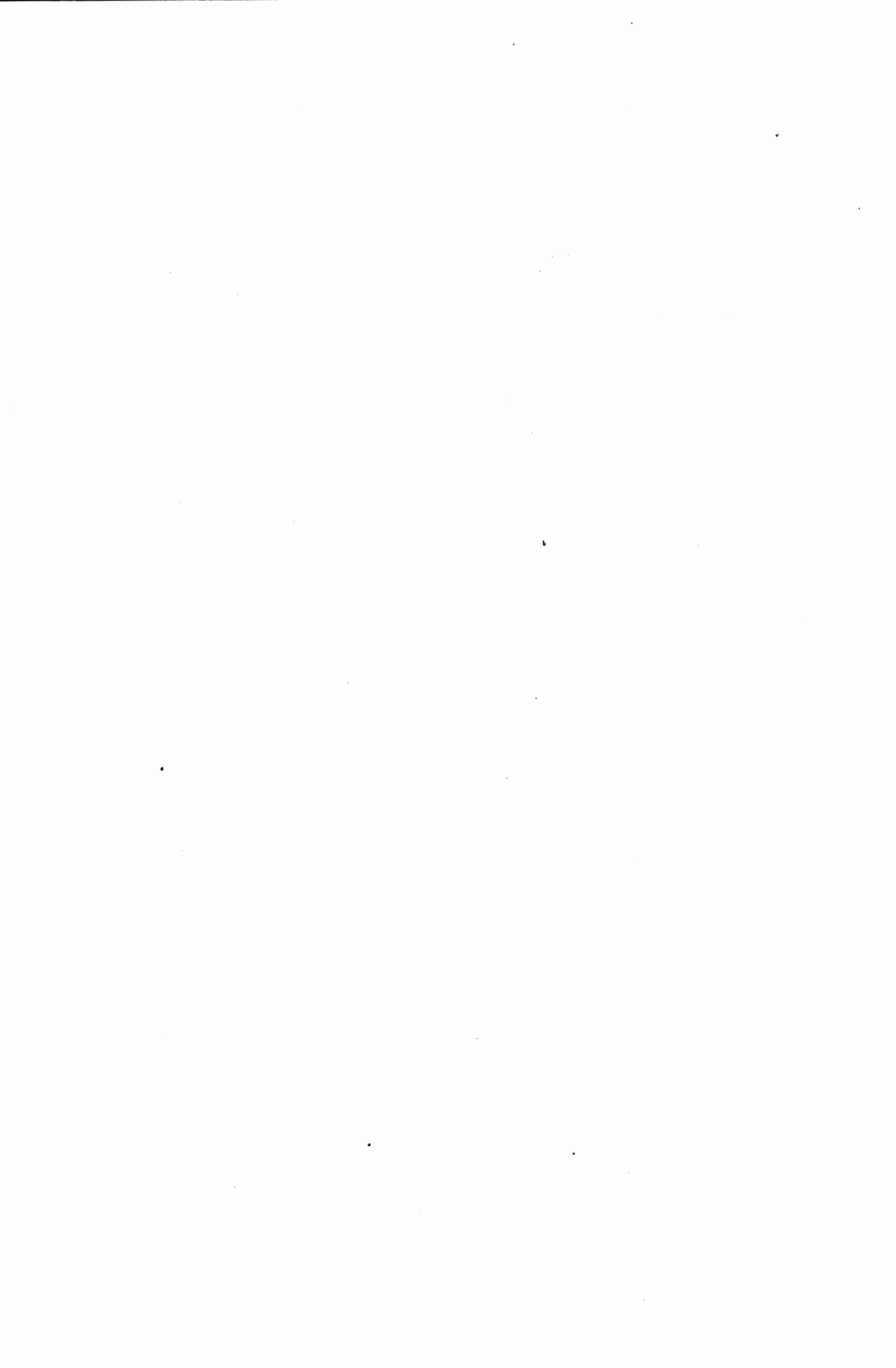
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LES FESTES D'HÉBÉ

OUVERTURE.

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PIANO.

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 foundation with chords and some eighth-note accompaniment.

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 remains consistent with the previous systems.

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.

First system of a piano score. The right hand features a melodic line with a fermata on the final note, while the left hand provides a rhythmic accompaniment of chords. A dynamic marking of *f* (forte) is present in the right hand.

Second system of the piano score. The right hand has a more active melodic line with slurs, and the left hand continues with a steady accompaniment.

Third system of the piano score. The right hand features a prominent melodic line with a long slur, and the left hand provides a simple accompaniment.

Fourth system of the piano score. The right hand has a melodic line with slurs, and the left hand provides a simple accompaniment.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand provides a simple accompaniment. A dynamic marking of *doux.* (dolce) is present in the right hand.

First system of musical notation. The treble clef staff features a series of chords, primarily triads and dyads, with some notes beamed together. The bass clef staff contains a rhythmic accompaniment of eighth notes. 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 musical notation. The treble clef staff shows a melodic line with a long slur spanning across the system. The bass clef staff continues with a rhythmic accompaniment of eighth notes.

Third system of musical notation. The treble clef staff features a melodic line with various note values and rests. The bass clef staff provides a simple accompaniment of quarter notes.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff shows a melodic line with eighth notes and some rests. The bass clef staff continues with a rhythmic accompaniment of eighth notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a bass line with several chords and a few eighth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with more eighth notes and some quarter notes. The lower staff continues the bass line with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff features a more complex melodic line with some sixteenth notes and eighth notes. The lower staff continues the bass line with chords and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some sixteenth notes and eighth notes. The lower staff continues the bass line with chords and eighth notes.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some sixteenth notes and eighth notes. The lower staff continues the bass line with chords and eighth notes.

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^{ns}

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 bass lines.

Fl et V^{ns}

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.

The third system of the piano accompaniment concludes the instrumental part of this section, ending with a final chord in the upper staff and a sustained bass note in the lower staff.

MOMUS.

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

This section features a vocal line for Momus in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase that corresponds to the lyrics. The piano accompaniment provides a simple harmonic support for the voice.

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^{ns}

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^{us}



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

tr

textuel.

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

tr

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, ché_rissons 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^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^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. *tr*
 - ble A - mour soyons toujours en sem - ble.

1^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^{rs} Dessus (H.^e contre)

2^{ds} Dessus (H.^e 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 -

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, showing chords and melodic lines in both hands.

- ports L'Echo ré - pon - - - - -

- ports L'Echo ré pon - - - - -

- ports L'Echo ré -

- ports L'Echo ré -

V^{ns} et Hb.

The second system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment staff. The lyrics are split across the vocal staves. The piano part includes a dynamic marking 'V^{ns} et Hb.' above the staff.

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^{us}

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^{ns} Hb. B^{ns}

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'e_lè - vent nos ac - cords

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

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

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

vp

Et que du fond de sa grot_te pro - fon -

Et que du fond de sa grot_te pro - fon -

Et que du fond de sa grot_te pro - fon -

Et que du fond de sa grot_te 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 vocal line with the lyric "de". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with 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 vocal line with lyrics: "à nos trans - ports É-cho ré - pon - de É-cho re -". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with 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 system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are '-pon-de à nos trans-ports!' repeated on each vocal staff. The piano part includes a 'gay.' marking above the right-hand staff.

doux.

This system shows the piano accompaniment for the second system. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The marking 'doux.' is placed above the right-hand staff.

fort. *doux.* *fort.*

This system shows the piano accompaniment for the third system. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The markings 'fort.', 'doux.', and 'fort.' are placed above the right-hand staff.

doux. *f*

This system shows the piano accompaniment for the fourth system. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The markings 'doux.' and 'f' are placed above the right-hand staff.

tr 1^a 2^a

doux

1^a Bourrée 2^a

The image displays a page of piano music, numbered 30. The music is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 3/4. The music is characterized by a mix of chords and melodic lines in both the treble and bass staves.

The first system begins with a *doux* dynamic marking. The second system features a *f* dynamic marking and includes a first ending bracket labeled "1^a". The third system includes a second ending bracket labeled "2^a". The fourth system features a *doux* dynamic marking and a *f* dynamic marking. The fifth system continues the melodic and harmonic development. The sixth system includes a first ending bracket labeled "1^a" and a *p* dynamic marking.

ARIETTE

PRÉLUDE

Musical notation for the prelude, featuring a treble and bass clef with a 2/4 time signature and a key signature of one sharp (F#).

Piano accompaniment for the first system of the prelude.

HÉBÉ.

Ac_cou - rez ri_an - te jeu -

Musical notation for the first system of the vocal line and piano accompaniment.

_nes - se, L'a - mour veut ré_gner a_vec nous Ac_cou - rez ri_an - te jeu -

doux

Musical notation for the second system of the vocal line and piano accompaniment.

nes se La-mour veut ré-gner

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) and contains the lyrics "nes se La-mour veut ré-gner". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

La-mour veut ré-gner

The second system continues the musical score. The vocal line contains the lyrics "La-mour veut ré-gner". The piano accompaniment continues with similar melodic and harmonic patterns. The key signature and time signature remain the same.

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment provides harmonic support. The key signature and time signature are consistent with the previous systems.

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

The fourth system concludes the musical score on this page. The vocal line contains the lyrics "A-vec nous; La-mour veut ré-gner a-vec nous Ac-cou-". The piano accompaniment continues to the end of the system. The key signature and time signature are consistent with the previous systems.

H *tr* *tr*
 _rez ri_an - te jeu - nes - - se ac_courez 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 (H) begins with a trill (tr) and is followed by the lyrics "A - vec". The piano accompaniment (piano) consists of two staves (treble and bass clef) with various rhythmic patterns.

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

Third system of musical notation, consisting of piano accompaniment (piano) for two staves (treble and bass clef).

Fourth system of musical notation. The vocal line (H) begins with the word "FIN" and the lyrics "Fu_yez tris - tes - se, fu_yez ja - loux,". The piano accompaniment (piano) features a prominent bass line with sustained notes.

Fifth system of musical notation. The vocal line (H) has the lyrics "Fu_yez tris - tes - se, fu_yez ja loux; Ge". The piano accompaniment (piano) continues with sustained bass notes.

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 (marked 'H') and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are 'n'est ja-mais pour vous que ce Dieu s'in_té - res - se Ce'. The piano accompaniment is written for both the right and left hands, with a treble clef and a key signature of one sharp. The music features a mix of eighth and quarter notes, with some rests and a final cadence.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'n'est ja - mais pour vous que ce Dieu s'in - té -'. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

H
- res se Ac_cou_

The third system includes the vocal line and piano accompaniment. The vocal line lyrics are '- res se Ac_cou_'. The piano accompaniment features a section marked 'fort' (forte) in the bass line. The system concludes with a double bar line and a repeat sign.

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 section title 'L'AMOUR.' and a 3/4 time signature. The vocal line lyrics are 'Qu'a_vec l'a - mour Hé - bé soit par - tout sou_ve_'. The piano accompaniment is written for both hands in 3/4 time, featuring a treble clef and a key signature of one sharp.

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

- rai - ne

Vo - lons vo -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs).

DUO. Plus gay.

Fi - xons no - tre sé -

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

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are piano accompaniment, with 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 consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom two staves are piano accompaniment, with 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_

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "plus heu_reux cli_mats Fi_xons no_tre sé_jour aux plus heu_reux cli_".

_mats

_mats Sur ces bords j'as_sen_ble pour plai_re Les

The second system continues the vocal lines and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "_mats" and "_mats Sur ces bords j'as_sen_ble pour plai_re Les".

bel_les dont mon art aug_men_te les ap_pas Sur ces

The third system continues the vocal lines and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "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_

The fourth system continues the vocal lines and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "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

Vo - - - le zé -

Vos

doux.

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The bottom staff is the piano accompaniment, beginning with a piano dynamic marking and a melodic line in the right hand, while the left hand has a simple bass line. The key signature has one sharp (F#) and the time signature is 2/4.

- phi - - re, Hé - bé - tap - pel - - - le;

Detailed description: This system contains the next two staves. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth notes. The key signature and time signature remain the same.

Vo - - - le! a - mène i - ci ta

Detailed description: This system contains the third and fourth staves. The vocal line has a melodic phrase. The piano accompaniment continues with a steady bass line. The key signature and time signature remain the same.

cour. Vo - - - le,

f

doux.

Detailed description: This system contains the final two staves. The vocal line concludes with a melodic phrase. The piano accompaniment features a forte dynamic marking in the first half and a return to a softer dynamic in the second half. The key signature and time signature remain the same.

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) and continues with the established rhythmic accompaniment.

- - - 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^o tempo.

This system contains the fifth and sixth staves. It is marked *1^o tempo.* and features a more active piano accompaniment with eighth-note patterns in both hands.

Vo

This system contains the final two 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 the active eighth-note accompaniment.

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-

- pel - - le Hé bé t'ap - - - -

First system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef staff. The key signature has one sharp (F#).

- le Hé-bé t'ap - pel - - le - - Fl:
V^e 8^{va} bassa. Zéphire

Second system of the musical score. The vocal line continues with lyrics. The piano accompaniment includes a section for Flute (Fl:) and Violoncello/Bass (V^e 8^{va} bassa. Zéphire). A trill (tr) is marked above a note in the vocal line.

arrive en dansant.

Third system of the musical score. The piano accompaniment continues with a treble and bass clef staff. The key signature remains one sharp.

Flûtes en tenus.
vis

Fourth system of the musical score. The piano accompaniment continues. A section for Flutes (Flûtes en tenus.) is indicated. The dynamic marking *vis* is present.

p *pp*

Fifth system of the musical score. The piano accompaniment continues. Dynamic markings *p* and *pp* are present.

AIR POUR ZÉPHIRE ET LES GRÂCES.

PIANO.

Flûtes et Violons.
doux.



Fl.



Fl: 3



Fl:



The first system of music features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the piece, showing more complex rhythmic patterns in the right hand, including sixteenth-note runs, and sustained chords in the left hand.

The third system features a more active right hand with frequent sixteenth-note passages and a left hand with a consistent harmonic accompaniment.

The fourth system shows a change in the right hand's texture, with some chords and rests, while the left hand maintains a rhythmic accompaniment.

The fifth and final system on the page concludes with a series of sixteenth-note runs in both hands, leading to a final chord in the right hand and a sustained note in the left hand.

DUO.

HÉBÉ

Vo - lons sur les bords de la

PIANO

Detailed description: This system contains the first line of music. The vocal line for Hébé is in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment consists of a right hand with a series of chords and a left hand with a simple bass line.

II

Sei - ne Par des con -

Detailed description: This system contains the second line of music. The vocal line continues with a quarter note G4, a quarter rest, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a right hand with chords and a left hand with a bass line. A dynamic marking of *f* is present in the piano part.

II

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

Detailed description: This system contains the third line of music. The vocal line continues with eighth notes: G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords and a bass line.

II

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

Detailed description: This system contains the fourth line of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. The piano accompaniment continues with chords and a bass line.

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

H lieux Vo - lons Sur les

FA Vo - lons Sur les

H bords de la Sei - ne Vo - lons

FA bords de la Sei - ne Vo - lons

H — Sur les bords de la Sei - ne.

FA — 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 - ^{tr}

l'A Sur les bords de la Sei -

CHOEUR.

HEBE.
-ne.

L'AMOUR.
-ne.

1^{er} DESSUS.
Vo - lez

2^e 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

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are:
_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_
The piano accompaniment features a complex melodic line with triplets and chords.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are:
_pres - - se Vo_lez
_pres - se Vo_lez
_pres - se Vo_lez tout vous em_
_pres - se
The piano accompaniment continues with complex textures, including chords and melodic fragments.

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 staff is another vocal line with "Vo - lez". The third staff is a vocal line with "-pres - se" and "Vo - lez". The fourth staff is a bass line with "Vo - lez". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs).

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 staff is another vocal line with "Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -". The third staff is a vocal line with "Tout vous em - pres - se Transpor - tez la jeu - nes - se Au sé - jour des plai -". The fourth staff is a bass line with "Tout vous em - pres - se". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs).

- 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 common 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 musical piece with four vocal staves and piano accompaniment. The vocal lines are identical to the first system. The piano accompaniment includes a trill in the right hand at the beginning of the first measure and a fermata over the first measure of the bass line.

-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 treble and bass clef staff. The first vocal staff has a melodic line with a triplet of eighth notes. The second and third vocal staves have similar melodic lines. The fourth vocal staff has a lower melodic line. The piano accompaniment features a triplet of eighth notes in the treble clef and a steady bass line in the bass clef.

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 treble and bass clef staff. The first vocal staff has a melodic line with a triplet of eighth notes. The second and third vocal staves have similar melodic lines. The fourth vocal staff has a lower melodic line. The piano accompaniment features a triplet of eighth notes in the treble clef and a steady bass line in the bass clef.

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^{ns}

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

The first system of the musical score consists of a vocal line (soprano) and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Quand vos re - trai - tes som - bres ras - sem - blaient sous leurs". The piano accompaniment is written for both the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support.

s

om_bres Et les Plai - sirs et mon a - mant! Que vous é - tiez char -

The second system continues the musical score. The vocal line has the lyrics "om_bres Et les Plai - sirs et mon a - mant! Que vous é - tiez char -". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

s

- mant Quand vos retrai_tes som - bres ras - sem blaient sous leurs

The third system of the musical score features the vocal line with the lyrics "- mant Quand vos retrai_tes som - bres ras - sem blaient sous leurs". The piano accompaniment continues to provide a steady accompaniment for the vocal line.

s

om_bres Et les Plai - sirs et mon a - mant!

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics "om_bres Et les Plai - sirs et mon a - mant!". The piano accompaniment ends with a final cadence, marked with a double bar line and a common time signature.

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

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, ALGÉE.

SAPHO.

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

PIANO.

- 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 - loux 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 -

SAPHO.

A

- gé! En vain con - tre Thé -

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, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

s

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

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

s

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

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

s

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

The fourth system concludes the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a more active eighth-note bass line in the final measures.

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 -

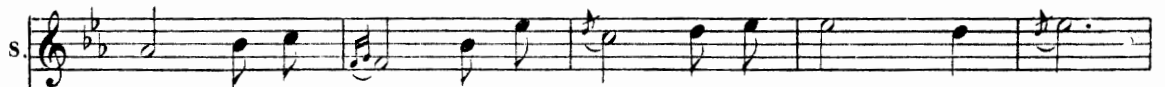
A
Dieu des vers, à ton tour Viens se_con_der l'a -

S
-mour, Lan - - - - -

A
-mour, Lan - - - - -

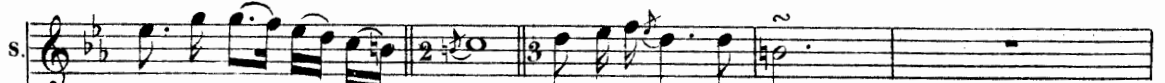
S
- - - - - ce tes feux, ré_u -

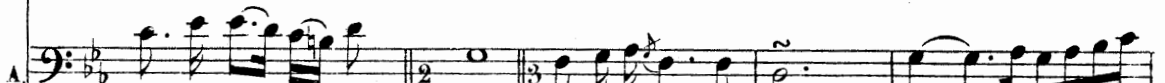
A
- - - - - ce tes feux, ré_u -

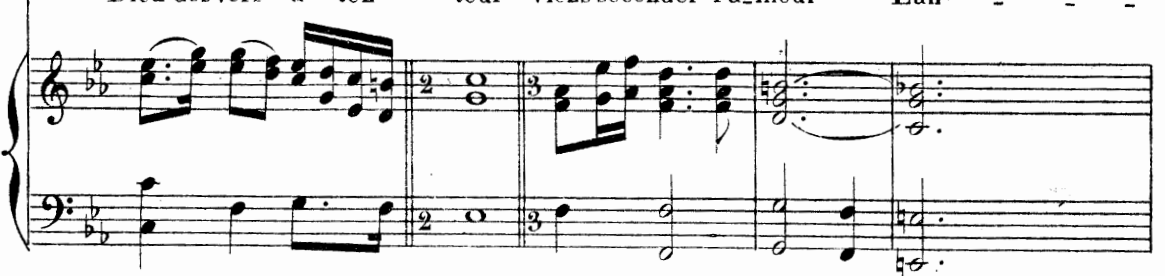
S. 
 _nis en ce jour Tes ac - cents et tes char - - mes.

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_



S. 
 _voir et ses ar - mes Lan - - -

A. 
 _voir et ses ar - mes Lan - - -





S. 
 - - - - - ce, lan - ce, lan - ce les.

A. 
 - - - - - ce, lan - ce, lan - ce les



S. 
 feux, ré_u - nis - en ce jour Ton pou_voir et ses ar - mes.

A. 
 feux, ré_u - nis - en ce jour Ton pou_voir et ses ar - mes.



Vons 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 the piano accompaniment features a treble and bass clef with a 2/4 time signature. The melody in the treble clef is lively and rhythmic, while the bass clef provides a steady accompaniment with chords and single notes.

The second system continues the piano accompaniment with similar rhythmic patterns and harmonic support for the vocal lines.

The third system of the piano accompaniment concludes the instrumental introduction with sustained chords and rhythmic accompaniment.

1^{er} DESSUS.

Dansons tous dansons chan_tons Profi_tons des plus doux mo -

2^e 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 fourth system shows the piano accompaniment continuing under the vocal lines, maintaining the lively and rhythmic character of the piece.

- 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

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with the lyric "- mants". The fourth staff is a bass line with the lyric "- mants". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a brace on the left.

soins, les sou_pirs, Les a - lar - mes Ne trou_blent
soins, les sou_pirs, Les a - lar - mes Ne trou_blent

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with the lyric "soins, les sou_pirs, Les a - lar - mes Ne trou_blent". The fourth staff is a bass line with the lyric "soins, les sou_pirs, Les a - lar - mes Ne trou_blent". The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a brace on the left.

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).

_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).

_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^{er} Tambourin

The first system of the 1^{er} Tambourin part consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) 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^{er} Tambourin part. It includes first and second endings, indicated by brackets and the markings "1^o" and "2^o". The notation follows the same rhythmic and harmonic style as the first system.

The third system of the 1^{er} Tambourin part continues the rhythmic and harmonic progression. It features similar beamed eighth and sixteenth notes in the upper staff and supporting chords in the lower staff.

The fourth system of the 1^{er} Tambourin part includes a trill (tr) in the upper staff. It also features first and second endings, marked "1^o" and "2^o". The key signature changes to two flats (B-flat and E-flat) at the end of the system.

2^e Tambourin

The first system of the 2^e Tambourin part consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) 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^e Tambourin part includes first and second endings, indicated by brackets and the markings "1^o" and "2^o". The notation follows the same rhythmic and harmonic style as the first system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music consists of several measures with complex chordal textures and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features similar complex textures and melodic lines in both hands, with some notes beamed together.

Third system of musical notation, including first and second endings. The first ending is marked with a bracket and '1°' above it, and the second ending is marked with a bracket and '2°' above it. The music concludes with a double bar line.

Fourth system of musical notation, continuing the piece. It features similar complex textures and melodic lines in both hands, with some notes beamed together.

Fifth system of musical notation, including first and second endings. The first ending is marked with a bracket and '1°' above it, and the second ending is marked with a bracket and '2°' above it. The music concludes with a double bar line.

Sixth system of musical notation, concluding the piece. It features similar complex textures and melodic lines in both hands, ending with a trill (tr) and a final double bar line.

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_sous 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 sharp). 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_sous 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 (treble and bass clefs) 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_

_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_

_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^{le} Fl.
TOUS.

1^r DESSUS

Ciel! ô Ciel! le fleuve a - gite son

2^e 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 courroux
 son courroux pour le cal - mer
 son courroux Courons, cou - rons empres - sons
 Courons, cou -

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.

_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.

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 soprano, alto, tenor, and bass range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. 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 B-flat major key with 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^{re} N
- se

1^{re} F
Le cours im_pé_tu_eux De mon on - de ra

1^{re} F
- pide A de ce Dieu la pen - te qui le

La NAY.

1^{re} N
Hé - las! dans mon

1^{re} F
gui_de Mais j'y - gno-rai vos feux.

1^{re} N
cœur tout t'ap - pel - le; Il est cons - tant ren - dez-le

la
N

mo_y — 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

p

Le FLEUVE
AIR

Re_ ve _ nez tendre A _ mants Re_ ve _ nez, re _ ve _

le
F

_ 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^{ERS} DESSUS

Re-ve - nez, tendre a - mant, Re-ve - nez, re-ve - nez,

2^{ES} 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

PIANO

* 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 heureux. Embellissez ces lieux Re-ve-

sort le plus heureux. Embellissez ces lieux Re-ve-

sort le plus heureux. Embellissez ces lieux Re-ve-

sort le plus heureux. Re-ve-

The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

-nez re-ve nez Embellissez ces lieux I'A-

-nez re-ve nez Embellissez ces lieux I'A-

-nez re-ve nez Embellissez ces lieux I'A-

-nez re-ve nez Embellissez ces lieux I'A-

The piano accompaniment continues with chords and moving lines. The word 'doux' is written at the end of the system.

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 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, with a dynamic marking of *f* (forte) in the right hand.

-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 continues the vocal and piano parts from the first system. It features four vocal staves and a piano accompaniment. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

DUO

LA NAYADE



LE RUISSEAU



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.

- 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.

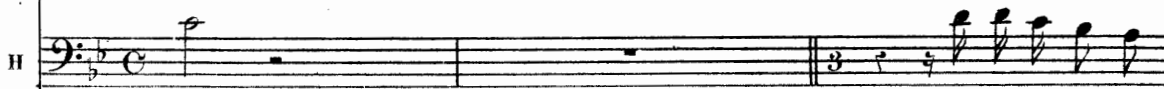


Ve- nez Al - cée —

ALCÉE.

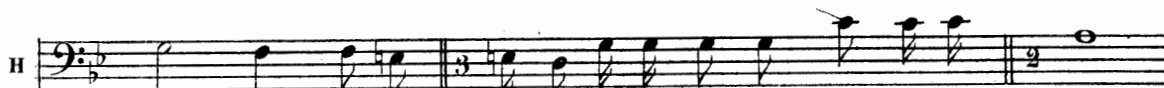
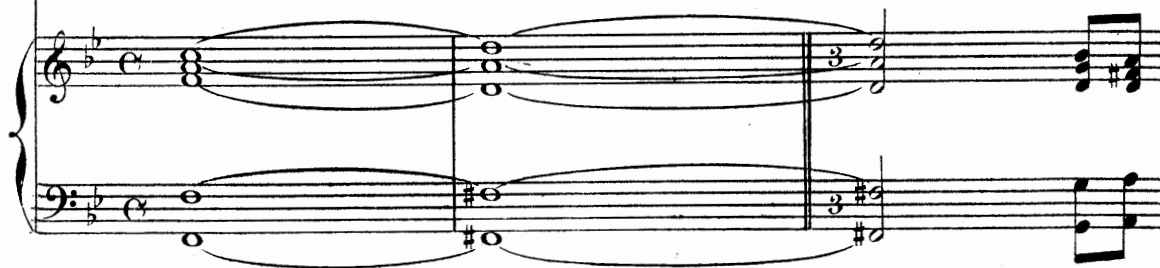


O transport qui m'a - ni - me!

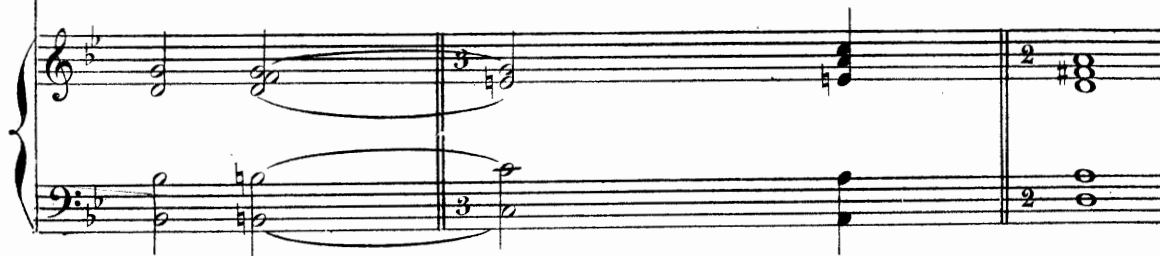


- tour

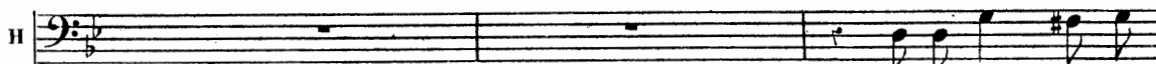
Je ne vois plus en



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



AIR.



sans vitesse.

Cé-lé-bre z le pçu-

*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^{me} 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 - omphet et que son nom Gravés au Temple de Mé -
 _re Que son tri - omphet 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 a G major key signature and 4/4 time. The lyrics are: "_re Que son tri - om - phe et que son nom Gravés au Temple de Mé -". 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 contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a G major key signature and 4/4 time. The lyrics are: "_moi - re Soient cé - lé -". The piano accompaniment continues with 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, providing harmonic support for the vocal lines.

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 continues with a grand staff.

Hautbois.

Tous.

Alto.

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

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 system includes a vocal line with a trill (tr) and the lyrics "re.", a piano accompaniment line, and a vocal line with the lyrics "re.". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a melodic line.

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

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#). The system includes a vocal line with the lyrics "Chan_tons sa gloi", a piano accompaniment line, a vocal line with the lyrics "Chan_tons sa gloi", a vocal line with the lyrics "Chan_tons sa gloi", a vocal line with the lyrics "Chan_tons Sa - pho Chantons sa gloi", and a piano accompaniment 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 steady 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^r TAMBOURIN.
Violons et Hautbois.

Basson.

2^d TAMBOURIN.
Violons et Hautbois.

doux.

First system of piano accompaniment. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady bass line with chords and single notes.

Second system of piano accompaniment. The right hand continues with a melodic line, and the left hand maintains a consistent bass line.

Third system of piano accompaniment. The right hand has a melodic line with a slur. The left hand has a bass line. The word *doux.* is written above the bass line, and *Basson.* is written above the right hand.

Fourth system of piano accompaniment. The right hand has a melodic line with a slur. The left hand has a bass line. The system ends with a double bar line and a 3/8 time signature.

SAPHO.

First system of the vocal entry. The vocal line is in 3/8 time and begins with the lyrics "Sans ces - se les oi - seaux font re - ten - tir Des". The piano accompaniment is in the same time signature and features a simple bass line.

Second system of the vocal entry. The vocal line continues with the lyrics "airs Dans cet a - zy - le so - li - tai - re Sans - tai - re". The piano accompaniment continues with a simple bass line. The system includes first and second endings, marked "1^o" and "2^o".

Comme leurs chants et ma voix et mes vers Cé-

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

On reprend le 2^d 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 bass line in the left hand.

sur ce ri - va - ge.

This system contains the next two staves. The vocal line continues with 'sur ce ri - va - ge.'. The piano accompaniment continues with similar rhythmic patterns, including some chords with fermatas.

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

Fuis,

This system contains two staves. 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 final two staves. The vocal line concludes with 'porte ail leurs tes fu reurs Fuis, porte ail'. The piano accompaniment ends with a melodic phrase in the right hand. A marking 'Violons seuls.' is present in the bottom left corner.

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. A forte (f) dynamic marking is present in the piano accompaniment.

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 forte (f) dynamic marking is present in the piano accompaniment.

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

Second system of musical notation. The vocal line continues with the lyrics "ge Cau-se trop de fray-". The piano accompaniment continues with the same rhythmic pattern. The key signature is one sharp (F#).

Third system of musical notation. The vocal line continues with the lyrics "-eurs Sur ce ri - va - ge.". The piano accompaniment continues with the same rhythmic pattern. The key signature is one sharp (F#).

Fourth system of musical notation. This system shows only the piano accompaniment (grand staff). The right hand features a melodic line with slurs, and the left hand provides a steady bass line. A forte (*f*) dynamic marking is present at the beginning. The key signature is one sharp (F#).

Fifth system of musical notation. This system shows only the piano accompaniment (grand staff). The right hand continues the melodic line with slurs, and the left hand continues the bass line. The key signature is one sharp (F#).

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 for Flûtes et Violons consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a double bar line, followed by a series of eighth and sixteenth notes in both staves, ending with a repeat sign.

Textuel.

The second system of music, labeled 'Textuel.', consists of two staves. It begins with a double bar line. The upper staff features a melodic line with a fermata over the first measure, followed by eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth notes. The system concludes with a first ending bracket labeled '1°' over the final two measures.

2°

The third system of music, labeled '2°', consists of two staves. It begins with a double bar line. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment. The system ends with a second ending bracket labeled '2°' over the final two measures.

Textuel.

The fourth system of music, labeled 'Textuel.', consists of two staves. It begins with a double bar line. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth notes. The system concludes with a first ending bracket labeled '1°' over the final two measures.

1°

2°

The fifth system of music consists of two staves. It begins with a double bar line. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment. The system concludes with a first ending bracket labeled '1°' over the final two measures, followed by a second ending bracket labeled '2°' over the final two measures.

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 -

1^a

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^{er} RIGAUDON.

H^b
V^{us}

1^a 2^a

doux.

1^a 2^a

2^e RIGAUDON.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a series of chords, followed by a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, providing a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the piece. The upper staff features a more active melodic line with slurs and ties. The lower staff continues with a steady accompaniment. A first ending bracket labeled '1^a' is placed over the final two measures of this system.

The third system begins with a second ending bracket labeled '2^a' over the first two measures. The melodic line in the upper staff continues with various rhythmic patterns, while the bass line remains accompanimental.

The fourth system contains two ending brackets. The first is labeled '1^a' and the second is labeled '2^a'. The upper staff shows a melodic line that concludes with a double bar line. The lower staff provides the corresponding accompaniment.

The fifth system is the final one on the page. The upper staff is in treble clef with a key signature of two flats (Bb, Eb). The melodic line features a mix of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, providing a simple accompaniment.

First system of piano accompaniment. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady bass line with some chordal textures.

Second system of piano accompaniment. The right hand continues with intricate sixteenth-note patterns. The left hand maintains a consistent bass line.

Third system of piano accompaniment. The right hand's melodic line becomes more fluid with longer note values. The left hand continues with a steady bass line.

Fourth system of piano accompaniment. The right hand features more active sixteenth-note passages. The left hand continues with a steady bass line.

SAPHO.

Dieu char_mant Dieu qui nous bles_se, Lan - - -

ALCÉE.

Dieu char_mant Dieu qui nous bles_se, Lan - - ce

Fifth system of piano accompaniment. The right hand has a more active melodic line. The left hand continues with a steady 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.

- 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

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

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 right-hand part with chords and a left-hand part with a simple bass line.

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 right-hand part featuring chords and a left-hand part with a bass line. A dynamic marking *ff* is present in the final measure of the piano part.

cœurs rè-gne sans ces - se rè - - gne

cœurs rè-gne sans ces - se rè - - gne

cœurs rè-gne sans ces - se rè - - gne

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

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 piano accompaniment with similar rhythmic patterns and harmonic structures.

The third system introduces more complex melodic lines in the treble staff, with the bass staff continuing its accompaniment.

The fourth system concludes the prelude with sustained chords in the treble staff and a final melodic fragment in the bass staff.

Cette Entrée est appelée NOUVELLE dans la partition, elle a été refaite par Rameau après la 1^{re} 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 half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with half notes 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 starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. 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 starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with 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 starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with 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 pour-ront - 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 Bⁿ

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 Fl.
p

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

This system contains the first two staves of music. The top staff is a vocal line in bass clef with a treble clef, containing the lyrics. The bottom staff is a piano accompaniment in bass clef with a treble clef, featuring chords and a melodic line.

T

- - - - -

This system contains the next two staves of music. The vocal line continues with a long note, and the piano accompaniment features a more active melodic line in the right hand and a steady bass line.

T

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

à demi doux et un peu piqué

This system contains the third and fourth staves of music. The vocal line includes the lyrics and a fermata. The piano accompaniment includes a dynamic marking and a more rhythmic texture.

T

- - - re

fort.

This system contains the final two staves of music. The vocal line has a long note with a fermata. The piano accompaniment features a complex, rhythmic texture with many notes, marked with a dynamic instruction.

T

Cours au com_bat, tes coups sont sûrs, Cours au com_bat tes coups sont

T

Lent. Vite.

sûrs E_xeille - toy vole à la gloi - - -

T

Lent.

- - re E_xeille - toy vole à la gloi - - -

T

T

1^{re}
1^{er} TÉNOR.

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

2^d 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, — comman - dez

tous tri - om - pher a - vec vous Mar - chons, — comman - 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 -

_chons mar - chons — comman_dez - nous

_chons mar - chons — comman_dez - nous

_chons mar - chons — comman_dez - nous — Nous al_lons

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 -

1^{er} DESSUS.

2^d DESSUS.

Quelle gloi_ - - re pour

Quelle gloi_ - - re 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.

tous tri_om_pher a_vec vous Quelle gloi -

TIRTEE.

tous tri_om_pher a_vec vous Quelle gloi -

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 the rhythmic pattern from 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 lyrics are: 'IPHISE.', 'ar — — — — — mes', 'Cou —', 'Courons aux ar — — — — — mes — — — — — Cou —', 'Courons aux ar_mes, courons tous aux ar_mes Cou —', and 'Courons aux ar_mes, courons tous aux ar_mes Cou —'.

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

I
 Que la vic -

T
 ar - mes Que la vic -

Cou_rons aux ar_mes, cou_rons tous aux ar - mes

Cou_rons aux ar_mes, cou_rons tous aux ar - mes

Cou_rons aux ar_mes, cou_rons tous aux ar - mes

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^r. TÉNOR.

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

2^d. 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

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 — Que la vic_toire a de

ar_mes courons tous aux ar_mes Que la vic_toire a de

ar_mes courons 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 piece titled "SCÈNE V. SARABANDE." on page 187. The score is written for piano and consists of six systems of music. Each system is composed of two staves: a treble clef staff and a bass clef staff, connected by a brace on the left. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The bass line is primarily composed of chords and single notes, providing a harmonic foundation for the more melodic treble line. 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^d V.^{on}

I.

- gue écouter nos vœux

CHŒUR DE FEMMES DE SPARTE. PETIT CHŒUR.

Dieu tout puis - sant dai -

- gue écouter nos vœux Dai - gue écouter nos vœux

IPH:

Fais triom-pher l'a - mant pour qui mon cœur sou - pi - re Il

1^{rs} V^{os} 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^{re} Vn^{ln} (On danse.)
 2^d Vn^{ln} H^{lc} 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.

V^o Tromp; Hb:

Musical score for the prelude. The top system shows a trumpet and horn part (V^o Tromp; Hb) in G major, 5/4 time, with the tempo marking 'Vivement.' The bottom system shows the piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

IPHISE.

Qu'en_tends-je! quels cris d'aLé -

Musical score for the vocal part of Iphise. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are 'Qu'en_tends-je! quels cris d'aLé -'.

-gres_se De l'espoir le plus doux ils flattent ma ten - dres - -

Musical score for the vocal part of Iphise. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are '-gres_se De l'espoir le plus doux ils flattent ma ten - dres - -'.

- se.
Ténors. (H^o 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-

Chœur derrière le théâtre.

Musical score for the choral part of Iphise. The top staff is for Tenors (H^o contre et Taille), the middle staff is for Basses, and the bottom two staves are the piano accompaniment. The lyrics are '- se. Cé-lé-brons le vain-queur Chan-tons empressons-nous; Favo-'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

-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^{us}
 gay:

avec tromp.

sans 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.

TIRTEE.

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^{rs} Dessus.
E - cla - tan - te trom - pet - te Annon - cez no - tre gloi - -

2^{ds} Dessus.
(H^{te} 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^c 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^c 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 in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. 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 in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "- toi - re", "- toi - re Son -", "- toi - re Son -", and "- toi - re Son -".

son - nez. son - nez. son - nez.

- nez. son - nez.

- nez. son - nez.

- nez. son - nez. son - nez.

- nez. Publi - ez la vic - toi - re

Publi - ez la vic - toi - re

Publi - ez la vic - toi - re

Publi - ez la vic - toi - re

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 passage marked 'Haut.' (soft). The lower staff provides a harmonic accompaniment with a trill-like passage marked 'Bon' (soft).

The second system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a trill-like passage marked 'Haut.' (soft). The lower staff has a harmonic accompaniment with a trill-like passage marked 'Bon' (soft).

The third system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a trill-like passage marked 'Haut.' (soft). The lower staff has a harmonic accompaniment with a trill-like passage marked 'Bon' (soft).

The fourth system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a trill-like passage marked 'Haut.' (soft). The lower staff has a harmonic accompaniment with a trill-like passage marked 'Bon' (soft). The system includes first and second endings, labeled '1^{re}' and '2^{de}'.

The fifth system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a trill-like passage marked 'Haut.' (soft). The lower staff has a harmonic accompaniment with a trill-like passage marked 'Bon' (soft).

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

Second system of piano accompaniment. It includes a section for a Trompe (trumpet) in the right hand, indicated by the label "Tromp:". 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 'IPHISE. ARIETTE.' section. 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 is marked with a piano (*p*) dynamic.

Vocal line and piano accompaniment for the second part of the 'IPHISE. ARIETTE.' section. 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.

7

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^{er} MENUET.

Tromp: Haut. V^{on}

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 begins with a melodic line of eighth notes. The lower staff is in bass clef and contains a series of chords, with the label "Timb:" positioned 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 continues the melodic line with the label "Haut." above it. The lower staff features chords and a single note with a fermata, with the label "V^{on}" above it. Dynamic markings include *doux.* (dolce) and *ff* (fortissimo).

The third system of the musical score consists of two staves. The upper staff has a repeat sign and then continues with chords, labeled "V^{on}". The lower staff has a repeat sign and then continues with a melodic line of eighth notes, labeled "B^{as}".

The fourth system of the musical score consists of two staves. The upper staff continues with chords, labeled "Haut.". The lower staff continues with a melodic line of eighth notes.

The fifth system of the musical score consists of two staves. The upper staff continues with a melodic line of eighth notes, ending with a trill marked "tr". The lower staff continues with a melodic line of eighth notes. A dynamic marking of *f* (forte) is present in the first measure.

2^e MENUET.

Haut.

B^{ns}

Tous.

Haut.

B^{ns}

f *p*

Tous.

f

p

Ou reprend
le
1^{er} Menuet.

AIR TENDRE. IPHISE.

Char - mes de ma

The first system of the musical score is in 3/8 time, key of D major. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The vocal line begins with a rest followed by a melodic phrase.

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 provides harmonic support with chords and moving lines in both hands.

- 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 its characteristic 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 features some chordal textures.

traits, les trans - ports de l'a - mour Qu'i - cy tout ins - pi - re et res -

The fifth system concludes 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 ends with a final chord.

- 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. It features a melodic line with some grace notes and slurs. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support with chords and moving lines.

1^{er} RIGAUDON.

This block shows the beginning of the first Rigaudon section. It is in grand staff with a key signature of one sharp and a 2/4 time signature. The music is characterized by a rhythmic, dance-like quality with repeated eighth-note patterns in the right hand and a steady bass line in the left hand.

This block continues the first Rigaudon section. It maintains the same key signature and time signature, featuring more complex rhythmic patterns and melodic development in both hands.

This block contains the third section of the first Rigaudon, which includes first and second endings. The first ending is marked with a bracket and '1^a' above it, and the second ending is marked with a bracket and '2^a' above it. The music concludes with a final cadence.

This block shows the beginning of the second Rigaudon section. It is in grand staff with a key signature of one sharp and a 2/4 time signature, featuring a similar rhythmic style to the first section.

This block contains the third section of the second Rigaudon, including first and second endings. It is marked with '1^a' and '2^a' above the respective ending brackets. The section concludes with a final cadence.

2^e RIGAUDON.

Hautbois.
Bassons.
Basses.

First system of the musical score. The treble clef staff contains the melody for Hautbois, Bassons, and Basses. The bass clef staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The system consists of four measures.

Second system of the musical score. The treble clef staff continues the melody. A first ending bracket labeled "1^a" spans the final two measures of this system. The bass clef staff continues the accompaniment.

Third system of the musical score. A second ending bracket labeled "2^a" spans the first two measures of this system. The treble clef staff continues the melody, and the bass clef staff continues the accompaniment.

Fourth system of the musical score. The treble clef staff continues the melody with some sixteenth-note passages. The bass clef staff continues the accompaniment.

Fifth system of the musical score. The treble clef staff continues the melody. The bass clef staff continues the accompaniment.

Sixth system of the musical score. The treble clef staff continues the melody. A first ending bracket labeled "1^a" spans the final two measures of this system. A second ending bracket labeled "2^a" spans the final two measures of the entire piece. The bass clef staff continues the accompaniment.

CHACONE. *Vivement.*
à demi jeu.

First system of musical notation. Treble clef, bass clef, and a grand staff bracket. The key signature has one flat (B-flat). The first measure contains a melodic line in the treble and a bass line. The second measure features a dynamic marking of *p* (piano) and a chordal texture. The system concludes with a repeat sign.

Second system of musical notation. Treble clef, bass clef, and a grand staff bracket. The key signature has one flat. The first measure contains a melodic line in the treble and a bass line. The second measure features a dynamic marking of *f* (forte) and a chordal texture. The system concludes with a repeat sign.

Third system of musical notation. Treble clef, bass clef, and a grand staff bracket. The key signature has one flat. The first measure contains a melodic line in the treble and a bass line. The second measure features a dynamic marking of *p* (piano) and a chordal texture. The system concludes with a repeat sign.

Fourth system of musical notation. Treble clef, bass clef, and a grand staff bracket. The key signature has one flat. The first measure contains a melodic line in the treble and a bass line. The second measure features a dynamic marking of *f* (forte) and a chordal texture. The system concludes with a repeat sign.

Fifth system of musical notation. Treble clef, bass clef, and a grand staff bracket. The key signature has one flat. The first measure contains a melodic line in the treble and a bass line. The second measure features a dynamic marking of *p* (piano) and a chordal texture. The system concludes with a repeat sign.

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 and eighth notes.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with quarter and eighth notes.

Third system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with quarter and eighth notes.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with quarter and eighth notes.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *p*. The bass clef staff contains a bass line with quarter and eighth notes, starting with a dynamic marking of *f*.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) in the bass clef. The melody in the treble clef continues with eighth notes, while the bass clef has a steady eighth-note accompaniment.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the bass clef. The treble clef has a melody of eighth notes, and the bass clef provides a rhythmic accompaniment with eighth notes.

Fourth system of musical notation, showing a melodic flourish in the treble clef with a slur over a series of eighth notes. The bass clef continues with a steady eighth-note accompaniment.

Fifth system of musical notation, concluding the page. It includes a dynamic marking of *p* (piano) in the bass clef. The treble clef has a melody of quarter notes, and the bass clef has a steady eighth-note accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The system contains six measures of music, with various chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the key of one sharp. The music includes chords and melodic fragments.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the key of one sharp. The music includes chords and melodic fragments.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the key of one sharp. The music includes chords and melodic fragments. A dynamic marking of *f* (forte) is present in the first measure.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs in the key of one sharp. The music includes chords and melodic fragments. The system concludes with a double bar line.

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 and consists of four systems of staves. The key signature is G major (one sharp) and the time signature is 2/4. The first system is labeled "Ritournelle gaie." and "PIANO." The music is written for piano and consists of four systems of staves. The first system is labeled "Ritournelle gaie." and "PIANO." The music is written for piano and consists of four systems of staves.

Piano accompaniment for the first system of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Piano accompaniment for the second system of music. The right hand continues the melodic pattern, and the left hand has a more active bass line with some chords.

Piano accompaniment for the third system of music. The right hand has a melodic line with a trill (tr) at the end. The left hand has a simple bass line with some rests.

MERCURE.

Musical score for the character MERCURE. The vocal line begins with a rest followed by the lyrics "Que de plai-". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some triplets and chords.

Musical score for the character MERCURE. The vocal line continues with the lyrics "- sirs l' A-mour m' ap - prê - te! Le plus ai - mable ob-". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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 some ties in the right hand.

M. *-cu - re comme un Dieu Ne veut point y pa - rai -*

The third system features a vocal line with trills (tr) over the notes G4 and A4. The piano accompaniment continues with rhythmic patterns in both hands.

M. *-tre.... On ap - proche; é - vi - tons de me fai - re con -*

The fourth system shows a change in the piano accompaniment, with a new rhythmic pattern in the right hand. The vocal line continues with a half note G4 and quarter notes A4, B4, C5, and D5.

SCENE II.

MERCURE, EURILAS.

MERCURE.

-nai - tre

AIR. léger.

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 qu' 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.

-pè - re; Aux autels de l'Hy - men el - le por - te ses vœux.

E.

C'est pour le choix qu'elle va fai - re Qu'on voit, par les plai - sirs, le Hameau rassem -

MERCURE.

E - tran - ger en ces lieux, je ne sais point en -

E.

-blé

M.

-co - re Quels sont et les des - seins et les ap - pas d'E - glé

E.

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 —

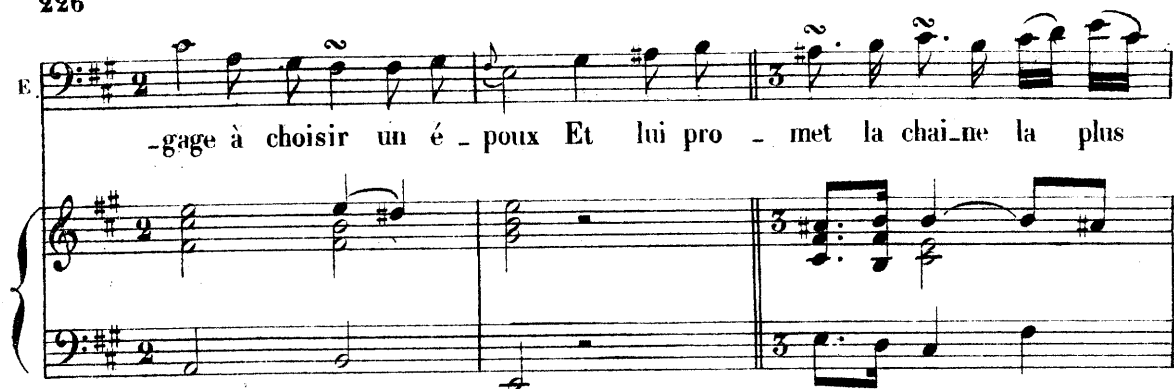
The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5. The piano accompaniment maintains the rhythmic pattern from the first 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?

E. 

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 -

MERCURE.

E. 

-cès de votre a mour; Non non, ce n'est qu'à vous qu'Eglé

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 el - 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

sur ce — ga - zon Pour dan - ser et pour

plai - re Ve - nez de la Ber - gè - re pren - dre le -

- con Tu veux a - voir — la pré - fé - ren - ce, Ber - ger, au son de ton haut -

- bois; Crois - tu d' E - glé gui - der en - cor la

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

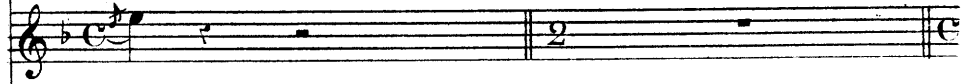
EGLÉ, MERCURE.

EGLÉ.



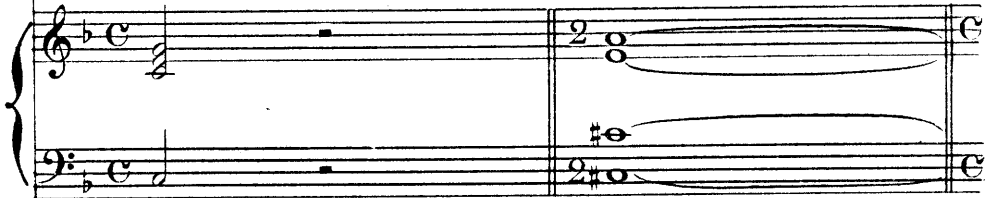
Par quel en - chan - te - ment me laissai - je sur -

MERCURE.



doux!

PIANO.

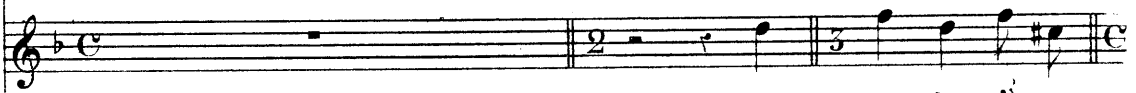


E



-prendre? Dieux! quel est ce ber - ger?

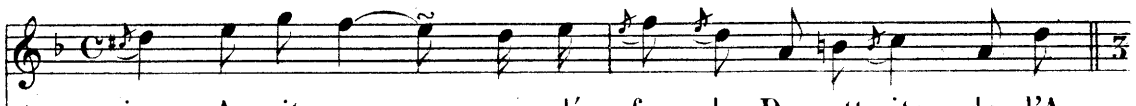
M



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...

EGLÉ.

AIR.

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 pouvoir 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

E
vous. Mon bon_heur dépendra du vô - tre Ah! Ah!

M
vous. Mon bon_heur dépendra du vô - tre Ah! Ah!

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

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  Non!

M  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 -

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,

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: "c'est par nos voix Qu'en ce jour il t'im - plo - - re L'Amour". The piano part features a steady accompaniment with chords and moving lines in both hands.

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 the same four vocal staves and piano accompaniment. The lyrics are: "règne en ces bois; Hy - men, c'est par nos voix Qu'en ce jour il t'im -". The piano accompaniment continues with a similar rhythmic and harmonic pattern.

1.  *tr*
Confonds si bien ton em - pire et le sien, Que sans
- plo - - re
- plo - - re
- plo - - re
plo - - re

2. 
cesse on i - gno - - re Qui des deux sait ren - dre plus heu - reux
L'Amour
L'Amour
L'Amour
L'Amour

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; EA 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^{PS} Musettes.

Haut: vns

The musical score consists of five systems. The first system contains four vocal staves with lyrics. The second system contains a piano accompaniment with a treble and bass clef, including the section title 'MUSETTE EN RONDEAU.' and the instruction 'B^{PS} Musettes.' The third system contains a piano accompaniment with a treble clef and the instruction 'Haut: vns'. The fourth and fifth systems continue the piano accompaniment with treble and bass clefs.

UNE BERGÈRE.

C'est pour l'a-mour que nos hameaux sont faits; Nos bergers sont toujours sin-

-cè-res Et l'on ne voit ja-mais d'in-fi-dè-les ber-gè-res; Quand un a-

-mant espère un doux re-tour Ce n'est point pour la gloi-re Qu'il ten-te la vic-

-toi- re, C'est pour l'a - mour, C'est pour l'a - mour.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 2-measure rest, followed by the lyrics. The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a 3-measure rest in the final measure of the system.

The second system continues the piano accompaniment from the first system, consisting of two staves (treble and bass clefs) with various musical notations including chords and melodic lines.

The third system continues the piano accompaniment, showing further development of the harmonic and melodic material in the grand staff.

The fourth system continues the piano accompaniment, maintaining the musical flow with complex chordal structures and melodic patterns.

The fifth system concludes the piano accompaniment on this page, ending with a 2-measure rest in both the treble and bass staves.

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 various articulations and slurs. The bass staff begins with a bass clef and contains a similar rhythmic pattern of eighth and sixteenth notes.

The second system continues the piece with two staves. The treble staff shows a continuation of the melodic line with some chordal textures. The bass staff provides a steady accompaniment with eighth notes and rests.

The third system features two staves. The treble staff has a more active melodic line with frequent sixteenth notes. The bass staff continues with a consistent eighth-note accompaniment.

The fourth system consists of two staves. The treble staff shows a change in texture with more chordal figures and some sixteenth-note runs. The bass staff has a more active accompaniment with eighth notes and some rests.

The fifth and final system on the page consists of two staves. The treble staff features a complex texture with many chords and sixteenth-note patterns. The bass staff has a more active accompaniment with eighth notes and some rests. The system concludes with a double bar line and a final cadence.

2^e GAVOTTE EN RONDEAU.

textuel.

The first system of the 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 piece. The upper staff has the word "Haut" above it, and the lower staff has the word "bas" above it. The musical notation shows a continuation of the melodic and bass lines.

The third system shows further development of the musical themes. The upper staff contains chords and melodic fragments, while the lower staff provides a steady bass accompaniment.

The fourth system continues the piece with similar melodic and bass line patterns. The notation includes various rhythmic values and articulation marks.

The fifth system concludes the piece. The upper staff features a final melodic phrase, and the lower staff provides a concluding bass line. The notation includes a final cadence.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of eighth and sixteenth notes, some with slurs and accents. The bass staff contains a simpler accompaniment of eighth and sixteenth notes.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and melodic lines in both the treble and bass staves.

RIGAUDON.

Section titled "RIGAUDON." in 2/4 time. The tempo instruction "Vite." is written in the left margin. The notation shows a rhythmic melody in the treble staff and a supporting bass line.

Third system of musical notation for the Rigaudon section. It includes first and second endings, indicated by "1^a" and "2^a" above the treble staff.

Fourth system of musical notation for the Rigaudon section, featuring more complex melodic lines and accompaniment.

Fifth system of musical notation for the Rigaudon section, concluding with a first ending marked "1^a".

Pour un autre Eglé se dé - cla - re; Es-poir flat -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a common time signature (C). It begins with a series of eighth notes and rests, followed by a triplet of eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a common time signature (C). It features a series of chords and single notes, including 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 the word 'nu?'. The piano accompaniment includes a triplet of eighth notes in the bass line and a melodic line in the treble clef.

- 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 the word 're'. The piano accompaniment includes a triplet of eighth notes in the bass line and a melodic line in the treble clef.

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 the word 'nu.'. The piano accompaniment includes a triplet of eighth notes in the bass line and a melodic line in the treble clef.

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 the word 're'. The piano accompaniment includes a triplet of eighth notes in the bass line and a melodic line in the treble clef.

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 a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "fai - re mon bon - heur . .". The piano accompaniment is in a 2/4 time signature and features a bass line with a steady eighth-note pattern and a treble line with chords and moving lines.

- queur, Le charmant art d'E - glé d'un Dieu mê - me est vain - queur.

- queur, Le charmant art d'E - glé d'un Dieu mê - me est vain - queur.

Le charmant art d'E - glé d'un Dieu mê - me est vain - queur.

The second system continues the musical score. It features three vocal lines and piano accompaniment. The lyrics are "- queur, Le charmant art d'E - glé d'un Dieu mê - me est vain - queur." The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

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 TERPSICHORE, DE SES NYMPHES, DES FAUNES ET SYLVAINS

PIANO.

The first system of the piano accompaniment is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill (*tr*) on the final note of the first phrase. The left hand provides a steady bass line with eighth-note patterns.

The second system continues the piano accompaniment. It includes first and second endings, labeled "1^a" and "2^a", which are indicated by brackets above the staff. The musical notation shows a continuation of the melodic and harmonic themes established in the first system.

The third system of the piano accompaniment features a more active right hand with sixteenth-note passages and sustained chords. The left hand continues with a rhythmic bass line, providing harmonic support for the upper parts.

The fourth system shows the piano accompaniment with a focus on chordal textures in the right hand and a consistent eighth-note bass line in the left hand. The key signature and time signature remain consistent with the previous systems.

The fifth system concludes the piano accompaniment on this page. It features first and second endings, labeled "1^a" and "2^a", with repeat signs. The right hand has a melodic line with some grace notes, while the left hand maintains a rhythmic accompaniment.

louré grave.

Viol:

Violin part of a musical score, measures 1-6. The music is in 3/4 time with a key signature of two sharps (F# and C#). The first measure starts with a forte (*f*) dynamic. The melody consists of quarter and eighth notes, with some rests. The bass line provides harmonic support with quarter notes.

Petite Flûte.

Piano accompaniment for the first system, measures 1-6. The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a bass line with quarter notes and some rests.

Piano accompaniment for the second system, measures 7-12. The right hand continues with eighth-note patterns and slurs. The left hand maintains a steady bass line with quarter notes.

Piano accompaniment for the third system, measures 13-18. The right hand features more complex eighth-note patterns and slurs. The left hand continues with a bass line of quarter notes.

Piano accompaniment for the fourth system, measures 19-24. The right hand has a melodic line with quarter notes and rests. The left hand continues with a bass line of quarter notes.

First system of a piano score in D major. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with sustained notes and moving bass lines.

Second system of the piano score. The right hand continues with complex rhythmic patterns and slurs, and the left hand maintains a steady accompaniment.

Third system of the piano score. The right hand shows a mix of melodic and chordal textures, and the left hand continues with a consistent accompaniment.

Fourth system of the piano score. The right hand features a melodic phrase with a trill-like figure, and the left hand provides a supporting accompaniment.

Fifth system of the piano score. The right hand includes a trill (tr) and continues with melodic and chordal textures, while the left hand provides a final accompaniment.

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 maintains the accompaniment with a mix of quarter and eighth notes.

Third system of musical notation. The treble clef staff shows a dense texture of chords and eighth notes, with the bass clef staff providing a steady accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with some chromaticism, and the bass clef staff continues with a simple accompaniment.

Fifth system of musical notation. The treble clef staff includes a trill (tr) and a fermata, while the bass clef staff concludes with a sustained chord and a few final notes.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic and dynamic elements.

1^{er} MENUET.

Fl: vis tr gay.

Third system of musical notation, starting with a double bar line and dynamic markings *p* and *f*. The text above the staff reads "Fl: vis tr gay."

Fourth system of musical notation, featuring a double bar line and a dynamic marking *f*.

Fifth system of musical notation, featuring dynamic markings *sf* and *p*.

Sixth system of musical notation, concluding the piece with a double bar line and dynamic markings *f* and *p*.

2^e 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 quarter rest in the treble and a 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 accompaniment of quarter 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 second-measure rest. The bass staff continues with quarter notes. The system concludes with a final chord in the treble and a quarter note in the bass.

The third system shows the continuation of the melody in the treble staff, characterized by eighth-note patterns and chords. The bass staff maintains a steady accompaniment of quarter notes. A triplet of eighth notes appears in the first measure of this system.

The fourth system features a melodic line in the treble staff with eighth notes and chords, including a second-measure rest. The bass staff continues with quarter notes. The word "doux." is written in the treble staff towards the end of the system.

The fifth system continues the musical piece. The treble staff has a melodic line with eighth notes and chords, including a triplet of eighth notes in the third measure. The bass staff provides a simple accompaniment of quarter notes.

The sixth and final system of the page shows the concluding part of the minuet. The treble staff has a melodic line with eighth notes and chords, including a second-measure rest. The bass staff continues with quarter notes. The system ends with a final chord in the treble and a quarter note in the bass.

Fl et V^{ns} *tr*

doux. *f*

f Fl:

très-fort

doux.

MUSETTE EN RONDEAU.

tendrement.

1.

1.

2.

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 slurs. 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 slurs and accents. The left hand continues the bass line.

1^{rs} et 2^{ds} Dessus.
(Haute contre)

Vocal line for the first and second sopranos. The melody is simple, with a final note marked with a fermata and a second ending sign (2).

Sui - vez — les loix qu'A -

Ténors.
(Taille)

Vocal line for the tenors. The melody is simple, with a final note marked with a fermata and a second ending sign (2).

Sui - vez les loix qu'A -

Basses.

Vocal line for the basses. The melody is simple, with a final note marked with a fermata and a second ending sign (2).

Sui - vez les loix qu'A -

Fourth system of piano accompaniment. The right hand has a more active melodic line with slurs and accents. The left hand continues the bass line.

_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.

l.
B.

l.
B.

aime et pour toujours on ai - me

Sui - vez — les loix que

Sui - vez — les loix que

Sui vez — les loix que

l.
B.

doux.

l.
B.

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 two staves each (treble and bass clef). The first system includes the tempo marking 'PIANO.' and the time signature '3/8'. The melody in the treble clef is characterized by eighth-note patterns, often beamed in pairs or groups of four. The bass clef accompaniment features a steady eighth-note bass line with occasional chords. The piece concludes with a final cadence in the fifth system.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a trill (tr) on the second measure. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with a trill. The left hand accompaniment consists of chords and moving lines.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a trill. The left hand accompaniment includes chords and moving lines. The system concludes with a double bar line and a key signature change to one sharp (F#).

DEUXIEME PASSEPIED

Fourth system of musical notation, titled "DEUXIEME PASSEPIED". Treble clef, key signature of one sharp (F#). The right hand features a melodic line with a trill. The left hand accompaniment consists of chords and moving lines.

Fifth system of musical notation. Treble clef, key signature of one sharp. The system is divided into two measures labeled "1^a" and "2^a". The right hand has a melodic line with a trill. The left hand accompaniment includes chords and moving lines.

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with a trill. The left hand accompaniment includes chords and moving lines. The system concludes with the instruction "doux." (soft).

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line of eighth notes, while the bass clef part provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble clef part features a more complex melodic line with some accidentals, and the bass clef part continues with a similar accompaniment.

Third system of musical notation. The treble clef part shows a melodic line with a slur over several notes, and the bass clef part has a more active accompaniment with eighth notes.

Fourth system of musical notation. The treble clef part has a melodic line with a slur, and the bass clef part features a more active accompaniment with eighth notes.

Fifth system of musical notation. The treble clef part has a melodic line with a slur, and the bass clef part features a more active accompaniment with eighth notes.

Sixth system of musical notation. The treble clef part has a melodic line with a slur, and the bass clef part features a more active accompaniment with eighth notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. 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 various rhythmic patterns. The bass clef staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble clef staff features a melodic line with a trill (tr) in the third measure. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff shows a melodic line with a fermata over a note in the second measure. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with sixteenth-note runs. The bass clef staff continues the accompaniment. The system concludes with a double bar line and a repeat sign.

TAMBOURIN EN RONDEAU.

The first system of music features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The treble staff begins with a series of eighth notes, followed by a repeat sign and a sequence of quarter notes. The bass staff provides a simple accompaniment with quarter notes. A dynamic marking of *B^{ns}* is present in the second measure.

The second system continues the piece with similar rhythmic patterns. The treble staff shows eighth-note runs and quarter-note sequences, while the bass staff maintains a steady accompaniment.

The third system introduces first and second endings. The first ending is marked *1^a* and the second ending is marked *2^a*. Trills are indicated by *tr* above notes in the final two measures of the system.

The fourth system features more complex rhythmic textures. The treble staff includes trills and a second ending. The bass staff is characterized by dense sixteenth-note patterns.

The fifth system concludes the piece with trills in the treble staff and a final sequence of notes in both staves.

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 has a melodic line with a slur and a sharp sign (#) in the second measure, and a chordal accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with eighth-note patterns. The bass clef staff features a rhythmic accompaniment with chords and eighth-note patterns.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns. The bass clef staff has a harmonic accompaniment with chords and eighth-note patterns.

Fifth system of musical notation. The treble clef staff has a melodic line with a fermata over the first measure and a second ending bracket over the last two measures. The bass clef staff includes a "B^{os}" marking and provides a harmonic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with trills (tr) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line with frequent trills (tr) and slurs. The bass staff features a series of chords, some marked with a piano (p) dynamic.

Third system of musical notation. The treble staff has trills (tr) and a melodic line. The bass staff includes a long, sustained chord in the first two measures, followed by a moving line.

Fourth system of musical notation. The treble staff shows a melodic line with trills (tr) and slurs. The bass staff has a rhythmic accompaniment with eighth notes and chords.

Fifth system of musical notation. The treble staff continues the melodic line with trills (tr) and slurs. The bass staff provides a steady accompaniment with chords and moving lines.